



Newsletter  
Number 164  
Fall 2007

## 2007 & 2008 Annual Conferences

BY THE TIME YOU RECEIVE this issue of the APHA Newsletter, the 2007 Annual Conference at UCLA, "Transformations: The Persistence of Aldus Manutius" (October 11–13), will be underway. Kudos to Conference Chair Gary Strong and to Linda Ninomiya, who handled local arrangements; to Kitty Maryatt and her Program Committee, who selected a stellar group of panelists; to Kitty Maryatt, and to Paul Romaine, for producing the very attractive conference brochure which was mailed to APHA members during the summer; and to Paul Romaine, who worked assiduously on organization and communication at every level. The conference program may of course be seen on the APHA website, at [www.printinghistory.org/htm/news/calendar.htm](http://www.printinghistory.org/htm/news/calendar.htm). Meanwhile, keep an eye out for a full report on the conference, forthcoming in *APHA Newsletter*, No. 165 (Winter, 2008).

By the way, Paul Romaine, who will be stepping down at the end of this year as APHA's Vice President for Programs, has nonetheless generously agreed to help plan the 2008 Annual Conference.

*Editor*

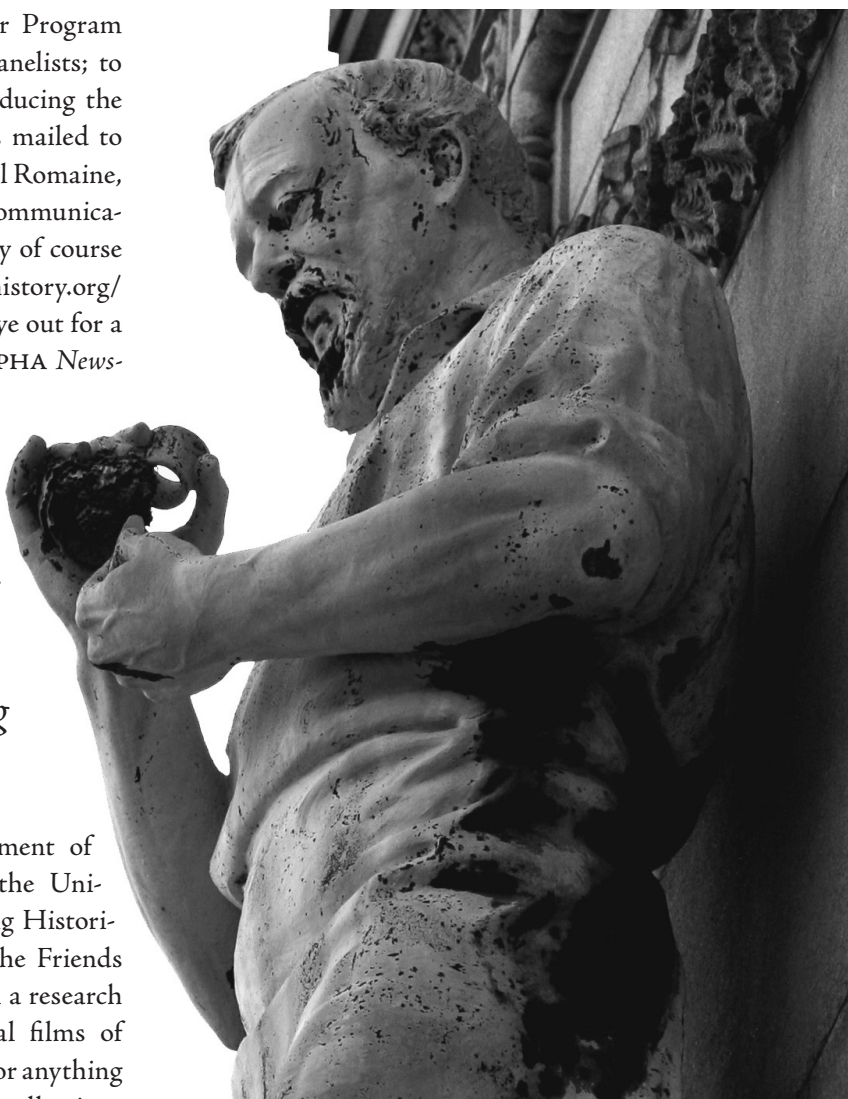
## Quest for Films of Printing and Typesetting

ROB BANHAM is a lecturer in the Department of Typography & Graphic Communication at the University of Reading, U.K., serves on the Printing Historical Society Committee, and is Chairman of the Friends of St. Bride Library. He is currently engaged in a research project looking at promotional or educational films of printing and typesetting. He would be grateful for anything APHA members might tell him about significant collections of such films in the United States beyond those of the Univer-

sity of Virginia, the Library of Congress's Prelinger Archive of Industrial Films, The Rochester Institute of Technology and the UCLA Film and Television Archive. Mr. Banham also encourages people to come forward with information to help discover unknown individual films and their locations. He may be contacted by telephone at 0118 378 6399.

Speaking of which, Steve Miller (*BookArts-L*, June 28, 2007) has called attention to ... "a small video of the new Paul Hayden Duensing Letterpress and Print Studio at Penland School of Crafts ... [filmed] from June 10–22nd. It [the studio] is a magnificent state-of-the-art facility with letterpress on one side and printmaking on the other, and a real statement about the importance of both at Penland." The video may be found by searching [www.youtube.com](http://www.youtube.com).

*Nina Schneider*



Detail of a statue of typefounder Richard Smith, Augustus Saint Gaudens, sculptor. Photo by Doug Clouse. See *Aere Perennius* p. 5.

## Chapter News & Upcoming Events

### SOUTHERN CALIFORNIA

APHA SOCAL held its Collections Visit Number Two: "Selections from Aldine and Early Italian Printing Materials," on July 14, at the Special Collections Department of UCLA's Charles E. Young Research Library. The Ahmanson-Murphy Collection of books from the press of Aldus Manutius not only documents the history of the influential printer and his heirs, but also provides a vivid picture of the intellectual ferment of early Renaissance Italy. Fifteen attendees viewed a variety of examples of Aldus's printing genius, including a pristine copy of the *Hypnerotomachia Poliphili* (1499) and editions of classical Greek and Latin texts. Rare Books Curator Cristina Favretto also showed us some of the best of UCLA's collections of Early Italian Printing.

On Thursday, September 6, APHA SOCAL presented Salon Number Two: "Some Things About Zines," at member Marcia Moore's studio, Back Space Book Arts, in Venice, California. Cristina Favretto, longtime maven on the subject, enlightened us about the curious and multifaceted world of those ephemeral, fugitive and fascinating publications known as 'zines.' We learned about zine history, zine terminology (such as 'perzines' and 'distros'), famous zines (*Factsheet Five*, *Duplex Planet*, *Bust*, and the local *Razorcake*), and discussed the future of paper zines in the electronic age. We also viewed examples of a wide variety of zines from UCLA's Darby Romeo Collection, with an emphasis on those produced and published in Southern California. Participants brought favorite zines, discussed their merits or flaws with fellow aficionados, and also put together a 'one-off' example of a zine as a memento of the occasion.

*Kitty Maryatt*

### NEW ENGLAND

ON SUNDAY, AUGUST 5, APHA New England had a buffet lunch, followed by a wonderfully enjoyable field trip to Waban, Massachusetts to see the special paper collection of Sid Berger and Michele Cloonan. Look for a detailed account of our excursion in the upcoming APHA *Newsletter*, No. 165 (Winter, 2008).

On October 18 we will gather at the John Hay Library of Brown University, 20 Prospect Street, in Providence, Rhode Island, to hear Alan Fern, Director Emeritus of The National Portrait Gallery, Washington, D.C., speak on

"A Special Sensibility: The Eragny Press of Lucien and Esther Pissarro." Alan will give particular attention to the Pissarros' unusual paper choices. His lecture, which will begin at 7:00 p.m., will be preceded at 6:00 by a wine and cheese reception and tours of the exhibition, "Illustrating the Good Life: The Pissarros' Eragny Press, 1894-1914."

*Alice Beckwith*

### NEW YORK

APHA'S NEW YORK CHAPTER has a very active calendar this fall: On October 2 Jane Siegel treated us to "At Home with the American Type Founders [ATF] Library: A hands-on session with selections from one of the country's best collections of type specimens, and other wonderful things," at the Rare Book and Manuscript Library of Columbia University.

On November 2, at 6:00 p.m., Tony White will moderate an artists' talk at the Center for Book Arts, in conjunction with the exhibition which he is curating, "Production not Reproduction: The Influence of Offset Printing on Artists' Books." APHA New York will co-sponsor this event with the CBA, and the suggested donation of \$5/\$10 is being waived for our members. The Center for Book Arts is located at 28 W. 27th Street, 3rd Floor, New York, NY; phone (212) 481-0295; web page [www.centerforbookarts.org/events](http://www.centerforbookarts.org/events).

On December 4, at 5:00 p.m., we will take a guided walk-through of the exhibition, "50 Years of Helvetica" at the Museum of Modern Art, specially led by the exhibition's curator, Christian Larsen, of the Department of Architecture and Design. Attendance will be limited and reservations are required. Contact Fernando Peña at The Grolier Club; phone (212) 838-6690; e-mail [fpena@grolierclub.org](mailto:fpena@grolierclub.org).

For more information on APHA New York's activities, see the "Regional Chapters" page on the APHA website, [www.printinghistory.org](http://www.printinghistory.org). We also wish here to make special note of our recent donation of the papers of past Chapter President Lowell Bodger to Columbia University.

*Jared Ash*

### CHESAPEAKE

RAILWAY STATION PRESS and Chesapeake Chapter member Stuart Bradley had an open house at the Boyce Railway Station in the Shenandoah Valley of Virginia on Saturday, June 23. About forty people attended, including many APHA members and former workshop students.

Visitors had the opportunity to print on a C&P 10×15, a POCO Nº2 Proof Press, and a Sigwalt Nº4 5×7. A number of Norfolk Southern freight trains roared past just ten feet from the station to add to the excitement. Refreshments were served outside under an awning and the weather was delightful.

The Chesapeake Chapter will hold its annual meeting as a picnic lunch outside the exhibit hall on Saturday, October 6, during the course of Oak Knoll Fest XIV, which will take place October 6–7 in New Castle, Delaware. See [www.oakknoll.com/FEST-XIV](http://www.oakknoll.com/FEST-XIV) for details of the well-known festival sponsored by Oak Knoll Books. The work of some forty fine-press printers from the U.S. and Europe will be displayed, and panel discussions will be held on each morning of the event.

November will see an exhibition at Catholic University of America of work by Chapter members. The dates, details, and a request for items are as yet to be arranged.

Stuart Bradley

## TypeCon 2008

SOTA HAS ANNOUNCED that TypeCon2008 will be held in Buffalo, New York, July 15–20, 2008. Buffalo is home to P22 type foundry; is close to the Type Club of Toronto; and is filled with the legacy of Frank Lloyd Wright, of the local Roycrofters, and of a cultural renaissance suited to all appreciators of the fine arts, contemporary music, and innovative architecture and design. TypeCon is back at Hyatt, which did the conference proud in Boston, and SOTA looks forward to a fantastic event in the Buffalo-

Niagara region. SOTA's first official partner is the Western New York Book Arts Collaborative, and it anticipates working with them and with other local organizations, schools, and individuals. Mark your calendars now, and check soon for more news at [www.typecon.com](http://www.typecon.com) and [www.typophiles.org](http://www.typophiles.org), or by e-mailing [info@typophiles.org](mailto:info@typophiles.org). (Adapted from Tamyé Riggs's paragraph in "Typecon Talk," August 29, 2007.)

Editor

## Ron Gordon and the Oliphant Press

RONALD GORDON, a protégé of Joseph Blumenthal at Spiral Press, and a leading printer and typographic designer who founded the Oliphant Press in New York, spoke on "The Oliphant Press: Tradition & Transformation" on Friday, September 21, in the Archives and Special Collections of the Robert Frost Library at Amherst College. The talk, which was open to the public, was followed by a reception.

Ronald Gordon studied printing and book design with Leonard Baskin as an undergraduate. He founded the Oliphant Press shortly after graduating from Amherst in 1965. In the four decades since its founding, the Oliphant Press has carried on a tradition of fine printing and typographic design. Beginning as a letterpress printer and designer, Gordon has adapted his style and his design skills as the craft shifted to computer typesetting, offset printing, and now, digital printing.

Gordon's talk coincides with an exhibition, "The Seahorse and the Elephant: Amherst and Fine Printing," held in the Amherst College Archives and Special Collections from September 1 through December 16. The exhibition features the work of Gordon and another Amherst graduate, Roland Wood, '20, who (with John Fass) co-founded The Harbor Press. The Harbor Press was synonymous with fine printing in New York for almost two decades (1925–1942).

Thanks to generous gifts from Gordon and Wood, Amherst College's Archives and Special Collections possess comprehensive holdings of the productions of the Oliphant Press and of the Harbor Press, including not only the books they published, but also much of their ephemera—advertising material, job printing and privately printed books and pamphlets.

"The Seahorse and the Elephant" is co-curated by Daria D'Arienzo, head of archives and special collections, and John Lancaster, retired curator of special

OAK KNOLL PRESS *presents*

### Edward Johnston: Master Calligrapher

BY PETER HOLLIDAY

EDWARD JOHNSTON  
*Master Calligrapher*

PETER HOLLIDAY



Edward Johnston called himself a letter-craftsman, a title that encompassed his many gifts: penmanship, illumination, type design and more. This important new work explores the different schools of thought that influenced Johnston and the influence that he, in turn, exerted on the craft. *Co-published with the British Library.*

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collections. The exhibition is part of "Bookmarks: A Celebration of the Art of the Book," a region-wide festival from September 2007 to January 2008 that will bring to life the Pioneer Valley's great literary traditions through film, family events, lectures and readings.

The initiative is sponsored by the Amherst College Library and Museums10, a partnership of ten museums and friends (including Amherst College's Mead Art Museum, and the Emily Dickinson Museum) within the Pioneer Valley. More information about "Bookmarks" is available on the Museums10 website, [www.museums10.org](http://www.museums10.org). Ron Gordon will be repeating his lecture for the Typophiles on December 12, 2007. For more information, see [www.typophiles.org](http://www.typophiles.org), or write to [info@typophiles.org](mailto:info@typophiles.org). (Adapted from the Amherst College News & Events web page, [cms.amherst.edu/news](http://cms.amherst.edu/news), for August 21, 2007.) *Paul Romaine*

## 2008 APHA Fellowship in Printing History

APHA IS PLEASED ONCE MORE TO ANNOUNCE our fellowship award for the study of printing history. Thanks to the generosity of a private donor, an award of up to \$2,000 is available for research in any area of the history of printing in any form, including all the arts and technologies relevant to printing, the book arts, and letter forms. Applications are especially welcome from those working in the area of American printing history, but the subject of research has no geographical or chronological limitations, and may be national or regional in scope, biographical, analytical, technical, or bibliographical in nature. Study related to the history of printing with a recognized printer or book artist may also be supported. The fellowship can be used to pay for travel, living, and other expenses. APHA fellowships are open to individuals of any nationality. Applicants need not be academics and an advanced degree is not required.

Previous APHA Fellowship recipients have included Renzo Baldasso (2007) for his study of how graphic representations by Erhard Ratdolt and other 15<sup>th</sup>-century printers shaped new reading habits as well as the approach of readers to texts; Paul Shaw (2006) for a full-length biography of W.A. Dwiggins; Lance Hidy (2005) for work on the Society of Printers; Susanna Ashton (2004) for work on African-American printer, publisher, editor and poet William Stanley Braithwaite; and John A. Lane (2003) for work on the type specimens of the Voskens/Maapa Foundry.

Applicants are asked to submit an application form, a curriculum vitae, and a one-page proposal. Two confidential letters of recommendation specific to this fellowship should be sent separately by the recommenders. Applications and letters of support must be received by Friday, December 14, 2007. An announcement of the award will be made at the APHA Annual Meeting, to take place in New York on Saturday, January 26, 2008. An application form is available at the APHA website, [www.printinghistory.org/html/fellowship/index.htm](http://www.printinghistory.org/html/fellowship/index.htm). To receive an application form by mail contact: Fellowship Committee, APHA, P.O. Box 4519, Grand Central Station, New York, NY 10163-4519.

*Nina Schneider*

## Further to Bruce Rogers

THE ARTICLE "A CURIOUS TRANSFORMATION," in APHA Newsletter No. 163, Summer, 2007 (p. 7), calls for correction concerning the availability of Upjohn's broadside reproduction of W.A. Conrow's painting of Bruce Rogers. Thomas Bishop, a member of the Library of Congress's Rare Book Cataloging Team, and Mark Dimunation, Chief of LC's Rare Books and Special Collections Division, have indicated that the items, including a photograph of the painting, can be found in the Rare Book and Special Collection Division's Pforzheimer Bruce Rogers Collection. In addition, the Division holds the Shapiro Bruce Rogers Collection. Readers can view that register at [www.loc.gov/rr/rarebook/findaid/sbr.pdf](http://www.loc.gov/rr/rarebook/findaid/sbr.pdf). *Editor*

## 2007 J. Ben Lieberman Memorial Lecture

BOOKBINDING HISTORIAN SUE ALLEN will be the 2007 J. Ben Lieberman Memorial Laureate. A time and location for the 2007 Lieberman Memorial Lecture has not yet been confirmed, but the most likely venue will be The Grolier Club and the date will be early in 2008. Readers may recall that John Downer delivered the 2004 J. Ben Lieberman Memorial Lecture at the Newberry Library in 2005, while Richard-Gabriel Rummonds spoke for 2005, at the University of San Francisco, in the autumn of that same year. Look for timely information on the APHA website, [www.printinghistory.org](http://www.printinghistory.org). *Paul Romaine*

## *Aere Perennius ...*

RICHARD SMITH, 1821–1894, one of the Smiths in MacKellar, Smiths & Jordan Type Foundry, bequeathed \$500,000 to the city of Philadelphia for the erection of a monument in Fairmount Park. His brother, John F. Smith, was the treasurer of the foundry and Richard was in charge of production. After the foundry was sold to ATF in 1891, Richard and his wife retired to Paris where they lived thereafter. Upon his death in 1894, in a will dated 1891, Richard directed, in addition to gifts of \$5,000 each to the Philadelphia Typographical Society and the Philadelphia Typographical Union #2, that a monument be erected as the entrance to Fairmount Park. Fairmount Park is immense, and is one of the largest city parks in the U.S., so there are several entrances, and this monument is no longer [at] the main entrance, but an isolated monument within the park.

The monument is dedicated to the “memory of Pennsylvanians who took part in the Civil War,” and includes equestrian statues and busts of a bunch of generals, a governor, and an admiral, including McClelland, Hancock, Meade, Reynolds, Hartranft, Porter, Dahlgren, Beaver, and Crawford. Smith didn’t leave it at that bunch, but also directed that busts of his architect, James H. Windrim, and his executor, John B. Guest, be included. And to conclude his gift,

he directed that “Upon the pedestal stage of the other main column will be placed upon a bracketed rest, on the right of the entrance front, a statue of myself, in bronze, and underneath it, the name Richard Smith, in large letters. The central part of said memorial to be for a carriage way, and on either side passages for pedestrians.” In addition, he bequeathed another \$50,000 for the erection of a building and playground for the use and enjoyment of children. That structure is still very much in use, as per Smith’s intentions, to this day.

The monumental entranceway Smith had built is reminiscent of the one Leland Stanford erected in Palo Alto as the original entrance to Stanford University, but that was basically destroyed in the 1906 earthquake, and a much subdued entrance-way is there today. Smith’s gift, treated to the Minneapolis Federal Reserve Bank’s consumer price calculator (limited for 1913 through 2007), has a current value of over \$13 million dollars.

But Smith’s gift, and his somewhat self-centered inclusion of himself, created a “pronounced objection to permitting a monument to a little known typesetter to be installed in Fairmount Park in the company of famous generals. An effort was made to refuse the \$500,000 gift.” Once it was explained that Smith was to be shown as an aproned craftsman, in the act of casting a type, the gift was accepted. His brother was likewise generous and ultimately donated 3 steamboats to the Sanitarium Association of Philadelphia that provided free outings to poor children and their mothers. One of them, the Elizabeth Monroe Smith, was still carrying passengers as late as 1928, when it carried 53,117 people on 404 trips. (All of the foregoing is a brief summary of the June and July, 1930 “Collectanea Typographica” columns written by Henry Lewis Bullen in *The Inland Printer*.)

Clemmons, the Wright Brothers, and Greeley, were all printers in their lives; they were not lifelong printers, but are noted for other achievements that far outshone their printing endeavors. Smith spent his life in the type trade and did nothing else, except to make a bunch of money.

*Fritz Klinke, with additions by Stephen O. Saxe.\**

\*Adapted from their postings to the Letterpress Discussion List, July 26–27, 2007. Many thanks to Doug Clouse for the photograph of Smith as he appears on the monument (for which see also [tinyurl.com/2klayg](http://tinyurl.com/2klayg)). Doug took the photos while conducting research for an MA thesis on the type foundry MacKellar, Smiths & Jordan, and, to his delight, found the statue after reading about it. By chance, he also found an old postcard of the memorial. Needless to say, it would be a pleasure to see the thesis published.

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