



Newsletter  
Number 166  
Spring 2008

## *Report on the Annual Meeting*

OVER 97 PERSONS ATTENDED APHA's 2008 Annual Meeting on January 26th, a convivial gathering that manifested much energy and optimism. We were welcomed to the New York Public Library's South Court Auditorium at 2:00 p.m. by **Isaac Gewirtz**, Curator of the Berg Collection of English and American Literature, who later kindly conducted a special tour of the Kerouac exhibition. APHA president **Eric Holzenberg** then greeted us, briefly introduced our award recipients, and yielded the floor for officers and committees to make their reports.

Vice-President for Membership **Virginia Bartow** noted that as of the end of 2007 APHA had 571 individual, 149 institutional, and 12 honorary or conferred members, giving a total membership of 732, compared to 720 for 2006. Of these, 305 are chapter members: 38 for Chesapeake, 100 for

New York, 38 for Northern California, 53 for New England, and 76 for Southern California, adding up to 53 more chapter members than in 2006. Overall, the number of individual, sustaining, and student members is growing; that of contributing or institutional members is holding stable; and we now have our first two Benefactors who have joined APHA at the membership level of \$500. (Recently APHA resolved to take credit card payments for annual membership dues, and nearly 10% of members renewing for 2008 have used this option on their renewal notices.) Next, presidents of the regional chapters each gave their reports. Their chapter news and events are included in this *Newsletter* (see page 6). Reports from chapters are posted regularly to the membership on the APHA website, and in the *Newsletter*. APHA members **Wendy Shadwell** and **Madeleine Stern** (Honorary Member) passed away in 2007 and were remembered in a moment of silence. Three APHA members were mentioned in gratitude for their generous donation of this year's new premiums: **Terrence Chouinard** of Wells College, **Lucy Rogers Cohen** of the Book Club of California, and **David Pankow** of the Cary Graphic Arts Collection at RIT.

Vice-President for Programs **Paul Romaine** next took the podium, thanked everyone who helped to make the 2007 Annual Conference in Los Angeles a great success, and updated us not only on chapter activities, but also on

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Student **Megan Web** cuts wood type under the supervision of Hamilton Wood Type volunteer **Norbert Brylski**. Photo by **Jenna Brouse**

## *A Visit to Hamilton Woodtype*

WHEN I TOLD MY TYPOGRAPHY CLASS at the Minneapolis College of Art and Design that we were taking a roadtrip to Hamilton Wood Type in Two Rivers, Wisconsin, they looked at me with the quizzical stare of a favorite dog. As I explained Hamilton's legacy and critical role in the development of wood type in the United States, their heads ceased to tilt sideways and a gleam appeared in their eyes. When I mentioned that Hamilton has over two million pieces of Wood Type, ranging from 1/4" to 5' tall, they started to smile. And when I told them there was a complete letterpress studio at Hamilton, with six working presses, they really got excited.

I have been visiting Hamilton since 2002, and I find that it's somewhere between a living history lesson and an archeological dig nestled on the western shores of Lake Michigan. Hamilton is that rarest of birds, a "working"

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this year's Annual Conference and the 2007 Lieberman Memorial Lecture. Details for these events may be found in this issue of the *Newsletter* (pages 5 and 9). Vice-President for Publications **Martin Antonetti** welcomed ideas for future special publications, and noted the robust state of the *Newsletter* and of our semiannual scholarly journal, *Printing History*. The first three volumes of *PH's* New Series, under Bill Peterson's editorship, have appeared, and Volume 50 of the Old Series will be out this year. Treasurer Deirdre Stam then called attention to the healthy state of APHA's finances, which as of the end of 2007 had a balance of \$13,909 (operating budget balance \$1,790), and a total income of \$90,068 set against \$76,159 in total expenses. Our total assets and liabilities were \$125,913, and the budget of the Publications Revolving Fund showed \$7,879.

Chaired by Martin Antonetti, the Nominating Committee (David Whitesell, Alice Schreyer, Virginia Smith, and Kitty Maryatt) proposed the following slate of officers serving until January, 2010: Paul Romaine, President (first term); Martin Antonetti, Vice-President for Publications (second term); Virginia Bartow, Vice-President for Membership (second term); Alice H.R.H. Beckwith, Vice-President for Programs (first term); and J. Fernando Peña, Secretary (first term). Trustees, proposed to serve until January, 2011, were: Terrence P. Chouinard (second term); Jeffrey Cooper (second term); and Carl Darrow (first term). All officers and trustees were elected unanimously. J. Fernando Peña then read the report on behalf of Fellowship Committee members Barbara Blumenthal, Richenda Brim, and outgoing chair Nina Schneider, as summarized in this *Newsletter* (page 5).

Outgoing president Eric Holzenberg welcomed new boardmember **J. Fernando Peña** and trustee **Carl Darrow**, as well as New England Chapter president **Robert Soorian**, while thanking departing board member Nina Schneider and trustee Martin Hutner for their work. Hearty thanks are of course also due to Eric Holzenberg, who in his farewell address described himself (to use a book-publishing expression) as about to be "remaindered, rather than pulped." Eric recounted the stability of APHA's current finances, thanks to Deirdre Stam and executive secretary Steve Crook; the optimistic outlook for memberships and growth in regional chapters and their activities; and the timeliness and quality of our publications. He also humorously played upon our guilt, to salutary effect, reminding each and all—before they might "eat APHA nibbles and quaff APHA booze"—of their duty to contribute to the organization's overall health. He contextualized his "bravo"

for the current state of our progress in terms of last year's observation of our relative "stability of purpose." Having noted on January 27th, 2007, our need collectively to give ourselves a "kick in the pants," he observed this year that we had come a fair distance in that direction, "now with one foot on the ground and the other poised," and that under our new president we need only to "determine the speed, trajectory and point of contact." Before his final benediction to post-annual-meeting "delights and felicities," he thanked **Russell Maret** for again contributing the meeting's wonderful program broadside, **Lili Wronker** for calligraphically lettering the awards certificates, and **Intima Press** of New York (Jenna Adams, Mindy Belloff, Pam Markham, Nicole Matthiesen, and Rich Turnbull) for their crisply executed, witty keepsake in Old English and Bondoni, "The Ten Commandments of Letterpress Printing."

Incoming President **Paul Romaine** immediately demonstrated the speed, trajectory, and energy that now typify APHA's activities by securing APHA's unanimous decision to name our annual fellowship in honor of the first and foremost donor to its endowment, Mark Samuels Lasner (while thanking other significant donors—Terry Belanger, David S. Rose, and Joan Friedman). Details of the fellowship and links to information, including the pledge form kindly designed and produced by Jerry Kelly, may be found in this issue of the *Newsletter*, on page 5.

Following the presentation of APHA's annual awards (summarized on pages 3 and 4), Eric Holzenberg offered closing remarks; invited us all to view the Grolier Club's exhibitions, "Benjamin Franklin, Writer & Printer" and "The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse from the Collection of Mindell Dubansky"; thanked David Ferriero, Andrew W. Mellon Director & Chief Executive of the Research Libraries at NYPL, for use of the South Court Auditorium and other library facilities; and lastly, opened the floor to announcements. Among the latter were the American Antiquarian Society's upcoming 18-paper conference "The Visual World of Childhood" (November 14 and 15); UCLA's Rare Book School (August 4–8 and 11–15); and the College Book Arts Association's first-ever conference addressing the resurgence of letterpress printing on university campuses, to be held in January, 2009, at the University of Iowa.

The 2008 APHA Annual Meeting adjourned to light refreshments at the reception, held outside NYPL's Trustees Room on the second floor, and thence to "tea" at the Grolier Club, where we greatly enjoyed chatting with old friends while viewing the splendid exhibitions.

*Editor*

## APHA Awards for 2007

ON BEHALF OF HER COLLEAGUES Cathleen Baker, Michael Russem, and Vic Zoschak, Jane Siegel, Chair of the Awards Committee, introduced the recipients of the 2007 APHA Individual and Institutional Awards for Distinguished Achievement in Printing History. The Individual Award was presented to the “distinctive and distinguished” **Henry Morris**, papermaker, printer, and publisher, who has produced works relating to printing and papermaking history under his Bird & Bull imprint for nearly fifty years. Sid Berger’s *Forty-four Years of Bird & Bull: a Bibliography, 1958-2002* lists 66 items published by Henry Morris, in addition to 45 items printed for others and 37 items of ephemera; to bring one more or less up-to-date, at least eight additional items (including the *Bibliography*) have been published since, giving 74 so far.

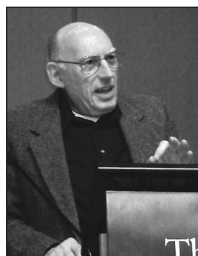


Photo by Millie Fleck

Henry Morris started **Bird & Bull Press**, one of America’s oldest private presses, in 1958 as an outlet for his interest in hand papermaking, which had been awakened by a piece of 15th-century paper. His strong interest in the art and history of handmade paper has resulted in a variety of books on Western, Japanese, and Chinese papermaking, and on marbled and decorated papers: from Henk Voorn on *Old Ream Wrappers* (1969); to Dard Hunter and Son, by Dard Hunter II (1998); the compendious *Nicolas Louis Robert and His Endless Wire Papermaking Machine* (2000); and Sid Berger on *Karli Frigge’s Life in Marbling* (2004). With memorable wit and warmth, Morris delivered APHA’s 2006 J. Ben Lieberman Memorial Lecture, clearly articulating his belief, “Paper: There Wouldn’t Be Any Printing History Without It.” Bird & Bull has also published on the history of printing and book illustration, including John Feather on *English Book Prospectuses* (1984) and Gaylord Schanilec on *My Colorful Career* (1996). Henry Morris’s works on bookbinding include Bernard Middleton’s *Recollections* (1995). His significant collection of typographic numismatics has led to several works, including his reprint of William Blades’s *Numismata Typographica, the Medallie History of Printing* (1992), and *Trade Tokens of British and American Booksellers and Bookmakers, with Specimens of Eleven Original Tokens Struck Especially for this Book* (1989).

Henry Morris’s publishing program has been a boon to the historian of the book. He is correct when he writes that, “without the Bird & Bull, many books on worthwhile, albe-

it esoteric subjects would probably never have been published.” And all these works have been printed by letterpress from metal type either on his own handmade, or on imported mould-made, papers. Beyond this, Morris has also produced a steady stream of humorous and satirical writing. In particular, his additions to the history of the fictional island nation, the Republic of San Serrieffe, have created a parallel and offbeat universe of the book, which many enjoy reading about in its various chronicles.

In his acceptance remarks Henry Morris said, “I can’t stand being idle,” and his brief and entertaining account of his career in papermaking and printing bore that statement out. In some instances, Morris noted, he thought he “had a winner,” only to learn that his work’s intrinsic worth and saleability were two different things. Such was the case with *Broadside Vignettes* (1997), a 19 x 25-inch “behemoth” (20 x 26 in its slipcase) on printing and papermaking, replete with examples. Rather than being accepted readily as he had hoped, this “magnum opus” instead fell onto and broke the toe of an elderly subscriber! It ended up, he wryly observed, being an “eccentric” book which was shelveable only by being “kept under one’s bed.” This being said, there were, of course, remarkable public successes as well—not only the publications just mentioned, but also *The Papermaker* (1974) and *Thirty Years of Bird & Bull: A Bibliography, 1958-1988* (compiled by Howell J. Heaney, with foreword and commentary by Morris). Before concluding, Henry Morris delighted listeners with news of a current project about private typesetters and their fraternities who have garnered castoffs of matrices from early foundries, some as old as 200 years, in order to make new type. The book will “document hot-metal faces brought to light by dedicated and talented craftsmen,” as Morris chronicles stories of their expertise, and of the “rewarding and thrilling experiment” they have undertaken in order to create “a magical link to the past” that has played an important part in the development and understanding of latter-day letterpress printing.

The Institutional Award was presented to **Oak Knoll Books & Oak Knoll Press**, with **Robert D. Fleck, Jr.**, President, accepting it on behalf of this distinguished bookseller and publisher, since 1976, of books about bibliography, collecting, the book trade, and all aspects of the arts and history of the book. Oak Knoll Books maintains a stock of 20,000 items and has published over 280 catalogues, thus making available a tremendous amount of out-of-print material to institutions, historians, and collectors. As a publisher, Oak Knoll Press has produced and distributed over 1,000 titles, both original accomplishments and



reprints of important hard-to-find works, including the research of almost every conceivable authority in the field. Topics include everything from Harold Pinter to bookbinders' finishing tool makers and the papers used by J.M.W. Turner, and the list is impressively long. Publishing partners include the British Library, the Library of Congress, and the Private Libraries Association. In addition, Oak Knoll Press distributes books for the American Antiquarian Society, the Bibliographical Society of America, the Caxton Club, the John Carter Brown Library, the Typophiles, and now APHA (see page 12).

Oak Knoll Books and Oak Knoll Press have quite possibly disseminated more printing history than anyone else. The business has thus effected its own valuable contribution to the field simply by making such a quantity of new and old books about books available, providing fodder to historians and useful manuals to novice letterpress printers, binders, and other practitioners of the arts of the book. In addition to its bookselling and publishing activities, each October Oak Knoll hosts a fine-press book fair, with lectures and panel discussions, the topics of which have included the history of papermaking, book illustration, bookselling, institutional collecting, fine-press printing, and publishing. The Fine Press Book Association had its start at the Oak Knoll Fest in 1997. The Fest provides a delightful opportunity for book makers and book buyers to congregate and socialize, and for neophytes to be drawn into the world of well-made books.

In accepting the Institutional Award, Bob Fleck regaled us with the story of his career since 1976 when, as a "reformed engineer," he set out on the path that led to Oak Knoll Books & Oak Knoll Press. "Do you really make a living doing this?" queried an (unsuccessful) job applicant at Oak Knoll once upon a time. Well, he does. Bob Fleck recounted several fascinating anecdotes about acquiring some of the brilliant collections from which Oak Knoll's business of "books about books" was built: How he was offered the opportunity to buy a collection of such books from Alida Roochvarg, and then a second and a third, on condition that he allow her to help him catalog them. How another collection came to him from Fanny Duschnes in return for his making (along with a fair offer) an inventory of the books, which became Oak Knoll's "Lot Number One." He told us of acquisitions: from Frederic Melcher and Bowker Publishing Company, whose books he appraised, then ultimately received after their ownership by both Xerox and a subsequent buyer; from Herman Cohen and the Chiswick Press; and from Irving Lew at Battery Park Book Com-

pany. While acquiring books of Norman Blaustein on the latter's death, Bob was invited by Blaustein's daughter, Nina Niemark, to the family's summer home to see the "big" collection, in which volumes often stood four deep to each shelf. He made acquisitions from Ben Lieberman and John De Pol, and these archives went to the University of Delaware. "Longevity is a good thing" in the business of buying and selling books, he joked with us: "You sell 'em, and they come back, and you sell 'em again."

Bob Fleck's first book was co-produced with the Holland Press in London. John von Hoelle was to become his first publishing director, collaborating with him for ten years. Fleck labored to keep books about books in print—to acquire publishing rights to reprint them—and worked hard to make new books on printing and bibliography available. In 1989 he was trying to determine which direction his business would go. He enlisted the help of Paul Wakeman, the son of Geoffrey and Frances Wakeman of the Plough Press in England, who came to the U.S. to work for him on inventory and selling. Already in 1985 he had published Richard Huss; he was subsequently to come out with classics by Mac McGrew and Richard-Gabriel Rummonds, and said "I will be proud of these books till the day I die." Oak Knoll Fest commenced in 1994, and last year focused on the resurgence of letterpress on university campuses (a theme to be taken up in January, 2009, for a conference at the University of Iowa). At present Bob is somewhat skeptical about the future of electronic books, though he has published a bibliography of John Updike by Jack De Bellis and Michael Broomfield which includes a CD. Lately, he noted, he had a pleasurable visit to Doris Grumbach, to whom he had made an offer for her collection. He was accompanied by a new Oak Knoll employee who helped him pack the books—his youngest son. And so (as he mused on the future of publishing in the field of bibliography) "maybe there's hope yet."

*Editor, with assistance from Jane Rodgers Siegel*

*Note:* Robert D. Fleck, Jr., is Past President of the Antiquarian Booksellers' Association of America (ABAA) and Immediate Past President of the International League of Antiquarian Booksellers (ILAB).

## The APHA Mark Samuels Lasner Fellowship in Printing History

THE MARK SAMUELS LASNER FELLOWSHIP in Printing History is a program providing an award of up to \$2,000 for research in any area of the history of printing in all its forms, including all the arts and technologies relevant to printing, the book arts, and letter forms. The fellowship was started in 2002, and from 2003 to 2007 funding for it depended on an individual donor. In January, 2008, APHA named this program the "Mark Samuels Lasner Fellowship in Printing History" in honor of that first donor, and designated the winners of the competition as "Mark Samuels Lasner Fellows." To ensure the permanence of the Mark Samuels Lasner Fellowship in Printing History, APHA is actively engaged in raising an endowment. Our goal is a \$50,000 endowment to provide a \$2,000 annual award. For further information, and a pledge form, see the APHA website.

Paul Romaine

## 2008 Mark Samuels Lasner Fellows

PABLO ALVAREZ of the University of Rochester and KELI E. RYLANCE of Tulane University were chosen as this year's recipients of the fellowship. Their proposal is to analyze one of only two known extant copies of *Institución y origen del arte de la imprenta, y reglas generales para los compoñedores* (Institution and Origin of the Art of Printing, and General Rules for Compositors), written by Spanish printer and compositor Alonso Víctor de Paredes, around 1680. This work predates Moxon's *Mechanical Exercises* by about three years. Alvarez and Rylance will examine Paredes's text at the Updike Collection of the Providence Public Library in preparation for comparing the two copies. The other known copy is at the Biblioteca Generale Histórica de la Universitat de València (Spain). The goal is to publish a scholarly bilingual edition of the *Institución* following the high standard set by Herbert Davis and Harry Carter in their 1958 edition of Joseph Moxon's *Mechanical Exercises on the whole Art of Printing*. The Fellowship Committee was impressed by Alvarez's and Rylance's commitment and careful consideration of the challenge in bringing an obscure text to light, and appreciated the international scope of the proposal and its contribution to printing history.

Nina Schneider

## "Saving the History of Printing": APHA Annual Conference

NEW YORK, OCTOBER 10-12, 2008

APHA WILL HOLD ITS 33rd Annual Conference in New York City, where it will be hosted by Columbia University's Rare Book and Manuscript Library, and the Grolier Club, on October 10-12, 2008. The conference is scheduled for Columbus Day weekend, just after Oak Knoll Fest, and its working title is "Saving the History of Printing." It will begin with a keynote address by James Mosley on Friday evening, October 10, at the Grolier Club, and move on Saturday, October 11, to Columbia University for full-day conference proceedings, and thence to Columbia's Rare Book and Manuscript Library for a closing reception. Sunday will be an optional day of tours. The conference theme is the preservation of the stuff of printing history, broadly conceived—the material (presses, type, plates, blocks, bookbinding equipment); the documentation (manuals, type specimens, archives); and the practices (the skills and knowledge necessary to operate the equipment, or to make the paper, ink, punches, etc.)—from the earliest days of printing up to the present.

The deadline for proposals is extended to May 1. Conference papers (20 minutes in length) should attempt to

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address: why and to what purpose a museum collects printing equipment; how an institution encourages visitors to engage with printing history; and how no-longer-commercial skills are perpetuated. Proposals are also welcome for panels (about one to one and a half hours in length) of three to four speakers and a moderator. All proposals should include a title, abstract, contact information, and short biographical statement, and should list specific equipment needs such as slide and digital projectors. They should not exceed one page. All presenters must have current APHA memberships at the time of registration. Electronic (preferred) or hard-copy submissions will be accepted. E-mail your proposals (Word document file, pdf, or, text) to [apha2008conference@gmail.com](mailto:apha2008conference@gmail.com); or fax to 212-854-1365; or snail-mail to co-chairs Gerald Cloud & Jane Siegel, Rare Book and Manuscript Library, Columbia University, Butler Library, Sixth Floor, 535 West 114th Street, New York, NY 10027. Hard-copy program announcements are expected by June 1, 2008. Local planning and programs committees are being organized. If you would like to help, please contact Jane Siegel, Gerald Cloud, or Fernando Peña at the e-mail address just mentioned. In the meantime, for further information and updates on the 2008 Annual Conference, see the APHA website.

*Gerald Cloud and Jane Rodgers Siegel*



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## Chapter News & Upcoming Events

### NEW ENGLAND

APHA NEW ENGLAND'S FIRST EVENT for 2008 will be a lecture and slide presentation by Anne Bromer, author of *Miniature Books: 4,000 Years of Tiny Treasures*, on Saturday, April 26, 2008 at 2:00 in the Providence Public Library Auditorium, 150 Empire Street, Providence, RI. Co-sponsors are the Providence Athenaeum, the John Russell Bartlett Society, the Rhode Island Center for the Book, and the University of Rhode Island.

*Robert Soorian*

### NEW YORK

ON THE EVENING OF February 28, APHA New York hosted Scott-Martin Kosofsky, at the Grolier Club, to speak "On Wavering: The Aesthetics, Culture, and Technology of Once and Future Fine Books." President of Boston's Society of Printers, Scott Kosofsky is a book designer, editor, and author well known for his work on complex books in Jewish studies, art, and music. As a writer, Scott's *The Book of Custom: A Complete Handbook for the Jewish Year* (HarperCollins, 2004) was winner of the National Jewish Book Award.

On March 26, John Ross and Claire Romano spoke on "Romano & Ross: 60 years of Art and the Tipoteca Italiana" at the Grolier Club. John is a graphic artist and maker of artists' books who teaches printmaking at the New School. Claire established the High Tide Press, which issues limited editions of books designed, typeset, illustrated, and hand printed by John himself. Since 1998, John has collaborated with technicians of the Tipoteca Italiana in Cornuda, Italy, to produce several new works.

On Thursday, May 29, at 6:00 p.m., Gordon Bond will present "James Parker (1714-1770): A New Jersey Printer on the Eve of Revolution" at the Grolier Club. A reception and book signing will follow this talk. Gordon Bond, an amateur historian, is the author of a new book on James Parker published by the New Jersey Heritage Press. He serves as co-chairman of the committee working to establish the Woodbridge Township History Museum, and as vice-president of Amateur Astronomers, Inc., in Cranford, New Jersey. Gordon is currently working with Stephanie Hoagland on a folk gravemarker survey project in New Jersey.

From May 14 to July 26, the exhibition "English in Print: From Caxton to Shakespeare to Milton," curated by Fred Robinson and Valerie Hotchkiss, will be on display in the ground-floor gallery at the Grolier Club, 47 East 60th

Street, New York, NY. Details are forthcoming on the Grolier Club website.

*Fernando Peña and Joel Mason*

### CHESAPEAKE

ON JANUARY 19, APHA CHESAPEAKE gathered at the home of Mike Denker for its annual meeting. Chapter members (who had brought items for show & tell & share) exchanged ideas as to events for the coming year and comments about past happenings, after which came two brief talks from chapter members: "Bible Printing from the 15th Century to Modern Times," by Mike Anderson, with many examples from his collection; and "Teaching Letterpress Printing to Beginners," by Stuart Bradley, who has taught 93 adults in 48 workshops over the past three years. The Chapter has grown from 36 to 40 members, with an unusual number of hands-on letterpress printers and typefounders included among the jostle of Washington-area scholars, librarians, curators, book dealers, designers, typographers, and other printing history enthusiasts.

2008 promises more visits to private presses, to the Library of Congress, and to other local collections. On Thursday, February 28, Chesapeake Chapter members were treated to a tour of the Government Printing Office (which is housed in a building from the 1940s at 732 North Capitol Street, NW, Washington, DC), hosted by Chris Sweterlisch and George Barnum. The GPO's hot metal section includes two Intertypes, a Ludlow, and a Vandercook press. We also saw parts of the moveable type collection. We stopped at the hand-binding section to see parts of the production processes with both cased-in and lace-bound books, and also viewed a display about the apprentice program (photos of apprentices and specimen books of their work printed in letterpress) and items showing the history of the GPO, from photographs to copies of the *GPO Style Manual* with annotations added by the proofreaders as they worked. At one point the GPO had 8,500 people working in the printing and production area. We were impressed by evidence of how the impact of offset and digital printing along with the internet is rapidly changing the landscape of printing history.

On May 10 and 11 (9:30 a.m.-4:00 p.m.), APHA Chesapeake Chapter members Roland Hoover, Chris Manson and Mike Denker will be teaching a Pyramid Atlantic Center workshop entitled "Letterpress Solutions." The participants (limited to eight) will learn advanced composition, color registrations, and how to make ready on the Vandercook. Instructors will set up several problem-solving sce-

narios encountered while printing letterpress projects, such as how to ink type at varying heights on the same form, and how and when to hand-ink. Students will make a four-page, French-fold booklet combining type and imagery. For further information, see the APHA website's Regional Chapter section.

In other news, Ray Nichols was written up in the William Morris Society *Newsletter* for a visit to a Morris-inspired house, as the focus of a Morris Society meeting. Chris Manson, proprietor of Crooked Crow Press in Rockville, Maryland, was featured in *Vanderblog* in connection with the conversion of his Universal III Power Vandercook to a hand-cranked press.

*Mike Denker*

### NORTHERN CALIFORNIA

AMONG OUR SEVERAL PLANS in the making for 2008 is a showing of Gary Hustwit's film *Helvetica* together with a potluck meal. We hope to visit the composition studio at Wilsted & Taylor and the paper factory at Magnolia. A look at the now vacant University of California Press Building should be timely, as the University intends to demolish it in order to build a new art museum. (When it opened in 1940, under the direction of Samuel T. Farquar, the building was state of the art.) We intend, in cooperation with the Berkeley Architectural History Association, to arrange a tour of vanished printers' shops of Berkeley: Wolfgang, Lederer & Zeus; the Professional Press; Roger Levenson's Tamalpais Press; and Wesley B. Tanner (the latter now in Ann Arbor, Michigan).

John McBride of the Red Hill Press gave a talk on March 31 at the Book Club of California, entitled "Strike-On & Offset Printing in the 1970s: The IBM Selectric Composer as Desktop Publishing." He showed how the IBM Selectric typesetting machine put composition into the hands of small and independent publishers, and how strike-on type yielded to phototype and then to the digital.

For the summer we plan to have a picnic at a rural printery.

*John McBride*

### SOUTHERN CALIFORNIA

WE HELD OUR ANNUAL GENERAL MEETING on November 18 at the William Andrews Clark Memorial Library, and later adjourned to a collection presentation by Bruce Whiteman. Chapter officers elected for 2008 are: Kitty Maryatt, President; Steve Macleod, Program Chair; Richenda Brim, Secretary; and Deborah Whiteman,



Treasurer. APHA SoCal has continued to grow: at the 2006 Meeting our membership totalled 45, up from 17 in 2005; by the end of 2007 our numbers had grown to 76. Our account balance has nearly doubled. We have discussed related organizations that may have an interest in printing history with which we can establish a connection, such as the Book Collectors of California. All agreed that the chapter listserv is an appropriate place to disseminate information about events and exhibitions of possible interest to chapter members. Our programs currently fall into four

distinct categories: salons, collections visits, lectures, and receptions—events we limit the attendance numbers for, and for which we require rsvs. Cristina Favretto has agreed to continue coordinating the salons in an ex officio capacity.

Late last year, Pall Bohne gave us a pleasant lecture-demonstration on letter carving in slate.

Possible activities for this year are talks by Cristina Favretto (on African scripts), Christopher Stinehour and Ricky Jay; and a lecture about printing ink. Deborah

## *APHA SoCal at the Movies: Helvetica by Gary Hustwit*

ON JANUARY 26, 2008, about twenty of us assembled in the “showing room” of the CenterPointe Club in Playa Vista to watch the new documentary *Helvetica*, by Gary Hustwit, recently purchased by the board of APHA SoCal. (The decision was motivated in part by our lively APHA Salon discussion last year, “Types We Love, Types We Hate.”) As we stocked up on popcorn, candy, and soft drinks, and seated ourselves in the five rows of extra-large, extra-plush, crushed red velvet swivel chairs, we were all feeling especially decadent and Hollywood. The high-tech showing room was in fact a bit too high-tech for some of us, as we had our hands full in getting things to start properly. However, this minor obstacle was soon overcome and we settled in to view a most extraordinary film.

All members of APHA should see *Helvetica*! For those who don’t know the story of the Helvetica typeface’s development 50 years ago, the film does a very good job of telling the tale of the birth of Die Neue Hass Grotesk, which was designed by Eduard Hoffman and Max Miedinger at Hass Typefoundry in Münchenstein, Switzerland. The enthusiastic and universal welcome of the typeface, later renamed Helvetica (Latin for ‘Swiss’), in the late 1950s and early 1960s is recounted again and again by top designers of the high modernist period of rational graphic design in the Swiss, or International, style. Massimo Vignelli and Wim Crouwel are significant designers of that era who were, and remain, devoted to Helvetica. The appeal for Crouwel is in the “neutrality” of the design of Helvetica. “The meaning is in the content of the text, not the typeface design.”

The most fascinating aspects of the film are the interviews carried out with a wide range of graphic artists, type designers, and type historians. Included is Michael Bierut talking about the way corporate identities were transformed

again and again by Helvetica. Lars Müller says of Helvetica: “It tells you the do’s and don’ts of street life. It is the perfume of the city.” Matthew Carter states that Helvetica “just seems exactly right.” Mike Parker is enthusiastic about its exemplary figure-ground relationship.

However, Erik Spiekermann is very direct in his current dislike of Helvetica: “It is a nightmare.” Paula Sher associates Helvetica with large, cold corporations, those that have benefited most from war and globalization. Stefan Sagmeister, an amazing young designer, doesn’t pull any punches in stating how bored he is with modernism. In viewing anything set in Helvetica, “the overall message is ‘do not read me, I will bore the shit out of you.’”

The success of this film owes a lot to the filmmaker, Gary Hustwit, who clearly understands and appreciates the importance of type. His documentary has scenes with beautiful cinematography, and the music throughout is perfect. His talent for getting honest, direct, and insightful comments from such a varied cast of designers is amazing. His ability to interview some of the most important, articulate and innovative people in the design world is equally impressive.

Again, if you haven’t viewed *Helvetica*, you must. You will never see the world quite the same again. Helvetica, the typeface, is ubiquitous, and it will seem to appear everywhere in your life after you see this wonderful film ... to your exasperation, or delight.

Steve MacLeod

*Note:* An excerpt of Gary Hustwit’s documentary was included as a special feature in the Museum of Modern Art’s exhibition “50 Years of Helvetica” (which concluded March 31 this year) in to reveal the typeface as we experience it in an everyday context.



Whiteman has offered to give a presentation on a collection of cloth bindings at UCLA. We have discussed visiting private and commercial studios, as well as conservation labs, including UCLA, the Getty, and the Huntington. We plan to have readings from fine press poetry books as part of our Performance Series. The 2008 Stephen Kanter Lecture on Fine Printing is being given on April 19, 2:00 p.m., by Bay-area printer Graham Mackintosh at the Clark Library. Mackintosh was involved with the Berkeley Poetry Renaissance, and worked with Jack Spicer at the White Rabbit Press, as well as later in southern California with John Martin and the Black Sparrow Press. He is being interviewed by Linda Benet.

On February 8, APHA SoCal toured the exhibition, "Inscribing Meaning: Writing and Graphic Systems in African Art" at the Fowler Museum, UCLA. The walk-through was led by co-curator Polly Nooter Roberts. Writing systems have flourished in Africa for thousands of years and have contributed significantly to the global history of writing, yet have received sparse attention.

On February 23, Suzanne Moore and Don Glaister presented the 2008 Frederic W. Goudy Lecture, "Proximity and Process: Glaister and Moore Offer Perspectives on the Work of Each Other" at Scripps College Humanities Auditorium in Claremont, California. The lecture was followed by the Frederic W. Goudy Dinner in the Faculty Lounge at Scripps College. Suzanne Moore (who also taught the Frederic W. Goudy Workshop on February 23-24 at Scripps College Press) is a painter and lettering artist who combines contemporary vision with traditional techniques. Her painting, drawing, and lettering find their way to the surfaces of artists' books, broadsides, and limited edition books. She is one of two American artists, working with a Wales-based team under the direction of Donald Jackson, illuminating the Saint John's Bible. Donald Glaister is a book artist now living and working in the Pacific Northwest, who has taught binding and design privately and as Professor of Book Arts at the University of Alabama. In his thirty-year design-bookbinding career he has concentrated on the use of unexpected binding materials while working within the classical framework of the European binding form, and his bindings appear in institutional and private collections throughout North America and Europe. His recent work has included two editions of artists' books, *Brooklyn Bridge: A Love Song* in 2002, and *Angelique and the Pearl Necklace* in 2007.

APHASoCal is planning a series of Book Club events that will tie in to visits at collections which showcase items

we discuss. We are using *The Evolution of the Book* by Fred Kilgore (1998) as an organizing principle, and our first meeting was on March 27 at Kitty Maryatt's studio in Playa Vista. Kilgore's book is a succinct work of 160 pages, written in a lively fashion by a librarian, and our first aim was to read pages 3-33, on early writing systems and substrates, with a view to visiting a collection within the next few months which has holdings of cuneiform tablets and papyrus scrolls (or fragments), probably at UCLA. We will eventually meet at various members' homes for these informal discussions. Books that delve into more detail about each period will be recommended at the meetings, and members are also encouraged to share items from their collections and travels.

Kitty Maryatt

## *Sue Allen Delivers 2007 J. Ben Lieberman Memorial Lecture*

THE DISTINGUISHED HISTORIAN of 19th-century American book covers, Sue Allen, is delivering the 2007 Lieberman Memorial Lecture at the Grolier Club, 47 East 60th Street, New York, NY on Thursday, April 17, 2008. Her topic is "A Doubly Fascinating Book: Hawthorne's Wonder Book Illustrated by Walter Crane." A reception is being held afterwards. The lecture is co-sponsored by the Grolier Club. For more information on the 2007 lecture, and on the Lieberman Lecture itself, visit the APHA and Grolier club websites.

Sue Allen is the foremost historian of 19th-century American book covers. Since the 1970s she has extensively studied these bindings, from the early adoption of cloth as a substitute for leather until the dominance of the book jacket around 1910. Her research has encompassed the materials and technology used, as well as identification of individual designers and styles. Since 1983 Sue has taught a perennially popular class on this topic at Rare Book School. Her research, lectures, writings, and exhibitions have raised unprecedented awareness and appreciation of American book designers' art. Her insight and enthusiasm have activated librarians, conservators, and collectors to ensure that these items are saved for posterity. In 1999 she received the individual award of the American Printing History Association for her contributions to printing history. In 2006 the Guild of Bookworkers honored the breadth and depth of her exemplary research.

## Trustee Profile: Carl Darrow

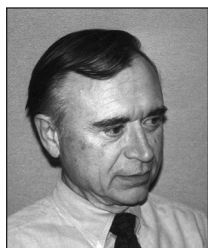


Photo: Carolyn Halloran

CARL DARROW is currently treasurer of the Fine Press Book Association and a member of the American Typecasting Fellowship, the Wood Engravers Network, the Letterpress Guild of New England, and the Typophiles. For many years Carl was affiliated with the Press of Appletree Alley in Lewisburg,

Pennsylvania and worked as a volunteer at Bowne & Company Stationers in New York City. He has attended book-arts events at Fairleigh Dickinson University, Wells College, Wellesley College, and the Oak Knoll Book Fests.

An antique 1874 Model One hand press, several cases of type, and a complete set of wood engraving tools came to Carl as a young boy from his uncle, who in 1940 ran the Greenleaf Press in Gloversville, New York. All items continue to be used, except the Model One, now a decorative artifact. Today, the Greenleaf Press name remains and operates in Conway, Massachusetts. Here limited-edition books and abundant ephemera are produced. In addition, Carl is the resident "Master Printer" at Historic Deerfield, where the Wilson Printing House, established in 1817, has a working common press built to replicate the press of early New England printer Isaiah Thomas.

## Atlas of Early Printing Online

GREG PRICKMAN, Special Collections Librarian at the University of Iowa, sent the following post to the SHARP listserv on February 8: "I am pleased to announce the *Atlas of Early Printing*, an online, interactive map depicting the early years of printing in the fifteenth century and the spread of the new technology across Europe. The spread of printing is depicted through geographic points and a corresponding timeline, similar to the maps in Febvre and Martin. Layers of contextual information, such as the locations of universities and trade routes, can be turned on and off. The site is designed as a tool for teaching the early development of printing. Please visit the atlas at [its website, listed at the end of this *Newsletter* ...] I welcome your comments directly to me at this e-mail (greg-prickman@uiowa.edu; phone 319-335-5921), or to the atlas's e-mail (lib-atlas@uiowa.edu). The first version of the site went online at the beginning of the year, and there are still a few quirks to smooth out, but everything is currently functional."

## APHA Webmaster Needed

APHA SEEKS AN ENERGETIC VOLUNTEER WEBMASTER to manage its website and e-mail domain. The webmaster posts news of events on the website from local chapters and the national organization; maintains and develops internal and external links; posts the newsletter, speeches, articles (as available) and conference information; and updates historical information and other sections of the website as needed. In discussion with interested officers, the incoming webmaster may wish to redesign the site. Knowledge of HTML is useful, and the successful applicant should have past experience maintaining websites. Facility with blogs and other collaborative software is desirable. The position is volunteer and unpaid. APHA will reimburse approved expenses such as site hosting. Please address questions, applications, or nominations to Paul Romaine (paul.romaine@gmail.com).

Paul Romaine

## Correction ...

THE PREVIOUS ISSUE of the *APHA Newsletter*, Number 165 (Winter, 2008) refers on page twelve to the "Lessing J. Rosenbach Collection" at the Library of Congress. Apologies to Daniel de Simone, Curator of the Lessing J. Rosenwald collection.

## ... & Comment

AMONG COMMENTS RECEIVED in response to Frank Romano's panoramic article in the same issue of our *Newsletter* (e.g. that the Henry Ford Museum in Dearborn, MI contains a large collection of printing equipment), readers may find the following to be of particular interest ...

Re: Frank Romano's pointing in *APHA Newsletter* 165 to the "need to resurrect linecasting schools to assure a stream of operators," he might "rather be promoting Larry Raid's Linotype University in Denmark, Iowa .... On [Larry's] 'grounds' [are] not only a working example of each Linotype model, but also a railroad which helps to move things around (and is available to LU 'students' during their 'academic' stays)."

Sidney F. Huttner, Head, Special Collections & University Archives, The University of Iowa

## Further News

IN A POSTING to the Letterpress listserv (December 11, 2007), Steve Saxe relates the following from Stan Nelson: "At the end of May," Steve paraphrases, "Stan was flown to London by the BBC to participate in the filming of a television program on Gutenberg's invention of printing with moveable type. This show, called 'The Machine that Made Us,' focuses on efforts to better understand just what Gutenberg actually invented, with particular attention on the press. Stan showed the host of the show, the movie actor

Stephen Fry, traditional techniques of punchcutting and typesetting. Stephen (who is a descendent of the famous typefounders Fry) proved to be an apt pupil, and through the magic of film they cut a punch, struck a matrix, and cast copies of Gutenberg's lower-case p which then went into a forme of Theo Rehak's B-42 Bible type, set by Kitty Maryatt of Scripps College. This resetting of a page of the Gutenberg Bible was printed on an experimental wooden press made by Alan May. The program will air sometime in 2008.

*Continued on page 12*

*"A Visit to Hamilton Woodtype," continued from page 1*

museum. Volunteers deftly wield high-speed routers to carve out the most precious and intricate letterforms, ranging from 16th-century classics, to curious hybrids that were fine-tuned in Adobe Illustrator. But what makes this place a fascinating treasure chest is that Hamilton is a collection that continues to grow.

Technical director Greg Corrigan shared the exciting news, in 2006, that Globe Printing of Chicago had recently donated their entire collection of showcard business printing plates to Hamilton. This collection contains original woodcuts and photo engravings of artists ranging from Ray Charles to the Ringling Bros. Circus. The over 2,000 plates constitute a showcase of early American art that rivals that of Hatch Showprint of Nashville.

It wasn't until a Friday night last October, when I was sitting in the lounge of the Light House Inn in Two Rivers (owned and operated by Museum Director Jim VanLanen) with 13 of my students, that they began to understand what a rare opportunity this was to have quality time and printing privileges with one of the most important working collections of type (any kind of type) in the country. Maybe it was the fact that we were within three blocks of this typographic monument that allowed the realization to set in. Maybe it was the word "Hamilton" typographically set in the 12-story chimney that presides over the town.

Either way, we spent a dizzying 12-hour day carefully photographing, cataloging, and numbering blocks from the Globe Collection. Half of our group worked in the printing studio making specimen sheets from the Graham Lee Collection of woodtype, while the other half engaged in photographic documentation. After a satisfying lunch of pizza and sandwiches at the Waverly Inn across the street, we traded jobs and worked into the fall evening.

Later that night, sitting at the bar of the Light House

Inn, the questions from the students were urgent: "How can the museum get the word out?" "What if we made posters and sold them online to benefit the museum?" "Will Hamilton sell me some type?"

Helping 20-somethings understand the logistics of a nonprofit and the pressures of a regional museum of international significance made for a lively conversation that took us late into the night.

We returned to the museum Sunday morning to finalize prints started the day before, and to ponder the fact that we had only photographed one tenth of the Globe Printing Collection. We held a print swap, with each student getting one of his or her fellow's proofs, took one last walk through the museum, and collectively thought to ourselves "I gotta come back here."

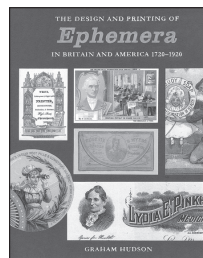
*Bill Moran*

*Note:* Bill Moran is a graphic designer and printing historian who teaches typography at the Minneapolis College of Art and Design and the University of Minnesota. He is a third-generation letterpress printer, and co-author of *Hamilton Woodtype, A History in Headlines*. His company, Blinc Publishing, is located in St. Paul, Minnesota.

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"Further News," continued from page 11

After filming in England, Stan traveled to Parma, Italy, with James Mosley to survey the type moulds of Giambattista Bodoni, the famous 18th-century typographer. Stan organized the collection of moulds by size, and sorted out some misplaced pieces.... [H]e cast type from one of Bodoni's original moulds, using a matrix from the appropriate set of mats. As expected, the fine lines of Bodoni's design were demanding and hard to cast. Complicating matters, it was not practical to shake the mould, which is essential with such designs if one is to get a sharp face on the type. There is unbelievable material in this collection. Working with it, however briefly, was a wonderful experience that must be repeated—soon."

## Oak Knoll: APHA's New Distributor

APHA HAS CHOSEN Oak Knoll Books as its new distributor. Oak Knoll is pleased to offer all APHA special publications now available through its website.

## Nota Bene

THE AMERICAN HISTORICAL ASSOCIATION has formally approved SHARP's request to establish "Print Culture" as a membership category, as reported by Professor Jonathan Rose of Drew University, co-editor of *Book History*, on the SHARP listserv (January 31, 2008).

## New Members

Michael Babcock,  
Jamaica Plain, MA

Philip Blocklyn  
Hicksville, NY

Daniel W. Boston  
St. David's, PA

Anne Callahan  
New York, NY

Marija Dalbello  
New Brunswick, NJ

Anne Dropick  
North Haven, CT

Høgskolen i Gjøvik  
Biblioteket  
Gjøvik, NORWAY

Scott-Martin Kosofsky  
Lexington, MA

Allison Quam  
Winona, MN

Kevin Risley  
Houston, TX

Bibliothèque des Arts  
Graphiques  
Paris, FRANCE

James E. Walczak  
Oxon Hill, MD

Kevin Winter  
Elk Grove, CA

Ann-Marie Wyatt  
Coventry, ENGLAND

## In Memoriam

APHA REGRETS THE PASSING, on March 5th, 2008, of **Susan Otis Thompson**, teacher, scholar and the first editor of APHA's semiannual journal *Printing History*. A full obituary will be forthcoming in the summer issue of this *Newsletter*.

DOUGLAS O. MORGAN, a Westchester County printer and publisher whose collection of 19th-century wood type letterforms inspired a graphic design revival in the 1960s, died of heart failure on December 10 at his home in Essex, New York. He was 75. In 1958, Douglas and his brother Lloyd started Morgan Press, Inc. Printers and Typographers in Hastings-on-Hudson, where they actively amassed reputedly outdated wood fonts otherwise being thrown out or burned as firewood. The Morgan Press Type Collection, the largest of its kind in the U.S., and, at its acquisition in 1982 considered the finest in private hands, is now at the Smithsonian National Museum of American History. Widespread in posters and advertisements during the second half of the 19th century, wood-type letterforms enjoyed a revival during the 1960s, when Morgan Press worked with founding members of Push Pin Studios to challenge the Modernism then in vogue in favor of a more ornate, eclectic, retro style of graphic design and illustration. Studio member John Alcorn interpreted the decorative Victorian pastiche in his *Wood and Foundry Type* catalogs. (Adapted from obituaries by Gerald McKinstry in *The Journal News*, January 6, 2007; and by Steven Heller, in *The New York Times*, December 24, 2007.)

## Websites, Blogs and Listservs Mentioned in this Issue of the Newsletter

American Printing History Association: [printinghistory.org](http://printinghistory.org)

Atlas of Early Printing Online: [atlas.lib.uiowa.edu](http://atlas.lib.uiowa.edu)

California Rare Book School: [calrbs.org](http://calrbs.org)

Grolier Club: [grolierclub.org](http://grolierclub.org)

Letterpress listserv archives: [listserv.unb.ca/archives/letpress](http://listserv.unb.ca/archives/letpress)

Oak Knoll Books & Oak Knoll Press: [oakknoll.com](http://oakknoll.com)

SHARP listserv archives: [sharpweb.org/archives](http://sharpweb.org/archives)

Vanderblog: [vandercookpress.info/vanderblog](http://vandercookpress.info/vanderblog)