



Newsletter  
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## APHA 2009 Annual Meeting

APHA WILL HOLD ITS ANNUAL MEETING for 2009 at 2 p.m. on January 24 in the South Court Auditorium of the New York Public Library. Isaac Gewirtz, Curator of the Henry W. and Albert A. Berg Collection of English and American Literature at NYPL, will welcome us. APHA president Paul W. Romaine's greeting will be followed by reports of officers, of the Nominating Committee (with a proposed slate of trustees), of the Fellowship Committee, and of the President. Daniel J. Slive, Head of Special Collections at Bridwell Library and Chair of the Awards Committee, will present APHA's 2009 Individual and Institutional Awards, and the honorands' acceptance remarks will be the much anticipated highlight of the day. Closing remarks and announcements from the floor will be followed by a reception outside the Trustees Room on the library's second floor, after which we will repair to the traditional "tea" kindly hosted by the Grolier Club, 47 E. 60th Street.

## APHA 2008 Annual Conference: "Saving the History of Printing"

ON FRIDAY-SUNDAY, October 10-12, 2008, APHA held its 33rd Annual Conference, "Saving the History of Printing," in New York City at the Grolier Club and Columbia University. This year's theme addressed the preservation of both the materials and the practices which are the primary sources of printing history. Following preconference tours and Friday evening's prerelease film screening, keynote address, and reception at the Grolier Club hosted by Grolier director Eric Holzenberg, we were cordially welcomed to Columbia at the International Affairs Building's Kellogg Center on Saturday by Michael Ryan, Director of Columbia's Rare Books & Manuscripts Library. Conference organizers Jane Rodgers Siegel and Gerald Cloud of Rare Books



Dennis Ichiyama showing splendid examples he has printed of wood type from the superb collections of Hamilton Wood Type Museum, Justine Nagan and Bill Moran look on. Photo by Paul Romaine.

& Manuscripts were our genial guides throughout the day's proceedings, and introduced APHA president Paul W. Romaine. Paul thanked Eric Holzenberg and Grolier Club librarian Fernando Peña for their sponsorship and previous evening's generosity, as well as our hosts and cosponsors at Columbia, and the Mid Atlantic Chapter of the Antiquarian Booksellers' Association of America, who sponsored our keynote speaker. Saturday's late afternoon reception took place at Butler Library's Rare Books & Manuscripts Library, where we viewed a splendid exhibition drawn from Columbia's notable American Type Founders Collection, "How Henry Lewis Bullen Saved Printing History," prepared for us by our learned organizers and hosts.

Preceding the keynote address, APHA members were treated to a special sneak preview of "Typeface," a 40-minute documentary about the Hamilton Wood Type Museum in Two Rivers, Wisconsin, produced by Justine Nagan of Kartemquin Films. Begun in 1880, Hamilton Wood Type Mfg. Co. beat out its competitors to dominate the ornamental and large-size wood type market originating from the need for signage and advertisement, and then (paradoxically) from reaction against mass-produced typeforms. It was finally bought out, and since 1999 has existed entirely as a working collection, under the direction of Jim Van Lanen. Like similar concerns discussed at the conference, it is faced with a lack of adequate funding, particularly from large donors able to put it on its financial feet, as well as with scarcity of full-time staff, and ageing boardmembers, volunteers, or persons still intimate with the craft. Two Rivers boasts at least four other museums, and means of support for each and all are limited.

After briefly introducing us to historic wood type and its use, the documentary showed its production by volunteers and former employees, notably Norbert Brylski, who, at 84, was filmed creating individual letterforms by wood pantograph and smoothing them type high. Norb's understatement ("I'm good at what I do 'cause I'm the last one") was bittersweet when one sensed the painstaking nature of

a vanishing skill, and the fragility and ill monetary return nowadays of knowledge that depends on familiarity more than calculation.

"Typeface," which premiered on November 6 at the Walker Art Center in Minneapolis, was delightful and engaging. It was heartening to see Hamilton's sense of the future in connecting, among others, with artist Stacy Stern of Steracle Press, Columbia College, Chicago, and the Chicago Center for the Book Arts. Stacy showed her use of wood type together with polymer plates for effect: "Polymer doesn't ruin, it just taints," she observed drily. Further details about Hamilton are included in discussion of individual presentations below.

**DISTINGUISHED PRINTING HISTORIAN** James Mosley gave the keynote address, "After Updike: Writing the History of Type and Letters." Our speaker received the 2003 APHA Individual Award. He is former Librarian at St. Bride Printing Library, London, was the founding editor of the Printing Historical Society's *Journal*, and is currently Visiting Professor in the Department of Typography & Graphic Communication at the University of Reading.

Professor Mosley's talk ranged over the field of writing about the history of printing, and then focused upon D.B. Updike's *Printing Types: Their History, Forms, and Use*, which was based on notes made in 1915 for lectures given at Harvard, first published in 1922, and revised in 1937. As

Mosley stated, "the work is so familiar and I suppose so respected in many quarters that it seemed to me to be worth asking some questions about its value and its relevance."

Mosley credited Updike with having made "a great monument. No individual, before or since, has attempted to create a single narrative that tells the story of printing types on such a scale, nor with such apparent self-assurance, in writing that has, at its best, great stylishness." After mentioning Updike's qualifications for writing the work, including his wide reading and important collection of type specimens, Mosley added "... but as a reference it won't do today. For a reader who wants to know something about the history of type it is now seriously defective. It leaves out too much and what it does say is quite often wrong ..."

Among problems that Mosley cited are that Updike had no German; his reading was mostly in English, with a little French. He thus was unable to read the German bibliographers and historians who were publishing important work. Mosley agreed with the criticism that Updike's writing "is heavy with a sense of 'national' qualities." Thus Spanish type shows a "rough, careless splendour," while German exhibits "tastelessness" and "frightfulness." Mosley linked Updike's attitude toward German typography to the prevailing mood just before the beginning of the Great War.

After discussing some of Updike's errors which have been cleared up by later scholarship, Mosley went on to discuss in detail some well-known typographic works, including Beatrice Ward's 1926 article in the *Fleuron* about Jean Jannon's connection with the "Garamond" types.

Professor Mosley mentioned "one other English writer who might have written the new Updike, something that neither [Robert] Harling nor Morison could ever have done." That person was Harry Carter, who told Mosley that his plans for future work included writing the history of the University Press at Oxford, and rewriting Updike. But Carter died in 1982 with the Oxford Press history incomplete, and without the new Updike.

*Stephen O. Saxe*

**AT THE INTERNATIONAL PRINTING MUSEUM**, founded over twenty years ago from equipment assembled by Ernest A. Lindner, the mostly volunteer staff presents demonstrations, school programs, workshops, lectures, and theater designed to bring history to life. In "The International Printing Museum: A Case Study in Preserving Printing's History," Mark Barbour, founder and director, and Ethan Lipton, professor in the Department of Technology at Cal State Los Angeles and secretary of the board of directors, presented critical challenges and issues of this collection. Ethan and Mark acknowledged six basic needs: programmatic development; building and maintaining a collection; adapting to technological changes; garnering ongoing long-

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term financial support; fostering an active, expanding group of interested, knowledgeable, and connected persons; and making the crucial transition of surviving beyond the first generation. Our speakers emphasized the need for “theme-based” rather than “artifact-based” programs, and aim to show how the history of printing is a part of the history of communication. They thus touched on themes of education, technology, book arts, and literary and cultural development. They also discussed their “family day”; fundraising events involving papermakers and bookbinders; connections with notable graphic arts programs; and the importance of local associations, such as the Spanish-speaking Zamorano’s achievement as California’s first printer.

*Barbara Blumenthal*

IN “THE PARADOX OF PRESERVATION THROUGH USE,” Johan de Zoete (Museum Enschedé, Haarlem, The Netherlands) underscored preserving the craftsmanship of printing to demonstrate historical technologies to new generations, lest printing museums be reduced to just a “collection of curious objects.” He recommended that equipment be used when possible, despite risk of damage, and that protective and proprietorial attitudes be put aside. De Zoete also spoke about steps taken by the Association of European Printing Museums, of which he is chairman, to coordinate European efforts to preserve and promote printing history through workshops, conferences, acquisitions, and publications. (A new guide to printing museums in Europe will shortly be available for purchase from the AEPM website.) Responding to a question about saving printing history of the last 30 years, de Zoete said that despite the preservation challenges posed by the electronic nature of these “box” (as opposed to largely mechanical) technologies, it is important to maintain the equipment, albeit selectively, for its ability to narrate the function of printing in society.

*Ryan Roth*

JUSTINE NAGAN, DENNIS ICHIYAMA, & BILL MORAN focused upon type and printing as communication in their discussion, “Typeface: Contemporary Perseverance and Historical Preservation,” based on the previous night’s screening of the film “Typeface” (discussed on page 1). Hamilton Wood Type Museum’s need to develop a long-term plan to sustain itself for future generations came to the fore. We heard from Bill Moran of Blinc Publishing, the University of Minnesota, Minneapolis College of Art and Design, and Hamilton. Bill, who combines letterpress with web design and desktop publishing, is a longtime Hamilton supporter; has conducted its Winterim workshop; is author of *Hamilton Wood Type, A History in Headlines* (2004), which has helped to validate the museum; and recently has been commissioned by Hamilton to produce a new typeface.

Dennis Ichiyama, Professor of Graphic Arts at Purdue University and Hamilton’s Designer in Residence, has worked assiduously with his Purdue students documenting Hamilton’s wood type, and preserving its use by printing beautiful specimen sheets of alphabets, borders, and ornaments. They have created several portfolios of abstract designs with these letterforms (samples benefit the museum); a “Fifth Portfolio” is being produced for the museum’s 10th anniversary celebration in June 2009, which will see an exhibition of wood type posters created by various invited artists and printers.

*Barbara Blumenthal*

IN “PRESERVING THE MATERIAL CONSTRUCTION OF 19TH CENTURY WOOD TYPE,” David Shields, Assistant Professor of Book and Graphic Arts, the University of Texas at Austin, presented a fascinating report on the Rob Roy Kelly wood type fonts, which David is cleaning, cataloging, housing, and using as an active study collection. About 30% of the fonts are marked by a 19th-century wood type manufacturer. Besides proofing the wide variety of fonts, analyzing them digitally, and often copying them by pantograph, David has been identifying original manufacturers of unmarked fonts by comparing idiosyncracies in the proofs to type specimens found in wood type catalogs. He has looked for other clues on samples, such as tool marks of the “feet” of the type, unique sanding patterns, type and shoulder height, and the depth of cut printing surface to counter. Catalog records include information about even the back, or non-print, side of the type. David has thus extrapolated from telltale signs to make further identifications of previously unidentified fonts in the collection.

*Mike Denker*

IN “COLLECTING LITHO JAM JAR LABELS & TEACHING WOOD-ENGRAVED ELEPHANTS: Rare Book School’s Printing Surfaces Collection,” Barbara Heritage, Assistant Director and Curator of Collections at RBS in Charlottesville, Virginia, presented two case studies to illustrate how objects are acquired, researched, and interpreted there. The first was a recently purchased multi-section wood-engraved block. Both sides of it were scanned, and a map (literally) created to decipher the pattern of its 18 joined pieces. It was marked with the manufacturer’s name and location; other evidence allowed staff to date it tentatively. Online searches and consultation of special studies and booksellers identified the source as *Green’s Atlas and Diary Almanac* (1881). RBS now has three copies, and hopes to acquire nine more so as to allow each participant in a course to work from a distinct copy, while learning from various multiples. The second puzzle, one of the episodes mentioned in Barbara’s title, concerned a set of 11 small

wood-engraved blocks of elephants. Its solution came with discovery that these unmarked blocks appeared in *Stories about the Elephant*, a children's book published in New Haven about 1845. Barbara's title also referred to RBS's commissioning Hans Ulrich for a series of progressive color proofs from a lithostone for Hero raspberry jam jar labels; these relate to RBS's copy of Audsley's 1883 progressive proofs of a single chromolithograph.

*Barbara Blumenthal*

KATHLEEN WALKUP TOLD US "Help! My Lockdown is Loose' and Other Stories from the Teaching Trenches." Kathy is professor and director of the book arts program at Mills College. She described her letterpress studio, which offers 13 courses, as a job shop advocating preservation and the use technology in the service of poetry and other fine arts; the studio gives visual aspect to various student projects. Kathy focused the technical side of her talk on the printing of broadsides: these projects involve research on cultural and historical aspects of the form itself, as well as on the skills and techniques needed to produce them. Because book arts is housed in the English Department, several student printers are in the creative writing program; many fine arts students also participate in the printing program, exploring digital, as well as letterpress, means of design and production. The title of Kathy's talk refers to one of the challenges she identified—vocabulary: her students refer to a galley as a "tray." The other term she corrects most often is the use of "lockdown" instead of "lockup," though she does not know why her pupils see the lockup as an "incarcerative punishment" of the type. Kathy concluded with images from a book called *Body of Text*, which shows two undergraduates printing on their bodies as an innovative use of letterpress.

*Barbara Blumenthal*

IN "SAPPHIRE: Engaging People in Printing History," Sarah Bromage spoke about the Scottish Archive of Print and Publishing History Records, a research-led consortium with Napier and Queen Margaret Universities, Edinburgh set up in 1998. SAPPHIRE "aims to record the social, economic, and cultural history since 1880 of the Scottish printing and publishing industries and related professions." The Archive consists primarily of oral histories of former and current employees, as well as photographs, trade publications, films, and other ephemera which emphasize the centrality of printing to everyday life. It is host to projects such as "Edinburgh: City of Print"; accounts of papermaking on the Water of Leith (since 1590), and of the publishing company Thomas Nelson; "500 Years of Printing in Scotland"; and (most recently) "The People Behind the Pages: Making

Books in Scotland." Sarah Bromage also spoke about SAPPHIRE's outreach, including a touring "wayzgoose" exhibition with visits to libraries and shopping malls. The Archive is held at the Edward Clark Library, Merchiston campus, and portions of it are available online.

*Ryan Roth*

FRANK ROMANO, Rochester Institute of Technology, New York, and Museum of Printing, North Andover, Massachusetts, could not attend the conference in person, yet delivered a cogent presentation through PowerPoint and digital audio file on "Preserving Printing's Past," assisted on-hand by Gerald Cloud. His panoramic overview of printing museums and related institutions primarily in the United States (e.g. the Museum of Printing History, Houston, Texas) was also a plea for finding strategies to maintain and promote such technologies and knowledge for the future. The text of this talk, first delivered aloud at our conference, is available in *APHA Newsletter* 165, Winter 2008 (pages 4-6).

RICH HOPKINS of Terra Alta, professor emeritus of printing from the University of West Virginia, is owner of the Pioneer Press, and founder of the American Typecasting Fellowship. He presented our final talk, "Saving Printing History Outside the Box," on how he has preserved the skills and equipment of typecasting. With monotype his chosen medium, and an impressive array of equipment, Rich has assembled probably the most extensive collection of monotype and foundry matrices in private hands. He founded the ATF (and its newsletter) to teach the disappearing skills of monotype casting, and dozens of graduates of ATF's Monotype University owe their skills to these yearly gatherings. Rich illustrated his talk (which was also a window into the techniques of typecasting and design over the past century) with slides of products from his private press: family Christmas cards; resettings of Dunlap's first broadsides of the Declaration of Independence; pages from the first Book of Mormon; and 19th-century newspapers produced for museums. Today he makes and sets type with a variety of casters including one driven by an interface to his Apple computer. He repeatedly drove home the message of nearly every talk that had been presented at this year's conference, that historical material must be used, even at the occasional risk of damage to it: Rich Hopkins's work has accomplished more than any nonfunctional museum collection can to keep letterpress and type foundry alive, by teaching these disappearing skills to those who perpetuate the practice, and by saving and using matrices and machines that might otherwise have been scrapped.

*Mike Denker*

## FURTHER OPTIONAL EVENTS

EARLY ON FRIDAY AFTERNOON fifteen APHA conference-goers were welcomed by the Center for Book Arts, 28 West 27th Street, 3rd floor, to see "Illustrated Fine Printing: Whittington & Matrix in America." Barbara Henry, the Center's master printer and curator of the exhibition, conducted a special tour for us, followed by snacks and a lively discussion. John Randle and Stan Nelson were both on hand. The display featured American artists who have contributed articles and illustrations to *Matrix*, as well as English and continental European artists who have written and illustrated books for the Whittington Press. Barbara chose books, broadsides, page proofs, and illustrations to demonstrate the wide range of works commissioned by Whittington. She also included some of the matrices, type, and punchcutting tools used in their publications.

*Nina Schneider*

FRIDAY AFTERNOON ALSO SAW an optional tour of Bowne & Co. at the South Street Seaport Museum in lower Manhattan (211 Water Street). The firm has been in existence since Robert Bowne set it up in 1775, and today is a printer of financials. Our purpose was to visit the circa 1875 job shop. Robert Warner, the press's master printer, and Fela Cortés, its retail manager, welcomed us, and we printed keepsakes, from blank ledger sheets cut out of a vintage accounting book, on an 1844 tabletop Albion iron handpress. Someone inquired about the apparently handmade numbered boxes that filled many of the shelves, which, it turned out, each held a font Bowne & Co. had acquired as

the Frederic Nelson Phillips Collection of Antique, Exotic, and Ancient Typefaces. The several hundred pristine samples of rare ornate metal type would provide a good set of images, as well as an interesting opportunity to perpetuate their use by electroplating.

*Ray Nichols*

15 TYPOPHILES MET IN THE LOBBY of the Grolier Club, 47 E. 60th Street, Sunday morning for Paul Shaw's famed tour of New York City's typefaces. Paul greeted us with observations both on the address numbers of the Club's gate and on the raised lettering on the shield above. On our informative trek we viewed neon signs, stone inscriptions, tile mosaics, and impromptu calligraphy. We discovered an initial "B," finely milled in wood, on the north side of Bloomingdale's. Paul's original plan, to walk us down Fifth Avenue so as to cap off the tour at the Rockefeller Center, was foiled by parade-goers celebrating Columbus Day, so we concentrated on a fifteen-square-block area: from the Grolier Club, to the Fuller Building, to the Lever House, to the original General Electric headquarters. New Yorkers haven't seen it all: our group attracted a following. Passers-by stopped to wonder what was so fascinating about an address number on the corner of Park and 57th Street, or on the 59th Street subway entrance. They asked no questions, but simply stood with us for a few moments. Three and a half hours later we found ourselves on the steps of St. Bartholomew's Church exhausted, but inspired.

*Nina Schneider*

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## Chapter News & Upcoming Events

### CHESAPEAKE

ON SEPTEMBER 15, New Yorker Paul Shaw delivered a fascinating, humorous lecture, with stunning slides, on the early professional life of W.A.D., "W.A. Dwiggins and his Alter Ego, Hermann Pütterschein." The event, which occurred in the Mullen Library of Catholic University, courtesy of chapter member Lenore Rouse, was followed by a reception and attended by members of the Washington Rare Book Group.

At our Annual Meeting on November 15, in the home of member Stan Nelson, we viewed two videos, BBC's "The Machine That Made Us," and "Cutting the Euro," which was produced at the Imprimerie Nationale in Paris. Stan explained details of the Gutenberg documentary, especially regarding cutting of type. We also examined a book produced by Stan from his own handcut type, and took a first

close look at the new publication from Henry Morris's *The Private Typecasters* (Bird & Bull), which includes the creative work of several of our chapter members.

On December 6 we joined the Delaware Bibliophiles for a tour and talk on "The Well-Dressed Book," an exhibition on cloth bookbinding in the United States, 1830-1920, held in the Hornbake Library at the University of Maryland, College Park. We were hosted by Brian Draper, Collection Conservator, and Doug McElrath, Curator of Marylandia and Rare Books, both of the University of Maryland libraries.

On the morning of January 8, 2009, our chapter will meet jointly at the Library of Congress with members of the Washington Rare Book Group. Chapter member Daniel DeSimone, Curator of the Lessing J. Rosenwald Collection in LC, will show us "early letterform books, i.e. calligraphic books, type specimens, and examples of fine printing."

*Mike Denker*

## NEW ENGLAND

APHA NEW ENGLAND held its Annual Meeting on Saturday, November 15, in the McKim Conference Room of the Boston Public Library. We also viewed the Edwin Austin Abbey murals of the Quest of the Achievement of the Holy Grail in BPL's former "Delivery Room," where Alice Beckwith offered observations. We then took a walk to Frank Romano's home in the nearby South End to see his collection of books and artifacts on printing, hear anecdotes, and enjoy treats and libations to complete a good day of learning and conviviality.

Robert Soorian

## NEW YORK

ON OCTOBER 15 we enjoyed "An Evening at Home with Elaine Lustig Cohen." Elaine was married to Alvin Lustig from 1948 until his death in 1955. She was his office manager and carried out his designs after diabetes left him blind. After his death she became a graphic designer in her own right for Meridian Books, the Whitney Museum, the Museum of Modern Art, Philip Johnson, and other clients. In 1973 she and Arthur Cohen, her second husband, established Ex Libris, an antiquarian bookstore dealing in books and printed ephemera of the European avant-garde of the early 20th century.

On November 12 we gathered at the Newark Public Library in New Jersey for the screening of a documentary about artist Amos Paul Kennedy, Jr., "Proceed and Be Bold!" Kennedy (who abandoned his corporate job as a computer programmer for AT&T to pursue a life dedicated to the study, practice, and promotion of letterpress printing and "book-building") introduced and concluded the film, which was accompanied by a one-day exhibition and sale of his letterpress posters. Attendees also had opportunity

to view the exhibition, "More than Words: Artists' Books and Book Art from the Special Collections of the Newark Public Library."

On December 9 Don Carli, gave an evening talk at Columbia University on "The Carbon Footprint of Print and Digital Media: Why you should care and what you can do about it." Don Carli is President of Nima Hunter, a consultancy providing strategic planning, marketing research, and technology assessment. He is Technology Editor of *Print on Demand*, Consulting Editor to *Digital Imaging* and *Aktuel Grafisk Information*, and has written for *Graphic Communications World*, *PrintMedia*, *Printing Impressions*, *Booktech*, and *Ethical Corporation*. Carli is research director of "The Greening of Print," a project investigating environmentally preferable procurement and production of printing and packaging in North America. He has been a speaker at many conferences in the United States, as well as in Brazil, Sweden, and Italy, on corporate social responsibility, recycling, responsible enterprise printing, and stakeholder relationship management. He is also Senior Research Fellow, Institute for Sustainable Communication (ISC).

Joel Mason

## NORTHERN CALIFORNIA

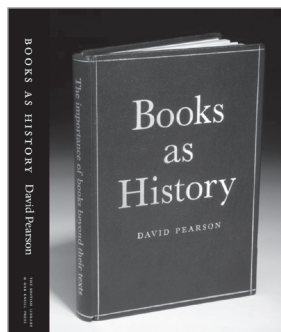
APHA NORCAL CHAPTER member Tom Goglio, a lithographer recently retired from teaching at Cal Poly (San Luis Obispo), prepared a two-color print featuring the APHA logo, which was distributed to attendees at APHA's Annual Conference in New York City (October 10-12). Tom wrote about the multi-image stone as an example of how commercial (as opposed to art) lithography was practiced. For 2009, NorCal member Eric Holub is helping the chapter make plans to celebrate the 100th anniversary of the Vandercook proofing press.

John McBride

## SOUTHERN CALIFORNIA

OUR ANNUAL GENERAL MEETING in December took place again at the William Andrews Clark Library, where APHA member Nina Schneider showed us incunables from the fine printing collection. Early next year we will conclude our series of Book Club events centered on Frederick G. Kilgour's *The Evolution of the Book*. On January 31, 2009, we will hold a members-only papyrus-making workshop at the Getty Villa in Malibu. At the end of February, E.M. Ginger will give a lecture about her endeavors digitizing rare and important works at her company, 42-Line, in Oakland, California. One of her recent projects was to create a digital catalog for noted San Francisco rare book dealer John Windle.

Kitty Maryatt



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## Books as History

the importance of books  
beyond their texts

BY DAVID PEARSON

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*In memoriam:*  
*Kay Louise Amert, 1947–2008*

KAY AMERT WAS A MASTER TYPOGRAPHER, a master printer, a superlative teacher of her art, and a meticulous, insightful scholar of French Renaissance printing and publishing. She was born in South Dakota in 1947 and spent the whole of her career as director of the Typography Laboratory at the University of Iowa. She died of cancer at Mercy Hospital in Iowa City on 5 September 2008, a few weeks shy of her sixty-first birthday.

The Iowa Type Lab was created in 1945. Its first director was Carroll Coleman, proprietor of the Prairie Press. Harry Duncan (like Coleman, an Iowa native) took over the job in 1956, moving his legendary Cummington Press to Iowa from Massachusetts. He had been there for a decade when Kay arrived at Iowa as a freshman. She was arguably the finest student Harry Duncan ever had, and without doubt he was her most influential teacher. When Duncan moved

on to Omaha in 1972, he recommended Kay to the University of Iowa as his successor. She remained director of the Type Lab from then until her retirement, shortly after the Lab's 60th birthday, in 2006.

Kay established her own imprint, the Seamark Press, in 1967, while she was still an undergraduate. It published its first, somewhat tentative book in 1969. In all she printed fourteen books over a space of sixteen years. After 1985, however, nearly all of her energy went into scholarship and teaching. During those years, she spent far more time in the *Réserve des livres rares* of the Bibliothèque Nationale (in both its old and new locations) than she did in her own pressroom.

All the Seamark books are editions of poetry, but many are substantial, running to sixty pages or more, and several were beautifully bound, by hand, in mouldmade paper over featherweight boards. They were generally produced in editions of between 200 and 500 copies. Soon after coming to Iowa, Kay had met and fallen in love with an Iowa native by the name of Howard Zimmon. He lacked her brilliant eye, but

he matured into a capable pressman with an insatiable hunger for poetry and a verdant imagination. He was born nine years earlier than she (in 1938) and died nine years earlier (in 1999). They lived together from 1967 until 1979—the period in which she did most of her serious printing. The Seamark Press has therefore sometimes been described as a partnership between the two, and in some respects no doubt it

was. The colophons of four of the fourteen books record that both of them did the printing, while the colophons of the other ten say nothing either way. Kay, however, described herself as director of the press, and it was she who supplied most of the typographic vision. Around 1978, Seamark issued a chatty catalogue, clearly written by Zimmon, which portrays the Press as a thoroughly shared venture, but soon thereafter, Kay and Howard went their separate ways, and everything, down to the last

composing stick, and all the unbound sheets of the first twelve books, remained with her.

Kay's research centered on the greatest printer and punchcutter of sixteenth-century Paris, Simon de Colines. It therefore naturally reached out to the whole Estienne dynasty, of which Colines was a non-member and a central figure both at the same time. Kay wrote slowly, carefully, gracefully, and did not live to finish the book she was writing on Colines, but the notes she amassed are legible and voluminous. I hope that this resource will someday fall into the hands of another scholar no less brilliant and no less devoted than she. In the meantime, there are six important essays, published in periodicals, and other writings, finished but unpublished, which I would like to see collected into a volume. Colines's art, like Kay's, was intellectual yet physical, and simultaneously ascetic, subtle, sensuous, and serene.

A longer account of Kay's career, with a list of Seamark Press books and a bibliography of her published writings, will appear in the next issue of *Parenthesis*.

*Robert Bringhurst*



*Photo: The University of Iowa*



Detail of a form showing the typeface B42. Photo by Kitty Maryatt.

## Further to “The Machine That Made Us”

THOUGH THE TYPE USED for the page featured in “The Machine That Made Us” (reviewed in this *Newsletter’s* previous issue) was cast by Theo Rehak and Alan Waring, APHA member Kitty Maryatt accomplished the typesetting. A new partial font from the Dale Guild Typefoundry could not be cast in time for the film. Stan Nelson knew that the Scripps College Press had bought the B-42 type to produce *Beorum II* (2004), and suggested Wavelength Films contact Kitty, who produced folio 179R of the Second Book of Maccabees anew from the *Noble Fragment* in Scripps’s Denison Library. It took a week to typeset a copy of the original medieval Latin exact in every particular (visual spacing, variant characters, abbreviations). The film shows Stan in England, moving the type line by line from the safely arrived galley onto the chase made by Alan May. Without ready replacement type, providing the Scripps-owned type for the project became a risk somewhat reflective of the chances taken by Gutenberg himself.

## W.A.D., Anyone?

I AM LOOKING for a copy of a movie that Mergenthaler Linotype made between 1939 and 1940 about type design, featuring W.A. Dwiggin. Reference to it was recently found in a flyer from the Boston Club of Printing House Craftsmen in the Griffith Collection at the University of Kentucky, and it was shown to other Printing House Craftsmen groups, including Detroit at the very least. It is called “Type Character,” and has been described by Paul Bennett as a sound-film. Any further information on this hitherto unknown item would be welcome. I can be contacted by phone (212-666-3738), or by e-mail (paulshaw@nyc.rr.com).

Paul Shaw

## John Kristensen to Deliver APHA’s 2009 Lieberman Lecture

RENOWNED LETTERPRESS PRINTER John Kristensen will give the 2009 J. Ben Lieberman Memorial Lecture, “The Book [Broadside, Bookplate, Business Card & Birth Announcement] Beautiful,” in the Lecture Room of the Margaret Clapp Library, Wellesley College, Wellesley, Massachusetts, at 4:30 p.m. on March 12, 2009. A reception will follow the lecture. John will speak about his work at Firefly Press, Boston, Massachusetts, over the past 30 years. This year’s event is co-sponsored by APHA’s New England Chapter and the Wellesley College Library Book Arts Program (Katherine McCandless Ruffin, Coordinator), and is free and open to the public. For more information, visit the APHA website, or contact the Vice-President for Programs, Alice Beckwith (programs@printinghistory.org).

Alice Beckwith

## New Members

Andrea Berger Meriden, CT	Ashley Maraffino Highland Falls, NY	Ron Schwartz Columbia, MD
Bline Publishing St. Paul, MN	Jacqueline Marks Hicksville, NY	Sarah Simms New York, NY
Florian Brozek Brooklyn, NY	Melissa Mead Rochester, NY	Albert H. Small Bethesda, MD
Kathleen Burch San Francisco, CA	Daniel Gardiner Morris Brooklyn, NY	Champe Smith Brooklyn, NY
Ellen Drucker-Albert Lake Ronkonkoma, NY	Museum of Printing History Houston, TX	Simran Thadani Philadelphia, PA
Giovanni Favretti New York, NY	Stewart Plein Morgantown, WV	Lydia Vivante Wellfleet, MA
Sarah Keller Ridgefield, CT	Jeff Pulaski Wichita, KS	Bill Whitley Holliston, MA
Anastasia Kuczewski Wading River, NY	Matthew Rascoff Boston, MA	
David Walker Mallison New York, NY	W. Lee Schrunk Salem, OR	

## Websites, Blogs, and Listservs of Note

American Printing History Association: [printinghistory.org](http://printinghistory.org)  
 Association of European Printing Museums: [aepm.eu](http://aepm.eu)  
 Bowne & Co. Stationers, South Street Seaport Museum:  
[southstreetseaportmuseum.org](http://southstreetseaportmuseum.org)  
 Center For Book Arts: [centerforbookarts.org](http://centerforbookarts.org)  
 Grolier Club: [grolierclub.org](http://grolierclub.org)  
 Hamilton Wood Type Museum, Two Rivers, Wisconsin: [woodtype.org](http://woodtype.org)  
 International Museum of Printing, Carson, California: [printmuseum.org](http://printmuseum.org)  
 Kartemquin Films’ “Typeface”: [typefacethefilm.com](http://typefacethefilm.com)  
 Museum of Printing, North Andover, Massachusetts: [museumofprinting.org](http://museumofprinting.org)  
 Museum of Printing History, Houston, Texas: [printingmuseum.org](http://printingmuseum.org)  
 SAPPHIRE (Napier and Queen Margaret Universities, Edinburgh, Scotland):  
[sapphire.ac.uk](http://sapphire.ac.uk)  
 Wellesley College Book Arts: [wellesley.edu/Library/bkarts.html](http://wellesley.edu/Library/bkarts.html)  
 Whittington Press: [whittingtonpress.com](http://whittingtonpress.com)