



Newsletter  
Number 170  
Spring 2009

## Report on the APHA 2009 Annual Meeting

APHA HELD ITS ANNUAL MEETING for 2009 at 2 p.m. on January 24 in the South Court Auditorium of the New York Public Library. New trustee **Elizabeth Denlinger**, Curator of the Carl H. Pforzheimer Collection of Shelley and His Circle at NYPL, welcomed us on behalf of the library. APHA president **Paul W. Romaine** extended a warm greeting to all, and rang in the meeting according to tradition with the miniature liberty bell replica donated many years ago by J. Ben Lieberman to remind us of freedom of the press. He thanked David Ferriero, Andrew W. Mellon Director and Chief Executive of the Research Libraries at NYPL, for the use of the South Court Auditorium and other library facilities. Hearty thanks were also offered: to **Roland Hoover** for contributing this year's beautifully accomplished program; to **Graham Moss** for a wonderfully creative keepsake card inspired by the 2008 Annual Conference's "type museum in a bag"; to **Mike Denker** for copies of his type-specimen-style poster showing the Tuscan family of wood type; and to **Lily Wronker** for hand-lettering this year's awards certificates.

Vice-President for Membership **Virginia Bartow** then reported APHA's 2008 membership levels: 728 total members (572 individual, 156 institutional), with 307 members belonging to the five chapters. Overall, numbers of individual and contributing members have fallen compared with the end of 2007, but sustaining, foreign, and student memberships have increased. Two chapter memberships had been added by the end of 2008 (compared with 2007), though comparison of January 2009 with the previous year to date shows a decrease of 14 members: those who have not renewed after May 1st of the calendar year are considered to be lapsed members (although they may renew at any time), so that the head-count is always changing. Timely appearance of *Printing History* appears to account for a significant rise in institutional memberships. The broad picture is thus one of stability with fluctuation due to various causes. Those who have renewed or joined at a contributing level or higher are reminded they are entitled to one of four excellent pre-

miums donated to APHA by David Pankow and the RIT Cary Graphic Arts Press. Lastly, Virginia thanked letterpress printer and type designer **Russell Maret** for his finely produced APHA membership brochure, and a moment of heartfelt silence was held for recently departed members Susan Otis Thompson, Kay Amert, and Helmut Friedlaender.

**Alice Beckwith**, Vice-President for Programs, gave a nod to presidents of APHA's "marvelously active" chapters, acknowledging 2008's accomplishments (see the chapter news in this and previous issues). She offered us a "snapshot" of the bygone "richly interesting year of events," as well as of what is to come, especially this year's Lieberman Lecture (see below) and Annual Conference (see page 4). Your editor delivered the report of **Martin Antonetti**, Vice-President for Publications (who could not be present), beginning with the Board of Directors' motion to convey APHA's deepest thanks to **David Pankow**, who recently concluded his distinguished tenure as editor of the original series of *Printing History* with its grand finale, Number 50; and to **Jerry Kelly**, who has expertly assisted him in production. David served for 18 years, delivering 26 superb issues, and together he and Jerry assured *Printing History's* prestigious place as the cornerstone of APHA's programs. *Printing History's* New Series is well underway and on schedule, with issue Number 5 published. Editor **Bill Peterson**, who produced last year's issues under budget and on time, added from the floor that Number 6 is due to appear this July. The *Newsletter*, too, is appearing regularly and substantially, piloted by your editor and by production editor **Paul Moxon**. Guided by Martin Antonetti and by our new webmaster, **Michael Russem**, the *Newsletter* will

*Continued on page 2*

## John Kristensen Delivers APHA's 2009 Lieberman Lecture

APHA'S 2009 J. BEN LIEBERMAN MEMORIAL LECTURE, "The Book [Broadside, Bookplate, Business Card & Birth Announcement] Beautiful," was a tour de force, delivered to a standing-room-only audience at the Lecture Room of Wellesley College's Margaret Clapp Library on the afternoon of March 12th. John Kristensen of Firefly Press spoke about his work over the past 30 years. A master letterpress printer whose skill in design and technique is amply matched by his knowledge of classic and modern typography and his pedagogical flair, John began by announcing plans to initiate the nonprofit Firefly Center for Letterpress Printing together with this year's Lieberman cosponsor, the

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migrate from print to digital format during 2009, with the change to a solely electronic publication most likely occurring this fall. There are no similar plans for transition away from the paper version of *Printing History*. However, a digitized *Newsletter* will allow for flexibility, timeliness, and savings. Finally, Martin has been assisting Michael Russem in redesigning APHA's website, which is due to be launched this year. Members may submit helpful suggestions for both of these publications by e-mail to [publications@printinghistory.org](mailto:publications@printinghistory.org).

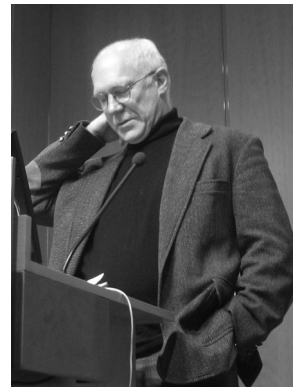
Treasurer **Deirdre Stam** reported that the end of 2008 saw a balance of \$42,562 (operating budget balance \$2,328), and a total income of \$104,093 set against \$61,531 in total expenses. Our total assets and liabilities were \$140,485, and the budget of the publications revolving fund showed \$9,385. The Nominating Committee's report was read in the absence of its chair, Eric Holzenberg, by Paul Romaine, who thanked outgoing trustees Sara Stone, Kathy Walkup, and Susan Allen, and welcomed the slate of newly approved trustees (until January 2012), Elizabeth Denlinger, Russell Maret, and **Marcia Reed**, Head of Collection Development at the Getty Research Institute Library. The Fellowship Committee's report was delivered in the absence of its chair, Richenda Brim, by **Barbara Heritage**, and is summarized after discussion of the annual awards below. In his president's report, Paul Romaine observed that APHA first convened at another time of uncertainty, 35 years ago, with only

a single, New York-East Coast, chapter; and that now we have five chapters, a first-of-kind fellowship, a website, a quarterly newsletter, and a prestigious semiannual scholarly journal. As the art of printing itself, our communications, too, are moving forward, and now include a trial web 2.0 Facebook group. At the same time, APHA attracts studio and letterpress printers whose passion for their art encompasses historical understanding. Paul urged us to renew our memberships at higher levels, to contribute to the Mark Samuels Lasner Fellowship Endowment (which now happily stands at 60% of our fundraising goal), to suggest new events, and to encourage prospective new members to join. After presentation and acceptance of the annual awards, and closing remarks and announcements, we enjoyed a reception outside NYPL's Trustees Room on the library's second floor.

Editor

## APHA Awards for 2008

ON BEHALF OF THE AWARDS COMMITTEE (The



Robert Bringhurst. Photo: Paul Romaine

Morgan Library and Museum's John Bidwell, Carolee Campbell of Ninja Press, and Jane Rodgers Siegel, Rare Books & Manuscript Library at Columbia University), Bridwell Library Head of Special Collections and Awards Committee Chair **Daniel J. Slive** introduced the recipients of the 2008 APHA Individual and Institutional Awards for Distinguished Achievement in

Printing History and presented them with the awards. The Individual Award was given to typographical historian and author **Robert Bringhurst**, whose work has contributed extensively to our understanding of the cultural contexts of typography, integrating appreciation of the great historical designs with insight into modern digital adaptations. Bringhurst's eloquent, influential manual, *The Elements of Typographic Style*, first published in 1992, shows "a breadth of vision one associates with the Renaissance ... when publishers were also writers, translators, composers, printers, papermakers, and, above all, readers" (Richard Eckersley, *Bookways* Number 9, October 1993). He has also produced detailed studies on the classification, physics, and metaphysics of historic letterforms in *Serif: The Magazine of Type & Typography*, and an essay on "The Typographic Nude" in *Critique* (1997). In October, 2000, he gave the keynote address at APHA's 25th Annual Conference (published

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in *Printing History* 46 as “The Voice in the Mirror”), and in 1993 delivered the annual J. Ben Lieberman Memorial Lecture. His recent publications include *The Solid Form of Language* (2004), and *The Surface of Meaning: Books and Book Design in Canada* (2008). Bringhurst has made the work of others readily available, as co-author of the 1999 second edition, revised and updated, of Warren Chappell’s *A Short History of the Printed Word*; and by editing and introducing the 1991 English translation of Jan Tschichold’s *The Form of the Book*.

Robert Bringhurst began his acceptance remarks with a quizzical reflection on the odd circumstance, as a “non-joiner of groups,” of his being honored by a learned association such as APHA. The historical study of letterforms has nourished Bringhurst as a writer, providing him with a necessary bridge of insight between the word and what can be handled and seen. He therefore confessed himself to be “grumpy” with those who separate typography from other avenues of humanistic inquiry. He closed his talk with an open plea for conclusion of two brilliant, yet unfinished, projects: Wynne Jeurwine’s incomplete 15th and 16th-century investigations related to his *Art and Style in Printed Books: Six Centuries of Typography, Decoration & Illustration* (London, 1979); and Kay Amert’s work on the great 16th-century Parisian printer and punchcutter Simon de Colines and the Estienne dynasty, which still exists as two dozen volumes of meticulous, logical, and tidy notes, yet constitutes the “most important unpublished book on printing history right now.” “What useful purpose can be served by studying the books of five or six hundred years ago?” Bringhurst asked. And if such work may be said to perpetuate civilization, to what extent, and in what way, during our own uncertain time, should we entertain the hope that such a culture will last?

THE INSTITUTIONAL AWARD was presented to the **Whittington Press**, whose proprietor, **John Randle** (accompanied by **Rosalind Randle**), accepted the honor on behalf of the renowned firm whose letterpress printed journal, *Matrix: A Review for Printers & Bibliophiles*, has documented the changing world of fine printing and printing technique and technology in Europe and America for more than thirty years. Issued annually since 1981, *Matrix* has made distinguished contributions to the study, recording, preservation, and dissemination of printing history, and has done so utilizing a remarkable combination of authoritative scholarship and fine printing.

The Whittington Press was begun in 1971 by John and Rose Randle in the Cotswold village of that name, “the result partly of an early enthusiasm for Caslon type, Albion presses and handmade paper, and partly the wish to escape from London publishing jobs at the weekend,” even though



John Randle. Photo: Paul Romaine

“good books made no money.” Its first production was Richard Kennedy’s *A Boy at the Hogarth Press*, which was published to general acclaim in 1972. The press has subsequently printed and published 200 titles, including bibliographies, type specimens, collections of illustrations and printed papers, and other books about books. And, of course, there is *Matrix* itself, a continuous typographical publication that was eventually to garner a modest profit. With a “more active typographical scene” in the U.S., Randle estimates that a third of the copies of *Matrix* are purchased by customers over here.

In *The Whittington Press, a Bibliography 1971–1981*, John Randle notes that “*Matrix* came about partly because we had projects in mind which would not quite make a book, but which nevertheless needed publishing, and partly because, although the Americans had their *Fine Print*, we in England, with the notable exception of *Albion*, seem to be poorly provided with a journal devoted to fine printing in its finest sense, from practical printing to book collecting.” The first issue, printed in an edition of 350 copies, consisted of 76 pages. The number of pages included and copies printed have since increased, with recent issues of approximately 800 copies containing over 200 pages. In the years since 1981 *Matrix* has covered a range of topics in printing history, among which are substantial articles on typefaces, typesetting, and typefounding (including hieroglyphical and hieratic types, and exotic typefaces); papermaking, fine papers, and decorated papers from around the world; wood-engraving and other illustration processes such as pochoir and autolithography; book design; and major British printers and publishers. Numerous articles have been accompanied by specimens of type, paper, and illustrations complementing and enhancing the texts. Contributors to *Matrix* have included significant figures in printing and scholars of printing history, including several APHA laureates.

In his acceptance remarks, John Randle treated us to a sumptuous history of *Matrix* on slides, demonstrating how the “visual aspect of publication became as important as its content.” After an initial pedagogic glimpse of “ghastly” typography alongside superb illustration in the magazine *Verve*, we looked with pleasure at Katherine McCandless Ruffin’s “Portrait of a Universal One Vandercook No. 23654” (*Matrix* Number 28); and beheld the movement (Number 8) away from halftones to the more subtle tritones using bromide prints, a method employed by Cartier-



Bresson (a picture of Richard Kennedy with Harold Lowenstein at Manor Farm was displayed). Number 5 revealed the use of tip-ins of things themselves, rather than simply of pictures of those items (an economic challenge, given color printing from different sizes of plates). John Randle admired the work of Alan Kitching, who has combined Caslon and script types (Number 21). Number 23 showed Koch types and exemplified the “immensely interesting philosophy of the small workshop” expressed by Norman Potter (*Models and Constructs*, 2001): “The long-term effects of small, creative happenings tend to be underestimated.”

In a mid-1990s critical appreciation of the first thirteen issues of *Matrix*, typographer and printing historian John Dreyfus concluded, “A vast amount of experience is stored up in *Matrix*. All this can be invaluable to those who have to make decisions about fine printing, either as practitioners, as patrons, or as collectors.” A decade and a half later, *Matrix* has remained an essential resource for all readers engaged in the study and appreciation of printing.

*Editor, with assistance from Daniel J. Slive*

## APHA Annual Conference, Newport, Rhode Island, October 16–18, 2009

APHA'S 2009 ANNUAL CONFERENCE will be held October 16th–18th, 2009, in Newport, Rhode Island. The topic is “The Book Beautiful,” and the background for our theme is Cobden-Sanderson's insight, voiced in London at the Art Workers' Guild in 1892, that “if the Book Beautiful may be beautiful by virtue of its writing or printing or illustration, or binding, or by virtue of the thing to be communicated to the mind, it may also be beautiful by the union of all to the production of one composite whole, the consummate Book Beautiful.” Investigating the production and impact of such texts and books will take our conference from *The Book of Kells* to Edward Tufte's *Beautiful Evidence*, including forays into illuminators' cloisters, onto the printers' shop floors, and into the digital universe. Our own editor of *Printing History*, William S. Peterson, will deliver the keynote address. Bill is Emeritus Professor of English at the University of Maryland, editor of the collected works of D.B. Updike, a typographer, and a graphic designer. He is an eloquent, witty, and erudite speaker, the foremost scholar of our day writing on William Morris and the Kelmscott Press.

A call for papers has gone out, with a submission deadline of April 1st. Conference registration will open on Friday, October 16th, from 3:30 to 5 p.m. at the Redwood

Library, where an exhibition of broadsides will be on display, coordinated by North Andover's Museum of Printing and the Rhode Island Center for the Book. Short papers and panels with three or four participants and a moderator will be delivered during Saturday at the Newport Public Library, with an afternoon break for visits to local printers and demonstrations by book artists (including “The Book Beautiful in Stone”). The keynote address by Bill Peterson will take place on Saturday at 3:00 p.m. at the Newport Art Museum (next to the Redwood Library), and will be followed by a reception. Sunday will see an optional walking tour, “In Franklin's Footsteps”: we will visit locations Benjamin Franklin likely knew of while living in Newport as a printer's devil. (Franklin's press is now in the Museum of the Newport Historical Society.) We will view walls of the beautiful buildings that surrounded Franklin as examples of design, and end up at the best little tucked-away breakfast-and-lunch place in Newport, “Franklin Spa.” Of course there are many other attractions in Newport: the sea, the historic houses, and the bars and restaurants. The local arrangements committee is picking out bed and breakfast places to recommend, so that chapters may stay together as “chapels,” if desired. These and other details of the conference will be announced in forthcoming issues of this *Newsletter* and on the APHA website, and a conference brochure will be mailed in June. Anyone interested in offering tours, organizing other conference events, or volunteering to help should contact Alice Beckwith, Vice-President for Programs, by e-mail: [programs@printinghistory.org](mailto:programs@printinghistory.org).

*Alice Beckwith*

## APHA 2009 Mark Samuels Lasner Fellowship Winner

APHA'S FELLOWSHIP COMMITTEE (Richenda Brim of the Getty Research Institute, Jennifer Schaffner of RLG, and Rare Book School's Barbara Heritage) have selected Jacob W. Lewis as this year's Mark Samuels Lasner Fellow in Printing History for his research project, “From Repetition to Reproduction: Charles Nègre (1820–1880) in Pursuit of the Photographic.” Jacob Lewis is pursuing a Ph.D. in art history at Northwestern University. There is as yet no dissertation in English published on Nègre, despite his prominence in museum collections and histories of Second Empire photography. Lewis is studying a photogravure printing technique that Nègre patented to print camera-made images in ink pulled from an intaglio plate—a story ignored by the art history community in favor of Nègre's

## Chapter News & Upcoming Events

### CHESAPEAKE

ON JANUARY 8th we held a joint meeting with the Washington Rare Book Group at the Library of Congress, lead by chapter member Dan De Simone, Curator of LC's Lessing J. Rosenwald Collection. Dan supported his fascinating lecture with a PowerPoint slide presentation showing selected pages from the collection *Pacioli to Astle—Manuals for Making Letter Forms: 1509–1765*. The books were laid out on tables, opened to these pages, for viewing after the talk. On January 16th, 19 chapter members gathered in Rockville, Maryland to celebrate the 80th birthday of Roland Hoover, one of our most beloved members. Roland is proprietor of Pembroke Press which he established in 1957.

Stan Nelson of Atelier Press has written an article about his type moulds for an upcoming issue of *The Printer*. He has also recently produced a 72-point type mould, which will be used, along with a 48-point mould, in casting experiments for the International Museum of Printing in Carson, California. He cut a 48-point Caslon cap M punch (itself a teaching example) to make a matrix for the second mould.

Stan also collaborated with Joan Boudreau, Curator of the Graphic Arts Collection at the Smithsonian Institution, to produce an exhibition at the National Museum of American History entitled "Civil War Field Printing." Chapter member Helena Wright and Joan Boudreau curated an exhibition entitled "Picturing Words: The Power of Book Illustration," which included a display of printmaking matrices (engraved wood block, engraved copper plate, and lithographic stone) used to print the narrative of the 1844 U.S. exploring expedition. A group of Chesapeake members joined with the Washington Rare Book Group and Helena Wright on February 11th to visit the exhibit.

Thursday, May 28th will see us at the National Library of Medicine to survey herbals. Summer and early fall plans are still formative, but we will have our chapter wayzgoose at the home of one of our chapter members on November 7th.

Mike Denker



Alice Beckwith, Katherine McCandless Ruffin, John Kristensen, and students at the Wellesley College Book Arts Lab prior to John's J. Ben Lieberman Lecture, sponsored by APHA and the Wellesley College Book Arts Program. March 12, 2009. Photo by Lance Hidy.

### NEW ENGLAND

APHA NEW ENGLAND and the Wellesley College Library Book Arts Program (Katherine McCandless Ruffin, Coordinator) cosponsored the wildly successful annual J. Ben Lieberman Lecture for 2009 given on March 12th by John Kristensen at the Margaret Clapp Library Lecture Room of Wellesley College. (For details see the writeup in this *Newsletter*.) On Valentine's Day, Past President of APHA Martin Hutner gave a lecture on D.B. Updike at the Providence Public Library for the Rhode Island Center for the Book and the John Russell Bartlett Society.

Alice Beckwith

### NEW YORK

TUESDAY, JANUARY 27th saw our first event of 2009, cosponsored with the Grolier Club's Committee on Modern Fine Printing and the Typophiles: John Randle of the Whittington Press spoke at the Grolier on "The Decisive Moment." The talk was followed by a reception. All of John and Rosalind Randle's books printed at Whittington have been illustrated. This presentation brought together images from various sources and in various genres, all sharing a particularly strong visual impact.

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role as art photographer. He will travel to Paris in September and October of 2009 to research prints and archival material preserved in the collections of the Société Française de Photographie and the Bibliothèque Nationale de France, where he will explore evidence related to Nègre and

the Duc de Luynes competition (1856–1867). He will also survey the archive of Nègre's technical notes, journals, and contracts housed at the Musée d'Orsay, and plans to examine original gravure plates preserved by the Chalcographie du Louvre and the BNF.

Richenda Brim

Members of the New York Chapter's board met in early February to plan other events, including a special workshop to be conducted at the United States National Archive/Northeast Region Center in Lower Manhattan by Public Program Specialist Dorothy Dougherty; Paul Shaw gave a talk on February 5th at the Type Directors' Club on "Helvetica: The Typeface of the New York Subway"; and publication of *The Vandercook Book* was celebrated on the evening of February 25th at the Center for Book Arts. (A prerelease copy had been on display at the Grolier Club.)

Joel Mason

#### NORTHERN CALIFORNIA

APHA NORCAL will hold its annual meeting at 2:00 p.m. on May 9th at the Printers Fair in Fort Mason, San Francisco. We envision significant programs for summer and fall, especially celebrating the opening of "The Vandercook" arriving from New York. Contact John McBride by e-mail ([johnmcbride94702@aol.com](mailto:johnmcbride94702@aol.com)), or by telephone (510-527-1018).

John McBride

#### SOUTHERN CALIFORNIA

APHA SOCAL ARRANGED a members-only papyrus-making workshop for January 31st, 2009, at the Getty Villa, recalling last year's focus on the history of the book. Coor-

inator Sabina Miller led us on a tour of the villa, where we viewed papyrus growing, a papyrus fragment of Homer's Iliad, and images of papyrus painted on an Egyptian sarcophagus. Previous to our hands-on experience, she gave us a presentation on the history of papyrus. Then we soaked papyrus strips which had been purchased dry, layered them, and pounded and dried the sheet. Sabina gave us a packet of information including instructions, where she found the materials, and references to the images in her presentation along with a bibliography of books consulted.

On February 14th we enjoyed a "Tango with Cows" at the Getty Research Institute. The "Tango" exhibit on the Russian avant-garde book (1910-1917) had been prepared by Nancy Perloff, Curator of Modern and Contemporary Collections at the institute. Nancy led a tour especially for our chapter members on the 14th, on which we were given access to complete books of poetry and we could simultaneously open and study multiple copies and facsimiles page by page. We were able to see for ourselves the pocket-sized formats, scrappy paper, and stapled and sewn bindings that made these works revolutionary.

E.M. Ginger gave a talk on February 28th, at the CenterPointe Club, about her work digitizing rare books at both Octavo Editions and her own company, 42-line, in Oakland. Octavo was begun in 1997 by John Warnock, a cofounder of Adobe Systems, to make entire books and manuscripts digitally accessible at the highest resolution, including photos of pastedowns and bindings, available provenance information, and editorial information. Text, image, audio, and video interact with one another to achieve overall comprehensibility. (Octavo CDs are still available on the Octavo website.) Ginger started her own company after Octavo shut down. 42-line digitizes rare books with expert editorial practice and state-of-the-art equipment. Recent projects include creating a digital version of a catalog for San Francisco rare book dealer John Windle. Ginger emphasized that such endeavors require the traditional skills of design, editing, and proofing to integrate packaging and booklets with the digital interface. Further information can be found at the 42-line website.

This year we will concentrate on events that highlight early printing, and are planning an informal salon on the significance of Gutenberg's innovations, a showing of "The Machine That Made Us" (Wavelength Films 2008), a trip to the International Printing Museum, and a workshop on typesetting a few lines of the Gutenberg Bible using Dale Guild Typefoundry's B-42 type at Scripps College Press.

Kitty Maryatt

MARK ARGETSINGER

## A LEGACY OF LETTERS

*An Assessment of Stanley Morrison's Monotype  
'Programme of Typographical Design'*

Written and designed by Mark Argetsinger. Set in 13/16 Monotype Van Dijk and printed letterpress with ten full-page typeface synopses by Michael and Winifred Bixler. Edition of eighty copies hand-bound at the Campbell-Logan Bindery in quarter leather with Japanese linen over boards. 64 pages. 9 x 13 inches. Only sixty copies available for \$300. More information at [www.mwbixler.com/legacy](http://www.mwbixler.com/legacy).

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Wellesley College Book Arts Program (Katherine McCandless Ruffin, Coordinator). John pointed out that printing history and the book arts are finally coalescing to form a discrete academic discipline, a “letterpress chapel,” as J. Ben Lieberman once put it. To John, historians who “lust after fine examples of printing,” and letterpress printers who collect and study to inform their craft, are friends, not opponents. He reminded us of D.B. Updike’s dictum that printing “cannot be merely good, but must be good for something, and that something must be its use.” Letterpress has found an enviable niche between the purely practical “humble laborer,” the ethereal theoretician, and the world of artists’ books, where it reigns supreme. As an industry *per se*, printing has moved on, yet this has freed letterpress printers to study typography while being engaged in it, to benefit from the character, and limitations, of their art, and to “concentrate on the thoroughly difficult, as becomes their precious and self-conscious activity.”

John showed us a rich sampling of the beautiful work which prompted his lecture’s title, and which awaited our eager viewing and handling in the Book Arts Lab after the lecture. Letterpress printing and typography of course involve more than books and publishing. However, we did begin our visual tour with the typography of book design, especially title pages, those afterthoughts meant both to whet and to confirm the expectations imposed by a text. The title page of Anne Tyler’s *Your Place is Empty* (on the alienation of an Iranian mother and her son) was designed with the pattern of an Iranian chessboard, the text itself marking off discrete sections with colorful ornamental initials. Charles Simic’s sometimes raucous and bawdy poems were syncopated by “bouncing” headers and wide margins and set in Neuland, Rudolf Koch’s pre-war Art Deco sans serif. John mentioned that he generally emulates D.B. Updike’s classical style, but adapts his work to circumstances, and in this case was “trying to be hip.” As a “creepy book” with a text “meant to be plain,” John Updike’s *The Women Who Got Away* merited an “ugly, lumpish” look: Caledonia typeface on “oily” Zerkall paper, complementing Barry Moser’s illustration of a ball of snakes in a cave.

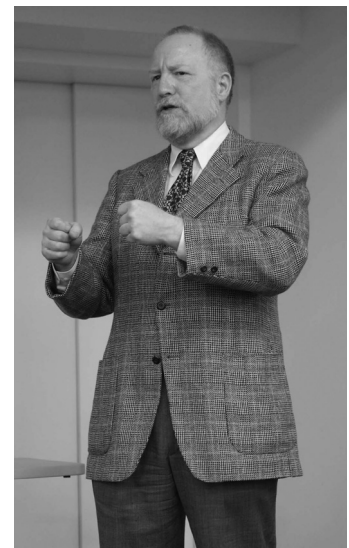
John proceeded to consider ephemera and broadsides. In one case he felt obliged to “go over the top” in matching the claim that “bookplates are paper jewels” by inverting a diagonally positioned exclamation point below an italic capital O to make a perfect magnifier for the large size font beneath it. The “most intensive two square inches [he] ever designed” was a small plate for David Godine’s Bruce Rogers collection. “Successful letterpress design cannot

emerge solely from impersonal rules,” John said, “but is celebratory.” We have “left the economics of commerce and entered the economics of delight.” John showed us examples manifesting the “Firefly look,” where ink colors are lightened and heavy borders pulled back to allow the letterforms breathing room. He displayed birth and funeral announcements fitted to individual styles and circumstances; and brunch invitations, accompanied by their low-

ly, yet difficult-to-execute, reply cards. He had used Bell font with a green ornate border for a springtime wedding announcement; alternatively, for a red-ink invitation to attend Fourth of July fireworks, he had employed Caslon, and he reminded us that “letterpress printing has to be not just designed, but also engineered.” For the Society of Printers (“the most gimlet-eyed of critics”) he had produced a bit-map image of their logo in letterpress. A document honoring the endowment of a chair at Harvard was produced as a diploma presented in a leather portfolio. John demonstrated how choosing a broadside format commits one to using type that is big enough to create visual drama, as we saw from the poem “Lovesick” by Rose Kelleher, set in heavy Bulmer and accompanied by alternating 36-point Times Roman parentheses to form a double helix.

In closing, John mused upon Ecclesiasticus 38: 24–34, mindful of those whose “prayer is in the practice of their craft,” and noted that we form something like a “community of faith.” Though this is perceivable less from “our quality as individuals than from what it is we share,” still “our colleagues are our friends.” When the first blush of our craft has worn off, we can nonetheless persevere in doing, as well as in admiring, because “we keep at it by virtue of the company we keep.”

Editor



John Kristensen. Photo: Lance Hidy

## A Note From APHA's President

APHA HAD A SUCCESSFUL 2008, and has now reached age 35. Although money is tight everywhere, this is the year to help translate the rising interest in letterpress into a passion for printing history. We can lead by example: Attend conferences and events, and bring others along, particularly non-members. Give the gift of membership, especially for students. (Our student rate is only \$20.) Teach the love of printing and of the beautiful page. Renew membership at a higher level. Contribute to our endowment for the Mark Samuels Lasner Fellowship in Printing History. Make a general contribution. There are many ways to ensure APHA's strength and health, but it's up to each of us. Thank you.

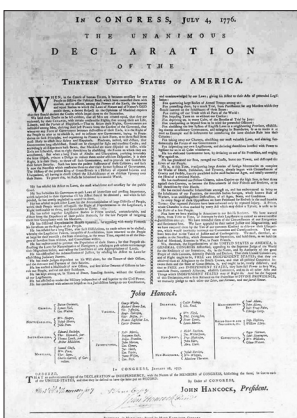
Paul Romaine

## APHA's New Web Page and Online Newsletter

UNDER THE GUIDANCE of new webmaster Michael Russem, APHA will shortly launch its new web page, and the *Newsletter* will migrate from a print, to a web, format this fall. Please communicate constructive suggestions by e-mail to the Vice-President for Publications: [publications@printinghistory.org](mailto:publications@printinghistory.org). It is unclear as yet how often and with what particular features the new publication will be produced, though the digital medium will allow for flexibility and timely delivery of current information.

### Intima Press announces a Recreation of the Declaration of Independence

In 1777 Congress commissioned Mary Katherine Goddard to print the first copy of the Declaration of Independence to reveal the identity of the signers. Intima Press will reproduce Goddard's elegant two-column design, handset in Caslon & letterpress printed on handmade cotton & linen paper. The edition is limited to 150 copies and will include a folio with an essay by Michael Inman of the NYPL. Typesetting & printing scheduled for late in 2009; Mindy Belloff, Printer.



Donations of Caslon type are welcome.

Secure your broadside now &  
receive a 40% discounted price of \$300.

Order information: Intima Press  
32 Union Square East, Studio 310

New York, NY 10003 • 917.412.4134

[www.IntimaPress.com](http://www.IntimaPress.com) • e-mail: [IntimaPress@yahoo.com](mailto:IntimaPress@yahoo.com)

## In Memoriam: Helmut Friedlaender

APHA MEMBER Helmut Nathan Friedlaender died in Yarmouth, Maine, at the age of 95, Tuesday, November 25th last year. A refugee from Germany on the eve of World War II, and a successful investment banker, Friedlaender began collecting books seriously, specializing in incunabula, around 1970. In 2001, the important collection he had assembled over a period of 30 years was auctioned off at a two-day sale by Christie's in 559 lots. Friedlaender later bought some of these back again whenever he deemed they still needed a proper home. An APHA member of long standing and a member of the Grolier Club, Helmut Friedlaender supported many libraries and book projects. Notably, he helped finance the six-volume, 3,000-page catalog of the incunabula in the Bodleian Library at Oxford, which was published in 2005. That year the library awarded him its Bodley Medal. (Adapted from the *New York Times* obituary, William Grimes, November 30, 2008.)

## New Members

Linda Anderson  
El Segundo, CA

Robert Barnet Riter  
Pittsburgh, PA

Jared Camins-Esakov  
Astoria, NY

Beth Anne Royer  
Milford, CT

Joseph Federman  
Silver Spring, MD

Phoebe Appleton Simpson  
Providence, RI

Charles N. Johnson  
Ojai, CA

Joseph G. Sitter  
Cary, NC

Kaitlyn Loranger  
Los Angeles, CA

Peter Wilson  
Normandy Park, WA

Kate Moriarty  
St. Louis, MO

Matthew Young  
Hopewell, NJ

Natalie Richardson  
Brooklyn, NY

## Websites, Blogs, and Listservs of Note

42-line: [42-line.com](http://42-line.com)

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

Helmut Friedlaender obituary (New York Times): [nytimes.com/2008/12/01/books/01friedlaender.html](http://nytimes.com/2008/12/01/books/01friedlaender.html)

Octavo Editions: [octavo.com](http://octavo.com)

Wellesley College Book Arts Program: [wellesley.edu/library/bkarts.html](http://wellesley.edu/library/bkarts.html)

Whittington Press: [whittingtonpress.com](http://whittingtonpress.com)