



Newsletter
Number 173
Winter 2010

2010 Annual General Meeting

OUR ANNUAL GENERAL MEETING will be held at 2:00 p.m. on January 30, 2010 in the South Court Auditorium at the New York Public Library, 5th Avenue at 42nd Street in Manhattan. For those who have never attended, our annual meeting is an opportunity to meet fellow members from around the country, to network, to gather news and to hear some important speakers. Our meeting marks the end of "Bibliography Week" in New York, when similar groups like the Bibliographical Society of America and the Grolier Club hold their annual meetings. The meeting is free and open to non-members (except for voting), so feel free to invite friends.

As always, our meeting will feature the presentation of our prestigious annual awards for distinguished contributions "to the study, recording, preservation or dissemination of printing history." For 2010, the Individual Award will be presented to **Johanna Drucker**, prolific author, teacher, speaker and internationally recognized authority in the book arts. Drucker's contributions include her scholarly publications which have enhanced our understanding of the intellectual and aesthetic contexts of the history of printing and the book as object. The 2010 Institutional Award will go to the **Center for Book Arts**, for its encouragement of both traditional printing and of the contemporary exploration of the book as art object. Each year the Center offers over a hundred classes and programs in many aspects of book production, and its programs and exhibitions have proven influential. Both recipients will be in New York for our annual meeting. Thanks to our Awards Committee, chaired by Daniel J. Slive, for these distinguished winners.

Paul Romaine

Regime Change

YOUR NEWSLETTER is now edited by Paul Moxon, printer and itinerant teacher. Responsible for the layout since No. 162, he wishes to thank outgoing editor Brian Frykenberg for his service and for writing much of the conference report in the current issue.

First Look at the 2010 Conference

APHA'S 35TH ANNUAL CONFERENCE, "Learning to Print, Teaching to Print: Historical and Contemporary Perspectives," meets on October 15-17, 2010 at The Corcoran College of Art + Design in Washington D.C. Since the time of Gutenberg, the arts and techniques of printing have been passed down through a variety of means. This conference will explore the ways people learn to design, print, illustrate, bind, and make books and other printed matter—and how they are taught. The focus will be both historical, examining the way in which methods and styles are consciously continued, and contemporary, looking at how people learn now in an era in which new technologies and aesthetics coexist with tradition. Particular attention will be paid to the increasing and important role of letterpress and book arts programs at art schools, colleges, and universities. The conference program will be as varied as the ways of teaching and learning printing; along with keynote addresses by a historian and a practitioner, we envision scholarly papers, panel discussions, pedagogical and hands-on workshops, demonstrations, specially arranged tours, and an exhibition. With its new M. A. program combining book history and book arts, the Corcoran, long one of Washington's premier museums and art schools, is the ideal venue for a conference on the theme of learning and teaching.

Kitty Maryatt and Mark Samuels Lasner

Report on the 2009 Conference

APHA'S 2009 ANNUAL CONFERENCE, "The Book Beautiful," convened from Thursday through Sunday, October 15th to 18th, in Newport, Rhode Island. Focusing on the production and impact of the kind of "Book Beautiful" T.J. Cobden-Sanderson marked as the ideal in 1892, the conference's purview ranged from 18th-century printing in Newport, London, and Paris to 20th- to 21st-century books in the United States, England, and France. The event, which was preceded and followed by engaging special extracurricular activities (see the accounts given on page 8), began on Friday, October 16th, at 3:00 p.m., in the Harrison Room of the Redwood Library and Athenæum, with a warm welcome by Library Director Cheryl V. Helms. APHA Vice-President for Programs and conference organizer Alice H.R.H. Beckwith (Professor Emerita of Art History, Providence College, and Vice President of the Rhode Island Center for the Book at Providence Public Library) was our intrepid and cordial host throughout the weekend. Making note of this being APHA'S 35th year and 34th annual

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conference, she thanked our generous sponsors: the Redwood Library and Athenæum; the Newport Public Library; the Newport Art Museum; the Rhode Island Center for the Book; the John Russell Bartlett Society; the Thomas Poynton Ives Fund; the Museum of Printing, North Andover, Massachusetts; and the New England Chapters of APHA and ABAA. She also thanked new APHA webmaster Michael Russem for the conference program designed and printed at Kat Ran Press; the AS220 arts community in Providence; and the several conference volunteers.

APHA New England Chapter President Robert Soorian then introduced us to the afternoon's special lecturer, Raymond Stanley ("Stan") Nelson—Museum Specialist Emeritus in the Graphic Arts Collection, Smithsonian Institution, National Museum of American History; proprietor of Atelier Press; and author of a forthcoming book on the typefounder's hand mould — who spoke on "Proprietary Typefaces: Another Age of Innovation." William Morris became axiomatic, our speaker told us, for modern fine printers' creation of unique typefaces to honor the craft and beauty of hand-work. Analogous to our current renaissance of letterpress and typography in the face of the information age, Morris's design of the Troy and Chaucer types occurred simultaneously along with, and in reaction to, the mechanistic advent of Linotype and the proliferation of platemaking, which accelerated type production, setting, and composition. Nelson first refamiliarized listeners with the terminology and processes of

punchcutting, striking and fitting a matrix, and typesetting which dominated the craft for 300 years. He followed with a brief history of subsequent early to mid 19th-century technologies, such as the pivotal caster, electrotype, and the Benton-Waldo pantographic engraver, each of which also quickened production, as well as the exchange of ideas, not to mention industrial piracy. We were then treated to a sumptuous, occasionally auto-biographical, tour delineating several instances of the production of proprietary typefaces. Nelson learned to imitate typefounding processes after visiting the Smithsonian in 1971 and writing to calligrapher and type designer Paul Hayden Duensing, who sent him an article by Paul Koch. Duensing aimed to provide his own press "with type designs unavailable from commercial sources." Inspired by Duensing's matrices for Quadrata and Chancery Italic, Nelson eventually produced his first typeface, 24-point Robin.

In 1972 the Smithsonian offered Nelson a position in which he would demonstrate the traditional techniques of typefounding and printing. On his way east Nelson visited Dard Hunter Jr. and the Mountain House Press, and benefited from examining how the Hunters, Jr. and Sr., had captured the essence of early type design in the proprietary face they modified using Keystone Type Foundry's 18-point Ivanhoe. It was also "an invaluable experience" to observe Robert Hunter Middleton cutting punches to produce 14-point Andromaque (from Victor Hammer's original design) for the Cherryburn Press, and to note closely the high angle of stroke used by Nelly Gable, master punchcutter for the Imprimerie Nationale in Paris, recalling German depictions from 1809. Nelson's masterful demonstrations have appeared in the Rare Book School video and DVD, "From Punch to Printing Type," and (more recently) in the BBC's "The Machine That Made Us."

In the panoramic overview which ensued, we heard amongst many other well illustrated anecdotes: how Theo Rehak revitalized the American Type Founders Company in Elizabeth, New Jersey and was commissioned with Alan Waring by Tokyo's Toppan Printing Museum to produce the B-42 Gutenberg font; how Jim Rimmer has cut letterforms to punch into existing monotype mats and then electroplated new matrices; and how Stephan Burkhardt and Hans-Ulrich Frey of Offizin Parnassia Vättis have reproduced punches for Morris's Troy type with the aid of an engraving machine, and utilize a computer and software to run typesetting hardware.

Lastly, Nelson examined how digital design softwares are being used to test letterforms in the manner of smoke proofs, so that one can now look at backlogs of rejected forms. However, few typographers now design with use of hot metal in mind; Fontographer's purpose is to create digital typefaces. Nelson described how one might "letterpress"

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print James Mosley's digitally produced Romain du Roi typeface from photopolymer, utilizing film to transfer images to plates. He closed by questioning to what extent new, non-paper-based reading technologies (e.g. Kindle) will draw upon or interact with traditional arts of book production and printing from type onto paper, and what kind of civilized or other future large or limited readerships may look forward to.

Following this splendid leadoff presentation, attendees looked at samples of Stan Nelson's work, and adjourned to a reception in the library, where we viewed a special juried exhibition of printed broadsides, invitations, bookplates, cards, announcements, and other ephemera cosponsored by APHA and North Andover's Museum of Printing.

ON THE MORNING OF SATURDAY, October 17th, conference-goers gathered at the Newport Public Library, and were welcomed at the library's Program Room by Alice Beckwith for a full opening session on "The Book Beautiful in Rhode Island." Session chair Robert E. Kelly, President of the Rhode Island Center for the Book at Providence Public Library and Collection Development Librarian for the Redwood Library and Athenæum in Newport, then introduced Phoebe Simpson Bean, Printed Collection Librarian at the Rhode Island Historical Society in Providence, who spoke on "A Woman's Touch: Ann Franklin, Rhode Island Pioneer Printer." The second woman to be a printer by trade in New England, and the first to be so in Rhode Island, Ann Franklin married James Franklin in 1723, and Franklin's common press (London, 1717) was moved from Boston to Newport in 1727. In 1735, when James Sr. died, Ann, who now entered the craft through widowhood, printed *A Brief Essay on the Number Seven* Ms. Bean shared several other fascinating images with the audience, such as that of Ann Franklin's 1746 edition of *Fair Rosamond*, the only one of Ann's productions to contain a woodcut. Six of the eight ornaments used by Ann Franklin appear also in the publications of Benjamin Franklin, who took Ann's son, James Jr., under his care for a time and was in Philadelphia when James was apprenticed there; Ann and Benjamin Franklin also show a common use of Caslon. In 1748, at age 17, James Jr. became the foremost partner of the business, producing (in 1758) the *Newport Mercury*. When he died in 1762, Ann resumed proprietorship. She herself died in 1763, was given a printer's tribute by trade partner Samuel Hall, and memorialized by Ezra Stiles as "Widow Franklin, Printer."

John R. Tschirch, Architectural Historian, and Director of Academic Programs at The Preservation Society of Newport County, delighted the audience with "Artistic Houses: The Book Beautiful as Architectural Showcase." The two-volume publication of that name, issued in 1883-84

by D. Appleton & Co. in New York, was a source for architects and interior designers during the Aesthetic Movement, and Tschirch described Bellevue Avenue, the center of late 19th-century society, sport, and fashion in America, as a kind of lab for daring, expensive experiments in architecture and style. Luxuriously produced with 203 photographs, Artistic Houses satisfied both the desire of a nation eager to find its identity and the curiosity of everyone who wanted "to know how the rich live ... especially the rich" (Robert Hughes). Within this context, the library of Chateau-sur-Mer became a potent symbol of a prominent local dynasty: Built in 1852, it was extensively remodeled by Newport's "First Citizen," George Peabody Wetmore, who commissioned École des Beaux Arts-educated Richard Morris Hunt for the work in 1876. Tschirch, who had led a tour of the house the previous day (see page 3), illustrated for us the notable stylistic features of its library, and reminded us of Cicero's dictum, "to add a library to a house is to give a house its soul," and that "your library is your portrait."

Philip J. Weimerskirch, Special Collections Librarian Emeritus, Providence Public Library, gave us a splendid tour of recent and current fine printing in the Ocean State in his paper, "Fine Printing in Rhode Island." He introduced his talk with an account of active Rhode Island letterpresses and related resources. Amongst a multitude of bibliographical offerings, he drew our special attention to Paul Bennett's *Bruce Rogers of Indiana* (Domesday Press, 1936) in Providence Public Library's Bruce Rogers Collection, designed and printed by a 25-year-old George Hornby, who during that time worked at Providence Public, developed an interest in fine printing, and subsequently worked for Meriden Gravure, and later for Random House, New Directions, and Crown. We beheld the work of calligrapher and wood engraver John Howard Benson, who produced *Flags of the Old State House* (Newport: Old State House, Inc. and Berry Hill Press, 1943) with color engravings. Weimerskirch then discussed Ilse Buchert Nesbit's work with Third & Elm Press. (An account of a visit to the press, follows on page 8.) We looked at pictures of *Captured Views: Impressions of ten gardens*—10 poems by Kristina Baer with 16 woodcuts by Nesbit (2006), and Nesbit's *My Garden* (2006-07). Lastly, we viewed the work of URI History Professor Robert M. Gutchen, who, after reading John Ryder's *Printing for Pleasure*, purchased a Golding, then an Albion and a Vandercook, and established the Biscuit City Press in Kingston. He has published facsimiles of several historical texts, including (in 1977) *The Sayings of Poor Robin selected from James Franklin's Rhode-Island Almanack 1727-1735* ... (with Franklin's woodcuts). For Gutchen, setting letters by hand has added the pleasure of touch to that of the eye.

Brian Frykenberg
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FOLLOWING THE COMBINED MORNING SESSION, conference attendees had a choice of two, concurrent groups of papers organized according to distinct and contrasting themes. The first of these, “The French Book Beautiful,” which met in the Rotary Room and was chaired by Sylvia Holton Peterson (Professor Emerita, University of the District of Columbia), offered us three speakers, each with beautiful illustrations elucidating the topic at hand. First off, Marie-Claude Felton, a doctoral candidate in book history at both the École des hautes études en sciences sociales in Paris and the Université du Québec à Montréal, spoke on “The Cost of Perfection: The arduous Journey of Authors who self-published luxurious and illuminated Books in 18th-century Paris.” Ms. Felton talked about the difficulties faced by two authors, Pierre-Joseph Buc’Hoz and the Chevalier Beaurain, in their efforts to self-publish their sumptuously illustrated books. She examined Buc’Hoz’s several works about botanical and animal sciences, for which the author had more than a thousand engravings executed and illuminated, and the Chevalier Beaurain’s in-folio, entitled *Histoire de la campagne de M. le prince de Condé en Flandre en 1674* (1774), which contains over 40 engravings and colored maps.

The second speaker was Mary Ann Caws, Distinguished Professor of English, French, and Comparative Literature at the Graduate School of the City University of New York. Ms. Caws is the author of many publications on the relations between literature and art, including books on Dora Maar, Pablo Picasso, Salvador Dali, surrealist painters and poets. She has recently been elected to the 2009 class of

Fellows of the American Academy of Arts and Sciences. Her paper, “René Char and the Painters,” examined the work of poet René Char (1907–1988) in collaboration with several of his painter-friends.

The third speaker, David Sume, is a doctoral candidate at the Université de Montréal. The subject of both his Master’s thesis and his doctoral dissertation is the work of Ilia Zdanevich (1894–1975)—known best by his pseudonym, Iliazd—an avant-garde writer associated with the Dada movement, who, although born in Georgia, spent most of his life in Paris. The title of Mr. Sume’s talk was “Challenging Beauty: Iliazd’s Books as Hybrids of Deluxe Illustrated Editions and Avant-garde Artist Publications.” He focused on two works, *La maigre* (1952)—text by Adrian de Monluc (1630), with illustrations by Picasso; and *Un soupçon* (1965), a poem by Paul Éluard (1895–1952), illustrated by a young sculptor, Michel Guino.

Sylvia Holton Peterson

THE SECOND MORNING SESSION, “The Book Beautiful in the Classroom and the Design Room” (held in the Program Room and chaired by Brian Frykenberg, Secretary and

Library Advisor at the Museum of Printing, North Andover, Massachusetts), began with a talk by Katherine McCanless Ruffin, Director of Wellesley College’s Book Arts Program at the Margaret Clapp Library, “Issues of the Book Beautiful in the Letterpress Classroom.” Ruffin wowed those attending simply by telling us what takes place in the program. Although Wellesley has had printing equipment since 1934, its use was originally a purely extracurricular activity. However, since 2000, when Ruffin came, Wellesley has offered for-credit courses in book arts. Students learn papermaking, printing, and bookbinding together, actually becoming producers of book culture, not just its consumers—a curricular ideal once voiced by Dartmouth’s Ray Nash. Amongst the goals of the program are fostering interdisciplinary creative thinking, instilling a sense of craftsmanship, and showing the rewards of pursuing mastery. Ruffin described how students of widely varying backgrounds design and reproduce a page from the *Nuremberg Chronicle*, or learn further aspects of the book arts in the course, “From Papyrus to Print to Pixel.” She expressed her sense that the book arts really are “art with rules,” an approach which has a strong appeal to a certain sort of personality.

Lance Hidy (Lance Hidy Associates, and Professor of Graphic Design at Northern Essex Community College, Merrimac and Haverhill, Massachusetts) was next, with “A Designer/Teacher Considers the Book in 2009.” He began by describing himself as “engineering the usability of knowledge transfer objects,” and continued, “I try to engineer into my books ... legibility of the typefaces, readability of the page, engaging the reader, easy navigation, affordability, and durability. Beauty isn’t on the list.” To say that printing is an art or handicraft is a distortion of history easily recognizable by those who actually ply the trade. Consider, too, that printed books cannot compete with illuminated manuscripts for beauty, and that it is unlikely many artists have shed tears over the loss of letterpress. However, Hidy had a subtext to his talk, which the slides he showed clearly demonstrated: if you try for usability, you often get aesthetics as a byproduct. The reverse of this lesson is also true: Hidy projected a slide of a cocker spaniel groomed to extreme, and remarked that “this boy needs a shave and a barn full of rats.” He closed with examples of “usable design” heroes. Stephen Harvard told a skeptical Society of Printers (back in 1988) that the “electronic scriptorium” would make for beautiful design in the future. And, where information technology meets the changing interactions between thought and society, Isaiah Thomas and many others have understood that books have an essential function in educating electorates for effective self-governance. Hidy closed with musings on e-books and on Nick Negroponte’s One Laptop per Child association.

The session concluded with Michael Russem (Kat Ran Press, and Michael Russem Book Design, Florence and Cambridge, Massachusetts), who stirred a reaction from the crowd with his talk, “Fine Printing’s Design Problem.” Imagine a chair, he told us, and suppose it were “beautiful” or afforded a good “chair experience,” but was impossible to sit in. It would have no use and you wouldn’t buy it. In the case of the fine-press book printed on deckle-edged paper and bound so as to make reading nearly impossible what should have been a comfortable, unassuming means of information would be uncomfortable or even pointless, like a cellular phone with a rotary dial. If we take a larger view, we realize that, if people want to read a book, they usually get a commercial paperback. Thus, the fine-press book can, and often does, fail at its first, functional responsibility: it does not clearly convey the ideas of the author—a dilemma which may also obtain if too much information is available for the task at hand. It is therefore, as Beatrice Warde once noted, “mischievous to call any printed book a work of art.” Who would curl up to read the Kelmscott Chaucer? And miniatures are often ridiculous. The question “How does the reader interact with the book?” is paramount. Russem urged those who still desire to produce fine press books to: 1) at least consider the needs of the reader; 2) make their books human-scale; and 3) reduce the amount of content if 1 and 2 are not options. Otherwise the fine printer will end up creating a sculpture, not a book. Not surprisingly, several audience members rose to the bait.

Robert McCamant and Brian Frykenberg

TWO CONCURRENT afternoon sessions juxtaposed the immediate with the ideal. “The Quotidian Book Beautiful,” chaired in the Program Room by conference organizer Alice Beckwith, began with Matthew Young of Matthew Young Design, Hopewell, New Jersey speaking about “Beautiful Books in the ‘Age of the Shoddy’: Andrew W. Tuer and The Leadenhall Press.” Tuer, whose heyday was during the 1880s (he died in 1900), produced high-quality books of all kinds and price ranges. He moved to London and joined forces with Abraham Field in 1862, initiating the imprint of Field & Tuer. In 1869 Field & Tuer came out with the whimsical *Uncle, Can You Find a Rhyme for Orange*, and in 1877 they made plans for a commemorative letterpress, fine-paper edition of the first book Caxton printed in England (1477). We viewed images of the Leadenhall Press’s *On a Raft and Through the Desert*, Vol. 1 (by Tristram James Ellis, 1881), with its many engravings. In 1882 Queen Victoria herself accepted a copy of *The Printer’s International Specimen Exchange*, Vol. III. In 1884 the proprietors published their illustrated *Dickens Memento*. Leadenhall Press made sumptuous use of colotype plates by Emery Walker

for a two-volume work on Bartolozzi; and, as Ruari McLean noted, they showed a fondness for an affected, “ye olde” style, for example in Joseph Crawhall’s collection of ballads, *Olde Tayles Newly Related* (1883, on handmade paper). Between 1883 and 1885 they published 100 titles (some sold for only a shilling), including whimsies such as *Fish Stories I Believe*. Leadenhall published Andrew Lang’s lecture, *How to Fail in Literature* (1890), and issued Bairn’s *Annual*, for which they engaged notable artists and writers (such as Lady Wilde, 1885–86). Their innovative, peculiar work included *The Follies and Fashions of Our Grandfather* (3 copies at 10 guineas each, plus an extra just to laugh at) in 1892; and *The Book of Delightful and Strange Designs* (with its many Japanese stencil cuts) in 1892.

Next, Susan Ashbrook from the Art Institute of Boston at Lesley University, Boston, Massachusetts, captivated us with “Two Portraits of Cape Cod.” The first portrait presented to us was that of Amelia Watson, who in 1894 prepared watercolors to illustrate Thoreau’s well-known *Cape Cod* (Ticknor and Fields, 1865), a “nautical form of Walden” (Ellery Channing). Houghton and Mifflin chromolithographically reproduced the paintings to accompany their republication of this work in 1896, significantly after publishing Celia Thaxter’s *An Island Garden*, illustrated by Childe Hassam, in 1894–95. Both books were issued in cloth bindings designed by Sarah Wyman Whitman: Amelia Watson’s with a theme of beach grasses, Childe Hassam’s with a flower motif. A reviewer described Watson’s illustrations as “in a sympathy in harmony” with Thoreau’s own. However, closer inspection reveals the odd discrepancies between Watson’s emphasis and Thoreau’s occasional acerbity, or his sense of tragedy at the loss of 99 lives in wreck of the *St. John* off Cohasset in 1849: The author ironically mentions coastal inhabitants gathering seaweed despite the human desolation; however, Watson’s imagery focuses on the shoreline scenery. The second portrait, from 60 years later, was that of the English wood engraver Claire Leighton, who visited Cape Cod during the 1940s and produced *Where Land Meets Sea* in 1954. Besides revealing Leighton’s mastery of sweeping rhythmic lines, Ashbrook showed the artist’s empathy for the Greek crew caught in a freighter sunk off of Cape Cod in 1953 through her portrayal of the broken boat, and of spectators and lifeguards. This made for a sharp contrast with Watson’s level of human engagement vis à vis her subject.

Bruce Kennett of Bruce Kennett Studio, North Conway, New Hampshire, then spoke on “Books Beautiful for the Common Man: The Trade Book Designs of W.A. Dwiggin.” Dwiggin (1880–1956) was (amongst other activities) an illustrator, calligrapher, music publisher, watercolorist, mapmaker, advertising designer, typographer, and printer. He is perhaps best described as a “graphic

designer,” a term he coined 1922 and which has stuck. As a supremely talented polymath spanning several stylistic periods, “WAD” was ideally placed to leave an indelible mark on the world of books and publishing. And in his work for Random House, the Limited Editions Club, Knopf, Life Magazine, and The Atlantic Monthly, he was a constant advocate for maintaining high quality while controlling expenses so as to reach a wide readership. Some of Dwiggins’s innovative cost-cutting approaches—for example, the use of inexpensive line-art rather than half-tones, and reducing large margins to save on the cost of paper—effected lasting changes in the industry: He initiated Simon & Schuster’s \$1 New Fiction books, with uniform title designs on the covers. At the same time, his early trade books, such as the Borzoi pocket editions produced for Knopf with their decorative endsheets, and Alfred and Blanche Knopf’s “Alba” series, each incorporated something special in their design. Dwiggins quickly adopted new methods (from French paperback producers and German firms which printed color on their cloth bindings) as well as new techniques for packaging, or for using stencils or type ornaments. He “didn’t just attend to visual qualities, but also was deeply conscious of raw materials,” and was thereby consistently able to come up with “something of quality that readers could afford.”

In the session’s final paper, Sarina Rodrigues Wyant, Associate Professor, Special Collections and Archives, University of Rhode Island Library, Kingston presented “The Beilensons & Their Beautiful Books: A Look at the Peter Pauper Press, 1928–62.” Peter Beilenson studied printing with William Edwin Rudge and apprenticed with type designer Frederic Goudy for Melbert Cary’s press in 1927. Nearly destitute, he set up the Peter Pauper Press in his father’s house in Larchmont, New York where, in 1928, he produced his first and very successful book. In the summer of 1929 he met Rudolf Koch at the Klingspor Foundry. After this he moved to New Rochelle and, joined by Edmund Thompson, launched the Walpole Printing Office (named for Horace Walpole’s independent press). He began a third imprint, “At the Sign of the Blue-Behinded Ape,” for publications intended to amuse. After the stock market crash, Beilenson met his soon-to-be wife Edna Rudolph who quickly learned typesetting. The new partners moved Peter Pauper Press to Mount Vernon, where they printed special editions for Random House, New Directions, and the Limited Editions Club while raising three children. Unencumbered by 1890s-style fetishes, Edna had a fresh, worldly approach and a knack for business, as well as for book design. The Depression forced the Beilenson’s into the path they followed, but it turned out that they were well adapted for it and met the exigencies and expectations of a large variety of readers superbly from that time into the 50s

and well beyond: They produced collectors’ editions for \$2, artists’ editions for \$4.95, and inexpensive folios—in each case works that “were beautiful to have and hold.” Peter Beilenson died in 1962, and after the death of Edna in 1981 the business languished and she gradually sold off rights and equipment. However, Nick Beilenson and his wife, Evelyn, relaunched the imprint in White Plains for a new century.

Brian Frykenberg

CHAired by RICHARD RING, Special Collections Librarian of the Providence Public Library, in the Rotary Room, “The Theoretical Book Beautiful” presented academic, curatorial and design perspectives on illustrated and artists’ books from the 19th to the 21st centuries. Demonstrating the importance of visual engagement with books, all three papers were themselves attractively illustrated with well chosen slides. First, Abigail Joseph (Columbia University) spoke on “Impressions of Weird Fate: The Moxon Tennyson and the Queer (Re)visions of “The Lady of Shallott,”” concerning the interactions of the poet Alfred Lord Tennyson and artists/illustrators William Holman Hunt and Dante Gabriel Rossetti in their collaborative interpretation and design of text and image culminating in the 1857 Moxon edition. Indeed, this edition seems to have implicitly illustrated how “Rossetti killed Moxon” in its infelicitous meldings of traditional Victorian art and illustrations by Pre-Raphaelite artists. Ms. Joseph suggested that the ongoing revisions of texts and images between 1832 and 1857, which ultimately championed authors over artists, might also benefit by considering the effects of the death of Arthur Henry Hallam on Tennyson.

Extending the boundaries of collecting and display, curator Emily Talbot (Prints and Illustrated Books, Museum of Modern Art, New York) began her talk (“Book/Shelf: Redefining the Illustrated Book at MoMA”) on MoMA’s strategies with examples of how postwar artists such as Cindy Sherman and Allan Kaprow used books in their works. MoMA’s recent exhibition, “Book/Shelf” presented not only artists’ books and works on paper, but also editioned multiples and digital works, showing books as objects and as installations. From Marcel Duchamp’s boxes to Barbara Kruger’s Whitney volume with Stephen King’s text *My Pretty Pony*, MoMA’s collections seek to highlight the range of responses and techniques that contemporary artists have applied to books.

Enhanced somewhat counter-intuitively by her own images of shredded pages, in “Book as Imaginative Sculpture,” graphic designer Karen Stein (Museum of Fine Arts, Boston) spoke on redefining the book, stressing the importance of the dimensionality and sensory functionality of

books. She introduced her talk with the news that Cushing Academy in Ashburnham, MA had discarded its 20,000 volume library, replacing books with computers. Such events force booklovers to consider the place of books in contemporary culture and the process of education. Referencing Kenya Hara's *Designing Design* (2007), and praising the exhibition catalog, *Sheila Hicks: Weaving as Metaphor* (2006) designed by Irma Boom for the Yale University Press publication, Ms. Stein emphasized that reading is a sixth sense, a conceptual activity that involves comprehensive sensory engagement.

Marcia Reed

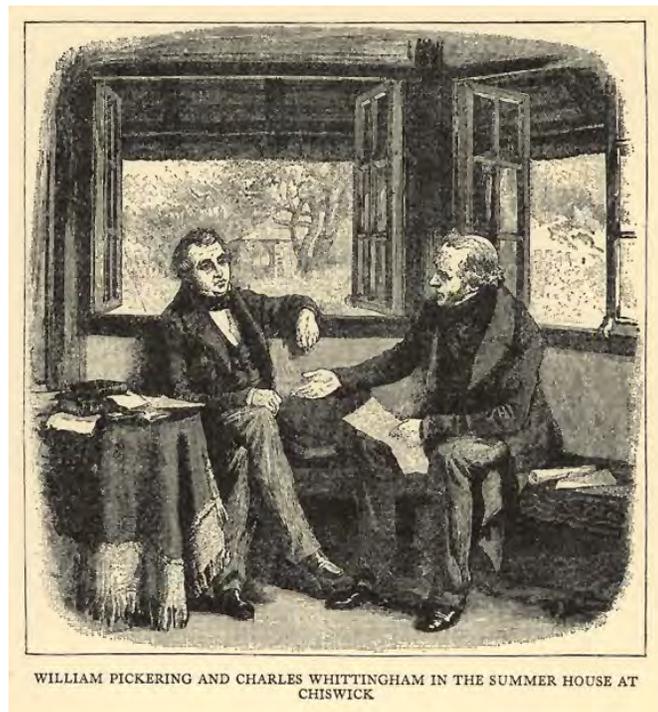


Image from in William S. Peterson's keynote address.

AFTER LUNCH, conference attendees reconvened, this time at the Newport Art Museum, hosted by APHA President and chair Paul W. Romaine, for the highly anticipated keynote address: William S. ("Bill") Peterson, University of Maryland Emeritus Professor of English, editor of *Printing History* and of the collected writings of D.B. Updike, and renowned William Morris expert, spoke on "The Book Beautiful/The Beautiful Book: Pickering, Morris, and Updike." Peterson eschewed Cobden-Sanderson's concept of the "Book Beautiful" as "inflated metaphysical nonsense." It is "reductionism," our speaker observed, to apply an "arbitrary scale of beauty" to the selection and description of good typography and design detached from technical requirements. Although William Pickering (a man of humble origins) produced "beautiful" books in his diamond

classics (these pocket editions were proofread eight times before publication), he nonetheless designed them above all for useful, pleasant reading and affordability. (Pickering was also instrumental in the dissemination of English literature in periodical format.) Contrastingly, in *The Charles Whittinghams, Printers* (Grolier Club, 1896), Arthur Warren built up the legend of Pickering's aristocracy—an iconic treatment evidenced in Frank Dodd's well-known drawing (based on Charlotte Whittingham's oil painting) of Pickering with the elder Charles Whittingham at the latter's summer house in 1829. It was, however, the necessity of that year, when one of the Whittinghams' printers died and another went bankrupt, which brought about this collaboration. In the event, during the 1840s Pickering brought Caslon Old Face back into use, thereby reinvigorating Victorian typography; and his sketches with ornaments for a cancelled title page on the back of a letter to him from D.A. Talboys (February 22nd, 1830) shows a taste for restraint and balance uncharacteristic of other 19th-century book designers and printers, whose title pages are by comparison overpunctuated, wordy, and busy.

Peterson then proceeded to examine the paradoxical figure of William Morris—the Ruskin-style socialist who execrated the 19th century and yearned to bring forth a new earthly paradise free of industrialist mediocrity; a man who idealized the comfortable and straightforward while looking back arduously to the Middle Ages, yet produced in his book design (as elsewhere) something "not so much medieval as overwhelmingly crowded and visually stunning"; a vocal and well documented person who strangely endeavored to appear indebted to no one, all the while, without acknowledgement, drawing upon both of the Whittinghams (he apprenticed at the Chiswick Press) as well as upon Pickering. In the end, Morris's work resembles Pugin's evocative neo-gothic Victorian revivalism in architecture. But beyond his use of good paper, good ink, and good type in his attempt to re-enter the world of Caxton, Morris also became a master of illusion: Impressed in 1888 by the photographer Emery Walker's magic lantern projections of letterforms, he made use of Walker's photographic revisions to enhance both typography and imagery (including Burne-Jones's wood engravings). Thus Morris was a "step away from the computer and Photoshop."

Last but not least, Daniel Berkeley Updike began his career by outdoing Morris in the latter's peculiar style, which Updike's tour-de-force *Altar Book* of 1896 demonstrates. However, this feat was never repeated, and Updike—who, while lacking patience for superficial modernism, was later to describe the Kelmscott manner in a 1906 letter to T.M. Cleland as "obsolete and Nurembergian," and "something to be had, like the mumps"—quickly abandoned that convention to adopt a more direct, Anglo-Amer-

ican mode strengthened by use of Caslon Old Style and by a personal insistence on limits and clarity. His 1928 edition of the *Book of Common Prayer* employs Jenson to produce a modern masterpiece of typographical restraint. The result of such attention to cleanliness, utility, and meeting the technical demands of typography and design was something distinctive, individual, and pleasing: hardly a “Book Beautiful,” but perhaps a “beautiful book.”

Following a hearty ovation, questions and comments from the floor, and deep thanks expressed to conference organizer Alice Beckwith, audience members and attendees enjoyed a closing reception (with wine, cider, cheese, fruit, and other refreshments) on the museum’s first floor. Next year’s annual conference, to be held in the Washington, D.C. area, is already being organized by APHA Chesapeake Chapter President Mike Denker and the Corcoran College of Art and Design’s Casey Smith, advised by Mark Samuels Lasner. The title will be “Learning to Print, Teaching Printing.”

Brian Frykenberg

Further Optional Events

ON THE EVENING of Thursday, October 15th, John Kristensen of Firefly Press spoke at the Redwood Library’s Harrison Room on “The Book [Broadside, Bookplate, Business Card & Birth Announcement] Beautiful.” The lecture, as Alice Beckwith stated in her eloquent introduction, was sponsored by the John Russell Bartlett Society, which was celebrating its 25th anniversary.

For a full account of this talk, an earlier version of which was delivered on March 12th, 2009 for APHA’s annual J. Ben Lieberman Lecture, see APHA *Newsletter* No. 170 (Spring, 2009), pages 1 and 7.

Brian Frykenberg

WE ARRIVED at the Third and Elm Press on Friday, October 16th, for Ilse Buchert Nesbit’s special tour of her workshop. A surprising amount of equipment, including a guillotine, an Otis Tufts Acorn Hand Press, and an 1897 Golding Art Jobber was arrayed there. In its present location since 1965, the press was founded by the artist and her late husband, Alexander Nesbit, a calligrapher, typographer, and book designer. The focus of the now non-commercial press is Ms. Nesbit’s woodblock prints, including both images and calligraphy, and she makes paper for some of her prints by processing bast fiber, largely mulberry, from the raw state through final sheet formation. An interesting technique Ms. Nesbit invented for color prints is that of

using only one block: each run is executed with a different color, and a template/stencil is placed behind the paper like makeready which allows only certain areas to print. Above the print shop is the gallery, which displays the artist’s craft, ranging from prints, books, and pamphlets, to cards. She binds the smaller books and pamphlets herself.

Jeffrey Barr

ON FRIDAY, OCTOBER 16th, John Tschirch conducted ten conferees through Chateau-sur Mer, focusing on the richly decorated High Victorian library, which must rank high among the most elegant rooms in America. (See also the account of Tschirch’s presentation on page 3.) The interior finish, principally of Circassian walnut, was carved in the Renaissance revival style by the Italian sculptor, Luigi Fellini, who incorporated a rich variety of grotesque ornament, free forms, and a bas-relief panel depicting a Renaissance scholar in his study. The room is intended as an icon of culture, refinement, and learning. Unfortunately, however, the books that once filled the shelves are gone without so much as an inventory, and one is left to wonder if the printer’s art was as well represented as that of the wood carver.

Elton W. Hall

ON SUNDAY, OCTOBER 18th, Jean Quinn met our energetic troupe for a tour, “In Benjamin Franklin’s Footsteps: Colonial Newport Inside and Out,” at the Museum of Newport History in the Brick Market (constructed 1762-71). We first visited the common press used by James and Ann Franklin (on loan). Then we came to the Society of Friends Meeting House, built in 1699. Founded in 1639 by exiles—many eventually Baptist—from Puritan Boston, Newport was attractive to many religious groups because of its tolerance. In 1658, Jews came from the Caribbean and the Touro Synagogue was constructed, designed by Peter Harrison and completed in 1763, the oldest surviving synagogue in North America. Harrison also designed the Brick Market and the Redwood Library. Our last stop was the Colony House, the first capitol of Rhode Island, designed by Richard Munday, and completed in 1739. The first floor is open, and ruts from cannon housed there when Newport was occupied by the British are still visible. The legislative chamber and governor’s room, where the Constitution was signed, are on the top floor. Our brisk uphill walk from near the port itself gave us a sense of the prosperous bustle of trade and commerce, and the political and social intensity of what now appears as a small physical area.

Tatiana Barr

Chapter News & Upcoming Events



Pat Mason shows her Delaware style print. Photo: Ray Nichols. More photos at the chapter website: www.printinghistory-chesapeake.org/.

CHESAPEAKE

ON SATURDAY, NOVEMBER 7th, the Chesapeake Chapter held its annual potluck-wayzgoose at chapter president Mike Denker's home in Potomac, MD. Besides food, chapter members and friends brought show and tell items that included a book in progress, rare books and broadsides, a 19th-century scrapbook, and recently printed ephemera from various sources. The morning was dedicated to group conversations and the consuming of quantities of sweets with coffee and tea. During lunch, we held a short business meeting to discuss proposed activities for the coming year. We also were introduced to a new friend of the chapter, Dr. Casey Smith, a professor at the Corcoran College of Art +Design. Casey is involved in the Corcoran's new Masters Program, Art and the Book. Casey, Mark Samuels Lasner and a committee from the Chesapeake Chapter have been hammering out details for APHA's 2010 conference which will be held in Washington, DC at the Corcoran. As chapter members helped themselves to 2nds from the bountiful potluck table, Mike Denker spoke briefly about his love affair with wood type and its history in American job printing. After lunch, the group adjourned to the print shop to experiment with large letterforms and the Delaware Style of inking on various presses under the tutelage of Jill Cypher of LeadGraffiti, Newark, Delaware.

Mike Denker

NEW ENGLAND

OUR BIG EVENT OF THE PAST YEAR was the APHA Annual conference in Newport, R.I. October 16–18, 2009.

APHA New England will meet Saturday, Jan. 23, 2010 at 1:00 in the Trustee's Room of the Providence Public Library,

225 Washington St. Providence, R.I. for a buffet lunch and Annual Meeting, followed by a tour by Rick Ring (PPL Curator of Special Collections) of the Updike Printing collections and we will also hear Rick's news about the new Art Space 220 Public Letterpress Print Shop.

Alice Beckwith

NEW YORK

ON THURSDAY, DECEMBER 10, chapter members gathered at Chisholm-Larsson Gallery for the exhibition Living Posters: An Evening at the Chisholm-Larsson Vintage Poster Gallery. Its award winning collection includes Art Nouveau and Art Deco product and liquor posters by Cassandre, Cappiello, and others; travel posters of all kinds; fashion; politics (Spanish Civil War, WWI, WWII, Propaganda and Civil Rights); and theater and film. Specialties include classic European and American movie posters by artists such as Ballester, Martinati and Saul Bass. They also feature one of the largest collections of Italian, French, Swedish and Polish film posters in the world.

On Thursday, December 3, we were treated to a tour of the Morgan Library & Museum exhibition "William Blake's World: 'A New Heaven Is Begun'" with curator Anna Lou Ashby. Drawn from the Morgan's extensive holdings of works by William Blake (1757–1827), this exhibition is the Morgan's first in more than twenty years devoted to the breadth of Blake's literary accomplishments and artistic influence. Former director Charles Ryskamp and curators Anna Lou Ashby and Cara Denison have assembled many of Blake's most spectacular watercolors, prints, and illuminated books of poetry to dramatically underscore his genius and enduring influence. The show includes more than 100 works and among the many highlights are two major series of watercolors, rarely displayed in their entirety.

On Thursday, November 5, chapter members toured the National Archives and Records Administration—Regional Archives, Northeast Region in Manhattan. NARA is the federal agency that, by law, preserves and provides access to permanently valuable noncurrent federal records with historical, legal or fiscal value. A national resource in a local setting, it contains over 83,000 cubic feet of historical records dating from 1865 to the 1990s, among them photographs, maps and architectural drawings, created or received by nearly 80 federal agencies. This behind-the-scenes tour was conducted by NARA Archivist Dorothy Dougherty, and gave APHA members access to NARA's rich and varied collections.

Fernando Peña

Continued on page 10.

NORTHERN CALIFORNIA



Katherine Case and Jack Stauffacher at the San Francisco Center for the Book

ON WEDNESDAY, SEPTEMBER 23, 2009 the NorCal chapter threw a party of printing and conversation at the San Francisco Center for the Book to celebrate the 100th anniversary of the Vandercook proofing press, which has played a huge role in Bay Area book arts since the 1960s. The event featured two key figures in that movement: Jack Werner Stauffacher of The Greenwood Press and Betsy Davids professor at the California College of the Arts in Oakland. During the evening, the public was invited to pull proofs with these two eminences of the Bay Area.

Jack printed a zinc cut he had found at The Laboratory Press when he taught at Carnegie-Mellon in the late 1950s. The cut was of a letter from the former Master of the Press, Porter Garnett, and his students written in 1925 to the head of Lanston Monotype thanking the firm for its donation of fonts of the Polipbilus & Blado types in which the letter is composed. Although not used in 85 years, the cut printed crisply.

Betsy brought and printed a polymer plate of a cartoon depicting a dream of the Vandercook. She spoke of her progress through the forms of letterpress, citing her interest in *Printing on the Handpress* by Lewis Allen who recommended removing the rollers to allow for hand-inking.

Eric Holub produced a keepsake reproducing an ad from 1909 for the first proofing press from the Vandercook company. Handsomely printed damp, it is sponsored by APHA, though Eric generously provided most of the work.

A special bonus for the evening were the remarks of Robert Pinetti, long-time teacher of letterpress at the City College of San Francisco. His years in the trade go back to the late 1940s. He trained his fellow union members in the mysteries of paste-up & cold type when letterpress fell out in the 1960s. Bob can remember the young Jack Stauffacher arriving on his bicycle at the typeshop where Pinetti

worked. Jack needed only a few sorts, and the foreman told Pinetti to give Jack what he wanted.

We had hoped the perpetrators of this black art would meet and encounter old friends who continue to crank the press. Such hopes were not disappointed.

John McBride

SOUTHERN CALIFORNIA

THE FIRST FALL 2009 event for the SoCal Chapter included an informative lecture by Alastair Johnston on the newly-published book, *Nineteenth-Century American Designers and Engravers of Type* by William E. Loy, edited by Alastair M. Johnston and Stephen O. Saxe. This talk was held at the William Andrews Clark Library at 6:30 p.m. on Thursday, Sept. 24 followed by a reception. Alastair gave his usual scholarly and lively talk on the writings of printing equipment salesman William Loy, besotted by type and type designers.

During 2008, our SoCal Chapter focused on the theme of the history of the book, organized around Frederick G. Kilgour's *The Evolution of the Book*. In 2009, we concentrated on early printing efforts, both in the West and in the East. To that end, we planned an exciting event at UCLA's Richard C. Rudolph East Asian Library in October hosted by Japanese Studies Librarian Toshie Marra and Chinese Studies Librarian Hong Cheng. We met in the Smith Room in Special Collections at UCLA on October 22 from 2:00 to 4:00. We were joined by several members of the



Kitty Maryatt, and Nina Schneider, with UCLA East Asian Library librarians Toshie Marra, and Hong Cheng. Photo: Jane Carpenter.

library staff because they it said was so unusual to have all the materials together in one place.

The room was positively stuffed with at least 50 books and scrolls from the very earliest periods of printing in Asia. Hong Cheng gave us a comprehensive overview of printing with woodblocks and movable type in China and Korea. Handwritten 9th-century Buddhist scrolls from Dunhuang were displayed alongside ink squeeze-produced sewn books next to three 13th- and 14th-century books printed with movable type, with a small display of actual bronze movable type from Korea. Toshie Marra presented many Japanese examples including the famous 8th-century woodblock-printed *Dharani sutra* with its pagoda. She told us they know about at least six variations among the million Dharani scrolls printed in about 770. It was particularly wonderful that they gave us a copy of all the call numbers and descriptions of the items that they displayed.

On the early evening of November 5, we spent a couple of hours at the UCLA Conservation Laboratory with conservator Kristen St. John, who's been at UCLA since 2004.

Kristen explained how they sort the books that come in for repair or boxmaking, working with the curators closely to determine their needs. There are usually two to four graduate students who work with Kristen and Will Lin, the second conservator there. There is quite a variety of materials they encounter: one example shown was a Southeast Asian scroll currently being flattened and repaired. To humidify materials, they rarely use expensive Gore-Tex now, instead using Tyvek in the same manner. They've been two years in the current building just south of the UCLA campus; the room is spacious and well-organized, with all the requisite equipment.

Our Annual General Meeting was on December 5 at the Huntington Library followed by a fascinating presentation from Steve Tabor about printing accidents in incunables, and a tour of the stacks and conservation lab by Laura Stalker. We held elections for the next SoCal Chapter Board members, who are: President, Ethan Lipton; Program Chair, Nina Schneider; Secretary, Jane Carpenter; and Treasurer, Vicke Selk. We are thrilled to have another vigorous group of chapter leaders to continue our good work in Southern California.

It has been my privilege to serve APHA during these years of renewal and growth since our chapter revival in January of 2006. I am sure that the chapter will continue to be active in our community and to provide outreach to those who don't yet know about APHA's great programs.

Kitty Maryatt

Seeking Information on Ramage Hand Presses

I AM RESEARCHING ADAM RAMAGE and his surviving presses, with a view to updating Milton Hamilton's 1942 essay on Ramage with more detailed information about the man and his life as well as his production and the surviving examples of it. However, I am running into difficulties finding information and I have a feeling that there are APHA members who might have clues as to the resources for locating such info.

For example, I am trying to locate the sole surviving American Ruthven press, which was at one time in the Russell Hughes Museum in Ephrata, Pennsylvania; it was bought by Bill Donecker of Ephrata and then sold by him later to someone he doesn't remember. I have slender evidence that the industrial designer Lurelle V. Guild, of Darien, Connecticut, owned a hand press that may have been a Ramage, but which has not been traced from Guild (after his 1985 death) to its present home. The Henry Ford Museum in Dearborn, Michigan has a Ramage Common press but the serial number, platen and bed dimensions, and other details are not published and I cannot get a response from the museum staff. The International Printing Museum has a Ramage Common press and a Ramage Proof press but I have been unable to get photos, serial numbers, or measurements from them. There is, or was, a wooden Common press at the Mormon site of the Grandin Print Shop in Palmyra, New York; it looks like a Ramage but I have not been able to get a response to my several inquiries for information about it. The Landis Valley Museum near Lancaster, Pennsylvania has a Ramage Screw press, but I have been unable to obtain from them information about its serial number or the other data I collect on all the hand presses: platen and bed dimensions and a snapshot photo of the entire press.

I would greatly appreciate any suggestions for current locations of the two missing presses, or contacts who might know (email works best for me from my present location in Costa Rica), or even personal visits by folks who live near one of the above sites to obtain the information I'm seeking.

I plan to publish the essay in the Spring or Summer of 2010 and I would like to make it as complete and comprehensive as possible. I have found a great deal of information about Ramage and his surviving presses not previously published, so I believe this work will fill a need. I certainly appreciate any assistance I can get in obtaining as much as possible of the missing information. Please contact me at bob.oldham@adlibpress.us

Bob Oldham

North American Hand Press Database

Matthew Carter's Type Revivals Talk at the TDC

ON SEPTEMBER 10, 2009, renowned type designer Matthew Carter addressed the Type Directors Club in New York. He spoke about fonts he designed as well as individual letters he had designed for particular purposes. It was a truly delightful talk, which combined autobiography, comments about design and reflections on history and historical designs. Carter insisted in his introductory remarks that if you use historical types, you need to know more than the history of a particular type or its designer. You need to know the era: the printing, the culture, the spirit of the era. Showing the title page from the Oxford edition of Joseph Moxon's *Mechanick Exercises*, Carter noted that the black-letter used was set in metal type at the University Press, Oxford, but since the Press lacked a "ragged-r," which typically followed curved

Printing

letters like P or B, Carter cut it himself when he was about 21.

He paused a moment, looked at the screen, and remarked that he felt now that it wasn't very good. And looking at some of the young people in the audience, he exclaimed "It wasn't history when I did this stuff." A bit later, Matthew showed how he designed Flamande with a correct ragged R and felt even now that it was better. You could feel that Flamande was something of an act of literal atonement. And it was lovely.

For his Snell Roundhand Script (1966), Carter was inspired by Charles Snell's 1714 plate reproduced by Ambrose Heal, with a drawing of letters arranged on lines with additional lines showing oblique slants. Mike Parker at Mergenthaler Linotype suggested that he try a "joined type" which led Carter to the Heal plate. It was only possible to produce such a type in the phototype era—it would have been impossible with slug metal. Snell was a revival but

properly not a type revival, as was his Mantinia (1993), which was based on letterforms painted and engraved by Italian Renaissance artist Andrea Mantegna.

Big Caslon (1994) was a revival of a late 19th-century type from the Caslon Foundry, which itself was a revival and revision of the foundry's own so-called Caslon type. It presented an improvement on earlier types. Carter pointed out that Caslon's small lower case caps were Joseph Moxon's and had been borrowed by Caslon. The face was recut at the end of the 19th century to remove crudities such as some bizarre letters. Regarding this face (as well as others), he remarked that "if a type is too accurate, it's like taxidermy." He compared redesigning old faces to musical performance, or you could say that "history is in constant rewrite." He mentioned as an example Thomas "Caslon" Smith adding Swashes that had no basis in the original Caslon types.

Miller (1997), a type appearing with more frequency (and a favorite of this auditor), was inspired by comparing two 19th-century editions and was struck by the legibility of one set in a "scotch" roman. Carter was encouraged in the enterprise by St Brides Librarian James Mosley, but whom Carter told us disapproved of the lower case "r"). He noted that Miller had proliferated with his newspaper designs, and that there were many odd variants, including his favorite, Bibliographical Miller, which was designed for UCLA's Aldine incunable collection. (He joked here in passing that modern clothing style and fashion magazines seemed to reduce every typeface to anorexic Bodoni hairlines.)

Vincent (1999), named for Figgins, was derived from Caslon. He talked a bit about the sources and how Mosley suggested basing the figures on a different source: a Bible. "Always carry a camera—you never know when you'll encounter an eight volume lectern Bible," Carter said. He also noted that *Newsweek* (for whom he designed it) dropped the type this year (2009) to please advertisers who were used to web types. He noted a concern about design "chasing websites" and found it disappointing. When asked during the Q&A about favorite fonts, Carter said that he's never found any one face that fit the bill—it's an "anthology" of many types. One interesting revelation was that he tends to design directly on the screen—this from a designer who started cutting punches as a teenager.

Yale (2004) was a type commissioned by a student of his, John Gambel, now University Printer. The design is intended for print and web as well as campus signs. He said that with this face he tried to resolve the upper case and lower case in the 1495 *De Aetna*. In his researches, he found that the university had used Monotype Bembo in the 1930s (in the era of Carl P. Rollins, thought your reporter). Carter made Yale heavier observing that digital Bembo is too weak and that the version of Yale used in signage had more in common with text than display types. Given the old Italian

One Hundred Years Ago

Frederic Goudy designed Norman Capitals for noted Baltimore printer Norman T.A. Munder. (Morris Fuller Benton designs Hobo (among other types). (Born: Max Miedinger designer of Helvetica. (Ronald B. McKerrow's *A Dictionary of Printers and Booksellers in England, Scotland, and Ireland, and of Foreign Printers of English Books, 1557-1640* published. (Freiburger Zeitung first daily newspaper to be printed on rotary photogravure presses.

models for the type, Carter was delighted to see the type's use on trash cans and recycling bins on campus, since, he joked, it seemed the ultimate in recycling old types.

Carter is still trying to do a revival of Century, the type which displaced Scotch roman in the late 19th century. He has drawings of Century which he periodically pulls out, works on for a while and then puts away again. The original was designed by one of America's great printers, Theodore Low De Vinne for his widely read *Century* magazine. Carter said that whenever he passes the De Vinne Press Building (here in Manhattan), he bows towards the building in honor of the man.

Carter had some other nice quotables, both during the talk and in the Q&A. Noting that while "we're perched on the shoulders of giants" we haven't had much progress with certain types, like roman, since the 15th century. Carter felt "ghosts were looking over my shoulder" and feels a great accountability to the past—he wasn't sure he could try to add something new to the old, even if he were using modern techniques. "Working in the salt mines of text" was quite different from the freedom of designing display types. Carter observed that designers of types are limited by the historical nature of the alphabet, although maybe less for display types than text. For this auditor, who appreciates comparing drafts, mock-ups and final versions, Carter's comment that he designs on the screen nowadays was a disappointment. But Carter, clearly aiming his follow-up remark at collectors, added that his "drafts" and early "sketches" were invariably prepared after the fact. This listener was stunned. Altogether, a very special evening at the Type Directors Club.

Paul Romaine

Revival Typeface Exclusive

RICHARD KEGLER, P22 principal, and new APHA trustee, is offering a free digital revival typeface as a membership premium for joining the Western New York Book Arts Collaborative. The typeface is 'Winchell', originally designed in 1903 in Buffalo, New York. www.wnybookarts.org/winchell.php

Call for Papers

THE RICCI INSTITUTE for Chinese-Western Cultural History at the University of San Francisco invites scholars to submit proposals for its 2010 symposium: "Legacies of the Book: Early Missionary Printing in Asia and the Americas." www.usfca.edu/ricci/

Materiality of Early Printed Books Discussed in Munich

ON 19TH AUGUST 2009, the Rare Books and Manuscripts Section (RBMS) of IFLA organized a satellite conference at the Bayerische Staatsbibliothek Munich in cooperation with the Consortium of European Research Libraries (CERL) and with financial support of the Deutsche Forschungsgemeinschaft (DFG). Conference papers focused on the initial period of European print production in the fifteenth and sixteenth centuries when printed books still had much in common with manuscripts. From a number of vantage points, papers emphasized the importance of printed books as material objects, not only textual sources. Further, the term "materiality" refers both to the physical make-up of a printed book as a historical object as well as to distinctive copy-specific features, such as illuminations and illustrations, manuscript annotations, ownership marks, or waste-papers used in bindings. Such aspects have recently received close scrutiny and sustained investigation from book historians, librarians and conservators. They are relevant not only for the cataloging, conservation and digitization of rare and older printed books, but also for the virtual reconstruction of historical libraries and for the history of reception. The pre-conference succeeded in stimulating enthusiastic discussions and exchanges among an international group of 150 scholars, bibliographers, conservators and other interested participants. The BSB mounted an extensive exhibition drawn from its collections titled "Als die Lettern laufen lernten," with a published catalog. Selected conference papers will be published by K.G. Saur with the support of IFLA. The conference program is available at www.bsb-muenchen.de.

Marcia Reed

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Edward Rondthaler, 1905–2009

ED RONDTHALER was a man of letters who brought the art of typography from the age of hot metal to the age of photographic typesetting. He died at the age of 104.

At 5, Ed received a toy printing press as a gift and began publishing his own postcard-sized newspaper. A few years later, he and a friend opened a print shop in a basement, doing paying jobs through high school to earn money for college.

In the mid-1930s, he and Harold Horman adapted the Rutherford photo-lettering machine to set type for the new world of offset lithographic printing. They founded Photo-Lettering Inc., a New York typographic house whose clients included many of the most famous graphic designers, ad agencies, and magazines. They charged \$5 to \$8 a word and could adjust letter spacing, width, angle, and other attributes to specification. They designed many new typefaces, some by Ed Benguiat. Photo-Lettering was also responsible for tight-not-touching and other letter-fitting styles.

He championed SoundSpel, a simplified English spelling system. “Foenetic speling wil maek reeding and rieting neerly automatic for evrybody,” he wrote in a 1977 *New York Times* profile.

He was one of the three founders of the International Typeface Corporation, which designed and licensed many commercial fonts, and the Type Directors Club. He wrote *Alphabet Thesaurus: A Treasury of Letter Designs* (Reinhold, 1960) and a memoir, *Life With Letters — As They Turned Photogenic* (Hastings House, 1981).

After he turned 100, Mr. Rondthaler appeared in television commercials for Pearle Vision and Genworth Financial.

Frank Romano

Websites, Blogs, and Listservs of Note

American Printing History Association:

printinghistory.org

APHA Chesapeake Chapter:

printinghistory-chesapeake.org

Bayerische Staatsbibliothek: bsb-muenchen.de

Ricci Institute: usfca.edu/ricci/

Western New York Book Collaborative:

wnybookarts.org/winshell.php

Charles M. Antin, 1925–2009

CHARLES M. ANTIN, longtime APHA member died October 2. He was very active with the Typophiles publication program in the 1960s and 1970s, in particular with the memorial portfolio he produced with 60 other fine printers in honor of Paul A. Bennett in 1967. He may be best known for his 1978 *Portfolio of Private Presses**. For many years, Charles maintained membership in APHA, The Typophiles, and the Grolier Club. Before his retirement, Charles worked at Random House and maintained a hobby letterpress studio in his apartment with the imprint Serendipity Press. (He donated his tabletop press to the Center for Book Arts in the 1990s when he could no longer print.) Charles joined great energy to energetic intellectual curiosity. He will be missed.

Paul Romaine

*which had contributions from Dwight Agner, Paul Hayden Duensing, John Randle, Philip Metzger, Henry Morris, David Chambers, Leonard Bahr, Peter Koch, Ben Lieberman, Pat Taylor, Vance Gerry, Harry Duncan, and many others.

APHA Membership Premiums

THANKS TO THE PERSUASIVE EFFORTS of Martin Antonetti, the Veatchs have donated as membership premiums 26 copies of the extraordinary *ABC-XYZapf: fifty years in alphabet design*. With forty contributions in English and German, it is edited by John Dreyfus and Knut Erichson and co-published by the Wynkyn de Worde Society and the Bund Deutscher Buchkunstler. It joins two other new donations—15 copies of *RHM Robert Hunter Middleton: the man and his letters*, given by the Caxton Club at the suggestion of Bob McCamant; and 25 copies of *Dear Mr. Hunter: the letters of Vojtech Preissig to Dard Hunter, 1920–1925*, given by Richard Kegler through the efforts of Paul Romaine. I am very grateful to Paul, Bob, and Martin for responding to my *cri de coeur* for more premiums, to attract more Benefactors, Sustaining Members, and Contributing Members.

Steve Crook

New Members

Nancy Dennis Salem, MA	Ruth Ann Howden Newport, RI	Laura Stalker San Marino, CA
Gary Gregory Bellingham, MA	John Sleiziz Middleton, WI	Victoria Steele New York, NY