



Newsletter

Number 174 Spring 2010

Inside this issue

[APHA Conference Info](#) · 2

[2010 Lieberman Lecturer Named](#) · 2

["Future of Reading" Symposium](#) · 2

[Rimmer Film Achieves Funding Goal](#) · 4

[Chapter News](#) · 5

[A New Cherokee Print Studio](#) · 7

Annual General Meeting Report

ON JANUARY 30, 2010 APHA held its Annual General Meeting at the New York Public Library at Fifth Avenue and 42nd Street. Over one hundred people gathered to hear board members report on the state of the organization.

Outgoing Treasurer Deirdre Stam laid out the numbers: "The assets of APHA at the end of 2009 consisted of \$137,325. Of this amount \$99,962 was restricted to cover specific kinds of expenses. Most of these relate to printing and publishing. APHA income during 2009 consisted of \$74,580 and expenses were \$72,151, leaving an overall positive balance of \$2,429 for the year. Compared with many, probably most, organizations of our ilk during the past year, this situation is heartening. We are, basically, solvent. We are concerned, however that we experienced in 2009 an operating deficit of \$1,445. The Board, through careful planning and oversight, is making every effort to avoid an operating deficit for 2010."

Deirdre is succeeded by David Goodrich, retired partner, PricewaterhouseCoopers and a hobbyist letterpress printer.

Outgoing Vice President for Programs Alice Beckwith commended the chapter presidents for their work in creating "a richly interesting year of events in 2009," and Executive Secretary Stephen

[Continued on page 3](#)

Letterpress Facilities Consolidated at Iowa

THE UNIVERSITY OF IOWA CENTER FOR THE BOOK (UICB) is pleased to announce that it is now custodian of the university's historic Typography Laboratory. The lab operated as part of the UI School of Journalism and Mass Communication (SJMC) from 1945 to 2008 under three notable printer/publisher directors—Carroll Coleman, Harry Duncan, and Kay Amert. Discussions about the future of the facility, idle since Amert's death in September, 2008, began last fall between the directors of the UICB and the SJMC. The resulting transfer is now official and the

lab's contents will be moved later this year to join existing letterpress, book binding, and papermaking facilities at the UICB.

The Typography Laboratory was the conception of SJMC director Wilbur Schramm, a visionary scholar who, in 1936, founded the UI Writers' Workshop. Schramm hired Carroll Coleman, a job printer and proprietor of the Prairie Press in Muscatine, Iowa, as the lab's first director and, with a \$5,000 then-anonymous donation from Iowa biblio-

[Continued on page 8](#)



Students setting type in the Typography Laboratory, School of Journalism and Mass Communication, University of Iowa. 1952.

APHA's 35th Annual Conference

**"LEARNING TO PRINT, TEACHING TO PRINT"
OCTOBER 15TH-17TH, 2010
THE CORCORAN COLLEGE OF ART + DESIGN
WASHINGTON, DC**

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 individual mentor or master, the role of guilds, apprenticeships, commercial training, professional and amateur organizations, formal academic programs, and the self-taught practitioner are among our interests. Presentations might also deal with the transfer of knowledge through print: using the work of other printers as models; type specimens; printers' manuals; how-to books; instructive periodicals; and the building of personal, corporate, and institutional libraries on book arts. In addition, we might consider the transfer, by gift, purchase, or mere acquisition, of type, presses, and other tools from one printer to another. 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. 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. For the latest conference information visit <http://www.printinghistory.org/programs/conference.php>.

2010 Lieberman Lecturer Named

BOOK ARTIST AND TEACHER BETSY DAVIDS will deliver the 2010 Lieberman Lecture at The Book Club of California in San Francisco on Monday, July 26.

Betsy Davids' talk entitled "From Palm Leaf to Book: a South Asia Quest" will begin at 6:00 p.m. It will be preceded by a reception at 5:00 p.m.

Betsy Davids began making books in 1970 because she wanted to see her writing in book form. She has continued to this day out of love for the contemporary arts of the book. At California College of the Arts (formerly California College of Arts and Crafts), where she is Professor Emerita, she has taught bookmaking and letterpress printing since 1972. Her own imprint, Rebis Press, in partnership with James Petrillo, became known in the seventies for editions that merged new literary texts and images, fine print production values, and nontraditional materials. She was an early practitioner of the artist book and an early adopter of electronic technologies. Since 1990, her books have been one-of-a-kind and handmade, emanating from her dream writing practice and travel experience. She was a co-founder of the Pacific Center for Book Arts and a founding board member of the College Book



Kalu Charan Barik, displaying an opened palm leaf etching in his village home workshop in Raghrajpur, Orissa, India. Photo by Betsy Davids.

Art Association.

The annual Lieberman Lecture commemorates J. Ben Lieberman (1914–1984), founder and first president of APHA.

The Book Club of California is located at 312 Sutter Street, Suite 510, San Francisco. For more information visit <http://www.bccbooks.org>.

"Future of Reading" Symposium

ROCHESTER INSTITUTE OF TECHNOLOGY will host a symposium, "The Future of Reading," June 9–12. Keynote speakers are award-winning author Margaret Atwood and *Wired* editor-in-chief Chris Anderson.

The event, co-sponsored by RIT School of Print Media and RIT Cary Graphic Arts Press, will feature presentations by experts in writing systems,

content creation, vision and cognition, typography, visual media and display technology. Notable guest speakers include Johanna Drucker of UCLA Information Studies, Amit Ray of RIT Literary and Cultural Studies, N. Katherine Hayles of Duke University, Denis Pelli of New York University, Kris Holmes of Bigelow & Holmes typography, and author and linguist Robert Bringhurst. For more information visit <http://futureofreading.cias.rit.edu> or call 585-475-4213 or email ahfwml@rit.edu.

"Report" continued from page 1

Crook and webmaster Michael Russem for their work on APHA's national events the J. Ben Lieberman Lecture and the Annual Conference which were well documented this year. John Kristensen's Lieberman Lecture is the lead essay in the current volume of our journal *Printing History*. And the annual conference is fully reviewed in the current issue of the *Newsletter*. She thanked the members of APHA New England for their volunteer efforts and for their full participation in the conference as speakers, chairs, envelope stuffers, and genial hosts. She also thanked The New England Chapter of the Antiquarian Booksellers' Association of America,

The APHA Newsletter

www.printinghistory.org

VICE-PRESIDENT FOR PUBLICATIONS

Liz Denlinger <publications@printinghistory.org>

EDITOR/DESIGNER

Paul Moxon <newsletter@printinghistory.org>

The Editorial Committee welcomes your news, announcements, comments & corrections.

Address all correspondence to:

AMERICAN PRINTING HISTORY ASSOCIATION

Post Office Box 4519,

Grand Central Station, NY 10163-4519

The APHA Newsletter is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual membership for the calendar year is \$50 (student \$20); Institutional, \$75; Contributing, \$100; Sustaining, \$200; Benefactor, \$500. (Local chapter dues vary from \$10 to \$15.) Membership also includes a subscription to *Printing History*, APHA's semi-annual scholarly journal. Advertising in the APHA Newsletter is available, contact the editor for ad sizes and current rates.

© 2010 the American Printing History Association.
All rights reserved.

The John Russell Bartlett Society, and the Thomas Poynton Ives Fund for their financial support. Alice then drew attention to APHA's upcoming 35th Annual Conference, "Learning To Print, Teaching to Print," October 15th-17th at the Corcoran College of Art + Design in Washington, DC, noting that "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. Both historical and contemporary methods will be investigated."

Alice is succeeded by Kitty Maryatt, immediate past president of the Southern California Chapter and director of the Scripps College Press.

Outgoing Vice President for Publications Martin Antonetti reflected that 2009 was a very good year for APHA's publication program. He praised his team, starting with *Printing History* Editor William S. Peterson for his beautiful issues produced on time and on budget, and proclaimed that "Bill has instilled in all of us a confidence in the stability of our publication schedule and enabled the board to plan the association's annual budget with much more certainty and accuracy than was hitherto possible."

Martin next thanked Brian Frykenberg (who stepped down as *Newsletter* editor in the Fall) for his years of service and noted that Brian revived it at a point when it was faltering and "never failed to deliver an interesting, relevant, and timely issue." Martin also has confidence that new editor, Paul Moxon, will continue likewise. He also reminded the audience that the paper edition of the newsletter has been replaced by a PDF-only version posted on the APHA website, with members being notified of its availability via email. Martin added that *Printing History* will continue to be printed, although it is available online from two library subscription services, Gale and EBSCO.

Turning to the website, Martin congratulated Michael Russem for providing a functional and beautiful new presence. "We are hoping that this new website will be a powerful recruitment tool and advertisement for the association. and to that end I ask all of you who have news that would be of interest to other members of APHA to be in touch with the webmaster. If there is enough of this type of response we may install a bulletin board or forum function."

In summary, Martin was pleased to report that APHA's periodical publications and website are now on solid operational and budgetary footing, and forecasted a period of growth and program expansion. Serving as VP for Publications since 2006 (and President 2002-06), he is succeeded by Liz Denlinger of the New York Public Library to whom he leaves "a fabulous team of professionals and several new, but very exciting challenges." For our part, the board and membership is grateful that it benefited so long from Martin's wisdom and leadership.

New Trustees: Coming to the board via appointment are Katherine McCanless Ruffin, Richard Kegler, and Isaac Gewirtz. Katherine is the Book Arts Program Director at Wellesley College, and proprietor of the Shinola Press. She is active with fine printing groups and with letterpress and book arts instruction in colleges. Rich is the co-principal of P22 (digital) Foundry, and is founder of the Western New York Book Arts Cooperative in Buffalo, NY. Rich has been active for many years in digital type circles and is passionate about type-casting technology and history. Isaac Gewirtz is curator of the Berg Collection at the New York Public Library. President Paul Romaine asked the departing officers and trustees to stand, and asked the 100+ members in attendance to acknowledge their service.

Acknowledging APHA's 2010 budget operating

Continued on page 4

“Report” continued from page 2

deficit, Paul said that he had asked board members to consider “upgrading” their membership levels, and asked members to consider doing the same.

“We’re doing a lot with little money. We’ve pared down areas that we never thought could be pared. This recession has forced us to re-evaluate our activities. In many respects it’s only just begun.” In one such example Paul said, per vote of the board, that the Mark Samuels Lasner Fellowship in Printing History has been deferred for 2010, and he proposed that the Fellowship award be studied in terms of audience, purpose, funding and other issues.

In another development: after nearly two decades of service Executive Secretary Stephen Crook will retire at the end of December. “Steve is APHA’s only ‘employee’ and his conscientiousness has largely shaped APHA’s public face. We cannot replace Steve, with his charm, grace and savoir faire, but we hope to go into the future in a way that will strengthen APHA’s membership services.” Paul told the audience that a committee will redefine the position and shift many of the responsibilities onto officers, and a software service to handle membership, renewals and

Rimmer Film Achieves Funding Goal

RICHARD KEGLER, APHA trustee and principal of P22 Digital Type foundry, has raised the funds needed to continue production of his documentary on the late Canadian graphic artist Jim Rimmer (1934–2010). According to Kegler, Rimmer is possibly one of the only people who designed and fabricated fonts in both digital and metal formats. Kegler’s dual goals are to document the almost-lost skill of creating metal fonts and of capturing the personality and work process of Jim Rimmer. P22 type foundry had commissioned Rimmer to create a new type design

receipts, events, payments and email blasts. “It would be presumptuous to speak more about where APHA will be going in the far-off future, but I do promise that we will continue to fulfill APHA’s objectives. We bring to the “new media” an historical sense, and a deeper appreciation for where we are now—because as APHA members we know where we’ve been. Our culture needs the history of printing and the history of its allied arts for insight into our own time, our own work and our culture.”

“And what can we as individual members of APHA, as lovers of the history of print, do? We’re at a point when every single member counts, not just your dues, but your participation. “Just showing up” can make a big difference, and bringing a friend can change a life. We each of us need to be mentors and to be generous with our time and our passion.”

Paul cited the mentoring and sharing evident in each of APHA’s vigorous chapters: New England under Bob Soorian. New York under Joel Mason. Chesapeake under Mike Denker. Northern California under John McBride and Southern California under Kitty Maryatt (who is being succeeded by Ethan Lipton). He called our local chapters “seed-

(Stern) that became the first-ever simultaneous release of a digital font and, hand-set metal font in 2008. Kegler reminds us that today “The skills needed to create a metal font are known by very few people ... this opportunity to document the processes of the historic with the contemporary would not present itself again.” With the funds secured, Kegler plans to produce the film and schedule screenings as well as produce a dvd that will be made available via documentary and educational channels. The trailer for the film and the opportunity to help with additional funding can be seen at <http://kck.st/aTulSg>.

Editor

beds for new ideas and for new people.”

Paul concluded with a call: “APHA is making incremental changes at a time when the world is rushing forward. I think ultimately, APHA of 2020 will emerge a rather different and stronger organization. With your continued support and participation, APHA will continue to fulfill its mission and will not just survive, but thrive.”

The meeting concluded with 2010 APHA Awards presented by Daniel J. Slive, Chair of the Awards Committee. Johanna Drucker received the Individual Award and The Center for Book Arts received the Institutional Award. The award citations are available on the APHA website. In their acceptance remarks, the recipients expressed gratitude for the honor and thanked people and organizations which had helped them in their work. A lively reception, replete with wine, cheese and enthusiastic APHA members, followed on the second floor of the library.

A New Book

ANTON CHEKHOV

Easter Week

TRANSLATED BY

MICHAEL HENRY HEIM

ENGRAVINGS BY

BARRY MOSER

A collection of new short story translations with accompanying engravings, hand-printed and bound, available in limited cloth & leather editions.

SHACKMAN PRESS

shackmanpress.com

Chapter News and Upcoming Events

CHESAPEAKE

THE SNOW HAS MELTED and we have three upcoming meetings:

Open house at the Birdhouse Press of chapter members Nancy and John Johnson on March 27th in Springfield Virginia. We will arrive in the morning, view the press and hear from the Johnsons about the history of the press and what they are doing with it. During and after lunch at the Johnsons home we will hold a mini symposium on the subject: What will happen to our books, presses and type after we are gone? Planning for the future.

April 22, Dan De Simone, chapter member and curator of the Rosenwald Collection in the Library of Congress will speak on the subject of 16th century French printed Books of Hours. Dan plans a visual presentation with many examples from the collection. Lunch will follow.

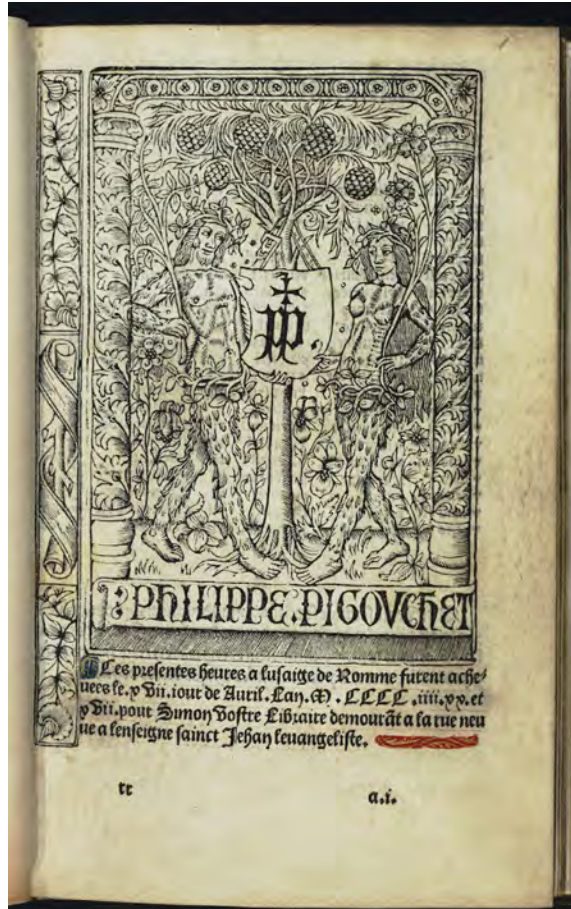
May 13, Michael North, curator of rare books and special collections at the National Library of Medicine, will discuss with examples from the collection: Great early printed books on anatomy. Lunch will follow in Bethesda.

Mike Denker

NEW ENGLAND

OUR FIRST EVENT of the 2010 year will be the Philip and Frances Hofer Lecture by Stephen O. Saxe at 5:30 pm on Tuesday, April 20 at 5:30 pm in the Edison & Newman Room of the Houghton Library on the Harvard University Campus.

The lecture is titled "Turning Lead into Gold: Nineteenth-Century American Type Foundries and Their Specimen Books"



16th Century French Printed Book of Hours. Image courtesy Dan De Simone, Library of Congress.

Following the lecture APHA New England members are invited to gather just outside the front door of the Houghton Library for a Dutch Treat meal in the area. <http://hcl.harvard.edu/info/exhibitions/#lectures>. Robert Soorian and Alice Beckwith

NEW YORK

ON WEDNESDAY, MARCH 24th, APHA-New York and the Type Directors Club co-sponsored the event William M. Bevington on "Typography: The line that roars in the jungle of multi-dimensional communication." From the program announcement: William "Mr. B." Bevington will present his extraordinarily useful theory (with some historical insight) concerning the eight principal visualization models. He will then discuss why typographic treatment remains such a powerful part of the Information Mapping and Visualization spectrum. Even though pure typographic application is the least spatial of visualization opportunities it packs a powerful punch in the last mile of "informativeness". He will argue that serif typefaces are more linearly readable, but less spatially readable, than sans serif typefaces. William M. Bevington is an Associate Professor of Information Mapping at Parsons, The New School for Design. Formerly, he served as the Executive Director of The Parsons Institute for Information Mapping.

Thursday, April 8th, 2-3 p.m. Simon Loxley on Book and Type Designer Frederic Warde (Grolier Club, 47 East 60th Street, New York City). Simon Loxley, author of *Type: The Secret History of Letters* will speak about the troubled life and brilliant work of book and type designer Frederic Warde (1894-1939). Warde is the subject of Loxley's forthcoming book, *Printer's Devil: The Life and Work of Frederic Warde*, which was based in part on research carried out using the Grolier Club's Frederic Warde archive. Sponsored by the Grolier Club, but APHA members

Continued on page 6

"Chapter News" continued from page 5

are invited to attend.

Thursday, April 29th, 6–8 p.m. A Memorial Tribute to Lowell Bodger (1944–2010) at Columbia University, Butler Library, Room 523, 535 (West 114th Street, New York City). Lowell Bodger served as president of APHA's New York Chapter from 1989 to 2006. Jointly hosted by APHA and the Columbia Rare Book & Manuscript Library, this special evening will celebrate Lowell's life and achievements as a designer, typographer, filmmaker, collector, diarist, teacher, writer, and printer. Lowell's friends and colleagues are invited to come and share their thoughts and memories. The evening will be accompanied by an exhibition of Lowell's letterpress work. A reception will follow the tribute.

Thursday, May 27th, 6–8 p.m. An Evening at the Grolier Club: A Hands-On Session with Selections from the Library's Collection of Printing Manuals, Type Specimen Books, and Other Rarities. Limited to 15. (The Grolier Club, 47 East 60th Street, New York City). Attendees will also have a chance to view the two current exhibitions, "Beyond the Text: Artists' Books from the Collection of Robert J. Ruben" and "Bound For Success: International Bookbinding Competition," curated by Simon Eccles. Reception to follow. Attendance is strictly limited, and reservations are required. Please RSVP by emailing Fernando Peña at fpena@grolierclub.org, or if necessary call him at the Grolier Club (212-838-6690).

Fernando Peña

NORTHERN CALIFORNIA

THE NORCAL CHAPTER will meet at the Printers' Fair at Fort Mason (San Francisco), Saturday, May 15th (10am–3pm). Meet John McBride et al at the table of the Pacific Center for the Book Arts which continues to sponsor this 30 year old event, a grand amalgam of books, crafts & printing technology. Free admission.

In summer, the chapter hopes to tour the printing plant of the University of California Press, located at Center and Oxfords Streets in Berkeley. The United Nations Charter as well as a number of fine books were printed at the site. Built expressly for the Press by Samuel Farquhar in 1940, the building was slated to be demolished for the new Berkeley Art Museum; instead, its director, Lawrence Rinder has announced that the building will be adapted and expanded for the new museum.

John McBride

SOUTHERN CALIFORNIA

THE SOUTHERN CALIFORNIA CHAPTER of APHA elected a new slate of officers at their Annual General Meeting in December 2009, who immediately began planning a host of interesting and stimulating activities and events for members, hoping at the same time to increase overall chapter membership in 2010, and in particular, to attract and involve younger members and students from the many printing, graphic arts, and information studies programs offered by area colleges and universities.

In early February, members attended the annual Frederic W. Goudy Lecture at Scripps College, this year given by scholar, writer, and book artist Johanna Drucker, the Breslauer Professor of Bibliographical Studies in the Department of Information Studies at UCLA. Following Professor Drucker's lecture, "Iliad and the Modern Art of the Book," members enjoyed a reception and exhibit of artist books curated by students of Kitty Maryatt, Director of the Scripps College Press.

Later that month, the chapter provided staffing for the APHA table at the 43rd California International Antiquarian Book Fair, held in Los Angeles February 12–14. Members answered questions about APHA from interested bibliophiles and book buyers who stopped, and were also able to browse the books

offered for sale by the more than 200 ABAA/ILAB booksellers at the Fair.

Program chair Nina Schneider organized a tour on February 19th of the Huntington Library exhibit on color lithography, "The Color Explosion: 19th-Century American Lithography from the Jay T. Last Collection." Thirteen members and guests enjoyed an extensive gallery tour led by David Mihaly, curator of the Last Collection.

Upcoming in April is a tour of the Horn Press, revived by Johanna Drucker at UCLA, and run by her students in the School of Information Studies. After the tour, members will re-group at a nearby watering hole for drinks and conversation.

In May, members will visit the Clark Library, one of UCLA's rare book libraries, specializing in 17th- and 18th-century English history and literature, Oscar Wilde, and fine press to view some of rare examples of early printing. Head Librarian Bruce Whiteman will discuss Paul Chrzanowski's recent gift to the Clark, which includes, among others, works printed by William Caxton, Wynkyn de Worde, and Richard Pynson.

This summer, the chapter is planning a "typographical" picnic, featuring printing-related games and activities, and also hopes to collaborate on a film program and a lithography demonstration with the International Printing Museum in nearby Carson.

Ethan Lipton

Conference Reporters Needed

The *Newsletter* editor asks members who will attend the APHA conference in October to write brief reports and take photographs of the lectures, panel discussions, tours and receptions. To volunteer, please email:

newsletter@printinghistory.org

A New Cherokee Print Studio

CHEROKEE PRINTING HISTORY began in the early nineteenth century with publication of the *Cherokee Phoenix* newspaper in 1828 in what is today northern Georgia. The story of the early *Phoenix* is a complex one and is intertwined intimately with the story of the Cherokee of that time. The *Phoenix* began in the East, stopped publication temporarily during and just before the time of the Trail of Tears, and rose again in Oklahoma in the early 1840s. Sequoyah, having completed development of the contemporary Cherokee writing system only seven years before the advent of the bilingual newspaper, provided the foundation for this first Native American newspaper and a heritage of Cherokee printing.

My own interest in the *Cherokee Phoenix*, and in early Cherokee printing, began while I was a student in the University of Alabama's MFA in the Book Arts Program. Searching for a final project that would seem commensurate with letterpress printing and hand papermaking, I stumbled across mention of the newspaper in a copy of ethnographer James Mooney's book *History, Myths and Sacred Formulas of the Cherokees*. In it Mooney notes that the paper for the first editions of the newspaper had arrived via wagon from Knoxville, Tennessee. Some years earlier I had lived on Papermill Drive in western Knoxville, and I spent some time at the local historical society researching where early papermills had been located. My interest was piqued and the resulting MFA thesis monograph focused upon findings related to the daily production of the *Phoenix*, 1828–1834, in terms of the printing type, the paper used in printing and the press used at the Cherokee printshop. Further work included an analysis of original printing type found at the historical site of New Echota in mid-twentieth century excavations, and a recent article has been published

on the subject. I continue the research into the origins and demise of this historical newspaper as well as exploring the character-forms of the original Sequoyan syllabary.

In 2007 I moved to the mountains of western North Carolina near the town of Cherokee and the Qualla Boundary, home of the Eastern Band of Cherokee Indians. Some 13,000 Cherokee live in or near the Qualla Boundary, and in a continuing effort to support Native American art and culture,



Character in the Cherokee syllabary similar to vowel sound “o” in English. These sorts from the Panola Mountain holdings which are likely 20th century additions to the collection. Photo: Teresa Golson.

the Oconaluftee Institute for Cultural Arts (OICA) was founded by the Eastern Band in spring 2007. Through agreements with Southwestern Community College (Sylva, North Carolina) and Western Carolina University (Cullowhee, North Carolina), credit hours taken at OICA may be transferred to these other educational institutions. Eight students are currently enrolled with a goal of 25 envisioned, and the first OICA student graduated in May, 2009. The complete OICA curriculum will include not only traditional Cherokee arts, but other contemporary topics such as photography and graphic design will be offered.

Considering the heritage of the *Phoenix* newspaper and the Sequoyan syllabary, it seemed that letterpress printing would be a perfect fit for OICA curriculum, and working with the staff and Board of Directors, we wrote two grant proposals whereby we could develop a letterpress printing studio and two semester-long college-level courses. This work began in winter 2009, and we are in the early development of the studio. In particular, we wish to develop the means by which we may educate OICA students in a twenty-first century facility by studying contemporary letterpress printing, honor the history of Cherokee printing and print in the Cherokee language.

To print in the Cherokee language, we have enlisted the support of Ed Rayher, proprietor of Swamp Press in Northfield, Massachusetts. With no metal printing type (or matrices) available in the Cherokee language to print in traditional form, Mr. Rayher will be engraving new matrices using a Benton Pantograph. The new matrices will be engraved from the images of the electronic font of the Cherokee syllabary developed by Xenotype Technologies and Kaonohi Kai.

Work in letterpress printing is conducive to the educational experience that we aspire to at OICA, and our efforts to develop this studio can also support work in Cherokee language revitalization that is ongoing in North Carolina and Oklahoma. There is much potential to first print in traditional letterpress style in the indigenous language, instructing students in this craft, and then have those materials printed by more commercial means to reach a larger audience in support of language revitalization.

Building upon the cultural and intellectual history of printing of the Cherokee, the studio would provide a twenty-first century facility for contemporary art/fine craft. In these early stages of the grants

Continued on page 8

“Cherokee” continued from page 7

we are finalizing equipment and space needs for the current and future student population, and we are developing the curriculum with the first course projected to start August 2010. Much of 2010 will consist of acquisition of equipment and set up of the studio. We would happily consider in-kind donations of roman types for the facility, and are currently searching, for purchase, a proof press, type cabinets, cases and furniture cabinet and furniture.

Frank Brannon

“Iowa” continued from page 1

phile and meat-packing executive T. Henry Foster, Coleman outfitted the facility. The original Hamilton type cabinets stocked with cases of text typefaces in a full range of point sizes are still in the lab, as are cases of display types, which include treasures such as Weiss Initials, Albertus Titling, and Union Pearl. The existing printing presses, none of them part of the original equipment (which included a hand-fed 10 x 15 inch Kluge), are three Vandercook proof presses (two SP-20s and a SP-15), and a Washington press donated by a Buxton, Iowa, newspaper in 1954. Coleman also compiled a library of over 350 books and printing exemplars for the lab. These have been held intact since the mid-1950s as the Typography Laboratory Collection within UI Libraries Special Collections.

In the 1947 UI general catalog Schramm’s revamped journalism course offerings were introduced with these words: “A student in journalism learns much by doing.” Coleman’s typography class was recommended to students interested in publication management or advertising careers, though a few years later it would become required of all journalism majors. The course topics were: “The development of printing; principles of design; hallmarks of good printing; printing methods, machines, and

materials; different typefaces and papers; lay-outs; how to order printing and estimate its cost; a survey of the best modern printing.”

In 1956 Coleman became head of the university printing department and Harry Duncan was hired as the lab’s second director. Duncan, an Iowa native who had been printing and publishing in Massachusetts since 1939, relocated his well-established Cummington Press to Iowa City. In addition to typography, Duncan taught magazine production and, in the early 1960s, he added two new courses: book design and production, and the history of books and printing. When Duncan left Iowa in 1972 to develop a literary fine press at the University of Nebraska in Omaha, he chose a former student and proprietor of the Seamark Press, Kay Amert, as his successor. Amert added classes in graphic design and production, and in visual communication while presiding over the lab during the rapid technology changes in design and printing. The lab was used infrequently after 1993, the year SJMC typography courses moved exclusively to computer labs, yet Amert always included visits as part of her classes. She was director of the lab until her retirement in 2006, when she was named director emeritus.

Exactly how the Typography Laboratory contents will be incorporated into the UTCB facilities and curriculum will be determined after a thorough inventory and evaluation. What is certain is that UI journalism students will continue to have the opportunity on campus to learn about the now historic equipment and processes that named and formed their industry—the press. UTCB instructors teach methods to students who have a variety of ends in mind, and introductory courses provide the chance for almost any UI student to enrich their digitally-based education with a traditional hands-on, “learn by doing” experience.

Sara Sauers

New Members

Biblioteca Nacional
de España
Madrid, Spain

Rebecca Chamlee
Simi Valley, CA

Anna Friedman
Wilmington, DE

Donna Globus
Philadelphia, PA

Morris Hounion
New York, NY

Rhonda Kauffman
New York, NY

Maggie Long
Putnam Valley, NY

Valerie Lucas
Ellicott City, MD

Kelleen Maluski
Hoboken, NJ

National Book Auctions
Ithaca, NY

Anne Stewart O’Donnell
College Park, MD

Erin Schreiner
Brooklyn, NY

Michael Sharp
Arlington, VA

Nick Sherman
Brooklyn, NY

Suzanne Solensky
Stratford, CT

Michael Suarez
Charlottesville, VA

Bethany Templeton
Waltham, MA

URLs Cited in this Issue

American Printing History Association:

<http://www.printinghistory.org/programs/conference.php>

Future of Reading Symposium:

<http://futureofreading.cias.rit.edu/>

Hofer Lecture by Stephen O. Saxe:

<http://hcl.harvard.edu/infoexhibitions/#lectures>

Jim Rimmer Documentary:

<http://kck.st/aTulSg>