



Newsletter

Number 175 Summer 2010

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UCLA's Horn Press Revived

WITH TENACITY, hard work and a bit of luck, the Horn Press is functioning again at UCLA. It is housed on the fourth floor of the Broad Arts Building and is sponsored by the Graduate School of Education and Information Studies, the Design/Media Arts Department, and the Breslauer Professor of Bibliographical Studies, with special help from the William Andrews Clark Library and the Horn Press Student Association. It took an army headed by Johanna Drucker, the newly-established

Breslauer Professor of Bibliographical Studies, to move this mountain. The re-opening of the Press was celebrated at the new space on October 9, 2009 with a splashy reception, heartfelt talks and a print-your-own broadside activity as an added treat.

Professor Andrew Horn originally envisioned a bibliographic press for graduate students in what was then called the School of Library Service, which was established in 1960. Dr. Horn was Assistant Dean of the library school under Lawrence Clark Powell and became Dean when Powell retired in 1975. The class he taught from 1960 until 1983 was called "Printing for Bibliographers" GLISS #429. The first presses acquired for the class were Albion and Washington hand presses. By 1964, a formal Printing Chappel was formed with students from the class, which was later renamed the Horn Printing Chappel when Dean Horn retired in 1978. He continued to teach this class as Professor Emeritus until his death in 1983. Diana Thomas became the new Dean and taught the class after this time.

In 1992, due to the damaging earthquake in 1991, Powell

Library, where the press equipment was housed, was closed down for retrofitting. Unfortunately, there was no room for the many presses and type cabinets in the new building next door to the Young Research Library. Some of the equipment was moved permanently to the Center for Bibliographic Studies at UC Riverside. Two Washington hand presses and several cabinets of type were moved to UCLA's Clark Library for storage. The Horn Printing Chappel closed down.

It was my great fortune to take Dr. Horn's class in the Spring of 1980. I had been accepted for the Fall into the graduate design program, but he let me into the class though I wasn't yet formally attending UCLA. I had been using my own letterpress equipment since 1977, but was basically self-taught. (I watched Pall Bohne set some type in 1977 and was swept away.) I did take a whirlwind week-long letterpress class with Francis Butler of Poltroon Press at the Woman's Building in March of 1980. That experience led to the formation in May of our intimate Los Angeles letterpress group, Women of Letters, to which Johanna now belongs, and eventually to the publication of Los Angeles Women Letterpress Printers in 1987 by the Scripps College Press.

Andy, as he wanted to be addressed, gave us a collaborative project to complete. Each of us was to select an historical press mark from T. H. Horne's "An Introduction to the Study of Bibliography," do

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Johanna Drucker cuts the ribbon on October 9, 2009. Photo courtesy of the Horn Press Flickr site.

"Horn" continued from page 1

further research and write a paragraph about the press. We would each have one page for the text. All the press marks were printed in a different section on smooth paper, since they were all to be printed from plates. We essentially drew straws for the assigning of the front and back matter parts: luckily I got to design and set the title page, which is always a learning experience. We printed four-up; we slid the type onto the lockup already established for us on a Vandercook press and printed enough copies for each of us and for the chappel. We stitched on a paper cover with a pamphlet stitch. We also had the opportunity of printing a project of our own choice.

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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

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I chose to print a poem in three different languages, so I could have fun with all the accents, ornaments and the visuality of the poetry. It was a good long poem, and just correcting, moving the type around and distributing it was another illuminating experience. I didn't realize it then, but six years later when I started teaching at the Scripps College Press, the model of producing a collaborative book was the one I would use for my own typography class.

We now speed to fall of 2003: Jillian Wallis, brand-new graduate student at GSEIS, noticed right away, on her first day of class, that there were a lot of odd things lying around in Room 228. She spied galleys with wrapped type, empty type cases, a slant-top furniture shelf, the last pages of whatever had been printed 12 years ago, and zillions of slides. She knew what these items were because she had taken my letterpress class in the Spring of 2001 at the Scripps College Press as an undergraduate, working on "The Impact of Expectations." Everybody seemed to complain about so much junk in the room, she relates, but she was excited to find out that there had been a press. She felt that she required the presence of a press at UCLA, and talked up the idea of re-establishing the press with her fellow graduate students in the MLS program. Within a month, they had created a student group officially ratified with a constitution and a bank account. Libby Spatz and Shannon Supple were her main backers. Jillian was the first director, and happily, another former Scripps College Press student, Vi Ha, became director later in 2005-06 when she arrived as a graduate student.

One of the MLS graduate students, Mike Garabedian, was working at the Clark Library and discovered through Bruce Whiteman that the Horn Press equipment was there. He applied for a \$5000 Book Club of California grant to help pay for the costs of a seismic inspection for the room to the

right of the carriage house into which the press would move, for cleaning and servicing the presses, and moving the presses and printing equipment to the new location at the Clark. They received the grant. Jillian and whomever she could get to help actually went into the designated room, refinished the floors and did extensive cleaning and organizing. Meanwhile, the Clark closed for seismic retrofitting, but their designated room sadly was not included in the plans.

During the first year of the student-run Horn Press, they produced holiday cards by pochoir. The next year they printed them at the Scripps College Press. They developed activities for each quarter, including a demonstration from Mark Barbour (International Printing Museum), a bookbinding workshop, and a lecture by yours truly. It was challenging to keep the Horn Press alive when they had no access to equipment. During this time, the Rare Book School West was established at UCLA. Jillian graduated and remained at UCLA as staff, until she began her doctoral program there. No one wanted to be Director in the 2008-09 academic year, so it essentially ceased to function except as keeper of the archives.

Now comes the bit of luck: Johanna Drucker was enticed away from the University of Virginia in 2009 to become the new Breslauer Professor of Bibliographical Studies. Of course, they were aware that she has created remarkable letterpress books herself. She is thrilled to be able to teach about books and the history of printing, and how books have circled around her career. She notes that students everywhere are quite intrigued with letterpress, especially since life has deprived them of handwork. They love the quiriness of finding upside-down letters and wrong fonts in their first proofs. They discover the reality of the enormous

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APHA 2010 CONFERENCE

Learning to Print, Teaching to Print: Historical and Contemporary Perspectives

October 15–16, 2010
Corcoran Museum of Art and
College of Art + Design
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 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. 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 only art college, is an ideal venue for a conference on the theme of learning and teaching.

Friday, October 15

1:00–6:00 REGISTRATION

Exhibition (Gallery 31)
Visits to sites
+ Government Printing Office
+ Library of Congress
+ National Museum of American History (Graphic Arts Collection prints, printing workshop, and the Smithsonian's Dibner Library collections).

3:30–5:00 SESSION 1

Armand Hammer Auditorium
“New Art/Old Technology: The Challenges of Teaching Innovation while Preserving Tradition”
Panel from the Center for Book Arts, New York. Moderated by Programs Manager, Sarah Nicholls, faculty members Roni Gross (Zitouna Press) and Amber McMillan (Post Editions), former Resident Artist James Walsh, poet/printer Jeremy James Thompson, and printer Barbara Henry.

5:00–6:00 KEYNOTE ADDRESS

Armand Hammer Auditorium
“History as Fable, Helix, and Aperture”
Dr. Betty Bright (Independent Historian and Curator)

6:00–7:30 RECEPTION

North Atrium
Exhibition (Gallery 31)

Saturday, October 16

8:30–9:00 AM REGISTRATION

Continental Breakfast
Exhibition (Gallery 31)

9:00–9:45 PLENARY ADDRESS

Armand Hammer Auditorium
“21st-Century Letterpress Printing and the Artisan Book”
Steve Miller (Prof., Univ. of Alabama)

9:45–10:15 BREAK

10:15–11:00 SESSION 2

Armand Hammer Auditorium
“Private Presses and the Life of Letterpress”
Panel of members of APHA Chesapeake chapter: Roland Hoover (Pembroke Press), Ray Nichols (Lead Graffiti), Mike Denker (Stoney Creek Press), Val Lucas (Bowerbox Press), Chris Manson (Crooked Crow Press), moderated by Gregory Robison (Peregrinus Press)

11:15

Special APHA Presentation
Mike Denker (President, APHA Chesapeake chapter)

11:30 A.M. SESSION 3

Panel 1: “Reworking History: Rare Books in the Letterpress Studio”
Kathleen Walkup (Prof., Mills College) and Lyall Harris (MFA Student, Mills College)

Panel 2: “The Revival and Making of Wood Type” Presentation on the Hamilton Wood Type and Printing Museum

Richard Zauft (Assoc. V.P. Academic Affairs/Dean of Graduate Studies, Emerson College), Jim Moran, Bill Moran (Hamilton Wood Type and Printing Museum)

12:15–1:00 PM

Bus/travel to the Corcoran's Georgetown Campus

1:00–2:00 LUNCH

Corcoran — Georgetown Campus

Book Arts and Printmaking Demos by Corcoran faculty and students

2:00–3:00 SESSION 4

Panel 1: “Teaching Typecasting: The Monotype University Experience”
Richard L. Hopkins (Hill & Dale Private Press and Typefoundry)

“Gutenberg: the Teacher”
Michael Anderson (At Random Press)

“Wood Type and Graphic Design: A Personal Perspective”

Dennis Y. Ichiyama (Purdue University)

Panel 2: “Living with Legacy at the University of Iowa Center for the Book: Contemporary Problems, Traditional Methods, Innovative Practices”

Panel of three speakers from University of Iowa Center for the Book: Sara Langworthy (UI Center for the Book), Julie Leonard (UI Center for the Book and UI School of Art and Art History), and Sara T. Sauers (UI Center for the Book)

Panel 3: “Designer-as-Author: The Form of the Book as Lens for Shaping Research”

Ken Botnick (Washington University)

“Engraving: Letterpress’ Shy Sister”

Nancy Sharon Collins (Louisiana State University)

“CityTech Students in Wonderland: Strategies for Teaching Print in the Age of the Internet”

Tanya Goetz (New York City Technical College, CUNY)

3:00–3:30 BREAK

3:30–4:30 SESSION 5

Panel 1: “The Nuts and Bolts of Running a Letterpress Print Shop: Policies, Tips, Tricks and Resources for Studio Management”

Panel of three speakers: April Sheridan (Columbia College Chicago Center for Book and Paper Arts), Paul Moxon (Fameorshame Press and Vandercook-press.info), and Katherine McCanless Ruffin (Wellesley College)

Panel 2: “The Book Arts Program at the University of California, Riverside”

Gwido Zlatkes (University of California, Riverside)

“Ninety Years of Teaching Fine Printing in Pittsburgh at Carnegie Mellon”

Mary Catharine Johnsen (Carnegie-Mellon University)

“Book Arts for the Book Historian: Learning the History of Printing in the 21st Century”

Allison Jai O’Dell (Corcoran College of Art + Design)

Panel 3: “Desktop Publishing in the Nineteenth Century”

Tracey Honn (Silver Buckle Press, University of Wisconsin-Madison)

“The Printers’ International Specimen Exchange: Education on a Global Scale in the 1880s”

Matthew Young (graphic designer and independent scholar).

“Scrambled Egges’: The Rise and Fall of the Bibliographical Press”

Terry Belanger (Director Emeritus, Rare Book School, University of Virginia)

4:30–5:00

Bus/walk to Lauinger Library, Georgetown University

5:00–6.30 CLOSING RECEPTION

Lauinger Library, Georgetown University

Exhibition At Georgetown University Library

6:30–7:15

Bus returns to Corcoran Gallery

BIOGRAPHIES

Dr. Betty Bright is an independent scholar and curator who helped to start Minnesota Center for Book Arts. She wrote the critical work, No Longer Innocent: Book Art in America 1960-1980 (Granary Books, 2005). Bright recently authored an essay for Robin Price’s retrospective catalogue, and another essay will appear in, Extra/ordinary: Craft Culture and Contemporary Art, ed. Maria Elena Buszek (Duke University, 2010). Bright is currently researching the rejuvenation of letterpress printing in America from 1980 to 2000.

Professor Steve Miller founded Red Ozier Press in 1976, a fine press devoted to publishing handmade limited edition books of contemporary poetics and art. In 1979 he and Ken Botnick joined forces at Red Ozier. Miller moved from New York City to The University of Alabama in 1988 to teach letterpress printing and hand papermaking, where he is professor and coordinator of the MFA in the Book Arts Program. His current Red Hydra Press work includes ongoing collaborative book projects with Cuban printmakers and papermakers.

Registration materials with information on conference fees and housing options will be sent to members at the end of July.

Conference Reporters Needed

The Newsletter editor asks attendees to write brief reports and take photographs of the lectures and events. To volunteer, please email: newsletter@printinghistory.org

Dauids to Deliver Lieberman Lecture

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 contempo-

rary 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 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>.

Kitty Maryatt

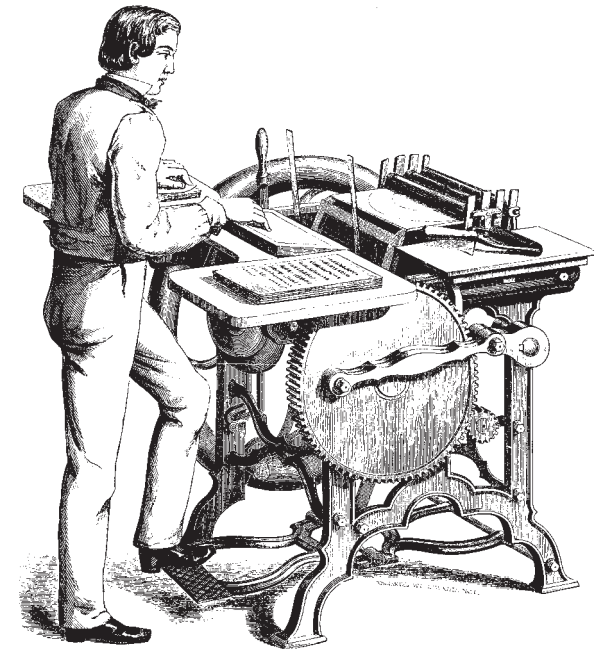
George Phineas Gordon Bicentennial

THE 200TH BIRTHDAY of George Phineas Gordon occurred 21 April. A printer in New York, Gordon improved on the self-inking treadle platen presses invented in Boston by Stephen Ruggles in the years leading up to 1850. Gordon's early "Alligator" press proved to be too dangerous to the pressman's fingers. In 1851 he received a patent for the press that became the basis for all his later presses. In it the bed of the press was on two long legs, hinged near the floor, and the platen had a rotating motion of almost 90 degrees.

A spiritualist, Gordon claimed that Benjamin Franklin had appeared to him in a dream to describe the new press to him. Gordon, nevertheless, patent-

ed the press in his own name—not that of Franklin. The familiar ink disk of almost all platen job presses was patented by Gordon in 1856, although the idea had been in use by other presses. Gordon was granted almost fifty press patents over the years. His presses became enormously popular all over the world. When his patents expired in the mid-1870s, a great many manufacturers supplied their own versions of the Gordon Franklin Press. Many of these presses are still in daily use in print shops worldwide. Gordon died in 1878, leaving an estate of almost a million dollars.

Stephen O. Saxe



Gordon Franklin press, as advertised in *The Printer*, September, 1858. Image courtesy of Stephen O. Saxe.

"Horn" continued from page 2

amounts of time it takes to design and print any project.

Most of the type was moved from the Clark Library using part of the Book Club of California grant. The two big Washington presses and some other type cabinets were left there as a possible future annex. From Virginia, UCLA shipped Johanna's own SP-15 Vandercook press to be used at the Horn Press on a long-term loan. It is quite remarkable that the Design/Media Arts department was able to squeeze out space for Johanna in the art building just northeast of GSEIS, which is a reflection of her stature and friendliness across departments. One of the current challenges is the size of the space, a common enough difficulty in academia. They hope to expand physically as the program takes hold.

Johanna decided to offer Letterpress Lab, a two credit class for 10 students, which is taught as an overload. She is assisted by Nora Bloch, who keeps the lab open for six to eight hours per week. Both graduates and undergrads can enroll, and it is cross-listed in GSEIS and Design/Media Arts. Students can typeset and print any kind of text that they want. In addition, Jillian Wallis was asked to keep the Horn Press open for four hours every Saturday for students and any alumni who want to do printing projects. In November, they opened the studio for alums and students to print holiday cards, which was reflective of the inclusive nature of the facility which Johanna wants to foster. The activity also acted as a fund-raiser.

Currently Nora and Jillian are working on setting up a specimen book and a certification system called Pressport. This is a list of activities that need to be

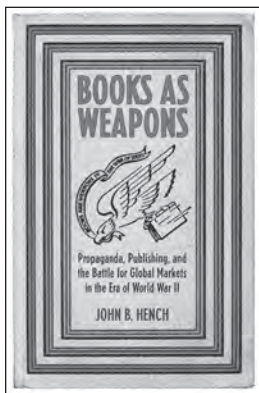
completed a number of times in order to show competence. A number of hours of volunteering are required as well before you are allowed to teach someone else. The goal is to foster a network and an inclusive letterpress community. Eventually Johanna would like to establish a Horn Press Fellow each year.

Johanna completely supports the idea that the activities of the Horn Press should be run by the graduate students. She wants them to create their own vision of what they want to learn from the book arts.

Helen McManus and Michelle Gorospe are Co-Directors this year. Further information can be found on the website <http://polaris.gseis.ucla.edu/horn>.

Kitty Maryatt

Publishing in the Era of World War II



\$35.00 cloth

BOOKS AS WEAPONS *Propaganda, Publishing, and the Battle for Global Markets in the Era of World War II* JOHN B. HENCH

"Hench's invaluable book helps to fill in another piece in the jigsaw of war. It brilliantly essays the high ambitions governments, publishers, and organizations had for the book as a repository and an arrowhead of civilization and education in World War II—and how these were realized."

—JULIET GARDINER, AUTHOR OF *WARTIME: BRITAIN 1939–1945*

"Hard on the heels of GIs at Normandy Beach arrived crates filled with American books, published expressly for them and for the people they came to liberate. Thus begins this riveting analysis of the overseas expansion of the once-provincial American publishing industry during and following World War II, aided and abetted at all turns by the federal government. Meticulously researched, adroitly conceived, briskly told, *Books As Weapons* provides an authoritative account of the dissemination of American ideas and values through print as part of its fast-growing, postwar hegemony."

—EZRA GREENSPAN, SOUTHERN METHODIST UNIVERSITY

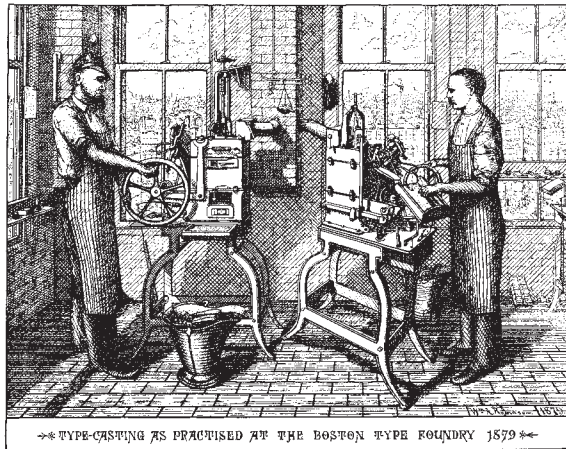
CORNELL UNIVERSITY PRESS

www.cornellpress.cornell.edu

Hofer Lecture Reviewed

ON APRIL 20TH Stephen Saxe presented the Philip and Frances Hofer Lecture on the evolution of 19th century type foundries in the United States. Utilizing examples of type specimen books Saxe provided illustration to a lecture that was as intellectually stimulating as it was visually pleasing. The APHA New England contingent in the front row included President Bob Soorian, Vice President Sarina Rodrigues Wyant, Treasurer, Alice Beckwith and members Bill Whitley and Brian Frykenberg.

The lecture, titled “Turning Lead into Gold: Nineteenth-Century American Type Foundries and Their Specimen Books” was preceded by the Philip Hofer Curator of Printing and Graphic Arts Hope Mayo’s announcement of the Hofer prizes for book collecting. Five prizes were awarded. Two of the young recipients, Philipp Penka (first prize winner) and Céline LeBoeuf (one of the second prize winners), were present to receive their awards, to the



The Type-Casting Machine represented above, being Invald Bruce's No. 2, no Second Patent, and now in use all over the world, was developed and perfected at the Boston Type Foundry, in 1823, under Mr. Bruce's direction.

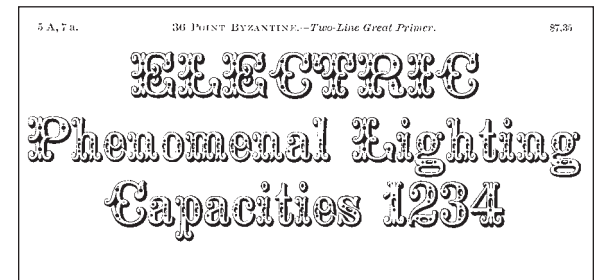
Casting type with the Bruce pivotal type caster, at the Boston Type Foundry, 1879. The person who made the drawing has been identified as William A. Robinson—the man on the right. From *Original Faces Cast by the Boston Type Foundry*, 1880.

delight of the audience. (See http://hcl.harvard.edu/news/articles/2010/hofer_prize.cfm for more on the recipients).

Saxe offered something for everyone’s typographical bent (including examples of late 19th century designs utilizing bent brass rule and the equipment used to produce the rule). The dizzying technological developments in using hand molds to the final successes in machine typesetting were peppered by Mr. Saxe with interesting graphics of the bold and often gaudy tastes of the time. This included eye-catching display faces and advertising devices for advertisers and small job presses appearing in helpful how-to catalogs. His examples also included baseball player figures, architectural motifs, and detailed multicolor templates.

The lecture began with a short history of early type development and production in the United States and culminated with the story of the last hold out (The Bruce Type Foundry) in the consolidation of many type foundries which included Binny & Ronaldson, Boston Type Foundry, Cincinnati Type Foundry, among others, into The American Type Founders Company (ATF) created in 1892.

An interesting story of industrial espionage was related regarding the establishment of the type foundry Elihu White and William Wing. The men invested in a typesetting machine invented and patented by Wing in 1805. Saxe pointed out a major problem with this machine: it did not work. Both heavily invested in the type founding industry, they decided they should make type by hand. Saxe pointed out a second problem: neither knew how. The only operating type foundry in the United States at that time was Binny and Ronaldson in Philadelphia, which became the object of their interest. They enlisted the services of Edwin Starr to infiltrate the Binny and Ronaldson Foundry. Disguising himself as a disgruntled employee of White and Wing (com-



Byzantine typeface designed by Herman Ihlenburg in 1868. From *Specimens of Printing Types*, MacKellar, Smiths & Jordan, 1891.

plete with a negative reference by White). Starr copied the hand mould designs for his real employers, White and Wing, who then became successful type founders.

The thirst for news of an increasingly literate society and the need for a business advertising medium forced the printing industry to react quickly. The mechanization of both printing and type production happened in concert and over the course of a few decades. The Bruce Type Foundry was used by Mr. Saxe to highlight the industry’s ensuing decline. Bruce Type Foundry was founded in New York in 1813 and lasted until 1901 when it was finally bought outright by the ATF. It operated as a separate branch until 1906 moved to the new plant in Jersey City. An image of the foundry building in its glory, and a second photograph of the building at the time of its demolition were juxtaposed as dramatic examples of the declining type founding industry in the 20th century.

The lecture, which offered much more than I can write about in the space of short article, was held in the Edison and Newman Room of the Houghton Library and culminated with a very sociable meet and greet with the charming Mr. Saxe, who is a founding member of APHA. Mr. Saxe also served as editor of the APHA *Newsletter* from 1986–1990.

Sarina Wyant

Chapter News and Upcoming Events

CHESAPEAKE

APHA CHESAPEAKE has grown to 57 members, a new record for this chapter. It continues to be a magnet for letterpress printers who seem to be the most active; however, the curators, academics and bibliophiles have been enthusiastic about our programs.

Several chapter members have contributed to the planning process for the annual conference in October 15-16 to be held at the Corcoran, notably Mark Samuels Lasner, Donald Farren, working with VP of Programs Kitty Maryatt and Corcoran professor Casey Smith. The Chesapeake chapter will also be represented in an exhibition of letterpress printed work at the Corcoran as well as a panel discussion with 5 chapter members who are proprietors of local private presses. [See conference program, [page 2.](#)]



Chesapeake members discover the 'files' of a long defunct print shop in central VA, hanging in an attic. These bundles of printed ephemera are stabbed through with baling wire. Photo: Mike Denker.

There are many informal non-official gatherings of the letterpress printers who have coalesced around the Chesapeake chapter. These are lunches, technical exchanges, small group outings to meet printers or to investigate reports of idle letterpress paraphernalia and expeditions to save presses & type from the scrap yard and haul them to new locations of safety. In the latter processes there is a desire to save for history and use, unique examples of type unavailable now, and to put printing equipment in the hands of new young printers.

The Chapter's program committee is working hard to select among potential visits to two private presses, a paper mill in Pennsylvania, a morning of hand papermaking at Pyramid Atlantic, a visit to an illustrator/printer/printmaker who makes his own paper and ink from invasive plants, Oak Knoll Fest XVI, LeadGraffiti, and the October Conference.

Chapter member Roland Hoover is working on the 3rd annual Chesapeake Chapter roster at his Pembroke Press. He says the only limitation of the size of our chapter will be the length of his press bed.

The Chesapeake chapter hopes to see you all at the annual conference in October, "Learning to Print Teaching to Print" here in DC.

Mike Denker

NEW ENGLAND

APHA NEW ENGLAND has an appointment at the Mark Twain House at 1:30 on Saturday July 17 to view the house and the fantastic type machine in

which Mark Twain had heavily invested and that was instantly made obsolete by Mergenthaler's Linotype. We are also wrangling to see the Colt Armory platen press at the Connecticut Historical Society earlier in the day on July 17. Future programs include our annual meeting which will take place in Amherst, Massachusetts at the Carle Museum of Picture Book Art at 12 noon on Sunday Sept. 12 followed by a visit to the Yiddish Book Center. We are also planning for a talk in October about Fritz Eichenberg, and this will be either at Yale or the University of Rhode Island, where many of Eichenberg's papers are held.

Alice H.R.H. Beckwith

[See review of Steve Saxe's Hofer lecture, [page 7.](#)]

NEW YORK

ON JUNE 10, 2010 APHA member and *Newsletter* editor Paul Moxon spoke at the Grolier Club about his travels as a workshop instructor to academic book arts programs and public book arts centers around the country. The event was co-sponsored by the Grolier Club Committee on Modern Fine Printing and the Typophiles

The NY Chapter is planning the fall schedule which will include a September special "hands-on" tour of special collections at the Grolier Club for APHA members, conducted by Fernando Pena."

Joel Mason

Continued on page 9

NORTHERN CALIFORNIA

[NO NEWS OR EVENTS reported by this chapter.]

SOUTHERN CALIFORNIA

FOLLOWING THE CHAPTER'S very successful February tour of the Huntington Library exhibit on color lithography, attended by 13 members and guests, program chair Nina Schneider organized an April tour of the Horn Press. The Press, now located in the Broad Art Building on the UCLA campus, is currently being operated by students in the UCLA Department of Information Studies under the direction of Professor Johanna Drucker, the 2010 recipient of the American Printing History Association Individual Award for distinguished contribution to printing history. The Press was named in honor of Andrew Harlis Horn, UCLA's first library school faculty member, and founder, in 1964, of a printing chapel on campus as a way of teaching his students typography and printing.

In early May, the UCLA's William Andrews Clark Library hosted Chapter members in its drawing rooms to enjoy an interesting and witty presentation by Head Librarian Bruce Whiteman on some of the early English books recently donated to the Library by physicist Paul Chrzanowski. Highlights included works printed by William Caxton and Wynkyn de Worde, and a 1607 edition of Euclid's *Elements of geometrie*, an early "toy and movable book." Attendees gathered afterwards outside in the Library's formal garden for a reception.

Chapter president Ethan Lipton and member Gary Strong, UCLA University Librarian, were among those recently attending a presentation by Santa Cruz printers Peter and Donna Thomas at

the International Printing Museum in Carson, California. The Thomases are traveling around in a gypsy caravan, discussing their work, and offering printing demonstrations.

In addition to organizing a design contest that will tap into local talent for creating a nifty, eye-catching SoCal Chapter logo, the board is busy planning an exceptional calendar of great events for the upcoming months. Chief among them is the APHA SoCal Summer Picnic, July 11, to feature printing games, races, and a typographical piñata. August 14th will be "Wood Type Day" at the International Printing Museum. It include a screening of the movie "Typeface," and a lecture on the Rob Roy Kelly American Wood Type Collection at the University of Texas in Austin.

The Chapter is also planning to participate in "TypeCon 2010: Babel," the 12th annual Society of Typographic Aficionados (SOTA) conference to be held Aug. 17-22, 2010 at the Century Plaza Hyatt Regency in Los Angeles, and is currently exploring ways in which it can contribute, possibly by organizing printing-related tours which would highlight local treasures of interest to the design and typography world.

APHA SoCal is co-sponsoring two events at the California Rare Book School this summer.

August 3: "Text Visualization: What Info can learn from Biblio" by Johanna Drucker. Johanna is the inaugural Bernard and Martin Breslauer Professor of Bibliography in the Department of Information Studies at UCLA.

August 10: "Stories from the Annals of the Southern California Book Trade" A conversation with Kenneth Karmiole, Howard Rootenberg, and Michael Thompson, moderated by Carol Sandberg.

For details and to RSVP, please contact the California Rare Book School (tell them that APHA sent you) calrbs@gseis.ucla.edu.

Jane Carpenter

New Members

Charles E. Aston
Pittsburgh, PA

Lynda Claassen
Cardiff, CA

Christopher D. Cook
Washington, DC

Dr. David Dault
Memphis, TN

Ted Eisenstein
Fayette, MO

Rick Griffith
Denver, CO

Lyll Harris
San Francisco, CA

Ethan Henderson
Gambier, OH

Adrienne Kitts
Alexandria, VA

Mary Mashburn
Baltimore, MD

Allison Jai O'Dell
Washington, DC

Heather Pisani
Brooklyn, NY

University of Alabama
Tuscaloosa, AL

Gwido Zlatkes
Riverside, CA

URLs Cited in this Issue

American Printing History Association:

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

Book Club of California: <http://www.bccbooks.org>
Hofer Prize in Book Collecting:

http://hcl.harvard.edu/news/articles/2010/hofer_prize.cfm

Horn Press: <http://polaris.gseis.ucla.edu/horn>