



Newsletter

Number 177 Winter 2011

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Summary of the Annual General Meeting

ON JANUARY 29, 2010, The American Printing History Association held its Annual General Meeting at the New York Public Library at Fifth Avenue and 42nd Street. President Paul Romaine began the meeting by reading APHA's mission. He then announced that Jared Camins-Esakov has stepped down as Vice-President for Membership. Trustee James Ascher agreed to serve out Jared's term. James is Assistant Professor and Rare Book Cataloger at the University of Colorado at Boulder. He is active in bookish and library activities including Rare Book School, the Rare Book Section of the American Library Association, and APHA. James's appointment was approved by a vote of the board. Paul then read an abbreviated membership report.

MEMBERSHIP REPORT

As of October 20, 2010 (the end of our membership year), APHA's membership totaled 693 (up from 686 in 2009), a gain of nine members over the previous year. "We owe the gain to last year's conference in Washington, DC, which brought a record 100 new members to APHA. (Prior to the conference and probably due to the recession, we should have had a net loss [10%].) For 2011, our renewals are close to last year's."

New Editor of *Printing History* Named



APHA IS VERY PLEASED to announce that William T. La Moy will be editor of *Printing History*. He will replace retiring editor William S. Peterson. Mr. La Moy is Curator of Rare Books and Printed Materials at the Special Collections Research Center, Syracuse University Library. Formerly he was the Librarian and Director of Publications at the Peabody Essex Museum in Salem, Massachusetts. He has over thirty years' experience in rare books and manuscripts and long service in the RBMS section of the American Library Association, including a stint as Chair of their Publications Committee. Not least for the present purpose, he has extensive and varied editorial experience.

This experience includes: in serials, currently *American Neptune*, a scholarly quarterly, and the *Courant*, a semiannual bulletin of the Syracuse University Special Collections Research Center, and formerly, *Peabody Essex Museum Collections* (1992–2003) and *Essex Historical Collections* (1990–1992). He redesigned all of these except the *Courant*, for which he did the original design. In the course of Mr. La Moy's work at the Peabody Essex Museum he edited sixteen monographs on a variety of subjects, from Asian art to maritime history to the decorative arts, all within the purview of the museum's collections. For the University of Syracuse he has edited five more, with responsibility for the design as well. His design of Johanna Drucker's "*Don't pay any attention to him, He's 90% water.*": *The Cartooning Career of Boris Drucker*, (Syracuse University Library, 2005) won a first place Leab Award for library exhibition catalogues.

Elizabeth Denlinger

Paul then read the names of APHA members who passed away in 2010—Bruce Barton, Richard Estes, Elliot Offner and Hal Sterne—after which he asked for a moment of silence:

Paul thanked the chapter presidents, Treasurer David Goodrich (for lots of data) and now retired

Executive Secretary Stephen Crook for ensuring the efficient running of APHA, and whom Paul later in the meeting called "St. Stephen Crook of the Neverending Patience." [Since the meeting a new Executive Secretary has been hired. [See page 3.](#)]

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PROGRAMS REPORT

Kitty Maryatt VP for Programs had much to report. First, she congratulates the team of Mark Samuels Lasner, Casey Smith, Mike Denker and Donald Farren for the success of the 2010 Conference in Washington D.C. The conference theme, letterpress printing, attracted many who had never been to an APHA conference. Out of 166 registrants, close to 40 were students, and at least 31 others were new members

The 2011 Conference will be in La Jolla, Califor-

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nia, at the University of California San Diego on October 14–15 with the theme of Printing From the Edge. The site host is Lynda Classen from UCSD, and the Program Chair is Richenda Brim from the Getty Research Institute. They will, of course, be assisted by the SoCal chapter. The Call for Papers has been sent to APHA members as well as to the San Diego Book Arts group, the Scripps College Press mailing list, the College Book Art Association, Codex, and the Antiquarian Book Fairs in San Francisco and Pasadena. Notices have also been sent to various listservs. Kitty shared with the Board the status of other conference planning including: housing options, conference packets, tours, exhibitions, a possible book fair, and the SoCal Chapter's decision to award (by lottery) several APHA memberships (including chapter membership) to students in the region, in order to encourage them to attend the conference.

The Board accepted a proposal to hold the 2012 Conference in Minneapolis, Minnesota on October 12–13. Two enthusiastic people have agreed to co-Chair: Arvid Nelson, Head of Special Collections at the University of Minnesota, and Jeff Rathermel, the new Executive Director of Minnesota Center for Book Arts. Arvid told her that several representatives from local institutions have expressed interest in serving on the committee. In the works is an effort to form a new APHA chapter in the region.

Turning to the future, Kitty said “we intend to hold the 2013 conference in the Eastern region, and we are actively looking for hosts for the conference. We have also been courting sites in other parts of the country for the 2014 conference, with the possibility of forming new chapters in various regions.”

Lastly, Kitty announced that the 2011 Lieberman Lecture is to be delivered by John Bidwell, Astor Curator of Printed Books and Bindings at the Pierpont Morgan Library. “John is finishing a book

on American papermaking and would be glad for an opportunity to summarize his findings. Since he has given many talks in the immediate area, his preference is to present the lecture in another region. We have decided to host the lecture in Los Angeles, in June or July, which will widen publicity for the upcoming conference.”

PUBLICATIONS REPORT

Elizabeth Denlinger, Vice-President for Publications, reported on the conclusion of the search for editor of *Printing History*, giving all credit to Martin Antonetti and David Whitesell, who comprise two-thirds of the search committee, and announced a candidate for the board to vote on: William La Moy of Syracuse University. [La Moy has since accepted the position. See page 1.]

Liz briefly ran down options for the distribution of back issues of *Printing History*. She then outlined the projected contents of outgoing editor William Peterson's last issue, adding “Bill Peterson has been exemplary in his editorial scrupulousness, breadth of historical vision, and sensitive aesthetic eye. We are deeply grateful for the time, effort, and intelligence he has given to *Printing History*.”

Liz praised *Newsletter* editor Paul Moxon's efforts in organizing coverage of the October conference, which in her estimation, made for a very engaging Fall issue. She asked the assembled to contribute to the *Newsletter*—ideas or articles always welcome.

She ended by lauding Michael Russem for his “assiduous and responsive work” on the website. Tables of contents for back issues of *Printing History* are now available there and have resulted in at least one sale so far (perhaps more before Steve Crook left). She repeated Michael's plea of October, so similar to Paul's, by its nature evergreen, that you send in photos, news, events for the calendar—in

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New Executive Secretary Hired

APHA IS PLEASED to announce that it has hired Lyndsi Barnes as Executive Secretary. Ms. Barnes is a recent graduate of the Pratt Institute where she earned a Master's Degree in Library and Information Science. Her area of concentration is in rare books and special collections, which inspired an

Annual Meeting Continued from page 2

short, content. Fourth quarter site stats include: 4,258 visits from 84 countries and territories, 11,357 page views, and 2.67 pages per visit. The top five referring websites by visitor were facebook.com, ies.sas.ac.uk (the Institute of English Studies at the University of London), printinghistory-chesapeake.org (the APHA Chesapeake chapter-run website), centerforbookarts.org and collectorsweekly.com.

TREASURER'S REPORT

Treasurer David Goodrich reported that APHA is financially healthy. 2010 operating income of \$68,000 exceeded operating expenses of \$53,000, creating an unexpected excess of income over expenses of \$15,000. David attributed the difference to the extremely successful conference, which brought in considerably more income than anticipated as well as many new members. Expenses were also less than projected. He pointed out that APHA uses the cash basis of accounting and thus some of the excess may be attributable to the timing of receipts. In addition to its operating income, APHA received contributions and investment income of \$6,000 with respect to its endowment funds.

APHA's total funds as of December 31, 2010 were \$161,000 compared to \$137,000 in 2009.

For 2011 APHA is budgeting income of \$54,000

interest in printing history and the history of the book. She held an internship at the Henry W. and Albert A. Berg Collection of English and American Literature at the New York Public Library where she performed archival processing for the literary papers of Bruce J. Friedman and Annie Proulx. In addition to her new position, Ms. Barnes is a rare book cataloger for a private collector in New York.

and expenses of \$51,000, leaving a \$3,000 excess. David stressed that these numbers were fluid as APHA is in the process of streamlining its administrative functions and it is not clear how much savings will be realized in 2011. However, he is optimistic and believes that APHA will at least break even.

NEW TRUSTEES APPROVED

The board voted in the following nominees for the Trustee class of 2014: Carl Darrow, current trustee, (second term); Sara T. Sauers, a typographic designer and letterpress printer who teaches at the University of Iowa Center for the Book (first term); and Joan M. Friedman, member of the board of the Bibliographical Society of America (first term).

The Nominating Committee consisted of Irene Tichenor, Chair, independent scholar and APHA Past President; David Whitesell, American Antiquarian Society and past APHA Trustee; and Katherine Ruffin, Wellesley College and APHA Trustee.

Outgoing Trustees Isaac Gewirtz and Jeff Cooper were thanked for their service. Isaac provided a direct link to an organization very special to APHA, the New York Public Library and Jeff provided much behind-the-scenes legal advice before APHA formally retained *pro bono* counsel.

PRESENTATION OF THE APHA AWARDS

The APHA Awards were presented by Paul F. Gehl, Chair of the Awards Committee. The Institutional Award was presented to the MFA Program in the Book Arts at the University of Alabama School of Library and Information Studies. Steve Miller, Professor and Program Coordinator, accepted on behalf of Alabama. The Individual Award was presented to Hendrik D. L. Vervliet, the distinguished scholar and Library Director of the University of Antwerp. Unfortunately, Dr. Vervliet's health did not permit him to attend, but he sent remarks.

Paul Romaine thanked the Awards Committee: Paul F. Gehl, Curator of the Wing Collection at the Newberry Library (and aforementioned chair) and members Carolee Campbell, proprietor of Ninja Press (3rd term) and Bill Stewart, co-owner of Vamp & Tramp, Booksellers. Paul also thanked Barbara Henry for printing the certificates and Lili Wronker for her calligraphy. Citations were posted on the APHA website in October.

MARK SAMUELS LASNER FELLOWSHIP IN PRINTING HISTORY

The Fellowship was awarded to Gwido Zlatkes, a reference librarian at University of California-Riverside in Special Collections and Archives, on underground printing in Poland during the Solidarity movement. Mr. Zlatkes was himself involved in the Solidarity movement as a publisher and editor. This is a side of printing history that he wants to document before it is lost.

Paul thanked Jane Siegel for chairing this committee. "As you can see by this award, the American Printing History Association is not exclusively about American printing history. For financial reasons, we were unable to make the award last year. So I want to publically thank those donors who

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made this year's award possible: Joan Friedman, Mark Samuels Lasner, David S. Rose and an anonymous donor. Excess contributions were directed to the endowment, which now stands at \$34,220."

The Committee consisted of Jane Siegel, Columbia Rare Books and Manuscript Library; Hosea Baskin, antiquarian bookseller of Northampton, Massachusetts; and Paul Razzell, North American Editor of *Parenthesis: the Journal of the Fine Press Book Association*, of Vancouver.

PRESIDENT'S REPORT

President Paul Romaine's remarks underscore the officers' reports which show that APHA is doing a lot with little money. "Over the last few years with past boards, we've pared down areas that we never thought could be pared. This recession has forced us to re-evaluate our activities. Last year I told you that the changes 'had only just begun,' but I believe that APHA is going into a much stronger position. You have an incredibly talented and energetic board."

Paul recapped APHA's recent achievements: a new editor of *Printing History*, exciting chapter happenings, "a visually enticing" website, and a PDF only *Newsletter* that is up-to-date, beautiful and interesting." He also noted the "the unsexy but vital side of keeping books" such as Treasurer David Goorich automating APHA's financial records and maximizing the organization's interest income.

Similarly, the Board has straightened out some old business and legal filings, thanks to our vigilant and generous *pro bono* counsel, Jeffery Loop. "We are also making a revision to the by-laws to permit the Board to meet telephonically—something that will allow us to broaden its geographical range."

"Above all," Paul emphasized, "we are continuing a process of evaluating how we do business." This past spring, former treasurer Deirdre Stam, with

Irene Tichenor and Robert McCamant, reported to the board on management approaches taken by groups like APHA and suggested how we might benefit from those experiences. "This management study has closely informed our work this past year (even as we sometimes resisted or argued with the suggestions and conclusions), especially as regards how we communicated with our membership, brought new people to APHA, handled our finances, and how we used the Executive Secretary position." For example, this year APHA will implement an online membership system where members will be able to pay dues online, update contact information and register for events like the conference. "This is the way things should be."

"But I don't want to put an overly optimistic spin on our activities this past year," he continued. "These are tough times, with tight funding and scarce dollars and members. We need to be very careful. I do not think that APHA can survive if we not attempt to document the history of printing as it is evolving (and in some cases dying) in very recent times. APHA cannot thrive if we ignore the rich and exciting new uses being made of old machines and old techniques. (These new uses are one of the reasons why our conference last year in Washington, with its record-breaking attendance, should be a wake-up call.) One may say that reusing old presses and tools with old techniques isn't printing history, but the people doing this work need APHA. Moreover, we bring to new media an historical sense, and a deeper appreciation for where we are now—because as APHA members we have studied where we've been. And yet, we also need the craftspeople, book artists and new media people—we need them to enrich our own perspective, just as we enrich theirs.

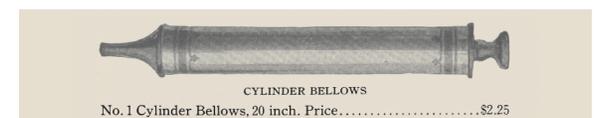
"In 1979, the late Susan Otis Thompson wrote in the very first issue of *Printing History*: "All around us, as terrorism, pollution, vandalism, and criminal

profiteering increase, preservation efforts are also on the rise. [...] APHA is in good company, although [it is] also in competition for members and funds. (*PH* 1 p. 3)

"This year I'd like us to re-think how APHA fulfills our mission to foster the 'preservation of materials bearing on printing history' (to quote our mission). Not every project happens in libraries and museums. For example, one of our members funded a documentary on type designer Jim Rimmer with money raised through the website Kickstarter.com—this member raised three times more money than he needed by means of a well-crafted appeal (and a trailer). How might APHA support small, result-oriented projects? Our fellowship as well as our annual awards are suggestive in this regard. Of course, we will protect APHA's legacy, but we need to think beyond traditional organizations and institutions to remain relevant and to fulfill our mission.

"We need to think very hard about this question! Ultimately, APHA of 2020 will emerge a rather different and stronger organization. It would be presumptuous to speak more about where APHA will be going in the far-off future, but I promise that we will continue to fulfill APHA's objectives and also attempt to maintain our relevance. With your continued support and participation, APHA will thrive."

In closing the meeting, Paul thanked the New York Public Library for the use of its facilities (which APHA uses without paying the usual fees); Ray Nicholls, President of the Chesapeake Chapter and proprietor of Lead Graffiti who designed and printed our program; and Elizabeth Denlinger who stage-managed much of the day's meeting.





LADIES OF LETTERPRESS

FOR THE LAST 500 YEARS, the printing trades were primarily a man's game, as were most skilled professions and occupations. However, the modern-day resurgence in the popularity and visibility of letterpress printing is driven by scores of women learning the craft and cobbling together new letterpress shops. Visits to trade and craft shows hint at this shift in one of modern printing's tributaries from male to female; the 800-plus female members of the Ladies of Letterpress organization would confirm it. These women include commercial printers, fine-press printers, artists, and educators active in the craft of printing as well as supporters of letterpress such as retail shop owners and designers.

Perceiving a need for a community for the new letterpress printers starting up every year, Kseniya Thomas of Thomas-Printers and Jessica White of Heroes and Criminals Press founded Ladies of Letterpress in 2008. We created a website, theladiesofletterpress.com, and let it grow organically, primarily through word-of-mouth. The degree of need for this community quickly became apparent as membership grew exponentially, especially among young women just starting out and learning about printing and the printing business. The majority of our members are in the United States, but this is a gathering of printers from around the world with strong showings across Europe and Australia, and even as far away as the British Virgin Islands and Kuwait.

The goal of Ladies of Letterpress is to bring printers together to learn from one another, share resources and ideas, and to keep letterpress a thriving,

exciting, and multi-faceted art and craft. During the past year, members organized print exchanges, teamed up to attend the National Stationery Show as exhibitors, and we awarded our first annual scholarship for letterpress education. Now with over 800 members, Ladies of Letterpress continues to grow steadily and has plans to introduce many new programs to support its membership and letterpress printing itself. Because the number of printers and lovers of letterpress continues to grow, we are organizing a conference (letterpressconference.com) on all things letterpress this August 5-7 in Asheville, North Carolina.

The inaugural Ladies of Letterpress Conference, *LofLCon2011: Art + Industry*, is unique in that it is the only modern-day conference devoted entirely to letterpress printing. [Editor's note: Except, of course, for APHA's 2010 conference.] The conference will focus on topics important to the letterpress community: how to run a letterpress printing business, using letterpress printing as a teaching tool in academic settings, setting up and running a community print shop,

and using our printing skills for social change. Along with panel presentations, attendees will be treated to printing-related demonstrations held in the state-of-the-art facilities at Asheville BookWorks, a presentation by keynote speaker Judith Berliner of Full Circle Press, and a fabulous fair of work by select members and sponsors. Asheville itself is one of the jewels in North Carolina's crown, and good food and warm weather are all but guaranteed.

Kseniya Thomas



Jessica White setting up for a demo at the Pyramid Atlantic Fine Press Book fair. Photo: Kseniya Thomas.



News From Elsewhere

IOWA TO OFFER MFA IN BOOK ARTS

The University of Iowa Center for the Book has announced the offering of a Master of Fine Arts degree in the book arts, beginning fall 2011. This will be a three-year terminal degree: it permits breadth in the hands-on study of letterpress printing, papermaking, lettering arts, bookbinding, and artist books, stresses depth in one of these skills and knowledges as an area of emphasis, provides context through courses on the history and culture of books, and culminates in a MFA thesis. For more information visit: <http://book.grad.uiowa.edu/>

NYPL SHORT-TERM RESEARCH FELLOWSHIPS

The New York Public Library announces the availability of fellowships to support visiting scholars conducting studies in the Library's research and special collections between June 1, 2011 and June 30, 2012. For more information visit <http://www.nypl.org/help/about-nypl/fellowships-institutes/short-term-research-fellowships>

One Hundred Years Ago

CHANDLER & PRICE introduced their "new series" platen press, a heavier version of the old-style Gordon, distinguished by straight spokes on the flywheel. ☞ Mergenthaler Linotype introduced two new typesetters: the Model 8 and Model 9. ☞ Frederic Goudy designed the typeface Kennerley Old Style for *The Door in the Wall & Other Stories* by H.G. Wells for the publisher Mitchell Kennerley. Goudy also designed Forum Title that same year.

New Members

Lynne Avadenka
Huntington Woods, MI

Anna Bekker
Brooklyn, NY

Norman Clayton
Ojai, CA

Corcoran College
of Art & Design
Washington, DC

Alessandra Echeverri
Ijamsville, MD

Gabrielle Fox
Cincinnati, OH

Jerry Grant
E. Chatham, NY

Stephanie Hess
Washington, DC

Nancy Hill
Phoenix, AZ

Camden M. Richards
Alexandria, VA

Elizabeth Schendel
Falls Church, VA

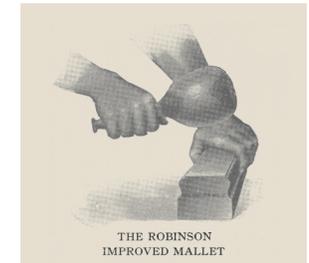
Tatiana Shukhin
Silver Spring, MD

Rebecca Simon
Westlake Village, CA

Kenneth E. Smith
Sidney, IL

Lynette Spencer
Washington, DC

Zydowski Instytut
Historyczny
Warsaw, Poland



Eric Gill Notes on Postage Stamps

Notes on Postage Stamps features a previously unpublished essay by Eric Gill with eight of his unpublished drawings for postage stamps.

A brief afterword by Michael Russem recounts Gill's troubled career as a designer of stamps and is illustrated with a handful of Eric Gill's rarely-seen rejected designs. *Notes on Postage*

Stamps features Gill's characteristic zingers as applied to stamps, design, ornamentation, and reproduction—some of which are a little too idealistic and some of which are spot-on. All of them are interesting and thought-provoking. For more information on this book, visit our website at www.katranpress.com/gill.

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