



Newsletter

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Inside this issue

Conference Reports 2

Keynote Address 4

Making Faces 8

Walking Tour of Printer Row 9

New and Returning Members 10

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APHA Trustee Richard Kegler, loot in hand, talks with Inland Chapter member David Peat at the Conference Book Fair. Photo: Erin Beckloff.

Reports from the 2012 Annual Conference

WITH 127 MEMBERS ATTENDING, the 37th Annual Conference of The American Printing History Association was a rousing success. Hosted by the newly chartered Inland Chapter, "At the Crossroads: Living Letterform Traditions," held October 12–13 at Columbia College Chicago Center for Book and Paper Arts, featured 14 thoughtful presentations, demonstrations in the CBPA print studio, a Book Fair, and Pop-up Museums featuring highlights from the collections of the Hamilton Wood Type Museum, the Newberry Library the Platen Press Museum. Attendees (apprised of events by a handsome printed program) also toured historic Printer's Row and were treated to a screening of the film *Making Faces*. Congratulations to the Inland Chapter on a stellar job: Program Committee Co-chairs Celene Aubry, Martha Chiplis and Paul Gehl; Chapter President April Sheridan; Treasurer Greg Prickman and Columbia College Student Board: Hannah King, Kate Morgan, Jenna Rodriguez and Claire Sammons. Thanks also to APHA VP for programs Kitty Maryatt.

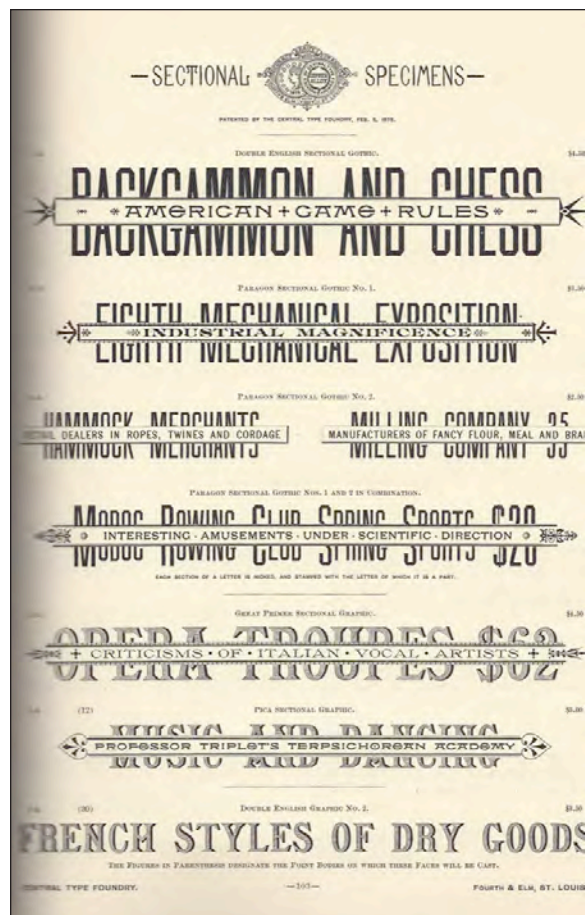
This issue of the *Newsletter* features reports on the conference events written by APHA members. The editor thanks them for their excellent work.

Panel One

David Peat *"Just My Type: Unusual 19th Century Types"*

Paul Shaw *"The Roots of the Big Three: Goudy, Cooper, Dwiggins and the Frank Holme School of Illustration"*

DAVE PEAT, fondly introduced as the Godfather of the Inland Chapter, presented examples from his 19th century type collection. He shared the history of the types and amusing tales of their acquisition



Page from the Central Type Foundry specimen book 1878. Courtesy of Peat's Press Collection.

and identification. To catalog the Peat's Press Collection, from 1963–78 he printed a One Line Specimen Book and has produced an annual calendar for almost 50 years. He has since acquired 3,000 additional fonts that need to be proofed and added to the book. Peat shared several samples of ornate type designed by Herman Ihlenburg (1843–1905) including Bijou with its three different lowercase "o" and Artistic and Zinco with 'letter gadgets,' decorative catchwords, and tied letters such as "Co" and "Th." Union Pearl is the oldest design of type in Dave's collection, cast by London's Grover Foundry in 1695. This design made its way to Stephenson Blake in 1932 and several fonts of Union Pearl joined Dave's

collection in 1965, 300 years after the original casting. Peat stated that Sectional Gothic, with its unique split half-letters separated by fine rules, is the greatest type in his collection. During the dinner, Peat generously raffled rare specimen books and bound volumes of the *Inland Printer* to overjoyed APHA Conference attendees.

Erin Beckloff

PAUL SHAW has given many presentations on W.A. Dwiggins, Frederic Goudy and Oswald Cooper, among others over the years. His research and casual encyclopedic recall is always an impressive feat as a presenter who doesn't use notes. This talk



Paul Shaw musing on a Dwiggins and Goudy Collaboration during his talk: "The Roots of the Big Three: Goudy, Cooper, Dwiggins and the Frank Holme School of Illustration." Photo: Richard Kegler.

on “The Big Three”, who all came out of the relatively small Chicago studio of the Frank Holme School of Illustration, gave some insights and surprising interactions in their early careers. Shaw’s ability to unearth new details of well covered topics and present seldom seen images made for an informative and entertaining look at these familiar and larger than life typographic personalities who all came through one small Chicago school of illustration.

Richard Kegler

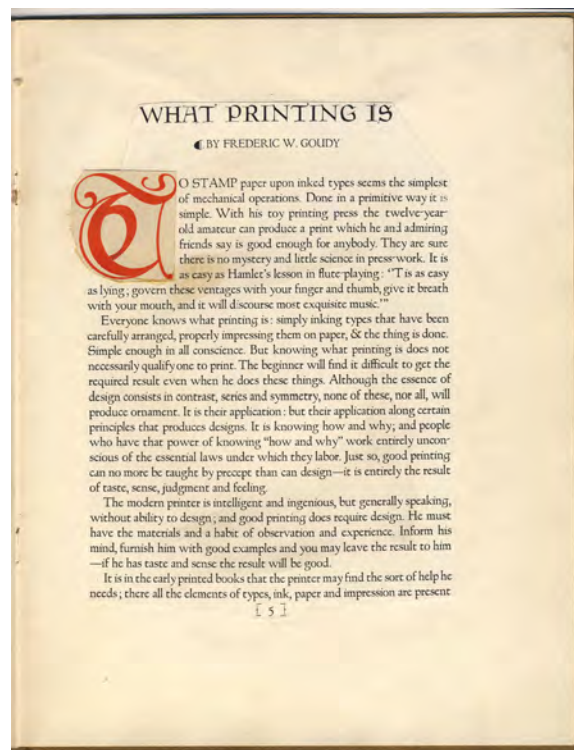
Panel Two

Steve Matteson “Discovering the Goudy Legacy”

Mary Catherine Johnsen “Arnold Bank: Master Teacher of Calligraphy and Letter Arts”

Nancy Sharon Collins “Engraving, A Curiously American Typographic and Printing Technology”

SIXTY-FIVE YEARS have passed since the death of Frederic W. Goudy, and if the program of this APHA conference is any indication of his influence, Goudy’s legacy is certainly alive. Paul Shaw perfectly cued up Goudy’s early roots in Chicago, for Steve Matteson to expand on our understanding of the bookkeeper-turned-type-designer who created over 100 influential faces in his time—types that continue to be set, like “Bertham” in APHA speaker Nancy Sharon Collins’ 2012 book, *The Complete Engraver*. Matteson also credited much of Goudy’s success to the symbiotic working relationship he shared with his wife Bertha, whom Bruce Rogers said was the fastest compositor he had ever known. The talk’s principal message for 21st century printers and historians was this: Goudy embraced changes in technology but used tradition as his guide, as evidenced in his long, productive career that transcended turn-of-the-century technological changes,



A page from *The Almost Book*, a book project Fred Goudy and Howard Coggeshall worked on together after the fire that burned Goudy’s studio, but never finished. The 16 page paste-up includes the story of the fire and type specimens for the faces whose drawings and matrices were lost in the blaze. Collection of Steve Matteson.

devastating fires, and hard times. This assertion made the audience easily believe Matteson’s premise that if FWG were working today, he would be strolling across the Deepdene grounds, iPad in hand, thinking of ways to improve the digital experience to enhance its congeniality.

Amelia Hugill-Fontanel

“ARNOLD BANK . . . has been involving his students by his contagious enthusiasm, in the magic of the alphabet, its history and its possibilities as an art form.” So proclaims the pamphlet *Alphabetic Calli-*

graphics, published by The Composing Room in 1969. No doubt, Mary Catharine Johnsen as the steward of the Arnold Bank Collection of Calligraphy Lettering at Carnegie-Mellon University has been infected by Bank’s gusto as was apparent in her engaging talk on his legacy. She also emphasized the contemporary relevance of archives dedicated to the art of lettering, and how they can appeal to students across disciplines. Arnold Bank (1908–1986), was an art director at *Time* in the 1940s, and taught lettering in many venerable institutions including Cooper Union, Columbia, The Art Students League, Reed College, and The Royal College of Art in London. He then worked for an admirable 25 years as a professor of the graphic arts at CMU. Student reminiscences about Bank conveyed by Johnsen were poignant, placing him among the great calligrapher-teachers of the 20th century with masters like Lloyd Reynolds, Paul Standard, and Hermann Zapf.

Amelia Hugill-Fontanel

Continued on page 5



Arnold Bank teaching at Reed College, Portland, July 1950. Courtesy RIT Cary Graphic Arts Collection.



Photo: John G. Henry

Keynote Address

Rick Valicenti "Talking Type: What Typography Says About Us"

RICK VALICENTI, founder of Thirst Group and mentor to two generations of Chicago graphic designers, suggests that letterforms are time capsules. He illustrated this by showing Ed Benguiat's logotype for the blaxploitation film "Super Fly," Horst P. Horst's "body type" for a 1940 *Vogue* cover and Herb Lubalin's 1972 New Year omni-readable display.

Valicenti reminded us that all art forms bring their cultural baggage to later viewers. By way of example he shared three video clips of live performances of the song "Rock and Roll Music" first by its author Chuck Berry in 1968, then The Beatles in 1964, and finally REO Speedwagon in 1979. He noted that all three were recorded with the inflection and current rhythms of the time in which they were recorded.

Valicenti's point is that the same is true of typographic expression.

The recent Chicago teacher's strike offered another example: during the first day, strikers carried handmade signs evocative of the individuals protesting. A day later, the signs were professionally produced, all in the same typography, and reflective of the union they represented, impersonal and uniform. One of the homemade signs had used Cooper Black, causing Valicenti to ponder whether the creator of the official sign knew of the history of the typeface, its Chicago roots and considered what it would intone to viewers.

Valicenti then lead the audience through a montage of contemporary typographic messages intimating that America these days is seeking an antidote for the oft-portrayed violence in media. In



contrast, the Lotto draws in customers with upbeat and colorful logos and messages. He then turned his attention to the shared space of roadside strip mall signs where tenant's brands are shouted in a myriad of styles segmented into separate panels, each, individually with some typographic merit, but taken as a whole, a confusing mass of message, lost on the observer. It is as Valicenti describes, "a visual landfill, with no delete button."

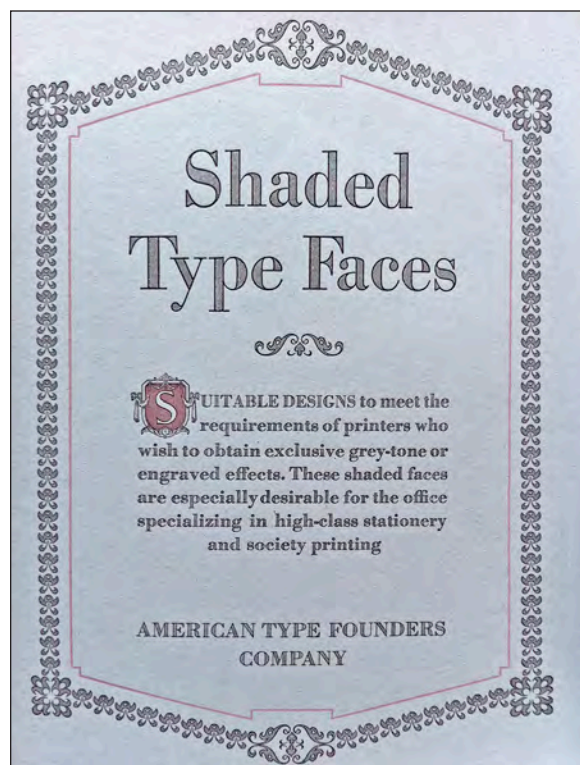
Nonetheless, Valicenti delights in the optimistic beauty of typography. "There is ample opportunity in the diversity of hopeful typographic messages." It is to him "the crystal mirror of the moment," which can be used to express the ideals and messages of the current time. New designs say that things are just as they should be and everything is OK.

This was underscored by a selection of posters for the Olympics through the years each providing a uniformly positive vibe in a manner appropriate to the time and public sensibility. In Valicenti's view the window through which we must view typography is that of "right now" and our view is of this instant in time.

John G. Henry



SINCE LETTERPRESS DOMINATES current book arts, we surely know the subtlety of a “kiss” impression and the intensity of a debossed “bite.” However, the hallmark “bruise” of intaglio engraved type might be something of a novelty—but shouldn’t be. Nancy Sharon Collins enlightened the audience on the almost forgotten commercial engraving industry in her presentation, based on her comprehensive book *The Complete Engraver*. Engraving as a printing process traces roots to even Gutenberg, but fell short in terms of expedient production. Instead, the painstaking skill required to create masterly



Detail from 1923 American Type Founders Company catalog illustrating their marketing strategy to replicate the effects of “high class”, engraved social stationery through letterpress printing. Courtesy of Nancy Sharon Collins.

engraved images and elegantly flourished lettering found its niche in art reproductions, social and legal stationery, and security printing. Rising to its height in the U.S. in the 1970s through the use of photomechanical etching at firms like the Fine Arts Engraving Company in Chicago and Cronite Co. in the NY-area, engraving all-but fell to the desktop publishing revolution in the 80s and 90s. Collins, a stationer herself, hinted at a mini-revival though, via the universal handmade movement and upstart professional associations like the Louisiana Engravers Society. Her argument that the engraving heyday as a fertile source of graphic inspiration was compelling, with a wrap-up by Terrance Weinzierl who demoed the suite of New Engraver’s fonts by Mono-type Imaging.

Amelia Hugill-Fontanel

Panel Three

Paul Moxon “*The Early Years of Pre-Press in Chicago*”

Frank J. Romano “*Fonts in the Hot Metal, Phototype-setting, and Digital Era*”

Alastair M. Johnston “*Typographical Tourists: Tramping in Search of a Phat Take*”

PAUL MOXON posited that the pre-press of today’s printing industry is descended from the makeready and pre-makeready procedures of yesteryears’ letterpress and photoengraving industry. Moxon featured several early 20th-century inventors and manufacturers who increased pressroom efficiency by standardizing materials and tools, and by developing methods to accurately measure the cost of production. To this effect, he said that Chicago can proudly claim the register hook bases of H.B. Rouse & Co., the Poco and Potter proof presses of A.F. Wanner & Co., the plate gauges and test presses of



Workman using a plate gauge to measure the height of a mounted photengraving block as part of pre-makeready procedures. Hacker Manufacturing promotion image, circa 1936.

Horace Manufacturing, and the many innovations, and consolidations that culminated with Vandercook & Sons. Moxon believes that their methods, which were indicative of best practice, are applicable to today’s letterpress printing with photopolymer.

Sara T. Sauers

FRANK ROMANO quipped near the end of his talk that it could have been subtitled, “From Truckloads to Downloads.” This was an observation about the gradual transition from the bulky beige phototype-setting machines of the early cold type era to the digital delivery of fonts today. He recounted the seemingly frequent financial failures, such as the which in the 1950s befell the first generation machines Monophoto and Intertype Fotosetter, and the standout success of 1968 when “Computographic changed everything.” From the V-I-P, the



Images from Frank J. Romano's presentation.

last film machine produced at Linotype, to the 1985 introduction of the Linotronic 300, the machine that ushered in the Postscript era, the message Romano left his audience with was this: that the money is in the fonts, not the machinery.

Sara T. Sauers

ALASTAIR JOHNSTON's spirited talk, based on his similarly titled recent book (reviewed in *APHA Newsletter* 181, Winter 2012), was a look at a few of the wandering typesetters and tramp printers of the mid- and late- nineteenth century. Mostly men,

mostly young, and often educated, entertaining, and resourceful, they rambled from town to town and print shop to print shop, working for a time, running off unexpectedly (often leaving debts), perhaps to return, perhaps not. This is a group that can claim as members Mark Twain, Walt Whitman, Bret Harte, and Horace Greely—men in search of adventure, stories, and “a phat take”—copy full of white space for easy typesetting and faster money.

Sara T. Sauers

Panel Four

Russell Maret “A Flexible Matrix: Looking to the *Theuerdank* of 1517 as a Model for Digital Type Design”

Philip Weimerskirch “Patent Applications for Type Designs”

Stan Knight “New Light on Old Types”

RUSSELL MARET presented an analysis of the type in which the *Theuerdank*, an allegorical epic poem illustrated with 118 woodcuts, was printed in 1517. The *Theuerdank* type represents an interesting moment in the transition from calligraphic to typographic letterforms. (A facsimile of the 16th-century book was published by Tashcen in 2003.) Aided by a single leaf of the original edition that was the basis of many of the illustrations in the presentation, Maret analyzed the charac-

ter set, alternate characters, interlinear flourishes, and distinctive kerns. Maret's examination of the printed letterforms pinpointed changes in stroke direction, which hint that the vertical kerns were cast as separate characters that were then set with other sorts. This stackable system of vertical kerns takes advantage of the typographic grid in an innovative way, and enabled hand-set type to mimic the vertical flexibility of calligraphy. Maret concluded that this letterpress typeface provides an interesting model for designers of digital type as they adopt letterforms to a new set of technological opportunities and limitations.

Katherine M. Ruffin

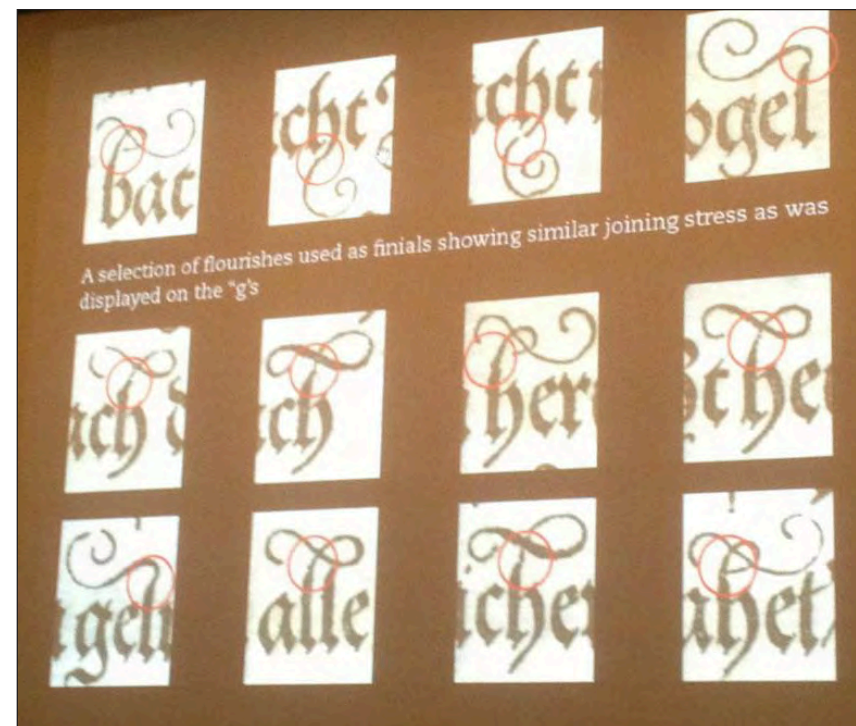
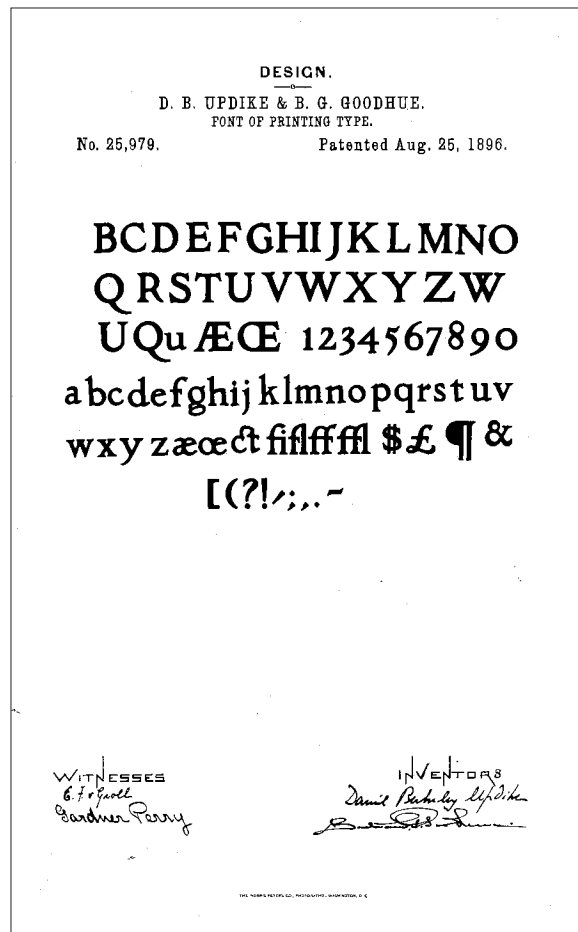


Image from Russell Maret's presentation. Photo: Craig Eliason.

PHILIP WEIMERSKIRCH says that patent applications have much to offer printing historians. He noted that the U.S. Patent Office began recognizing type designs in 1842. This was precipitated by the invention of the electrotpe process, which made it easier to pirate typefaces. Weimerskirch found numerous applications with a Chicago connection



U.S. Patent 25979, "Design for a Font of Printing-Type" issued to Daniel Berkeley Updike and Bertram Grosvenor Goodhue for the typeface Merrymount first used in *The Altar Book* for the Episcopal Church, printed at the Merrymount Press. Image: Google Patents.

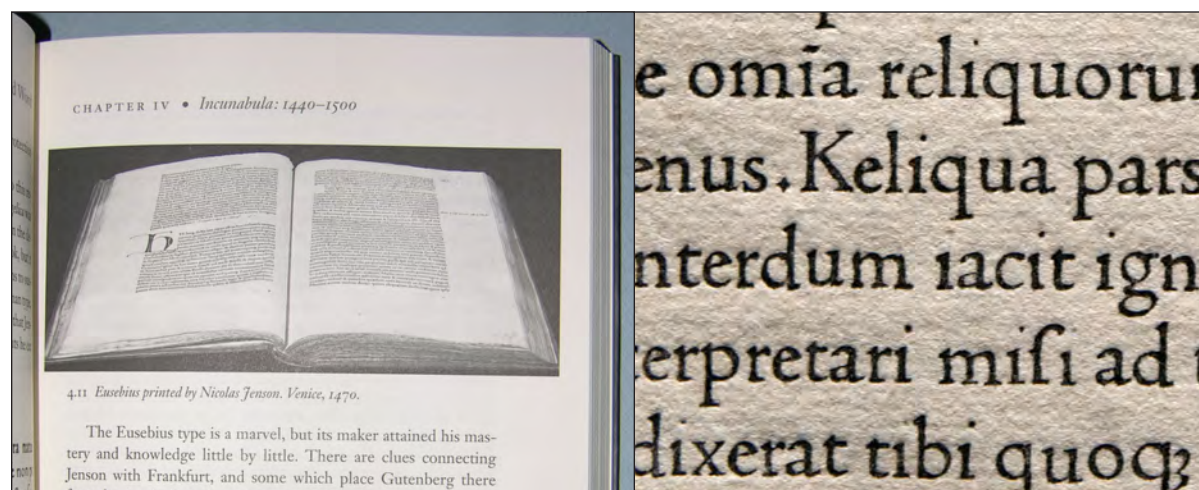
and told the audience that detailed information from designers is priceless. By way of example, he read from the patent granted to Daniel Berkeley Updike and Bertram Grosvenor Goodhue for Merrymount, which they described as a type suitable for the printing of large folio volumes that "avoids the irregularities of what are commonly known as 'job' fonts...." Weimerskirch also summarized Oswald Cooper's "tangle" with the patent office, which denied protection for his eponymously named faces. He quoted the Court of Appeals, which upheld that Cooper Black has no aesthetic appeal, affirming "the heavy black lines add nothing ... the type was designed, not as a thing of beauty, but for advertising purposes." Cooper, who took nearly two years to design this distinctive and striking typeface, argued that each character was "carefully worked out to constitute a complete whole, each to harmonize with the other when arranged in any one of an infinite number of possible combinations."

Paul Moxon

STAN KNIGHT's discussion centered on the research and impetus for his upcoming book *Historical Types* (Oak Knoll, 2012). As a teacher of letterforms, he was unsatisfied with textbooks his students were using and set out to write a book that was more accessible and more historically accurate. Dismayed by the use of photocopied samples of type specimens in the available textbooks, Knight set out to commission high-resolution photos of the likes of Caxton, Garamond, and Gutenberg.

More than 80% of the illustrations in his book are from the Newberry Library's collection. When contacting libraries, Knight specified that high-resolution photos were taken using raking light. The result is a collection of enlargements that have exceptional detail, showcasing the texture of ink and paper and the delicate nature of the letterforms themselves. Knight proclaimed that, thanks to the high-quality enlargements, readers are able to detect ink squeeze, raised ink, and laid lines in some of our most treasured and influential texts.

Lauren Faulkenberry



Warren Chappell's showing of the type of Jenson in the revised edition of his *A Short History of the Printed Word* (Hartley & Marks, 1999). A detail of the same type of Jenson, photographed with raking light, as shown in Stan Knight's *Historical Types* (Oak Knoll, 2012).

Swashing machine



The concept behind the swash form of Q in Ambicase Modern and Ambicase Fatface. Image from Craig Eliason's presentation.

Panel Five

Craig Eliason "Inventing 'Ambicase' Letters"

Bill Moran "Typographic Alchemy: From Pantograph to Pixel"

Tom Greensfelder "French Shop Signs: Innovation and Eccentricity"

"BRUTE FORCE MONSTER TAMING" is how Craig Eliason, design professor at the University of St. Thomas in St. Paul, describes creating his new fonts Ambicase Modern and Ambicase Fatface. Eliason invented the name "ambicase" to highlight the unicas heritage of his font designs. Unicas fonts, or technically "unicameral alphabets" rejoin the two sets of letter designs developed over several millennia for the roman alphabet, what we call the "upper

It's Your Newsletter

APHA members are encouraged to submit original, non-scholarly, articles (300-400 words) on relevant topics. Please contact the Newsletter Editor.

case" and the "lower case." Scribes in monasteries and secular employment spent centuries modifying the classical letterforms of Rome's monuments. The characteristics of different writing surfaces and the very human need to simplify, especially in long texts, were factors in the development of the forms we know as the "small letters" in our alphabet.

An encounter with the lovely title page of a Romanian book published in 1975, inspired Eliason to marry the classic, drawn capital forms of roman letters with the calligraphic lowercase forms. The resulting designs do feel a bit like monsters, but like the ampersand, their forms are seductive. Caught up in the pure fun of design, Eliason extended his design concept for Ambicase Modern and lets it all hang out in Ambicase Fatface with its sensuous curves and swashes reminiscent of Ed Beinguat's playful ITC Bookman of 1975.

While obviously impractical for texts, the whimsy of these unique letterforms offers fresh options to the typographer looking for interesting initial caps, headlines, and logotypes.

Josef Beery

BILL MORAN showed the audience how his company, Blinc Publishing, bridges the gap between analog and digital with revivals of wood type and manuscript text. As a third generation printer, his work brings the traditional processes to the digital age via advertising, film and the Internet. Moran started Blinc in 1996, with a 10x15 C&P platen press from the family printshop where he had learned the craft at a tender age. Around the time the design world realized that letterpress was cool, he acquired wood type and soon after began creating digital typefaces that reflect the worn nature of wood type.

The flaws and quirks such as an upside-down 'N' make Moran's fonts instantly recognizable (he noted that this was helpful when a large advertising



RICHARD KEGLER's instructive and handsome 45 minute film is subtitled "Documenting the work process of Jim Rimmer on the almost lost art of pantographic type making." And it does; but it does more as well. Rimmer, now deceased, was a highly-regarded type designer as well as a letterpress printer. The film shows him in both guises as he designs Stern—named after his late friend and noted printer Chris Stern—a typeface for both letterpress and digital use, describing his actions as he goes with wonderful presence of mind. (A 'k' from Stern is included with each DVD.) Its main purpose, though, is to show Rimmer's expertise in the pantographic method of transforming type designs into type, and this it does succinctly and clearly. Kegler infectiously conveys his appreciation of his subject's wit, skill, and depth of experience. If you didn't know Jim Rimmer, you'll be sorry you didn't by the end of the film. But there is a bonus that makes the DVD (all region) an even more enticing acquisition for printing historians, viz. the inclusion of an 11 minute silent showing Frederic Goudy designing and producing Saks-Goudy, filmed at his house, Deepdene.

—Elizabeth Denlinger

Making Faces was screened at the Newberry Library on the eve of the APHA Conference. To order the DVD visit: <http://www.p22.com/products/makingfaces.html>.



A still from *Harry Potter and the Order of the Phoenix* showing the typefaces Goshen and Gomorrah. Courtesy of Blinc Publishing.

agency used his fonts without compensation). Two of his wood type revivals, Goshen and Gomorrah, appeared in the recent film *Harry Potter and the Order of the Phoenix* as newspaper headlines. A new face, created for the Hamilton Wood Type Museum (where he is Artistic Director and his brother Jim is Museum Director), was made by proofing and offsetting wood type to create a stencil-like effect on the letterforms. Bill admitted that this type was not commercially successful, but is a good example of using old printing techniques to create fresh new digital designs.

Val Lucas

Bowne & Co., Stationers Recover from Hurricane Sandy

The historic 19th-century printing museum at South Street Seaport in New York sustained floodwater damage caused from the late October superstorm. Since then, museum staff and volunteers have made progress to restore the collections. See their effort here: <http://www.youtube.com/watch?v=xv0thMeLi6o&feature=share&list=UU1mcziLBynZG6dxBFodPwOQ>.

TOM GREENSFELDER'S lighthearted presentation was an interesting look at the typography of signs along his European vacation route. With a collection that ranged from the lovely to the outright bizarre, he explained the trends he'd noticed in signs for cafes, hairdressers, butchers, and a host of other specialty shops. It seems that typographic expression is alive and well in European signage—and each one is a lesson in design and readability.

His specimens were hand-painted, crafted from wood, metal, tile and sometimes obviously made from scrap material. They were sometimes elegant, sometimes wild, but always engaging. "The French," he said during one string of particularly odd typographic choices, "seem to have a real difficulty with the letter Q." Greensfelder's survey was an interesting look at design, ingenuity, and the archaeology of the maker's thought—at times it was possible to see that the painter ran out of room and had to creatively compensate, or that a descender was sacrificed for the sake of an awning. It was a lesson in pushing boundaries, the impact of one word, and the power of a typographic style.

Lauren Faulkenberry



Poissonnerie: fish market. A contemporary mosaic block lettering shop sign in Figeac, France—the hometown of Champollion, who first translated the Rosetta Stone. Photo: Tom Greensfelder.



Mural titled "The First Impression" above the entrance to the Franklin Printing Co. Building. Photo: Paul Moxon.

Walking Tour of Printer's Row

ON THE THURSDAY AND SUNDAY, before and after the conference, Inland Chapter members Jackson Cavanaugh and Paul Gehl led walking tours of building facades in the historic district known as Printer's Row. Concentrated on South Dearborn Street, just a few blocks from the conference site, these wonderful buildings with exquisite lettering and ornaments were once occupied by some of Chicago's most storied type foundries and printing plants. Among the architectural gems are the Donahue, Fisher, Manhattan, and Mergenthaler buildings, and the grand Franklin Printing Co. building with its colorful mosaics that pay homage the history of printing. On Plymouth street, is Columbia College's Student Resident Building, but which was originally the home of Lakeside Press, a division of trade publisher R.R. Donnelley. And at Printer's Square, on the corner of Federal and Harrison, stands an 8x12 Chandler & Price old style platen press, a testament to the district's roots.

New and Returning Members

CASEY SMITH, APHA Vice President for Membership, wishes to commendate the Inland Chapter for exceptional membership development.

Stacey Ballmes, Champaign, IL
Kathi Beste, Chicago, IL
Susannah Bingham Buck, Urbana, IL
Karen Carcia, Iowa City, IA
Carolyn Crates, Middletown, CT
Chris Davenport, Tuscaloosa, AL
Emilia Ellison, Solon, IA

Shawn Eyer, Alexandria, VA
Ann Frenkel, Riverside, CA
Hillary Geller, Chicago, IL
Renate Gokl, Chicago, IL
A.B. Gorham, Northport, AL
Katie Harper, Fort Smith, AR
Kelly Harris, Chicago, IL
Kate Kotan, Tuscaloosa, AL
Kent Lew, Washington, MA
David MacMillan, Mineral Point, WI
Kimberly Maher, Iowa City, IA
Clifton Meador, Chicago, IL
Jonathan Mekinda, Evanston, IL

James Montalbano, Brooklyn, NY
Scott Moore, Gahanna, OH
Pamela Olson, Iowa City, IA
Beppy Owen, Winter Springs, FL
Jenna Rodriguez, Chicago, IL
Susan Rossen, Chicago, IL
Laura Rowley, Tuscaloosa, AL
Stephanie Rue, Iowa City, IA
Claire Siepser, Mc Calla, AL
Rachel Sietz, Brighton, MA
Kristine Smets, Baltimore, MD
Andrea Villasenor, Chicago, IL
Laurie Whitehill Chong, Providence, RI

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Image accompanying Alastair M. Johnston's presentation "Typographical Tourists: Tramping in Search of a Phat Take." Columbia print shop in California gold country "where I locate my tramp printer tales." Photo: Alastair M. Johnston.