



# Newsletter

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## Summary of the 2013 Annual Meeting

THE AMERICAN PRINTING HISTORY ASSOCIATION held its Annual Meeting Saturday, January 26 at The Morgan Library & Museum, New York. The assembled members were welcomed by the Morgan's John Bidwell, Astor Curator of Printed Books and the meeting was formally opened by APHA president Robert McCamant. The officer's reports are summarized below.

### PRESIDENT'S REPORT

APHA has made it through another year. In some respects, I feel as if we can be a tiny bit more confident of our future than we have been in the recent past. Though our membership is not skyrocketing, it seems to hold its own as long as we are conscientious in providing service and seeking renewals. We've discovered that people are interested in the back issues of our journal if we price them correctly and ask in the right way. But what makes me feel most optimistic was our conference in October, where there was a palpable buzz of people exchanging ideas—not just young people plotting the future with other young people, plus old people commiserating with their peers—but also young people listening intently to what older people had to say, and older people marveling at what the young were coming up with. As long as we

can connect with a range of constituencies, and don't screw up, we should confidently make it to our 50th year in 2024.

Oh, and we've got a conference in NYC for 2013, and throughout APHA history, NYC conferences have been our best attended!

On my major-item agenda, I believe we should return to publishing books as soon as we find a book we can be proud to publish.

And I wonder whether we need to rethink our newsletter. Since there are no blogs I check conscientiously, myself, I cannot say with confidence that a blog would be a better solution. But I have noticed that lots of people do check blogs—especially when they are tirelessly promoted—so maybe we should look in that direction.

Here's a crazy idea: how about a giant blog co-sponsored by APHA, the Fine Press Book

Association, Society of Typographic Aficionados, maybe others? And I don't mean just put it out there and hope people contribute. To ensure its audience, I fear it would need to pay some people to make it a priority. (As the main contributor to the current FPBA blog, I can tell you that even though I conscientiously put up anything which crosses my path, I never go out looking for things to put up, and I never promote it.)

Robert McCamant  
President

*Reports continued on page 2*

### Newsletter & Website Changes Ahead

THE APHA BOARD, during the annual meeting in January, approved in principle, a plan to enfold the newsletter into a revamped website. A committee, consisting of Paul Romaine as chair, Charles Carter, Amelia Hugill-Fontanel, Harold Kyle and Paul Moxon was appointed to deliver a plan at the April board meeting.

## EXECUTIVE SECRETARY'S REPORT

Membership renewals have been coming in strong since December and I am working on processing the renewals from our P.O. Box as well as amending the online transactions to reflect the appropriate sums for chapter dues and donations. Generally renewals are filtering in each week on a regular basis until April. Since the fall I have sent out a mass mailing of *Printing History* No. 12 to approximately 59 new members that joined APHA after the publication was sent out by our distributor in August. There have been very few orders for back issues of *Printing History* and to date I have yet to receive a member that has requested a Premium with their 2013 national dues contributions.

*Lyndsi Barnes*  
Executive Secretary

## TREASURER'S REPORT

APHA finished 2012 in excellent financial condition. On a cash basis we had operating income of \$71,168 and expenses of \$53,512. However, the income figure is distorted by the timing of dues receipts at the end of 2011 and 2012. Adjusted for this timing, we had an excess of income over expenses of about \$12,000. This is largely attributable to the extremely well attended and successful conference held in Chicago.

At the end of 2012 APHA had total funds of \$192,000, of which \$122,000 were Endowment Funds and \$70,000 was unrestricted.

We expanded our use of the Wild Apricot online data base during 2012 to permit members to join or renew online. We would encourage members who used it to give us their feedback.

*David Goodrich*  
Treasurer

## MEMBERSHIP REPORT

APHA membership is healthy; we have more members and more renewals than this time last year. The printed renewal letter was sent out in middle December to all the contacts in our database, about 1,000 pieces altogether. Ray Nichols, Jill Cypher, and Tray Nichols of Lead Graffiti in Newark, Delaware printed 3,000 bookmarks (1,000 each of three designs) "slowly and patiently via letterpress." Many thanks to Lead Graffiti and the Chesapeake Chapter.

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## New and Returning Members

### *Chesapeake Chapter*

Steve Cole, Baltimore MD  
Marjorie Devereux, Washington DC  
Laura Kinneberg, Washington DC  
Steve St Angelo, Baltimore MD

### *Inland Chapter*

Philip Burton, Chicago IL  
Karen Copp, Iowa City IA  
Judith Kolata Chicago IL

### *New England Chapter*

Heather Cole, Sharon MA  
Anne Young, Old Greenwich CT

### *New York Chapter*

Juliana Culbert, Astoria NY  
Gabriella Miyares, Astoria NY

### *Northern California*

Robert Blesse Reno NV

Some members from last year have yet to renew for the current year. Sometimes it's easy to forget due to the hectic nature of the end of the year. Renewal information can be found on our main page at [www.printinghistory.org](http://www.printinghistory.org).

In closing, let me know if you have ideas that would benefit membership. Most importantly, remember to let friends and colleagues know about APHA. We're always looking for new members.

*Casey Smith*  
Vice President for Membership

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### *Southern California*

Helena de Lemos Los Angeles CA  
Gloria Kondrup, Pasadena CA  
Robert Montoya, Los Angeles CA  
Staci Steinberger, Los Angeles CA  
Dale Ann Stieber, Los Angeles CA  
Annie Wantanabe-Rocco, Torrance CA

### *No Chapter Affiliation*

Peabody Essex Museum, Salem MA  
Swets, Runnemedede NJ  
Jeffrey Barton, Princeton NJ  
Amy Colombo, Richmond VA  
Emilia Ellison, Iowa City IA  
Craig Mehr, Athens OH  
Katherine Mintie, Berkeley CA  
Mark Osborne, Beaumont TX  
Garth Reese, Pullman WA  
Rebecca Romney, Las Vegas NV  
Kseniya Thomas, Carlisle PA  
Kimberly Villard, Boothbay Harbor ME  
Jessica C. White, Asheville NC  
William Whitley, Fort Collins CO  
Elaine Yanow, Williamstown MA

## PROGRAMS REPORT

We would like to welcome two new chapter presidents to the APHA fold: in New York, Doug Clouse has taken the reins, and Val Lucas is the new Chapter President for the Chesapeake Chapter. Continuing as Chapter Presidents are April Sheridan for the Inland Chapter, Alice Beckwith in New England, Ethan Lipton for the Southern California Chapter, and Acting President for the Northern California Chapter is John McBride.

### Conference 2012

The Annual Conference, *At the Crossroads: Living Letterform Traditions*, was held at Columbia College Chicago, Center for Book and Paper Arts, on October 12–13, 2012. The conference committee of April Sheridan, Celene Aubrey, Martha Chiplis and Paul Gehl, with the addition of Jackson Cavanaugh and Vida Sacic, are to be highly commended for

organizing a very successful conference. The theme of letterforms proved to be a good draw for about 126 participants. The program was quite outstanding with 14 riveting lectures and a remarkable keynote speech as well by Rick Valicenti. The walking tour of Printer's Row in Chicago and pre-conference event at Newberry Library proved particularly popular. The Book Fair was an excellent way for people to be introduced to each other's work and to find special books to buy. April Sheridan especially deserves thanks for the menu she selected from her miraculous caterer and for generally running every aspect of the conference, including corralling and having a party for the student volunteers, some of whom came from Alabama.

### Conference 2013

The 2013 Annual Conference will be held at the Grolier Club in New York on October 18–19, 2013. The organizing committee will be led by Program Chair Joel Mason and Host Site Chair Fernando Pena. The new Chapter President Doug Clouse along with Russel Maret, Paul Shaw, and Jane Rogers Siegel complete the organizing committee. They have chosen the fascinating theme of "Seeing Color/Printing Color" and have sent out the Call for Papers to the APHA membership through an email blast. The Call for Papers is also on the website, and has been sent to listservs and websites for further publicity. The proposals for the conference are due by March 7, 2013. Attendees will have the opportunity to sample some of New York's cultural riches through special members-only tours and visits to the special collections of institutions and organizations such as The New York Historical Society, The Metropolitan Museum of Art, Pace Paper and a state-of-the-art digital color printing company.

Kitty Maryatt

*Vice President for Programs*

## 2013 Lieberman Lecturer Announced

DAVID PANKOW, Librarian Emeritus, and former longtime curator of the Cary Graphic Arts Collection at Rochester Institute of Technology, will deliver the 2013 Lieberman Lecture July 20 at the San Francisco Public Library, in the Koret Auditorium at 2 pm, with a reception afterward.

More information on this event forthcoming on the APHA website.

## 2012 APHA Individual and Institutional Awards



Photo: Robert McCamant

THE INDIVIDUAL AWARD was presented to Sebastian Carter, publisher and author, for his contributions as scholar, editor, teacher in the study of the history of printing and of the book.

THE INSTITUTIONAL AWARD was presented to Jeanne Shiff, accepting on behalf of the Limited Editions Club, which has, through nearly six hundred finely crafted volumes, promoted unique collaborations between artists, writers, typographers, papermakers, printers, and binders.

Awards Committee: Carolee Campbell, Mark Dimunation and Bill Stewart



## 2013 Mark Samuels Lasner Fellowship in Printing History



THE FELLOWSHIP COMMITTEE (Hosea Baskin, Jane Rogers Siegel and David Shields) recommended and the board approved, that the Mark

Samuels Lasner Fellowship in Printing History be awarded to Corinna Zeltsman, of Durham, NC. Zeltsman is a history graduate student at Duke University writing a dissertation on the integral role of Mexico City printers in nineteenth century Mexico's political, cultural and intellectual development. ¶ With the Fellowship funds, she will undertake a research trip to New York to do research in the records of printing equipment manufacturer R. Hoe & Co. and type founder George Bruce & Co., examining relevant company records for evidence of how and when U.S. printing equipment ended up in Mexico. Her findings will reveal what technological resources would have been available to Mexico City printers, and shed new light on the transnational business networks that shaped nineteenth century printing in both countries. ¶ Although we had three extremely good applications to choose between, this one stood out for the novelty of the subject to APHA, the clarity of the proposal, her very strong recommendations, and her practical training in printing at Wesleyan and the Center for Book Arts in New York City.

Jane Rogers Siegel

## PUBLICATIONS REPORT

Publications has spent the last quarter consolidating and coordinating. Thanks to the support of our colleagues at RIT, we have sold a significant number of issues of *Printing History*. The website has been streamlined for online renewal and the 184th newsletter has arrived. *PH* 13 should be at the press and getting ready to be shipped. The APHA Oral History Project is showing signs of life. Lastly, coordinating with the Budget Committee and our Executive Secretary we have identified a solution to our storage problems for back-issues of *PH*.

The Rochester Institution of Technology Press has graciously offered to distribute issues of *Printing History* for us, which has already begun. To promote the sale we lowered the price on back issues to \$7 for single issues and \$12 for double issues. This is a substantial discount on our normal price of \$20/\$40 (\$25/\$45 for non-members) and has sold 173 issues so far, with only modest advertisements through the RIT and APHA listservs. To avoid under-cutting *PH* as a membership benefit, we kept the price at \$20/\$40 (\$25/\$45) for the most recent three years, i.e. six issues. Amelia J. Hugill-Fontanel played an absolutely pivotal and essential role on the RIT end of coordination, along with her colleagues David Pankow and Laura DiPonzio, she deserves the Association's gratitude.

Responding to Membership, the Web Editor Paul Moxon has been updating the web site to make renewal easier. In addition, the *PH* contents list has been updated and our site linked to our new distributor RIT. In addition to his duties as Web Editor Paul Moxon also edits our newsletter. Issue 184 has come out with reports from the 2012 Annual Conference and numerous colorful images. With twelve different contributors, some contributing more than one piece, this newsletter is of particular note.

The January 2013 issue of *Printing History*, num-

ber 13, has been laid out and is undergoing the final editing operations. The files were to be sent to the printer by the middle of January. So we can expect the issue soon. I've been working with Editor Will La Moy to keep an eye on costs and the budget and communicated our financial constraints.

Alice Beckwith has graciously reignited the APHA Oral History Project and is planning an interview with Gilbert Bachman who was the CEO of Dittler Brothers Printing Co. of Atlanta Georgia. Known as the "Printer to the Railroads." The interview promises to be engaging and interesting.

As my colleagues know all too well, Martin Antonetti has generously been storing most of the back issues of *PH* at Smith College for the last decade with an administration who continues to gently ask him to find another location. I retain the recent back issues at the University of Colorado Boulder along with a cache of issues from Liz Denlinger and a run from Bill Peterson. While the administration tolerates my limited storage, they were not willing to let me commit storage to all the back issues. When last we met we brainstormed solutions and the only apparent solution which didn't create more problems for a later Board was to budget for storage near our Executive Secretary. Graciously, Trustee Kyle Harold at Boxcar Press has volunteered to store pallets of these issues at his business and we are deeply appreciative of offer. We expect to finish moving the back issues in March.

At the Board meeting, we agreed to continue the *PH* sale until at least the next meeting of the APHA Board. The issues have been moving rapidly and we hope to continue selling the back-issues.

James P. Ascher  
Vice President for Publications

Reports continued on page 6

## New Books in Print

*The Albumen and Salted Paper Book*

by James Reilly (RIT Press)

A descriptive history of the major photographic printing processes used between 1840 and 1895. Reilly is the director of the Image Permanence Institute, a recognized leader in the development and deployment of sustainable practices for the preservation of images and cultural property. Hardcover, \$34.99, [ritpress.rit.edu](http://ritpress.rit.edu).

*Letterpress Now: A DIY Guide to New & Old Printing Methods* by Jessica C. White (Lark Books)

Explains how to use a variety of presses and a wide range of techniques with step-by-step photos. White is the proprietor of Heroes & Criminals Press and co-founder of Ladies of Letterpress an international trade organization for letterpress printers and print enthusiasts.

Paperback, \$12.44, [amazon.com](http://amazon.com)

*Shirley Jones and The Red Hen Press*

by Ronald D. Patkus (Vassar College)

A bibliography with commentary by the artist. Patkus is Head of Special Collections and Adjunct Associate Professor of History at Vassar. Paperback, \$24.95, [oakknoll.com](http://oakknoll.com)

*Tolbert Lanston & the Monotype*

by Richard L. Hopkins (Univ. of Tampa Press)

This special hardcover 300-copy edition also includes a 24-page multi-color letterpress keepsake booklet. Hopkins is of the leading authorities on the Monotype. In 2004, Hopkins accepted APHA's Institutional Award on behalf of the American Typecasting Fellowship.

Hardcover, \$75, [ut.edu/TampaPress](http://ut.edu/TampaPress)

## Book Review: *Reflections of Two Craftsmen: Sam Ellenport & Ron Gordon*

Boston: Club of Odd Volumes, 2012. 6x9", hardcover, 94 pages, 275 copies. Orders: Sam Ellenport, 205 School St., Belmont, MA 02478 or [sam@chagfordinc.com](mailto:sam@chagfordinc.com). \$40 postage paid.

THIS SMALL VOLUME is densely packed with engaging reminiscences and color photographs about the parallel and intersecting professional lives of two distinguished bookmen and friends: binder Sam Ellenport and printer Ron Gordon. In the foreword, Paul Ruxin aptly called them "stewards of traditions."

Ellenport, former owner of Boston's venerable Harcourt Bindery and guiding hand in establishing the bookbinding program at North Bennet Street School, transports the reader to the shop floor as he recalls his 40-plus years as a binder and the people who helped him along the way. He compares traditional craft with its emphasis on edition work to current practice that exalts one-of-a-kind bindings. He muses on the pricing of work, the education of customers and the magnificent books that he handled, writing that "owning Harcourt Bindery has been like a marriage in which one falls happily in love over and over again ...."



In second half, Ron Gordon, known for the exceptional typographic design of his Oliphant Press, shares anecdotes from an equally long and remarkable career. His began at the side of Leonard Baskin and Harold McGrath at the Gehenna Press. Later, in New York he worked for Joseph Blumenthal's Spiral Press before striking out on his own. Gordon recalls his able apprentices and dream clients and a few of the many commissions from publishers and cultural institutions in the city and elsewhere. With good humor he weathered important changes in his profession from mechanical to computer composition and from letterpress to offset and digital printing. Through it all he maintained a contemporary style shaped by a strong sense of history and craftsmanship.

Gordon designed *Reflections* using the digital version of Fournier, a transitional typeface, in an informal manner befitting its conversational tone. To complete the project's symmetry, it was bound by students at North Bennet Street. The reader will find this book to be a portal into the authors' time and a pleasure to pass through.

Paul Moxon

*Photos from the book, courtesy of the authors.*

## NOMINATING COMMITTEE REPORT

The Proposed Slate: Nina Schneider, replacement trustee beginning in 2013 and ending in January 2015. Harold Kyle, trustee beginning in 2013 and ending in January 2016 was approved. The current roster of Trustees and Officers is now online.

Paul W. Romaine, chair;  
Katherine M. Ruffin, Ian J. Kahn

## Reception

APHA wishes to thank John Bidwell for arranging the use of Morgan Library facilities for the meeting, and to an anonymous donor for the reception.

The APHA Newsletter  
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## The Columbian Hand Press at Two Hundred

In 1813, GEORGE CLYMER of Philadelphia built his first Columbian iron hand press. Four years later, he contracted manufacturing in England where printers were more enthusiastic about its innovative lever principle, which greatly increased the pressure that could be applied to printing forms. Eventually, numerous firms built the Columbian until it was eclipsed by the Albion. All are ornate and feature a counterweight cast as an American eagle. (Cribbed from *American Iron Hand Presses* by Stephen O. Saxe.)

Robert Oldham, author of *A Field Guide to North American Hand Presses and Their Manufacturers*, has recorded 57 Columbians and says he knows of at least two in Australia and one in South Africa.

"I have seen reference to several in India and that region. I am sure there are at least as many preserved in Europe as I have recorded for North America. At a guess, worldwide there may be 150. Some are a lot more recent and modern looking—I've seen several photos of Columbians without any decoration, but the same form and mechanism."

The beautifully restored 1824 Columbian, at left, is from the collection of [The International Printing Museum](#).

Paul Moxon

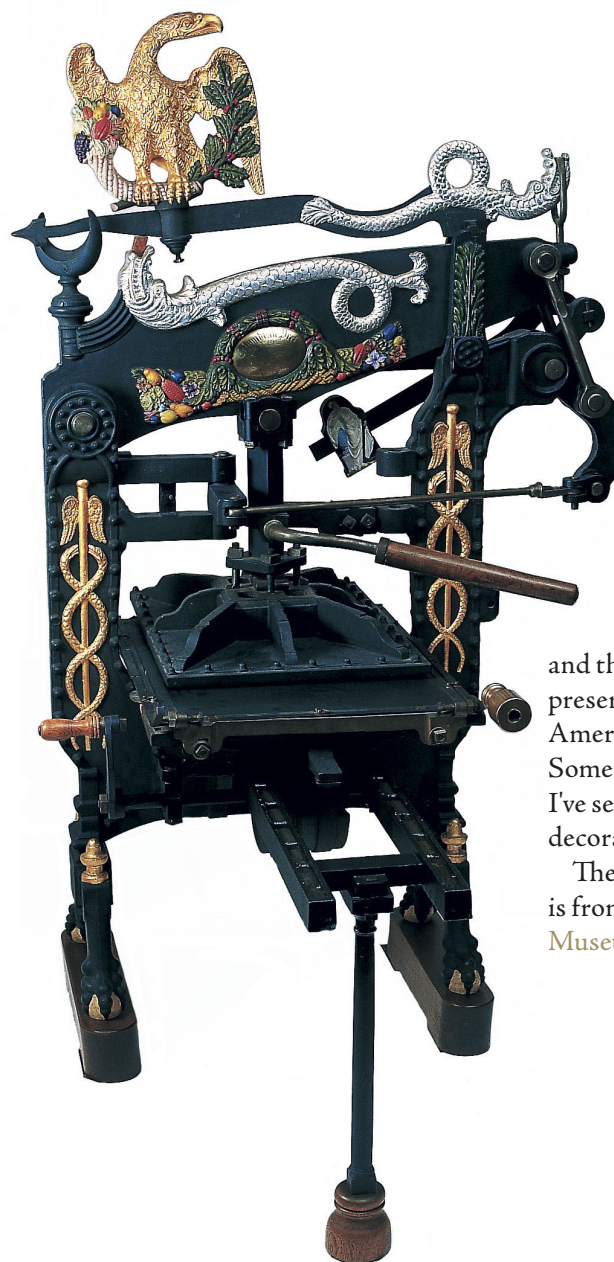


Photo courtesy of Mark Barbour.