

# Welcome!

Welcome to the 40th annual APHA Conference! Forty years of conferences is a mighty achievement—one that illustrates the dedication of a long series of organizers and participants. It speaks as well to the richness of printing history as a topic of exploration to generations of APHA members.

A look back at the 1976 issues of “The APHA Letter” (vintage newsletters available at [printinghistory.org](http://printinghistory.org)) shows that the inaugural fall gathering was entitled “Typographic America: A Bicentennial Perspective” and was held in the Butler Library at Columbia University. In his opening remarks that year APHA’s first president, J. Ben Lieberman, stressed that “APHA is an organization with room for all specialized interests and points of view,” and cited the wide range of subject matter treated by the speakers as evidence. At RIT, forty years later, APHA continues to uphold that initial mission. Practitioners and scholars are focusing broadly on the most historic of printing presses, the handpress. They are passing along operating, restoration, and innovative printmaking techniques to twenty-first-century scholars and printers. They are also reporting on a wide range of allied topics such as the digital analysis of graphical forms to evaluate typeface selections from the handpress era, and sharing new insights about historical private presses that published using handpresses.

I hope you enjoy the workshops, tours, presentations, and visiting with colleagues old and new. Printing history is being made every day!

Sara T. Sauers  
*Vice-President for APHA Programs*  
#americanprintinghistory

# THURSDAY

## OCTOBER 22



**8:30 AM–5 PM**

**RIT CARY COLLECTION**

### **Pre-Conference Registration**

Register at the Cary, unless you are scheduled for an off-campus workshop or tour; then, proceed directly to the Radisson bus. Check-in will occur on your bus.

**8:30 AM–4 PM**

**DOWNTOWN ROCHESTER**

### **A Day of Wood Type**

Bus leaves from Radisson at 8:30 am, leaves for lunch on Monroe Avenue in Rochester at 12 pm, and returns to Radisson at 4 pm.

**9 AM–12 PM**

**VIRGIN WOOD TYPE**

### **Making Wood Type Today: Using the Same Methods from Yesteryear**

Geri McCormick & Matt Rieck

**1–4 PM**

**THE ROCHESTER ARTS CENTER**

### **Druksels on the Handpress: Experimental Printing Based on the Work of H.N. Werkman**

Jamie Mahoney of Virginia Commonwealth University

**9 AM–4 PM**

**BIXLER LETTERFOUNDRY, SKANEATELES, NY**

### **Trip to Bixler Letterfoundry**

Bus leaves from Radisson at 9:00 am and returns to Radisson at 4 pm. Tour of Bixler Press & Letterfoundry at 10:30 am. Michael & Winifred Bixler will offer demonstrations of Monotype casting, with opportunities to purchase type.

### **CAMPUS WORKSHOPS**

**8:30 AM–12 PM**

**RIT CARY COLLECTION**

### **Quality Assurances for Printing on the Handpress**

Chad Johnson, San Francisco Center for the Book, printing on an Albion once owned by John DePol.

**9 AM–12 PM**

**RIT CARY COLLECTION**

### **4-Up with a Side of Bearers**

Marnie Powers-Torrey, University of Utah Red Butte Press, printing on the Kelmscott-Goudy Press.

**9 AM–12 PM**

**RIT BOOTH HALL 4501, PRINTMAKING STUDIO**

### **LetterPress Remix: High Tech + Low Tech = New Tech**

Adam Werth, University of Rochester, using modern intaglio processes.

**1–4:30 PM**

**RIT CARY COLLECTION**

### **Quality Assurances for Printing on the Handpress**

Chad Johnson, San Francisco Center for the Book, printing on an Albion once owned by Fred Goudy.

**4:30–6 PM**

**RIT CARY COLLECTION**

### **Reception**

Free & open to the public.

**6 PM**

**RIT CARY COLLECTION**

### **A Pushmi-pullyu: The Collaborative Multidisciplinary Work Process at VigodaPress**

Gwido Zlatkes and Ann Frenkel are creators of VigodaPress, a publisher/printer of hand crafted artists' books and sheet music of original scores. Gwido is the book designer, printer, and binder; Ann the composer and performer. The presentation will cover the collaborative process of poetry translation and the role that setting texts to music plays in translation. They will demonstrate how the text and/or music determines the design of the book or broadside. They will also perform some of their musical compositions.

# FRIDAY

## OCTOBER 23



**8:30 AM–4 PM**

**RIT CARY COLLECTION**

### Conference Registration

Register at the Cary, The Wallace Center, 2nd floor.

### CAMPUS WORKSHOP

**9 AM–12 PM**

**RIT CARY COLLECTION**

### Printing Expressively with Furniture and Reglet, a Typographic Map

Suzanne Powney, Mississippi State University, printing on a Columbian handpress and Vandercook proof presses.

### TOURS

*All tours are about 30 minutes and will meet at the conference registration table at the Cary Collection. Guides will escort your group to the tour sites.*

**10 AM & 2 PM**

**RIT GANNETT HALL**

### RIT School of Media Sciences

Tour several printing and imaging labs with demonstrations including 3D printing and app design.

**11 AM & 1 PM**

**RIT BOOTH HALL**

### Vignelli Center for Design Studies

View the galleries and archives for the work of Massimo & Lella Vignelli.

**11 AM & 1 PM**

**RIT GANNETT HALL**

### Image Permanence Institute

Behind-the-scenes with the renowned archival preservation foundation that serves collections worldwide.

### BOOK ARTS VENDOR FAIR

**12 PM–4 PM**

**THE WALLACE CENTER, SECOND FLOOR**

Refreshments sponsored by RIT Press. Free & open to the public.

**1:30–4:30 PM**

**RIT CARY COLLECTION**

Open printing on the Kelmscott-Goudy Press.

**5 PM–6 PM**

**RIT UNIVERSITY GALLERY**

### Conference Registration

Register at University Gallery in Booth Hall.

### KEYNOTE ADDRESS

**6 PM**

**RIT UNIVERSITY GALLERY**

### Gutenberg's World: How Printing Arose in 15th Century Mainz

*California-born Alix Christie has been a letterpress printer since the age of 16. She is a journalist and novelist who lives in London, writing about books and arts for The Economist. Gutenberg's Apprentice is her debut novel, and was published by HarperCollins in 2014.*

Earth-shaking inventions don't appear in a vacuum. Alix Christie will describe how the invention of printing with movable type came about as the fruit of favorable circumstances in late medieval Germany. She will also discuss how Gutenberg's personal history intersected with the power of the Roman Catholic Church to produce the Bible of 42 lines in Mainz from 1450 to 1454.

**7 PM**

**RIT UNIVERSITY GALLERY**

### Dinner

Join friends and colleagues for a pasta extravaganza dinner with dessert. Wine and beer open bar.

# SATURDAY

## OCTOBER 24



**8:45 AM–9:30 AM**

**RIT UNIVERSITY GALLERY**

### **Conference Registration**

Register at University Gallery in Booth Hall.

**8:45 AM–9:30 AM**

**RIT UNIVERSITY GALLERY**

### **Breakfast**

Gathering with continental breakfast and coffee.

**9:30 AM**

**RIT UNIVERSITY GALLERY**

### **Plenary Address**

#### **A Hands-On Approach to Printing History: Lessons Learned in the Construction of a Common Press**

*Dr. Jeffrey D. Groves is professor of literature and dean of the faculty at Harvey Mudd College in Claremont, California. He is the founder of the First-Floor Press at the Claremont Colleges Library.*

In teaching a handpress printing workshop each semester, Jeff Groves begins by discussing the evolution of the iron handpresses that his students will use. During a recent sabbatical, he built a replica of Isaiah Thomas's 18th-century common press to understand more fully the technological and practical shift from wood to iron in early 19th-century press construction. Groves will discuss what he learned from his project and how it illuminates the material transition represented by the Columbian press, an iron press patented in the United States in 1813.

**10:30 AM**

### **Walk to Louise Slaughter Hall**

Conference moves to Louise Slaughter Hall, 2nd floor. Coffee will be available.

### **MAIN CONFERENCE LECTURES**

*The three sessions are arranged into tracks that are grouped by themes. One may attend talks from different tracks throughout the conference.*

#### **SESSION 1**

### **Track 1: Printing Practitioners**

**10:45–11:45 AM**

**SLAUGHTER HALL, 2150**

#### **Analysis of Typographical Trends in European Printing 1470–1660: Comparison of Automated Methods to Palaeotypographical Approaches**

Chuck Bigelow was the Cary Distinguished Professor of Graphic Arts at RIT, and is currently Scholar in Residence at the RIT Cary Graphic Arts Collection. He is co-creator, with Kris Holmes, of the Lucida and Wingdings font families.

Dr. Richard Zanibbi is an Associate Professor Computer Science at RIT, and Director of the Document and Pattern Recognition Lab.

#### **Some Little-Known Sources for the History of Early American Printing Presses**

Philip Weimerskirch is former librarian at Providence Public Library and curator of their D.B. Updike Collection.

### **Track 2: Heavy Metal Hardware & Technology**

**10:45–11:45 AM**

**SLAUGHTER HALL, 2240**

#### **A New Wooden Press for Everyone to Try: The Dürer Press**

Richard Lawrence holds an MA in Printing History from the Department of Typography at the University of Reading, UK, and teaches at St. Bride Foundation and in his own workshop, as well as taking machinery around to give public demonstrations in schools and museums.

### **Printer's Ink Balls: Their History and Use**

Stan Nelson is Museum Specialist Emeritus, Smithsonian Institution and National Museum of American History. His career has focused on the history of printing technologies, with an emphasis on methods employed during the first four centuries of printing.

### **Track 3: Making Impressions Through Teaching**

**10:45–11:45 AM**

**SLAUGHTER HALL, 2230**

#### **“Manageable Engine:” The Common Press as a Focus for Book History Pedagogy**

Todd Samuelson is Curator of Rare Books and Manuscripts at Texas A&M Cushing Memorial Library & Archives, and Director of the Book History Workshop.

#### **When the Printer is a Press. Teaching with the Common Press**

Amanda Nelsen is the Director for Programs & Education at Rare Book School at the University of Virginia in Charlottesville.

Josef Beery is a cofounder of the Virginia Arts of the Book Center in Charlottesville, a program of the Virginia Foundation for the Humanities.

### **BREAK FOR LUNCH**

**11:45 AM–1:30 PM**

**SLAUGHTER HALL, 2210 & 2220**

Enjoy a box lunch provided by Brick City Catering.

## **SESSION 2**

### **Track 1: Printing Practitioners**

**1:30–2:30 PM**

**SLAUGHTER HALL, 2150**

#### **Pulling the Devil by the Tail: Elizabeth Corbet Yeats' Cuala Press**

Kathleen Walkup is Professor of Book Art and Director of the Book Art Program at Mills College.

#### **Frederic Goudy and the American Hands-on Handpress Tradition**

Richard Mathews is Director of the University of Tampa Press and the Tampa Book Arts Studio and is Dana Professor of English at the University of Tampa.

### **Track 2: Heavy Metal Hardware & Technology**

**1:30–2:30 PM**

**SLAUGHTER HALL, 2240**

#### **Skills and Mechanization: The Transition from Handpress to Cylinder**

Stephen Sword is a printing historian and proprietor of the Stiff'n'sore press in Stouffville, Ontario, an experimental shop committed to historic letterpress techniques.

#### **After the Iron Press—The Grasshopper**

Jeff Pulaski is Associate Professor of Graphic Design at Wichita State University.

### **Track 3: Making Impressions Through Teaching**

**1:30–2:45 PM**

**SLAUGHTER HALL, 2230**

#### **Adopt-a-Font Condensed**

Nancy Bernardo and Kelly Murdoch-Kitt are Assistant Professors of Graphic Design at Rochester Institute of Technology.

#### **Bootstrapping a New Student-Initiated Letterpress Club: A Case Study**

Art Seto is a bookbinder, letterpress printer, and educator who is Associate Professor at Ryerson University in Toronto, Canada.

#### **Inspiring Young Designers with Letterpress Artifacts**

Rob Saunders has been collecting letterforms and design for forty years, while pursuing a career as a designer, teacher, publisher, and management consultant. He recently founded the Letterform Archive to share his collection with fellow designers.

### **BREAK FOR COFFEE**

**2:30–3 PM**

**SLAUGHTER HALL, 2210**

### SESSION 3

#### **Track 1: Printing Practitioners**

**3-4 PM**

**SLAUGHTER HALL, 2150**

##### **The (Re)Birth of Roycroft Printing**

Alan Nowicki is Program Director at Roycroft Campus in Aurora, New York, where he came by way of PBS in 2010.

##### **Lew Ney: Greenwich Village Printer**

Julie Mellby is Curator of Graphic Arts in the department of rare books and special collections at Firestone Library, Princeton University, Princeton, New Jersey.

#### **Track 2: Heavy Metal Hardware & Technology**

**3-4 PM**

**SLAUGHTER HALL, 2240**

##### **Restoring and Adjusting Two Iron Handpresses**

Richard Minsky founded the Center for Book Arts, which has been providing workshop facilities and classes in letterpress, bookbinding, and the other book arts since 1974.

##### **One Press to Rule Them All: The Kelmscott-Goudy Legacy at the RIT Cary Collection**

Amelia Hugill-Fontanel is Associate Curator at the RIT Cary Graphic Arts Collection. She is also a trustee of the American Printing History Association.

#### **Track 3: Making Impressions Through Teaching**

**3-4 PM**

**SLAUGHTER HALL, 2230**

##### **Printing and Interpreting at the Genesee Country Village Living History Museum on a 19th-Century Washington Iron Handpress**

David Damico is Visiting Assistant Professor of Graphic Design at the College at Brockport, SUNY, in Brockport, New York. He works summers at the Genesee Country Village and Museum.

##### **Letterpress Workshops at the Museum of Printing, North Andover, Massachusetts**

Frank Romano is President of The Museum of Printing in North Andover, Massachusetts. He is Professor Emeritus at RIT, and began his career at the Mergenthaler Linotype Company in 1959.

### **BREAK FOR DINNER**

**5 PM**

Enjoy dinner on your own before the Goudy Award Presentation and Lecture.

# GOUDY AWARD



**7 PM**

**CARLSON AUDITORIUM**

**The Goudy Distinguished Lecture in Typography by Jerry Kelly  
Presentation of the 28th RIT Frederic W. Goudy Award**

*Free & open to the public. Reception to follow.*

Jerry Kelly is a calligrapher, book designer, type designer, and typographer. Since the late 1970s he has designed hundreds of books for numerous high-profile clients. His work has received many awards, including thirty selections in the prestigious “Fifty Books of the Year” award for excellence in book design of the American Institute of Graphic Arts; three selections of the Type Director’s Club; numerous selections in the *Letter Arts Review Annual*; as well as awards from the Society of Typographers (England), the American Library Association, The Leab Foundation, and others.

Following a few years working in lettering and calligraphy he left employment in those fields to pursue a career in book design, first with the Press of A. Colish in Mount Vernon, New York (1981-1991); and then with the Stinehour of Press of Lunenburg, Vermont (1991-1999), where he was Vice President. After the Stinehour Press was sold he went out on his own, designing and producing more books than ever as proprietor of Jerry Kelly LLC.

Since 1978 he has been a partner at the Kelly-Winterton Press, a small shop printing fine editions by letterpress (and occasionally other means where appropriate). He has taught and lectured widely.

He has written several books on calligraphy and typography published by David R. Godine, The Grolier Club, Rochester Institute of Technology, The Typophiles, and others; in addition to numerous articles for *Fine Print*, *Letter Arts Review*, *The Papers of the Bibliographical Society of America*, The American Printing History Association, The Fine Press Book Association, *Matrix*, *The Gazette* of The Grolier Club, and others.

Kelly is an honorary member of the Double Crown Club (England); a corresponding member of the Bund Deutsche Buchkunstler; and has been a member of the American Printing History Association for almost two decades (where he served as Chairman of the Board and Vice President), The Grolier Club (where he has served on several committees including Modern Fine Printing), The Typophiles (where he served as President, 2013-2015), and the Society of Scribes.



# INFORMATION



## CONFERENCE PHONE NUMBERS

RIT Cary Collection	585-475-2408
RIT University Gallery	585-475-2866
Radisson	585-475-1910
RIT Inn & Conference Center	585-359-1800
RIT Public Safety Emergency	585-475-3333
Program Chair	585-317-5216

## PARKING ON CAMPUS

You will need to get a visitor's parking pass to park on campus on Thursday and Friday before 6 pm. To do so, stop at the Welcome Center to obtain a pass while on campus. All passes must be displayed on the dashboard, and hangtags must be visible and properly displayed from the rear view mirror. Parking is unlimited on campus on Friday night and Saturday.

## RIT WI-FI

- Connect your device to: rit\_guest
- Open your web browser on your device.
- Enter your 10 digit mobile phone number.
- Click on "I agree to RIT Terms." You will receive a text message with a PIN # on your mobile phone.
- Enter your 4 digit PIN on the web portal and click Validate PIN.
- You will be connected to the RIT Wireless Network; after 24 hours, you will have to agree again to RIT Terms.

## LOCAL TAXI SERVICES

Airport Taxi Rochester	585-236-8887
Apple Transportation	585-427-7330
Brighton Cab	585-435-6955

## CAMPUS DINING

Java Wally's, The Wallace Center lobby  
Open 7:30 am–9 pm, 11:30–9 pm on weekends  
Artesano's Bakery & Café, Monroe Hall  
Open 7:30 am–5 pm

Ben & Jerry's, Student Alumni Union  
Open weekdays 11 am–9 pm  
Brick City Café, Student Alumni Union  
Open weekdays for breakfast & lunch  
Nathan's Soup & Salad, Student Alumni Union  
Open weekdays 10 am–6 pm  
Café & Market at the Crossroads  
Open 11 am–10 pm  
Global Village Cantina & Grille, Global Village  
Food & bar open for lunch and dinner

## AREA BUSINESSES AND EATERIES

### Park Point @ RIT

*A shopping center adjacent to campus on the corner of John Street and Jefferson Road*

Barnes & Noble @ RIT:  
*Campus bookstore*

Lovin' Cup 585-292-9940  
*Café, bistro, and bar*

Aladdin's Natural Eatery: 585-272-0015  
*Mediterranean food*

## RIT FINE ART & GALLERIES

### Melbert B. Cary, Jr. Graphic Arts Collection

The Wallace Center, 2nd floor  
585-475-2408, [cary.rit.edu](http://cary.rit.edu)

*Current Exhibition: Albion No. 6551: The Wanderings of the Kelmscott-Goudy Press*

The Cary Collection is one of the country's premier libraries on graphic communication history and practice. Collections range from ancient tablets and scrolls, to leaves of the Gutenberg Bible, to specimens of fine printing and contemporary artists' books.



### **RIT Museum**

The Wallace Center, 3rd floor  
585-475-2557, [library.rit.edu/depts/archives](http://library.rit.edu/depts/archives)  
*Current Exhibition: From Hot Metal to Pixels: Printing Education at RIT*  
The RIT Museum Gallery showcases materials related to RIT institutional history from the RIT Archive Collections.

### **Shop One2**

Global Village Plaza  
585-475-2335, [shopone2.rit.edu](http://shopone2.rit.edu)  
Shop One2 is a contemporary art, fine craft, and design retail gallery that showcases the diverse talent of RIT faculty, alumni, and students, many of whom are affiliated with the RIT College of Imaging Arts and Sciences and the School for American Crafts.

### **Vignelli Center for Design Studies**

James E. Booth Hall  
585-475-2658, [vignellcenter.rit.edu](http://vignellcenter.rit.edu)  
The Vignelli Center holds the archives of Massimo and Lella Vignelli and other prominent designers. The Center serves as an international hub for design education, preservation, collaboration, advocacy, and globalism.

### **University Gallery**

James E. Booth Hall  
585-475-2866, [rit.edu/fa/gallery](http://rit.edu/fa/gallery)  
University Gallery is an exquisite, versatile event and exhibition space. The Gallery serves RIT students, faculty, and staff as well as the Rochester community.

### **Bevier Gallery**

James E. Booth Hall  
585-475-2646, [cias.rit.edu/bevier-gallery](http://cias.rit.edu/bevier-gallery)  
The Bevier Gallery annually hosts faculty shows, student thesis shows, and regional high school art exhibitions as well as occasional special exhibitions of artwork.

### **William Harris Gallery**

Gannett Hall, 3rd floor  
585-475-2716, [cias.rit.edu/spas-gallery](http://cias.rit.edu/spas-gallery)  
Williams Harris Gallery serves the educational goals and objectives of the RIT School of Photographic Arts and Sciences.

### **BOOK ARTS VENDOR FAIR**

*Participating Vendors:*

21st Editions *Cape Cod, MA*  
Amaranth Press and Bindery *Syracuse, NY*  
APHA Chesapeake Chapter *Washington, DC*  
back.talk.press *New York, NY*  
Bowerbox Press *Monkton, MD*  
Bromer Booksellers *Boston, MA*  
Fossil Press *Rochester, NY*  
Gregory Jackson Walters *Piqua, OH*  
Leopard Studio Editions *Rochester, NY*  
Monumental Type Foundry *Union, MO*  
The Press of Robert LoMascolo *Union Springs, NY*  
Oak Knoll Press *New Castle, DE*  
Richard Minsky *NY*  
RIT Press *Rochester, NY*  
School of the Art Institute *Chicago, IL*  
Scripps College Press *Claremont, CA*  
Taller Martín Pescador *Austin, TX*  
University of Tampa Press *Tampa, FL*  
Thomas-Printers *Carlisle, PA*  
University of Iowa Center for the Book *Iowa City, IA*  
Virgin Wood Type *Rochester, NY*  
Wells Book Arts Center *Aurora, NY*

### **SHUTTLE SCHEDULE**

APHA Shuttles to and from RIT campus.  
Check with your hotel to see if they also offer shuttle services.

### **Friday, October 23**

*To Campus*

**11 AM** Radisson  
**11:20 AM** RIT Inn  
**11:35 AM** Carlson Auditorium

*From Campus*

**8:30 PM** Carlson Auditorium  
**8:45 PM** RIT Inn  
**9:05 PM** Radisson

### **Saturday, October 24**

*To Campus*

**8:15 AM** Radisson  
**8:35 AM** RIT Inn  
**8:50 AM** Carlson Auditorium

*From Campus*

**8:45 PM** Carlson Auditorium  
**9 PM** RIT Inn  
**9:20 PM** Radisson

# ACKNOWLEDGEMENTS



## HOST COMMITTEE

Sara T. Sauers

*Vice-President for APHA Programs*

Steven Galbraith

*RIT Site Host*

Amelia Hugill-Fontanel

*RIT Program Chair*

Nancy Bernardo

*RIT School of Design*

James Kuhn & Andrea Reithmayr

*University of Rochester Special Collections*

Richard Kegler

*Wells College Book Arts Center*

## DESIGN

Logo designed by Nancy Bernardo.

Program compiled by Amelia Hugill-Fontanel & designed by Blayke Mackenzie Morrow. Interior text printed by the RIT Print Hub. Cover stock donated by Appleton Coated Papers & printed at the RIT Cary Graphic Arts Collection.

## SPECIAL THANKS

The Host Committee would like to thank the following individuals whose support has made this conference possible:

**APHA:** Paul Moxon, David Goodrich, Casey Smith, Lyndsi Barnes, & Robert McCamant.

**The Wallace Center at RIT:** Lynn Wild, Shirley Bower, Susan DeWoody, Gregory Decker, Lauren Alberque, Thanh Hoang, Kari Horowicz, Becky Simmons, Jody Sidlauskas, Lisa Witt, Kira Barnes, Juliana Culbert, Lauren Furushima, Seth Gottlieb, Katherine Curran, Julia Morris, Jessica Terrell, & Blayke Mackenzie Morrow.

**RIT Press:** Bruce Austin, Laura DiPonzio-Heise, Molly Cort, & Marnie Soom.

**RIT School of Media Sciences:** The faculty and staff including Greg D'Amico, Shu Chang, Christine Heusner, Michael Riordan, & Marcia Carroll.

**Image Permanence Institute:** James Reilly & Alice Carver-Kubik.

**The Vignelli Center for Design Studies:** R. Roger Remington, Jennifer Whitlock, & Katie Nix.

**Also:** David Pankow, Jessica Erickson, Michael & Winifred Bixler, Patricia Cost, Jenna Rodriguez, Mitchel Cohen, & Ferkó Goldinger.

# SPONSORS



**American  
Printing  
History  
Association**



**R·I·T**  
School of Media Sciences



*THE GLADYS KRIEBEL DELMAS  
FOUNDATION*



## **American Printing History Association**

APHA is a membership organization founded in 1974 that encourages the study of the history of printing and related arts and crafts, including calligraphy, typefounding, typography, papermaking, bookbinding, illustration, and publishing. The organization does this through a wide variety of programs: the annual conference and Lieberman Lecture; the Mark Samuels Lasner Fellowship in Printing History; the scholarly journal *Printing History*; and annual individual and institutional awards to honor distinguished achievement in the field of printing history.

## **RIT Cary Graphic Arts Collection**

Established at RIT in 1969, the Cary Graphic Arts Collection is one of the country's premier libraries on graphic communication history and practices. Originally comprised of books from the estate of Melbert B. Cary, Jr., the collection has expanded into a comprehensive resource on the development of the alphabet and writing systems, early book formats and manuscripts, calligraphy, typefaces and their manufacturing technologies, bookbinding, papermaking, printing and illustration processes, and artists' books. The Cary Collection also manages the RIT Graphic Design Archive comprised of 40-plus archives documenting the work of important 20th-century Modernist graphic designers.

## **RIT Press**

RIT Press is the scholarly book publishing enterprise at Rochester Institute of Technology. Dedicated to traditional publishing and the innovative use of new publishing technologies, RIT Press upholds the highest standards in content quality, publication design, and print/digital production.

## **RIT School of Media Sciences**

The RIT School of Media Sciences is a world authority in the management, production, and distribution of content through platforms including print, web, mobile, and social media. Our programs focus on leadership and project management.

## **RIT Vignelli Center for Design Studies**

The Vignelli Center for Design Studies at RIT houses the archive of Massimo and Lella Vignelli's award-winning work. It serves also as an international hub for design education, preservation, collaboration, advocacy, public good, and globalism. The Vignelli archive includes an extensive collection of original source materials along with many examples of their finished work including iconic campaigns for Xerox, American Airlines, Bloomingdales and Ford Motor Co., as well as designs for jewelry, silverware, furniture, and more.

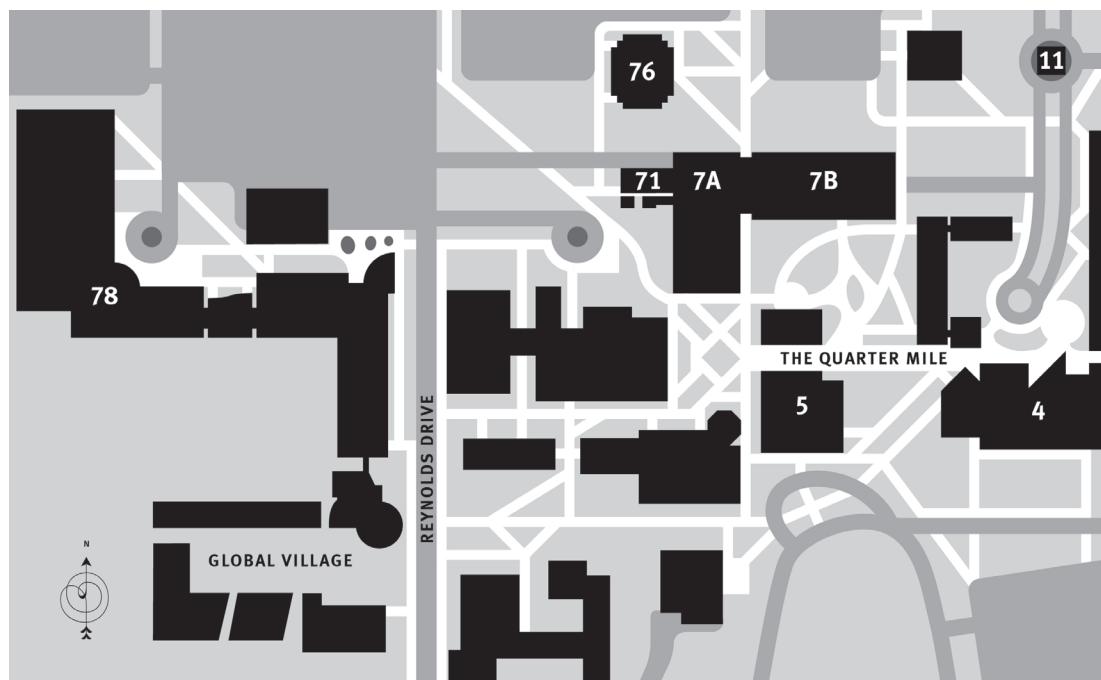
## **The Delmas Foundation**

Gladys Kriebel Delmas established The Gladys Kriebel Delmas Foundation in 1976 and inaugurated programs of annual grants for United States and Commonwealth scholars studying Venetian history and civilization. With contributions from the estates of Jean Paul Delmas in 1988 and Gladys Kriebel Delmas in 1991, the Foundation, in addition to continuing the program for scholars in Venice, now recognizes and supports the major interests of the donors' lives: the humanities, research libraries, and the performing arts in New York City.

## **The Rochester Arts Center**

The Rochester Arts Center is a community-based not-for-profit in Rochester, New York, that educates, encourages and inspires all people to create and enjoy the arts. The Center has been producing hands-on art programs for over 44 years in photography, pottery, letterpress printing, and book arts.

## CAMPUS MAP



- |  |  |
|--|--|
| <b>4</b> Student Alumni Union                    | <b>11</b> Welcome Center: Parking Instructions |
| <b>5</b> The Wallace Center: RIT Cary Collection | <b>71</b> Vignelli Center for Design Studies   |
| <b>7A</b> James E. Booth Hall                    | <b>76</b> Chester F. Carlson Auditorium        |
| <b>7B</b> Frank E. Gannett Hall                  | <b>78</b> Louise Slaughter Hall                |

## LOCAL MAP

