



Saving the History of Printing

APHA'S 2008 CONFERENCE

New York City, October 10-12, 2008



## Saving the History of Printing,

the 33rd annual conference of the American Printing History Association, will address the preservation of both the materials and practices which are the primary sources of printing history. As the digital revolution continues its creative destruction, we are faced with saving not only physical materials like presses, type, and other equipment; manuals, catalogs and other printed material; and drawings and other archives, but the skills and knowledge to use and produce them.

**The 2008 Conference** features a keynote address by James Mosley, the distinguished type historian, at The Grolier Club on Friday, October 10. The main proceedings on Saturday, October 11 will be at Columbia University. Prominent curators, printers, type casters, scholars, technologists and teachers from the United States and Europe will bring their unique perspectives and experience to inform and inspire conversation about current strategies and future plans, as we identify at-risk areas and urgent priorities.

**Optional events** before the proceedings include a special sneak preview of *Typeface*, a new documentary about America's largest wood type maker; a visit to an 1870s job printing shop in lower Manhattan at Bowne & Co., and an exclusive tour of a new exhibition on the renowned Whittington Press at the Center for Book Arts. After the conference, historian Paul Shaw will lead a walking tour of type and lettering used on the architecture of midtown Manhattan.

**Full conference details** are available at the APHA website, [www.printinghistory.org](http://www.printinghistory.org). *Join us!*

## Friday, October 10, 2008

### SOUTH STREET SEAPORT MUSEUM

211 Water Street in lower Manhattan

1:00 – 2:30 pm *Optional Event*

Robert Warner offers a tour/demonstration at Bowne & Co., Stationers, an evocation of a printing “job shop,” circa 1875.

### THE CENTER FOR BOOK ARTS

28 West 27th Street, 3rd Floor

1:00 – 2:30 pm *Optional Event*

Barbara Henry guides us through her exhibition “Illustrated Fine Printing: Whittington & *Matrix* in America.”

3:30 pm *Registration* at **THE GROLIER CLUB**

### THE GROLIER CLUB

47 East 60th Street

4:00 – 5:00 pm

Special sneak preview screening of *Typeface*, a new documentary about the Hamilton Wood Type Museum by Justine Nagan, produced by Kartemquin Films (*Hoop Dreams*, 1995). This forty-minute film will be followed by time for questions.

6:00 pm *Keynote Address*

**James Mosley**, University of Reading, Reading, United Kingdom:

“After Updike: Writing the History of Type and Letters”

D.B. Updike’s *Printing Types: their History, Forms and Use* (1922) is one of the most readable and best-illustrated accounts of its subject ever written. In almost a century both the subject and its potential readership have developed in ways that not only make Updike’s text inadequate, but ever more difficult to supersede. How could it be done? This talk will explore some possible answers.

## Saturday, October 11, 2008

### COLUMBIA UNIVERSITY

8:30 am *Registration and Coffee*

The Kellogg Center, 1501 International Affairs Building,  
420 West 118th Street

9:00 – 10:30 am

**Ethan Lipton and Mark Barbour**, International Printing Museum, Carson, California: “The International Printing Museum: A Case Study in Preserving Printing’s History”

**Johan de Zoete**, Museum Enschedé, Haarlem, The Netherlands: “The Paradox of Preservation through Use”

**Justine Nagan**, Kartemquin Films, **Dennis Ichiyama**, Purdue University, West Lafayette, Indiana, and **Bill Moran**, University of Minnesota, Minneapolis: “*Typeface*: Contemporary Perseverance and Historical Preservation at the Hamilton Wood Type Museum”

10:30 – 11:00 am *Coffee Break*

11:00 – 12:30 pm

**David Shields**, University of Texas, Austin: “Preserving the Material Construction of 19th Century Wood Type”

**Barbara Heritage**, Rare Book School, University of Virginia, Charlottesville: “Collecting Litho Jam Jar Labels & Teaching Wood-Engraved Elephants: Rare Book School’s Printing Surfaces Collection”

**Kathleen Walkup**, Mills College, Oakland, California: “‘Help! My Lockdown is Loose’ and Other Stories from the Teaching Trenches”

12:30 – 2:00 pm *Lunch on your own*

2:00 – 3:30 pm

**Sarah Bromage**, Scottish Archive of Print and Publishing History Records: “SAPPHIRE: Engaging People in Printing History”

**Frank Romano**, Rochester Institute of Technology, Rochester, New York, and Museum of Printing, North Andover, Massachusetts: “Preserving Printing’s Past”

**Rich Hopkins**, American Typecasting Fellowship: “Saving Printing History Outside of the Box”

4:00 – 7:00 pm *Reception*

Rare Book & Manuscript Library, Butler Library,  
Columbia University

535 West 114th Street, 6th floor. View the exhibition  
“‘A Unique Museum:’ How Henry Lewis Bullen Saved  
Printing History.”

## Sunday, October 12, 2008

**THE GROLIER CLUB**

47 East 60th Street, front steps

11:00 am – 2:00 pm *Optional Event*

**Paul Shaw** leads us from 60th to 42nd Street in his celebrated  
“Type on the Street” walking tour.

## Accommodations, etc.

Please make hotel reservations on your own. Additional details, including a full schedule, maps, guides to public transportation, and restaurant suggestions, will be available on site during registration. This information, as well as latest news, will be on the APHA website, [www.printinghistory.org](http://www.printinghistory.org).

## Thanks

APHA offers special thanks to our local sponsors, The Grolier Club and the Rare Book and Manuscript Library of Columbia University. We also thank the Mid Atlantic Chapter of the Antiquarian Booksellers' Association of America for sponsoring James Mosley, our keynote speaker.

## APHA

Founded in 1974, the American Printing History Association encourages the study of printing history and related arts and skills, including calligraphy, typefounding, typography, paper-making, bookbinding, illustration, and publishing. APHA promotes research and scholarship through conferences (held in a different location each year), fellowships, publications (a scholarly journal, *Printing History*; a quarterly newsletter; and books), and the annual Lieberman lecture. Our awards recognize distinguished achievement in the field of printing history and our regional chapters sponsor lectures, field trips, and other opportunities to meet fellow APHA members on an informal basis.



# Registration

Please copy and mail a separate form for each registrant to:

American Printing History Association  
P.O. Box 4519  
Grand Central Station  
New York, N.Y. 10163-4519

Name

Address

City, State, Postal Code

Telephone

E-mail

Institutional Affiliation

- ☐ Do not include my email address in the list of registrants.
- ☐ Do not include my street address in the list of registrants.

Please mark as appropriate, including optional events

- ☐ \$85 Conference fee for members of APHA, the Grolier Club, Friends of the Columbia Libraries, and the Mid Atlantic Chapter ABAA. (Circle Affiliation)
- ☐ \$100 conference fee for non-members/\$115 after September 30, 2008
- ☐ \$10 conference fee for APHA student members, \$25 for other students

Join APHA now and register at the member rate

- ☐ APHA membership dues (for new members only)  
Individual \$50, Institutional \$75, Contributing \$100,  
Sustaining \$200, Benefactor \$500, Student \$20

## Optional Events:

- ☐ Friday 1:00 pm Site visit/demonstration at Bowne & Co., Stationers (limited to 15)
- ☐ Friday 1:00 pm Tour of Whittington Press  
Exhibition by the Curator, Barbara Henry,  
The Center for Book Arts (limited to 15)
- ☐ Friday 4:00 pm Screening of *Typeface* (documentary film), The Grolier Club (open to all)
- ☐ Sunday 11:00 am- 2:00 pm Paul Shaw's "Type on the Street" walking tour (limited to 12)
- ☐ \$ Total (non-refundable after September 15)

Register early! First come, first serve. You will be notified of your tour status along with the acknowledgement of your registration.

Payment enclosed in US dollars by check or money order payable to APHA or  
Please charge my credit card ☐ VISA ☐ MASTERCARD

Card no.

Expiration date

Three digit security code from back of card

Signature

Name on credit card and billing address if different from registration

Name

Address



*Design:* Ron Gordon/The Oliphant Press  
*Illustrations:* Linoleum cuts by Dean Bornstein