

APHA 2010 Conference
Learning to Print, Teaching to Print:
Historical and Contemporary Perspectives

October 15–16, 2010

Corcoran Museum of Art and College of Art + Design
Washington D.C.

Since the time of Gutenberg, the arts and techniques of printing have been passed down through a variety of means. This conference will explore the ways people learn to design, print, illustrate, bind, and make books and other printed matter—and how they are taught. The individual mentor or master, the role of guilds, apprenticeships, commercial training, professional and amateur organizations, formal academic programs, and the self-taught practitioner are among our interests. The focus will be both historical, examining the way in which methods and styles are consciously continued, and contemporary, looking at how people learn now in an era in which new technologies and aesthetics coexist with tradition. Particular attention will be paid to the increasing and important role of letterpress and book arts programs at art schools, colleges, and universities. With its new M. A. program combining book history and book arts, the Corcoran, long one of Washington's premier museums and only art college, is the ideal venue for a conference on the theme of learning and teaching.

PROGRAM

Friday, October 15

*Corcoran Museum of Art and College of Art + Design

1:00–6:00 p.m. REGISTRATION

EXHIBITION (GALLERY 31)

Visits to sites

Government Printing Office

Library of Congress

Smithsonian Institution Libraries

3.30–5:00 SESSION 1 (ARMAND HAMMER AUDITORIUM)

“New Art/Old Technology: The Challenges of Teaching Innovation while Preserving Tradition” *Panel from the Center for Book Arts, New York*

Moderated by Programs Manager, Sarah Nicholls, faculty members Roni Gross (Zitouna Press) and Amber McMillan (Post Editions), former Resident Artist James Walsh, poet/printer Jeremy James Thompson, and printer Barbara Henry

5:00–6:00 KEYNOTE ADDRESS (ARMAND HAMMER AUDITORIUM)

“History as Fable, Helix, and Aperture”

Dr. Betty Bright (Independent Historian and Curator)

6:00–7:30 RECEPTION (NORTH ATRIUM)

EXHIBITION (GALLERY 31)

Saturday, October 16

*Corcoran Museum of Art and College of Art + Design

8:30–9:00 a.m. REGISTRATION

CONTINENTAL BREAKFAST

EXHIBITION (GALLERY 31)

9:00–9:45 PLENARY ADDRESS (ARMAND HAMMER AUDITORIUM)
“21st-Century Letterpress Printing and the Artisan Book”
Steve Miller (Professor, University of Alabama)

9:45–10:15 BREAK

10:15–11:00 SESSION 2 (ARMAND HAMMER AUDITORIUM)
“Reworking History: Rare Books in the Letterpress Studio”
Kathleen Walkup (Professor, Mills College)
Lyll Harris (MFA Student, Mills College)

11:00–12:00 SESSION 3
“Private Presses and the Life of Letterpress”
Panel of five members of APHA Chesapeake chapter: Roland Hoover (Pembroke Press),
Ray Nichols (Lead Graffiti), Mike Denker (Stoney Creek Press), Val Lucas
(Bowerbox Press), Chris Manson (Crooked Crow Press), moderated by Gregory
Robison (Peregrinus Press)

12:00–12:15 PRESENTATION
Mike Denker (President, APHA Chesapeake chapter)

12:15–1:00 p.m. *Bus/travel to the Corcoran’s Georgetown Campus*

*Corcoran College of Art + Design, Georgetown Campus

1:00–2:00 LUNCH

Book Arts and Printmaking Demonstrations by Corcoran faculty and students

Presentation on The Hamilton Wood Type and Printing Museum in Two Rivers,
Wisconsin: “The Revival and Making of Wood Type”
Richard Zauft (Hamilton Wood Type and Printing Museum)

2:00–3:00 SESSION 4
Panel 1
“Teaching Typesetting: The Monotype University Experience”
Richard L. Hopkins (Hill & Dale Private Press and Typefoundry)

“Gutenberg: the Teacher”
Michael Anderson (At Random Press)

“Wood Type and Graphic Design: A Personal Perspective”
Dennis Y. Ichiyama (Purdue University)

Panel 2

“Living with Legacy at the University of Iowa Center for the Book: Contemporary Problems, Traditional Methods, Innovative Practices”

Panel of three speakers from University of Iowa Center for the Book: Sara Langworthy (UI Center for the Book), Julie Leonard (UI Center for the Book and UI School of Art and Art History), and Sara T. Sauer (UI Center for the Book)

Panel 3

“Designer-as-Author: The Form of the Book as Lens for Shaping Research”
Ken Botnick (Washington University)

“Engraving: Letterpress' Shy Sister”
Nancy Sharon Collins (Louisiana State University)

“CityTech Students in Wonderland: Strategies for Teaching Print in the Age of the Internet”
Tanya Goetz (New York City Technical College, CUNY)

3:00–3:30 BREAK

3:30–4:30 SESSION 5

Panel 1

“The Nuts and Bolts of Running a Letterpress Print Shop: Policies, Tips, Tricks and Resources for Studio Management”

Panel of three speakers: April Sheridan (Columbia College Chicago Center for Book and Paper Arts), Paul Moxon (Fameorshame Press and Vandercookpress.info), and Katherine McCanless Ruffin (Wellesley College)

Panel 2

““Scrambled Egges”: The Rise and Fall of the Bibliographical Press”
Terry Belanger (Director Emeritus, Rare Book School, University of Virginia)

"Ninety Years of Teaching Fine Printing in Pittsburgh at Carnegie Mellon"
Mary Catharine Johnsen (Carnegie-Mellon University)

“Book Arts for the Book Historian: Learning the History of Printing in the 21st Century”
Allison Jai O’Dell (Corcoran College of Art + Design)

Panel 3

“Desktop Publishing in the Nineteenth Century”
Tracey Honn (Silver Buckle Press, University of Wisconsin-Madison)

"Learning to Print in a Labor Camp: William Everson, Adrian Wilson, and the Fine Arts Facility at Waldport"

Micah Robbins (Southern Methodist University)

“The Book Arts Program at the University of California, Riverside”

Gwido Zlatkes (University of California, Riverside)

4:30–5:00 *Bus/walk to Lauinger Library, Georgetown University*

*Lauinger Library, Georgetown University

5:00–6.30 CLOSING RECEPTION

EXHIBITION AT GEORGETOWN UNIVERSITY LIBRARY

6:30–7:15 *Bus returns to Corcoran Gallery*

Biographies:

Dr. Betty Bright is an independent scholar and curator who helped to start Minnesota Center for Book Arts. She wrote the critical work, *No Longer Innocent: Book Art in America 1960-1980* (Granary Books, 2005). Bright recently authored an essay for Robin Price’s retrospective catalogue, and another essay will appear in, *Extra/ordinary: Craft Culture and Contemporary Art*, ed. Maria Elena Buszek (Duke University, 2010). Bright is currently researching the rejuvenation of letterpress printing in America from 1980 to 2000.

Professor Steve Miller founded Red Ozier Press in 1976, a fine press devoted to publishing handmade limited edition books of contemporary poetics and art. In 1979 he and Ken Botnick joined forces at Red Ozier. Miller moved from New York City to The University of Alabama in 1988 to teach letterpress printing and hand papermaking, where he is professor and coordinator of the MFA in the Book Arts Program. His current Red Hydra Press work includes ongoing collaborative book projects with Cuban printmakers and papermakers.

Registration materials with information on conference fees and housing options will be sent to members at the end of July.