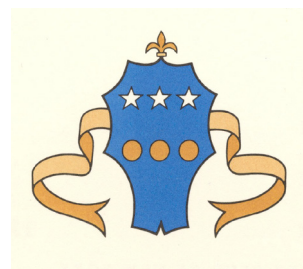


IMPRESOS

Printing Across Latin American and Caribbean Cultures

OCTOBER 22 & 23, 2021



A conference by American Printing History Association
in collaboration with The Grolier Club of New York

All conference sessions are hosted on Zoom. Participation in the APHA Impresos Online Conference is contingent upon reliable internet access and minimum system requirements. APHA does not provide refunds for insufficient internet access or system requirements. All times are EDT.

11:30 a.m.

Welcome and Conference Announcements

Amelia Hugill-Fontanel

11:45 a.m.

Uncovering Presses in Unexpected Places: Latin America in Print from Lisbon to Trinidad, Panel and Commentary

“Printing Spanish America in Lisbon”

Rachel Stein

This presentation explores the dynamics of publishing across Castilian and Portuguese borders and imperial lines in the early seventeenth century, focusing on the production of works treating Spanish America at the Lisbon press of Pedro Craesbeeck.

“Printing Books at the Blind Man’s Arch”

Neil Safier

The Casa Literária do Arco do Cego printing-house (1799–1801) was a typographical venture sponsored by the Portuguese government that translated – and later published – agro-industrial texts and treatises that were distributed throughout the Portuguese empire. Created by Brazilian-born naturalist Frei José Mariano da Conceição Veloso (1742–1811), the Arco do Cego project relied on his strategic use of foreign techniques within the larger eighteenth-century book trade at a particularly sensitive moment in Portuguese economic history.

“A Peripheral Press”

Cristina Soriano

A reflection on the operation of the first printing press in the island of Trinidad and the circulation of Trinidadian seditious printings in Venezuela during the Age of Revolutions.

“Selling Scandal: *Mysteries of the Inquisition in 19th Century Mexico*”

Corinna Zeltsman

This presentation explores the transnational networks and publishing strategies activist printers drew upon as they attempted to reshape Mexico’s legal, cultural, and political landscapes in the nineteenth century.

“Printing Across the Atlantic: A Comment”

Roger Chartier

Chartier’s presentation will be a commentary of the four papers presented by Neil Safier, Cristina Soriano, Rachel Stein, and Corinna Zeltsman. It will focus on comparisons between publishing strategies, the circulation of printed materials, censorial practices, and political appropriation.

1:30 p.m.

Break

2:00 p.m.

Latin American Connections in the Grolier Club Library

Meghan Constantinou & Faride Mereb

Dive into the intersections of Grolier Club history and Latin American printing and typography with a lively conversation between Grolier Librarian Meghan Constantinou, and Faride Mereb, Venezuelan book designer, researcher, and educator.

3:00 p.m.

Bilingual Writing in Artists’ Books

María Carolina Ceballos

Artists’ books, as objects containing a multiplicity of sensorial elements, are appropriate for experimentation with language and non-traditional communication methods. In this talk, I will give some examples with books written in two or more languages, and books that experiment with other ways of writing like music notation.

3:30 p.m.

Corridos Visuales

Joseph Velasquez

Joseph Velasquez shares how he has designed and used printmaking activism as a tool for both education diversity and community engagement. The power of the multiple and the ability to share techniques and their histories are significant parts of his practice with Drive By Press mobile printmaking studio. This Spring, Velasquez curated a LatinX Printmaking exhibition CORRIDOS VISUALES – LatinX Visual Narratives in Printmaking about Culture Clash, Struggle and Perseverance, inviting artists from across the U.S. and Latin America.

4:00 p.m.

Pressing Onward in The Bahamas

Sonia Farmer

A look at Poinciana Paper Press, a center for book arts, writing, and publishing in The Bahamas that provides platforms, guidance and opportunities for engaging with books and their allied crafts to nurture the diversity of narratives in Caribbean art and literature and advance cultural ownership and voice.

5:00 p.m.

Break

6:00 p.m.

Live Social Zoom Room

6:30 p.m.

Welcome from the Grolier Club

Eric Holzenberg, Director

6:45 p.m.

Keynote Lecture: Typefaces as Cultural Objects

Juan Villanueva

Latin America is a place where the field of type is currently booming with talent, creativity, drive, and a growing vibrant community. "Typefaces As Cultural Objects" is a collection of typefaces and letterforms that illustrate the wide range of voices, complex history, and many cultures that help shape our visual landscape and our Latin American identity. This talk will cover the inspiration and motivations behind this project and how it can be a resource for students, educators, and practicing designers to explore the common threads that unite us, and hopefully inspire us to reflect on the past and present to envision a better, more collaborative future. Access the collection at www.bit.ly/typelatam and follow us on social media, @typelatam.

8:30 p.m.

Conferences Closes for the Day

We resume at 8:30 a.m. on Saturday, October 23, 2021.

8:30 a.m.

Live Social Zoom Room

9:00 a.m.

Welcome from APHA

E. Haven Hawley, President

9:30 a.m.

The Hispanic Museum & Library

John O'Neill

The Hispanic Society's Curator of Manuscripts and Rare Books will cover the organization's history while giving insight into its extensive holdings that focus on the art and culture of Spain, Portugal, Latin America, and the Philippines. A wide selection of manuscripts, incunabula, and modern works from the library collection are on view at the Grolier Club through December 18, 2021.

10:00 a.m.

Las meras meras calaveras de Posada: The Skeleton Caricatures of Posada

Paloma Celis Carbajal & Charles Cuykendall Carter

The New York Public Library is home to one of the largest and most comprehensive collections outside Mexico of original printed material illustrated by the celebrated Mexican printmakers José Guadalupe Posada (1852–1913) and Manuel Manilla (1830–1895?). The entire collection of over 500 prints and pamphlets was recently digitized, and it is now available to all, for free, through New York Public Library Digital Collections. To mark the advent of this incredible resource, the Library presents a digital exhibition and an accompanying in-person display at the 42nd Street landmark building, both titled "Las meras meras calaveras de Posada: The Skeleton Caricatures of Posada" and co-curated by Paloma Celis Carbajal and Charles Cuykendall Carter.

10:30 a.m.

Break

11:00 a.m.

Los Primeros Libros de las Américas: Digital Collaboration for the Study of 16th Century Print History, Panel

*Anton duPlessis, Albert Palacios, Iván Pérez Pineda, &
Mercedes I. Salomón Salazar*

"Los Primeros Libros de las Américas" is a digital collection of 16th century Mexican & Peruvian imprints. It was created as an inter-institutional collaboration with the aim of facilitating its study as well as serving as support in teaching. By gathering copies of all the existing copies in the world, it now constitutes a digital heritage available to everyone.

12:00 p.m.

Break

12:30 p.m.

The Periodical Press in the Rio de la Plata in the Age of Atlantic Revolutions, c. 1780–1830

Juan I. Neves-Sarriegui

This presentation will explore the history of the periodical press in the independence of the Rio de la Plata (present-day Argentina) from the Spanish empire in the early 19th century, and its relationship to changes in the political culture of the region.

1:00 p.m.

Casting Types, Print Production, and the Freedom of the Press in Colonial Lima, 1811–1814

Agnes Gehbald

This paper will address the history of local typesetting in Spanish America, focusing on an alleged invention of matrix-making in late-colonial Lima. As soon as the circumstances allowed, with the freedom of the press which had reached Lima in 1811, production rose drastically, proving the restraining effects of colonial legislation which affected the printing industry in Peru until Independence.

1:30 p.m.

Break

IMPRESOS

Printing Across Latin American and Caribbean Cultures

SATURDAY OCTOBER 23

2:30 p.m.

Thinking and Writing for Ourselves: 1990s Immigrant Los Angeles and Latin American Intellectual and Publishing Traditions

Jorge N. Leal

This presentation will discuss the emergence of “underground” Spanish-language publications in Southern California by Latina/o/x youth during the 1990s and into the 2000s. These ‘zines were the intellectual toolbox for Latinx immigrants to understand themselves as part of the urban American metropolis and remain connected with Latin America’s cultural expressions.

3:00 p.m.

Break

3:30 p.m.

Towards a Cartography of Typographic Samples of Latin America. Some Examples from the 18th to the 20th Centuries

Marina Garone Gravier

The study of typographic specimens is a bit of an unexplored field in Latin America. This presentation will offer examples, several of them unpublished and located in various international libraries, the earliest examples of which date from the colonial period. The nature of the examples and their geographical distribution will contribute to a knowledge of the history of printing and typography that is not available to date.

4:00 p.m.

Imprenta Enlace, a Live Tradition of Mexican Letterpress.

Belinda Ugalde Mellado

The Romero family’s press shop has developed whimsical and colorful posters, faithful to a century old printing practice, with an aesthetic fed by the Mexican vision so richly engrained in cultural, political and social events. Their prolific production is part of the visual landscape in the state of Veracruz.

4:30 p.m.

Break

6:00 p.m.

Keynote Lecture: La Impresora, Puerto Rico

Nicole Delgado

La Impresora is a prolific Puerto Rican poetry press and risograph print shop dedicated to small-scale editorial work. Community workshops offered by La Impresora allocate resources to support local independent publishing through zines and artists’ books. Its co-founder will speak about her cultural work in bringing together artists, activists, and writers from across the Americas.

7:15 p.m.

Live Social Zoom Rooms (by topic)

APHA Interest Room

Hosted by Nina Schneider, Immediate Past President of APHA

The Hispanic Society Museum & Library

Hosted by Alexander Campos, Development Officer, Hispanic Society

La Impresora

Hosted by Nicole Delgado, Keynote Speaker

8:30 p.m.

Conference Conclusion

María Carolina Ceballos

María Carolina Ceballos is a Colombian book artist with interdisciplinary focus. She has exhibited her work in Colombia, the United States and Japan. She holds a BFA in Visual Arts and a Minor in Photography from the Universidad de Bogotá Jorge Tadeo Lozano. She is currently finishing an MFA in Book Arts at the University of Iowa, where she also works as a book conservation technician and digital book design instructor. In her recent artistic practice, she has been exploring traditional book related crafts and applying them to a body of work with visual arts disciplines, creative writing, and music notation and performance. Her current creative research is on the historical and contemporary convergences between music and book arts in Western and Latin American cultures.

Paloma Celis Carbajal

Paloma Celis Carbajal is the Curator for Latin American, Iberian, and Latino Studies for the New York Public Library. She was the bibliographer for the Ibero-American Studies and Romance Languages Collections at the University of Wisconsin-Madison from 2004 to 2018. In 2006, she founded the Cartonera Publishers Project at UW-Madison, which now consists of a collection of over 2,300 cartonera books and the Cartonera Publishers Database – a digital archive of scans of the book covers and metadata about these publications, plus audio of interviews to several of these publishers. As elected President of the Seminar on the Acquisition of Latin American Library Materials (SALALM), she organized in 2016 its 51st Annual Conference at the University of Virginia “*Nuestro norte es el sur: Mapping resistance and resilience in Latin American, Caribbean and Iberian Studies*.”

Roger Chartier

Roger Chartier is a Professor in the Collège de France and Annenberg Visiting Professor of History at the University of Pennsylvania. He frequently lectures and teaches in the United States, Spain, México, Brazil and Argentina. His work in Early Modern European History was rooted in the tradition of the “Annales School” and mainly dedicated to the history of education, the history of the book, and the history of reading. Recently, he has focused on the relationship between written culture as a whole and literature (particularly theatrical plays) for France, England and Spain. His work in this specific field (based on the criss-crossing between literary criticism, bibliography, and sociocultural history) is not disconnected from broader historiographical and methodological interests which deal with the relation between history and other disciplines: philosophy, sociology, anthropology.

Meghan Constantinou

Meghan Constantinou has served as Librarian of the Grolier Club since 2011 and has been a member since 2013. She received her MA in Art History from the University of Delaware in 2010 and her MLIS from Pratt Institute in 2012. Her research interests include the history of private collecting, provenance studies, feminist book histories, and the book arts.

Charles Cuykendall Carter

Charles Cuykendall Carter is the Assistant Curator of the New York Public Library’s Carl H. Pforzheimer Collection of Shelley and his Circle. He oversees the processing of all collection materials (including rare books, manuscripts, prints, scores, original artwork, realia); works with researchers; contributes to collection development; hosts presentations; and curates exhibitions. Most recently, he served as the principal developer and writer of the Audio Guide to the Polonsky Exhibition of the New York Public Library’s Treasures. Carter is the producer and director of a video series for the NYPL called *New Accessions*, which showcases remarkable newly-acquired materials from the New York Public Library’s research centers.

Nicole Cecilia Delgado

Nicole Delgado is a Puerto Rican poet, translator, and book artist. In 2016, she founded La Impresora, an editorial studio specialized in small-scale independent publishing. Her latest books include: *Apenas un cántaro: Poemas 2007–2017* (Ediciones Aguadulce, 2017), and *Periodo Especial* (Aguadulce/La Impresora, 2019), which explores the socioeconomic mirror images between the Greater Antilles in light of Puerto Rico’s ongoing financial crisis. Delgado is widely regarded as one of the leading Puerto Rican poets of her generation, and as a cultural worker bringing together artists, activists, and writers from across the Americas.

Anton duPlessis

Anton duPlessis curates the Colonial Mexican Collection at the Cushing Memorial Library and Archives (Texas A&M University) and directs the Primeros Libros de las Américas, an international collaborative effort creating a digital collection of 16th Century novohispano books. He has advanced degrees in Spanish and Political Science, and is a Certified Archivist. He has been co-PI on grants from Council on Library & Information Resources, the Andrew W. Mellon Foundation, and the National Endowment for the Humanities. He has published and presented on the primeros libros, digital projects, platforms & image viewers, training students to capture metadata for Spanish language special collections materials.

Sonia Farmer

Sonia Farmer is a Bahamian writer, book artist, publisher, and educator whose practice shifts the gaze in forming Caribbean identity, culture, and space. Through her small press, Poinciana Paper Press, she works with writers and artists to advance cultural ownership and voice in Caribbean narratives and self-publishes her poetry collections, chapbooks, and artist's books, including *Infidelities* (longlist, 2018 OCM Bocas Prize for Caribbean Literature) and *A True & Exact History* (winner, 2019 Holle Award for Excellence in Book Arts & semi-finalist, the 2020 MCBA Prize). She holds a BFA in writing from Pratt Institute and an MFA in book arts from the University of Iowa.

Agnes Gehbald

Agnes Gehbald received her Ph.D. in Latin American History at the Universität zu Köln, Germany, and currently works as a postdoctoral research assistant in Modern History at the Universität Bern, Switzerland. Her research interests include book history, cultural biographies and the itineraries of things, the history of popular culture and the study of the Enlightenment in Spanish America. Her first article (co-authored) is about books in the Andes, in particular about the collection of an indigenous priest in 1809, which is in print with *Revista Complutense de la Historia de América*.

Marina Garone Gravier

Marina Garone Gravier has a doctorate in Art History (UNAM). Since 2009 she is a researcher at the Bibliographic Research Institute (UNAM), where she founded and coordinates the Interdisciplinary Bibliology Seminar (SIB-IIB-UNAM) since 2012. She is a member of the National System of Researchers of Mexico and delegate for Mexico of the Society for the History of Authorship, Reading and Publishing (SHARP). Her lines of research are: the history of the book, publishing, typography and the visual culture of Mexico and Latin America; culture printed in indigenous languages, and the relationships between design and gender. She is the author of more than a dozen books on the history of books and printing in Latin America.

Elizabeth Haven Hawley

Elizabeth Haven Hawley, Ph.D., is chair of the Special and Area Studies Collections Department at the George A. Smathers Libraries, University of Florida. She also is president of the American Printing History Association (2018–2021) and Secretary of the Rare Books and Manuscript Section of the Association of College and Research Libraries (2017–2019). Haven Hawley is a historian of technology and science who specializes in non-destructive characterization of print artifacts, historical printing practices, and technological access in society. She applies these skills to

administration and management of international heritage research collections. She has been a visiting faculty member in the History of Science and Technology Program and program director of the Immigration History Research Center at the University of Minnesota, and taught as adjunct faculty at the Georgia Institute of Technology. She has served on the instructional team for descriptive bibliography classes for summer courses at Rare Book School at the University of Virginia for more than a decade.

Eric Holzenberg

Eric Holzenberg is Director of the Grolier Club of New York, America's oldest and largest society for enthusiasts in the book and graphic arts. A former chair of the Rare Books & Manuscripts Section of ALA/ACRL, and past president of the American Printing History Association, Mr. Holzenberg holds MA degrees in library science and history. Among other books for the Grolier Club, he is the author of *The Middle Hill Press* (1997), and co-author of *For Jean Grolier & His Friends: 125 Years of Grolier Club Exhibitions & Publications, 1884–2009*. He has in addition written numerous articles, and lectured widely, on various topics in bibliography, bibliophily, and book history. His course on "The Printed Book in the West Since 1800" has been taught annually at the University of Virginia's Rare Book School program since 1998. Mr. Holzenberg is an avid collector of (among many other things) books on architecture and design, particularly the Gothic Revival, and the Aesthetic Movement.

Amelia Hugill-Fontanel

Amelia Hugill-Fontanel is a curator at the RIT Cary Graphic Arts Collection, a renowned library that collects on design, typography, and the book arts. As manager of the Cary technology collection, she is responsible for teaching and maintaining some 30 different presses and thousands of fonts of metal and wood type. She is actively involved in the letterpress community, holding board positions with the American Printing History Association and the Hamilton Wood Type & Printing Museum.

Jorge N. Leal

Jorge N. Leal is an Assistant Professor of History at the University of California, Riverside. He is a cultural and urban historian of the ethnic Mexican and Latinx experience in Southern California. Dr. Leal earned his Ph.D. in U.S. history at the University of California, San Diego. He also holds an M.A. in History and a bachelor's degree in Journalism and History from California State University, Northridge. Dr. Leal is the curator of The Rock Archivo LÁ, a public history repository that collects, shares, and examines Latina/o/x youth cultures ephemera.

Belinda Ugalde Mellado

Belinda is a freelance graphic designer and educator. Her projects include, visual identity and books for commercial and public institutions. She also designs posters focused on social and cultural themes, inspired by her Mexican identity. From 2016 to 2018 she participated in the letterpress shop at La Ceiba Gráfica, a center located in Veracruz and specialized in traditional graphic arts. While there, she developed handmade books and promoted letterpress workshops for beginners and students of graphic design. She is currently working on a Masters Degree in Art Pedagogy with a research project centered on letterpress printing.

Faride Mereb

Faride Mereb is a Venezuelan editor and graphic designer. She is the founder and director of the publishing house Ediciones Letra Muerta, based in Caracas Venezuela. In 2016 she was awarded gold in the editorial category in the Latin American Design Awards for *Al Filo*, by Venezuelan poet and journalist Miyó Vestrini.

Juan I. Neves-Sarriegui

Juan is a doctoral student in History at the University of Oxford working on the history of the periodical press in the Rio de la Plata region (in present-day Argentina and Uruguay) in the late 18th and early 19th centuries. His research looks at the relationship between print, periodicals, and political life in the period of imperial crisis and revolution. He has a degree from the University of Buenos Aires (Argentina), and two Masters from the University of Coimbra (Portugal) and the University of Oxford (UK). His doctorate is funded by the UK Arts and Humanities Research Council.

John O'Neill

John O'Neill, Curator of Manuscripts and Rare Books, has worked at The Hispanic Museum & Library since 1996. He holds a Ph.D. in Hispanic Philology from the University of Wisconsin-Madison.

Albert Palacios

Albert Palacios holds Bachelors' in Architecture and Anthropology, Masters in Information Science and Latin American Studies, and is completing a Ph.D. in Latin American History. He researches manuscript censorship, printing privilege, and publishing networks in 16th Century Mexico. He has also researched architectural design, cognitive mapping, and gender in 18th Century Texas missions. During his undergraduate and professional coursework, he specialized in the physical and digital exhibition of Latin American special collections.

Iván Pérez Pineda

Iván Pérez Pineda holds a Bachelors in Computer Science (Benemérita Universidad Autónoma de Puebla - Puebla, México), a Master's in Digital Content Management (University of Barcelona and Pompeu Fabra University – Barcelona, Spain) and a Diploma in Rare Book Management (University of Granada – Granada, Spain). He combines programming, web development, preservation and cataloging of rare books, metadata schemas, and repository platforms to specialize in developing digital collections of rare books, management of repositories, and digital preservation and digitization projects. He heads IT at Biblioteca Lafragua and collaborates on national and international projects on developing digital collections of documentary heritage for dissemination over the Internet.

Neil Safier

Neil Safier is Associate Professor in the Department of History at Brown University. He is the author of *Measuring the New World: Enlightenment Science and South America* (Chicago, 2008; paperback edition, 2012) and has held research fellowships at the Huntington Library, the Max Planck Institute for the History of Science in Berlin, and the New York Botanical Garden. He has published essays in *Isis*, *Book History*, *The Huntington Library Quarterly*, and *Annales: Histoire, Sciences Sociales*. From 2013 to 2021, he served as Beatrice and Julio Mario Santo Domingo Director and Librarian of the John Carter Brown Library.

Mercedes I. Salomón Salazar

Mercedes Salomón Salazar holds Bachelors in Humanities and Masters in Information Design (Universidad de las Américas-Puebla, México) and Masters in Conservation and Restoration of Furniture (Istituto per l'Arte e il Restauro Palazzo Spinelli - Florencia, Italia). Since 2017, Director of the Biblioteca Histórica José María Lafragua. Was head of Conservation for Biblioteca Lafragua and Coordinator of Projects: since 2010 "Catálogo Colectivo de Marcas de Fuego" (marcasdefuego.buap.mx); since 2017, Project Coordinator "Primeros Libros de las Américas" (primeroslibros.org) y Coordinator of the digital catalog "Estampas de la Academia de Bellas Artes de Puebla. Modelos y ejemplos gráficos para la enseñanza del dibujo" (bellasartespuebla.buap.mx).

Cristina Soriano

Cristina Soriano is Associate Professor of Latin American History at Villanova University (Pennsylvania). Her first book *Tides of Revolution: Information, Insurgencies, and the Crisis of Colonial Rule in Venezuela*, published in 2018 with the University of New Mexico Press, received the 2019 Bolton-Johnson award for the best English-language book in Latin American History by the Conference of Latin American History, and the 2020 Fernando Coronil Prize for best book about Venezuela, awarded by the Venezuelan Studies Section of LASA. She is currently a Visiting Research Scholar at the Shelby Cullom Davis Center for Historical Studies in Princeton University, where she is working on her new project on the effects of imperial transitions in the Island of Trinidad.

Rachel Stein

Rachel Stein is Research & Instruction Librarian at The Latin American Library at Tulane University. Her research explores the intersections of early modern publishing and global Iberian empires. She has published reviews in *The Papers of the Bibliographic Society of America* and *The Journal of Early Modern History* and has a forthcoming article on integrating second language and special collections pedagogy. Rachel is a fellow in the Andrew W. Mellon Society of Fellows in Critical Bibliography at Rare Book School. Her research has also been supported by the National Endowment for the Humanities and Fundação Luso-Americana para o Desenvolvimento (Portugal).

Joseph Velasquez

Joseph Velasquez is an artist who uses popular culture and social issues to create compelling and unique narratives which invite the viewer to share his perspective on social activism and community engagement. As a Latino Veteran of the U.S. Armed Forces, he has lived in California, Texas, Wisconsin, and Florida, and these diverse geographic locations have shaped his experiences and his expression. He is also the co-founder of Drive By Press mobile Printmaking Studio.

Juan Villanueva

Juan Villanueva is a typeface designer, letterer, and educator in New York City. He grew up in Lima, Peru and Clifton, NJ. Juan spends his days designing typefaces at Monotype and teaching at Type@Cooper and the Letterform Archive. He has previously taught at the City College of New York and the Cooper Union Summer Art Intensive Program. Juan is the founder of Type Crit Crew, an initiative to make type design education more accessible and inclusive to students anywhere in the world. Follow his lettering explorations and education initiatives on his Instagram and Twitter at @juan_kafka.

Corinna Zeltsman

Corinna Zeltsman is an assistant professor of history at Georgia Southern University. She is the author of *Ink under the Fingernails: Printing Politics in Nineteenth-Century Mexico* (University of California Press, 2021) and the 2013 recipient of the Mark Samuels Lasner Fellowship from APHA for her project on Mexico City's printers in the nineteenth century. Trained as a letterpress printer, she is also a fellow in the Andrew W. Mellon Society of Fellows in Critical Bibliography at Rare Book School and a member of the Seminario Interdisciplinario de Bibliología at the Instituto de Investigaciones Bibliográficas, Universidad Nacional Autónoma de México.

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Jared Ash, The Metropolitan Museum of Art, New York
Meghan Read Constantinou, The Grolier Club of New York
Alex Hidalgo, Texas Christian University
Amelia Hugill-Fontanel, RIT Cary Graphic Arts Collection
Faride Mereb, Columbia University & Letra Muerta Press
Jennifer Karr Sheehan, The Grolier Club of New York

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We are appreciative of the additional support of the following sponsors:

George A. Smathers Libraries at University of Florida
(<https://uflib.ufl.edu>)
Center for Book Arts, New York (<https://centerforbookarts.org>)
The Hispanic Society Museum & Library
(<https://hispanicsociety.org/library>)
RIT Cary Graphic Arts Collection (<https://cary.rit.edu>)

Special thanks to our colleagues who contributed to the conference mailer:

APHA Northern California Chapter, San Francisco, CA
APHA Upstate New York Chapter, Syracuse, NY
The Grolier Club of New York
The Hamilton Wood Type & Printing Museum, Two Rivers, WI
The Hispanic Society Museum and Library, New York
Monotype Imaging Inc., Connecticut
The Museum of Printing, Haverhill, MA
P22 Type Foundry, Rochester, NY
Ponciana Paper Press, The Bahamas
RIT Press, Rochester, NY
Juan Villanueva, New York, NY

Many thanks to the efforts of the APHA Board, especially E. Haven Hawley, President; George Barnum, Vice President for Publications; Harold Kyle, Vice President for Membership; David Goodrich, Treasurer; and Nina Schneider, Immediate Past-President. The Grolier Club staff has worked as a partner at every stage of organizing *Impresos*. Thank you to its director, Eric Holzenberg, for the opportunity to do so. We also appreciate our New York City teams of Alexander Campos and John O'Neill at The Hispanic Society Museum & Library, and Corina Reynolds and her staff at the Center for Book Arts. We are indebted to Faride Mereb, who provided excellent support for the multilingual aspects of this conference, a first for our organization.

Credits

Amelia Hugill-Fontanel, Vice President of APHA Programs, organized *Impresos: Printing Across Latin American and Caribbean Cultures*. Isabella Madeira designed the *Impresos* conference logo design and program using typefaces from Omnibus-Type. Faride Mereb and Jared Ash provided zoom conference management. Paul Moxon designed and edited the *Impresos* website. David Goodrich advised on all aspects of the event's financials. Richard Kegler and Carrie Valenzuela assisted with the conference mailing. Translations and subtitles were provided by Rev.com and TranscriptionStar.