
The APHA Newsletter

A Publication of the American Printing History Association

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APHA Annual Meeting

January 27, 1996

A good crowd of APHA members braved torrential rain to attend the meeting, held as usual in the Trustees Room of the New York Public Library. Martin Hutner greeted us, giving thanks to the NYPL for our continued welcome, to Lowell Bodger and the New York Chapter for local arrangements, and to Bowne & Co. for the printed keepsake. This year, we each also received a copy of a lovely catalog on Korea's Early Printing Culture, produced in connection with an exhibition held last year at the Queens Borough Public Library (and brought to us by the NY Chapter), and a copy of issue 31/32 of *Printing History*, another terrific double issue on type.

Our President opened the meeting with the ringing of the bell, a ceremony recovered from obscurity at last year's meeting. The replica of the Liberty Bell was rung this year in memory of past President Peter Van Wingen. As Hutner said, "APHA has lost a gentle and dear friend."

REPORTS OF OFFICERS

In the first officer's report, T. Michael Kaylor spoke for Jim Kelly, Vice-President for Membership, who was unable to attend. This past year, APHA gained 47 new members, but lost 80, continuing a disturbing downward trend, although there was a 20% increase in contributing members. In Chapter news, The New England Chapter has reorganized under Alice Beckwith, and the Philadelphia Chapter revitalized under Mary Phelan. New York has its usual lecture series planned, and the new Southern California and Chesapeake Chapters have met several times. Northern California and Midwest chapters are organizing, and a Southeastern chapter will have an organizational meeting under Barbara Brannon and Trevor Howard-Hill. It is hoped that active chapters will encourage new membership, a vital need for APHA. We were reminded that we should be encouraging the like-minded to join with us in membership.

Martin Hutner spoke for Anne Anninger, Vice-President for Programs. The 1995 Ben Lieberman Lecture, held at the University of Texas at Austin on 22 September 1995, was "The Memorable Text: The Printed Good in Literary Design, 1920-1940," given by Claire Badaracco. It is hoped that the papers from the successful Annual Conference held October 10-22 at the University of Virginia on "Life, Liberty, and the Pursuit of Printing: The Book In Jefferson's Virginia and the Early Republic," will be published in an upcoming issue of *Printing History*. The 1996 Lieberman lecture will be announced shortly. The an-

nual conference will be held at the Huntington Library over the Columbus Day weekend, October 11 - 13, 1996. Organized by David Zeidberg, the theme will be "Twentieth Century Printing in California." Anne extended thanks to all who have made the year's programs and planning such a success.

Mike Peich, Vice-President for Publications, announced the turnover of the *Newsletter* from the current board to Lissa Dodington after the January-March issue. Mike encouraged us to share our copies of *Printing History* issue 31/32 with a potential member; he described the article on Times-Roman as a "major coup." Coming out this year will be APHA's next monograph, *American Proprietary Typefaces*, production costs for which have been underwritten by the Delmas, Carl & Lily Pforzheimer, and Florence Gould Foundations and Furthermore, a Publication Project of the JM Kaplan Fund. Profits from the publication will then be put into a separate revolving fund to be devoted to future APHA publications. The future of APHA publications is "bright and exciting."

Treasurer John Hench assures us that APHA's financial position is steady. For details, see the Treasurer's Report, printed in full elsewhere in this issue.



REPORT OF THE NOMINATING COMMITTEE

Tom Tanselle, speaking for the Nominating Committee (Tom Tanselle, John Lancaster, and Virginia Smith, chair), presented the slates, duly voted in, as follows:

Officers:

Martin W. Hutner, President; James R. Kelly, Vice-President for Membership; Peter E. Hanff, Vice-President for Programs; Jerry Kelly, Vice-President for Publications; Carolyn L. Smith, Treasurer; Virginia Bartow, Secretary

Trustees, to January 1999:

Martin Antonetti, Michele Cloonan, Philip Cronenwett

Other changes: due to increased responsibilities at Baruch, Virginia Smith needs to retire from the board, and John Bidwell will be finishing out Peter Hanff's term as trustee as Peter takes over Programs.

REPORT OF THE PRESIDENT

In his President's Address, Martin pointed out that APHA activities are increasing, a good thing, but one which makes more work for the officers to do. Martin thanked those who "work so hard, intelligently and diligently on our behalf," including

Jim Kelly; Anne Anninger, retiring VP for programs; Michael Winship, who organized the 1995 Lieberman lecture; the Lieberman speaker, Claire Badaracco; David Zeidberg, who is organizing the upcoming conference; retiring VP for Publications Mike Peich; Peter Hanff, already working on the upcoming publication; the *Newsletter* editorial board; David Pankow, editor of *Printing History*, “the jewel in APHA’s crown;” John Hench, outgoing Treasurer; Virginia Bartow, APHA secretary; Martin Antonetti, awards committee chair; Stephen Crook, executive secretary; and the membership at large.

PRESENTATION OF APHA AWARDS

Martin Antonetti, chair of the awards committee, thanked Lili and Erich Wronker, who again made the award certificates. Also on the committee were Sue Allen and Janice Braun.

INDIVIDUAL AWARD

Martin suggested that the award winners this year not only have made “distinguished contributions to the study, recording, or dissemination of printing history,” but to all three.

The individual award was presented to Nicolas Barker, who started out in publishing, went to work at the British Library, and, since his “retirement” from the latter, keeps active as Libraries Advisor to the National Trust, consulting curator at the Rosenbach, consultant to the Gennadius Library in Athens, visiting professor at UCLA, and continuing faculty member of Rare Book School. In addition, Barker has been editor of *The Book Collector* since 1965, and the author of numerous books and articles on all aspects of book history, demonstrating his “prodigious learning, deep experience with books of all periods and stripes, and a much-admired wit and graceful style.”

Barker was, unfortunately, unable to come to New York to receive the award in person because of a professional commitment, so Martin Hutner read his statement which began with an assurance of how honored Barker felt by being presented APHA’s award, especially as he views his own work as a footnote to that of others. He went on to remind us how “the history of the book” has a specific meaning in French, but a rather loose one in English. Surprisingly, there has been relatively little published specifically about the history of printing and its impact. Printing, we are warned, is a live thing, one that needs to be preserved before it can be written about. The documentation for its recent history is in danger of disappearing, like the Monotype and the Stevenson Blake companies. Barker is particularly proud, therefore, of his involvement in the Type Museum in Brixton. In his retirement, he is working on his book on printing types, in which he hopes we will find a real cause for congratulations in the future.

INSTITUTIONAL AWARD

The Institutional Award was presented to a West Coast institution, the Book Club of California, which not only has “sponsored, supported, and made distinguished contributions to the study, recording, or dissemination of printing history,” but has established a vigorous social program to bring book lovers together.

The award was accepted by Joanne Sonnichsen, president of the club, who expressed her thanks to APHA and told us something about the organization and its 1,000 members, club rooms in San Francisco, a library, exhibit area, lectures, a Monday evening open house, and office space for the Roxburgh Club. Founded in 1912 to set up an exhibit of fine printed books for the Pan-Pacific Exposition (which, in the event, another group did), the Club devoted itself to publications and exhibitions in Western history and the art of the book, exemplified by the Club’s first publication, *The Bibliography of the History of California and the Pacific West* in 1914. In 1933, they started a *Quarterly Newsletter* and a Keepsake Series. A different printer is chosen to produce the *Newsletter* every other year. The Keepsakes, each comprised of 12 folios, used to be sent out one a month, each month’s by a different printer. Now, one printer a year delivers 12 at once.

SPECIAL 20TH ANNIVERSARY DISTINGUISHED SERVICE AWARD

In commemoration of the first individual award, given in 1976 to Doc Leslie, it was decided to present a special award on this 20th anniversary to Catherine Tyler Brody. Founder member of APHA, Cathy has been, in Sue Allen’s words, “always — cheerfully — there” as a member, vice-president, president, chair of many APHA committees, and editor of the *Newsletter* for many years, all with steadiness, cheerfulness, and dedication.

Thanking us all, Cathy told us how APHA has meant so much to her for all the years of her involvement. She also thanked Dr. Leslie, who got her involved in APHA and the Typophiles. Because giving her this award demonstrated a sense of our own history, Cathy shared some choice memories of APHA’s history and growth.

Our founding, in the Lieberman home with their Kelm-scott/Goudy press, took place at a heady time in book history, when the Society of Scribes, *The Printer*, and the Center for Book Arts were all getting started. The participation of women was new in the Typophiles, and had yet to come to the Grolier, but APHA welcomed women from the start.

APHA’s beginning was awe inspiring. Within 6 months, we had 450 members in 37 states, the District of Columbia, and 4 foreign countries, 1,000 members in 1977, and 1,500 members in 1979. Those members had a tremendous diversity of interests, and APHA was meant to be an umbrella organization for Book Arts groups. The first conference was held in 1976, on “Typographic Americana.”

There were some disappointments, such as the 2/3-size common press project, which aimed to recreate the type of press used in 1776, with the intention to mass-produce them and present them to schools all over the country. The prototype was made, but the presses were more expensive to produce, and there was less corporate sponsorship than had been expected, so the project died away.

But APHA achieved quite a bit. Five years of planning went into *Printing History*, first published in 1979, and something for us to be really proud of. After the death of Peter Bienson of the

Peter Pauper Press, an oral history project was proposed, which lost steam after the death of Ben Lieberman, a man of big plans, and a spur to the efforts of those around him. Cathy invites APHA to take up the oral history project again. The early *Newsletter*, whose appearance was perhaps a bit embarrassing, was still an important source of information. Cathy turned the *Newsletter* over to Steve Saxe, who produced something "a little more suitable for a printing organization."

For the future, we need to include in our concern to preserve the past APHA's own history. And APHA does still have a role to play; as "heirs to a great heritage of dreamers and doers," remember that we still need both.

CLOSING REMARKS

Martin Hutner told us that the board is in the early stages of talking with Nicolas Barker about a joint U.S. and British printing history oral history project. He also told us about the upcoming Ottmar Mergenthaler stamp (see related article in this issue), and we congratulated Carl Schlesinger for his work on the project. Afterwards, we rallied around the reception tables first at the APHA reception at NYPL, and then at the Grolier Club's bibliography week "Farewell Tea."

REPORT OF THE TREASURER FOR 1995

I am pleased to report that the American Printing History Association's financial position has held steady during 1995.

Operating revenues in 1995 totaled \$33,267, while expenses amounted to \$43,287, resulting in a deficit of \$10,020. What sort of picture of stability does such a deficit suggest, you may well ask? Recall, however, that since last year APHA has used cash-basis accounting, which has virtues of simplicity but also produces results that need some explanation. Both income and expenditures were well under budgeted amounts, each by about 30 percent. Accordingly, our cash deficit was about 30 percent lower than the deficit that was budgeted.

The main reason for the cash deficits this year is that we are catching up with *Printing History*. We spent in 1995, in other words, money for 1994 issues of *Printing History* that we had not spent in 1994, money that, in effect, came from 1994 dues income and that represents obligations to 1994 members.

A significant event in APHA's financial life was the establishment of a Publications Revolving Fund, into which the \$25,000 received from foundations in support of the APHA book publication *American Proprietary Types* has been put. The income received from the foundations does not show up directly as income on our operating budget for 1995, only that amount that has in effect been transferred to operations to offset expenses actually paid.

As of December 31, 1995, assets were as follows:

Unrestricted cash	\$35,994
Revolving Fund	13,771
Endowed funds	5,884
Total	\$55,649

At the previous December 31, assets were:

Cash	\$47,347
Endowed funds	5,405
Total	\$52,752

For 1996, the Board has again adopted a budget with a substantial deficit—this time approximately \$33,000, most of which is attributable to our having budgeted to catch up completely with *Printing History* this year. Our cash reserves appear adequate to this task.

One worrisome cloud lies on the horizon and that is that membership dues income is running a bit behind where we were at this time last year. APHA lives pretty close to the margin, financially. It behooves all members therefore to share with the Board the task of recruiting new members, persuading current members to stay with us, and urging as many as possible to join or renew at the Contributing Member rate.

Respectfully submitted,

John B. Hench

Treasurer.

News & Notes

The Board of Directors of the Museum of Printing History in Houston, Texas, are pleased to announce the appointment of Valerie Loupe Olsen, Director. The Museum of Printing History exhibits and demonstrates the inseparable relationship between a responsible free press, a literate society, knowledgeable citizens and freedom. For more information please contact: Museum of Printing History, 1324 West Clay Street, Houston, Texas 77019-4004; Phone (713) 522-4652.

In the organ, called *Pulp*, Dieu Donnè offers papermaking classes and workshops throughout the spring. Programs for teachers and children are featured. Gallery shows include Thelma Mathias' "The Birthday Party," March 16-April 25, and Paul Wong's "One Billion Ghosts," May 4-June 8. Open house parties, gallery talks, demonstrations, supplies, papers, gifts, books, and an upcoming yard sale are all advertised in *Pulp*, and it's free with membership subscription. For information contact: Dieu Donnè Papermill Inc., 433 Broome Street, New York, NY 10013-2622; Phone: (212) 226-0573; FAX: (212) 226-6088.

The Ampersand, the quarterly journal of the Pacific Center for the Book Arts (PCBA), features the Center's programs for

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the upcoming season and includes: a Book Arts Evenings and Weekends event at Dale Going's in Mill Valley (Sunday, May 5); the 1996 Printer's Fair on April 20th in San Francisco; and PCBA's 9th Semi-Annual Auction, Thursday, May 30, at the Northern California Print Center in San Francisco. Regional events, resources, exhibitions, calls for papers, classes and workshops, notices, and publications of new press books and reference works are all featured in the newsletter. For information about membership and events contact: Pacific Center for the Book Arts, P.O. Box 424431, San Francisco, CA 94142-4431.

The Society of Scribes, Ltd. in New York is providing the following workshops this spring: "In search of the elusive Aha!" with Fran Strom Sloan, Saturday, April 13; "Origami: starting from square one," with Gay Merrill Gross, Saturday, April 27; and "The ruling writer: just the riot touch," with Glen Epstein, Saturday, May 11. For information contact: Society of Scribes, Ltd., P.O. Box 933, New York, NY 10150, or Candace Hirschberg at (212) 961-9333.

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Exhibitions & Events

AUSTIN, TEXAS

"William Morris and His Circle," February 12-August 16, 1996. At The Ransom Center, Univ. of Texas at Austin, 4th Floor Gallery, Monday-Friday, 9 a.m.-4:30 p.m. and Thursdays until 7 p.m.

NEW YORK, NY

"Lithography's Faces: the First Generation," March 5-May 4, 1996 and "The Books of Antonio Frasconi: 50 Years," May 21-July 31, 1996. Both exhibits open to the public at the Grolier Club, Monday-Saturday, 10 a.m.-5 p.m.

PHILADELPHIA, PA

"An African American Miscellany: Selections from a Quarter Century of Collecting, 1970-1995," February 5-September 27, 1996. The Library Company of Philadelphia, Monday-Friday, 9 a.m.-4:45 p.m.

Mergenthaler Stamp

Our own Carl Schlesinger, printing historian and author/editor of the *Biography of Ottmar Mergenthaler* (Oak Knoll Books), was the driving force behind the issue of a 32-cent U.S. stamp honoring Ottmar Mergenthaler, inventor of the Linotype typesetting machine. Issued on February 22 in New York City, it is part of a block of four stamps honoring important American inventors called "Pioneers of Communication."

Mergenthaler's invention greatly increased the speed of type-setting and was the most significant advance in the craft of printing in more than 400 years, exceeded only by the invention of printing itself. The Linotype's time-saving composing method lowered the cost of most printed matter. It allowed newspapers to get bigger and carry more daily stories. The Linotype's use spread the printed word in many languages to more of the world's population. That helped to increase communication and reduce global illiteracy.

Each oblong stamp measures 1 3/16" high by 1 9/16" wide. They are printed in color by offset lithography. The inventors' faces and signatures are shown prominently, and a detail of their invention is seen in the background. The other "Communication Pioneers" are Frederic E. Ives, William Kennedy-Laurie Dickson, and Eadweard Muybridge. The artist who designed the four stamps is Fred Otnes.

Au Revoir

This is the last issue of the *APHA Newsletter* for the current editorial board. We have been bringing out issues for several years and have come to believe that it is time to hand over our duties to a fresher face. We have tried to make the Newsletter interesting and informative (timely often exceeded our grasp), and hope that it has served your needs.

We extend our best wishes to the valiant Lissa Dodington, who takes over with the next issue. More than our used computer disks, however, she needs your help: let her know about upcoming events and news of interest to the APHA community.

Virginia Bartow, Ed Colker, Spring Harvey and Jane Siegel

New Members

Philip N. Cronenwett, Hanover, NH
Daniel DeSimone, Sag Harbor, NY
Marilyn Dluski, Madison Heights, MI
France Publications, Paris FRANCE
Gene Freeman, Santa Ana, CA
Gary L. Granger, Okemos, MI

David Hardy, San Francisco, CA
Rodney Phillips, New York, NY
Gary E. Strong, Beechhurst, NY
Tamara K. Thomsen, New York, NY
University of Utah Libraries, Salt Lake City, UT