
The APHA Newsletter

NUMBER 127 ❧ WINTER 1997

At the Annual Meeting: New Southeast Chapter welcomed and Annual Awards go to Michael Winship and The Pierpont Morgan Library

ON BEHALF OF THE OFFICERS AND THE BOARD OF TRUSTEES, Martin Hutner welcomed those gathered on 25 January 1997 for the 23rd Annual meeting of the American Printing History Association. He thanked William Walker, Director of the Research Libraries of the New York Public Library for hosting the membership in the Trustees Room, and Dean Bornstein, proprietor of the Perpetua Press in Littleton, New Hampshire, for printing our very handsome program.

Before proceeding with the day's program President Hutner took time to remember two charter members who served APHA with great distinction, and whose loss to the association has been greatly felt this year. Erich Wronker died on the 9th of June. He was a founding member of this organization. Erich was a scholar, printer, teacher and collector; and a renowned expert on printers' medals awards, coins and badges. Philip Sperling, founding member and longtime friend of APHA died on the 9th of January (*see memorial on page 6*). *The New York Times* obituary noted his book collecting interests and longtime associations with APHA, The Grolier Club, and the Typophiles. Erich and Philip were a part of APHA's tradition and now become a part of its history.

The business of the meeting then began with introductions and reports of our officers and the presentation of awards:

MEMBERSHIP REPORT *Anne Anninger, Vice-President*

This year APHA welcomed its first west coast chapter. The Southern California Chapter has met several times during this last year under the guidance of president Regis Graden. Preceding the annual meeting the Board confirmed the newest chapter – the Southeast, led by president Barbara Brannon and vice-president T. H. Howard Hill.

Thus, on the Eastern seaboard, APHA now has five chapters and extends from New England to Florida. Last fall a meeting at the Book Club of California sought interest in establishing a Northwestern chapter. Our goals are to include Midwestern and Southwestern and, possibly, Central chapters in the near future.

PROGRAMS REPORT *Peter Hanff, Vice-President*

The 1997 Annual APHA Conference, *Twentieth-Century Book Design* will be held at the Harry Ransom Humanities Research Center, University of Texas, Austin. The dates are October 17–19, 1997.

The Harry Ransom Humanities Research Center of the University of Texas will be mounting a major exhibition on American book design in the twentieth-century. Curator Richard Oram will be selecting books, drawings, proof-prints, and manuscripts from the rich collections at Texas to provide an overview of evolving styles and taste in book design. Much of the exhibition will be drawn from the archives of Alfred Knopf and the George Macy Companies (The Limited Editions Club). American designers such as Bruce Rogers, Merle Armitage, Carl Hertzog, and W. A. Dwiggins. A second major exhibition will also be mounted to feature the Texas collection of artists' books. The Newsletter will have more information later in the spring and information packets will be sent to members in late summer.

PUBLICATIONS REPORT *Jerry Kelly, Vice-President*

This past year has seen the successful transfer of the editorial and production responsibilities for our newsletter from the capable hands of Ed Colker, Jane Siegel, Virginia Bartow, and Spring Harvey, to editors

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Chapter News

Inaugural Meeting of APHA/SE Hosted by University of South Carolina

On Saturday, November 23, some thirty printing history enthusiasts gathered at the South Carolinian Library of the University of South Carolina to organize a regional chapter of APHA. The new Southeastern Chapter will serve a wide geographical area from North Carolina to Florida and westward to the Mississippi River. Participants at the first meeting came from several states, representing colleges and universities in Georgia, South Carolina, and Alabama, as well as commercial printing firms, private bookbinders, small presses, typefounders, and libraries.

Frank Anderson, Librarian Emeritus of the Sandor Teszler Library, Wofford College and one of APHA's 1974 charter members, launched the new chapter with a talk entitled, "If You Have Room for a Type-writer"—the slogan of the Kelsey Printing Company. Anderson, also the proprietor of the Kitemaug Press, first owned the Kelsey Com-

pany's Excelsior. Books from South Caroliniana Library's extensive collection of Kitemaug books and papers, together with books from Mr. Anderson's personal collection were on exhibition for chapter members to enjoy.

At the business session following the talk, the new chapter elected its officers: Barbara Brannon, President; and T. H. Howard Hill, Vice-President. Chapter dues are \$10.00.

Several members and friends met Feb. 6 in Milledgeville, Georgia, at the Museum & Archives of Georgia Education on the Georgia College & State University campus, to attend the opening reception for "Imprints," an exhibition of printing memorabilia from the collection of the late Edgar Kilpatrick, a printing-equipment salesman based in Atlanta. Following the reception, members adjourned to Barbara Brannon's home to continue the discussion of printing. Paul Duensing and Dwight Agner regaled the group with tales from their years in printing and typefounding.

Plans are already under way to organize spring/summer events:

continued on page 2

Chapter News – *continued*

SOUTHEASTERN CHAPTER

March 22, Saturday – APHA/SE met at the Institute of Paper Science & Technology, at the Georgia Institute of Technology in Atlanta. The group met for a presentation by Cindy Bowden, Curator of the Institute's Robert C. Williams Museum of American Papermaking. They toured the museum and the Dard Hunter Collection. A dutch-treat lunch at a local restaurant followed and a brief business meeting to elect a secretary-treasurer and set meeting sites for programs for the remainder of the year.

—Barbara Brannon, President

barbara_brannon@post.wesleyan-college.edu

NEW ENGLAND CHAPTER

April 13, Sunday – Wellesley College, Davis Art Center, 1:30 p.m.: a lecture by Nancy Findlay of the New York Public Library on nineteenth-century books of the Arts and Crafts Movement in Boston. We will meet in the cafe across the street from the Art Center at 12:00 for lunch, or just arrive at the lecture at 1:30 in the Davis Art Center.

June 28, Saturday – Providence Public Library, Main Building, 2:00 p.m.: a lecture by Phillip Weimerskirch, the curator of the Special Collection, on Early Lithography in the U.S.A.

August 1, Friday – Dartmouth College Library, Special Collections, 11:00 a.m.: a tour followed by a 3:30 p.m. Stinehour Press visit. Information about places to stay will be included in the members letter and sign-up sheet.

Our annual meeting will be in Newport possibly in September or October on the Dinner Train with a talk on printing and the railroads. This is still in the planning stages. APHA New England members will receive more detailed information about all events in our upcoming letter to members.

—Alice Beckwith, President

abeckwth@sequent1.providence.edu. (For some reason my email address keeps getting reproduced with an i in my name line, there is no i in abeckwth.)

PHILADELPHIA CHAPTER

April 6, Sunday – “John Sartain, 1808–1897: Philadelphia Print-

maker.” Join other APHA members for a visit to the Philadelphia Museum of Art to see the exhibition of nine of the most significant prints of Sartain's career. Meet at noon inside the west entrance to the Museum. Followed by a visit to the Free Library of Philadelphia for a gallery talk on their current Sartain exhibition. Call Connie King for more information: (215) 686-5416.

May 24, Saturday – Fieldtrip to Bethlehem, featuring lunch at Philip Metzger's Lanis Press and a tour of the exhibition “Highlights in Printing History” in the Department of Special Collections in Lehigh University's Linderman Library. Followed by a tour of historic Bethlehem. For more information, call James Green, who also is arranging transportation from Philadelphia: (215) 546-3181.

—Cornelia King, President

king@library.phila.gov

NEW YORK CHAPTER

31 March, Monday – The Grolier Club, 47 E. 60th St. at 6:00 p.m. Sören Edgren on “China and The Art of Printing Before Gutenberg.” Printing flourished in China nearly five centuries before the development of printing from movable type in Europe. The primary printing technique in China at that time was xylography (printing from wood-blocks), which Dr. Edgren holds to be in no way inferior to typographic printing. His illustrated lecture will present the background to and details of this early printing activity, with reference also to early native typography in China and to early printing in Japan and Korea. Sören Edgren is Editorial Director of the International Union Catalog of Chinese Rare Books Project at Princeton University. He is currently writing a history of the book in China.

7 May, Wednesday – New York Public Library, 5th Ave. and 42nd St. (enter on 5th Ave.) promptly at 6:00 p.m. Holland Goss will conduct a tour of the exhibition “Let There Be Light: William Tyndale and the Making of the English Bible,” in the Gottesman Exhibition Hall. The exhibition originated at The British Library and is augmented by materials from the New York Public Library. Those planning to attend must make a reservation by calling Lowell Bodger at (212) 777-0841.



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CATALOGUES ISSUED

New Members

Angela Cornell Los Angeles, CA	Norine Polio New Haven, CT	Judith Giblin James Columbia, SC
Jay Endress Zionsville, IN	Linda L. Smith Jacksonville, FL	Lorna M. Knight Ithaca, NY
Max Gauché Marseille, FRANCE	Winston Atkins Raleigh, NC	Allan M. Siegal New York, NY
Lee Harrer Clearwater, FL	Detlev Auvermann Valhalla, NY	Max Strassman Palo Alto, CA
Linda M. Kruger New York, NY	Frank Bucy Santa Barbara, CA	University of Southern Mississippi Hattiesburg, MS
John K. Major Tulsa, OK	Dead Printers Society Phoenix, AZ	

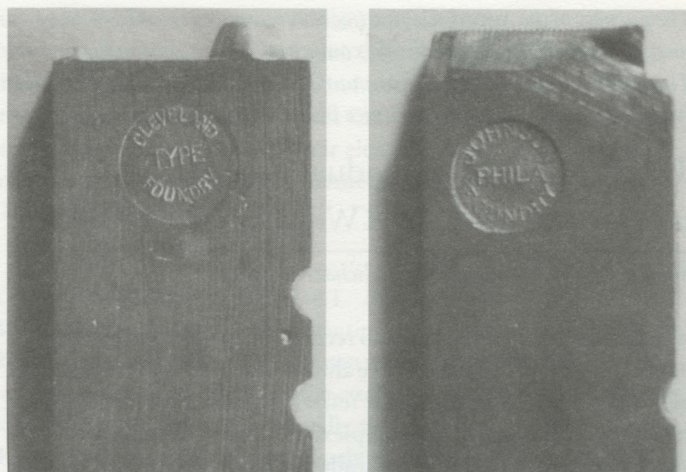
Pinmarks on Old Type

IN 1885 AN OLD GENTLEMAN found himself explaining the nature of printing type to a distinguished literary lady. Her attention was struck by the small round indentation on the side of each piece of type.

"I told her that this small indentation, trifling as it seemed, indicated a very important function, and whether the type was cast in America, India, Japan, or any part of the globe, that it was cast in molds of my construction & machines of my invention, patented in the year 1838 and first brought into notice in the type foundry of [David and George Bruce] in the year 1840."

The gentleman was 83-year old David Bruce Jr., son of a founder of the Bruce Type Foundry of New York, and the inventor of the first practical typesetting machine. The circular indentation that caught the literary lady's eye was the pinmark. It was produced by the "discharging pin" on the Bruce pivotal typecaster, a pin that dislodged each piece of type from the machine after it was cast. Originally it was a simple circular indentation, but it soon became clear that by engraving the foundry's name, or a trademark, on the pin, each piece of type would have a mark identifying the foundry that produced it.

While this may seem valuable only for advertising, there was a very important and even necessary function for the name of the foundry to be on each piece of type. In the days before the standard point system of type sizes was adopted in the U.S. in 1886, one foundry's pica was often larger or smaller than another foundry's. There were over twenty different foundries in operation in those days. Locking two different



Photographs of the pinmarks of the Cleveland Type Foundry, and the Johnson Foundry, Philadelphia, forerunner of MacKellar, Smiths & Jordan, and (later) American Type Founders, Co. Author's collection.

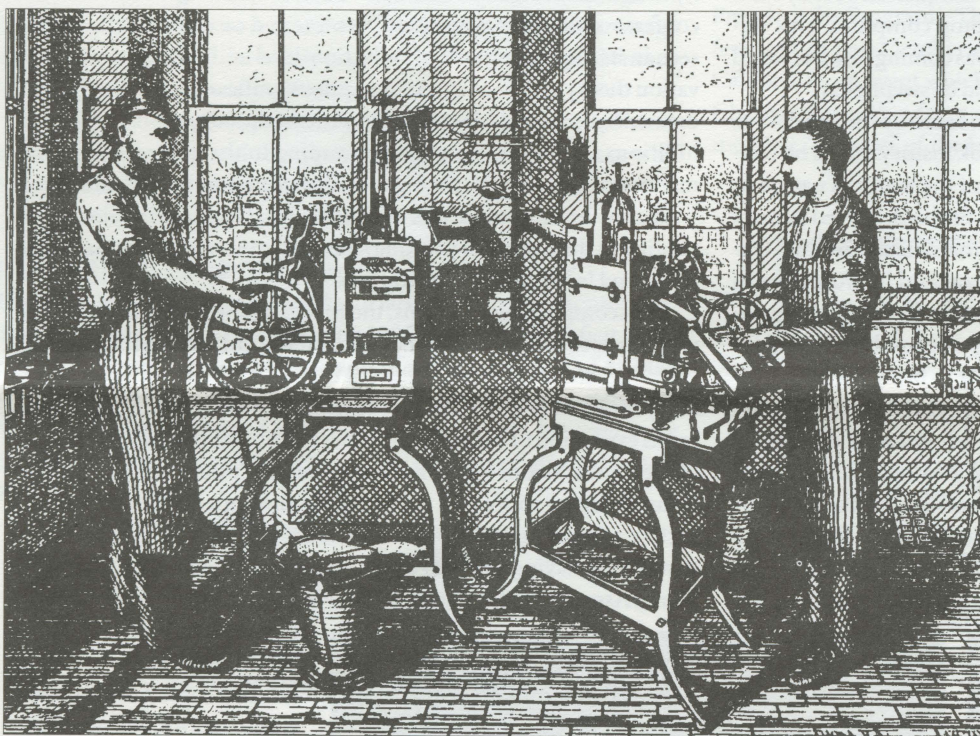
foundries "small pica Scotch roman" together in a form could produce a disaster on the composing stone if the sizes were different by a fraction of an inch. It was important to keep the fonts separate, and the pinmark, along with identifying nicks on some type, made that possible.

Today pinmarks are the first step in identifying 19th-century type. Knowing the foundry that produced a font of type makes it possible to go to that foundry's type specimen books to look for the typeface in question. Another useful tool in typeface identification is a list of type design patents in the U.S. Patent Office from 1846 to 1900. This list will

often yield the name of the designer and the year of the design. In addition – and this might prove a treasure trove for digital type producers – the patent records contain a complete showing of every character in the font.

Pinmarks are a microcosm of a once-flourishing 19th-century industry. They are quite varied in design – some with the full name of the foundry, some with no more than a small ornamental design. The great Philadelphia foundry of MacKellar, Smiths and Jordan often put the design patent number of the typeface on their pinmark. The best article to date on pinmarks was written by David J. Lasko when he was at the Rochester Institute of Technology. It appeared in the short-lived *Festina Lente* Vol. I, No. 1, in 1980. David Bruce's fascinating *History of Typefounding in the United States*, edited by James Eckman, was published by the Typophiles in 1981.

—Stephen O. Saxe, sos@westnet.com



Bruce pivotal type casters in operation at the Boston Type Foundry, 1879. From the Boston Type Foundry specimen book of 1880. Author's collection.

The purpose of the Awards Committee is to recommend to the APHA Board candidates for the association's two awards, the individual award and the institutional award. Normally, the committee confers during the summer and early fall and presents its findings to the board at the October meeting. The committee consists of its chairman, Martin Antonetti, Special Collections Librarian at Smith College, North Hampton, MA; Sue Allen, book historian of New Haven, CT; and Janice Bram, Special Collections Librarian at Mills College in Oakland, CA.

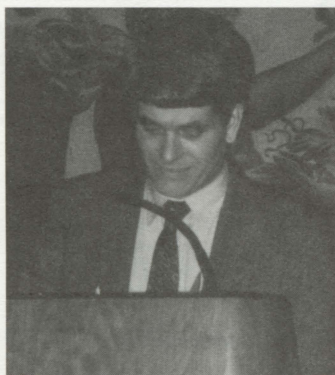
The 1997 APHA Individual Award is presented to Michael Winship

Sue Allen's remarks introducing Michael Winship:

IT'S OBVIOUS THAT EACH one who receives this award is bound to be a person of achievement, and I have always known Michael to be a man of energy and accomplishment. Yet, when I asked for his vita I was staggered by its length and complexity... books, articles, book reviews, his work as a teacher, as a leader. So I'll confine myself to a few highlights mostly from my own memory.

The first time I heard him speak was at an APHA meeting. His subject was stereotyping. Unable to find a really satisfactory article, he constructed one himself – a kind of stepping stone for his own scholarship – adding ingenuously that he should admit he had *never* actually *done* stereotyping. I saw the sincere scholar. I watched him go on to create further stepping stones such as his mastery of double-entry bookkeeping. I benefitted myself when he helped me decipher the large Ticknor and Fields "sheet" ledgers containing precious information in almost impenetrable minute abbreviations. These were his *Harvard-Bibliography of American Literature* years. Sometimes I would come upon him in another library deep in the card catalogue. Then one day in Worcester at the American Antiquarian Society I saw him entering Trade Sale catalogues on a laptop computer. This signaled a change – and indeed a great change was coming into the world of the book scholar. The card catalogue would be swept away.

Traditional "book history" would be confronted by the newcomer, "history of the book". Those engaged in book history might be condemned as collectors of sea shells, unaware of the world of nature or ecology or commerce; those in the history of the book labeled as mere spinners of theory. It was during these years that Michael went to Oxford and got his Ph.D., taught in Austin, Texas and in Worcester, in Charlottesville. He assumed a leader's part in the forthcoming histories of the book with his early apprenticeship in book history and his later exposure to history of the book he is able to bring the two disciplines together finding the best in each. I have also watched him develop during this time a largeness of mind, a wide vision, and inspiring rhetoric. So I see Michael Winship as a man able to look backward and forward – backward with a true emotional nostalgia for the past, forward with a zest for the tasks to be completed in the future. He is certain to be viewed as one of the leading book scholars of our time. It gives me much pleasure on behalf of APHA to present Michael Winship its Individual Award for 1997.



*Michael Winship
accepting the
Individual Award*

APHA 1997 Institutional Award presented to the Pierpont Morgan Library

Martin Antonetti's remarks introducing Charles E. Pierce, Jr.:

IN 1907 J. PIERPONT MORGAN opened the new private library that had been constructed next to his house at 36th Street and Madison Avenue both to his friends and to the whole world of scholarship. J.P. Morgan, his son, continued to round out the collections after his father's death in 1913. In 1924, believing that the library had achieved too significant a position in our culture to remain a private collection, he transferred it to a Board of Trustees with an endowment to provide for its maintenance, and shortly afterwards it was incorporated as a public reference library, "dedicated to fostering a greater knowledge, understanding, and appreciation of western history and culture."

Since Morgan's death in 1943 the Library has increasingly fulfilled wishes stipulated in his will that the library be operated as a source of inspiration to the public and as a resource for scholarly research. By 1997 the Library had defined the terms of Morgan's will even more sharply: 1) to function as a center for research and publication – notable especially in the exceptionally high quality of its cataloguing, institutional publications program, and the high professional visibility of its curators – which includes of course speaking at annual APHA conferences over the years; 2) to preserve and care for its collections – seen in its pioneering role of collection-level and single-item conservation theory and practice; 3) to acquire significant works in the fields defined by Pierpont Morgan; 4) to present the collections, related exhibitions, and interpretive programming to the general public in a manner consistent with the highest educational and artistic standards – notably the fabulous series of exhibitions, (including major shows relating to the history of printing) lectures, concerts, symposia, workshops and loans to other institutions.

In accomplishing all of this, the Morgan Library has been blessed with a series of brilliant directors, and the current one, Charles E. Pierce, Jr., stands at the forefront of them. Dr. Pierce has made the library into a truly international center for the study of the humanities by his expansion of the scholarly program, but his has also created one of the most active of our city's (and country's) public cultural institutions, bringing more and more people through the library's doors each year. Most significantly Dr. Pierce is reaching out to other constituencies, having organized, for example, a vibrant new group, the Young Associates. It is thanks to Dr. Pierce and his curators and staff

that the Pierpont Morgan Library has made "distinguished contributions to the study, recording, preservation or dissemination of printing history," which are the primary criteria for the APHA Institutional Award.

Dr. Charles E. Pierce, Jr. Director of the Pierpont Morgan Library came forward to accept the APHA Institutional Award for 1997 from Martin Antonetti.



Publication Report *continued from page 1*

Lissa Dodington, and Stephen O. Saxe, and to Nancy Leo, production coordinator. We owe thanks to the new team for their hard work in maintaining the standards. Look for new and expanded features in the future.

We have much good news regarding our journal *Printing History*. We still enjoy the exceptional services of our editor for the past few years, David Pankow. His efforts have made *Printing History* one of the finest publications of its kind. In addition to the high standard of the content, Dave has managed to produce four issues over the past twelve months. We are scheduled (and I use the term loosely) to publish two issues per year, so the Journal is now up to the beginning of 1996. We hope to continue to pick up ground under Dave's capable leadership.

As I said, not only in quantity but in quality the Journal has excelled. Our special double type issue, 31/32, was a resounding success, generating a large amount of sales outside of our members (who receive it for free with membership). Of exceptional note in that issue was the controversial article on the origins of Monotype's Times New Roman font, which has created a great stir in the typographic community. We look forward to publishing other arguments surrounding this fascinating subject soon. As an added bonus the latest issue has a full-color cover, thanks to the generosity of our printers, The Stinehour Press.

Our special publication, *American Proprietary Typefaces*, containing articles by [among others] Herb Johnson on Bruce Rogers' Centaur type, Gay Reading on Victor Hammer's types, and John Kristianson on Dwiggins's private types, has also made progress, though we do not expect books to be finished until the summer. A week or so ago we received proofs of the lovely typesetting in Monotype Centaur from the Bixlers, so work is well along.

It has been a busy and productive year, and we look forward serving our membership and the typographic community at large with further works in the coming year.

TREASURER'S REPORT *Carolyn L. Smith, Treasurer*

The American Printing History Association's financial picture continued to show improvement during 1996. The \$10,020 deficit at the end of 1995 was improved by the end of 1996 to a deficit of \$3,004. Much of this deficit resulted from the longer and more elaborate APHA Conference held in California. Other expenses, however, were closely monitored; and for 1997, a small surplus of approximately \$2,700 is projected.

As of December 31, 1996, assets were as follows:

Unrestricted cash	\$51,004.
Revolving Fund	20,054.
Endowed funds	6,016.
Total	\$77,074.

As of the previous December 31, assets were:

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

We hope all members will join the board in encouraging new members to join APHA. The continued financial stability of the organization is dependent, for the most part, on its dues income.

NOMINATING COMMITTEE'S REPORT

This committee is chaired by Susan Otis Thompson who is ably assisted by G. Thomas Tanselle, John Lancaster, Catherine Brody and Irene Tichenor. In Susan's absence Catherine Brody introduced the slate and opened the floor to their election. Trustees elected unanimously at the meeting were Kenneth Auchincloss, Milton McC. Gatch, and Theo Rehak.

THE PRESIDENT'S REPORT *Martin Hutner*

APHA is served by scholars and printing enthusiasts who give freely of their time and expertise. Those of you who attend this annual meeting can appreciate to some extent, the quality and extensiveness of these contributions. It falls to me annually, the happy opportunity to thank the very people who work so tirelessly and effectively on our behalf.

Our three vice-presidents have all worked with exceptional vigor to insure the success of their respective offices.

Our Vice-President for Membership, James Kelly who has served APHA so well for several years has had to tender his resignation. We thank him for all his efforts, and welcome Anne Anninger, Philip Hofer Curator of the Graphic Arts, Houghton Library, Harvard, to the vice-presidency. It has been one of my goals as president to make this association truly national; and with Jim's help and the help of others we now have an APHA which literally reaches from sea to sea. To Jim our profound thanks, to Anne our congratulations and pleasure in being able to work with you this year.

We are extraordinarily fortunate to have Peter Hanff, of the Bancroft Library, Berkeley, as our most effective and hard-working Vice-President for Programs. Those of you who attended our annual conference this past October at the Huntington Library in San Marino, California – an event which honored the formation of our California Chapter, know that from every point of view, it was an event to remember. The staff of the Huntington under the able stewardship of

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IN MEMORIAM

PICKERING'S AMERICAN DISCIPLE

PHILIP SPERLING, collector and bibliophile, died after a brief illness on 9 January at the age of eighty-five. Philip was a prominent member of the book and printing history community: He volunteered at the Grolier Club throughout the 70s and again for the past several years. He worked diligently as APHA's Vice-President and co-edited this newsletter with his dear friend Cathy Brody for almost eleven years—longer than anyone else has ever done. He also devoted a great deal of time and energy to the Typophiles, whom he served as Vice-President of Membership.

Philip's enthusiasm for fine printing and books was overflowing and contagious. He had an almost child-like excitement at seeing new things, or pointing out the finer points of his impressive collection. He had one of the most far-reaching libraries of 19th- and 20th-century fine printing in private hands. But by far his most important collection was that of William Pickering imprints.

Philip appreciated the merits of this great 19th-century British publisher more than any of his contemporaries. Through his insight, thorough knowledge, and dedication he built the finest collection of Pickering's in private hands. His over 400 Pickering volumes included such masterpieces as the amazingly modern Pickering Euclid and the beautiful Pickering edition of Queen Elizabeth I's *Book of Common Prayer*, to the excessively rare (as Philip would—in this case—so rightly point out) miniature alphabet book and first English edition of Hans Christian Anderson.

Pickering in particular appealed to Philip because, like him, Pickering was interested in the beauty of the book as a physical object, as well as the significance of its content. Well I remember those many instances where Philip would say of some book I printed "it's beautiful,

but I can't understand the damn poetry! Why do you print such crap!" With Pickering there can be little doubt that important content met with an eye well trained to produce what can be considered the finest books of their time.

In addition to being the first to publish in English the tales of Hans Christian Anderson; in 1839 Pickering published the first typographic edition of a small book by a then unknown author, who was considered an eccentric at best and a heathen at worst by those few people who considered him at all: the book was called *Songs of Innocence and Songs of Experience*, and the author was William Blake.

Pickering also printed numerous first editions by Coleridge and important works by the then-forgotten writer John Donne, as well as an impressive series of miniature books which were known as "The Diamond Classics" including works by as far ranging a selection of authors as Terence, Homer, and Shakespeare. Of course all of these volumes, and hundreds more, were in the Sperling library, often in specially bound or large-paper copies, and several of them from William Pickering's own personal collection. And Philip would hasten to point out that his was the finest copy anyone has ever seen!

Philip loved the companionship of his friends almost as much as he loved his books and great literature. The passionate and exuberant affection he had for his books and his friends overflowed. The book community was greatly enriched by Philip Sperling, and we will all miss him tremendously, both professionally and personally. Pickering's motto translated into "Aldus's English disciple," I will always remember Philip as a dear friend, and as Pickering's American disciple.

—Jerry Kelly

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The American Antiquarian Society Summer Seminar for 1997

— The Program in the History of the Book in American Culture will offer a six-day seminar, "Getting Into Print," from Monday, June 9 to Sunday, June 15, 1997. Through readings, discussions, and case studies using the Society's collections, seminar participants will consider the forces enabling and limiting access to print and social, cultural, economic, and institutional factors that have shaped the creation of printed texts in nineteenth- and twentieth-century America. Details are available from the Society at: 185 Salisbury Street Worcester, MA 01609, or by telephone at 508-755-5221 or 752-5813.

President's Report *continued from page 5*

director David Zeidberg, hosted with the assistance of other regional institutions, a four-day conference that was scholarly, informative, elegant, tasty and fun. It's a pleasure to work with Peter Hanff and a great satisfaction to have him as a friend. We are looking forward to this year's conference in the Lone Star state.

Fortunately APHA is not limited to a lone star. For our vice-president for publications under any critical scrutiny can only be described as stellar. Master of all he surveys, Jerry Kelly is the perfect choice for a part of APHA that is happily expanding. It isn't enough for him to oversee the work of APHA's editors, he also administers the enlarged publication program. *American Proprietary Types* in all its manifold complexities will be a publication that will make this organization proud.

Working behind the scenes also are two other officers of dedication and expertise. Virginia Bartow, is our most capable secretary, who must chronicle our meetings, alert our factions and keep track of our activities. She merits our admiration and thanks. Carolyn Smith, my colleague and friend from the Grolier Club, counsels and keeps watch

over the association's fiscal health with a practiced eye, and a quiet dedication. Thank you, Carolyn.

I want to thank our Awards Committee – Sue Allen, Janice Braum, and ably chaired by Martin Antonetti. Although Martin is leaving New York for Smith College in Massachusetts, he will not be abandoning APHA. We look forward to working with him in the future. The quality of the committee's work is amply evident in their outstanding selections.

Thank you too, to the able stewardship of our Nominating Committee under Susan Otis Thompson. She and her committee express their commitment through the quality of those people who are asked to serve this association with the best of their various abilities. Thank you, Susan.

And traditionally – my tradition – I save my closing remarks for our executive secretary – exacting and meticulous Stephen Crook – who keeps the day-to-day pulse of this association quickening. He's my constant help and our inestimable friend.

And to you, our members, who make all of this happen by your support, keep it up. Thank you.

Announcements

📌 *Special Notice to those who have ordered American Proprietary Types* – Books will deliver in late summer or early fall. Production of this next title in APHA's special series of publications is progressing (*see the Publications Report in this issue*) and will be well worth the wait.

📌 *Stephen Saxe reports* that he received several letters with information about common presses, in response to his article in the APHA Newsletter number 126 (Fall, 1996.) He received information about the James Franklin press, from Dr. Marcus McCorison; the "Louis Roy" press in Queenston, Ontario (the oldest common press in Canada) from John N. Dymont and Donn Purdy, and the Ephrata Cloister press from Bro. Johannes Renatus Zinzendorf. He is in touch with the curator of the Louis Roy press at the Mackenzie Heritage Printery Museum and expects to write about that press in the near future. If you have information about a common press, please contact Stephen O. Saxe, 480 Rosedale Ave., White Plains, NY 10605, or sos@westnet.com

📌 *The University of Iowa Center for the Book* offers a graduate certificate in Book Studies/Book Arts & Technologies. The 24 semester hour program may be taken alongside a regular graduate degree program at UI, or independently. The program is ideal for part-time study while exploring the many book-related community and university opportunities in Iowa City. For information view the World Wide web home page at <<http://www.uiowa.edu/~ctrbook>>, or wire University of Iowa Center for the Book, 154 EPB, Iowa City, Iowa 52242, phone (319)335-0447, e-mail: <Center-for-the-Book@uiowa.edu>.

📌 *The American Booksellers Association Library* contains a comprehensive collection of books, periodicals, reports, and other materials on the bookselling and publishing industries. The Library's holdings include approximately 3,000 volumes on all aspects of the

industry. Contained in the collection are works (many out-of-print) on such topics as bookselling; book design and production; and periodicals and newsletters relevant to the book trade. The Library is open to the public by appointment only and brief reference questions will be handled by telephone. Inquires can also be made on the World WideWeb: @www.ambook.org/bookweb.

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The APHA Newsletter is published four times yearly by the American Printing History Association. Subscriptions are through membership in APHA. Individual memberships for the calendar year are \$40; Institutions, \$50; Contributing memberships, \$75. Included in that membership is a subscription to *Printing History*, APHA's semiannual scholarly journal.

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Calendar

EVENTS

THROUGH - 3 MAY 1997

K.K. Merker: Serving the Muse/Stone Wall Press and Windhover Press (1956-1996). The Grolier Club commemorates K.K. Merker's forty years as a literary fine printer with a comprehensive exhibition of his work. In conjunction with the exhibition, the Grolier Club has published a critical bibliography of Merker's work at Stone Wall and Windhover Press, *Printing and the Mind of Merker* written by Sid Berger. For information contact: Grolier Club, 47 East 60th Street, New York City.

20 MAY - 31 JULY 1997

The Collector Collected: Sir Thomas Phillipps and Harrison Horblit. Grolier Club, 47 East 60th Street, New York City.

4 MAY - 21 SEPTEMBER 1997

Philobiblon: Homage to Books, reading & Libraries. Princeton University, Milberg Gallery for the Graphic Arts, Firestone Library, 1 Washington Road.

JUNE 22-27, 1997

Exploring Bewick's Animal Illustrations: A Book Design Workshop at Indiana University Division of Continuing Studies. Registration deadline May 1, 1997. Registration fee for the course \$405. For more information contact Jane Clay, Bloomington Division of Continuing Studies, Owen Hall 204, Indiana University, Bloomington, IN 47405, Fax: 812-855-8997, Internet: jclay@indiana.edu, <http://www.indiana.edu/scs/bookarts.html>

MONDAY, JUNE 9 - SUNDAY, JUNE 15, 1997

Summer Seminar in the History of the Book in American Culture. American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634

THE PFORZHEIMER LECTURES ON PRINTING AND THE BOOK ARTS at The New York Public Library, Fifth Avenue and 42nd Street. Individual lectures listed below with dates and times. Tickets: General Public \$10, Friends of the Library \$7

WEDNESDAY, APRIL 9, 6PM

Timothy Barrett, *A Brief History of Hand Papermaking 0-A.D. 1997*

TUESDAY, APRIL 15, 6PM

Martin Antonetti, *The Production, Distribution, and Consumption of Books Since Gutenberg*

WEDNESDAY, MAY 14, 6PM

Jerry Kelly, *From Imitation to Origination to Alienation: The Art of Typography from Its Beginnings to the Present Day*

WEDNESDAY, MAY 28, 6PM

Ann Anninger, *From Illuminated Manuscript to Artist's Book: A Few Reflections on Book Illustration*

LECTURES

SUNDAY, APRIL 6, 1:30PM

The Flourish of Color Relief Printmaking in New England David Acton, Curator of Prints and Drawings, Worcester Art Museum. Davis Museum and Cultural Center, 106 Central Street, Wellesley College, Wellesley, MA

SUNDAY, APRIL 13, 1:30PM

A Millennium in Bookmaking: The Book Arts in Boston. Nancy Finlay, Print Specialist, New York Public Library. Davis Museum and Cultural Center, 106 Central Street, Wellesley College, Wellesley, MA

Please see the listing of chapter events on page 2 of this issue for APHA activities in your local area.

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