

The APHA Newsletter

NO. 131 • WINTER, 1998

THE ANNUAL MEETING: New Officers Elected, Hutner's Farewell Remarks & The Annual Awards Are Presented to Marcus McCorison and The Newberry Library

ON JANUARY 24, 1998 APHA met in the Trustee's Room of the New York Public Library for the 24th Annual Meeting. The business of the meeting was the yearly reports of the officers, the presentation of the Annual Awards and the unanimous election of the proposed slate:

Anne Anninger, *President*

David Whitesell, *Vice-President for Membership*

Peter E. Hanff, *Vice-President for Programs*

Jerry Kelly, *Vice-President for Publications*

Carolyn Smith, *Treasurer*

Jean Hayter, *Secretary*

Excerpts of the reports and presentations follow:

PRESIDENT HUTNER SUMS UP FOUR YEARS

THIS IS THE FOURTH TIME I have stood before you in my capacity as APHA President. Each time I have had the pleasure of reporting the activities of the preceding year by way of thanking the officers and the board for their work. This will be my last such report and, in effect, a summing up.

At a time when many organizations of our ilk are experiencing a fall in membership, APHA has not only held its own, but increased. Anne Anninger, Vice-President for Membership, personally contacted lapsed members eliciting their opinions, and hoping for their reenlistment. A number happily did so. Anne demonstrated that we cared. Anne also helped me in realizing one of my principal objectives as president, which was to put the "American" truly into APHA. To that extent, we now have chapters which extend east to west, north to south, and we anticipate the incorporation of new chapters in other areas of the country. To Anne, my deepest thanks. I know that you will carry on the APHA tradition.

Peter Hanff, Vice-President for Programs, helped me to carry APHA's programs around the country. In the last four years our conferences alone have gone from New York to Virginia to California, and this past year to Texas. This year we will convene in Chicago which will, in effect, close a full circle of our country. Wherever we go, we have signed on enthusiastic new members. Conferences give us the opportunity to meet local scholars, collectors, and printing enthusiasts, and discuss and investigate our mutual interests in a specialized setting. In October '97 we experienced the much vaunted Texas hospitality at the Harry Ransom Humanities Center in Austin. To Peter — many, many thanks for all your work on APHA's behalf. We look forward to October '98 in Chicago.

APHA's ever-expanding publications program is overseen by the very talented Vice-President Jerry Kelly. He and David Pankow, editor of *Printing History*, and Lissa Dodington, editor of the *Newsletter*, have maintained the high standards of our publications. They have been ably helped by Nancy Leo, Stephen Saxe and John Sippel. Jean Hayter with the help of Jane Siegel was responsi-

ble for our new and highly useful *Directory*. As you know we have embarked on an extended publication program. We began with the critically acclaimed *APHA Type Miscellany*, to be followed later this year by *American Proprietary Types*, and the forthcoming *D.B.U. and R.R.* — the Daniel Berkeley Updike and Rudolf Ruzicka correspondence (Please see the announcement and prospectus on page 3). We gratefully received a \$35,000 contribution from the Suess Foundation toward a permanent publication fund. Future projects are planned, and I am pleased and proud to have worked with these professionals in the realization of a dream, now a reality.

I also have had the pleasure of working with our creative and hard-working board of trustees, all of whom have responded to special projects and activities. The launching of APHA's Oral History Project under Alice Beckwith, Michael Kaylor, John Bidwell and Jean Hayter has been effected. This endeavor will be a highly important program in insuring the recording and ultimate publication of those who have made printing history. This, after all, is our *raison d'être*. Ken Auchincloss and Virginia Bartow made an important report concerning our infrastructure. Thanks to all of the above for expert contribution.

Virginia Bartow as you know has been APHA's secretary, recording our yearly history and diligently summoning us to meetings and activities. Thank you Virginia for a job well done. Carolyn Smith, our treasurer, counts our money, watches our budgets and keeps us fiscally sound without ever shaking her finger — or biting ours. For this I, and we, are indebted.

To our Chapter Presidents, who watch over, entertain, and inform our far-flung flock, I cannot heap praise or thanks enough. To Lowell Bodger, *New York*; Alice Beckwith, *New England*; Cornelia King, *Philadelphia*; Michael Kaylor, *Chesapeake*; Barbara Brannon, *Southeastern States*; Regis Graden, *Southern California*; and Mary Kay Duggan, *Northern California*, I send you all my and APHA's great thanks for your continuing good work and activities.

Two important committees, outside the executive board, are of immense importance to our work and function. They are the Nominating and Awards Committees. This year's distinguished Nominating Committee, responsible for proposing the slate of officers and trustees for the coming year, was chaired by Irene Tichenor who was ably helped by Catherine Brody, John Lancaster, G. Thomas Tansell, and Susan Otis Thompson. The equally distinguished Awards Committee, whose purpose is to recommend to the executive board the individual and institutional award winners, was chaired by Charles Rheault who was assisted by Sue Allen, Martin Antonetti, and David Zeidberg. Thank you one and all.

The handsome premiums given to our members joining at the Contributing level were provided through the courtesy and generosity of Rodney Phillips, Curator of The Berg Collection here at

continued on page 4

Chapter Notes

NEW ENGLAND CHAPTER

The Chapter convened at Alumnae Hall, Brown University, on October 5 to hear Dr. Daniel Kelm's lecture, "Design and Accident in the Wide-Awake Garage." Chemist, inventor, and artist, Dr. Kelm draws upon an interest in alchemy to create artist's books utilizing accidental or planned reactions between various substances. The resulting patterns may appear on a book's covers, inspire the larger structure of a work, or be used in other ways. Dr. Kelm used many slides, and displayed examples of his work. The name of his studio comes from his grandfather's automotive garage. After the lecture the audience moved to other rooms in the building to see the annual small press/fine printing book fair of the John Russell Bartlett Society, a Providence book collector's group that meets regularly to hear talks on a variety of book topics

—Brian Rogers, Secretary APHA/NE

bdrog@conncoll.edu

SOUTHEASTERN CHAPTER

March 1998: *Ps and Qs in the Queen City*

The Southeastern Chapter met Saturday, March 14, 1998 in Charlotte, North Carolina, to tour Heritage Printers and the Museum of the Alphabet (Waxhaw, SC). Heritage Printers, managed by chapter member Bill Loftin, is one of the few commercial letterpress book printers in the country today. The Museum, which is maintained by the Wycliffe Bible Translators, houses a collection of writing samples and alphabets from across the globe.

May 1998: *Printing and Preservation*

The Chapter will meet May 16, 1998 in Darien, Georgia, to tour the Ashantilly Press. The Ashantilly Foundation, recently established with the goal of turning the Press into an educational center and a model for historic preservation, will host a tour of the Press. Veteran printer Bill Haynes will be on hand to discuss this experience in fine printing and book design and to show examples of his work. This rare opportunity to visit coastal Georgia and nearby Savannah, and to learn from a master of the art, is not to be missed! Participation is open to Chapter members and others by reservation; space is limited. Cost for the Saturday (including lunch) is \$20.00, payable to APHA/SE. There are also tentative plans for a dinner gathering on Friday evening, for those already in town, and a trip to Savannah on Sunday. For more information call Barbara Brannon at (912) 757-5134 / 755-0045. Send email to Frank or Barbara at: printpast@aol.com (Frank Granger) or barbara_brannon@post.wesleyan-college.edu

—Barbara Brannon, President APHA/SE

NORTHERN CALIFORNIA CHAPTER

The year 1996 - 1997 was one of planning meetings in San Francisco for a new chapter of APHA. A mailing to members of APHA who lived in the Pacific northwest brought a dozen individuals to a first planning meeting. The name "Northern California" was decided upon, encompassing the region of northern California, with membership open to those in surrounding states. The first meeting of the Chapter on Sunday, May 18, 1997 honored Bay Area printer "Jack Stauffacher: Printer/Scholar of Greenwood Press." An exhibit at the Heller Rare Book Room, Mills College, was supplemented by slides as Stauffacher reviewed his role as scholar/printer during his typographical career. Librarian Janice Braun hosted the meeting, providing refreshments to some 35 attendees. Local printer Peter Koch printed the announcement.

The first Annual Meeting took place on Saturday, Oct. 4, 1997 at the Bancroft Library, University of California, Berkeley, on the occasion of

the exhibit *New World, New Peoples, New Spain: Colonial Mexico: 1519-1821*. Co-curators Walter Brem, Bancroft librarian, and Martha Whittaker, printing history doctoral student, gave a guided tour of the exhibit and freely answered questions. Ms. Whittaker is finishing a dissertation on 18th-century Mexican printing. Afterwards, at the business meeting it was announced that on June 20, 1997, the national APHA board had passed a motion recognizing the Northern California Chapter. A slate of officers was approved: Mary Kay Duggan, President; Peter Koch, Vice-President; Karma Pippin, Secretary; Sumner Stone, Treasurer.

The first chapter event of 1998 was held on February 19th when chapter members visited the California Historical Society in San Francisco in conjunction with the exhibit: "Women in Printing & Publishing in California." (See article in this issue on page 4) APHA member Kathleen Walkup, director of the Book Arts Program, Mills College and letterpress printer spoke on "Sometimes by printing...women printers at work in the 19th century."

—Mary Kay Duggan, President

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SOUTHERN CALIFORNIA CHAPTER

On October 18, 1997 the chapter held a joint meeting with NAPA-West organization. The meeting was held at the Wagenheim Rare Books Collection at the San Diego Public Library. Jane Seymour, Special Collections Librarian, invited guests to inspect a large table filled with incunabula and other rare books from the collection which she discussed in a later presentation. Horace Dodd, President of NAPA-West spoke on the Nuremburg Chronicle. For information about future events please call Vice President for Programs, Mark Barbour at (714) 523-2070.

—Regis Graden, President

NEW YORK CHAPTER

6:00 to 8:00 pm Wednesday, 8 April.

A tour of the exhibition *Blackletter: Type and National Identity*, conducted by curators Peter Bain and Paul Shaw. At the Herb Lubalin Study Center, The Cooper Union (Foundation Building, 2nd Floor), East 7th Street at Third Avenue, New York. Attendance is limited to 30. Make reservations by calling Lowell Bodger at (212) 777-0841.

6:00 pm Wednesday, 3 June.

Nineteenth-century Printed Advertising from The Landauer Collection housed at the New York Historical Society. A richly illustrated lecture by Wendy Shadwell, NYHS Curator of Prints. At The Grolier Club, 47 East 60th Street, New York.

—Lowell Bodger, President

MEMBERSHIP REPORT

As of December 31, 1997 the membership of the Association is as follows:

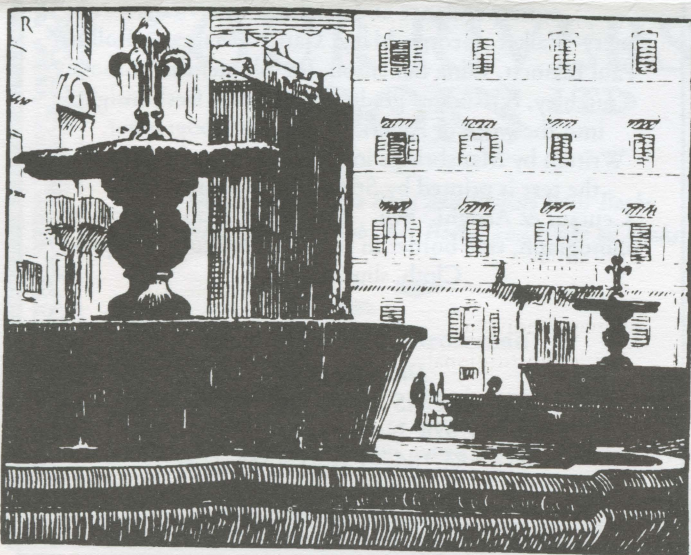
Individual members	514
Institutional	116
Contributing	75 (A record number)
Foreign/Individual	27
Foreign/Institutional	31
Student	10
Honorary/Conferred	9/23
Total	805

New Special APHA Publication Now Available

A new book in APHA's series of special publications is now complete and ready for shipping. No, it is not the long-awaited collection of essays on American proprietary types (though that book will also be published this year — see below). Instead, APHA's edition of the selected correspondence of D. B. Updike and Rudolph Ruzicka — announced in the spring 1997 newsletter is now complete, leap-frogging *American Proprietary Types*.

D.B.U. and R.R. contains extracts from the important correspondence between these two major figures of American graphic arts from the first half of this century. They reveal a little-known closeness between the fine printer, Daniel Berkeley Updike, and the artist, Rudolph Ruzicka. The letters touch on important aspects of the work of both men — including their collaboration on The Grolier Club publication *Notes and Journal of Travel in Europe 1804-1805* by Washington Irving (1921); *Newark* (1917) for the Carteret Book Club, the exquisite series of Merrymount Press annual keepsakes (carried on for thirty years); Updike's monumental two volume study *Printing Types* (1922), for which Ruzicka read copy and consulted on; and much, much more. Afficionados of fine printing and typography will be very interested in the substantial advisory role Ruzicka had in the writing of *Printing Types*, and other aspects of the printing world which the correspondence between Updike and Ruzicka deals with in a candid manner. The selections have been edited by Edward Connery Latham and Elizabeth French Latham. They have also contributed a preface, and elucidating texts putting the selections in context.

The book has been printed in an edition of 500 copies by The Stinehour Press. It runs 188 pages in octavo format; and is illustrated with prime examples of the work of both men, reproduced in the original colors. The text is printed on Mohawk Superfine paper with two tipped-in facsimiles; the book is case bound in imported cloth; with a two-color letterpress dustjacket. APHA members can order copies directly at \$40; after May 1st copies will be available from our distributors, the Veatchs, at \$50. A specially bound and slipcased deluxe edition with three original examples of Ruzicka multi-color woodcuts printed at the Merrymount Press, will be available soon at \$175.



D.B.U. and R.R.

SELECTED EXTRACTS
FROM CORRESPONDENCE
THAT PASSED BETWEEN
DANIEL BERKELEY UPDIKE
AND RUDOLPH RUZICKA
FROM 1908 TO 1941

American Printing History Association

On page 68 of *D.B.U. and R.R.* Latham refers to the small Grolier Club edition of Washington Irving's *Notes and Journal* "which proved to be 'in progress' for a total of some four and a half years." By contrast, APHA's publication of *American Proprietary Types* has only been "in progress" for three years. Unlike the Grolier Club publication, which was a reprint of a previously published work, our book is a work of original scholarship, with contributions by several of the most important type historians of today. We were somewhat over optimistic in hoping that such a work (which combines the writings of ten authors and will be finely printed by letterpress and offset lithography at The Stinehour Press from Monotype composition set at Michael and Winifred Bixler's type foundry) could be published sooner. The final editing is now complete, and the type is corrected and being shipped to Lunenburg for printing. Our editor, David Pankow, has pulled together over 60 illustrations and will personally supervise the camera work for the reproductions over the next few weeks.

For now, we urge you to place your orders for *D.B.U. and R.R.: Selected Extracts from Correspondence* at \$40, while copies are available at that special price. Please send orders, accompanied by a check payable to the American Printing History Association, to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163-4922. Watch for further updates on future publications in subsequent issues of our Newsletter.

—Jerry Kelly, Vice-President for Publications

"Women set type! Women run presses! We invite criticism."

Women in Printing and Publishing in California: 1850–1940, an exhibition at the California Historical Society, explores the struggle of 19th- and early 20th-century women working in the printing, publishing and book industries. The exhibit draws from the Society's library and photographic collections as well as from The Kemble Collections on Western Printing and Publishing for examples of work by California women and offers a glimpse of the many roles women played over the last century. The exhibition examines the social history of the era in which women facing union resistance, prejudice against working in a male workforce, and opposition to owning their own businesses successfully gained employment and recognition in the commercial sphere.

Northern California saw printing and publishing activity in the last half of the 19th century mainly because of the influx of population with the Gold Rush. Newspapers gradually sprang up around the state, often near mining towns. Women were more likely to be able to work as typesetters in these non-union towns than in San Francisco which was controlled by male typographical unions. Many skilled women, seeking challenging jobs and positions with which they could support themselves and their families, gained work as typesetters, wood engravers, book agents and publishers, and editors or writers for newspapers and journals.

The Women's Co-operative Printing Union (WCPU), founded in 1868 in San Francisco by Agnes B. Peterson and later run by Eliza G. Richmond, was both owned and almost entirely staffed by women. Their job printing office flourished for ten years, and proudly proclaimed on its billheads, "Women set type! Women run presses! We invite criticism." The need for billheads, commercial catalogs, legal briefs and annual reports was fueled by the Gold Rush and the subsequent flurry of businesses.

Women often moved from printing into the publishing field, changing the many women's magazines to journals that furthered the causes of suffrage and women's rights both statewide and nationally. Lisle Lester took charge of the *Pacific Monthly* and was the first to use women as typesetters at the journal office. Emily Pitts Stevens transformed the *Sunday Evening Mercury*, "a journal of Romance and Lit-

erature," into the premier voice for women's suffrage in the West. She also hired women to set type for her weekly newspaper and changed its name to *The Pioneer*. Stevens played an important role in the founding of the California Women Suffrage Association in 1870.

Women were also involved in other aspects of the printing and publishing fields. Wood engravings were used to illustrate printed items since the blocks could be put into the presses along with the type. Leila S. Curtis and Eleanor P. Gibbons were two women who headed successful engraving businesses in San Francisco. Gibbons's scrapbook of engraving samples is exhibited, as well as a facsimile for visitors to examine more closely. The Arts and Crafts Movement during the early 20th century saw women working as woodcut artists as well as engravers to illustrate journals and fine press books. Illustrations Lucia K. Mathews cut with her husband Arthur Mathews for the magazine, *Philopolis* (1906–1916) are displayed with eight actual blocks used to print the decorative borders and illustrated initials, as well as imprints from their Philopolis Press. Issues of *The Lark* magazine (1895–1897) show Florence Lundberg's work as a woodcut artist.

Women also worked as book agents in California selling subscription books and engravings throughout the state. *Six Years Experience as a Book Agent in California* (1874) by Mrs. T. W. Likins was printed by the WCPU, and gives a unique glimpse into the life of a book agent. The original book and a more recent reprint by the Book Club of California are both on display, as well as examples of subscription books sold by Mrs. Likins.

continued on page 5

Martin Hutner *continued from page 1*

the New York Public Library, and Deborah Winard of the Morgan Library. Many, many thanks.

To Stephen Crook, also of the Berg, my sergeant-at-arms and APHA's very effective Executive Secretary, we all owe our thanks which will never sufficiently cover all the occasions — high low, and sometimes even comedic — which have helped make my four years at the helm one of my most rewarding and unforgettable experiences.

And lastly, to all you here today who support APHA in its endeavors to celebrate and disseminate the history of printing, and who have helped and aided me and the Association, I thank you with all my heart.

—Martin Hutner, President

BRUCE ROGERS AMERICAN TYPOGRAPHER

By Georgia Mansbridge



THE STONE HOUSE PRESS, 1997

A biography of Rogers' life and career based on correspondence and extensive interviews: Emery Walker, George Macy, Carl & Margaret Rollins, Paul Bennett, Edna Beilenson, Joe Blumenthal, Brooke Crutchley, & Rudge "graduates" provide fresh insights into the work of America's greatest typographer. Written by Mansbridge in 1965 but never published, the text is printed by Stinehour in computer-set Centaur & Arrighi. 8vo. 108 pages. Tipped-in color photograph, title border in red. Limited to 125 copies.

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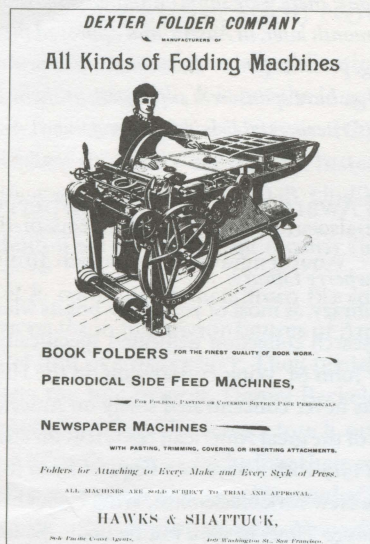
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By the 1920s the Fine Press Movement was well under way in San Francisco. Rosalind A. Keep started up the Eucalyptus Press at Mills College in Oakland, and Jane Grabborn founded the Colt Press in the 1930s. In southern California, the Saunders Studio Press in Claremont was founded in 1927 by Lynne and Ruth Thompson Saunders, and the Plantin Press in Los Angeles established in 1931 by Saul and Lillian Marks. These women fine printers, some members of husband and wife teams, were the natural evolution of the 19th century women apprentices, widows and daughters who fought or found themselves heirs to working in a printing business.

The exhibition features a recreated printing office including a Colt's Armory press and various other printing tools on loan from printers in the Bay Area. The exhibit runs through April 18 and offers a series of lectures by printing historians, contemporary women publishers, printers, and book artists. (See the calendar section of the newsletter for speakers and dates)

—Patricia L. Keats, Director of the Library

APHA'S *American Proprietary Types* to be celebrated with an exhibition at AIGA

The imminent publication of *American Proprietary Types*, a collection of original essays written by a distinguished group of printing and type historians, will be celebrated with an exhibition of the same title at the American Institute of Graphic Arts gallery at 164 Fifth Ave. Scheduled for the month of May 1998, the exhibition will be curated by David Pankow and will document the private typefaces that either were designed by Americans or were commissioned for proprietary use in this country. Some of these types, like Bruce Rogers's Centaur and Frederic Warde's Arrighi, are familiar to every typographer because they were made available for commercial use shortly after their original release; others, like Frederic Goudy's spirited Kaatskill or Dard Hunter's vigorous Mountain House Press type appeared in only a few publications and are little known today. Showings of these, and a number of other fascinating American proprietary types, in beautiful and rare settings by their designers, will largely be drawn from the resources of the Cary Graphic Arts Collection in Rochester, New York.

APHA and AIGA will cohost an opening for the show in early May, on an evening to be announced. A separate invitation will be sent to all APHA members.

—David Pankow

REPORT OF THE TREASURER 1997

The American Printing History Association's financial picture was positive for 1997. The deficits of the previous two years were eliminated and a positive year-end balance was shown.

As of December 31, 1997, assets were as follows:

Unrestricted Cash	\$35,718.00
Revolving Fund	26,777.00
Endowed Funds	6,225.00
Total	\$68,720.00

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

Unrestricted Cash	\$30,950.00
Revolving Fund	20,054.00
Endowed Funds	6,016.00
Total	\$57,020.00

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

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The APHA Awards Committee for this year "met" several times by correspondence and by telephone; there were some animated discussions and, as always, amiable and unanimous recommendations were reached by mid-September. The Trustees met a month later, in Austin, and approved this Committee's recommendations. The Individual Award is "for a distinguished contribution to the study, recording, presentation or dissemination of printing history in any specific area or in general terms." The Institutional award "Will be bestowed upon institutions that have sponsored, supported, or themselves made distinguished contributions to the study, recording, preservation, or dissemination of printing history." (Criteria established October 5, 1990).—Sue Allen, Martin Antonetti, David Zeidberg, and Charles Rheault, Chair

Marcus McCorison receives the Individual Award

Charles Rheault's Presentation of the Individual Award to Mr McCorison:

The name of Marcus A. McCorison has a very strong resonance in the corridors of this Association. Not only has he been well known in all of the fields of his expertise, over a 53-year career, but also of course, eleven years ago, he accepted the Institutional Award for the American Antiquarian Society. Today, we are especially pleased to present this award to him as an individual, and not for any of his multitudinous organizations.

With this award, which focuses on an interest in printing history, we can look back upon a younger Mark at the beginnings of his career, when he was at Dartmouth in 1956. Now here is a man, thoroughly immersed in printing history, from the ink-stained fingertips of his early days at the Pine Tree Press, to the more cerebral aspects of research about printing, printers, and publishers. Continuing in this field, for almost a third of a century at AAS, he guided, re-shaped, prodded and inspired a great institution which itself was founded by a passionate printer, Isiah Thomas of Worcester.

Of his many publications, we might mention today only a very few: Mark was early noted for his 1963 *Vermont Imprints 1778-1820*; his editing of the long-needed (1970) reprint of *The History of Printing in America* by Isiah Thomas; and as an author/lecturer in two widely-known articles on forgery. These are but the tip of a scholarly iceberg; just below that (in an unavoidable adjective) there has been titanic activity. Yes, indeed, 16 publications, 28 articles, 15 book reviews, and at least 10 other papers and lectures.

A man of apparently insatiable curiosity who—fortunately for us—also has an exuberant energy, Mark has been articulate, indefatigable, and—more often than not—cheerful. Interested in all aspects of printing and the results thereof, he is the exemplar of the professionally super-competent leader. Laden with honors (a dozen so far) he still is busy with responsibilities, writings, and fresh interests.

We can say quite simply that Marcus McCorison is indeed a most unusual and a very rare personage, and we are delighted today to offer him this Award.

—Charles Rheault, Chairman of the Awards Committee

Institutional Award goes to The Newberry Library

Charles T. Cullen's remarks upon accepting the Institutional Award Presented to The Newberry Library:

The Newberry Library, as most of you know, boasts what may be the oldest American research collection dedicated specifically to printing history. That is our John M. Wing Foundation on the History of Printing, and though it has never concentrated solely on American printing, it is nonetheless one of the great American resources for study of the subject. It was created in 1919 with a \$250,000 bequest from John Mansir Wing, son of an upstate New York blacksmith. Wing began his career as a typesetter for the *Oswego Times* in 1861, but he made his fortune in Chicago publishing in the boom years after the Great Fire of 1871. He retired in 1888 at the ripe age of 44, to spend his remaining years collecting and extra-illustrating books.

His will stipulated that the interest from his bequest should be used to purchase books "which treat of, relate to, illustrate, exemplify, or depict, either wholly or in part, either directly or indirectly...the History and Development of the Arts of Printing, Engraving, and Book Illustration from the date of the introduction into Europe of the art of printing with moveable type." This was a tall order in 1919 and remains a challenging task today. As of this year, the collection comprises some 2,200 incunabula; 20,000 other printing samples and specimens of all periods, fully cataloged; forty collections of personal or corporate papers relating to the printing industry; 15,000 items of printers' ephemera; and about 55,000 volumes of secondary literature on all aspects of design, printing, binding, publishing, marketing and collecting books.

Perhaps as significant as initiating the collection itself, the Wing will also provide for a full-time curator, and the job has been held by four individuals, each of whom extended the collection, published about it, and gathered scholars, printers, and designers who have made good use of it. In this field, as in several others we specialize in, the Newberry is proud to be home to an extensive community of serious researchers. And, probably unlike any other rare book collection of its size and importance, the Newberry is completely open to the public, no strings attached. The longest term of the four Wing curators was that of James Wells, who retired in 1984 and whom you have already honored in the past with APHA's individual award. On the occasion of Jim's 75th birthday the Newberry trustees designated the rare book room on the fourth floor of our remodeled 1893 building as the James M. Wells Reading Room.

The Newberry is proud as well to be one of your hosts for the October 1998 meeting of APHA. I sincerely hope that you will arrange your travel schedules to allow you some time to read in the collection, to meet some of our staff and fellows, and to visit the exhibit we will have in our gallery then, entitled "Chicago in 1848."

Finally, we are most proud and pleased by the present honor you bestow upon us in this award. Thank you very much.

—Charles T. Cullen, President and Librarian

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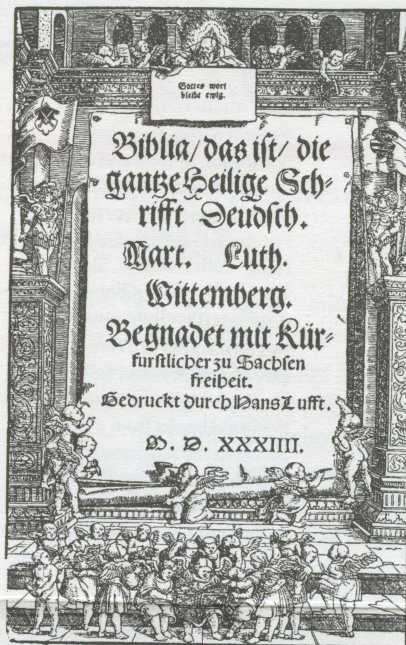
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BLACKLETTER: Type and National Identity

This exhibition, at the Lubalin Study Center of Design and Typography at the Cooper Union School of Art, examines German blackletter type (commonly called "gothic") from the 1890s to the 1990s within a cultural and political context. Curators and APHA members Peter Bain and Paul Shaw explore the history and contemporary perceptions of blackletter typefaces, focusing on blackletter's fate in Germany during this time period. Blackletter typefaces and calligraphic work will be displayed from books, commercial lettering, periodicals, posters, ephemera, and type specimens. These items exemplify the relationship between calligraphy and type design, and between blackletter and the German language. The exhibition runs from 3 March – 25 April. (Please see the calendar for gallery hours.)

The design and use of type has cultural and national overtones. Since the beginning of the 16th century most of Europe, and later the Americas, have accepted roman type — and its italic companion — as the typographic norm. However, German-speaking countries chose a different style of letter: blackletter. As early as the publication of Luther's German translation of the Bible, blackletter became bound up with issues of faith, language and politics. At the end of the 19th century, following Bismarck's unification of Germany, the then longstanding debate on the use of native blackletter versus classical roman letterforms remained unresolved. From the Jugendstil era of the 1890s to the height of the Cold War, blackletter was subjected to a new series of conflicting pressures. But it was the identification with failed Nazi ideology at the close of World War II which effectively ended the 400 year-tradition of blackletter as a national script. Since the end of the war, roman type has not only been accepted by contemporary German readers and designers, but blackletter has been rejected as a reminder of Germany's Nazi past. Despite this, some



Title page of the 1534 edition of Martin Luther's German translation of the Bible with blackletter styles fraktur used alongside rotunda.

proponents of blackletter have argued that it is the true embodiment of German language and culture and that it should not be tarred with the fascist brush.

A monograph of five essays, edited by Shaw and Bain, has been published by Cooper Union and the Princeton Architectural Press to accompany the exhibition, and includes a checklist of blackletter types issued by German foundries between 1900 and 1950 compiled by Peter Bain.

For more information about the exhibition and the monograph please call Lawrence Mirsky, Director of the Lubalin Center at 212-353-4214, or email: mirsky@cooper.edu.

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Calendar

EXHIBITIONS

23 JANUARY - 18 APRIL

Women in Printing & Publishing in California 1850-1940

Exhibition draws from the Society's Kemble Collections on Western Printing and Publishing to highlight women's varied roles in the history of Californian printing and publishing. Gallery/Museum Hours: Tuesday - Saturday, 11am - 5pm. Nominal Admission. California Historical Society, 678 Mission Street, San Francisco, CA 94105.

Lecture Series in conjunction with the exhibition:

26 MARCH Barbara Kuhr Creative Director of *Wired Digital* and Amelia Ward, Editor and Publisher, Sun Publishing Group

2 APRIL Robert Chandler, Historical Services, Wells Fargo Bank

9 APRIL Alastair Johnston, Typographical Historian and Co-proprietor of the Poltroon Press

24 JANUARY THROUGH 28 MARCH

Worthy Pioneers: Carol Barton, Hedi Kyle and Richard Minsky

This exhibit features the book art of Carol Barton, Hedi Kyle and Richard Minsky; found, bought, traded, borrowed books which have influenced these artists; and books influenced by these three artists. Center for Book Arts 626 Broadway, New York. Monday through Sat. 10 am to 6 pm.

3 MARCH THROUGH 25 APRIL

Blackletter: Type and National Identity

The exhibition, curated by Peter Bain and Paul Shaw, explores the history and contemporary perceptions of blackletter faces. An electronic version of the exhibition will appear on the Study Center's web site at www.cooper.edu/art/lubalin and through the National Graphic Design Image Database at Cooper Union: ngda.cooper.edu. Gallery hours: Mon.-Fri. 12 to 7 pm; Sat. 12 to 5 pm. For more information, call Lawrence Mirsky director of the Center at 212-353-4214

1 APRIL THROUGH 21 JUNE

The Book as a Work of Art

This exhibition will include limited editions, broadsides and sculptural works that explore books as art objects to be experienced as well as to be read. The Queens Borough Public Library 89-11 Merrick Boulevard Jamaica, NY

19 MAY THROUGH 31 JULY

Verdant Riches Revealed

A selection of treasures in the extensive collection of The LuEsther T. Mertz Library at The New York Botanical Garden focuses on herbals (12th - 16th century), illustrated works of European botanical expeditions (17th - 19th century), and rare horticultural treatises and garden design works (16th - 19th century). Eighty botanical and horticultural books from a medieval herbal to the illustrated books of French painter Pierre Joseph Redouté. The Grolier Club 47 East 60th Street, New York. Mon. through Sat. 10 am to 5 pm.

15 APRIL (WED.) *To Think We Used to Laugh at Victorian Book Covers* - Sue Allen

23 APRIL (THURS.) *Paperback Covers: History and Hyperbole* - Thomas L. Bonn

5 MAY (TUES.) *3,000 Book Jackets and Counting* - Louise Fili

12 MAY (TUES.) *Four Pioneers of Book Jacket Design: W.A. Dwiggins, E. McKnight Kauffer, Alvin Lustig, Paul Rand* - Steven Heller

18 MAY (MON.) *My Nervous Breakthrough: Book Jackets and the People Who Love Them* - Chip Kid

21 MAY (THURS.) *Cover the Market* - Brenda Marsh

CONFERENCES

9 MAY

Queens Borough Library Symposium about the Book Arts Library hosts a symposium providing an historical context for looking at book arts, addressing current

trends and featuring artists and scholars in the field. Panelists include: Mindell Dubansky, Moderator and MET Preservation Librarian, printers/publishers, Joseph D'Ambrosia and Robin Price; Sid Schiff, Limited Editions Club and QBL Director, Gary E. Strong. Queens Borough Public Library 89-11 Merrick Boulevard, Jamaica, NY

27 MAY THROUGH 29 MAY FUSE98 Conference

Design and digital typography conference held at the Nob Hill Masonic Auditorium in San Francisco, consists of presentations, installations, and performances by an eclectic array of contemporary designers. FUSE98.com is the special Web site established for the event. It contains full information about the schedule and program, as well as a virtual laboratory called FUSE98LAB. For further information please contact Shel Perkins 415-627-0790.

LECTURES

THE PFORZHEIMER LECTURES ON PRINTING AND THE BOOK ARTS
Lectures will begin at 6 pm in the Claire Bartos Forum at the New York Public Library

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