

The APHA Newsletter

NO. 139 • SPRING, 2000

APHA Logo Competition

WHETHER YOU CONSIDER THIS YEAR the first of the twenty-first century or the last of the twentieth, 2000 seems like a good time for an official APHA logo. I am happy to announce a competition for a design that we could use at our newly revised website, in our publications, on our stationery, and wherever else it might be appropriate.

In addition to the honor and glory, the creator of the winning design will receive — through the generosity of The Veatchs Arts of the Book — a copy of the deluxe edition of *A Century for the Century*. This is not merely the copiously illustrated catalogue of the Hutzner-Kelly exhibition that surrounded our October 1999 conference; it is one of the 50 copies of an autographed and specially bound edition that includes original leaves of some of the books exhibited. It was published at \$375 but is now out of print. (Our sincere thanks to Bob and Lynne Veatch!)



Early APHA logo designed by Philip Grushkin

The logo design can be typographic, calligraphic, line art, or some combination. In the interest of flexibility and economy of use, the design should be not more than two colors and capable of being reproduced in one when necessary.

The competition is open to all members including brand new ones. (Becoming a member is as easy as writing out a check.) Each person may submit as many as three entries.

The deadline is September 1, 2000. Send entries by that date to Logo Competition, APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163-4922. Include your name and contact information in the mailing but not attached to the designs themselves. A panel will judge the entries without knowledge of who submitted them. We hope to announce the winning design at the APHA Annual Conference in October.

— Irene Tichenor, President

APHA Annual Achievement Awards Presented to Stan Nelson & The Gutenberg Museum

EVERY YEAR, ON THE SATURDAY of what has come to be known as Bibliography Week, the American Printing History Association has the honor to bestow awards upon an individual and an institution who, in the words of the committee's charge, have "made distinguished contributions to the study, recording, preservation, or dissemination of printing history." The honorees were the unanimous choice of the committee members; their names were received with enthusiasm by the APHA board in its October, 1999 meeting, as well.

I wish to thank the committee: Charles Rheault, Alice Schreyer, and David Zeidberg for their cheerful cooperation. I also wish to thank Lili Wronker who has for many years provided the excellent calligraphy on the certificates and John Kristensen of the Firefly Press who handprinted this year's awards.

— Jean Ashton, Chair of the Awards Committee

Jean Ashton's introductions to each of the honorees are printed below

INDIVIDUAL AWARD: STAN NELSON

In the years since the APHA awards were inaugurated, the individual award has gone to a remarkable group of scholars, educators, and publishers. This year's honoree is a man who, in a sense, combines all of these roles, along with the rather more concrete vocations of typefounding and printing. A staff member of the Graphic Arts Division of the Smithsonian Institution for 27 years, Stan Nelson has labored for nearly three decades to keep the col-

lections of the Institution up to date and accessible to the public who visit the National Museum of American History in Washington, D.C. Hundreds of people see the artifacts of printing history for the first time in the Smithsonian's halls — from the impressive group of early presses documenting several centuries of book production, to the type foundry which provides, according to a recent article in *The Printer*, the "only working handcasting demonstration found in any U.S. museum."

He has helped build the collections of early printing equipment and the educational programs. He created videos and gave demonstrations illustrating the exacting art of typefounding. In recent years, he has worked to strengthen the documentation of twentieth — and through the addition of digital imaging equipment — twenty-first century printing.

His typefounding skills have made him a valued collaborator with a number of fine presses. He cut special Anglo-Saxon sorts for Kim Merker at the Windhover Press in Iowa and ornaments for John Randle at the Whittington Press in England. Most recently, he cut some monograms for a book just published by Steve Miller and Cathy Baker on the work of Dard Hunter. He runs the Atelier Press, which he says is largely devoted to family ephemera. Driven by an interest in the Civil War, he prints on an authentic Army field press which may be, he suspects, the only one in the country in current use.

Stan Nelson's enthusiasm for printing and typefounding is

Continued on page 5

Chapter Notes

NEW YORK CHAPTER

On Feb. 16th members of the New York chapter enjoyed a special tour of *Seeing is Believing: 700 years of Scientific and Medical Illustration* led by Jennifer Lee and Miriam Mandelbaum, curators of the exhibition. Members met outside the Gottesman Exhibition Hall of the New York Public Library for an overview of the overall design of the show and the use of the Gottesman Hall to organize the 250 works shown. The books and materials from the 13th to the early 20th century gave insight into scientists' reliance on imagery to convey complex ideas with a clarity and accuracy not possible with text alone. The exhibition posed questions about the relationship between text and illustration that are often ignored in academic discussion of scientific issues. It showed the radical shift in the cosmology of early modern Europe that began around 1543, with the publication of works by Copernicus and Vesalius and continued with the work of Newton, Harvey, Darwin, Curie and others. The exhibition ended on the threshold of the enormous explosion of discoveries and developments in both science and imaging techniques that has characterized the last one hundred years.

The APHA New York Chapter program for Spring 2000 included two lectures by James Mosley, given at and co-sponsored by The Grolier Club.

At 6:00pm Friday, 31 March, *The Decorated Type of Louis Jean Poucée*, presented the spectacular decorative poster types produced about 1820 by a French entrepreneur who entered the closed world of London typefounding and was among the pioneers of mechanized typecasting. The original types have survived intact, and were the subject of a complete specimen printed in 1993 by Ian Mortimer, on display at the lecture.

At 6:00pm Monday, 3 April, *Primitive Types: The Sanserif Letter from Neo-Classical Icon to Tool of Commerce*. The sanserif letter, an innovation in commercial printing in the 19th century and also a symbol of 20th century modernism, whose origins have been portrayed as the result of crude and involuntary simplicity imposed by the new technology of an industrial age was, according to

Mosley, derived from the revival of the geometrical inscriptional letter of the Roman Republican era.

Both lectures given at The Grolier Club, 47 East 60th Street, New York. For further information call Lowell Bodger at (212) 777-0841.

NORTHERN CALIFORNIA CHAPTER

The Bing Wing of the Green Library re-opened in October following extensive damage in the 1989 earthquake. Roberto Trujillo addressed the members concerning the strengths of the collection and recent acquisitions. The current exhibition highlights acquisitions of the last twelve years including fine press books, early printed books, and modern first editions at times accompanied by authors' manuscripts. The visit to the library was followed by the Annual Meeting with election of officers to replace Mary Kay Duggan, President, Peter Rutledge Koch, Vice President, and Summer Stone, Treasurer. Edgar Weber will continue as Secretary. The secretary was happy to report current membership had grown to 42 members. The members joined for dinner at Walter Martin's Chimera Books and Music, Palo Alto.

—Kathy Walkup, President

NEW ENGLAND CHAPTER

APHANE decided the theme for this year will be printers and presses. The spring and fall programs will consist of visits — to the New Museum of Printing History in Andover, and to Aaron Lanski and the Yiddish Center for the Book on the campus of Hampshire College; of talks — on October 28, 2000 about Carl Rollins, America's first university printer, by Greer Allen and about Benjamin Franklin's French printing activities at his Passy Press by Ellen Cohn. There will also be informal dinners to meet, talk, and plan.

All APHANE members will receive the year's schedule by mid-April. If you would like to learn more about the activities of this chapter, please contact Alice Beckwith at: ahrhb@aol.com

—Alice Beckwith, President

New Members

Saadi Alkouatli Brooklyn, NY	Rommel John Miller Ocean City, MD	Nicholas Noyes Portland, ME	Frederic Howard New York, NY	A.E. Kalmbach/WSW Press Rosendale, NY
Linda Main San Jose, CA	Michael Epp Old Cowtown Museum Witchita, KS	Claudia Funke New York, NY	Dr. Paul Rich Puebla, MEXICO	Shelby Sanett Encino, CA
Richard Campbell Larchmont, NY	Charles Monaghan Brooklyn, NY	Greg Powers Manchester, NH	Toppan Insatsu KK Tokyo, JAPAN	Michael W. Lora Toledo, OH
Jeffrey Martin Cleveland, OH	Firefly Press Portland, OR	Thomas S. Hansen Wellesley, MA	Debra Roussopoulos Santa Cruz, CA	
Sandra L. Dash Annandale, VA		Daniel J. Rettberg Atlanta, GA		

President's Report

APHA is a quarter-century old. This is an important milestone in the life of any organization. We have undergone many changes during the last two decades, and it might be time to ask "Is APHA fulfilling its mission? Is it adapting to changing times?"

I would like to reassure you APHA is strong and doing extremely well as it enters maturity. It is served by a truly devoted board. Over my two years as president, I have admired the generosity of officers and trustees, and their genuine commitment to the well being of the organization. I want to thank especially the members of the board whose term expires in January 2000: Ken Auchincloss, who presented such an excellent paper on "Fine Printing since World War II" at the October conference; Milton McC.Gatch, who was particularly helpful with New York conference arrangements; Peter Hanff, who in his second term organized two excellent conferences, one in Chicago and one in New York; Martin Hutner, past president for two terms, chair of the Nominating Committee, and co-curator with Jerry Kelly of the superb exhibition "A Century for the Century", and finally, David Whitesell, whose extraordinary efforts over the last two years brought us a record crop of new members. I would also like to thank our "permanent member," Administrative Secretary Steven Crook, who plays such an important role in the life of APHA. Steve sets very high standards for all of us. Let us give them all our sincere thanks.

Just as important as the board is of course the membership. I know from close contact with members and from letters that I receive, that our members care greatly about APHA. They are also generous. Here is one example among several: exactly one year ago, I appealed for help with the creation of our Web page. We needed to be on the Web. It is the way to make our association known, to attract new members, and to communicate and exchange ideas with our membership. In no time, Paul Romaine responded to the appeal, and within a very short period, got a site for us and built a page of which we can be proud. It is very well designed and informative. Visit <www.printinghistory.org>.

Our Web page does not take the place of the newsletter. Our newsletter, expertly edited by Lissa Dodington and Nancy Leo-Kelly this year, is our means of communication for events, announcements and short news items. Lissa, in her new capacity as vice president for publications, will form a small committee to debate the issue of whether or not to put the Newsletter — which so far had been reserved to members — onto the Web for everyone to see and make use of. If you have an opinion on this, do contact Lissa Dodington via the Web page or the Grand Central mail box.

As members of APHA, and as historians, practitioners, collectors, and librarians, it is our mission to collect, record, and analyze the achievements of the past. APHA's new oral history project under the leadership of Alice Beckwith attempts precisely to capture the recollections and record the contributions of printers, designers and members of allied trades of our time, so that their experiences and skills will not be lost. So far, Charles Rheault has interviewed Thomas Todd of the Todd family of Boston; Philip Cro-

nenwett will be interviewing Rocky Stinehour, and Michael Peich will do the same for Kim Merker.

Through our journal, *Printing History*, beautifully edited by David Pankow under the leadership of Jerry Kelly, we probe and record our printing history and the history of type design from the fifteenth to the twentieth century, most recently from black letter to the issues surrounding the creation of Times New Roman.

Another way of fulfilling our mission as historians of printing is through our annual conferences. I do not want to repeat what has been said about the New York conference in which we examined "A Century of Book Design in Europe and America," but simply to point out that its success is proof indeed that we are doing well by our members. Thanks go to Peter Hanff and his local arrangements committee, who did such a remarkable job. APHA is particularly grateful to William Buice, Eric Holzenberg and his Grolier crew for hosting us in such a graceful manner, and of course, to Jerry Kelly and Martin Hutner for their splendid exhibition, a selection of 100 of the best finely-printed books of the century.

You wonder I am sure how we can accomplish all of this on a small budget such as ours. For the last two years, we have been the happy recipients of a grant from the Delmas Foundation in support of our conferences. It allowed us this year, to fly over and host two speakers from Europe, Sebastian Carter and Martino Mardersteig; but, above all, we must thank our superb Treasurer, Carolyn Smith, for keeping us honest and in the black.

With all its good work, I am confident that APHA at twenty-five is fulfilling its mission. Our field is in the throes of major changes. It is nothing new, you might say. After all, the nineteenth century brought about remarkable changes as well. These, however, are relentless changes, which makes it hard for us to keep abreast and feel secure in our understanding of them. I see two types of danger associated with these changes from the standpoint of our organization.

The first is simply of falling behind, of consciously or unconsciously refusing to get engaged intellectually by the new developments. We understand or know first hand the delights and frustrations of working on the hand press. We understand fine printing, type design, we feel comfortable with their aesthetics. We delight in our classics. The danger, however, is to stay behind in our understanding of contemporary developments, in our research and analysis. As historians, it is our responsibility to be fully aware of emerging technologies, to educate ourselves, to form our taste to the new aesthetic of the present. Failure to do so will cost us our relevance as an organization.

There is still a second challenge that printing historians face with the new media, and it is one that the nineteenth century did not have to face. It is the issue of what to keep and how to keep it for the sake of history. What should we collect from the phototypesetting era and from the digital era, and how do we collect it? Such issues confront not only librarians and curators, but deserve exploration on the part of members of a historical society such as ours.

President's Letter *continued from page 3*

That is why I am so pleased that David Pankow has generously volunteered to host our next APHA conference at RIT. The 2001 conference will be an occasion for us to contrast the legacy of twentieth-century printing history studies with the challenges that printing historians already face and will face in the years to come. This theme, actually, is much more than the theme of our next conference; it is one that should be very much in the forefront of our research and discussion as APHA embarks on the second quarter of its life.

This meeting concludes my Presidency of APHA. It has been an honor and truly a great pleasure to work with you. I thank all of you for your support. I am particularly pleased by your choice of Irene Tichenor as new president. I know that you are in very good hands with Irene and her new board. As for me, this is not an adieu but just an au revoir. I intend to keep you as fellow members and friends and I look forward to seeing you again in October, at the RIT conference in Rochester.

—Anne Anninger, President

Report of the Vice President for Membership

It gives me great pleasure to report that, in terms of membership, APHA's 25th-anniversary year was a splendid one. During 1999 total membership rose to 841, an increase of 35 (or 4.5%) over 1998 and APHA's highest year-end total since 1994. There are now 691 individual members and 150 institutional members on our rolls; and I want in particular to acknowledge the generosity of the 67 members who joined at the contributing level during 1999. Let me also extend a warm welcome to the 114 new members—another record high—who responded to one of our 25th-anniversary membership appeals.

Monitoring the progress of APHA's six regional chapters has been my most rewarding assignment. Our chapters serve a vital and vibrant role within APHA, for they provide their members with frequent and varied opportunities to indulge a mutual passion for printing history. In this they have been spectacularly successful: witness the fact that APHA chapter membership has never been higher, with some 322, or 47%, of APHA's individual members having also joined a chapter during 1999. The credit, of course, must go to those whose energy invigorates our chapters; and I want to extend my deepest thanks to our chapter officers and appreciation for their extraordinary commitment to, and untiring efforts on behalf of, APHA. We are all tremendously in their debt!

Sadly, a significant number of our members do not live in regions served by an APHA chapter. The problem is not insurmountable, but the solution must begin with you. If you would like to see a chapter in your area, contact my successor, Barbara Brannon, and work to organize a chapter in your area.

The year 2000 is off to a promising start, with membership renewals exceeding last year's pace. If you have not renewed your membership in the association and your local chapter please make time to do this today. Please also make time to explore and book-

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mark APHA's revamped Web site, at www.printinghistory.org. Our goal has been to transform it into the Internet equivalent of flypaper.

—David Whitesell, Vice President for Membership

Report of the Treasurer

The American Printing History Association's financial picture was positive for 1999. There was a positive year-end balance.

As of December 31, 1999, assets were as follows:

Unrestricted cash	\$36,954.
Revolving Fund	12,051.
Endowed funds	6,223.
Total	\$55,228.

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

Unrestricted cash	\$33,809.
Revolving Fund	7,631.
Endowed Funds	6,332.
Total	\$47,772.

Respectfully submitted,

—Carolyn L. Smith, Treasurer

Continued on next page

Achievement Awards *continued from page 1*

palpable and infectious. For his service to all of us in maintaining and preserving the history of printing from the nation, we are pleased to give Stan Nelson the year 2000 American Printing History Association's Individual Award.

INSTITUTIONAL AWARD: THE GUTENBERG MUSEUM

*Dr. Eva-Marie Hanebutt-Benz, Director of the Museum, and
Mr. Peter Krawietz, Vice Mayor of Cultural Affairs for
the City of Mainz, jointly accepted the award.*

It is safe to say that the American Printing History Association would not exist without the employment of moveable type and its inventive genius from Mainz, Germany. The success of Gutenberg's invention was apparent from the speed with which it swept across the Western world, revolutionizing as Elizabeth Eisenstein and her many successors have shown us, not just the means by which texts could be disseminated, but the very texture of culture and thought.

Now we are living through another revolution in what is currently being called "information technology", a revolution that may turn out to be every bit as transformative as the one following the introduction of moveable type. It is both fitting and appropriate for our young organization to pause and honor an institution that has as its purpose the preservation and exploration of the legacy of Johannes Gutenberg.

The Gutenberg Museum and the City of Mainz are celebrating this year the 600th anniversary of the birth of the town's most celebrated citizen with a series of events beginning in April that will include children's projects, exhibitions, concerts, lectures, and spectacles of all sorts. Perhaps even more significant, however, for our own association of printing historians, is the event that is being celebrated simultaneously in Mainz, the 100th anniversary of the founding of the Gutenberg Society and the Gutenberg Museum.

Through its collections of printing examples, presses, and printed books extending over more than five centuries, its recon-

struction of a printer's workshop, and its demonstrations of printing and print technology, the Gutenberg museum has brought to the public an awareness of the methods and contexts of book production. It supports research, workshops and educational programs. On the occasion of its hundredth birthday, the American Printing History Association is proud to honor the Gutenberg Museum with its year 2000 Institutional Award. ☀

Black-letter

AN INTERPRETATION OF EVENTS

RELATING TO THE TIME AND PRESENCE OF

JOHANN GUTENBERG



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Oral History Project

The Oral History Project web page
<http://www.printinghistory.org/misohistory.html>

is up and running as a link to the main APHA web site.

Also the interview of Thomas Todd (of Boston's Thomas Todd Co. a printing company active in Boston between 1864-1992) by Charles Rheault (active in the world of printing and book societies since his graduation from Harvard and first job as an apprentice pressman at the Riverside Press) has been completed and is going through the transcription process.

—Alice Beckwith, OHP Chair

Calendar

FELLOWSHIPS

AMERICAN ANTIQUARIAN SOCIETY

For brochures regarding AAS fellowship program and information about the Society's collection write: John B. Hench, VP for Academic & Public Programs, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester MA 01609-1634; cfs@mwa.org.

CONFERENCE

JUNE 1– JUNE 3, 2000 *Bookbinding 2000* at the Melbert B. Cary, Jr. Graphic Arts Collection at Wallace Library, Rochester Institute of Technology. For further info visit: <http://wally.rit.edu/cary>.

JULY 3–8: Mainz, Germany: 8th Annual Conference of the Society for the History of Authorship, Reading, and Publishing (SHARP) being held under the auspices of the Gutenberg Institute for the History of the Book at the Johannes Gutenberg University of Mainz. Contact: Prof. Dr. Stephan Fussel, Johannes Universitdt, Mainz, D-55099 Mainz, Germany; sharp@unimainz.de; www.indiana.edu/~sharp.

OCTOBER 20–22: APHA Annual Conference Digital technologies and their impact on the history of printing. RIT Rochester, New York. Information about the conference will be sent to members in early summer and more details will be reported in the next issue of the *Newsletter*.

EXHIBITIONS

THROUGH MAY 5: Chicago: The work at the Hand Bookbinders of California will be shown at the Columbia College Center for Book and Paper Arts, 1104 Wabash, Suite 200. Contact Chicago: Barbara Metz at 312/431-8612.

THROUGH MAY 28: Montreal, Quebec: *The History of Headbands* at the Economusee de la Reliure, 5251 Blvd, St-Laurent, 514/270-9313.

MAY 17 – JULY 31: NYC: *The Art of Publishers' Bookbindings: 1815–1915*, at the Grolier Club.

A comprehensive exhibition of nineteenth century publishers' bookbindings, presenting the extensive and imaginative history of bookbindings produced in multiple numbers, from Waterloo to World War I. Over two hundred and fifty diverse examples. Contact: Nancy Houghton: nsh@grolierclub.org 47 East 60 Street, NYC 10022.

MARCH 22 – JULY 7: NYC: *Themes & Variations: The Publications of Vincent FitzGerald & Company* at Butler Library, Kempner Exhibition Gallery in the rare book and manuscript library of Columbia University. For updates, please call 212/854-5153, or visit website: <http://www.columbia.edu/cu/libraries/indiv/rare/>

PUBLICATIONS

The Printing Historical Society (London) has just published *JOURNAL OF THE PRINTING HISTORICAL SOCIETY*, No. 28, 6 x 9 1/2, 93 pages. Illustrated. Wraps. Contents: *L. W. Wallis* — Legros and Grant: the Typographical Connection; *Peter Lucas* — Parker, Lambarde and the Provision of Special Sorts for Printing Anglo-Saxon in the Sixteenth Century; *Esther Potter* — The Development of Publishers' Bookbinding in the Nineteenth Century. Price to non-members is \$37.50 plus shipping. Back issues of the Journal are available for \$15 (members) or \$30 (non-members). For information about PHS publications and membership in North America, please contact the N. American Secretary: The Veatchs, POB 328 Northampton MA 01061 Phone 1-413-584-1867 Fax 1-413-584-2751 Veatchs@veatchs.com <http://www.veatchs.com>

LECTURES

MAY 6 & 20: Los Angeles: "The Alphabet Book," a workshop with Sylvia Kowal and Dick Pio. Contact: Eva-Lynn Diesenhaus, 818/889-2446 or Marieclaire at 818/360-7600.

JUNE 5–6: London: "Toning Materials for Conservation," a workshop at the Tate Gallery, Millbank. Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB; information@ipc.org.uk.

JUNE 5–11: Toronto: Book Arts Gathering 2000, sponsored by the Canadian Bookbinders & Book Artists Guild. Contact: CBBAG, 176 John St., Toronto, ONT M4T 1X5 Canada. 416/581-1071; www.cbbag.ca.

JUNE 8: Philadelphia: AIC 28th Annual Meeting, "Preservation of Electronic Media." Contact: Megan M. Dennis; 202/452-9545; MDennis@aic-faic.org.

STUDY OPPORTUNITIES

The Center for Book Arts offers several classes, such as Japanese Bookbinding, Edge Gilding, Gold Tooling, The Photographic Album, Clamshell Boxes, Beginning Letterpress, etc. For information on these and other classes contact: The Center for Book Arts, 28 W 27 St., 3rd fl., NYC 10001; 212/481-0295; wwwcenterforbookarts.org; info@centerforbookarts.org.

MAY 8–12: Rare Book School at the University of Virginia. Contact: Terry Belanger, 114 Alderman Library, Charlottesville, VA 22903-2498; 804/924-8851; belanger@virginia.edu; <w.virginia.edu/oldbooks.>

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