



Newsletter

Number 152
Summer 2003

Digital Monticello

ON 25 FEBRUARY three printing and type organizations—APHA, The Type Directors Club and SOTA (The Society of Typographic Aficionados)—banded together to sponsor a talk at the Grolier Club by Charles Creesy and Matthew Carter on the design of the new digital version of Monticello.

The evening was led off by Creesy, current director of publishing technologies for the Princeton University Press, who began by explaining the connection between Thomas Jefferson and James Ronaldson of the Binny & Ronaldson typefoundry in Philadelphia. With the aid of an overhead projector he displayed and read from letters between the two men discussing not only type but also sheep-raising. It is the link between Jefferson and Ronaldson that provided the pretext for P. J. Conkwright's decision in the late 1940s to commission a new typeface from Mergenthaler Linotype for use in the Princeton University Press edition of *The Papers of Thomas Jefferson*. Linotype's C. H. Griffith developed Monticello based on a type cut by Archibald Binny and later released by ATF as Oxford. Creesy also showed some of the correspondence between Conkwright and Griffith over details of the type design. For instance, to solve the inherent duplexing problem of all Linotype faces, they cut an alternate italic as well as special kerned f characters and long descenders.

Matthew Carter then took over the story to explain why Princeton University Press had decided to commission him to design a new, digital version of Monticello. The hot metal Linotype version of Monticello had been replaced nearly

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Finding Your Type Online

BY DEFINITION, the readers of this newsletter are interested in the history of printing. You've read about methods and techniques and may have set a few lines of type. You may even teach a course or two related to history of printing and dip into library collections to show students the product of the hand press or hot-metal period. But let's take this one step further. How many of you collect old printing equipment? Granted, few of us can collect all the different Linotype machines or iron handpresses (though I do know of a couple people who are trying to do this), but there are smaller items that can fit into small houses and apartments without irritating spouses or partners too much. Think of printing plates, composing sticks, type, binder's tools, type molds, matrices, cases, table-top presses, mimeographs, and other items that weigh less than 100 pounds and fit on a table top. Many of us can explain to others about how something was printed, but showing them the actual equipment is much more useful. Imagine trying to explain the process of making an electrotpe printing plate, and then think how much easier it would be if you have one on hand. The trick is finding the stuff.

Over the past five years, I've spent anywhere from one to four weeks each year volunteering for Rare Book School (RBS) in Charlottesville, VA, where Terry Belanger has amassed an amazing collection of printing equipment to show students. When I first worked for him, we discussed items missing from the collection. I also was eager to put together a collection of my own to show students. In the BI (before Internet) age, it was a slow process to locate used lithograph stones, engraved wood blocks, wood type, etc. You spent years letting people know what you wanted, poked around old print shops, and slowly built up a network of contacts. Just as with used and antiquarian books, the Internet has provided a powerful additional tool for those who wish to collect printing equipment. In the past five years, I've managed to find for RBS engraved copper and steel plates, woodblocks, binder's stamps,

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• Contributing Members •

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David Turrell
Muriel Underwood
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Tiffany Wardle
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Helena Wright ❧

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thirty years ago at the Press by a film version that Mergenthaler Linotype made in 1973. The latter solved the duplexing problem of the original design, but it was replaced in the 1980s by an inadequate digital version. Through these iterations the original metal design had increasingly lost its character, and so, with the target date for completion of the Jefferson Papers project looming, the Press decided to once again commission a version of Monticello.

Instead of returning to the original Archibald Binny typeface that had inspired Conkwright and Griffith (or to the metal Monticello), Carter chose to base his design on the 1973 photo version. He did so for two basic reasons: to maintain consistency with the existing volumes of the Jefferson Papers, and because Linotype Library (the successor to Mergenthaler Linotype) is releasing a trade version of the new font. However, Carter attempted to recapture the idiosyncratic character of the original Binny type that had been lost in the compromises forced on Monticello by the Linotype matrix requirements. Most notably he revived the unpredictable serifs of Binny's design as well as its weight. He also added unique characters necessary for recreating the correspondence of Jefferson's day and, for the trade, new characters such as the Euro symbol.

The Grolier Club was filled for the dual presentations of Creesy and Carter, and the audience was not disappointed. In addition, we also received two keepsakes, a poster from the Princeton University Press showing the new Monticello type and a pamphlet of two letters between Jefferson and Ronaldson, printed by APHA member Earl Kallemeyn.

Paul Shaw

Matthew Carter's work is being celebrated in an exhibit, "Typographically Speaking: The Art of Matthew Carter," traveling next to the University of Pennsylvania, Washington University in St Louis, and Carnegie Mellon University in Pittsburg. ❧

More Results from the APHA Member Survey

(see part one of this article in *Newsletter 151*).

APHA has international members from the following countries: Austria (2), Canada (16; including 7 individuals), England (14), France (3), Germany (4), Greece (2), Japan (2), and the Netherlands (5). We have one each from Australia, Colombia, Israel, Italy, New Zealand, Nigeria (a new member), Norway, Poland, and Scotland.

The APHA board has read all the comments from the survey, which I will also post on the website. These are some of the more interesting observations:

** I am a letterpress printer. I have never made it to an annual meeting, and the probability of attending is slim. What floats my boat about APHA is the journal, Printing History. I wait eagerly to see the next number, and I consume everything when it arrives. If the articles are more on the printing side and less on the book side, that's just icing on the cake.*

** I would like to see APHA avoid conferences, articles and talks about today's technology, as it has sometimes done. The emphasis should always be on printing history.*

** I feel like Printing History is one of the best and most useful journals available. It is scholarly yet still accessible. I particularly appreciate the focus on typography and the mechanics of printing history, as opposed to more nebulous topics like "print culture" or the academic apparatus that supports "book history."*

** Seems like you are doing a fine job. Of course, over the years, the organization has grown to be increasingly scholarly, which is reflected nicely in the publications, but I also enjoyed the APHA newsletter in the Stephen Saxe era as well. However, there are letterpress publications, amateur press groups and the Ephemera Society to service the other, more 'informal' interest, so keep on keeping on.*

I want to answer some of the questions posed in the survey comments:

Why don't you rotate venues for lectures/meetings/conferences?

We deliberately have events in many places, although we are legally bound to conduct our annual business meeting in New York City, where APHA is incorporated as a non-profit organization. We *deliberately* have events in many places – Lieberman lectures in Los Angeles, Washington, Philadelphia, Iowa City, Boston, Berkeley, Galveston, Bloomington and Oakland; conferences in Rochester, St. Louis, Chicago, Austin, Charlottesville, Providence, Princeton, Washington, and other cities. Local chapters should have events in your area (see further below). If you'd like to see a conference or lecture near you, contact Mark Samuels Lasner, VP for Programs at <programs@printinghistory.org>.

If you'd like to meet other APHA members in your area, wait for our directory (see below) or get in touch with me.

Texts of conference talks and Lieberman lectures should be published for those unable to attend.

Most conference talks and Lieberman lectures are published in *Printing History* if the editor finds that they meet the journal's standards of excellence. Since talks given by award winners at the annual meeting are usually not printed, I post them on the APHA website if the author permits.

What is APHA doing to recruit new members, especially new members under the age of 40?

Aside from discounted student membership rates, we have also contacted teachers, principally teachers of graphic design and librarianship. (Indeed, many teachers have taken the initiative themselves: thank you!) Related groups receive mailings from our chapter presidents and national officers. I personally have talked to classes in book arts and printing, and I know of other efforts by educators in book arts, graphic design and library schools. However, one person can't travel to each event, center, or school in the country to evangelize. The question, of course, really is not be what APHA can or should do for us; it's what each of us *individually* should do. Why not invite younger persons to events, talk up the events, and introduce yourself to strangers at meetings? Ask not what APHA can do for you; ask what you can do for your APHA! If you

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Survey continued from previous page

have some ideas or want help in promoting APHA, please get in touch with me via e-mail or phone.

I'm already an APHA member, why do I need to pay additional dues to a "Regional Chapter"?

Your APHA national dues pay for *Printing History* (slightly more than half of your dues), the *Newsletter*, mailings for events and renewals, and part-time salaries. Some costs for the Lieberman Lecture are paid from an endowment that has lost pace to inflation. Optional chapter dues go almost entirely towards sponsoring local events by paying for a speaker, refreshments, space, postage, etc.

Why are there no chapters in Philadelphia/Midwest/Southwest/etc.?

Good question. Philadelphia and Southeast died some years ago due to lack of interest. If you are interested in starting a local chapter, contact me. A chapter needs enough members and enough dedicated volunteers to work. They need to be geographically compact enough for members to travel easily. Generally, we find that we need at least 18 members in a region to make a chapter work. If you don't have enough members, get in touch with me and perhaps we can help you and other local members get together informally.

Will you provide a current membership list and addresses?

Yes! We have not provided a membership directory for the last few years because of concerns about costs and privacy (mandated by changes to federal law). The last renewal notices gave members the chance to remove themselves from the directory, and, since now a generous Brooklyn letterpress printer has offered to print one, we plan to have a 2003 directory in your hands by this fall.

Am I not a Charter Member?

Charter members helped found APHA. We once recognized Charter Members through reduced dues. However, our fiscal crisis in the early 1990s forced us to stop this practice, as well as the practice of giving honorary memberships to APHA award winners. The policy seems stingy and ungrateful, especially to those people who gave so much to APHA and to the study

of the history of printing. However, generosity has its costs and we can't afford those costs now. As our Treasurer reported last issue, APHA is 'just barely' solvent. APHA continues to be thankful to our charter members and award winners.

Why not have a Membership card providing a discount at antiquarian bookdealers in the USA?

I mentioned this idea to a book dealer friend and, because she likes APHA and me, she smiled very broadly and shook her head 'no.'

How about helping to get underwriting support for a project for capturing interviews of the generation of printers we're losing? Okay, \$\$\$.

(The dollar signs are a direct quotation.) A very fine idea! Our Oral History Project director, Alice Beckwith can be reached at <orallhistory@printinghistory.org> or at our postal address. If you have ideas for grants or interviewees, or can volunteer time, contact Alice. More information about the project is on the website.

How about an Index to Printing History?

The last index appeared about 10 years ago for nos. 1-32. A year or two ago, in a caffeine-induced moment of insanity, I tried to index the newer issues and discovered that it was tougher than it looked. In lieu of that, the index for nos. 1-32 is online, along with a complete table of contents.

I think that the publications program is the best way of demonstrating APHA's commitment to printing history. The journal and newsletter should not be allowed to fall behind.

We agree! The *Newsletter* is on-schedule. *Printing History* has been coming out regularly for years; we are trying to catch-up the 'lost issues' without compromising quality. I encourage people to submit article topics: it's one way to ensure that our hard-working editors are editing for content, rather than scouting for it. Become part of the solution! *Paul Romaine*

Paul Romaine, Membership VP and Webmaster, can be reached at <memberships@printinghistory.org> or his home phone 845-624-4299. ☞

In Memoriam

KENNETH AUCHINCLOSS passed away last month after a long battle with cancer. Ken was born in New York City in 1937. He attended the Groton School, Harvard, and Oxford University. After graduation he worked for a year at the Institute for Advanced Study in Princeton before joining *Newsweek*, where he was employed for more than three decades in a variety of positions, including managing editor and editor of *Newsweek International*; he was named editor at large in January 1996.

His colleagues at *Newsweek* give more insight into Ken's service with their internal memorandum after his death: "...the titles only begin to tell the story of his importance to the magazine. He was one of the true founding fathers of the modern *Newsweek*, and he took on every challenge – from guiding the magazine through difficult editorial transitions in the 70s, to writing innumerable late-breaking cover stories, to offering wise counsel to top editors and junior staffers alike – with style and distinction."

His gregarious, extroverted personality will be remembered fondly by all who knew Ken, both at *Newsweek* and outside, where Ken was a well-known participant at many printing-related events, including book fairs, the annual Oak Knoll Fest (where a few years ago he participated in a panel discussion on collecting rare books), Grolier Club openings, and our APHA conferences. At the Grolier Club, Ken served on the council and resuscitated the Modern Fine Printing Committee. As head of that committee Ken succeeded (where many of his notable predecessors had failed) in instigating a series of fine editions published by The

Grolier Club, starting with John Keats's *Letters from a Walking Tour* (1995), up to *New York Revisited*, published just last year. The latter is a beautiful display of Gaylord Schanilec's exquisitely rendered multi-colored engravings, with a text, a fascinating history of the city, by Ken himself. Ken also served our organization with distinction, as a loyal member for decades, an APHA board member for several years, and as an active participant in many APHA activities. Ken was keynote speaker at our 1999 conference on Modern Fine Printing (the text of his talk was published in *Printing History* no. 41). Just as Ken ushered in a new era of finely printed editions for The Grolier Club, he also gave his full support and counsel to APHA's special publications, being one of the most prominent sponsors among our board of the first, the *Type Miscellany*.

I was privileged to be involved with Ken on many of these projects, and I will truly miss his upbeat attitude and wise, equal-handed advice. I would so look forward to small meetings at his 62nd Street apartment to discuss these matters: not only could we count on Ken to settle outstanding issues with his great acumen and ability to get things moving on the right track; but we often also could get a peek at some of the books in his exceptional library, a fine meal, and if we were lucky the company of his charming wife, Lee.

Ken is survived by his wife, Lee Auchincloss, and two children. He will be missed on a personal level by all who knew him, and I doubt if anyone can fill his place as a gentle "mover-and-shaker" in the field of fine printing and rare books.

Jerry Kelly

Save the Date!

"New Work in Printing History"

24-25 October 2003

The Grolier Club, New York

Join us in New York for scholarly papers and panels about the latest work in printing history.

lithograph stones, wood type, and many other odds and ends, mostly thanks to online sources.

There are many opportunities to find equipment by fooling around online. (I'll discuss eBay, a big topic in itself, in another *Newsletter* article.) The first thing I suggest is to subscribe to listservs. You can't beat the Letpress listserv (see <<http://hermes.csd.unb.ca/archives/letpress.html>> for information on subscribing and archives of past postings) for finding stuff. Many of the subscribers are real printers. You can learn of individual pieces of equipment available (sometimes for free) by various members. At times you learn of complete printing shops being sold or in need of 'rescue'. If you have access to a truck and can act fast, you can quickly fill up your place with heavy metal. Schedules of wayzgooses (wayzgeese?) and letterpress flea markets can also be found here. Granted, you have to travel to them, but considering what can be found, these are 'can't miss' shows. The members of the listserv are a friendly and helpful bunch though often they wander off topic onto topics such as donuts.

The Briar Press website <<http://www.briarpress.org>> is an important source for classified ads. The free classifieds include a 'for sale', 'wanted', and 'notices' section, all of them quite active. In the 'for sale' section 24 different advertisements were posted including type, Vandercook and Heidelberg presses, as well as the occasional complete print shop. One person offered a Chandler and Price platen press for free, but you had to arrange to have it hauled away. If you're looking for an unusual piece, posting a free want ad is worth a try. The notices section is full of announcements of lectures, workshops, flea markets, and other related events. (In the offline world, *The Printer* has similar offerings.)

There are other places to check online. One source that few people think of is used and antiquarian book databases, where dealers sometimes list non-book materials related to printing. Type in 'printing plate' as a key-word search and see what pops up in Bookfinder, Abebooks, or AddAll. I've seen lithograph stones with cigar label images still

on them. One dealer used to have electrotpe plates of a McGuffey's reader listed. To find books in incomplete states of manufacture, try searching variations on 'unbound', 'uncut', and 'unfolded' and you might find a book in sheets or sewn but not trimmed. Here is an opportunity to find a publication in its original sheets so you can show people how it looked coming off the press.

It takes patience to build up a collection, but thanks to the Internet, you can cover a lot of territory quickly. In the 'BI' period, RBS managed to obtain two lithograph stones and a few engraved woodblocks for its collection. RBS now has nine lithograph stones and a few hundred engraved woodblocks, including a few that have multiple pieces bolted together. It's a whole New World out there. Now's the time to find the stuff, help preserve it, and irritate your partner.

Vincent Golden

Vincent Golden, Curator of Newspapers and Periodicals at the American Antiquarian Society, <vgolden@mwa.org> clearly spends a lot of time 'fooling around' online, in the nicest possible way. More links, including APHA member David Rose's "Introduction to Letterpress" <www.fiveroses.org/intro.htm>, are listed in the APHA "Related Sites" page at <www.printinghistory.org> - Ed. ♪

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• Profiles •

Susan M. Allen is chief librarian of the Research Library at the Getty Research Institute in Los Angeles, California. In the 1980s while a reference librarian at The Claremont Colleges, she was introduced to letterpress printing and read Isaiah Thomas and Joseph Ames on her lunch hours. She purchased a Vandercook flatbed press in 1984 and established the Oldtown Press. Her occasional broadsides and ephemera bear this imprint. Her interest in printing extends to its history. In the 1990s she wrote a dissertation on Colonial American printers and the impact the Stamp Act of 1765 had on them. She has spoken often and published on other history of the book topics, rare book theft and library security, and undergraduate use of rare books and manuscripts. Susan currently serves on the Board of Directors of the Research Libraries Group (RLG), the IFLA Rare Books and Manuscripts Committee, and The Bibliographical Society of America Council.

Julia Blakely is Collection Development and Conservation Librarian at the Society of the Cincinnati

in Washington, DC, a relatively new and growing library of military history. The art of war is more wide-ranging and interesting than one expects and Julia extends an invitation to any APHA member to visit. Personally, her tastes run to collecting leisure sailing narratives and cookery books. Since 1997 she has had a lot of fun as a lab instructor at Rare Book School at the University of Virginia, an institution she is devoted to. Having done her time in a number of professional library organizations, Julia now hopes to participate more in APHA.

Nina Schneider, APHA's new Advertising Manager, discovered printing as an undergraduate at Mills College. After graduation she worked part-time as the cataloger for Califia Books in San Francisco. In 1993 she moved to New York and became the Program Director at the Center for Book Arts, allowing her to see the wide range of fine press and artists' books being produced at the time – sometimes right under her nose. Five years later, she was on the move again to get her M.L.S. degree at UCLA. The timing was perfect as classes in bibliography, private presses, and book history were being offered. Now she's back in the Big Apple and cataloging monographs for the Berg Collection of English and American Literature at New York Public Library.

Suzanne Micheau Tinnian has served the University of Iowa Center for the Book since 1993, when she began her study of fine printing production under KK Merker in the College of Liberal Arts. What began as a part-time position maintaining the mailing list and tipping in 10,000 samples of Oakdale PC4 walnut cover paper into 10,000 copies of *Counter no. 1* developed into a career of administrative support and poster design for the department's academic program. In her spare time she designs and prints stationery and small books for local nuptials and authors – and sometimes nuptial authors – under the imprints Crevecoeur and Crybaby Press. Her love of jigsaw puzzles has been nurtured by quarterly production of the *APHA Newsletter*. ❄

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• APHA Calendar •

APHA ANNUAL CONFERENCE

24-25 October 2003

PLANS are well underway for the conference, "New Work in Printing History," to be held in New York City at the Grolier Club. David Pankow, Curator of the Melbert B. Cary, Jr. Graphic Arts Collection at Rochester Institute of Technology and the estimable editor of *Printing History*, will be the keynote speaker at 6 PM on the Friday evening.

The conference committee is working on a selection from the large number of interesting proposals from the United Kingdom, Canada, and New Zealand, as well as the United States, from a diverse group of potential speakers, including printers, designers, academics, independent researchers, and librarians.

More details will follow in the next *Newsletter*, and a flyer will be mailed to all APHA members during the summer.

THE LIEBERMAN LECTURE

The lecture is tentatively scheduled to be held at Wellesley College, Wellesley, MA on Thursday, 30 October 2003, the day preceding the Boston Antiquarian Bookfair. An invitation will be mailed to APHA members in September. ☞

The APHA Newsletter

www.printinghistory.org

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Advertising in the *Newsletter* is available for \$85 for a quarter page.

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2004 Membership Dues to Increase

AT THE April quarterly meeting, the APHA Board approved dues increases for 2004. APHA's last dues increase was in 1998. Despite our best efforts, increasing costs are squeezing the budget. In an effort to keep dues affordable, we approved the smallest increase for most categories. For 2004, member dues will be: Individual \$45, Institutional \$55, Student \$20, Contributing \$90, and Sustaining (a new category), \$250.