

ABOUT APHA

The American Printing History Association was founded in 1974 to further the study of printing history and related arts and skills, including calligraphy, typefounding, typography, papermaking, book-binding, illustration, and publishing. APHA supports the preservation of printing artifacts and source materials and encourages research and scholarship through its annual conference; its journal, *Printing History*; an online *Newsletter*; occasional special publications; the annual J. Ben Lieberman memorial lecture; an oral history project; and a fellowship program. For more about APHA visit www.printinghistory.org.

**THE CORCORAN COLLEGE OF ART + DESIGN
M.A. IN ART AND THE BOOK**

The Master of Arts in the Art and the Book Program offers a comprehensive approach to studying the history and theory of book culture, as well as contemporary methods of production. The program draws on the culturally rich collections and visiting artists at the Corcoran Gallery of Art, as well as resources at the Library of Congress, the National Gallery of Art, Smithsonian Institution, and other regional institutions. The curriculum includes an internship program that pairs students with artists and curators at noted Washington establishments, giving students the opportunity for professional development in specialized areas. Graduates of the program will be accomplished scholars and book-makers ready to practice their skills in academic, professional, and studio environments. For more information: www.corcoran.edu.

CONFERENCE LOCATIONS

Lectures and presentations on Friday afternoon and evening and Saturday morning take place at the Corcoran Gallery of Art, 500 Seventeenth St. NW, near the White House and the Farragut North Metro station.

On Saturday afternoon, the conference moves to the Corcoran College of Art + Design Georgetown campus (1801 35th St. NW) for lunch, break-out sessions, and demonstrations, before concluding with an exhibition and reception at Georgetown University's Lauinger Library (37th and O Streets NW).

Bus transportation will be provided between the Corcoran Gallery of Art and the two Georgetown venues.

ACCOMMODATIONS

For the convenience of attendees, we have secured a block of rooms at The Quincy, an all-suite hotel within a ten-minute walking distance of the Corcoran Gallery of Art. Located at 1812 L St. NW, the Quincy is also close to two Metro stops (Farragut North and Farragut West) and easily reached from both Union Station and National Airport. To book, call (202) 223-4320 or go to www.thequincy.com. Ask for the special "APHA/Corcoran" rate—\$149 (Friday and Saturday) and \$239 (Thursday).

Other hotel suggestions will be found on the APHA website. Please be aware that Washington, DC, is a popular tourist and convention destination, so an early reservation is imperative.

CONFERENCE REGISTRATION

The conference is open to all. Registration fees, covering all programs, receptions, and Saturday lunch, are \$95 for APHA members, \$150 for non-members, \$20 APHA student members and Corcoran students, \$50 for other students. There is a \$25 surcharge imposed on registrations made after September 15, 2010.

Download the registration form from www.printinghistory.org.

LOCAL ARRANGEMENTS CONTACT

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PLEASE JOIN US

The American Printing History Association
35th Annual Conference

*Learning to Print, Teaching to Print:
Historical and Contemporary Perspectives*

Corcoran College of Art + Design
Washington, DC

October 15–16, 2010



www.printinghistory.org

SINCE the time of Gutenberg, the arts and techniques of printing have been passed down through a variety of means. This conference will explore the ways people learn to design, print, illustrate, bind, and make books and other printed matter—and how they are taught. The individual mentor or master, apprenticeships, commercial training, professional and amateur organizations, academic programs, and the self-taught practitioner are among our interests. The focus will be both historical, examining the way in which methods and styles are consciously continued, and contemporary, looking at how people learn now in an era in which new technologies and aesthetics coexist with tradition. Particular attention will be paid to the increasing and important role of letterpress and book arts programs at art schools, colleges, and universities. With its new M.A. program combining book history and book arts, the Corcoran, long one of Washington's premier museums and its only college of art, is the ideal venue for a conference on the theme of learning and teaching. "Learning to Print, Teaching to Print" features a keynote address by noted historian and curator, Betty Bright; a plenary address by Steve Miller, head of the book arts program at the University of Alabama; exhibitions of work by APHA Chesapeake chapter members and by Corcoran faculty and students; and a final reception/exhibition at Georgetown University Library.

PROGRAM

FRIDAY, OCTOBER 15

Site Visits

10am–12pm or 1–3pm

National Museum of American History, Graphic Arts Collection/printing workshop, Dibner Library

1–3pm Government Printing Office

1–3pm Library of Congress (Rare Book Division)

Registration and Exhibition

1–6pm Corcoran Gallery of Art, 500 Seventeenth St. NW

Session I

3.30pm "New Art/Old Technology: The Challenges of Teaching Innovation while Preserving Tradition" Panel from the Center for Book Arts, New York: Moderated by Programs Manager, Sarah Nicholls, with faculty members Roni Gross (Zitouna Press) and Amber McMillan (Post Editions), former Resident Artist James Walsh, and printer Barbara Henry (Harsimus Press)

Keynote Address

5pm "History as Fable, Helix, and Aperture" Betty Bright

Betty Bright is an independent scholar and curator who helped to start the Minnesota Center for Book Arts. She wrote the critical work, No Longer Innocent: Book Art in America 1960–1980 (Granary Books, 2005). Bright recently authored an essay for Robin Price's retrospective catalogue, and another essay will appear in Extra/ordinary: Craft Culture and Contemporary Art edited by Maria Elena Buszek (Duke University Press, 2010). Bright is currently researching the rejuvenation of letterpress printing in America from 1980 to 2000.

Reception

6pm

SATURDAY, OCTOBER 16

Breakfast, Registration and Exhibition

8.30–9am Corcoran Gallery of Art, 500 Seventeenth St. NW

Plenary Address

9am "21st Century Letterpress Printing and the Artisan Book" Steve Miller

Steve Miller founded Red Ozier Press in 1976—a fine press devoted to publishing handmade limited edition books of contemporary poetics and art—in which he was joined by Ken Botnick in 1979. In 1988 Miller moved from New York to the University of Alabama (where he is professor and coordinator of the M.F.A. in the Book Arts Program) to teach letterpress printing and hand papermaking. His current Red Hydra Press work includes ongoing collaborative book projects with Cuban printmakers and papermakers.

Session II

10.15am "Private Presses and the Life of Letterpress" Panel of APHA Chesapeake chapter members: Roland Hoover (Pembroke Press), Ray Nichols (Lead Graffiti), Mike Denker (Stoney Creek Press), Val Lucas (Bowerbox Press), Chris Manson (Crooked Crow Press), moderated by Gregory Robison (Peregrinus Press)

Special APHA Presentation

11.15am Mike Denker (President, APHA Chesapeake chapter)

Session III

11.30am *Panel 1* "Reworking History: Rare Books in the Letterpress Studio" Kathleen Walkup (Professor, Mills College) and Lyall Harris (M.F.A. Student, Mills College)

Panel 2 "The Revival and Making of Wood Type" Presentation on the Hamilton Wood Type and Printing Museum: Bill Moran, Jim Moran, and Richard Zauft (Associate Vice President for Academic Affairs, Dean of Graduate Studies, Emerson College.)

Lunch

1–2pm Corcoran College of Art + Design Georgetown Campus, 3801 35th St. NW *Book arts and printmaking demonstrations by Corcoran faculty and students*

Session IV

2pm *Panel 1* "Teaching Typecasting: The Monotype University Experience" Richard L. Hopkins (Hill & Dale Private Press and Typefoundry), "Gutenberg: the Teacher" Michael Anderson (At Random Press), "Wood Type and Graphic Design: A Personal Perspective" Dennis Y. Ichijama (Purdue Univ.)

Panel 2 "Living with Legacy at the University of Iowa Center for the Book: Contemporary Problems, Traditional Methods, Innovative Practices" Panel from University of Iowa Center for the Book: Sara Langworthy, Julie Leonards, and Sara T. Sauers

Panel 3 "Designer-as-Author: The Form of the Book as Lens for Shaping Research" Ken Botnick (Washington Univ.), "Engraving: Letterpress's Shy Sister" Nancy Sharon Collins (Louisiana State Univ.), "CityTech Students in Wonderland: Strategies for Teaching Print in the Age of the Internet" Tanya Goetz (New York City Technical College, CUNY)

Session V

3.30pm *Panel 1* "The Nuts and Bolts of Running a Letterpress Print Shop: Policies, Tips, Tricks and Resources for Studio Management" Panel of: April Sheridan (Columbia College Chicago Center for Book and Paper Arts), Paul Moxon (Fameorshame Press and Vandercookpress.info), and Katherine McCannless Ruffin (Wellesley College)

Panel 2 "The Book Arts Program at the University of California, Riverside" Gwido Zlatkes (Univ. of California, Riverside), "90 years of Teaching Fine Printing in Pittsburgh at Carnegie Mellon" Mary Catharine Johnsen (Carnegie-Mellon Univ.), "Book Arts for the Book Historian: Learning the History of Printing in the 21st Century" Allison Jai O'Dell (Corcoran College of Art + Design)

Panel 3 "Desktop Publishing in the 19th Century" Tracey Honn (Silver Buckle Press, Univ. of Wisconsin-Madison), "The Printers' International Specimen Exchange: Education on a Global Scale in the 1880s" Matthew Young (graphic designer and independent scholar), "Scrambled Egges": The Rise and Fall of the Bibliographical Press" Terry Belanger (Director Emeritus, Rare Book School, Univ. of Virginia)

Closing Reception and Exhibition

5–6.30pm Lauinger Library, Georgetown University 37th and O Streets NW