

The APHA

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Letter

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This newsletter--a bi-monthly publication of The American Printing History Association, Inc.--is sent without charge to all members. Editor: Prof. Catherine T. Brody. Please refer to last page for mailing address information.

RICHARD HOFFMAN HEADS SOUTHERN CALIFORNIA CHAPTER. On March 8, APHA Chapter No. 2, Southern California (serving the Greater Los Angeles area), elected its first officers, with Richard Hoffman being named president after Carey S. Bliss, the organizer of the chapter, declined the honor. Other officers are Roby Wentz, vice president for programs; Ernest Lindner, vice president in charge of projects; Norman Tanis, secretary, and Claire Heiskell, treasurer. The nominating committee comprised Norton Norris, Muir Dawson, Phil O'Brien, Charles Heiskell and Diane Thomas. Thirty-eight persons attended the meeting, held in the seminar room of the Huntington Library, San Marino.

APHA BICENTENNIAL PROGRAM. Even though APHA is still in an organizing status and somewhat late to be getting into Bicentennial planning, the Board has decided to take an active role in the observance. Peter C. Babcox, a private press prop, educator and former Time Magazine reporter, has been named chairman. There is to be at least one nationwide project, plus support for local programs sponsored perhaps by chapters or individual APHA members.

All APHA members are urged to undertake their own personal Bicentennial observance by doing the following: (1) informing APHA of all planned Bicentennial observances in printing-history-related fields that they happen to know about; (2) suggesting to APHA possible observance themes, projects, etc., and (3) indicating their personal availability for serving on the national or a local observance committee. Chapter officers are especially urged to give APHA their ideas for local observances involving their chapters.

Please do not hesitate to write now to Peter Babcox (c/o APHA, see box, page 8) about your plans and suggestions even though you think someone else is likely to send the same ideas. The hour is late and we need maximum input -- and helping hands -- to assure successful observances.

We intend to describe those Bicentennial observances we learn about (see following pages for first reports), in the APHA Letter or in a separate directory if volume warrants, both to publicize the events and to suggest similar projects to others.

HOE AND THE WASHINGTON PRESS. Last issue's inquiry from Carl Palmer concerning Hoe's drawings for the Washington handpress has provoked a lively response. Rollo Silver writes: "There are no Hoe drawings for the Washington Press because Hoe did not invent the Washington Press. Samuel Rust did. See a book titled The American Printer, 1787-1825, p. 52, and Tucker's 'History of Hoe' in Proceedings of the American Antiquarian Society, October, 1972, pp. 359-60." (Mr. Silver modestly omits the fact

2.
that he is the author of the first title.) Robert Bretz, who is reconditioning a Hoe Washington (size No. 5, #3365) for the Genessee County Museum, requests more information on what a Hoe needs, to be "complete and accurate," especially in relation to those Smithsonian presses mentioned. Mr. Bretz comments that all the Hoe Washington Presses that he has seen "lack the links and cover plates which join the parts of the knuckle, and so they have a tendency to fly apart dangerously. . . The frames on the museum's press are (we believe) not originals because they are incorrectly made, and so we are about to put them aside and make new ones. Am I right in believing that the lower face of the frames--where the tympan would be stretched--should sit at least type-high or a trifle higher? If so our present frames are too low and possibly are replacements..." (To refresh your memory, the Robert Hoe who first manufactured the Washington Press lived 1784-1833. His grandson, also Robert Hoe (1839-1909), developed new and faster presses for newspaper work, amassed a superb book collection, and was founder and first president of the Grolier Club.)

EDNA BEILENSEN HEADS GOUDY SOCIETY. Edna Beilenson, editor and publisher of The Peter Pauper Press, was recently elected president of The Goudy Society. This organization, founded in 1965, has as its specific purpose the promotion of the understanding and appreciation of fine typography and printing. It aims to preserve and encourage the ideals of fine printing craftsmanship such as exemplified by the work of American type designer, Frederic W. Goudy, and his wife, Bertha. Other officers of the Goudy Society are Martin K. Speckter, first vice president; Harvey Kittenplan, second vice president; Dr. Robert L. Leslie, treasurer, and John Trieste, secretary. Mrs. Beilenson has been active in the Goudy Society since its beginning. She is a past president of the American Institute of Graphic Arts, and long has been highly regarded in the graphic arts field. Her special dream, she confides, is that she can help to bring about the establishment of a printing museum in New York City.

THE STONEHAND. Herman Hollaender, a New Jersey printer, and Jeanne Rostaing have opened a shop by this name at 245 Centre Street in New York, selling items from Hollaender's huge collection of printing memorabilia, including wood type, galleys, copper and zinc cuts, type cases, wallpaper-printing rolls, wood blocks, and so on. The items seem to be chosen and priced for their decorating appeal--huge letters in wood, and theatrical woodcuts, for example. It's an interesting place to visit!

EDUCATION FOR PUBLISHING. The Publishing Division of Special Libraries Association is cooperating with the Association of American Publishers on a study to identify and evaluate courses being given throughout the country that provide continuing education on any aspect of publishing. Project chairman is APHA member Grant Lee, and another APHA member, Dr. Carol Niemeyer, is working on the project for the AAP. Inquiries or comments should be addressed to Grant Lee, Assistant to the Dean, Graduate School of Library and Information Science, University of Pittsburgh, Pittsburgh, PA 15260.

RAMPANT LION TO BE LIONIZED. Bill Filby, Director of the Maryland Historical Society, wrote recently to give us the good news that Will Carter of the Rampant Lions Press (Cambridge, England) will be coming to the U.S. in October and November 1975, and will be speaking at a number of institutions and clubs. Already scheduled: the Grolier Club in New York, the Edward G. Howard Memorial lecture at the Maryland Historical Society on October 21, and the Baltimore Bibliophiles on October 23, possibly shared by the Washington, D.C., AIGA Chapter. Will has two lectures, one of which will be on lettering and the other on the fine printing in his workshop. Anyone wishing to have him as a speaker should communicate with him at 12 Chesterton Road, Cambridge, England. Since Will Carter is acknowledged to be one of our contemporary greats in both lettering and printing, this is an unusual opportunity.

ARION PRESS. Andrew Hoyem is carrying on the Grabhorn tradition at his San Francisco press. Under his new Arion Press imprint, he plans to bring out fine limited hand-produced editions. The first Arion Press publication is Andrew Hoyem: Picture Poems; Mr. Hoyem is a poet and artist as well as printer. This is an illustrated catalog of

the exhibition of Mr. Hoyem's work at the San Francisco Fine Arts Museum. The price is \$25.00, and the address of the Arion Press is 566 Commercial St., San Francisco, CA 94111. With Robert Grabhorn, Andrew Hoyem had operated the Grabhorn-Hoyem Press from 1969 until Mr. Grabhorn died in 1973. The other Grabhorn brother, Edwin, died in 1968. For over forty years, the brothers, together with Robert's wife Jane, operated the illustrious Grabhorn Press. Andrew Hoyem has an ideal well worth carrying on.

BICENTENNIAL TYPE FACES. Visual Graphics Corp. (Tamarac, FL) has announced the winners of its Freedom 76 Typeface Competition. Richard M. Joachim and Janet Sue White of Boston will share the grand prize award for their entry, a combination of two alphabets to be named Freedom '76 initials and Freedom 200. First prize in the professional division went to John S. Allen, a New York City designer, for his ReDedication, U.S.A. Duane L. Dickson, Akron, Ohio, took first prize in the student division for his entry, Shooting Star. The entries were judged by members of the Type Directors Club of New York. Visual Graphics will contribute the winning designs to the American Revolutionary Bicentennial Administration for acceptance as an official face to be used in government printed matter during the Bicentennial year. The company also is producing a traveling typeface exhibit, which will include the winning designs. The exhibit will be made available without charge to various institutions and libraries.

MORE BICENTENNIAL. The Library of Congress in Washington is planning an exhibition commemorating the 200th anniversary of American independence entitled "To Set a Country Free." It will open on April 24, 1975, the 175th anniversary of the establishment of the Library of Congress.

MEMBERS' QUERIES (please send a copy of all replies to The APHA Letter)

Diana M. Thomas has requested further information on teaching aids: "I am looking for good quality films or videotapes showing the operation of (1) a modern-day foundry, (2) a hand bookbindery, (3) a commercial book bindery, and (4) a large commercial book printing operation, for use in the classroom. Perhaps some of the Association's members know of such films and can let me know how to obtain them for classroom use." Prof. Thomas, who is on the faculty at the Graduate School of Library & Information Science at UCLA, is looking for films suitable for educational purposes in the classroom, she emphasizes, "rather than the usual superficial promotional type." If such films are not available, Prof. Thomas suggests that an effort be made to enlist the aid, advice, and good offices of commercial producers to put together a series of really well-photographed and well-edited films covering these areas of production.

Thomas Wolf, a teaching fellow in education at the Harvard Graduate School of Education, is preparing a book entitled Reading and the Printed Page. The book attempts to relate psychological theories of reading to the evolution of typographic design and it reports experimental work of Wolf and several others. Project advisers include two Harvard psychologists and Prof. William H. Bond, head of the Houghton Library at Harvard. Approximately \$2,500 is still needed to complete the research and pay for extensive photographing integral to the preparation of the manuscript. APHA members who might be able to suggest sources of funding for this project are urged to write to Thomas Wolf at 112 Holden Green, Cambridge, MA 02138.

Member Ceil Smith Thayer, 32 Central Avenue, Caldwell, NJ 07006, has relayed to APHA the following queries that came to her. Wanted:

- (1) Any details or information sources on Harrison Elliott (deceased) hand paper maker, giving "vital statistics."
- (2) Anything about early playing cards. (Editor's query: Have they already checked the standard books on the subject?)
- (3) Anything about early engraving presses vs. screw-type letterpress presses.

4.

SUGGESTION FOR TRAVELERS ABROAD. More than 30,000 visitors a year are expected to visit a new museum of the book in Czechoslovakia. The museum is located in Zdar nad Sazavou, a historic town in southern Moravia. In addition to more than 100,000 books, the museum features exhibits showing the origin and development of type, graphic layout and bookbinding from the 15th century to the present. The development of printing techniques is shown through displays of actual printing presses, from early wooden presses to those used for 19th century production methods.

THOSE "LITTLE BLUE BOOKS..." Three Hundred Million Books: The Building of a Special Collection, by Norman E. Tanis, director of Libraries at California State University, Northridge, and his wife, Lenore Anderson Tanis, free-lance writer, has recently been published by Tamalpais Press. The book describes how the works of the former Los Angeles publisher, Emanuel Haldeman-Julius, were acquired and formed into a special collection at the Kansas State College Library in Pittsburg, Kansas, where Tanis was Director of Libraries from 1966 to 1969. The volume was published by Roger Levenson, the owner and publisher of Tamalpais Press, as a tribute to Haldeman-Julius. The Kansas State College Library collection is the largest and most comprehensive one in the world of the publications, journals, writings, manuscripts, correspondence, mementos, and personal library of the colorful publisher. Address of the Tamalpais Press is Post Office Box 1286, Berkeley, CA 94701.

CALLIGRAPHY AGAIN

The exhibition entitled "Why Not Learn To Write?" gathered much attention and publicity during its recent run at New York's Museum of American Folk Art. The \$2 catalog (\$2.50 by mail) became a best seller. A feature article in The New York Times discusses the show's broad appeal, mentioning in particular frequent visits and demonstrations by Paul Standard, the recognized master of the italic style.

The American Institute of Graphic Arts recently presented an exhibition of the original manuscripts for the recently published Calligraphic Alphabets by Arthur Baker (Dover). Widely known as a calligrapher, Arthur Baker has designed several hundred type faces for various companies. The book contains 145 of his complete calligraphic alphabets.

AMERICAN OFFICE FOR PRIVATE LIBRARIES. The Private Libraries Association, that splendid England-based organization for book collectors and bibliophiles, now has a U.S. address for membership matters. Harold A. Berliner is the new Hon. Assistant Membership Secretary for the United States. The address where he may be reached for further information is P.O. Box Six, Nevada City, CA 95959. The annual membership subscription is \$13.00.

PLANTIN-MORETUS MUSEUM. L. Voet, Director of the Plantin-Moretus Printing Museum of Antwerp, has announced the publication of Ornamental Initials: The Woodcut Initials of Christopher Plantin, A Complete Catalogue by Stephen Harvard. Research on the book was done by the author at the Plantin-Moretus Museum while supported by a fellowship from the American Friends of the Plantin-Moretus Museum. The book is available from the Stinehour Press, Lunenburg, VT 05906, for \$25.00. According to Dr. Voet, "Ornamental Initials is both a very important and very beautiful contribution to Plantinian studies, well worthy to stand beside the valuable and successful short documentary film by Dana Atchley, 'The Making of a Renaissance Book' published under American Friends of the Plantin-Moretus Museum auspices." (APHA/NY showed this film at a recent chapter meeting.) Incidentally, contributions to the American Friends of the Plantin-Moretus Museum may be sent c/o James R. Cogan, 299 Park Avenue, New York, N.Y. 10017.

TYPOPHILES HONOR RODERICK STINEHOUR. Roderick Stinehour of the Stinehour Press mentioned above, printer and book designer, was the guest of honor at the Typophiles monthly luncheon on April 9th. Mr. Stinehour established the Stinehour Press in 1950

for the printing of scholarly books and periodicals in Lunenburg, Vermont. He really cares about producing fine printing.

TYPOPHILE LUNCHEON FOR APHA COMMITTEE CHAIRMAN. Prof. H. Richard Archer, of the Chapin Library (Williams College, Williamstown, MA), and Chairman of the APHA Research Committee, is slated to be honored at the Typophile luncheon on Wednesday, May 7, 1975. The Typophile monthly luncheons are held at Rosoff's Restaurant (147 W. 43rd St., NYC) at 12:15 p.m. The Chapin Library is known for its many examples of historic and fine printing, as well as its splendid exhibitions of these items.

BOOKSELLERS CELEBRATE. The 75th anniversary of the American Booksellers Association will be celebrated during the organization's annual convention, which will be held this year in New York City (Americana and Hilton Hotels), May 25th-28th. The organization now has some 3,800 book dealer members. Chandler Grannis (APHA/NY Chapter President and Publishers Weekly Editor-at-Large) has written the history of ABA for this upcoming event. The May 19th issue of Publishers Weekly will present a special commemoration of these 75 years of bookselling history.

ANTIQUARIAN BOOK FAIR. The International Antiquarian Book Fair, held April 2-5 at the Plaza Hotel in New York, turned out to be quite a success. The recession does not seem to have struck here as yet. It seems that the people who buy rare books have not yet been touched by adverse economic conditions that much, although perhaps they tended to be more cautious in their purchasing, as one dealer put it. The more than 80 dealers came from the United States, England, West Germany, the Netherlands, and Sweden. The fair was sponsored this year by the Middle Atlantic Chapter of the Antiquarian Booksellers Association. Since the event alternates between New York and the West Coast, next year's Book Fair will be held in California. The most expensive item in the show was a copy of a medieval encyclopedia by Bartolomaeus Anglicus, "De Proprietatibus Rerum," dating to 1480 and priced at \$125,000. It remained unsold, we heard.

WHICH IS THE FIRST PRINTED DECLARATION OF INDEPENDENCE? The Ford Foundation has awarded a grant of \$12,592 to the Library of Congress (over five months) to cover costs of authenticating what is believed to be the earliest printed version of the Declaration of Independence. Information on the document will be incorporated into an updated version of Professor Julian Boyd's book, The Declaration of Independence: The Evolution of the Text.

EXHIBITS

FOR THE BICENTENNIAL. The New York Historical Society's special exhibition, "The Sword of Rebellion Is Drawn: New York in the American Revolution," opened on April 17, and will be on view through 1976 at the Society (170 Central Park West at 77th St., NYC). From the riches of the Society's Library, a selection of manuscripts, maps and broadsides will be included, such as the Loyalist Declaration of Dependence and the surrender papers of the Battle of Saratoga. Some of the other features of the exhibition will be present-day photographs of sites of Revolutionary War battles fought in New York State and portraits of British officers, American leaders, and ordinary soldiers as portrayed in the watercolor drawings of Charles Lefferts (1873-1923).

HUNTINGTON LIBRARY (San Marino, CA). The Bicentennial will be commemorated in a number of ways. The first of these has already begun: a small exhibit, which will change each month, presents materials illustrative of the events of that month in 1775. As the exhibit changes, it will follow the progress of the American Revolution.

METROPOLITAN MUSEUM OF ART (New York). Through June 1 in the Museum's Blumenthal Patio: "The Passover Story," an exhibition of manuscripts and ritual objects used in the

Jewish home for the observance of the Passover Seder. The exhibit includes rare Hebrew medieval and Renaissance manuscript miniatures and incunabula, vividly depicting the story of Passover. The 80 objects in the show, ranging in date from 1275 to 1900, come from Europe and North Africa. Most of the manuscripts have been lent by the Library of the Jewish Theological Seminary, and the objects by the Jewish Museum.

NEW YORK PUBLIC LIBRARY (Central Building, 5th Ave. & 42nd St.). "Swiss Horizon," a major exhibition of Swiss art, history, and literature and its influence on world culture, through June 15. Included are a number of early printed works from Basel, Geneva and Zurich, important centers of printing in the 16th century. Notable is a 1516 New Testament, the earliest published edition printed in Greek, and edited by the Dutch humanist Erasmus for the noted publisher Froben of Basel. The show also includes an extensive selection of Swiss prints from early woodcuts to modern abstract prints, and books chosen by the Swiss government as representing the finest examples of modern Swiss printing.

NEW SCHOOL ART CENTER (65 Fifth Ave., NYC). Through April 29th, Mon.-Thurs., 12-8, Fri. & Sat., 10-5. The Musée des Arts Décoratifs of Paris, under the sponsorship of the Association Francaise d'Action Artistique, has loaned to the New School Art Center 200 works tracing the history of the French poster. The exhibition, "Three Centuries of French Posters," represents work from the 18th century to the present. The oldest poster is dated 1750, and the show includes posters from the French Revolution, as well as posters from the 1968 revolt of Paris students.

OBITUARIES

We were saddened by the death of A. BURTON CARNES on April 8, at the age of 78. Burt, a veteran designer, artist and photographer, had worked in advertising, publishing, printing and motion pictures. On April 7, 1971, Burt was honored by the Typophiles with a special Burt Carnes Day in recognition of his many achievements. As a boy he had worked as a patternmaker. At the University of Chicago, he switched to art and studied at the Chicago Art Institute. He went into lettering and printing. For a time he worked for a large printing firm in Evansville, Indiana. Burt came to New York in 1947 as Art Director for Esquire Magazine. In more recent years he was a free-lance art director and photographer. All of us who treasure those annual Printing Week Ben Franklin Keepsakes are aware of Burt's contribution as designer for this series. Burt Carnes was widely recognized for his skill in the restoration of old photographs for reproduction. He had worked closely with William A. Tieck on two historical volumes on the Bronx, for which he restored many of the old photographs used. An especially esteemed member of the Goudy Chappel of Private Press Printers, Burt had been prop of his own ABC Press, and had assisted other props -- Ben Grauer, for one--with their printing projects.

MERLE ARMITAGE, whose work as an avant garde typographer and book designer had wide influence, died on March 15 in Yucca Valley, California. Mr. Armitage was active in several fields and wrote widely on many subjects. As a young man, he switched from civil engineering to advertising and then to modern stage design, which led him to the management of touring artists. He published a number of books on art and artists, including Dance Memoranda (1947), in which he gave his memories of Isadora Duncan and his association with Martha Graham. He wrote and designed publicity and advertising for his management projects, and has been given credit for originating the "testimonial" type of advertising. As Art Director of Look, he helped make it one of the outstanding American magazines. Bruce Rogers called Armitage "the best of the modern book designers--by far." His bold typography exemplifies the independent approach which discards tradition in fitting format to content. In Books for Our Time (1951) he set down his belief in book design "as an expression of our generation's attitude towards books as tools of men." He did not feel that the many

books that he himself designed were complete successes, but they were, at least, as he said, "failures in the right direction."

JOHN CARTER died in London on March 18 after a long illness. John Carter has gone down in bibliographical history for his exposure of the literary forgeries of Thomas J. Wise. With Graham Pollard, Mr. Carter disclosed how these manufactured rarities were concocted so as to create false "first editions" of many Victorian authors. Their book, An Enquiry into the Nature of Certain 19th Century Pamphlets, published in 1934, never actually named the then living Wise as the villain, and only after Wise's death did they disclose further details of the deception and the involvement of the highly respected Harry Buxton Forman in the affair. The importance of his work lay in this application of scientific methods to the examination of the physical book--the paper, ink, binding techniques and typography for dating and identification. Among his other feats of literary detective work was his tracing down of the Shuckburgh copy of the Gutenberg Bible, "lost" for over a century and a quarter. This copy (bought in the 18th century by Sir George Shuckburgh but afterward lost track of, because it had descended through female lines and by a series of bequests "no more obvious to Debrett than to DeRicci," as he said) was carried across the Atlantic as hand baggage by Mr. Carter himself, becoming the first Gutenberg Bible to fly the ocean. Distinguished on both sides of the Atlantic, Mr. Carter wrote for many bibliophilic publications. His books include Taste and Technique in Book Collecting, An ABC for Book Collectors, and The Printed Book (with Brooke Crutchley).

ROBERT METZDORF, one of our best known rare book experts, died March 16 at the age of 62, at his home in Colebrook, Conn. Dr. Metzdorf had been an appraiser for the past ten years. Previously he had been a director and vice president of Parke-Bernet auction house. As bibliographer or curator he had been on the staffs of libraries at the University of Rochester, Harvard and Yale. At Yale he was curator of manuscripts and later was university archivist. He was one of the founders and a partner in the Shoe String Press of Hamden, Conn. Long active in the Bibliographical Society of America, he was a member of its Council and had served as editor of the Papers of the Bibliographical Society of America. His bibliographical expertise was shown in his connection with such projects as the Yale Edition of the Boswell Papers and the Works of Samuel Johnson.

THEODORE SCHOCKEN, president of Schocken Books, Inc., died on March 20. He had lived in Scarsdale, N.Y. Mr. Schocken published Franz Kafka in the original German and English translations of Kafka and S.Y. Agnon, as well as a wide variety of nonfiction works on Judaic and general subjects. The New York firm was established just after World War II as a continuation of the firm founded in Germany by Mr. Schocken's father, Salman. That firm had operated in Berlin from 1931 until ended by the Nazis in 1938. Mr. Schocken came to the U.S. in 1938 and became a citizen. After service in World War II, he founded Schocken Books and served as president. Among his many activities, Mr. Schocken was a director of the Schocken Institute in Jerusalem. The Schocken Institute, which opened in 1961, presents continuing exhibitions of manuscripts and rare books drawn from the collection of the Schocken Library, which was the world's largest and most important private collection of Hebraica. The Schocken Library was founded at the beginning of this century by the late Salman Schocken. Now, through the Schocken Institute, its treasures are made available to scholars throughout the world.

LETTER TO THE EDITOR Dear Editor: You gave way too fast at Carl Palmer's onslaught against "cold type" (APHA Letter No. 3). He says "there ain't no such thing," and then lists a lot of specific kinds of cold type, thus proving how wrong--and how sticky, to use his own word--it is. What is the term that covers all these disparate processes, if not cold type? No, you should have told the APHable Palmer the meaning of "cold type" is understood by everyone concerned (including the editors of dictionaries

8.

and, I dare say, even Palmer himself). The term has in fact been used commonly for years and has become a historic reality. Therefore, APHA, true to its name, ought to defend its use on historic principles. You can take Merriam-Webster's definition as a starter, at least: cold type is "composition or typesetting (as photocomposition) done without the casting of metal; specif: such composition produced directly on paper by a typewriter mechanism." And, by the way, how is it that Palmer defines "hot metal" (really, by analogy, "hot type") as referring only to linecast composition, omitting foundry type and Monotype? -- Querilus.

Letters from our members concerned with APHA interests are solicited. Upon request, your name will be withheld from publication (as it was in the letter above). Letters should be addressed to the Editor of APHA Letter.

BRUCE ROGERS. APHA member S.R. Shapiro writes as follows about some Bruce Rogers projects in which he is involved: "My Bruce Rogers Collection, the largest in the world, has been deeded to the Library of Congress, which has been receiving periodically portions of the collection. May 14, 1975 will be the 105th birthday of Bruce Rogers and the following projects are now in work: 1) An enlarged edition of my Check List of the Rarest and Most Valuable Bruce Rogers Imprints, which will contain a census of copies. The original edition was issued in 1956. The work is being admirably designed and printed by Mr. Elmore Mundell at his private press. 2) My Check List of Bookplates designed by Bruce Rogers over a period of some 50 years is also in work. This will include facsimiles of all bookplates extant designed by BR. This is also being printed by Mr. Mundell. 3) The most ambitious project of all is a bibliography of all books designed by Bruce Rogers which bear his famous printer's marks, chiefly the thistly design. Each book included will have a reproduction of both the title page and the colophon page. Both numbers two and three are also being printed by Mr. Mundell. Senator Ribicoff and I have been trying for some years to persuade the Postal Service to issue a postage stamp in honor of Bruce Rogers, America's greatest figure in the typographic arts of the 20th century. We intend to persevere until we are successful."

APHA
DEPENDS
UPON
ITS FRIENDS

As the newsletter of our Association, APHA Letter needs information about what our members are doing--scattered as we are throughout the United States, and even abroad. Send us your news of events, exhibits, projects, etc., as well as your comments and suggestions.

MAILING ADDRESSES FOR APHA

NEWSLETTER ONLY: Send news items and announcements for APHA Letter, or relevant comment for publication, directly to the Editor, Prof. Catherine T. Brody, Livingston Library, NYCCC, 250 Livingston St., Brooklyn, N.Y. 11201.

DUES AND CONTRIBUTIONS: Send these (together with membership applications if available) directly to the Treasurer, Stuart C. Dobson, 215 Harriman Road, Irvington, N.Y. 10533. Make out checks to APHA, abbreviated or written in full.

ALL OTHER CORRESPONDENCE: Please address APHA, Box 4922, Grand Central Station, New York, N.Y. 10017, unless you are requested to do otherwise in a specific case.