

The APHA Letter

THE AMERICAN PRINTING HISTORY ASSOCIATION

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INVITATION TO ANNUAL MEETING. The third annual general meeting of APHA will be held on Saturday afternoon, January 29, 1977, at 2 p.m. The day and date were chosen to make it possible for the greatest number of members to attend. The place will be the Harkness Theater of Butler Library, Columbia University (116th St. and Broadway in N.Y.C.) The meeting itself will be devoted to Association business and to the bestowal of the annual award for Distinguished Contributions to the History of American Printing. Following the meeting will be a reception, so that members may have the opportunity to meet one another. Further details will appear in our next APHA LETTER.

NOMINATIONS. In accordance with APHA's Bylaws, a Nominating Committee (Stuart Dobson, Pat Taylor, Jack Golden, and Chandler Grannis, chaired by Jean Peters) has nominated the following candidates to serve as trustees for a three-year term: Stephen O. Saxe, Herbert H. Johnson, and Edna Beilenson. Leon Levine has been nominated to fill a vacant position for a two-year term. As the Bylaws stipulate, additional nominations for any office may be made in writing signed by at least five qualified members, and delivered to the Secretary at least forty days before the Annual General Meeting. Such nominations must be accompanied by the written permission of the nominee.

ADVISORY COUNCIL ESTABLISHED. At its last quarterly meeting, APHA's governing board voted to create an Advisory Council. Named as first members of this group were Dr. Robert L. Leslie, Dr. Elizabeth Harris, Dr. Paul Noble, and Mrs. George Macy.

TYPOGRAPHIC AMERICA: A BICENTENNIAL PERSPECTIVE. APHA's First Annual Conference, under this title, successfully took place on October 2, with over 200 in attendance. In his "Bookman's Odyssey" distinguished scholar Hellmut E. Lehmann-Haupt offered a charming and anecdotal account of some of the memorable events of his long professional and personal association with books. John Tebbel, American publishing historian, spoke on "Highlights of American Publishing history," wittily summing up some of the historic ironies of publishing as art and business. Joseph R. Dunlap offered a succinct and scholarly account of "The Private Press in America." "Highlights of American Book Collecting" were discussed by Edwin Wolf 2nd, of the Library Company of Philadelphia. Book dealer partners Madeleine Stern and Leona Rostenberg treated "The Role of the Bookseller," supplying much original material on bookdealers as shapers of American taste. Paul D. Doebler, publishing consultant, stressed the role of technology in "The Future of Printing in America." As Dr. J. Ben Lieberman, APHA President, stressed in his welcoming address, APHA is an organization with room for all specialized interests and points of views, and the wide range of subject matter treated by the speakers was evidence of this. Plans are already under consideration for a "Second Annual Conference," to treat yet other aspects of American printing history, with emphasis on the

history of practical printing. Plans are already underway to publish the texts of papers read at this First Annual Conference. The APHA LETTER will provide further information as it becomes available.

QUOTABLE QUOTES FROM THE CONFERENCE. "Since Mathew Carey started the first true publishing house, publishing has changed the least of any other American business... American publishing is a series of erroneous judgments." (John Tebbel, with the second comment quoted from G.H. Putnam) "Study the great practitioners, but don't imitate." (Joseph Dunlap, quoting William Morris's advice on printing) "In the beginning, all books were rare." (Edwin Wolf 2nd) "The bookseller is an elusive ghost." (Madeleine Stern) "A.S. Rosenbach elevated the antiquarian book trade into a snobbish profession catering to wealth acquisitive collectors." (Leona Rostenberg) "Typesetting technology today is in little brightly colored boxes...typography from your secretary." (Paul Doeblner)

NEW YORK CHAPTER MEETING. The New York Chapter of APHA will hold its next meeting in January. Announcements will be sent to all APHA members in the Greater New York area.

ENGELHARD LECTURE SERIES. The first of a new series of lectures on the book, to be presented at Washington's Library of Congress, was given on November 4th by Nicolas Barker, English editor, scholar, and typographer. His topic was "The Invention of Printing: 'Revolution within Revolution.'" The series, established by Mrs. Charles William Engelhard, in memory of her husband, will bring a number of distinguished speakers to Washington in the coming year. The lectures will discuss the book in all its aspects, both as a physical object and vehicle for thought communication and preservation. The Library of Congress intends to publish these lectures, incidentally, for the benefit of all of us who cannot attend them in person.

PAPER CLUB OF GREATER CHICAGO. This active group of Chicagoans held its first fall meeting on September 15. Howard and Kathryn Clark, of the Twinrocker Paper Co., Brookston, IN. The Clarks spoke and gave demonstrations on handmade paper, using slides, artifacts, and samples of handmade paper from 1776 to the present. Club members, familiar with modern papermaking technology, were eager to learn about the historic background of this ancient craft. Club member Charles Anning (Aurora Midwest Printers, Inc., Aurora, IL) is an enthusiastic APHA booster and supporter of the study of printing and graphic arts history.

PRESERVING BOOKS. A new method of preserving books and papers by deacidifying them has been invented by two staff members of the Library of Congress: John C. Williams and George B. Kelly, Jr. To preserve modern paper, it is important that the acidity be neutralized and it be buffered to the alkaline side. The new process calls for books to be placed in a large evacuated container. Diethyl zinc is then pumped in and reacts with the paper. The excess diethyl zinc is killed with alcohol or water and zinc oxide remains as a protective agent in the paper. The new process is still only in experimental laboratory use. The Library of Congress also uses several other methods of paper conservation.

EDUCATION FOR PRINTING? On behalf of APHA member Pat L. Griffin, APHA LETTER requests information about schools or presses which concern themselves with both the history and the quality design of books. In the course of making a difficult decision about changing careers, she read widely on printing history, design, and typography, and has been looking for schools that offer training in the field. "Thus far my search has been frustrating," she writes. "Schools that I have found are either oriented towards advertising and the visual arts or towards production management. I have as yet been unable to locate any kind of student press which gives bibliographical and design instruction." We advise her to obtain a copy of Education for Publishing, the recently issued report of the Association of American Publishers which is mentioned elsewhere in this issue.

Further suggestions, however, would be much appreciated.

FIRST NATIONAL NEWSPAPER IN BRAILLE PRODUCED. A braille edition of the New York Times Large Type Weekly began publication on July 5. This is the first time in the nation's history that a national-circulation newspaper has been brailled regularly and distributed nationally to blind readers. The tabloid-sized print edition of the New York Times Large Type Weekly for impaired-vision readers is published weekly, with a national circulation of about 11,000. The paper is produced in a combination of 18- and 21-point type, on a two-column page, instead of the standard 8-point size type of most newspapers. National Braille Press of Boston has been awarded the contract for the embossed edition. The newspaper will be embossed on a high-speed Heidelberg Press capable of producing 15,000 pages of braille an hour. It is a standard letterpress with the inking mechanism removed and other adaptations made to facilitate the embossing process. Each braille edition of the paper will be about 68 pages, compared with the usual 32-page size of the original large-type edition. Blind readers interested in a free subscription to the braille edition of the paper should send their requests to National Braille Press, Inc., 88 St. Stephen St., Boston, MA 02115. Readers interested in the large-type edition should write to Large Type, New York Times Co., 229 West 43rd St., New York, NY 10036.

BOOKS IN THE MAKING. Talented woodcut artist and hobby printer, Herschel Logan (12432 Ranchview Drive, Santa Ana, CA 92705) has virtually ready for publication two manuscripts that would seem to be of great interest to our members. One is "Great Names in Printing," which consists of one hundred portraits of noted individuals connected with the history of printing, along with a short biographical sketch on the facing page. Mr. Logan has carefully researched this work, drawing upon his many years of experience as director of a large printing plant. Anyone who has ever tried to locate such material knows how elusive it can be. Mr. Logan is looking for help and advice as to how he might get this book published. His main concern, he says, is in getting the results of his research out where it will do some good, rather than financial gain for himself. The size of the book as envisioned by him would be 5 1/2 x 7 1/2 and would involve around 250 pages. The other book he has compiled is the story of the American Hand Press. The text is well illustrated with pen and ink drawings. It would be the same size as the first volume, but with fewer pages. Mr. Logan would be pleased to hear from anyone with ideas or suggestions.

ART IMITATES LIFE (A LA PYNCHON). Recently Prof. Eugene F. Coleman, of the Graphic Communications Department at California Polytechnic State University (San Luis Obispo), as part of the Bicentennial celebration, presented a talk at the University entitled "Ink on Paper: Recording American Words." This was a brief "anecdotal history" of American printing. One of Coleman's "anecdotes" was actually a sort of literary discovery. He showed a close parallelism between an actual theological book privately printed by Joseph Moxon in London, 1650, for Massachusetts settler William Pynchon, and a similar publishing event alluded to in fictional guise by our contemporary Thomas Pynchon in his current novel Gravity's Rainbow. Both the real and the fictional treatise were condemned as heresy in Boston.

PAPERMAKING IN WASHINGTON. The Evergreen State College, Olympia, WA recently sponsored two papermaking workshops, one in October, the second in November. The workshop offered a complete lesson over a two-day weekend period. The workshop included a brief history of Japanese and European papermaking techniques, with a slide presentation of a paper-making family in Japan. The instructor was Jenny Wren Thompson, who has her own paper-making studio and has studied papermaking both in this country and in Japan.

PRINTING MUSEUM OPENS IN WASHINGTON. In September a newspaper and printing museum opened in Palouse, WA. The Museum was founded by Dr. Roy Milton Chatters, a past president of the Whitman Country (Washington) Historical Society and dedicated by him to Mr. & Mrs. J.B. West, Palouse pioneers who provided the building. The collection of

printing equipment, now mostly considered "obsolete," includes the well-used handfed cylinder press, which has on its bed the forms of the last issue of the local newspaper printed by this method. Correspondence relating to the museum collection should be sent to Dr. Chatters at his home address, SW 240 Blaine, Pullman, WA 99163. Since the museum lacks a heating system at present, it is now closed for the winter.

PRINTING IN OREGON. As can be seen, interest in printing history and craftsmanship is strong in our Pacific Northwest. Paul Livingston's Birch Hill Press is an example of the fine ideals of hobby printing. In addition to the usual greeting card booklets, Mr. Livingston uses his press to disseminate information concerning sightings of Sasquatch, the legendary bigfoot monster of the Northwest. The Portland Oregonian had on exhibition in its lobby the old Ramage flatbed press which printed the first issue of the local newspaper in 1850. The press, built about 1800 by Adam Ramage in Philadelphia, first saw service in Mexico City and was then packed by mule train to Monterey where it printed the first California Territory newspaper in 1834. In addition to the Oregonian, it printed the first newspaper in Olympia, Seattle, and Alaska. It could turn out 50 to 75 four-page newspapers an hour. The Vintage Press, located near Molalla, OR, recreates a 19th century print shop both inside and out. Ken Burnett started the Vintage Press in 1964 and built the shop four years later. He now has one of the most extensive collections of antique type in the Pacific Northwest. In all, he has 700-800 fonts, though not all are antique. In preparation is a one-line specimen book of all his type. Burnett's prize possession is a huge Lion press, weighing about a ton. This is the very press mentioned by James Moran in his book on printing presses (which see). In addition to the Lion, Burnett has two C&P treadle platens, one 8x12, the other 10x15. The Lion is an 18x24. Burnett does his printing sheerly for the love of it; he has been working on his fourth book, a limited edition volume of poetry.

REQUEST FOR INFORMATION ON PAPERMAKING. Prof. F. C. Eckmair, of the Fine Arts Department of the State University College at Buffalo (1300 Elmwood Ave., Buffalo, NY 14222) writes as follows: "We are currently trying to establish a small papermaking unit to satisfy our needs in the department for specialty papers and would appreciate any information you could forward us." Any members with appropriate suggestions are invited to reply.

FRENCH PRINTING EQUIPMENT FOR SALE. B. Joly (L'atelier "Sesame" en sa Galerie "Passe-Muraille," 36, rue du Doyenné, 69005 Vieux-Lyon St. Georges, France) wishes to sell part of his collection of antique printing equipment. Among the items available are a complete lithographic workshop, a typographic footpress, and a Stanhope press. For further information write to Monsieur Joly.

RICHARD-GABRIEL RUMMONDS TO TEACH IN U.S. The Graduate School of Library Service of the University of Alabama announces the appointment of Richard-Gabriel Rummonds as visiting lecturer for the spring 1977 semester. For the past six years Mr. Rummonds has lived in Verona, Italy, where he operates the Plain Wrapper Press. He comments that "after having worked as a commercial book designer (at Random House and Alfred A. Knopf) for a few years, I realized that my real interest was in printing and publishing on a very limited, but high quality, level. As with William Morris, this forced me to return to the equipment, materials and techniques of the hand press period." His printing is done on a Washington hand press that once belonged to Joseph Low. The Plain Wrapper Press prints and publishes books in limited editions, illustrated with original graphics by internationally known artists. The papers are all handmade. One of his most recent books is Seven Saxon Poems, by Jorge Luis Borges, with impressions by Arnoldo Pomodoro. This book was recipient of the "Premio Internazionale Diano Marina" in 1976. Incidentally, the cost of this title, limited to 120 copies, is \$2,000.00. Other Plain Wrapper Press books are not so costly. Mr. Rummonds will teach a course in descriptive bibliography while at the University. He will also direct the printing of a booklet by the Gorgas Oak Press, attached to the Typographic Laboratory of the Graduate

School of Library Service.

A CALL FOR HELP FROM NEW ZEALAND. Phil Parr, of the Association of Handcraft Printers, New Zealand (and of the American Amateur Press Association), appeals to America for help in restoring an old press he has located in New Zealand and wishes to restore. It is apparently an old Golding No. 3. It is a sidelever handpress, he writes, marked "Golding Co. Boston USA, Official Pat. May 5 '78." The chase is marked "Official No. 3." "Though sadly neglected, and needing grippers and rollers, it shows little mechanical wear and seems sturdy and well-designed. I have searched my A.J. files without locating any user of this model, so would some kind soul please tell me about the gripper design, and pressure adjustment (I can design and make suitable rollers). I would like to hear from any users of this press, on its foibles, adjustment or history." You may write to Mr. Parr at 34 Waiuta St., Titahi Bay, New Zealand.

WHATEVER HAPPENED TO THE LONG "S"? Joan H. Worley sent in an interesting query that sent your editor into the library stacks to do some linguistic detective work. She wrote: "the history of the 'long s' is more or less what I am after--when it went out of usage and why. It is simply something I wondered about, once, and have been looking for the answer in a desultory fashion ever since, without result. Of course, I know that it went out of usage in the 19th c., but I would like more specificity. Why was the long s used in double s's (strefs) after the modern s came into usage?" Readers may have additional evidence to offer, in addition to your editor's findings, which follow. The modern round "s" supplanted the old long s form about the time of the American Revolution. Before that time printers used both forms of the letter. The long s (cursive s) was used any place in the word except at the end, where the regular s was always used. The long s was actually a modification of the Roman s, which in rapid writing gradually became a waved upright or sloping line. The printed long s looked like the letter "f" with only half a crossbar. Until the end of the 18th century both forms of the s were used in English printing. John Bell of London was, according to the Literary Anecdotes of John Nichols, the first publisher to discard the long s entirely. This was in his 21-volume set of the British Theatre (1776-8). It is easy to see why printers objected to the f-form long s and the trouble it could cause. In 1786 Benjamin Franklin commented, "The round s begins to be the mode, and in nice printing the long s is rejected entirely." In handwriting the long s form persisted much longer. In Abraham Lincoln: The War Years, Carl Sandburg wrote "Like his ancestors, Robert E. Lee referred to England as 'the old country,' wrote impressed as imprefsed, show as shew." Even much later, some people still wrote "fs" for "ss," in the belief, no doubt, that it simply looked better. The preceding information was gathered with much pain. Additions and corrections would be greatly appreciated. Then, dear Friends, our next Project must be to trace the History of Capitalization. How did the Custom die of providing a Capital Letter for each Substantive?

EDUCATION FOR PUBLISHING. Education for Publishing, an 86-page report on current courses is now ready. The report records survey findings by the Committee on Education for Publishing of the Association of American Publishers and the Publishing Division of the Special Libraries Association. The report was prepared by Grant Lee (Graduate School of Library and Information Sciences, University of Pittsburgh) and Ann H. Eastman of Chatham College. The report includes an annotated directory of courses in book publishing and related areas, including some 86 currently offered courses, and a bibliography on publishing prepared by Chandler Grannis. Copies may be ordered from the Education for Publishing Committee, Association of American Publishers, One Park Ave., New York, NY 10016. The price is \$3.00 each for up to ten copies, with 11-25 and 25 or more selling for \$2.50 and \$2.00 each, respectively. The Committee requests prepayment, tax where applicable, and a mailing label. There is a \$1.00 charge for billed orders.

JOURNAL OF LIBRARY HISTORY. APHA member Dr. Donald G. Davis, Jr. will edit the Journal of Library History, beginning with the 1977 winter issue. The quarterly journal, for-

merly published at Florida State University, will now be published by the University of Texas Press and edited at the UT Graduate School of Library Science. "We interpret library history very broadly and will include a wide variety of materials," Dr. Davis says. "The journal will deal with the history and development of the whole range of theory and practice of library and information science."

TRAVEL GUIDE FOR THE BOOK ARTS. The Guild of Book Workers is compiling information for a world travel guide to libraries, museums and facilities of special interest to travelers concerned with the handcrafted book arts. The guide will list special collections of facilities accessible through regular displays, exhibitions or catalogs. Workshops and ateliers open only by appointment will be selectively listed. An appeal is made for information about appropriate inclusions. Travelers who have visited places of particular interest to book workers, conservators and handmade paper makers are invited to send a description and particulars to Ms. Nina W. Matheson, P.O. Box 8295, Washington, D.C. 20024, who is compiling the guidebook for the Guild of Book Workers.

MILTON GLICK REMEMBERED. During this past summer (July 29, to be exact) Milton B. Glick died of heart failure at his home in Darien, CT. It still is painful for his friends to realize that he is gone. Tony Glick was one of the most highly regarded people in the book business. For many years he was head of design and production for the Viking Press, retiring in 1960. In recent years he was active in the Franklin Book Program, a technical assistance project for printing operations in developing countries. He also participated in the State Department's specialist program. A Harvard graduate, he served an apprenticeship with an English company before working in the famous printing shop of William Edwin Rudge in Mr. Vernon, NY. In 1928 he joined Viking, remaining with the company for 32 years. Tony was one of the first Typophiles. He was a founding member of APHA, and a source of great encouragement to us. He was a vice president of the American Institute of Graphic Arts and the founder of its book clinic. More than thirty of his books were singled out for their design by being selected for exhibition in the "Fifty Books" shows at A.I.G.A. The Glick collection of printing from the countries of Southeast Asia became a widely-popular traveling exhibition for A.I.G.A. It is now in the Smithsonian Institution in Washington. Mr. Glick is survived by his wife, Evelyn Harter Glick, also a book designer, whom he married in 1933. He is sorely missed.

FUTURE PLANS. The San Francisco Museum of Modern Art and the Hand Bookbinders of California have announced that they are beginning to select entries for an exhibition on "Hand Bookbinding Today: An International Art." The exhibit will open at the San Francisco Museum of Modern Art in March 1978 and will be circulated to other museums across the United States. For further information write to the coordinator, Eugenie Candau, (Librn), San Francisco Museum of Modern Art, McAllister St. at Van Ness Ave., San Francisco, CA 94102.

EXHIBITS

The Grolier Club (47 E. 60th St., NYC). Through Dec. 11. "Europe in 1776." Books, prints, maps and playbills printed 1770-79, reflecting the intellectual life of Europe at the time of the American Revolution. Opening Dec. 21: "Books as Troublemakers."

The Grolier Club. Indefinite. Bookplates belonging to members of the Grolier Club.

New York Public Library (5th Ave. & 42nd St., NYC). Through Feb. 11, 1977.

"Arrivals in the Berg Collection, 1973-75." Rare or unique material recently presented to the Library including the archives of Frances Steloff, founder of the Gotham Book Mart.

New York Historical Society (Central Park West at 77th St., NYC) Opening Nov. 19 for three months. "200 Years of American Illustration." A Bicentennial exhibit of 1500 original art works commissioned to be reproduced in print media.

Library of Congress (Washington, D.C.). Indefinite. "The Paper Weapon." Posters used as political propaganda in the 1960's and 70's.

Library of Congress. Through Dec. 31. "Making It New: Poetry and the Visual Arts in American Publications, 1893-1975. Avant garde work by poet-artists.

La Casa del Libro (San Juan, P.R.). Extended at least until December. Illustrated books and portfolios of Antonio Frasconi.

MAGAZINE BROWSING.

Columbia Today, September 1976, pp. 30-33. "How Columbia Libraries Acquired the Papers of Major New York Publishers and Literary Agents," by Kenneth A. Lohf.

Craft Horizons, August 1976, pp. 30-31. "Douglas Howell's Sketchbooks" by Golda Lewis. Study of the work of this well-known American craftsman of handmade paper, who is also a bookbinder.

Publishers Weekly, September 6, 1976, pp. 48-9. "New Wyeth Book Portrays Artist at Work." Production of the new Wyeth at Kuerners volume, published by Houghton Mifflin.

American Artist, October 1976, pp. 62-5, 93-101. "Fridolf Johnson: Fun and Graphics" by David Preiss. Interview and discussion of the work of Johnson as calligrapher, designer, and private press printer (The Mermaid Press).

British Printer, August 1976, pp. 8-12. "Caxton, His True Inheritance" by Bryan Smith.

FRaktur FACSIMILES. Science Press is publishing a two-volume set on Pennsylvania German Fraktur. More than a thousand examples of this unique form of early manuscript decoration from the collection of the Free Library of Philadelphia will be illustrated and translated from the Pennsylvania German. One of the volumes will contain more than 300 full-color reproductions of fraktur. The project is being sponsored by the Pennsylvania German Society in cooperation with the Free Library of Philadelphia. The publication is being designed by Richard Ellis, well-known for his own printing and for his work with limited editions and other fine books. The price is not available at present, but the address of Science Press, from which further information is available, is Ephrata, PA 17522.

BOOKS NOTED AND RECOMMENDED.

Georges Rouault, The Graphic Work by Alan Wofsy. (Wofsy, 150 Green St., San Francisco, CA 94111). Comprehensive study of every published graphic work of the French artist. 366 illustrations, 66 in color. \$30.00.

The Steps of Urizen; Visions of a Journey, by Jeffrey Saltzman. (Wofsy) 23 visionary photographs (300 line screen duotones) inspired by Blake. \$5.95.

Poetic Printshop Past-Times (Graphic Crafts, Inc., 300 Beaver Valley Pike, Lancaster, PA 17602). 134 pages of "printers' poetry." \$8.50

The Names of the Lost. Poems by Philip Levine. (The Windhover Press, University of Iowa, Iowa City, IA 52242). Romanée type in black and Bembo initials in red, hand printed on handmade Fabriano paper. \$21.00.

Small Press Record of Books in Print (Dustbooks, Box 1056, Paradise CA 95969) 250-page paperback listing 4000 books, pamphlets, etc. produced by small presses. \$6.95.

Lovely Isadora by Lois Rather. (The Rather Press, 3200 Guido St., Oakland, CA 94602) Hand-set and hand-cased. Printed in Centaur and Arrighi types. Designs by Dan Solo. \$20.00.

William Caxton and His Quincentenary by John Dreyfus. (Typophiles, 140 Lincoln Rd., Brooklyn, NY 11225) 63 pages, printed in two colors (Monotype Fournier, Tory Text, and Goudy Text), 4-color frontis. and 4 other plates. \$10.00 (\$5.50 to Typophile members.) Chap Book 51.

William Caxton: An American Contribution to the Quincentenary Celebration ed. by Susan O. Thompson. 64 pages, plus 4 pages of plates and fold-out map. Essays by J. Blumenthal, J. Dunlap and J. Lawton. Pub. by the Typophiles and available from them as listed above. \$10.00 (\$5.50 to members) Typophile Chap Book 52.

The Little ABC Book of Rudolf Koch. (David Godine, 306 Dartmouth St., Boston, MA 02116) 24 alphabets as originally published in Koch's Das ABC Bûchlein in 1934. \$10.00.

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Francois-Louis Schmied, Artist, Engraver, Printer. Some Memories and a Bibliography,
by Ward Ritchie. (Dawson's Book Shop, 535 N. Larchmont Blvd., Los Angeles, CA 90004)
750 copies. \$12.50 (\$10.00, pa.)

MAILING ADDRESSES FOR APHA

NEWSLETTER ONLY: Send news items, announcements, and comments for APHA Letter directly to the Editor: Prof. Catherine T. Brody, NYC Community College Library, 300 Jay St., Brooklyn, NY 11201.

DUES, CONTRIBUTIONS, CHANGE OF ADDRESS NOTICES, AND ALL OTHER CORRESPONDENCE: Send to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10017.

MEMBERSHIPS are for the Calendar Year, and include APHA Letters retroactive to January of the year joined. Unless otherwise requested, applicants whose dues are received after October 1 of any year will be placed on the mailing list immediately, but their membership will extend to December 31 of the following year. Annual active membership, \$5.00 individual, \$7.00 family, \$2.50 student. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers @ \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 8 available as a unit for \$5.00.