

The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION Letter

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CELEBRATING PRINTING WEEK WITH MIGHT AND MUSCLE. Alan Dietch, APHA member and well-known private pressman, is shown in action in the adjacent photo as he demonstrated a Washington Hand Press during the observance of International Printing Week in San Francisco earlier this year.



The San Francisco celebration used exhibits and activities to dramatize to the general public the importance of printing. The Palmer and Rey Washington Hand Press, shown being operated with such full-hearted enthusiasm by Mr. Dietch, was set up in the lobby of the Crown Zellerbach Building in downtown San Francisco, attracting considerable attention.

Mr. Dietch, attired in authentic colonial costume (only slightly anachronistic), demonstrated the techniques of the old-time printer and printed a special keepsake for distribution to his audience. The Washington Press was from the extensive collection of antique printing equipment owned by Jeff Craemer of the San Rafael (CA)

Independent Journal. A Columbian handpress, also from Mr. Craemer's collection, was on exhibition at the Bank of California building and was likewise used for demonstrations.

Jeff Craemer, an APHA member, is son of the co-publisher and editor of The Independent Journal. Mr. Craemer, an enthusiastic student of printing history, has been collecting presses since he was in high school; he now has fourteen.

TYPOPHILE WORLD PRINTING TOUR. The Typophiles are planning another of their inimitable world tours, under the direction of Dr. Robert L. Leslie, President. The tour, visiting three countries, will depart from New York July 10 and return July 29. Included in France are visits to the Mazarin Library, the Bibliotheque Nationale, the Imprimerie Nationale, the collotype printer Jacomet, and the Richard Le Bas papermill at Ambert. In Lyon "Independent Activity" day will allow time to visit the excellent printing museum there. In Switzerland scheduled events include a visit to the Haas Type Foundry and a look at the bookish treasures of the Einsiedeln and St. Gall Abbey Libraries. In Austria there will be visits to the Osterreichisches Museum für angewandte Kunst (Museum of Applied Art) and the Austrian National Library.

The tour price is \$1392, and a few places are still available. If you are interested in joining some like-minded printing lovers on this tour, write immediately to

"The World Printing Museum Tour," c/o Orbitair International, Ltd., 20 E. 46th St., New York, NY 10017, or phone (212) 986-1500.

ARIZONA NEWSPAPER SHOP RESTORATION. On March 3, 1859, the first issue of The Arizonian, the state's first newspaper, was printed in the village of Tubac. The press on which this historic event took place, a Cincinnati Type Foundry Washington Hand Press, has been preserved, and a mechanical engineer is currently doing a stress study to determine to what extent the press can be used for printing demonstrations at Tubac Presidio State Park.

During the past six years, with the help of APHA founding member Carl Palmer, technical expertise has been summoned and period equipment gathered. The Arizona State Park system, in cooperation with the Arizona Historical Society, which owns the press, is now ready to begin restoration of the press and shop of The Arizonian. They appeal for funds for this restoration project. Anyone donating \$10.00 or more will receive a copy of the first item to be printed on the restored press, probably a facsimile of the March 3, 1859 newspaper. Donations, by the way, are tax deductible.

The catch is that the law requires that all the money be on hand in advance, before the restoration work gets underway. Thus it could be as long as two years before the donor receives his collector's copy.

One significant aspect of the project, according to those associated with it, is that this seems to be the first time that such a stress study has been performed on a Washington Press. The study should result in information of value to any individual or museum contemplating the restoration of such a press or its use for demonstration purposes. For further information about the project, write to the Supervisor, Tubac Presidio State Historical Park, Box 1296, Tubac, AZ 85640. Donations, with checks made payable to "Press Restoration Fund," may be sent to the Arizona Historical Society, 949 E. 2nd St., Tucson, AZ 85719.

OLD PRINTERS NEVER DIE. At the age of 101, Harry J. Winterton still has a regular job as a printer. He prints window displays for a Shreveport, LA supermarket, which is owned by his son. Mr. Winterton worked as a printer for a Dallas newspaper from 1911 to 1922, and then later in Muskogee, OK as newspaper composing room foreman. In 1963, after 42 years, he retired from his newspaper job and went to work for his son.

The oldest member of the Typographical Union, incidentally, is a Canadian, William Edward Charlton of Toronto Typographical Union No. 91. Mr. Charlton is 102 years old. The previous record holder was Mary F.C. Daly of Boston Typographical Union No. 13, who died January 9, 1977 at the age of 105. Miss Daly was a lifetime member of the Boston union, maintaining her membership for over 55 years.

BEATING THE DEADLINE--BY SATELLITE. Starting in May, U.S. News and World Report has begun transmission of photographs by satellite from its Washington editorial offices to its printing plants located in Chicago, Los Angeles, and Old Saybrook, CT. This will enable the magazine to use photographs for late breaking stories and to incorporate them into the text. Up until now, the magazine has sent pictures to the printers Wednesday evening by air freight or Thursday by charter flight for the Friday printing schedule.

The first use of the new system was in the April 11th issue (published April 4) in an article on President Carter's plan to curtail imports. A photograph of Robert Strauss, Carter's chief trade negotiator, used to illustrate this article was sent by satellite to the printers at 8:20 p.m. Friday evening, just meeting the printer's final 9 p.m. deadline. Satellite transmission of photographs has been going on for some time, but previously it has not been possible to achieve the quality necessary for magazine use.

A new development in scanning technology met the challenge. A new scanning device was recently developed by Information International, Inc., a phototypesetting equipment company, which is able to provide magazine-quality pictures. The complete page, including the photograph, can now be sent as an electronic impulse to the printing plants. At the plant the page is received on magnetic tape which is connected with a phototypesetter and comes out on film. This film negative then can be used to make the printing plate. Both Time and Newsweek are considering their own use of such satellite photographic transmission in the near future.

CLASSES AT THE CENTER FOR BOOK ARTS. The Center for Book Arts (15 Bleecker St., NYC 10012) is offering courses in hand bookbinding (instructors: Hedi Kyle and Richard Minsky), letterpress printing (instructors: Richard Minsky and Joe Monza), and wood engraving (instructor: Hermann Greissle). Most courses are available under a continuous enrollment system. Write for a brochure.

ACTIVITIES AT THE BRONX COUNTY HISTORICAL SOCIETY. The Bronx County Historical Society regularly offers courses in bookbinding. A seven-session course is currently being offered this spring. The course is geared to the binding and restoration of valuable books and the care of valuable papers. The course is being offered at the Huntington Free Library, Westchester Square. The regular instructor is Nik Kanakos. Further information about the Bronx courses can be obtained from Janet Butler of the Bronx County Historical Society Library, 3266 Bainbridge Ave., Bronx, NY 10467. A brochure of the Society's activities is available for the asking.

Janet Butler, incidentally, has compiled a list of "Newspaper Titles of the Bronx," representing the newspapers now known to have been published in or around the Bronx, along with the approximate number of years they covered and their frequency of publication. Although not complete, the list is meant as a means of locating these newspapers and stimulating further research.

PRESSES FOR SALE. Q. David Bowers of American International Galleries, Inc. (1802 Kettering St., Irvine, CA 92714) writes to invite APHA members to visit their showroom (Wed.-Sat., 9-4). Currently they have for sale four Columbian presses "of slightly varying styles," a Hopkinson & Cope Albion (c.1851), and an Imperial press (c.1853). Color Polaroid photographs of any item may be obtained for \$1.00. The Galleries also stock Victorian antiques of all kinds.

THE GREAT APHA PROP CARD SWAP. We estimate that one out of every five APHA members is actively involved in private, personal, or hobby printing. If you belong to this elite group, now is your chance to exchange prop cards with other APHA members who are also private press proprietors, or "props."

APHA President J. Ben Lieberman, who invented the prop card in 1960 for first use by the Westchester Chapel, describes it in his now out-of-print book, Printing as a Hobby: "This card is a standard 3 x 5, the size of a library index card...the prop puts his last name first, and then his given names, starting in the upper left-hand corner. Then come the name of the press and the address. Besides that, the prop card can have anything else you want...if you want to exchange printed pieces with other props, you send them your prop card. By prop etiquette, you get a prop card back. Then, you may or may not strike up a correspondence and exchange materials." (Note: Dr. Lieberman's book was published in 1963, so we can forgive his use of male chauvinist pronouns which at the time were generally regarded as generic, not sexist. However, he says a third edition of the book will be published by the Myriade Press this year, and he is not sure these pronouns will be changed.)

Space will be devoted in the next two issues of THE APHA LETTER to a listing of names, press names and addresses of APHA members wishing to exchange prop cards. To participate in the exchange, send your prop card (printed on your press, of course) together with a request to be listed to APHA Treasurer Stu Dobson, The Artichoke Press, 215 Harriman Road, Irvington, NY 10533. He will collect requests and submit them to your editor for publication in APHA LETTER NO. 18 or 19, depending on date of receipt, and you will receive a prop card of The Artichoke Press by return mail to acknowledge that your request has been received. If you elect to take part, better make sure you have enough copies of your own prop card to take on all comers; our guess is that 1/4 to 1/2 of the 200 APHA members with presses may participate.

"DEPOSITORY LIBRARY" PROGRAM FOR PROP CARDS. Another project for prop cards (see item just preceding this one) will be of interest to librarians as well as private press proprietors.

Because many prop cards are miniature works of art and specimens of important private presses, and all have bibliographical information, they have attracted private

collectors. Now, the Rare Book Division of the New York Public Library, under Mrs. Maud D. Cole, had begun a permanent collection of these cards. To help the NYPL and all others concerned, and to broaden the program, the Herity Press of Elizabeth and Ben Lieberman will provide a free Prop Card Depository Library Service. This will give a number of interested libraries continuing collections with a minimum of correspondence and hit-or-miss input, and save the props the postage cost and trouble of separate mailings to many libraries. It will work as follows:

Interested libraries are invited to request inclusion as depository libraries and provide information about their present involvement and plans regarding private press materials, to help a special committee determine which ones should be selected. (There is a limit to the number of cards which a prop can be expected to furnish.) No fancy presentation is needed; simply address the Herity Press, 7 Stony Run, New Rochelle, NY 10804. Regional as well as national depositories may be designated, to allow more libraries to participate in the program to preserve, display and make available to scholars the burgeoning prop card input. For the foreseeable future, one or two card file drawers should house a collection.

Any prop wishing his or her cards included in these permanent depository collections will simply send the required quantity of cards to the Herity Press. Once a quarter, sets of cards will be forwarded by Herity to each of the libraries. Props may send their cards to Herity at any time, as produced, and new or revised cards from the same press are as welcome as first prop cards (which are traditionally used to announce the formation of a new private press, among other purposes). If a prop has a question, Herity will gladly answer, but will appreciate a self-addressed, stamped envelope.

As a first step, in addition to the requests from libraries, Herity urges interested props to write soon with any comments they have about the service, which national and regional (and even foreign) libraries they would personally like to see as depositories, any rules they believe useful, the maximum number of cards to be provided by a prop, etc. All who write get full information when details are completed.

Also, all APHA members are urged to spread the word of this project to librarians and private press props who might not see this announcement.

EVENTS.

Donald Jackson, English Calligrapher and illuminator, presented a demonstration of "Making Manuscripts: The Tools of a Scribe" at the Huntington Library (San Marino, CA) on April 20th. Mr. Jackson, popularly known as "the Queen's Scribe," has established a firm following in this country for his lecturing and teaching activities.

In Tifton, GA a Hand Made Paper Workshop was held on May 2 and 3 on the grounds of the Rural Development Center and the Georgia Agrirama. The day-long workshop included a slide show, lectures, information on training, employment, production and marketing, as well as "Hands In" papermaking for participants. Instructors included Charles Morgan (Univ. of Georgia), Larry Thomas (Georgia State Univ.), Judy Jones (Converse College), and Larry Lou Foster (Pensacola).

THE FRANKLIN MINT. The phenomenal success story of the Franklin Mint is recounted in the April 25th issue of Business Week. Using the latest in creative product planning and carefully tailored marketing strategies, the Franklin Mint has developed into a business success story without parallel. The success of their book promotion methods provides some kind of a lesson as to the eagerness of the American public to respond to their cultural aspirations and the lure of instant collectibles. The Mint recently offered "the 100 Greatest Books" (without even naming the books) at \$28.00 per book over 100 months. The books were promoted to the Mint's more than a million active customers and to 3.2 million American Express cardholders. Each mailing cost .60. The \$3 million promotion brought in 31,000 orders, for a total of 106 million dollars. The books are advertised as "limited editions," but the question seems to be--what makes a "limited edition," when the only limitation is how many people will agree to purchase the books within a "limited" period of time.

BRITISH ART CENTER. The Yale Center for British Art (New Haven, CT) opened to the public on April 19th. The Center, housed in a magnificent building by Louis Kahn, contains

the largest collection outside of England of British paintings, drawings, prints, and rare books. The art library portion of the collection is not to be overlooked. The Paul Mellon endowed collection includes 16,000 rare books among its treasures, selected for their reference value and exemplifying the greatest tendencies in British book illustration. It is a collection that warrants a pilgrimage by anyone interested in the history of the illustrated book in Britain.

TYPE OFFER. For sale to printers, hoobyists and collectors: A large quantity of new ATF foundry type located in the three branches of Phillips & Jacobs. 70% off current list prices. Many fonts are no longer available from ATF. Write or call for free inventory list. Jay Marcus, c/o Phillips & Jacobs, Inc., 417 North 8th St., Philadelphia, PA 19123. Phone: (800) 523-4577.

NEW PERIODICAL. Masthead, A Journal for Teaching History with Old Newspapers, has recently made its appearance. The monthly publication includes facsimile pages from historic newspapers and articles on newspaper history. Subscription rates: \$3.00 for four trial issues, \$9.00 for 12 issues. Write Masthead, P.O. Box 10009, Marblehead, MA 01945.

FREE FOR THE TAKING. A Linotype machine is being offered without charge to the first person who arranges to take it away. Call, do not write, as soon as possible, Ken Vandewater, Jr. of the Sentinel Printing Co. (55 Chasner, Hempstead, LI.). The phone number is (516) 486-5000. Now that the Linotype is almost obsolete, we are beginning to realize its vast historic importance; without it we never could have had the modern multipage newspaper. It created the printing revolution. Edison, it is said, called the Linotype the eighth wonder of the world. At the rate they are now being destroyed, Linotype machines may someday become very rare wonders indeed.

QUERIES FROM MEMBERS:

SHIP PRESSES. Arthur Goldsmith, Jr. submits this fascinating query: "What information is there about ship presses--their history, use, special problems about printing on shipboard, or anything on the subject?...The Library of Congress has a subject heading "SHIP PRESSES," but...they have exactly one book to which they have assigned the heading." The friend who relayed this question to Mr. Goldsmith has fairly well searched the book and periodical literature without finding anything. Mr. Goldsmith vaguely recalls reading something about ship presses somewhere, but can't recall where. Can our readers help? Mr. Goldsmith's address is 1425 Golf Club Lane, Clarksville, TN 37040, but please let APHA LETTER know, too!

WILLIAM H. GOLDING. Roy Rice (The Recalcitrant Press, 3848 Fox Glen Court, Atlanta, GA 30319) writes as follows: "I am presently trying to collect information for a short biography of William H. Golding, inventor and manufacturer of the Golding Pearl Presses. Can you direct me to individuals or institutions that might be able to provide primary information, such as trade catalog references, contemporary magazine articles, etc.?" Mr. Rice adds that he has already consulted a number of individuals but has not received sufficient information. Can any APHA members help him or provide useful leads? (And please don't forget to share your information with APHA LETTER).

APA WAYZGOOSE IN INDIANAPOLIS. That hallowed old tradition of the printers' wayzgoose (which Moxon defined as a "good feast") will be observed by the Amalgamated Printers Association in Indianapolis, July 15-17. Festivities will include (besides the food) visits to local APA members' shops, an auction, and plenty of selling and trading. The Amalgamated Printers Association (APA) limits membership to owners of type who are willing to use it and print something for the monthly bundle at least four times a year. APA now has 180 members, and wishes to keep membership under 200. All business is conducted by mail via the bundle and the only time they meet in person is at the annual Convention and Wayzgoose. The Saturday evening banquet will include a talk by a former ATF type designer; the Sunday picnic is the Wayzgoose it-

self. For further information about APA membership and the upcoming convention, write Ray Cuddington, 126 West 43rd Avenue, Gary, IN 46408.

PRINTING MUSEUMS. In referring to the need for a list of printing museums throughout the country (APHA LETTER No. 15), and alluding to the unavailability of any formal list, we meant that there is no current list available. Thomas C. Ryther's 1968 Directory of Printing Museums, which appeared first in the columns of Printing Impressions and later in booklet form, must be the model for all subsequent lists. Our apologies to Mr. Ryther for not giving him due credit in these pages previously. Bob Oldham (the Ad Lib Press) has some very pertinent suggestions on the subject: "I'm prompted to write all concerned and suggest a cooperative effort resulting in one joint and comprehensive list. I began one myself some years ago prompted by a little directory issued or publicized by Printing Impressions, which failed to list many exhibits of which I was personally aware. An article in Graphic Arts Monthly a few years ago further stimulated my interest, and the result is my list of some sixty places where equipment can be seen, not all museums. I'm sure it's not comprehensive. If APHA's list and mine and Fred Williams' and Prof. Keough's and others were merged, a directory of virtually all such places could be done jointly. It should include equipment and exhibit description and other holdings that are relevant. What do you think?" The reaction of your editor--in one word--is "Hooray!"

DISCONTINUED FOUNDRY TYPEFACES. R.C. Marder's comments in APHA LETTER No. 15 about the need for a clearing house arrangement for scarce "obsolescent" typefaces elicited a number of enthusiastic replies from members eager to help with this project. Michael J. Vickey of Vickey Printing (10178 East Lake Rd., North East, PA 16428) has offered space and the services of himself and his employees to work on the project. Eugene Richardson of The Vanishing Press (1765 S. River Rd., Gurnee, IL 60031) was one of the first to submit his "Want List" of Heritage (30 pt., 10 pt.) and Verona (24 pt., 36 pt., and 12 pt. lower case). Charles Colvin of The Colvin Press (P.O. Box 380, Lebanon, NJ 08833), at which he prints his "Personal Journal," The Pursuit of Happiness recalls the efforts of the late Steve Watts to get hobby printers to band together to have discontinued ATF faces cast as sorts and distributed. Mr. Colvin also referred to some more recent type purchases: "On 27 January," he writes, "I ordered, through Pittsburgh Graphic Products, three six-inch lines of sorts. They were delivered on 4 March. Cost: \$56.12. On 22 February I ordered six four-inch lines of sorts from Yendall & Co., Ltd., Risca, Newport, Gwent, NP1 6YJ, England. These were delivered on 14 March. The cost (converted from sterling to dollars) was \$5.00 for the type, \$4.04 for the air mail delivery. Draw your own conclusions." The cooperative project Mr. Marder has proposed should make it easier to obtain desired type most conveniently and cheaply. We hope to be able to relay to our readers more information on the working out of the details of this "clearing house" venture.

RAMAGE PRESSES (AND THE YELLOW GOOSE PRESS). Francis J. Kafka writes that he is engaged in research on Adam Ramage and on the Ramage presses still extant in the United States and elsewhere. He would appreciate any and all information available about such presses, and offers to reimburse postage to members. He is also interested in buying anything on the subject (except the presses).

Mr. Kafka, a retired professor of graphic arts, is also a private press printer. In cleaning out his library, Mr. Kafka came across a few copies of a Christmas booklet he wrote and printed at his Yellow Goose Press in 1965. He would like to offer them to APHA members at \$2.00 each. The booklet, Four Poems, is handset in ATF Verona and Heritage, printed on machine-made antique laid paper, and bound in self wrappers.

Mr. Kafka is an associate of the Pennsylvania Farm Museum at Landis Valley, Lancaster, PA, where he was instrumental in the restoration of an old printing shop. There is an original wooden Ramage press there, and Mr. Kafka reports that he has its complete "pedigree" back to the original owner, a printer of a Colonial newspaper in what is now Ohio. If you have material on Ramage, or are interested in Four Poems, write to Francis J. Kafka at 19 Kready Ave., Millersville, PA 17551.

EXHIBITS. Pierpont Morgan Library (29 E. 36th St., NYC) through July 31. One hundred masterpieces of manuscript illumination, from the 6th to the 16th century, all from the Library's own collection. Also books printed by William Caxton, England's first printer, including most of the Morgan's 45 Caxtons. Fourteen are the only copies in America. The Morte D'Arthur is the only surviving complete copy anywhere, and was a star feature of the recent London Caxton exhibition.

La Casa del Libro (Calle del Cristo 255, San Juan, PR) through June. The Art of the Watermark. Light and shadow watermarks from Japan, Italy, and England, including banknotes in which this type of watermark is used to foil forgers. Also traditional European wire watermarks from the 16th to the 19th century.

Library of Congress (Washington, DC) through May 31. "Claudius Ptolemy's Cosmographia. Bologna, 1477." Commemorating the 500th anniversary of the publication of the first engraved world atlas, this exhibit features a facsimile edition of the Pierpont Morgan Library copy of the 1477 atlas as well as original printings of the 1475 unillustrated edition and the 1482 Ulm edition containing maps printed from woodcuts.

Grolier Club (47 E. 60th St., NYC), through June 11. "Rare and Endangered." Illustrations of endangered species in rare books from the 15th century to the 19th.

Metropolitan Museum of Art (NYC), through June 19. Woodcuts of the 15th century. Over sixty items from the Met's own rich collection.

New York Public Library (5th Ave. & 42nd St., NYC) through July 30. "Original Sun Pictures: 19th Century Vintage Photographs in the New York Public Library." "Sun pictures" were early photographs made naturally by the sun's light. During the early days of photography, from the 1840's until the late 1880's, actual photographic prints were often used as book illustrations. The exhibition includes over 100 actual photographs inserted as book illustrations, from William Henry Fox Talbot's Pencil of Nature to Alfred Stieglitz' pioneering Camera Notes (1898-1902).

OBITUARIES. J. Terry Bender died on April 3rd at the age of 51 after a short illness. Since 1970 Terry had been special collections librarian at Hofstra University until just last year, when he left to become a rare book consultant. Terry had long experience in the rare book field, having been rare book/special collections librarian also at Stanford, Syracuse U. and at Columbia. Earlier he worked at the Brick Row Book Shop, after graduating from Princeton and while he attended Columbia School of Library Service. He also worked for the Book Club of California and was librarian and director of the Grolier Club from 1961 to 1964. He was active in a number of bibliographical and collectors' organizations. Terry's charm and fine sense of humor made him a popular figure in the book world. "Truly an 18th century gentleman, the consummate bookman," an obituary eulogy termed him. With that estimate we heartily concur. He was a rare individual.

Charlton J.K. Hinman, one of the great sleuths of printing history, died on March 16, at the age of 66. Hinman was inventor of the Hinman Collating Machine, a device that enabled scholars rapidly to collate the individual pages of Shakespeare's printed texts, noting minute differences between different copies. This technique was used to sort out the distinguishing features of the several compositors who worked on setting Shakespeare's lines. Hinman worked with 80 different copies of the Shakespeare First Folio in the Folger Library to choose the best pages for a facsimile edition published by Norton in 1968. Approximately 230 copies of the First Folio survive and no two are alike. Although the date of 1623 is ascribed to the First Folio the printing actually took two years, just two pages being printed at a time. Changes were made from one printing to another. Uncorrected proof sheets were mixed in with the corrected ones instead of being thrown away, leading to endless variations.

Prof. Hinman's Collating Machine superimposed the images of pages from two different copies. Any slight variation caused a flickering which called attention to itself. Applying logic, Hinman studied all the variations and the patterns of typographical errors and word changes. Gradually Hinman refined his analysis so as to be able to identify the work of particular compositors. Prof. Hinman provided a detailed report on his investigations in a 1963 book entitled The Printing and Proof-Reading of the First Folio of Shakespeare. Prof. Hinman had been in U.S. Naval Intelligence

during the Second World War, specializing in the interpretation of air reconnaissance photographs. He used this background in developing his collator.

NEW BOOK ON COLONIAL ALMANACS. Early American Almanacs, The Colonial Weekday Bible, by Marion Barber Stowell. (Burt Franklin, 235 E. 44th St., NYC 10017, \$17.95.) For those who lived in what was still to become the United States, the almanac was the most popular form of secular literature. Moreover, the Colonial almanac had distinct literary qualities that made it an important influence on later American writing.

The first part of this book traces the development of the almanac by devoting a chapter to each of the major almanac publishers. The first almanac printed in America according to most authorities was that phantom publication An Almanac for New England for the Year 1639, no copy of which survives. This was compiled by William Pierce and printed by Stephen Daye. The earliest extant almanac is that for the year 1646. In the earlier years the standard was the "philomath" almanac that emphasized astronomy and acted primarily as calendar and weather guide. By the end of the 17th century, the "farmer's almanac" had become popular, with general miscellaneous facts, advice on health, farming tips, and often including verses, "receipts," and humor.

In American printing history the almanac holds a unique place. "In no other literary form is the role of the printer so inextricably entangled with the product," Stowell points out. "Research in American almanacs involves the history of American printing." Much valuable factual material on early American printing is to be found in this book, along with some interesting anecdotes and quotes. For example, Stowell quotes the complaints of Dr. Nathaniel Ames, whose pet peeve was printers, "for they are all Knaves, Liars, Villains to serve their interests and when they appear most Friendly have most of the Devil in their Hearts." Almanac compilers and printers didn't always get along, it seems.

Part Two studies the almanac as literature, analyzing the rise of such forms as the prefaces, the essays, illustrative stories, maxims, and verses. The volume is well illustrated with numerous facsimile pages from the almanacs. Notes, a bibliography, and an index add to the book's reference value. The book has been well designed by Ernst Reichl.

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.