

# The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION Letter

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This newsletter, a bimonthly publication of the American Printing History Association, is sent without charge to all members. See back page for mailing address information. Edited by Catherine Tyler Brody. Assistant Editor: Barbara Kline.

PRESERVATION INSTITUTE AT COLUMBIA. From July 10 to August 4, 1978, twelve librarians from all parts of the United States participated in the Institute on the Development and Administration of Programs for the Preservation of Library Materials, funded by the U.S. Office of Education under Title II B of the Higher Education Act. As reported in APHA LETTER 23, the institute prepared the librarians to plan, organize, and administer comprehensive preservation programs. The institute was directed by Susan O. Thompson, Assistant Professor, Columbia School of Library Service; Pamela Darling, Conservator, The Newberry Library. Guest speakers included Carolyn Horton, Frazer Poole, Norbert Baer, Terry Belanger, Hubbard Ballou, Sam Sanders, and other distinguished authorities in the conservation field. Field trips were taken to New York Public Library, Pierpont Morgan Library, Library of Congress, New York University Institute of Fine Arts, The Museum of Modern Art, National Archives, Yale University, and the New England Document Conservation Center. The twelve participants prepared research projects on such topics as: establishing an in-house minor repairs program; a survey of the types of microform copies; the inter-relationships of descriptive bibliography and conservation; the use of halon in libraries; and regional cooperative preservation programs. It is hoped that these papers will eventually be published; if so, APHA LETTER will provide a citation in the future.

The institute appears to have been a huge success, not only because the participants learned a great deal, but also because they decided to keep in touch with each other. A newsletter is being planned (perhaps Conservation Administration Newsletter - CAN?) Participants jokingly coined the acronym because they learned so much about what can't be done in preservation of book materials.

Though the institute is over, these librarians have only just begun. Hilda Bohem, representing UCLA, will team-teach a paper conservation seminar this fall for the Society of California Archivists. Paul Koda, University of North Carolina at Chapel Hill, will speak at the next meeting of his state's library association and, as the only institute participant from the southeast, will work on developing interest in conservation in that area. Sandra Turner will return to Denver Public Library to analyze her library's conservation needs and recommend steps in that direction. Pearl Berger, from YIVO Institute for Jewish Research, New York City, will pursue sources of funding for programs in small but heavily used special libraries such as YIVO.

RUZICKA DIES. Rudolph Ruzicka, versatile artist and type designer, died on July 20th, just three weeks after his 95th birthday. Mr. Ruzicka had lived in Norwich, VT. A Czech by birth, Ruzicka came to the U.S. in 1904. He studied at the Chicago Art Institute and at the New York School of Art. He did some notable color wood engravings for a number of prints. His 1917 book on Newark was done for the Carteret Book Club. He used many other techniques as well. Hand-colored aquatints were used in Irving's Notes and Journal of Travel in Europe (1921), a revival of a 19th century method. Superb copper engravings appeared in his edition of La Fontaine's Fables (1930) for the Limited Editions Club, and he used line drawings for the Lakeside Press edition of Thoreau's Walden (1930). Ruzicka was deeply interested in printing and worked closely with Updike, providing the annual keepsakes for Updike's Merrymount Press for a number

of years. In 1953 Ruzicka redesigned the Harvard Business Review, using his own type-face, Fairfield Medium. He also provided the typography and design for the Britannica's 54-volume Great Books of the Western World.

HOE COMPANY HISTORY. Chronicles of Genius and Folly: R. Hoe & Company and the Printing Press as a Service to Democracy, by Frank E. Comparato; foreword by Richard M. Hoe. (Labyrinthos, 6355 Green Valley Circle #213, Culver City, CA 90230, \$39.95). Comparato has drawn on company files as well as five other special collections to compile this documentary history of a 166-year old firm, founded in 1805 as a tiny family shop which became, by the mid-twentieth century, a powerful firm on its way to a tragic demise. The growth of the modern printing industry, with the triumphs and pitfalls of new technologies and financial growth, can be traced in this account of the institution that played such a significant role in printing history. Comparato's access to the Hoe archives promises interesting anecdotes about the Hoe family, rare company photographs, and key documents in understanding the firm's complex litigation and bankruptcy involvement.

NYPL IMPRINT CATALOG. Librarians and printing historians will welcome G.K. Hall's publication of the New York Public Library Rare Book Division Imprint Catalog, available for shipment in December, 1978. This 323,000 card catalog (representing the first books printed in more than 12,000 cities around the world!) will be reproduced on permanent/durable acid-free paper in 21 volumes for a prepublication price of \$1,470.00 in the U.S., \$1,848.00 after October 31. In 1912 the imprint catalog was established by integrating the Date, Place, and Historical Printing files. The Imprint Catalog includes not only NYPL holdings, but also cards for imprint records from other sources. The scholar will find, for example, a comprehensive record of London printing through 1640, as well as strong Americana holdings.

PAPERBACK EDITION OF MORAN CLASSIC. Printing Presses; History and Development from the Fifteenth Century to Modern Times, by James Moran. (University of California Press, \$7.95, paperback). The late James Moran made a major contribution to the study of the history of printing techniques with the original publication of this comprehensive work in 1972. This new paperback edition makes the book available to a new audience. Moran's clear text covers the development of the relief printing press from its invention in the mid 1400's until about 1940. The volume is extensively illustrated with more than a hundred reproductions of historic prints and contains a valuable section of photographs of surviving presses. Appendixes cover miniature, "toy", amateur and card presses, and proof presses. A bibliography and special indexes of presses and machines provide added reference value.

WERKMAN PRINTS SHOWN IN U.S. Interest in the unusual typographic prints of Hendrick Nicolaas Werkman (1882-1945) was stimulated by a show this summer at New York's Guggenheim Museum. The Dutch artist invented the term "Druksel" to describe his unusual technique, in which ink is applied in many layers with printing tools such as hand rollers, stamps, type, stencils and parts of presses. Most of the prints come from the Werkman Foundation of Amsterdam and from the Stedelijk Museum of Amsterdam, which has the world's largest collection of Werkman prints. Werkman was a member of the resistance during World War II and was executed by the Nazis in 1945, just a few days before the end of the war.

EXHIBIT ON AMERICAN PRINTING. "The Printed Book in America", a major exhibition of 70 of the finest examples of American printing and book design, was on view at the New York Public Library through September 20. This traveling exhibition was on loan from Dartmouth College, where it was prepared by Joseph Blumenthal.

To study Mr. Blumenthal's selection of America's "top seventy" books is an illuminating experience. Selections ranged from the Library's own copy of the historic Bay Psalm Book (Cambridge, 1640) and Eliot's Indian Bible (1663) down to modern private press and commercial printing. Among other early items displayed were the Library's copies of William Parks' Anno Regni Georgii II, printed in Williamsburg in 1736,

Cicero's Cato Major, printed by Benjamin Franklin in the 1740's, and Isaiah Thomas' Holy Bible, printed in Worcester in 1791. Mathew Carey's edition of Paradise Lost, printed in 1801, The Columbiad by Joel Barlow, printed by Fry and Kammerer of Philadelphia in 1807, and The Century Dictionary of Theodore Low De Vinne (1889-96) were included as notable examples of 19th century printing. Among the books from the American typographic renaissance of the early 20th century were such books as D.B. Upkike's Book of Common Prayer, printed by the Merrymount Press in 1928, and books produced by Bruce Rogers at the Riverside Press, The Montague Press, and the Printing House of William Edwin Rudge. Other interesting examples were Frederic W. Goudy's The Alphabet and Elements of Lettering (University of California Press, 1942), W.A. Dwiggins' typographical design for H.G. Wells' The Time Machine (Random House, 1931), and books from the Grabhorn Press, including Whitman's Leaves of Grass (1930). Among the more modern books chosen by Mr. Blumenthal were Dard Hunter's Papermaking by Hand in America (Mountain Press, Chillicothe, OH, 1950), The Spiral Press edition of Ecclesiastes (1965), with illustrations by Ben Shahn, Stuart C. Sherman's The Voice of the Whaleman (The Stinehour Press, 1965), Leonard Baskin's illustrated edition of Titus Andronicus (The Gehenna Press, Northampton, MA, 1976) and Granite and Cypress by Robinson Jeffers, printed by William Everson at the Lime Kiln Press in 1975.

The selection is an impressive one, showing the vast variety and diverse history of American printing. Even if you miss the exhibit you can consider what your own choices might have been by studying Blumenthal's more comprehensive study, The Printed Book in America (Godine, \$30.00).

#### MYRIADE PRESS OFFERS.

Goudy's Type Designs; His Story and Specimens by Frederic W. Goudy. Second Edition. (The Myriade Press, Seven Stony Run, New Rochelle, NY 10804, Distributed by Caroline House; \$14.95, hardcover; \$9.95, paperback). This useful volume is basically a facsimile of Typophile Chap Books XIII and XIV, A Half-Century of Type Design and Typography, 1895-1945, published in 1946 in small editions and long unavailable. The volume contains Goudy's own account of the creation of his more than one hundred typefaces.

George L. McKay's "Bibliography of the Published Writings of Frederic W. Goudy," which is included as a supplement, deals with Goudy as author and editor. The volume is an invaluable source for the study of the type designs of our most prolific American type designer.

This is the second in the Myriade Press "Treasures of Typography" series. The offset reproduction has been carefully done to display the specimens of Goudy's typefaces with minimal distortion.

Typographic Variations, designed by Herman Zapf on themes in contemporary book design and typography (Myriade Press; \$14.95, hardcover; \$9.95 paperback). This first volume in Myriade's "Treasures of Typography" series is a faithful reprint of the book first published in 1963. It consists of 78 experimental text and title pages. For each of them Zapf furnishes a brief note explaining the rationale behind his proposed treatment of each page. The volume is both a pleasure to look at in itself and an object lesson in the suiting of design to content. The English language preface is by Paul Standard.

Type and Typefaces by J. Ben Lieberman (Myriade Press; \$14.95). The first edition of this book (then entitled Types of Typefaces) has been a valuable guide for graphic arts students since its publication in 1967. This second edition has been extensively revised and contains a much amplified index. Dr. Lieberman's long experience in education has enabled him to make this a very useful introduction to a very broad subject. In painless form, the volume introduces the reader to the development of letterforms and offers brief information on type classification and historic trends in typography. Capsule descriptions of various type styles and a logical classification scheme, arranged according to function help even a beginner develop confidence in identifying basic typefaces.

We welcome this first group of titles issued by the Myriade Press of New Rochelle, NY. The publisher is Dr. J. Ben Lieberman, APHA's first president. Dr. Lieberman has stated that "the intent of the Myriade Press is to produce books which are helpful, accurate and comprehensive within the scope of the subject." He is doing a real service to students of printing in making these volumes available. Very generously, Ben has agreed to grant a 10% discount to any APHA member who so identifies himself when placing an order for the Myriade Press books reviewed in this issue. The address is 7 Stony Run, New Rochelle, NY 10804.

MORE FINE PRINTING FROM PRIVATE PRESSES.

Bohemians to Hippies: Waves of Rebellion, by Lois Rather. (The Rather Press, 3200 Guido Street, Oakland, CA 94602, 1977; \$20.00.) A survey of the social movements, from "bohemianism" to beatniks to psychedelic rock, in the San Francisco Bay area. This book introduces an interesting composing and spacing schedule.

The Otherwise, by Marie de L. Welsh; with an introduction by Muriel Rukeyser. (The Madrone Press, P.O. Box 634, Los Gatos, CA 95030; \$30.00.) A posthumous collection of poetry, bound in three contrasting Bavarian cloths by The Schuberth Bookbindery.

Presences, by Charlotte Garrett. (The Press of the Nightowl, 812 Bancroft Way, Baton Rouge, LA 70808; \$25.00 in quarter leather; \$5.00 in wrappers.) Garrett's first published collection of poetry, handset in Joanna Roman type.

The Seasons, by Eric Kimball and Robert Gould (Two-Man-Horse). (Nimrod Press, 162 Walnut, Brookline Village, MA 02146; \$4.75.) A collaborative work by two artists -- four cards combining word and picture, reproduced by photo-lithography, to portray the seasons.

PENMAEN PRESS BROADSIDE. Moloch, by Allen Ginsberg; with an original wood engraving by Lynd Ward. (Penmaen Press, Lincoln, MA 01773; \$50.00 deluxe; \$20.00 regular.) This continuation of Ginsberg's influential Howl was designed and hand-printed by Michael McCurdy and associates. It is significant that poet and printer collaborated in determining word spacing by breath stops and emphasis according to original poetic intent.

UNICORN PRESS. One of the press' founders, Alan Brilliant (P.O. Box 3307, Greensboro, NC 27402) sent the recently published catalog (of a twelve-year retrospective exhibit) which lists all the items Unicorn Press made and published. The catalog is \$1.00 and a few items are still left for sale. He also sent notice of co-proprietor Teo Savor's publications, Stonecrop: The Country I Remember (Unicorn Press; \$10.00), and A Clutch of Fables (\$4.00).

BIBLIOGRAPHY OF PRIVATE PRESSWORK. Private Presswork: A Bibliographic Approach to Printing as an Avocation, by Frank J. Anderson. (A.S. Barnes, P.O. Box 421, Cranbury, NJ 08512; \$12.50.) APHA member Frank Anderson has compiled a bibliographic guide to literature in such areas of printing instruction as papermaking, book design, bookbinding, and, of course, printing itself. Also included are libraries and museums with notable printing collections, printing trade periodicals, and dealers handling books of printing instruction.

PRIVATE PRESS PROPRIETORS. Arthur Goldsmith (1425 Golf Club Lane, Clarksville, TN 37040) announces the Preliminary Listing of Private Press Proprietors in the United States and Their Presses, the companion volume to his Private Presses and Their Proprietors. This listing "excludes some presses for which information is conjectural, and includes all corrections and additions up to the time the list was compiled." The price is \$4.00.

ASHLING PRESS TRANSLATION. The Introduction of Linen Paper, by J.G.L. Breitkopf; translated into English by Cynthia Doran. (The Ashling Press, Inc., Ireland, in association

with the Stinehour Press, Lunenburg, VT; \$96.00. May be ordered through Ashling Press acct. #949-1-289352, Chase Manhattan Bank N.A., 1 Chase Manhattan Plaza, NYC 10015.) A sequel to the Press' recently published The Art of Papermaking, this volume of Breitkopf's 1784 scholarship includes the history, making, and conversion of linen papers, and the contribution of this quality paper to general papermaking history and technology.

AMERICAN REVOLUTIONARY BROADSIDES. In 1976 the William James Association (108 Locust St., Santa Cruz, CA 95060), began the printing of a series of broadsides commemorating the spirit of the American Revolution. Seventeen printers (including English representatives Will and Sebastian Carter, Rampant (Lions Press), are participating in this venture. The texts, style, types, and press were chosen by each printer; 200 copies are available at \$250.00 each.

AND AFTER THE REVOLUTION. A Journey Through the Genesee Country, Finger Lakes Region and Mohawk Valley, from Patrick Campbell's Travels in the Interior Inhabited Parts of North America in the Years 1791 and 1792. (The Friends of the University of Rochester Libraries, Rhees Library, Rochester, NY 14627; \$12.50.) This limited-edition section of Campbell's observations of upstate New York shortly after the Revolutionary War was printed by the Stinehour Press in Monotype Baskerville and includes an early map and illustrations.

STANLEY RICE BOOK DESIGN TITLES. Book Design: Systematic Aspects and Book Design: Text Format Models, by Stanley Rice, Director of Design Research and Graphic Systems Development for Design Processing International. (R.R. Bowker; \$17.50 each.) The first volume treats the book designer as a professional who must combine aesthetic consideration and practical adjustments in solving design problems. The second companion volume provides alternative models for each text format, to help designers and editors order a specific model.

LEHMAN-HAUPT ON WOODCUTS. An Introduction to the Woodcut of the Seventeenth Century, by Hellmut Lehmann-Haupt. (Abaris Books, 200 Fifth Ave., NYC 10010; \$48.50.) Professor Lehmann-Haupt takes issue with the view that seventeenth-century woodcuts were representative of a period of decay of the craft. His research has produced examples of artistically and historically important woodcuts, especially from Germany and the Netherlands in the first half of the century.

PITTSBURGH PRINTING. The Pittsburgh Bibliophiles announce the publication of Bartleby, by Herman Melville (c/o Davis & Warde, Inc., 704 Second Ave., Pittsburgh, PA 15219; \$30.00 plus \$1.00 handling.) This classic American story is printed by Thomas C. Pears III, who also offers the Bakewell, Pears & Co. Glass Catalogue (704 Second Ave., Pittsburgh, PA 15219; \$15.00), a reprint of the 1875 edition of a classic of Pittsburgh glassmaking.

PAPER CONSERVATION. Preservation of Paper and Textiles of Historical and Artistic Value, ed. John C. Williams. (American Chemical Society, 1155 16th St., N.W., Washington, DC 20036; \$38.00.) This 403-page addition to the Advances in Chemistry series includes practical and theoretical information on the preservation of books, manuscripts, and textiles.

MORE CONSERVATION AWARENESS. James W. Craven, Book Conservator at the University of Michigan Bentley Historical Library, (1150 Beal Ave., Ann Arbor, MI 48105) reports that a paper based on a student project to design a disaster plan for the Bentley Library, is now available for \$3.00.

BAYBERRY HILL PRESS. Foster Macy Johnson of Meriden, CT made that extraordinarily generous offer of the gift of his Bayberry Hill Press some time ago. During the summer he sent us the following notice: "After careful consideration it has been decided to pre-

sent Bayberry Hill Press to Trumbull College, Yale University. This is being done in memory of my father, Sherman Foster Johnson, who graduated from Yale in 1897. May I take this opportunity to thank all those from one end of the country to the other who wrote me intensely interesting letters expressing an interest in acquiring the Press. My only regret is that I have but one Press to give away, for there are so many whom I feel certain would have carried on the spirit and traditions of my Press." At the bottom, he wrote in, "All this--thanks to you." It gives all of us at APHA great joy to know that we were able to help Mr. Johnson carry out his wishes.

LAST WORD ON GUTENBERG. Previous mentions of those exciting recent sales of Gutenberg Bibles must be brought up to date by the information that in June the University of Texas purchased the last copy of the Gutenberg Bible on the market for a record-breaking \$2.4 million from the Carl and Lily Pforzheimer Foundation. Carl Pforzheimer, Jr. sold the Bible his father had bought in 1923. This was the highest price ever paid for a printed book. Hans P. Kraus sold his copy of the Bible in March for \$1.8 million and the General Theological Seminary sold its copy of this first printed book for \$2 million in April. The University of Texas (formerly Pforzheimer) copy is one of the five complete Gutenberg Bibles in this country. The others are in the Library of Congress, the Pierpont Morgan Library, Yale, and Harvard. The seven other copies of the Gutenberg Bible in the U.S. are all incomplete to some extent.

SCRIPTURA CALENDARS. La Casa del Libro (Calle del Cristo 255, San Juan, PR 00903) prides itself on its distribution and sales of the annual Scriptura calendars from Offenbach am Main. The highly regarded limited edition calendars, which always stress some theme related to lettering, are choice collectors' items. They are published by Wilhelm Kumm and edited by Hans Halbey, now director of the Gutenberg Museum (Mainz) and formerly director of the Klingspor Museum of Offenbach. The 1972 calendar, "Calligraphy," for example, features a cover by Hermann Zapf. The 1973 calendar, "Speech and Lettering," has a cover by noted Puerto Rican artist Lorenzo Homar. La Casa del Libro sold 140 copies, an impressive percentage of this edition. The museum has promoted the distribution of the calendar from the beginning and maintains stock of past issues for collectors. The price in Germany is DM48, or approximately \$24.00, but the Casa sells them for \$21.00. Write to La Casa del Libro if you wish to be notified when the 1979 calendar becomes available or wish to order any of the earlier calendars.

ENOCH PRATT LIBRARY CENTENNIAL. On September 20th, the Enoch Pratt Free Library of Baltimore celebrated the 100th anniversary of the opening of its building, designed by E.G. Lind. The magnificent interior of the main hall of the Peabody Department building is ranged to the ceiling with splendidly decorated cast iron tiers of book stacks. The "Peabody Department" was formerly the Peabody Library, which was Baltimore's first public library, having been founded in 1866. Since 1966 it has been a department of the Enoch Pratt Free Library. The Library's most recent exhibition was on "Victorian Bookbindings: This Gilded Age." It showed the evolution of 19th century publishers' bindings from the initial "drab and thready" covers to the ingenious and wide-ranging combinations of bookcloths with gold and colored stamped designs. The exhibit emphasized the background of the new techniques. Included were contemporary binding manuals, machinery advertisements, binders' comments and directions for the use of new materials and their modification of traditional techniques. A checklist was to be ready for the Centennial Celebration.

GUILD OF BOOK WORKERS. As of July 1, 1978, by mutual agreement, the Guild of Book Workers has become an independent organization no longer affiliated with the American Institute of Graphic Arts. The AIGA has generously offered to allow the Guild to continue to use its offices at 1059 Third Ave., New York, NY 10021, as a mailing address and meeting place until June 30, 1979, to enable the Guild to make an orderly restructuring and find new quarters. The Guild, which was founded in 1906, became affiliated with AIGA in 1948. Since then Guild membership has increased sixfold and

it now seems the right time for the Guild to enter a new phase of independent activity. The Guild of Book Workers is the only national organization in the U.S. representing hand bookbinders and related hand book crafts.

#### EXHIBITS.

The Grolier Club (47 E. 60th St., NYC) through December 2, "Noah Webster -- America's Forgotten Genius." A major exhibition of first editions of over fifty of Webster's works from 1783 to 1843 as well as his manuscripts and correspondence, to mark the 150th anniversary of the first publication of Webster's An American Dictionary of the English Language. Materials on loan from a number of institutional and private lenders show Webster as lawyer and father of American copyright law, schoolmaster and founder of Amherst College, journalist and publisher of daily and biweekly newspapers in New York City, prolific writer and author of America's first bestseller, and as a scholar and translator of the Bible.

Pierpont Morgan Library (29 E. 36th St., NYC) through November 26. Drawings by Piranesi, Letters of Love and Affection, Early French Illuminated Manuscripts, and Songs of the Whale.

Library of Congress (Washington, D.C.) through November 26. Five Centuries of the Oxford University Press. The exhibit includes 42 historic books (including that 1478 volume -- misdated 1468 -- which was the first published at Oxford), portraits of figures associated with the history of the press, banners displaying printer's devices used in Oxford books over the centuries, etc.

FRANS DE JONG WORK ON VIEW. Prints by Frans de Jong are on exhibit at the Galine Petit, n.z. Voorburgwal 270, Amsterdam, through October 7. The gallery is open Tuesday through Saturday.

NEWBERRY LIBRARY ANNUAL MEETING. The 13th annual meeting of the Newberry Library Associates was held on September 18th. It celebrated the collection of 19th century American railroad prints presented to the Library by George A. Poole, Newberry trustee. Mr. Poole spoke briefly about Chicago's history as a railroad and printing center. His family was active in railroad printing in Chicago for more than a century. On exhibit were materials from the Library's collections of railroad items, which include the archives of the Illinois Central and Burlington Railroads and the Pullman Company. The importance of Chicago as a railroad center encouraged vast quantities of railroad-associated printing.

BOWNE WOOD ENGRAVING PROJECT. The printing shop restoration of New York's South Street Seaport Museum, Bowne & Co., Stationers, has taken on an interesting new project. Roger Campbell, its curator, is utilizing an 1844 Albion press to proof a recently discovered collection of mid-19th century engraved woodblocks from the archives of McLoughlin Bros., an early publishing house which produced a large quantity of children's books, parlor games, playing cards, and paper dolls. Mr. Campbell is helping in the restoration of these blocks and proofing them on dampened 100% rag paper. Originally prepared in the 1840s to 1870s, these blocks have survived in very good shape since their designs were then cast into metal for printing purposes. The work has been commissioned by antiquarian booksellers Justin G. Schiller, Ltd., specialists in historical children's literature, and a descriptive catalogue of the blocks for sale will be forthcoming. Roger Campbell will also be teaching a course this fall at the Bowne Shop on "The Art of Letterpress Printing," as part of the program being offered at the Museum in conjunction with the New School.

A DEFEAT FOR TYPEFACE COPYRIGHT. After three years of legal controversy, a Federal Appeals Court has upheld the right of the U.S. Copyright Office to refuse to register the typeface design Orion owned by the Eltra Corporation. Orion was designed for Eltra by Hermann Zapf, who received \$11,000 for his creation of this typeface. Eltra

is the parent company of the Mergenthaler Linotype Company. The decision of the Court of Appeals held that "a typeface is an industrial design in which the design cannot exist independently and separately as a work of art. Because of this, typeface has never been considered entitled to copyright." According to James Fitzsimmons, Mergenthaler's general counsel, Eltra has applied for a rehearing of the case by the Court of Appeals.

KEMBLE OCCASIONAL. The Kemble Occasional, issued since 1964 by George L. Harding from the Kemble Collections on Western Printing and Publishing of the California Historical Society Library, was a much enjoyed source of information on the printing history resources of this remarkable collection, "the most important library of its type west of the Mississippi." Since Harding's death in 1976, the Collections and the Kemble Occasional have been sustained through the generous contributions of several friends. Financial considerations make it impossible to continue free distribution of the Occasional. It has been decided that receipt of the Occasional must henceforth be by subscription -- \$7.50 for three issues. At the same time, the Curator and the Kemble Advisory Board felt that those who believe in the Kemble Collections would react favorably to the formation of an association of Friends. An annual pledge of financial support would go a long way toward not only assuring the continued existence of the Collections and expanding services and holding, but also supporting the regular publication of the Kemble Occasional and the contributions to scholarship made possible by the Kemble Collections. Friends will receive a subscription to the Occasional, plus an annual Christmas Keepsake. Friends pledge the following amount of annual support: Associate, \$15.00; Contributing, \$20.00; Sustaining, \$25.00, and Patron (contributing any larger sum). The address of the Kemble Collections is California Historical Society Library, 2099 Pacific Ave., San Francisco, CA 94109.

DAWSON'S BOOK SHOP OFFERINGS. Marbled Papers, by Christopher Weimann and Susan Patron. (Dawson's Book Shop, 535 N. Larchmont Blvd., Los Angeles, CA 90004; \$200.00 for each of 200 copies printed at Bird & Bull Press.) Weimann, a self-taught marbler, spent two years in the research and preparation of the twenty-two specimens in this book. His aim is to relate contemporary craftsmanship to the heritage of past periods and cultures. The book includes a general survey of marbling history, technique, and materials, and bibliographical references for those who wish to investigate this fascinating craft further.

#### 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 Street, 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 individual membership for 1979 is \$10.00. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers at \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 20 available as a unit for \$10.00.