

The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION *Letter*

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This newsletter, a 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.

ANNUAL MEETING. The Annual General Meeting of APHA was held on January 26th. As usual, the activities included not only the annual business meeting and the election of officers but also the presentation of the Annual APHA Award. The following officers were elected or re-elected to office for 1980-82: President, Prof. Catherine T. Brody, Acting Chief Librarian, New York City Community College; Program Vice President, Philip Grushkin, independent designer; Publications Vice President, Jack Goldin, Designers 3; Membership Vice President, E.H. "Pat" Taylor, private typefounder, Life Underwriters Assn.; Secretary, Jean Peters, Librarian, R.R. Bowker Co.; Treasurer, Philip Sperling, retired business executive and book collector. Elected to the Board of Trustees for a three year term were Edna Beilenson, Peter Pauper Press; Stephen O. Saxe, designer, Harcourt, Brace, Jovanovich; and Lili Wronker, Calligrapher and teacher. Elected for a one-year term was Greer Allen, Director of Publications, Yale University Printing Office. The new slate of officers was unanimously approved after recommendation by the Nominating Committee chaired by Dr. Morris Gelfand.

EDUCATION COMMITTEE. Dr. Morris Gelfand, Chairman of APHA's Education Committee reported at the Annual Meeting on Committee Activities: "During 1979 the Education Committee worked on three projects: (1) publication of a survey of the teaching of courses in the history of books and printing; (2) compilation of a directory of printing museums and permanent exhibits; and (3) a reprint program of currently inaccessible source materials deemed essential for teaching, scholarship, and collecting in the History of Books and Printing. Paul A. Winckler, editor, has completed and is distributing an edition of 100 copies of his Report to the Education Committee of the American Printing History Association on the Survey of the Teaching of Courses in the History of Books and Printing in Graduate Library Schools in the United States and Canada. (1979) A press release about this report was printed in the APHA Newsletter, American Libraries, and the Wilson Library Bulletin. As a result, 43 orders have since been received from various persons in the United States and Canada. The Directory is being compiled by Dr. Mildred Lowe with the editorial help of the Education Committee as well as contributions from two of its corresponding members. A questionnaire to possible entrants has been mailed. This project will require another year or more for completion. The reprint program will get under way this spring with the distribution of a questionnaire from Robert A. Colby, who introduced the concept, to members of APHA, the Bibliographical Society of America, and the Association of American Library Schools, and to other persons who are presumed to have an interest in the subject."

PUBLICATIONS. The Annual Meeting presented an opportunity to review publication activities during the past year. The Newsletter has continued to appear. Please remember that news, information, queries, and suggestions are always welcome. Space limitations have sometimes made it impossible to include everything as soon as we would like. The most notable feature of the past year has been the realization of a dream dating back to APHA's foundation, that of issuing our own journal of printing history. Jack Goldin, our Publications Vice President, has overseen the general project and contributed his considerable talents in design. Dr. Susan O. Thompson, of Columbia University's School of Library Service, from the beginning has served as editor, obtaining high caliber

manuscripts and editing them with scholarly competence. Volume I Number 1 of Printing History was mailed to members during the summer of 1979 and the second number of Volume One was mailed to 1979 members in early 1980. As Jack Goldin commented in summary:

"We have taken great pains to produce a very fine, visually appealing scholarly journal, one that we could all be proud of. From the quality of the editorial matter and design, to the fine quality of paper by Mohawk Paper, outstanding printing by Meriden Gravure/Stinehour Press, we have produced a truly professional journal, without compromise.

It is also a testament to the splendid cooperation of everyone on the journal staff: Susan Thompson, Editor; Jean Peters, Book Review Editor; Dorothy Macdonald, Copy Editor; and Phil Grushkin and Lili Wronker, the art associates. None of this would be possible without their inordinate efforts as well as the generous encouragement of the APHA Board.

Last but not least, if not for our advertisers we would have been hard put to produce the magazine at the present membership fee. And so I wish to thank all our advertisers for their generous support. In turn, I hope that support will be mutual, and that our members will reciprocate with their support.

We look forward to a very exciting publishing future, with the belief that the two issues for 1980 will be as memorable as those for 1979."

FIFTH ANNUAL APHA AWARD. At the January 26th Annual Meeting of APHA the Fifth Annual APHA Award was presented to Dr. J. Ben Lieberman for his contributions to the study of printing history. APHA President Catherine Brody presented the Award plaque to Dr. Lieberman and read its inscription: "This plaque, the 1980 Annual Award of the American Printing History Association, is presented to J. Ben Lieberman in grateful recognition of his important service advancing understanding of the history of printing and its allied arts." As Prof. Brody's presentation talk pointed out, Dr. Lieberman's contributions to the encouragement of the study of printing have taken many forms. His abiding concern has always been to retain the humanistic values of true printing craftsmanship and preservation of the freedom of the press. Dr. Lieberman founded the American Printing History Association in 1973 to encourage the study of printing history and the preservation of printing artifacts as part of the humanistic tradition. He guided the infant organization in its role of encouraging individuals, institutions and other organizations to contribute to a common goal of preserving and using oral, written and printed source materials for printing history. Dr. Lieberman is a noted private press proprietor at his Herity Press, which he operates with his wife Elizabeth. He has long been active in the Chappel organizations of private presses, having founded the world chappel movement in 1956. The Herity Press was founded in 1952, when the Liebermans lived in San Francisco. It is now located at their home in New Rochelle. Star of their press, pridefully ensconced in their living room is the famous Kelmscott/Goudy press. This Albion was the press used by William Morris' Kelmscott Press for the Kelmscott Chaucer. Later it was owned by Fred Goudy, the American type designer, and eventually came into the Lieberman printing shop.

Ben's doctorate is in political science from Stanford. He began his career as a newspaper reporter in his home town of Evansville, Indiana. During World War II he was the Director of Informational Services for the U.S. Navy with the rank of Commander, and editor of the monthly magazine, ALL HANDS. He was professor in the Graduate Schools of Business and Journalism of Columbia, and taught at the University of California at Berkeley. He was consultant to the Ford Foundation's Fund for the Advancement of Education, worked with the UN's Organization for Economic Cooperation, the Food and Agriculture Organization, and the U.S. State Department's foreign aid program. He was a public relations associate at General Food, worked as an economist at Stanford Research Institute, as the assistant general manager of the San Francisco Chronicle. He joined the international public relations firm of Hill and Knowlton in 1967 and became a vice president in 1970. He took early retirement only a few years ago to work on some personal projects.

Major among these was the establishment of the Myriade Press, which has published some valuable books in the field of graphic arts, including such valuable sources as GOUDY'S TYPE DESIGNS H. Zapf's TYPOGRAPHIC VARIATIONS, and a second edition of Ben's own valuable TYPE AND TYPEFACES. Ben's publishing endeavor has done a real service to stu-

dents of printing in making these books available, in the series he has named the "Treasures of Typography."

One of the products of the Herity Press is publication of a "Check-Log" of private press names, compiled by Elizabeth Lieberman. This little book acts as a register of private press names and help private press props. to avoid duplicating a press name already in use. The CHECK-LOG has gone through many editions.

Ben's book PRINTING AS A HOBBY has been published in both hard cover and paperback and has inspired many an amateur printer.

Ben Lieberman is also an inventor with patents on three different kinds of very simple small printing presses designed for home use. One of the presses, called the Liberty Press, has been bought by more than 10,000 beginners through his own company.

Presenting the Award plaque to Dr. Lieberman, Prof. Brody made the following remarks:

"Through his own extensive writing, through his publishing, through his printing, through his encouragement of private press printing and the chappel movement, but most of all for his ability to inspire all of us with his own ideals we thank Ben Lieberman today. Ben's indomitable spirit can not be subdued, even by illness. We gave Ben a citation when he stepped down from the APHA presidency in 1978, and I simply want to repeat what we expressed then: 'For both his indispensable contributions of the past, and the advice and support we shall receive from him in the future, we hereby express our deepest respect and gratitude.' Ben embodies the very spirit of APHA. For all of his contributions to the study of printing history, I am proud to bestow upon him our Annual APHA Award."

ROBERT DOTHARD PRINTING EQUIPMENT TO BE SOLD. Thanks to information supplied by Frank H. Teagle, Jr. of Woodstock, VT, we have learned about the sale of printing equipment from the estate of Robert L. Dothard, the well-known designer, who died in January of 1979. On his property in Guilford, VT Dothard maintained a small printing shop which he called Stonewall Press. Mr. Teagle has furnished APHA with the following information:

"Sealed auction bids have been solicited for two lots of antique hand and power job presses and assorted typographic grabagiana offered by the lawyer for the estate of the late Robert L. Dothard, of Guilford, Vermont. Bob was a well-known designer of books and periodicals, had been a co-founder with William Edwin Rudge of Print, a Quarterly Journal of the Graphic Arts in the 1930's, and was the former owner of Brattleboro's famed E.L. Hildreth Printing Co. Under the name of the Stonewall Press he amassed a collection of old equipment, type and ornaments, but it never became operative. To clear the building before June 1st, bids and checks must be received prior to April 1st. A complete inventory and particulars on bidding and viewing are available from John C. Kristensen of Kristensen, Cummings, Rosi & Murtha, 5 Grove St., Brattleboro, VT 05301; phone 802/254-8733.

Lot 1 is a Wesel 20x25" Washington-type hand press, serial No. 240. The frisket is detached and appears not to be original. A crack at one corner of the bed has been judged easily repairable. A professional appraisal sets \$2,500 as the minimum acceptable price, as is. (Ground floor, truck-accessible after snow and mud season.)

Lot 2, which must go as a whole, includes a 10x12" Helton etching press, minus blankets and with cylinder superficially rusted, 3 operable C & P platens, 8x12, 10x16 and 12x18, and a Colt's Armory 10x15, in need of repairs. There are, additionally, assorted parts, roller cores, chases, motors and tools, a 24" manual guillotine paper cutter, slug cutter and foot-powered Boston stapler. Type faces include a wide range of sizes of Centaur, Arrighi, Cadmus and Bulmer, in a Hamilton 50-case cabinet. There is an 8 and 24-case wooden stand of assorted types including a few fonts of wood type, (about 300 pieces) from 6 to 40 line. Another 48 case rack holds an estimated 1,000 completely disorganized wood and lino cuts, old electros and typographic cuts, initials, head and tail pieces, plus boxes and galleys of glorious pi and treasures. Also a 25x59" marble imposing stone and 6 boxes of Wessel adjustable wooden base in assorted sizes for electrotyped book pages. This lot is floor-priced at \$2,120, but, be prepared for considerable packing and sorting before you hire a truck. The stone is not cleared off, waiting for you!

THE TRANSCENDENT PURPOSE OF THE AMERICAN PRINTING HISTORY ASSOCIATION. In presenting his acceptance speech after receiving the APHA Award, Ben Lieberman gave his underlying philosophy as to "...the transcendent purpose" of APHA. He feels that we must retain the human values of printing and do what we can to foster these values. Dr. Lieberman founded APHA to sustain and nurture these human values by helping the public understand the benefits of printing. This, he feels, is the transcendent purpose of APHA. He explained that there were two basic reasons he continued to spend his time and energy on printing even in these troubled times:

"First, I believe intensely in personal liberty, in democracy, and individualism; without these, which are really all parts of the same thing, we are not human beings. And I do believe in human beings! Second, I believe that printing without restraint -- freedom of the press -- is the only real guarantee of our personal liberties in any society beyond the simple one to one interaction of a small village."

Dr. Lieberman's comments on freedom of the press were expressed in personal terms to emphasize his convictions about the importance of the American Printing History Association. He told how he had realized some years ago while he was doing some hobby printing that this was freedom of the press in its purest form. He and Elizabeth could print just what they wished to. No licensing or censorship was involved. It has become his aim to make printing a major hobby that will preserve freedom of the press even in the face of some future dictatorship.

Dr. Lieberman is confident that the hobby printing movement is growing, partly because many people now realize that our liberty is at stake. Too many others no longer understand personal liberty and how it can be eroded. He mentioned the results of a recent Gallup Poll, showing that three out of four Americans didn't know what the First Amendment is, or what it deals with, that 60% of the college graduates polled were unaware of its provisions, and that 37% of the respondents felt that the present curbs on freedom of the press are "not enough." Moreover, since 14% had no opinion, Dr. Lieberman concluded that more than half the people in the U.S. are not supporters of freedom of the press.

Dr. Lieberman admitted that sometimes the failings of the press are conspicuously bad. "But the First Amendment does not say, 'freedom of the press, so long as the press is responsible and behaves itself.' It says 'freedom' period. Because once qualifications are put on, someone has to judge whether the qualifications are met, and that meant government control, and goodbye freedom." Dr. Lieberman considers freedom of the press perhaps the single most important element in what he went on to describe as APHA's transcendent purpose.

Three years ago, when Rollo Silver received the APHA Award, he delivered an address entitled "Writing the History of American Printing," which was later printed and distributed to members. "Prof. Silver was concerned with organizing the information that is available for developing and writing the history of printing -- meaning that more tools, that is, bibliographical aids -- are needed." Prof. Silver spoke of the tangibles that needed to be researched, Dr. Lieberman noted, but not of such intangibles as freedom of the press.

"There is certainly no question as to the value of the kind of scholarship and the areas of interest that Prof. Silver laid out," Dr. Lieberman observed, and then went on to elaborate. "But that does not mean that Prof. Silver's interests are the only ones that are within the purview of APHA and its members, and not necessarily the most important."

"What I am saying is that there are many other parts of printing history -- the political, social, and educational and cultural effects of printing -- that need exploration and organization comparable to the technological and economic." Dr. Lieberman went on to list some of the benefits of printing that ought to be researched and brought to public attention, not in any particular order, as he said, except the first, the benefits of freedom of the press. Others related to the informational, educational, social and cultural benefits of printing, and its contributions to language and communication. Additional ones referred to printing as a homogenizing, stabilizing force sustaining individualism; creating and sustaining a technological society; providing the means for storage of knowledge, as in libraries; providing the ability to speak a dif-

ferent language (print instead of speech); service as an art form; and service to the arts.

He observed that although there can be drawbacks and harmful aspects to printing, overall the benefits are impressive and form the basis for an answer to the question of how to justify so much time spent on printing in its various aspects. "When I put together the benefits of printing," Dr. Lieberman continued, "even as against the harm that is done, I come to what I have called, in the title of this address, the 'transcendental' role of printing, and by construction, of APHA."

The basic proposition, according to Dr. Lieberman, is that "high technology is upon us, not only in printing technology but in more and more of every thing we need and do in our lives." In the face of a world ruled by computers, inflation and government regulations, Dr. Lieberman believes we must rely on the understanding of the public about these matters, to prevent society from going all the way into a centrally controlled state and to keep intact our basic liberties. Also it is necessary to keep printing itself human by keeping printing equipment freely available for all kinds of human expression, by keeping control of the commercial printed product in the hands of persons whose concern is for the benefit of human freedom and dignity, and by producing printed pieces that reflect a human spirit in their aesthetics, tone, materials, content and craftsmanship.

"I think this may summarize the point," he said. "To be a great printer in a controlled society is a mockery, because his skill is used to embroider the controls that make human beings, including himself, into slaves."

Dr. Lieberman concluded by speaking of his interest in hobby printing. Even bad amateur printing can lead to better things, besides being a means of self expression. "Furthermore, he predicted, "it will be the hobby and private press printers who will save and restore letterpress to the benefit of fine printing commercially." He suggested that every person converted to hobby printing represents striking a blow for freedom. In growing numbers they will work "to stem the encroaching totalitarianism -- and save humanity for humanity's sake."

At Dr. Lieberman's suggestion a miniature Liberty Bell, the very bell that sits on top of his Albion press, was used to open and close this meeting. Dr. Lieberman strongly encourages organizations of all kinds to adopt the practice, to symbolize our freedom in America. This was part of his message, as he said, since "APHA's transcendent purpose is to serve the common interest by buttressing the public's understanding and appreciation of the benefits of printing, and in particular, freedom of the press, in the human defense against the totalitarian, technologically slavish, robot society that threatens to engulf us."

ANNUAL REPORT OF THE SECRETARY FOR THE YEAR 1979.

Annual Meeting. At the fifth annual meeting, January 27, 1979, held in the Harkness Theater of Columbia University's Butler Library, the 1979 APHA Award was presented to Maurice Annenberg, the distinguished printing historian and author of TYPE FOUNDERIES OF AMERICA AND THEIR CATALOGS. Because of ill health Mr. Annenberg was not able to attend the meeting, and his friend, Steve Saxe, accepted the award for him and gave a tribute to Mr. Annenberg's accomplishments as a printing historian. Later, in April, APHA members were saddened to learn of Mr. Annenberg's death.

Annual Conference. On September 29, 1979, the fourth annual APHA conference was held at Columbia's Butler Library. The topic was "The Renaissance Book." Conference chairman was Daniel Traister, and the speakers were: Elizabeth L. Eisenstein, "The Printer as Renaissance Man"; G. Thomas Tanselle, "Analytical Bibliography and the Study of Printing History"; Natalie Zemon Davis, "The Journeyman Printer of 16th Century Lyons"; Bernard McTigue, "English-Continental Bookbinding and the Xylographic Tradition"; and Ruth Mortimer, "The Dimensions of the Title Page."

Publications. The first number of the association's biannual journal, PRINTING HISTORY, was issued in the spring, with Susan Thompson as editor and Jack Goldin as art director. Five numbers of the APHA LETTER, under the editorship of Catherine Brody, were issued during the year, with the sixth and final number of the year distributed in early 1980.

Membership. At the close of 1979, approximately 1,500 members were on the APHA mailing list. -- Jean Peters.

ANNUAL FINANCIAL REPORT. Treasurer's Report for January 1, 1979 through December 31, 1979. (All figures rounded to nearest dollar.)

Cash Balance per Chemical Bank - January 1 \$ 1,507.00

Income

Membership Dues	\$16,000.00	
Conference Registrants	4,000.00	
Misc. Journal Ads, Lists Sold, Etc.	3,569.00	23,569.00
		<u>\$25,076.00</u>

Expenses

New York Chapter	\$ 1,510.00	
Membership: Maint. Mailing Lists	\$2,797.00	
Newsletters	2,714.00	
Printing History Mailing	334.00	
Conference Mailing	322.00	6,167.00
Conference Expenses		2,747.00
Printing History (incl. Party 6/2)		6,212.00
Postage		514.00
Stationery, Sundry Supplies & Expenses	1,267.00	<u>18,417.00</u>

Cash Balance - December 31, 1979 \$ 6,659.00

Accounts Payable as of December 31, 1979 \$1,512.00
(this invoice paid in January 1980)

MEMO FROM THE TREASURER. Have you mailed in your 1980 membership dues renewal yet? If not, please do so. Thanks! Remember, only those who are paid-up members will receive Printing History, Vol. II, Nos. 1 and 2, scheduled to be issued this summer and winter, respectively. And you surely will want those wonderful "newsy" newsletters. So -- please send in your check.

ROLLINS CENTENARY. The hundredth anniversary of the birth of Carl Purington Rollins will be observed March 31, 1980 by a day-long celebration at Yale University. The influence of Rollins on present-day printers and typographers and scholars will be evaluated and explored. The general question to be considered is "to what extent will craft printers now at work influence the shape of industrially-generated letter forms in time to come?" Rollins was among the first Americans to follow the teachings of William Morris and took a leading role in the revival of type designs. The Rollins Centenary will include an account of the impact of the Arts and Crafts printers on industrial letter forms. Also to be treated is a survey of American hand printing and fine printing since 1950. An afternoon round-table with practicing craft printers will treat the contemporary craft and its technology. The future of type design will be considered by a panel of directors of type design programs of several photocomposing machine companies. Admission to the all-day Rollins program is free. For further information write to Greer Allen, University Printer, Yale University Printing Service, P.O. Box 1005A Yale Station, New Haven, CT 06520.

BINDING AS AN ART FORM. We recently had the privilege of viewing some of the work of the Eddington Bindery, located at Hungerford, Berkshire R6170PL, England, and meeting its director, Lady Fermoy, and its manager, David K. Stevens. The Eddington Bindery has ventured into new techniques of binding by using stained glass, with all its richness of

color and light. One book, Imaginative Stimuli by David Stevens, goes even further in dispensing with the traditional printing surface. This signed limited edition consists of 12 copies with individual images for each book. The text was set in Univers, and printed at the Eddington Bindery. Japanese papers were used throughout and the text was printed on colored cellulose acetate. Mr. Stevens explains that his efforts have gone into relating both the concept and design of the book, interpreting his reactions and feelings into a design for the cover. "I believe," he says, "that imagination is the most important stimulus man has among his gifts. His quality of life might be considered to be proportionally related to its expansion." In addition to these remarkable bindings that are actually "Glass and Light Objects," Mr. Stevens does other fine bindings and restoration. The Eddington Bindery, which is located not far from Kelmscott Manor, welcomes visitors and mail inquiries.

HERITAGE OF THE GRAPHIC ARTS LECTURE SERIES. The spring series, entitled "The Alphabet at Work & Play" began on February 27 with Rev. John Domen's lecture on Lloyd Reynolds, in whose memory the series is being presented. Other speakers include Lili Wronker, "Scribal Sources for Creative Ideas" (March 5), Freeman "Jerry" Craw, "The Integration of Type and Calligraphy" (March 12), Lance Hidy, "Poster Design -- Necessity into Art" (March 19), and Raphael Boguslav, "Penman's Progress" (March 26). Lectures are given at the Willkie Memorial Building, 20 W. 40th St., NYC, Wednesday evenings, 7-9 P.M. Individual lectures are \$9.00 at the door.

FRIENDS OF THE MUSEUM OF PRINTING. Robert L. Richter is president of the Friends of the Museum of Printing, Inc., a non-profit organization founded by 14 concerned individuals active in the graphic arts and dedicated to the preservation of the artifacts, crafts, and history of printing. Their purpose is to found a national museum of the printing industry. No one of the hundreds of American printing museums is an independent museum dedicated to the history of printing "from Gutenberg to the Xerox, from 15th century Fraktur type to today's laser-composed Helvetica." The hope is to establish a museum which will cover this broad range, with interpretive displays presenting printing's significance to society. Research facilities would also be provided. A beginning has already been made. A small collection of five Linotypes (a model One, an 8, a 31, a Comet and an Elektron), Ludlows, Monotypes, an Elrod; mats, magazines, saws, proof presses, workframes, stones, galley racks and galleys, several letterpress presses and two early photocomposing machines has been brought together in Lowell, MA, the city being considered as the permanent home for the museum. Lowell, founded in 1822, was America's first wholly-planned industrial city. Federal and state funds are now supporting the development of a National Historical Park at Lowell. In order to continue their work, the Friends of the Printing Museum are seeking support from charter members who will contribute at least \$10.00 a year. The address of the Friends is 144 Merrimack St., Suite 301, Lowell, MA 01852.

EXHIBITS

New York Public Library. 19th Century Prints, from the collection of Samuel Putnam Avery, through April 15. Avery (1822-1904) was founder of the Library's important print collection as well as being instrumental in the establishment of the Avery Architectural Library at Columbia and the Metropolitan Museum of Art. Seventy of the prints he collected for the Library, ranging from Delacroix to Kollwity, display his broad ranging tastes.

New York Public Library. "Seventy from the Seventies," through April 30th, consisting of 70 examples of fine printing produced during the past decade, this stimulating show is drawn (with one exception) from the Library's own collections.

Folger Library Exhibition. "Shakespeare: The Globe and the World," an exhibition drawn from the extensive holdings of the great Folger Library in Washington, is bringing the riches of this splendid collection to a number of cities across the country. The show opened at the Nelson Gallery-Atkins Museum in Kansas City, MO in February after having begun its tour in San Francisco last October. It is due in New York at the American Museum of Natural History in the summer of 1981. This is the first time any of the more than 250 items in the show have been exhibited outside the Folger Library.

According to Philip A. Knachel, associate director of the Folger, the idea of the show "is to focus on the life of Shakespeare and the world in which he lived (including the Stratford from which he started and the London of the Elizabethan period with its churches and bookshops) and on the period when he was appropriated by the world." The multimedia presentation includes graphics, film and video clips, maps and rare books. Choice among these is the Jaggard-Vincent copy of the 1623 First Folio. This copy was presented by the printer William Jaggard to his friend Augustine Vincent. In the estimation of Henry Folger, who founded the Library, the 1623 Shakespeare First Folio is "the most precious book in the world."

PETER PAUPER PRESS HONORED. More than fifty handsome volumes published by the Peter Pauper Press were recently featured in a special exhibition at the Newark (NJ) Public Library. These books, most of which sold at extremely reasonable prices, are notable for their superior typography, illustrations, printing and binding. The achievements of the press are due to the dedication and creativity of the late Peter Beilenson, who founded the Press in his father's basement in Larchmont, NY in 1928, and Edna Beilenson who joined him as partner in 1932 after their marriage; and conducted the business after his death in 1962. The Press turned out more than 500 titles, 175 of which are still in print. The Beilenson's printed books for the Limited Editions Club and produced other limited editions on commission, but most of their books were designed to be sold at very low prices so ordinary people could afford them. The books have been sought not only by collectors and famous people but also by students, teachers and librarians. The Press and equipment have recently been moved to the State University of New York in Purchase to form a printing museum and as part of the Visual Arts Department to be used by students of fine printing.

BOOK FAIRS

New York Book Fair, featuring small press, third world and feminist presses, April 4-6, at New York University's Loeb Student Center.

American International Antiquarian Book Fair, May 30, 31 and June 1, at Park Avenue 7th Regiment Armory, New York City.

ABAA New York Book Fair, October 1-4, Sheraton Centre, New York City.

Boston International Antiquarian Book Fair, November 7-9, Copley Plaza Hotel, Boston, MA.

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. Annual active individual membership for 1980 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. Send orders to our box number.