
The APHA Newsletter

Nov./Feb.
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A Publication of the American Printing History Association

Kimball Higgs, Editor

TRAIN TIME!

Last year the Book Club of Texas was honored to receive an invitation to host the annual J. Ben Leiberan Lecture, sponsored by the American Printing Historical Association. The subject of the lecture is traditionally the history of printing and journalism in America. As it happens, this invitation roughly coincided with the inauguration of excursion train service between Houston and Galveston by a newly formed railroad, the Texas Limited. These two events would seem unrelated, yet there is a fascinating history concerning printing, journalism, and railroads, which centers on a number of newspapers and other items printed on trains in the nineteenth century. This little-known part of our printing history began in Michigan in 1862, when fifteen-year-old Thomas Alva Edison published the first newspaper printed on a train. The tradition continued for some time. Steve Saxe, a noted student of nineteenth-century American printing and the former editor of the American Printing Historical Association's newsletter, has agreed to shed light on this subject by giving this year's Leiberan Lecture, "Printing on Trains and Trains in Printing."

AGENDA

Saturday, 23 February

- 8:30 Leave Houston Amtrak station—902 Washington Avenue
- 10:45 Arrive Galveston
- 11:15–12:00 Tour of Railroad Museum
- 12:00–1:30 Lunch (on your own)
- 1:30–2:30 Lecture by David Farmer, "Railroading at DeGolyer Library—An Illustrated Lecture" (Tremont House)
- break
- 2:45–3:45 Lecture by Bruce Cheeseman, "Perfectly Exhausted with Pleasure: The King—Kenedy 1881 Train Escursion to Laredo" (Tremont House)

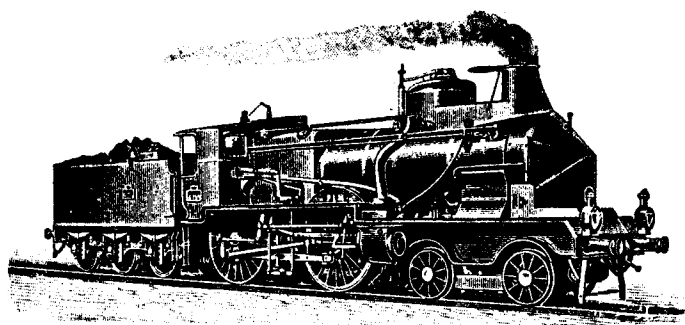
break

- 5:30–6:30 Reception at the Rosenberg Library
- 7:00–8:00 Dinner at the Tremont House
- 8:00–9:00 Lecture by Steve Saxe, "Printing on Trains and Trains in Printing"

Sunday, 24 February

An entirely free day! No phone, no fax—
Imagine!

- 5:00 Train departs Galveston
- 6:55 Train arrives in Houston



APHA NEWS

Stephen Crook Appointed New Executive Secretary

Stephen Crook, a librarian at the renowned Berg Collection at the New York Public Library has taken over the APHA Executive Secretary slot as of January 1, 1991. Renee Weber, the outgoing Secretary, served well for many years and she was recently commended at the January Board meeting. She is currently the Head of Reference at the Library of the Chathams in Chatham, New Jersey. All APHA correspondence regarding membership should now be sent to:

Stephen Crook
American Printing History Association
P.O.B. 4922 Grand Central Station
New York, NY 10163.

New APHA Members

Welcome to: John Bado—Hoboken, NJ; Merrill Brown—Garden Grove, CA; Conservation Library of Fine Arts—New York; Gregory T. Graalfs—Cambridge, MA; Beverly P. Lynch—Encino, CA; William Pencak—Glenside, PA; David A. Rawson—Williamsburg, VA; Paul Romaine—New York, NY; David J. Sellers—Hopewell, NJ; Robert H. Smith, Jr.—Hartford, CT; Lee F. West—Westerfield, CT.

Numb. 1,

PUBLICK OCCURRENCES

Both *FORREIGN* and *DOMESTICK*.

Boston, Thursday Sept. 25th. 1690.

Facsimile title of the first American newspaper. Courtesy of the Public Records Office, London.

"The Printing of American Newspapers From 1690 Into The Future" 1990 Annual Conference

The 15th Annual conference was held at Columbia University on October 6, 1990. The focus on newspaper production—past, present and future—was well evident with talks by Richard A. Schwarzlose, Professor, Medill School of Journalism, Northwestern University; George A. Everett, Professor, College of Communications, University of Tennessee, Knoxville; William D. Rinchart, Consultant, American Newspaper Publishers Association, Washington, D.C.; and Jean W. Ward, Professor School of Journalism and Mass Communication, University of Minnesota. The following abstracts from the conference papers will no doubt interest readers.

"Early Mechanization of Newspaper Publishing"

During a fifty-year period of the nineteenth century in newspaper pressrooms both in Great Britain and the United States, printing experienced a revolution in power and technical improvements. These improvements were driven by the needs of newspaper publishers to meet rapidly increasing popular demand for their newspapers, and while these improvements immediately benefited newspaper production, they eventually affected all phases of commercial printing. Changing newspaper content—especially the appearance of more and more reliable economic news, sensationalism, entertainment, and diversity in the news product—after 1800 triggered public acceptance that could not be met by the hand press that was producing all printing at the turn of the century. To take advantage of this growing demand, publishers were forced to finance technological innovation in their pressrooms.

Like all printed matter, newspapers throughout the eighteenth century issued from the familiar hand press, which when worked by skilled pressmen could produce 200 impressions per hour (one side at a time). Production was

limited by the inefficient use of flat type and impression surfaces. The only obvious way of speeding up newspaper printing was to convert one, if not both, of these surfaces into a cylinder. Facing growing circulations and having to double-set type for printing on two hand presses, John Walter, Jr., publisher of the *Times* of London, contracted with Friedrich Koenig to design a double-cylinder press. Koenig, who had first applied steam to printing in 1811, introduced a double cylinder press in the *Times's* pressroom in 1814; it was capable of 1,100 impressions per hour. Two years later Koenig introduced a perfecting variation on the double-cylinder that could produce 900 newspapers, printed on both sides, in one hour.

The cylinder press had turned the impression surface into a cylinder; the next step was to place the type on a cylindrical surface. In London Augustus Applegath produced a vertical type-revolving machine for the *Times* of London that had a central printing cylinder of numerous flat type surfaces, forming a polygon. With eight impression cylinders that machine could produce 10,000 impressions per hour. In the United States, in the meantime, press manufacturer Richard Hoe designed a type-revolving press that could meet the needs of metropolitan newspapers with daily circulations of 20,000. His "Lightning" type-revolving press, underwritten in part by William Swain, publisher of the *Philadelphia Public Ledger*, used wedge-shaped column rules to lock type onto a large horizontal cylinder. With ten impression cylinders arranged around the type cylinder, the press could yield 20,000 to 24,000 impressions an hour. The first Hoe "Lightning" press was installed in the *Public Ledger's* pressroom in 1847. Finally in 1861 stereotyping was introduced to newspaper pressrooms. Casting entire newspaper pages as one plate for use on a press converted a type-revolving press into a rotary press.

In fifty years newspapers' needs for larger and faster pressroom output had introduced steam power to printing and converted the printing PRESS into a printing MACHINE which became more efficient with successive innovations. These improvements not only brought success to many newspaper establishments, but influenced commercial printing generally.

RICHARD A. SCHWARZLOSE

"Newspaper Revolution Through Offset"

The development of newspaper offset had as dramatic an effect on the newspaper business as had the development of the Linotype some sixty-five years earlier. Offset as we know it today is a form of lithography originally developed in 1798 by Alois Senefelder in Munich. It used flat limestones as a printing surface and was used to make fine productions and prints. Rotary offset presses appeared in 1906, but the technology was not immediately applicable to newspaper production because printing plates wore out quickly and type still had to be set hotmetal.

In the early 1950s a publisher, Staley McBrayer, of a group of small Texas dailies became intrigued with offset. Existing offset presses were well beyond the price that Mr. McBrayer or any other small newspaper publisher could afford. He lined up a mechanical engineer named Grant Gormly, and together they designed and built a 16-page offset press that would be inexpensive. In 1954 they finished their first press, named the Vanguard, and installed it in

one of Mr. McBrayer's small dailies. Soon after the conversion they were besieged by other publishers wanting to buy a Vanguard press, which was priced at \$69,500 for four units and a folder capable of printing 16 pages broadsheet or 32 pages tabloid. Orders piled in, and the conversion of the nation's small dailies to offset was on. It wasn't until 1960 that the major newspaper press manufacturers brought out offset presses priced so the small newspapers could afford them.

After conversion to coldtype-offset the small newspapers became the most profitable segment of the newspaper business and were highly sought after by the groups. As a result, there are very few individually owned newspapers left in the United States. The mass number of small newspapers with offset presses created a market for the development of inexpensive quality phototypesetters. In 1968 Bill Garth, president of Compugraphic Co., introduced the Compugraphic 2900/4900. The machines proved to be highly economical and reliable. Practically every offset newspaper swung over to them. This enabled the offset newspaper's type appearance to equal that of type set on a Linotype.

The offset process quickly killed the Fairchild Scan-O-Graver. With offset the newspaper only has to make an inexpensive halftone screened print of the original picture, and it's ready for printing. Offset printing also enabled newspapers to print much higher quality pictures and color than with letterpress. Offset technology gave birth to thousands of weekly newspapers, free circulation newspapers and even the tons of junk mail ads we get in our mail boxes. There are many offset press shops that print hundreds of different publications. Publishers simply show up on a schedule with their paste ups and in a few minutes the plates are made and the newspapers are run off. Offset enabled national newspapers like USA Today to be started. The pages made up in Virginia are transmitted by satellite to over thirty offset press rooms across the country.

Newspaper offset is undoubtedly the greatest newspaper technical development ever. Without offset, the small circulation newspapers of this country would have died of economic strangulation several decades ago. Otherwise, there would be fewer larger circulation newspapers today because they would not have been able to afford hot metal composition systems.

WILLIAM D. RINEHART

"Publishing News and Creating Databases The Reporter-Librarian Partnership"

Technology does not determine or direct social change; rather, society and technological developments are interactive. Just as the first printers could not have anticipated the effect of moveable type on society, economics and theology, neither have more contemporary oracles given credible forecasts about the effect of electronic technologies on society. For example, a new democratic age with nearly-universal social and political participation was forecast. Clearly, what has developed is very different, as voting and daily newspaper readership reach new lows.

Information technology, however, has had clearer and more significant impact on news reporting, newspaper production and the role of libraries in their communities. The daily newspaper's editorial content is available in print

form and also in electronic form, through a variety of sales arrangements. Having passed the watershed year in 1985 in the installation of electronic news libraries in major dailies, the newspaper industry increasingly is proclaiming that it is in the information business and is marketing its electronic files in order to gain revenue.

Reporters and editors in major dailies routinely access the electronic files of other newspapers and databases. For this work, they have the cooperation of the professional staff in their news libraries. The trend is to increased professionalization of the news library staff and to a new partnership between journalists and news librarians. The news librarian is an active participant in the research process that leads to interview sources, story ideas, background material, roundup story material. Verification and fact-checking are other contributions from the news library. In addition, public libraries use fax machines to quickly deliver material requested by newspaper librarians and reporters.

Information that once was available to citizens in libraries, via index and paper or fiche copies of the newspaper, now is available only via electronic searches that cost about \$100 hourly. Thus, libraries are affected by technology adoption in newspapers. They must decide how to help citizens retrieve material they need from the daily newspaper, whether to charge patrons or to operate database searches on a fee-for-service basis. Changes in the information infrastructure have altered the ways that communication professionals and citizens acquire information and have presented challenges to both libraries and communication organizations.

JEAN WARD

"Collecting Printing History" 1991 Annual Conference

Plans are now well underway to finalize the arrangements for the 1991 conference, "Collecting Printing History," to be held in Washington, D.C. on Saturday, September 14, 1991—so mark your calendars. The local committee chair, Peter Van Wingen, promises a solid program of speakers and activities. If possible plan to arrive on Friday for a reception at the Library of Congress where 100 spectacular rarities from the Lessing Rosenwald Collection will be on view. More details, hotels and schedule of events will be forthcoming in the May/June newsletter.

APHA and AHA

The American Historical Association and APHA successfully produced a joint session at the annual AHA meeting on December 29, 1990, in New York. John Hench, fellow member from the American Antiquarian Society chaired the session, "The Printing Press in the Hands of the People." Speakers were Paula Petrik (University of Maine, Orono), "The Youngest Fourth Estate: The Novelty Toy Printing Press, Race and Civil Rights, 1878-1885"; Larry Sullivan (Library of Congress), "The Prison Press: From Moralism to Revolution"; and James P. Danky (State Historical Society of Wisconsin) "Let Your Love Shine!!: The Mechanics and Economics of the Underground Press in the 1960s". Commentary was given by William J. Gilmore and William A.B. Addison, Jr.

Chapter News

Philadelphia Chapter

February 28th — Rittenhouse Papermill Exhibition Tour. The Library Company of Philadelphia hosts APHA for a tour of this important exhibition. The exhibition (through March 16th) brings together for the first time early documents on the history of America's first paper mill. The Rittenhouse Mill began in 1690 and survived until the mid 19th c. A very informative booklet about the mill and the exhibition, *The Rittenhouse Mill and the Beginnings of Papermaking in America*, has been written by Jim Green. The Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA (215) 546-3181.

April 28th 1991 — A tour of the Married Mettle Press has been arranged through the kind offices of the proprietors, Benjamin and Deborah Alterman. The tour is strictly limited so please call Mary Phelan for reservations at (215) 625-8574.

New York Chapter

Lowell Bodger, APHA/NY, P.O. Box 1074, Cooper Station, New York, NY 10276

March 20th, 1991 — The APHA New York Chapter will meet at the *Dieu Donné Papermill*, No. 3 Crosby Street, New York, at 6:00 pm for a lecture/demonstration on hand-papermaking by Paul Wong and Mina Takahashi. Since the mill's capacity is limited, members planning to attend must make reservations by calling Lowell Bodger at (212) 777-0841.

June 5th — The New York Chapter will present an illustrated lecture by Michael Joseph, of the New-York Historical Society, on the McLoughlin Brothers Archive of 19th Century Engraved Wood Blocks. Mr. Joseph is proofing, identifying and cataloguing the collection, which consists of approximately 1500 blocks engraved between 1838 and 1900 for use in children's book illustration. This event is co-sponsored by the New-York Historical Society, and will be held in the Society's library, 170 Central Park West (at 77th Street), New York.

History as Manure

Matthew Carter, Design Director of Bitstream Inc., of Cambridge, Massachusetts, gave a lecture entitled "Type and Today's Technology—Reverting to the Future" before the APHA New York Chapter on October 25, 1990. He spoke of digital technology as a likely preservative of typographic history and of historical design tendencies. His first slides showed the evolution of newspaper text faces since the invention of the Linotype, an evolution necessitated by the presses and papers on which they were printed. But he then refuted the notion of technical capabilities dictating the type designs of a given period by showing how easily and perfectly blackletter can be rendered in dot-matrix. Yet blackletter has not replaced roman (which is far more complicated to map) because ease of rendition has no bearing on its legibility or suitability today.

"The computer is just another pencil," Carter said, but one capable of instantaneous alterations and otherwise unlikely manipulation of letterform geometry and stroke relationships. He showed the effects of digital rendition on a number of Roman and non-Roman alphabets, and also discussed and illustrated the relative amounts of computer memory required by various typefaces.

He quoted predictions that today's "font wars" and "guerilla typography" will come to an end by the year 2000, when the dominance of a few designers and purveyors of type faces will have given way to a democracy of type design in which anyone can and will design new type faces. Admitting that more people now work without traditional training and that "nothing can prevent people from doing anything they like to do," Carter maintained that new technology is humanized by artists, and that history is still the "manure" that fertilizes contemporary design.

LOWELL BODGER

BRIEFLY NOTED

The 22nd Frederic W. Goudy Award was presented to Edward Benguiat on Friday night December 7th, 1990 as the keynote lecture for, "Letterforms: Reformation or Deformation," a typographic symposium highlighting the challenges of combining type design and usage with the new electronic technologies. Mr. Benguiat, in his acceptance speech, reminisced on his life in type. Other participants in the symposium included, Mark Guldin, Matthew Carter, Henry Schneiker, Edwin Smura, Gerard Unger, Alan Haley, Steven Matteson, Frank Romano, Ronald Pellar, Frank Cost, Archie Provan and lastly, Herman Zapf. A video tape of Mr. Benguiat's acceptance speech is available for viewing at the Cary Collection, R.I.T. School of Printing Management and Science, One Lomb Memorial Drive, Rochester, NY 14623.

The University Art Museum at California State University, Long Beach will present the exhibition: "Ward Ritchie: The Laguna Verde Imprenta years, 1975-1990". A special edition broadside by Mr. Ritchie—"This Body I Wear is Much too Fragile for the Life I Lead"—is now available. The exhibition opens on May 3, 1991. Inquiries to Ms. Georgia Freedman-Harvey (213) 985-5510. The University Art Museum, California State University, 1250 Bellflower Boulevard, Long Beach, CA 90840.

Dieu Donné Papermill in New York offers lectures, workshops and a 3 month residency program. Lectures on the second Wednesday of the month include John Krill (3/13), Leonard Schlosser (4/10) and Sue Allen (5/8). Spring workshops by Rick Hungerford, "Direct Approach to the Material and Color Exploration for the Artist", Winifred Lutz, "Casting Techniques", and Amanda Degener, "Large Scale Papermaking", begin on Saturday April 6, 1991. For more information about these programs and the residency contact the mill. 3 Crosby Street, New York, NY 10013, (212) 226-0573.

Columbia University's School of Library Science Rare Book School is again offering classes for the summer. This year's full schedule of 23 classes runs from 8 July - 2 August 1991. The classes are on such topics as codicology, paleography, graphic arts, bookbinding, and other aspects of the book arts and trade. For further information call or write Terry Belanger, SLS Rare Book School, Columbia University, 516 Butler Library, New York, NY 10027. Phone: 212/854-4734. Fax: 212/854-7846.

A.I.B. in Würzburg

The Association of International de Bibliophilie met in September for its biennial colloquium in Würzburg in Upper Bavaria. Approximately 180 attendees from Europe and America met for a four-day program of lectures, tours, and special events. The session, and the subsequent post-colloquium tour, was one of the best in recent memory according to a number of veteran members. This was due not only because of the quality of the events themselves, but additionally to the extreme efficiency of the organization.

The morning of the first full day comprised talks by Dr. Gottfried Mälzert, head of the Bavarian state libraries, presenting his overview, "Würzburg: Its Books Past and Present." Dr. Lotte Hellinga of the British Library, spoke on "Albert Pfister (Bamberg) in the History of Printing." This lecture proved to be excellent preparation for the tour to the Bamberg library later in the week. Dr. Mirjam Foot, also of the British Library, followed with an equally incisive talk on ciselé bindings, "Bindings with Cut-Leather Work." Mid-afternoon, French and English speaking groups made the first of many excursions. This was to the Julius-Maximilian-University Library in the new campus, high above the city. A special exhibition from the Asbeck Collection (with a superb catalogue to each of the attendees) demonstrated the extraordinary richness and depth of the library's holdings—one million volumes, 3,000 incunables and 2,000 manuscripts, including Irish missionary work from the 7th century. The first day was capped by a reception for the group by the Lord Mayor of Würzburg.

The morning of day two saw the only split in the week's activities, there being a choice of a tour of the city of Würzburg, or of the palace of Veitschöchheim, or to the printing machine factory of Koenig & Bauer, one of the largest in the world. Everyone was reunited for our second library visit, a tour of the Dukes of Schönborn's Library at Palace Weissenstein in Pommersfelden. The library consists of 30,000 volumes some 250 incunables and 400 manuscripts, all housed in soaring rooms and period bookshelves. This viewer found an inscribed stone fragment from Carthage a rare and romantic survival from a completely vanished past. Scholars and collectors huddled as precious volumes were slipped from shelves for inspection, inspiring comment and attribution. Leaves were turned, noses pressed, and roaming menchers proved more restive than the fallow deer who moved silently outside the palace.

The next day was spent in the beautiful, small city of Bamberg. The bibliophilic highlight being an excursion to the State Library. Founded by the Emperor Henry II in the 11th century, the Cathedral library became a part of the Royal library in the 19th century and a State Library

in this century. The baroque former residences of the Bishop, the library now holds 320,000 volumes with 4500 manuscripts and 3400 incunables. Many of the volumes came from the former scriptoria of Michelsberg Abbey. The day ended with a special concert, gloriously performed by the Marteau String Quintet in the Neubaukirche in Würzburg.

For many people present the highlight of the trip was the delightful day spent in Schweinfurt at the library of fellow A.I.B. member, Otto Schäfer. An exhibition, "Funf Jahrhunderte Buchillustration" was recreated for us in the future exhibition rooms of the newly formed Schäfer Foundation which was the former home of Otto Schäfer, Jr. After viewing this extraordinary collection, a superb luncheon was held in our honor in a flower bedecked pavilion especially raised for the occasion. In the late afternoon Adam Heymowski, Librarian to the King of Sweden, spoke on "Butins de Guerre Franconiens dans les Bibliothèques Suédoise."

The post-colloquium tour went on to Coburg with visits to the regional library and the "Veste", a hillside fortress with extensive collections in almost every artistic field including armor, paintings, porcelains, stained glass, and a lucky few of us were able to view a codex with associations to Hroswitha. And lastly there was the small city of Bayreuth, with visits to the palace of the Margravine Wilhelmina, to her enchanting jewel-like opera house designed by the Galli-Bibienas. One last scene: tour members comfortably seated in Richard Wagner's library in his house "Wahnfried", peering at the autumn foliage outside the window, listening to strains of Flagstad's voice wafting forth, magically as it were, from behind the neatly bound volumes shelved on either side of the room.

MARTIN HUTNER

NOTES

BLEATS

DREAMS

WRATLE

TYPE & PRESSES

Nigel Thorp, one of 50 members of an association of hand press printers in New Zealand, has several fonts of wood type for sale. These are mostly semi-ornamental, American or English handcut faces. A specimen sheet will be sent air mail on request. Nigel Thorp, Printer, 31 Perry Street, Masterton, N.Z.

OBITUARIES

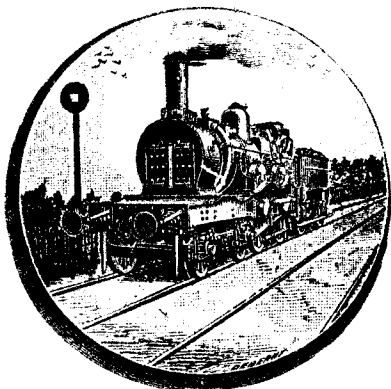
Horace Hart, printing executive, printing historian, author and long time APHA member died on January 24th, 1991, at his home in Rochester, New York. He was 80 years old. Mr. Hart ran the family printing concern of Leo Hart & Company in Rochester from 1934 to 1955. Subsequently he served the Eisenhower administration as director of the printing and publishing division of the Commerce Department until 1963. He also headed the Lanston Monotype Co. until he retired in 1966.

Mr. Hart was the author of the recent *A Bibliography of the History of Printing in the Library of Congress*, a two volume compilation. His many other contributions will also remain long lasting, a testament to his deep involvement in the book and printing worlds. He is survived by his wife, Joan Stein Hart.

H. Glenn Brown, retired chief reference librarian at Brown University, died on June 18th, 1990 in Rhode Island. Mr. Brown was the co-compiler with his wife, Maude O. Brown of *A Directory of the Book-Arts and Book Trade in Philadelphia to 1820* (NY: NYPL, 1950); and *A Directory of Printing, Publishing, Bookselling & Allied Trades in Rhode Island to 1865* (NY: NYPL, 1958). He is survived by his wife.

Fritz Eichenberg, wood engraver, lithographer & teacher of considerable talent, died at his home in Rhode Island on November 20th, 1990 of complications from Parkinson's disease. He was 89 years old. Mr. Eichenberg, a native of Cologne, was celebrated in a 1979 exhibition at the Yale University Library which now houses his archive in the Arts of the Book Collection. He is survived by his wife, a son and daughter.

Everlyn Harter Glick, book designer and author, died on October 20th, 1990 in Lexington, Massachusetts. She was 87 years old. Mrs. Glick was the first woman to run a production division for a New York publishing house. She designed many, many books, including several of Faulkner's first editions. A novelist and an active member of the Equinox Cooperative Press (1932-1938), Mrs. Glick is survived by a sister, brother, two sons and two grandchildren.



BOOKS

Justin Schiller. *Alice's Adventures in Wonderland: an 1865 printing re-described. . . with a . . . census of the suppressed 1865 "Alice"*. New York: Privately Printed, 1990. An in-depth study of individual copies of the "first" Alice, including the publisher's file-copy along with the census of Tenniel drawings and studies. Available from Battledore, Ltd., POB 2288, Kingston, NY 12401.

Martin Hutner. *The Making of the Book of Common Prayer of 1928*. Southbury, Connecticut: Chiswick Book Shop, 1990. 285 copies, printed at A. Colish, typography by Jerry Kelly. An engaging discussion of the making of D.B. Updike's masterpiece. Available after April 1, 1991 at Chiswick Book Shop, 196A Hertieage Village, Southbury, CT 06488. With a vellum leaf, \$450.00

John Dreyfus. *A Typographical Masterpiece*. San Francisco: The Book Club of California, 1990. "An Account of Eric Gill's collaboration with Robert Gibbins in producing the Golden Cockerell Press edition of 'The Four Gospels' in 1931." 450 copies, designed by John Dreyfus, handsomely printed by Meriden-Steinhour Press, with over forty illustrations, \$150.00 from the Book Club of California, 312 Sutter St. #510, San Francisco, CA. 94108.

David Esselmont and Glyn T. Hughes. *Gwasg Gregynog, a descriptive catalogue of printing at Gregynog, 1970-1990*. Powys, Wales: Gwasg Gregynog, 1990. 950 copies, designed by David Esselmont. This is a complete, up-to-date list of this Welsh press. 30 "Books and Booklets" and over 100 pieces of ephemera are listed. Welsh texts and Welsh artists form the backbone of the press' program. £30 (wrappers) and up. Gwasg Gregynog, Newtown, Powys SY16 3PW.

Hana Aach. *Impressions: Stories of the Nation's Printer, Early Years to 1900*. Canada: Canadian Government Publishing Centre, 1990. This book relates the story of Canadian government printing from pre-confederation times to the beginning of the twentieth century. Available in the U.S. (\$31.15) from: International Specialized Book Services, 5602 N.E. Hassalo Street, Portland, OR 97213-3640.

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