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WELCOME, BARBARA! APHA gratefully acknowledges the assistance of Barbara Kline, who is assuming some of the editorial responsibility for the APHA LETTER. Barbara is a 1978 graduate of the Rare Book Program of the Columbia University School of Library Service. Also, she has a M.A. in English from the University of Cincinnati, in medieval literature and Celtic studies. As of June 1, she is Head of Monographic Cataloging at Columbia Teachers College. She is a valuable addition to our APHA team.

ICOGRADA CONGRESS. The International Council of Graphic Design Associations (Icograda) will be holding its first North American Congress August 3-7, 1978 at Northwestern University, near Chicago. Icograda is the umbrella organization of the world's graphic design associations and includes members from 37 countries. Congress participants will be graphic designers from around the world, as well as educators, psychologists, and journalists. Subjects to be discussed include case studies of international design programs, the Washington Metro signage program, Sesame Street Magazine, and the public communications program of the Georges Pompidou Center in Paris. Registration fees range up to \$175.00. More information may be obtained from the Congress Secretariat, Suite 2900, One IBM Plaza, Chicago, IL 60611.

PRESERVING THE THIRD DIMENSION OF TYPE. Richard L. Hopkins (Hill & Dale Press and Typefoundry) has announced "the First National Conference on Metal Typesetting & Design," to be held July 17-19, 1978 at Terra Alta, WV. Tentative speakers include Paul Hayden Duensing of the Private Press & Typefoundry of Paul Hayden Duensing, Portage, MI; E.H. "Pat" Taylor of the Out of Sorts Press and Letter Foundry at Larchmont, NY; and Stan Nelson of Baltimore, MD, a private punch cutter and typesetter as well as a participant in the activities of the Smithsonian's Division of Graphic Arts. Some of the proposed topics are: The Monotype System; The Thompson Caster; The Giant Caster; What's available and what to look for (Pat Taylor); The "modern" processes of matrix making and letter cutting and the equipment involved (Paul Hayden Duensing); The traditional process of punch cutting and matrix making; A report and discussion on the ATF mat collection at the Smithsonian (Stan Nelson). Informal sessions, open house visits at the Hill & Dale Private Press, and socializing at various meals and cocktail parties round out the activities. Lodging and meals will be at the Alpine Lake Resort, near Terra Alta. The registration fee is \$16.00. Hotel accommodations (\$28.00 per night, double) and meals are extra. Mr. Hopkins promises that this will be a unique opportunity to operate and tinker with old typesetting machines, to cast type using a hand mold, and perhaps actually to cut mats and punches. If you are interested in participating in this unusual conference, write to Rich Hopkins, P.O. Box 263, Terra Alta, WV 26764.

COMPLETE MONOTYPE SHOP FOR SALE. Dennis Grastorf, who not long ago acquired a complete Monotype shop for his Angelica Press, has decided to sell this part of his business. Equipment for sale includes 4 casters (15/15, 3 with gas pots, 1 with electric pot), 3 keyboards, 112 text fonts (including Garamond, Bodoni, Caslon, Granjon, Bulmer, Scotch Roman, Kennerley, Times New Roman, etc., etc. 6-14 pt. in

mat cases), 93 display fonts (14-36 pt.), molds (6-36 pt.), 1500 lbs. metal, wedges, keybars, controller paper, etc., 2 operator chairs, work bench with vise, plenty of spare parts, machine oils and cleaners, cabinet to store fonts and wedges, galley rack with galleys (2), type cabinet, air filters, heads for English and American fonts, some tools and gauges, and some other miscellaneous material. The equipment is located in Belmont, upstate New York, and will be loaded on the purchaser's truck. Price: \$4200.00. For further information, contact Mr. Grastorf at the Angelica Press, 920 Broadway, New York, NY 10010. Telephone: (212) 677-0740.

PROFILE OF A PRINTING MUSEUM. Thomas C. Ryther, former professor of journalism and superintendent of the Kansas University Printing Service in Lawrence, has founded a printing museum on the University Campus at Lawrence. Twenty-five years ago, Mr. Ryther, then Superintendent of University Printing Department and teacher of journalism, began seeking out, researching, and renovating old printing equipment. The Dean of the William Allen White School of Journalism acquired a Washington handpress and a Prouty "grasshopper" cylinder press and called upon Mr. Ryther to help locate other early printing equipment. That project has been going on every since. He has found a Model 10 Linotype, a Simplex typesetting machine, a Civil War army press and other historic pieces of equipment.

The rarest piece of equipment is the Simplex typesetting machine and it may be the only one still in operating condition. Most of them were traded in for Linotypes and were then destroyed by Mergenthaler machinists. Mr. Ryther has tried to research the history of all his machines. He traced the history of the Model 10 Linotype back to 1912, when it was installed at the Osborne County (KS) Farmer. Later it was moved to other plants, before being "retired" in 1966. Mr. Ryther himself operated this machine in Alton, KS in 1918. According to Ryther, only 581 of the short-magazine Model 10 Linotypes were manufactured, from 1911 to 1913. The Museum also has an 1879 Pearl (8"x10"), and a New Champion clamshell press, dating from between 1886 and 1900. There are many other miscellaneous items, such as hand mitering and slug-cutting tools, shooting sticks, etc.

Mr. Ryther has long had a strong interest in encouraging other printing museums. He helped to save a complete handset newspaper plant at Potter, KS. The entire plant was set up in Old Abilene Town and completely restored as a tourist attraction. Twenty years ago, Mr. Ryther made an important contribution to the literature of printing through his six-part series on American printing history museums, which ran from June to December of 1958 in Printing Impressions. Although out of date now, of course, this list is still a valuable reference.

GUTENBERG BIBLES BRING RECORD PRICES. Biggest news recently in the book world no doubt has been the sale of the Gutenberg Bible from the collection of the General Theological Seminary at Christie's auction house in New York on April 7. In less than two minutes the sale was completed -- for two million dollars the book was sold to book dealer Martin Breslauer, who, according to rumor, was acting for the city of Stuttgart, West Germany. The Stuttgart State Library claims to have the largest collection of Bibles in the world, so it seems appropriate that these two volumes, the choicest Bible there is, should go there. It has been more than fifty years since a complete copy of the Gutenberg Bible came up at auction. In 1926 a copy sold in New York brought \$106,000, which now seems like a bargain. That copy is now in the Beinecke Library at Yale. The two million dollar price tag on the copy at Christie's makes it the highest price ever paid for a book.

While going through this copy leaf by leaf, John Kebabian and Roland Folter (of H.P. Kraus) discover an interesting printer's error that had never been detected previously. One page in volume two (the New Testament) was printed twice. Just a month previously the H.P. Kraus firm sold its copy of the Gutenberg Bible for \$1.8 million to the Gutenberg Museum in Mainz, West Germany. This copy is missing four leaves, but otherwise is in excellent condition. It is the largest of the paper copies in existence (measuring 16 1/4" x 11 1/2") and it is the only known copy with printer's catchwords. It was flown to Mainz in April, where it was received in a special ceremony, not far from the spot where it was printed.

The sale of these two Bibles reduces the number of copies in the United States, but we still have 13, the same as Germany. However, of these only six are complete. There are 48 known copies throughout the world, including one that was found in an attic in Immenhausen, West Germany in 1975.

NEW YORK PUBLISHING. New York may be falling apart in many ways, but it still remains the center of the publishing industry. The Williams Real Estate Co. recently did a study in which they learned that over 700 publishers of books, magazines, and house organs are located in Manhattan. Within a few blocks of each other, four of the biggest publishers -- McGraw-Hill, Time, Simon & Schuster, and Triangle Publications occupy almost two million square feet of office space. Printing plants, on the other hand, have moved out of New York in dismaying numbers.

GRAVURE RESEARCH IN PROGRESS. Otton M. Lilien, former technical manager of London's Daily Telegraph and West Germany's Springer newspapers, has begun work on a history of rotogravure in the United States. Lilien has written on printing history. He has recently finished the third volume of two series of books on printing history, published in West Germany. His collection of reference and source materials, which rivals the famous Mertle Collection in size and importance, is earmarked to go to the Gutenberg Museum in Mainz when he has finished research on the book.

QUERIES FROM MEMBERS. Lewis A. Pryor (1670 Stromberg Ave., Arcata, CA 95521) is anxious for further information on a piece of equipment he found last summer in the Prospector printing office on the grounds of Fort Steele Provincial Historic Park, Fort Steele, B.C., Canada. His description follows:

Platen jobber printing machine, crown folio size (15" x 10" inside chase) made by "Westman and Baker, Toronto, Ont., Toronto Type Foundry [agent]." Date of manufacture is unknown except that it came to Kimberly, B.C. from Vancouver, B.C. around 1930 for the job shop of the Kimberly Bulletin, and it was not new when it went to Kimberly. From its general appearance and finish I would say that this was made as early as 1880 and perhaps as late as 1915. It bears no serial number nor patent information.

Mr. Pryor first identified this press as a copy of the "New Style" Gordon (made from 1873 to 1909 by Gordon Press Works, New York); but after further research he believes it to be a Canadian version of the "Arab" or "Anglo-American Arab" platen jobber first made by J. Wade in Halifax, England, ca. 1870.

If any readers have further information and wish to know more about this machine, Mr. Pryor has photos which he could loan. He needs this information as soon as possible, since he plans to return to the park this summer for further research. Don't forget to share your findings with APHA LETTER.

Glen MacLeod (Box 165, Graduate College, Princeton, NJ 08540) is a graduate student in English at Princeton. Currently he is doing research into the life and writings of Donald Evans (1884-1921), a minor American poet. He was involved with two fairly small publishing houses in the teens of this century. Mr. MacLeod would like to learn as much as possible about them, for example, who ran them, how long they operated, who financed them, etc. The first publisher is the Nicholas L. Brown Company, which published Evans' five books of poems. It was originally known as Brown Brothers and was located in Philadelphia (at 1720 Chestnut St.). About 1915 the name was changed to Nicholas L. Brown. And in 1918-19 the company moved from Philadelphia to New York. The second publisher in question is the Claire Marie Press, which was begun by Evans himself in New York in 1914. It operated out of 3 East 14th Street, published only about six books before folding, perhaps in the same year. This press prided itself on quality printing, and is remembered for publishing Gertrude Stein's Tender Buttons. Mr. MacLeod would appreciate any help we can give in trying to track down information about these two companies. The third volume of John Tebbel's A History of Book Publishing in the United States has been announced by R.R. Bowker Company, at \$29.95. The volume is entitled Publishing Between the Wars, 1919-1940, and may possible be of help in Mr. MacLeod's research.

A number of readers have been puzzled by the spelling "foundry" in our recent Smithsonian Type Revival mailing. William Edwin Rudge writes "Wonder if the Division of Graphic Arts of the Smithsonian Institution has some authority for spelling Foundry 'Foundry'? Find none in my references. Besides, foundry is pronounced like sundry, NOT misery. It's a mystery to me!" For the sake of Mr. Rudge and many others we can tell you that the official name of The Out of Sorts Press and Letter Foundry is indeed spelled that way. They are following a recognized tradition, however. Frederic W. Goudy called his foundry the "Village Letter Foundry," for example. According to the Oxford English Dictionary, the word was spelled this way in the 18th and 19th centuries. "Foundry" wasn't the generally accepted spelling until the 19th century. Other early forms of the word were "fondary," "fondery," "founderie" (all 17th century), and "foundary" (18th century).

Sol Columbus (Seedpod Graphics, 16 Juri St., San Francisco, CA 94110) is preparing what he calls a "filmography," listing the titles, producers, and distributors of films about printing, its artistic and technological development, its associated crafts and various applications. The finished list will be published by Seedpod Graphics. He requests help from members by sending him the names of films for inclusion, along with the names and addresses of owners or distributors. Mr. Columbus has himself produced a film on "Blind Embossing, Foil Embossing and Foil Stamping," which is available for sale (at \$410) from Seedpod Graphics.

BOOK OFFER. Carl Schlesinger is the co-author of Union Printers and Controlled Automation, which examined the response of typesetters in the New York Typographical Union to the shock waves of printing technology that constantly affected their jobs. The book covered the period from soon after the present union's founding in 1850, with Horace Greeley as its first president, through the invention of Linotype, and into today's computers and cathode ray tube electronic typesetting machines. The material was published by The Free Press in a 300-page, hardcover edition, with an introduction by Theodore W. Kheel. The book is out of print, but Mr. Schlesinger has a small supply which he is offering to APHA members at \$5.75 postpaid. If you wish to order a copy, send your check or money order to Important Books, P.O. Box 96, Times Square Station, New York, NY 10036.

APHA ANSWERS. In a note of acknowledgement, Robert F. Long mentions his query in a recent APHA LETTER about some wood type imprints he was hoping to identify. "I thought you might like to know," he continues, "that the LETTER has a most active, alert and helpful readership. To date I have received eleven letters from APHA members coast to coast in the U.S. and two from England. Not only did I learn that the DeLittle imprint is from a wood type manufactory in York, England, but I have been in touch with them as they are still making the product. I also received considerable information on the now defunct Empire Type Foundry. In addition to obtaining the information, I have also made some new acquaintances."

AN ANSWER TO AN OLD QUERY. Ceil Smith Thayer reminds us of her query concerning "any details or information sources on Harrison Elliott (dec.) hand papermaker, giving vital statistics" that appeared in APHA LETTER 4 (April 1975). The answer was slow in coming, but the January 1978 issue of The Quarterly Journal of the Library of Congress (Vol. 35, No. 1) contains a 24-page, illustrated article on "Harrison Elliott, Creator of Hand-made Papers." The author is John Krill, presently assistant print conservator at the Henry Francis du Pont Winterthur Museum, Inc. (Winterthur, DE 19735), and formerly the paper conservator at the National Gallery of Art in Washington, D.C. As Mrs. Thayer comments, "This is believed to be the first carefully researched material ever brought together in one spot on this 20th century craftsman, contemporary with Dard Hunter, Sr." Copies are for sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. \$1.65 per copy. This article was called to our attention by Leo Joachim, editor and publisher of Printing News, who generously loaned us his copy of this highly recommended piece of research.

U.S. GOVERNMENT PRINTING OFFICE. A recent New York Times article (Jan. 24, 1978) discussed the incredible output of the printing office which has been operating since 1861, takes on all Federal printing chores, and is the world's largest publisher, with 8,500 employees and a \$410 million annual business. This office's biggest job is the nightly printing of the Congressional Record (50,000 copies) and the Federal Register (49,000 copies). The type set each day for these two publications alone would fill 60 pages of a major daily newspaper.

COLLECTIBLE PRINTING PRESSES. An article in the January 1978 British Printer reports that there is an increasing market in auction salesrooms for antique printing machines. In 1975, bidding at Sotheby's went to 360 and 240 pounds for two Columbian presses. A recent sale price from Christie's was 190 pounds for an Albion. Roller or intaglio presses, similar to the type probably used by Rembrandt, are also in demand. It is speculated that while many of the more elegant specimens are used for decoration, many are being used for printing. The article also mentions that a good source of information on the collecting of printing presses and type is James Mosley, Chief Librarian at St. Bride's Printing Library in London. This library houses a fine collection of presses, many of which are on display or will be shown by appointment.

A STANDARD SIZE MAGAZINE? According to a recent analysis by the Ries Cappiello Colwell advertising firm, there is no such thing as a standard-size magazine. Nine different sizes were identified; this proliferation of page sizes is a major cause of the rise in production costs of print advertisements - 135% in the past three years.

BOOK PRESERVATION. To meet the growing interest and concern for conservation of library materials, summer conferences are being held on both coasts. The Capricornus School of Bookbinding, in cooperation with Berkeley's University of California Extension, is sponsoring "Archives, Special Collections, and Rare Books: Their Maintenance and Preservation," July 6-8. Capricornus also sponsors year-round courses and workshops in the book arts. For further information contact: Capricornus School, P.O. Box 98, Berkeley, CA 94701.

And in New York City, a selected group of librarians from around the country will participate in the Institute on the Development and Administration of Programs for the Preservation of Library Materials, Columbia University School of Library Service, July 10-August 4. The Institute staff includes: Susan O. Thompson, Assistant Professor, Project Director; Pamela Darling, Head of Preservation Department, Assistant Director; and Paul Banks, Newberry Library, Conservator. The program includes formal classroom sessions, field trips, and individual and group study projects.

NEW LEAVES PRESS. The University of Rhode Island Library Special Collections Department (Kingston, RI 02881) announces the acquisition of an Albion printing press. The name, New Leaves Press, was selected from 65 suggestions from faculty and staff; the formal pulling was in September. The press is a fine example of an early Albion built by John Hopkinson of London in 1841. The press will be used for demonstration, printing of posters, and teaching a printing course. Professor David Maslyn, URI Special Collections Librarian, is interested in obtaining type cases and cabinets from any printers who might be switching from letterpress to offset printing. If any APHA LETTER readers can help, please contact Professor Maslyn.

#### EXHIBITS.

The Grolier Club (47 E. 60th St., NYC). Through June 3. "O Magic City: New York in Literature." First editions, manuscripts, association copies, prints, etc. about New York, dating from the 18th century to the present. The City as setting in a selection of works by Irving, Cooper, James, Howells, Wharton, Crane, O. Henry, Dreiser, and contemporary writers. Daily, except Sunday. Mon.-Fri., 10-5; Sat., 10-3.

The Pierpont Morgan Library (29 E. 36th St., NYC). Through July 29. "The Spanish Forger." Works of one of the most skillful and successful forgers of all time, including paintings, illuminated manuscripts, etc., supposedly 15th and 16th century,

but which actually had their compositional and thematic source in 19th century illustrated books. Shown concurrently are other exhibits on "Devils, Demons, and Fantastic Creatures," "Books and Manuscripts, 1400-1950, from the Collection of Miss Tessie Jones," "Children at Play in Early Children's Books," and the "Centennial of H.M.S. Pinafore." Tues.-Sat., 10:30-5; Sun., 1-5. Closed on Sundays in July. Closed in August.

The New York Society Library (53 E. 79th St., NYC). For an indefinite period. An exhibit of books by T. and J. Swords, printers, publishers, and booksellers, 1789-1855. Mon.-Fri., 10-4. For additional hours by appointment call BU8-6900. A collection of works by these early American printers, presented to the Library by a descendent.

Carnegie-Mellon University Fine and Rare Book Room (Pittsburgh, PA). Through mid-June. Rare books from the collection of Henry Posner, Sr. These first editions chronicle the evolution of scientific thought from the ancient Greeks to modern times.

New York Public Library (5th Ave. & 42nd St., NYC). Through July 5. "Discovery and Conquest of the New World: Documents from the Obadiah Rich Collection in the New York Public Library." Documents on the discovery of the New World, including one of the first printed copies (1493) of Columbus' "Letter to Santangel," relating his discovery of San Salvador.

New York Public Library. Through June 28. "Religion in New Amsterdam." Examples of early American printing include a rare second printing (1651) of Megapolensis' study of the Mohawk Indians' attitude toward the Dutch colonists, and the first printed edition (1655) of de Vries' Journal about the construction of the first permanent church building in New Amsterdam.

Library of Congress (Washington, DC). Through July 15. "Arabic Calligraphy." Books, photographs, and writing instruments from 10th century to the present.

HERITAGE OF THE GRAPHIC ARTS. This popular lecture series, this fall in honor of the 500th anniversary of the Oxford University Press, has been announced. Various American university presses will be discussed and, of course, Oxford University Press, represented by Nicolas Barker, and Cambridge University Press, represented by John Dreyfus. The ten-lecture series will be held on Wednesday evenings, 7-9 p.m., Sept. 20-Nov. 22, in the Willkie Memorial Building, 20 W. 40th St., NYC. The entire course is \$50.00, with single tickets for \$6.00 and student tickets for \$5.00. APHA members receive a 10% discount. Make checks payable to: Heritage of the Graphic Arts, 140 Lincoln Road, Brooklyn, NY 11225.

THE BISCUIT CITY PRESS. The Providence Sunday Journal Magazine (Rhode Islander) recently carried an article on private press printing, featuring the work of Robert M. Gutchen's Biscuit City Press. Mr. Gutchen, who teaches history at the University of Rhode Island, is a dedicated private press printer who has meticulously produced fine work in keeping with the craft's highest ideals on his small Albion press.

It was John Ryder's Printing for Pleasure which he read in 1969 that started Mr. Gutchen on his private press avocation. A visit to the Kelsey Company in Meriden, CT resulted in the purchase of a small platen press, an event which Mr. Gutchen is quoted as comparing with the experience of St. Paul on the road to Damascus. Two years later, while he was in London, Gutchen visited a company that specialized in old presses and found there a century-old Albion press which he brought back by ship. "Customs opened the crate," he is quoted as saying, "and were stunned. They didn't know what to make of it."

The Biscuit City Press is named for the road on which Gutchen lives in Kingston. He seldom prints more than two items a year. Gutchen plans each piece very carefully, choosing paper, type, illustrations, etc. with great care. His most recent publication, a selection from James Franklin's, Poor Robin's Rhode-Island Almanack, was printed on five different papers, and contains original hand-colored illustrations by Maria Ladd. It was a year and a half in the planning. Gutchen printed the Almanack in honor of the 250th anniversary of printing in Rhode Island. The state's first printer was James Franklin, Ben's older brother, who printed his Almanack in 1727 at Tillinghast Wharf in Newport.

A couple of other quotes from Gutchen appropriately sum up his philosophy of private press printing. "Printing is an art because many decisions have to be made.... I see the page as a piece of sculpture ....That is what it's all about: pleasure in the doing, and pleasure for those who like to see and feel it."

In 1977 the University of Rhode Island Library acquired a full-sized 1841 Albion press, thanks to Gutchen's advice and the availability of some gift funds. The press is now set up in the Library's Special Collections department. Cutchen and David Maslyn, a library professor, have already used the 3180 pound press to teach a special course in elementary printing.

THIRD & ELM PRESS. Another Rhode Island press is the Third & Elm Press, located, logically enough, at the corner of these streets in Newport, RI. The press is located in the Gideon Spooner house, which dates back to Colonial times and is itself a landmark. This is not strictly a private press, since they do commercial work. But it is certainly not an ordinary job printing shop. Its proprietors, Alex Nesbitt and Ilse Buchert, will take on only the jobs that appeal to them.

Two presses do the work. The Acorn press is used mostly for proofs or short runs. Ilse uses it for her woodcuts. The large Golding Art Jobber is used for all the heavier work. The Third & Elm Press does a wide variety of work, including business cards, Christmas cards, and small books. The books have included one on weathervanes at the Shelburne Museum which won a bronze medal at the Leipzig International Book Exhibition in 1971, a small version of a medieval herbal, and fairy tales for children. Alex Nesbitt has taught design at Southeastern Massachusetts University, Rhode Island School of Design, Cooper Union, and the Traphagen School. Nesbitt's book on The History and Technique of Lettering, published first in 1950, is well known through its Dover reprint. Ilse Buchert also taught at the Rhode Island School of Design and ran the type shop. The two began collaborating on printing projects soon after arrival there. In 1965 they established the Third & Elm Press (and soon afterwards married). In a fruitful division of labor, Alex Nesbitt does the design for their publications, and Ilse Buchert does the woodcuts and illustrations.

CELEBRATING UNIVERSITY PRESSES. The oldest university press in the U.S. is the Johns Hopkins University Press, which this year is celebrating its centenary. Just two years after the University itself was founded, the press was started by Daniel Coit Gilman. Its first publication was the American Journal of Mathematics. The press has published about 2500 titles since then. Over a thousand of them are still in print. Many important books have been on its list. Multi-volume editions of Edmund Spenser and Sidney Lanier, for example, have set high standards of scholarship. Currently in progress are editions of the Papers of Dwight D. Eisenhower (to be in 20 volumes) and A Documentary History of the First Federal Congress (to be in 18 volumes).

The Princeton University Press dates from 1905. Yale University Press, founded in 1908, is celebrating its 70th anniversary this year. Harvard, although it is America's oldest university, didn't have a press until 1913. Incidentally, the Heritage of the Graphic Arts lecture series to be presented in New York this fall will be devoted to "the learned presses."

COURSE OFFERINGS ON WASHINGTON PUBLISHING. This summer The George Washington University Publication Specialist Program is offering a variety of special courses on publishing taught by practicing professionals. Saturday seminars include a full-day session on Electronic Composition, and there is an eight-week course on Publication Design. Further details may be obtained from the Publication Specialist Program, The George Washington University, Library 621, 2130 H St. NW, Washington, DC 20052.

PLYWOOD CHASES. Mary T. Peterson (Books in Transit, 412 N. Palm St., Turlock, CA 95380) offers the following interesting suggestion: "For those who are unable to find chases for old job presses, perhaps this is an answer. My 8"x12" Chandler & Price belonged originally -- or at least, last -- to the Don Halls of Oakdale, CA. He was an Englishman, an engraver and printer, and was assisted by his wife, who outlived him. She maintained a small part of his business -- the printing of letterheads, billheads



and envelopes for a group of doctors and accountants. But as she advanced in years (she was still hard at it when she was past 80), she found the standard chase filled with type and furniture too heavy to handle with ease. So she had some chases made of plywood. They are cut from five-ply stock, 5/8 of an inch in thickness. Since most of the type she used was small, set only in three or four lines, the carefully cut openings in the chases are not large. The margins are no less than 2" and, in some of them, are 3". The tops and bottoms are beveled so they will fit into the chase bed. I don't guarantee that they will work under all circumstances, but they might well be a good emergency or interim solution while standard chases are being searched out. I've used them for printing wood engravings, for a bookmark for my o.p. book business and for business cards and letterheads, and I am about to try them for some poetry I am printing."

"PATRONS AND PUBLISHERS: THE ECONOMICS OF ENGLISH LITERATURE." The Berg Collection at the New York Public Library (5th Ave. & 42nd St., NYC) is putting on exhibition a rich sampling of letters, manuscripts and rare early editions that illustrate the problems of English authors over the centuries as they sought financial support for their creative efforts. Items on display show the changing patterns of literary finances from Henry IV's patronage of Chaucer to modern agents' and publishers' support of Kipling, Bennett and George Orwell. In the 18th century, the publication of some great books required the prepublication support of subscribers who put up the money, a practice not entirely unknown today for limited edition publications. Jacob Tonson, the 18th century printer, bought the rights to Paradise Lost and made a fortune from the poem that never brought Milton much financial return. More recent materials document the important role that literary agents have played in the successful publication of many modern books. The exhibition will continue through November 29, 1978. Library hours are 10 A.M. to 6 P.M. Mon.-Wed., Fri.-Sat.

NEW BOOKS. Medieval Calligraphy: Its History and Technique, by Marc Drogin. Allanheld & Schram (36 Park St., Montclair, NJ 07042), 1978. \$25.00 A history of medieval calligraphy, of twelve major scripts, and of the conditions under which the scribes lived and worked. Also included is instruction in the technique of the calligraphy described.

#### 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 membership, \$5.00 individual, \$7.00 family, \$2.50 student. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers @ \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 20 available as a unit for \$10.00.