

# The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION Letter

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This newsletter, a bimonthly publication of the American Printing History Association, Inc., is sent without charge to all members. See back page for mailing address information. Editor: Prof. Catherine T. Brody.

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APHA'S SECOND ANNUAL CONFERENCE. The weather outside was miserable, but inside Columbia University's Harkness Theatre the climate was fine for APHA's fall conference on Saturday, September 24th. The day-long event focused on "Printing Revolutions: The First Two and What They Can Teach the Third." The five speakers, all recognized experts in the printing-publishing field, discussed the influence of the invention of printing with movable type (the first revolution), and of the development of mechanical composition (the second revolution) on the past, present, and future of printing. Those involved in our present-day revolution in sophisticated photocomposition methods can learn much from what happened in those previous revolutions -- this was the message of the conference. The speakers didn't always agree, in fact they sometimes contradicted each other, but this made their comments the more interesting. Their discussions of historic developments that have brought us to this latest printing revolution helped to explain how similar conditions and problems could recur. Whether we ever learn anything from the past is another question.

The speakers included Frank J. Romano (Graphic Arts Marketing Associates), whose talk traced developments "From Foundry Type to Film," Leonard B. Schlosser (Lindenmeyr Paper Corp.), who spoke on "Printing and the Growth of Papermaking," Paul L. Noble (Printing Industries of Metropolitan New York), whose topic was "Craftsmanship and the Craftsman," Michael Bruno, who spoke on "The Progress of Printing Technology," and Kenneth D. McCormick, whose subject was "The Impact of Printing on the Publisher." Other pleasant features of the conference included the buffet luncheon which all registrants enjoyed in the Butler Library building (so they didn't even have to go outdoors) and the later afternoon reception and open house in the Book Arts Press. This year's conference was planned by a committee headed by Jack Golden (Designers 3). Now what shall we do for next year's conference?

NEW YORK CHAPTER PLANS. The New York Chapter of APHA announced its plans for the current season. Chapter president Pat Taylor has scheduled five program meetings featuring some interesting speakers. The first is scheduled for Tuesday evening, October 25th, at the Willkie Memorial Building (20 W. 40th St., NYC). John Bidwell will speak on the Cary Graphic Arts collection at Rochester Institute of Technology, of which he is curator.

TYPOPHILE CHRISTMAS LUNCHEON. That eagerly awaited annual event, the annual Christmas luncheon of the Typophiles, is scheduled for Wednesday, December 14th at Rosoff's Restaurant, 43rd St. east of Broadway, New York City. The time is 12:15. Luncheon speaker will be noted book designer Adrian Wilson, who will be flying in from San Francisco especially for the occasion. His topic will be the making of the 1493 Nuremberg Chronicle, the subject of his recently published book. The cost for all the festivities -- including that fabled shopping bag of gift books -- is \$12.50. Reservations may be sent to Typophile president Dr. Robert L. Leslie, 140 Lincoln Rd., Brooklyn, NY 11225.

GOUDY SOCIETY BOSTON TOUR. The Goudy Society is sponsoring a weekend tour of Boston and the surrounding area on October 21-23. The tour package includes transportation from New York City, two nights at the Boston Park Plaza Hotel, a special visit to the Boston Public Library's W.A. Dwiggins Room, with Dwiggins' friend and colleague, Dorothy Abbe, as guide, visits to Hingham to see the Goudy House and the Dwiggins Studio, and to the American Antiquarian Society of Worcester. The price from New York, by Greyhound Bus, is \$58.00 per person (for hotel room double occupancy). Single rooms are available at a \$12.00 supplement. Checks should be made out to the Goudy Society. For reservations or further information write to Dr. Robert L. Leslie, 140 Lincoln Rd., Brooklyn, NY 11225.

A CUSTOM OF THE CHAP(P)EL. APHA members noticing the use of the word "chappel" in the APHA LETTER might wonder about its meaning, derivation, and so forth, and especially might wonder if we don't mean to write "chapel," as in the ITU usage. "Chappel" is the archaic spelling of the term, used by Joseph Moxon in his Mechanick Exercises (1683), the first book in English about printing. It referred to the members of a printing house. The ITU "chapel" is the modern spelling of the term, carrying the tradition down directly to the present.

Although the dictionary merely labels "chappel" as the obsolete form of "chapel," the older spelling actually means something quite different. "Chappel" refers to the organizations of private press or personal press "props" (for proprietors), generally distinguished by limiting their membership to a small geographical area so they can meet often and in person, for a variety of purposes -- to undertake joint projects, exchange lore, help one another with problems, even lend one another type. Probably without exception they are limited to letterpress printers. The head of the chappel is called the Father of the Chappel, incidentally, even if it is a woman.

#### PEOPLE ON THE MOVE.

Carol A. Nemeyer recently assumed the position of Assistant Librarian of Congress for Public Education. Previously Dr. Nemeyer was Senior Associate at the Association of American Publishers. She is well known in the publishing world and her book on scholarly reprint publishing is a standard title. Carol Nemeyer is an APHA member and has been a member of APHA's Education Committee.

Hermann Zapf has joined the faculty of the School of Printing at Rochester (NY) Institute of Technology. He is teaching a course in Typography for Computer Programs. Zapf has designed more than a hundred typefaces. A number of them rank among the most popular of modern faces -- Melior, Optima, and Palatino, for example. In addition to his work in type design, Zapf is well known also for his work as a calligrapher and book designer. In Europe he has taught at the Offenbach Werkkunst-Schule and the Darmstadt Technische Hochschule. As Melbert B. Cary, Jr. professor of graphic arts, Zapf succeeds Alex Lawson, who recently retired after thirty years at R.I.T.

As of June 1, Dr. Hans Halbey was appointed Director of the Gutenberg Museum of Mainz (Germany), as successor to Dr. Helmut Presser. For the past twenty years Dr. Halbey was director of the Klingspor Museum of Offenbach, the well known repository of modern graphic design. Christian Scheffler has been named to the post of director of the Klingspor Museum. The last exhibit prepared by Dr. Halbey, a comprehensive show on the work of Frans Masereel, was scheduled to run through October 31.

COFFEE IS HIGH BUT THIS IS RIDICULOUS. A cup of coffee cost the Los Angeles Times a million dollars, we hear. It seems that a cup was left on a photosetting computer. Somehow the cup was knocked over and the coffee leaked into the computer circuitry and wiped out the memory. It cost the Times a million dollars to have the paper printed at another plant and to have replacement parts flown in from the East Coast.

ROLLINS LECTURES AT YALE. The first of the fall 1977 Carl Purinton Rollins lectures on the Typographic Tradition was delivered at Yale University's Sterling Memorial Library on September 29 by Aleksis Rannit. Mr. Rannit spoke on the graphic work of Jacques Hnizdovsky, whose illustration for Flora Exotica (published by D. Godine in 1972) are well known. An exhibition of Mr. Hnizdovsky's work is currently on display

in the Sterling Library. John Dreyfus will deliver two illustrated lectures in the series. On October 27 (at 8 p.m.) he will speak on "Kelmscott, Doves and Ashendene," that great trio of late 19th century English presses. On October 28 (at 10:30 a.m.) he will present an illustrated talk on "The Industrial Consequences of the English Private Press Movement." These public lectures are made possible through the support of friends of the Yale University Printing Service. Admission is free.

ENGELHARD LECTURE ON THE BOOK. The third lecture in the Engelhard lecture series at the Library of Congress in Washington, D.C. was presented on September 23 by Elisabeth L. Eisenstein, Alice Freeman Palmer Professor of History at the University of Michigan. Her topic was "In the Wake of the Printing Press," concentrating on the influence of the printed book as an instrument of change. Dr. Eisenstein currently is completing a book on the impact of the invention of printing on political, religious and social events, which she has been writing while on leave from the University under a National Endowment for the Humanities Fellowship. The fourth lecture in the Engelhard series will be delivered by Edwin Wolf II on November 9.

#### SCHEDULED EVENTS.

The 1977 Hand Papermakers' Conference, October 14-16, at the Center for Book Arts (15 Bleecker St., New York, NY 10012). Lectures and demonstrations by Kathryn and Howard Clark, Walter Hamady, John Koller, Henry Morris and Mary Todd Glaser are on the program. The registration fee is \$75.00. The Conference features presentations by some of the country's leading hand papermakers, with an emphasis on the preparation and use of handmade papers in the book arts. Transcriptions of the Conference and videotapes of the demonstrations will be produced by the Center for Book Arts for distribution to educational institutions, museums, libraries and interested craftsmen.

The Art Center of Northern New Jersey and other local groups are sponsoring a series of Sunday afternoon lectures this fall on "The Book Arts: Tradition and Craft," with the lectures being given at Fairleigh Dickinson University's Teaneck campus. The top-ranking speakers include papermakers Kathryn and Howard Clark, restoration expert Peter Waters, calligrapher Sheila Waters, bookbinder Deborah Evetts, artist-designer Ismar David, printer Roderick Stinehour, and calligrapher-designer-teacher Philip Grushkin. Fee for the individual lectures is \$3.00, with series subscriptions being sold at \$20.00. For more information, write to The Book Arts, c/o The Art Center of Northern New Jersey, 10 Jay St., Tenafly, NJ 07670.

The Society of Scribes, that enthusiastic group of New York area calligraphers, is sponsoring a series of workshops beginning in October. Topics include "New Directions and Dimensions in Calligraphy" (taught by British calligrapher Charles Pearce) on October 29 and 30, "Carolingian Minuscules" (with Lili Cassel Wronker) on January 7, 1978, and "Calligraphic Typefaces" (Paul Freeman) on January 15, 1978. All workshops meet at 80 Fifth Ave., New York City. For further information write to the Society at Box 933, New York, NY 10022.

THE LATEST NEWS. The New York Daily News is beginning to install a comprehensive pre-press publishing system that, when it is fully operational, will make the News the first major newspaper to implement complete pagination capabilities of modern equipment. This system, ordered from Mergenthaler Linotype Co. at a cost of over six million dollars, is the largest and the most advanced any newspaper has ever planned. When this new system is in operation, newspaper staff members will be able to input copy at Lincoscreen display terminals, compose full pages of editorial text and ads on page view terminals, and then "output" the pages on Linotron 606 phototypesetters at the rate of a page in 22 seconds. A full size representation of a tabloid page will be shown on these terminals. Any element can be moved around the pages by cursor controls and can instantly be enlarged for close examination. The complete system uses 239 Lincoscreen terminals, 24 page view terminals and three Linotron 606 phototypesetters. Installation of the equipment is expected to be completed by next spring.

THE GREAT APHA PROP CARD SWAP. As indicated in APHA LETTER No. 17, we are continuing our listing of private press prop APHA members who have indicated a desire to have

their names printed herein as wishing to exchange prop cards with other props:

BUSH, Charles L., Prop., The PONY X Press, Box 115 Fairleigh Station, Saint Joseph, MO 64506 / HARRINGTON, Richard, Prop., Harrington's Craft Press, 162 East Third St., Winona, MN 55987 / LOGAN, Herschel & Anne, Props., LogAnne Press, 12432 Ranchview Dr., Santa Ana, CA 92705 / METZGER, Philip L., Prop., The Crabgrass Press, 4900 Tomahawk Rd., Prairie Village, KS 66208 / POLSTER, Nathaniel, Prop., Lovejoy Press, 2128 Wyoming Ave., Washington, DC 20008 / SOLLID, Stanley, Prop., Trykkeri, 59 Berens Drive, Kentfield, CA 94904 / SPEAR, Frank E., Prop., The Postern Press, 414 River Hills Dr., Temple Terrace, FL 33617.

#### GRAPHIC ARTS EDUCATION IN CALIFORNIA.

California State University at Northridge (CSUN) has recently acquired two 19th century presses for use in its graphic arts education program. One is an Albion press by Hopkinson & Cope and the other a Columbian Press. Both presses came from American International Galleries of Irvine, CA.

Cowell College, University of California at Santa Cruz, has announced the appointment of Sherwood Grover as instructor in its printing program. Mr. Grover will reactivate the Cowell Press, which was founded in the early 1970's. In 1974 courses were given by Jack Stauffacher of San Francisco's Greenwood Press. Budget cuts afterwards forced cancellation of regular printing instruction, but the Press was continued in a small way by interested students. The recently formed Cowell Press Council hopes to sponsor regular instruction at least for the next three years. Sponsors include Lewis Allen, Muir Dawson, and Adrian Wilson, among a number of graphic arts notables. Mr. Grover, founder of the Grace Hoper Press and for many years a master printer at the Grabhorn Press, is highly regarded as a printer and typographer. To be successful, the project needs money. Through a grant provided by Joseph and Vera Long, all contributions during the coming year will be matched on a 50% basis. The press needs \$20,000 so instruction can be regular and continuous. Donations of all amounts are eagerly sought. Donations are tax deductible and should be sent to the Cowell Press, Cowell College, University of California, Santa Cruz, CA 95064.

WHEN DID MAN LEARN TO WRITE? The ancient art of writing is even more ancient than anyone ever believed. Scholar Denise Schmandt-Besserat of the University of Texas, a specialist in the ancient uses of clay, has traced the beginnings of writing back more than 10,000 years. Formerly it was thought that writing was invented about 5200 years ago by the ancient Sumerians who inscribed their cunieforms on clay tablets. Now it seems that some 5000 years earlier there was already in use a system of record-keeping that used small clay tokens, each of which stood for a specific object or number. The tokens probably served as invoices or bills of lading, recording the sale of livestock or other products. Later the tokens were enclosed in hollow clay spheres. Later still it was found that it would not be necessary to break open the sphere to check the record if a "duplicate" record were made by pressing the token on the outside of the clay covering. These marks are the crucial link between the primitive system of recording in three dimensions and true writing. The vocabulary was enlarged and gradually pictographic writing evolved into the more stylized cunieform ("wedge shaped") writing which spread throughout the Middle East and finally developed into writing as we know it.

AMERICA'S OLDEST NEWSPAPER. On September 21st the Maryland Gazette of Annapolis, MD celebrated its 250th anniversary. The newspaper, which claims to be the oldest surviving newspaper still being published in America, put out a fat commemorative issue for the occasion. It was in 1727 that William Parks, Maryland's public printer, issued the first number of the Gazette. Jonas Green took up the publication in 1745, and for 94 years his descendants continued the newspaper, which is believed to be a record for the continuous publication of an American newspaper by a single family. Through the years the paper has weathered the vicissitudes of political and economic upheavals. In the early days publication was temporarily halted to protest the Stamp Act. At one time financial problems forced the publisher's wife to sell chocolates to keep the paper going. During the Civil War, the Gazette's editorial support of the Union cause met

open hostility from its subscribers. The newspaper continues to be successful today. The biweekly circulates throughout the area between Baltimore and Annapolis. The oldest known issue is that for December 10, 1728 -- #65.

ISAIAH THOMAS PRESS UNDER STUDY. Elizabeth Harris, associate curator of the graphic arts collection at the Smithsonian Institution in Washington and Clinton Sisson of the University of Virginia (Charlottesville) recently visited the American Antiquarian Society (Worcester, MA) to study the Isaiah Thomas printing press which is owned by the Society. This is the press which Thomas brought with him to Worcester from Boston during the Revolutionary War and on which he printed the Massachusetts Spy, his weekly newspaper. In his will, Thomas gave the press to the A.A.S. (which he had founded). It has been there since 1834. In 1875, when the press was on loan for the Philadelphia Centennial Exhibition, some attempt was made to restore parts which were not authentic. A hundred years later, the Society undertook to restore the press completely for the Bicentennial. (See APHA LETTER No. 5, May-June, 1975 for an account of this.) Missing and mutilated parts were replaced and, for a ceremonial occasion, the press was actually used to print two sheets of paper. However, careful measurements seemed to indicate that some of the parts still were not completely authentic, that's why Miss Harris and Mr. Sisson were called in. Elizabeth Harris is well known for her expertise on the history of printing technology and Mr. Sisson constructed the full scale working replica of a common press which is now at the University of Virginia.

Miss Harris and Mr. Sisson have measured and photographed every part of the press for their study. Some pieces have been taken to Washington so Smithsonian preservation experts can be consulted on how the press might best be preserved. The press has been thoroughly cleaned of the accumulated dirt and rust but such honorable signs of use as the ink encrusted on the sides of the press (where apprentices had knocked excess ink from their ink balls) have been allowed to remain. The holes where bodkins have been stuck in the wood will not be filled in. Richard Steele, publisher of the Worcester Telegram and the Evening Gazette, and James Russell Wiggins of the Ellsworth (ME) American, president of the American Antiquarian Society, have been instrumental in actively furthering this restoration project.

#### QUERIES FROM MEMBERS.

Audrey P. Kolb (6117-D GlenMary Drive S.E., Lacey, WA 98503) seeks the help of APHA members who might know of available parts for her printing press. The press was dropped during a move and broken. The firm which was to repair the press reports that the parts are no longer manufactured, but there may be parts available which have been salvaged from a similar press of that manufacturer. The left arm of her 10x14 Chandler & Price Open, 1907, was broken. Does anyone know of the availability of such a part, or a likely source to seek information about locating parts for an old Chandler & Price?

Erwin R. Bergdoll (Elm Bank, Dutton, VA 23050) is seeking the formula for a liquid relief etching resist which can be applied to zinc plates with pen as well as brush, such as apparently used by the great Mexican, Posada, along with any other information or sources for making this type of zinco. Are there any printmakers among our APHA readers who can advise Mr. Bergdoll?

Richard Harrington (209 Grand St., Winona, MN 55987) is seeking music type and any material relating to the use of music type. Mr. Harrington works in the printing portions of a music publishing firm in Winona, where their work is set on a MusicWriter typewriter and is printed offset. The company is now developing a music setting scheme using video terminal setting equipment feeding a new photo output device. Mr. Harrington is interested in the history of the mechanics of music setting and has seen diagrams of music type cases. He writes that he would really enjoy having the actual metal if some is to be found. Does anyone know where there is some music type?

INLAND PRINTER COLLECTION FOR SALE. Richard E. Huss (15 Meadia Ave., Lancaster, PA 17602) writes that he has excess copies of The Inland Printer, 1918-1942, that he would like to sell. The run is incomplete, with scattered issues for most years, but some 16 lots are complete volumes. He will send a list to anyone interested in them,

either piecemeal or the entire lot, on a first-come basis. They are priced at \$1.40 each, or \$1.25 each in lots of six or more, buyer to pay postage.

A PLEA FROM WINTER HARBOR PRESS. James Houle, whose Winter Harbor Press we mentioned in our last issue, writes about one of the handicaps a modern printer faces. "Here in New England," he writes, "all of the large Monotype houses have either closed or phased out their Monotype departments. Unfortunately, they seem to sell their Monotype lead first and then let the world know they are closing. Because of this I have had very poor luck finding Monotype lead and would greatly appreciate it if you would send me a note if you ever hear of any New York City Monotype shops closing." Perhaps other APHA members have information to help Mr. Houle. His address is P.O. Box T, Biddeford, ME 04005. Currently in preparation, incidentally, is a type specimen booklet showing the type faces available at the Winter Harbor Press.

AN INVITATION FROM A GERMAN TYPE FOUNDRY. Johannes Wagner Schriftgiesserei (that is, type foundry) in Ingolstadt, Germany has sent us a copy of their catalog which gives line specimens of the foundry cast type they have available for sale. They welcome inquiries and will be happy to send a copy of this free catalog to anyone requesting it, or a detailed prospectus, if desired, without obligation. The century-old foundry (as Barrows Mussey, our APHA member in Dusseldorf informs us) now boasts that it will supply not only its own hand types but also those of other foundries. The address is Lettern-Service Ingolstadt, Postfach 227, 8070 Ingolstadt, Federal Republic of Germany. Their 1977 catalog is fittingly entitled "Typografie braucht Schrift," that is, "Typography needs Type."

PRINTING IN THE WEST INDIES. The third series of Working Papers on West Indian Printing is now available. Some of the papers are formal research reports, already scheduled for publication elsewhere. Others are preliminary studies of various aspects of the West Indies book trade on which further research is needed. Although Roderick Cave, who had directed this research project, has returned to England, he continues to be associated with the production of this third series of papers. Mr. Cave is the author of several of the papers, for example, Some Aspects of Early Printing and the Book Trade in the West Indies (56 p., \$4.00). Requests for further details and subscriptions should be sent to the Department of Library Studies, University of the West Indies, P.O. Box 181, Mona, Kingston 7, Jamaica.

BEN GRAUER, BOOKLOVER AND PRINTER. After Ben Grauer died last May 31, the tributes to him were heartfelt and generous. A number of eulogies were delivered at his funeral service by dignitaries and star names from the worlds of broadcasting, entertainment, and public service of which Ben Grauer had been part. One of the most eloquent and best received of the eulogies was delivered by APHA trustee Martin Speckter, who spoke of Ben Grauer as a bibliophile, collector and printer.

Benjamin Franklin Grauer was proud that he was named after the "patron saint" of printers. He collected fine books throughout his life and used his far-flung travels as opportunities for book hunting. His own Between House Press was his special love, though his busy schedule never allowed him to do as much printing as he would have liked. He was as proud of the Christmas cards he printed on his 10x18 Albion as of anything he accomplished as a top-ranking broadcaster.

Ben Grauer was a founding member of APHA and was active in the Typophiles, acting as M.C. for the annual Christmas luncheon for a number of years. The monthly Typophile luncheon held not long after his death turned into an informal memorial as members recalled anecdotes about Ben. Ernst Reichl remembered some happy incidents of Ben's exploits as a collector. Ben Grauer was a warm and enthusiastic spirit, a real lover of printing history.

#### RECOMMENDED READING.

American Artist magazine for August, 1977. This issue is devoted to hand paper-making, with a cover story entitled "Revolution in Paper." Included is a directory of papermakers and a list of suppliers. Single copy price is \$1.25. The address for American Artist is 1 Color Court, Marion, OH.



The September 1977 issue of The American Collector, a monthly newspaper for antique collectors, contains an article on collecting printing memorabilia, "A Gutenberg Galaxy for Collectors," by APHA member Charles Reichman. Mr. Reichman suggests some of the collecting possibilities of printing presses, type and printing tools. The publication's address is Box A, Reno NV 89506. Single copy price is 75 cents.

PRINTER'S MANUAL. The American Printer, by Thomas MacKeller. (Harold A. Berliner, 224 Main St., Nevada City, CA 95959, \$14.95.) This welcome reprint makes available once more this valuable handbook of 19th century letterpress printing. As the subtitle explains (at length), the book is "a manual of typography, containing practical directions for managing all departments of a printing office, as well as complete instructions for apprentices; with several useful tables, numerous schemes for imposing forms in every variety, hints to authors, etc." For many years this was the standard manual for American printers. First published in 1866, the book went through 18 editions down to 1893. Mr. Berliner here reprints the 1885 edition, adding a preface by Terry Belanger. The nicely done facsimile reprint even emulates the original binding and endpapers. The American Printer is highly recommended, especially to anyone who doesn't already own a copy of one of the original editions.

DWIGGINS BIBLIOGRAPHY REPRINTED. The Books of WAD, a Bibliography of the Books Designed by W.A. Dwiggins, by Dwight Agner. (Alan Wofsy Fine Arts, 150 Green St., San Francisco, CA 94111, \$20.00.) When this book was first published in 1974 it won wide praise, but since the edition was limited to only 200 copies, it could not have the wide distribution it deserved. In a well-produced reprint, we here have more easily available this useful bibliography of all books for which W.A. Dwiggins did the typography, title page, illustrations or binding design. This reprint lacks the subtle color printing of the original limited edition, but it does provide something the original unfortunately lacked -- illustrations. This new edition includes 28 reproductions of pages and bindings from various Dwiggins titles. This is a necessary book for anyone interested in Dwiggins' work.

REPRINT OF A CALLIGRAPHY CLASSIC. A Book of Scripts, by Alfred Fairbank. 2nd ed. (London, Faber & Faber; U.S. Office: 10 South Broadway, Salem, NH 03079, \$7.95; paper, \$4.95.) It's good to see this classic work available once more. The brief history of writing is of basic interest to anyone interested in the written (or printed) word. As Fairbank points out, "the significance of the relationship between scripts and printing types is that printing has preserved Renaissance letter forms and has set a standard of legibility from which it is well that contemporary penmen should not stray too far." The author's comments on basic techniques are still valuable. The excellent selection of 80 plates is well reproduced.

PLANNING AHEAD. Now is the time to choose your calendar for 1978. Here are two good examples.

The Society of Scribes offers a 1978 Calligrapher's Engagement Calendar, enriched by calligraphic pages written out by 38 different contributors. The calendar pages can be removed at the end of the year, leaving an attractive collection of the work of some of our leading American calligraphers. The price is \$7.50 (\$6.00 to members of any calligraphic society; \$5.00 each for six or more copies.) The address of the Society of Scribes is P.O. Box 933, New York, NY 10022. My only complaint is that the calendar is misnamed. It's not just for calligraphers, it's for anyone who enjoys looking at handsomely rendered letter forms.

An Almanac of Twelve Sports, by William Nicholson. (Alan Wofsy Fine Arts, 150 Green St., San Francisco, CA 94111, \$7.50.) Anyone who liked the Wofsy reprint of Nicholson's An Alphabet will be happy to see this Almanac available now, in the form of a 1978 wall calendar. This calendar reprints in color facsimile the plates that Nicholson did originally for an almanac for 1899. Each month of the year features a striking illustration, in Nicholson's distinctive style, of a different sport of the time.

ANTIQUARIAN BOOK MONTHLY REVIEW. Joanna Dodsworth, Managing Editor of the Antiquarian Book Monthly, writes, in reference to the mention in APHA LETTER No. 18 of the article on the 1976 APHA Conference in this publication, that back issues of this February, 1977 number are available for \$1.00 each, post free. This article included a checklist of the keepsakes distributed at the 1976 Conference. The address of the Antiquarian Book Monthly Review is 30 Cornmarket St., Oxford OX1 3EY, England.

NEW PHOTOGRAPHY BOOK. Duet, by Michael Beard and Jeff Shyshka. (Wofsy, \$6.95.) Those interested in the art of photography will find these strange photographs stimulating and provocative. The book consists of twenty paired photographic prints, which, though untitled, are highly mysterious and highly evocative. The title was chosen to suggest how the pairing of images can suggest relationships and differences. The photographs themselves are well reproduced.

HELP NEEDED FOR COLLEGE GRAPHIC ARTS STUDIO. The College of Library and Information for a graphic arts studio they hope to establish as part of a new joint degree program with the Department of History, for specialization in archives, manuscripts, rare books and historical collections. They are, quite frankly, hoping to find a person or a firm that might consider a tax-deductible contribution or to obtain grant support to aid in the purchase of needed equipment. Ideally they would like to obtain a workable Washington handpress, along with a small jobbing press, such as a Gordon's, with a cutter and a collection of type.

Prof. Lawrence J. McCrank expresses his hope "that some members of the printing industry would like to see better education in the graphic arts spread into the world of academia, especially librarianship, where I believe knowledge of the publishing trade is essential." If you can help this attempt to find prospective donors of historical printing equipment, write to Prof. McCrank at the College of Library Information Services, University of Maryland, College Park, MD 20742.

GIOVANNI MARDERSTEIG. As APHA LETTER goes to press, Dr. Giovanni Mardersteig lies close to death in a Verona Hospital. His son Martino writes that he has cancer and there is little hope of recovery. For more than fifty years Mardersteig's Officina Bodoni has been renowned for fine printing, and Dr. Mardersteig himself is acknowledged to be the greatest printer of our time. I pray for him.

#### MAILING ADDRESSES FOR APHA

**NEWSLETTER ONLY:** Send news items, announcements, and comments for APHA Letter directly to the Editor: Prof. Catherine T. Brody, NYC Community College Library, 300 Jay St., Brooklyn, NY 11201.

**DUES, CONTRIBUTIONS, CHANGE OF ADDRESS NOTICES, AND ALL OTHER CORRESPONDENCE:** Send to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10017.

**MEMBERSHIPS** are for the Calendar Year, and include APHA Letters retroactive to January of the year joined. Unless otherwise requested, applicants whose dues are received after October 1 of any year will be placed on the mailing list immediately, but their membership will extend to December 31 of the following year. Annual active membership, \$5.00 individual, \$7.00 family, \$2.50 student. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers @ \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 8 available as a unit for \$5.00.