

# The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION Letter

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

APHA OFFICER NAMED CARY PROFESSOR. Herbert H. Johnson has been named Melbert B. Cary, Jr. Professor in Graphic Arts at Rochester (NY) Institute of Technology, and has moved to the Rochester area to take on his new responsibilities. Herb succeeds Alexander S. Lawson and Hermann Zapf in this distinguished professorship. He brings with him a vast amount of knowledge and expertise in the fields of book design and production. An RIT graduate himself, Herb has held important posts as director of production for such major publishing companies as Knopf and Macmillan. A highly respected member of the graphic arts community, Herb was a founding member of APHA and a staunch worker for the improvement of the organization. Herb (whom we should now remember to call Prof. Johnson) has an outstanding collection of Bruce Rogers material and is an acknowledged authority on the work of the great book designer. Admittedly, it was with mixed feelings that we heard the good news of the honor bestowed on Herb Johnson. His move to Rochester forced him to resign from his office as APHA's national treasurer and from the APHA Board, where his participation and wise counsel have been invaluable. (However, see the next item.) New York's loss is Rochester's gain.

MARY AHERN NAMED APHA TREASURER. To fill the gap created by the resignation of Herb Johnson as APHA treasurer, it is APHA's good fortune to be able to announce that Mary Ahern has agreed to serve in Herb's place. Mary is an enthusiastic supporter of graphic arts causes, being active not only in APHA but also in the Typophiles and the Goudy Society. By profession Mary is a book designer with the Atheneum Publishing Company. Henceforward it is she who will keep the membership records and credit accounts with the appropriate payments.

NEW YORK CHAPTER OFFICERS. At the Annual Meeting of the New York Chapter of APHA held in June the following officers were elected: president, Abe Lerner; vice-president, Jack Robinson; secretary, Linda Kruger; treasurer, Alice Roberts. The following trustees took office: Class of 1981, Pat Taylor (replacing Chandler Grannis) and Bert Clarke (replacing Jack Robinson); Class of 1980, Sister Elizabeth O'Connor (replacing Marilyn Grastorf); Class of 1979, David Frank (replacing Tom Kraner). Continuing as trustees are Roger Campbell (Class of 1980) and Jack Golden (Class of 1979). The Board is now busily formulating plans for the coming new season of Chapter activities.

CONFERENCE COMMITTEE. Scarcely had plans for the 1978 APHA Annual Conference been concluded, when a committee was formed to go ahead with long range plans for the 1979 and 1980 conferences. Daniel Traister, who so skillfully chaired the committee for the 1978 conference, has agreed to serve on the committee for next year, thus ensuring adequate preparation time. Other members of the committee are Edna Beilenson, Morris Gelfand, Jack Golden and Pat Taylor. The 1978 Conference theme was "The Decorated Book; The Crystal Goblet: A Reconsideration." Speakers for the September 30th Conference included Terry Belanger, Philip Grushkin, Deborah Evetts, Sue Allen and Thomas V. Lange. Their talks described developments in book decoration from the end of the 18th

through the early 20th century. Themes are now under consideration for the 1979 Conference, with one, for example, being a consideration of the Renaissance book.

DEATH OF MRS. GEORGE MACY. The death of Helen Macy on July 14 deprived APHA of one of its most stalwart supporters and friends. Helen was born in Manhattan, and graduated from Teachers College of Columbia University. She married George Macy in 1927, two years before he began publication of the Limited Editions Club books. Together with George, she was active in the affairs of the Limited Editions Club and of the Heritage Press, the other company founded by her husband. When George died in 1956, Helen became president and treasurer of the publishing companies. Her son Jonathan succeeded her in 1969, and Helen became chairman, until the business was sold to Boise Cascade. Helen received many awards for her active involvement in fine book publishing. She generously gave of herself for many book causes. She was elected an associate fellow of Yale's Timothy Dwight College and was president of the Associates of the Hofstra University Library. For a number of years she was active in the Friends of the Columbia University Libraries and was a member of its Advisory Council. In 1957 she presented a complete set of the Limited Editions Club books to Columbia. Gifts may be made in her memory to Columbia University for the Special Collections Department of the Libraries (801 Butler, New York, NY 10027).

Helen was Chairman (she insisted on that title since she could accomplish as much as any man) of APHA's Program Committee during the early days and nurtured our aspiring plans. Later she was a member of our advisory committee -- an honorary executive council member who cheerfully attended a dull business meeting when called upon. The memory of her magnificent courage throughout the terrors of her last illness will be carried throughout the lives of those who knew her. She was a unique woman. Your current APHA president laments the loss of a personal friend who was both a confidante and an inspiration.

PRESS POWERED BY SOLAR ENERGY. Charles Colvin and his wife Marjorie spend part of each year at their home in Lorgues, France (and the rest of each year at their home in New Jersey, where their private press is located). Mr. Colvin kindly sent APHA a clipping from the Paris newspaper Le Monde for 12 April, 1978, which describes the French National Technical Museum. The Museum was established in 1794, and actually dates back even farther to earlier private collections. The present museum consists of objects of scientific and technical interest from various royal and private collections. There are 90,000 machines in the Museum, a remarkable testimony to human ingenuity and inventiveness. Featured in the newspaper article on the Museum is an illustration of an 1882 printing press powered by an engine which is supplied with steam from a solar furnace, for a 96-year old application of solar energy.

VIRGINIA SPECIAL COLLECTIONS. The Department of Rare Books of the University of Virginia Library (Charlottesville) in April opened an exhibition from its Art of the Book Collection in honor of Mr. and Mrs. Warren Chappell, Mrs. Oscar Ogg, and Mr. and Mrs. Willis W. Tompkins. Books written, illustrated, or designed by Warren Chappell came from the special Warren Chappell collection at the Library, the gift of Mr. Chappell. Mrs. Ogg has similarly presented to the Library an important collection of the work of her late husband, calligrapher, book designer, author, and longtime art director for the Book of the Month Club. This remarkable testimonial to the joys of private press printing consists of about 2,000 items, including almost 200 original woodblocks. Mr. Tompkins presented this comprehensive collection of his work to the University of Virginia Library in 1976.

LECTURERS SCHEDULED FOR WASHINGTON, D.C. On October 23, 1978, the Center for the Book in the Library of Congress is presenting an evening of illustrated talks by John Dreyfus and Hans Schmoller on Four Masters of Modern Typography: Stanley Morison, Francis Meynell, Jan Tschichold, and Giovanni Mardersteig. The program is at 7:30 p.m. in the Library's Coolidge Auditorium. No tickets are required.

BOOK COLLECTOR'S MARKET. APHA welcomes the publication of the new Book Collector's Market, a bimonthly journal of the rare, out-of-print, and antiquarian book trade. Editor is Denis Carbonneau, who has edited earlier bibliophile periodicals. In this latest magazine issue for September/October appear: an interesting directory of American book collectors' clubs, an article on the value of first editions, auction notes, trade news, and book reviews, as well as other articles and news items. The 56 pages of this well-packed issue promise a generous coverage of the book trade, book collecting and the people behind the books. For a year's subscription (\$15.00 personal; \$20.00 institutional) send your check to Book Collector's Market, P.O. Box 3128, Shiremanstown, PA 17011.

"PRESERVING THE THIRD DIMENSION OF TYPE." The first National Conference on Metal Typesetting and Design, announced in our last issue, was a great success. This conference, a unique opportunity for information and "hands on" workshops, took place in Terra Alta, WV, under the direction of Richard Hopkins, June 17-19. Mr. Hopkins, who operates the Hill and Dale Private Press and Typefoundry, brought together some thirty type designers and founders from throughout the country. The program offered enthusiasts a chance not only to watch but also to participate in actual typesetting by hand, Monotype, and on a rare Bruce Pivotal Typesetter, brought to the conference by Pat Taylor from his Out of Sorts Letter Foundry of Larchmont, NY. Taylor, one of the conference speakers, provided details and costs of the available range of casting equipment. Illustrating his talk with slides of his own foundry, Taylor discussed procedures and problems encountered while casting type for others. Recently he cast Barnhart Brothers and Spindler's Tell Text No. 5, to fill orders received as part of the Smithsonian Type Revival program.

Other speakers included Stan Nelson of the Smithsonian Institution, who gave several talks and demonstrations of traditional punchcutting methods, matrix making and hand typesetting. Paul Hayden Duensing, private press printer and founder from Kalamazoo, MI, discussed the process of matrix making with a pantograph. This is the method used by Goudy and other recent type designers. The Conference has brought about the creation of the American Typesetting Fellowship, an organization which aims to preserve the craft of metal typesetting. The Fellowship, which will have no officers, plans to publish the Proceedings of the Conference, and establish a newsletter for the exchange of technical advice and information concerning available supplies and materials. Further information about the Fellowship can be obtained by writing to Richard Hopkins, Hill and Dale Press, P.O. Box 263, Terra Alta, WV 26764.

#### RECOMMENDED READING.

"Early American Papermaking...A Profitable Craft for Indiana Couple," by Barbara Bonham, Graphic Arts Monthly, August 1978, pp. 48-50. An account of the Twinrocker Paper Mill, of Brookston, IN, operated by Howard and Kathryn Clark

"The Earliest Precursor of Writing," by Denise Schmandt-Besserat, Scientific American, June 1978, pp. 50-59. Prof. Schmandt-Besserat's theories of the importance of early trade tokens in the origins of writing were first mentioned in APHA LETTER last year.

"The Invention of Printing; Revolution within Revolution," by Nicholas Barker, and "The Early Illustrated Book; Highlights from a Lecture," by Philip Hofer, are both in the April 1978 issue of The Quarterly Journal of the Library of Congress, and are highly recommended. Single issue price is \$1.65, from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. (The April 1977 issue contained another "don't miss" article -- on Fred Goudy, "Craftsman in a Machine Age.")

MONUMENTAL EDITION OF MOBY DICK ANNOUNCED. The Arion Press (566 Commercial St., San Francisco, CA 94111) has announced its sixth and by far most ambitious publication-in-progress, a sumptuous edition of Herman Melville's Moby Dick. This edition, limited to 250 copies, promises to be "one of the most elaborate printing ventures ever to be

undertaken by an American press," as the Prospectus puts it. The type chosen is Goudy Modern (from Mackenzie & Harris); the handmade paper is from Barcham Green. Even the text itself complies with the highest standards of modern bibliographical scholarship. The volume will be illustrated with wood engravings by Barry Moser. The hand composition and printing are expected to take a year and a half. The price is expected to be \$1,000.00. Publication is scheduled for spring 1979.

The Arion Press was established in 1975 by Andrew Hoyem. Mr. Hoyem began printing in 1961 at the Auerhahn Press and began an apprenticeship at the Grabhorn Press as well. In 1966, after Edwin Grabhorn retired, Robert Grabhorn joined Mr. Hoyem to found the Grabhorn-Hoyem Press. More than fifty books were printed during this partnership. After Robert Grabhorn's death, Andrew Hoyem continued the business. The first book published with the Arion Press imprint was Picture/Poems, consisting of Mr. Hoyem's own poetry and drawings.

PERIODICAL DEDICATED TO HERMANN ZAPF. Champion Papers devoted a recent issue of its Printing Salesman's Herald (Book 39) to the work of Hermann Zapf, one of the acknowledged masters of modern design. In the words of the Herald's cover, "calligrapher, type designer, typographer, artist, thinker: his influence has been profound, worldwide." This handsome issue (designed by Zapf himself) summarizes his career and is well illustrated with photographs and facsimiles of Zapf's calligraphy and typography. Some copies may still be available upon request to The Printing Salesman's Herald, Champion Papers, Marketing Services, 245 Park Avenue, New York, NY 10017.

YALE CONFERENCE ON RARE BOOKS. "The Study of Books as Physical Objects: State of the Art" was the theme of the conference sponsored by the Rare Books and Manuscript Section of the Association of College and Research Libraries, 21-24 June, 1978, at Yale University (New Haven, CT). Speakers for this 19th annual meeting covered various aspects of the making of books and reviewed current research on these subjects. Speakers included Edwin Wolf 2nd, Director of the Library Company of Philadelphia, who gave the keynote address; Roderick Stinehour of the Stinehour Press, Lunenburg, VT, who spoke on paper; Alexander Lawson, Professor Emeritus, School of Printing, Rochester Institute of Technology, who spoke on type; Alan Fern, Director of Research, Library of Congress, whose subject was illustration; Elizabeth Harris, Associate Curator, Division of Graphic Arts, Smithsonian Institution, who talked on printing; Anthony Hobson, London, England, who spoke on bookbindings; Marjorie G. Wynne, of Yale's Beinecke Rare Book and Manuscript Library, who talked about Yale and books; and Rollo G. Silver, Boston, MA, who presented the summation.

HISTORY OF WRITING TOOLS. Writing Implements and Accessories, from the Roman Stylus to the Typewriter, by Joyce Irene Whalley (Gale Research Co., Book Tower, Detroit, MI 48226, \$12.50). This volume provides brief histories of the use of all the various implements that have been used for writing over the centuries. One of the author's chief purposes seems to be to point out collecting possibilities for antique and even modern writing tools. The writing implements discussed include not only the quill pen and the steel pen, but also the typewriter and the ball point pen. The numerous illustrations, including reproductions of photographs, contemporary advertisements, drawings, etc., add greatly to the book's interest. Unfortunately, the book attempts to cover much too broad an area, extending even to items of such peripheral interest as paperweights and letter scales. The author has also written on English Handwriting, 1553-1850. Incidentally, this is one of those annoying volumes with the grain of the paper running the wrong way, so even turning the pages becomes an awkward operation.

DUTCH PRIVATE PRESS PRINTING. Bibliografie Drukwerk in de Marge (Bibliography of Small Presses in the Netherlands). This publication of the Dutch "Foundation of Marginal Printing" lists the various items issued by the approximately 125 small publishers and private press printers who are members of the "Stichting Drukwerk in de Marge" from their earliest beginnings up to September, 1977. The bibliography gives

an impressive picture of printing activity in this one small part of Europe, activity of which Americans are largely unaware. The organization issues a bulletin three times a year, and sends out newsletters to its contributors. This bibliography was compiled by the editors of the bulletin and describes (in Dutch) several hundred of these elusive publications. The introduction and general information on use of the bibliography also appear in English. The price is 20 Dutch guilders, or approximately \$8.50. It may be ordered from the Treasurer of the Foundation, Leidse Slootweg 4, Woubrugge ZH, Netherlands; in the U.S. from Abner Schram, 36 Park Street, Montclair, NJ 07042. Foundation contributors (35 Dutch guilders or about \$15.00) receive the organization's bulletin (three times a year) and newsletters. Annual supplements to the Bibliografie are planned, by the way.

RECOVERING A "LOST SYMMETRY." Jack W. Stauffacher (The Greenwood Press, 300 Broadway, San Francisco, CA 94133) recently brought out his splendidly printed edition of Plato's Phaedrus, limited to 150 copies. It is a monument to his devotion to both the form and content of what he prints. Documenting this accomplishment, Mr. Stauffacher compiled "A Search for the Typographic Form of Plato's Phaedrus," a separate 32-page publication that accompanies the volume. As Stauffacher himself explains it, the book is a result of his search for what he calls "the lost symmetry between the printed form of voice speaking intimately in the genre that has come down to us as the Platonic dialogues." He has analyzed the process by which he developed his design, recording his attempts to achieve typographic and intellectual clarity. The book design went through eight versions before he found what satisfied him. The study also traces the various forms of the Phaedrus dialogue from early Greek papyrus down to modern typographic versions. Stauffacher's careful analysis of his own work is an unusual effort at showing the genesis of typographic creativity. The Greenwood Press edition of Phaedrus is handset in 12pt Janson-Antigua types. Ninety copies are on Arches Text and sixty copies on Enrico Magnani Garda. It is bound in French paper style with chemise and slipcase. Price: \$170.00. A few copies are available bound in vellum at additional cost. The supplement, "A Search for the Typographic Form of Plato's Phaedrus," is available separately for \$10.00.

#### ANSWERS TO QUERIES.

Last issue's query from Lewis A. Pryor concerning the press manufactured by Westman and Baker of Toronto brought a reply from D.G. Rider of the National Museum of Science and Technology, Ottawa: "Westman and Baker, manufacturers of a wide range of printing and bindery equipment during the period 1885-1916 are 'old friends' to many Canadian printers who have used and are still using machines produced by the company. Located in Toronto, they served mainly an Eastern Canadian market although a No. 2 jobber now at Fort Steele was used in Kimberly, B.C. The company produced three sizes of platen jobber, 8x12 (such as that on display at the National Museum of Science and Technology), 10x15 and 13x19. These presses, distributed by the Toronto Type Foundry (a branch of ATF), were termed 'Improved' Gordons. Equipment dealers are quick to insist that although they were based on the design of the new style Gordon, they were not 'copies' (as is easily found when one looks for replacement parts)."

Mr. Rider adds that the Museum is hoping to publish a history of the Company and its products in the late fall, printed on their own Westman and Baker jobber. Mr. Rider continues with some thoughtful comments: "In terms of printing equipment manufacturers, Westman and Baker are as well known in Canada as Hoe & Co. are in the U.S. It is obviously our failure to participate that has kept this company such a mystery to the American historian. Perhaps we feel that due to lack of antiquity or invention, American members would not be interested in hearing of our industries (with that kind of thinking, Ralph Green might never have written his invaluable history of the platen jobber.) Canada has had so few companies engaged in the manufacture of printing equipment, it seems criminal that we have not effectively spread the word sooner. The information is there and the Canadian member has, I believe, a duty to inform the Association." Our thanks to Mr. Rider for his efforts at rectifying that situation. The Museum, incidentally, contains a "Printery" which displays the past and present of the graphic arts industry in Canada. The Museum has a large collection of presses,

typesetting and typesetting machines, and other equipment which helps perpetuate the letterpress tradition in Canada. Visitors to Ottawa are urged to visit this fine collection.

Carl Schlesinger (Retraining Instructor at The New York Times) comments in relation to Sol Columbus' query concerning films about printing that the International Typographical Union at P.O. Box 157, Colorado Springs, CO has made several good films about the subject, mainly for the education of its own members. They may be available for loan. Mr. Schlesinger remarks that "Here at The Times we are preparing a small documentary film showing the changeover from hot-metal printing processing. This film is not quite ready but its worth mentioning." Mr. Schlesinger reminds us also of the Heidelberg Press Company's film on Gutenberg, which has been widely shown, and refers to the slide sets put out by Printing Industries Research Association of London.

#### QUERIES FROM MEMBERS.

Charles M. Adams (214 Ridgeway Drive, Greensboro, NC 27403) would like to locate the artist of a piece of outdoor sculpture entitled "The Printer." A picture of the work appeared in a Sunday issue of The New York Times three or four years ago, as he recalls. He has checked the microfilm of The Times without success, and The New York Times Index does not seem to help. Can anyone give him some advice or help?

J. Howard Woolmer (Gladstone Hollow, Andes, NY 13731) is compiling bibliographies of Harold Monro's Poetry Bookshop publications (London, 1913-1935) and the Samurai Press (London, 1906-1908). He would appreciate receiving any information that readers might have available.

David Serette (Shaker Village Museum, Sabbathday Lake, Poland Spring, ME 04274), prop. of the Yellow Kid Press since 1963, has also been Printer-in-Residence at Shaker Village (America's oldest religious community) since 1973. The United Society of Shakers has a long history of printing activity in its over 200 years in America. Mr. Serette explains that "Most of the 75-plus communities had facilities for printing and now that the active figure is down to one, we still boast a modest letterpress operation. One Vandercook No. 1, an 1895 10x15 Golding Jobber, and our most recent addition, a Hoe/Stansbury Acorn type press. It is in top-notch condition except that it lacks the tympan and frisket. There is a (very) makeshift set-up that is usable but not very. The press does have the original brass plate with the Hoe name and address plus the serial number 401. Of the two others of these presses I have seen, this is the first that still had the name plate. It is held on by a rather awkward keystone-type fitting and can be removed with no trouble at all. This probably accounts for so many (I assume) being missing. It is the same press shown in James Moran's Printing Presses on page 84 and partially as plate XXI. I would welcome hearing from anyone who has additional information on this press, especially the tympan and frisket design and what year the '401' might indicate for manufacture. All numbers match and the back of the above-mentioned brass plate also says 'University Electrotypers, Cambridge, Mass.' I will reimburse for any photocopies and will send two small color photos of the press and the name plate to any interested member for \$1.00. This includes postage."

FRANKLIN MATERIAL SOUGHT. Ralph Sowell, Jr., President of Franklin Printers (330 Commerce Park Drive, Jackson, MS 39213) writes that his company is developing a Benjamin Franklin Archives. They hope to acquire a unique collection of prints, reproductions or facsimiles of his numerous printed works, and are interested in learning about any books, pamphlets, or art about Ben that is for sale.

A PHANTOM PUBLISHER. Charles Mann (Rare Books Room, Pattee Library, Pennsylvania State University, University Park, PA 16802) seeks any information on William S. Gottsberger, Publisher. Gottsberger, whose address was 11 Murray Street, New York, published a number of popular novels between 1880 and 1900, among them were translations of German "archaeological novels" by Felix Dahn, Georg Ebers, Ernst Eckstein, and Robert Hamerling. With the exception of a few extant rare books, this firm seems to have vanished without a trace.



HELP FOR A BIBLIOPHILE. Leroy Friedman (01019-134, Dorm 4, P.O. Box 1000, Montgomery, PA 17752) needs help. Not long ago he began an intensive study of early printing. "My thirst for information about antiquarian books has developed into a passion," he writes. "Each book that I read seems to lead me to several others and those to several others, and so ad infinitum. My reading list now includes well over 300 selections. I devote every spare moment to my studies. Such symptoms of awakening bibliophilism are probably not unfamiliar to you. But my circumstances are unusually frustrating because I have access to neither libraries nor bookstores. The explanation for this is simple -- I am incarcerated (at Allenwood Federal Prison Camp)." He needs to obtain reading materials as inexpensively as possible. "I have already contacted several booksellers who specialize in books about books, and have been able to acquire some cheap books (in rotten physical condition). The more I learn of appropriate books that I haven't read, the more critical it becomes that I find a way to purchase them cheaply. I've even gone so far as to request that certain dealers look for 'the worst copy in the world' of any suitable books." Mr. Friedman would like any booksellers or other members with appropriate materials to write to him. Mr. Friedman goes on to explain that he is very conscious of his lack of acquaintance with other booklovers. "Most nascent bibliophiles receive reinforcement from others of similar inclination, but my incarceration prevents such normal interaction," he writes. He would very much like to correspond with like-minded individuals about things bookish.

BOOK REVIEW. A Typographical Journey Through the "Inland Printer" 1883-1900, compiled by Maurice Annenberg (Maran Publishing Company, Box 404, South Road, Pikesville, MD 21208, \$45.00). This monumental tome of an anthology is a treasure house of printing lore and historic typography. Mr. Annenberg deserves the gratitude of every lover of American printing for making available this comprehensive selection of material that appeared in the pages of Inland Printer America's most important printing trade journal. The editor acknowledges that what he presents is a personal selection, and another editor would choose differently. "The choice is unlimited," as he writes. What he has chosen, though, gives a rich impression of the vitality and ingenuity of American printing during these lively years.

Mr. Annenberg based much of the research for his highly regarded earlier book on the type foundries of America on his careful study of the early volumes of the Inland Printer. He knows well the value of this material. As he writes, "The printing magazine of the past century was more personal and much more interesting than those of the present era. Each name was news and treated accordingly and with reverence. Pages would be allotted for Correspondence, News of the Trade, and Local Items. Printers have always loved to see their names in print." The reports of trade meetings were given in full, with every name and detail given. "An obituary was not a six-line blurb, but a full history." The value of all this to the historian of printing is obvious.

A Typographical Journey gives a sampling of all the various kinds of material the magazine featured. A special category is devoted to the many examples of type faces that enriched every issue. Mr. Annenberg calls it "The Great American Type Catalogue." Complete showings of all faces from all foundries, in sequence as they were released, are included.

The Inland Printer is indeed an inexhaustible gold mine of American printing history. Since the early volumes of the magazine are virtually unobtainable, A Typographical Journey is all the more valuable. Greatly increasing its reference value is the comprehensive index of names and subjects and the separate index of type faces. A Typographical Journey was a tremendous production job because of its size (over 700 pages) and the nature of the material. It was issued only in a limited edition, so anyone interested in ordering a copy of this important work should do so before this volume becomes as scarce as the magazine it celebrates.

NEW BOOK OFFERS "ANATOMY OF A PRINTING PRESS." The Common Press, by Elizabeth Harris, with drawings by Clinton Sisson. 2v., boxed. Boston: David R. Godine, 1978. \$20.00. This attractively packaged two-volume set, printed in a 2,000 copy edition by The Stinehour Press, is, according to its subtitle, "a Record, Description & Delineation of the Early Eighteenth-Century Handpress in the Smithsonian Institution." The first

volume gives an historical introduction to the common press. Harris' careful scholarship reveals that while tradition traces the Smithsonian's "old fashion" press to Benjamin Franklin during his work for John Watts near Lincoln's Inn Fields in the 1720's, there is no conclusive evidence. She gives a fascinating account of the press' fortunes in the United States. In 1841, American John B. Murray arranged for the press to be given to the Philadelphia Philosophical Society in return for a 150-pound donation to the British Printer's Pension Fund. Through a series of exhibition loans, it ended up in Washington, D.C., at the Smithsonian. That museum almost lost it twice, once through a lottery scheme, and finally through Murray's widow claiming it as her property.

For the purpose of drawing plans for the second volume, the press was dismantled. Here Harris' writing is filled with a sense of discovery. As each part is examined and explained, often with the aid of Moxon, the reader acquires the history of this press' construction. For example, the nail holes in the top of the forestay do not correspond to the holes on the end of the carriage; the forestay is from another press. A tin disk on the front of the off-side cheek appears to be the base of an old candle holder, since there are corresponding burns under the bar's handle. When the platen was x-rayed to study its insides, other discoveries were made. Harris next prefaces the drawings for a replica with a bibliography and an explanation of techniques and equipment needed to build a press. It is helpful that in many cases, modern equivalents are provided and the pros and cons of various materials such as woods and oils are examined. Lubrication of moving parts is traced, for example, from Moxon to the present. The second volume contains the eight foldout charts with scale construction details for building a replica. While I must confess that I do not plan to build a Franklin Press in the near future, the drawings seem so clear and correspond so well with the first volume's explanations, that the reader will certainly be tempted to give it a try.

#### MAILING ADDRESSES FOR APHA

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

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

MEMBERSHIPS are for the Calendar Year, and include APHA Letters retroactive to January of the year joined. Unless otherwise requested, applicants whose dues are received after October 1 of any year will be placed on the mailing list immediately, but their membership will extend to December 31 of the following year. Annual active individual membership for 1979 is \$10.00. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers at \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 20 available as a unit for \$10.00.