

# *The APHA* THE AMERICAN PRINTING HISTORY ASSOCIATION *Letter*

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

PRINTERS ALMANACK 1980. The 38th Annual Exhibition of Printing, sponsored by Printing Industries of Metropolitan New York was presented in January at the Union Carbide Building. The show illustrated graphic arts developments through its display of 800 award-winning specimens. Dan Soskin, in the accompanying brochure, pointed out the major changes in printing technology over the past decade reflected in the printing specimens shown:

- 1) Almost a complete transition from hot metal lino type typesetting to photocomposition, phototypesetting and computerized composition.
- 2) Almost a complete industry change from photoengraving methods to modern lithographic platemaking.
- 3) The disappearance of letterpress printing as a dominant printing process, and its introduction as a specialty process.
- 4) The complete dominance of offset lithography as today's major printing process.
- 5) The growing use of web and rotary printing as opposed to sheet-fed printing, and the qualitative use of these revolutionary processes at high speed.
- 6) The growing use of flexography in packaging.
- 7) The development of perfect binding.
- 8) Growing industry sophistication in embossing, die-cutting, gold stamping and gold leafing, finishing processes, lacquering, and other industry specialties.

As the judges pointed out in their official statement, "In an age where ideas and techniques are changing rapidly, the specimens show how new technology can be used for greater creativity."

CATALOG OF MOSHER BOOKS AVAILABLE. Helen Cushman is selling her personal collection of Mosher Press books, together with some Rogcroft, Nonesuch, and other press books. For a list, write her at 55 Fremont Ave., Park Ridge, NJ 07656. (A self-addressed #10 envelope would be appreciated.)

UCLA BIBLIOGRAPHY ON PRESS WORK. The Graduate School of Library and Information Science at the University of California at Los Angeles (Los Angeles, CA 90024) is the publisher of an enumerative bibliography entitled "An Introduction to Bibliographical Press Work," available in two formats. The 34 page bibliography includes more than 100 annotated titles on history and technique of presswork in seven categories (such as paper, ink, type, book design and handprinting). It was designed as a reading list for a laboratory course in handprinting. Copies are available from Prof. John Richardson, Graduate School of Library and Information Science, University of California, Los Angeles, CA 90024, for \$2.75 (including postage) in printed form. Microfiche copies (ED174210) are available from ERIC Document Reproduction Service, P.O. Box 190, Arlington, VA 22210 for \$.83 cents plus \$.15 cents shipping (add relevant tax).

WORKSHOP IN GOLD TOOLING. The Guild of Bookworkers in sponsoring a workshop in gold tooling by Gerard Charriere on May 2-3, 1980, to be held in the bindery of the New York Botanical Gardens, Bronx, NY. Mr. Charriere received his training in creative binding in Basle and Paris, and has had a studio in New York City for the past 15 years. His work has appeared in shows at Ascona, Switzerland (1975), Hofstra University (1977), San Francisco (Hand Bookbinding Today, 1978), as well as others. Examples of his bindings are in the collections of the Yale, Princeton, New York Public and Newberry Libraries. This two-day workshop will cover blind and gold tooling techniques, for beginners as well as those who have some experience. Each student must bring his own tools, stone if possible, gold leaf, cushion, etc., as well as two plaquettes covered with goatskin and three dummy spines similarly covered. Full instructions and patterns will be sent to all applicants well in advance. The fee for the workshop is \$70 for GBW members and \$80 for non-members. Applications and checks payable to the Guild of Bookworkers should be sent to the Workshop Chairman, Nelly Balloffet, 259 Illington Rd., Ossining, NY 10562. Telephone (914) 941-8166.

SOCIETY OF PRINTERS. On Valentine's Day the Society of Printers, Boston, observed its 75th anniversary with a banquet for members and guests. The Society was founded in 1905 for "the study and advancement of the art of printing," and has had among its membership many illustrious designers, printers, and scholars. The speakers at the banquet provided a retrospective view of the Society's activities and members. Speakers included John C. Hurd, Donald C. Hagar, E. Harold Hugo, Rollo G. Silver, and Charles A. Rheault, Jr.

ST. ALBANS PRESS. In the 1920's and 1940's, Stephen A. Hurlbut, a teacher of Latin, Greek and German at St. Albans School in Washington, DC, operated a private press called the St. Albans Press. He retired in 1947 and moved to Charleston, SC, where he continued to print until his death. The press he used was a platen-type, known as an "Exhibition Press." Although his estate was left to St. Albans School, the whereabouts of his press are unknown. The school would like to revive the St. Albans Press, and would like to find Mr. Hurlbut's machinery if it still exists. It may be quietly sitting somewhere in South Carolina. Anyone who might have information could write either to J.M. Edelstein (3421 34th Place, N.W., Washington, DC 20016) or to John C. Davis, St. Albans School, Mount St. Albans, Washington, DC 20016.

AMATEUR PRESS ASSOCIATION CONFERENCE. The American Amateur Press Association will hold their 1980 annual convention on August 8-9-10 at Holiday Inn, Itasca, Illinois (near O'Hare Airport). The Midwest Amateur Printers will sponsor the three-day program which will be devoted to the hobby with meetings, informal gatherings, tours of printer interest, an auction of printer material, and a banquet plus entertainment for family members who may come. All sessions are open to any amateur printers and amateur journalists who wish to attend. More details as they become available can be had by writing: Charles L. Bush, President of AAPA, Box 115 Fairleigh Station, St. Joseph, Missouri 64506.

W.J. LINTON EXHIBIT. The Yale University Libraries contain much interesting material on William James Linton (1812-1897), the reprint of whose book on American wood engraving was reviewed in APHA Letter No. 28. The Sterling Memorial Library, the Arts of the Book Collection and Beinecke Library recently placed a number of these materials on exhibit. Linton was a fine wood engraver, a radical, a poet, an author and a printer. Born in London, Linton learned engraving, edited political and illustrated periodicals, and wrote his own books and poems. He moved to the United States in 1867 and settled on State Street in Hamden, CT, where he set up his Appledon Private Press. Linton printed over forty items, half of them when he was between 80 and 85. He received a Master of Arts degree from Yale University in 1891 and was a friend of many famous authors of his day. It's quite appropriate that his alma mater should honor him in this way.

DOUGLASS HOWELL TEACHES. The well-known papermaker Douglass Howell has had more than thirty years of experience and laboratory research in hand papermaking for the fine arts. His papers have been used by such artists as Larry Rivers, Elaine de Kooning, Alfonso Ossorio, Robert Dash, and Paul Davis. As he writes of his work, "Pure water, clean linen,

rag and cuttings, raw fibers, prepared into stuff for hand papermaking. No chemicals! Work with nature and nature will work with you!" The Firehouse Gallery of Nassau Community College recently exhibited sculptural papers hand made by Mr. Howell. Recently he has begun offering "Introductory Evenings At Home" for those interested in the art of the book, as well as tutorials, special seminars and workshops. The Programs are assisted by the International Paper Company Foundation. More information may be obtained from Mr. Howell, 1014 Woodcrest Ave., Riverhead, NY 11901 or from the East End Arts & Humanities Council (516) 727-0900. Mr. Howell, who also teaches hand binding, writes that "our etching press-Hoe-has wood bars, not pipes; Washington hand-press, a 12x18" platen."

PRINTING COURSES AT SOUTH STREET MUSEUM. Courses in introductory letterpress printing and broadside printing are being offered at the South Street Seaport Museum's 19th century restoration, Bowne & Co., Stationers, at 211 Water Street in New York City. One day workshops for the whole family in the art of making greeting cards have also been featured. The four hour introductory letterpress course and the broadside course, also four hours on four consecutive Saturdays, have been offered this spring, with Steve Miller, proprietor of the Red Ozier Press as the teacher. The fee is \$50 for either course and advance registration is required. Classes meet in the Greek Revival shop where treadle-powered presses are in regular use for museum and commercial printing. Victorian wood and foundry type, ornaments and nautical cuts in the Bowne collection are used at all levels of instruction in letterpress printing. Further information is available by writing Bowne & Co., 211 Water St., New York NY 10038, or by calling Abby Potter at (212) 766-9048.

SHIPBOARD PRINTING. Bruce L. Johnson, Curator of the Kimble Collections (California Historical Society, 2099 Pacific Ave., San Francisco, CA 94109) sends the following interesting information: "Referring to the notice in The APHA Letter No. 31 about Frederic Brewer and the press of Edward Payson Nichols, here's another blurb that might appropriately come under 'Shipboard Printing.' Recently I printed a broadside using a Washington hand press on board the sailing vessel Balclutha (now moored at Pier 43, Fisherman's Wharf, in San Francisco); ninety-nine copies were printed on January 26 at the first meeting of the Ship Press Chapel. Actually, the first three copies were printed a week earlier when former-president Ford officially inaugurated the press.

The moving force behind the ship press project has been David Hull, librarian at the National Maritime Museum, with assistance from Herbert Beckwith, cataloging librarian. Quite a few other people have also played key roles, however, including Jeff Craemer, who has made a long-term loan of the press now installed on board the ship; Don Kelley and Susan Acker, proprietors of the Feathered Serpent Press in Marin County, who have done most of the printing on the press thus far; and (of course) Roger Levenson, who continues to inspire, instruct, and assist people interested in printing and typography (but who rarely seeks any credit for all the fine work he does).

The Ship Press Chapel will meet four times a year, and members will print a keepsake at each meeting. I plan on running notices about the press and the chapel in issues of The Kemble Occasional, but will be happy to keep you and other APHA members up-to-date on future activities as they occur."

REPRINT PROGRAM IN HISTORY OF BOOKS AND PRINTING. Robert A. Colby of the APHA Education Committee writes as follows about a committee project:

"Some time ago library educators and others who share our interest in the History of Books and Printing received a questionnaire prepared by Dr. Paul Winckler, a member of our committee, relating to the teaching of courses in this field in library schools. We are grateful to those of you who responded. Dr. Winckler has since prepared a report based on these responses which is now available for distribution, as noted in the library press.

We are now seeking cooperation on a more extensive project -- a reprint program of currently inaccessible source materials deemed essential to carry out teaching, scholarship, or collecting in the historical aspects of the typographical book. With the

encouragement, indeed the blessing, of a publisher in the locality, we have every incentive to go ahead with this plan, but before we proceed we feel that we should obtain the advice of as many colleagues as possible on the scope of the program.

As you are doubtless aware, Garland Publishing, Inc. has already launched a reprint program in Nineteenth-Century Book Arts and Printing History during the Industrial Revolution. We naturally do not want to overlap with them, but we are still left with the vast stretch of the pre-steam press era from Gutenberg to Bodoni. We would like if possible to encompass every stage of book production, including type design, the various kinds of hand presses, and developments in graphic processes, as well as the cultural contexts of typographic history. The area being so vast, we would welcome a few guidelines, and so would appreciate suggestions as to the scope and coverage of this project. Write to Dr. Colby at Queens College Graduate Library School, Flushing, NY 11367."

REQUEST FROM MORMON CHURCH HISTORICAL DEPARTMENT. Donald L. Enders, Arts and Sites Division Church Historical Dept., the Church of Jesus Christ of Latter-Day Saints, Historical Department, East Wing, 50 East North Temple St., Salt Lake City, UT 84150 writes:

"I am writing to request information from you regarding the restoration of a 19th century printing building we have recently undertaken. In the 1820's/'30's the printing establishment we are recreating was a prominent business enterprise in Palmyra, New York, a thriving community on the Erie Canal between Auburn and Rochester. The printing company occupied all levels of a three story brick building on the town's main street. From it was issued a weekly newspaper and considerable job work. The printer, Egbert B. Grandin, moved into his new building in the fall of 1828, establishing his printing office on the third level, a bindery on the second, and a bookstore and circulating library on the ground level.

In August, 1829, he contracted to print the first edition of the Book of Mormon, which numbered 5,000 copies. This work of nearly 600 pages was a major undertaking for a business the size of Mr. Grandin's. Within five years the printer quit the business and his successor set up in another structure in town. Thereafter, Grandin's building was used for other purposes.

Anticipating the structure's restoration archaeological and architectural studies have recently been conducted at the building which is now standing vacant. That, coupled with considerable historical research has revealed quite a bit about the building and the printer.

Our questions: Except for an 1820's Smith Press used by Mr. Grandin, we have no other printer's furniture. Before we undertake to acquire period items we need to know what to look for and where. Would you be willing to impart information? Sources suggest the Smith Press purchased by Mr. Grandin in 1829 was one of two presses used in his printing area. The other is suggested to be a Ramage. Does that sound correct?

Sources state that Mr. Grandin had at least three fonts of type plus woodcuts and fancy lettering, which would allow him to produce job work of fine quality. How many cases would that likely represent? What are the other printer's furnishings he would have had? Was there a logical arrangement for all these items in his office (typesetting stands near windows, position of presses, inking stands, etc.)?

I suppose what we are hoping is that you'll be able to recommend a logical layout for the printing office and suggest where period pieces may be purchased. If you feel you can help perhaps a scale of the floor plan with doors, windows, stairways and chimney flues would be advantageous? If so, please let me know and I will send one. Besides Mr. Grandin I have found names of ten others who were working in his pressroom when the Book of Mormon was published by him. Does that represent a more than average size crew for the time period in Western New York? Printing the Book of Mormon, publishing a weekly newspaper, and doing other job work at the same time does suggest a fairly active business doesn't it, this aside from his bookstore and bindery?

Thank you for taking time to read this request. Any help will be appreciated."

ATF CATALOG TO BE PUBLISHED. In 1906, Henry Lewis Bullen, advertising manager of the American Type Founders Company, wrote in The Inland Printer of the need for a library and museum to collect and exhibit materials important in the history of printing, materials

that would demonstrate the power and influence of the printing arts. Two years later, when he was granted permission to assemble the collection, he issued a statement of purposes, one of which was "to perpetuate the memory and honor the achievements of all persons who in any period and in any country have advanced the printing arts." With a nucleus of 300 volumes from his own collection and 300 from the Inland Typographic Company, Bullen began the work that occupied his life for the next twenty-five years. Believing that the intellectual, cultural and political history of the last 500 years was intricately related to the processes of printing and printing presses, he set about searching the world for the items that would illustrate his premise. By the early 1930's when his travelling stopped, Bullen has amassed a collection of major status, the only one of its kind anywhere. In January 1942, at the time that Columbia University formally announced acquisition of the collection, the New York Times wrote:

"Columbia University has acquired one of the world's most famous collection of library and museum items dealing with printing and the allied graphic arts...the collection is the largest and most complete in this country and probably in the world."

The History of Printing from its Beginnings to 1930 is a photooffset reproduction of the nearly 45,000 cards in the American Type Founders Company Library card catalogue, arranged according to the 2000 subject headings that appear therein. The work is designed to give scholars access to the 16,600 books, volumes of periodicals, pamphlets, scrapbooks of manuscripts, portfolios and at least 1000 miscellaneous items that compose the collection. Of especial interest are unique items of incunabula, including a 1458 copy of Canon Missae printed in Mainz by Johann Fust and Peter Schoeffer, only one of three existing copies and the only one in America; outstanding productions of the most distinguished printers and printing houses of the past four centuries; and type specimen books from every area of the world and every time period, including the Indice de Caratteri of the Vatican Printing Office, issued in 1625. There are palm leaf manuscripts, bibles from the sixteenth century, chained books and books bound in tortoise shell and silver, as well as printing equipment such as early printing presses and a composing stick used by Benjamin Franklin in his journeyman days. For students of the printing arts or those researching the history of books, for scholars curious about the development of written language and the dissemination of information and its effect on world events, The History of Printing from its Beginnings to 1930 will prove to be a reference tool of great value. The introduction to The History of Printing from its Beginnings to 1930, describing how the collection and the catalogue came to be, was written by Kenneth A. Lohf, Librarian for Rare Books and Manuscripts at the Nicholas Murray Butler Library, Columbia University. Kraus International Publications (Route 100, Millwood, NY 10546) is the publisher. Prepublication price for the four volumes is \$295.00.

Wood Type & Printing Collectibles by Robert P. Long (Robert Long, 634 Bellmore Ave., East Meadow, NY 11554, \$7.95). APHA member Robert Long has been associated with the graphic arts world as editor and publisher for more than 35 years. During those years he has been a private press printer and active collector of printing memorabilia. In this book he describes the hobby of collecting wood type and other printing collectibles. Numerous illustration and type specimens show examples from Long's own collection of wood type, foundry display type and decorative cuts. Photographs show the variety of printing "collectibles" in the author's own collection. The Appendix contains a useful directory of names and addresses of manufacturers of wood type, sources of foundry type, tools, equipment, wood type "specialists" and "Associations of Interest to Collectors and Private Printers." The paperback edition is perfect bound, with the unfortunate characteristics of that most ironically named of binding processes.

Bookmaking: The Illustrated Guide to Design, Production, Editing (2nd edition) by Marshall Lee, R.R. Bowker, \$25.00. The first edition of Bookmaking became a standard one-volume reference on book design and production when it was published in 1965. This totally revised edition contends with the whole new world of computerized phototypesetting and sophisticated bookmaking processes. Lee is fully cognizant of the awesome, intimidating complexities of the new printing technology and has carefully organized this survey to present the information essential to the nonspecialist. One of the side effects of this new technology is the integration of design, production and editing, with an accompanying need for shared understanding. Part one covers Design & Production;

Part Two is devoted to Editing, and is entirely new to this edition. Each part is further broken down to cover the profession, its requirements and opportunities; basic knowledge with explanation of the operations involved; and step by step consideration of procedures. The third part of the nearly 500-page volume covers useful information, including a categorized listing of books, along with periodicals, films and filmstrips and pertinent associations and libraries. A second printing should correct minor errors. The book was designed by the author and produced by Balance House.

Paragraphs on Printing by Bruce Rogers (Dover Publications, \$6.00). Dover here makes available another classic of the literature of printing through this fine reprint. The book, first published in 1943, contains Rogers' conversations with James Hendrickson in which he discusses his basic philosophy of book design. A number of illustrations demonstrate his type and page designs, decorations and ornaments.

The Fleuron Anthology Chosen and with a Retrospectus by Sir Francis Meynell & Herbert Simon (David R. Godine, Publisher Inc., 306 Dartmouth Street, Boston, MA 02116, \$22.50). Hasten to buy a copy of this 359 page paperback anthology of the best material published in the seven volumes of The Fleuron--A Journal of Typography during the years 1923-1930, unless, that is, you're one of the fortunate ones who owns the scarce original set. The Fleuron is a monument of 20th century typographic history. Under the editorship of Oliver Simon and Stanley Morison the Fleuron made a lasting contribution to the practice of printing and to the theory and history of typography. The choice of material to be reprinted was made by Francis Meynell and Herbert Simon, both of whom had been associated with the original Fleuron. The handsomely printed volume, printed at the Curwen Press in England, contains the same splendid illustrations as in the original. Among the classic articles included are "Printers' Flowers and Arabesques" by Francis Meynell and Stanley Morison, "Initial Letters in the Printed Book" by Percy Smith, "On the Work of Bruce Rogers" by Frederic Warde, "The Garamond Types" by Paul Beaujon (Beatrice Warde), "On Decorative Printing in America" by Paul Beaujon, and "Decorated Types" by Stanley Morsion.

In Retrospect: The Riverside Press 1852-1971 by Charles A. Rheault, Jr., Boston, MA Society of Printers, 1979. Of a limited edition of 750 copies, 250 copies of this book are for sale at the Concord Bookshop, 65 Main St., Concord, MA 01742 at \$10.00, plus .75 for postage and handling. (Massachusetts residents should add .50 for sales tax.) This charming little book distills the history of one of America's most distinguished printing houses. As the subtitle explains, the volume is "a concise history of the Press compiled from numerous sources, many of them unpublished, and supplemented by recollections of several veteran employees; together with an examination of the flourishing growth and subsequent decline of the late lamented titans of the book manufacturing industry in the Boston area." The titans referred to include such men as H.O. Houghton, George Mifflin, D.B. Updike and Bruce Rogers. The author concludes his account by remarking that although Riverside as a physical entity is no more, Riverside as an idea endures for "everyone with an interest in printing or design or books in general."

REMAINDER SOURCE. W.P. Bogardus (The Beau Press, Virginia Beach, VA) in a recent letter called our attention to another source of some good books on printing at much reduced prices. (The same titles are also available from other remainder houses, such as Publishers Clearing House, for the most part.)

"I note in the APHA Letter #32 that the next issue will list available books on various aspects of printing history. In the remote event that some of the following may not have come to your attention, I send a list of 'remainders' available from Edward R. Hamilton, Bookseller, 98 Clapboard Ridge Road, Danbury, CT 06810. Any order therefrom should include a flat \$2.00 for postage and handling, for the entire order, not per volume:

#42055 Printing for Pleasure, John Ryder (\$1.98); #37772 The History of Printing in America, Isaiah Thomas (\$5.98); #41435 J.H. Mason 1875-1951: Scholar-Printer, by L.T. Owens (Mason was asso'd with Dover and Cranach Presses) illus, 7½ x 10, publ at \$20.00 (\$10.98); #41431 Stanley Morison Displayed, by Herbert Jones; illus, 7½ x 10, publ at \$20.00 (\$10.98); #41418 John Baskerville of Birmingham: Letter-Founder and Printer, by F.E. Pardoe; illus, 7½ x 10, publ at \$20.00 (\$10.98); #41451 As Bees in Honey Drown, by Charles F. Hamilton (Elbert Hubbard and the Roycrofters); illus, publ at \$10.00 (\$3.98); #31532 Printing in the Americas, by J.C. Oswald (\$7.98);

For the chosen few who might afford it: #42412 The Nuremberg Chronicle, facsimile of 1498 printing; 2000 woodcuts (many dupl's); in slip case (\$47.50);



And for the Do-It-Yourself Segment: #28287 Hand Bookbinding, by A.A. Watson; fully and clearly illus'd (\$4.98)."

PRESIDENTIAL LETTERHEADS. Jackie Collishaw, Research Editor for Fletcher-Walker-Gessell (225 Franklin Ave., Midland Park, NJ 07432) writes as follows: "I work for an advertising agency and one of our clients is a manufacturer of fine papers. We do a number of promotional brochures for this company each year, most of them featuring letterhead samples. As you can imagine, we are always trying to come up with new ideas for these promotional folders. We often use historical themes and are presently considering doing one on Presidential letterheads. I need background information and perhaps illustrations of the letterheads. Could you tell me where I could get this type of information? Is there, perhaps, a book on this subject or is there some person who has expertise in this area? Any ideas you can give me as to how to come up with this material would be greatly appreciated." Can any APHA member help?

PRESS NEEDED FOR HISTORIC RESTORATION. Joan Whitemyer (Zoar, OH 44697) is trying to locate a pre-1856 Washington Hand Press to replace the one that originally belonged to the German settlement at Zoar (now a restoration a la Williamsburg). If any APHA member can provide information on the availability of such a press, please write to her.

PRINTING MUSEUM DOWN UNDER. Hank Ebes, Jr. (The Antique Printery, 673 Nepean Highway, Brighton, 3187, Victoria, Australia), one of our Australian members, writes of activities in his area that we're happy to learn about. "Australia is pretty isolated and with our small population there is not much scope for exchanging ideas in my field of interest. I have started a small museum of antique printing equipment, concentrating on 19th century type (metal and wood), electro and stereo blocks, woodcuts and engravings, letterpress tools and equipment and all related antique printed material and matter. Out of approximately 7000 electro blocks in the collection and 400 fonts of wood type about 30% was imported from the U.S. between 1850 and 1930. Our antique presses are also U.S. or British made." Incidentally, the early export trade in American printing equipment would seem to be a subject in need of investigation.

QUERY ON PARKER PRESS. Jack L. Cloud, President of Candle-Lite, Inc. (770 Adams Rd., Suite 112, Birmingham, MI 48011) asks for APHA's help. "I have a Parker Press circa 1880," he writes. "It's a litho stone hand proving press built by Robert Mayer & Co., New York, NY. This press has been in my possession for a number of years, and I would sincerely appreciate anything you could do to supply me with information concerning this press. It is in very good condition. I would be interested in the history of this press and the value that such a press would have at this time in history."

SCHOOLS TO LOSE C&P PRESSES. The Chandler & Price Company has sent out a letter urging schools to get rid of the platen presses that have been used in so many Industrial Arts courses over the years. The new technology in the printing industry, legal rulings on manufacturers' liability, and changes in safety regulations have led to this decision. The following is quoted from a letter from C&P to schools holding these presses: "Over the years an unknown number of these presses have been given or sold used to a large number of secondary and vocational education schools. In their deteriorated condition (some presses are 60 to 75 years old), in crowded classrooms, operated by minimally trained students, serious crushing accidents are occurring. There is not one single good reason for these presses to be in a classroom--only valid reasons for their destruction, such as:

1. The physical design of the press including hand-feeding has long been considered obsolete by technology.
2. The use of lead type, which these machines generally require, has also been surpassed by technology.
3. Students entering the printing trades stand one chance in thousands in encountering this type of equipment in today's industry.
4. The advancing age, lack of replacement parts, and poor maintenance have greatly increased the chances of accidents.

5. The schools, the teachers, and ourselves are being sued at great costs for accidents that never should have been permitted to happen. The Chandler & Price Company does not know where these presses are located until an accident occurs. I therefore strongly urge you to use your good offices to immediately order the destruction and disposal of all printing presses of this type in all schools." If any APHA member has anything to add to the preceding comments from the C&P Company about Chandler & Price presses, we'd be pleased to hear from you.

VIDEOTAPES ON TYPESETTING. David H. Goodstein, Director of Inter/Consult Type & Text Automation (234 Lakeview Ave., Cambridge, MA 02138) writes about a project he has been formulating. "As a Research Affiliate at MIT (this is part-time and in addition to my regular consulting chores), I have been trying to develop a set of videotapes of historical typesetting machinery in operation. This is now being done in cooperation with a similar project at Simmons College in Boston. What I was hoping was: 1. That you might be able to help me find slide, film or video materials already existing on typesetting, especially with hot metal or early photocomposition devices, and 2. That members of APHA might have or know of operations which have operating equipment which should be documented. My experience in teaching typesetting technology conclusively proved to me that a videotape or film of a machine like a Mono or Lino is worth 20 times its weight in diagrams and explanations. It is also clear that much of the metal setting equipment is gone and most of the photosetters from before 1968 or so are rapidly being turned into transistor radios. While this is not the primary focus of APHA, it seems like a project which should interest my co-members." I must correct Mr. Goodstein in that APHA is indeed concerned with the destruction of machines that in the future will be considered of extreme importance in the history of printing. Can APHA members help?

A NOTE FROM THE TREASURER. We need your support, APHA-ites! Our planned program for 1980 and into 1981 depends upon our membership and our renewal rate is running a bit too slow. If you haven't yet sent in your check for 1980 membership, please take the time to do so. We need you and hope to think you want us. For our overseas and Canadian members may we request that you send in your dues (and for that matter any remittance for newsletters, journals, etc.) either in check or money orders in United States currency payable in New York City. Bank charges are extremely high when we deposit other types of checks and this also makes for long delays in collection. Thanks, and enjoy your newsletter. (Philip Sperling).

#### MAILING ADDRESSES FOR APHA

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

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

MEMBERSHIPS are for the Calendar Year, and include APHA Letters retroactive to January of the year joined. Annual active individual membership for 1980 is \$10.00. Information regarding other membership categories available upon request to the box number. Individual copies of prior APHA Letters are available to members and subscribers at \$1.00 each, while the supply lasts. Back file of APHA Letters 1 through 20 available as a unit for \$10.00. Send orders to our box number.