

The APHA

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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 Jones.

ALBION HAND PRESS. F.J. Whitaker of Excelsior Printers' Supply Co., Ltd. informs us that an Albion Hand Press is being made and sold by their associated company, Frederick Ullmer, Ltd. (City Gate Unit, Nobel Road, Eley Estate, Edmonton, London N18 3DG, England). The price is £990, plus packing, air or surface freight, and insurance. A leaflet describing the press is available upon request. (£990 is approximately \$2356.00).

KONGLOMERATI PRESS. Books from the Konglomerati Press (P.O. Box 5001, Gulfport, FL 33737) have won numerous awards. The press is the principal activity of Konglomerati Florida Foundation for Literature and the Book Arts, Inc. All proceeds from sales of their books and cards support the not-for-profit work of the Foundation. Examples of their publications are Spirit Hand by Robert Stern with drawings by Kit Hirshberg (\$11.50), winner of a 1978 Southern Book Award, and Water Colors by Hale Chatfield, with drawings by Jeanne Meinke (\$11.50), which was a 1979 Southern Book Award winner. To get on their mailing list, write to the address given above.

HANDBILL COLLECTING IN NYC. Charles Antin, APHA member, has collected printed ephemera of an unusual kind for a long while -- Massage Parlor Handbills -- as a genuine example of American advertising. He points out that they are colorful, typographically interesting, rich in nostalgia and free for the asking. He concentrates his efforts in midtown Manhattan although friends supply him with copies from other cities and even from foreign countries. Noticing a diminishing number of handbills this year he learned from the Police Department that they have been cracking down on the number of Massage Parlors. Handbills are a potent advertising force even for them -- the Police Department tried fighting with fire and Antin has copies of their own mimeographed, crude but effective handbill urging prostitutes to give up their activities. He also reports investigating whether any important libraries or institutions collect them and was shocked to learn that the famous Bella C. Landauer Collection of business and advertising art in the New York Historical Society does not include them. The Curator told him that massage parlor handbills are of too recent vintage as they concentrate mainly on 19th century ephemera. He was assured though, that if he was willing to donate his collection.... Antin has several hundred different varieties and is willing to swap with other collectors.

ANTIQUARIAN TRADE LIST ANNUAL. Pergamon Press has begun the publication of an international directory of Antiquarian bookdealer catalog availabilities, organized and indexed by dealer and specialty. The annual subscription for 1981 is \$325.00. Write to Pergamon at Maxwell House, Fairview Park, Elmsford, NY 10523 for additional information.

THE TROUBLE WITH PUBLISHERS. The Author and His Publisher by Siegfried Unseld, which was recently published by the University of Chicago Press, contains some marvelous anecdotes about the eternally strained relationship between authors and publishers.

Swiss author Max Frisch stated that "the difference between an author and a horse is that the horse doesn't understand the horse dealer's language." "One of the signs of Napoleon's greatness," according to Unseld, "is the fact that he once had a publisher shot." Printing, publishing and bookselling were all one profession in Goethe's time, so he lumped them all together in proclaiming that "Booksellers are all cohorts of the devil; there must be a special hell for them somewhere."

"THE LUDDITES WERE RIGHT." If you can, get hold of a copy of the November 14th New York Times. There on the "Op Ed" page is an article written by Edward P. Hayden who for 25 years "used to be a printer," and now "makes chads." Remembering what it used to be like to be part of the aristocracy of printedom, he hates the depersonalization, loss of craftsmanship, even the sterile atmosphere that the computer demands. His heartfelt complaint that the machine has stolen his skills, makes him agree with the sentiments of the Luddites who fought the 19th century Industrial Revolution by destroying textile machines.

COLLECTORS' INSTITUTE. The fall meeting of the Collectors' Institute was held on November 22nd in the Barker Texas History Center on the campus of the University of Texas at Austin. The program featured a slide presentation by Dr. Don Carleton, the new Director of the Center, an exhibit of choice items representing the Barker Center's holdings, and other speakers discussing topics related to the collecting of Texana. Membership dues are \$10.00. Jenkins Garrett is President of the Collectors' Institute. The organization is co-sponsored by the Humanities Research Center, the University of Texas, and the Texas State Historical Assn. Mailing address is Box 7219, University Station, Austin, TX 78712.

AMERICAN MAGAZINES. A recent reference work on American Periodicals, 1741-1900 lists titles, subjects, and editors, plus descriptive annotations for more than 1100 magazines. Included also are the dates of publication, variant titles, and full bibliographic information. University Microfilms International (300 N. Zeeb Rd., Ann Arbor, MI 48106) is the publisher. The price is \$62.00.

REPRODUCING PHOTOGRAPHS. A review of The Face of Lincoln, compiled and edited by James Mellon (Viking, \$75.00) by Lincoln Kirstein points out the problems of printing photographs. Film positives were made from the original metal and glass wetplate photographs of Lincoln by Richard Benson of Yale. Then negatives were made from which the final prints were produced. The contrast of values present in the original negatives cannot be reproduced on modern woodpulp paper. Up to three separate negatives were made of each image and then superimposed photographically, the full tones of the original image could be achieved through three negatives locked by register pins. The superb presswork was done at Meriden Gravure (where else?). Each sheet went through the press three times, using black, then gray ink, and finally a thin varnish. With the 300-line screen used, the halftone dots are virtually impossible to detect. The review appeared in the August 14th issue of The New York Review of Books.

FRANKLIN FURNACE. The first issue of "Flue", the newsletter of the Franklin Furnace (112 Franklin St., New York, NY 10013). Franklin Furnace has been prominent for its championing of artists' books. It has presented exhibitions and maintains an archive. The value of the printed work as an art medium has been recognized by a number of artists who found the book format inviting because "it circumvented the traditional gallery structure and allowed them uncensored expression of their ideas." The fact that books are portable, inexpensive and can easily be sent through the mail also has appeal. Franklin Furnace has been actively collecting this material as a permanent record of modern artistic activity. An exhibition of "The Page as Alternative Space, 1909-1980," with Clive Phillpat of the Museum of Modern Art as curator, is currently on view. The first issue of "Flue" was produced by Chicago Books, an artists' press. Each issue will be designed by a different artist according to announced plans, so the newsletter itself can be a forum for visual experimentation.

ELBERT HUBBARD SOCIETY. Interest in Elbert Hubbard and his Roycroft publications has been rapidly growing over the past few years. The Elbert Hubbard Society has recently been formed to serve as a medium for the exchange of information among the many collectors of Roycroft materials, for printing historians and others interested in the voluminous writings of the Fra of East Aurora. Through his books and periodicals Hubbard popularized the ideas of William Morris and had great influence on American culture. His large printing and craft business at East Aurora strongly shaped American taste. Founder of the new organization is Brett Rutherford, director of communications for the National Association of Printers & Lithographers. Further details about membership may be obtained from Mr. Rutherford, acting secretary, The Elbert Hubbard Society, 20 East 30th St., New York, NY 10016.

LANDMARKS IN PRINTING. Our thanks to Michael F. Carrick (Lightning Powder Co., P.O. Box 5534, San Mateo, CA 94402) for sending a list of "Dates in History of Graphic Arts" which appeared as pages 29-32 in Lesson 1 of the ITU Lessons in Printing. This publication of the International Typographical Union was copyrighted in 1939, so the last date mentioned is 1937 ("First newspaper to be printed by offset: the Mount Vernon (N.Y.) News, January 22.") but otherwise this is the best of the brief chronologies of printing suggested in response to the query in APHA Letter 36. ITU, incidentally, acknowledges the help of the following in the preparation of the material on the history of printing: John Clyde Oswald, Bruce Rogers, Walter Dorwin Teague, William Edwin Rudge, Douglas C. McMurtrie, Walter C. Blelock, Henry Lewis Bullen, Wallace Rice, Gustave Enald Hult, N.J. Werner, Metropolitan Museum of Art, The Inland Printer, The American Printer, and the Bulletin Official of Paris.

FLOUR SACK ART. The July-September 1980 issue of Goldenseal, a quarterly journal documenting West Virginia's traditional life, contains a remarkable article on the S. George Company woodblock prints which were used on flour sacks and other paper bags. In 1977 Bob Graham and Pat Lee learned of the closing of the S. George Company of Wellsburg, W.V. The Company had manufactured and printed sacks for almost a century and left a large inventory of wood type and wood blocks. The two men, both Pittsburghers, were able to buy the type, wood and steel engravings and other items, after long negotiation and transferred the collection to Pittsburgh. It took 15 trips to move the nine tons of equipment. The job of printing the blocks was assigned to Cliff Harvey, a professor of graphic design at West Virginia University, Morgantown and operator of Permutation Press, his private press. The blocks were printed on Harvey's 1907 Albion Press. Recognizing their historic value, the state is now acquiring a selection of blocks and prints for the state museum. This issue of Goldenseal also contains an article on the history of the S. George Company and Cliff Harvey's own account of printing the wood blocks. Prof. Harvey expects to produce a limited edition portfolio of S. George Company wood engravings. The address of Permutation Press is 49 Maple Ave., Morgantown, WV 26505. A copy of this splendidly illustrated journal may be obtained from Goldenseal, Dept. of Culture and History, The Cultural Center, Capitol Complex, Charleston, WV 25305.

AMERICAN ANTIQUARIAN SOCIETY FELLOWSHIPS. \$132,000 in fellowship grants has been awarded to the American Antiquarian Society by the National Endowment for the Humanities to support a three-year advanced study program. The funds will be used to pay stipends to at least two NEH Fellows each year to do research at the Society. Deadline for applications is February 2, 1981. Further information may be obtained from John B. Hench, the AAS Research and Publication Officer, 185 Salisbury St., Worcester, MA 01609. The Society is renowned for its outstanding collection of early American printing, characterized as of preeminent quality through 1820 and strong through 1876.

KELMSCOTT--A COLLECTOR'S CHOICE. The George Washington University Library Special Collection Division will exhibit the John J. Walsdorf Collection of William Morris material in February 1981, to coincide with the Midwinter meeting of the American Library Association. In his collection Mr. Walsdorf has concentrated on Kelmscott Press items with association value and on later private press books by or about William Morris. The

62-page catalog of the collection lists some excessively scarce items and is thoroughly annotated. Even for those unable to attend the exhibit, it is well worth sending for. The price is \$5.00, including postage. Address orders to David S. Zeidberg, Curator, Special Collections Division, The George Washington University Library, Washington, D.C. 20052. A selection from Mr. Walsdorf's collection was previously exhibited at the Library a year ago.

GOLDING FACTORY STILL STANDS. APHA trustee Stephen Saxe spent part of his holiday last year seeking out the site of the Golding & Co. factory where so many printing presses were manufactured in the 19th century. Wonder of wonders, when he drove into the dock area of Boston, he was astounded to find that the building was still standing. Turning a corner, he came face to face with a weathered white sign painted high on the side of an old brick building, "Golding & Co. Printing Presses Seals." The sign was unchanged since 1906 when the Company moved to Franklin, MA. Two of the five buildings that comprised the factory between 1875 and 1906 are still there on High Street, which was then known as Fort Hill Square.

ROBINSON-PFORZHEIMER COLLECTION. We have been informed that the well-known Robinson-Pforzheimer Typographical Collection which was in the New York Public Library has been transferred to the State University of New York at Purchase at the request of the original donor, The Pforzheimer Foundation. Because of the closing of the printing shop at the Public Library it was decided that it would be impossible for the Library to service the Collection any longer. It may be some time before the Collection is reaccessible for use.

COMPUTER ASSISTED TYPE DESIGN. No longer will a type designer be obliged to spend months or years seeking to perfect a new type design. Donald Knuth has invented a computer system which can simplify the whole process. Knuth's system is explained in his book Tex and Metafont: New Directions in Typography. Through the use of simple commands to the computer, the would-be designer can see his typeface design on the screen immediately. Each letter can then be modified and reformed without delay. A whole new font can thus be created almost instantly. Such experts as Herman Zapf have called Knuth's invention a real breakthrough.

POSTCARDS FOR COLLECTING. Several recent books on postcard collecting testify to the growing popularity of this form of ephemera collecting. The postcard was first produced in 1869 in Vienna, introduced by one Emanuel Herrman, a teacher at an Austrian Military Academy. During the first decade or so of the 20th century, postcards were printed and used in astonishing quantities. Photographic postcards were especially popular since images could be printed directly on postcard stock, using the recently introduced photo-backing paper in postcard form. There are a number of postcard exhibitions and shows scheduled around the country. Watch for them and check your local flea markets for bargains. A number of postcard collectors clubs are in existence, including the long-established Metropolitan Postcard Collectors Club of New York, which usually meets the first Friday of each month at the Prince George Hotel, 44 East 28th St., in Manhattan. Dues are \$5.00 a year to Ben Papell, 146-17 Delaware Ave., Flushing, NY 11355.

THE BOOK FROM L.C. A lecture by Barbara W. Tuchman, the well-known historian on "The Book," that subject dear to the hearts of all of us, has been published by The Library of Congress in a handsome edition of 4000 copies. The cover bears an initial B by Fritz Kredel and uses Warren Chappell's Trajanus type. Georg Trump's Trump Medieval is used for the text, which was set on a Mergenthaler VIP and printed offset. The cover was printed letterpress using a zinc photoengraving and foundry type from Stempel. All of this goes to show the inter-relatedness of the world of printing. Tuchman faces head-on the dilemma of literature in today's post-literary world. "In the post-Gutenberg world," she writes, "book naturally achieved a much wider audience than before and reigned as the mind's main source of pleasure, knowledge, and information for the next four hundred and fifty years, until the advent of an easier alternative, namely of radio in 1921 and TV,

which came into public use about 1948. As the conveyor of non-volitional materials to a passive consumer, that is, of material not self-selected and received without active participation, the airwaves rather than the printing press mark the greatest change since the invention of the alphabet." This stimulating meditation on books, reading and modern society is the first in the Center for the Book Viewpoint Series.

CATALOGS NOTED. Dawson's Book Shop earlier this past summer issued their catalog 458, offering original wood blocks from the archives of McLoughlin Brothers Publishers. Dawson's is offering a collection of more than 1200 of these original engraved wood blocks used for illustration of childrens books and games. The catalog, an interesting resource in itself, is available from Dawson's by first class mail on receipt of \$3.50. Their address is 535 N. Larchmont Blvd., Los Angeles, CA 90004.

CHANGE OF ADDRESS. Monk Bretton Books has moved from Toronto to London. The firm's new address is 107 New Bond St., London W1V 9AA England. They will continue to specialize in private press books and other finely printed books and original works.

#### DEATHS

Bruce Gentry died last May 10th in Sante Fe, NM at the age of 72. He was a prominent book designer and proponent of modern production methods, being associated with a number of publishers, including World and the Grolier Society. At Westcott & Thomson he developed Photosetter & Monofilm operations. From 1968 until 1973 he was in charge of book design and production at the University of New Mexico Press.

Harold Hunter, well-known in the graphic arts world both in Great Britain and in this country, died this summer at his home in England. He was active as secretary of the Wynken de Worde Society and had been one of the organization's founders.

Ernest F. Trotter, former editor and publisher of Printing magazine, died on September 29th at his Port Jefferson, NY home, at the age of 80. Son of a printer himself, Trotter started as a compositor before going into journalism. He joined Printing magazine in 1929 and was an important figure in graphic arts journalism for half a century. The obituary in Printing News credits Trotter with organizing the effort that in 1938 resulted in the issue of the Stephen Daye postage stamp honoring the 300th anniversary of printing in North America.

BINDINGS BY KURT LONDBERG. With the idea that it is always appropriate to call the attention of members to interesting work, it will not be considered amiss to comment on the bindings of Kurt Londenber, who has been a binder and teacher in Hamburg, Germany at the Hochschule für bildende Kunste. Exhibitions of his work have been presented both in Europe and America at such museums as the Nelson Gallery in Kansas City, the Museum of Modern Art in San Francisco, Temple University and the Klingspor Museum in Offenbach. It is the latter institution which has issued a handsome catalog of Prof. Londenber's bindings, with excellent photographs of his imaginative craftsmanship and careful annotations.

FINDING LIST OF 18th CENTURY MSS. AT L.I.H.S. The Long Island Historical Society has issued a Calendar of Manuscripts 1763-1783 which are in its collection. The holdings include more than 850 manuscripts of the Revolutionary period, 1763-1783, covering all aspects of life at the time, mostly in the New York-Long Island area. The compiler, Karin N. Mango, carefully lists these manuscripts and provides abstracts that clarify their scope and contents. As historical documents, the manuscripts provide insight into the period of the American Revolution. A complete index facilitates access. The Calendar may be obtained from the Society (128 Pierrepont St., Brooklyn, NY 11201) for \$12.00.

INSTITUTIONAL MEMBERS. APHA is proud of our many institutional members who have displayed their confidence in APHA by committing themselves to membership. When a library takes out a membership it must be on the basis of a decision of a long-term investment. Well over a hundred of the most prestigious libraries and museums in the country (and abroad) are now members, not to mention the many individual librarians and curators at various institutions who hold personal memberships.

WARD RITCHIE FETED. The distinguished West Coast printer and book designer Ward Ritchie celebrated his 75th birthday on June 15th, and the occasion was marked by special tributes by many of the bookmen who know and admire his talents. Special exhibitions were presented at UCLA, Occidental College and the Clark Memorial Library. A booklet of tributes by Lawrence Clark Powell, John Dreyfus, Adrian Wilson, and Jake Zeitlin was printed at Northland Press (Flagstaff, AZ) for distribution to members of library friends groups and typographic and bibliophile societies. Ward Ritchie was born in South Pasadena and graduated from Occidental College in 1928. Following an introduction to printing, he went to Paris where he worked under the great Francois-Louis Schmied. Following his return to Southern California, Ritchie received a commission to print an essay by Robinson Jeffers for The Colophon. He first set up his press in the family garage, then later (1934) moved to the Silverlake area of Los Angeles. He moved to a larger plant in 1966 and continued his fine printing until the press closed in 1976. He designed and printed books for such accounts as the Huntington Library, the Book Club of California and the Limited Editions Club. He published under his own imprint as well. Ritchie wrote a number of articles on contemporary printing and taught printing at Scripps College. Since 1975 he has realized his dream of having his own handpress, using the imprint of Laguna Verde. All admirers of good book design and fine printing join in paying tribute to his many years of contributions.

BÜHLER HONORED. Curt F. Bühler, keeper of printed books at the Pierpont Morgan Library, was recognized for his contributions to bibliographic scholarship at the annual commencement exercises at Columbia University this past summer. Dr. Bühler was presented with an honorary Doctor of Letters degree for "your contributions to learning and for your career of service to the servants of learning."

GUTENBERG MEDAL AWARDED. We join in saluting Dr. Helmut Lehmann-Haupt who was this year's recipient of the Gutenberg Medal. The prestigious annual award was presented to Dr. Lehmann-Haupt in Mainz, site of the Gutenberg Museum and shrine of the invention of printing.

THERE'S MONEY IN PRINTING. Did you read the news article not long ago about the counterfeiting operation that went on in a Brooklyn job-training center? A city and federally financed job training center which was supposed to teach young people to print to enable them to get jobs, was used as the headquarters for a counterfeiting ring. The printing wasn't good enough, however. When the bogus bills were passed they were spotted almost immediately. According to a Secret Service agent, the paper was too thin, the color too light and details were missing, making the bills look as though they "had been run through a washing machine." Authorities allege that the director of the printing program and three others printed about \$50,000 in \$5, \$10, and \$20 bills at the Community Alliance for Youth in Action printing shop in Brooklyn. More than 100 young people who qualified for Comprehensive Employment and Training Act grants had been receiving printing instruction there.

STEPHEN GOODEN REMEMBERED. Stephen Gooden's eloquent book illustrations are treasured by the knowing. The September 19th issue of the New York Times contained a memorial for the 25th anniversary of the artist's death: "Gooden-Stephen, RA, CBE, inspired artist, gracious colleague, cherished friend. Oct. 9, 1892-Sept. 21, 1955." Gooden's line engravings graced the Nonesuch Bible of 1926 and many other prominent books of the period.

NEW PUBLICATIONS. Early American Music Engraving and Printing. A History of Music Publishing in America from 1787 to 1825 with Commentary on Earlier and Later Practices by Richard J. Wolfe. University of Illinois Press (Box 5081, Station A, Champaign, IL 61820), \$24.95. The author, "examines thoroughly the evolution of the technology that created and perpetuated the music-publishing industry -- including the use of movable type, copper and pewter presses." Published in cooperation with the Bibliographical Society of America.



NAMES AND ADDRESSES. Once more let me remind members to use the proper address when addressing correspondence to APHA. Payments of dues, change of address notices, orders for back issues of publications, etc. should be sent to the Box number. Correspondence concerning the editorial content of our journal may be sent to Prof. Susan Thompson, Editor of Printing History. Only correspondence relating to this newsletter's editorial content or general comments or inquiries regarding APHA should be sent to the editor of the newsletter. Unfortunate delays can result from sending your mail to the wrong address. Note also the change in our zip code designation; APHA's address is now P.O. Box 4922, Grand Central Station, New York, NY 10163.

THE SOCIETY OF AMERICAN ARCHIVISTS INSTITUTES BASIC ARCHIVAL CONSERVATION PROGRAM. The Society of American Archivists is please to announce that it has received a grant of \$157,927 from the National Endowment for the Humanities to support its Basic Archival Conservation Program. Through a nationwide series of workshops, consultant visits, and the publication of a manual, the Basic Archival Conservation Program will, over a two-year period, provide training and guidance which will enable archivists to assess the conservation needs of their institutions and to establish realistic programs and procedures to address those needs. The target audience includes archivists, manuscript curators, and others with direct curatorial responsibility for archival and manuscript materials. The information to be conveyed through the Program will relate to the physical nature of collections materials, proper methods of handling and storage, basic means of prolonging record life, as well as basic conservation techniques which can be incorporated as an integral part of archival processing procedures. A comprehensive approach which integrates conservation practices with all other aspects of archival management will be employed. The guiding philosophy of the Program is that conservation impacts on all phases of archival activity from appraisal functions through transporting, cataloging, storage, and exhibition and research use of collections, and that archivists need to maintain a conservation perspective throughout.

Twelve basic workshops will be conducted in geographically distributed regions of the U.S. beginning in Spring, 1981; the consultant service, which will be offered to approximately 50 institutions, will commence in Summer, 1981. For further information regarding any aspect of the Basic Archival Conservation Program, contact Mary Lynn Ritzenthaler, Program Director.

#### SOME RECENT CATALOGS

William Salloch (Pines Bridge Road, Ossining, NY 10562) "Books About Books" (in two parts).

W. Thomas Tyler (Box 5343, Austin, TX 78763) Catalog XXVIII. A varied selection of first editions, autograph letters, passbooks, etc.

Wilsey Square Bookstore (30 Wilsey Square, Ridgewood, NJ 07450) Catalogue Five, "Fine Printing, The Art of The Book."

The Jenkins Company (Box 2085, Austin, TX 78768) The Whole World, Books and Manuscripts on Many Subjects (Catalogue 128). A mammoth catalog (1174 entries) of well-described rarities.

Tony Appleton (28 Florence Road, Brighton, BN1 6DV, England) Fine Printing and The Art of The Book, Catalogue No. 32.

Leaves of Grass (2433 Whitmore Lake Rd., Ann Arbor, MI 48103. Catalogue 10. 1252 items.

Paulette Greene (140 Princeton Rd., Rockville Centre, NY 11570) "First Editions; 19th & 20th Century".

The Book Block (14 West Putnam Ave., Greenwich, CT 06830) "Mostly Illustrated Books".

William Ruse Co. (409 Temple St., New Haven, CT 06511) "Americana"

Bruce McKittrick Rare Books (2240 Fairmount Ave., Philadelphia, PA 19130) "The Renaissance."

Laurence Witten Rare Books (181 Old Post Rd., [P.O. Box 490], Southport, CT 06490) "Incunabula."

Ray S. Walton - Rare Books (1708 Cromwell Hill, Austin, TX 78703) "Rare Book Miscellany."

SOME RECENT CATALOGS (cont'd)

James M.W. Borg, Inc. (8 South Michigan Ave., Chicago, IL 60605) "Autumn 1980."

Kenneth Karmiole, Bookseller (P.O. Box 464, Santa Monica, CA 90406) List 45, "A monthly compilation, representative of our diverse inventory of approximately 15,000 books."

PRESERVING LIBRARY MATERIALS: A MANUAL by Susan G. Swartzburg (Scarecrow Press, P.O. Box 656, Metuchen, NJ 08840, \$12.50). This 293 page handbook is a useful overview of the whole broad field of the preservation and maintenance of library materials. Annotated bibliographies covering the preservation of both print and non-print materials are a helpful feature. The book is valuable for its approach in alerting even smaller libraries to the importance of preventive as well as corrective measures. Various chapters treat the "enemies of books" (insects, people, fungi), environmental factors and planning for disaster. A Fire Safety Self-Inspection form appears in an appendix. The author briefly covers bookbinding considerations and some of the problems posed by papers. Care and conservation chapters cover works on paper (e.g., prints, maps, manuscripts), photographic material (including films and slides), sound recordings, videotapes, microforms, etc. This manual is intended for the small library so the author wisely includes an annotated list of organizations with an interest in preservation and which offer additional help. Other appendices reproduce the Library Binding Institute standards for library binding, The American Institute for the Conservation of Historic and Artistic Works Code of Ethics, a list of useful periodicals, and a glossary. Recommended!

QUESTION: HAVE YOU SENT IN YOUR RENEWAL CHECK FOR 1981? If you can't locate the invoice we sent out at the beginning of the year, no matter. Just sit right down, write a check and send it off in an envelope addressed to: American Printing History Association, Att: Treasurer, P.O. Box 4922, Grand Central Station, New York, NY 10163. Remember: for 1981, individual membership is \$15.00 and \$20.00 for institutions. We can promise you that your year will be a little richer because you belong to APHA.

A NEWSLETTER FREE UPON REQUEST! Some of our APHA members might find interesting reading material and new leads in the GARC Newsletter. This publication is published monthly by the Graphic Arts Research Center, College of Graphic Arts and Photography, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

MAILING ADDRESSES FOR APHA

NEWSLETTER ONLY: Send news items, announcements, and comments for APHA Letter directly to the Editor: Prof. Catherine T. Brody, NYC Technical 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 10163.

MEMBERSHIPS are for the Calendar Year, and include APHA Letters retroactive to January of the year joined. Annual active individual membership for 1981 is \$15.00. 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 Letter 1 through 20 available as a unit for \$10.00. Send orders to our box number.