

# *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.

CONFERENCE ON PENNSYLVANIA PRINTING. The PENNSYLVANIA HUMANITIES COUNCIL has approved funding for a conference on The History of Printing in Pennsylvania to be held at Wilson College, Chambersburg, PA, on October 24th. Charles Mann, Chief Rare Books and Special Collections, The Pennsylvania State University will speak on Rare Pennsylvania Books; Georgia B. Bumgardner, American Antiquarian Society, will speak on Ephemeral Products of the Press: 18th c. Pennsylvania Broadsides; Howell J. Heaney, Rare Book Librarian, The Free Library of Philadelphia on The Press and Printers Among the Pennsylvania Germans to mid-19th c.; C. William Miller, Temple University on Benjamin Franklin and Ron Lieberman, The Family Album, on Three Hundred Years of the Keystone: Collecting Books Relating to Pennsylvania. There will be workshops on restoring and appraising and there will be exhibits. Private presses in Pennsylvania are invited to send examples of their work. For more information write to: Cesi Kellinger, Project Director, 735 Philadelphia Avenue, Chambersburg, PA 17201.

REPORT ON NEBRASKA CONFERENCE ON THE ART OF THE PRINTED BOOK. We are delighted to present this exclusive report by Suzanne and Paul John Pruchnicki on the international conference on fine printing and the book arts, April 8-11, 1981, at the University of Nebraska at Omaha.

Mel Bohn, conference co-ordinator, opened the four day meeting at the Peter Kiewit Center with the observation that we had gathered from perhaps a hundred and fifty addresses really because of one man and his vision: Harry Duncan. Through his Abattoir Editions, Duncan has attracted a wide spectrum of printers and poets. Because of him, those who care about the highest standards in book making were more and more looking to his press at the University of Nebraska. As a personal tribute, the conference could be thought of as a birthday party for Harry Duncan. Variety of topic, vitality, humor, and originality characterized the conference. Difficult as it is to choose a "Mount Everest" from the sessions, several peaks stand out. Stephen C. Behrendt of the University of Nebraska at Lincoln, shared his study of Blake's methods of creating copper printing plates for Songs of Innocence. For more than a century, Blake's execution of these plates with their hand lettering, surrounding tendrils and pictures, had been something of a mystery. Sensitive perceptions of color and variations typified Behrendt's comments on his slides from Blake's America: A Prophecy. William Peterson of the University of Maryland shed fresh light on the problems William Morris encountered at the Kelmscott Press. Listeners were treated to a superbly informed slide lecture on the making of the Kelmscott books. In particular: the pictorial traditions running through the early editions of Chaucer's Canterbury Tales and how Burne-Jones used them; the development of type styles; the problems with ink which refused to dry (sometimes needing a decade to do so!); the crucial choice of a translation; the inevitable tension between the most demanding Morris and his workman-like but merely human printers. In Peterson's enumeration of the common and in-

escapable problems of fine printing, his audience was gratified to learn that William Morris had been there before them. Andrew Hoyem told how he became a collector of Rudolph Koch upon the urging of Robert Grabhorn, who felt collecting to be the most efficient and painless way of learning a subject. There followed a slide lecture showing in the order of their creation the books, types, designs and calligraphy of Koch. David Farrell discussed collegiate presses (there are now 52 in the United States). In answer to those who call such presses irrelevant and anachronistic, Farrell defends them as providing education for living humanely even if few will make a living from their efforts at the private press. Sandra Kirshenbaum, editor of Fine Print asked "Is it possible we are only twenty years from a kind of biblio-Armageddon?" and eloquently refuted her own question in a masterly defense of the Linear Tradition. It is precisely in a Computer Age that she feels many authors will seek out the private press for the handsomest packaging of their work. According to Kirshenbaum, lovingly printed books and instant computer print-outs will not only co-exist but the latter should positively enhance the desirability of the arduously crafted book. Michael Peich spoke on the important contributions made by Iowa printers, something of a surprise to those hailing from the seaboard states. Ruth E. Fine of the National Gallery of Art captivated her audience with rich slides tracing the career of the Vermont printer Claire Van Vliet. Viewers saw not only the finished works but Claire herself in the day-to-day development of a work of art among the family, friends, flowers of her own house and garden. To bring home the awesome singlemindedness of Van Vliet, Ruth Fine used the story of Alfred Whitehead once telling Bertrand Russell there were "only two kinds of people: the simple and the muddleheaded..." For Whitehead, those involved in the creation of some important work are typically preoccupied and oblivious of every matter and event second to the master work, hence, in this sense - muddle-headed". Just so, Claire Van Vliet lives first and mainly for her art. A refreshing interlude in the conference came when R. Stanley Nelson of the Smithsonian Institution confided the trials, frustrations, and satisfactions of learning to cut punches, create matrices and cast type by hand, skills he has mastered since his earliest attempts at the age of eight in his mother's kitchen. Nelson's slides took the viewers through a catalog of the typefounder's hand processes. Particularly interesting were slides of etchings and engravings which Nelson had discovered in his quest, each picturing devices for casting, tools, or ateliers of the past. After Nelson's talk, many in the audience were able to actually cast the letter "n" in a typeface named "Robin" after Nelson's own daughter and, of course, designed by himself. Joyce Lancaster Wilson, with four children's books to her credit, employed slides in her talk on the making of children's books. Hers was a personal account, replete with details. Her work was an outgrowth of her years teaching in nursery school. Wilson's titles are Tobi, Four Kings of the Forest, illustrated with linoleum cuts, The Ark of Noah and Stevenson's A Child's Garden of Verse. Adrian Wilson in "Book Design Early and Late" recounted his beginning interest in printing during wartime years spent with William Everson in a conscientious objectors' camp for writers and artists and his subsequent printing of theater programs while involved in acting. The theater programs left over were later used in one of his most distinguished books, Printing for the Theater. Striking slides of Adrian's books accompanied the lecture. Frances Butler, professor of Design from the University of California at Davis, provided slides on continuum and grid designs in her lecture, "The Impact of Printed Ephemera on Book Design". Twin Rocker paper maker, Katherine Clark, gave a slide lecture on the joint production of a book of poems titled Flood, for which she made the paper - all of this, at Indiana University last summer. A symposium with the topic, "Typography and Oral Tradition" brought together William Bright, Charles Bigelow, and Elaine Jahner. A fourth participant, Juan Pascoe, a former student of Harry Duncan, veered off into his experiences while printing in Mexico. His personal philosophy of printing is perhaps summed up in two of his statements: "What we want to do is to make the spine tingle" and "There is no greater work on earth than poetry." Don Stanford, editor of the Southern Review, remarked on the apathy of most authors toward printing. He expressed the view that

the way in which a poem is printed has a lot to do with the impression made by the poem on its readers. He showed slides on the books of Robert Bridges' poetry and discussed the role and policies of The Southern Review. Gabriel Rummonds of Plain Wrapper Press in Verona, Italy handed out photocopies of the guidelines to authors printed by his press. He stressed the need for an editorial policy and said that the small press must cater to its market. His press prints important, well-known writers as they are more profitable. He also suggested ways to interest famous and gifted writers in one's press but cautioned all to avoid the energy drain suffered by printers when authors make themselves inaccessible. In short, Mr. Rummonds talked of proven editorial and business practices. "Bookbinders at Work in America" was the topic of Austin, Texas book-seller, W. Thomas Taylor, who projected a series of slide views of splendid and imaginative bindings; he spoke of the great pleasure he personally receives in commissioning bindings. He remarked that long experience has taught him there is no necessary relationship between the price asked by a bookbinder and the actual quality of the binding, the one usually reliable correlation being that between the completed binding and the bookbinder's ego. Charlene Garry of Basilisk Press in London, buoyed the egos of printers in her audience when she asserted that American private presses are "one hundred percent better" than those in England. Basilisk Book Shop in Hampstead takes private press books on consignment only and realizes whatever commission the private press printer chooses to give. It is her finding that people will pay a lot for one fine book. She had with her for audience perusal a variety of press books from England ranging in price from \$100.00 to \$1,600.00. John J. Walsdorf, a thorough raconteur, spoke on collecting William Morris (The Kelmscott Press and The Doves Press) and conveyed very well his sense of the satisfactions of book collecting. "Collecting Modern Fine Presses" was the topic of J. M. Edelstein, chief librarian at the National Gallery of Art, who analyzed the motives behind "the primal urge" of collecting. He spoke of the aesthetic, tactile, and erotic quality of books and said the true end of typography is to provide a window onto the world. Harry Duncan, founder and printer of Abattoir Editions, mentor and beloved teacher of so many printers, received a standing ovation at the end of his talk on "The Art of the Printed Book". He urged printers to risk the untried for otherwise their work would remain merely derivative. Duncan voiced the credo of Beatrice Warde: "Printing should be invisible so that there can exist an immaculate communion from mind to mind." He felt the text to be printed is more important than the personal expression of the printer. He spoke of qualities requisite for fine printing. Conference evenings featured poetry readings, demonstrations of paper-making by hand at the home of Chuck Welch (Sandbar Willow paper mill), and a final get-together at the Alumni House of the University of Nebraska. And so ended formally what had proved to be an arduous, stimulating, but not-to-be-forgotten First International Conference on The Art of the Printed Book.

CHICAGO PRINTING. On June 26 and 27, at the Art Institute of Chicago, a symposium sponsored by the Society of Typographic Arts focused on various aspects of the history of graphic design in Chicago. "Images and Realities" attempted to identify a model for cooperation between the scholarly and professional communities. Speakers included museum curators, archivists, and teachers. APHA trustee Joseph Dunlap spoke on the influence of William Morris. (He is, as you probably know, North American Secretary for the William Morris Society.) Moderator was C. Ranlet Lincoln, Dean, University of Chicago Extension. The address of the Society of Typographic Arts is: One IBM Plaza, Suite 2900, Chicago, IL 60611. STA received a grant from the National Endowment for the Humanities to sponsor the symposium, in order to learn how a specific geographic area can document, preserve and make known its design history.

THE COLVINS GO WEST. Charles and Marjorie Colvin have been special friends of APHA for many years. We now extend to them our best wishes as they are moving from their home in Lebanon, New Jersey, where for many years they have actively carried on private press work at their Colvin Press. Their miniature personal journal The

Pursuit of Happiness was distributed to their friends around the world, as were other small publications, including Historic Documents and Information Notes. As Mr. Colvin wrote, "All our publications are in 3 3/8" x 5 1/2" format, to fit 6 3/4" envelopes, and because this is the size we can print two-pages-up on our 6 x 10 press." Until recently, the Colvins regularly spent the summer at their home in France. They have since sold this home and are cutting down on their activities. We sincerely hope that they will be able to continue their press in its new location. The Colvins are longtime and highly valued members of APHA. It seems only appropriate to express our recognition for their dedication to APHA and to the ideals of our Association. We appreciate their interest, participation and generosity towards the attainment of our APHA goals. They represent hobby printing in the best sense, the encouragement of which is an essential part of the mission of APHA. The new address of the Colvin Press is 222 Sierra Road, Ojai, CA 93023.

EXHIBITS "Shakespeare: The Globe and the World." This travelling exhibit is now in New York at the American Museum of Natural History. The exhibit consists of rare items from the great Renaissance and Elizabethan collection of Washington's Folger Library. Among the most choice of these is a presentation copy of Shakespeare's First Folio, the first collected edition of Shakespeare's works (1623). This copy was presented by the printer William Jaggard to his friend Augustine Vincent. Also in the show is the only extant copy of the 1594 quarto edition of Titus Andronicus.

FRIENDS OF THE DARD HUNTER PAPER MUSEUM. For some time efforts have been underway to form a Friends group for the Dard Hunter Paper Museum in Appleton, WI. This museum has one of the world's largest collections of materials on the history of hand papermaking, transferred to the Institute of Paper Chemistry in 1954 from the Massachusetts Institute of Technology. The Institute is not able to meet organizational and financial needs of the Museum and acknowledges the need for long range planning. The Museum has comprehensive collections of papers from all over the world from all periods, early writing materials, prints depicting papermaking, papermaking molds, early machinery, and a library of books on papermaking. A steering committee planning the Friends groups is chaired by Catherine Nicholson as President Pro Tem. A formal organizational meeting was planned in conjunction with the annual meeting of the American Institute of Conservation in Philadelphia in May. For more information write to Catherine Nicholson, 1233 C St. S.E., Washington, D.C. 20003, or Ellen McCrady, Secretary Pro Tem, 5410 85th Ave., #2, New Carrollton, MD 20784.

RECORD PRICE FOR MS. \$1.46 million--that's what well known New York dealer H.P. Kraus recently paid at a Sotheby auction in London for a 12th century manuscript. This was the largest amount ever paid at auction for a Western manuscript. This item (worthy of a postscript for Kraus' fascinating autobiography A Rare Book Saga) was "The Ottobeuren Gradual and Sacramentary," a unique illuminated manuscript commissioned in the 12th century in observance of the 400th anniversary of the Ottobeuren Abbey in Augsburg. The last time this rare manuscript was sold at auction was in 1887, also at Sotheby's, when it brought £910. Brown University's John Carter Brown Library had owned the book since 1901, and was the seller. The previous record price for a manuscript was the one million dollars Mr. Kraus paid last year for a Boccaccio manuscript. According to news reports, Kraus has no specific plans for the sale of his latest treasure.

HELP NEEDED FOR LEO WYATT. The fame of Leo Wyatt as a designer and artist is world wide. Unfortunately recently Mr. Wyatt has suffered serious health problems. He writes as follows: "Sadly, I am unable to engrave, owing to a mini-stroke, sustained last August, which has affected my manual co-ordination: only time will tell whether I will again engrave. In an effort to offset the loss of income, I am having printed a brochure, illustrating prints of mine from wood and copper engravings, including my etchings, all of which are for sale. It would be encouraging to learn that you

would be interested to receive a copy, together with information regarding "A BOOK OF LITTLE ALPHABETS" which I hope to have published, funds permitting." Indicate your interest in this worthy publication project by writing to Mr. Wyatt at 15 Devonshire Place, Jesmond, Newcastle upon Tyne NE22NB, England.

PAPER QUERY. Here's an unusual request for information: "Does anyone know the origin of the yellow legal pad? It has been used for years by certain professions, and even is the badge of professions like law. Who created the first one? The reason it is legal size seems plain enough, but why yellow?" If you have any information relating to this, please write: Scott Kraft, The Associated Press, 50 Rockefeller Plaza, New York, N.Y., 10020.

LAST MINUTE REMINDER. Don't miss "The Mark of the Printer." APHA's Sixth Annual Conference is scheduled to take place on Saturday, September 26, 1981. With an impressive slate of speakers scheduled to present talks on a number of fascinating aspects of fine commercial printing in the machine age, it's not surprising that advance registration has been heavy. Be sure that you are present for what promises to be a memorable occasion. Registration (\$20 for members, \$25 for non-members) includes morning coffee, buffet luncheon, and a post-conference reception, as well as the conference program. Write to our box number. The program gets underway with registration at 9 A.M., followed by welcoming remarks from Columbia's Dean Darling, APHA President Catherine Brody, and Conference Chairman Alice Schreyer. The first speaker, Alan Fern, will launch the program proper at 10 A.M. Copies of the Conference brochure were distributed to all members. Additional copies are available on request.

PLAIN WRAPPER PRESS. After several months visiting in the U.S., Richard-Gabriel Rummonds has settled down again in Verona, Italy for summer activities at the Plain Wrapper Press. Now he can receive the many visitors who seek out his fine printing. Highlight of his American tour was the retrospective exhibition of his work at the New York Public Library. In the past fifteen years Rummonds has printed some 29 publications, which have shown new directions in limited edition printing. Inspired by Giovanni Mardersteig, Rummonds moved to Verona in 1970 and since has gained a loyal following of collectors. Utilizing the work of well known writers and artists, the Press has produced such notable works as Seven Saxon Poems (Jorge Luis Borges and Arnaldo Pomodoro). Mr. Rummonds spent the spring semester teaching at the University of Alabama Graduate School of Library Service once again, instructing students in "Descriptive Bibliography" and "Printing and Publishing on the Handpress." Mr. Rummonds has offered to send a checklist of books printed at the Plain Wrapper Press (gratis) to any APHA member who requests it. The address is Plain Wrapper Press, Via Carlo Cattaneo 6, 37121 Verona, Italy.

#### RECOMMENDED READING.

WOMEN TYPESETTERS. In a well-researched article, "Neither Printer's Wife Nor Widow: American Women in Typesetting, 1830-1950," (The Library Quarterly, October 1980) Mary Biggs focuses on the relation of women typesetters to the typographical union movement. Biggs describes the complex situation between women and unions: locals didn't want to include women for fear it would put men out of work; yet they didn't want to exclude them because women were willing to "scab" during strikes for lower wages. The article is a fascinating interplay between the birth of the International Typographical Union and the birth of the women's movement. Interesting facts: turn-of-the-century Chicago had an all-woman shop at the Bohemian Women's Publishing Company; Augusta Lewis, who organized the Women's Typographical Union No. 1 in 1868 and became corresponding secretary of the ITU in 1870 is to this day the only woman to hold such a high international post.

MINIATURE BOOKS. The February 1981 Wilson Library Bulletin has an informative article, written by Robert Hanson, editor of The Microbibliophile, on the history and collecting of miniature books. The first book to qualify was the Diurnale Moguntinum, printed about 1468 by Peter Schoeffer. The smallest book printed from moveable type, according to the 1981 Guinness Book of World Records, is Three Blind Mice, 1/12" x 1/12" x 1/32", printed and bound in 1978 by Gleniffer Press in Paisley, Scotland. Collector's items range all the way from a 1530 Hours of the Virgin, with twelve calendar illuminations and six full-page miniatures, Eugene O'Neill's The Last Will and Testament of an Extremely Distinguished Dog, with a blind stamping of a Dalmation on the front cover, to a series of 2" x 1 3/8" propaganda booklets published by the Third Reich and known as "Hitler Books." Hanson lists sources for further reading - and for buying.

PRINCRAFT BACK ISSUES OUT OF PRINT. The supply of back issues of Lester Slama's periodical Printcraft, as mentioned in APHA Letter #39, is depleted. All monies have been turned over to his widow. Mrs. Slama thanks all who helped. -- Fred C. Williams, editor, Type & Press, 24667 Heather Ct., Hayward, CA 94545.

R.I.T. ACQUIRES SCHILLER COLLECTION. The Cary Collection at the Rochester Institute of Technology School of Printing has acquired an extensive collection of the work of typographic artist Albert Schiller from the late artist's family. According to an article in Printing News, the collection includes type pictures, their type forms, correspondence, sketches, books, proofs and ephemera. The type picture, utilizing type ornaments, decorations, borders, rules, etc. to create artistic images, was an art form Schiller had made particularly his own. The results were often astounding renditions of portraits, landscapes and buildings. Schiller's long professional career in advertising typography was spent mostly at Advertising Agencies Service Company. He died on July 23, 1970 at the age of 71. According to Prof. Herbert Johnson, curator of the Cary Collection, the collection is now being cataloged and processed and will be made accessible to students, faculty and printing historians. For further information write to Prof. Johnson, School of Printing, Rochester Institute of Technology, Rochester, New York 14623.

MURDERS AND MORALITIES; ENGLISH CATCHPENNY PRINTS, 1800-1860 by Thomas Gretton. (British Museum Publications Ltd., 8 Bedford Square, London WC1B3RA, £ 6.50.) with graphic documentation, this volume demonstrates 19th century ballad and broadside imagery. This street literature marks an important step in the development of illustration. These images were produced from wood engravings and were printed on cast-iron presses, meaning that vast quantities of cheap and finely detailed prints could be disseminated. Earlier woodcut illustrations couldn't carry such fine detail. Although etchings and engravings could produce fine and accurate prints, the processes required more printing skill and fewer prints were possible before the plate would wear out. The prints in this book have as their themes murders, hangings, disasters, politics and religion. The author comments on more than 90 of these illustrations documenting a very different way of seeing the world. One gruesome print of suicide appends the note that between 1839 and 1842 there were so many suicides of people jumping from the top of London's Monument that C. Paul, a printer at Seven Dials, actually used a cut of the Monument into which bodies of the appropriate sex could be dropped. Execution cuts also were adaptable so as to allow the printer to drop in bodies of the appropriate number and sex. The author's introduction incorporates much useful information. He relates the usual chaotic typography to the battered type and mixed founts the printer had to use. He notes, however, the new flexibility in printing methods made possible by the cast iron press. Because of the increased pressure and accuracy of the press, typefaces could be designed that combined larger areas of black, usually requiring great pressure, with delicate lines, which are easily damaged by excessive pressure. These 19th century prints were the last flowering of a tradition of illustrated ballads and broadsides

sold on the streets for hundreds of years. Emphasizing the illustrations, the book is a good introduction to the changes in visual information that occurred during the first half of the 19th century.

TO BE A PRINTER by Brooke Crutchley. (Cambridge University Press, 32 East 57th St., New York, New York 10022, \$19.95.) Brooke Crutchley is much better qualified as a printer than as a writer, but this is still a useful survey of the lively days of typographical activity at one of the greatest of all university presses. In 1930 Crutchley became assistant to Walter Lewis, the University Printer and soon came into contact with such luminaries as Morison, a frequent visitor. As the young Crutchley immediately realized, "If printing could engage the enthusiasm of two such remarkable and varied characters as Walter Lewis and Stanley Morison, there must surely be something very special to it." He came to know Oliver Simon, Sydney Cockerell, Eric Gill, and Francis Meynell, among others, and to work with them. Crutchley succeeded Lewis as University Printer after the War and spent many dedicated years meeting the challenges of new printing technologies, dealing with printing unions, and increasing productivity while retaining quality standards. Collectors will enjoy the account of the famous Cambridge Christmas books, which Lewis had started in 1930; "for friends in printing and publishing," and which Mr. Crutchley carried on with great distinction. One chapter is devoted to the author's efforts in behalf of well designed public lettering. Crutchley was awarded the Royal Society of Arts Bicentenary Medal in 1977, partly in recognition of his concern for the standards of lettering in public places and his initiative that led to improved designs of sheet name-plates. The book is replete with familiar modern fine printing on both sides of the Atlantic. During his half century of service at C.U.P., until his retirement in 1974, Mr. Crutchley was in the midst of typographical activity. As he says, he'll leave the evaluation of his period to future historians. However, he does express his concern for the general decline in quality. Of 40,000 books now published annually in Britain, and maybe another 4,000 produced privately there are, he says, very few which would get high marks for design or production from the more discerning judges of a quarter-century ago.

UPDIKE AT WORK, FOUR LETTERS ABOUT A JOB ESTIMATE. This charming little publication consists of four letters from the renowned printer, written in 1930, to Emerson Wulling, who wished the Merrymount Press to print a pamphlet for him. The letters show Updike's "method of dealing with one customer." Then follows a brief commentary by the recipient. "145 copies; Handset in Caslon 471. Foot printed on an 8 x 12 OSHA outcast," at the Sumac Press, 613 N. 22 St., La Crosse, WI 54601.

NEW TYPOPHILE CHAPBOOK. The Typophiles have published Fond of Printing; Gordon Craig as Typographer and Illustrator by Colin Franklin, with a Foreword by Edward Craig and an essay by Gordon Craig on illustrations in general. 89 pages, cloth back boards. Price \$12.50 + \$1.00 postage, less 10% discount to APHA members. Orders should be prepaid by check or money order made payable to the Typophiles, address, c/o Dr. Robert L. Leslie, 140 Lincoln Road, Brooklyn, New York 11225.

#### BOOKS NOTED.

Sherlock Holmes: Rare Book Collector by Madeleine B. Stern. 500 numbered and signed copies. \$15.00 plus \$1.50 postage and handling. Paulette Greene, Publisher, 140 Princeton Road, Rockville Centre, N.Y. 11570.

Twenty-One Years of Bird & Bull; A Bibliography, 1958-1979 by W. Thomas Taylor and Henry Morris. 180 copies at \$150.00 plus \$3.50 postage; 170 special copies at \$225.00 plus \$6.00 postage. The special copies are accompanied by a portfolio of text pages prospectuses and ephemera.

International Guide to Library, Archival and Information Science Associations, ed. by Josephine Riss Fang and Alice H. Songe. Second Edition. (R.R. Bowker, \$32.50.) A thorough and helpful listing of more than 500 organizations, with many special features and comprehensive data.

Publish Your Own Handbound Book by Betty Doty (Caroline House, \$7.95).

Directory of Specialized American Bookdealers, 1981-1982 (Arco, \$19.95).

The Wood Engravings of Joan Hassall, ed. by Ruari McLean (Schocken, \$7.95).

Collecting Rare Books for Pleasure and Profit by Jack Matthews. Rev. ed. (Ohio University Press, \$16.95, cl. , \$8.95 pa.).

Slave to Beauty: The Eccentric Life and Controversial Career of F. Holland Day by Estelle Jussim (Godine, \$35.00).

A Constructed Roman Alphabet by David Lance Goines (Godine, \$40.00).

Penrose Annual, Vol. 73, 1981 (Hastings House, \$59.50).

Printing and Publishing in Medieval China by Denis Twitchett (Sandstone Press, 321 E. 43rd St., New York, N.Y. 10017, \$13.50).

APHA ANNOUNCEMENTS. Dwindling stock of all earlier issues of APHA LETTER makes it necessary for us herewith to declare numbers one through twenty of the newsletter Out of Print.

Membership brochures are available on request to our Membership Vice President, Mr. E. H. "Pat" Taylor, Life Underwriters Assn., New York, NY 10036. Membership support is vital for the survival of our organization. Each member is encouraged to get at least one new member.

BOOK FAIRS. Here are some dates for you to mark down on your calendar, diary, or whatever you use to note "coming attractions". September 10-11-12, the Midwest Chapter of the ABAA sponsors the Chicago International Antiquarian Book Fair and on November 6-7-8, the New England Chapter of the ABAA sponsors the Boston International Antiquarian Book Fair.

#### NEWS OF MEMBERS.

Elfriede Abbe Honored. In April Elfriede Abbe was the guest of honor at Watkinson Library of Trinity College (Hartford, CT) where she also spoke on the subject of "Some Books from the Studio Press of Elfriede Abbe."

Tideline Press Exhibit. Leonard Seastone's Tideline Press was given a special retrospective exhibition of its hand printed books and broadside at Fairleigh Dickinson University Library in March.

John L. Risseuw, who is the proprietor of The Cabbagehead Press, not too long ago left the University of South Dakota Art Department. We understand that he is now teaching typography at Arizona State University where he is also setting up a new letterpress shop for instruction in fine printing. Member Risseuw anticipates an active shop for typographic research and book production. APHA sends its greetings and best wishes for a great success.

#### 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. Send orders to our box number. APHA LETTERS 1-20 are now out of print.