

The APHA Letter

THE AMERICAN PRINTING HISTORY ASSOCIATION

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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, Philip Sperling.

APHA ELECTION RESULTS. APHA now has both a President and a Chairman of the Board. After a phenomenal tie on the second balloting, the issue was resolved by agreement of the two candidates, Morris A. Gelfand will serve as President and E.H. "Pat" Taylor will serve as Chairman of the Board. Congratulations to both candidates. APHA now has the benefit of the services of both officers through this happy resolution. The two have pledged to work together as President and Chairman of the Board in accordance with the Bylaws. Other APHA officers previously elected for the 1982-84 term are Marie Korey, Program Vice President; John Hench, Publications Vice President; Terry Belanger, Membership Vice President; Anna Lou Ashby, Secretary; and Philip Sperling, Treasurer. Members of the Board of Trustees are Jack Golden, Chandler B. Grannis, Philip Grushkin, Stephen Saxe, Alice Schreyer, Virginia Smith, Daniel Traister, Parker Worley, and Lili Wronker.

ANNUAL CONFERENCE. John Lancaster (Amherst College), Chairman of the Annual Conference Committee, reports that plans are moving along on schedule. The topic is early to mid nineteenth century printing and publishing. Preliminary announcements will soon be in the mail to all members. The conference, as usual, is scheduled for the last Saturday of September. The location will be Columbia University with the exact site not yet announced. Our Chairman, John Lancaster, has sent us the following report.

SEVENTH ANNUAL CONFERENCE: Nineteenth-Century America: Book Trade Technology and Social History. The conference will begin with a prologue to the century's developments, Rollo Silver's paper on the sources of power for printing presses that were exploited in the early part of the century.

James Barnes (Wabash College) will follow with a keynote address using the career of Jonas Winchester to demonstrate many of the trends and influences -- technological, economic, and social -- in American printing at mid-century, as the craft spread westward.

Michael Winship (Bibliography of American Literature) will then focus on one key technical aspect of the nineteenth-century production process in his illustrated talk on stereotyping.

Sidney Huttner (Syracuse University) will present a fascinating illustrated case study of the potential of city directories for research in printing and allied trades, "A Tale of Two Boards: A Study in Progress of a Bookbinding."

Finally, William Pretzer (Smithsonian) will speak "of the paper cap and inky apron," exploring with the aid of slides various aspects of craft culture in the nineteenth-century printing trade.

Seventh Annual Conference (continued)

All in all, the combination of specific with general, technological with societal, offers illumination of the nineteenth-century American printing trades and the ways in which they can be studied that should be of wide interest to APHA members.

OBITUARIES. Alfred Fairbank. The distinguished calligrapher and pioneer of the revival of italic handwriting, Alfred Fairbank, died on March 14 at the age of 87. Fairbank had a long and influential career. He was indeed "a scholar penman." Both as a supreme practitioner of the art of calligraphy and as a researcher in the history of italic script Fairbank was an important figure. Moreover, he was influential as a teacher and developed models for the teaching of handwriting. In a 1965 Festschrift presented to Fairbank on his 70th birthday (Calligraphy & Palaeography), J.A. Cole recounts events of Fairbank's career. At the age of 15, in 1911, Fairbank entered Chatham Royal Dockyard to start his civil service career as a "boy writer," at a salary of 9 shillings a week. He spent his working life at the British Admiralty, eventually retiring on a pension. He was an outstanding teacher and teacher's teacher, holding courses for teachers of calligraphy from all over the world. A self-termed "compulsive abecedarian," Fairbank studied under Graily Hewitt at the Central School of Arts and Crafts in 1920. In 1921 Fairbank was one of the founders of the Society of Scribes and Illuminators. His longtime researches into 16th century writing manuals were inspired by Edward Johnston and began about this time. In 1922 Fairbank exhibited and sold his first manuscript book. The exhibition and sale of Comus in 1926 when he was still a junior civil servant and Sunday calligrapher helped to establish him. Fairbank was discovered by St. John Hornby, through whom he was commissioned to write Ecclesiasticus, a Horace, and a Virgil. The last project took seven years. Fairbank designed writing models and copy books. The English poet Robert Bridges wanted a special edition of A Testament of Beauty to be printed wholly in Fairbank's italic type. In 1953 Fairbank was invited by James Pitman to design a 42-letter alphabet for use in teaching reading. Fairbank's publications include A Handwriting Manual (1932), the Dryad Writing Cards, originally called the Barking Writing Cards (1935) and A Book of Scripts (1949). A number of scholarly works on paleography reflect his special interests of later years. To explain his choice of italic Fairbank remarked that handwriting reached a peak of excellence in the Italian Renaissance and he cited Arrighi who, writing in 1523, held that the 'littera cancellaresca' (italic hand) took first place, although he also wrote a fine version of the Roman script. Fairbank wrote that he thought the italic hand is more of a designer's script, and a greater challenge to the calligrapher. Our thanks to master calligrapher Paul Standard, for information about Alfred Fairbank's death.

The death of Ray Da Boll on January 2nd at the age of 89 was a loss to the world of graphic design. For many years Ray Da Boll was a major force in American calligraphy. After studying at the Rochester Institute of Technology and the Chicago Art Institute and practical experience in industry, Ray Da Boll worked with the great "OZ" Cooper from 1919 to 1922. He studied calligraphy with Ernst Detterer at the Newberry Library. His accomplishments were many, as calligrapher, artist and book designer. He did the title pages, headings, end paper charts, etc. for many books, from The National Geographic Atlas to Calligraphy & Handwriting in America. Newark, AR was his home for the last 30 years of his life. Irene, his wife for nearly 70 years, whose career as a star of the Chataqua Circuit was recorded in a handwritten book by Ray, survives him.

IF WE MUST PART, FAREWELL! The time has come for APHA to revise its membership mailing list. We have sent out two requests for the payment of 1982 dues, and had a notice in APHA Letter No. 45. Now this.... your last chance to stay with us. We hope you realize that with six issues of our newsletter, two issues of the journal and a special rate to the 1982 APHA Conference, membership in The American Printing History Association is a "MUST".

NEW YORK CHAPTER. The local New York Chapter of APHA presented another successful series of program meetings for the benefit of New York area members. The final lecture of the season was scheduled for June 29th at the Grolier Club, with Sue Allen speaking on "Book Cloths and Endpapers: The Victorian Preoccupation with Pattern." On April 14th Joan Friedman, Curator of Rare Books at the British Art Center of Yale University, delivered a slide-illustrated lecture on "Five Centuries of Book Illustration in Europe & America." Meetings generally are held at the Grolier Club, a convenient and appropriate gathering place. Usually receptions follow the programs, enabling members to become better acquainted with their common interests. Members in the New York metropolitan area are urged to join the local chapter (annual dues: \$5.00) so as to support these activities.

CLOSING OF THE PLAIN WRAPPER PRESS. After ever increasing renown for more than ten years of achievement, the Plain Wrapper Press of Richard-Gabriel Rummonds and Alessandro Zanilla has announced that it will suspend operations. In its decade of existence, the PWP from its home in Verona, Italy has gained worldwide recognition as one of the leading producers of hand-printed limited editions of modern times. As Richard-Gabriel Rummonds explained, "More recently, however, skyrocketing production costs combined with the limited production capacity of the handpress, Italian taxes and red tape, compounded by the high cost of living in general, have all contributed to creating a situation for which we no longer have ready resources, nor the moral or physical energy, to continue to confront." In his heart-felt letter of farewell, Rummonds thanked the collectors who encouraged the press over the years. He hopes to be able to finish printing the four books which are now in various stages of preparation, with delivery to continue during the summer. The Press was originally founded to print a booklet of Rummonds' own poems. As a fitting gesture to complete the Press's publishing cycle, the title chosen as the Press's last publication is Seven Aspects of Solitude, a miscellany by Gabriel Rummonds. All who have admired the craftsmanship of this very personal press over the years will share in the regrets of the Press's proprietors and wish them well in their future endeavors.

OUR APOLOGIES DEAR APHA MEMBERS: To those few (and we are glad of that) members who were inadvertently omitted from the Membership Roster (APHA Letter No. 44), we ask to be excused for this error. If we could, we would be glad to put our finger on the culprit, man or machine. But we cannot; these things just seem to happen. Someone once said "as long as man lives, he errs", but someone else also said "to forgive is divine". We promise in the next membership roster to be extra extra careful!!

ATF INITIALS. Our thanks to Richard C. Marder (1116 Inwood Place, Plainfield, NJ (07062) who sent us the following information. "I have just learned of the availability of two lots of initials at ATF and am passing the information along on the chance that some letter-pressers in APHA may be interested. The initials are "Caxton" and "Missal" shown on page 785 of the ATF 1923 book. They are available in lots as follows: Caxton:- 27-6" foundry lines (1 line each character)-18 point; 27-6" foundry lines - 60 point. Missal:- 26-6" foundry lines - 18 point; 26-6" foundry lines - 60 point. For the entire lot, ATF asks \$900.00 on a direct sale, complete. They are not interested in fonting this material for sale in single fonts, but could perhaps be talked into separating in packages if the entire lot was purchased. Contact Mr. George Gasparik at ATF, 201-353-1000."

QUERIES. How many printing companies in the United States have been in existence for at least one hundred years? This question was recently posed to your editor and so far we have not been able to compile any satisfactory list. Can members help by furnishing information on this query?

Peggy Christian (110 South La Brea Avenue, Los Angeles, CA) has the following bibliographical question: A book in my possession, published by Lippincott in

Queries (continued)

1883, is signed in sixes and twelves with the printer's alphabet and in eights with the 26 letter alphabet. It is sewn in sixes. Is there an explanation for the three signings?

From Jane Pomeroy (The Burntcoat Press, 3914 Harrison St., N.W., Washington, D.C. 20015) comes the following request: "I am doing research on Alexander Anderson (1775-1870), the American wood engraver. I have followed through on the usual sources, papers in the New-York Historical Society, New York Public Library, Pennsylvania Historical Society, books illustrated by Anderson in libraries scattered through the country. I would very much appreciate hearing from any private collector who has material on Anderson, or who could put me in touch with anyone who has. There seems to be a dearth of information on him in the years that he flourished, the early part of the 19th century to the mid-century. He engraved thousands of blocks; yet there are very few extant in museums and libraries. I would particularly appreciate hearing from any of his descendants."

EXHIBITS. New York Public Library. (5 th Ave. and 42nd St., NYC) "The Golden Age of the Private Press." Through August. Emphasis on the late 19th century revival of fine printing.

Pierpont Morgan Library (NYC) "The Art of the French Illustrated Book: 1700 to 1914." Through July 31. Largely drawn from the collection of Gordon N. Ray. Includes the work of Boucher, Fragonard, Daumier, etc. Catalog. "Carolingian and Romanesque Illuminated Manuscripts." Through July 31. Also on exhibit is the first printing, first state of the Declaration of Independence.

American Craft Museum (77 W. 47th St., NYC) "Papermaking U.S.A.:History, Process, Art." Through Sept. 25.

At 44 W. 53rd St.: "The Handmade Paper Book." Through Sept. 26. "The Douglass Morse Howell Retrospective," devoted to a pioneer in the revival of hand papermaking. Through Sept. 26. At the American Craft Museum's main location.

The Library of Congress, Washington, D.C. "Twentieth Century American Fine Printing." Continuing indefinitely. "A Nation of Readers." Through September 9.

NEWBERRY LIBRARY CONSERVATION ENDOWMENT AND FREEZER PROJECT FUNDED BY MELLON FOUNDATION. The Newberry Library of Chicago has received a \$600,000 grant from the Andrew W. Mellon Foundation of New York for conservation endowment. The Library must match this grant by raising another \$600,000 on its own for conservation endowment. The income will support a Newberry conservation apprenticeship and general conservation operations. A separate grant from the Mellon Foundation of \$18,000 will fund a project to develop an economical procedure for the treatment of water damaged and insect infested books with a commercial freezer. Richard D. Smith (Wei T'o Associates) has been commissioned to modify a standard frost-free two door commercial freezer to freeze dry wet books and exterminate insects. The Newberry conservation staff already has reported success with the modified freezer and has been working on the establishment of data for freezing and drying cycles. The project should prove helpful to libraries and museums in setting up plans to adapt a commercial freezer to conservation use.

BOOK ARTS AND THE HUMANITIES. The New Jersey Humanities Project is to be commended for the impressive series of lectures presented this spring under the sponsorship of Fairleigh Dickenson University Library, Florham-Madison Campus. The series, entitled "The Book Arts and the Humanities," was presented without charge and included such speakers as David McKitterick (on Henry Stevens of Vermont), Terry Belanger on the 18th Century London Book Trade, and others.

FOUNDRY TYPE. Harold Berliner's Typefoundry (224 Main St., Nevada City, CA 95959) has announced its special castings for spring 1982, the second year of work in the Foundry. Among the faces offered are Dante, Mardersteig's exquisite creation; and Perpetua, Eric Gill's popular typeface. Berliner is considering stocking it in sizes from six to 48 points, and also the bold and titling versions. A catalog of available faces is ready for distribution. A subscription to four announcements of the Foundry is \$2.00. Berliner has settled on a metal content of 10% tin, 16% antimony and 74% lead as the best wearing features. "In deciding whether your type is wearing too quickly," he writes, "please remember there are many other factors involved in addition to the type itself. Most damage occurs to type by careless distribution. After that, it is a matter of how it is used. A number of printers prefer to use heavy impression and papers which are relatively resistant to this pressure." That may give a pleasing effect, but it is hard on the type. Harold Berliner's types are cast to order and carried in limited stock. Three or four times a year special castings are offered.

STOCK CUTS. The Indianapolis Electrotpe Foundry (a division of Indianapolis Electrotpe Service) announces the issue of a 50-page catalog of electrotypes which are being sold at prices starting at \$2.00 per cut. These are not the more common zinc or magnesium cuts mounted on plywood, according to the announcement, but copper shell electrotypes mounted on solid cherry bases. The catalog sells for \$2.00 (refundable on orders of \$20.00 or more). For further information write to Edward Johnson, c/o Indianapolis Electrotpe Foundry, P.O. Box 1165, Indianapolis, IN 46206-1165.

SOUTHERN BOOK AWARDS. Your attention is called to a publication edited by APHA member John David Marshall. The Southern Books Competition at Twenty-five; A Silver Anniversary Tribute (Howick House, P.O. Box 20483, Jackson, MS 39209, \$15 postpaid). The Southern Books Competition was established by the Southeastern Library Association in 1952 to select "on the basis of typographical design and general excellence of the bookmaker's art" the outstanding books coming from Southern publishers and presses during the year. To publicize these award-winners, a detailed handlist was prepared each year. This compendium consists of facsimile reprints of these handlists from 1952 through 1977. 207 pages.

EDUCATIONAL OPPORTUNITIES. The Oxbow Workshop (Saugatuck, MI 49453) is offering special programs this summer of great interest to papermakers. A "Paper Intensive," July 1-16 is being directed by Timothy Barrett, the well-known practitioner of hand papermaking. Instructors include Howard and Kathryn Clark of Twinrocker handmade papers, Brookston, IN and William Krueger of the Institute of Paper Chemistry. Special workshops will be taught by Timothy Barrett (July 18-August 7) and Susan Hall (August 8-28). Studio Director is Andrew Ginzler, New York artist and papermaker. For additional information write or phone the Workshop (616-857-5811).

UC Berkeley Extension. Summer courses in publishing are being offered in the San Francisco Bay area through the University of California Berkeley Extension Certificate program in publishing. Details are available from UC Extension offices, 2223 Fulton St., Berkeley, CA 94720, or by calling (415) 642-4231. Courses include "Practical Approaches to Typesetting, Editing and Proofreading," "Understanding Book Design," and "Practical Copy Editing."

Letter Arts/Newport. From August 8-15, a week long program will offer intensive instruction in lettering art by six prominent practitioners. The cost is \$725. For additional information write to Letter Arts/Newport, 134 Spring St., Newport, RI 02840, or call (401) 849-2212.

UCLA Extension. The active Professional Designation Program offers two new courses this summer. One (June 22-September 7) is dedicated to a study of "Book Treasures in Los Angeles." The second course is on "Drawing Plants at the Botanical Gardens,

Educational Opportunities - UCLA Extension (continued)

Motifs for Books" (June 26-August 28). An "Experimental Calligraphy Workshop" is being offered from June 24 to September 9. Another course is devoted to "Drawing Letters" (June 21 - August 30). For further information on the Professional Designation Program write to Visual Arts, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-9413 or 206-6643.

HISTORY OF THE PRINTING PRESS (à la DUTCH.) We thank member A.A. Sanders (Amsterdam, Netherlands) for the following information: "With reference to books on the history of the printing press in the APHA Letter 45, I would like to draw your attention to a little book in Dutch: Frans A. Janssen, Over Houten Drukpersen. Amsterdam: Gérard Th. van Heusen, 1977 (=1978). the price is (still) Dutch f 17.50 (ca. \$6.-). The address of the publisher is P.O. Box 1850/nl 1000 bw Amsterdam. The book has a summary in English of 6 pages. The Dutch text is 74 p., including notes. There are 18 illustrations. From the summary: "the purpose of this study is an examination into the sources used for various reconstructions; an attempt is made to establish on what elements the designers of the reconstructed presses based themselves. The occasion for this study is a new reconstruction of a handpress..." Prof. G.W. Ovink wrote a favorable review in: Quaerendo vol. 9 (1979) p. 266-268."

SECURITY NETWORK FOR RARE BOOKS. John H. Jenkins, President of the Antiquarian Booksellers Assn. of America, has announced the successful implementation of a rare book security system. The ABAA has issued a pamphlet on Rare Books and Manuscript Thefts describing the system, what to do in case of book theft, how to avoid theft, and guidelines for marking rare books, manuscripts, and other special collections. The purpose of the system is to coordinate effort nationally and internationally to catch book thieves, to assist in the recovery and restoration of stolen materials, to alert the book world of the details of book thefts, to discourage thieves from thinking they can profit from stealing books and to aid in the prosecution of book thieves. The security system has been established with the cooperation of the Society of American Archivists, the Manuscript Society, the American Library Assn, (ACRL-RBMS), the F.B.I. the U.S. Customs Service, Interpol, and other national and international organizations. Katharine and Dan Leab of American Book Prices Current provided the computer and computer program for BAM-BAM (Bookline Alert-Missing Books and Manuscripts).

COLLEGIATE BOOK ARTS PRESSES: A NEW CENSUS OF PRINTING PRESSES IN AMERICAN COLLEGES & UNIVERSITIES by David Farrell (Fine Print, P.O. Box 3394, San Francisco, CA94119, \$7.50 + \$1.00 post & packing). In a carefully researched and handsomely printed little guide, David Farrell (at present the Associate Dean for Collections at the Indiana University Libraries) has gathered together valuable information about more than 50 active bibliographical presses at American colleges and universities. Confirming Philip Gaskell's 1965 report on the boom in bibliographical presses, in 1979 Farrell circulated a questionnaire to gather data on the at least 53 presses active in 17 states. At least eight more presses were being organized or reactivated in 1979-80. They were not just bibliographical presses (used to demonstrate the principles of descriptive bibliography) as Farrell found, but in most cases the presses serve two or three functions, perhaps as a laboratory press (used to teach and to practice the principles of handprinting) or as a publishing or jobbing press. The census of presses shows press location, the founding date, the press function, press equipment and available typefaces, and instructional programs where appropriate. Arrangement is by state. Lists of new and reactivated presses and of inactive presses are also included. Harry Duncan (Abattoir Editions) has supplied a Foreword.

PRESS OF THE NIGHTOWL. Latest publication from Dwight Agner's Press of the Nightowl is Call It Living, three stories by Martha Lacy Hall. The text was handset in DeRoos Roman with American Uncial initials. Printing was done four pages at a time

Press of the Nightowl (continued)

on a Vandercook number 4 hand cylinder press on Strathmore Artlaid II paper. The edition consists of 200 numbered copies. The price is \$15 postpaid. The address is 320 Snapfinger Drive, Athens, GA 30605.

BOOK OF COMMON PRAYER. Accepting the challenge previously faced by such giants as De Vinne and Updike, Andrew Hoyem has announced that the Arion Press has been designated by the Episcopal Church to design, print and publish the Standard Edition of The Book of Common Prayer. The text, of course, is the modern, and very controversial version, adopted in 1979. The book will be produced in a limited edition of 400 copies, consisting of 1,002 pages, folio in format, printed from Romulus Monotype and handset foundry types on specially watermarked, all rag paper, rubricated in red ink, hand bound in leather. The price is \$2,000.

BIELER PRESS ACTIVITIES. Congratulations to the Bieler Press (P.O. Box 3856, St. Paul, MN 55165) for the acclaim that has greeted their recent publication, Everything That Has Been Shall Be Again; The Reincarnation Fables of John Gilgun. This was the first book issued from the Press' new home in St. Paul, as well as their most ambitious project to date. Each of the nine stories in the book is illustrated with an original wood engraving by Michael McCurdy. The price of the limited edition is \$120, with a paperbound edition priced at \$7.95. The book was selected for inclusion in both the American Institute of Graphic Arts (AIGA) Book Show and the Chicago Book Clinic Exhibit. Especially pleasing was the fact that the trade edition won a design award at the Midwestern Books Competition. The Press has just issued a chapbook of poetry by Phillip Foss, Jr. entitled Somata, with illustrations by Gaylord Schanilec. The edition of 150 numbered copies signed by the author and illustrator was printed on dampened Gutenberg Laid paper with hand-set Poliphilus and Blado type by Gerald Lange and Sue Rexford. Japanese binding with soft covers of tan handmade bark paper \$32.00.

THE JANUS PRESS. With a well established tradition of more than 25 years, Claire Van Vleit's Janus Press continues to gain recognition for the stimulating and diverse creations that have emanated from the tiny hamlet of Newark, near West Burke, VT. A retrospective exhibition of the work of the press from 1975 to 1980 recently was presented at the Robert Hull Fleming Museum of the University of Vermont. The catalog of this exhibition is the second in a series of catalogues raisonn   by Ruth Fine. The 52-page illustrated listing charts the innovative and impressive progress made by the press in recent years. The catalog was printed by the Stinehour Press and Meriden Gravure. It is available from the Fleming Museum, UVM, Burlington, VT 05405 for \$5.00. A few copies of the earlier catalog, The Janus Press 1955-75 are still available at \$10.00. Although specific information is not now available, it is planned that the Janus Press exhibition will travel to other cities.

SARAH CHAMBERLAIN. Add to the list of young printers to watch the name of Sarah Chamberlain. The Chamberlain Press is now located at 7219 S.E. 41st Ave., Portland, OR 97202. Sarah Chamberlain graduated from Hampshire College in 1975 and has worked with Leonard Baskin, Barry Moser and Harold McGrath, a trio that has had significant influence on members of printerdom's younger generation. She has been designing, printing and illustrating limited edition books since 1974. She did two miniature books for Bromer Booksellers of Boston and has carried out a number of private commissions for illustrations, pressmarks and bookplates. One of her recent books, The Pied Piper of Hamelin, was included in the 1981 Rounce and Coffin Club Western Books Exhibition. She recently completed two broadsides, the first of a traditional folksong, The Fox, (\$35), and the second, the nursery rhyme, Hey Diddle, Diddle (\$30). Her most recent projects are a book of Hilaire Belloc's humorous poetry for children, and a large etching depicting twelve mythological beasts. Write to her if you would like to be notified of her future publications.

THE JESTER PRESS PTY LTD. Latest publication of the Jester Press (P.O. Box 1254, Canberra City 2601 ACT Australia) is The Linocuts of Edward B. Heffernan. The Jester Press has produced this limited edition to mark the artist's 70th year. Heffernan's contributions to printmaking in Australia were recognized by a retrospective exhibition of his linocuts and drawings at the Victorian Artists Society in East Melbourne. The edition is limited to 125 copies, of which 25 constitute a deluxe edition specially bound in half Kangaroo with an original signed linocut. The price of the deluxe edition is \$360 (Australian dollars), plus \$15 postage and insurance. The price of the regular edition is \$160, plus \$10 postage and insurance. The book contains 35 illustrations. Both versions are printed letterpress in 14 and 10 point Century Book, with pure rag Arches Aquarelle Satine paper used for the deluxe edition and goatskin parchment used for the standard version.

THE RATHER PRESS. Latest publication of the Rather Press is Dunsmuir House by Lois Rather. This is the story of a mansion in the Oakland hills, written by Lois Rather, printed in an edition of only 100 copies, handset, printed and cased by the Rathers. The volume is enhanced by charming wood engravings by Stanley H. Cohen. The price is \$25, plus taxes for Californians. The address of the Rather Press is 3200 Guido St., Oakland, CA 94602.

COLLECTOR'S GUIDE TO ANTIQUE TYPEWRITERS. Compiled by Dan Post (Post-Era Books, 119 S. First Ave., Arcadia, CA 91006, \$12.95 post paid). Basically this volume is a reprint of the October 1923 issue of Typewriter Topics, which was entitled "A Condensed History of the Writing Machine." In addition, a wide selection of advertisements is reprinted from early 20th and late 19th century periodicals. The descriptions and illustrations of typewriters from hundreds of manufacturers are fascinating. The historical data is not always completely reliable, and information gathered here would have to be verified in other more carefully researched sources. Nonetheless, the mere amplitude of models of "the wonderful writing machines" demonstrates man's ingenuity in finding ways to apply the principles of printing to meet special needs. The same publisher has reprinted a number of early instruction manuals for such marvellous early machines as the Blickensderfer, Caligraph, Chicago, Hammond, Oliver, Remington, Williams and Vost. The eight-piece set may be obtained for \$19 (plus \$1 shipping) from Post-Era Archives, Box 150, Arcadia CA 91006. A sample copy of The Typewriter Exchange, a newsletter for the typewriter collector, may be obtained without charge by writing to the same address.

THE LIBRARY BOOKSELLER. Dealers and libraries might like to know about this (as well as the ever faithful AB Bookman's Weekly) as a link between the two designed to get books where they are needed. An annual subscription (26 issues) is \$50 from Albert Saifer, Box 51, Town Center Branch, West Orange, NJ 07052. A new department listing subject/author specialties is scheduled to appear in each issue, as well as the regular listings of books wanted by College and University Libraries.

MAILING ADDRESSES FOR APHA

NEWSLETTER ONLY: Send news items, announcements, comments and other materials for inclusion in 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 all APHA publications for that year. Annual individual membership for 1982 is still set at \$15.00 and for institutions at \$20.00. Copies of back issues of The APHA Letter are available to members at \$2.50 each, while the supply lasts. APHA Letters Numbers 1 through 20 are not out of print. Back issues of our journal are all available at \$7.50 each copy. Send your orders to our Box Number.