

The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION *Letter*

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

MORE ABOUT APHA'S SEVENTH ANNUAL CONFERENCE: The place: Harkness Theatre, Butler Library (Columbia University) - the date: September 25th. For APHA Members registration begins at 9 A.M. You should have received an invitation announcement at this time but for any information write to our Box 4922 as shown on the last page of this newsletter.

THE NEW YORK CHAPTER. At the meeting held June 29th at The Grolier Club, officers were elected to serve for the 1982/84 term. The slate proposed by the Nominating Committee was elected unanimously. President: William Eddy; Vice President: Douglas Wolf; Secretary: Barbara Paulson; and Treasurer: Lawrence Parke Murphy. Also chosen to serve as Board Members for specified terms were: Stephen Roxburgh, Dorothy Macdonald and G. Thomas Tanselle. Congratulations to them all.

APHA/NEW ENGLAND. Our New England Chapter held its annual business meeting on May 25th. New officers for 1982-83 will be announced shortly. On June 23rd members viewed the Benlinck-Smith Collection of type specimen books at Harvard's Houghton Library.

FRIENDS OF THE MUSEUM OF PRINTING. The second number of Printing Heritage, the publication of the Friends of the Museum of Printing, contains several interesting articles and some good news from Bob Richter, who has worked so energetically for the establishment of a national printing museum. The museum collection has been offered a new home -- 5000 sq. ft. of rent-free heated space only a half hour from its present location -- by Lawrence Ansin, president of Joan Fabrics of Lowell, MA. Also, the Friends group has approved a proposal to accept the offer of a 1922 Goss newspaper press, a web-fed rotary sextuple inline, in superb condition. The catch is that \$35,000 must be raised for disassembly, trucking and storage. This issue contains an excerpt from Louise Dickinson Rich's Innocence Under the Elms about getting out a small town weekly newspaper, and an article by Frederick C. Williamson the Unitype typesetter. The Friends of the Museum of Printing have collected more than 130 tons of historic material, including composing and press room equipment for both hot metal and photocomposition. A number of proof presses and platen job presses are in the collection along with some bindery equipment and a printing library of some 1200 items. The collection is now in storage in Lowell, MA, the proposed site of the planned national museum. Target date for the opening is 1985. Contributions to the Friends of the Museum of Printing, Inc. are tax deductible. Annual membership of \$10 includes four issues of Printing Heritage. The address is P.O. Box 849, Boston, MA 02103.

TYPE WANTED. Prof. Bernard Solomon (c/o Art Dept., Georgia Southern College, Statesboro, GA 30460 (Tel. 912-681-5297) is looking for a font of 30 point Broadway type either to purchase or borrow. Prof. Solomon needs this type as soon as possible so apparently he has a publication in progress.

BSA FELLOWSHIP PROGRAM. The Bibliographical Society of America has announced the establishment of an annual program to support research in the history of the book trades, publishing history and bibliographical inquiry. These short term fellowships will be for one or two months, with a stipend of up to \$600 a month plus an allowance of up to \$150 for photocopying, microfilming and computer time. An added considerate touch is that libraries used by the fellowship recipients will be paid \$5 a day when used for at least ten days. Eligible topics may concern books and documents in any field, but should focus on the book or manuscript (the physical object) as historical evidence, whether for establishing a text or understanding the history of book production, publication, distribution, collecting or consumption. Applications (including three letters of reference) will be due on February 28, 1983. More information is available from the BSA Executive Secretary, P.O. Box 397, Grand Central Station, New York, New York 10163.

GOLD FROM AN ABANDONED LODE: In the early 1930's Herbert Reichner published in Vienna a wonderful magazine entitled PHILOBIBLON, Eine Zeitschrift fur Bucherliebhaber (A Magazine for Bookcollectors). This publication, similar in style to the American COLOPHON and the English FLEURON, carried inserts in languages other than German and in Issue No. 8, 1935 there appeared UNJUSTIFIED LINES, Rhymes about Printers and Their Ancestors by "Paul Beaujon" - glory be to Beatrice Warde! The insert was printed at the School of Printing, Chiswick Polytechnic School of Art under the direction of John Charles Tarr. And here is a set from those LINES for your delight, chosen at random:

IN PRAISE OF ALDUS MANUTIUS

P. Aldus Manutius, historians say,
 Was a man with a versatile mission:
 He invented the "greek" we are using to-day;
 He invented the pocket edition;

 He invented italics as everyone knows;
 He must have been wise as Confucius
 For the earliest Old-Face that History shows
 Was invented by Aldus Manutius!

We hope to print some more LINES in subsequent issues of the APHA Letter.

EXHIBITIONS. Ontario Science Centre, Ontario, Canada. Until October 31. "China: 7000 Years of Discovery." This highly popular show demonstrates the Chinese invented practically everything. Yang Dawen demonstrates Chinese paper making methods, as used since 105 A.D. The paper is made from tree bark. Some 17 Chinese demonstrate Chinese achievements in various technologies and crafts as part of this exhibition jointly sponsored by the Ontario Centre and a Peking Institute. Visitors can type on a Chinese typewriter -- with 2000 characters or print their own woodblock. The Chinese part in the development of printing is well documented. Exhibits show how Chinese used block printing as early as the seventh century and had movable type in 1045. This type consisted of clay characters held in a metal tray by wax. The Chinese say they first used metal type in the 13th century, considerably earlier than Gutenberg. (However, credit must be given to Gutenberg for what he actually did invent: the adjustable type mold.) Numerous other technologies are represented in this extensive showing of Chinese historical advances. Several U.S. museums have expressed interest in presenting the exhibition after its Canadian booking ends.

Library of Congress, Washington, D.C. through December. "The Early Years of the Rare Book Collection, 1800-1926." This exhibit features unusual books acquired before the opening of the Library's Rare Book Room in 1927. Highlights include the only known presentation copy of the first edition of Edgar Allan Poe's Murders in the Rue Morgue, the first printed work by a black American, the first book printed (and written) by Benjamin Franklin, a broadside containing the earliest known reference to "Uncle Sam," and an 1866 edition of Alice in Wonderland, bound with two original Tenniel pencil drawings.

Exhibitions. (cont.)

American Antiquarian Society, Worcester, MA. September 7-October 15. "The Manufacture of Paper in America."

Morgan Library, New York, NY. September 1 - November 7. "Fifteenth Century Art of the Netherlands." This exhibition, commemorating the 200th anniversary of diplomatic and trade relations with the Netherlands, will include some of the Morgan's finest Dutch and Flemish works -- for example, drawings, The Hours of Catherine of Clives and other important examples of manuscript illumination, Colard Mansion's famous editions of Boccaccio and Ovid, Caxton's editions produced in Bruges, and other incunabula and block books, showing the changes brought about by the advent of printing.

BODONI FACSIMILE. One of the rareties in Bentinck-Smith collection of type specimen books at Harvard's Houghton Library has been issued in facsimile by the Library. This landmark volume, entitled Fregi e Majuscole was published at Parma by Giambattista Bodoni in 1771. It was his first type specimen book. As Eleanor Garvey explains in her note, in 1768 Bodoni had been appointed director of the newly-established Stamperia Reale in Parma, founded by the Bourbon Duke of Parma. Fregi e Majuscole (Ornaments and Capitals) was issued as a small book of 38 leaves bound in white wrappers decorated with ornamental borders. The sumptuous Manuale Typografico was issued by Bodoni's widow in 1818, some five years after his death. This facsimile of Bodoni's first specimen book was made from one of two copies in their original wrappers given by William Bentinck-Smith (Harvard class of 1937) to Houghton's Department of Printing and Graphic Arts. Its publication commemorates an exhibition of typefounders' specimens, printers manuals, and book of letter design from five centuries in the Bentinck-Smith collection. Copies may be obtained from Houghton Library (Harvard University, Cambridge, MA 02138) for \$5.00, plus \$1.00 postage. It is well worth adding to any printing history collection.

CHICAGO PRINTING MUSEUM. Thanks to William Tyler (your editor's brother) for the following information on the printing museum now established in her home town. The Printers Row Museum (715 South Dearborn) is a careful re-creation of a printing shop of the 1890s. Two years ago, Les Feller, a dedicated private press printer was able to convince developers of the "gentrified" South Loop that a printing museum would be an appropriate reflection of this neighborhood which once was Chicago's Printers Row. Thanks to volunteer help, the museum has been kept open on weekends. The ambiance is that of a real late 19th century printing shop, with authentic decor down to light bulbs covered by green glass shades. As Feller says, "We are trying to re-create the clutter and the studied neglect of an old-time printing shop." On weekends the volunteer staff show visitors around the museum and operate the working presses on display. These include a century old Shniedewend proof press, a foot-powered 1863 Franklin-Gordon press and a Mergenthaler Linotype. Small printing jobs, such as letterheads and invitations, are printed by the Museum in order to raise money. Money, of course, is the problem. An effort is being made to raise enough money to keep the museum open seven days a week. According to Feller, "With \$15,000, we could stay open full time for school groups. With the money, maybe we could even start classes." As an additional money raising project, incidentally, we understand that the museum is also selling type, cast in the museum's foundry.

PRINTING MUSEUM IN HOUSTON. A new printing museum is now being developed in Houston, TX, under the auspices of the Printing Industries of the Gulf Coast. The recently opened Museum of Printing History features examples of printing by such early printers as Gutenberg, Caxton, Franklin and Juan Pablos, who printed the first form printed in the Western Hemisphere in Mexico in 1528. A copy of what is termed "the world's oldest existing piece of printing, the Dharani prayer scroll, along with its original

Printing Museum in Houston (cont.)

wooden pagoda, also is on view. The museum includes a workshop, library, gift shop and 3,500 sq. ft. of exhibit space. Donations of equipment, other appropriate materials and cash are being solicited. For further information write to the Museum of Printing History Endowment Fund, 1324 W. Clay, Houston, TX 77019.

SUBSTITUTE FOR KAOLIN. A third of all printing and writing paper is coated. A British company, English China Clays, is the largest producer of China clay (Kaolin), responsible for a fifth of the world's output. Kaolin is used to give paper a glossy coating and for filling paper. It is important, of course, for the reproduction of illustrations. (When damp, unfortunately, these Kaolin-coated pages stick together so as to damage affected books.) English China Clays, during the 1960s, helped paper manufacturers develop a considerably cheaper coating process using calcium carbonates, such as chalk, limestone or marble. The process involves using an alkaline rather than an acid sizing. Now that the cheaper process is being more widely used, English China Clays is fighting for a share of the market. According to The Economist, growth in demand for coated papers has recently slowed to only 5% a year. The popularity of using calcium carbonate coatings is quite recent. The company has figured that the percentage of paper coated with calcium carbonates in European markets has increased from 10% to 20%. The calcium carbonate coating is not suitable for certain printing methods and is not compatible with certain inks and papers. Kaolin itself is relatively rare. Large deposits of the natural kaolin clay are found in the southern United States, with smaller amounts in Czechoslovakia and Germany. In England kaolin is found only in Cornwall and south Devon.

LEO WYATT REMEMBERED. Joe Dunlap shared with us the information he has received from Betty Wyatt, the widow of Leo Wyatt, the brilliant English artist and engraver who sadly died just about a year ago. Mrs. Wyatt kept her husband's studio intact after his death, with the hope of having it shipped to the U.S. and reassembled there "as an ongoing example to students of Leo's strivings towards perfection and of his incredibly beautiful achievements." She pleads for assistance in making this possible. Mrs. Wyatt pays special tribute to their American friends whose acclaim and encouragement meant so much to her husband. The success of his two American lecture tours, she says, inspired the incredibly prolific output of his final years, "the final golden flowering of his creativity." This summer there has been an exhibition of Leo Wyatt's work at the Oxford Gallery (23 High Street, Oxford), coinciding with the Ex Libris Conference in Oxford. Prints and etchings were for sale. Mrs. Wyatt hopes to publish "A Book of Little Alphabets" and later, perhaps, a small volume of the greeting cards Mr. Wyatt produced for over twenty years. Mrs. Wyatt writes that "Williams College, Williamstown, MA, Bob Volz and Wayne Hammond, have already established an archive of Leo's work [at the Chapin Library] which, they tell me, is in constant use by students. I have promised to update it. I would be prepared to part with all records and "roughs" in order to keep alive Leo's memory and his genius. Then, perhaps, when they have reached maturity, my grandsons might visit the States and be able to revere the grandfather they were never privileged to know." Mrs. Wyatt is selling their Newcastle house, which fact prompts her serious concern for the future of her late husband's studio. These have been times of great stress and emotional suffering for Mrs. Wyatt. We wish her success in her endeavors to preserve and perpetuate the artistic legacy left by her husband.

ASHENDENE PRESS BIBLIOGRAPHY (AS PRINTED BY CAROL BLINN). Worthy of note is another not-so-new catalog. This is The Allerton C. Hickmott Ashendene Press Collection at Trinity College, described and introduced by Caroline R. Danchak and Jeffrey H. Kaimowitz. The pamphlet was published in the spring of 1979 for an exhibition at the Watkinson Library. Five copies were designed, printed (in Spectrum on Mohawk Superfine), and bound by Carol J. Blinn of Warwick Press. Copies are still available (for \$2.00) from the Watkinson Library, Trinity College Library, Hartford, CT 06106.

THE VICTORIAN WOODBLOCK ILLUSTRATORS by Eric de Maré (Sandstone Press, 321 E43 St. NY 10017) De Maré labels the 19th century as "the Boxwood Age," symbolizing the Victorian Age. During its heyday, from the time of Bewick until it was replaced by photo mechanical processes, wood engraving exhibited all the characteristics of Victorian energy, exuberance, imaginativeness and occasional excess. The vast reading public voraciously demanded more and more books. Some 42,000 novels were published during Victoria's reign. Wood block illustration was the only available method (assisted by the metal stereo and electrotpe) by which pictures could be printed along with the text. De Maré has attempted to present Victorian wood block illustrations alone as independent works of art in their own right. He has chosen to survey the whole field of book block engraving in the 19th century, dividing it up into four chronological periods: Bewick and his followers up to early Victorian times, the golden age of the 1850s and 60s, the Graphic school of the early 70s, and the Edmund Evans color period of the mid-70s to mid-80s. De Mare writes from the standpoint of an enthusiastic collector. He is not reluctant to present his own opinions, preferences, and even prejudices. His personalized approach to art history adds a pleasant piquancy to his account of the careers of the artists represented. After a general overview of wood engraving, the author summarizes the changes that occurred in techniques, leading to the superb finesse of the great Victorian artists. The major portion of the book is devoted to discussions of varying lengths of the careers of the leading wood engravers. Many won renown for work in other media (such as Lord Leighton, Holman Hunt and Whistler) but this volume is restricted to their work as wood engravers. The contributions of the engraving workshop of the Dalziel Brothers is appropriately recognized. Among the most interesting of the engravers surely is William James Linton, craftsman, artist and social reformer. At one time Linton lived at Brantwood in the Lake District, the home he later sold to Ruskin. There Linton lived in poverty with his family and a few followers, farming, engraving and operating his private press. When Linton sought a fresh start in America he settled near New Haven, where he set up the first private press in America. The outpouring of illustrated cheap periodicals stimulated artistry of high caliber, with Punch, the Illustrated London News and the Graphic leading the way. It was the newly invented steam press along with the stereotype (and then the electrotpe) that made the large circulations of the many cheap magazines. A chapter is devoted to the Pre-Raphaelite Group, including Arthur Boyd Houghton, one of the author's personal favorites. Other figures of special interest include George Cruikshank, Gustave Dore (included because he illustrated many English books), George du Maurier, Richard Doyle, Charles Keene, Edmund Evans, Walter Crane and Kate Greenaway. A chapter on "Foreign Relations" briefly covers some of the work done in the U.S., France and Germany. The book ends with a discussion of the transition to the various photo-mechanical illustration processes that replaced wood engraving. Yet, as the author notes, the integrity of wood engraving as an art form continues to be recognized through the work of many fine artists and private press printers who have kept wood engraving alive as an art. The volume is generously illustrated, with at least one illustration on almost all of its 200 pages. The book was designed by Peter Guy and nicely printed in England by Lund Humphries. Price: \$55.

ROCKWELL KENT CENTENARY. The Kent Collector has published a special issue in recognition of the 100th Anniversary Celebration of the great American artist and author Rockwell Kent. This issue contains tributes to Kent from a number of his admirers, such as Corliss Lamont, news from the Rockwell Kent legacies, and features on various aspects of Kent's work. Of special interest is the news from the Rockwell Kent Gallery at the State University of New York at Plattsburgh. Plans are underway there for a special exhibition marking Kent's 100th birthday, opening October 24th. Plans call for an exhibition of Kent's drawings with a special catalog and a major speaker. The possibility of a continuing "Friends of Rockwell Kent" organization, to be connected with the gallery and collection is under consideration. This summer 1982 issue of The Kent Collector is volume IX, number 1. Subscription rates for the quarterly publication are \$10 per year for first class mail, \$8.50 for third class mail. Address all correspondence to the editor and publisher, George Spector, 34-10 94th St., Jackson Heights, NY 11372. Mr. Spector mentions that there will be Kent exhibitions this year at the Detroit Library, at Duke University, and at the New York Public Library (from September through November).

BOOK DECORATION IN AMERICA, 1890-1910. This is not a new publication, but it is one that seems to have been passed over. Published in 1979, this is a guide to an exhibition of turn of the century book decoration by Laurie W. Crichton, revised by Wayne G. Hammond and Robert L. Volz. Each of the 70 American publications comprising the exhibit is carefully annotated and many are illustrated. The focus is on the decoration of bindings, endpapers, title pages, and text pages, and the styles of initials, headpieces, tailpieces and bookplates. By devoting her study to these special aspects, Miss Crichton's study forms an interesting and useful supplement to Dr. Susan Thompson's American Book Design and William Morris. Originating as a second year independent study project, her study points up the unexpected resources for research in such more general collections as the Chapin Library. Miss Crichton was killed in an automobile accident some months before the exhibit opened. Robert Volz, Custodian of the Chapin Library, and Wayne Hammond, Assistant Librarian, did a splendid job of polishing the bibliographical entries and revising the helpful background essays. Book decoration showing the influence of such movements as the Arts and Crafts Movement and Art Nouveau is well set forth, documented by well chosen examples from Roycroft, Mosher, Stone & Kimball and the rest that encourage us to look at these books in a new light. The notes are informative with useful citations and a bibliography to encourage further study. The price is \$15.00 from the Chapin Library, Williams College, Williamstown, MA. The catalog was handsomely designed and printed by Carol J. Blinn at Warwick Press, Easthampton, MA in an edition of 750 copies. The plates were printed under the supervision of William J. Glick at the Meriden Gravure Company in accord with their usual high standards. The catalog is well worth having, both for the informative content and as an example of fine bookmaking in its own right.

THE SANTA SUSANA PRESS. The latest publications of the Santa Susana Press (c/o University Libraries, California State University, 18111 Nordhoff St., Northridge, CA. 91330) are two works of playwright/essayist/author Norman Corwin. A Date with Sandburg is a limited edition of 100 miniature volumes, in which Corwin discusses his friendship with America's poet laureate. The frontispiece bears an actual U.S. postage stamp with the bust of Carl Sandburg. The cost is \$25.00; California residents add 6% sales tax. The second work is Greater Than the Bomb, the first English publication of Corwin's radio docudrama broadcast internationally in 1950, and repeated many times since. This beautifully bound volume was a recipient of the Western Book Exhibit Award of Merit for 1981, and costs \$38.00 (Ca. residents add 6%). Other selections of the Santa Susana Press are available, upon request.

WILSONS PUBLISH LEAF BOOK. The latest book by Adrian and Joyce Wilson, authors of "The Making of the Nuremberg Chronicle" is just issued in an edition of 90 copies by the Cowell Press, University of California at Santa Cruz. It is a leaf book with a leaf of the pirated Augsburg edition of the Nuremberg Chronicle, printed by Schoensperger in 1497. Wilson has written the text giving the history of Schoensperger's "highest form of flattery..." which is the title of the 32 page small folio book. The proceeds of the book go to support the Book Arts program at UCSC, instructed by George Kane. Please write him at 252 3rd Ave., Santa Cruz, CA 95062, for prospectus. Copies in half leather with a leaf with one or more woodcuts is \$200, 60 copies. Thirty copies are in cloth with an unillustrated but rubricated leaf for \$150.

FOR SALE. Collection of small antique presses, wood type and accessories: Kelsey 3x5 and 5x8, model 5x8, platens 4x6, 2½x3½, 1½x2½, 2x3 Best Star and 3½" rotary; 3 toy presses; two ink stands; 6", 12", 10", 24" ink rollers; 20 trays of wood type; composing stone; type rack; type cabinet; book press; 4 litho stones; 3 brass solvent cans; furniture cabinet; misc. \$3,700 or best offer. (303) 478-2840 home; (302) 999-2437 office. Robert Huff, 707 Westcliff Rd. Wilmington, DE. 19803.

MUSEUM BOOKS, INC. recently released another bibliography for the Graphic Arts. It lists 197 books which are divided into the following categories: 68 titles on typography, 63 on lettering and calligraphy, 58 on design, 5 titles on paper and 3 books for interior display for museum and shops. To obtain a copy of this bibliography sent 50¢ to cover postage to: Museum Books, Inc., 6 West 37 St., New York, NY 10018.

RAY NASH, NOTED DESIGNER IS MOURNED BY ADMIRERS. Ray Nash, one of the outstanding contemporary figures in the graphic arts, noted for his achievements in design and calligraphy, has died at the age of 77. Mr. Nash was professor emeritus of art at Dartmouth College, an art instructor at the New School, and lecturer on bibliography at Oxford in the 1960's. He was the author of highly regarded works on calligraphy and printing, and one of his outstanding awards was that of the Order of King Leopold bestowed by the Belgian Government. Survivors include his wife, Hope of Royalton, two daughters, Mrs. Gregory Burrows and Hope Wolff, as well as a son, John Nash of London.

FILMSTRIP ON PAPERMAKING. Educational Dimensions Group has issued a set of two filmstrips (with two cassettes, approximately 80 frames, 20 minutes each) on "Papermaking: The Art/The Craft." The price is \$73 for the set, or \$36.50 each. The craft of papermaking is introduced through this filmstrip, with both the history and technique of papermaking being treated. Recommended equipment includes a blender, an electric iron, window screening, sponges, plastic buckets and vats. Techniques are shown for mixing the pulp and water, handling the mold and couching the wet sheet. Papermaking vocabulary is introduced. Scientific principles are shown through microphotographs. The second part demonstrates how handmade paper may be used as an art form, with the work of David Hockney and other artists shown as examples. The address of Educational Dimensions Group is Box 126, Stamford, CT 06904.

AMERICAN ANTIQUARIAN SOCIETY APPOINTS CONSERVATOR. Marcus McCorison, Director and Librarian of the American Antiquarian Society (Worcester, MA) has announced the appointment of Richard C. Baker as paper and book conservator. Mr. Baker was Rare Book Conservator at the Smithsonian previously. He studied at the New England Document Conservation Center, Kner and Anthony Bookbinders in Chicago and the Smithsonian. He has worked at Johns Hopkins University and the Newberry Library and has taught book-binding and written on the subject.

BINDER FOR CREATIVE ARTS WORKSHOP. The Creative Arts Workshop in New Haven, Connecticut has announced that Lage E. Carlson from San Francisco, California has come to New Haven to take complete charge of its new hand Bindery. As Bindery Manager and Artist in Residence, he will teach as well as plan workshops and new projects as part of his time. He will be able to use the rest of his time to continue his private binding, using the Creative Arts Workshop's excellent new Bindery. Mr. Carlson began his duties on September 1, 1982.

THE YOUNG IN HEART. The oldest member of APHA (but only in the number of years that do not seem to count) Dr. Robert L. Leslie has established a Film Collection in Graphic Arts at the School of Library Service, Columbia University. Besides making a most generous initial financial gift, Dean Darling of the School also advises that Dr. Leslie plans to make annual gifts so that this collection may be properly maintained and advanced. Professor Susan Thompson, also an APHA member and on the faculty of the School, was responsible for setting up this new collection. She said, "We're all very grateful to Dr. Leslie. The gift is still another example of his countless acts of generosity to all of us engaged in the graphic arts and related fields." Professor Thompson is the editor (of course you knew that) of our journal, Printing History. Formal dedication ceremonies are planned on September 8th.

BIRD & BULL PRESS. The new book from Henry Morris' Bird & Bull Press is A Pair on Printing. The volume consists of Atkyns' The Original and Growth of Printing and The First English Type Specimen Book -- 1764. Richard Atkyns' 1664 pamphlet was the first English work written on the subject of printing. The William Caslon type specimen book reproduces the first type specimen book from an English type foundry. The two are reproduced in facsimile with introductions by Carey S. Bliss of the Huntington Library. The edition is limited to 500 copies with introductory texts in Van Dijck on Frankfurt paper. The facsimiles are printed on Mohawk text and the book was bound by Gray Parrot in Dutch natural linen. Neither work has been previously

Bird & Bull (cont.)

reproduced in facsimile. The price is \$60 plus \$3 postage and insurance. Foreign airmail is \$6. The address is Bird & Bull Press, 321 Elm Avenue, North Hills, PA 19038.

BOOKS NOTED.

A Dictionary of Toronto Printers, Publishers, Booksellers and the Allied Trades, 1798-1900. by Elizabeth Hulse (Anson-Cartwright Editions, 229 College St., Toronto, Canada M5T1R4, \$85 (Canadian).

Socialist Diary by William Morris. Edited, with an introduction by Florence S. Boos. 200 copies in Dante types on Windhover paper. Windhover Press, The University of Iowa, Iowa City, IA 52242, \$22. (Checks should be made payable to the University of Iowa.) Other recent books from the Windhover Press include: Robert the Devil, translated by W. S. Merwin with wood engravings by Roxanne Sexauer. In Dante types on Windhover paper, 310 copies. Regular edition, \$40; special hand colored edition, \$250. also

For the Occasion of Death, six poems by four authors. Romanee roman, Lutetia italic and Romulus Open capitals on Amalfi paper. 165 copies. \$17. and

Mottetti/Motets by Eugenio Montale, translated by Charles Wright. In Romanee types on Windhover paper. 220 copies. \$19.

UNIVERSITY OF CALIFORNIA, BERKELEY EXTENSION ANNOUNCE FALL PUBLISHING COURSES. Of particular interest to our West Coast members will be a variety of continuing education courses in editing, typography and related subjects to be given in the San Francisco Bay Area this fall as part of U.C. Berkeley Extension's curriculum in publishing. All those interested should write for detailed information to: Publishing Curriculum, University of California Extension, 2223 Fulton Street, Berkeley, CA 94720. If convenient for you the telephone number is (415) 642-4231.

A SURFEIT OF RICHES. Our thanks are hereby extended to the many members who have contributed items for inclusion in this newsletter. Your cooperation is greatly appreciated. We apologize to those whose material we have not been able to use in this issue because of space limitations. We hope to use it next time.

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 \$15.00 and \$20.00 for institutions. 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 now out of print. Back issues of our journal are all available at \$7.50 each copy. Send your orders to our Box Number.