

The APHA THE AMERICAN PRINTING HISTORY ASSOCIATION Letter

No. 52

1983, No. Two

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.

THE SHIP PRESS CHAPPEL. Based in San Francisco at the National Maritime Museum, the Ship Press Chappel is doubtlessly one of the more unusual of private press groups. The Ship Press Chappel is a group of printers who meet quarterly in San Francisco on the National Maritime Museum's square-rigged ship Balclutha to print a keepsake related to maritime history. The ship press is a Washington hand press, exhibited in a cabin off the shelter deck, and is purportedly the only display of a working ship press in the world. The Chappel's first keepsake was printed aboard the ship by former President Gerald R. Ford on January 19, 1980. It was a broadside, fifteen by seventeen inches, describing the history of the Balclutha. Subsequent keepsakes have treated subjects ranging from Joseph Conrad to "The Bucko Mate" and "The Painting that Saved the Falls of Clyde." The Ship Press Chappel is now offering an Associate membership category, at \$50 per year, entitling the holder to a copy of each of the four keepsakes printed annually. "The broadsides," Ed Weber writes, "are printed aboard the ship and are usually done in two colors or have a tipped-on illustration. Typography is generally excellent and content is often unique." The Ship Press Chappel, National Maritime Museum, Foot of Polk Street, San Francisco, CA 94109.

RARE BOOK SCHOOL 1983. In July and August, 1983, the Columbia University School of Library Service will offer eight five-day non-credit courses on topics concerning rare books and special collections. Each of these intensive courses, which will be limited in size to about 16 students, will have two instructors. Each course will consist of about 24 classroom hours and students are expected to commit their full time to each course they attend, during its Monday-Friday duration. Thus it will not be possible to attend more than one course per week, though applications for two or more different courses running through two or more successive weeks are encouraged. Applications received by April 15, 1983, will be given preferential treatment. Successful applicants will be notified of their acceptance beginning on May 1, 1983. Educational and professional prerequisites for these courses vary. Some are primarily directed toward working rare book and special collections librarians and archivists; others are intended to attract persons working in the antiquarian book trade, students of the history of books and printing, and those generally interested in rare books and manuscripts. Tuition per course will be \$325. Low-cost air-conditioned housing will be offered on campus for about \$20/night. Courses will run from Monday morning through Friday noon during the weeks of July 11th, July 18th, July 25th, and August 1st. The Rare Books School is coordinated by Terry Belanger, Assistant Dean of the School of Library Service, from whom further information about the eight courses to be offered can be obtained. For an application form write to: Rare Book School, School of Library Service, Columbia University, New York, NY 10027. Courses include: "The Study of Incunabula," "Comparative Historical Bookbindings and Their Preservation," "Book Illustration to 1860." and others. A brochure will be sent upon request.

DUTCH BOOKS ON PRINTING HISTORY. As a helpful antidote to American provincialism in the matter of research sources, our thanks to A.A. Sanders of Amsterdam for sending information about some recently published Dutch books of interest to members. One is the first publication of the oldest known Dutch printers' manual, David Wardenaar's Beschrijving der Boekdrukkunst (Description of the art of printing), 1801. The 611 page manual, edited and annotated by Frans A. Janssen, includes 15 illustrations and a 22 page English summary. The author of this previously unpublished manuscript was a compositor and foreman at the end of the 18th century, working in Leyden and Rotterdam. It is the only detailed source concerning typographical techniques in the Netherlands in the pre-industrial period. The price is Hf 125 from Joh. Enchede en Zonen, P.O. Box 114, 2000 AC Haarlem, The Netherlands. A second interesting reprint is that of Cornelis Schook's Handboekje Voor Letterzetters, Boekdrukkers en Correctors, 1854 & 1860 ("Concise Manual for Compositors, Pressmen and Proofreaders 1854 & 1860"). This extensive guide to 19th century practical printing also contains a summary in English. The exhaustive index lists names and more than a thousand printer's terms. The price is Hf 75 from APA, Postbus 122, NL-3600 AC Maarssen, Holland.

NYPL LECTURE PROGRAM ANNOUNCED. The New York Public Library is planning a series of lectures on Printing and the Book Arts to be given at the Central Research Library, Fifth Avenue and 42nd Street, in late April and May. Among the speakers will be Joan Friedman of the Yale Center for British Art; Francis Mattson, Curator of Rare Books at The New York Public Library; and Paul Needham of The Pierpont Morgan Library. If you would like to be informed of the full schedule, dates and times, please send your name and address to: The Public Affairs Program, The New York Public Library, Room 209, Fifth Avenue & 42nd Street, New York, N.Y. 10018. An announcement will be sent to you as soon as all the information is available. Admission will be free.

WILSON AWARDED FOUNDATION PRIZE. Adrian Wilson, typographer and printing historian, is one of the 20 "exceptionally talented individuals" selected by the John D. and Catherine T. MacArthur Foundation of Chicago to receive one of the Foundation prizes ranging from \$24,000 to \$60,000 annually for five years. The recipients may use the tax-free grant money in any way they chose for their personal research or creative work. The announced purpose is to free the recipients from economic worries so as to enable them to realize their potential. The 15 million dollar philanthropy has been called the "search for geniuses." Individuals may not apply for the grants, but are nominated by anonymous selectors, then investigated and voted upon. The size of the prize is according to the age of the recipient with the minimum of \$24,000 going to a 21 year old. Wilson has written on book design, rare books, and the history of printing. His research into the design of the Nuremberg Chronicle of 1493 has been of special significance. Wilson is associated with Crocker Nuclear Laboratory at the University of California at Davis. APHA congratulates him on this great honor.

RECOMMENDED READING. "Twentieth-Century American Printing," The Quarterly Journal of the Library of Congress, Fall 1982, pages 224-241. Whether or not you saw the exhibition last year on 20th century fine press books at the Library of Congress, this article by Robert K. Shields will be of interest in that it brings together his choices and the captions he wrote for this exhibit. Illustrated and with an introduction by Peter Van Wingen.

"Johann Gutenberg and the Catholicon Press" by Paul Needham The Papers of the Bibliographical Society of America, Vol. 76, No. 4, 1982, pages 395-456. This important article upsets any assumption that there is nothing new to be discovered regarding early printing. Needham convincingly maintains that the Catholicon, identified in its colophon as having been printed in Mainz in 1460, was actually not printed with movable type. Instead, the type pages were composed of two-line slugs arranged in columns or pages. These slugs were retained after printing and were actually reused up until about 1472. Needham's extraordinary detective work, comparing papers, typographical variations, etc. is fascinating.

The Transcendent Purpose of the American Printing History Association

© 1980, By J. Ben Lieberman. All rights reserved.

(Continued from previous issue.)

I am sure it has not escaped you that in regarding freedom of the press as the safeguard of all liberties I have seemed to neglect freedom of speech. It might be thought that freedom of speech is even more powerful and basic than freedom of the press, since it is simpler to employ--involving no equipment, supplies, special technical knowledge, and so forth. But the true power of freedom of speech, and perhaps even its existence, rests of freedom of the press, which amplifies and magnifies free speech to the point of usefulness in the political process and perhaps sustains it even more fundamentally. Take the trouble to look up freedom of speech and freedom of the press in various dictionaries and encyclopedias. You will discover a remarkable phenomenon--that freedom of the press is always treated, but freedom of speech very often is not. It is freedom of the press which is the foundation.

I did mention word-of-mouth. No doubt it is a very powerful force, but unfortunately also a dangerous one, because in a crisis or emotional situation, its primary product is rumor, distorting the original reality and creating an irresponsible power that is frightening indeed--if there is not at hand the steadying tangible reality of a printed account of what actually happened.

I have started the body of this address with freedom of the press, not only because it is perhaps the single most important element in what I will be describing as APHA's transcendent purpose, but also because it is an obvious example of what I must treat next.

When Professor Rollo Silver received the APHA Award in 1977, he delivered an address entitled "Writing the History of American Printing." It was warmly and rightly received by the audience as a great contribution to serve our mutual interest in APHA, and later it was beautifully printed for distribution to the membership to broaden and make permanent its usefulness.

For the benefit of new members, who may not know what Professor Silver said, I must

describe briefly the intent and content of his address, since I see my own contribution today as a counterpoint to his. He dealt with tangibles, I will deal with (as "also," not "instead of") the intangibles.

Professor Silver was concerned with organizing the information that is available for developing and writing the history of printing--meaning that more tools, primarily bibliographical aids, are needed. In a richly comprehensive manner, he described the available sources of printing history information that, he found, need to be analyzed and organized much more fully than has been done to date, and he proposed ways that this might be done.

Among the subjects he listed for researching were data on printing presses, lists of imprints, prices for printing, wages of printers, business records, birth certificates of printers, equipment inventories, union rules (including the rules against women printers), the expansion of printing firms and equipment manufacturers, technological processes, stereotyping, electrotyping, printing on dry instead of damp paper, mechanical typesetting--and so forth.

But not one word about freedom of the press.
Or most other sociological and political and cultural concerns.

Perhaps this one quotation from Professor Silver's address will illustrate the difference I am talking about. Professor Silver makes clear the need to understand and describe the changing technologies in printing presses, and sums up the matter this way: "...In other words, it is not enough to say that at such-and-such time a particular press was introduced. One expects the historian of printing to tell why it was better than the previous press and what features were new." But notice, not what political and social and economic and cultural effects resulted from those new presses, and why and how. Clearly, these matters are part of the history of printing. Modern high technology society simply could not exist, much less function, if our presses were still wooden counterparts of Gutenberg's wooden press. Or if type were still cast and set by

hand. Or if illustrations still had to be hand-engraved in metal plates. Nor can the effects be organized only in economic or political terms. The whole breadth of humanness and human activity are involved.

Certainly, to repeat and emphasize, there is no question as to the value of the kind of scholarship and the areas of interest that Professor Silver laid out. Much if not most of the broader interests I am talking about will require the kinds of data he would have us develop--especially if it is developed with an understanding of the broader purposes to which it will be put. It is just that: the understanding that "writing the history of American printing," to use Professor Silver's title for his address, involves much more than the matters he delineated.

To be explicit, what I am saying is that there are many other parts of printing history--the political, social, educational, and cultural effects of printing--that need exploration and organization comparable to the technological and economic, as Professor Silver provided for so comprehensively. Rather than being turned away from APHA and printing history if you do not see yourselves personally able or willing to till Professor Silver's field, you have many other alternatives, and I am going to mention some of them very briefly, even cryptically. I will not take time for a full list of the effects--mostly benefits--of printing, or explain them in detail, but here are some that ought to be researched and brought to public attention in the interest of a wholesome public understanding of printing as a whole, and not simply in terms of criticism of "junk mail," "wasteful packaging," "sensational newspaper," and so forth.

I trust, also, that you will take this by no means complete list for what it is, not a confrontation but a counterpoint to Professor Silver's list--as I said, the largely intangible subjects to add to his tangible subjects. Each should be studied and evaluated in terms of its historic development, its contribution to society, its harmful effects, its heroes and villains, its notable documents and other artifacts, its lessons for the future, and the other functions of historic scholarship. Here they are, then, not in any particular order, except the first one!

- freedom of the press and other legal concepts and social customs regarding printing.

- informational products and effects (news, statics, manuals, textbooks, etc.)
- educational products and effects
- social effects
- commercial effects (advertising, promotional printing, etc.)
- political effects (on peoples and governments in general, as distinct from the effect of the freedom of the press itself)
- religious effects
- cultural effects (involving effect on the arts, service to the arts, including prints and literature and the effect of mass proliferation of prints and literature)
- service as an art form itself (including "fine" printing, ephemera, and the development of the great number and range of type-faces, which I call the typographer's and printer's "typorama")
- contribution to the stability of language
- final development of a different language (printing--and thus silent reading vs. speech)
- contribution to the final forming of our modern alphabets.
- contribution to the other stabilizing forces, e.g., making the U.S. one nation with one language, a common identity, purpose, experience, etc.
- contribution to developing and sustaining individualism
- contribution to the development of constitutions and instruments of society
- specifically, development of various movements and organizations within the printing and related fields and their effect on society: not only commercial plants and unions but also publishing firms, hobby groups, institutional presses, etc.
- specifically, the contribution (and in what ways) to the creating and sustaining of our technological society
- specifically, also, the contribution to and its effect on the total communication complex
- contribution to the cumulation of human knowledge, wisdom and the arts (through libraries, etc.)
- development of printed matter for everyday utility (such as business forms, stationery, maps, recipes, labels) and their consequent effect

An impossible list to encompass? Well, Elizabeth L. Eisenstein's landmark book last year, The Printing Press as an Agent of Change, published by the Cambridge University Press, shows how to make a good start, and then some. To me, it is precisely the challenge of the program that makes the rise of APHA such an important and hopeful development.

The full investigation of the effects of printing will, of course, lay bare many drawbacks and harmful aspects in printing that must be taken into account: libel, propaganda, incitement, sensationalism, error, to say nothing of the proliferation of reading material which today--in our society at least--takes an inordinate amount of our time and gives us "reading-pile neurosis."

But, overall, the list implies a most impressive set of benefits that clearly outweigh the negatives. And for immediate purposes here, these benefits are the basis for my answer to the questions posed about my spending so much time on printing in its various aspects--typography, printing history, printing papers, production itself, and, of course, especially hobby printing.

When I put together the benefits of printing, even as against the harm that is done, I come to what I have called, in the title of this address, the "transcendental" role of printing, and by construction, the transcendental role of APHA.

I recognize that in some ways I am pushing my own interest in what I am saying today. But obviously, in view of my other opportunities, it would not be my interest if I were not convinced of its prime importance. In any event, I do believe, after removing all my own personal interest as antiseptically as possible, that what I am talking about is and must be an interest of all of us who consider ourselves truly human beings and want to stay that way.

The basic proposition is very simple: High technology is upon us, not only in printing technology but in more and more of everything we need and do in our lives. Computers are surrounding us; specialists of the most esoteric sort control various parts of our being--our bodies in health and illness, our time in a welter of demands, our livelihoods in narrower and narrower bounds that become more and more meaningless in themselves, our pocketbooks plucked unconscionably by galloping inflation that must be making one group of manipulative operators very wealthy, by

overdone government regulation that is already making a mockery of a free society and, indeed, is recasting our basic precepts and customs, our whole way of living.

What will keep our society from going all the way into a centrally controlled state, in which a few powerful persons use their computers and their own elitist interest to define us and assign us, and monitor us and judge us, and pass us or fail us, and always constrict us?

There are many persons, by no means pessimists otherwise, who think nothing can stop the tide. Well, I am not a pessimist about it, and I hope none of you here are. But on what are we relying?

Our only reliance is on the understanding of the public about these matters, so that the people will in time of danger act and react to keep intact our basic liberties, of which the most operatively important are the freedom of speech and press provided for in the First Amendment. And it is APHA's transcendental role to provide this understanding through printing history.

But beyond or perhaps even before public understanding, all of us who have any voice in the matter must do what is necessary to keep printing itself human, because an inhuman control of printing certainly will not operate to guarantee our humanity.

What does it mean to keep printing human?

First of all, it means keeping printing equipment freely available to all kinds of human expression and function, not alone by the mass media but by individuals using even office duplicating equipment, and by personal presses in the home, school, library, museum, church, and so forth.

Secondly and equally important, it means keeping control of the production of commercial printing (including trade-book publishing) in the hands of persons whose concern is for human freedom and dignity, for beauty, and for utility that eases the burden of monotony and suffering in work. This humanity is as opposed to persons who lust either for power or cold "efficiency" and reduce the human individual to a robot, controlled, taking orders, doing drudge work, all on the basis of calculations that degrade men and women into numbers and pawns to be manipulated for selfish gain. Of course, this is rationalized to translate to the "good of the state," which in turn is rationalized into the good of the individual. But, of course, also, the achievement of such a glorious goal is never permitted because the very concept of individualism

destroys the mechanistic system that produces the presumed "good" of a greedy, power-fed elite.

Thirdly, keeping print human means producing printed pieces that reflect a humane spirit in their esthetics, in their tone, in their materials, certainly their content and their craftsmanship. And perhaps especially in their readability--because otherwise, we do not have a reading public and thus not the informed public (despite TV) essential to our liberty.

I think this may summarize the point: To be a great printer in a controlled society is a mockery, because his or her skill and effort are used largely to embroider the controls that make human beings, including the printer, into slaves. The human printer uses his skill and effort to sustain and improve the free society.

As a final point, now that I have covered the basic ground, perhaps I can best round out the picture by explaining my interest in hobby printing. Frankly, among other things, I hope to get many of you interested in taking it up. It is simple and inexpensive at the start at least. And I would like to suggest that you might even want to join the effort to create that million hobby printers.

Hobby printing--meaning (as of today) true letterpress printing for personal purposes by both professionals and amateurs, including rank beginners whose starting work may be shudderingly terrible--is often derided by the elitists and purists of limited edition printing and professional typography. I, for one, have been criticized, often to my face, that my encouraging this shudderingly terrible printing by ignorant amateurs is degrading true printing. My answer--when I get a chance to give it--is that everyone has to begin somewhere; that out of the worst amateur beginners come some of our best professionals ultimately (and some beautiful private press printing, in any case); that even bad hobby printers become a strengthening public for good and true printing, and for the benefits of freedom of the press; that there is a profound educational benefit in personal printing in the home for the whole family and friends, and some day in the schools and other institutions as well--and that self-expression at any level is important in a democratic society. Furthermore, I know of no evidence that the atrocities of hobby-printing beginners reduce the standards of printing any more than the atrocities

perpetrated by some popular professional designers and typographers--to say nothing of the professional sheep who follow their leaders, baa-a-a-adly--all in the mistaken notion that anything different, however gross and grotesque, is good and even "beautiful" (in the slang of our day) because it will attract attention to something "new."

Furthermore, I venture to predict, it will be the hobby and private press printers who will in due course save and restore letterpress to the benefit of fine printing commercially.

Of course, I say all this with some prejudice, perhaps, being myself one of those amateur atrocity makers at the start--but I think it is fair to doubt that Elizabeth and I would have become so involved in printing if we, as rank beginners, had not started our own private press.

And I hope that my standing here today with an APHA Award is some evidence that at least a little good can come from hobby beginnings.

Every person you and I convert to hobby printing is, as I see it, a blow struck for freedom, even if our new hobbyist knows nothing at the start about the history of printing--how society developed the traditions and customs and laws that have achieved our personal freedom to have an unencumbered little press in our home. They will learn, and I consider it an honorable calling indeed to help them learn. In time, many, if not most, of them will develop into good, even creative printers. And they will in turn, some of them at least, convert others to printing, as a hobby or a vocation. And--I hope in exponentially increasing numbers, with the scholars and educators and print media, and legislators who also get the message--they will work increasingly to stem the encroaching totalitarianism, and save humanity for humanity's sake. That is how the power of the press of hobbists can be developed and brought to bear.

Cathy said I would explain her ringing of a miniature Liberty Bell to start this meeting. I suggested she do this and brought along the bell that sits atop the Kelmscott/Goudy Press in our home. Because I am a great believer in symbols that remind us of our purposes and convictions, and that stimulate us to think and feel and act. If you get right down to it, printing itself is nothing but the production of symbols--abstract letters formed into words that have meaning for us.

The Liberty Bell is, of course, a tremendous symbol--if not the key symbol--of our freedom in America. Cathy and I hope that ringing a Liberty Bell to start a meeting will remind all the audience that this is a free country, that a meeting is called--as a form of free speech--to hear free expression of differing opinions without fear of governmental consequences. The sound of the Liberty Bell, even if in miniature, is thus a much more appropriate call to order than the pounding of a gavel, which implies a brutal hammering down by the authority in control. I hope that in time, all sorts of organizations, such as PTAs, unions, professional societies, and so forth, even the two House of Congress, will adopt the practice begun here by Cathy today. I will be happy to work with any of you who would like to help spread the idea.

I hope Cathy will ring the Liberty Bell also to signal the end of the meeting, so that we all go out remembering its message, so that we practice it in all our dealings. And if, as we leave the meeting, it makes us reflect as to whether we really did have an open, free meeting or whether those in charge muzzled us, that too is to the good. We will not have the problem in today's APHA meeting, obviously, but if the ringing of the Liberty Bell at the close of a meeting becomes expected as a tradition, it may well make dictatorial-minded chairmen (yes, and chairwomen) think a bit and modify their actions to avoid the negative evaluation of them that the closing Liberty Bell sound will invoke.

I have by no means exhausted what I ought to say, much less what I want to say, but you have listened long enough. I will leave it to another time, or some other medium, or to other speakers or writers, to be more explicit about APHA's research areas as such, and about what APHA as an organization should do, specifically, to work at and achieve the transcendent purpose I have offered.

I hope you, the membership, are in agreement with the main thrust of my message. APHA is more than an organization of individuals helping each other pursue their various but related career or hobby interests. That is a legitimate part of APHA's services--as are support for scholarship per se in printing history, support for high aesthetic values, preservation of printing artifacts, and guidance to printing equipment and supply manufacturers in their handling of technolog-

ical revolutions. But APHA's transcendental purpose is to serve through historic documentation and the distillation of its implications, the common interest--by buttressing the public's understanding and appreciation of the benefits of printing, and in particular freedom of the press, in our human defense against the totalitarian, technologically slavish, robot society that threatens to engulf us, either by our internal change or by conquest and victory over us by the totalitarian world.

Clearly, APHA should not turn objective historians into propagandists in their writing, nor should APHA itself be an activist organization--in terms of proposing or supporting political candidates as such, or demanding and campaigning for certain reforms in government, or picketing. But just as professional scientific groups speak out in regard to the uses of science and technology, warn of danger, urge more public understanding of the implications of science and its methods and results, endorse and even initiate and sustain educational programs for the public, and so forth, so too must APHA fulfill its responsibility toward the comparable implications of its own field.

Obviously, no one scholar or APHA administrator can do it all. But we can be sure that the effort of each of us, in our own way, will be a useful and important part of the whole. It is up to all of us, the leadership and the membership of APHA, to find the ways of fulfilling our transcendental purpose. I say this not as a challenge but as an invitation, an opportunity not only to serve our own best interest but to make a glorious and imperatively needed contribution to the benefit of humankind.

I close by thanking the APHA Board, and you, my distinguished audience, for so honoring me today.

#

Members will be interested to learn that the acceptance speeches of Leona Rostenberg and Madeleine Stern, who received the APHA Annual Awards at the Annual Meeting of January 29, 1983, will appear in forthcoming issues of The APHA Letter.

BOOK REVIEW. Nevada Printing History: A Bibliography of Imprints & Publications 1858-1880 by Robert D. Armstrong (University of Nevada Press [Reno NV 89557], c. 1981, [published December 1982], \$35.00). Meticulously researched and handsomely printed, this bibliography includes some 1242 numbered entries for books, pamphlets, broadsides, government documents, folders and other printed pieces. The bibliographical entries are further enriched by a highly informative and readable introduction setting Nevada's printing history in its historical context. For each of the years covered, Armstrong also furnishes brief summaries of related events as they affected Nevada printing. In 1858 a secondhand press was hauled across the Sierra Nevada from California and on December 18 the first number of the Territorial Enterprise, Nevada's first newspaper was published. A few years later, in 1862, Mark Twain began his literary career as a reporter on the Enterprise, as he recounts in Roughing It. False imprints were a common feature of early Nevada printing. Many publications with Nevada imprints were actually printed in California, where presses were more plentiful and materials and labor cheaper. Armstrong describes the results of this practice, while attempting to identify which pieces were printed in Nevada and which were printed elsewhere. His careful annotations describe items bearing the imprints of Nevada printers, those which lack any indication of where they were printed or by whom, and some pieces which seem to be a part of Nevada's printing history although not printed there. As Armstrong points out, Nevada, with its peculiar combination of typographical, political and economic conditions, didn't do things in the expected fashion. Standard items such as playbills, party invitations and even town directories often were not printed locally. Armstrong's indefatigable search for Nevada imprints led him to find previously unrecorded titles even as this book was going to press. He tells how he found nine previously unlisted titles in 1978 in the state Capitol's cornerstone when it was temporarily opened. Almost one fourth of the entries are for pieces that have not been physically located, though he has other evidence for their existence. Sixteen Nevada printing sites are represented in the bibliography. Carson City has the largest number of imprints, but until 1881 most Nevada public printing was actually done in California. Sixteen illustrations of title pages, broadsides and wrapper titles are included. Armstrong has taken great pains to transcribe the entries, sometimes uncovering variants in the process. Locations are indicated, as are details of the printing history even as to its cost. An index of printers and publishers is appended.

EXHIBIT. Boston Athenaeum Gallery. (10½ Beacon St., Boston, MA 02108-3777) March 8-31. "The Engraved and Typographic Work of Rudolph Ruzicka 1883-1978: A Centennial Exhibition." Checklist: \$1.00 pp.

HAVE YOU MAILED IN YOUR 1983 RENEWAL DUES?

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 1983 is \$15.00 and \$20.00 for institutions (in the U.S.). Copies of available back issues of The APHA Letter are for sale to members at \$2.50 each; numbers 1 through 20 are out of print. Back issues of Printing History are all available at \$7.50 each except Issue No. 7/8 at \$15.00. Send orders to the APHA Box Number.