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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.

THE 8TH ANNUAL APHA CONFERENCE will be held at Columbia University on Saturday, September 24, 1983. As Program Chairman, Francis O. Mattson, Curator of Rare Books, The New York Public Library, is putting together a program on "Twentieth Century American Typography and Typographers." At this time, the complete program has not been set, but advance information is that Professor Susan Otis Thompson of the School of Library Service, Columbia University and author of American Book Design and William Morris, will give the keynote speech on "American Typography on the Threshold of the Twentieth Century." Mr. Abe Lerner, book designer and Vice President of The Typophiles, will speak on Bruce Rogers; and Mr. Herbert H. Johnson, Professor of Graphic Arts at the Rochester Institute of Technology, will speak on some aspects of F.W. Goudy's typographic career. Tentatively included will be a speaker on W. A. Dwiggins and either a speaker or panel on the present state of American Typography. Watch future issues of THE APHA LETTER for more detailed information BUT MARK YOUR CALENDAR NOW FOR WHAT WILL BE A GREAT DAY!!

APHA/NY FIELD TRIP. The New York Chapter's spring meeting took place at American Graphic Arts, Inc., 150 Broadway, Elizabeth, NJ on May 7th. Sid White led a tour of his collection of printing presses, including his most recent acquisition, an 1830 Hoe cylinder press. Mr. White also auctioned some type, typesets, cuts and books for the benefit of APHA.

NEWS FROM APHA-NEW ENGLAND. Our chapter in the land of the cod and the bean got off to a good start for 1983. After the regular meeting on March 2nd, at the Simmons College Beatley Library, John William Pye gave a talk with slides on Ticknor & Fields, 19th century Boston publishers. Scheduled for the months ahead is a talk by Alexander Nesbitt, noted calligrapher and graphic artist, at the John Hay Library at Brown University and then later a talk on the illustrators of Poe again at the Hay Library. Other events for the year are in the planning stage and members will be notified. For more detailed information on membership write: New England Chapter, American Printing History Association, P.O. Box 347, Cambridge, MA 02138.

WORKSHOPS IN BOOK ARTS. The Graduate School of Library Service, The University of Alabama (Box 6242, University AL 35486) is offering a workshop on "Intermediate Bookbinding," to be taught by Fritz and Trudi Eberhardt of Harleyville, PA. The dates are July 11-August 5, with a preliminary week for those wishing to review basic binding skills scheduled July 4-8. An earlier workshop, taught by Claire Van Vliet from May 16-27 was devoted to "Printing Illustrated Books." The recently established

WORKSHOP IN BOOK ARTS (continued)

Institute for the Books Arts at the Graduate School of Library Service is directed by Richard-Gabriel Rummonds, who is well-remembered for his accomplishments as proprietor of the Plain Wrapper Press for some dozen years.

FAIRLEIGH DICKINSON BOOK ARTS SEMINAR. The third annual book arts workshop at Fairleigh Dickinson University (Florham-Madison campus) is scheduled for June 20-24 at the Campus Library. The program offers typography for advanced students, hand-press printing, wood engraving (beginning and advanced), introductory bookbinding and calligraphy. Instructors include Leonard Seastone, John De Pol, Jeffrey Rigby, Robert Haas, and John Anderson. A series of four lecture/slide presentations will be open to the public. Course fees range from \$100 to \$150. The four lectures are free. For further information write or call Renee Weber, Fairleigh Dickinson University Library, Madison, NJ 07940; telephone (201) 377-4700, Ext. 234.

ESPECIALLY FOR OUR WEST COAST MEMBERS. Mills College will introduce a master of arts program in book arts in the fall semester 1983. According to program coordinator Kathleen Walkup, the Mills program will be special. "We will concentrate on student-generated work, printing it at the College's Eucalyptus Press and binding it at the Florence Walter Bindery. What is most important about this master of arts course, however, is that it will be a balance of applied and liberal arts." The program will appeal to artists, librarians and others who work with books and who want to have a deeper understanding of the historical and literary context in which books have been created as well as to those who want to create their own books. For further information write or phone the Graduate Office, Mills College, Oakland, CA 94613 - telephone (415) 430-3309.

CCAC SUMMER BOOK ARTS WORKSHOPS. The California College of Arts and Crafts (5212 Broadway, Oakland, CA 94618) is offering a series of summer book arts workshops, slated to run through July 22. Faculty for this fifth consecutive summer program include Donald Farnsworth (papermaking), Betsy Davids (letterpress printing), John Prestianni (the calligraphic book), Betty Lou Chaika (hand bookbinding and box making), and Barry Moser (wood engraving). Cost for one-week workshops is \$210, plus materials. The fee for the five-week papermaking workshop is \$630. Write for further details.

LIBRARY COMPANY OF PHILADELPHIA NAMES CURATOR. As previously noted, Marie Korey, formerly of the Library Company of Philadelphia is now Head of the Rare Book Department at the Free Library of Philadelphia. The Library Company's new Curator of Printed Books is James Green, formerly with the Department of Special Collections, University of Chicago Library. We extend to him our congratulations and best wishes.

THE SECRET IS IN THE INK. Not content with simply admiring the enduring brilliant blackness of the Gutenberg Bible's printed page, scientists at the University of California at Davis measured the composition of the printing ink with a cyclotron or atom smasher. Their explanation is that the ink contains an unusually high amount of lead and copper. Their research, based on specific patterns of workmanship, also led them to conclude that the Bible was printed on more than one printing press.

RECOMMENDED READING. "Casting About for Type," in Book Arts Review, December 1982 (Vol. 2, No. 1). An interview with Pat Taylor, APHA's Chairman of the Board, on his experiences as a typesetter.

EXHIBITS. American Museum of Natural History, New York City. "Victorian Natural History Bindings and Illustrations." A selection from the Museum Library's collection, featuring examples of fine Victorian works on natural history subjects.

AND HERE TO ADD TO THE APHA ANTHOLOGY of verses and rhymes about printers, type and related subjects are seldom quoted lines by one of America's great poets, Walt Whitman, erstwhile typesetter and editor of the Brooklyn Daily Eagle.

A Font of Type

This latent mine - these unlaunch'd voices - passionate powers,
Wrath, argument, or praise, or comic leer or prayer devout,
(Not nonpareil, brevier, bourgeois, long primer merely)
These ocean waves arousable to fury and to death,
Or sooth'd to ease and sheeny sun and sleep,
Within the pallid slivers slumbering.
(1888)

TITLES AND DEDICATIONS. Our thanks to Mary T. Peterson (Turlock, CA) for calling to our attention a delightful quotation from Christopher Morley's Shandygaff (1917). Morley notes that "the real purpose in writing books is to have the pleasure of dedicating them to someone," but he confesses that he is in a quandry, since so many dedications have occurred to him. He goes on to give a number of them, including a dedication to the "Two Best Book Shops in the World: Blackwell's in Oxford and Leary's in Philadelphia." He concludes the string of nearly a dozen trial dedications with "But my final and irrevocable decision is to dedicate this book to the Miehle Printing Press, More Sinned Against than Sinning."

VALENTI ANGELO CARD. In 1976 Valenti Angelo designed a handsome card depicting St. Francis and labelled "City of Saint Francis where the roses are always flowering and never thorned." The card has been printed again by the Amaranth Press of Santa Fe (formerly of San Francisco) with Val's dates (1897-1982). It is available from the Special Collections Department, San Francisco Public Library, Civic Center, San Francisco, CA 94102. The over-the-counter price is 50¢ each. Mail order prices include postage: 5 cards for \$3.00; 10 cards for \$6.00. Checks should be made payable to SFPL Special Collections Fund.

THE MYSTERY & ADVENTURE SERIES REVIEW. Growing recognition of the importance of popular culture has led to new appreciation of the books of our childhood. The Mystery & Adventure Series Review, for example, is a magazine devoted to the preservation, study, and enjoyment of, as well as the ferreting out of information about, old juvenile series stories. The publication was started in 1980 and to date some ten issues have been produced, covering such old friends as the Hardy Boys, the Lone Ranger, and Nancy Drew. In some cases next to nothing is known anymore about the authors and artists of these once-popular books. Fred Woodworth, the editor, notes that the Review has been successful at discovering information that was all but lost. Tracking down the widow of Capwell Wyckoff, a popular writer of boys' series back in the 1920's and 30's, who died in 1951, seemed hopeless until readers succeeded in locating someone who knew her. She was then able to provide some very interesting information about her husband. Since standard reference works don't mention such authors, this is the typical way of obtaining information. Similarly, correspondence with a relative of Fran Striker (the Lone Ranger's creator) established that Striker had also published other Western stories under previously unknown pseudonyms. The first nine issues of the magazine were produced by a combination of typesetting methods and silk-screen duplication. Issue number ten was produced on an 80 year old cylinder letterpress, a small offset press and an array of old typographical machinery. The result is an interesting informative and readable journal. Annual subscription rate for the quarterly is \$5.00. To subscribe, to obtain more information or to request a sample copy, write to Mr. Fred Woodworth, The Mystery & Adventure Series Review, Post Office Box 3488, Tucson, AZ 85722.

UNIVERSITY OF CHICAGO PRINTING DEPARTMENT. Selling out a large amount of equipment now considered obsolete, the University of Chicago Printing Department (5020 South Cornell, Chicago) has been offering a thousand typesets with hand set type, model 30 and model 32 Linotypes, a hundred Linotype magazines with matrixes, six Monotype composition casters, three 90 em Monotype keyboards, Monotype matrixes, keyboards, etc., a Vandercook proof-press, other equipment, hand set type (at \$1.00 a pound) foreign language type (\$2.00 a pound), etc. L Gould & Co. (260 E. Chestnut, Chicago, IL 60611) handle the sale.

SWITCH TO PERFECT BINDING. The United States Congress has decided to put its faith in perfect binding. Recently the 30,000 daily copies of the Congressional Record began to be distributed with a new white cardboard glued cover. Improvements in perfect binding techniques now assure greater permanence and durability. Although the new binding equipment costs about a million dollars it will purportedly save \$300,000 a year in production and personnel costs for the Congressional Record and a number of other government publications.

BOOK ON PAPERMAKING. Papermaking at Home: How to Produce Your Own Stationery from Recycled Waste by Anthony Hopkins. Illustrated by Ivan Russell and Sylvia Hopkinson. (Sterling Publishing Co., 2 Park Avenue, New York, NY, \$5.95) How to prepare pulp from old rags and newspapers, marbling, laminating, water marking, coloring, etc.

NEW HISTORICAL PROGRAM BEGINS AT GPO. For the first time since it opened its doors for business in March 1861, the United States Government Printing Office is inaugurating a comprehensive, long range historical program designed to preserve and record the Office's past for the benefit of its planners and policy makers, GPO employees and the American public. This new program will be implemented by James T. Cameron who has been named to the post of GPO historian.

PAPER - THE CONTINUOUS THREAD. by Sheila Webb. Just published by The Cleveland Museum of Art with cooperation of Indiana University Press is an interesting catalogue of an exhibition held at the museum in 1982. After sketching the history and techniques of papermaking, Webb discusses the characteristics of paper in relation to the artistic image and considers paper as a continuing art form. As a continuous thread, paper united artisan with artist, East and West and traditional with contemporary art forms. The works discussed and illustrated embody the myriad qualities and characteristics of this versatile medium. Paper will be of considerable interest to followers of contemporary art, artists and all those concerned with graphic art, printmaking and bookmaking. Available from Indiana University Press, Bloomington, Indiana 47405. Price \$6.95 (paperback).

AND IN A RELATED FIELD. First at the Donnell Library Center from May 2 to 30 and then at the TGI Gallery (both in New York City) from June 13 to 30, there will be presented WORDS AND IMAGES, an exhibition of contemporary calligraphy and illustration. The work of thirteen artists from this country and abroad will include cut-paper letters, collages, stencilled letters, drawn letters as well as traditional calligraphic forms. For further information please contact either Paul Shaw (212) 666-3738 or Ina Saltz (212) 598-4298.

EXHIBITS. Library Company of Philadelphia (1314 Locust St., Philadelphia, PA 19107). Through August. "Philadelphia Revisions." 120 rare prints, drawings and photographs selected from the Library's approximate 10,000 pictorial Philadelphia items.

The New York Academy of Medicine Library is now showing an exhibit on the history of smallpox from ancient times to present. Among the items displayed are: rare first editions, a Bodoni, a 17th century Chinese book with handpainted illustrations, several 16th and 17th century books, rare pamphlets, broadsides, letters, medals, and pictorial material. The library is located at 2 E. 103rd St., at the corner of 5th Ave. and is open Monday through Saturday from 9 to 5. Visitors are welcome to visit the Rare Book Room by appointment, Monday through Friday.

ORIGIN OF PRINTERS' HATS. Whitney North Seymour, Jr., President of Lime Rock Press, Inc., Salisbury, CT, recently wrote, enclosing a copy of a picture of papermaking at the old Dard Hunter paper mill in Lime Rock, Connecticut. He goes on to write as follows: "The workmen are wearing hats similar to what I remember seeing a "printer's devil" wear. Do you or your readers know anything about how and when these hats developed, or precisely how they are made? They obviously are made from folded sheets of paper, but of what dimension and how are they folded, to avoid loosening and falling off? Is there a diagram or instructions in print anywhere? Thanks for your help." Your editor is tracking down some of this information, and would appreciate receiving all available help in obtaining material to be shared with Mr. Seymour and all our readers.

PRINTING PRESS FOR SALE. Murray E. Grant, Manager of Advertising & Sales Promotion, Strathmore Paper Co., writes as follows: "As a member of the American Printing History Association I am also the operator of an extensive private press. I wish to dispose of one of my printing presses while at the same time insuring its continued use. I have a Colt-Armory Press, platen size 12 x 18. It is in good running order but does require some work in the inking rolls. Will make it available to the best offer. Contact Murray E. Grant, R.F.D. #1, Box 97, Westfield, MA 01085."

MUSEUMS OF THE BOOK. Last year's general conference of the International Federation of Library Associations (August 22-28, 1982 in Montreal) included a program meeting on Museums of the Book that is worthy of note. A paper on "Museums of the Book: Their Problems and Their Relations to Libraries," by Jaroslav Vrchotka, director of the Czech National Museum Library in Prague was read by Ian Willison of the British Library. After providing an overview of the history of museums of the book with five active examples--the Gutenberg Museum at Mainz, Deutsches Buch-und Schriftmuseum in Leipzig, Plantin-Moretus Museum in Antwerp, the museum at Kiev, and his own museum--he described some of the functions of museums of the books, one of which is presenting the results of the latest bibliographical research in the history of books and printing to the widest circle of visitors. Through their exhibits, museums of the book influence contemporary book production and set standards of taste. Unlike libraries, which have as their most important job to make their holdings accessible, museums of the book present their collections first of all by exhibitions and treat the book as a social product, subject to general economic history as well as intellectual and artistic activity. Museums of the book are commonly staffed by librarians, who employ methods similar to those used by libraries in acquisition and cataloging and have common problems of security, conservation and restoration, finance, photo-duplication, and so forth. Mr. Vrchotka also suggested the establishment of a working group within the section to discuss common problems.

MEMBER'S QUERY. Elizabeth Nevin (364 Long Hill Road E., Briarcliff, NY 10510) sends the following query: "Last year I acquired a small printing press and I'm wondering if I could get any information about it through the APHA newsletter. I have written and sent photos to many people including Martin Speckter and Stephen O. Saxe. No one has been able to give me any hints as to the history of this lovely little press. I have also checked the Patent Gazette without any success. The press has the name "Uncle Sam #2" cast in both sides. Also the patent date Nov. 2, 1875. The chase is approx. 4½ x 7½. The handle consists of 2 arms connected by a wooden grip. In its open position the handle moves up and over the ink table resting almost in back of the ink table when entirely open. The chase bed remains stationary while the platen moves up to contact the type form. The body of the press is decorated with gold, red and green designs. I would be most happy to hear from anyone who might be able to identify the press. If anyone is interested, I could supply a photograph."

COMPANY HISTORY. Duncan Todd of Thomas Todd Company, Printers (14 Beacon St., Boston, MA 02108) has furnished this interesting information: "For several issues, the APHA Letter has mentioned printing companies that are 100 years old. I have another that you might wish to add to your file. To my knowledge, Thomas Todd Company is the oldest printing company under the same management in Boston. Thomas Todd Company traces its origin to 1811 when the first Thomas Todd started his printing apprenticeship in Portland, Maine at the age of fourteen. In 1820, he became the proprietor of the Eastern Argus a Democratic newspaper published and printed in Portland. He also served as State Printer of Maine for a number of years. and continued in the printing business until his death in 1852. His son, also Thomas Todd, started to learn the printing business from his father at the age of eight. In 1849, at the age of fourteen, Thomas Todd II felt quite competent to leave home and go to Boston to work as a compositor on the Congregationalist, a weekly journal published by the Congregational Church. In two years, he was made foreman of the composing room. In 1864, Thomas Todd II bought the composing room from the Congregationlist and went into business for himself. It is from then that Thomas Todd Company dates its establishment. Thomas Todd II continued to work actively in the business until his death at the age of eighty-eight. The third Thomas Todd ran the company from his father's death in 1924 until his own in 1956. At that time, the management of the company passed to the fourth Thomas Todd who continues active in the business today. I joined the company in 1974, the fifth generation of printers in my family. Although Thomas Todd Company still services two accounts for which we have done work for over 100 years, our business has changed greatly over this time. In 1864, Thomas Todd Company (then known as the Beacon Press, a name which was dropped in about 1914 after an agreement with the publisher of the same name) did only typesetting. In 1866, steam presses were added. Most of the company's business at that time was either typesetting or job work. In the late 1940's the company bought it first offset press. Today, Thomas Todd Company specializes in high quality design, typesetting and reproduction. We have sheetfed offset presses capable of short to medium run single, two color, and process color work, as well as a small letterpress department." APHA salutes Thomas Todd Company and the other firms that have continued the tradition of printing for over a century.

DAVID GREENHOOD DIES. David Greenwood, writer, editor and a founder of Holiday House, Inc. died March 26 in Santa Fe, New Mexico, at the age of 87. After graduating from the University of California at Berkeley in 1922, he wrote for the San Francisco Argonaut, and in 1933 he wrote The Chronology of Books and Printing with his wife, Helen Gentry, book designer and printer, who published the volume in a limited edition. McMillan issued a trade edition in 1936. In 1935 the Greenhoods joined with Vernon Ives and Theodore Johnson in New York to form Holiday House, publishing children's books characterized by fine typography and illustration. (David was the editor and Helen designer of most of the books for some years.) Greenwood was the author of Down to Earth: Mapping for Everybody (Holiday House, 1944), revised and retitled Mapping (Chicago, 1964); a guide, The Writer on His Own (Univ. of New Mexico Press, 1972); two novels, a book of poems, and contributions to literary, graphic arts and children's magazines. For his poems for children he used a pseudonym, Mark Sawyer. Over the years Mr. Greenwood maintained an interest in typography and book design, contributing to the Colophon in its heyday and more recently to Fine Print. Surviving are his wife, Helen Gentry; his sister, Eve Gentry, a dancer; and his niece, Linnea Gentry.

GUILD OF BOOKWORKERS CHECKLIST. The handsome little catalog commemorating the New England Regional Chapter of the Guild of Bookworkers Fall Exhibition, November 1-26, 1982 is well worth having for its own sake, although the exhibition is long since over. the pamphlet was printed letterpress at the Heron Press in Boston, and limited to 500 copies. The books were handbound in individually made paste papers by members of the Guild. Copies of this book are available from Bromer Booksellers (607 Boylston St., Boston, MA 02116) at \$6.00, plus \$2.00 for postage and handling. John William Pye of the Bromer firm also tells us that their latest miniature is the first miniature done by Edward Gorey.

THE IDEAL BOOK: ESSAYS AND LECTURES ON THE ARTS OF THE BOOK by William Morris, edited by William S. Peterson (University of California Press, \$45.00). The modern period of book design and fine printing begins with the work of William Morris, as even those not partial to the style of Kelmscott Press books must admit. Morris' Kelmscott Press was inspired by the past, yet as we have seen, it stimulated and inspired the future. Peterson has brought together in this handsome volume all of Morris' known writings on the book arts. In these essays Morris speaks out on his philosophy of good bookmaking, commenting on medieval manuscripts, early book illustration, incunabula and practical book design. The opportunity is thus afforded for Morris to speak for himself, destroying some of the false conceptions and myths that have grown up around his aesthetic of printing. Peterson's fine introduction puts Morris' ideas in context, clarifying some misinterpretations. Morris, for example, actually welcomed the invention of photographic blockmaking and acknowledged the place of machine-made paper. Kelmscott Press books demonstrated that books could be superb objects in themselves. The search for the ideal book recorded in Morris' writings made possible the well-printed, well designed machine-made book of today. Peterson's volume brings together important pronouncements hitherto widely scattered, including contemporary interviews with Morris. Illustrations reproduce samples of some of the books and manuscripts referred to, frequently the very copies once owned by Morris. Cockerell's account of the Kelmscott Press appears as a useful appendix. The book itself was designed by the editor, with the text set in Morris' Golden Type. Composition was on an Itek Quadritek 1200 and the volume was printed by offset lithography. Morris would have approved. This is a volume that any lover of the arts of the book will want to return to again and again for inspiration and enlightenment. Indispensable!

MOUNTAIN LION PRINTERY. Bob Oldham, proprietor of the Mountain Lion Printing (Rt. 5, Box 282, Burnsville, NC 28714) responded to your editor's recent request for information on members' activities by writing as follows: "I am establishing the Mountain Lion Printery as a working exhibit of the shop of a mountaineer at the turn of the century. It will be built half log building, half post and beam covered with board-and-batten siding, and will house a Campbell Oscillating cylinder press, a Linograph, a Peerless, a Nonpareil, and a C&P (jobbers), a Poco proof press, a small cutter, and perhaps other equipment yet to be obtained, together with much smaller stuff such as a Mustang Mailer, and around a hundred fonts of metal and 20 fonts of wood type. As a working shop it will produce period small pieces and books on printing history. I'm hoping to obtain a small hand press (flat-bed type) and a larger, floor-model cutter, as well as possibly a folder, to complement the rest of the equipment (which also includes an early Smyth sewing machine). Under the rubric of the Ad Lib Press, my private press for 20 years next year, I am just ready to issue a small book, Diary of Western Trip 1902, by James Walter Goldthwait. The book, 4" x 6", has 192 pages, all handset in Goudy's Deepdene and hand printed a page at a time on a Golding Official press, then hand bound in quarter cloth with paper covers over boards. Of the 250 copies printed, 100 are for sale at \$20.00. I am interested in establishing/coordinating a small journal of the technological history of letterpress printing, to be called (tentatively) Typologia. The format would be a cooperative one, with authors of articles on aspects of letterpress printing technology printing their own articles on standard size pages, in a quantity of perhaps 2-300 for circulation to the author/printer/subscribers. I would collect the contributions and bind and mail them quarterly. I would hope to attract scholarly studies of historical technology of interest to collectors and historians of printing. I'd like to hear from interested folks their ideas regarding feasibility, desirability, and their willingness to subscribe and contribute. I'm interested in hosting an informal Wayzgoose for interested private press and hobby printers in the Southeast, sometime in July or August (except for the last week in July). If there is sufficient interest, I will get arrangements together and communicate them to interested folks who notify me of their interest. There is a fine small bed-and-breakfast inn less than half a mile away, 6000 foot mountains in view two or three miles away, a fine National Forest campground a mile and a half away, and the Mountain Lion Printery a-building in the middle. I'd like to hear from interested folks soon."

REQUEST FOR INFORMATION. If you, or any persons you may know, are doing serious research in the history of printing and publishing (any language and/or alphabet) outside the limits of the United States, Canada and Europe (west of the Urals), please send details of your project soon as possible to Katharine S. Diehl, 812 Baker Avenue, Seguin [SeGuin], Texas 78155. The information is wanted for a summary paper to be read in October 1983 at the Southwest Conference on Asian Studies. Katharine Diehl goes on to note that her personal interest is in the printing of South and Southeast Asia. She has little information in her files regarding the Arab, Turkish, Hebrew and all-African world. Latin America is but partially known to her (beyond Mexico and Peru). She is now awaiting the initial announcement of the first volume of her Printers and Printing in the East Indies to 1850, to be published by Aristide D. Caratzas of New Rochelle, NY, in eight volumes.

RARE BOOKS CONFERENCE. The 24th Rare Books and Manuscripts Conference of the Association of College and Research Libraries will be held in Los Angeles from June 29th to July 2nd. The theme is "The Enemies of Books Revisited; Rare Book Librarians and Their Publics." Talks will deal with the relation of modern rare book librarians with their various "publics": bookdealers, book collectors, research scholars, architects, administrators, publishers, and politicians. The title of the conference is an allusion to the now classic article written by Randolph Adams in 1937, "Librarians as Enemies of Books," and to the book Adams himself had in mind, William Blades' The Enemies of Books. Speakers include Roger Stoddard, Thomas Adams, Muir Dawson, Robert Nikirk, David Godine, Daniel Traister, William Wreden, and several others. Copies of the brochure are available from ACRL, American Library Association, 50 East Huron St., Chicago, IL 60611.

MARGARET ARMSTRONG BINDINGS. S.F. Royall, Jr. (233 Christopher Wren Road, Williamsburg, VA 23185) has for a number of years been collecting the bindings of Margaret Armstrong. (Due to some gremlin in our editing in newsletter #49 her name appeared as "Anderson.") A selection from his collection was on exhibition at the Williamsburg Regional Library during the month of April in honor of National Library Week. As the library newsletter notes, "Designer/author Margaret Armstrong captured personality and history in print and beauty in her bindings." Mr. Royall is owner of the Williamsburg Press. He welcomes correspondence with other collectors of Armstrong designs.

BOOK ARTS SUMMER CLASSES. The Center for Book Arts (15 Bleecker St., New York, NY 10012) is offering a number of summer classes, workshops and "intensives" in printing, binding and paper. Instructors include Jerry Kelly, Hedi Kyle and Richard Minsky. Courses range from basic to advanced, including letterpress printing, restoration, and boxmaking. For further information write or call the Center. The phone number is (212) 460-9768.

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.