

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.

BOARD APPROVES SLATE. The APHA Board has endorsed the following slate of nominees, as presented by the Nominating Committee. This slate will be presented to the membership for approval at the Annual Meeting on January 28, 1984.

For President: E. H. ("Pat") Taylor
For Vice President for Programs: Alice Schreyer
For Vice President for Publications: Stephen O. Saxe
For Vice President for Membership: Ginna Johnson
For Secretary: Renee Weber
For Treasurer: Philip Sperling
For Trustee (Three Vacancies): Mrs. Allen Hazen
John Hench
Jack Robinson

According to the Bylaws, additional nominations for any elective office may be made in writing signed by any five personal members and delivered to the Secretary at least 40 days before the date of the annual meeting.

DREYFUS NAMED AS APHA AWARD LAUREATE. John Dreyfus, the eminent English printing scholar, has been named as the recipient of the 1984 APHA Award. This is the first time that the award will go to someone other than an American. The Award, announced by Dr. Morris Gelfand, APHA President, after a unanimous vote by the Board of Trustees, will be presented at our January 28 Annual Meeting. The Award is given annually for a distinguished contribution to the study, recording, preservation or dissemination of printing history, in any specific area or in general. John Dreyfus is the author of six books on printing history and joint author of seven additional titles. He edited the Type Specimen Facsimile Series. In addition, he has contributed numerous articles to professional journals in many countries. He has been typographic consultant to the Cambridge University Press and the Monotype Corporation. He was founding vice president (and later president) of the Association Typographique Internationale, the chairman of the (British) Printing Historical Society, and president of the Double Crown Club. He is well known also as the designer of many prize-winning books and as a lecturer before many groups concerned with printing history and typography. The Awards Committee was chaired by APHA founder Dr. J. Ben Lieberman. In selecting a Briton for this prestigious award, the committee has again made clear that what is "American" in APHA is its locale rather than its geographical scope. Previous winners of the annual APHA Award are Dr. Robert L. Leslie (1976), Prof. Rollo Silver (1977), Joseph Blumenthal (1978), Maurice Annenberg (1979), Dr. J. Ben Lieberman (1980), Prof. Alexander Lawson (1981), John Tebbel (1982), and Leona Rostenberg and Madeleine Stern (1983).

BOOKBINDER NEEDED FOR ALABAMA. The Institute for the Book Arts in the Graduate School of Library Service in the Graduate School of Library Service of the University of Alabama is seeking a hand bookbinder with both edition binding and restoration experience, who is willing to relocate in Tuscaloosa. The Institute will generate a minimum of \$10,000 in commissions during the first year for a half-time commitment divided between binding and teaching. Collaboration may lead to a full-time permanent position with the Institute. Write: Gabriel Rummonds, P.O. Box 6242, University, AL 35486.

ENGELHARD LECTURES. The excellent series of lectures offered at the Library of Congress in Washington has included some notable speakers on the history of the book. On December 7th William P. Barlow, Jr., prominent Oakland, CA book collector, spoke on book collecting and his own renowned collection of the work of the 18th century English printer John Baskerville. Barlow also has one of the largest collections of book auction catalogs in private hands. In November, in the same series, James D. Hart, director of the Bancroft Library, spoke on the San Francisco tradition of fine printing. The next lecture in the series will be given on April 24, 1984 by Anthony B. Rota, of the well-known London bookselling firm. The series is sponsored by the Center for the Book. These lectures were established at the Library of Congress by Mrs. Charles W. Engelhard in memory of her husband, who died in 1971.

TOOTHPASTE PRESS CALENDAR. Keeping track of the days for 1984 should be a pleasure with the Toothpaste Press Poetry Calendar. The 11" by 17" wall calendar features a sequence of twelve original poems by Robert Creeley, one for each of the months. Nicely designed and printed by Allan Kornblum in handset Spectrum type, the calendar features calligraphy by Glen Epstein and a cover drawing of day lilies by Ann Mikolowski. The edition of 2200 copies was printed in two colors on Simpson's Gainsborough text. The price is \$10.00, plus \$1.25 for postage and handling. All orders should be addressed to the Toothpaste Press' distributor, Bookslinger, 213 East Fourth St., St. Paul, MN 55101. As Allan Kornblum says, "May the year bring peace."

BELLE DA COSTA GREENE HONORED. The fabled (and no doubt fabulous) Belle da Costa Greene, first director of the Pierpont Morgan Library, is the subject of a small exhibition now on display at the Morgan Library in New York. Miss Greene, born in 1883, came to New York in 1905 after a brief apprenticeship in the Princeton University Library to become librarian of the collection of J. Pierpont Morgan. After Mr. Morgan died in 1913, she became the librarian for his son, J. P. Morgan, Jr. When the private collection was incorporated by the state of New York as a public institution in 1924, Miss Greene became its first Director. Under her aegis, this private collection was transformed into a public resource for the "advancement of knoweldge and for the use of the learned men of all countries." As Director, Miss Greene played a leading role in the development of the Library. Under her leadership, the Library undertook the technical organization of its material, began publishing, developed a reference collection, and enlarged the collection of original resource materials. The distinction with which she carried out her responsibilities won recognition from scholars, governments, and learned institutions upon her retirement in 1948. The striking drawing of Miss Greene by Paul-César Helleu, which hangs in the Library's hall, has been reproduced as a postcard for this occasion. References and anecdotes about Miss Greene in the memoirs of others make one hope that someday a full length biography of this most interesting and influential book person might be published.

CONNECTIONS WITH PRINTING HISTORY

BY: MADELEINE B. STERN

An address delivered at the Ninth Annual Meeting of the American Printing History Association, January 29, 1983, in acceptance of APHA's Annual Award, presented in recognition of her services advancing understanding of the history of printing and its allied arts.

My connections with printing history may have been less dramatic than Leona Rostenberg's, but they have been no less strong and enduring. In fact, a drop or two of printer's ink courses through my veins thanks to my forebears who were, according to family tradition, in the ink business. Moreover, my first job was superintending a newspaper stand, a place that pleasurably assailed me with the aroma of newsprint. Since I was only seven years old at the time, it might be said that my sensory perception of print laid the groundwork for my later fascination with its history. Addictions and connections often start in strange ways.

Even so, when, in 1946, my partner, already wise in the history and allure of printing, suggested as the title of our first catalogue: A Catalogue for the Easter Term containing divers matters relating to the History of the Book, I was astonished, regarding the subject as too specialized in nature, too limited in appeal. Fortunately, Leona prevailed, and Catalogue I presented to our public the records and products of such printer-publishers as the Aldine and Estienne families, ephemera from the Strawberry Hill and Chiswick presses, the typographical histories of Chevillier, Schoepflin, and Greswell, type specimens of Caslon, Fry, Cobden-Sanderson and Daniel, (1) along with a variety of related works on alphabets and engraving, libraries publishers and booksellers. Thus we were early committed, and our commitment was early made apparent. The fact that the galleys of that Catalogue I were proof-read in an area of the city redolent with the delicious smell of chocolate,

and the fact that it was most enthusiastically received, evoking orders and congratulations from such illustrissimi as William A. Jackson and Bruce Rogers simply confirmed us in our commitment.

One item in that Catalogue set my feet on the long journey through printing, publishing and bookselling history that I have been traveling ever since. It was the first but by no means the last time that my life as an antiquarian dealer connected with and influenced my life as a writer. Indeed, such a connection lies at the heart of my professional work. The item in question was the Leon Catalogue of First Editions of American Authors published in New York in 1885. (2) Research on that pioneer bibliography issued by a Polish refugee briefly resident in Manhattan involved fascinating investigations that resulted in an article for Publishers' Weekly entitled "The Mystery of the Leon Brothers." (3) That article eventually led to a whole series of articles about nineteenth-century American printer-publishers finally brought together and published in Imprints on History.

If that book was motivated by the connection between my two lives in antiquarian bookselling and antiquarian writing, its theme was the outcome of another connection - the connection between printing-publishing itself and the history of the country. Contravening Mr. Thorndike, and vindicating Dr. Rostenberg, the preface of Imprints states: "In all the frontiers of space and of the mind, the printer takes his place. He, too, broke ground and cleared the wilderness. He, too, built schools and planted seed, laid the railroad tracks and built the cities. He, too, advanced the reaches of a nation's mind. With plowman and hunter, with merchant and trapper, he made the nation's history. But, above and beyond those others, he recorded that history as well."

And so Imprints on History included accounts of the printer who "had come through a near-wilderness, with perhaps 'as much type as a squaw could carry in her bag,' and... printed... pamphlets and newspapers on an old Ramage press with a short screw and lever,... With four solid jerks he printed one page at a pull, while his apprentice made balls of wool covered with green sheepskin to ink the type, and the printer's wife folded the sheets and stitched the pamphlets. So, the pioneer printer, paying his apprentice thirty or forty dollars a year to tread pelts, make the fires, and cut the wood, produced the books for the schools that were rising in the wilderness, books to spread the Gospel among the Indian tribes.... Most of the printer's wares had to be distributed by postriders and colporteurs, on wagons and pack-horses. By those means, the printed word reached to the farthest settlements... [and] so the pioneer printer lived history and made it, too." (4)

Imprints on History was an attempt to connect American history with American printing and its ally publishing; hence it included chapters on the pioneer printer James D. Bemis of Canandaigua, New York; Charles W. Clark of Clark & Hofeline, who worked as a New Orleans printer for half a century; the prairie printer Robert Fergus; Houston's public printer Jacob W. Cruger; as well as the publishers whose careers and imprints reflected the conquest over frontiers of space and of the mind. How much evidence surfaced, relating the printing press - the hand-press housed in shanty or log-house along with a few hundred pounds of body type and a few fonts of job type - to great public, national events. Correspondences, relationships emerged, connecting the printer with the shaping of history.

Actually, the connections between printing, publishing and bookselling were built in prior to the days of specialization. For the most part, the publisher did his own printing and might also practice the arts of bookbinding and engraving, edit a newspaper and superintend a bookselling establishment. As for that establishment, it might boast a circulating library along with English imports and domestic merchandise such as spectacles and patent

medicines, paper hangings and linens, beer, whalebones and beaver hats, along with books and pamphlets some of which bore the proprietor's imprint. The early unspecialized printer was thus connected on the one hand to cognate trades and on the other to the life of his times.

Even in the twentieth century, when the book business has become highly specialized, connections still persist. I have tried to point out a few of the connections between antiquarian bookselling and antiquarian research and writing, but a great many more such connections come to mind. A copy of a French work on political theory by Adolphe de Chambrun which passed through our hands as antiquarian booksellers, for example, led to exciting investigations about its author, its translator, its printer-publisher, and its owner. The book turned out to be the first work printed by that grandiose entrepreneur John Lovell at his Rouses Point printing and publishing house on the American-Canadian border - a house denounced by the Book Trade Association as a scheme to defraud the revenue of both countries. Our copy of that book had been presented, with respectful compliments, by the author to James A Garfield or, as the donor put it, to "General Gardfield" before he became President of the United States. In addition, Chambrun's work was translated into English by a woman known to Garfield - Madeleine Dahlgren - and for her edition Garfield wrote a quite extraordinary preface reflecting the political philosophy of a future president. (5) As books have their fates, they also have their secrets, their correspondences, which sometimes they yield up to those in zealous pursuit.

How many books from our antiquarian stock have led me along such paths. I recall the royal octavo Holy Bible soberly bound in black, published in 1876 - the year of the Centennial - by the American Publishing Company of Hartford, the house associated with Mark Twain. What a story that book told! It represented the first and only translation into English of the entire Bible by any individual. The individual happened to be a woman - Julia Evelina Smith of Glastonbury, Connecticut, who combined with her erudition a strong belief in woman's rights and a way with cows, especially the Alderney variety. As a member of a large unrepresented segment of society, Miss Smith refused to pay town taxes. As a result of her recalcitrance, the Glastonbury town fathers auctioned off her

Alderney cows. At the time of the Centennial, therefore, when the country was celebrating its stand on "No Taxation without Representation," Miss Smith decided to publish her translation of the Bible to prove to the world what one unrepresented woman could accomplish. Women compositors worked on the publication, and women canvassers sold it. This feminist Bible was wittily referred to in the public prints as the "Alderney" version of Old and New Testaments. One fan was so moved by Julia Evelina's labors that he proposed marriage to her. By that time Miss Smith had reached 87 but - ever the pioneer - she embarked upon her first conjugal union. Having raised a breeze with her cows, she certainly raised a whirlwind with her Bible - a tome that had connections feminine, typographical, bovine, and marital. (6)

It was a broadside advertisement we purchased for stock that led to my study of Josiah Warren's typographical experiments which appeared in Printing History. (7) Here too was a connection, for Warren's typographical inventions were closely related to his social philosophy. Dubbed the first American anarchist, he believed that, as everyman was a sovereign individual, so everyman should be his own printer, and to that end he invented a stereotyping process, developed a "Universal Typography," and constructed printing presses that could be fireside companions.

An eighteenth-century book on Russia translated from the French of Claude Rulhiere (8) appeared on our shelves and was promptly catalogued. The cataloguing involved me in an extensive research project that lasted two years and resulted in a lengthy monograph. The book on Russia bore an intriguing imprint: "Boston: Printed by Manning & Loring, for J. Nancrede, No. 49, Marlbro'-street, 1798." Who was the publisher with the French name who had settled in Boston and was publishing a book by a Frenchman about Russia for American consumption in 1798? Pursuit of the answer to that question led to researches in printing, publishing and book-selling that revealed the life and labors of a fascinating Franco-American who helped introduce French thought and literature to the

United States by means of the printed word. (9)

It was a librarian's query that started off another prolonged period of research concerning a printing establishment that began in Paris at the time of the French Revolution and continued, through a number of changes in style and location, beyond the mid-nineteenth century. The librarian, wishing us to make an appraisal for him, asked what turned out to be a very leading question: "Have you ever heard of the English Press in Paris?" He had a broadside of Jefferson's 1801 inaugural printed on silk by that press. And so the chase was on. It led to England and thence to France, and on to a gentleman named John Hurford Stone who sported not only a liberty cap but a cloak and dagger and a printing press. As it turned out, from his press emerged Americana for consumption by American residents of Paris during, and after, the Revolution - works by Paine and Barlow, Volney and Jefferson. Later - since even printers are faithful only in their fashion - the Paris press of John Hurford Stone produced far more elaborate works printed in gold ink in honor of Napoleon Bonaparte. The English Press that was begun in Paris in the early 1790s by an English lover of the French Revolution came a long and not always predictable way that disclosed connections with continental printer-publishers and with such diverse authors as Helen Maria Williams, Joseph Priestley, and Alexander von Humboldt. For over half a century, between one revolution and other, it reflected the cataclysmic upheavals of which it was a part. (10)

No connections that I have thus far traced are more unusual than those that exist between printing and the nineteenth-century science of the mind known as phrenology. The American popularizers of that so-called science, the Fowler brothers and their partners, were not only phrenologists but publishers. During the 1830s they established a Phrenological Cabinet in New York's Clinton Hall where casts and busts, specimens and mummies - as well as books - attracted the curious. While the manipulating fingers of the Fowlers explored the skulls of those who sought to know themselves, the products of their presses nourished the brains within those skulls. It was in the course of research upon that firm of phrenologist-publishers (11) that I happened upon several enticing typographical personae.

One was William Newton Byers who in 1859

arrived at the place now called Denver with a "shirt tail full of type." determined to publish the first newspaper in the diggings. The story of how his Rocky Mountain News beat John Merrick's Cherry Creek Pioneer by twenty minutes is almost as much a part of Western history as the Gold Rush. Less well known is the fact that William N. Byers, Rocky Mountain printer, had his head examined by the enthusiastic Eastern publishers who predicted "a useful and successful career" for their Denver colleague. (12).

In the sameway, through the study of a phrenological analysis published in the Phrenological Journal, I was introduced the dark and tragic history of a book-seller-publisher named John Caldwell Colt. (13) Colt, brother of Sam Colt of Colt's revolver fame, had connections not only with printing and phrenology but with crime. John Colt, murderer, was the defendant in one of the most publicized trials of the nineteenth century. John Colt, however, was no ordinary murderer and he slew no ordinary man, but his own printer Samuel Adams. While many a bookseller-publisher has doubtless entertained with no little relish the idea of murdering his printer, few if any have carried the idea into action with the dispatch of John C. Colt.

TO BE CONTINUED

Notes

1. A Catalogue for the Easter Term containing divers matters relating to the History of the Book (New York [1946] Catalogue Number One. See items 15, 16, 18, 21, 35, 40, 46, 57A, 68, 81, 94. The catalogue was reprinted in Leona Rostenberg and Madeleine B. Stern, Bookman's Quintet: Five Catalogues about Books (Newark, Dela.: Oak Knoll, 1980).
2. Catalogue I, Item 50.
3. "The Mystery of the Leon Brothers," Publishers' Weekly (17 November 1945)

pp.2228-2232. Reprinted in Madeleine B. Stern, Books and Book People in 19th-Century America (New York: Bowker, 1978).

4. Madeleine B. Stern, Imprints on History: Book Publishers and American Frontiers (Bloomington: Indiana University Press, 1956) pp. 2, 5 f. Reprinted New York: AMS Press, 1975.
5. "A Book from Garfield's Library," Quarterly Journal of the Library of Congress XXX:3 (July 1973) pp. 205-209. Reprinted in Stern, Books and Book People.
6. "The First Feminist Bible: The Alderney Edition, 1876," Quarterly Journal of the Library of Congress XXXIV:1 (January 1977) pp. 23-31. Reprinted in Stern, Books and Book People.
7. "Every Man His Own Printer: The Typographical Experiments of Josiah Warren," Printing History II:2 (1980) pp. 11-20.
8. Claude Rulhiere, History, or Anecdotes of the Revolution in Russia (Boston: Nancrede, 1798) [Evans 34492]
9. "Joseph Nancrede Franco-American Bookseller-Publisher, 1761-1841." The Papers of the Bibliographical Society of America LXX: First Quarter (1976) pp. 1-88 Reprinted in Stern, Books and Book People.
10. "The English Press in Paris and Its Successors, 1793-1852," The Papers of the Bibliographical Society of America LXXIV: Fourth Quarter (1980) pp. 307-359.
11. Madeleine B. Stern, Heads & Headlines: The Phrenological Fowlers (Norman: University of Oklahoma Press, 1971).
12. "William N. Byers Had His Head Examined!" Occasional Notes, Norlin Library, University of Colorado No. 10 (April 1969) pp. 1-3. Reprinted in Stern, Books and Book People.
13. "A Murder for Bibliophiles: The Case of John Caldwell Colt," AB Bookman's Weekly Yearbook (1968) pp. 25-28. Reprinted in Stern, Books and Book People.

MINIATURE UNCLE REMUS. Delightfully proportioned to fit a child's hand, the Scott Free Press edition of Uncle Remus Stories by Joel Chandler Harris is just 2½ x 2 3/8 inches. The charming little volume includes the well-known story of Tar Baby (with illustrations by A.B. Frost) and "How the Terrapin Was Taught To Fly." The book was printed letterpress from hand-set Parsons types in an edition of 250 copies on two Pearl treadle presses, using Mohawk Superfine paper. The colophon page is printed in Harris, a typeface named for Joel Chandler Harris and cast at the Keystone typefoundry about 1909. The volume is handsewn and bound in full leather with gold-stamped title. The price is \$24.00. Send remittance with order to Duane C. Scott, 8501 Lamar, Overland Park, KS 66207. This would make a very nice gift.

ON AND OFF THE MAIN LINE. APHA/MS, our Philadelphia Area Chapter, reports that two meetings have been scheduled. All members in the Philadelphia area are urged to join this chapter. Membership in the Philadelphia Chapter is \$5.00 for the year. Write: Marie Korey, Treasurer, at the Rare Book Department, Free Library of Philadelphia, Logan Square, Philadelphia, PA 19103.

GUTENBERG PRESS REPLICA. Lewis McClure has designed and built a working replica of a 15th century printing press, such as Johann Gutenberg might have used. The press, which took two years to construct, was recently placed on display at the Scoville Memorial Library in Salisbury, CT. Salisbury, incidentally, is the site of the nation's first tax-supported public library, established by Caleb Bingham in 1803. McClure, a retired engineer, hand carved the press' main screw, its central component, without the use of any machinery. The library also features a permanent exhibition on the history of the miniature book, sponsored by the Lime Rock Press, which is located in Salisbury. The exhibit is open during regular library hours (Tues. & Sat. 10:30-5, Wed. & Fri. 2-5, Thurs. 2-8).

AAS PROGRAM IN THE HISTORY OF THE BOOK. The American Antiquarian Society is implementing its new program in the history of the book in American culture in stages. Its first book, Printing and Society in Early America, published in June, is a collection of papers growing out of a conference on that subject held in 1980. In the fall of 1984 a conference focusing on needs and opportunities for further research in the field will be held. Speakers will be from both this country and abroad, and will represent a variety of scholarly disciplines. It is expected that this conference will provide the research agenda that will lead to a primary goal of the program: the publication, around 1990, of a major multivolume collaborative history of the book in America.

VICTORIAN WOOD TYPE. The American Life Foundation has published Late Victorian Wood Types, Borders and Ornaments (Watkins Glen, NY 14891, \$6.50). This catalog is a reprint of Specimens of New Process Wood Type! ("Manufactured by The Wm. H. Page Wood Type Co., 286-296 Franklin Street, Norwich, - Connecticut, U.S.A.") The career of William Hamilton Page as an inventor (not only of wood type but also of steam heating equipment) and businessman is sketched in Rob Roy Kelly's American Wood Type. Kelly describes how Page met the price competition of veneer wood types by perfecting (along with George Setchell) the process for successful die-stamping of wood types between 1887 and 1890. The catalog announces the New Process Wood Type, "Made of solid rock maple, finished exactly the same in every respect as our well-known machine-cut wood type. The only difference being that the face is cut on the wood by dies, by Wm. H. Page's new patent process instead of the expensive pantograph machine method." The catalog shows a variety of borders and ornaments as well as Victorian letters. The introduction includes extravagant praise for Page's type. "In smaller sizes this new type will take the place of metal letters as it is very much cheaper and much more durable, besides being lighter and much easier to handle."

PREP SCHOOL PRESS. The Groton School (Groton, MA 01450) has been teaching printing as a regular school subject for many years. In the basement of the Schoolhouse there is a press staffed by a fulltime faculty member. Many alumni consider the Press one of the distinctive features of their education. However, the number of students taking the elective course has, in recent years, steadily, with only three students enrolled this semester. In their newsletter directed to parents Groton administrators have posed their dilemma. "In an age of precious resources, the question is, what is the future of printing at Groton?" Are other opportunities (e.g., computers) more interesting to students today? Should the Press be overhauled to concentrate on printing as an art form? Or to install the latest printing equipment? The Groton Headmaster is pondering the question.

MORE VERSES FROM PAUL BEAUJON, ALSO KNOWN AS BEATRICE WARDE. (From Unjustified Lines.)

A MAN FROM THE STONE AGE (Speaks to the Modern Printer)

They would not understand. The young men mocked.
I said again, "The Signs that I have made
Here in a tree-trunk with a flint-tipp'd blade
Will speak my words when all our lips are locked."

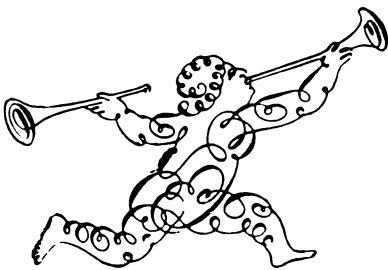
I made them trace the Signs, and trace again:
"Ware deadly fruit...." "A hidden bog nearby...."
"Along this ridge old Sabre-tooth may lie...."
Over and over, till the Words were plain.

Today your symbols crowd in close-pack'd lines;
You speak to countless men at once, in Print.
The spark I struck with my primaeval flint
Lives in your torch, O Guardian of the Signs!

YEAREND NOTE. In its inevitable way, Time goes on, and that once symbolic 1984 will soon be a mundane reality. APHA officers and Board members join in wishing all members a happy Holiday Season and a joyous New Year. Our Treasurer adds the following:

THE TIME COMES ONCE AGAIN FOR THE RENEWAL OF YOUR APHA MEMBERSHIP FOR 1984.
PLEASE WATCH FOR THE INVOICE IN THE MAIL EARLY IN JANUARY.
YOUR PROMPT REMITTANCE IS APPRECIATED.

ALL MEMBERS ARE CORDIALLY INVITED TO THE ANNUAL GENERAL MEETING: JANUARY 28, 1984.



Mailing Addresses for APHA

NEWSLETTER ONLY: Send news items, announcements, comments & other materials for inclusion in *The APHA Letter* directly to the Editor: Prof. Catherine T. Brody, New York City Technical College, 300 Jay Street, Brooklyn, NY 11201.

DUES, Contributions, Change of Address Notices, & All Other Correspondence:
Send to APHA, P.O. Box 4922, Grand Central Station, New York, NY 10163.

MEMBERSHIPS are for the Calendar Year & include *all* APHA publications for that year.
Annual personal membership for 1984 is \$15.00 and \$20.00 for organizations (in the U.S.A.).

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 7/8 at \$15.00. Send orders to the APHA Box Number.
