

# *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.

REPORT OF MORRIS A. GELFAND, PRESIDENT OF APHA. As APHA enters its Tenth Anniversary Year, members may review 1982 and 1983 as years of gratifying change and progress. The Bylaws were revised, executive and policy-making functions clarified, and Printing History and The APHA Letter rescheduled to appear on a regular basis; a Committee on Awards was established and criteria for the Award codified. Also, a new Chapter of the Association, the third, was organized in Philadelphia, the Oral History Project recorded an interview with Alfred A. Knopf by video, and two successful annual conferences were held.

Revised Bylaws. Adoption of the revised Bylaws has brought changes in the composition, terms of office, and tenure of members of the Board of Trustees and APHA officers. The new provisions include non-renewable terms of two years for all officers except the treasurer and three years for trustees, ex-officio membership with a vote for the editors of Printing History and The APHA Letter, and a vote on the Board for a representative from each authorized Chapter. Previously, chapters and editors had no vote and trustees and officers could succeed themselves for a second term. Not only is wider representation of the membership made possible by these changes, but also a greater diversity of leadership of the Association.

Executive and Policy-making Functions. Confusion over the Presidency developed in 1982 when two successive ballots produced virtually tie votes for the two candidates. It was cleared up, it may be recalled, by a recommendation from the candidates, approved by the Board, that one should serve as President and the other as Chairman of the Board. Thus, Morris A. Gelfand was named the President and the Board elected E.H. Pat Taylor as its Chairman. The Bylaws had always provided for the office of Chairman but until this time, the provision had not been put into effect. Another Bylaw provision was also implemented - the establishment of an Executive Committee, under the President, with powers of decision between meetings of the Board. It is pleasing to report that the President and the Chairman of the Board have worked together in complete harmony. This structure, moreover, has clarified the duties and powers of the executive officer of the Association, the President, as distinct from those of the head of the ultimate policy and decision-making body, the Chairman.

Timely Issue of Printing History and The APHA Letter. A full measure of thanks should be given John B. Hench, Publications Vice-President, who was largely responsible for the updating and stabilizing of the publication schedule of Printing History. Thanks are also due Treasurer Philip Sperling, who, in his capacity as Assistant Editor of The APHA Letter, was helpful in keeping that publication on time.

Outgoing, Incoming, Editors. APHA extends its appreciation to Dr. Susan Otis Thompson, the first Editor of Printing History, who resigned the editorship with the completion of Issue Ten in 1983. Under her distinguished leadership, the journal achieved a place of honor and respect in the printing history field. The new Editor is Dr. Anna Lou Ashby, Associate Curator of Printed Books, at the Pierpont Morgan

Report of President Morris A. Gelfand (continued)

Library. Francis O. Mattson, Curator of Rare Books at The New York Public Library, succeeds her as Book Review Editor. Judy Larsen, of the American Antiquarian Society, will continue to serve as Picture Editor.

The APHA Letter. The Association is also grateful to Professor Catherine T. Brody, Editor, and Philip Sperling, Assistant Editor, for continuing to produce APHA's much admired newsletter. Since the first issue appeared in November 1974, Prof. Brody has been Editor, a remarkable achievement in view of her numerous other responsibilities including the Presidency of the Association from 1978 to 1982.

The Committee on Awards. In 1983, the Board designated a standing Committee on Awards and charged it to establish criteria for awards to organizations as well as individuals. With the approval of newly codified criteria, it will become possible in 1984 to publish these criteria and invite nominations. Members of the committee are: J. Ben Lieberman, founder and first President of APHA, Chair; Elizabeth Harris, Graphic Arts Division, Smithsonian Institution; and Dr. Edward Colker, Dean of Visual Arts, SUNY at Purchase, New York. The list of distinguished recipients of the APHA Award will be further enhanced by the addition of the 1984 Laureate, John Dreyfus, renowned English scholar of printing history.

Oral History Project: Alfred A. Knopf Interview. Personal reminiscences of Alfred A. Knopf, Dean of American publishers and ardent supporter of fine book design and printing, were recorded in a videotaped interview on May 27, 1983, for the APHA Oral History Project. Ben Lieberman, director of the project, conducted the interview, which was taped by Drs. Stanley T. and Joan Daly Lewis, of Queens College, using equipment lent by the College. The tape will be edited at SUNY Purchase under the supervision of Edward Colker.

Two Successful Annual Conferences. The Association is indebted to John Lancaster, Special Collections Librarian, Amherst College, and Co-editor of The Papers of the Bibliographical Society of America, for his contribution as Program Chairman of the Seventh Annual Conference. The theme of the conference, held at Columbia University on September 23, 1982, was "Nineteenth Century America - Book Trade Technology and Social History." The conference attracted a large and attentive audience. The Eighth Annual Conference, on the theme "Twentieth-Century American Typography and Typographers" was planned and conducted under the leadership of Francis O. Mattson. Held at Columbia University on September 24, 1983, with another good audience, the conference featured, in addition to a fine group of speakers, a free portfolio of keepsakes printed for the occasion by 15 different presses. The Ninth Annual Conference will also be chaired by Mr. Mattson. The tentative title is "Printing Comes to America: the Anglo-American Connection."

Thanks to All Who Have Assisted and Supported APHA. It is an honor and a privilege to end this report on APHA activities during the past two years by thanking all who have contributed to the continuing effectiveness of the Association. That APHA grows and thrives is evidence of strong support from members and a tribute to the devotion and expertise of the officers, trustees, editors and their staffs, and cooperating persons and institutions. Especially, I want to thank Columbia University's School of Library Service and, in particular, Dean Terry Belanger and Mrs. Dorothy Romney of his staff, for their ongoing assistance and hospitality to APHA. I also wish to mention in this regard several persons who have given freely of their time and talents: Judy Larsen, Picture Editor, and Dorothy MacDonald, Copy Editor, of Printing History; Alan Asaf, Grolier Club Library, chair of local arrangements for several of our Annual Conferences; Carolyn Lippmann, New York City Technical College, who types the copy for The APHA Letter; Lili Wronker, gifted calligrapher and former trustee, who has by now written many hundreds of identification badges for our conferences; Stephen Saxe, former trustee, who arranges for the production of the APHA Award plaque, and E. H. Pat Taylor, Board Chairman, for the use of his office as a meeting place for the Board and the Executive Committee.

## 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. (continued from APHA Letter No. 56. )

Colt, eager to get two editions of a popular manual off the press in time for the August 1841 trade sale, hired Samuel Adams of Gold Street, New York City, to execute the job of printing. Although Adams bought paper for the task from Cyrus Field, he did not seem to share the publisher's eagerness to expedite the work and, while the printer refused to rush, the publisher's impatience increased to the point of uncontrollable fury. An argument over the delay and money matters took place at what turned out to be the fateful encounter of 17 September 1841 - long after the trade sale was over. At that time Colt struck Adams a mortal blow with a hammer, fitted his corpse into a box, and hired a cartman to take it to a packet ship bound for New Orleans. There, the decomposing body was naturally detected; Colt was arrested; and his trial provided not only gory, gruesome details for sensation-seekers, but enormous insight into printing history. The witnesses included an array of printers, book-sellers and book manufacturers including Robert Hoe, son of the founder of R. Hoe & Company, Cyrus W. Field, just building up the paper firm of Cyrus W. Field & Company from the financial wreck of its predecessor, and Robert Carter, book-seller-publisher. Despite, or perhaps because of the preponderance of bibliographic testimony, the verdict was that of wilful murder, and John Colt was sentenced to death. On the day scheduled for his execution he was married to his mistress in prison. Subsequently he escaped his fate through suicide. Had John Caldwell Colt been vouchsafed a tombstone, surely it would have been inscribed: CAVEAT TYPOGRAPHUS.

The pseudo-science of phrenology has yielded up not only an array of printer-publishers, but a set of interesting tenets for printers. According to its dictates, "The Mental-Motive temperament is best for this trade [of printing]. ... The printer ought to be of a calm, patient, and unruffled disposition; for the whims of authors, bad manuscript, bad grammar, and sometimes worse sense, with unreasonable alterations of proof-sheets, overrunning of matter, and then being scolded for extra charges, are calculated to call into exercise all the Christian graces if they are possessed; or, if these are absent, something quite of the other sort. Writers for the press ought to spend three months at least at the case to learn the feasibility or possibility of required changes and sources of vexation caused by slashing alterations after columns or pages are in type. ... Every editor or habitual writer should, for his own sake, as well as that of the compositor, first learn to be a compositor himself."(1)

In other words, as we have tried to show, there should be connections - connections between printer and writer, between publisher and printer, between printing historian and antiquarian bookseller. Tracing such connections is, I believe, a productive endeavor that helps illuminate the dark places of history. Today, with the enormous expansion of mechanization, and the growing belief that "print is a linear medium and out of style," (2) the tracing of connections will in some ways become more difficult. The Prince of Serendipity who obviously is much involved in the perception of connections, has no place in a microfilm, a microfiche or a computer. We cannot browse through mechanical aids - hence many connections will evade us. Yet

they are there, waiting to be discovered. In bestowing their annual award upon me, the American Printing History Association has, I believe, acknowledged that fact.

As for myself, I am profoundly grateful, not only for the honor conferred upon me, but for APHA's recognition of the multiple connections between printing history and life itself.

#### Notes

1. Nelson Sizer, What To Do and Why; and How to Educate Each Man For His Proper Work (New York 1874). See also Madeleine B. Stern, "Phrenology and the Book Arts," AB Bookman's Weekly (1 April 1974) pp. 1315-1323. Reprinted in Stern, Books and Book People.
2. Editorial in The Evening Star (Washington, D.C. 6 February 1970), quoted in AB Bookman's Weekly (23 March 1970)

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#### Criteria for the APHA Individual Award

At the meeting of the APHA Board of Trustees on September 24, 1983, the following draft criteria for the APHA Individual Award were considered: \*

1. The Award is for a distinguished contribution to the study, recording, preservation or dissemination of printing history, in any specific area or in general terms.
2. It is open to anyone in the world, upon nomination by the set deadline with supporting data or documents. APHA may also consider nominees which it considers appropriate, beyond those submitted from members other individuals or institutions.
3. Where more than one person was significantly involved in the contribution, all such persons will receive the Award.

4. Nominees' contributions must be related to the history of printing in some way, as distinct from an activity which in itself makes history.
5. Some qualifying activities include:
  - a. Scholarly writing to record a segment of printing history, to draw pertinent insights, to provide an authoritative critique of the work of others in the field, etc.
  - b. Creating or substantially improving a printing library, museum or other pertinent institution.
  - c. Founding or providing outstanding editorship to an important printing historical publication.
  - d. Development of a curriculum for the study of history that is widely adopted or a textbook for such innovation.
  - e. Long-time editing of a journal or trade paper series of articles about printing developments, past or present.
  - f. A mass-media project dissemination printing history to make its lessons alive for the general public.
6. The contribution shall preferably but not necessarily occur or culminate in the year for which the Award is ostensibly made (i.e., awarded in January for a contribution in the previous year).
7. Winners will be asked to prepare a script for an address to the annual meeting acceptance ceremony by APHA, and for later publication to the entire membership. If the winner is unavoidably absent, the script will be read for him or her.
8. Nominations, with material in support, must be received by September 1.
9. If no nominee is considered equal to APHA's criteria in any given year, no Award will be made.
- \* These criteria were approved by the Board subject to further refinement.

FROM THE APHA BOARD: The Board of Trustees of the American Printing History Association announces new appointments for the staff of Printing History. Anna Lou Ashby, associate curator of printed books at The Pierpont Morgan Library has become editor and Francis O. Mattson, curator of rare books at the New York Public Library is book review editor. Ms. Ashby brings to this position previous experience on the staff of The Journal of Library History and several years as book review editor of Printing History. She has published articles and reviews on 19th and 20th century publishing and bookselling, and is at work on a publishing history of Christopher Morley. Printing History is devoted to the study of the book arts, regardless of country or period. All those conducting original research on these topics are encouraged to submit papers for consideration. Please send two copies and a stamped, self-addressed return envelope. The papers will be selected through a process of anonymous submission to qualified readers, and publication will be in accordance with accepted scholarly editing procedures based on The Chicago Manual of Style. The editor hopes to maintain a relatively short turnaround time for both selection and publication. All articles and correspondence concerning editorial matters should be directed to: Anna Lou Ashby, Editor, Printing History, The Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016. All matters relating to book review should be directed to: Francis O. Mattson, Book Review Editor, Printing History, Box 515, Midtown Station, New York, NY 10018.

SANTA SUSANA PRESS. The Santa Susana Press, California State University Libraries (18111 Nordhoff St., Northridge, CA 91330) continues to publish limited editions, under the general editorship of Norman E. Tanis. William Kramer's Hans Burkhardt: Artist and Patron of the Arts received the 1982 Award of Merit from the Rounce and Coffin Club's Western Books Exhibition, and is part of the travelling exhibition. This marks the sixth consecutive year that the Santa Susana Press has had one of its publications selected for the annual Western Books show. Among the press' other publications is the Charter of the Heart Mountain Relocation Center, Wyoming. This miniature edition contains the document written by internees of a WW2 Japanese relocation camp. 300 copies with illustrations @ 36.00 each; copies with hand-tinted illustrations \$100.00 ea. All copies signed by the illustrator and series editor. Write for further information.

TYPOPHILES PLAN MEETINGS. The Typophiles of New York year after year continue their tradition of monthly luncheon get-togethers with guest speakers. The gala Christmas luncheon, with Robert Nikirk as guest speaker, was held at the Williams Club of New York on December 14th. With Dr. Robert L. Leslie as President, Abe Lerner as Vice President and Michael Hentges in charge of luncheon arrangements, following are the projected dates for future meetings: March 14, April 11, May 9, June 13, September 12, October 10, November 14 and December 12. Address of the Typophiles is 140 Lincoln Road, Brooklyn, NY 11225.

ROBERT HAAS. A retrospective exhibition of the work was recently presented in Vienna. It's pleasing to know that a retrospective exhibition of Haas' Officina Vendobonesis and Ram Press work will open in the library of Fairleigh Dickinson University, Madison, NJ on May 13, 1984. APHA members are invited to the opening (4-6 P.M.) Sections of the Vienna catalog will be edited and translated into English. Renee Weber will compile a catalog raisone of the Officina work as well as a catalog of the exhibition. Robert Haas and his daughter Miriam will design and print the catalog.

NEW YORK CHAPTER MEETING. APHA/NY will tour the Center for Book Arts, Inc., 15 Bleecker Street, Saturday, March 31/ 2:30-5:p.m. At 3:30 members of the staff will demonstrate its facilities, and there will be a slide presentation of work done at the Center. Refreshments will be served. For further information, call Barbara Paulson, (212) 685-0008.

HIGH SCHOOL PRINTING SHOP. Rev. William Eddy has forwarded the following information from Charles J. Kershner (The Gryffon Press, 200 Third Ave., Pelham, NY 10803). "The Pelham Memorial High School has an entire print shop in its Manual Arts Department which it no longer uses. The shop teachers would like to dispose of the equipment, types and paper stock and also raise some money in the process to be applied toward other programs. Printing was once a popular activity at the school. With the departure some years ago of the teacher who taught printing, the shop has been idle. It takes up room the current teachers need for other, more popular activities. I have an inventory of the shop. I've seen the equipment and would say it is in generally good and usable condition. I made only a cursory inspection of the types, some of which were used when donated to the school about 15 years ago. I told the teachers I would mention the shop and the department's interests to the local chapter of APHA. There are a number of possibilities open which, if APHA is interested, we can discuss. My number is (914) 738-6131. I may be out of town on business, but my wife can pass along any message and I can contact you at the Rectory from wherever I might be (assuming I'm in a 'civilised' part of the world with telephone service!). Let me know of your interest."

BOOK ON VICTORIAN SIGN WRITING. The American Life Foundation (Watkins Glen, NY 14891) has issued for the modest price of \$8.00 a facsimile reprint of Sign Writing and Glass Embossing; A Complete Practical Illustrated Manual of the Art by James Callingham. The American edition, published in 1871 by Henry Carey Baird of Philadelphia, adds a supplement showing a variety of Victorian lettering styles. The American Life Foundation sells its reprint under the title of "How to Make Victorian Letters and Signs for Posters and Buildings." The text is indeed still of practical value, even to a novice. Admittedly, some of the historical material here is less than trustworthy, but even the historical portions have their charm and interesting nuggets. (For example, the idea of introducing Medieval style lettering was due to Prince Albert, who suggested that the inscriptions in the Great Exhibition of 1851 be done in the old Roman characters.) The exuberance of the varied letter forms is irresistible. Chapters are devoted to thickness and shadows, perspective, the use of colors and techniques for gold leaf and gilding. The chapter on glass embossing and writing on glass forms an interesting reference on this art. The American Life Foundation is performing a valuable service in reprinting such 19th century style books.

JAPANESE PAPERMAKING. The Institute for the Book Arts, a component of the University of Alabama's Graduate School of Library Service, is sponsoring a series of three workshops on Japanese papermaking (6/4-6/8), printing on Japanese paper (6/11-6/22), and Oriental-style binding (6/25-6/29) in June of 1984. The instructors will be Timothy Barrett (the recognized authority on Japanese papermaking), Tom Killion and Peter Geraty. Coordinator is Richard-Gabriel Rummonds, Director of the Institute. The hands-on workshops include six hours of instruction daily. Enrollment is limited to 14. Tuition is \$150 for the first and third workshops, \$275 for the second, or \$500 for all three. Graduate or undergraduate credit may be earned. For more information write to Richard-Gabriel Rummonds, P.O. Box 6242, University, AL 35486.

FELLOWSHIP AWARDS ANNOUNCED. An announcement has been made by Ed Colker, Dean of Visual Arts at SUNY - Purchase, NY that Ms. Carol Sturm and Mr. Douglas Wolf have been appointed as the first Pforzheimer Fellows for 1983-84. Sturm and Wolf have been selected to develop creative works and activity calling on the resources of the Center and Robinson-Pforzheimer Collection in an effort to illuminate this splendid inventory. Sturm and Wolf together operate the Nadja Press and Mr. Wolf is currently Vice President of the New York Chapter of APHA.

PRESIDENTIAL PRINTING. The Tenth Annual Meeting of APHA on January 28 was graced by a specially printed program produced by APHA's outgoing president, Morris Gelfand. The handsome keepsake was handset in Kennerley and printed on Mohawk Letterpress Text at the Stone House Press, Roslyn Harbor, NY. Dr. Gelfand's generosity in supplying this keepsake was much appreciated. Portfolio One 1983 from the Stone House Press has attracted considerable acclaim. The portfolio consists of ten illustrated broadsides; with verses by distinguished poets (e.g., Richard Eberhart, Joyce Carol Oates, May Swenson) and illustrations by well-known artists (e.g., Marvin Bileck, John de Pol). The total edition is 150 signed and numbered copies of each broadside, with 75 sets for sale, and 40 of each of the broadsides available at \$30 each. Dr. Gelfand's meticulous craftsmanship and esthetic sense have earned much praise from collectors and professionals. Bert Babcock (5 East Derry Road, P.O. Box 1140, Derry, NH 03038) is one bookdealer stocking this Stone House Press publication.

PFORZHEIMER LECTURES. Featuring some of the most prominent scholars and writers in the field, the New York Public Library is presenting this spring the Pforzheimer Lectures on Printing and the Book Arts. The current series of eight lectures (which began on January 31st) is devoted to various aspects of the 18th and 19th century book illustration. The speakers include Ruth Mortimer, David Becker, Alan Fern, Julia Van Haaften, Phillip Dennis Cate, Georgia B. Bumgardner, Tobin Sparling, and Judy L. Larson. Thanks to funding from the Carl and Lily Pforzheimer Foundation, Inc. the admission fee is a mere \$2.50. Each lecture will be offered twice (at 6 P.M. and at 8 P.M.). This Tuesday evening series will run through March 20th, and will be held in the Trustees Room (206) of the Central Research Library, Fifth Avenue and 42nd Street in Manhattan. For further information write or call the Public Education Program, New York Public Library, Room M-6, New York, NY 10018.

MORISON IN DUTCH (GRONDBEGINSELEN DER TYPOGRAFIE). Stanley Morison's First Principles of Typography ranks as one of the classics of the literature of printing. The essay grew out of an article he wrote for the 14th edition of the Encyclopedia Britannica and appeared in the seventh number of The Fleuron (1930). Morison's ability to express so directly and convincingly the basic tenets of good typography made this a standard rationale of book typography. That same issue of the Fleuron contains an essay by Jan van Krimpen on "Typography in Holland" and it was van Krimpen who did the binding design for that issue of the Fleuron. Now Huib van Krimpen has created a handsomely designed and printed small (4"x5½") edition of Morison's text in Dutch translation that makes one rue one's inability to read the language! The charming little volume (such a pleasure to hold) is printed in Itek Bembo in an edition of 1000 copies on Mellotex paper. Any admirer of Stanley Morison will agree that Huib van Krimpen has succeeded admirably in designing a version of the text that would have pleased Morison. This edition includes the lengthy "Postscript" Morison added to a 1962 German translation of his work and which was published in English in the 1967 second edition of First Principles. The first French translation (by Fernand Baudin) in 1966 also included a shortened form of this postscript. Van Krimpen also reprints a 1962 "Nawoord" used in the 1966 German edition of Max Caflisch. Notes by Huib van Krimpen and Max Caflisch appear in a "Verantwoording" ("justification"). The work concludes with a bibliography of various editions of the First Principles. The price of this edition is Df30, from Uitgeverij de Burtenkant (Schipperstraat 11-13, 1011 AZ Amsterdam, The Netherlands).

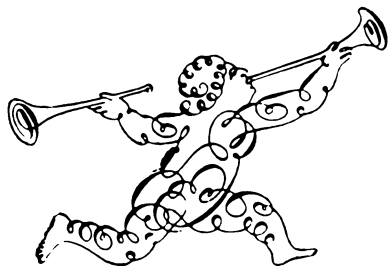
THE CAPTAINS AND THE KINGS DEPART. The end of 1983 saw the end of another great career in our world. Late in December at the age of 81, Amadeo R. Tommasini, designer, printer and typographer died in California. Mr. Tommasini was one of the most admired craftsmen of his time and his achievements were many. To mention but two; he was a president of the International Association of Printing House Craftsmen and he was designer and printer of the United Nations Charter in 1945.

**RENAISSANCE PAINTING IN MANUSCRIPTS.** The exhibition of treasures from the British Library at the Pierpont Morgan Library in New York will be on view until April 29th and no one interested in illuminated manuscripts should miss it. Previously on exhibition at the J. Paul Getty Museum in California (October 6, 1983-January 8, 1984), the collection also will be shown at the British Library itself from May 25 through September 30, 1984. If you did not see the show in Malibu, CA and do not plan to visit London this summer, take advantage of the New York showing of these extraordinary works of art. The 49 works from the British Library, representing Italian, Flemish and French illuminated manuscripts, have not previously been exhibited outside England. In New York the exhibition is augmented by related manuscripts from the Morgan Library's own outstanding collection. The time period covered is from approximately 1450 to 1560--the early days of the spread of printing. Yet printing seemed to do nothing to dim the popularity of these works with the connoisseurs who commissioned and enjoyed them. Of special interest is the hybrid stage of printed text and ornate illumination, displaying the artists' handling of a compromise approach. A 30 minute recorded slide lecture by Janet Backhouse on Renaissance illumination is offered Tuesdays through Fridays at 12:15. Library hours are 10:30 to 5 Tuesdays through Saturdays and Sundays 1 to 5. A splendid catalog of the exhibition is available for \$24 (paper) or \$50 (cloth). The exhibition has been made possible by a grant from the Meridith Corporation, a diversified media company involved primarily in publishing, printing, broadcasting and real estate.

**RECORD BREAKING SALE.** The December 6th sale (at Sotheby Park Bernet) of the 12th century Gospels of Henry the Lion established a record auction price for a work of art -- more than \$11.7 million. The book, richly illustrated with 31 full page illuminations is one of the greatest medieval masterpieces. The manuscript was bought by a group of West Germans and is returning to the area where it was created in about 1174. For many years the manuscript was thought to have disappeared or to have been destroyed. The previous auction record for a book was at Christie's in 1978 when a Gutenberg Bible brought \$2 million. The previous record for a work of art was the \$6.4 million paid for Turner's "Julie and Her Nurse" in 1980 at Sotheby's.

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HAVE YOU SENT IN YOUR 1984 MEMBERSHIP DUES? IF NOT THEN PLEASE SIT DOWN AND WRITE OUT YOUR CHECK AND MAIL IT RIGHT OUT!! YOU WON'T WANT TO MISS OUT ON ANY OF THE FORTHCOMING NEWSLETTERS AND PRINTING HISTORY ISSUES 11 AND 12. THANKS SO MUCH.



## 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.

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