

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.

DREYFUS PROCLAIMED APHA LAUREATE. Before a capacity audience, at APHA's Annual Meeting on January 28, 1984, John Dreyfus was named as recipient of the APHA Annual Award. A special plaque was presented to Mr. Dreyfus and the following citation was read by J. Ben Lieberman, Chairman of the Nominating Committee:

"In recognition of a lifetime career of distinguished service in the interest of printing history specifically, as a scholar, writer, editor, lecturer, consultant and typographer, the American Printing History Association, by a unanimous vote of its officers and Board of Trustees is honored to bestow upon John Dreyfus of London its 1984 Award, conferring upon him the title of Laureate of the Association. Among the achievements which this award salutes are the following: his role in organizing the important Gutenberg Quincentenary Exhibition in Cambridge and designing its catalog and advertising matter; his service as typographical adviser to Cambridge University Press from 1955 to 1982; as typographical adviser to the Monotype Corporation during the same 1955-1982 period; and European consultant to the Limited Editions Club from 1956 to 1977. In all these he helped infuse the operations with historical perspective as well as direct typographical judgment. His service in type development at the Monotype Corporation includes the Univers series, Dante, Sabon, Mercurius, Pepita, Castellar Titling, and Octavian, among many other typefaces. His part in founding the International Typographical Association was just saluted by a telegram. He served as founding vice president in 1957 and then as president from 1968 to 1973, and is now the honorary president. He organized major international congresses in Prague, London, Copenhagen, and, most recently, the Fifth Working Seminar of A. Typ.I. (Association Typographique Internationale) at Stanford University last year. His service on the editorial and selection committee for the London exhibition in 1963, "Printing and the Mind of Man," in addition to designing its catalog. His participation in the Pierpont Morgan Library in 1976, "William Morris and the Art of the Book exhibit, and, additionally, his contribution of an essay to the catalog, "William Morris, Typographer." His chairmanship of the Printing Historical Society from 1975 to 1977 with its tangible contributions, including restructuring of the PHS publication program to ensure production of publications on a regular schedule as well as organizing the Caxton International Congress of 1976, for which occasion he wrote the book William Caxton and His Quincentenary, published in New York and San Francisco; his seminal essay, "Typographical Consequences of the Arts and Crafts Movement Through the Establishment of the Private Press," published in the exhibition catalog published by the National Book League Art and Work in 1975; his service as editor on the UNESCO International Committee to prepare the International Year of the Book, and Charter of the Book, and as co-editor of Dossier Mise en Page which was awarded the Vox Prize; his participation in many organizations including the presidency of London's Double Crown Club and membership in the Type Directors' Club of New York, the Bund der Deutscher Buchkünstler and the Ecole de Lure; and as a

Dreyfus Proclaimed APHA Laureate (continued)

Fellow of the Royal Society of Arts and the Institute of Printing, as well as a governor of the London School of Printing, and, finally, his direct spreading of knowledge of printing history through contributions such as the Journal of the Printing Historical Society, The Library, Motif, Penrose Annual, Times Literary Supplement, and Fine Print, as well as lectures before such organizations as the International Federation of Master Printers, London's Institute of Printing, the St. Bride Printing Library, Stockholm's Graphic Institute, the Library of Congress, the Newberry Library, the Boston Society of Printers, Philadelphia's Philobiblon Club, the Pittsburgh Bibliophiles, as well as other groups in many American cities and towns. In substantiation of this award, the officers and trustees have also ordered that a plaque be prepared as a tangible token of their gratitude for his efforts and as a permanent summary acknowledgment of his achievements, these being all the more important because of the role of printing as carrier of the intellectual, cultural, and informational lifeblood that sustains the humane society that England and America share." The plaque presented to Mr. Dreyfus reads as follows: "This plaque commemorates the 1984 Annual Laureate Award of the American Printing History Association to John Dreyfus in grateful recognition of his services in advancing understanding of the history of printing and its allied arts."

The excellent talk by Mr. Dreyfus, recounting his own early experiences with printing history, was enthusiastically received. Members will be pleased to learn that APHA intends to publish Mr. Dreyfus' talk in its entirety.

DREYFUS ON FRENCH TYPE DESIGN. John Dreyfus' most recent publication, by the way, is Aspects of French Eighteenth Century Typography which was published by Quaritch in London for the Roxburghe Club (£120). The collection of twenty 18th century French type specimens formed by the late Albert Ehrman and now in the Cambridge University Library formed the basis of John Dreyfus' study.

REPORT FROM THE TREASURER. In this financially troubled world of today, APHA is happy and working in the "black." Because of a number of factors during the year 1983, especially the administration of our publication program under the direction of John B. Hench and the Annual APHA Conference by Frank O. Mattson, economies were realized. APHA starts 1984 with funds in the bank. Renewals of membership for 1984 are at the best pace ever and if this rate is maintained then all APHA programs and projects are in good state.

NEW YORK CHAPTER. The spring meeting of the APHA New York Chapter was held on Saturday March 31 at the Center for Book Arts in Manhattan. Doug Wolf, who is President of the Center, arranged the meeting, which included a tour of the Center. Mr. Wolf also presented a slide lecture reviewing some of the stimulating and creative work being done by Center members both in this country and in Europe. Deliberately provocative in showing some "avant garde" interpretations of the book as an art form, Mr. Wolf's talk generated a lively discussion among members present regarding new manifestation of the meaning of the book arts.

PHILADELPHIA CHAPTER. On March 5th, the Friends of the Library of the University of Pennsylvania in cooperation with the Bibliographical Society of America and APHA/MS Philadelphia Area Chapter presented a program meeting. Jan Fergus of Lehigh University spoke on "Book Borrowers and Readers in 18th Century Provincial England." The program was followed by a reception for members of the participating organizations. The meeting was held at the Lessing J. Rosenwald Gallery of the Van Pelt Library of the University of Pennsylvania.

A CATALOG FOR COLLECTORS. Herman and Aveve Cohen, proprietors of the Chiswick Book Shop (Walnut Tree Hill Road, Sandy Hook, CT 06482) took advantage of being housebound during this winter's cold weather by preparing a catalog of material about printing. The catalog consists of about 450 items and all are in the moderate if not modest price range. The catalog will be ready for distribution at the end of April. This appears to offer an excellent opportunity for the modest collector of materials on all aspects of the printing arts to acquire desirable items without straining the budget. Those seriously interested in securing books of this kind are advised to write to the Chiswick Book Shop at the address above.

NEWS FROM ABROAD. Now arriving on our shores are the two publications of the Printing Historical Society: Bulletin 11 (January 1984) and Journal of the Printing Historical Society No. 16 (1981/82). The Society announces with great pride that the Journal No. 17 (1982/83) and Journal No. 18 (1983/84) are scheduled for 1984 publication. With this achievement all publications will be on target; the editors of the Bulletin and the Journal are Hugh Williamson and James Mosley respectively. For further information write to the American Membership Secretary; David Pankow, Printing Historical Society, R.I. T. School of Printing, Rochester, New York 14623.

TREASURE TROVE OF TYPE. Prof. Ray H. Abrams, a retired professor of Sociology at the University of Pennsylvania, died at the age of 86 last year leaving one of the largest collections of 19th century foundry and wood type in the country. Under the terms of his will, the collection was bequeathed to six individuals, including APHA members Lillian and Parker Worley, Harold Segal, and Stephen Saxe. The size of the collection was staggering. It included approximately 700 cases of wood and metal type and several hundred specially constructed boxes of type. About six tons of type was distributed to the heirs at the end of March, ranging from the most ornate faces of MacKellar, Smiths and Jordan's Philadelphia foundry to an array of wood type from Wells & Webb, Vanderburgh & Wells, Page, etc. Of his share of 19th century foundry fonts, Mr. Saxe has made the following preliminary tabulation of pinmarks: MacKellar, Smiths & Jordan, 30; Bruce, 6; Central Type Foundry, 6; Farmer, Little, 4; H.C. Hansen, 2; Dickinson Type Foundry, 4; Marder, Luse, 1; Boston Type Foundry, 1; and Barnhart Bros. & Spindler, 1. In addition to the type the collection also included 19th century stereotypes and electrotypes and a large collection of type foundry specimen books, including those of the Dickinson, MacKellar, Collins & M'Leester and other foundries. Mr. Saxe said "all the cases of type were stored in the basement of an old Lutheran church in Philadelphia, not too far from the Sansom Street address of MacKellar, Smiths & Jordan. The basement had no light and 100 years of dust - not to mention the 6 tons of type. It was like cleaning out the Augean stables." A gifted man who was a photographer, a Director of the Violin Society of America and managing editor of its journal, Prof. Abrams enjoyed roaming the towns and rural areas of New England, Pennsylvania, and the South with his friend and fellow-collector, printer T. J. Lyons of Boston. Their standard approach on entering a small-town print shop was, "Any old-fashioned type for sale?" and their standard price was 50¢ a pound. Ray Abrams was also a prolific amateur printer and the proprietor of the Hamilton Press. His avocation has helped to preserve the historic products of the letterpress era.

BOOK OFFER. Copies of The Library of Isaac Newton by John Harrison (Cambridge University Press) are being sold at the extremely small price of \$3.00 each for the benefit of The Typophiles, Inc. Send a check made out to The Typophiles (\$3.00 in U.S. funds per book) at 140 Lincoln Road, Brooklyn, NY 11225. The volume includes both a study of Newton's reading and a catalog of books known to have been in his collection.

RECOMMENDED READING. "Lance Hidy" in the January/February 1984 issue of Communication Arts (pages 76-87). This well illustrated article by Nathan Felde shows (in color) a number of Hidy's posters along with samples of his book designs.

LYONS COLLECTION OF OLD FASHIONED TYPES. Book dealer David L. O'Neal (263 Elm Hill Road, Peterborough, NH 03458) has been attempting for some time to sell as a collection the T.J. Lyons Collection of Old Fashioned Types. Unfortunately, this effort has not been successful and Mr. O'Neil now has decided to break up the collection and sell individual sections. Interested collectors are advised to write Mr. O'Neil at the address above or to telephone (603-924-7489). T.J. Lyons began printing in 1908 and started his collection of 19th century decorative types in the early 1930's. Most of the type dates from between 1830 and 1890. Included are about 2000 fonts of metal type faces, 10,000 printers' cuts and illustrations, 500 wood engravings, 800 borders, 800 boxes of ornaments and decorations, 260 fonts of woodtype and about 100 type foundry specimen books and related material. Mr. O'Neil characterizes the Lyons collection as the finest and most extensive in private hands, terming it "a treasure chest of 19th century typographic history and type and graphic design." Brochures illustrating some of the marvelously exuberant typefaces in the collection of the "T.J. Lyons Press; Old-Fashioned Typography & Printing" document the richness of these "new old-fashioned faces for those who now feel that gothic is overdone," as one brochure states.

EARLIEST AMERICAN PRINTING TYPES FOUND? Visitors to Harvard in the past year could not help but notice the great hole in Harvard Square, next to the college Yard, which will one day be part of the greater Boston subway system. Newly elected APHA Vice-President Steve Saxe, on a recent trip to his alma mater, learned that the excavation has yielded a prize of great interest to the history of printing in America. In a section of the excavation that was once part of Harvard's first quadrangle, and which has been dated to between 1651 and 1674, have been found 12 printing types and spaces. According to a report by Gray Graffam in the Harvard Library Bulletin, vol. XXX, no. 2 (April 1982) the types were from six different fonts, including Brevier (8 pt.), Long Primer (10 pt.), Small Pica (11 pt.), Pica (12 pt.), and Double Pica (24 pt.). The height-to paper of the types varied from .90" to .98", with the latter measurement more common. Both roman and italic types were included. An examination of books printed at Harvard during the 1651-1674 period provided very satisfactory results. W. H. Bond of the Houghton Library found that the Double Pica italic l was identical with that used in John Eliot's The Indian Grammar, 1666. It is therefore quite possible that the piece of type found in Harvard Square may have been used to print the book. The other types were also identified with 17th century books printed on the Harvard press, which of course is the first printing press in America. As Graffam wrote, the types "are the only tangible survival of printing equipment from seventeenth-century Cambridge, Massachusetts, the site of the first and sole printing establishment in British North America until 1674." They are thus the earliest American printing types to be found in this country.

MUSEUM EXHIBIT. The Delaware State Museum at Dover has installed a working country job shop, with a Golding Pearl and a Gordon Gordon in operation. The equipment and type came from the Olin Johnson shop in Georgetown, Delaware, and the State Sentinel shop in Dover.

NONAGENARIAN. Lena Simmons, of Dover, Delaware, continues to print professionally at the age of 91. Her late husband, Ben, bought the now-defunct Delawarean in 1906. Today Mrs. Simmons continues the business, founded before 1856, in a small building on the outskirts of Dover. She puts in six-hour days at the shop, printing mostly small jobs that offset printers won't handle. While she has been threatening for many years to hang up her stick, there are no signs of retirement around the busy shop. The equipment is vintage, and immaculately maintained. In the rolltop desk is a letter from President Reagan, congratulating Mrs. Simmons for her long service to the profession.

[Our thanks to Edward Heite for the above two items]

GROTON PRINTING ENDED. The letterpress printing course at Groton School which has been in operation since 1909 will be discontinued at the end of the current school year. Students of the Press have included such notables as former president F.D. Roosevelt, sons of Teddy Roosevelt, Averrell Harriman, McGeorge Bundy and many others. Press Master William E. Bonser will be looking around for a new challenge--perhaps a tough assignment in view of the fact that this was perhaps the only private school letterpress shop in the country. Bonser is Vice-President and co-founder of The Friends of the Museum of Printing, Lowell, MA. Contact him at Groton School Press, Groton, MA 01450 or phone (617) 448-3363.

IF SPRING COMES, CAN WINTER BE FAR BEHIND? In this case, YES. The last issue of University Publishing up till now was that of No. 11, Spring 1981. After this long hiatus, this excellent review has reappeared on the scene with Issue No. 12, Winter 1984. From "Editorial Notes" we learn that University Publishing was started in 1976 by a private bookstore and continued to 1981 as an independent venture but now is sponsored and published by the University of California Press. This review starts with the premise that the books published by university presses are in a class by themselves and worthy of your attention. It aspires to panoramic coverage of the 3000 books published each year by the presses. For further information and subscription write to: John McGowan, Managing Editor, University Publishing, University of California Press, 2120 Berkeley Way, Berkeley, CA 94720.

MEMORIES OF HANS DORFER. Hans Dorfer, who died last fall, for many years was the proprietor of Museum Books, Inc., one of the leading suppliers of books on the graphic arts, advertising art, typography, etc. Suzanne Williams, who is now involved in the business, is looking for people who knew Mr. Dorfer and would like to contribute a few lines of memories of him to a publication that would include testimonial comments in his honor. They are now working on their next bibliography of books in the graphic arts and would like to include the testimonial in this bibliography. If you could participate in this project, write to Suzanne Williams at Museum Books, Inc., 6 West 37th Street, New York, NY 10018 or phone her at (212) 563-2770. Hans Dorfer was associated with Museum Books from 1948 until a couple of years ago. He was born in Germany and came to the U.S. in 1929. After working for another New York book dealer he joined Museum Books in 1948 when the shop opened opposite the old Biltmore Hotel. He later became a partner and succeeded the founder, Herman J. Gersheimer, at his death. Sidney Zweibel, the manager, continued the business when Mr. Dorfer died.

ALWAYS THE PHOENIX ARISES: With the New Overbrook Press, publisher Charles Altschul continues the tradition of fine printing established by his grandfather, Frank Altschul founder of the Overbrook Press. This tradition in the Altschul family goes back to the 17th century to ancestors who were printers in Prague. The Overbrook Press whose books are now eagerly sought by collectors was in operation from 1934 to 1969. We now welcome the New Overbrook Press. The first book to come from the press is THE LOST ONES by Samuel Beckett with illustration by Charles Klabunde. For further information write to: The New Overbrook Press, 356 Riverbank Road, Stamford, CT 06903.

BOWNE & CO., STATIONERS. Under the auspices of the South Street Seaport Museum Education Department, Ginna Johnson Scarry and her assistants at Bowne & Co. continue to offer classes in letterpress printing and workshops in greeting card and letter-head printing. Bowne & Co. Stationers, a recreation of a typical mid-19th century printing shop is named for Bowne & Co., Inc., the financial printing firm established in 1775 and still located in lower Manhattan. It is the oldest continuous business operating under the same name in New York State. Bowne & Co. Stationers is at 211 Water Street. Members of the Museum staff use the Bowne collection of presses, ranging from an 1844 Albion handpress to a 1901 Golding jobber to do printed work for the museum and for sale. Museum hours are 10 a.m.- 10 p.m. Monday, Wednesday, Thursday, Friday and Saturday; 10 a.m.- 6 p.m. Tuesday; and 12 noon - 6 p.m. Sunday.

MASTER INDEX TO ART TERMS. A recently published volume from Gale Research Co., Fine and Applied Art Terms Index (\$85.00) consists of an alphabetical guide to sources of information on more than 45,000 terms used in the fine and applied arts. This kind of a consolidated index is a real time saver when one is attempting to locate the meanings of esoteric terms outside the field of one's expertise. The index should be used in a good library which contains the broad range of reference sources which contain the needed definitions since this is an index and not a dictionary. In abbreviated form each entry gives enough information to identify the reference work, auction catalog, etc. which should be consulted. The entry indicates if a particular source contains an illustration. Included are terms drawn from all the various fine and applied arts -- painting, drawing, engraving, sculpture, antiques, jewelry, carpets, etc. Also listed are terms referring to styles, periods, motifs, techniques, and so forth. It should be noted that other standard reference sources contain these definitions also, but the more than 150 sources used cover the field very broadly.

PRINTERS' VERSES. With the printing of the lines below we come to the half-way mark of UNJUSTIFIED LINES, Rhymes about Printers and Their Ancestors by "Paul Beaujon"... Thank you Beatrice Warde!

A WRITER OF CUNEIFORM

Sees a Coated-Paper Job to Press

We learned to print in Babylon,
 Long, long ago;
 We learned the way to press on clay
 The lettering-tool that you, today,
 Would call a "type", I know.

And well may you, O printers, be
 Proud, proud to think
 That there were men who printed, when
 The world had never seen a pen,
 Nor ever heard of ink !

Tho' TYPE gave way before the Pen,
 Now, now to-day
 My word has gone to Babylon:
 "Once more they've learned to print ... upon
 A surface that is clay!"

PRINTING IMPRESSIONS OF APHA. Alert readers of the March issue of the trade journal Printing Impressions must have stopped short at page 48. There is a "teaser" photo captioned "coming soon -- A look at one of printing's low-profile but influential organizations." We look forward to the April issue in which we expect it will be revealed that the organization is APHA! Depicted in the photo are trustee Philip Grushkin, Past President Morris Gelfand, and member Stuart Schimmel. Our thanks to Printing Impressions photo editor Rogert Salgado for the coverage.

IMPORTANT NOTICE. Do you want to receive the APHA Letter No. 59 and Issue No. 11 of PRINTING HISTORY? These publications are both scheduled for this coming June, but we revise our membership listings on May 1st. This is our last notice in our newsletter for the renewal of 1984 memberships. HAVE YOU RENEWED YOURS?

THE NAGASHI-ZUKI CRAFT. Japanese Papermaking; Traditions, Tools, and Techniques by Timothy Barrett (Weatherhill, \$32.50). Timothy Barrett has written the book his experiences have eminently fitted him for. While spending two years studying and working in Japan, Barrett gained not only a knowledge of procedures, but also an insight into the mystique of the craft. The first part of the book describes the traditional and modern aspects of papermaking in Japan as Barrett himself observed them. In Part Two, Barrett gives detailed, practical advice on tools, equipment, materials, and techniques. The illustrators (Howard Clark and Richard Flavin) have supplied splendidly clear illustrations, including plans for equipment. In explaining papermaking methods, Barrett gives specifications for both traditional and simplified procedures, all in easy to follow language. A section of photographs gives close up views of moulds, vats and so forth in actual use. Most of the text and drawings from the limited edition book Barrett wrote for Henry Morris' Bird and Bull Press appear in Part I of this new volume. Barrett has greatly enriched the volume through thoughtful analyses of papermaking techniques. He concludes that "Without trusting the materials, the processes, and his own slowly acquired intuition, the craftsman's finished paper will never have a spirit of its own. Genuinely successful sheets cannot be created; they already exist in sound materials and sympathetic processes." An appendix by Winifred Lutz provides useful information on "Non-Japanese Fibers for Japanese Papermaking." The book contains three actual samples of Japanese paper, incidentally. Production of this trade edition was very nicely handled. The text paper is Cream Hakuzo, machine made from wood pulp in Japan. Composition was done in Korea, printing and binding in Japan.

OXBOW WORKSHOPS. This summer Timothy Barrett is offering an intensive three-week workshop in book and papermaking from July 1-21 in Saugatuck, Michigan. The workshop will explore Japanese and Western papermaking, Western calligraphy, Japanese printmaking and non-adhesive and other binding forms. A competent and experienced staff of instructors will assist Mr. Barrett. Enrollment is limited. For further details write to Oxbow, P.O. Box 5809, Chicago, IL 60680.

EXHIBITIONS. Metropolitan Museum of Art, (New York City) The Mezzanine Gallery. Through May 6th, "An Exhibition of Beautiful Books, The Mardersteigs' Work in the Stamperia Valdonega, Verona, Italy."

Library of Congress (Washington, D.C.). Through July 15, "The Poster as Art in the 1990's." Posters by Penfield, Parrish, Gibson, Bradley and others.

COMPUTER TYPOGRAPHY. In his recent APHA Award Acceptance Speech, John Dreyfus expressed optimism regarding the future of that new blend of computer science, typography and mathematics that is creating a new science of type design. Donald E. Knuth, professor of computer science at Stanford University and creator of a computerized system for typeface design and composition, was cited by Mr. Dreyfus for his contributions to this new science. In a recent article in the Chronicle of Higher Education, Prof. Knuth's course at Stanford, "Computer Science 279," was described. Working with Prof. Knuth are Charles A. Bigelow, professor of computer science and art at Stanford and a recognized type designer, and Richard Southall of England's Reading University, who has been working on the design of typefaces for electronic systems. All three will participate in teaching this course in computer-created typography. Prof. Knuth has written a book entitled TEX and METAFONT, New Directions in Typesetting, which explains how computerized type design uses mathematical principles to create letters. Algorithms instruct the computer to form lines of specified thicknesses and characteristics on the computer screen. When the design is satisfactory the letter can be reproduced on a plotting device.

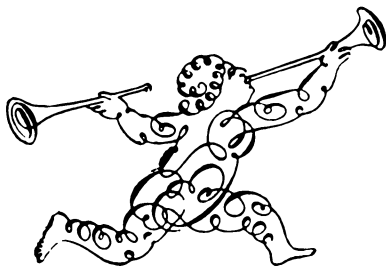
PRESS AT COLORADO COLLEGE. The Donnell Library in New York in April presented an exhibition of work from The Press at Colorado College. On display were broadsides printed in limited editions over the past four years, including large type specimen sheets and poems by eminent American poets, such as Robert Bly, Carolyn Kizer, Franklin Reeve and W.S. Merwin. The work was designed and printed on a variety of handmade papers by James Trissel and students at the College.

WILLIAM MORRIS ANNIVERSARY. The long awaited first volume of Norman Kelvin's edition of The Collected Letters of William Morris was published on March 24th, the 150th anniversary of Morris' birth. The first volume covers Morris' student days at Oxford, his marriage to Jane Burden, the first twenty years of Morris and Co., the growth of his popularity as a poet, his travels in Iceland, and the beginning of his socialism. The volume is published by Princeton University Press; the price is \$55.00. Prof. Kelvin is now proceeding with preparations for the publication of the second volume, which will cover among other activities of Morris' busy life, his concern for printing and the work of the Kelmescott Press.

BOOKBINDING COLLECTION TO RIT. The Rochester Institute of Technology has acquired the Bernard Middleton collection of books on bookbinding, thanks to a pledge of \$150,000 from the Frank M. Barnard Foundation of Boston. This is the largest collection in the world of books on bookbinding, preservation, restoration and conservation, and will make RIT a magnet for scholars interested in any aspect of binding. By terms of the purchase agreement, the collection will remain in London for the time being, however, while Bernard Middleton needs the books for his own research. David Pankow, Curator of RIT's Cary Collection Library, plans to put representative volumes from this uniquely comprehensive collection on exhibition at RIT.

OF BOOKS AND BOOBS. The recent death of Baltimore bookseller Siegfried Weisberger at the age of 88 brought to mind the history of this colorful bookman. When Mr. Weisberger sold his shop in 1954 he was quoted as saying that "the age of the book is upon us," using the phrase made famous by his friend H.L. Mencken. Weisberger saw the closing of his bookshop as a sign of the decline of culture. "The people don't want books and ideals and culture," he said. "They only want dollars." He called his bookstore the Peabody Bookshop and Beer Stube, including a restaurant in the back. Mencken once wrote Weisberger that a bookstore-restaurant was a good idea. "When things get too unpleasant, I burn the day's newspaper, pull down the curtains, get out the jugs and put in a civilized evening." Weisberger developed a large collection of Mencken books and manuscripts. After Weisberger sold his shop he lived on Maryland farm for a time and then later moved to Cambridge, MA. At the age of 78 he enrolled in Harvard's Institute of Learning and Retirement.

DON'T FORGET! MEMBERSHIP DUES ARE DUE FOR 1984 NOW.



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.