

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 information. Edited by Prof. Catherine Tyler Brody. Assistant Editor: Philip Sperling.

A REMINDER. The tenth annual APHA Conference will take place at Columbia University on Saturday, September 28th. The theme, as previously announced, is "Printing Without Type." Speakers include Joan Friedman, Yale Center for British Art, on book illustration; Elizabeth Harris, the Smithsonian Institution, on printing for the blind; Lily Kesckes, Freer Gallery of Art, on Chinese inkmaking; Donald W. Krummel, University of Illinois, on the printing of music; and David Woodward, University of Wisconsin, on the printing of maps, music, and scientific illustration. The registration fee is \$25.00 for APHA members and \$30.00 for non-members. Checks should be sent to the APHA Treasurer, P.O. Box 4922, Grand Central Station, New York, NY 10163.

FRIENDS OF THE MUSEUM OF PRINTING. The Sixth Annual Meeting of the Friends of the Museum of Printing took place in Boston on June 6, 1985. Murray Franklin presented an illustrated talk on the history of typography. Bob Richter, President of the group, presented an account of the past years activities: "Surely the greatest source of recent tumult came as the result of our being advised, on February 15th of this year, that the building in Lowell in which 190 tons of our collection was stored was to be sold, and that we must move out by April first. By a combination of hard searching, great good luck, and the kindness of good friends, we were able to find 20,000 square feet of new (and free) storage space at Charlestown, Mass., in a National Park Service warehouse only 300 feet from the far-famed U.S.S. Constitution! The 35-mile move started on March 28th, and was completed on May 17th. It took eight semi-trailer loads and 23 trips with 22-foot-body trucks. The \$14,000 move was financed by the New England graphic arts community, and by friends. The Boston Globe was the largest donor. While the new storage facility cannot, by agreement, be used to set up the museum, several potential museum buildings within the former Boston Navy Yard, where the collection is now stored, are currently being evaluated." It has been necessary to suspend publication of Printing Heritage, the Friends' quarterly magazine with the second issue, because of cost considerations. Mr. Richter states that they do plan to resume publication as soon as a museum location is found and occupied, since the magazine production is intended as a central part of the display. "Our efforts have centered on the gathering and perfecting of the collection, which in the opinion of many industry experts has now reached a size and sophistication perhaps unmatched in the Western Hemisphere, and represented printing history in equipment since 1830 and in printed material since 1483. In the collection, for a tiny example, are five Washington hand presses, twelve Linotypes, twenty-one platen job presses, six sheetfed cylinder presses, twenty-six early-to-current photocomposition machines and a complete

Friends of the Museum of Printing (Continued)

stereotype department. As the centerpiece of the museum, we have long planned to display in operating condition the 1922 Goss Sextuple Straightline web-fed newspaper press given to the Friends by Mr. Frank L'Annunziata of Springfield, Mass., and stored there for the past three and a half years. We are delighted to announce that the original manufacturer of the press, the Goss division of Rockwell International, has favored the Friends with a \$12,800 grant which will enable us to disassemble the 45-ton, 30-foot long, 10-foot tall press and to move it to storage at Charlestown. The move is expected to be completed by late summer." For more information and to send donations, write to Mr. Richter, The Friends of the Museum of Printing, at 645 East Washington St., Hanson, MA 02341.

GUILD OF BOOK WORKERS. The Guild of Book Workers recently offered workshops on "Photographing Your Work" and on "Marbling." The photography workshop was presented by Ana Balloffet and Scott Newirth at Newirth's New York studio. The Marbling workshop took place at the Folger Shakespeare Library in Washington, D.C. with Don A. Guyot of the Colophon Bindery in Seattle as instructor. Helen McLean, GBW's Workshop Chairman (104 West 17 St., 3 N, New York, NY 10011) coordinated both events, and can provide additional information regarding future workshops.

BICENTENNIAL FOR LEA & FEBIGER. Lea & Febiger, the Philadelphia medical publisher is now celebrating its 200th anniversary. The company claims the distinction of being the longest-established publisher in America. Mathew Carey established his printing shop in Philadelphia in January of 1785, issuing Carey's Pennsylvania Evening Herald. Soon afterwards he began publishing books as well as periodicals. After several name changes, the company is now known as Lea & Febiger. The firm is still operated by Carey's descendants by blood or marriage. The four partners now operating the business include Francis Carey Lea, Jr., Mathew Carey's great-great-great grandson; Christian C. Febiger Spahr, Sr.; John Febiger Spahr, Sr., his younger brother; and son Christian C. Febiger Spahr, Jr. These three Spahrs are descended from a Carey cousin. Mathew Carey was born in Ireland, but early went to Paris, where he worked at Franklin's celebrated printing shop. It was reportedly the Marquis de Lafayette who lent Carey the money to start his business in America. First publishing a daily newspaper and two monthly magazines, Carey soon expanded into general book publishing. Since the mid 19th Century, the company has concentrated on medical publication.

MACZAPF. According to Tom Suiter, director of creative services for Apple Computer, Hermann Zapf, the well know German typographer who designed Palatino and Optima, has been using a Macintosh microcomputer "in the middle of the Black Forest" to experiment with the Mac's potential in the area of graphic design. Zapf plans to visit Apple headquarters in California to share some of the work he has been doing with the Macintosh. "No, the computer isn't going to replace his wrist," Suiter adds, "but he's still trying something different, which is exciting to see." Suiter, who has a staff of 42 in the Apple creative department, believes that the computer is neither going to replace creativity in design or put a lot of people out of jobs. Rather, he states, "It's going to free us up to do a lot better work." Alvin Eisenman, professor of graphic design at Yale, also has told Suiter of his excitement about what some of his students have been doing with a Macintosh.

NADJA. (265 W 94 St., New York City 10025) offers Souvenirs by James Merrill. Handset in Stempel Optima on Rives paper. 26 copies. Handsewn and bound in cloth covered boards. \$150.00 plus appropriate tax.

"PHOTOGRAPHIC INCUNABULA". The Library Company of Philadelphia recently announced that a newly discovered daguerreotype plate by Robert Cornelius has been added to its collection as a gift of Robert C. Langmuir, Jr. Cornelius was the first commercial portrait photographer in America, having opened his Philadelphia studio less than a year after the daguerrotype was announced in Paris. A reporter from the National Gazette visited him in June 1840 and wrote: "Out of the window of their room having a Southern exposure, is projected horizontally, and at full length, a large looking glass to receive the rays of the sun, which are thrown up against another large mirror, so slanted, as to throw the light against the face of the person whose likeness is to be taken.... To soften the intense light thrown on the face by the mirrors, which would otherwise be intolerable, there is suspended from the ceiling, a large circular glass plate about three eighths of an inch thick, of a very deep purple tinge..." This complicated system allowed Cornelius to shorten the length of exposure from minutes to seconds and made portraits easily obtainable for the first time. The National Portrait Gallery in Washington included thirty portraits by Cornelius in an exhibition of early Philadelphia portraits not long ago. This Library Company plate now joins the known record of photographic incunabula.

CONSERVATION MILESTONE ACHIEVED AT THE NEWBERRY. The Newberry Library in Chicago recently received \$122,000 from the Andrew W. Mellon Foundation, to bring the Library's conservation funding to \$1.2 million. In 1981 the Mellon Endowment presented \$600,000 which was to be matched from other sources. In 1982 the NEH awarded the Library a special grant of \$750,000 to be matched 1:3, the earned portion of which has been applied to the conservation endowment. The Mellon Endowment for Conservation is the crowning achievement to several recent steps in the area of conservation at the Newberry. Its completion was preceded by the construction of the new bookstack building, itself the primary means of conserving the Library's collections; and by the completion of the new, beautifully-equipped conservation department, funded by the Pew Memorial trust with a grant of \$250,000.

LIBRARY ON PUBLISHING GROWS. The Stephen Greene Memorial Library of the Association of American Publishers has been integrated into the William H. and Gwynne K. Crouse Library for the Publishing Arts at the Graduate Center of CUNY, 33 W. 42nd Street in New York City. The Stephen Greene Memorial Library Fund was established in 1981 "as a continuing memorial to the distinguished founder and former president of the Stephen Greene Press in Brattleboro, Vermont." Mr. Greene was actively involved in the work of the Association and was the founder of the AAP's Smaller Publishers Group. The fund is used to expand the collection of books, pamphlets and periodical subscriptions on the publishing industry. The Greene materials will enhance the already extensive pamphlet file, reference, periodical and book collections of the Crouse Library.

RECENT PUBLICATIONS. Dear Ez:; Letters from William Carlos Williams to Ezra Pound. The Friends of the Lilly Library (Indiana University, Bloomington, IN 47405.) 203 copies. Handprinted by the Private Press of Fredric Brewer. \$31.50 to members, libraries, and dealers; \$46.50 to non-members. Add \$1.00 per book for outside North America.

The Fairy Family by Archibald MacLaren. Dalrymple Press (30 Waterford Road, London, England SW6 2DR) Illustrated with 88 drawings by Edward Burne-Jones. 500 copies. Buckram binding £48, half morocco, £80. For payment in U.S. dollars add the equivalent of £15.

Recent Publications (continued)

Memoirs of an Ismaric Spear by George d'Almeida. The Windhover Press (The University of Iowa, Iowa City, IA 52242). Bembo types on handmade Windhover paper. 230 copies. \$32.00.

Reminiscences of Charlotte Bronte by Ellen Nussey. The Bronte Press (623 S. Curtis Kankakee, IL 60901). In two editions of 75 copies each, size 3 3/4" x 5 1/4". \$12.95; under 3", bound in gray silk over boards, \$29.95. Printed on lavender paper in Paladium italic type. with original wash drawings. This publisher is also offering Poems of Pierre Ronsard, in a miniature edition at \$29.90 or on special paper at \$35.00 or \$60.00 (in a special box).

The Village Schoolmaster by Joanne Hart. The Bieler Press (Studio One, 4th floor, 212 Second St. North, Minneapolis, MN 55401, Poliphilus and Blado types on Ragston paper. 200 signed copies. \$25.

BROMER BOOK BINDING CATALOG. A recent dealer's catalog of special interest is Bromer Booksellers' Sixty Artistic Bookbindings (Catalog 35). Bromer catalogs invariably are well done, contain many tempting items and prove useful for reference. Each of the 60 bindings in this catalog is illustrated with a photograph and detailed description. Both historic and modern bindings are included with an emphasis on art bindings of today. Among the interesting items listed are a paperwork binding by Claire Van Vliet of the Janus Press, a dos-a-dos binding by Kerstin Tini Miura, Donald Glaister's first miniature designer binding and a view of New York in leather by Denise Lubbett. The more traditional but equally beautiful bindings of Zaehnsdorf and Bradstreet's are represented in their new catalog as is a miniature ivory portrait of Dickens on a Bayntun-Riviere binding. Romantic, Restoration and Rococo bindings are in this catalog as well as lovely examples from the work of Bonet, Leroux and Antoine Legrain in Paris. For more information write to Bromer Booksellers, 607 Boylston Street at Copley Square, Boston, MA 02116.

RECOMMENDED READING. The Devil's Artisan, Number 16, 1985. This issue contains two fine articles on Bruce Rogers, Stephen Saxe's account of "Collecting American Type Specimen Books," and other interesting material. Address inquiries regarding subscriptions to this occasional publication to The Devil's Artisan, 215 College St., Apartment 248, Toronto, Ontario, Canada M5T1R1.

Fine Print, spring 1985. This fine journal is always a delight. This issue contains the result of interesting research on early writing mistresses. The role of women in the history of calligraphy, the lettering arts, and printing is only now being explored. Write to Fine Print, P.O. Box 3394, San Francisco, CA 94119.

PRINTING HISTORY, No. 13. This latest issue of APHA's journal now is in galleys and should be issued in August or September. It contains the following articles: "A Transatlantic Involvement with Printing History" by John Dreyfus; "For Gospel and Wool Trade: Early Printing in New Zealand" by Roderick Cave and Kathleen Coleridge; "The First Publication to Use American-Made Type," by C. Deirdre Phelps, and book reviews by William S. Peterson, David Pankow, Robin Heyeck, Bernard McTigue, and William L. Joyce.

MEMBER'S QUERY. Wanted: Baby Reliance Handpress. Tim McInerney, 316 West 75th St., New York 10023. (212) 874-3333.

LEO JOACHIM. The death of Leo Joachim, editor and publisher of Printing News for more than 50 years, on July 1, took from us one of the most loved and respected figures of the contemporary graphic arts scene. Leo was APHA's good friend and generous supporter as well as being your editor's good friend, mentor, and admired journalistic colleague. Leo founded Printing News as a weekly graphic arts publication in 1928. Up to the very time of his death, Leo was active in the relentless routine of putting out a weekly publication, aided by his well-beloved wife Florence. He had also in earlier years issued such periodicals as Bookbinding Magazine and Productionwise, and that series of encyclopedic annuals of printing called the Graphic Arts Production Yearbooks. Leo was born in Brooklyn and attended the Columbia University Graduate School of Journalism. The graphic arts industry joined in lamenting his loss. A memorial service is planned. He is survived by his wife Florence and by two sons, Laurance, of Los Angeles and Robin of Manhattan, and a grandson. On June 20th Leo celebrated what was to be his last birthday. Florence took out one of those small ad notices on the front page of the New York Times for the whole world to see; "Leo, My Darling Husband, My Sweetheart, My Hero, My Life. Today starts another year for us blessed by your ineffable love and tenderness and your enduring strength. Happy birthday, dearest. Florence Joachim."

CALL FOR PAPERS: A STRONG MUSEUM SYMPOSIUM. The Margaret Woodbury Strong Museum (One Manhattan Square, Rochester, NY 14607) will sponsor a symposium to explore reading in America between 1840 and 1940 on November 21, 1986. The symposium, which will take place in conjunction with an exhibition on this theme, is part of the Museum's program to interpret social and cultural life of America during the era of industrialization. The Museum has issued a call for papers examining the ways in which American life shaped and was shaped by the reading material brought into their homes. The related exhibit, tentatively entitled "At Home With a Book," will present the popular history of reading, including literature and its related artifacts, the development and furnishing of home libraries, and furniture and accessories made for reading. Papers are being sought which will explore the relationships between reading and American culture and which analyze the world of objects and images surrounding popular reading. Scholars are invited to submit a 200-word abstract stating the hypothesis and approach of their proposed papers, its expected length, and whether the paper or lecture will be illustrated. For further information write or call Mary Lynn Heininger at the Museum (Phone: 716-263-2700, ext. 285). The deadline for proposals is October 15, 1985.

FOR SALE: A HOUSE WITH PRINTING TRADITION. Allan & Linda Kornblum of The Toothpaste Press & Coffee House Press are selling their home in West Branch, Iowa. Harry Duncan ran The Cummmington Press for 12 years in this house, the Kornblums ran their press for 13 years in this house. The press room was put in by Harry Duncan and features a cork tile floor. Eight room house, quarter acre of land, oak floors on 1st floor, \$33,000. Ten miles east of University of Iowa. (319) 643-2604; Box 546 West Branch, Iowa 52358.

JOSEPH FRY'S BASKERVILLE REVIVED. Our thanks to member Lowell Bodger for information on Stephenson Blake's project to recast Fry's Baskerville, also known as Baskerville Old Face, cut for Joseph Fry about 1765 in imitation of John Baskerville's popular types. For some time the Stephenson Blake foundry of Sheffield has been generating support so as to enable the foundry to recast this typeface in 10, 12, 14 and 18 point roman and italic. Although the company had set a target date of March 31, orders are still being solicited. Mr. Bodger notes that although American Type Founders (ATF) used to cast the Baskerville version mentioned in the notice, like Stephenson Blake, the company stopped doing so in sizes below 18 pt. some time ago. Prices are not subject to VAT if the type is bought for shipment to the U.S. For specific information on fount schemes and prices, write to Simon Lawrence, Seckar House, Seckar Lane, Woolley, Wakefield, West Yorkshire, England. As the typefounder's flyer puts it, "please put your name down for lots of type and enable this attractive face to become available again. There will never be another chance."

MIEHLE PRESS AVAILABLE. The Bethel Citizen (P.O. Box 109, Bethel, ME 04217) has a Miehle press that it is offering as a donation to some printing museum. They also have an Eclipse folding machine to go with it, and a Fairchild engraver. Considering the amount of space consumed by this equipment, it is understandable that the newspaper would like to have them removed from their premises by the end of the summer. This is a No. 3 Miehle press with a bed size 33" x 46" which will deliver a sheet 32" x 45½". This two revolution, four roller press had been in use in this Maine newspaper office since 1956; earlier it had been in a Brooklyn plant. Huge presses of this kind made a tremendous contribution to the dissemination of information and culture. Who can provide a home for this press? Write to The Bethel Citizen if you have a suggestion.

BOOK ON COLOR PRINTING. Otto M. Lilien has just had published a book entitled: Jacob Christoph Le Blon, Inventor of Three and Four Colour Printing. Combining a life of research and development in colour reproduction with a detailed knowledge of manual and industrial colour printing, Mr. Lilien proves that a comparatively unknown but gifted artist used certain methods 250 years ago without having the benefits of photography, colour filters or any knowledge of electronics. Le Blon extended his knowledge to reproduce paintings by printing superimposed three engravings with the three primary colors. Later Le Blon even added the use of a black printing plate. The book is supplemented by a reprint (in reduced size) of the extremely rare original edition of COLORITTO, written and published by Le Blon in London in 1725. For additional information write: Otto M. Lilien, P.O. Box 1376 76112 Rehovot, Israel. The book was published by Anton Hiersemann (Rosenbergstrasse 113, Postfach 723, Stuttgart 1, Germany) at DM 180.

NEH PRESERVATION OFFICE. The National Endowment for the Humanities recently established an Office of Preservation, which will provide leadership and financial support for preservation efforts nationwide. The Office has awarded some half dozen grants totaling \$900,000 to institutions involved in preservation projects. Of the 305 million books in the 263 American research libraries, about 25%, or 76 million, are in serious danger. Because of the acid content of the woodpulp paper that came into use in the mid 19th century, it has been estimated that from 75% to 100% of the books published between 1869 and 1929 are in a serious state of deterioration. The Research Libraries Group which received a \$625,011 grant, is using the money for its project to microfilm important historical and literary works. Rochester Institute of Technology received \$72,547 to develop methods of testing storage materials for photographs. The University of Delaware received \$49,181 to inventory, catalog and microfilm Delaware newspapers.

U.S. GOVERNMENT PRINTING OFFICE CELEBRATES 125 YEARS. The more than 5,500 employees nationwide of the U.S. Government Printing Office began their celebration of 125 years of service to the Nation on June 23, as the agency reached the date on which its creating legislation had been passed by the 36th Congress. In recognition of the enactment of that legislation, Senator Charles McC. Mathias, Chairman of the Joint Committee on Printing, paid tribute to GPO and its workforce in a statement read before the U.S. Senate. "Through nearly 125 years of service, through the strains of war-time printing demand, the inherent conflict of labor and management, the never-ending advance of technology, and the change of administrations, the craftsmen and other employees of the Government Printing Office never failed in their mission of providing the printing and binding needs of the Government." Ralph E. Kennickell, Jr. is head of the GPO and Public Printer of the United States. Although the legislation calling for its establishment was passed in June 1860, the Government Printing Office did not officially begin operations until March 4, 1861. In addition to its original role as printer to Congress, today's GPO meets needs of about 135 agencies within the executive and judicial branches of Government. Since 1895, the agency has served the American public in a direct manner through its Document Sales Program and distribution of Federal publications to depository libraries throughout the country.

THE WOMEN'S BIBLE. First published in the United States in 1895, the Women's Bible by Elizabeth Cadey-Stanton, was recently reprinted by an Edinburgh publishing company, Polygon. The Women's Bible was written by Elizabeth Cadey-Stanton, an enthusiastic suffragette, in two volumes. She prepared this edition to refute theologians who were using Biblical quotations to support opposition to women's rights to vote. The 1985 reprint combines both volumes in one. This "Original Feminist Attack on the Bible" contains illustrations, one of which is based on an Eric Gill wood engraving. An altered version of Gill's Adam and Eve in the Garden shows Adam holding the apple.

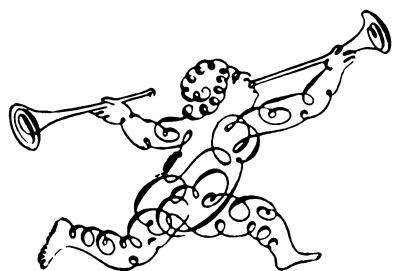
END OF AN ERA: HOT METAL COMPOSITION NOW A PART OF GPO HISTORY. On February 28, 1985, hot metal composition within the U.S. Government Printing Office went the way of many other industrialized systems within our Nation - retired with honor and the promise that it will not be forgotten. Such revolutions rarely come without upheaval and never without apprehension. Change - replacing the comfortable and accepted with the new and unfamiliar - strikes fear in many. And often, as in the case of the end of time-honored and respected systems such as hot metal composition, their replacement brings sadness as well. Within GPO, one of the largest job printing shops in the world - all the emotions accompanying change were to be found as the conversion from one revered process to another once unknown process has taken place over a period of more than 15 years. Since the arrival of the Office's first Linotron in 1967, confusion, rejection, anger, along with resignation, curiosity, and fulfillment could all be found among the feelings of GPO's 1,000-plus craft employees. In the late 1960's as many as 3 billion ems of hot metal poured from GPO's Linotype and Monotype machines. Today more than 1.4 billion original key-strokes are electronically captured and more than 3.5 million pages are set annually. To the undeniable credit of GPO management and unions, a massive retraining effort, accompanied by planned attrition and attractive retirement offers, led to a conversion done with no loss of jobs. As the years of transition went by - hot metal composition decreased as electronic photocomposition grew. By the end of 1984, there was little left of GPO's hot metal processes to be recorded for posterity.

SPANISH AND PORTUGUESE 16TH CENTURY BOOKS IN THE DEPARTMENT OF PRINTING AND GRAPHIC ARTS. A description of an Exhibition and a Bibliographical Catalogue of the Collection by Anne Anninger (The Houghton Library, 1985). Being a "student of catalogues" has many delights, and surely this is one of them. Meticulously described and splendidly illustrated, the books comprising this exhibit catalogue were mostly collected by Philip Hofer and donated by him to Harvard's Department of Printing and Graphic Arts. In her foreword, Eleanor M. Garvey explains that Anne Anninger, now Special Collections Librarian at Wellesley, cataloged this collection while she was at the Houghton Library from 1976 to 1982. Later she developed the material into this exhibition and catalogue. The forty items displayed are fully described and 20 are illustrated. Following are 210 bibliographical descriptions, providing a useful bibliographical record of the collection. Although Ruth Mortimer had earlier cataloged the French and Italian 16th century books (1964 and 1974) the Spanish and Portuguese collection remained mostly uncataloged until now. As Anne Anninger points out, this collection provides an overall view of printing and illustration of the time. Moreover, the collection documents the history of printing by region, even by city, and illustrates fine points of stylistic evolution of typography and illustration. The catalogue includes the descriptions of the exhibited works chosen for their artistic, literary and historical significance, along with the 210 bibliographical entries intended for the literary student, historian, bibliographer, collector and rare-book dealer. Three indexes provide access to authors and titles, illustrators and cities and printers. The catalogue should still be available from the Houghton Library, The Harvard College Library, Cambridge, MA.

NATIONAL MUSEUM OF AMERICAN HISTORY RECEIVES HALF-SIZE WORKING MODEL OF FIRST PAPERMAKING MACHINE. A working, half-size model of the earliest papermaking machine, first patented in France in 1798 by Nicholas-Louis Robert, has been donated to the Smithsonian's National Museum of American History. The machine, a direct ancestor of the massive papermaking equipment now in use, is installed in the museum's Hall of Graphic Arts. The model was commissioned by Leonard B. Schlosser, Chairman of Lindenmeyr Paper Corporation, and given to the museum to mark the 125th anniversary of the New York-based paper merchant firm. It was accepted by Roger G. Kennedy, Director of the Museum of American History, and Dr. Elizabeth M. Harris, Curator of the Division of Graphic Arts. The hand-cranked machine, which is identical in working principles to contemporary fourdrinier papermaking machinery used throughout the world, was the first to produce paper by the roll, replacing the centuries-old hand process. It was invented in 1798 by Nicholas-Louis Robert, who received a prize for this invention from the French government and patented the machine there, but it was unsuccessful in France. In 1801 Robert and his brother-in-law, John Gamble, patented the machine in England, with the backing of Henry and Sealy Fourdrinier, who gave not only financial support but their name to the new technology. The model now on display at the Museum of American History was built from the original drawings meticulously executed in color by Robert when he applied for the British patent. They were acquired by Schlosser in 1978 for his extensive personal collection of historic material bearing on paper and printing. He commissioned the noted British firm of Severn Lamb to build several models, including the machine now on display at the Hall of Graphic Arts.

FACE TO FACE. Penmaen/Busyhaus Publications (R.D.2, Box 145, Great Barrington, MA 01230) has just issued a portfolio publication of Face to Face, a collection of original wood engravings by 13 living American wood engravers. The publication is dedicated to Lynd Ward, with an introduction by Leonard Baskin. A dozen original engravings were commissioned especially for this collection. Each is signed and numbered. The theme is the contemporary artist interpreting himself both in wood and in words. The 12 artists represented include Fred Becker, Jack Coughlin, John De Pol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Vaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, and Herbert Waters. The limited edition consists of 250 boxed sets, at \$1600.00. The engravings (all on 6" x 8" blocks) were printed on Mohawk Superfine directly from the block by Harold McGrath at Hampshire Typothetae. Ten percent of the publication has already been sold and the Philadelphia Print Club just concluded an exhibit about the works. For more information write to Robert Hauser at the address given.

QUERY. In regard to our recent item concerning Carnegie Libraries, Hazel E. Olson (Colton Area Museum Assn., P. O. Box 1648, Colton CA 92324-0881) would like to know if any booklets or literature have been produced concerning all the libraries that Carnegie financed throughout the United States. She notes that they have a Carnegie Library in Colton that now is being turned into a city museum. Since they are now restoring their Carnegie library, they would like any information with reference to Mr. Carnegie and his libraries.



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 1985 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.