

## The 23rd Annual Conference of The American Printing History Association: *Chicago Printing History*, 9-11 October 1998

This year's annual conference of The American Printing History Association will be located in the windy city of Chicago. A rich variety of venues, including The Newberry Library, R.R. Donnelley & Sons, as well as tours of some of the historic locations, will highlight the significant ways in which Chicago has long been connected with the arts and printing.

The conference will open on Friday evening with a reception at the Gaylord Donnelley Library, hosted by Susan Levy, Donnelley's director of community relations. The Library, in the new R.R. Donnelley and Sons Building, has a fine collection of book specimens printed by R. R. Donnelley and Sons at the Lakeside Press from the 1890s onward.

Opening remarks will be made on Saturday morning at The Newberry Library by Paul Saenger, George A. Poole III Curator of Rare Books and Collection Development Officer of The New-

berry Library. He will be followed by Peter E. Hanff, who will make a presentation on "Way & Williams, Publishers, Chicago, 1895 - 1898."

There will then be time for a guided tour of The Newberry or a visit to the exhibition, *Chicago in 1848*, which is a vivid look at the frontier metropolis during the time when the canal that linked the Great Lakes to the Mississippi watershed was completed through Chicago.

The Newberry Library, founded in 1887, remains an entirely privately supported research library with 1.5 million volumes and 5 million manuscript pages. It is also home to North America's oldest and probably largest specialized collection on book history, the John M. Wing Foundation on the History of Printing, which was founded in 1917.

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## The Vocabulary of Printing

The art of printing is 550 years old, and it betrays its age freely. One of the most basic of printing tools is the typeset, and in the typical case, the compartments for the upper case *J* and *U* are not in their usual place in the alphabet, but are added on at the end of the rest of the alphabet, as an after-thought. And that is exactly what they are, since when the layout of the typeset was made, the letters *J* and *U* did not exist. In English, these two letters were 17th-century modifications of the letters *I* and *V*. For 400 years printers have seen no need to alter the time-honored lay of the case.

Many English surnames are based on occupations of early members of the family, such as Smith, Clark, Taylor, Cooper, Mercer, Fletcher, and so on. In German, the name Drucker means *printer*. Why, then, is there no English name Printer? The reason is simple: ancient though printing may be, the assignment of occupational surnames in English is even more ancient, dating from the years after the Norman conquest. (I must amend this to say that I do know of one, and only one, exception. *The Indian Bible*, the first Bible printed in America, was published by John Eliot in Cambridge in 1661. This most extraordinary product of our earliest press was printed by Samuel Green and Marmaduke Johnson, with an Algonkian Indian convert called James Printer as apprentice. James Printer remained a professional printer and is last heard of in 1709, when his name appeared in the imprint of a psalter published in Boston. His descendants also bore the surname of Printer.)

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Joseph Moxon, author of *Mechanick Exercises on the Whole Art of Printing*, the first book ever written on printing, published in 1683.



## Chapter Notes

### NEW ENGLAND CHAPTER

The annual meeting of the New England chapter will take place on October 15, immediately following the Lieberman Lecture, which will take place at the Boston Public Library. The location of our annual meeting will be announced in a mailing that will go to all APHA New England members.

—Alice H.R.H. Beckwith, President APHA/NE  
abeckwith@sequent1.providence.edu

### SOUTHERN CALIFORNIA CHAPTER

Members of the Southern California Chapter met at the Lummis House in Los Angeles on Saturday, June 20, to hear an intriguing talk by Stan Nelson, Specialist/Curator at the Smithsonian. Stan spoke on fine printing at the end of the 20th century; his perspective was from a curator's view and covered traditional fine printing (and not-so-fine printing), modern practices of printing, the application of various printing processes, and thoughts on the future of fine printing. Stan then continued with a brief demonstration and explanation of punch cutting and typesetting, one of his areas of expertise. Guests stood peering over his shoulder as he worked on the beautiful punches of a Lombardic typeface.

Following the meeting, guests continued their discussions over dinner at a nearby landmark Mexican restaurant. Joining Stan was famed collector of printing machinery, Ernie Lindner. An enjoyable day was had all around.

The upcoming SC Chapter meeting will be on October 17, at the Huntington Library, San Marino, where curator Tom Lange will give a talk and private viewing of the Huntington's woodblock collection. Then in December, members will hear from Sid Berger, Special Collections Librarian at UC Riverside.

For meeting or chapter information, please contact Mark Barbour at the Printing Museum (714)529-1832 or Regis Graden (818)361-4004.

—Mark Barbour, Vice-President APHA/SC

### PHILADELPHIA AND CHESAPEAKE CHAPTERS MERGE

Borrowing a page from the printing and publishing industries, if not from Wall Street, the Philadelphia and Chesapeake Chapters have agreed to merge. The impetus for this friendliest of mergers came from the Philadelphia Chapter, whose officers, under President Connie King, were exploring ways of increasing the number and range of activities offered to their members. Expanding the chapter's geographic range and thus its membership base seemed the most promising strategy. When the idea was first broached, the Chesapeake Chapter, under President Mike Kaylor, immediately recognized the wisdom of a merger and quickly assented. APHA's Board of Trustees has also approved the merger.

The combined chapter, to be known henceforth as the Chesapeake Chapter, will be run under the present bylaws of the Chesapeake Chapter and by its current officers under Mike Kaylor's able leadership. Chapter dues will remain only \$10 a year. APHA members along the eastern seaboard, from southeastern Pennsylvania to southern Virginia, who are not already chapter members would be well advised to see what the newly augmented Chesapeake Chapter is up to. Dues for the Chesapeake Chapter (or for any of APHA's five other regional chapters) can be sent to APHA's Executive Secretary (P.O. Box 4922, Grand Central Station, New York, NY 10163-4922); or contact: Mike Kaylor, Washington College, 300 Washington Avenue, Chestertown, MD 21620; mike.kaylor@washcoll.edu

—David Whitesell, Vice-President for Membership

### New Members

Marilyn L. Barth Washington, DC	Herschel Kanter Arlington, VA
Ronald Berghage Grand Rapids, MI	Dan Remer Larkspur, CA
Robert C. Black Dunn Loring, VA	Gary Marc Remson Sherman Oaks, CA
Jack M. Conway Los Angeles, CA	Fred Voltmer Danville, CA
Caroline Duroselle-Melish Astoria, NY	Peter A. Woodruff Grass Lake, MI
Hofhaus Wadgassen Wadgassen, GERMANY	

### IN MEMORIAM

PROF. CHARLES WILLIAM MANN JR., the chief of rare books and special collections at Pennsylvania State University for the last forty years and long-standing APHA Member, died on July 17 of a heart attack.

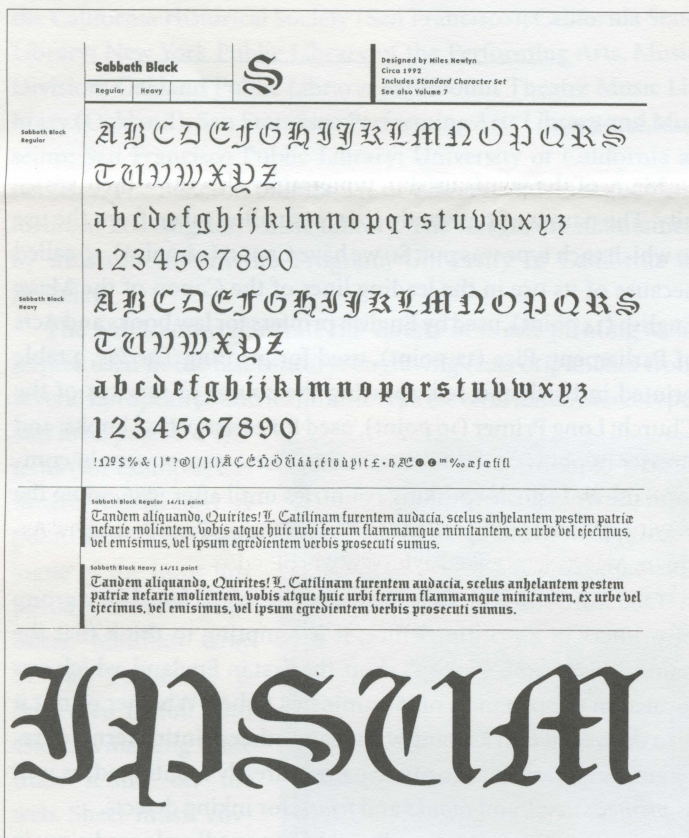
Mr. Mann started as a library assistant at Penn state, was named librarian in 1972 and a professor of English in 1975. As chief of rare books and special collections he directed the University Archives, Historical Collections and Labor Archives as well as the Rare Books Room, of which he became the first head in 1958.

He was perhaps best known for his work with Philip Young, a Hemingway scholar also at Penn State. In 1969, the two published the first detailed inventory of Ernest Hemingway's unpublished work, "The Hemingway Manuscripts." Other special interests of Professor Mann's were the work of John O'Hara, bookmaking, the history of books and the history of photography. Professor Mann, also taught English and comparative literature at Penn State.



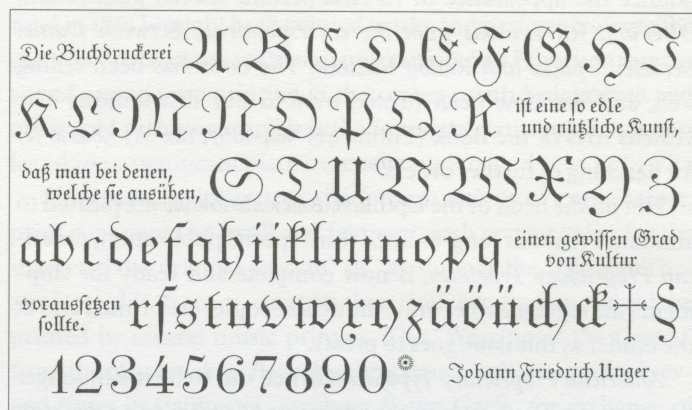
## Special double-issue of *Printing History* to be devoted to Blackletter typefaces

We are pleased to announce that our journal, *Printing History*, will devote a forthcoming special double issue to blackletter type. *Printing History* 37/38 will feature the catalogue of the spring 1998 exhibition, *Blackletter: Type and National Identity*. This recent exhibition, held at the Herb Lubalin Study Center of Design and Typography at The Cooper Union in New York City, was curated by APHA Members, Peter Bain and Paul Shaw, who will edit this special issue.



*Sabbath Black*, designed by Miles Newlyn, Emigre Fonts, 1992.

*Blackletter: Type and National Identity* presented over 300 examples of letterforms, chronicling the development and history of blackletter, ranging from the textura type of Johannes Gutenberg to Hermann Zapf's first typeface Gilgengart to Zuzana Licko's freely-interpreted Totally Gothic. The intersection of these letters and conceptions of national identity, religious faith, and political ideology were explored in parallel with their stylistic evolution. The intertwining of type and nationalism was a marked feature of German blackletter, running from Martin Luther's vernacular translation of the Bible, set in fraktur, through conflicts with France and the unification of Germany, culminating in the opportunistic use and subsequent rejection of blackletter by the Nazis. Against this backdrop, creators of blackletter types incorporated influences ranging from neo-classicism in the eighteenth century



*Unger Fraktur*, after Johann Friedrich Unger, Berlin, 1793. (Specimen designed by Hermann Zapf from his *Manuale Typographicum*, 1954.)

to modernism and the revival of broad-pen calligraphy in the twentieth.

The catalogue will contain the text of the exhibition, a checklist of exhibition items, and will reproduce a wide selection of blackletter alphabets and related images. Accompanied by a new introduction by Shaw and Bain, *Printing History* 37/38 will offer a rare review of blackletter type and the unique matrix of history and culture in which it has been embedded.



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CATALOGUES ISSUED



## Two Latest APHA Special Publications are Off and Running

In the winter issue of the APHA *Newsletter* I was pleased to announce the appearance of APHA's second special publication, *DBU and RR: extracts from the correspondence between Daniel Berkeley Updike and Rudolf Ruzicka*. The book has been selling well, and has now been turned over to our distributors, The Veatchs Arts of the Book (Phone 413-584-1867; fax 413-584-2751) for handling of further orders.

Hot on the heels of the Updike/Ruzicka book we are pleased to announce that our long-awaited third special publication, *American Proprietary Typefaces*, is now complete and ready for shipment (the regular copies only; the deluxe copies are printed and at the binder as this issue goes to press).

*American Proprietary Typefaces* turned out to be much longer than first expected, running to 176 pages of text plus 24 pages of plates containing 66 illustrations, many of which have never been reproduced before. The text has been printed letterpress from Monotype Centaur and Bembo, with illustrations printed by fine-line offset, and it is hard bound in imported cloth. The contents cover most of the significant proprietary types produced in America since the late nineteenth century, including chapters on:

American Arts and Crafts typefaces by Susan Otis Thompson;  
Merrymount Press typefaces by Martin Hutner;  
Bruce Rogers types by Herbert Johnson;  
the typefaces of Dard Hunter by Cathleen Baker;  
the Arrighi type by Mark Argetsinger;  
Goudy's Kaatskill type by Dwight Agner;  
Victor Hammer's type by Gay Reading;  
some experimental types of Dwiggins by John Kristensen;  
contemporary private types by Paul Hayden Duensing;  
and the Spiral/Emerson type by yours truly.

We feel the text, which was carefully overseen at all stages by our editor, David Pankow, is a significant contribution to the literature on modern typography in America. Pankow has also supplied an elucidating introduction for the volume.

We thank our members for their patience while this publication was in production. It turned out to be a much bigger undertaking than we had anticipated, but it is hoped that when the fruits of our labors are seen the wait will be deemed worthwhile. APHA members have enthusiastically supported the project from the beginning — a good part of the edition was sold before publication, and once the book gets distributed we anticipate an even greater response.

Despite the growth in the extent of the book we have still held to the originally announced price of \$50 for the regular edition; (\$40 to APHA members, but please hurry and get your orders in soon before we turn the book over to our distributors and the APHA member discount will no longer apply). The deadline for APHA members to order at the discount price is September 30th; after that all orders should go to The Veatchs (see above). To order

*American Proprietary Typefaces* before September 30th please send a check for \$40 (which includes shipping) payable to APHA with your name and address to:

American Printing History Association  
P.O. Box 4922, Grand Central Station  
New York, NY 10163  
att: APT

—Jerry Kelly, Vice-President for Publications

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*continued from page 1*

Many of the words used in typography also show their antiquity. The names of type body sizes were often taken from the use to which each type was put. So we have Canon (48 point), so called because of its use in the leading lines of the Canon of the Mass; English (14 point), used by English printers for law books and Acts of Parliament; Pica (12 point), used for printing *The Pie*, a table printed in black and red, showing the course of services of the Church; Long Primer (10 point), used for ecclesiastical books; and Brevier (8 point), used for breviaries. These names were in common use in English-speaking countries until after 1886, when the point system was adopted by the United States Type Founders' Association.

One word still with us is the use of the word *chapel* for a group of printers in a printing office; it is tempting to think that the name derives from Caxton's shop, the first in England, which was located in the precincts of Westminster Abbey. Whether or not it is so derived, it is in keeping with many other printing terms of religious origin, such as the type names already mentioned, as well as *printer's devil*, and *monks* and *friars*, for inking defects.

Some printing terms are derived from medieval words: *quoin* (used to lock up a form) from the word for a cornerstone; *bodkin*, a small pointed tool used to pierce holes in cloth, dates from before 1440; *kern* is from the nib of a quill pen. It is interesting to note that the *brayer*, originally a wooden pestle used to rub the ink, is now a composition roller; and the *composing stick* reveals its wooden origin by its name.

Many of these printing terms are identified by the *Oxford English Dictionary* as having first appeared in print in 1683. That is because Joseph Moxon's *Mechanick Exercises on the Whole Art of Printing*, the first printer's manual in any language, was published in that year. One mysterious word that first appeared in Moxon is *waygoose*, which later changed to *wayzgoose*. Moxon defines it as meaning a feast given in August by the master-printer for his employees. It is now used to mean an annual festivity for printers, but the derivation of the word is unknown.

—Stephen O. Saxe © 1998



## Recovering the Printing History of Sheet Music Through the Web

Digital scanning of two thousand sheet music publications that appeared in California between 1852 and 1900 brings together an isolated repertoire from the vaults and back rooms of eleven libraries and museums to create a unique virtual library on the World Wide Web ([www.sims.berkeley.edu/~mkduggan/neh.htm](http://www.sims.berkeley.edu/~mkduggan/neh.htm)). A grant from the California State Library for funds from the Library Service & Construction Act was awarded to make accessible printed artifacts that provide a window on the multi-cultural community that arrived in California first for gold and silver and later for ranches, farmland, and oil. Participating institutions are the California Historical Society (San Francisco); California State Library; New York Public Library of the Performing Arts, Music Division; Oakland Public Library; Paramount Theatre Music Library (Oakland); San Francisco Performing Arts Library and Museum; San Francisco Public Library; University of California at Berkeley, The Bancroft Library, Music Library; University of California at Los Angeles, Music Library. The images are maintained by Museum Informatics Program, University of California at Berkeley.

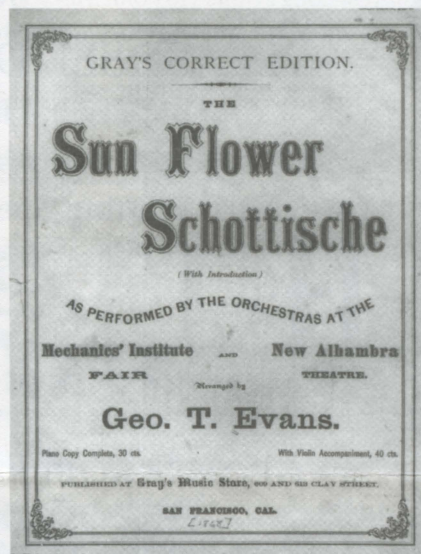
The publications illustrate the variety of music printing techniques used in the last century: engraving (sets of punches from several European countries), music type (several fonts), stereotype, and local patented systems (for example, Latimer's Musigraph). A published 1872 catalogue of the most important music publisher, Matthias Gray in San Francisco, is presented in full with asterisks marking those titles found on the web. Sheet music covers, scanned in full color at high resolution, present a broad range of illustration techniques in black and white—woodcut, engraving, attached photographs—and color hand-coloring, lithography, woodcut, etc.

Two search engines are available to retrieve items. The first, a state-of-the-art program that translates extensive MARC catalogue records for the web, provides broad access including printers as well as publishers, artists and performers, the subject of the music and the subject of the illustrations on the covers. To date about four hundred items are available in MARC and a grant to be announced next month would bring full cataloging to the remainder. A second search engine limits access to the rest of the repertoire to title, composer, publisher, place, date, and illustrated cover. Analysis of the repertoire through these databases shows

that music publishing grew until 1873, only reaching the same heights again in 1898. The completion of the transcontinental railroad in 1869 brought both printed works and performers from the east coast to compete with local production. San Francisco was the site of most music printing in the century, with Sacramento and other gold rush towns active in the fifties and sixties and Los Angeles taking a significant place from 1895.

Since music printing was a back room activity of a music store, print runs could be small and frequent, each printer vying for the market ("the original version" or "as sung at the Baldwin Theatre"). A hit from a current theatrical production would be printed by several music printers. The "Wearing of the Green," from the play *Arrah na Pogue* by Dion Boucicault, was printed several times in California. *Arrah na Pogue*, Gaelic for exchange of kisses, opened at Niblo's Garden in New York in 1865, shortly after its introduction in Manchester, England, in 1864. Three editions were published in San Francisco in 1865: by A. Kohler, by Frisbee & Co., and by M. Gray. Gray, together with Frey and Frisbee & Scott (Sacramento), also published music from *Arrah na Pogue* arranged as jigs for piano (Barn Door and Wearing of the Green). One back room shop might serve two music stores (see illustration of *Sun Flower Schottische*). Often every copy of a title located

by the project had a new cover, a bibliographic nightmare that web publishing can clarify for the first time by making images of all issues available for comparison. Thus six different impressions of the music of "Chimes of Long Ago" have been found, all published by Seiler with new covers labeled as the second to the fourth "editions" as he moved from San Francisco to Oakland to Los Angeles. Both



Covers from two editions of the sheet music for Sun Flower Schottische.

copies of *Strawberries and Cream Schottische* (Sacramento: Dave Wood, 1877) have striking multi-color prints (woodcuts?) pasted on the cover, one of peaches and one of plums.

There could be more than one state of a single impression of an edition. Thus an impression of the same music could be inserted into a black and white cover for, say, 30 cents or into a cover with a color lithograph or actual photograph for anywhere from 50 cents to a dollar, the price of a small book at the time (see illustration of *Ching, Chow, Chung* on page 7; note the use of Chinese type characters). Some editions were sold with colored protective wrappers of light weight paper. Some copies



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Following the tours, Kim Coventry, Consultant to R. R. Donnelley & Sons, will cover the history of Donnelley, which was founded in 1864. For over thirty years now, the company has been the world's largest printing company. From the 1890s onward, Donnelley & Sons have been technical wizards at their Chicago plants and were early specialists in large-run technologies of all sorts. They were innovators in providing in-house design services and today they are an international operation with printing plants on all continents.

The conference will reconvene after lunch in the Sky Pavilion of The Tavern Club. Paul F. Gehl of The Newberry Library will present "Designing for the Ludlow: the Type-designing Career of Robert Hunter Middleton." He will be followed by APHA member Greer Allen, former University Printer at Chicago and Yale, who will present, "The University of Chicago Press: A Personal View." The final speaker of the afternoon will be Michele Cloonan, University of California, Los Angeles, who will address the conference about "Book Arts and Book Production in Chicago."

Following the afternoon session, the group will adjourn to The Tavern Club for refreshments. The Tavern Club is justly regarded as one of Chicago's finer dining clubs. This arts club was established in 1927 and is located in one of the city's most distinguished art-deco skyscrapers. The Tavern rooms were originally designed by decorator Winold Reiss, and have been elaborated since by artist members, most notably muralists John Norton, Edgar Miller, and Frank Hoffmann.

A two-and-a-half hour walking tour through the Chicago Loop to Printers Row is on the schedule for Sunday morning. Our host will be APHA member and design professor of Columbia College, George Thompson, and our tour leader will be Columbia College architectural historian, Terry Tatum. They will be joined by Newberry Library's printing historian, Paul Gehl.

The tour is designed to acquaint the participants with the exciting concentration of arts-oriented buildings that served Chicago as the center of the book arts from the 1890s onward. The group will study the row of important early skyscrapers on South Dearborn Street. From there they will continue south through Printers Row Historic District, a complex of nearly 20 buildings on six blocks that once housed much of the city's commercial printing industry. One stop will be to see the interior of the oldest surviving R. R. Donnelley Building (erected in 1912, and now a dormitory for Columbia College) and the Dearborn Street Station. There will also be a visit to the letterpress shop of the Columbia College Graphic Arts Department, and the book and paper laboratory of the Columbia College Center for Book and Paper Arts. At the end of the morning there will be a visit

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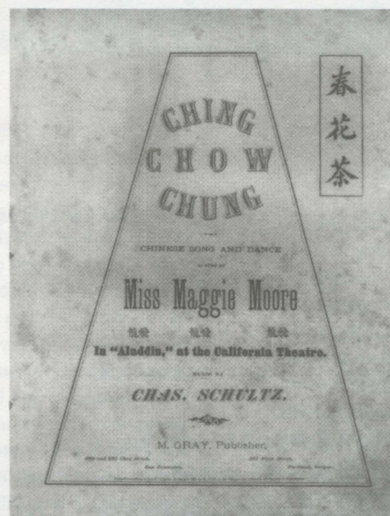
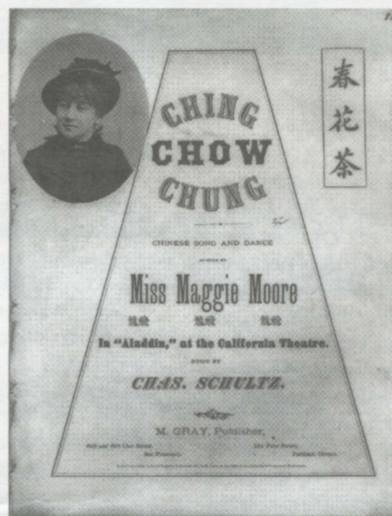
All members were mailed a schedule of events as well as registration forms and hotel information. If you have not received the registration packet for this conference please contact Peter Hanff at (510)642-3781.



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of *Knights Templar Grand Entrée* are still in printed wrappers that contain the program of the 1883 Grand Encampment of Masons in San Francisco, as well as advertisements containing woodcuts of local establishments.

Since California sheet music has appeared on the web, numerous collections have been offered for scanning, indicating that the current web site contains only about one-fourth of the printed repertoire. Sound recordings and videos of performances have been made available to the project and are cur-



Covers from two editions of the sheet music for Ching, Chow, Chung.

rently being mounted on the web. Concerts of the repertoire are scheduled, including dances from choreography printed on the sheet music. School children are preparing a performance of *I Do Not Want To Be Drowned* (San Francisco: Chas. F. Robbins & Co.), the story of a nine-year-old who sank off the coast of San Francisco (she made it!) See the web site for the full story, as well as a showing of the engraving of the ship engulfed in hand-colored flames.

—Mary Kay Duggan, University of California at Berkeley

## Testimonial – Printing: The Give and Take

*As the second in our series of testimonials by fine press printers on their work and their reasons for being involved in letterpress printing, we have asked Barbara Henry to contribute her thoughts. Barbara is Curator at Bowne & Co., Stationers, at the South Street Seaport Museum in New York.*

I went into letterpress for what I thought of as “artistic freedom,” which amounted to total control. A book is a big project. I wanted to print books of my own ideas with materials chosen or made entirely by me. It seemed possible. I had a good teacher, Kay Amert. The fifteenth-century technology was something I felt reasonably confident of mastering. The equipment, at first provided by the University of Iowa, was not difficult to acquire for myself. I had been making relief prints – woodcuts – on discarded pieces of pine planks from construction sites. Somehow, I thought it would be a short road from there to handling type; from rubbing with a wooden spoon or cranking an etching press to printing on a Vandercook. It turned out to be more difficult than I imagined. And the closer I got to producing something I was proud of, the more control I was willing to give up.

Making a book is a complicated job. Making a letterpress book requires multitudinous skills and talents. All the elements – the text or progression of images, typefaces, illustrations, color, pages that turn or fold, sewn or loose in a box, sumptuous or spare, handmade or machine-made – require careful thought and execution. And sometimes great expense. Printing, marshaling all those separate sorts into a crisp, consistent form, with just the right amount of ink and impression – page after page – that alone can be an ascent into enlightenment or a fall into one of the lower circles of hell. I might print an occasional book “all by myself,”

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with the help of, oh, a text, a binding, paper, ink and type made by someone else. But who? What ideas do they have? Why not work with them? That has turned out to be the real opportunity in letterpress – a give and take of ideas, techniques and materials that makes every project an education.

—Barbara Henry, Bowne & Co., Stationers



## Calendar

## EXHIBITIONS

1 SEPTEMBER - 31 OCTOBER, 1998

*Stone Type: An Exhibition of the Typeface Designs of Sumner Stone*

The San Francisco Public Library will present a one-person exhibition of typography by Sumner Stone, one of America's foremost typeface designers and a pioneer of computer typography, in the Skylight Gallery at the Main Library. The exhibition provides an intimate view of a one-person type foundry in the digital era with examples of Mr. Stone's original drawings, digital representations, test proofs, critiques and early trial uses of the typefaces. From 1984 to 1990, Sumner Stone was Director of typography at Adobe Systems, Inc., where his development of computer-based type fonts combined with its PostScript language and software revolutionized the potential of desktop publishing. This exhibition will feature a presentation of Mr. Stone's type designs as they have appeared in a broad range of published material running the gamut from art exhibition catalogs to a \$3 stamp. This exhibition was organized by the Book Arts and Special Collections Center of the San Francisco Public Library. For more information, please call (415)557-4560.

15 SEPTEMBER - 14 NOVEMBER 1998

*One Text, Two Results: Printing on Paper & Vellum*

This exhibition will include 96 books from the Bridwell Library at Southern Methodist University. Each of these 48 landmarks in the history of printing will be shown in two copies, one copy printed on paper and one on vellum. Books were often printed on vellum, as presentation copies to a sponsor, such as a king or other important person. Although they were a product of the printing press, these unique works were not mass-produced texts, but rather intended as works of art, using hand-made paper, finest animal skins, special fonts, etc. Included will be the Kelmscott Chaucer (1896), the Doves Press Bible (1903-1905), Mainz Bible (1462), and the Magna Carta (1816). This exhibition will be on view at The Grolier Club, 47 East 60th Street, New York, NY, Mon - Fri, 10-5. For more information contact Nancy Houghton at (212)838-6690.

NOVEMBER - DECEMBER 1998

The Hand Bookbinders of California have their annual exhibit in the Skylight Gallery, 6th Floor, San Francisco Public Library, Main Branch, Civic Center. Sponsored by the Book Arts and Special Collections Center, SFPL. For more information, please call (415)557-4560.

## FELLOWSHIP

*Research Fellowships in American History and Culture*

The Library Company of Philadelphia each year offers a number of short-term fellowships for research in residence in its collections, which are capable of supporting scholarship in a variety of fields and disciplines relating to the history of North America, principally in the 18th and 19th centuries. Founded in 1731, the Library Company was the largest public library in America until the 1850s and thus contains printed materials on every aspect of American culture and society in that period. It has since become a research library with well over half a million books, pamphlets, newspapers, periodicals, prints, maps, photographs, and manuscripts.

The fellowship program supports both post-doctoral and dissertation research. The fellowships are tenable for one month at any time from June 1999 to May 2000. The stipend is \$1,500. The deadline for application is February 1, 1999. For more information contact James Green or Lauren Liebler at: Library Company of Philadelphia, 1314 Locust Street, Philadelphia, PA 19107, tel (215)546-3181.

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