



PRINTED & BOUND



A Newsletter for Bibliophiles

February 2015

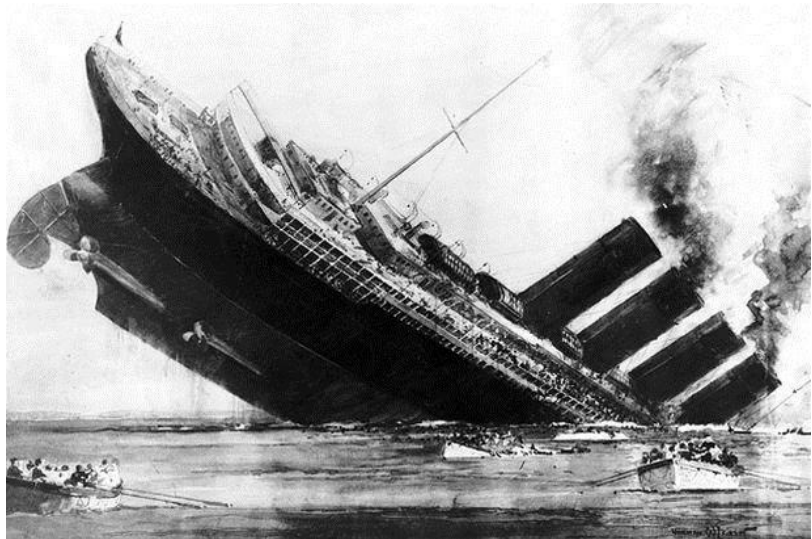
Printed & Bound focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and activities.

Articles in *Printed & Bound* may be reprinted free of charge provided that full attribution is given (name and date of publication, title and author of article, and copyright information). Please request permission via email (pjarvis@nandc.com) before reprinting articles. Unless otherwise noted, all content is written by Paula Jarvis, Editor and Publisher.

Printed & Bound
Volume 2 Number 1
February 2015 Issue

© 2015 by Paula Jarvis
c/o Nolan & Cunnings, Inc.
28800 Mound Road
Warren, MI 48092

Printed & Bound is published in February, June, and October. Past issues are available in the "Newsletters" section of The Book Club of Detroit website: www.bookclubofdetroit.org.



The RMS Lusitania, shown here as it sank on May 7, 1915, after being torpedoed by a German U-boat off the southern coast of Ireland.

1915: A YEAR OF TRAGEDIES

When the British ocean line RMS *Lusitania* sank on May 7, 1915, Elbert Hubbard and his second wife, Alice, were among the Americans who lost their lives. A charismatic philosopher, writer, and creator of the Roycroft Arts & Crafts community, Hubbard attracted a wide variety of designers and artisans. Among them were Dard Hunter, whose contributions to typography and book design left a lasting impact on the Roycroft community and American design. (NOTE: The community, founded circa 1895, survived after Hubbard's death until 1938.) For more, see page 5.

The Great War also brought other tragedies that affected the literary world, including the death of four young English poets: Rupert Brooke, Julian Grenfell and his younger brother Gerald William Grenfell, and Roland Leighton. (The latter was immortalized in Vera Brittain's memoir, *Testament of Youth*.) Bibliophiles continue to collect the works of these young men who, along with Wilfred Owen, Siegfried Sassoon, and others, became known and admired as England's "war poets." For more literary events of 1915, see page 2.

ONE HUNDRED YEARS AGO

The Great War, now known as World War I or the First World War, began on July 28, 1914, when the Austro-Hungarian Empire declared war on Serbia a month after a Serbian assassin killed Austrian archduke Franz Ferdinand and his wife. All of Europe, Great Britain, and much of the Middle East and Asia were soon embroiled in the conflict. By 1915, it was clear that this war would last longer than anyone had expected. The conflict finally ended three years later in November of 1918, a year after the U.S. declared war on the German Empire and mobilized four million military personnel to join the Allied forces in their fight against the Central Powers (Germany, Austria-Hungary, the Ottoman Empire, and Bulgaria).

➤ On January 3, 1915, James Elroy Flecker (English poet, novelist, and dramatist) died from tuberculosis.

➤ On March 15, George Llewelyn Davies was killed in action. (George and his four younger brothers were James Barrie's inspiration for Peter Pan and the Lost Boys.)

➤ On May 3, "In Flanders Fields" was written by Lt. Col. John McCrae (Canadian poet, artist, and physician). This now-famous poem was published on December 8 in the London magazine *Punch*; McCrae died in 1918 from pneumonia.

➤ On May 26, English war poet Julian Grenfell died in action.

➤ The dedication for the Widener Library at Harvard University was held from May 13 to June 24.

➤ On July 30, Gerald William Grenfell (brother of Julian Grenfell and also an English war poet) was killed in action.

➤ P. G. Wodehouse's characters Bertie and Jeeves were introduced in the September 15 issue of *The Saturday Evening Post* (U.S.).

➤ D. H. Lawrence's novel *The Rainbow* was published on September 30 in London and

immediately prosecuted under the Obscene Publications Act of 1857.

➤ In October, Franz Kafka's novella *The Metamorphosis* was first published in Leipzig.

➤ American playwright Arthur Miller was born on October 17.

➤ Alfred A. Knopf, Sr., established the Alfred A. Knopf publishing house in New York City. (The "k" in Knopf is pronounced.*)

➤ Frederic Goudy created the Goudy Old Style serif typeface for American Type Founders. (Pronunciation is "gowdy."*)

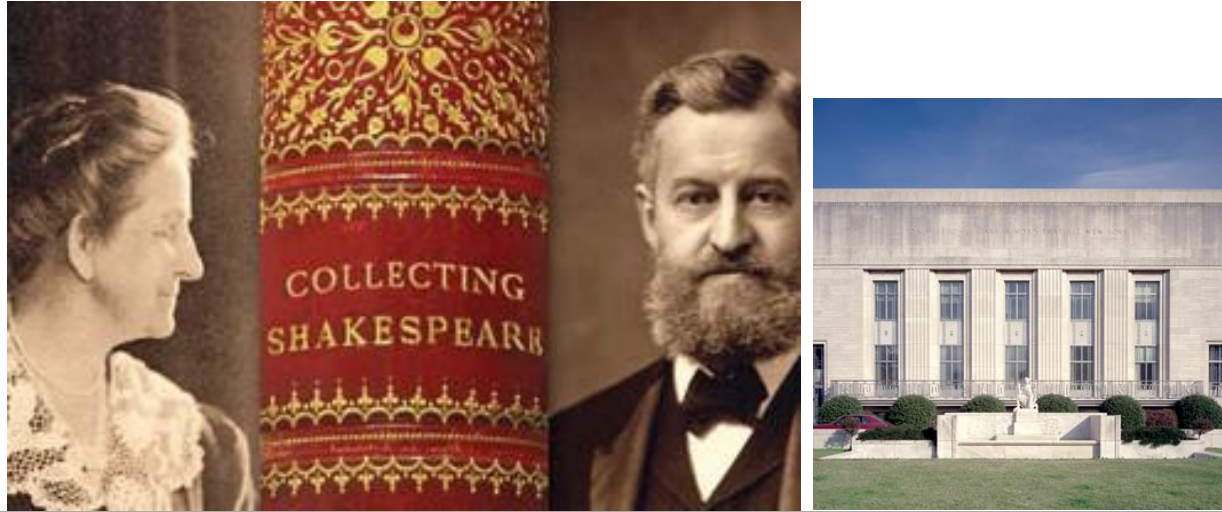
➤ T. S. Eliot's *The Lovesong of J. Alfred Prufrock* was first published.

➤ Alan and Rex Hargreaves, sons of Alice Liddell (the inspiration for *Alice's Adventures in Wonderland*), were killed in action (Alan on May 9 and Rex on September 25).

➤ W. Somerset Maugham's novel *Of Human Bondage* was published.

➤ French author Romain Rolland won the Nobel Prize for Literature.

*As told to *Literary Digest*.



Above left, Stephen H. Grant's new book about Henry and Emily Folger, their Shakespeare collection, and the library named for them. Above right, the Folger Shakespeare Library in Washington, D.C.

HENRY AND EMILY FOLGER: A MARRIAGE OF TRUE MINDS

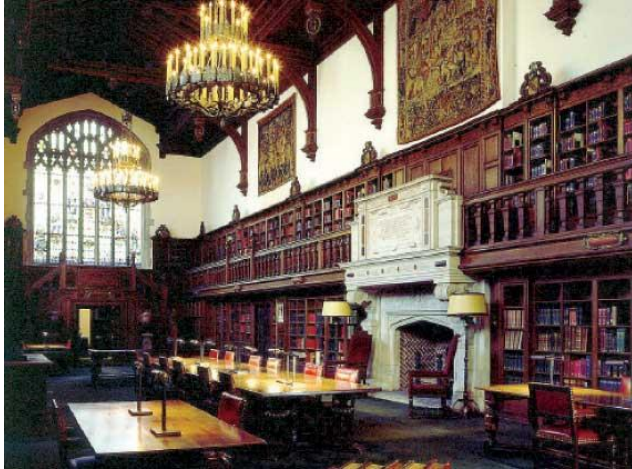
By Paula Jarvis

In his new book about the formation of the Folger Shakespeare collection and the founding of the Folger Shakespeare Library (*Collecting Shakespeare: The Story of Henry and Emily Folger*, published in 2014 by Johns Hopkins University Press), Stephen H. Grant tells a story that is unique in the history of book collecting. While the majority of great private libraries have been collected by men, the Folger collection was the product of a remarkable husband-and-wife team. They were two like-minded souls who discovered their shared passion for Shakespeare in 1882 as members of a literary group and then pursued their double passions—for Shakespeare and for each other—for the rest of their lives.

Henry Clay Folger, Jr., was born on June 18, 1857, in New York City. His wife and collecting partner, Emily Clara Jordan Folger, was born on May 15, 1858, in Ohio, but she later lived in Washington, D.C.,

before moving to Brooklyn, New York. It was during a literary society beach picnic on Long Island that Henry, a graduate of Amherst and now an employee of the Standard Oil Company, and Emily, a Vassar graduate who was now a teacher in Brooklyn, met through mutual friends, Charlie Pratt and his sister, Lillie. Three years later, Henry and Emily were married, with Lillie Pratt as Emily's maid of honor.

Two years after their wedding, Henry acquired his first rare book, a 1685 copy of Shakespeare's Fourth Folio, purchased for \$107.50 at a Bangs and Company auction. When he discovered that he didn't have enough cash to cover his winning bid, he was able to arrange for payment in four installments. Thus began forty years of collecting, most often on credit or with loans using his Standard Oil stock as collateral. Unlike railroad magnate
(continued on page 4)



Above left, the Reading Room at the Folger Shakespeare Library. Above right, the Folger's Elizabethan theater.

HENRY AND EMILY FOLGER *continued from page 3*

Henry Huntington, who was his chief rival as a collector of Shakespearean materials and a man of unfathomable wealth, Henry Folger faced budget restrictions unknown to Huntington. Working within his Standard Oil salary and borrowing from banks against his Standard Oil stock, he was also fortunate to have wealthy friends, such as the Pratt family and John D. Rockefeller, who were willing to lend him money to cover his purchases. Despite the disparity of wealth between the Huntington family in California and Folger family in New York, Henry and Emily Folger, through their single-minded focus on Shakespeare and his period, were able to build a Shakespeare collection unmatched by any other library.

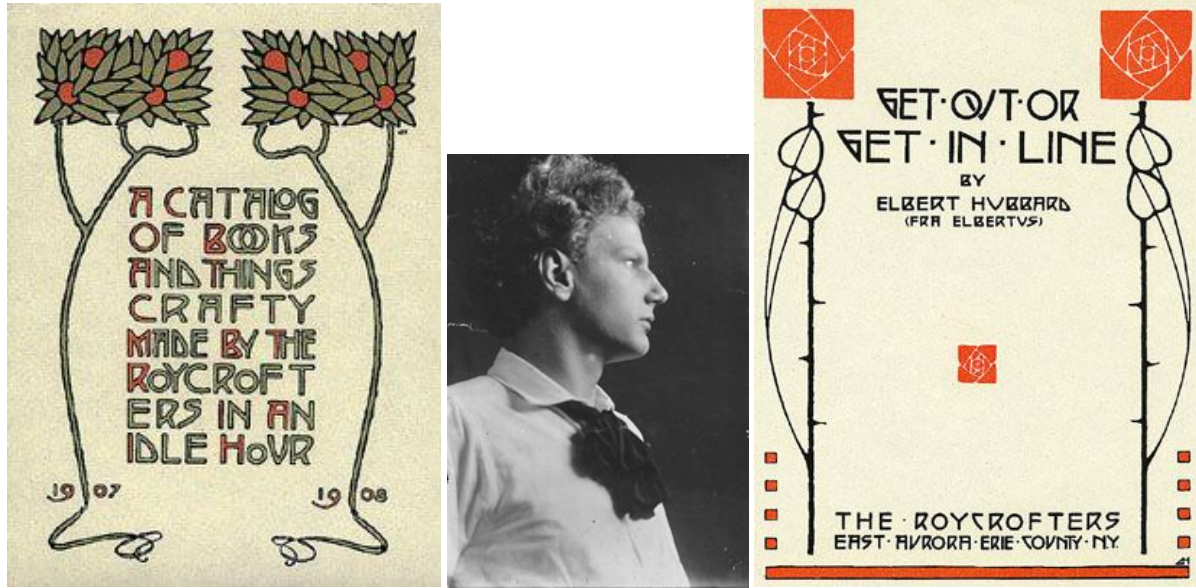
In addition to the differences between their budgets, Folger and Huntington differed in their goals for their collections. Huntington sought perfection and was constantly “trading up.” Folger, on the other hand, wanted the most interesting copies and was often happier with a heavily used and annotated item that provided new insights into the Bard or the Elizabethan period. Huntington was also a major fine art collector, while the Folgers were more

interested in artifacts that were related to Shakespeare and his era.

The two families differed in yet another way. Huntington relied on a clerical staff to catalogue his collection as new items constantly arrived. Folger relied on Emily, who, on her own, perused hundreds of catalogues to find items of interest to her husband, sorted and catalogued all new acquisitions, maintained a second, abbreviated catalogue of their holdings that they could carry with them during their travels, and provided advice to Henry drawn from her post-graduate studies of Shakespeare and her ongoing research into Shakespeare and his times.

For many years, Henry and Emily discussed building a repository for their collection. Where would they build it? Who should design it? Who should build it? How should the grounds be landscaped? These questions had finally been resolved and construction had begun on its site in Washington, D.C., when Henry died unexpectedly on June 11, 1930, following prostate surgery. He was 72 years old.

For the next two years, Emily oversaw the completion of the Folger
(continued on page 10)



Above, left and right: Roycroft designs by Dard Hunter, featuring letter forms that have become synonymous with the Arts & Crafts movement. Center: Dard Hunter as a young man.

DESIGNER DARD HUNTER: THE MAN BEHIND THE ROYCROFT “LOOK”

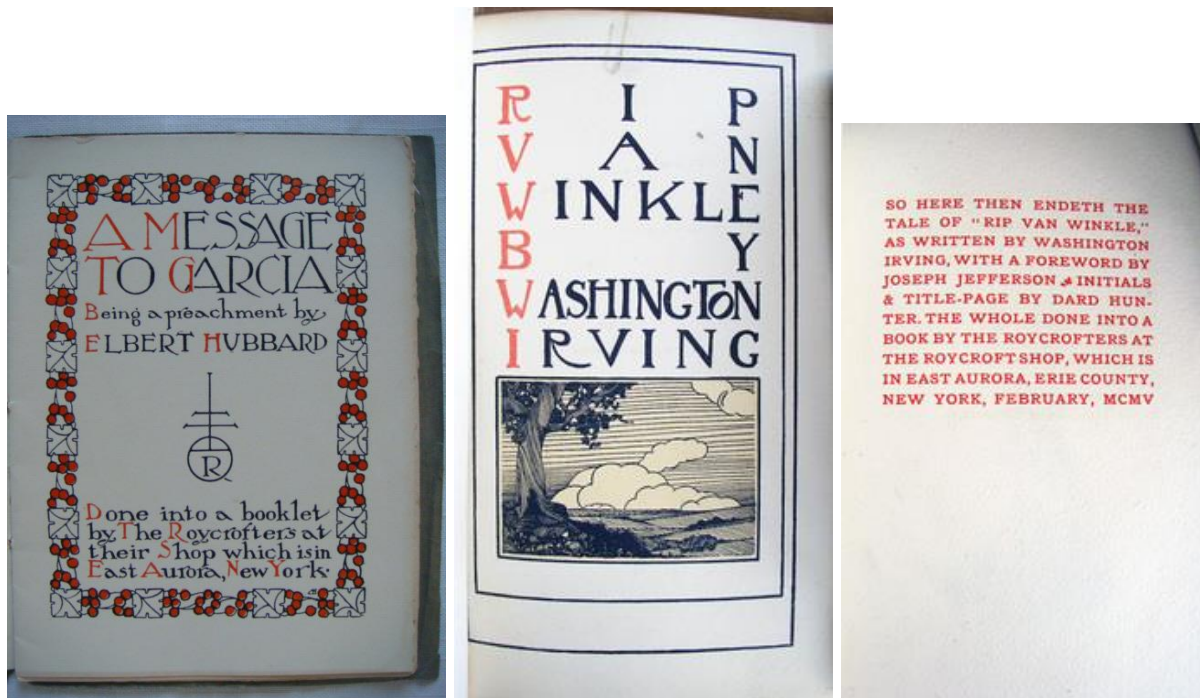
By Paula Jarvis

Some people make a big impact in a short time, and Dard Hunter was one of those. Although he was a designer at the Roycroft community for only five years (1905-1910), he created a “look” for Roycroft publications and other Roycroft-crafted items that continued long after he departed. In particular, his distinctive letterforms, which can be seen above and on page 6, were used by Roycrofters until the community finally closed down in 1938, and they continue to be popular today. (NOTE: In 1988, the Roycroft Inn was revitalized to become the centerpiece of a new Roycroft community, now known as the Roycroft Campus Corporation.)

Born in 1883 to a newspaper family in Ohio, William Joseph “Dard” Hunter, although still in his teens, was hired to be the artist for the newspaper his father managed. From 1900 to 1903, Hunter

studied at Ohio State University, but by 1903 he was performing as a chalk-talk artist between magic acts presented by his brother Philip. While touring with their act, Hunter stayed at the New Glenwood Hotel in Riverside, California, where the hotel’s Arts & Crafts style deeply influenced the young man. He then left the act to travel to East Aurora, New York, where he joined Elbert Hubbard’s Roycroft community, the country’s best-known Arts & Crafts colony.

Hunter was soon designing books and handcrafted products made of leather, glass, and metal. Featuring geometric and stylized patterns inspired by Josef Hoffmann and the Wiener Werkstätte (Vienna’s Workshops), Hunter’s designs created a harmonious, unified, and instantly recognizable look for the works produced
(continued on page 6)



These editions of "A Message to Garcia" (1907) and Rip Van Winkle (1905) were both designed by Dard Hunter and printed by the Roycrofters in East Aurora, New York.

DARD HUNTER *continued from page 5*

by the Roycroft shops. Three years after his arrival, Hunter married fellow Roycrofter, pianist Edith Cornell. They honeymooned in Vienna.

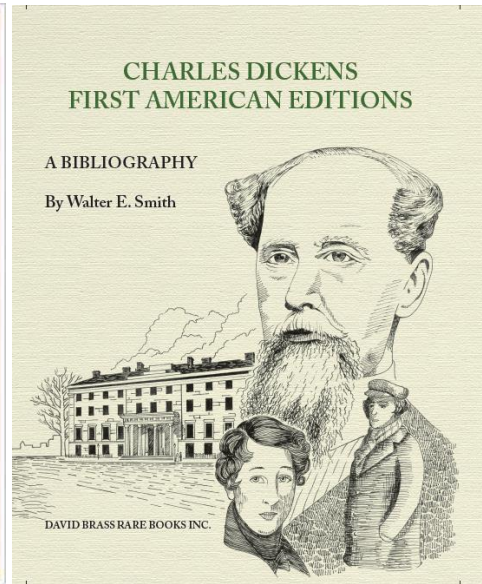
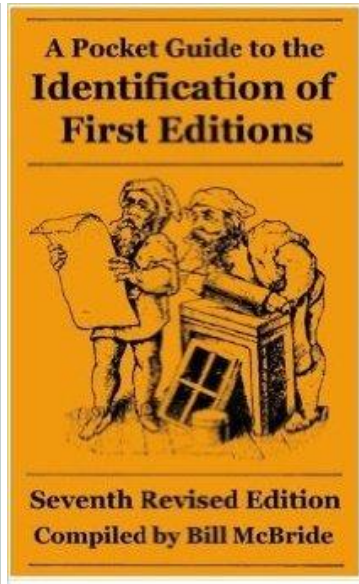
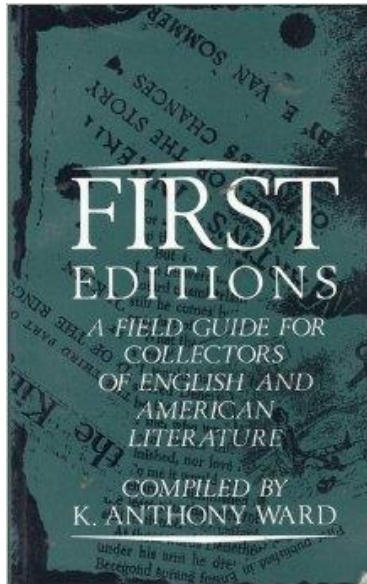
In 1910, disillusioned by what he saw as the increasing commercialism of the Roycroft community, Hunter and his wife left Roycroft and returned to Europe. There Hunter studied papermaking in Italy and then graduated from Vienna's Royal-Imperial Graphic Teaching and Experimental Institute. From Vienna, Hunter moved with his family to London and then returned to America, where he bought a house in Marlborough-on-Hudson and built a water-wheel powered paper mill. Inspired by an exhibition of paper making that he had seen in London, Hunter began making paper and experimenting with watermarks.

Before long, Hunter was making books that were done completely by his

own labor, from creating the design to making the paper, setting the type, and printing on a hand-operated press. The first of these books was *The Etching of Figures* by William A. Bradley, a 1915 end-of-year keepsake gift published by the Chicago Society of Etchers.

In 1919, Hunter and his family returned to Ohio, where he founded The Mountain House Press in Chillicothe. For the next three decades, Hunter traveled all over the world, researching the history of papermaking and printing, writing books, and finally establishing what he felt was his greatest achievement, the Dard Hunter Paper Museum. Housed at the Massachusetts Institute of Technology from 1939 to 1954, it is now part of the American Museum of Papermaking at Georgia Tech in Atlanta, Georgia.

Dard Hunter died in 1966, but his contributions to American design live on.



HOW “FIRST” IS A FIRST EDITION?

By Paula Jarvis

One of the greatest challenges for the serious book collector is identifying a first edition. Seems simple, especially if the copyright page in the book says “First Edition,” but that’s not a sure-fire clue. What most collectors want is the first impression or first printing of the first edition, and that’s where things get complicated. Here’s what John Carter said in *ABC for Book Collectors* on the subject of first editions:

“Very, very roughly speaking, this means the first appearance of the work in question, independently, between its own covers. But, like many other household words, this apparently simple term is not as simple as it appears. The question *When is a first edition not a first edition?* is a favourite debating exercise among bibliographers and advanced collectors; and some contributions to the confusion will be found in the present work under the entries on EDITION AND IMPRESSION, ISSUE AND STATE, ‘FOLLOW THE FLAG,’ SERIALS,

SECONDARY BINDINGS, AUTHORISED EDITION, PIRACY, PART-ISSUES, FIRST PUBLISHED EDITION, ADVANCE COPIES, COPYRIGHT EDITIONS, PRE-FIRST, BOOK FORM, FIRST SEPARATE EDITION.”

For anyone who is interested in collecting first editions or wants to know if a book he or she is about to buy is a first edition (or first state or first impression, etc.), the first step is to read some good reference books on the subject. The following titles are still in print or available in libraries or from used-book dealers:

➤ *ABC for Book Collectors* by John Carter, preferably the 8th edition with revisions and additional material by Nicolas Barker (published in 2004), but earlier editions are still extremely helpful. This book is the first reference book that any bibliophile should buy. It is highly readable, convenient to use, and extraordinarily useful.

(continued on page 8)

FIRST EDITIONS continued from page 7

➤ *First Editions: A Guide to Identification*
by Edward N. Zempel

➤ *First Editions - A Pocket-Guide for Identifying Them* by Robert G. Yorks and Henry S. Boutell II

➤ *A Pocket Guide to the Identification of First Editions* by Bill McBride

➤ *Points of Issue: A Compendium of Points of Issue of Books by 19th-20th Century Authors* by Bill McBride

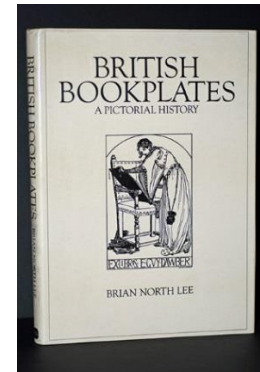
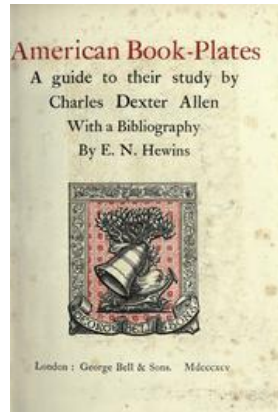
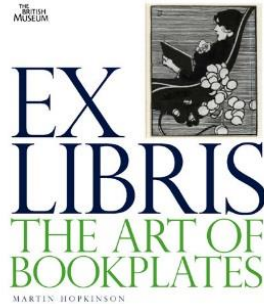
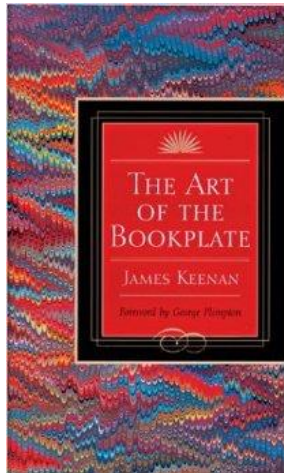
Anyone who collects—or hopes to collect—works by a specific author should buy the best available bibliography of that author’s work, one that includes all “points” relating to various editions of each work. (“Points” are typographical errors, misprints, or other oddities whose presence in or absence from a book may differentiate one state, impression, or edition from another.) Unfortunately, not every author’s works have been compiled into a bibliography of this type and not all bibliographies are reliable. However, a good one is an indispensable aid to collecting and generally well worth the price.

As an alternative to bibliographies, “First Edition Points: The Online Guide for Rare Book Collectors” is published free of charge. Here is an example of one of their listings, in this case for Stephen Hawking’s *A Brief History of Time*:

“The true first edition is the UK issue. The copyright page says Published 1988 by Bantam Press, and has no statement of reprints. The ISBN is 0-593-01518-5. The dust jacket is silver and has a price of £14.95 on the bottom of the front flap. The first state of the U.S. first edition was withdrawn and destroyed; then redesigned and reprinted. A few copies escaped. This first state entirely lacks the table of contents and dedication statement. It has a full number line (0 9 8 7 6 5 4 3 2 1) on the copyright

page. [NOTE: Lowest number on number line indicates edition.] Its ISBN (0-553-05243-8) is different than the ISBN of second state. The first state dust jacket is silver and has a price of \$18.95 on the top of the front flap. The first state of the U.S. first edition and the UK first edition tend to have similar value on the market. The second state of the U.S. first edition also has a full number line (0 9 8 7 6 5 4 3 2 1) on the copyright page. But it has a dedication on the copyright page, and it has a table of contents. The second state ISBN is 0-553-05340-X. It has a blue dust jacket and a price of \$18.95 on the top of the front flap. The second state is much less valuable than either the first state U.S. edition or the UK first edition. To make matters more complicated, we have discovered what appears to be a book club edition of the U.S. first state. It has the exact same silver dust jacket, but it lacks the price on the front flap, and it lacks the barcode on the back panel...Unfortunately, the book itself looks identical to the true first state. There is no book club emboss nor any gutter markings. The first state of the U.S. edition also has an extra passage on page 34 comprising two paragraphs. This passage was removed on the second issue, and on all subsequent printings; and it is also not found on the UK first edition. The passage discusses a scenario with two freely moving observers, and ends with this conclusion: *Thus, in relativity, neither the position in space nor the time of an event is absolute. They both depend on the motion of the observer.*”

This description is a good example of the “points” to look for when a book is described as a “first edition.” Reputable booksellers make note of these and are happy to tell you how they’ve determined a book’s state. Feel free to ask.



Shown above: *The Art of the Bookplate* by James Keenan, *Ex Libris: The Art of Bookplates* by Martin Hopkinson, *American Book-Plates* by Charles Dexter Allen, and *British Bookplates* by Brian North Lee.

TINY ART FOR BOOKLOVERS *by Paula Jarvis*

Bookplates have been around since before the 15th century, but the growing availability of books, made possible by Gutenberg's invention of movable type printing, meant that book owners needed a way to identify their precious volumes. Enter the bookplate, a decorative label pasted into the owner's books. Also known as "ex libris" (Latin for "from the books of"), bookplates were both useful and decorative and soon became highly collectible. Some of the world's finest artists, illustrators, and designers, including Albrecht Durer, William Hogarth, Aubrey Beardsley, Rockwell Kent, and Eric Gill, designed bookplates for themselves, for friends, and for clients, and many found new inspiration in creating these tiny works of art.

Like bibliophiles and other collectors, bookplate devotees often focus their collections on a specific subject. Many collect bookplates relating to professions, sports, or favorite animals. Others focus on

specific designers, printing technique, eras (such as the Edwardian era or a particular century), styles (Victorian, Art Nouveau, Art Deco), hobbies (gardening, hunting, fishing, music), or a specific country of origin. The options are endless—and endlessly appealing.

To enhance their knowledge, bookplate collectors can refer to many reference books, such as those shown above, as well as numerous online resources. In addition, membership in the American Society of Bookplate Collectors and Designers and/or The Bookplate Society (an international organization) provides a wide variety of educational opportunities, as well as opportunities to purchase publications and buy, sell, or exchange bookplates.

To learn more about bookplates, go to the websites shown below. Then turn to "An Album of Bookplates" on pages 11 and 12 of this issue to see some examples of this charming art form.

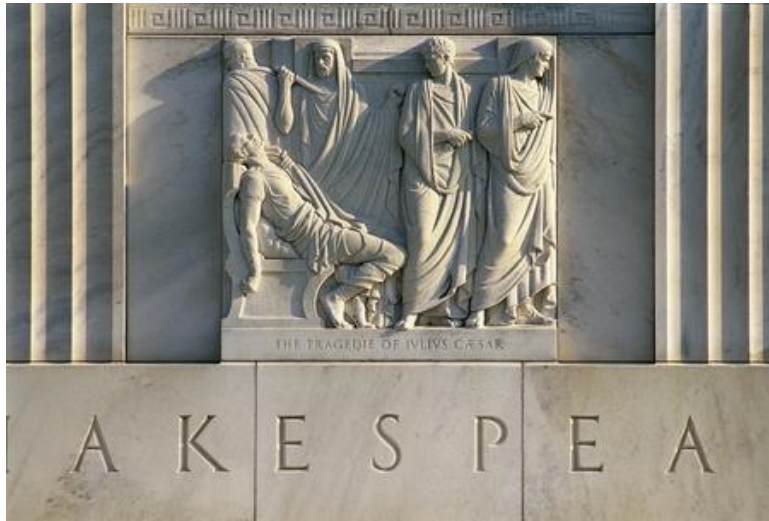
<http://bookplatejunkie.blogspot.com/2015/01/the-bookplates-of-ellen-terrygordon.html>

<http://www.artifactcollectors.com/interview-with-lew-jaffe-the-bookplate-junkie-214.html>

http://artgardendiva.blogspot.com/2010_05_01_archive.html

<http://www.bookplate.org/>

<http://www.bookplatesociety.org/>



Two of the friezes that adorn the exterior of the Folger Shakespeare Library in Washington, D.C.

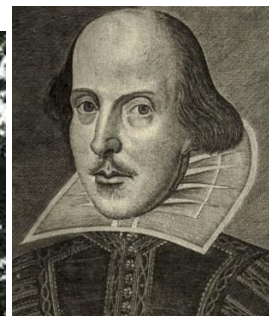
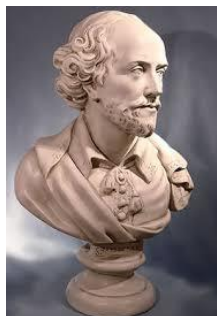
FOLGER continued from page 4

Shakespeare Library, which opened in 1932 on April 23 (the generally accepted day of Shakespeare's birth). More than 2,000 crates containing books, manuscripts, pamphlets, autographs, letters, diaries, memoirs, drawings, oil paintings, furniture, costumes, busts, statues, weapons, relics, curios, and much more had been unpacked and, for the first time, the public could see what the Folgers had been collecting for more than four decades.

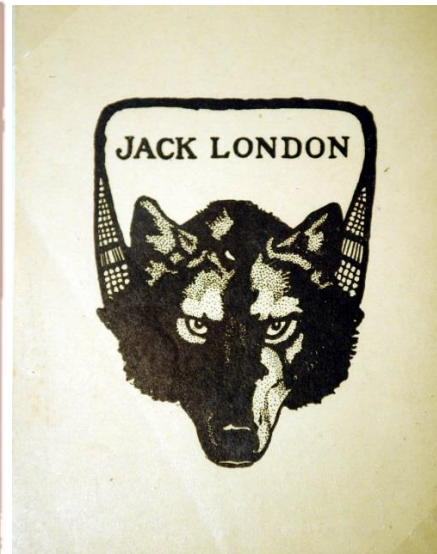
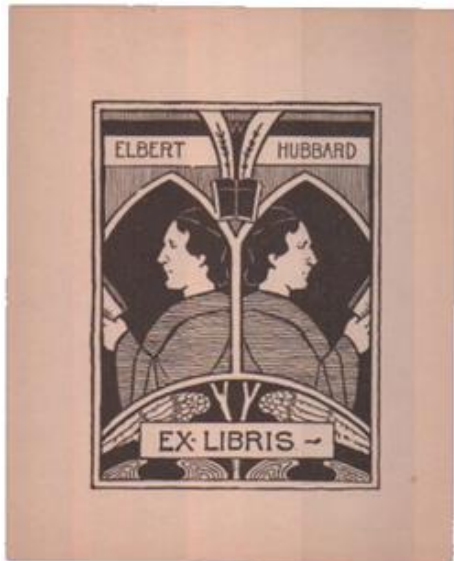
Although the Folger Shakespeare Library was dedicated in 1932, it wasn't until January 2, 1933, that the library was officially opened for use by readers. Thanks to the Folgers' careful planning, their library soon took its place as the world's leading center for Shakespearean research, while also serving as a lecture hall, conference

center for Shakespearean scholars, and performance venue for plays and music of the Elizabethan era.

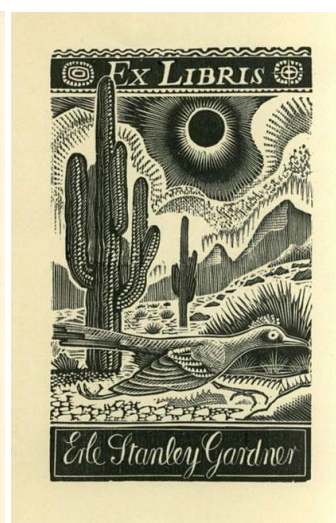
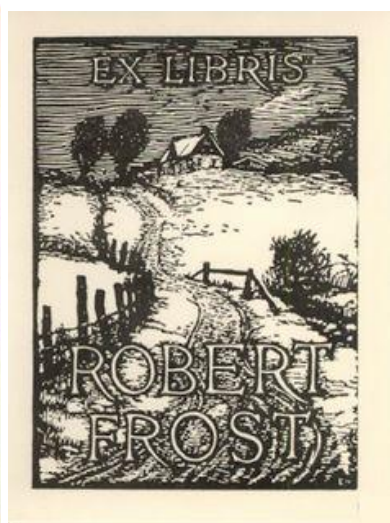
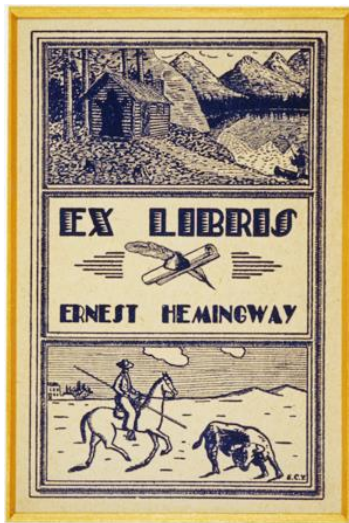
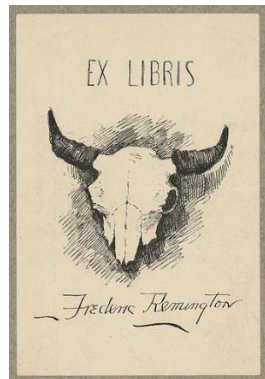
After shepherding their library to its completion, Emily lived four more years and died from heart failure on February 21, 1936, just a few months before her 78th birthday. Although they never had children, Emily and Henry Folger created a legacy that will enrich the lives of generations to come. Today, in addition to a vast collection of artifacts from the "early modern" age, the Folger holds more than 275,000 books related to Shakespeare and his era, including 82 First Folios (the first edition of the complete works of Shakespeare, compiled in 1623). It is the most important collection of Shakespearean material in the world and a unique resource for those who love the Bard.



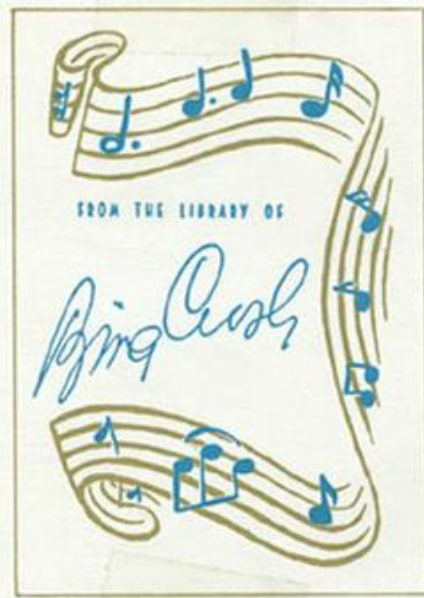
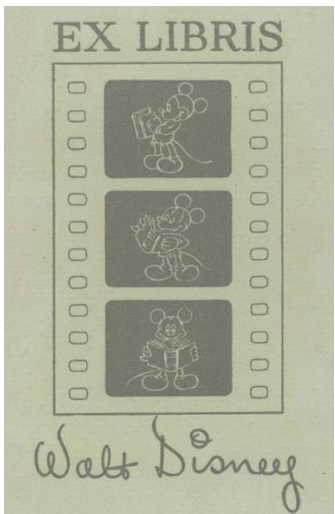
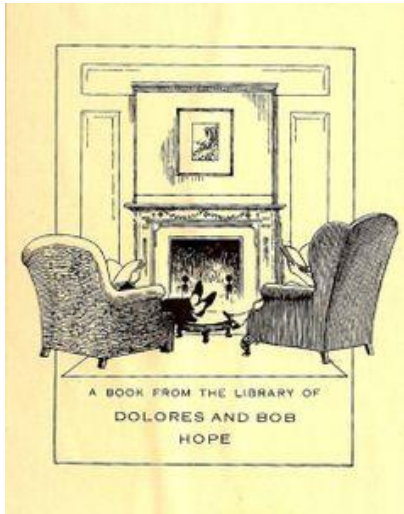
AN ALBUM OF BOOKPLATES



See page 1 for more information about Elbert Hubbard, whose bookplate is shown at far left.



Top, bookplates of Elbert Hubbard, founder of the Roycroft community; Jack London, author of *The Call of the Wild*; and artist Frederic Remington. Above, bookplates of Ernest Hemingway, Robert Frost, and Erle Stanley Gardner (creator of Perry Mason mysteries). At left, two bookplates designed for bookplate collector Lewis Jaffe. The meerkat wood engraving is by Andy English; the dragonfly was based on a pen-and-ink drawing by Daniel Mitsui. (To see photos showing how Andy English creates a bookplate, go to [http://www.andyenglish.com/page/1ehto/Bookplates/The Story Of A Bookplate.html](http://www.andyenglish.com/page/1ehto/Bookplates/The%20Story%20Of%20A%20Bookplate.html).)



Above, bookplates designed by Rockwell Kent. (Kathleen was Kent's first wife. Sally was his third—and last—wife.)