

# PRINTED & BOUND

A Newsletter for Bibliophiles

June 2018

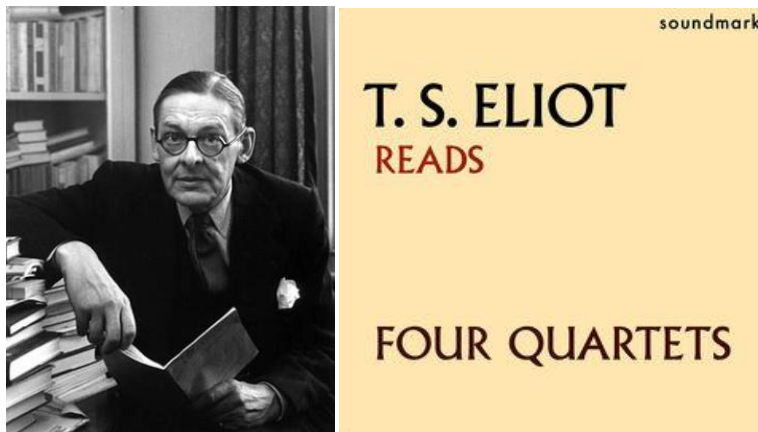
*Printed & Bound* focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and activities.

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Above left: T. S. Eliot. Above right: A recording of T. S. Eliot reading *Four Quartets*, four poems first collected and published in book form in 1943.

## FOUR QUARTETS AT 75

Seventy-five years ago, T. S. Eliot's New York publishers, Harcourt, Brace and Company, combined four of the poet's poems—*Burnt Norton* (1936), *East Coker* (1940), *The Dry Salvages* (1941), and *Little Gidding* (1942)—into a single volume entitled *Four Quartets*. Previously published separately by Faber and Faber in England, these poems were considered by many (and by the poet himself) to be Eliot's masterpiece and a fitting culmination to his career as a poet. Five years later, Eliot was awarded the 1948 Nobel Prize for Literature.

Born in Missouri and educated at Harvard, Thomas Stearns Eliot (September 26, 1888-January 4, 1965) studied briefly at the Sorbonne in Paris and then went to Oxford on a scholarship. He eventually settled in England permanently and became a British citizen in 1927 at the age of 39. He was married twice and died of emphysema in 1965.

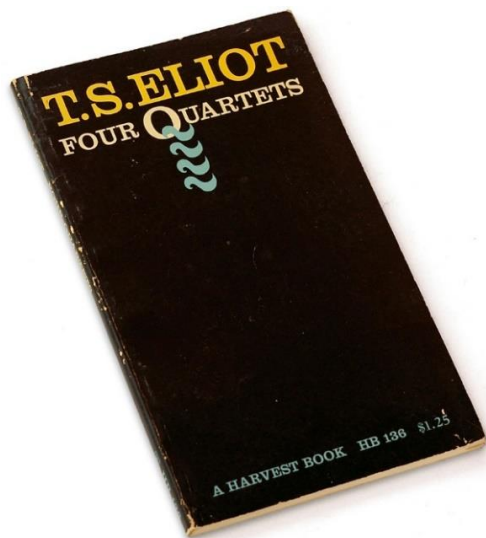
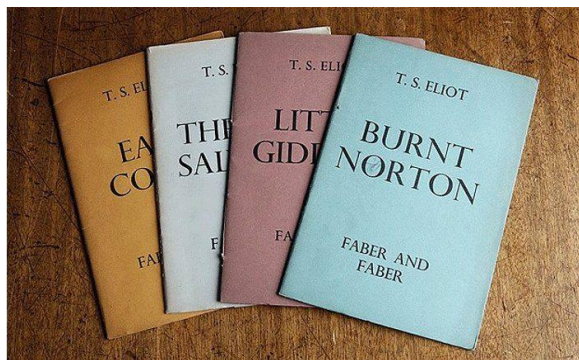
Eliot worked as a schoolteacher and then for Lloyd's Bank before joining Faber and Gwyer (later Faber and Faber and then Faber & Faber) as a director with responsibility for publishing W. H. Auden, Stephen Spender, Ted Hughes, and other notable English poets. At the same time, Eliot was writing his own poetry. His first collection, *Prufrock and Other Observations*, was published in 1917. In addition to poetry,  
(continued on page 2)

# FOUR QUARTETS (continued from page 1)

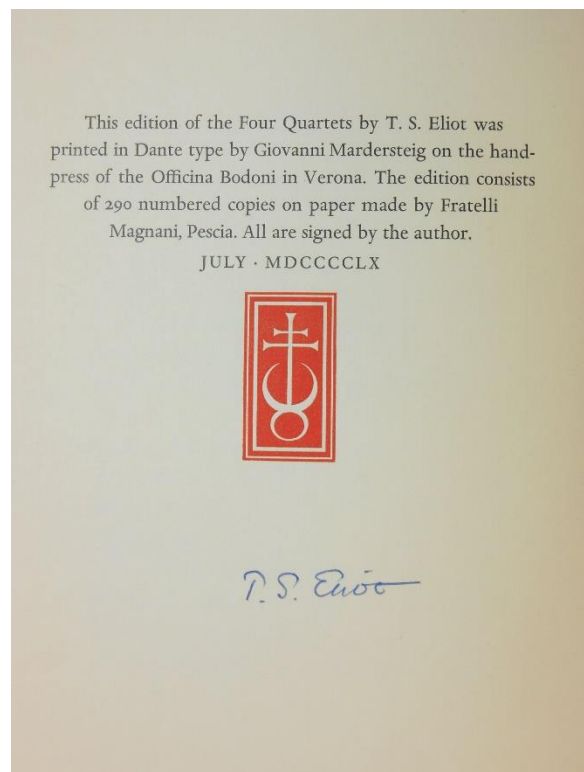
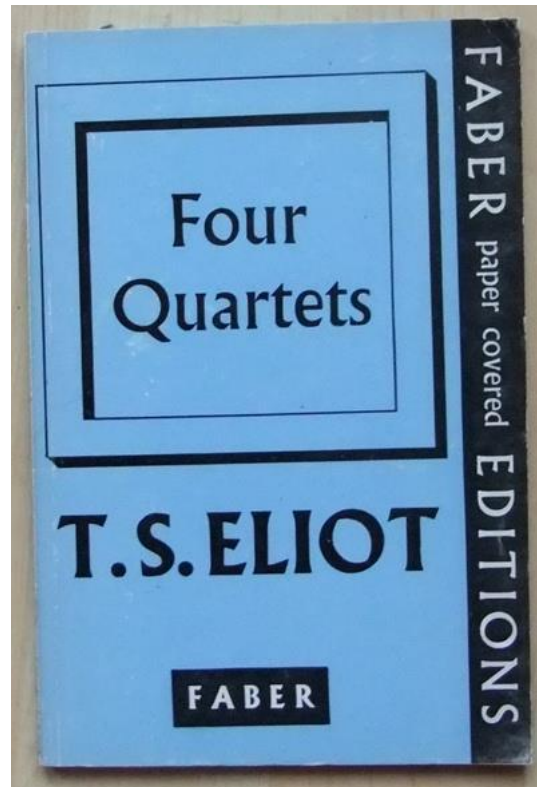
he also wrote plays, essays, reviews, and literary criticism.

Although the poems in *Four Quartets* are religious in tone and symbolism, the poems go beyond Christianity to reflect other creeds and modes of thought. Thus, the meditative quality of the poems has had an enduring appeal for readers of all religious and philosophical persuasions.

For a deeper understanding of *Four Quartets*, readers can find numerous essays on the Internet, as well as a variety of books. A good example is *Redeeming Time* by Kenneth Paul Kramer.



At right: In 1960, Faber & Faber published a special edition of *Four Quartets*, limited to 290 copies





Sears 1921 Advertisement for Raggedy Ann and Andy

# RAGGEDY ANN TURNS 100

By Paula Jarvis

One hundred years ago, in 1918, *Raggedy Ann Stories*, written and illustrated by Johnny Gruelle, was published by P. F. Volland Company. The company promoted the book with a Raggedy Ann doll that the author had created and patented three years earlier. Gruelle then created a mischievous brother, Raggedy Andy, and *Raggedy Andy Stories* appeared in 1920. Today Raggedy Ann and Andy books and dolls are among the most collectible items among children's books and toys.

Many mythical stories surround the development of the Raggedy Ann books and dolls, but Gruelle's biographer, Patricia Hall, was able to confirm the true story through interviews with the author's widow, Myrtle. According to Myrtle Gruelle, Johnny (not their daughter Marcella) found a homemade rag doll in his parents' attic sometime around the turn of the 20<sup>th</sup> century *before* Marcella was born. He thought the doll would make a good story, but it wasn't until Marcella was a small child playing with her dolls that he was inspired to write the first book. Many of the things Marcella did with

her dolls were then incorporated into the Raggedy Ann stories.

One part of the Raggedy Ann myth is true. Raggedy Ann's name *was* inspired by two poems written by James Whitcomb Riley, who was a friend of Johnny's father, artist Richard Gruelle. One poem was "Little Orphant Annie," and the other was "The Raggedy Man." Thus, "Raggedy Ann" was born.

Sadly, Marcella died at the age of 13 from an infected vaccination (not from side effects of the vaccination as some stories go). Her death occurred in the same month that her father received his patent for the Raggedy Ann doll. Despite this tragedy, Gruelle had to keep writing and drawing in order to support his family.

Born in 1880 in Illinois, John Barton Gruelle moved with his family to Indiana when he was two years old. There his father, artist Richard Gruelle, became associated with the Hoosier Group of painters. The elder Gruelle numbered among his friends the poet James Whitcomb

*(continued on page 4)*



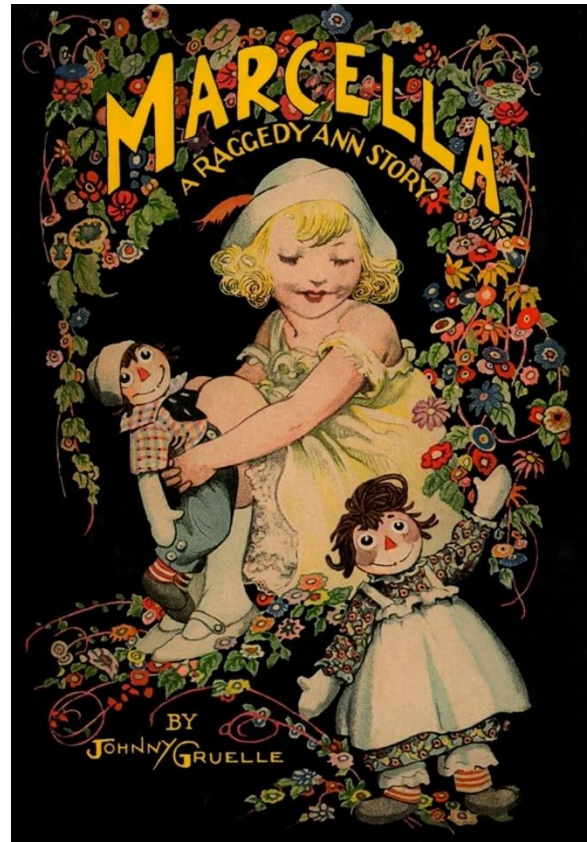
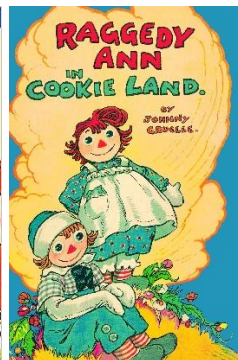
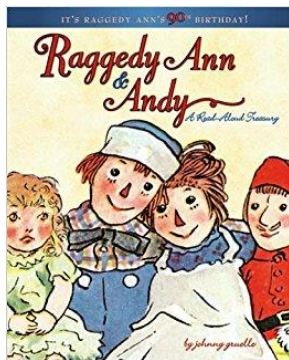
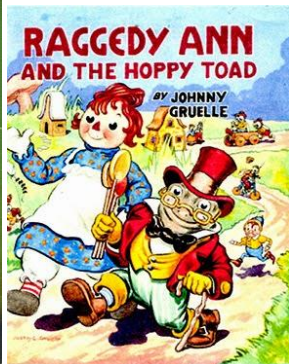
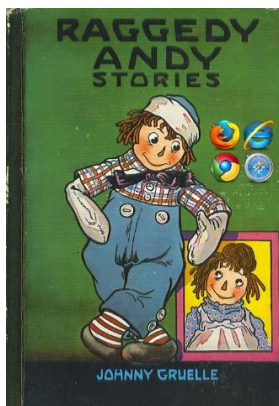
# RAGGEDY ANN (continued from page 3)

Riley, who visited the family often and whose poems inspired Raggedy Ann's name.

Johnny Gruelle began his career as a cartoonist, with his first cartoons appearing in the *Indianapolis Star* in 1905 and then in many other newspapers, usually with *Grue* as his signature. One of his early cartoons was *Mr. Twee Deedle*, which ran from 1911 until at least 1914. In 1929, his cartoon strip *Brutus* began running in the New York Herald Tribune Syndicate's newspapers and continued until his death.

After the debut of the Raggedy Ann and Andy books and dolls, Gruelle moved to New Canaan, Connecticut, where the dolls were first mass produced. He later moved both his home and his company to Wilton, Connecticut.

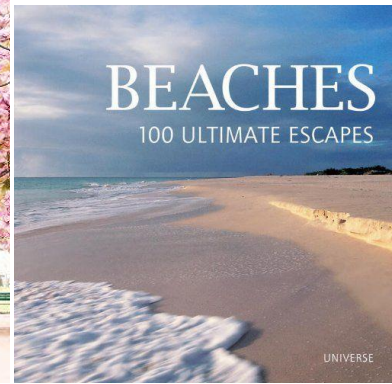
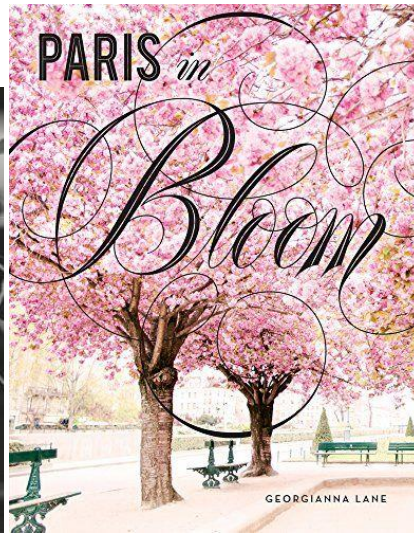
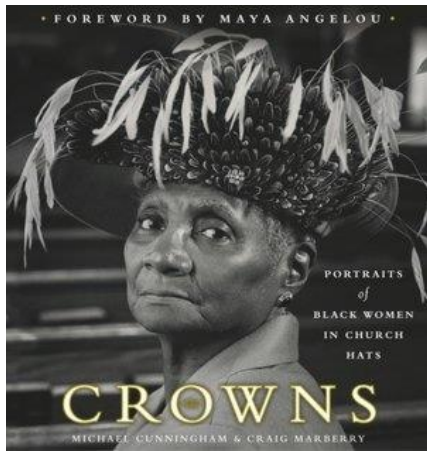
In 1938, just two weeks after his 57<sup>th</sup> birthday, he died at home in Miami Springs, Florida, from a heart attack.



Johnny Gruelle's daughter Marcella, whose playtime with her own dolls inspired many of her father's Raggedy Ann stories, became a character in his books.



Johnny Gruelle (December 24, 1880-January 9, 1938)



## COLLECTING COFFEE-TABLE BOOKS

*By Paula Jarvis*

What do Rizzoli, Taschen, Phaidon, Assouline, and Abrams have in common? They are all book publishers but, more specifically, they are publishers of beautiful and very “giftable” coffee-table books. Often maligned by bibliophiles who specialize in antique bindings, long-dead authors, or obscure titles, coffee-table books remain fascinating artifacts for those who appreciate art, architecture, popular culture, nature, and other subjects that are best portrayed in large-format books.

The modern coffee-table book can be defined as an oversized book featuring large photographs or artwork and minimal text. Generally at least 10” by 12” and often much larger, coffee-table books originated with the “parlor books” of past centuries. When essayist Michel de Montaigne wrote, in his 1581 essay “Upon Some Verses of Virgil,” “I am vexed that my Essays only serve the ladies for a common movable, a book to lay in the parlor window,” he could easily have been speaking of the modern coffee-table book.

During the 19<sup>th</sup> century, “parlor books” were popular in Victorian homes,

where lavishly illustrated volumes were displayed on large round tables in the family sitting room or drawing room. There, guests could browse through *The Book of Beauty*, *Forget Me Not*, *Keepsake of Friendship*, or other literary annuals, hoping to find a suitable topic for conversation while waiting for their host or hostess to appear.

Among the first modern coffee-table books were the Exhibit Format books published by the Sierra Club. Book #1 in the series, *This Is the American Earth*, featured photographs by Ansel Adams, Eliot Porter, Philip Hyde, Edward Weston, and Margaret Bourke-White. Published in 1960, it was designed to bring greater awareness to the environment and the need to preserve it in its pristine beauty. Since then, Sierra Club publications have become collectible items in their own right.

Art books, of course, have always appeared in large formats in order to display reproductions of paintings and drawings in the greatest possible detail. Not surprisingly, they form one of the largest categories of coffee-table books. Along with  
*(continued on page 6)*



## COFFEE-TABLE BOOKS (continued from page 5)

art books, auction catalogues and catalogues of museum exhibitions (almost always published in large formats) are must-haves for serious collectors of art and antiques and for museum-goers who want a memento of their visit.

Collecting coffee-table books can take many forms. Some collectors focus on specific publishers, such as Rizzoli or Taschen. Most, however, collect by subject matter, ranging from art, antiques, architecture, astronomy, and automobiles to birds, butterflies, cartography, castles, cathedrals, cats, conchology (shells), dogs, fashion, flowers, horses, interior design, jewelry, mountain climbing, photography, quilts, skiing, surfing, travel, trees, wild animals, yachts, and much more.

While some coffee-table books can cost hundreds (and even thousands) of dollars, most are more affordable, and bargains can be found on the remainder tables of large book stores and in well-stocked used-book stores. Online resources include Amazon and Daedalus Books (<https://www.daedalusbooks.com/>).

Each year before the winter holidays, major magazines, newspapers, and book reviews publish lists of favorite new and old coffee-table books. Most of these lists can be found by Googling for “best coffee table books.” Here are some examples:

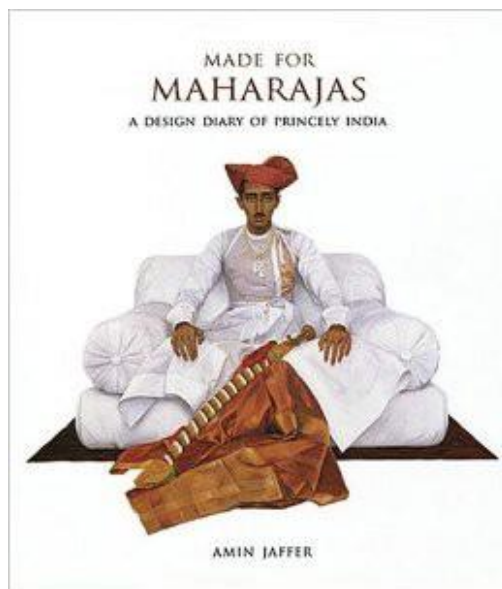
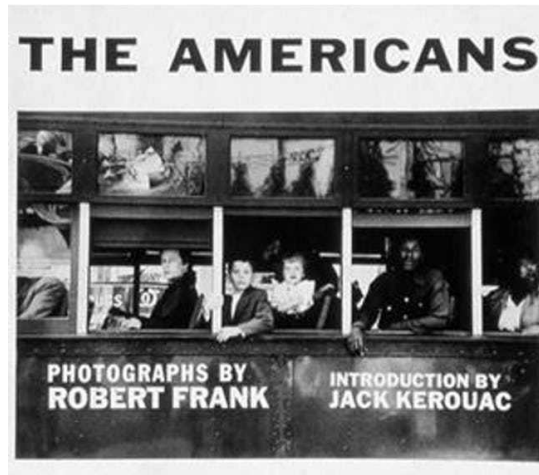
<https://www.elledecor.com/shopping/home-accessories/g13059534/coffee-table-books/>

<https://www.thespruce.com/best-coffee-table-books-4152991>

<https://www.ranker.com/list/20-greatest-coffee-table-books-of-all-time/superphotog>

For the collector of coffee-table books, a single coffee table isn't sufficient for storing and displaying his or her collection. Extra-

deep bookshelves, library and console tables, and a seldom-used formal dining room table can provide additional display space. If space is especially tight, even the floor can be used for stacking and storing these oversized beauties.





## NEWBERRY LIBRARY *by Paula Jarvis*

For bibliophiles, no trip to Chicago is complete without a visit to the Newberry Library. Founded on July 1, 1887, and opened in September of that year, the Newberry Library came about because of a generous bequest by Chicago businessman Walter L. Newberry (1804-1868), whose will provided funds for the establishment of a free public library on the north side of the Chicago River should his two children die without issue. (NOTE: The Newberry Library with a double “r” should not be confused with the Newbery Award, spelled with a single “r,” that is awarded for contributions to children’s literature.)

Established as a research and reference library, the Newberry had three different locations before its current West Walton Street location was purchased in 1889. Henry Ives Cobb was hired to design the new building, which opened in November of 1893.

The Newberry’s first librarian, William Frederick Poole, had previously served as the first librarian of the Chicago Public Library. At the Newberry, he quickly purchased 25,000 books in the first year and a half. By the end of his tenure (in 1894), the collection had grown to 120,000 volumes and 44,000 pamphlets.

Even before the Cobb building was completed, the library was presenting educational programs for the public, including programs offered as part of the university extension system. In 1896, the library’s first public exhibitions were offered.

By the end of the 19<sup>th</sup> century, the Newberry had begun to focus its collecting on humanities. This was the result of an agreement that divided areas of specialization among the Newberry, the Chicago Public Library, and the John Crerar Library. *(continued on page 8)*



# NEWBERRY LIBRARY (continued from page 7)

Among the library's strengths are collections in the following areas:

- ♦ American History and Culture
- ♦ American Indian and Indigenous Studies
- ♦ Chicago and the Midwest
- ♦ Genealogy and Local History
- ♦ History of the Book
- ♦ Manuscripts and Archives
- ♦ Maps, Travel, and Exploration
- ♦ Medieval, Renaissance, and Early Modern Studies
- ♦ Music
- ♦ Postcards
- ♦ Religion

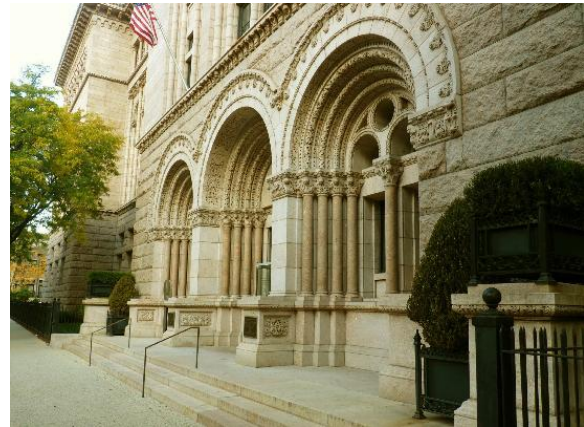
The Newberry Library's postcard collection is an example of the breadth and depth of the library's special collections. The Curt Teich Postcard Archives Collection alone includes approximately 2.5 million total items and more than 500,000 unique postcard images. For the collector of modern and antique postcards, the Newberry's holdings are a treasure trove of deltiological delights.

Any bibliophile will find untold riches in the Newberry's History of the Book collection, which includes books and other materials on the design of letter forms, calligraphy, type and type-founding, technical innovations in printing, design usage and theory, bookselling, bookbinding, papermaking, the history of the book, and the history of libraries. It is an invaluable resource for both the novice and the experienced book collector.

The Newberry Library is located at 60 West Walton Street in Chicago, directly across the street from Washington Square Park, also known as Bughouse Square. It is just a few blocks west of Michigan Avenue. For more information about the Newberry Library, go to [www.newberry.org](http://www.newberry.org).



*An early postcard showing the Newberry Library and Washington Square.*



*The Newberry's dramatic entrance foretells the riches to be discovered inside the library.*



*A bust of Walter L. Newberry greets visitors to the Newberry Library, located near Michigan Avenue in Chicago.*





Above left: The only undisputed portrait of Emily Brontë (1818-1848), from a group portrait by her brother, Branwell Brontë. Center: Edgar Lee Masters (1868-1950). Right: Ursula K. Le Guin (1929-2018).

# LITERARY DATES TO NOTE

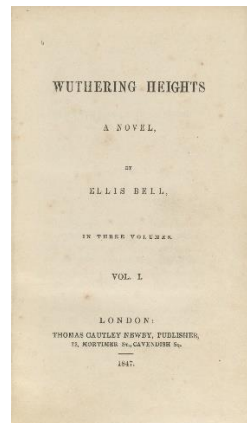
*By Paula Jarvis*

It would be hard to imagine three authors more different from each other than Emily Brontë, Edgar Lee Masters, and Ursula K. Le Guin. However, 2018 is a significant year for each of them. July 30, 2018, will mark the 200<sup>th</sup> anniversary of Emily Brontë's birth. On August 23, 2018, the 150<sup>th</sup> anniversary of Edgar Lee Master's birth will be celebrated. And on January 22, 2018, Ursula K. Le Guin died at the age of 88.

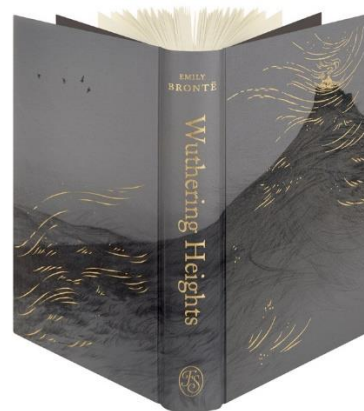
Emily Brontë's only novel, *Wuthering Heights*, first appeared in 1847 with "Ellis Bell" named as the author. Published as part of a three-volume set, *Wuthering Heights* appeared in the set along with sister Anne's *Agnes Grey*, which was credited to her Acton Bell pen name. It was only in 1850, two years after Emily's death at the age of 30, that her own name appeared on her book.

*Wuthering Heights* was met with controversy when it was published. Defying Victorian standards of morality, the book was called an "incredible monster" by artist and poet Dante Gabriel Rossetti, who said

*(continued on page 10)*



Above left, first edition of *Wuthering Heights*. Above right, Penguin Classics edition. Below, Folio Society edition.



## LITERARY DATES (continued from page 9)

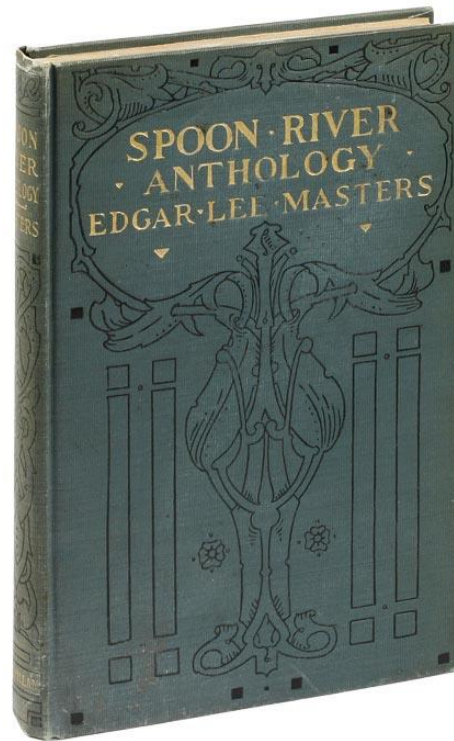
“the action is laid in hell—only it seems places and people have English names there.” Today, however, *Wuthering Heights* is considered an English classic.

Although American poet Edgar Lee Masters continued to write poetry throughout his life, his later poems never matched the popularity of his first collection, *Spoon River Anthology*, which appeared 1915. Originally published separately under the pseudonym Webster Ford, the poems that formed *Spoon River Anthology* were based on Masters’ experiences in western Illinois. After *Spoon River Anthology*, Masters wrote several other collections of poetry, with the last being published in 1942. In addition, he wrote biographies (including his controversial *Lincoln: The Man*) and other works of nonfiction before his death in 1950.

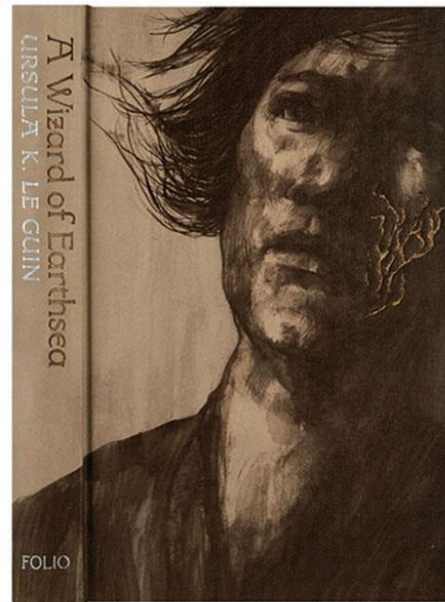
For science fiction and fantasy fans, the works of Ursula K. Le Guin are often the starting point of their collections. Her young-adult Earthsea Trilogy began with the 1968 publication of *A Wizard of Earthsea* and was eventually expanded to include six novels and eight short stories. A prolific writer, she was also the author of a series of Hainish science fiction novels and numerous stand-alone books.

In 1970, Le Guin won both the Hugo and the Nebula awards for *The Left Hand of Darkness*, the earliest of many awards she received throughout her career. Her last book, *Lavinia*, published in 2008, received the Locus Fantasy Award.

Le Guin’s focus on issues of gender, social and cultural structures, and psychological identity lend a depth to her works that is not always found in the sci-fi and fantasy genres. Thus, many of her works attract mainstream readers as well.



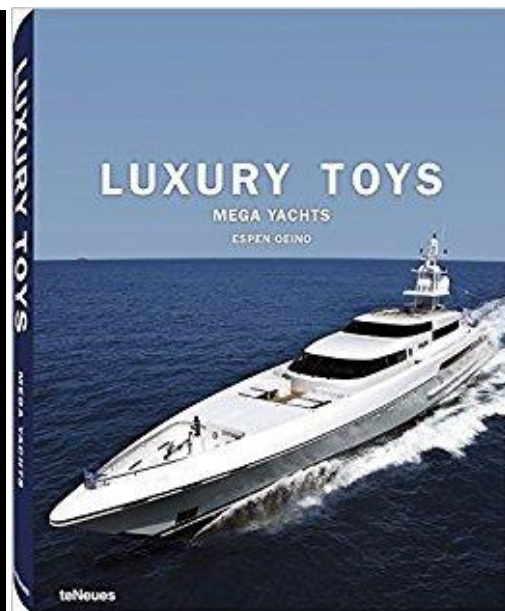
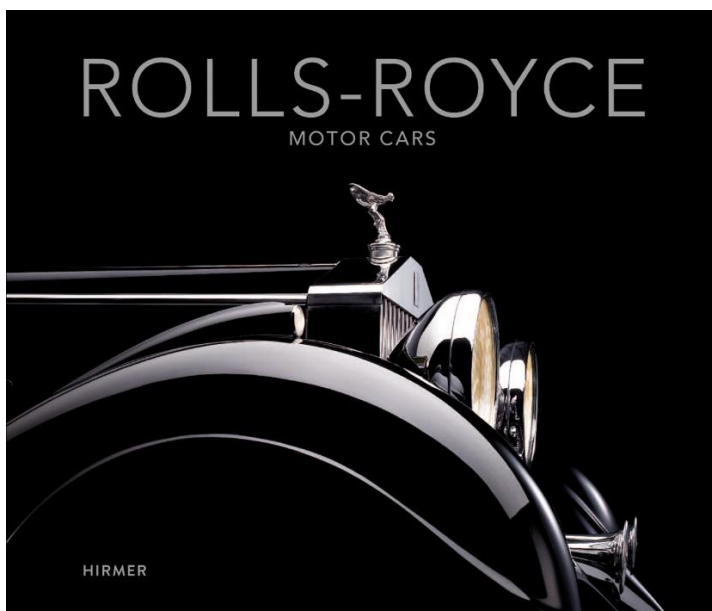
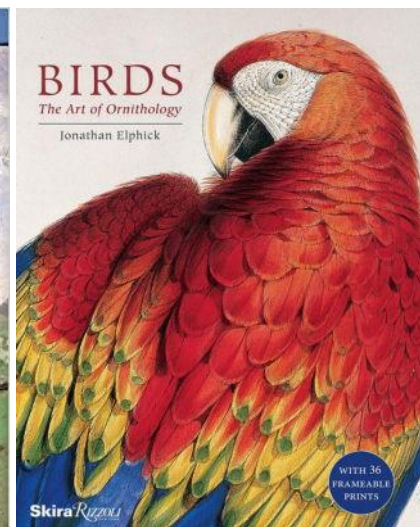
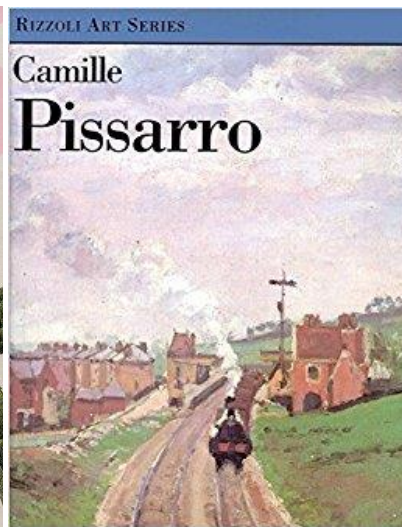
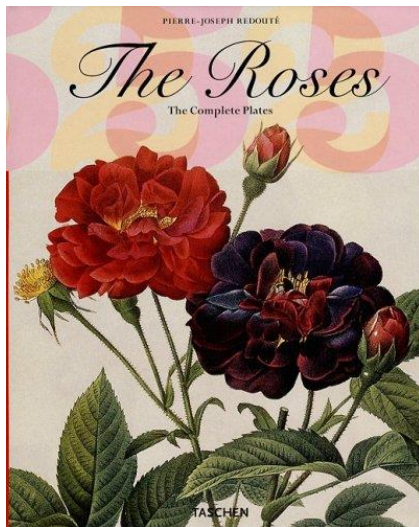
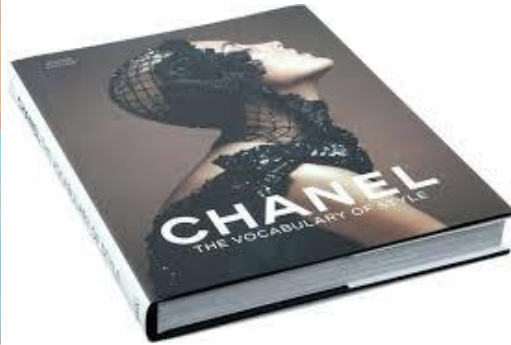
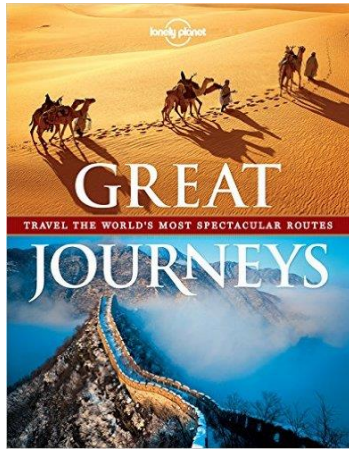
Above, first edition of *Spoon River Anthology*, published by Macmillan in 1915.



Above, Ursula Le Guin’s *A Wizard of Earthsea* in a Folio Society edition.

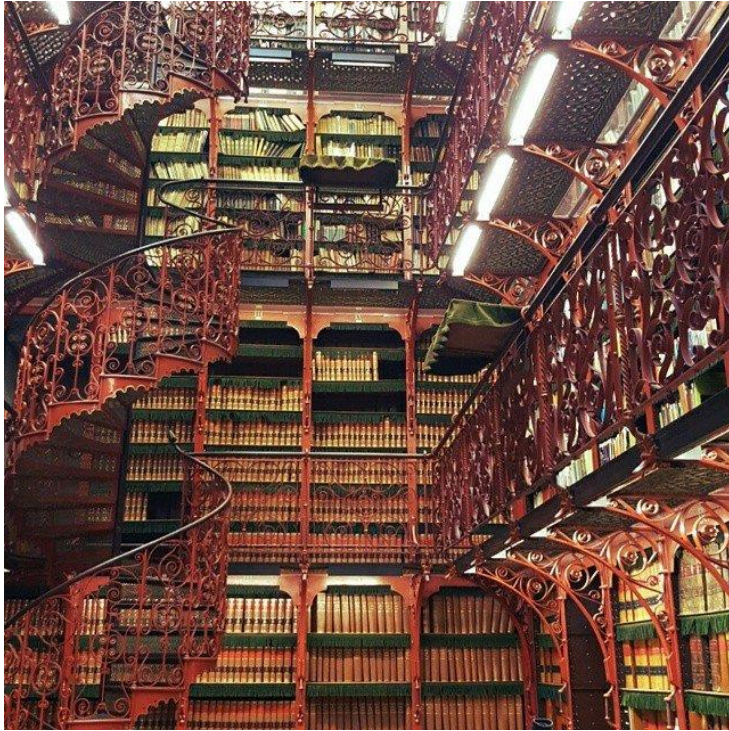


# MORE COFFEE-TABLE BOOKS

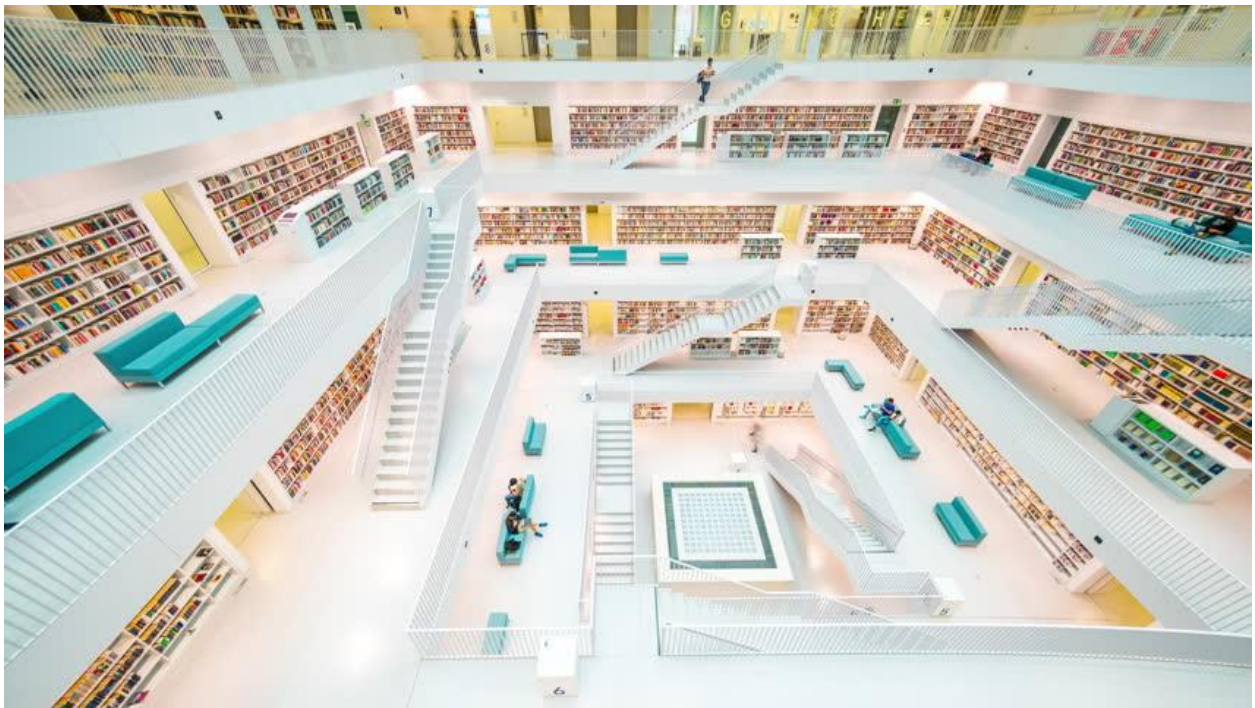




# BEAUTIFUL LIBRARIES



Handelingenkamer, Netherlands



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