

PRINTED & BOUND

A Newsletter for Bibliophiles

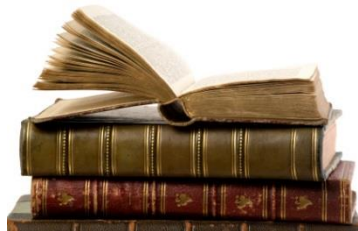
October 2014

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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R.I.P.—KIM MERKER, PRINTER

Kim Merker, the man responsible for some of America's most beautiful books, died on April 28, 2013, at the age of 81. The cause of death was cancer, but his career as a hand-press printer had ended in 1999 when he suffered a stroke.

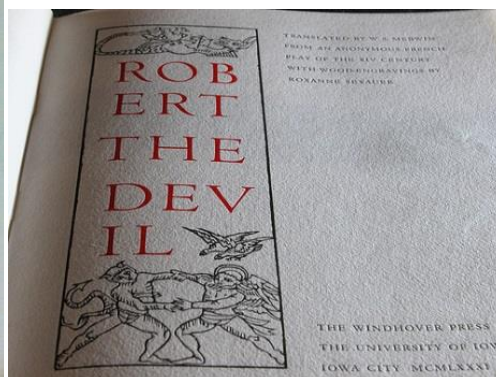
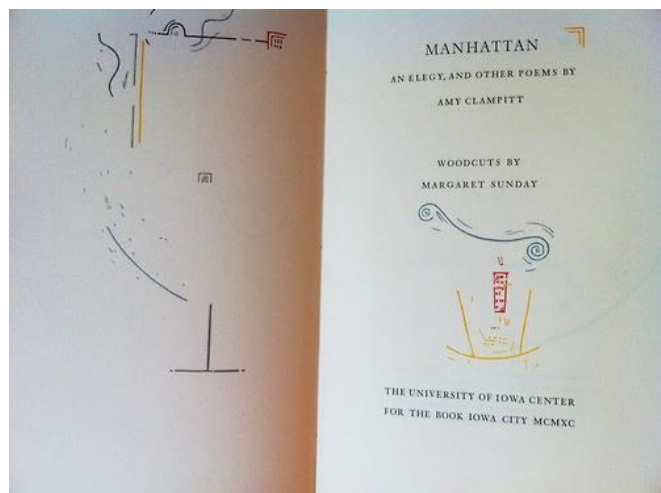
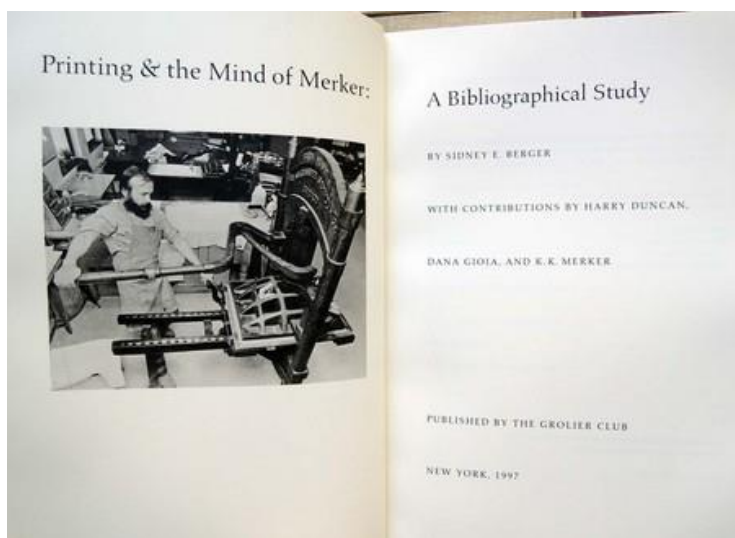
As founder of Windhover Press at the University of Iowa, Merker did triple duty as designer, typesetter, and printer. In addition, he taught printing crafts, bringing his own experience, expertise, and impeccable taste out of the print shop and into the classroom. Merker told his students that producing a book in the traditional way involved a million different choices, including composition and thickness of paper, typeface, ink color, page size, lines per page, margin size, and countless other small but important details. It was Merker's attention to such details that made him a leader in the world of fine press publishing.

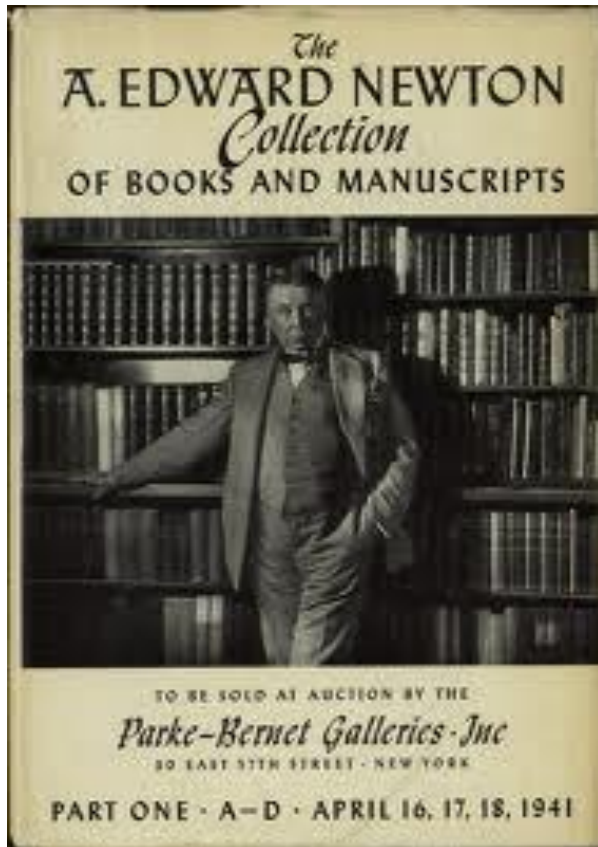
Born in New York City in 1932, Karl Kimber Merker graduated from Illinois College in Jacksonville, Illinois. He later lived in Manhattan's Greenwich Village (where he recited poetry in nightclubs) before joining the writing program at the University of Iowa. There he learned the craft of printing from Harry Duncan, who, in 1982, was described by *Newsweek* as "the father of the post-World War II private-press movement." (*continued on page 2*)

KIM MERKER (continued from page 1)

In 1957, Merker founded Stone Wall Press. Ten years later, he established Windhover Press at the University of Iowa. It became the university's official press and a working laboratory for teaching fine book production. In 1986, Merker created the university's Center for the Book, an interdisciplinary program for the study of design, papermaking, typography, book preservation, and the history of books.

Young poets, including three future Pulitzer Prize winners (Philip Levine, Mark Strand, and James Tate), were published by Windhover Press while they were still in the early stages of their careers. Under Merker, the press also published works by established writers, including some of Ezra Pound's last poems and Mary McCarthy's translation of poetry by Simone Weil. Following Merker's death, Eric Holzenberg, director of the renowned Grolier Club (perhaps the oldest bibliophilic society in North America), said, "He was the best of his time." Rest in peace, Kim Merker.—PJ





A. EDWARD NEWTON: THE BOOK COLLECTOR'S BOOK COLLECTOR

By Paula Jarvis

Perhaps the most famous American book collector of the first half of the 20th century, Alfred Edward Newton (1863 or 1864-1940) holds a special place in the annals of American bibliomania. A Philadelphia businessman who became a book collector, author, and publisher, he is perhaps best known to current collectors as the author of *Amenities of Book Collecting and Kindred Affections*. Published in 1918, *Amenities* was his first book, and it was an immediate hit among bibliophiles, with more than 25,000 copies being sold during his lifetime. It was followed by numerous other works, including *A Magnificent Farce and Other*

Diversions of a Book Collector (1921), *Dr. Johnson: A Play* (1923), *The Greatest Book in the World* (1925), *This Book Collecting Game* (1928), *The Format of the English Novel* (1928), *A Tourist in Spite of Himself* (1930), *On Books and Business* (1930), *End Papers* (1933), *Derby Day and Other Adventures* (1934), *Bibliography and Pseudo-Bibliography* (1936), and *Newton on Blackstone* (1937), as well as many articles in the *Atlantic Monthly* and the *Saturday Evening Post*.

At the time of Newton's death in 1940, his library, whose contents were assembled with the assistance of such top dealers as (continued on page 4)

A. EDWARD NEWTON (continued from page 3)

George D. Smith and A. S. W. Rosenbach, contained approximately 10,000 books and manuscripts, most of which were English and American literary works. Two highlights among its many treasures were autographed manuscripts of Thomas Hardy's novel *Far from the Madding Crowd* and Charles Lamb's essay *Dream Children*.

Parke-Bernet Galleries in New York auctioned most of Newton's collection in April, May, and October of 1941. Because rare book prices had fallen throughout the Great Depression and had not yet recovered, many lots sold for far less than they would have fetched during the late 1920s, when the sale of Jerome Kern's book collection brought \$1,729,462. (Although Kern died in 1945, he disposed of his book collection in January of 1929.) The three-volume catalogue of the famous Newton auction still serves as a reference for collectors of American and English literature.

FROM BUSINESS TO BOOKS

Born in Philadelphia in either 1863 or 1864 (depending on source), Newton was the son of Louise Swift Newton and Alfred Wharton Newton. He married Babette Edelman in 1890, and they had two children, Caroline Newton and Edward Swift Newton. As president of a successful business in Philadelphia, the Cutter Electric Equipment Manufacturing Company, Newton was able to support his family, make frequent trips to London, and pursue his book-collecting passion.

A book collector since childhood, Newton nurtured his ever-growing obsession with first editions, manuscripts, and book-related ephemera and eventually developed a renowned library at his home, "Oak Knoll," outside Philadelphia in

Daylesford, Pennsylvania. (Newton's home, which has since been demolished, should not be confused with Oak Knoll Books and Oak Knoll Press in New Castle, Delaware.) In addition to collecting books from the 16th and 19th centuries, Newton helped foster an interest in English neoclassical writers (especially Samuel Johnson and James Boswell) during a period when their works were largely unappreciated.

The main period of Newton's book collecting and his writings on the subject coincided with America's great boom in book collecting, which peaked between 1910 and 1930. The magnitude of his book purchases, the quantity and popularity of his books and magazine articles, and his "colorful public persona" (as at least one writer characterized his checkered suits and bow ties) guaranteed that he would play a central role in this boom.

NEWTON THE CLUBMAN

Like his good friend Christopher Morley, Newton was a "clubman." He joined clubs, and he started clubs. Not surprisingly, he was a member of The Grolier Club, one of America's most respected and exclusive bibliophilic societies. In addition, he founded The Trollope Society in Philadelphia in 1929. (It preceded the American Trollope Society based in New York and the British Trollope Society based in London.) In founding the Trollope Society, he wrote: *I am about to do a thing which may be very foolish: I am going to start a Trollope Society. I realise (sic) fully — no one better — that this is a bad time to start anything: nevertheless I shall try... I have something to suggest which will*

(continued on page 10)



BOOKMARKS: MORE THAN PLACE SAVERS

By Paula Jarvis

Since the dawn of printing, readers have needed a way to mark their place in a book. Enter the bookmark or, as the British refer to it, the bookmarker.

In medieval times, books were rare and costly. Clearly, something was needed to mark one's place in a book without damaging it. Before long, many books included ribbons or cords attached to the spine of the book. Later, detachable bookmarks made of vellum, engraved leather, carved wood, pierced ivory, silver (and other metals), and woven silks provided a handy way for readers to mark their places while protecting the pages of their books. Some bookmarks, such as the two silver bookmarks shown top left, clipped onto the page, much like a modern paper clip. Others, like the 19th century Wm. J. Bryan bookmark above, were simply narrow rectangles designed to lie flat between the pages of the book. Still others included a ribbon or cord extending from one end (such as the 20th century Jackie Coogan bookmark, above right). Less frequently, bookmarks were shaped into triangles that fit over a corner of the page. In 1584, Queen Elizabeth received a fringed silk bookmark from Christopher Barker

who, as Queen's Printer, had the sole right to print the Bible in England. (Barker was also a draper, hence the silk.) By the mid-19th century, silk bookmarks were being widely produced in England, mainly in Coventry, the center of England's silk-ribbon industry. In 1862, Thomas Stevens produced his first silk bookmarks, called Stevengraphs, now highly collectible. Eventually Stevens claimed to have 900 different designs, with something suitable for every imaginable celebration or occasion.



By the 1880s, the market for silk bookmarks was declining, and bookmarks made of stiffened paper began to take their place. *(continued on page 6)*

BOOKMARKS (continued from page 5)

Many paper bookmarks bore designs similar to those made from silk, but the cheaper material soon meant that bookmarks could also be used for advertising. Manufacturers hawked their wares, politicians made campaign promises, and publishers announced upcoming books on the now ubiquitous paper bookmark. Today many bookstores include free bookmarks with each purchase, organizations (even non-book-related organizations) print commemorative bookmarks for their members, and librarians use bookmarks to promote special events throughout the year.

COLLECTING BOOKMARKS

Not surprisingly, bookmarks are popular collectibles. They're small, easy to store, often inexpensive, and readily available. A novice bookmark collector can start by collecting free bookmarks, including not only promotional items from bookstores but also bookmarks found in used books, which are a wonderful source for vintage bookmarks and other ephemera. Collectors who choose to make their own bookmarks to trade with other aficionados can vastly expand their collections for nothing more than the cost of paper and a few art supplies. The late Bob Booth (longtime Book Club of Detroit member and collector of bookmarks and Andrew Lang first editions) always carried some of his own "bookmarkers" (his preferred term) to trade or give away.

Many newcomers to bookmark collecting start their collections with one of the hundreds of bookmarks sold at major bookstores. Everything from slim rectangles of metal engraved with quotations to miniature Oriental-style "rugs" can be found in racks near the checkout lines. Even

antique bookmarks can be in the reach of budget-conscious collectors, who will find hundreds of choices online through Etsy and eBay. (However, beware of reproductions!) Old bookmarks can also be found in many antique shops along with other ephemera.

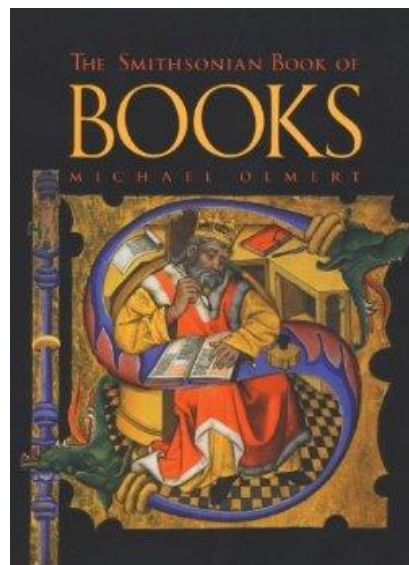
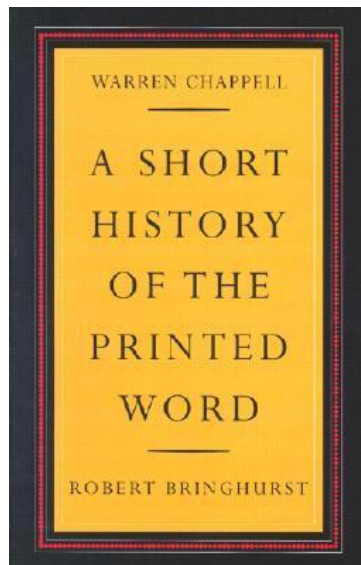
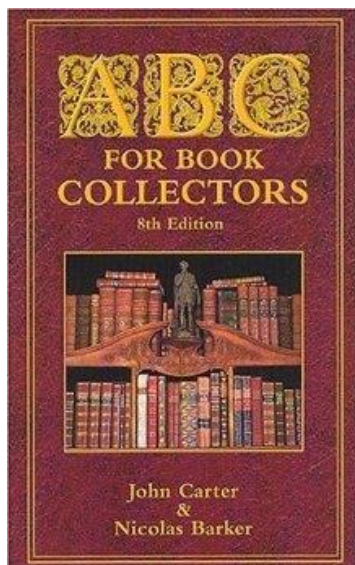
AN ADDICTING HOBBY

Like so many collections, bookmarks can become addictive. Howard Schecter, who collects mainly antique silver bookmarks, has posted his entire collection online (<http://www.silverbookmarks.com/>), with details about each bookmark. He bought his first two silver bookmarks in 1995 at the Rose Bowl antique flea market and has since amassed more than 1,000. For the story of his introduction to this hobby, go to <http://www.ascasonline.org/windowGIUGN49.html>.

However, it is Frank Divendal (shown below), a resident of Alkmaar in the Netherlands, who holds the record for the largest collection of bookmarks in the world. In 2006, when his name was included in the *Guinness Book of World Records*, he owned 71,235 bookmarks. By 2012, his collection had grown to more than 120,000. To learn more about his collection, go to <http://www.miragebookmark.ch/wb/frank-divendal.htm>.

(continued on page 8)





MY FAVORITE BOOKS ABOUT BOOKS

By Paula Jarvis

Every book collector has his or her favorite “books about books,” with choices being as varied as the book collectors who hold them dear. Here are my top six books about books (five reference books and one book that’s just for fun):

ABC for Book Collectors by John Carter and Nicolas Barker

Now in its eighth edition with updating and an introduction by Nicolas Barker, *ABC for Book Collectors* is a must-have, even for experienced book collectors. More than 490 terms are defined, with entries ranging from one line to several pages. First published in 1952, this small but immensely useful book has never been out of print and has now served as a reliable reference for more than 60 years. List price \$29.95.



Author John Waynflete Carter (1905-1975) studied classics at King’s College, Cambridge. In 1934 he, along with a co-author, exposed one of the greatest literary scandals of the 20th century: the forgeries of 19th century books and pamphlets by Harry Buxton Forman and Thomas J. Wise. Carter was vice president of the Bibliographical Society of London, served on the board of directors of *The Book Collector*, and wrote widely on the subject of book collecting. He worked for Charles Scribner & Sons from 1927 to 1953 (excluding the war years) and then joined Sotheby’s, from which he retired in 1972, just three years before his death.

(continued on pages 11 and 12)

BOOKMARKS (continued from page 6)

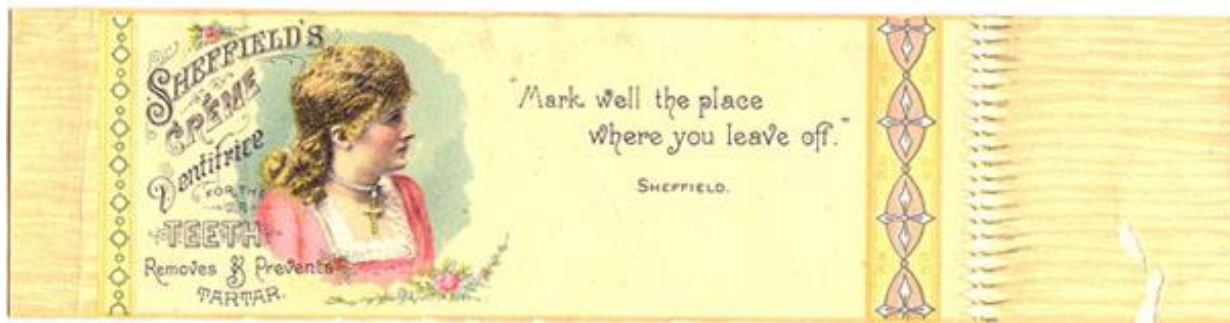
Unfortunately, there are no major book collecting societies in the United States. However, the Ephemera Society of America (<http://www.ephemerasociety.org/>) is a wonderful organization that provides information for collectors of every imaginable kind of ephemera, including bookmarks.

To date, no one has published a definitive guide to bookmarks in the United States. A recently issued book, *Forgotten Bookmarks: A Bookseller's Collection of Odd Things Lost Between the Pages* by [Michael Popek](#), describes the many odd and not-so-odd items that Popek has found in old books. However, old tickets, photos, paper napkins, and recipes don't qualify as bookmarks to a true collector. For those willing to make a serious investment in a fine reference book, *Encyclopedia of Ephemera: A Guide to the Fragmentary Documents of Everyday Life for the Collector, Curator and Historian* by Maurice Rickards (list price \$110) is a good choice. Published in 2000 and still in print, it includes information on

bookmarks, as well as other book-related ephemera. (Given that bookmark collectors often find themselves collecting other ephemera as well, this book can serve as a resource for many different collections.)

The Internet has many articles on bookmarks and bookmark collecting. However, finding what you want can be a bit difficult now that the digital generation has taken over the term "bookmark" to mean the recording of a web address for later use. Try putting "antique" in front of "bookmark" to narrow your Internet search.

You don't need to search the Internet or read massive reference books before starting your collection. Chances are you already have at least a few bookmarks around the house. Gather them together, pick up a few new ones at your local bookstore, and do a little shopping online for some inexpensive additions to your budding collection. And don't forget that bookmarks make inexpensive but thoughtful gifts to include in a thank-you note or birthday card for a fellow booklover.



Bookmarks were often used to advertise products and services. Above is a bookmark advertising Sheffield's Crème Dentifrice for Teeth. ("Removes and prevents tartar.") Bookmark collectors often specialize in specific kinds of bookmarks. Advertising bookmarks are especially popular and are still produced by many companies and organizations (most often bookstores, publishers, and libraries).

Paula Jarvis, Editor and Publisher of *Printed & Bound*, was formerly president of The Book Club of Detroit and editor of its newsletter. She collects 20th century wood engravings, books by and about wood engravers, and books illustrated with wood engravings.

AN ALBUM OF BOOKMARKS



At near left, a Stevemgraph created for Queen Victoria's Jubilee in 1887.



Left and below: A few selections from the author's bookmark collection.

Left to right: "Angel" bookmark made by the late Bob Booth (long-time member of The Book Club of Detroit), with list of books about angels on reverse; and two bookmarks found in old books: Grosset & Dunlap's announcement of upcoming books (additional books listed on reverse, all for just \$1 each) and a Christmas bookmark. (Inside: "A Bookmark with good wishes for You/This brings Merry Christmas wishes/And it is marking, too/My wishes for a Happy Year with happy days for you.")



Left to right: Cross-stitched bookmark presented to the author as a Christmas gift; a bookmark commemorating the life of Grosse Pointe (Michigan) library supporter Perry L. TeWalt and given to attendees at his memorial service; two bookstore bookmarks, including one from Arnolds of Michigan; and a bookmark promoting the film "Stevie," with Glenda Jackson as the poet Stevie Smith. On the reverse is Ogden Nash's 1964 poem, "Stevie."

A. EDWARD NEWTON (continued from page 4)

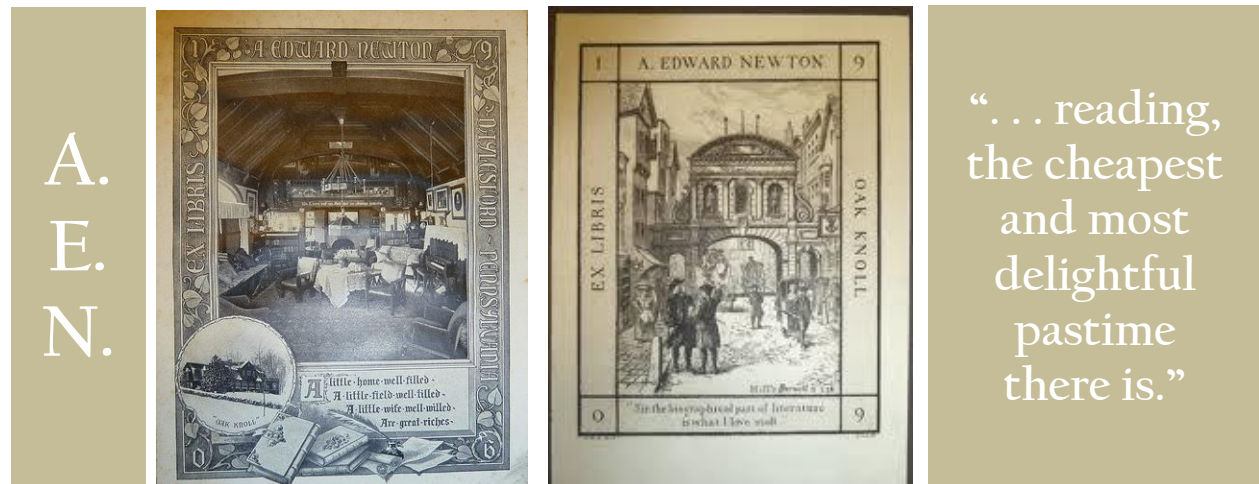
take our minds off our troubles.... A source of reading, the cheapest and most delightful pastime there is. And, in order that we may forget, I suggest a course of reading of the good old Victorian novels of Anthony Trollope. Here and now I proclaim the fact that Anthony Trollope has written a greater number of first class novels than Dickens or Thackeray or George Eliot — I had almost said than these novelists combined — but I wish to be modest in my statements.

Not all of Newton's club activities were book-related. According to J. B. Post, author of "A. Edward Newton and Oak Knoll," Newton "was one of the founders of the Tredyffrin Country Club, and was its first president until it was discovered he neither knew nor cared much about the game of golf." In addition, Newton, along with some of the other husbands in Daylesford, formed The Hen-Pecked Husbands Club (perhaps founded in the same tongue-in-cheek spirit as Christopher Morley's Three Hours for Lunch Club). Clearly, Newton was no bookish recluse but was, instead, a convivial participant in his community.

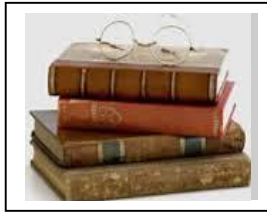
NEWTON'S LEGACY

In the 1930s, Newton started a competition to encourage and recognize book collecting among young people. Today the A. Edward Newton Student Book Collection Competition is the nation's longest-running collegiate book collecting contest. It awards cash prizes to three undergraduate Swarthmore College students who submit the best essays and annotated bibliographies of their book collections. (Each book collection must include at least 25 items and must have a thematic focus.) The winners are also invited to give a talk about their collections in Swarthmore's McCabe Library. Since its founding, similar competitions have been established in more than three dozen colleges throughout the country.

Newton said, "Everyone's shelf will contain different books, and the books that give joy to youth may not delight age, but the pleasure of reading continues. The habit, firmly established, enables one to endure, if need be, misfortune and even disgrace." It was this joy that fueled Newton's passion for books, a passion he hoped to share with generations to come.



A Short History of the Printed Word by Warren Chappell



Five hundred years of printing history are brilliantly summarized in Warren Chappell's outstanding book, which is another must-have for bibliophiles. In addition to fascinating historic insights, Chappell's book includes easy-to-understand information about the practical, hands-on aspects of paper making, type design, typesetting, and printing, making this an especially useful reference for the layman. Originally published in 1970, the revised second edition includes updates by Robert Bringhurst that cover recent developments in printing and typesetting technology. Out of print but available online and through used-book sellers.

Warren Chappell (1904-1991) was an American illustrator, author, and book and type designer. A native of Virginia, he graduated from the University of Richmond and studied at the Art Students League of

New York. He learned type design and punch-cutting under Rudolf Koch (with whom he collaborated on the Koch Uncial typeface) at the Design School Offenbach in Germany. He returned to the United States to study illustration at the Colorado Springs Fine Arts Center but later went back to Germany several times to work on the Trajanus type face at Stempel (typographic foundry established in 1895 and closed in 1986). He also designed the Lydian series of typefaces for American Type Founders.

As a book designer he worked with several publishing houses, including Alfred Knopf, Random House, Harper & Row, and Doubleday. As a typography consultant, he worked with Book of the Month Club and American Type Founders. In 1970 (the same year that saw the publication of *A Short History of the Printed Word*), the Rochester Institute of Technology presented Chappell with their Goudy Award in recognition of his achievements.



The Smithsonian Book of Books by Michael Olmert

This big, beautiful book is wonderful to look at and equally wonderful to read. Lavishly enriched with color illustrations and beautiful initial letters on many chapters, *The Smithsonian Book of Books* offers a potpourri of delights for any book lover. One example is the chapter on the role that bookkeeping instruction manuals, accounting ledgers, and other record books played in the printing revolution. Another is a chapter (titled "Yes, We Have Now Bananas!") that discusses the history of typography and how typographical errors

have kept literary scholars busy for centuries. Out of print but available online.

A native of Washington, D.C., Michael Olmert (born 1940) is a professor of English at the University of Maryland, College Park. He has also written plays and television documentaries and received Emmy Awards for his work on three Discovery Channel programs. In addition to writing *The Smithsonian Book of Books* (1992), he is the author of *Milton's Teeth and Ovid's Umbrella* (1996).

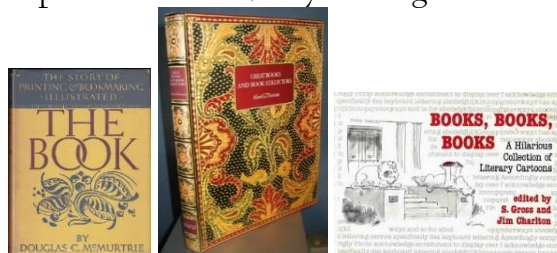
The Book: The Story of Printing & Bookmaking by Douglas C. McMurtrie

This big book (nearly 700 pages) covers the history of the written word from the Paleolithic cave dwellers of Europe to the mid-20th century, including printing in both the Western world and the Far East. It offers fascinating insights into the development of alphabets, the cases for and against Gutenberg's rival claimants to the title of father of printing, early book decoration, typography's golden age, and much more—all written in an informative and engaging style. Originally published in 1943, it is now out of print but available online and through used-book sellers.

Douglas Crawford McMurtrie (1888-1944) was an American type designer, historian, and bibliographer of printing. Born in New Jersey, he attended Massachusetts Institute of Technology but left without obtaining a degree. He worked as a newspaperman and free-lance designer before being appointed general manager of Cheltenham Press.

McMurtrie later managed the Columbia University Printing Office, the Arbor Press, and the Conde Nast Press; helped design the format of *New Yorker* magazine; and succeeded Frederic Goudy as editor of *Ars Typographica*.

He became director of advertising and typography at Ludlow Typograph Company, a position he held until the end of his life. While at Ludlow, he researched and wrote many books and was appointed to head the Works Progress Administration's American Imprints Inventory, a project that produced 35 publications and resulted in more than 15 million documents being deposited in the Library of Congress.



Great Books and Book Collectors by Alan G. Thomas

Like *The Smithsonian Book of Books*, Alan Thomas's contribution to the world of books about books combines lavish illustrations (mostly black and white) and useful information. In addition, it includes chapters on special areas of collecting, such as books on architecture, early books in Hebrew, herbals and color-plate flower books, and private press books. The focus is primarily British, but it is nonetheless

interesting and valuable. (Out of print but readily available.) Alan Gradon Thomas (1911-1992) was a British bibliophile and Lawrence Durrell scholar. As owner of a Bournemouth-based antiquarian bookshop, Thomas became acquainted with the Durrell family and began a lifelong correspondence with Lawrence Durrell. He later donated a significant collection of Durrell materials to the British Library.

And, just for fun: *Books, Books, Books: A Hilarious Collection of Literary Cartoons*, edited by S. Gross and Jim Charlton: Out of print but readily available online and through used-book dealers. A terrific collection of book-related cartoons.

“... the books that give joy to youth may not delight age, but the pleasure of reading continues.”

(A. Edward Newton)