

PRINTED & BOUND

A Newsletter for Bibliophiles

February 2018

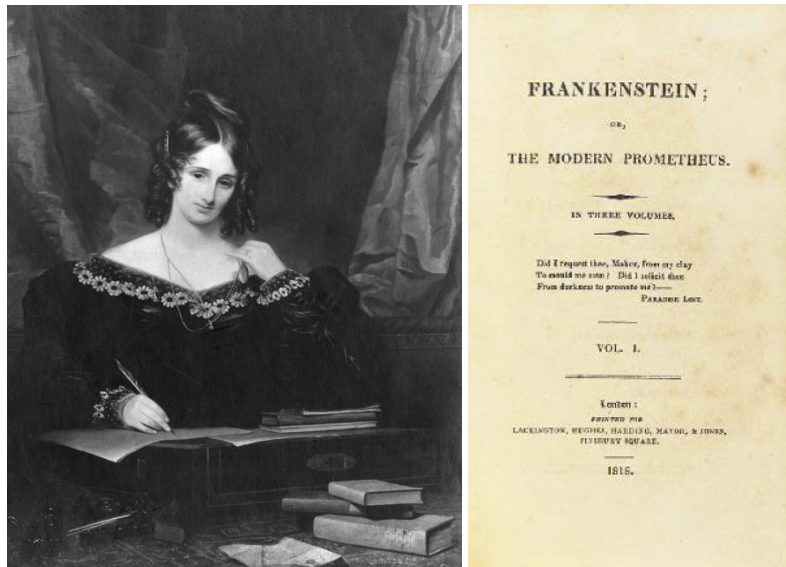
Printed & Bound focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and activities.

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BICENTENNIAL OF A MONSTER

English author Mary Godwin Shelley (August 30, 1797-February 1, 1851) was only 18 when she began writing the story that became *Frankenstein; or, The Modern Prometheus*. Although she wrote many more books, essays, and stories before her death at the age of 53, she will always be best known for her tale of an unnamed man-made monster (often mistakenly called by the name of its fictional creator, Victor Frankenstein), which made its debut 200 years ago.

The tale of the book's origin is well-known. While spending the summer of 1816 in Switzerland, Mary Godwin, her married lover (and future husband) Percy Shelley, Lord Byron, and their friend John Polidori decided to see who could write the best horror story. Inspired by the mood of the times, when ideas about the occult and galvanism had captivated many people, Mary wrote a short story that was then expanded into a spell-binding novel. Published anonymously on January 1, 1818, it has since become a staple on bookstore shelves and has been reincarnated into plays, films, and parodies. So pervasive is the story that the word Frankenstein is now often used to describe everything from cloned animals to genetically modified foods. To learn more about Mary Shelley's masterpiece, go to page 3.

THE WORLD OF BOOKS 1818-2018

50 YEARS AGO IN LITERATURE . . .

- Tom Wolfe's *The Electric Kool-Aid Acid Test* and *The Pump House Gang*, which became icons of the New Journalism movement, were published on the same day in 1968 by Farrar Straus Giroux.
- N. Scott Momaday's *House Made of Dawn*, which won the Pulitzer Prize in 1969, was published by Harper & Row.
- Deaths in 1968 included Edna Ferber (born 1885), Fannie Hurst (born 1889), Helen Keller (born 1880), Conrad Richter (born 1890), Upton Sinclair (born 1878), and John Steinbeck (born 1902).

100 YEARS AGO IN LITERATURE . . .

- British poet Wilfred Owen was killed in action at the age of 25 in 1918. Only five of his poems had been published at the time of his death. Other poets who died in 1918 included Joyce Kilmer and John McCrae.
- Novels published in 1918 included *My Antonia* by Willa Cather and *The Magnificent Ambersons* by Booth Tarkington.
- Johnny Gruelle's *Raggedy Ann Stories* (illustrated by the author) were published by the P. F. Volland Company. (Gruelle had patented his Raggedy Ann doll three years earlier in 1915.)
- Edward Thomas's *Last Poems* were published posthumously. (The poet was born March 3, 1878, and died in action on April 9, 1917.)
- Non-fiction books published in 1918 included Henry Adams' *The Education of Henry Adams*, Oswald Spengler's *The Decline of the West*, Dr. Marie Stopes' *Married Love*, and Lytton Strachey's *Eminent Victorians*.

➤ Notable births included Muriel Spark (born February 1, 1918—died 2006), Peter Opie (author of books on children's literature and lore, born November 25, 1918—died 1982), and Madeleine L'Engle (born November 29, 1918—died 2007).

➤ Two French poets and playwrights—Guillaume Apollinaire and Edmond Rostand—died in 1918.

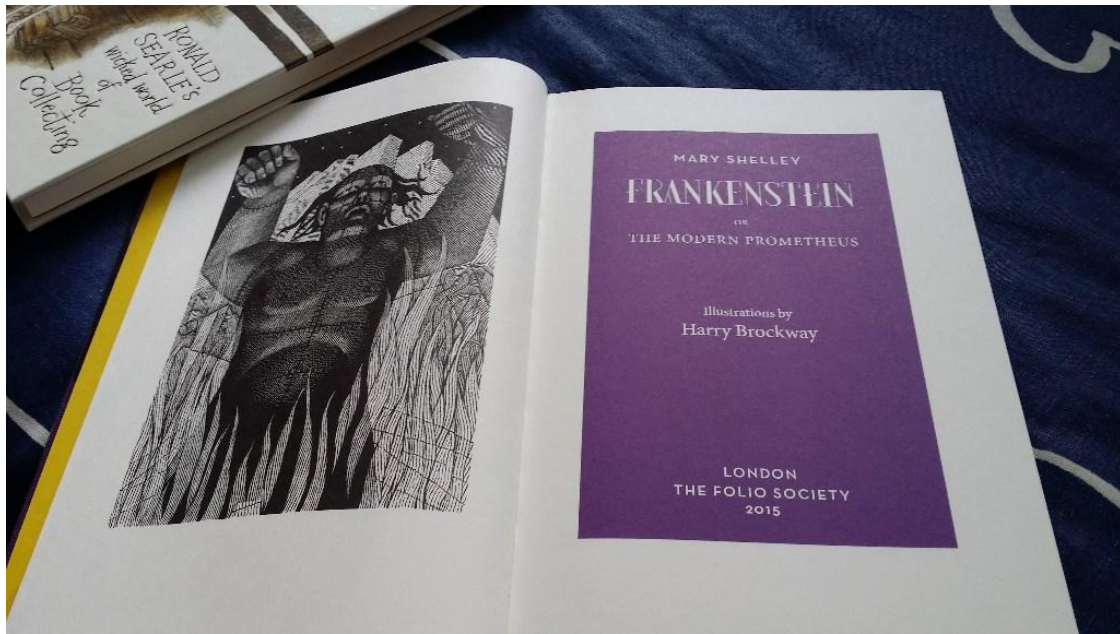
150 YEARS AGO IN LITERATURE . . .

- The first volume of Louisa May Alcott's *Little Women* was published in 1868 by Roberts Brothers of Boston, Massachusetts. (Volume 2 was published in 1869.)
- The first edition of *The World Almanac and Book of Facts* was published by the *New York World*. Then called *The World Almanac*, it became *The World Almanac and Encyclopedia* in 1894 and *The World Almanac and Book of Facts*, as it is still known, in 1923.

➤ Notable births in 1868:
February 23—W.E.B. DuBois (died 1963)
March 28—Maxim Gorky (died 1936)
August 6—Paul Claudel (died 1955)
August 23—Edgar Lee Masters (died 1950)

200 YEARS AGO IN LITERATURE . . .

- Mary Shelley's *Frankenstein; or, The Modern Prometheus* was published anonymously on January 1, 1818. See pages 3-4 and 11.
- *Endymion* by John Keats and *Ozymandias* by Percy Bysshe Shelley were published.
- Births included Frederick Douglass (c. February 1818-February 20, 1895), Karl Marx (May 5, 1818-March 14, 1883), Emily Bronte (July 30, 1818-December 19, 1848), and Ivan Turgenev (November 9, 1818-September 3, 1883).



Above, a 2015 softcover reprint of The Folio Society's 2004 limited edition Mary Shelley's *Frankenstein*.

COLLECTING FRANKENSTEIN

By Paula Jarvis

Collecting first editions can be an expensive hobby, especially when the goal is a first edition of Mary Shelley's *Frankenstein; or, The Modern Prometheus*. First published anonymously in London on January 1, 1818, by Lackington, Hughes, Harding, Mavor, & Jones, *Frankenstein* was originally issued in an edition of just 500 copies. It included a preface by the unnamed author's husband, Percy Bysshe Shelley, and was dedicated to the author's father, William Godwin.

However, the second and third editions are also much sought after by *Frankenstein* collectors. The second edition, published by G. and W. B. Whittaker in two volumes, rather than three, appeared in 1823, this time bearing the author's name on the title page. This second edition followed the success of *Presumption; or, the Fate of Frankenstein*, a stage play by Richard Brinsley Peake. It was the first of many stage adaptations and was followed, in the 20th

century, by many silent and talking film adaptations.

Frankenstein was again revised and reduced from two volumes to one in the third edition, which was published by Henry Colburn & Richard Bentley in 1831. In addition to Mary Shelley's revisions, which were designed to make the book less radical, this edition included a lengthy preface by the author herself. It became the most widely published version, although many scholars prefer the original 1818 edition.

Not surprisingly, the dramatic subject matter was especially attractive to book designers and illustrators. The novel's man-made monster and many settings (Italy, Germany, Switzerland, Britain, and the Arctic) inspired artists to create evocative illustrations that reflected the horror and tragedy of the story.

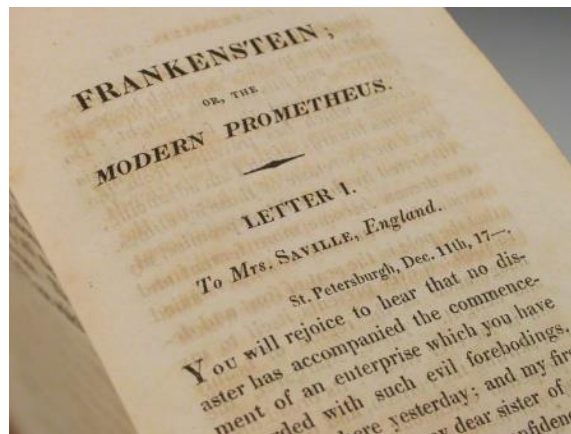
(continued on page 4)

FRANKENSTEIN (continued from page 3)

During the 20th century, The Folio Society in England and The Limited Editions Club in the United States both issued special limited editions for their members. Wood engraver Harry Brockway illustrated The Folio Society's 2004 edition (which was reprinted in 2015 in a softcover format as part of the Folio Collectables series), and Everett Henry illustrated The Limited Editions Club's 1934 edition. (NOTE: The Limited Editions Club version was republished in an unlimited edition in the 1960s by The Heritage Press.)

Other illustrated editions include the 1934 edition published by Harrison Smith and Robert Haas with woodcuts by Lynd Ward and the Pennyroyal Press's 1983 three-volume edition using the 1818 text with wood engravings by Barry Moser.

Serious readers will want to own *The New Annotated Frankenstein*, edited by Leslie S. Klinger and published in 2017 by Liveright; *The Annotated Frankenstein*, edited by Susan J. Wolfson and Ronald Levaio and published in 2012 by Belknap Press; and *The Norton Critical Edition of Frankenstein*, second edition, edited by J. Paul Hunter and published by the University of Chicago in 2011. Pop culture fans will want *Frankenstein: The First Two Hundred Years* by Christopher Frayling, published in 2017 by Reel Art Press.



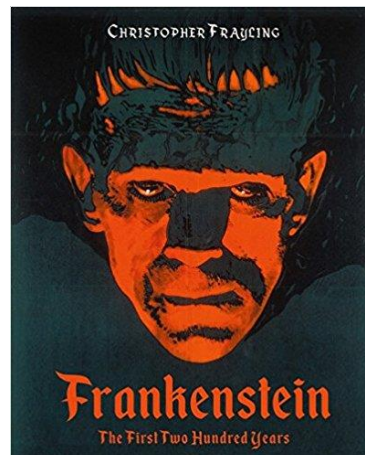
Frankenstein;

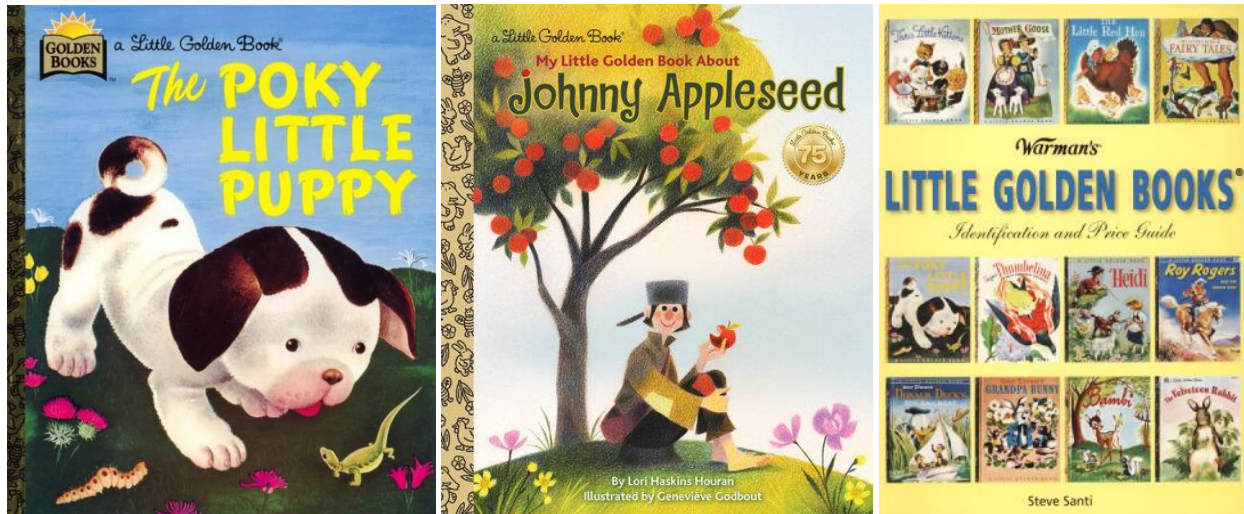
OR, THE MODERN PROMETHEUS. BY MARY SHELLEY. THE 1818 TEXT IN THREE VOLUMES ILLUSTRATED BY BARRY MOSER AND WITH ESSAYS BY RUTH MORTIMER, EMILY SUNSTEIN, JOYCE CAROL OATES, AND WILLIAM ST. CLAIR. PRINTED BY HAROLD MCGRATH AT PENNYROYAL, WEST HATFIELD, MASSACHUSETTS MCMLXXXIII



THIS edition of Frankenstein consists of fifteen hundred copies printed for the members of The Limited Editions Club at the Walpole Printing Office in New Rochelle, N.Y. The type used is a new design by Frederic W. Goudy, set by hand by Bertha M. Goudy. The illustrations are by Everett Henry who here signs

Everett Henry



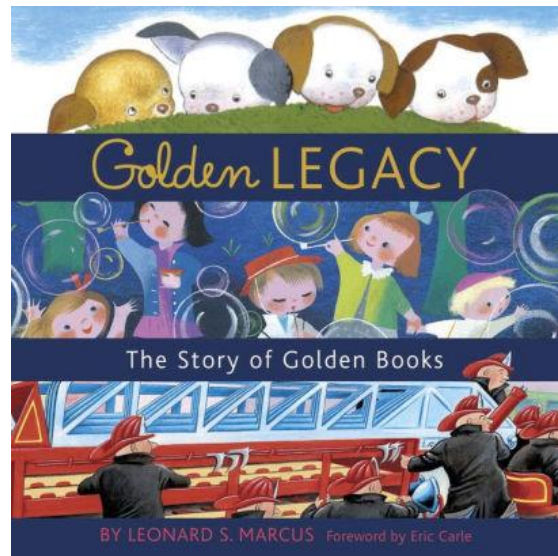


LITTLE GOLDEN BOOKS AT 75

By Paula Jarvis

When Little Golden Books celebrated its 75th anniversary last year, it commemorated a unique and remarkable publishing venture that continues today. Spearheaded by Georges Duplaix, head of the Artists and Writers Guild division of Western Publishing and the man responsible for developing new children’s books, the project was a collaboration between Western Publishing and Simon & Schuster, which shared a printing plant with Western. With the help of his dynamic second-in-command, Lucile Onge, Duplaix presented Simon & Schuster with a plan for producing more colorful, durable, and affordable books for children than those currently available for \$1.50 or \$2.

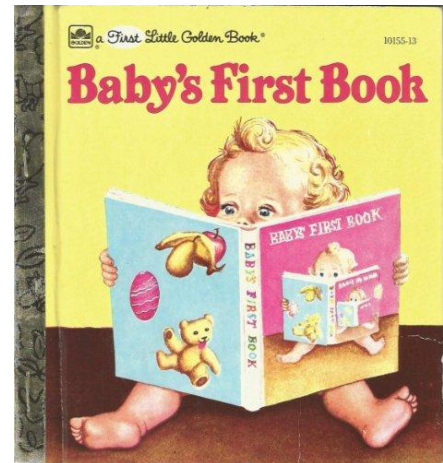
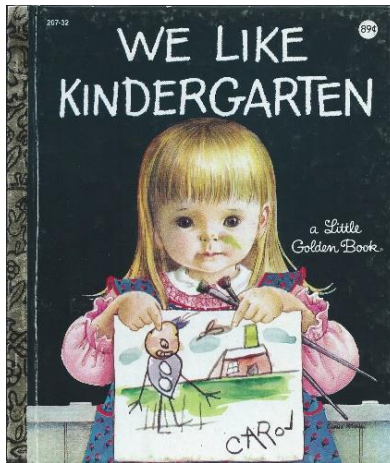
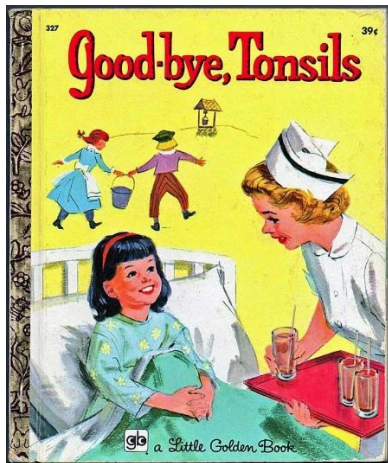
Himself a writer and illustrator of children’s books, Duplaix also understood the printing process and had experimented with refinements to the Ben-Day color printing process that generated great cost savings for Western. The original plan called for a 50-cent price, but the group decided that they could reduce the price to 25 cents by printing 50,000 copies of each book rather than 5,000 or 10,000.



Shown above, Golden Legacy: The Story of Golden Books by Leonard S. Marcus. This is a “must-have” for anyone interested in the history of Little Golden Books.

This would allow them to compete successfully with other 50-cent children’s books on the market. The price rose to 29 cents in 1962 and has gradually increased to \$4.99, still a remarkably small price compared with other children’s books.

(continued on page 6)



LITTLE GOLDEN BOOKS (continued from page 5)

In addition to its pricing, the publishers of Little Golden Books made another decision that ensured the popularity of its new line. Rather than selling their children's books only in bookstores, they decided to offer them through department stores, five-and-dimes, drugstores, and, eventually, supermarkets—all stores where women would ordinarily shop. Mothers found that it was easy to pick up an inexpensive but attractive little book for Susie or Johnny while shopping for groceries and other necessities, and thus a tradition was born.

Twelve titles were printed in September 1942 and released to stores in October. Within three months, three editions totaling 1.5 million books had sold out. In honor of its 50th anniversary, Little Golden Books re-released a set of the first twelve titles, listed here with the titles and credits as they first appeared in 1942:

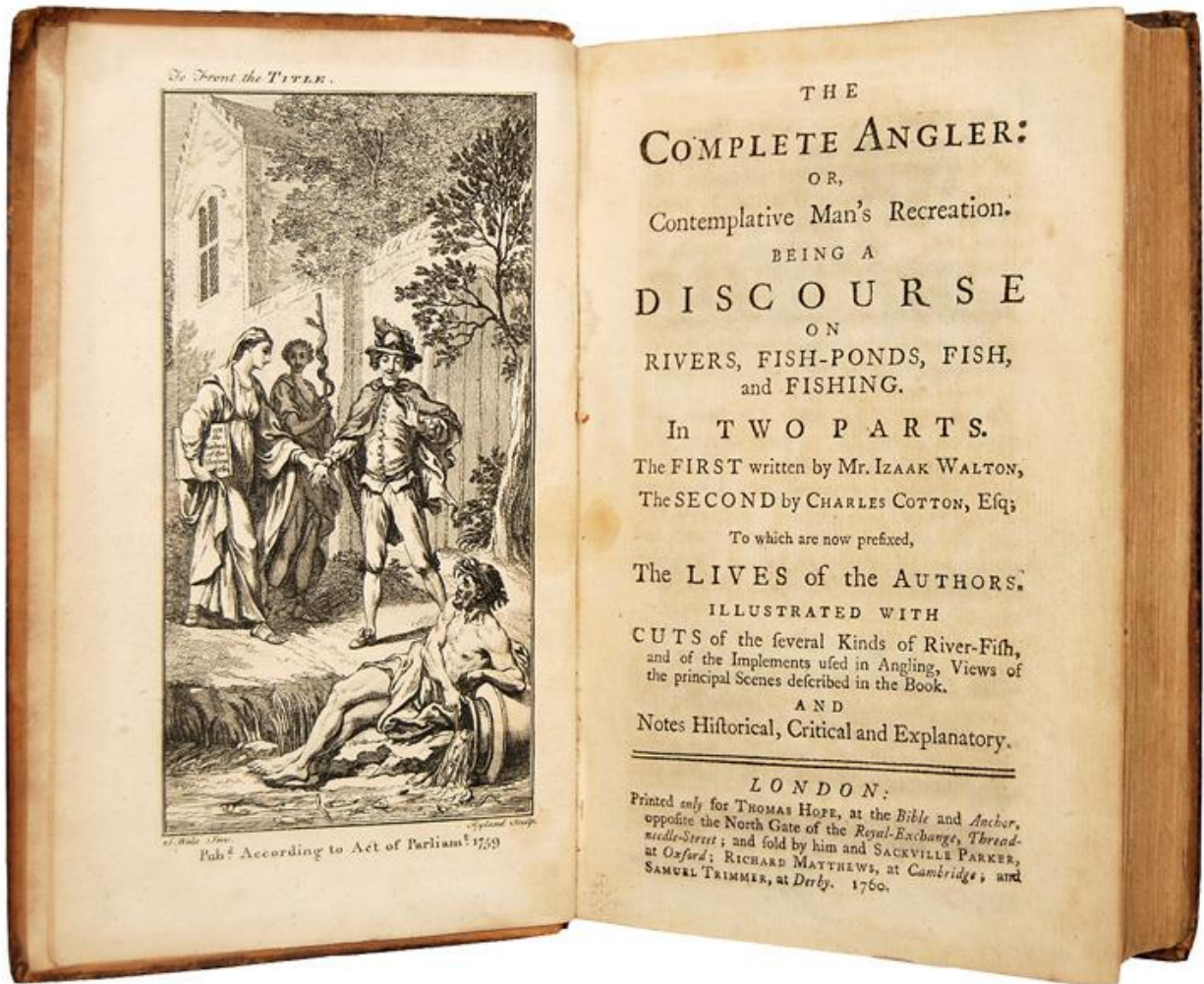
- *Three Little Kittens*, illustrated by Masha
- *Bedtime Stories*, illustrated by Gustaf Tenggren
- *Mother Goose*, selected by Phyllis Fraser, illustrated by Miss Elliott
- *Prayers for Children*, illustrated by Rachel Taft Dixon
- *The Little Red Hen*, illustrated by Rudolf Freund
- *Nursery Songs*, arranged by Leah Gale, illustrated by Corinne Malvern
- *The Alphabet from A to Z* by Leah Gale, illustrated by Vivienne Blake

- *The Poky Little Puppy* by Janette Sebring Lowrey, illustrated by Gustaf Tenggren
- *The Golden Book of Fairy Tales* by Winfield Hoskins
- *Baby's Book*, illustrated by Bob Smith
- *The Animals of Farmer Jones*, illustrated by Rudolph Freund
- *This Little Piggy and Other Counting Rhymes*, selected by Phyllis Fraser, illustrated by Roberta Paflin

More than 1,200 titles have been published since Little Golden Books issued its first 12 titles. Even more impressive, the company has sold a total more than two billion books, including the world's most popular picture book, *The Pokey Little Puppy*.

Today, the company continues to keep up with children's tastes. Starting with its Walt Disney licensing agreement, Little Golden Books has gone on to offer books featuring popular television and film characters from Sesame Street, the Flintstones, and Star Wars, to name just a few. It has also kept up with the times by eliminating racial, ethnic, and gender biases that appeared in some of the early books.

Collecting vintage and rare Little Golden Books offers all of the pleasures and challenges associated with book collecting of any kind. However, it also provides a hard-to-resist touch of nostalgia and many fond memories of childhood.



ANGLERS' DELIGHTS *by Paula Jarvis*

For dedicated anglers, collecting fine rods, reels, and tackle comes first in the enjoyment of their hobby or, in many cases, obsession. But collecting books about angling often follows, with Isaak Walton's *The Compleat Angler* being the first on the wish list of any angling bibliophile.

Originally published in 1653, it underwent many revisions during Walton's lifetime, with the 1676 edition including a second part contributed by Walton's friend Charles Cotton. Since the 17th century, *The Complete Angler* has been issued by many publishers, complete with fine bindings and illustrations that make these later editions

highly collectible in themselves. (Note that the edition shown above is dated 1760.)

From Walton's time to today, books about angling continue to be published and collected. Perhaps the best-known 20th century book about angling is Norman Maclean's *A River Runs Through It*, a superb work that imbues fly fishing with a poetic romance that even non-anglers can appreciate. Published in 1976 by the University of Chicago Press, it has since gone through several editions (including an edition with wood engravings by Barry Moser) and was made into a film in 1992.

(continued on page 8)

ANGLERS' DELIGHTS (continued from page 7)

For those interested in learning about the finest and rarest of books about angling, the catalogues of Canadian dealer Patrick McGahern offer mouth-watering examples. One such, listed in Catalogue 202, was the first book to use actual flies. Here's how it was listed (priced in Canadian funds):

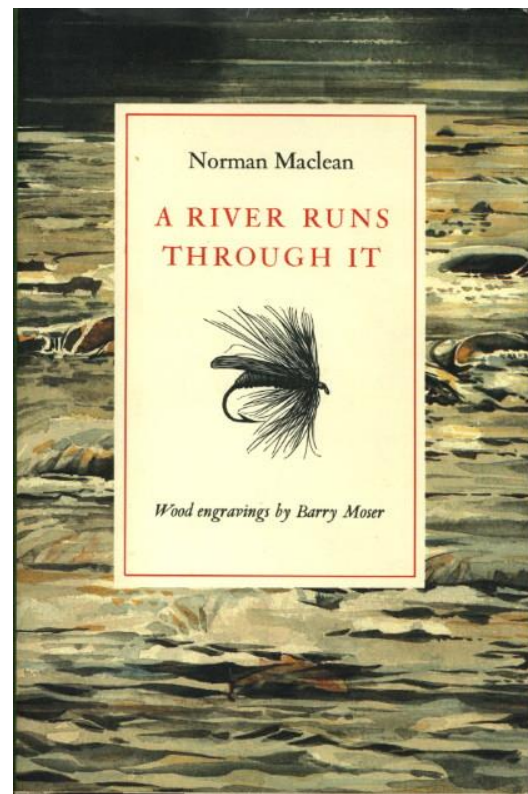
ALDAM, W. H. *A Quaint Treatise On "Flies, and the Art a Artyfichall Flee Making". By An Old M, an well known on the Derbyshire Streams as a first-class fly-fisher a century ago. Printed from an Old Ms. Never Before Published, the Original Spelling and Language Being Retained, with Editorial Notes and Patterns of Flies and Samples of the Materials for Making Each Fly. - With Two Chromo Lithographic Facsimiles from water drawings by James Poole. London. John B. Day. 1876. 4to, 27.5cm, the First Edition, 2nd issue, xiii,[1](errata page), 91p., plus 2 chromolitho colour plates & 25 actual specimens of flies and fly making material in 22 oval mounts on 8 (six double sided) hard card plates with 22 recesses of real flies and materials, In the original dark green cloth, elaborately decorated spine and upper cover with gilt titles, black stamped borders and decorations & gilt vignette fish and fly pictorial decorations, bevelled boards, a.e.g., some slight foxing and some slight fading on the fore-edge margins of the boards else a very good to fine copy of an attractively produced book 4,250.00*

The same catalogue also included the first book on salmon fishing in Canada, Frederic Tolfrey's *The Sportsman in Canada*, published in 1845. McGahern's price was 1,250.00 (Canadian funds). Not all of the dealer's offering are that expensive. Happily, some books go for as little as \$25

and can provide a good starting point for the novice collector.

As might be expected, Great Britain, home of Isaak Walton, has many dealers who specialize in angling books. One such dealer, Paul Morgan of Coch-y-Bonddu Books in Wales, offers books on all aspects of angling (as well as other sports), with sections on sea angling in Britain and fishing in New Zealand. "Paul's Diary," which describes the dealer's experiences in field and stream, is of special interest to his clients and readers. (See link below.)

<http://www.mcgahernbooks.ca/>
<http://www.anglebooks.com/about-coch-y-bonddu/>



"In our family, there was no clear line between religion and fly fishing . . . our father was a Presbyterian minister and a fly fisherman who . . . told us about Christ's disciples being fisherman, and we were left to assume, as my brother and I did, that all first-class fisherman on the Sea of Galilee were fly fisherman . . ."
(from *A River Runs Through It* by Norman Maclean)



J. P. MORGAN'S LITERARY LEGACY

By Paula Jarvis

Many of the wealthy financiers and industrialists of the late 19th century and early 20th century became serious book collectors. One of those was J. Pierpont Morgan, Sr. (1837-1913), who made his fortune in banking and industrial consolidation and then became a leader among collectors of rare books, manuscripts, fine bindings, drawings, and prints. In 1906, he founded a private library to house his collection. In 1924, eleven years after Morgan's death, his son, J. Pierpont Morgan, Jr., converted the library into a public institution named in honor of his father. It has been designated a New York City Landmark and a U.S. National Historic Landmark and has been added to the U.S. National Register of Historic Places.

The library was a Palladian-style building designed by Charles McKim of the firm of McKim, Mead and White and

located at 225 Madison Avenue at East 36th Street. It was adjacent to Morgan's own residence, located at 219 Madison Avenue. After Morgan's death, his house was torn down and replaced with an annex (designed to harmonize with the McKim building) that housed a reading room and exhibition hall. Another house in the same block, located at 231 Madison Avenue at the corner of East 37th Street, was purchased by J. P. Morgan in 1904 and served as the home of his son and heir, J. P. Morgan, Jr. (1867-1943), from 1905 to 1943. In 1988, this home became part of the library complex.

In 2006, the largest expansion in the library's history added 75,000 square feet to the campus. It was designed by architect Renzo Piano to increase exhibition space and add a new performance hall, an entrance on Madison Avenue, a new café
(continued on page 10)

MORGAN'S LEGACY (continued from page 9)

and restaurant, a shop, a new reading room, and collections storage. The library's three historical buildings were integrated with steel-and-glass pavilions and a soaring central court that connects the buildings. When the newly renovated Pierpont Morgan Library reopened in 2006, it was renamed the Morgan Library & Museum.

The collections of the Morgan Library & Museum were shaped during the library's early years by Belle da Costa Greene, who was Morgan's personal librarian and later became the library's first director. The library is now known internationally for its collection of illuminated manuscripts and medieval artworks, as well as authors' original manuscripts, incunabula, prints, and drawings by Leonardo, Michelangelo, Rembrandt, Durer, and Picasso, to name just a few. Early printed Bibles (including three Gutenberg Bibles), medieval liturgical objects, materials from ancient Egypt, and one of the world's greatest collections of ancient Near Eastern cylinder seals are among the Morgan's highlights.

The Morgan also houses many music manuscripts, including autographed and annotated scores by Beethoven, Brahms, Chopin, Mahler, Mozart, and Verdi, as well as a renowned collection of Gilbert and Sullivan manuscripts and related materials. On a more modern note, the Morgan includes scraps of paper on which Bob Dylan made notes for "Blowin' in the Wind" and "It Ain't Me Babe."

Other not-to-be-missed treasures include a journal by Henry David Thoreau, a Percy Bysshe Shelley notebook, William Blake's original drawings for his edition of *The Book of Job*, and a Charles Dickens manuscript of *A Christmas Carol* with his own handwritten editing notes.



The Morgan Library & Museum complex as it appears today.



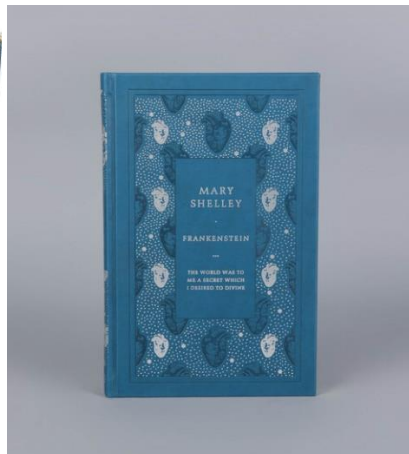
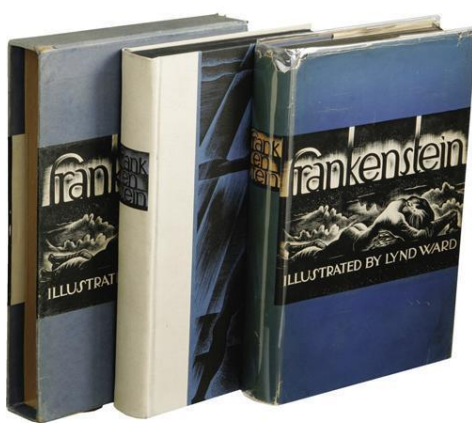
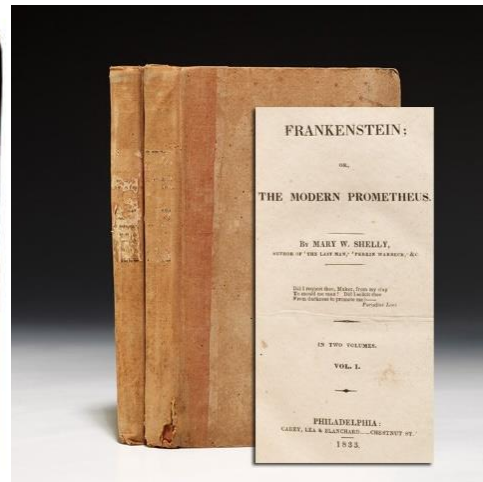
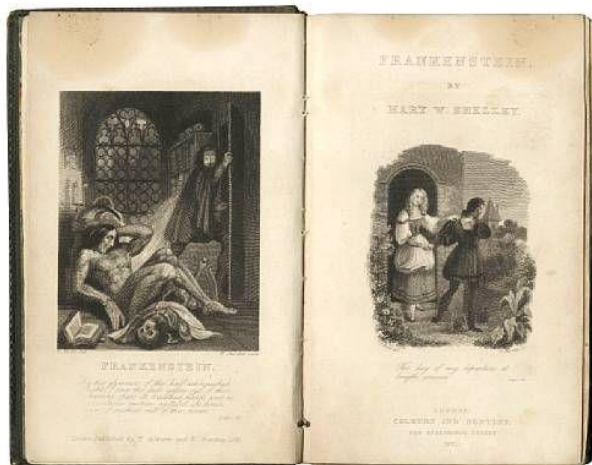
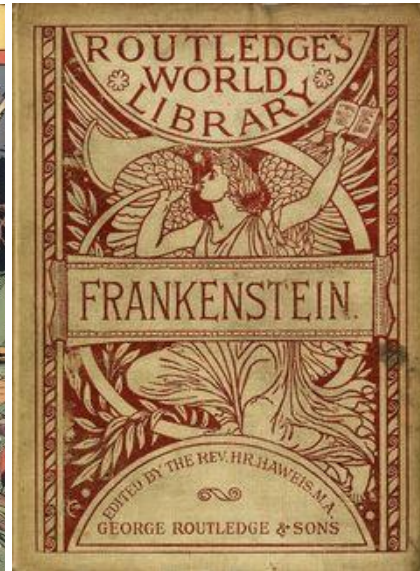
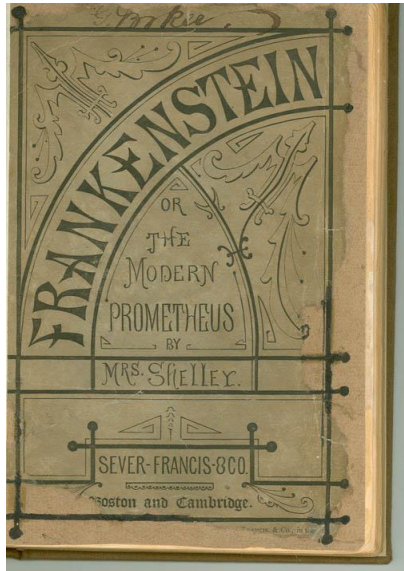
The original library building, designed by Charles McKim.



The new Madison Avenue entrance.

On exhibit until April 29, 2018:
Now and Forever: The Art of Medieval Time
Power and Grace: Drawings by Rubens,
Van Dyck, and Jordaens

A FRANKENSTEIN ALBUM



At left, a special faux leather edition of *Frankenstein* designed by Coralie Bickford-Smith for Penguin Books as part of a collection of ten classic books.

BEAUTIFUL LIBRARIES



CHINESE LIBRARY NOT WHAT IT SEEMS

When photos of the Binhai Library in Tianjin, China, were first published after its opening in November of 2017, they immediately “went viral” on the Internet. The futuristic six-story design (by Dutch architectural firm MVRDV) and the library’s size (big enough to hold 1.2 million books) captivated book lovers and architecture fans. However, delight soon turned to disappointment when the world discovered that most of the books in the library are fake. In fact, the huge library houses only 200,000 books (mostly on traditional bookshelves in other rooms). With a few exceptions, all of the books in the library’s dramatic atrium are merely images printed onto the backs of the shelves. According to some sources, in a rush to complete the building on schedule the planners forgot to specify that the atrium would be used for housing books as well as for “circulation, sitting, reading and discussion.” Without approval for book storage, the atrium’s shelves cannot be used to shelf books, hence the fake books. Other sources say that the architects had planned to make the upper shelves accessible via rooms placed behind the atrium, but they didn’t have time to do that. Therefore, those shelves couldn’t be used for books. Nonetheless, visitors to the huge library agree that it is beautiful, even if it falls short of its original claims.

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