

# PRINTED & BOUND

A Newsletter for Bibliophiles

February 2019

*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 events.

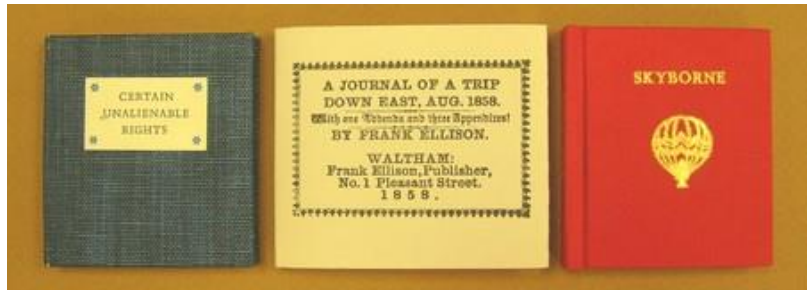
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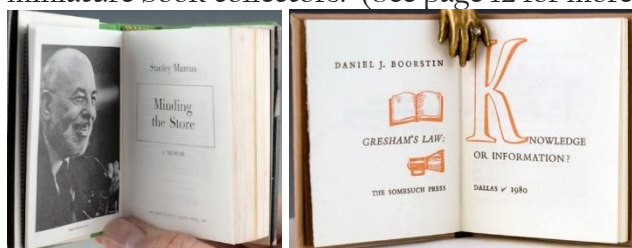
Bibliophilia: The love of books. A bibliophile is one who loves to read, admires fine books, and collects special editions.



## SOMESUCH MINIATURE BOOKS

Not many collectors of miniature books start their own publishing companies to produce these tiny tomes, but that's exactly what Stanley Marcus did. Already a noted collector of rare and fine press books, as well as CEO of his family's renowned Neiman-Marcus stores, Marcus then became a collector of miniature books.

As his collection grew, Marcus's first wife, Billie, decided that she would like to present him with a miniature version of his memoirs, *Minding the Store*, for his seventieth birthday. However, while researching the world of publishing, she realized that she should involve her husband in the process. Thus, Stanley Marcus embarked on his own publishing enterprise, dedicated to miniature books, and in 1975 brought out *Minding the Store* under his new *Somesuch Press* imprint. (He had originally hoped to name it *Nonesuch Press* after the road he lived on, but that name was already in use by an English firm.) This first production was a bit disappointing as Marcus discovered that the greatly reduced type was hard to read. The problem was corrected for *Somesuch's* second book, John Houghton Allen's *That Was Randado*. Published in 1978, *Randado* was followed by many beautiful volumes that are now much sought after by miniature book collectors. (See page 12 for more.)



# LITERARY EVENTS THEN & NOW

## 200 YEARS AGO

➤ To celebrate the 200<sup>th</sup> anniversary of Walt Whitman's birth on May 31, 1819, the Walt Whitman Birthplace Association (WWBA) will hold its inaugural Walt Whitman International Festival (WWIF) August 9-11, 2019, at the poet's birthplace on Long Island, New York. For information about the festival and other activities throughout Whitman's bicentennial year, go to <https://www.waltwhitman.org/whitman200/>.

➤ This year also marks the 200<sup>th</sup> anniversary of the births of Herman Melville (born August 1, 1819), George Eliot (Mary Ann Evans, born November 22, 1819), and Edward Arlington Robinson (born December 22, 1819).

➤ Walter Scott's novel *The Bride of Lammermoor* made its debut in 1819, as did Washington Irving's short story "Rip Van Winkle."

➤ Also in 1819, John Keats' *La Belle Dame sans Merci* and several odes (including "Ode on a Grecian Urn," "Ode to a Nightingale," and "Ode on Melancholy," among others) were published.

## 150 YEARS AGO

➤ In August of 1869, Ambrose Bierce, then writing for the *San Francisco News Letter*, began producing the cynical definitions that would become *The Devil's Dictionary*.

➤ Books published in 1869 included Louisa May Alcott's *Good Wives* (the second half of the book now known as *Little Women*), Horatio Alger's *Luck and Pluck*, Fyodor Dostoyevsky's *The Idiot*, Gustave Flaubert's *Sentimental Education*, and Leo Tolstoy's *War and Peace*.

## 100 YEARS AGO

➤ American expatriate Sylvia Beach opened a new bookstore in Paris called Shakespeare and Company (not to be confused with the current store of the same name but at a different location in Paris).

➤ Books and stories published in 1919 included *Winesburg, Ohio*, by Sherwood Anderson, "In the Penal Colony" by Franz Kafka, *The Moon and Sixpence* by W. Somerset Maugham, and *My Man Jeeves* by P. G. Wodehouse.

➤ Other works published in 1919 included *Modern American Poetry*, edited by Louis Untermeyer, *The American Language* by H. L. Mencken, and *The Elements of Style* by Prof. William Strunk, Jr.

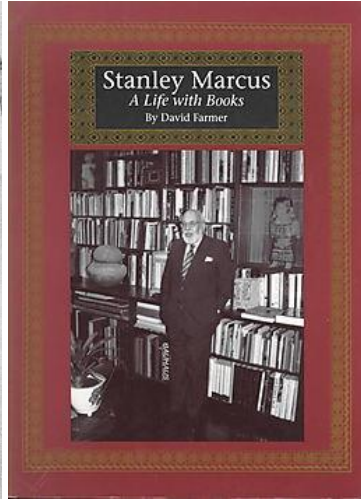
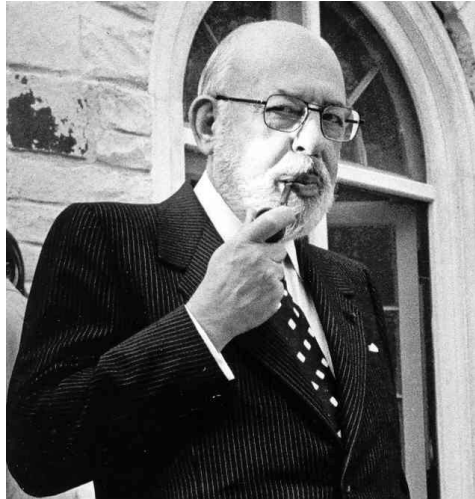
➤ Notable births in 1919 included J. D. Salinger (January 1), Iris Murdoch (July 15), Primo Levi (July 31), and Doris Lessing (October 22).

➤ The Bauhaus was found in 1919 in Weimar, Germany, by Walter Gropius to teach modernist architecture, pottery, printmaking, typography, carpentry, bookbinding, and advertising.

## 50 YEARS AGO

➤ Novels published in 1969 included *The French Lieutenant's Woman* by John Fowles, *Travels with My Aunt* by Graham Greene, *A House for Mr. Biswas* by V. S. Naipaul, *Portnoy's Complaint* by Philip Roth, and *Slaughterhouse-Five* by Kurt Vonnegut.





# STANLEY MARCUS: BIBLIOPHILE, PUBLISHER, AND MERCHANT

*By Paula Jarvis*

Most people think of Stanley Marcus (1905-2002) as the man behind Neiman-Marcus's famous Christmas catalogues and their over-the-top "his-and-hers" gifts. For those in the book world, however, Marcus was not just a merchant, but also a notable book collector, a publisher of fine books, and founder of The Book Club of Texas.

Born Harold Stanley Marcus to Herbert Marcus, Sr., and the former Minnie Lichtenstein, young Stanley was two years old when the family business was founded. Although they were living in Atlanta, Georgia, at the time, Stanley's father, along with his sister, Carrie Marcus Neiman, and her husband, A. L. Neiman, decided to return to Dallas to open a retail establishment rather than accept an opportunity to invest in the fledgling Coca-Cola Company. In later years, Stanley laughingly liked to say that Neiman-Marcus was the result of "the bad judgment of its founders."

Stanley Marcus attended Forest Avenue High School, where he studied

English under Myra Brown, who inspired his early interest in books. From there he went east to attend Amherst College but transferred to Harvard after he discovered that Amherst's anti-Jewish traditions prevented him from joining any of the college's clubs or fraternities.

While at Harvard, Marcus began collecting fine and antique books. Two teachers in particular played a key role in his development as a bibliophile. John Livingston Lowes taught an English poetry class that ranged from the 12<sup>th</sup> century through the 19<sup>th</sup> century, giving Marcus a life-long love for English literature, "a score of ideas to pursue," and notes for "at least a half-dozen books to read" on his own.

The other professor, George Parker Winship, taught "The History of the Printed Book," a class that allowed students to handle the rare books housed in Harvard's Widener Library and taught them about every aspect of book production, including

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## STANLEY MARCUS (continued from page 3)

book design, paper production, printing, binding, and the care and maintenance of books and manuscripts.

To finance his collecting hobby, Marcus started a mail-order book service while still a student. After he graduated, he considered expanding his mail-order service rather than going to work in his family's business, but his father convinced him that he would make more money working in retail and could thus afford to buy more books. Not surprisingly for someone who had started a mail-order business while in college, Marcus proved to be an energetic and innovative retailer. He introduced a fresh new look to the store's advertisements, weekly fashion shows along with concurrent art exhibitions, the annual Neiman-Marcus Award for Distinguished Service in Fashion, and, in 1939, the Neiman-Marcus Christmas Catalogue, which became even more popular in 1951 when the first extravagant his-and-hers gifts were included.

Marcus had hoped to develop a book department within Neiman-Marcus but soon realized that it would not be economically feasible. Instead, he began to incorporate books into other departments. In 1949, when Tom Lea's *The Brave Bulls* was published, Marcus had copies of the book displayed throughout the store, and he commissioned a special piece of Lea's art to be reproduced on a silk scarf. Both the books and the scarves sold well.

Neiman-Marcus also issued a special book written and illustrated by Marcus's friend Ludwig Bemelmans after one of Bemelmans' visits to Dallas. *Madeline's Christmas in Texas* is a must-have for any collector of the Madeline books, Christmas books, or Texiana. The store later introduced the Madeline doll, which is still

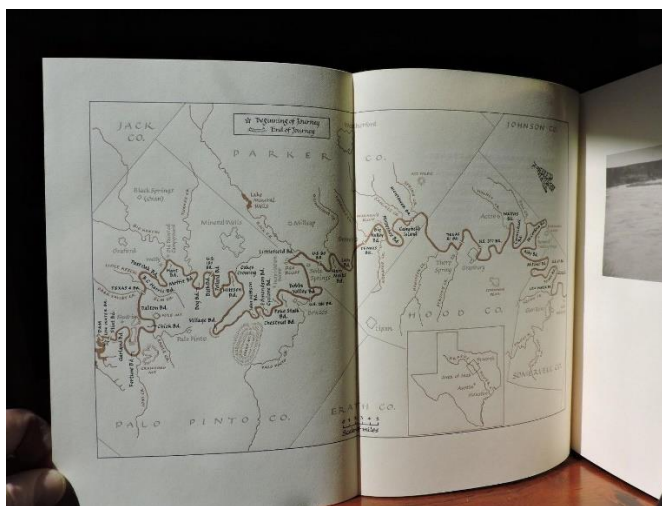
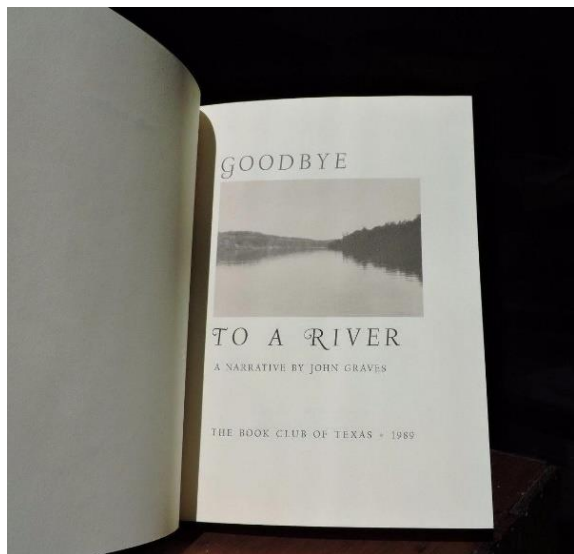
available. Other collaborations included Helen Corbitt's cookbooks, which soon were joined by more cookbooks in the Epicure Store. By tying books to other merchandise in his store, Marcus was at the forefront of modern retailing.

While Marcus was building the family business into a marketing success story, he was also active in civic and cultural affairs and played an important role in the growing civil rights movement. At the same time, he continued his personal book collecting, commissioned such designers as Bruce Rogers and Carl Hertzog to design bookplates for his library, and founded The Book Club of Texas. (See page 5.) With his first wife, he built a new home on Nonesuch Road to house his growing collections of books, art, and masks. When his book collection began to outgrow the house, he started collecting miniature books and soon founded his own publishing firm, The Somesuch Press, to issue miniature volumes. He eventually donated half of his collection of miniature books to Southern Methodist University, along with his entire Bruce Rogers collection. Marcus and his wife also donated their collection of Christmas books to the Dallas Public Library. Nonetheless, at least 12,000 books remained.

Following Billie's death in 1978, Marcus married Linda Robinson, who had long served as a librarian for the Dallas Public Library. Together they downsized the collections even further and moved into a smaller home. Stanley Marcus died in January of 2002 at the age of 96.

For more information about Stanley Marcus as a bibliophile, see David Farmer's book, *Stanley Marcus: A Life with Books*.





Above, *Goodbye to a River* by John Graves, published by The Book Club of Texas in 1989.

## THE BOOK CLUB OF TEXAS *by Paula Jarvis*

When Stanley Marcus returned to Texas in 1926 after graduating from Harvard, he was already a bibliophile, and he was eager to continue pursuing his bookish interests in Dallas. Fortunately, he soon found himself surrounded by like-minded people who shared his interest not just in books, but also in the graphic arts in general, as well as in the history and folklore of Texas and the Southwest.

Inspired by the fine publications produced by The Book Club of California, in 1928 he invited ten friends to discuss the possibility of starting a similar club focused on Texas and the surrounding region. At the group's next meeting, officers were elected, with Stanley Marcus as president, architect David Williams as vice-president, attorney John Hackler as secretary, and John Lomax as treasurer. Williams and Marcus would be responsible for design matters; Lomax, who was a folklore collector and bank officer, would be responsible for literary material; and Hackler would draw up the papers for the non-profit incorporation of the club.

After these matters were attended to, the club worked on creating a logo for the colophon. They chose a branding iron surrounded by the brands of some famous Texas ranches, believing that a colophon on a book is like the brand on a cow. It indicates its origin.

### THE BOOK CLUB OF TEXAS



Next on the club's agenda was the prospectus. Although the club already had 100 paid members, 500 letters were sent out to potential additional members inviting them to join (indicating that membership would be limited to 300 people) at an annual membership fee of \$10.

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## THE BOOK CLUB OF TEXAS (continued from page 5)

From 1930 to 1937, The Book Club of Texas published seven books: *Memoir of Col. Ellis P. Bean* by Ellis Bean (1930), *Eneas Africanus* by Harry Stillwell Edwards (1930), *Code Duello: Letters Concerning the Prentiss-Tucker Duel of 1842* by Virginia Quitman McNealus (1931), *Miss Zilphia Gant* by William Faulkner (1932), *From Texas to Mexico and the Court of Maximilian in 1865* by Alexander Watkins Terrell (1933), *Tales of the Mustang* by J. Frank Dobie (1936), and *The Story of Champ d'Asile* by Fannie Ratchford (1937). Prices ranged from two to fifteen dollars.

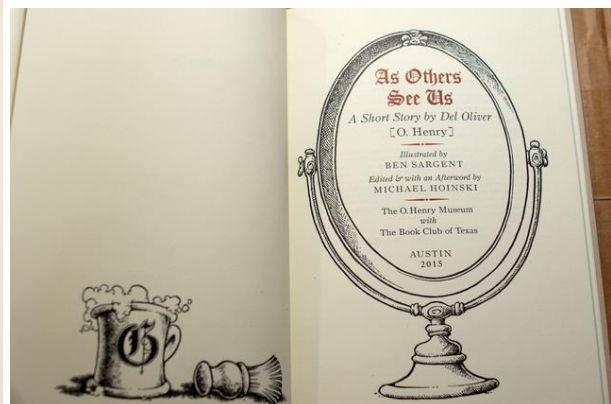
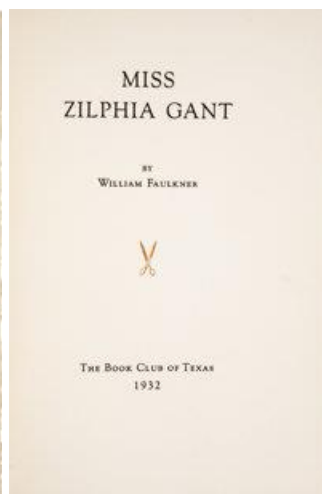
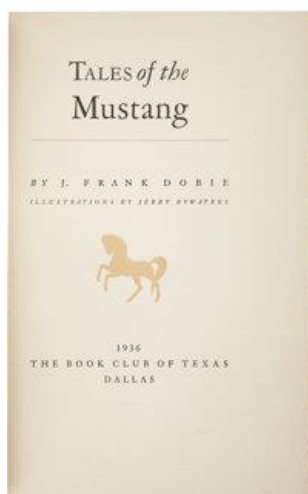
The Faulkner book caused a scandal when Southern Methodist University learned that one of its faculty members, Henry Nash Smith, had written an introduction to the novel, which touched on the subject of masturbation. SMU fired Smith, but, thanks to support from The Book Club of Texas and other community members, Smith was finally reinstated, although he was moved from the English Department to the Department of Comparative Literature.

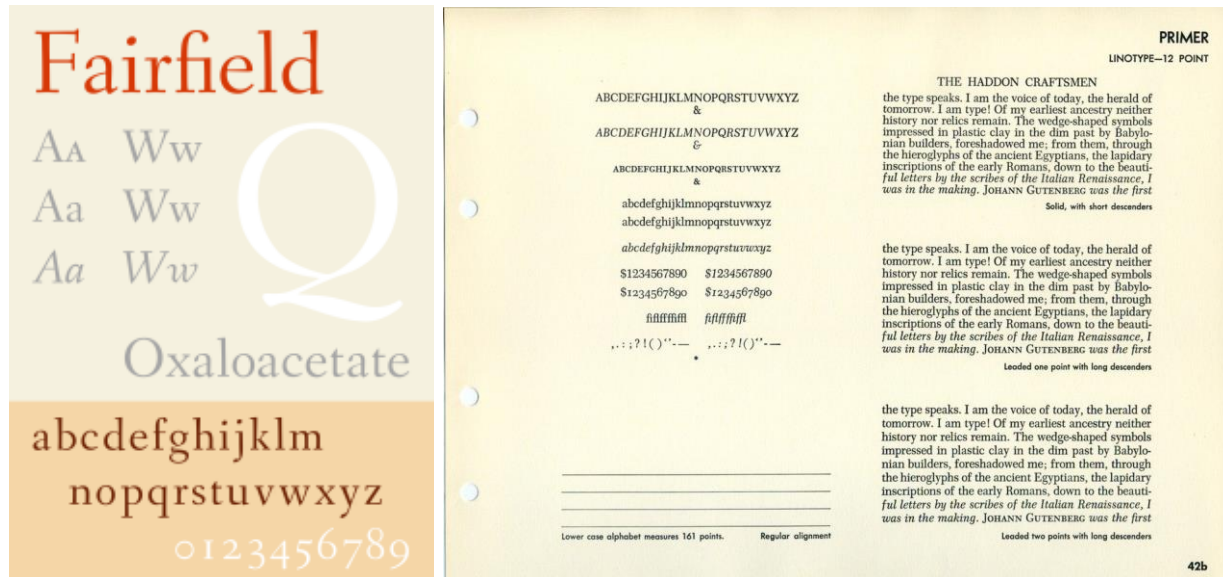
Sadly, The Book Club of Texas closed down in 1938 due to the Great Depression and fears of an impending war. However, it was reestablished in 1989 with Stanley Marcus as its honorary president. It now continues its operations in its current home, the DeGolyer Library at SMU.

When The Book Club of Texas resumed operations, its first two publications were *Goodbye to a River* by John Graves (including previously unpublished photographs by Graves) and Gertrude Beasley's *My First Thirty Years*, both published in 1989. The club has continued publishing fine books about Texas, the Southwest, and regional history and folklore. Book Club of Texas publications that are currently available can be found at <https://www.smu.edu/libraries/degolyer/Publications/Book-Club>.

The Book Club of Texas is open to anyone with an interest in book collecting and the book arts (with club membership limited to 750 people). Membership dues are \$35 per year.

**The Book Club of Texas, c/o DeGolyer Library, 6404 Robert S. Hyer Lane, Dallas, TX 75205  
214-768-3637 | [degolyer@smu.edu](mailto:degolyer@smu.edu)**





Above, two typefaces, *Fairfield* and *Primer*, designed by Rudolph Ruzicka for the Mergenthaler Linotype Company.

## DISCOVERING RUDOLPH RUZICKA, TYPE DESIGNER AND WOOD ENGRAVER

*By Paula Jarvis*

Although I collect 20<sup>th</sup> century wood engravings, I had never heard of Rudolph Ruzicka until I recently re-read Ruth Reichel's *Comfort Me with Apples*. When I turned over the last page, I discovered a previously overlooked colophon that said, "This book was set in *Fairfield*, the first typeface from the hand of distinguished American artist and engraver Rudolph Ruzicka (1883-1978)." I quickly Googled Ruzicka's name, learned more about this artist, and saw samples of his superb work.

Ruzicka was born in Bohemia in 1883 but came to the United States when he was ten. He first lived in Chicago, where he attended drawing classes on Saturday afternoons at Hull House. (In later years, he studied at the Art Institute of Chicago, the Art Students League of New York, and the New York School of Art.) While in

Chicago, he became an apprentice wood engraver. After moving to New York in 1903, he was an engraver at the American Bank Note Company and at Calkins & Holden before establishing his own business in New York City in 1910. He later built a home and workshop in Dobbs Ferry, New York, before eventually moving to Massachusetts and finally to Vermont.

Ruzicka's work was included in many exhibitions, including shows at the Grolier Club and the Century Association in New York, as well as the first exhibition of the Société de la Gravure sur Bois Originale in Paris. In 1935, the American Institute of Graphic Arts (AIGA) awarded him their Gold Medal. During the same year, he started working at the Mergenthaler Linotype Company. There he designed and  
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## RUDOLPH RUZICKA (continued from page 7)

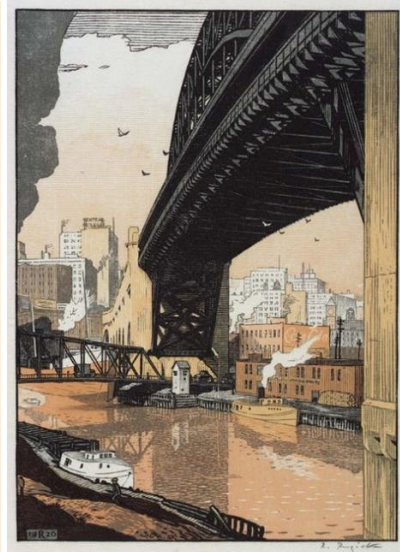
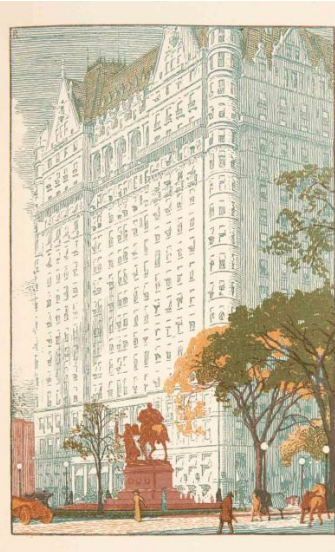
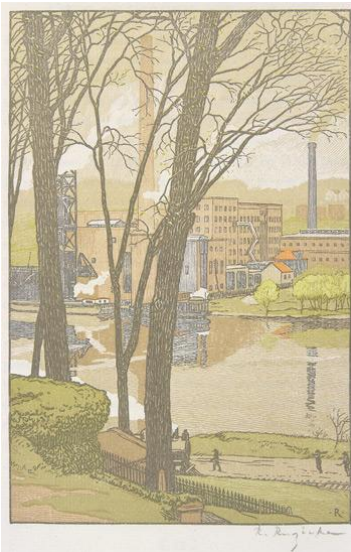
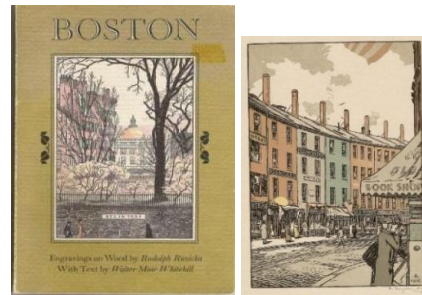
produced highly legible typefaces, such as Fairfield, created in 1940, and Primer, a newspaper typeface created in 1953 to compete with American Type Founders' Century Schoolbook.

Working with Daniel Berkeley Updike (an American printer and historian of typography), Ruzicka produced a wide variety of book designs, including *Irving* for the Grolier Club and a series of annual keepsakes for Updike's Merrymount Press. His city scenes (including New York, Boston, Newark, Cleveland, and more) are perhaps his best-known and best-loved wood engravings. However, he also designed commemorative medals, bookplates, institutional seals, diplomas, and much more throughout his long career.

Works by Rudolph Ruzicka have been collected by the Art Institute of Chicago, the Carnegie Institute, the Library of Congress, the Brooklyn Institute of Arts

and Sciences, and the Metropolitan Museum of Art in New York.

Many of Rudolph Ruzicka's works, especially his keepsakes and other private commissions, are now rare. However, in 1975 publisher David R. Godine of Boston gathered together twenty-nine of Ruzicka's wood engravings of the city of Boston that had illustrated Merrymount Press's annual keepsakes. Reproduced along with text by Walter Muir Whitehill, *Boston* is a handsome addition to any bibliophile's library shelves.



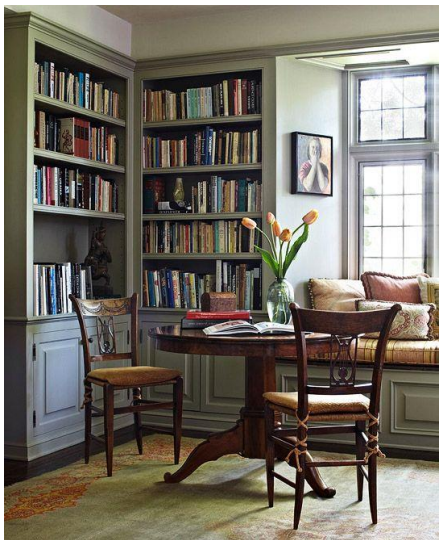
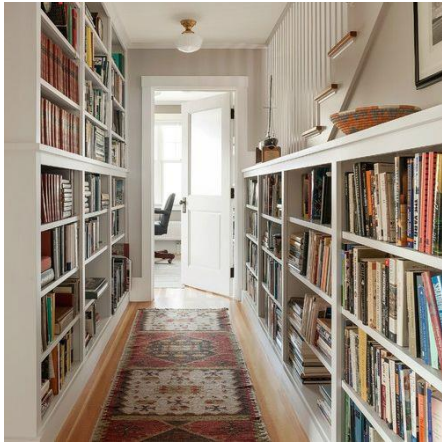
Above, left: From *Newark: A Series of Engravings on Wood with an appreciation of the pictorial aspects of the town*, published by The Carteret Book Club, Newark, New Jersey (1917).

Above, center: From *New York: A Series of Wood Engravings in Colour*, published by the Grolier Club, New York (1915).

Above, right: High Level Bridge, commissioned by the Print Club of Cleveland (1926).



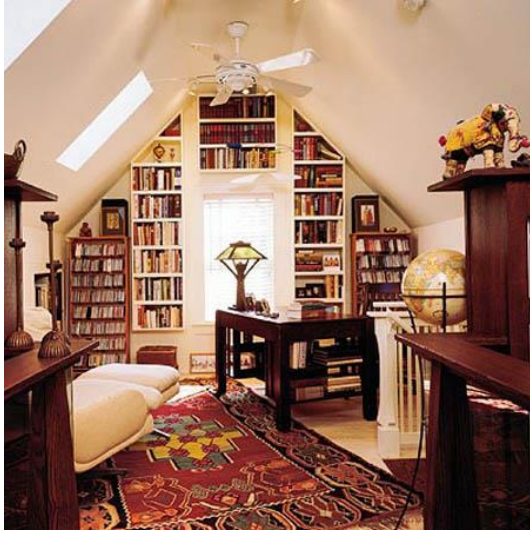
# AT HOME WITH BOOKS



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## AT HOME WITH BOOKS (continued from page 9)





# BEAUTIFUL LIBRARIES



Stift Admont, Austria



Wiblingen Monastery, Germany



# A SOMESUCH PRESS ALBUM

