

Ms
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**Ronald Peters Collection of Private Press Printers and The
Typophiles**

Collection of correspondence, drawings, drafts, proofs, production materials, and printed ephemera by and about private press printers, including The Typophiles, 1913-1977.

Gift of Ronald Peters, 2000.

Extent: 64 Boxes (8 metres)

Arrangement Note

These papers are arranged largely as they were received from Ronald Peters, and this finding aid is adapted from one Peters provided, retaining his comments.

**Boxes & Items 1-8,
ovs 63**

Thomas Maitland Cleland

For a description of this collection see *The Wide Open Mind; a Catalogue of a Thomas Maitland Collection*. Toronto: Privately printed, 1992

Boxes 1-2

Manuscripts, 1913-1954

Box 1

1913, Giambattista Bodoni

folder 1

Lewis Buddy to Cleland, 1913, 1 TLS. Buddy had edited *Wisdom of Horace Walpole*. It was privately printed in 1905 on hand-made Italian paper (75 copies and on imperial Japan (5 copies), and was the first to be printed in the Bodoni type especially case for Harvard University Press. The volume originally appeared as volume 5, *Detached Thoughts in the Works of Horace Walpole* (1798).

folders 2-5

"Giambattista Bodoni of Parma". Lecture given to Society of Printers, Boston, 22 April 1913

folder 2

Typescript with holograph revisions in folder with printed title on cover, 30 leaves

folder 3

Holograph text, 25 leaves

folder 4

Holograph and typescript, 28 leaves. Removed for folder with printed label pasted on cover

folder 5

A Keepsake in Honour of Giambattista Bodoni ... Society of Printers ... April Twenty-second, Nineteen hundred & thirteen"

folders 6-8

"Life of Giambattista Bodoni" by Giuseppe De Lama. English translation of excerpts by TMC from *Vita del cavaliere Giambattista Bodoni*. Typescript and holograph excerpts, 51 leaves

folder 9

"Preface of Giambatista [sic Giambattista] Bodoni". Holograph excerpts of English translation by TMC. Includes 2-page translation of Preface to volume 2. 32 leaves, 2 pages

folder 10

"Discourse of the Widow Bodoni". Holograph translation, 3 pages

folders 11-12

About Bodoni. Holograph notes with 1 ALS from Gustave on verso of a page

folder 13

Bodoni editions. Holograph notes

Boxes 2, ovs 64

1920s-1954

- folder 1 "Book Decoration". Lecture given at Metropolitan Museum of Art, New York, 19 March, between 1922 and 1928. Typescript, carbon copy, 24 leaves. Removed from folder with title in pencil
- folder 2 "Address by Thomas Maitland Cleland. [Harsh Words]". Address given at a meeting of the American Institute of Graphic Arts, New York, 5 February 1940. Includes "Remarks by Harold Cadmus".
& ovs Box 63 Typescript, 16 leaves
Galleys
- folders 3-5 "Commercial Printing". Address given at a meeting of the Society of Printers, Boston, 23 January 1941. 3 versions. Removed from folder with title in pencil on cover "Talk for Boston Society of Printers"
- folder 3 Typescript, 20 leaves with holograph revisions
- folder 4 Typescript, carbon copy, 21 leaves [1 unnumbered leaf after 17], 3 pages of manuscript notes by Paul Bennett
- folder 5 Transcript by Sid Paine of address. Typescript. 13 [sic 12] leaves
- folders 6-8 "The British Fifty Books". Address given to the American Institute of Graphic Arts, New York, 4 April 1945. 3 versions
- folder 6 Typescript, carbon copy, with manuscript revisions. 25 leaves with 2 pages of manuscript notes
- folder 7 Typescript, carbon copy. 24 leaves. Removed from folder with title and TMC's New York address in pen and ink
- folder 8 Typescript, carbon copy. 15 leaves. Removed from folder with title and TMC's Danbury address in coloured pencil
- folder 9 "The Wide Open Mind". Address for Art Center, Dayton, 21 February 1952. Typescript. 20 leaves with revisions and another typescript and carbon copy of leaf 18 with holograph addition, holograph draft of leaves 19-20, and printed announcement
- folders 10-13 & ovs "The Artist Looks at the City". Paper given at Conference on City
Box 64 Planning, Yale University, 23 April 1952. 3 drafts, and correspondence
- folders 10-11 Drafts 1 and 2, holograph. 4 pages and 5 pages
- folder 12 Typescript. 7 leaves
- folder 13 Correspondence about the Conference with preliminary programme
- Box 2 Thomas Cleland**

- folder 14 "Illustrating the Classics". Address given to the Limited Editions Club on the occasion of its Silver Jubilee, 11 May 1954. Typescript, 9 leaves. Removed from envelope with title in pencil, and TMC's addresses in Danbury and New York
- folder 15 [Reflections]. Holograph notes with title on scrap of paper. 11 pages
- folder 16 Holograph notes with designs for machine on verso of newsprint paper
- Box 3 Correspondence, 1922-1966**
- folders 1-8 TMC and Paul Bennett, 1940-1962. Includes carbon copies of PB's letters
- folder 1 1940. 2 ALS from TMC with copy of *Announcing a Series of Typophile Chap Books*. New York, 1940
- folder 2 1948. 3 ALS, 1 TLS from TMC. Includes typescript, carbon copy of article by PB with holograph revisions by TMC
- folder 3 1950. 1 ALS to American Institute of Graphic Arts, 1 TLS. Includes printed folder from AIGA
- folder 4 1951. 2 TLS
- folder 5 1954-1955. TLS, 1 ALS
- folder 6 1958. 4 TLS
- folder 7 1959. 2 ALS
- folder 8 1 ALS, 1 TLS (photocopy), 1 ALS from Yvonne Battaglia
- folders 9-21 Cleland-Hamill Correspondence, 1926-1951. Photocopies
- folders 9-14 TMC to Alfred Hamill
- folder 9 1926-1931
- folder 10 1932
- folder 11 1933
- folder 12 1936-1942
- Box 3 Correspondence**
- folder 13 1944

- folder 14 1946-1951
- folders 15-21 Alfred Hamill to TMC, mainly undated
- folder 22 TMC: drafts and carbon copies of letters, 1931-1958, to Alfred Shaw, Kenneth Sutherland, and excerpt from letter to Harold Cadmus
- folders 23-24 Correspondence with Thomas Roy Jones, Graphic Arts Center Program, Columbia University, 1952-1953, 3 TLS to TMC with copy of *Proposal* for the program
- folders 25-26 Correspondence about TMC's letter to the Metropolitan Museum of Art and the sculpture awards, 1952
- folders 27-30 Other correspondence, 1922-1963: 2 TLS, carbon copies to W.E. Underwood; 1 ALS to Grace Bullen; 1 TLS to Herman Cohen
- folder 31 Correspondence, 1965, with Paul Bennett about publication by the Typophiles of TMC's writings
- folder 32 Rodger Glessner to Cohen, 1 TLS, 1966, with proofs of TMC's address labels for Danbury
- Boxes 4, ovs 64 Print, Mainly Ephemera**
- folder 1 Book plates: Julian Pearce Smith, 1900, and Elinor Woodruff, 1904
- folder 2 *Design and Construction of the Packard "3.38" and "5.48" ... Detroit : Packard Motor Car Company, 1914. Not designed by TMC*
- folder 3 *The Sleepy Hollow Country Club ... Fête de Mai ... May 30th 1918 ... with Invitation card*
- Ephemera
- folder 4 *Paper is part of Strathmore Paper [1921]*
- folder 5 Marchbanks Press calendar 1924
- Box 4 Ephemera**
- folder 6 *Christmas greetings from Thomas L. Raymond ... 1924*

- menu. Clipping about luncheon in *Publishers' Weekly*, 3 September 1955
- folder 21 *The Century Association ... a retrospective exhibition ... by T.M. Cleland ... June 3, 1959, ... New York.* Card
- folder 22 *The Fine Art of Printing; an Address delivered before a Convention of the American Library Association ... 1915*, by T.M. Cleland. New York: New York Public Library, 1960
- folder 23 *The Vermeer Company ... New York City.* Address labels. 5 copies
- folder 24 Address labels, Danbury, for TMC. 5 copies
- folder 25 "The Cleland Papers", by Herbert Sanborn, in *The Library of Congress Quarterly Journal of Current Acquisitions*, vol. 20, no. 3, June 1963, pp. 163-169, with TLS, carbon copy, from Paul Bennett to Joseph Weiler, August 20, 1963
- folder 26 *The Lakeside Press announces illustrated editions of American books.* Chicago: Lakeside Press, 1930
- folder 27 Christmas cards received by TMC
- folder 28 *The Gutenberg Bible ...* New York: New York Public Library, Rare Book Division [19] folder
A Caustic calendar for a worried World, by W. Adams Delano. 1951
- folder 29 W.A. Bradley, "The Work of Thomas Maitland Cleland" in *The Graphic Arts*, [191-?] pp.390-400. (photocopy from The New York Public Library)
- folder 30 "T.M. Cleland Dies; Graphic Artist, 84" in *The New York Times*, 10 November 1964, p. 47
- folder 31 James Eckman, *Week Ends with Tom Cleland.* New York : Typophiles, 1971. (Typophile Monograph no. 125)
- ovs Box 64** Clippings about Cleland
-
- Boxes 5, ovs 64** **Drawings**
- folder 1 "Camp Lee, Va., 1915". In pencil
- folder 2 "Idea for letter sealer"

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folder 3

Mathematical formula. Signed and dated July 1943

folder 4

Filigree design in gold

ovs Box 64

Monogram design

folder 5

Danbury address label

folder 6

Sketch of man on horseback with partial sketches of faces and man.
On verso: sketches of hands, and "is this paper any better"

folder 7

Sketch of man in brown pastel

folder 8

Sketches of 3 tombstones with lettering

folder 9

Type ornaments (photocopies) on 13 sheets

ovs Box 64

Drawings and design for a model theatre, some with captions or notes, and with dates, 1922-1929. 58 sheets

folder 5

"Mechanical notes for a record player". 17 sheets

folders 6-7

Mechanical device. Some drawings dated. October-November 1949.
16 sheets

Box 6

Photographs

folders 1-7

"Experiments in toning photographs with chemicals": 24 images on 74 sheets. TMC's notes on verso of photographs

folder 8

Two of TMC's paintings held by Yvonne Battaglia

folder 9

Cleland wearing jacket and sitting out-of-doors

folder 10

Cleland wearing short-sleeved shirt and sitting out-of-doors

folder 11

Cleland at birthday luncheon, 1955

Box 7 (small)

New York address label, block for printing it

Boxes 8-10

Grey Bow Press (Greg Anderson)

Box 8

Print

Items are arranged according to "Bibliography of Greg Anderson, 1926-1942", compiled by Lawrence Clark Powell in *To Remember Greg Anderson*. Los Angeles : Printed for private circulation, 1949

- folder 16 Leon Howard, *The Vision of Joel Barlow*. Los Angeles : Grey Bow Press, 1937. Limited edition of 75 copies
- folders 17-22 Title Pages
- folder 17 George Gissing, *By the Ionian Sea*. [Pasadena] : Greg Anderson, 1906 [sic 1926].
- folder 18 A.E. Coppard, *March Winds*. Pasadena : Greg Anderson, 1927.
- folder 19 Jules Barbey D'Aurevilly, *The Last Word*. Translated from the French by R.O. Baughman. Pasadena : Gregg Anderson, 1927. 3 different title pages
- folder 20 Witter Bynner, *Author of Cake; an Indulgence*. Pasadena : Grey Bow Press, 1927
Ralph Hodgson, *The Mystery*. Pasadena : Grey Bow Press, 1927
- folder 21 Ralph Jenner Gifford, *A History of the American Bartender*. [Pasadena?] Cosmopolis, 1927. Printed for the subscribers.
- folder 22 *Some Account of the Welcome Given to Robert O. Schad on His Return to Civilization after Travels*. Pasadena : Grey Bow Press, 1927.
- folder 23 Greeting cards:
Harry J. Arnold. Printer. Happy Birthday
Merry Christmas. Robert O. Schad. Happy New Year. 1926 & '27
Roland O. Bauthman, 1901-1927. Hoping that your twenty-sixth year
...
To Phil. Not so pious, & seldom drunk ... from Rollo ...
Christmastime, 1927. 2 copies
- folder 24 Book plates
- folder 25 Announcements:
You are corcially invited to the opening of the Burlington Art Shop
... Pasadena, Calif. [1927?]
One Hundred Quatrains and Twenty Quatrains from the stylus of
- Box 8, folder 25** Curtius Soredd ... rendered ... into English verse by Orvil Baughman
... 1927. 4 copies
Lord Dunsany George Gissing Ring Lardner D.H. Lawrence ... two whippersnappers ... throwing away their books ... 347 west sixth street, claremont ... [1929?]
- folder 26 Forms
- Box 9** Curtius Soredd. *One Hundred and Thirty Quatrains*. Translated

by Orvill Baughman. Pasadena : Grey Bow Press, 1928.

- folders 1-9 Typescript with corrected and uncorrected proofs and layout sketches
- folder 10 Printed subscription forms completed
- folders 11-18 Copies in sheets
- folder 11 Lacks colophon
- folder 12 Unnumbered copy, on Warren paper, signed by translator
- folder 13 Copy 23 of 75, on Fabriano paper, signed by translator
- folder 14 Copy 62 of 75, on Warren paper, signed by translator
- folder 15 Copy 64 of 75, on Warren paper, signed by translator
- folder 16 Copy 71 of 75, on Warren paper, signed by translator
- folder 17 Copy 72 of 75, on Warren paper, signed by translator
- folder 18 Copy 75 of 75, on Warren paper, signed by translator

Box 10

Curtius Soredd

- folder 1 *Depression & the Anderson-McDonald Plan, an open letter to printers who sit up nights worrying about business ...* [1931?] Proof sheet. Unfinished book
- folders 2-4 Theodore Hornberger, *Soaring Aloof; or, Neddy Warren's Adventure.* [1938-1939] Unfinished book
- folder 2 Typescript
- folder 3 Proof sheets
- folder 4 Title page, proof

Box 10

Curtius Soredd

- folder 5 Roland Baughman, "Greg Anderson; 'The Grey Bow Press' Era", Berkeley : University of California Press, in *To Remember Greg Anderson.* [Los Angeles]: Printed for priv. circulation, 1949
- folder 6 "Stanzas to be incorporated" Typescript
- folder 7 The Grey Bow Press. Manuscript notes

- folders 8-10 Correspondence, 1937-1944
- folders 8-9 Correspondence between Anderson and Paul Bennett, 1937-1942, 5 TLS, 5 ALS from Anderson
- folder 10 Edward McLean to Leslie Bliss, 1 September 1944, 1 TLS about Anderson
- Box 11 Francis Meynell and Rudolph Ruzicka Collections**
- folders 1-6 **Francis Meynell Collection**
- folder 1 Christmas card, signed and dated by Meynell
- folder 2 James Anderson, 13 November 1951, 1 ALS from FM
- folder 3 Paul Bennett, 31 January 1952, 1 TLS from FM
- folder 4 James Wardrop, 1951, 2 TLS from FM
- folder 5 Fridolf Johnson, "Sir Francis Meynell and the Nonesuch Press", reprinted from *American Artist*, February 1964.
- folder 6 Francis Meynell, "The Design of Books: Function and Fashion", reprinted from *The Rockefeller University Review*, May-June 1966
- folders 7-26 **Rudolph Ruzicka Collection**
- folders 7-10 Correspondence
- folder 7 Paul Bennett, 1950-1963, 4 ALS from Ruzicka with carbon copies from Bennett
- folder 8 Herman Cohen, 20 December 1967, 1 ALS from Ruzicka with carbon copy from Cohen
- folder 9 Eugene Ettenbert, 13 August 1936, 1 ALS from Ruzicka
- Box 11 Rudolph Ruzicka**
- folder 10 Christmas and New Year cards from and to Ruzicka
- folder 11 Rudolph Ruzicka, *Catalogue of an Exhibition of Wood-engravings, Etchings and Drawings ... November 28 to December 10, 1921*. New York : Anderson Galleries, 1921. With book plate of Lester Douglas and his holograph note "A fine show, Lester Douglas"
- folder 12 Rudolph Ruzicka, *An Exhibition of the Work of Rudolph Ruzicka ...* Chicago : Lakeside Press Galleries, R.R. Donnelley, 1934. Invitation

- folder 13 Rudolph Ruzicka, *An Exhibition of the Work of Rudolph Ruzicka*. New York : American Institute of Graphic Arts, 1935
- folder 14 *The Engraved & Typographic Work of Rudolph Ruzicka & an Exhibition The Grolier Club New York 1948*. Prospectus for catalogue, and proof for [Table of contents] with manuscript notes
- folder 15 *Proof of an original wood-engraving by Rudolph Ruzicka from ... "The Happy Prince and Other Tales" by Oscar Wilde. Printed ... and done ... on the occasion of a dinner ... Grolier Club, 18 May 1948.* folder, 2 p. With signatures of attendees at dinner
- folder 16 "Grolier Club Holds Ruzicka Exhibit", by Paul Bennett for *Lino News*. Typescript, carbon copy
- folder 17 *A Prospectus of "The Happy Prince and Other Tales" by Oscar Wilde. Designed and illustrated by Rudolph Ruzicka ... 1936.* folder, 4 p.
- folder 18 Poster stamps and seals for the Lakeside Press. "The square poster stamp was printed from electros made from the wood engravings. The round seals made from drawings only."
- folder 19 "Hudson River". Wood engraving, signed, 12 cm. x 8.8 cm. Mounted on blue card
- folder 20 *The New York Public Library Tribute to Benjamin Franklin, Founder of American Circulating Libraries*. New York : Printed at the New York Public Library ... [1923]. Woodcut by Ruzicka
- folder 21 Marchbanks Press Calendar, 1927. Woodcuts by Ruzicka
- folder 22 *"Walden or Life in the Woods" by Henry David Thoreau ... Illustrated by Rudolph Ruzicka ... 1930.* folder, 3 p. Prospectus with woodcut by Ruzicka
- Box 11 Rudolph Ruzicka**
- folder 23 *From the Works of Rudolph Ruzicka*. [New York : Typophiles, 1940?] "... reproduced from the booklet of Fairfield Linotype printed in 1940 ... "
- folder 24 Removal announcements, 1947, 1948, 1953, 1960 for Ruzicka, and Veronica., his wife
- folder 25 *"The Adams Papers". L.H. Butterfield, Editor in Chief. A Prospectus ... Harvard University Press [1961] with programme for Massachusetts Historical Society, The Adams Papers, A Ceremony,*

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22 September 1961. See also Ruzicka's letter, 12 October 1961, to Bennett, folder 7

folder 26

Other ephemera

folder 27

Notes about the Collection

Box 12

Eugene Ettenburg Collection

"Woodcuts and Engravings of Initial Letters, Headbands, Tail Pieces, Heraldic Devices, Maps"

Examples pasted on cardboard

2000 Accession

The description for this accession is from the donor's extensive catalogue for The Typophiles.

The Typophiles

It contains material from a number of sources. By far, the greatest portion is from Paul Bennett's correspondence and his working files for the numerous collaborative projects and events involving The Typophiles from the mid-thirties until his death in 1966. Herman Cohen of the Chiswick Book Shop assembled the balance of the material over many years as he purchased the libraries of Frederic Goudy, Arthur Rushmore, Eugene Ettenberg, Lester Douglas and others. Also included are many of Herman Cohen's own letters received from typographers and private press printers.

Paul Bennett loved working with people. He was the moving force behind The Typophiles – a group that included many of the finest typographers, printers, book designers and illustrators of the mid-twentieth century, not only in the United States but also in Great Britain and continental Europe. The usefulness of this portion of the collection is enhanced in one important respect - Paul retained carbon copies of his letters. These carbon copies when read with original letters sent to him, provide a continuous flow to the written narrative. Bennett's enthusiasm and dedication to this group and the graphic arts in general, is very evident in the carbon copies of his letters. Paul would write as many as 30% to 40% more letters to his correspondents than he received, and most often his letters were much longer - full of gossip and news - which were a delight to receive and, as a result, prompted excellent replies.

An example of how people felt about Paul is included in a letter written by Beatrice Warde to Bennett, dated September 29, 1960. She writes:

“I've this moment come back from Stationer's Hall where the Wynken de Worde Society gave me a wonderful lunch in celebration of my 60th birthday. I gave as good a 30 minute speech as I've ever delivered, and part of the steam power behind it was the joy I had from your most welcome letter of congratulations. All through these years, in this delightful Foreign Country where I've been living, you have been the principal hawser to which my ropes have been hitched in my own land. When I think of all my debts to you, I rejoice to think how many other people are in that same state of gratitude, and are thinking of you with much the same intensity of affection and appreciation.”

Ronald Peters

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Boxes 13-50

Correspondence

Box 13

Ab-Anglo

folders 1-8

Abbe, Dorothy. Private press printer (Press of the Little Red Hen), author, friend of W..A. Dwiggins. 1952 to 1987: 12 Tls, 18 Als., 39 Ans to Herman & Vivian Cohen, Chiswick Bookshop, 15 ccs from the Cohens, 1 Als. from John Alden of the Boston Public Library to the Cohens. Write about publications of the Press of the Little Red Hen, assembling a Dwiggins collection for Abbe's Gift to Boston Public Library, publishing a book on the Dwiggins marionettes, reminiscing about Dwiggins and various other matters.

folder 9

Paul Bennett (PAB), 1953-1955. 2 TL (cc) from PAB. Writes about Eddie Karr and the Calligraphic project, an upcoming dinner for Beatrice Warde; about Dwiggins, advising Ruzicka on the Fairfield type. and a law suit involving an Italian company's use of the Fairfield type design.

folders 10-13

Adler, Elmer

Printer (The Pynson Printers), publisher (*The Colophon*), author

Paul Bennett, 1933-1950. 8 Tls. and 8 Als. from Adler and 20 Tls (cc) from PAB. Write about *Colophon* matters, Adler's publishing activities; possible chap book ideas, etc. Includes letters from contributors or printers associated with the Chap Book:

folder 14

Adams, Frederick B. 1963-1964, 3 Tls.; original copy of Adam's talk on Adler at the Grolier Club on March 19, 1963 (10 pp.); galley proofs of Adam's contribution with corrections; and 3 ccs from Bennett.

folder 15

Conkwright, P.J., Printer of the Princeton University Press. 1963. 1 Ans, 15 ccs from PAB about the printing of the Chap Book

folders 16-17

Crawford, John. 1963-1964. 6 ccs from Bennett, copy of PAB's introduction with JC's notes, ephemera and other notes.

folder 18

Hine, Al. 1963-1964. 2 Tls, and 4 ccs from PAB. AH gives him permission to use his *Harper's Magazine* article and comments on the galley proofs.

folder 19

McWilliams, David Jackson. 1963-1964. 1 Tls to John Crawford with his "On a Piece of Pynson Printers Ephemera", his contribution to the Chap Book, typescript, 6 pages; 1 Tls to PAB; galley proofs of his article with corrections; 1 cc from PAB.

folder 20

Naumberg, Ed. 1963-1964. 2 Tns with a typescript of his article for the *Princeton Library Chronicle*, corrected galley proofs, 8 pp; 2 cc. and 1 Als. from PAB.

Box 13

Ab-Anglo

folders 21-22

Thompson, Lawrance. 1 Tls.; galley proofs of his "Elmer Adler at Princeton", 18 pages, with corrections by him and PAB; 1 cc from PAB; and *Elmer Adler at Princeton*. Princeton: Friends of the Princeton Library; 1952 with a woodcut of "36 University Place" by Thomas Nason.

folder 23

Wainwright, Alexander, Assistant Librarian for Acquisitions, Princeton University Library, 1964. 1 Tls, gives the production costs of the Chap Book with additional handwritten comments by John Crawford.

folders 24-25

Winterich, John. 1963. 2 Tls., 1 Als.; typescript with holograph corrections; and galley proofs with further corrections.

folders 26-28

PAB's Notes and correspondence, concerning the organization, production and distribution of the Chap Book., documenting the early concept; records of meetings and phone calls, production, finances and other matters in connection with making this Chap Book. 1962-1964. Philip Duschens (1 Tns, 1 Ans), Norman Strouse, P.J. Conkwright (1 Ans)

folder 29

Elmer Adler, "Some Notes for Extraneous Remarks on the Evening of 23 October 1940". Holograph speaking notes for a talk he gave one week after opening 40 Mercer Street in Princeton.

folders 30-31

Paul Bennett. *The Background of This Book*. First draft of PAB's introduction to the Chap Book. 18pp., on note paper in pencil.

folder 32

Adler to Bennett, 1936. 2 Tls give corrections to PAB's draft article, and appreciation of it; PAB's "Elmer Adler, The Pynson Printers, New York", draft typescript of his January 1936 *Linotype News* article..

folder 33

Other Adler correspondence: 1 Tls, 1933, to Ben Grauer about regarding Grauer's 1933 *Colophon* subscription; 1 Als, 1947, to Lester Douglas thanking him for the gift of one of his Christmas books; 1 Als, 1941, from Adler to Edward Jenks thanking him for sending the material; 1 Tls, 1940, from Rockwell Kent to Edward Jenks, American Institute of Graphic Arts, thanking him for invitation to dinner in honour of Adler; 1 Tls, 1963, from Sidney Jacobs, Random House, to PAB confirming that the Random House colophon came from Rockwell Kent via Adler.

folders 34-35

Elmer Adler to Herman Cohen, 1954-1970. 14 Als.; 5 Tls. and 6 Ans, 2 Tns. Discuss remaindering Dard Hunter's *Papermaking in India*, book orders, Peter Hawes, calligrapher, visitors to Puerto Rico and the sale of the original artwork for *Calligraphics - Hands & Forms* to the Casa Del Libro. Includes Als from John Hawes, a beautiful example of calligraphy and 1 Tls from David McWilliams regarding the purchase of some Hammer Creek imprints from the Chiswick Book Shop.

folder 36

EA to Arthur Rushmore, Harper & Bros., 1928-1934. 7 Tls. regarding *Printing Today*, published by Harpers, and a signature for Volume 5 of *The Colophon*, published by EA. With layout for page for Peter Newell article and signature mentioned in letter

Box 13

Ab-Anglo

folder 37

EA to Rushmore, 1929-1930. 4 Tls regarding dinners and other events planned by the Crows, an early New York group and forerunner of the Typophiles, which met to discuss printing. Adler was acting secretary of the group.

folder 38

Alcorn, Paul, 1939. 2 ccs from PAB regarding a monograph on colonial typographic money. Alcorn was to write a Chap Book on this subject but the project never materialized.

folder 39

Alliger, Lewis A., 1943. 1 Tls to PAB with the manuscript and typed version of an inscription in a gift book, *A Printer's Tale*.

folder 40

Anderson, John, Pickering Press, 1958. 1 Tls to Cohen regarding BR's use of Baskerville for his *Third Idyll*.

folder 41

Angelo, Valenti, 1934-1961. 1 Als to Rushmore; 1 cc from PAB regarding the Type Speak broadside; 1 Tls, 3 Als to Cohen regarding items he is offering to sell HC; 1 Tls from Richard Pennington to HC about buying the Angelo books

Box 14

Anthoensen, Fred

Printer, Southworth-Anthoensen Press, Portland, Maine.
Correspondence between Fred Anthoensen and Paul Bennett, 1933-1961.

folders 1-8

1933-1939: 38 Tls from Anthoensen, 67 ccs from PAB. They write about various press publications, keepsakes, PAB's *Linotype News* article on the press and several promotional pieces written by PAB for the press. Typescript drafts and copy of one of these, *Thirty-seven of the Finest Books of Our Time*, is included along with drafts for his introduction to FA's *Types & Bookmaking*. *Thirty-seven of the Finest Books of Our Time* is printed in an edition of 300 copies on Clapperton handmade paper; the booklet is a fine example of the printing. Includes a second promotional piece, *A Visit to the Southworth-Anthoensen Press, Portland, Maine*, published Christmas 1941 as the 13th. keepsake of the press, includes a 4 pp. outline in pencil by Anthoensen, an 8 pp. typed description of the office, a one-page Anthoensen yarn in pencil, a 15 pp. typed draft of the text with PAB's corrections and a typed 2 pp. listing of the keepsakes of the press.

folders 9-14

1940-1942, March: 32 Tls from Anthoensen, 52 ccs from PAB. Discuss the Press's printing activities including the *LEC Plutarch*, the *Marie Celeste* by Charles Edey Fay arranged by Walter Whitehill, the *Columbia Short Title Catalog*, *Incunabula in American Libraries*, *Bookbinding in America*, *Types & Bookmaking* (including PAB's comments on initial galley proofs {11/24/41}) and completion of the *A Visit to the Southworth-Anthoensen Press* project together with copies of 21 letters to Anthoensen about the 13th. keepsake. Also, commentary on

Box 14

Anthoensen, Fred

folders 9-14

John Fass {12/26/40}, printing Paul McPharlin's *Roman Numeral* Chapbook (particularly {12/12/41}), Elrie Robinson's collection of types {11/7/41}, the death of Updike {1/5/42} and {1/7/42}, and a specimen sheet for Gilpin Text, a book paper from The Stevens-Nelson Paper Corporation.

folders 15-20

1942, April-1943, November: 45 Tls, 1 Ans from Anthoensen, 50 ccs from PAB; 4 Tls from Weber deVore of the Carteret Book Club {regarding Ruzicka's *Bewick* Chap Book}; 1 Tls from Bob Wessman; 1 cc from PAB regarding the binding of the *Bewick* Chap Book; 1 Tls from Jack Marchi, the binder of the press. Concerns include the press's printing activities during the period (the LEC *Moby Dick*, printing of *Henry William Herbert and the American Publishing Scene, 1831-1858*, for the Carteret Book Club; Ruzicka's *Bewick* Chap Book (over two years in the making); Lehmann-Haupt's review of the *Bewick* Chap Book; completion of Paul McPharlin's *Roman Numeral* Chapbook {held up in binding due to Marchi's illness}; the Ramage Keepsake; *Types & Bookmaking*; Robert Harling in Halifax; Grabhorn exhibition at the Institute; comments on war rationing and call-ups; PAB on becoming a member of the Carteret Book Club; librarians; Anthoensen's appreciation of *Bewick*.

folders 21-28

1943-1961: 40 Tls from Anthoensen, 51 ccs from PAB, 12 Tls from Ruth Chaplin, Anthoensen Press, with 10 ccs from Bennett, cc to Charles Batey, Oxford University Press. Typophile Chap Book projects during the period includes *John Baskerville* by J.H. Benton; *Typographic Heritage* by L. Wroth; Chaplin letters relate to a birthday Festschrift for Fred Anthoensen and include typescripts of contributions by PAB and R. Ruzicka. Comments on Veronica Ruzicka; entering Chap Books in the AIGA Fifty Books of the Year competition; "the end of an era"; PAB's *Books and Printing*.

Box 15

Arch-Av

folders 1-5

Archer, H. Richard.

Private press printer, The Hippograph Press; secretary-treasurer, Rounce & Coffin Club; librarian, Zamorano Club

1948-1960: 23 Tls, 1 Als, 2 Ans, 4 TNS from Archer, 39 ccs from PAB. Discuss Archer writing a keepsake about William Morris bookplates; Will Bradley; the Gregg Anderson memorial book; the 1950 Western Books selection; PAB's article on Gregg Anderson for *The Colophon*; Victor Hammer's printing of the *Three Cornered Hat*; Wilder Bentley's article *An Apology for the Hand Press* as a Typophile project for West Coast printers; J. Ben Lieberman; Will Cheney. Some ephemera laid in including several Rounce & Coffin Club items and examples of printing from Archer's private press, The Hippograph Press

Box 15

Arch-Av

folder 6

Archer, John.

Long time Typophile and Printer to the New York Public Library, Archer was the subject of Chap Book No. 25, *Sagittarius, His Book*. 1952: 1 ALS, with photocopy of *The Typophiles Adieu* to John Archer, held at the Grolier Club, May 29, 1951.

folders 7-8

Armitage, Merle.

Beginning his career as a civil engineer, Armitage entered the theatre as a designer of sets and costumes. For thirty years he managed opera and ballet. He played major roles in the American careers of such artists as Stokowski, Pavlova, Stravinsky, Debussy, Martha Graham, George Gershwin and Will Rogers. For some he was their salaried manager; for others, he was an encouraging friend who aided in opening doors towards success. He was a noted collector of modern art, a designer and a former Art Director and member of the Editorial Board of *Look* magazine. As an author-designer, he introduced a whole new school of thought in book design: the idea that every book should have its form, its own tone - and that the form and tone should be an organic growth. He did pioneer books on Igor Stravinsky, Arnold Schoenberg, Edward Weston, Martha Graham, Pablo Picasso and Paul Klee. Other books include *George Gershwin: Man and Legend* and his autobiography, *Accent On Life*. Source: Marks, Robert. *Merle Armitage Bibliography* New York: E. Weyhe; 1956. 1946-1949: 3 Tls, 2 Als, 1 Tn, 7 ccs from PAB, 1 Tls. from Ward Ritchie to Armitage and a Tls. from Muir Dawson to Bennett; includes a copy of a 3 pp. letter from Armitage to Beatrice Warde and a 3 pp. *Outline of an Address by Merle Armitage* delivered at the International Association of Printing House Craftsmen in Los Angeles, August 14, 1956. Comment on the Typophile's book on Goudy; the Typophile Chap Book, *BR Marks & Remarks*, the AIGA juries responsible for the selection of the annual fifty books distinction; PAB's reply on the AIGA selection committees; Tls from Ward Ritchie provides a West Coast view of the AIGA's Fifty Books Show; Tls from Muir Dawson notes that the Merle Armitage copy of Warde's *The Crystal Goblet* was sold to the William Andrews Clarke Memorial Library. This book, listed in Dawson's catalogue contained a carbon copy of Armitage's letter to Warde replying to her critical remarks about the book designs of Armitage and Cleland. The letter is a scathing attack on Warde and her book.

folder 9

1947: 1Als, 1 Tls from Armitage to Eugene Ettenberg. Writes about Ettenberg's book, *Type* and his article on Paul Rand in the *American Printer*; links the Typophile's Chap Book, *Printers As Men of the World*, by Evelyn Harter with the then apparent "decadence of printing".

Box 15

Arch-Av

folder 10

Averill, John.

A free-lance designer, printer, illustrator and layout man. Operating a private press from his house in Chicago, he wrote, illustrated and published *Seed Corn*, the house organ of the Molehill Press "devoted exclusively to selling the designs and drawings of it's proprietor, John Averill". Averill contributed several monographs in the Typophiles series. 1938-1953: 4 Ans, 1 Tls to PAB, 1 Als. to Arthur Rushmore, 1 Als to Eugene Ettenberg, 6 ccs from Bennett. Expresses thanks regarding his visit with Rushmore, despite dislike of New York City but was glad of the opportunity to meet with Rushmore, Ernest Watson and Will Bradley mentions that he "met Beatrice Warde the other day convincing me I'm just another stupid American"; Als to Ettenberg comments on his printing technique and style: "Illustrations are lino blocks. Type is always Baskerville at Molehill for we have no other series. No strikes or dummies are ever made in advance. An idea comes and it is out and printed without any idea of the next stop". Includes ephemera.

Box 16

Ba-Benb

folder 1

Bahr, Leonard F.

Founder and proprietor of the Adagio Private Press. 1958-1969: 4 Als, 4 Tls to Herman Cohen. Mainly concern book orders. HC's responses are typed on the verso of many of the letters.

folder 2

Ballinger, Raymond

1955-1957: 3 Tls to the Gallery Press and Eugene Ettenberg asking for permission to use one of the pages in the Stevens-Nelson paper specimen, designed by Ettenberg, for Ballinger's forthcoming book.

folder 3

Ballou, Robert O. Treasurer, business manager and head of sales for Jonathan Cape & Harrison Smith (in 1929, the first publishing year for Cape & Smith, three of Ballou's books made the "Fifty Book" exhibition); inaugurated the Bookmaking Department of *Publishers' Weekly* in 1926; edited the *Typothetae Bulletin* of the UTA.

1931: 1 Tls. from Bennett to Ballou with 1 Ans from Ballou and with a 5 pp. typescript of PAB's article on Ballou for the *Linotype News*, with manuscript corrections by Bennett and Ballou.

folder 4

Bank, Arnold. Calligrapher, graphic arts designer and teacher, Royal College of Art in London

1955: 2 Als, 1 cc from PAB. Reprint with corrections by Bank of *Arnold Bank, Esq. - Fulbright Fellow from The Composing Stick*, Spring 1955.

Box 16

Ba-Benb

folders 5-8

Baskin, Leonard. Private press printer (Gehenna Press, Northampton, Massachusetts) and artist. Herman Cohen sold many of the Gehenna Press imprints at the Chiswick Book shop.
1959-1971: 4 Ans, 9 Als, 1 TLS to Cohen; manuscript and typescript invoices from Gehenna Press, and orders for Gehenna Press books to the Chiswick Book Shop; prospectuses and catalogues for Gehenna Press books

folder 9

Batey, Charles. Printer to the Oxford University Press
1951-1952: 3 Tls, 1 Tls from Vivian Ridler; 3 ccs from PAB to Batey, 3 copies of *A Keepsake ... an Exhibition ... Festival of Britain, 1951*

folders 10-11

Beauclair, Gotthard de (1907-). A book designer, lyric poet and publisher, studied at the Werkkunst-schule in Offenbach under Rudolf Koch and at the Akademie für graphische Kunst und Buchgewerbe in Leipzig. He worked in production for Insel in Leipzig and in 1951 founded the Trajannus Presse with the Stempel type foundry. He later set up his own publishing house, Ars Librorum, in Frankfurt and in 1981 set up Edition de Beauclair to publish single sheet graphic editions by contemporary artists.
1963-1964: 10 Tls to Herman Cohen with invoices from Verlag Ars Librorum to the Chiswick Book Shop and prospectuses

folder 12

Beedham, R.J.
Wood engraver. 1938-1939: 6 Als, 7 ccs from PAB

folder 13

Beilenson, Edna.
Wife of Peter Beilenson. 1975: 1 Als to Herman Cohen, 2 Tls to Eugene Ettenberg.

folder 14

Beilenson, Peter.
Private press printer (Peter Pauper Press). 1949: 1 Ans to PAB, 1 Tls to John Scull

folder 15, ovs Box 63

Benbow, John. Production manager for Longmans, Green & Co.
1935-1936: 3 Tls to PAB, 3 holograph leaves outlining title, format of Greek copy and suggesting more sizes than presently cut by Linotype. With 2 sets of 8 galleys of *Some Notes on Composing Greek Type for Compositors and Readers Who Do Not Know the Language, Together with Alphabets of Linotype Greek Faces*. Brooklyn, Mergenthaler Linotype Company, 1936. The "Digest" was suggested by C.H. Griffith.

Box 17

Bennett, Paul

folders 1-2

Mergenthaler Commemorative Stamp, 1958-1959. 21 Tls to, ccs from PAB regarding a project to design a commemorative stamp honouring Ottmar Mergenthaler and the Linotype Machine.

Box 17

Bennett, Paul

folders 3-5

Francis Meynell's Trip to New York, 1966. 2 TIs, 1 Als; PAB's speaking notes for various functions including Meynell's Grolier Club dinner, luncheon at the Century Club (place cards for PAB and Herman Cohen), Rockefeller University Exhibition, and the Pierpont Morgan Library luncheon hosted by Fred Adams and Joe Blumenthal (1 Als from Blumenthal); "Sir Francis Meyness Discusses Nonesuch Books at Rockefeller University, New York" in *Publishers Weekly*, March 1966. Typescript with holograph corrections by PAB, 24 pp.

folder 6

18 photographs at the Wessman Home on Long Island; 4 photographs of PAB

folder 7

Drawings of Paul Bennett, signed by George F. Trenholm, 1936; and a bust sitting on top of a stack of books, signed "Arnold"

folder 8

10 different bookplates designed by Dwiggin, Rogers etc.

folder 9

Keepsakes from PAB's trip to the West Coast in 1947, 5 items

folder 10

PAB ephemera

folders 11-13

Memorials and obituaries, 1966-1967

folders 14-15

PAB's articles in *The Penrose Annual*: "The Typophiles Adventures in Bookmaking", in vol. 54, 1960, pp. 21-27; and "Distinguished American Book Designers and Printers" in vol. 55, 1961, pp. 20-42

Boxes 18-22

Books and Printing: A Treasury for Typophiles

Box 18, folders 1-35

Typescript

folders 36-58

Typescript and printed extracts from books and pamphlets

Boxes 19-20

Typescript

Marked up for the compositors, with 2 versions of Sir Francis Meynell's article, "Some Collectors Read". The first appeared in *The Colophon*, Part 4, 1930. The second revised version copyright 1936 appeared in the *Nonesuch Century* entitled "The Personal Element", with 1 TIs from Sir Francis, dated July 24, 1951, sending the revised version (Box 21)

Box 21

Correspondence, 1952-1954

50 letters from recipients of complimentary copies or purchasers of *Books and Printing* together with PAB's carbon replies. Includes Merle Armitage, Walter Cunz, (Managing Director of Stempel), Otto Ege, James Elliot, Herb Farrier (Stevens-Nelson), Harry L. Gage with a 4 page typed review, C.H. Griffith, then consulting engineer to Linotype, Harold Hugo (Meriden Gravure), Robert Josephy, Alfred Knopf, Alex Lawson, Ben Lieberman, Richard N. McArthur, George L. McKay (Limited Editions Club), R. Hunter Middleton, Frank Myrick with a signed typed review, Herb Simpson, Walter Tracy

Box 22

Production Files

- folders 1-9 Correspondence with William Targ, Editor for World Publishing, publisher of *Books and Printing*. Includes the original contract, royalty statements and promotion material
- folder 10 Dust jacket
- folder 11 1952: 4 TIs from Ernest Elmo Calkins who reviewed the book, 5 ccs from PAB . He was 84 when he wrote the review and letters to Bennett. His main interests were advertising (founder and President of Calkins and Holden) and lecturing on printing and allied subjects. He was credited with improving the physical appearance of advertising through his many books on the subject. He was a founding member of the American Institute of Graphic Arts.
- folder 12 *Barnacles from Many Bottoms*. PAB's holograph notes about scheduling the completion of the Bruce Rogers tribute
- folder 13 "Stockholm Trip". PAB's holograph diary and notes
- folders 14-15 Correspondence, 1938-1950: 1 TLS of introduction for PAB from Melbert Cary, Jr. to Hans Mardersteig, April 27, 1938; distribution lists for Typophile publications for Lew Alliger; John Gartner – Adrian Feint Bookplate Keepsake; Farquhar – University of California Keepsake; ccs from PAB
- folder 16 Christmas cards; includes Allen Lewis, woodcut signed.
- folders 17-20 "Books and Bookmakers: Their Colophons and Their Marks" in *Linotype News*, fall 1956. Correspondence with university publishers and commercial houses concerning the history and origin of their marks, 1956: correspondents arranged by publisher include Daniel Bradley (Harpers); Burton Stratton (Harvard); Sid Jacobs (Knopf); Savoie Lottinville (University of Oklahoma Press); P.J. Conkwright, (Princeton University Press); Regina Spirito (Random House); Frank Wardlaw (University of Texas Press); Evelyn Harter Glick and M.B. Glick (Viking Press); Abe Lerner (World Publishing); Carl Hertzog; and Chester Kerr (Yale University Press).
- folders 21-25 *The Plant With a Plan*. Typescript with corrections, mock-ups, and galleys, proofs, illustrations
- folders 26-29 *Linotype Garamond No. 3 Family*. Reprinting specimen folder: PAB's PAB ccs, notes by Jackson Burke, proofs
- folders 30-31 "Typographic Hold". 1944: 3 TIs from Joseph Shipman, Enoch Pratt Free Library regarding a mark by Bruce Rogers in the Central Hall of the library; broadside showing the printers' marks in the Central Hall.
- Box 23** **Bil-Br**

folder 1

Bill, Max.

Born in 1908, was an architect, painter, typographer, designer, sculptor, teacher and politician. Studied at the Bauhaus in Dessau, 1929; had a studio in Zurich, was a member of the "abstraction-creation" group in Paris (1944-45); published the complete works of Wassily Kandinsky (1967-74), was later Chairman of the Board of the Bauhaus Archive in Berlin. His work has been featured in many solo and group exhibitions around the world. 1962: 1 Tls to Edward Gottschall, editor of *Art Direction* magazine responding to a questionnaire concerning layout and page design. An important letter setting out his style, referred to as "thought-unit" composition.

folders 2-3

Blumenthal, Joe.

Born 1897, type designer, printer, and publisher. Founded the Spiral Press in 1930; designed the Emerson font (1936-39); author of *The Art of the Printed Book* (New York, 1973) and *Typographic Years, A Printer's Journey Through Half a Century* (New York, 1982). 1965-1966: 4 Als, 1 Ans to PAB, Herman Cohen, Eugene Ettenberg with his typescript, "Notes on Book design and Printing in the Twentieth Century" and correspondence with the AIGA concerning Joe's AIGA Medal granted in 1952.

folders 4-7

A Rule of Saint Benedict, 1951. Includes 1 Ans, ccs to Blumenthal, Herb Farrier, production costing information, Fabriano paper specimens, acetates and proofs of the covering letter, both manuscript and printed versions.

folder 8

Bradley, Walter.

Printer, the Morland Press. 1925: 1 Als to Edmund G. Gress (typographic author and editor of *American Printer*) thanking him for sending the *American Printer* and a keepsake of the Graphic Arts - "I hope in a few week's time to re-start a printing plant...", 1 Ans a 4-page Christmas and New Year's greeting showing Bradley on a plinth with background of a type case and press, inscribed to Gress and signed

folder 9

Bradley, Will.

Born in 1868. Type designer, typographer, publisher and illustrator. Art Nouveau started in the United States with Bradley's theatre posters and cover designs for the *Inland Printer* and *The Chap Book*. In 1895 he opened the Wayside Press and published his monthly literary magazine, *Bradley, His Book*. Later he designed the fonts and ornaments for *The American Chap Book*, the in-house organ of the American Typefounders Company. Publications include: *Will Bradley, his Chap Book* (New York, 1955). 1948: 2 Tls to Eugene Ettenberg each accompanied by "a few corrections and a few additions" for Ettenberg's book *Type for Books and Advertising*.

Box 23

Bil-Br

folder 10

Will Bradley. 1953: 3 Tls, 1 Ans to Doc Leslie, concerning a Bradley evening in the Heritage of Graphic Arts series and his comments on a

- proof sent by Leslie, enclosing "a new drawing". With the attached drawing.
- folder 11 Bradley. 1933-1950: 2 Tls, 1 Tl with *Western Books 1950; the ninth Exhibition of Books Produced by Western Printers*, catalogue.
- folder 12 Bradley. 1954-1955: 1 Tls to PAB, 3 Tls. from R.B. Fishenden, editor of *The Penrose Annual* to PAB, 2 ccs from PAB
- folder 13 Presentation of the American Institute of Graphic Art Medal to Will Bradley, 1954: includes 2 consideration forms, 1 by Ray DaBoll on behalf of David Silve, Richard McArthur and Paul Bennett; 1 by Willis Jones on behalf of Richard McArthur and PAB, 1 TNS from Joyce Morrow, AIGA with the wording of past citations with *The Directors of the American Institute of Graphic Arts ... Will Bradley ...*, Gallery 303 Keepsake "to the participants in the Heritage Series" (Doc Leslie), and *To wb, the hardy perennial ... March 25, 1954* (broadside)
- folders 14-28
folders 14-18 *Will Bradley, His Chap Book*. New York, Typophiles, 1955. 1948-1955 25 Tls, "A Sketchy Picture of Ishpeming", a first draft typescript, with a holograph corrections by WB, "Today", paragraphed and noted by PAB as "WB Short Hills N.J., May 1954", PAB's ccs, 1 photograph of Will Bradley and Carl Rollins, 1958, sent to PAB by Rollins
- folder 19 WB to David Silve, 1950-1952: 2 Tl, typed copies
- folder 20 PAB's typescript, carbon, for the title, preface, acknowledgements, colophon and outline of the events in WB's life from July 10, 1868 to 1954
- folder 21 Walter Dorwin Teague, 1954: 1 Tls with his Introduction to the Chap Book, typescript, ccs from PAB
- folder 22 David Silve, 1952-1954: 4 Tls, 1 Tns, ccs from PAB with notes. Describes his bringing WB to Bruce Rogers and that the time was so insufficient that BR asked them to come again or stay overnight to finish their conversation, his encouragement for the Chap Book and supplying material for it.
- folder 23 Peter Beilenson, 1953-1954: 2 Tls, ccs from PAB. Discuss technical problems concerned with printing the book, copies needed for the Strathmore Paper Co. with 15 proofs of WB's drawings
- folder 24 Carl Rollins, 1953: 1 Tls, ccs and notes from PAB. Writes that his reminiscences are too meager to write an introduction "I have great respect for what Bradley did ..." with 15 proofs of WB's drawings
- folder 25 Strathmore Paper Co., 1954-1955: 2 Tls, 1 Tls and 2 ccs from Nicolas A. Meyer, Schlosser Paper Co. relating Strathmore's supplying the paper and a "no charge" bill for the elephant hide used for the wrapper and binding

Box 23

Bil-Br

- folder 26 About the chap book, 1955. Correspondents include: Richard N. McArthur, Grant Dahlstrom, H. Richard Archer, Leo Lionni, Abraham Kaminstein, Thomas Tierney, William, ccs from PAB. Dahlstrom's letter

- of October 5, 1955: "I have just unwrapped the Will Bradley, His Chap Book and it is perfect, almost. The fault is yours. Nothing anywhere about Paul Bennett's coming to California and starting WB's new works..."
- folder 27 Keepsakes: *Will Bradley & His Contribution to the Graphic Arts*. A keepsake printed by Steve Watts at Privateer Press for a lecture in the series, "Heritage of the Graphic Arts", at Gallery 303 in 1965. A mock-up, smaller format version of this keepsake.
Will Bradley & His Legacy to The Graphic Arts. The final version of the above booklet.
The Typophiles Salute Will Bradley, 1868-1954 and proudly light another birthday candle July 10.
Memories 1875-1895. ... A Victorian Tale gleaned from Memories and Told for the Edification of Fellow Typophiles, by WB. Pasadena, 1949. One of 300 copies printed for the Typophiles by Grant Dahlstrom at the Castle Press.
- folder 28 WB. 11 photographic enlargements of Bradley at the opening of the Huntington exhibit, his 80th birthday dinner, with some duplicates, and publicity clippings from *Printing News* and *The Inland Printer*.
- Box 24** **Bullen, H.L.**
Founder and curator of Typographic Library and Museum, American Type Founders Co. Born in 1857, trained in typography, lithography and bookbinding in Australia, compositor in the United States 1875-80; with American Type Founders from 1891. Wrote *Theodore Low DeVinne*, 1915; *Nicolas Jenson, Printer of Venice*, 1926; *The Nuremberg Chronicle - a Monograph*, 1931; *The Psychology of Printing Types*, 1931; articles for *The Inland Printer*. Invented Little Giant Brass Rule and Lead Cutter, standard job composing stick, cut-cost and unit systems of composing room equipment made by Hamilton Manufacturing Co. Promoter of Caslon, Cloister Old Style and Garamond types. (See also Eckman-Bennett correspondence)
- folder 1 Photocopy of lists of duplicate type specimen books; probably purchased by Herman Cohen for the Chiswick Book Shop.
HLB visiting a school of printing in Los Angeles, 1926, (from R.L. Leslie, January 28, 1929). Photograph
Certificate of membership issued by the Philadelphia Typographical Union No. 2 to Henry L. Bullen, December 28, 1876.
1934, T1, copy, from HLB to PAB
- Box 24** **Bullen, H.L.**
- folder 2 Bullen, Grace, 1951-1952: 4 Als, ccs from PAB. Writes about the possibility of including an essay by Bullen in PAB's *Books and Printing*; and PAB's regrets but suggesting that he would like to publish a Typophile Chap Book of Bullen's writings and that he had been

- collecting material for several years. 1 Tls, 1 Als. to Robert ("Doc") Leslie with 3 photostats setting out the closure of the American Type Founders (ATF) Library and its sale to Columbia University, and the traumatic effect on Bullen.
- folder 3 American Type Founders, 1939: Pres release and transcript of proceeding at the dedication of the Henry Lewis Bullen Memorial Plaque held in the American Type Founders Library of Printing at Columbia University Library, June 1939. Four enlarged photographs of the dedication honour party which included Goudy.
- folders 4-5 Wayne Harsha, Editor of *The Inland Printer*, 1956-1961: 14 Tls, 5 Ans, 21 ccs from PAB requesting copies of Bullen material in the files of *The Inland Printer*, 1 Tls, July 11, 1944, from J.L. Frazier, *The Inland Printer*
- folder 6 *Civilization Rests on printing*, by Henry Lewis Bullen. Chicago: Black Cat Press, 1938. 1 of 250 copies printed by Norman Forgue at his Black Cat Press. 1 Ans from Forgue to PAB
- folder 7 1956-1959: 2 Tls to PAB from correspondents in Australia about Bullen's early training, 1 Tls each from Wayne Harsha, Walter Kubilius, and Alexander Lawson, ccs to Steve Watts, Beatrice Warde, Roland Baughman, Norman Forgue, regarding Bullen.
- folder 8 Index of Bullen's contributions to *The Inland Printer*, 1918-1931, typescript with David Silve's "Famous Typographic Library and Museum Should Be Joined with Printers Hall of Fame" in *Direct Advertising*
- folder 9 Robert "Doc" Leslie, 1959: 1 Ans with a photocopy of an interesting letter from Beatrice Warde to Bullen, December 1935 and. photocopies of material about Bullen
- folders 10-20 "Collectanea Typographica": 271 photocopies from *The Inland Printer*, April 1918-October 1928, furnished by Wayne Harsha. See also the Eckman/Bennett letters (Box) and James Eckman, *The Collectanea Typographica of Henry Lewis Bullen, 1857-1938*. Minnesota, Doomsday Press, 1961.
- folder 21 *Summary of the Contents of the Industrial Graphic Arts Library and Museum of the American Type Founders Company .. New Jersey*. [1933?]
- Box 25 Ca-DaBoll**
- folder 1 Caflisch, Max.
Born in 1916; type designer, teacher, author. 1949-1950: 2 Als to Herman Cohen ordering books (and selling some too).
- Box 25 Ca-DaBoll**
- folders 2-12, **Boxes 26-27** *Calligraphics: Hands & Forms*. New York, Typophiles, 1955.
Designed by Raymond DaBoll, designer, calligrapher, typographer. Among the books he designed: *Calligraphy's Flowering, Decay & Restoration* (Society of Typographic Arts, 1947, one of the AIGA's fifty books); *The Book of Oz Cooper* (Society of Typographic Arts,

1949) and *The Mystery of Hamlet, King of Denmark* (Bond Wheelwright: 1950). An example of collaboration by 25 talented people with examples of calligraphy from Raymond DaBoll, the books designer, and the scribes who contributed the calligraphy excerpts for the book.

folders 2-12

Raymond F. DaBoll
Editor and designer, 1940-1961: 65 Als, 6 Ans, 3 Tls, 74 ccs from PAB.

Box 26

Contributors' Biographies and Letters, 1953

Folders 1-24

51 Als, 1 Al, 10 Ans, 4 An, 6 Tl, 7 Tls with envelopes and other ephemera, 74 ccs from PAB, 24 biographies, 11 in holograph, 13 in typescript. Correspondents include: Harold Adler, Arnold Bank, Ray Biemiller, John Howard Benson, Charles R. Capon, Joseph Carter, Rodney Chirpe, William Fandl, Philip Grushkin, James Hayes, Hollis Holland, Fridolf Johnson, Edward Karr, Frank Kofron, Robert Hunter Middleton, Martin David Oberstein, Oscar Ogg, George Salter, Herbert Simpson, Charles Skaggs, Paul Standard, Edward J. Strohm, George Trenholm, and Jeanyee Wong.

Boxes 27, ovs 63

Typescripts, Layouts, Proofs

folders 1-10

Ray Biemiller's technical copy written out for the contributors to follow, most of which were adopted or amplified; DaBoll's 4 layouts with text written out for the scribes to be guided, including the one in the final offset letter; manuscript and typescript notes

folders 11-17

Mainly layouts with proofs, typescripts, notes

folders 18-21

Distribution lists of copies to be sent to contributors: "4 copies to each, excepting to Mr. DaBoll who gets 10 copies"; list of other contributors such as the paper supplier, binder, printer, and indexes, layout lists

folders 22-26

Other correspondence: acknowledgements to the suppliers of the offset, Meriden Gravure Co.; of the paper from the Curtis Paper Co., supplied via Stevens-Nelson; and of the binding done by J.F. Tapley & Son; some proofs of the biographies in galley form, tissues by DaBoll for arranging the text so that the contributions would not clash. Correspondence include: Burton Stratton, Production Manager, Harvard University Press, (3 Tls and 5 PAB ccs); Harold Hugo, Manager, Meriden Gravure Company, (18 Tls and 13 PAB carbons); R. Hunter Middleton, Director, Department of Typeface Design, Ludlow Typograph Company, (2 Tls and 1 PAB cc)

Box 28

Cart-Clev

folders 1-4

Carter, Will.

Private Press printer, designer, typographer. 1959-1973: 12 Als, 20 Tls, 1 Ans to Herman Cohen, 2 Als, 1 Tls from Sebastian Carter, ccs from HC on tissues or on the backs of some of the original letters; includes invoices, correspondence with The Chilmark Press, Inc. Correspondence deals with orders for Rampant Lions Press titles for the Chiswick Book Shop, forthcoming publications, trips, gossip.

folders 5-8

Carter, 1941-1964: 1 Als, 1 Tls, to PAB, 4 PAB ccs, 2 Christmas Cards (signed); includes *A keepsake printed at the Rampant Lions Press by Will Carter to commemorate the Paul Bennett Memorial lecture...*; a lithographed letter with a copy of Carter's bookplate for Queen Elizabeth, and *Irish Bulls*, by P. Grierson [1941], and two articles about Carter and his Press.

folder 9

Cary, Melbert B., Jr.

President of Continental Typefounders Association, private press printer, The Press of the Woolly Whale. 1927-1928: 5 Tls to Arthur Rushmore, Manager of Production at Harper Bros. Writes about Rushmore's private press books, The Golden Hind Press, and setting up Cary's private press venture.

folder 10

Catich, Edward M.

Book designer, private press proprietor, The Catfish Press, Chairman of the Saint Ambrose College Art Department. 1961-1969: 15 Tls, 1 TN, handwritten invoice for a slate carving, ccs from Herman Cohen. Concern various publications, HC ordering copies of his first book, *The Trajan Inscription in Rome*, comments on his next work *The Origin of the Serif*, and other matters such as his alphabet stone carvings.

folder 11

Chambers, David.

Book designer, author, private press proprietor, The Cuckoo Hill Press, Honorary Publications Secretary, Private Libraries Association. 1968-1986: 10 Als, 11 Tls, to Herman Cohen, ccs from HC. Writes about PLA publications such as the Buckland Wright book; meeting HC at the Double Crown Club; John Fass and the Hammer Creek Press; Chambers' collection of Middle Hill Press books; his visit to HC's new home in Connecticut; working on lists of Reynolds Stone engravings and bookplates; collecting Strawberry Hill and Lee Priory books; with several pages of "Want Lists"

Box 28

Cart-Clev

folder 12

Chappell, Warren.

Punch cutter, type, book and jacket designer, artist, author etc. 1946–1959: 8 Als, 1 Tls, 7 PAB ccs, with *A Preliminary Specimen of Juliana, a New Type Face for Linotype Composition. Designed by S.L. Hartz*. London: Linotype and Machinery Ltd., [1958?], and *Trajanus*; New York: Huxley House [1938?]. Writes about seeing “Emergo” type that S.L. Hartz cut while he was “underground” during the war and asking for more information about him since seeing a specimen of Juliana in Motif I; the frustrating experiences of having his Trajanus and Lydian types cut, the history of his book *The Anatomy of Lettering* and mentions that Sydney Jacobs had asked him to do a book for Knopf on letters, type etc.

folders 13-14, ovs
Box 65

Friends of Warren Chappell Dinner, September 14, 1955

Dinner given in honour of Chappell by the Friends of Warren Chappell headed by a committee of nine, with Robert Leslie as Chairman.

1 Tls, letter of invitation, July, 18, 1955, signed by Robert Leslie together with the offset copy that was sent; 5 typewritten cards with “credits and grateful thanks” typed by PAB and presumably used by him as toastmaster; 1 Als from Leslie July 28, 1955 to PAB about having him write an article for *Publishers' Weekly* on Warren Chappell; clippings; 1 TLS from Oscar Ogg about Chappell's importance to the Book-of-the-Month Club and binding up all the issues of the *Book-of-the-Month Club News* which Chappell designed; an facsimile of a holograph broadsheet letter from Rudolph Koch, August 19, 1932 to Chappell; menu with cover photograph of Chappell, designed by Hollis Holland; and the programme for *Once There Was A River; A Small Puppet Show in Honor of A Great Tradition*, by Robert Leighton Barret.

folder 15

1978-1979: 3 Als, 1 to Eugene Ettenberg with 2 drawings in colour by Chappell, 2 to Herman Cohen with a drawing in colour of a man sitting on top an hour glass.

folder 16

1933: 2 Als to Arthur Rushmore, 1 on the stationery of The Art Students League of New York, and 1 on that of The Dryden. Writes about teaching at the League and visit to Rushmore's Golden Hind Press with *The Passing of the Old Backhouse*, by James Whitcomb Riley, a broadside, and *The Lydians* by Warren Chappell. Elizabeth, N.J.: American Type Founders, [1933?]

folder 17

Cleverdon, Douglas.

Publisher. 1975: 1 Als to Eugene Ettenberg.

Box 29

Cly-Cru

folders 1-12

Jacob Kainen, *George Clymer and The Columbian Press*. New York: Typophiles, 1950. (Chap Book No. 23)

Kainen. Chief curator of the Smithsonian Institution's Fine Arts collection for 20 years, the Connecticut-born Kainen was a key figure in selecting the 19th and 20th century prints acquired by the museum. He studied art at the Pratt Institute and New York University, and had a close relationship with fellow New York school artists Mark Rothko and Willem de Kooning. In addition to his contributions as an art curator, Kainen also gained some renown as an artist whose paintings were influenced by most of the major movements of American art, including Expressionism, Social Realism, Abstract Expressionism, and Color Field painting. Kainen also wrote *John Baptist Jackson, 18th -Century Master of the Color Woodcut*. Washington: United States National Museum, 1962.

Elliott, James, Taylor & Taylor, Printers, San Francisco.

1947-1952: 41 Tls, 2 Als, 1 Ans, 44 PAB ccs; 1 Als from Kainen and ccs from Elliott to Bob Wessman at J.F. Tapley, the binders, and Charles Batey at Oxford University Press. The genesis of the book was Kainen's interest in a Columbian press owned by Taylor & Taylor. The correspondence covers the production of the Chap Book from its start as a possible monograph through to one of the more serious historical works on printing history issued by the Typophiles. All aspects of the making of the book are documented: design, typography and binding, the writing of the Preface and A Note On the Building Of This Book, typescripts, with corrections by PAB.

folders 13-14

Coggeshall, Howard.

Private press printer, close personal friend of F.W. Goudy. 1940-1949: 9 Tls, 6 ccs from PAB, 1 Tls to Arthur Rushmore. With 2 examples from his private press, *The Ancient Wheel of Fortune, Taken from the Book of Knowledge 1796*. Utica, 1940. 355 copies printed by Howard Coggeshall, at his Press in Utica, on Deepdene types designed by Frederic W. Goudy; and *A Prognostication from the Day of the Week on Which Christmas Day Shall Fall*. 100 copies by Howard Coggeshall "at his press in Utica, N.Y., in December, 1939, for Frederic W. Goudy, whose types are used."

Box 29

Cly-Cru

folders 15-17

Coleman, Carroll.

Private press printer, The Prairie Press. 1961-1966: 3 Als, 1 Tls to Mrs. Edna Rushmore with 7 Christmas cards, ephemera, *Mark Twains First Story*, by Franklin J. Meine, [1952?] "The Dandy Frightening the Squatter" inscribed "For AWR from RWE (Richard Ellis), December 30, 1953"; *American Child*, by Paul Engle, Christmas 1944; *Notes on Legibility*, by Frederic W. Goudy, [1944?], marked Printer's Copy (1 of 290 copies)

folder 18

Cooper, Oswald.

Type designer, calligrapher. Bertsch & Cooper, typographers, Chicago. 1934-1937, 2 Als, 1 Tls

folder 19

Crutchley, Brooke.

Printer, University Press, Cambridge. 1954-1959: 1 Tls to Eugene Ettenberg, 2 ccs from PAB

Box 30

Da

folder 1

DaBoll, Raymond F.

Calligrapher. 1950-1975: 2 Als, 1 Ans to Eugene Ettenberg with 6 Christmas greetings. 1 Tls to PAB, 1954. 1967 Als refers to publishing his wife's memoirs of Lyceum and Chautauqua, with newspaper clipping attached, *Recollections of the Lyceum & Chautauqua Circuits*, by Irene Briggs DaBoll and Raymond F. DaBoll. Freeport, Me.: Bond Wheelwright Company; 1969. The third section of this book, "Notes on Calligraphy and Scribal Writing", contains examples of the calligraphy contained in this collection. Also see the DaBoll/Bennett correspondence under Calligraphics (Boxes 27-29). Includes reprint from *American Artist*, March 1952, "Examples of Calligraphy & Design", by DaBoll.

folder 2

Dair, Carl.

Canadian typographer and designer. 1956-1957: 1 Ans, 2 Tls, 4 ccs from PAB. PAB writes to congratulate Dair on his contribution to *Liber Librorum* and asks for any extra copies he may have for an exhibit in New York. Dair wants PAB to ask Joe Blumenthal if he knows where the punch cutter, Louis Hoell, is, he wants a back-up in case Radische at Enschede is unavailable. "You'll be interested to know that, having shied away from the job after all these years in the business, I have at last started work on designing a type face. ... I have some faint hopes of getting away to Europe for a year to study this nearly lost art of punch-cutting." This eventually led to Dair's type design Cartier.

Box 30

Da

folders 3-9

Theodore Low De Vinne. New York: Typophiles, 1968. 2 vols. (Chap Book, 47). 1951-1955: 1 Tls from Oliver Simon; 4 Tls from Carl Rollins; 1 Tls from George Mackay; 2 Tls, 1 Ans from Bill Thurman, manager of the Printing Office, New York Public Library; 2 Tns from Peter Beilenson; 1 Tns from Ray Nash, 1 Ans from Arnett Leslie, 27 ccs from PAB. Typophile Chap Book 47, *Theodore Low De Vinne*, was published in 1968 after PAB's death. He had wanted to produce a book on De Vinne as early as 1950 when he was researching items to include in his anthology, *Books and Printing*. Includes 2 versions of a draft (typescript) by Peter Beilenson's entitled "Footnote 1953", with manuscript changes and corrections by PAB. This appeared on page 133 of Volume 2 of the Chap Book; and typescript on the Plantin-Moretus Museum by Ray Nash, written to accompany De Vinne's article on the Museum. It was later included in the published version as Footnote 1954. Includes a photocopy of "Theodore Low De Vinne, Printer" in *The American Bulletin*, April 1914, and 2 engravings of De Vinne. Melvin Loos, then with the Columbia University Press, designed the book. It was printed by the George Grady Press.

Box 31

Do-Dw

folders 1-2

Douglas, Lester. Director of Art and Typography, *Nation's Business*, Chamber of Commerce of the United States; book designer, typographer. 1949-1950: 2 Tls, 5 PAB ccs. Includes his *Notes along the Typographic Way*. Washington: Washington Chapter of American Institute of Graphic Arts, 1949 (keepsake, 1950), invitation to *An Exhibition of Books ... Lester Douglas ... 1949*, and press release. Writes about PAB's introduction to Douglas's *Notes along the Typographic Way* and making it available as a keepsake for the Typophiles. PAB had a one page "Greeting" printed for insertion in each copy distributed to the Typophiles.

folder 3

LD's contributions to several of the early publishing efforts of the Typophiles in folder with 1 Tl from PAB and LD's cc: "Ampersandana; a New Path in Book Collecting", by Charles M. Adams in *Diggings from Many Ampersandhogs*. New York: Typophiles; 1936. 2 copies; "T. Tip-toe Tommy" in *Peter Piper's Practical Principles of Plain and Perfect Pronunciation*. Brooklyn, N.Y.: Mergenthaler Linotype Company, 1936. Includes a photocopy of the page "T" from the original 1836 edition, a pencil sketch probably by LD of his version of "Tiptoe Tommy", a preliminary pencil sketch of the same subject by Charles Dunn with the same text set in Linotype Caslon Old face, and a pencil sketch of the final version; "T" in *Left to Their Own Devices*. New York: Typophiles, 1938. Includes 2 devices; printer's proof and paste-up for 1 (on page 31), and preliminary sketch, drawing, and printed version for the other (on page 77)

Box 31

Do-Dw

folders 4-5

The Battle of the Fifty Books; Address at the Opening of the Fifty Books of the Year, Feb. 9th 1932, by Lester Douglas. New York: AIGA, New York Public Library, 1932. 525 copies printed by the Conde Nast Press as keepsake for American Institute of Graphic Art, with the bookplate of Lester Douglas. 1932: 4 Als from Arthur Rushmore to LD, printing manager at Harpers. Gives critical comments on the selection process for the annual AIGA "Battle" "...On rising to the surface to breathe after pawing over 650 volumes – these points seem to me apparent: I. Trade Books are Trade Books and Limited and Privately Printed Books are Limited and Privately Printed Books... Trade books – in spite of increasing attention to type and format are being less well produced from the standpoint of intrinsic quality. The paper is bad, the printing worse and the binding slovenly ..."

folder 6

1959: 3 Als from Warren Chappell to LD, 2 Als, drafts, from LD with the final drawing by Chappell for 1 of LD's bookplates.

folder 7

Doves Press Type Drawings. 1959: 1 Tls from James Wells, Custodian of the Wing Foundation, Newberry Library, 1 cc from PAB, with 9 photographs of drawings of Doves Press types. Wells writes: "I can't see too much point in another book, Typophile or otherwise, about Cobden-Sanderson, who's been pretty thoroughly done. But Emery Walker from whose firm's files the drawings emerged, via the estate of his successor, Wilfred Merton – has, to the best of my knowledge, never been the subject of a proper monograph." Bennett agrees: "I wanted to have one of our little books on him for years. I've approached everybody in London that I thought might be helpful. Not much luck."

folders 8-12

Dreyfus, John.

Typographer, type historian, designer, typographical advisor to Cambridge University Press and Monotype Corporation. 1953-1966: 8 Tls, 1 Ans, 8 ccs from PAB with 6 photographs taken at his lecture for the Heritage of Graphic Arts, Gallery 303, New York, (taken by Burton Carnes, the official photographer of many Typophile gatherings), 1 photograph from The Monotype Corporation, PAB's holograph notes for a talk at the Grolier Club dinner in honour of JD and his *The Association Typographique Internationale and the International Protection of Type Designs; a Report for the Wynken de Worde Society* [1966] at the meeting of the Association of International Protection of Type Design. Letters about typographical information, JD's design of a newspaper: "Much to my surprise I have become involved in newspaper design. On the first Sunday of next month, a new national newspaper will appear – The Sunday Telegraph, its appearance somewhat influenced by advice which I have given to the proprietor."; suggestions for articles by Stanley Morison, which became Typophile Chap Book no. 45. *Letter Forms*: "...the SM project has not advanced beyond the stage of obtaining approval from all the right quarters. But tomorrow, while I am up in Cambridge, SM is due for a visit, in company with Tom Burns. So there should be a fine opportunity to give flesh to the scheme."; includes PAB's typescript (4,020 words) of *John Dreyfus: Typographic Advisor, Editor, Printing Historian* with penciled corrections and clip sheets of the printed version with illustrations, which appeared in *Publisher's Weekly*, September 5, 1966. With a copy of a letter sent to him by Cleland commenting on a Rex Whistler book and Cleland's admiration for this artist.

folders 13-15

Duncan, Harry.

Private press printer, The Cummington Press. 1946-1965: 8 Tls, 2 Als (3 Tls to Arthur Rushmore; 4 Tls 1 Als to PAB; 1 Als, 1 Tls to Herman Cohen). Writes about the history and credo of the press; printing techniques: "We print our books by hand (our attempts on a Golding Pearl were less than satisfactory), mostly from hand-set type on dampened paper. We try to find texts that have original and enduring interest and some exercise for our imaginations."; the recognition of quality hand work: "In our age, it seems, most everybody has lost a sense of 'things', objects to be lived with, participating in human life, servicing

man, and with an integrity of their own." Writes about the possibility of having the Press print something for the Typophiles.

folders 16-17

Dwiggins, W.A.

Illustrator, type designer. 1939-1953. 1 Als to S. A. Jacobs, 2 ccs from PAB with notes, photocopy of drawing of seal and of notes to C.H. Griffith of Linotype about newspapers and news faces, and *Wad, 1880-1956*, by PAB; eulogy "designed and printed by Harold Seeger and Albert Sperisen at their Black Vine Press ... 1957"

Box 32
folders 1-7

E-GI

Eckman, James.

Collector, private press printer, The Doomsday Press, amateur historian, surgeon at the Mayo Clinic, friend of Tom Cleland.

1952-1971: 21 Tls, 10 Tns, (11 Tls, 8 Tns to PAB, 10 Tls, 2 Tns to Herman Cohen), 1 Ans from Jackson Burke. Includes typescript, "The Typographic Library and Museum and Its Founder". Writes about his sale of the technical reference library belonging to Stevens, Shanks & Sons; purchasing a local newspaper, the *Mantorville Express*, as a retirement vehicle for Dr. H.L. Smith, a colleague at the Clinic; his collection of type faces; the sale of the *Mantorvill Express*: "...it was killing us with late hours and incessant toil". Photocopies of articles by Henry Lewis Bullen for a possible chap book; many references to Steve Watts; and his own printing ventures. Writes to Cohen about working on a checklist of specimen books from Barnhart Brothers & Spindler; comments on HC's catalogue of Tom Cleland's library, and reminisces on Cleland: "I always regarded him as a very great artist, almost a facile genius of the Renaissance type because he could do so many things with such consummate mastery. Yet the most vivid memory I have of him is his cursing me out roundly every time he saw me. I think he regarded me as some sort of rustic buffoon from the steppes of the outlands, but I was very fond of him." With Typophile Monograph 92; *Among the Craft, Notes by The Way, Sterling P Rounds*, edited and annotated by James Eckman, 1970.

Box 32

E-GI

folder 8

Ede, Charles.

Director, the Folio Society, author. 1949-1951: 4 Tls, 3 ccs from PAB. The correspondence mainly turns on Ede's book, *The Art of the Book*, a survey of book production in the last decade; EC asks PAB to contribute the section on type design (he refuses because of time constraints); Ede's visit to New York and meeting the Typophiles; and Ede's assessment on some of the negative comments about *The Art of the Book*.

folders 9-11

Elliot, James.

President of Taylor & Taylor. 1947-1962: 4 Tls, 5 Als; 7 ccs from PAB. See also Elliot/Bennett letters in *George Clymer and the Columbian*

Press. Writes about his enjoyment of *Books and Printing*, losing customers to larger, more modern plants with colour offset presses; printing a Joseph Conrad classic for the Limited Editions Club; liquidating the business (1960); giving the business records "... which go back to the San Francisco fire and earthquake of 1906" to George Harding for organizing and then presenting to the California Historical Society. "George (Harding) is certainly the most able private curator in printing on the west coast and has been a fan of T&Tever since he met Henry Taylor in Updike's class at Harvard ." With Ans from Arthur Rushmore and typescript excerpt from "Mark Twain's Notebook", Harper, 1935, that includes his opinion of proof readers

folders 11-16

Ellis, Richard.

Printer, The Georgian Press 1930-1968; the Haddon Craftsmen, book designer. 1930-1954: 17 Als, 6 Tls (14 Als, 1 Tls to Arthur Rushmore, Head of design and production at Harper and Brothers, private press printer, Golden Hind Press; 3 Tls, 1 Als to PAB; 1 Tls, 1 Als to Herman Cohen; 1 Als, 1 Tls to Eugene Ettenberg). Ellis produced books for the Limited Editions Club and many other publishers. With ephemera including an invitation to attend a dinner in honor of Richard Ellis; Birthday Greetings on December 15, 1954, printed by John Anderson at the Pickering Press, with a pointing hand to Rushmore's name; notice of Ellis's move from Kingsport, Tennessee to New York with a note from Ellis on the envelope; an invitation to Mr. Tung Yiu's lecture on Chinese Calligraphy with a note on the cover to Rushmore that Ellis had printed it at home on his proof press late one evening; printed announcement of a dinner talk to be given by Edwin Wolf, 2nd, probably designed by Ellis and clippings. Letters to PAB comment on friends such as Beatrice Warde and Will Bradley.

Box 32

E-GI

folder 18

Emmons, Earl. Private press printer, the Maverick Press. Printed ephemera

folders 19-20

The Encyclopedia of Type Faces, 2nd edition. 1955-1957. 13 Tls, 15 ccs from PAB (12 Tls from Walter Tracy, 5 ccs from WT to W.P. Jaspert, Blandford Press, 1 Tls from WPJ). The publishers insisted that the American, British and German linotype companies be treated as three separate foundries so that printers would not misunderstand where the types could be obtained. The reprinting of the Encyclopedia of Printing gave Linotype a chance to add a number of faces omitted in the earlier edition. PAB agrees to supply electros for illustration. Jaspert agrees and asks PAB for more information; Tracy thanks PAB for his hospitality during a recent trip to the States with Hermann Zapf and notes that Jaspert is committed to a thorough revision of the whole book; other letters deal with technical details concerning faces to add to the book; a copy of Tracy's 7pp. typescript setting out "General remarks on the first edition" with many penciled notes and additions in Paul's hand; an 8pp.

carbon by PAB instructing the Mergenthaler Linotype Graphics Department on making the required proofs; and other matters pertaining to the revised edition of the Encyclopedia.

folder 21

English, Harold. 1941: 1 Als, 1 cc from PAB. Thanks him for his work with the Typophiles, suggests issuing a book on Ruzicka's woodcut Christmas cards

folder 22

Evans, Henry.
Printmaker, San Francisco, private press printer, The Peregrine Press. 1964-1966: 8 Tls to Herman Cohen. Writes mainly about the purchase of material by the Chiswick Book Shop, a clipping with a picture of Evans and one of his botanical prints.

folder 23

Evans, Margaret. Printer, Overbrook and other private presses. 1 Als with enclosure setting out her work experience with five private presses.

folders 24-25

Fairbank, Alfred.
Calligrapher, type designer 1936-1945: 15 Als 12 ccs from PAB. Expresses pleasure on receiving a copy of the *Peter Piper* type specimen which Paul edited as a type specimen for Mergenthaler "What a variety in this miscellany of American typography and what an interesting and valuable Who's Who."; suggests that the AIGA and the English Society of Scribes and Illuminators might be of service to each other; contributes calligraphy to the *Typophiles Ampersand* book; speaks of James Wardop's intention of crossing the Atlantic next year; writes about doing some titling work for the Gregynog Press which "a marvelous engraver named Beedham" will engrave"; he is delighted to contribute a device for the *Left To Their Own Devices* book: "Were I to start designing the device at this moment what monster would be born of that uneasy union of flourishes." Includes 1 Als to James Shand, Dryad Press

Box 32

E-GI

folder 26

Forgue, Norman.
Private press printer, Black Cat Press, publisher. 1950-1957: 3 Tls, ccs, to Herman Cohen about selling his collection of rare books: "the complete Kelmscott, complete Caxton Club, complete Limited Editions Club, books from Dove's Ashendene and other famous presses. All books except one tiny volume of Kelmscott are in mint condition."

folder 27

Freedman, Ted.
Private press printer. 1953-1956: 2 Als, 1 Tls to Arthur Rushmore. Responds to a letter of enquiry about William Everson: "He worked as a janitor on a swing shift and started learning how to print from the Press library which was a wonderful one, mostly owned by Samuel Farquhar and since his death dispersed. He made the most wonderful and stimulating discoveries from which I learned much that I probably would

never have dug up alone, which kept us in engrossing conversation." The last letter to Edna Rushmore speaks of his admiration for AR, "After our first exchanges of printing – a far from equal exchange – he was the main one I had in mind as I worked out each little folder. His little notes of just plain loving acceptance of me."

folder 28

Glick, Milton. Designer, printer. Typescript, revised by PAB, of his article "Milton Glick Does The Viking Books" for PAB's column in the *Linotype News*, "Books and Bookmakers".

Box 33

Goudy, Frederic

The Making of Goudy's autobiography in type, *A Half Century of Type Design and Typography 1895 - 1945*. 1946. Typophile Chap Books Nos. 13-14. In *Typophile Chap Book Commentary XIII*, PAB writes: *A Half Century of Type Design* is a considerable publishing project for the Typophiles. Of necessity it was an extra curricular project, with much of its progress occurring during the war years. Mr. Goudy wrote as he wishes – honestly, revealingly, unhurriedly and without compromise or censorship. In many ways it may prove to be his most important book. Certainly, we think, it is his best. ...If ever a book was produced con amore, this is that book. The note of acknowledgement indicates many who helped in various ways to make it possible. But it doesn't indicate the responsiveness of each. To comprehend that, one would need to listen to the warmth of the voices saying "of course, when do you want it." That was a happy privilege.

Includes PAB's correspondence file and the original typescript of the 2-volume chap book issued in 1946. Practically every page is corrected in pencil by Goudy, with numerous pages inserted written by Goudy on 8 ½ by 11" paper.

folder 1

The Type designs of Frederic W. Goudy lettered in pencil by PAB.

The Story of the Types Designed By Frederic W. Goudy ... An Autobiographical account of the Types Drawn By Him with Many Illustrations. FWG. The Typophiles: New York; MCMXLIII. (FWG crossed out, with penciled remark by Goudy: "Use the Typophile one I made for Spinach" with rough drawing of the symbol.)

Carbon by PAB sending the original typed version noted by him "5/6/1943".

Penciled lettering and arrangement of proposed title cancelled by FWG, dated 4/26 all by Goudy.

Another version beginning "An Autobiographical Story of the Types drawn by Frederic W. Goudy, drawn by FWG and cancelled by him.

The Type Designs ... By Frederic W. Goudy. MCMXLIV presumably drawn by PAB with marginal notation so type size.

The Type Design and Typography. Lettered and written by PAB "MCMLXV"

Type Design & Typography ... MCMLXV by PAB

Type Designs .. etc. drawn by PAB, a portion erased by FWG and lettered over the erasures by Goudy, notations at top and bottom of leaf: "4/26 Paul – I will draw "The Types" and if possible cut mats." The entire leaf cancelled.

folder 2

Dedication of the book, as written by FWG.

Acknowledgement, first draft.

"The Author's Prologue", signed in pencil with insertion. Typescript with corrections in pencil by Goudy.

List of type designs written by FWG, arranged chronologically and numbered within rules to 114. "9/5/44 Year, no., name, remarks", 1896-1945 to 115, all written by Goudy with his addition of 5 unlisted types to 120.

folders 3-14

Beginning of typed manuscript headed "Introductory" with paste-in and full page insertions, some of the typed numbers are crossed out and renumbered in pencil by FWG. The insertions are lettered "b", "c" etc., the pages are corrected to 107 skipping to typed 110, then continue to page 126 all in Goudy's holograph ending with "A new black letter No. 122 [design]. In total there are 24 full page insertions, not counting paste-ins, all in FWG's holograph.

Box 33

folders 15-21

Correspondence, November 16, 1942–June 17, 1945 between Frederic Goudy and Paul Bennett concerning the book, his health and other matters: 23 Als, from FWG, most with envelopes; 35 PAB ccs., 9 proofs; 3 Als from Alice Goudy, 3 PAB ccs to Alice Goudy with print ephemra
With regard to the Chap Book and Paul's enquiry concerning the progress of the manuscript: "I am hoping to make this the best thing I've done, so don't hold me down too hard."; a talk at the Grolier Club on April 15, 1943: "The Grolier has asked me to speak on April 15 and I've accepted tentatively. It will give me a chance to retaliate for some of the dull addresses I've heard there in the past 20 odd years of membership."; a luncheon menu of the Town House Restaurant with attendees names on the back written by Goudy; carbon to Alice Goudy on the passing of her mother (March 9, 1943); thank you letter addressed to the Typophiles. March 15, 1943 thanking them for remembering him on his birthday and the special poem written for his seventy-eighth birthday together with a typescript of the poem and acknowledgement by PAB; Peter Beilenson sending along proofs of the proposed method of showing the over 120 types designed by Goudy; solving many technical issues regarding the books production etc.

Box 34

folders 1-7,

Goudy Correspondence, 1942-1945

ovs Box 63

Coggeshall, Howard.

1942-1945: 35 Tls; 30 PAB ccs. Collection of letters from both Coggeshall and Bennett, as they both were very close to FWG. His enthusiasm over the project: "I assure you I am more than glad that you have got the Master at work on a book for your Chap Book series. I want to make the positive assertion that I am with you in anything within my power to perform, which is all-inclusive and needs no further explanation." Coggeshall had one of the largest collections of Goudy type in the country. "Soon after the destruction of The Village Press by fire, I began the preparation of a book that would show as many of the 'lost' types as were in our composing room, together with pages printed complete in some of the faces, and an introduction covering the reasons why so much of Fred's typographic matter had come into my hands – namely, the fact that we had worked together on a number of keepsakes and he had always furnished the brains and the type, while I furnished the main strength and ignorance." Tells of his efforts to get FWG to complete this work, but to no avail.; PAB noting that FWG has almost finished his text (May 13, 1943) but some editorial revisions are necessary; Coggeshall's belief that "...a great many of the 'lost types' existed only in the form of drawings – in fact I am quite sure that is so. It is also quite certain that the drawings are included among the 100-odd faces of his designing. You and I know of his mania for numbers – first to reach the hundred mark, and then to go as far as he could from there. It has been wonderful, of course – no one else has ever approached his record."; and many other matters connected with the Goudy Chap Book and other printing ventures. With proof pages of Goudy type printed by Coggeshall; especially interesting are two copies of a page with Goudy dingbats.

folders 8-11,

ovs Box 63

Hess, Sol.

Art Director of the Lanston Monotype Machine Company. Many of Goudy's types were cut for use with the Monotype caster. 1944-1945: 19 Tls, 7 proofs, 4 galleys, tear sheets; 22 ccs from PAB. The correspondence relates to supplying information and proofs of typefaces designed by Goudy to be used for the Chap Book.

folder 8, ovs Box 63

Beilenson, Peter. 1945: 4 PAB ccs regarding changes as a result of reading the galleys; including a galley proof of a list of the type designs, with PAB's penciled notes.

folder 9

Bethke, Amos. 1 Tls, 1 Ans, 3 PAB ccs regarding proof of the Saks-Goudey face for the book. With proofs

folder 10

Drake, Dorothy. Librarian, Scripps College, Claremont, California. 1945: 1 Tls, 3 PAB ccs about obtaining a proof for Scripps Old Style, design #110. With proof signed by Goudy

folder 11

Ellis, Richard. The Kingsport Press. 1943: 1 Tls, 1 Ans, 2 PAB ccs. PAB asks if he could do the composition at The Kingsport Press and then ship the type to Peter Beilenson for design, make-up and printing. RE refuses as he wanted to have the entire job. PAB sets out more detail on the nature and reasons behind the request in his earlier letter. In one of

- folder 12 FWG's letters to PAB, he asks Paul to reconsider having Ellis do the whole job. Nothing came of it.
Farquhar, Samuel. Manager, University of California Press. 1944-1945: 4 Tls, 1 Ans, 5 PAB ccs. Writes regarding proofs and electros of the University of California Old Style and Hadriano typefaces. Farquhar also sends the reproduction proofs of the Deepdene Text, shown on page 68 of *Typologia* and a copy of Goudy's *The Alphabet*, printed by Farquhar, in which is shown Lining Gothic. With proofs
- folder 13 Grabhorn, Jane. Private press printer, The Colt Press. 1944: 1 Tl, 1 Tns, 1 Ans, 5 PAB ccs, proofs of Goudy types, approved by FWG in pencil or pen. Replies to Bennett's enquiry about tracking down an illusive Goudy type, Village Text. She can't help but: "I always love hearing from you. Your letters are very vigorous and vivid, and always give us a lift."
- folder 14 McKay, George. Librarian, Grolier Club. 1945: 2 Tls regarding FWG type faces.
- folder 15 Morean, G. John. Printer, Crowell- Collier Publishing Company. 1944: 1 Tls, 2 PAB ccs, with proof Companion Old Style signed by FWG.
- folder 16 Powell, Gerry. ATF Sales Corporation. 1944-1945: 1 Tls, 4 PAB ccs regarding several ATF faces designed by Goudy.

Box 34

Correspondence, 1942-1945

- folder 17 Rushmore, Arthur. 1945: 3 Ans, 3 PAB ccs. Proofs, marked, and electros supplied by AWR at Harpers were Lanston, Goudy Stout and Truesdale Roman and Italic.
- folder 18 Silve, David. Crowell Publishing. 1944: 1 Tls, 1 PAB cc about Companion Old Style and Italic.
- folder 19 Spencer, Lyle. School of Journalism, Syracuse University. 1945: 1 Tls, 2 PAB ccs. Writes about presenting Bruce Rogers with the Award of Merit from the School.
- folder 20 Van Vechten, George, Jr. Private press printer, The Van Vechten Press. 1944-1945: 2 Tls, 2 PAB ccs. Writes about proofs of Goudy type faces.
- folder 21 Wheeler, Joseph. Librarian, Enoch Pratt Free Library. 1944: 3 Tls, 3 PAB ccs. Writes about attempting to track down Norman Capitals supplied to Norman Munder, a printer/designer based in Baltimore and an acquaintance of JW's.
- folder 22 Other Correspondents. 1944-1945: Louis Braverman, Fleuron Press, 1 Tls; Winfield Challenger, N.W. Ayer & Son, 1 Tls; A. Colish, 1 Tls with an invoice for the composition of the Goudy Chap Book; Sidney Kramer, Library of Congress, 1 Tls with a copy of the press release announcing a talk by Goudy and the purchase of the Frederic Goudy collection of typographical materials; Charles Pont, 1 Als, passing on possible sources of the Truesdale type; Frank Powers, J. Walter Thompson Company, 1 cc, 1 Ans with proofs of a Camelot specimen.

Box 35

Goudy Library

Gift to the Library of Congress

folders 1-2

Correspondence with Sidney Kramer and Archibald MacLeish, Library of Congress, 1937-1946: Kramer, 5 Tls, 1 Als. Writes about his bibliography of Stone & Kimball, asking about Goudy's connection with this publishing firm (*A History of Stone & Kimball and Herbert S. Stone & Company*. Chicago: Norman W. Fergue; 1940); thanks him for his permission to quote from FWG's bibliography. MacLeish, 7 Tls, 1 Als, draft letters from FWG to MacLeish; 2 Tls from David Judson Haykin; 2 Tls from Verner Clapp, LC staff; 1 Tls from Herbert Sanburn, LC to PAB about an exhibit of Goudy's work to be held at the LC starting September 6, 1946. With original engraved receipts from the Library of Congress, signed by MacLeish, for the following donations from Goudy: Manuscript copy of lecture given at the library of Congress on January 6, 1944; Set of Deepdene Italics drawn and cut by FWG; and A collection of two hundred and thirty-four of your 48, 60 and 72 Kennerley Matrices.

Box 35

Goudy Library

folders 3-4

Typescript of material given by Goudy to the LC

"Items from the Frederic W. Goudy and Bertha M. Goudy Typographical Library, collection and materials as outlined in a letter from the Librarian of Congress dated January 11, 1944, ... but retained on loan by Mr. Frederic W. Goudy for his use." Typescript and carbon copy, with prices in pencil

folder 5

Goudy, Frederic

"Prelum Vicanum Renascitur", photostat manuscript of Goudy's talk given at the Grolier Club, April 22, 1943, with 1 Tls from Milton Plumb, LC, March 10, 1945, and 1 Tls from L. Marie MacMillan, *The Advertiser*.

folder 6

"Bertha M. Goudy, 1868-1935", typescript of PAB's article, in *Publisher's Weekly*, November 2, 1935.

folder 7

Bennett's file for the Chap Book: *Typographic Miscellanea*. New York: Diamant Typographic Service; "Contributors Setting Goudy Specimens", holograph; "A Record of Goudy Types", listing 115 faces, with related marks including those faces lost in the fire, typescript.

folder 8, ovs Box 63

Type specimen proof for the book, most with identification notes, comments and approvals by Goudy or Bennett, 33 sheets

folder 9

"Bouquet's on Goudy's Type Design and Typography" by PAB. Typescript

folder 10

1948: Bob Wessman, J.F. Tapley. 1 Tls. Lists copies on hand in March, 1948 with invoices from Tapley; typescript of PAB's acknowledgements page in the book, and an insertion for the description of type # 19; 1 Als, 1 Ans after publication

folders 11-12

Goudy Dinner, March 8, 1944: Includes *A Keepsake For Friends of Fred W. Goudy – Produced for His Seventy-Ninth Birthday*. 5 copies: 2 have the title on the cover, with Goudy's Spinach device and are designated Typophile Monograph VIII; this version was sent to Typophiles as part of the monograph series. The other 3 copies have a plain green paper cover and were distributed at the dinner. One of these is signed by Goudy on the last page. Also included are clippings, offprints, financial summaries for the dinner at La Salle Du Bois, a list of those attending, 1Als. from Milton Glick, Henry Watson Kent, PAB ccs

Box 36

folder 1

Goudy Ephemera

Fanny Borden, *Goudy amamus*. Done at The Thumprint Press. Forest Hills, L.I., with the help of O.A. Dickman and R. Beimiller, March *, 1938 in honor of Goudy's 73rd birthday.

A Note On The 105th Type Designed by Fred W. Goudy and First Used in Printing The Story of Saint Gonsol, Saint Francis & The Devil. A Keepsake For Typophiles on the Occasion of F.W.G.'s Seventy-Third Anniversary, March 8, 1938. The 105th Type was named Friar, one of his most attractive designs. "Distribution is restricted to those present that evening and to contributors to "Left to Their Own Devices." Printed by Howard Coggeshall.

Testimonial Meeting in the Grand Ballroom ... in his loss of The Village Press on January Twenty-sixth. Composed by Earl Emmons. A ticket *Typophile Bulletin*. Announcement of the 79th birthday dinner.

To Fred G from Fred M [Melcher]

Box 36

folder 2

Goudy Ephemera

Other Publications concerning Frederic W. Goudy. New York, Press of the Woolly Whale.

For the birthday of Frederic William Goudy, March eighth 1947. Lunch Keepsake and ticket

Hello Everybody, This is Goudy Speaking. New York, Maverick Press, 1936 One of 100 copies printed, Item Number 5 of the Maverick Press.

To FWG at Seventy-Eight. New York, LFW, 1943. Typophile Monographs 4.

FWG. Tributes by Norman W. Forgue, R. Hunter Middleton. Myron Monsen, Jr. [and] Will Ransom. Chicago, Privately Printed, 1948. Designed by R. Hunter Middleton and printed by the Norman Press.

folder 3, ovs **Box 63**

80. *Frederic W. Goudy 80th Anniversary Dinner & Printers' Waysgoose at the Hotel Ambassador March 9, 1945.* Place setting for Mrs. Lewis Alliger. A joint effort of the Typophiles and The Distaff Side. Laid in is the sitting plan.

The Work of Frederic W. Goudy. The Grolier Club, April 22, 1943. *Seating list...*

A Tribute to B.M.G. ... Marlboro, June, 1936

G. An excerpt from *A Half-Century of Type Design and Typography*, by F. Goudy. 75 copies printed on the occasion of the 1984 Wayzgoose by S.F. Johnson Press.

While Looking Around... A keepsake "privately printed for Mary M. Ahern on the occasion of the 75th anniversary of the Village Press".

folder 4

Ben Grauer's Collection of FWG's 80th birthday dinner. Grauer was a Typophile, and personal friend of Bennett and Goudy, and a well known national radio personality. Includes:

80. *Frederic W. Goudy*. Ben Grauer's place setting with menu

A Garland for Goudy, Being Verses Old and New, Gathered For His Eightieth Birthday, March Eighth, 1945. Inscribed on the half title: "To Ben with regard Fred W Goudy". Colophon is signed by Peter and Edna Beilenson who printed it.

Grauer's notes, and an earlier typescript of a Goudy quiz given at the dinner.

Resolution on Frederic W. Goudy's Eightieth Birthday ... Nineteen Forty-Five ... Earl H. Emmons

The Goudy Chappel 15th Annual Holiday Dinner ... 1972 ...

Box 36, folder 5

The 1973 Goudy Chappel Calendar. Each month printed at a different private press.

Box 38

Goudy Ephemera

folders 6-7

Goudy Centennial Dinner, March 1966. Ben Grauer's copies of keepsakes given at the dinner. BG was Master of Ceremonies at the Dinner.

folder 8

Goudy Society Trip to Marlborough, N.Y., June 17, 1972. Ben Grauer's collection of keepsakes, from a pilgrimage to Deepdene, Goudy's former home in Marlborough New York. A commemorative plaque was laid by the Society.

folder 9

Chiswick Book Shop, *Goudy, The Village Press & Goudyana*. List 55, July, 1947. [Catalog]

Box 37

Gr-Hamm

folders 1-16

Graves, Joseph. Private press printer, the Gravesend Press. 1952-1959:

folders 1-3

14 Tls, 2 Tns, , 1 Ans to Arthur Rushmore. 1 Als to Mrs. Edna Rushmore. This group of letters cover the quick warm friendship that grew through their mutual interest in hand-set type, printing and binding. Several of the letters have a print of a Bewick of a man riding a donkey (probably loaned by R. Hunter Middleton or Philip Reed, both of whom had substantial collections of Bewick blocks). Others have the Fritz

- Kredel design of the sleeping pressman, sometimes hand-coloured and others with captions of The Gravesend Press. With 2 photographs
- folders 4-16 48 Tls, 21 Tns, 2 Ans to Herman Cohen, 62 ccs from Cohen. Letters deal with ordering books from the Chiswick Book Shop, his printing ventures and selling books to Cohen; his visits to New York and other trips, references to Carolyn Reading and the Hammers, Philip Reed and Hunter Middleton; and books and printers.
- folder 17 Graves, Lucy. 1960-1969: 10 Als, 1 Tls from Joe Graves, Jr. Mainly concerned with selling the remaining stock of the press. Ccs from HC
- folders 18-19 Green, Ralph.
Author, *The Iron Hand Press in America* and *The Platen Press*, printer. 1942-1946: 4 Tls with blueprints concerning drawing and information of hand or platen presses; prospectus for The Iron Hand Press in America with a holograph note by Bruce Sweet; a blueprint of "A Checklist of American 19th Century Type Specimen Books" prepared and written by Green, but based on contributions from 11 libraries and 12 individual collectors holograph notes by Arthur Rushmore about the handpress and Harpers.
- Box 37** **Gr-Hamm**
- folder 20 Gress, Edmund G.
Editor, *The American Printer*. 1928: 1 Tls to Lester Douglas. Compliments Douglas on his article on modern printing in *Nation's Business* and then comments on his views of "the modernistic side" of contemporary typography.
- folders 21-22 Grover, Sherwood.
Private press printer. The Grace Hoper Press and Grabhorn Press. 1960-1970: 1 Ans to PAB, 2 ccs from PAB; 9 Als to Herman Cohen, 1 Tls from Jane Grabhorn. Letters concern selling items to the Chiswick Book Shop, mutual friends such as Valenti Angelo and the Grabhorns, with 2 invoices from The Grace Hoper Press and ephemera
- folder 23 Haberly, Loyd.
Private press printer. 1973: 1 Tls to Cohen about appraisal of LH's gift to Fairleigh Dickinson University
- folder 24 Halbey, Hans A.
Director of the Klingspor-Museum. 1971: 1 Tls to Cohen about books received, and asks for name of designer of Chiswick seal
- folders 25-33 Hammer, Carolyn Reading.

- Private press printer. Anvil Press, The Stamperia Del Santuccio, University of Kentucky Libraries, Curator, Rare Books. 1955-1988: 16 Als, 35 Tls, 9 Ans, 5 Tns, ccs from Cohen.
- folder 25 1 Tls. from John Goetz of the University of Chicago Press, 4 PAB ccs. Bennett tries to interest Goetz in reprinting the Anvil Press edition of *Chapters on Writing and Printing*; Goetz declines after discussing with Middleton, Wells and others, and Hammer agrees to go along with recommendations of the Chicago Group and promises to get PAB a copy of the original edition one day (only 134 copies printed by Carolyn Hammer), with an estimate sheet for Meriden Gravure, initialed by Harold Hugo, regarding the costs of reprinting the book by offset. A photo of a letter from Herbert Simpson to Burt (Carnes?) regarding Victor Hammer's death.
- folders 26-33 Letters deal with sales of Anvil Press books to the Chiswick Book Shop, references to Joe and Lucy Graves, the Middletons, Fritz Arnold and Paul Koch, who both died on the Russian front during the war; book projects; a list of books, valued by Cohen; the sale of remaining inventory to Bromer booksellers; Rothenstein's book on Hammer (Boston: Godine). With invoices, unbound sheets, unnumbered copy of Joseph Hall, *Samson. Selections from a Contemplation on an Historical Passage in the Old Testament*. Limited edition of 60 copies. Lexington, Ky.: Stamperia del Santuccio, 1972, (fifty-eight copies were printed, Hammer kept 18 and HC bought the remaining 40 for \$850 in 1976), probably an overrun of the 60 copies stated in the colophon.
- Box 37** **Gr-Hamm**
- folders 34-37 Hammer, Victor.
Type designer, punch-cutter, painter, private press printer, Anvil Press, The Stamperia Del Santuccio, teacher. 1946-1952:
- folders 34-35 6 Als, 1 Als from Carolyn Hammer to Rushmore, September 12, 1955, 1 Als to Mr. Watson, April 23, 1950. Personal letters about painting and printing. "Karl Hermann Klingspor has now acquired the American Uncial and will soon produce it. I shall cut a smaller size (12pt) to it and a set of initials (24pt on 36pt) so that the type will find a wider range of use."; and he regrets that the Continental Typefounders does not exist any longer; "...a similar organization should be created. I am going to confer with Bob Middleton and Paul Standard on that subject." With a proof of Hammer Uncial, printed 2 up {referred to in his letter of October 18, 1946}, 2 pieces of ephemera, and *A Letter from Victor Hammer to Norman H. Strouse*. [San Francisco?] Printed by Lawton and Alfred Kennedy, 1973 as a keepsake for members of the Roxburghe Club of San Francisco, November 20, 1973.
- folder 36 1946: 1Als to PAB, October 21. Writes about pricing his type for a sale to an unnamed foundry and that Joe (Blumenthal) and Bob middleton told him not to take less.
- folder 37 1953: 1 Tls, 2 Tns, 2 Als to Cohen, 6 invoices from The Stamperia Del Santuccio. Writes about his printing. "Since you are the second one who

professes ignorance about the book on the Faust tradition I grew suspicious and looked up Simon Magus. He was a heretic of the first century and it is therefore very unlikely that he had knowledge even of the name of Faust. This is obviously a hoax perpetrated upon me by my American friend in Paris." The second letter deals with copies of Guerin's Centaur printed by Hammer: "There were only 53 copies printed and I have still about 20 left. Since I do no advertising, my books are not known and I want them to become parts of the heritage left to my children. You realize that the longer they are unsold the more valuable they become."

Box 38

Hard-K

folders 1-2

Hardacre, Kenneth. Private press printer, Kit-Cat Press. 1974: 1 Tls, September 24, to John R. Biggs, with holograph draft. Acknowledges his indebtedness to Biggs' books on typography, particularly an *Approach to Type* and matters concerning the London Printing Chappel. With 7 pieces of ephemera and *Chistopher Cat's Commentary*, nos. 18, 20-29.

folder 3

Harper, John W. 1891: 1 Als, October 30, to Burton Mansfield regarding repairs to a whip and inviting Mansfield and another friend to visit him and 'witness my "Example of farming." On Harper & Brothers stationery.

folders 4-6

Hart, Horace
Printer, The Leo Hart Company, author, publisher. 1954-1957: 19 Tls. Correspondence concerns the purchase by the Chiswick Book Shop of the remaining copies of the Printers' Valhalla series, selling copies of *Bibliotheca Typographica* (311 copies at \$0.14 a piece); his inability to account for the missing frontispieces in a number of the Updike books; finding additional copies of the Limited Edition of *Bibliotheca Typographica*; his appointment by the U.S. Department of Commerce to direct the Printing and Publishing Division in Washington. With prospectuses for *Venus and Adonis*, by William Shakespeare, invoices and bills of lading, ccs of Herman Cohen's replies.

folder 7

Hart, Leo.
Printer, founder of The Printing House of Leo Hart, father of Horace Hart. 1933: 2 Tls, 1 from Laurence B. Siegfried to Edmund Gress, February 27, asking him to review, Horace Hart's *Bibliotheca Typographica*, 1 from Hart to Siegfried about the book, enclosing a review copy for him.

folder 8

Helmer, Werner. "Werner Helmer - Bookseller Turned Bookmaker", by PAB. Typescript drafts with PAB's changes and revisions for his article

on Werner Helmer for "Books and Bookmakers", a series of columns in the *Linotype News*. With 1 leaf signed by WH.

folders 9-10

Howe, Ellic.

Author, printing historian. 1936-1960: 6 Tls, 1 Als (4 Tls, 1 Als to PAB, ccs from PAB; 2 Tls to Cohen). Writes about printing, his interest in 19th century printing machines and Ottmar Mergenthaler, the articles in *Typography* and *The Double Crown Club* for which a short menu in the form of a newspaper was set: "I wonder if [C.H. Griffith] told you of the epic dinner attended by himself, Typography's trio – Beatrice Warde, Paul Beaujon and 'Old Man' Shand – a magnificent five hour session". To Cohen writes about the first edition of Audin's *Les Livrets Typographiques* and to sell his annotated copy of the first edition, bound in half blue morocco: "I have written – very legibly – on many of the pages. Before the war I paid frequent visits to Paris to work on 'corrections and additions' to the original edition, and also went to Holland, Belgium and Germany on the same task. The fruits of my labours are written in the book itself. They were later revised and published in *The Library* circa 1951."

Box 38

Hard-K

folders 11-15

Hugo, Harold.

Manager, The Meriden Gravure Company. 35 Tls, 1 Ans (23 Tls, 1 Ans to Cohen, 11 Tls from Edward Connery Lathem to Cohen about Hugo, 1 Tls to Arthur Rushmore, ccs from Cohen). Correspondence deals mainly with Hugo's selling or buying books; appraisals for HH's gifts to Dartmouth College Library; and about Meriden printing the Chiswick Press edition of *The First Writing Book*. To Rushmore encloses a copy of *A Book of Ornaments*, for which Meriden had reproduced the Gribelin engravings "in collotype from a beautiful copy of the original volume owned by Philip Hofer".

folder 16

Hunter, Dard.

Author, paper historian. 1937-1984: 1 Als, 5 Tls (1 Als from Mrs Hunter, 1 Tls to Ettenberg; 4 Tls to Cohen). Writes mainly about buying and selling of books.

folder 17

Jacobi, C.T.
Printer, The Chiswick Press. 1923-1932. 5 Als to Edmund Gress, *The American Printer*, with holograph manuscript, "An Interesting Typographical Problem Solved" for a column in the magazine. He thanks Gress for sending a copy of the 40th year special number of *The American Printer*: "Much of the specimens related to your contribution of their 40 years work is that of my own, but it is now 59 years (!) since I entered the C' Press [Chiswick Press] and I have seen many changes in men & methods ..."

folder 18

Jacobs, S.A.
Private press printer, the Golden Eagle Press. 1954: 1 Als to Arthur Rushmore

folder 19

Jaffé, Max. [195?]: 1 Als to Rushmore from Arthur Jaffe about him

Box 38

Hard-K

folder 20

Johnson, Fridolf. Designer, private press printer. 1963: 2 Tls to Cohen, ccs from Cohen. Encloses a copy of *Nasty Nancy and Her Cat*: "I think I told you that it is dedicated to Richard Archer's cat. I printed the book for fun and as an exercise in discipline. It took a lot of time to plan and print, but the binding and slipcases are the most tedious and exasperating part of the job"; writes about selling copies of this book to "the pestiferous Dawsons" and to Cohen.

folder 21

Johnson, John. Printer, Oxford University Press. 1938: 1 Tls. Invites PAB who was in England to visit OUP. "Mr. Shand tells me that you would like to see this ancient Press, and perhaps outside the Press to look at a University town which is becoming an oasis in a much larger manufacturing town."

folder 22

Jones, George.
Printer, The Sign of the Dolphin. 1938-1940, 7 Als to PAB, ccs from PAB. Is looking forward to his visit, "I expect B.R. will be whetting your appetite for the lovely Cotswold country ... George Macy has put a fine book in my hands. I am not sure how I am going to produce it now that Gough Square is no more." Hopes that he can take back 40 or 50 of his catalogues. Thanks him for copies of the booklet that he sent and for his news.

- folder 23
Jones, Wilfred.
Artist. 1918: 1 Als to Rushmore. Requests payment for some sketches done for Harpers.
- folder 24
Kalab, Method.
Artist, book designer, typographer. 1938-1952. 3 Tls, . 1 Als to PAB. Thanks him for various books sent to him; he sent the parcels to Oldrich Menhart and Karl Svolinsky [who with Kalab contributed to early Typophile books]
- folders 25-26
Kelly, Jerry.
Typographer, book designer. 1981-1982: 4 Als to Cohen, with ephemera, prospectuses
- folders 27-28
Kelly, Rob Roy.
Author, printer, printing historian. 1962-1971. 19 Tls to Herman Cohen. Writes about buying books from the Chiswick Book Shop; progress on his wood type portfolio; collecting type specimen books; comments on James Eckman's library of type material; purchasing the limited edition version of *American Wood Types*; and difficulty with the publishers of the trade edition of this book, "Since Reinhold has been taken over by Litton Industries, it is so unbelievably fouled up you would not believe it! I still have not had an accurate royalty statement, nor any acknowledgement of the fact that I had done all the mechanicals, etc. on the book -- they have paid me some money for the production but there has never been an accounting. Records are lost, no one seems to know anything"
- Box 38**
Hard-K
- folder 29
Kennedy, Alfred Brooks.
Bookdealer. 1949: 1 Als to Cohen. Suggests a "horse trade".
- folder 30
Kennerley, Mitchell.
Bookseller, publisher, collector. 1941: 1 Tls to PAB. Encloses his advance payment for the next two Chap Books.
- Box 40
Hard-K
- folder 31
Kent, Henry Watson.
Secretary, Metropolitan Museum of Art, collector. 1941-1947: 3 Als to PAB, 1 Als to Eugene Ettenberg. Letters to PAB deal with a possible monograph on Silhouettes; Kent used his leverage to involve print historian, Hyatt Mayor, who had written an article on silhouettes in the *Museum Bulletin*. Other letters are mainly personal.

folder 32

Kindersley, David.

Type designer, calligrapher. 1968-1974: 4 Tls to Cohen mainly about ordering some of his calligraphic artwork.

folders 33-34

Kittredge, William.

Printer, The Lakeside Press of R.R. Donnelley & Sons Company. 1930-1934: 7 Tls (4 Tls to PAB, 3 Tls to Rushmore). Kittredge sends samples of Lakeside Press books to PAB, with notes, about him written by PAB for *Linotype News* and comments on later reading a draft: "You were more than generous in this write-up and it made me blush to read some parts of it, especially the last paragraph. I have made only a few corrections of fact and presume that the rest can go as you have written it, if you wish." Letters to AR ask for commissions from Harpers; thank him for a copy of his Christmas book: *On The Morning of Christ's Nativity*; and for sending items for his exhibition of School and Children's Books: "In the school book exhibition we are going to present four or five model dummies of model school books, designed and illustrated by leading artists (men like Dwiggin, Ruzicka, Grant Wood etc.). We hope that publishers will come to see this exhibition and be moved by it to improve their product, the average of which is not very high, as you know."

folders 35-37,
ovs Box 63

Knopf, Alfred A. *Some Random Recollections*. The Knopf Chapbook

1948-1953: 15 Tls (9 Tls from AAK, 2 Tls from Pat Knopf, 2 Tls from Sydney Jacobs, 2 others, 20ccs from PAB), with galleys for *Some Random Recollections*, an informal talk given at the Grolier Club on October 21, 1948, later published as a Typophile Chap Book. When Knopf received his package of Typophile material, he found many names unfamiliar to him and inquired who they were, "I don't expect you have time to sit down and answer a letter of this kind. ... it makes me feel old to see so many names that are strange, and I would like on my next trips to various parts of the country to get a little better acquainted if possible with the typographic work going on." PAB told him, and after Knopf's talk at the Grolier Club, which he heard, suggested that it would make an interesting item for the Typophiles. Knopf writes, "As for the little book, I think I'd better send you with this a copy of the manuscript. Read it over critically and don't hesitate to turn thumbs down if you think publishing it ... would be the least pretentious. Nothing would displease me more than to get out on that sort of limb. If we do it, of course, I'd arrange for W.A.D. to design it and I rather imagine Plimpton would have to print and bind it." PAB volunteered to have Mergenthaler supply the mats for an experimental type designed by Dwiggin. Knopf generously accepting the expense of the book. The Dwiggin's type was then called Arcadia. Further letters to the firm about their use of the new Dwiggin's type for their publication of *The Shirley Letters*, included are folded copies of the prospectus which marked the first book appearance of Dwiggin's Stuyvesant type. The proofs of the talk are dated 1949, but the book was not finished until 1950.

folder 38

Koch, Rudolph.

Type designer. 1929: 2 Tls to Rushmore. Writes that Klingspor will be sending a number of specimens and "Newly there is a real interest in my work in America and England. As private press print I have published the New Testament in two volumes, ...bound by hand in pigskin; ... – and they are not to be got through any bookseller." Koch then goes on to list several of his other books and adds a catalogue. On this letter ASR has written, ".Wrote saying expected to be in Ofenbach July 19, would call and select book personally." The second letter of Koch's asks him not to come after the 20th since he will be away: "I myself speak English only faultily but think we will understand each other." With envelope in a file folder with doodles by Rushmore.

folder 39

Kofron, Frank.

Calligrapher. 1948-1963: 3 Als. Comments on calligraphy and Dwiggins: "When I learn how to cut a feather (I'm trying) or a reed I might do some good Calligraphy – the steel pen seems too hard. The Dwiggins Chap Book is a honey – it about completes my collection of WAD writings – some of which I have in book form. WAD has been and still is tops in my book." He goes on to thank Paul for including him in the *Calligraphics* Chap Book and comments on the style he would like to develop: "...the kind of Calligraphy I'd like to develop is more in the order of DaBoll because I feel that it has a certain freedom and contemporary feeling and less of the close traditional style – if I make myself clear – sort of characteristic of the writers natural writing instead of resembling the old masters – sure they are good and show us the way, but they were themselves, and so should we be..."

Box 38

Hard-K

folder 40

Kredel, Fritz.

Artist, book illustrator. 1938-1946: 1 Ans, 2 Als, with drawing in colour with the caption "I thank you very much dear Typophiles", 1 Tls from Larry Siegfried, regarding assistance in trying to get Kredel's son, Stephen admitted, to the Carnegie Institute of Technology.

Box 39

Lau-Liber

folder 1

Lauck, Harold. 1940: cc from PAB about Edward L. Stone. Relates his earlier involvement with Stone's bookplate having asked Goudy and others to design it

folder 2

Lawson, Alexander.

Teacher, type historian, lecturer, Rochester Institute of Technology. 1962-1969: 6 Als, 1 Tls (1 Als, 1 Tls to PAB, 5 Als to Cohen), with reprint from the *Inland Printer of Only a Compositor* by Henry Lewis Bullen, inscribed to PAB. Writes about the reprint, PAB comments on it. In providing a final copy, Lawson has inscribed the book, "To Paul

Bennett, Corrector-of-the-Press Extraordinary, Alex Lawson" and in a footnote: "But don't forget Pogrom." In a cc of a letter sent to Joe Weiler of The Marchbanks Press, PAB explains the footnote, "That reference, if you happen not to know, is the one in my book where we reprinted Tom Cleland's 'Harsh Words'. I assured Tom that this would be the one printing that would be free from error, since both the publisher had a reader and the book printer had a reader and it wasn't a keepsake, it was a chapter in a book and it would be read thoroughly and he need have no fear. So we all read it carefully ... Then the eagle-eyed reader at the publisher's office decided that everybody had slipped because the word 'pogrom' meant nothing to her. She changed it to 'program'! ... Tom's reference was that there might well be a pogrom of type designers because there were too dammed many types..." Thanks Cohen for sending notices of the books, and the books.

folder 3

Lehmann-Haupt, Hellmut.
Librarian, author, type historian. 1940-1941: 2 Tls, cc from PAB.
Refers to his current book – *Bookbinding In America: Three Essays*, "But no fooling, Anthoensen has first call on my time, he is planning a fine volume, plates, typography and everything. So that must be out of the way first, and I know it will take some time. But you will get it eventually." Thinks that he can write about Doré later, and writes about type design.

Box 39

Lau-Liber

folder 4

Levenson, Roger.
Private press printer, Tamalpais Press. 1955-1977. 8 Tls to Cohen with ccs. Writes about buying books for his collection of American 19th century type specimens, and comments on books and printers

folders 5-16, Box 42

Liber Librorum. An international collaboration of book designers. 1949-1966: Correspondence between Bror Zachrisson, Director of the Graphic Institute, and Paul Bennett, who originally declined to participate; he later took an active role in assisting the North American contributors and arranging exhibitions at the Library of Congress, the Boston Public Library, the AIGA and other institutions.

folders 5-16

1949-1957: 29 Tls, 5 Als, 2 Ans from Bror Zachrisson to PAB, 30 Tls, 6 Als, from others, 96 ccs. Describes "a project that Vox, Zapf and I have cooked up and which we hope will interest you. I let the prospectus – text – draft with letter talk for themselves ... The subject chosen for treatment – the Bible – is of real, as well as universal interest." With prospectus and list of possible participants

Box 40

Liber-Low

folders 1-13

1957-1966. 14 Tls, 5 Als (3 Tls, 5 Als others), ccs from PAB with copy of letter printed from Albert Schweitzer, and other printed materials. Includes critical correspondence about Museum Books's distribution of *Liber Librorum*, and printed tribute to Bror Zachrisson in 1966

folders 14-17,
ovs Box 63

Low, Joseph.
Artist, private press printer, Eden Hill Press. 1955-1959. 2 Tns, 1 Ans, 4 Als (2 Tns, 1 Ans to PAB, 4 Als to Rushmore) with prospectuses for Press and dinner menus

Box 41

Mac-Mu

folder 1

McArthur, Richard N.
Printer. 1936: 1 Als to Eugene Ettenberg, , regarding the AIGA newsletter. McArthur was business manager for Barnhart Bros, and Spindler type foundry in Chicago and then relocated in Atlanta where he established his own printing business.

folders 2-4

McLean, Ruari.
Book designer, author. 1958-1982: 13 Tls, 7 Als (4 Tls to PAB, 8 PAB ccs, 1 Tls. from Robert Middleton, 7 Tls, 6 Als to Cohen, 1 Tls co-signed by McLean and James Shand; 1 Als from David McLean, 6 ccs from Cohen); writes about a reference in *The Dolphin* to books containing designs by Cobden-Sanderson for the tooling of his bindings; and other matters connected with *Motif* magazine. To Cohen comments about his 1960 trip to the United States; refers to Edward Bawden; writes about disposing of his collection, "In one of your letters you said you might have an idea if I ever wanted to dispose of my collection – and I wonder if you could enlarge on this, and anyway give me some advice. I have no intention of disposing of the collection yet, but its eventual disposition might be a help in which direction it should be built up."

Box 41

Mac-Mu

folder 5

McMurtrie, Douglas.
Printer, designer, printing historian. 1937: 1 Tls. to the Editor of the *AIGA Newsletter*. The holograph manuscript of McMurtrie's "The First Printing in South America", (1925), lacks a portion of the first paragraph, beginning with "an even centurt between the first book ...". The article was published in *Ars Typographica*, Vol. 2, No. 3. pp. 209-214.

folders 6-21

McPharlin, Paul. Book designer, puppeteer, author. 1940-1947

folders 6-7

1 Tls. to Arthur Rushmore, 1 Als to Peter [Beilenson?]. Writes about his work, "the business of daily bread is always a puzzle. How do I earn it? I often wonder. For almost ten years I was a puppet showman, and a teacher and publisher on the side. Now I'm with the Michigan Art and Craft project of the WPA, doing everything from showing Indians genuine Indian craftsmanship to designing furniture." With *Books &*

Brochures Designed by Paul McPharlin, Design 7 Paper 18, 2 copies of printed request for early examples of American Christmas cards. PM was to write a chap book on the subject but unfortunately died before he could finish it, and sample of illustration for *Spectator*

folders 8-21,
ovs Box 63

PM's *Roman Numerals, Typographic Leaves and Pointing*

Hands; Some Notes on Their Origin, History, and Contemporary Use.
New York : Typophiles, 1942. (Chap book 7)

32 Tls, 10 Als, 9 Ans, 11 Tns, PAB ccs (1 TLs from Lawrence Wroth, 3 Als from George Trenholm; 2 Ans, 1 Als from Arthur Rushmore with illustrations for the book; 1Als from Charles Capon; 1 Ans from Warren (Chappell with his "fist" drawing; 2 Tls from Elrie Robinson, 2 Tls from Gerry Powell, with 1 page of pointing hands; PAB's typescript and 1 cc of notes to get McPharlin started, 1 Als from Oscar Ogg 1 Als, 1 Tls from Hal Zamboni). When Paul McPharlin late in 1940, offered to make some printed material for the Typophiles, PAB suggested that the Roman numeral project he had been contemplating or one on calendars might be fit subjects to consider. When he had already written 3,000 words on the numerals Chap Book and sent the manuscript to PAB, PM suggested adding material on 'fists" or "pointing hands" to make the book a suitable length. PAB found this agreeable. Though McPharlin wanted to design the book, he was delighted to learn that Fred Anthoensen would have it printed at his press and preferred to design it himself. More material was supplied by PAB soliciting drawings from W.A. Dwiggin, George Trenholm, Arthur Rushmore, Charles Capon, Clarence Hornung, Warren Chappell, Oscar Ogg, Robert Foster, and Hal Zamboni. In addition these contributors provided their professional biographies, most of which were edited by PAB. Printed versions of "fists" were supplied by American Type Founders, Rushmore and Elrie Robinson, with a set of 22 galleys including the illustrations and another set of 10 galleys only of the text. Includes photocopies of articles from John Archer, the 1942 certificate of copyright registration, illustrations used in the book including a mock-up of the title page, 1 page of original drawings of fists which did not appear in the book; submissions of material to be used as illustrations, and photocopies of relevant articles.

Box 41

Mac-Mu

folder 22

Macy, George.

Publisher, The Limited Editions Club. 1931: 1 Tls. thanks Paul Bennett for his write-up about the Limited Editions Club in the *Linotype News*, which had just got underway. With typescript of the article: "The Man Behind The Limited editions Club – George Macy" 1 Ans from Helen Macy.

folder 23

Marchbanks, Hal.

Printer, the Marchbanks Press. 1930: 1 Tls., to Eugene Ettenberg.

folder 24

Melcher, Fred.

Editor, *Publishers' Weekly*. 1939-1946: 2 Tls. to Arthur Rushmore, and 1 copy of 1 Tls. from Carl Rollins to Melcher, 1 cc PAB.

folders 25-29

Middleton, R. Hunter.

Type designer, Ludlow Typograph Company, collector, private press printer, Cherryburn Press. 1945-1974: 13 Tls, 7 Als, 1 Ans (5 Tls. to Bennett, 5 PAB ccs, 1 Tls. to Eugene Ettenberg, 7 Als, 1 Ans to Cohen, 12 ccs from Cohen, 3 Tls from James Wells). Writes about addressing the Society of Artists and Art Directors in Minneapolis on Calligraphy, "They still remember your meeting with the Ampersand Club."; a possible Will Bradley exhibit at the STA; teaching at the Library School in Lexington, Kentucky and other matters. To Cohen refers to buying books; a visit from Mardersteig; valuation of a gift of 81 Bewick blocks to the Newberry Library, together with the list and Herman's valuation; selling some of his remaining blocks; going to Europe with Jim Wells; buying books from the Cherryburn Press.

Box 41

Mac-Mu

folders 30-34

Moran, James.

Printer, The Furnival Press, printing historian. 1961-1974: 3 PAB ccs, 16 Tls, 5 Ans to Cohen, 15 ccs from Cohen. Writes about HC's moving; visiting Berthold Wolpe, "He has books, writing instruments, early tools, paintings, pieces of houses he has managed to save all over the place. Each room is like a museum and so crowded we could not sit down anywhere to write a piece of copy together. We retired to the kitchen where at least the table was free"; is finishing several chapters of his book on the printing press; Ben Grauer buying an Albion press; asks HC if he can sell some rare Morison items privately without putting them in a catalogue; encloses a list. Writes about Beatrice Warde's death, "The news of Beatrice's death came as a shock. I was to have had lunch with her the Tuesday, after the Sunday she died. We were going to organize one or two things together." Is selling the SM material "quietly" to Rodger Glessner; suffers a mild heart attack, moves to a smaller flat and has to sell his Albion press; working with others on a Beatrice Warde Memorial Lecture Fund; is moving to a new home, working on a commission from Lund Humphries to complete a book on Morison, and writing a history of the Double Crown Club. With *A Tribute to Stanley Morison*, by James Moran given to a special meeting of The Royal Society of Arts on March 11, 1969, an offprint from the *Gutenberg-Jahrbuch* 1968. "Friedrich Konig and the Printing Machine", inscribed to HC, a copy of the prospectus for the initial number of Moran's periodical, *The Black Art*, with order forms.

folders 35-43

Morison, Stanley.

Type designer, type historian, Typographical Advisor to the Monotype Corporation and *The Times*. 1938-1963: 22 Tls (2 signed by his secretary, G.E.A., 1 Tls to Edward Gottschall, 1 Tls to Eugene Ettenberg), 2 Als (1 Als to Mr Jenks), 14 ccs by PAB, (4 Tls. from John Dreyfus, 2 Tls. from Brooke Crutchley, 1 TLs from Ronald Mansbridge, 1 Tls from George Brett) and a few ephemeral pieces. Discusses his understanding of a "little complaint" for not giving Thorp credit in using his information (in Thorp's paper: *Towards a Nomenclature for Letter Forms*) in PAB's article in the *Dolphin*. "...I am accustomed to the fact that circumstances in a highly competitive business do not always favour the making of acknowledgements as frankly as might otherwise be the case." Writes about his examination of early type specimens; is grateful for the railroad leaflet issued in connection with the World's Fair, is delighted with the drawings of Railroads on Parade - "It fairly makes my mouth water writes that he had been talking about PAB's request for a Chap Book of his writings with John Dreyfus and Brooke Crutchley that became Chap Book Number 45: *Letter Forms and Typographical Variations*; replies to a request for a preface or an article to be included in the Typophile Chap Book on DeVinne. With acetates for Times New Roman, ephemera, and James Moran's "Stanley Morison 1889-1967" in *The Monotype Recorder*, volume 43, number 3.

Box 41

Mac-Mu

folder 44

Morris, Henry.

Private press printer. 1982: 1 Als to Cohen. Comments on travelling; his new book *Japonica* and other matters.

folder 45

Munder, Norman T.A.

Printer, designer, publisher, lecturer on printing history and technique. [1932]: 1 Als to Eugene Ettenberg with holograph manuscript of "Good Printing Promotes Poetry in Seven Countries".

Box 42

N-Ro

folder 1

Nash, Ray.

Author, lecturer, Dartmouth College. 1959-1971: 1 Als, 12 Tls, 2 Ans to Cohen, ccs from Cohen. Thanks Cohen for his appreciative comments on *American Writing Masters*; notes on the rare 1791 edition of the Jenkins manual; provides suggestions for the second part of this book; sets out some thoughts on how large the book might be and the type of illustrations; proposes David Godine for membership in the Grolier Club; and writes about purchasing writing books and type specimens from Chiswick Book Shop.

folder 2, item 3

Orcutt, William Dana.

Book and type designer, printer, The Plimpton Press, author. 1929-1942: 5 Tls, 1 Als to Arthur Rushmore. Writes about getting together with him and showing him the facilities of the press so that it "...would give us a chance to do something big..." Comments that the Society of Printers is "throwing a testimonial dinner for me in celebration of my fifty years association with the Book. I don't like fifty, but I don't deny it!". With *The Society of Printers: A Testimonial Dinner to William Dana Orcutt, Book Designer and Typographer, First President of the Society of Printers who, on November 3, 1941, celebrated his 50th Anniversary in the Graphic Arts*. Boston: Society of Printers; 1942. Limited to 200 copies printed at the Plimpton Press. This copy belonged to Wheelwright of the Bond Wheelwright Paper Company.

folder 4

Orton, Vrest.

Book designer, author, printer, Tory Press. 1930: 2 Tls. Writes to Arthur Rushmore about reprinting, in a small hand-set edition, "The Eight Dollar Pup", which appeared in the February issues of *Harper's Magazine*: "...in my estimation it is the best darn dog story I have ever read in my life."; gives his connections and his qualifications.

Box 42

N-Ro

folder 5

Ovink, W.

Author, scientist, teacher, art consultant to the Lettgieterij Amsterdam (1956-1982); professor of history and the aesthetics of printing at the University of Amsterdam; wrote "Legibility, Atmosphere-value and Forms of Printing Type" as his doctoral thesis, Leiden, 1938. 1952: 1 Als to Eugene Ettenberg giving his impressions of American printing.

folders 6-8

Ransom, Will.

Printer, book designer, bibliographer of private presses. 1929-1953: 15 Tls, 1 Tn, 1 Ans, (6 Tls to Arthur Rushmore, 5 Tls, 1 Tn, 1 Ans to Cohen, 4 Tls to PAB) "I am not a bookseller". Asks for information about AR's Golden Hind Press and indicates the method of listing the information he would like to receive. In discussing old age: "...perhaps I am fortunate in that, in my seventy-fifth year, economic necessity (translation, the habit of eating) keeps me working full scale. Forty hours a week is a great attention occupier." Praises AR's Golden Hind Press, "In the thirty-odd years that I have been collecting press books records, there have been a few high points ... But none has been more welcome, more useful, or more appreciated than your contribution. ... the Golden Hind is at once a true private press, expanded by association with and contributions to trade book design." Writes to PAB about his work as a private press bibliographer: "Of course you are right in saying that bibliography is an exact science. Which reminds me that I really have no right to enter the field on account of economic limitations, but I can at least lay a foundation which will help some later and more fortunate (and abler) bibliographer." Orders books from Cohen..

folder 9

Reichl, Ernst.

"Ernst Reichl – Book Designer, Editor, Publisher", typescript article by PAB for *Linotype News*, with corrections and additions in pencil

folders 10-12

Reiner, Imre

Artist, type designer, wood-engraver, illustrator. 1938-1953: 10 Als (8 Als to PAB, 2 Als to Cohen, ccs from PAB). Describes his collection of printers' marks, typographic bookplates, ornaments and fleurons which he must sell. Writes about his failing to get employment in London on account of the possible war and the anti-Jewish feeling. Unable to come to the US, but is hungry for any material printed during the war years. Gives details of what happened to family members. Offers to sell his work to the Chiswick Book Shop.

folder 13

Ridler, Vivian.

Printer, Oxford University Press. 1953-1962: 1 Tls, PAB cc. to a later letter Writes about a new type face, Eldorado, and wonders how it will be used; comments about the coronation; and the progress of the OUP reprint of Moxon's *Mechanic Exercises*, "Moxon progresses like many of these great projects, and that is slowly – so slowly in fact that progress is hard to detect. But no doubt it will see the light one day."

Box 42

N-Ro

folders 14-15

Ritchie, Ward.

Printer. 1948-1977: 4 Tls, 2 Als, 3 ccs from PAB (1 Tls, 1 Als from PAB, 3 Tls, 1 Als from Cohen). Writes to PAB about the overdue payment for Typophile books, for not acknowledging some book gifts and vowing not to bet on USC [University of Southern California] against Notre Dame. With *Need for a Renaissance in Printing*, by A. Raymond Hopper, Los Angeles : Anderson and Ritchie, Ward Ritchie Press, 1946; it originally appeared in *Print*, volume 4, no.2. From HC he order books and Gill engravings.

folder 16

Robinson, Elrie.

Editor and proprietor, *St. Francesville Democrat*, "The Horse and Buggy Printer". 1940: 2 Tls. to Rushmore. Writes about their exchanging Christmas books, and just having doubled his collection of types and cuts, "Have just closed a deal with a Georgia concern which will practically double my collection of old cuts." Asks how AR was able to get ATF [American Type Founders] "... to dig up and cast old matrices for you."

folders 17-34,
ovs Box 63

Rollins, Carl.

Printer, Yale University Press, author, printing historian.

1926-1959: 45 Tls, 2 Als, 3 Tns, 2 Ans (1 Tls, Lester Douglas; 5 Tls, Rushmore; Mr. Jenks; 34 Tls, 4 Ans, 1 Tns, ccs, PAB; 1 Tls, Edmund Gress; 3 Tls, Cohen; ccs from PAB). To Douglas comments on the annual selection of Fifty Books by the AIGA, "In the current Fifty there is a surplus of very ordinary books." Writes to Rushmore about the preservation of the obsolete matrices and punches of ATF and how best to persuade Mr. Williams of ATF of their importance as a national heritage. Suggests an article that Rushmore might submit to *House & Garden* on his hand printing, and asks for type. Compliments Ettenberg on his new book, "of course I have seen the various parts which had been published in the *American Printer*, and had marveled at the wealth of material which you had brought together in such limited space.." To PAB gives information and opinions about some of his contemporaries. Regrets his inability to join the dinner for Goudy, "I don't see that it makes much difference whether Fred Goudy is 7, 70 or 700, he is still the same Goudy ..." About Henry Bullen, "My file of his letters is carefully sealed with non-inflammable cement, and labeled 'Explosive: Handle With Care!'" Letters to Cohen concern appraisal of his library.

With typescript, "The Printing of Bibliographies", clippings, a copy of *A Printer's Solutions of Some Printers' Problems*, the keepsake issued in celebration of his 75th. Birthday, January 6, 1955; PAB's correspondence with contributors and typescripts for *Off the Dead Bank*; PAB's typescript "Carl Purington Rollins, Printer to Yale University", a photocopy of an earlier article by Vrest Orton, "Carl Purington Rollins, Man of Letters", for the *American Collector*, and printed ephemera.

Box 42

N-Ro

folder 35

Margaret Rollins. 1954-1963: 6 Als (3 Als to PAB, 3 Als to Cohen). Writes to PAB about a surprise party for Rollins in 1954; those to Cohen about the sale of the Rollins' library after his death.

folder 36

Roos, S.H. de.
Type designer, private press printer, De Heuvelpers. 1954: 1 Tls to Eugene Ettenberg in response to a request for some background material concerning the De Roos Roman type face. Sets out the origin of the type during the Second World War, the first book printed with the type and notable books and other items printed with it, including the Constitution of the Netherlands and G. Knuttel's *The Letter as a Work of Art* (1951).

Box 43

Ru-Ry

folder 1

Rudge, W.E. Son of William Edwin Rudge of Mount Vernon. 1964: 1 Als. Writes about selling some of his father's collection. With "The Printing House of William Edwin Rudge" in *Soundings, Collections of the University Library*, May 1970, pp. 5-16.

folders 2-23

Rushmore, Arthur W.
Book designer, Head of Production for Harper & Brothers, private press printer, Golden Hind Press. 1929-1952: 31 Als, 2 Ans, 2 Tls, 15 ccs from PAB (1 Als from Frederick Hopkins; 2 Als to Ettenberg). Writes about books, type, and the Golden Hind Press (setting type, type faces, designs, current book projects). Suggests that Howard Coggeshall, who had a great collection of Goudy material, deserves to be the subject of a Typophile Chap Book. Sorry that he lost a chance to buy the Pickering edition of Wycliffe's translation of the New Testament. Includes a proof of a paragraph from Taylor's *Holy Living*. Thanks him for the latest Typophile and writes, "I've always wanted to see a Columbian Press. Designwise they look as loony as Merle Armitage would like to make American Typography ... " Thanks him for the Faulkner speech [Nobel Prize] "... a wonderful statement.. What a lovely job Joe (Blumenthal) has made of it." Likes the new type designed by Dwiggin, "It has warmth and freedom". With PAB's typescript "Arthur W. Rushmore of Harpers and the Golden Hind Press" for *Publishers' Weekly* and a photocopy of "Meet Arthur Rushmore of Harpers", by PAB for his "Books and Bookmakers" column in *The Linotype News*, October 1930; AR's typescript, cc, "Don't We Never Learn Nothin' the Easy Way?" for the *AIGA Newsletter*. Ephemera includes *The Bastard King of England*,

an early Typophiles' Keepsake; A Christmas greeting, A Keepsake for The Typophiles from Harrison Elliott and Arthur Rushmore, on paper handmade made Harrison Elliott from sheets (a swatch of this fabric is attached and labeled as 'the raw material'); *The Mainz Diary: 1437 – 1440, In Which New Light Is Shed upon the Cradle Days of the Art and Mystery of Printing*. Madison, N.J.: Golden Hind Press, 1940.

Box 43

Ru-Ry

- folders 8-9 Rushmore. 1951-1953: 5 Als (4 Als from W.M. Gilbert regarding *Whistle Stop October 11, 1858 Political News Reporting of a Century Ago*, edited by Professor William M. Gilbert. Madison, N. J.: Golden Hind Press, 1953, 1 Als from W.P. Stafford) With final mock up of the book designed and hand set by AR.
- folders 10-23 Notes for speeches and articles
- folder 10 Holograph notes for a talk in Boston, October 29, 1929 [Society of Printers?]. 13 leaves. "Not a speech – random notes – as points of departure." The talk deals with book design, printing, type faces, contemporary German printing (the Bremer Press).
- folder 11 Holograph notes. 9 pages
- folder 12 Holograph manuscript on contemporary trade bookmaking. 3 leaves
- folder 13 Holograph notes for speeches. 16 leaves
- folder 14 Holograph notes. 10 pages
- folder 15 Holograph notes on various subjects. 41 pages
- folder 16 "And If I Stand and Stare". Holograph text of talk 7 pages
- folder 17 Holograph notes including a poem used for one of his Christmas cards
- folder 18 Holograph notes made in 1929 during his trip to Europe. 12 pages
- folder 19 "The path of he who tinkers with the public taste is strewn with tacks and they are fools or reformers who walk therein." Holograph draft, 4 leaves, and typescript text, 2 leaves
- folder 20 Elisa Buffington to the Rushmores, 1916: 1 Tls, cc, copy written by EB in Japan, dated July 3, 1916 with holograph draft of a reply by AR
- folders 21-22 "Books Hand Set at Golden Hind Press". Typescript, 42 leaves with additions and alterations in AR's hand, 2 pages of holograph additions bringing the listing up to #152 (spring 1955). "Bibliography of the Golden Hind Press. Established 1927 by Arthur and Edna Rushmore.

Prepared by AWR, Typewritten by Will Ransom, 1953". See also Ransom/Rushmore correspondence

Box 43

folder 23

Checklist of the Books Hand Set by Arthur and Edna Rushmore at The Golden Hind Press, New York. Number 35 of 200 copies.

folder 24

Ryder, John.

Private press printer, publisher, The Bodley Head Ltd. 1960-1969: 3 Als, 1 Tls, to Cohen, 1 cc from PAB, 1 Tls to HC from Laurence Gomme about JR.

Box 44

Sh-Sm

folder 1

Shand, James.

Printer, The Shenval Press. 1938-1951: 4 Tls, 5 ccs from PAB. Welcomes to England, and looks forward to PAB's impending visit.

folder 2

Siegfried, Laurance.

Printer, author, lecturer. 1946-1969: 6 Tls to Eugene Ettenberg. Mentions that Van Nostrand will be publishing EE's American Printer Series and asks for suggestions on the layout; gives arrangements for EE's visit to Syracuse University; refers to EE's having received an honorary doctorate from Columbia; discussions with Dorothy Abbe about a proposed book on Dwiggin which could have involved Jan Van Krimpen (Dwiggin was Siegfried's first cousin); expresses surprise that the Typophiles had been incorporated, "To me, one great charm of that association was the absence of any kind of organization – the fact that it was entirely spontaneous, motivated by a deep and sincere interest in, and enthusiasm for, the graphic arts. ... I suppose that with Paul gone, something of the sort had to be done if it was to be held together."

folders 3-5

Silver, Rollo.

Printer, printing historian. 1964-1978: 28 Als, 5 Ans to Cohen. Writes about book orders to the Chiswick Book Shop; comments on Ruari McLean, spending time in England with Leo Wyatt, Dorothy Abbe's book on Dwiggin, and adding items to the Alice and Rollo G. Silver Collection at Boston University

folders 6-10

Simon, Oliver.

Printer, The Curwen Press; publisher, The Fleuron and Signature. 1935-1964: 39 Tls, 1 Als, 1 Ans (8 Tls, 1 Ans, 3 PAB ccs; 1 Tls to Philip Duschnes; 14 Tls, 1 Als to Cohen; 11 Tls from Shiela Jones, 5 Tls from Timothy Simon, Cohen ccs). Expresses his thanks for 3 subscriptions to *Signature* and sends a dozen prospectuses; has asked Beatrice Warde to review the Typophile Chap Book, *BR, Marks and Remarks* and Goudy's *Half Century of Type Design*: "...you and Paul Standard are a very great help in getting *Signature* known as the trade is notoriously slow in taking up anything that is specialized of this kind." To Cohen writes

about subscriptions for *Signature* and ads for the Chiswick Book Shop in it; comments on his autobiography, "The first part of my typographical autobiography is appearing in the next number of *Signature* and occupies twenty-seven pages. It goes as far as and includes the publication of *The Fleuron* and is well illustrated."

Box 44

Sh-Sm

folders 11-20

Simpson, Herbert.

Printer, calligrapher; president of Herbert W. Simpson Inc., Evansville, Indiana, advertising printers. 1943-1956: 13 Als, 58 Tls (10 Als, 55 Tls, 60 PAB ccs; 3 Tls, 3 Als to Cohen). To PAB gives news and gossip about the Midwest scene. Praises the Bruce Rogers Chap Book, "The title page is melody with metal, and cause for sober consideration for one like myself with a taste for decorative manipulation of page areas." Suggests several ideas for the next year's Christmas issue; refers to joint work with Dwiggin on a possible Chap Book based on the Zodiac and perpetual calendars; delighted to receive Typophile material, "Thanks for the two packages of printed stimulation that have settled down in my mail box on two successive days. Important stuff, it is to stiffen your spine against the pressing daily odds and all the commercial clap trap that is part of the package today ..." Comments on Times Roman as book face, "I cannot subscribe to Times Roman as a happy type for book use. Too damned black" Offers to print a monograph of a section of E.B. White's column in *The New Yorker*; asks about a Chap Book dedicated to Paul Standard and has spoken to James Wardrop about it; comments on several drawings by WAD for a new type face, the passing of Paul McPharlin. Is critical of Cleland's Newberry library address. Likes Dwiggin's new book, "What a beautiful thing, that volume is. Sound and sensible as rain falling on grass." Appreciates receiving a copy of *Books and Printing* from PAB; writes about calligraphy, typography, his printing business and books. To Cohen writes about buying books, his own printing and book projects, especially with Dwiggin; Ben Abrahamson's move to New York: "More power to Ben Abrahamson who brings to the lethargy of Manhattan the restless force of the Midwest." With his "Only a Perceptive Few Competent To Design a Letterhead" in *Direct Advertising*, volume 34, number 2, October 1948, pp. 8-14, page layouts and printed ephemera.

folder 21

Small private presses

1961-1962: Thomas W. MacDonald of Black Mack, the Handpress, Los Angeles; Claude Fredericks, Pawlet, Vt; Bill Jackson, Rube Rubricator and proprietor of the Printing House at the Sign of the Four Ducks; Wichita, Kan.; John Lehman, The Katydid Press, Bainbridge, Pa.; William F. Haywood, The Private Press of the Haywoods, Fair Lawn, N.J.; Gary Hantke, The Willow Press, La Crosse, Wis.

folder 22

Smith, Percy J.

Letterer, designer for the Curwen Press and other presses. 1928-1935: 6 Tls, 2 ccs by Arthur Rushmore. Writes about re-designing the logotypes

and the matrices for the Harpers device which were being cast by Bannerman's Foundry; asks AR to send some impressions of the devices for a collection he is assembling of his own designs.

Box 45

St-Su

folders 1-9

Stanbrook Abbey Press, Dame Hildelith Cumming.
Private press printer. 1963-1978: 46 Als from Dame Hildelith, 5 Tls, 1 Ans (2 Tls from Marcella Van Bruyn; 2 Tls from Phillippa Edwards; 1 Tls, 1 Ans. from Bill Fletcher; ccs from Cohen). Chiswick Book Shop distributed the Stanbrook Abbey Press materials in North America. Responds to HC's request for a list of the press books for sale, offers to send a list of their calligraphy folders; asks if HC could be the American distributor for a new book, *Patriarch Tree* by Raissa Maritain, "We have never employed a distributor before since we have been able to deal with it ourselves, but the edition I speak of is going to be extremely expensive ... It needs an expert to get it to the right people." Writes how Jacques Maritain approached her with an English translation of his wife's poems and hopes to sell some copies in Montreal as Maritain had lectured there while he was at Princeton; is trying to organize a North American Exhibition of Stanbrook Abbey Press books; comments on her progress in writing the history of the press, and the assistance of Bill Fletcher of H.M. Fletcher, in packing and shipping the exhibition to the USA; hopes to sell the collection after the exhibition; mentions further book projects. Includes material relating to the travelling exhibition including brochures, lists of books, Cummings's holograph inventory, insurance documents, other invoices, *Books From Stanbrook Abbey Press and The Vine Press*, 1965, introduced by J.G. Dreyfus, 7 pieces of ephemera including exhibit material and prospectuses.

folders 10-11

Stauffacher, Jack W.
Printer, publisher, typographer, teacher, private press printer, the Greenwood Press; Director of the New Laboratory Press, Carnegie Institute of Technology, Pittsburgh. 1954-1981: 8 Tls (2 Tls, 3 PAB ccs; 6 Tls from Cohen). To PAB comments on Bror Zachrisson and his time at the Carnegie Institute, "... his very cultured ways gave tone and meaning, and I hope the new department took heed of his advice." Writes about Zapf's tenure at the Carnegie Institute and his later trip to California; his views on Swiss typography: "It does at times reduce everything to such a stark image, and yet when it comes to the problem of book-design we see a completely different approach." Asks Cohen if he will handle his latest book, *Albert Camus and the Men of the Stone* (1971); plans to host an exhibition, a homage to Albert Tallone, at Yale; wants to purchase a copy of *The Officina Bodoni* by Mardersteig and encloses an announcement about the Center of Typographic Language. Includes invoices from Greenwood Press.

folder 12

Stinehour, Roderick W.
Printer, The Stinehour Press. 1956-1965: 3 Tls, 1 Tls from Freeman Keith, 1 Tl from Jeannette Kenny, ccs from Cohen. Writes about advertising matters in connection with *Printing and Graphic Arts*, and

sending additional copies of this magazine for HC's customers. With invoices and ephemera.

Box 45

St-Su

folders 13-15

Stricker, Thomas Perry.

Private press printer, copy-writer. 1940-1947: 4 TIs from PAB, 1 Als from Rushmore, PAB ccs; 1 TI, cc, from L.W. Froelich to H. Richard Archer about errors in *The Private Press* Lambasts the Germans and Japanese: "I have not yet got rid of my press and all my types. If I ever possess any again, it will be Caslon, Baskerville, Bulmer, Oxford or Bell or Goudy. To hell with anything else ..." Writes about his work on WPA imprints as editor-in-chief; sends a typescript, "Excerpts from 'Martial Miscellany: A Collection of Thoughts for Wartime,' selected and arranged by TPS, for consideration as a possible Typophile Monograph. Thanks AR for his "splendid Xmas bibelot". With two Typophile Monographs contributed by Stricker, *Some Notes on the Making of Grimy Gertrude better known as Dirty Gertie from Bizerte* (1944) and *A Five-Syllable Sentence meaning Adolf Wo Bift Du*, and a mock-up of the former inscribed to PAB, *A Printer's Tale* (1943), *An Excerpt from Sir Thomas Brownes Morals* and *Enter the Black Art* (both 1939), *A Prayer* (1945), and *The Private Press of Thomas Perry Stricker* (1947)

folder 16

Strong, Carlton.

President, Society of Printers, Boston. 1941: 2 TIs, 2 PAB ccs. Writes about arrangements for PAB's address to The Society on the Fifty Books of 1941.

folder 17

Sutphin, Al. 1950: 2 TIs, 4 ccs. Writes mainly about visit from PAB and his wife.

Box 46

Te-Wa

folder 1

Templeton, Richard H. Jr.

Printer, The Phoenix Press, Buffalo. 1940-1942: 2 Als to Arthur Rushmore. Writes that he likes "some of your renet Harpers books ... I think your books all show that thought was given their typographic dues." Comments on his new job in Washington. With *First Impressions*, by Lynne Templeton (1940) and *The Speech of Miss Molly Baker..* (1942).

folders 2-9, ovs Box 63 Thompson, Edmund B.

Private press printer, Hawthorne House, publisher, former partner of Peter Beilenson. 1935-1962: 43 TIs, 5 Als, 5 Ans, 41 PAB ccs, 1 Als to Lester Douglas. Writes about the Typophiles books; his book on Connecticut maps, "The 'Maps of Connecticut' book is about ready for the binders. We're going to stagger our customers (if any) by printing 'price \$7.50' at the bottom of the circulars ...". Refers to his ill health, and selling his press, "Do you know anyone with an urge to start a hobby press who might think my Washington hand press a bargain at \$100.00." Thanks Douglas for sending a copy of *Eccliastes* [sic *Ecclesiastes*, 1938]

"These pages are graceful, comfortable and supremely functional." With proofs for title page of *Songs for a Printer's Way Goose* (1940), the first Typophile chap book.

Box 46

Te-Wa

folder 10

Thompson, Tommy.

Type designer, author, private press printer, Puppet Press. 1951-1952: 2 Tls to Arthur Rushmore. Writes about his family and his type. "I believed I forgot to send you some of the things I played with in testing the types, ... all the sizes have now been engraved ..." Includes 3 pamphlets showing several sizes of his Pentype cut by ATF; two in folders: "First test setup of Thompson ATF 36 point as first cast September 28, 1951, Printed at the Puppet Press, Strawberry Hill, Norwalk." and "Poems for Elizabeth," 1952.

folders 11-14

Tracy, Walter.

Typographic Department, Linotype and Machinery Ltd. London; author, type historian. 1951-1961: 11 Tls (8 Tls, 13 PAB ccs, 3 Tls to Cohen, ccs). Sends Bennett copies of *Modern Books and Writers* (1951) and asks to be put on the mailing list for *Linotype News*; asks if he knows about any plans to reprint *A Bibliography of Material Relating To Private Presses* by Irvin Hass published in 1937 by the Black Cat Press of Chicago; discusses his interest in the history of type measurement and his plans to write a short history on it. Suggests that DeVinne's *Plain Printing Types* be reprinted with editorial notes; comments on the delivery of his talk at the 1961 Double Crown Club dinner, "I was not very happy at its reception. The piece tries to put forward one or two unorthodox views; but they seemed to go completely past the heads of those present" Includes typescript, with corrections and additions in ink, of Tracy's talk at the Double Crown Club on February 21, 1961, "Scripts, Romans, Industrials", and invitation and menu for the 150th Double Crown Club dinner attended by Bennett, a menu for a Wynken De Worde Society luncheon attended during the same visit, and a Burton Carnes photograph of Bennett, Tracy and "Doc" Leslie at a Gallery 303 talk in 1965. Thanks HC for seeing him during his 1955 trip to the USA; discusses a new edition of Legros & Grant: *Typographical Printing Surfaces* and encloses a copy of Longmans' response; gives a detailed collation of the *Album typographique de l'Imprimerie royale* (1830) at St. Bride's Library for comparison with collation for HC's copy.

folder 15

Tschichold, Jan.

Type designer, book designer. 1954-1963: 5 Tls, 1 Als to Cohen, 5 ccs from Cohen. Has read HC's add in *Signature*, and is willing to sell a single manuscript sheet by Rudolph Koch and a copy of the original edition of his book *Die neue Typographie*, "Fine copy. Called the Bible of typographical modernists. Of utmost scarcity." Asks HC to supply 2 copies of *Three Classics of Italian Calligraphy* (1951) "Although the production of this book is rather tasteless the book as a whole is appreciable for the presentation of the contents of three rare books at a

cheap price," Agrees to review John Howard Benson's *First Writing Book*.

Box 46

Te-Wa

folders 16-17

Van Krimpen, Jan.

Type and book designer, calligrapher. 1938-1950: 2 Als, 3 Tls, 3 PAB ccs, 1 Tls of introduction for PAB to Van Krimpen from George Macy, Director and founder of the Limited Editions Club, 1 Als to Melbert Cary, Jr., 1 Als to Stefan Salter. Writes to PAB, "I have been looking out for you for some time – warmed; first by Mr. Cary's letter and then by a message from Stanley Morison – and I am glad to have, in your letter from Berlin, your first direct sign of life." Thanks him for a second copy "of that charming Peter Piper ... I will take better care of it this time." Will gladly accept as a gift, Goudy's *Half Century of Type Design* as has been unable to get a copy. With proofs of pages 151-159 of Glenway Westcott's *A Calendar of Saints* with typographical corrections in an unidentified hand. At the top of the first leaf in pencil, [probably by Arthur Rushmore?] "Van Krimpen's 12 Pt. Romanee set at Enschedé."

Box 47

Wa

folders 1-10

Warde, Beatrice.

Type historian, author, lecturer.

folders 1-4

1931-1962, 8 Als, 10 Tls, 1 Tls to Arthur Rushmore, 1 Als to Leo Joachim, 13 ccs from Bennett, 1 Als from May Lambertson Becker, Beatrice's mother. Signs many of her letters, "Beaujon"; Paul Beaujon was her penname. Comments on the confusion over her penname in *Print Magazine*, "I said that you ought to be chuckling your head off at the subconscious substitution which led its Editor to refer to me as Paul Granjon." Thanks the Typophiles for their gifts; interested in subscribing to the fund for Mrs. Grace Bullen; likes PB's idea of reprinting some of Bullen's writings and agrees to contribute; comments on Steinberg's popular book on the history of printing which evolved from the *Monotype Recorder* number issued for the 500th anniversary of the invention of movable type. Writes about her 60th birthday celebration, "I've this moment come back from Stationer's Hall where the Wynken de Worde Society gave me a wonderful lunch in celebration of my 60th birthday. I gave as good a 30 minute speech as I've ever delivered, and part of the steam power behind it was the joy I had from your most welcome letter of congratulations." Comments on her retirement. With photographs of Beatrice Warde at the Typophiles luncheon in her honour in 1955, and of the attendees' signatures.

folder 5

Bombed but Unbeaten, Typophile Chap Book 5. 1941, 1 Tn, "Delighted Beaujon Chapbook Idea", with 1 Als from Veronica Ruzicka, about her paste paper used as the cover; 1 Tls. from Bob Wessman, J.F. Tapley Co., the binders of the book; 1 Tls. from Max Steinhardt; 1Als. from LeRoy Barfuss; PB's ccs; typescript excerpts;

invoices from suppliers; certificate of Copyright Registration made out to Paul A. Bennett for The Typophiles, April 23, 1941.

Box 47

Wa

folders 6-8

Printed ephemera. Includes Christmas and New Years cards, many signed and inscribed to Bennett; newspaper and magazine clippings; luncheon and dinner invitations with Warde as the guest speaker; *Concerning Some Words & Types, Quotations from the writings of Beatrice Warde now reprinted to commemorate a visit to the United States by Mrs. Warde during May of 1953*, inscribed to PB; a woodcut map by Leo Wyatt for directions to her house at 2 College Avenue, Pomfrets, forwarded to PB by Bill Filby, Peabody Library; a paper coaster from The Printer's Devil in Fetter Lane; an announcement of the opening of the May Lamberton Becker Memorial Room at the National Book League's headquarters; *The Shelter in Bedlam, A Story in Dialogue*, Privately Printed for B.L.W.; 1937-38, inscribed to Arthur Rushmore; a *Map of the Printing Schools of Great Britain*; *The Rescuing Mouse, A Speech by BW Opening an Exhibition of Private Press Printing*, 1963, inscribed to PB; a folder for *Dinner in Honor of Beatrice Warde, Oct. 28, 1959*, inscribed to PB and his holograph list of the attendees; *The Beatrice L. Warde Testimonial Fund, Statement of Accounts and Reproduction of the Presentation Map*, January 31, 1962

folders 9-10

Americans in Britain Outpost. *News from the Outpost*, related material sent by Warde to PB, with envelopes, and an appeal by Warde to members of the Limited Editions Club, mimeographed.

folder 11

Warde, Frederic.

Type designer, printer, book designer. 1933-1967. 1 TIs on the stationery of The Printing House of William Edwin Rudge; returns typescript for an article in *The Linotype News* "covering the antics of the jury for the Fifty Books ... Also I take cover in the good old Puritanical fashion when 'fun' in anything is surely the doing of the Devil." With photocopies of the the Haight Collection of Frederic Warde letters and drawings, used by Herman Cohen to value the collection as a gift to the Grolier Club together with a carbon of HC's letter to Mr. Haight, his typed valuation and draft value in pen.

folders 12-13

Watts, Steven.

Private press printer, The Privateer Press, type collector and printing historian.

folder 12

1956-1965. 2 TIs, 1 Als to HC. Comments about his publication, *The Pastime Printer*, his distribution of copies to George McKay to hand out at Typophile luncheons; and purchasing type from Amos Bethke at *Time Magazine*.

folder 13

Scrapbook, by Lester Douglas containing the following material: *The Pastime Printer*; type specimen sheets for the 12 point Oxford cast by ATF; 2 TIs, 1 Als to Lester Douglas. Discusses mainly type, and personal matters.

Box 48

We-Zac

folder 1

Wells, James.
Librarian, Newberry Library. 1941-1973. 1 Als, 1 Tns to PB, 6 Tls to Cohen. Writes to PB about his bookkeeping system for the Typophiles and thanks him for sending the Beatrice Warde Chap Book. Writes to HC about appraisal for Bob Middleton (Bewick woodblocks), orders books. With 1 Tls from Kenneth Nebenzahl to HC about the Newberry Library Associates

folders 2-3

Weygand, Lamar James.
Private press printer, Press of the Indiana Kid. 1954-1965. 4 Tls to Arthur Rushmore with AR's notes about the bookplate and marks designed by Norman Kent and Warren Chappell for the Golden Hind Press; 1 Tls to Mrs. Rushmore; 5 Tls to Cohen about buying books and his book projects

folder 4

Whitehouse, Charles. Edition Seefeld. Printed ephemera

folder 5

Wilkes, Walter. Printing historian, Stempel. [December? 1982?]. 1 Als to Hans Schmoller

folder 6

Wilson, Adrian.
Book designer, author, private pres printer, The Press in Tuscany Alley. 1958-1962. 5 Tls, 1 Als, 8 PAB ccs, 2 PAB drafts. Writes about PAB's article on him for *Direct Advertising*, his travelling in Europe and the printers he has met, the death of Peter Beilenson; 1 Tls to Cohen

folder 7

Wolpe, Berthold.
Type and book designer. 1951-1985. 1 Tls to PAB with cc. Is sending a copy of David Bland's *The Illustration of Books* as a thank you for Kainen's *George Cylmer and The Columbian Press*; Faber & Faber will be publishing a revised edition of Talbot Baines Reed's *History of Old English Letter Foundries* "a very important book". With type specimen of Pegasus, inscribed to the Cohens.

folders 8-17

Wroth, Lawrence C.
Librarian, printing historian, lecturer. The Making of Typophile Chap Book 20: *Typographic Heritage; Selected Essays*, (1949). 1947-1952. 26 Tls, 1 Als to PAB, PAB ccs, 2 Tls from Carl Rollins with typescript, 2 Als from John Marchi (bookbinder at the Anthoensen Press), 12 Tls by Fred Anthoensen, 2 Tls by Ruth Chaplin, 2 Tls from H.M. Lydenberg, 1 Tls each from Herbert Farrier, Karl Kup, 1 Als from Paul Hillestad with page proofs, photocopy of review of book. Letters discuss selection of essays, division of the book, corrections of the text, production and design, and review. With manuscript notes and typescript of article about Wroth and this book.

Box 48

We-Zac

folder 18

Zachrisson, Bror. 1955-1956. 3 Tls, HC's ccs. Writes about the International Book Design Project, *Liber Librorum* of which he was the main director.

Boxes 49-50

Zapf, Herman.

Type designer, typographer. The Making of Typophile Chap Book 37: *About Alphabets; Some Marginal Notes on Type Design* (1960). 1951-1962.

Box 49

Correspondence

folders 1-14

Correspondence with Paul Bennett: 35 Tls, 3 Als, 6 Tn to PAB, PAB ccs, 1 Tls each from Ellen Dawson, Muir Dawson, Richard Ansell, William Thurman, Fred Anthoensen, 1 Als from William Lickfield, 4 Als from Paul Standard, 2 Tls each from Harold Hugo, John Peckham, Rudolph Hörter, Walter Tracy, Walter Cunz. With PAB's proposal for a "Project for a Typophile Chap Book on Herman Zapf". Writes, "I am glad to know that you are taking such a great interest in my work and I do hope to remain in personal contact with you in the future because your opinion and your experience will be most valuable to me." Asks for help in finding "a number of short sentences or essays on types, typography and printing by outstanding printers and graphic artists of your country. Do you think you could help me in finding material of this kind." Asks to become a member of The Typophiles; comments on Bennett's positive reaction on seeing several proof pages of the *Manuale*; refers to Adrian Wilson's visit in 1958; writes to Igersheimer at Museum Books in New York to help clear up the *Liber Librorum* matter; is working on his new typeface Optima; asks about the Carnegie Institute as Stauffacher has asked him to hold a six-week seminar series there. Has finished text of chapbook, and mailed part of it to Paul Standard for translation; suggests number of copies to be printed; comments on his activities at Carnegie, distribution of chapbook. With Zapf's holograph layout for chap book; analysis of the cost of production; letters from Typophiles who want copies; PAB's holograph notes; Christmas cards

folders 15-16

Correspondence with Herman Cohen. 1959-1962. 3 Als, 4 Tls, 2 Tl. Thanks him for sending photograph of Edward Johnston calligraphy; asks him to send catalogues. With printed Christmas cards and font sheet for Bitstream Carmina, designed by him.

Box 50

About Alphabets

folders 1-3

Paul Standard's English translation of Zapf's German text. Holograph

- folder 4 "The Background of This Book", by PAB. 4 pp., typescript with holograph revisions
- folder 5 "The Background of This Book". 3 pp., typescript, carbon copy
- folder 6 "A Note on This Book". 4 pp, typescript
- folder 7 1 Als. from Paul Standard with his revisions and comments on "A Note on This Book"
- folders 8-9 Standard's translation of Zapf's text in German, 41pp., typescript, carbon copy
- folder 10 Holograph notes on typescript of Paul Standard's translation
- folder 11 "Colophon" and "Notes on Optima". Typescript, carbon copy

Boxes 51-60

Typophiles Materials

Box 51

Spinach From Many Gardens, Gathered by the Typophiles and Fed to Frederic W. Goudy on his Seventieth Anniversary, 1935. New York: Typophiles; 1935. The first Typophile collaborative project, 60 copies produced, the rarest of all Typophile publications. Contains the original drawing by Bruce Rogers for the title page, proofs, dinner invitations and other material related to the production of the book.

- folder 1 Title page by Bruce Rogers, original drawing and paste-up. An example of how Bruce Rogers worked by combining drawing and paste-ups (or cut outs) of typographic ornaments.
- folder 2 Title page, a second mock-up (typed version), proofs of the text for the title page with corrections and draft words on one sheet [by Melbert Cary?]for the verso of the title page which was printed at the Press of the Woolly Whale
- folder 3 Final title page.
- folders 4-5 Other mock-ups, proofs and sheets used by Bruce Rogers as cut-out material (these were probably sample pages of type ornaments printed from the stock of the Press of the Woolly Whale).
- folder 6 Prefatory material, proof, with penciled changes with a copy of the final version
- folder 7 *This Is Goudy Speaking*, a duplicate signature, contributed by the Mergenthaler Linotype Company and printed on Dard Hunter hand-made paper.

Box 51

- folder 8 *A Confidential Announcement Concerning Fred Goudy*, invitation

folder 9

A Note: The Typophiles Income Data Bureau.

folder 10

"Sir Frederic, flask in hand, prepared to do battle for the Deepdene vineyards." Holograph note by Bennett in ink

Boxes 52-53

Barnacles From Many Bottoms Scraped and Gathered for BR by the Typophiles. (1935).

A chap book produced as a tribute to Bruce Rogers on his return from England in October 1935 and the Barnacles Dinner, at which the book was given to Rogers and attendees. Put together by John Archer, limited to 100 copies, and comprised of 30 signatures from different printers. The dinner was held at the City Club in New York. Fred Main acted as Master of Ceremonies. The place cards were made of actual barnacles scraped and gathered by T. Robert Stumpf at Hampton Bays, Long Island and mounted by Archer on a card devised and printed by John Fass. Correspondence includes PAB's carbon copies

Box 52

Correspondence, A-R

folder 1

A: Correspondents include: Robert Adams; Elmer Adler, 6 Tls; Lew Alliger, 1 Tn, 1 Tls; Frank Altschul (Overbrook Press); Carl Anderson, 2 Tls; Fred Anthoensen

folder 2

B: Correspondents include: George Bailey; George Becker; Peter Beilenson (Peter Pauper Press), 1 Als; Richard Beresford; Randall Bergman; Joe Blumenthal (Spiral Press)

folder 3

C: Correspondents include: George Carter; Melbert Cary, Jr.; Emily Connor (Marchbanks Press); Geoffrey Cumberledge (Oxford University Press)

folder 4

D: Correspondents include: Lester Douglas, 6 Tls, 1 Als; Ralph Duenewald, 2 Tls; Phillip Duschenes, 1 Tn

folder 5

E: Correspondents include: Richard Ellis, 1 Als; Guy Emerson, 2 Tls; Quincy P. Emery; Earl Emmons, 1 Tls, 1 Als; W.C. Euler

folder 6

F: Correspondents include: Thomas Nast Fairbanks, 4 Tls; Ralph Fales, 2 Tls; John Fass, 1 Als; Otto Fuhrman, 1 Als, 1 Tls

folder 7

G: Correspondents include: Lewis Gandy, 1 Als; Ted Gensamer, 1 Ans; George Grady, 2 Tls; M.L. Griswold, 1 Tls

folder 8

Ha-He: Correspondents include: Hellmut Lehmann-Haupt, 1 Tls; Frank Henahan 3 Tls, 1 Ans; Sol Hess, 13 Tls with 1 Tls from Frank Sherman

Box 52

Correspondence, A-R

folder 9

Ho-Hu: Correspondents include: Philip Hofer, 1 Als; Harold Hugo, 8 Tls

- folder 10 K: Correspondents include: Mitchell Kennerley, 1 Als; Henry Watson Kent, 1 Ans, 1 Tls; Bill Kittredge, 4 Tls; Alfred Knopf, 3 Tls; Otta Koch, 1 Als
- folder 11 L: Correspondents include: C.C. Lane, 1 Tls; Faulkner Lewis, 1 Tls; Melvin Loos, 1 Tls; George Lord, 1 Tls; H.M. Lydenberg, 1 Tls
- folder 12 M-N: Correspondents include: George Macy, 1 Tls; Fred Main, 3 Tls; Frederic Melcher, 4 Tls, 1 Als; William Morrow & Co., (EMS?), 1 Ans; *New York Herald Tribune* (Dick), 1 Als
- folder 13 O-P: Correspondents include: John Clyde Oswald, 1 Tls; Myra Pierson, 3 Tls
- folder 14 R: Correspondents include: Warren Ransom, 1 Tls; Will Reydel, 1 Als; Carl Rollins, 3 Tls; N. Lawson Lewis (Rowfant Club), 1 Als; Fred Rudge, 3 Tls; Arthur Rushmore, 1 Ans, 1 Als
- Box 53 Correspondence and Chap Book**
- folder 1 S-Ste: Correspondents include: Albert Schiller, 1 Ans, 1 Als; Charles Smith, 2 Tls; Douglas Smith, 1 Als; Paul Standard, 4 Tls; Edward F. Stevens, 4 Tls
- folder 2 Sto-Sw: Correspondents include: Edward Stone, 9 Tls, 2 Tn; Wilbur Macy Stone, 1 Als; Arthur Swann (American Art Association), 1 Tls
- folder 3 T: Correspondents include: Edmund Thompson, 1 Tls; Edward Larocque Tinker, 1 Tls; George F. Trenholm, 1 Als, 8 Tls; Ernest Trotter, 1 Tls
- folder 4 John Bianchi for Updike, 1 Tls, D.B. Updike (Merrymount Press), 1 Tls; Lewis White, 1 Ans; J. Thomson Willing, 1 Als; Edward A. Wilson, 1 Tns; Edward C. Wolf, 1 Ans; Roland Wood, 2 Tls; Franklin Woodruff, 1 Tls
- folder 5 "An original drawing by Bruce Rogers' grandson (with help from BR) of a bookplate for Bruce Rogers"
- folder 6 Photographs, one of Paul Bennett sitting between Bruce Rogers and Fred Goudy, and two of Bruce Rogers at October House
- folder 7 Bruce Rogers ephemera
- folders 8-9 Dinner ephemera: invitations, announcements, newspaper clippings
- Box 53 Correspondence and Chap Book**
- folder 10 Frederic Melcher's signature, "A Bible in the Great Tradition", typescript with manuscript revisions

- folder 11 "Twenty Books of B.R. with an Auction Record of Prices", a signature in the book. Typescript with manuscript revisions
- folder 12 *The Odyssey of Homer*. (1932) prospectus with Ans from Hubert Burgess, 7 October 1932
- folder 13 A distribution list of *Barnacles from Many Bottoms*. Typescript, photocopy
- folder 14 List of contributors, seating plan for dinner, list of names that received change of date. Manuscript
- folder 15 "Greetings BR from all the type sorts and all sorts of Typophiles 1935", by George Trenholm for his contribution to the book with an inscription to Paul Bennett
- folder 16 "By Way of Preamble", colophon by PAB. Typescript and carbon copy with revisions, galleys
- folder 17 Correspondence with book dealers and libraries dealing with requests for copies when none were available
- item 18 Peter Beilenson. *Barnacles From Many Bottoms Dinner. Here's Yours*. Place card for the dinner welcoming Bruce Rogers back from England in October 1935. In a small green box with a gold label for the attendee's name. "The cards were made of actual barnacles scraped and gathered by T. Robert Stumpf at Hampton Bays, Long Island and mounted by John Archer on an attractive card devised and printed by John Fass. Laid in behind the card are some sample leaves from *Left to Their Own Devices*. On one set PAB has written: 'Strike sheet not actual stock.' Peter Beilenson's (Peter Pauper Press) copy. Beilenson printed signature pages 177 to 192 of *Left To Their Own Devices*."
- Boxes 54-60** ***Left To Their Own Devices*. New York: The Typophiles; 1938 includes the original drawings and correspondence**
- Box 54** **Drafts, proofs, correspondence and production files**
- folder 1 Distribution lists for the book. Typescript
- folder 2 "An Afterword On the Building of this Book" with manuscript corrections by PAB. The "Afterword" contains a special tribute to John Fass who designed the book. Typescript, 4 drafts
- Box 54**
- folders 3-4 "A Conspective Bibliography of Trade-Marks", compiled by Clarence P. Hornung with manuscript revisions by PAB with draft letter by PAB John Fass (Hammer Creek Press) about setting the type for this part of the book

- folder 4 Proofs of pages 313 to [328], the colophon
- folders 5-73** Correspondence and/or text material from the following contributors, 1937-1938
- folder 5 Elmer Adler, 1 Als with holograph draft
- folder 6 Lew Alliger, 1 Tls
- folder 7 Carl Anderson, 1 Als, 1 Tls
- folder 8, **ovs Box 63** Valenti Angelo, 1 Als with typescript draft
- folder 9 John Archer, holograph draft
- folder 10 Arnold Bank, typescript draft
- folder 11 John Begg, holograph draft
- folder 12 Peter Beilenson, typescript draft with design
- folder 13 Paul Bennett, holograph draft
- folder 14 Amos Bethke, typescript draft
- folder 15 Reynard Biemiller, 1 Als
- folder 16 Joe Blumenthal, holograph draft
- folder 17 Charles Capon, 1 Tls with typescript draft
- folder 18 Will Carter, typescript draft
- folder 19 Warren Chappell, typescript draft
- folder 20 Howard Coggeshall, 1 Tls with device
- folder 21 E.M. Diamant, draft
- folder 22 O. Alfred Dickman, typescript draft
- folder 23 Philip Duschnes, typescript draft
- Box 54**
- folder 24 Fritz Eichenberg, 1 Als with draft and drawing of device
- folder 25 Richard Ellis, typescript draft

- folder 26 Quincy P. Emery, 1 Tls
- folder 27 Earl Emmons, holograph and typescript drafts
- folder 28 Eugene Ettenberg, 1 Als with holograph draft
- folder 29 William Euler, holograph and typescript drafts
- folder 30 Robert Foster, 1 Ans with holograph drafts and 3 devices
- folder 31 L.W. Froelich, typescript and holograph draft
- folder 32 Otto Fuhrmann, typescript draft
- folder 33 Ted Gensamer, 1 Als, 1 Ans with holograph drafts and proofs for device
- folder 34 Bruce Gentry, typescript draft
- folder 35 William Gillies, typescript drafts with device
- folder 36 Milton Glick, 1 Als
- folder 37 Bob Goldstein, 1 Tls
- folder 38 Frederic W. Goudy, manuscript draft
- folder 39 Percy Grassby, 1 Als with holograph draft and printed text with manuscript revisions
- folder 40 Sol Hess, typescript draft
- folder 41 A.G. Hoffman with 5 marks and typescript drafts
- folder 42 Clarence P. Hornung, 1 Tls with typescript drafts and 3 devices
- folder 43 George Jones, typescript draft with 4 drawings, 1 print of Dolphin devices
- folder 44 Method Kalab, typescript drafts with 2 devices
- folder 45 Allen Lewis, manuscript draft
- folder 46 Melvin Loos, 1 Tls
- Box 54**
- folder 47 Raymond Lufkin, typescript draft
- folder 48 Frank McCaffrey, typescript draft

- folder 49 Paul McPharlin, typescript draft
- folder 50 Fred Main, typescript draft with device
- folder 51, **ovs Box 63** Oldrich Menhart, typescript draft with device
- folder 52 John Clyde Oswald, typescript draft
- folder 53 Charles E. Pont, holograph drafts
- folder 54 William Reydel, typescript draft
- folder 55 Fred Rudge, typescript draft
- folder 56 Arthur Rushmore, typescript draft
- folder 57 Rudolph Ruzicka, typescript draft
- folder 58 Georg Salter, typescript drafts
- folder 59 Albert Schiller, holograph draft
- folder 60 David Silve, holograph draft
- folder 61 Paul Standard, 1 Als with holograph and typescript drafts
- folder 62 Reynolds Stone, typescript draft
- folder 63 Thomas Perry Stricker, 1 Als with typescript drafts
- folder 64 K. Svolinsky, with 3 devices and typescript drafts
- folder 65 G. Gehman Taylor, typescript draft
- folder 66 Edmund Thompson, 1 Tls
- folder 67 W.R. Thurman, Jr., typescript draft
- folder 68 George Trenholm, 1 Als with holograph draft
- folder 69 "Unknown", typescript draft
- Box 54**
- folder 70 D.B. Updike, typescript draft
- folder 71 George W. Van Vecten, Jr., typescript draft
- folder 72 G.G. Vogt, holograph draft

- folder 73 Kurt Volk, typescript drafts
- folder 74 Robert H. Wessman, typescript draft
- folder 75 Arthur Williams, typescript draft
- folder 76 Edward Wilson, typescript draft
- folder 77 Notes for text and devices with some proofs
- folder 78 Mock-ups (9) for title page by John Fass
- folder 79 Dust-jacket by Georg Salter
- folder 80 Dinner invitation, holograph by PAB and typescript
- folder 81 Place cards for dinner: PAB, Lester Douglas, Frederic W. Goudy
- folder 82 Printed ephemera
- folder 83 *Forty Devices from (and by) Many Typophiles*. Selected by O. Alfred Dickman and printed as a special keepsake by Robert L. Leslie. [1938]
- folder 84 *Devices from [& by] Many Typophiles*. [New York : Typophiles, 1938]
- folder 85 Harry W. Schwartz, *The Book Collector Goes Modern*. Chicago : Black Cat Press, 1937
- folder 86 Chiswick Bookshop, "*Left to Their Own Devices*. The Making of the Book. In 2 cloth cases". List of papers
- Box 55** *Left to Their Own Devices, Drawings and Designs, A-J*
Matted
- folder 1 Lewis A. Alliger, drawing by Edna Leslie Freeman, page 275
- folder 2 Nelson Amsden, drawing by Corydon Bell, 1937, "of a street-sweeper following an elephant's backside; an early and much used device on Typophile announcements"
- Box 55**
- folder 3 Carl J.H. Anderson, 4 sketches, with verses and holograph notes, page 207
- folder 4 Valenti Angelo, drawing signed, hand-coloured in book, page 295
ovs Valenti Angelo, drawing with typed verse, "the best device in the book as subsequently voted upon by the Typophiles", page 45.

- folder 5 Valenti Angelo, drawing, 1940
- folder 6 Anonymous, pen and ink calligraphic "T" corrected with white. Unused.
- folder 7 John Averill, drawing, page 187
- folder 8 Arnold Bank, drawing, page 173
- folder 9 John A. Begg, drawing, page 175
- folder 10 Corydon Bell, drawing, page 159
- folder 11 Amos Bethke, photolettering print, with a typed note; page 129
- folder 12 Joseph Blumenthal, drawing, page 297
- folder 13 Charles R. Capon, drawing; page 13
- folder 14 Charles R. Capon, drawing; page 29
- folder 15 Charles Capon, drawing of a capital "T" with a lower case "t" within a black sphere, not used
- folder 16 Philip C. Duschnes, drawing signed by Valenti Angelo for Duschnes, page 67
- folder 17 William C. Euler, drawing by Esther Euler for WCE, page 213
- folder 18 William C. Euler, drawing by Esther Euler for WCE, page 245
- folder 19 Alfred Fairbank, drawing, page 143
- folder 20 Norman W. Forgue, drawing by Robert Hunter Middleton, page 117
- folder 21 Robert Foster, drawing; page 183
- folder 22 Robert Foster, similar drawing, but black lettering on white
- folder 23 Harry L. Gage, drawing; page 251
- Box 55**
- folder 24 Harry L. Gage, drawing, page 265
- folder 25 William C. Gillies, drawing, p. 255
- folder 26 Milton Glick, drawing, page 277
- folder 27 Robert Goldstein, drawing; page 283

- folder 28 Frederic W. Goudy, drawing or print, page 307
- folder 29 Frederic W Goudy, drawing with holograph note, page 5, "used earlier as a Typophile device in *Spinach from Many Gardens*; and later; on the cover and title page of his *Half Century of Type Designs*"
- folder 30 George Grady, drawing by Elmer Loemker for GC, page 99
- folder 31 George Grady, drawing by Elmer Loemker for GC, page 107
- folder 32 George Grady, drawing by Elmer Loemker for GC, page 111
- folder 33 Sol Hess, drawing; page 41
- folder 34 A.G. Hoffman, drawing, decoration by H.R. Worch, page 63
- folder 35 A.G. Hoffman, drawing , page 75
- folder 36 A.G. Hoffman, print of drawing, page 89
- folder 37 Clarence P. Hornung, drawing, page 83
- folder 38 Clarence P. Hornung, drawing, page 93
- folder 39 Clarence P. Hornung, drawing, page 249
- folder 40 Gustav Jensen, drawing, page 279
- folder 41 Gustav Jensen, drawing, page 289
- Box 56** ***Left to Their Own Devices, Drawings and Designs L-Z***
- folder 1 Allen Lewis, drawing, page 139
- folder 2 Melvin Loos, drawing by Elmer Loemker for ML, page 103
- folder 3 Paul McPharlin, drawing, page 273
- folder 4 Charles E. Pont, signed print, page 23
- Box 56**
- folder 5 Charles E. Pont, inscribed print to PAB, page 225
- folder 6 Charles E. Pont, drawing, page 253
- ovs** Will Ransom, drawing mounted and framed, page 135

- folder 7 Bruce Rogers, drawing with holograph note "Thistle dew for the Typophiles" on a paste-up, page 167
- folder 8 Charles W. Smith, drawing, page 33
- folder 9 Charles W. Smith, drawing, page 55
- folder 10 Charles W. Smith, drawing, not used
- folder 11 Paul Standard, drawing, page 177
- folder 12 Reynolds Stone, printed proof, page 209
- folder 13 Thomas Perry Stricker, drawing, page 53
- folder 14 Thomas Perry Stricker, drawing without text, page 201
- folder 15 T. Robert Stumpf, print, page 299
- folder 16 Karel Svolinsky, drawing, page 105
- folder 17 Karel Svolinsky, drawing, page 181
- folder 18 Karel Svolinsky, drawing, page 199
- folder 19 Taeuber & Weil Rare Books, insignia, used for the title page
- folder 20 S. Gehman Taylor, drawing, page 21
- folder 21 George F. Trenholm, drawing, page 49
- folder 22 George F. Trenholm, drawing, page 293
- folder 23 George Goodlad Vogt, design in typescript, page 267
- folder 24 George Goodlad Vogt, print, 267
- folder 25 Kurt H. Volk, drawing, page 301
- Box 56**
- folder 26 Kurt H. Volk, drawing with printed paste-ins of Typophiles and stars, page 311
- folder 27 Robert H. Wessman, drawing, page 237
- folder 28 Lewis F. White, drawing; page 115
- folder 29 Lewis F. White, assembled print; page 121

- folder 30 Lewis F. White, assembled print, page 127
- folder 31 Edward, A. Wilson, drawing; page 217
Other Drawings and Designs
- folder 32 Oscar Ogg, design for "Chap Book, Commentary VIII", 1943
- folder 33 Ed Shaar, drawing of a device for Chap Book, Commentary 19, 1949
- folder 34 Nick Varcula, drawings of 4 devices on 1 card
- folder 35 Hal Zamboni, "A drawing for PAB", 27 February 1940
- Box 57 (small)** *Left To Their Own Devices*. Printing Block, used to print the device designed by Alfred Fairbank for the chapbook *Left To Their Own Devices*
- Box 58** *Sagittarius, His Book Gathered for John Archer by His Friends*. New York: Typophiles; 1951
"Produced to surprise John Archer at a dinner in his honor at the Grolier Club in May 1951. The book's title was coined by Deoch Fulton, Assistant to the Director of the New York Public Library ... As was the case with many Typophile projects, Paul Bennett led this 'adventure in enthusiasm' for his old friend John Archer. It was Paul Bennett who introduced John Archer to the Typophiles in 1933." Includes mainly original drawings and photostats used for the book's illustrations.
- folder 1 *R.S.V.P. and within 48 hours will delight us*. Invitation, printed
- folder 2 Valenti Angelo, drawing (28.0 by 21.5 cm.), page 38
- folder 3 John Archer, "The Typophile Sunbonnet Speech", calligraphy by Oscar Ogg, pages [42-43], photocopy, markup
- folder 4 Rey Biemiller, drawing (11.0 by 8.5 cm.), page 47
- Box 58**
- folder 5 Rey Biemiller, drawing (14.0 by 9.0 cm.), page 72.
- folder 6 A. Burton Carnes, drawing (14.0 by 12.0 cm.), page 52
- folder 7 A. Burton Carnes, drawing (15.0 by 12.6 cm.), page 73

- folder 8 Warren Chappell, drawing (17.0 by 12.8 cm.), page 57
- folder 9 John DePol, 2 woodcuts, pages 64 and 74, proofs
- folder 10 W.A. Dwiggins, drawing (6.8 by 6.5 cm.), title page
- folder 11 Fritz Eichenberg, inscribed drawing (17.0 by 24.0 cm.), page 75
- folder 12 John Fass, typographic initials "J.A." and "T", proofs
- folder 13 Robert Foster, drawing (21.5 by 16.3 cm.), page 76
- folder 14 Norman Kent, drawing (14.5 by 12.0 cm.), page 77
- folder 15 Joseph Low, drawing (15.0 by 12.0 cm.), page 78
- folder 16 Oscar Ogg, calligraphic drawing (15.8 by 15.8 cm.), page 79
- folder 17 Bruce Rogers, 8 lines of verse written in blue crayon under "the Trafton calendar archer he submitted as his contribution" (22.8 by 15.8 cm.) "... used this design in Breton's *The Twelve Moneths*", page 8
- folder 18 Herbert W. Simpson, page 81, and Merrill Snethen, page 82, drawings mounted on 1 card
- folder 19 Bookplates designed by John Archer for The New York Public Library, mounted on 1 card, pages 7 and 13
- folder 20 The New York Public Library, woodcut illustration, page 15
- folder 21 Title pages and page layouts designed by John Archer for the following books and other publications, photocopy markups of:
The First Year of Printing in New York by Wilberforce Eames, 1928.
Archibald Robertson Diaries, 1930
The Care and Repair of Books by Harry Miller Lydenberg and John Archer, 1931
American Historical Prints ... from the Phelps Stokes and Other Collections by I.N. Phelps Stokes and Daniel C. Haskell, 1932
- Box 58**
Geography of Claudius Ptolemy ... Translated into English and edited by Edward Luther Stevenson, 1932
- folder 22 *Washington's Farewell Address* edited by Victor Hugo Pastits, 1935

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The Tickhill Psalter and Related Manuscripts ... by Donald Drew Egbert, 1940

Bookmen's Holiday; Notes and Studies Written and Gathered in Tribute to Harry Miller Lydenberg, 1943

Tobacco Is American ... by Herbert J. Spinden, 1950

Bulletin of The New York Public Library, March, 1951.

folder 23

"John Archer, Craftsman -- Supervisor New York Public Library Printing Plant and Bindery" together with a pencil note in PAB's hand asking C.H. Griffith for his approval (probably written for *The Linotype News*). Typescript, carbon copy

folder 24

Sagittarius ... Catalogue of items by Chiswick Book Shop. Typescript with manuscript list, and word processed descriptive list

Boxes 59-60

Ephemera and other material concerning Typophile dinners and events

Box 59

folder 1

Addresses for Typophile members with manuscript revisions by Bennett, typescript, carbon copy, 7 pp.

folder 2

Mason A. Foley and W.A. Dwiggin, *Old Names in Hingham*. Hingham, Mass., 1934 [map], with card, *Hingham Tercentenary 1935*. Removed from *Hingham, Old and New*, 1935.

folder 3

Spinach from Many Gardens, 1935. Dinner ephemera: dinner invitation and *A Note: The Typophiles Income Data Bureau*

folder 4

Frederic W. Goudy, Frederic T. Goudy, Alice M. Goudy, and Elsea S. Thompson ... passing of Bertha M. Goudy ... October twenty-first, nineteen hundred thirty-five ...

folder 5

Bruce Rogers, *Amalgamating Ampersand*. Reprinted from *P.P.P.P.P.P.* with everybody's permission. [1936]

Box 59

folder 6

O. Alfred Dickman, *Ampersands across the Sea; or, The Ampersand's Flying Fame*. [1936?]

folder 7

Ampers &, 1937: dinner invitation and two place cards without names

folders 8-10

Distribution lists, 1937-1945

folder 8

1937-1939

The Book Collector Goes Modern, supplied by Norman Forgue, Black Cat Press, Chicago, September, 1937

Ampers & Echoes, supplied by George Hornby, Domesday Press, distributed September 1937

Wood-Engraving and Wood Engravers, supplied by Society of Printers through G. Gehman Taylor, November- December, 1937

Goudy Broadcast, contributed by Thumbprint Press, Composing Room and John Archer, April 5-10, 1939

Time Capsule Keepsake, contributed by Howard Coggeshall, Leonard Gold and Fred Main, May 16, 1939

Invention of Printing Keepsake, November 1, 1939

folder 9

1940

Publishers' Weekly, Printing Anniversary Number, contributed by Frederic Melcher, Bertram Wolff and Peter Beilenson, January 19-22, 1940

Farquhar-University of California Press Keepsake, December 1940

Society of Printers anniversary book, with correspondence, 1940, 1 TIs with PAB ccs

folder 10

Adrian Feint Bookplate Keepsake, February 1942

A Garland For Goudy, March 12, 1945, listing only 41 copies

"Additional distribution of Devices book", typescript, carbon copy

folder 11

Prodigal dinner, 1938, to welcome Paul Bennett back from his European trip arranged by O. Alfred Dickman, Paul Standard and T. Robert Stumpf: the dinner invitation, three telegrams sent by Typophiles who could not attend and "Cheerio, Paul" in *Printing*, September 1938

folder 12

The Goudy Birthday Dinner, 8 March 1939. *The Ladies of the Distaff Side Give a Dinner to Frederic W. Goudy ...*

Last Call for Reservations ... the Goudy Birthday Dinner

Some of Mr. Goudy's friends ... musical flourish

Happy Birthday ... from the distaff side

folder 13

The Book of Record of the Time Capsule of Cupaloy ... New York World's Fair 1939

Box 59

folder 14

Songs for a Printers Way Goose, 1940. "The first Typophile Chap Book issued in 1940, a collaborative effort like earlier Chap Books, but also the last because of the work involved." Typescript, carbon copy, with manuscript note about "Song", print copy

folders 15-16

Laurence B. Siegfried dinner, July 1940: *Ahoy Typophiles!* invitation and 5 photographs of the dinner, including one of Paul Bennett.

- folder 17 *The Bookplates of Adrian Feint*. Hawthorn, East Victoria, Australia : Printed by John Gartner at The Hawthorn Press, 1941. 100 copies printed for the friends of Paul Bennett and the Typophiles.
- folder 18 *A Collector's Item (Goudy) Typographica no. 5, 1927 ... is now available ...* Printed card addressed to Ben Grauer, 1947
- folder 19 Typophile [Chap Book] Commentary 19, typescript, annotated by Paul Bennett. "These commentaries were sent out with the series of Chap Book as a news sheet and announcing forthcoming publications and events." [1949?]
- folder 20 Ephemera, 1939-1950
- folder 21 Ephemera from Paul Bennett, 1938-1948
- Box 60** **Typophiles, 1950-1971**
- folder 1 Samples of paper from Lew Alliger
- folder 2 "Lunch at the Pine Room, Architectural League, June 6, 1951". black and white print
- folder 3 "Type Specimen Books" in *New England Printer*, April 1952, pp. 74-75, 80
- folder 4 John Archer to Madge [Bennett], 12 December 1955, 1 Als; announcement of his death, 16 February 1956, and dinner invitation before opening of exhibition, 10 May 1956
- folder 5 Milton and Evelyn [Harter] Glick, to Paul and Madge [Bennett], 22 October 1957. 1 Ans on printed card with "Glick Named Adviser to South India Book Project" in *Publishers' Weekly*, 9 September 1957, pp. 49-52, and *Number 58 Hoyt Street*. Printed schematic map of area of Darien, Connecticut with An
- Box 60**
- folder 6 Merle Armitage, "The Beautiful Saints of the Spanish Pioneers", in *Western Family*, February 1957, pp. [28-29]
- folder 7 *O. Alfred Dickman*, November luncheon and December dinner 1962: invitations with a signed copy of the wood-engraved portrait by Bernard Brussel-Smith, a keepsake including another signed copy of the portrait, and a photograph of Dickman and Bennett at the dinner
- folder 8 Joe Weiler dinner, 1966. Photographs by A. Burton Carnes, 9: 4 colour, 5 black and white

- folder 9 "Many Friends Are Saddened by Death of Lewis F. White", in *Printing News*, 21 January 1967, "a very popular and long term member of The Typophiles"
- folder 10 *ABC*; A. Burton Carnes, 1962-1971: invitations and menus for luncheons and dinners to honour him
- folder 11 Announcements and prospectuses
- folder 12 Invitations: dinner or other events (17)
- folders 13-14 Christmas dinner invitations
- Boxes 61-62** *Peter Piper's Practical Principles of Plain & Perfect Pronunciation*. Brooklyn, N.Y.: Mergenthaler Linotype Company; 1936
A collaborative project, each contributor took one letter of the alphabet, did an illustration while PAB arranged to set the verse, taken from original edition in 1836, in different type faces.
- Box 61** It includes correspondence from the following contributors, some of the original artwork and carbon copies of PAB's letters. The correspondence is arranged by the section of the book done by each of the following contributors:
- folder 1 "A Confidential Note concerning A Project for a Typographic Primer", holograph
- folder 2 "A Plan for Redesigning a Children's Primer of 1836 - with Typographic and Illustrative Interest", typescript
- folder 3 Title Page, Bruce Rogers
- folders 4-7 Introduction, Harry M. Lydenberg
- folder 8 "P-P-P-Preface", Peter Beilenson
- Box 61**
- folder 9 "Andrew Airpump", John Fass
- folders 10-11 "Billy Button", Joseph Blumenthal & Fritz Eichenberg
- folders 12-13 "Captain Crackskul", Gehman Taylor & George Trenholm
- folder 14 "Davy Dolldrums" and the Cover, W.A. Dwiggins
- folders 15-16 "Enoch Elkrig", Nelson Amsden & Corydon Bell
- folders 17-18 "Francis Fribble", Fred Anthoensen & Charles Capon

- folder 19 "Gaffer Gilpin", Edwin & Robert Grabhorn
- folders 20-21 "Humphrey Hunchback", Valenti Angelo & Edmund Thompson
- folders 22-23 "Inigo Impey", John Archer & Joseph Low
- folder 24 "Jumping Jackey", Helen Gentry & Anne Heyneman
- folder 25 "Kimbo Kemble", Don Bennett & Ernst Reichl
- folder 26 "Lanky Lawrence", Howard Trafton
- folders 27-28 "Matthew Mendlegs", Edward Alonzo Milller & Lucina Wakefield
- folder 29 "Neddle Noodle", James & Cecil Johnson
- folder 30 "Oliver Oglethorpe", Heyworth Campbell
- folder 31 "Peter Piper", John Averill
- folders 32-33 "Quixote Quicksight", Boris Artzybaseff & Milton Glick
- folder 34 "Rory Rumpus", Leo Manso & Arthur Rushmore
- folders 35 "Sammy Smellie", Raymond Lufkin
- folders 36-37 "Tip-Toe Tommy", Lester Douglas & Charles Dunn
- folder 38 "Uncle's Usher", Robert Foster
- folder 39 "Villiam Veedon", Clarence P. Hornung
- folder 40 "Walter Waddle", Carl Rollins
- folders 41-42 "X-Y-Z", Melvin Loos & Georg Salter

Box 61

- folder 43 Other correspondence
- folder 44 "Peter Piper. Memorabilia for Paul A. Bennett on *The Peter Piper ...*"
List, typescript

Box 62

Production of Book, and after Publication

- folder 1 PAB's notes
- folders 2-3 Production proofs

Ms. Coll.
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Peters Collection

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folders 4-5

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"Paul Bennett's Archive: A Catalogue", by Ronald G. Peters, 1989.
Word processed text

folders 6-16

PAB's carbon copies

Ovs Box 63

Oversize materials as indicated above

Ovs Box 64

Oversize materials as indicated above