

## *The Sumac Press*

EMERSON G. WULLING

Strictly speaking, a printing “companionship” is a small group of compositors working on a book, one of whom is the head, called a “clicker.”

Loosely speaking, I think of me and my Sumac Press as a companionship of a sort. I have been clickering along for 70 years come Christmas 1985. While I have never uttered a credo, I have found a working procedure that could be called rising to occasions. This rising is a falling in with companions or situations of interest.

To illustrate, a colleague at Syracuse University was always writing poems and throwing them into the waste basket. I filched one manuscript, printed it, and pleased his friends. He did not sue me. (Number 9 in the following list.)

I did the same with two of Logan Pearsall Smith’s *Trivia*, sent him a confessional copy, and received a reply saying, “I’m a pirate too.” (20)

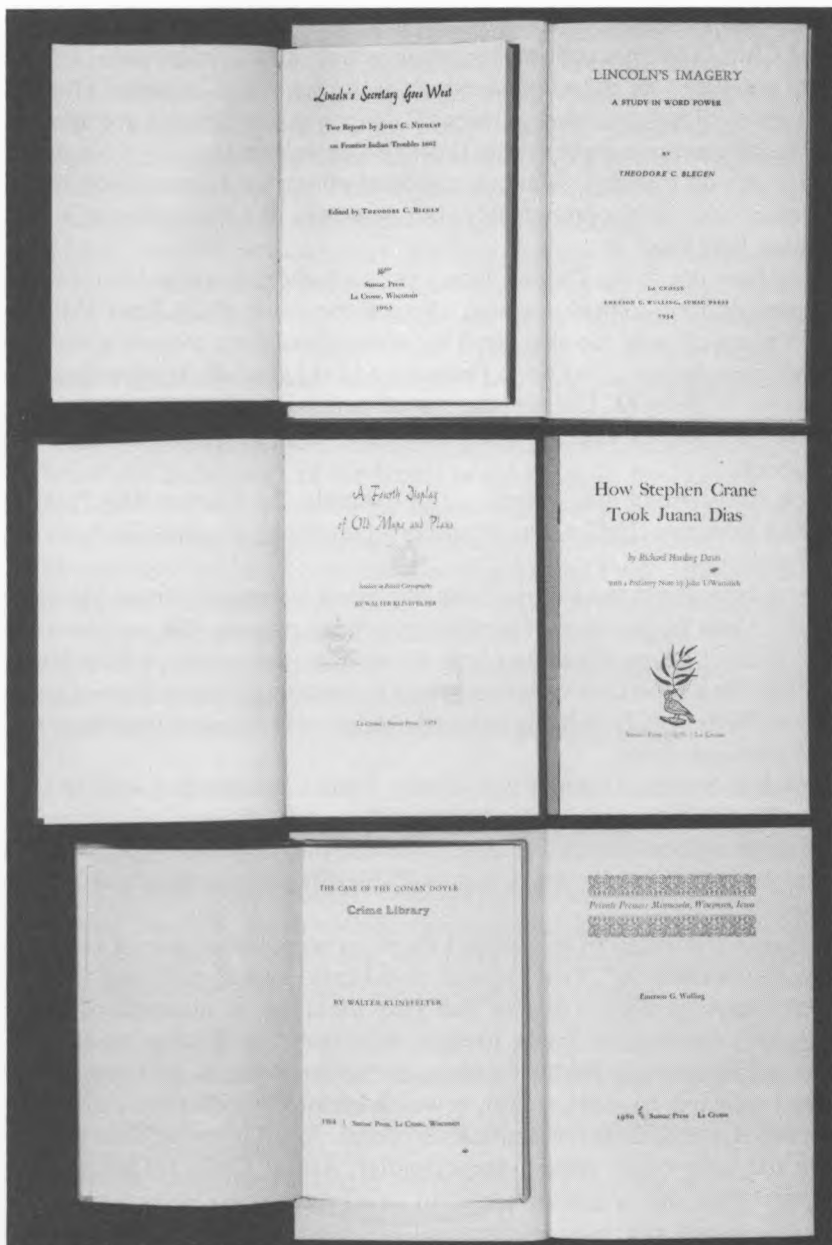
Private printers floating around sometimes drop in for a joint print, and the “Impromptu Chappel” develops. (130, 134, 146)

My chairman of the English department at Hamline University was a stimulating teacher of creative writing. I offered to print and publish some of the student poems. One book was in boards, printed with a single font of type on a 4x6 bench model Caxton. (13) The other was hand set in the same font, but with display lines, 82 pages, treadled on a 7x11 welded nondescript without a throw-off, cloth bound by A. J. Dahl, a long-established Minneapolis family of binders. (23)

An undercover group of Sherlockians in the Twin Cities surfaced with several dissertations. I was enlisted. (65, 70, 77, 81, 107, 154, 166, 167) By then I had a New Series 8x12 Chandler and Price press, with an ink fountain and vibrating roller (which I still have). Composition was by Fred Phelps, whose father had pioneered trade composition in Minneapolis.

I caught some students at La Crosse State trying to write poetry. I said if they would organize and sell, I would print. They did, with over 30 *Fledglings* and *Quills*, 10 cents each.

I did some initiating on my own, such as printing excerpts of literary interest to me instead of underlining them in a book, feeling companionable in a general way with the authors. (17 items from 3 to 88)



Title pages of six Sumac Press books, from copies in The University of Iowa Libraries.

Another form of companionship was attending meetings of the Amper-sand Club in Minneapolis and printing notices and a *Prospectus*. (104) A brief pleasure was attending meetings of the Society of Printers in Boston as a guest of my preceptor, George P. Winship, for whom I got up a list of Merrymountiana (which I ran through a typewriter).

Enough on this line. Sumac is one kind of a private press—not “fine,” “alternative,” “bibliographical”—but personal, like Henry Daniel’s and, like his, long lived.

But I am not in the Daniel class. I am a job shop sort of printer, having learned under a job printer who directed the work of the Boys’ Printing Club at my church. He also hired me after school for a winter in his shop downtown. In one of my *Press Preterites* (131) I gleefully reprinted a comment by William M. Cheney, the gist of which was that one gets tired of the plushy presses and gets back with relief to a job shop as to meat and potatoes.

Job shops are of many kinds as, for example, the Merrymount Press of Daniel Berkeley Updike who would print anything, provided he had control of design.

And how about the Prairie Press of Carroll Coleman? Single-handedly he put Iowa on the map of significant private presses. His equipment is that of a job shop. He knows how to use it to the extent of Fifty Books quality. He knows how to get new texts to encourage new writers of eventual acclaim. And he is being succeeded admirably by other important private presses in Iowa.

Back to Sumac. I bought type slowly. From Cheltenham I went to Caslon 471 on the advice of the *American Printer’s* reviewer of specimens. I went on my own advice to Bulmer, because the American Type Founders displayed it beautifully; and it was available downtown when I was in Minneapolis.

Then Californian from Richard Hopkins who shared one of our “Impromptu Chappels.” And Legend, and Libra, and Melior, and Bembo. Fred Phelps gave me a case of Tell Text which he, an alumnus of Porter Garnett’s Laboratory Press, used in a “master” book after graduation. Also Ed Erickson, a Rudge foreman during the Bruce Rogers years, gave me a two-thirds case of Centaur, in which I printed Smith’s two *Trivia*.

I will not push this companionable/companionship further than to mention the help which fellow Ampersander, Arnett Leslie (of John Leslie Paper), gave me in getting paper in small quantities. He put me on to Worthy Hand and Arrows, the most amiable paper of the century, I do believe. I have used other print-happy papers: Warren’s Olde Style, Curtis Rag, Howard Permalife, Strathmore Text, Mohawk Letterpress. Never have I used handmades, though I have a ream of Winterstoke tucked away somewhere. I am afraid of it.

Glancing over the tersely detailed checklist which follows, a reader may think it miscellaneous and not programmed. Yes, it is miscellaneous in the way I have indicated. Mostly I have responded to chance typographical associations with family and friends. Programmatic, no, definitely. I have wandered from my programmed life of teaching English, a strong interest also, into side roads of personal byplay and private pleasure, thanks to Sumac, an outcome of an educational toy under a Christmas tree.

Not only were the associations rewarding, but also the problem of turning copy into print. Legibility is first, of course, but not enough. The real problem is readability. How the pages are to be held and opened, how comfortable the size and shape of the type, how optically arranged the words and spaces, how illustrations blend with the type and certainly how they set up the text, how color is controlled, what materials are available, even how weight and shape of the finished piece fit the postal regulations.

Then there is the work of the hands in the shop, as for example, copy fitting, word spacing, watching the nicks, makeready, precision of register, ink control, feeding quickly and accurately. There is a starter!

The insurance tables give me another decade, and I will continue to try printing good writing in good style. Style is "good" in many ways. In building a typographic library and a collection of "press" books, I am quite aware of how many and varied are the "clickers" past and present. Much to learn, much to attempt, never an absolute.

I could hope no better joy for a friend than a personal press.

## *A Sumac Press Checklist*

NOTE. This list is drawn from six fascicles called *Press Preterite* appearing at irregular intervals. Some stylistic variations remain to suggest the passage of years. Sizes (12mo, 8vo, etc.) are impressionistic, not bibliographic. All items are first issues; therefore no issue "points."

1916-29

1. A Little Information, a magazine edited by Richardson Rome and E. G. W. 1916. Five numbers. 16mo, 64 pages.
2. Latin Vocabulary, edited by Florence Fish. 1920. 12mo, 20 pages, wrapper. 100 copies privately printed.
3. A Christmas Carol, the first written on English soil. 1928. 16mo, 8 pages, wrapper. 100 copies for friends.
4. An Enigma, taken from the *Gentleman's Journal* of 1692. 1929. Small leaflet. 80 copies for pipe smokers.
5. Pulvis et Umbra, by Robert Louis Stevenson. 1929. 32mo, 64 pages, paperboards. 80 copies "for the fun of it."
6. Philobiblon Extracts. Nine bookplates. 1929. About 50 copies each.

7. Very Small Books, by E. G. W. 1929. 64mo, 8 pages, accordion pleat binding. 50 copies. Alleluia!
8. Wolcom! Yol. An old carol. 1929. 16mo, 4 pages, French fold wrapper. 80 copies.

#### 1930-1939

9. Senecan Boatsong, by Arthur E. DuBois. 1930. 16mo, 4 pages, wrapper. 54 copies for the author's discomfiture.
10. Gutenberg Bible Leaf. A two-page facsimile of an original in the library of E. G. W. 1930. Folio, 4 pages. 300 copies. (Printed by Harrison and Smith.)
11. Success in Life, a passage from Walter Pater. 1930. 16mo, 4 pages, wrapper. 150 copies.
12. Deep Rust, by Andrew A. Brandt. 1930. 16mo, 24 pages, paperboards (bound by the author). 75 copies for the author.
13. Selected Poems, by students in Hamline University. 1930. 12mo, 24 pages, paperboards. 60 copies for the university.
14. Variations in 12-point. Poliphilus and Blado. 1930. 24mo, 16 pages. 40 copies.
15. A Christenmesse Carol, written long ago for 1930. 16mo, 4 pages. 50 copies.
16. "Christmas was Close at Hand," by Charles Dickens. 1931. Card. 70 copies.
17. A Liberal Education, extract, by Thomas Henry Huxley. 1931. 16mo, 12 pages. 80 copies.
18. Idea of a University, extract, by John Henry Newman. 1932. 16mo, 4 pages. 44 copies.
19. A Trifle from More Trivia, by Logan Pearsall Smith. 1932. 16mo, 4 pages. 50 copies.
20. Two Essays in Juxtaposition, by Logan Pearsall Smith. 1933. 32mo, 8 pages. 50 copies.
21. Sterne's Patchwork Essay, a "Sterne first patched up" by E. G. W. 1933. 16mo, 16 pages.
22. Stevenson to Alice Cunningham, a letter and a previously not published photograph. 16mo, 8 pages. 40 copies.
23. Hamline Poems, edited by Thomas P. Beyer. 1934. 8vo, 84 pages, cloth boards. 200 copies, 165 for sale.
24. White Crows, notes on Silver Ridge, by various residents. 1934. 12mo, 48 pages, cloth boards. 100 copies for the authors.
25. A Snippet, from Stevenson's Christmas Sermon. 1934. 16mo, 4 pages. 70 copies.
26. A Traveller's Soliloquy, by ?. 1935. Broadside. 150 copies.
27. In the Gloaming, steamboat version. 1935. 16mo, 4 pages. 40 copies.
28. Joel Roberts Poinsett, and his namesake flower. 1935. 8vo, 8 pages. 50 copies.
29. A Comp's-Eye View of Words, by E. G. W. 1936. 12mo, 16 pages, cloth boards. 100 copies.
30. Thomas Bird Mosher, by Christopher Morley. 1936. 16mo, 12 pages. 90 copies.
31. Press Preterite, by E. G. W. 1937. 16mo, 24 pages, wrapper. 80 copies.
32. Bewick, a wood engraving from an original block. 1937. 16mo, leaflet, 50 copies.
33. Visitation from Psycholope, by Huntington Brown. 1938. Broadside, 100 copies.

1940-49

34. Five Centuries of Famous Printers, a catalog of an exhibition in observance of the semimillennium of European printing. 1940. 16mo, 8 pages. 100 copies.
35. On the Prenatal Word, by Christopher Morley. 1940. 64mo, 16 pages. 55 copies. Pirated edition.
36. [A New Year Selection], from William Hazlitt. 1941. 12mo, 8 pages. 175 copies.
37. Bibliomania, a Somewhat Unapologetic Apology, by E. G. W. 1941. 12mo, 12 pages, wrappers. 70 copies.
38. Rick Rack, a sausage by students in La Crosse State Teachers College. 1942. Small 8vo, 24 pages. 200 copies. Presswork by authors and publisher.
39. The New Year, by Charles Cotton. 1942. Broadside. 170 copies.
40. The Giunti Press, by Charles Frognall Dibdin. 1943. 12mo, 12 pages. 125 copies. With four linecuts from an illustrated book printed in 1514 by Lucantonio de Giunta.
41. Charles Frederick Chandler, a retrospect by Frederick J. Wulling. 1944. 12mo, 28 pages. 200 copies. Cover stock folded to provide shelfback.
42. Thirty-five, by J. C. W. 1945. One copy.
43. Peter Wendover Bedford, a retrospect by Frederick J. Wulling. 1945. 12mo, 16 pages, wrapper. 250 copies.
44. Press Preterite 1945, by E. G. W. 16mo, 12 pages, wrappers. 90 copies.
45. Melendy Memorial Lectures, by Frederick J. Wulling. 1946. 8vo, 89 pages, cloth by Dahl. 250 copies.
46. Pot-pourri, by Students in La Crosse State. 1947. 8vo, 16 pages, self cover. 100 copies.
47. The Merrymount Program, by Daniel Berkeley Updike. 16mo, 8 pages, wrapper. 81 copies.
48. A Comp's-Eye View of Type, by Emerson G. Wulling. 1947. 16mo, 29 pages, shelfback wrap. 150 copies.
49. Catalogue Number 24, by Norbert Halliwell. 1947. 8vo, 20 pages, self cover. 1,500 copies.
50. Frederick John Wulling, 1866-1947, by Carl H. Olson. 1947. 8vo, 12 pages, wrapper. 100 copies.
51. Fledgling 2, by Students in La Crosse State. 1947. 8vo, 16 pages, self cover. 300 copies.
52. Badger Folklore, I: 1, edited by W. H. Glover. 1948. 8vo, 32 pages, wrapper. 1,000 copies.
53. Fledgling 3, by Students in La Crosse State. 1948. 8vo, 16 pages, self cover. 300 copies.
54. Pharmacy Forward, by Frederick J. Wulling. 1948. 8vo, 123 pages, cloth by Dahl. 500 copies.
55. Fledgling 4, by Students in La Crosse State. 1948. 8vo, 20 pages, self cover. 300 copies.
56. Fledgling 5, by Students in La Crosse State. 1949. 8vo, 16 pages, self cover. 300 copies.
57. Fledgling 6, by Students in La Crosse State. 1949. 8vo, 16 pages, wrapper. 300 copies.
58. Sterne on Shandyism, by Laurence Sterne. 1949. 8vo, 12 pages, wrapper. 90 copies. (#21 redesigned.)

1950-59

59. Fledgling 7, by Students in La Crosse State. 1950. 8vo, 16 pages, self cover. 300 copies.
60. Why C. and L.C.?, by Emerson G. Wulling. 1950. 8vo, 8 pages, wrapper. 90 copies.
61. Catalogue Number 25, by Norbert Halliwell. 1950. 8vo, 24 pages, self cover. 1,500 copies.
62. Fledgling 8, by Students in La Crosse State. 1951. 8vo, 16 pages, wrapper. 300 copies.
63. A Program for the Teachers Colleges, by Eugene H. Kleinpell. 1951. 8vo, 8 pages, self cover. 3,000 copies.
64. Press Marks of Sumac, 1951. 8vo, 12 pages, self cover. 90 copies.
65. The Crowded Box-Room, by Theodore C. Blegen. 1951. 16mo, 51 pages, shelfback wrapper. 300 copies.
66. Fledgling 9, by Students in La Crosse State. 1951. 8vo, 16 pages, wrapper. 300 copies.
67. Fledgling 10, by Students in La Crosse State. 1952. 8vo, 16 pages, self cover. 300 copies.
68. Fledgling 11, by Students in La Crosse State. 1952. 8vo, 20 pages, wrapper. 300 copies.
69. On Going a Journey, by William Hazlitt. 1952. 16mo, 28 pages, self cover. 300 copies.
70. Sherlock Holmes: Master Detective, by Theodore C. Blegen, E. W. McDiarmid, Stephen G. Palmer, Anne Oakins Rosso, and Willard Wilson. 1952. 12mo, 90 pages, cloth by Campbell. 500 copies.
71. Fledgling 12, by Students in La Crosse State. 1952. 8vo, 16 pages, self cover. 300 copies, with a two-page scrigraph in three colors by John Rogers.
72. Stella Goddard Gordon, 1864-1952. 1952. 12mo, 20 pages, wrapper. 125 copies.
73. Fledgling 13, by Students in La Crosse State. 1953. 8vo, 28 pages, self cover. 300 copies.
74. Fledgling 14, by Students in La Crosse State. 1953. 8vo, 20 pages, self cover. 300 copies.
75. A Comp's-Eye View of Footnotes, by Emerson G. Wulling. 1953. 16mo, 28 pages, shelfback wrapper. 450 copies. (350 for the Typophiles.)
76. Catalogue Number 26, by Norbert Halliwell. 1953. 8vo, 24 pages, self cover. 1,500 copies.
77. Lincoln's Imagery, by Theodore C. Blegen. 1954. Tall 8vo, 32 pages, cloth by Campbell. 780 copies.
78. Fledgling 16, by Students in La Crosse State. 1954. 8vo, 16 pages, wrapper. 300 copies.
79. Catalogue Number 29, by Norbert Halliwell. 1954. 8vo, 24 pages, self cover. 1,600 copies.
80. Catalogue Number 34, by Norbert Halliwell. 1956. 8vo, 28 pages, self cover. 2,000 copies.
81. Exploring Sherlock Holmes, by E. W. McDiarmid, Theodore C. Blegen, E. W. Ziebarth, John B. Wolf, Bryce Crawford, Jr., R. C. Moore, Thomas L. Daniels, and Phillip S. Hench. 1957. 8vo, 123 pages, cloth by Dahl. Midwestern Book Exhibition.
82. Fledgling 19, by Students in La Crosse State. 1957. 8vo, 16 pages, self cover. 300 copies.

83. Fledgling 20, by Students in La Crosse State. 1957. 8vo, 24 pages, self cover. 300 copies.
84. Fledgling 21, by Students in La Crosse State. 1958. 8vo, 16 pages, self cover. 275 copies.
85. Fledgling 22, by Students in La Crosse State. 1959. 8vo, 20 pages, self cover. 300 copies.
86. Fledgling 23, by Students in La Crosse State. 1959. 8vo, 24 pages, self cover. 300 copies.
87. Fledgling 24, by Students in La Crosse State. 1959. 8vo, 20 pages, self cover. 300 copies.
88. The Seafarer, by unknown tenth-century author. 1959. Folio broadside. 300 copies.

1960-69

89. High Flight, by John Gillespie Magee, Jr. 1960. Folio broadside. 400 copies.
90. Fledgling 25, by Students in La Crosse State. 1960. 8vo, 20 pages, wrapper. 300 copies.
91. Press Preterite Three, by Emerson G. Wulling. 1960. 16mo, 12 pages, wrapper. 208 copies.
92. Fledgling 26, by Students in W.S.U. La Crosse. 1960. Octavo, 20 pages, self cover. 300 copies.
93. Fledgling 27, by Students in W.S.U. La Crosse. 1961. Octavo, 16 pages, wrappers. 300 copies.
94. Fledgling 28, by Students in W.S.U. La Crosse. 1961. Octavo, 20 pages, self cover. 300 copies.
95. A Comp's-Eye View of Punctuation, by Emerson G. Wulling. 1962. 12mo, 28 pages, wrappers. 200 copies.
96. Fledgling 29, by Students in W.S.U. La Crosse. 1962. Octavo, 16 pages, wrappers. 300 copies.
97. Fledgling 30, by Students in W.S.U. La Crosse. 1963. Octavo, 20 pages, self cover. 300 copies.
98. Personal Press Bibliography, by Emerson G. Wulling. 1963. Octavo, 4 pages. 405 copies, with three different papers.
99. Quill 1, by Students in W.S.U. La Crosse. 1963. Octavo, 16 pages, wrappers. 300 copies.
100. Quill 2, by Students in W.S.U. La Crosse. 1964. Octavo, 20 pages, self cover. 300 copies.
101. A Comp's-Eye View of Spelling, by Emerson G. Wulling. 1964. Square 16mo, 20 pages, self cover. 180 copies.
102. Quill 3, by Students in W.S.U. La Crosse. 1964. Octavo, 20 pages, self cover. 300 copies.
103. For Van Gogh, by William P. Vafeas. 1965. Octavo poetry leaflet. 202 copies.
104. The Ampersand Club, by Emerson G. Wulling. 1965. Large octavo, 16 pages, wrappers. 460 copies. (350 for Typophiles.)
105. Quill 4, by Students in W.S.U. La Crosse. 1965. Octavo, 20 pages, self cover. 300 copies.
106. My Favorite Type, by Emerson G. Wulling. 1965. Narrow octavo, 4 pages. (To celebrate 50 years of printing.)
107. Lincoln's Secretary Goes West, by John G. Nicolay, ed. by Theodore C. Blegen. 1965. 8vo, 74 pages, cloth casing by A. J. Dahl. Midwestern Book Exhibition. 500 copies.



108. Music Calendar, for La Crosse season 1965. Triptych folder. 800 copies.
109. Bookfellows Study Program, by Gertrude Thurow. 1965. 12mo, 4 pages. 80 copies.
110. 28 Poems, by Fifteen Poets (Bly, Chambers, Clothier, Cuscaden, Davis, Hoegberg, Judson, Kelly, Levenson, Logan, Pollak, Spoerl, Stephens, Voight, Wade). 1966. Octavo, 28 pages, wrappers. 480 copies.
111. Press Preterite IV, by Emerson G. Wulling. 1966. 16mo, 12 pages, wrappers. 200 copies.
112. J. Johnson, Typ., by Emerson G. Wulling. 1967. With an original leaf from Johnson's *Typographia*. 12mo, 24 pages. 396 copies, half in cloth, half in wrappers.
113. The Case of the Conan Doyle Crime Library, by Walter Klinefelter. 1968. 8vo, wrappers. 28 pages. 300 copies.
114. A Further Display of Old Maps and Plans, by Walter Klinefelter. 1969. 8vo, cloth. 80 pages. 300 copies.

#### 1970-79

115. Again the Kensington Stone, by Carl Christian Jensen. 1970. Tall 8vo, wraps. 24 pages. About 300 copies.
116. The Saga of Saga Hill, by Theodore C. Blegen. 1970. 8vo, cloth by Frank Nekola. 96 pages. 300 copies.
117. The Ampersand Club Dinner, for Brooke Crutchley. November 5, 1970. 12mo, four-page leaflet. 55 copies.
118. On Private Press Costs, by Emerson G. Wulling. 1970. 12mo, four-page leaflet. 400 copies.
119. Voyages to the Inland Sea, poems and essays by Lisel Mueller, John Knoepfle, and Dave Etter. Edited by John Judson, for the Center for Contemporary Poetry, Wisconsin State University-La Crosse. 1971. 8vo, cloth by Frank Nekola. 96 pages. 500 copies. (50 signed.)
120. Prospectus, for above item. 1971. 4to, broadside. 800 copies.
121. Three Essays, from item 119. 1971. 8vo, wrappers, 32 pages. 300 copies.
122. The Fascination of Sherlock Holmes, by Herbert F. West. 1971. 8vo, wrappers. 12 pages. 100 copies for the author.
123. A Comp's-Eye View of Paper, by Emerson G. Wulling. 1971. Narrow 12mo, 12 pages. 170 copies in Nancy M. Storm's paste paper wrappers, and about 20 more in various papers.
124. More on Elbert Hubbard, by Emerson G. Wulling. 1971. 12mo, leaflet for William F. Haywood's *It's a Small World*. 150 copies.
125. Boy on a Flat Rock, by John Judson. 1971. 8vo, leaflet. 100 copies.
126. Indian Thoughts, by Norman H. Russell. 1972. 8vo, wrappers. 48 pages. 250 copies for John Judson.
127. Voyages to the Inland Sea, II, poems and essays by Felix Pollak, James Hearst, and John Woods. Edited by John Judson, for the Center for Contemporary Poetry, University of Wisconsin-La Crosse. 1972. 8vo, 80 pages. 300 copies (50 signed) in cloth, 200 in wrappers, by Midwest Editions.
128. Prospectus, for the above. 1972. Four-page leaflet. 700 copies.
129. Three Bibliographies, from item 127. 1972. 8vo, wrappers. 16 pages. 200 copies.
130. The Impromptu Chappel, by Gary J. Hantke, John G. Henry, and Emerson G. Wulling. 1972. 12mo, self cover. 8 pages. 200 copies.

131. Press Preterite Five, by Emerson G. Wulling. 1972. 16mo, wrappers. 12 pages. 190 copies.
132. A Third Display of Old Maps and Plans, studies in postal cartography, by Walter Klinefelter. 1973. 8vo, 80 pages, cloth by Midwest Editions, dust jacket. 300 copies.
133. Where Put the Table of Contents?, by Emerson G. Wulling. 1973. 5x7 leaflet. 265 copies for William F. Haywood's *IaSW*.
134. Yore Ole Frend, CWC, excerpts from letters by Emerson McGregor Duerr on printing. 1973. 8vo, 12-page pamphlet and cover. Joint publication with Gary Hantke, Willow Press, La Crosse. 300 copies.
135. Voyages to the Inland Sea, 3, essays and poems by R. E. Sebenthall, Thomas McGrath, and Robert Dana. With bibliographies of the poets. Edited by John Judson, for the Center for Contemporary Poetry, Wisconsin State University-La Crosse. 1973. 8vo, 80 pages. 300 copies cloth (50 signed), 200 paper, by Frank Nekola. Different paper for each author.
136. About Books, two quotations from Harvey Cushing and Henry Ward Beecher. 1973. 5x7 leaflet. 265 copies.
137. Voyages to the Inland Sea, IV, essays and poems by Alvin Greenberg, George Chambers, and Raymond Roselip. With bibliographies of the authors. Edited by John Judson, for the Center for Contemporary Poetry, Wisconsin State University-La Crosse. 1974. 8vo, 80 pages, cloth by Frank Nekola. 500 copies. (50 signed.)
138. A Word with You: Ledd, by Gary Hantke and E. G. W. 1974. 5x7 leaflet. 265 copies for William F. Haywood's *IaSW*.
139. Thinking of Offerings, Poems: 1970-1973, by John Knoepfle. 1975. Small 8vo, 32 pages, square back wraps. For John Judson. 290 copies.
140. A Magical Learning Machine, by R. J. Heathorn. 1975. 12mo, four-page leaflet displaying Richard L. Hopkins's casting of Goudy's 18-point Californian. 110 copies.
141. Some Interesting Borders, by Gary Hantke and E. G. W. 1975. 16mo, four-page leaflet displaying Intertype borders, gift of Dr. James Eckman. Joint venture by the authors. About 225 copies.
142. York's Liberty Bell, by Walter Klinefelter. 1975. Tall 8vo, 16 pages and cover. Anticipating the bicentennial. 300 copies.
143. Printing Collections, by Emerson G. Wulling. 1975. 5x7 leaflet. 250 copies for William F. Haywood's *IaSW*.
144. How Stephen Crane Took Juana Dias, by Richard Harding Davis. With a prefatory note by John T. Winterich. 1976. 8vo, 16 pages and cover. 300 copies.
145. A Walter Klinefelter Biblio-list, by Walter Klinefelter. 1976. 8vo, 16 pages and cover. 300 copies.
146. A Comp's-Eye View of Cats, by Emerson G. Wulling. 1976. 12mo, 12 pages and cover. With a later slip inserted summarizing responses. 500 copies.
147. Voices from the Forest, by Lisel Mueller. 1977. 8vo, 36 pages. For John Judson. 300 copies soft cover, 50 hard cover.
148. Private Presses in Minnesota, Wisconsin, and Iowa, by Emerson G. Wulling. 1977. 12mo, 16 pages, self cover. 270 copies for Charles Antin's private press keepsake.
149. Check List of Private Printings, by Fred Totten Phelps. 1977. 8vo, 20 pages and cover. 270 copies.
150. Subject to Change, by Felix Pollak. 1978. 8vo, 36 pages. For John Judson. 300 copies soft cover, 50 hard cover.

151. A Fourth Display of Old Maps and Plans, by Walter Klinefelter. 1978. 8vo, 80 pages, cloth by Frank Nekola, dust jacket. 300 copies.
152. A Little History of my Forest Life, by Eliza Morrison. Letters, edited by Austin J. McLean. 1978. 12mo, 40 pages and cover. 285 copies.
153. The Double Knee Composing Stick, by Emerson G. Wulling. 1978. 5x9 leaflet. 195 copies.
154. Cultivating Sherlock Holmes, edited by Bryce L. Crawford, Jr. and Joseph B. Connors. An address by John Bennett Shaw B.S.I., and essays by E. W. McDiarmid B.S.I., Ronald M. Hubbs, John E. Bergquist, J. Randolph Cox B.S.I., Ruth Berman, Jack D. Key, and the editors. 1978. 8vo, 80 pages. Cloth by Midwest Editions. 425 copies. (25 on rag paper, signed.)
155. Press Preterite Six, by Emerson G. Wulling. 1979. 16mo, 16 pages and cover. 170 copies.

#### 1980-85

156. Private Presses: Minnesota, Wisconsin, Iowa, by Emerson G. Wulling. 1980. Tall 8vo, 28 pages and cover. Revised and enlarged 148. 255 copies.
157. With No Answer, by Ralph J. Mills, Jr. 1980. 12mo, 32 pages and cover. For John Judson. 340 copies.
158. Practicing Vivaldi, by Mary Shumway. 1981. Tall 8vo, 24 pages and cover. For John Judson.
159. Supplement to 156. 1982. Tall 8vo, 8 pages. 290 copies.
160. Spine Titles, by Emerson G. Wulling. 1982. 8vo leaflet. About 220 copies.
161. Simple Explanations, by Richard Behm. 1982. 8vo, 28 pages and cover. 325 copies for John Judson.
162. A Comp's-Eye View of Wilder Bentley and the Archetype Press, by Emerson G. Wulling. 1983. Tall 8vo, 20 pages and cover. 300 copies.
163. Gaijin Aesthetics, by Sanford Goldstein. 1983. 12mo, 32 pages and cover. For John Judson. 315 copies.
164. Wind in the Chimes, by R. Boldman. 1983. Horizontal miniature, 16 pages accordion fold, with cover. 225 copies for John Judson.
165. The Real Sherlock Holmes, by E. W. McDiarmid. 1984. 12 pages and cover, plus a single leaf foldout. For the Norwegian Explorers. 400 copies.
166. A Fixed Point in a Changing World, by James P. Shannon. 1984. 24 pages and cover. For the Norwegian Explorers. 400 copies.
167. A Measure of Light, by James Minor. 1984. Horizontal miniature, 16 pages and cover. 200 copies for John Judson.
168. This Space Blank, by Gary Hitham. 1984. 32mo, 16 pages and cover. 220 copies for John Judson.
169. Too Big to Bundle, Five APA Printers, by Emerson G. Wulling. 1984. Tall 8vo, 16 pages and cover. For the La Crosse Wayzgoose. 180 copies.
170. Nuances, on "Amateur," by Emerson G. Wulling. 1984. 8vo, single leaf. 150 copies.
171. Smallish, by Emerson G. Wulling. 1985. 12mo, single leaf. For William F. Haywood's *laSW*. 250 copies.