

The Prairie Press: a Thirty-Year Record

L. O. CHEEVER

This fall The University of Iowa Libraries will hold an exhibition of the work of an Iowan, Carroll Coleman, operator of the Prairie Press and one of the nation's outstanding typographers and printers. It is particularly appropriate that the exhibition be held at this time. It was thirty years ago that the Prairie Press was born at Muscatine and only twenty short years ago that Coleman appeared on The University of Iowa campus as director of the newly established Typographic Laboratory and as designer for University publications.

In those thirty years Coleman has achieved distinction and honors for the printed pieces emanating from his press. In his work with the University, many of his students, with their interest heightened by his enthusiasm, have gone to jobs in the typographical and designing fields of the printing medium and several are operating their own private presses now. In addition to his teaching and designing, his counsel was sought by publishers and editors throughout the state in re-designing their magazines and newspapers. He was called on frequently to judge newspaper and other printed communications competitions. In his last five and one-half years with the University he served as University editor and director of publications. Now Coleman is back at the Prairie Press again and his books and brochures are appearing in greater numbers for those interested in beautifully printed and tastefully designed items.

The Prairie Press is probably the first private press ever to operate in Iowa. Such a press is usually a one-man venture with the operator being editor, printer and publisher. To be sure of a sale, private press operators have been prone to reprint the classics or little known pieces by better known authors. Coleman has published original material almost entirely. In this connection, he has said that he hopes to be known as the only private press operator who has not reprinted Elizabeth Barrett Browning's *Sonnets from the Portuguese*.

In starting the Prairie Press it was Coleman's intention to confine his publishing to the midwestern area. In *Some Notes on the Prairie Press*, he wrote:

I had given ear to the preachings of my friend, Grant Wood, the artist, and I was convinced that I could do no better than to follow, in publishing, the regionalism which he advocated in painting. I envisioned writers, artists and printers working together to produce beautiful books which would embody the life and thought of the heart of this great Mississippi valley region. Here on the rolling prairies, on the hills along the rivers, in the endless fields of corn that bend before the summer wind in green waves, in the soft little cities hardening under the growth of industrialism, these writers, artists and printers might record and preserve, for all to see, the form and direction of life here in the Middlewest.

This was written in 1935. In a short time, this regionalism was abandoned. He has accepted manuscripts that meet his rigid requirements regardless of the area in which the author may live.

Coleman's first years as the operator of a private press were not easy ones. The Prairie Press was launched in the depression years, and the venture was supported by doing commercial printing. This required the larger part of Coleman's time, but from three to five books were published in most years. From the beginning Coleman has been a stickler for absolute perfection in every item issuing from his press. No artist, painting a picture, could take greater pains than Coleman in making a layout or designing a printed piece. Using hand-set type, he experiments until he has established rapport with the copy. Paper is selected with care and, finally, type and paper are brought together with adequate margins and ink of just the right tone and impression. Even though there is an automatic feeder on the newer press now being used, frequently Coleman will hand feed because of the better control he has over the actual printing process. A good example of how his idea for perfection rules his printing life is shown in the handling of his 1937 Christmas book, printed for presentation to friends of the press. He printed 100 copies of this 20-page brochure and, after it was completed, became dissatisfied with the title page. Except for a few copies the entire edition was destroyed.

John Begg has said, "A love of letters is the beginning of typographical wisdom—letters as literature rather than as physical entities." This fits Coleman perfectly. He has been a constant reader since the age of four, and to him the content of the books he publishes is always of first importance; the typography is a secondary matter, but a very important one. To him the best book is a fusing of fine writing with a fine type face, used as skillfully as he knows how, and printed and bound so the whole book is an attractive entity which will induce reading.

It is to be hoped that more people will become interested in the work of Carroll Coleman and the Prairie Press through the current exhibition at The University of Iowa Libraries and the checklist of his work included in this issue of *Books at Iowa*. Now is the time for Iowans to recognize one of their own—a master craftsman in the printing field.

[*Asterisk denotes item selected for inclusion in American Institute of Graphic Arts Fifty Books of the Year.]

1935

1. CONTEMPORARY IOWA POETS (an anthology). 6¼ x 9½; 67p.; Bulmer Roman, hand-set; black and red; 220 numbered copies on Alexandra Antique Wove; boards, cloth spine.
2. BALLAD OF THE SILVER RING, by Don Farran. 5 x 7½; 32p.; Bulmer Roman, hand-set; black and brown; 190 numbered and signed copies on ivory Saxonet; cloth.
3. THE LEAST OF THESE, by Jay G. Sigmund. 5¼ x 8½; 82p.; Deepdene, hand-set; black and brown; 350 numbered and signed copies on ivory Highway Wove; buckram.
4. ELEPHANTS AT WAR, by Thomas W. Duncan. 5¼ x 8½; 73p.; Deepdene, hand-set; black and brown; 350 signed copies on Highway Wove; cloth.
5. WHY DOES NOBODY COLLECT ME? Robert Benchley Inquires. 6 x 9; 12p.; Bulmer Roman, hand-set; black and green; 70 copies on ash-white W&A Arak; wrapper. *Printed for private distribution.*

1936

6. NOTES ON THE PRAIRIE PRESS. 5¼ x 9; 8p.; Deepdene, hand-set; black, brown and green; 1,000 copies on ash-white W&A Arak; wrapper. *Printed for private distribution.*
(*Part of this material was also printed as an insert for The Book Collector's Packet, vol. II, no. 17, April, 1938.*)
7. MY LIBRARY, by Lawrence Oakley Cheever. 6 x 9; 12p.; Centaur and Arrighi, hand-set; black and red; 100 numbered copies on ash-white W&A Arak; wrapper. *Printed for the author.*
8. THE FIFTH GOSPEL, by Harold Metcalf. 5½ x 7½; 80p.; Caslon Oldstyle; black and brown; 1,000 copies on Town Crier Text; wrapper. *Printed for the author.*
- *9. WHAT LAUGHING GOD? by Whitelaw Saunders. Foreword by Nelson Antrim Crawford. 5¼ x 8½; 90p.; Centaur and Arrighi, hand-set; black and blue; 225 copies (90 for sale) on Worthy Brochure; cloth. *Published jointly with the Poetry Society of Kansas.*

1937

10. YOUNG INQUIRER, by Althea Bass. 5 x 7½; 72p.; Bulmer Roman, hand-set; black and brown; 225 signed copies on W&A Arak; cloth.
11. THE PRAIRIE'S RIM, by Lester E. Armstrong. 5¼ x 7½; 76p.; Bulmer

- Roman, hand-set; black and green; 225 copies on ash-white W&A Arak; cloth. *Printed for the author.*
12. COUNTRY MEN, by James Hearst. Foreword by Ruth Suckow. 5½ x 8½; 64p.; Centaur and Arrighi, hand-set; black, green and red; 250 signed copies on ivory Highway Book; cloth.
(*See Nos. 19 and 52.*)
 13. BEING A RAMBLING BUT TRUE CASE HISTORY OF A CONFIRMED TYPOMANIAC. 8½ x 11; 1p.; Bulmer Roman, hand-set; black, blue and yellow; 500 copies on ash-white W&A Arak. *Printed for the American Institute of Graphic Arts as one of 12 broadsides by private presses of members.*
 14. SINCERELY YOURS, by Florence L. Snow. 6 x 9; 137p.; Bulmer Roman, hand-set; black and red; 300 signed copies on Strathmore laid; cloth. *Printed for the author.*
 15. AMERICAN MEDLEY: Stories from *American Prefaces*, edited by Wilbur L. Schramm. 5½ x 8½; 112p.; Caslon; black and brown; 375 copies on Strathmore Book; cloth.
 16. A CHEROKEE DAUGHTER OF MOUNT HOLYOKE, by Althea Bass. 5¼ x 9; 24p.; Bulmer Roman, hand-set; black, blue and red; 250 numbered copies (125 for sale) on Worthy Brochure; wrapper.
 17. A BOOK COLLECTOR? HOW COME? by Lawrence Oakley Cheever. 5¼ x 9; 12p.; Bulmer Roman, hand-set; black and green; 100 numbered copies on Worthy Brochure; wrapper. *Printed for the author.*
 18. ON THE OWNERSHIP OF BOOKS, by George Gissing. 4¾ x 7¾; 10p.; Bulmer Roman, hand-set; black, blue and brown; 100 copies on Worthy Brochure; wrapper. *Printed for private distribution.*
- 1938
19. COUNTRY MEN. A Volume of Poetry by James Hearst, for Which Ruth Suckow Has Written a Foreword. 5¼ x 8½; 62p.; Deepdene and Mediaeval; black and brown; 375 copies on Highway Book; cloth.
(*Second printing of No. 12.*)
 20. THREE FRONTIERS, by Robert Claiborne Pitzer. Illustrated by William E. L. Bunn. 6 x 9; 242p.; Kennerley and Mediaeval; black and brown; 550 copies on W&A No. 61; buckram.
 21. A TOAST TO WOMEN, by Rembrandt Van Rijn. 4½ x 6; 8p. (French fold); Bulmer Roman, hand-set; black and blue; 1,000 copies on Worthy Hadrian; wrapper. *Printed for Norman Forgue, George Dasche and Carroll Coleman.*
 22. LAST PARADE. Poems by Herbert Bruncken. 5½ x 8½; 45p; Bulmer Roman, hand-set; black and blue; 390 copies on Linweave Text; cloth.
 23. THE POTTER'S HOUSE, by Wallace Stegner. 6½ x 9½; 75p.; Kennerley and Goudy Text; black, blue and red; 490 copies on Wayside Text; cloth.

24. GEORGE GISSING CONTEMPLATES HIS ANCIENT PEN-HOLDER . . . 4¾ x 6; 12p.; Bulmer Roman, hand-set; black and red; 110 copies on Worthy Brochure; wrapper. *Printed for private distribution.*
25. ESOTERICA VINIANA, by Christopher Morley. Illustrated by A. M. Johnson. 5¼ x 8¾; 12p.; Centaur and Arrighi, hand-set; black, purple and red; 100 copies on Worthy Brochure; wrapper. *Printed for L. O. Cheever.*

1939

26. BORNE ON THE WIND. Poems by Anne Reese Pugh. 5½ x 8¾; 208p.; Kennerley; black and red; 300 copies on Town Crier Text; cloth. *Printed for the author.*
27. THE FRIENDS, by James Norman Hall. 5¼ x 8¾; 34p.; Caslon Old-style; black and red; 380 copies (325 for sale) on W&A all-rag; cloth.
28. THE LONG NIGHT, by Herbert Bruncken. 5½ x 8¾; 16p.; Bulmer Roman, hand-set; black and red; 140 copies on Town Crier Text; wrapper. *Printed for the author.*
29. ELEGY: ON A FLAKE OF SNOW, for Zona Gale, by August Derleth. 5¼ x 8¾; 12p.; Arrighi, hand-set; black, blue and red; 200 copies on Strathmore Text; wrapper. *Printed for private distribution.*
30. NO PINK SHIRTS: A Tribute to the memory of Evan G. Barnard, by Kenneth C. Kaufman. Cover decoration by William E. L. Bunn. 6 x 4, oblong; 12p.; Bulmer Roman, hand-set; black and red; 240 copies on ash-white W&A Arak; wrapper. *Printed for private distribution.*
31. SELECT POETRY AND PROSE, by Jay G. Sigmund. Edited by Paul Engle. 6¼ x 9¾; 162p.; Kennerley; black; 550 copies on Linweave Text; cloth.
32. ATMOSPHERE OF HOUSES, by August Derleth. Woodcuts by Frank Utpatel. 5½ x 8¾; 45p.; Bulmer Roman, hand-set; black and green; 290 copies on Canson and Montgolfier mould-made; cloth.

1940

33. RENEWAL: Poems by Pearl Hogrefe. 5¼ x 9; 71p.; Bulmer Roman, hand-set; black, blue, brown and yellow; 250 copies on Linweave Text; cloth.
34. OH MILLERSVILLE! By Fern Gravel [i.e. James Norman Hall]. 5¼ x 9; 110p.; Bulmer Roman, hand-set; black and brown; 250 copies on Linweave Text; cloth.
35. ACTION, DIDN'T IT; Seven Variations on a Synthesis, by Philip Conrad. 6 x 9; 52p.; Kennerley; black and brown; 260 copies on Archer; cloth.
36. NEW ENGLANDERS, by Paul Engle. 4 x 6; 12p.; Bulmer Roman,

hand-set; black and red; 150 copies on Worthy Brochure; wrapper.
Printed for the author.

1941

37. ONE HUNDRED YEARS OF THE EPISCOPAL CHURCH IN IOWA CITY. Edited by Russia G. Harris. 6 x 9; 40p.; Kennerley; black and brown; 500 copies on W&A Andria; wrapper. *Printed for the Church.*
38. THE PARADOX IN THE CIRCLE, by Theodore Spencer. 6 x 9; 31p.; Bulmer Roman, hand-set; black and brown; 1,500 copies on W&A Andria; boards or wrapper. *Printed for New Directions.*
39. THE AMERICAN ASSOCIATION OF INDUSTRIAL EDITORS, Inc. What it is . . . What its objectives are . . . How it is attaining these objectives . . . 5¾ x 8¾; 16p.; Bulmer Roman, hand-set; black and brown; 500 copies on W&A No. 61; wrapper. *Printed for the Association.*
40. HUE AND CRY, by Herbert Bruncken. 5¾ x 9¾; 28p.; Bulmer Roman, hand-set; black, blue and brown; 250 copies on Victorian Book; wrapper.
41. EDWARD A. WILSON: BOOK ILLUSTRATOR, by Lawrence Oakley Cheever. 5¾ x 9; 28p.; Kennerley; black, blue, brown, green, red and yellow; 220 copies on Victorian; wrapper.

1942

42. FOUR POEMS FOR THE NEW YEAR, by Coleman Rosenberger. 5¾ x 9; 12p.; Bulmer Roman, hand-set; black and purple; 125 copies on W&A Andria; wrapper. *Printed for the Gotham Book Mart, New York City.*
43. A SECOND BOOK OF BOOKPLATES, by Lawrence Oakley Cheever. 4¾ x 7; 16p.; Bulmer Roman, hand-set; black and red; 35 copies on Victorian; wrapper. *Printed for the author.*
44. THE AMERICAN ASSOCIATION OF INDUSTRIAL EDITORS, Inc. What it is . . . What its objectives are . . . How it is attaining these objectives . . . Decorations by Elmer Jacobs. 5¾ x 8¾; 20p.; Bulmer Roman, hand-set; black and red; 500 copies on enamel; wrapper. *Printed for the Association.*
(*Second printing of No. 39.*)
45. THE LINCOLN LYRICS, by John Malcolm Brinnin. 6 x 9; 32p.; Bulmer Roman, hand-set; black and green; 1,500 copies on Utopian; boards or wrapper. *Printed for New Directions.*
- *46. DINNER PARTY: Poems by Jessica Nelson North. 5¾ x 8¾; 82 p.; Arrighi, hand-set; black; 550 signed copies on laid paper; cloth.
47. THE WOMANHOOD OF TRINITY EPISCOPAL CHURCH, MUS-

BARNES IN NOVEMBER

Along an empty road I watched the barns
Crouched on the hillsides while the morning light
Poured in among the trees like mist and lifted
Panels to the windows now locked winter tight.

And overhead a birdless waste went streaming
Missed the sharp trees and mirrored with its own
Our rolling hills, but not in that grey country
Rose roots like these, low bent and rooted in stone.

The bare and tattered fields have long been empty
Empty the pasture too of all save weather
Sowing his measure of snow where side by side
Fences and stones and furrows sleep together.

After the death of summer the barns inherit
Blossom and leaf and stem, granary and mow
Shoulder their loads in the darkness of timbers
speaking

And pigeons sobbing. Winter is coming now.

And so the ratters arch to loosen the bony
Long fingers of the wind pressed toward the warm
And yellow pens where little calves lie sleeping
Rescued from their first snow. The heart of the farm

Beats a slow beat and is sturdy, the pulse awakens
Strength in the beams and silos and the haymow floors
Stretch then feet to the walls and a staring window
Discovers the farmer hastily turning his chores.

Thus shall the barn fight against a bitter season
Guard countless doors and windows, bring to bun
The fruit and seed of love, the stalks of reason,
The crops of its own raising and gather in.

And stand alone among the winter mounds
Calmly awaiting the age of winter weather
When through the air a chill and cloudy heaven
Drops from its mantle of snow the first fine feather.

Two pages from an early Prairie Press book, Country Men by James Hearst (1937). Item 12 in the Cheever list.



Brush-down portrait of Eric Gill by Father Catich
after a self-portrait suggested as model by Gill

ERIC GILL

His Social and Artistic Roots

By

EDWARD M. CATICH

The Prairie Press : Iowa City

1964

Frontispiece and title page from a recent Prairie Press publication. Item 139 in the Cheever list.

CATINE, IOWA, 1941-1942. 5½ x 8¾; unpagged; Bulmer; black and red; wrapper. *Printed for private distribution.*

1943

48. ANNUAL REPORT. American Association of Industrial Editors, Inc. 5¾ x 8¾; 20p.; Bulmer Roman, hand-set; black and green; 300 copies on Hamilton Kilmory; self-wrapper. *Printed for the Association.*
49. A WREATH FOR THE SEA, by Robert Fitzgerald. 5¾ x 7¾; 122p.; Bulmer Roman, hand-set; black and blue; 800 copies on Curtis Text; cloth.
50. THE SUN AT NOON, by James Hearst. 5¾ x 8¾; 38p.; Bookman; black and green; 720 copies on yellow Emissary Text; wrapper.
51. XI POEMS, by Alan Swallow. 5¾ x 8¾; 20p.; Centaur; black and brown; 300 copies on laid paper; wrapper.
52. COUNTRY MEN, by James Hearst. Foreword by Ruth Suckow, and biographical note by H. Willard Reninger. 5¾ x 9; 70p.; Caslon Oldstyle; black and brown; 700 copies on Hamilton Kilmory; wrapper. (*Third edition; see Nos. 12 and 19.*)
53. THE VIRGINIA POEMS, by Francis Coleman Rosenberger. 5¾ x 9; 32p.; Bulmer Roman, hand-set; black, green and purple; 350 copies on Strathmore Text; wrapper. *Printed for the Gotham Book Mart, New York City.*
54. CONFERENCE POETRY: 1943. 5½ x 8¾; 22p.; Baskerville; black and brown; 500 copies on Strathmore Book; wrapper. *Printed for the Fourth Annual Writers' Conference, Northwestern University, Evanston, Ill.*
55. MORTAL HUNGER, Poems by Gustav Davidson, Illustrated by Bruno Da Osimo. 5¾ x 8¾; 31p.; Bulmer Roman, hand-set; black and brown; 500 copies on Kilmory; wrapper. *Printed for Alan Swallow.*
56. HUGH GAINE, PRINTER, by Lawrence Oakley Cheever. 4¾ x 7½; 15p.; Caslon Oldstyle; black and sepia; 60 copies on Strathmore Book; wrapper. *Printed for the author.*
57. THE WOMANHOOD OF TRINITY EPISCOPAL CHURCH, MUSCATINE, IOWA, 1942-1943. 5½ x 8¾; unpagged; Bulmer; black and red; wrapper. *Printed for private distribution.*

1944

58. AND YOU, THOREAU! by August Derleth. Woodcuts by Frank Utpatel. 5¾ x 8¾; 32p.; Bulmer Roman and Ultra Bodoni Italics, hand-set; black, brown and green; 1,200 copies on W&A Natural; boards or wrapper. *Printed for New Directions.*
59. LINCOLN: STATESMAN AND LOGICIAN, by James W. Bollinger.

- 5¼ x 7¾; 68p.; Bookman; black, blue and brown; 500 copies on Strathmore Book; cloth. *Printed for the author.*
60. PERENNIAL, by Oliver St. John Gogarty. 5¼ x 8½; 48p.; Caslon Oldstyle; black and brown; 1,000 copies (50 numbered and signed by the author) on Ticonderoga Text; cloth. *Printed for Contemporary Poetry, Baltimore.*
61. A CO-OPERATIVE GROUP INSURANCE PLAN FOR THE EMPLOYEES OF GRAIN PROCESSING CORPORATION. 5¼ x 8½; 16p.; Bulmer Roman, hand-set; black and green; 500 copies on Hamilton Kilmory; self-wrapper. *Printed for the Corporation.*
62. CONFERENCE POETRY, Volume II. 5¼ x 8½; 21p.; Bulmer Roman, hand-set; black and brown; 500 copies on Strathmore Text; wrapper. *Printed for the Fifth Annual Writers' Conference, Northwestern University, Evanston, Ill.*
63. NO MORTAL BLOW, by Charles Glenn Wallis. 5¼ x 8½; 55p.; Garamond, hand-set; black and red; 200 copies on Emissary Text; cloth. *Printed for Contemporary Poetry, Baltimore.*
64. NOTES ON LEGIBILITY, by Frederic W. Goudy. 5¼ x 8; 12p.; Forum, Mediaeval and Deepdene; black and red; 290 numbered copies on Arak paper; wrapper. *Printed for the University of Iowa School of Journalism.*
65. AMERICAN CHILD, by Paul Engle. Portrait by Marvin Cone. 4¾ x 8½; 16p.; Lutetia, hand-set; black and red; 350 copies on ash-white Arak; wrapper. *Printed for the author.*
66. TWELVE FLAGS IN AMERICA'S HISTORY, by Lawrence Oakley Cheever. 7¼ x 10¾; 4p.; Bulmer Roman, hand-set; black, blue and red; 50 copies on enamel. *Printed for John Morrell & Co.*
- 1945
67. GOD AND GEOPOLITICS: A Sermon by Rev. Richard Paul Graebel. 3¾ x 6; 16p.; Caslon Oldstyle; black and brown; 500 copies on Warren's Olde Style; self-wrapper. *Printed for T. Henry Foster.*
68. A WINTER'S JOURNEY, by Richard Hart. 5¼ x 8½; 37p.; Goudy Text and Bookman; black and red; 500 copies (30 numbered and signed by the author) on W&A Arak; cloth. *Printed for Contemporary Poetry, Baltimore.*
- *69. SOME NATURAL THINGS: Poems by James Laughlin. 4¾ x 7¾; 48p.; Bulmer Roman, hand-set; black, gray and red; 850 copies on Ansbach; cloth. *Printed for New Directions.*
70. THE HUMANITIES IN A WORLD OF UNCERTAINTIES, by Thomas Henry Foster. 6 x 9; 15p.; Garamond, hand-set; black and red; 160 copies on Linweave Text; wrapper. *100 copies printed for the author and 60 for private distribution.*

71. FOR THE MIDWESTERN DEAD, by Paul Engle. 4% x 14%; 1p.; Bulmer Roman, hand-set; black and red; 300 copies on Utopian laid. *Printed for the author.*
72. CALENDAR OF THE WOMEN OF TRINITY EPISCOPAL CHURCH, MUSCATINE, IOWA, 1944-1945. 5½ x 8%; unpagged; Monotype Caslon; black and red; wrapper. *Printed for private distribution.*

1946

73. THE UNBOUGHT GRACE OF LIFE, by Thomas Henry Foster. 6 x 9; 14p.; Garamond, hand-set; black and blue; 125 copies on Linweave Text; wrapper. *Printed for the author.*
74. POEMS FROM SEVERAL WILDERNESSES, by Meade Harwell. 6 x 9; 30p.; Perpetua, hand-set; black, brown and green; 250 copies on Hamilton Kilmory; wrapper. *Printed for Alan Swallow.*
75. A BUSINESSMAN LOOKS AT BOOKS AND LITERATURE, by Thomas Henry Foster. 6 x 9; 14p.; Centaur, hand-set; black and red; 125 copies on Linweave Text; wrapper. *Printed for the author.*
76. SPEAKING FOR SCOTLAND, selected poems of Hugh MacDiarmid. 5½ x 8½; 77p.; Bulmer, hand-set; black and green; 500 copies on Strathmore laid; cloth. *Printed for Contemporary Poetry, Baltimore.*
- *77. FOR THE UNLOST, by Josephine Jacobson. 5½ x 8½; 55p.; Centaur and Arrighi, hand-set; black and gray; 500 copies on natural flax Emisary (30 copies numbered and signed); cloth. *Printed for Contemporary Poetry, Baltimore.*
78. TO A FAULTY LOVER, by Carol Ely Harper. 6 x 9; 39p.; Bulmer, hand-set; black and red; 350 copies on W&A Arak; wrapper. *Printed for Alan Swallow.*
79. XII POEMS, by Francis Coleman Rosenberger. 6¼ x 9; 20p.; Garamond; hand-set; black and brown; 300 copies on Andria; wrapper. *Printed for the Gotham Book Mart, New York City.*

1947

80. THE JUDGE IS FURY, by J. V. Cunningham. 5% x 8½; 54p.; Garamond, hand-set; black and red; 1,000 copies on Town Crier Text; cloth. *Printed for The Swallow Press and William Morrow & Company.*
- *81. THE EGO AND THE CENTAUR, by Jean Garrigue. 5 x 9; 126p.; Bulmer and Hadriano Stone-Cut, hand-set; black and red; 900 copies on Linweave Text; cloth. *Printed for New Directions.*
82. THE TIME BY DIALING, by Myron H. Broomell. 5% x 8%; 64p.; Bulmer, hand-set; black and red; 1,250 copies on Linweave Town Crier Text; cloth. *Printed for the Swallow Press and William Morrow & Company.*
83. THE FOURTH ECLOGUE OF VIRGIL, translated by James

Laughlin. 7¼ x 10; 4p.; Hammer American Uncial, hand-set; black and red; 140 copies on Strathmore Thistlebloom; self-wrapper. *Printed for private distribution.*

84. CHRISTMAS, 1947, by Paul Engle. 6¼ x 9; 4p.; Hammer's American Uncial, hand-set; black and red; 350 copies on Linweave Text; self-wrapper. *Printed for the author.*

1948

85. WHEEL OF PAPER, by Mary Owings Miller. 5½ x 8½; 70p.; Garmond, hand-set; black and red; 300 copies on Linweave Text; cloth. *Printed for Contemporary Poetry, Baltimore.*
86. THE LOST TRAIN, by Wilbur Schramm. Illustrated by Dale Ballantyne. 6 x 8½; 24p.; Bookman; black and brown; 260 copies on W&A Arak; wrapper. *200 copies printed for the University of Illinois Press; 20 copies each for author, artist and printer.*
87. A CHRISTMAS CAROL, by George Wither. 6½ x 9; 8p.; Janson, hand-set; black, gray and red; 200 copies on Dawnflake; self-wrapper. *Printed for private distribution.*
88. THE ZODIAC, as interpreted by Will Simmons. 5 x 7½; 16p.; Neuland, hand-set; brown; 50 copies on Kraft; wrapper. *Printed for L. O. Cheever.*

1949

- *89. GALLAND'S IOWA EMIGRANT, by Isaac Galland. 6 x 9; 36p.; Bulmer, hand-set; black and red; 3,500 copies on Hamilton's Victorian; cloth. *Printed for the State Historical Society of Iowa.*
90. THE CHRISTMAS STORY. Illustrated by Father E. M. Catich. 5¼ x 7½; 4p. (French fold); Freehand, hand-set; black and red; 200 copies on Linweave Text; wrapper. *Printed for private distribution.*
91. T.H.F. 8¼ x 6¾, oblong; 8p.; Janson, hand-set; black and blue-gray; 50 copies on French mould-made; wrapper. *Printed for Mrs. F. E. McCarthy.*

1951

92. ECCLESIASTES; The words of the Preacher, the son of David, king in Jerusalem. 8½ x 9¾; 25p.; Hammer's American Uncial, hand-set; black and red; 375 copies of ash-white W&A Arak; wrapper.
93. POEMS from the Iowa Poetry Workshop. With a foreword by Paul Engle. 6 x 9¾; 33p.; Bulmer, hand-set; black and red; 450 copies on Ticonderoga Text; wrapper.
94. WORD FROM THE WEST. A Letter to Rudolph Rosenberger in Virginia from his son in Indiana, 1835. With an Introductory Note by Francis Coleman Rosenberger. 6 x 9; 12p.; Bulmer, hand-set; black and red; 250 copies on Linweave Text; wrapper. *Printed for private distribution.*
95. HONORS IN GAMMA PHI BETA 1949-1950. 5¼ x 8½; 28p.; Gara-

mond, Centaur and Janson italic; brown and gray; 250 copies on Ticonderoga India Laid Text; wrapper. *Printed for the Sorority.*

- *96. AMERICAN SAMPLER: A Selection of New Poetry. Edited by Francis Coleman Rosenberger. 6 x 9½; 80p.; Bulmer, hand-set; black and red; 700 copies on W&A Arak; cloth.
97. OCTOBER SHEAF, by George Brandon Saul. 5¼ x 9; 34p.; Garamond, Lutetia and Janson, hand-set; black and red; 800 copies on Saturn laid; wrapper.
- *98. THE NORTH SEA, by Heinrich Heine. Translated by Vernon Watkins. 6 x 9½; 96p.; Centaur, hand-set; black and green; 1,000 copies on Arak; cloth. *Printed for New Directions.*
99. IN THAT FAR LAND, by Mark Van Doren. Woodcut by J. J. Lankes. 5¼ x 9; 28p.; Janson and Bulmer, hand-set; black and red; 1,400 copies on Warren's Olde Style; wrapper.

1952

100. BRIEF INHERITANCE, by Daniel Smythe. 5 x 9; 28p.; Bulmer, hand-set; black and red; 800 copies on Ticonderoga Text; wrapper.
101. JOHN SLOAN'S LAST SUMMER, by Herbert Faulkner West. 6½ x 7½; 32p.; Centaur and Arrighi italic, hand-set; black and green; 900 copies on Tan Arak; wrapper.
102. VIGNETTES IN PROSE, by Emily Green Balch. 5¼ x 9; 34 p.; Centaur, hand-set; black and red; 1,000 copies on Linweave Text; wrapper. *Printed for the Women's International League for Peace and Freedom.*
103. HONORS IN GAMMA PHI BETA 1950-1951, 1951-1952. 5¼ x 8½; 64p.; Garamond, linotype and hand-set; brown and green; 300 copies on W&A laid; wrappers. *Printed for the Sorority.*
104. MARK TWAIN'S FIRST STORY, by Franklin J. Meine. 6 x 7½; 20p.; Scotch Roman and Thorne Shaded, hand-set; black and gray; 1,200 copies on Arak; wrapper.
105. JOSEPH'S SUSPICION, by Rainer Maria Rilke. Translated from the German by C. F. MacIntyre. 7 x 10; 1p.; Hammer's American Uncial, hand-set; black and red; 240 copies on Arches handmade. *Printed for private distribution.*

1953

- *106. THE HOUSE OF MOONLIGHT, by August Derleth. 6 x 9½; 96p.; Janson, hand-set; black, brown and red; 550 copies on Ticonderoga laid; boards.
107. MORTAL SUMMER, by Mark Van Doren. 5¼ x 8½; 63p.; Caslon and Frye's Ornamented; black, gray and wine red; 1,000 copies on Linweave Early American; cloth.
108. JOURNEY OF THE MAGI, by T. S. Eliot. 5½ x 4½; 8p.; Oxford and

Janson, hand-set; black and red; 260 copies on Ansbach mould-made; self-cover. *Printed for private distribution.*

- *109. PSYCHE, by August Derleth. 5 $\frac{7}{8}$ x 9 $\frac{1}{2}$; 72p.; Bulmer, hand-set; black and blue; 300 copies on Strathmore laid antique; boards.

1955

110. THE SYMBOLS, by John Holmes. Wood-engraving by John De Pol. 6 x 9; 43p.; Bulmer and Hammer's American Uncial, hand-set; black and red; 600 copies on Saturn Book; wrappers.
111. CHRISTMAS DAY, 1626, by Nicholas Breton. 8 $\frac{1}{2}$ x 11; 1p.; Original Style italic, hand-set; black and red; 280 copies on special wove paper, single fold. *Printed for private distribution.*
112. ARDEN-AMERICA; AVERELL HARRIMAN, by Paul Engle. 6 $\frac{1}{2}$ x 9 $\frac{1}{2}$; 4p.; gray and black. *Privately printed.*

1956

113. THE NAMELESS SIGHT, by Alan Swallow. 6 x 9 $\frac{1}{2}$; 74p.; Garamond and Janson, hand-set; black and red; 600 copies on special wove; buckram.
114. THE CORONARY CLUB, by Herbert Faulkner West. 5 $\frac{1}{2}$ x 9 $\frac{1}{2}$; 45p.; Binney & Ronaldson's early 19th century Roman, hand-set; black and red; 500 copies on Warren's Olde Style; wrappers. *Printed for Westholm Publications.*
115. THE SHADOW ON THE HOUR, by Ruth Lechlitner. 5 $\frac{1}{2}$ x 9; 44p.; Bulmer, hand-set; black and gray; 600 copies on Warren's Olde Style; cloth.
116. COUNTRY POEMS, by August Derleth. With wood-engravings by J. J. Lankes. 4 $\frac{1}{2}$ x 8 $\frac{1}{2}$; 44 p.; Bulmer Roman and Original Oldstyle italic, hand-set; black and green; 300 copies on Lee special paper; boards.
117. JOHANN AMERBACH, by Donald Jackson. 8 $\frac{1}{2}$ x 11; 24p.; Hammer's American Uncial, hand-set; black and red; 400 copies on specially made wove; wrapper.
- Accompanied by:
A NOTE ON THE ACCOMPANYING ORIGINAL LEAF/ PRINTED IN 1487-1488 BY JOHANN AMERBACH. 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$; 1p.; Hammer's American Uncial, hand-set; black; 400 copies on specially made wove; wrapper.

1957

- *118. THE TENMILE RANGE, by Belle Turnbull. 6 x 9; 53p.; Perpetua Roman and Felicity italic, hand-set; black and red; 650 copies on Saturn laid book; cloth.
119. A LETTER . . . REGARDING THE ARCHITECTURAL PLAN FOR HOFSTRA COLLEGE. 8 $\frac{1}{2}$ x 11; 12p.; Centaur and Arrighi,

hand-set; black and red; 400 numbered copies on specially made natural wove; wrapper. *Printed for the College.*

120. A VISITOR TO CHICAGO IN INDIAN DAYS—"JOURNAL TO THE FAR-OFF WEST," by Colbee C. Benton. Edited by Paul M. Angle and James R. Getz. 6 $\frac{1}{2}$ x 10; 121p.; Bulmer, hand-set; black and red; map drawn by James R. Hayes; 350 copies on a special making of paper by the Lee Paper Company; boards with cloth spine and decorative paper sides. *Printed for The Caxton Club, Chicago.*

1958

121. FOR A HUDSON BIOGRAPHER, by Herbert Faulkner West. 6 x 9; 37p.; Bulmer, hand-set; black and green; 221 copies on Warren's Olde Style; boards. *Printed for Westholm Publications.*

1959

122. FRANCIS COLEMAN ROSENBERGER, A LIST OF PUBLISHED WRITINGS, 1938-1958. 6 x 9; 48p.; Linotype Garamond; black and brown; 400 copies on Warren's Olde Style; wrapper. *Printed for the Pennsylvania Historical Junto.*

123. PAN, THE LOGOS AND JOHN DEWEY: A LEGEND OF THE GREEN MOUNTAINS, by Herbert W. Schneider. THE REALISM OF JANE ADDAMS, by John Dewey. 5 $\frac{1}{2}$ x 9; 26p.; Bulmer, hand-set; black and red-brown; 1,000 copies; wrappers. *Printed for The Women's International League for Peace and Freedom.*

1961

124. SYL-O-ETTES, from the Columns of Sylvia Strum Bremer. 6 x 9; 18p.; Garamond, hand-set; black and red; 400 copies on Strathmore Alexandra; wrapper. *Printed for The Daily Times, Davenport, Christmas, 1961.*

1962

125. A SMALL DISPLAY OF OLD MAPS AND PLANS, by Walter Klinefelter. 4 $\frac{1}{2}$ x 6 $\frac{1}{2}$; 80p.; Bulmer, hand-set; black and brown; 550 copies on Alexandra; boards.
126. THE NORFOLK POEMS OF HAYDEN CARRUTH. 6 x 9; 43p.; Bulmer, hand-set with Post Titling; black and brown; 900 copies on Ticonderoga; cloth.
127. FIVE STORIES, by Frank Luther Mott. 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$; 123p.; Centaur, hand-set; black and blue-gray; 650 copies on Warren's Olde Style; cloth.
128. APHORISMS FROM LATHAM, collected and edited by William B. Bean, M.D. 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$; 102p.; Times Roman; red-brown and black; 1,000 copies; boards; wrapper.
- *129. LIMITED VIEW, by James Hearst. 5 $\frac{1}{2}$ x 9; 58p.; Joanna, hand-set; red, black and gray; 800 copies; boards; wrapper.

130. *THIS WOUND*, by August Derleth. Wood engravings by Frank Utpatel. 4% x 8; 43p.; Bulmer, hand-set; black and red; 350 copies on special wove; boards with cloth spine and decorative paper sides; wrapper.
131. *THE STEINS OF MUSCATINE: A FAMILY CHRONICLE*. 6% x 9%; 53p.; Bulmer, hand-set; black and red-brown; 1,000 copies on a special making of Lee text paper; boards. *Printed for S. G. Stein, Muscatine, Iowa.*
132. *THE CORONARY CLUB*, by Herbert Faulkner West. 5% x 8; 59p.; Bulmer lower case with Wayside capitals, hand-set; black, red-brown and blue-gray; 500 copies on Strathmore Alexandra wove; boards with cloth spine and decorative paper sides. *Printed for Westholm Publications. (This is a reprint, in different format, of No. 114.)*

1963

133. *A SHARE OF THE CROP*, by Philip Conrad. 6 x 9; 139p.; Bulmer, hand-set; black and brown; 400 copies on Ticonderoga; cloth or paper.
- *134. *GAUCHOS OF THE PAMPAS AND THEIR HORSES*, by W. H. Hudson and R. B. Cunninghame Graham. Foreword by J. Frank Dobie. 6% x 8%; 86p.; Garamond and American Uncial, hand-set; black, blue-gray and red; 400 copies on mould-made paper imported from Holland; boards. *Printed for Westholm Publications.*
- *135. *FOOTSTEPS OF DEPARTURE*, by Leslie Nelson Jennings. 5% x 9; 63p.; Garamond, hand-set; black and blue; 700 copies on Ticonderoga; boards.
136. *AND GLADLY TEACH: A HANOVER HOLIDAY ADDRESS*, by Professor Herbert F. West '22. 6 x 9%; 26p.; Centaur, hand-set; black and red; 500 copies on Warren's Olde Style; wrappers. *Privately printed for the author.*

1964

137. *IN THE IRON TEMPLE*, by Myron H. Broomell. 6 x 9; 63p.; Bulmer, hand-set; black and gray; 400 copies on Curtis Rag; boards.
138. *NORTH WINTER*, by Hayden Carruth. Decorations by Dale Ballantyne. 6 x 9%; unpagged; Joanna and Fry's eighteenth century Old Face Open, both hand-set; red, blue and black; 1,250 copies on Curtis Rag, endsheets of Strathmore Artlaid; boards or wrapper.
139. *ERIC GILL: HIS SOCIAL AND ARTISTIC ROOTS*, by Edward M. Catich. 6% x 9%; unpagged; Joanna, Perpetua Titling Capitals, and two Floriated Capitals; red-brown, blue, black and vari-colored capitals; 400 copies on Curtis Rag; boards with cloth spine or wrapper.
140. *THE ROWFANT CLUB YEARBOOK 1964*. 4% x 7%; 72p.; Linotype Times Roman and hand-set Perpetua; black and red; 200 copies

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on Curtis Rag; boards with cloth spine and decorative Japanese Tairei hand-made paper sides. *Printed for the Rowfant Club, Cleveland.*

141. WRONGFONTIA NUMBER TWO. 4% x 8; 22p.; Bulmer, hand-set; black and red; 200 copies on ash-white Arak; wrappers. *Printed for the Rowfant Club, Cleveland.*
142. THE PEPPER SHAKER, by Walter Hart Blumenthal. 6% x 9%; 18p.; Centaur and Arrighi, hand-set; black and red; 100 copies on Strathmore laid text and the cover Fabriano, from Italy. *Privately printed for the author.*

1965

143. THE ROWFANT CLUB YEARBOOK 1965. 4% x 7%; Linotype Times Roman and hand-set Perpetua; black and red; 200 copies on Curtis Rag; boards with cloth spine and decorative Japanese Tairei hand-made paper sides. *Printed for the Rowfant Club, Cleveland.*
144. HERB WEST'S FAREWELL ADDRESS. 5% x 8%; 44p.; Bulmer, hand-set; black and brown; 200 copies on Victorian wove; boards. *Printed for Westholm Publications.*
145. MARK TWAIN'S FIRST STORY, by Franklin J. Meine. 6 x 8; 20p.; original Stempel Janson, hand-set; black and brown; 1,000 copies on Strathmore laid; wrappers.
(A reprint of No. 104, but completely reset.)
146. WHO KNEW SHAKESPEARE? by Walter Hart Blumenthal. 9% x 6; 97p.; Intertype Bulmer; black and red-brown; 620 copies on Curtis Rag; boards.