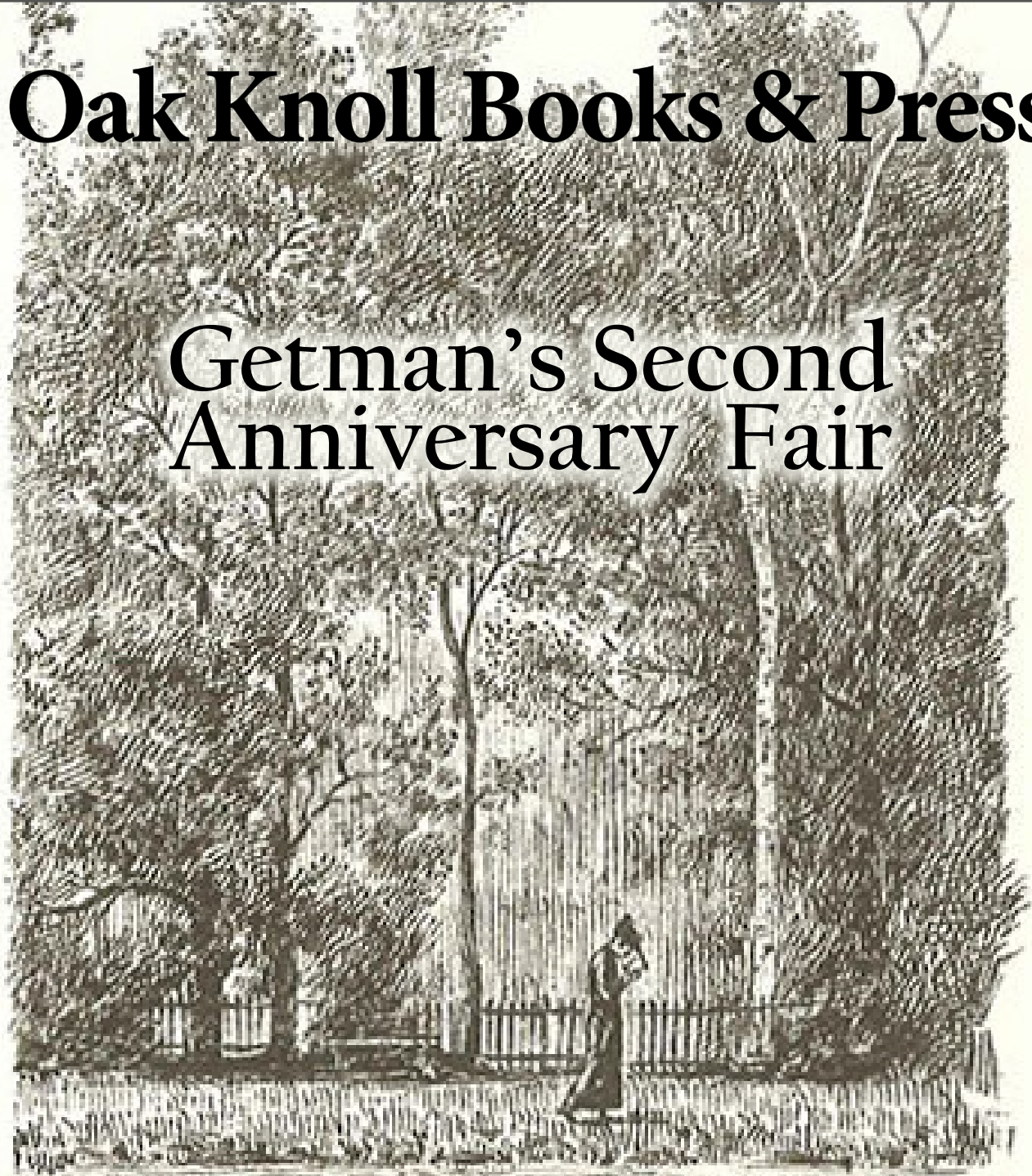


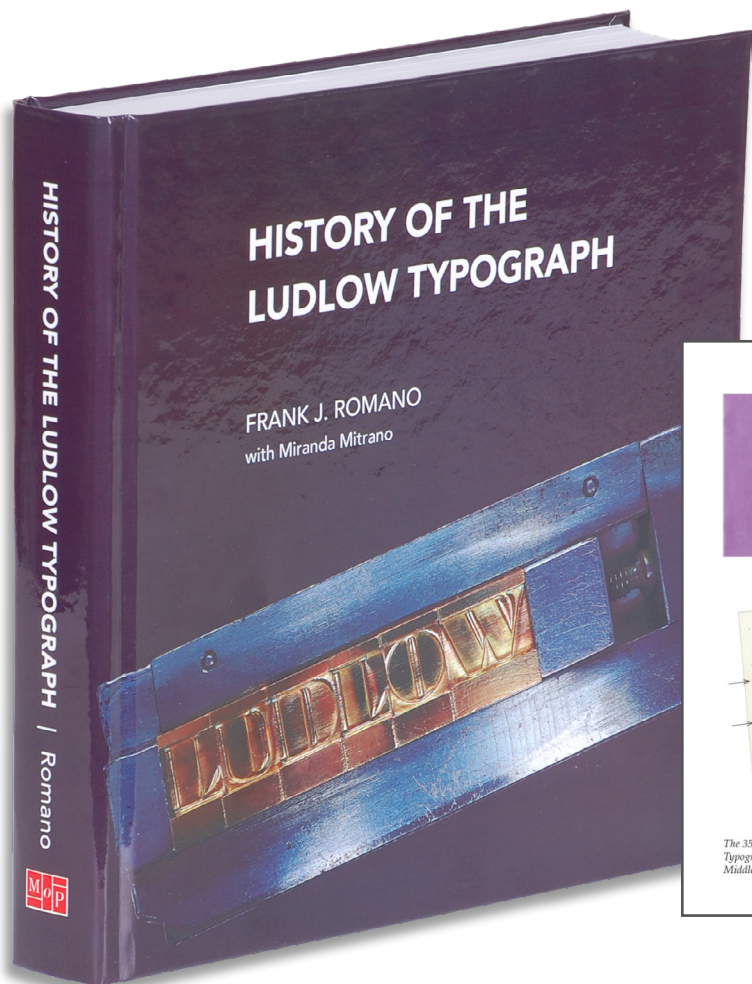
# Oak Knoll Books & Press

## Getman's Second Anniversary Fair



Friday, June 10,  
12:00pm until  
Sunday, June 12,  
8:00pm EDT

(Image is from *Peter Ibbetson*, The Limited Editions Club, 1963 [here](#).)



## Ludlow Typograph

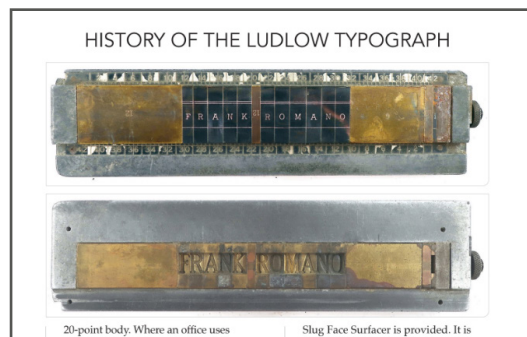
# HISTORY OF THE LUDLOW TYPOGRAPH

by Frank Romano & Miranda Mitrano

Museum of Printing: Haverhill, MA, 2022; square 8vo., available in pictorial paper covered boards and softcover; xvi, 509 pages. Hardcover: \$70, Softcover: \$40

First edition. Co-published with Pear Tree Publishing. This is the story of an iconic device for hot metal typesetting. Born at the beginning of the 20th century, its active production lifespan lasted just over 80 years, and is still in use by letterpress printers around the world.

Author Frank Romano has dug deep to discover more than has ever been published about the people, the company, and the machine that established typographic tastes. [Book # 137127 (hardcover) & Book # 137128 (softcover)]

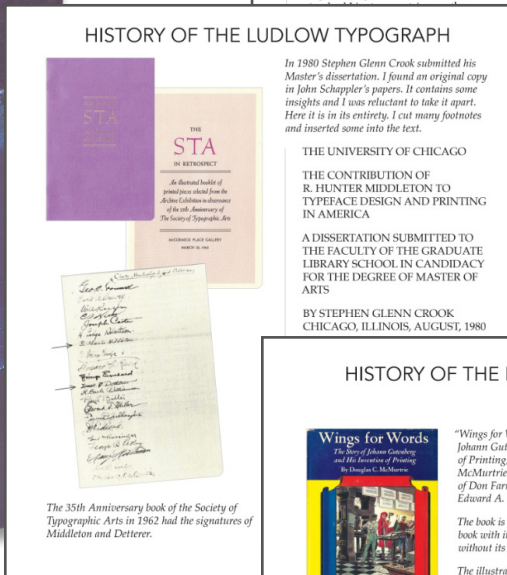


20-point body: Where an office uses

Slug Face Surfacer is provided. It is designed for the greatest precision and, when attached, becomes an integral part of the machine.

Very large faces can be produced to print perfectly with light impression on the smoothest finish papers.

The A-P-L Slug Face Surfacer is constructed on the principle of a high-speed rotary cutter and is mounted at the left and in front of the mold disk and the back knife. This permits the trimming of the base and face of the slug at the same time, thus insuring uniform height to paper.



## HISTORY OF THE LUDLOW TYPOGRAPH

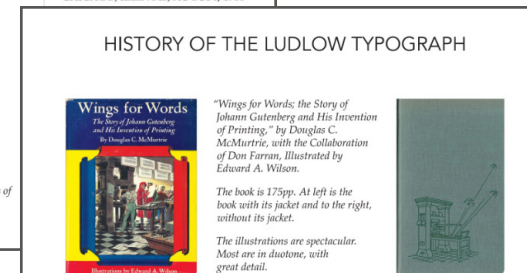
In 1980 Stephen Glenn Crook submitted his Master's dissertation. I found an original copy in John Scheppler's papers. It contains some insights and I was reluctant to take it apart. Here it is in its entirety. I cut many footnotes and inserted some into the text.

THE UNIVERSITY OF CHICAGO  
THE CONTRIBUTION OF  
R. HUNTER MIDDLETON TO  
TYPEFACE DESIGN AND PRINTING  
IN AMERICA

A DISSERTATION SUBMITTED TO  
THE FACULTY OF THE GRADUATE  
LIBRARY SCHOOL IN CANDIDACY  
FOR THE DEGREE OF MASTER OF  
ARTS

BY STEPHEN GLENN CROOK  
CHICAGO, ILLINOIS, AUGUST, 1980

The 35th Anniversary book of the Society of Typographic Arts in 1962 had the signatures of Middleton and Dettler.



## HISTORY OF THE LUDLOW TYPOGRAPH

### Wings for Words

The Story of Johann Gutenberg and His Invention of Printing

by Douglas C. McMurtrie

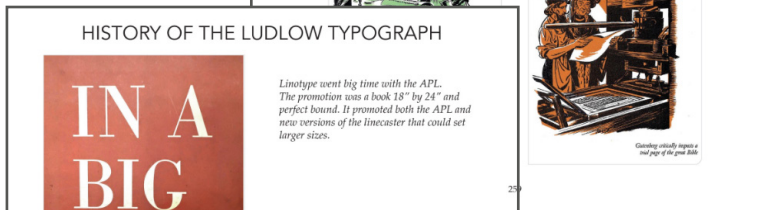
with the Collaboration of Don Farran, Illustrated by Edward A. Wilson.

Illustrations by Edward A. Wilson

"Wings for Words; the Story of Johann Gutenberg and His Invention of Printing," by Douglas C. McMurtrie, with the Collaboration of Don Farran, Illustrated by Edward A. Wilson.

The book is 175pp. At left is the book with its jacket and to the right, without its jacket.

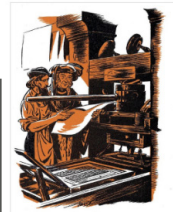
The illustrations are spectacular. Most are in duotone, with great detail.



## HISTORY OF THE LUDLOW TYPOGRAPH

# IN A BIG WAY

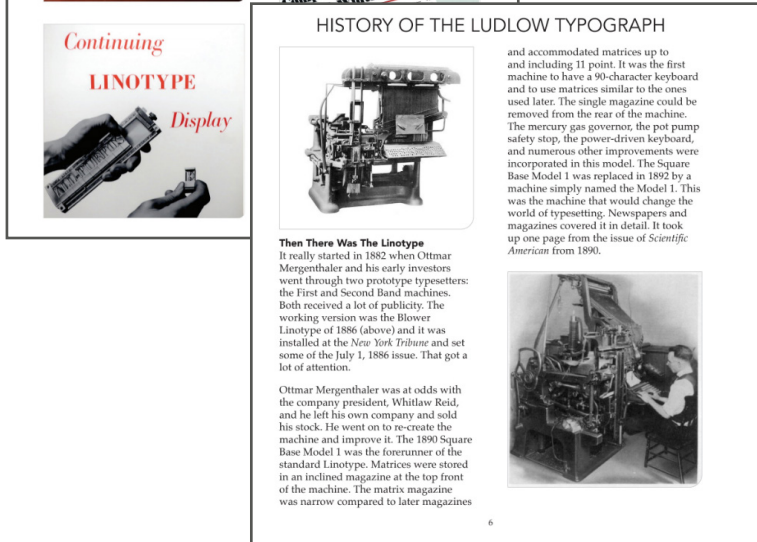
Linotype went big time with the APL. The promotion was a book 18" by 24" and perfect bound. It promoted both the APL and new versions of the linocaster that could set larger sizes.



Counting vertically means a real page of the good book

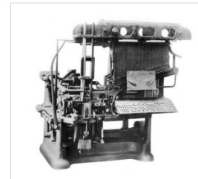


## Comparative Range of Width Faces



## Continuing LINOTYPE Display

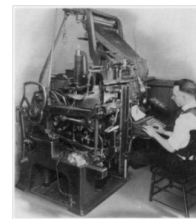
## HISTORY OF THE LUDLOW TYPOGRAPH

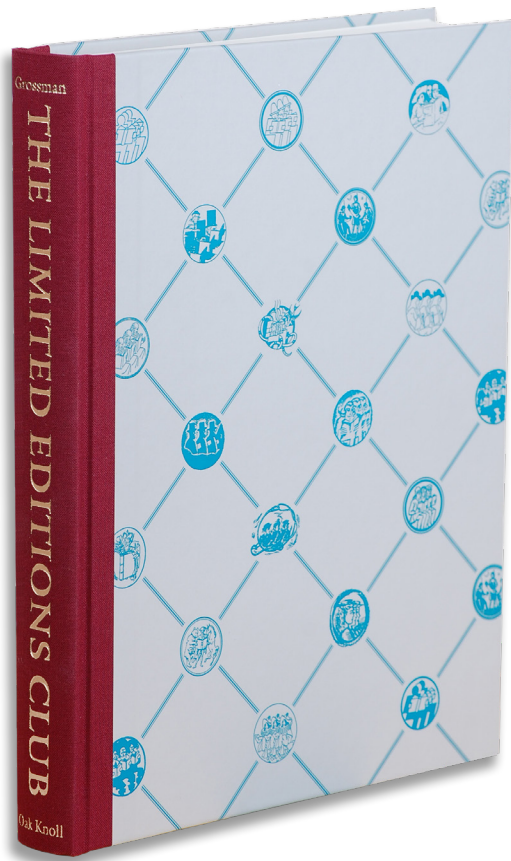


**Then There Was The Linotype**  
It really started in 1882 when Ottmar Mergenthaler and his early investors went through two prototype typesetters: the first and second Band machines. Both received a lot of publicity. The working version was the Blower Linotype of 1886 (above) and it was installed at the *New York Tribune* and set some of the July 1, 1886 issue. That got a lot of attention.

Ottmar Mergenthaler was at odds with the company president, Whitlaw Reid, and he left his own company and sold his stock. He went on to re-create the machine and improve it. The 1890 Square Base Model 1 was the forerunner of the standard Linotype. Matrices were stored in an inclined magazine at the top front of the machine. The matrix magazine was narrow compared to later magazines

and accommodated matrices up to and including 11 point. It was the first machine to have a 90-character keyboard and to use matrices similar to the ones used later. The single magazine could be removed from the rear of the machine. The mercury gas governor, the pot pump safety stop, the power-driven keyboard, and numerous other improvements were incorporated in this model. The Square Base Model 1 was replaced in 1892 by a machine simply named the Model 1. This was the machine that would change the world of typesetting. Newspapers and magazines covered it in detail. It took up one page from the issue of *Scientific American* from 1890.





## THE HISTORY OF THE LIMITED EDITIONS CLUB

by Carol Porter Grossman

Oak Knoll Press: New Castle, Delaware, 2017; 8.5 x 11 inches, hardcover, cloth spine over paper-covered boards; xii, 276 pages. **\$125**

George Macy started the Limited Editions Club with backing from investors in the heyday of the stock market of 1929. After enlisting founding subscribers and collaborators and preparing the initial series of 12 titles, the first book shipped during the week of the stock market collapse. The story of how the Limited Editions Club survived as a combination book club and fine press/publishing house through more than 80 years of ups and downs is a fascinating one, and it has not been properly told until now.

Macy worked closely with such designers and printers as W. A. Dwiggins, Frederic Warde, the Grabhorns, William Kittredge, Bruce Rogers, Hans Mardersteig, Francis Meynell, T. M. Cleland, Fredric Goudy, and D. B. Updike. Contributing to LEC books were the foremost illustrators of the day, as well as such artists as Picasso, Matisse, Rodin, George Grosz, Edward Steichen, and Edward Weston. Macy was eventually honored with exhibits at the British Museum and the Bibliothèque Nationale, and he was

awarded the Medal of the Legion of Honor of France and the AIGA Gold Medal for lifetime achievement and service to the graphic arts.

After George's death in 1956, his widow Helen continued to maintain the quality of the publications until she retired in 1971. After several changes of ownership and uncertain years, Wall Street financier Sid Shiff put the company back on its feet and revitalized the LEC output, producing some of the most handsome livres d'artistes of the 20th and 21st centuries.

Author Carol Grossman began collecting the LEC in the 1960s and has been conducting research with this book in mind for many years. In addition to presenting the rich history of the enterprise and the people involved in great detail, she examines the legacy and reputation of the books left to bibliophiles, scholars, booksellers, and collectors.

The History of the Limited Editions Club was designed by Jerry Kelly in the spirit of the LEC and is embellished with over 90 illustrations in color showing bindings, title and text page designs, artwork, sketches, notes, and ephemera.

[Book # 114346]

### Praise for *The History of the Limited Editions Club*...

"... lively, well illustrated, honest and informative."

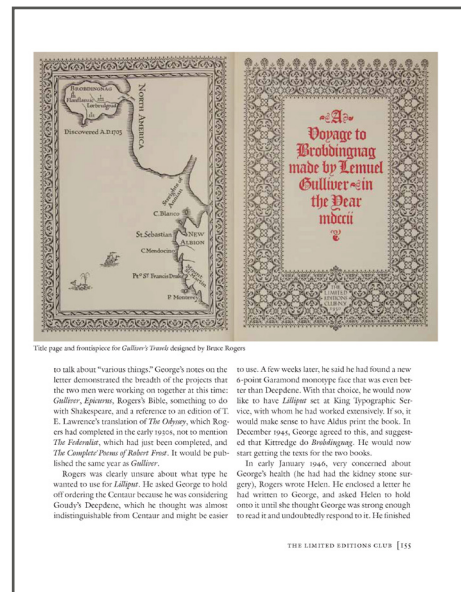
- Angus O'Neill, *The Library*

"... a beautiful book about beautiful books."

- Lise Jaillant, *TLS*

"An important brick in the foundation of illustrated literature and book design."

- Steven Heller, *PRINT Magazine*





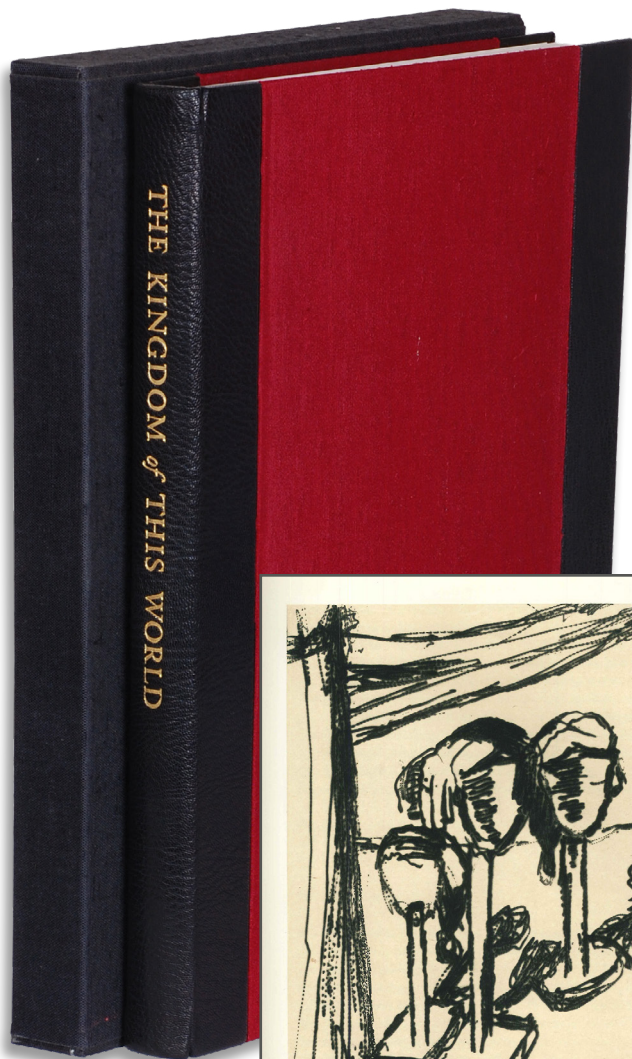
*Limited Editions Club*

**THE KINGDOM OF THIS WORLD**

by Alejo Carpentier

The Limited Editions Club: (New York, NY, 1987); folio, half leather, cloth, gilt-stamped spine, top edge cut, other edges uncut, cloth slipcase; xvi, 104, (4) pages. \$225

Limited to 750 numbered copies, signed by illustrator Roberto Juarez and John Hersey on colophon. Translated from the Spanish by Harriet de Onis. Introduction by Hersey. Etchings by Juarez. Set with American Monotype Janson. Printed at the Wild Carrot Letterpress on mould-made Cartiere Enrico Magnani paper. Bound at the Garthegaat Bindery. LEC newsletter laid in. [Book # 129901]





*Limited Editions Club*

**PETER IBBETSON**

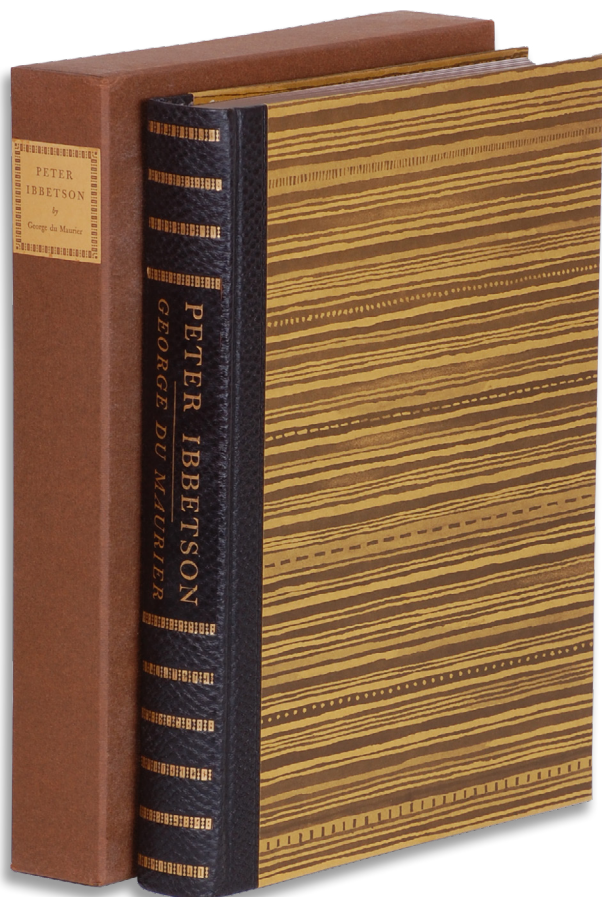
by George Du Maurier

The Limited Editions Club: New York, 1963; small 4to., leather-backed boards, slipcase; xviii, 344, (2) pages. \$30

With a Preface by Daphne du Maurier. Illustrated by the Author.

Limited to 1600 numbered copies (LEC 350). With the illustrations taken Morgan Library. Typography by George Salter. Edge of slipcase slightly

from the originals in the Pierpont sunned. [Book # 97173]



*Limited Editions Club*

**THREE TALES**

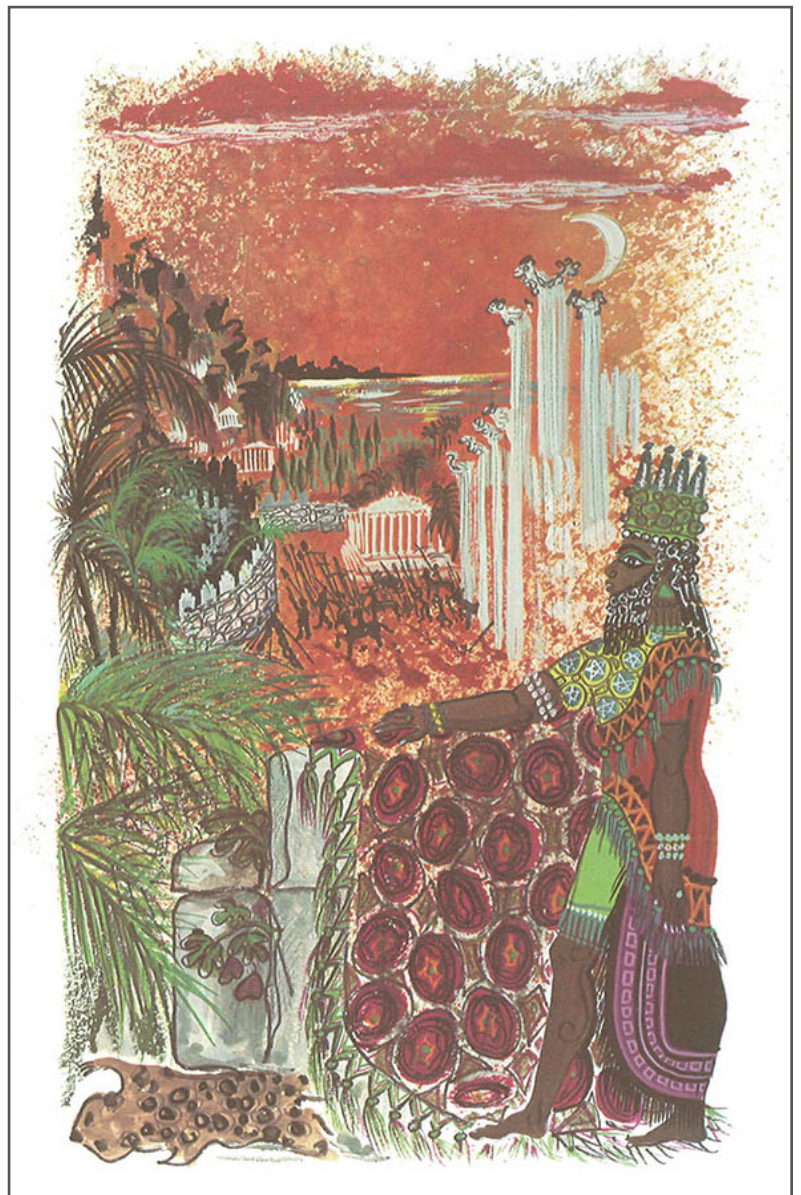
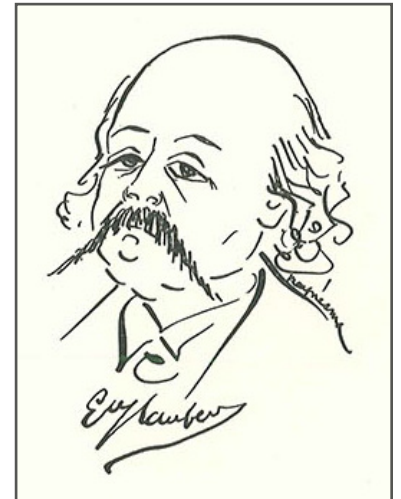
by Gustave Flaubert

The Limited Editions Club: New York, NY, 1978; 4to., quarter cloth, paper-covered boards, slipcase; xx, 132, (2) pages. \$55

Limited to 1600 numbered copies, signed by illustrator May Néama on colophon. Table of contents, introduction by Guy de Maupassant.

Includes "A Simple Heart," "The Legend of St. Julian," and "Herodias."

Printed at the Press of A. Colish, Mount Vernon, New York. LEC newsletter laid in. [Book # 129988]



*Limited Editions Club*

**THE ICEMAN COMETH**

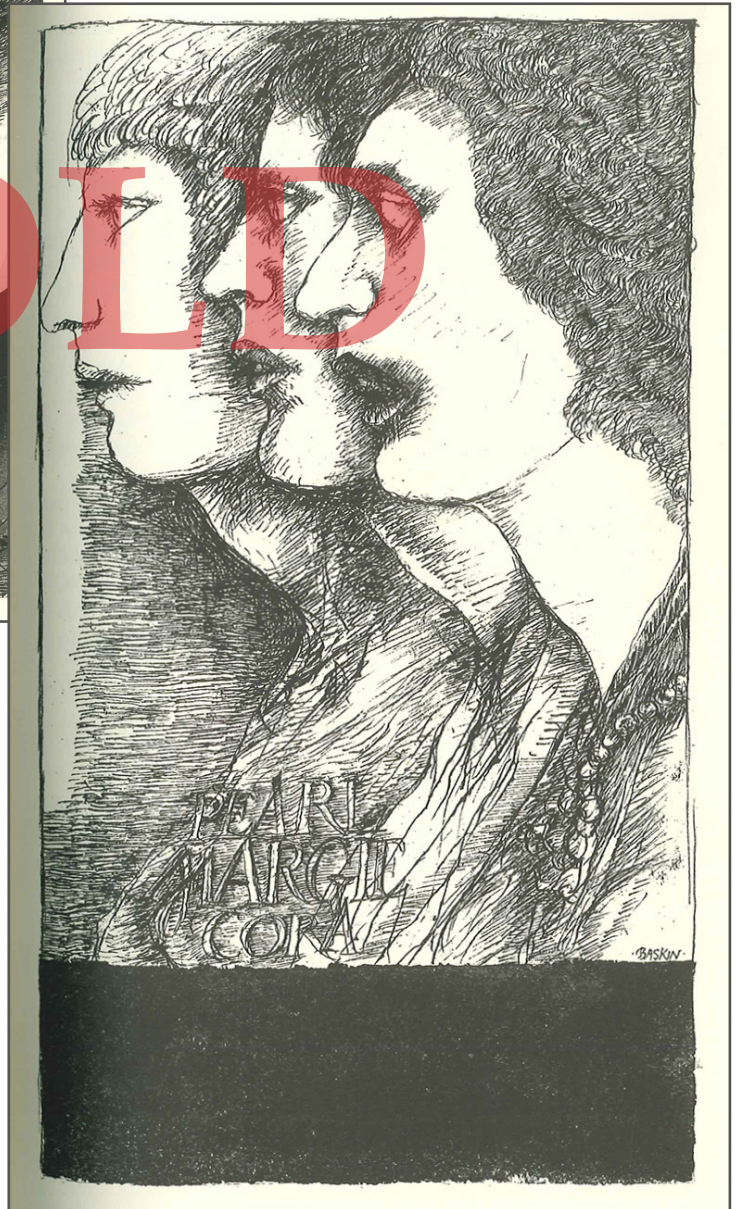
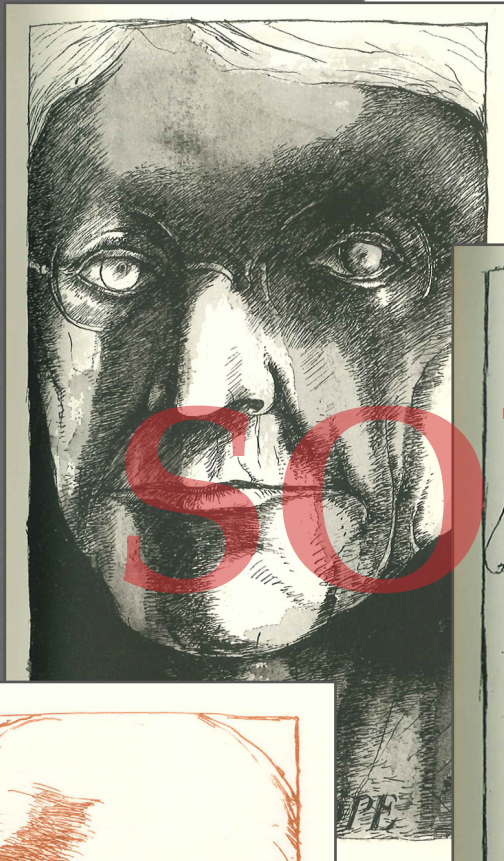
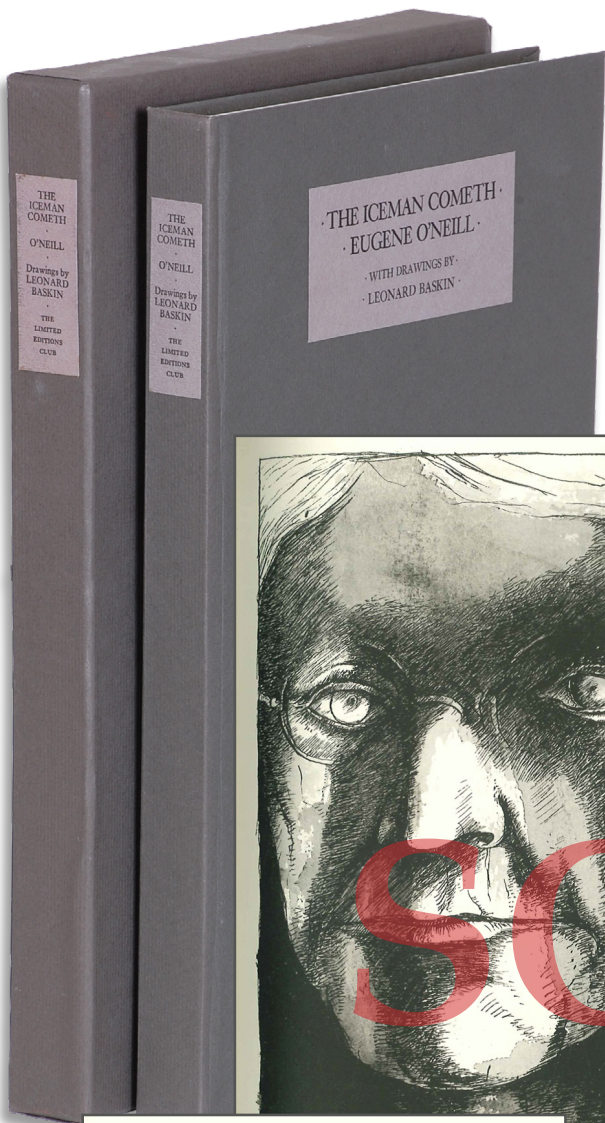
A PLAY

by Eugene O'Neill

The Limited Editions Club: New York, 1982; small 4to., boards, paper cover, and spine label, slipcase; xviii, 153, (5) pages. \$110

With drawings and lithography by Leonard Baskin. Introduction by Irma Jaffe.

Limited to 1500 numbered copies signed by Baskin (LEC 517). Printed at The Stinehour Press with illustrations by Meriden Gravure. Monthly Newsletter loosely inserted. With original glassine wrapper. Fine in fine slipcase. [Book # 97661]



*Limited Editions Club*

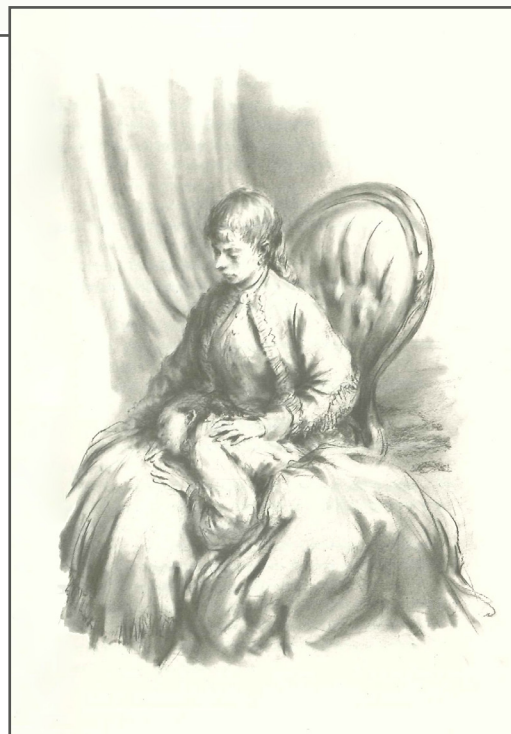
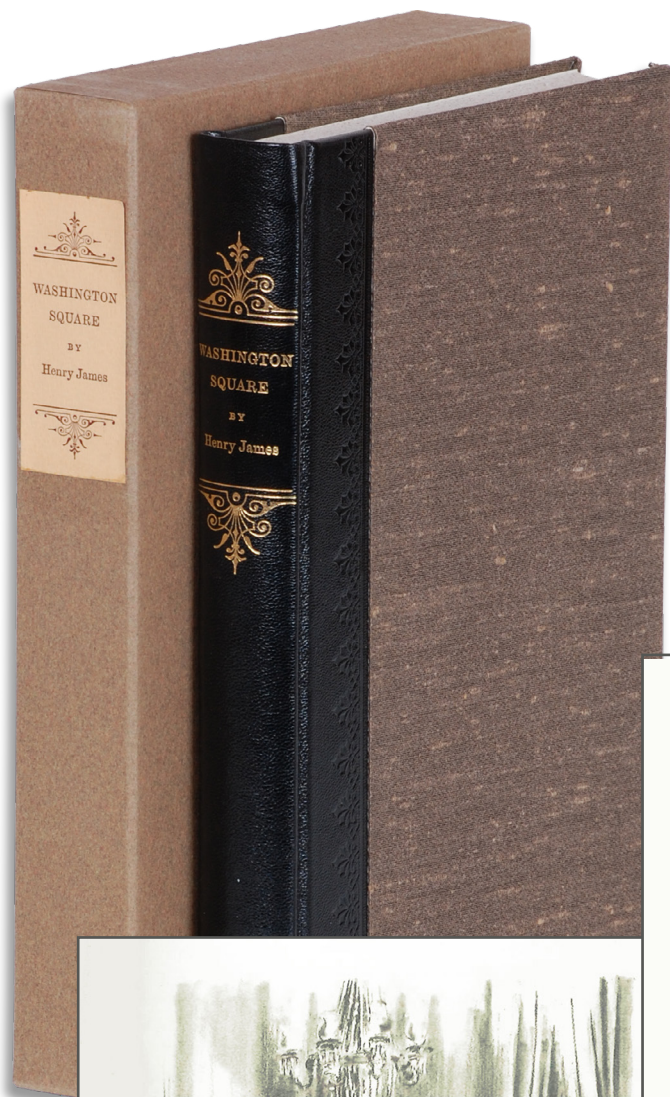
**WASHINGTON SQUARE**

by Henry James

The Limited Editions Club: New York, 1971; tall 8vo., quarter leather, slipcase; xiv, 204, (2) pages. \$45

Introduced by Louis Auchincloss. Illustrated by Lawrence Beall Smith.

Limited to 1500 numbered copies signed by Smith (LEC 439). Printed at The Thistle Press with typography by Bert Clarke. Fine in fine slipcase. [Book # 27444]





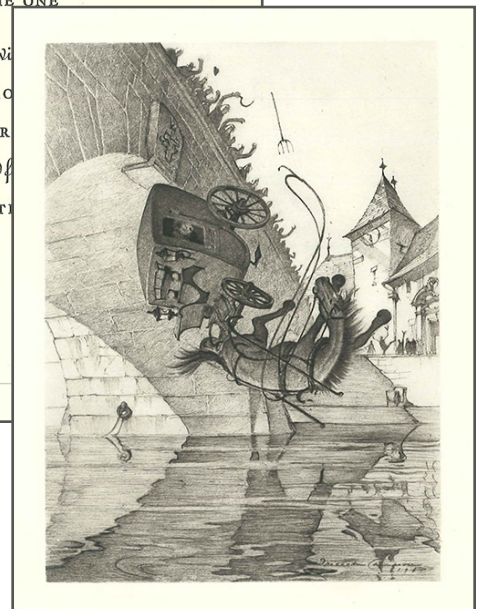
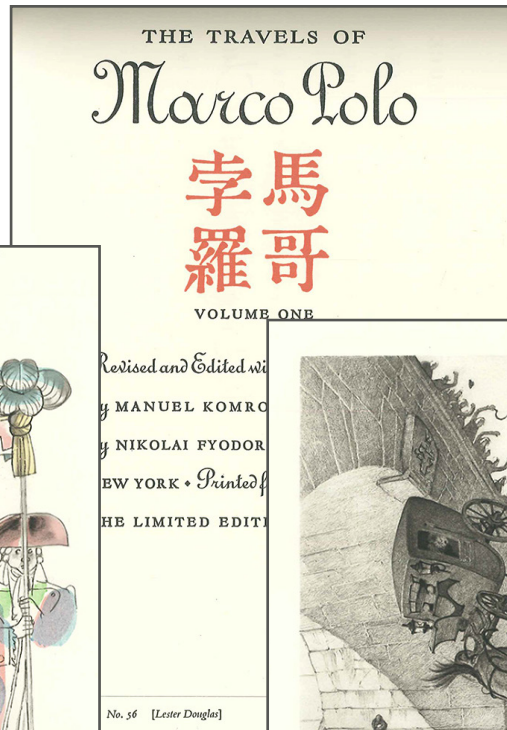
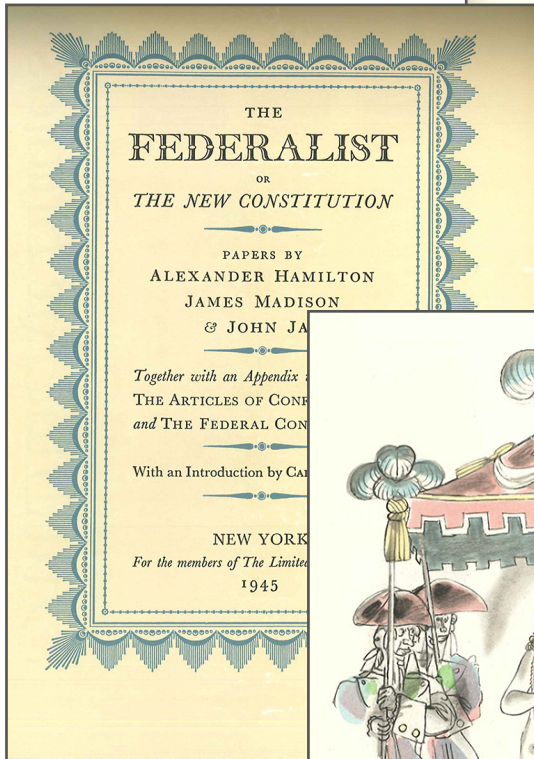
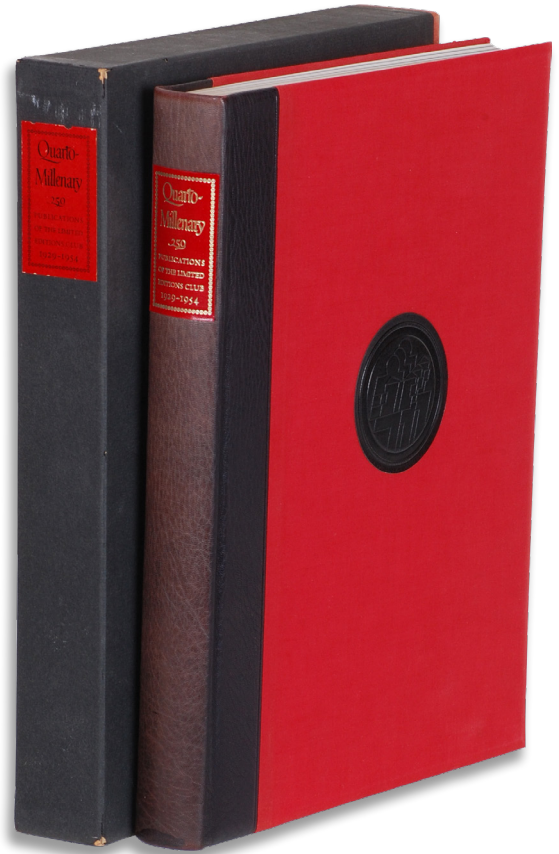
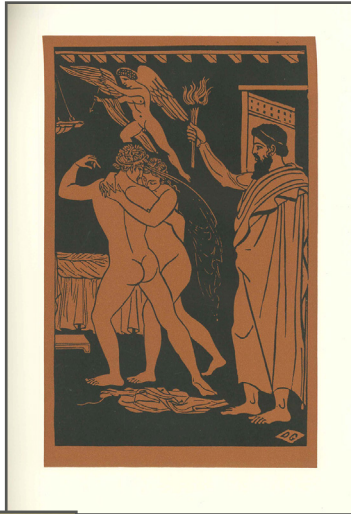
Limited Editions Club

QUARTO-MILLENARY, THE FIRST 250 PUBLICATIONS AND THE FIRST 25 YEARS 1929 - 1954 OF THE LIMITED EDITIONS CLUB

A CRITIQUE, A CONSPECTUS, A BIBLIOGRAPHY, INDEXES

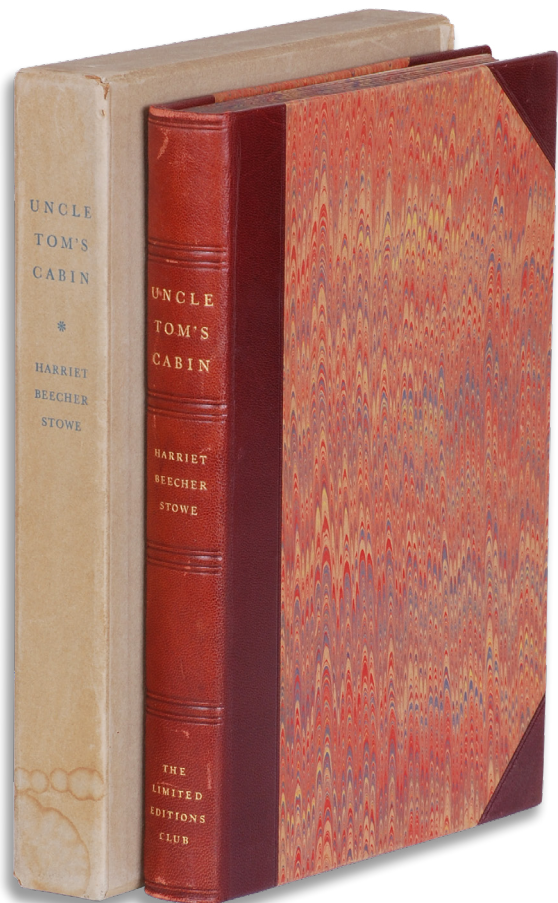
The Limited Editions Club: New York, 1959; 4to., quarter black calf over red cloth, red leather spine label, black leather cameo device in front cover, slipcase; 295 pages. \$165

Limited to 2250 numbered copies (LEC 294). Many illustrations, including quite a few in color. Monthly Letter / prospectus loosely inserted. Minor wear to slipcase. [Book # 18465]



*Limited Editions Club*

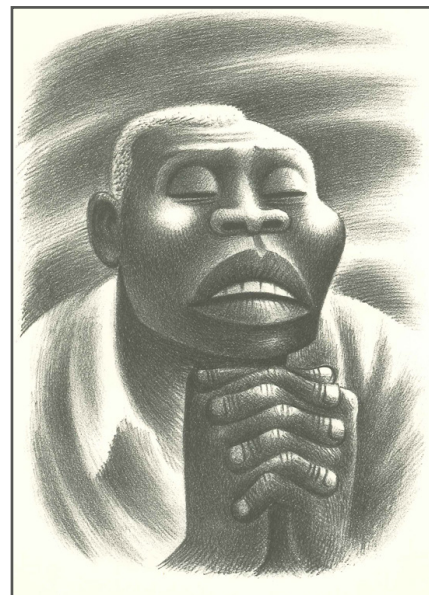

**UNCLE TOM'S CABIN**  
OR, LIFE AMONG THE LOWLY  
by Harriet Beecher Stowe



The Limited Editions Club:  
New York, 1938: tall 8vo.,  
quarter leather over marbled  
paper-covered boards, all  
edges marbled, slipcase; (ii),  
294, (4) pages. \$650


With an Introduction by Ray-  
mond Weaver. Illustrated with  
Sixteen Lithographs by Miguel  
Covarrubias.

Limited to 1500 numbered copies  
signed by Covarrubias (LEC 97).  
Printed for the Club by John Fass  
at the Harbor Press. Minor wear  
to slipcase with some water dam-  
age to spine only effecting the slipcase. Well preserved copy.  
[Book # 26839]

OF THIS EDITION OF "UNCLE TOM'S CABIN,"  
ILLUSTRATED WITH LITHOGRAPHS DRAWN ON  
THE STONE BY MIGUEL COVARRUBIAS, FIFTEEN  
HUNDRED COPIES HAVE BEEN MADE FOR THE  
MEMBERS OF THE LIMITED EDITIONS CLUB BY  
JOHN S. FASS AT THE HARBOR PRESS, NEW YORK

THIS IS COPY NUMBER 1404  
AND IT IS SIGNED BY THE ILLUSTRATOR



UNCLE TOM'S CABIN

"I say, you!" he said, as he turned back and caught a glance at the dispirited faces behind him! "Strike up a song, boys,—come!"

The men looked at each other, and the "come" was repeated, with a smart crack of the whip which the driver carried in his hands. Tom began a Methodist hymn,

"Jerusalem, my happy home,  
Name ever dear to me!  
When shall my sorrows have an end,  
Try joys when shall—"

"Shut up, you black euss!" roared Legree; "did ye think I wanted any o' yer infernal old Methodism? I say, tune up, now, something real rowdy,—quick!"

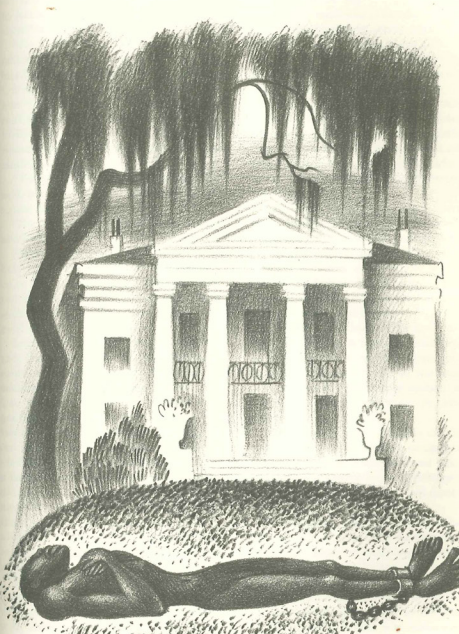
One of the other men struck up one of those unmeaning songs, common among the slaves.

"Mas'r see'd me cotch a coon,  
High boys, high!  
He laughed to split,—o'ye see the moon,  
Ho! ho! ho! boys, ho!  
Ho! yo! hi—oh!"

The singer appeared to make up the song to his own pleasure, generally hitting on rhyme, without much attempt at reason; and all the party took up the chorus, at intervals,

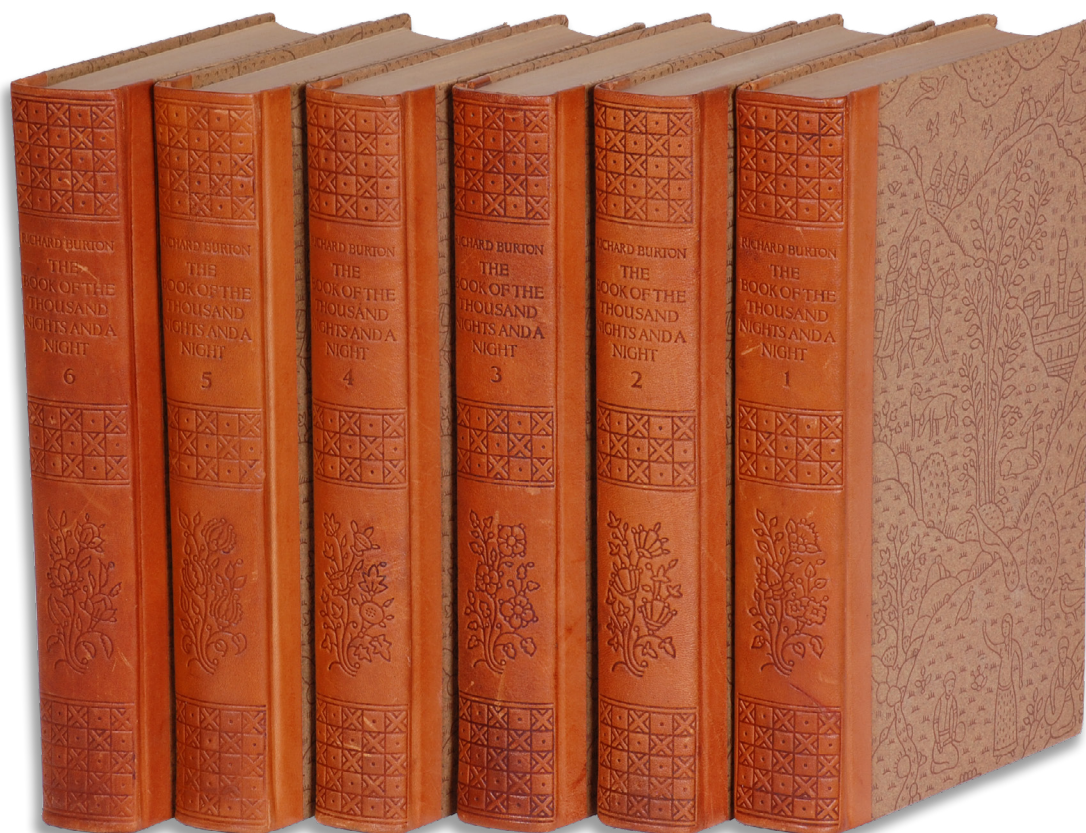
"Ho! ho! ho! boys, ho!  
High—oh! high—oh!"

It was sung very boisterously, and with a forced attempt at merriment; but no wail of despair, no words of impassioned prayer, could have had such a depth of woe in them as the wild notes of the chorus. As if the poor, dumb heart, threatened,—prisoned,—took refuge in that inarticulate sanctuary of music, and found there a language in which to breathe its prayer to God! There was a prayer in it, which Simon could not hear. He only heard the boys singing noisily, and was well pleased; he was making them "keep up their spirits."



So one should have thought, that witnessed the stunken and dejected expression on those dark faces; the wistful, patient weariness with which those sad eyes rested on object after object that passed them in their sad journey.

Simon rode on, however, apparently well pleased, occasionally pulling away at a flask of spirit, which he kept in his pocket.



**SOLD**

*Limited Editions Club*

**THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT**

A PLAIN AND LITERAL TRANSLATION OF THE ARABIAN NIGHTS ENTERTAINMENTS ...

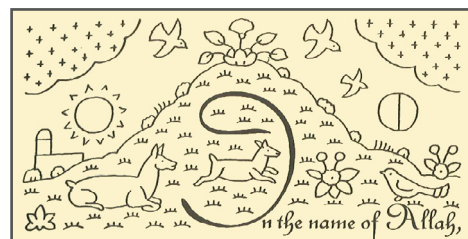
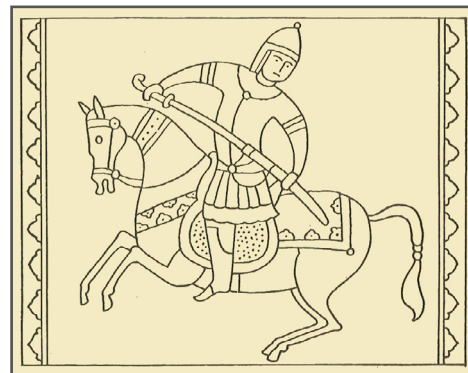
by Richard F. Burton



The Limited Editions Club: New York, 1934; 6 volumes, 8vo., leather-backed decorated paper-covered boards. \$500

Limited to 1500 numbered copies signed by the illustrator, Valenti Angelo. (LEC 59; Angelo Biblio. p.53). This massive undertaking by Angelo contains 1001 of his line drawings. The overall book was voted one of the 50 Best Books of the Year by the AIGA.

A landmark in American book illustration. No slipcases. Well preserved set. [Book # 47541]



*Limited Editions Club*

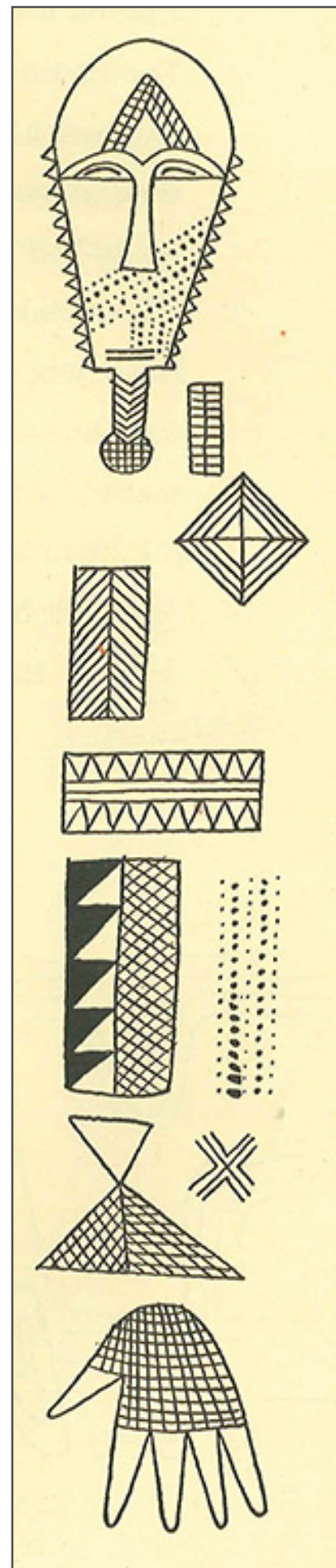
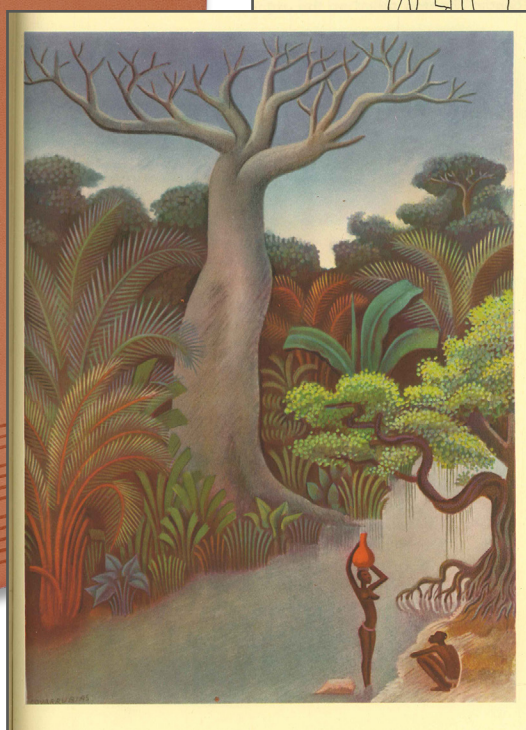
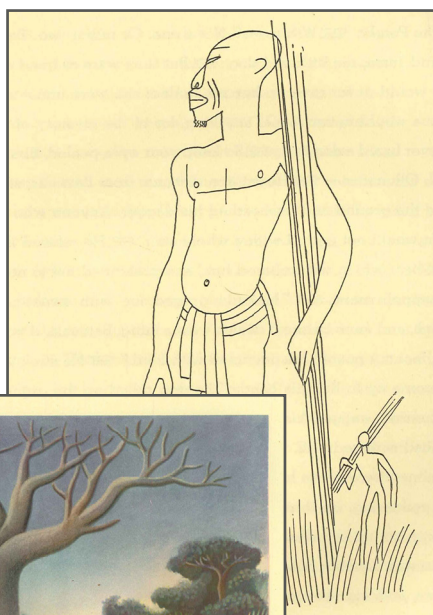
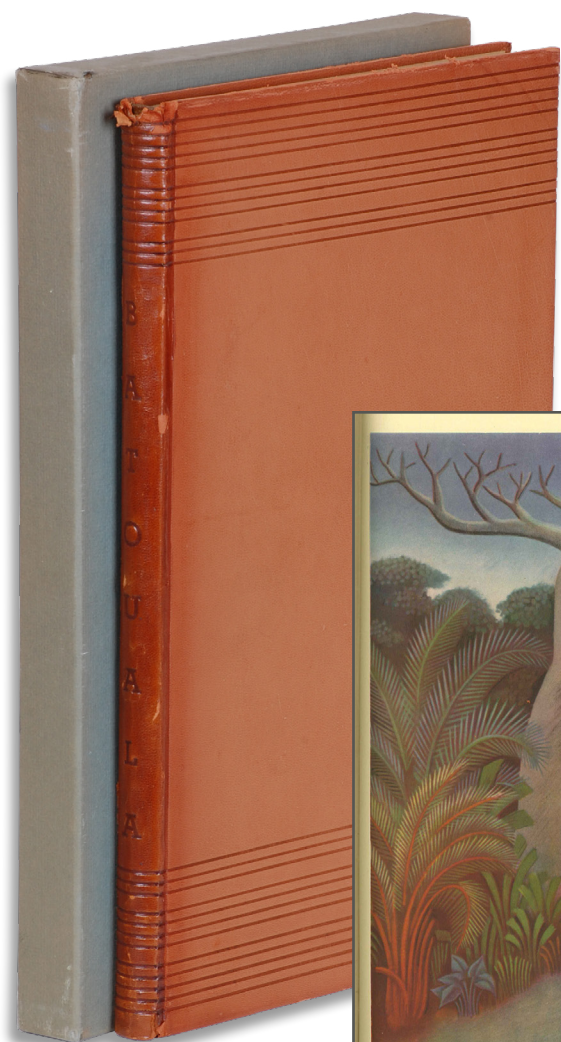
**BATOUALA**

A NOVEL

by Rene Maran

The Limited Editions Club: New York, 1932; 4to., full leather, slipcase; xvi, 117, (3) pages. \$400

Printed in an edition limited to 1500 numbered copies, signed by the artist. (Bibliography, Quarto-Millenary no.35; LEC 35); this copy is numbered but the number is crossed out and the initials "g.m." (George Macy) written in and has an embossed stamp on the colophon page indicating that this is one of 25 Presentation Copies. Translated by Alvah C. Bessie and Illustrated by Miguel Covarrubias. Lavishly illustrated by Covarrubias in both color plates and line drawings--almost every page is decorated. Designed and printed by Peter Beilenson at the Walpole Printing Office. Slipcase shows some rubbing and soiling. The leather spine of the book is age darkened and slightly pulled at the head of the spine. Much better preserved than most copies seen. [Book # 125992]



**Limited Editions Club**

**ON THE ORIGIN OF SPECIES  
BY MEANS OF NATURAL SE-  
LECTION**

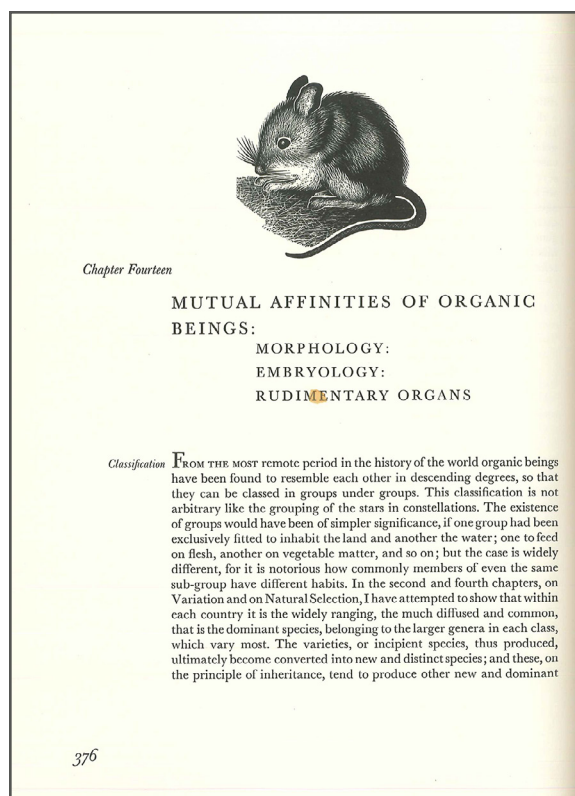
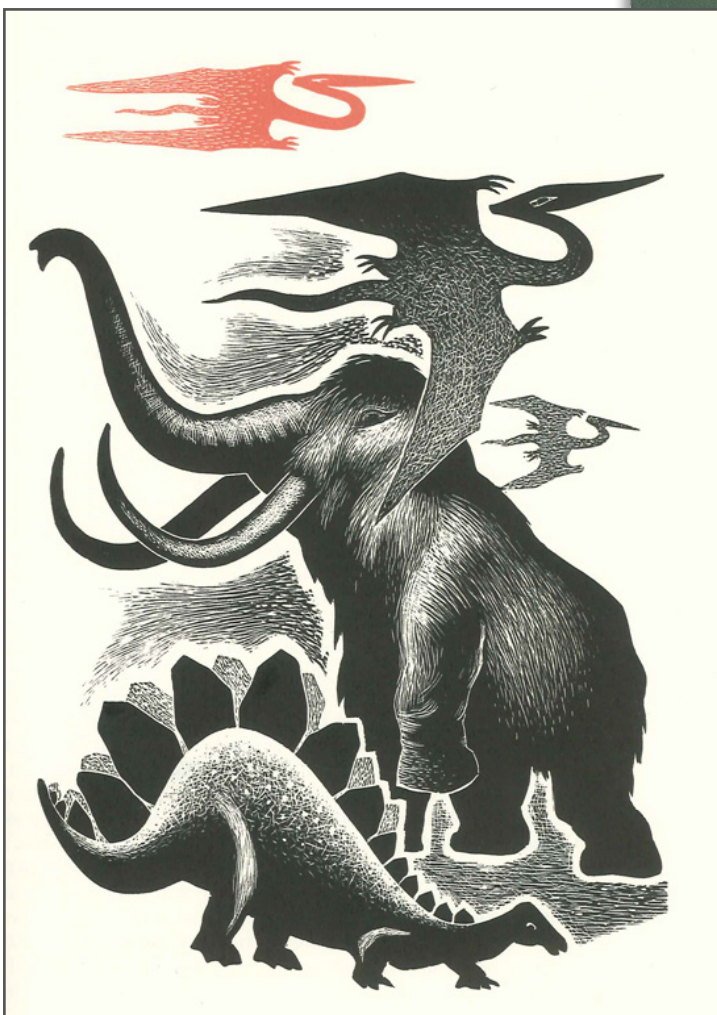
OR THE PRESERVATION OF FA-  
VOURED RACES IN THE STRUGGLE  
FOR LIFE

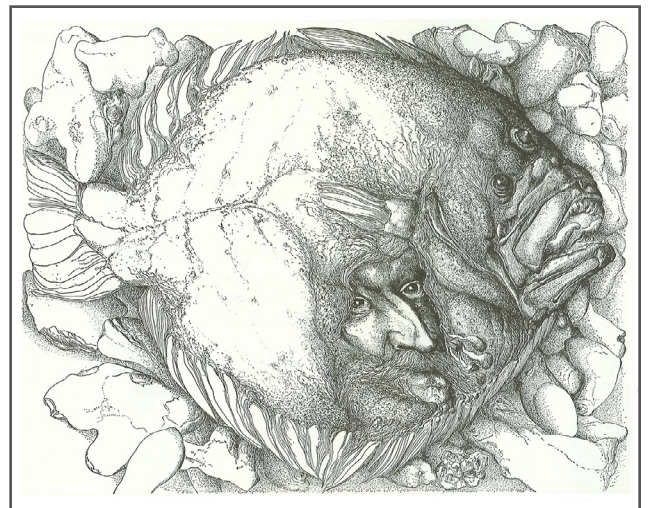
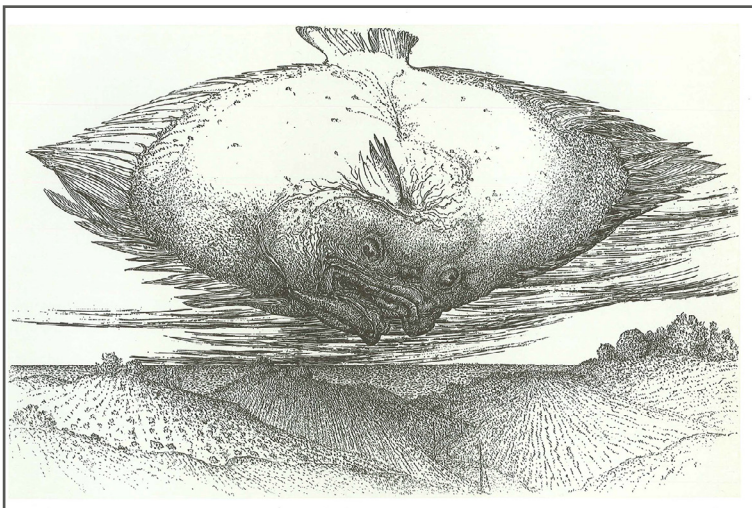
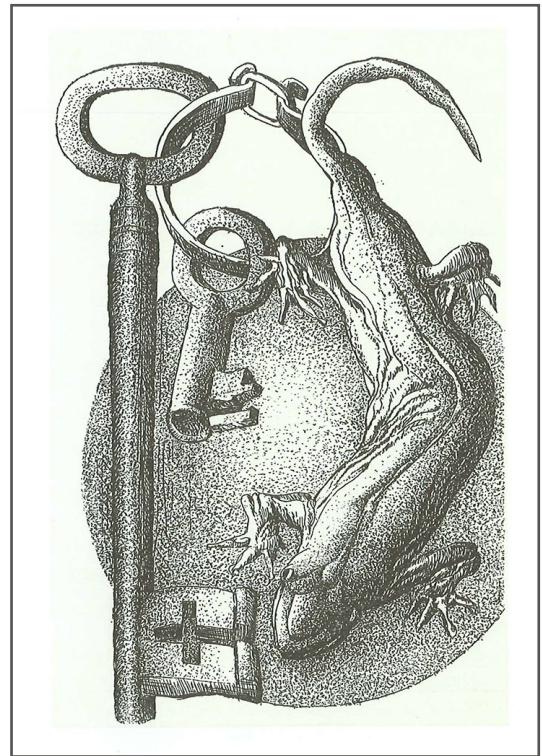
by Charles Darwin

The Limited Editions Club: (New York),  
1963; small 4to., quarter leather, slipcase;  
xxxii, 470, (2) pages. \$375

With a New Preface by Charles G. Darwin. Illus-  
trated with Wood Engravings by Paul Landacre.

Limited to 1500 numbered copies signed by  
Landacre (LEC 344). Printed at the Griffin Press  
in Australia with design by Douglas A. Dunstan.  
Well preserved copy. [Book # 36482]





*Limited Editions Club*

**THE FLOUNDER**

by Gunter Grass

The Limited Editions Club: New York, NY, 1985; 3 volumes, oblong 4to., quarter leather, cloth, in-laid labels on front covers, cloth slipcase with spine label; xvi, 156; 157-326; 327-530, (4) pages. \$300

Limited to 1000 numbered copies, signed by the author on colophon. Translated from the German by Ralph Manheim. Frontispiece and illustrations in text by the author. Table of contents, author's "note as artist," translator's note. Printed at the Anthoensen Press. Plates made by Carl Schütte and C. Behling. Text composed by Michael and Winifred Bixler. Designed by Ben Shiff. LEC newsletter laid in. [Book # 130042]

*Limited Editions Club*

**FROM THE EARTH TO THE MOON  
AND AROUND THE MOON**

by Jules Verne

The Limited Editions Club: New York, 1970; 2 volumes, tall 8vo., cloth-backed boards, slipcase; xxi,206; (x),207-425,(3) pages. \$150

Introduction by Jean Jules-Verne. Illustrations by Robert Shore. 2 volumes.

Limited to 1500 numbered copies signed by Shore (LEC 429). Designed by Ted Gensamer. Fine in near-fine slipcase. [Book # 23283]

