

PERCY GRASSBY

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1882 - 1972

An Outsider Inside Boston's World of Print



MARCUS A. McCORISON



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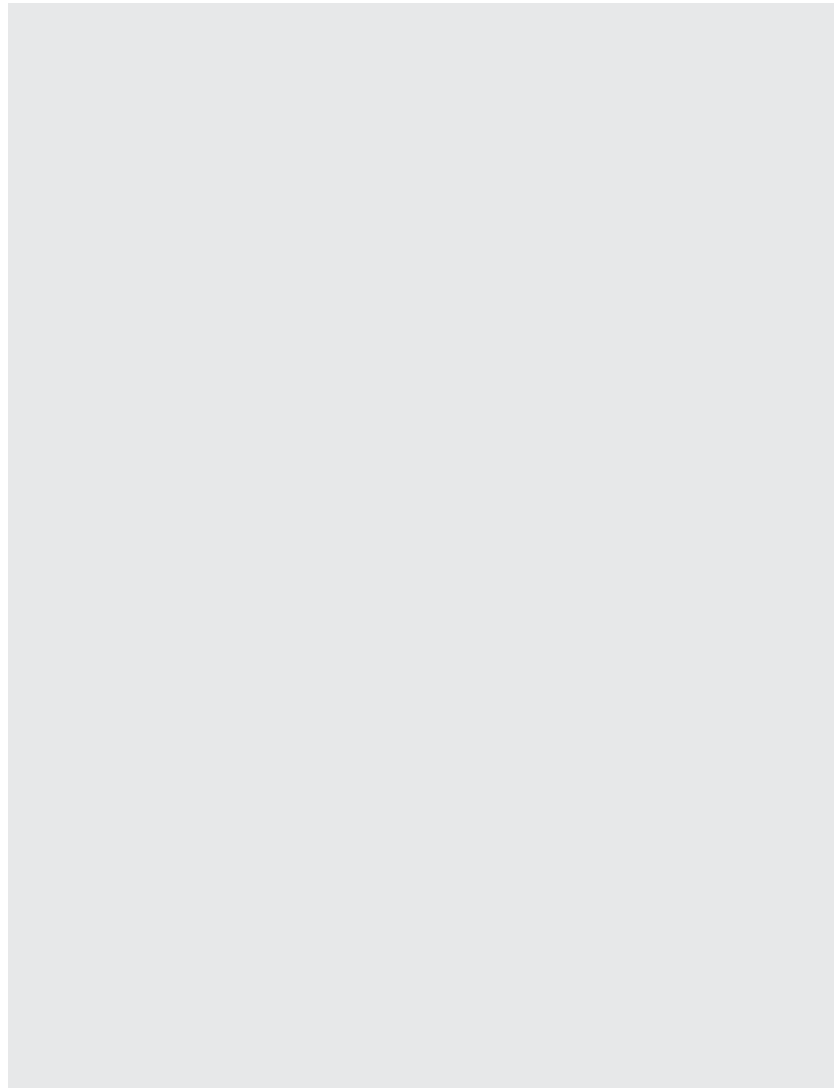
INTRODUCTION

PREPARATION for this essay began in the 1930s when I admired the annual calendars sent by The Thomas Todd Company to my ministerial father. My father thought the illustrations of the churches that adorned them were stunning and he carefully saved them, thereby establishing what became my collection of the work of the artist, Percy Grassby.¹

1 Charles St. Meeting House, 1936.

Many years later, during a conversation with Sinclair Hitchings, then keeper of prints at the Boston Public Library, I discovered that we both thought well of Grassby. In 1961 we joined forces by visiting Grassby² at his home in Marlborough, Massachusetts. Subsequent visits, correspondence, resulted in this paper, which I am, happy to acknowledge depended greatly upon Hitchings's interest (initiated by that gadfly, Ray Nash) which was far advanced over mine and has remained active over all the years since.

2 Photograph of profile of PG - overleaf -



PERCY ALFRED GRASSBY was born in London, England, on July 12, 1882, his father being an engraver of gun stocks. While still a student in 1898 Percy saw an etching by Rembrandt, an experience so greatly energizing that he determined to become an artist. Prior to emigrating to Canada in 1902 (where he celebrated his 20th birthday) Percy must have received training in London, perhaps as an apprentice although a statement in his obituary that he had been a student of William Morris is unverified. Traveling westward in Canada, he found work in small towns as a theatrical scenery painter and in Manitoba he married Lillian Strong who was, until her death in 1965, his very rock and strength.

The early years in North America were unsettled, roving ones. The Grassby family left Canada in 1905, moving to Minneapolis where Percy was listed in the city directories of 1908 and 1909 as employee at the U.S. Bureau of Engraving. While there, he was a regular reader at the Minneapolis Athenaeum and had an intaglio press built to his specifications. When applying for work at R. R. Donnelley's Lake Side Press in Chicago, Grassby was told that an advertising firm in Grand Rapids, Michigan, was looking for a man. He successfully applied to the James Bayne Co., photo-engravers, and printers, who did work for local furniture manufacturers. Although the Grassbys were listed in the Grand Rapids city di-

rectories for 1912 and 1913, in fact they were there by 1909 as indicated by his dated etching of “The Bridge, Grand Rapids.”

About the year 1912 the family went to England for a year during which he produced some excellent work. By November 1913 the Grassbys were back in North America; this time in Montreal where he worked as engraver on the *Montreal Herald* and where he drew a charming pencil sketch of a “Woman Reading,” (his wife, Lillian, perhaps?), dated “Montreal, Nov. 15, 1913.”^x In the January 15, 1916, issue of the Canadian periodical, *The Studio*, Grassby is one of the featured artists in a short article by Newton MacTavish entitled, “Canadian Etchers.” Three of Grassby’s works are illustrated, one full page, of which, in one brief paragraph, the author declares Grassby’s style is unmistakably “distinctive.” MacTavish seems to have known nothing about the artist or that in 1914 the Grassby family had left Canada for the United States.

Percy Grassby was in Boston. At the turn of the twentieth-century the city was at the height of its wealth and power. Boston was an exciting city, a vibrant cultural center, of which the Boston Public Library (1895) was its crown. A wealth of printers were at work in Boston: Will Bradley, Copeland & Day, Bertram Goodhue, Carl H. Heintzemann, (*with an apprentice named Carl Rollins*), Thomas Todd, and the greatest of them all

^x *Woman Reading*

– Daniel Berkeley Updike at the Merrymount Press and Bruce Rogers at the Riverside Press of Houghton Mifflin Co. *The Chap Book* was established in 1894. Independent graphic typographers and designers were about: Sarah Wyman Whitman, Theodore B. Hapgood, Jr., William Addison Dwiggins. Hapgood and Dwiggins became very active in Boston graphic arts community, being charter or early members of the Society for Arts and Crafts (1897), the precursor of the Society of Printers (1905). There were book collectors who founded the Club of Odd Volumes in 1887; and booksellers: N. J. Bartlett & Co., Colesworthy’s, and Littlefield’s on Cornhill; Charles E. Goodspeed at 5A Park Street, Louis Holman’s Print Shop.

In 1915 Herbert Farrier, representative of the Japan Paper Company (*later the Stevens Nelson Paper Corp.*), found Percy Grassby in W. A. Dwiggins’s office situated “on the hill [*i.e.* Cornhill].” They shared the studio located at 26 Lime Street for a year or two until Dwiggins moved to Hingham. Grassby, however remained in Lime Street until at least 1928 or 1929.

Grassby found work at once, for he was an accomplished artist and designer. In March of 1915 *The Printing Art* featured his wood engravings in conjunction with a spread of six pages. In the December issue of the same year *Printing Art* illustrated his poster, *Harvest Festival*, announcing a charity event at the Stor-

row farm in Lincoln on October 9, 1915. His work soon attracted national attention and he obtained commissions from the Caxton Printing Co. of Cleveland, 1915; as well as from the Franklin Printing Company in Philadelphia, the Japan Paper Company and the Cheltenham Press, both of New York City.

A major commission came in 1919 from the S. D. Warren Co. which charged Grassby with developing its annual sales catalogue. Each of the thirteen demonstrations of paper samples opened with a vignette of a printer or artist executed by Grassby in a medium suitable to the featured paper. He oversaw the complete production, which was executed by seven printing houses. The *Buyers Guide* included 71 illustrations, requiring 130 plates for their printing. They ranged from a reproduction of Romney's portrait of Lady Hamilton, a four color halftone, from an original twelve color lithograph, (*screened at 150 l.p.i.*), to Grassby's own dry point portrait of Christopher Plantin.³ It was printed halftone with a tint plate (*screened at 333 l.p.i.*). Also reproduced was a very delicate silver point drawing by "Ercole Cartotto," an amusing pseudonym of the designer himself.^x The job proved to be a triumph and the Warren company voluntarily increased his fee from \$1500 to \$2000.

Now we have Grassby on an in-coming tide! The 1920s were his best years. Commissions came in regularly from distinguished

presses and his work was itself distinguished. George Adomeit of The Caxton Company commissioned Grassby to prepare an insert for the 1924 Craftsman Number of *The American Printer*. He responded with a chiaroscuro portrait of William Blake and a six page essay on Blake's process of engraving. Blake's method enabled him, in such masterpieces as *Songs of Innocence*, to couple his astonishing images to calligraphy and form. Grassby theorized that Blake drew his images and wrote his texts with a brush on paper, using an active agent that retained its fluidity during composition, while possessing the ability to attract the bitumen powder necessary to resist acid when biting the plate. The sheet was placed, imagesidedown, upon the copper, thereby transferring the image. Blake's process may have lain in the recipe of the liquid he used when drawing and writing with pen or brush upon the paper.

Occasional jobs were his bread and butter and several of them were featured in other issues of *The Printing Art*, while *Printed Salesmanship*, April 1926, ran a West Virginia Pulp & Paper Company advertisement in type and a two-color chiaroscuro for its Clear Spring Text. The Lanston Monotype Company requested him to design an issue of their house organ, which resulted in an attractive job. And, plain as it may have been, the Arthur D. Little Company used his design for its house organ for more than thirty years, from 1927 to at least 1958.

³ *Portrait of Christopher Plantin*

^x *Silver point drawing of a woman.*

In 1926 Grassby spent six weeks in Champlain, N.Y., redesigning Walter Porter Truesdell's *The Print Connoisseur*. Designated as "Art Editor" he lasted for only one issue, that of January 1927, vol.7, no.1. The strains between them must have been exquisite. With his chiaroscuro portrait of Joseph Pennell on the cover, a half tone reproduction of his aquatint "Hoosac Valley" as frontispiece, and his monogram on the title page, it is fair to say he dominated the issue. Moreover, he contributed two articles to Truesdell's one. Truesdell wrote the lead piece on Pennell. Grassby's contributions in prose consisted of advice to neophyte print collectors, written under the pseudonym, S. O. Lander (*as in solander box*) and a review of "Fifty Prints of the Year (Season 1926-1927)." In it he notes that selections in the exhibition were classified as "Conservative" and "Modern." Tellingly, Grassby completely ignores the "Moderns." First, he devotes his critical remarks to three workers in wood — J. J. Lankes, Thomas Nason, and to Rockwell Kent. Admiring Kent's work in particular, Grassby remarked "conservative methods can be used to produce progressive images." Next, he dealt with engravers on metal — stating that engravers have made great improvement in printing their plates, foregoing "the gummy process" promulgated by the featured artist of the issue, Joseph Pennell. Grassby singled out the work of several "conservative" engravers including Arthur Heintzelman and Frank

Benson, the latter being particularly praised. Finally, he considered several prints in the "overflow" section to be superior to some images included within the "Fifty."

Just what sort of person was Percy Grassby? Herbert Farrier recalled the Grassbys' home on Concord Avenue in Lexington as being pleasant, with a nice garden. It is clear Grassby liked gardens and orchards and the things that go with them. In a letter to me sent in the Fall of 1961, he reported that he was "incapacitated vastly by digestive organs." But here's my open air regret — unnumbered bushels of beautiful apples — for cyder — had I the loan of a small cyder press. Haven't the Antiquarians got one? So you and I can make ourselves a 5 gallon keg apiece of the real stiff cyder wine?" X] He who cuts his own wood, Warms himself twice. When he learned that I had had a printing press at Dartmouth and hoped to get it back in action, he responded with a great deal of fatherly advice, to wit:

And here I would venture to remark how excellent many small items, such as labels etc were good in hand-set days, not a little through limitation of founts.

— importance of simplicity is all to the good, BUT — realize that there being two kinds — the one denoting not restraint, but timidity of the non-venturous individual who is mistrustful of his own ini-

x He who cuts his own wood, Warms himself twice.

tiative and training - the other as representing the work of one who could go much farther when the subject matter permitted.

Although the late Thomas Todd, Jr., found him resistant to advice and/or criticism, he recalled Grassby as a being a cheerful little man. When Percy believed he had done well, he would giggle. When he believed he had done extremely well he would do a little dance. According to Gordon Cairney, a Cambridge bookseller and friend from the old days, Percy was a great talker and raconteur who, as he sat around and chatted up his friends, liked his beer with a shot of gin in it. Ray Nash wrote that Carl Rollins would have found “habitués like Chester Lane and Percy Grassby” at Bartlett’s book shop in Cornhill. Unfortunately, there was another side to Grassby’s nature. Many people found him disputatious with a “chip on each shoulder and on every other protuberance,” as one acquaintance put it. Hitchings described Grassby in his old age as “suspicious of everyone; bitter about his deafness; hates the Irish; hates Roman Catholics; hates the Jews; y and no doubt a good deal more.” He and Carl Rollins once were good friends who worked together on occasion, but when Rollins chided Grassby for supporting the 1914 War, Grassby called Rollins a “counterfeit draft dodger – a pacifist.” Their relationship ended! Grassby accused W. A. Dwiggins of keeping business to himself and of “spoiling his chance” with D. B. Updike. He scoffed at the typographical notes in Alfred

Knopf’s books, many of which were designed by Dwiggins, saying Knopf cared nothing about printing types and was “just a damn Jew who wanted to make money.”

As Tom Todd said, Grassby did not take criticism kindly. One “had to be careful with him.” As a result, Grassby lost commissions by arguing with his patrons, as was the case at Trinity Church when he and church officials disagreed over a print on which he was working. George Goodspeed told me that Grassby rarely released his engravings on metal because he was dissatisfied with the outcome of his work. One such is his beautiful mezzotint reproduction of the self portrait of John Singleton Copley.⁴ It represents an exception to that because Goodspeed persuaded Grassby to sell a few copies. It had been commissioned by First National Bank of Boston and was never delivered. It is interesting to note that late in life, Grassby began “pressing proofs” of copper plates that he had not “finally treated.” How much of all this disagreeableness was the result of his perfectionism, or insecurity, or blasted hopes, or jealousy, or all of the above? I leave the analysis to the psychologists.

Still, Grassby persevered! His artistic impulse never wavered and if he lost paying work, he worked for himself. A pen and ink drawing of a country scene in Lancaster, Massachusetts, executed in September of 1931 demonstrates his exceptional drafts-

4 Mezzotint copy of self portrait by Copley.

manship.^x In time, commissions did come along such as supplement to *The Sportsman*, a periodical directed to wealthy outdoors men – hunters and the like, which he designed in its entirety.” His friend and protector, Herb Farrier, gave him a job to produce a personal greeting. Also in 1932, Grassby sent Frank Weitenkampf, curator of prints of the New York Public Library, engraved portraits of Charles Le Brun and Goya y Lucientes, stating he had engraved them “to the end of the ‘printer’ & to retain by their texture some affinity with type.” Even when he obtained a commission things could go wrong. A portrait of Theodore Hooke, the English humorist, was intended as one of three chiaroscuro illustrations in a project for a “For a Burletta” that was aborted by the death of the sponsor of the publication.

^x *Ink and wash drawing of rural scene in Lancaster, Mass.*

However, all was not lost. The Thomas Todd Company came to his rescue by commissioning from 1929 through 1943 an illustration for an annual calendar. Tom Todd recalled that Grassby was always late. Often in mid-January, he would pick up the wood blocks, finding Percy dressed in an army overcoat, working on the eighth floor of an unheated building at the foot of Bowdoin Street, across Cambridge Street. The engraved wood blocks, the versos of which Grassby often used for other images, had to be taken to the electrotyper at once, lest they warp and split. Grassby engraved some thirteen two- or three-color chiaroscuro portraits of Boston area churches. His practice was

to visit the site, draw a sketch, paint a watercolor image, and then engrave the blocks. The First Parish Church, Concord, 1941,⁶ is surely one of his loveliest images in the series.

Grassby was not alone in this field. In fact his work for Todd could have been inspired by the series of New Year greetings issued by D. B. Updike’s Merrymount Press from 1911 through 1941. All but one or two issues in the series were chiaroscuro wood engravings by Rudolph Ruzicka, a lovely man and an exceptional artist. Ruzicka’s and Grassby’s series invite comparison because of their marked similarity of subject. Their versions of Christ Church, “Old North Church” illustrate, however, their decided dissimilarity of style.⁷ While Ruzicka tends toward the impressionistic in both image and color – unlike the manner one expects to find in Merrymount Press imprints – Grassby’s imagery is much more linear and detailed.

During the period when Grassby executed the Thomas Todd Co. calendars he also produced a series of Concord Calendars for the Middlesex Mutual Insurance Company (*printed by Thomas Todd?*) one of which is Hawthorne’s Wayside.⁸ It is one of Grassby’s twelve views of Concord landmarks that were issued annually from the early 1930s until 1942 or 1943.

During his career, Percy Grassby designed several complete books. His typography tended to be very formal with use of old

⁶ *Concord First Parish Church, 1941.*

⁷ *Ruzicka, Christ Church (Salem Street from the Prado), 1936;*

Grassby, Christ Church, “Old North Church”, 1936.

*8 Hawthorne's
Wayside, 1938.*

style types and following the dictum of “economy of scarcity,” principally Caslon. *Arcadian Reveries*, compiled by H. Parslow, was a very early Grassby production, published in 1914 in New York by the Centaur Publishing Company. Grassby followed this in 1916 by designing and illustrating Kate Sanborn’s *Educated Dogs of Today*. The McGrath-Sherrill Press of Boston printed this elaborate folio volume on excellent paper for private distribution. The publication documented the “record of canine intelligence marking an advance with the modern movement of man.” In 1925 Grassby designed an anniversary volume for the New Bedford Institution for Savings which he ornamented with a portrait of the bank’s building.

A decade later George Adomeit of Cleveland turned to Grassby with a truly significant commission, that of arranging a celebratory volume on the dedication for the East Liberty Presbyterian Church in Pittsburgh, Pennsylvania.^x Grassby’s lavishly illustrated and produced, folio volume featured his designs, wood engraving, and calligraphy fully complemented its grand subject and the equally grand donors of the church, Mr. and Mrs. Richard King Mellon. It seems clear that Grassby owned a secure reputation as a designer of illustrated books; perhaps a reputation established as early as that 1919 sample book of the S. D. Warren Company.

In the following year, 1936, Ginn & Company published what soon became the standard work in its field – George L. Kittredge’s edition of William Shakespeare’s *Complete Works*. Successfully encompassing all of Grassby’s talents, the volume is set in Caslon throughout and leads off with a chiaroscuro frontispiece after Martin Droeshout’s engraving, ca.1623.^x

An opportunity, perhaps his finest, which he eagerly grasped ended however in defeat. In 1937 Little, Brown and Company celebrated its centennial anniversary by offering a prize of \$5,000 for the submission of a text deemed to be most appropriate to honor the occasion. The work was to be excellently produced and illustrated and was to be issued in trade and limited editions. The winning work proved to be the biography and edited journals of Bronson Alcott, the philosopher-educator and failed, sometime, farmer. Its author was Odell Shepard of Trinity College, Hartford, and his work was entitled *Pedlar’s Progress, the Life of Bronson Alcott*. In December 1936, after negotiations on illustrations had come to naught because of the cost of N. C. Wyeth’s demanded fee, Roger L. Scaife, Little Brown’s Vice President, turned to Percy Grassby. He had been recommended to Scaife by Charles Goodspeed. Grassby was beside himself with excitement, responding immediately with a seven page, handwritten letter, full of ideas that included assumption of the role of designer as well as illustrator. His plan for the book called

*x The East Liberty
Presbyterian
Church,
Pittsburgh, 1935.*

*x Frontis. and
title page of
Shakespeare’s
Complete Works,
1936.*

for four chiaroscuro illustrations and two other wood engraved views. Scaife wrote to Grassby by return mail, firmly expressing confusion “as to just exactly what you propose in the way of illustrations, except the fact you would like to do three portraits – Alcott, Pistolozzi [*sic.*] and Emerson as full-pages in two colors and three views, the House at Concord, is to be in color.”

“I think it is a little too early to decide ... Let me explain for our mutual benefit that in laying out a book this Company must reserve the right to plan the typographical characteristics and effect and that the illustrator should work with our designer in completing the whole.”

Little did Scaife know! Of course he failed to dissuade Grassby. Scaife wrote to Shepard, “We have had some difficulty with Mr. Grassby, the illustrator who is going to do your book since we have found him somewhat unreasonable in regard to prices (*i.e.*, \$600 *v.s.* \$1,000 for Wyeth) and very fixed in his mind in regard to what should or should not be illustrated. We have been patient with him, however, for we believe he will do most appropriate work and work that will be in keeping with the spirit of the book and its text.” In the end Scaife and Grassby settled on the following: 1. The dust jacket; 2. A frontispiece in color of Alcott, cut on wood; 3. Certain type embellishments; 4. Five pen and ink or woodcuts to open parts of the book. Then Scaife

wrote Odell Shepard, “(*The latter*) will take the place of our original plan for chapter headings and will require that the book be, roughly, divided into five parts.”

By late January 1937 the design of the book was well advanced with the title page and the cover in metal.⁹ Nonetheless, they were working against a May deadline. The production manager, A. F. Williams, informed Grassby that he must have the five pen and ink sketches as soon as possible, and new paper is being mailed directly from the paper mill to Grassby’s Lexington home for proving the chiaroscuro frontispiece.

On February 18th, 1937, disaster struck! Grassby wrote to Scaife, saying “I should have received attention to a deplorable degree from a dentist before starting this work.” Grassby could not go on and was forced to turn over the work to “other hands.” He was in such a state that his hands were affected, as his autograph letter clearly showed. Still, the design of the entire book was completed and the frontispiece was done. Ten days later, Scaife wrote Charles Goodspeed, that the limited edition would consist of 500 copies, 425 for sale at \$12.50. Little, Brown paid Grassby a total of \$350 for ten weeks work. Grassby was not mentioned in the colophon.

Advance copies of *Pedlar’s Progress, the Life of Bronson Alcott*

⁹ *Frontis. and t.p., Shepard, Pedlar’s Progress, the life of Bronson Alcott, 1937.*

?run in illus of binding in text?

received uniformly enthusiastic responses from the reviewers. Its design was applauded. The Book-of-the-Month-Club selected the book and the trade edition went into at least three printings. On April 29th Scaife sent Grassby a copy of the limited edition and wrote, "You will see how seriously your illness interfered with the final charm of the book, for the hurried work which we were obliged to secure at the last minute was not satisfactory." Grassby acknowledged receipt of the book with thanks.

Although Grassby continued to make annual calendars for Todd and for the Concord insurance company for another five years, Grassby's career at age 60 was essentially over; but not quite! His final work was a speculative view of Harvard's First College, constructed in 1638.¹⁰ It was commissioned by George Goodspeed (Harvard '25) and was delivered in 1950. To produce the image Grassby engraved five woodblocks and, at the recommendation of Harold Hugo of Meriden Gravure, cut on a zinc plate his calligraphic legend. For this final work Grassby was paid \$500. His long-time supporter, Thomas Todd, printed the demanding job in an edition of 750 copies and did so very well.

Earlier, in 1943, Percy sold the Lexington house with the nice garden. The family moved to Arlington where they remained until he and Lillian moved to Marlborough to live with their

son, Roger. Mrs. Grassby died in 1965. It was a devastating blow to Percy's spirit. Shortly thereafter he sold a good deal of material to Hitchings for the Wiggin Gallery in the Boston Public Library. In August, 1966, Percy moved from Marlborough to Wappinger Falls, N.Y., to live with his daughter, Fiona Barta. Percy Grassby died in Poughkeepsie, N.Y., at the Vassar Hospital, on August 30th, 1972. He was 90 years old.

What, then, are we to make of this talented, but difficult and flawed man? Surely, we agree that he was an accomplished artist – exceptionally skillful draughtsman – calligrapher – engraver in all its branches; on metal (including those most demanding, dry point and mezzotint), and on wood. I find his images appealing and I respond positively to the precision of his work. His typography, when viewed now, seems highly competent, but perhaps unimaginative or dated – maybe too much "economy of scarcity," or too much Caslon. Except for his work of a personal nature, his images tend to derive from other models – portraits of persons or of places. In rendering those models from one graphic media to another, Percy Grassby was supremely talented. For a time, he was a lively and well regarded member of Boston's graphic arts community – within it, but outside it. He was ultimately defeated by his limitations. Yet, ever defiant, he fought his demons to the end. Join me in raising a glass of cyder to Percy Grassby!

¹⁰ *Harvard's First College, 1950.*

i. Marcus A. McCorison, 101 Greenwich Court, Worcester, MA 01609.

The writer has received indispensable help from Sinclair H. Hitchings, sometime Keeper of Prints, Boston Public Library, who has given him free reign through Hitchings' many and thorough notes, letters from Percy Grassby, and the like, dating from 1958, forward. Thomas Todd, Jr., generously shared his recollections of Grassby.

The writer is happy to acknowledge the assistance of Mr. Hitchings' colleagues at BPL, Henry Scannell and Jane Duggan. Roberta Waddell, the Miriam & Ira D. Wallach Curator of Prints at NYPL and Georgia B. Barnhill, the Andrew W. Mellon Curator of Graphic Arts at AAS, also were generous with their help; as were Leslie Morris, Rachel Howarth, Susan Halpert, and colleagues at the Houghton Library. The late Rodney Dennis, called in from his woodpile, decoded certain Latin phrases.

The writer's own notes on and letters from Grassby date from 1961.

2. Charles St. Meeting House, 1936; calendar, chiaroscuro & letterpress, 53.5 x 31.5 cm; image: 18 x 17.5 cm. *MAMcC*
3. Photograph by MAMcC, profile of Percy Grassby, Marlborough, MA., August 1961. *MAMcC*
4. PG letter to Sinclair H. Hitchings [*ca.* 1960, date of letter now lost].
5. City directories appear to be at least a year out-of-date in recording addresses.
6. "The Bridge, Grand Rapids, 1909," etching: 10 x 22.5 cm. *NYPL*
7. "Framlingham from Bowling Green," pencil sketch, dtd. 18 Aug. 1913; "Postwick Grove," mezzotint, *ca.* 1913?: 16.5 x 21.5 cm.; both *BPL*
8. "Woman reading",
Nov. 25, 1913, Montreal, pencil sketch: 22 x 13 cm. *BPL*
9. See Carl Purington Rollins, *Off the Dead Bank*, (N.Y.: The Typophiles, 1949), "Whither now, typographer" (1936 talk before the Society of Printers), pp.49-72, who wrote Goodhue's Cheltenham type face designed for Ingalls Kimball was "not at all adapted to book printing nor to any printing."
10. Ray Nash, *Printing as an Art*, (Boston: Society of Printers, 1955) and Nancy Finlay, *Artists of the Book in Boston, 1890-1910* (Harvard College Library, 1985) thoroughly describe those vibrant years of Boston's art scene.
11. See his *Yankee Bookseller* (Boston: Houghton Mifflin, 1937), chapt. II, "Old-Time Bookmen," pp.17-48

12. PG is listed in Boston city directories, 1916 through 1929, at 26 Lime St. (rm.25) as a designer (later as a Arts & Crafts designer). PG's home address is listed on Waverley St. in the 1916 directory; then in 1917, forward, as in Lexington.

Hapgood and Dwiggins shared a studio at 69 Cornhill in 1913 and on doubt earlier; Dwiggins was at 26 Lime St. according to the city directories, 1914-1917, then at Hingham, MA; Hapgood was at 69 Cornhill into 1915 when he moved to Allston, Mass. Farrier also reported (undated) that PG lived at one time at 11½ Revere St. with a studio at 21 Hale St., but no such listing was found in the directories. From 1916/7-1943, PG and his family lived in Lexington at 311 Concord Ave. According to Farrier, it was a pleasant house he had markedly improved and with it kept a good garden. The family consisted of Lillian, two sons, George and Roger, and two daughters, Fiona (later, Barta; perhaps the wife of a member of the Barta Press of Cambridge, Mass.) and Dorothy (later, Dwyer). Fiona was an excellent artist who actively assisted her father.

13. The Boston city directory says 1929.
14. Owned by George Adomeit, an excellent printer and a talented painter of Cleveland city and rural landscapes.
15. S. D. Warren Co. *Warren's Paper Buyers Guide, Practical Demonstrations on Warren's Standard Printing Papers for All Patrons of Printing, 1919* (Boston: S.D. Warren Co., 1919), 106 pp., 31 cm. *MAMcC*
16. This method is not unlike that of a process called anastatic printing; or of that described by André Jammes in his article, "The First Photographic Image," in *Roger Stoddard at Sixty-Five, a Celebration*, (N.Y.: Thornwillow Press, 2000), pp.54-63.
17. Arthur D. Little, Inc. "Industrial Bulletin",

- Jan. 1927 - 1958+, letterpress, 28 x 21 cm. *MAMcC*
18. P.G., Joseph Pennell, 2 color chiaroscuro printed from the block; cover, *The Print Connoisseur*, Jan. 1927, vol.7, no.1, *MAMcC*
19. Plus a motto: "Quisquis Viam Jure Videt Multa in Brevis Tempore Spectat." The late and lamented Rodney Dennis said the Latin was faulty, but could mean, "Whoever sees the way justly, observes many things in a short time."
20. 16 Oct. 1961
21. 3 col. chiaroscuro: image: 14.5 x 17.5 cm. Commissioned by the Wood Clarke Press as a Christmas greeting in 1932; reprinted by E[dwin]. L. Hildreth & Co., Brattleboro, 1942. *MAMcC*
22. 3 Nov. 1961. An opinion also expressed by Carl Rollins in his piece on Updike, Rogers &c. in his *Off the Dead Bank*.
23. Thomas Todd, telephone call, 29 Oct. 2001
24. These anecdotes are taken from SHH's notes of interviews and PG's letters to SHH.
25. John Singleton Copley, 19??, mezzotint: 20 x 18 cm. *MAMcC*
26. "Lancaster, Mass., Sept. 1931", ink and wash drawing: 24 x 31.5 cm. *BPL*
27. *African Game-Lands, a graphic itinerary*, by Prentiss N. Gray. Boston: Office of the Sportsman, 1930. Supplement to *The Sportsman*, vol.8, no.4. Designed in entirety by PG with 2 col. chiaroscuro on cover, and front. Sketch of antelope by PG: 32 x 23.5 cm. *MAMcC*

28. Herbert Farrier greeting,
1932. 2 color chiaroscuro & letterpress. *MAMcC*.
29. 18 Apr. 1932. "Charles Le Brun", 1932?, chiaroscuro from the block:
18.5 x 15 cm. "Goya y Lucientes", 1932?, chiaroscuro from the block:
9.5 x 8.5 cm., the Goya print appeared in the magazine, *Print*, May-
June 1941, vol.2, no.1. Both *BPL*
30. "For a Burletta, Theodore Hooke",
ca.1930s? chiaroscuro: 12 x 8 cm. *BPL*
31. "Concord First Parish Church",
1941, chiaroscuro from the block: 20 x 23 cm., *BPL*
32. Ruzicka, Christ Church (Salem Street from the Prado), 1936, 2 color
chiaroscuro. *BPL*; Grassby, Christ Church, "Old North Church",
1940, 3 color chiaroscuro: 23 x 16 cm., with border, *MAMcC*
33. Hawthorne's Wayside,
1938, 2 color chiaroscuro: 21 x 16 cm. *MAMcC*
34. *The East Liberty Presbyterian Church*.
(Pittsburgh: 1935. Printed by The Caxton Co., Cleveland),
with chiaroscuro frontis. *MAMcC*
35. Shakespeare, Wm. *Complete Works*, Geo. L. Kittridge, ed.
(Boston: Ginn & Co., 1936). 21 cm. *MAMcC*
36. Harvard College Library, Little Brown Papers, Odell Shepard files.
Depository MS. storage, 368 4368.1; 1936, Box 31; and 1937, Box 36.
- Nov. 28 1936: Roger L. Scaife to N.C. Wyeth, asking Wyeth if he
would be interested in illustrating "our new life of Bronson Alcott?"
1. Jacket;

2. 4 illustrations;
3. cost and when delivered?

Dec. 2: RLS to PG, inquiring of interest in illustrating *Pedlar's Progress*
(PG recommended to Scaife by Charles Goodspeed)

Dec. 7: RLS to Odell Shepard, \$5,000 Centenary Prize from Little,
Brown — \$3,000 outright, \$2,000 pre-payment of royalties

Dec 15: RLS to PG: telegram asking PG if he accepts \$500 for illus.
(they settle for \$600, per note on telegram), after Wyeth declines Little
Brown offer.

Jan 28, 1937: Alfred or Albert F. Williams (who is now in charge of
production, &c.) to PG, thanking him for return of electrotypes of t.p.
and zinc plates for the cover. — new paper for frontispiece proofs,
mailed directly to PG from the paper mill — We must have the five pen
and ink drawings which go in the text just as quickly as possible.

Feb. 18: PG to RLS, terrible dental trouble; suggests turning over the
work to "other hands." Williams disappointed in printer's proofs of
front.

Feb. 23: RLS to PG, indicating they have paid PG \$350, the remainder
to paid on delivery of final work

Mar. 1: AFW to PG, stating RLS wants front. printed at once without
experimenting with inks

Mar 8: OS to AFW, on illustrations, plus amusing comments on possi-
ble culprit in break-ins at Fruitlands, Orchard House, and ??; author,
proof-readers, &c all too busy working on the book to be guilty, but
AFW suggests PG "may be our man" at Fruitlands.

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- Apr 6: RLS to Reginald Washburn, 254 Salisbury St, Worcester, informing him of the forthcoming *Pedlar's Progress* as being of interest to American Antiquarian Society and urging a purchase of a subscription
37. Harvard College Library, Little Brown Papers, Odell Shepard files.
Dec. 9, 1936: RLS to P. G., in response to PG's letter of same date.
38. Harvard College Library, Little Brown Papers,
Dec. 17, 1936: R.L.S. to OS.
39. Odell Shepard, *Pedlar's Progress, the life of Bronson Alcott*
(Boston: Little Brown, 1937), ltd. edn., 24 cm. *MAMcC*
40. Harvard College Library, Little Brown Papers,
Apr 29: RLS to PG.
- 41 "Harvard's First College",
5 color chiaroscuro & engraved zinc plate (xylograph),
1950: 26.5 x 32.5 cm. 750 copies, printer paid \$500.00 *MAMcC*
42. *Marlborough Enterprise*, 5 Sept. 1972, p.2

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