

The Compleat Collector

FINE PRINTING: CONDUCTED BY CARL PURINGTON ROLLINS

*In alternate weeks this Department is devoted to Rare Books
and is conducted by John T. Winterich*

About Books and Printing

THE DOLPHIN, A JOURNAL OF THE
MAKING OF BOOKS. Vol. II. New
York: Limited Editions Club. 1935. \$10.

THE first number of the *Dolphin* came out in 1933, and this is the second volume of the series (it can hardly be called an annual). Like its predecessor it has a wealth of matter in its pages, some of it being of considerable interest, while none is trivial. In general it is a little disappointing to find the tone of the contributions somewhat elementary; but they are written by competent people.

I believe that the most important and the most useful feature of the book is the illustrations, which have been provided on a lavish scale. Line engraving and photogravure processes have been used, and (especially in Mr. Hofer's article on Mr. Dwiggin's) color has been freely introduced. Technical processes have been made clear by line drawings, while there are many reproductions of old pages, of liturgical typography, and of music printing. No more graphic record of current printing could be desired.

Three articles on type—"On Recognizing the Type Faces," a meticulous account of the differences in type designs, by Paul A. Bennett, and on the cutting and fitting of type by Mrs. Warde and Mr. Blumenthal, open the volume. Mr. Josephy, Mr. Sanford, and Mr. Warren Chappell write of the esthetics, the planning, and the development of the illustrated book. Mr. Fairbanks writes on Paper, Miss Diehl on Binding, and Mr. Adler sums up the whole matter by a detailed story of the making of the "Beowulf" volume.

In the second section of the *Dolphin* Mr. Wroth enlightens a minor subject—Printers' Manuals—Kathi Myer (in collaboration with Miss O'Meara) tells of the printing of music, while Mr. Urdike contributes some notes on liturgical printing which are of great value.

The most impressive article in the whole volume is Mr. Hofer's account of the work of William A. Dwiggin, artist, philosopher, puppeteer. A brief biographical account is followed by a check list of Dwiggin's items, and then by twenty-four pages of reproductions of his work, printed in many colors. To those who know Dwiggin's particular style, the necessity for color in reproduction will be apparent, but it was generous of the publishers to provide it so liberally. There is also a sixteen-page insert, hand lettered by Dwiggin. Mr. Hofer's contribution will be invaluable to anyone seeking information about one of the least blatant but most attractive figures in contemporary art.

A survey of contemporary bookmaking in America and Europe and Japan, contributed by various writers, fills some

seventy pages, with numerous reproductions of pages from recent books. An idea may be had from these pages of the current trends of printing in the various countries.

For several reasons I wish the *Dolphin* were a little less popular and a little more scholarly—but I recognize the cogency of the plan upon which Mr. Macy edits it for a class of readers who would not otherwise get the kind of information which it supplies. And for this purpose it is well adapted.

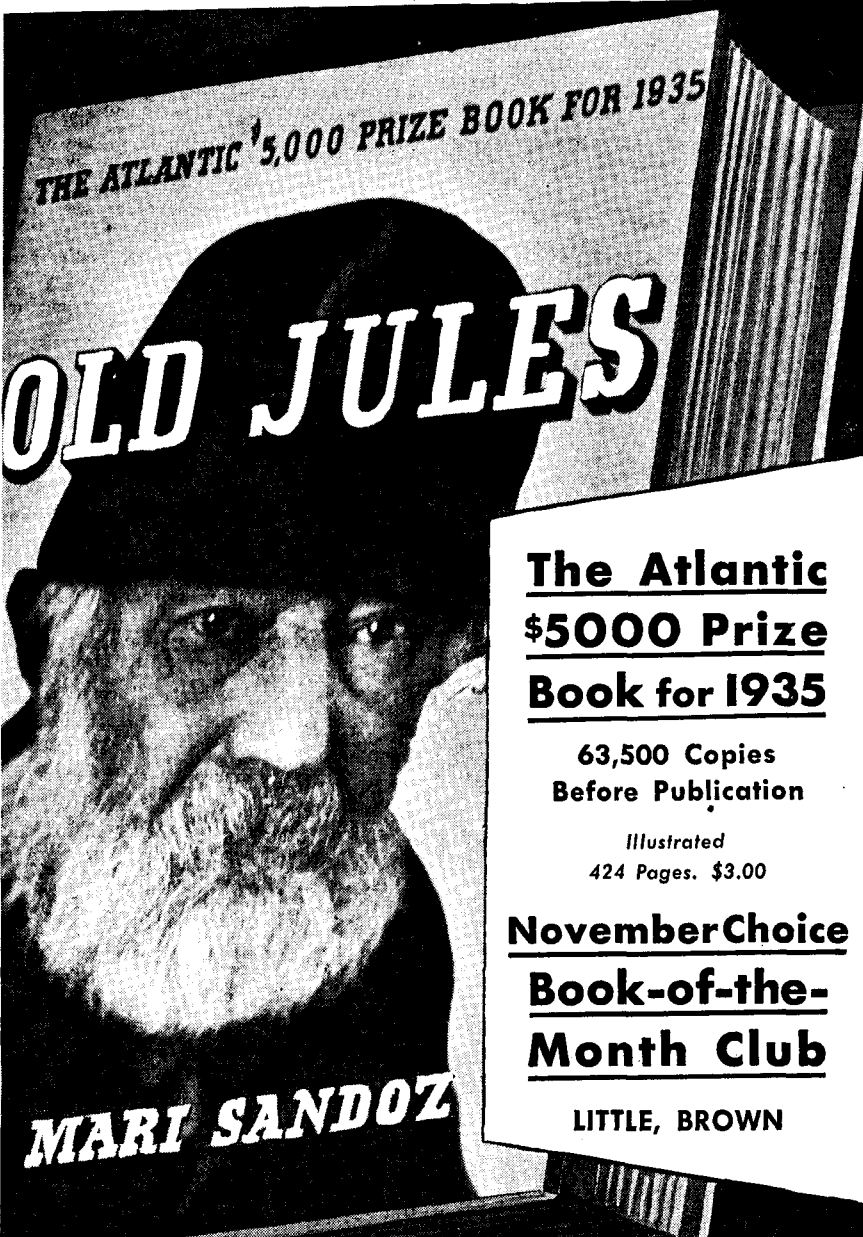
Notes

The Report of the Librarian of the John Carter Brown Library, in the usual modest but comely format which the Merry-

mount Press has given it for years, is at hand. Mr. Wroth states that the acquisitions during the year 1934-35 were of a "distinctiveness not invariably present" hitherto, due to the generous gifts of two friends of the Library, and to the purchases which the Library was able to make from the sale of the Ogden Goellet collection this year. A fortunate library!

PERSIAN BOOKBINDINGS OF THE FIFTEENTH CENTURY. (Univ. of Michigan Publications in the Fine Arts, Vol. I.) By Mehmet Aga-Oglu. Ann Arbor, 1935. \$5.00.

As a contribution from the Research Seminary in Islamic Art at the University of Michigan comes this well-arranged volume profusely illustrated with off-set printed reproductions of Persian bindings. As might be supposed, the motifs of Persian decorative art lend themselves admirably to the traditional adornment of book covers. The pictures and accessory comment in this book are intended to supplement already published material with other specimens of artistic value.



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