Engraved in Wood

The Work of John DePol (1913–2004)

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Curator

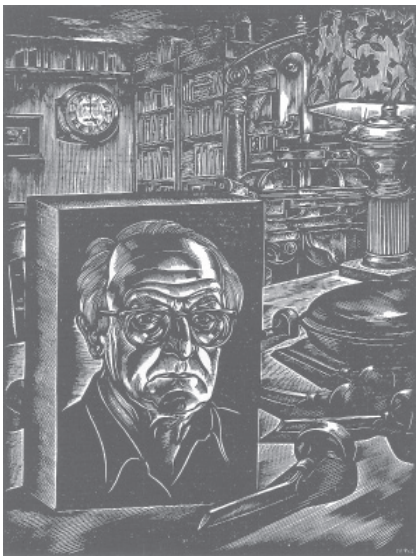


3 March – 5 June 2014
Special Collections Exhibit Space
7th Floor, Hatcher South
University of Michigan
Ann Arbor, Michigan

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Grateful acknowledgments to Patricia DePol and Bob Forrest; Pablo Alvarez, Martha Conway, Kathleen Dow, Melissa Gomis, Annette Haines, Mary Morris, Meghan Musolff, Kirsten Neelands, Thomas Hogarth, Brooke Adams, Robin Tuck, and Jim Horton.

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John DePol was one of America's most prolific book illustrators who worked in the relief-printing technique known as wood engraving. His dramatic images feature black backgrounds from which bold images appear in white.

DePol was born in New York City on 16 September 1913, and during the Depression, he left school to help support his family. Until World War II, he worked in the securities industry and took night-school classes.

From an early age, DePol loved sketching scenes of the neighborhoods in which he lived and worked. DePol's first prints were etchings, begun in 1935 when he was twenty-one. These prints were not intended for publication but created for his pleasure, and they honed his skill in fine printing. A few years later, he added lithography as a printing medium through which he expressed himself. During the War, DePol was stationed in the British Isles and Europe, where he continued sketching and printmaking.

In 1947, DePol turned to wood engraving as his primary printing medium, which continued until his death, a creative period of almost 60 years. He established his Endgrain Press at his Jackson Heights address in New York City in 1951. In 1959, the DePols moved to Park Ridge, New Jersey, where they lived for almost 50 years. His studio was crammed with printing presses and his work bench. The walls were lined with book shelves, and boxes of prints and blocks overflowed into the hallway.

At the end of an autobiographical talk read by DePol to members of the Typophiles on 10 February 1982, he stated, "I hope it will be found that my blocks are improving with age!" And indeed not only were John's blocks improving with age in 1982, their numbers swelled

over the next eighteen years, until he reached the point when he could no longer see well enough to cut blocks to his exacting standards.

Over the last half of the 20th century, DePol had a tremendous impact on American private-press book illustration, as well as the revival of the wood-engraving technique. He remains the American master of wood engraving.

In 1998, the curator first met John to discuss my MFA thesis at the University of Alabama. From that visit on, a deep affection and respect between us developed. Every visit I made to John's home, he gave me prints and books illustrated with his work, many of which he inscribed to me. A few years after he died in December 2004, his only child Patricia DePol and her husband Bob Forrest began sending me more printed materials, including over 300 of his wood-engraved blocks. With the wish that more people could enjoy and study his work, I have been gifting these artifacts to the Special Collections Library since 2012.

Image on page 1
John DePol (signed in lower right corner: DE POL)
Self-Portrait
1989

This self-portrait is representative of DePol's work in the later years of his life. The block on which his face appears is surrounded by some of his wood-engraving tools. The room is DePol's studio, located in his home in Park Ridge, New Jersey. Behind the lamp shade is the 1855 Albion-style handpress (once owned by Bruce Rogers) that he used to proof many of his blocks. This self-portrait appeared on a keepsake made for the Gleeson Library Associates, University of San Francisco.

DePol's Early Work

Unfortunately, we do not have any of DePol's lithographs in the collection.

• "Monastery – Parey Sous Montfort • Haute Vosges"
1946

The drawing of this scene was made in 1944 when DePol was stationed in France. The plate was etched in 1946. This small edition of about 20 prints was pulled in 1996.

• "Landsberg, Germany"
1949

In 1945, DePol sketched this street scene in occupied Germany. Four years later, he cut the block and printed it in a small edition of about 4. Note the distinctive DE POL in a white box in this print, a signature style that denotes an early wood engraving. Block 130.

Typophiles and Benjamin Franklin Keepsakes

John DePol's wood engravings first came to the attention of large numbers of book and printing aficionados because of his associations with the New-York-based Typophiles and the annual Printing Week, during which the birthday of Benjamin Franklin was celebrated.

From 1951, DePol began to cut blocks for the Typophiles, an organization established in 1932 and still in existence. From its earliest days, this group issued "chapbooks," and DePol's work was regularly featured in those books as well as on meeting invitations and other ephemera. Eventually named an honorary member, DePol's association with the Typophiles was a long one, and his presence at meetings only ceased when he was too frail to make the trip from his home in New Jersey.

His affiliation with Printing Week and the Benjamin Franklin Keepsakes began in 1952 and continued until 1988, when the

organization dissolved. During that period, DePol cut wood engravings for each of the thirty Keepsakes.

• Typophiles keepsake
1995

Uppercase T and in script: Typo- philes. Block 186.

• Keepsake
Printing Week, n.d.

The profile of Benjamin Franklin links this keepsake with Printing Week, celebrated by "book" people in New York.

• Typophiles announcement, Jan V. White
New York: Bowne & Co., South Street Seaport Museum, 1998

DePol cut many of the images that graced Typophiles announcements, which usually contained elements specific to the individual. The uppercase T was almost always included in the design.

• Typophiles announcement, Peter Koch
New York: Bowne & Co., South Street Seaport Museum, 1997

Apart from Koch's initials, DePol added his signature clouds, and oak leaves and an acorn.

• *thirty*
New York: Privately printed, 1987

thirty is the last publication in a long-running series of Benjamin Franklin Keepsakes. These keepsakes featured wood engravings by DePol, including the two shown here. Also on display are two earlier Keepsakes: *Apology for Printers* (1967) and *Articles of Belief* (1966).

• Typophiles announcement, Edward Colker
n.d., 1992; block: 1991

On the block: The "Typophiles" shelters books. Block 185.

• Typophiles announcement, R. Stanley Nelson
Roslyn, NY: Stone House Press, 1995

Stan Nelson is an expert on punchcutting and type-founding. The punch for the uppercase S lies on top of an unstruck matrix. Block 191.

Work for Private Presses

Between the early 1950s and a few years before his death in 2004, DePol cut wood engravings for illustrations, initial capital letters, imprint devices/press marks, and/or units used for pattern papers for most of the major private presses that published hand-printed, limited-edition books. Below are the significant presses, owner, and (state or country):

- Between-Hours Press, Ben Grauer (NY)
- Hammer Creek Press, John Fass (NY, CT)
- Glad Hand Press, Robert Jones (NY)
- Golden Hind Press, Arthur Rushmore (NJ)
- Pickering Press, John Anderson (PA & NJ)
- Privateer Press, Steven Watts (VA)
- Zauberberg Press, Donald von R. Drenner (KS)
- Private Press of the Indiana Kid, James Weygand
- Bullnettle Press, Asa Peavy (AL, CT, CA)
- Press of Appletree Alley, Barnard Taylor (PA)
- Allen Press, Lewis and Dorothy Allen (CA)
- Stone House Press, Morris Gelfand (NY)
- Yellow Barn Press, Neil Shaver (IA)
- Red Ozier Press, Steve Miller, Ken Botnick (NY)
- Barbarian Press, Crispin & Jan Elsted (Canada)
- Bowne & Co., Barbara Henry (NY)

- Parallel Editions, University of Alabama
- Red Hydra Press, Steve Miller (AL)
- Book Club of California, James Wehlage (CA)
- Press of Tuscany Alley, James Wehlage (CA)

On this shelf, a few of these are represented, but other examples can be found in the accompanying exhibit cases.

• "Shop of the Endgrain Press"
Jackson Heights, NY: Endgrain Press, block: 1950s; print: 1993

Edition: 25. Self-portrait of DePol standing on the stoop of an imaginary shop, and holding a broom and an announcement. We have two versions of this image. Block 148.

• Keepsake
I Love My Little Hohner
Council Bluffs, IA: Yellow Barn Press, 1994

This Hohner clamshell press had passed through the hands of several of DePol's friends before ending up in the shop of Neil Shaver's Yellow Barn Press.

• *Types*
Maple Shade, NJ: Pickering Press, 1981

This wood engraving of six colonial "gents" was used several times by the Pickering Press. The booklet lists the foundry types available from the Pickering Press.

• Publication announcement
Traveling at Home
Wendell Berry
Lewisburg, PA: Bucknell University and Press of Appletree Alley, 1988

• *Under Open Sky: Poets on William Cullen Bryant*
Norbert Kraft, ed.
Roslyn, NY: Stone House Press, 1986

Edition: 24. A proof illustration featuring a wood engraving from this book printed by DePol's friend, Morris Gelfand.

Pattern Papers

DePol's idea for a series of pattern papers came to him in 1956, and over the next forty years, he cut at least 120 image units. Most of these were envisioned as patterns, though some served other functions, e.g., press marks or imprint devices and logos. In 1986, many of his units were reproduced for the first time in Patterns, published by Neil Shaver's The Yellow Barn Press and in a *Matrix* article.

These small image units (averaging about 1.5 x 1 inches) vary considerably in subject matter. The earliest tend to be abstractly curvilinear, and this trend continued through the 1980s. Eventually, these were joined by units representing architecture, the countryside, and the heavens, as well as some simply wonderful geometric designs. The success of an image is based on the unit and its corresponding pattern. In some cases, the wonderful vignettes take on an entirely different visual treat as a pattern.

The curator first met John and Thelma DePol in 1998 when I drove from Tuscaloosa, Alabama, to Park Ridge, New Jersey, to discuss a topic for my MFA thesis. DePol showed me many of his illustrated books, prints made for himself, his blocks, etc., and he also mentioned that the Book Club of California was about to publish a catalogue raisonné, complied by James Frazier and Eleanor Friedl, which was going to feature every aspect of his work except the images cut for pattern papers. And with that, he produced a box full of hundreds of tiny prints. Instantly, I knew that his pattern-paper work would be the focus of my thesis, and he gave me one copy of each unit to take

back to Alabama. At that time, DePol guessed that he had cut about sixty units. (Subsequently, I found 117 that I published and have since discovered a few more.)

DePol made a pattern by printing many copies of a unit and then cutting and pasting them into a pattern. If the pattern was required for a binding paper, the pattern was photographed and made into a letterpress- or offset-printing plate. I ended up scanning all of the units and "cleaned" them up using Photoshop. I was concerned that DePol would object to my making the units perfectly "square" so that patterns could be made without the errant white or black lines that often appear in his cut-and-paste patterns; he touched these up with white-out or black ink. I made a few patterns using InDesign and mailed them to him. When we spoke on the phone, he was thrilled and said, "If I could have made them perfectly in the first place, I would have done so."

My next concern was naming all of the units and creating patterns that DePol had never made. After I prepared all of the patterns and printed out proofs, I drove to Park Ridge again with the hope of getting DePol's suggestions. Happily he agreed with all of my choices, and I went back home to write the text and make the 400+ polymer plates in preparation for hand printing the book on my Vandercook No. 4T proof press. The title of my thesis is *Endgrain Designs and Repetitions: The Pattern Papers of John DePol*, and it was published in 2000 under my imprint, The Legacy Press.

• "Eddy"
Ridge Park, NJ: Endgrain Press, 1957

This layout shows how DePol cut-and-pasted together multiple prints of a unit to make a pattern. Through photography, this pattern could be printed as a full sheet suitable for binding. "Eddy" was also used as the cover paper on Eric Gill's *The Procrustean Bed* published by the Pickering Press in 1957.

• "Pisces"
Ridge Park, NJ: Endgrain Press, 1983

DePol's format was also used for displaying each unit and pattern in *Endgrain Designs and Repetitions*.

• Publication announcement
Patterns: Drawn and Engraved on Wood by John DePol
Council Bluffs, IA: Yellow Barn Press, 1986

This pamphlet was the first published compilation of only a few of DePol's pattern-paper units; also see Matrix 6.

• "Wood-engraved Patterns by John DePol"
Matrix 6 (1986)

This is a offprint from *Matrix*, a British journal devoted to the book arts and published by John and Rosalind Randle of The Whittington Press.

• Publication announcement
Dress. Being an Essay in Masculine Vanity...
Council Bluffs, IA: Yellow Barn Press, 1986

"Peacock" was cut for the announcement and the endpapers; also see the book in the Book Illustrations floor case.

• The two pattern papers on the top, "Fan" and "Reeds," are print overruns were given to the curator by DePol. Underneath these, ten new pattern papers were published by The Legacy Press in 2007.

• Colophon page
Endgrain Designs and Repetitions

Before the book was bound, I mailed all 130 copies of the colophon for John to sign, and he used this sheet upon which to practice.

• *Endgrain Designs & Repetitions: The Pattern Papers of John DePol*
Cathleen A. Baker and John DePol
Tuscaloosa, AL: The Legacy Press, 2000

Copy 99/130. The title page features "Amphora," cut in 1988 for the *Journal of the Alcuin Society* but not used. The magnesium block, "Shade," was used to print the cover papers.

Humorous Prints

Ask anyone who knew him, and they will tell you that John DePol was a good friend, an accomplished craftsman, and an artist who had a great sense of humor. Sometimes rude or slightly off-color, DePol's humor was never at anyone else's expense, except his own. Enjoy!

• "Reflections"
Park Ridge, NJ: Endgrain Press, block: 1979; print: 1983

A proof illustration from an edition of 160.

• [Shoveling Snow]
Park Ridge, NJ: Endgrain Press, n.d.

A disgruntled DePol shoveling snow during a snowstorm; his trusty bottle of Scotch hangs nearby. This is copy 29/70.

• "So I sat down and thought..."
Philadelphia: Pickering Press, [before 1959]

A humorous keepsake for the friends of John DePol and John Anderson (Pickering Press). This keepsake can be dated before 1959 because that year the DePols moved to Park Ridge, New Jersey.

• "Floating Crap Game"
Jackson Heights, NY: Endgrain Press, 1958 [block: 1957]

One proof illustration in edition of 145. The blocks are cracked, either due to excessive dryness and/or to pressure exerted on them from a cylinder press. Blocks 66 and 67.

• "(Darn!)"
Roslyn, NY: Stone House Press, n.d.

This errata slip was cut for an as-yet-unidentified book that was published by the Stone House Press.

• [The Outhouse]
n.d.

The life cycle of an outhouse in 5 blocks and a necessary accessory. Blocks 20–25.

• "Glad Hands"
1964–1981

Edition: 50. Robert M. Jones of the Glad Hand Press was an old friend, and DePol's images of this motif were used for *A Show of Hands, Variations on a Pressmark*, published by Jones in 1962. DePol kept cutting Glad Hand blocks for a total of fifteen. On the verso of the 1964 block: darn it! slipped through thumb—will have to redo... intended for Bob Jones. Block 199.

Book Illustrations

On this shelf and in the floor case to your right are several books for which we have some associated blocks and prints. Of particular interest is our copy of *California Flora*, for which we have all of the blocks used to print it.

• *California Flora*
Elizabeth McClintock
San Francisco: Book Club of California, 1995

This is the only instance in U-M's collection of DePol's work that the book, the accompanying set of proof prints, and all of the blocks used in the publication are together. Book edition: 1,100; set of proofs edition (1996): 40. Courtesy University of Michigan Library (Art, Architecture, and Engineering Library).

• *By His Own Labor: The Biography of Dard Hunter*
Cathleen A. Baker
Tuscaloosa AL: Red Hydra Press, 2000

Copy 2/155. The unfinished block on display was DePol's first attempt. DePol was having a hard time depicting Hunter, primarily because the noted paper historian was blind in his left eye, which made him look odd. Shortly after DePol started this block, I visited him, and he asked me to redraw his original drawing, which was ultimately used for the frontispiece. In the background is the Hunter family home, Mountain House in Chillicothe, Ohio. Block 91 (oddly, it is not type-high).

• *Dress: [Being] an Essay in Masculine Vanity and an Exposure of the UnChristian Apparel Favoured by Females*
Eric Gill
Council Bluffs, IA: Yellow Barn Press, 1986

Copy 43/200. DePol's portrait of the out-spoken British typographer, Eric Gill, is the frontispiece for *Dress*. The more dramatic, unfinished block is a second version. Block 95.

• *The Liberty Bell on the Kelmscott Goudy Press*
J. Ben Lieberman
Council Bluffs, IA: Yellow Barn Press, 1996

• "The Kelmscott/Goudy Press" [version I]
Park Ridge, NJ: Endgrain Press, 1984

Copy 175/215. This press was in the news in late 2013 when it was purchased at auction for $233,000 by the Rochester Institute of Technology (RIT). This Albion-style handpress was made in 1890 by the London firm, Hopkinson & Cope, for William Morris's Kelmscott Press. It was later purchased by Frederic W. Goudy, America's preeminent type designer, and then by Melbert B. Cary. Eventually it came into the possession of Elizabeth and J. Ben Lieberman until, fittingly, it was purchased by the Cary Collection at RIT. (In the SCL seminar room on the 8th floor is a table-top 1865 Albion-style handpress made by the same London company.)

Originally, DePol cut a block for the Liebermans of the Herity Press in 1984, shown here; the edition size was 25. DePol noted on the verso of the block: This was the first version...it was redone to include Liberty Bell at top at the request of Ben.... A second version of this press appeared in Stephen Saxe's *American Iron Hand Presses* (Yellow Barn Press, 1991). DePol's third version of the press with the bell in place appeared in the 1996 book; the magnesium cut of this block mounted on plywood is shown here. Blocks 8 and 9.

• *A Practical Guide to Light Refreshment: A Collection of Nineteenth-Century Recipes*
Caroll Boltin
New York: Bowne & Co., South Street Seaport Museum, 1996

Edition: 200. The block shown here is a more detailed version of the final unit "Stove" used to make the pattern paper for the cover. DePol also cut eight wood engravings used to illustrate the book. Pattern 9 and Block 225 are rejects.

Portraits

DePol's style of design and execution are unique, and there are certain genres in which he excelled, one being portraiture. As was true for a number of land- and cityscapes, DePol often cut more than the black, key block. The second color was usually a blue or slate-blue, gray, beige, or occasionally, rose. The addition of a second color gives the image an unmistakable boldness and liveliness. Once one or two of DePol's portraits are seen, they become easy to attribute, even without seeing the D in a corner that often denotes a wood engraving by DePol.

• "Thomas Hardy"
Jude the Obscure
Norwalk, CT: Easton Press, 1977

Edition: 120. This striking portrait was the frontispiece for Hardy's novel. Uncharacteristically, the green color was printed slightly off register, evidenced by the green ghost at the bottom scalloped edge. Blocks 229 and 230.

• "William Morris"
The Kelmscott Press. Golden Legend. A Documentary History of Its Production....
College Park, MD: University of Maryland College Park Libraries and Yellow Barn Press, 1990

This is a commanding portrait of the English socialist and private-press printer. From the date of this print, DePol made an edition of proof illustrations for friends before the book was published.

• "Dr. Robert L. Leslie"
Roslyn, NY: Stone House Press, 1987

Featuring a typical DePol wood-engraved portrait, this Typophiles keepsake honored Leslie's life. Block 178.

• "John Sloan"
New York: Bowne & Co., South Street Seaport Museum, 1997

Edition: 450. DePol modeled his wood engraving after the artist's self-portrait drawn in 1939. This is a rare very simple rendering; almost a wood cut in reverse. Block 13.

• "Abraham Lincoln"
Lincoln's Journey into Greatness
Earl Searcher
Philadelphia: John C. Winston Co., 1959

Edition: 200. A portrait of Lincoln, made all the more poignant by adding a shawl around his shoulders, used on the dust jacket for the 1959 book. Blocks 99 and 102.

• "Baudelaire"
Park Ridge, NJ: Endgrain Press, 1985

Through DePol's portraits were generally contained within a rectangular or oval shape, his later ones tend to have unsymmetrical scalloped edges. On the block: For Harry Duncan...with Greetings...24 May 1985; H.D. returned it March 1988. Block 203.

• "President Kennedy at Press Conference"
Park Ridge, NJ: Endgrain Press, 1962

The large two-color blocks were cut for the cover of *The Quill*, published in November 1962.

• "Edgar Allan Poe"
Park Ridge, NJ: Endgrain Press, 1958

Edition: 100. A two-color image of the novelist, which seems to have been printed as a keepsake only. Blocks 11 and 12.

How to Make a Wood Engraving

John DePol's technique for cutting wood engravings did not differ greatly from traditional ones. The first step was to produce a finished drawing or design, in any medium, which was then precisely redrawn with a soft pencil in the center of a piece of tracing paper allowing a 3-inch margin around the image. On a boxwood or maple block, he rolled up the highly polished surface of the wood with thin layers of a black, oil-based printing ink. When the ink was dry, a little tallow from the stub of a old candle was rubbed onto the block with his fingers to warm the wax and coat the surface with a smooth, thin layer. The tracing paper was then placed on the block facedown, the paper margins were folded to the back of the block and secured in placed with tape. The tracing paper was then rubbed with a burnishing tool (often a spoon) to transfer the pencil image onto the wax, and the paper was removed. A dark gray image on the wax was the sign of a good transfer. Done in this manner, the image is wrong-reading on the block but prints right-reading.

The image was cut into the block with a variety of tools, including burins/gravers, spitstickers, and scorpers, that were sharpen continuously throughout the engraving process. The tracing, positioned nearby, served as a reference during cutting. To protect the image from being rubbed off while cutting proceeded, a piece of thin card was placed on the block. This also protected the already cut areas of the block from the wooden heel of the engraving tools. The engraved lines appeared golden against the black surface. When cutting was finished, the wax and original ink layer were removed, the block was inked up and proofed. Any further work was carried out directly on the block. Corrections cannot usually be made—once a line is cut, it remains. Occasionally, however, a hole can be drilled, a plug inserted, and new lines engraved.

It is easy to print wood engravings either too dark, with the ever-present risk of the delicate, non-printing lines filling in with ink, or too light, when the dramatic contrast of sharp white lines on a solid background—and the tonal ranges in between—is diminished. A delicate balance in all aspects of printing must

be achieved if wood engravings—whether wooden blocks, magnesium cuts, or polymer plates—are to reproduce the artist's intended image. Attention has to be paid to applying a thin layer of stiff ink on the printing surface. Additionally, the packing on the tympan of the press must provide the correct hardness and thickness in order to push the paper onto the inked block without causing the paper to dip down into the lines to pickup unwanted ink. In many cases, and especially if printing on handmade paper, it is necessary to print on dampened paper to attain the proper contact without having to increase the pressure or apply more ink. If printing "dry," the paper surface should be smooth and compact, such as the Mohawk Superfine paper used in *Endgrain Designs and Repetitions: The Pattern Papers of John DePol*.

Thanks to Jim Horton, the noted wood engraver who lives in Ann Arbor, for his loan of tools, block, and cushion.

• "Making of a Wood Engraving"
Park Ridge, NJ: Endgrain Press, 1997

This is an announcement of an exhibit at HarperCollins, 7–31 July 1997. DePol was very interested in keeping wood engraving alive, and during his lifetime, many exhibits and workshops focused on his work and teachings.

• John DePol, photograph
ca. 1978

"At the corner of Washington and Chambers Streets in the old, abandoned market in lower Manhattan John De Pol makes the initial sketches for the wood engraving "Intersection."

• Blank blocks

The rough endgrain block with the bark intact shows how the tree was sawn for endgrain, wood-engravings. Courtesy Jim Horton. Typical wood-engraving blocks, especially large ones, were made by joining smaller pieces together. The golden color and tight grain of boxwood

makes that wood ideal for wood engraving, though it is relatively scarce and expensive. Blank 3.

• "Typographical Dash" and practicing strokes
Park Ridge, NJ: Endgrain Press, n.d.

The finished work is a typographical dash, of which DePol cut many versions that appeared in the Benjamin Franklin Keepsakes. The other half of the block was used to see how new and/or recently sharpened tools were cutting. Dash 25.

• Sand cushion, wood-engraving tools, sampler block

A sand-filled, leather-covered cushion was used to support a block while cutting. Here are a few of the tools that wood engravers use to cut blocks. The most common is the burin or graver with a diamond-shape tip; others are the "spitsticker" and "scorper." Cushion and tools courtesy Jim Horton; wood-engraving sampler courtesy Cathleen Baker.

• Inked block before image transfer

• "The Old State House, Boston"
Park Ridge, NJ: Endgrain Press, 1974

DePol noted on the verso of the unfinished block: Abandoned—& redone! The successful version of this two-color image was a 1975 keepsake. Block 28.

• Pencil sketch of "Intersection" used for transfer to block
ca. 1978

The pencil sketch on tracing paper was placed facedown on an inked and waxed block, wrapped at the edges and secured to the back of the block. The tracing paper was then rubbed to transfer the pencil marks to the block surface.

• "Intersection" proof
ca. 1978

Key block (black).

• "Intersection" proof
ca. 1978

Gray block.

• "Intersection" proof
ca. 1978

A proof of both the key block and the gray block; the latter was printed first. The black is off register.

• "Intersection"
1978

The two-color keepsake issued by the Pandick Press, which in 1976 took over the United States Banknote Corp. for whom DePol worked. In this final print, the gray is much darker than the one in the proof, and as a result, the image has lost the contrast necessary to "read" it easily.

Book Arts

Not surprisingly, given the immersion of DePol and the people with whom he worked in the various Book Arts, he was delighted when asked to cut wood engravings pertaining to the topic. Among this significant body of work, however, are these largely uncommissioned prints that he distributed to friends. In addition to wood engraving, the Book Arts represented in this case are the preparation of parchment/vellum, papermaking, hand-setting type and Linotype, typefounding, inking, presses and press work, and bookbinding.

• "Paper Makers"
An Anthology of Delaware Papermaking
New Castle: Delaware Bibliophiles & Oak Knoll Books, 1991

At least three blocks were cut for this image. Neither of the two shown here were used. One of these blocks is dated 1990. Blocks 259 and 260.

• Scraping parchment
Park Ridge, NJ: Endgrain Press, n.d.

For this image, we only have the block. Part of a series of prints about the book arts, this depicts the preparation of parchment/vellum. Block 250.

• Letter from DePol to Frank [Petrocelli?]
21 March 1982

The wood engraving used on this letterhead is a more informal self-portrait and depiction of his tools compared to the same subject matter cut for the 1985 exhibition poster.

• "Old Printing Office"
unknown location: Blackwell North America, Inc., 1992

A "Season's Greetings" card, number 17 in the series, showing a common handpress, typecases, inking balls, and printed sheets hung up to dry. Blocks 235 and 236.

• "Wood Engraving"
Printed for the University of Nebraska-Omaha by Buttonmaker Press and Yellow Barn Press, 1985

A poster using this image was made for the April 1985 exhibit that centered on the work of DePol. It features the tools needed to draw and transfer an image to a block and to cut it; also see the "How to Make a Wood Engraving" case. This print is one of an edition of 24 proof illustrations.

• "The Lithographic Press"
Park Ridge, NJ: Endgrain Press, [1986?]

From a set of proof illustrations, edition unknown. Block 181.

• Book Arts series of prints
Park Ridge, NJ: Endgrain Press, n.d.

These three prints represent a few from a large series of images related to the printing trade.

Left: background: Linotype machine; middle ground: ink can and knife, chase with two pages of type; foreground: three pieces of type for U S B, and a stack of paper.

Center: printer locking two pages of type into a chase.

Right: ink cans and a smear of ink on a slab with knives used for kneading and spreading.

• "Girdle Book"
Our Debt to Monkish Men
Eugene Field
Council Bluffs, IA: Yellow Barn Press, 1987

A proof illustration in an edition of 30.

• "A Book's Many Forms"
Park Ridge, NJ: Endgrain Press, 1987

A proof illustration in an edition of 100, this was printed as a keepsake for DePol's friends in the American Printing History Association. The image was used on the front cover of the APHA journal, *Printing History* 9, no. 1 (1987). On the verso of the block: BROKEN. Block 48.

Thank you for coming to see this exhibition!

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