Oils portrait of Dard Hunter by the English limner, Walter Sherwood.
THE LIFE WORK OF DARD HUNTER
A PROGRESSIVE ILLUSTRATED ASSEMBLAGE OF HIS WORKS AS ARTIST, CRAFTSMAN, AUTHOR, PAPERMAKER, AND PRINTER
DARD HUNTER, II
VOLUME I

CHILlicothe, OHIO
UNITED STATES OF AMERICA
MOUNTAIN HOUSE PRESS
ANNO DOMINI MCMLXXXI
Copyright, 1981, by Dard Hunter, ll
This volume is humbly dedicated to our children:
Chris Lee, 1960-1968
Eloise Elizabeth, 1964-
Dard Hunter, III, 1968-
Owing to the methods used in the production of this volume and the limited number of specimens and illustrations available, one hundred fifty copies have been printed. Of these one hundred copies comprise the regular edition, while the remaining fifty embody the special edition.

THIS COPY OF THE REGULAR EDITION IS NUMBER 7

Dard Hunter, II
Chillicothe, Ohio
United States of America

Dard Hunter, II
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COLOPHON
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ACKNOWLEDGMENTS

Many individuals and institutions have been most cooperative and beneficial in supplying me with crucial data pertaining to this volume including photographs, paper moulds and ephemera of various descriptions all relating to Father's diversified accomplishments. For this I am indeed appreciative and most grateful to the following:

Nancy Hubbard Brady, the granddaughter of Elbert Hubbard, East Aurora, New York; Dr. Robert J. Clark, Princeton University, Princeton, New Jersey; Crane Museum, Dalton, Massachusetts; Chillicothe Gazette, Chillicothe, Ohio; John Grabh, Ross County Historical Society, Chillicothe; Arnold E. Grummer, former Curator, Darl Hunter Paper Museum, Appleton, Wisconsin; Mr. and Mrs. Charles Hamilton, former Curators, Elbert Hubbard Library and Museum, residing in Dunedin, Florida; Elizabeth Harris, Curator, Division of Graphic Arts, Smithsonian Institution, Washington, D.C.; Cornell C. Hunter, President, Ross County Historical Society, Chillicothe; Darl Hunter Paper Museum, Institute of Paper Chemistry, Appleton, Wisconsin; John Irwin, Special Collections Librarian, Northern Arizona University, Rfx. Jennings, East Aurora, N.Y., and William H. Loos, Curator, Rare Book Department, Buffalo and Erie County Public Library, Buffalo, New York.

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Should I have failed to mention any others, it is purely an oversight on my part.

The following Companies have been conscientious and painstaking, many times beyond expectation, in supplying me with paper, printing plates, black and white and coloured illustrations and bindings:

George Bucher, Bucher Engraving Company, Columbus, Ohio; W.S. Hodgkinson, handmade papermakers, Wookey Hole, Somerset, England; The Photo Litho Plate Company, Cleveland, Meriden Gravure Company, Meriden, Conn., and Gray Parrot, Bookbinder, Easthampton, Mass.
ALTHOUGH Dard Hunter's vast contribution to the history of handmade papermaking is also paramount in the realm of the art itself, he is not as well-known as the master of master craftsmen in other mediums. As the author of this volume, I have endeavoured to graphically illustrate in a clear, chronological order as much of Father's artistic work as I have been able to assemble, although some of it may appear insignificant.

Father left home in 1904 and eventually gained the position of Director of Art under Elbert Hubbard at the Roycroft Shops in East Aurora, New York. Here, he designed and saw through the press more than 100 books and pamphlets; the covers, title pages and initials of the principal aggregate of these have been faithfully reproduced in this volume along with his more recent accomplishments. These early illustrative designs have their unique place in the history of book illustration today and are highly esteemed and admired by competent book lovers and connoisseurs for what they represent on their own merit. Nevertheless, he regarded them with enmity and even went so far as to term them "mortifying."

Father was a man of great vision and carried his concepts to completion no matter how intricate they were, or what physical handicaps and hardships he endured; for he always found a way to "Carry the Message to Garcia," as his former associate at East Aurora often remarked.

One of his most impressive contributions to this country in the field of graphic arts was his pioneering of handmade papermaking and private press printing. He was the first person in the entire history of bookmaking to have produced, by the hand method of the fifteenth century, a complete book including the paper, type and printing. For this accomplishment, the Smithsonian Institution many years ago paid him homage by accepting his papermaking, typefounders and much of his equipment, insignificant as it was, as a display in its department of graphic arts. This exhibit was termed "One of the most unique and valuable additions to the graphic arts series."

His eighteen volumes on the subject of handmade papermaking are ipso facto evidence in stating that they gained him world-wide renown and repute as an author, papermaker, type designer, printer and crafts-
2 INTRODUCTION

man in the field of graphic arts. The eight books printed at his Mountain House Press were a significant demand because of many personal ordeals, disappointments, and tribulations that he suffered, but, in the end, they yielded him enormous self-satisfaction and gratification. These books are genuine limited editions—limited by physical restraints and the unavailability of original illustrative materials rather than by an unethical attempt to create a false restriction to engender intentionally a demand for the books. He commented to a friend: “I have found that in using a hand-press, working all alone, inking, putting the dampened paper on the points, pulling the lever, and taking off the printed sheet, and interleaving it, only two hundred impressions could be made during the day. Therefore, the books were limited through necessity, and I feel that I had a legitimate reason for issuing limited editions.”

The descendant of a long lineage of printers, he naturally employed this medium to narrate and graphically illustrate his world-wide travels in search of historic material relating to his almost life-long favorite subject. Even though he was an extreme individualist, he was a most modest and unpretentious person as so often is the case with really great people. He always attempted to avoid public attention or acclaim whenever possible. In spite of four honorary degrees, three medals, and numerous positions of esteem in his field of graphic arts, bestowed on him in recognition of his faithful and unifying efforts in world-wide research in papermaking and in the art of book-making, he remained unimpressed. His sole comment about these honors was, “For such a remote subject as I have chosen as a life work, it is always a wonder to me that I am recognized at all in the educational field. The title of ‘Doctor’ amuses me no end.”

So often the book designer disregards the paper on which a book is to be printed and has little or no real concept of the need for compatibility or congruency of the final work as a whole. “In looking at a book,” Father declared, “I always regard the paper first because it is the foundation of the whole construction.”

All his books on the subject of papermaking represent original research material and are not merely reprints of another author’s works as so often is the case with private press printers today.

With the exception of the exhibition by the renowned Club of Odd Volumes in Boston, Massachusetts during May 20 and 21, 1948, none of Father’s illustrative materials as a commercial book designer has ever been publicly displayed before as a whole. The drawings in this book depict the most extended collection gathered together and illustrate in detail the life work of Dard Hunter.
FATHER'S keen aptitude as a commercial artist appeared as early as 1901, when he assumed the duties of "artist" for the Chillicothe NEWS-ADVERTISER. He illustrated many portraits, buildings, cartoons and ephemera in the now antiquated "chalk-plate" process, thus bringing to the newspaper a series of illustrative material that otherwise would not have been possible. From 1901 until 1904, when he assumed his designing duties at East Aurora, the publication had been graced with much of his work. He also showed this aptitude in drawing in a series of programs on the art of legerdemain presented by his brother Phil. In a portion of the program entitled "A Few Minutes in an Artist's Studio with Dard Hunter," he entertained his audiences with "chalk-talks" speaking as he drew with colored chalk on tinted paper mounted on easels of many shapes and sizes. He drew everything and anything from Indian heads to bug sketches.

From many dozens of illustrations Father drew for the newspaper, I have chosen eleven as representative of his drawings made by the "chalk-plate" process. During 1901 and 1902, he and his brother used the facilities of the NEWS-ADVERTISER to operate one of this country's earliest "private presses," known as the "Yoctangee Press," they published a pamphlet with six leaves that describes and illustrates some of the more unusual magic acts performed by Father's famous brother. This booklet is his initial attempt in colour printing as well as his first designed title page which is illustrated on page 9 of this volume. Printed on one side of the page only on a highly glazed paper, each leaf of this booklet is embellished with headings, initials, tailpieces, and marginal emblems. With the exception of the latter, all are printed in the most brilliant of colours. The leaves of this publication are fastened by a ribbon drawn through three punched holes to a folded dark-coloured cover on which is printed in gold lettering "A Phantastic Evening with Hunter the Wizard." In the lower right hand corner is a standing rabbit printed in purple. On the rear of the cover is a sign board and post printed in yellow outline with the letters "EMBELLISHMENTS by DARD HUNTER" arranged in such a manner that two letters are placed on top of two others and soon stringing down the length of the post. On the sign, supported by a scrolled wrought-iron bracket, is "THE YOCTANGEE PRESS" with the date 1902 at the base of the post. To my knowledge, there are but two complete copies of this initial undertaking and an additional one showing a series of consecutive colour plates, each colour printed separately on one leaf. The type of lettering he used, along with the various embellishment designs, form a basis for, and are similar to, Father's first few designs drawn at the Roycroft Shops in East Aurora, New York, in 1904.
CHILLICOTHE, OHIO, 1901-1904

Portrait of Father at the age of nineteen when he was assisting his brother Phil in magic performed throughout the country.

During intermission Father would present his "chalk talks." In the scene above, he has just completed a life-sized Western "cow-boy" in full dress.
The Florentine Pottery, top; January 14, and West Fifth Street School; January 19, 1901. These and the following illustrations Father drew for the Chillicothe, NEWS-ADVERTISER and appear on the dates shown.
J. Pierpont Morgan; February 25, 1901.

Judge Parker; July 5, 1904.

Father's interpretation of the pistol that shot President McKinley; September 11, 1901.
Anarchist Leon F. Czolgosz, the German Pole, who assassinated President McKinley, September 6, 1901; September 7, 1901.
Betrand F. Bell; April 30, 1902.

Clara Barton, left; January 27, 1902; The Honorable Archibald Mayo, right; May 20, 1903.
Father's initial title page designed in 1902 for a brochure illustrating the legerdemain performances by his brother, Philip Courtney Hunter.
Artifacts from the Harness Mound, top: August 27, 1903; "Ohio History Notes" gleaned by Father's father, William Henry Hunter, May 20, 1903.
In Chillicothe, Ohio, NEWS-ADVERTISER for July 12, 1904, can be found the following announcement: "Dard Hunter left this morning for the Roycroft Settlement at East Aurora, New York, where he will spend a few weeks with Elbert Hubbard and the Roycrofters. Mr. Hunter, an enthusiast in the Arts and Crafts of the New Art movement, will investigate particularly the Roycroft cabinet shops where the finest furniture in the world is made. He will also visit the Arts and Crafts village at Chautauqua, (New York). Mr. Hunter is a Chautauqua entertainer, having made tours of the country as a lightning crayon artist. On these tours he frequently met Mr. Hubbard, who is at the head of a summer school for craft arts established years ago at (East) Aurora."

It is interesting to note that Father had already made Elbert Hubbard's acquaintance before going to East Aurora. However, Hubbard's communication to Father, written on June 21, 1904, in answer to his inquiry concerning work at the Shops, was anything but encouraging. Hubbard states: "Just now we have more workers in our shop than we can well make room for with our limited facilities." This deterrent did not impede Father's desire to spend at least a few weeks at the Roycroft Summer School, but soon after his arrival, he found his own art ideas were so highly appreciated that he was induced to remain and become a Roycrofter. This was the inception of an entirelynew and eventful career, for now he had a much greater opportunity of expressing himself in designing. The years spent at East Aurora favoured him to the fullest along the lines he so wished to follow, learning much in the fundamentals of commercial book design and arts and crafts in general. Not only was he exposed to, and gained much from other artists and fellow craftsmen who were already well established at the Roycroft Shops, but also he was given the freedom of discovery — to work with almost anything he yearned to do, usually with the full support of both Alice and Elbert Hubbard who were most affable to him from the beginning. Nevertheless, in later years, he looked down upon this work with much derision.

After Father's five-month sojourn with his mother and brother in Mexico, he returned to East Aurora in April, 1907, and was immediately elevated to the "head of the art department at a handsome salary."

During Mother's and Father's absence, this time in Vienna in 1908, it was a forgone conclusion that the Roycroft staff would love and miss them immensely. When they wrote to the Hubbards that they were soon to return to East Aurora, Mrs. Hubbard responded, "We ran up the flag to the top of the staff on receipt of your letter. Mr. Hubbard, Cy (Rosen) and I sent up a great big shout and Mr. Hubbard said, "Write them..."
After his return to America, he worked for the Hubbards for another two years. Then he was off once again to Europe, this time never to return to the position of art director for the Roycroft Shops. By this time he had completed five pleasurable years with them which seemed to him quite sufficient considering his restless nature. He did return for short visits, but after the tragic deaths of Elbert and Alice Hubbard, he became somewhat antagonistic. On July 27, 1920, on one of these visits, he recorded in the Roycroft guest book, “Wonderfully inspiring place. Hope to again be able to spend a day here. Beautiful leaded-glass.” With the exception of one time when he took his brother and me there for a day’s visit in August, 1923, it is doubtful that he ever returned again to that celebrated East Aurora establishment. His ambitions here had been completely fulfilled; he was left with a burning desire to achieve other goals elsewhere.

A contemporary account of Father’s unbiased impressions of the Roycrofters is of consequence because it is probably his initial experience as an author. Displaying an amusing, easy and informal style, the article was written at his father’s suggestion for the local newspaper. The following passages appeared in the Chillicothe NEWS-ADVERTISER, August 2, 1904, three weeks after arriving in East Aurora and are quoted in their entirety.

THE ROYCROFTERS
How the King Crafters Make Work a Pleasure Because They Are Artists and Make Beautiful Things.

Seventeen miles west of Buffalo is a queer little village called East Aurora. This is where the Roycrofter cranks and their pastor, Elbert Hubbard, hang out. They are a settlement of peculiar thinking people who make useful and beautiful things as well as they can. They are called cranks by outsiders and perhaps they are cranks, for they are all original thinkers and work out original ideas. And these are the factors as I understand, of the crank. These cranks are a good deal like the other cranks on the outside. They think all the rest of the world cranky because the rest of the world lacks the appreciation of the original thought and the original way of doing things.
Elbert Hubbard is probably the best known author in this country. "A Message to Garcia," is his best known book of which there were three million copies printed. This book had a powerful lesson in it, and this lesson has been taught and is taught here in the garden workshop, the workshop of artists—do your duty and do it well.

Mr. Hubbard not only thinks differently, but dresses differently, from others. He wears his curly black hair very long and a huge necktie adorns his neck. Most of the time he wears overalls, but he himself is not an artisan, which is to say he does not work in the shop with his hands, but his brain does a great deal of the hardest work that is done here. He is one of the most noted and most popular Chautauqua lecturers in America; auditors like what he says and enjoy the manner of the saying.

Nearly all the Roycrofters allow their hair to grow and wear ties like the Fra. I have a big tie and I go bareheaded like all the others here. The ties cost a dollar each and are made by Roycroft girls seventy years young.

"John," as Mr. Hubbard is called up here, has three sons, Elbert, Ralph and Sanford. Sanford is known around these parts as "Sandy" or "Freckles." He is the most interesting of the three. Somebody asked him the other day what he did, and he replied that "he did as he damned pleased."

The Roycrofters have been in existence about nine years. They have five buildings of which they are very proud. They built them themselves. They are print shop, chapel, inn, blacksmith and cabinet-shops. All the buildings are surrounded by beautiful lawns, fruit trees, flower beds and things. There are tennis, croquet and handball courts where the fellows can amuse themselves at recess or after working hours. An old-fashioned well under the trees furnishes water to quench the thirst of the workers.

The print shop is of stone and is the larger building. Here is where the "Philistine," "Little Journeys" and all the books are printed, illuminated and bound. Rag carpet weaving and leather repousse is also done in the print shop. It is a beautiful building, with its tile roof, great wrought iron lanterns hanging over the oak doors, carved with ancient mottoes. The inside is as handsome as the exterior. It is furnished in Roycroft furniture, the most beautiful because it is the simplest furniture, and is made by artists and not by mechanics and machines. It is solid and just what it appears to be—no shams, no veneer. It is good, plain, strong—artistic. The artists who make it use their brains and joy goes with the making. They make it because they like to create beauty and the creation delights them. Thus they are kings of craftsmen.

There are statuary, paintings and flowers in every room and pianos on every floor. The workers stop awhile now and then and play on the
Various employees begin the construction of the furniture shop about 1906 at East Aurora. Father is third from the left, Sandy, Elbert Hubbard’s son, is second from right.

The chapel is where the Roycrofters find amusement nights. It’s not a church as you would suppose but an art gallery. There are pedestals around supporting costly statues and the walls are hung with paintings, the works of Alexis Fournier, honest Roycrofter. In this chapel lectures and music are given nightly by the best talent. There is “no hold up at the door” either as Mr. Hubbard expresses it. Here services are held but not what you at Chillicothe would call religious services. There is music of the best and there are lecturers not on Biblical subjects, but on art and artisans—lectures to inspire the worker, to show him the way to make beautiful things, to think beautiful thoughts, to do beautiful acts, and the directions of the teachers are followed in the shops, on the grounds, in every walk, in every action. There is inspiration in all of it for the artist-worker, whether he be painter, printer, cabinet maker or blacksmith.

Back of the print shop is the locksmith shop, where the hardware for the furniture, and irons and ornamental iron-work is wrought.

The blacksmith himself speaks three languages and is a thorough
With two unknown Roycrofters in the environs of East Aurora.

student of ancient history. He's a Socialist, and if you can get him to talk on any other subject you're a dandy. But this is not a Socialist community. It is a corporation and the men who work are paid as in any other private business enterprise.

A blacksmith shop is most always dingy, dark and dirty. This one isn't. Like the chapel and print shop, it is made of rough stones picked up all over the country. The roof is of red tile and the walls are carved with vines. The inside is finished in yellow, tinted plaster with a beautiful beamed ceiling. There's a big brick fire-place at one end with Roycroft anchors supporting huge logs ready to light when winter comes.

Right across the street is the “Phalansterie,” the inn where the Roycrofters eat, drink and are merry. The dining room is finished Roycroftie with hugh round tables and the benches are logs split in half with legs driven into them. These benches are rather uncomfortable but what's the difference long as they are queer? There is a large carved sign hung on heavy chains in one end of the dining room which bears this motto:

Without the door
Let sorrow die;
And if perchance
It hap to die,
We'll bury it deep
In a Roycroft pie.
On a split rail fence with two lady companions.

At the Phalansterier’s back door is the cabinet-shop where such men as Uncle Albert, Deacon Buffum, Jim Cadzow and that bunch work. Uncle Albert is the oldest—about seventy. He likes his tobacco and uses a good line of swear words but is there with the goods when it comes to handmade furniture.

The Roycrofters used to have a pottery where Sandy Hubbard made things out of clay. This has been torn down to make room for the new cabinet-shop. They also have two lumber camps, a saw-mill and potato patch.

The Roycrofters do an immense business. The printing monthly of the “Philistine” and “Little Journeys” with a hundred thousand copies each is no small task.

Every package sent from the Roycroft shop has an old rusty horse-shoe tied on it to assure that it will reach its destination safely.

Then there’s Baba too, the mascot of the Roycrofters. He is the old man who takes care of the horses and cows. He hangs out at the barn and can talk a blue streak.

The most beautiful books in the world are produced here. The illuminations and bindings are superb and the prices take one’s breath.

They have here what is called a Roycroft summer school which is con-
The above, including the three previous illustrations of Father, were photographed about 1906 while enjoying leisure moments from his duties at the Roycroft Shops.

Conducted in connection with the Roycroft shops, Bookbinding, drawing, illuminating, cabinet-making, outdoor sketching, gardening, type setting, French, German, Spanish, Italian, vocal and instrumental music, physical culture, English literature, and “right living through the exercise of the three H’s—head, heart and hand” are taught.

There is a convention here of the American Academy of Immortals, and it costs $10 to be one. The membership fee entitles one to a subscription to the Philadelphia magazine for 99 years and a lot of other books that are worth the money. These immortals have an annual dinner here this week, and will eat, drink and talk just like other folk and will have just as much fun; maybe more, for the object of these cranks is to make life beautiful for themselves as well as for others.

(End of quote)
Photograph of Father as he appeared in East Aurora in 1906 and later used as the model for the handsome light-and-shade watermark attached herewith. This expressive and untouched likeness was taken by Clara Ragna Johnson, then employed as a photographer at the Roycroft Shops and who later made her home with Father’s family in Ohio.
EAST AURORA, NEW YORK, 1904-1910

Large Profile Light-and-Shade Watermark

This exquisite half-page portrait watermark was modelled in 1922 by the eminent French artist of European bank-note fame, Paul Cauvez. To make a watermark of this type, a thin sheet of bee’s wax is sculptured in low relief, male and female electrotypes are then made from this wax and finally backed with a thick sheet of lead, forming a substantial pair of dies for pressing the woven mould screen. (For a more detailed account of this process, see “PAPERMAKING The History and Technique of an Ancient Craft” by Dard Hunter, Dover Publications, 1978.)

The completed mould screen was sent to the Parisian firm of Perrigot-Masure, and between 1922 and 1924 a total of sixteen reams of paper were formed on their cylinder mould machine. A fine mahogany hand-mould containing this watermark was fabricated by W. Green, Son and Waite, London. It is doubtful that paper of any quantity was made from it except the watermark specimen shown here and made especially for this volume by the author. The mould, excluding the decline, measures 9 3/16 by 13 1/16 inches and carries the number 23548 along with the name of the firm who made it.

Light-and-Shade Watermark of Elbert Hubbard
(Illustrated only in the special edition)

This handsome portrait watermark letter-paper of Elbert Hubbard was made by hand on a four-sectioned mould by the venerable firm of Pietro Miliani Paper Mill in Fabriano, Italy, about 1900. The portrait was modelled after an etching by Otto J. Schneider who was one of the artists working for Hubbard at the time. The colour of the sheet is the familiar goldenrod so often used by Hubbard for much of his correspondence. All examples in the special edition are from the lower right and left section of the mould, separated by a tearing wire. Fifty sheets of this stationery had been presented by Alice Hubbard to Father when he terminated his work at the Roycroft Shops in 1910.

Without doubt this example of watermarked stationery had a profound influence on Father’s latent desire to make fine watermarks of his own, and probably was the first light-and-shade watermark he had seen.
The first work Father designed upon entering the Roycroft establishment in August, 1904. The lower-case lettering shows his embryonic style which he later developed and used throughout his life. The significance of the red stamens intertwined with prickly green stems that terminate in purple thistle blossoms is symbolic of Hubbard’s text about Jesus, a rare instance where the design is in direct relation to the text. Applied for the first time, the hearts are elementary decorative motifs used during his career, and are not symbolic of their traditional meaning.
Title page for his second effort as a book designer produced at the Roycroft Shops early in 1905. While the lettering is similar to his previous work, the detailed, toned landscape scene shows an admirable ability to master delicately the free organic forms of tree foliage and foreground. A good sense of space perspective is also apparent. It is evident here that Father was influenced by the work of Louis Rhead, a former Roycroft artist of considerable virtue. It is reproduced from the original drawing.
Four of the six illustrative chapter initials used in "Rip van Winkle." Each has the same detailed design qualities as seen in the landscape scene on the title page. Although these drawings have been reproduced from the original illustrations of identical size, the published designs are less than half this dimension, and in many cases, do not bring out the finer detail due to problems in printing on hard, undampened handmade stock.
The final two chapter initials for "Rip van Winkle." All six initials are illustrated in the sequence they appear in the original publication.

Two initial drawings from a Roycroft furniture catalogue of about 1905.
The conventional ooze-calf cover used on many of the Roycroft publications. "Love Life & Work", above, shows Father's lettering and leaf design of 1905. Several similar covers for these various publications were created by him.

On page 25 are illustrated the double title page, three decorated initials and a triangular tail piece reproduced from original drawings. The colophon motto for this volume is the same as that used in "The Battle of Waterloo." Mr. Hubbard was so pleased with Father's design that he penned, "Dear Dard: Your double title page is great, the best ever."
LOVE & WORK
being a book of opinions reasonably and naturally concerning the highest happiness for oneself with the least possible harm to others
For the title page of the “Battle of Waterloo,” Father used the leaf and stem border design, the same as he employed in his previous volume, along with the ornamental initials with the colophon illustrated above.
Many boldness &
Women's education
must be commended
—Elbert Hubbard

There is no Freedom
on Earth or in Any
Star for those who
despise Freedom to
Others—Elbert Hubbard

God must dearly
love the feeble
otherwise He would
not have made
so many of them
—Elbert Hubbard

The leader of the
orchestra is always
the man who has
ever played second-fiddle
—Elbert Hubbard

Of the numerous mottoes and epigrams written by Hubbard and others,
father hand lettered the four above and the five on the following page.
The love you liberate in your work is the only love you keep.

Try these:
A kind... thought
A kind... word
A kind... deed

I love you because you love the things I love.

Never explain: Your friends do not need it and your enemies will not believe you anyway.

You better be an Izzer, then a Hay, and as for a Not Yet But Soon, he is always one.

--- Elbert Hubbard
EAST AURORA, NEW YORK, 1904-1910

A CATALOG OF SOME BOOKS & THINGS
made by the ROY CROFTERS at
their SHOP opposite the SCHOOL HOUSE in EAST AURORA

The four illustrations on the following page, along with the lower left design on page 31, are all from this twenty-six page booklet. The remaining three are from the rear covers of "The Philistine" for 1905, and also used in subsequent issues of "The Fra." Additional drawings are seen on page 32 from rear covers of "The Philistine" for the years 1907 and 1908 respectively.
Special Vase No. Two
To Life Members Only

Send us your old books to bind, telling us about what you want, we will cultivate the receptive mood.

The Roycrofters' Bookbinders to the Immortals
East Aurora

Silence like a benediction comes to heal the blows of sound.

The Essay on Silence
by Elbert Hubbard

Oh, about thirty cents will do—stamps!

Get rid of your regrets. You are what you are from what you have experienced and rightly understood. All experiences are good. The bitter ones best of all.

Nothing is of any value excepting that which you create for yourself, and no joy is joy save as it is the joy of self-expression.
Try these:
Self
Respect
Self
Control
Self
Reliance

Do not keep your kindness in water-tight compartments—
if it runs over a bit, 'twill do no harm.

The divine in Man is the only hint we get in life that there is anything divine in the Universe at all.

People who are old enough to know better are old enough to die.
Ali Baba
PUNISHMENT SHOULD FIT THE CRIMINAL. NOT THE CRIME.

FENCES ARE ONLY FOR THOSE WHO CAN NOT FLY.

WHY NOT GET THE HEALTH HABIT?

RX

Equanimity

Moderation

mix
Another decorated motto written by Hubbard was illustrated on the rear cover of “THE FRA” for May, 1908, and again used on the back of a pamphlet, “THE ROYCROFT SHOP” for 1909.

A Series of 18 Book Plates Designed Between 1902 and 1910.

1 - Beulah Rudd Hood. A secretary employed at the Roycroft Shops and a friend of Father's, East Aurora, c. 1905.

2 - Clara Ragna Johnson. A Roycroft photographer who later married Father's cousin, Junius K. Hunter. The reproduction was taken from an etching. East Aurora, c. 1905.

3 - Ye 2 Hunters. The only copy known was located on the rear inside cover of the illustrated brochure pictured on page 9, advertising Father's brother, Phil's magic performances shown throughout the country. The original was no doubt made from a chalk-plate in the NEWS-ADVERTISER print shop for himself and his brother, Chillicothe, 1902.

4 - William Ripley Cobb. Unknown. East Aurora, c. 1906.

5 - ERIC WARNE. An English acquaintance and probably designed in...

6 - MARJORIE CREVILLE STANFORD. Unknown. With the exception of the lettering, the design is similar to the previous plate. Probably East Aurora, 1910.

7 - HALLETT ABEND. Unknown. Father enjoyed using a bookmark with the owner's initial protruding from one of the volumes in the design. Probably East Aurora, c. 1909.

8 - WILLIAM A. MORROW. Unknown. The identical lettering was used here as in Number 6 and very likely designed in East Aurora, c. 1910.

9 - OSBURN. Unknown. Probably East Aurora, c. 1909.

10 - EDWARD COOPER CROWELL. Unknown. Although simple in its rendering, this plate was effectively designed using the minimum lines essential to complete the desired effect. East Aurora, c. 1909.

11 - PHILIP BARTON VOOR HEES. Unknown. This square leaf and clustered berry border was used in subsequent drawings. Probably East Aurora, c. 1909.

12 - George Prentice Naylor. Unknown. The border repeats the intertwined stem and leaf motif illustrated in previous plates. Probably East Aurora, c. 1909.

13 - R. B. BUTTERFIELD. Unknown. The small lighted candle holder was another of Father's favorite designs used in several of his bookplates. East Aurora, c. 1909.

14 - EDWARD A. CORNELL. Druggist in Williamsport, Pennsylvania, and father of Edith Cornell whom Father married in March 1908. The example is from an etching. East Aurora, 1909.


17 - WILLIAM JORDAN HOWARD. Unknown. A balanced and formal design bordered by modulated and stylized palm leaf forms. The tree roots resemble worms in the ground and twisting ready to be plucked out by the two black birds. This and the following plate were reproduced from the original drawings of the same size in order to show the details of the design. Probably East Aurora, 1909.

18 - Maurice Gaspard. A bookplate of fine overall form accomplished through contrasts of pattern variation and a spirit of detailed growth as in a bountiful earth. This remarkable design again illustrates a direct influence through Father's friend, Ralph Pearson, who later etched his half-timbered and thatched handmade papermill at Marlborough and used as a frontispiece for "OLD PAPERMAKING" published by the Mountain House Press in 1923. Probably drawn in Vienna in 1909.
Maurice Gaspard
Ex Libris
One of the four various etchings Father did as an experiment in that medium while at East Aurora. Whether this ancient European scene was copied or whether it was his own imaginative design is not known. The medieval half-timbered high-gabled houses in the right background resemble a village in Germany or Austria. Three proofs had been pulled from the copper plate that was etched in 1905.
As with the former etching, this European canal scene, with its high-peaked, red-tiled, medieval structures is reproduced from one of four existing proofs. The roofs were hand-painted in the originals as in this reproduction made from a proof etched and printed in 1905.

Father was responsible for lettering sundry material such as the hand-lettered invitation, right, dated July 1, 1905. After a year's work at the Shops, it can be seen that each letter, especially the free-flowing "f, g, r, t," and "y's" reflect an added sense of design quality that is more significant than can be seen in his earlier work. This example is taken from one owned by Nancy Hubbard Brady, granddaughter of Elbert Hubbard.
Mr. and Mrs. Elbert Hubbard invite

Royal Roycrofters at Large, to attend the Annual Convention of the American Academy of Immortals, to be held at East Aurora, July first to ninth, inclusive, nineteen hundred fifteen.

You are entitled to bring with you two friends

R.S.V.P.
JUSTINIAN AND THEODORA
A DRAMA BEING A CHAPTER OF HISTORY AND

THE ONE GLEAM OF LIGHT DURING THE DARK AGES
BY ELBERT AND ALICE HUBBARD

DONE INTO A BOOK BY THE ROYCROFTERS AT THEIR SHOP IN EAST AURORA

Probably the most creative and imaginative title page Father designed while at East Aurora. Also shown are an initial “N,” chapter heading, and colophon for Elbert and Alice Hubbard’s dramatic play of 1906.
The “WHITE HYACINTHS” title page border was another of Father’s fine designs drawn while at East Aurora. Great improvement over his initial efforts in 1904 can be seen in the now refined, free-flowing and artistic lettering that he retained for the rest of his life. The spotting of the small petaled flowers against their background of intertwined and elongated dry-coloured leaves is a triumph of “modern” design of this period. The illustration was taken from the original drawing, which, in the margin of the lower right corner, displays a sketch of a skull and cross-bones with an arrow pointing to his initials. Apparently, the Roycroft editors sometimes removed these, and he made it mandatory that they were not to be removed again. While copyrighted in 1907, the same border was used again for the illustration seen on the following page as well as for “THE TALE OF TWO TAYLORS,” issued in 1909, and again in a “Proclamation” by Abraham Lincoln for the Centenary also of 1909.

The volume was an early attempt on the part of Mr. Hubbard to foster women’s equal rights, a movement that has gained much force today.
Although Hubbard’s “PIG-PEN PETE” was issued in 1914, four years after Father’s ultimate departure from East Aurora, it can be assumed that his former associate requested him to design a final title page for this volume. It is a fact that his time was now entirely occupied with other matters including handmade papermaking, type-founding, and printing in his newly acquired home in Marlborough, New York. Not wishing to disappoint Hubbard, he went to his portfolio of drawings, decided to use the identical border that he had drawn for “WHITE HYACINTHS,” and all that remained was to letter in the complete title, and in this case, incorporate the colophon and design the floral filler to square the lettering. The other possibility was that he designed this before leaving East Aurora, although the volume was not published until a later date. Since “PIG-PEN PETE” was by chance the concluding title he designed for the Shops, it was not until after the traumatic deaths of the Hubbards that Father was confronted this time by Elbert the second to redesign the cover for the folio periodical, “THE FRA” after the June, 1915, emission.
Title page and chapter ending for Emerson’s “NATURE,” reproduced from original drawings of 1905, and likely influenced by Will Bradley.
The five red initial designs for chapter headings and colophon used in Emerson’s "NATURE," were also reproduced from original drawings.
Although the design of this title page most likely never materialized beyond the drawing stage, the sole illustration that has been located was a small reproduction in "The British Colonial Printer & Stationer" for the December 29, 1910, issue. Except for the commentary, stating that the lettering was printed in red, no further information relative to this design has been located. The ameliorated pure Roman style letters, centered with a drooping, potted, palm emblem, enclosing Father's initials, is surrounded with a border of undulating palm leaves, the same as that used for the "H OWARD" book plate. This title was probably drawn in East Aurora sometime after his return from Vienna in the fall of 1908.
Delicate yellow wheat motifs frame the letters on this title page, initial "M," and page heading to accentuate the heavier and more pronounced lettering for Alice Hubbard's "WOMAN'S WORK" published by the Roycrofters in 1908. Father makes admirable use of contracted and intertwined letter forms. A chapter ending in yellow is also illustrated.
PASTELLES IN PROSE
By Elbert Hubbard

The above title page and those illustrations shown on page 53 were taken from coloured proofs, and probably do not represent the true colours of the unseen published advertising brochure written in 1907, by Hubbard for the famous John Wanamaker stores. The flower-pot motif, a simplification of one found in the June, 1905, issue of "Archiv Für Buchgewerbe," was without doubt suggested to Father by this publication.
A dozen & two
PASTELLES IN PROSE
by Elbert Hubbard
Being impressions of
THE WANAMAKER
STORES written
in as many
moods of

WANAMAKER

J.W.
A pretty little title page for a Roycroft Catalogue of 1907-1908, again making use of compacted letters. The same stem and leaf border design, only much enlarged, was used for “THE BASIS OF MARRIAGE” by Alice Hubbard copyrighted in 1910.

A small, unsophisticated, architecturally framed cover and title page for a tract, “HOW I FOUND MY BROTHER,” was copyrighted in 1907.
Title page from “THE BOOK OF THE ROYcroftERS” published in 1907. Father employed this leaf and stem border several times during his early career, and appears elsewhere in this volume.
Cover and tail piece for "THE BOOK OF THE ROYCROFTERS" also of 1907. This is one of Father's initial uses of his orange-red, squared-rose motif that became identified with him and his work. Probably the basis for this rose originated from a title page illustrated in the April, 1905, emission of "Archiv Für Buchgewerbe," a German bookbinding publication that was located in the Roycroft library for the use of the artists.
EAST AURORA, NEW YORK, 1904-1910

A day with THE ROYCROFTERS
At their Shop
East Aurora, N.Y.

Although this cover design is undated, it probably falls into the 1907 period and is reproduced in its original size which does not conform to the ordinary format of multitudinous Roycroft publications.
Of the various editions of "A MESSAGE TO GARCIA" issued, Father
designed only two, one of which is illustrated. The cover, above, was
slightly diverse from that of the title page illustrated on the follow-
ing page particularly in the drawing of the compressed lettering.
This special edition of "A MESSAGE TO GARcia" was published in 1907, eight years after the appearance of the famous first edition in the March, 1899, number of "The Philistine" that soon brought Elbert Hubbard to fame. The other title page Father designed for this publication was the orange-red rose, leaf and stem motif used on so many of Hubbard's commercial covers similar to "GET OUT OR GET IN LINE" which has been represented on page 80 of this volume.
SET OUT OR GET IN LINE

BEING A PREACHMENT
BY ELBERT HUBBARD.

DONE INTO A BOOKLET BY THE ROYCROFTERS AT THEIR SHOP WHICH IS IN EAST AURORA, N.Y.

THE ROYCROFTERS

Subtitle on front cover, top, title page and colophon for a 1907 booklet.
A colour and paper variant for the previously illustrated subtitle.

The round roses on this cover were from "Archiv Für Buchgewerbe."
Twenty-five Viennese-fashioned initial letters with borders first used in “The Philistine” beginning in December, 1907. They prove he was much entranced with the Viennese-German art forms before going to Vienna to study at the Kunstgewerbe Schule in 1908, and the K. K. Graphischen Lehr und Versuchsanstalt in 1910. These letters and decorated borders are still duplicated today as Art Nouveau.
A commercial booklet cover that, other than for the lettering, stands alone completely foreign to Father's conventional design patterns.
With the exception of the colour, Father’s “VULCANIZED FIBRE” garland cover design of 1908, is almost indistinguishable to that of his “ROYCROFT LEATHER BOOK” produced the following year, and is reproduced later in this volume. This garland-type border design was also influenced by the publication, “Archiv Für Buchgewerbe” for 1906.
Another pleasing advertising cover of 1908. Again the use of the garland pattern as the commanding feature was designed in contrast to the mellifluous script of some eminence, bordered within an oval.
Black thorned leaved stems terminating in orange-red square roses act as posts to carry the ribboned entablature containing the well-designed Roman lettering. This advertising pamphlet was produced in 1908.
Viennese derived designs, similar to their more modified counterparts in Hubbard’s “Complete Works” illustrated on page 73, serve as the decorative treatment for this advertising cover of about 1908. The red initials, along with the tiny red squares and “eyes,” serve to accentuate Father’s imaginative illustration.
One of Mr. Hubbard’s mottoes as seen on the rear cover of a 1908 booklet.
One of his standard commercial brochure covers utilizing a bunch of red grapes flanked by black leaves. Drawn in East Aurora about 1908.
The front cover design, in Father's traditional stylized orange-red rose, was chosen to be used on the first issue of “THE FRA” for April, 1908, and continued in use through June, 1915, a month after the lamentable deaths of Elbert and Alice Hubbard.

An engaging leaf and berry border for the rear cover of “THE FRA” for December, 1908, is illustrated on the following leaf. On page 72 is an additional rear cover from this periodical for the month of February, 1909.
GIVE ME ACCESS OR ITS ETERNAL PURSUIT AND I'LL TAKE THE PURSUIT
WITH MALICE TOWARD NONE WITH CHARITY TO ALL
The Complete Writings
of Elbert Hubbard

Authors Edition

The Roycroft Shop
East Aurora, New York

This title page was designed for nineteen of Elbert Hubbard's massive twenty volume "The Complete Writings" published by the Roycrofters between 1908-1915. Here we see a new style of lettering based directly from that found in the October, 1906, issue of "DEUTSCHE KUNST UND DEKORATION." A modification of it is seen in the 24 initials illustrated on the succeeding pages. The strictly Viennese-influenced drawings in the centre, surrounded with rectangular-lined borders, extend a long way to complete this unsophisticated but satisfying page.
The nine black initials, “C, F, I, J, L, S, T, U,” and “V” illustrated above have been reproduced in the colours of the background as issued in the publication. The fifteen initials, “O, Y, E, M, A, W, B, K, D, G, R, N, H, Q,” and “P,” taken from original coloured proofs seen on page 73, have been designed for Hubbard’s “The Complete Writings,” 1908-1913, in Father’s newly-acquired Viennese taste prior to studying in Vienna in 1908-1910. The background design of the capitals almost seems to convey a soft diaphanous curtain caught in a slight breeze gently blowing across the dominate form of letters. This background also employs an echoing de-
vice whereby the letter is echoed into the background complimenting the design. These initials are some of the most subtle he ever designed, and are based on several illustrations in "DEUTSCHE KUNST UND DEKORATION" for October, 1906, while the diaphanous background was influenced by the March, 1905, issue of "Archiv Für Buchgewerbe."
Cover for a small seven page booklet containing hints for business helpers, also undated, but probably from the 1909 period. There is no irregular significance about this cover except that it is a pleasing, well balanced and attractive page using the Roycroft symbol.
The two covers above and the two on the following page are from commercial catalogues designed by Father during his employment at the Roycroft Shops. “PROGRESS IN BRICK DRYING” is from a cover for a small booklet of twelve pages, sans date, but likely around 1909, and used on subsequent covers at later dates.
A design that became synonymous with Dard Hunter and many of the Roycroft publications. This one, known as “Business Builders,” was used on many booklet covers publicizing various enterprises throughout the country including the 1907 edition of “THE MESSAGE TO GARCIA” as well as various issues of “THE FRA.” This design is still in use today.

On the following page are designs for four months of a calendar for the year 1908. The designs are varied for each month in his now traditional Viennese style, but each carries the Roycroft emblem not often used in Father’s delineations. The remaining eight months have not been seen.
This design, top, was used on the cover as well as for the title page of the Roycroft "RUBAIYAT" published in the fall of 1908. The initial "P" was designed for the opening line of the Hon. Hay's address.

On the opposite page, top, is a drawing for a title page that was not used. The colophon, bottom, was published by the Roycroft Shops in 1908. All have been reproduced from the original printers' coloured proofs.
EAST AURORA, NEW YORK, 1904-1910

THE RUBAIYAT

OMAR KHAYYAM

THE ROYCROFTERS
Although the “LITTLE JOURNEY” publications had their inception in 1893, Hubbard suggested that Father try his ability at designing an entirely new cover, top, and underneath, title page for this periodical, commencing with the January, 1908, emission and continuing through December of the same year.
Using stylized yellow tulips and square green leaves, Father admirably synchronized this design with his Viennese influenced lettering. This "LITTLE JOURNEY" title assumed an altogether new look from that of its former companion of 1908. Built on the basis of squares within rectangles as the dominating feature, the overall design has a rare beauty and style all its own. This scheme was used from January through December, 1909.
Father used this pattern of flower, leaf and stem motif more than once to resemble the delicacy of a fifteenth century illuminated manuscript but in modern taste. It is a most capable design of 1906.
The cover of "THE MOTTO BOOK" is similar to its former companion but accentuated in softer pastel colours. The only complete copy of this booklet seen by the author was copyrighted in 1920, long after Father's departure from East Aurora ten years earlier.
The three-coloured garland border of “THE ROYCROFT LEATHER BOOK” is one of similar designs created during Father’s pinnacle of book designing at the Roycroft Shops. The brown lettering is suggestive of the morocco and oozoé-calf binding leathers used extensively by Mr. Hubbard and his Roycrofters.

Father designed the title page of one of the few books authored by Alice Hubbard entitled “LIFE LESSONS” published by the Roycrofters in 1909. This is his initial attempt at designing his close-knit, spiraled leaf motif stemming from a central point as pictured on the following page.
LIFE LESSONS
TRUTHS CONCERNING PEOPLE WHO HAVE LIVED

ALICE HUBBARD
FOR THE YOUNG OF ALL AGES

THE ROYCROFTERS
EAST AURORA, NEW YORK

FOREWORD

A
His sole endeavour in designing lettering in the stipple technique was published in the 1910 catalogue of Roycroft fashioned articles. The heading in this manner carries through the entire publication.
The characteristic lettering on the cover of "The Tale of Two Tailors" of 1909, became sophisticated and elegant and achieved a free-flowing distinctive design peculiarity that he not often surpassed.

The design of the lettering on this booklet cover reflects an earlier date than 1910, when it was printed. The central motif of encircled bunch of grapes and leaves was used on a few subsequent commercial brochures.
The cover of a booklet produced in 1909. This sheaf of wheat drawing is akin to that used on the title page of Alice Hubbard's “WOMAN'S WORK” published a year earlier. For the first time a half-tone engraving was used as a portion of the overall treatment.

Another version of the large fruit and leaf motif dominates the Viennese influenced lettering on the cover of this restaurant menu of about 1909.
VONYIK'S
CAFE 268
MIDDLE ST.
PORTLAND
MAIN E
An often repeated garland design of a letterhead, top, contrasts with the more delicate title page, above, and the booklet cover and label, on the following page. This commercial endeavor was drawn for the Leland Powers School in 1910. At a later date, this design for the title page was again in use for a brochure entitled “THE CITY NATIONAL BANK.”
One of the many commercial cover illustrations designed while with Elbert Hubbard previous to his initial journey to Vienna in 1908. Father preferred his rose, leaf and stem motif over others. The precise date of this drawing is unknown, but very likely was conceived during the time between 1908-1909.
Another cover reproduced from a printer’s proof with the date of 1908 on the reverse. A nicely flowing overall design much simplified from the heavier garland borders. The superior lettering within the central oval contrasts with the delicateness of the bellflower ornament so often found in inlay of fine classical furniture of the late eighteenth century.
A local industry, the S. H. Peek Company cover was probably designed between 1905 and 1906. There is nothing symbolic in the design that suggests digging potatoes. The red initials and leaves generate an optical illusion of vibration with that of the dark background.
The only specific commercial title page Father mentions in detail in his AUTOBIOGRAPHY was this cover design for “THE STANDARD OIL COMPANY,” a twenty-four page booklet created by him with the approval of Mr. Hubbard in 1910. Poking jocularity at this gigantic oil corporation, then considered a “trust,” his design of a conventionalized octopus, with its orange tentacles reaching out as to grasp smaller companies, with blue-grey lettering, suggestive of the colour of oil is a masterpiece of his subtle humour. Although thousands of copies of this brochure were printed, it is now one of the rarer Roycroft publications.
MANHATTAN
BY: JOSEPH H. CLARKE
HENRY HUDSON
BY: ELBERT HUBBARD
Design used on the cover along with an unused tail piece, left, and title page with decorative initial, above, employed in one of Father's more prominent Roycroft publication creations of June, 1910. The circular panels containing a sailing ship were appropriate to the subject matter.
The 1910 cover for the Frank A. Babcock Electric Carriage Company's twenty-four page brochure. The ubiquitous, conventionalized, squared orange-red rose and black stem design flanking the winged wheel were the motifs of Father's choice. Although the company experienced a life span for their electric “carriage” of twelve years and boasted a record top speed of thirty miles per hour, travelling a distance of one hundred miles without recharging the battery, this was one of the early attempts to propel a wheeled vehicle without petrol. Taken from a printer’s proof.
Although Father was not the only Roycroft artist who designed taxi-cab brochure covers, Hubbard had requested him to delineate this example, using a winged wheel, suggesting speed, as he did for the Babcock Electric Carriage Company of 1910. The author was not so fortunate as to have seen the original booklet; however, the above reproduction was taken from an original printer’s proof producing these colours.
Title page, chapter ending, and initials embellish "THE MINTAGE" copyrighted in 1910. Here, as in the earlier Colgate cover, illustrated for the Viennese section of this work, the bell-shaped and cartwheel type flowers stem from a central point which graphically enhances the stylized palm leaves. The absence of colour, rarely chosen, is certainly not detrimental to this illustrous composition in Father's book designing.
Fruit distinguishes the garland border from other drawings of this type. The oranges, grapes and leaves on the source of this cover had been embossed giving a slight dimensional quality which was not possible to display in the above reproduction. This design from a catalogue of 1909, represents just one other example of Father's best work at East Aurora.
Detailed pen and ink drawing depicting the print and bindery shops was illustrated in "THE ROYCROFT SHOP, A HISTORY" by Elbert Hubbard published in September, 1909. Used as a frontispiece, this delineation was another of the few instances where Father did not combine color with his work.

Similar in design to the pen and ink drawing above, the linoleum five color chiaroscuro block print, as illustrated on the previous page, was printed on several varieties and colors of paper in a very small edition.
Cover design used on an envelope containing the six illustrations shown on the following two pages. This cover was reputed to have been cut from wood or linoleum blocks by Father and printed in the year 1909, in an edition of three thousand copies.
The above two and the four on page 110 five-coloured illustrations were some of the final drawings Father made for the Roycroft shops before he departed for his second and last journey to Vienna during the fall of 1910. Depicting various scenes of the exterior and interior of some of the Roycroft buildings, five show his leaded glass work, either in variation of existing windows or in sash that is no longer there. The ones shown in what was then called “reception room” are examples of this deviation.
A Collection of 20 Letterheads Designed Between 1907, and 1954.

1 - Letterhead for the Roycroft Inn. The sole example from which this was copied was an undated letter to my mother from a close friend. The possibility arises that Father did not sketch this but that it was imitated in his style. East Aurora.

2 - Used for commercial business dealing with publications of “The Fra” and “The Philistine.” Unless otherwise stated, the following are C. 1907.

3 - Hand lettering on Hubbard’s personal watermarked stationery, often engraved and at times printed by letterpress. East Aurora.

4 - Letterhead for Roycroft commercial correspondence. East Aurora.

5 - Sometimes used for correspondence dealing with publications such as “THE FRA” and “THE PHILISTINE.” East Aurora.

6 - Used almost exclusively for “THE FRA,” East Aurora.

7 - Another letterhead for Roycroft correspondence. East Aurora.

8 - A commercial assignment for the “Delco” Battery Company. One of the few designs that were engraved. East Aurora.

9 - Monogram of “HEH,” unknown. Probably East Aurora.

10 - Monogram of “SGS,” unknown. Probably East Aurora.

11 - Monogram of “NSD,” unknown. Probably East Aurora.

12 - Father’s personal engraved letterhead of 1908. Reproduction printed from his original steel dies. East Aurora.


14 - “NEG” monogram, unknown. East Aurora. Gilt monogram of “ECH” were the initials of my mother, Edith Corneli Hunter; original taken from a kid glove, monogramed in Vienna in 1910. This was to be a small business venture there monograming leather articles to order.

15 - Commercial heading for the “ELVERHÖJ COLONY” in Milton, New York. Designed at Marlborough in 1914, for Father’s capable friend and early disciple of modern art, Ralph Pearson, who was a member of this artist colony that produced handsome handmade jewelry, prints, paintings and related artistic achievements of national fame.


17 - The author’s personal philatelic stationery, Chillicothe, Ohio, 1953.

18 - Letterhead for the “ADENA STATE MEMORIAL” delineated in 1954. The hand-coloured wood engraving, taken from Henry Howe’s drawing of 1846, depicted the stone mansion of Thomas Worthington, who, in 1814, became the renowned sixth Governor of the State of Ohio.
1. The Roycrofters, East Aurora, N.Y.
   The Press, Two Dollars a Year
   The Publisher, One Dollar a Year
   Braving Magazines for a Few Years

2. From Elbert Hubbard,
   East Aurora, which is in
   Erie County, New York

3. The Roycroft Fraternity
   Makers of Delicate
   Books & Things
   East Aurora
   Erie County

4. The Roycroft Fraternity
   Makers of Delicate
   Books & Things
   East Aurora
   Erie County
THE ROYcrofters
Makers of De Luxe Books and Things
East Aurora, New York

THE FRA MAGAZINE
Advertising Department
East Aurora, New York

THE ROYcrofters
East Aurora, N.Y.

Delco
ELVERHOJ COLONY
of ARTISTS & CRAFTSMEN
Milton-on-Hudson, N.Y.

DARD HUNTER, JUNIOR
Philatelist
A.P.S. 25445
E.P.S. 030
Chillicothe, Ohio - United States of America

ADENA
Home of Thomas Worthington, 1807-1827
Dard Hunter, Junior, Curator
Chillicothe, Ohio, U.S.A.
Various examples of unglazed pottery made by Father at East Aurora in 1906. The front left specimen depicts a candlestick or holder while the “object” in the centre is what might be implied as a low mushroom vase with six applied, half-sectioned mushrooms surrounding the contour. The incised inscription on the bottom left is from the base of the handled Plains’ Indian derived tree decorated mug in the upper centre, while the incised letters on the lower right are from the base of the candle holder.
Two papyrus and tulip influenced vases in a blue-green glaze were made in 1906, as a special present for Hubbard's young and attractive daughter, Miriam. It is likely that these two specimens were the only ones Father made in this design and are, to my knowledge, the only examples using a glaze. The black and white illustration underneath is from the base of the papyrus vase on the left with DH initials and the Roycroft emblem. The tulip model is void of any markings. All the pottery made in East Aurora was cast in three-piece plaster moulds made from clay originals. Perhaps the numeral "3" denotes the third plaster mould made at that time, since each of the nine moulds fabricated bears a different number. Unfortunately, all moulds have been destroyed by fire about a year ago.
Carved chair and bookcase stained black in natural oak made about 1906, probably in East Aurora. It is a fact that Father made some furniture while working in the Roycroft Shops, and most likely these were the examples constructed there similar to the rugged Roycroft productions. The solid splat between the elongated styles of the stalwart chair was carved in low relief and reads: “Sit down & rest thy weary bones.” Father used a small star punch-work design covering the entire background, similar in technique to his father’s carved work which was most elaborate and elegant. The chair and bookcase are now in Chillicothe, Ohio.
Cover design for the fourteen page booklet sent to prospective students for Father's "Dard Hunter School of Handicraft," a correspondence course with instruction in making jewelry and stained glass.

The Dard Hunter School of Handicraft

A correspondence course in jewelry, metal work and leaded art-glass making, the "Dard Hunter School of Handicraft" had its origin in East Aurora early in 1909. By April of that year, "The Philistine" carried his portrait with a description of the reason why students should participate in what he had to present with the two courses. These were offered to anyone who wished the knowledge of the rudiments of these two fascinating subjects which were becoming more and more established.
Father's portrait heading his advertisement for his school of handicraft appeared in the April, 1909, issue of "The Philistine." The drawing is in replica of a wood or copper engraving from a photograph by Ragna Johnson. Either he or Jules Gaspard sketched the work.

throughout the country and abroad, chiefly due to the rapidly spreading Arts and Crafts Movement now at its height of enthusiasm. The cost of the handmade jewelry and metal work course was twenty-five dollars, while that of the leaded art-glass amounted to twenty dollars, or forty for both. The courses included all essential tools "to make even the most elaborate articles and stained glass windows." In the event he or she was unable to design a piece of jewelry or a suitable window, Father would assist his students and send his own drawings. Modern trends of design were emphasized. Should at any time the artisan have any difficulty in making an article, he or she was at liberty to send the object to East Aurora for suggestion or criticism.

The jewelry and metal work course was separated into three groups. The first was elementary, with instruction in soft soldering, annealing, repoussé, piercing of sheet metal (brass and silver), and finally the making of a watch-fob and belt buckle. The second session was slightly more in advancement composing hard soldering, stone setting in all branches, advanced piercing and repoussé, and terminating with the making of a hat pin etc. For those who remained for the third and final session, an accelerated lesson in hard soldering was provided along with melting of silver, chain making, design and construction of pendants and more advanced stone setting.

The stained glass course included mostly the selection of the proper coloured glass, (glass was not included in the list of supplies, but addresses where it could be located were supplied), the cutting of patterns and
Various examples of modern jewelry designed and some possibly made by Father at East Aurora sometime during the years 1908 and 1909. These were used as illustrations in his advertising brochure “THINGS YOU CAN MAKE” regarding his School of Handcraft. The whereabouts of most of his jewelry is unknown, but the author has located a few rings, hat-pins and watch-fobs partially illustrated above. There is a possibility that some of this artwork was made at the Elverhoj Colony in Milton, New York. These articles were made of sterling silver set with opaque, semi-precious stones, sometimes heightened by colourful enamel work.
From addresses supplied, superior glass could be procured by the student at fifteen cents a pound. An array of tools furnished with the jewelry course consisted of the following: hand drill with three drill points, jeweler's saw with two dozen saw blades, one-half dozen needle files, soft soldering iron with small tip, boxwood mallet, mouth blowpipe, metal cutting shears, small screw vise, sawing board and clamp, small pliers, alcohol lamp, centre punch, tweezers, small jeweler's hammer, one dozen sticks soft solder, four emery buffs, small sheet silver, piece sheet copper, package of prepared charcoal block, spool binding wire, piece German sheet silver, and an assortment of pin stems, catches, joints, etc.

Fewer tools were needed for the leaded art-glass course including a gas soldering iron heater, boxwood mallet, two rotary glass cutters, lead and stopping knives, two-bladed pattern cutter, soldering copper, four pair glass pliers, and three dozen hand-forged glazer's pegs. These were handmade from nails with thick square heads made especially for leaded glass work. They were a drastic improvement over the standard carpenter's steel nail due to their tenacity and removability.

The making of window panels and lampshades was taught employing mostly opalescent glass of "delicate colouring."

Finally, in his advertising brochure that was sent to all prospective students, he states that art is for all; and through the medium supplied by his school, he has enabled hundreds of men and women to make in their own homes the beautiful pieces of jewelry and stained-glass windows similar to those he has made himself. "Things made by hand," he relates, "are prized above everything and are constantly in demand, for the machine made article no longer finds its way into the refined American home."

How extensively subscribed the two courses became is not known, since the first several pages in his record and account book had been torn out. However, the remaining leaves, with practically every state in the country represented, indicate the jewelry was over three times as popular as the leaded art-glass. Father's prime motive in establishing these courses was to try to advance to his students the finest of craftsmanship and design possible at that time. Exactly how long the courses continued is unknown, but it is fairly certain that during Father's final journey to London in 1911, his other interests and ambitions drew them to a close.
Father made this silver jewelry pictured in his booklet “THINGS YOU CAN MAKE.” The semi-precious stones were mostly bloodstone.

A leather covered jewel box with pierced silver escutcheon and hinges accentuated with opaque heart-shaped stones. Made in East Aurora.
Jules Gaspard's charcoal and white chalk portrait of Father, 1908. This, and a similar one of Mother, were presented for a wedding gift as they were departing for Europe, terminating in Vienna and finally London.
AFTER almost two months of travelling through many European countries, Father and his new bride arrived in Vienna, May 12, 1908. (Father married Edith Cornell on March 24.) They had come from the picturesque and ancient canalized city of Venice by train where they had taken an “apartment” for the long overnight journey. When the Italian conductor came to check on the tickets, Father was informed that he was not permitted to remain in the same compartment with a woman overnight, and that he was to locate elsewhere. Not speaking a word of Italian, he was not at liberty to communicate that the situation was perfectly legitimate. With Father’s rich sense of humour, facetiousness and jocularity that remained with him the rest of his life, he donned Mother’s hat, veil and raincoat. It was not long before the conductor reappeared to check Father’s absense, and finding two “women” in the compartment, was convinced all was in order and did not question the matter further.

After an almost insurmountable amount of effort and trouble looking for suitable living quarters, they finally located a peaceful, attractive, vine-covered stone house at 15 Chimanstrasse in the Dobling district, about four miles out from the hot and bustling Viennese metropolis. The garden, in a fine yard filled with large trees, captivated them. What was more, the furnished apartment accommodated two small bedrooms, sitting room and kitchen with electric lights, hot and cold water all included for the sum of seven dollars and a half a week for the newlyweds. This being quite acceptable and within their financial means, they at once said they would rent it for a month’s trial. After that time, they decided it was the place they had been looking for, besides being able to cook at home, food costing them one dollar ninety-two cents a week.

A wooded park across the street was an added attraction and Koloman Moser, one of the foremost exponents of the Szession movement, whom Father was most anxious to meet, lived nearby. The Herr, Frau and family were fine, congenial Austrian people who lived on the second story, he
VIENNA, AUSTRIA, 1908, 1910-1911

Sketch of the living quarters and garden at 15 Chilianistrasse in Vienna.

Father's caricatures of the family where they lived at 15 Chimanistrasse.
The Herr presenting an after dinner piano concert.

Father’s conception of the Herr and Frau’s living room.
being a carver and dealer of tortoise shell and mother-of-pearl. Their son was Secretary of the Industrial Society of Vienna, and both became beneficial in making indispensable acquaintances for Father, including Koloman Moser during their five-month sojourn in Vienna.

It was not long before Father became aware that the Viennese Modern Art Movement, a distinct style of modern art, was apparent everywhere and in places one would never dream of looking, even so far afield as in the butcher shops. "They are surely advanced in regards to modern decoration. Nearly all the art manufacturing for all Europe is done here and at Munich," he related in a letter to his family in Chillicothe. In time he had the honour to meet the leading Sezessionists, Otto Wagner, Koloman Moser, Josef Hoffmann, Adolf Loos and several others. He was taken to the "Model City" designed by Wagner and Moser. In a further communication he wrote: "There is a church there, (Church of Sankt Leopold, Steinhof) the only one in the world built on modern lines, has windows by "Kolo" Moser which are the only ones in existence of Biblical figures drawn in the black style, sanspaint, which is extremely modern and the finest I had ever seen. St. Marks or St. Peters can't improve upon it although totally different. The church and surrounding buildings are a sanctum for the insane in a city in itself with 28000 inmates. The buildings are all in the modern style and finer than any hotel I was ever in. There are no bars at all in the whole place and the people go around as they like. The 'City' consists of houses, stores and this church. The stores are very peculiar with yards in front and pine trees cut in squares. The vegetables are kept in square wooden boxes banded in copper, and all kinds of modern ideas exist." He goes further to relate: "We were taken to the store of Hoffmann and Moser, widely known as the Wiener Werkstatte. It is very good and repaid my trip to Europe if I had seen nothing else. Is small but has furniture, jewelry, printing, silver-ware, glass, pottery, bookbinding, leather-work, textiles and minor things. The furniture is by far the best I ever saw." At another time he was conducted through the shop area where all these modern art objects were created and remarked: "They are working on a cabinet in silver and glass, having been working on it for two years. It is set in mother-of-pearl with a good lot of carved ivory. It is quite a large shop, about the size of the main Roycroft Shop. This is, of course, the leading art shop of the world. They employ about sixty people, all German. Here (Vienna) an artist is not considered a half-witted fool as in many places in the United States."

Drawing was one of Father's foremost ambitions, and much fine work was accomplished during this five-month visit in Vienna. On occasion Mother would read English narratives aloud as he worked, but she was
always dubious as to just how much he was listening. Taking full advan-
tage of most of the modern art exhibitions that were so frequent at this
time, along with visiting the numerous art museums available to him,
he was able to gain further knowledge and experience.

He was now attending the Kunstgewerbe Schule, a fine art school of
superior standing in Wien. Some of his drawings from here have been re-
produced in this volume, but by no means have I been able to locate all
of them.

Through the influence of their amiable landlord, Father and Mother
had the opportunity of viewing at close hand one of the most celebrated
and magnificent of all parades ever held which took place in the streets
of Vienna, June 3, 1908. Aside from what Father had already written in
his Autobiography concerning this procession, his first-hand description
follows:

“The parade was in celebration of Franz Josef’s sixtieth anniversary
of his rule over Austria, 1848-1908. It represented the history of Vienna
since about 1300. They had people and soldiers from that time up to the
present. Each period was lead by descendants of the Royal family at the
time represented. They were all in costumes correctly made in every
detail by Cohn who makes the costumes for all the theatrical companies.
These were in the parade a hundred and thirty-five thousand men and
sixty-five thousand horses. It was six miles long and required about four
hours to pass. They had many battering-rams and those huge machines
they used to throw stones at castles and all sorts of things I had never seen.
Were carriages from all the centuries from 1300. Most of them Royal and
some had not been out of the Royal Stables for a hundred and fifty years.
There were about ten thousand peasants from each of the provinces in
native dress. Are about fifty provinces so that made a big show in itself.
They were dressed very elegantly and were even more brilliant than
the dress of the ancients.”

Describing an amusing incident that took place July 24, 1908, Father
wrote: “I have just had one of the greatest shocks of my career. Mother
just now told me the grocer’s child was a girl. I had never dreamed that
she belonged to the gentler sex. Is about two years and has a heavy black
head and smokes a pipe, also is seen mostly with a beer. Her father is also
very handsome.” (Being sarcastic, I suppose) “His shoe is about the size
of a cocoa box and is arranged so that one falls into it. When one goes in
they shake hands, say ‘Guten Tag’ and kiss the hand. We had our hands
kissed about every other minute."

Now that the summer months were fast growing to a close, and with
much accomplished during their primary pilgrimage to Vienna, Father
Regarding the amusing drawing illustrated on page 13, Father described an incident that occurred August 2, 1908, as follows: “This morning we were greeted by a large commotion in the back yard. Women were running and screaming, men yelling and shouting. The fire department came and nearly everybody in the XIX district. I got up and hurried out and found the vogel had escaped. After much calling and trouble he was captured and returned to his little house. Luckily nobody was killed.”

and Mother were both showing uneasiness to return to the United States. They had just received kindly letters from Mr. and Mrs. Hubbard and Cy Rosen, the chief of the printing shop, informing them how anxious they were to have them return to East Aurora. With newly-achieved experience and self-confidence through study and work, he was now in a position of receiving a much larger remuneration should he decide to return to his former place of employment. This decision made, they arrived in the U.S., October 12, 1908, and proceeded directly to East Aurora.
A backyard catastrophe.
VIENNA, AUSTRIA, 1908, 1910-1911
During the time Father attended the Kunstgewerbe Schule in Vienna in 1908, Elbert Hubbard had requested him to design an advertising cover for Colgate and Company, whose name was to be printed in the blank spaces at the top. Purple bell-shaped and yellow stylized flowers hanging from curled, green-leafed stems shoot from a single branch from the rectangular black and yellow base resembling a colourful Fourth of July Chinese fountain bursting in the air. The diminutive black and white checkerboard border fulfills the tapestry-like pattern.

Decorative patterns for use as stencils of motifs of nature, working either as a self-contained design or shape, produce a rhythmic flow of repetition of itself. Although designed while at the Kunstgewerbe Schule as a lithograph, it was soon illustrated in "DEKORATIVE VORBILDER," a house decorator’s magazine issued in Stuttgart, Germany. Reproduced on the following page from the original coloured illustrative drawing.
DER KAMPF
VON
ROSEN
RÖTE
ERNST HARDT
Another of Father’s triumphal title pages for “AUS DEN TAGEN DES KNABEN” by Gustave Flaubert published in 1903, by Hugo Heller und Sohn, Wien. Reproduced on page 134 from and in the size of the original drawing. A design of simplicity heightened by the drooping green leaves concluding in circular madder-coloured roses give a sensation of lamentation to this handsome hand-coloured page. Original size is unknown.

With an individuality resembling the preceding, the rendering of “DER KAMPF UMS ROSENROTE,” by Ernst Hardt, pictured on page 135, was also published by H. Heller, Wien, in 1909, in a small edition. This time the same leaf and rose pattern stems from checkerboard containers in a spirit of conquest as suggested by the title. Since the format of the issued book is likewise unknown, this has been taken from the drawing.

In direct contrast with Larsen’s title design on page 138, is this illustration with initials from the Viennese edition of “POETISCHE REISEN IN DEUTSCHEN LANDEN UND IM HEILIGEN RUSSLAND,” by Carl Larsen published by Hugo Heller und Sohn in 1909. This is another instance where Father reversed his subject matter by using white on a black ground, resulting in a most accomplished and striking composition. His mushrooms, cumulus clouds and tree-leaf manipulations were again used with reserved discretion and acute placement within the unsophisticated borders. Reproduced on page 137 from an engraver’s proof in the published size which includes the two scenic initials of similar character.
POETISCHE REISEN IN DEUTSCHEN LANDEN UND IM HEILIGEN RUSSLAND
VON CARL LARSEN
Im Land des Weins

Vnd der schönen Gesänge

Von Carl Farben

Portugal
An unknown initial with similar border to the title page on the left.

The volume for the double title page, left, "IM LAND DES WEINS UND DER GESANGE UND IM SCHONEN PORTUGAL," by Carl Larsen was published in Wien by Hugo Heller und Sohn in 1909, in a twelve part German serial publication. This delineation ranks with one of the most highly refined of Father's Viennese title pages. Facing the Roman inspired lettering, is a forceful design embodying a solid stand of trees, perhaps resembling a Greek or Roman temple, partially obscuring an idyllic landscape, all framed by a quiet, vibrating leaf pattern resulting in an overall bold and skillful design. Although reproduced in the size of Father's drawing, the published format was about 5 by 9 inches.
The illustrations above were conceived in East Aurora after Father’s return from Vienna in 1908. They were illustrated in a text book at one time used by the Ohio State University entitled, “The Essentials Of Lettering” written by Thomas E. French and Robert Mesklejohn, Columbus, Ohio, second edition, 1910. Dr. French, Father’s instructor in lettering during the three or so months he attended the University early in 1904, had asked him to design, in his Viennese style, an illustration to be utilized in this edition of the lettering handbook. By the middle of November, 1909, the drawing, with his original alphabet, had been completed, and almost instantly he was presented with esteem by Dr. French.
For the next two years, Father resumed his work at the Roycroft Shop, his former trip to Vienna having provided him with much inspiration to do superior designing in his now well-established Viennese style. He further felt a much closer sense of financial stability, including a more affluent ability toward this new taste in modern design. Kindled by this and his intense urge to enter the Graphische Lehr- und Versuchsanstalt Art School which he previously visited in 1908, and to return to romantic Vienna once again, he and Mother packed up essential apparel and arrived in the Austrian capital September 25, 1910.

The ubiquitous problem of locating a place to live was not solved for five days after their arrival until they finally decided on a diminutive furnished apartment, this time at 16 Gymnasiumstrasse, their former residence at 15 Chimanistrasse having been previously demolished. Although the apartment was advertised as “two highly elegant rooms with an outlook on a garden,” they soon found that the “garden” was nothing more than a vegetable store displaying fresh vegetables every morning directly across the street. Their new abode was above a sweet-smelling bakery, the delightful aroma coming up through a ventilating shaft that passed a small window in a tiny room they expressed as the “dungeon” or “library,” sometimes known as the “toiletten.” Neither Mother nor Father were in the slightest overly enthusiastic with their newly found living quarters, but Mother, being the ingenious person she was, made the best of it. Due to many ugly buildings surrounding them, they never saw the sky or sun as they peered through their one small window from their two-roomed dwelling; but relief finally came when they located a single tree a block away. Milk was delivered every day by the “milk Fra” in a small tin can and always whipped on top resembling a recently used barber shop shaving mug.

In spite of their diminutive quarters, Mother hired a cleaning lady, who, once a week during a nine hour day, received a wage equivalent to forty-two cents for her labours. “She was about 85,” as Father jestingly relates, “and had been hired because she was void of any teeth, just the gums which did not scratch the hand when she kissed it.” Then he goes on to say, “Mother refuses to hire anyone with teeth for this reason. The old scout has a flat bottle that she hits every little while, but Mother says it is only tea.”

Every so often Father had to write home requesting his family to replenish his funds by sending it through the Viennese Post Office. “This money,” he narrates, “was most dramatically delivered by a very pompous messenger of the Post Office, who carried a satchel strapped to him. He pulled out the bills in a most exalted way. A gold earring, with a
little blue stone hung delicately from his right lobe. Our baker boy had one of these decorations but his is not of gold, neither does it comprise a beautiful little stone.”

Father finally succeeded in achieving his long desired objective. The prime reason for returning to Vienna was to enter, on October 7, 1910, the K.K. Graphische Lehr- und Versuchsanstalt Schule, although a week late for the winter session, at a cost of K. 104 to enter and K. 14 a month afterwards. This amounted to about thirty-four dollars for the complete term of over four months. He was highly enthusiastic with his classes, especially in the department of graphic arts where he studied Lithography under Professor Mader whom he thought was exceptionally fine. In addition, he had Professor Landa who taught drawing from nature, Professor Prutscher, composition of design which he thought was good but not exactly what he wanted, and finally Professor Rudolph von Larisch who was reputed to be the finest lettering designer in existence. Dr. Larisch became very friendly with him and corresponded long after returning to America in 1911. All was not elementary, since no English was spoken in his classes, and German came gradually to him, making it difficult to acquire all that was related. It was from the Lithography and lettering design courses that Father received the most benefit from this renowned school. Doctor Mader was so impressed with Father’s skill in drawing that he wondered why he was even attending school in the first place. By the first week in November, Father had dropped all his classes with the exception of the Lithography and the lectures on lettering which he continued throughout the term. Although he received his diploma dated February 10, 1911, he did not feel he deserved it, but was given “as an honour more than for attending the school as I was not in any special course and was not really entitled to it.”

Now that Father’s mission here had been accomplished with much success and reward, he was desirous in leaving Vienna for other parts of the world. He reiterates, “I will be glad to leave Vienna, although I have gotten more out of this stay here than the previous one … my mind, however, does not run East Aurora way as I believe I have fully recovered from the disease. Poetically speaking, I have been vaccinated by the virus of something better, something nearer the ideal. My time is spent, I believe, as my mind seldom reaches back to that beautiful little village with its surface of good cheer and its gizzard of strife, jealously and hate. My soul seems to grapple for the country … you see one never really appreciates the country until one has lived at No. 16 Gymnasfumstrasse for a period.” With this frame of mind and desiring to establish new paths and experiences elsewhere, it was not long before he and Mother bade
A representative selection of experimental paste and marbled swatches executed in 1910, in Vienna while attending the Graphische Lehr- und Versuchsanstalt under the supervision of Professor Mader.

...their farewell to romantic Vienna, never having the desire to return.
Additional experimental marbled papers executed in Vienna, above, while on page 145 is an assortment of paste papers also done at the school.
Father and Mother, far right, with a group of friends at Schloss Ort, an early sixteenth century castle, Gmunden, Austria. The photograph must have been taken sometime during the summer months of 1908.

On page 147 are illustrated the charming pastel rose and leaf designed cover and interior of a Guest Book for Peter Franck and his Oakwood Bindery, Pittsfield, Massachusetts. It is likely that this was the last work Father accomplished in Vienna prior to leaving for London early in 1911. A long lasting friendship developed between him and Mr. Franck, who at a much later period, bound many of Father's limited edition volumes.
VIENNA, AUSTRIA, 1908, 1910-1911

Guest Book

The Oakwood Bindery
Pittsfield
Mass.
Illustrated above in the issued format is an exceptional double title page which pictures a gaily deed in a very few flowing lines. This dreadful act is softened by art decorative making excellent use of decorative line. Designed February 2, 1911, while attending the Graphische Lehr- und Versuchsanstalt Schule, for a limited edition of Oscar Wilde’s “SALOME.” Father states in his Autobiography that this was one of his most original designs he had achieved.

Cover for “THE PACIFIC PRINTER,” also designed while in Vienna in 1910. Father’s bold Viennese sans serif lettering, designed with two large vertical oval art decorative motifs, surrounded by a humble undulating border, complete this rendering. For the first time in a number of years, Father spells his name instead of affixing his initials. At the time the drawing was received by the publisher of this splendid American printing publication, he remarked that it was “one of the handsomest, most striking and effective covers of any printing journal published.”
AND SMOKELESS
NAPIER THE
PROVED BEST CAR
THE NOISELESS
LONDON, ENGLAND, 1911

As Father’s financial resources were dwindling to the point where he would either have to return to the United States or locate a paying position in a commercial art studio, he was convinced that London might be his salvation. Although his distaste for large cities had grown considerably from experiences in Vienna, which were not all that disagreeable, his decision was enhanced by the fact of what he had read of the charming English country-side. It held so much picturesque beauty, with its quaint little villages with half-timbered, thatched cottages, that he and Mother left Vienna and arrived in London on February 18, 1911, travelling by train by the way of Dresden, Berlin and Hamburg.

Now that he was on English soil, and void of the language barrier, he felt a much greater ease with himself. Through a friend, they had found suitable and convenient living quarters at 32, Lexham Gardens, Kensington, at a rate of 25 shillings a week including breakfast and dinner. Their rooms were on the fourth floor of a very narrow brick, late nineteenth century building facing a small square. I might add, that in 1961, I had the good fortune of living in this residential hotel, and enjoyed the identical communal living and dining rooms. Without a doubt, the same gong, that Father had heard fifty years earlier, was struck announcing the time for meals.

Being Saturday when they arrived, Father started out early Monday morning job hunting with his elephant-sized portfolio bulging with his various drawings, sketches and lithographs, many of them designed in his Viennese taste. The idea of looking for a job was new and disagreeable to him. Nevertheless, he had no effort in locating a good commercial studio. The proprietor, after viewing the contents of his huge portfolio of varied illustrative work, immediately hired him without the slightest reservation, full time for 5 guineas a week. The Carlton Studio was located at 195, The Strand which was within easy access to the underground station. With regret, I have been unable to locate any of his work accomplished while employed there.

After less than six weeks working in the Carlton Studio, and having an antipathy for the severe unsavourable physical conditions that existed in the Studio, he chose to locate elsewhere. This time employment
was with the Norfolk Studio, 3, Arundel Street only a quarter of a block from his former position.

On April 10, 1911, Father began designing in his new Studio, this time working only during the mornings, receiving 2 pounds, 10 shillings a week, half the amount he previously received. He was to have his own room, be served tea every morning and have the use of the telephone. In addition he was to receive extra pay for any outside work he might find time to do. On top of all these extra advantages, the Studio was to advertise him through a coloured circular they were to design. With working only during the mornings, he could now have the time to spend in the museums and old book shops, and perhaps do a little extra work for the Studio at home. For a person not wishing to be completely tied down, this new arrangement was ideal. His remuneration paid for room and board and for a fine old book now and then.

The Studio was on the fifth floor of Granville House and was run by an American who had an English partner. This Studio was not as large as the former, but employed only eight or ten artists during this time. The English partner, Mr. Taylor, would greet Father every morning and say, “Pardon me, Mr. Hunter, for not greeting you sooner. Good Morning!” The American, Mr. Smith, would reply, “Hello Captain, how the hell are you?” Between the two, Father seemed to prefer the indifferent American approach.

Less than a month after receiving his new appointment, he once again conveys to his parents at home, “I go to museums in afternoons where I draw textile patterns as I can use them sometime in printing end-papers and cloth perhaps.” He constantly speculates the time when he will be in a position to be on his own, perhaps in the rare book trade or establishing his own printing house, which he so successfully accomplished in later years. It seemed an easy matter for him to find jobs, the difficult part for him was to be completely satisfied with them. To him this was an impossibility until he could locate something of his own where he could do as he pleased. He theorizes philosophically, “I hate to be bought by the week. I hope someday to do the buying myself.”

With a continuing eagerness to further improve himself, he enrolled in an evening class at the Royal Finsbury Technical School of London instution run by the English government, to study enameling and cloisonné under Alexander Fisher, one of the foremost metal workers in the world. The fee was to be a total of 5 shillings for the course. After the completion of this session, he received a second place award for his work in cloisonné. This award was to be a choice of any book he wanted as long as it would not exceed 8 shillings. His decision was an illustrious
LONDON, ENGLAND, 1911


With the death of King Edward VII, and the coming Coronation of his son, George V, beginning June 22, 1911, Father realized that this was the time to take leave from the Studio in order to escape the multitudes that were to be in London, and venture through the English country he had been so eager to see. His employer was reluctant to give his permission, but realizing Father's sincere apprehension and anxiety, finally consented to grant him a leave of absence.

Two days prior to the inception of this majestic Celebration, Father, Mother and two close friends began a walking tour through beautiful Somerset, the Cotswolds and Wales, observing the many lovely towns and charming villages, partially fulfilling his long-awaited craving and desire to see first-hand the alluring and enchanting areas that were en route.

Long after the festivities of the Coronation had subsided, Father returned to the Norfolk Studio, where he resumed his duties as designer for a considerable length of time. He was doing excellent work which was appreciated by both Messrs. Taylor and Smith. However, he became slightly annoyed with some of the high prices they were fetching for his designs, as he relates, “What stuff they have sold of mine, they have gotten enormous prices for. I made a little pencil sketch for a cover for a firm in Calcutta, and they got sixteen dollars for it. Took about an hour's time.” Although Father's apprehension regarding this was disturbing, he was informed that now he had a reputation, and they charge for that. By this time there were 20 artists employed in the Studio, he receiving the highest pay of them all.

After spending almost nine months in England, Father left London, accompanied by his mother, and two dear friends who had been with him visiting and sight-seeing since the middle of July, arrived back in America November 9, 1911. Mother had returned earlier to visit with her aging mother in Williamsport, Pennsylvania. After a short visit there, he and his good wife arrived in Chillicothe November 17, where they remained until locating the handsome country property near the small village of Marlborough-on-Hudson, New York. His days at the Norfolk Studio and Roycroft Shops were now permanently finalized.

Volume II will cover details relative to this following period of total delight which was the inception of a career that became world famous. Graphically illustrated with numerous photographs, it includes experimental specimens of handmade papermaking, typemaking and printing.
Another advertising cover for the "Napier" car, Norfolk Studio.
Drawing of the shop sign for “The Oakwood Bookbinders,” Pittsfield.
Billhead, above, package label, letterhead and bank cheque, page 157 that were probably designed in London in 1911, also for Sterling Lord who was now in partnership with Peter Franck, both of whom were Father's close friends. Mr. Lord had accompanied him in Vienna.
Title page used for the 1911-1912, edition of "PENROSE'S PICTORIAL ANNUAL," designed while employed with the Norfolk Studio.
Cover suggestion for “Green’s Cigar Book.” From an unused drawing.
The cover, above, is almost identical to that one designed in 1908, in East Aurora for “VULCANIZED FIBRE.” Green’s cigar book cover had been well received by the proprietor of this famous London firm.
A designed monogrammed emblem with initials F H G used on the rear cover of Green’s commercial booklet illustrated on the previous page.

An additional letterhead of 1911, for the distinguished London firm of F. H. and F. J. Green, long known for their high quality imported cigars, fine wines and spirits. On pages 162 and 163 are two extra letterheads, one designed similar to that illustrated on page 82, while the second example was from a reproduction of a rough sketch submitted but not accepted.
LONDON, ENGLAND, 1911

F. H. & F. J. GREEN
WINES
SPIRITS
CIGARS

24 & 25. GREAT TOWER-ST. LONDON, E.C.
ORIGINAL FIRM ESTABLISHED 1820
LUXURIOUS MOTOR CARRIAGES OF MODERATE POWER
LONDON, ENGLAND, 1911

A colourful photographic reproduction of the cloisonné enamel plaque designed and executed as an experiment or project while with the Royal Finsbury Technical Institute. He received a second prize award for his efforts which consisted of Louis Day’s fine book on decorative arts. The dimensions of the plaque are 3 by 5 inches.

Probably one of the final commercial booklet covers designed in London prior to returning to the United States in 1911. The background cover paper was a dark blue colour with a woven fabric texture which was impossible to duplicate. This cover has been reproduced on page 164.
THROUGH numerous foreign publications that were available to the Roycrofters, Father gained an appreciation of the craft of making stained-glass windows and panels, an art that in time became a major interest during much of his life. However, it was Elbert Hubbard’s conscientious vision never to object to any of his more serious employees’ wishes to better themselves -- especially in the arts. As a result, he was most obliging in encouraging many of Father’s ambitions, desires and concerns. He was to learn the rudiments of stained-glass making, and since there was no one around who had the slightest conception of the art, Mr. Hubbard sent him to the prominent studios of J. and R. Lamb of New York City for this purpose. As early as the middle of September, 1904; two months after arriving in East Aurora, he was in the city studying this ancient craft. The precise length of time he received this instruction is not known; but by the end of November he had returned to East Aurora where he was “in charge of the stained-glass work.” By the beginning of 1906, he was well into the making of lamp shades and windows for the Roycroft Inn and Shops.

From November, 1906, until April, 1907, his duties and studies were abruptly interrupted when he, with his mother and half brother Phil, found it essential to take advantage of the dry air in Cuernavaca, Mexico to see whether Phil’s tubercular condition could be improved. Upon his return to East Aurora, Father resumed his work as designer of title pages and stained-glass in all their ramifications.

While a number of Father’s designs in stained-glass have been reproduced from the original drawings, it is rather doubtful that many were actually made into windows.

Most of the glass used at East Aurora and later in Marlborough, New York came from the Opalescent Glass Works, Kokomo, Indiana. Suitable glass samples had been sent in December, 1905, for the express purpose of making lamp shades, his initial work in this medium. By March, 1906, Mr. Hubbard had paid for 200 pounds of assorted colors for this purpose. About two years later another shipment of 200 pounds arrived at East Aurora, this time for window as well as for lamp shades. Since there was
usually considerable glass waste involved, without a doubt this would be only a portion of glass procured.

With the exception of the black and white illustrations reproduced in this volume, all the colours have been faithfully followed as close as possible with those of the originals. With one or two exclusions, all known examples have been reproduced. Sometime ago it was brought to my attention that Father designed and leaded a panel portraying the Roycroft Shop, the building where he spent much of his time designing for Elbert Hubbard. The whereabouts of this piece has long been a mystery.

Perhaps the finest lampshade made by him is pictured on the right of page 186. It was especially made for Mr. and Mrs. Hubbard. The lamp was inherited by Nancy Hubbard Brady, the granddaughter of Elbert Hubbard. A table lamp and matching ceiling fixture were made in their entirety for the Hubbards and are shown on page 183. This glass remains somewhat of an enigma, since the design does not conform to any of his patterns. However, a plausible interpretation might be that they are from an early rendering in this medium.

As portrayed on page 185, Father's round rose, leaf and knotted stem motif, with a background of diamond panes, were all leaded with clear glass. They are, nonetheless, most effective and elegant, and still remain in what is now the Inn's dining facilities. It would be of interest to compare his windows now in the Inn with those he smashed that early November morning, a deed so dramatically related in his autobiography.

The four-squared panelled lantern, which originally hung in what was then termed the phalanstery, is now in the vestibule of the Inn. This was undoubtedly one of the most handsome examples of work in leaded glass he made while at East Aurora. An early photographic reproduction of this creative lantern can be seen on page 177. Three of the panels depict the printer, architect and sculptor, the fourth was made up of one inch leaded squares with two colours of glass, yellow being the dominating colour. These panels were fitted into an ornamental copper frame made by his close and admired friend, Karl Kipp, who skillfully handwrought most of the copper work at the Shops.

It is most gratifying that most of Father's Viennese designs have been saved, for this period represents his finest work. As in book design, so it was with his stained-glass delineations. What is more astonishing, this work was actually constructed into windows or panels by an eminent Viennese leaded-glass firm. It would be somewhat of an impossibility, if not impractical, for the concern to follow exactly the intricate designs illustrated on pages 189 and 190. Nevertheless, his basic drawings were
observed to some extent, all depending on their individual intentions.

The designing and making of stained-glass did not cease in Vienna, nor did it in Marlborough, New York, or even Lime Rock, Connecticut, but in Chillicothe, Ohio. A number of windows were made during the first few years in Marlborough for the charming early eighteenth century stone and brick home and thatched cottage paper mill that he built nearby. While a number of windows made there have mostly become lost or broken, the only one of significance still remaining is pictured at the top of page 191. A picture window in Father's library depicting the mill is now lost, while most of the diamond paned windows in the mill have been either broken or destroyed. One from the mill using his initials is also shown on page 191.

In the brick end of the paper mill at Lime Rock, four windows were made in 1929, using a clear, mottled, dark yellow-orange glass, leaded in vertical rectangles. While others were anticipated, the mill venture did not materialize sufficiently long to complete Father's ambitions in this respect.

Over the many years Father lived in Chillicothe, a series of eleven colourful windows were designed and fabricated, representing a pastoral scene, page 192, handmade papermakers, pages 193 and 195, and various other subjects including three roundels, page 194, three small panels depicting various watermarks, page 196, and finally an elegant adaptation of the typefounder, page 197. With these and those made at East Aurora, comprise his achievements in the designing and making of stained-glass.

On pages 170 and 171 are six examples of pointed arch windows all from drawings reproduced in their original colours. As far as is known, the illustration at the bottom of page 171 is the only one Father executed. Six or more of this design were made for the Inn. Size: 26 by 32 inches.
STAINED GLASS, 1904-1943
The rectangular window, almost identical to the pointed arch design at the bottom of page 171, appear as they do today in the Roycroft Inn. Four of the type above, and six of the pointed arch style were made about 1906. The size of the arched illustration is 29 by 32 inches, while that of the rectangular pattern measures 20 by 25 inches.

The rose window on the left, reproduced from the original drawing, is a design of simplicity and delicateness but still remains effective, where the downward sweep of the rose stems counters the outward pointed arch frame. By overlapping the squared roses, a slight dimensional effect is suggested. These pink roses repeat the geometric segments of the entire design, thereby making a harmonious and congruous overall pattern.
From the original drawing for the completed stained-glass window on page 175. An Egyptian influenced red lotus blossom with angular green leaves are cleverly combined with decorative scrolled roots.
Design for the completed window which still remains in the Roycroft Inn today. Perhaps the elliptical stems, rising from checkerboard bases, were more critical of Father's style than the scrolled roots as initially devised. Two of these windows were made. Size: 24 by 36 inches.
Delineation depicting the printer for the stained-glass lantern pictured on page 177. Father's portrayal of the massive weight of the press is in direct relation to the sinewy strength of the printer. The importance of the legend scroll balances the sketch. While the colours of this panel are similar to those in the original drawing, the completed work contains a much more subtle choice of glass.
The completed lantern displaying three different sections of Father's stained-glass as it hung in one of the original rooms of the Roycroft Inn. These three diverse scenes, left to right, depict the architect, printer and sculptor. Each was drawn in perfect harmony with one another, and executed with greater fineness and delicacy by applying very narrow camees. The frame of this distinctive lantern was made of copper in the Roycroft copper shop by their master artisan, Karl Kipp. By the time these complicated scenes had been completed, it was obvious he did not have the desire to letter the scrolled entablatures, unlike the drawing of the printer, as seen in the reproduction of an early photograph. This masterpiece of design and construction still remains in the Roycroft Inn, and is one of the most extraordinary examples in this medium he fabricated while working with Elbert Hubbard. The fourth panel consists of 96 small squares, the majority in yellow glass. Panels are approximately 8 by 12 inches.
Stained-glass wall lantern, left, made for sale and illustrated in a 1910 Roycroft catalogue. On the right is a leaded-glass floor lamp with its shade surrounded by dragonflies. The lamp originally stood in the Salon of the Roycroft Inn. This lamp was illustrated in Father's "Things You Can Make," a booklet designed for interested students in his leaded-glass correspondence course of 1909-1911.
Stained-glass table lamp picturing an ancient sailing ship was also made for the Salon at the Inn, and represented in “Things You Can Make.”
A number of triangular table lamp shades were made in coloured glass with geometric patterns. When one considers that Father was the sole craftsman working with stained-glass at the Roycroft shops, it is somewhat difficult to comprehend the vast number of examples he was capable of producing during this relatively short period.
One of the most elaborate paneled stained-glass table lamps that Father made during one of his more energetic achievements in this medium. From an illustration in a Roycroft furniture catalogue dated 1906.
A hanging ceiling lighting fixture with six circular leaded-glass lamps is from a Roycroft catalogue of 1907, with Father's remarks on the side.

A number of triangular table lamp shades were made in coloured glass with geometric patterns. When one considers that Father was the only craftsman working with stained glass at the Roycroft shops, it is somewhat difficult to comprehend the vast number of examples he was capable of producing during this relatively short period.
Another leaded-glass table lamp made by Father for Alice Hubbard, and has descended to her granddaughter, Mrs. Mary Roelofs Stott. It is reputed that he also made the lamp base with two salamander-like creatures crawling up the heavy based stem. The shade is leaded with individual waricoloured green leaves contrasting with the evenly arranged fruit sections of orange coloured glass.

Ceiling fixture made as a companion to the table lamp, above. In 1925, it was converted to a floor lamp. Courtesy of Mrs. Howard Roelofs, the daughter of Elbert Hubbard. The diameter of this lamp is 19 inches.
At least two of these windows were made for the Inn and still located in the room known as "Hubbard Hall." In his Autobiography, Father writes, "I drew a new design for a second lot of windows, and during the winter (1905) completed the work with a design of conventionalized roses in subdued white and green glass." It can be assumed the above is the glass referred to. Size: 40 by 68 inches.
This rose, leaf and knotted stem design was the motif for clear leaded-glass Father made for Alice Hubbard's office and library, now a part of the main Roycroft dining area, where 4 panels are much in evidence today. These handsome windows measure 36 by 41 inches.
On the right the superlative table lamp was made especially for Alice and Elbert Hubbard, was one of the finest lamp shades made by Father, applying his omnipresent leaf and rose motifs. The hand-wrought copper stem and base were no doubt the work of Karl Kipp. The lamp measures 17 1/2 inches in diameter and 23 inches high. In contrast the lamp on the left, with its oak pedestal and base, is one of geometric simplicity. Both lamps are now owned by Nancy Hubbard Brady, Hubbard’s granddaughter.
This rather exotic window was designed in Vienna in 1908, especially for a Viennese restaurant, and like those illustrated on pages 189 and 190, were actually executed in glass by the leaded-glass firm of Geffling und Sohn. A highly stylized original design based on mostly vertical rectangular pieces of clear glass is framed with minute blue-green and black squares which accentuate and balance the drawing. The German lettering of this triptych is so characteristically conventionalized as to almost become unnoticeable as well as illegible. The restaurant waiters, with their slender, elongated napkins draped over each arm, are balancing trays containing mugs of bubbling beer.

As can be seen on many German steins, these well-known mottoes read from left to right, top to bottom: HE WHO DRINKS WELL, SLEEPS WELL, HE WHO SLEEPS WELL, LIVES WELL, HOPS AND MALT, GOD BLESS THEM; and HE WHO DOESN'T LOVE WINE, WOMEN AND SONG, REMAINS A FOOL HIS LIFE LONG.

There is an essence of similarity in Father's window with that designed by Koloman Moser between the years 1898, and 1902, for the Church of
Sankt Leopold, Steinhof, Vienna in that both windows reflect a dominating stress on the vertical. The rendering is from an original drawing.

Constructing in stained-glass for use behind a fountain in Vienna, this intricately conceived drawing was Father's initial creation achieved soon after his arrival there in 1908. The rhythmic flow of spiraled green leaves contrasts with the more precise and severe pattern of squared red roses. A massive head of hair, with intermittently placed coloured spangles, strings down almost to the bottom of the composition. Perhaps a medieval atmosphere is suggested here with the purple and black checkerboard mantles, alluding to chain mail, covers a portion of the toned profiles that terminate in lengthy, narrow surcoats. Extended muscular arms, also modelled by shading, supports each end of the transverse section of the cross that dominates the overall involved design. The entire composition utilizes muted complimentary colours, combining human, plant and geometric forms. This glass, in the completed state, stood 8 feet high, and was his most complex design, as shown on the next page.

On page 190 is another triptych which appears at first glance to be somewhat of an elementary arrangement, but reveals careful consideration for its purpose; with the two women's heads bowed in lamentation, are holding arms of drooping green-leafed roses. The symbolic upright red rose of love in the centre panel is singularly simple. Father designed this unique window in 1911, for a mortuary or mausoleum in South Vienna.
The three-sectioned ship window, top, was probably made in 1912, or 1913, for the Marlborough, New York house, while the lower illustration could have been from the far end of the paper mill. Father's monogram in overlaid leads, is in evidence here. Size is 15 by 20 inches. These examples have been reproduced from colour photographs of the original windows, now in a sad state of repair, having been removed from their natural settings.
The only window Father made for his parents' home on High Street in Chillicothe was this leaded-glass pastoral scene. Since it was placed in a window that faced a north-easterly direction, he thought it advisable to subdue, from the sunlight, portions of the scene, particularly in the tree foliage, trunk and stream in the foreground. To accomplish this, he leaded one and sometimes two layers of coloured glass in the rear of these areas, resulting in more glass buildup than was required. In photographing this work, strong lights were placed against these sections but to little or no avail. On close inspection, the detail of the leaves is admirable, since each leaf is a separate piece of green glass leaded together, such as he did in the lamps on page 183. There is no information relative to this work in glass, except that it can be assumed Father made it about 1907, on one of his visits from East Aurora.
This colourful window was made for the Mountain House library in the fall of 1919, depicting an early English handmade papermaker at work. The origin of the subject is not known, nor is any lettering used on the ribbon above the papermaker's hat. This beautiful specimen of Father's glass work measures 18 1/2 by 21 inches.
Three fine rondels were especially designed and made in 1924, for the Chillicothe News-Advertiser for their newly furnished building. All three examples, portraying historical associations, were most appropriate for a newspaper office established in 1831. These windows are now on display in the Gazette building. Each comes to 14 inches in diameter.
On the left is a Japanese woman papermaker from a coloured woodblock print by the renowned Gyokuran, Sadahide, 1820-1867. The Chinese characters translate, upper left: The making of paper, relationship; upper right: The numeral 4, picture, book, museum and objects; bottom: paper, printing, book and store. This artful window was also fashioned in Chillicothe, Ohio about 1936. The size is 26 by 46 inches.

The canopied stained-glass on the right with two papermakers at work is from C. A. Bückler’s “Theatrum Machinarum,” a treatise on various crafts published in Nürnberg, 1662. According to the Webster dictionary, the word “Papyromylous” derives its name from the Greek “papyro” meaning papyrus and “mylo,” a mill. Together they signify a papyrus mill, or in modern terms, a papermill. Made in 1930. Size: 22 by 37 inches.
All three windows commemorate a facet of papermaking or printing. Top: JOHN TATE, first English papermaker; T. (Thomas) GRESHAM, English financier; J. (John) SPILMANN, well-known English paper-
A close adaptation of the “Typefounder” as illustrated by Jost Amman’s woodcut in his famous book of trades issued in Frankfurt Am Main in 1568. This window was made in Chillicothe in 1943. Size: 21 by 33 inches.
maker; R. (Richard) TOTTYL, English publisher. An early foolscap watermark of 1479, centres the panel which is 13 inches square. Left: RYTTINGVIKSEN (William RITTENHOUSE), first papermaker in America in 1690, with his second watermark in the centre. Size is 12 by 17 inches. Right: Father’s symbolic emblem and watermark is below the Hunter crest. The date of 1913, was the year the Marlborough mill had its creation. Size: 12 by 17 inches. These windows were made in 1930.

End of Volume I
After eleven years' labour and research, the ninth volume from the Mountain House Press, now operated by Dard Hunter, II, will soon be ready for distribution. Orders are now being accepted for copies of volume one of a two volume emission that remain unsold. Volume two should be available sometime during the year, 1983, the date of father's centennial.

The Life Work of Dard Hunter
A progressive illustrated assemblage of his works as artist, craftsman, author, papermaker, and printer

Dard Hunter, II

Volume I

With as much interest as there is in Dard Hunter's work, a volume devoted pictorially with his various accomplishments over a period of almost fifty years seems apropos at this time. There has not been a book like it from any American private press, and should prove of countless interest to those who have not only collected Dard Hunter books, but have benefited from his achievements in the graphic arts.

Chapter headings and sections of the volume embrace:

Dedication
Colophon
Acknowledgments
Introduction

Chillicothe, Ohio, 1901-1924.
Eventually there will be two matching volumes, folio, leaf size is 12 by 17 inches. Volume I will be available in approximately two or three months, depending on the length of time for binding. Because of the time-consuming process of this work, not all copies will be available all at once. This volume consists of 158 numbered and 8 unnumbered pages with 194 coloured and 65 black and white tipped illustrations. Many of those have been printed to resemble the original in paper and colour from Father's drawings. With the exception of his work on display at the Club of Odd Volumes in Boston during May 20 and 21, 1918, many have never been seen before.

There are two editions to Volume I, the regular and the special, comprising 300 copies in both. The regular of 100 copies is printed upon a white 34 pound stock, while the special edition of 50 copies is on dark cream sheet of 44 pounds. Both handmade papers were made in 1970, by the Hodgkinson Mill in Wootton Hake, Somerset, England on Father's personal watermarked laid moulds.

The regular edition is case-bound in three-quarters leather, sewed headbands with leather hinges. The cover paper is designed using the traditional pink rose and green leaf motifs characteristic of Father's drawings in an allower pattern. The 50 copies of the special edition are bound in full native dyed red Niger sewed on cords with similar niceties as for the regular copies. In addition the front cover is stamped with the Hunter armorial device. Mr. Gray Parrot has consented to do the binding in his best manner of hand binding.

Father designed this distinctive letterhead while employed by the Norfolk Studio in London probably during the spring of 1921. Since this example was inadvertently omitted from Volume I in the chapter concerning his work in London, I thought it fitting to use it in this manner as a part of this prospectus.

Since the author did not have the slightest notion of assembling such a book during Father's life, when so many questions could have been answered, an endless amount of research had to be undertaken over a long period of time in order to accurately complete the text and captions. Printing of these began in May, 1979, and completed during February, 1981.

THE LIFE WORK OF DARD HUNTER is printed with the hand-cut and cast type made by Dani Hunter,14 between the years 1938 and 1946, for the exclusive use of the Mountain House Press. This 18 point type was initially used in 1940, for a folio brochure entitled A SPECIMEN OF TYPE in an edition of 100 copies. It was not until 1946, that the face was again used, when the Colonial Society of Salem, Massachusetts, requested me to print an exclusive,
specially written poem by Robert Frost called A CONSIDERABLE SPECK. As soon as this had been accomplished, the complete set of punches were recut, matrices struck and cast on our newly acquired casting equipment. By 1950, PAPERMAKING BY HAND IN AMERICA had been completed employing this revised type design, the final use of it until the present volume was printed.

Copies of the regular edition are numbered 1 through 100, while those of the special edition are numbered 101 through 150, all signed by the author.

The total price for THE LIFE WORK OF DARD HUNTER, Volume 1, regular edition is $1200.00, while those of the special full leather edition is $1600.00. Each order will be sent fully insured, carriage paid to any part of the world. Because of the exorbitant cost of producing a volume of this nature, no discounts will be granted.

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