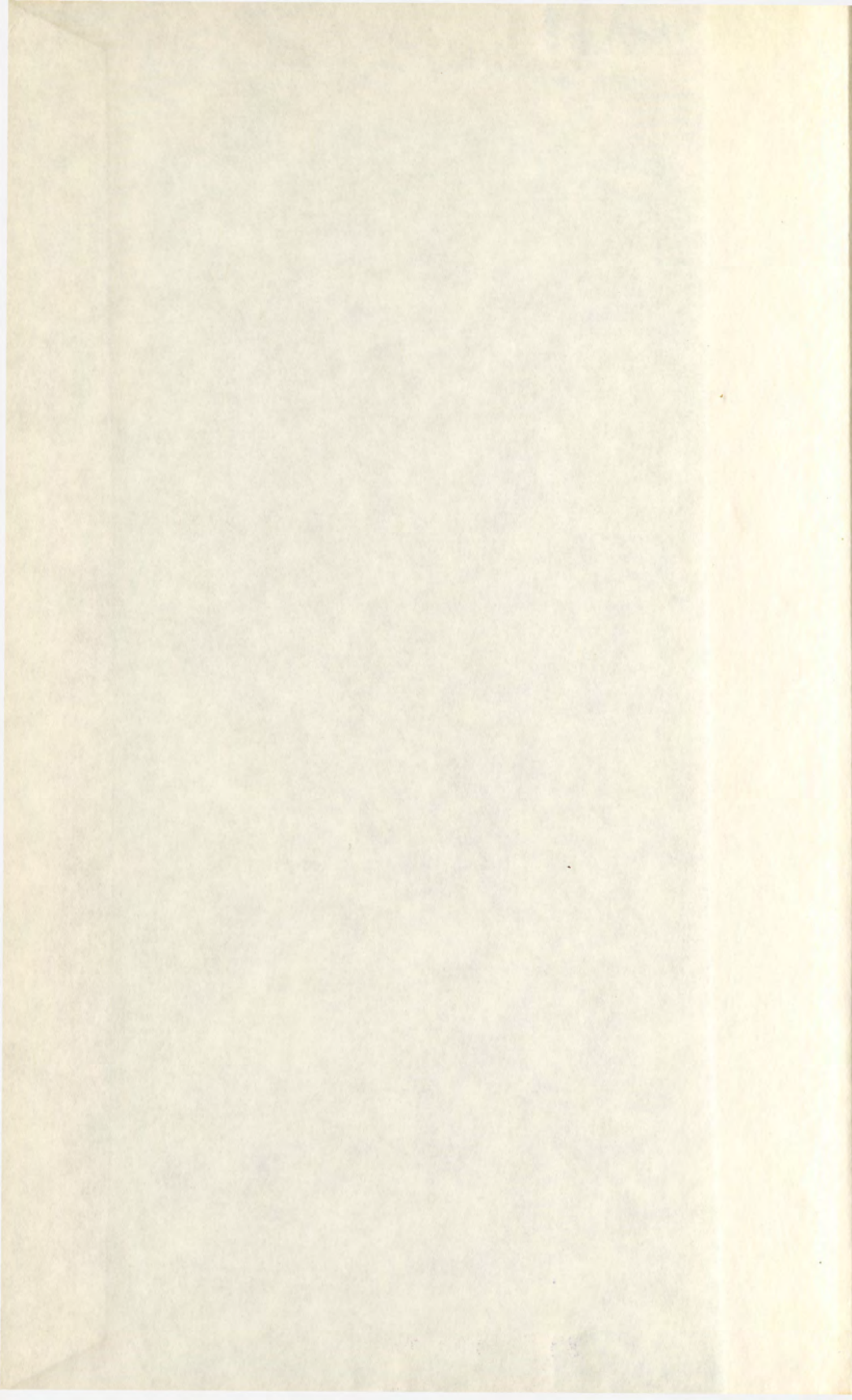


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For

ARTHUR GOLDSMITH, jr.

-- friend and fellow
librarian, bibliophile
par excellence --

with best wishes

John David Orndorff

1982

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Account of the
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John

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**The Southern Books Competition
at Twenty-five**

The Southern Book Corporation
at Memphis

**The Southern Books Competition
at Twenty-five
A Silver Anniversary Tribute**

Compiled by
John David Marshall

**Howick House
Jackson, Mississippi**

Ingram Library
University of West Georgia
Carrollton, Georgia

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For
Lawrence S. Thompson
In Appreciation of his Contributions
to the
Southern Books Competition

THE
LAW
OF
THE
STATE

BY
J. W. WALKER

Publisher's Preface

If, as many contend, the Southern Books Competition of the Southeastern Library Association has never received the attention it so justly deserves, recent efforts should prove that this will no longer be the case.

The first of these latest moves to publicize this significant association project was made two years ago when the SELA-SWLA Program Committee scheduled a silver anniversary tribute to the Southern Books Competition during the Joint Conference of these regional associations in New Orleans in October of 1978. It was at the conference's gala Champagne Brunch, honoring Eudora Welty and Angie Debo, respective recipients of Southeastern and Southwestern Library Associations Outstanding Author Awards, that John David Marshall officially commended this continuing SELA project in a commemorative essay entitled "The Southern Books Competition at Twenty-Five."

Subsequent discussions of this presentation by SELA officers and others led to the agreement by the editors of Howick House to publish this paper as an introduction to a compilation of the Competition's handlists of award-winning titles from 1952 through 1977. The contract was contingent upon the approval of the Executive Board of the Southeastern Library Association and the availability of copies of the handlists for these years. This compendium, consisting of a photographic reproduction of the handlists, attests to the success of these endeavors.

From 1952 through 1963 the handlists were arranged alphabetically by the titles of the publications. Since 1964 the titles have been entered in alphabetical order by the name of the publisher. No competition was held in 1974.

A comprehensive index includes entries for persons, organizations, and companies which have contributed to the publication of the award-winning books. It may be of some interest to note that the subject of many of these works is also included in the index.

The publishers gratefully acknowledge the assistance of Lawrence S. Thompson (University of Kentucky) and Frank J. Anderson (Wofford College), who generously provided copies of the handlists for reprinting in facsimile.

G. Sheppard Hicks

January 10, 1980

The first part of the report is devoted to a general description of the country, its position, and its resources. It is then divided into several sections, each dealing with a different aspect of the country's development. The first section deals with the country's geography, its climate, and its natural resources. The second section deals with the country's population, its distribution, and its social conditions. The third section deals with the country's economy, its industries, and its trade. The fourth section deals with the country's government, its laws, and its administration. The fifth section deals with the country's education, its schools, and its universities. The sixth section deals with the country's culture, its arts, and its literature. The seventh section deals with the country's religion, its churches, and its mosques. The eighth section deals with the country's health, its hospitals, and its medical services. The ninth section deals with the country's transportation, its roads, and its railways. The tenth section deals with the country's communication, its telegraph, and its postal services. The eleventh section deals with the country's defense, its army, and its navy. The twelfth section deals with the country's foreign relations, its treaties, and its alliances. The thirteenth section deals with the country's history, its events, and its figures. The fourteenth section deals with the country's future, its prospects, and its challenges.

The second part of the report is devoted to a detailed description of the country's resources, its industries, and its trade. It is then divided into several sections, each dealing with a different aspect of the country's economy. The first section deals with the country's agriculture, its crops, and its livestock. The second section deals with the country's mining, its minerals, and its metals. The third section deals with the country's manufacturing, its factories, and its products. The fourth section deals with the country's commerce, its shops, and its markets. The fifth section deals with the country's finance, its banks, and its money. The sixth section deals with the country's industry, its workers, and its unions. The seventh section deals with the country's trade, its exports, and its imports. The eighth section deals with the country's investment, its capital, and its funds. The ninth section deals with the country's development, its infrastructure, and its services. The tenth section deals with the country's innovation, its research, and its technology. The eleventh section deals with the country's progress, its achievements, and its milestones. The twelfth section deals with the country's challenges, its problems, and its solutions. The thirteenth section deals with the country's future, its prospects, and its hopes.

The third part of the report is devoted to a detailed description of the country's government, its laws, and its administration. It is then divided into several sections, each dealing with a different aspect of the country's political system. The first section deals with the country's constitution, its principles, and its structure. The second section deals with the country's executive, its president, and its ministers. The third section deals with the country's legislative, its parliament, and its members. The fourth section deals with the country's judiciary, its courts, and its judges. The fifth section deals with the country's local government, its municipalities, and its officials. The sixth section deals with the country's public administration, its departments, and its services. The seventh section deals with the country's law enforcement, its police, and its officers. The eighth section deals with the country's defense, its army, and its navy. The ninth section deals with the country's foreign relations, its treaties, and its alliances. The tenth section deals with the country's history, its events, and its figures. The eleventh section deals with the country's future, its prospects, and its challenges.

The fourth part of the report is devoted to a detailed description of the country's education, its schools, and its universities. It is then divided into several sections, each dealing with a different aspect of the country's educational system. The first section deals with the country's primary education, its schools, and its teachers. The second section deals with the country's secondary education, its high schools, and its students. The third section deals with the country's tertiary education, its universities, and its professors. The fourth section deals with the country's vocational education, its technical schools, and its graduates. The fifth section deals with the country's adult education, its night schools, and its learners. The sixth section deals with the country's research, its studies, and its findings. The seventh section deals with the country's innovation, its research, and its technology. The eighth section deals with the country's progress, its achievements, and its milestones. The ninth section deals with the country's challenges, its problems, and its solutions. The tenth section deals with the country's future, its prospects, and its hopes.

The Southern Books Competition at Twenty-Five

The year was 1952: Harry S. Truman was residing at 1600 Pennsylvania Avenue; Winston S. Churchill at No. 10 Downing Street. Francois Mauriac of France received the Nobel Prize for Literature; Albert Schweitzer, the Nobel Peace Prize. The Revised Standard Version of the Bible was published and sold almost two million copies. Americans were reading *The Caine Mutiny*, *East of Eden*, *Giant*, *The Old Man and the Sea*, *A Man Called Peter*, *The Sea Around Us*, *The Power of Positive Thinking*, and *Tallulah*. The American consumer was pretty much enamoured of chlorophyll products, nylon and dacron, scrabble, and pizzas. Television for the first time played its part in an election campaign, a campaign in which a college president defeated a truly educated man.

Across the Atlantic, Lionel R. McColvin was President of the Library Association, and that Association's Annual Lecture was given for the first time by an American and a librarian—a librarian long identified with Southeastern, Louis Shores, Dean Emeritus, School of Library Science, Florida State University. Robert B. Downs was inaugurated President of the American Library Association, and, in the fall, he addressed SELA's Atlanta Conference on "Some Current Delusions, or Horsefeathers in Librarianship." Carl Vitz (Librarian, Cincinnati Public Library) received the Joseph W. Lippincott Award for distinguished service to the profession of librarianship. The Forest Press, Inc., whose president was Godfrey Dewey, announced the establishment of the Melvil Dewey Medal to be awarded annually, beginning in 1953, to a librarian "for creative professional achievement of a high order, particularly in those fields in which Melvil Dewey was actively interested."

Louis Shores was President of the Southeastern Library Association in 1952, and in the spring he appointed the committee which was to conduct the first Southern Books Competition. To this committee he named three distinguished bookmen: Lawrence S. Thompson of Kentucky, Richard B. Harwell of Georgia, and the late John Cook Wyllie of Virginia. This committee in turn named a jury of three whose responsibility it was to select "on the basis of typographical design and general excellence as examples of the bookmaker's art" the outstanding books coming from Southern publishers and presses during the year.

While the competition has always been sponsored by the Southeastern Library Association, it has from the beginning sought and encouraged the participation of publishers, presses, and printers located in the sixteen states represented in the Southeastern and the Southwestern Library Associations. Publishers in the District of Columbia and Puerto Rico in recent years have also been encouraged to participate in the competition. Books entered in the competition must have been designed, printed, and published in the South. Awards are made on the basis of

Paper given by John David Marshall, October 8, 1978, Third General Session, Southeastern/Southwestern Library Associations Joint Conference, New Orleans, Louisiana, October 5-8, 1978.

design, typography, and quality of production. Content is considered only as to how the design and its execution have contributed in conveying to the reader the spirit of the book and the aims of the author. A certificate is prepared for each winning title and sent to the publisher or printer. The number of entries submitted has ranged from as few as 60 in 1952 to as many of 250 in 1971. The number of publishers and presses submitting entries has ranged from a low of 16 to a high of 55.

The juries are not required to select any specific number of books from each year's entries, but generally from fifteen to thirty titles have been chosen as the Southern Books of the Year. The juries are made up of knowledgeable book people associated with publishing, printing, bookselling, and librarianship. The first two juries were from the South. Beginning with the third competition in 1954, juries have been chosen from outside the region, and have included such well-known personalities as Paul A. Bennett, Ward Ritchie, Anne Bromer, Lawrence Clark Powell, Edwin Wolf, II, H. Richard Archer, Chester B. Kerr, Harold Lancour, and Grant Dahlstrom.

A traveling exhibit of the winning books is available for loan to institutions and organizations. A handlist is printed for use as an exhibit catalog. The exhibit has been seen primarily in the South; but on occasion it has been sent beyond regional bounds, and some years it has been viewed in Canada, the Scandinavian countries, the Soviet Union, and South Africa. A permanent archive of the winning books is maintained in the University of Kentucky Library at Lexington.

During the first twenty years of the Southern Books Competition, Lawrence S. Thompson—author, bookman, librarian, academician extraordinary—served with distinction as Project Director. To him must go a great deal of the credit for the success of the competition. We thank him today for his untiring efforts in behalf of the competition and for his continuing interest in it. In 1974, Frank J. Anderson of Wofford College was named Project Director. He has carried on the work of the competition in the Thompson tradition of excellence. Today the Southern Books Competition is in good and capable hands.

It would be difficult to determine the extent to which the Southern Books Competition has had a direct influence on the design of books printed and published in the South. There has been, we know, a continuing interest in the competition among publishers and printers. During the last quarter century the physical quality of books printed and published in the South has been significantly improved. I like to believe that the Southern Books Competition has been a factor—a not insignificant factor—in this trend.

In a time when librarianship seems to be a profession increasingly preoccupied with gadgets and gimmicks, networks and MBO, systems and sociology, the Southern Books Competition continues to represent, it seems to me, SELA's commitment to the BOOK as a vital part of what is, after all, or should be essentially a bookish calling. The competition is one way of saying

that books are not dead;

that books, in the words of Sir Winston Churchill, are

“the means by which civilization may be carried triumphantly forward”;

that books are basic to libraries and librarianship;

that books are alive and well in the South today.

Southern
BOOKS
Competition
1952

Sponsored by

THE SOUTHEASTERN LIBRARY ASSOCIATION

Southern Books Competition: The 1952 Selections

The first annual Southern Books Competition presents sixteen books as representative of the best in Southern book production in 1952. From the sixty titles submitted by Southern publishers and presses these sixteen have been chosen on the basis of typographical design and general excellence as examples of the book-maker's art.

The Southern Books Competition Committee was appointed for the Southeastern Library Association in the spring of 1952. It is composed of Lawrence S. Thompson, Director of Libraries, University of Kentucky; John Cook Wyllie, Curator of Rare Books, Alderman Library, University of Virginia; and Richard B. Harwell, Assistant Librarian, Emory University. As judges this Committee selected Richard N. McArthur, distinguished Southern typographer; Ray Shockley, book editor of *The Atlanta Journal-Constitution*; and Mr. Harwell.

The selections of the Committee represent the combined opinion of the judges. In general the books from Southern presses are volumes that compare favorably with publications anywhere. From Southern presses there are bad books, good books, and fine books. But the number of fine books in one year is impressive. The books here selected demonstrate forcefully that good book production is closely allied to good book content. Equally forcefully, they demonstrate (when compared with other productions from Southern presses) that a fine production is not necessarily the same as an elaborate production, that faithful adherence to the principles of good typography and design can attain for the low-budget volume the distinction inherent in good taste and careful workmanship.

THE COMANCHES, LORDS OF THE SOUTH PLAINS. By Ernest Wallace & E. Adamson Hoebel. Norman: University of Oklahoma Press, [1952]. xvii, 382 p. illus. 6 x 9 in.

Designed by Willard A. Lockwood. Printed at the University of Oklahoma in 11-on-13 Granjon with ATF Granjon in the chapter titles. Decorations by Willard A. Lockwood; engraving by The Morgan Company, Tulsa. Paper is 50-pound Warren Olde Style. Spread title page.

This volume is the unanimous choice of the judges as the most distinguished book of the year. Its unity in subject matter, illustration, decoration, binding, and jacket is remarkably effective. A truly handsome book, it gains readability in the very ways in which it achieves its handsomeness. It has originality without affectation, and good taste in design and printing craftsmanship are apparent on every page.

ADDRESSES AND STATE PAPERS OF JAMES STEPHEN HOGG. Centennial Edition. Edited and with a Biographical Sketch by Robert C. Cotner. Austin: University of Texas Press, 1951. xii, 579 p. illus. 6 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in.

Designed by Frank H. Wardlaw and VanCourtright Walton. Printed at the University of Texas Printing Division in 11-on-12 Intertype Baskerville. Title page display in Piranesi Bold and Garamond Italic. Text display in Intertype Bodoni Bold. Illustrations are photographs reproduced in colotype by the Meriden Gravure Company. Paper is Warren's Olde Style Antique Laid, 50 pound. Bound by the University of Texas Printing Division. Binding designed by the Kingsport Press.

AESTHETIC STUDIES: ARCHITECTURE AND POETRY. [By] Katharine Gilbert. [Durham:] Duke University Press, 1952. viii, 145 p. 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in.

Designed by Norman D. Knox. Printed by the Seeman Printery, Inc., Durham, in Linotype Baskerville 10-on-14 with Goudy Deepdene as display type. Paper is Strathmore Text, laid. Bound by L. H. Jenkins, Inc., Richmond. Title page cut from a Paul Klee print; engraved by the Durham Engraving Company. Binding paper designed by Earl Mueller. Binding and end papers are reverse printings of the same motifs: the nautilus, symbol of architecture, and the swan, symbol of poetry. Spread title page.

ARABIA REBORN. [By] George Kheirallah. Drawings by Charles O. Naef. [Albuquerque:] The University of New Mexico Press, [1952]. viii, 307 p. illus. 6 x 9 in.

Designed by Fern Griffith and Fred Harvey. Printing and binding by H. Wolff

Book Manufacturing Company. Printed in 12 point Times Roman with 24 point Bodoni Italic heads. Paper is 60 pound Warren Olde Style. Binding designed by Charles O. Naef. Decorative map on end papers.

COME AN' GET IT: THE STORY OF THE OLD COWBOY COOK. By Ramon F. Adams; with drawings by Nick Eggenhofer. Norman: University of Oklahoma Press, [1952]. xi, 170 p. illus. 6 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in.

Designed by Will Ransom. Printed at the University of Oklahoma in 11-on-14 Caledonia with Weiss series one initials and ATF Bulmer display. Illustrations are dry brush drawings reproduced by line on zinc and printed in color. Paper is Warren Olde Style, 60 pound. Bound by Engdahl Bindery, Maywood, Illinois. Spread title page.

EDMUND PENDLETON, 1721-1808: A Biography by David John Mays. Cambridge, Massachusetts: Harvard University Press, 1952. 2 v. illus. 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in.

Designed by Willis A. Shell, Jr. Printed at the William Byrd Press in Linotype Janson, 11-on-13. Engravings by Royal Engraving Company, Richmond. Binding by L. H. Jenkins, Inc., Richmond. Paper is Warren Olde Style Wove, Basis 50. Entered by the William Byrd Press.

GARDENS OF THE ANTILLES. [By] John V. Watkins. Gainesville: University of Florida Press, 1952. ix, 244 p. illus. 5 $\frac{1}{2}$ x 8 in.

Designed by Harrison W. Covington. Printed by Rose Printing Co., Inc., Tallahassee, in Linotype Caledonia 12-on-14 with 24 point Garamond as display. Line drawings by Austin E. Dunn and nineteen photographic reproductions as illustra-

tions; engravings by Dixie Engraving Co., Savannah. Paper is Garamond Text, 60 pound. Decorative maps on end papers, by Richard Neidhardt. Bound by Universal Dixie Bindery, Jacksonville.

LIBERIA, AMERICA'S AFRICAN FRIEND. By R. Earle Anderson. Chapel Hill: The University of North Carolina Press, [1952]. xiv, 305 p. illus. 6 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in.

Designed by Willis A. Shell Jr. Printed at the William Byrd Press in Linotype Janson 11-on-13 on 60 pound Warren Olde Style Wove, white. Bound by the Van Rees Book Binding Corporation. Binding designed by Charles M. Todd. Maps on end papers.

MEXICAN REVOLUTION: GENESIS UNDER MADERO. By Charles Curtis Cumberland. Austin: University of Texas Press, 1952. ix, 298 p. illus. 6 x 9 in.

Designed by VanCourtright Walton. Produced at the University of Texas Printing Division. Printed in Intertype Baskerville with Ludlow Truecut Caslon for display. Illustrations are halftones by Wallace Engraving Company, Austin. Binding designed by Frank H. Wardlaw.

THE MODERN RIVAL OF CHRISTIAN FAITH: AN ANALYSIS OF SECULARISM. [By] Georgia Harkness. New York; Nashville: Abingdon-Cokesbury Press, [1952] 223 p. 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in.

Designed by Don Meskimen. Produced at the Parthenon Press. Set in Baskerville 11-on-13 with Bell used in display faces. Paper is 60 pound Warren's #66, Antique.

OLD PINES AND OTHER STORIES. By James Boyd. [Chapel Hill:] The University of North Carolina Press, [1952] 165 p. 5 $\frac{5}{8}$ x 8 in.

Designed by Willis A. Shell Jr. Printed by the William Byrd Press in Linotype Baskerville 11-on-13. Paper is 60 pound Warren Olde Style. Bound by the Van Rees Book Binding Corporation. Binding designed by Charles M. Todd.

THE RAILROADS OF THE CONFEDERACY. By Robert C. Black III. Chapel Hill: The University of North Carolina Press, [1952] xiv, 360 p. illus., maps, fold. map. 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in.

Designed by Charles M. Todd. Printed in Linotype Janson 11-on-13 with P. T. Barnum as chapter heads and initials. Printed and bound by the Van Rees Press.

STUDIES IN BIBLIOGRAPHY: PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF THE UNIVERSITY OF VIRGINIA. Edited by Fredson Bowers. Volume Four, 1951-1952. Charlottesville, Virginia: Bibliographical Society of the University of Virginia, 1951. 237 p. 6 $\frac{1}{4}$ x 9 $\frac{3}{4}$ in.

Presswork by the University of Virginia Press. Halftones by Pontiac Engraving and Electrotype Company of Chicago and the Lynchburg Engraving Company. Binding by L. H. Jenkins, Inc., Richmond. Produced under the supervision of Robert L. Morris.

THE STORY OF ALABAMA, a State History by Joseph Howard Parks and Robert Edgar Moore. Atlanta: Turner E. Smith & Company, [1952], viii, 376 p. illus. (part col.) 5 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.

Designed by Edd Shipley. Printed and bound by the Kingsport Press. Basic type is 12 point Caledonia with chapter titles in Bulmer. Drawings by Keats Petree. Four-color engravings by Virginia Engraving Company; black-and-white engravings by Knoxville Engraving Company. Printed on 60 pound Velvo Enamel. Binding designed by Fred Wright.

TEXAS RANGE GRASSES. By Benjamin Carroll Tharp. With drawings by Clare Y. Whaley. Austin: University of Texas Press, 1952. xiv, 125 p. illus. 6 $\frac{7}{8}$ x 10 in.

Designed by VanCourtright Walton. Printed and bound by the University of Texas Printing Division. Type is 12-on-14 Intertype Bodoni with Bulmer as title page display type. Paper is Dresden pamphlet, antique wove, sub. 60. Binding designed by Frank H. Wardlaw. Jacket portrait of the author by Malcolm Thurgood.

THEY HAD A GLORY. By Davenport Steward. Atlanta: Tupper & Love, [1952] viii, 311 p. 5 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in.

Designed by Earl Sanders. Set in Garamond No. 3, 11-on-12. Printed by Foote & Davies, Inc., Atlanta, on Inspiration Egg-shell Substance. Bound by the Kingsport Press.

Participating Publishers and Presses

Abingdon-Cokesbury Press; Bibliographical Society of the University of Virginia; Duke University Press; University of Florida Press; University of Georgia Press; Hale Publishing Company; University of Kentucky Press; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; University of South Carolina Press; Southern Methodist University Press; University of Texas Press; Tupper & Love; Turner E. Smith & Co.; and The William Byrd Press.

Southern
BOOKS
Competition
1953

Sponsored by

The Southeastern Library Association

Southern Books Competition

The 1953 Selections

The second annual Southern Books Competition presents thirteen books as representative of the best in Southern book production in 1953. From nearly a hundred titles submitted by Southern publishers and presses these thirteen have been chosen on the basis of typographical design and general excellence as examples of the bookmaker's art. Content has been considered only insofar as the design of the book serves to interpret its message.

The Southern Books Competition Committee is appointed by the Southeastern Library Association. It is composed of Lawrence S. Thompson, director of Libraries, University of Kentucky; Olan V. Cook, assistant librarian, University of North Carolina, Chapel Hill; and Richard B. Harwell, assistant librarian, Emory University. The jury for 1953 consisted of Joseph C. Graves, proprietor of the Gravesend Press, Lexington, Kentucky; Mrs. Amelia Buckley, co-proprietor of the Bur Press, Lexington, Kentucky; and Donald L. Weismann, head of the Department of Art of the University of Kentucky.

The selections represent the combined opinions of the judges, reached after many hours of study of the entire group of books. In general the books from Southern presses in 1953 are volumes that can hold their own with publications from any other part of the country; but more interesting is the fact that such an impressive proportion of good books appeared in the total number published. The books here selected demonstrate forcefully that good book production is closely allied to good book content. Equally forcefully, they demonstrate (when compared with other productions from Southern presses) that a fine production is not necessarily the same as an elaborate production, that faithful adherence to the principles of good typography and design can attain for the low-budget volume the distinction inherent in good taste and careful workmanship.

ORATIO DE HOMINIS DIGNITATE. [By] Ioannes Picus Mirandulanus, Comes Concordiae. [Lexington, Kentucky: The Anvil Press, 1953] 57 p. 8½x11½ in. (deckle front, foot, and head). [Publication Number 1]

Designed by Victor and Jacob Hammer. Composition and presswork by Victor and Jacob Hammer in Garamond (English text) and Emerson (Latin text), 14 point. Paper is Kelmscott. Bound by Elizabeth Kner, Chicago. Edition limited to 200 copies hand-set and printed on the hand-press.

This extraordinary book is the unanimous choice of the jury as easily the most distinguished of the year. More than good taste and excellent craftsmanship have been exercised in the making of this book. There is evident the artist's feeling for the inevitable in matching form with substance: a humanely dignified book speaks of the dignity of man. The framing of the Latin text with its English translation is a reasonable means beautifully employed. The more succinct Latin remains the heart of each spread; the more diffuse English runs sympathetically around it making a visual commentary on the very nature of translation.

STUDIES IN BIBLIOGRAPHY: PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF THE UNIVERSITY OF VIRGINIA. Edited by Fredson Bowers. Volume Five. Charlottesville: Bibliographical Society of the University of Virginia, 1952. [12], 230, [6] p. illus., facsim. 6¾x9¾ in. (trimmed head and foot, deckle front).

Designed by Willis A. Shell, Jr. Composition and presswork by The William Byrd Press in Granjon, 12, 10 and 9 point; Garamond display with Goudy Forum initials. Paper in text is Strathmore Pastelle; Warren Lustro Gloss for halftone prints. Binding by Charles H. Bohn and Co., New York, in Tweed-weave Text paper (Curtis Paper Co.) over boards, with Sulgrave Laid (Standard Paper Co.) for printed labels on front and spine.

This volume repeats the success of Volume IV in the 1952 Southern Books Competition. The jury singled it out as one of the three most distinguished books for 1953. A quiet distinction pervades difficult texts, elaborate footnotes, diagrams, tables, and halftone engravings. Nothing in the book appears to have been devised simply for the sake of decoration. It is a straightforward and handsome volume which owes its beauty to a sensitive use of materials and means generally available.

THE INAUGURATION OF ALVIN DUKE CHANDLER AS TWENTY-SECOND PRESIDENT OF THE COLLEGE OF WILLIAM AND MARY IN VIRGINIA. May 15, 1953, WILLIAMSBURG, VIRGINIA. [Williamsburg: College of William and Mary, 1953] [6], 90 p. 5x7½ in. (trimmed head only, deckle front and foot).

Designed by Willis A. Shell, Jr. Composition and presswork by The William Byrd Press in Granjon, 9 and 11 point; Caslon Oldstyle display. Paper in text is Tovil Handmade, imported by Stevens-Nelson Paper Corporation; Fabriano book for cover, imported by Stevens-Nelson. Binding by L. H. Jenkins and Co., Richmond; stamped in pure gold on front cover only.

An entirely handsome example of the bookmaker's art, this volume has been conceived in tasteful unity with its subject matter, and the jury felt that it ranked with **STUDIES IN BIBLIOGRAPHY** and the **Pico** as one of the three most distinguished books of the year. As in the case of **STUDIES IN BIBLIOGRAPHY**, also designed by Mr. Shell of the William Byrd Press, the sensitive ensemble of type, presswork, paper, and binding constitutes the design of the book. There is no dependence on extraneous decorative devices. It is an entirely unstrained and beautiful book.

BIG BEND: A HOMESTEADER'S STORY. By J. O. Langford, with Fred Gipson. Photographs by Henry B. Du Pont

and Joe W. Langford. Drawings by Hal Story. Austin: University of Texas Press, 1952. viii, 159 p. illus. 6¼x9¼ in.

Designed by Frank H. Wardlaw. Composition and presswork by the University of Texas Printing Division in 12 point Intertype Garamond 2 point leaded. Line plates on zinc by Wallace Engraving Co., Austin; photographs by Optac, Edward Stern & Co., Philadelphia. Paper is Warren's Olde Style white wove. Bound by University of Texas Printing Division. Binding designed by Frank H. Wardlaw. Cases made by Bechtold Co., St. Louis.

A CONFEDERATE DIARY OF THE RETREAT FROM PETERSBURG, APRIL 3-20, 1865. Edited by Richard Barksdale Harwell. Atlanta: The Library, Emory University, 1953. 23 p. 6¼x9½ in. [Emory University Publications, Sources & Reprints, Series VIII, Number 1]

Designed by Richard N. McArthur. Composition and presswork by Higgins-McArthur Co., Atlanta, in 12 point Linotype Baskerville; Baskerville display. Paper in text is 50 pound Warren Olde Style white wove. Paper binding by Higgins-McArthur, 65 pound Lemon Andorra.

FLOWERS OF THE SOUTH: NATIVE AND EXOTIC. By Wilhelmina F. Greene and Hugo L. Blomquist. Chapel Hill: University of North Carolina Press, [1953]. illus. xvi, 208 p. 5¾x8¾ in.

Designed by E. D. Fowler. Composition and presswork by The Seeman Printery, Durham, in 10 point solid Linotype Baskerville. Line cuts and four-color process plates from drawings by Wilhelmina F. Greene. Line cuts by Durham Engraving Co.; process plates and color printing by J. Horace MacFarland Co. Paper is Warren 1854 number 50. Bound by Van Rees Book-binding Corporation. Binding designed by Charles Todd.

FRANCISCAN BEGINNINGS IN COLONIAL PERU. [By] Antoine Tibesar, O.F.M., Ph.D. Washington, D. C.: Academy of American Franciscan History, 1953. xviii, 162 p. illus., facsim. 6¾x10 in. [Publications of the Academy of American Franciscan History, Monograph Series, Volume 1]

Designed by Willis A. Shell, Jr. Composition and presswork by The William Byrd Press, Richmond, in Janson 11, 9 and 8 point; Caslon display. Title page drawing and initials by Eleanor R. Shell. Halftones and line cuts by Royal Engraving Co., Richmond. Paper is Sulgrave Laid for text, manufactured by Standard Paper Co.; Lustro Gloss for frontispiece and halftones, manufactured by S. D. Warren Paper Co. Binding by Charles H. Bohn and Co., New

York, in Arrestox Buckram cloth over boards; cloth manufactured by Albert D. Smith Co. Stamped in imitation gold, front and spine.

HAWTHORNE'S FAUST: A STUDY OF THE DEVIL ARCHETYPE. By William Bysse Stein. Gainesville: University of Florida Press, 1953. x, 172 p. 5½x 8½ in.

Designed by H. S. Haines. Composition and presswork by Convention Press, Jacksonville, in Linotype Garamond 11-on-13; Goudy display. Paper in text is Warren's Old Style Antique white wove, 60 pound; endpaper is Warren's Endleaf, 80 pound. Bound by Universal Dixie Bindery, Jacksonville, in Interlaken Linen Vellum number 8313 over boards; stamped with aluminum foil. Jacket paper is Burgundy Eagle A—L'Aiglon (170 M), printed in silver ink by Rose Printing Co., Tallahassee.

A LETTER FROM ST. GEORGE TUCKER, ESQ. . . . TO THE REVEREND JEDIDIAH MORSE . . . Originally printed at Richmond in 1795 and now reprinted by The William Byrd Press for The Institute of Early American History and Culture at Williamsburg, Virginia. Richmond: May, 1953. viii, 17 p. 5½x 8½ in. (trimmed head only, deckle front and foot).

Designed by Willis A. Shell, Jr. Composition and presswork by The William Byrd Press in Granjon, 9 and 11 point. Paper in text is Ingres d'Arches, imported by Stevens-Nelson Paper Corporation; Fabriano book for cover, imported by Stevens-Nelson. Paper binding by The William Byrd Press; tied with an overhanging French fold cover.

MATTHEW ARNOLD'S ENGLAND AND THE ITALIAN QUESTION . . . With an introduction and notes by Merle M. Bevington. Durham: Duke University Press, 1953. xxviii, 74 p. facsim. 5¼x7¾ in.

Designed by Norman Knox. Composition and presswork by The Seeman Printery in Kennerley 12 point; Kennerley display. Paper is Warren's Pub-

lisher's Eggshell, Sub. 50. Bound by L. H. Jenkins, Richmond, in Bancrofts L.F. No. 4711; stamped with aluminum foil. Binding designed by Norman Knox.

MEMORY BOOK, THIRTY-FIVE YEARS OF OCCASIONAL VERSE. By Thomas H. English. Atlanta: The Library, Emory University, 1953. 61 p. 6¼x9½ in.

Designed by Richard N. McArthur. Composition and presswork by Higgins-McArthur Co. in 12 point Linotype Baskerville; display, Baskerville and Bulmer Italic. Title page illustration by Athos Menaboni; reproduced in half tone. Paper in text is 60 pound Warren Olde Style white wove. Paper binding by Higgins-McArthur, 65 pound Green Andorra, deckle edge.

POSSUMS. [By] Carl Gottfried Hartman. Austin: University of Texas Press, 1952. xiii, 174 p. illus. 8½x 11 in.

Designed by Frank H. Wardlaw. Composition by Case, Lockwood & Brainard, Hartford, in 12 point Linotype Caladonia 1 point leaded; display, foundry Bernhard Modern Roman and Bernhard Modern Bold Italic. Presswork by Meriden Gravure Co. entirely in offset lithography. Drawings and photographs reproduced in both line and halftone, all by offset. Paper is Warren's 70 pound white Silkote. Bound by Russell-Rutter Co., New York. Binding designed by Frank H. Wardlaw.

THE TIDELANDS OIL CONTROVERSY: A LEGAL AND HISTORICAL ANALYSIS. [By] Ernest R. Bartley. Austin: University of Texas Press, 1953. x, 312 p. 6¼x9¼ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 11 point Intertype Baskerville 1 point leaded; Foundry Bulmer display. Endpaper photographs by Mel Costen and reproduced by offset by Joe Alexander Co., Austin. Paper is Warren's Olde Style white wove. Bound by University of Texas Printing Division. Binding designed by R. G. Underwood. Cases made by Bechtold Co., St. Louis.

Participating Publishers and Presses

Abingdon-Cokesbury Press; University of Alabama Press; Anvil Press; Colonial Williamsburg; Duke University Press; Emory University Library; University of Florida Press; University of Georgia Press; University of Kentucky Press; Louisiana State University Press; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; Pandanus Press; Turner E. Smith & Co.; University of South Carolina Press; Southern Methodist University Press; The Steck Company; University of Texas Press; University of Virginia Press; and The William Byrd Press.

Southern
BOOKS
Competition
1954

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1954 Selections

The third annual Southern Books Competition presents twenty books which our jury has considered worthy of the designation of "excellent." Nearly a hundred titles were submitted by twenty-three publishers and presses from the states included in the Southeastern and Southwestern Library Associations (Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Kentucky, Louisiana, Arkansas, Oklahoma, Texas, New Mexico, and Arizona). Following the custom of past years, the winning books will be displayed as a group in approximately twenty libraries during 1955.

The Southern Books Committee, which arranges the Competition, is appointed by the Southeastern Library Association. It is composed of Lawrence S. Thompson, Lexington, Kentucky; Olan V. Cook, Chapel Hill, North Carolina; and Richard B. Harwell, Atlanta, Georgia. The jury for the 1954 Competition consisted of R. Hunter Middleton, Director, Department of Typeface Design, Ludlow Typograph Company, Chicago; Walter Howe, Director of Typography, R. R. Donnelley and Sons Company, Chicago; and Burton Cherry, Designer, Burton Cherry and Associates, Chicago.

Inasmuch as it was necessary to bring together all of the entries and submit them to the jury prior to the end of 1954, it is possible that some outstanding book published late in 1954 was not considered. Such books will be eligible for the 1955 Competition.

Contrary to the practice followed in the two previous handlists of winning books, no effort will be made to single out the most distinguished books of the year. It is significant, however, that the jury felt that the Anvil Press' second publication, Chaucer's *The Booke of the Duchesse*, held the same superior position relative to the other entries that the Anvil Press' first publication, Pico's *Oratio de Hominis Dignitate*, held in the 1953 Competition. Still, in all fairness, it should be emphasized that *The Booke of the Duchesse* was produced under conditions uniquely favorable to excellence, conditions which contrast sharply with the design and manufacturing limitations of the other books. It is possible to reproduce these favorable conditions in virtually every community where there is an understanding for good typography. Even though an enterprise such as the Anvil Press does not compare with Lakeside, Maple, or Kingsport in the scale of its operations, its contribution to the development of the American typographical tradition is fully as great.

It is not without significance that six books submitted by the University of Oklahoma Press were selected by the jury as representing the best in Southern commercial book production. Through the years Oklahoma has set the highest standards of book production not only for regional publishers but also for university presses throughout the nation. The designs of Will Ransom and Willard A. Lockwood and the presswork of the plant in Norman result in finished products comparable with the best anywhere.

THE BOOKE OF THE DUCHESE. By Geoffrey Chaucer. Lexington, Kentucky: The Anvil Press, 1954. 82 p. 5¼ x 8¼ in.

Designed by Victor Hammer. Composition and presswork by Jacob Hammer in 12 point American Uncial and 12 point Civilité. Paper is Hayle from Stevens-Nelson Paper Corporation. Bound by Gromich of the Art Guild Bindery, Cincinnati, Ohio. Edition limited to 225 copies hand-set and printed on the hand-press.

THE CHISHOLM TRAIL. By Wayne Gard. Norman: University of Oklahoma Press, 1954. xi, 296 p. 6⅞x9¼ in.

Designed by Willard A. Lockwood. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Janson text, Linotype Bold Face No. 9 display, with lettered title. Brush and pen and ink drawings by Nick Eggenhofer, printed with text. Engravings by the Morgan Company, Tulsa, Oklahoma. Paper is Warren's Olde Style, antique wove, 60#. Second printing bound by Engdahl Bindery, Maywood, Illinois, from design by Willard A. Lockwood. Cover cloth is Holliston Rex Linen, stamped in two colors of ink. Jacket design by Will Ransom.

COMMERCE OF THE PRAIRIES. By Josiah Gregg. Edited by Max Leon Moorhead. Norman: University of Oklahoma Press, 1954. xxxviii, 469 p. 6x9 in.

Designed by Will Ransom. Composition and presswork by University of Oklahoma Press in 11½/13 Caslon Old Face (Linotype) text, Linotype and Monotype Janson display. Illustrations, mostly line cuts on zinc, printed with text and taken from original and other early editions of the book; one two-color, four-fold map, printed separately by letterpress; three halftones by offset, printed on Curtis Colophon by Meriden Gravure (tipped). Engraving by the Morgan Company. Paper is Warren's Olde Style, antique wove, 50#. Binding, designed to match other volumes in series, in Bancroft Buckram, stamped with ink and genuine gold. Jacket design by Will Ransom.

CONTEMPORARY LATIN-AMERICAN PHILOSOPHY. A selection with an introduction and notes by Anibal Sanchez Reulet, translated from the Spanish and Portuguese by Willard R. Trask. Albuquerque: University of New Mexico Press, 1954. xx, 285 p. 6x9 in.

Designed by Roland F. Dickey. Composition and presswork by University of New Mexico Printing Plant in 11/13 Linotype Baskerville text, 8/9 Linotype Baskerville footnotes, 10/11 Linotype

Baskerville bibliography, 18 point Baskerville Italic chapter titles (handset), 14 point Linotype Baskerville sub-heads, and Baskerville title page, handset and linotype. Paper is Ibsen No. 2 Eggshell, white, 60#, from Dixon Paper Company. Binding, designed by Roland F. Dickey, by University of New Mexico Printing Plant in Holliston Roxite DF No. 50245 linen finish, printed in gray ink.

EXPERIMENTS IN RELIEF PRINT MAKING. By Charles William Smith. Charlottesville: University of Virginia Press, 1954. 68 unnumbered pages. 7x10 in.

Designed by author. Composition and presswork by University of Virginia Press in 12 point Bodoni Bold text; title page also Bodoni Bold. Illustrations designed by author. Text paper is Curtis Rag, 80#; prints on Japanese Goyu. Binding, designed by author, by the Michie Company, Charlottesville.

FLETCHER MARTIN. By Barbara Ebersole. Gainesville: University of Florida Press, 1954. xvii, 51 p. 8x11 in.

Designed by H. S. Haines and Barbara Ebersole. Composition and presswork by Convention Press, Jacksonville, Florida in 12/14 Futura medium text, Lydian and handlettering for title page and jacket. Illustrations by Fletcher Martin, 113 copper halftone plates by Dixie Engraving Company, Savannah, Georgia. Paper is Warren's Lustro Gloss, Double-kote, white, 100#; endpapers of Beckett cover, black antique, 65#. Binding by Universal Dixie Bindery, Jacksonville, in Columbia Textite, Riverside Linen, rough finish, RLR 665, stamped with black foil (Swift). Jacket in silk screen on Beckett white antique, 50#, by Convention Press.

GUIDE TO THE MANUSCRIPT COLLECTIONS OF COLONIAL WILLIAMSBURG. Compiled by Lynette Adcock. Williamsburg, Virginia: Colonial Williamsburg, 1954. 62 p. 6⅞x9¼ in.

Designed by Willis A. Shell. Composition and presswork by William Byrd Press, Richmond, Virginia, in 11, 10, and 9 Granjon text, Caslon Openface display. Paper is Keith's Rag Book for text, Curtis' Tweedweave Cover for cover. Saddle wire stitched, trimmed flush, at William Byrd Press.

HISTORY OF HUNTINGDON COLLEGE 1854-1954. By Rhoda Coleman Ellison. University, Alabama: University of Alabama Press, 1954. x, 305 p. 6x9 in.

Designed by Eugenia Porter. Composition and presswork by Birmingham Printing Company, Birmingham, Alabama, in Baskerville text, Weiss display. Copper halftones on Crocker Bur-

bank's Art Mat, 80#, by Alabama Engraving Company, Birmingham. Text paper is Warren's Olde Style, wove, 80#. Binding, designed by Eugenia Porter, by Birmingham Printing Company. Jacket design by Robert Faerber.

HISTORY OF THE UNIVERSITY OF ALABAMA. Volume I, 1818-1902. By James Benson Sellers. University, Alabama: University of Alabama Press, 1953. xii, 649 p. 6½x9¼ in.

Designed by Eugenia Porter. Composition and presswork by Birmingham Printing Company in Baskerville 353. Copper halftones on Teck Color Enamel Ivory C 2 S dull. Text paper is Warren's Olde Style Laid India. Binding, designed by Eugenia Porter, by Birmingham Printing Company. Jacket design by Richard Brough.

KENTUCKY STORY, A COLLECTION OF SHORT STORIES. Edited by Hollis Spurgeon Summers. Lexington: University of Kentucky Press, 1954. xiv, 247 p. 6x9 in.

Designed by Kenneth W. Elliott. Composition and presswork by Vail-Ballou Press, Binghamton, New York, in 11/14 Baskerville text, various sizes of Baskerville and Garamond display. Paper is Warren's Olde Style, antique white wove, 60#. Binding designed and produced by Vail-Ballou Press. Jacket design by Janis Sternbergs.

THE LAST WAR TRAIL: THE UTES AND THE SETTLEMENT OF COLORADO. By Robert Parker Emmitt. Norman: University of Oklahoma Press, 1954. ix, 333 p. 6x9 in.

Designed by Willard A. Lockwood. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Caledonia text, Neuland display, with lettered initials and title lettering. Brush and ink drawings on gesso by Bettina Steinke, engraved by the Morgan Company. Paper is Warren's Olde Style, antique wove, 60#. Binding, designed by Willard A. Lockwood, by Becktold Company, St. Louis, in Bancroft Arrestox B, stamped in ink and white pigment foil. Jacket design by Willard A. Lockwood.

LIFE IN THE IMPERIAL AND LOYAL CITY OF MEXICO IN NEW SPAIN AND THE ROYAL AND PONTIFICAL UNIVERSITY OF MEXICO AS DESCRIBED IN THE DIALOGUES FOR THE STUDY OF THE LATIN LANGUAGE. Prepared by Francisco Cervantes de Salazar for use in his classes. Translated by Minnie Lee Barret Shepard with introduction by Carlos E. Castañeda. Austin: University of Texas Press, 1953. vii, 113 p.,

followed by facsimile reproduction 228-290. 6x9 in.

Designed by Frank H. Wardlaw and VanCourtright Walton. Composition and presswork of letterpress section by University of Texas Printing Division in 12 point Intertype Garamond; colotype section by Meriden Gravure. Paper is Curtis Rag, 70#. Binding, designed by Frank H. Wardlaw, by University of Texas Printing Division. Cases supplied by Kingskraft Division, Kingsport Press; slipcases supplied by Miro Container Company, Brooklyn, New York.

NOTHING BUT PRAIRIE AND SKY: LIFE ON THE DAKOTA RANGE IN THE EARLY DAYS. Recorded by Walker DeMarquis Wyman from the original notes of Bruce Siberts. Norman: University of Oklahoma Press, 1954. xiii, 217 p. 5½x8¾ in.

Designed by Willard A. Lockwood. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Janson text, Linotype and Monotype Janson display, with lettered title. Halftones by the Morgan Company, printed on dull-coated paper and tipped in. Paper is Warren's Olde Style, antique wove, 60#. Binding, designed by Willard A. Lockwood, by Engdahl Bindery, Maywood, Illinois, in Bancroft Oxford cloth, two colors, split horizontally, stamped in white pigment foil. Jacket design by Willard A. Lockwood (drawing of horsemen by Nick Eggenhofer).

ONE THOUSAND AND ONE POEMS OF MANKIND; MEMORABLE SHORT POEMS FROM THE WORLD'S CHIEF LITERATURES. Compiled by Henry W. Wells, foreword by Clifton Fadiman. Atlanta: Tupper and Love, 1954. xxvi, 448 p. 5½x8½ in.

Designed by Earl Sanders. Composition and presswork by Foote and Davies, Atlanta, in 11/12 Linotype Baskerville text, Monotype Baskerville display with A.T.F. Troyer ornaments and dot and asterisk rule decorations. Paper is West Virginia Paper Company Inspiration Eggshell, 60#, and 80# tan end sheets from Hamilton Paper Company. Binding by Foote and Davies in Holliston Roxite DF Brown Linen Finish stamped in gold foil. Jacket design by John Stuart McKenzie; two color, calligraphy, offset.

THE RISE AND FALL OF MAYA CIVILIZATION. By John Eric Sidney Thompson. Norman: University of Oklahoma Press, 1954. xii, 287 p. 6x9 in.

Designed by Will Ransom. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Jan-

son text, Monotype Janson display, lettered title. Drawings by Avis Tulloch and Tatiana Proskouriakoff and photographs; line cuts printed with text, plus halftones printed on dull-coated paper and tipped in. Engraving by the Morgan Company. Paper is Warren's Olde Style, antique wove, 60#. Binding, designed by Will Ransom, by Engdahl Bindery in Holliston Roxite LS, stamped in ink and imitation gold foil. Jacket design by Will Ransom.

THE SCHOOLING OF THE WESTERN HORSE.
By John Richard Young. Norman: University of Oklahoma Press, 1954. xiv, 322 p. 6x9 in.

Designed by Vivian Muir and Willard A. Lockwood. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Janson text, Monotype Janson display. Drawings by Randy Steffen, diagrams by Larry Kummerman, and photographs; drawings and diagrams are line and run with text, halftones printed on dull-coated paper and tipped in. Engraving by the Morgan Company. Paper is Warren's Olde Style, antique wove, 60#. Binding, designed by Willard A. Lockwood, by Engdahl Bindery in Holliston Rex Linen, stamped with two colors of ink. Jacket design by Willard A. Lockwood.

A SERMON ON THE DEATH OF THE REV. MR. GEORGE WHITEFIELD, PREACHED ON SUNDAY, NOVEMBER 18, 1770. By John Wesley. Atlanta: Emory University Library, 1953. (Emory University Publications, *Sources and Reprints*, Series VIII, Number 2.) xi, 20 p. 6¼x9½ in.

Designed by Richard N. McArthur. Composition and presswork by Higgins and McArthur Company, Atlanta, in 12 point Linotype Baskerville text, Baskerville display. Frontispiece is photograph by Joseph T. Jackson re-

produced in copper halftone by Artcraft Engravers, Atlanta. Paper is Warren Olde Style, white wove, 50#. Cover paper is Lemon Andorra, 65#.

THE SOUTH IN AMERICAN LITERATURE, 1607-1900. By Jay Broadus Hubbell. Durham: Duke University Press, 1954. xx, 987 p. 6½x9¼ in.

Designed by Norman Knox (topography, binding, jacket). Composition and presswork by Vail-Ballou Press in 10/13 Linotype Electra text, 8/10 Deepdene display. Paper is Warren's 1854 Plate, Text, 50#. Binding by Vail-Ballou Press in Holliston Record Buckram, English finish, stamped in genuine gold over black panel.

THE SPANISH-SPEAKING GROUPS IN THE UNITED STATES. By John Harmon Burma. Durham: Duke University Press, 1954. xiv, 214 p. 6½x8½ in.

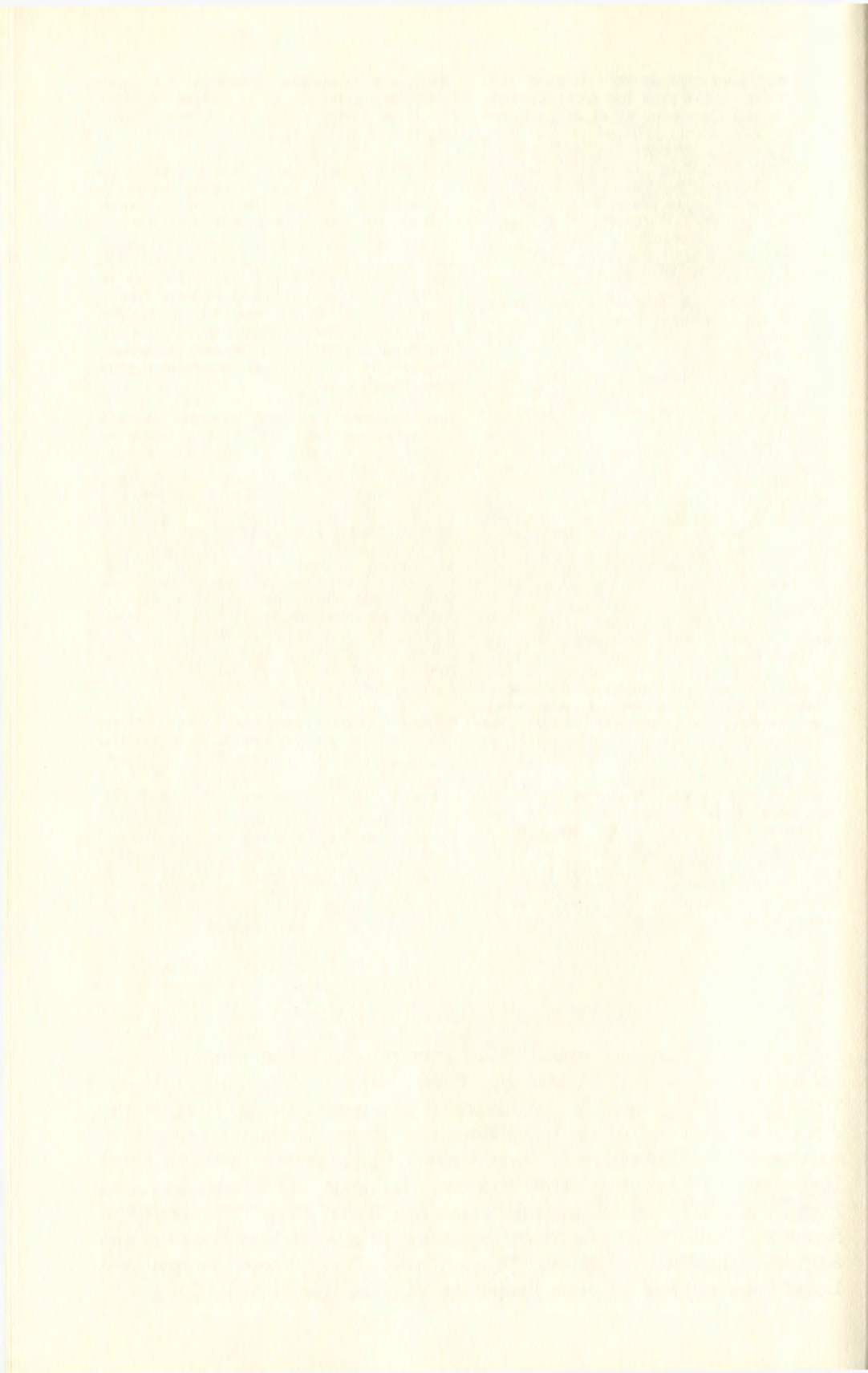
Designed by the Duke University Press staff. Composition and presswork by the Seeman Printery, Durham, in 12/13 Linotype Caslon Old Face text, Monotype Caslon Old Style display. Paper is Warren's Publishers' Eggshell Wove, Text, 50#. Binding, designed by Angus McDougall, by L. H. Jenkins, Richmond, Virginia, in Holliston Tex, Linen Finish, stamped with Grauert Red 23 Roll Leaf. Jacket design by Angus McDougall.

TAMBURLAINE'S MALADY AND OTHER ESSAYS ON ASTROLOGY IN ELIZABETHAN DRAMA. By Johnstone Parr. University, Alabama: University of Alabama Press, 1953. xiv, 158 p. 6x9 in.

Designed by Eugenia Porter. Composition and presswork by the Kingsport Press in Granjon text, Caslon Old Style display. Paper is Warren's Olde Style, laid, 50#. Binding, designed by Eugenia Porter, by the Kingsport Press. Jacket designed by Eugenia Porter.

Participating Publishers and Presses

University of Alabama Press; Anvil Press; Attic Press; Camellia Publishing Company; Duke University Press; Emory University Library; University of Florida Press; University of Georgia Press; Higgins-McArthur Company; University of Kentucky Press; Louisiana State University Press; University of New Mexico Press; North Carolina State Department of Archives and History; University of North Carolina Press; University of Oklahoma Press; The Rydal Press; University of South Carolina Press; The Steck Company; Sunday School Board of the Southern Baptist Convention; University of Texas Press; Tupper and Love; University of Virginia Press; the William Byrd Press.



Southern
BOOKS
Competition
1955

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1955 Selections

The fourth annual Southern Books Competition presents twenty-two books. Almost ninety titles were submitted by eighteen publishers and printers from the area covered by the Southeastern and Southwestern Library Associations.

The Southern Books Committee, which arranges the Competition, is appointed by the Southeastern Library Association. It is composed of Lawrence S. Thompson, Lexington, Kentucky; Olan V. Cook, Chapel Hill, North Carolina; and Richard B. Harwell, Atlanta, Georgia. The jury for the 1955 Competition was made up of Paul A. Bennett, Typographic Promotion Manager of the Mergenthaler Linotype Company, Brooklyn; Melvin Loos, manager of the Printing Office of the Columbia University Press; and Chauncey H. Griffith, consulting typographic engineer, New York, and retired official of Mergenthaler.

Concerning the 1955 entries Mr. Griffith commented: "I don't recall having viewed a more representative assembly of university press books. We were particularly impressed by the good taste in designing, the superb quality of presswork on half-tone illustrations, and the harmonious adaptation of paper and type to illustrations. It would be difficult to enumerate the many commendable features . . . We decided on twenty-two titles as meriting special attention, could have made it more, not less."

Typographically, the preferred face was Baskerville, with four books set in it. Three each were set in Janson and Caledonia and two in Waverley. The designers were headed by VanCourtright Walton of Texas with four books. Willard A. Lockwood, formerly of Oklahoma, did three on his own and another in collaboration with the late Will Ransom. W. W. Tompkins of the William Byrd Press did three books, and Adolph O. Goldsmith of L.S.U. did two.

Just as in past years, the winning books will be sent on a tour of some twenty Southern libraries. The winning books for each year are kept as a special collection in the University of Kentucky Library.

Books published too late in 1955 to be considered will be eligible for the 1956 Competition.

ANCESTRY AND DESCENDANTS OF TIELMAN VAN VLEECK OF NEW AMSTERDAM, WITH SOME DESCENDANTS OF BENJAMIN VAN VLECK AND MARINUS ROELOFSE VAN VLECKEREN OR VAN VLACK. By Jane Van Vleck. New York, 1955. xvi, 472 p. $6\frac{1}{2} \times 9\frac{1}{4}$ in.

Designed by Willis W. Tompkins. Composition and presswork by the William Byrd Press, Richmond, Virginia in 8 and 10 point Monotype Binnely Old Style 21, Monotype Bulmer display. Halftones printed by colotype by Meriden Gravure Company, hand painted by The Berrien Studio, New York; line engravings made by Royal Engraving Company, Richmond,

Virginia. Paper is Warren's 60 lb. Olde Style Wove, S. D. Warren Company, Cumberland Mills, Maine. Binding, designed by Willis W. Tompkins, by Charles H. Bohn and Company, New York.

AS I SAW IT. By Robert B. Irwin. New York: American Foundation for the Blind, 1955. x, 206 p. $5\frac{1}{2} \times 8\frac{1}{2}$ in.

Designed by Willis W. Tompkins. Composition and presswork by the William Byrd Press in 10 and 11 point Linotype Janson, hand-lettered initials and title page by Willis W. Tompkins. Frontispiece by colotype by Meriden Gravure; line engravings by Royal En-

graving. Paper is 70 lb. Colophon Text wove, Curtis Paper Company, Newark, Delaware. Binding, designed by Willis W. Tompkins, by Charles H. Bohn. Jury comment: "Binding . . . quite the most imaginative in the show . . . an imitation in blind stamping of Braille on the cover, and presumably it spelled out the title."

BONAMPAK, CHIAPAS, MEXICO. By Karl Ruppert, J. Eric S. Thompson, and Tatiana Proskouriakoff. Washington, D. C.: Carnegie Institution of Washington, 1955. (Publication 602). xiv, 74, gravure and three fold cuts, 1 color tip, 8 (white tag) p. 9x11½ p.

Designed by Willis A. Shell, Jr. Composition and presswork by the William Byrd Press in 8 and 10 point Linotype Granjon, Garamont (A.T.F.) display. Color illustrations by Tudor Press, Boston, Massachusetts; collotype illustrations by Meriden Gravure; line engravings by Royal Engraving. Paper is 60 lb. Inspiration English Finish, West Virginia Pulp and Paper Company, New York, and 150 lb. Springhill White Tag, International Paper Company, New York. Binding, designed by Willis A. Shell and the Carnegie Institution staff, by Albrecht and Company, Baltimore.

BREEDING BEEF CATTLE FOR UNFAVORABLE ENVIRONMENTS: A SYMPOSIUM PRESENTED AT THE KING RANCH CENTENNIAL CONFERENCE. Edited by Albert O. Rhoad. Austin: University of Texas Press, 1955. xiv, 248 p. 6x9 in.

Designed by VanCourtright Walton (Richard G. Underwood designed six pages of tips). Composition and presswork by University of Texas Printing Division in 12 point Bodoni Book with eighteen point Metrolite for chapter headings. Four-color plates by Beck Engraving Company, Boston, Massachusetts. Paper is Warren's 60 lb. Olde Style. Binding, designed by VanCourtright Walton, by University of Texas Printing Division. Cases by Kingsport Press, Kingsport, Tennessee. Jacket designed by Richard G. Underwood.

DE QUATUOR EVANGELISTIS [lines from the *Opus Paschale*]. By Coelius Sedulius; interlinear Latin-English text, with English translation by E. A. Lowe. Lexington: The Anvil Press, 1955. 10 unnumbered pages. 5½x9 in.

Design, composition, and presswork by Carolyn Reading in Victor Hammer's American Uncial, 12 point. Eight full-page wood-cuts by Victor Hammer after Holkham Bible drawings. Paper is Magnani, Magnani Mills, Pes-

cia, Italy. Binding by Carolyn Reading in Moriki (Stevens-Nelson). Jury comment: ". . . the hand-press printing magnificent, as was the typography, and the craftsmanship superb . . . examples of distinguished book-making, without a peer in any section of the country" (refers also to *The Newe Testamente, infra*).

GONDAL'S QUEEN, a novel in verse by Emily Jane Brontë. Edited by Fannie Elizabeth Ratchford. Austin: University of Texas Press, 1955. 207 p. 6¼x9¼ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 11/13 point Intertype Waverley, 10/12 point Waverley for poetry. Letterpress halftones. Paper is Warren's 60 lb. Olde Style laid; illustrations on Warren's 70 lb. Cumberland Dull. Binding, designed by Richard G. Underwood, by University of Texas Printing Division. Cases by Kingsport Press. Jacket designed by Richard G. Underwood.

GOVERNOR TRYON AND HIS PALACE. By Alonzo Thomas Dill. Chapel Hill: University of North Carolina Press, 1955. xvi, 304 p. 6x9 in.

Designed by Charles M. Todd. Composition and presswork by Van Rees Press in 12 point Linotype Janson, leaded 2; initials, 42 Bulmer; chapter headings, 11 Janson capitals, letter spaced; chapter titles, 24 Bulmer italics capitals and lower case. Sixteen pages of halftones. Paper is Warren's 50 lb. # 66 Text; illustrations on Warren's 80 lb. White Enamel. Binding, designed by Charles M. Todd, by Van Rees. Jacket designed by Turck and Reinfeld, Inc.

THE INDIAN AND THE HORSE. By Frank Gilbert Roe. Norman: University of Oklahoma Press, 1955. xvi, 436 p. 6½x9 in.

Designed by Will Ransom. Composition and presswork by University of Oklahoma Press on 11/13 Linotype Caledonia Text, with A.T.F. Bulmer display. Halftones, by The Morgan Company, Tulsa, printed on dull-coated paper and tipped in. Paper is Warren's 50 lb. Olde Style antique wove. Binding, designed by Will Ransom, on Bancroft Arrestox B, stamped on spine only with two colors of ink, by The Bechtold Company, St. Louis. Chapter headpieces and chapter subdivision spots are line drawings by Will Ransom, adapted from various Indian designs.

INDIAN SKETCHES TAKEN DURING AN EXPEDITION TO THE PAWNEE TRIBES. By John Treat Irving, Jr., edited and annotated by John Francis McDermott. Norman: University of Oklahoma Press, 1955. xlii, 276 p. 6x9 in.

Designed by Willard A. Lockwood. Composition and presswork by University of Oklahoma Press on 11/14 Linotype Baskerville text, with A.T.F. and Monotype Goudy Text display. Early engravings, drawings, paintings, and lithographs printed in offset (half-tone and line) on same stock as text by Meriden Gravure. Paper is 60 lb. Stevens-Nelson Text. Binding, designed by Willard A. Lockwood, by The Bechtold Company, on Interlaken Arco Linen Vellum, stamped with ink and genuine gold leaf; Alpaco end sheet (Tan). Jacket designed by Willard A. Lockwood. Publisher's comment: "A conscious attempt to be allusive: the use of Baskerville with a hard-surfaced paper, printed in a brown-toned black ink, etc., to suggest a mid nineteenth-century book."

INTERNATIONAL CONFLICT AND COLLECTIVE SECURITY: THE PRINCIPLE OF CONCERN IN INTERNATIONAL RELATIONS. By Willard Newton Hogan. Lexington: University of Kentucky Press, 1955. x, 202 p. 6x9 in.

Designed by Kenneth W. Elliott and Bruce F. Denbo. Presswork and composition by The Kernel Press (University of Kentucky) in 11 point Linotype Caledonia and other sizes; 18 point A.T.F. Bulmer. Paper is Warren's 60 lb. Olde Style white wove antique. Binding, designed by Kenneth W. Elliott, by C. J. Krehbiel Company, Cincinnati. Jacket designed by Janis K. Sternbergs.

LOUISIANA BIRDS. By George H. Lowery, Jr. Baton Rouge: Published for the Louisiana Wild Life and Fisheries Commission by the Louisiana State University Press, 1955. 668 p. 6½x8½ in.

Designed by Adolph O. Goldsmith. Composition and presswork by Franklin Press, Baton Rouge in 10 point Garamond Intertype, Garamond and Garamond italic display. Illustrated by Robert E. Tucker; photographs from many different sources. Four-color plates by Record Press, St. Augustine, Florida; end papers by Pike Burden, Baton Rouge (lithograph); photo-engravings, line engravings, and 133-line halftones by Respass-Grimes Engraving Company, Jacksonville, Florida. Paper is Warren's 70 lb. Westbrook Gloss; four-color plates on Warren's 100 lb. Lustr-Gloss. Binding, designed by Adolph O. Goldsmith, by The Bechtold Company. Jacket design by Adolph O. Goldsmith.

MARY LAND'S LOUISIANA COOKERY. By Mary (Land) Reed. Baton Rouge: Louisiana State University Press, 1955. 394 p. 6½x9¼ in.

Designed by Adolph O. Goldsmith. Composition and presswork by American-Book Stratford Press in 11 point Linotype Janson; Garamond and Garamond italic display. Illustrated by Maurice Henry Hobbs. Line engravings by Shreveport Engraving Company. Paper is Warren's 60 lb. Olde Style antique laid white. Binding, designed by Maurice Henry Hobbs, by American-Book Stratford Press.

MATHEMATICS IN TYPE. By Willis W. Tompkins. Richmond, Virginia: The William Byrd Press, 1955. xii, 58 p. 6½x9¼ in.

Designed by Willis W. Tompkins. Composition and presswork by the William Byrd Press in 8 and 10 point Monotype Modern No. 8, Monotype Bulmer display. Illustrations by Royal Engraving. Paper is Warren's 70 lb. Silkote offset; cover is double thick Beckett Antique, gray, by Beckett Paper Company, Hamilton, Ohio. Binding by the William Byrd Press. Jury comment: "... exceptionally well handled and planned . . . The cover design was particularly nice and the mathematical symbols unusually well organized throughout."

THE NEWE TESTAMENTE. [the four Gospels]. Translation of 1525 by William Tyndale. Lexington: The Anvil Press, 1955. 4 v. 5x6½ in.

Designed by Victor Hammer. Composition and presswork by Jacob Hammer in Rudolph Koch's Jessen type, 16 point. Eight full-page wood-cuts by Victor Hammer. Paper is Unbleached Arnold, Stevens-Nelson. Binding by Gromich of the Art Guild Bindery, Cincinnati, in Duna (Stevens-Nelson). Jury comment: See *De quatuor evangelistis, supra*.

THE NEZ PERCES: TRIBESMEN OF THE COLUMBIA PLATEAU. By Francis Haines. Norman: University of Oklahoma Press, 1955. xvii, 331 p. 6x9 in.

Designed by Theodor Jung. Composition and presswork by the University of Oklahoma Press in 12/13 Linotype Caslon Old Face text, with Linotype Granjon and lettering display. Indian design motifs by Theodor Jung reproduced by line on zinc with text; photographs reproduced in halftones, by The Morgan Company, printed on dull coated paper and tipped in. Paper is Warren's 60 lb. Olde Style antique wove. Binding, designed by Theodor Jung, by Engdahl Bindery, Maywood, Illinois, on Hol-

liston Rex Linen, with pre-printed (offset) spine and decoration on front, plus aluminum foil stamping. Jacket design by Theodor Jung. Jury comment: "... the best book in the show ... because of its excellent planning, its nice typography and allusive decoration, its interesting binding and the most careful positioning of illustrations. The chapter pages in this book were just about as interesting as they possibly could be ..."

OF SONDRY FOLK: THE DRAMATIC PRINCIPLE IN THE CANTERBURY TALES. By Robert Meyer Lumiansky. Austin: University of Texas Press, 1955. xiv, 270 p. 6¼x9¼ in.

Designed by VanCourtright Walton. Composition and presswork by the University of Texas Printing Division in 11 point Intertype Waverley, quoted matter in 10 point Intertype Waverley. Twenty-four illustrations (letterpress, line plates) by Malcolm Thurgood. Paper is Warren's 60 lb. Olde style white wove. Binding, designed by VanCourtright Walton, by University of Texas Printing Division. Cases by Kingsport Press. Jacket designed by Malcolm Thurgood. Jury comment: "... particularly nice illustrations which seemed to convey a wood-cut feeling completely suitable to the text ..."

OUR NATIONAL FORESTS. By Bernard Frank, with a foreword by Justice William O. Douglas. Norman: University of Oklahoma Press, 1955. xx, 240 p. 6x9 in.

Designed by Willard A. Lockwood and Will Ransom. Composition and presswork by University of Oklahoma Press on 11/13 Linotype Old Style # 7 text, A.T.F. Bulmer display. Photographs reproduced in halftones, by The Morgan Company, on dull coated paper and tipped in. Paper is Warren's 60 lb. Olde Style antique wove. Binding, designed by Willard A. Lockwood, by the Engdahl Bindery, on Interlaken Arco Linen Vellum, stamped on spine and front (in one impression) with aluminum and imitation gold foil. Jacket design by Will Ransom. Jury comment: "... a most imaginative binding and knowledgeable and excellent positioning of pictures with judicious bleeding ... good halftone printing in the letterpress section and interesting typography on the chapter pages ..."

SAM HOUSTON: THE GREAT DESIGNER. By Llerena B. Friend. Austin: University of Texas Press, 1954. xiv, 394 p. 6¼x9¼ in.

Designed by VanCourtright Walton. Composition by John W. Scott Company, Dallas, in 10/12 Linotype Cale-

donia (also 9/11, 8/9), presswork by Wilkinson Printing Company, Dallas. Illustrations (old photographs) by offset by Joe K. Alexander Company, Austin. Paper is Warren's 60 lb. Olde Style white wove. Binding, designed by VanCourtright Walton, by Universal Bookbindery, San Antonio. Jacket designed by Malcolm Thurgood.

THE SILVER CRADLE. By Julia Nott Waugh. Austin: University of Texas Press, 1955. xi, 160 p. 8¾x5½ in.

Composition and presswork by Vail-Ballou Press, Binghamton, in 12/14 Linotype Garamond. Decorations (letterpress, line drawings) by Bob Winn, San Antonio. Paper is Warren's 70 lb. Olde Style laid white. Binding, designed by Frank H. Wardlaw, by Vail-Winn, Ballou. Jacket, designed by Bob Winn, produced by Joe K. Alexander Company.

WAH-TO-YAH AND THE TAOS TRAIL; OR, PRAIRIE TRAVEL AND SCALP DANCES, WITH A LOOK AT LOS RANCHEROS FROM MULEBACK AND THE ROCKY MOUNTAIN CAMPFIRE. By Hector Lewis Garrard (alias Lewis H. Garrard), with an introduction on by A. B. Guthrie, Jr. Norman: University of Oklahoma Press, 1955. xvi, 300 p. 4¾x7½ in.

Designed by Willard A. Lockwood, to harmonize with series style. Composition and presswork by the University of Oklahoma Press in 10/12 Linotype Electra text, Monotype Deepdene display. Map (line cut), adapted from one by Josiah Gregg, printed with text; engraved by The Morgan Company. Paper is Warren's 50 lb. Olde Style antique wove. Binding, designed by Theodor Jung and matching other books in the series, on paper ("elephant hide") over boards, stamped in ink and imitation gold foil. Publisher's comment: "This is one of a series entitled *The Western Frontier Library*, reprints of early western books, matching in format and economically produced; each book in the series sells for \$2.00."

WE POINTED THEM NORTH: RECOLLECTIONS OF A COWPUNCHER. By Edward Charles Abbott ("Teddy Blue") and Helena Huntington Smith. Norman: University of Oklahoma Press, 1955. xv, 248 p. 5¾x8¾ in.

Designed by Willard A. Lockwood. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Baskerville text, Lino Caledonia italic for chapter titles and running heads, and A.T.F. Baskerville and Bulmer for other display. Line drawings by Nick Eggenhofer, maps by Willard A. Lockwood. Line cuts

printed with Text, halftones (of photographs) printed on dull coated paper and tipped in; engravings by The Morgan Company. Paper is Warren's 60 lb. Olde Style antique wove. Binding designed by Willard A. Lockwood (using an Eggenhofer drawing), by The Bechtold Company on Bancroft "Lynene," stamped blind and with ink on spine and front. Jacket designed by Willard A. Lockwood, using an Eggenhofer drawing.

WORMSLOE: TWO CENTURIES OF A GEORGIA FAMILY. By Ellis Merton Coulter. Athens: University of Georgia Press, 1955. xvi, 322 p. 6½x9¼ in.

Designed by Ralph Stephens. Composition and presswork by Vail-Ballou in Baskerville. Paper is # 66 Text, halftones on Ivory Cumberland Gloss. Binding, designed by Ralph Stephens, by Vail-Ballou. Jacket designed by Ralph Stephens.

Participating Publishers and Presses

Attic Press, Richmond, Virginia; John F. Blair, Publisher, Winston-Salem, North Carolina; Colonial Williamsburg; Duke University Press; Emory University Library; University of Florida Press; University of Georgia Libraries; University of Georgia Press; University of Kentucky Press; Louisiana State University Press; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; Pelican Publishing Company, New Orleans; The Steck Company, Dallas; University of Texas Press; University of Virginia Press; the William Byrd Press.

Southern
BOOKS
Competition
1956

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1956 Selections

The fifth annual Southern Books Competition presents twenty-five books produced by seventeen Southern printers and publishers in 1956 (or too late in 1955 to be entered for that year) and distinguished for their physical appearance. Over eighty books were submitted by twenty-four publishers and printers from the area covered by the Southeastern and Southwestern Library Associations.

The Southern Books Committee, which arranges the Competition, is appointed by the Southeastern Library Association. It is composed of Lawrence S. Thompson, Lexington, Ky.; Olan V. Cook, Chapel Hill, N. C.; and Richard B. Harwell, Richmond, Va. The jury for the 1956 Competition consisted of Ray Nash, Department of Art and Archaeology, Dartmouth College, Hanover, N. H.; Roderick D. Stinehour, The Stinehour Press, Lunenburg, Vt.; and Stephen T. Riley, Massachusetts Historical Society, Boston.

For the past three years non-Southern juries have served, and this policy will continue in the future. It is gratifying and encouraging to receive words of praise for Southern book production, such as Mr. Nash's comment this year: "Few of us realize—I certainly did not—that there are home-grown Southern products in this field which can compete on even terms with the best work being done anywhere in the country." On the other hand, we still have much to learn in many quarters. The jury found too many houses setting books in inferior types, impressing them unevenly on unsuitable paper, sewing them improperly and binding them in bad taste. There were "woeful examples of imposition in unexpected places, books (usually of thirty-two page signatures) intolerably spongy and often showing the mis-matched pages of un-uniform folding, decent jobs otherwise marred by top stain dribbling down into head margins."

As in the past, winning books will be sent on a tour of some two dozen or more libraries, mainly Southern. Books published too late in 1956 to be considered will be eligible for the 1957 Competition.

ANCHORED YESTERDAYS; THE LOG BOOK OF SAVANNAH'S VOYAGE ACROSS A GEORGIA CENTURY IN TEN WATCHES. [Second edition.] By Elfrida De Renne Barrow and Laura Palmer Bell. Darien, Ga.: Printed by the Ashantilly Press of Darien, Georgia, for the Little House of Savannah, Georgia, 1956. xviii, 121 p. 6¼x7-13/16 in.

Designed by William G. Haynes, Jr. Composition (hand) and presswork by William G. Haynes, Jr., in 14 point Caslon Old Style no. 471 (text); for display, Caslon Old Style no. 471, Stephenson and Blake Caslon Old Face, Monotype Caslon Bold (on cover), and 8 point Caslon Old Face Heavy Italic; for bibliography, Stephenson and Blake Caslon Old Face; for index, Caslon Old

Style no. 471; Monotype decorative initials (so-called Caslon); Caslon ornaments, Stephenson and Blake; Monotype broad leaf ornament. Cover design (lino-cut map), illustrations, and initials for chapter openings (wood engravings) by William G. Haynes, Jr.; two halftone copper plates of maps, maker unknown (maps determined size and shape of book). Paper is Curtis Rag natural wove, 164-M (text); Curtis Tweedweave Chartreuse, 154-M (end sheets), Curtis Tweedweave forest green cover, 260-M; and toned Basingwerk Parchment, 88-RM (halftone maps). Binding by the Florida Bindery, Jacksonville. Jury comment: "Admirable eighteenth-century costume piece, exploiting format dictated by the plates (maps)."

BACK STREETS AND PINE TREES; THE WORK OF JOHN MCMURTRY, NINETEENTH CENTURY ARCHITECT-BUILDER OF KENTUCKY. By Clay Lancaster. Lexington: The Bur Press, 1956. viii, 122 p. 9¼x6½ in.

Designed by Amelia K. Buckley and Carolyn Reading Hammer. Composition (hand) and presswork by Jacob Hammer in 14 point A.T.F. Garamond. Illustrations by Clay Lancaster; metal line cuts by Lexington Photo Engraving Company. Paper is Hosho (text) and Moriki (cover), Stevens-Nelson Paper Corporation. Binding, designed by the Bur Press, by Lucy S. Crump. Jury comment: "Traditional book making, in a class by itself."

BACON'S REBELLION. THE CONTEMPORARY NEWS SHEETS. Edited by Harry Finestone. One of a series published in collaboration with the Tracy W. McGregor Library. ii, 41 p. 6x9 in.

Designed by John Cook Wyllie. Composition and presswork by University of Virginia Press in Linotype Baskerville, 14/16 point (text), 12/14 (summary), 10/12 (notes), and foundry Goudy Bold and Lydian Bold italic (title-page). Map is reproduction of a part of a map of Virginia and Maryland from Speed's *Atlas of 1676*, printed by offset on 80 lb. Mohawk Superfine Text by King Lindsay Printing Corporation, Charlottesville. Paper of text is 60 lb. antique wove 1854, S. D. Warren Company. Binding, designed by John Cook Wyllie, by Charles H. Bohn Company, New York, in Tweedweave Text. Jury comment: "Venturesome presentation of history."

BALL BEARING MAINTENANCE. By Johnny Riddle. Norman: University of Oklahoma Press, 1956. xxii, 170 p. 6x9 in.

Designed by Theodor Jung. Composition and presswork by University of Oklahoma Press in 11/13 point Linotype Caledonia (text) and Alternate Gothic no. 2 (display). Photographs and technical drawings engraved by the Morgan Company, Tulsa. Paper is 80 lb. Cumberland Dull. Binding and jacket designed by Theodor Jung; binding by the Bechtold Company, St. Louis. Jury comment: "Designer's intelligent control of mechanical material well backed up by excellent production details."

THE COLONIAL RECORDS OF SOUTH CAROLINA: THE JOURNAL OF THE COMMONS HOUSE OF ASSEMBLY, SEPTEMBER 10, 1745-JUNE 17, 1746. Edited by James Harold Easterby. Columbia: South Carolina Archives Department, 1956. xii, 291 p. 7¼x10½ in.

Designed by Cornell H. Reynolds. Composition and presswork by the State Commercial Printing Company,

Columbia, in 11½/12 Caslon Oldstyle (text) and 9/10 Caslon Oldstyle (footnotes and text). Facsimile by offset lithography, entire process by John L. Hensel, Columbia. Paper is 60 lb. Special Buckeye text, 25 per cent rag white wove substance, Beckett Paper Company. Binding, designed by Howard Wood, by the State Commercial Printing Company. Jacket designed by Cornell H. Reynolds. Jury comment: "Good documentary work." Note: This is one volume of a large set, entitled *The Public Records of South Carolina*, of which two other volumes were published in late 1955 or 1956 and for which essentially the same production information is applicable: *The State Records of South Carolina: Journals of the South Carolina Executive Councils of 1861 and 1862* (ed. by Charles E. Cauthen; 1956; xv, 336 p.; 10/12 point Caledonia for text, 8/10 point Caledonia for footnotes and index, title-page partly Cheltenham); and *The Colonial Records of South Carolina: Journals of the Commissioners of the Indian Trade, September 20, 1710-August 29, 1718* (ed. by W. L. McDowell; 1955; xi, 368 p.; copper halftones by Carolina Engraving Company, Columbia, from photographs by John L. Hensel).

"THE COW KILLERS"; WITH THE AFTOSA COMMISSION IN MEXICO. By Fred Gipson. Austin: University of Texas Press, 1956. x, 134 p. 7¾x10 in.

Designed by Richard G. Underwood. Composition by Southern New England Typographic Service, New Haven, presswork by Meriden Gravure Company, in 12/15 point Linotype Caledonia. Line and wash drawings by Bill Leftwich reproduced by photo-offset lithography by Meriden Gravure Company. Paper is 70 lb. special Stevens-Nelson text (warm off-white made specially for Meriden). Binding, designed by Richard G. Underwood, by J. C. Valentine Company, New York; cases produced by J. C. Valentine Company. Jacket, designed by Richard G. Underwood, by Brodnax-Linn Printing Company, Dallas.

FAIRHOPE, 1894-1954. By Paul E. and Blanche R. Alyea. University, Ala.: University of Alabama Press, 1956. xiv, 351 p. 6x9 in.

Designed by Eugenia Porter. Composition and presswork by Birmingham Printing Company in 10/13 point Baskerville Linotype (text) and Deepdene Monotype (display). Map engraved by Alabama Engraving Company, Birmingham. Paper is Warren Olde Style Wove. Binding and jacket designed by Eugenia Porter; binding by Birmingham Printing Company. Jury comment: "The work of the designer rescues this volume from the handicap of poor presswork."

FAVORITE STORIES. By O. N. Darby and Henrietta Darby. Austin, Tex.: The Steck Company, 1956. 224 p. 6x8¼ in.

Designed by publisher's Production Department. Produced by offset lithography; composition, plates, and presswork by the Steck Company; composed in 14/18 point Caledonia Roman c/c (text), 18 point Caledonia Roman caps (heads), 8 point Caledonia caps (running heads), and 14 point Caledonia Roman numerals (folios). Illustrations, by Carol Rogers, full-color in casein and poster color. Paper is 60 lb. white Pasadena wove, Southwestern Paper Company. Binding (Singer sewing) by Universal Bindery, San Antonio. Jacket, designed by illustrator, by the Steck Company. Jury comment: "The type of sewing (Singer) makes this juvenile hard to open."

THE FIRST COPYRIGHT STATUTE: AN ESSAY ON AN ACT FOR THE ENCOURAGEMENT OF LEARNING, 1710. By Harry Ransom. Austin: University of Texas Press, 1956. xiv, 145 p. 6½x9½ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 12 point Baskerville. Paper is 60 lb. white Warren's Olde Style wove. Binding and jacket designed by VanCourtright Walton and produced by University of Texas Printing Division; cases produced by Brock & Rankin, Chicago. Jury comment: "Free handling of a technical subject."

JOHNNY GREEN OF THE ORPHAN BRIGADE: THE JOURNAL OF A CONFEDERATE SOLDIER. Edited by Albert Dennis Kirwan. Lexington: University of Kentucky Press, 1956. xxviii, 217, iii p. 5¼x9 in.

Designed by publisher's staff. Composition and presswork by Kentucky Kernel Press in 11 point Linotype Baskerville (and other sizes), Linotype Caledonia italic, and 24 point Klingspor Kumlien (and other sizes). Illustrations by publisher's staff; halftones and line cuts by Kentucky Engraving Company. Paper is Warren's Olde Style antique wove. Binding and jacket designed by publisher's staff; binding by the C. J. Krehbiel Company. Jury comment: "An attractive book, although the typography of the title-page looks as though the designer wasn't expecting a frontispiece."

THE KENAN PROFESSORSHIPS. By Almonte C. Howell. Chapel Hill: University of North Carolina Press, 1956. xvi, 343 p. 9¾x12¾ in.

Designed by Charles M. Todd. Composition and presswork by Van Rees Book Composition Company and Van Rees Press in the following sizes: text, 14 point Janson, leaded 4; extract, 12

point Janson, leaded 2; chapter lines, 14 point Janson, caps and lower case; display, Bulmer throughout; running heads, 14 point Janson, small caps. Printed with specially made sepia ink supplied by Sinclair Carroll manufacturing company. Illustrations by William Meade Prince and Adrian Lamb, 65 screen drop out halftones printed on text stock. Paper is 80 lb. white Superfine Text, smooth finish. Binding, designed by Charles M. Todd, by Van Rees Book Binding Corporation.

THE MISSIONS OF NEW MEXICO, 1776, A DESCRIPTION BY FRAY FRANCISCO ATANASIO DOMINGUEZ, WITH OTHER CONTEMPORARY DOCUMENTS. Translated and annotated by Eleanor B. Adams and Fray Angelico Chavez. Albuquerque: University of New Mexico Press, 1956. 412 p. 7¾x10½ in.

Designed by Roland Dickey. Composition, presswork, and binding by University of New Mexico Printing Plant. Text in 11/12 point Linotype Baskerville, with quotes 10/11, footnotes 9/10; chapter openings in handset Bernhard Modern with opening text lines in 14/16 Linotype Baskerville; title in Baskerville, handset and Linotype; part titles in handset 36 point Monotype Baskerville. Line drawings by Horace T. Pierce, zinc line engravings by Jackson's New Mexico Engraving Company, Albuquerque; title-page in vermilion and black, printed letterpress; maps redrawn by Jan Cleveland and Roland Dickey, zinc line engravings by Jackson's New Mexico Engraving Company; four-color frontispiece from a Laura Gilpin photograph especially treated by Fray Angelico Chavez, copper halftone engravings by Cocks-Clark Company, Denver, printed by Valliant Printing Company, Albuquerque, and tipped in on text paper. Paper is Ticonderoga Text 70 lb. Colonial White, wove finish. Binding and jacket designed by Roland Dickey. Jury comment: "A well-produced work, though the designer's choice for display (Bernhard Modern) is not quite right."

MR. THOREAU DECLINES AN INVITATION; TWO UNPUBLISHED PAPERS BY THOREAU; AN ORIGINAL LETTER AND AN ANNOTATED QUESTIONNAIRE. By Walter Harding. Richmond: The Attic Press, 1956. 12 unnumbered pages. 5½x8½ in.

Designed by Willis A. Shell, Jr. Composition (hand) and presswork by the Attic Press in Cloister Oldstyle. Engravings by Royal Engraving Company, Richmond. Paper is Nideggen, imported mould made sheet, for text and cover. Folded and saddle-wire stitched. Jury comment: "The inside-cover facsimiles are a nice feature."

THE NAVAJOS. By Ruth Underhill. Norman: University of Oklahoma Press, 1956. xvi, 304 p. 6x9 in.

Designed by Theodor Jung. Composition and presswork by University of Oklahoma Press in 12/14 point Linotype Granjon (text) and Lydian and Lydian italic (display). Photographs from various sources, and drawings by Theodor Jung from Navajo motifs; engravings by the Morgan Company, Tulsa. Paper is 60 lb. Warren's Old Style. Binding and jacket designed by Theodor Jung; binding by the Bechtold Company, St. Louis. Jury comment: "Fertile competence in design, high standards in execution—mature book making."

NAVAL POWER IN THE CONQUEST OF MEXICO. By C. Harvey Gardiner. Austin: University of Texas Press, 1956. xvi, 253 p. 6½x9½ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 11/14 point Caledonia. Photographs by author reproduced in offset by Joe K. Alexander Company, Austin. Paper is 60 lb. Warren's Olde Style wove. Binding, designed by Van Courtright Walton, by University of Texas Printing Division; cases produced by the Kingsport Press. Jacket, designed by John Guerin, by Joe K. Alexander Company. Jury comment: "Jurors didn't quite go along with the designer's overprinted title page drawing, but a nice book generally."

THE OLD EVER NEW. A selection from the poems of Mrs. Lilla Vass Shepherd. Raleigh: Privately published in a limited edition by the Wolf's Head Press, 1956. xiv, 257 p. 5½x8½ in.

Designed by Richard Walser. Composition and presswork by the Dietz Printing Company, Richmond, in 10 point Waverley (text) and 14 point Caslon open face (display). Photograph reproduced in offset by Spencer Printing Company, Richmond. Paper is 70 lb. deckle-edged Colonial white Laid Ticonderoga, International Paper Company. Binding, designed by Elmo Jones, by Moore and Company, Baltimore. Jury comment: "Out of this world!"

A PICTURE BOOK OF OLD SALEM IN NORTH CAROLINA. By Jane Lewis Carter. Winston-Salem: The Collins Company, 1956. 32 p. 11x8½ in.

Designed by Wayne Blair (cover) and Kenneth R. Knight (format). Composition and presswork by Owen G. Dunn Company, New Bern, N. C., in 10 and 12 point Century. Photographs by Ed T. Simons; halftones (120 line on copper) by Charlotte Engraving Company. Cover paper is double thick, antique, India, Potomac cover, Mead

Sales Corporation, New York; text paper is 100 lb. white art gloss enamel, Crocker Burbank Papers, Fitchburg, Mass. Plastic binding by Carolina Ruling and Binding Company, Charlotte, N. C. Jury comment: "Beautifully done halftones in a bad cover and with unimaginative typographic accompaniment."

PUBLIC ADMINISTRATION AND POLICY FORMATION: STUDIES IN OIL, GAS, BANKING, RIVER DEVELOPMENT, AND CORPORATE INVESTIGATIONS. Edited by Emmette S. Redford. Austin: University of Texas Press, 1956. xiv, 305 p. 6¼x8¼ in.

Designed by Richard G. Underwood. Presswork and composition by University of Texas Printing Division in 10/12 point Caledonia with long descenders. 4 LCRA photographs, 3 drawings from LCRA; 4 halftones, 3 line engravings by Wallace Engraving Company, Austin. Paper is 60 lb. Warren's Olde Style wove. Binding and jacket designed by Richard G. Underwood and produced by University of Texas Printing Division. Jury comment: "A well done 'contemporary' textbook."

RACINE AND ENGLISH CLASSICISM. By Katherine E. Wheatley. Austin: University of Texas Press, 1956. xi, 345 p. 6¼x9¼ in.

Designed by Richard G. Underwood. Composition and presswork by Princeton University Press in 11 point Granjon. Paper is 60 lb. Warren's Olde Style wove. Binding, designed by Richard G. Underwood, by J. C. Valentine Company, New York; cases produced by J. C. Valentine Company. Jacket, designed by Jo A. Downs, by University of Texas Printing Division.

THE REAL JAZZ OLD AND NEW. By Stephen Longstreet. Baton Rouge: Louisiana State University Press, 1956. xvi, 206 p. 7½x10¼ in.

Designed by Donald R. Ellegood. Composition and presswork by the William Byrd Press, Richmond, in 24 point Bodoni Bold italic and 12 and 10 point Baskerville. Thirty-six line drawings by Stephen Longstreet; engravings by Shreveport Engraving. Paper is 70 lb. Garamond Antique India. Binding, designed by Donald R. Ellegood, by Moore and Company. Jacket designed by Ruth Hubert. Jury comment: "Here's book-making hot and sweet."

REBEL'S ROOST. By Earl Schenck Miers. Williamsburg, Va.: Colonial Williamsburg, Inc., 1956. vi, 132 p. 5¾x8 in.

Designed by John J. Walklet, Jr. Composition and presswork by Clarke and Way (Thistle Press) in 12 point Monotype Bembo, leaded 2 points (text); 10 point Bembo, letterspaced

(chapter and number); 30 point Bembo italic capitals and lower case (chapter titles); and 60 point Centaur (initials). Illustrations by Fritz Kredel; engravings by Philadelphia-Weeks Engraving Company. Paper is Curtis Vellum, substance 70. Binding by Russell Rutter Company, Inc.

EL TIGRE: MEXICAN SHORT STORIES. By Edith Hutchins Smith. Winston-Salem: John F. Blair, 1956. 163, vi p. 5 $\frac{3}{8}$ x8 $\frac{1}{4}$ in.

Designed by Elizabeth Toth Spencer. Composition and presswork by the Seeman Printery, Durham, N. C., in 12 point Linotype DeVenne (text), British Monotype E 496, Matura (display). Illustrations by Elizabeth Toth Spencer; line etchings by Durham Engraving Company, Durham, N. C. Paper is Sun Ray Opaque Vellum, Hopper Paper Company. Binding and jacket designed by Elizabeth Toth Spencer; binding by Carolina Ruling & Binding Company. Jury comment: "Lively designing triumphant over the poor choice of paper and of typeface for the text."

TOMBS, TEMPLES AND ANCIENT ART. By Joseph Lindon Smith. Norman: University of Oklahoma Press, 1956. xvi, 352 p. 6x9 in.

Designed by Theodor Jung. Composition and presswork by University of Oklahoma Press in Linotype Granjon (text) and Palatino capitals and Centaur italics (title page). Photographs reproduced by photo-offset lithography by Meriden Gravure Company. Paper is 60 lb. Warren's Olde Style; illustrations on offset paper. Binding and jacket designed by Theodor Jung; binding by the Becktold Company, St. Louis. Jury comment: "A volume good to look at, hold, read."

TRAVELS IN THE OLD SOUTH. Edited by Thomas D. Clark. Norman: University of Oklahoma Press, 1956. Volume I: xx, 332 p. Volume II: xvi, 296 p. 6 $\frac{1}{8}$ x9 in.

Designed by Theodor Jung and Wil- lard Lockwood. Composition and press- work by University of Oklahoma Press in various sizes of Linotype Granjon (text) and Centaur with italic and Granjon (title page). Line cuts, from old wood engravings, by the Morgan Company, Tulsa. Paper is 60 lb. War- ren's Olde Style. Binding and jacket designed by Theodor Jung; binding by the Engdahl Company, Maywood, Ill. Jury comment: "Excellent design and production."

THE UNIVERSITY OF VIRGINIA. THIRTY- TWO WOODCUTS. By Charles Worth Smith, with an introduction by Vir- ginus Dabney. Second edition. Char- lottesville: University of Virginia Press, 1955 [December]. 43 p. 8 $\frac{1}{2}$ x11-9/16 in.

Designed by Charles Smith. Compo- sition and presswork by the University of Virginia Press in 12/14 point Lino- type Bodoni bold (text), Linotype and foundry Bodoni Bold (title-page). Plates are electros made for first edi- tion (1938) by Johnson Publishing Company of Richmond from original blocks. Paper is 70 lb. antique wove, No. 66, S. D. Warren Company. Bind- ing and slip case designed by Charles Smith. Binding by the Albrecht Com- pany, Baltimore; slip case by the Poh- lig Company, Richmond. Jury com- ment: "The printer added to his prob- lem by using an unsympathetic paper but came to a decent result never- theless."

Participating Publishers and Presses

University of Alabama Press; Ashantilly Press, Darien, Ga.; Attic Press, Richmond, Va.; John F. Blair, Publisher, Winston-Salem, N. C.; Bur Press, Lexington, Ky.; The Collins Company, Winston-Salem, N. C.; Colonial Williamsburg, Inc.; Duke University Press; University of Georgia Press; University of Kentucky Press; John Knox Press, Richmond, Va.; Louisiana State University Press; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; private group publishing eightieth-birthday appreciation for Alice Ravenel Huger Smith, Charleston, S. C.; South Carolina Archives Depart- ment; Southern Methodist University Press; The Steck Company, Austin, Tex.; University of Texas Press; Vanderbilt University Press; University of Virginia Press; William Byrd Press, Richmond, Va.; Wolf's Head Press, Raleigh, N. C.

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The 1957 Selections

THE SIXTH ANNUAL SOUTHERN BOOKS COMPETITION presents thirty-six books issued by fourteen Southern printers and publishers in 1957 (or too late in 1956 to be entered for that year) and distinguished for their physical appearance. Well over a hundred books were submitted by twenty-two publishers and printers from the area covered by the Southeastern and Southwestern Library Associations.

The jury for 1957 was composed of two noted Los Angeles printers, Ward Ritchie and Grant Dahlstrom, and Lawrence Clark Powell, librarian of the University of California.

The Southern Books Committee of the Southeastern Library Association, which arranges the Competition, voted this year to include Puerto Rico, a regional orphan but surely southern in a geographical sense.

Just as in past years, the winning books will be sent on a tour, this year to nearly forty libraries. Exhibit schedules are available from Lawrence S. Thompson, University of Kentucky Library, Lexington.

PARTICIPATING PUBLISHERS AND PRESSES

University of Alabama Press; Anvil Press, Lexington, Ky.; Ashantilly Press, Darien, Ga.; Attic Press, Richmond, Va.; John F. Blair, Publisher, Winston-Salem, N. C.; Colonial Williamsburg, Inc.; University of Florida Press; University of Georgia Press; Heritage Printers, Inc., Charlotte, N. C.; Louisiana State University Press; University of Miami (Fla.) Press; The Naylor Company, San Antonio, Tex.; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; Pigeonhole Press, Savannah, Ga.; Editorial Universitaria, University of Puerto Rico; The Steck Co., Austin, Tex.; University of Texas Press; The Valentine Museum, Richmond, Va.; University of Virginia Press; William Byrd Press, Richmond, Va.

Southern Books Competition

THE ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION. By Nina Fletcher Little. Williamsburg, Va.: Colonial Williamsburg, 1957. xvi, 402 p. illus. 7½ x 10 in.

Designed by John J. Walklet, Jr. Composition and presswork by W. S. Cowell Ltd., Butter Market, Ipswich, England, in 12 point Bodoni (text), 22 point Egyptian Shadow Line (part titles), 24 point Modern no. 20 (chapter titles), and 14 point Modern no. 20 (illustration titles). Photographs, by George A. Beamish, in four-color process, offset, plates by W. S. Cowell Ltd. Paper is 70# Curtis Antique. Binding by Russell Rutter Co., New York, in Cockerell Hand-Marbled K28ES, Douglas Cockerell and Son, Letchworth, England (sides), and Holliston Zepelin (spine).

AMERICAN INDIAN AND WHITE RELATIONS TO 1830; NEEDS AND OPPORTUNITIES FOR STUDY. By William N. Fenton, and a bibliography by L. H. Butterfield, Wilcomb E. Washburn, and William N. Fenton. Chapel Hill: Published for the Institute of Early American History and Culture, Williamsburg, Va., by the University of North Carolina Press, 1957. xii, 138 p. illus. 6½ x 9½ in.

Designed by Willis Shell. Composition and presswork by the William Byrd Press, Richmond, Va., in 11 on 13 point Granjon (text and bibliography), 9 on 10 point Granjon (notes and index), and Caslon (display). Line engravings used as ornaments on half titles taken from the 1809 edition of the Binny and Ronaldson specimen book; front cover die by Eleanor Shell. Paper is Warren's Olde Style, laid. Binding, designed by Willis Shell, by Moore and Co., Baltimore, in Bancroft New Lynnene and stamped front, back, and backbone in one-color ink.

ASSIGNMENT HUNTSVILLE. By Lee Simmons. Austin: University of Texas Press, 1957. xvii, 234 p. illus. 6 x 9 in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 11 on 13 point Bodoni Book. Frontispiece and 16-page signature all halftones printed by offset by University of Texas Printing Division. Paper is 60# Warren's Olde Style. Binding, designed by VanCourtright Walton, and jacket, designed by Jo Alys Downs, by University of Texas Printing Division.

THE BEST OF THE AMERICAN COWBOY. Edited by Ramon F. Adams. Norman: University of Oklahoma Press, 1957. xiv, 290 p. illus. 6 x 9 in.

Designed by John Brinkley. Composition and presswork by University of Oklahoma Press in 11½ on 13 point Linotype Caslon Old Face (text) and Caslon open (display). Drawings by Nick Eggenhofer. Paper is Warren's Olde Style, antique wove. Binding, by the Bechtold Co., St. Louis, in Holliston Rex 2168 linen finish, stamped ink, and jacket designed by John Brinkley.

BLACK PAGODA. By Robert Ebersole. Gainesville: University of Florida Press, 1957. xiii, 103 p. illus. 8½ x 11 3/16 in.

Designed by H. S. Haines and Robert Ebersole. Composition and presswork by Record Press, St. Augustine, Fla., in 8, 10, and 12 point Bodoni for text; 24 point Weiss for chapter titles; fly title and title page handlettered and reproduced from cut. Photographs by Robert Ebersole reproduced as 133-line screen copper halftones by Dixie Engraving Co., Savannah. Text paper is 80# Produc-

tion Gloss from the Consolidated Water Power and Paper Co.; endpapers, 100# Champion Kromekote. Binding, designed by H. S. Haines, by the Universal Dixie Bindery, Jacksonville. Jacket (lithoprinted) designed H. S. Haines and Robert Ebersole. Note that I.P.I. #10-20-3 was added to black ink to brighten illustrations and type.

BYRON'S DON JUAN: A VARIORUM EDITION.

Edited by Truman Guy Steffan and Willis W. Pratt. Austin: University of Texas Press, 1957. Vol. I, xvi, 379 p.; vol. II, xxvi, 503 p.; vol. III, vii, 569 p.; vol. IV, vi, 406 p. illus. 6 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in.

Designed by VanCourtright Walton. Composition and presswork by the R. L. Bryan Co., Columbia, S. C., in 11 $\frac{1}{2}$ and 11 point Caslon Old Face and 11 point Devinne and Devinne cancelled. Line engravings by Wallace Engraving Co., Austin, by letterpress. Paper is 50# Warren's Olde Style, laid. Binding, designed by VanCourtright Walton, by the R. L. Bryan Co.; cases by the Kingsport Press, Kingsport, Tenn. Slipcase, designed by VanCourtright Walton, by Miro Container Co., Brooklyn.

CLAY FOR PRESIDENT, A POLITICAL FOOTNOTE, 1832-1956. TWO LETTERS FROM WILLIAM WOODS ABOUT THE FIRST MAJOR POLITICAL CONVENTION. Richmond: Printed for The Valentine Museum by The Attic Press, December, 1956. 16 p. illus. 5 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in.

Designed by Willis Shell. Composition and presswork (by hand) by the Attic Press in 8, 12, and 14 point Cloister Old Style (text) and in 18, 30, and 36 of the same face (display). Line cuts made by the Royal Engraving Co., Richmond. Paper is Renker Text (text) and Fabriano (cover), both mold-made sheets, imported by Stevens-Nelson. Binding, designed by Willis Shell, by the Attic Press; saddle wire stitched with over-hanging French fold cover, printed on front only.

COLONIAL WILLIAMSBURG OFFICIAL GUIDE-BOOK AND MAP. By Colonial Williamsburg staff (John C. Goodbody). Williamsburg, Va.: Colonial Williamsburg, 1957. xx, 108 p. illus. 5 $\frac{3}{8}$ x 7 $\frac{5}{8}$ in.

Designed by Albert Schlag (R. R. Donnelley and Sons Co.). Composition and presswork by the William Byrd Press, Richmond, Va., in 11 on 12 point Caslon Old Face (text) and 8 point Caslon Old Face (index). Photographs by Colonial Williamsburg staff; line reproductions made from photographic negatives and positives by the Eastman Kodak tone line process; retouching (by Helen Hull) as necessary to strengthen, eliminate unwanted detail, and achieve the vignette effect; cover art and spot illustrations by John McKee. Paper is 60# Hamilton offset, laid chestnut. Cover by the Baughman Co., Richmond, is 65# Hamilton Kilmory laid cover, by offset.

THE EARLY ARCHITECTURE OF GEORGIA. By Frederick Doveton Nichols, with a pictorial survey by Frances Benjamin Johnston. Chapel Hill: University of North Carolina Press, 1957. xvi, 292 p. illus. 10 x 13 in.

Designed by E. D. Fowler. Composition and presswork by the Seeman Printery, Durham, N. C., in 12 point Linotype Caslon Old Face (text) and Monotype Deepdene (Goudy) for title, chapter openings, and display. Halftones and line etchings by Durham Engraving Co., Durham, N. C. Paper is Warren's Cumberland Gloss. Binding, designed by E. D. Fowler, by Carolina Ruling and Binding Corp., Charlotte, N. C.

EDWARD PALMER. By Rogers McVaugh. Norman: University of Oklahoma Press, 1957. xviii, 430 p. illus. 6 x 9 in.

Designed by Theodor Jung. Composition and presswork by University of Oklahoma Press in 10 on 12 point Linotype Caledonia (text) and Deberney and Peignot Cristal with Monotype Baskerville (display). Illustrated with photographs, engraved by the Morgan Co., Tulsa. Paper is 60# Warren's Olde Style, antique wove. Binding, by the Becktold Co., St. Louis, in Bancroft Oxford 3055, stamped ink, and jacket designed by Theodor Jung.

FRANCISCA AND OTHER STORIES. By Johann Peter Hebel; translated from the German

by Clavia Goodman and Bayard Quincy Morgan, with an appreciation by Emil Strauss. Lexington, Ky.: The Anvil Press, 1957. xiv, 108 p. 6½ x 5 in.

Designed by Victor Hammer. Composition and presswork (by hand) by Jacob Hammer in 14 point Jessen. Paper is Hoshō (Japanese) from Nelson Whitehead. Binding in duna paper over boards, cased by Lucy Crump, Lexington. Jacket contains wood engraving by Victor Hammer from drawing by Leo Deletz.

GENERAL GEORGE B. McCLELLAN—SHIELD OF THE UNION. By Warren W. Hassler, jr. Baton Rouge: Louisiana State University Press, 1957. xvi, 350 p. illus. 6 x 9 in.

Designed by Donald R. Ellegood. Composition and presswork by J. H. Furst Co. in 8, 10, and 12 point Baskerville; display, Bulmer. Five halftones. Paper is 60# Warren's Olde Style, white wove. Binding, designed by Donald R. Ellegood, by Moore & Co. Jacket by Turck and Reinfeld.

GUIDE TO THE FISHES OF NEW MEXICO. By William J. Koster. Albuquerque: Published by the University of New Mexico Press in cooperation with the New Mexico Department of Game and Fish, 1957. viii, 120 p. illus. 6 x 9 in.

Designed by Roland Dickey. Composition and presswork by the University of New Mexico Printing Plant in 10 on 12 point, 11 on 12 point, and 14 point Linotype Electra (text). Title page in handset Baskerville with Linotype Baskerville; cover in handset Garamond, 30 and 72 point Roman, with 14 and 30 point Italic. Line drawings by the author, based on photographs, engraved by Gerald E. Mahaffey, Albuquerque. Paper is 60# Warren's 66, white. Binding, designed by Roland Dickey, by University of New Mexico Printing Plant in Dixon Supertuff, coated cover, white, printed in two colors.

HANDBOOK. THE INSTITUTE OF EARLY AMERICAN HISTORY AND CULTURE. By the Institute Staff. Williamsburg, Va.: Institute of Early American History and Culture, 1957. x, 34 p. illus. 5 x 8½ in.

Designed by Willis Shell. Composition and presswork by the William Byrd Press, Richmond, Va., in 10 and 11 point Linotype Granjon (text) and Caslon (display). Line cuts printed in one and two colors; plates by the Royal Engraving Co., Richmond. Paper is 70# Curtis Colophon Text. Cover, designed by Willis Shell, saddle wire stitched with overhanging cover by the William Byrd Press in Strathmore Beau Brilliant. Entry by the William Byrd Press.

HAWTHORNE'S TRAGIC VISION. By Roy R. Male. Austin: University of Texas Press, 1957. x, 188 p. 5¾ x 8¾ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 11 on 13 point Caledonia. Paper is 60# Warren's Olde Style, antique wove. Binding, designed by VanCourtright Walton, and jacket designed by Richard G. Underwood and Jo Alys Downs, by University of Texas Printing Division.

THE INDIAN TIPI. By Reginald and Gladys Laubin. Norman: University of Oklahoma Press, 1957. xviii, 214 p. illus. 6 x 9 in.

Designed by John Brinkley. Composition and presswork by University of Oklahoma Press in 11 on 13 point Linotype Janson (text) and Monotype Janson (display). Photographs and drawings by Reginald Laubin engraved by the Morgan Co., Tulsa. Paper is 60# Warren's Olde Style, antique wove. Binding, by the Becktold Co., St. Louis, in Bancroft Arrestox B 4175, stamped ink and aluminum foil, and jacket designed by John Brinkley.

INDIAN TERRITORY. By Robert E. Cunningham. Norman: University of Oklahoma Press, 1957. xii, 170 p. illus. 6¾ x 9½ in.

Designed by Dick Palmer and Theodor Jung. Composition and presswork by University of Oklahoma Press in 11 on 14 point Linotype Caledonia (text) and A.T.F. Alternate Gothic no. 1 (display). Photographs by W. S. Prettyman. Paper is 80# Warren's Cumberland Dull. Binding, designed by Dick

Palmer and Theodor Jung, by the Bechtold Co., St. Louis, in Bancroft Oxford 3055, stamped foils. Jacket designed by Theodor Jung.

JAMES JOHNSTON: GEORGIA'S FIRST PRINTER.

By Alexander A. Lawrence, with decorations and remarks on Johnston's work by Ray Dilley. Savannah: The Pigeonhole Press, December, 1956. viii, 54 p. 6 x 9 in.

Designed by Ray Dilley. Composition: Text by Russell Composition Co., Atlanta, in 12 point Monotype Binny, largely re-spaced by hand; introduction, colophon, and running heads in Monotype Baskerville Italic, various sizes; notes in 10 point Monotype Binny; display, handset. Hand presswork by Ray Dilley. Linoleum blocks designed and cut by Ray Dilley and printed in the text in second color; facsimile line cuts of title page by Johnston, Johnston's signature and one of his ornaments by Dixie Engraving Co., Savannah. Text paper is 60# Champion Garamond Wove Text; endpapers, Andorra Text, white; and cover paper and jacket, Andorra Text, ivory. Binding (decorated paper over boards) designed and printed with type ornaments by Ray Dilley; sewing and casing-in by J. M. Marbut Co., Atlanta. Jacket designed and illustrated with linoleum block by Ray Dilley.

JAMES W. DAVIS—NORTH CAROLINA SURGEON.

By LeGette Blythe; foreword by Johnson J. Hayes. Charlotte, N. C.: Heritage House, 1957. x, 227 p. illus. 6 x 8 $\frac{3}{4}$ in.

Designed by staff of Heritage Printers, Charlotte. Composition and presswork by Heritage Printers in 11 point Linotype Baskerville (text) and Bodoni Modern (Ludlow) for display and initials. Halftone illustrations. Paper is 60# Warren's Olde Style. Binding by Carolina Ruling and Binding Co., Charlotte, in Holliston Novelex 2675 (black). Jacket designed by Porter A. Taggart.

THE JOURNAL AND LETTERS OF PHILIP VICKERS FITHIAN. NEW EDITION. Edited by Hunter Dickinson Farish. Williamsburg, Va.: Colonial Williamsburg, 1957. xxxii, 272 p. illus. 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in.

Designed by Willis Shell. Composition and presswork by the William Byrd Press, Richmond, Va., in 10 on 12 point Janson (text), 9 on 11 point Janson (extracts, appendices, poetry), 8 on 9 point Janson (notes, index), and Caslon (display). Line drawings by Fritz Kredel. Paper is 60# Warren's Olde Style, white wove. Binding, designed by Willis Shell, by Russell Rutter Co., New York, in Bancroft Kennett #6910. Jacket, designed by Richard J. Stinely, by the Baughman Co., Richmond, by offset.

LIBERALISM: ITS THEORY AND PRACTICE. By

Theodore Meyer Greene. Austin: University of Texas Press, 1957. x, 219 p. 6 x 9 in.

Designed by Richard G. Underwood. Composition and presswork by Vail-Ballou Press, Binghamton, N. Y., in 11 on 13 point Linotype Granjon. Paper is 60# Warren's Olde Style, antique wove. Binding, by Vail-Ballou Press, and jacket, by University of Texas Printing Division, designed by Richard G. Underwood.

LUCKY 7: A COWMAN'S AUTOBIOGRAPHY. By

Will Tom Carpenter; edited by Elton Miles. Austin: University of Texas Press, 1957. xxii, 110 p. illus. 5 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in.

Designed by Richard G. Underwood. Composition and presswork by University of Texas Printing Division in 11 on 15 point Waverley. Line drawings by Lee Hart; letterpress reproduction by Wallace Engraving Co., Austin. Paper is 60# Warren's Olde Style, antique wove. Binding and jacket, designed by Richard G. Underwood, by University of Texas Printing Division.

MCIVER OF NORTH CAROLINA. By Rose Howell Holder. Chapel Hill: University of North Carolina Press, 1957. xvi, 283 p. illus. 6 x 9 in.

Designed by E. D. Fowler. Composition and presswork by the Seaman Printery, Durham, N. C. in 12 point Granjon (text); display, title, and chapter openings in Kennerley (Mono). Halftone illustrations from engravings by Durham Engraving Co. Paper is Warren's 50# Publisher's Eggshell (text) and Warren's Cumberland Gloss (illustrations).

Binding, designed by E. D. Fowler, by Carolina Ruling and Binding Corp., Charlotte, N. C. Jacket by Turck and Reinfeld.

MAESTROS DE ARTE MODERNO. Edited by Alfred H. Barr, Jr. Translated into Spanish by Damián Carlos Bayón. Rio Piedras, P.R.: Editorial Universitaria, 1956. 240 p. illus. 10 x 11 in.

Designed by Edward L. Millis. Composition and presswork by Joh. Enschedé en Zonen, Haarlem, Netherlands, in 9 and 11 point Baskerville with italics (text) and Sans Serif Futura Bold (titles). Color photography by Frank Lerner, New York, reproduced in color gravure by Chemez, Haarlem (43), Reproductie Compagnie, Rotterdam (15), and Koningsveld, The Hague (14). Binding by J. Brandt en Zoon, Amsterdam. Jacket designed by Charles Oscar.

THE MARSHES OF GLYNN. By Sidney Lanier. Darien, Ga.: The Ashantilly Press, 1957. 12 p. illus. 6½ x 9½ in.

Designed by William G. Haynes, jr. Composition and presswork (by hand) by the Ashantilly Press in 14 point Cloister Light Face (text) and 20 point Michelangelo titling (display); large initial G engraved in wood by William G. Haynes, jr. Linoleum block illustrations by William G. Haynes, jr., in monotones of grey. Paper is Nideggen, manufactured in West Germany, and imported by Stevens-Nelson. Soft paper binding (same as text) designed by William G. Haynes, jr., sewn in French fold and decorated with linoleum block design; title in red and black.

MODERN ART AND THE NEW PAST. By James Thrall Soby. Norman: University of Oklahoma Press, 1957. xviii, 222 p. 5½ x 8½ in.

Designed by Theodor Jung. Composition and presswork by University of Oklahoma Press in 11 on 14 point Linotype Granjon (text) and A.T.F. Lydian Roman (display). Paper is 60# Warren's Olde Style, antique wove. Binding, by the Robert O. Law Co., Chicago, in Holliston Sharon 2926, stamped ink, pre-printed and jacket designed by Theodor Jung.

NEGRO MILITIA AND RECONSTRUCTION. By Otis A. Singletary. Austin: University of Texas Press, 1957. xi, 181 p. illus. 5¾ x 8¾ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 10 point Waverley. Line plates by Wallace Engraving Co., Austin. Paper is 50# Chillicothe Dresden Pamphlet. Binding, designed by VanCourtright Walton, and jacket designed by Richard G. Underwood, by University of Texas Printing Division.

PAGANINI, THE GENOESE. By G. I. C. de Courcy. Norman: University of Oklahoma Press, 1957. Vol. I, xvi, 432 p.; vol. II, viii, 432 p. illus. 6½ x 9¼ in.

Designed by Theodor Jung. Composition and presswork by University of Oklahoma Press in 11 on 13 point Linotype Baskerville (text) and Baner Legend (display). Drawings and paintings reproduced by the Morgan Co., Tulsa. Paper is 50# Warren's Olde Style, antique wove. Binding, by C. C. Owen and Co., Maywood, Ill., in Dupont PXi, 5029 Linen Smooth, stamped imitation gold foil, and jacket designed by Theodor Jung.

PLATERO AND I. By Juan Ramon Jimenez; translated by Eloise Roach. Austin: University of Texas Press, 1957. ix, 218 p. illus. 5¾ x 8¾ in.

Designed by Richard G. Underwood. Composition and presswork by University of Texas Printing Division in 12 on 15 point Intertype Garamond. Illustrated by Jo Alys Downs; zinc line etchings by Wallace Engraving Co., Austin, printed letterpress in a special gray ink. Paper is Chillicothe Dresden Pamphlet. Binding and jacket, designed by Richard G. Underwood and Jo Alys Downs, by University of Texas Printing Division.

THE SACRED RIVER, COLERIDGE'S THEORY OF THE IMAGINATION. By James Volant Baker, with an introduction by Richard Harter Fogle. Baton Rouge: Louisiana State University Press, 1957. xiv, 308 p. 5½ x 8½ in.

Designed by Pauline Manning. Composition and presswork by J. H. Furst Co. in 8

and 10 point Fairfield (text) and Deepdene (display). Paper is 50# Warren's Olde Style, white wove. Binding, designed by Pauline Manning, by Moore & Co. Jacket by Turck and Reinfeld.

SHAKESPERE'S LOVE'S LABORS WON; NEW EVIDENCE FROM THE ACCOUNT BOOKS OF AN ELIZABETHAN BOOKSELLER. By T. W. Baldwin. Carbondale: Southern Illinois University Press, 1957. x, 44 p. illus. 7½ x 12¼ in.

Designed by Willis Shell. Composition and presswork by the William Byrd Press, Richmond, Va., in 9 and 12 point Linotype Baskerville (text) and Bulmer (display and initials). Collotype frontispiece and three facsimile illustrations by Meriden Gravure Co. Paper is 80# Curtis Colophon Text Wove. Binding, designed by Willis Shell, by Russell Rutter Co., New York, in Elephant Hide Paper no. 12 for sides and black buckram for backbone; stamped in genuine gold on front and backbone. Jacket designed by Willis Shell. (The size was established by the facsimile illustrations, which also presented another production problem of setting the type opposite each illustration to align perfectly with the Collotype copy, making it necessary at times to file and cut-in type.) Entry by the William Byrd Press.

THE SOUTH IN THE REVOLUTION, 1763-1789. By John Richard Alden. (Vol. III of A HISTORY OF THE SOUTH, edited by Wendell Holmes Stephenson and E. Merton Coulter.) Baton Rouge: Louisiana State University Press, The Littlefield Fund for Southern History of the University of Texas, 1957. xvi, 442 p. illus. 6½ x 9¼ in.

Designed by Robert Josephy. Composition and presswork by the Vail-Ballou Press, Binghamton, N. Y., in 8, 10, and 11 point Baskerville (text); display, Baskerville. Ten halftones. Paper is 60# Warren's Olde Style, white wove. Binding and jacket, designed by Robert Josephy, by Vail-Ballou Press.

STILL REBELS, STILL YANKEES, AND OTHER ESSAYS. By Donald Davidson. Baton Rouge: Louisiana State University Press, 1957. x, 284 p. illus. 5½ x 8½ in.

Designed by Donald R. Ellegood. Composition and presswork by Vail-Ballou Press, Binghamton, N. Y., in 9, 10, and 12 point Baskerville (text) and Deepdene (display). Wood engraving by Theresa Sherrer Davidson, reproduced by letterpress. Paper is 60# Warren's Olde Style, white wove. Binding, designed by Donald R. Ellegood, by Vail-Ballou Press. Jacket by Turck and Reinfeld.

THE UNIVERSITY OF NORTH CAROLINA, 1900-1930; THE MAKING OF A MODERN UNIVERSITY. By Louis R. Wilson. Chapel Hill: University of North Carolina Press, 1957. xxii, 633 p. illus. 6 x 9 in.

Designed by Charles M. Todd. Composition and presswork by Van Rees Press in 11 point Janson (text) and 12 point Janson (display). Halftone plates made by Van Rees Press. Paper is 50# Warren #1854 text. Binding, designed by Charles M. Todd, by Van Rees Book Binding Corp. Jacket by Turck and Reinfeld.

THE VIENNESE REVOLUTION OF 1848. By B. John Rath. Austin: University of Texas Press, 1957. ix, 424 p. maps. 6½ x 9½ in.

Designed by VanCourtright Walton. Composition and presswork by University of Texas Printing Division in 11 point Baskerville. Two maps by Jo Alys Downs printed letterpress from lineplates by Wallace Engraving Co., Austin. Paper is 60# Warren's Olde Style, wove. Binding, designed by VanCourtright Walton, and jacket, designed by Richard G. Underwood, by University of Texas Printing Division.

WILLIAM R. DAVIE. By Blackwell P. Robinson. Chapel Hill: University of North Carolina Press, 1957. xvi, 495 p. illus. 6 x 9 in.

Designed by Charles M. Todd. Composition and presswork by Van Rees Press in 11 point Janson (text), 10 point Janson (extracts), 24 point Bulmer (chapter headings), and 42 point Bulmer (initials). Halftone illustrations from plates made by Van Rees Press. Paper is 50# Warren #1854 text. Binding, designed by Charles M. Todd, by Van Rees Book Binding Corp. Jacket by Turck and Reinfeld.

Southern
BOOKS
Competition
1958

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1958 Selections

The Seventh Annual Southern Books Competition offers fourteen 1958 books that have been selected as outstanding in design and typography from approximately one hundred entries. Eleven presses and printers placed winning books.

Geographically, North Carolina and Oklahoma led with three winners each, followed by Texas and Virginia with two each and by Georgia, Kentucky, Louisiana, and Alabama with one each. Among the winning presses were two newcomers, Emma Lila Fundaburk of Luverne, Ala., and the Trappist Abbey of Gethsemani, Nelson County, Ky., neither of which have entered publications in previous competitions. For the first time in seven years no hand-printed book was selected, although three were entered.

The jury for 1958 consisted of Harold Tribolet, noted hand binder associated with R. R. Donnelley and Sons; Ben C. Bowman, assistant librarian of the Newberry Library, Chicago; and R. B. Harwell, executive secretary of the Association of College and Research Libraries.

The winning books will be circulated to some forty libraries, mainly in the South, for display. The permanent archive of the winning books and the detailed production information is maintained in the University of Kentucky Library.

THE AZTECS: PEOPLE OF THE SUN. By Alfonso Caso. Translated by Lowell Dunham. Norman: University of Oklahoma Press, 1958. xviii, 126 p. illus. 7¼ x 10½ in.

Designed by Dick Palmer. Composition by University of Oklahoma Press in 14/16 Linotype Granjon (text) and in 24 and 30 pt. Garamond and 60 pt. Sestina for display. Presswork by Meriden Gravure. Illustrations by Miguel Covarrubias printed in six colors by Meriden Gravure. Paper is 23 x 35 Stevens-Nelson Text, grain long. Binding, in Columbia Textite, Riverside Linen RL 925, produced by the Bechtold Company, St. Louis, designed by Dick Palmer. Jacket designed by Dick Palmer.

THE BLACKFEET: RAIDERS ON THE NORTH-WESTERN PLAINS. By John Canfield Ewers. Norman: University of Oklahoma Press, 1958. xviii, 350 p. illus. 6 x 9 in.

Designed by Dick Palmer. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Caledonia (text) and in 18, 24, and 30 pt. Bulmer (display). Photographic illus-

trations reproduced in 110 line zinc etchings, printed letterpress, by University of Oklahoma Press. Paper is 60# Warren's Olde Style, antique wove. Binding, in Holliston Roxite LS 51275 Vellum Finish (black) produced by Interstate Bindery, Kansas City, designed by Dick Palmer. Jacket designed by Dick Palmer.

THE CENTENNIAL CELEBRATION OF BAU-DELAIRE'S LES FLEURS DU MAL. Edited by Roger Shattuck. Austin: University of Texas Press, 1958. xvii, 59 p. illus. 6¾ x 9¾ in.

Designed by Richard G. Underwood. Composition and presswork (offset lithography) by Printing Division, University of Texas in 12 pt. Intertype Garamond (text) and in Garamond and Reiner Script (display). Illustrations are offset reproductions from originals. Paper is 35 x 45-133 gray Gainsborough Text from Hamilton Paper Company, Miquon, Pa. Binding, in Dupont PX-3 Craftsman 7064 Linen, smooth, designed by Richard G. Underwood and produced by Printing Division, University of Texas. Jacket designed by Richard G. Underwood.

CHARLES SMITH: PRINTS AND PAINTINGS. By William Bainter O'Neal. Charlottesville: University of Virginia Press, 1958. 5 preliminary p., 14 p. of text, 44 p. of monochrome prints, 3 p. of color prints. 7 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in.

Designed by Charles Smith. Composition and presswork by University of Virginia Press in Baskerville throughout (11/12 for text). Monochrome illustrations and black blocks of color prints; zinc line etchings by Lynchburg Engraving Company; color blocks done by Mr. Smith in linoleum and his unique overlay make-ready (cf. *Experiments in Relief Print Making*, 1954). Paper is 100# Warren's Cumberland Dull. Binding, in Dupont PX no. 2011 linen, designed by Charles Smith and produced by the Charles H. Bohn Company, New York. Jacket designed by Charles Smith.

EVERETT SPRUCE: A PORTFOLIO OF EIGHT PAINTINGS. Austin: University of Texas Press, 1958. (Blaffer Series of Southwestern Art, no. 1). 8 p. of text, 8 color prints (titles on verso). 17 x 19 in.

Text designed by Jo Alys Downs, color plates by Frank H. Wardlaw. Composition and presswork by Joh. Enschedé en Zonen, Haarlem, Netherlands, in 12 and 14 pt. Didot Lutetia (text) and in Romulus (display). Color plates, from original paintings, by sheet-fed gravure. Paper and binding by Enschedé. Binding designed by Jo Alys Downs.

THE HATTERASMAN. By Ben Dixon MacNeill. Winston-Salem, N. C.: John F. Blair, 1958. 276, x p. illus. 5 $\frac{3}{8}$ x 8 $\frac{7}{8}$ in.

Designed by Mitzi Shewmake. Composition and presswork by Heritage Printers, Inc., Charlotte, N. C., in 10 and 11 pt. Janson (text and appendix), 8 pt. Janson (footnotes), and Centaur and Garamond (display). Illustrated by Claude Howell; zinc etchings by Pictorial Engraving Company, Charlotte, N. C. Paper is 60# Warren's Publishers' Eggshell. Binding, in Bancroft's Kennett 1815 from Albert D. Smith and Company, Philadelphia, produced by Carolina Ruling and Binding Company, Charlotte, N. C. Jacket designed by Mitzi Shewmake.

JOSEPH CONRAD: LETTERS TO WILLIAM BLACKWOOD AND DAVID S. MELDRUM. Compiled and edited by William Maxwell Blackburn. Durham: Duke University Press, 1958. xxxvii, 209 p. illus. 6 x 9 in.

Designed by John Menapace. Composition and presswork by Seeman Printery, Durham, N. C., in Times Ro-

man throughout (11/13 for text; 9/11 for extract, recipient's notes on original letters; and 8/9 for index). End papers (printed by offset by Triggs Color Printing Corporation, New York City) carry reproductions of photographs of Joseph Conrad and William Blackwood by unknown photographer. Conrad signatures printed with text from cuts by Durham Engraving Company, Durham, N. C. Paper is 50# Warren Eggshell, wove. Binding, in Sharon 2992 grey-green from Holliston Mills, stamped in Peerless metallic copper leaf from dies by Durham Engraving Company, designed by John Menapace. Jacket designed by John Menapace. Jacket sketch by Robert Broderson; line cut from chalk drawing made by Durham Engraving Company. The variation in the two Conrad signatures was felt to suggest something of the complexity of the man. The use of vertical lines to indicate line divisions in the original letters where such matter was set in a single line in the book was extended to display in the title page, jacket, and binding as a try at an "organic" unity of design.

THE JOURNAL OF WILLIAM STEPHENS, 1741-1743. Edited by Ellis Merton Coulter. Athens: University of Georgia Press, 1958. xxxii, 263 p. illus. 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in.

Designed by Ralph Stephens. Composition and presswork by Vail-Ballou in 11 pt. Baskerville (text) and 30 pt. Baskerville italic (chapter headings). End papers show halftone map of parts of Georgia and South Carolina; frontispiece is zinc etching of title page of 1759 book. Paper is 60# Warren's Olde Style, antique wove. Binding, in Holliston Roxite CL #58275, black linen finish, designed by Ralph Stephens and produced by Vail-Ballou. Jacket designed by Ralph Stephens and produced by Printing Department, University of Georgia.

THE MAKING OF THE TVA: AN ILLUSTRATED HISTORY. By John Hamilton Kyle. Baton Rouge: Louisiana State University Press, 1958. xiv, 162 p. illus. 7 x 10 in.

Designed by Pauline Manning. Composition by the Stinehour Press, Lunenburg, Vt., in 12/14 Monotype Bulmer (text) and in Chisel and Bulmer (display). Presswork by Meriden Gravure. Illustrations, selected from TVA archives, reproduced in 300 line-screen offset by Meriden Gravure. Paper is 70# Stevens-Nelson Text. Binding, in Holliston Zeppelin, designed by Pauline Manning and produced by Moore and Company. Jacket designed by Turck and Reinfeld, Inc. Blind stamping on front cover. Jacket designed to allow

overprinting for circular (two different circulars per jacket after trimming) and stand-up display. After the first draft of the manuscript was completed and a preliminary selection of illustrations made, the designer was commissioned to work with the author to coordinate text and layout from the beginning.

MONASTIC PEACE. By Thomas Merton. (Father Louis, O.C.S.O.). Trappist P. O., Nelson County, Ky.: Abbey of Gethsemani, 1958. iv, 60 p. plus 8 p. of pictures. 6 x 9 in.

Designed by Frank T. Kacmarcik. Composition and presswork by North Central Publishing Company, St. Paul, in 11 pt. Linotype Garamond (text) and in Monotype Garamond (display). Illustrated by Frank T. Kacmarcik. Line etchings by Reay Engraving Company, St. Paul; halftone lithography by North Central Publishing Company. Paper is Garamond Text from Champion Paper Company (text) and Kilmory Text (cover). Cover designed by Frank T. Kacmarcik; saddle-stitched by North Central Publishing Company.

NEW MEXICO'S ROYAL ROAD: TRADE AND TRAVEL ON THE CHIHUAHUA TRAIL. By Max Leon Moorhead. Norman: University of Oklahoma Press, 1958. xii, 236 p. illus. 5½ x 8¾ in.

Designed by John Brinkley. Composition and presswork by University of Oklahoma Press in 11/13 Linotype Baskerville (text) and in 24 pt. Baskerville and 36 pt. Open Garamond (display). Old engravings reproduced by 110 line zinc etchings, printed letterpress, by the University of Oklahoma Press. Paper is 60# Warren's Olde Style, antique wove. Binding, in Columbia Textite, Milbank Linen ML 265, produced by Interstate Bindery, Kansas City, designed by John Brinkley. Jacket designed by John Brinkley.

OVERLAND TO THE ISLANDS. By Mrs. Denise Levertov Goodman. Highlands, N. C.: Jonathan Williams, 1958. 52 p. illus. 5-15/16 x 9¾ in.

Designed by Jonathan Williams. Composition and presswork by Heritage Printers, Inc., Charlotte, N. C., in 12 pt. Linotype Baskerville (text) and in Ludlow Bodoni Modern (display). Illustrated by Albert Kresch; zinc etchings by Arts Engraving Company, Charlotte, N. C. Paper is Strathmore's

Pastelle. Binding, in handmade Natsume from Stevens-Whitehead Paper Company, designed by Jonathan Williams and produced by Carolina Ruling and Binding Company, Charlotte, N. C.

THE PUBLIC BUILDINGS OF WILLIAMSBURG, COLONIAL CAPITAL OF VIRGINIA. By Marcus Whiffen. Williamsburg, Va.: Colonial Williamsburg, Inc., 1958. (Distributed by Henry Holt and Company). xviii, 270 p. illus. 7½ x 10 in.

Designed by John J. Walklet, Jr. Composition and presswork (offset) by R. R. Donnelley and Sons Company in 12 pt. Fairfield (text), 10 pt. Fairfield (extract), 8 pt. Fairfield (index and bibliography), 9 pt. Fairfield (captions), and Centaur (display). Paper is Curtis Vellum. Binding, in Arrestox B-3400 from Joseph Bancroft and Sons Company, designed by Richard J. Stinely and produced by Donnelley. Jacket designed by Richard J. Stinely. Plans and elevations, by Singleton P. Moorehead, rendered in full strength and watered ink and reduced as much as eighty per cent for reproduction. To hold color values of ink, and to hold fine detail in matters such as brickwork, all plans and elevations were screened, dropping out the background tint to obtain a screened line effect.

SUN CIRCLES AND HUMAN HANDS, THE SOUTHEASTERN INDIANS, ART AND INDUSTRIES. By Emma Lila Fundaburk and Mary Douglass Fundaburk Foreman. Luverne, Ala.: Emma Lila Fundaburk, 1957. 232 p. 160 plates. 7¾ x 10½ in.

Designed by Mary Douglass Fundaburk Foreman. Composition and presswork by the Paragon Press, Inc., Montgomery, Ala., in Linotype Spartan Medium (10 pt. for text, 6 pt. for footnotes, 8 pt. for captions, 12 pt. for chapter numbers, and 14/18 for chapter titles) and in 12, 24, 30, and 60 pt. Lydian and Radiant Heavy on title page and jacket. Photographs from various museums engraved by Alabama Engraving Company, Birmingham; halftones on copper and line drawings on zinc. Paper is 80# Warren's Lusto Gloss. Binding, in Arco Tan no. 803, by Paragon Press in cases produced by Bechtold Company, St. Louis. Jacket and binding designed by Mary Douglass Fundaburk Foreman.

Participating Publishers and Presses

University of Alabama Press; Ashantilly Press, Darien, Ga.; Baptist Sunday School Board, Nashville; Birmingham Publishing Company; John F. Blair, Winston-Salem, N. C.; Colonial Williamsburg, Inc.; Duke University Press; University of Florida Press; Emma Lila Fundaburk, Luverne, Ala.; University of Georgia Press; Heritage Printers, Inc., Charlotte, N. C.; Louisiana State University Press; The Naylor Company, San Antonio; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; Pigeonhole Press, Savannah, Ga.; University of Tennessee Press; Texas State Historical Association, Austin; University of Texas Press; Trappist Abbey of Gethsemani, Nelson County, Ky.; University of Virginia Press.

Southern
BOOKS
Competition
1959

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1959 Selections

The Eighth Annual Southern Books Competition offers twenty-two books from ten different Southern publishers that have been selected as outstanding examples of design and typography from over a hundred other titles. Twenty-six Southern publishers ranging from Virginia to New Mexico participated in the Competition.

The jury for 1959 consisted of Benjamin F. Collins, art director of the Beck Engraving Co., Philadelphia; Edwin Wolf II, curator of the Library Company of Philadelphia; and John Anderson, typographer-printer-designer of Maple Shade, New Jersey. The competition is sponsored by the Southern Books Committee of the Southeastern Library Association, consisting of the following members in 1959: Fant H. Thornley (chairman), Birmingham Public Library; W. Porter Kellam, University of Georgia Library; Virginia Rugheimer, Charleston Library Society; Lawrence S. Thompson, University of Kentucky Library; and John Cook Wyllie, University of Virginia Library.

Eight of the ten winning presses were university presses, one a historical foundation press, and one a commercial press. The University of Oklahoma and University of Texas Presses continue to place the largest number of winners. Geographically, North Carolina led with six winners, followed by Oklahoma with five, Texas with three, Virginia with three, New Mexico with two, Georgia with two, and Louisiana with one.

The winning books will be circulated to some forty libraries, mainly in the South, for display.

For the sake of uniformity some minor details are eliminated from production data submitted by publishers, but all essential information on the data sheets has been included.

AMERICAN FOLK ART FROM THE ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION. By Nina Fletcher Little. Williamsburg, Va.: Colonial Williamsburg (distributed by Henry Holt and Co.), 1959. 48 p. illus. 8½ x 9½ in.

Designed by Bert Clarke. Composition and presswork by Clarke and Way, New York (The Thistle Press) in 10/12 Monotype Baskerville (text), 11/14 Monotype Baskerville (preface and introduction), 18, 24, 30 pt. Bulmer (display), and 12 pt. Monotype Baskerville (entries). Photographs by Delmore Wenzel reproduced in four color process by V. Siviter Smith, Birmingham, England, and in monochrome by

Publicity Engravers, Baltimore, Md. Paper is 100 lb. Warren's Lustró Gloss. Binding, designed by Richard J. Stinely, in Bancroft Devon, produced by Russell-Rutter Co., New York. Jacket designed by Richard J. Stinely and printed by Beverley and Hershey, Richmond, Va.

THE AMERICAN REVOLUTION IN GEORGIA, 1763-1789. By Kenneth Coleman. Athens: University of Georgia Press, 1959. viii, 352 p. maps. 6½ x 9¼ in.

Designed by Earl Sanders. Composition and presswork by Foote and Davies, Atlanta, in 8/9, 10/11, 11/12 Baskerville. Three line draw-

ing maps of Georgia reproduced from zinc etchings. Paper is 60 lb. Inspiration wove from West Virginia Paper Co. Binding, designed by Earl Sanders, in Holliston Sharon, # 2945, produced by Foote and Davies. Jacket designed by Ralph Stephens and printed by Printing Department of the University of Georgia.

AS A WOMAN THINKETH; POEMS AND PARAGRAPHS BY A DOCTOR'S WIFE. By Betty Miller Daly. Charlotte, N. C.: Heritage House, 1959. 60, x p. 5 1/4 x 8 1/4 in.

Designed by William E. Loftin. Composition and presswork by Heritage Printers, Charlotte, N. C., in 12 pt. Garamond (Lino) (text) and 18 pt. Murray Hill (display). Paper is 60 lb. Mohawk Superfine. Binding, designed by William E. Loftin, in DuPont Fabrikoid 769 (spine) and Strathmore double deckle (sides and endpaper), produced by Carolina Ruling and Binding Co., Charlotte, N. C.

BRADDOCK'S DEFEAT. THE JOURNAL OF CAPTAIN ROBERT CHOLMLEY'S BATMAN, THE JOURNAL OF A BRITISH OFFICER, HALKETT'S ORDERLY BOOK. Edited from the original manuscripts with an introduction and notes by Charles Hamilton. Norman: University of Oklahoma Press, 1959. xxi, 134 p. illus. 6 x 9 in.

Designed by Dick Palmer. Composition and presswork by University of Oklahoma Press in 9/10, 12/14 Caslon Old Face (text) and 18 and 24 pt. Caslon (foundry) (display). Old engravings reproduced by Morgan Engraving Co., Tulsa, and printed letterpress. Paper is Curtis 25 per cent rag book (to specifications by Nelson-Whitehead Paper Co.). Binding, designed by Dick Palmer, in DuPont PX-2 Craftsman, 5733 solid, smooth, produced by Interstate Bindery Co., Kansas City. Jacket designed by Dick Palmer.

CHRISTIAN ETHICS AND THE DILEMMAS OF FOREIGN POLICY. By Kenneth Winfred Thompson. Durham, N. C.: Duke University Press, 1959. xii, 148 p. 5 1/2 x 8 1/4 in.

Designed by John Menapace. Composition and presswork by Vail-Ballou Press, Binghamton, N. Y., in 8/8, 10/11, 11/13 Linotype Baskerville (text) and Monotype Baskerville 353 (display). Paper is 60 lb. Warren's Olde Style wove. Binding, designed by John Menapace, in Bancroft Oxford 1330 grey, produced by Vail-Ballou. Jacket designed by John Menapace and printed by Seeman Printery, Durham, N. C. This is the second volume of a continuing series,

and the publisher tried to secure, without loss of quality and at relatively low cost, sufficient flexibility in layout to enable the series format to be adapted readily to other volumes.

A CLOUD OF WITNESSES: THE DRAMA OF THE ALAMO. By Ramsey Yelvington. Austin: University of Texas Press, 1959. 109 p. illus. 6 3/4 x 9 3/4 in.

Designed by Jo Alys Downs and VanCourtright Walton. Composition and presswork by Printing Division of the University of Texas in Intertype Garamond (dialogue, 12 pt., 2 pt. leaded; stage business, 10 pt., 2 pt. leaded) and A.T.F. Garamond (title page display). Frontispiece from photograph by Eliot Elisofon; other photographers not known. Halftones from Economy Engraving Co., Austin, printed letterpress on 80 lb. white Artisan Enamel (Butler). Text paper is 60 lb. Logan Eggshell wove from Chillicothe Paper Co. Binding, designed by Jo Alys Downs, in Bayside Vellum from Columbia Mills, stamped in genuine gold, produced by Printing Division of University of Texas. Jacket designed by Jo Alys Downs.

EPISODES FROM LIFE AMONG THE INDIANS AND LAST RAMBLES. By George Catlin. Edited by Marvin C. Ross. Norman: University of Oklahoma Press, 1959. xxv, 357 p. illus. 7 1/2 x 10 1/4 in.

Designed by Dick Palmer. Composition and presswork by University of Oklahoma Press in 10/12, 11/13, 12/14 Linotype Granjon (text) and various sizes of Garamond (foundry) (display). George Catlin paintings reproduced by offset by Meriden Gravure, Meriden, Conn. Paper is Stevens-Nelson Text. Binding, designed by Dick Palmer, in Columbia Riverside Linen, produced by Von Hoffman Press, St. Louis. Jacket designed by Dick Palmer.

FAITH OF A SALESMAN. By Harold H. Fletcher. Charlotte, N. C.: Heritage House, 1959. 53, x p. 6 x 9 1/8 in.

Designed by William E. Loftin. Composition and presswork by Heritage Printers, Charlotte, N. C., in 8 and 10 pt. Baskerville (text) and 12, 18, and 24 pt. Baskerville (display). Paper is 60 lb. Warren's Olde Style wove. Binding, designed by William E. Loftin, in Bancroft Arrestox A 5150, produced by Carolina Ruling and Binding Co., Charlotte, N. C. Label designed by Porter A. Taggart, Charlotte, N. C.

THE FUGITIVE GROUP—A LITERARY HISTORY. By Louise Cowan. Baton Rouge: Louisiana State University

Press, 1959. xxiii, 277 p. illus. 6 x 9 in.

Designed by William Nicoll. Composition and presswork by J. H. Furst Co., Baltimore, Md. in Fairfield (body and display). Engravings furnished by printer. Paper is 60 lb. Warren's Antique White wove. Binding, designed by William Nicoll, in Holliston Zeppelin, produced by Moore and Co., Baltimore. Jacket designed and printed by Turck and Reinfeld, New York.

GEORGE CALEB BINGHAM, RIVER PORTRAITIST. By John Francis McDermott. Norman: University of Oklahoma Press, 1959. xxviii, 454 p. illus. 7½ x 10½ in.

Designed by John Brinkley. Composition and presswork by University of Oklahoma Press in 8/9, 10/12, 11/14 Caledonia (text) and various sizes of Bulmer (foundry) (display). Bingham's sketches and paintings reproduced by offset by Meriden Gravure, Meriden, Conn. Paper is 70 lb. Stevens-Nelson Text. Binding, designed by John Brinkley, in Columbia Riverside Linen, produced by the Bechtold Co., St. Louis. Jacket designed by John Brinkley and Dick Palmer.

GEORGE CROGHAN: WILDERNESS DIPLOMAT. By Nicholas B. Wainwright. Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg by the University of North Carolina Press, 1959. x, 334 p. illus. 6 x 9 in.

Designed by Edwin D. Fowler. Composition and presswork by the Seaman Printery, Durham, N. C., in 9/9, 11/12, 11½/13 Caslon (text) and Caslon-Mono 337 (display). Line cuts from zinc etchings from Durham Engraving Co. Paper is 50 lb. Warren's Publishers Eggshell. Binding, designed by Edwin D. Fowler, in Holliston Novelex 2764, linen finish, produced by Carolina Ruling and Binding Co., Charlotte, N. C. Jacket designed by Turck and Reinfeld, New York.

HOPi CACHINA DOLLS, WITH A KEY TO THEIR IDENTIFICATION. By Harold Sellers Colton. Revised edition. Albuquerque: University of New Mexico Press, 1959. x, 150 p., 16 pl. 6¾ x 10 in.

Designed by Maude J. Harvey and Roland Dickey. Composition and presswork by University of New Mexico Printing Plant in 11, 12, and 14 pt. Linotype and Baskerville 353E for text; 36 pt. Baskerville for chapter headings; and various sizes of Baskerville, handset, for title page. Color

photographs by Jack Breed; line cuts, halftones, and four-color letterpress by New Mexico Engraving Co. and Gerald E. Mahaffey Photo Engravers. Paper is 70 lb. Beckett Text, with photographs on 80 lb. black-and-white enamel (Mead). Binding, designed by Roland Dickey, in Bancroft Oxford 3055, produced by University of New Mexico Printing Plant. Jacket designed by Roland Dickey.

THE INCAS. By Pedro de Cieza de León. Translated by Harriet de Onis; edited, with an introduction, by Victor Wolfgang von Hagen. Norman: University of Oklahoma Press, 1959. lxxx, 397 p. illus. 5¼ x 9 in.

Designed by Dick Palmer. Composition and presswork by University of Oklahoma Press in 8/9, 10/12, 11/13 Linotype Granjon (text); Centaur and Garamond (foundry) on title page. Illustrations by offset by Meriden Gravure Co., Meriden, Conn. Paper is 50 lb. Warren's Olde Style antique wove. Binding, designed by Dick Palmer, in Columbia Bayside Linen, produced by the Bechtold Co., St. Louis. Jacket designed by Dick Palmer.

THE JOURNAL OF MAJOR GEORGE WASHINGTON. By George Washington. Introduction and Notes by James R. Short and Thaddeus W. Tate, Jr. Williamsburg, Va.: Colonial Williamsburg (distributed by Henry Holt and Co.), 1959. xvi, 44 p. illus. 4¼ x 7½ in.

Designed by John J. Walklet, Jr. Composition supplied by and presswork by Meriden Gravure, Meriden, Conn., in 11/14 Linotype Baskerville (text), 18, 24, 30 Bulmer (display), and 10/11 Linotype Baskerville (notes). Line illustrations by Richard J. Stinely reproduced by offset. Paper is 70 lb. Ticonderoga Text from International Paper Co. (new material) and 60 lb. Williamsburg Book from Hamilton Paper Co. (facsimile). Binding, designed by John J. Walklet, Jr., in Kivar #8 from the Plastic Coating Corp., Holyoke, Mass., produced by Russell-Rutter Co., New York. Jacket, designed by John J. Walklet, Jr., printed by the Dietz Press, Richmond, Va. The original edition of the *Journal*, one of the eight surviving copies printed in 1754 by William Hunter in Williamsburg, was photographed within the binding and reproduced in facsimile by Meriden Gravure.

THE JOURNAL OF WILLIAM STEPHENS, 1743-1745. Edited by Ellis Merton Coulter. Athens: University of

Georgia Press, 1959. xvi, 288 p. maps. 6½ x 9¼ in.

Designed by Ralph Stephens. Composition and presswork by Vail-Ballou Press, Binghamton, N. Y., in 11/12 Baskerville (text) and 30 pt. Baskerville, italic, caps, and lower case (chapter headings). End papers contain halftone map of plan of the city of Savannah and fortifications, and frontispiece is line drawing map of the Bewlie tract of 500 acres granted to William Stephens by George II. Paper is 60 lb. Warren's Olde Style antique wove. Binding, designed by Ralph Stephens, in Holliston Roxite CL #58275, black linen finish, produced by Vail-Ballou. Jacket designed by Ralph Stephens and printed by Printing Department of the University of Georgia. *The Journal of William Stephens, 1741-1743*, was chosen as one of the Southern Books of 1958.

MINERALS OF NEW MEXICO. By Stuart Alvord Northrop. Revised edition. Albuquerque: University of New Mexico Press, 1959. xvi, 665 p. map. 6½ x 9¼ in.

Designed by Roland Dickey. Composition and presswork by University of New Mexico Printing Plant in 11 and 12 pt. Linotype Baskerville with excerpts and tables in 10 and 12 pt., and various sizes of Baskerville for part titles, chapter openings, and title page. Map in pocket by offset lithography, plate and printing by Ward Anderson Printing Co., Albuquerque. Paper is 50 lb. Warren's Cumberland English Finish, white. Binding, in Bancroft Arrestox C, #4300, blue, designed and produced by University of New Mexico Printing Plant. Jacket designed by Roland Dickey; drawing on jacket and title page by Abraham Rosenzweig.

MODERN SCIENCE AND HUMAN FREEDOM. By David Louis Miller. Austin: University of Texas Press, 1959. xiii, 297 p. illus. 6 x 9 in.

Designed by VanCourtright Walton. Composition and presswork by Printing Division of the University of Texas in 11 pt. Intertype Garamond, 2 pt. leaded (text), 18 pt. Intertype Garamond (half titles), and A.T.F. Garamond for rest of display. Line plates by Economy Engraving Co., Austin. Paper is 60 lb. Logan Eggshell wove from Chillicothe Paper Co. Binding, designed by VanCourtright Walton, in Holliston Roxite, stamped in genuine gold, produced by Printing Division of the University of Texas. Jacket designed by Herbert Nubel.

THE MUSE IN MEXICO: A MID-CENTURY MISCELLANY. Edited by Thomas Mabry Cranfill; George D. Schade, translations editor. Austin: University of Texas Press, 1959. vii, 119 p. followed by 57 unfolioed. illus. 6¾ x 9¾ in.

Designed by Jo Alys Downs. Composition and presswork by Printing Division of the University of Texas in 11 pt. Intertype Bodoni book, 3 pt. leaded (text), and A.T.F. Bulmer (display). Drawings reproduced in line, halftone, and dropout halftone and printed on 60 lb. Logan Dresden. Paper is Pamphlet from Chillicothe Paper Co. Binding, designed by Jo Alys Downs, in Bayside Linen from Columbia Mills, stamped in black foil. Jacket designed by Jo Alys Downs.

THE PERENNIAL ALMANAC. By Thad Stem, Jr. Charlotte, N. C., Heritage House, 1959. 118, x p. illus. 6 x 8¾ in.

Designed by William E. Loftin. Composition and presswork by Heritage Printers, Charlotte, N. C., in 10 pt. Janson (Lino) (text) and 30 pt. Old Bowery and 24 pt. Caslon 540 Ital. (display). Illustrations from album of old calendar art; zinc etchings by Arts Engraving Co., Charlotte, N. C. Paper is 70 lb. Warren's Olde Style laid. Binding, designed by William E. Loftin, in Bancroft Arrestox A6200, produced by Carolina Ruling and Binding Co., Charlotte, N. C. Binding illustration by Porter A. Taggart, Charlotte, N. C.

POWER, PUBLIC OPINION, AND DIPLOMACY. ESSAYS IN HONOR OF EBER MALCOLM CARROLL BY HIS FORMER STUDENTS. Edited by Lillian Parker Wallace and William Clarence Askew. Durham, N. C.: Duke University Press, 1959. xiv, 421 p. illus. 6 x 9 in.

Designed by John Menapace. Composition and presswork by Seeman Printery, Durham, N. C., in 8/9, 10/11, 11/13 Linotype Baskerville (text) and Monotype Baskerville 353 (display). Photograph of Dr. Carroll is amateur snapshot by Ernest W. Nelson. Paper is 50 lb. Warren's Eggshell Wove. Binding, designed by John Menapace, in Interlaken Vellum de Luxe 1099 black, produced by J. C. Valentine, New York. Jacket, designed by John Menapace, printed by Seeman Printery (display composition by Philmac Typographers, New York). The Carroll portrait was placed after the copy-right page rather than facing the title page so that it could serve as a dedication page.

THE PUBLIC STAKE IN UNION POWER.
Edited by Philip D. Bradley. Char-
lottesville: University of Virginia
Press, 1959. 392 p. 6½ x 9½ in.

Designed by Albert Schlag. Com-
position and presswork by R. R.
Donnelley and Sons, Chicago, in 11/14
Caledonia. Paper is 60 lb. White
Warren's Olde Style wove. Binding,
designed by Albert Schlag, in full
cloth grade B Parchment Impreglin
#9301 Navy Linen finish over .080
binders board. Jacket designed by
Igar de Lissovoy.

SANTA FE, THE AUTOBIOGRAPHY OF A
SOUTHWESTERN TOWN. By Oliver La-

Farge, with the assistance of Arthur
N. Morgan, foreword by Paul
Horgan. Norman: University of
Oklahoma Press, 1959. xviii, 436 p.
illus. 6 x 9 in.

Designed by John Brinkley. Com-
position and presswork by University
of Oklahoma press in 8/9, 11/13
Electra (text); title page, hand let-
tering and various sizes of Deepdene.
Engravings by Morgan Engraving Co.,
Tulsa. Paper is 50 lb. Warren's Olde
Style Antique wove. Binding, de-
signed by John Brinkley, in Bancroft
Arrestox B, produced by the Bechtold
Co., St. Louis. Jacket designed by
Dick Palmer.

Participating Publishers and Presses

J. P. Bell Company, Lynchburg, Va.; Birmingham Publishing Company,
Birmingham, Ala.; John F. Blair, Publisher, Winston-Salem, N. C.;
Broadman Press, Nashville, Tenn.; R. L. Bryan Company, Columbia,
S. C.; Colonial Williamsburg; Duke University Press; Florida State Uni-
versity Press; University of Florida Press; Emma Lila Fundaburk,
Luverne, Ala.; University of Georgia Press; Heritage Printers, Charlotte,
N. C.; Louisiana State University Press; University of Miami (Florida)
Press; University of New Mexico Press; University of North Carolina
Press; University of Oklahoma Press; Pathway Press, Cleveland, Tenn.;
Pelican Publishing Company, New Orleans; Pigeonhole Press, Savannah,
Ga.; Steck Company, Austin, Tex.; University of Tennessee Press; Uni-
versity of Texas Press; Vanderbilt University Press; University of Vir-
ginia Press; William Byrd Press, Richmond, Va.

Southern
BOOKS
Competition
1960

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1960 Selections

Twenty-seven books issued by eighteen southern publishers and printers have been selected as outstanding examples of design and typography in the region in 1960. The selections were made from 132 different titles entered by thirty publishers as representative of their best work during the year.

The jury for 1960 consisted of H. Richard Archer, Custodian, Chapin Library, Williams College; H. Lee Hirsche, Assistant Professor of Art, Williams College; Willard A. Lockwood, Director of the Wesleyan University Press.

The jury felt that the most notable quality common to all winners was the excellence of design, and it found the unconventional treatment of some of the titles refreshing after so many dull, uninspired volumes revealing no imagination. The overall quality of presswork and binding fell short of the high mark set by design, though careful workmanship, some of a particularly high standard, was not absent from the winners. Scattered among the titles selected, the jury found a few "busy" details, improper register on a few pages, a jarring title-page or two and an equal number of disconcerting jackets. However, none of these flaws was severe enough to outweigh the preponderant evidence of knowledgeable and imaginative book making.

The winning books are being displayed in some forty public and academic libraries throughout the country. Single copies of this handlist and the exhibit schedule are available from the University of Kentucky Library.



CANADIAN RIVER HUNT. By William E. Strong with an introduction by Fred P. Schonwald. Norman: University of Oklahoma Press [1960] xviii, 50 p. illus., map. 6½ x 9¼ in.

Designed by Dick Palmer. Composition and presswork in 12/14 Granjon (text) and 36 pt. Goudy Handtooled initials handset (display) by the University of Oklahoma Press. Illustrated with 133-line halftones on copper, engraved by The Morgan Co., Tulsa. Paper is S-N Text and 70 lb. 25% rag Text Wove Light Natural from Nelson-Whitehead Paper Corp., New York. Binding in Holliston Zeppelin 31202 Scarlet from the Holliston Mills, Norwood, Mass. for spine, and Canco Duplex Endleaf Paper for slipcase and front and back boards from Canfield Paper Co., New York, designed by Dick Palmer and bound by Brock and Rankin, Chicago.

COCHITI: A NEW MEXICO PUEBLO, PAST AND PRESENT. By Charles H. Lange. Austin: University of Texas Press [1960] xxiv, 618 p. illus. 6 x 9 in.

Designed by Jo Alys Downs. Composition and presswork in 10/12 Caledonia with long descenders (text) and various sizes of Intertype Futura Demibold, Vogue Bold, Monotype Condensed Gothic Outline No. 123 (display) by the University of Texas Printing Division. Illustrated with line plates on zinc and 120-line screen halftones on zinc, with plates by Economy Engraving Co., Austin; pocket map done by offset lithography by the University of Texas Printing Division. Paper is 50 lb. Logan Eggshell Wove by Chillicothe (Ohio) Paper Co. (text) and 70 lb. White Production Gloss by Consolidated Water, Power and Paper Co. (halftones). Binding in Bancroft Arrestox Natural Finish Buckram No. 3535, designed by Jo Alys Downs and printed and bound by the University of Texas Printing Division. Jacket design by Jo Alys Downs.

COLONIAL VIRGINIA. Vol. I. The Tidewater Period, 1607-1763; Vol. II. Westward Expansion and Prelude to Revolution, 1710-1763. By Richard Lee Morton. Chapel Hill: The Uni-

versity of North Carolina Press for the Virginia Historical Society, 1960. Vol. I, xvi, 408 p.; Vol. II, x, 883 p. (numbered consecutively). illus. 6½ x 9¼ in.

Designed by Charles M. Todd. Composition and presswork in various sizes of Janson (text) and Caslon No. 540 (display) by Van Rees Book Composition Co., New York. Illustrated with 120-screen halftones and zinc line cuts by Horan Engraving Co., New York; four-color frontispiece in Vol. I by Princeton (New Jersey) Polychrome. Paper is 50 lb. Warren's White Wove Olde Style (text) and 70 lb. Warren's White Cumberland Gloss (illustrations). Binding in Holliston Rex No. 2102 stamped in D. D. imitation gold by Van Rees Book Binding Corp., New York, designed by Charles M. Todd. Slip case designed by George Reinfeld, Jr., executed by Turck and Reinfeld, New York.

THE CREATIVE MIND AND METHOD. Edited by Jack D. Summerfield and Lorlyn Thatcher, with commentary by Lyman Bryson. Austin: University of Texas Press [1960] xvi, 120 p. 6¾ x 9¾ in.

Designed by VanCourtright Walton. Composition and presswork in 9 and 12 pt. Intertype Baskerville (text) and Ludlow Tempo Bold Italic, Bulmer and Bulmer Italic (display) by the University of Texas Printing Division. Thumbnail sketches for chapter openings by William Hoey, with line plates on zinc by Economy Engraving Co., Austin. Paper is 60 lb. Logan Eggshell Wove by Chillicothe (Ohio) Paper Co. Binding in Holliston Roxite LS 51201 Vellum Finish, designed by VanCourtright Walton and bound by the University of Texas Printing Division. Jacket design by William Hoey.

THE EIGHTEENTH-CENTURY HOUSES OF WILLIAMSBURG. By Marcus Whiffen. Williamsburg, Virginia: Colonial Williamsburg [1960] xx, 224 p. illus. 7½ x 10 in.

Designed by John J. Walklet, Jr. Composition and presswork in various sizes of Monotype Baskerville (text) and 9/11 Monotype Baskerville and Monotype Caslon 337 (display) by Edward Stern and Co., Philadelphia. Plans and elevations by Albert M. Koch rendered in full strength and watered ink and reduced up to 80% for reproduction. Color value of ink and fine details held by dropping out background tint to obtain screened line effect. Paper is 70 lb. Perkins and Squier Antique Offset, from the P. H. Glatfelter Co., Spring Grove, Pa. Binding in Arrestox B-4200 from Joseph Bancroft and Sons Co., designed by John J. Walklet, Jr. and bound by

Russell-Rutter Co. Jacket designed by Richard J. Stinely.

EXPEDITO ULTRAMONTANA. By Arthur Blackamore. Translated by George Seagood with an introduction by Earl G. Swem. Richmond, Virginia: The Attic Press, 1960. xii, 16 p. 5½ x 9¼ in.

Designed by Willis Shell. Composition and presswork in various sizes of handset Cloister Old Style (text and display) by The Attic Press. Halftone frontispiece printed on Warren's Cumberland Dull at The William Byrd Press; cover illustration by Eleanor Shell with engravings by the Royal Engraving Co., Richmond. Paper is Colophon by Curtis Paper Co. Binding in Beckett Paper Company Cover, saddle stapled with turned in overhanging covers glued on, by The Attic Press.

A HANDBOOK OF RENAISSANCE METEOROLOGY: WITH PARTICULAR REFERENCE TO ELIZABETHAN AND JACOBAN LITERATURE. By Simeon K. Heninger, Jr. Durham, North Carolina: Duke University Press, 1960. xii, 269 p. illus. 6 x 9¼ in.

Designed by John Menapace. Composition and presswork in various sizes of Linotype Caslon Old Face (text), Monotype Caslon 337 and 3371 (display) and Kennerley (tabular material on pages 219-222) by Seaman Printery, Durham, N. C. Illustrations selected from author's collection of photostats of Renaissance book illustrations touched up on poor copy. Paper is 50 lb. Warren Publisher's Eggshell Wove. Binding in Blue Interlaken Vellum de Luxe 1057, designed by John Menapace and bound by J. C. Valentine, New York. Jacket design by John Menapace.

HARPERS FERRY: PRIZE OF WAR. By Manly Wade Wellman. [Charlotte, North Carolina] McNally of Charlotte, 1960. viii, 183 p. 5½ x 8¼ in.

Designed by William E. Loftin. Composition and presswork in Baskerville (text) and Craw Clarendon (display) by Heritage Printers, Charlotte, N. C. Chapter illustrations by Lee Kolbe with zinc etchings by Arts Engraving Co., Charlotte, N. C. Paper is 60 lb. Warren's 66 Antique. Binding in Bancroft's Arrestox A-3400 designed by William E. Loftin and bound by the Carolina Ruling and Binding Co., Charlotte, N. C. Jacket design by Porter A. Taggart. End paper reproduction of old lithograph courtesy of B & O Railroad.

THE HOUSE AT OTOWI BRIDGE. By Peggy Pond Church. [Albuquerque] University of New Mexico Press [1960] 160 p. illus. 6 x 9¼ in.

Designed by Roland Dickey. Composition and presswork in 12/14 Linotype

Fairfield (text) and various sizes of Bernhard Booklet Roman and Italic (display) by the University of New Mexico Printing Plant. Illustrations by Connie Fox Boyd with line engravings by Gerald E. Mahaffey Photo Engravers, Albuquerque. Paper is 60 lb. Warren's 66 Antique by S. D. Warren Co. Binding in Holliston Zeppelin No. 31236 Natural Finish, designed by Roland Dickey and bound by the University of New Mexico Printing Plant. Jacket designed by Roland Dickey.

THE INSIDERS: REJECTION AND REDISCOVERY OF MAN IN THE ARTS OF OUR TIME. By Seldon Rodman. [Baton Rouge] Louisiana State University Press [1960] viii, 130 p. illus. 6 $\frac{7}{8}$ x 10 in.

Designed by Adrian Wilson. Composition and presswork in 11/14 Electra with Electra Cursive (text) and Palatino (display) by Colonial Press, Clinton, Mass. Illustrations by various artists printed offset by Meriden Gravure. Paper is 70 lb. Curtis Colophon. Binding in Holliston Zeppelin 31275 designed by Adrian Wilson and bound by Colonial Press. Jacket design by Adrian Wilson printed by Pike Burden, Baton Rouge, La.

THE LETTERS OF FRANCIS PARKMAN. Edited with an introduction by Wilbur R. Jacobs. Norman: University of Oklahoma Press in co-operation with The Massachusetts Historical Society [1960] Vol. I, lxxv, 204 p.; Vol. II, xi, 286 p. illus. 6 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in.

Designed by Dick Palmer. Composition and presswork in 11 $\frac{1}{2}$ /13 Caslon Old Face by the University of Oklahoma Press. Illustrated with 330-line halftones, printed by Meriden Gravure Co. Paper is 60 lb. Warren's Olde Style White Antique Wove by S. D. Warren Co. Binding in Columbia Milbank Linen Finish MBL-1651 by Columbia Mills, Syracuse, N. Y., designed by Dick Palmer and bound by The Becktold Co., St. Louis, Mo.

MILL ON THE DAN: A HISTORY OF DAN RIVER MILLS, 1882-1950. By Robert Sidney Smith. Durham, North Carolina: Duke University Press, 1960. xi, 570 p. 6 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in.

Designed by John Menapace. Composition and presswork in various sizes Linotype Baskerville (text) and Monotype Baskerville 3531 (display) by Seaman Printery, Durham, N. C. Paper is 50 lb. Warren Publisher's Eggshell. Binding in Dan River Mills Malabar designed by John Menapace and bound by J. C. Valentine, New York. The binding is done in a cloth normally used for clothing rather than bookbinding.

MOTION PICTURES: THE DEVELOPMENT OF AN ART FROM SILENT FILMS TO THE AGE OF TELEVISION. By A. R. Fulton.

Norman: University of Oklahoma Press [1960] xvi, 320 p. illus. 6 x 9 in.

Designed by John Brinkley. Composition and presswork in 11/13 and 10/12 Baskerville (text) and 36 pt. Baskerville initials handset (display) by the University of Oklahoma Press. Illustrated with 133-line halftones on copper engraved by The Morgan Co., Tulsa. Paper is 60 lb. Warren's Olde Style White Antique Wove by S. D. Warren Co. Binding in G.S.B. S/522 Silver Black, from G.S.B. Fabrics Corp., New York, designed by Frank O. Williams and bound by Brock and Rankin, Chicago. Jacket design by John Brinkley.

MUSHROOMS OF THE GREAT SMOKIES: A FIELD GUIDE TO SOME MUSHROOMS AND THEIR RELATIVES. By Lexemuel Ray Hesler. Knoxville: The University of Tennessee Press, 1960. xii, 289 p. illus. 5 x 8 $\frac{1}{2}$ in.

Designed by Charles Counts. Composition and presswork in various sizes of Electra with Cursive (text) and various sizes Electra Bold Italic and Deepdene with Italic (display) by Kingsport Press. Illustrated with 133-line screen halftones on copper and line drawings on zinc by Capper Engraving Co., Knoxville, and Gulbenk Engraving Co., Nashville, with full-color cover photographs by A. Randolph Shields and black and white photographs by L. R. Hesler. Paper is 70 lb. Warren's Cumberland Gloss (text) and 70 lb. Hamilton's Gray Kilmory (endpapers). Binding in Holliston's H. S. Roxite Velum No. 56275, designed by Charles Counts and bound by the Kingsport Press.

NARRATIVE OF THE SURRENDER OF A COMMAND OF U. S. FORCES AT FORT FILLMORE, NEW MEXICO, JULY, 1861. By James Cooper McKee. Houston [Texas] Stagecoach Press, 1960. viii, 64 p. maps. 5 $\frac{1}{4}$ x 7 in.

Designed by Jack D. Rittenhouse. Composition in 10 pt. Excelsior Light (text) and a variety of 19th century faces no longer available commercially (display) by Devore Typographic Service, Houston; printing and handset chapter headings by Jack D. Rittenhouse, Stagecoach Press. Frontispiece and facsimile folding map printed from original 1886 edition with line engravings by Baker Colorplate Co., Houston. Paper is 70 lb. Kilmory Text, white with laid finish, by Hamilton Paper Co., Miquon, Pa. Binding in Eton, by Jos. Bancroft & Sons, designed by Jack D. Rittenhouse and bound by Universal Bookbindery, San Antonio. Jacket design by Jack D. Rittenhouse. Edition limited to 550 copies.

99 FABLES BY WILLIAM MARCH. Edited with an introduction by William Thornbury Goings. University: Uni-

versity of Alabama Press, 1960. xxiv, 204 p. illus. 6 $\frac{3}{8}$ x 8 $\frac{3}{8}$ in.

Designed by Eunice H. Payne. Composition and presswork in 12/14 Baskerville (text) and various sizes of Goudy (display) by Birmingham (Ala.) Printing Co. Line drawings by Richard Brough engraved by Alabama Engraving Co., Birmingham. Paper is 70 lb. Warren's Olde Style Wove. Binding in Holliston Roxite C, gray and rust, designed by Eunice H. Payne and bound by Birmingham Printing Co. Jacket design by Eunice H. Payne.

ON MY EYES. By Larry Eigner. Highlands [North Carolina] Jonathan Williams, 1960. [110 p.] illus. 10 x 8 in. (Jargon 36).

Designed by Jonathan Williams. Composition and presswork in Baskerville (text and display) by Heritage Printers, Charlotte, N. C. Photographs by Harry Callahan printed offset lithography by Washburn Printing Co., Charlotte, N. C. Paper is 70 lb. Hopper Sunray Vellum (text) and Warren Offset Enamel (illustrations). Binding in Warren's Lusterkote Cover designed by Jonathan Williams and bound by Kale Ruling and Binding Co., Charlotte, N. C.

ONE OUT OF FOUR. By Myrtle Williamson. Richmond, Virginia: John Knox Press [1960] 79 p. 5 $\frac{1}{8}$ x 7-3/16 in.

Designed by Robert A. Stratton. Composition and presswork in 12/15 Linotype Electra (text) and Bulmer (display) by The William Byrd Press, Richmond. Paper is 55 lb. P & S Antique Wove from P. H. Glatfelter Co., Spring Grove, Pa. Binding in Duroid 30, Spatter No. 305 for sides and Holliston's Roxite DF No. 49260 for spine, designed by Robert A. Stratton and bound by The Haddon Craftsmen, Scranton, Pa. Jacket design by Robert A. Stratton with art work by Doyle Robinson.

A PAIR OF ODES, COMMEMORATING THE DEPARTURE OF THE ROYAL GOVERNOR OF GEORGIA FOR ENGLAND, AND THE WELCOMING OF HIS SUCCESSOR, FEBRUARY 16 OF THE YEAR 1757. By an Unknown Hand. Darien, Georgia: The Ashantilly Press, printed by permission, 1960. 8 p. facsimis. 9 x 15 in.

Designed by William G. Haynes, Jr. Composition and presswork, handset and printed on handpress, in Caslon No. 471 (text) and various sizes Caslon, Caslon Old Face, Bembo, Farmer Original Old Style Italic and Goudy Greek caps (display) by The Ashantilly Press. Facsimile line engravings from originals in the University of Georgia Library by Standard Engraving Co., Savannah, and wood cut of marsh hen on colophon page engraved by William G. Haynes, Jr. Paper is Curtis Rag

Natural Wove. Binding in French marbled paper over boards by Putois Brothers & Co., Paris, and supplied by Nelson-Whitehead Co., New York; designed and hand bound by William G. Haynes, Jr.

IN PRAISE OF TOBACCO: A COLLECTION OF POEMS FROM MANY PENS. [Richmond, Virginia] Reynolds Metals Company, 1960. xii, 76 p. illus. 5 x 8 $\frac{1}{2}$ in.

Designed by Willis Shell. Composition and presswork in 11/14 Linotype Janson (text) and Bulmer, and Weiss initials (display) in two colors by The William Byrd Press, Richmond. Illustrations and ornaments drawn by Fritz Kredel as pen sketches with line cuts by The Royal Engraving Co., Richmond. Paper is Rives Light Weight supplied by Nelson-Whitehead Co., New York. Binding in leather and Japanese Omi paper with silver leaf stamping designed by Willis Shell and bound by Russell-Rutter Co., New York; slip case covered in silver foil supplied by the J. Landowne Co., Brooklyn.

READABLE BOOKS ABOUT EARLY AMERICAN HISTORY: A SELECTIVE READING LIST. Williamsburg, Virginia: Institute of Early American History and Culture, 1960. xiii, 42 p. 6 $\frac{1}{4}$ x 9 $\frac{3}{4}$ in.

Designed by Willis Shell. Composition and presswork in 11 and 9 pt. Granjon (text) and various sizes of Caslon (display) by The William Byrd Press, Richmond. Line engravings used as decorative devices taken from *A Specimen of Metal Ornaments Cast at the Letter Foundry of Binney and Ronaldson*, Philadelphia, 1809, and made by The Royal Engraving Co., Richmond. Paper is Standard Paper Company's Sulgrave Laid. Binding is a self-cover in Sulgrave Laid, printed in two-color offset by the Spencer Printing Co., Richmond, by The William Byrd Press.

SEASONS OF THE SOUL. By Archibald F. Ward, Jr. Richmond, Virginia: John Knox Press [1960] 136 p. 7 $\frac{3}{8}$ x 9-3/16 in.

Designed by Robert A. Stratton. Composition and presswork in 11/13 Linotype Janson (text) and Janson, Weiss initials and Italic (display) by The Haddon Craftsmen, Scranton, Pa. Brush work drawings at head of each section by Robert A. Stratton with zinc plates by Royal Engraving Co., Richmond. Paper is 55 lb. P & S Antique Wove from P. H. Glatfelter, Spring Grove, Pa. Binding in imported Elephant Hide for sides, and Holliston's Roxite LS-53261 for spine, designed and bound by The Haddon Craftsmen. Jacket design by Robert A. Stratton.

SMALL VOICE. By Elise McGehee. New Orleans: Robert L. Crager & Company, 1960. 76 p. 6 x 9½ in.

Designed by Walpole Printing Office. Composition and presswork in 12 pt. Waverly by Walpole Printing Office. Paper is PPP Special Wove by Curtis Paper Co. Binding in Stoneridge Cover from Curtis Paper Co. by Russell-Rutter Co.

SONGS OF AUTUMN AND OTHER POEMS. By Helen Corke, with an introduction by Warren Roberts. Austin: The University of Texas Press for the Humanities Research Center, 1960. xvi, 72 p. 5⅞ x 9 in.

Designed by Carl Bergquist. Composition and presswork in 12 pt. Intertype Garamond (text) and 18 pt. Intertype Garamond (display) by the University of Texas Printing Division. Paper is 70 lb. White Beckett Text Laid by the Beckett Paper Co. Binding in Dupont PX-3 No. 1096 designed by Carl Bergquist and bound by the University of Texas Printing Division. Jacket design by Carl Bergquist.

THE SOUTH BUILDS: NEW ARCHITECTURE IN THE OLD SOUTH. By Edward Waugh and Elizabeth Waugh, with Henry L. Kampheofner, adviser. Chapel Hill: The University of North Carolina Press [1960] x, 173 p. illus. 8½ x 11 in.

Designed by William Cranford. Composition and presswork in 11 pt. Times Roman (text) and 24 pt. Garamond Light Italic and 42 pt. Kennerley (display) by The Seeman Printery, Durham, N. C. Illustrated with 133-screen copper halftones and with line cuts by the Durham (N. C.) Engraving Co.

Paper is 80 lb. Warren's Cumberland Gloss. Three-part binding in Holliston's Aldine No. 11293 Linen Finish and Holliston's Classic Linen No. 2396 with original decorative design and stamping in D.D. imitation gold, by Carolina Ruling and Binding Co., Charlotte, N. C. Jacket design by George Reinfield, Jr. executed by Turck and Reinfield, N. Y.

A TRUE AND HISTORICAL NARRATIVE OF THE COLONY OF GEORGIA. Edited by Clarence L. Ver Steeg. Athens: University of Georgia Press [1960] xxxiv, 169 p. 6⅞ x 9¼ in.

Designed by Ralph Stephens. Composition and presswork in 11/12 Baskerville with comments by the Earl of Egmont interwoven in 10/11 Spartan Medium (text) and 30 pt. Baskerville (display) by Vail-Ballou Press, Binghamton, N. Y. Paper is 60 lb. Warren's Olde Style Antique Wove, by S. D. Warren Co. Binding in Holliston Roxite CL No. 58275 Linen Finish from the Holliston Mills, Norwood, Mass., designed by Ralph Stephens and bound by Vail-Ballou Press. Jacket design by Ralph Stephens.

WAR IN THE MODERN WORLD. By Theodore Ropp. Durham, North Carolina: Duke University Press, 1959. xv, 400 p. 6⅞ x 9¼ in.

Designed by John Menapace. Composition and presswork in various sizes of Linotype Granjon (text) and ATF Garamond (display) by Seeman Printery, Durham, N. C. Paper is 50 lb. Warren Publisher's Eggshell Wove. Binding in Bancroft Oxford 3160 Tan, designed by John Menapace and bound by J. C. Valentine, New York. Jacket design by John Menapace.

Participating Publishers and Presses

University of Alabama Press, University; The Ashantilly Press, Darien, Georgia; Attic Press, Richmond, Virginia; John F. Blair, Winston-Salem, North Carolina; The R. L. Bryan Company, Columbia, South Carolina; Colonial Williamsburg, Williamsburg, Virginia; Robert L. Crager & Company, New Orleans; Duke University Press, Durham, North Carolina; Florida State University Press, Tallahassee; University of Florida Press, Gainesville; University of Georgia Press, Athens; Heritage Printers, Inc., Charlotte, North Carolina; Holly Hill Press, Fredericksburg, Virginia; Institute of Early American History and Culture, Williamsburg, Virginia; John Knox Press, Richmond, Virginia; Louisiana State University Press, Baton Rouge; The Naylor Company, San Antonio, Texas; University of New Mexico Press, Albuquerque; University of North Carolina Press, Chapel Hill; University of Oklahoma Press, Norman; Pioneer Press, Harri-man, Tennessee; South Carolina Archives Department, Columbia; University of South Carolina Press, Columbia; The Stagecoach Press, Houston, Texas; The Steck Company, Austin, Texas; Tennessee Historical Commission, Nashville; University of Tennessee Press, Knoxville; University of Texas Press, Austin; University of Virginia Press, Charlottesville; William Byrd Press, Inc., Richmond, Virginia.

Southern
BOOKS
Competition
1961

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1961 Selections

Twenty-three books issued by fourteen Southern publishers and printers have been selected as outstanding examples of design and typography in the region in 1961. The selections were made from 143 different titles submitted by twenty-nine publishers as representative of their best work during the year.

The jury for 1961 consisted of three noted Detroit bookmen, Charles E. Feinberg, Leonard F. Bahr and Donald Weeks. The competition is sponsored by the Southern Books Committee of the Southeastern Library Association, consisting of the following members in 1961: Fant H. Thornley (chairman), Birmingham Public Library; W. Porter Kellam, University of Georgia Library; Virginia Rugheimer, Charleston Library Society; Lawrence S. Thompson, University of Kentucky Library; and John Cook Wyllie, University of Virginia Library.

Fifteen winning books were submitted by seven university presses. The University of Oklahoma Press, with five titles, and the University of Texas Press, with four titles, led this group. Two private presses, William G. Haynes, Jr.'s Ashantilly Press in Darien, Georgia, and Jack D. Rittenhouse's Stagecoach Press in Houston, placed one winner each for the second year in succession (Mr. Haynes has placed several other winners in other years). One religious publisher (the John Knox Press of Richmond), one historical foundation (Colonial Williamsburg, a perennial winner), and three commercial printers and publishers placed books in the winning group.

The jury singled out two titles in which the designer was singularly successful in providing a physical format that would serve as a bridge between the author and reader. The two titles are *The Annals of Murder* (University of Oklahoma Press) and *New Mexico Civil War Bibliography* (Stagecoach Press). "Each design took the author's work and, with the reader in mind, presented that work in a pleasing, fully readable way," the jury commented.

The winning books are being displayed in some forty public and academic libraries throughout the country. Single copies of this handlist and of the exhibit schedule may be obtained from the University of Kentucky Library.

THE ANNALS OF MURDER: A BIBLIOGRAPHY OF BOOKS AND PAMPHLETS ON AMERICAN MURDERS FROM COLONIAL TIMES TO 1900. By Thomas M. McDade. Norman: University of Oklahoma Press, 1961. 400 p. illus. 6½ x 9¼ in.

Designed by Dick Palmer (text, jacket and binding). Presswork and composition by University of Oklahoma Press Printing Division in varying sizes of Granjon (14, 11, 10, 9 point); title-

page in Enlarged Garamond. Line cuts of old paperback covers engraved by The Morgan Company, Tulsa. Binding, in Bancroft's Arrestox Buckram 1999, by The Becktold Company, St. Louis. Top and fore edge spattered with red ink to simulate blood.

THE CRAFT & CONTEXT OF TRANSLATION, A SYMPOSIUM. Edited by William Arrowsmith and Roger Shattuck. Austin: University of Texas Press for

the Humanities Research Center, Austin, 1961. viii, 208 p. illus. 5¾ x 9 in.

Designed by Kim Taylor (text, jacket and binding). Composition and presswork by University of Texas Printing Division in 10 point Intertype Baskerville and ATF Bulmer (for display). Illustrations and linoleum cuts by Mort Baranoff; engravings by Economy Engraving Company, Austin. Paper is Warren's 60 lb. Olde Style laid and (for endsheets) 80 lb. Becket white antique. Binding, in Holliston's Novelspun slate gray, by University of Texas Printing Division.

CREEPY CATERPILLAR. By Garry and Vesta Smith. Austin, Texas: The Steck Company, 1961. 40 p. illus. 9¾ x 8¼ in.

Designed by H. F. Teague. Composition and presswork by The Steck Company in 18/22 Deepdene. Illustrated by Fred Crump, Jr. (reproduction by four-color process). Paper is Chillicothe 70 lb. Adena vellum, white. Binding, in Columbia Bayside Linen BSL-426, by Universal Bookbinders, San Antonio.

DARWIN AND THE MODERN WORLD VIEW. By John C. Greene. Baton Rouge: Louisiana State University Press, 1961. x, 141 p. 5½ x 8 in.

Designed by Ernst A. Seeman (text, jacket and binding). Composition and presswork by Kingsport Press, Kingsport, Tennessee, in 11/13 Baskerville (text) and Bulmer Roman and Bulmer Italic (display). Paper supplied by S. D. Warren Company. Binding, in Holliston Roxite DF 49298, dark gray, vellum finish, stamped in imitation gold foil, by Kingsport Press. Jacket printed by Louisiana State University Printing Office in two colors, offset, black and yellow, on 80 lb. Offset Enamel (manufacturer unknown).

EAST TEXAS LUMBER WORKERS: AN ECONOMIC AND SOCIAL PICTURE, 1870-1950. By Ruth A. Allen. Austin: University of Texas Press, 1961. x, 240 p. illus. 6 x 9 in.

Designed by Jo Alys Downs (text, jacket and binding). Composition and presswork by University of Texas Printing Division in 11 point Intertype Bodoni Book (text) and Bodoni Bold and Ultra Bodoni (display). Engravings by Economy Engraving Company, Austin, printed letterpress. Paper is Chillicothe 60 lb. Logan eggshell and (for jacket) 70 lb. Beckett Brilliant Opaque. Binding, in Columbia's Bayside Vellum BSV 368, by University of Texas Printing Division; stamping in Grauert foil pigment Green 45 by Ralph W. Grauert, Inc.

THE ENGLISH BOROUGH AND ROYAL ADMINISTRATION 1130-1307. By Charles Robert Young. Durham: Duke University Press, 1961. xii, 175 p. illus. 5½ x 8½ in.

Designed by John Menapace (text, jacket and binding). Composition and presswork by Seeman Printery, Durham, in 12/14 Linotype Granjon (text) and Foundry Garamond (display). Royal and borough seals used on jacket, title-page, and chapter opening pages redrawn from photographs of seal impressions and drawings of seal devices by Elon Clark. Paper is Warren's 50 lb. Publisher's Eggshell wove. Part of edition bound in Bancroft's Oxford 6400 red and part in Bancroft's Arrestox B 6400 (somewhat duller red). Binding by Carolina Ruling and Binding Company, Charlotte.

FERNANDO GALLEGO AND THE RETABLO OF CIUDAD RODRIGO. By Robert M. Quinn. Translation by Renato Rosaldo. Tucson: University of Arizona Press, 1961. xii, 117 p. illus. 8½ x 11 in.

Designed by Erni Cabat. Composition by Morneau Typographers, Phoenix, in Janson; offset lithography by Walker Lithocraft, Tucson. Woodblocks by R. M. Quinn. Color separation by Alfred Johnson, Los Angeles. Color photograph by Ray Manley, Tucson. Black and white photography courtesy of Kress Foundation, New York. Paper is Garamond from Champion, Hamilton, O. Binding in Holliston's Roxite record buckram, linen finish, reverse side out. Jacket designed and executed by Douglas Peck at University of Arizona Press; paper for jacket is Hamilton's Andorra. The text was produced in double columns with two colors to distinguish the English from the Spanish text.

FEZ IN THE AGE OF THE MARINIDES. By Roger Le Tourneau. Translated from the French by Besse Alberta Clement. *Centers of Civilization Series*, vol. IV. Norman: University of Oklahoma Press, 1961. 176 p. 4¾ x 7½ in.

Designed by Dick Palmer (text, jacket and binding). Composition and presswork by University of Oklahoma Press Printing Division in 10/12 Janson. Title-page calligraphy by Dick Palmer. Paper is Warren's 60 lb. Olde Style. Binding in Bancroft's Devon 1185, by The Beckett Company, St. Louis.

GEORGE MASON, RELUCTANT STATESMAN. By Robert Allen Rutland. Foreword by Dumas Malone. Williamsburg, Virginia: Colonial Williamsburg [distributed by Holt, Rinehart and Winston], 1961. xviii, 123 p. illus. 6 x 8 in.

Designed by John J. Walklet, Jr. (text and binding). Composition by The William Byrd Press, Richmond, and presswork by The Baughman Company, Richmond, in 11/13 Linotype Baskerville (text), 9/11 Linotype Baskerville (footnotes), 9/11 Linotype Baskerville (index), and Monotype Bulmer (display). Illustrated by Richard J. Stinely (reproduction by offset; camera-work and plates by The Baughman Company). Paper is Glatfelter's 65 lb. P & S Antique wove. Binding, in Bancroft's Arrestox A-3400, by The Baughman Company. Jacket designed by Richard J. Stinely and printed by The Baughman Company.

HENRY ADAMS AND BROOKS ADAMS: THE EDUCATION OF TWO AMERICAN HISTORIANS. By Timothy Paul Donovan. 232 p. plus one four-page wrap of illustrations. 5½ x 8½ in.

Designed by Frank O. Williams (text, jacket and binding). Composition and presswork by University of Oklahoma Press Printing Division in 11/13 Janson (text), 11/13 Granjon with swash A (running heads), and Janson Italic with swash A (display). Engravings by The Morgan Company, Tulsa. Paper is Warren's 60 lb. Old Style wove. Binding, in Bancroft's Arrestox B-1300, by The Bechtold Company, St. Louis.

IN THE BRIAR PATCH: A BOOK OF STORIES. By George Garrett. Austin: University of Texas Press, 1961. viii, 176 p. illus. 5½ x 8½ in.

Designed by Jo Alys Downs (text, jacket and binding). Composition and presswork by University of Texas Printing Division in 10 point Linotype Caledonia and ATF Libra (display). Illustrations by Jo Alys Downs, engraved by Economy Engraving Company, Austin. Paper is Warren's 60 lb. Old Style and (for jacket) 70 lb. Becket Text, canary laid. Binding, in Holliston's Kingston 3523 Mustard, natural finish, by University of Texas Printing Division.

JEFFERSON'S BUILDINGS AT THE UNIVERSITY OF VIRGINIA. PART I. THE ROTUNDA. By William Bainter O'Neal. Charlottesville: University of Virginia Press, 1960. 62 p., 22 pl. 8½ x 11 in.

Designed by Charles Smith (text, jacket and binding). Composition and presswork by University of Virginia Press in Baskerville: text, linotype 12/14 36 pica line; quotations 10/11 30 pica line; listing of plates and index 10 point; title-page ATF foundry and linotype. Illustrations reproduced by 300-line screen offset by Meriden Gra-

vure. Paper is 80 lb. Mohawk superfine smooth finish, ivory for text, 80 lb. S-N for illustrations. Binding in Holliston's Classic 2364 linen.

THE JOURNAL OF ANNA WYLLY HABERSHAM. Darien, Georgia: The Ashantilly Press, 1961. 10, 23, 1 p. illus. 4¾ x 7¾ in.

Designed by William G. Haynes, Jr. Composition (by hand) and presswork at the Ashantilly Press in 14 point Cloister Light Face (A.T.F.); Ornata, Typo Script Extended, and Typo Shaded used for display. Wood engravings designed and executed by William G. Haynes, Jr.; three-color photo-engraving reproduced from the original water color portrait of the author (at approximately the age when this portion of her journal was written). Paper is Curtis Rag natural wove. Bound by National Library Bindery Company of Georgia, Atlanta, in Fabriano cover tan-gray light paper, designed and printed at the Ashantilly Press.

THE LITERARY MEMORANDA OF WILLIAM HICKLING PRESCOTT. Edited by C. Harvey Gardiner from manuscripts in the Massachusetts Historical Society. Norman: University of Oklahoma Press, 1961. Vol. I: 292 p. Vol. II: 284 p. Boxed. illus. 6¾ x 9¼ in.

Designed by Frank O. Williams (text, jacket and box). Composition and presswork by University of Oklahoma Press Printing Division in 12/14 Granjon and Garamond (display). Engravings by The Morgan Company, Tulsa. Paper is Warren's 60 lb. Old Style wove. Binding, in Holliston's Zeppelin 31293, by The Bechtold Company, St. Louis. Box covered by Lindernmeyer-Schlosser's Elephant Hide, medium weight, color no. 12, and produced by Smiley Paper Box Company, St. Louis.

THE MULTIPLE IMAGE. By Harry Callahan. Chicago: The Press of the Institute of Design, 1961. 32 p. illus. 8¾ x 8½ in.

Designed by Massimo Vignelli. Composition and presswork by The Heritage Printers, Charlotte, North Carolina, in 10 point Intertype Vogue and 18 point Bauer Venus Light extended (foundry). Photographs by Harry Callahan reproduced in copper halftones by Dot Engravers, Chicago. Text paper is Warren's Lustro Gloss. Cover paper is Warren's Lusterkote Cover. Binding by Kale Ruling and Binding, Charlotte.

NEW MEXICO CIVIL WAR BIBLIOGRAPHY, 1861-1865, AN ANNOTATED CHECKLIST OF BOOKS AND PAMPHLETS. By Jack DeVere Rittenhouse. Houston: Stage-

coach Press, 1961. 36 p. illus. 9¾ x 6¼ in.

Designed by Jack D. Rittenhouse (text, jacket and binding). Handset composition at Stagecoach Press and machine-set composition by Devore Typographic Service, Houston, in 12 point ATF Oxford (handset), 7½ and 10 point Excelsior light (machine-set), and 22 point Union Peel, 26 point Romantique, and 18 point Fournier (display). Presswork by Stagecoach Press. One nineteenth century decorative stock cut of flags, foundry cast, printed letterpress from the original. Paper is Hamilton's 70 lb. Kilmory laid, India color. Binding, in Bancroft's Kennett No. 3912 brown, by Universal Bookbindery, San Antonio.

ORTHOGRAPHIC ATLAS OF THE MOON PART ONE. Supplement Number One to the *Photographic Lunar Atlas*. Edited by Gerard P. Kuiper. Compilers: Ewen Whitaker and D. W. G. Arthur. Tucson: University of Arizona Press, 1961. 34 sheets. illus., diag. 18½ x 23 in.

Designed by Douglas Peck. Composition by Tucson Typographers in Times Roman; offset lithography by Shandling Lithographers, Tucson. Photography from the collections of Mount Wilson, Lick, McDonald, Yerkes and Pic du Midi Observatories. Paper is 100 lb. Warren's Cameo brilliant, dull. Red post binder in Dupont de Nemours PX-1, brick red.

ROMANCE AND REALISM IN SOUTHERN POLITICS. By T. Harry Williams. Athens: University of Georgia Press, 1961. xii, 84 p. 5½ x 8½ in.

Designed by Earl Sanders. Composition and presswork by Foote and Davies, Inc., Atlanta, in 11/13 Baskerville, with chapter headings in 30 point Baskerville italic. Paper is West Virginia Paper Company's 60 lb. Inspiration wove. Binding, in Holliston's Sharon 2975, designed by Ralph Stephens, by Foote and Davies. Jacket, designed by Ralph Stephens, by Printing Department, University of Georgia.

THE SAMUEL H. KRESS COLLECTION: EL PASO MUSEUM OF ART (CATALOG OF MASTERWORKS). By Fern Rusk Shapley and the Museum Staff. Carl Hertzog, editor and designer. El Paso: El Paso Museum of Art, 1961. [120] p. illus. 8 x 11 in.

Composition and presswork by Texas Western College Press, El Paso, in Caledonia Roman with italic (11, 10, 8 point; text), Electra Bold with cursive (14 point; titles); and Hadriano (various sizes, display). Reproductions of old masters (four in full color) in

photo-offset lithography with special brown-black ink; plates and presswork by Guynes Printing Company, El Paso. Paper is Curtis' 80 lb. Colophon (natural). Binding, in Holliston's Zeppelin (putty gray), designed by Carl Hertzog, by Universal Bookbindery, San Antonio. Transparent acetate dust jacket.

SETH EASTMAN: PICTORIAL HISTORIAN OF THE INDIAN. By John Francis McDermott. Norman: University of Oklahoma Press, 1961. 288 p. plus eight color tip-ins. 7¾ x 10¼ in.

Designed by Dick Palmer and Frank O. Williams. Composition and presswork by University of Oklahoma Press Printing Division in 11/14 Caledonia and Bulmer (display). Original paintings by Seth Eastman. Color plates by Lithocolor Division of Microfilms, Inc., Ann Arbor, and black and white plates by Meriden Gravure. Paper is 70 lb. S-N Text supplied by Nelson-Whitehead Paper Corporation. Binding, in Bancroft's Arrestox B-3150, designed by Dick Palmer, by Interstate Bindery Company, Kansas City, Missouri. Jacket designed by Dick Palmer illustrated by color plate from Lithocolor Division of Microfilms, Inc., and printed by Book Craftsmen Associates, Inc., New York.

A SETH EASTMAN SKETCHBOOK 1848-1849. By Lois Burkhalter. Austin: Published for the Marion Koogler McNay Art Institute, San Antonio, by the University of Texas Press, 1961. xviii, 68 p. illus. 8½ x 11 in.

Designed by Jo Alys Downs (text, jacket and binding). Composition by The Stinehour Press, Lunenburg, Vermont, in 12/15 Bembo, enlarged photographically, and Bembo for display. Camera and presswork by Meriden Gravure, illustrations in 300-line offset, jacket by lithography. Paper is Curtis' 80 lb. Colophon Ivory. Binding, in Holliston Zeppelin 31267, spice brown, by Universal Bookbindery, San Antonio.

SEVEN WORDS TO THE CROSS. By Robert Franklin Jones. Richmond: John Knox Press, 1961. 92 p. illus. 5¾ x 8 in.

Designed by Robert A. Stratton (text, jacket and binding). Composition and presswork by The William Byrd Press, Richmond, in 11/13 Linotype Baskerville and various sizes of Caslon for display. Illustrated by Doyle Robinson; line engravings by Royal Engraving Company, Richmond. Paper is Glatfelter's 55 lb. P & S Antique wove. Binding, in Columbia Mills' MBL-1310 (on .070 binders board), by The Haddon Craftsmen, Scranton.

Jacket illustrated by Doyle Robinson.
Production manager, Paul E. Thomas.

YOUR OLD WORLD PAST. By John K. Bettersworth, Rembert W. Patrick, and Ralph W. Steen. Austin, Texas: The Steck Company, 1961. viii, 408 p. illus. 6 x 9 in.

Designed by Carol Rogers (cover) and J. R. Phillips (text). Composition and presswork by The Steck Company in 18 point Bernhard Modern Bold (chapter titles), 12 point Baskerville Bold Italic (centered heads), 12 point

Caledonia Bold (sub heads), 12/14 Caledonia (body type), 10/11 Baskerville (captions), 10/12 Caledonia with 10 point Caledonia bold sub-heads and 12 point Baskerville Bold Italic heads (teaching aids), and 8/9 Caledonia (index). Illustrations (by Carol Rogers) in two-color artist separations, using Bourges overlay and black ink. Paper is 50 lb. Chillicothe Chamois, English finish, white. Binding, in grade "C" Holliston Blubak no. 56288, modified "A", by Universal Bookbinders, San Antonio.

Participating Publishers and Presses

University of Arizona Press; The Ashantilly Press, Darien, Georgia; John F. Blair, Publisher, Winston-Salem, North Carolina; The Broadman Press, Nashville, Tennessee; Colonial Williamsburg, Inc.; Coxe Publishing Company, Birmnigham, Alabama; Robert L. Crager & Company, New Orleans; Duke University Press; University of Georgia Press; Gulf Publishing Company, Houston, Texas; Heritage Printers, Inc., Charlotte, North Carolina; Carl Hertzog, El Paso, Texas; The Highland Press, Boerne, Texas; The John Knox Press, Richmond, Virginia; Louisiana State University Press; University of Miami Press; The Naylor Company, San Antonio, Texas; University of New Mexico Press; North Carolina Department of Archives and History; University of North Carolina Press; University of Oklahoma Press; The Pioneer Press, Little Rock, Arkansas; Southern University Press, Birmingham, Alabama; The Steck Company, Austin, Texas; The Stagecoach Press, Houston, Texas; University of Texas Press; University of Virginia Press; Vanderbilt University Press; Whittet and Shepperson, Richmond, Virginia.

Southern
BOOKS
Competition
1962

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1962 Selections

The Eleventh Annual Southern Books Competition produced sixteen winning books issued by seven Southern publishers and printers. Sponsored by the Southeastern Library Association, the Competition includes entries from all the states in the Southeastern and Southwestern Library Associations, ranging from Virginia to Arizona.

The jury for the 1962 Competition consisted of Yeatman Anderson III, Curator of Rare Books, Cincinnati Public Library; Gustave von Groschwitz, formerly Senior Curator and Curator of Prints, Cincinnati Art Museum; and Miss Carolyn Williams, well-known printer and artist of Cincinnati. The jury selected Alexander A. Lawrence's *Johnny Leber and the Confederate Major*, from William G. Haynes' Ashantilly Press, in Darien, Georgia, as the best designed book among the ninety-seven titles submitted by twenty-three publishers and printers. Mr. Haynes has consistently placed winning books in the Southern Books Competition in the past. Earl Wesley Fornell's *The Galveston Era* (University of Texas Press), J. Eric S. Thompson's *A Catalog of Maya Hieroglyphs* (University of Oklahoma Press), and Edward Wagenknecht's *The Movies in the Age of Innocence* (University of Oklahoma Press) were selected as other outstanding examples of Southern book design. The University of Oklahoma Press placed six winners, the University of Texas Press, five. Two other university presses (Duke and Arizona) and three other publishers (Steck, Colonial Williamsburg, and Ashantilly) placed one winner each. The jury felt that most of the books, especially those from university presses, were conservative but well executed. It was the jury's impression that the book jackets often showed more originality than did the books proper.

The winning books will be circulated to some forty libraries for display, mainly in the South. Single copies of this handlist are available without charge from the University of Kentucky Library, Lexington.

ANANSE: THE WEB OF LIFE IN AFRICA.

By John Biggers. Austin: University of Texas Press, 1962. xii, 120 p. 8½ x 11 in.

Designed by Jo Alys Downs. Composition by Stinehour Press, Lunenburg, Vermont, in 10 pt. Caledonia, presswork by Meriden Gravure Company, Meriden, Connecticut. Drawings by John Biggers reproduced in 300-line screen offset by Meriden Gravure. Original drawings by Mr. Biggers, three to five feet in height, had to be reduced in two steps. Paper is 80-lb. Stevens-Nelson Text. Binding, designed by Jo Alys Downs, in Bancroft Arrestox B 2600, produced by Universal Bookbinding, San Antonio. Jacket, designed

by Jo Alys Downs, produced by Meriden Gravure.

A CATALOG OF MAYA HIEROGLYPHS. By J. Eric S. Thompson. Norman: University of Oklahoma Press. Published in co-operation with The Carnegie Institution, Washington, 1962. xiv, 458 p. 6½ x 9¼ in.

Designed by Mary E. Stith, Kenneth Benson, W. A. Lee, and Frank O. Williams. Composition and presswork by University of Oklahoma Press Printing Division in 12/14, 10/11 and 8/9 Granjon (text); Centaur display. Glyph drawings by Avis Tulloch engraved by The Morgan Company, Tulsa. Paper is Warren's Olde Style 60 lb. Antique

Wove (text) and Warren's 80 lb. Cumberland Dull (illustrations). Binding, in Bancroft's Buckram 3170 (formerly F), designed by Frank O. Williams and produced by Interstate Bindery Company, Kansas City, Missouri. Jacket designed by Frank O. Williams.

DAN EMMETT AND THE RISE OF EARLY NEGRO MINSTRELSY. By Hans Nathan. Norman: University of Oklahoma Press, 1962. xiv, 498 p. 7 x 9½ in.

Designed by Dick Palmer and Klaus Gemming. Composition of text by University of Oklahoma Press Printing Division in 11/14, 10/13, and 8/9 Caledonia (text); Bulmer Display, with Fry's Ornamented Initials; Song titles in 14-point Old Style no. 7. Music Composition by Robert D. Hunter, Glen Rock, New Jersey. Presswork (offset) by Murray Printing Company, Forge Village, Massachusetts. Paper is Warren's 1854 70 lb. Text Plate. Binding, in Bancroft's Arrestox C 6700, designed by Klaus Gemming and produced by The Becktold Company, St. Louis. Jacket designed by Frank O. Williams.

THE FLOWER WORLD OF WILLIAMSBURG.

By Joan Parry Dutton. Williamsburg, Virginia: Colonial Williamsburg (distributed by Holt, Rinehart and Winston, Inc.), 1962. xii, 148 p. 6 x 9 in.

Designed by John J. Walklet, Jr. Composition and presswork by R. R. Donnelley & Sons, Crawfordsville, Indiana, in 11/13 Linotype Baskerville (text), 11/13 and 10/12 Baskerville (appendix), 9/10 Baskerville (index), and various sizes of Bulmer, Bodoni, and Baskerville for display. Scratchboard line illustrations by William D. Gravitt reproduced by offset; color photographs by John Crane reproduced by sheet-fed offset, black and white photographs by Colonial Williamsburg staff reproduced by sheet-fed offset. Paper is Dixfield Bulking Offset supplied by Oxford Paper Company. Binding, in Holliston Sturdetan no. 131, designed by John J. Walklet, Jr., and produced by R. R. Donnelley & Sons. Jacket designed by Richard J. Stinely.

THE GALVESTON ERA: THE TEXAS CRESCENT ON THE EVE OF SECESSION. By Earl Wesley Fornell, Austin: University of Texas Press, 1962. xiv, 355 p. 5½ x 9 in.

Designed by Jo Alys Downs. Composition and presswork by University of Texas Printing Division in 11/13 Garamond. Woodcuts by Lowell Collins reproduced as line engravings from proof by Economy Engraving Company, Austin. Paper is 60 lb. Logan Eggshell from Chillicothe Paper Company.

Binding, in Holliston Roxite LS 56332 Vellum (Bayberry), and jacket, both designed by Jo Alys Downs, produced by University of Texas Printing Division.

GIOVANNI MARIA BONONCINI OF MODENA: A CHAPTER IN BAROQUE INSTRUMENTAL MUSIC. By William Klenz. Durham, North Carolina: Duke University Press, 1962. vii, 184 p. (text); viii, 312 p. (music). 6½ x 9¼ in.

Designed by John Menapace. Composition of text in 11/13, 10/11, and 8/8 Granjon (Linotype) with display in Garamond (A.T.F.) and presswork by Seeman Printery, Durham. Music hand-drawn by Mrs. Sang E. C. Kim and reproduced by offset lithography by Book Craftsmen Associates, New York. Illustrations are engravings made from photographic copies of ornaments and illustrations from books of the period in the Duke University Library, produced by Durham Engraving Company. Paper is 60 lb. Warren Olde Style Wove (offset sized for music). Binding, in Albert D. Smith & Company's Arrestox B 3100, designed by John Menapace and produced by Moore and Company, Baltimore.

GREAT SURVEYS OF THE AMERICAN WEST.

By Richard A. Bartlett. Norman: University of Oklahoma Press. xxiv, 408 p. 6½ x 9¼ in.

Designed by Frank O. Williams. Composition and presswork by University of Oklahoma Press Printing Division in 11/13, 10/12, and 8/10 Caledonia (text); Perpetua caps display, with Baskerville italic; 14/16 Old Style no. 7 italic chapter titles. Original photographs made on expeditions engraved by The Morgan Company, Tulsa. Paper is Warren's Olde Style 50 lb. Antique Wove (text) and 80 lb. Cumberland Dull (illustrations). Binding, in Roxite B 53496 and Roxite B 51275, designed by Frank O. Williams and produced by the Von Hoffman Press, St. Louis. Jacket designed by Frank O. Williams.

INCIDENTS OF TRAVEL IN YUCATAN. By

John Lloyd Stephens. Edited and with an introduction by Victor Wolfgang von Hagen. Norman: University of Oklahoma Press, 1962. Vol. I: xxxiv, 318 p. Vol. II: xx, 332 p. 6½ x 9¼ in.

Designed by Klaus Gemming. Composition and presswork by University of Oklahoma Press Printing Division in 11/13, 10/12, and 8/10 Janson; 30 pt. Janson initials; Sistina title-page. Illustrated from the original edition by Frederick Catherwood. Illustration sections by offset, by Meriden Gravure

Company. Woodcut illustrations from engravings by The Morgan Company, Tulsa. Paper is Warren's 60 lb. Olde Style (text) and Stevens-Nelson 70 lb. Text (illustrations). Binding, in Holliston's Zeppelin Russet 31264, designed by Klaus Gemming and produced by The Bechtold Company, St. Louis. Two volumes in slipcase, covered in Curtis Tweedweave 80 lb. Text, midnight blue. Labels designed by Klaus Gemming.

JOHNNY LEBER AND THE CONFEDERATE MAJOR. By Alexander Atkinson Lawrence. Darien, Georgia: The Ashantilly Press, 1962. [8], 59, [2] p. illus. 6½ x 9½ in.

Designed by William G. Haynes, Jr. Composition (hand) and presswork by The Ashantilly Press in 14 pt. Caslon Old Style no. 471 (text) and Caslon Old Face (Stephenson, Blake), Monotype Caslon no. 337, 18 pt. Farmers Original Old Style Italic for display. Monotype border ornaments for jacket and label on cover. Linoleum cuts by William G. Haynes, Jr., printed in warm brown. Text paper is 80 lb. Curtis Rag Natural Wove, and cover paper is Fabriano cover lightweight, granite, furnished by Andrews, Nelson, Whitehead, Inc. Inks are "vine black" by Janecke Schliemann and Van Son Holland "caramel" for illustrations. Binding, paper over boards, designed by William G. Haynes, Jr., and produced by National Library Bindery Company of Georgia, Inc., Atlanta. Jacket designed by William G. Haynes, Jr.

JUAN RAMON JIMENEZ: THREE HUNDRED POEMS, 1903-1955. By Juan Ramón Jimenez, translated by Eloise Roach. Austin: University of Texas Press, 1962. xxxiv, 264 p. 5½ x 8¾ in.

Designed by Jo Alys Downs. Composition and presswork by University of Texas Printing Division in 11/13 Garamond. Line drawings by Jo Alys Downs engraved by Economy Engraving Company, Austin. Paper is 60 lb. Logan Eggshell from Chillicothe Paper Company. Binding, in Holliston Roxite HS 56243 (Horizon Blue), and jacket designed by Jo Alys Downs and produced by University of Texas Printing Division.

A MANY-COLORED TOGA: THE DIARY OF HENRY FOUNTAIN ASHURST. Edited by George F. Sparks. Tucson, Arizona: University of Arizona Press, 1962. 448 p. illus. 6 x 9 in.

Designed by members of the University of Arizona Press: Jack L. Cross, Elizabeth Shaw, and Douglas Peck. Composition in 10/12 Baskerville (text) and Bulmer for display by Morneau Typographers and lithography by Tyler

Printing Company of Phoenix. Grease pencil drawings by H. Beaumont Williams reproduced in drop-out halftones by Walker Lithocraft of Tucson. Paper is S. D. Warren's University Eggshell. Binding, designed by Douglas Peck, produced by Arizona Trade Bindery in Joanna Aqua Grey Linen Impreglin; matching endpapers in Grey Andorra from Hamilton Paper Company. Jacket designed and illustrated by H. Beaumont Williams.

MEXICAN ART AND THE ACADEMY OF SAN CARLOS, 1785-1915. By Jean Charlot. Austin: University of Texas Press, 1962. 160 p. 6 x 9 in.

Designed by Jo Alys Downs. Composition and presswork by Kingsport Press, Kingsport, Tennessee, in 11/13 Garamond. Illustrations (photographs of paintings and drawings; photographs; line drawings) reproduced in line and halftone engravings. Paper is 80 lb. Warren's Cumberland Dull. Binding, in Joanna 9214 Ivory, produced by Kingsport Press, and jacket, produced by University of Texas Printing Division, designed by Jo Alys Downs.

THE MOVIES IN THE AGE OF INNOCENCE. By Edward Wagenknecht. Norman: University of Oklahoma Press, 1962. xiv, 282 p. 6 x 9 in.

Designed by Frank O. Williams. Composition and presswork by University of Oklahoma Press Printing Division in 12/14 Granjon (text), 11/13 Granjon (inserts), 10/12 Granjon (footnotes), Arrighi italic (chapter titles), and Centaur (initials and title page). Offset illustrations by Halliday Lithograph Corporation, West Hanover, Massachusetts. Title page illustration by Jim Billingsley by The Morgan Company, Tulsa. Paper is Warren's Olde Style 25" x 38"—60 lb. Wove Antique (text) and Curtis Colophon 70 lb. White Text (illustrations). Binding, in Holliston's Roxite C-57490, designed by Frank O. Williams and produced by The Bechtold Company, St. Louis. Jacket designed by Klaus Gemming.

THE OPENING OF JAPAN, A DIARY OF DISCOVERY IN THE FAR EAST, 1853-1856. By Rear Admiral George Henry Preble, U.S.N. Edited by Boleslaw Szczesniak from the original manuscript in the Massachusetts Historical Society. Norman: University of Oklahoma Press, 1962. xxvi, 454 p. 6 x 9¾ in.

Designed by Frank O. Williams. Composition and presswork by University of Oklahoma Press Printing Division in 11½/13, 11/12, and 9/11 Caslon O.F.; Janson italic display. Title-page and part-title woodcuts from Commo-

dore Perry's *Narrative* engraved by The Morgan Company, Tulsa. Paper is Warren's Olde Style 50 lb. Antique Wove. Binding, in Columbia's Milbank Linen MBL 1925 and Columbia's Chambray CYV 3011, designed by Frank O. Williams and produced by the Interstate Bindery Company, Kansas City, Missouri. Jacket designed by Frank O. Williams.

THE SATIRIC POEMS OF JOHN TRUMBULL: *The Progress of Dulness and M'Fingal*. By John Trumbull. Edited by Edwin T. Bowden. Austin: University of Texas Press, 1962. 230 p. 5½ x 8½ in.

Designed by Kim Taylor. Composition and presswork in 11/13 Baskerville (text) and Bulmer (display) by University of Texas Printing Division. Engravings by E. Tisdale reproduced as line engravings from proof by Economy Engraving Company, Austin. Paper is 60 lb. Logan Eggshell from Chillicothe Paper Company. Binding, in Columbia Sampson Linen SL 1925, and

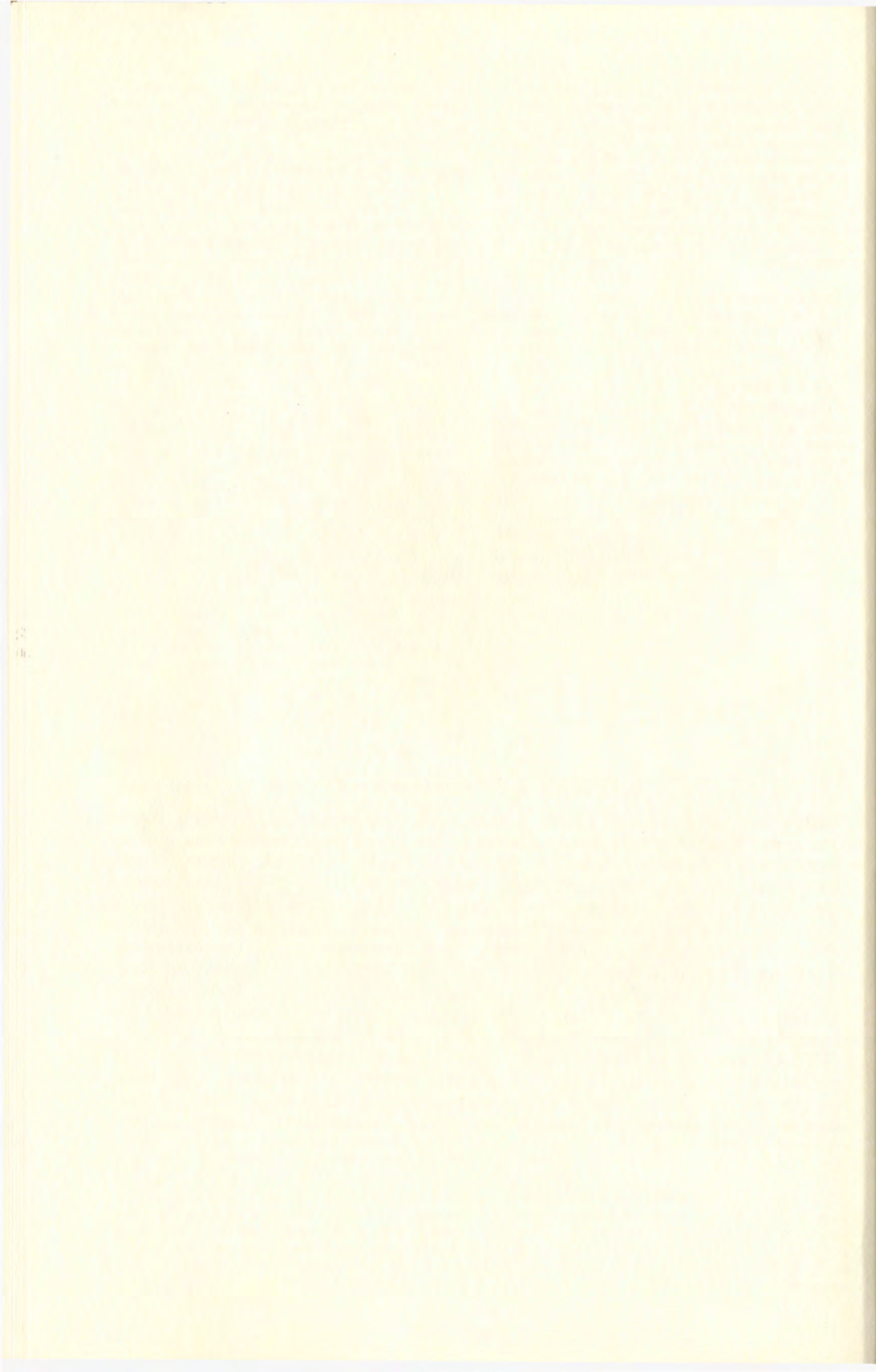
jacket designed by Kim Taylor and produced by University of Texas Printing Division.

TEXAS: OUR HERITAGE. By Ralph W. Steen and Frances Donecker. Austin, Texas: The Steck Company, 1962. x, 390 p. 7 x 9 in.

Designed by H. F. Teague and J. R. Phillips. Composition and presswork by The Steck Company in 11/12½ Caledonia on 15½ pica lines (text), 30 pt. and 24 pt. Raleigh Cursive (unit and chapter titles), 6 pt. Gothic no. 31 and 12 pt. Gothic no. 31C (chapters and chapter heads on unit opening pages), 12 pt. Baskerville Bold Italic (heads), 6 pt. Caledonia Italic (courtesy lines), and 10/12 Bodoni Book (captions). Illustrations: 2-color art, artist's separations; 4-color art; 4-color maps, artist's separations, 133-line screen halftone, negatives tied in; all reproduced by offset lithography. Paper is 60 lb. Adena Regular, white, from the Chillicothe Paper Company. Binding by University Bookbindery, Inc., in Holliston's Blubak, Grade C, white.

Participating Publishers and Presses

University of Alabama Press, Tuscaloosa; University of Arizona Press, Tucson; The Ashantilly Press, Darien, Georgia; The Banner Press, Emory University, Georgia; John F. Blair, Publisher, Winston-Salem, North Carolina; Colonial Williamsburg Press, Williamsburg, Virginia; Duke University Press, Durham, North Carolina; University of Georgia Press, Athens; The Gulf Publishing Company, Houston, Texas; Heritage Printers, Inc., Charlotte, North Carolina; The Jarman Press, Charlottesville, Virginia; The John Knox Press, Richmond, Virginia; University of Kentucky Press, Lexington; Louisiana State University Press, Baton Rouge; University of Miami Press, Coral Gables, Florida; University of New Mexico Press, Albuquerque; University of North Carolina Press, Chapel Hill; University of Oklahoma Press, Norman; Southern Methodist University Press, Dallas, Texas; The State Printing Company, Columbia, South Carolina; The Steck Company, Austin, Texas; University of Tennessee Press, Knoxville; and University of Texas Press, Austin.



Southern
BOOKS
Competition
1963

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1963 Selections

The Twelfth Annual Southern Books Competition produced nineteen winning books from eleven presses. In all, 122 volumes were submitted by twenty-four different publishers and printers.

The jury consisted of P. J. Conkwright, Jr., Princeton University Press, chairman; Datus C. Smith, President, Franklin Publications; and Gillett Griffin, curator, Graphic Arts Section, Firestone Library, Princeton University. Entries were submitted from Virginia to Arizona, corresponding to the geographical areas covered by the Southeastern and Southwestern Library Associations. The competition is sponsored by the Southern Books Committee of the Southeastern Library Association.

The University of Texas Press and the University of Oklahoma Press, both perennial winners in the Southern Books Competition, each placed five winning titles. One title came from each of the following university presses: Duke, North Carolina, Texas Western, College of the University of Texas, Florida, and Kentucky. John F. Blair, Winston-Salem, North Carolina, was the only strictly commercial publisher to place a winner. The Ashantilly Press of William G. Haynes, Jr., of Darien, Georgia, another consistent winner, was the only private press to receive a citation. Other winners (one each) were placed by Colonial Williamsburg and the Waco Village Press (printing for W. M. Morrison, publisher).

The winning books will be exhibited in some fifty university and public libraries all over the country, but mainly in the South. A schedule of the exhibit is available from the office of the director, University of Kentucky Library. Single copies of this handlist are also available from this office.

A permanent archive of the winning books in the Southern Books Competition is maintained in the University of Kentucky Library.

AN ALBUM OF MAYA ARCHITECTURE. By Tatiana Proskouriakoff. Norman: University of Oklahoma Press, 1963. xxii, 142 p. 10 x 7 $\frac{3}{4}$ in. \$7.95.

Designed by Frank O. Williams. Composition by University of Oklahoma Press Printing Division in 11/13, 8/10 Linotype Janson and Janson handset display. Presswork by Meriden Gravure Company, Meriden, Connecticut. Illustrations are wash drawings by Tatiana Proskouriakoff. Paper is 70 lb. Mohawk Superfine. Binding, in Columbia's Riverside Linen RL 1610 (tan), by A. C. Engdahl and Company, Bensenville, Illinois. Binding and jacket designed by Frank O. Williams.

ALDROVANDI ON CHICKENS. The Ornithology of Ulisse Aldrovandi (1600) Volume II, Book XIV. By Ulisse Aldrovandi. Translated from the Latin with introduction, contents, and notes by L. R. Lind. Norman: University of Oklahoma Press, 1963. \$6.95.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press Printing Division in 12/14, 10/12 Linotype Granjon and Garamond handset display. Illustrations are reproductions of seventeenth century woodcuts by The Morgan Company, Tulsa, Oklahoma. Paper is 50 lb. Warren's Olde Style. Binding, in Holliston Roxite C 57321 (wheat), by The Beckett Company, St. Louis. Binding and jacket designed by Jim Billingsley.

APPALOOSA: THE SPOTTED HORSE IN ART AND HISTORY. By Francis Haines. Published for the Amon Carter Museum of Western Art, Fort Worth, Texas. Austin: University of Texas Press, 1963. xii, 104 p., 14 p. plates. 8½ x 11 in. \$10.00.

Designed by Jo Alys Downs. Composition by Stinehour Press, Lunenburg, Vermont, in 11 pt. Bembo 3 pts. leaded (text) and Studio (display). Presswork by Meriden Gravure Co., Meriden, Connecticut. Illustration reproduction: monochrome—300-line screen offset; process color—150-line screen offset by Meriden Gravure Co. Paper is 80 lb. Curtis Colophon white text. Binding, in Bancroft Arrestox C-3950, designed by Jo Alys Downs, produced by Universal Bookbindery, Inc., San Antonio, Texas.

AZTEC THOUGHT AND CULTURE. A Study of the Ancient Nahuatl Mind. By Miguel Leon-Portilla. Translated from the Spanish by Jack Emory Davis. Norman: University of Oklahoma Press, 1963. xxiv, 242 p. 6 x 9 in. \$5.75.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press Printing Division in 11/13, 10/12, 8/10 Linotype Caledonia and Weiss and Arrighi handset display. Illustrations engraved by The Morgan Company, Tulsa, Oklahoma. Paper is 60 lb. Warren's Olde Style (text) and 80 lb. Warren's Cumberland Dull (illustrations). Binding, in Holliston Roxite B 53321 (light yellow), by Interstate Bindery Co., Kansas City. Binding and jacket designed by Jim Billingsley.

THE BELOVED FRIEND. By Marguerite Vance. Williamsburg: Colonial Williamsburg, Inc. Distributed by Holt, Rinehart and Winston, Inc. viii, 120 p. 6 x 9 in. \$3.27.

Designed by John J. Walklet, Jr. Composition and presswork by Connecticut Printers, Inc., Hartford, in 12/14 Linotype Fairfield (text), 8/10 Fairfield (footnotes) and the following types for display: 60 pt. Monotype Centaur, 30 pt. Centaur, 24 pt. Centaur, 10 pt. Fairfield, 12 pt. Fairfield (title page); 24 pt. Centaur with Linotype ornaments G-51-L and G-51-R (chapter number); 24 pt. Centaur (chapter title); and 14 pt. Centaur (book half-titles). Illustrations, by Leonard Weisgard, reproduced by offset lithography. Paper is Perkins and Squier Old Forge XF Wove Offset, substance 65 (49 x 37—124), standard white, manufactured by the P. H. Glatfelter Company,

Spring Grove, Pennsylvania. Binding, designed by John J. Walklet, Jr. in Columbia Riverside RL-1390, by Russell-Rutter Company, New York. Jacket designed by Richard J. Stinely, artwork by Leonard Weisgard, printed in 4-color process by The Baughman Company, Richmond, Virginia.

THE COMIC SPIRIT OF WALLACE STEVENS. By Daniel Fuchs. Durham: Duke University Press, 1963. x, 201 p. 6½ x 9¼ in. \$6.00.

Designed by John Menapace. Composition and presswork by Heritage Printers, Inc., Charlotte, N. C., in 11/13 Electra (text), 10/11 Electra (prose extract and bibliography), 8/9 Electra (notes and index), and Rhapsodie initials. Paper is Warren's Olde Style with Schlosser Multicolor jet black endleaves. Binding, designed by John Menapace, in G.S.B. S/400 white natural finish, by Carolina Ruling and Binding Co., Charlotte, N. C. Jacket designed by Walter Williams.

THE FIELD DIARY OF A CONFEDERATE SOLDIER, DRAUGHTON STITH HAYNES, WHILE SERVING WITH THE ARMY OF NORTHERN VIRGINIA, C.S.A. By Draughton Stith Haynes. Edited, with biographical notes and introduction, by William G. Haynes, Jr. xvi, 44 p. 7% x 5 in. \$4.00.

Designed by William G. Haynes, Jr. Composition (hand) and presswork by The Ashantilly Press in 12 pt. Monotype Alfred Fairbank's Narrow Bembo Italic No. 194 (text), 12 pt. Bembo Roman No. 270 (introduction), 10 pt. Narrow Bembo Italic (notes), 16 pt., 20 pt. Michelangelo, Bembo Roman No. 270, and 60 pt. Centaur initials (display). Decorative symbols used in margins to complement the text; monotype units of traditional ornaments, December ornaments, primula ornaments, and rope design from Stephenson, Blake to frame maps. Illustrated by William G. Haynes, Jr.; wood engravings, linoleum cut maps. Photo-engraving of old daguerreotype portrait made by Standard Engraving Company, Savannah, Georgia. Text paper is 82 lb. Curtis Rag Natural Wove, jacket is Garamond Text Ivory, and photo-engraving is printed on Basingwerk parchment, toned. Inks are "vine black" by Jan-ecke Schliemann and Van Son Holland "brick dust". Binding is Fabriano brown cover No. 118 supplied by the Nelson Whitehead Paper Co., New York, bound over boards, pasted-on label in two colors, designed by W. G. Haynes, Jr., bound by National Library Bindery Company of Georgia, Atlanta. Jacket designed by William G. Haynes, Jr.

FOUR YEARS WITH THE UTES. The Letters of Dan A. Freeman. By Dan A. Freeman. Edited by William M. Morrison. Waco, Texas: W. M. Morrison, 1962. v, 7 p. 6½ x 10 in. \$10.00.

Designed by Sam Lanham. Composition and presswork by Waco Village Press in 14 pt. Centaur leaded one pt., handset (text), 12 pt., 18 pt. Thunderbird and 14 pt. Fargo (ornamental). Illustrations: title page drawing by Dan A. Freeman, reproduced by offset lithography, drawing for headpiece and label by Joan Lanham, reproduced by letterpress from zinc etching. Paper is Early American by Linweave. Binding, designed by Sam Lanham, in Early American.

GAY AS A GRIG: MEMORIES OF A NORTH TEXAS GIRLHOOD. By Ellen Bowie Holland. Austin: University of Texas Press, 1963. xiv, 162 p., 24 p. illustrations. 6 x 9 in. \$4.00.

Designed by Jo Alys Downs. Composition and presswork by Printing Division of the University of Texas in 11 pt. Caledonia, 2 pts. leaded (text) and Studio, Reiner Script (display). Illustrations, by Jo Alys Downs, reproduced by 200-line screen offset by Printing Division of the University of Texas. Paper is 60 lb. Butler Eggshell Adena (text) and Canfield Tweed print (endsheets). Binding, in Interlaken A13-270, by Universal Bookbindery, Inc., San Antonio, Texas. Jacket printed offset on Lee Teton, basis 80, by the Printing Division of the University of Texas.

JOHN CLAYTON: PIONEER OF AMERICAN BOTANY. By Edmund Berkeley and Dorothy Smith Berkeley. Chapel Hill: University of North Carolina Press, 1963. vii, 229 p. 6 x 9 in. \$6.00.

Designed by Joyce Kachergis. Composition and presswork by Seeman Printery, Inc., in 11/13 Caledonia (text), 10/11 Caledonia (reduced matter and bibliography), 8/9 Caledonia (notes, index, and appendix), Caslon Open Face 18 pt. caps (display), and Caslon Open Face 48 pt. caps, combined with Caslon 337 36 pt. and Caslon 337 ital. 24 pt. (display—title page). Illustrations, by Dorothy Smith Berkeley, reproduced from zinc engravings manufactured by Durham Engraving Co. Paper is Warren's Publishers Eggshell substance 50. Binding, designed by William Cranford, in Columbia Chamberlay CYV-3721, by Carolina Ruling and Binding Co. Jacket designed by Turck and Reinfeld, Inc.

THE MASKS OF TRAGEDY: ESSAYS ON SIX GREEK DRAMAS. By Thomas G. Rosenmeyer. Austin: University of Texas Press, 1963. xiv, 248 p. 6 x 8¾ in. \$5.00.

Designed by Jo Alys Downs. Composition by G&S Typesetters, Austin, Texas, in 11 pt. Garamond, 2 pts. leaded (text) and Lydian, Lydian Cursive (display). Presswork by Capital Printing Co., Inc., Austin. Decorations by Donald L. Weismann. Paper is 60 lb. Butler Eggshell, Logan. Jacket and endsheets are Strathmore Grandee, Lugo Gray, text basis 80. Binding, in Holliston Roxite B-51490 vellum, designed by Jo Alys Downs, produced by Universal Bookbindery, Inc., San Antonio, Texas. Jacket designed by Jo Alys Downs and printed offset by Printing Division of the University of Texas.

MEXICAN JEWELRY. By Mary L. Davis and Greta Pack. Austin: University of Texas Press, 1963. xvi, 262 p. 5½ x 8¼ in. \$6.50.

Designed by Jo Alys Downs. Composition by G&S Typesetters, Austin, Texas, in 10 pt. Caledonia, 2 pts. leaded (text) and Garamond, Garamond Bold (display). Presswork by The Meriden Gravure Co., Meriden, Connecticut. Illustrations, by Mary L. Davis, reproduced by 300-line screen offset by Meriden Gravure Co. Paper is 70 lb. Stevens-Nelson text. Binding, in Bancroft Arrestox B-7520, designed by Jo Alys Downs, produced by Universal Bookbindery, Inc., San Antonio, Texas. Jacket designed by Jo Alys Downs and printed offset on 70 lb. Beckett Canary laid text by Printing Division of the University of Texas.

MORELOS OF MEXICO: PRIEST, SOLDIER, STATESMAN. By Wilbert H. Timmons. El Paso: Texas Western College Press, 1963. xii, 184 p. 6 x 9½ in. \$5.00.

Designed by Carl Hertzog. Composition and presswork by Texas Western Press in 11 pt., 10 pt., and 8 pt. Caledonia (text); and Hadriano and Arrighi italic (display). Illustrations by José Cisneros (line etchings). Paper is 70 lb. Beckett Vellum, bamboo color. Binding by El Paso Trade Bookbindery.

MOSES OF FLORIDA: AN ILLUSTRATED MANUAL. By Ruth Schornherst Breen. Gainesville: University of Florida Press, 1963. xlii, 273 p. 6 x 9 in. \$8.50.

Designed by H. S. Haines. Composition and presswork by Miller Press, Jacksonville, Florida, in 8, 10, and 12 pt. Fairfield (text); 12, 14, 18, and 24 pt. Lydian (display); and 8 pt. demi-

bold Futura (endpaper glossary). Illustrations, by author and Dr. Hugo L. Bloomquist, reproduced in 120-line screen copper halftone plates by Dixie Engraving Co., Savannah, Georgia. Headpieces (figures selected from plates) by Respass-Grimes, Jacksonville, Florida. Paper is Warren's Westbrook Gloss (sub. 25 x 38 — 60). Binding, designed by H. S. Haines, in Columbia's Bayside Linen—304. Jacket designed by Ann Holmes.

MUNICH. By Keith Eubank. Norman: University of Oklahoma Press, 1963. xiv, 322 p. 6 x 9 in. \$5.00.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press Printing Division in 10/12, 8/10 Linotype Baskerville and Perpetua and Deepdene handset display. Illustrations are U. S. Information Agency and National Archives news photos reproduced (offset) by Bardgett Printing and Publishing Company, St. Louis. Engravings made by The Morgan Company, Tulsa, Oklahoma. Paper is 60 lb. Warren's Olde Style (text) and 70 lb. Curtis Colophon (illustrations). Binding, in Holliston Roxite B 53293 (light gray), by A. C. Engdahl and Co., Inc., Bensenville, Illinois. Binding and jacket designed by Jim Billingsley.

MY HEAD'S HIGH FROM PROUDNESS. By Octavia Jordan Perry. Winston-Salem: John F. Blair, Publisher, 1963. vi, 230 p. 5¼ x 8¾ in. \$4.50.

Designed by Mitzi Shewmake. Composition and presswork by Heritage Printers, Inc., Charlotte, N. C., in 11/14 Caledonia (text), 12 pt. Caledonia (running heads), and 24 pt. Cartoon and 18 pt. Bulmer (display). Paper is 60 lb. Warren's Olde Style Antique Wove. Binding, designed by Mitzi Shewmake, in Columbia Chambray #3341, by Carolina Ruling and Binding Company, Inc., Charlotte, N. C. Jacket designed by William Mangum.

RECOLLECTIONS OF CHARLEY RUSSELL. By Frank Bird Linderman. Edited by H. G. Merriam. Norman: University of Oklahoma Press, 1963. xxxvi, 148 p. 6½ x 9 in. \$6.95.

Designed by Frank O. Williams. Composition and presswork by Univer-

sity of Oklahoma Press Printing Division in 12/14, 11/13, 9/11 Linotype Granjon and Michelangelo and Garamond Handset Display. Illustrations: old photographs, with drawings by Charley Russell, reproduced by Meriden Gravure Company, Meriden, Connecticut (black and white illustrations) and Western Lithograph Co. of Texas, Houston (color illustrations). Paper is 60 lb. Warren's Olde Style (text) and 70 lb. Curtis Colophon (illustrations). Binding, in Holliston Roxite LS 53243 Linen Finish (blue), by Interstate Bindery Co., Inc., Kansas City. Binding and jacket designed by Frank O. Williams.

TOWARD AN AUGUSTAN POETIC: EDMUND WALLER'S "REFORM" OF ENGLISH POETRY. By Alexander Ward Allison. Lexington: University of Kentucky Press, 1962. x, 101 p. 6 x 9 in. \$3.00.

Designed by Ellsworth L. Taylor. Composition and presswork by the University of Kentucky Printing Division in 11 pt., 10 pt., and 8 pt. Linotype Baskerville; 18 pt. and 30 pt. ATF Garamond; various sizes of ATF Garamond for title page. Paper is Warren's 60 lb. Olde Style antique white wove. Binding, in Bancroft's Arrestox B 5100, by the C. J. Krehbiel Company. Binding and jacket designed by Ellsworth L. Taylor.

THE VICEREGENCY OF ANTONIO MARIA BUCARELI IN NEW SPAIN, 1771-1779. By Bernard E. Bobb. Austin: University of Texas Press, 1963. xiv, 314 p., 4 p. illustrations. 5¾ x 8½ in. \$5.00.

Designed by Jo Alys Downs. Composition and presswork by Kingsport Press, Inc., Kingsport, Tennessee, in 11 pt. Garamond, 2 pts. leaded. Text paper is 60 lb. Warren's Olde Style, endsheets are Schlosser Multicolor Endleaf. Binding, in Joanna Atlas Litho Impreglin C-9214, designed by Jo Alys Downs, produced by Kingsport Press, Inc. Jacket designed by Jo Alys Downs and printed offset by Printing Division of the University of Texas.

Participating Publishers and Presses

University of Alabama Press, Tuscaloosa; University of Arizona Press, Tucson; The Ashantilly Press, Darien, Georgia; John F. Blair, Publisher, Winston-Salem, North Carolina; Carolina Art Association, Gibbes Art Gallery, Charleston, South Carolina; Colonial Press, Northport, Alabama; Colonial Williamsburg, Williamsburg, Virginia; Duke University Press, Durham, North Carolina; University of Florida Press, Gainesville; Garrett and Massie, Richmond, Virginia; University of Georgia Press, Athens; Heritage Printers, Charlotte, North Carolina; University of Kentucky Press, Lexington; Louisiana State University Press, Baton Rouge; University of North Carolina Press, Chapel Hill; University of Oklahoma Press, Norman; Southern Methodist University Press, Dallas, Texas; The Steck Company, Austin, Texas; University of Tennessee Press, Knoxville; University of Texas Press, Austin; Texas Western Press, El Paso; Vanderbilt University Press, Nashville, Tennessee; Waco Village Press, Waco, Texas; and William Byrd Press, Richmond, Virginia.

Southern
BOOKS
Competition

1964

Sponsored by
The Southeastern Library Association

Participating Publishers and Presses

Abingdon Press, Nashville, Tennessee; Ashantilly Press, Darien, Georgia; University of Alabama Press, University; American Southern Publishing Company, Northport, Alabama; University of Arizona Press, Tucson; John F. Blair, Publisher, Winston-Salem, North Carolina; The R. L. Bryan Company, Columbia, South Carolina; Carolina Art Association, Charleston, South Carolina; Colonial Williamsburg, Williamsburg, Virginia; Duke University Press, Durham, North Carolina; Everett Edwards Press, Inc., DeLand, Florida; University of Florida Press, Gainesville; Garrett and Massie, Inc., Richmond, Virginia; University of Georgia Press, Athens; Gulf Publishing Company, Houston, Texas; Heritage Printers, Inc., Charlotte, North Carolina; University of Kentucky Press, Lexington; Louisiana State University Press, Baton Rouge; Museum of New Mexico, Santa Fe; University of North Carolina Press, Chapel Hill; Northland Press, Flagstaff, Arizona; University of Oklahoma Press, Norman; Southern Methodist University Press, Dallas, Texas; The Steck Company, Austin, Texas; University of Tennessee Press, Knoxville; University of Texas Press, Austin; Texas Western Press, El Paso; Texian Press, Waco; University Press of Virginia, Charlottesville.

Southern Books Competition

The 1964 Selections

The Thirteenth Annual Southern Books Competition produced thirty-four winning books from twenty-three presses. In all, 143 books were submitted by twenty-nine different publishers and printers.

The jury consisted of Roland Baughman, head of the Special Collections Division of the Columbia University Library; Norman F. Strouse, president of the J. Walter Thompson Company and a noted collector and private printer; and Paul Bennett, for many years an executive of Mergenthaler Linotype and widely recognized as an authority in matters typographical.

Twenty-two of the winning books were from fourteen university presses. Leading this group and, indeed, all other entrants, was the Louisiana State University Press with four winners. The University of Oklahoma Press had three winners, and the university presses of Arizona, North Carolina and Texas placed two each.

Other entrants were mainly commercial presses, but winning books also came from the Carolina Art Association in Charleston, the Museum of New Mexico in Santa Fe, and William G. Haynes' Ashantilly Press in Darien, Georgia. Of the group other than the university presses, only two placed more than one winner, the Steck Company, Austin, Texas, with three, and the Northland Press, Flagstaff, Arizona, with two. In this connection the development of commercial publishing in the South is a significant indication of the growing intellectual maturity of the region; and not only Steck and the Northland Press but also others such as the American Southern Publishing Company, Northport, Alabama, the Heritage Printers, Charlotte, North Carolina, and the Abingdon Press, Nashville, Tennessee (to mention three other commercial presses which placed winners in 1964) are producing books comparable in every way with the work coming from older centers in the east.

The winning books will be exhibited in some fifty university and public libraries all over the country, but mainly in the South. A schedule of the exhibit is available from the University of Kentucky Library. Single copies of this handlist are available from the same source.

A permanent archive of the winning books in the Southern Books Competition is maintained in the University of Kentucky Library.

The arrangement of the handlist deviates from that used in earlier years (alphabetically by title formerly). The thirty-four winning books have been grouped under the respective publishers, which, in turn are arranged alphabetically.

GIVE ME FREEDOM. By May McNeer Ward. Nashville, Tenn.: Abingdon Press, 1964. 128 p. 7 x 9½ in. \$3.00.

Designed by Lynd Ward. Composition and presswork by Parthenon Press, Nashville, Tenn., in 14/18 Fairfield

(text), 24 pt. c & lc Baskerville and 12 pt. Fairfield Caps (chapter heads), and varying sizes of Baskerville for title page. Illustrations by Lynd Ward. Paper is 80 lb. Hopper's Smoothkote (text), 70 lb. Hopper's Smoothkote

(jacket). Binding in Holliston's Crown Linen, Honey Gold, by Parthenon Press. Binding and jacket designed by Lynd Ward.

THE DEEP SOUTH IN TRANSFORMATION. A SYMPOSIUM. Edited by Robert Baker Highsaw. University: University of Alabama Press, 1964. 175 p. 5 3/4 x 9 in. \$5.95.

Designed by Klaus Gemming. Composition and presswork by Kingsport Press; text in 11/14 Caledonia and varying sizes of Caledonia and Bodoni for display. Paper is 60 lb. P & S RR, Perkins & Squier, New York, manufactured by Glatfelter. Binding, in Holliston's Novalex Linen 2790 Tawny Grey, velum finish, by Kingsport Press. Binding and jacket designed by Klaus Gemming.

SPELLING IS FUN. By Lalia Phipps Boone. Northport, Alabama. American Southern Publishing Company, 1964. 128 p. 8 1/2 x 5 1/2 in. \$1.25.

Designed by Vernon Merrifield and Peter Thomas. Composition and presswork by publisher in 14 pt. (Book 2) and 12 pt. (Books 3, 4, 5, and 6). Artwork consists of authentic children's drawings. Paper is 50 lb. Scott offset (Mobile, Alabama). Cover, designed by Peter Thomas, in white offset cloth from Columbia Mills. Binding by the Nicholstone Book Bindery, Nashville, Tenn.

THE BIRDS OF ARIZONA. By Allan R. Phillips, Joe Marshall, Jr., and Gale Monson. Preface by Guy Emerson. Tucson: University of Arizona Press, 1964. xx, 212 p. 9 x 12 in. \$15.00 (with slip case \$17.50).

Designed by Douglas A. Peck. Composition by Morneau Typographers in 10/12, 9/10 Times Roman (text); 60, 24, 18, 12 Centaur (heads); presswork by Shandling Lithographing Co., jacket by Walker Lithocraft Co. Illustrations are black and white photographs by Tad Nichols, twelve field sketches in color by George M. Sutton, fifty one color photographs by Eliot Porter, one painting by William J. Schaldach, Sr., 126 species location maps by Donald Bufkin; color separations by Walker Lithocraft Co. Paper is 60 lb. Warren's University Eggshell white (text), 80 lb. Warren's Lustro Gloss saxony and 80 lb. Warren's Lustro Gloss (color illustrations), 80 lb. Warren's Lustro Gloss (jacket). Binding is Columbia Chambray Blue CYV3741, silver foil hot stamped spine, by Arizona Trade Bindery. Binding and jacket designed by Douglas A. Peck.

RECTIFIED LUNAR ATLAS. By Ewan A. Whitaker, Gerard P. Kuiper, William K. Hartmann, L. Harold Spradley, with the technical assistance of the University of Arizona Lunar & Planetary Lab and the USAF Aeronautical Chart & Information Center. Tucson: University of Arizona 1964. iv, 144 p. 15 x 18 3/4 in. \$35.00.

Designed by Bram Goldman. Composition by Tucson Typographic Service, presswork by Shandling Lithographing Co. in duotone and duoblock offset. Illustrations are photographs projected on polished globe and rephotographed to correct foreshortening. Paper is 100 lb. Warren's Cameo Brilliant Dull. Binding is Columbia Chambray, blue CYV3741, silver silk screen title, by Arizona Trade Bindery.

***DAWN AND OTHER POEMS.** By Margaret Ann McGarvey. Darien, Ga.: Privately printed for the McGarvey Family by The Ashantilly Press, 1964. xii, 81 p. 6 x 9 in. \$4.00.

Designed by William G. Haynes, Jr. Composition (handset) and presswork by The Ashantilly Press in 11/12 Bembo Roman (text), 14 pt. Palatina Swash Italic caps (initial for opening line), Narrow Bembo Italic, varying sizes and types for display. Calligraphic initials borrowed from Vicentino Arrighi, metal line cuts by Standard Engraving Co., Savannah, Ga. Illustrations are linoleum cuts by William G. Haynes, Jr. and lino cut on book jacket. Paper is Curtis Rag Natural Wove, Chatham-Atlantic Paper Co., Savannah, Ga., jacket is 70 lb. Ivory Laid Sulgrave Text (portrait on jacket is halftone printed by offset by The Darien News, Darien, Ga.). Inks are Vine Black and Red No. 3, Janecke Schliemann, furnished by Henry Evans. Binding is Natsume paper furnished by Andrews, Nelson, Whitehead, Inc. through Chatham-Atlantic Paper Co., fabric on spine AL0890, Arkwright-Interlaken, Inc., bound by J. M. Marbut Co., Atlanta, Ga., title stamped in gold in Garamond Bold Italic with swash letters. Binding designed by William G. Haynes, Jr.

ARCHITECTS OF CHARLESTON. By Beatrice St. Julien Ravenel. Charleston: Carolina Art Association, 1964. xiii, 321 p. 6 1/2 x 9 3/4 in.

Designed by Clarence Sox. Composition and presswork by The R. L. Bryan Co., Columbia, S.C., in 14, 10/13, 9/10, 8 pt. Caledonia. Illustrations are photographs by Carl Julien reproduced from copper half-tones by letter-press. Paper is Printone Sub. 70, by Warren. Binding is Roxite Linen finish by Holliston Mills. Binding designed by The R. L. Bryan Co., jacket by Holly Bivins.

A WILLIAMSBURG SONGBOOK. By John Edmunds. Williamsburg, Va.: Colonial Williamsburg, Inc., 1964. xiv, 138 p. 8¼ x 13¼ in. \$10.00.

Designed by Ulrich Ruchti. Composition and presswork by Brueder Rosenbaum, Vienna, in 14 pt. Bembo italics (text of music), 12 pt. Bembo italics (extracts), 10 pt. Bembo roman and italics (footnotes). Illustrations by Fritz Kredel are pen and ink headpieces and a decorative cartouche for title page, musical notes handwritten by Leopold Omatz, by offset lithography, one color, hand transfer of manuscript to zinc plate. Paper is 80 lb. (120 gram) woodfree eggshell, smooth surface with watermarks by Leykam-Josefsthal, Gratwein, Austria. Binding is Brown Mattleinen, rough surface, by Bamberger Kalikkofabrik, Bamberg, West Germany, and French Marble Paper 906 by Putois Brothers, Paris, by Brueder Rosenbaum, Vienna. Jacket designed by Ulrich Ruchti, production in collaboration with Paul Steiner Associates, Inc., New York.

ROBERT BRODERSON: 32 DRAWINGS. By Robert Maurice Broderon. Introduction by Edward Bryant. Durham, N. C.: Duke University Press, 1964. xxiv, 64 p. 9 x 12 in. \$10.00.

Designed by John Menapace. Composition by Kingsport Press, Kingsport, Tenn. (text) and Higgins Typography, Charlotte, N. C. (title page and jacket), presswork by Kingsport Press (offset) in 14 pt. Primer (Linotype) (text), Egizio and wood type (title and jacket display). Illustrations are printed by colotype by Meriden Gravure Co., Meriden, Conn., camera work for plates from original drawings. Paper is 80 sub Impress, Strathmore Paper Co. Binding is Arrestox C, Joseph Bancroft & Sons, Inc. (spine), 80 sub Graphic-weave, Hopper Paper Division, Georgia-Pacific (sides and jacket), and Multicolor, Schlosser Paper Corp. (end-leaves); by Kingsport Press.

ATLAS OF FLORIDA. By Erwin Raisz and John R. Dunkle. Gainesville: University of Florida Press, 1964. 53 p. 11 x 14 in. \$7.50.

Designed by Helen Haines, Erwin Raisz, and The William Edwards Associates. Composition and presswork by Rose Printing Co., Tallahassee, in Lydian Display, Futura, varying sizes descriptive copy. Illustrations, by Erwin Raisz, are four-color process, fifty-two in color, one black and white, camera ready artwork by The William Edwards Associates. Paper is 100 lb. Warren's Silkote offset, endpaper is Mead Wheelwright Spotlight Cover. Binding, in 115 Texoprint (Kimberly-

Clark), by Dobbs Manufacturers, St. Augustine. Binding designed by The William Edwards Associates and Helen Haines.

EDGAR ALLAN POE AS LITERARY CRITIC. By Edd Winfield Parks. Athens: University of Georgia Press, 1964. xii, 114 p. 5½ x 8½ in. \$3.00.

Designed by Earl Sanders. Composition and presswork by Foote & Davies, Inc., Atlanta, in 11/13 Baskerville (text), 10/11 Baskerville (quotations), 8/9 Baskerville (notes and index), and 30 pt. Baskerville italic (chapter headings). Paper is 60 lb. Inspiration, wove, by West Virginia Paper Co. Binding in Holliston, Sharon #2975 by Foote & Davies, Inc. Binding and jacket designed by Ralph Stephens, jacket printed by Printing Department, University of Georgia.

THE CAPE HATTERAS SEASHORE. By Bruce Roberts and David Stick. Charlotte, N. C.: McNally and Loftin, 1964. 64 p. 8½ x 11 in. \$3.95.

Designed by Bruce Roberts and William Loftin. Composition by Heritage Printers, Charlotte, N. C., presswork by Baucom Press, Charlotte, N. C., in 11 pt. Electra (text), 10 pt. Metro Medium Italic (captions), 18 pt. Trade Gothic Bold Extended (display). Illustrations are photographs by Bruce Roberts reproduced by offset lithography. Paper is 100 lb. Warren's Lustro Offset Enamel, Gloss. Binding in Bayside Vellum 421 by Columbia Mills, Syracuse, N. Y., by Kale Ruling & Binding Co., Charlotte, N. C. Binding and jacket designed by William Loftin.

THE MARIMBAS OF GUATEMALA. By Vida S. Chenoweth. Lexington: University of Kentucky Press, 1964. xii, 108 p. 8½ x 7½ in. \$3.50.

Designed by Kenneth W. Elliott and Elaine Sherer. Composition and presswork by the University of Kentucky Division of Printing in 11, 10, 8 pt. Linotype Baskerville (text) and 24, 18, 30, 36, 42 pt. ATF Bernhard Modern (display). Illustrations by Elaine Sherer in offset lithography, plates by University of Kentucky Division of Printing. Paper is 60 lb. Warren's Olde Style antique wove white offset. Binding in Columbia Mills' Chambray CYV 3011, by Kingsport Press. Binding and jacket designed by Elaine Sherer.

BLACK-MARKET MONEY. By Walter Rundles, Jr. Baton Rouge: Louisiana State University Press, 1964. 144 p. 5½ x 8½ in. \$4.00.

Designed by E. S. Diman. Composition and presswork by Vail-Ballou

Press, Inc., in 10 pt. Times Roman (text) and 14 pt. Times Roman (heads). Paper is 60 lb. P & S Featherweight Book by Glatfelter. Binding in Bancroft's Arrestox A 1400 by Vail-Ballou Press, Inc. Binding designed by E. S. Diman, jacket designed by Turck & Reinfeld, Inc.

A CIRCLE OF STONE. By Miller Williams. Baton Rouge: Louisiana State University Press, 1964. 64 p. 5½ x 9 in. \$3.50.

Designed by E. S. Diman. Composition and presswork by Kingsport Press, Inc., in 11 pt. Electra (text) and Goudy Old Style, Small Cap (heads). Paper is 60 lb. Warren's Olde Style Antique wove. Binding in Zanders' Elephant Hide Paper: Granite by Kingsport Press, Inc. Binding and jacket designed by E. S. Diman.

REFUGEE LIFE IN THE CONFEDERACY. By Mary Elizabeth Massey. Baton Rouge: Louisiana State University Press, 1964. 344 p. 6½ x 9¼ in. \$8.00.

Designed by William Nicoll. Composition and presswork by Vail-Ballou Press, Inc., in 10 pt. Janson (text) and 18 pt. Scotch Roman Ital. with 48 pt. Baskerville Initial (heads). Illustrations from Henry E. Huntington Library are on 70 lb. Warren's Cumberland Gloss by Letterpress, San Marino, Calif. Paper is 60 lb. Warren's Olde Style White Antique wove. Binding in Arkwright-Interlaken's Pallium ALO 493 by Vail-Ballou Press, Inc. Binding designed by William Nicoll, jacket designed by J. B. McKee.

SOUTHERN HISTORY IN THE MAKING. By Wendell Holmes Stephenson. Baton Rouge: Louisiana State University Press, 1964. 304 p. 6½ x 9¼ in. \$7.50.

Designed by E. S. Diman. Composition and presswork by Kingsport Press, Inc., in 11 pt. Baskerville (text) and 18 pt. Baskerville (heads). Paper is 60 lb. Warren's Olde Style Antique wove. Binding in Bancroft's Arrestox B 6400 by Kingsport Press, Inc. Binding designed by E. S. Diman, jacket designed by J. B. McKee.

TAOS ADOBES, SPANISH COLONIAL AND TERRITORIAL ARCHITECTURE OF THE TAOS VALLEY. By Bainbridge Bunting. Santa Fe: Museum of New Mexico Press, 1964. iii, 80 p. 8½ x 11 in. \$4.95.

Designed by Joseph Haydock. Composition and presswork by University of New Mexico Printing Plant in 11/13 Baskerville and varying sizes of Baskerville for display. Illustrations are

photographed pencil drawings by Jean Lee Booth and William R. Sims, Jr. Paper is 70 lb. Surfa-Mat, Crown Zellerbach (text), and 80 lb. Warren End-sheets. Binding is CL 1265 Colonial Linen by Columbia Mills, Syracuse, N. Y. Binding and jacket designed by Joseph Haydock.

KATHERINE ANNE PORTER AND THE ART OF REJECTION. By William L. Nance, S.M. Chapel Hill: The University of North Carolina Press, 1964. 272 p. 9 x 6 in. \$6.00.

Designed by Joyce Kachergis. Composition and presswork by Seeman Printery in 11/13, 10/11, 8/9 Times Roman (text) and varying sizes of Deepdene for display. Paper is 60 lb. Olde Style, Warrens Papers. Binding is Bayside Linen, BSL-304, Colombia, by Carolina Ruling & Binding, Inc. Binding designed by Joyce Kachergis, jacket by Turck & Reinfeld, Inc.

STATES IN CRISIS; POLITICS IN TEN AMERICAN STATES, 1950-1962. By Anthony James Reichley. Chapel Hill, The University of North Carolina Press, 1964. 276 p. 9 x 6 in. \$6.00.

Designed by Joyce Kachergis. Composition and presswork by Vail-Ballou Press in 10/13 and 8/9 Times Roman (text) and varying sizes of Weiss Roman for display. Illustrations are line-cuts supplied by author. Paper is 60 lb. Publishers Eggshell, Warrens Papers. Binding is Arrestox A, 4400, Bancroft, by Vail-Ballou Press. Binding designed by Joyce Kachergis, jacket by Turck & Reinfeld, Inc.

LEON GASPARD. By Frank Waters. Flagstaff, Ariz.: Northland Press, 1964. viii, 114 p. 9 x 12 in. \$25.00 deluxe edition, \$14.50 regular edition.

Designed by Paul Weaver and John Anderson. Composition and presswork by Northland Press in 12 pt. Aldus, Linotype (text) and Post Titling (display). Illustrations are fourteen color and seven black and white by Leon Gaspard, one black and white photograph, four-color lithography plates by Weston Lee. Paper is 80 lb. Teton Text, by Simpson Lee. Binding is Impregnated Linen Cloth, Group C, Interlaken Cloth by Interlaken, by Roswell Bookbinding, Phoenix, Ariz. Binding and jacket designed by Paul Weaver.

MIRROR WITHOUT GLASS — OAK CREEK CANYON. By Marilyn Francis Wetmore. Flagstaff, Ariz.: Northland Press, 1964. 64 p. 8½ x 12 in. \$12.50.

Designed by John Anderson. Composition by John Anderson, presswork by Northland Press in Trump Medie-

val, handset (text) and Carolus, handset (display). Illustrations are twenty-nine color photographs by Robert C. Bradshaw, four-color lithography plates by Weston Lee. Paper is 80 lb. Curtis Colophon, by Curtis Paper Co. Binding is starch filled, natural finish Nautlin, by Joanna Book Cloth, by Roswell Bookbinding, Phoenix, Ariz. Binding and jacket designed by John Anderson.

BALLADS AND FOLK SONGS OF THE SOUTHWEST. More than 600 Titles, Melodies, and Texts Collected in Oklahoma. By Ethel and Chauncey O. Moore. Norman: University of Oklahoma Press, 1964. xvi, 416 p. 6 3/4 x 10 in. \$12.50.

Designed by Frank O. Williams. Composition by the University of Oklahoma Press Printing Division (text), Music Type Service, Nashville, Tenn. (music), presswork by Murray Printing Co., Forge Village, Mass., in 11/13, 10/12, 8/10 Linotype Olde Style No. 7. Illustrations, snapshots by authors, are halftones printed by offset. Paper is 60 lb. Glatfelter GM. Binding in Columbia's Milbank Linen MBL-1980 by A. C. Engdahl & Co., Bensenville, Ill. Binding designed by Frank O. Williams, jacket designed by Jim Billingsley.

JOHN JAMES AUDUBON. By Alice Ford. Norman: University of Oklahoma Press, 1964. xiv, 490 p. 6 1/2 x 9 1/4 in. \$7.95.

Designed by Frank O. Williams. Composition and presswork by the University of Oklahoma Press Printing Division in 12/14, 11/13, 9/11 Linotype Granjon (text) and Lettering, Inc. Formal Script engravings (display). Illustrations, Audubon paintings and old photographs, are halftones by offset at Meriden Gravure, Meriden, Conn. Paper is Warren's Olde Style 50 lb. and 70 lb. S-N Text for illustrations. Binding in Holliston's Roxite C-57391 by The Becktold Co., St. Louis. Binding and jacket designed by Frank O. Williams.

THE SIOUX: LIFE AND CUSTOMS OF A WARRIOR SOCIETY. By Royal B. Hassrick. Norman: University of Oklahoma Press, 1964. xx, 364 p. 6 x 9 in. \$5.95.

Designed by Jim Billingsley. Composition and presswork by the University of Oklahoma Press Printing Division in 11/13, 10/12, 8/10 Linotype Janson (text) and handlettered display. Illustrations are line drawings by author, title page from drawing by Oscar Howe, old photographs and paintings, offset by Halliday Lithograph Corp. Paper is 60 lb. Warren's 1854

Text (text) and Curtis Colophon 70 lb. (illustrations). Binding in Holliston Novelex Linen 2764 Desert Copper by The Becktold Company, St. Louis. Binding and jacket designed by Jim Billingsley.

WILD FLOWERS IN SOUTH CAROLINA. By Wade T. Batson. Columbia: University of South Carolina Press, 1964. 152 p. \$5.00.

Designed by Marilyn L. Bivins. Composition and presswork by The R. L. Bryan Co., Columbia, S. C., in 8 pt. Caledonia Solid (text), combination 10 pt. Caledonia Bold, Italics and Roman—led 2 pts. (heads). Illustrations, photography by Wade T. Batson, are 200 four-color offset lithographs, separations made by Capper Engraving Co., Knoxville, Tenn., from 35 mm transparencies. Paper is 80 lb. Mead's Black and White Offset Enamel. Binding is White Kivar 5, pyroxylin coated, by The Plastic Coating Corp., Holyoke, Mass. Cover design by Marilyn L. Bivins, binding by The R. L. Bryan Co.

THE NEW WORKING WITH NUMBERS, BOOK 1, TEXT EDITION. By Joyce Benbrook and Cecile Foerster. Austin, Texas: The Steck Company, 1964. 112 p. 7 x 9 in. \$2.60.

Designed by Betsy Warren. Composition and presswork by The Steck Company in 14 pt. Metroblack, all caps, and 18 pt. Metromedium, c/c (heads), 18 pt. Metrolite (body). Illustrations by Betsy Warren are full color, four-color camera separated. Paper is 60 lb. Adena Regular, White, Mead Corporation. Binding is Roxite C 57342, Linen Finish, The Holliston Mills, Inc.; by Universal Bookbindery, Inc. Binding designed by Joann McDonald.

JUMPING JULIUS. By Garry and Vesta Smith. Austin, Texas: The Steck Company, 1964. 40 p. 9 3/4 x 8 1/4 in. \$2.50.

Designed by J. R. Phillips. Composition and presswork by The Steck Co. in 18/22 Deepdene, title handlettered. Illustrations by Fred Crump, Jr., are full color, four-color camera separated. Paper is 70 lb. Adena Vellum, white, Mead Corp. Binding is Roxite A 50317, Linen finish, The Holliston Mills, Inc., by Universal Bookbindery, Inc. Binding is designed by J. R. Phillips, jacket by Fred Crump, Jr.

TWO SILLY KINGS. By Loretta and Prentice Phillips. Austin, Texas: The Steck Company, 1964. 32 p. 9 3/4 x 8 1/2 in. \$2.50.

Designed by Warren Hunter. Composition and presswork by The Steck

Co. in 14/20 Goudy Bold, title hand-lettered. Illustrations by Warren Hunter are four-color, artist-separated. Paper is 70 lb. Adena Vellum, white, Mead Corp. Binding is Roxite A 50305, Linen finish, Holliston Mills, Inc., by Universal Bookbindery, Inc. Binding designed by J. R. Phillips, jacket by Warren Hunter.

GREAT SMOKY MOUNTAINS WILDFLOWERS, ENLARGED EDITION. By Carlos C. Campbell, William F. Hutson, Hershah L. Macon, and Aaron J. Sharp. Knoxville: University of Tennessee Press, 1964. 88 p. 5¼ x 8 in. \$3.00 (paperback \$1.50).

Designed by Hugh Bailey. Composition by Troy Dennis. Atlanta, in 8 and 9 pt. Century Schoolbook (text) and varying sizes of Century Schoolbook, News Gothic, and News Roman for display. Presswork by American Lithograph Co., Atlanta. Illustrations are photographs, many four-color, separation negatives by Capper Engraving Co., Knoxville, from 35 mm transparencies. Paper is 70 lb. coated one side Kromekote and 70 lb. Carnival Offset, by Champion Paper Co., cover onlay and end piece 10 pt. coated one side Mark I, by Mead Paper Co. Binding, in Black Mackson Book Cloth (MA-106, William J. McLaughlin & Co.), by Ideal Book Bindery, Atlanta.

JULES PASCIN'S CARIBBEAN SKETCHBOOK. Introduction by John Palmer Leeper. Austin: University of Texas Press for the Marion Koogler McNay Art Institute, San Antonio, 1964. x, 106 p. 8½ x 10 in. \$12.50.

Designed by Jo Alys Downs. Composition by Stinehour Press, Lunenburg, Vt., presswork by Meriden Gravure Co., Meriden, Conn., in 12/14 Bembo (text), Bembo (display). Illustrations are 300-line screen offset, sketches by Jules Pascin, eight color plates. Paper is 80 lb. Mohawk Superfine, endpaper Schlosser Multicolor Endleaf, Ash Gray. Binding is Arkwright-Interlaken AV1-775, natural finish, by Universal Bookbindery, San Antonio. Binding and jacket designed by Jo Alys Downs.

SAM HOUSTON'S TEXAS. By Sue Flanagan. Austin: University of Texas Press, 1964. xvi, 214 p. 8½ x 11 in. \$12.50.

Designed by Jo Alys Downs. Composition by G & S Typesetters, Austin, presswork by Meriden Gravure Co., Meriden, Conn., in 10/12 Caledonia (text), Caslon Old Face (display). Illustrations are 300-line screen offset, duotone, photographs by Sue Flanagan. Paper is 80-lb. Stevens-Nelson text, endpaper Schlosser Multicolor Endleaf, Ash Gray. Binding is Arkwright-Interlaken AV1-775, vellum, smooth, cloth printed offset by University of Texas, Printing Division, by Universal Bookbindery, San Antonio. Binding and jacket designed by Jo Alys Downs.

FRONTIER COLLEGE: TEXAS WESTERN AT EL PASO—THE FIRST FIFTY YEARS. By Francis L. Fugate. El Paso: Texas Western Press, 1964. xvi, 162 p. 6 x 9½ in. \$5.00. With two supplemental volumes: MISSION '73 and JUBILEE PAPERS in slipcase \$20.00.

Designed by Carl Hertzog. Composition and presswork by Texas Western Press in 11/14, 10/12 Linotype Caledonia, with Legenda and Electra bold display. Illustrations are photographs, halftones and color plates by Guyne Printing Company (offset). Paper for type pages is Chillicothe's Adena Laid; for halftones, Beckett Vellum. Binding, printed paper sides and cloth spine, by El Paso Trade Bookbindery. Binding and slipcase designed by Carl Hertzog.

THE OLD DOMINION: ESSAYS FOR THOMAS PERKINS ABERNETHY. Edited by Darrett B. Rutman. Charlottesville: The University Press of Virginia, 1964. x, 200 p. 6 x 9 in. \$5.00.

Designed by John J. Walklet, Jr. Composition and presswork by Connecticut Printers, Inc., Hartford, Conn., in 11/13 Granjon (text) and varying sizes of Caslon (display). Paper is Bushnell Book by Glatfelter. Binding in Bancroft's Arrestox 4400—B grade Pyroxylin, 33 pt. by Russell-Rutter Co., N. Y. Binding designed by John J. Walklet, Jr.

Southern
BOOKS
Competition
1965

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1965 Selections

The Fourteenth Annual Southern Books Competition produced twenty-one winning books from thirteen presses. In all, 157 books were submitted by twenty-eight different presses.

The jury which selected the winning books consisted of Chester Kerr, director of the Yale University Press; Alvin Eisenman, professor of graphic arts at Yale; and Willard Lockwood, director of the Wesleyan University Press. The Southern Books Competition is sponsored by the Southeastern Library Association, and the project director is Lawrence S. Thompson, Department of Classics, University of Kentucky.

Of the thirteen presses which placed winning books in 1965, ten were university presses, two, commercial presses, and one, a private press. The Duke University Press, the University of Texas Press, and the University Press of Virginia each placed three winning books. The Louisiana State University Press and the University of Oklahoma Press each placed two winning books. Five other university presses placed one book each. Two commercial presses, the Steck-Vaughn Company of Austin, Texas, and the John Knox Press of Richmond, Virginia, placed one winning book each, and the sole private press to receive an award was the Encino Press of Austin, Texas.

The jury stated: ". . . the books selected are, in the jury's judgment, as good as good books anywhere. The books have been drawn from a region, but their standards of excellence are certainly not geographically circumscribed." On the other hand, many of the submissions were marred by inappropriate quality of paper, mediocre presswork, poor craftsmanship by printer or binder, and other deficiencies.

The winning books will be exhibited in over fifty university and public libraries all over the country, but mainly in the South. A schedule of the exhibits is available from the project director. Single copies of this handlist are available from the same source.

The handlist is arranged alphabetically by press and under each press by title. Copies are available from the Project Director, c/o Department of Classics, University of Kentucky, Lexington, 40506.

BEHAVIORAL APPROACHES TO PUBLIC ADMINISTRATION. By Robert Presthus. University, Alabama: University of Alabama Press, 1965. 158 p. 5½ x 8 in. \$3.95.

Designed by Ernest A. Seeman. Composition and presswork by J. H. Furst Company; text in 11/13 Baskerville, 12/24 Lydian Roman (chapter titles), 14 point Lydian (chapter numbers), 12 point Baskerville italic c & l (sub:tle), 10/12 Baskerville (extract), 9/11 Baskerville (notes), 9/10 Baskerville (index), and 10 point Baskerville (RH). Paper is West Virginia Hi-bulk. Binding in Columbia Mills' Bayside Linen BSL 098, by Kingsport Press. Jacket designed by Gary G. Gore, Nashville, composed by The Ad Shop of New Orleans and printed by Art Craft Press of Indianapolis.

MACHIAVELLI: THE CHIEF WORKS AND OTHERS. Translated and edited by Allan H. Gilbert. Durham: Duke University Press, 1965. Volume I, xiv, 530 p.; volume II, x, 531-1022 p. Volume III, v, 1023-1514 p. 6½ x 9¼ in. \$37.50.

Designed by John Menapace. Composition and presswork by Seeman Printery, Durham. Type is Monotype Poliphilus and Blado, 12/13 text, 10/10 notes and index; display, 16 point. Illustrations by Meriden Gravure Company by offset lithography. Paper is Warren's Olde Style Laid. Bound by the J. C. Valentine Company in Bradford Buckram, linen finish, by Columbia Mills.

SOUTH AND SOUTHWEST. By Jay Broadus Hubbell. Durham: Duke University Press, 1965. xi, 369 p. 6½ x 9¼ in. \$10.00.

Designed by John Menapace and Barbara Thompson. Composition and presswork by Seeman Printery, Durham. Type is Baskerville linotype, text 11/13, extract 10 point solid, notes 8 point solid, list of publications 10/11; display, Bulmer and Bulmer italic. Paper is Warren's 50 lb. Publisher's Eggshell. Bound by Seeman Printery in Riverside Linen RL 1465 from Columbia Mills. Endpapers are Curtis Tweed-weave Ivory basis 80, printed one side to match solid on jacket. Jacket designed by Mr. Menapace and Miss Thompson.

VIOLENCE IN RECENT SOUTHERN FICTION. By Louise Young Gossett. Durham: Duke University Press, 1965. xi, 207 p. 5¼ x 8½ in. \$5.25.

Designed by John Menapace. Composition and presswork by Heritage Printers, Charlotte, N. C. Type is Linotype Caledonia,

11/13, 10/11, 8/8: Display News Gothic Bold. Paper is Warren's Olde Style Wove. Bound by Carolina Ruling and Binding of Charlotte in Bayside Vellum from Columbia Mills. Endpapers are Multicolor Jet from Lindenmeyr Schlosser Company. Jacket designed by Mr. Menapace.

BOB MORE: MAN AND BIRD MAN. By James Frank Dobie. Dallas: The Encino Press, 1965, viii, 30 p. 8 x 10 in. \$7.50.

Designed by William D. Wittliff. Composition and presswork by Southern Methodist University Printing Department, Dallas. The type is 14/16 Garamond light. Display is Goudy bold. Illustrations are line drawings by Mr. Wittliff, reproduced by offset. Paper is 70 lb. Mohawk Superfine Text, softwhite, eggshell finish. Binding, designed by Mr. Wittliff and manufactured by Bookcraft of Dallas in Interlaken Arco linen AL3 795 (light brown color). Slipcase, designed by Mr. Wittliff, is by American Printing and Lithographing of Dallas.

YOUR FLORIDA GOVERNMENT: 500 QUESTIONS AND ANSWERS. By Allen Morris and Ann Waldron. Gainesville: University of Florida Press, 1965. 150 p. 6 x 9 in. \$2.75.

Designed by Helen S. Haines. Composition and presswork by H. & W. B. Drew, Jacksonville. Type is 11 and 12 point Baskerville (Intertype); 14, 18, and 24 point Bodoni Bold (italic and roman). Paper is 60 lb. Warren's Olde Style Antique Wove. Binding designed by Donna Moorer and manufactured by H. & W. B. Drew in 65 lb. white Hammermill furnished by the Hammermill Paper Company.

SELECTED PRAYERS. By Karl Barth, Richmond: John Knox Press, 1965. 72 p. 4¾ x 7¼ in. \$1.00.

Designed by Doyle Robinson. Composition and presswork by William Byrd Press. Type is 36 point Caslon Oldstyle italic no. 4711 (display on title page), 24 point Caslon Oldstyle italic no. 4711 (chapter headings), 30 point Caslon Oldstyle roman no. 471 (chapter numbers), and 11 on 13 Caledonia (text). Illustrated by Mary Alice Bahler. Paper is P and S Wove by Perkins and Squire (text), and Oxford Enamel by Oxford Paper Company (cover). Binding by William Byrd Press. Cover designed by Mr. Robinson.

THE UNIVERSITY OF KENTUCKY: THE MATURING YEARS. By Charles Gano Talbert.

Lexington: University of Kentucky Press, 1965. xiv, 210 p. 5½ x 8½ in. \$5.00.

Designed by P. J. Conkwright. Composition and presswork by the University of Kentucky Printing Department. Type is 11 point and 8 point Linotype Baskerville; ATF Bulmer and Linotype Baskerville. Illustrations reproduced by photolithography; Centennial device is by Mr. Conkwright. Paper is Warren's Olde Style Antique Wove. Bound by C. J. Krehbiel, Cincinnati, in Columbia Mills' Riverside Chambray. Jacket designed by Mr. Conkwright.

JIM CROW'S DEFENSE: ANTI-NEGRO THOUGHT IN AMERICA, 1900-1930. By Idus A. Newby. Baton Rouge: Louisiana State University Press, 1965. 248 p. 6 x 9 in. \$6.50.

Designed by Jules Barney McKee. Composition and presswork by Kingsport Press. Type is 10 point Linotype Caledonia leaded 2 points. Paper is 60 lb. Glatfelter RR Standard White. Binder is Kingsport Press. Binding designed by Mr. McKee and manufactured by the Kingsport Bancroft's Arrestox A 14550. Jacket designed by Mr. McKee.

THE SOUTHERNER AND WORLD AFFAIRS. By Alfred Olivier Hero, Jr. Baton Rouge: Louisiana State University Press, 1965. 696 p. 6½ x 9¼ in. \$12.00.

Designed by William Nicoll. Composition and presswork by Vail-Ballou Press. Type is 10 point Linotype Janson leaded 2 points. Paper is 60 lb. Warren's Olde Style White Antique Wove. Cloth is Columbia Mills' Fictionette Natural Finish FNV 1750. Binding, designed by Mr. Nicoll, manufactured by Vail-Ballou Press.

SKELTON'S MAGNYFYCENCE AND THE CARDINAL VIRTUE TRADITION. By William O. Harris. Chapel Hill: University of North Carolina Press, 1965. xii, 180 p. 5½ x 8½ in. \$5.00.

Designed by Joyce Kachergis. Composition and presswork by Seeman Printery of Durham. Type is Baskerville 11/13, 10/12, and 8/9, Cloister 8 point, 14 point, and 30 point. Paper is 50 lb. Warren's Publisher's Eggshell. Binding, designed by Miss Kachergis, manufactured by Seeman Printery, in Bancroft's Arrestox B, 35440. Jacket designed by Miss Kachergis.

PHOTOGRAPHER ON AN ARMY MULE. By Maurice Frink with Casey E. Barthelme. Norman: University of Oklahoma

Press, 1965. xxiv, 152 p. 6½ x 9¼ in. \$6.95.

Designed by Bill Cason. Composition and presswork by the University of Oklahoma Press. Type is 11/13, 10/12, 8/10 Caledonia linotype, and 30 point Fry's Ornamented two-line set-in, initials. Offset illustrations by the Halliday Lithographic Corporation of West Hanover, Massachusetts. Engraving by The Morgan Company of Tulsa. Paper is 60 lb. Warren's Olde Style. Binding in Bancroft's Arrestox B 49500 by Interstate Bindery Company of Kansas City. Binding and jacket designer is Mr. Cason.

THE RISE OF THE LEGAL PROFESSION IN AMERICA. By Anton-Hermann Chroust. Norman: University of Oklahoma Press, 1965. Volume I, xix, 336 p.; volume II, xi, 318 p. \$15.00.

Designed by Bill Cason. Composition and presswork by the University of Oklahoma Press. Type is 11/13, 10/12, 8/9 Janson linotype, and 36 point Janson initials. Paper is 60 lb. Warren's Olde Style. Binding is Holliston Roxite C 57496 by The Bechtold Company of St. Louis. Binding and slip case designed by Mr. Cason.

A RHINOCEROS? PREPOSTEROUS! By Letta Schatz. Austin: Steck-Vaughn Company, 1965. 32 p. 9¾ x 8½ in. \$2.95.

Designed by Ed Emberley. Composition and presswork by The Steck Company. Type is 14/17 Egmont (text), 30 point Fry's Ornamental with handlettered punctuation marks (title page; title), 14 point Egmont italic (author's and illustrator's name on title page). Illustrations are 4-color watercolors by Mr. Emberley. Paper is 70 lb. Nekoosa Fantasy vellum finish white from the Nekoosa-Edwards Paper Company. Binding, designed by J. R. Phillips, manufactured by the Universal Bookbindery, San Antonio, in Bayside Linen no. BSL-3313 furnished by Columbia Mills. Jacket designed by Mr. Emberley.

OTHER INQUISITIONS 1937-1952. By Jorge Luis Borges, translated by Ruth L. C. Simms. Austin: University of Texas Press, 1965. xviii, 205 p. 6 x 9 in. \$4.75.

Designed by Jo Alys Downs. Composition and presswork by University of Texas Printing Division. Type is 11/13 Bodoni Book (text), Bodoni Bold and Ultra Bodoni (display). Paper is 60 lb. Butler Eggshell Adena, from the Chillicothe Paper Co. Binding is in Joanna Atlas C-9214 by the Uni-

versal Bookbindery, San Antonio. Endpaper is Schlosser Endleaf, ash gray and jacket paper is Strathmore Grandee, Lugo gray, 80 lb. text.

MEMOIRS OF PANCHO VILLA. By Martin Luis Guzmán, translated by Virginia H. Taylor. Austin: University of Texas Press, 1965. xvi, 512 p. 6 x 9 in. \$8.50.

Designed by Jo Alys Downs. Composition and presswork by University of Texas Printing Division. Type is 10/12 Caledonia (text), Bodoni Bold and Ultra Bodoni (display). Illustrations are photographs printed offset by the University Printing Division. Paper is 60 lb. Butler Eggshell Adena from the Chillicothe Paper Co. Binding is in Interlaken AVI-950 by the Universal Bookbindery, San Antonio. Endpaper and jacket in Schlosser Endleaf, burnt orange.

PETER HURD: A PORTRAIT SKETCH FROM LIFE. By Paul Horgan. Austin: University of Texas Press, 1965. 68 p. 8½ x 11 in. \$7.50.

Designed by Jo Alys Downs. Composition and presswork by Service Typographers of Indianapolis. Type is 10/14 Electra, display Electra. Illustrations are Peter Hurd's paintings reproduced by offset lithography by the Meriden Gravure Company. Paper is 80 lb. Stevens-Nelson. Binding is in AL1-380 linen by the Universal Bookbindery, San Antonio.

DONALD DAVIDSON: AN ESSAY AND A BIBLIOGRAPHY. By Thomas Daniel Young and M. Thomas Inge. Nashville: Vanderbilt University Press, 1965. ix, 118 p. 5½ x 8½ in. \$4.00.

Designed by Gary Gore. Composition and presswork by The Haddon Craftsmen. Type is 11½/14 Caslon Olde Style (text), Palatino (display). Illustrations are by offset. Paper is Warren's Olde Style white antique wove. Binding, in Columbia Milbank stamped in imitation gold, by Haddon Craftsmen.

THE LETTERS OF ELIJAH FLETCHER. By Martha von Briesen. Charlottesville: The University Press of Virginia, 1965. xvi, 306 p. 7 x 10 in. \$7.50.

Designed by Edward G. Foss. Composition and presswork by Kingsport Press, Inc. Type is 11½/13 Caslon Old Face (text), 8/8 Caslon Old Face (footnotes), 10/10 Caslon Old Face (r. hds.), and 22 and 36 point Caslon Old Face #337 (title). Illustrated plates printed from zinc engravings in 7016 Mead's Publisher's Plate; frontispiece is a toneline engraving. Engravings supplied and printed by Kingsport Press. Paper is 60 lb. Warren's Olde Style. Binding, by Kingsport Press, in Columbia Colonial Linen, CL-1375 (back strip), Columbia Spindrift smooth, SPV-3750 (sides), and gold foil stamped on spine and front.

THE POEMS OF EDGAR ALLEN POE. Edited by Floyd Stovall. Charlottesville: The University Press of Virginia, 1965, xxxvii, 361 p. 7 x 10 in. \$7.75.

Designed by Edward G. Foss. Composition and presswork by the Kingsport Press, Inc., Kingsport, Tennessee. Type is 11/13 Bodoni Book (text), 14/16 Bodoni Book italic (poems), 10/12 Bodoni Book (r. hds.), 18 point Bodoni #175 (poem titles), 30, 24, 14 point Bodoni #175 (title page). Offset black duotone frontispiece printed by Kingsport Press. Paper is 60 lb. Warren's Olde Style. Binding is in Columbia Bradford Vellum, BV-1496 (back strip), Columbia Milbank Vellum, MBV-1492 (sides), by the Kingsport Press. Jacket printed by Kingsport Press and designed by Mr. Foss.

WILLIAM STRACHEY, 1572-1621. By Stanley George Culliford. Charlottesville: The University Press of Virginia, 1965. 224 p. 5½ x 8½. \$4.50.

Designed by Edward G. Foss. Composition and presswork by Kingsport Press. Type is 11/13 Baskerville (text), 11/11 Baskerville (extracts), 9/10 Baskerville (footnotes), 10/12 (r. hds.), 10/12 Baskerville (appendix, bibliography, index), 14 point Baskerville (half title), 18 point Baskerville (chapter titles), and 18, 24, 12 point Baskerville (title page). Illustration (linecut on title page and on case) drawn by Mr. Foss, engraved and printed by Kingsport Press. Paper is Warren's Olde Style. Binding, by Kingsport Press, is in Columbia Mills' Riverside linein, RL-1651.

PARTICIPATING PUBLISHERS AND PRESSES

University of Alabama Press; University of Arizona Press; Ashantilly Press, Darien, Georgia; American Southern Publishing Company, Northport, Alabama; John F. Blair, Publisher, Winston-Salem; R. L. Bryan Company, Columbia, S. C.; Colonial Williamsburg; Duke University Press; Encino Press, Austin, Texas; University of Florida Press; University of Georgia Press; John Knox Press, Richmond, Va.; University of Kentucky Press; Kingsport Press (by the University of Pittsburgh Press), Kingsport, Tenn.; Louisiana State University Press; University of Miami Press, Coral Gables, Fla.; The Michie Company, Charlottesville; Museum of New Mexico, Santa Fé; University of New Mexico Press; University of North Carolina Press; University of Oklahoma Press; University of South Carolina Press; Steck-Vaughn Company, Austin, Texas; University of Tennessee Press; University of Texas Press; The Texian Press, Waco; Vanderbilt University Press; University Press of Virginia, Charlottesville.

Southern
BOOKS
Competition
1966

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1966 Selections

The Fifteenth Annual Southern Books Competition has resulted in the selection of twenty-three books issued by ten Southern printers and publishers as superior examples of typography and design. In all, 110 books were submitted by twenty-five printers and publishers in the South (defined as the area covered by the Southeastern and Southwestern Library Associations, ranging from Virginia through Arizona).

The jury, always consisting of bookmen from outside of the region, included four Indiana authorities on book production and design: John Vint (chairman), manager of production, design and art at Indiana University, Bloomington; Charles H. McMullen, professor of library science, Indiana University; Harold Olin, vice-president, Service Typographers, Indianapolis; and Rudy Pozzatti, printmaker, artist and teacher at Indiana University.

Of the ten entrants who placed winning books, eight were university presses and two were private presses. The University of Oklahoma Press led with eight titles. The University of Texas Press placed four; the presses of Vanderbilt and the University of North Carolina, two each; and the presses of Duke University, Louisiana State University, the University of New Mexico, and the University of Tennessee, one each. William G. Haynes' Ashantilly Press, Darien, Georgia, a consistent winner through the years, placed one book, and William D. Wittliff's Encino Press, Austin, Texas, placed two. These three winning books from private presses were the only ones submitted by the printer-proprietors.

The winning books will be exhibited in some fifty university and public libraries throughout the United States, but mainly in the South. A schedule of exhibits is available from the Project Director. Single copies of the handlist are available from the same source.

The handlist is arranged alphabetically by press and by title under each press. Copies of the handlist are available from the Project Director, Department of Germanic and Classical Languages and Literatures, University of Kentucky, Lexington, Kentucky 40506.

SOME NOTES AND REFLECTIONS UPON A LETTER FROM BENJAMIN FRANKLIN TO NOBLE WIMBERLEY JONES. By Malcolm Bell III. Darien, Georgia: Privately printed at The Ashantilly Press, 1966. 16 p. 8 $\frac{3}{8}$ x 12 $\frac{3}{16}$ in.

Design, composition (hand), and presswork by William G. Haynes, Jr., in 14 point Caslon no. 471 (text); Caslon Old Face, Stephenson, Blake, and Bembo (display); 18 point Farmers Original Old Style Italic (transcript of letter); and 10 point Caslon no. 471 (notes). Edition of 375 copies printed.

Title page enclosed within border composed of ornaments used as symbols of the seeds of the rice and tallow tree and fret for China (references within the letter). Typographic ornaments are Monotype revivals of traditional design, Caslon Old Face and Bauer. The Chinese junk used in the tail piece on p. 10 is a nineteenth century type cast ornament of unknown origin. Reproduction of the letter is 133-line halftone plate made by the Standard Engraving Company, Savannah, Georgia. Consistency of paper throughout

the work was attained by printing on dampened paper, as result of observation that halftone plates are not too different from an aquatint etching in appearance. Paper is Curtis Rag Natural Wove (text), Arches Text buff (illustration) from Andrews, Nelson, Whitehead and Fabriano Cover heavy no. 202 (cover). Cover hand-sewn at The Ashantilly Press, with fold-in wrappers, designed and cut in linoleum by Mr. Haynes.

LEO XIII AND THE RISE OF SOCIALISM. By Lillian Parker Wallace. Durham, North Carolina: Duke University Press, 1966. x, 464 p. 6½ x 8¾ in. \$10.00.

Designed by John Menapace. Composition and presswork by the Seeman Printery, Durham, in 12/13 Linotype Granjon (text), 11 point solid Linotype Granjon (extract), 9 point solid Linotype Granjon (footnotes), and 24 point Augustea and Augustea Incline-Nebiolo (display). Paper is 50 lb. Warren's Publisher's Eggshell. Frontispiece in color printed offset by Princeton Polychrome Press. Screened separation negatives made available to Duke University Press by D. Van Nostrand Company, Inc. (in whose *Popes through the Ages* the reproduction had first appeared) with the permission of St. Joseph's Seminary (the owner of the painting). The slightly off-standard size of the volume is the result of a decision to use the color frontispiece full bleed, the dimensions of the negative being slightly wider and shallower than a standard 6½ x 9¼ in., trim and the cost of rescaling being prohibitive. Binding by the Seeman Printery in Columbia's Riverside 1098 (red). Binding and jacket designed by John Menapace.

CARL SANDBURG & SAINT PETER AT THE GATE. By James Frank Dobie. With an introduction by Bertha Dobie. Austin, Texas: The Encino Press, 1966. viii, 41 p. 7 x 9 in. \$7.50.

Designed by William D. Wittliff. Composition by G & S Typesetters, Austin, Texas, in 12/14 Kentonian (text) and Kentonian, sized photographically, for display. Presswork by Frank Myrick, Austin. Edition of 750 numbered copies printed. Illustrations reproduced by offset from photographic negatives by Litho-Craft, Austin. Paper is 80 lb. Andorra Text (ivory) from the Weyerhaeuser Company; endpapers are 80 lb. Andorra Text (indigo). Binding, designed by Mr. Wittliff, by Custom Bookbinders, Austin, in 80 lb. Andorra Text (ivory) on front and back covers, with spine strip of Inter-

laken cloth AL3-560 (blue, linen finish). Gold foil stamping on spine only. Slipcase designed by Mr. Wittliff and manufactured by American Printing and Litho, Dallas.

THE NARRATIVE OF ROBERT HANCOCK HUNTER: DESCRIBING IN HIS OWN MANNER HIS ARRIVAL TO TEXAS IN 1822 & HIS PARTICIPATION IN EVENTS OF THE TEXAS REVOLUTION, INCLUDING THE GRASS FIGHT, LEADING TO THE BATTLE OF SAN JACINTO. Slightly edited and with an introduction by William D. Wittliff. Austin, Texas: The Encino Press, 1966. vii, 27 p. 6½ x 9½ in. vii, 27 p. \$6.00.

Designed by William D. Wittliff. Composition by G & S Typesetters, Austin, Texas, in 12/14 Garamond (text) and Kentonian and Garamond, sized photographically, for display. Presswork by Frank Myrick, Austin. Edition of 640 numbered copies printed. Frontispiece is line drawing by Mr. Wittliff. Paper is 70 lb. Kilmory Text (chestnut) from the Weyerhaeuser Company; endpapers are 80 lb. Andorra Text (cinnamon) from the Weyerhaeuser Company. Binding, designed by Mr. Wittliff, by Custom Bookbinders, Austin, in 70 lb. Kilmory Text (chestnut) on front and back covers, with spine strip of Interlaken cloth AL1-800 (brown, linen finish). Acetate jacket.

THE HORSE SHOW AT MIDNIGHT. By Henry Taylor. Baton Rouge: Louisiana State University Press, 1966. 64 p. 5½ x 9 in. \$3.50.

Designed by Robert L. Nance. Composition and presswork by the Parthenon Press in 10 point Electra (text), 12 point Electra bold (headings), and Deepdene (display). Paper is 60 lb. Warren's Olde Styie White Antique Wove. Binding by the Parthenon Press in Elephant Hide. Binding and jacket designed by Mr. Nance.

LIFE IN THE NORTH DURING THE CIVIL WAR. By George W. Smith and Charles Judah. Albuquerque, New Mexico: University of New Mexico Press, 1966. xvi, 397 p. 6 x 9¼ in. \$6.50.

Designed by Frank Mahood. Composition and presswork by the University of New Mexico Printing Plant in 11 point Linotype Bodoni Book leaded 2 points (text) with titles handset in Bodoni Roman and Bulmer Italic. Printed offset on 60 lb. Warren's 66 Antique. Offset reproduction of contemporary illustrations. Bound in Bancroft Kennett 57180 (olive); cover processing consists of zinc line cuts printed with black ink.

THE ACHIEVEMENT OF SHERWOOD ANDERSON: ESSAYS IN CRITICISM. By Ray Lewis White. Chapel Hill: University of North Carolina Press, 1966. xii, 270 p. 6 x 9 in. \$7.50.

Designed by Mrs. Joyce Kachergis. Composition and presswork by Kingsport Press in 10/12, 10/11, 8/9 Fairfield and 10 point Oldstyle Figures. Paper is 60 lb. Warren's Olde Style. Colored endsheets (Colortext Endleaf Ochre). Bound by Kingsport Press in Columbia's Chambray CYV-3771. Binding and jacket designed by Mrs. Kachergis. Jacket printed by North Carolina State University Print Shop, Raleigh.

COLONIAL SOUTH CAROLINA: A POLITICAL HISTORY 1663-1763. By Eugene Sirmans. Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg, Virginia, by the University of North Carolina Press, 1966. xvi, 394 p. 6 x 9 in. \$10.00.

Designed by Mrs. Joyce Kachergis. Composition and presswork by Kingsport Press in 10/12, 10/11, 8/9 Baskerville; 14 point Baskerville; 12 point Baskerville. Paper is 60 lb. Warren's Olde Style. Printed endsheets. (Colortext Mist printed black [map]). Bound by Kingsport Press in Bancroft's Arrestox A 10100 (face and back) and Bancroft's Roxite E 64208 (spine). Binding and jacket designed by Mrs. Kachergis. Jacket printed by North Carolina State University Print Shop, Raleigh.

THE ART OF KARL FABERGE AND HIS CONTEMPORARIES. By Marvin C. Ross. With a Foreword by Marjorie Merriweather Post. [At head of title: The Collections of Marjorie Merriweather Post, Hillwood, Washington, D. C.] Norman: University of Oklahoma Press, 1966. xviii, 238 p. 6 x 9 in. \$15.00.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press, Printing Division, in 11/13 Linotype Caledonia (text); 48 point Lutetia Caps (initials); 18-30 Arrighi and 16 point Michelangelo (display; handset). Letterpress illustrations, 150-line screen (both color and black and white) from The Morgan Company, Tulsa, Oklahoma, and printed by the University of Oklahoma Press. Paper is 80 lb. Warren's Lustrogloss. Bound by the Bechtold Company, St. Louis, in Columbia Mills' Bradford Buckram BL-1451 (blue), Bradford Vellum BV-1750 (black); three-piece cover. Binding and jacket designed by Jim Billingsley.

AUDUBON IN THE WEST. Compiled, edited, and with an introduction by John Francis McDermott. Norman: University of Oklahoma Press, 1966. xii, 132 p. 6 x 9 in. \$4.95.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press, Printing Division, in 12/14, 11/13, 9/10 Linotype Granjon. Letterpress illustrations from the Morgan Company, Tulsa, Oklahoma. Paper is Warren's 60 lb. Olde Style. Bound by A. C. Engdahl and Company, Bensenville, Illinois, in Bancroft Arrestox B 14000. Binding and jacket designed by Jim Billingsley.

INDIAN LEGENDS FROM THE NORTHERN ROCKIES. By Ella E. Clark. Norman: University of Oklahoma Press, 1966. xxvi, 350 p. (376 p. as 23/16's + 1/8). 5¼ x 9 in. \$6.95.

Designed by Bill Cason. Composition and presswork by University of Oklahoma Press, Printing Division, in 11 point Linotype Granjon; 60 point Garamond, 3 line set-ins (chapter openings); and 36 point Garamond, 2 line set-ins (story openings). Letterpress illustrations from the Morgan Company, Tulsa, Oklahoma. Paper is 60 lb. Warren's Olde Style White Wove. Bound by Interstate Bindery Company, Kansas City, Missouri, in Holliston Roxite B 53496 Linen finish (olive). Binding and jacket designed by Bill Cason.

JAPANESE PROVERBS AND SAYINGS. By Daniel Crump Buchanan. Norman: University of Oklahoma Press, 1966. xviii, 282 p. (300 p. as 18/16's + one 8 + one 4-page wrap). 5¼ x 9 in. \$5.95.

Designed by Bill Cason. Composition and presswork by University of Oklahoma Press, Printing Division, in 11/13 Linotype Granjon (text), and Linotype Granjon and Michelangelo (display). Paper is 60 lb. Warren's Olde Style White Wove. Bound by Interstate Bindery Company, Kansas City, Missouri, in Bancroft Arrestox B 21500 (orange). Binding and jacket designed by Bill Cason.

THE JOURNALS OF ZEBULON MONTGOMERY PIKE WITH LETTERS AND RELATED DOCUMENTS. Edited and annotated by Donald Jackson. Norman: University of Oklahoma Press, 1966. Two volumes, boxed. Vol. I: xxviii, 464 p. Vol. II: xiv, 450 p. 6½ x 9¼ in. \$20.00.

Designed by Bill Cason. Composition and presswork by University of Oklahoma Press, Printing Division, in

12/13, 11/12, and 10/11 Linotype Granjon (text); 36 point Garamond, 2 line set-ins (initials). Offset illustrations from the Halliday Lithograph Corporation, West Hanover, Massachusetts. Paper is 50 lb. Warren's Olde Style White Wove. Bound by the Bechtold Company, St. Louis, in Columbia Bradford Buckram Linen BL-1645 (tan). Binding and jacket designed by Bill Cason.

MISS MARY CASSATT: IMPRESSIONIST FROM PENNSYLVANIA. By Frederick A. Sweet. Norman: University of Oklahoma Press, 1966. xx, 244 p. 6 x 9 in. \$7.95.

Designed by Jim Billingsley. Composition and presswork at University of Oklahoma Press, Printing Division, in 11/13, 10/12, 8/9 Linotype Baskerville (text) and 36 point Baskerville Caps (initials). Letterpress illustrations (150-line letterpress engravings for color plates from the Morgan Company, Tulsa, Oklahoma; black and white offset illustrations from Meriden Gravure). Paper is Warren's 60 lb. Olde Style. Bound by Interstate Bindery Company, Kansas City, Missouri, in Bancroft Arrestox C 31000 (neutral). Binding and jacket designed by Jim Billingsley.

OSCAR HAMMERSTEIN'S MANHATTAN OPERA COMPANY. By John Frederick Cone. Norman: University of Oklahoma Press, 1966. xvi, 400 p. 6 x 9 in. \$6.95.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press, Printing Division in 11½/13 and 11/12 Linotype Caslon OF (text) and 30 point Frye's Ornamented Initials. Letterpress illustrations from the Morgan Company, Tulsa, Oklahoma. Paper is 50 lb. Warren's Olde Style. Binding in Bancroft Arrestox C 64250 (maroon) by A. C. Engdahl and Company, Bensenville, Illinois. Binding and jacket designed by Jim Billingsley.

THE WAGONMASTERS: HIGH PLAINS FREIGHTING FROM THE EARLIEST DAYS OF THE SANTA FE TRAIL TO 1800. By Henry Pickering Walker. Norman: University of Oklahoma Press, 1966. xii, 348 p. 6 x 9 in. \$5.95.

Designed by Jim Billingsley. Composition and presswork by University of Oklahoma Press, Printing Division, in 11/13, 10/12, 8/9 Linotype Baskerville (text), 24 point Baskerville (ATF) large stick-ups flush left (initials); 14-36 Goudy Handtooled (display). Let-

terpress illustrations from the Morgan Company, Tulsa, Oklahoma. Paper is 60 lb. Warren's Olde Style. Binding by the Bechtold Company, St. Louis, in Columbia Milbank "B" Linen MBL-1647 (brown). Binding and jacket designed by Jim Billingsley.

NEWS FROM THE SOUTH; POEMS. By Stephen LeRoy Mooney. Knoxville, Tennessee: University of Tennessee Press, 1966. viii, 68 p. 6 x 9 in. \$3.95.

Designed by Helen Orton. Composition and presswork by Kingsport Press in 10 point Linotype Baskerville leaded 3 points (text); 16, 24, 30 and 42 point Monotype Bulmer and 12 and 14 point Linotype Baskerville (display). Paper is 70 lb. Warren's Olde Style Antique Wove. Device on title-page, front of the case, and jacket drawn by Helen Orton and reproduced by Kingsport Press. Bound by Kingsport Press in Elephant Hide color 15 gray, stamped in AP no. 60 dusted metallic copper. Binding and jacket designed by Helen Orton.

CHARLES M. RUSSELL: PAINTINGS, DRAWINGS AND SCULPTURE IN THE AMON G. CARTER COLLECTION. By Frederic G. Renner. Austin: Published for the Amon Carter Museum of Western Art, Fort Worth, by the University of Texas Press, 1966. xvi, 148 p.; 36 color plates. 11 x 11½ in. \$17.50.

Designed by Jo Alys Downs. Composition by the Stinehour Press, Lunenburg, Vermont in 12/14 Monotype Bembo (text) and Bembo (display). Offset plates and presswork by Meriden Gravure. Paper is 100 lb. Stevens-Nelson Text. Endpaper is Potomac Cover (gray). Bound by the Universal Bookbindery, San Antonio, Texas, in Columbia Spindrift 2SPV-3750. Binding and jacket designed by Jo Alys Downs.

GREEN RUSSELL AND GOLD. By Elma Dill Russell Spencer. Austin: University of Texas Press, 1966. xii, 239 p. 6 x 9 in. \$6.00.

Designed by Jo Alys Downs. Composition and presswork by University of Texas Printing Division in 11/13 Intertype Garamond (text) and Gold Rush and Stymie (display). Artwork by Ben Carlton Mead. Paper is 70 lb. Beckett Laid. Endpaper is Schlosser Multicolor Endleaf (laurel green). Bound by Universal Bookbindery, Inc., San Antonio, Texas, in Columbia Riverside Chambray RVC-3121. Binding and jacket designed by Jo Alys Downs.

PAINTED WALLS OF MEXICO. By Emily Edwards. Austin: University of Texas Press, 1966. xxii, 306 p.; 9 color plates. 8½ x 11. \$15.00.

Designed by Jo Alys Downs. Composition by Service Typographers, Inc., Indianapolis, in 10/12 Linotype Caledonia (text) and Palatino (display). Off-set plates (from photographs by Manuel Alvarez Bravo) and presswork by Meriden Gravure. Paper is 80 lb. Stevens-Nelson Text. Bound by Universal Bookbindery, Inc., San Antonio, Texas, in Interlaken AL3-390 (linen finish). Binding and jacket designed by Jo Alys Downs.

ROYAL COMMENTARIES OF THE INCAS. By Garcilaso de la Vega, El Inca. Translated by Harold V. Livermore. Austin: University of Texas Press, 1966. Two parts. Part I: xliv, 628 p. Part II: xlvii, 629-1530 p. 6 x 9 in. \$17.50.

Designed by Jo Alys Downs. Composition and presswork by University of Texas Printing Division in 11/12 Intertype Garamond (text) and Garamond (display). Paper is 50 lb. Warren's India Laid. Endpaper is Schlosser Multicolor Endleaf (jet black). Bound by Universal Bookbindery, Inc., San Antonio, Texas, in Columbia Riv-

erside Chambray RVC-3011. Binding and jacket designed by Jo Alys Downs.

MORALITY AND THE LAW. By Samuel Enoch Stumpf. Nashville, Tennessee: Vanderbilt University Press, 1966. xiv, 247 p. 5½ x 8½ in. \$5.00.

Designed by Gary G. Gore. Composition and presswork by Heritage Printers, Inc., in 11/14 Baskerville and Optima (display). Paper is 60 lb. Warren's Olde Style Wove. Binding, designed by Mr. Gore, by the Nicholson Book Bindery in Holliston Roxite Linen and Black Elephant Hide paper. Jacket, designed by Mr. Gore, by the Parthenon Press.

NIKAL SEYN AND DECORATION DAY: A POEM AND A PLAY. By Louis Coxe. Nashville, Tennessee: Vanderbilt University Press, 1966. v, 89 p. 6 x 9 in. \$4.00.

Designed by Gary G. Gore. Composition and presswork by Kingsport Press in 12/14 Baskerville (poem), 11/13 Baskerville (play), and Weis Series II and Hadriano (display). Paper is 60 lb. Warren's Olde Style Antique Wove. Binding by Kingsport Press in Bancroft Buckram 31701 and Bancroft Kennett 19990. Binding and jacket designed by Mr. Gore.

Participating Publishers and Presses

The Ashantilly Press, Darien, Georgia; Banner Press, Birmingham; Norman S. Berg, Publisher, Dunwoody, Georgia; John F. Blair, Publisher, Winston-Salem; Duke University Press; Colonial Williamsburg; The Encino Press, Austin, Texas; Everett Edwards, Inc., Deland, Florida; Florida State University Library; University of Georgia Press; University of Kentucky Press; Louisiana State University Press; The Michie Company, Charlottesville, Virginia; University of New Mexico Press; University of North Carolina Press; Northland Press, Flagstaff, Arizona; University of Oklahoma Press; University of South Carolina Press; Southern Publishing Association, Nashville; The State Printing Company, Columbia, South Carolina; The Steck-Vaughn Company, Austin, Texas; University of Tennessee Press; University of Texas Press; Vanderbilt University Press; The University Press of Virginia, Charlottesville.

Southern
BOOKS
Competition
1967

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1967 Selections

Twenty-three books issued by twelve Southern printers and publishers have been selected as the best examples of design and typography in the Sixteenth Annual Southern Books Competition, sponsored by the Southeastern Library Association. Some 150 titles were submitted by twenty-four printers and publishers in the South (defined as the area covered by the Southeastern and Southwestern Library Associations, ranging from Delaware through Arizona, Kentucky through Texas).

The jury, always consisting of bookmen from outside of the region, consisted of three typographers of Iowa City: Carroll Coleman (chairman), proprietor of The Prairie Press, Iowa City, and founder of the Typographic Laboratory at the State University of Iowa; Harry Duncan, professor in the State University of Iowa and proprietor of the Cummington Press; and K. K. Merker, proprietor of The Stone Wall Press and an instructor in the School of Letters of the State University of Iowa.

Almost traditionally, the University of Oklahoma Press has been at the top of the list, this time with five titles. The university presses of North Carolina (Chapel Hill), Virginia (University Press of Virginia), and Tennessee placed two each. Texas, always a typographical competitor of Oklahoma and sometimes successful, placed three winning titles. Other presses placed only one title each.

The winning books will be exhibited in over sixty university and public libraries in the United States and foreign countries (as far as Soviet Asia).

The handlist is arranged alphabetically, by the name of the press. Copies of the handlist may be secured by request from Lawrence S. Thompson (Department of Germanic and Classical Languages, University of Kentucky).

THE WILD QUEEN. By George Brandon Saul. Winston-Salem, North Carolina: John F. Blair, Publisher, 1967. viii, 67 p. 5¼ x 8 in. \$3.95.

Designed by Mitzi Shewmake. Composition and presswork by Heritage Printers, Inc., Charlotte, North Carolina in 11/13 Electra, roman and curvive (text); Lydian 10-point (folios);

Lydian and Lydian Bold 14, 18, 30 and 48 point (display). Illustrations by Mitzi Shewmake; linoleum blocks reproduced as zinc etchings by Pictorial Engraving Company, Charlotte. Paper is 70 lb. Warren's Olde Style. Binding in Riverside Linen RL-1390 from the Columbia Mills, Inc., Syracuse, New York, by the Kingsport Press, Inc., Kingsport, Tennessee. Binding and jacket designed by Mitzi Shewmake.

KEAT'S METAPHORS FOR THE POETIC IMAGINATION. By Mario Louis D'Avanzo. Durham: Duke University Press, 1967. xii, 232 p. 6½ x 9¼ in. \$7.50.

Designed by John Menapace. Composition, presswork, and binding by the Kingsport Press, Inc., Kingsport, Tennessee. Set in Electra with cursive; text and verse extract 10/13; prose extract 10/11; display 14/18 and 12/14; notes 8/9; index 9/10; in letterpress from type. Paper is Warren's Olde Style. Bound in Bancroft Arretox B 51000. Jacket composition and presswork by the Seeman Printery, Durham. Jacket stock and endleaves of Curtis Tweedweave.

THE STRUCTURE OF THE DEFENSE MARKET, 1955-1964. By William Lee Baldwin. Durham: Duke University Press, 1967. viii, 249 p. 6½ x 9¼ in. \$8.00.

Designed by John Menapace. Composition, presswork, and binding by the Kingsport Press, Kingsport, Tennessee. Set in Linotype Baskerville, 11/13 (text); 10/11 (extract); 8/8 (notes and index); 14/16 (display); tabular material in Monotype Baskerville 353, 8/8; in letterpress from type. Paper is Warren's Olde Style. Binding in Holliston Roxite B 51275 vellum finish. Jacket display composition by Higgins Typography. Jacket flap composition and presswork by the Seeman Printery, Durham, in Sunray Opaque Vellum.

ARTURO TOSCANINI IN TEXAS: THE 1950 NBC SYMPHONY ORCHESTRA TOUR. By Dorman H. Winfrey, with introductions by Walter and Walfredo Toscanini. Austin, Texas: The Encino Press, 1967. ix, 30 p. 6¾ x 9¼ in. \$7.50.

Designed by William D. Wittliff. Composition by The Typographers, Austin, in 12/14 Optima for text; Optima sized photographically for display. Presswork by The Whitley Company, Austin. Photographs reproduced by offset by The Whitley Company. Paper is 80 lb. Mohawk Superfine, soft white, eggshell finish. Binding, designed by Mr. Wittliff, by Custom Bookbinders, Austin, in G.S.B. S/522, black. Edition limited to 750 copies, each signed by the author.

GHOST TOWNS OF NEW MEXICO: PLAY-THINGS OF THE WIND. By Michael Jenkinson. Albuquerque: The University of New Mexico Press, 1967. xii, 156 p. 10 x 8¼ in. \$7.50.

Designed by Frank J. Mahood. Composition and presswork by the University of New Mexico Printing Plant in 12 point Granjon Linotype (text); Garamond and Garamond Bold Handset (display). Photographs by Karl Kernberger were done in offset, 150-line screen (text photos); 200-line screen (plates). Two impressions of the same offset plate were made, the first in black ink, the second in sepia-tinted varnish. Camera work by the University of New Mexico Printing Plant. Paper is 60 lb. Warren's Olde Style, white, laid (text); 80 lb. Shorewood Gloss from Kimberly Clark (plates). Binding in Holliston Sail Cloth by the Universal Bindery, San Antonio. Binding and jacket designed by Mr. Mahood.

ATLAS OF NORTH CAROLINA. By Richard E. Lonsdale. Assisted by John B. Cole, Millard L. King, Patricia A. Phillips and Louis A. Woods. Chapel Hill: University of North Carolina Press, 1967. 158, x p. 12 x 9 in. \$7.50.

Designed by Mrs. Joyce Kachergis. Composition, presswork and binding by the North Carolina State College University Print Shop, Raleigh. Illustrations by the author were reproduced by offset. Paper is 70 lb. Springhill Offset Stock from the International Paper Company. Bound in Roxite B 53444 Linen finish (face and back) and Roxite B 51275 vellum finish (spine) from The Holliston Mills, Inc. Binding and jacket designed by Mrs. Kachergis. Acetate overlays of each size map, showing North Carolina counties, are supplied in a pocket in the back of the book.

MORAVIAN ARCHITECTURE AND TOWN PLANNING. By William J. Murtagh. Chapel Hill: The University of North Carolina Press, 1967. 146, xiv p. 8½ x 11 in. \$8.75.

Designed by Mrs. Joyce Kachergis. Composition by Heritage Printers, Inc., Charlotte, North Carolina. Presswork, offset illustrations, and binding by the North Carolina State College University Print Shop, Raleigh. Paper is Glatfelter R 70 lb. standard white B-70 from the Perkins & Squier Co. Bound in cloth Roxite B 53233 from The Holliston Mills, Inc. Binding designed by Mrs. Kachergis. Jacket designed by Mrs. Karen Havighurst.

JAMES BRANCH CABELL: THE DREAM AND THE REALITY. By Desmond Tarrant. Norman: University of Oklahoma Press, 1967. xii, 292 p. 6 x 9 in. \$5.95.

Designed by Bill Cason. Composition and presswork by the University of Oklahoma Press, Printing Division, in 11/13, 10/12, 8/9 Electra Linotype. Paper is 60 lb. Warren's Olde Style. Binding in Holliston Roxite C-57452 (purple) by A. C. Engdahl & Co., Inc., Bensenville, Illinois. Binding and jacket designed by Mr. Cason.

LORD NORTH. By Alan Valentine. Norman: University of Oklahoma Press, 1967. Two volumes. Vol. I: xii, 572 p. Vol. II: viii, 520 p. 6 x 9 in. \$19.95.

Designed by Bill Cason. Composition and presswork by the University of Oklahoma Press, Printing Division, in 11/13, 10/12, 8/9 Janson Linotype (text); 48 point Bulmer, 3 line set-ins (initials). Illustrations in offset by the North State Press, Inc., Hammond, Indiana. Paper is 50 lb. Warren's Olde Style. Binding in Columbia Riverside Vellum RV 1750 (black) by the Kingsport Press, Inc., Kingsport, Tennessee. Binding and slip case designed by Mr. Cason.

LORDS OF CUZCO: A HISTORY AND DESCRIPTION OF THE INCA PEOPLE IN THEIR FINAL DAYS. By Burr Cartwright Brundage. With drawings from Huaman Poma. Norman: University of Oklahoma Press, 1967. xiv, 458 p. 6 x 9 in. \$6.95.

Designed by Jim Billingsley. Composition and presswork by the University of Oklahoma Press, Printing Division, in 11½/13, 11/12, 9/10 Caslon OF Linotype. Illustrations in letterpress. Engraving by the Morgan Company, Tulsa, Oklahoma. Paper is 50 lb. Warren's Olde Style. Binding in Columbia Riverside Linen RL-1275 (gold) by the Bechtold Company, St. Louis. Binding and jacket designed by Mr. Billingsley.

MARCO POLO: VENETIAN ADVENTURER. By Henry H. Hart. Norman: University of Oklahoma Press, 1967. xxviii, 308 p. 6 x 9 in. \$5.95.

Designed by Bill Cason. Composition and presswork by the University of Oklahoma Press, Printing Division, in 11/13, 10/12, 8/9 Janson Linotype (text); 36 point Michelangelo Cap stick-up (initials). Letterpress illustrations. Engraving by the Morgan Company, Tulsa, Oklahoma. Paper is

60 lb. Warren's Olde Style. Binding in Bancroft Arrestox B-68000 (maroon) by the Bechtold Company, St. Louis. Binding and jacket designed by Mr. Cason.

READING LATIN POETRY. By Roger A. Hornsby. Norman: University of Oklahoma Press, 1967. xiv, 274 p. 6 x 9 in. \$5.95.

Designed by Bill Cason. Composition and presswork by the University of Oklahoma Press, Printing Division, in 11/13, 8/9 Janson Linotype (text); 30 point Janson Cap stick-up flush left (initials). Paper is 60 lb. Warren's Olde Style. Binding in Columbia Riverside Chambray RVC-3751 (purple) by the Bechtold Company, St. Louis. Binding and jacket designed by Mr. Cason.

THE ARTS OF THE FRENCH BOOK, 1900-1965. Dallas, Texas: Southern Methodist University Press, 1967. 120 p. 8 x 9½ in. \$12.50 cloth; \$5.00 paper.

Designed by Klaus Gemming. Composition by Typographic Service, Inc., Stamford, Connecticut, in 10/13 Linotype Janson, Oldstyle figures (text); various sizes of Janson (display). Presswork by Meriden Gravure Company, Meriden, Connecticut, in offset lithography for black and white (300 line screen), four-color process, and non-process colors; plates by Meriden. Color separations by Viking Color Separations, Bridgeport, Connecticut. Paper is 65 lb. Beau Brilliant Palm Beach White supplied by Lindenmeyr Paper Company, Long Island City. Binding of hardbound edition in Arrestox C 49500, 80 pt. genuine Davey red label binder's boards from A. D. Smith & Co., New York City, by Russell-Rutter Company, Inc., New York City. Aluminum foil stamping on spine; embossing on front cover.

HIC AWAY HENRY. By LaVada Weir and Joan Weir. Austin, Texas: Steck-Vaughn Company, 1967. 32 p. 7¼ x 9 in. \$2.95.

Designed by Carol Rogers. Composition and presswork by the Steck Company in lithography, 16/20 Baskerville on 27½ pica line (text); title handlettered; author's name and illustrator's name, 18 point Metrolite; Publisher, 14 point Metrolite. Illustrations by Carol Rogers in four-color watercolor and gouache, reflective copy color separated by the Steck Company. Paper is 60 lb. Adena Regular, white from Chillicothe Mills. Binding in Bayside Vellum, BSV 3030, A Grade (pink)

from Columbia Mills by the Universal Bookbinding, Inc., San Antonio. Binding and jacket designed by Carol Rogers.

THE DOCTOR ON THE STAGE: MEDICINE AND MEDICAL MEN IN SEVENTEENTH-CENTURY ENGLAND. By Herbert Silvette. Edited by Francelia McWilliams Butler. Knoxville: The University of Tennessee Press, 1967. x, 294 p. 6 x 9 in. \$7.50.

Designed by Helen Orton Williams. Composition, presswork and binding by Kingsport Press, Inc., Kingsport, Tennessee, in 11/13 Linotype Electra (text); 8/10 Electra (notes) 10/12 Electra (extract); Monotype Bodoni Book (display). Illustrations by Helen Williams were printed with the text. Engravings were done by the Capper Engraving Co., Knoxville. Paper is 60 lb. Warren's Oide Style Antique Wove. Binding in Arkwright-Interlaken AV 3-920. Binding and jacket designed by Helen Orton Williams.

THE PAPERS OF ANDREW JOHNSON, volume I, 1822-1851. Edited by Leroy Philip Graf and Ralph Waldo Haskins. Editorial Associates, Harry T. Burn, Jr. and Patricia P. Clark. Knoxville: The University of Tennessee Press, 1967. xlv, 700 p. 6 1/2 x 9 1/4 in. \$15.00.

Designed by Hugh A. Bailey and Helen Orton Williams. Composition, presswork and binding by The Haddon Craftsmen, Inc., in 10/12 Linotype Monticello (text); 8/9 Monticello (notes); 9/9 Monticello (extract); 14 Monticello, Monotype Bulmer (display); by letterpress. Anonymous illustrations reproduced in offset by Art-Print, Scranton, Pennsylvania. Paper is Glatfelter R, 50 lb. from Perkins & Squier (text); 70 lb. Mohawk Ivory Vellum (illustrations). Binding in Arkwright-Interlaken AL 4-480. Binding and jacket designed by Mr. Bailey.

AUNT CLARA: THE PAINTINGS OF CLARA McDONALD WILLIAMSON. By Donald Vogel and Margaret Vogel. Austin: Published for the Amon Carter Museum of Western Art, Fort Worth, by the University of Texas Press, 1967, on the occasion of a retrospective exhibition of the artist's work at the Amon Carter Museum of Western Art; the Oklahoma Art Center, Oklahoma City; the Marion Koogler McNay Art Institute, San Antonio; and

the Dallas Museum of Fine Arts, Dallas. vi, 120 p.; 6 color plates. 9 1/2 x 8 1/2 in. \$10.00.

Designed by Crawford Dunn, Crawford Dunn Associates, Dallas. Composition by Jaggars, Chiles and Stovall, Dallas and the Graphic Arts Typographers, New York, in 10/13 Century. Presswork by the Steck Company, Austin in offset lithography. Illustrations and photographs by Clara McDonald Williamson, artist. Paper is 80 lb. Patina (color plates) manufactured by the S. D. Warren Company; Beckett 1848 Traditional Book, white (text) manufactured by Beckett Paper Company. Binding in Holliston Roxite C-5, linen by Universal Bookbinding, Inc., San Antonio. Binding and jacket designed by Mr. Dunn.

THE TWELVE PROPHETS OF ALEIJADINHO. By Graciela Mann. Austin: University of Texas Press, 1967. 132 p. 8 1/2 x 11 in. \$12.50.

Designed by Jo Alys Downs. Composition by Service Typographers, Indianapolis in 12/16 x 30 Palatino; 10/12 x 30 (reduced matter). Presswork by the Meriden Gravure. Photographs by Hans Mann reproduced by offset. Paper is 100 lb. Warren's Patina. Binding in Interlaken AV 3-180 (red) by Universal Bookbinding, Inc. Binding and jacket designed by Mrs. Downs.

WHO IF I CRY OUT. By Gustavo Corção. Translated by Clotilde Wilson. Austin: University of Texas Press, 1967. xii, 220 p. 9 x 6 in. \$6.00.

Designed by Jo Alys Downs. Composition and presswork by the University of Texas Printing Division in Caledonia 10/13 x 24; (quoted material) 9/11 x 24. Paper is 60 lb. Butler Eggshell Logan by Chillicothe Paper Company. Binding in Interlaken AV 3-180 (red) by Universal Bookbinding, Inc. Binding and jacket designed by Mrs. Downs.

WITH THE BARK ON: POPULAR HUMOR OF THE OLD SOUTH. By John Q. Anderson. Vanderbilt University Press, 1967. xi, 337 p. 6 1/2 x 9 1/4 in. \$7.50.

Designed by Gary G. Gore. Composition by the Western Typesetting Company in Linofilm Palatino. Presswork by the Halliday Lithographing Company in offset. Illustrated by Mary Alice Bahler. Bound by the Kingsport Press, Inc., Kingsport, Tennessee, in Holliston Norelex Linen with multi-color endpapers. Cover in ink and imitation gold foil stamped.

OBSERVATIONS GATHERED OUT OF "A DISCOURSE OF THE PLANTATION OF THE SOUTHERN COLONY IN VIRGINIA BY THE ENGLISH, 1606." Written by George Percy. Edited by David B. Quinn. Charlottesville: Published for The Association for the Preservation of Virginia Antiquities at Charlottesville, by the University Press of Virginia, 1967. xv, 27 p. 5 x 7½ in. \$1.00.

Designed by Edward G. Foss. Composition, presswork, and binding by the Kingsport Press, Inc., Kingsport, Tennessee, in 11/14 Linotype Baskerville. The cover illustration, printed in offset, is taken from John Smith's *A Map of Virginia*. Paper for the text is 60 lb. Warren's Olde Style, laid; text cover is 65 lb. laid, white, by the Beckett Paper Co. Binding designed by Mr. Foss.

POEMS. By Nathaniel Hawthorne. Edited by Richard E. Peck. Charlottesville: University of Virginia Press, 1967, by the Bibliographical Society of the University of Virginia. x, 34 p. 6½ x 10 in. \$7.50.

Designed by Edward G. Foss. Composition by The Composing Room, Inc., New York, in 12/16 Palatino (text); 54, 24, and 18 point Palatino (display). Presswork and binding by the Kingsport Press, Inc., Kingsport, Tennessee, in offset lithography. Paper is 70 lb. Mohawk Superfine, soft white; endpapers are Tumba Ingres, supplied by Andrews, Nelson, Whitehead. Binding in 80 lb. Tweedweave, from the Curtis Paper Co. Binding designed by Mr. Foss.

Participating Publishers and Presses

University of Alabama Press; The Ashantilly Press, Darien, Georgia; John F. Blair, Publisher, Winston-Salem; Colonial Williamsburg; Duke University Press; The Encino Press, Austin, Texas; Everett Edwards, Inc., Deland, Florida; University of Florida Press, Gainesville; University of Georgia Press; University of Kentucky Press; Louisiana State University Press; University of Miami Press, Coral Gables; University of New Mexico Press; University of North Carolina Press, Chapel Hill; University of Oklahoma Press; Principia Press of Trinity University, San Antonio; University of South Carolina Press; Southern Methodist University Press, Dallas; The Steck-Vaughn Company, Austin, Texas; Taylor Publishing Company, Dallas; University of Tennessee Press; University of Texas Press; Vanderbilt University Press; University Press of Virginia, Charlottesville.

Southern
BOOKS
Competition
1968

Sponsored by
The Southeastern Library Association

Southern Books Competition

The 1968 Selections

The jury of the Seventeenth Annual Southern Books Competition has selected twenty-six titles as the outstanding examples of typography and design from Southern printers and publishers in 1968. The twenty-five entrants submitted 117 titles in all.

The jury consisted of Greer Allen (chairman), Manager, The Printing Department, University of Chicago; John Schappler, Assistant Director of Typographic Design, Ludlow Typograph Company, Chicago; and John Michael, proprietor of The Acorn Press, Maywood, Illinois. They found a number of distinguished examples of typography and design among the books selected as winners. These volumes will compare favorably with those in the A. I. G. A. selection (and some are likely to be duplicated here); and the non-winning entrants will probably show many of the same faults. Among the deficiencies in Southern book production should be mentioned lack of opacity in paper in many volumes, frequently careless binding, occasionally poor presswork (or photography in the case of offset works), and inept selections of type faces. Yet a contrast of this year's selections with those of the early fifties shows a very substantial improvement in qualitative standards throughout the South and Southwest (the region covered is coterminous with those of the Southeastern and Southwestern Library Associations, plus Maryland, the District of Columbia, and Puerto Rico).

Twenty-three of the winning books came from university presses. The University of Texas Press led with three winners. The university presses of Virginia, North Carolina, Duke, South Carolina, Tennessee, Vanderbilt, and New Mexico placed two each. One winner came from the university presses of Alabama, Kentucky, Georgia, Oklahoma, Southern Methodist, and Louisiana State. William G. Haynes' Ashantilly Press in Darien, Georgia, and William D. Wittliff's Encino Press in Austin, Texas, maintained the tradition of the private press in the South with one winner each. Steck-Vaughn of Austin was the only commercial publisher to place a winning book.

Four sets of the winning books will be on an exhibit tour in 1969. The tour is scheduled by the project director, Lawrence S. Thompson, Department of Germanic and Classical Languages, University of Kentucky, Lexington, Kentucky 40506.

RARE BOOKS AND COLLECTIONS OF THE REYNOLDS HISTORICAL LIBRARY. By The Reynolds Historical Library Staff. University, Alabama: University of Alabama Press, 1968. xxiv, 496 p. 7½ x 10 in. \$60.00.

Designed by Klaus Gemming. Composition, presswork and binding by the Kingsport Press, Inc., Kingsport, Tennessee in 11/15 Linotype Caledonia

(frontmatter text); 9/11 Linotype Caledonia (catalog text); various sizes of Bodoni #175 (display); 24 pt. Bodoni #175 Cap stick-up flush left initials. Thirty-eight illustrations in offset lithography by Meriden Gravure Company, Meriden, Connecticut (30 black and white in 300 line screen and 8 four-color process). Paper is 55 lb. Warren's Olde Style, white wove (text);

80 lb. Stephens-Nelson Text (illustration and label [slip-case] paper). Binding in Arkwright-Interlaken Av 3-180 (red) and 15 copies in Leather stamped with genuine gold over Gravert Green on the spine and genuine gold on front cover. Grandee Spanish gold endpapers. Binding and slip-case designed by Mr. Gemming.

THE MERIT AND REWARD OF A GOOD INTENTION: A SERMON PREACHED BEFORE THE TRUSTEES OF THE COLONY OF GEORGIA ON MARCH 18, 1742. By William Best. Edited and with an Introduction by Billups Phinizy Spalding. Darien, Georgia: Privately printed at The Ashantilly Press, 1968. xxvi, 33 63/16 x 9 3/4 in. \$15.00.

Designed by William G. Haynes, Jr. Composition and presswork by The Ashantilly Press in Caslon Old Style, 14 pt. (text); Caslon Old Face, Van Dijk, Caslon Old Style, and Farmers Original Old Style Italic (display). Illustrations are 18th century engravings reproduced by photoengraved line cuts, and printed by letterpress. Line engravings by the Standard Engraving Company, Savannah, Georgia. Paper is Crown & Sceptre (handmade by Barcham Green, Ltd., Hayle Mill, Maidstone, Kent, England). Paper of jacket is Sulgrave Text tan from the Virginia Paper Company, Jacksonville, Florida. Binding in French marbled paper over boards with printed label pasted on front side; simulated leather on spine with title stamped in gold by the Universal Dixie Bindery, Jacksonville, Florida. French marbled paper furnished by Chatham-Atlantic Paper Company, Savannah, Georgia. Binding and jacket designed by Mr. Haynes.

A BIBLIOGRAPHY OF WORD FORMATION IN THE GERMANIC LANGUAGES. By Richard Kellogg Seymour. Durham, North Carolina: Duke University Press, 1968. xv, 158 p. 6 1/8 x 9 3/4 in. \$12.50.

Designed by John Menapace. Composition, presswork and binding by the Stinehour Press in 11/12 Bembo. Paper is Warren's Olde Style laid. Binding in Bancroft Arrestox B 14550.

THOMAS WALSINGHAM DE ARCHANA DEORUM. Edited by Robert Allan van Kluyve. Durham, North Carolina: Duke University Press, 1968. xxii, 227 p. 7 3/4 x 10 3/4 in. \$14.75.

Designed by John Menapace and Robert van Kluyve. Composition, presswork and binding by The Seeman Printery in 12/13 Poliphilus with

Blado (text); Poliphilus (display). Paper is Warren's Olde Style laid. Binding is Holliston Salem buckram. Cases by the Kingsport Press.

THE CORPORAL SEGUNDO. By Andy Adams. Edited and with an Introduction by Wilson M. Hudson. Austin: The Encino Press, 1968. x, 56 p. 6 1/2 x 9 1/2 in. \$7.50.

Designed by William D. Wittliff. Composition by G. & S. Typesetters, Austin. Presswork by The Whitley Company, Austin in 12 pt. Intertype Garamond (text); Thunderbird and Tuscan Ombree (display). Paper is 70 lb. Strathmore Artlaid tan text. Binding in tan Elephant Hide binding paper (spine); 70 lb. Strathmore Artlaid tan text (fronts and backs) by Custom Bookbinders, Austin. Binding designed by Mr. Wittliff. Edition limited to 750 numbered copies.

DANIEL DEFOE AND THE SUPERNATURAL. By Rodney M. Baine. Athens: University of Georgia Press, 1968. 12, 233 p. 6 1/8 x 9 1/4 in. \$7.50.

Designed by Fred Thompson. Composition and presswork by Heritage Printers, Inc., in 11/12 Baskerville (text); 9/10 Baskerville (extracts); 8/9 Baskerville (notes and index); running heads in other sizes of Baskerville. Display in Nicholas Cochin and Monotype French Cochin Old Style. Paper is 60 lb. Warren's Olde Style, Wove. Binding in Milbank Vellum MBV 4750 and Bayside Chambray BVC 3703 by the Carolina Ruling and Binding Corporation. Cases made by hand and the two cloths abut one another. Binding designed by Mr. Thompson.

RADICALISM & REFORM, THE VROOMAN FAMILY AND AMERICAN SOCIAL THOUGHT, 1837-1937. By Ross E. Paulson. Lexington: Published for the Organization of American Historians by the University of Kentucky Press, 1968. xxiv, 300 p. 6 x 9 in. \$8.50.

Designed by Jonathan Greene. Composition, presswork and binding by the Kingsport Press in 12/13 Granjon (text); Monotype Garamond (display). Paper is 60 lb. Warren's Olde Style Wove. Binding in Arco AL3 850 from Interlaken Mills.

THE NEW AMERICAN PHILOSOPHERS: AN EXPLORATION OF THOUGHT SINCE WORLD WAR II. By Andrew J. Reck. Baton Rouge: Louisiana State University, 1968. 384 p. 6 x 9 in. \$8.95.

Designed by Jules B. McKee. Composition and presswork by Heritage Printery, Inc., in 11/13 Electra (text); Weiss (display). Paper is 60 lb. Warren's Olde Style. Binding in Holliston Mills Crown Linen 13165, Smyth sewn and die-stamped by the Kingsport Press, Inc.

AMERICAN INDIAN PAINTING OF THE SOUTHWEST AND PLAINS AREAS. By Dorothy Dunn. Albuquerque: University of New Mexico Press, 1968. xxviii, 429 p.; 33 color plates. 8½ x 11 in. \$25.00.

Designed by Roland Dickey and Frank Mahood. Composition and presswork by the University of New Mexico Printing Plant in Bodoni and Baskerville. Illustrations of approximately 100 American Indians. Color plates by Ward Anderson Printing Company. Paper is 80 lb. Warren's Patina. Binding in Riverside Chambray from Columbia Mills by the University of New Mexico Printing Plant and the Kingsport Press, Inc. Binding and jacket designed by Mr. Dickey and Mr. Mahood.

MEXICAN MILITARISM, THE POLITICAL RISE AND FALL OF THE REVOLUTIONARY ARMY. By Edwin Lieuwen. Albuquerque: University of New Mexico Press, 1968. xvi, 194 p. 6½ x 9¼ in. \$6.95.

Designed by Helen Gentry. Composition, presswork and binding by the University of New Mexico Printing Plant in Baskerville (text); Hadrian (display). Illustrations by Aguirre, Beltrán, Posada, Zalce, and others in various line processes. Paper is Warren's 1854. Binding in Fictionette from Columbia Mills. Binding and jacket designed by Helen Gentry.

THE BOOK OF GOOD LOVE. By Juan Ruiz. Translated by Elisha Kent Kane and Introductory Story by John Esten Keller. Chapel Hill: University of North Carolina Press, 1968. lvi, 272 p. 6½ x 10 in. \$10.00.

Designed by Joyce Kachergis. Composition and presswork, by Heritage Printers, Inc. in 12/13, 10/11, 8/9 Palatino. Engravings reproduced by offset by Heritage Printers, Inc. Woodcut figures from Hartmann Schedel, *Liber Chronicarum*, (Nürnberg: Anton Ko-

berger, 1493). Paper is 60 lb. Warren's Oldstyle Laid. Binding in Chambray CYV-3771 from Columbia Mills, Inc. by the Kingsport Press, Inc. Binding designed by Mrs. Kachergis. Stamping on both spine and face of book.

THE GREENSBORO READER. Edited by Robert Watson and Gibbon Ruark. Chapel Hill: University of North Carolina Press, 1968. xviii, 290 p. 5½ x 8½ in. \$6.00.

Designed by Joyce Kachergis. Composition, presswork and binding by The Seeman Printery, Inc. in 11/13, 10/12, 36, 14, and 24 point Baskerville. Paper is 60 lb. Warren's Oldstyle. Binding in Roxite A 49268 from Holliston Mills, Inc. Binding and jacket designed by Mrs. Kachergis.

AFFIRMATION: A BILINGUAL ANTHOLOGY, 1919-1966. By Jorge Guillen. Translated, with notes, by Julian Palley. Introduction by Jorge Guillen. Norman: University of Oklahoma Press, 1968. xvi, 208 p. 5 x 8½ in. \$5.95.

Designed by Jim Billingsley. Composition and presswork by the University of Oklahoma Press, Printing Division in 14/16, 12/14, 8/9 Granjon by Linotype. Paper is 60 lb. Warren's Olde Style Wove. Binding in Bancroft Arrestox C-34280 by the Engdahl Company, Elmhurst, Illinois. Binding and jacket designed by Mr. Billingsley.

ANCIENT POETRY FROM CHINA, JAPAN, & INDIA. By Henry W. Wells. Columbia: University of South Carolina Press, 1968. 464 p. 5¼ x 9¼ in. \$10.00.

Designed by Damienne Grant. Composition, presswork and binding by the Kingsport Press in 11/13, 10/13 Electra Oblique (text); Deepdene (display). Paper is 60 lb. Warren's Olde Style. Binding in one piece GSB S/522 natural, GSB Fabrics.

IDEA: A CONCEPT IN ART THEORY. By Erwin Panofsky. Columbia: The University of South Carolina Press, 1968. 288 p. 6 x 9 in. \$7.50.

Designed by Guy Fleming. Composition and binding by the Kingsport Press. Presswork by Universal Lithographers in 11/14 Monticello and 12 pt. Hellenic Linotype and Monotype (text); 30 pt. Bell Roman (display). Paper is 60 lb. Ti text laid from the International Paper Company. Binding in Kingston Nat. from Holliston Mills, Smyth sewn and die stamped with one impression imitation gold.

NEW ECHOTA LETTERS: CONTRIBUTIONS OF SAMUEL A. WORCESTER TO THE CHEROKEE PHOENIX. Edited by Jack Frederick Kilpatrick and Anna Gritts Kilpatrick. Dallas: Southern Methodist University Press, 1968. 136 p. 8 x 10 in. \$5.00.

Designed by Vicky C. Olmos. Composition and presswork by the Southern Methodist University Printing Department in Garamond 11/13 Linotype (text); Vogue Extra Bold 14 pt. with double rule below and above (display). Paper is 70 lb. Kilmory (chestnut) from Weyerhaeuser Company. Binding in Holliston Roxite Fabrique C 98-64 Grey and Tan with Endsheets of 80 lb. Artone Text, tan by the Universal Bookbindery, San Antonio, Texas. Binding and jacket designed by Vicky C. Olmos.

THE LONG-LEGGED, LONG-NOSED, LONG-MANED WOLF. By Kristine Willis. Austin, Texas: Steck-Vaughn Company, 1968. 48 p. 8 3/8 x 10 in. \$3.50.

Designed by J. R. Phillips and Lisa Peters. Composition and presswork by Steck-Warlick, Austin, in Baskerville Bold Flair (title); 14/18 Electra (body). Illustrations in India ink and watercolor, color-separated by Steck-Warlick. Paper is Kimberly-Clark's 70 lb. Kimberly Opaque, vellum finish. Binding in Columbia's Bayside Vellum BSV-3430, Group A by Universal Bookbindery, Inc., San Antonio. Binding designed by Mr. Phillips.

POGONOMYRMEX HARVESTER ANTS: A STUDY OF THE GENUS IN NORTH AMERICA. By Arthur Charles Cole, Jr. Knoxville: University of Tennessee Press, 1968. x, 222 p. 6 x 9 in. \$7.50.

Designed by Jim Billingsley. Composition, presswork and binding by the Kingsport Press, Inc. in 8, 9, 10, 11 point Baskerville (text); foundry Baskerville (display). Title page drawing by Ruth Ann DeNicola. Illustrations in HT's 150-line offset, line art letterpress, by Kingsport. Paper is 60 lb. Warren's Olde Style Wove. Binding in Roxite B53463 from Holliston Mills. Binding and jacket designed by Mr. Billingsley.

SOLDIER-SURGEON: THE CRIMEAN WAR LETTERS OF DR. DOUGLAS A. REID, 1855-1856. Edited by Joseph Oscar Baylen and Alan Conway. Knoxville: University of Tennessee Press, 1968. viii, 160 p. 5 1/2 x 8 1/2 in. \$5.25.

Designed by Helen Orton Williams. Composition and presswork by Thomas

J. Moran's Sons, Inc., Baton Rouge in 10 pt. Janson Linotype, Foundry Caslon (text); Caslon Open (display). Title page and chapter title drawings by the author printed with text from engravings. Paper is 60 lb. Warren's Olde Style, Wove. Binding in AV3-53 from Arkwright-Interlaken by the Nicholson Book Bindery, Nashville. Binding and jacket designed by Helen Orton Williams.

THE ENDURING NAVAHO. By Laura Gilpin. Austin: University of Texas Press, 1968. xiv, 264 p.; 21 color plates. 8 1/2 x 11 in. \$17.50.

Designed by Jo Alys Downs. Composition by Service Typographers, Inc., Indianapolis. Presswork and black and white illustrations by the Meriden Gravure Company, Meriden, Connecticut in 10/12 Caledonia by offset lithography. Color photographs by the author reproduced by offset lithography by The Steck Division, Steck-Warlick Company, Austin. Paper is 90 lb. Warren's Lustro Offset Enamel, dull finish. Binding in Columbia Renee, Natural Finish (REN 4376) from Columbia Mills by the Universal Bookbindery, Inc., San Antonio. Binding and jacket designed by Mrs. Downs.

GUY OF WARWICK. Edited by William B. Todd. Austin: University of Texas Press, 1968. xviii, 176 p. 6 7/8 x 10 in. \$7.50.

Designed by Jo Alys Downs. Composition, presswork and offset illustrations by the University of Texas Printing Division in 10/12 Garamond (text); Goudy Text (display). Engravings made by the Wallace Engraving Company, Austin. Paper is Adena Eggshell from the Chillicothe Paper Company. Binding in Interlaken AV 3-975 by the Universal Bookbindery, Inc., San Antonio. Binding and jacket designed by Mrs. Downs.

MEXICAN INDIAN COSTUMES. By Donald and Dorothy Cordry. Austin: University of Texas Press, 1968. xx, 380 p. 8 3/4 x 11 1/8 in. \$15.00.

Designed by Jo Alys Downs. Composition by Southwestern Typographers, Inc., Dallas, Texas. Presswork and illustrations by Steck Division, Steck-Warlick Company, Austin in 10/12 Caledonia by offset. Photographs by Donald Cordry. Paper is 80 lb. Warren's Patina. Binding in Interlaken AV 3-180 by Universal Bookbindery, Inc., San Antonio. Binding and jacket designed by Mrs. Downs.

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By Lyman Ray Patterson. Nashville: Vanderbilt University Press, 1968. vii, 264 p. 6 x 9 in. \$8.50.

Designed by Gary G. Gore. Composition and presswork by Heritage Printers, Inc., in 10/13 Linotype Palatino (text); Weiss (display) by letterpress from type. Paper is 60 lb. Warren's Olde Style. Binding in Columbia Fictionette FNV 3461 with foil stamping by the Nicholstone Book Bindery. Jackets by the Parthenon Press.

SUMMER LOVE AND SURF. By Philip Appleman. Nashville: Vanderbilt University Press, 1968. viii, 71 p. 5½ x 9¼ in. \$4.00.

Designed and illustrated by Gary G. Gore. Composition and presswork by Heritage Printers, Inc., in 10/12 Palatino Linotype (text); Weiss (display) by letterpress from type and cuts. Paper is 60 lb. Warren's Olde Style. Binding in Columbia BSL 3427 with foil stamping by Nicholstone Book Bindery. Jackets by the McQuiddy Printing Company.

CHESAPEAKE PIONEER PAPERMAKER: A HISTORY OF THE COMPANY AND ITS COMMUNITY. By Alonzo Thomas Dill. Charlottesville: University Press of Virginia, 1963. xvi, 356 p. 6 x 9¼ in. \$8.50.

Designed by Edward G. Foss. Composition, presswork and binding by the Kingsport Press, Inc., in 10/13 Primer (text); 10/10 Primer (extracts); 18 pt. Craw Clarendon Book (chapter titles); footnotes, tables, running heads, and

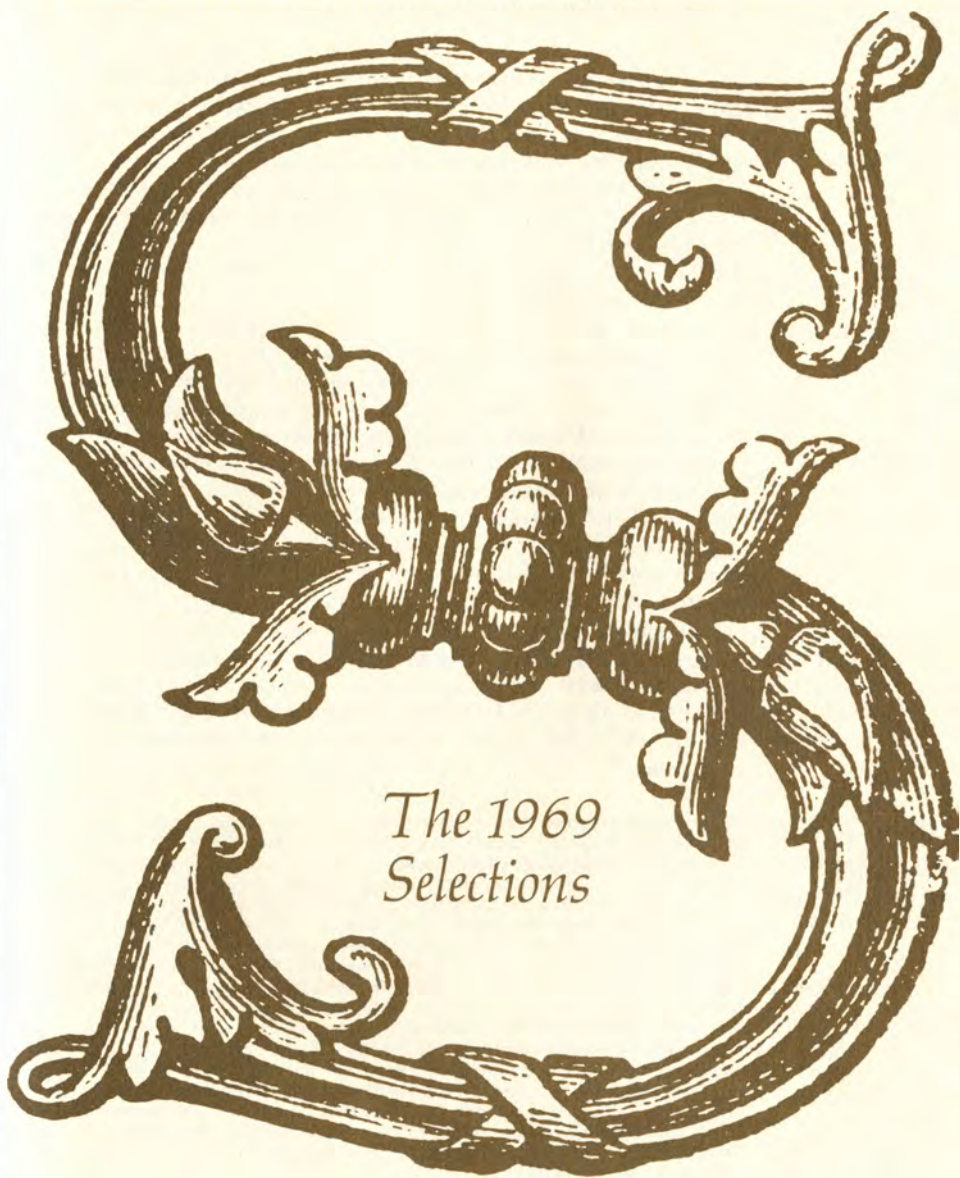
folios in various sizes of Primer and Century Schoolbook. Illustrations, furnished by Chesapeake Corporation, in halftones printed by offset for a wrap. Paper is 70 lb. Mohawk Superfine, eggshell, Soft White. Binding is two piece made of Columbia-Riverside RL-1678 (brown) and RL-1436 (light blue). Imitation gold stamping on spine; brown printed endpapers and brown stamping on front and back of case matching the brown spine cloth.

WITH HAMMER IN HAND: THE DOMINY CRAFTSMEN OF EAST HAMPTON, NEW YORK. By Charles F. Hummel. Charlottesville: Published for the Henry Francis du Pont Winterthur Museum by the University Press of Virginia, 1968. xiv, 424 p. 8½ x 11½ in. \$17.50.

Designed by Edward G. Foss. Composition, presswork and binding by the Kingsport Press, Inc., in 12/16 Mono Baskerville (text); 9/10 Lino Baskerville (notes); chapter titles, body, extracts, tables, etc., in various sizes of Lino and Mono Baskerville and Bulmer. Illustrations furnished by the Winterthur Museum. Photographs of the tools were masked photographically by high contrast shots during make-up. Toneline reproductions of selected tools are used in the index. Paper is 80 lb. Mohawk Superfine White, high finish. Binding in boards covered with Holliston Sail Cloth #15099. Endpapers are 80 lb. Grandee Cadiz Green. Spine is Interlaken AL 3-890, stamped in gold with die stamping on the front cover in matching brown.

Participating Publishers and Presses

University of Alabama Press; University of Arizona Press, Tucson; The Ashantilly Press, Darien, Georgia; Calvin Horn, Albuquerque, New Mexico; John F. Blair, Publisher, Winston-Salem; Colonial Williamsburg; Duke University Press; The Encino Press, Austin, Texas; Florida State University Library, Tallahassee; University of Georgia Press; Gnomon Press, Lexington, Kentucky; University of Houston Library; University of Kentucky Press; Louisiana State University Press; University of Miami Press, Coral Gables; University of New Mexico Press; University of North Carolina Press, Chapel Hill; University of Oklahoma Press; Pelican Publishing Company, New Orleans; Sister Mary Carmel, Brescia College, Owensboro, Kentucky; University of South Carolina Press; Southern Methodist University Press; The Steck-Vaughn Company, Austin, Texas; University of Tennessee Press; University of Texas Press; Trinity University Press, San Antonio; Vanderbilt University Press; University Press of Virginia, Charlottesville.



*The 1969
Selections*

Southern Books Competition

Sponsored by The Southeastern Library Association

The 1969 Selections

Thirty books out of some 200 submitted by thirty Southern printers and publishers have been chosen as outstanding Southern books of 1969, from the standpoints of typography and design. The jury this year consisted of three San Francisco Bookmen: Jack W. Stauffacher (chairman), proprietor of the Greenwood Press; Andrew Hoyem, book designer at the Grabhorn-Hoyem Press; and Adrian Wilson, well-known Bay Area book designer. The host for the jury's meetings was Warren Howell, San Francisco antiquarian bookseller.

As usual, the University presses dominated the field, and it is of some significance to note that the University of Tennessee Press and the University of Georgia Press tied with the largest number of winning books, four each. When this, the Eighteenth Annual Southern Books Competition, was inaugurated, one of these presses did not exist, the other had no major significance in the scholarly publishing world. Today these presses have assumed a stature comparable to that of several of the older presses such as Texas, North Carolina, and Oklahoma, all of whom continue to produce well-made books, at least to judge from the statistics of this competition.

Four sets of the winning books will be on an exhibit tour in 1970, and at least two will be shown in foreign countries. The tour is scheduled by the project director, Lawrence S. Thompson, Department of Classics, University of Kentucky, Lexington, Kentucky 40506. Copies of this handlist are also available from Mr. Thompson.

Participating Publishers and Presses

University of Alabama Press • University of Arizona Press • Ashantilly Press, Darien, Georgia • John F. Blair, Publisher, Winston-Salem; William Byrd Press, Richmond, Virginia • Duke University Press • Encino Press, Austin, Texas • Faith House Press, Lexington, Kentucky • University of Georgia Press • Heritage Printers, Inc., Charlotte, North Carolina • Calvin Horn Publisher, Inc., Albuquerque, New Mexico • University of Houston Library • University Press of Kentucky • Kitemaug Press (Frank J. Anderson), Spartanburg, South Carolina • John Knox Press, Richmond, Virginia • Louisiana State University Press • Memphis State University Press • University of Miami Press, Coral Gables • Michie Company, Charlottesville, Virginia • University of New Mexico Press, Albuquerque • University of North Carolina Press, Chapel Hill • University of Oklahoma Press • Pelican Publishing Company, New Orleans • Red Clay Reader, Charlotte, North Carolina • University of South Carolina Press • Southern Methodist University Press • The Steck-Vaughn Company, Austin, Texas • University of Tennessee Press • University of Texas Press • Vanderbilt University Press • University Press of Virginia • School of Architecture, University of Virginia, and Virginia Museum.

For the first time in the history of the Southern Books Competition, several entries were lost en route to the jury, despite the fact that all were insured. All entries from the University of South Carolina Press were lost; two from the University of Arizona Press were lost; and one from the University of Miami Press was lost. It is the consensus of other entrants that these books may be re-entered for the 1970 competition, if the respective publishers so desire.

The original design of the handlist has remained unchanged until this year. Mr. Gary Gore of the Vanderbilt University Press, himself the designer of winning books in both the Southern and Midwestern Books Competitions, is responsible for the present format. Heritage Printers of Charlotte, N. C., producers of winning books in both the Southern and Midwestern Books Competitions, generously did the composition of the handlist for this year, without charge.—L.S.T.

Judaism Despite Christianity:
*The "Letters on Christianity and
Judaism" between Eugen Rosenstock-
Huessy and Franz Rosenzweig*

Edited by Eugen Rosenstock-Huessy with
Essays by Alexander Altmann, Dorothy M.
Emmet and Harold Stahmer
University, Alabama: University of
Alabama Press, 1969
x, 198 p. 6 x 9 1/4 in. \$7.00

*Designed by the staff of the University of
Alabama Press*

Composition and presswork by Heritage
Printers, Inc., Charlotte, North Carolina,
in 11/13 Linotype Janson by letterpress.
Frontispiece in offset by the Kingsport
Press, Inc., Kingsport, Tennessee. Paper
is 60 lb. Warren's Olde Style. Binding in
Arco Vellum from Arkwright-Interlaken,
Inc., Smyth sewn and die-stamped by the
Kingsport Press, Inc. Jacket designed
by Lee Bain, printed on 80 lb. Sirocco
Embossed Enamel by the Commercial
Printing Company.

The Acrobats: A Comedy in Two Acts

By Berry Fleming
Darien, Georgia: The Ashantilly Press, 1969
x, 120, (1) p. 7 3/16 x 9 15/16 in. \$8.95

Designed by William G. Haynes, Jr.

Composition (by hand) and presswork by
The Ashantilly Press. Engraving of
music and the word "Acrobats" on title
page by Standard Engraving Company,
Savannah, Georgia. Paper is Curtis Rag
Natural wove, letterpress (text);
Curtis Tweedweave Text, Chartreuse
(jacket) furnished by Chatham-Atlantic
Paper Company, Savannah. Binding in blue
cloth from Interlaken Mills with title
on spine and design on front cover stamped
in gold by Florida Bindery, Inc.,
Jacksonville, Florida. Binding and jacket
designed by Mr. Haynes.

Fifteen Modern American Authors:
A Survey of Research and Criticism

Edited by Jackson R. Bryer
Durham, North Carolina: Duke University
Press, 1969
xvii, 493 p. 6 1/8 x 9 1/4 in. \$10.00

Designed by John Menapace

Composition and presswork by Heritage
Printers, Inc., Charlotte, North Carolina, in
Palatino, printed by letterpress. Paper
is Warren's Olde Style wove. Binding
by the Kingsport Press, Inc., Kingsport,
Tennessee.

Inferno

By Dante Alighieri
Translated and edited by Allan Gilbert
Durham, North Carolina: Duke University
Press, 1969
xlvi, 373 p. 5 5/8 x 9 1/4 in. \$12.50

Designed by John Menapace

Composition and presswork by Heritage
Printers, Inc., Charlotte, North Carolina,
in Palatino, printed by letterpress. Paper is
Warren's Olde Style wove. Binding by
the Kingsport Press, Inc., Kingsport,
Tennessee.

*The Machiavellian Madam of Basin
Street & Other Tales of New Orleans*

By Edward Larocque Tinker
Austin: The Encino Press, 1969
vii, 68 p. 6 x 9 in. \$6.95

Designed by William D. Wittliff

Composition by G. & S. Typesetters, Austin.
Presswork by The Whitley Company,
Austin, in 10/12 Intertype Waverly (text);
Kismet, handset (display). Illustrations are
old steel engravings from the New Orleans
Picayune, reproduced by offset. Paper is
60 lb. Carnival offset, sand. Binding by
Custom Bookbindery. Binding and acetate
jacket designed by Mr. Wittliff.

Texas Under Arms: *The Camps, Posts, Forts and Military Towns of the Republic of Texas, 1836-1846*

By Gerald S. Pierce

Austin: The Encino Press, 1969

xvi, 268 p. 6 x 9 in. \$10.00

Designed by William D. Wittliff

Composition by The Typographers, Austin. Presswork by The Whitley Company, Austin, in 10/12 Linotype Caledonia. Six endleaf maps hand-calligraphed with one woodcut illustration on the title page by Barbara Whitehead. Paper is 70 lb. Creme Blanc laid text, natural. Binding by Custom Bookbinders, Austin. Binding and jacket designed by Mr. Wittliff.

The Great Elm Tree: *Heritage of the Episcopal Diocese of Lexington*

By Frances Keller Swinford and Rebecca Smith Lee

With an Epilogue by The Right Reverend William R. Moody, D.D.

Lexington, Kentucky: Faith House Press, 1969

xii, 456 p. (frontispiece and 25 unnumbered illustrations) 6 x 9 in. \$9.50

Designed by Jonathan Greene

Composition, presswork and binding by the Kingsport Press, Inc., Kingsport, Tennessee, in Linotype Granjon. Two original drawings by Mrs. R. S. Dulin and the Reverend William K. Hubbell; photograph by Dr. J. Winston Coleman and reproductions of portraits and photographs of the period in 150 line screen offset with the necessary photographing, retouching and corrections. Seal on title page and cover jacket reconstructed from an early print. Paper is Warren's Olde Style. Binding and jacket designed by Mr. Greene.

Daniel Webster and the Politics of Availability

By Norman D. Brown

Athens: The University of Georgia Press, 1969

xiv, 184 p. 6 1/8 x 9 1/4 in. \$6.50

Designed by Fred Thompson

Composition, presswork and binding by The Seeman Printery, Inc., Durham, N. C., in 11/13 Baskerville (text); 10/11 Baskerville (extracts); various sizes of Engravers Bold (display). Paper is 60 lb. Warren's Olde Style wove. Binding in Columbia Mills Renée Natural Finish with square spine and foil stamping. Jacket printed in one color with embossing on 80 lb. Mohawk Cortlea Moss Text by Higgins-MacArthur & Longino-Porter, Atlanta. Binding and jacket designed by Mr. Thompson.

Katherine Anne Porter: *A Critical Symposium*

Edited by Lodwick Hartley and George Core Athens: The University of Georgia Press, 1969

xxii, 242 p. 6 7/8 x 9 in. \$7.50

Designed by Fred Thompson

Composition, presswork and binding by the Kingsport Press, Inc., Kingsport, Tennessee, in 10/12 Palatino (text); 9/10 Palatino (extracts and display). Paper is 60 lb. Mohawk Superfine. Binding in Columbia Mills' Fictionette with blind and foil stamping. Jacket printed in two colors on 80 lb. Weyerhaeuser Weycroft Helio text by Williams Printing Company, Atlanta. Binding and jacket designed by Mr. Thompson.

The Long Boy and Others:
Eighteenth Century Studies.

By Benjamin Lawrence Reid
Athens: The University of Georgia Press,
1969
xii, 127 p. 5¼ x 9 in. \$5.00

Designed by Fred Thompson

Purpose of the design was to place the eighteenth-century studies in a setting of period typography and layout. Special initial letters were created for the chapter title pages. Composition and presswork by Heritage Printers, Inc., Charlotte, North Carolina, in 11/13 Caslon Old Face (text); 10/11 Caslon Old Face (extracts); various sizes of Caslon Old Style No. 337 (display). Paper is 60 lb. Warren's Novel Antique Text. Binding in Interlaken cloth and Process Materials Corporation Elephant Hide Paper, stamped on the spine only with two colors of foil and blind stamping by the Kingsport Press, Inc., Kingsport, Tennessee. Jacket printed in two colors on 80 lb. Weyerhaeuser Torino Butterscotch Text by the University Printing Department, Athens. A bookmark printed in the same manner as the jacket replaces the dust jacket flaps for carrying information about the book. Binding, jacket, and bookmark designed by Mr. Thompson.

Thomas Wolfe's Albatross:
Race and Nationality in America

By Paschal Reeves
Athens: The University of Georgia Press,
1968
xii, 160 p. 6 1/8 x 9 1/4 in. \$6.00

Designed by Fred Thompson

Composition, presswork and binding by the Kingsport Press, Inc., Kingsport, Tennessee, in 10/11 Baskerville (text); 9/10 Baskerville (extracts); various sizes of Bell No. 402 (display). Paper is 70 lb. Mohawk Superfine Text. Binding in Columbia Mills Riverside Chambray with foil stamping. Endsheets made from Weyerhaeuser Torino Tawny. Jackets printed in two colors on 80 lb. Torino Adobe Text by Higgins-MacArthur & Longion-Porter, Atlanta. Binding and jacket designed by Mr. Thompson.

Bats of America

By Roger W. Barbour & Wayne H. Davis
Lexington: The University Press of Kentucky, 1969
ii, 286 p. 8¼ x 10½ in. \$17.50

Designed by Jonathan Greene

Composition and presswork by the University of Kentucky Printing Department in 10/13 Linotype Electra and ATF Bernhard Modern. Five-color insert printed by the Courier-Journal Lithographing Company, Louisville. Photographs by Roger W. Barbour reproduced in 150 line screen by offset lithography. Negatives for black and white and color separations by Magna-Graphic Inc., Lexington. Paper is 70 lb. Warren's Lustrro Offset Enamel, Dull (black and white section); Gloss (color section). Binding in Interlaken Ala 990 by C. J. Krehbiel, Cincinnati.

The Way to Rainy Mountain

By Natachee Scott Momaday
Albuquerque: University of New Mexico Press, 1969
88 p. 6 1/8 x 9 1/4 in. \$4.95

Designed by Bruce Gentry

Composition, presswork and binding by the University of New Mexico Press in Linotype Electra, Roman and Oblique 11/14, and Optima Italic 10/14, with titles handset in Optima Roman. Line drawings by Al Momaday in offset lithography. Paper is 60 lb. Warren's No. 66 Antique, text shade. Binding offset pre-printed on Fabrique from Holliston Mills.

An Ear in Bartram's Tree:
Selected Poems 1957-1967

By Jonathan Williams
Introduction by Guy Davenport
Chapel Hill: University of North Carolina,
1969
vi, 154 p. 6 7/8 x 10 in. \$7.50

Designed by Joyce Kachergis

Composition and presswork by Heritage Printers, Inc., Charlotte, in 12/14 Palatino Linotype. Paper is 60 lb. Warren's Olde Style laid. Binding in Roxite A 49433 vellum finish from Holliston Mills, Inc., silk screened on face with spine in black by Carolina Ruling and Binding Co., Inc., Charlotte. Endsheets printed by Meredith-Webb Printing Co., Burlington, N. C. Binding and jacket designed by Joyce Kachergis.

The Fictional Children of
Henry James

By Muriel S. Shine
Chapel Hill: University of North Carolina
Press, 1969
xiv, 194 p. 5½ x 8½ in. \$7.50

Designed by Joyce Kachergis

Composition, presswork and binding by the Kingsport Press, Inc., Kingsport, Tennessee, in 9/12 Aster Linotype. Paper is 60 lb. Warren's Olde Style wove. Binding in Roxite A 49497 from Holliston Mills, Inc., die-stamped in imitation gold foil on spine only. Binding and jacket designed by Joyce Kachergis.

Theatre Double Game

By Samuel Selden
Chapel Hill: University of North Carolina
Press, 1969
xii, 126 p. 5½ x 8½ in. \$6.00

Designed by Joyce Kachergis

Composition and presswork by Heritage Printers, Inc., Charlotte, in 10/12 Electra Linotype. Inserts were reproduced by offset. Paper is 60 lb. Warren's Olde Style. Inserts printed on Strathmore Text. Binding in Roxite A 49275 from Holliston Mills, Inc., die-stamped in imitation gold on spine only by the Kingsport Press, Inc., Kingsport, Tennessee. Binding and jacket designed by Joyce Kachergis.

Dissent in the Supreme Court:

A Chronology

By Percival E. Jackson
Norman: University of Oklahoma Press,
1969
xii, 588 p. 6 1/8 x 9 1/4 in. \$14.95

Designed by Mike Dirham

Composition and presswork by the University of Oklahoma Press Printing Division in Linotype Granjon 11 pt. with 1 pt. lead (text); Handset Deepdene (display). Paper is 50 lb. Warren's Olde Style. Binding in Columbia Ontario Buckram Vellum OBV-638 by the Engdahl Company, Elmhurst, Illinois. Binding and jacket designed by Mr. Dirham.

The Future of the University:
A Report to the People

By the Executive Planning Committee of the
University of Oklahoma
Edited and with an Introduction by Gordon
A. Christenson
Norman: University of Oklahoma Press,
1969
xviii, 294 p. 6 x 9 in. \$7.95

Designed by Bill Cason

Composition and presswork by the University of Oklahoma Press Printing Division in Linotype Caledonia 11 pt. with 2 pt. lead (text); Handset Helvetica on chapter titles, Handset Eurostile Bold on title page (display). Paper is 60 lb. Warren's Olde Style. Binding in Columbia Riverside Chambray RVC-3621 and Columbia Milbank Vellum MBV-4695 by the Becktold Company, St. Louis, Missouri. Binding and jacket designed by Mr. Cason.

Bergson and the Evolution of Physics

Edited and translated by Pete Addison
Yancey Gunter, III
Knoxville: University of Tennessee Press,
1969
xii, 348 p. 6 x 9 in. \$10.50

Designed by Jim Billingsley

Composition and presswork by Thomas J. Moran's Sons, Inc., Baton Rouge, in Janson Linotype 11/13 (text); various Deepdene (display) by offset. Paper is 60 lb. Warren's Olde Style wove (text); 50 lb. Warren's Olde Style wove (engravings). Binding in Holliston Roxite B, two colors foil, double pass on spine only by Nicholstone Book Bindery, Nashville. Jacket offset in three colors plus varnish. Binding and jacket designed by Mr. Billingsley.

An Epistle to the Babylonians:
*An Essay on the Natural
Inequality of Man*

By Charles L. Fontenay
Knoxville: University of Tennessee Press,
1969
xii, 212 p. 6 x 9 in. \$6.25

Designed by Jim Billingsley

Composition and presswork by Heritage Printers, Inc., Charlotte, N. C., in 11/13 Caledonia (text); Lombardic and Deepdene (display). Paper is 60 lb. Warren's Olde Style wove. Binding in Holliston Roxite B in two color foil, single pass on spine only by The Beckett Company, St. Louis, Missouri. Jacket offset in three colors plus clear varnish. Binding and jacket designed by Mr. Billingsley.

The People in Power: *Courthouse and
Statehouse in the Lower South,
1850-1860*

By Ralph Ancil Wooster
Knoxville: University of Tennessee Press,
1969
xvi, 189 p. 5 5/8 x 8 3/8 in. \$6.25

Designed by Jim Billingsley

Composition, presswork and binding by the Kingsport Press, Kingsport, Tennessee, in Linotype Granjon 11/13 (text); Engraved Roman 14/24 (display) by offset. Paper is 60 lb. Warren's Olde Style wove. Binding in Columbia Riverside Linen, two colors foil, double pass on spine only. Jacket offset in two colors plus varnish. Cover illustration by Robert T. Williams. Binding and jacket designed by Mr. Billingsley.

Style and Symbolism in Piers
Plowman: *A Modern Critical
Anthology*

By Robert James Blanch
Knoxville: University of Tennessee Press,
1969
xii, 276 p. 6 x 9 in. \$7.50

Designed by Jim Billingsley

Composition and presswork by Thomas J. Moran's Sons, Inc., Baton Rouge, in Baskerville Linotype 10/12 (text); Caslon OF Ital. (display) by offset. Paper is 60 lb. Warren's Olde Style wove for both text and engravings. Binding in Columbia Milbank Linen B, one color foil on spine only by the Nicholstone Book Bindery, Nashville. Jacket offset in two colors plus varnish. Binding and jacket designed by Mr. Billingsley.

Formal Aspects of Medieval German
Poetry: *A Symposium*

Edited by Stanley N. Werbow
Austin: Published for the Department of
Germanic Languages by the University of
Texas Press, 1969
144 p. 6 x 9 in. \$5.00

Designed by Jo Alys Downs

Composition and presswork by the University of Texas Printing Division in 11/13 Garamond. Paper is 60 lb. Warren's Olde Style wove (offset). Binding in Holliston Roxite A 49465 Vellum (rust) with plain endpaper by the Universal Bookbindery, Inc., San Antonio. Binding and jacket designed by Jo Alys Downs.

Jump-Rope Rhymes: *A Dictionary*

By Roger D. Abrahams
Austin: Published for the American Folk-
lore Society by the University of Texas
Press, 1969.
xxiv, 232 p. 5 3/8 x 9 in. \$6.50

Designed by Jo Alys Downs

Composition and presswork by the University of Texas Printing Division in 10/12 Bodoni Book and Bodoni Bold. Paper is 60 lb. Warren's Olde Style wove (offset). Binding in Columbia Milbank Vellum MBV-4467 (dark blue-green) with 80 lb. Canfield Colortext Endleaf (yellow), by the Universal Bookbindery, Inc., San Antonio. Binding and jacket designed by Jo Alys Downs.

*A Thomason Sketchbook: Drawings
by John W. Thomason, Jr.*

Edited by Arnold Rosenfeld
Austin: University of Texas Press, 1969
128 p. 9 x 12 in. \$10.00

Designed by Jo Alys Downs

Composition by Service Typographers,
Indianapolis, Indiana. Presswork by Steck-
Warlick Company in 10/15 Palatino.
Paper is 70 lb. Warren's No. 66 Antique.
Binding in Interlaken AV 3 815 (brown)
with plain to match text by Universal
Bookbindery, Inc., San Antonio. Binding
and jacket designed by Jo Alys Downs.

From Under the Hill of Night

By Paul Petrie
Nashville: Vanderbilt University Press, 1969
vii, 86 p. 6 x 9 in. \$5.00

Designed by Gary Gore

Composition and presswork by Heritage
Printers, Inc., Charlotte, N.C., in 10/12 Pal-
atino (text); Cooper Black Italic (display)
by letterpress. Paper is 60 lb. Warren's
Olde Style. Binding in Columbia Fictionette
FNV 3750 by the Nicholstone Book
Bindery, Nashville, Tennessee. Jacket il-
lustration by Sylvia Spencer Petrie. Binding
and jacket designed by Mr. Gore.

The Sword's Fierce Edge

By Jeanne Tsatsos. Translated by Jean
Demos
Nashville: Vanderbilt University Press,
1969
xi, 131 p. 5½ x 9 in. \$5.00

Designed by Gary Gore

Composition and presswork by Heritage
Printers, Inc., Charlotte, N. C., in 10 pt.
Palatino (text); Palatino (display) by letter-
press. Paper is Warren's Olde Style.
Binding in Columbia Fictionette and
Elephant Hide with multicolor endpapers
by Nicholstone Book Bindery.

*Seeing America and its Great Men:
The Journal and Letters of Count
Francesco dal Verme 1783-1784*

Translated and Edited by Elizabeth
Cometti
Charlottesville: University Press of Vir-
ginia, 1969
xxxiii, 147 p. 5¾ x 9¼ in. \$6.00

Designed by Edward G. Foss

Composition, presswork and binding by the
Kingsport Press, Inc., Kingsport, Tennessee,
in 11/12 Garamond (text); Garamond and
Italian Oldstyle 14 pt. (headings). Photo-
graphs from various sources printed by
offset. Paper is 60 lb. Warren's Olde Style.
Jacket shrink wrapped. Binding and jacket
designed by Mr. Foss.

*Visions of the Heavenly Sphere:
A Study in Shaker Religious Art*

By Edward Deming and Faith Andrews
Charlottesville: Published for the Henry
Francis du Pont Winterthur Museum by the
University Press of Virginia, 1969
xiv, 138 p. 9½ x 10 in. \$15.00

Designed by Edward G. Foss

Composition, presswork and binding by the
Kingsport Press, Inc., Kingsport, Tennessee,
in 12/15 Baskerville Linofilm (text); Bank
Script, Baskerville (headings) by offset.
Black and white photographs in 200 line
offset by the Kingsport Press. Color plates
for color separations from the original
watercolors by the Meriden Gravure Co.,
Meriden, Connecticut. Paper is 80 lb.
Mohawk Superfine. Jacket by the Meriden
Gravure Company, Inc., Binding and jacket
designed by Mr. Foss.

*Architectural Drawing in Virginia,
1819-1969*

By William B. O'Neal
Charlottesville: School of Architecture, Uni-
versity of Virginia, and Virginia Museum,
1969
12, 146 p. 7 3/8 x 8 3/8 in. \$2.75

Designed by Edward G. Foss

Composition, presswork and binding by
Whittet & Shepperson, Richmond, Vir-
ginia, in 10/12 Baskerville (text); Univer-
sity of Spartan, 10 & 12 (headings). Photo-
graphs from various sources printed by
200 line offset. Paper is 70 lb. Mohawk
Superfine. Binding in Kromekote, Champion
Papers. Jacket is shrink wrapped. Binding
and jacket designed by Mr. Foss.



The 1970
Selections

Southern Books Competition

Sponsored by The Southeastern Library Association

The 1970 Selections

Thirty-three titles out of nearly 150 submitted by twenty-six Southern printers and publishers have been selected as the outstanding Southern books of 1970, from the standpoints of typography and design. The jury was composed of three Pittsburgh bookmen: Harold Lancour (chairman), Dean, Graduate School of Library and Information Services, University of Pittsburgh; Fred Hetzel, Director, University of Pittsburgh Press; and Thomas C. Pears III, Executive Vice President, Davis and Warde, Inc., printers, Pittsburgh.

The university presses were once more the dominant entrants: The University of North Carolina Press and the University of Texas Press (with one from the Humanities Research Center) had five winners each. The university presses of South Carolina and Tennessee had four each; Oklahoma had three; Georgia, Vanderbilt, and Louisiana State University had two each; and Kentucky, Miami (Coral Gables), and New Mexico had one each. Only two commercial presses, John F. Blair (two) and Steck-Vaughn (one) had winning books.

The jury noted that the selected books demonstrated good choice and harmony of typeface, format, paper, and binding to produce a medium which sympathetically interpreted the author's message. Notably, there was little evidence of "gimmicky" typography. Many monographs were so straightforward that they provided little opportunity for the play of the designer's imagination; and the more than adequate treatment of these books should be acknowledged even though it will be their only reward in this type of competition.

Four sets of the winning books will be on an exhibit tour in 1971, and three will be shown in foreign countries (Sweden, U.S.S.R., and South Africa) after the completion of the U. S. tour. A permanent archive of the winning books from the beginning is maintained in the University of Kentucky Library. The tour is scheduled by the project director, Lawrence S. Thompson, Department of Classics, University of Kentucky, Lexington, Kentucky 40506. Copies of this handlist are also available from Mr. Thompson.

Participating Publishers and Presses

University of Alabama Press · John F. Blair, Publisher, Winston-Salem · Henry Clay Press, Lexington, Kentucky · Encino Press, Austin, Texas · Fetter Printing Company, Louisville, Kentucky · University of Georgia Press · William G. Haynes, Jr., Darien, Georgia · Jenkins Publishing Company, Austin, Texas · University Press of Kentucky · Louisiana State University Press · Memphis State University Press · University of Miami Press · Michie Company, Charlottesville, Virginia · University of New Mexico Press, Albuquerque · University of North Carolina Press, Chapel Hill · Northland Press, Flagstaff, Arizona · University of Oklahoma Press · Pelican Publishing Company, New Orleans · University of South Carolina Press · Southern Methodist University Press · Southern Publishing Association, Nashville, Tennessee · University of Tennessee Press · University of Texas Press · Texas State Historical Association, Austin, Texas · Vanderbilt University Press · University Press of Virginia.

The Beachcomber's Handbook
of Scafood Cookery

By Hugh Zachary

Winston-Salem, North Carolina:

John F. Blair, Publisher, 1970

xvi, 208 p. 6½ x 8½ in. \$4.95

Designed by Virginia Ingram

Composition and presswork by Heritage Printers, Charlotte, North Carolina, in 11/14 Caledonia by letterpress with running heads and folios in 8 pt. Craw Clarendon; various sizes of Craw Clarendon and Caledonia for display type. Pen and ink line drawings by Claude Howell engraved by Pictorial Engraving Company, Charlotte. Paper is 60 lb. Warren's 1854 Text, Regular. Binding in Kivar-6 Homespun from the Plastic Coating Corp. and printed in three colors by offset with endpaper of 80 lb. Hopper Carrara Blue text by the Kingsport Press, Kingsport, Tennessee. Color separation by Chromo-lith, Inc., Winston-Salem, North Carolina. Cover design by Claude Howell and Virginia Ingram.

The Chastening of Narcissus

By Harold Grier McCurdy

Winston-Salem, North Carolina:

John F. Blair, Publisher, 1970

x, 54 p. 5¾ x 8 in. \$4.00

Designed by Virginia Ingram

Composition and presswork by Heritage Printers, Charlotte, North Carolina, in 10/15 Palatino by letterpress with various sizes of Palatino for display. Paper is 60 lb. Warren's 66 Antique. Binding in Kingston 35338 Natural Finish from Holliston Mills., with spine die-stamped in Hi-glo metallic color S-93 from All Purpose Roll Leaf Corp., by The Delmar Companies of Charlotte. Jacket photograph by Frank Jones printed in three colors by offset on 80 lb. Northwest Offset Enamel, Pinseal Finish by Winston Printing Company, Winston-Salem, North Carolina. Jacket designed by Virginia Ingram.

Savannah Revisited:

A Pictorial History

By Mills B. Lane IV

Athens: University of Georgia

Press, 1970

96 p. 12 x 10½ in. \$10.00

Designed by Freeman Keith

Composition by The Stinehour Press, Lunenburg, Vermont. Presswork by Meriden Gravure Co., Meriden, Connecticut, in 11/13 Bembo (text); 10/11 Bembo (cutlines); various sizes of Centaur (display). Old maps, engravings, and halftones printed by offset using a 300-line screen. Paper is 70 lb. Mohawk Superfine, Softwhite Eggshell. Endsheets of Curtis Tweedweave Text. Binding in Holliston Zeppelin, natural finish, dark blue; Smyth sewn, square back bound in 16-page signatures and stamped in genuine gold foil by the J. F. Tapley Co., Moonachie, New Jersey. Dies made by the binder. Jacket printed in one color on Curtis Tweedweave text by offset at Meriden Gravure. Binding and jacket designed by Mr. Keith.

The War in Man:

Media and Machines

By Frederick D. Wilhelmsen and
Jane Bret

Athens: University of Georgia
Press, 1970

vi, 122 p. 6½ x 9¼ in. \$4.50

Designed by Fred Thompson

Composition from manuscript encoded using an Optical Character Recognition font on Model 71 "Selectric" typewriter operated at University of Georgia Press; after corrections were made on the magnetic computer tape, type was set by Aspen Computype, St. Paul-Minneapolis, on a Harris-Intertype Fototronic CRT; presswork by Lithocrafters, Inc., Ann Arbor, Michigan. Text (10/12) and extracts (9/11) in Times Roman, chapter headings in 18 pt. Times Roman, chapter run-ins in 12 pt. Times Roman, running heads in 8 pt. New Gothic Bold. Paper is 60 lb. Warren's Olde Style Wove. Endsheets in multicolor. Smyth sewn, bound in Linson 2 Snolin White Shantung, lithographed in two colors from drawing by senior art student at University of Georgia. Case designed by Joe Saffold, senior art student, University of Georgia.

Being, Man, & Death:
A Key to Heidegger

By James Michael Demske
Lexington: The University Press
of Kentucky, 1970
viii, 234 p. 6 x 9¼ in. \$8.95
Designed by Jonathan Greene

Composition, presswork and binding
by the Kingsport Press, in 10/13
Linotype Fairfield (text); various sizes
of Deepdene (display). Paper is 60 lb.
Warren's Olde Style White Wove.
Binding in Arco Vellum AV1 595 and
Arco Vellum AV1 690 from Arkwright-
Interlaken with foil stamping. Binding
designed by Mr. Greene. Jacket
designed by Robert James Foose.

Love and Its Derangements

By Joyce Carol Oates
Baton Rouge: Louisiana State
University Press, 1970
x, 62 p. 5½ x 9 in. \$4.50
Designed by J. Barney McKee

Composition, presswork and binding
by the Kingsport Press in 11 pt. Electra
(text); 18 and 24 pt. Granjon Italic
(display). Paper is 60 lb. Warren's
Olde Style. Binding in Elephant Hide
from Process Materials Corp. Binding
and jacket designed by Mr. McKee.

The Poems of William Smith

Edited by Lawrence A. Sasek
Baton Rouge: Louisiana State
University Press, 1970
x, 110 p. 6 x 9 in. \$5.75

Designed by J. Barney McKee

Composition, presswork and binding
by the Kingsport Press, Kingsport,
Tennessee, in Granjon (text);
Garamond (display). Paper is 60 lb.
Warren's Olde Style. Binding in
Holliston Payko. Binding and jacket
designed by Mr. McKee.

Oskar Kokoschka:
Drawings 1906-1965

Edited by Ernest G. Rathenau
in collaboration with the artist
Coral Gables, Florida: University
of Miami Press, 1970
285 p. 11¼ x 8½ in. \$17.50

Designed by Bernard Lipsky

Composition, presswork, binding and
engraving by Dukane Press in IBM
Aldine (text); Weiss Initials No. 2 and
Weiss Photo Lettering (display).
Paper is 80 lb. Old Forge Offset from
Perkins & Squier. Binding in Bayside
Chambray from Columbia Mills, Smyth
sewn and die-stamped. Binding and
jacket designed by Mr. Lipsky.

The New Mexico Village Arts

By Roland Francis Dickey
Albuquerque: University of
New Mexico Press, 1970
xii, 264 p. 5¾ x 8 in. \$2.95

Designed by Helen Gentry

Composition, presswork and binding
by University of New Mexico Printing
Plant in 11/14 Baskerville with
calligraphy by Robert Stanford Wallace
Drawings by Lloyd Lozes Goff
reproduced by offset lithography.
Paper is 60 lb. Warren's 1854. Binding
in 10 pt. Carolina coated from the
International Paper Company.
Binding designed by Bruce Gentry.

The Alien Protagonist of
Ford Madox Ford

By H. Robert Huntley
Chapel Hill: The University of
North Carolina Press, 1970
x, 198 p. 5½ x 8½ in. \$7.50

Designed by Joyce Kachergis

Composition, presswork and binding
by the Kingsport Press, Kingsport,
Tennessee, in Janson 10/12, 9/10, 8/9;
Janson ital. Paper is 60 lb. Warren's
Olde Style Wove. Binding in Holliston
Roxite A 49438 with endsheets of
Simpson Lee Talisman, Amber Text.
Binding and jacket designed by
Mrs. Kachergis.

Dreams, Life and Literature:
A Study of Franz Kafka

By Calvin S. Hall and Richard E. Lind
Chapel Hill: The University of
North Carolina Press, 1970
x, 134 p. 5¾ x 8 in. \$6.00

Designed by Joyce Kachergis

Composition and presswork by
Heritage Printers, Charlotte, North
Carolina, in Helvetica and Electra
10/13, 10/10, 10/11, 8/9. Photographs
supplied by the authors reproduced by
offset. Paper is 60 lb. Warren's Olde
Style Wove. Binding in Holliston
Roxite A 49275 with endsheets of
Strathmore Grandee Cordoba Brown
by the Kingsport Press, Kingsport,
Tennessee. Binding and jacket
designed by Mrs. Kachergis.

From Puzzles to Portraits:
Problems of a Literary Biographer

By James L. Clifford
Chapel Hill: The University of
North Carolina Press, 1970
xii, 156 p. 5½ x 8½ in. \$6.00

Designed by Joyce Kachergis

Composition and presswork by
Heritage Printers, Charlotte, North
Carolina, in 10/13, 10/12, 9/10, 8/9
Janson. Drawing on jacket and inside
book by Frank Holyfield. Paper is
60 lb. Warren's Olde Style Wove.
Binding in Holliston Roxite A 49249
Vellum Finish, with endsheets of
Peninsular Marquis 75 lb. Text (light
blue), by the Kingsport Press,
Kingsport, Tennessee. Binding and
jacket designed by Mrs. Kachergis.

The Mountains
By Thomas Wolfe

Edited by Pat M. Ryan
Chapel Hill: The University of
North Carolina Press, 1970
xii, 180 p. 5½ x 8½ in. \$8.50

Designed by Joyce Kachergis

Composition and presswork by
Heritage Printers, Charlotte, North
Carolina, in 10/12, 9/10, 8/9 Janson.
Paper is 60 lb. Warren's Olde Style
Wove. Binding in Holliston Mills
Roxite A 49438 with endsheets of
Strathmore Text Pewter by the
Kingsport Press, Kingsport, Tennessee.
Binding and jacket designed by
Mrs. Kachergis.

The Notebooks of Thomas Wolfe

Edited by Richard S. Kennedy
and Paschal Reeves
Chapel Hill: The University of
North Carolina Press, 1970
xxviii, vii, 1026 p. 6 x 9 in.
\$30.00 (2 vols., boxed)

Designed by Joyce Kachergis

Composition, presswork and binding by
the Kingsport Press, Kingsport,
Tennessee, in 10/12, 10/10, 8/9 Janson.
Paper is 50 lb. Glatfelter RR White
B-34 from Perkins & Squier. Binding
in Holliston Roxite B 53593 linen finish
on spine; Sturdetan Light Grey Color
191 Pattern Skiver on face and back;
printed endsheets; and boxes of 100 pt.
vat lined boards covered with
Sturdetan Color 143 Blue, pattern
Skiver. Binding cover and box
designed by Mrs. Kachergis.

The British Establishment,
1760-1784: *An Eighteenth Century
Biographical Dictionary*

By Alan Valentine
Norman: University of Oklahoma
Press, 1970
12, 488 p. (vol. 1); 6, 474 p. (vol. 2);
6 x 9 in. \$19.95

Designed by Mike Dirham

Composition and presswork by
University of Oklahoma Press,
Printing Division, in 10 pt. Granjon
with Bold on 12-24, 11 pt. Granjon on
12-24 (text); 42 pt. Garamond Open
(initials). Paper is 50 lb. Warren's
Olde Style. Binding in Holliston Roxite
B-51502 Vellum Finish (red) by The
Becktold Company, St. Louis. Binding
and jacket designed by Mr. Dirham

Incidents of Travel in Egypt,
Arabia Petraea, and the Holy Land

By John Lloyd Stephens
Edited by Victor Wolfgang von Hagen
Norman: University of Oklahoma
Press, 1970

523 p. 6 x 9 in. \$9.95

Designed by Mike Dirham

Composition and presswork by
University of Oklahoma Press,
Printing Division, in various sizes of
Old Style (text); 36 pt. Hess caps with
two line inset (initials). Illustrations
by Alexander Anderson taken from the
original two-volume edition (1837) in
letterpress engravings by The Morgan
Company. Paper is 50 lb. Warren's
Olde Style (text); 80 lb. Lustrò Dull
(illustrations). Binding in Columbia
Riverside Chambray RVC - 3302 (dark
rose) from Columbia Mills by The
Bechtold Company, St. Louis. Binding
and jacket designed by Mr. Dirham.

The Mexican War Diary of
Thomas D. Tennery

By Thomas D. Tennery. Edited by
Dallas Eugene Livingston-Little
Norman: University of Oklahoma
Press, 1970

178 p. 4 7/8 x 7 1/2 in. \$4.95

Designed by Bill Cason

Composition and presswork by
University of Oklahoma Press, Printing
Division, in various sizes of Electra
(text); 36 pt. Deepdene Stick-up
(initials). Illustrations in 150 line
screen by offset. Paper is 60 lb. C&T
Text (illustrations); 60 lb. Warren's
Olde Style (text). Binding in G.S.B.
Style 535 Group "B", color 31 (Adobe)
from G.S.B. Fabrics Corporation by
Universal Bookbindery, San Antonio.
Binding and jacket designed by
Mr. Cason.

Eclipse of Symbolism

By Peter Fingesten
Columbia: University of South
Carolina Press, 1970

172 p. 7 x 8 in. \$6.95

Designed by Damienne Grant Dibble

Composition by Heritage Printers,
Charlotte, North Carolina. Presswork
by Universal Lithographers, in 10/12
Palatino (text); various sizes of
Palatino (display). Paper is 70 lb.
P & S Offset Smooth White A-72.
Binding in Holliston Kingston natural
finish, black by L. H. Jenkins, Inc.
Binding and jacket designed by
Mr. Dibble.

The Family in Renaissance
Florence: *A Translation by*
Renée Neu Watkins of
I Libri della famiglia

By Leon Battista Alberti
Columbia: University of South
Carolina Press, 1970

viii, 322 p. 6 x 9 in. \$10.00

Designed by Damienne Grant Dibble

Composition, presswork and binding
by the Kingsport Press, Kingsport,
Tennessee, in 11/13 Garamond #3
w/long des. (text); various sizes of
Garamond (display). Paper is 60 lb.
Warren's Olde Style. Binding in
Holliston Kingston natural finish black.
Binding and jacket designed by
Robert L. Nance.

Political Theory of Local
Government

By W. Hardy Wickwar
Columbia: University of South
Carolina Press, 1970

xii, 118 p. 5 1/2 x 9 in. \$5.95

Designed by Robert L. Nance

Composition, presswork and binding
by the Kingsport Press, Kingsport,
Tennessee, in 9/12 Helvetica (text);
various sizes of Helvetica (display).
Paper is 60 lb. Warren's Olde Style.
Binding in Elephant Hide paper color
16 crimson. Binding and jacket
designed by Mr. Nance.

The Triumph of Romanticism

By Morse Peckham
Columbia: University of South
Carolina Press, 1970

viii, 462 p. 5 1/2 x 8 1/2 in. \$10.00

Designed by Robert L. Nance

Composition and presswork by Heritage
Printers, Charlotte, North Carolina, in
10/12 Palatino (text); various sizes of
Palatino (display). Paper is 50 lb.
Warren's Olde Style, laid. Binding in
Joanna A Veltex Impreglin vellum
8113 Grape (spine and backside);
Holliston Roxite linen (front side), by
the Kingsport Press, Kingsport,
Tennessee. Binding and jacket
designed by Mr. Nance.

**So You Shouldn't Waste a
Rhinoceros**

By Nathan Zimelman
Austin, Texas: Steck-Vaughn
Company, 1970

32 p. 9½ x 8 in. \$3.75

*Designed by Dennis Lyall
and J. R. Phillips*

Composition and presswork by Steck-
Warlick, Austin, in 14/20 Electra on
30 picas (text); Baker Signete Bold
(display). Watercolor illustrations by
Mr. Lyall reproduced by lithography.
Paper is 70 lb. Adena Regular, white
from the Chillicothe Paper Company.
Binding in Holliston Roxite A 49424,
Vellum by Universal Bookbindery,
San Antonio. Binding designed by Mr.
Phillips. Jacket designed by Mr. Lyall.

**The Best of Mr. Punch:
*The Humorous Writings of
Douglas Jerrold***

Edited by Richard Michael Kelly
Knoxville: The University of
Tennessee Press, 1970

x, 402 p. 6 x 9 in. \$14.50

Designed by Hugh A. Bailey

Composition and presswork by TJM
Corporation, Baton Rouge, in Linotype
Baskerville (text); handlettering
(display). Engravings from original
illustrations. Paper is 50 lb. Warren's
Olde Style Wove. Binding in Holliston
Roxite A49402, spine stamped in two
colors of foil with front blind stamped
by Nicholstone Book Bindery,
Nashville, Tennessee. Binding and
jacket designed by Mr. Bailey.

**Fulcher of Chartres:
*A History of the Expedition
into Jerusalem, 1095-1127***

By Harold Swenson Fink
Knoxville: The University of
Tennessee Press, 1970

xiv, 350 p. 6 x 9 in. \$13.50

Designed by Jim Billingsley

Composition and presswork by
Heritage Printers, Charlotte, North
Carolina, in Linotype Electra (text);
Deepdene Roman and Italic (display).
Paper is 50 lb. Warren's Olde Style
Wove. Three piece binding in
Columbia Bradford Linen BL-3651 and
Vellum BV-3750 with vertical line
small Latin crosses on front and back
cover with gold foil lettering on black
cloth spine by the Kingsport Press,
Kingsport, Tennessee. Binding and
jacket designed by Mr. Billingsley.

**The Polish Question
in the Russian State Duma**

By Edward Chmielewski
Knoxville: The University of
Tennessee Press, 1970

viii, 188 p. 5½ x 8½ in. \$7.50

Designed by Jim Billingsley

Composition and presswork by
Heritage Printers, Charlotte, North
Carolina, in Linotype Caledonia
(text); Weiss Series I (display). Paper
is 60 lb. Warren's Olde Style Wove.
Binding in Joanna Arrestox B-41550
(light blue); ornamental front cover
with spine stamped in black and gold
foil by The Becktold Company, St.
Louis. Binding and jacket designed
by Mr. Billingsley.

**The Saga of Coe Ridge:
*A Study in Oral History***

By William Lynwood Montell
Knoxville: The University of
Tennessee Press, 1970

xxiv, 232 p. 8½ x 8 in. \$8.95

Designed by Jim Billingsley

Composition and presswork by TJM
Corporation, Baton Rouge, in Linotype
Century School (text); Lettering, Inc.
(photo display), by offset. Paper is
60 lb. Warren's Bookman Offset Wove
Publishers' White. Two piece binding
in Holliston Roxite black vellum and
pale ochre, die stamped with gold foil
on spine by Nicholstone Book Bindery,
Nashville, Tennessee. Binding and
jacket designed by Mr. Billingsley.

**Cacti of the Southwest:
*Texas, New Mexico, Oklahoma,
Arkansas and Louisiana***

By Del Weniger
Austin: University of Texas Press, 1970
xvi, 250 p.; (64 pages of color plates)
9¾ x 11½ in. \$25.00

Designed by Jo Alys Downs

Composition, presswork and binding
by Brüder Hartmann, Berlin, in
various sizes of Garamond. Photographs
by Del Weniger in 4-color process by
letterpress. Engravings made in West
Germany. Paper is 100 g/qm (text);
135 g/qm (illustrations). Binding in
Farben- und Naturleinen no. 1047.
Binding and jacket designed by
Jo Alys Downs.

The Golden Thread
and Other Plays

By Emilio Carballido
Austin: University of Texas Press, 1970
xviii, 238 p. 6 x 9 in. \$6.50

Designed by Jo Alys Downs

Composition and presswork by the University of Texas Printing Division in Caledonia (8, 9, 10), Optima and Optima Semi-Bold. Paper is 60 lb. Warren's Olde Style, white wove. Binding in Columbia Renée Natural Finish REN-4377 by Universal Bookbindery, San Antonio. Binding and jacket designed by Jo Alys Downs

Marcore

Translated by Alfred Hower
and John Saunders
Austin: University of Texas Press, 1970
xiv, 234 p. 6 x 8½ in. \$6.50

Designed by Jo Alys Downs

Composition and presswork by the University of Texas Printing Division in Caledonia (10, 9, 8), Mistral. Linecut engraving of Newton Cavalcanti by Wallace Engraving Company. Paper is 60 lb. Warren's Olde Style, white wove. Binding in Joanna Parchment Impreglin Vellum, 9610 (acqua gray) from Joanna Western Mills Company by the Universal Bookbindery, San Antonio. Binding and jacket designed by Jo Alys Downs.

The Mythmaker: A Study of
Motif and Symbol in the Short
Stories of Jorge Luis Borges

By Carter Wheelock
Austin: University of Texas Press, 1970
xiv, 190 p. 6 x 8½ in. \$6.00

Designed by Jo Alys Downs

Composition and presswork by the University of Texas Printing Division in Caledonia (8, 9, 10), Bernhard Tango. Paper is 60 lb. Warren's Olde Style, white wove. Binding in Riverside Chambray RVC-3602 from Columbia Mills by Universal Bookbindery, San Antonio. Binding and jacket designed by Jo Alys Downs.

On Contemporary Bibliography,
With Particular Reference
to Ezra Pound

By Donald Gallup
Austin: Humanities Research Center,
University of Texas, 1970
30 p. 5¾ x 8¾ in. \$4.75

Designed by William R. Holman

Composition, presswork and binding by The Printing Division, University of Texas at Austin, in 10 pt. Linotype Baskerville with Palatino on title page. Reverse offset illustration. Paper is 65 lb. Adena Eggshell Text from the Chillicothe Paper Company. Binding in cloth Fictionette. Binding designed by Mr. Holman.

Joseph Conrad: *The Imaged Style*

By Wilfred S. Dowden
Nashville, Tennessee: Vanderbilt
University Press, 1970
vi, 200 p. 5¾ x 8 in. \$6.50

Designed by Gary G. Gore

Composition by Gulbenk Typesetting Company. Presswork by Braun-Brumfield, Inc., in Fototronic Palatino. Illustrations by James Derryberry. Paper is 60 lb. Hopper. Binding in Interlaken Pallium Linen with hot foil stamping by Decker. Binding and jacket designed by Mr. Gore.

The Wishing Animal

By Joanne de Longchamps
Nashville, Tennessee: Vanderbilt
University Press, 1970
viii, 88 p. 5½ x 8¼ in. \$5.00

Designed by Gary G. Gore

Composition and presswork by Heritage Printers, Charlotte, North Carolina, in Linotype Palatino. Paper is 60 lb. Warren's Olde Style. Binding in GSB Natural Finish with hot foil and blind stamping by Nicholstone Book Bindery, Nashville, Tennessee. Binding and jacket designed by Mr. Gore.



The 1971
Selections

Southern Books Competition

Sponsored by The Southeastern Library Association

The Twentieth Annual Southern Books Competition, 1971

Thirty books from seventeen Southern presses have been selected as the best Southern books of 1971. Over 250 titles were submitted by 55 printers and publishers, a record number of entrants in the Competition. The jury consisted of Mr. Richard Kinney (chairman), production manager, Wayne State University Press; Mr. Robert Clayton, production manager, University of Michigan Press; and Mr. Donald Ross, free-lance graphic designer in Detroit.

Just as in the past, the university presses dominated the show with twenty-three winners. Five winners came from commercial and non-academic presses. The University of Georgia Press led with four winners, followed by Tennessee and Vanderbilt with three each. The University of Texas Press had two winners, and so did the Humanities Research Center of the University of Texas, thus giving four awards to two branches of the same institution. The University of Oklahoma Press and the University of North Carolina Press had two winners, and so did two commercial presses, the Encino Press of Austin, Texas, and the Northland Press of Flagstaff, Arizona. Two books from Duke University were recognized, one from the Press itself, another designed by John Menapace of the Duke Press but published by another agency of the University. The University presses of Kentucky, Louisiana State University, Alabama, and New Mexico placed one winner each, as did the Jargon Society (printed by Heritage Printers, Charlotte, North Carolina) and the National Association for the Education of Young Children, Washington, D. C.

The exhibits of the winning books in some fifty libraries are arranged by Lawrence S. Thompson, the Project Director, c/o Department of Classics, University of Kentucky, Mr. Thompson will also have a printed handlist of the exhibit available in May.

The Confederate Navy

By Tom H. Wells

University: University of Alabama Press, 1971

ix, 182 p. 5½ x 9 in. \$7.50

Designed by Gary Gore

Composition and printing by Heritage Printers in 11/13 Baskerville (text) and Palatino (display). Paper is 60 lb. Warren's Olde Style white wove. Binding in Interlaken ALP Black and Elephant Hide by Nicholstone Book Bindery, Nashville, Tennessee. Jacket designed by Gary Gore and printed in Strathmore Grandee.

The Black Legend in England: *The Development of Anti-Spanish Sentiment, 1558-1660*

By William S. Maltby

Durham, North Carolina:
Duke University Press, 1971

vii, 180 p. 6½ x 9¼ in. \$6.75

Designed by John Menapace

Composition and printing by Heritage Printers in Linotype Janson. Paper is Warren Olde Style wove. Binding by Carolina Ruling and Binding. Jacket and endpapers by Seeman Printery, Durham.

Latent Image: *Photographs from the Duke University Community*

Edited by Robert Roscow. Associate editors: Carolyn Vaughan and John Menapace

Durham, North Carolina: An independent student publication issued under the auspices of the Duke University Publication Board, 1971

ii, 46 p. 7⅞ x 7⅞ in. \$1.50 to Duke students, faculty and staff;
\$3.50-3.95 to others

Designed by John Menapace

Composition by Chronicle Enterprises (student newspaper) in IBM Univers. Paper is Warren Cameo Brilliant Dull. Offset plates, printing and binding by Herzog-Somerville, Toronto.

The Horse Wrangler & His Remuda

By Ramon F. Adams

With pictures by William D. Wittliff
Austin, Texas: The Encino Press, 1971
vi, 52 p. 6 x 9 in. \$8.50

Designed by William D. Wittliff

Composition by G & S Typesetters, Austin. Printing by Capital Printing Company, Austin, by offset in 10/12 Waverly (text); Caslon antique, sized photographically (display). Illustrations are mezzotints of photographs by William D. Wittliff, printed block over brown color panels. Paper is 70 lb. Linweave text, tan, from Brown Paper Co. Binding, designed by William D. Wittliff, is one-piece paper cover, 65 lb. Carnival, brown, from Champion Paper Company, with label printed in two colors, pasted on front, by Custom Bookbinders, Austin.

Some Things I Did

By Roxy Lee Gordon

Austin, Texas: The Encino Press, 1971
viii, 128 p. 6 x 9 in. \$6.95

Designed by William D. Wittliff

Composition by Wowapi, Austin. Printing by Capital Printing Company, Austin, by offset, in 11/13 Baskerville (text); Melior, sized photographically (display). Illustrations are mezzotints of photographs by William D. Wittliff. Paper is 60 lb. Supplé, vellum finish, from Bergstrom Paper Co. Binding, designed by William D. Wittliff, is one-piece paper cover, 80 lb. Gainsborough text, sandstone color, printed in two colors, by Custom Bookbinders, Austin. Jacket designed by William D. Wittliff.

Anglo-Spanish Rivalry in North America

By J. Leitch Wright, Jr.

Athens: University of Georgia Press, 1971

xiv, 257 p. 6½ x 9¼ in.

Designed by Fred Thompson

Composition and printing by the TJM Corporation, Baton Rouge, Louisiana, in 10/12 Baskerville on 25 pica measure (text) and 30 pt. Baskerville (display). Paper is Glatfelter RR, 60#, Standard White, B-60. Binding by Nicholstone Book Bindery, Nashville, Tennessee, in Interlaken AV1-265 Matte, endsheets multicolored burnt orange, foil in McLaughlin's Hi-Glo Metallic B-59. Jacket designed by Fred Thompson and printed by University of Georgia Printing Department.

Edward Porter Alexander

By Maury Klein

Athens: University of Georgia
Press, 1971

xii, 279 p. 6 1/8 x 9 1/4 in. \$11.00

Designed by Fred Thompson

Composition, printing and binding by Kingsport Press. Text in 10/12 Fairfield on 26 pica measure; display various sizes of Deepdene. Paper is Glatfelter Old Forge FFF, 60 lb., White, B-52. Binding by Kingsport Press in Linmaster Dove Grey (a paper product), foil in McLaughlin's Hi-Glo Simulated Aluminum BA-2, endsheets Multicolor Jet. Jacket designed by Fred Thompson and printed by the University of Georgia Printing Department.

A Question of Survival

By Richard Moore

Athens: University of Georgia
Press, 1971

xii, 106 p. 5 1/2 x 7 1/4 in. \$5.00

Designed by Fred Thompson

Composition and printing by Heritage Printers; verse set in 9/12 Palatino flush left on 21 picas, titles set in 11/12 Palatino Italic flush left on 21 picas. Paper is Mohawk Superfine Text, 70 lb., Ivory Smooth. Binding by Carolina Ruling and Binding in Interlaken ALP 390 Smooth I, endpapers Weyerhaeuser's Torino Butterscotch, 80 lb. text. Jacket designed by Fred Thompson. Acetate protective dust jackets formed by Carolina Ruling and Binding; jacket insert card, 5 1/2 x 7 1/4 in., printed on Torino Butterscotch, 80 # text, by the University of Georgia Printing Department.

The Sounder Few:

Essays from the Hollins Critic

Edited by R. H. W. Dillard,
George Garrett and John Rees Moore
Athens: University of Georgia
Press, 1971

xiv, 385 p. 6 1/8 x 9 1/4 in. \$10.00

Designed by Fred Thompson

Composition from manuscript encoded using an optical character recognition system in the offices of the University of Georgia Press. The OCR encoded pages were scanned and processed on computer by Aspen Systems Corporation, Pittsburgh. Type set in 10/12 Times Roman on a 26 pica measure on a Harris Intertype CRT by Aspen Computype, Inc., Minneapolis-St. Paul. Printing by Braun-Brumfield, Inc., Ann Arbor. Chapter heads are an extended version of Times Roman made possible by the type distortion features of the CRT, 12 pt. type with a 14 pt. set width on a 12 pt. body. Paper is 60 lb. Allied Natural. Binding by John H. Dekker & Sons, Grand Rapids, in Interlaken's A Group ALA 238 Matte, foil in McLaughlin's Pigment Color # 15, endpapers Weyerhaeuser's Carousel Spanish Gold 80 # text. Jacket designed by Fred Thompson, composed and printed by the University of Georgia Printing Department in 10/12 Times Roman.

Patagoni

By Paul Metcalf

Penland, North Carolina: The Jargon Society, 1971

viii, 140 p. 7 1/2 x 10 in. \$8.50

Designed by Jonathan Williams

Composition and printing by Heritage Printers, in 12 pt. Times Roman; bibliography in 11 pt.; various sizes of Times Roman display. Illustrations by letterpress from engravings by Pictorial Engraving Co. Collections used were those of the Henry Ford Museum and Greenfield Village; Wide World Photos, Inc.; Life Magazine (Dmitri Kessel and Co., Rentmeester), copyright by Time, Inc.; and *Maize in the Great Herbals*, J. J. Finan, Waltham, Mass., 1950. Peruvian folk-music scores by Bernard Rands, Lyons Music Centre, University of York, Heslington, Yorkshire, England. Paper is 70 lb. Hopper Sunray Opaque Vellum. Binding by Carolina Ruling and Binding, in Cloth GSB S-535 No. 48 yellow, spine stamped and front silk screened. Binding and jacket design by Jonathan Williams. Jacket, printed off-set by Baucom Press, on 100 lb. enamel; plastic film lamination by Classic Laminators. Endsheets photographs printed off-set by Baucom Press on 80 lb. Sunray Opaque Vellum.

The Unforeseen Wilderness:

*An Essay on Kentucky's
Red River Gorge*

By Wendell Erdman Berry.

Photographs by Ralph Eugene Meatyard
Lexington: University Press of
Kentucky, 1971

vi, 98 p. 48 plates + frontispiece.
8½ x 8¾ in. \$6.95

Designed by Jonathan Greene

Composition, printing and binding by
Kingsport Press in 12/16 Monticello x
ragged right (text) and Bell (display).
Illustrations by offset lithography,
double dot black. Text paper is
Weymouth Offset Regular, basis 80 lb.;
insert paper, Mead's Black and White
Enamel, 80 lb.; endpapers, Strathmore
Grandee Toro Black Text Basis 80.
Binding cloth is Columbia Bayside
Chambray BVC 3881. Jacket design
by Jonathan Greene.

Blow My Blues Away

By George Mitchell

Baton Rouge: Louisiana State
University Press, 1971

xiv, 208 p. 8½ x 9 in. \$10.00

Designed by Albert R. Crochet

Composition by Typoservice Corpora-
tion, Indianapolis, in 12/14 Century
Expanded. Printing by Kingsport Press
by offset lithography. 101 photographs
by author. Paper is 60 lb. P&S Book
RR, color B-74, sized for offset, from
P. H. Glatfelter Company, Spring
Grove, Pennsylvania. Binding,
designed by Mr. Crochet, in Columbia
Mills Milbank Linen MBL-4350 by
Kingsport Press. Jacket designed
by Mr. Crochet.

**The Pottery of San Ildefonso
Pueblo: Supplementary Text**
by Francis H. Harlow

Albuquerque: Published for the School
of American Research, University of
New Mexico Press, 1971

xvi, 260 p. 9 x 12 in. \$25.00

Designed by Paul Weaver

Composition and printing by Northland
Press in 12/14½ Caledonia, El Greco
and Bulmer. Illustrations of Kenneth
M. Chapman reproduced in offset
lithography by Northland Press. Paper
is 1848 Traditional wove from Beckett
Paper Company. Binding, designed by
Paul Weaver, in Homespun AHS from
Arkwright-Interlaken, by Roswell
Bindery, Phoenix, Arizona, stamped in
genuine gold and black foil. Jacket
designed by Paul Weaver.

Catalogue of the Collection:

*The William Hayes Ackland
Memorial Art Center:*

Painting and Selected Sculpture, I

Chapel Hill: University of North
Carolina Press, 1971

xiv, 210 p. 6¾ x 9½ in. \$8.95

Designed by Joyce Kachergis

Composition by William Clowes & Sons,
Ltd., London, England in Bembo
(Series 270) 12/14, 10/12, 9/10. Printing
by Herzig-Somerville, Toronto. Photo-
graphs supplied by The William Hayes
Ackland Memorial Art Center, repro-
duced by offset (single black, 200 line
screen with special varnish) by Herzig-
Somerville. Paper is 80 lb. Britecoat
Dull from Abitibi Provincial. Binding
in Strathmore Text Basis 80, Curry
(face and back) and Kiver 9 Sailor
Blue, grain-Skivar Finish Matt (spine)
by Kingsport Press. Binding and jacket
designed by Joyce Kachergis.

**Paul Claudel and Saint-John Perse:
Parallels and Contrasts**

By Ruth N. Horry

Chapel Hill: University of North
Carolina Press, 1971

x, 134 p. 5½ x 8½ in. \$7.50

Designed by Joyce Kachergis

Composition and printing by Heritage
Printers, in Janson 10/12, 9/10, 8/9,
Janson italic. Paper is 60 lb. Warren
Olde Style Wove. Binding in Roxite
A 49219 vellum finish by Kingsport
Press, Inc., Kingsport, Tennessee.
Binding and jacket designed by Joyce
Kachergis. Jacket woodcut by Frank
Faulkner and printed by Meredith-
Webb Printing Company, Burlington,
N. C., on Hopper Rotunda, Ivory text
80 lb.

**Brulé: The Sioux People
of the Rosebud**

By Paul Dyck

Flagstaff, Arizona: Northland
Press, 1971

14, 365 p. 9¼ x 11¼ in. \$20.00

Designed by Robert Jacobson

Composition and printing by Northland
Press, Flagstaff, Arizona, in Herman
Zapf's Aldus (text) and Solemnis
(display). Illustrations by Paul Dyck.
Photographs by John Anderson. Paper
is Paloma Matte. Binding in Inter-
locken 990 by Roswell Bindery,
Phoenix, Arizona. Binding designed
by Paul Weaver. Jacket designed by
Robert Jacobson.

Tom Ryan: *A Painter in Four Sixes Country*

By Dean Krakel

Flagstaff, Arizona: Northland Press, 1971

12, 110 p. 10¾ x 8½ in. \$12.50

Designed by Robert Jacobson

Composition and printing by Northland Press, Flagstaff, Arizona in Waverly (text) and Friz Quadrata (display). Illustrations by Tom Ryan. Paper is Beckett 1848 Traditional. Binding, designed by Paul Weaver, in Interlocken AV3-263 Matte by Roswell Bindery, Phoenix, Arizona. Jacket designed by Robert Jacobson.

Alexander Phimister Proctor: *Sculptor in Buckskin*

By Alexander Phimister Proctor

Edited and with a Foreword by Hester Elizabeth Proctor

Introduction by Vivian A. Paladin

Norman: University of Oklahoma Press, 1971

288 p. 9 x 7¼ in. \$12.50

Designed by Mike Dirham

Composition and printing by University of Oklahoma Press, Printing Division, in various sizes of Caledonia. Papers are 60 lb. Warren's Old Style Wove sized for offset and 60 lb. C-T Text. Illustrations processed by University of Oklahoma Press, Printing Division, by offset with text on Warren's Olde Style and in special "Gallery" section on coated stock in black and gold inks. Binding in three-piece covers: spine and hinges cover in cloth, Columbia Milbank Vellum MBV-4750 (black); front and back boards covered in Permalin "Cinnamon" skiver finish. Binding and slipcase designed by Mike Dirham.

Sylvanus G. Morley and the World of the Ancient Mayas

By Robert Levere Brunhouse

Norman: University of Oklahoma Press, 1971

400 p. 6 x 9 in. \$8.95

Designed by Mike Dirham

Composition and printing by University of Oklahoma Press, Printing Division, in various sizes of Electra (text) and Palatino ital. Clc, 24 pt. (display). Paper is 60 lb. Warren's Olde Style. Illustrations printed by letterpress on 80 Lustru dull; copper halftone engravings by United Graphics, Inc. Binding by Kingsport Press in three-piece covers: on spine and hinges, cloth, Holliston Roxite B53548, linen finish, blue; on boards, paper, Permalin Book covering Bamboo, crash finish. Binding and jacket designed by Mike Dirham.

Aldous Huxley's Quest for Values

By Milton Birnbaum

Knoxville: University of Tennessee Press, 1971

xii, 232 p. 6 x 9 in. \$6.95

Designed by Jim Billingsley

Composition and printing by Heritage Printers in Manual Lino Caledonia (text) and Handset Torino (display). Paper is 60 lb. Warren's Olde Style Wove. Binding by Kingsport Press in Interlaken Homespun (light yellow) stamped olive & gold on spine. Binding and jacket designed by Jim Billingsley.

Samuel Davies: *Apostle of Dissent in Colonial Virginia*

By George William Pilcher

Knoxville: University of Tennessee Press, 1971

xiv, 230 p. 6 x 9¼ in. \$9.75

Designed by Jim Billingsley

Composition and printing by Kingsport Press in Manual Lino Caslon O.F. (text) and Mono Caslon O.S. #337 (display). Paper is 60 lb. Warren's 1854. Binding by Kingsport Press in Holliston Roxite C (yellow ochre), spine stamped black and gold. Binding and jacket designed by Jim Billingsley.

Yankee Cavalrymen: *Through the Civil War with the Ninth Pennsylvania Cavalry*

By John William Rowell

Knoxville: University of Tennessee Press, 1971

xvi, 280 p. 6 x 9 in. \$7.50

Designed by Jim Billingsley

Composition and printing by Heritage Printers in Manual Linotype Baskerville (text) and ATF Baskerville (display). Paper is 60 lb. Warren's Olde Style Wove. Binding in Columbia Riverside Linen (medium blue), stamped front and spine by Nicholstone Book Bindery, Nashville, Tennessee. Binding and jacket designed by Jim Billingsley.

Paul Kane's Frontier: *Including Wanderings of an Artist Among the Indians of North America* by Paul Kane

Edited by J. Russell Harper

Austin: Published for the Amon Carter Museum, Fort Worth, and the National Gallery of Canada, Ottawa, by the University of Texas Press, 1971

xviii, 350 p. 11 x 11½ in. \$27.50

Designed by Jo Alys Downs

Composition and printing by Kingsport Press in 11½/13 Caslon Old Face and Caslon Old Style. Illustrations in halftone printed offset and four-color process by Meriden Gravure. Paper is 70 lb. Mohawk Soft White Eggshell. Binding by Kingsport Press in Joanna C. Atlas Impreglin, vellum 9402, storm green, endpaper 65 lb. Gray tuscan Cover. Binding and jacket designed by Jo Alys Downs. Jacket produced by Meriden Gravure.

The Wind That Swept Mexico: *The History of the Mexican Revolution 1910-1942*

By Anita Brenner. Photos assembled by George R. Leighton

Austin: University of Texas Press, 1971 x, 310 p. 7 x 9½ in. \$10.00

Designed by Jo Alys Downs

Composition by G & S Typesetters, Austin, in 12/16 Garamond and Derby. Printing by Meriden Gravure. Illustrations in halftones printed offset. Paper is 80 lb. Mohawk Superfine Soft-white Eggshell. Binding by Universal Bookbindery, San Antonio, in Interlaken ALP 766 Matte, tan, endsheets 80 lb. Strathmore Artlaid, Nutmeg. Binding and jacket designed by Jo Alys Downs. Jacket produced by Meriden Gravure.

A Bibliography of Edward Dahlberg

By Harold Billings with an Introduction by Edward Dahlberg
Austin: Humanities Research Center, University of Texas, 1971

vi, 122 p. 5¾ x 9 in. \$8.75

Designed by William R. Holman

Composition, printing and binding by the University of Texas Printing Division in 10/12 Caledonia with Palatino for titling. Paper is Adena Text, 65 lb. Natural Wove. Binding, designed by William R. Holman, in Bancroft's Kennett, 31920, Brown. Illustrations by offset by the University of Texas Printing Division.

Cyril Connolly's One Hundred Modern Books from England, France and America, 1880-1950

Catalog by Mary Hirth with an Introduction by Cyril Connolly
Austin: Humanities Research Center, University of Texas, 1971

iii, 121 p. 10 x 7½ in. \$5.00 for soft-bound, \$15.00 for hardbound edition

Designed by William R. Holman

Composition, printing and binding by the University of Texas Printing Division in 10/12 Caledonia with Palatino for display. Paper is Adena Text, 65 lb., Natural Wove. Binding, designed by William R. Holman, in Bancroft, Kennett 45701, Blue. Illustrations by offset by the University of Texas Printing Division.

Arthur E. Stilwell

By Keith L. Bryant, Jr.

Nashville, Tennessee: Vanderbilt University Press, 1971

x, 256 p. 6 x 9 in. \$10.00

Designed by Gary Gore

Composition and printing by Heritage Printers in Linotype Times Roman 10/13. Paper is 60 lb. Warren's Old Style. Binding is two-piece cover by Nicholstone Book Bindery, Nashville, Tennessee, in Interlaken Pallium Linen. Jacket design by Gary Gore.

George Peabody

By Franklin Parker

Nashville, Tennessee: Vanderbilt University Press, 1971

x, 233 p. 6 x 9 in. \$8.95

Designed by Gary Gore

Composition and printing by TJM Corporation, Baton Rouge, in 10/13 Linotype Janson; title page imprinted by offset, text by letterpress. Paper is 60 lb. Warren's Old Style. Binding by Kingsport Press is three-piece case with multicolor nutmeg endpapers; cloth is Holliston Novelex Linen with natural buckram. Jacket designed by Gary Gore in Strathmore Grandee, printed in two colors plus opaque white.

Iron Afloat

By William N. Still, Jr.

Nashville, Tennessee: Vanderbilt University Press, 1971

x, 260 p. 6 x 9 in. \$10.00

Designed by Gary Gore

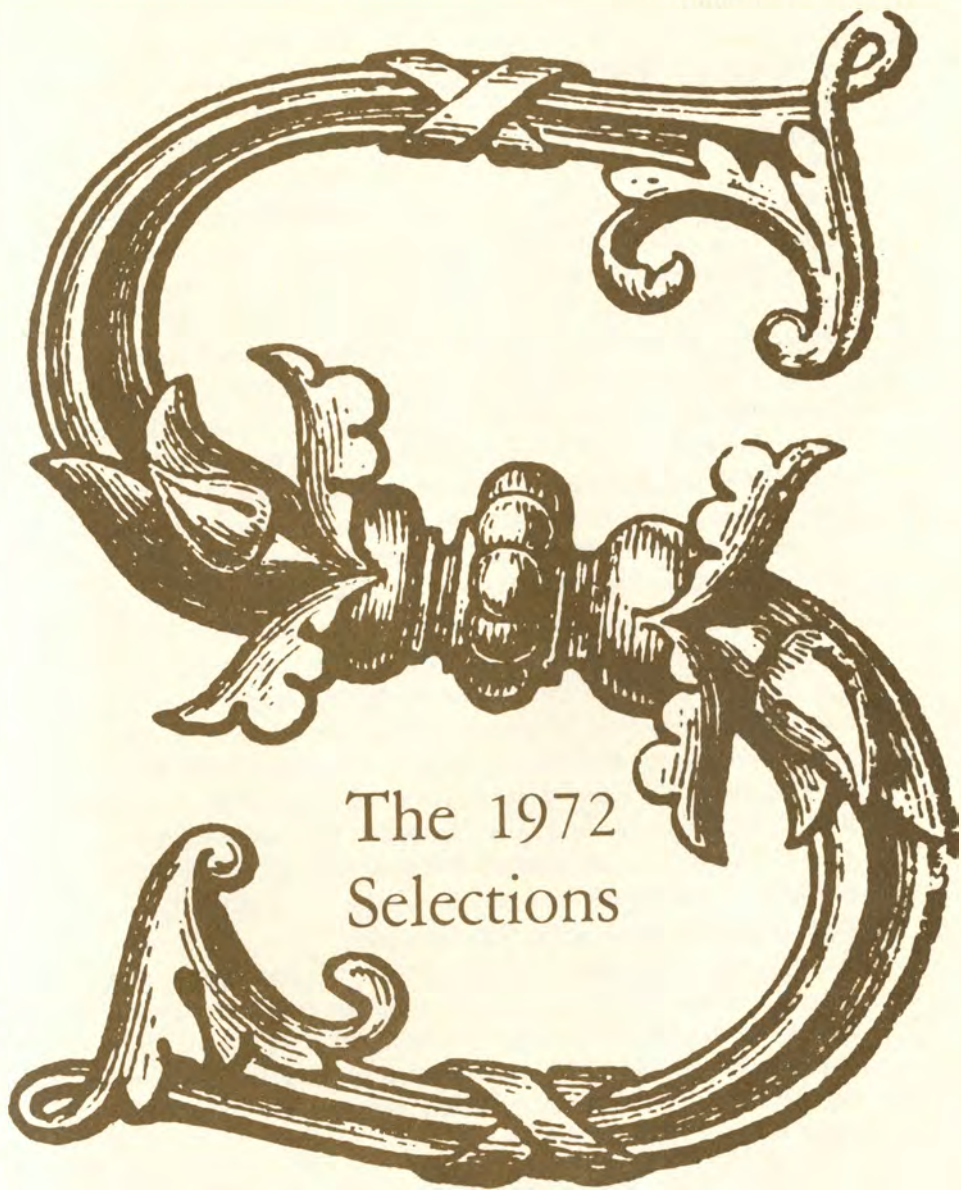
Composition by Typoservice Corporation, Indianapolis, in 10/13 Times Roman. Printing by offset by Benson Printing Co. Paper is 60 lb. Westvaco Natural. Binding is one-piece cover in Columbia Bayside Linen printed in two colors offset by Benson Printing Co. Jacket design by Gary Gore.

* * * * *

The publisher of one book selected by the jury did not submit specifications despite repeated requests, but it is included in the exhibits. It is Barbara Biber, Edna Shapiro, and David Wickens, in collaboration with Elizabeth Gilkeson, *Promoting Cognitive Growth, A Developmental-Interaction Point of View* (Washington, D. C., National Association for the Education of Young Children, 1971; 64 p.; 10 x 6¼ in.; \$2.50; designed by Chris Stansbury; photography by Joan Clark; other details not readily identifiable).

Participating Publishers and Presses

Abingdon Press, Nashville - University of Alabama Press - University of Arizona Press - Art and Reference House, Lancaster, Texas - Atomic Energy Commission, Washington, D. C. - John F. Blair, Publisher, Winston-Salem - Capital Publishers, Inc., Washington, D. C. - Colonial Williamsburg - Danubian Press, Inc., Astor Park, Florida - Diplomatic Press, Tallahassee - Duke University Press, Durham, North Carolina - Mrs. Lillian DuRocher Escoffier, New Orleans - Encino Press, Austin, Texas - Florida State University Press - University of Florida Press - University of Georgia Press - Heritage Printers, Inc., Charlotte, North Carolina - Humanities Research Center, University of Texas at Austin - International City Management Association, Washington, D. C. - International Exhibitions Foundation, Washington, D. C. - International Fire Service Training Association, Stillwater, Oklahoma - Col. Jesse J. Johnson, Hampton, Virginia - University Press of Kentucky - Louisiana Arts and Sciences Center Commission, Baton Rouge - Louisiana State University Press - McClure Press, Verona, Virginia - Memphis State University Press - John Menapace, Durham, North Carolina - Methodist Publishing House, Nashville - University of Miami Press - National Association for the Education of Young Children, Washington, D. C. - University of New Mexico Press - University of North Carolina Press - Northern Virginia Heritage, Arlington - Northland Press, Flagstaff, Arizona - University of Oklahoma Press - Olivant Press, Homestead, Florida - Paramount Press, Inc., Jacksonville, Florida - Pelican Publishing Company, Gretna, Louisiana - Petroleum Publishing Company, Tulsa, Oklahoma - Rio Grande Press, Inc., Glorieta, New Mexico - University of South Carolina Press - Southern Methodist University Press - Southern Publishing Association, Nashville - Southern University Press, Birmingham - Steck-Vaughn Company, Austin, Texas - University of Texas Press - University of Tennessee Press - Texas State Historical Association, Austin - Trinity University Press, San Antonio - Vanderbilt University Press - University Press of Virginia.



The 1972
Selections

Southern Books Competition
Sponsored by Southeastern Library Association

Twenty-First Annual Southern Books Competition, 1972

Twenty-three titles from fourteen publishers have been selected as the outstanding Southern books of 1972 from the standpoints of typography and design. Some 200 books were submitted by fifty publishers and printers to be considered in the Competition. The jury consisted of four leading bookmen in the Twin Cities, Mr. James D. Thueson (chairman), chief librarian, Minnesota Historical Society; Miss June D. Holmquist, managing editor, Minnesota Historical Society publications; Mr. Allan Campbell, proprietor of the Campbell-Logan Bindery and Midwest Editions, Inc.; and Mr. Alan Ominsky, production superintendent, Minnesota Historical Society publications.

For the first time in the history of the Southern Books Competition a press not associated with a university took top honors. The Beehive Press of Mills Lane IV in Savannah placed five winning books, all of which deal with some aspect of Georgia history. The Northland Press of Flagstaff, Arizona, placed four winning books. Colonial Williamsburg and the Arizona Historical Society placed one title each, and so did two strictly commercial publishers, the Steck-Vaughn Company of Austin, Texas, and the Jenkins Publishing Company, also of Austin. Among the university presses those of Tennessee and Georgia lead with two titles each, and the presses of Duke, Louisiana State, Kentucky, Oklahoma, and Texas had one winner apiece. The Humanities Research Center of the University of Texas rounded out the group of winning presses with one title.

The winning books will be displayed in some fifty libraries in this country and subsequently in South Africa, Sweden, and the U.S.S.R. Requests for the exhibit and for this handlist should be sent to Lawrence S. Thompson, Department of Classics, University of Kentucky, Lexington, Kentucky 40506.

DOCUMENTS OF
SOUTHWESTERN HISTORY;

*A Guide to the Manuscript
Collections of the Arizona
Historical Society*

Compiled by Charles C. Colley
Tucson, Arizona Historical
Society, 1972
xxxii, 233 p. 6⁷/₈ x 10 in. \$20.00

Designed by Joseph Yurkas

Composition by Tucson Typographic
Service, in 12 pt. Optima, 2 pt. lead.
Presswork by Walker Lithocraft
Printing, Tucson. Binding by Roswell
Bookbinding Company in Columbia
Mills Bradford Linen, cover stamping
in copper. Endsheets contain rare
1854 map by Herman Ehrenberg
(AHS Collections) by offset repro-
duction. Illustrations are old docu-
ments from the AHS Collections,
photographed for offset
reproduction.

MEMOIRS; or a *Quick Glance
at my Various Travels and my
Sojourn in the Creek Nation*

By Louis LeClerc Milfort
Edited and translated by Ben McCary
Savannah, Beehive Press, 1972
145 p. 6¹/₈ x 9³/₄ in. \$10.00

Designed by Roderick Stinehour

Composition and presswork by The
Stinehour Press, Lunenburg, Vt.,
in 11/13 Baskerville (text), and
Bulmer (display). Frontispiece is
map of Georgia, c. 1805, fold-out,
printed by Meriden Gravure Company,
Meriden, Conn. Binding by New
Hampshire Bindery, Concord, N. H.
in Joanna Arrestox A31500.

THE MOST DELIGHTFUL
COUNTRY OF THE UNIVERSE:

*Promotional Literature of the
Colony of Georgia, 1717-1734.*

Introduction by Trevor Reese
Savannah, Beehive Press, 1972
xxi, 213 p. 7 x in. \$16.00

Designed by Roderick Stinehour

Composition and presswork by The
Stinehour Press, Lunenburg, Vt.,
in 12/14 Caslon. Illustrations are
line-cut facsimiles of original title
pages, plus one additional illustration,
also line. Binding by New Hampshire
Bindery, Concord, N. H., in Joanna
Arrestox C34000.

THE NEW SOUTH: *Writings and
Speeches of Henry Grady*

Edited by Mills Bee Lane IV
Savannah, Beehive Press, 1972
xxvii, 150 p. 6 x 9 in. \$8.00

Designed by Freeman Keith

Composition and presswork by The
Stinehour Press, Lunenburg, Vt.,
in 13/14 Bembo (text) and Egmont
(display). Binding by New Hampshire
Bindery, Concord, N. H. in Joanna
Parchment Impreglin B,
9607 Linen Finish.

RECONSTRUCTION IN GEORGIA

By C. Mildred Thompson
Savannah, Beehive Press, 1972
397 p. 5³/₈ x 8³/₄ in. \$15.00

Designed by Freeman Keith

Composition and presswork by The
Stinehour Press, Lunenburg, Vt.,
in 11/13 Bulmer. Binding by New
Hampshire Bindery, Concord, N. H.,
in Arkwright-Interlaken Seta Blue 808.

SLAVE LIFE IN GEORGIA:

A Narrative of the Life, Sufferings and Escape of John Brown, a Fugitive Slave

Edited by F. N. Boney

Savannah, Beehive Press, 1972
xxi, 216 p. 4³/₄ x 7¹/₂ in. \$10.00

Designed by Freeman Keith

Composition and presswork by The Stinehour Press, Lunenburg, Vt., in 12/13 Bembo. Frontispiece taken from original 1855 publication.

Binding by New Hampshire Bindery, Concord, N. H. in Joanna Arrestox A31500.

TIDEWATER TOWNS: *City Planning in Colonial Virginia and Maryland*

By John W. Reps

Williamsburg, The Colonial Williamsburg Foundation, 1972
xii, 345 p. 12 x 9 in. (oblong) \$15.00

Designed by Richard J. Stinely

Composition by Coghill Company, Richmond, Va., in Intertype Baskerville 11/13 d. c. with Bulmer italic display. Printing by Murray Printing Company, Forge Village, Mass. Photo copy supplied by author. 206 illustrations, mostly maps, from miscellaneous photographs, photostats and screened positives. Paper is Glatfelter's Lightone Offset 70 lb., supplied by Perkins & Squier, New York. Binding by Kingsport Press in 3-piece cover, Holliston's Record Buckram on spine and sail cloth for sides; endsheets, Azure Blue. Jacket designed by Mr. Stinely and printed by Satterwhite Printing Company, Richmond, Virginia, on 80 lb. Productolith.

HAWTHORNE'S EARLY TALES,
A Critical Study

By Neal Frank Doubleday

Durham, Duke University Press, 1972
ix, 262 p. 6¹/₈ x 9¹/₄ in. \$7.75

Designed by John Menapace

Composition and presswork by Heritage Printers, Charlotte, N. C., in Linotype Electra with cursive, Deepdene display. Paper is Warren's Olde Style wove. Binding by The Delmar Companies.

THE ART OF THE MIDDLE
ENGLISH LYRIC

By Edmund Reiss

Athens, University of Georgia Press, 1972

xx, 175 p. 6¹/₈ x 9¹/₄ in. \$9.00

Designed by Fred Thompson

Composition and presswork by Heritage Printers, Charlotte, N. C., in Linotype Caledonia 10/12 (text) and DeRoos Roman (display). Paper is 60 lb. Warren Old Style Laid. Binding by Kingsport Press, Inc. in Strathmore Interlaken Beau Brilliant Tampico Brown, AL1-770 Matte, Smyth sewn with case binding, foil stamped.

CARLYLE AND DICKENS

By Michael Goldberg

Athens, University of Georgia Press, 1972

viii, 248 p. 7 x 10 in. \$10.00

Designed by Fred Thompson

Composition, presswork and binding by Kingsport Press, in Bell No. 402 11/14 (text) and Bell No. 402 (display) by flatbed letterpress. Paper is 60 lb. Glatfelter RRR, B-60. Binding in Interlaken AV4, 480 Matte, Smyth sewn with case binding, foil stamping with All-Purpose BG-17.

THE BIG THICKET

By A. Y. (Peter) Gunter

Austin, Texas, Jenkins Publishing Company, 1972

xviii, 172 p. 8½ x 11 in. \$12.50

Designed by Larry Smitherman

Composition by Nelson Typesetters, Austin, and J. C. S., Dallas, in Francon (display) and 10-point Theme (text), 10/13. Presswork by The Whitley Company. Maps by the author, photographs (black-and-white halftones) by Roy Hamric. Binding in green, Bayside Chambray BVC-3731, from Columbia Mills, and brown, Interlaken AL-4815. Dust jacket designed by Chatham Press.

THE GREAT REVIVAL

1787-1805: *The Origins of the Southern Evangelical Mind*

By John Bruce Boles

Lexington, The University Press of Kentucky, 1972

xiv, 240 p. 6 x 9 in. \$10.00

Designed by Jonathan Greene

Composition and Presswork by Heritage Printers in Caslon Old Face (text) and Caslon 337 (display). Illustrations in screened halftones by offset. Paper is 60 lb. Glatfelter Old Forge Laid, FF, B-52 (text); 70 lb. Warren's LustrO Offset Enamel, Ivory (insert); 80 lb. Curtis Tweedweave White Text (end papers). Binding by The C. J. Krehbiel Company in Columbia Riverside Vellum 3695, stamped in All Purpose Simulated Gold BG22 with white headbands. Jacket designed by Robert James Foose.

PORTRAIT OF A DECADE:

Roy Stryker and the Development of Documentary Photography in the Thirties

By Forrest Jack Hurley

Photographic editing by

Robert J. Doherty

Baton Rouge, Louisiana State

University Press, 1972

xii, 208 p. 7 x 11 in. \$12.95

Designed by Albert R. Crochet

Composition and negatives (including 133 line screen halftone negatives) by University Graphics, Shrewsbury, N. J., in 10/13 Rector Alphatype (text) and Rector (display). Printing and binding by Halliday Lithograph Corporation, West Hanover, Mass. Paper is 70 lb. Glatco Smooth. Photographs by John Collier, Jack Delano, Walker Evans, Theodore Jung, Dorothea Lange, Russell Lee, Carl Mydans, Gordon Parks, Arthur Rothstein, Ben Shahn, John Vachow, and Marion Post Wolcott. Binding in Holliston, Roxite "B", linen finish. Jacket designed by Mr. Crochet.

FREDERIC WHITAKER:

An Illustrated Biography of One of America's Foremost Watercolorists

By Janice Lovoos

Flagstaff, Arizona, Northland

Press, 1972

viii, 115 p. 11¾ x 9½ in. \$17.50

Designed by Robert Jacobson

Composition and presswork by Northland Press, in 12 pt. Caledonia, Perpetua Titling. Illustrations by Frederic Whitaker in photolithography. Case bound by Roswell Bookbinding, Phoenix, in Arkwright Interlaken NFB-595. Jacket designed by Mr. Jacobson.

KEE'S HOME: *A Beginning Navajo/English Reader*

By Geraldine Hall

Flagstaff, Arizona, Northland Press, 1972

103 p. 6³/₄ x 8¹/₂ in. \$9.45

Designed by Robert Jacobson

Composition and presswork by Northland Press, in Linotype Aldus, Palatino, Helvetica (text) and Baker Signet (display). Illustrations by Vera Louise Drysdale in photolithography. Soft bound by Roswell Bookbinding, Phoenix, in Arkwright Interlaken paper.

LOST WAX BRONZE CASTINGS:

A Photographic Essay On This Antique and Venerable Art

By Harry Jackson

Flagstaff, Arizona, Northland Press, 1972

x, 127 p. 11³/₄ x 8¹/₄ in. \$20.00

Designed by Robert Jacobson

Composition and presswork by Northland Press, in Linotype Aldus, Weiss Initials I. Illustrations by Harry Jackson in photolithography. Case bound by Roswell Bookbinding, Phoenix, in Arkwright Interlaken AV4-480, textured. Jacket designed by Mr. Jacobson.

A THOUSAND MILES OF MUSTANGIN'

By Ben K. Green

Flagstaff, Arizona, Northland Press, 1972

145 p. 9⁶/₈ x 7¹/₄ in. \$8.50

Designed by Robert Jacobson and Paul E. Weaver

Composition and presswork by Northland Press, in 12 pt. Aldus. Illustrations by Joe Beeler in photolithography. Case bound by Roswell Bookbinding, Phoenix, in Arkwright Interlaken, AV3-815, textured. Jacket designed by Mr. Jacobson.

TO LIVE IN FREEDOM

By George Henderson

Norman, University of Oklahoma Press, 1972

264 p. 6³/₄ x 10 in. \$8.95

Designed by Mike Dirham

Composition and presswork by the University of Oklahoma Press Printing Division in Linotype Times Roman 11/13 (text) and 24 pt. Helvetica (display). Paper is 60 lb. Warren's Olde Style. Binding Smyth sewn in Columbia Milbank Vellum by Bechtold Company.

CALVIN CROCODILE AND THE TERRIBLE NOISE

By Carla Pickett

Austin, Steck-Vaughn Company, 1972
32 p. 9³/₈ x 8 in. \$3.95

Designed by Carroll Dolezal

Composition and presswork by Steck-Warlick Company, Austin, in 14/18 Metrolite (text), title hand-lettered. Illustrations by Carroll Dolezal are four-color, black line artist separated; cut-out Bourges, block print, and brushwork. Binding by Universal Bookbindery, San Antonio, in Columbia Bayside Linen, BSL-3304, sage green; stamped in gold and dark green.

CONGRESS AND HIGHER EDUCATION IN THE NINETEENTH CENTURY

By George N. Rainsford

Knoxville, University of Tennessee Press, 1972

xii, 156 p. 6 x 9¹/₂ in. \$6.95

Designed by Jim Billingsley

Composition in various sizes of Linotype Monticello and presswork by Heritage Printers, Charlotte, N. C. Paper is 60 lb. Warren's Olde Style Wove; Warren's Endleaf; 80 lb. Warren's Casco for jacket. Binding, by Kingsport Press, is Smyth sewn, in Joanna Eton Linen, stamped gold and maroon. Jacket designed by Mr. Billingsley.

MEN OF LETTERS IN
COLONIAL MARYLAND

By J. A. Leo Lemay

Knoxville, University of Tennessee
Press, 1972

424 p. 6 x 9 in.

xviii, 407 p. 6 x 9 in. \$13.95

Designed by Jim Billingsley

Composition in various sizes of
Linotype Janson and presswork by
Heritage Printers, Charlotte, N. C.
Three full-page offset facsimiles as
four-page insert. Paper is 50 lb.
Warren's Olde Style Wove for text;
80 lb. Warren's Platina Endpapers
for illustrations; Warren's Endleaf;
80 lb. Warren's Casco for jacket.
Binding, by Kingsport Press, is
Smyth sewn, in Columbia Riverside
Linen, spine stamped gold and dark
brown. Jacket designed by
Mr. Billingsley.

TAPADERO; *The Making
of a Cowboy*

By Willie Newbury Lewis

Foreword by Victor White

No. 11 of the M. K. Brown Range
Life Series

Austin, University of Texas Press, 1972

xvi, 189 p. 6 x 9 in. \$7.50

Designed by Jo Alys Downs

Composition and presswork by the
University of Texas Printing Division,
in 10 and 11 pt. Caledonia (text)
and Stymie open (display). Zinc
engraving for line drawing by
Wallace Engraving Company, Austin.
Four pages of halftones printed offset
by the University of Texas Printing
Division. Binding by Universal
Bookbindery, Inc., San Antonio,
Texas, in Holliston Roxite A49264.
Jacket designed by Meg Lynn.

MODERN BRITISH FICTION;

*An Exhibit of Books, Paintings,
and Manuscripts, November-
December, 1972*

By John R. Payne

Austin, Humanities Research Center,
University of Texas, 1972.

56 p. 7 x 10 in.

Designed by William R. Holman

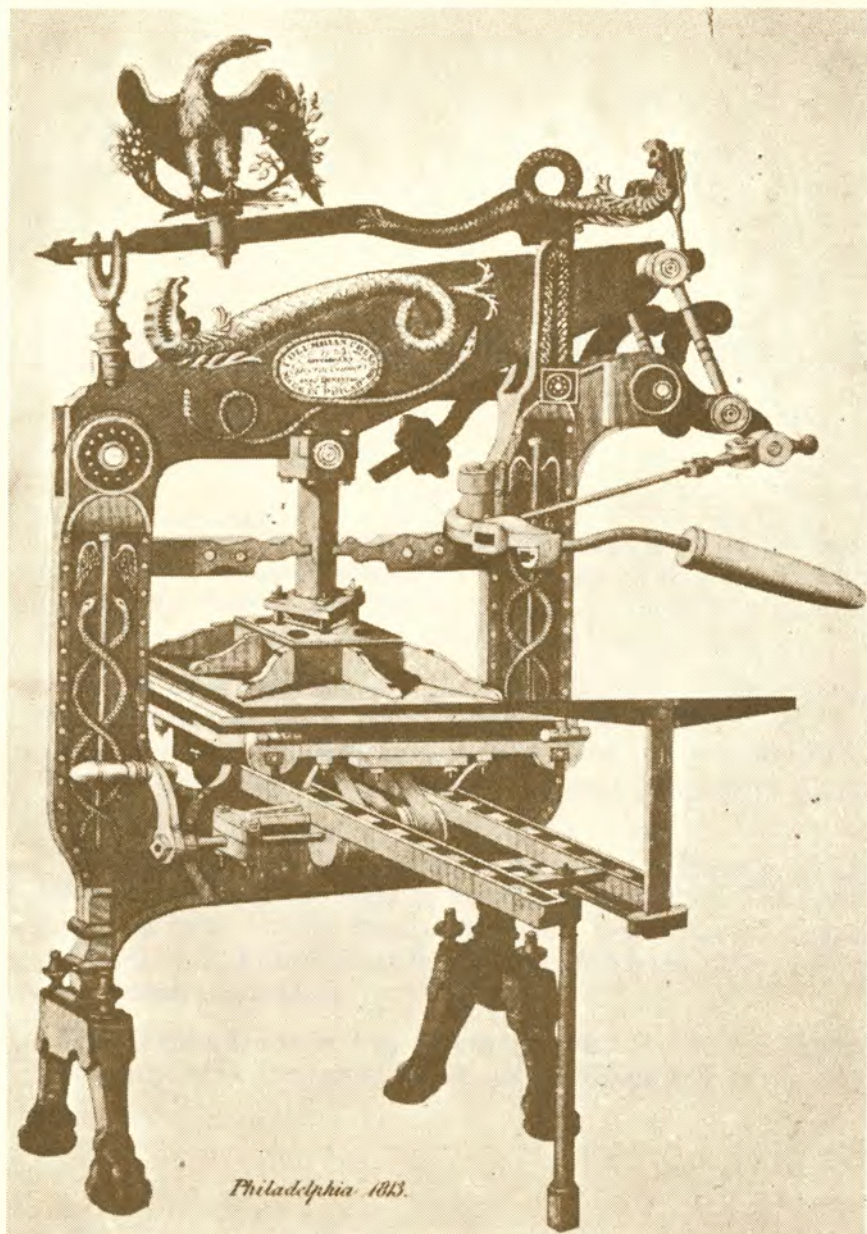
Composition, presswork and binding
by the University of Texas Printing
Division, in Baskerville on IBM
Composer (text) and Weiss and
Caledonia (display).

Participating Publishers and Presses

Acropolis Books, Washington, D.C. - University of Alabama Press - Arizona Historical Society, Tucson, Arizona - Atomic Energy Commission, Oak Ridge, Tennessee - Atomic Energy Commission, Washington, D.C. - Beehive Press, Savannah, Georgia - John F. Blair, Publisher, Winston-Salem, North Carolina - William Byrd Press, Richmond, Virginia - Colonial Williamsburg - Courier Journal-Louisville Times, Louisville, Kentucky - Lillian A. DuRocher, New Orleans, Louisiana - Duke University Press - Encino Press, Austin, Texas - Folbot Corporation, Charleston, South Carolina - University of Georgia Press - Heritage Printers, Inc., Charlotte, North Carolina - Humanities Research Center, Austin, Texas - International City Managers' Association, Washington, D.C. - International Exhibitions Foundations, Washington, D.C. - Jenkins Publishing Company, Austin, Texas - Col. Jesse J. Johnson, Publisher, Hampton, Virginia - University Press of Kentucky - Kitemaug Press, Spartanburg, South Carolina - Louisiana State University Press - Memphis State University Press - Southern Methodist University Press, Dallas, Texas - University of Miami Press - University and College Press of Mississippi - National Association for the Education of Young Children, Washington, D.C. - National Geographic Society, Washington, D.C. - University of New Mexico Press - Press of the Night Owl, Baton Rouge, Louisiana - University of North Carolina Press - Northland Press, Flagstaff, Arizona - University of Oklahoma Press - Pelican Publishing House, Gretna, Louisiana - University of South Carolina Press - Southern Publishing Association, Kingsport, Tennessee - Steck-Vaughn Company, Austin, Texas - University of Tennessee Press - University of Texas Press - Friends of Texas A. & M. University Library - University Press of Virginia.



Heures à l'usage de Toul. Paris, Philippe Pigouchet for Simon Vostre 1499.



A HANDLIST OF THE AWARD WINNING BOOKS OF THE 1973
SOUTHERN BOOKS COMPETITION

SPONSORED BY THE SOUTHEASTERN LIBRARY ASSOCIATION

THE UNIVERSITY OF CHICAGO PRESS
54 EAST 62ND STREET
NEW YORK, N. Y. 10022

SOUTHERN BOOKS COMPETITION

Books entered in the 1973 Southern Books Competition were those which were published in the South late in 1972 and through the calendar year of 1973. The competition was conducted in 1974. Forty-five publishers entered 123 books in the competition.

Somehow, or another, The Southern Illinois University Press was allowed to enter their books. Actually SIU Press was ineligible due to the geographical restrictions of the competition. Be that as it may they did enter and won a Southern Books Award.

The panel of judges were: John L. Horton, Art Director of the McGraw-Hill Book Company in New York, Robert A. Sitkowski, Design Director of the Follett Publishing Company in Chicago, and Barbara B. Pitnof, Chief Book Designer for the Little, Brown and Company in Boston.

The Project Director was James Hanson, Special Collections Librarian of the University of Southern Mississippi in Hattiesburg.

THE ASHANTILLY PRESS

To Dwell in Sound by Jean Reti-Forbes.

Darien, Georgia, 1972.

vi, 40 pp. 7½" x 10¼" NFS

Design and production by William G. Haynes, Jr. Privately printed for W. Stanton Forbes. Handset in 14 point Verona with Post Titling, Verona, and American Uncial for display. Decorative initials cut in linoleum by Haynes. Printed letterpress on damped English handmade Tovil paper supplied by Andrews/Nelson/Whitehead. Hand sewn and bound in white Curtis Tweedweave covers. This was Ashantilly's eleventh winner in Southern Books Competition.

THE BEEHIVE PRESS

Savannah Revisited: A Pictorial History by Mills Lane.

Savannah, 1973.

160 pp. 12¼" x 11", slipcased \$15.00

Designed by Roderick Stinehour. Composition in Monotype Bembo with Centaur for display by The Stinehour Press, Lunenburg, Vermont. Printed by The Meriden Gravure Company. Binding and slipcase by Robert Burten and Son of Hingham, Massachusetts.

Slavery Time When I Was Chillun Down on Marster's Plantation

interviews with Georgia slaves edited by Ronald Killian and Charles Waller.

Savannah, 1973.

xviii, 169 pp. 7" x 8½" \$9.00

Designed by Freeman Keith. Composition in Monotype Baskerville and printing by the Stinehour Press. Bound by the New Hampshire Bindery.

JOHN F. BLAIR, PUBLISHER

Tracing Your Civil War Ancestry.

Winston-Salem, 1973.

xii, 124 pp. 6¼" x 8½" \$5.95

Jacket design by Bruce Tucker.

THE BROOKINGS INSTITUTION

Administrative Feedback: Monitoring Subordinates' Behavior by Herbert Kaufman with Michael Bouzens.

Washington, 1973.

xii, 83 pp. 5 1/4" x 8 3/8" \$5.95/\$2.50

Book, jacket and binding were designed by The Stinehour Press of Lunenburg, Vermont. Text and display in Monotype Bembo composed and printed letterpress at The Stinehour Press. Paper was 60# Warren's Olde Style White Wove. Endpapers and jacket in 80# Strathmore Chroma, blue. Bound in Interlaken Arco Linen #1560, blue, by the New Hampshire Bindery.

Edition 2,500 cloth and 3,000 paper.

The Nutrition Factor: Its Role in National Development by Alan Berg.

Washington, 1973.

xiv, 290 pp. 6" x 9" \$8.95/\$3.50

The book was designed by Roland A. Hoover. Binding and jacket designs by Seymour Chwast. Text set in 10/13 Linotype Times Roman. Display faces were Times Roman, News Gothic, and Egyptian Bold. Paper was 50# Monadnock Letterpress Wove. Printed letterpress by the Waverly Press of Baltimore. Bound in Holliston Roxite B53575 (black) by the Waverly Press.

Edition of 3,000 cloth and 3,000 paper.

DUKE UNIVERSITY PRESS

Marguerite de Navarre's "Heptameron" by Marcel Tetel.

Durham, 1973.

vi, 217 pp. 6 1/8" x 9 1/4" \$7.50

Book, binding, and jacket designed by John Menapace. Composition in 12/24 Linotype Palatino with the same face used for display. Composition and letterpress printing done by Heritage Printers, Inc. of Charlotte. 60# Warren's Olde Style Paper. Delmar Companies of Charlotte bound the book in Holliston Roxite B 53538, stamped in imitation gold. Endpapers of Schlosser Multicolor willow green antique. Jackets printed offset by Seeman Printery of Durham, N. C. on Strathmore Artlaid in natural white.

THE ENCINO PRESS

A Christmas Tree by A. C. Greene with drawings by Ansel E. Nunn.

Austin, 1973.

28 pp. 11 1/4" x 8 3/4"

Typesetting by Nelson Typesetting Company. Printing by Capital Printing Company. Paper supplied by Lone Star Paper Company. Binding by Custom bookbinders. Designed by William D. Wittliff.

Illustrated paper title label on the cover. Bound in green paper over boards with cloth backstrip. Clear acetate jacket.

Dallas: The Deciding Years—A Historical Portrait by A. C. Greene.
Austin, 1973.

Production details not available.

The Driskill Hotel by Joe B. Frantz with drawings by J. Roy White.
Austin, 1973.

73 pp. 6" x 9"

Designed by William D. Wittliff. Typesetting by Clark Typesetters, printed by Capital Printing Company. Paper supplied by Lone Star Paper Company. Binding by Custom Bookbinder.

Paper over boards with illustrated covers. Clear acetate jacket.

The Saga of Texas Cookery by Sarah Morgan.

Austin, 1973.

64 pp. 7" x 10¼" \$6.95

Designed by William D. Wittliff. Type set by Clark Typesetters. Paper supplied by Lone Star Paper Company. Printed by the Capital Printing Company. Bound by Custom Bookbinders. Bound in illustrated parchment paper over boards. The book jacket repeats the design on the covers.

Twenty Episodes in the Life of Pancho Villa by Elias L. Torres.

Translated by Sheila M. Ohlendorf.

Austin, 1973.

107 pp. 6" x 9¼" \$7.50

Designed by William D. Wittliff. Type set by Ekholm Typesetters. Printed by Capital Printing Company. Paper supplied by Bancroft Paper Company. Bound in paper covered boards, with Villa's portrait on the front cover, by Custom Bookbinders. The book jacket repeats the cover design.

JACOBS PRESS

A Laurens County Sketchbook by Julia Stevenson Bolick.

Clinton, S. C., 1973

xiv, 306 pp. 8½" x 11" \$12.50

Published by the author. The book, binding and jacket were designed by William P. Jacobs. Primarily a book of pen and ink sketches printed offset by the Jacobs Press, Inc. of Clinton, S. C. Paper was 50# India Offset made by Eastern. End sheets of 70# Strathmore Artlaid text in rust. Binding performed by Carolina Ruling and Binding Corporation of Charlotte, N. C.

LOUISIANA STATE UNIVERSITY PRESS

Saint Joan Fifty Years After, 1923/24-1973/74 edited by Stanley Weintraub.
Baton Rouge, 1973.
x, 259 pp. 6" x 9" \$8.95

Designed by Albert R. Crochet. Composition by George Banta Company, Mesasha, Wisconsin in 10/13 Laurel Fototronic (text) and Weiss (display). Printed and bound by Halliday Lithograph Corporation of West Hanover, Massachusetts. Paper is 60# Sebago Antique. Case bound in Columbia Milbank linen #4974. Jacket designed by Mr. Crochet and printed by the Franklin Press, Inc. of Baton Rouge.

James Dakin, Architect. His Career in New York and the South by Arthur Scully, Jr.
Baton Rouge, 1973.
xiv, 209 pp. 9" x 10" \$15.00

Designed by Dwight Agner. Composition by Southwestern Typographics, Inc., Dallas, Texas, in 10/12 Linofilm Palatino. Printing (including endsheets) and binding by Halliday Lithograph, West Hanover, Massachusetts. Color inserts printed by Kingsport Press, Kingsport, Tennessee. Paper is 70# Glatco Smooth. Case bound in Interlaken AV 1-850, matte finish. Stamped in gold and silver foil on spine, and black on front. Photographs by the author. Jacket designed by Mr. Agner and printed by the TJM Corporation of Baton Rouge.

NATIONAL GEOGRAPHIC SOCIETY

American Mountain People photographed by Bruce Dale. Contributing authors Clay Anderson, Charlton Ogburn, Bill Peterson, Zeke Scher, and Stephen Wennstrom.
Washington, 1973.
199 pp. 7" x 10" \$4.25

Prepared by the Special Publications Division of the National Geographic Society.

Composition by NGS Phototypographic Division. Printed and bound by Fawcett Printing Corporation, Rockville, Maryland. Color separations by Colorgraphics, Inc., Beltsville, Maryland; Graphic Color Plate, Inc., Stamford, Conn.; The Lanman Company, Alexandria, Va.; McCall Printing Company, Charlotte, N. C.; and Progressive Color Corporation, Rockville, Md. Printed on coated stock. Bound in cloth. Pictorial book jacket on coated stock. Pictorial endpapers.

Honeybees by Janet Lecht. (Book for Young Explorers)
Washington, 1973
31 pp. 8 3/4" x 11 1/4"

Prepared by the Special Publications Division of the NGS. Designed by Joseph Baumer. Bound in paper covered boards.

Primitive Worlds: People Lost in Time

Washington, 1973.

211 pp. 7" x 10" \$4.25

Prepared by the Speical Publications Division of the NGS. Composition by the Society's Phototypographic Division. Printed and bound by Fawcett Printing Corporation, Rockville, Maryland. Color separations by Colorgraphics, Inc., Beltsville, Maryland; Graphic Color Plate, Inc., Stamford, Connecticut; Graphic South, Charlotte, North Carolina; The Lanman Company, Alexandria, Virginia; and Progressive Color Corporation, Rockville, Maryland.

Bound in tan cloth over boards. Illustrated endpapers. Book jacket of coated stock with color photo. Book is printed on coated paper and ivory toned soft texture book paper, which are interspersed.

Wilderness, U.S.A. (World in Color Library)

Washington, 1973.

344 pp. 8 3/4" x 12 1/4"

Prepared by the National Geographic Book Service. 325,000 copies in first printing. Combination of heavy weight gray textured text paper and coated paper. Decorated endpapers. Bound in cloth over boards with simulated leather backstrip.

OXMOOR HOUSE

Callaway Gardens: The Unending Season by Caleb Pirtle III with photographs by Gerald Crawford.

Birmingham, 1973.

99 pp. 8 3/4" x 11" \$5.95

Designed by Philip T. Sankey. Color photos. Printed on coated text paper. Bound in cloth over boards. Book jacket of coated paper features a color photograph.

SOUTHERN ILLINOIS UNIVERSITY PRESS

The World of Fanzines: A Special Form of Communication by Frederic Wertham.

Carbondale, 1973.

148 pp. 7" x 9 1/4" \$10.00

Designed by Gary Gore. Text set in Helvetica Light Linofilm by Southwestern Typographics, Inc. Plates made by Kingsport Press who also did the offset printing. 60# Warren's Patina Coated Matte Finish was text paper. Endsheets of Kivar 5, Silver, Grain Antique. Bound by Kingsport Press in Plastic Coating Corporation's Kivar 9, Antique Matte, with All Purpose Hi-Glo aluminum foil stamping.

UNIVERSITY OF GEORGIA PRESS

Analogy and Association in Linguistics and Psychology by Erwin A. Esper.
Athens, 1973.

xxxii, 231 pp. 6 1/8" x 8" \$11.00

Designed by Fred Thompson. Composition and presswork by Heritage Printers, Charlotte, in various sizes of Electra. Paper is 60# Warren's Olde Style Wove. Case binding by Carolina Ruling and Binding, Charlotte, in Interlaken AV1 265 Matte, with 80# Permalin Pumpkin endpapers and white headbands. Jacket printed by the University of Georgia Printing Department.

Architecture of Neel Reid in Georgia by James Grady.

Athens, 1973.

xxii, 204 pp. Sixty-two 4-color plates, 134 black and white plates. 8 1/2" x 11" \$29.75.

Designed by Fred Thompson. Photography by Kenneth Kay, Josephine von Miklos, and Carey Sutlive. Composition by York Graphic Services, York, Pennsylvania, in various sizes of Bembo. Offset lithography by Litho-Krome, Columbus, Georgia. Paper is 80# Warren's Lustre Offset Enamel Dull. Printed endpapers reproduce architectural blueprints. Binding by Kingsport Press, in a three-piece case of Columbia Milbank Vellum MBV-4205 (spine) and 65# Strathmore Beau Brilliant Del Monte Red cover stock (front and back boards). Jacket printed by Litho-Krome.

The Folk of Southern Fiction by Merrill Maguire Skaggs.

Athens, 1973.

xiii, 280 pp. 6 1/8" x 9 1/4" \$11.00

Designed by Fred Thompson. Composition by Western Publishing Company in various sizes of Palatino. Offset lithography by Thomson-Shore, Dexter, Michigan. Paper is 60# International Bookmark. Case binding by John H. Dekker and Sons, Grand Rapids, in Columbia Bayside Vellum BSV-3460. Jacket printed by the University of Georgia Printing Department.

UNIVERSITY PRESS OF KENTUCKY

Uncle Bud Long: The Birth of a Kentucky Folk Legend by Kenneth W. Clarke.

Lexington, 1973.

viii, 80 pp. 6" x 8 1/2" \$4.95

Designed by Jonathan Greene. Illustrated by Harold Rigsby, and photographs by Veachel Cardwell. Text set in Monotype Bembo and display types in Bembo composed by Heritage Printers, Inc. Plates prepared by Baucom Press. Printed letterpress by Heritage Printers. Warren's Antique 66 was the text paper with Lustro Offset Enamel Ivory for inserts and Weyerhaeuser Gainsborough Confetti endsheets. Carolina Ruling and Binding did the three-piece binding using Columbia Bayside Vellum BSV-3688 for the spine, and Gainsborough Confetti for front and back. Spine stamped in All Purpose simulated gold SG-14.

Travels in the Old South, 1783-1860, Selected from Periodicals of the Times.
Edited by Eugene L. Schwab, with the collaboration of Jacqueline Bull.

Lexington, 1973. 2 volumes 10½" x 8¼" \$25.00

Designed by James Wageman. Type set by William Clowes & Sons, Limited. Text and display in Monotype Ehrhardt, series 453. Printed by Edwards Brothers. 60# Warren's Olde Style white wove for text sheets, Multicolor Antique Cafe for endsheets. Bound by Cincinnati Bindery in a three-piece binding, with a slipcase. Bancroft Arrestox Buckram 35350 for spine, and Simpson Lee Ivory Teton Text for sides. Slipcase covered in Simpson Lee Telemark Text, Sand, and printed offset front and back in PMS 154.

UNIVERSITY OF SOUTH CAROLINA PRESS

Chandler Before Marlowe by Matthew J. Bruccoli.

Columbia, 1973.

128 pp. 5½" x 8½" \$25.00

Designed by Robert L. Nance. Linotype Electra used for text with Goudy Old Style for display. Heritage Printers of Charlotte set the type and printed the book letterpress. Paper was Warren's 55# University Text. The book was Smyth Sewn and bound by Carolina Ruling and Binding with Elephant Hide sides and Kivar 9 spine, stamped in foil.

Edition of 499 copies.

THE UNIVERSITY OF TENNESSEE PRESS

Animals With Human Faces by Beryl Rowland.

Knoxville, 1973.

xx, 196 pp. 10" x 6 3/8" \$10.75

Designed by Jim Billingsley. The text was set in Linotype Granjon, with Garamond for display, by Heritage Printers. The offset printing was done by Thompson-Shore, Inc. of Dexter, Michigan on 70# Glatfelter paper. Bound in Holliston Roxite A-50367 (brown) by John H. Dekker & Sons of Grand Rapids. The jacket was designed by Jim Billingsley and printed two colors on 80# Ivory Nekoosa Artone Text to match the endpapers.

Regional and Interregional Intersectoral Flow Analysis by Tong Hun Lee,

John R. Moore, and David P. Lewis.

Knoxville, 1973.

xii, 164 pp. 6" x 9" \$5.95

Designed by Jim Billingsley. Text set in Journal Roman, with Optima and Optima Semi-bold as display, by IBM Strike-on method by Horne & Associates, Inc. of Hanover, N. H. Printed offset by Braun-Brumfield, Inc. of Ann Arbor, Michigan. The paper is 60# Allied Natural. Bound in Joanna Arrestox A-19990 with blind stamped front cover, by John H. Dekker & Sons. The jacket was designed by Jim Billingsley and printed two colors on 80# white Offset Enamel, plus film lamination.

THE UNIVERSITY OF TEXAS/HUMANITIES RESEARCH CENTER

Neo-Philobiblon: Ruminations on Manuscript Collecting by James M. Osborn.
Austin, 1973.

27 pp. 5½" x 8½" \$4.95

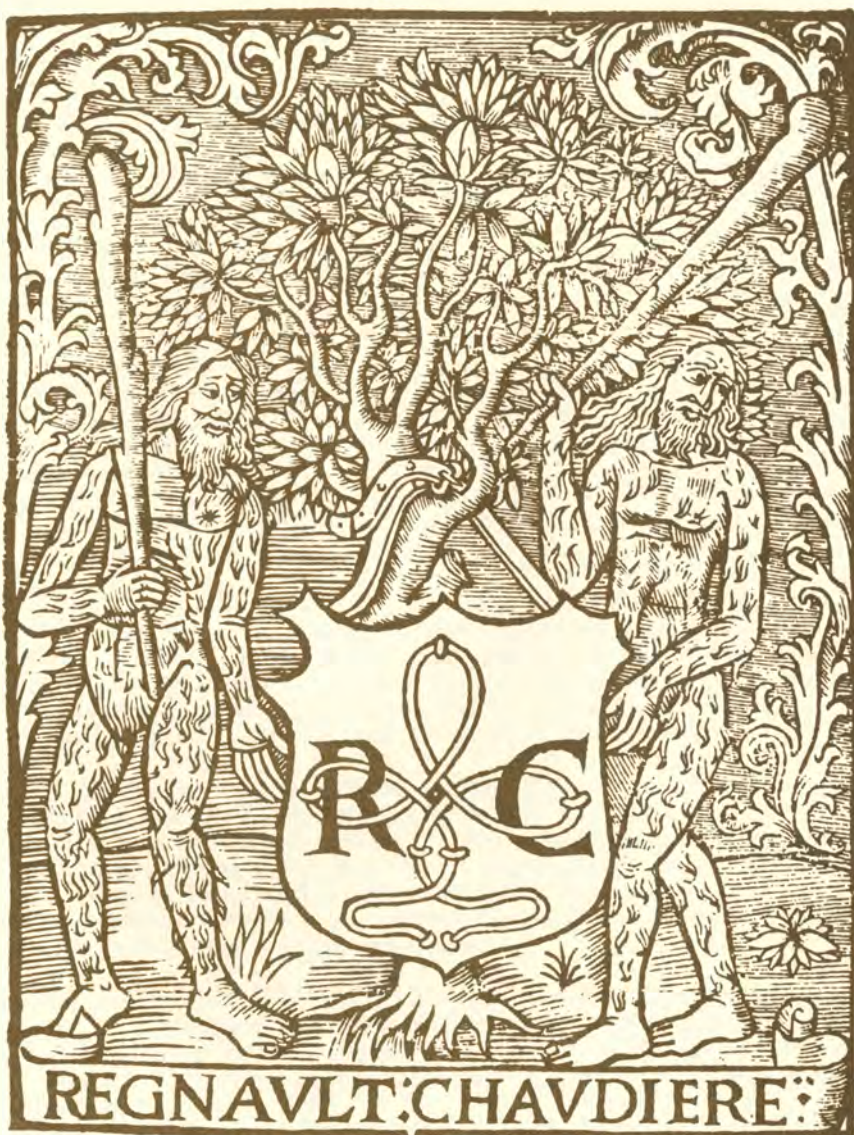
Designed by William R. Holman. Frontispiece drawing by Terry Galloway.
Title page handset in Cancellersca Bastarda. Text set in Press Roman on an
IBM Selectric Composer. Paper is 65# Adena Text. Printed and bound by
the University of Texas Printing Division.

1973 Southern Books Competition

PARTICIPATING PUBLISHERS AND PRESSES

Admiralty Publishing House, Ltd., Annapolis, Maryland • The Advocate Press Franklin Spring, Georgia • Ray Allen Albert, Blacksburg, Virginia • The Ashantilly Press, Darien, Georgia • The Baptist Spanish Publishing House, El Paso, Texas • The Beehive Press, Savannah, Georgia • John F. Blair, Publisher, Winston-Salem, North Carolina • The Brookings Institution, Washington, D.C. • Choice Books, Harrisonburg, Virginia • Duke University Press, Durham, North Carolina • Lawrence Edwards, Knoxville, Tennessee • The Encino Press, Austin, Texas • Forum House, Inc., Atlanta, Georgia • Fuller & Dees, Montgomery, Alabama • The Harrison Company, Publishers, Atlanta, Georgia • Heidelberg Publishers, Inc., Austin, Texas • The Jacobs Press, Clinton, South Carolina • The JEN Press, Roanoke, Virginia • Kitemaug Press, Spartanburg, South Carolina • Louisiana State University Press, Baton Rouge, Louisiana • Mockingbird Books, Inc., Atlanta, Georgia • The National Geographic Society, Washington, D.C. • Oxmoor House, Birmingham, Alabama • Pegasus, Louisville, Kentucky • The Pelican Publishing Company, Gretna, Louisiana • The Pinch-Penny Press, Starkville, Mississippi • The Rook Press, Daytona Beach, Florida • E. A. Seeman, Publishers, Miami, Florida • Southern Illinois University Press, Carbondale, Illinois • Southern Publishing Association, Nashville, Tennessee • Steck-Vaughn Company, Austin, Texas • The Texas State Historical Association, Austin, Texas • These Times, Nashville, Tennessee • The University of Alabama Press, University, Alabama • The University of Arizona Press, Tucson, Arizona • The University of Florida Press, Gainesville, Florida • The University of Georgia Press, Athens, Georgia • The University Press of Kentucky, Lexington, Kentucky • The University of New Mexico Press, Albuquerque, New Mexico • The University of North Carolina Press, Chapel Hill, North Carolina • The University of South Carolina Press, Columbia, South Carolina • The University of Tennessee Press, Knoxville, Tennessee • The University of Texas Press, Austin, Texas • The University of Texas/Humanities Research Center, Austin Texas • Vanderbilt University Press, Nashville, Tennessee.

For copies of this handlist and information about the competition write to Frank J. Anderson, Project Director, c/o The Sandor Teszler Library, Wofford College, Spartanburg, S. C. 29301.



A Handlist of the Award Winning Books of the 1975

SOUTHERN BOOKS COMPETITION

SPONSORED BY THE SOUTHEASTERN LIBRARY ASSOCIATION



THE UNIVERSITY OF CHICAGO PRESS

2

The Twenty-Fourth Annual SOUTHERN BOOKS COMPETITION 1975

The 1975 Southern Books Competition, sponsored by the Southeastern Library Association, attracted more than one hundred entries. Books were entered by trade publishers, university presses, specialist publishers, and private presses located across the South. Publishers who submitted entries are based in Alabama, Arizona, the District of Columbia, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia, and West Virginia.

The panel of judges consisted of Mr. John Swingle, a sometime private pressman and owner of the Alta California Bookstores in Laguna Beach; Mr. Ward Ritchie of Laguna Beach, well-known printer and publisher who recently retired as chairman of the board of the Ward Ritchie Press, who is also the proprietor of a private press; and Dr. Diana Thomas, Professor of Library Science at the UCLA Graduate School of Library Service.

A requirement of the competition was that the books entered had to have been published within the South during the 1975 calendar year. The judges met in Laguna Beach and made their awards on the basis of quality of design, typography, printing and binding. Twenty-six books were deemed worthy of being named "Outstanding Southern Books." The awards were made to fifteen publishers; nine of which were university presses, three were trade publishers, and three were private presses.

The purpose of the competition is to foster excellence in book making, and to recognize designers, publishers, manufacturers, printers and binders for their contribution to high standards in the book arts. Because of this the materials and methods going into the making of these award winning books have been described in detail.

The twenty-six winning books will be available for traveling exhibit and will be shown at the Southeastern Library Association conference in Knoxville in November of 1976. Requests for the exhibit, this handlist, or other information concerning the competition should be sent to the project director Frank J. Anderson, Librarian, the Sandor Teszler Library, Wofford College, Spartanburg, South Carolina 29301.

*The cover illustration is a device used by Reginald Chaudiere, a sixteenth century Parisian printer. It appears on the title page of an edition of Pliny's **Natural History** published in Paris in 1516. Reproduced from a copy owned by Wofford College.*

THE ASHANTILLY PRESS of William G. Haynes, Jr., a private press located in Darien, Georgia submitted two award winning books.

Lucy M. Stanton, Artist by W. Stanton Forbes. Edited by Jean Reti-Forbes. Published by the Special Collections Department of the Woodruff Library of Emory University in Atlanta.
x, 89 pp. 7" X 10" \$25.00

Designed by William Haynes who used 11 and 12 point Poliphilus for the text, with Poliphilus, Blado and Forum for display. Type was handset, and printing done letterpress. Illustrations executed by photo offset lithography. The paper used was Curtis Rag. Binding in light blue cloth with gold stamped spine title. Endpapers and book jacket of Strathmore Americana Text in Nantucket Ivory. The book jacket, which was designed and printed by Haynes, incorporates type enclosed in an ornate lino-cut border.

Edition of 500 numbered copies.

Augusta and the American Revolution: Events in the Georgia Back Country, 1773-1783. by E. J. Cashin, Jr. and Heard Robertson. Published by the Richmond County Historical Society and distributed by the Augusta College Library, 2500 Walton Way. Augusta, Georgia, 30904.
xiii, 107 pp. 6¼" x 9½"

Haynes designed the book and printed it letterpress from handset Bembo types in 11 and 12 point, with one point leading. Bembo and Caslon Old Face used for display. Chapter openings have lino-block vignette illustrations cut by Haynes and printed in a soft rose/brown ink, effectively evoking the Revolutionary period. Map endpapers. 16 pages of notes and the two column index were technical problems very well handled.

250 copies were bound in green cloth with gold stamped spine, and 500 copies were paper bound.

THE ENCINO PRESS of Austin, Texas won three awards for their entries.

Austin and Travis County: A Pictorial History, 1839-1939. by Katherine Hart.
viii, 160 pp. 8½" x 11" \$12.50.

Designer William D. Wittliff chose 12 point Souvenir on a 14 point body for the text type and the same face for display. Old photographs were used for illustration. Printing Craft did the VIP composition and offset press work. The paper was 70# Frostbite coated matte, and it was bound in Joanna's Kennett in brown #39450.

Edition of 3,000 copies.

A Historical Atlas of Texas. by William C. Pool.
xii, 190 pp. 8" x 9¼" \$15.00.

Designed by Bill Wittliff who used 10/12 Caledonia for text and 18 point Palatino as display type. Capital Printing Company set it on the Linotype and printed it offset. Maps were prepared by Edward Triggs and Lance Wren. Calligraphic illustrations. Paper was 70# Frostbite coated matte, and binding material was Joanna's Kennett in rust #37751.

Edition of 3,000 copies.

The Promise Kept by Kurth Sprague.
viii, 100 pp. 8" x 9¼" \$10.00

Designed by Bill Wittliff. Printing Craft set the text, in 11/15 Palatino, with the same face in 16 point for display, and did the offset printing. The paper was Beckett 1848 Traditional, natural white, in 80# weight. Pen and ink wash illustrations by John Groth. A three-piece binding with 70# French Once Again text in Replay Blue for the covers with Joanna, Kennett brown #39450 cloth spine.

Edition of 2,400 copies.

THE HUMANITIES RESEARCH CENTER OF THE UNIVERSITY OF TEXAS AT AUSTIN won an award.

The T. S. Eliot Collection of the University of Texas at Austin by Alexander Sackton.
407 pp., 5¾" x 9" \$18.95.

Designed by William R. Holman. The University of Texas Printing Division set the text on the Linotype in 10 point Caledonia leaded 2 points. The display type is handset Palatino. The paper was 65# Creme Blank Wove and the printing combined both letterpress and offset methods. Bound in Kennett, brown #39450, with a clear acetate jacket.

Edition of 1,500 copies.

THE JENKINS BOOK PUBLISHING COMPANY of Austin, Texas published a winner.

Texas in 1776: A Historical Description by Seymour V. Connor.
112 pp. 9" x 12" \$14.95.

Designed by Larry Smitherman who used 12 point Paladium with 4 point leading for the text and Carolus Roman Bold for display. Mr. Smitherman also prepared the maps. The paper was Publisher's Text, 80#, in off white. The cold type was set and printed offset by the Whitley Company of Austin. Two piece paper cover over boards using Curtis Tumba 80# text in Viking Tan and Odin Brown.

Edition of 1,000 copies.

LOUISIANA STATE UNIVERSITY PRESS in Baton Rouge received three awards for their books.

Louisiana Images: A Photographic Essay by George F. Mugnier by J. R. Kemp and L. O. King.
x, 132 pp. 8½" x 11" \$6.95.

Designed by Dwight Agner. Composition in 12 point Trump Continental, 4 point leaded, with the same face for display, set by Jagers Chiles Stoval, Inc. by Fototronic method. Printing by Meriden Gravure Company. Paper was 70# Mohawk Superfine Smooth in soft white, with the same paper in 80# weight used for the covers.

Edition of 4,500 copies.

Rachel of Old Louisiana by Avery O. Craven.
xiii, 122 pp., illus. 5½" x 8" \$6.95.

Designed by Albert Crochet. Text set in 12 point Garamond, leaded 3 points, with Deepdene for display. VIP composition by G & S Typesetters, Inc. Offset printing and binding done by Kingsport Press. Paper was Warren's Olde Style Antique, 60# weight. Bound in olive green Permalin, Balacron #2206.

Edition of 2,500 copies.

Walking Out by Betty Adcock.
iv, 58 pp. 5½" x 9" \$3.95.

Designed by Albert Crochet. Set in 10 point Electra, 2 point leaded, with Palatino for display. Composition done by Heritage Printers. Letterpress printing and binding done by Thomson-Shore. paper was Warren's Olde Style, 60# The ten point Carolina coated covers were printed by Baton Rouge Printing Company.

Edition of 1,500 copies.

THE NORTHLAND PRESS of Flagstaff, Arizona submitted two winners.

Hang Gliding: The Flyingest Flying by Don Deder. Illustrated with color photographs by Stephen McCarroll.
viii, 143 pp. 9" x 10 1/8" \$14.50.

Robert O. Jacobson designed the book. Type was set on the Linotype and by phototypesetter. 12/14 Aldus was the text type, with Vivaldi for display. Printed offset at the Northland Press. The paper used is Mohave Matte by Simpson Lee in 80# weight. Color photography in 150-line screen done offset at the press. The binding was designed by Paul Weaver and Jim Howard who selected Columbia Mills, Milbank Linen in red #4019. It was bound at Roswell Bookbinding. Mr. Jacobson also designed the book jacket which was printed at the press on 100# Shasta Gloss.

Edition of 1,035 hardcover and 13,580 softcover copies.

The Unchanging Hopi: An Artist's Interpretation in Scratchboard Drawings and Text by Barton Wright.

x, 109 pp. 9 1/8" x 10 5/8" \$12.50.

Designed by Paul E. Weaver and Robert O. Jacobson. Text set in 12/14 Linotype Granjon with display in Garamond Italic set by Typositor. Printed on Northwest's Quintessence Dull in 100# weight. The plates for reproducing the scratchboard drawings were prepared and printed by Northland Press. Paul Weaver designed the binding and used Columbia Mills Fictionette Natural in black #FNV 3750. Roswell Bookbinding did the binding. The Shasta Gloss 100# book jacket was designed by Robert Jacobson and printed at the press.

Edition of 3,100 copies.

THE PRESS OF THE NIGHTOWL in Baton Rouge, Louisiana submitted a winner.

The Nightowl at Ten: Comments on the Press of the Nightowl by the Proprietor at the End of the First Ten Years by Dwight Agner.

16 pp. 5 1/2" x 6 3/4" \$5.00.

Dwight Agner designed the book, handset the type, then printed and bound the book. 12 point De Roos Roman, leaded 2 points, was used for the text and Rustica for display. It was printed letterpress on a Golding Official 8 x 12 side lever hand press. The paper is 75# Hayle Handmade by Green's Fine Papers of Maidstone, England supplied by Andrews/Nelson/Whitehead. The paper was damped before printing. Center sewn into printed 80# Strathmore Grandee cover stock in Cadiz green.

Edition of 120 copies.

OXMOOR HOUSE, INC. of Birmingham, Alabama submitted two books which won awards.

The American Cowboy by Caleb Pirtle and the Texas Cowboy Artists Association.

168 pp. 11 7/8" x 11 7/8" \$50.00.

Phil Sankey of Sankey II in Birmingham designed the book, the binding and the book jacket. 12/14 Goudy Old Style was used for the text, with Olden for a display face. Photo composition and lithographic printing done by Meehan-Tooker of East Rutherford, N. J. The plates for the color illustrations were prepared by Colour IV of Dallas, Texas. Text paper was Warren's Lustrro Offset white enamel dull cover in 60# weight. Printing was done on a 78" Harris four-color press. End papers of 65# Strathmore Beau Brilliant in Tampico Brown. Bound by A. Horowitz and Son-Bookbinders of Fairfield, N. J. in Columbia Mills Bolton buckram #3889, with California brown cowhide leather on backbone showing 2 1/2" on sides. 110# binders board. The book jacket was printed on white 100# Lustrro Enamel, Gloss film laminated by Meehan-Tooker.

Edition of 50,000 copies.

Spirit Up the People: North Carolina: The First Two Hundred Years, Text by Joanne Young and Photographs by Taylor Lewis, Jr. Map by Kurt Lang.
160 pp. 8¾" x 11¼" \$12.95.

Robert Reed designed the book, the binding, and the jacket. 10/13 Caledonia set by Linofilm used for the text and calligraphy for display. The color separations were prepared in Toledo by Graphic Arts of Ohio. The book was printed web offset by the Kingsport Press who also printed the jacket and did the binding. Warren's 80# Flokote for the text, and multi-color Antique Indigo for end sheets. The book jacket printed on 80# Flintridge enamel stock. Columbia Colonial Linen #3085 used for cover cloth. The book was commissioned by the North Carolina Bicentennial Foundation.

Edition of 30,000 copies.

SENECA BOOKS, INCORPORATED of Grantsville, West Virginia submitted a winner.

Folk Songs from the West Virginia Hills by Patrick W. Gainer.
256 pp. 5½" x 8½" \$15.00.

Jeanne Smith Pollack designed the book, the binding and the jacket. McClain Printing Company of Parsons, West Virginia set the type by computer in 9/11 Baskerville, and Baskerville was also used for display. Music included in the book was done by Lau's Music Engraving Company of Cincinnati. The offset printing on 60# stock was accomplished by the Haddon Craftsmen of Scranton, Pennsylvania. Binding cloth is Holliston Crown Linen red #13104.

Edition of 2,000 copies.

THE UNIVERSITY OF GEORGIA PRESS entered an award winner.

Wildflowers of the Southeastern United States by Wilbur H. Duncan and Leonard E. Foote.
vii, 296 pp. 5 7/8" x 8¾" \$12.00.

Martyn Hitchcock designed the book and the binding. Color transparencies were supplied by the authors, and the drawings for the introduction were executed by Wilbur H. Duncan. 10/11 point Intertype Garamond text was set by G & S Typesetters, Inc. and photographically reduced to 90%. A technical problem resulted from having to photograph the type from repros which had been pulled on antique paper. Garamont was used for the display. Princeton Polychrome Press did the offset press work. 80# Westvaco Coronation Gloss was the paper used. Illustrated covers utilized Kivar I white as binding material and obviated the need for a book jacket.

Edition of 15,000 copies.

UNIVERSITY OF MIAMI PRESS in Coral Gables supplied a book which won an award.

The Villagers' Book of Outstanding Homes of Miami by Patricia Gabriel.
160 pp. 8½" x 11" \$25.00.

Bernard Lipsky designed the book, the binding and the jacket. The designer worked with a committee of The Villagers (an organization of women dedicated to the preservation, restoration, and utilization of historic sites and buildings) who made the selection of the photographs of the homes to be used in the book. H & D Graphics set the 12/15 point type in IBM Aldine, with Palatino for display. They printed the book on 80# Paloma Matte paper, using double black duotone and four-color process halftones in the offset presswork. Plastic Coating Corporation's Kivar #5 Ivory was used for the binding.

Edition of 2,000 copies.

THE UNIVERSITY OF NORTH CAROLINA PRESS received two awards.

George Mason: Gentleman Revolutionary by Helen Hill Miller.
vii, 388 pp. 7" x 10" \$18.95.

Designer Joyce Kachergis used 10/12 Bembo set on the Mergenthaler ViP photocomposer by Halliday Lithographic Corporation, who also prepared the plates and did the offset printing. Binding and book jacket were also designed by Joyce Kachergis who used Roxite B515 45 vellum finish to cover the boards. 80# Strathmore Americana Text in Nantucket Ivory was used for the jacket which was printed by Meredith-Webb Printing Company.

Edition of 3,500 copies.

The Lay of the Land. Metaphor as Experience and History in American Life and Letters by Annette Kolodny.
vii, 185 pp. 6" x 9" \$8.95.

Bembo 11/12 set on a Mergenthaler ViP photocomposer was set "in-house" at the UNC Press. Edwards Brothers did the printing. Paper was Warren's Olde Style in 60# weight. Joyce Kachergis designed the book, binding, and jacket. Columbia Bayside Linen BSL 3304 was the choice for the binding cloth. The book jacket utilized 75# Linweave Textra Moss Text and it was printed by the Meredith-Webb Printing Company.

Edition of 2,500 copies.

THE UNIVERSITY OF SOUTH CAROLINA PRESS also had two winning entries.

A Collection of Emblemes: Ancient and Moderne (1635) by George Wither.
xxx, 279 pp. 7" x 11¼" \$19.50.

This is a photofacsimile printing, with additions, of a 17th century volume published for the Newberry Library. Designer Robert L. Nance comments "Bembo was chosen as the typeface since the original printing in 1635 was in

a roman that has the flavor of the early Aldines from which Bembo was originally designed. The odd trim size was used to closely match the original trim size. The rules in the front matter carry the design motif of the original." Nance designed the book and the binding. The 12 point Bembo was leaded 2 points and set in Monotype by Heritage Printers. Meriden Gravure Company did the printing. Warren's 55# University Text was selected for the paper. Bound by the Kingsport Press in Holliston, Roxite, blue 49249.

Edition of 1,000 copies.

Excellence in University Teaching: New Essays by Thomas H. Buxton and Keith W. Prichard.

xiv, 294 pp. 6" x 9" \$9.95.

Book, binding and jacket were designed by Robert L. Nance. Linotype Baskerville 10 point, with 2 points leading, was used for the text and Bulmer for display. Typesetting and printing by letterpress by Heritage Printers. Warren's 55# University Text was the paper. Bound in Holliston, Roxite, blue #49249 by Delmar Companies. The book jacket was done by Kohn Printing Company on white offset enamel.

Edition of 1,500 copies.

THE UNIVERSITY OF TENNESSEE PRESS won two awards.

The Eskimo Storyteller. Folktales From Noatak, Alaska by Edwin S. Hall, Jr. with drawings by Claire Fejes.

xv, 491 pp. 6" x 9" \$18.50.

Jim Billingsley was the designer who chose 10/12 Linotype Caledonia for the text. Heritage Printers set the type and printed the book letterpress. Display type was L & C Hairline set at the UT Press by phototypesetter. Warren's Olde Style Wove in 50# weight was the paper. The ball point pen drawings were converted into line cuts for letterpress printing. The binding and the book jacket were also designed by Billingsley. The white Joanna Arrestox B45100 binding cloth was printed offset in PMS #290 blue. Carolina Ruling and Binding Company bound the book. The jackets utilized Warren's Casco 80# and were printed by Keith Press in Knoxville.

Edition of 1,500 copies.

Night Riders in Black Folk History by Gladys-Marie Fry.

xii, 252 pp. 6" x 9" \$9.50.

The book and the binding were designed by Jim Billingsley. The book jacket was designed by Larry Hirst. Heritage Printers composed the text in 11 point Times Roman on the Linotype and printed the book letterpress. The display type is Pistilli Roman set on a phototypesetter. The paper is Warren's Olde Style Wove in 60# weight. Art for the illustrations was prepared by Larry Hirst. Bound in Columbia Riverside Chambray RVC 3711 in rust/black color by the Delmar Companies. Keith Press of Knoxville printed the book jacket on 80# Warren's Casco.

Edition of 3,000 copies.

THE UNIVERSITY PRESS OF KENTUCKY won an award.

We Be Here When the Morning Comes by Bryan Woolley and Ford Reid.
xvi, 104 pp. with 48 page insert of photographs. 6" x 9" \$7.50.

Jonathan Greene designed the book, its binding, and the book jacket. 11 point Electra, leaded 3 points, was set by Linotype. Display face is Sistina. The text was printed letterpress by Heritage Printers on Warren's #66 Antique Cream Text in 60# weight. The photographic insert was printed on 80# LustrO Offset Enamel Dull by Baucom Press, Inc. who also printed the jacket on the same stock. Cloth used for binding was Bayside Linen #3974 in dark gray. This book was also selected for the 1976 AAUP Book Show.

Edition of 5,000 copies.

THE UNIVERSITY PRESS OF MISSISSIPPI entered one book which won an award.

The Art of Marie Hull by Malcolm M. Norwood, Virginia McGehee Elias, and William S. Haynie.
96 pp. 9" x 12" \$15.00.

Barney McKee designed this and used 11 point Sabon with 3 points leading, with Columbia for the display face. Graphic Composition of Athens, Georgia set it by coldtype method and it was printed offset by the Rich Printing Company of Nashville. Warren's Patena in 80# weight was the paper. Gulbenk Engraving Company prepared the color plates. Barney McKee also designed the binding and the book jacket. Bound in Holliston Roxite B, red #51504, with gold stamped title on cover and spine. The jacket of 80# Paloma was printed by Rich Printing Company.

Edition of 3,500 copies.

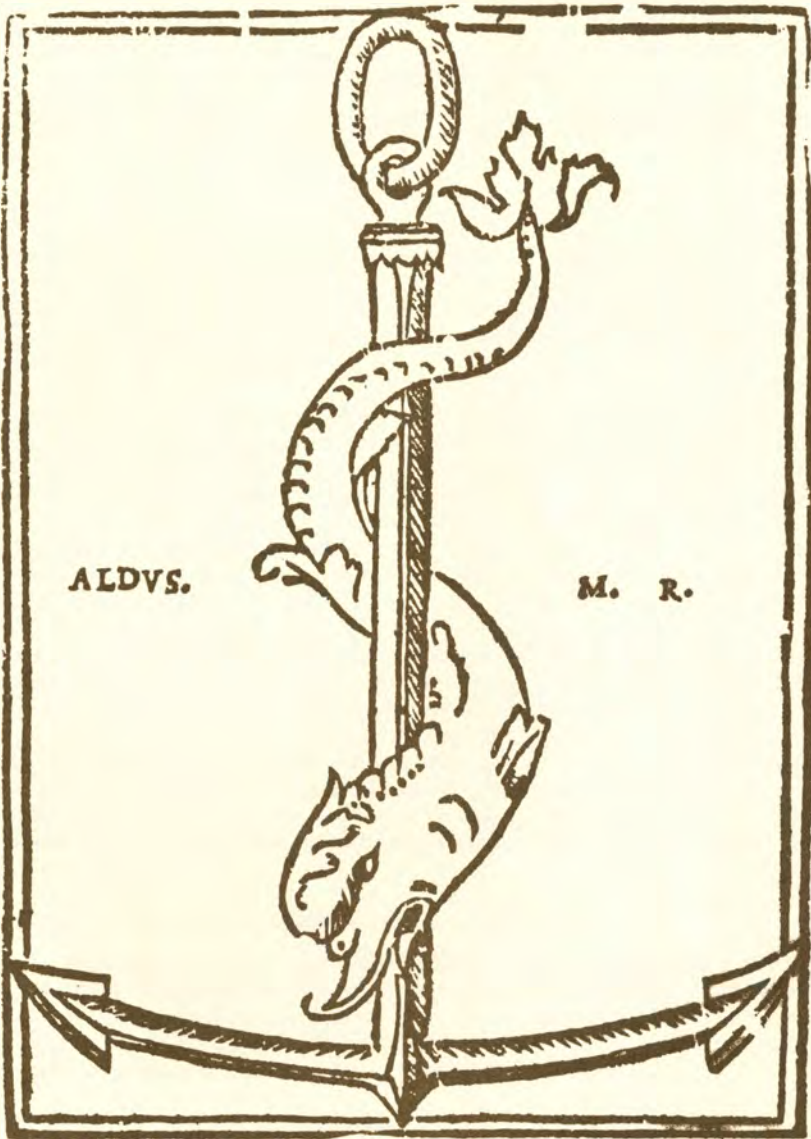
PARTICIPATING PUBLISHERS AND PRESSES

University of Alabama Press • Ashantilly Press, Darien, Georgia • John F. Blair, Winston-Salem, N. C. • Blue Heron Press, Lafayette, Louisiana • Briarpatch Press, Chapel Hill, N. C. • East Tennessee State University, Johnson City • The Encino Press, Austin, Texas • University of Georgia Press • Heidelberg Publishers, Austin, Texas • Hemisphere Publishing Corporation, Washington, D. C. • Humanities Research Center/University of Texas • The Jackpine Press, Winston-Salem, N. C. • Jenkins Publishing Company, Austin, Texas • University Press of Kentucky • Louisiana State University Press • University of Miami Press, Coral Gables • University Press of Mississippi • University of North Carolina Press • Northland Press, Flagstaff, Arizona • Oxmoor House, Birmingham, Alabama • Pelican Publishing Company, Gretna, Louisiana • Press of the Nightowl, Baton Rouge, Louisiana • Seneca Books, Inc., Grantsville, West Virginia • University of South Carolina Press • Southern Publishing Association, Nashville • University of Tennessee Press • Texas A & M University Press • Unicorn Press, Greensboro, North Carolina • and White Rhinoceros Press, Blacksburg, Virginia.



THE SOUTHERN BOOKS COMMITTEE FOR 1975

J. Isaac Copeland, *Chairman*
Frank J. Anderson, *Project Director*
David E. Estes
Richard B. Harwell
John David Marshall



A HANDLIST OF THE AWARD WINNING BOOKS OF THE 1976
SOUTHERN BOOKS COMPETITION

SPONSORED BY THE SOUTHEASTERN LIBRARY ASSOCIATION



THE UNIVERSITY OF CHICAGO PRESS
1963

THE TWENTY-FIFTH ANNUAL
SOUTHERN BOOKS COMPETITION
1976

Forty-five publishers from seventeen Southern states and the District of Columbia entered 126 of their best books in the 1976 Southern Books Competition. From these many books which were entered twenty-three were selected as "Outstanding Southern Books," and award certificates were presented to their publishers.

Publication in the South during the calendar year of the Competition is the prime criterion for eligibility in the contest. For purposes of the Competition the South includes: Alabama, Arizona, Arkansas, Florida, Georgia, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, Washington, D.C., West Virginia and Puerto Rico. Publishers who entered the Competition included five private presses, twelve trade publishers, sixteen university presses, four institutional publishers, and eight specialty and private publishers.

The purpose of the Competition is to foster excellence in bookmaking, and to recognize designers, publishers, manufacturers, printers and binders for their contribution to high standards in the book arts. Because of this the materials and methods going into the making of these award winning books have been described in detail. Award winning books are publicized and exhibited at various places around the country. A printed handlist of award winning books is used as an exhibit catalog. A permanent collection of Southern Books Competition prize books is maintained at the University of Kentucky Libraries.

Members of the 1976 Southern Books Competition jury were:

Anne Bromer, a librarian and book collector, turned bookseller. She is the proprietor of Bromer Booksellers of Watertown, Massachusetts and holds a master's degree in Library Science from Simmons College. Mrs. Bromer has been a dealer in fine books since 1968 and is an elected member of the Antiquarian Booksellers Association of America.

Victor A. Berch, Special Collections Librarian at Brandeis University in Waltham, Massachusetts has a master's degree, with concentration in Egyptian hieroglyphics, from that institution. In addition he has a master's degree in Library Science from Simmons College. During 1964 and 1965 he worked part-time as a book scout for George Gloss' Brattle Book Store. He is a collector of private and fine press books and a member of various book-related associations.

Charles A. Rheault, Jr., a printer, and currently proprietor of Microglyphics, a book manufacturing firm, was associated with the Riverside Press in Cambridge for twenty years, serving in a variety of positions, including vice-president of the firm. Mr. Rheault is a member of a number of

professional organizations and past president of The Society of Printers, Bookbuilders of Boston, and Printing and Publishing Week of New England.

This highly-qualified panel met on February 6, 1977 and selected the twenty-three award winning books. The books are listed and described on the following pages. Requests for the exhibit, this handlist, or other information concerning the competition should be sent to the project director Frank J. Anderson, Librarian, the Sandor Teszler Library, Wofford College, Spartanburg, South Carolina 29301.

The cover illustration is a reproduction of the famous anchor and dolphin device of the Venetian printer Aldus Manutius. Reproduced from a 1527 Aldine imprint owned by the Wofford College library.

AMON CARTER MUSEUM OF WESTERN ART

Cities on Stone. Nineteenth Century Lithograph Images of the Urban West

by John W. Reps.

Forth Worth, 1976.

99 pp. Illus., bibliog., 8½" x 11" \$14.95/\$9.95

This was prepared as an exhibit catalog with the first 38 pages being descriptive text, followed by 50 colored plates. The designer was William D. Wittliff of The Encino Press of Austin, Texas. Text set in 12/15 Trump on a Mergenthaler VIP, and various sizes of Trump used for display. Composition by G & S Typesetters of Austin. The offset printing was accomplished by Brodnax Printing Company of Dallas, with the lithograph plates printed by four-color offset. The text paper is Warren's L.O.E. Dull in 100# Weight. Endsheets are 70# Strathmore Arlaide. Paper covered edition bound in Appleton's 10 point Super Tough. The book jacket was designed by Bill Wittliff and printed by Brodnax on Mead's 100# B & W Gloss Book. Edition of 4,500 copies in softback and 500 copies in hardback.

America: From Amerigo Vespucci to the Louisiana Purchase by Charles Ryskamp.

Forth Worth, 1976

x, 68 pp., Illus., 7" x 10"

Exhibition catalog of items from the Pierpont Morgan Library displayed at the Amon Carter Museum, and The Lyndon Baines Johnson Library. Designed by Stephen Harvard. Text set in Sabon 11/14 and display in Sabon. Set Monophoto by the Stinehour Press who also accomplished the offset printing. Stinehour Press also prepared the 300-line halftones and did the offset printing of the black and white illustrations. Text paper was 80# Monadnock Caress from Ris Paper Company. Stephen Harvard designed the covers and used Cockerell marbled paper #15 pasted to 80# Monadnock Caress cover stock, with a 2" x 4" printed title label on the cover. Edition of 1,000 copies.

The jurors commented: "Thoroughly professional handling of an exhibition catalog. Elegant title page bothered by the article "the" not being place in front of the library's name. Blue chapter headings are handsome and printer's flowers separating entries are in the best taste. Marbled wrappers and label in perfect harmony."

THE UNIVERSITY OF ARIZONA PRESS

Francois-Louis Schmied; Artist, Engraver, Printer. Some Memories and a Bibliography by Ward Ritchie.

Tucson, 1976

vi, 41 pp., Illus. 5½" x 8½"

Publication of Ward Ritchie's paper presented in the Spring of 1975 at a colloquium jointly sponsored by the Graduate Library School and the University Library at the University of Arizona, and published by the Library School as the first of a series of *Bibliographic Papers*. The book and binding were designed by Mark Sanders. Composed in Linotype Baskerville 12/14, with handset Baskerville for display. Composition by Tucson Typographic Service, with offset printing of text and halftone illustrations by Shandling Lithography. Text paper was 80# Gainsborough, and binding in 65# Torino "Tawny" cover stock, both of them supplied by the Zellerbach Paper Company. Edition of 750 copies.

ASHANTILLY PRESS

In The Calendar's Shadow's by Elfrida DeRenne Barrow.

Darien, 1976

59 pp., 6¼" x 9½"

Privately published by Malcolm Bell III for the family of the author. Designed and printed by William G. Haynes, Jr. at the Ashantilly Press. Text set in 13 point Poliphilus by Monotype by A. Colish, Inc. Display types were handset at the Press and include Castellar 600, Poliphilus and Blado. Printed letterpress on Curtis Rag National Wove paper supplied by Unijax of Savannah. Binding of cloth over boards and the book jacket also designed by Mr. Haynes. Edition of 500 copies.

BEEHIVE PRESS

Maria Bosomworth and William Rodgers by Eleanor West.

Savannah, 1976

72 pp. 9" x 7¼"

Published for Eleanor West of Ossabaw Island. Designed by C. Freeman Keith. The composition in Monophoto Times Roman 18/30 by the Stinehour Press. Photographs by Mrs. West. Offset printing by the Stinehour Press. The paper was S.D. Warren's 60# Cameo supplied by C.M. Rice Co. Bound in Linson 2 Light Stone Buckram #16 over boards with printed title on the spine. Edition of 1,000 copies.

The First Hundred Years of Wesleyan College

By Samuel Luttrell Akers

Savannah, 1976.

viii, 160 pp., Illus. 6 1/8" x 9¼"

Published for Wesleyan College of Macon, Georgia. Designed by C. Freeman Keith. Text in 11/13 Monotype Baskerville, with handset Bulmer for display, composed and printed letterpress by the Stinehour Press. The photos and art work supplied by the author were reproduced by offset. Text paper was 70# Warren's Olde Style supplied by C.M. Rice. Mr. Keith designed the jacket and the binding. Bound in Linson 2 Terra Cotta buckram (#3 LB) over boards. Illustrated jacket printed offset on Monadnock Caress. Edition of 2,000 copies.

A Small Portrait of Leila Moore Williams

Savannah, 1976.

24 pp., Frontis Portrait. 6" x 9"

Published for The Historic New Orleans Collection. Designed by C. Freeman Keith. Set in Monotype Baskerville 12/14 with display in Bulmer. Composition and letterpress printing by the Stinehour Press. The frontispiece portrait reproduced offset from a 300 line halftone. Text paper was 75# Curtis Rag White Wove supplied by Lindenmeyr Paper Company. Boyd Cruise designed the wrappers which were printed on white Strathmore Artlaid text paper. Edition of 500 copies.

THE ENCINO PRESS

Between the Creeks. Recollections of Northeast Texas

by Deborah Brown & Katharine Gust

Austin, 1976

xvi, 88 pp., Illus. 11" x 8½" \$12.50

Book, binding and jacket designed by William D. Wittliff. Text set in 11/13 Trump on a Mergenthaler VIP, with display in several sizes of Trump. Composition by G & S Typesetters of Austin. The photographs by Katherine Gust. Offset printing by Hart Graphics on 70# Prentice suede dull coat paper. Bound in Columbia Mills Fictionette FNV 488 (white) over boards: by the Custom Bookbindery. The book jacket was printed by Hart Graphics using the same paper as was used for the text. Paper supplied by Lone Star Paper Company. Edition of 3,000 copies.

GNOMON PRESS

Kentucky Renaissance. An Anthology of Contemporary Writing

Edited by Jonathan Greene

Lexington, 1976

x, 118 pp., 6" x 9¼" \$9.50/\$5.00

Designed by Jonathan Greene. Set in 10/13 Linotype Palatino by Heritage Printers who also did the letterpress printing. Display types are Michelangelo and Palatino. 70# Mohawk vellum was used for the text paper. Bound in Columbia Mills, Fictionette FNV 3370 (green) over boards. The book jacket reproduces a photograph by Guy Mendes on Weyerhaeuser's Gainsborough Ivory 80 text. The jacket was printed by Baucom Press. Edition of 1,000 paper bound and 700 cloth bound copies.

THE UNIVERSITY PRESS OF KENTUCKY

A Bestiary by Boynton Merrill, Jr. with illustrations by Robert James Foose.

Lexington, 1976.

72 pp., Illus. 8½ x 6½ (oblong) \$7.50

Designed by Robert James Foose. Text in 12 point Aldine Roman, leaded 2 points, was set on an IBM MTSC by the University of Kentucky Printing Service. Display set in Palatino. Mohawk Superfine text 80# was the paper. The ink wash drawings by Mr. Foose were shot as halftones and printed offset. Kingsport Press did the printing. The two piece binding was designed by Mr. Foose who used Process Material Corp's. Multicolor Antique 80# oatmeal paper for the illustrated, printed and stamped cover; which was also used for endpapers. The back board and spine were covered in Columbia Mills Fictionette Natural Finish FNV 3651 in brown. There was no book jacket. Edition of 1,000 copies. The jury noted, "Quiet, reflective book. Nice muted illustrations and end-papers. Good use of two-piece binding with accent of gold stamping. A peaceful bestiary."

The City in Russian History edited by Michael F. Hamm

Lexington, 1976.

x, 352 pp., maps, tables. 6" x 9" \$15.00

Designed by Jonathan Greene. 12 point Aldine Roman leaded 2 points was used for text type. Composition by The University of Kentucky Printing Services, on an IBM MTSC. Display headings were hand lettered by Calvert Guthrie. 60# Warren's Olde Style White Wove paper. The charts and maps are line drawings by Calvert Guthrie which were shot as halftones screened at 60% and designed by Jonathan Greene and Calvert Guthrie and printed two colors (red and green) on tan 80# Strathmore Chrome Text. Printing of book and jacket was done by Napco Graphic Arts, Inc. Bound in Columbia Mills Bayside Linen BSL 3614 (tan). Edition of 1500 copies.

LOUISIANA STATE UNIVERSITY PRESS

Repossessing and Renewing. Essays in the Green American Tradition

by Sherman Paul.

Baton Rouge, 1976.

xviii 294 pp., Illus 5 1/2 x 8 1/2 \$12.50

Designed by Dwight Agner. Text set in VIP Electra 10/13, with display in Phototypesetter Carolus Bold. Composition by The Composing Room of Michigan. Photographs by Alfred Stieglitz, Harry Callahan, and John Szarkowski. Edwards Brothers did the offset printing on 60# Warren's Olde Style which they supplied. The book jacket was designed by Dwight Agner and printed with brown and black inks on 80# Artone Text in lime green. Printing, Incorporated did the presswork on the book jacket. Bound in Joanna Arrestox B 51000 in olive color over boards. Edition of 2,000 copies.

THE UNIVERSITY OF NEW MEXICO PRESS

Early Architecture in New Mexico by Bainbridge Bunting

Albuquerque, 1976.

122 pp., Illus., bibliog. 8 1/2" x 11" \$12.95

Dan Stouffer designed the book, the binding and the jacket. Display type is Paladium with 12/15 Laurel used for text, set by the Fototronic at the University of New Mexico Printing Plant. Printed offset on 80# Warren's Patina by the North Central Publishing Company. Endsheets of Multicolor's Antique Nutmeg. Bound in Columbia Mills Fictionette Natural Finish FNV 3888 over boards. The book jacket is printed on Northwestern's 100# White Mountie, coated two sides. Edition of 1,000 copies.

UNIVERSITY OF NORTH CAROLINA PRESS

The Fledgling Province. Social and Cultural Life in Colonial Georgia, 1733-1776 by Harold E. Davis.

Chapel Hill, 1976.

xi, 306 pp., Illus. 6" x 9" \$16.95

Joyce Kachergis was the designer. Text set in Linotype Garamond No. 3 in 10/12 point, with display in Garamond Light Italic. Composition by Heritage Printers, Inc. who also did the offset printing, and supplied the 60# Warren's Olde Style paper. Linecut and halftone illustrations. The endpaper illustrations were printed in blue ink on Strathmore Americana Nantucket Ivory in 80# text weight. The same paper was used for the book jacket which was designed by Ann Sulkin, and printed by the Meredith-Webb Printing Company. Bound in boards covered with Holliston Mills Grade A Roxite #50444 in light blue. Binding designed by Joyce Kachergis. Edition of 2,000 copies.

NORTHLAND PRESS

John Clymer: An Artist's Rendezvous with the Frontier West

by Walt Reed

Flagstaff, 1976.

xvii, 141 pp., Illus. 11 1/2" x 9 5/8" \$40.00

The book, binding and jacket were designed by Paul Weaver. The text type is Granjon 14 with 3 point leading, with display in Garamond Old Style Italic. Composed on a Linotype at Northland Press. The original illustrations were oil paintings on canvas by John Clymer. The color separations and printing were done at Northland Press. The paper is 100# white Karma Dull, supplied by Ingram. Bound in boards covered with Joanna Mills Centennial Black #19990 cloth, with a silver foil device stamped on the cover, and spine title in silver. Executed by Roswell Bookbinding. The illustrated book jacket was printed at the press on 80# Quintessence Dull. Edition of 5,000 copies. The jurors commented: "Excellent, brilliant reproductions. The layout of text and folios well thought-out with dramatic blocks of type opposite each painting. Title-page and front matter handsomely designed."

The Day of the Horse written and illustrated by Bernard Garbutt.

Flagstaff, 1976.

vi, 81 pp., Illus. 9 1/4" x 7" \$10.50

The book was designed by Robert Jacobson. The binding and book jacket were designed by Paul Weaver. The 14 point Granjon text type was leaded 3 points. University Roman was used for display. Set with a Linotype at the press. 80# Classic Laid text paper was supplied by Ingram. The author-illustrator's pencil sketches and watercolor frontispiece were printed via two-color offset method. Bound in boards covered with Holliston Mills Roxite Vellum A-49249 by Roswell Bookbinding. The illustrated jacket was printed on 80# Classic Laid Text at the press. Edition of 1,469 copies.

OXMOOR HOUSE

The Cajuns of George Rodrigue with introduction and commentary by the artist. Translated by George and Jacqueline Panel.
Birmingham, 1976.

xii, 155 pp., Illus. 11" x 9½" \$24.95

Designed by Robert L. Nance. The text, in French and English, was set in Optima 11/1 on a Mergenthaler VIP by Typoservice, Inc. of Indianapolis. Display types were Optima and Clearface Outline. The illustrations were prepared by Colour IV, Inc. of Dallas. S.D. Warren's 100# Lustro Offset Enamel Dull was the book paper, with the same brand in gloss for the book jacket. The offset printing was accomplished by the Kingsport Press. Lindenmeyr Paper Corporation supplied the Multicolor endleaves. Bound in Columbia Mills Bolton buckram, BNV-3889 by Kingsport Press. Edition of 20,000 copies. Jurors' comments: "Successful handling of bi-lingual material. Excellent reproduction of paintings. Good use of blocks of text in and around white space."

UNIVERSITY OF TENNESSEE PRESS

The Southeastern Indians by Charles Hudson.

Knoxville, 1976.

xviii, 573 pp., Illus. 6 1/8" x 9¼" \$23.50

Jim Billingsley designed the book, and the binding. Set in 11/13 Caledonia on a VIP by Moran. Centaur was used for display types. The paper is 70# Warren's Patina which Thompson-Shore, Inc. printed offset. The two piece binding utilized Holliston Roxite black B533575 on the spine with gold stamped title, and Roxite Umber B53563 for the sides. The jacket was designed by Stella Willey combining a color illustration and type on Warren's 80# Lustro Gloss which was printed by Thompson-Shore, Inc. Edition of 3,000 copies.

Building German Airpower, 1909-1914 by John Howard Morrow, Jr.

Knoxville, 1976.

ix, 150 pp., Illus. 10" x 9" \$12.95

Jim Billingsley designed the book and the binding. Trump in 10/11 was used for the text and Trump in various sizes for display. Setting was on the VIP Photocomposer done by Graphic Composition. Thompson-Shore, Inc. did the offset printing on Warren's 70# Olde Style Wove paper. The binding used Holliston Roxite Vellum finish in Grey-Clay B51590 to cover the boards. Stella Willey designed the jacket which was printed on 80# Warren's Lustro Offset Enamel. Edition of 2,000 copies. Jurors' comments: "Imaginative use of iron cross tied in with title page and cover design. Excellent use of red tinted top edge to tie in color scheme. Clever stereoptican border of photographs. Excellent handling of subject matter which could have been presented in a drab manner."

TEXAS A & M UNIVERSITY PRESS

Junks of Central China. The Spencer Collection of Models at Texas A & M University.

College Station, 1976.

104 pp., Illus. 8½" x 10" \$10.00

Raymond M. Grimaila designed the book, the binding and the jacket. G & S Typesetters of Austin used the Linotype to set the 11/13 Garamond for text and Deepdene for display. The halftone illustrations were prepared by Meriden Gravure Company from photographs taken by Jim Bones, Jr. Monadnock Paper Company's 80# Peterboro Brite White was used for text pages and jacket. The Meriden Gravure Company did the offset printing. Bound in Holliston's Roxite A50475/black. Edition of 1,250 copies.

Fort Davis and the Texas Frontier. Paintings by Captain Arthur T. Lee, Eighth U.S. Infantry by W. Stephen Thomas.

College Station, 1976.

x, 109 pp., Illus. 12" x 9" \$20.00

The designer of book, jacket and binding was Raymond M. Grimaila. Phototypesetting was done in Palatino 11/15, with G & S Typesetters of Austin. Moran Industries of Baton Rouge did the offset printing including the four-color process halftones for the illustrations. The text paper was Hammermill's 80# Lockhaven Offset. Moran also printed the illustrated book jacket on French's Creme Blanc. Bound in Columbia's Riverside Linen RL-3647, brown. Published for the Amon Carter Museum of Western Art. Edition of 5,000 copies.

UNIVERSITY OF TEXAS PRESS

The Decapitated Chicken, and Other Stories by Horacio Quiroga.

Austin, 1976.

xviii, 195 pp., Illus. 6" x 8" \$8.95

Richard Hendel designed the book, binding, and the jacket. The text type was 11/13 Century Expanded set on a VIP by G & S Typesetters, Inc. of Austin. The display type is Shadow Extra Bold, and the illustrations were reproduced from pen and ink drawings by Ed Lindlof. Paper used was Warren's Olde Style in 60# weight, supplied by Olmsted-Kirk. Two piece binding of Joanna Arrestox B31500 for the spine, and Linson No. 2, Number 36 for the sides. The University of Texas Printing Division printed the book jacket on 80# Wedgewood Text. Edition of 3,000 copies.

THE TINHORN PRESS

The Callanwolde Poets. A Continuing Anthology edited by Eugene V. Ellis.

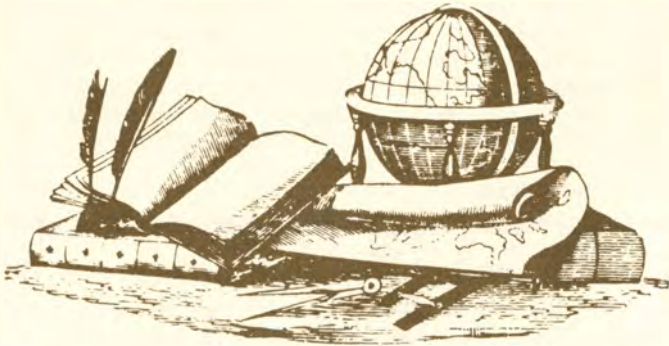
Atlanta, 1976.

19 pp., Poetry broadsides in a 7¼" x 10½" portfolio

Chuck Robertson designed this and printed it letterpress on a 10 x 15 C&P at his Tinhorn Press. Type was handset and ATF Bulmer in 8, 10, 12 and 14 point sizes were used for the text. ATF Baskerville was used for display. Strathmore Chroma Text paper was supplied by the Sloan Paper Company. The binding was designed by Nancy Roberts who used Desley Fabrics, Indonesian Stripe to cover the boards. Paper title label on cover. Edition of 500 copies. Juror's comments: "Except for the buckram pasted endpapers, an exciting clothbound portfolio. Dynamic design approach of author, title and sub-title. Each broadside can stand alone as well as complement each other. Attractive textual paper with a perfect blending of brown and black ink."

PARTICIPATING PUBLISHERS AND PRESSES

University of Alabama Press, Tuscaloosa, Alabama • American Chemical Society, Washington, D.C. • Amon Carter Museum of Western Art, Fort Worth, Texas • Appalachian Regional Commission, Washington, D.C. • University of Arizona Press, Tucson, Arizona • Ashantilly Press, Darien, Georgia • Banyan Books, Inc., South Miami, Florida • Beehive Press, Savannah, Georgia • John F. Blair, Publisher, Winston-Salem, North Carolina • Blue Heron Press, Lafayette, Louisiana • Congressional Quarterly Service, Washington, D.C. • The Donning Company, Publishers, Norfolk, Virginia • The Encino Press, Austin, Texas • University Presses of Florida, Gainesville, Florida • French/Bray, Inc., Baltimore, Maryland • University Press of Georgia, Athens, Georgia • Gnomon Press, Lexington, Kentucky • Gulf Publishing Company, Houston, Texas • The Harrison Company, Publishers, Norcross, Georgia • Heidelberg Publishers, Inc., Austin, Texas • The Jackpine Press, Winston-Salem, North Carolina • Jenkins Publishing Company, Austin, Texas • The University Press of Kentucky, Lexington, Kentucky • Louisiana State University Press, Baton Rouge, Louisiana • University of New Mexico Press, Albuquerque, New Mexico • University of North Carolina Press, Chapel Hill, North Carolina • Northland Press, Flagstaff, Arizona • Oxmoor House, Birmingham, Alabama • Pelican Publishing Company, Gretna, Louisiana • The Platyne Press, Tucson, Arizona • Press of the Nightowl, Baton Rouge, Louisiana • Sentry Press, Tallahassee, Florida • University of South Carolina Press, Columbia, South Carolina • W. Thomas Taylor, Publisher, Austin, Texas • University of Tennessee Press, Knoxville, Tennessee • Texas A & M University Press, College Station, Texas • University of Texas/Humanities Research Center, Austin, Texas • University of Texas Press, Austin Texas • Texas State Historical Association, Austin, Texas • The Tinhorn Press, Atlanta, Georgia • Unicorn Press, Greensboro, North Carolina • University Prss of Virginia, Charlottesville, Virginia • University Press of Washington, D.C., Riverton, Virginia • Yazoo Press, Yazoo, Mississippi.



THE SOUTHERN BOOKS COMMITTEE FOR 1976 / 77

FRANK J. ANDERSON, *Chairman and Project Director*

WAYNE O'NEAL

ROBERT E. STEPHENSON

KENNETH G. WALTER



A HANDLIST OF THE AWARD WINNING BOOKS OF THE 1977
SOUTHERN BOOKS COMPETITION

SPONSORED BY THE SOUTHEASTERN LIBRARY ASSOCIATION

The Cover Illustration: Hand bookbinder at the sewing frame, from Benj. Butterworth—The Growth of Industrial Art. (Washington, 1892)

THE TWENTY-SIXTH ANNUAL

SOUTHERN BOOKS COMPETITION

The Southeastern Library Association has sponsored an annual books competition since 1952. The purpose of the competition is to foster excellence in bookmaking, and to recognize designers, publishers, manufacturers, printers, and binders for their contributions to high standards in the book arts. Because of this the materials and methods going into the making of these award winning books have been described in detail. Award winning books are publicized and exhibited at various places around the country. The winning books of the 1976 and 1977 competitions will be displayed in New Orleans in October 1978 at the joint conference of the Southeastern Library Association and the Southwestern Library Association. A printed handlist of award winning books is used as an exhibit catalog. A permanent collection of Southern Books Competition prize books is maintained at the University of Kentucky Libraries in Lexington. Requests for the exhibit, this handlist, or other information concerning the competition should be sent to the project director Frank J. Anderson, Librarian, the Sandor Teszler Library, Wofford College, Spartanburg, South Carolina 29301.

Publication in the South during the calendar year of the competition is the prime criterion for eligibility in the contest. For purposes of the competition the South includes: Alabama, Arizona, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, New Mexico, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, Virginia, Washington, D. C., West Virginia, and Puerto Rico.

The 1977 Southern Books Competition attracted 117 entries from thirty-two publishers located in fifteen different states. Nineteen of the publishers were from the Southeast, and thirteen were from the Southwest. Out of these entries twelve books were chosen as "Outstanding Southern Books" and award certificates were presented to their publishers.

THE JURY

The jury for the 1978 Southern Books Competition were chosen for the breadth of their knowledge of book design, book sales potential, and book manufacturing quality. All are from Champaign-Urbana, Illinois.

ROBERT CHAPDU, whose formal training is in graphic design, taught English literature and rhetoric in three major universities and developed the private Moneytree and Ceres Presses before retiring to head Four-C, his own typographic and design company in Champaign, Illinois.

A. DOYLE MOORE is Professor in Design at the University of Illinois. Since 1960 he has directed the private Finial Press and has received many awards for excellence in book design from such sources as the AIGA, the Chicago Book Clinic, and the Midwest Books Competition.

N. FREDERICK NASH is the rare books librarian at the University of Illinois with an extensive background in library science, particularly in what goes into the making of good books.

ALLAN L. STEINBERG, is the Assistant Director of the University of Illinois Press at Urbana, in charge of its marketing program. He is also an antiquarian book dealer (Stonehill's Books in Champaign), specializing in Americana and finely printed books.

JURY COMMENTS

The elements of good book design, the jury believe, are both simple and yet difficult of achievement in this age of design by committee. How good it would be for the look of books if one competent and tasteful designer were in charge of organizing the parts of a book from jacket to index, using only what he thought necessary to interpret an author graphically to his readers (and limiting himself particularly to as few type faces, sizes, and weights as his material would allow). How good it might be for readers, who could get an author's meaning without the impediments of splashy heads, or insensitive and uneducated choices of text types and their leading, or unjustifiable ornamentation.

But books apparently are often designed by individuals who seem merely to have fallen into their jobs, or even more often are assembled by whole groups of people with disparate notions of what the finished product should look like. And so by chance or carelessness or benevolent ignorance, a dust jacket (which of course must attract attention and tempt buyers) is created by X, while the internal format (the thing the reader must cope with to actually meet the author) is often assigned to Y (or Y-1, Y-2, and Y-3). Z may handle the hard cover cloth and stamping, which choices may be governed by what a binder can give the best prices on. A, B, and C may deal with illustration, printing, and so on. The result is often the proverbial spoiled soup. Not that dedicated teams of people can't produce handsome and readable books; it does happen. It just doesn't happen very often.

Most distressing of all such circumstances, perhaps, are author biases imposed on one or more design elements to the detriment of the very understanding he seeks from his reader and which elements in the hands of a good designer could help create the instrument for understanding.

The most basic principle to guide the book designer, we believe, is that element of a book should contribute to the reader's ready and easy comprehension of the author's intention, whether the book is a novel, a dictionary, or a collection of photographs (and even when the author is a committee). Elements that contribute to comprehension are good; those that hinder are bad. If a book can accommodate ornament without impeding comprehension, hurrah! But we subscribe to the general principle that books are made to be read rather than decorate a coffee table and our judging reflects that principle. We felt that a number of the books submitted in the Southern Books Competition were the result of whim or the exigencies of production, rather than rational consideration of author intent and reader need. Still, twelve books from the 120 or so that we examined seemed to us to do their jobs well, even though jury reaction was not unanimous.

THE 1977 SOUTHERN BOOKS COMPETITION AWARD WINNERS

UNIVERSITY OF ARIZONA PRESS

Mineralogy of Arizona by John W. Anthony, Sidney A. Williams, and Richard A. Bideaux. Tucson, University of Arizona Press, 1977.
264 pp., illus., diagrams, bibliography, maps. 7" x 10".
Paperbound \$9.75 Clothbound \$22.50
ISBN 0-8165-0601-917

Designed by Barbara Vigil. Linotype composition by Tucson Typographic Service. Offset printing by Isbell Printing. Text type is 10/11 Times Roman, leaded one point. VIP Times Roman used for display type. The text paper is Warren's Patina in 60 pound weight supplied by Zellerbach. The Corvon Laflex covers were designed by Mark Sanders and printed in color by Isbell Printing. The edition was 4,200 copies.

Jurors' comments: This book was chosen mainly for the number of successful solutions to the many designer problems that such a text presented. Page layouts and use of color plates was good. But the mechanical spacing of text, even for such complex matter, was decidedly unpleasant, as was the use of Universe for figure captions. The title page was rather poorly placed.

THE UNIVERSITY OF GEORGIA PRESS

The Golden Horns. Mythic Imagination and the Nordic Past by John L. Greenway. Athens, 1977
v, 226 pp., bibliography, notes. 6" x 9" \$11.00
ISBN 0-8203-0384-4

Designed by Martyn Hitchcock. VIP composition in 11/13 Times Roman by the Composing Room of Michigan. Sistina used for display. 60# Warren's Old Style paper. Offset printing by the Kingsport Press. Bound in boards covered with Joanna Arrestox B 51500 by the Kingsport Press. The book jacket printed by the University of Georgia Printing Department on Beckett Offset in Canary. Edition of 2,000 copies.

Jurors' comments: Most jurors were attracted by the gold horns on the jacket, and admired the use of horns as brackets inside. The green cloth with gold stamping is consistent.

A History of Georgia. Kenneth Coleman, General Editor.
Athens, 1977.
xvi, 445 pp., illus., maps, bibliography. 6" x 9" \$12.50.
ISBN 0-8203-0427-1

Book, binding and jacket all designed by Martyn Hitchcock. The 10 on 12 point Linotype Baskerville composed by G&S Typesetters. Printed offset by Thomson-Shore. The paper is Superior Publishers Natural: Allied in 60 pound weight. The illustrations supplied by the authors were prepared by Martyn Hitchcock. The maps were prepared by the University of Georgia Cartographic Services. Bound by Delmar in boards covered with Joanna

Arrestox B 68000. The pictorial book jacket printed on 100 pound enamel stock by the University of Georgia Printing Department. Edition of 7500 copies.

Jurors' Comments: The jacket catches the eye but is messy and not easily identifiable. The Baskerville is a good type choice. Plates worked into text well. Endpaper maps may be useful but are not attractive.

Unavailable. Congress and the Post Office by Dorothy Ganfield Fowler. Athens, 1977.

xi, 266 pp., chapter notes, bibliography. 6" x 9" \$14.50.
ISBN 0-8203-0402-6

Martyn Hitchcock designed the book, the binding, and the dust jacket. Text type is Primer, 10 on 13 point, set by G&S Typesetters, with American Typewriter used for display. Printed offset by LithoCrafters. Paper is 60 pound Glatfelter Natural. Endpapers are Multicolor Antique, Indigo manufactured by Process Materials Corporation. Bound in boards covered with Holliston Roxite B 51545 by LithoCrafters. The book jacket is of Kraft Brown wrapping-paper printed by the University of Georgia Printing Department.

Jurors' comment: The plain brown paper was the best-liked dust jacket. Handling of body type (face, size, leading, measure) was excellent. Cloth was an unpleasant blue. The title page and jacket design were good, but why was Melior used on the jacket?

THE UNIVERSITY PRESS OF KENTUCKY

Alexander Gumberg and Soviet-American Relations, 1917-1933 by James K. Libbey.

Lexington, 1977.

xiv, 234 pp., notes, bibliography. 6" x 9" \$13.50
ISBN 0-8131-1361-X

Designed by Joanne Kinney. Palatino 10/12 composed on Mergenthaler VIP by G&S Typesetters of Austin, Texas. Palatino also used for display. Printed offset by Edwards Brothers of Ann Arbor, Michigan. Paper is Warren's 60 pound white wove Olde Style, with 80 pound cream colored endpapers to harmonize with text paper. Bound in boards by Edwards Brothers and covered with Joanna Western Mills Linson 2, #36 (scarlet). The spine die stamped with All Purpose Hi-Glo SG-18 (gold). Jacket designed by Sherry Forman Graft, and printed on Nekoosa-Edwards Artone Text (grey) 70 pound basis, by the University of Kentucky Printing Services. Edition of 1,250 copies.

Jurors' comments: The book that received the most positive response. . . It perhaps epitomizes the university press book in subject matter and the kind of problems it thus sets for the designer; solid text, notes, index—all with lots of proper names requiring capitalization. The choice of Palatino as body type was excellent because the face plays down caps; it avoids the nasty salt-and-pepper look of pages set with big-cap or heavy-cap faces. Type page to paper page relationship was pleasant and made the openings inviting. Leading was well proportioned to body size. Running heads were discrete. The single face in only a few sizes was deemed the best design feature (with the simple jacket a close second). The feature most disputed was the type ornament, which was felt to be gratuitous but used consistently.

LOUISIANA STATE UNIVERSITY PRESS

Louisiana Cajuns/Cajuns de la Louisiane by Turner Browne

with an introduction by William Mills.

Baton Rouge, 1977.

120 pp., illus. with photographs. 8½" x 10½" \$14.95

ISBN 0-8071-0363-2

Book, binding and jacket designed by Dwight E. Agner. Goudy Olde Style 1215 for text type, and Goudy Olde Style for display. Composition on Mergenthaler VIP by LSU Press. The duotone offset printing was done by Phelps-Schafer. Text paper was 80# Warren's Lustrro Offset Enamel. Endpapers of Strathmore Grandee. Photographs were by Turner Browne. Bound in boards covered with Joanna-Centennial in brown #39120, with a photo inset on front cover. Universal Book-bindery did the binding and printed the bookjacket which was printed on .005 clear acetate. Edition of 7,500 copies.

Jurors' Comments: All jurors admired the acetate jacket and its ink colors, although the back cover was not easily readable. Why was the ugly Windsor Open used with Goudy? The coarse cloth with inset photo was felt to be very effective. The title page was clean and impressive, but the printer's flower seemed a private press trick. Inconsistent use of two columns (for bilingual text) was not easily forgiven, and tolerance for running tails and lack of folios was not unanimous.

THE UNIVERSITY PRESS OF MISSISSIPPI

The Works of the Gawain Poet by Charles Moorman.

Jackson, 1977.

452 pp., illus., 6" x 9¼" \$25.00

ISBN 0-87805-028-0

Book, jacket and binding designed by J. Barney McKee. Text set in Linotype Granjon 12/12, with display in ATF Garamond. Composition and letterpress printing by Heritage Printers, who also prepared and printed the halftone illustrations. Paper was Warren's 60# Olde Style Antique Wove. Endpapers of 65# Beckett Text. Bound in wheat colored Holliston Novelex over 80 caliper boards by Heritage Printers. Book jacket with color illustration on front printed on same type paper as the endpapers. Edition of 2,000 copies.

Jurors' Comments: The head judge plumped for this book because the designer/typographer handled extremely difficult matter very well. But the jacket was non-descript, even with its 4-color plate.

NORTHLAND PRESS

Modern Pueblo Pottery 1880-1960 by Francis H. Harlow

Flagstaff, 1977.

120 pp., illus. with photographs, partly colored, glossary, bibliography.

8½" x 10½" \$25.00

ISBN 0-87358-159-8

Robert Jacobson designed the book, binding and dust jacket. Text type was 12/14 Granjon set by Linotype at Northland Press, with display in Garamond Bold, and Perpetua Titling Bold. Printed offset by Northland

Press. Half-tone, 4-color photographs were prepared and printed by the press. Paper was 80# Northwest Karma Dull supplied by Ingram Paper Company. The endpapers were 80# Multicolor in Burnt Orange supplied by Roswell Bookbinding. Bound in Holliston—Crown Linen in Black #13175 by Roswell Bookbinding. Book jacket was printed on Shasta Gloss by Northland. Edition of 4,000 copies.

Jurors' Comments: The design of the jacket and title page, the page layouts, and the subtlety of color were unanimously admired. The choice of Granjon for body type helped the clean look.

Western High Spots. Reading and Collecting Guides by Jeff C. Dykes.
Flagstaff, 1977.

208 pp., illus. 9 3/4" x 7" \$12.50

ISBN 0-87358-162-8

Paul Weaver designed the book, binding, and the dust jacket. Text set in Linotype Granjon 12/13 with Jansen for display. Composition and offset printing done by Northland Press. Text paper was Mountie Warm White in 70# basis manufactured by Northwest and supplied by Ingram Paper. 85# Strathmore Grandee Text used for endpapers. Halftone photos furnished by the author were prepared and printed at Northland. The book jacket was printed on the same stock as the endpapers. Bound in boards covered with Holliston Roxite Record Buckram in Blue #63448 by Roswell Bookbinding. Edition of 2,500 copies.

Jurors' Comments: The silver stamped blue text paper for dust jacket and blue cloth with silver stamping were admirable for their cleanness and consistnecy. The title page was pleasant, as were the page openings. Granjon as a text face appeared three times among the twelve choices.

THE PLATYNE PRESS

A Talk Honoring Lawrence Clark Powell by Bert M. Fireman.
Tucson, 1977.

Four 8 page signatures. 5" x 8" Paperbound. \$6.00

Order from W. David Laird, Main Library.

The University of Arizona, Tucson.

Designed by Mark Sanders and W. David Laird. Text set in 12/14 Linotype Baskerville by The Type House. Display in Baskerville foundry type handset at the Platyne Press. Paper was 80# Mohawk Superfine supplied by Carpenter Offuit. The illustrations were prepared by Hollis Photo Engravers. Printing was accomplished by Mark Sanders at the Platyne Press on a handfed motor driven 10" x 15" C & P platen press. The binding was designed and produced by Laird and Sanders. Bound in Weyerhaeuser 89# Torino Cover stock in Cocoa, with Burnt Orange endpapers. Two color printed title label pasted on front cover. Covers cut flush. Text printed in brown and orange inks. Edition of 115 copies.

Jurors' Comments: Some jurors felt that a private-press-looking book would be well chosen, and indeed the paper cover is interesting. The presswork is excellent for handfed sheets, and the two color work, including the Baskerville ornaments, is a tradition in private press work.

THE UNIVERSITY OF TENNESSEE PRESS

The Building of Uncle Tom's Cabin by E. Bruce Kirkham
Knoxville, 1977.

xiv, 264 pp., appendices, bibliography. 5½" x 8½" \$12.95
ISBN 0-87049-205-5

Bill Cason designed the book, the binding and the jacket. Text set in 11/13 Garamond No. 3 by VIP at Moran Industries, Book Division. Display in photoset Antique Caslon. Offset printing by Thomson-Shore, Inc. Text paper was 60# Warren's Olde Style, with 80# tan oatmeal paper for endpapers. Bound by John H. Dekker and Sons in Columbia Bayside Linen, tan #3655. Light brown Carnival Kraft paper jacket was printed by Thomson-Shore. Edition of 1,600 copies.

Wilderness Calling. The Hardeman Family in the American Westward Movement, 1750-1900 by Nicholas P. Hardeman
Knoxville, 1977.

xiv, 358 pp., tables, notes, bibliography. 6" x 9" \$14.95.
ISBN 0-87049-194-6

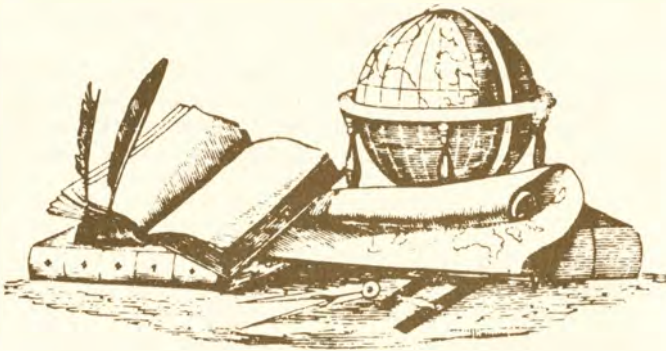
Jim Billingsley was the designer of book, binding and dust jacket. Garamond No. 3, 11/13 for text was set on the VIP by Moran Industries, Book Division. Machine Garamond and antique wood cut face used for display. Offset printing by Thomson-Shore, Inc. International Paper Company's 60# Bookmark in warm white was selected for the book paper. Endpapers of Standard 80# warm white. Illustrations were prepared by the University of Tennessee Press. John H. Dekker & Sons bound the books in Columbia Bayside Linen in tan #3647. The jacket was printed on Beckett offset paper by Thomson-Shore, Inc. Edition of 2,500 copies.

Jurors' Comments: . . . the cloth and gold and black stamping made the binding one of the best among our choices. The title page is well spaced, and the openings are very fine, but the use of a full page for plates is unfortunate since the proportions rarely fit the page size. Chapter heads are splashy but interesting.

The Cover Illustration: Hand bookbinder at the sewing frame, from Benj. Butterworth—The Growth of Industrial Art. (Washington, 1892)

PARTICIPATING PUBLISHERS AND PRESSES

Abingdon Press, Nashville, Tennessee • University of Alabama Press, Tuscaloosa, Alabama • University of Arizona Press, Tucson, Arizona • Ashantilly Press, Darien, Georgia • Banyan Books, Miami, Florida • John F. Blair, Publisher, Winston-Salem, North Carolina • Carolina Art Association, Charleston, South Carolina • University of Georgia Press, Athens, Georgia • Georgia State University Press, Atlanta, Georgia • Gulf Publishing Company, Houston, Texas • The Hurricane Company, Jacksonville, North Carolina • Jenkins Publishing Company, Austin, Texas • University Press of Kentucky, Lexington, Kentucky • Louisiana State University Press, Baton Rouge, Louisiana • Memphis State University Press, Memphis, Tennessee • The Michie Company, Charlottesville, Virginia • University Press of Mississippi, Jackson, Mississippi • University of New Mexico Press, Albuquerque, New Mexico • The Press of the Nightowl, Baton Rouge, Louisiana • Northland Press, Flagstaff, Arizona • Oxmoor House, Birmingham, Alabama • Pelican Publishing Company, Gretna, Louisiana • The Platyne Press, Tucson, Arizona • Review and Herald Publishing Association, Washington, D.C. • Rose Publishing Company, Little Rock, Arkansas • Sandlapper Store, Lexington, South Carolina • The Stephens Press, Asheville, North Carolina • Sunbury Press, Raleigh, North Carolina • University of Tennessee Press, Knoxville, Tennessee • Texas A & M University Press, College Station, Texas • Texas Christian University Press, Fort Worth, Texas • Unicorn Press, Greensboro, North Carolina.



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1954-1956

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*Died July 27, 1967

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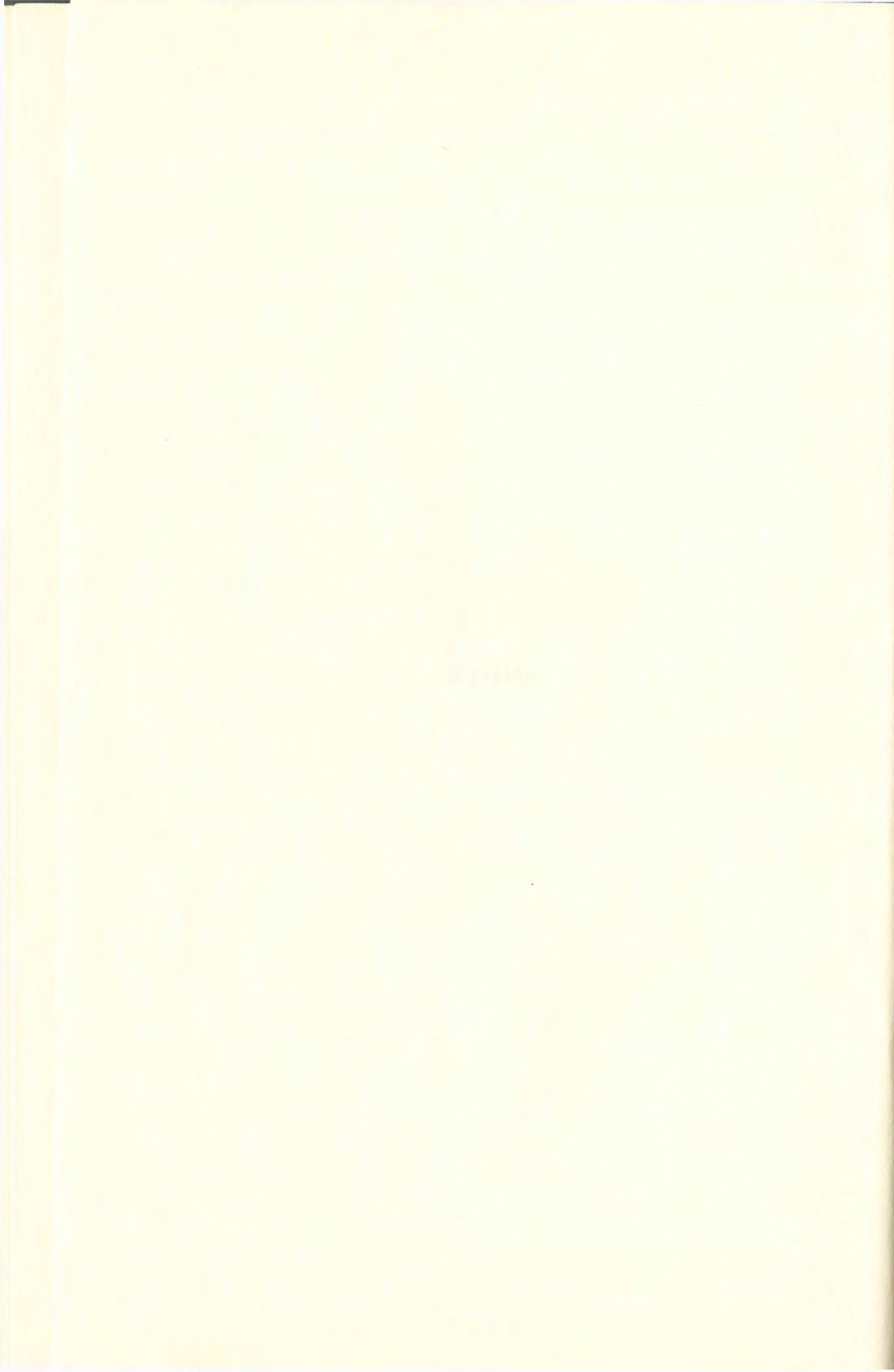
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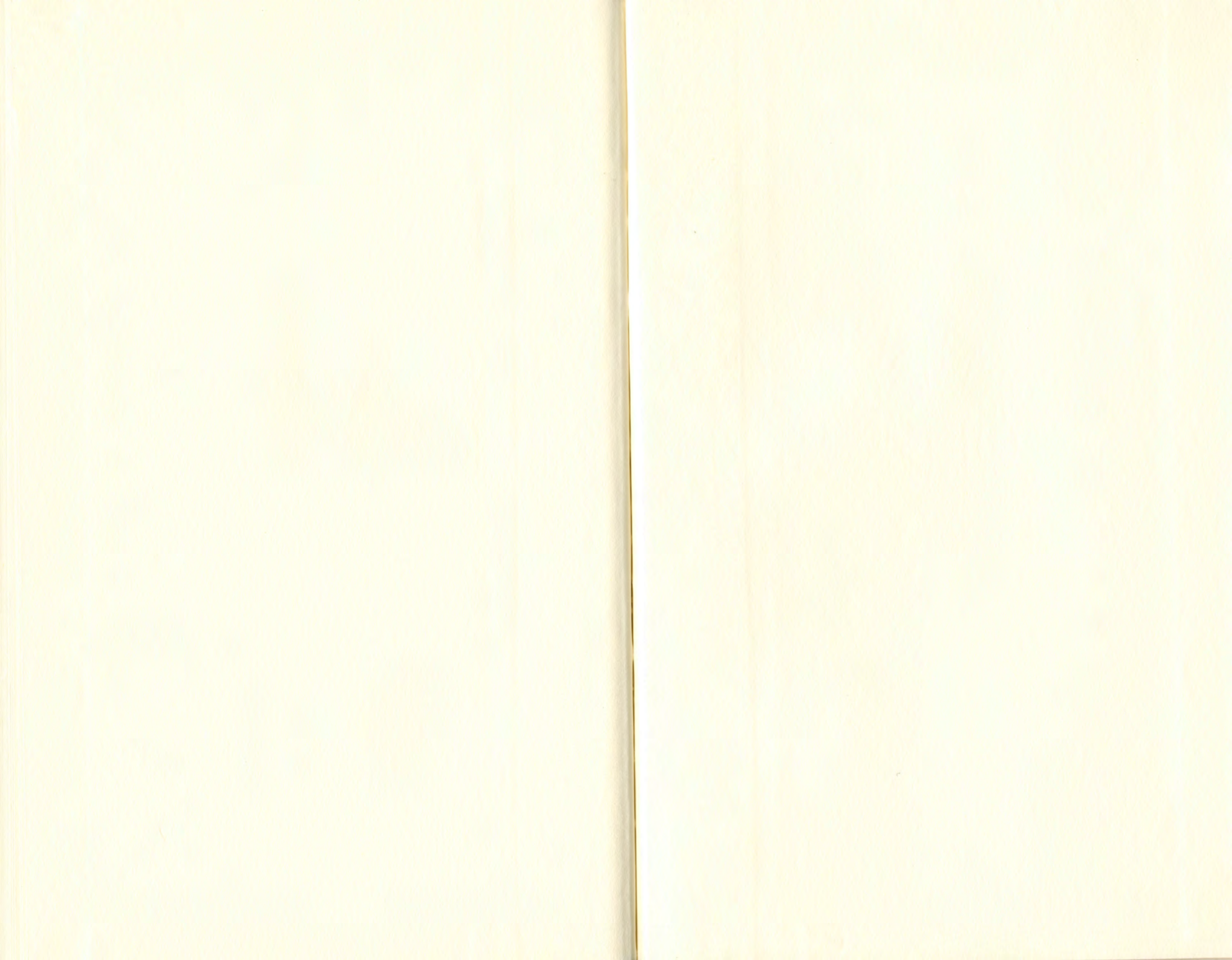
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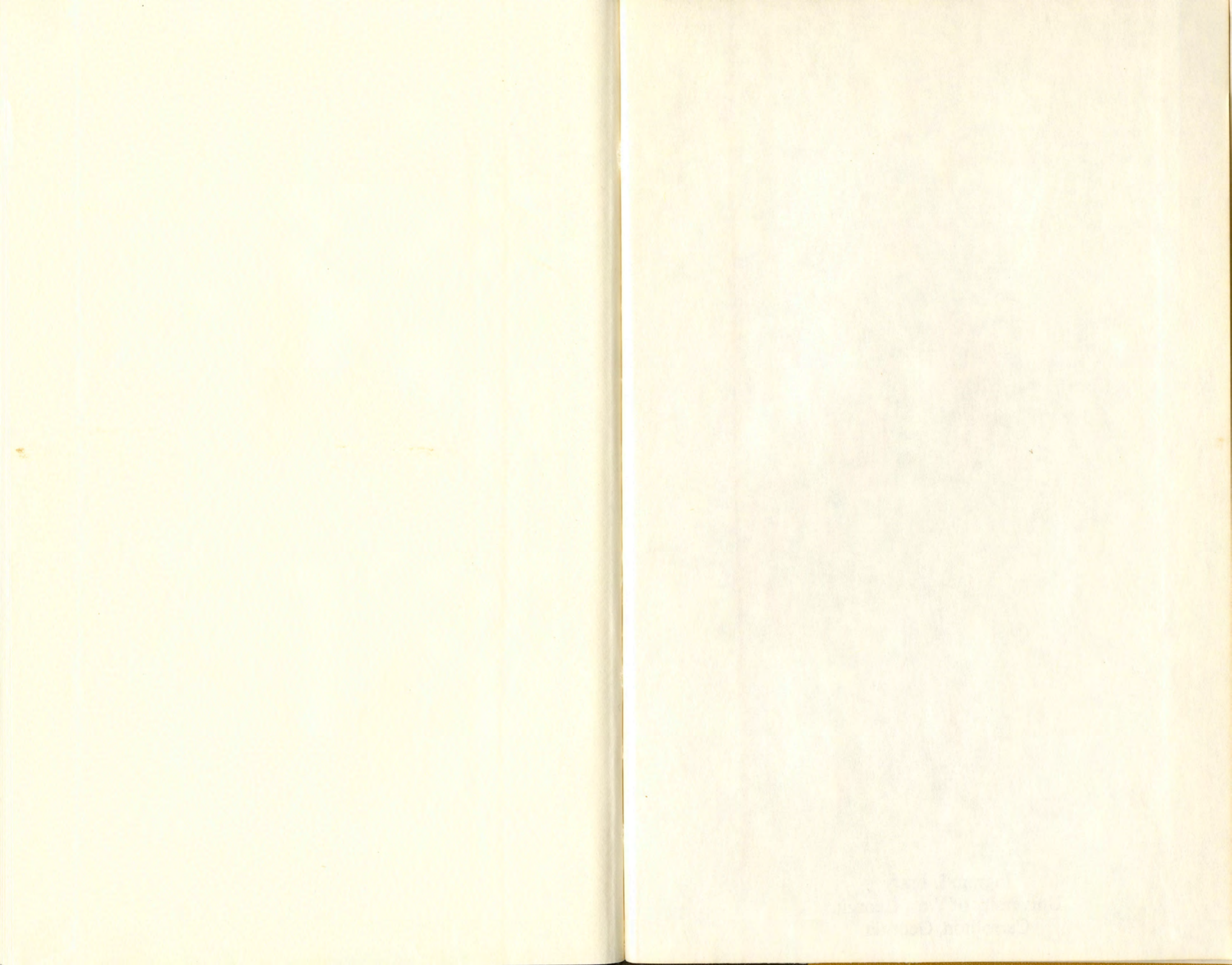
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