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# Joseph Graves and The Press of Gravesend

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## Joseph Graves and The Press of Gravesend

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H. Richard Archer

Joseph Clark Graves (1905-1960) was a talented and delightful gentleman. As a private press printer, he was not at all like the general run; he was, as they say, "cut from the whole cloth," not put together from scraps and trimmings.

One of the earliest letters from him that I have been able to locate, dated 10 January 1953, was not actually my first contact with the printer of Gravesend, but I can recall that in it Joe mentioned that he hoped that I wouldn't "object to a little plagiarism" as he had found my Christmas card of 1951, and "lifted a good deal of the material" for the card that the Graves family would send out for Christmas 1953. Obviously, here was a man of *taste*, if not one *with scruples*, for I had lifted the same card from an old almanac and, after minor changes, had my friend Grant Dahlstrom print it, and we mailed it to friends in 1951.

During the slightly more than eight years that I corresponded with Joe, and in the six years that my wife and I knew Joe and his wife Lucy and their children, I received considerable pleasure from the relationship, and have many letters, preliminary proofs, odd pieces of ephemera, and an example of each printed book and leaflet produced by the Gravesend Press, from *The Mint Julep* (1949) to the *Dolls & Puppets* (1958) and the *Bibliographical Confession* (1960) compiled by Joe Graves and printed, with woodcuts of Fritz Kredel, by John Anderson of the Pickering Press, at Maple Shade, New Jersey.

My reason for discussing Joe and his printing career is simply this: I believe his ideas, his spirit, and his amiability, humor, and sense of purpose are in the best tradition of the private press; and, to me, this is something sadly lacking in so many of our better known and more widely publicized private presses. For these, and other reasons, I believe the story of Joe Graves and his endeavors is appropriate and suitable material to be included in the Paul A. Bennett Memorial Lectures, for Joe, as much as anyone, exhibited spirit and a dedication to high standards, and maintained his sense of humor. He always avoided the phoney and contrived in





*Joseph C. Graves, Sr., at Gravesend, his home near Lexington, pulling an impression at the Gravesend Press.*

everything he produced, and in everything he touched.

He was a mild, courteous, serious-minded gentleman, and those who knew him, from Victor Hammer, to Robert Hunter Middleton, James Wells, Fritz Kredel, Paul Standard, John De Pol, John Fass, Herman Cohen, Lawrence Thompson, and many others, can vouch for his consistent and never-pompous friendly nature.<sup>1</sup> Librarians, professors, artisans, booksellers, artists, bookbinders, lawyers, and doctors—people in all manner of trades and professions—agree on this, and the records he left seem to me to be indicative of his amiability, unselfishness, and cordial support in a variety of pursuits, from historic preservation to university administration. This, I hope, is not taken as a belated eulogy of the man, but as many of you did not have the opportunity to know Joseph Graves, I have inserted these words here at the beginning, by way of prefatory note, and I hope that the ensuing remarks will clarify and support this impression.

“Gravesend” was, to paraphrase our printer, the name of a small brick home at the end of a country lane near Lexington,



Kentucky. Like a good many country homes, there was a vegetable storage bin in the basement.<sup>2</sup> But one day the intrusion of an old Golding printing press and a dilapidated type case was noticed in this secluded cellar room, and it was in this damp and uneasy environment that the Gravesend Press had its inception. This must have been around 1949, the same year that Joe issued *The Mint Julep*, which was hand set in Caslon types by Raymond Redd and printed "very privately on Saturday mornings at the Welsh Printing Company in Lexington."<sup>3</sup> The booklet was designed by Joe Graves, who also executed two drawings and the decorative head and tailpiece for the book. "The edition comprised 273 and 1/2 copies, when the publishers discovered they had run out of paper." Copies were bound in paste-paper over boards, the paste-paper having been especially made for this edition by R. Hunter Middleton of Chicago, who was a long-time associate and friend of the press and its founder.

Apparently, the proprietor of the Gravesend Press—outwardly a clothing merchant, vice-president, and treasurer of Graves, Cox & Co.—had been collecting books which interested him from the standpoint of printing and book illustration. Joe's circle of Lexington typophiles included his friends Carolyn Reading (later Mrs. Victor Hammer) and Amelia Buckley, co-proprietors of the Bur Press. From his reading and study, he became acquainted with Middleton and then with Philip Reed (also of Chicago at that time); later he met the European artists Victor Hammer and Fritz Kredel.

In 1948, Joe had been persuaded to teach a course in the history of printing and book illustration at Transylvania University, where his friend Dr. Raymond McLain was president. Victor Hammer he first met in Chicago, and Joe was instrumental in establishing the Transylvania professorship that would draw Hammer to Kentucky. In Lexington, Joe studied with Hammer and later with Hammer's friend, Fritz Kredel.<sup>4</sup> In Joe's droll words we learn about the seminar method in Lexington, Kentucky:

On summer evenings under the old mimosa tree at Gravesend, this little group frequently gathered to drink Rhine wine and listen to Fritz Kredel recount the humorous episodes of his youth, of the day he lost Rudolf Koch's lettering pen and of his mistaken arrest in Paris for the stabbing of Imre Reiner.<sup>5</sup>





Fritz Kredel's pressmark for the Gravesend Press, showing *Patience*, the Graves family's pet donkey, and the *Sleeping Pressman*. From *The Three Admirable Accidents* of Andrea de Piero (1954).

In 1951, an essay by Llewelyn Powys on Thomas Bewick was printed for Gravesend by Philip Reed, illustrated with sixteen Bewick engravings from the collection of Robert Middleton, in an edition of 500 copies, the types being Caslon, and the binding in paste-paper over boards by Elizabeth Kner of Chicago. Again the paste-paper was made by his friend Bob Middleton. A second edition of this booklet was issued in Chicago under the imprint of Philip Reed in 1954.

In 1949 Joe Graves acquired an old Shniedewend handpress and installed it in the basement at Gravesend. This was soon after Joe had met and studied with Hammer. Being an admirer of Hammer, he arranged to publish in 1952 the text of Rudolf Koch's essay *Wer ist Victor Hammer, or Who is Victor Hammer*. An interlinear translation was provided by Ulrich Middeldorf, then at the University of Chicago. The work was printed on Hayle handmade paper on a hand press by Victor Hammer and Jacob, his son. The English text was hand set in Hammer's American Uncial type and printed in black ink with the German text set in Civilité type and



printed in red ink. The pamphlet was a thin folio of sixteen pages, stitched in plain wrappers. (In May 1952 Joe Graves had read a paper on "Victor Hammer, Calligrapher, Punch Cutter, and Printer," at a meeting of the Bibliographical Society of the University of Virginia, and this has been twice printed, first by the Society in 1954 and later in *The Amateur Book Collector*.)<sup>6</sup> Victor Hammer, who retired from Wells College at the age of sixty-five, was induced to accept the post of Artist in Residence at Transylvania University, in Lexington, in 1948, and it was here that the late artist/punch-cutter/designer/printer died nineteen years later.

Among the early letters that I have from Joe, is one dated 1 August 1952, relating the information that the Gravesend Press had moved from the basement to the stable.

Now I am away from the dampness & the telephone & have a real down to earth environment in which to practice the craft of printing. The press room has four open windows which command a charming view of Blue Grass pastures, an open fire to send cheer through the room on winter evenings, one type case, my pet Golding pilot press, a hand press (minus the tympan and frisket), a good work bench, a desk for layout, & a wing chair by the fire where my wife works at her needlepoint.

It was in this same letter that Joe revealed that he and Jacob Hammer were printing a book, a story from Boccaccio's *Decameron*, with woodcuts by that "old rogue, Fritz Kredel. . . ." But he writes: "Recently we broke the handle off the Golding &, as the hand press lacks tympan and frisket, the story has reached a point of arrested development."<sup>7</sup>

During the winter of 1953-54, Jacob and Joe completed the printing of the Boccaccio, *The Three Admirable Accidents of Andrea de Piero*, with five woodcuts by Kredel in the text, plus one of "The Sleeping Pressman," used as a printer's mark in the book, for the first time.

It was in this same letter, announcing the difficulties of printing the Boccaccio, that Joe expressed an interest in joining that group of non-conformists on the fringe of printing and typography in southern California, the Rounce & Coffin Club, of which I was then Secretary-Treasurer:



All of my friends interested in printing are a rank bunch of perfectionists who strive for uniformity; you know, flawless impression, even type-setting, &c. One of the reasons, it seems to me, the old books are so charming is because they have so many little flaws. [Kredel] is very sympathetic with this viewpoint, but the others regard me as an outrageous heretic. The R & C boys have a fine regard for warmth and color in their work, while the AIGA is as tiresome as a 1915 copy of the *Ladies' Home Companion* [sic].

In January of the following year, after Joe and Lucy Graves had returned from a trip to Europe (where they visited, among other people, Beatrice Warde, Oliver Simon, Imre Reiner, Mrs. Alyse Gregory Powys), I received a letter saying that "an owl got into the press room [in the stable] last night & when the wind blows from the west, the old door rattles & I have to keep poking up the fire. The old hand press has a new tympan and frisket and the little Golding is back together again. . . ." He closes with: "Keep up the good work on the press but take my advice and never become a perfectionist. The perfectionists are an unhappy lot!"

The following spring, in May of 1953, Joe wrote:

Well I am getting on with the little Boccaccio & I have worked out a little invention for color printing on the hand press which Victor claims is the greatest innovation ever developed on Swigert Lane. Yesterday afternoon Jacob Hammer and I printed 30 copies in two colors in about an hour and a half. . . . I am drawing some letters [ornamental initials] on scratch board for the Boccaccio.

These were cast and inserted by Joe's ingenious method of two color printing, and several were printed in blue or brown ink at various places in the book (a sixty-two page book), which finally appeared in 1954. There were 200 numbered copies, printed from hand-set Caslon types, on Fabriano hand-made paper, sections folded and sewn on tapes by Lucy Graves, bound in hand-blocked cover paper over boards, by Art Guild Bindery in Cincinnati. (A German edition of this book, with the five woodcut illustrations from the text of the Gravesend Press edition, was published in 1957, by the Bauerschen Giesserei in Frankfurt am Main.)

Joe gives us a brief explanation about the press mark, "The



Sleeping Pressman," done for Gravesend by Fritz Kredel.

. . . While the old printers' marks pictured the printing room in a state of activity, an atmosphere of calm and restful repose has stolen over the printing room at Gravesend. Only the lazy donkey, Patience, who looks through the stable window, seems awake; the pressman is asleep on his old hand-press, a fox terrier is asleep on the floor. Perhaps Kredel intended a sly commentary on the wayward and halting progress of the Gravesend Press.<sup>5</sup>

Later he wrote:

One of our neighbors in the stable was a family pet, a little Sicilian donkey named Patience. . . . In Kredel's woodcut the deep somnolence of the press room is about to be shattered by the braying of an ass. Surely now the lazy printer will get on with his work.<sup>9</sup>

Associated with the woodcut is the quotation "*Que hermoso es no hacer nada y luego descansar,*" which may be translated to mean, "How wonderful to have nothing to do and rest afterward," or, "Fortunate is he who can rest after having done nothing."

After my wife and I moved to Chicago in January of 1954, we continued to hear from Joe regularly and began to plot a visit to Lexington together with our new friends Bob and Katharine Middleton. On 2 August 1954 we learned that Joe had ordered some Jessen type through Victor Hammer and had begun setting a Christmas card, even though the temperature was a hundred! Later in the summer Joe sent me a knocked-down wooden type case, which arrived in early September, after we had visited for a weekend in Lexington. It was our first excursion to call at Gravesend on Swigert Lane.

By mid-October Joe was already planning his next book, an edition of *Aucassin & Nicolette*, which he decided to do in Koch Jessen type with woodcuts from the Insel-Verlag edition. In his opinion, these were among the finest woodcuts that Fritz Kredel had made. Joe wrote on 16 October 1954 that he expected that "the printing would extend over a couple of years," and he considered it "a tough assignment," but thought "it would be pleasant to play around on the little press as a sort of diversion."



At the end of the year, 28 December 1954, we heard from Joe again, and he made the comment that the Anvil Press Tyndale Bible, printed by Victor Hammer, was not selling at all well. "Private presses, such as the Anvil Press, have a rough time; why is it too few people really care about good printing?"

During January 1955, the Gravesend Press had moved back into the basement of the brick house, and Joe wrote as follows:

Lucy and I have struggled with the new press room; it is really a dream. The presses have been painted to harmonize with the colors in the mural [which Joe himself painted] on the wall; there are storage cabinets for everything. . . . Jacob Hammer, who helped move the hand press, said he had never seen anything like it in this country. . . .

And in early February he reported:

The new press room (large basement playroom with dehumidifier) is really wonderful. . . . Lucy is making cases for the books & I have been stamping the titles in gold on a machine in the store which we use for marking leather goods. I have also been working on a card for our church (Christ Church, Lexington, founded 1796).

On 28 May 1955 Joe was "having no end of trouble with the Aucassin, especially with V. Hammer and Jacob looking over my shoulder. It is terrifically difficult. I can get myself into the damndest situations." In his spare moments he was working on the drawing of a device or symbol for the Hippogryph Press, my own press, and sent sketches for the planned signet version.

By July 1955 Joe had acquired a small Adana Press from England and wrote enthusiastically about his experiments on that piece of equipment.

It has all the advantages of a hand press (maybe not quite all; it hasn't the power, of course) yet it is much faster and easier to manipulate. I believe it can be made to print in accurate register & I look forward to producing some of the work of Josef Sevarg ["Graves" backwards] in vest pocket editions.



Joe had also completed the final drawing of the signet for the Hippogryph Press, and sent the cut and proofs to me for my own use. We submitted a letterhead using it and Jessen types to Fritz Kredel, saying the signet was the work of one Josef Sevorg. If I recall correctly, Fritz was not fooled.

In late October Joe was sending more advice to me about printing:

Don't buy another platen press until you have worked with a flatbed, such as an Adana . . . the flatbed would suit your nervous style of printing; you could do lots of tricky color work . . . even produce little books, & in perfect register. From my experience the platens are much more cumbersome.

Then to make certain that I didn't buy another platen press, I received word on 8 December 1955 that an Adana Q.H. flatbed press was being shipped (from London) to my address in Chicago. A letter from Joe notified me that the Adana was a gift to me from the L.D. Allen Press and the Gravesend Press. The press arrived late in December, with rollers pale, pitted, and congealed, as it had arrived in sub-zero temperatures via Toronto. Joe's next letter, of 31 December 1955, advised me to "take the ink disc off and throw the rollers and disc out in the back alley; you'll find it delightful to ink by hand; to use it, in other words, like a hand press which it, of course, is when hand inked."

Meanwhile, the Gravesend Press was making slow progress on the printing of the *Aucassin*. By early August Joe and Jacob Hammer were making up the forms for the third signature of the work, which was perhaps the major work attempted by the press. As Jacob, the pressman, was free from chores at the Anvil Press, he was able to concentrate on the printing of the sheets for the Gravesend edition of *Aucassin*, which finally appeared, after considerable delay, in 1957. Joe has written in his *Bibliographical Confession*:

When we undertook the task of printing an English edition we little realized what a laborious undertaking a book with music can be. Working a few evenings during the week and on Sunday afternoons the book required three years to complete; (it should perhaps be admitted some sections had



to be reprinted when it was discovered that some bars of music had been omitted or printed upside down.)<sup>7</sup>

The volume included ten woodcut illustrations produced from the wooden blocks originally cut for the Insel-Verlag edition (published in Germany) and later acquired by Joe Graves. The text was hand set in Koch's Jessen type, and 225 copies were printed on a hand press by Jacob Hammer on Hayle handmade paper. The sections were folded and hand-sewn by Lucy Graves, and 200 of these bound by Elizabeth Kner of Chicago, in blue silk over boards. There was a special group of twenty-five copies with all woodcut illustrations colored by the hand of Joe Graves, signed by Fritz Kredel, and bound in full parchment. The book, using Andrew Lang's translation and printed on eighty-eight pages, was published in 1957.

Prior to the book's completion, the Archers and the Middletons were guests at Gravesend during a long Labor Day weekend, in September of 1956. Among the activities indulged in between meals—tours of the Gen. John Hunt Morgan House and visits with the Hammers—we watched Lucy and Joe at work on a small portfolio entitled *A Printer's Garland*. This was a collection of various devices and small woodcuts done by or for Joe Graves, by various artists and designers, including John De Pol, Philip Reed, R. Hunter Middleton, and Fritz Kredel. The folder was completed later in the year and distributed to a select group of friends and associates. It is not included in the Gravesend bibliography.

By 2 March 1957 the proprietor of the Gravesend Press announced that the *Aucassin & Nicolette* was finished, and that he and Lucy were hand-coloring the twenty special copies. He also wrote that the press would "soon send out a petition for bankruptcy," adding, "Oh, printing, thou art a ruinous occupation!"

Apparently the Press survived, and, after much correspondence during the ensuing months, word was finally received that Gravesend was going to send out a prospectus for Fritz Kredel's *Dolls & Puppets*, the project that occupied much of Joe's spare time. In August 1957, plans were made for distributing 2,000 prospectuses to the Chiswick Book Shop in New York City and five hundred to Dawson's Bookshop in Los Angeles.

*Dolls & Puppets*, which Joe considered the seventh official Gravesend Press item, was produced in Germany. The brief



preface was written by the proprietor of the press. Fritz Kredel did the drawings, which were hand-colored through stencils by Schauer & Silvar at Darmstadt. The book was designed by Gotthard de Beauclair and printed by Ludwig Oehms at Frankfort am Main. The paper was made expressly for this edition, and the book was bound in blue silk by Willy Pingel of Heidelberg. It was stamped with a figure of a Pulcinello in gold on the front cover and boxed in a harmonizing slip case. Five hundred copies, numbered and signed by the artist, Fritz Kredel, were published. (The book was a small octodecimo of thirty-eight pages, plus the seven pages of introductory material.)

There were times when the Gravesend Press felt the pressure of insufficient funds. One of these is commemorated in the little typed report, dated 13 January 1960, a few months after the proprietor had decided not to publish any more books. It arrived in an envelope bearing the words, typed in red, "ANNUAL FINANCIAL REPORT," and included the following preface:

In going over the finances of the press for the years 1956 through 1959, it was discovered the press had actually accumulated an operating deficit of \$5,007.74. During the year 1959, however, the press had made a net profit for the year of \$717.08 which, unhappily, must be added to the founder's taxable income for the current year. [This was no doubt the result of the success of the *Dolls and Puppets* which had been published late in 1958, so the income was received in a year when there were no operating expenses.] This lamentable state of affairs prompted the dinner which is described as follows. It is regretted that friends of the press could not have been present, for all failures of the past were happily forgotten.

The Guests Present:

Mr. and Mrs. Josef Sevarg and M. Didot [their French poodle, named for the famous family of French printers]

The Aperitif: Dry Amontillado Sherry

The Soup: Double Bouillon

The Entree: Coq au Vin

The Wine: Chateau Le Garde (Red Bordeaux Estate Bottled, 1949)

The Place: The Kitchen at Gravesend.



KASPER Sure! Talk about clever! Just have the fire drawn on a piece of paper.

DUKE Stupidity! Get out of my sight, clown!

KASPER Wow! Guess I landed one that time! Right on the nose! (Exit)

DUCHESS What a lout! To be silly, he thinks, is to be entertaining. Still, we may soon see his master, Doctor Faust. They say he is clever – and handsome as a god. He will make up for everything. Look! Who is the stranger coming down the path? Surely that must be the wise Doctor Faust. I have my wish! Indeed, he is good to look upon.

### SCENE III

Duke, Duchess, and Faust

FAUST (Aside) Heavens, here is the Duchess! (Aloud) Will Your Highness graciously forgive a stranger for coming into your presence unannounced? (Aside) What a beautiful woman!

DUCHESS You are most welcome, my worthy Faust. (Aside) What a handsome man!

FAUST What! Your Highness already knows my name? Yes, I am Faust – the so-called Doctor Faust – and flattered to find that Your Highness has already heard of me.

DUCHESS Who does not know so famous a name! You are most welcome, worthy Faust. I am the more delighted that you have come because I hope you can be helpful to me.

Faust, I want you to help me restore my melancholy husband to his former cheerfulness.

FAUST I will do whatever is in my power. So the Duke suffers from hypochondria? What he needs is diversion of the kind I can provide. Command me how to begin.

DUKE Faust, will you exercise your mighty art to show me Goliath and little David?



David & Goliath



DOCTOR FAUST

FAUST Your wish, my lord, is my law. Look about you – (at the sound of slow music Goliath & David appear. After a few moments the Duke makes a sign that he has seen enough. Faust bows, waves

folium XXIV

An opening from the Gravesend Press edition of *Doctor Faust* (1953). (Joseph C. Graves Collection, University of Kentucky Libraries)



[In the description of the feast, it is noted that Salad, Oregon pears, and cognac were also served to the delectation of the assembled couple and their faithful guest, M. Didot.]

There was a less active correspondence during the first months of the new year, 1960. No further examples of printing came except ephemera. There was, however, some discussion of plans for the final item from the press, described as "Opus Eight," *The Bibliographical Confession*, which Joe commissioned John Anderson of the Pickering Press to set and print, using three illustrations by Fritz Kredel, including the "Sleeping Pressman," the rejected woodcut from *Aucassin & Nicolette*, and the heraldic device of shield, helmet, and foolscap with bells, which adorns the title-page of the bibliography.

In the winter of 1953-54, the Gravesend Press had arranged to have a series of woodcuts by Fritz Kredel used in an edition of a little humorous German puppet play entitled *Doctor Faust*. Joe had electros made from Kredel's blocks, and a translation (or treatment, if we may call it that) was done by Harry J. Owens, scholar and public relations man for The Lakeside Press in Chicago. Planned as a publication of the Caxton Club of Chicago, the volume was actually issued in two formats. The layout of the book was by Victor Hammer, the presswork by his son Jacob. The Caxton Club edition consisted of 350 copies, printed on coarse, heavy French handmade Auvergne paper, printed damp. The types were Koch's Jessen, printed in black and red, and the woodcuts were reproduced from the German version issued earlier by the Bauer Type Foundry at Frankfort am Main. The Caxton edition was bound in paste-papers by Elizabeth Kner from a design by Harold Tribolet of The Lakeside Press, with a light tan linen spine stamped "FAUST."

The Gravesend edition consisted of fifty-four copies, of which thirty-eight were printed on a very old handmade paper, and sixteen copies on Hayle English handmade paper, with hand and flower water mark. All of these copies had the forty-one woodcuts hand-colored by Rosl Hammer, and the edition was bound in parchment over boards by Elizabeth Kner, who stamped the title "DOC FAUST" on the spine in gold. The Caxton edition is twice as thick as the Gravesend edition (because of the weight and thickness of the paper), and the Gravesend edition is approximately half-an-inch taller, due to the original size of sheets



used. It is described by Joe Graves in his *Bibliographical Confession* as Royal octavo, with sixty-eight pages of text. There are forty-one woodcuts in the book, although several are used more than once. The Gravesend edition was priced at fifty dollars, and it did *not* sell out immediately! In fact, Joe sent me a letter from one college library that returned the book and asked for its money back. The paper was old and worn looking, which they thought shouldn't be in a fifty dollar book! This was one of the copies printed on antique paper, which Joe had been fortunate in acquiring, and thus it was more desirable for that very reason. The Caxton edition at ten dollars was quite a bargain, and if there are copies around at present, I believe they will bring near the fifty dollar price, and it would not surprise me if the special paper edition with hand-colored illustrations can be found for less than a hundred, as the market stands today.

The last of the Gravesend ephemera is a pamphlet entitled: *A Brief Description of the Old Episcopal Burying Ground in Lexington, Ky.* It is, says the title, "Adorned with Sculptures by Mr. John De Pol." This piece may be described as Gravesendiana, as Hunter Middleton writes in the colophon:

This booklet was underway (in fact it was set in type) before Joseph C. Graves' death on June 2, 1960. Since the subject matter, the Caslon typography and the John De Pol wood engravings are all so characteristically Gravesend, Lucy Graves decided that the book should be issued as the final Gravesend imprint—as was prophetically indicated by the gravestone illustration opposite [a reference to the tail-piece at the end of the text].

In addition to the tail-piece, there is a small cut of the sexton's cottage used as a frontispiece, an urn at the top of a post on the title-page, and a conventional cut showing an open book and two closed volumes at the head of the first page of text. (Three of these engravings had been proofed and sent to me on a letter as early as 14 February 1956.) The booklet, completed by Middleton, is stitched in brown paste-paper wrappers, no doubt his own work.

These then, are the major items produced by the Gravesend Press, issued from 1949 to 1959. They were planned and designed by some of the best qualified and talented designers in the world.





*Two John De Pol woodcuts for the final Gravesend imprint, Joseph Graves's Brief Description of the Old Episcopal Burying Ground in Lexington, Ky. (1967).*

Most of them were printed on the hand press, in Lexington or Germany, using special papers and materials, and bound appropriately by trained craftsmen. Lucy Graves was frequently credited with sewing and folding, and Joe and Lucy, and various friends from time to time, did hand-coloring of illustrations for some of the major books. All of the books, whether pamphlets or bound books, reflect the taste and high standards of a true amateur craftsman, and, as such, they certainly qualify as choice examples from one of this generation's most distinguished private presses. There are other productions from the workshop and studio of Joe Graves, including leaflets, greeting cards, announcements, programs, and pieces of ephemeral printing, and all of these examples reveal the special talents of Joe Graves, printer and artist, and supplement the major productions in a very interesting way. In my experience, such a fine combination of good taste, sparkling humor, sincerity and artistic expression are seldom found in one person.



## NOTES

This essay was delivered as an address in the series of Paul A. Bennett Memorial Lectures, New York City, 22 November 1967. It appears here by kind of permission of Mrs. H. Richard Archer and Mrs. Joseph C. Graves, Sr.

<sup>1</sup>Victor Hammer (1882-1967), artist, type designer, and printer; R. H. Middleton (1899-1985), type designer at Ludlow Typograph Company, Chicago, Bewick collector, and printer at his Cherryburn Press; James Wells, Custodian of the Wing Foundation, Newberry Library, Chicago; Fritz Kredel (1900-1973), student of Rudolf Koch at the *Offenbacher Werkstett* and well-known woodcut artist; Paul Standard, calligrapher and author of *Calligraphy: Its Flowering, Decay, and Restauration* (Chicago: Society of Typographic Arts, 1947); John De Pol, American woodcut artist, of Park Ridge, New Jersey; John Fass, proprietor of the Turkey Hill Press; Herman Cohen, owner of the Chiswick Book Shop, New York City and later Sandy Hook, Connecticut; Lawrence S. Thompson (1916-1986), Director of the University of Kentucky Libraries, 1948-1964.

<sup>2</sup>Most of these details are from Joseph Graves, "The Gravesend Press," *Hoja Volante* 35 (May 1953): 7-8 and from *The Gravesend Press: A Bibliographical Confession* (Maple Shade, New Jersey: The Pickering Press, 1960). *Hoja Volante*, once edited by H. Richard Archer, is the quarterly journal of the Zamorano Club, Los Angeles.

<sup>3</sup>*Bibliographical Confession*, 5.

<sup>4</sup>Fritz Kredel spent two summers in Lexington teaching in Hammer's place at Transylvania; Hammer vacationed in 1949 and traveled in Europe in 1953.

<sup>5</sup>"Gravesend Press," 7.

<sup>6</sup>(Charlottesville: Bibliographical Society of the University of Virginia, 1954) and *The Amateur Book Collector* 6 (November 1955): 1-4.

<sup>7</sup>The hand press described here as without tympan and frisket was acquired from Carlson Photoengraving in Lexington and later sold to Carolyn Reading Hammer. Another hand press, a Schniedewend, was obtained by the Gravesend Press and today is at the King Library Press at the University of Kentucky Libraries.

<sup>8</sup>"Gravesend Press," 8.

<sup>9</sup>*Bibliographical Confession*, 11.

<sup>10</sup>*Bibliographical Confession*, 13-14.