

**JOHN DE POL**  
**A RETROSPECTIVE**



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**February 5 to March 1, 1969**

**UNIVERSITY ART GALLERY-State University of New York at Binghamton**



## FOREWORD

This exhibition and catalogue is an example of the policy of the State University of New York at Binghamton on student involvement. It is through the interest and efforts of Gil Williams, a graduate student in Art History, and the fine assistance in compiling the extensive check-list of De Pol's work which he received from two undergraduates, Cheryl Formisano and Judith Dunham, that have made this show possible. Mr. Williams worked directly with the artist on a great deal of the endeavor. Mr. De Pol's aid both in the compilation and in the selection of material was invaluable. The University Art Gallery herein presents a tribute to the nearly-lost art of wood-engraving through the work of John De Pol.

This catalogue could not have been published in this form without the generous assistance, which we gratefully acknowledge, of the Student Gallery Committee.

Elizabeth H. Van Horn  
Assistant Curator  
University Art Gallery



## INTRODUCTION

The art of wood-engraving, while it became widely practiced in the 19th century due to the success of Thomas Bewick, was generally considered a utilitarian medium. The wood-engraver was hired as an artist who could render the drawings of others into useful illustrations for books and magazines, journals and newspapers before the advent of cheap photographic reproduction. Then just before the turn of the century, American artists such as Timothy Cole turned away from commercially-styled wood-engravings to create works which, while still reproducing another artist's work, could be considered genuine works of art with originality, potency, and applicability to 20th century graphic art.

A number of fine contemporary American artists have worked with wood-engraving as well as other media and have had some part in producing books which can be counted among the most beautifully illustrated works published in our time. Dorothy Lathrop, for instance, has done wood-engravings for some fine children's books including a volume of verse for children written by Teasdale; Boyd Hanna has illustrated a magnificent *Hiawatha* with these prints; Fritz Eichenberg has done many wood-engravings and lithographs for editions printed by George Macy for the Limited Editions Club or the Heritage Press; Leonard Baskin has engraved woodblocks for his Gehenna Press editions; and Rockwell Kent has done scores of items which have been illustrated in many mediums other than wood-engravings, the most famous of these being a series of autobiographies, of which *Wilderness* and *N by E* are perhaps the most beautiful.

To be added to this list of distinguished wood-engravers is the name of John De Pol, associate of the National Academy. De Pol is an artist who is genuinely interested in the improvement of contemporary printing, and his output for illustrated books is an achievement of total beauty, unique in that De Pol has done most of it in his spare-time, with little or no monetary return.

De Pol was born in 1913 in Greenwich Village, New York. His first art lessons were those he taught himself, sketching in New York City, and in Northern Ireland, England, France and other countries during World War II. While De Pol was in and near Belfast, Northern Ireland, during this period, he studied lithography for a few months at the School of Technology in that city. When he returned to the United States after the war, De Pol turned many of his war-time sketches into etchings, which he printed at the Art Student's League, New York City.

Though De Pol started as an etcher and lithographer, since 1949 he has almost solely devoted his art to wood-engraving. He had some instruction from Bernard



Brussel-Smith, whom De Pol considers the greatest living wood-engraver, and was shortly to become friends with others in the field, mainly Thomas Nason and Valenti Angelo.

Some of the earliest of De Pol's engravings were published because of the interest of the late designer, Lewis F. White, under whom De Pol worked in the early 1950's. At this time De Pol was living in Flushing, New York, commuting to work in New York City just as he does today from Park Ridge, New Jersey.

In 1953 De Pol did the engravings on wood for the first of the now-annual Franklin Keepsakes. An important commission for book-lovers, De Pol embellishes each volume with magnificently executed blocks, all printed with selected texts from the writings of Benjamin Franklin.

His prints have been reproduced in works by large presses, such as The Michigan State University Press; The Columbia University Press; J. B. Lippincott; Thomas Nelson, and Sons; and The World Publishing Company, and by private presses which publish beautiful books. It is De Pol's work for the latter which is most distinguished. His wood-engravings have been printed by Ben Grauer of the Between-Hours Press; John S. Fass of the Hammer Creek Press; Arthur Rushmore of the Golden Hind Press; and John Anderson of the Pickering Press. Here the work of De Pol usually is printed directly from the engraved block, and the printing is controlled by the printer, so that only quality production is released. Thus, the work is as fine as when De Pol prints a block independently.

De Pol is an unpretentious and a wonderfully generous man. He admires men who appreciate fine printing, fine books, and good conversation. Having had little formal schooling himself, De Pol has had to depend on his experiences with people to learn what he now knows; he is honest with others, and expects others to be likewise. He seeks to create in his art a personal statement which can visually link itself with all the best qualities displayed in the tradition of wood-engraving, whether he is illustrating a book or executing a print for his own enjoyment. His work has always progressed in a spirit which is unique to himself, but his most recent works, like "Hudson River Pier" and "West-side Manhattan," have in them a new sense of power, the stillness and disquieting strength of an oil by Edward Hopper.

Gil Williams  
Graduate Student



## A SHORT BIBLIOGRAPHY ON JOHN DE POL

"Evening — Limerick," a wood-engraving by John De Pol, reproduced in *American Artist*, Vol. XVII, November, 1953, p. 33

"John De Pol, Wood Engraver," by P. K. Thomajan, *Print*, the magazine of the graphic arts, Vol. IX, #2, August, 1954, pp. 45-48

The cover is from a De Pol engraving, the article illustrates 22 De Pol designs, and the page of contents bears an early photograph of the artist.

"The Wood-engravings of John De Pol," by Norman Kent, *American Artist*, Vol. XX, March, 1956, pp. 44-49

The issue illustrates an engraved self-portrait of the artist.

"A Check List of the Hammer Creek Press," compiled by Herman Cohen, *Quarterly News Letter* of the Bookclub of California, Vol. XXVII, #4, Fall, 1962, pp. 82-88

"Festina Lente," The Hammer Creek Press of John S. Fass, by Jackson Burke, *Quarterly News Letter* of the Bookclub of California, Vol. XXVII, #4, Fall, 1962, pp. 77-82

This piece notes the work done by De Pol for John S. Fass.

"New Chiaroscuro Wood Engraving by John De Pol," by W. Caxton, Jr., *American Artist*, Vol. XXXII, February, 1968, pp. 30-31

This article contains a full page illustration of "Westside Market — Demolition," a wood-engraving which won for De Pol a Purchase Prize at the Twelfth Biennial Print Exhibition of the Albany Print Club, and The John Taylor Arms Memorial Prize at the National Academy Show of 1968.

"History Written on Wood," by Allen Macaulay, *The Sunday Record Call* (newspaper, Bergen County, New Jersey), October 27, 1968, pp. 6-8

This article has five illustrations of De Pol engravings printed in blue ink, and a photograph showing De Pol at work on a block.



## THE NON-COMMISSIONED PRINTS OF JOHN DE POL

This exhibition of the works of John De Pol is arranged in two general groups. The first includes pieces commissioned by De Pol either as gift-presentation prints or work which he did for printed matter published by various presses. The extensive bibliography included in this catalog will identify the commissioned material. The following list of non-commissioned prints outlines the contents of the second part of this exhibition.

1. "Station on 9th Avenue Elevated — New York 1938," etching, 1942.  
A self-portrait of the artist is seen on the left.
2. "The Old Distillery at Ballyronan," lithograph, 1944.  
Only ten impressions were made.
3. "Somewhere in Northern Ireland," lithograph, 1944.  
Only sixteen prints were made.
4. "In Northern Ireland," lithograph, 1944.  
Only 34 impressions were made.
5. "My Office in a Hotel in Vittel," wash drawing, 1945.
6. "Bomb Hit — Near Piccadilly," etching, 1947.  
Only 24 impressions were made, based on a drawing of 1944.
7. "Northern Ireland 1944," etching, 1947.  
Fewer than 100 impressions were made, based on a drawing of 1944.
8. "Monastery — Parey sous Montfort — Vosges," etching, 1947.  
Based on sketches of 1945.
9. "Monastery Church — Parey sous Montfort Haute Vosges," etching, 1947.  
Based on a sketch of 1945.
10. "River Junction in the Sperrins — Northern Ireland," wood-engraving,  
about 1950.
11. "Evening — Limerick," wood-engraving, 1950.
12. "The Bowery," wood-engraving, 1951.
13. "Bishopsgate — London," wood-engraving.
14. "Twelfth Street — Manhattan," wood-engraving, 1951.
15. "Curved Street, Limerick," wood-engraving, about 1951.



16. "Fall's Ward — Belfast," wood-engraving, 1951.
17. "Near Castledawson, Northern Ireland," wood-engraving, about 1951.
18. "The Poteen Makers," wood-engraving, 1951.
19. "Leslie's Hill, Northern Ireland," wood-engraving, about 1951.
20. "St. Mary's Gate, Limerick," wood-engraving, 1951.
21. "Chapel in Belmont — Haute Vosges," wood-engraving, 1952.
22. "Coal Hopper — North River," wood-engraving, 1952.
23. "Mill on the Aspetuck," wood-engraving, 1952. Presentation print —  
The Woodcut Society, 1952.
24. "Factory District — Belfast," wood-engraving, 1953.
25. "Dusk — Belfast," wood-engraving.
26. "Old Store Fronts — Limerick," wood-engraving.
27. "North Riverfront," wood-engraving, 1953.
28. "Ferry at Christopher St., New York," wood-engraving, about 1953.
29. "Bleecker Street," two color wood-engraving, 1954.
30. "Driftwood," wood-engraving, 1955.
31. "Sermon on the Mount," two-color wood-engraving, 1955.  
Illustration for SERMON ON THE MOUNT, World Publishing Co.
32. "Chimney Repair, Belfast," wood-engraving, 1955.
33. "Odd-Looking Boat," wood-engraving, 1956.  
This print won the Kate W. Arms Memorial Prize at the 40th annual  
exhibition, SAGA.
34. "Self-portrait," wood-engraving, about 1956.
35. "Homeward Ferry," wood-engraving, 1957.  
Most popular print at the 41st annual exhibition, SAGA.
36. "Ulster Railway Station," wood-engraving, 1957.
37. "Park Row — New York," (old newspaper row), two-color wood-engrav-  
ing, 1957.



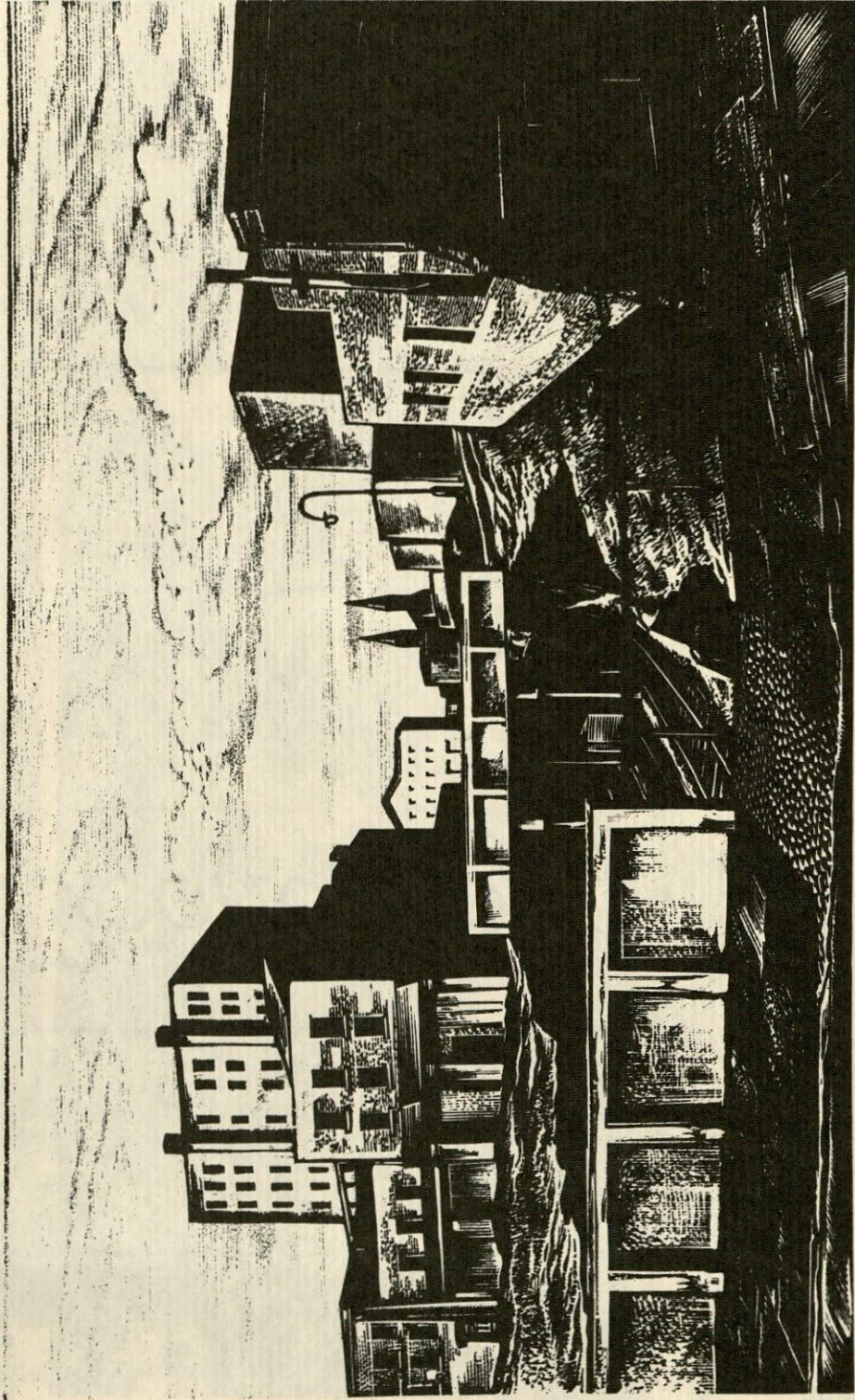
38. "Floating Crap Game," two-color wood-engraving, about 1953.
39. "Old Pipelines, Pennsylvania," two-color wood-engraving, 1958.
40. "Early Transport, Pennsylvania," two-color wood-engraving, 1958.
41. "Early Refinery in Pennsylvania," two-color wood-engraving, 1958.
42. "Old Wells, Pennsylvania," two-color wood-engraving, 1958.
43. "County Derry," wood-engraving, 1959.  
This print may be ordered only through the Albany Print Club, Institute of History and Art, Albany, New York.
44. "Untitled," (tavern cook and guests), two-color wood-engraving.  
About 160 impressions of this print were made.
45. "West-side — Manhattan," wood-engraving, 1968.
46. "West-side — Market," wood-engraving, 1968.
47. "Hudson River Pier," wood-engraving, 1968.  
This print won a National Arts Club Award in 1968.



CHAPEL IN BELMONT — HAUTE VOSGES

No. 21

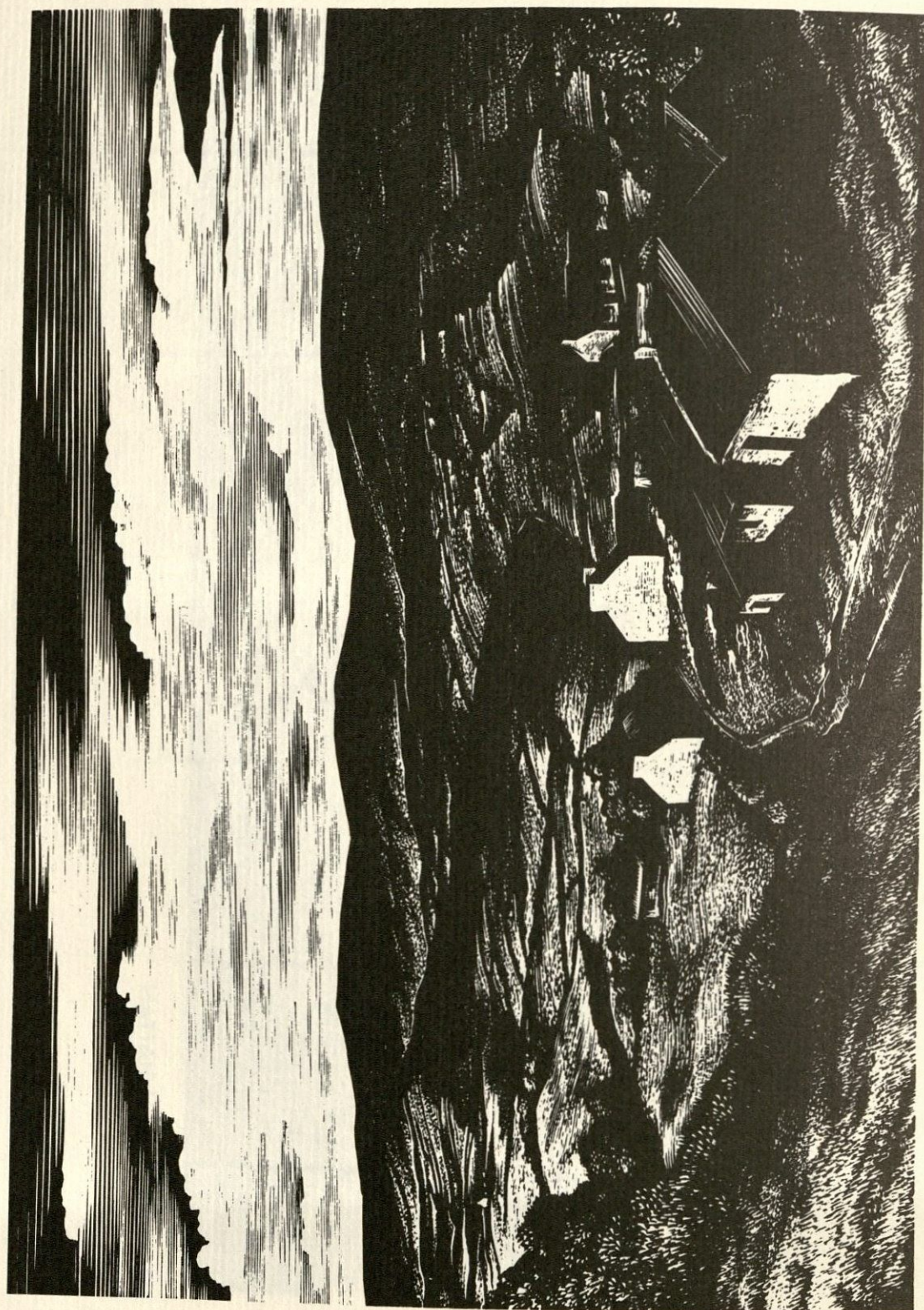




WEST-SIDE — MANHATTAN

No. 45





COUNTY DERRY

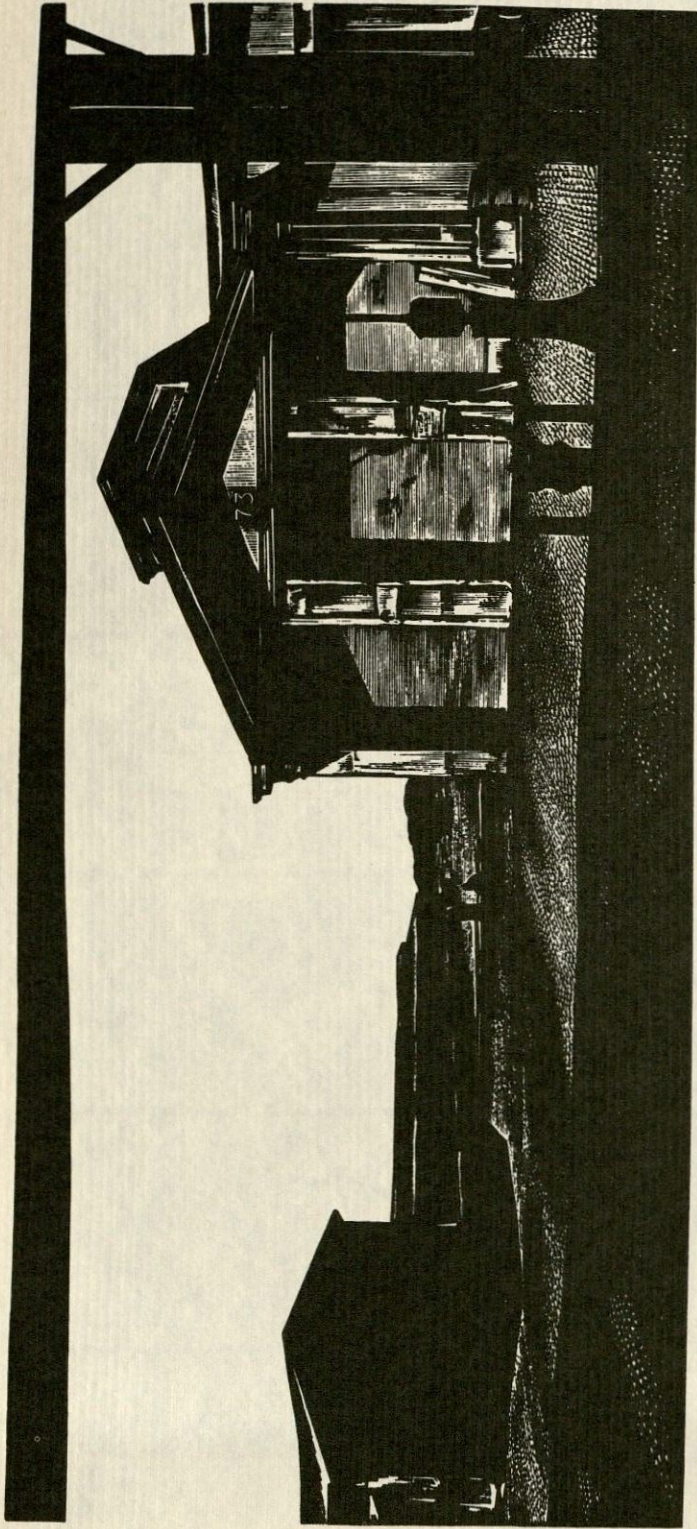




BOMB HIT — NEAR PICCADILLY

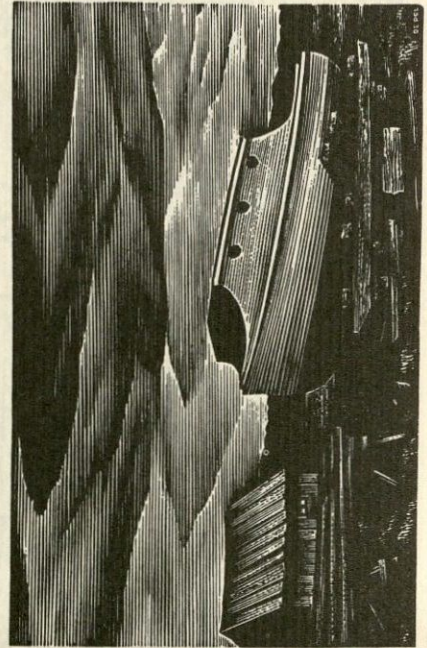
No. 6





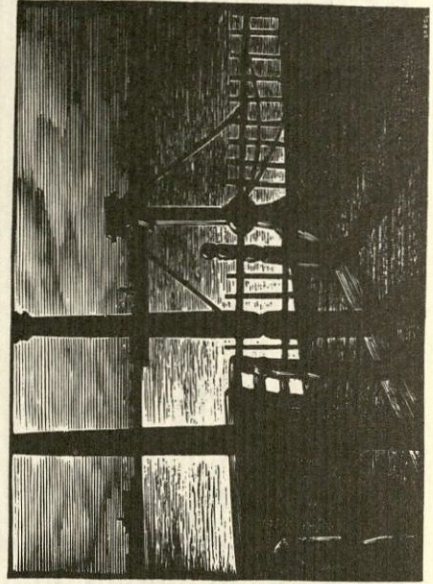
HUDSON RIVER PIER

No. 47



ODD-LOOKING BOAT

No. 33



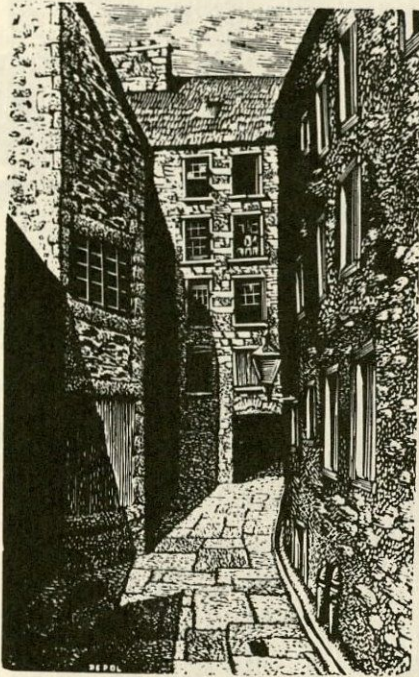
HOMEWARD FERRY

No. 35







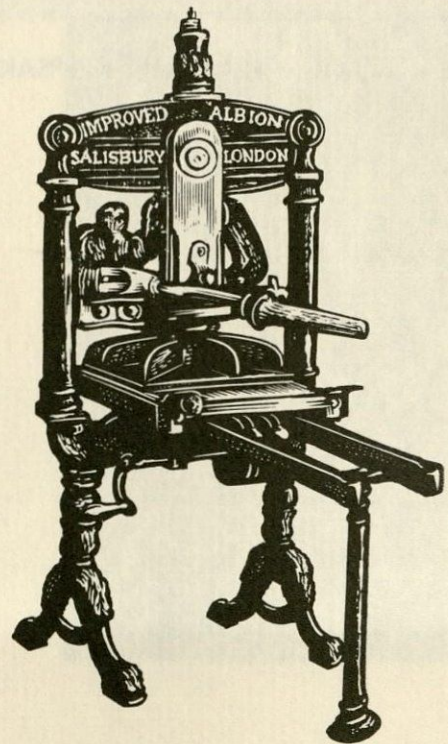


# CLOSE IN EDINBURGH

Wood-engraving from:  
*Places and Things*  
 1951, Endgrain Press.

# BEN GRAUER'S ALBION PRESS

Circa 1860  
 A wood engraving  
 Nov. 1968





WASHINGTON IRVING  
1783-1859

Wood-engraving made in 1959  
for The Irving Trust Company



JOHN MARSHALL  
1755-1835

Secretary of State and  
Chief Justice of the United States



## A JOHN DE POL CHECK LIST: a select list of his work

Compiled by Judith Dunham, Cheryl Formisano, and Gil Williams, with assistance from the artist

Books are hardcover unless otherwise noted.

Items are from the artist's collection unless otherwise noted.

\* - Asterisk notes item is on display.

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### 1950

\*O'Flaherty, Liam; TWO LOVELY BEASTS AND OTHER STORIES, The Devin-Adair Company, New York, 274 p.

Herein are 35 drawings and initials, the finest of which is perhaps a portrait of a 'Blind Beggar' on p. 245. The illustrations are poorly reproduced. Dust jacket bears one illustration.

### 1951

\*De Pol, John; a CHRISTMAS CARD for John S. Fass, Hammer Creek Press.

Fass' own card, the wood-engraving here surrounded with a text starting at left and continuing clock-wise "Best Wishes for a Merry Christmas / & Happy New Year / from John S. Fass," the text in off-gold, the block printed in black. The wood-engraving appears again in WOOD ENGRAVINGS BY JOHN DE POL FOR THE HAMMER CREEK PRESS, 1957.

De Pol, John; THE FOUR SEASONS, with wood-engravings, Hammer Creek Press, 6 leaves.

Brown paper wrappers, with label of title and woodcut on front cover. see Cohen: "A Check List of the Hammer Creek Press," No. 11.

\*De Pol, John; PLACES & THINGS: a few miscellaneous wood engravings, Endgrain Press, New York, unpagged.

"Designed & set & printed by John De Pol." 125 copies bound in red-brown wrappers. 10 wood-engravings, one being on the cover, all being printed in either gray or black.



\*The Typophiles; SAGITTARIUS: HIS BOOK, gathered for John Archer by his friends, The Typophiles, New York, 93 p. Typophile Chapbook XXV.

This book was designed by John S. Fass and printed by L. F. White in an edition of 640 copies. The book contains 2 designs by De Pol, with others contributed by Fritz Eichenberg, Norman Kent, Joseph Low, George Salter, and others.

\*White, Lewis F.; THE ART OF THE BOOK, The L. F. White Company, New York, unpagged. Typophiles Monographs: XXXI.

"A Talk by Lewis F. White given under the auspices of the Type Directors Club of New York City." Contains one wood-engraved portrait of Johann Gutenberg. Bound in red-brown wrappers. Collection of Gil Williams

## 1952

\*Brooks, Win; THE SHINING TIDES, William Morrow and Company, New York, 281 p.

This novel contains 14 scratchboard decorations printed in blue. The title page illustration also appears on the binding.

De Pol, John; ALONG THE HAMMER CREEK and THE HAMMER CREEK PRESS with some data, Hammer Creek Press, New York, 6 leaves.

Two wood-engravings by De Pol, bound in brown paper wrappers with short title in gold on front cover. see Cohen: "A Check List of the Hammer Creek Press," No. 14.

De Pol, John; THE HAMMER CREEK PRESS HAS ENGULFED THE HELL-BOX PRESS . . . Hammer Creek Press, New York, 4 leaves.

Contains two De Pol wood-engravings. see Cohen: "A Check List of the Hammer Creek Press," No. 15.

\*White, Lewis F.; A BRIEF ACCOUNT OF THE BETWEEN-HOURS PRESS, Ben Grauer, proprietor, The Privy Council Press, New York, unpagged. Typophile Monographs: XXXVI.

Printed by L. F. White Company in an edition of 1,200, with seven engravings by De Pol printed in gray-blue, copper red, and black.

## 1953

\*De Pol, John; THE SEASONS OR LIFE IN THE COUNTRY: a short story engraved on wood, Endgrain Press, Flushing, New York, 5 p.

Bound in light green wrappers in an edition of 350 copies, are six handsome engravings.



De Pol, John; THREE WOOD ENGRAVINGS by John De Pol for the Hammer Creek Press, New York, 4 leaves.

Printed by Fass, and laid in a black paper portfolio. see Cohen: "A Check List of the Hammer Creek Press," No. 24.

Franklin, Benjamin; THE WAY TO WEALTH / PREFACE TO POOR RICHARD IMPROVED, Privately Printed, New York, 26 p.

First of the Franklin Keepsake Series, this one printed by the Ajay Printing Service, contains five wood-engravings and a foreword by Charles V. Morris.

Grauer, Ben; GREETINGS ON YOUR BIRTHDAY, Between-Hours Press, New York, unpagd. For Bruce Rogers.

83 copies with three engravings by De Pol.

\*Middleton, Richard; THE GHOST SHIP, The Golden Hind Press, Madison, New Jersey, 25 p.

Bound in green wrappers, De Pol has done the pressmark and a frontispiece for this beautifully printed item.

\*Taylor, Norman; FRAGRANCE IN THE GARDEN, D. Van Nostrand Company, Inc., New York, 110 p.

14 scratchboard drawings, two repeated on the dust jacket: one on the binding appears in color.

\*Taylor, Norman; HERBS IN THE GARDEN, D. Van Nostrand Company, Inc., New York, 99 p.

14 scratchboard drawings, one repeated on the dust jacket.

## 1954

\*Bacmeister, Ernst; THE CHRISTMAS TREE AUCTION, The Golden Hind Press, Madison, New Jersey, 7 p.

Four engravings were made for this book which was printed in an edition of 250 copies, bound in slate-blue wrappers. The story was translated by Herbert Kleist.

\*Grauer, Ben; HAPPY BIRTHDAY TO YOU BR FROM THE BETWEEN-HOURS PRESS, Between-Hours Press, New York, unpagd.

84 copies bound in rose-red wrappers were printed with three engravings, one of which reappears on the cover as a label. Artist's copy is signed by Bruce Rogers and Ben Grauer.



\*Von R. Drenner, D.; THE USAGE OF THE PAST: a memoir, Zauberberg Press, Coffeyville, Kansas, 6 p.

One landscape wood-engraving appears on the title page of this volume which was printed in an edition of 100 copies "during March and April, 1954" by the author. The book is bound in dark green wrappers and bears a pasted label on the cover.

## 1955

\*Franklin, Benjamin; AN APOLOGY FOR PRINTERS, with an introduction by Randolph Goodman and with a note by Philip Wittenberg, Book Craftsmen Associates, Inc., New York, 16 p.

In this slip-cased volume there are three wood-engravings. The spine is cloth, the binding otherwise is of marbled papers over boards.

\*Franklin, Benjamin; THE ART OF VIRTUE, from THE AUTOBIOGRAPHY, Privately Printed, New York, 39 p.

Three engravings appear in this volume printed by The Ajay Printing Service and designed by L. F. White.

\*Holmes, John; THE SYMBOLS (poems), The Prairie Press, Iowa City, Iowa, 43 p.

One wood-engraving appears on the title page. The book is bound in gray-beige wrappers and was printed by Carroll Coleman.

\*Peale, Norman Vincent, intro.; THE SERMON ON THE MOUNT, The World Publishing Company, Cleveland and New York, 50 p.

This Christmas keepsake containing 20 engravings (one of which appears on the cover) was printed in an edition of 975 copies. The book is in a gray-green slipcase.

\*Plunkett, James; THE TRUSTING AND THE MAIMED and other Irish stories, The Devin-Adair Company, New York, 220 p.

Ten engravings (of which one reappears on the dust jacket) illustrate this book.

\*Roosevelt, Mrs. Kermit; THE SPROUT INCIDENT: as related by President Franklin D. Roosevelt to Mrs. Kermit Roosevelt at the White House, March 2, 1945, The Thistle Press, New York, unpag.

An engraving of a brussel-sprout, printed in green, appears on the title page of this volume printed in an edition of 100 copies. However, Mr. De Pol is not credited with the engraving on the colophon page. The book is cloth bound at the spine, and finished off with marbled paper over boards, the same paper used to decorate the slip-case.



\*Ross, Ruth Robinson; UNION LIBRARY COMPANY OF HATBOROUGH: an account of the first two hundred years done out of the original records, Union Library Company, Hatborough, Pennsylvania, 70 p.

100 signed and numbered hardcover copies were printed with 350 copies in wrappers by John Anderson of The Pickering Press. This distinguished printer now lives near Mapleshade, New Jersey. Only the frontispiece is by De Pol.

\*Von R. Drenner, D.; ANNA, ANNA!, The Zauberberg Press, Coffeyville, Kansas, 42 p.

This book has been printed by the author in an edition of 100 copies, and is decorated with three wood engravings.

## 1956

\*Demarest, Donald, and Taylor, Coley, ed.; THE DARK VIRGIN, the book of Our Lady of Guadalupe, a documentary anthology, Coley Taylor, Inc., Porter's Landing, Freeport, Maine and New York, 256 p.

One wood-engraving is printed twice: in olive-green on the title page and in black on the dust jacket.

\*Fass, John; A PRIMER OF LIFE ALONG THE HAMMER CREEK or, some friends and enemies of the Turtle, Hammer Creek Press, New York, unpag.

Embellished with 27 wood-engravings, this book bound in marbled wrappers has been printed in an edition of "approximately 75 copies." see Cohen: "A Check List of the Hammer Creek Press," No. 36.

Fass, John S.; THE WORK OF THE HAMMER CREEK PRESS: 1950-1956, Hammer Creek Press, New York, unpag.

The edition is "approximately 100 copies." The book is a bibliography of Fass' own work. In the book appear designs by De Pol, Bruce Carnes, Valenti Angelo, and others.

\*Franklin, Benjamin; B. FRANKLIN: 1706-1790, "He snatched the lightning from heaven, and the sceptre from tyrants," Privately Printed, New York, 22 p. Typophiles Monographs: XXXXV.

This book has been printed by The Ajay Printing Service. It was designed by L. F. White and bears seven wood-engravings. Issued to commemorate the 250th anniversary of the birth of Franklin.

\*Lanston Monotype Machine Company; A FRANKLIN CALENDAR FOR PRINTERS, The Pickering Press, Philadelphia, unpag.

Seventeen engravings are printed in this booklet which commemorates the 250th anniversary of Franklin's birth. The printing is by John Anderson.



\*Lanston Monotype Machine Company; TYPES, The Pickering Press, Philadelphia, unpagged.

Printed by John Anderson, this booklet is bound in tan wrappers. Four engravings appear in copper red and yellow inks.

\*Li, Mirok; THE YALU FLOWS: A KOREAN CHILDHOOD, The Michigan State University Press, East Lansing, Michigan, 149 p.

Fourteen wood-engravings illustrate this volume, the title-page illustration reappearing on the dust jacket.

\*Naaijken, Jan; THREE WISE MEN FROM THE WEST, The Golden Hind Press, Madison, New Jersey, 21 p.

Planned for the Christmas season of 1955, the book was not printed until 1956 due to the death of Arthur W. Rushmore in September of 1955. The book was finished by Edna K. Rushmore. The story is translated from the Dutch by Herbert Kliet, and is printed in an edition of 300 copies.

\*O'Flaherty, Liam; THE STORIES OF LIAM O'FLAHERTY, The Devin-Adair Company, New York, 419 p.

The title page bears one engraving printed in black.

Weygand, James Lamar; A COLLECTION OF PRESSMARKS GATHERED FROM AMERICA'S PRIVATE PRESSES and from others not so private, Private Press of the Indiana Kid, Nappanee, Indiana, unpagged.

"About 165 copies of this book" were printed, which contains pressmarks by several men including designs by De Pol. The book was printed by J. L. Weygand.

## 1957

\*De Pol, John; WOOD ENGRAVINGS BY JOHN DE POL FOR THE HAMMER CREEK PRESS, Hammer Creek Press, New York, unpagged.

47 wood-engravings are herein reprinted, which were used to illustrate previous Fass publications.

\*Franklin, Benjamin; B. FRANKLIN, WIT, Privately Printed, New York, 32 p.

This book has been printed by the Ajay Printing Service, Inc., and designed by L. F. White. Eleven engravings illustrate the book, which is bound in buchram at the spine and finished off in a De Pol designed paper over boards.



- \*Gill, Eric; THE PROCRUSTEAN BED, The Pickering Press, Philadelphia, unpagcd.

Printed by John Anderson, this book is bound in wrappers designed by De Pol. One engraving appears, as a frontispiece, printed in dull gold.

- \*Moore, Clement C.; A VISIT FROM ST. NICHOLAS, Privately Printed for The Kings County Trust Company, Brooklyn, New York, 17 p.

The Charles P. Young Company, New York, printed this edition which is bound in wrappers and which contains seventeen drawings printed in full color.

- \*Nash, Ogden; THE BOY WHO LAUGHED AT SANTA CLAUS, Cooper & Beatty, Limited, Toronto, unpagcd.

Bound in a decorative wrapper of white, red, and green paper, this book contains six wood-engravings printed in red.

- \*Siegfried, Laurance B., and Timperly, C. H.; WILLIAM BULMER AND THE SHAKESPEARE PRESS, Syracuse University Press, Syracuse, New York, 34 p.

Five wood-engravings (one appearing on the cover) illustrate this volume which was issued "in observance of the Bicentennial of the birth of William Bulmer."

- \*University of Pennsylvania; AN AGE OF OPPORTUNITY FOR THE UNIVERSITY OF PENNSYLVANIA, The Pickering Press, Philadelphia, unpagcd.

Eight engravings illustrate this brochure bound in chocolate brown wrappers. A stamped-gold vignette of Franklin appears on the cover.

- \*Von R. Drenner, D.; NOTE TO MARGARET: Faustus, Zauberberg Press, Coffeyville, Kansas, unpagcd.

Bound in a wrapper of off-white decorated with gold stars, this book contains only one engraving, printed in blue, which appears twice: on the title page, and on the label pasted to the cover. 30 copies were printed by the author.

## 1958

- \*Franklin, Benjamin; ON TRUE HAPPINESS and other essays, Privately Printed, New York, 30 p. Typophiles Monographs: LIII.

Printed by the Ajay Printing Service, Inc., and designed by L. F. White. The book is in part bound by buchram, and finished off with paper covered boards. Seven wood-engravings are used for decorations.



\*Grauer, Ben; NOAH WEBSTER: 1758-1843, The Thistle Press, New York, unpagged.

"Printed . . . in honor of Webster's anniversary and the completion of the Skeel-Carpenter BIBLIOGRAPHY OF THE WRITINGS OF NOAH WEBSTER for The New York Public Library. The cover portrait is engraved. Copy of Gil Williams, signed by the artist.

\*Brochure: "January Meeting / The Club of Odd Volumes, Boston, 15 January 1958"

On the cover appears a two-color wood-engraving, which depicts two men around a fire, cooking up a stew under the moonlight. The brochure was printed to announce a talk presented by John Anderson, printer, and John De Pol, wood-engraver, which was delivered at the "Clubhouse, 77 Mount Vernon Street." Coll. of Gil Williams

## 1959

\*Fisher, Aileen; FISHERMAN OF GALILEE, Thomas Nelson & Sons, New York, 223 p.

Six engravings illustrate this book, one of which is on the dust jacket. A separate issue of the engraving on the dust jacket has also been made, which depicts two men bringing their nets aboard ship.

\*Franklin, Benjamin; DON'T GIVE TOO MUCH FOR THE WHISTLE and other essays, Privately Printed, New York, 26 p. Typophiles Monograph: L.

Printed by the Ajay Printing Service, Inc., and designed by Lewis F. White. Four engravings illustrate this book which is bound in part by buchram and finished off in a paper designed by De Pol which covers boards.

\*Sienkiewicz, Henri; PORTRAIT OF AMERICA, letters of Henri Sienkiewicz, translated and edited by Charles Morley, Columbia University Press, New York, 300 p.

The frontispiece is an engraved portrait of the author, who visited the United States from 1876-1878.

Weygand, James Lamar; A SECOND BOOK OF PRESSMARKS GATHERED FROM AMERICA'S PRIVATE PRESSES and from others not so private, Private Press of the Indiana Kid, Nappanee, Indiana, unpagged.

"About 250 copies" were printed by the author. Several De Pol designs are herein.



\*Portfolio: "Beginnings of the Petroleum Industry in Pennsylvania," commissioned by the Erie Natural Gas Company, New York, for a forthcoming report "Oil in Pennsylvania" by H. Edward Wolf, issued "on the eve of the centennial of the founding of the petroleum industry in Pennsylvania in 1859," a keepsake from The Hamilton Division, Security-Columbian Banknote Company, New York.

A series of six wood-engravings printed in various colors, issued in a cream-colored folder. Coll. of Gil Williams

\*Presentation Print: "Washington Irving: 1783-1859," biographer, lawyer, novelist, and diplomat, an engraved portrait by John De Pol issued with a text page by Paul P. Boehmcke, for the Centenary of Irving's death and the Irving Trust Company, New York.

Printed in purple and gray, and bound in a gray folder. Coll. of Gil Williams.

## 1960

\*Franklin, Benjamin; B. FRANKLIN - INVENTOR, Privately Printed, New York, 41 p.

Printed by the Tri-Arts Press, Inc., and designed by L. F. White, this book containing twelve engravings is bound in boards of slate blue.

\*Turner, Arlin, ed.; MARK TWAIN / G. W. CABLE, the record of a literary friendship, Michigan State University Press, East Lansing, Michigan, 141 p.

One oval containing the likenesses of Cable and Twain appears three times in the text to divide chapters, and reappears on the dust jacket. The one engraving is continuously printed in black.

## 1961

\*Ade, George; MRS. PECKHAM'S CAROUSE, one act play, Private Press of the Indiana Kid, Nappanee, Indiana, 36 p.

Four engravings illustrate this volume, one of which is stamped in gold on the cover. 250 copies were printed by James Lamar Weygand.

\*Franklin, Benjamin; B. FRANKLIN, INNOVATOR, Privately Printed, New York, 22 p. Typophiles Monographs: XLIII.

Printed by the Tri-Arts Press, Inc., and designed by L. F. White, this volume is embellished with fourteen engravings, one of which reappears from the text to decorate the carmine-red colored boards of the binding.



\*Fried, M. B., ed.; MARK TWAIN ON THE ART OF WRITING, The Salisbury Club, Buffalo, New York, 29 p.

The frontispiece is a two-colored engraving which shows the house Twain lived in while he was in Buffalo. 350 copies of this book were printed, the typography done by the distinguished printer, William Watson.

\*Von R. Drenner, D.; THE GRAPHICS OF LOVE, xxxviii sonnets, Zaubenberg Press, Coffeyville, Kansas, unpagued.

"This book is one of an edition of 100 copies" printed by the author. The book has four engravings, one of which reappears on the fabiano covered boards of the cover. The spine bears a pasted label, and is bound in blue cloth. Only the frontispiece appears two-colored.

\*Presentation Print: "Ottmar Mergenthaler and Whitelaw Reid in the composing room of the New York Tribune," a two-colored wood-engraving by John De Pol done for the Mergenthaler Linotype Company, New York.

Issued "to commemorate the seventy-fifth anniversary of Mergenthaler's invention." The print is colored olive and black. Coll. of Gil Williams

## 1962

\*De Pol, John; VARIATIONS ON A PRESSMARK, The Glad Hand Press, Stamford, Connecticut, five leaves in a folder, unbound.

Printed on various papers, four engravings delight the eye with playful humor, all printed by Robert M. Jones.

\*Franklin, Benjamin; FRANKLIN WAS THERE, Privately Printed, New York, 33 p.

Printed by the Tri-Arts Press, Inc., and designed by L. F. White, this book contains ten engravings. The blue boards of the binding bear a stamped devise of a tower and the title "Franklin Was There."

\*Levy, Robert E.; LOG: FIVE DAYS ABOARD THE SCHOONER "STEPHEN TABER," The Binnacle Press, Oyster Bay, New York, 18 p.

600 copies were printed and bound in brown wrappers. Ten wood engravings illustrate the text and De Pol has drawn a special centerfold map illustrating the "Route of the 'Stephen Taber' 10 to 15 July." One of the finest De Pol pieces.

\*Portfolio: "1812-1962/Sesquicentennial/Lycoming College, in Williamsport, Pennsylvania," six wood engravings by John De Pol. Lycoming College, Williamsport, Pennsylvania.

The engravings appear in various colors, each a two-colored engraving. Coll. of Gil Williams



## 1967

\*Franklin, Benjamin; APOLOGY FOR PRINTERS, Privately Printed, New York, 33 p. Typophiles Monograph: LXXXV.

Printed by the Eilert Printing Company and designed by A. Burton Carnes, this volume bound in light blue boards contains seven engravings, decorative end-papers, and a device stamped in gold on the cover, all designed by De Pol. Foreword by Charles V. Morris.

Graves, Joseph L.; A BRIEF DESCRIPTION OF THE OLD EPISCOPAL BURYING GROUND IN LEXINGTON, Kentucky, adorned with sculptures by John De Pol, The Gravesend Press, Lexington, Kentucky, unpagged. wrappers.

Four engravings illustrate this volume halted in its completion by the death of Joseph L. Graves, on June 2, 1960. Bob Middleton finished this piece as the last work to bear the imprint of the Gravesend Press.

## 1968

\*Franklin, Benjamin; THE SILENCE DOGOOD LETTERS, Privately Printed, New York, 42 p.

This volume is dedicated to the memory of L. F. White. It was designed by A. Burton Carnes and printed by the Comet Press, done by offset. The volume is illustrated by fourteen wood-engravings, and the device stamped in gold on the tan boards, and the end-papers are De Pol designs. Foreword by Charles V. Morris.

## No Date

\*Amin, Philip, and others; CHANUKAH, Privately Printed, New York, unpagged.

Bound in beige with the title printed on the cover below a decorative Menora, this booklet contains nine drawings and was printed and designed by Charles P. Young in New York. Coll. of Gil Williams

De Pol, John; WOOD ENGRAVING OF TURTLE, a broadside printed on Japanese tissue with gray tint background. unsigned.

see Cohen: "A Check List of the Hammer Creek Press," No. 34.

\*De Pol, John; BENJAMIN FRANKLIN, printer, philosopher, statesman, inventor, scientist, & &, Hammer Creek Press, New York, unpagged.

Bound in gray wrappers, "B. Franklin" stamped on the cover, two engravings printed in gray appear in this booklet.



## 1963

Franklin, Benjamin; AMERICA'S BIG BEN, introduction by Charles V. Morris, Privately Printed, New York, 33 p.

Frederick W. Schmidt, Inc. printed this volume which contains eleven wood-engravings.

\*Stern, Madeleine B.; WE THE WOMEN, career firsts of 19th-Century America, Schulte Publishing Company, New York, 403 p.

Four engravings enhance the text with an additional engraving made for the dust jacket, which also appears on the prospectus issued for the book (in the collection of Gil Williams.)

## 1964

\*Franklin, Benjamin; WHAT GOOD IS A NEWBORN BABY?, Privately Printed, New York, 30 p.

Printed by the Barton Press, Inc., Newark, New Jersey, and designed by L. F. White, this book contains ten wood-engravings and is bound in rose-colored boards, the title stamped in gold on the cover.

\*Rue, Leonard Lee, III; THE WORLD OF THE BEAVER, J. B. Lippincott Company, Philadelphia and New York, 155 p.

One title page initial.

\*Van Wormer, Joe; THE WORLD OF THE BOBCAT, J. B. Lippincott Company, Philadelphia and New York, 125 p.

One title page initial.

## 1965

\*Franklin, Benjamin; "WHAT IS SERVING GOD? 'TIS DOING GOOD TO MAN.", Privately Printed, New York, 28 p.

Printed by the Barton Press, Inc., Newark, New Jersey, and designed by L. F. White, this book contains ten wood-engravings and is bound in maroon-colored boards, the title stamped in gold on the cover.

## 1966

\*Franklin, Benjamin; ARTICLES OF BELIEF, written November 20, 1728, Privately Printed, New York, 30 p.

Printed by the Eilert Printing Company, and designed by L. F. White, this book contains five wood-engravings. The book is bound in off-white boards, and the title is stamped in gold on the cover. Foreword by Charles V. Morris.



## Miscellaneous prints

- \*De Pol, John; A GROUP OF NINE CHRISTMAS CARDS, used by the artist or by members of his family, printed by the artist, The Pickering Press of John Anderson, or by the Security-Columbian Banknote Company, in various inks and sizes.

The Three miniature cards were used by the artist's daughter several years ago.

- \*De Pol, John; "Designing and engraving on Wood, all manner of Illustrations etc. for publishers, printers & Advertisers." The Thistle Press, New York, unpagd.

A brochure for John De Pol's work, listing his address as "35-35 82nd Street, Jackson Heights, New York." One wood-engraving printed in green-black, is partially a self-portrait caricature. Coll. of Gil Williams

- \*De Pol, John; "New Address and telephone," a folder printed in green and black.

The new address is printed as "280 Spring Valley Road, Park Ridge, New Jersey." One wood-engraving of a man with a plunger, printed in green. Again De Pol caricatures himself.

- \*De Pol, John; "Mailing label," printed in gray and brown.

The address is the one listed above, in Park Ridge, New Jersey. Coll. of Gil Williams

- \*De Pol, John; "Mr. John De Pol wishes to announce that his wood-engravings may be commissioned in Upper Canada through Cooper & Beatty, Limited. The same attention to detail and despatch for which he is noted will of course, be continued / specimens may be viewed in Toronto at 196 Adelaide Street West."

Two wood-engravings of oval design printed in black appear on this printed announcement. Coll. of Gil Williams

- De Pol, John; "Hudson River Waterfront," The Privy Council Press, New York.

An example of stationery, unfolded, prints in gray one of the finest of De Pol's engravings.



## **Commissioned Portraits by John De Pol,**

after photographs, paintings, etc. From the coll. of Gil Williams

"The Lycoming Asbury," a portrait of Francis Asbury, 1745-1816, for Lycoming College, Williamsport, Pennsylvania.

"The Lycoming Thomas Coke," a portrait of Thomas Coke, 1747-1814, for Lycoming College, Williamsport, Pennsylvania.

"The Lycoming Wesley," a portrait of John Wesley, 1703-1791, for Lycoming College, Williamsport, Pennsylvania.

"Mrs. Samuel Wesley," for Lycoming College, Williamsport, Pennsylvania.

\*"John Archer - America's First Medical School Graduate," for the University of Pennsylvania.

\*"Sir Francis Bacon, 1561-1626, English Philosopher and Lord Chancellor," for the magazine HORIZON

\*"John Baskerville, 1706-1775, English Typographer," for The Pickering Press.

"Samuel Colt."

\*"Dante Alighieri, 1265-1321, Italian Poet," for the magazine HORIZON

\*"Charles Dickens, 1812-1870."

"Tolbert Lanston, 1844-1913, Inventor."

Abraham Lincoln, for "Lincoln's Journey into Greatness" by Earl Searcher.

Showing Lincoln printed in black, standing before a train printed in blue, this illustration was made for a book published in Philadelphia by The John C. Winston Company.

\*"John Marshall, 1755-1835, Secretary of State and Chief Justice of the United States."

"Philippe Pinel, 1745-1826, French Physician," for Smith, Kline & French Laboratories, Philadelphia.

\*"Edgar Allan Poe, 1809-1849."

\*"Paul Revere, 1735-1818, Craftsman and Patriot."



## Non-Portrait Commissions by John De Pol

from the Collection of Gil Williams

\*"The Observatory, Bucknell University."

"The Ellen Clarke Bertrand Library, Bucknell University."

"Daniel C. Roberts Hall, Bucknell University."

\*"R. R. Donnelley & Sons Company / The Lakeside Press."

Located in Chicago, The Lakeside Press has printed many distinguished books including ROCKWELLKENTIANA by Carl Zigrosser and Rockwell Kent, 1933.

\*"The Eliot-Sturgis-Prescott-Dreher House, Darien, Connecticut," for Monroe F. Dreher, Esq.

\*"Ben Grauer's Albion Press, circa 1860." Signed.

"Francis A. Countway Library of Medicine, Harvard Medical School."  
Exterior view.

\*"Stairwell in The Francis A. Countway Library of Medicine, showing ten of the twenty carrels or individual studies, Harvard Medical School, Boston, Massachusetts."

"The Lahey Room for Members of The Massachusetts Medical Society, Francis A. Countway Library of Medicine, Harvard Medical School, Boston, Massachusetts."

"Francis A. Countway, Esq. of Boston, Industrialist and Public Benefactor,"  
a portrait study.

\*"Javelin House, Headquarters of Canadian Javelin Ltd., St. John's, Newfoundland."

\*"A Book-plate for Juniata College-1967," shows the initials "J" and "C" on the left and right respectively of a tree growing out of an opened book.

\*"A Book-plate for Juniata College-1968," shows a stack of seven volumes, one of them open and facing front.

"Founders Hall, Juniata College."

"The L. A. Beeghly Library, Juniata College, Huntingdon, Pennsylvania."



"Official Seal for the 'Legal Aid Society'," which bears a motto: "Justice For All" and the date of 1876.

\*"Obstetrical Chair of the Sixteenth Century," for Smith, Kline & French Laboratories, Philadelphia."

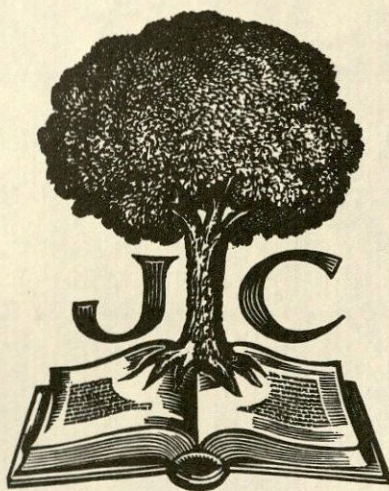
Two wood-engravings are here printed, one in black and one in olive-green.

\*"O'Halloran's Swing & Hammock for the Insane (Irish - early 19th Century)," for Smith, Kline & French Laboratories, Philadelphia."

"The Library and Landes Gateway, Susquehanna University."

\*"Chapin Library (in Stetson Hall) Williams College, Williamstown, Mass." Signed.

The original print was printed in a warm light blue. The engraving was reduced in size and used for the cover of a brochure published as "Chapin Library / An Introduction" by Williams College, where it was printed in green.



BOOKPLATE  
for JUNIATA COLLEGE, 1967



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