

JWS



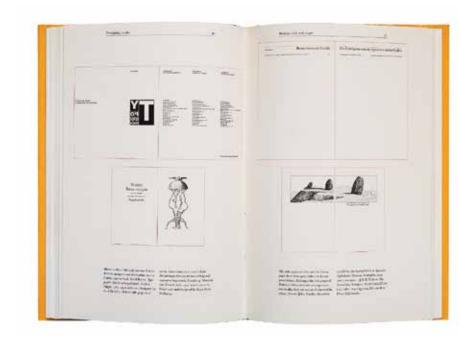
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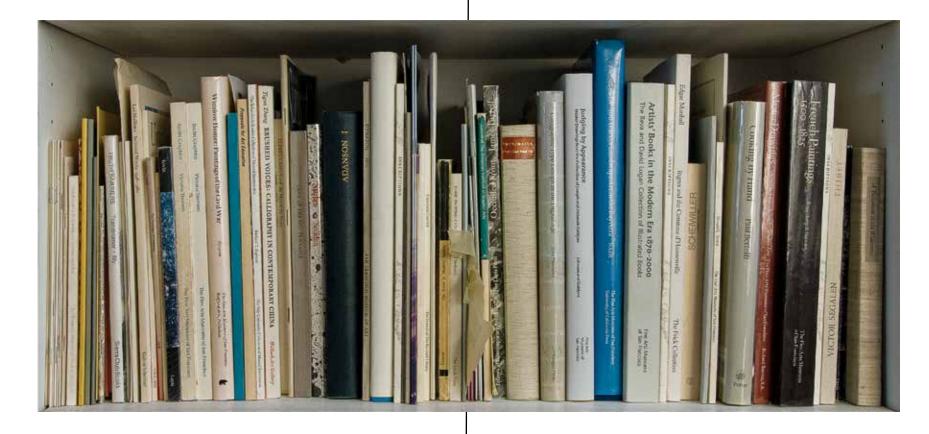










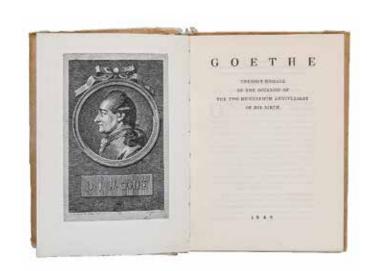


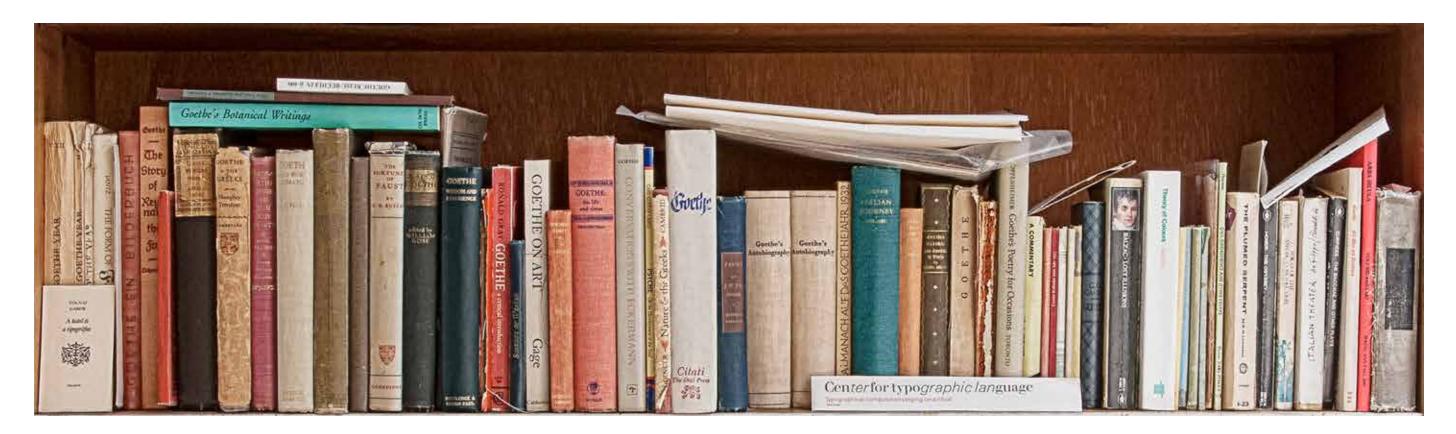




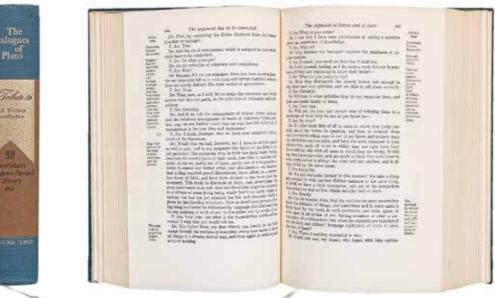


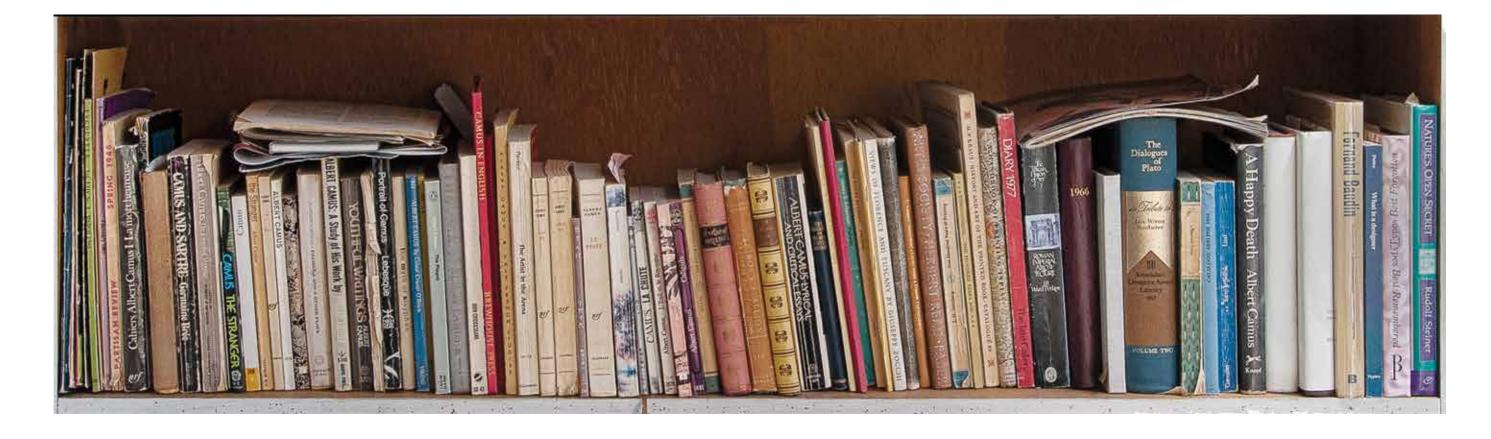




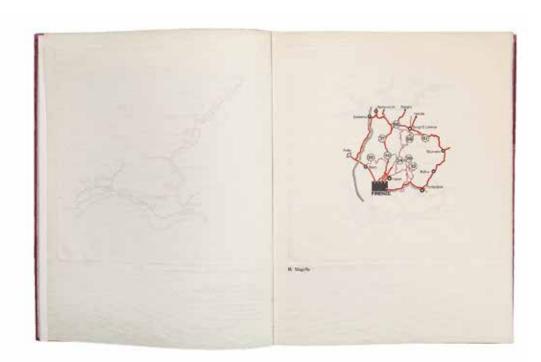




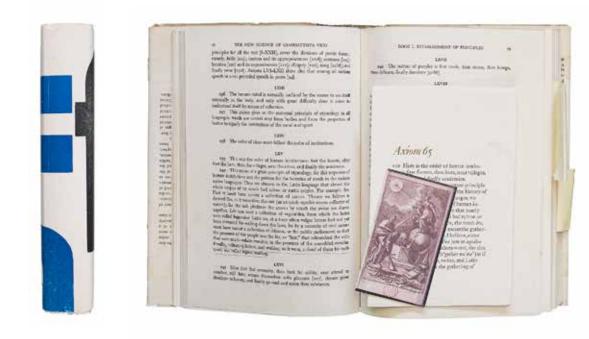






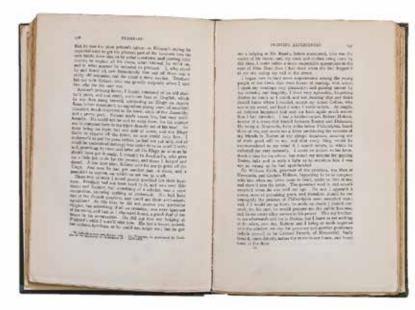


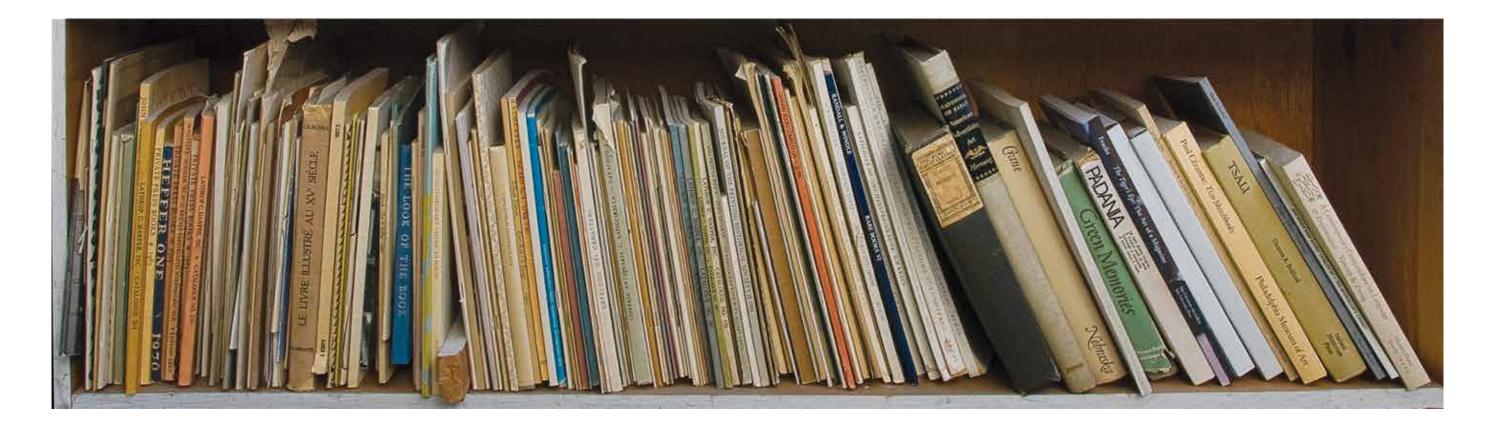


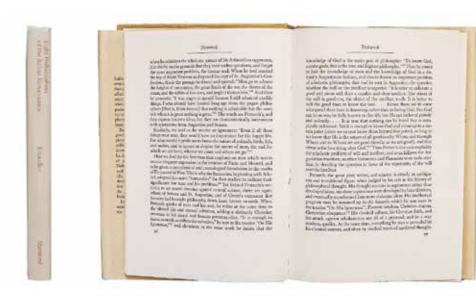




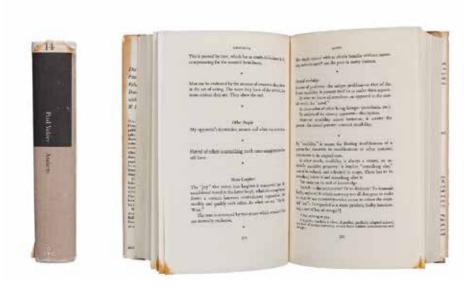














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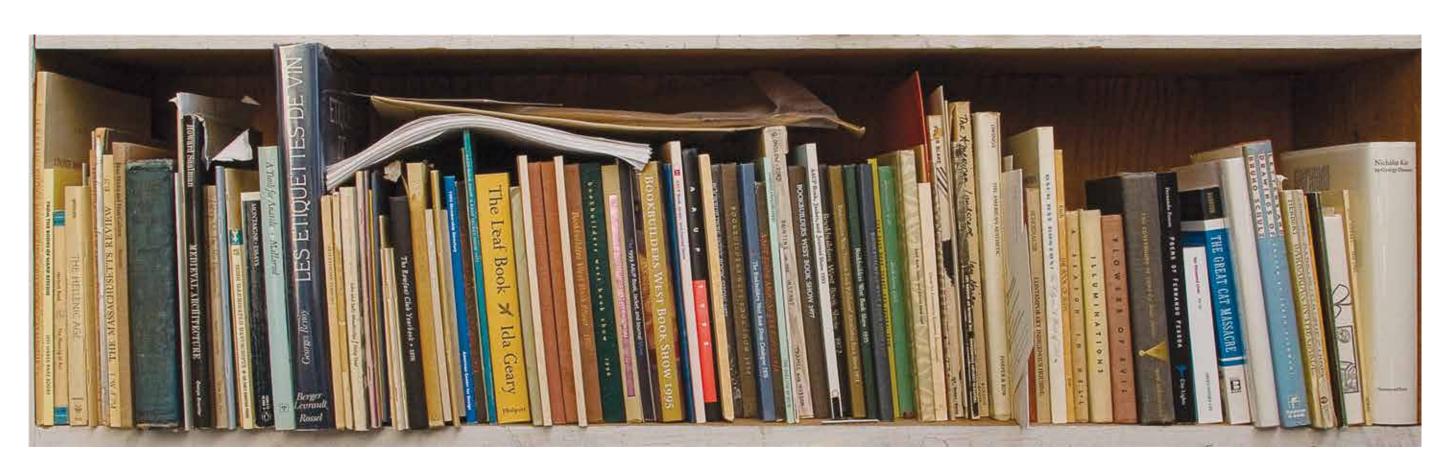
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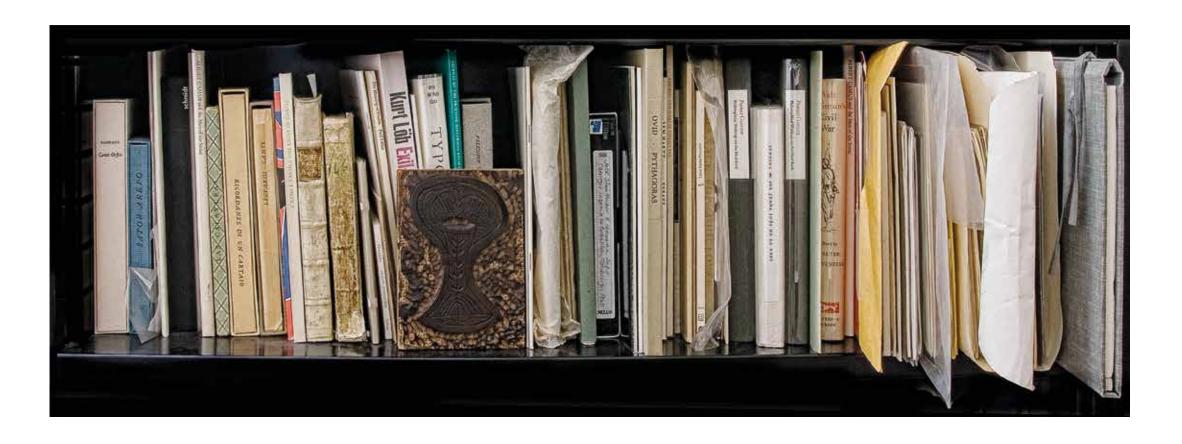
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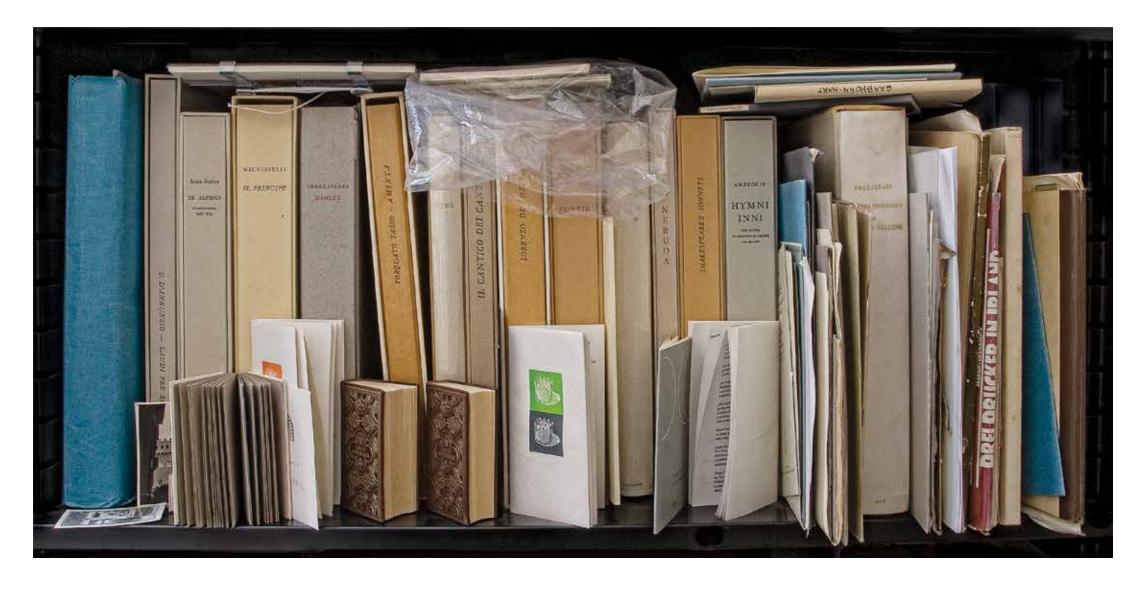


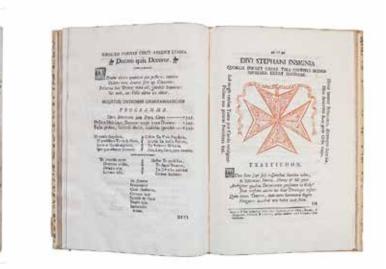


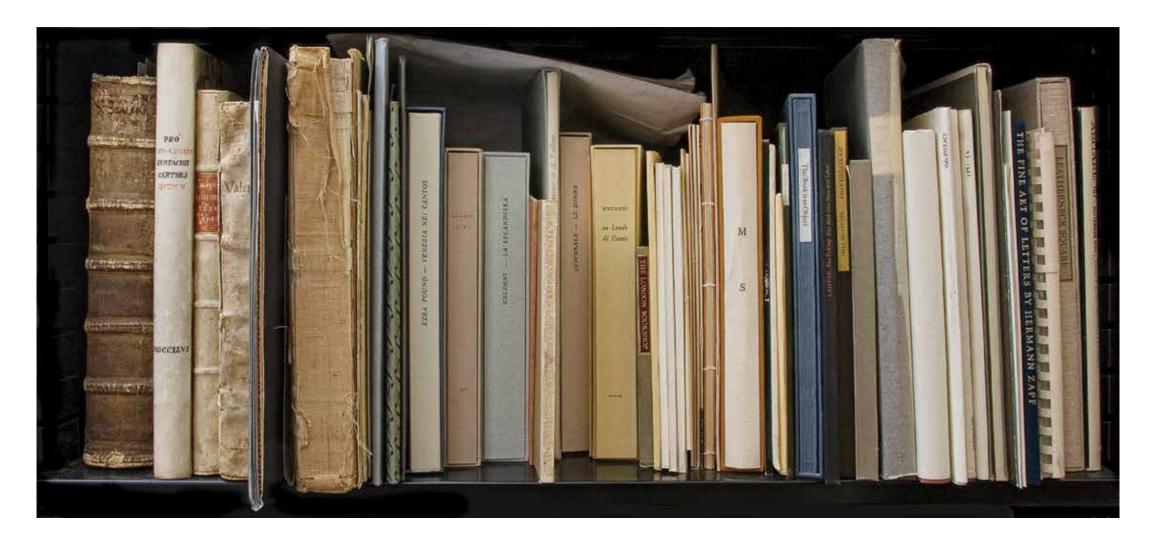


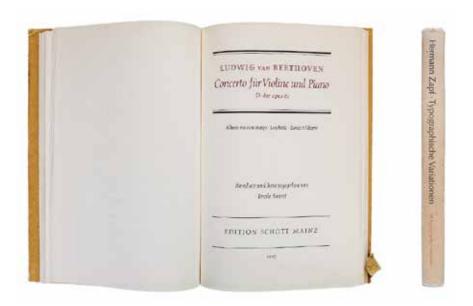


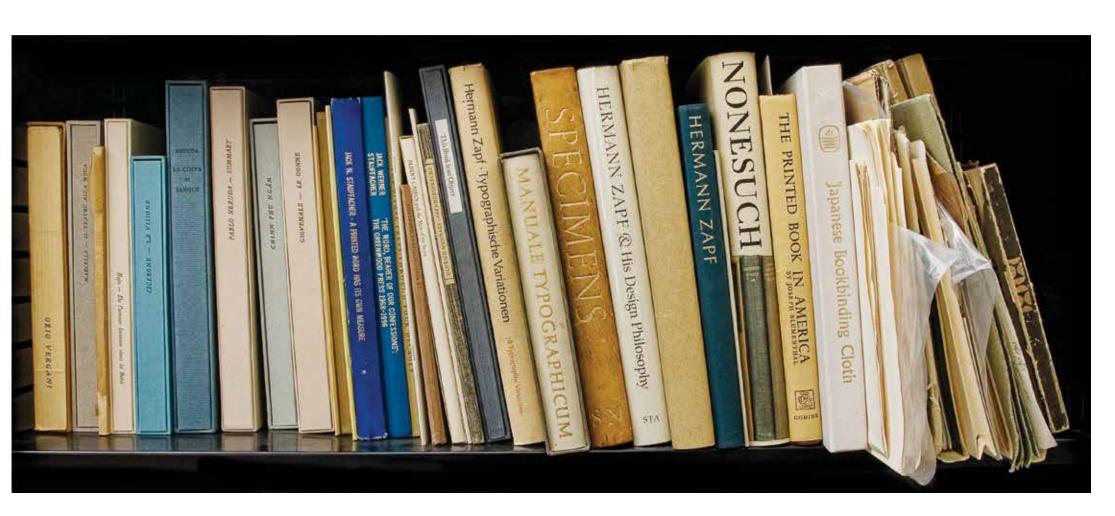


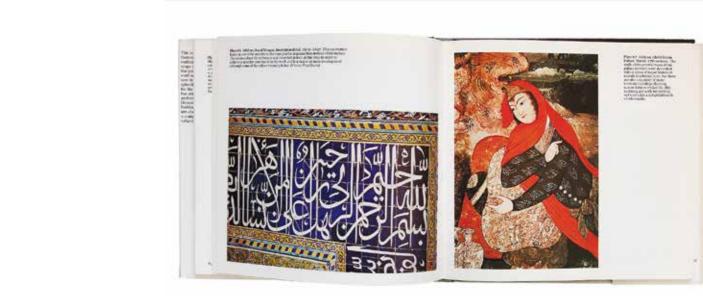






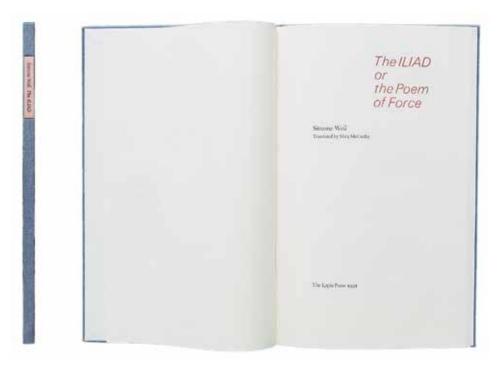


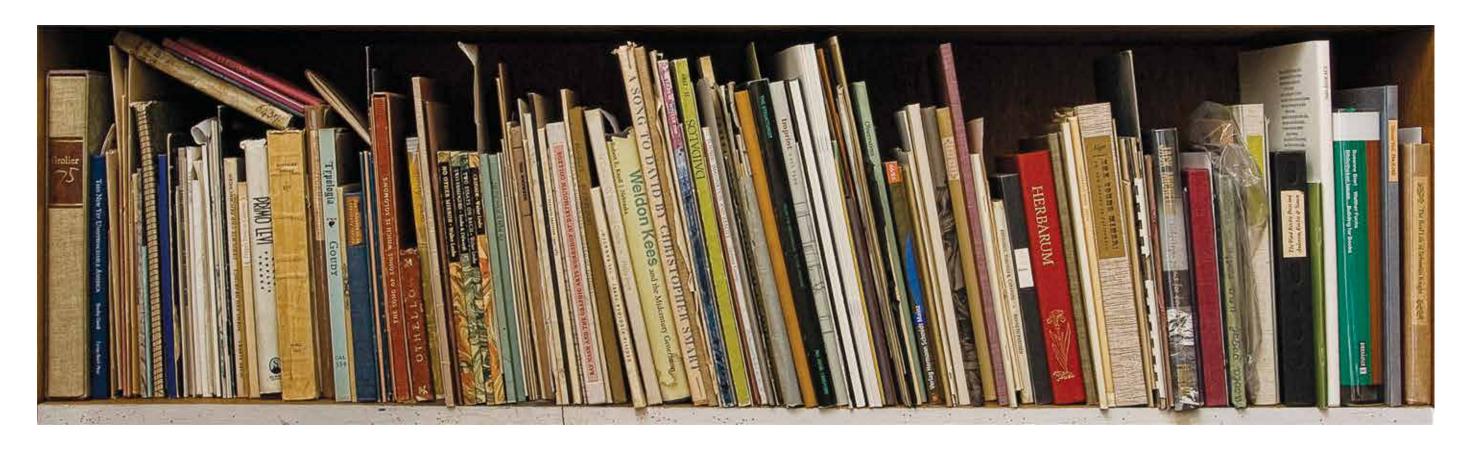




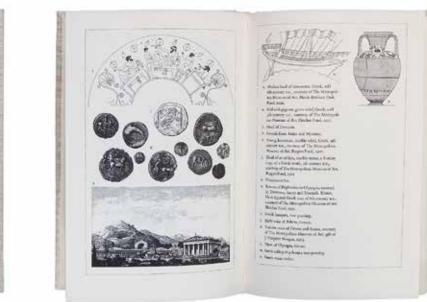






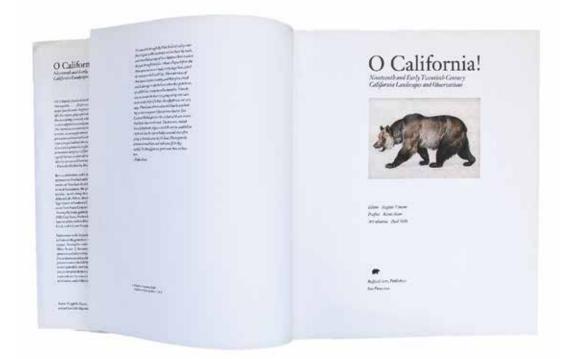


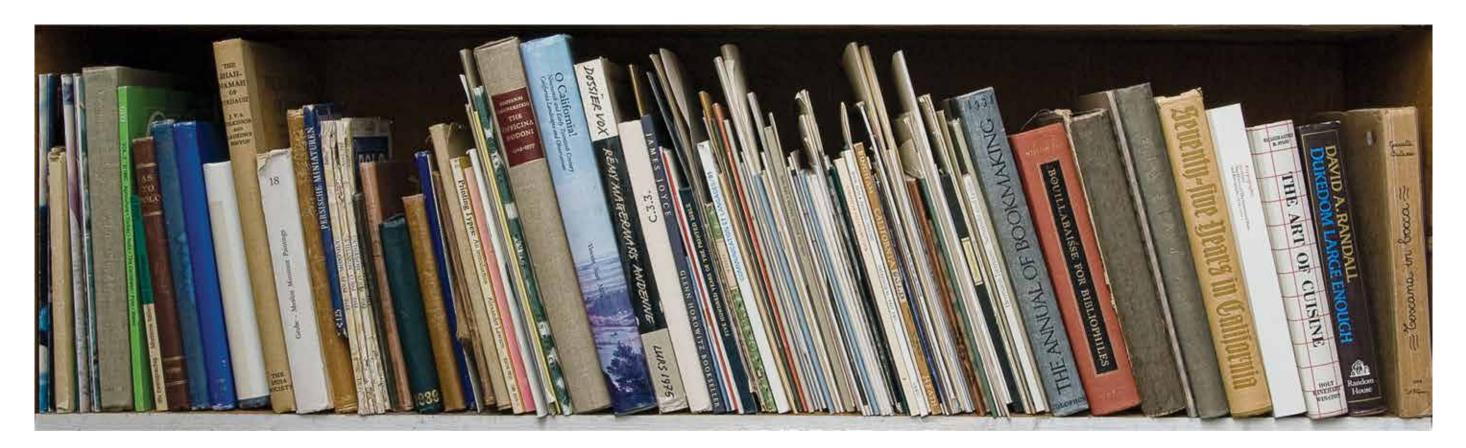


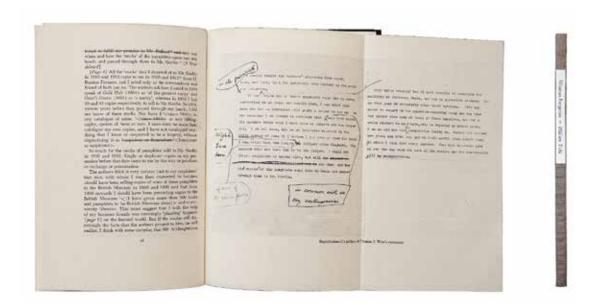




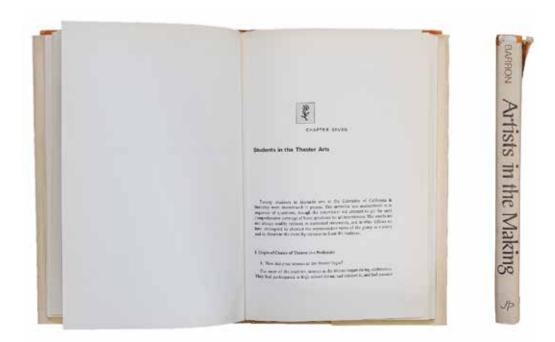


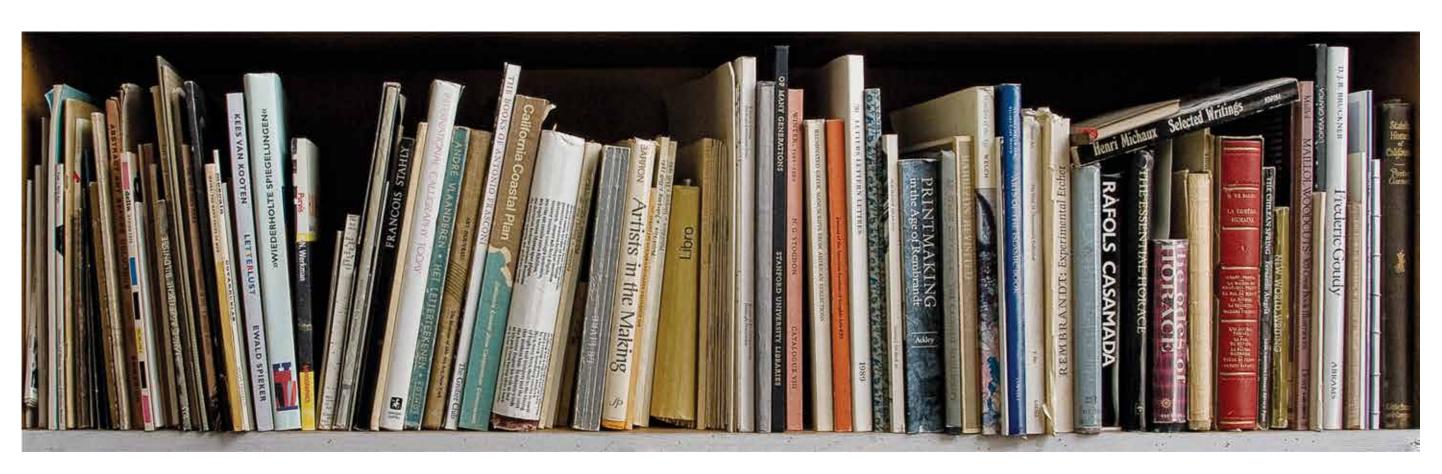




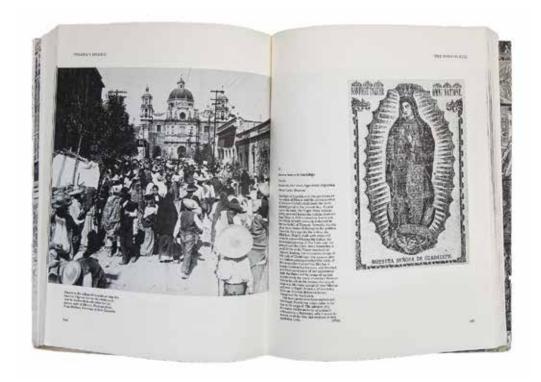


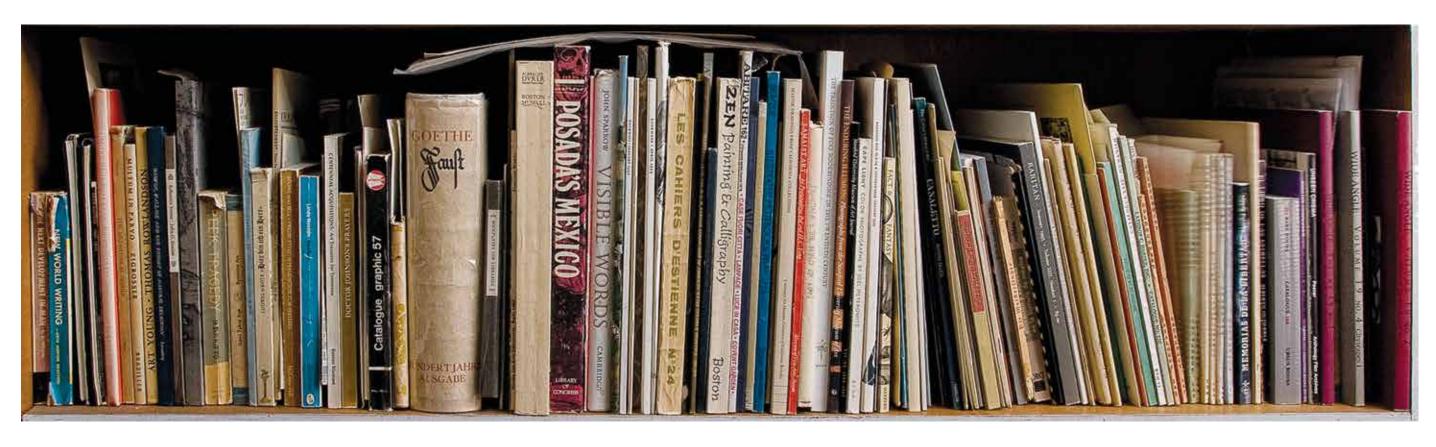




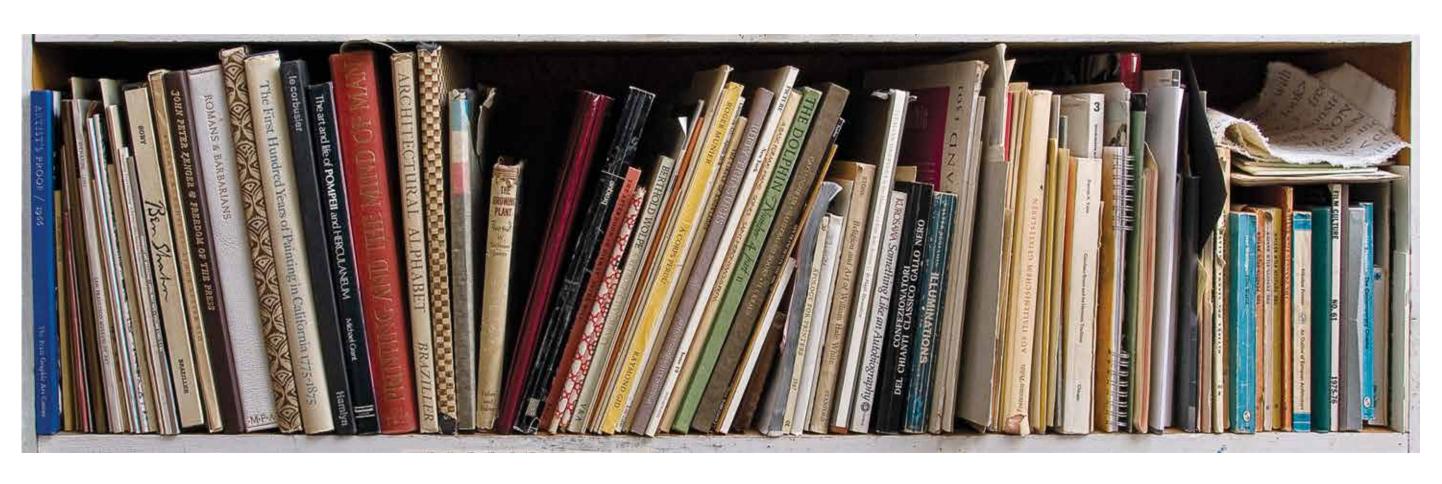








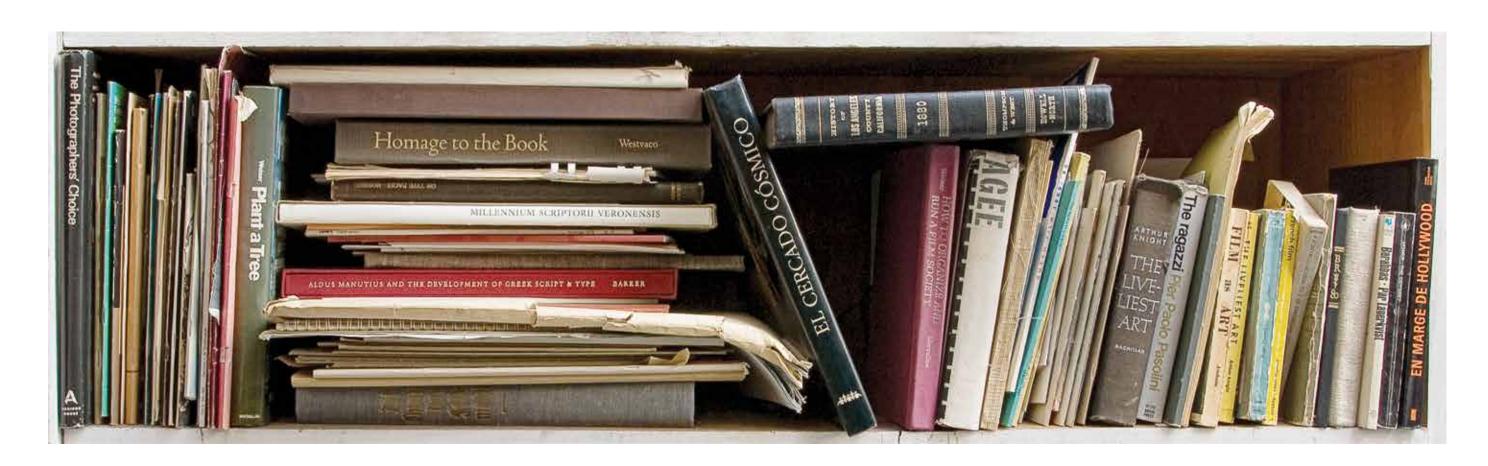




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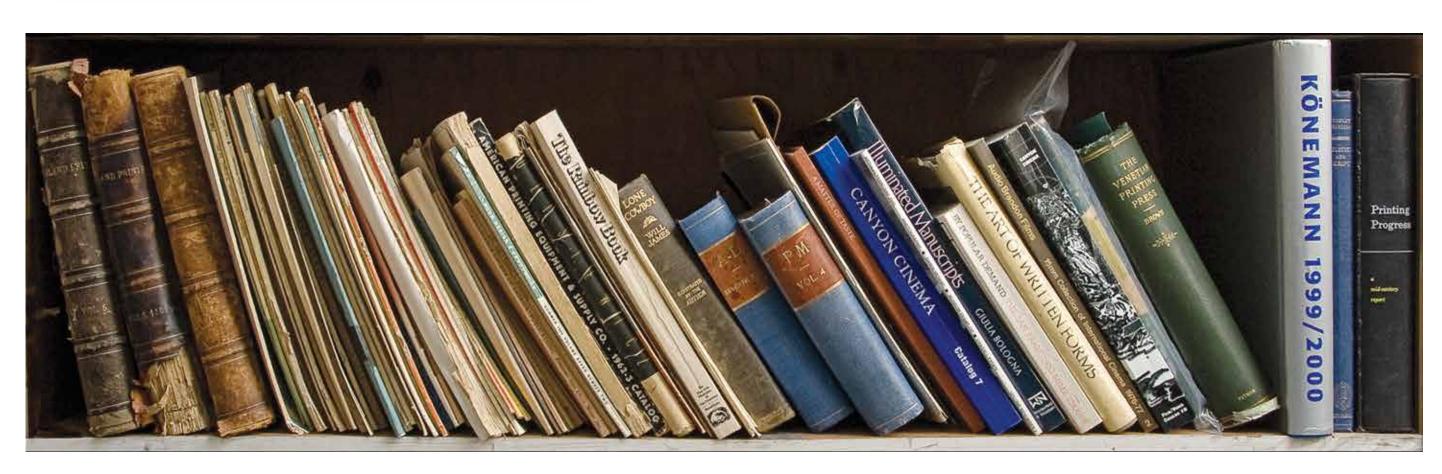


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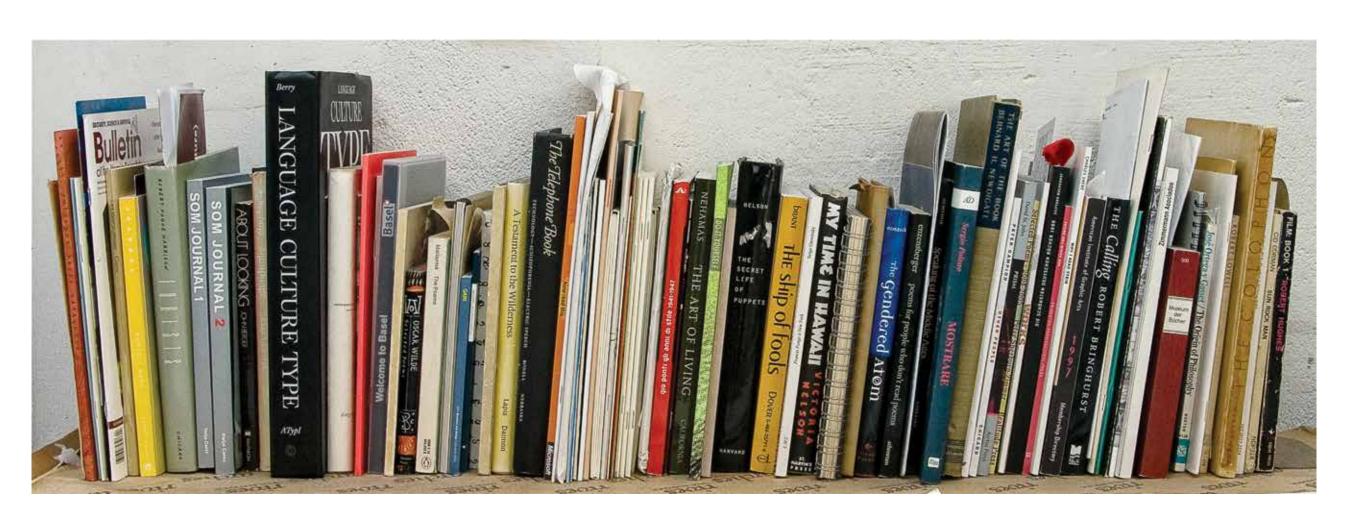




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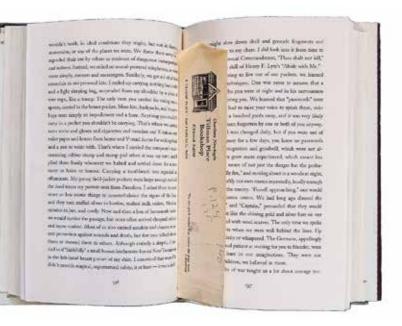


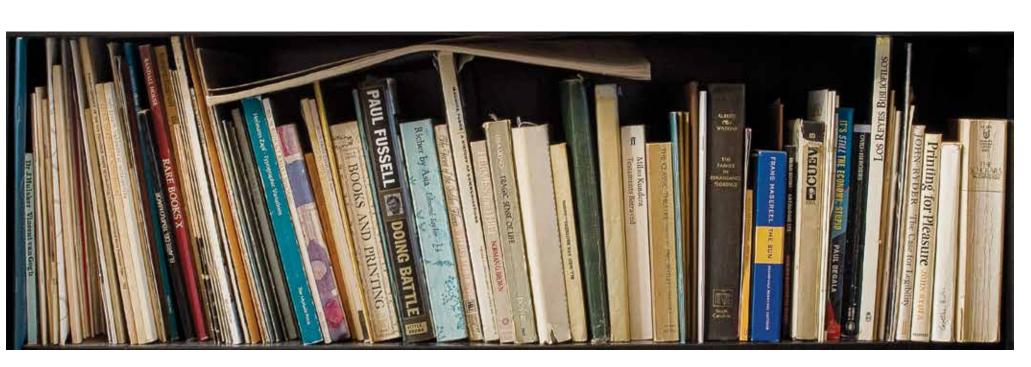
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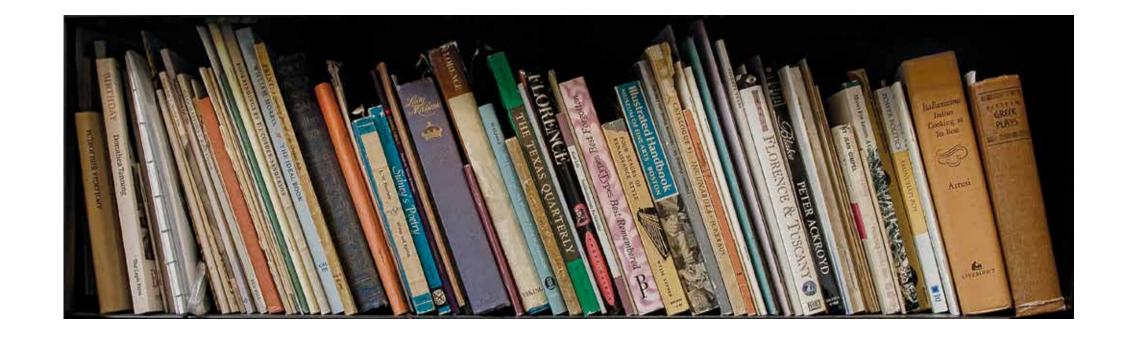
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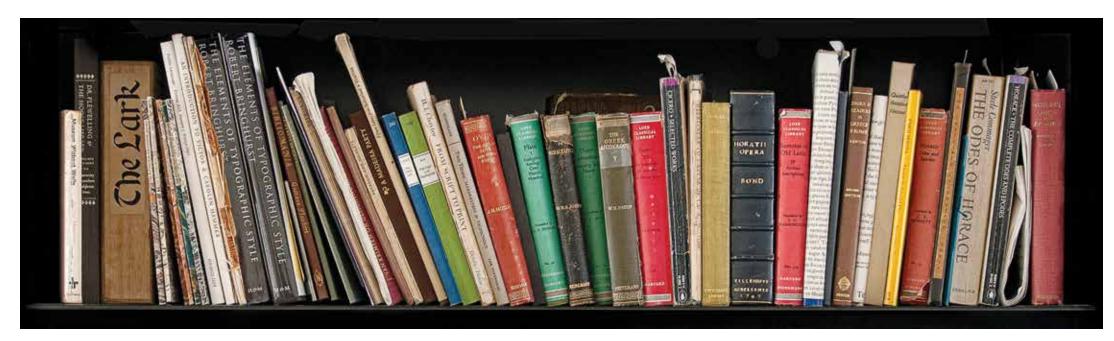


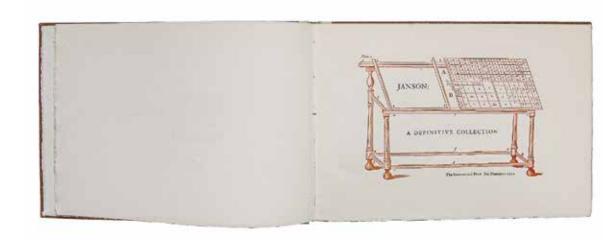
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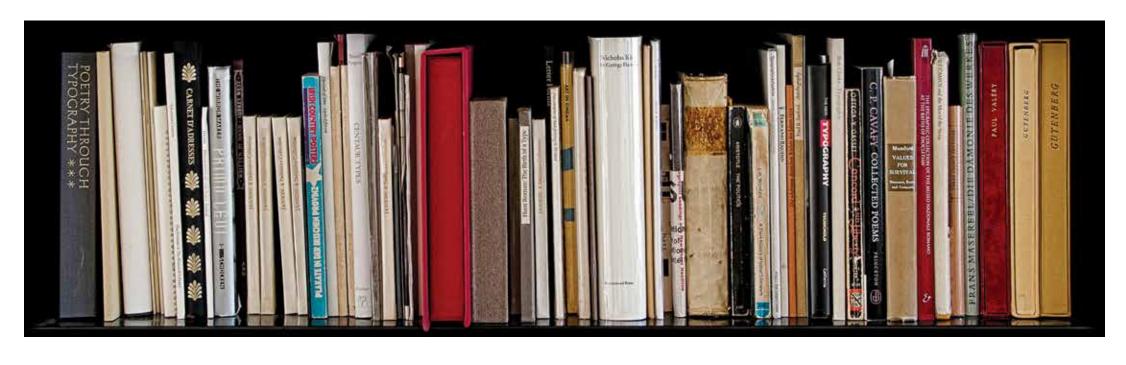




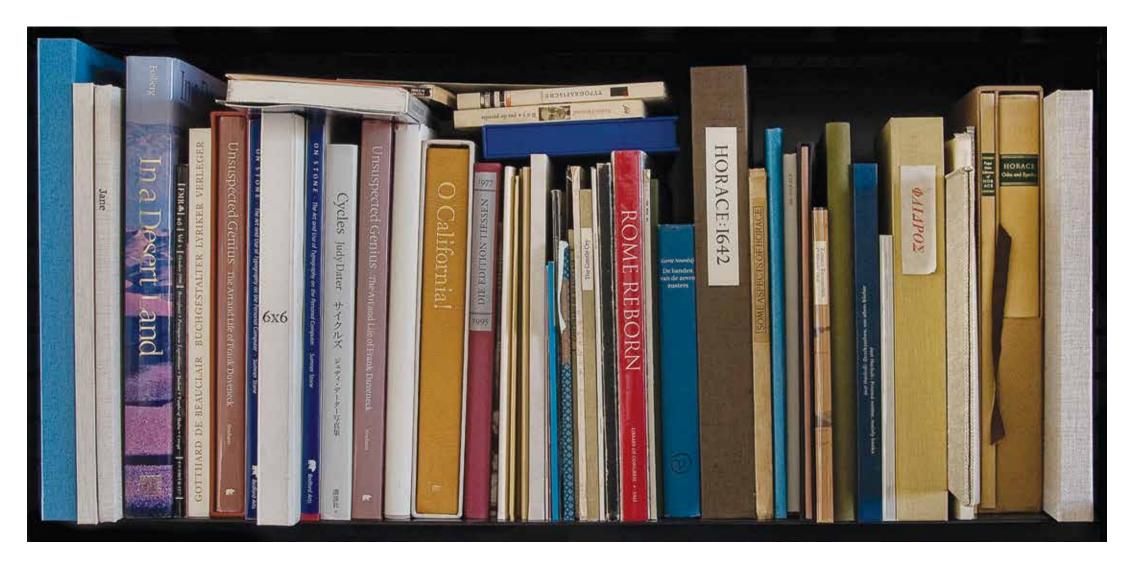




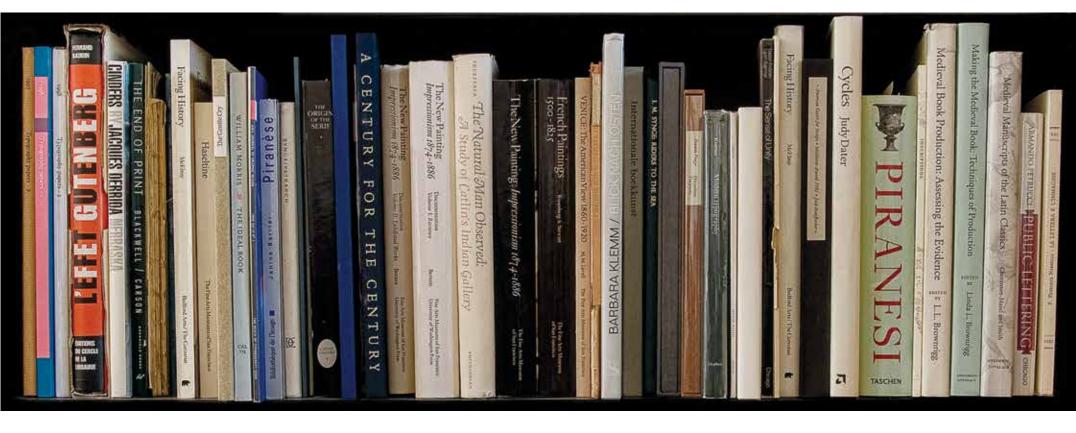


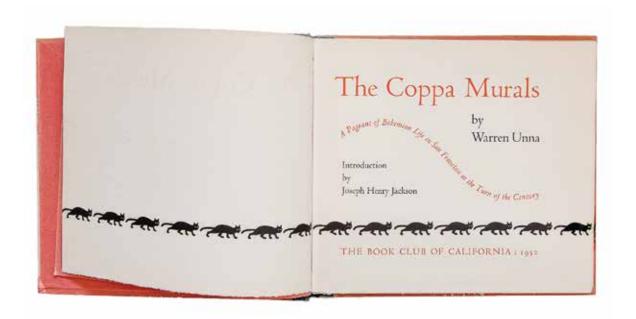












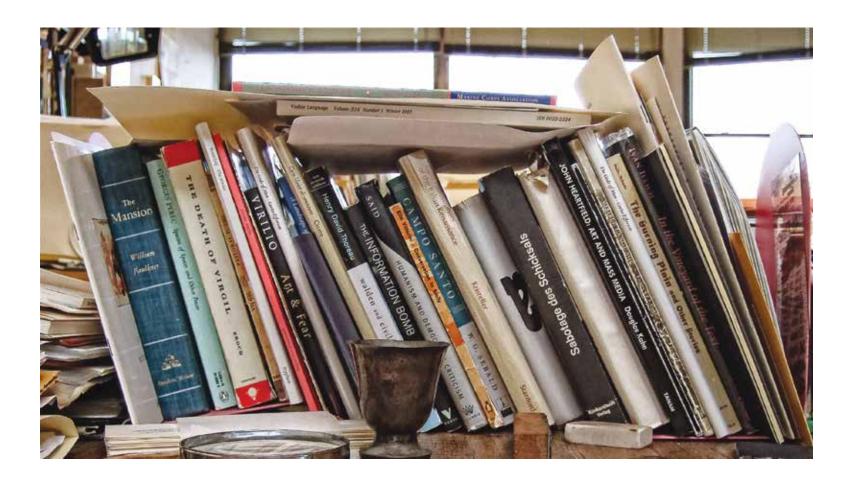


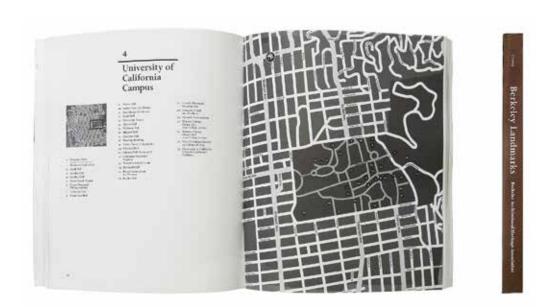


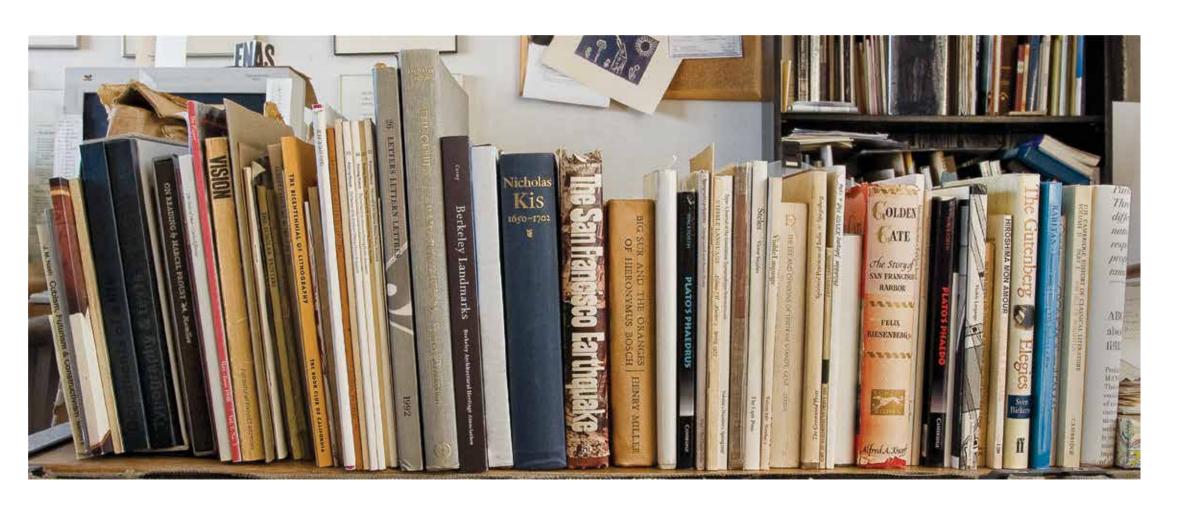


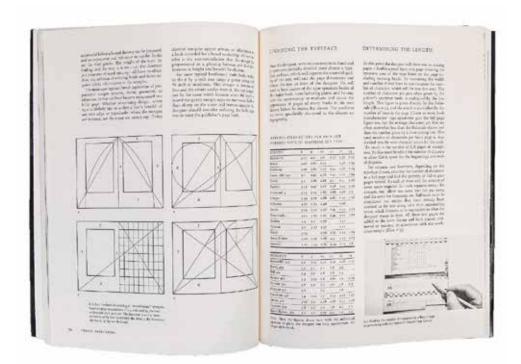
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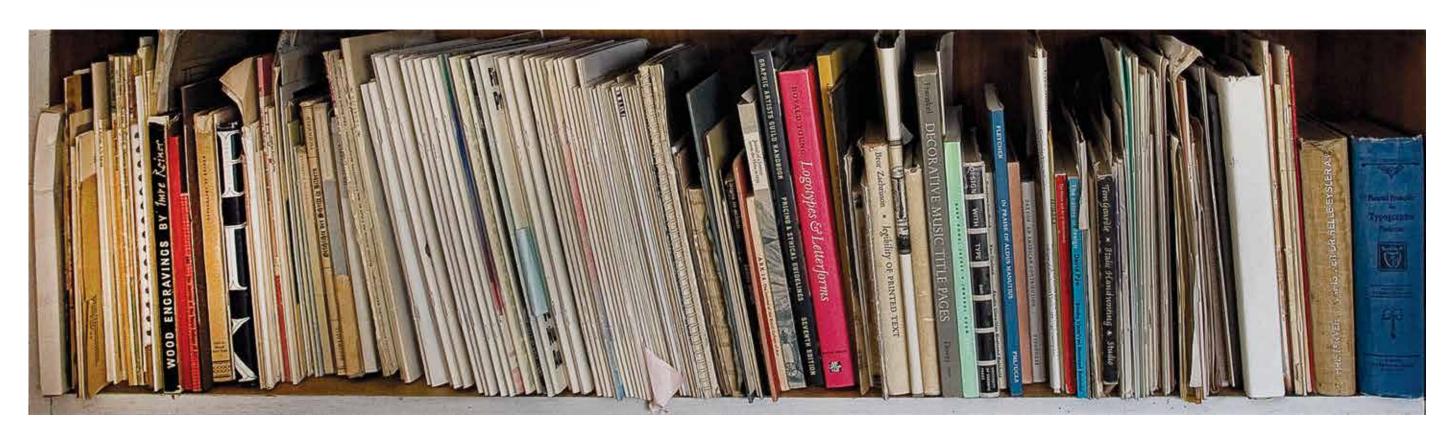












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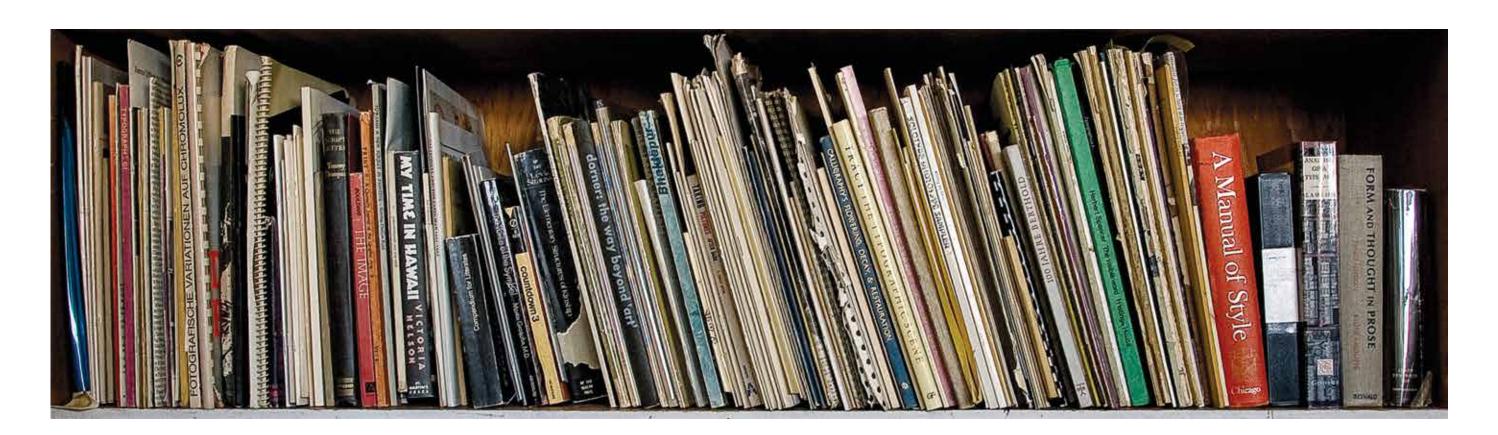
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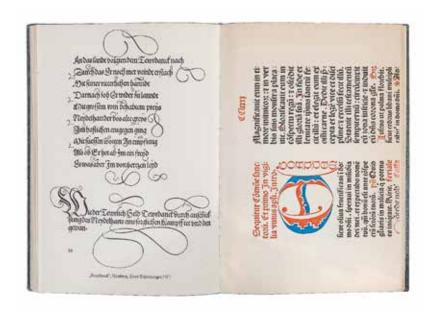
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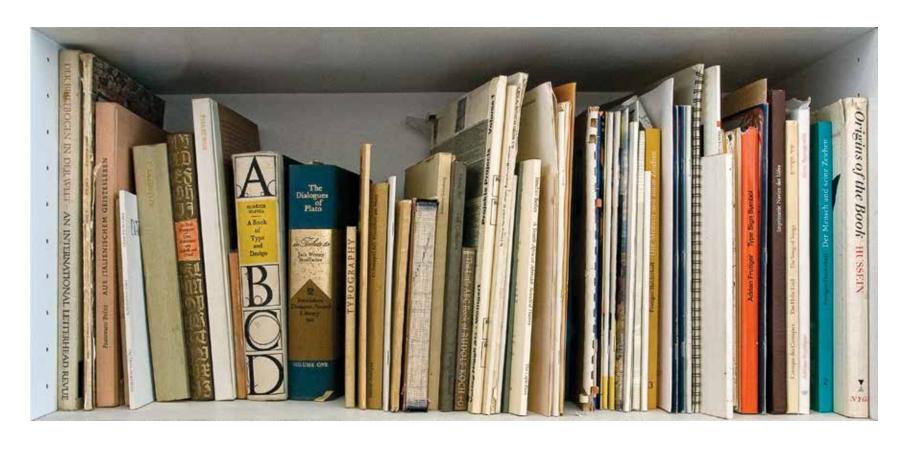
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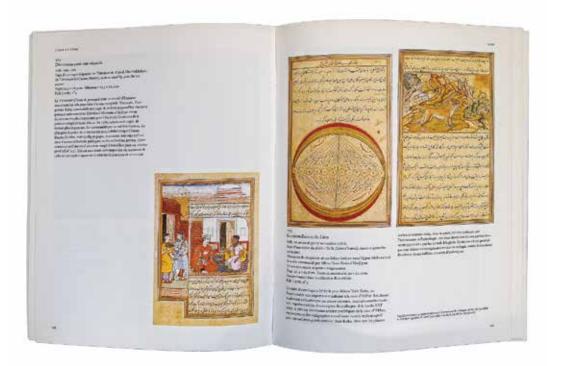
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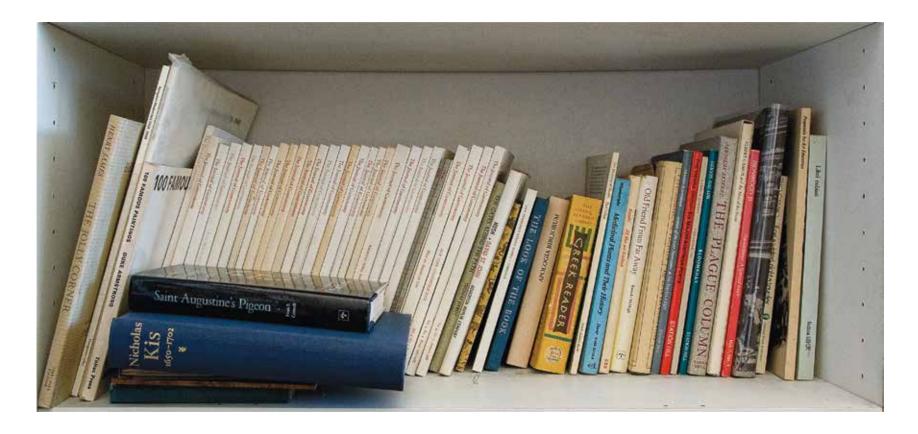










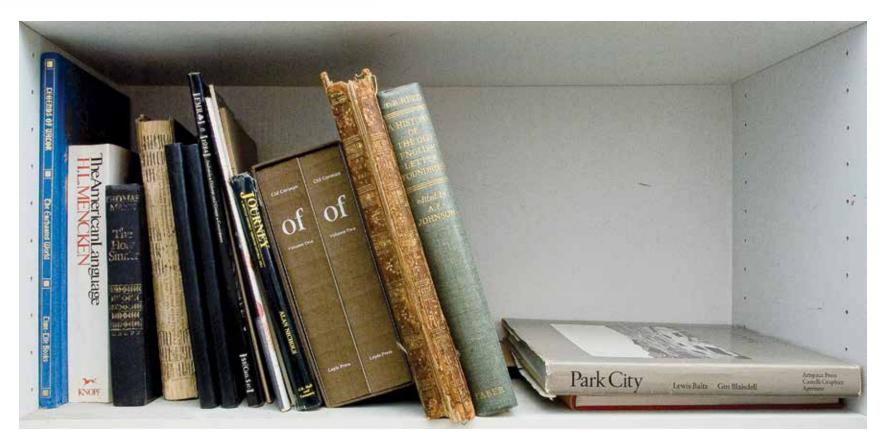


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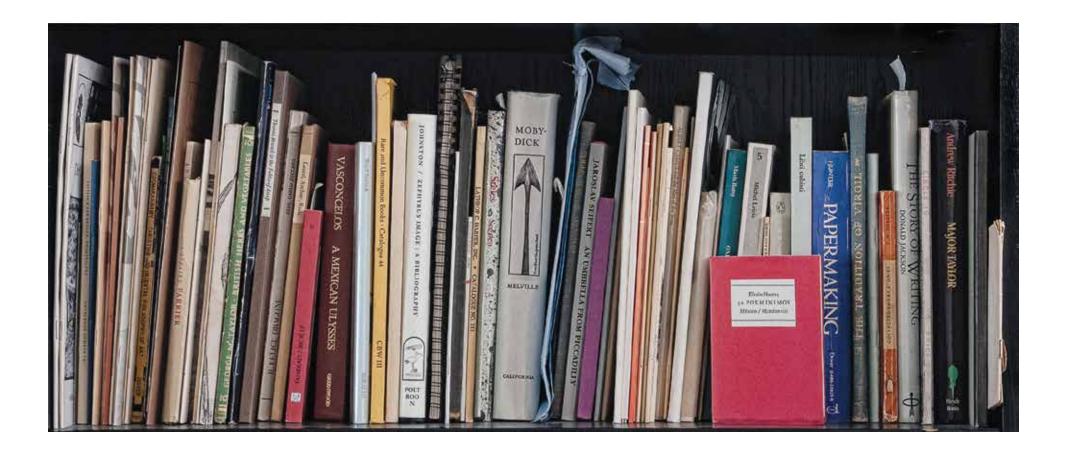
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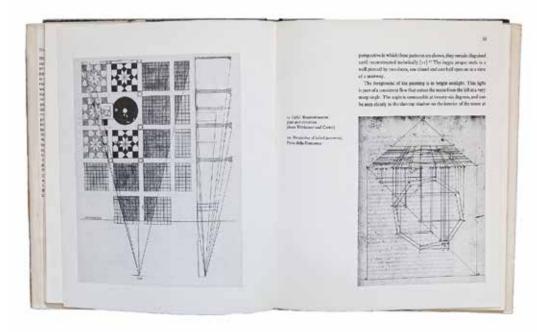


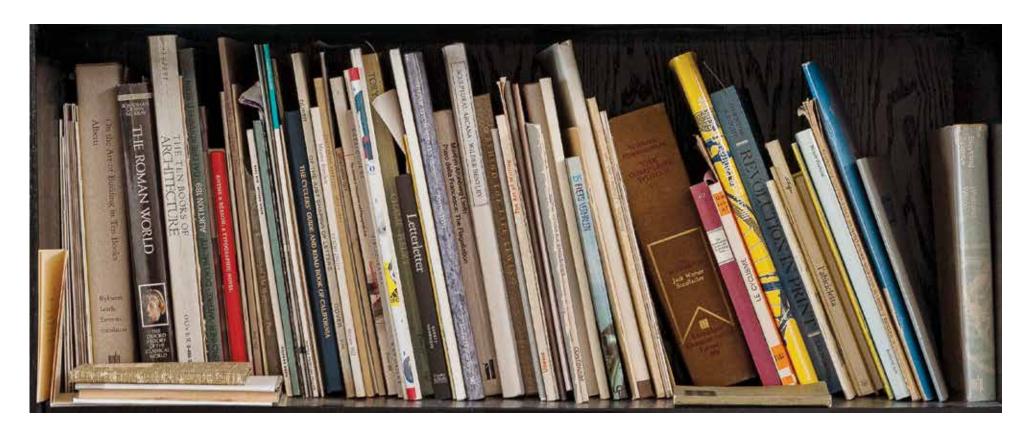
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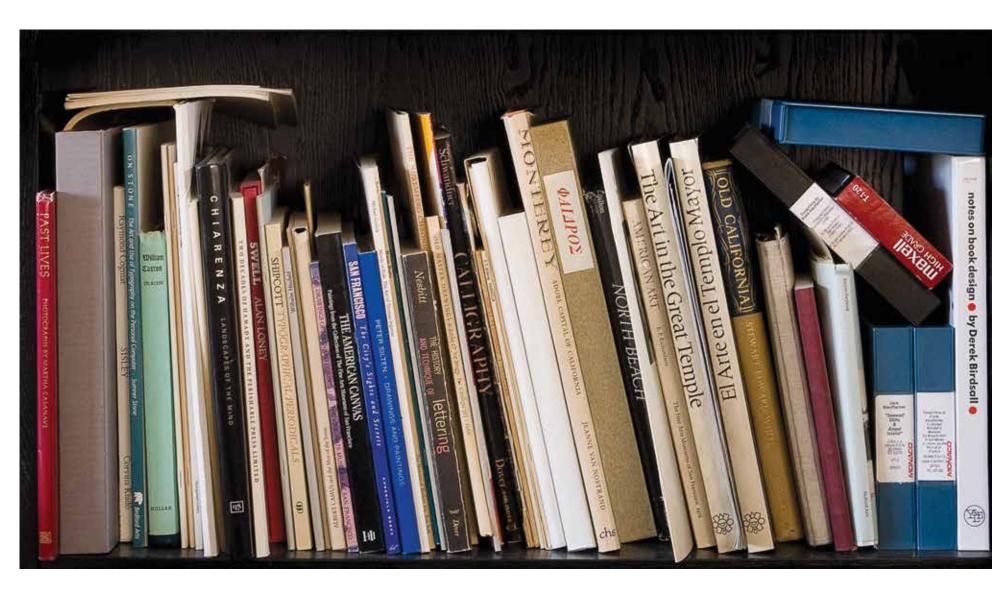


Piero della Francesca: The Flageliation









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Of the vine of super we need on the Old Tothansen.

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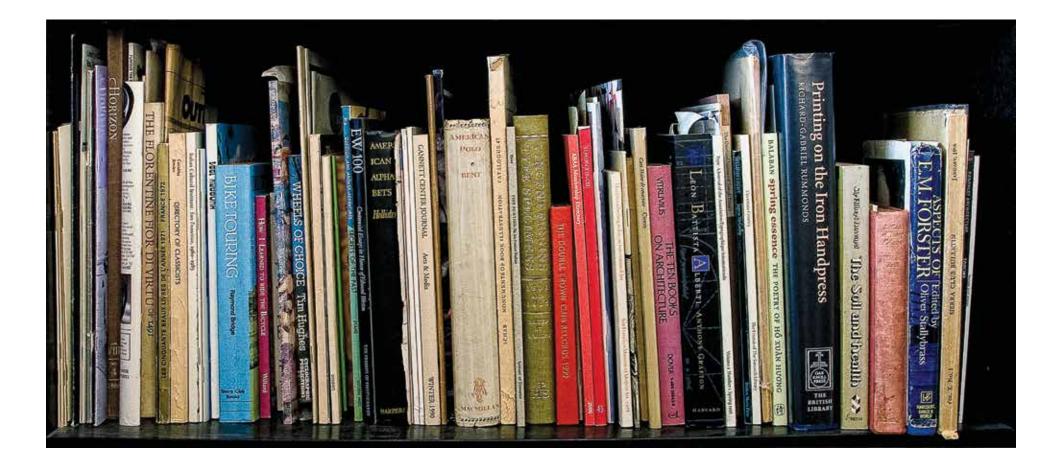
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entry serve to obtain all the blessings of this R che other world from Cod." Over large: "There would be no need for the mercy of Cod if humans would not too."

The visits of many may be compared to the obtainers of a best of the compared to the obtainers of a best of the compared to the obtainers of a best of the compared to the obtainers of a best of the compared to the obtainers of a best of the compared to the obtainers of a best of the compared to the obtainers of the compared to the compared to the obtainers of the compared to the

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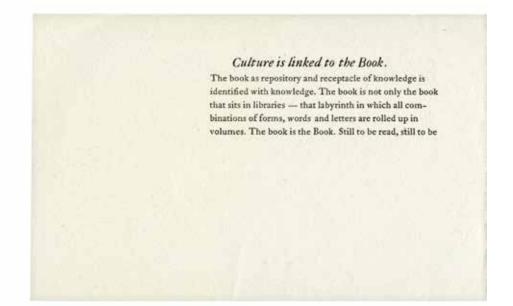


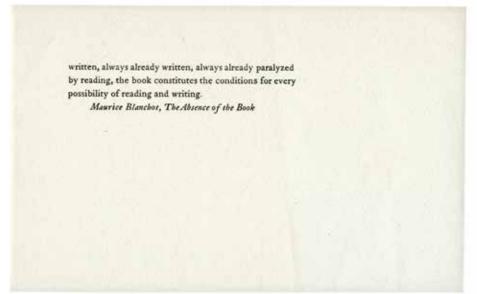
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It not just a personal thing, but a library that my students and my friends have enjoyed. The word personal gets too personal. I've shared so many of these books with students, friends, the people I work with, be it on the history of printing, on food, photography, the whole world of humanities.

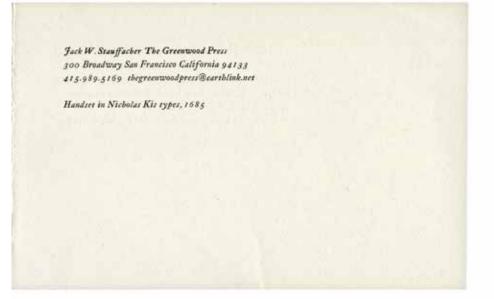
There is another element that I have somewhere in my book, *A typographic journey,* where I talk about the library and how loyal the books are, waiting to be used again. They are patiently waiting not just for my hand, but for your hand, for all of our hands. To draw from, not that word inspiration, but to learn from. The books are quietly there. They are waiting again to be looked at.

Jack W. Stauffacher, 2014











William Henry Fox Talbot, 1843 - 44

Many of photography's ongoing themes were first explored by the inventors of the medium. One such enduring theme has to do with books. William Henry Fox Talbot produced at least five images of books; the one reproduced here, A Scene in a Library, 1843 – 44, is a salted paper print from a waxed paper negative 5 1/4 x 7 1/16 (13.3 x 18 cm). Appropriately enough, Talbot's image of books appeared in his own book, The Pencil of Nature, published in six fascicles between 1844 – 1846. In February 1844 the publisher Longmans proclaimed this to be "the first work ever published with photographic plates, that is to say, plates or pictures executed by Light alone, and not requiring for their formation any knowledge of drawing in Operation."

Talbot was a man of exceptional talent and broad interests, and the books depicted were among his favourites, some incorporating his own scholarship. But his photograph does not show his library; to make this image with early, slow photographic materials, Talbot took the books outside to exploit the full actinic effect of sunlight.

One of the most beautiful private libraries to which I have had an intimate access is that at the Greenwood Press, the printing home of Jack W. Stauffacher; I was pulled by such antecedents as Talbot to photograph its shelves.

Founded in San Mateo in 1934, the Greenwood is now located at 300 Broadway in San Francisco. Jack commutes daily by ferry, to his type cases, his Vandercook and Gietz presses, and his beloved library. He had always had books concerning typography, reading, legibility, and design, but the library shown here began to take shape when he returned to San Francisco from Stanford in 1966. The shelf sizes are not uniform: the widest shelves, built for Jack by an architect friend, measure 46 1/2 inches, while the narrowest are 28 1/2 inches; all of the images here are reproduced relative to scale, with the exception of some of the opened books.

There are seemingly no frivolous books in The Greenwood Press library. The shelves hold many books that Jack has designed from every period of his career, many that were made by friends – artists, designers, scientists, writers. There are books of literature, philosophy, art history,

polo, California history, all things Italian, Hungarian, American Indian, volumes of Vico, Nicholas Kis, Nietzsche, Plato, Virilio, alongside splendid examples on cinema, photography, and graphic arts.

Jack considers his composing stick in his knowing hand to be the soul of the press, which is for him a sanctuary of moveable type. The co-location of library and press lends to the particular nature of each.

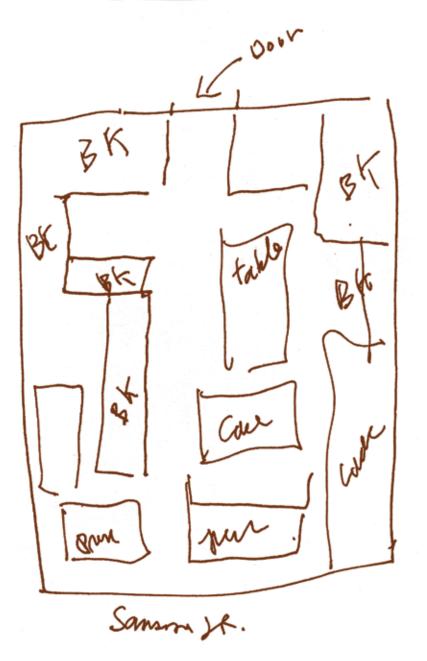
My collaborations with Jack began in 1988 during the creation of *This Book is an Object* (The Greenwood Press, 1989). In realizing that book over many months, through Friday work meetings at the Greenwood, his hundreds of books served us as touchstone, reference and inspiration, lending a rich resonance to our pursuit of bookmaking.

Do photographs of books fetishize them? With the plethora of articles and books about books, even as interior design elements, ultimately one could make contact paper with these images for the over-reaching analphabet. But my photographs do not show books as décor. The books in Jack's library are as read and treasured as were Talbot's. A visit to The Greenwood Press always centers on the consideration of a particular book or books, set out for inspection on Jack's broad wooden desk. The focus might be on the design of a book or an examination of different editions of the same text, but most often Jack discusses a particular idea generated from reading or even, at times, an unintended misreading, of a writer.

I took the photographs of the complete shelves in 2006 and the spines and opened books in 2014. In the intervening years, almost all of the books moved to other places with the exception of a shelf devoted to Goethe. The sun has had its influence, bleaching some spines, darkening others. Some books are now in the archives of the Bancroft Library, but most have migrated onto other shelves at the Greenwood Press. Jack's shelves are a living library, and Jack's life has been, quite literally, a life lived in and amongst books.

Dennis Letbetter

From plan of the Greenword Press 300 Brading, Suit 35



Hand drawn plan of The Greenwood Press by Jws

1 mag no. 3 Dennis Letbetter

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"The only exact knowledge there is," said Anatole France, "is the knowledge of the date of publication and the format of books."

Walter Benjamin

