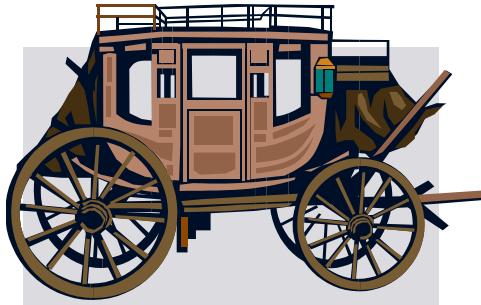


RECOLLECTIONS



JACK D. BUTTENHOUSE

Boy Scout
Magician
Hobo
Oil Industry Publicist
Publisher (Stagecoach Press)
UNM Press Editor
Rare Book Dealer
Historian of New Mexico

By
**JACK DEVERE
RIPPENHOUSE**
(1912 –1991)
Albuquerque, New Mexico

From his unpublished hand-typed chapters
Portions Copyright ©1962, 1981-1990

Composited, Illustrated, and Edited By Harry Briley

Revised 9/1/2022
Third Edition

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Contents

CHAPTER 10: STAGECOACH PRESS.....	7
Stagecoach Press as a Business.....	8
Press Equipment.....	13
Hallmarks of Fine Printing.....	20
Book Production Sequence.....	21
Handset Christmas Cards.....	25
Reading Up On Little Things.....	29
Fellow Westerners	30
Marc Simmons	30
Jack Schaefer (1908-1991).....	31
Lawrence Clark Powell (1906–2001)	32
My Authored Books.....	33
The First 50 Stagecoach Books.....	33
Los Angeles, California Press Runs	34
Sierra Madre, California Press Runs	42
What Are The “Best” Carriage Books?	46
Houston, Texas Press Runs	49
Santa Fe, New Mexico Press Runs.....	59
Santa Fe's Stagecoach Press.....	77
Later Publications	79
Selling Off the Equipment	86
Libraries with Stagecoach Books.....	88
Libraries with Archival Material	89
Fray Angelico Chavez History Library.....	89

Chapter 10 – Stagecoach Press

Institute of Texan Cultures	89
Rio Grande Historical Collections, NMSU Library	89
Southwest Research and Special Collections, Zimmerman Library	89
Texas Tech University	90
Lasting Impressions Web Site.....	91

Acknowledgements:

Jack never started this chapter, saving it for last in his memoir. This mostly posthumous chapter describes Stagecoach Press and its output prior to Jack becoming an antiquarian book dealer. Searching through Charlotte’s estate, seven pages surfaced which Jack wrote about his authored books. He typed these pages in November 1990 but quickly declined and died five months later in April 1991.

Thus, he never distributed these pages to the family for Christmas, as was his pattern over the years. It surfaced 24 years later. The text for each of his seventeen authored books appears edited within the paragraphs for those specific books.

His first-person text seen in this chapter comes from those seven time-capsule pages, from his family annual newsletters, from similar paragraphs moved topically here from his other chapters, and from flyleaf text and end-notes in his Stagecoach Press books.

The images for these books came from my collection of his autographed copies of each book, which he set aside for his two daughters.

After Charlotte died, I contacted former colleagues from his Stagecoach Press days for further first-person memories. I am grateful for the memories of Harry Leech, Richard Polese, Marc Simmons, and Pamela Smith. Their stories flesh out technical aspects of Jack’s artisan printing in this third edition of this chapter.

Zang Wood, an oil-field friend of Jack’s from Farmington, New Mexico, recorded his hour-long interview with Charlotte on 10/29/1999. He often visited Jack to talk about books and was an avid collector of Stagecoach Press materials. He copied this audio recording for me in 10/2017, portions of which updated this chapter and others.

- Harry Briley

Figures

Figure 1 -Private Press Name Registry Number 309 - 1949	8
Figure 2 - Picking type, Feeding paper, Santa Fe – 1967	10
Figure 3 – 303 Berger adobe garage before 1965 renovation - 12/1964	11
Figure 4 - 1929 Kelsey Tabletop Press (www.excelsiorpress.org).....	13
Figure 5 - Kelsey Press (www.fiveroses.org)	14
Figure 6 - Gally's Universal Press (AncientPoint.com) – and Diagram.....	15
Figure 7 - Oiling the Gally's Press, Sierra Madre - 1950	15
Figure 8 - Hand-setting wooden type, Sierra Madre - 1950	16
Figure 9 – California Job Case Layout per Type (Los Angeles Type Founders)	16
Figure 10 –Washington-inspired Press and Civil-War Army Press.....	17
Figure 11 - Universal I Hand Test Press in 1958 (vandercookpress.info)	18
Figure 12 - Linotype with components labeled - 1965 (Deutsches Museum).....	19
Figure 13 - Jack's Hand Brayer - 2012.....	22
Figure 14 - Vandercook run on 75th Birthday (H. Briley 11/1987)	23
Figure 15 - Book Binding Press and Tabletop Guillotine (H. Briley 2004)	23
Figure 16 – Signed Pressed Poster 12x18 inches - 11/1987.....	24
Figure 17 - Display case for Gold, Frankincense, and Myrrh (1955).....	25
Figure 18 – Gold, Frankincense, and Myrrh (Christmas 1955)	26
Figure 19 - Cowboy's Christmas Ball - 1893 (Christmas 1956)	27
Figure 20 - The Great Assize - 1674 (Christmas 1974)	28
Figure 21 - Card Covers (Christmas 1972, 1967, 1975).....	28
Figure 22 – Weasel Tales and Licorice - 1805 (Christmas 1984).....	28
Figure 23 –Marc Simmons, Undated – Trail Dust (New Mexican 11/17/2012).....	30
Figure 24 - [1] Guide Book to Highway 66 – (UNM Press 1989) and (1946)	34
Figure 25 - German Documentary of Route 66 (G. Sorber 4/1991)	36
Figure 26 - [2] My “Wagon Book” – lithographed d.w. and cloth cover (1948)	39
Figure 27 – [3] A Showing of Type Faces (5/1950)	42
Figure 28 – [4] Oil Humor in 1865 (1950)	43
Figure 29 – [5] Permian Pete (1951)	44
Figure 30- [6] US Mail Wagon (1951) ... with USPS Stamp (1982).....	45
Figure 31 - Hand-made One-Horse Wagon Model (J. Rittenhouse).....	47
Figure 32 – [7] Dime Novels on Early Oil (1951).....	48
Figure 33 – [8] History of Drilling Mud and Back cover (1954)	49
Figure 34 - [9] The Man Who Owned Too Much (1958)	50
Figure 35 - [10] Surrender Fort Fillmore - [11] Santa Fe Trail (1960)	51

Figure 36 - [14] Act of Enchantment - [15] Value of Business History (1961).....	52
Figure 37 - [16] Carriage Hundred and Frontpiece (1961)	53
Figure 38 - [17] NM Civil War Bibliography (1961)	54
Figure 39- [20] Baca's Battle (1962)	55
Figure 40 - [21] Wendish Language Printing in Texas (1962)	57
Figure 41 - [21] Wendish Verse from page 17 (1951) and Translation (1961)	58
Figure 42 - [23] Mines of Southwest - [24] Where Sun Stands (1963).....	59
Figure 43 - [26] Great Endurance Horse Race (1963)	60
Figure 44 - [27] Fort Union in Miniature (1963), white buckskin cover	61
Figure 45 - Segment for Fort Union ... and reversed (Press at the Palace 2014) ...	61
Figure 46 - Full Galleys for Fort Union (Press at the Palace 2014).....	62
Figure 47 - Fort Union National Monument (NM Dept. of Devel. 1968).....	62
Figure 48 - [28] Desperado in Arizona - [29] Mining Camps (1964)	63
Figure 49 - [31] Santa Fe Trail 1857 (1964).....	64
Figure 50 - [32] Outlaw Days (1964) and [33] Cabezon (1965).....	65
Figure 51 - [34] Texas and the West (1965)	66
Figure 52 - [35] Indian and Mission Affairs and frontpiece (1965).....	67
Figure 53 - [36] Constitution - [37] Cowboy on Pecos (1965)	68
Figure 54 - [38] Disturnell's 1847 Map - Segments (1965)	69
Figure 55 - [39] Gran Quivera - [40] Early Railroad (1965)	70
Figure 56 - [41] Cartridge and Firearms (1966)	71
Figure 57 - [42] Surgeon in Socorro - [44] Fort Craig (1966)	72
Figure 58 - [45] Early Arizona (1966) - [46] Indian Agent (1967)	73
Figure 59 - [47] Border Comanche (1967)	74
Figure 60 - [48] Life in Army - [49] Photographer (1967)	75
Figure 61 - [50] The Extranjeros (1967)	76
Figure 62 - [A1] Trail Bibliography (1971) - [A2] Introduction Reprint (1987) ..	80
Figure 63 - BRLA Reference Award (1971).....	81
Figure 64 - Sana Fe Trail Award signed by Marc Simmons (1987)	82
Figure 65 - [A3] Maverick Tales of Texas (1971).....	84
Figure 66 - [A4] Maverick Tales of Southwest (1987)	85

CHAPTER 10: STAGECOACH PRESS

Art Hendrix created an exhibit for the Library of the East Texas State University called *Writings and Publications of Jack D Rittenhouse and his Stagecoach Press*. The text of his hand-bound exhibit book came directly from several of Jack's annual catalogs.

The introductory pages gave a summary history (redacted and revised):

*This exhibit represents the efforts of one man. Jack Rittenhouse began printing as a hobby in Los Angeles in 1946; moved to Sierra Madre, California, in 1949 and gave the Stagecoach Press its name. Later, in Houston, 1951-1962, the Press was really born, with the publication of [9] **The Man Who Owned Too Much** in 1958.*

He printed this first hardcover book on a Gally's Universal Press (later manufactured as the Colt's Armory model) which he purchased for \$150. The new book used discarded Strathmore paper from a batch of letterhead.

Rittenhouse intended to print interesting books about the Southwest, at popular prices, using good paper and typography. Sometimes he set all of the type by hand, letter by letter. At other times, he had the [body] text set on the Linotype. The design of his books consisted of doing the most tasteful thing at each stage.

Private press printing is almost in a class with hand weaving. He began as a one-man shop. He made up the pages, ran the press, specified the binding, and did the shipping and billing. There were no wealthy patrons subsidizing him.

From 1962 to 1968, he tried to make a living with the Press in Santa Fe. His wife Charlotte ran the Linotype and an assistant [Richard Polese] did the presswork. [The business] never worked out, and he printed his last books in [1967].

Commercial books are prepared for offset lithography. Much is fine quality, but it is often appalling to see type that hinders readability, by spacing and margins in bad taste, and by the use of poorly chosen paper. These flaws reveal attempts at design by "those who have resigned from a craft to which they were never admitted," as one designer put it.

Rittenhouse showed in his Stagecoach Press books that there is no secret [to quality]. Handle no trifle lightly and the total exceeds the sum of its parts. Great appreciation is expressed to Jack for supplying these missing [personal] details.

Art Hendrix, East Texas State Univ Library, 1983

Stagecoach Press as a Business

I entered publishing in 1946 [with my first book]. There were more ramifications than one might expect. I learned about local zoning regulations and getting a business address. I took out a sales tax permit, kept those records, and made the required reports. I kept [my financial] books, which three years later were audited by the Internal Revenue Service, who gave me a clean bill of health. I learned about copyright procedures, mail rates, and packing. I already knew about circularization and direct mail advertising.

In my calls on the new-book trade, I learned about trade discounts, terms, and collections. I had known about book reviewers [since college]. Much of my experience in business and [agency] publishing was of help, but I had so many new things to learn.

In the spring of 1960, at age 48, the [Marsteller advertising] agency closed my Houston office. I quit advertising entirely and formally started the [incipient] Stagecoach Press as a fulltime book publishing operation and [no longer] as a hobby [since 1946]. My long-suffering Charlotte went along on this. We added many items of office equipment.

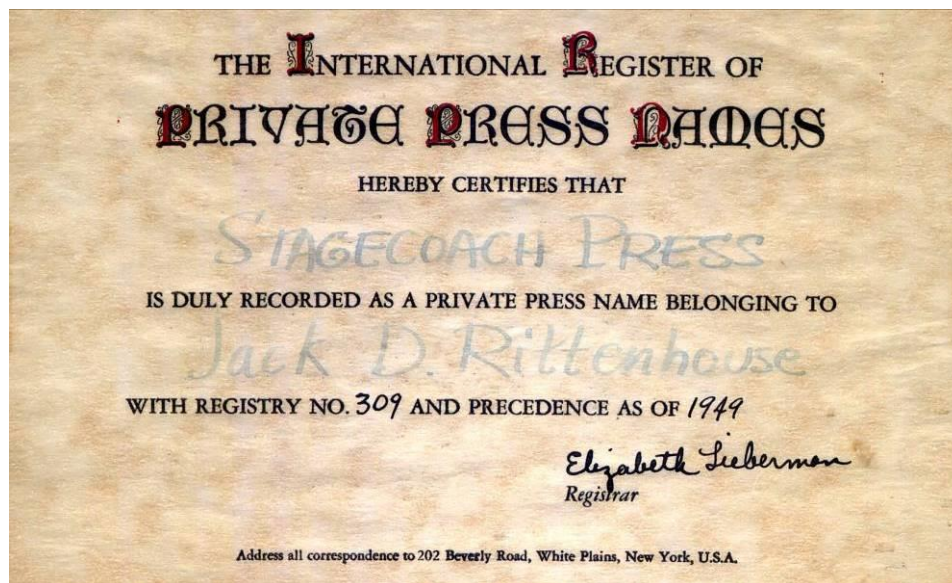


Figure 1 -Private Press Name Registry Number 309 - 1949

It did not cost much to open the Stagecoach Press. All I had to buy was a push broom and a door sign. I had everything: furniture, printing equipment, type, and essentials. I rented a small building on 9115 Spring Branch Drive near our Houston home, moved the office equipment on 6/1/1960, moved the presses on 7/1/1960, and started work.

The Press received many good mentions in 1961:

- On 1/17/1961, I appeared briefly on TV station KHOU, on the Joyce Hayward show, to talk about old time printing to observe Printing Week.
- On 1/19/1961, I addressed the staff of the Houston Public Library on how publishers evaluate manuscripts for possible publication.

Chapter 10 – Stagecoach Press

On 4/11/1961, [publisher] Alfred Knopf came to Houston and George Fuermann brought him to the Press for a visit. [I started in the mailroom for Alfred Knopf.]

I stayed in Houston until late summer 1962 after printing several books, but the main background desire of my wife and me was to move to New Mexico. We thought of Santa Fe in particular. Shortly after the first Stagecoach Press book in Houston, New Mexico Governor Edwin Mechem ordered a book. I sent it with a note saying we hoped to move to New Mexico and he personally wrote to urge us to move.

I had some small accounts due me from the [Marsteller] agency, but not enough to support us for a year. One solution was a direct mail business that could be operated from anywhere and not dependent upon local customers.

The Stagecoach Press could be such a business. It could operate from a mountaintop as long as it had an ordinary household electric line. The change could not be immediate. I had no assurance that Stagecoach Press would work, except for my one experience in selling [9] *The Man Who Owned Too Much* and the re-bound book by William Ryus [as described in the *Books and I* chapter.]

In 1962, we moved to Santa Fe and hauled everything there. I rented a small building at 110 Tesuque Drive for the machinery, separate from our rented Maclovía Street home.

Richard Polese, owner of *Ocean Tree Books*, wrote in 2012:

I was Jack's sole apprentice at the 110 Tesuque Street shop, beginning in 1963. He taught me letterpress, Linotype typesetting, and printing through 1967.

The Publishers Association of the West [pubwest.org] has its annual award [established in 1990] named for Jack Rittenhouse. I was a member when it originated, and had a key role in making this award for excellence and devotion to publishing in his honor.

I connected with Jack in a very serendipitous way. I arrived in Santa Fe in the summer of 1963, and drove up to the (then) Three Cities of Spain coffee house on Canyon Road. It was a gathering place to ask about work and I wanted to learn printing from the ground up.

When I told the waiter what I was looking for, he said, "You won't believe this, but just 10 minutes ago this man came in looking for a student to apprentice at his print shop." He gave me Jack's Stagecoach Press card -- and the rest is history!

I knew Charlotte well. I remember her with happy fondness! What a special time. Through Jack and Charlotte, I launched into a career in quality publishing.

Jack's print shop on Tesuque Drive was torn down a few years ago. It was a rather rustic single room with a small bathroom.

Chapter 10 – Stagecoach Press

From the fall of 1962 until the fall of 1966, we struggled to get the Stagecoach Press going. It was never became the success I expected.

In 1964, we printed five issues of *La Gaceta* for the Westerners, and started the *New Mexico Book News*, producing the first issue on 10/10/1964; followed by a November and December issue.

In 1965, we did reasonably well in book publishing. On 3/1/1965, Richard Polese arrived [back?] from California and started work at the Press, remaining throughout the year. We did 5 issues of *La Gaceta* and 12 issues of the *New Mexico Book News*. We started the Southwestern Series with books authored by Carleton and Tice.

I appeared on Channel 5 TV, the University station, on 4/9/1965 with other publishers (Calvin Horn of Horn and Wallace; and Roland Dickey of the UNM Press).

During the summer of 1965, visitors to the print shop included Archie Hanna of the Yale library, Donald Powell of the University of Arizona library, Dwight Clarke of the Zamorano Club [in Los Angeles], and Edna Beilenson of the Peter Pauper Press.

In late spring 1966, I accidentally cut a quarter-inch off the tip off my left index finger on a press. It was no great physical loss, but the hand was not in full use for some time and this slowed my work terribly. Now scarcely noticeable, I wore a bulky bandage making work quite difficult.

[Pamela Smith, former director of the Press at the Palace of the Governors, thought the accident occurred while demonstrating the Colt/Gally Universal Press to a potential buyer. The sale obviously ended badly as this specific press went into storage at the Palace for years with a mechanical defect. When the Press at the Palace expanded in 2009, Tom Leech restored it to working order and now uses it for production runs.]



Figure 2 - Picking type, Feeding paper, Santa Fe – 1967

In 1967 [late 1966?], after one weeks total gross receipts were not equal even to Richard's salary, I knew the venture was at an end. Therefore, I moved the equipment [from the tiny Tesuque Drive building] to the adobe garage behind our home on 303 Berger Street [purchased in 1964], and looked for more stable income.



Figure 3 – 303 Berger adobe garage before 1965 renovation - 12/1964

The last Stagecoach Press books were completed in October 1967. [That last Stagecoach Press imprint was the fiftieth publication. Dealers purchased back copies from remaining stock on weekends and evenings through the middle of 1968.]

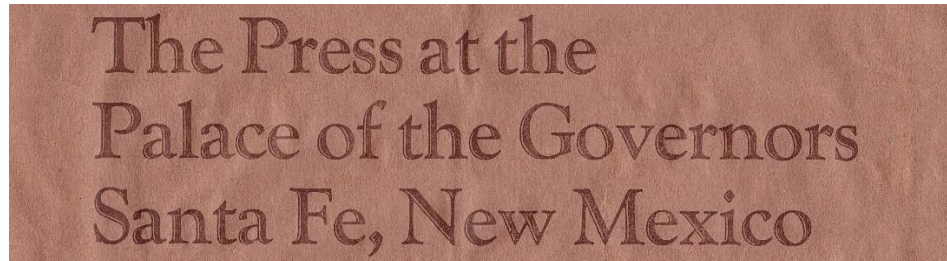
Richard tells what happened after Stagecoach Press closed:

After 1967, I edited a weekly newspaper in Santa Fe, doing editorials, taking pictures, design -- everything but the printing! On one other newspaper job that first summer, I interviewed opera stars [appearing at the famous outdoor Santa Fe Opera amphitheater] for the daily New Mexican newspaper.

After Jack left the Museum of NM Press for UNM Press, I slipped into [his former] job and I ran the Museum's operation for a number of years. Later I edited El Palacio, the MNM magazine for 5 years. It celebrated 100 years of publication in 2013.

Rittenhouse Stagecoach Press items belong at the Press at the Palace of the Governors in Santa Fe. Tom Leech is the director of the Press and has several of Jack's items in working order right there at the History Museum, a working frontier print shop producing quality handmade books in the oldest Capitol building (circa 1610) in the U.S.!

[Editor Note: *I enjoyed visiting the Press at the Palace of the Governors museum when I rarely visited New Mexico. I probably remarked to a docent that one of the presses looked similar to one used by my father-in-law, forgetting to mention Jack by name.*]



Richard wrote again about the Press at the Palace in 2014 (edited)

*The Press at the Palace was established in 1970, when the Museum of New Mexico acquired letterpress equipment from the **Estancia News-Herald**. Peter Wells and I set up the shop when we both worked for the Museum of New Mexico. With Pamela Smith as its first master printer, it became one of the outstanding historic operating letterpress shops in America.*

Tom Leech, master printer [using that newspaper's Vandercook] at the Press, won the coveted Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso Library early in 2014. thomas.leech@state.nm.us

The Palace has much of the Stagecoach Press shop in which Jack Rittenhouse produced many limited edition handset books. I learned printing and book publishing from Jack in the 1960s – my very first job in New Mexico!

Tom says many young art and design enthusiasts are increasingly attracted to the Press at the Palace to learn the ageless sciences of hands-on printing and book production. Press at the Palace: (505) 476-5096 Tues-Sat 10am-5pm

"Points & Picas", Richard Polese, New Mexico Book Association's LIBRO newsletter, May/June 2014, Vol.20 No.3, Page 2, www.nmbook.org

On 7/1/1968, I joined the UNM Press full time. They did not approve of employees engaging in outside occupations especially any that might arouse the interest of any investigative reporter. Therefore, during my term there, the Stagecoach Press was very inactive. I ran no ads in any magazine or yearbook, nor sent out catalogs.

For the next nine years, the Linotype was [unplugged]. I [printed] some letterheads, Christmas cards, and small announcements on the [Vandercook letterpress]. I made a few sales and deducted some expenses, enough to show a hundred dollars profit a year to keep the Stagecoach Press [alive]. I felt that I might reactivate the Stagecoach Press in a job-loss emergency or while in retirement. Perhaps, next time, I could make it work.

[Ten years later, when UNM required that I retire] in June 1978, I immediately issued my first catalog as Catalog 44, having issued several in the years 1949-1968. [None was previously as good as No. 44, which listed many rare books and indicated my change in focus to an antiquarian book dealer].

Press Equipment

The [2] *American Horse-Drawn Vehicles* book (or “wagon book” as I came to call it), started me with printing in 1948. The book had a Gay 1890s style.

For the title page and advertising literature, I needed old-fashioned type. There was little [such type] around and by chance, I picked up a circular for second-hand printing machinery including old type. I sent for some type and was pleased. I had no printing press, so I took my type to a typographer for a line set and a proof pulled for paste-up.

My collection of type began to grow [at our 59th Street home address]. Eventually I needed a press for envelopes and advertising pieces, so I bought a small tabletop Kelsey printing press that could hold a three by five inch form [called the “chase”].

"Interview with a Bookman," by David Farmer. Unpublished transcript, 1989.

Jack: No [printers] in town had old-fashioned type. Going into second-hand printing stores, I found and began to collect old-fashioned type. I still got about 100 fonts of it in the [Solano Drive] garage, some of it made back in the 1870s, some of it even earlier recast from ancient matrices. However, I was poor boy working out of my home. My little 3x5 Kelsey would proof a word or two, which is the best it would do. It was so small. I could do the corner on envelopes, and a sort of letterhead by dip feeding a sheet, holding it with one hand while you pull the lever to print in the center of a big sheet.

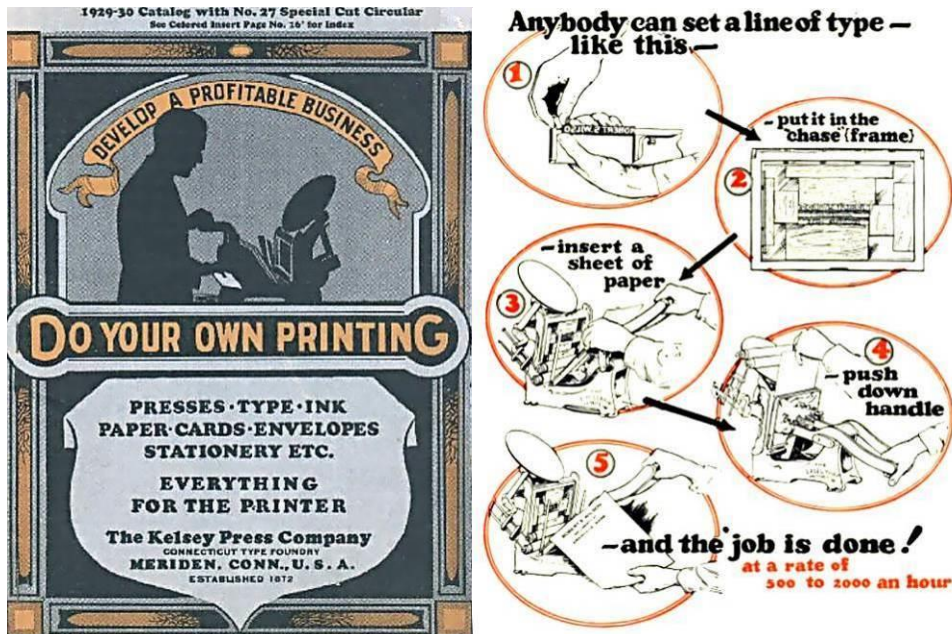


Figure 4 - 1929 Kelsey Tabletop Press (www.excelsiorpress.org)

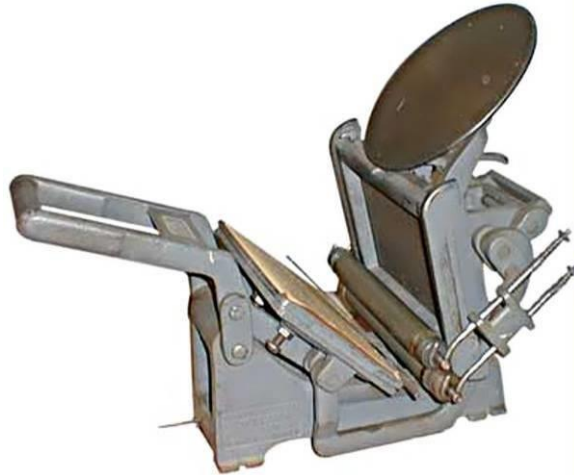


Figure 5 - Kelsey Press (www.fiveroses.org)

David Rose wrote in 2005 about Kelsey Presses (edited):

*The Kelsey Company of Meriden broadly marketed inexpensive presses at the end of the 19th century for hobbyists and small stationers. Its' form changed very little after a hundred years and was still advertised in **Popular Mechanics** in the 1970s. They are plentiful and do not take up space. Many people start this way. With practice, a Kelsey turns out acceptable work. NA Graphics, the primary source for letterpress supplies, fully supports Kelsey. - www.fiveroses.org*

I experimented with simple bookbinding, doing a few hardcover copies of my **[1] Guide Book to Highway 66**. In 1949, I acquired a better platen press and launched the Stagecoach Press [as a part time hobby effort].

[Charlotte soon told Jack: “You will not be truly satisfied until you get a Linotype.”]

Chapter 10 – Stagecoach Press

In 1950 in Sierra Madre, I bought my first real printing press, a small Gally's Universal Printing Press [Eighth Medium 7x11 inch] as manufactured in 1872 [?] at Colt's Armory in Hartford. [It weighed about 1300 pounds and cost \$150 back then.]

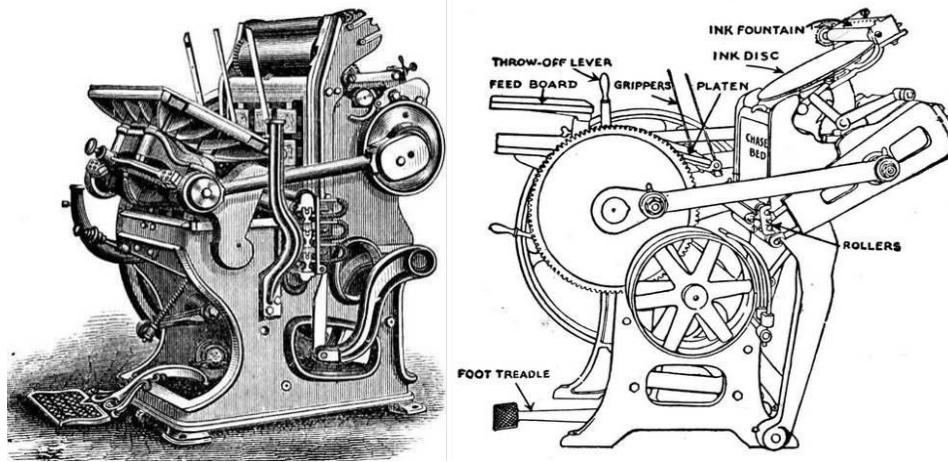


Figure 6 - Gally's Universal Press (AncientPoint.com) – and Diagram

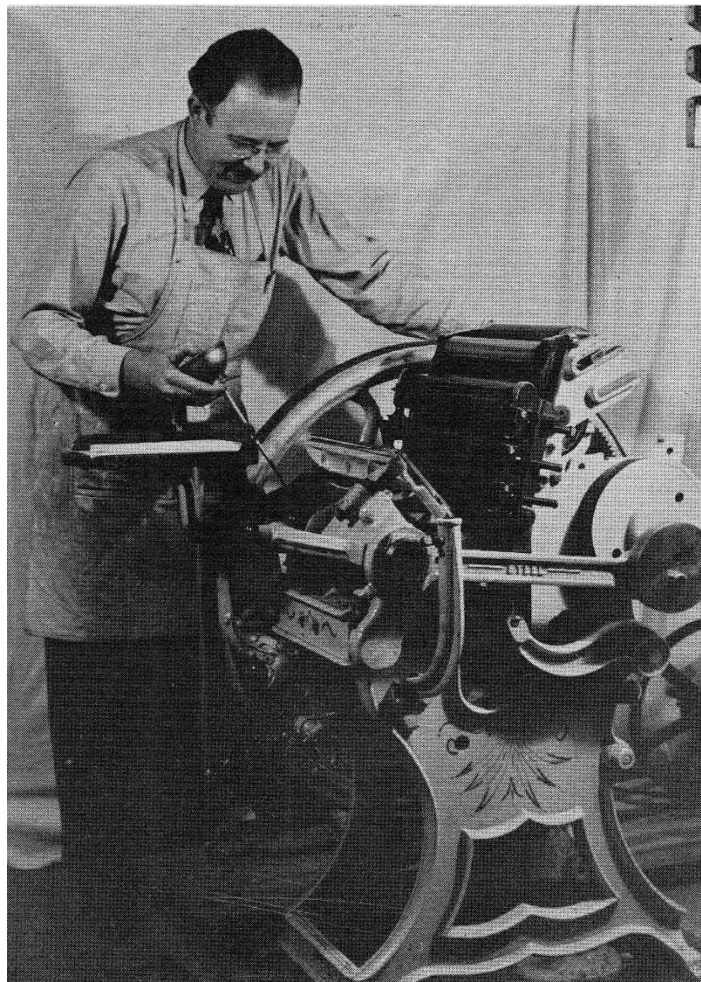


Figure 7 - Oiling the Gally's Press, Sierra Madre - 1950

Chapter 10 – Stagecoach Press

[Editor Note: Jack clearly typed the year 1872 in his summary. However, that is a wrong year since Colt only produced the Gally from 1873 to 1902. Rev. Gally sued Colt for patent infringement over a redesign by Colt in 1885. This specific press returned to daily operation in Santa Fe at the Press at the Palace of the Governors in 2009.

The Stagecoach book [9] *The Man Who Owned Too Much* in 1958 Houston was the last imprint that listed the Gally’s Universal Press in its end-credits.]

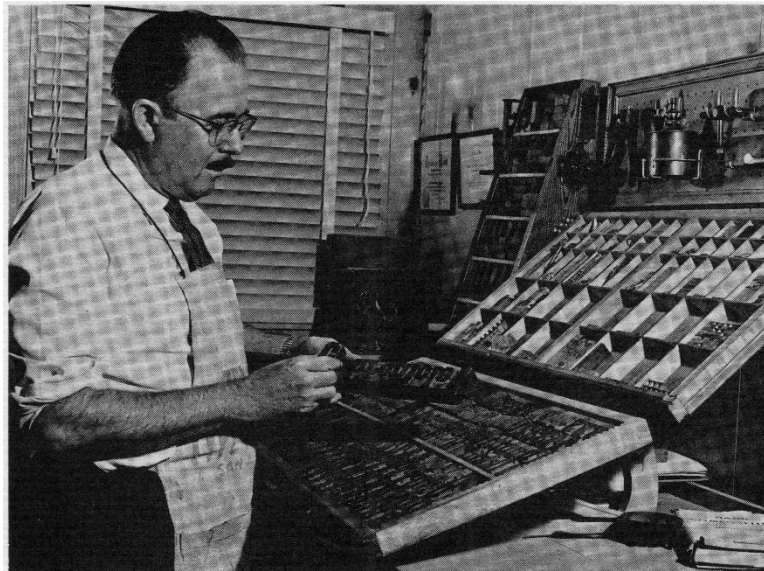


Figure 8 - Hand-setting wooden type, Sierra Madre - 1950

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LOS ANGELES TYPE FOUNDERS, INC. • 225 E. PICO BLVD., LOS ANGELES, CALIF. • RI. 9-2248

Figure 9 – California Job Case Layout per Type (Los Angeles Type Founders)

Lynn Price, pressman and teacher in Dunsmuir, CA, said in 2014:

Students learned the placement of type in a California Job Case with this ditty:
be careful driving elephants into small ford garages
let me now help out your punctuation with ,
villians usually take (3Em space) a ride .

Chapter 10 – Stagecoach Press

On 12/31/1955 in Houston, our second daughter, Anne, was born. [My newsman friend,] George Fuermann came over to my print shop. He helped the Stagecoach Press in many ways. I set the type for the announcement. We drank champagne and pulled the lever of the Washington Press when the New Year's bell rang.

ANNE LOUISE / daughter /
born to Charlotte and
Jack D. Rittenhouse / on the
thirty-first of December / in
nineteen fifty-five / Houston.

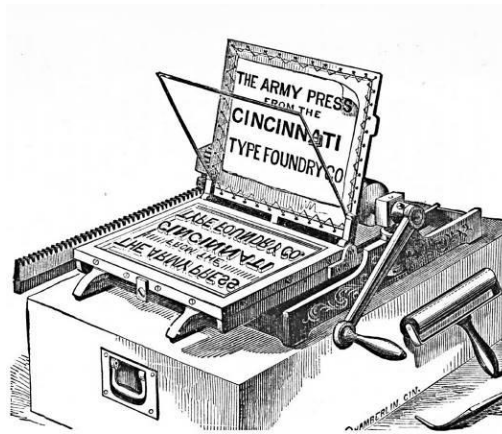


Figure 10 – Washington-inspired Press and Civil-War Army Press
(www.briarpress.org/museum and americanhistory.si.edu)

Charlotte in 10/1999 (transcribed):

While in Houston, besides the Washington Hand Press, Jack purchased an Army Press, about the size of a [living-room coffee] table and lightweight. It was the kind used by the [Civil War] Union Army in the field.

In 1960, I acquired the remaining machinery and a printing press suitable for small edition work [a new Vandercook flatbed letterpress in late 1958 for \$2000 (a vast sum)].

Several books were printed in 1960, but the [14] *Act of Enchantment* in 1961 was the first imprint to specifically list the “Vandercook Test Press”. From 1962 onward, the colophon (credits about type fonts and chosen paper) merely appended the phrase “on a hand-operated press”, but this always meant this specific Vandercook flatbed letterpress.]



Figure 11 - Universal I Hand Test Press in 1958 (vandercookpress.info)

David Rose wrote in 2005 about the Vandercook (edited):

This precision cylinder proof press was originally an improvement on the simple galley press. The first Vandercook press, designed in 1908, gave rise to an increasingly more sophisticated series of precision presses that lasted into the offset era. The most popular models did reproduction proofing of metal type to make masters for photo-offset printing, and for testing ink, paper, color, etc.

These presses are the gold standard for high-quality modern letterpress work, particularly for computer-generated material printed from photopolymer plates, and are what most "professional" letterpress art printers and private presses use.

Since Vandercook were not for production-quantity runs, these large, heavy presses are best for runs in the hundreds of impressions. After passing through several hands, NA Graphics acquired Vandercook, which now supports these presses. Everyone prefers a Vandercook, given the choice. - www.fiveroses.org

I collected type for ten years. From 6/1960 until 8/1962, I worked at typesetting and printing fully by myself except some farmed-out Linotype composition and binding.

In 1961, I bought an adding machine for the office and a used Multigraph machine for folding circulars. [As Charlotte predicted, a used Linotype Model 5 became part of the business in the spring of 1962 while still in Houston.]

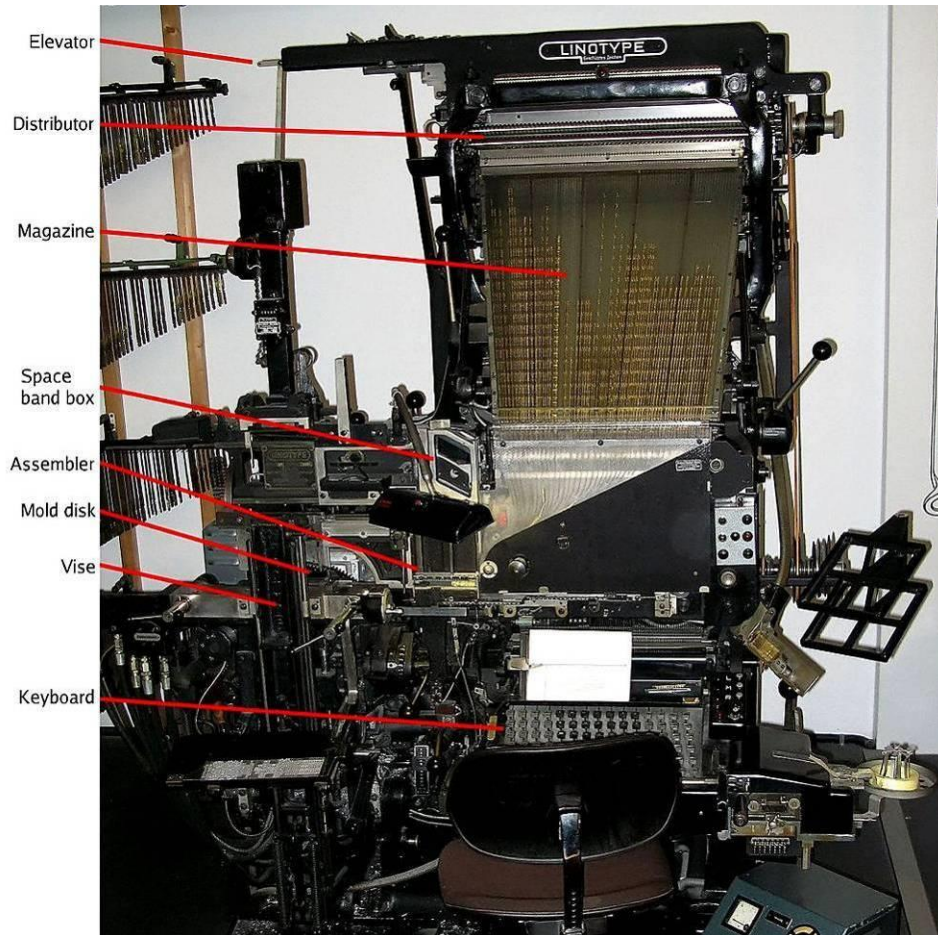


Figure 12 - Linotype with components labeled - 1965 (Deutsches Museum)

Description of the Linotype (from Wikipedia, edited):

*The linotype machine is a "line casting" machine. Along with letterpress printing, linotype was the standard for newspapers, magazines and posters from 1884 to the 1970s. It produced an entire line of metal type at once, hence a **line-of-type**, a significant improvement over letter-by-letter typesetting using a composing stick.*

The operator entered text on a 90-character keyboard. The machine assembled matrices (moulds for the letterforms) in a line. The assembled line was cast as a single piece, called a slug, of type metal in a process known as "hot metal" typesetting. The matrices (moulds) then returned to the type magazine for reuse.

The machine revolutionized newspapers. A smaller number of operators could set type for many pages daily. Before Mergenthaler's invention, no daily newspaper in the world exceeded eight pages. - en.wikipedia.org/wiki/Linotype_machine

[This chapter uses the British spelling of the term “mould” as used by artisan printers to distinguish from “mold” which is more typically a fungus in the refrigerator.] In Santa Fe, we added an 8-point font of Linotype Caledonia mats [matrices] in 1964.

Hallmarks of Fine Printing

By Jack D. Rittenhouse, Rodgers Library Notes, Vol.XII, No.1, 10/1962

The librarian for Rogers Library wrote (10/1962, edited):

This [article] notes an important event in the history of the printed word in New Mexico. Rittenhouse [just] moved his Stagecoach Press to Santa Fe. Many leaders in the trade acclaim his books. Some libraries have "standing orders" for his every title. Librarians and collectors of the State should feel honored to have Rittenhouse in our midst.

The physical appearance of a finely printed book increases the pleasure of reading. Fine printing has hallmarks that are easily recognized. The overall effect pays attention to many small details, few of which attract attention themselves but contribute to the overall impression of quality. No one aspect of design overpowers any other. Colors should not be garish nor paper stock disturbing in its tint.

The type for the body text is fairly large and easy to read, neither freak nor stodgy in design. There may be a large initial letter at the start of each chapter, and this may be in an extra color. Chapter headings show a small touch of imagination in type style or illustration. There might be a slight distinction to the style or spacing of page numbers.

The [fine] book feels spacious, with ample margin, blank flyleaves, and plenty of room for chapter headings. The title page demonstrates creative thought and usually has an extra color. The paper has a subdued, rich appearance, not cheap in its feel. Pages turn easily and lie gently with the curl of the book, not sticking up like an unruly lock of hair.

The book has sewn stitches about every sixteenth page. Inside the top and bottom of the spine is a headband or small strip of colored edging. The end sheets pasted inside the covers may carry artwork, but their color harmonizes with the paper used by the book.

The binding uses boards of a thickness to avoid warp. The covering cloth has a texture and color that complements the paper stock. Many fine books have a cloth spine of a different material or color from the rest of the cover. The book title is stamped or printed on the covers with care, often in more than one color. Better books have the [exposed] edges of the pages stained [or gilded], to reduce discoloration from handling or dust.

Fine printing is chiefly a matter of design and selection. All purely mechanical factors constitute the lowest common denominator, such as error-free typesetting, ink [crisply pressed], and sheets folded true and square. The reader should get an overall impression that the book was produced with an affectionate personal attention to detail. If the book gives that impression, it is a "fine press" book, a pleasure to read, and a joy to give.

Rodgers Library, New Mexico Highlands University, Las Vegas, NM

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Book Production Sequence

[Richard Polese said they “*first sent out the line art (drawings, etc.) to a plate maker for use specifically on the letterpress.*” Originally, artists carved these reversed images into wood blocks inserted into the chase that held the handset type. Photoengraving created these reverse-image plates literally on plates of glass, and then onto copper sheets (still called plates), and now onto photopolymer plastic sheets (which they still call plates!)]

Encyclopedia Britannica discussed plate making (edited):

The earliest wood engravings had the non-image areas of an illustration removed by carving them from the surface of a flat wood block.

The introduction in 1851 of a so-called wet-collodion process for photography produced a usable negative as the basic element to prepare engravings. A glass plate was coated with an alcohol–ether solution of collodion (cellulose nitrate) containing potassium iodide. While still wet, the plate was immersed in a silver nitrate solution, producing light-sensitive silver iodide in the collodion layer. Without drying the film of collodion, the plate was placed in the camera and exposed. The development in a ferrous sulfate solution and chemical “intensification” produced an image of greater opacity that consisted of deposits of metallic silver and other heavy metals imbedded in the collodion layer.

This process stripped the photographic image from the glass plate, permitting assembly of a number of images for plate making, and made possible the reverse image needed to produce a correct letterpress print on paper. The wet-collodion process was used extensively in engraving until the 1930s.

In 1954, a powderless etching process for copper [plates] resulted from the addition of an organic compound (thiourea) to the iron chloride-etching bath.
– <http://www.britannica.com/EBchecked/topic/457873/photoengraving>

Richard described in 2014 the rest of the print shop process:

Chapter titles, title pages, and cover type were all handset. I learned to handset type from the many California Job Cases [drawers of type, with each drawer arranged in the same Los Angeles Founders Type pattern] that slid into a [stacked] rack, much like a drawer. I would pull the chosen California Job Case out and set it up at an angle atop the rack.

Once I learned the “case,” setting type was simple. I did not enjoy the weary job of putting all the letters back in their proper spot after printing was done. However, Jack informed me rather directly that this was part of my job.

I then used the Linotype for the Caledonia font (which Jack preferred) for the [text] body. I loved the Linotype keyboard! It was so much more efficient than the awkward ‘qwerty’ [1878 typewriter arrangement] still used on computers.

The Linotype individual brass letter moulds automatically fed back into the case. Each character was "keyed" to fit in its own slot in the [type magazine]. When the job was finished, we slipped the lead lines back into the hot pot [to the right of the keyboard, to melt for the next job].

Next, I held all type and images in place with "furniture" (lead or wooden pieces), secured and locked in a frame (a "chase") with quoins. Quoins are like [opposing] wedges [with gear teeth on the slope slide. These pressed the type tightly into place when a gear key (like a drill-chuck key) cranked the wedges together.] I could then pick up the whole works and insert it onto the press bed.

I operated both the treadle operated Colt Armory Press and Vandercook Press. There was a small Kelsey hand press for note cards.

Jack had a small proof press provided to early newspapers by Dr. Miles Nervine [a patent medicine tonic produced 1884 through 1969] -- in exchange for ads in the paper! It was a flatbed inked with the hand brayer [a roller]. The impression wheel was filled [internally] with old lead type to give it weight.

Printing with the Vandercook was quite efficient. That is why Jack got it. It was modern technology [in 1958]. The Vandercook was inked electrically, but paper sheets were fed by hand on the roller, and held in place with small clamps. Print runs were usually 750 copies. On any hand letterpress, we ran one color at a time. We let printed sheets rest at least overnight before printing the other side [or the next color]. Lastly, we sent out most books for hardcover binding.

The Colophon at the back of every book usually indicated the paper used. Nekoosa Vellum, Hamilton Kilmory, Stoneridge, Beckett 1948, and Beckett's India Vellum were some of the sheets that Jack used.



Figure 13 - Jack's Hand Brayer - 2012



Figure 14 - Vandercook run on 75th Birthday (H. Briley 11/1987)


After joining UNM Press, I hauled the Linotype down from Santa Fe in 1968, but never hooked it up. [The hot pot remained full of solidified lead from the final 1967 job.]

Our Solano residence in Albuquerque had a two-car garage that held the equipment. [The garage hosted the Linotype, a book binding press, a guillotine edge cutter, the Vandercook, and Job Cases full of fonts. Half the garage was devoted to equipment.]



Figure 15 - Book Binding Press and Tabletop Guillotine (H. Briley 2004)

**\$25,000
REWARD!**



FOR THE CAPTURE OF
**“JACKRABBIT KAREN”
BRILEY**

NOTORIOUS MEMBER OF THE “WILD BUNCH” GANG
WHO ESCAPED WHILE BEING HELD FOR
**BANK
HOLDUP**
IN CRIPPLE CREEK, COLORADO, LAST JULY.

THIS OUTLAW FORMERLY RODE WITH
THE DALTONS AND YOUNGER'S GANG,
AND IS A DANGEROUS CHARACTER.

FOR PARTICULARS, APPLY:
U. S. MARSHALL

DENVER, COLORADO
OCTOBER, 1891

© THE STAGECOACH PRESS

Figure 16 – Signed Pressed Poster 12x18 inches - 11/1987

Jared D. Bunker. Nov. 15, 1987

Handset Christmas Cards

My wife and I produced a series of Christmas cards on the press for the family and business. We imprinted many of the cards and Christmas booklets with the name of Rittenhouse and Company so the firm could mail them [as advertisements].

Each card took from about forty to fifty hours of work, from the start of the search to the final mailing. Except for 1952 with the press in storage, and in 1973 when I had a broken wrist [after falling down the stairs headfirst at age 61], the series was unbroken since 1950 [through 1984].

The most elaborate “card” involved the gifts originally given to the Christ child: gold, frankincense, and myrrh. I wrote a little booklet describing these and accompanied it with actual samples of these three materials.

Through *Thomas’ Register*, I located importers of frankincense and myrrh and bought about five pounds of each, which was the smallest quantity I could buy. Their perfume redolent [of exotic wealth] must have brought scented mail to many other citizens whose letters and parcels went through the mail with these two ordered parcels. For gold, I used a ribbon of pure gold leaf such as bookbinders use.



Figure 17 - Display case for Gold, Frankincense, and Myrrh (1955)

From my advertising source files, I located a supplier of small plastic boxes, a cube about one inch. We printed a card and affixed the three small boxes using a model airplane adhesive that smelled like ether or acetone. Some of the staff came out to help us fill the boxes with their ingredients and fasten the boxes to the card.

We used a strong little mailing box bought from the Mason Company, again located through our advertising source files. [Some wood cases were built later to display the card. A glass window slid into a groove to protect the plastic boxes from handling.]

These cards originally went everywhere; but later our mailing list became less than a hundred very close friends. In their usual doubt about anything connected with advertising, some recipients doubted that the contents were as claimed. Even Sol Malkin, then editor of *AB Bookmen's Weekly*, opened his to verify that everything was real!

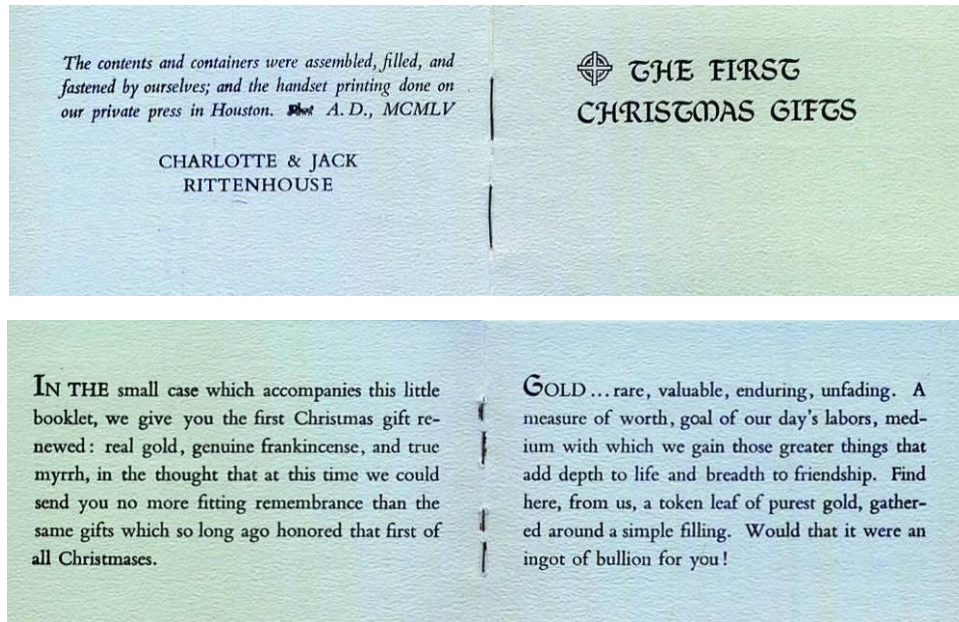


Figure 18 – Gold, Frankincense, and Myrrh (Christmas 1955)

Dr. Norman Vincent Peale mentioned the card in his nationally syndicated column. Local newspapers gave it a good mention. Two ministers used it as sermon material. Many kept this card over the years and mention it. We turned down requests to make more of them commercially in subsequent years. Costs would be prohibitive.

In 1956, we reproduced the famous 1893 poem about the *Cowboys Christmas Ball*, which still occurs in the little town of Anson, Texas, where it was first held. I secured the publisher's permission to reprint this poem by Larry Chittenden. El Paso artist Jose Cisneros drew an original drawing for the front of the card. For this, some of my staff came out to our house and did some hand typesetting one evening.

[That card] began a series of Christmas cards dealing with the Southwest, or anywhere in the West. I searched old diaries, such as those of Whipple and Fremont, to find where they were and what they did on Christmas, or searched for information on customs such as Indian dances or special Western Christmas foods.

Our family Christmas card in 1961 was a rebus card, which George Fuermann, the Houston POST columnist, reprinted in his [newspaper] column.

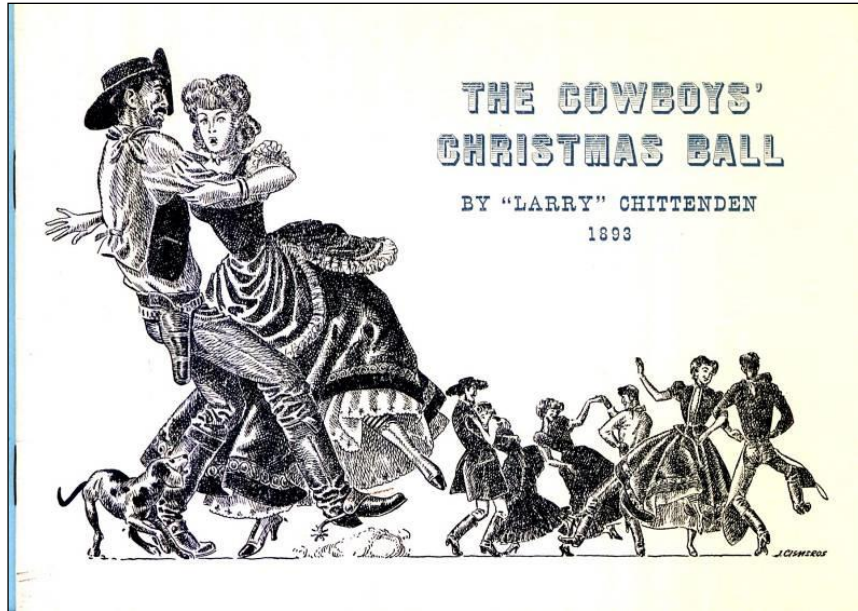


Figure 19 - Cowboy's Christmas Ball - 1893 (Christmas 1956)

In 1974, I used a defective copy of a tiny book of sermons printed in 1674 and made what the antiquarian trade called a “leaf book”. I recounted its probable printing and included one actual leaf [loose, not tipped in] in each folded Christmas card with a real three-century connection. This and an occasional card were not connected with the West.

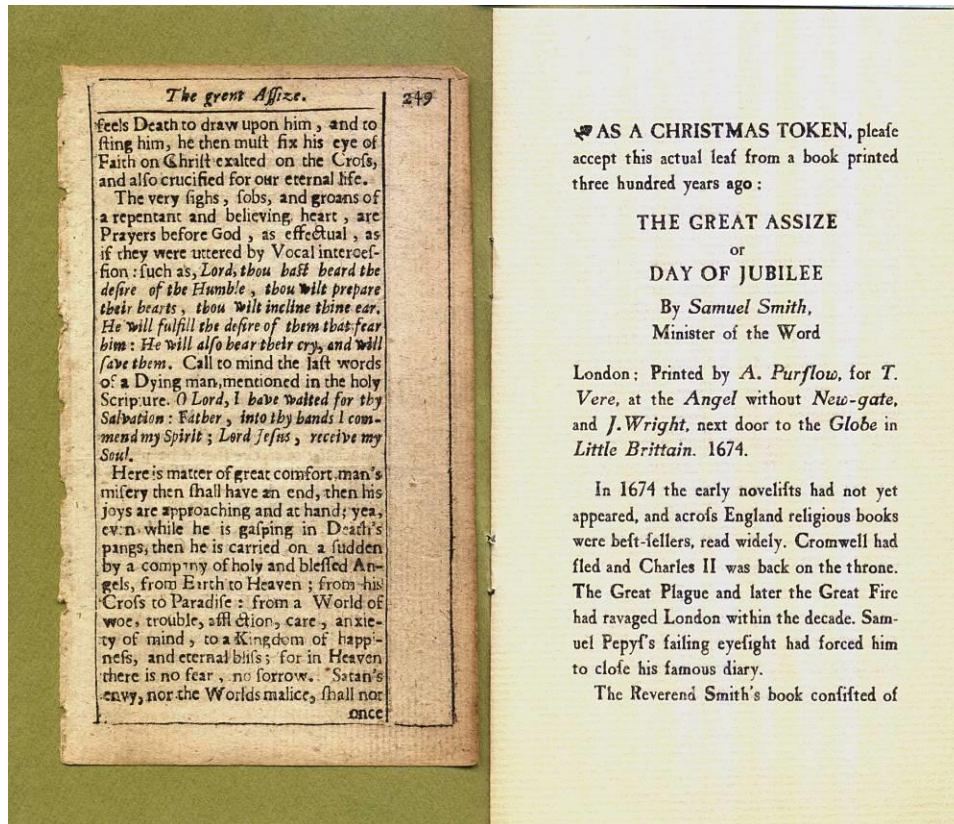


Figure 20 - The Great Assize - 1674 (Christmas 1974)

[The Vandercook press woke up annually for printing these Western Christmas themed cards and for the announcements of Susan and Anne’s weddings in the 1970’s.]

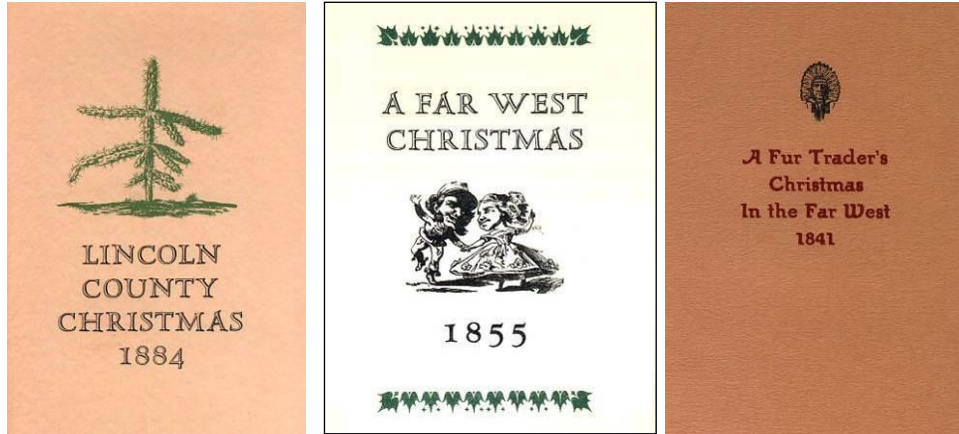


Figure 21 - Card Covers (Christmas 1972, 1967, 1975)

[Type was handset for each side of the card. It brought inward joys to pick letters from font trays and rack them into segments on a legal size sheet of paper.]

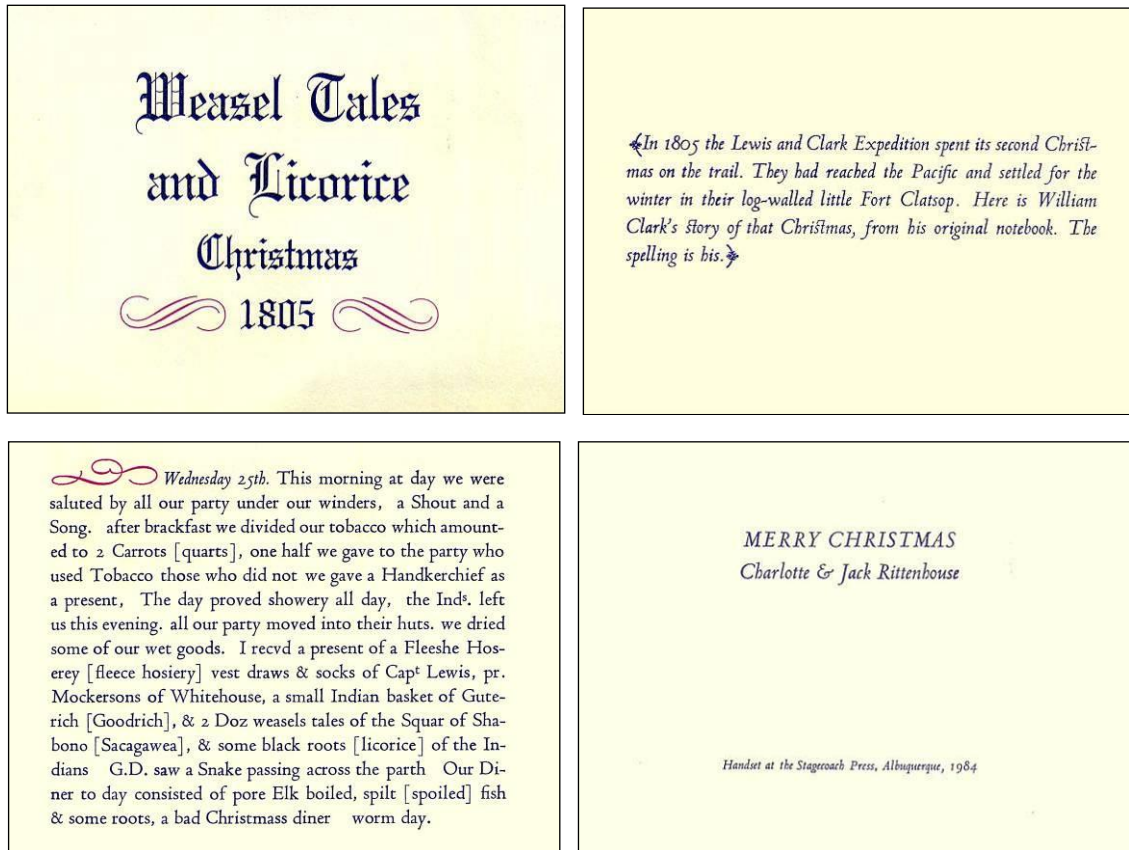


Figure 22 – Weasel Tales and Licorice - 1805 (Christmas 1984)

Reading Up On Little Things

By Jim Belshaw, The Albuquerque Journal, 3/23/1995 [Extract]

Does anybody read those itty-bitty books that pop up like bowls of candy corn at stores? You know the ones. They give one-paragraph advice bites on how to live your life based on nutshell philosophies. These are embodiments of the late Sydney Harris' observation that any philosophy that can be contained "*in a nutshell*" probably belongs there.

I went to the **Page One** bookstore and asked when these tiny books became popular. "*Around the early 1600s,*" Dwight Myers said. He is the vice president for community relations at Page One, the executive director of the **New Mexico Book League**, and in the business of the printed word for many years.

"Printers used them as gifts in the 1600s," he said. "It was an economical way for a printer to show off his work. It became a cutesy thing at garden parties for the ladies. But the cutesy realm lost favor with printers and died off. It got legitimate again around [1900] when book clubs formed and collected what would be called miniatures."

"They have rules," Dwight said. "I'm sure 3-by-4 inches is the maximum. One of the great challenges was to see which printer could out-mini the other. They got down to pages that were 1-inch-by-one-half-inch. I have seen the Lord's Prayer — the whole thing — in a quarter-inch of type."

He said the first miniature printed in New Mexico was Robert Utley's "**History of Fort Union**" [27] published [in 1963] by legendary Jack Rittenhouse at Stagecoach Press.

"There are dedicated publishers of miniatures now," he said. "And they make cute little bookshelves for the cute little books. But let's face it, it's not a huge business and not a huge audience. The biggest seller we have is 'The Little Webster' by Langenscheidt."

Dwight goes to the dictionary shelves. Scattered around the shelves where they have been dropped haphazardly by browsers (or more likely, children of browsers), 1-inch-by-2-inch Webster dictionaries lean against towering big brothers. "*They're shelving nightmares,*" Dwight says. "*Kids pick them up and carry them around the store. We find them [dropped off] in music, software, everywhere. Half the miniatures we sell every year are these dictionaries.*" All right, dictionaries aside, who actually reads them?

"I would guess a very low percentage actually get read," he says. "We sell a ton of them around Christmas as stocking stuffers. I think most people buy them these days as greeting cards rather than as books to be read. It is fairly useless as a book. I mean, how much can you get on those little pages? They're bought as sentimental things."

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Fellow Westerners

Marc Simmons

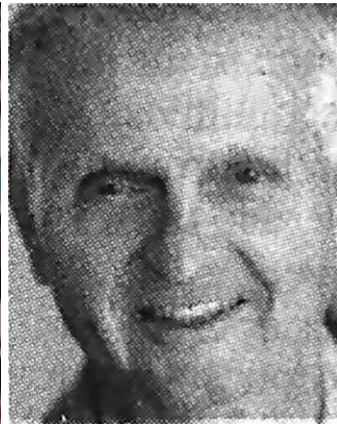
[Academic historian, Dr. Marc Simmons, earned his AB in 1958 from the University of Texas. Both his 1961 MS and 1965 PhD came from the University of New Mexico in Southwestern History. He studied paelography under UNM Professor France Scholes.]

In 2012, as a columnist for The New Mexican in Santa Fe, Marc recalled:

*In my weekly history **Trail Dust** column over the years, I occasionally referred to Jack. I happened upon some notes the other day I had taken down many years ago from a conversation with that legendary New Mexico bookman, who seemed to have an insider's story on many of the Southwest 20th century writers.*

I have in my collection some of Jack's sale catalogs, a few photos, handwritten letters from him, etc. I have a good small collection of Rittenhouse printed material which I obtained largely from Dumont Maps and Books in Santa Fe.

At one time, Andre Dumont [(505) 988-1076] had boxes of stuff obtained when Jack gave up his Press. Andre sold a large quantity of Jack's material to a collector [Zang Wood, long time oil-field friend of Jack] in Farmington, NM.



**Marc
Simmons**
Trail Dust

Marc Simmons

Figure 23 –Marc Simmons, Undated – Trail Dust (New Mexican 11/17/2012)

Jack Schaefer (1908-1991)

[Only three years older, Jack Schaefer was a long-time friend and fellow pipe smoker. He allowed a reprint of an overland race to build up the Stagecoach Press reputation. *The Great Endurance Horse Race* (1963) yielded 750 copies under his copyright.]

SHANE COMES BACK by Ollie Reed Jr (reduced and edited):

*The movie **Shane** was released in 1953. For me in 1968, as a young man coming to grips with how unfair and ugly the world can be, the old movie showed a man standing up to oppression.*

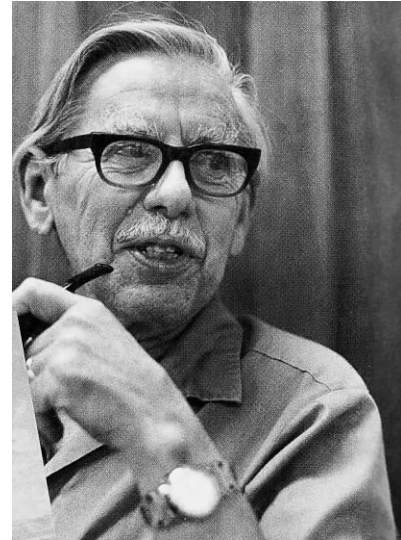
I then read the 1949 Jack Schaefer novel several times, marveling at how he developed characters and storyline in a relatively brief book. Western Writers of America voted the novel and the movie the best of class. That Schaefer could turn out such a Western before he ever saw the West is a tribute to his dogged research, devotion to facts, and storytelling, all honed by his newspaper work.

*An even better book is his 1963 working-cowboy saga, **Monte Walsh**. Schaefer mastered the well-researched, deftly written, deeply felt Western story. Johnny Boggs, with seven Spur Awards for fiction, said, "His journalism helped, but your perspective changes when you live here, listen to the people, see the sky, taste the green chili, watch the sunset, are caught in a monsoon or spring blizzard. That is evident after Jack arrived in Santa Fe."*

Schaefer worked 16 years in newspapers and wrote four books of Western fiction, before venturing west. In 1954, seduced by a train trip west on assignment, he moved to a 300-acre ranch near Cerrillos. Except for a couple of years in Santa Barbara, Schaefer lived in New Mexico: on that ranch, in Albuquerque neighborhoods, but mostly in Santa Fe. He died in Santa Fe in 1991 at 83.

*In the 1981 preface, Schaefer writes "a [young ranch neighbor] Archie West was (and still is) in many respects, certainly in appearance and temperament and cattle-country capability and simple human decency, precisely my **Monte Walsh**." West, now 79, was a teen. "Jack let me run my calves on his place. We were just neighbors," he says. "I'd sit and listen to him and talk while he smoked his pipe."*

Jack Schaefer later soured on humanity and encroaching civilization. Max Evans went to writers' parties at Schaefer's home, and met at an East Central Avenue lounge popular in the 1970s. "I liked old Jack, really admired the hell out of him," says Evans at 93. "But he was enormously contradictory, totally unpredictable. He would be perfectly charming and then take your head off." - NEW MEXICO magazine, 8/2017, p74-76



Lawrence Clark Powell (1906–2001)

[This famous Los Angeles librarian is described in the *Books and I* chapter. Here, he writes specifically about his personal collection of Stagecoach Press books.]

The Stagecoach Press by Lawrence Clark Powell (edited)

In the thirty years writing about books of the Southwest, I have had my hands and eyes on thousands of volumes by as many authors, printers, and publishers. If I had retained all these books, I would have a shelving problem. I have given most of them away to libraries, chiefly that of my alma mater, Occidental College, where the late Robert Class Cleland taught me history and began the collection of works on the Southwest which now numbers many thousands of volumes.

Not every one of my Southwest books, however, departed. Some few hundreds have I kept. What are my criteria for retention?

Primary texts,

Some books of documents,

Bibliographies,

Such works as would prove useful in judging current publications,

Elements of style, fused in books, which were thereby raised to the realm of literature. Such few volumes I want to keep near me for inspiration, consolation, and companionship.

And finally, books such as those printed-published by Jack Rittenhouse at the Stagecoach Press. Why them? Because they are the products of one man's vision, desire, and craftsmanship, the products of personal toil and pleasure, manufactured in the true sense of that words: by hand. Even if I never read a Stagecoach book, I would derive joy from handling it for its intensely individual character. I have kept my Rittenhouse [books] from the beginning. They will be the last of my library to give away.

From [34]: *Texas and The West, Catalog 32*, printed for Price Daniel, Jr, 1965

My Authored Books

People asked for a list of best books that I authored. This is not so easy until we agree upon a definition of “book”. A book may have few pages in a hard cover. People may not treat a pamphlet of more pages with flimsy paper covers as a book.

A writer always believes the next book will surely be the best. Therefore, regardless of their form and date, I rank the best of my authored "books" in this order.

- | Rank | Item# | Title |
|------|-------|--|
| 1. | [1] | <i>Guide Book to Highway 66</i> |
| 2. | [A1] | <i>Santa Fe Trail: A Historical Bibliography</i> |
| 3. | [2] | <i>American Horse-Drawn Vehicles</i> |
| 4. | [33] | <i>Cabazon, a New Mexico Ghost Town</i> |
| 5. | [A3] | <i>Maverick Tales</i> |

The First 50 Stagecoach Books

[The following chronological list covers the first fifty works under either the Rittenhouse or Stagecoach Press names. Unless listed with a second printing, the Linotype lead type was melted down for recycled use after the first press run.

A foldout brochure for collectors entitled *First Fifty: A Checklist of the Stagecoach Press* enumerated this master list with no notes about topical content. However, various catalogs issued through 1967 briefly noted the topical nature of each book. Rather than attempt to sell the books in this chapter, comments here reflect more about how the content was procured, a bit about the editors, or the unusual aspects of the press run.

Prices from 2000 (unless specified as 2014) merely indicate a measure of rarity. Items without prices did not appear during the search. Many book dealers on Amazon.com retain their Stagecoach Press entries as ‘*currently unavailable*’ in case a copy appears.

Unless specified as lithographic, a hand-operated press printed each limited edition book. Such runs had 750 or less copies due to limitations of pressing one sheet at a time.]

These abbreviations/terms appear throughout this chapter:

- | | |
|----------------------------------|--|
| S.P. - Stagecoach Press imprint | d.w. - hand-printed dust wrapper |
| J.R. – Jack D. Rittenhouse Press | “tipped-in” – a loose item glued by one edge |

Los Angeles, California Press Runs

1. Rittenhouse, Jack D. ***A Guide Book to Highway 66***. J.R., 1946. 3000 copies. Paper covers. Lithographic.

Facsimile reprinted in 1989 onwards by UNM Press (ISBN 9780826311481)
\$50 for first edition in 1990 (\$109 in 2002)

I used the [\$750 proceeds from a side job for the Heinn Company] to publish ***A Guide Book to Highway 66***. For some time, I had the idea of publishing a travel guide to Highway 66, from Chicago to Los Angeles, through the states of Illinois, Missouri, and part of Kansas, Oklahoma, Texas, New Mexico, Arizona and California.

I wrote the text, using various state histories and other books while living in Los Angeles. [Between two advertising agency jobs during March 1946,] I drove the highway again to check everything and gather on-site data. [The well-used 1939 Bantam mini-car survived this solo run from Los Angeles to Illinois and back again over Highway 66.]

I designed the book and cover, specified the type, drew sectional maps with a Leroy pen and did the paste-ups for the lithographer. I specified the binding as a side-stitched paperback with a drawn-on glued cover. I printed three thousand copies, paying costs as I went and producing the book within my budget of \$750. To affect the most economy, I pasted up the pages in imposition, so each Lithograph negative held four pages and needed no further stripping. This cut that phase of costs by three-fourths. I wrote up a description for this procedure for ***National Lithographer*** magazine and received a check.

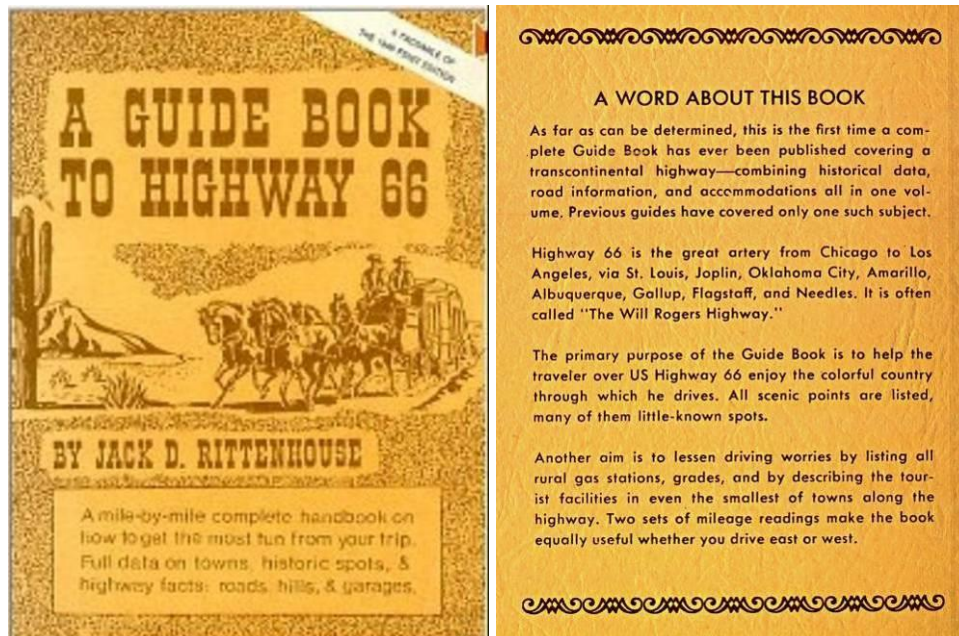


Figure 24 - [1] Guide Book to Highway 66 – (UNM Press 1989) and (1946)

The guidebook was the first of its kind on any transcontinental highway across the West, combining historical data, route information, and travel tips.

I handled all promotion by mail from my home at one dollar a copy, chiefly to hotels, cafes, newsstands, and bookshops along Highway 66. The book did reasonably well. About a year later, a Chicago map publisher came out with a similar book at eighty cents. Selling was hard work [with that new competition], so I stopped when the stock ran low.

Charlotte in 10/1999 (transcribed)

The idea of the Guidebook came to Jack considering GIs [soldiers] going to/from California after the war. He did not know the data himself and nothing was yet published describing the distance to the next gas station or what food sources existed along the [highway]. I helped with a detailed mileage logbook during our honeymoon trip from St. Louis to California.] Jack paid someone to produce the book. His [home-based part-time] merchandising of the book flopped on its face.

Over 30 years later, the 11/24/1980 issue of the *Albuquerque Journal* ran a special supplement with a history of old Highway 66, with considerable mention of my book.

The May 1983 issue of *LIFE* magazine had an article on old Highway 66, now wholly replaced by freeways and interstates. They reproduced the cover of my Guidebook. This led to a front-page story in the *Albuquerque Journal* (it was a slow news day).

Old Highway 66 became officially "dead" in 1984, with the last links completed on the new freeways, chiefly Interstate 40. This stirred up some interest in the history of the road. A British television team visited our home to talk about my Guidebook. Later a young woman came on a similar visit for the Public Radio Broadcasting network.

In 1989, the American public rediscovered that famous old road, and the *University of New Mexico Press* [printed a facsimile copy for tourist stores and bookshops all along the former Route 66 and the nearest Interstate freeways.] After its first year in 1989, the reprint sold over 4000 copies. [By October 2013, UNM Press sold 36,000 lifetime copies over its past 25 years. That is an incredible shelf life for a WWII era paperback. While still available in stores, UNM Press licensed the facsimile in 2014 as an e-book format.]

[This was my best book of my top five.]



Figure 25 - German Documentary of Route 66 (G. Sorber, Journal 4/1991)

Rudolf Barmettler, left, and Thomas Repp, right, from the Munich TV and film school in Germany, record a segment for their documentary on Route 66 described below.

Route 66: Germans Get Their Kicks Using 1946 Guide for Documentary
By Scott Sandlin, Albuquerque Journal, 4/27/1991 (Extract)

Jack Rittenhouse got his kicks just writing about Route 66. In the guidebook he self-published in a handy, pocket-size edition in 1946, Rittenhouse told travelers where to find gas stations, groceries and tourist courts. "I had in mind an Easterner driving West saying to himself 'Will the road be paved?' 'Will I be attacked by Indians?' 'What if I break down?' There was a certain amount of apprehension or fear," he said.

Interspersed with the practical information were tales of cockleburs marketed to [gullible] tourists as rare "porcupine eggs" at San Fidel, west of Albuquerque, the transformation of the desert scenery near Acoma into an African film set with camels, elephants and giraffes for the movie "Sundown," and a wealth of historical tidbits. Forty-five years later, a German film team is using Rittenhouse's guide as a roadmap to that vanishing America.

Thomas Repp and Rudolf Barmettler of the Munich TV and Film School were in Albuquerque as part of a six-week tour along the famous highway. Repp got a grant from the school for the project. "It's not a travel film that shows nice scenery," Repp said. "It's about history, economy and the way society changes." Repp and Barmettler see Route 66 as a metaphor of the Westward movement. "In Chicago, you see all the diversity of people and how the houses were built. It's interesting to see how things change when they moved West."

*Repp made two previous trips along Route 66 on vacation where he picked up Rittenhouse's "A **Guide Book to Highway 66**," drove a short piece of road, and compared it to what's there now. "The road itself I think it's very rich in history,"*

Filming began a month ago where Route 66 takes off: near the Chicago Trade Center and found interesting footage at places like Van's Jacks, a hydraulic jack store that sold equipment to garages in small towns along highways like Route 66. But soon many such family-owned businesses will be just another piece of highway history. "I still use that book every day," says Repp, pointing at Rittenhouse's guide. "It's challenging to see what's there today."

The filmmakers found homes demolished by a tornado near Cicero, Illinois, that revealed building methods of a type unknown in Europe. "We filmed the tornado [impact] not as a sensation," Repp said, but as a look at homes built using a quick construction technique.

Rittenhouse played tour guide in person as the filmmakers ventured out to the vestiges of Route 66 near Laguna Pueblo.

2. Rittenhouse, Jack D. *American Horse-Drawn Vehicles*. J.R., 1948. 1000 copies. Lithographed Cloth, d.w., Lithographic printing.

Later reprinted by Clymer Publications, \$51.

A good first edition sold for \$175 in 1990 [and for \$300 in 2012].

I did not think of myself as a “publisher,” with [only] one book in 1946, but I realized that the momentum must be maintained by publishing another book soon. I started my next book in the summer of 1947. I worked at my regular advertising agency job and did my book publishing at home.

"Interview with a Bookman," by David Farmer. Unpublished transcript, 1989.

Jack: It used to be when I was in college, I had to work my way. [My parents] left me off at the college doorstep with \$26, and I was on my own. That is all they could afford. I worked in the restaurants and worked at anything. Sometimes starved. However, I built ship models for collectors. I had built them as a kid.

I built several ship models during my youth and thought I might try to build a model of a buggy or carriage in 1947. I went to the Los Angeles Public Library and found several books about carriages, but all of the photographic illustrations had the undercarriage obscured to shadow, not suitable as a guide to modeling. I found no book with illustrations of buggies and wagons that clearly showed the ironwork undercarriage.

I asked the reference desk for a book such as “carriage builder’s handy compendium” or some such book that showed the details I wanted. They did not know of such a book, although later I learned that there were a few such books available through antiquarians.

I asked Glen Dawson [of Dawson Book Shop] if such a book would sell. He said there might be “a certain demand not great but good.” That was enough encouragement, so I began my research. I went to the *Thomas Register* a massive directory of manufacturers, and found about fifty-five firms listed as making wagons and carriages.

I wrote a letter explaining my interest in old catalogs and drawings of carriages. I copy-edited the text to the fewest words, because I retyped this letter fifty-five times. [Mailing copies using carbon paper in the typewriter was bad business practice and impractical if one made any typing error. Mail-merge tools were still forty years into the future.]

A third of my letters came back marked “out of business.” Another third of the firms no longer manufactured such vehicles and had nothing to send. The remaining third brought a flood of free treasure: old catalogs, circulars, photographic prints, and drawings.

I ran an ad in the *Antiquarian Bookman’s Weekly*, asking for “anything on horse-drawn vehicles,” and [purchased old] carriage-makers trade journals such as *The Hub* and other important books [documenting each wagon style]. I got them for a song because there was not yet widespread interest in the field.

I cut up the most battered catalogs to furnish prints and photocopied [drawings out of] the more valuable catalogs. In a few months, I gathered my material and laid out the book. During a two week vacation, I wrote the text for each picture, specified the type, and had the type set, and prepared the paste-ups of all the pages, paying costs as I went.

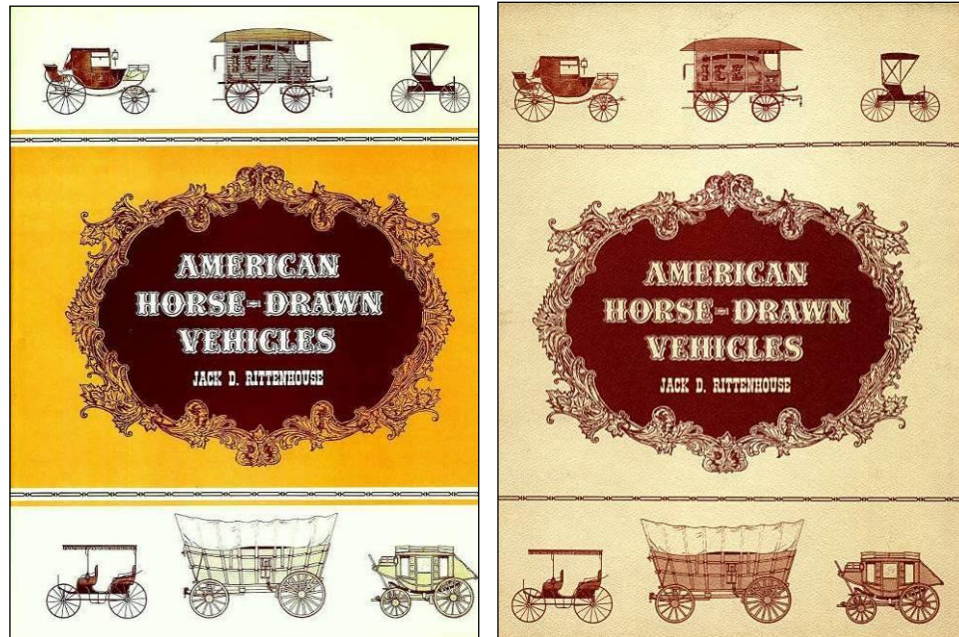


Figure 26 - [2] My “Wagon Book” – lithographed d.w. and cloth cover (1948)

[This book became] a sort of picture dictionary showing all types of buggies, carriages, and wagons, with all illustrations reproduced at original size [from my source material].

I did not have the capital to carry me through all of the printing and binding. However, through my agency work, lithographers and bookbinders knew me, and thus I was not entirely an unknown credit risk. I went to a bank for a loan and told there was no possibility, even if I produced a sheaf of orders from good customers.

I talked to Jack Dillon, a man my age who worked hard in his own lithograph shop and was a master craftsman producing an offset negative. He could copy the old halftones dot-for-dot using a fine-grain developer newly released by the Kodak people.

He could do a few negatives each day using the freshest developer. By handling the job in odd hours as time filler, he gave me a better price. I proposed that:

- He did nothing until I could guarantee receipts from sales.
- I mailed a circular at my expense using his building as my return address.
- If the circular brought no replies, the whole project would terminate.
- We went after library orders first where payment was certain.
- When the orders equaled his cost, we started platemaking and printing.
- Books were stored at his shop from where I did the mailing.
- All receipts went to his address.
- The first receipts went to him until his costs were paid.

I made a similar arrangement with Earle Gray, a giant of a man known as one of the best bookbinders in the West. He proposed a novel approach for the [cloth] cover to have a design lithographed [upon both the front and back covers]. It is now commonplace to handle covers that way, but the coating covering most book cloths in 1948 did not accept lithography. Therefore, Earle cleaned each sheet of cloth by hand for the lithography [and then applied the cloth to the binding process.] It was a success.

I made up a circular showing a few pages of sample text. Since I could not afford a library directory, I took a bundle of circulars each evening to the public library and sat with their directory, copying off [addresses] in longhand to a few thousand libraries.

A strange hitch occurred when some librarian passed along my circular to Colonel Paul Doming of Staten Island, the most knowledgeable man on carriages in the United States.

Downing wrote me a blast of a letter, calling me an upstart who rushed in where experts feared to tread pointing to many errors in my circular. He was doing a lifetime multiple volume work on the subject that I had just rashly pre-empted. In reply, I wrote a letter of great moderation and almost apology. Downing had relieved his dismay in the rough letter he first sent. His second letter was a full about-face. He offered to help in any way and opened his great library to me. I sent him the set of specimen pages and he made many useful suggestions. We corresponded as friends for many years until his death.

Meanwhile, orders came in. I pasted up many of the library letterheads to show how many were buying the book and used that as a testimonial in a follow-up [circular]. We soon had enough to start printing.

I designed the book, specified type, and did all the paste-ups for the lithographer. I designed the jacket and had it printed on Kromekote stock. [This almost photographic type of smooth paper was another novelty in 1948.]

I specified Ticonderoga laid text paper in a cream or “India” color. That choice seemed good at the time, but that year’s production of Ticonderoga paper was not as acid-free as the papers later became, and my pages eventually suffered from brittleness.

The book won an outstanding design award through the *Rounce and Coffin Club*, esoteric bookmen and printing enthusiasts in Los Angeles. It was one of 55 books from 1948 to win their award in the 1949 Western Books competition. This specific honor pleased me much. The book was reasonably well reviewed.

[It ranks as third among my top five books.]

We printed for retail at \$7.50 and offered to libraries at half price or only \$3.75 each, postage paid. I sold them all. [In 2012, it alone cost that much to mail by Parcel Post!]

Copies sold through the book trade, and I soon had a mailing list of dealers everywhere. By the end of 1949, only 40 copies remained of the first printing. I started on a new book of horse-drawn firefighting equipment, but could not complete it.

Reprint houses kept this book in print for twenty years. A few years [past 1949], I sold the negatives and copyright to Floyd Clymer, a Los Angeles publisher of books on early autos and other transportation. Clymer published a reprint in red Fabricoid cloth and a paperback edition in a yellow cover. He next sold the plates to Bonanza Books, who did another paperback edition.

"Interview with a Bookman," by David Farmer. Unpublished transcript, 1989.

Jack: I sold my plates and rights on my wagon book to Floyd Clymer and now had a hunk of money. So, [in late 1958] I traveled up and bought a big Vandercook Special Proof Press in Chicago, the second one that was ever in Texas. It was a brand new beautiful job and had centaur type to go with it.

Charlotte in 10/1999 (transcribed)

Jack got very fascinated on a subject and then dropped it abruptly (ship models, wagons, etc.) [after he mined the available material]. He got into bookselling through his bibliographic research for the wagon book. Most of Jack's books were in the public domain [without needing permission to reprint]. He produced all the dust jackets on his press. A lot of philosophy goes into printing. His UNM class of "Printing as a Fine Art" started as a talk that he gave at my church in Houston. That course material is now at New Mexico State University.

Sierra Madre, California Press Runs

3. ***A Showing of Type Faces***. S.P., May 1950. 40 copies. Self covers.

No public distribution occurred. All handset on Gally's Universal press.

This first booklet [under] the S.P. [moniker was] more an experiment than an example of fine printing. *“The wonder is not that it is done well, but that it is done at all!”* [“Life of Samuel Johnson” – from a 7/31/1763 quote by Johnson about a woman preacher]

It was customary among private press printers to print a pamphlet showing their different kinds of type. I did such a pamphlet of only twelve pages and printed forty copies. Of all my lesser works, this is certainly the least [valuable]. Its only merit is that it was the first pamphlet I ever printed entirely by myself.

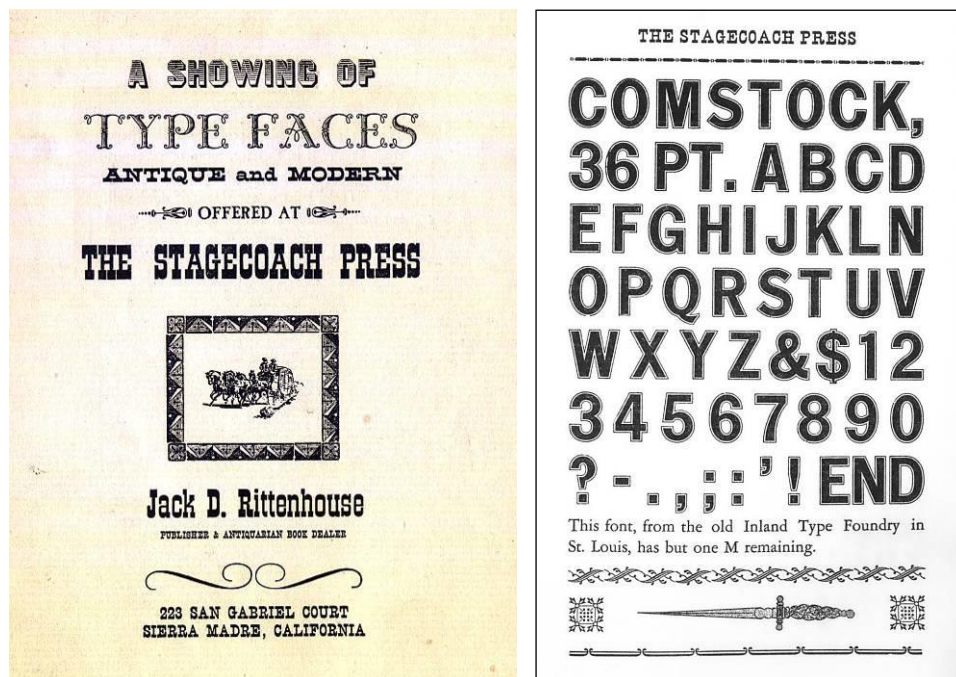


Figure 27 – [3] A Showing of Type Faces (5/1950)

4. *Oil Humor in 1865*. S.P., 1950. 60 copies. Paper covers.
Paper: Dawnflake

I added to my books on early petroleum a fictitious, burlesque stock certificate and prospectus on a bogus oil company. Some promoters of [oil] stocks made outlandish claims. By 1865, the frequency of such [preposterous] promotions caused one nameless wag to write the enclosed satire of a typical prospectus.

The Cole-Holmquist Press reprinted the bogus prospectus and stock certificate for the *Baroid News Bulletin* for their customers, which I produced.

I had extra copies ran off, printed a cover, title page, and introduction. I thus made a keepsake for members of the *Rounce and Coffin Club*, an irreverent and hilarious club of fine printers and bookmen. It was only a small pamphlet even with my handset additions

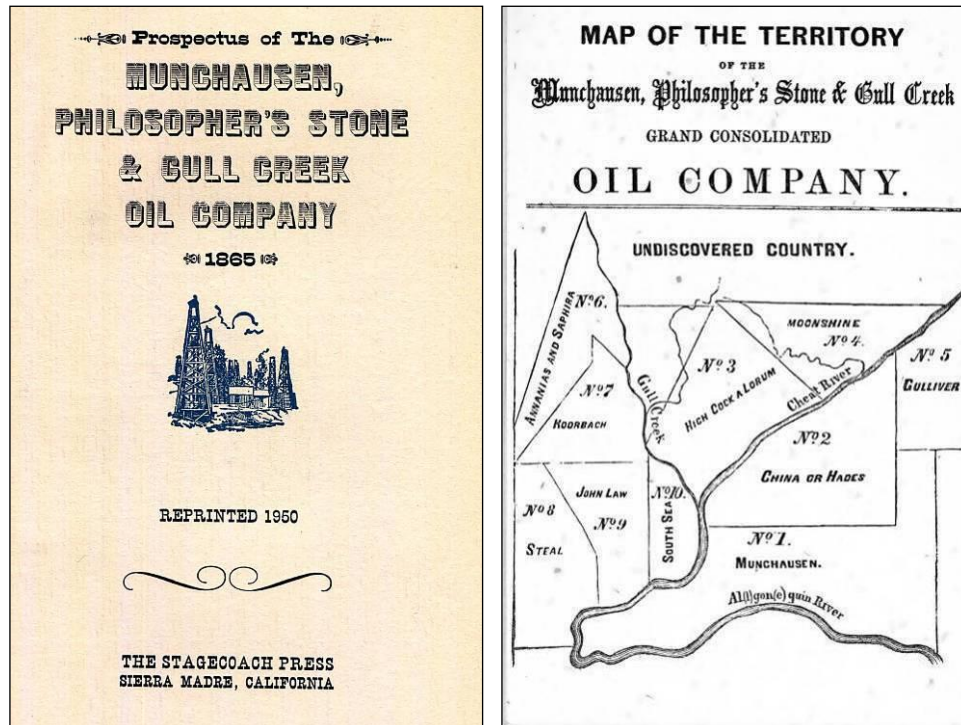


Figure 28 – [4] Oil Humor in 1865 (1950)

5. Kimsey, David (pseudonym). *Permian Pete and his Fabulous Projects*. (Done for Lane-Wells Company, Los Angeles) 1951. 3000 copies. Lithographic. [Most copies were bound] in a heavy paper cover and a portion in heavy paper over binder's board.

From 1946 to mid-1952, I worked for the Darwin Clark Company, a Los Angeles advertising agency. I edited and produced a client's quarterly company magazine [*Tomorrow's Tools – Today*] for the Lane-Wells Company, a Los Angeles firm offering technical services to oil well drillers.

Lane-Wells sent us the technical articles, but I provided general-interest articles. To enliven the magazine, I wrote for each issue a humorous tall tale based on oil fields, such a tale about buttermilk well, etc. I used a central character called "Permian Pete."

Because our agency could not publicize our own people, I wrote these under the pseudonym of David Kimsey [from my son's name "David Kimsey Rittenhouse"].

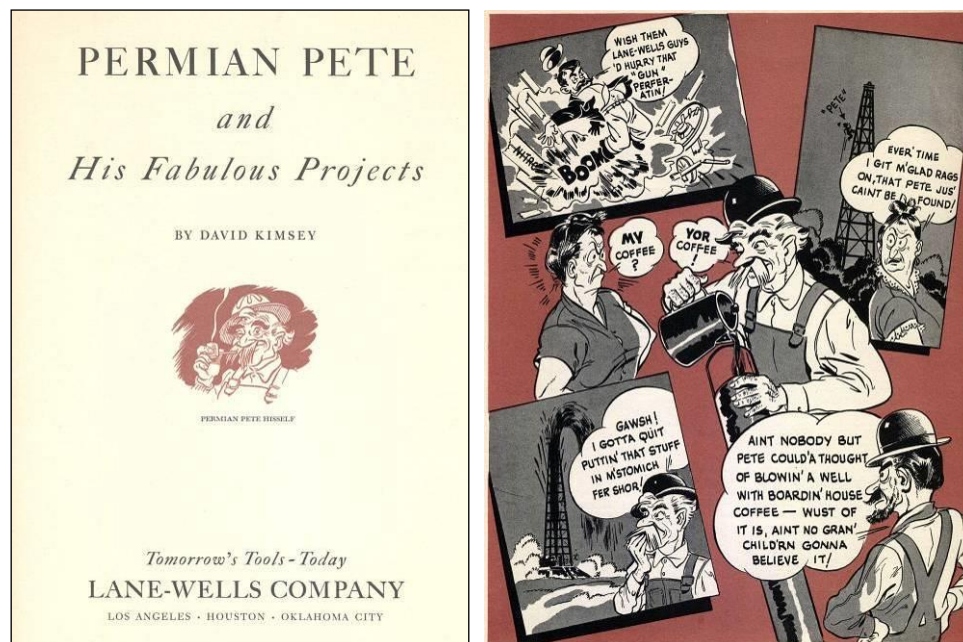


Figure 29 – [5] Permian Pete (1951)

From the start, I thought these tall tales might become a book. Thus, each tale occupied a full right hand page and had a cartoon on the left. After a number of stories appeared, Lane-Wells [asked us] to gather them into a book, quarto in size bound in paper over boards and distributed as a 1951 Christmas keepsake for its customers.

The book took first honors in 1951 as a public relations piece, in a competition of the Southern California Industrial Editors Association. It was a slim item counting printed pages, but it is book because of the creative effort and planning. I gave all away.

6. Dodd, A. S. *Plans and Dimensions of U.S. Mail Wagon of 1880*. J.R., 1951. 295 copies. Self covers. \$50 in 2014

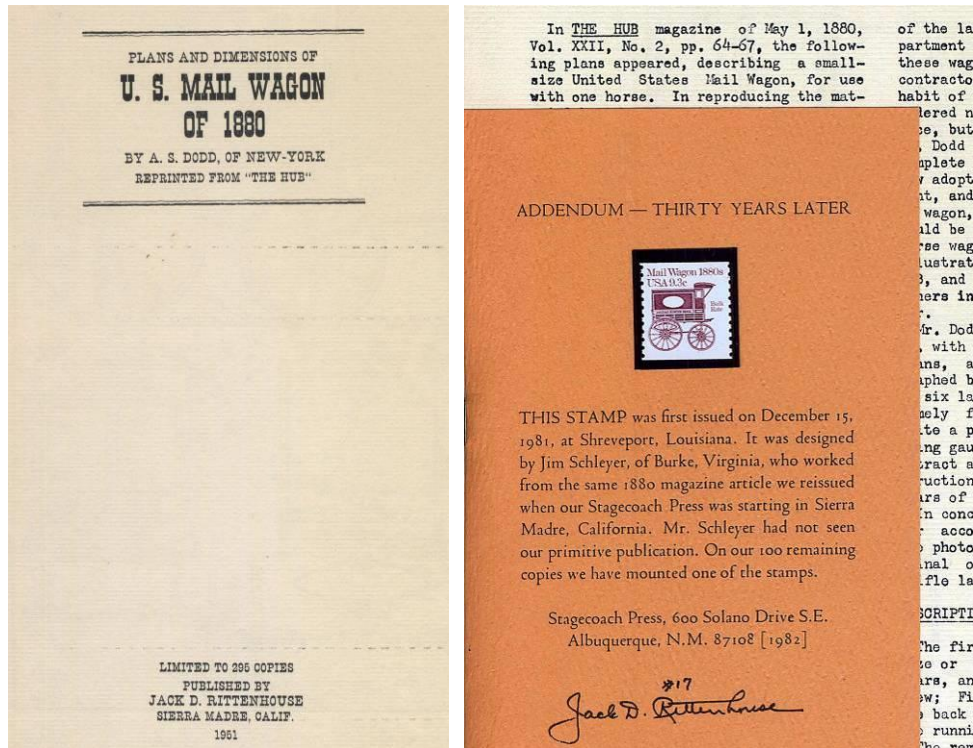


Figure 30- [6] US Mail Wagon (1951) ... with USPS Stamp (1982)

[I reprinted these plans from] *The Hub* magazine of 5/1/1880 (Vol.22 No.2, p.64-67) which described a small sized United States Mail Wagon for use with one horse.

[From 1951 Catalog List #6:] *U.S. MAIL WAGON PLANS INSERT: In 1950, we were ready to launch Carriage Collectors' Quarterly. You were promised a free copy of the first issue. That was before the Korean trouble began. Since then, the cost of paper and printing has gone up, and the pressure of a regular job has increased for spare-time bookseller Rittenhouse. Interest was so low that it would have been an extremely difficult venture. We regretfully announce that there will be no Quarterly. The enclosed set of plans and data on an 1880 Mail Wagon was prepared for the Quarterly, so we ran off copies for those to whom we had promised [that first] issue. Extra copies of the US Mail Wagon insert are available at \$1 each, but the enclosed copy is free with our compliments.*

Thirty years later, a postal stamp [showing the very same mail wagon appeared] in 1981 at Shreveport, as designed by Jim Schleyer of Burke Virginia. He worked from the same 1880 magazine article we reissued when our Stagecoach Press was starting in Sierra Madre. Mr. Schleyer had not seen our primitive publication from 1951. On our 100 remaining [numbered and signed] copies, we mounted one of the 1981 stamps.

What Are The "Best" Carriage Books?

A Commentary [from 1951 Catalog List #6]

It is one of the pleasures of bookmen to make and re-make lists of the "best" books on any subject. Because we feel collectors and librarians might be interested in the results of our experience in specializing in carriage literature, we have considered what might be included in a list of "best" books on this subject.

The literature on carriages is chiefly technical, produced for use rather than for entertainment. Most [buyers] still collect for actual usage:

- by men who repair or restore vehicles
- for museums
- for the movies
- by men who make scale models
- by artists and authors who desire authenticity in detail
- by historians who need accurate descriptions
- by men who collect vehicles and seek to establish authenticity
- by students who must visualize the vehicles of the past

For the most useful small collection of books on carriages that meets the average needs of the above persons, I consider the following twelve books the most important, listed by author:

- | | |
|--------------------------|--|
| • Adams, William Bridges | <i>English Pleasure Carriages</i> , 1857 |
| • Dunbar, Seymour | <i>History Of Travel In America</i> , 1915 |
| • Pelton, William | <i>Treatise On Carriages</i> , 1796 |
| • Garland, James A. | <i>The Private Stable</i> , 1899 |
| • Rittenhouse, Jack D. | [2] <i>American Horse-Drawn Vehicles</i> , 1948 |
| • Rogers, Fairmani | <i>Manual Of Coaching</i> , 1899 |
| • Stratton, Ezra M. | <i>World On Wheels</i> , 1878 |
| • Straus, Ralph | <i>Carriages And Coaches</i> , 1912 |
| • Thrupp, G. A. | <i>History Of Coaches</i> , 1877 |
| • Underhill, Francis T. | <i>Driving For Pleasure</i> , 1896 |
| • Ware, Francis M. | <i>Driving</i> , 1905 |
| • Ware, I.D. | <i>Coach-Makers' Illustrated Handbook</i> , 1872 |

These are most in demand at libraries and bookshops. It includes books recommended by carriage authorities, including contemporary men. As a group, these twelve books contain more illustrations, history, technical data, comprehensive plans, and general information than any other twelve books in English on carriages. With such a collection, answers are readily found for most questions about carriages. None cost over \$40 and most are less than \$20 [in 1951].

LIST NO. 6

**BOOKS, MAGAZINES,
& CATALOGS ON
CARRIAGES**

INCLUDING SCARCE & OUT OF PRINT
ITEMS NOW OFFERED FOR SALE BY

**Jack D.
Rittenhouse**

223 SAN GABRIEL COURT
SIERRA MADRE, CALIF.

Chapter 10 – Stagecoach Press

A good collection should include related subjects: blacksmithing, horseshoeing, harness, carriage painting, English road coaches, stabling, driving, western stage coaches...even though some subjects are discussed partially in my "basic dozen." On these other subjects, any decent book would serve.



Figure 31 - Hand-made One-Horse Wagon Model (J. Rittenhouse)

Going farther afield, the collector can find books on foreign vehicles, ancient vehicles, Conestoga wagons, etc.

- Perhaps first technical book- Scheffer's *De Re Vehiculari Veterum*, 1671, in Latin
- Arturo Uccelli's *La Ruota e La Strada*, published in Italy, in 1946.
- The French had several fine books, too.

The collection should include a few representative catalogs and at least a copy or two of carriage makers' trade journals, such as *The Hub* or *The Carriage Monthly*, although a large collection of these journals is not necessary.

[Editor note: Ten years later, Jack wrote [16] *Carriage Hundred, a Bibliography* listing a full hundred important carriage-related books beyond his 'basic dozen' described above in 1951.]

7. Rittenhouse, Jack D. *Dime Novels on Early Oil*. S.P., March 1951. 100 copies. Paper covers. It was quite rare in 1990. (\$138 in 2014)

Handset: Bembo. Paper: Strathmore Text.

This was the first work on which [my wife] Charlotte helped set type by hand.

While building my collection of material on the early oil industry, I acquired several old dime novels in which the hero worked in the oilfields. [The melodious phrase “dime novel hidden in the corn crib” occurs in the Meredith Wilson musical *The Music Man*. However, these 1906 and 1907 flimsy booklets only cost a nickel.]

I had just joined the Zamorano Club in Los Angeles. Admission was by invitation only, and Ward Ritchie, the famous Southern California printer, proposed my name. Each new member had to either give a talk or present a printed keepsake. I did both and compiled my first bibliography. The booklet covered thirteen oilfield dime novels with an introductory essay. I gave away the pamphlets.

The Ward Ritchie Press did the [accordion foldout] insert of [seven] dime novel covers for the *Baroid News Bulletin*, March 1951. Ward had saved [100] extras for me.

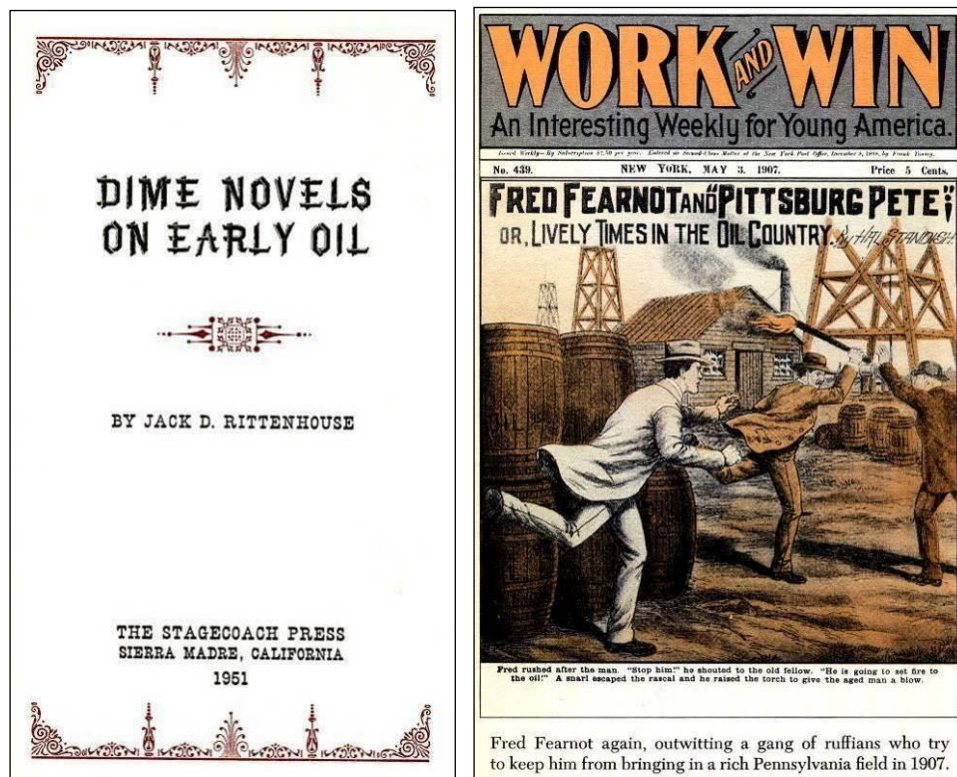


Figure 32 – [7] Dime Novels on Early Oil (1951)

Houston, Texas Press Runs

8. (Rittenhouse, Jack D.) ***The History of Drilling Mud***. (Done for the Baroid Sales Division, Houston) 1954. 5000 copies. Self covers. Lithographic. The first copies had no holes for a three-ring binder. Later copies had punched holes.

[The term ‘drilling’ is an adjective. This was a history of the chemical “mud” for drilling oil wells, often with a binding agent to line the borehole through regions of porous rock.]

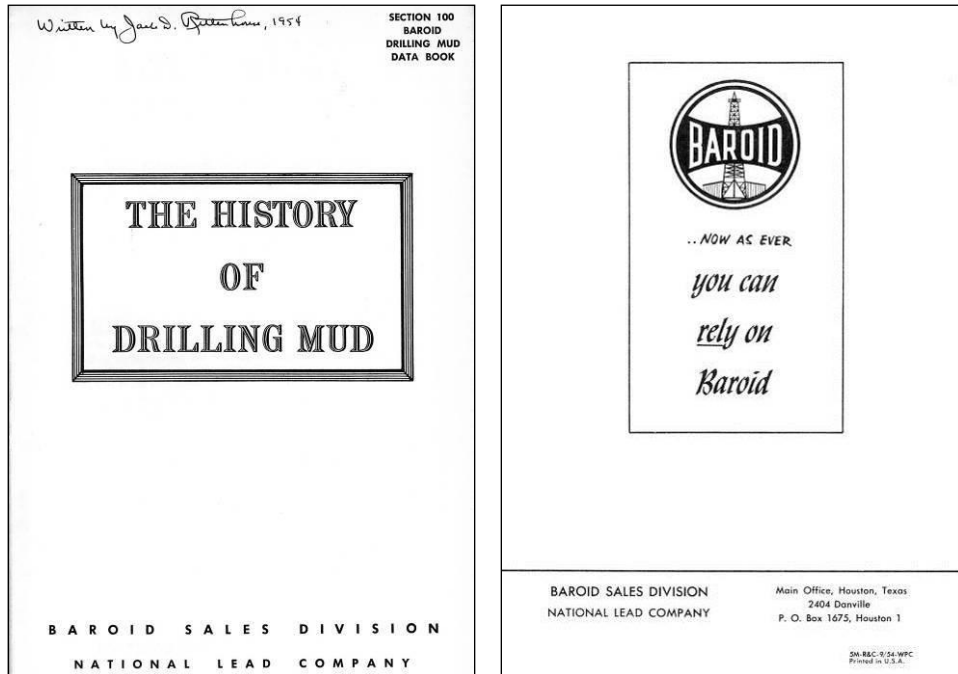


Figure 33 – [8] History of Drilling Mud and Back cover (1954)

By 1954, my biggest client was Baroid. When drilling an oil well, they pump a flow of a sort of mud down the hollow drill stem. It emerges at the drill bit at the bottom and then pushed back up the hole around the outside of the rotating steel drill stem. It is like putting a garden hose down a gopher hole. Water comes back up around the outside of the hose in the hole. Baroid produced and sold various additives that made up the "mud."

In 1954, Baroid organized a sales manual for its staff and asked me to write something on the history of the process. I had a large office library on the history of oil well drilling. With much more research, I wrote this book. Although at only 23 pages in a thin paper cover, it is a book because of the research involved. Baroid paid me \$3000 [in 1954!] for the writing. Both the Baroid engineers and patent attorney endorsed the text.

As I was with an outside agency, my name never appeared anywhere in the book. This never bothered me. I was content with my ***Guide Book*** and my wagon book. I had no writer's conceit after those first two books.

9. Rittenhouse, Jack D. *The Man Who Owned Too Much*. S.P., 1958. 450 copies.
Paper over boards, slipcase, clear glassine [thin wax paper] jacket, photos
\$138 in 2000 (\$50 if used in 2014)
Linotype: Bodini Book and Excelsior.
Headings handset in antique types.
Paper: Obsolete letterheads on Strathmore paper
Gally's Universal press (two pages at a time).

Since so little of me went into it, it is a lesser work. This book was a test run in creating publishing procedures and my only [Stagecoach] book done between 1952 and 1960, other than those published for clients and my history of drilling fluids for Baroid.

I wrote a story for the Baroid magazine about the history of the Lucien Maxwell Land Grant in New Mexico, one of the largest holdings ever controlled by a single man. The story was based in part on a clipping from a then contemporary 19th century newspaper from Saint Louis found in an old scrapbook and verified through [my] research.

After the story ran, I asked the printer to give me the type. I added the full text of the original source article on Maxwell. I added several photographs from a trip to Maxwell's home base in Cimarron, New Mexico, which made enough bulk for a book.

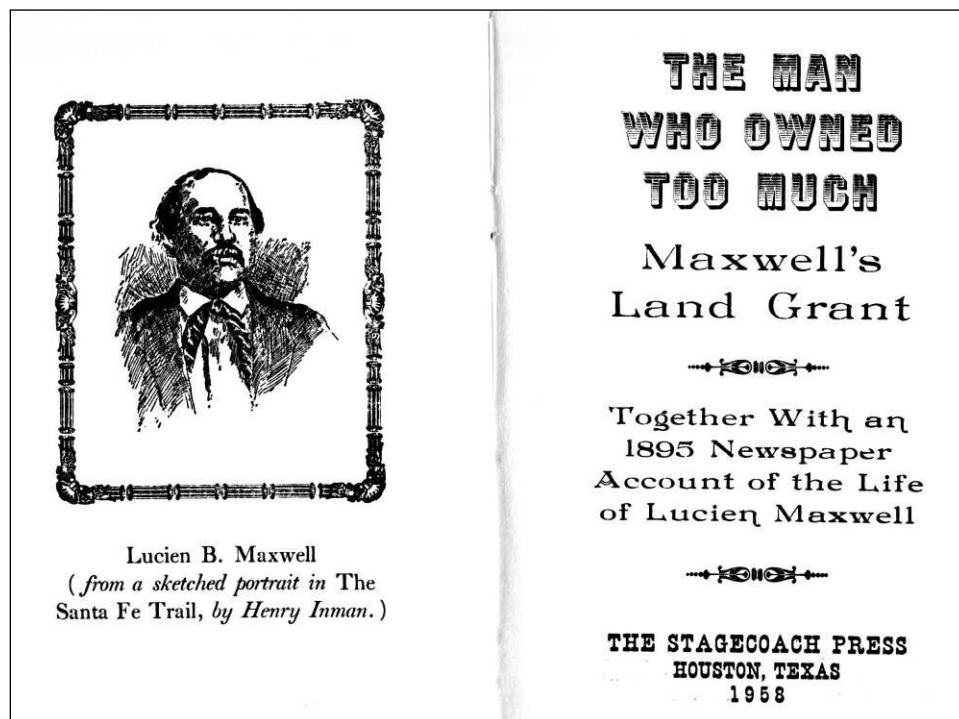


Figure 34 - [9] The Man Who Owned Too Much (1958)

I designed the binding using Andorra paper over boards. A bookbinder handled that phase in 5/1959. I ordered slipcases from the Miro Corporation in New York done in the same paper, and printed a label for the slipcase. [This was my sole book with a slipcase.] They all sold quickly.

10. McKee, Major James Cooper. *Narrative of the Surrender of... Fort Fillmore ... 1861*. S.P., 1960. 550 copies. Cloth, d.w. \$65 in 2000 (\$60 to \$85 in 2014)
Linotype: Excelsior Handset Accessories
Paper: Hamilton's Kimory Includes tipped-in map within index.

I reprinted this rarest Civil War item of Texas-New Mexico action [and added connected] Confederate reports. The Union fort north of El Paso surrendered to Texas Confederates after little resistance. The young Union surgeon privately published his bitter account of the abandonment, the flight of the troops across the Organ Mountains, and their surrender in the desert. On 1/20/1961, Southern Books awarded it in 1960 for excellence of design. They chose it from among 27 books by 18 publishers in 15 states. The only other Texas winner was the University of Texas Press.

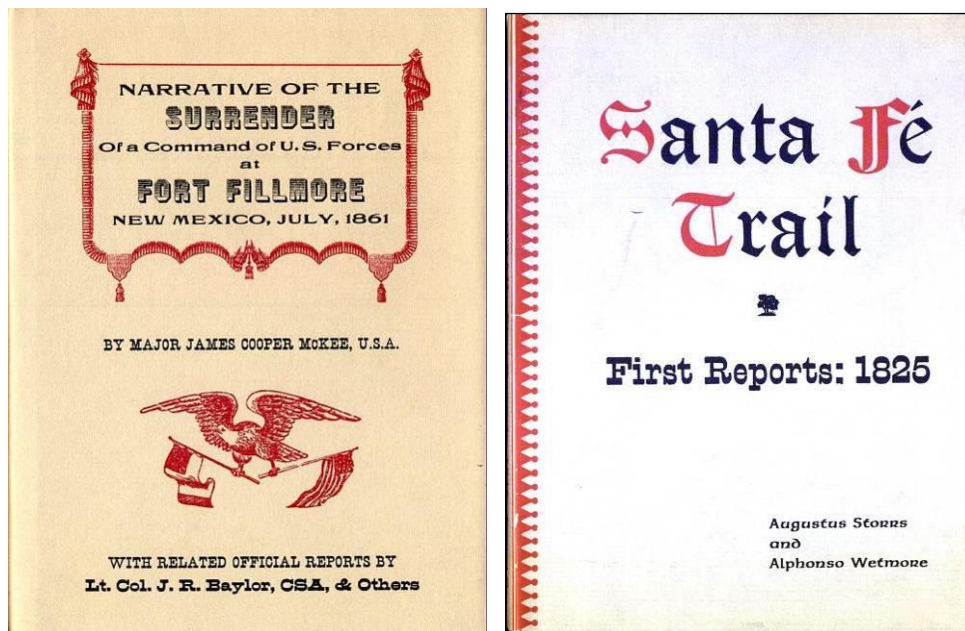


Figure 35 - [10] Surrender Fort Fillmore - [11] Santa Fe Trail (1960)

11. Storrs, Augustus and Wetmore, Alphonso. *Santa Fe Trail: First Reports, 1825*. S.P., 1960. 550 copies. Cloth, d.w. \$72 in 1990 (\$17 if used with no d.w. in 2014)
Handset: Centaur as designed by Bruce Rogers
Paper: Strathmore Text

This book reprints two 1824 documents issued by the Senate in 1825 to support legislation for the first survey of the road over the Santa Fe Trail. The original spelling and punctuation were followed scrupulously. Some examples: Wymos for (Guaymos), Smerone (for Cimarron), and Neocio (for Neosho).

12. *Confederate Victories in the Southwest*. (Done for Horn & Wallace, Albuquerque) 1961. 1000 copies. Cloth, d.w. \$222 as a set ([12] and [19]) in 1990
Received bound copies on 6/16/1961

13. Noel, Theophilus. *A Campaign from Santa Fe to the Mississippi*. S.P., 1961. 700 copies. Cloth, d.w. \$261 in 2000 (\$60 if used to \$150. in 2014)

Received first completed copies in late November

Received award from Texas Civil War Centennial Commission on 4/27/1962

14. Powell, Lawrence Clark. *Act of Enchantment*. S.P., 1961. 300 copies. Cloth, d.w. \$123 in 1990 (Also edition in sun-yellow stiff paper covers. \$24 in 2000, \$28 in 2014)

Linotype: Garamond, an early style used in cornerstone books in great libraries.

All other type handset type. First S.P. book listing the Vandercook Press.

Completed pamphlet on 2/18/1961

Received bound copies of hardcover edition on 4/26/1961

Dr. Powell [of the UCLA Special Collections Library] gave this address at the 1960 annual banquet at Las Cruces of the Historical Society of New Mexico. He speculated on how New Mexico might have differed if dedicated Christians of the Quaker pattern had colonized the land. He commented on thirty prominent personalities.

Powell stated flatly, “I am sick of the scum [who are] the greater and lesser Billy the Kids, who soil the pages of history with their meaningless violence.”

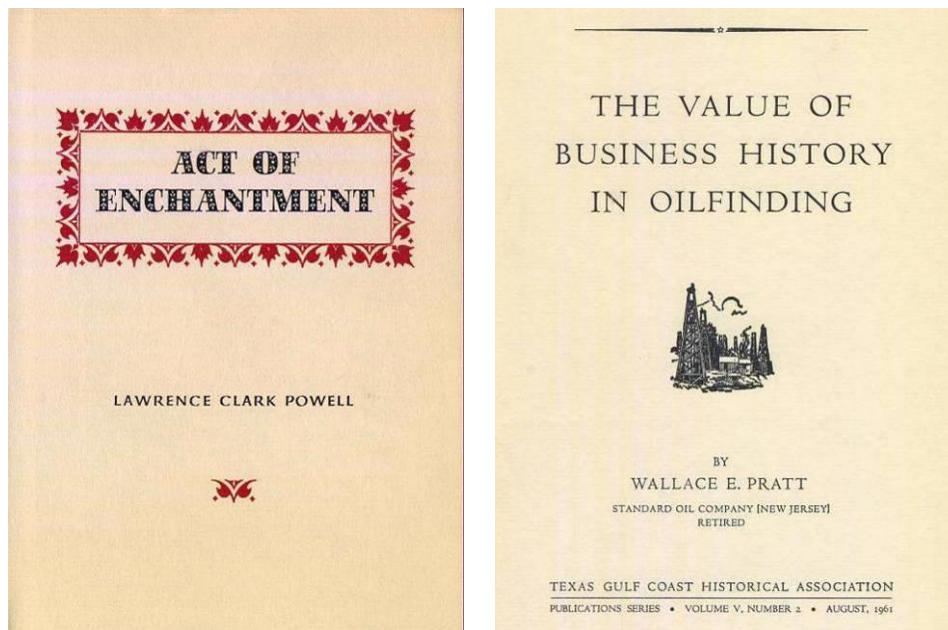


Figure 36 – [14] Act of Enchantment - [15] Value of Business History (1961)

15. Pratt, Wallace. *The Value of Business History in Oil Finding*. (Produced for Texas Gulf Coast Historical Association, Houston) August 1961. 500 copies. Paper covers.

Linotype: Excelsior Handset: Centaur

Paper: Warren's Olde Style

Completed pamphlet in July.

16. Rittenhouse, Jack D. *Carriage Hundred, a Bibliography....* S.P., 1961. 450 copies. Cloth, d.w. \$270 in 2000 (\$45 if used to \$222 in 2014)

Linotype: Regal Decorative handset type

Paper: Hamilton's Kilmory Text

Shipped to bindery in December 1960

Bound copies completed on 2/1/1961

In 1960, I [formally] started Stagecoach Press and became a mail-order dealer in books relating to carriages and wagons. I issued catalogs, printing them on my own letterpress, using Linotype slugs from a typesetting service. I wrote my catalog description for each book as if it were a permanent bibliographic listing, with annotations. I kept the type slugs on these entries and discarded the rest of the type from each catalog.

By 1961, when Stagecoach Press operated full time, I issued a descriptive bibliography of what I considered one hundred of the best books [on the topic].



Earliest known book on carriages, 1671. See Item 78.

Figure 37 - [16] Carriage Hundred and Frontpiece (1961)

All I had to do was add descriptions on some books that I had seen but had never sold to publish this bibliography as a book. I had not yet offered some of the best books for sale, but I could write descriptions of those and have the added type set [by the Linotype service]. They all sold well because there was no other comparable book.

Lawrence Powell [of the UCLA Special Collections Library] praised it in *Westways* as an unusual bibliography, and it remains today one of the few books on the subject. It was not exhaustive, merely a guide to anyone starting in the field. I often easily detected a new collector when some bookseller ran a want ad in *AB Bookmen's Weekly*, listing a long sequence of titles taken straight out of my *Carriage Hundred*.

17. Rittenhouse, Jack D. *New Mexico Civil War Bibliography*. S.P., 1961. 400 copies. Cloth. d.w. \$108 in 2000 (\$65 in 2014)

Earlier edition in paper covers, 19 pages, 300 copies. \$50 in 2000 (\$10 in 2014)

Linotype: Excelsior Handset: Oxford (recast from 1796 moulds)

Paper: Hamilton's Kilmory Text Vandercook Test press

Received first bound copies in August

In the 1950's, the American Type Founders made a small test casting from the original Oxford moulds used in 1796 by the Binny and Ronaldson type foundry in Philadelphia. They recast this scarce type in only one size and so the body text used the Linotype.

By 1960, I moved to New Mexico and built a large collection of books about New Mexico. I started a bibliography on books we did not yet have. The Historical Society of New Mexico held its annual meeting and an officer asked me to donate a keepsake. Since 1961 was the hundredth anniversary of the opening of the Civil War, I compiled and printed a bibliography (on which a copyright was secured) of books about the Texas Confederates' invasion of New Mexico. I needed more books than seen before.

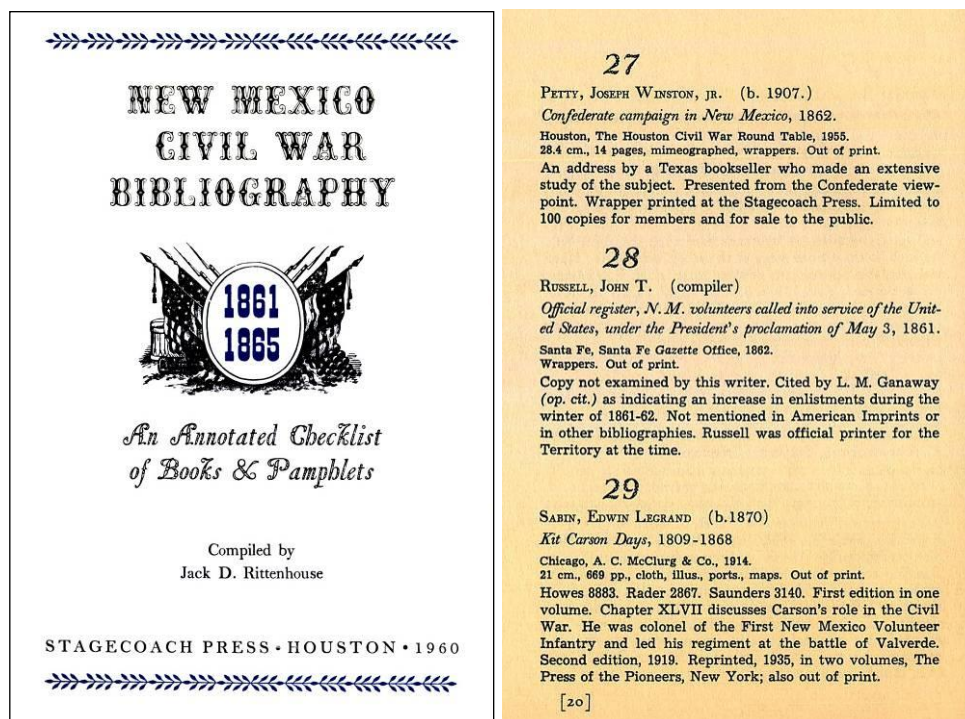


Figure 38 - [17] NM Civil War Bibliography (1961)

I distributed all copies free at the meeting. This first edition, in stiff heavy yellow paper covers, had only nineteen pages, too small for a real book. Therefore, I did an enlarged hard cover edition with added text from a listed item: a small pamphlet on which I could find only one copy (at the Wisconsin Historical Society). Even the preferable second edition was not one of my better works. It was incomplete. [For example,] I did not list magazine articles and many other works [became] published later. However, on 2/13/1962, it won a typography award in the Southern Books design competition.

18. Stewart, Maco. *The Legend of Tok-Chock-Tow*. (Christmas booklet for Maco Stewart, Galveston) S.P., 1961. 2000 copies. Paper covers. (\$30 if used in 2014)
19. *Union Army Operations in the Southwest*, (Done for Horn and Wallace, Albuquerque) 1961. 1500 copies. Cloth, d.w. \$105, \$222 as a set ([12] and [19]) in 1990
Received bound copies on 12/8/1961
20. Beckett, V. B. *Baca's Battle*. S.P., 1962. 800 copies. Paper covers, d.w. (with seven-page introduction essay by Jack Rittenhouse) \$48 in 2000 (\$45 in 2014)
All handset type (December 1961) Paper: Stoneridge
Issued on 1/20/1962

[This small book contains the two scarcest of the four known original accounts of the most famous gun battle of the West. In 1884, reprinted in full, V.B. Beckett documented the battle in the newspaper *The Black Range* of Chloride NM (now a ghost town). The second account came from the ensconced gunfighter as excerpted from the booklet *Political Record of Elfego Baca* in 1944 in his own words.]

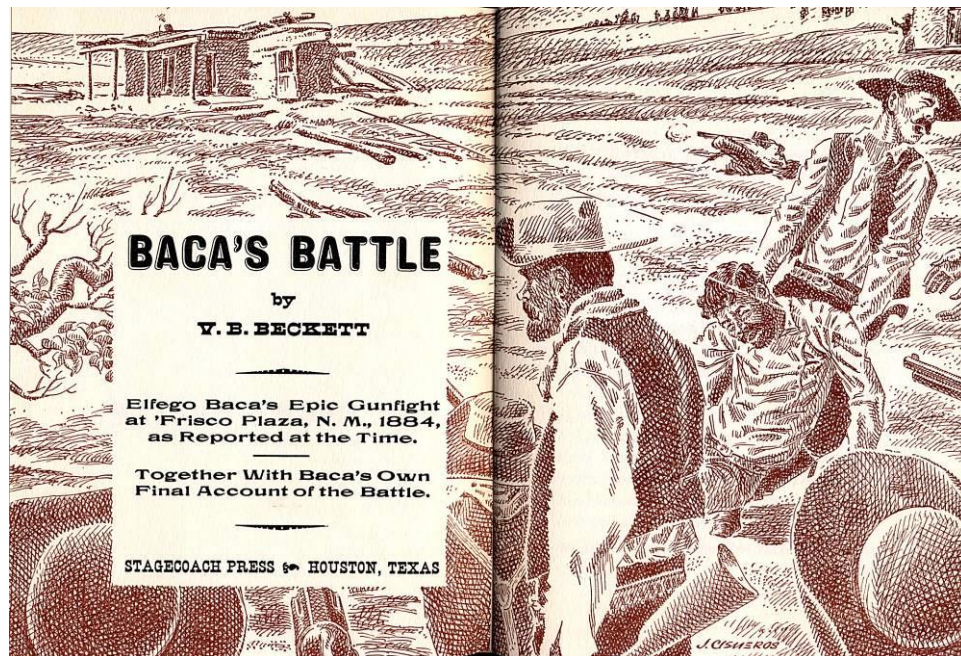


Figure 39- [20] Baca's Battle (1962)

The title page illustration by Jose Cisneros was drawn partly from a photo of the jacal in which Baca took shelter; [from an original] photo by the courtesy of Kyle Crichton.

21. Rittenhouse, Jack D. *Wendish Language Printing in Texas*. (Done for Dawson's Book Shop, Los Angeles) 1962, 128 copies. Cloth.
\$100 in 1990 [\$135 to \$202 based on condition in 2012].
Completed on 7/20/1962.

[Although the title page of this limited edition lists “Dawson’s Book Shop” in Los Angeles,] it was [printed] at Stagecoach Press in Houston in [late] 1961. Glen Dawson bought 100 copies for \$300 and I sold the other 28.

The printing in Wendish used a type font designed for printing in German, and the Wendish “font” consisted of a small box containing a few characters used only in Wendish; otherwise, the type was German.

= = =

Soon after I arrived in Texas in late 1951, I read a circular advertising the new *Handbook of Texas*. On a sample page shown in the circular, there was mention of a colony of Wends, which came to Texas during the upheaval and revolutions in the late 1840s.

They established a community near Giddings on the Houston-Austin road. The Wends, pronounced “Vends” said by folklore to have come to Europe originally among the Vandals, and had a language of their own in Europe. Their people lived in the area where Germany, Czechoslovakia, and Poland meet. A printer came with the settlers and operated a Giddings print shop equipped to print in the Wendish language.

This sent me off to Giddings. I found his print shop, the only one in the small town. The original printer died years earlier. In his later years, he took on a young apprentice. This apprentice was a mature man in 1951, and pleased with my interest in Wendish printing.

No Wendish language printing was done for many years in the shop, but the “apprentice” found an old type form still tied up, containing a paragraph verse from the Wendish-language Bible and handset by the original printer. I paid him to lock it up in his platen press and run off a 150 copies on a small paneled card the size of a business card.

It was the custom in central Texas to print a death notice when a local citizen passed on. In a region of weekly papers, this was the best way to spread the news and announce the funeral. The notices were printed on a black-edged card or folder, available from paper houses as a stock item. Often a verse from the Bible was included. These notices were mailed to a wide circle of friends of the deceased and were often seen in shop windows or under the glass counter top near the cash register in restaurants and similar public places.

On succeeding visits to Giddings, I photographed the printer's grave and eventually visited his widow. She spoke only Wendish and German, and no English. I had never studied German, but had picked up enough words to say, “*Jah, ich bin eine drucker*” to say that I was a printer. This broke the ice. She presented me several bits of ephemera, a

Chapter 10 – Stagecoach Press

Wendish Bible brought from the old country; a copy of the Giddings newspaper printed in English, German, and Wendish; and several announcements, circulars, and leaflets.

By a curious coincidence later, in a junk/antique shop in a town 30 miles away, I found the original sign that hung outside the Wendish newspaper shop and a blotter issued by the printer bearing a halftone portrait of himself!

I printed a small keepsake folder for local Houston book enthusiasts, limited to ten copies, and mounted one of the cards in each. I gave away some cards as curiosities.

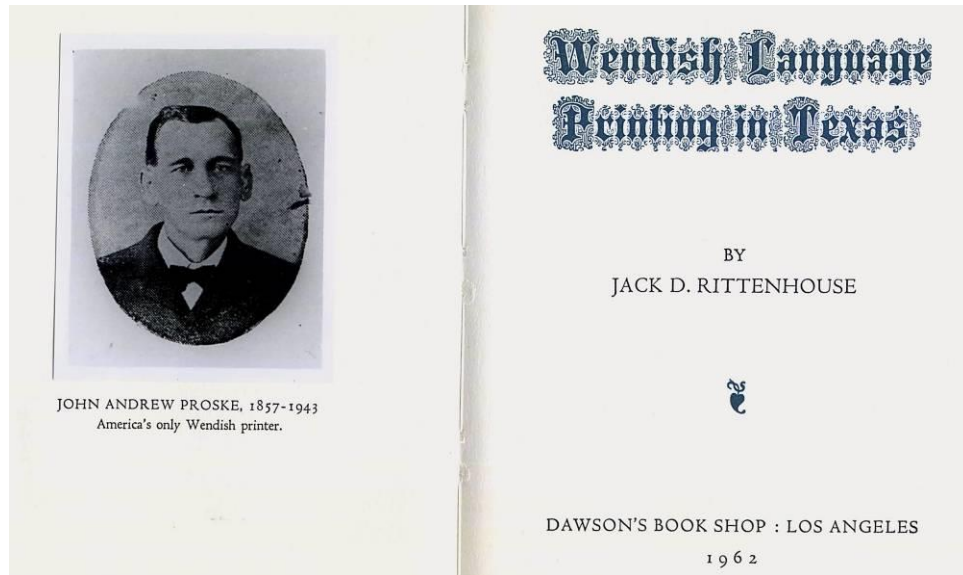


Figure 40 – [21] Wendish Language Printing in Texas (1962)

[A tipped-in photograph of John Proske appears as the frontpiece.]

Late in 1961, I mentioned this to my friend Glen Dawson, the Los Angeles bookseller, on a trip to New York City to attend an A.B.A.A. meeting. I told him I did some more research on Wendish printing and sometimes thought of doing a small book. Glen said that if I wrote and printed what I knew about this printer, he would buy 100 copies.

With only 128 copies of the card left, I printed 128 copies, bound in a [dark blue plain] hard cover, with no jacket. I mounted a copy of that little card in each copy.

[On page 17, I tipped-in the Wendish funeral verse card as printed from John Proske's original handset type.]

Ja hym wołak wodnjo a wnozy
kBohu, mojmu knesewi, kiz ma
wschitko w swojej mozy, so by
smuhy pomhak mi, kaz ton, kiz je
na drohach, febi zada po domach,
tak hym husto zadak febi, so bych
storo pschischow kfebi,

I have been calling day and night to my Lord,
who has all in His power that he may help me in
my trouble; like Him who is above would yearn
for His home, I would yearn the same to be there
soon with you.

Figure 41 – [21] Wendish Verse from page 17 (1951) and Translation (1961)

It was not a large book but it was the only work on the subject. It was my shortest book but qualified as a book because of the subject. All sold quickly.

Marc Simmons added:

I visited Jack about 1964 [late 1966?] to have a look at his printing operation, Stagecoach Press, which was in the [renovated adobe] garage at his home in Santa Fe. I think we had met earlier when I spoke to the Santa Fe Corral of The Westerners. He was a member and printed their programs, leaflets, etc.

*Jack had [written and] published [a companion book to Anne Blasig's 1954] **The Wends of Texas**. I stood in his garage about a half-hour while he explained whom the Wends were. For their background, see Volume 6 of the latest edition of the encyclopedic **Handbook of Texas**.*

I gave the Wendish special type characters to the Institute of Texan Culture and gave my manuscript to the Wendish museum in Giddings. The library at the University of Texas [San Antonio] eventually acquired all of the [Wendish language] material, books, papers, etc. The old [Wendish newspaper] sign went to their Journalism Department.

Santa Fe, New Mexico Press Runs

22. Davis, Edwin Adams. ***Fallen Guidon.*** S.P., 1962. 1000 copies. Cloth, d.w
Issued on 9/20/1962. \$137 in 2000 (\$40 used to \$125 in 2014)

Edwin Adams Davis offered the following arrangement to design his book.

Davis paid for typesetting, paper, and presswork at a Baton Rouge plant

I furnished engravings, paid binding costs, and printed first signature and jacket

Davis received 150 copies as recompense

I sent out 25 [free] review copies and sold the remaining 825 copies

23. Arrowsmith, Rex. ***Mines of the Old Southwest.*** S.P., 1963. 750 copies. Cloth, d.w.
\$109 in 2000 (\$18 used to \$51 in 2014)

Linotype: Caledonia

Handset Decorative type: Astral, Barnum, Romantique, Tuscan Ornate

Paper: Beckett Vellum Text

Started work in 1962 in Houston and did the first part of the printing in Santa Fe

Rex Arrowsmith, a consulting geologist, lived in Santa Fe where his specialist hobby was authentic artifacts of the Old West. He supplied leading museums and noted collectors.

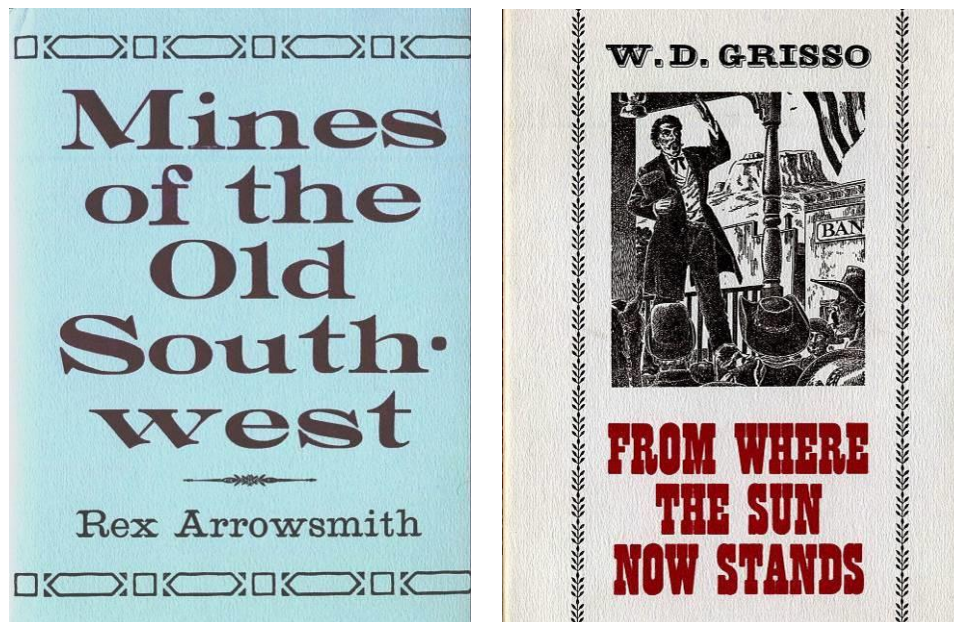


Figure 42 - [23] Mines of Southwest – [24] Where Sun Stands (1963)

24. Grisso, W. Douglas,. *From Where the Sun Now Stands*. S.P., 1963. Deluxe, enlarged edition, 99 numbered copies. Cloth, d.w. \$473 in 1990
25. ——— Same, smaller format, with one less section. S.P., 1963. 750 copies. Cloth, d.w. \$109 in 2000 (\$25 used to \$50 in 2014)

Dick Grisso, an attorney and oil company president in 1963, compiled and edited these rousing addresses by a posse of famous western speakers. He died on 7/31/1965.

Grisso said, “*I was the first white child born in the town of Seminole, Oklahoma. Of course, I cannot testify on this point. When my law class graduated, I was not in the top ten percent. I was the very top of the bottom ninety percent, which gives me more pride than if I were at the bottom of the top ten percent.*”

26. Schaefer, Jack. *The Great Endurance Horse Race*. S.P., 1963. 750 copies. Cloth, d.w. \$169 in 2000 (\$75 to \$140 in 2014)

Denver Post photo tipped-in of 1908 winners as frontpiece.

Linotype: Caledonia Handset 19th Century decorative type

Paper: Stoneridge

Last half of the [press run was commercially] bound in December 1964.

Copyright 1960 Popular Publications with added text by Schaefer in 1963.

In 1908, twenty-five men mounted rode a 600-mile race, with each man riding one horse all the way. This is the first book about this race. Written by the man who wrote *Shane*, the story gives an exciting account. No horse died, but few finished the competition.

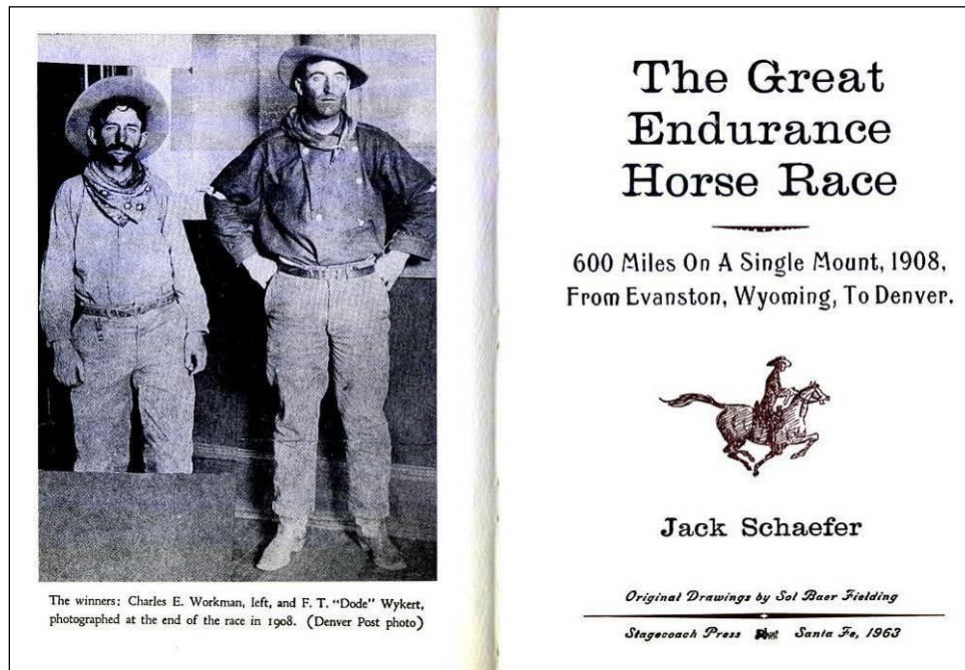


Figure 43 - [26] Great Endurance Horse Race (1963)

27. Utley, Robert M. *Fort Union in Miniature*. S.P., 1963. Miniature book, plastic boxed; 99 numbered copies in [white] buckskin, [at unknown price]

Plus 500 unnumbered in plain leather \$72 in 2000 (\$90 in 2014)

[Small letterpress runs of an art craft is a labor of love. Such artisan Presses flourish in Santa Fe garages fifty years later. This miniature tome fit inside a small plastic case. It has 35 pages one inch square, handset and hand-bound into a buckskin (and later plain leather) cover. Such art works acted as calling cards to show off the printer's skills.]

David Farmer noted in 2020:

Bob Utley was one of the founders of the Western History Association and the Chief Historian for the National Park Service.



Figure 44 – [27] Fort Union in Miniature (1963), white buckskin cover

Richard Polese remarked in 2014:

The most difficult book was the tiny [27] Fort Union, "the smallest book in the West." It was hardly more than an inch square, had a leather cover, and very, very small type (5 pt.) Tom Leech at the Press at the Palace still has the [original galley of] type for this little book!

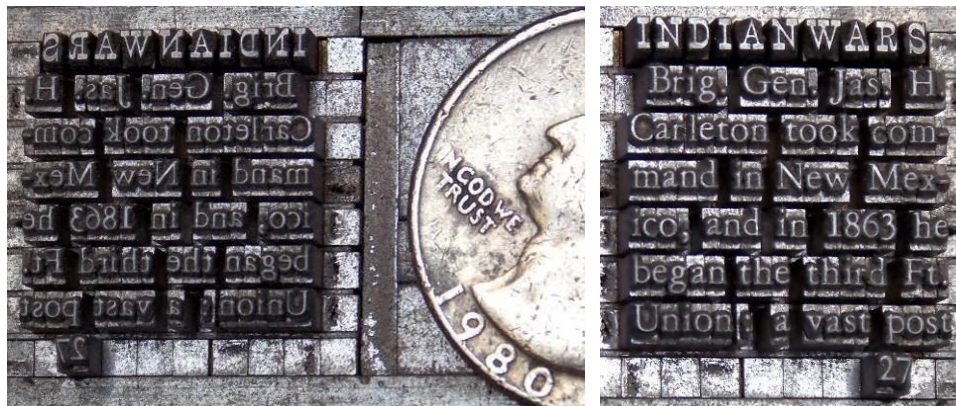


Figure 45 - Segment for Fort Union ... and reversed (Press at the Palace 2014)



Figure 46 - Full Galleys for Fort Union (Press at the Palace 2014)



Figure 47 - Fort Union National Monument (NM Dept. of Devel. 1968)

28. Greene, Captain Jonathan H. *A Desperado in Arizona, 1858-1860*. S.P., 1964. 700 copies. Cloth, d.w. \$109 in 2000 (\$10 to \$18 if used in 2014)

Linotype: Caledonia (started in December 1961)
Handset: Parsons Bold and Nineteenth Century styles
Paper: Stoneridge First copy bound on 4/23/1964

Less than six copies of the [original] 1862 book exist. This is one of the earliest “outlaw” biographies but not in the usual way due to its southwest history recounted. Captain Greene took down the Samuel Calhoun’s life story in prison after the court martial.

[I am] indebted to both R. N. Williams and the Director of the Historical Society of Pennsylvania for obtaining a microfilm of the original text. We found it was better to print than to bind, so we sent the last half of this [press run] to the bindery.

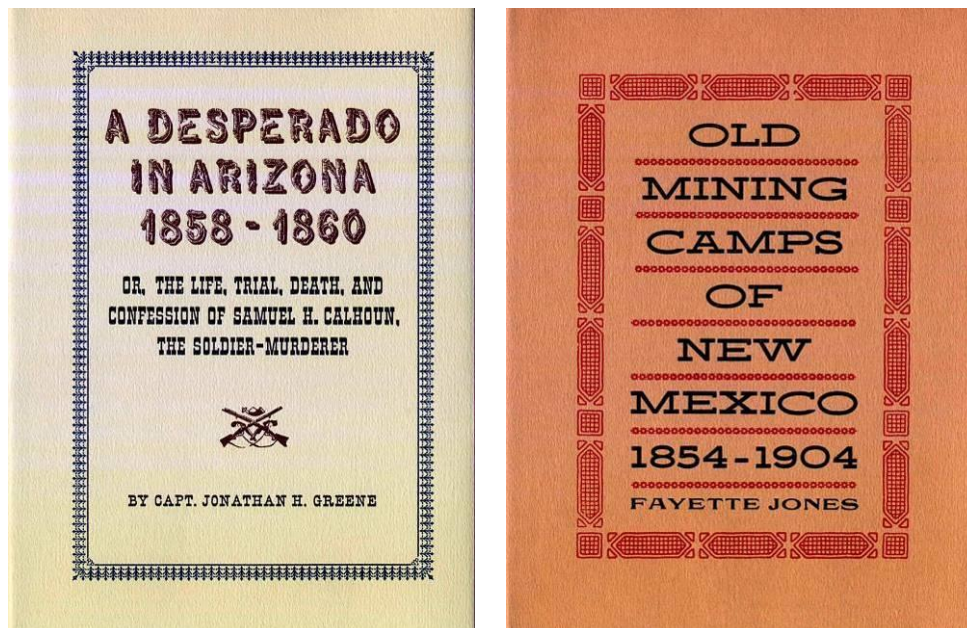


Figure 48 - [28] *Desperado in Arizona* - [29] *Mining Camps* (1964)

29. Jones, Fayette Alexander. *Old Mining Camps of New Mexico, 1854-1904*. S.P., 1964. First edition, 600 copies \$109 in 1990; second printing Cloth, d.w.

\$92 in 2000 (\$100 to \$150 in 2014)

Linotype: Caledonia Handset: 19th Century French Ionic

Sent to bookbindery at year’s end and started to ship 1/19/1965

Received 305 more copies on 5/12/1965 comprising the last half of first printing

Received 272 more copies from bindery on 11/3/1965 [from second printing]

Professor Jones [had a full career in geology leading to] presidency of the New Mexico School of Mines [later known as New Mexico Institute of Mining and Technology in Socorro] from 1898 to 1902. [On the heels of this 1904 book, he became] a field assistant from 1904 to 1915 with the US Geological Survey based in Albuquerque.

30. Napton, William B. *Over the Santa Fe Trail, 1857*. S.P., 1964. Large format, Deluxe “Wagonmaster” edition with block-print illustrations throughout from the original, 99 numbered copies. Cloth, d.w. \$169 in 1990

Linotype: Caledonia

Handset: Old French Ionic (and Tudor Black for initials)

Paper: Linweave Early American, chain lines replicate old handmade papers.

Shipped the first hand-bound copies of this deluxe edition on 10/3/1964

31. ——— Same, smaller format, frontispiece illustration only. S.P., 1964. 650 copies. Cloth, d.w. \$95 to \$109 depending on condition in 1990

Paper: Hamilton’s Kilmory Text

Started shipping this regular edition on 11/2/1964

William Napton came from Missouri at age 18 on a wagon train over the Santa Fe Trail in 1857. He published his experiences in Kansas City in 1905. Copies are rare. The photocopy of the original came from the Frank Phillips Collection at the University of Oklahoma library [from which the type was set].

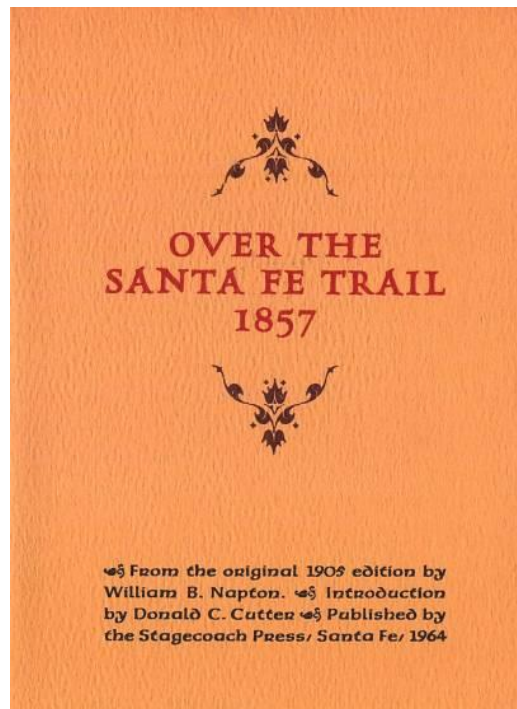


Figure 49 - [31] Santa Fe Trail 1857 (1964)

32. Rittenhouse, Jack D. *Outlaw Days at Cabezón*. S.P., 1964. 150 copies.
Paper covers. \$48 in 1990 [This is chapter 4 in [33] *Cabezón*.]
Linotype Bound first copies on 7/28/1964

Trying to make a living, I first wrote the book about [33] *Cabezón*, but cash flow was tight for paper and binding. *Cabezón* had a chapter on outlaws, and many [people] collected anything about outlaws but not necessarily about ghost towns. I printed the outlaw chapter as an advance pamphlet. The idea worked!

33. Rittenhouse, Jack D. *Cabezón, a New Mexico Ghost Town*. S.P., 1965. First edition, 750 copies, second printing, 750 copies. Cloth, d.w. with photos
\$110 in 2000 (\$50 in 2014)
Received another bound lot of 372 copies on 7/8/1965
Sent a [second] lot of flat sheets on *Cabezón* to bindery on 11/24/1965

In 1964, I visited the ghost town of Cabezón southwest of Santa Fe. Most ghost towns began when some mine opened and died when the mine played out, but Cabezón was a Spanish American farming village. Curious why it began where it did and why it ended, I collected [available] information, a bit here and a fact there. The superficial research done on most ghost towns annoyed me and I dug deeper and drew a good map for it. The result is one of my best books [ranked fourth of the top five]. I gave a talk about *Cabezón* to the Westerners on 2/20/1965

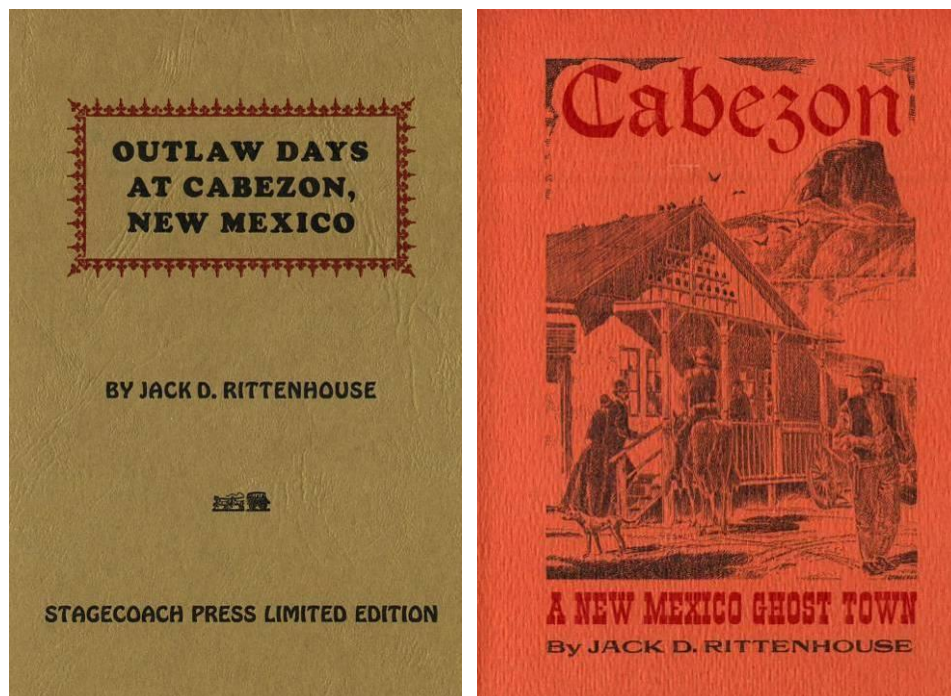


Figure 50 - [32] *Outlaw Days* (1964) and [33] *Cabezón* (1965)

My old artist friend, Jose Cisneros of El Paso, did the [sketch from a 1963 photo (on page 53) of the Heller trading post in Cabezón] for the frontispiece and jacket.

Chapter 10 – Stagecoach Press

34. Daniel, Price, Jr. *Texas and the West ... No.32 ... Books... of the Stagecoach Press (A Bibliography)*. (Produced for bookseller Price Daniel, Jr., Waco, Texas) 1965. 100 copies in cloth; also in paper covers as a catalog. (\$33 for a used copy in 2014)
Shipped the bound copies on 2/23/1965

[This reprint of Jack’s catalog #32 gave historical introductions and two photos from his Sierra Madre print room (appearing earlier in this chapter). It contained the listing of Stagecoach Press books similar to this chapter up through Book #33, but omitted the private runs for other companies and listed in slightly different ordering.]

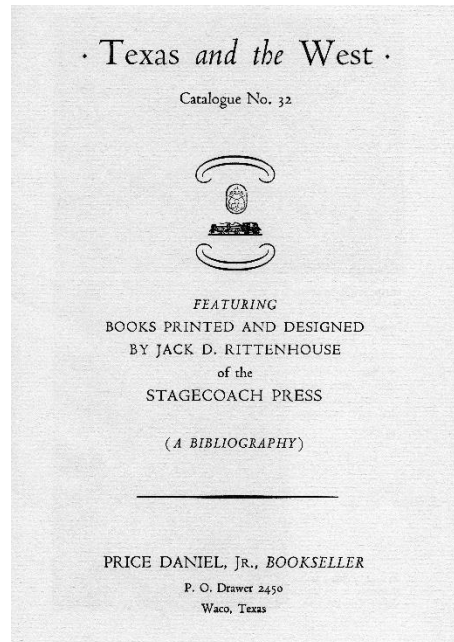


Figure 51 – [34] Texas and the West (1965)

35. Fermin de Mendinueta, Pedro (Translated and Edited with Introduction by Marc Simmons). *Indian and Mission Affairs in New Mexico, 1773*. S.P., 1965. This limited Historian's Edition had 250 copies, of which 200 were for sale. Cloth, d.w.

\$95 in 2000 (\$28 to \$35 for a used copy in 2014)

Linotype: Caledonia

Handset: Hammer Unical based upon the old monastic script.

Received 260 bound copies on 5/24/1965, comprising the entire run

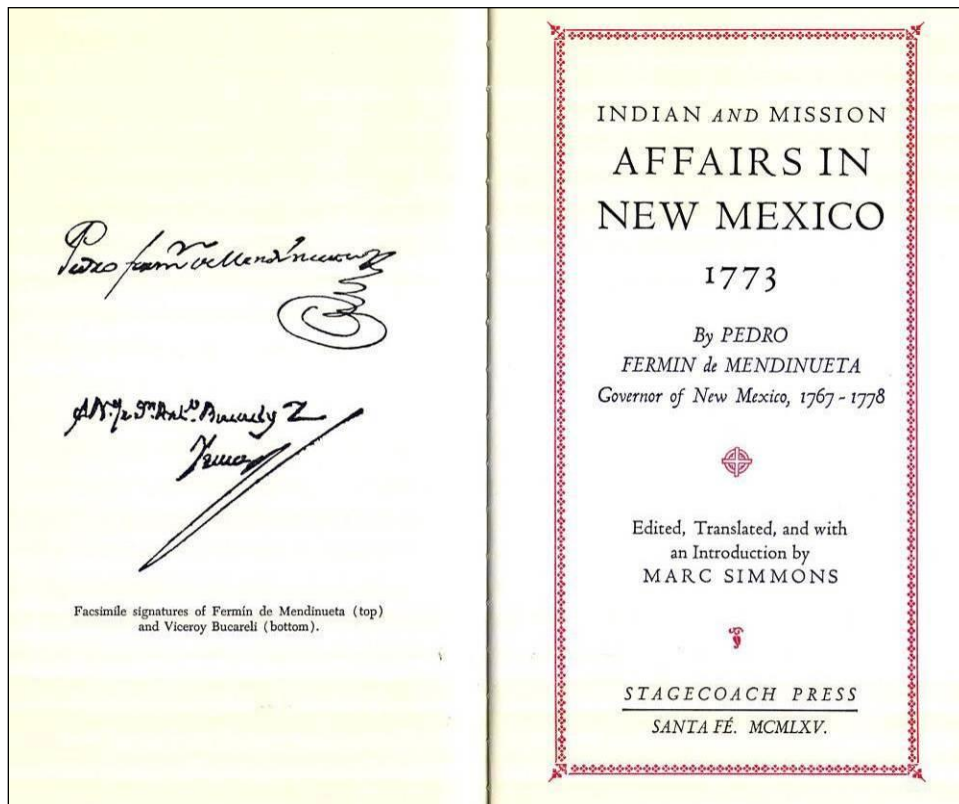


Figure 52 – [35] *Indian and Mission Affairs* and frontpiece (1965)

36. *Constitution of ... New Mexico, 1850*. S.P., 1965. 350 copies. Cloth, d.w.
Linotype: Caledonia Handset: Oxford (recast from 1796 moulds)
First 294 bound copies on 6/11/1965, \$109 in 2000 (\$55 if used in 2014)

Only three of the original English language copies remain of this [first constitution that claimed the Texas panhandle, a corner of Utah, the Oklahoma panhandle, a corner of Kansas, the Navajo Nation in Arizona, and all of Southern Colorado.] Texas claimed half of New Mexico [to the Rio Grande River!] and threatened to occupy Santa Fe. The National Archives provided a photocopy of the original from which the type was set.

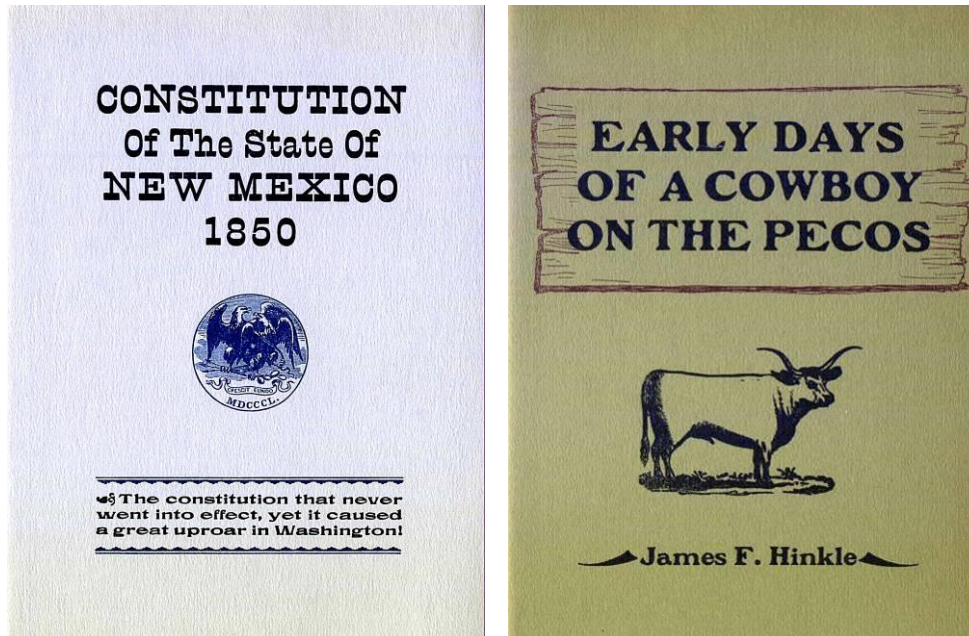


Figure 53 - [36] Constitution - [37] Cowboy on Pecos (1965)

37. Hinkle, James F. *Early Days of a Cowboy on the Pecos*. S.P., 1965. 50 [special] copies for Rodgers Library at New Mexico Highlands University in Las Vegas; 550 copies regular edition. Cloth, d.w. \$109 in 2000 (\$50 to \$75 in 2014)
Linotype: Caledonia (presumed) Headings handset in old type
Paper: Hamilton's Kilmory Text First bound copies on 7/8/1965

This is one of the scarcest and best accounts of early cowboy life in New Mexico by James Fielding Hinkle (1864-1951) as written in 1937. He had a long political career, including briefly becoming Governor of New Mexico (1923-1925)

In the introduction, William Wallace, librarian and archivist for Rodgers Library, said that few copies “do not necessarily make it rare. The contents must have substance that will endure. I know of no brief work comparable to Hinkle’s that gives the researcher so much solid information on ranching in the Southwest or ... a highly interesting account of an important era in the history of New Mexico.”

38. Disturnell, John. *Disturnell's Treaty Map, 1847*. S.P., 1965. 1000 copies; some bound in cloth \$203, some rolled in mailing tubes \$95 in 2000 (\$50 in 2014)

Linotype: Caledonia Headings handset

Paper: An eastern papermaker had just introduced an acid-free paper that might last 500 years. I bought a carton of 1000 sheets.

Received 1000 copies of map from the [El Paso] printer on 12/20/1965

[A public copy is at University of California at Santa Barbara Main Library under: E408 .D5 Special Collection SRLF]

John Disturnell printed one of the most historic maps of the West [from Oregon territory border to Guatemala]. The final treaty in our war with Mexico in 1848 attached a copy. [The Rio Grande was the eastern border of New Mexico! Since the map pre-dated the 1848 California Gold Rush, this is probably the last map that showed Sacramento as Nueva Helvetia under the management of Captain John Sutter, a Swiss émigré.]

I bought an [original remaining] copy of that map from an eastern bookseller. There was no lithographer in New Mexico in 1965 with a press big enough to reprint the map, but I found one in El Paso. The map had solid colors over each Mexican province. To reduce press costs, I made a clear overlay that showed only the borderlines in colors.

Sacramento/San Francisco

Los Angeles/San Diego

Rio Grande Valley

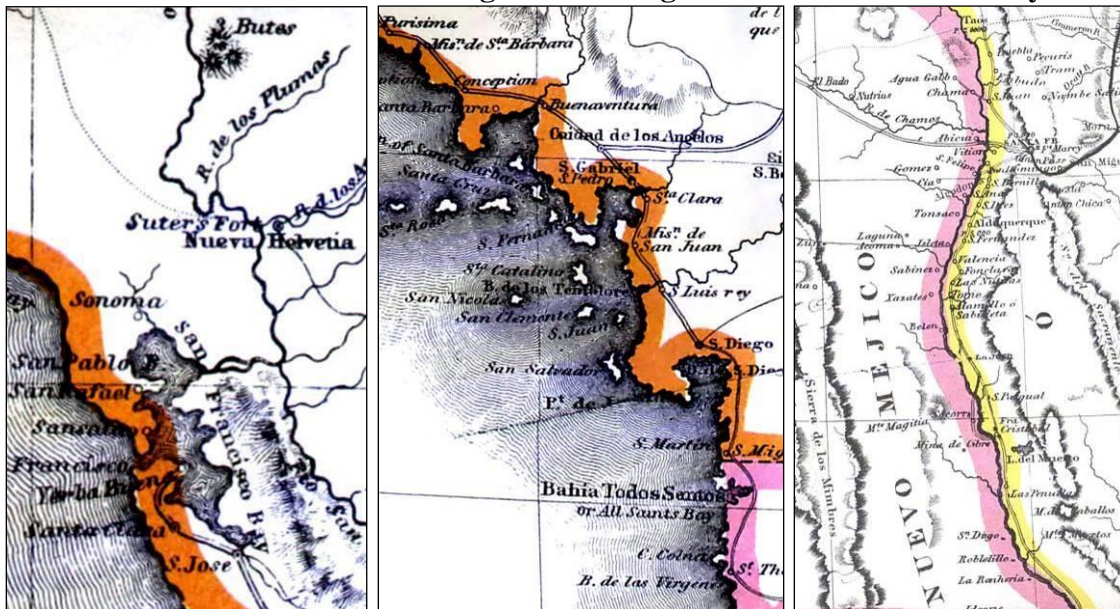


Figure 54 - [38] Disturnell's 1847 Map - Segments (1965)

I wrote and printed a pamphlet on the history of this map, with a paper cover. At first, I sold the map rolled up, in a heavy mailing tube with a metal screw cap and a custom label. I learned later that most people want it book-style, with the map folded and bound into a hard cover, with the pamphlet glued in. Therefore, I did the remainder that way.

I sold the original map to Carl Dentzel of the Southwest Museum and sold the copyright to Jacob Rems in California in 1990 [after my August 1989 cancer diagnosis.]

39. Carleton, Major James Henry. *Diary of an Excursion to ... Gran Quivira*. S.P., 1965. 750 copies. Cloth, d.w. \$72 to \$170 in 2000 (\$45 used to \$120 in 2014)
Linotype: Caledonia Paper: Nekoosa Vellum Paper
Shipped first lot of sheets to bindery on 11/15/1965

[This diary was published in 1855. Known together as the Salinas Pueblo Missions National Monument,] this is the first major report of these ruins abandoned around 1672 [after the pueblo revolt in 1666.] Albert Schroeder, regional ethno-historian for the National Park Service at Santa Fe, gave historical facts for the introduction.

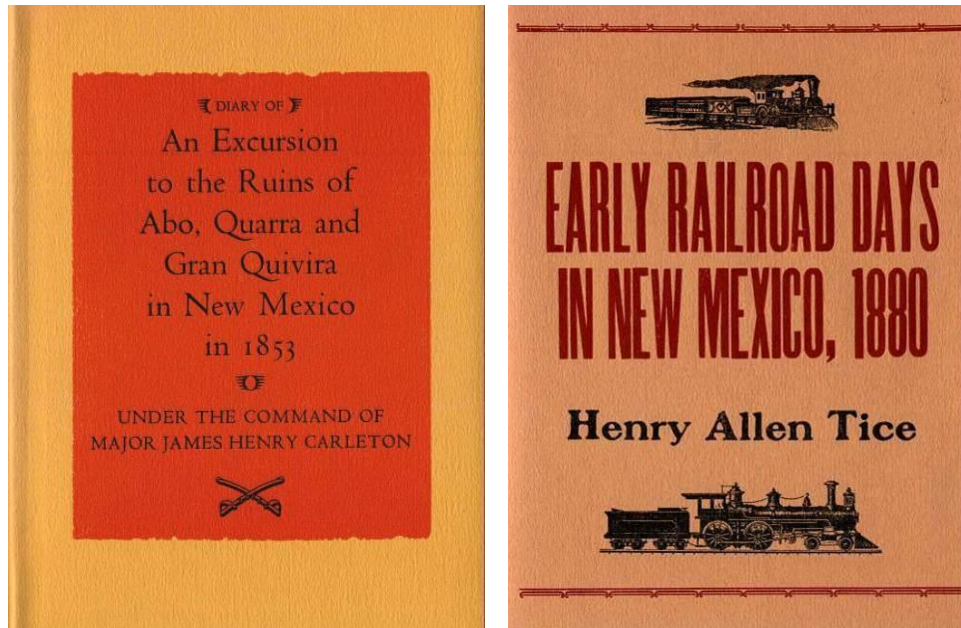


Figure 55 - [39] Gran Quivira – [40] Early Railroad (1965)

40. Tice, Henry Alien. *Early Railroad Days in New Mexico, 1880*. S.P., 1965. 700 copies. Cloth, d.w. \$109 in 2000 (\$50 in 2014)
Linotype: Caledonia Handset: 19th Century French Elzevir
Paper: Beckett's 1848 Traditional
Shipped first sheets to bindery on 11/19/1965

This is the first appearance in book form of the adventurous memoir by a surveyor of the first railroad built west of Albuquerque. Later a top railroad executive, he was [then] not yet 25 when he mounted a mule and rode out of Santa Fe.

Personal stories of old railroad days in New Mexico are scarce. This is one of the earliest and first appeared serially in 1932 in the company magazine. It was reprinted by special permission from The Atchison, Topeka, and Santa Fe Railway.

41. Rittenhouse, Jack D. *Cartridge and Firearms Historical Album*. S.P., 1966. 1000 copies. Lithographic. Paper covers. \$16 in 2000 (\$25 in 2014)

I met a man whose collected old cartridges and had a membership list of a few thousand such collectors. My many old materials went back to around 1840 with such illustrations. Therefore, I did a paste-up of a 32-page oblong pamphlet for the lithographer.

I printed the covers and did the gathering, stitching, and trimming. I sold copies using the borrowed membership list. It was moderately successful.

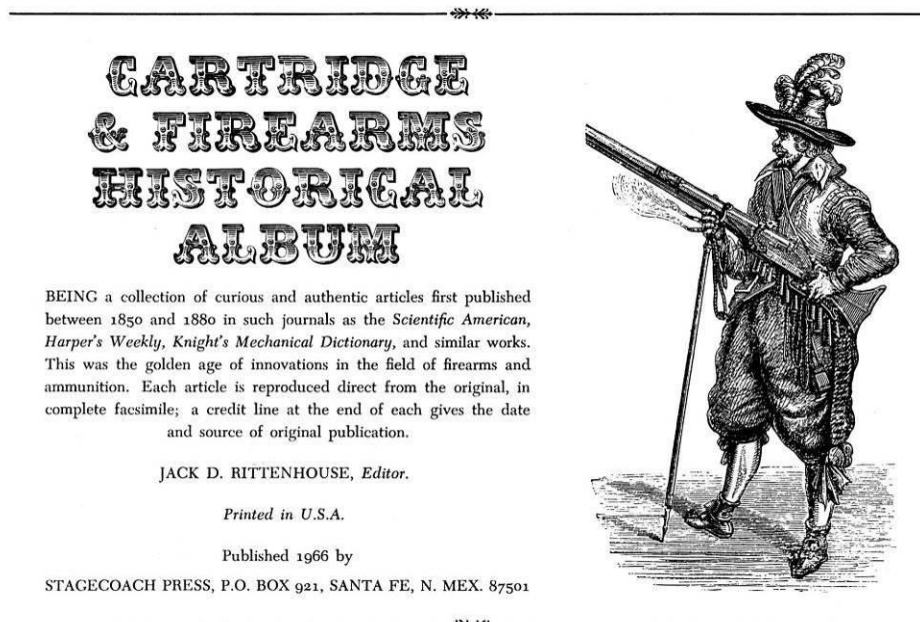


Figure 56 - [41] Cartridge and Firearms (1966)

42. Hammond, John F. *A Surgeons Report on Socorro, N.M., 1852*. S.P., 1966. 750 copies. Cloth, d.w. \$51 in 2000 (\$40 to \$45 in 2014)

Linotype: Caledonia Headings handset

Paper: Beckett's 1848 Traditional

In frontier outposts in 1852, the army surgeon often was one of the most literate officers. He described the manners, health, and morals of the villagers. His pen touched upon earthquakes, crops, plazas, marriages, and landscapes.

[Socorro is dead center in the State situated immediately west of the dry Rio Grande River with its deep mounds of sandbars. The small town hosts the New Mexico Institute of Mining and Technology where Jack's two daughters and their husbands graduated.]

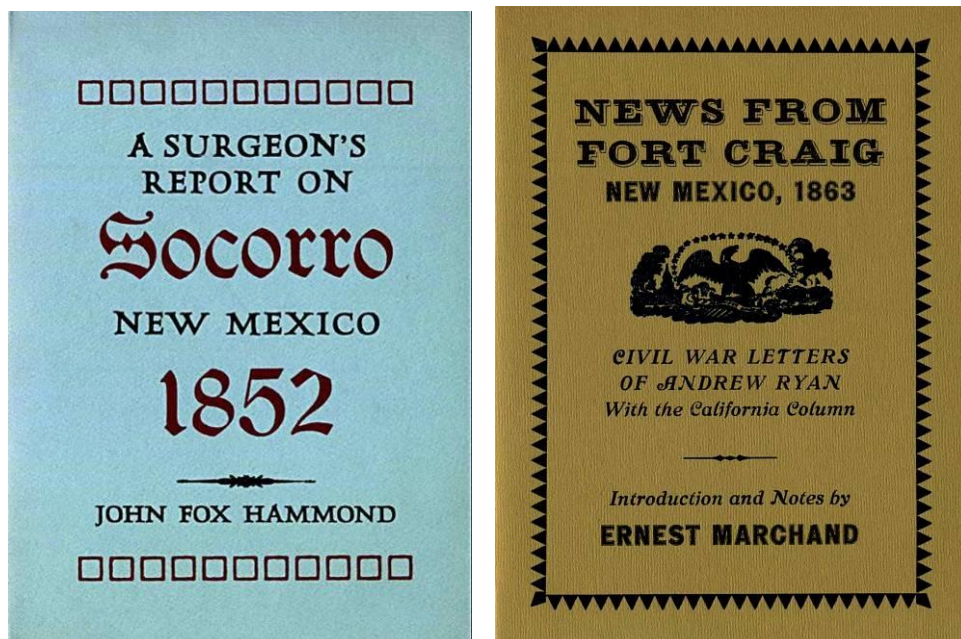


Figure 57 - [42] Surgeon in Socorro – [44] Fort Craig (1966)

43. *Map of Texas and Part of New Mexico, 1857*. S.P., 1966. Folded; no text. \$124 for a worn copy in 1990

44. Ryan, Andrew, *News from Fort Craig, N.M., 1863*. S.P., 1966. 550 copies. Cloth, d.w. \$109 in 2000 (\$50 if used, to \$150 in 2014)

Linotype: Caledonia Handset: Centaur and old 19th Century

Paper: Beckett's 1848 Traditional

Ernest Marchand of San Diego State College edited these letters. Ryan's personal war letters with the First California Volunteers during the Civil War told of the march from the Pacific coast to Yuma, through Arizona, to New Mexico.

45. Wilson, Edward. *An Unwritten History: a Record from the Exciting Days of Early Arizona*. S.P., 1966. 750 copies. Cloth, d.w. \$109 in 2000 (\$50 in 2014)

Linotype: Caledonia All other handset

Paper: Beckett's 1848 Traditional

This is an old-timer's reminiscences, with all the good and bad qualities of a memoir. Wilson is unknown to historical societies in Arizona except for this book, which he had printed in 1915. Raymond Stamm, an Albuquerque dealer, brought the book to light. The Arizona Pioneer's Historical Society supplied photocopies of missing pages.

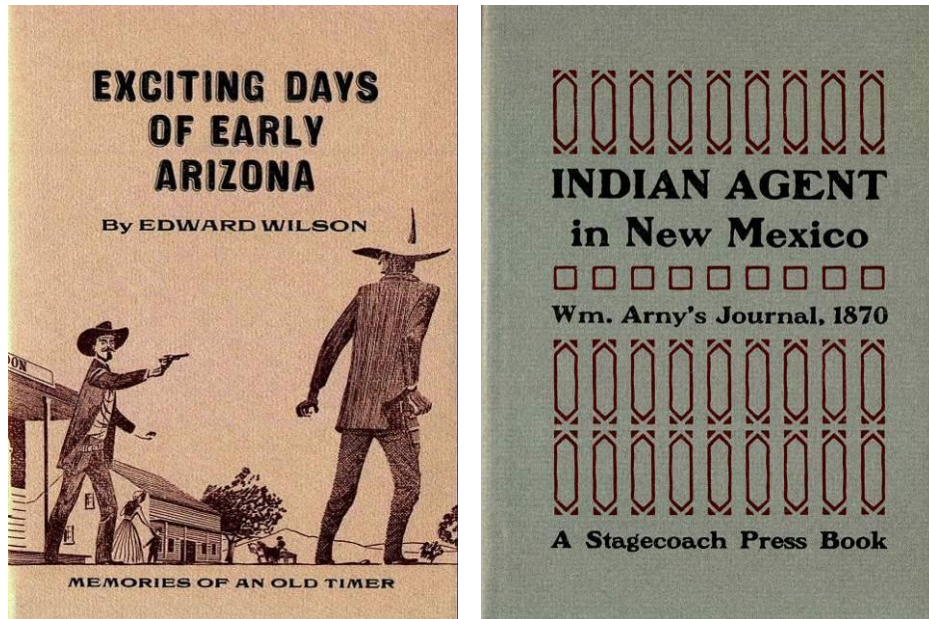


Figure 58 - [45] Early Arizona (1966) – [46] Indian Agent (1967)

46. Amy, W. F. M. *Indian Agent in New Mexico, 1870*. S.P., 1967. 750 copies. Cloth, d.w. \$109 in 1990. Includes tipped-in photo of agent Amy in frontier costume as the frontpiece. [His buckskin jacket in the photo had ungainly two-foot long fringes.]

Linotype: Caledonia All other handset

Paper: Beckett's 1848 Traditional

William Frederick Milton Amy visited every tribe and pueblo in New Mexico as a special federal agent to get a complete census, discuss land titles, and help settle disputes. Land speculators and corrupt Indian bureau officials scuttled many of his formal reports. Yet, he was one of the few men of his time with such high qualifications for the task of solving the Indian “problem” after the Civil War.

Lawrence R Murphy wrote the introduction and edited this journal. He was a doctoral candidate at Texas Christian University, Fort Worth. He completed a full-length biography of Amy and contributed to important journals such as *Arizona and the West* and the *New Mexico Historical Review*. He took the book text from Amy's diary.

47. Simmons, Marc. *Border Comanche*. S.P., 1967. The Historian's Edition was limited to 400 copies. Cloth, d.w. \$109 in 2000 (\$50 if used in 2014)
Linotype: Caledonia. Handset: Black Ornamental.

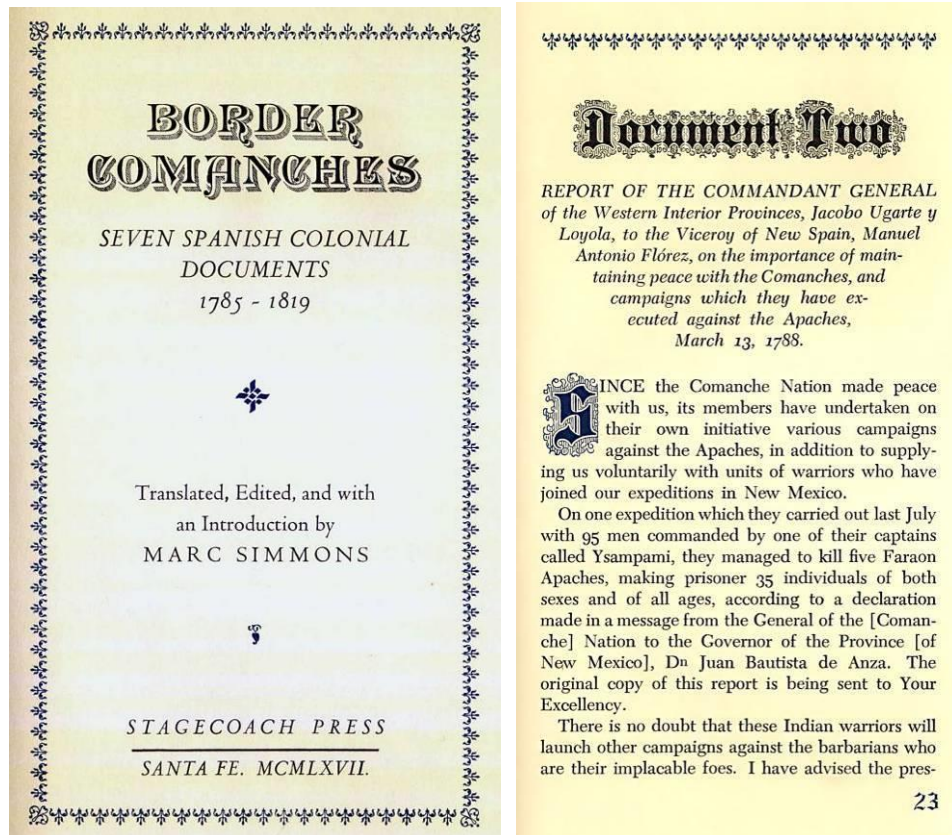


Figure 59 – [47] *Border Comanche* (1967)

In 1965, as Marc was completing his PhD degree in History, he recalled that:

*We chatted in his [adobe] garage and Jack, knowing of my interest in colonial New Mexico, asked whether I had some Spanish documents that I could translate and which he could publish. I said yes and afterward brought him the two items that appeared as [35] *Indian and Mission Affairs* and [47] *Border Comanche*.*

48. Farmer, James E. *My Life with the Army in the West, 1858-1898*. S.P., 1967. 750 copies. Cloth, d.w. \$135 in 1990 with tipped in photo of author on frontpiece.

Linotype: Caledonia Handset headings

Paper: Beckett's 1848 Traditional

Lithographic reprint by Giese in March 1993 with dark blue glossy paper covers

Farmer met the colorful figures of his time: Carleton, Carson, Cody, de Smet, Lincoln, Longstreet, Maxwell, Quannah Parker, Shafter, and scores of others.

The editor, Dr. Dale F Giese of Western New Mexico University, said, "*Charlotte Rittenhouse graciously consented to a [1993 self-published] second printing.*"

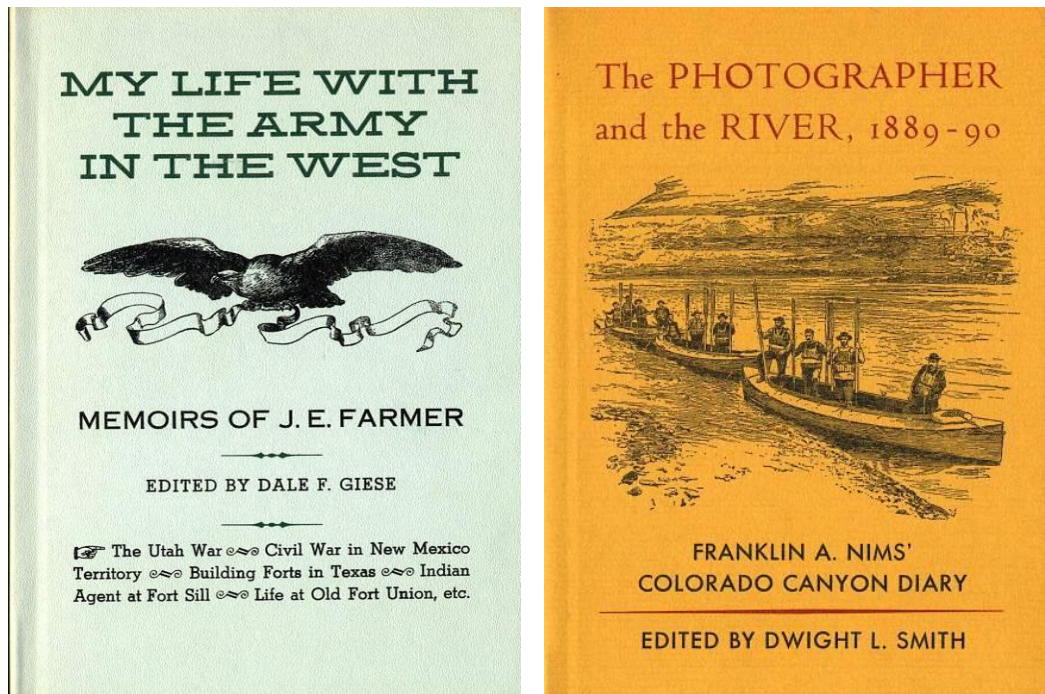


Figure 60 – [48] Life in Army - [49] Photographer (1967)

49. Nims, Franklin A. *The Photographer and the River, 1889-1890*. (Colorado Canyon Diary) S.P., 1967. 600 copies. Cloth, d.w. \$49 in 2014

Linotype: Caledonia

Handset: Centaur, Saphir, and Oxford (recast from 1796 moulds)

Paper: Beckett's 1848 Traditional [but credited in the book in error as "1846"]

Nims joined the 1889 expedition to explore and survey the Colorado River from Grand Junction, Colorado, to the ocean. He kept two diaries provided by his daughter-in-law.

Dwight Smith, editor, is the Research Professor in the History Department at Miami University, in Oxford, Ohio. Dr. Smith is a Life member of the Western History Association, in which circle he earned (but modestly disclaims) the reputation of being a scholars' scholar on the American West.

50. Weber, David J. *The Extranjeros: Selected Documents from the Mexican Side of the Santa Fe Trail, 1825-1828*. S.P., 1967. 600 copies. Cloth, d.w.

\$170 in 2000 (\$60 in 2014)

Linotype: Caledonia

Handset: Centaur and Hammer American Uncial

Paper: Carnival with “handmade” finish.

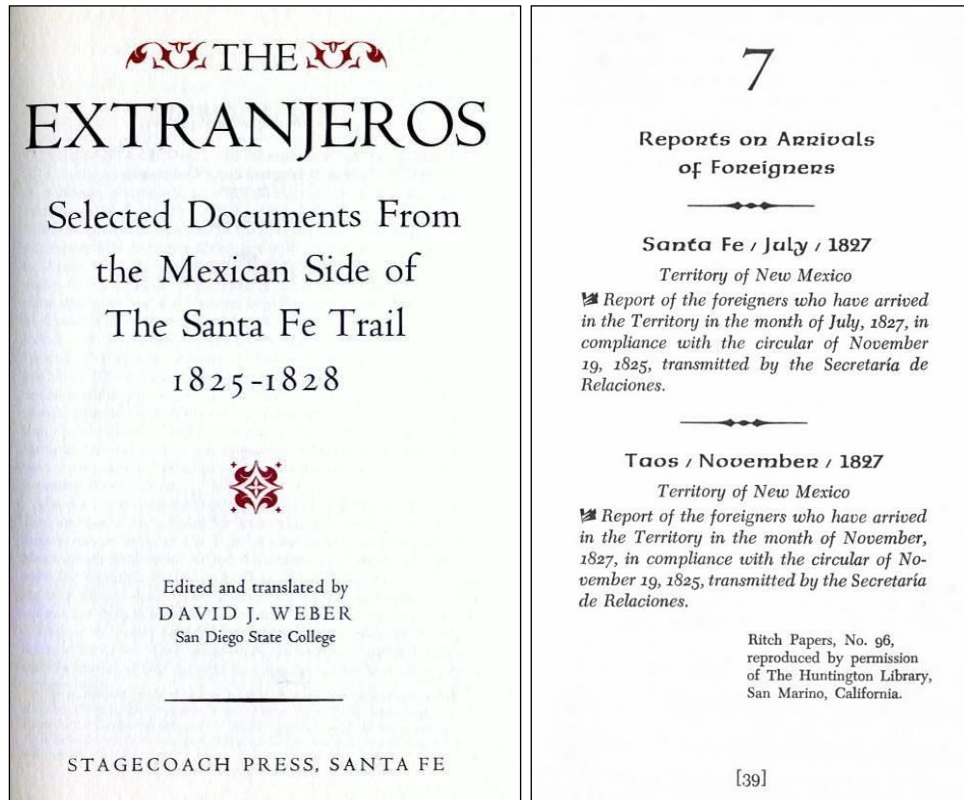


Figure 61 – [50] *The Extranjeros* (1967)

Marc Simmons continued:

*One [book] after my two was David J. Weber's **The Extranjeros**. His little book is still an important reference work for scholars dealing with the earliest Americans who came over the Santa Fe Trail. Weber, who died in 2011 or so, spoke to me several times about his experiences with Jack.*

Santa Fe's Stagecoach Press

By Ellen Hill Andrus, Winter 1966, Vol.3 No2 p.75-76 (edited)

Western Review

Volume 3, Number 2

A Journal of the Humanities

Winter, 1966

Published winter and summer by

Western New Mexico University, Silver City, New Mexico

When the treaty of Guadalupe Hidalgo was signed in 1848 between the United States and Mexico, the "7th edition" of a Disturnell map was attached to the U.S. copy and, unknowingly, the "12th edition" of the same map given the Mexican signers. A joint surveying crew discovered inaccuracies in both maps, as produced by New York guidebook publisher, John Disturnell. The maps' errors led to the Gadsden Purchase of 1853, and finally to the 1963 Mexican acquisition of the Chamizal Strip near El Paso.

*The story of [38] "**Disturnell's Treaty Map**" (with copies of original attached) is just one of the fascinating historical accounts published by the Stagecoach Press of Santa Fe, New Mexico's only private press devoted exclusively to printing fine books on Southwestern Americana. All are collectors' items. Jack Rittenhouse, owner-publisher-editor-pressman-salesman of this unique private press, is an erudite man in his mid-fifties, a scholar specializing in Southwestern lore. By his own admission, he is a "publisher of useful little gold nuggets of information found nowhere else that give a scholar the third dimension to his studies."*

He exhaustively researches all facets of the old West. This includes battlefield, campsite, community life, people, and why they passed this way. For him, no wagon rut winds into the distance, destination unknown. The "nuggets" come from unpublished diaries found in archives, rare books, out-of-print government documents, historical societies, and early day newspaper accounts. The unpublished diary of a Civil War soldier stationed at Ft. Craig gets immediate attention. "It adds nothing new about the War," he says, "but the pages give us illuminating background on the attitudes of garrison life, the dusty marches, and insight into the soldier of the era."

In many instances, he is the author. Some manuscripts come from history professors or members of the Western Historical Association. There are reprints of out-of-print publications meaningful to history students.

The [recently moved] pressroom is a converted barn [adobe garage] at the rear of his home. There, surrounded by books on printing, a linotype, press, and an envied collection of 150 type fonts, he works on design. One font of type dates to the Ben Franklin period. Another, of 1796 vintage, was recast from discarded mats. Several of the 45 Stagecoach Press titles were personally handset from the 18th and 19th century fonts. Otherwise, they are set on the linotype. All are hand printed.

Subject matter limits an edition. As few as 128 copies, such as [21]"Wendish Language Printing in Texas" (the story of a colony of Wends who settled near Giddings, Texas, in 1854, and whose print shop was the only one in North America equipped to print this obscure central European language), or as many as 1000 copies have been printed. He never expects to publish a "popular" book, only those that bear his trademark of printing excellence.

He received accolades for his quality books. Lawrence Clark Powell, perhaps, sums up the sentiments of his many scholar-collector colleagues when he wrote that of thousands of books he had read, owned, and given to libraries, he kept those from Stagecoach Press. "Why? Because they are the products of one man's vision and desire and craftsmanship, the products of personal toil and pleasure, manufactured in the true sense of that word: by hand. I have kept my Rittenhouse books from the beginning. They will be the last of my library to be given away."

"Anyone can become a private publisher," Rittenhouse noted. "I started with an original investment of \$300. One hour's linotype instruction, books on printing, and trial and error launched me on my publishing career. There is a difference, however, when one publishes fine books. He must care intensely and immensely."

He has yet to publish a failure. His books, mainly limited editions, have soared in price once out of print. [2]"American Horsesdrawn Vehicles," which he wrote, is now quoted [in 1966] at \$60. The pre-publication price was \$3.75. Stagecoach Press books, ranging from 60 to 100 pages, are modestly priced for fine volumes.

He ventured into publishing as a hobby in 1946 in California after experience in advertising and as a book salesman. Publishing became a full time vocation and in 1962, the Stagecoach Press moved to Santa Fe. "History is so close to us here," he says. "One can see the bullet holes, the trails, the wagon ruts."

He finds interest in the West growing and explains it thus, "People today focus on details. Therefore, vast aspects of Western history concerning mining, ghost towns, agriculture, and community life are worth researching and reprinting. Westerners love their heritage and read about it. There is a yearning for the days when a man rode his own saddle and didn't take anything from anybody."

Stagecoach Press books are designed for collectors and published for scholars.

Western Review, Western NM University, Silver City, NM

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Later Publications

A1. Rittenhouse, Jack D. *The Santa Fe Trail Historical Bibliography*, UNM Press, 6/5/1971, cloth, d.w. Lithographic, 1500 copies. \$200 to \$270 upon condition in 1990

In January 1968, I began work at the University of New Mexico Press, in Albuquerque, as editor of new books about the American West. Stagecoach Press printed no more books after that date. I wished to avoid any appearance of a conflict of interest stirred up by some zealous investigative reporter.

The director of the Press, Dr. Roger Shugg, frowned on any such extra activity, although writing itself was acceptable and encouraged. I pursued my work on the bibliography of New Mexico, but I saw no possibility of publication that had more than three thousand entries. No one would buy a multiple volume bibliography of the type I had planned.

A friend, William E. Brown, worked at the regional office of the National Park Service in Santa Fe. He traveled the Santa Fe Trail on assignment and wrote a fine, long report on the Trail as a possible historic landmark.

I told Bill that he added a fine selective bibliography.

"What do you mean selective?" he replied. "Those are all of the books."

I invited him to my house and showed him five times the entries just on the Trail.

He urged me to do this book.

I saw the possibility of salvaging a portion of my files by compiling a bibliography [just] about the Trail. [For this smaller topical] bibliography, I listed over seven hundred books and articles about the Santa Fe Trail. This was an outgrowth of my card file of all books about New Mexico, which I had begun long before in Houston.

I told Roger Shugg that I was working on this project, but he said the University of New Mexico Press could not publish any book written by a staff member, for this would [unduly] shackle the Press against rejecting any manuscript written by [any other] member of the UNM faculty. I saw the logic. As an editor at the Press, I could not approve my own work and then reject something by another faculty professor.

I thus questioned the directors of University presses at Yale [Harvard?] and at the University of Texas. Starting work in late 1969, I planned to submit it first to Texas.

I knew that 1971 would be the 150th anniversary of the first traders heading west over the Trail in 1821, a fitting year in which to publish. Up until then, I only accumulated entries. Therefore, I worked hard to fill the gaps that existed in my listings.

I had no grant, travel allowance, nor could work on company time. I spent my lunch hour checking out books from the UNM library [to work further] at home. I spent my 1970

vacation at the fine library of the Kansas Historical Society in Topeka. I checked material from Colorado and Texas.

I showed tentative draft samples to scholars at the 1970 Western History Association conference in Nevada. They approved the method and the idea. As I neared completion, the presses at Harvard [Yale?] and at the University of Texas asked to see the manuscript.

When I told Dr. Shugg about this, he accused me of disloyalty to my own Press if I submitted it elsewhere! He said that a bibliography was not the same as a normal book. This was typical of the [policy] ambivalence I often encountered.

To gain final approval, a manuscript needed review by an outside expert. I asked Shugg to pick not one but two of the toughest critics. He picked Dr. Ray Allen Billington at the Huntington Library and Professor Rodman Paul at California Polytechnic Institute. Both sent back glowing reports, along with several valuable and useful suggestions. I reworked the manuscript [with their suggestions for the UNM Press] publication.

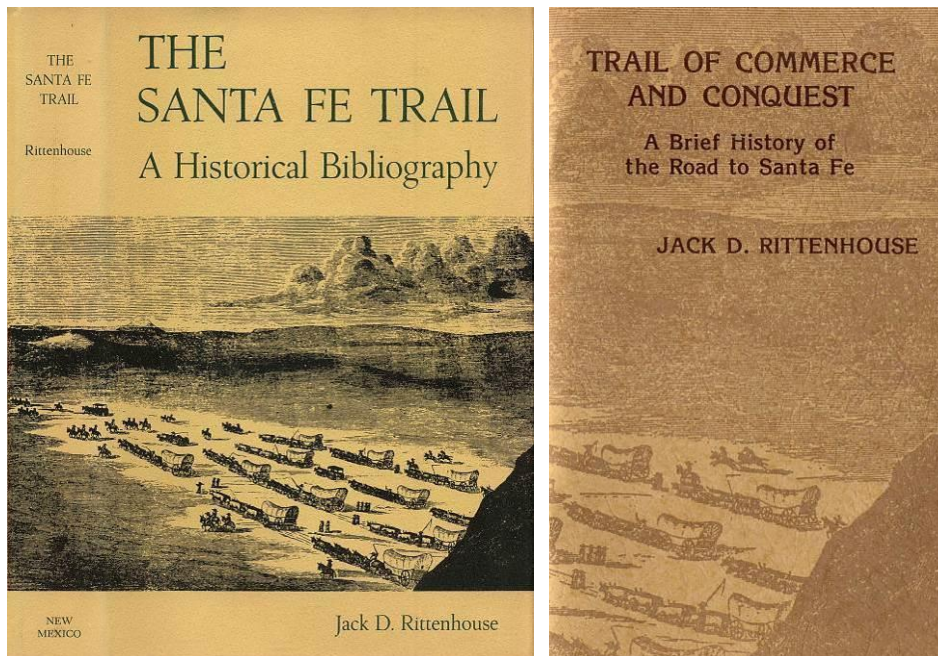


Figure 62 – [A1] Trail Bibliography (1971) – [A2] Introduction Reprint (1987)

I had no illusions of becoming rich. I lost that dream when my *Guide Book to Highway 66* fizzled in 1946. [The successful UNM reprint of the *Guide Book* was still 18 years into the future.] However, I knew it [might] bring in some useful money.

I did this book simply because I loved the project. I would retire in 1978, could gain no laurels in the way of promotion at work, and the financial reward would be slight.

I was not prepared for the fine reception the book received, but I certainly enjoyed it. This book helped me greatly when I entered the rare book business, for it made me known, but I had not foreseen this and did not write the book for that purpose.

The Association for State and Local History gave it a national award. The Border Regional Library Association, centered at El Paso, named it the best regional reference work of the year [in November 1971].

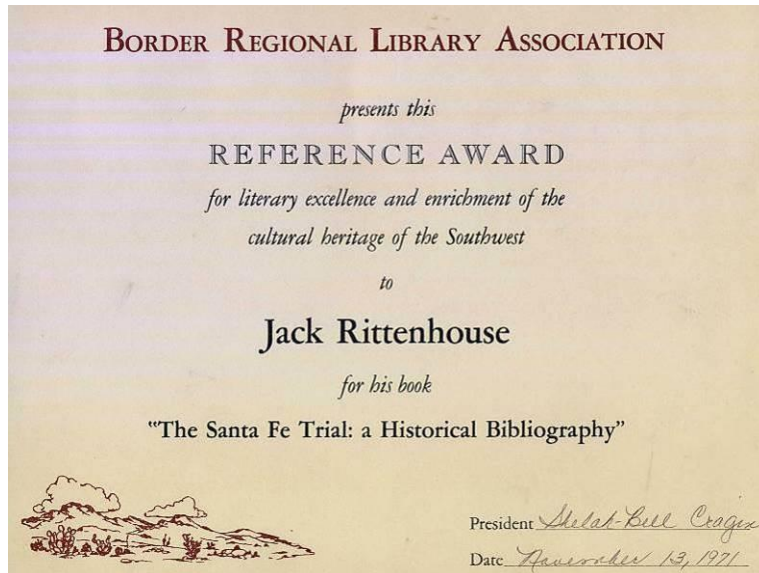


Figure 63 – BRLA Reference Award (1971)

Best of all, antiquarian booksellers adopted it as a reference work, and I began to see in many catalogs the reference as "listed in Rittenhouse" on certain books.

When all 1500 copies sold within four years, I earned [only] about \$1300 dollars. I had done it chiefly because I enjoyed the job. It became my most worthwhile book [ranked second of the top five].

[In 1978,] after all copies [at UNM Press were long since] sold, I had author's rights returned to me and financed a paperback reprint myself, which was sewn, not edge-glued. I did 500 copies, set a list price of \$27.50, and had my investment back in a month.

I reprinted this edition again in 1986 with the publisher as "Jack D. Rittenhouse". It sold slowly [thereafter] with some copies still on hand [in 1990].

A2. Rittenhouse, Jack D. *Trail of Commerce and Conquest (A Brief history of the Road to Santa Fe)*, Ellsworth Printing (for the Santa Fe Trail Council), 1987, Paper covers.

In its' Forward, Marc Simmons wrote (edited):

*To place his [1971 **Santa Fe Trail Historical Bibliography**] in perspective, Rittenhouse included a concise and well-crafted introduction representing a summary history of the Trail. It is that introduction with some added material, which the Santa Fe Trail Council herewith issues separately.*

The Council was organized in September 1986 during a Trail Symposium at Trinidad, Colorado. When Rittenhouse was approached, he graciously granted permission to the reprinting in this new form with all proceeds going to the use of the Council [as his contribution to the newly established cause.]

*No such publication has been available since Stanley Vestal's little pamphlet, **Wagons Southwest**, went out of print [back in 1957]. For beginners on the Trail, a good place to start is with Rittenhouse's **Trail of Commerce and Conquest**.*

[The formal printing of this small publication in 1987 initiated the award given by the Council at its first anniversary meeting in September.]

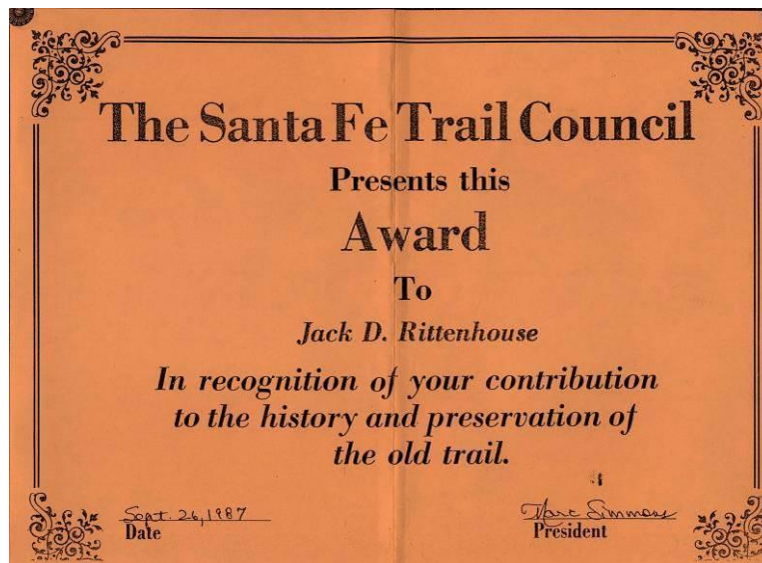


Figure 64 - Santa Fe Trail Award signed by Marc Simmons (1987)

A3. Rittenhouse, Jack D. *Maverick Tales of Texas*, Winchester Press, New York City, 1971, 2000 copies, Cloth, d.w., Lithographic, \$65 in 1990, [Paper, 3000 copies, for a not-for-sale Armed Forces edition for libraries on ships, posts, and camps world-wide.]

In 1969, Winchester Press wanted a history of Texas to add to its line of books. One of their editors knew an old friend of mine, Jack Schaefer, the author of *Shane*, *Monte Walsh*, and other good Western books. [Stagecoach Press published Jack's book [26] *The Great Endurance Horse Race* back in 1963.] The editor called and asked him to do the proposed book. Schaefer was busy and suggested my name.

Winchester Press called and offered an advance of \$2000.

I said, "I do not consider myself capable of doing a full scholarly history of Texas, but I can do a good book with a dozen chapters on interesting incidents in Texas history not known to most people outside of Texas. For instance: La Salle's murder, the battle of Sabine Pass, the Texas Navy, the Red River log jam, the El Paso salt war, etc."

They accepted the idea.

I wrote this under a forced schedule draft, evenings and weekends. My home library had nearly all the needed reference works. I wrote a chapter a week between July 1969 and February 1970, finishing on schedule.

In writing it, I adopted a new approach. Could I follow a story line that would hold the reader, yet adhere to scholarly standards of academic accuracy? Any dialogue would have to come from historical records with nothing invented.

[These true stories originally came from 100,000 miles by car to collect and validate.] After we believed they had shelved it, they abruptly scheduled it for publication, appearing in September 1971. [I count this book fifth among my top five.]

In the end, royalties only matched the advance, so I received only the upfront \$2000. After the edition sold out with no reprint planned, I had all the rights returned to me.



Figure 65 – [A3] *Maverick Tales of Texas* (1971)

[Over ten years later,] I offered it to the University of New Mexico Press for possible publication as a quality paperback, which they did in 1987.

They changed [from the emphasis upon Texas] to *Maverick Tales of the Southwest*. At my suggestion, they dropped the final chapter about outlaws. I [only] added that [outlaw] chapter at the request of Winchester Press, but I was never an expert on outlaws.

[This predated the UNM Press reprint of the more successful *Guide Book* by two years.]

A4_Rittenhouse, Jack D. *Maverick Southwest of the Southwest*, 1987, UNM Press, Paper covers, Lithographic, \$32

[UNM Press produced a fine paperback reprint with regional expansion in the title to the Southwest. It occurred on my 75th birthday as a kind of swan song to book publishing.]

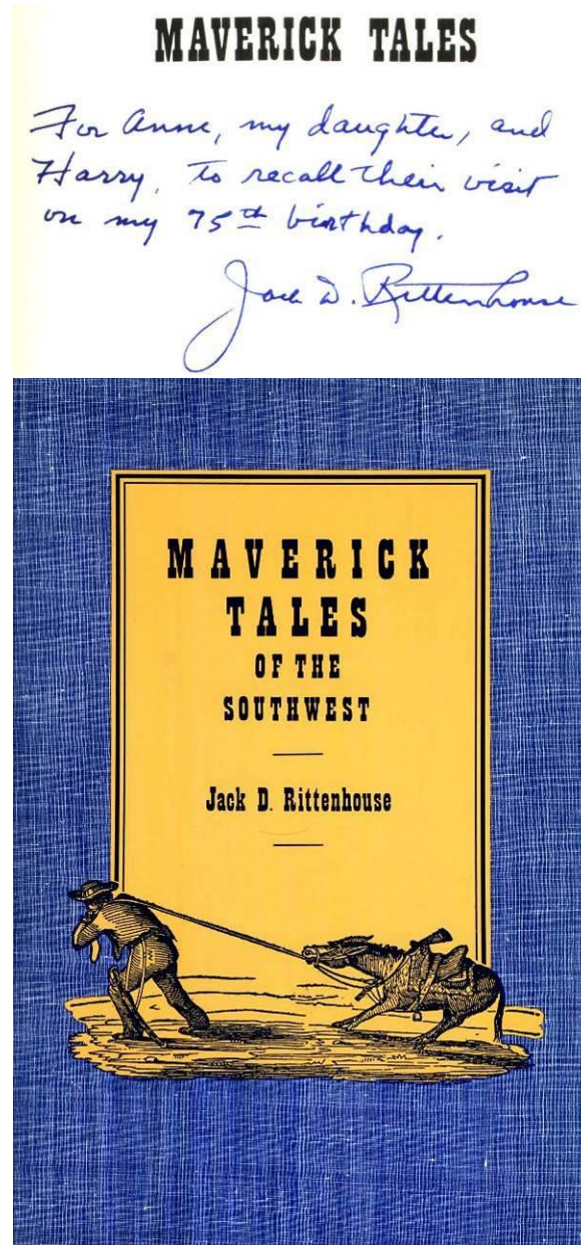


Figure 66 – [A4] Maverick Tales of Southwest (1987)

[After this edition became out of print for many years, UNM Press proposed in 2014 to license it in electronic form to e-publishers. It seems that good books have a destiny.]

Selling Off the Equipment

[Upon the diagnosis of my cancer in late 1989, I] needed to sell the old Stagecoach Press equipment [, which sat mostly idle in our Solano Drive garage since 1968.]

Printing from metal type set by hand, letter by letter, had almost vanished commercially. A new coterie of artisans is arising: the hobby printers who work on a small scale but do well at it. This new market was quite scattered and hard to reach.

In [the 1980's], a fine typographer in Albuquerque quit offering reproduction proofs from metal type. Computer fonts include many of the same styles of type. This typographer could not sell his entire equipment. He ran classified ads with some results, but not enough. In the end, much fine type sets was sold for its junk price as lead.

My 24x24 foot lighted and heated garage was filled with the large Vandercook press and nine big cabinets of metal type. I had at least 150 fonts or styles of type.

There were at least three ways to sell this much lead type.

1. I might have made the most money by sending a catalog to the new "private press" printers. Several of those old ornate fonts in metal (and some in wooden type) could have brought \$50 each. I had no time to prepare such a [detailed] catalog and no list of buyers. Shipping would be a problem.
2. I could place the type on consignment with a retail dealer selling printing supplies to private press owners. I visited such a shop in Los Angeles a few years ago, but I could not find any such places in 1990. There would be the problem of packing and shipping.
3. I chose one private press printer and offered the entire collection at an attractive price. I knew a California printer [Dan Cronkite per Charlotte in 1999] who operated much as had Stagecoach Press. I sent him proofs of the type and descriptions of the cabinets, etc. I asked \$2400 for the lot, payable at \$50 a month over four years. He came to see the material and took back a load of type. This was more than the material would bring at junk metal prices. I considered that he made two long trips to move the cabinets, consuming five days for each trip. His own cost in time would nearly equal the payment to me.

Chapter 10 – Stagecoach Press

I sold the Vandercook, which cost \$2000 in 1958, for \$500 to a Phoenix private press artisan with an interest in buying my press for several years. The same cost to him for travel and hauling applied. I asked to be paid in payments during 1991.

Charlotte in 10/1999 (transcribed):

*Mark [and Linda] Sanders bought the Vandercook in 1991 for their private hobby press called "Saltbush Studio" [in Phoenix]. He had been a long time business associate with Jack as a bookbinder in Tuscon, Arizona. He bound nearly all of the Stagecoach Press books. Mark's first published work on the Vandercook was "The Gospel of St. Lawrence" in 1991, to honor the 85th birthday of Lawrence Clark [Powell, UCLA Librarian]. Ward Ritchie set the type in California. All three men signed [Charlotte's] copy. [See **Books and I** chapter about Ritchie and Powell as Zamorano Club members.]*

*[The content for this one-page broadside came from] **Books Are Basic--The Essential Lawrence Clark Powell**, compiled by John David Marshall, as published by the University of Arizona Press, 1985. This [commemorative] was designed by Ward Ritchie and printed on [Jack's former] Vandercook Press at Saltbush Studio by Linda and Mark Sanders for Lawrence Clark Powell's 85th birthday on 9/9/1991 at Books West Southwest ...* They printed it in black and green on sage green paper. Lawrence Clark Powell and Ward Ritchie signed it. <http://www.worldcat.org/title/gospel-according-to-st-lawrence/oclc/456423884>

The Stagecoach Press saw a landmark pass in 1984 when we gave away the Model 5 Linotype to a young man named Craighead from Santa Fe. It was stuff from sixteen years' disuse without market value. It took three men much of a day to move it out.

Selling the Stagecoach Press material removed a foreseen troublesome problem for my estate executor and it moved toward clearing out the garage.

Libraries with Stagecoach Books

Many large libraries hold many Stagecoach books, shelved individually, accessible by author name or book title. An incomplete list includes:

- Bancroft Library, University of California, Berkeley, CA
- Beinecke Library (and Library Shelving), Yale University, New Haven, CT
- Briscoe Center for American History, University of Texas, Austin, TX
- Brigham Young University Library, Provo, UT
- Cushing Memorial Library, Texas A&M, College Station, TX
- DeGolyer Library, Southern Methodist University, Dallas, TX
- Denver Public Library, Denver, CO
- Scarborough Memorial Library, University of the Southwest, Hobbs, NM
- Special Collections (and Main Library), University of Arizona, Tucson, AZ
- Waters Library, Texas A&M (formerly East Texas State), Commerce, TX
- Western History Collections Library, University of Oklahoma, Norman, OK

Waters Library once held an exhibit “*Writings and Publications of Jack D. Rittenhouse and Stagecoach Press: Rittenhouse Exhibit, Library, East Texas State University, Commerce*” by Art Hendrix, 1983. This exhibit book is found at the above libraries.

Scarborough Memorial Library, at the University of the Southwest, a private Christian university, once held a similar exhibition, sometime before 2008.

Libraries with Archival Material

Fray Angelico Chavez History Library

Writings and Publications of Jack Rittenhouse (Baroid, Stagecoach Press, others)
Private collection donated in 2022 by Zang Wood of Farmington, NM
New Mexico History Museum, Santa Fe, New Mexico

Institute of Texan Cultures

Rittenhouse Collection of Wendish Language printing material, ephemeral, and history
University of Texas, San Antonio, Texas (Smithsonian Affiliate)

Rio Grande Historical Collections, NMSU Library

Rittenhouse Photographic Survey of New Mexico and several file cabinets of materials
donated by Charlotte Rittenhouse. It contains Jack's many articles that he wrote for the
Fort Wayne, Indiana newspaper(s).
New Mexico State University, Las Cruces, New Mexico

Southwest Research and Special Collections, Zimmerman Library

A small archival collection on Jack's Santa Fe Trail bibliography and the archive for
UNM Press for the years he worked there.
University of New Mexico, Albuquerque, NM



Texas Tech University

<http://www.lib.utexas.edu/taro/ttusw/00202/tsw-00202.html>

An Inventory of His Papers, 1949-1988 and undated
Collection # S1643.1

Quantity: 1 small box (0.3 linear feet)

Repository: Southwest Collection/Special Collections
Library, Texas Tech University

Collection accession #(s): 2003-0097-X

Purchased, 2003

The collection contains printed ephemera from Jack Rittenhouse's estate. They are mostly samples of materials produced from the Jack Rittenhouse Advertising Agency and Stagecoach Press. Such items include letterheads, envelopes, announcements and invitations, prospectuses, catalogues and booklists, business cards, typographic proof sheets, Christmas cards, order forms and invoices, certificates, broadsides, and dust jackets. Some hand notes are included.

Texas Tech University, Lubbock, Texas

Folder 1 Announcements and Invitations, 1951-1970 and undated

Folder 2 Meeting Announcements: "El Corral de Santa Fe Westerners," 1950s-1960s

Folder 3 Business Cards, various, 1950s-1970s

Folder 4 Christmas Cards and Keepsakes, 1956-1988

Folder 5 Envelope samples, 1950s-1960s

Folder 6 Letterheads and Invoices, samples, 1950s-1960s

Folder 7 Miscellaneous: certificates, maps, broadsides, dust jackets, etc., 1950s-1970s

Folder 8 "New Mexico Book League" publications, (13 issues) 1964-1967

Folder 9 Notes and Addresses for American Private Presses, 1951-1962

Folder 10 Postcards, order forms, and labels, 1950s-1960s

Folder 11 Prospectuses for Stagecoach Press, 1950s-1960s

Folder 12 Prospectuses for Stagecoach Press Books, various sizes, 1950s-1960s

Folder 13 Samples, paste-ups, notes, comments about Rittenhouse Advertising and Stagecoach Press, 1949-1954

Folder 14 Stagecoach Press Book catalogues and lists, 1951-1966

Folder 15 Typographic proof sheets, 1950s-1960s

Lasting Impressions Web Site

The Lasting Impressions website in 2005 was made possible by generous grants from We the People and the Institute of Museum and Library Services. The IMLS funded related exhibits developed by TREX, the traveling exhibitions program; on board the Van of Enchantment; and in select public libraries throughout New Mexico.

Lasting Impressions: The Private Presses of New Mexico, 2005 (edited)

Jack Rittenhouse was called the “Dean of New Mexico Bookdom.” For the nearly thirty years of his residency here he wrote, designed, printed, bound, sold, reviewed and taught about books.

Through his advertising agencies, he developed an understanding and enthusiasm for printing arts. His work further matured in Santa Fe, where he produced books and pamphlets at his Stagecoach Press in 1962. There he created award-winning publications inspired by his passion for history, the literature of the West, and his superb sense of craftsmanship. He closed Stagecoach Press in 1968.

On the advice of Jack Rittenhouse, Andy Gregg purchased a small hobby press in 1968 and produced books for “fun and profit” in his Albuquerque garage. Like many private press efforts, Gregg was a cottage industry where he hand set type, printed and bound his books, then marketed them to collectors, historians, and area bookshops. His printing ended in 1972 when both fun and profit ceased.

www.privatepress.org/exhibition/stagecoach_press.html