CARL HERTZOG, MASTER TYPOGRAPHER-BOOKMAKER

31 - 36  Books dealing with El Paso history; illustrations in books.
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50 - 58  Limited editions -- characteristics and various stories (including one about limited edition of Barna? Díaz).
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W. H. Tipton, Jr.
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"... it is my proud conviction that even the most fantastic technology cannot displace the need, make the effectiveness, or dim the prestige of the printed page. The air waves are for the ephemeral moment; the printed word is designed to endure. Whether merited or not, I am always grateful, therefore, when some script of mine, as in this case, elicits the interest and imaginative genius of that master printer, my friend, Carl Hertzog." J. Evetts Haley.

If the McMath Company, a printing concern in El Paso, Texas, had not placed an advertisement in the May, 1923, edition of The Inland Printer, it is likely that there would be many empty places on book collectors’ shelves in the Southwest, the nation and over the world today, for collectors probably would not have had the stimulation of examining fine books with the CH emblem of Carl Hertzog.

It takes a combination of time, and place, and circumstance to bring about historic events, and this simple four-line advertisement seems to have been the key:

SOMEBLHERE THERE IS a non-union printer who can make layouts and get up classy typography who would like to move to a congenial climate. Send full particulars, references and samples of work. THE McMATH COMPANY, El Paso, Texas.

Carl Hertzog was the one who answered that advertisement on what certainly was an eventful day in his life, and a month later was in El Paso at work for the House of McMath.

Another piece of the combination fell into place in the mid-thirties, after Hertzog had set up The Press of Carl Hertzog in El Paso. One day native for Hotel Paso de Norte, some body told him about Tom Lea, a non-artist Tom Lea walked into the shop, inquired if there was a printer present who would work with him in producing a limited edition book from a manuscript and Tom asked Hertzog to do the note book of, etc. He was editing, something that wouldn't look like an El Paso advertisement and found Carl Hertzog challenged by the opportunity. Acquaintance grew into respect for each other and a lasting friendship that has led to collaboration.
on large and small productions throughout the years since that historic day. The first product of this teamwork was The Notebook of Nancy Lea, edited by Tom Lea.

Just when another important combination of time, place and circumstance affecting Carl Hertzog came about is not definitely known, but a landmark must have been his introduction to J. Frank Dobie and Dobie's conviction of Hertzog's typographic capabilities. It is likely that Dobie and Hertzog got acquainted through Tom Lea. Lea illustrated Dobie's Apache Gold and Yaqui Silver, and in April, 1939, there was to be a showing of the drawings for this book for which the El Paso Centennial Museum Gallery needed a descriptive folder. Carl Hertzog's creation, with comment by J. Frank Dobie, was distributed at the five-day showing. By 1942, we find Carl Hertzog printing a book for the University of Texas Library and another for the Texas Folklore Society in its Range Life Series, under the general editorship of J. Frank Dobie.

Glancing backward from 1968 to the mid- to late-thirties in El Paso, Texas, to a day of limited editions -- twenty-five copies, fifty-five copies, one hundred and fifteen copies, four hundred and fifteen copies -- in contrast with the multiple-thousands printed today one can understand Nanette M. Ashby's statement: "A master of his craft, Hertzog is noted for his knowledge of types, his fine printing, and the individual quality of his work. He prefers to work slowly upon small carefully wrought editions prepared in close conjunction with the author and illustrator. The special tonal quality of his books and their individuality are derived, he feels, from the deep personal interest which such a partnership gives to each phase of the production."

How can a printer afford to give this time to his work and make a profit? Joseph M. Ray has described the situation in this way: "Mr. Hertzog had for many years, by resourceful manipulations of his opportunities, produced books of great
beauty. In most instances, these productions represented a gamble on his part; his love for and devotion to the making of beautiful books doubtless led him down many unprofitable trails. He was respected far and wide, however, and was able, with the pittance of a part-time salary paid him by the institution (Texas Western College), to continue in his chosen work."

What is the background of this man who has achieved such a reputation that the 1951 Flowsheet, the yearbook of Texas Western College, is dedicated to him? That dedication, written by Tom Lea, said, in part:

"By an example of uncompromising and painstaking effort to produce fine printing, by talk and teaching related to it, Carl Hertzog has raised the standard of Southwestern taste and given his community a lasting ornament not only in his work but in his influence for good.

Beyond that, his knowledge and craftsmanship, his desire for perfection, in the arrangement of type upon a printed page, have traveled beyond localism and brought him honor and recognition from across the land. Experts praise his work, book collectors seek it for its excellence."

J. Carl Hertzog was born on February 8, 1902, in Lyons, France, the son of American citizens, his father at that time being occupied with studying music in France and playing concert tours. At two years of age, he was in Albuquerque, New Mexico, where his father was at the University of New Mexico, seeking a cure for tuberculosis. The search was futile, the father died in Ohio, and the mother taught in elementary school in Wilkinsburg, Pennsylvania, a Pittsburgh suburb, to make a living for herself and son, Carl. Here Margaret Hertzog met Chester Bradstreet Story, a high school English teacher, and on May 29, 1908, they were married. Margaret Hertzog Story in the mid-twenties became a lecturer, eventually authored How to Dress Well, published by Funk and Wagnalls in 1924, which became a standard college textbook; a later book, Personality and Clothes, was a revision and improvement of the first.

It was in this home that Carl Hertzog grew up from the age of six, attended..."
school, and worked part time as an errand boy and press feeder in a print shop. He credits his stepfather with a great influence on his life, says "Chester Bradstreet Story was always poor in money but rich in influence. I know more and more that he gave me a background in English literature, just by living in the same house, and many other traditions which have to do with matters of taste." This understanding stepfather had had a small hand press in his youth, and he had his mother ship it from Boston for his newly acquired son, who, at the age of ten, began to print on this small press. By the time Carl was graduated from high school he had qualified as a journeyman typesetter.

At this time, Carl Hertzog was working in a shop specializing in technical catalogs. Fellow workers in this shop were so impressed with Hertzog's obvious fascination with design that they urged him to attend Carnegie Institute of Technology, where the usual production course in printing was taught, and was about to be revolutionized by the inauguration of Porter Garnett and his Laboratory Press.

Of this period in his life, Hertzog has said: "I left before Porter Garnett got established but not before he put his mark on me. I have never forgotten his definition of fine printing. He was a literary figure as well as a gentleman and a scholar -- friend of Bruce Rogers, Goudy, Grabhorns, Updike, et al. I left school because I was broke and working hard the night to lay expenses. Hertzog continued his work in typography and printing, no doubt feeling that he had a greater future ahead than prescribing type for catalogs. Then the advertisement that for him must be described as "historic" appeared in The Inland Printer and he moved southwestward to the Pass of the North as a young man of twenty-one.

Hertzog's studies had not ceased when financial considerations made him a dropout from the Carnegie Institute of Technology. He was well based in fundamentals and continued to read in his field. While his work at his new post with The House of McMath gained him typography credits, "The typography is by J. Carl
Hertzog," for Owen Payne White's Just Me and Other Poems in 1924, and Esther Darbyshire MacCallum's compilation of The History of St. Clement's Church, El Paso, Texas, 1870-1925, in 1925, "Typography of J. Carl Hertzog," he was influencing a wider audience with his writings.

This period reveals three articles by J. Carl Hertzog in The Inland Printer: "Dynamic Typography," in December, 1924; "Typography and the Greek Vase," in September, 1925; and "Typography and the Parthenon," in November, 1925. In December, 1926, his "Typographic Brackets in Advertising," appeared in Printed Salesmanship. In these Hertzog drew on his training in geometry and his reading of books and articles to discuss "the whirling square rectangle" and the root-two and root-five rectangles as bases for design of a page of printing, a page of printing and illustration, facing page layouts, and the designing of advertisements. Illustrations used in his articles showed El Paso advertisements, indicating that Hertzog was occupied in this period in advertising layout as part of his printer's service. The very fact that such a prestigious publication of the printing industry as The Inland Printer would publish articles by a very young man speaks volumes for the soundness of this thinking and writing.

With the passing years, a young man gains knowledge, experience and wisdom, and surely this was true of Carl Hertzog and his work in El Paso. He felt confident enough at the ripe old age of thirty-three to set up his own printing establishment, and The Press of Carl Hertzog was born. The first years of this venture must have been occupied with satisfying the commercial printing needs of El Paso, until Tom Lea came along with his query, and 1937 records the first work of the new press, The Notebook of Nancy Lea, a 266-page limited edition.

The next year, William Flato's Mary Smith Price, a short biography of a pioneer business woman, with testimonials, rolled off the press -- all fifty-five copies of this limited edition, and Hertzog combined with Buck Stinson to author
and publish a thousand copies of Honor Your Partner. It was in this year, too, that Hertzog and Tom Lea began planning what was to be one of the Hertzog Press' greatest publications, but which was to gestate for nine years before a-borning.

It was in 1939 that Hertzog's first work designed and printed for Neiman-Marcus appeared, the beautifully designed and printed A Letter from Texas, by Townsend Miller. The El Paso Centennial Museum Gallery folder, previously mentioned, appeared, and also George Catlin's Westward Bound a Hundred Years Ago. The first World War II years were slim for publishing, with Tom Lea's Randado in 1941.

Things picked up in 1942 with the printing of Adolph Francis Alphonse Bandelier's Unpublished Letters; Sidney Lanier's Letters, for the University of Texas Library; Flora Ellice Stevens' Shores of Nothing; and Solomon Alexander Wright's My Rambles as East Texas Cowboy, Hunter, Fisherman, Tie-Cutter, this done for the Texas Folklore Society, a connection that was to prove fertile the next year.

Carl Peters Benedict's A Tenderfoot Kid on Gyp Water, and James Emmitt McCauley's A Stove-up Cowboy's Story, both in the Range Life series under the general editorship of J. Frank Dobie, appeared in 1943, as well as Martin W. Schwettmann's Santa Rita for the Texas State Historical Association.

An anecdote regarding A Stove-up Cowboy's Story, told in the Christmas greetings for 1948 of Bob Moseley under the title, "Headed for the Setting Sun," deserves recounting to show the close collaboration of Hertzog and Tom Lea. Moseley said, "One day after the manuscript and McCauley picture were received by Carl Hertzog at El Paso, Tom Lea walked into the shop, picked up some galley proofs and began reading A Stove-up Cowboy's Story. He looked up at Carl and said, 'This is good! Can I do something for it?' As a result of Tom's appreciation of McCauley's unaffected genuineness the book received a remarkable frontispiece (more like McCauley than the photograph) also 'Headed for the Setting Sun' and several other
illustrations. Tom Lea never thought of being paid and never was (in dollars). He just liked McCauley, and although he was busy with a war assignment from Life magazine, he took time to do something for the Stove-up Cowboy.

One writer’s comments about this book are worth repeating. "The format they (Hertzog and Lea) gave A Stove-up Cowboy’s Story was as simple and unadorned as the narrative itself. Plain paper, newspaper typography, Arabic instead of Roman chapter numerals, and unelaborated but strong black and white illustration emphasized the truth of the cowboy’s story and the natural style of its narration. Even the crude lettering of the jacket title in the hand-writing of an old man sustains the tone."

The year 1944 was a significant one for Carl Hertzog, for it marked the first collaboration with author J. Evetts Haley and artist-illustrator Harold D. Bugbee, acquaintances destined to grow into friendship and mutual admiration. This event was the publication by the Texas State Historical Association of Haley’s Charles Schreiner, General Merchandise; the Story of a Country Store. Haley commented:

"Harold D. Bugbee, Western artist of distinction, and Carl Hertzog, printer extraordinary, with fine sensitivity, have converted this story into attractive form in keeping with the traditions of the period, and, I think, the lasting canons of good taste."

A sidelight on this particular book’s printing, as well as the technical details of production, bear repeating here for the insight into Hertzog’s method of operation, given by Katherine Simons. Said she, "He works as he always has: a book or two at a time. He plans with infinite care the type, paper, format, binding. Page by page, letter by letter, he scans the type and husbands the press runs with tireless, critical survey for shadings in the ink, minute imperfections in the weight of imprint of the letters. In earlier days he kept a notebook for each book he printed, in which he filed the preliminary sketches,"
early and later proof sheets, and all related correspondence. In Charles Schreiner, General Merchandise: The Story of a Country Store, this correspondence with editor, author, patron, publisher, typefounder, bookbinder, and papermakers ran to over two hundred letters. ... The design (of the book) suggests exactly the flavor of an old country store, with the 'horse and buggy' type of the chapter titles, the sandy, off-color 'dun' paper, the brown ink. The drawings by Harold Bugbee caught the rugged, casual spirit of the men and the land. The title engraving of this book is an exact copy of the early lithographed stationery used by Charles Schreiner.

That same year, 1944, saw the publication of A Grizzly from the Coral Sea, by Tom Lea, whose colophon reads, "295 copies of this book have been printed and the type and plates destroyed." This book has been described by Katherine Simons as "a sensitive record of men aboard the Hornet in the Coral Sea, gentleness and nostalgia mingling with the tension of a General Quarters. Again design supports the narrative: the corals and blues of the illustrations are soft against the Chinese paper; the old Scotch Roman type is taut and masculine. ... And note the position of the last paragraph in the book. It is an afterword, actually, and lies in the printed text where it belongs -- all alone on the final page. The casual reader may think this placing an accident; actually it was achieved intentionally by remaking the previous ten pages and inducing the artist-author to draw another illustration."

Such painstaking care in designing a book underscores Carl Hertzog's own philosophy of his role as a book-maker. He says that "The job of the book printer is comparable to that of the architect. The designer is entrusted with selecting size and shape of the book, paper color and texture, style of type and a final binding to tie the finished project into a harmonious whole."

It is revealing, too, to underline the ceaseless detail and planning that
must go into the making of a book by examining Hertzog's step-by-step analysis, the twenty-six steps he outlined to do the kind of job needed to produce and promote a book. Here are the steps:

1. The author's concept - where did he get the idea.
2. Research and study - background knowledge.
3. Writing, revising the manuscript.
5. Plans and layouts for design and production.
6. Illustrations: drawings, photographs, facsimiles.
7. Budget, financing, contracts.
8. Typesetting - in galley form (long).
10. Making into pages - avoid bad breaks.
11. Checking footnotes, corrections, indexing.
12. Table of Contents, frontmatter.
13. Library of Congress catalog card number and the copyright.
15. Folding and assembling sections.
17. Rounding and backing and headbands.
18. Making the covers - Casing-in.
20. Dust Jacket (or wrapper).
21. Announcement and advertising.
22. Review copies and samples.
23. Listing, catalog card, cumulative index.
24. Distribution, selling.
25. Packing, shipping, inventory.
26. Invoicing, bookkeeping, royalties.

The commercial printing work had to keep the shop going, of course, but each year continued to see Carl Hertzog producing books of merit, and the year 1945 was no exception. This was the year of Mody Coggin Boatright's Gib Morgan, Minstrel of the Oil Fields, another Texas Folklore Society publication; Elsie McElroy Slater's El Paso Birds; and Matthew H. Thomlinson's The Garrison of Fort Bliss, 1849-1916, with Hertzog & Resler as the printers, indicating for the first time that the Hertzog Press was a partnership. Greatest of all in this year, however, was the publishing of Tom Lea's Peleliu Landing, about which Katherine Simons has commented, "All the agony and shock of the Marine landing on Peleliu Island are in Lea's narrative. The black and white of the sketches he drew..."
'before my hand steadied' are stark and poignant beyond the paintings he later made from them for Life magazine. The nervous energy of the Centaur type reinforces the tension of his story: black on dead white it stands, bound in combat cloth. The ruddy words 'Peleliu Landing' on the title page and the big initial M, a single bloody splash of an opening letter intensify, rather than relieve, the note of battle shock."

The binding referred to by Katherine Simons as "combat cloth" was the Marine herringbone twill or combat dungaree cloth, while the popular edition was bound in boards with paper covers printed to imitate the twill.

Hertzog's own comments about Lea and his writing ability are interesting and revealing: "Tom was always a good letter-writer but while he was working for Life, he had to make written reports on his war experiences. He even had to write copy to fit under the pictures. He was well qualified for this exacting work, and his ability was recognized. Two small book editions of his war stories were published (A Grizzly from the Coral Sea and Peleliu Landing) and his success with writing developed confidence."

The next year, 1946, might be termed a landmark for Hertzog, for it saw eight books flow from the Hertzog Press, one of them a story in itself, and it also found him venturing to serve as designer of a book for another press, when he designed Ross Calvin's River of the Sun; Stories of the Storied Gila, for the University of New Mexico Press. This book was one of the monthly selections of the Trade Book Clinic of the American Institute of Graphic Arts.

Carl Hertzog's own comments on this book give special insight, printed on the dust wrapper: "While seeking a design theme for River of the Sun I described the project to Tom Lea . . . and as soon as I mentioned the 'Gila' he thought of Gila Polychrome Pottery. What could be more appropriate for River of the Sun than the colors and designs of ancient Indian pottery unearthed along its banks!
The sienna reds for cloth, end papers, and initial letters are much the same as the colors on potsherds from the Gila collected by Dr. Calvin. The sunshine belt of the title page, not a map but a design, required the bright sun colors. The end paper design is from a Middle Gila bowl. This Indian design suggested Bodoni Bold capitals for title page and chapter initials which when doubled in size became designs rather than letters.

Historic 1946 was the year of The Calendar of Twelve Travelers Through the Pass of the North, reviewed by The Dallas Morning News' Lon Tinkle on March 23, 1947, in these glowing terms: "After nine years of struggling against setbacks, Tom Lea and Carl Hertzog, both of El Paso, have teamed together to produce what is certainly to be a collector's item and what is assuredly a superlatively fine example of bookmaking... The mere existence of such a book is a rebuke to the slipshod and a challenge to the aspiring."

Perhaps greatest acclaim came in a lecture given by Decherd Turner, Jr., Librarian of Bridwell Library of Perkins School of Theology, Southern Methodist University, when he said: "Surely for visual treat and panoramic sweep -- both in subject and typographically -- there are few peers and no superiors to The Calendar of Twelve Travelers Through the Pass of the North. Begun in 1938 and completed in December, 1946, with text and drawings by Tom Lea, and typography by Carl Hertzog, it is a monument to taste and skill. It is big, but not too big. It is colorful with the browns and reds of the countryside -- with drawings in black and white with the orange of the sun in the sky giving background to profiles of the dozen who left their stamp on the Pass of the North from 1536 to 1850. Antiquarians have honored this volume above all others of the Hertzog corpus by that measurement of antiquarian love -- price. I think that the Table of Contents page is surely one of the finest resolutions of this particular problem that I've ever seen."
What is the story behind this book's creation, its nine-year delay, its roadblocks to completion? Paul McPharlin tells the story: "In 1937, Lea had exhibited his sketches for a mural in the lobby of the Federal courthouse in El Paso, a mural with figures of conquistadores, plainsmen, and prospectors, and Hertzog had printed the catalog. Both were fired by the richness of background of their city. They deplored their fellow citizens' ignorance of the colorful history of El Paso, a history 'a hundred times more interesting and romantic' than that of Plymouth Rock and a hundred years older. They wanted to do something about it. Why not print drawings of a dozen of the picturesque figures who had come through the Pass of the North, together with a biographical sketch of each? They wanted to make an impressive book; but they had to produce a dummy on a shoestring before they could get a patron interested. Hertzog, a practical fellow, thought of a way to get sample drawings and cuts paid for. He sold four drawings to the Hotel Paso del Norte for menu covers, then borrowed the cuts after they had been used. With these Hertzog worked out specimen pages, taking press proofs and binding them into dummies to look like finished books. This was in 1938. The dummies were shown about, but no patron could be found among the wealthy citizens of El Paso. The menu covers received so many compliments that the hotel ordered three more subjects. The war came along; Lea went off. The sample pages were put away but the type was kept standing.

"Hertzog made another series of attempts to sell the idea in 1945, but it was not until 1946 that a sponsor was found in the El Paso Electric Company. Its president bought Lea's twelve original drawings (later presenting them to the Public Library) and provided funds for a de luxe edition of 250 copies. This paved the way for a later edition, reproduced from the first and printed by offset, in smaller format and at a cheaper price, end for still another, also..."
The book was issued in an offset facsimile, in 20,000 copies, for distribution to the school children of El Paso.

The original plan had been to print the twelve drawings and text all by letterpress in black. But Lea tried a little color on the proofs and the plates looked much better with a tint-block. Then there was a question whether the hairlines might thicken and the blacks gray out or grow shiny over the tint. A trial offset plate was made of one of the subjects; this proved satisfactory. But Hertzog insisted that the type sink into the paper with a proper traditional impression. So the illustrations were done in two colors by offset, the text were printed by was done in black by letterpress. Only enough type had been ordered for the sample pages. Rather than wait endlessly for more, the printer printed three pages, distributed the type, and then printed three more. Lea worked with Hertzog, changing and rewriting to make each page a typographic fit. Since they had only T, F, and W in a large size for initials, each biography was made to start with one of those letters — all save the last, for which an A was borrowed.

The binding was a troublesome detail. Because the local binders could not be trusted to do a case-binding of the required quality, some of the operations were done in Hertzog’s shop and the job was shuttled back and forth to the bindery. "Anyone who knows the standards of bookmaking in the more remote sections of the United States will marvel at the success of this book produced in El Paso."

Three hundred and sixty-five copies of this fine book were produced in the first edition, in Caslon Old Style 471, set by hand, printed on Georgian laid text.

Other books published in 1946 were John Mirza Bennett’s Letters from England; William Henry Chickering’s Letters from the Pacific; J. A. R. Moseley’s The Presbyterian Church in Jefferson, a Texas State Historical Association publication; Leonidas Warren Payne’s When the Woods Were Burnt, another in the Texas Folklore Society series; Lora Belle Randall’s Josiah B. Vrooman, His Ancestors and Des-
cendents; Eugene Manlove Rhodes' The Little World Waddies; and marking Hertzog's first work with Everette Lee Degolyer and The Peripatetic Press, Degolyer's The Antiquity of the Oil Industry, 300 copies of which were printed on hand-made paper.

The year 1947 records four publications, two of them for the Degolyer Peripatetic Press, one a small creation of James Pipes, The Fabulous 52, the other the unusual Everette Lee Degolyer's Across Aboriginal America; the Journey of Three Englishmen Across Texas in 1568, of which seven hundred copies were printed, 465 copies on English hand-made paper, the other 235 copies on all-rag paper.

One writer, a freelance designer, commenting on this book, which has contained in it facsimile pages of Davis Ingram's narrative from the first edition of Hakluyt's The Principall Navigation, Voliges And Discoveries of the English Nation, 1589, said: "The Journey of Three Englishmen, which Jose Cisneros provided with a jacket picture, frontispiece, and map, is typical of Hertzog's recent work. The jacket is imprinted in black on a terra cotta antique paper, with aluminum ink under the picture to give it luminosity. The binding is of rough gray paper (Shadowmould Alder cover), the title on the backbone and footprints across the cover in darker gray ink. The body is hand-sewed to tapes with linen thread. A fine English mould-made paper (Berestoke), reminiscent of Hakluyt's time, is the background for the letterpress of the introduction and the offset original pages from the first edition. The title page is nicely laid out, a strong piece of balanced design. The introduction is in rather a small type for its length of line, a type perhaps too refined (Garamond) for this period and kind of account; but one must make allowances for a region where everything is not at a designer's disposal. The overall effect is handsome."

Another writer has commented of this book, "The deputies of Christopher Barker, 'printer to the Queenes most excellent maiestie' in 1589, gave to the first edition of Hakluyt no more fitting form."

Our type pages are similar to the original Hakluyt—running heads, etc.
The other two publications for 1947 deserve mention, J. Frank Dobie's *My Salute to Gene Rhodes; A Christmas Remembrance*, and Walace Hawkins' *El Sal del Rey*, published by the Texas State Historical Association. Of the latter, Katherine Simons says: "*El Sal del Rey* is illustrated by (Jose) Cisneros with maps -- gold on black for the end papers -- adapted from the author's oil company blueprints to conform to territorial style in cartography. The book is an account of the Spanish and Texan mineral law and the role played in its history by the salt lake, *El Sal del Rey*. Striking elements of the design are the salt-white cover set with a Spanish crown in gold, a handsome title page with coat of arms in five colors, a jacket with the shadowy words and scenes of the old Texas land patent, showing that Texas acquired lands only by force in battle, lingering behind the flashing red of the title. Hertzog's attack here is bold and rich and striking, without any of the garishness which this description might imply."

The next year, 1948, stands out as another landmark year of decision in Carl Hertzog's career. It finds nine publications to his credit, and it is also the year of a momentous personal decision when, as one writer describes it, "Having proved to himself as well as to others that such things (fine book production) were possible locally, Hertzog pulled out of the partnership (Hertzog & Reasley-Printers) that had restricted his efforts in fine printing and set out on his own as a printing designer, using the facilities of others' shops for his work." And with this decision, "Hertzog became lecturer in art, English, and Journalism at Texas Western College, where he teaches book design and typography," or "bookology? as the students quickly dubbed his teaching! Apparently, this began that "pittance of a part-time salary" referred to earlier in Joseph M. Ray's description of Hertzog's work.

The books of 1948 were Curtia Kent Bishop's *This Day in Texas*; Emily Jane
Bronte's Five Essays, Written in French by Emily Jane Bronte; Jimmy Clossin and Carl Hertzog's West Texas Square Dances; Dictionary, Around-the-Ring Dances, Quadrilles, Callers Chatter, a revised and enlarged edition of Stinson & Hertzog's Honor Your Partner that had appeared in 1938; the Mountain States Telephone and Telegraph Company's A City and a Service Grow Up Together; J. Evett Haley's editing of Some Southwestern Trails, about which Haley commented in the preface, "And then with the deft hand of the superb craftsman, the imaginative genius of the real artist, and the hard and tedious work that each requires before conception grows to finished product, Hertzog devoted himself for months to the few pages that make this little book;" Tom Lea and Carl Hertzog's Fort Bliss, One Hundredth Anniversary, 1848-1948; Alexander White Neville's The Red River Valley, Then and Now; Stories of People and Events in the Red River Valley During the First Hundred Years of Its Settlement; Willis Winslow Pratt's Byron at Southwell: the Making of a Poet; and Jacob Tonson's Jacob Tonson in Ten Letters by and About Him.

With the transition to the campus of Texas Western College (now the University of Texas at El Paso) as his seat of operation, one finds Texas Western Press books with the Carl Hertzog emblem. One writer comments: "As head of the college press, he has accumulated the type and materials which enable him to carry out his objective of making a book harmonize with its subject matter. The special 'tone' characteristic of a Hertzog book requires, however, more than the tools of the trade. Perhaps a paragraph from a Hertzog letter will explain how it is accomplished:

I am the luckiest printer since Gutenberg because I 'get into the act' -- when a project is started I go on a trip with the author and illustrator and see the land and the people. How many printers ever get this far into the act? It gives me ideas for color and texture and other style factors, and I get a feeling for the subject that makes me want to do a good job. I never heard of another printer being so fortunate. When I get this far 'in' I can also help the author once in a while."  

From this point in Carl Hertzog's continuing career, it would be repeating what others have done so well already to catalogue year by year the books designed
by this master. Perhaps it would be appropriate to select certain books that are especially worthy of note or that have interesting stories connected with their production, and let history take care of the detailed accounting of the CH emblem. Through those years, it is obvious that Carl Hertzog's concern with recording in an attractive manner the interesting history slipping away from the present generation has been manifest in many of the productions to which he has given his time and talent. In this classification should be recorded the 1948 production of J. Evetts Haley's editing and Harold D. Bugbee's drawings in the story of twelve early trails in the Southwest, Some Southwestern Trails, and this same talented author-editor-illustrator team's presentation the next year for the Panhandle Plains Historical Society of The Heraldry of the Range; Some Southwestern Brands.

The year 1949 should not be passed over without reference to another Hertzog creation, his first for the University Press of Southern Methodist University, The Journey of Fray Marcos de Niza, translated and edited by Cleve Hallenbeck, a book selected as one of the American Institute of Graphic Arts "Fifty Books of the Year," and about which one critic wrote, "The sumptuous and lavish investiture which Carl Hertzog has given Hallenbeck's exciting monograph provides an admirable memorial to his scholarship and zeal." This is another production in which the distinctive artistic ability of the El Paso sign painter-turned-artist discovered by Hertzog, Jose Cisneros, has been employed to such advantage, in the illustrations and in the hand-drawn titles in simulation of the old Spanish text letter. The book text was set in what is probably Hertzog's favorite type face for books dealing with Southwestern subjects, the Bruce Rogers-designed Centaur based on Jenson's Venetian type of the fifteenth century, and special parts of the book were set in Arrighi italic, a calligraphic design of Coronado's time that was selected by Bruce Rogers to go with his Centaur type face. Such selection shows
Hertzog's early training at the Carnegie Institute of Technology.

An insight into Hertzog's careful working with type is shown in the comments by one writer on *The Journey of Fray Marcos de Niza*, "Carl Hertzog's actual execution of a page can be so painstaking as to make one wonder if he would not be an easier and more comfortable man if he could possess at least the 'tolerance' for error known to the engineer. To watch him at work is to understand that he has no peace of mind with anything short of perfection. He spent endless pains on the Centaur type for the Fray Marcos volume. The capital **y** followed by a _ as set in monotype produces the illusion of misplaced space. He had special letters cast, giving the a, for example, a slight overhang to the left to fit up under the **y**, and 'justified' the rest of the line elsewhere with thin copper spaces. Specially cast thin apostrophes took care of what were to him similarly displeasing spaces in possessives. The sixteen- and eighteen-point Centaur had no accents; and since the mats for this type are made in England, he faced a delay of three to eight months before the accents could be cast here commercially. Again, by sawing off the tops of the a' s, e' s and o' s and inserting tiny accents he solved his problem, page by page throughout the text."

Another writer has commented on this striving for perfection in this same book and gives additional insight into Hertzog's philosophy in these words: "Painstaking re-working of each page to obtain subtle improvements in the appearance and maximum value for the phrasing is characteristic of Hertzog. He knows that the casual reader will never be aware of the work and time lavished on producing the effect, but to him this extra effort is essential and the means through which he, as designer, can give significant help to the author.

"Variations in type size and the choice of interestingly designed letters do much to avoid monotony for the reader. The eye needs entertainment, says Hertzog, and for this reason he makes only limited use of san serif -- the types without
short finishing strokes set across the end or projecting from the end of a letter stem. Such types can be effective in headings, newspapers, and display advertising, but in the text they are monotonous and hard to read.

"Whether the point of view is technical, historical, or artistic, Hertzog's selection of type for differing subjects is a revelation of his knowledge and sensitive appreciation of type characteristics. Here, as in other design parts, his choice is governed by his passion for harmony with the subject.

"It is distressing to Hertzog that so many regional printers have little knowledge of type, ignore elementary principles of typography and page layout, and show little concern for margins and paragraph spacing. A book worthy of publication, he holds, should be worthy of thoughtful typography and presentation."

One of the best illustrations of the teamwork of Carl Hertzog and Tom Lea is the planning and production of The King Ranch, which appeared in 1957 in a 3,000-printing special edition for the Kleberg family for distribution by the King Ranch to its friends and business associates, and a commercial edition of 20,000 copies. The project spread over a period of eight years and is another example of Hertzog's plan of getting a feel of the project by seeing the land and the people, for he and Lea went over the land of the Running W before beginning any work.

Perhaps Hertzog's own comments on the project, written to Little, Brown and Company, publishers of the commercial edition, give the best insight into some of the interesting sidelights: "When I contracted to do the book back in 1950, it was to be a limited edition and I intended to do all the work myself. After some research and many conferences, the whole year of 1952 was spent in experiments with different techniques of illustration, color separation, processes, papers, special inks, special type. We were looking at the job as a 'gem' but it grew into a giant. The book grew from the original conception of 300 pages to two volumes totaling more than 850 pages."
"Before I had realized that the job was going to double and triple in size and quantity, I had agreed to the most difficult specifications that could be imagined. We were thinking in terms of 'everything the best,' with a creative attitude that would have been fine for 400 copies. We even talked about binding the book, when it was a one-volume project, in Santa Gertrudis hides, the hides of the famous King Ranch cattle breed, with the hair left on. We would have had to 'curry' each book and shave off a few spots. We gave up on this when we found out how much trouble it would be to mark the hides in the tanning process, etc.

Into the plans for the private edition were deliberately injected all the known bugaboos that experience teaches us to avoid; for instance, paper so tough it blunted a paper-cutter knife in two hours. We had to run all printed sheets through an extra press to perforate before we could fold the top edge straight. Pastel colors went to offset after months of trials and the loss of a dozen color plates.

"At this time we still dreamed of impressing the type into the paper, like Gutenberg, but after 300 impressions the type was shot. Electrotypes didn't solve the problem because the required impression created a matrix in the tympan which made the elegant Centaur Roman display type look like Cheltenham Bold. So we had to go to offset, and this still was not a solution because the paper required crowding the ink to a point beyond control . . .

"Every chapter title in this book was a co-operative, two-man job. The typesetting and the drawings were done at the same time so that the two elements became one design. Usually the artist makes drawings and then the printer does the best he can with the type. In this project, I set the type first and then went into a huddle with Tom Lea. We would enlarge or reduce, or change words displayed. Then Tom would make his drawings with the display letters in view. If the drawings would not balance, we would move the large initials or subtract
a word from the first line, and so on. Under pressure we missed a few which could have been improved. If these chapter titles are good, it is more the result of co-operation than of genius.

"The illustrations, all made from pen drawings, but rendered in four-color printing, not only involved close collaboration between typographer and artist, but we had to work out an unusual technique. First I got a zinc etching, not to be used for the book, and made a black print on scratchboard, and also prints in blue, which would not photograph, on scratchboard, pebble board and ordinary drawing paper. Tom did some work on the black print, which became the new original. This gave him a second shot at his own art work; he could open up lines that would close up when reduced, and so on. Then he used the blue prints on which to make the colors separately. This guaranteed a perfect register, better than overlays, and he could use whichever surface he wanted -- pebble board halftone effect, for example. He could draw in eyeballs or pink cheeks on separate prints.

The trick is in his ability to visualize the end-result. Then all the various drawings were photographed at once, same focus, and the separate colors were made on -superb register because he made the drawings from prints all made from the original -zinc etching.

"We worked on this for a year, making color proofs and trying different techniques. The printer becomes part of the art work because he controls the colors of halftones, etc.

"On every page of text there is a version of the King Ranch brand, the 'running W.' Most of them look grey, but they are actually black halftone. Some are in sepia brown, picked up in the printing of color forms -- but other colors aren't used because they wouldn't be the colors of a brand on an animal. The 'running W,' printed in a variety of styles, because brands never look quite the same. Since a branding iron is bent metal, I made our cuts by bending a brass
rule into the right shapes. Tom said no artist could draw the brand with the
effect obtained from bending metal.

"We made the book one inch wider than a normal production to convey the
idea of bigness without making the book cumbersome, like some oversize books.
It is a big ranch, so the extra width and wide margins seemed appropriate rather
than just an extravagance. Besides, the type is 16-point, an unusual size for
text. And Monotype Centaur was chosen, an appropriate choice because most of
the people on the King Ranch are 'centaurs,' or vaqueros. The Monotype setting
was keyboarded in San Francisco, and then a lot of it was reset by hand. The
title pages and chapter openings and all headings were handset. A line would
be reset with thin spacing, for instance, so that the nickname of General Scott --
'Old Fuss and Feathers' -- would be absolutely sure to appear on one line, and not
lose impact by running over to two. Repeatedly the body for a Monotype lower-
case 'a' had its sides shaved off so that the 'a' would fit tightly with, for
instance, the capital 'T' in 'Zachary Taylor.' Other letters were similarly
treated to produce perfect spacing. Copper space was inserted between letters
that fitted too closely; this happened several thousand times."

It is little wonder that Peter Hensberg of Little, Brown and Company, des-
cribed this "gem that grew into a giant" in glowing terms. He said that "in
keeping with the Texas tradition, everything about this publishing project is
also high, wide and handsome. Already spectacularly previewed in the Atlantic
and in Life, the book is a history of one of the largest ranches in the world, a
complex of grazing lands that extends over almost a million acres in Texas and
in Australia, Cuba and Brazil. . . . The story of this book's production is unusual
from several standpoints: the book began as a small, expensive, private project
and became in addition a large, expensive trade project; it was one of the largest
book printing jobs ever done in Texas, and it involved some highly intere...
co-operative work between the typographer and the author-artist." A final note of interest is that, after securing San Francisco-set type for a printer in El Paso, the binding was done in San Antonio!

A final reminder about this classic production comes from another writer: "The edition of Lea's King Ranch available to the public, although less elegant in paper and binding than the lavish private edition prepared for the ranch owners, is like it in all other respects and a notable example of how the elements of the design harmonize with and enhance the flavor of the writer's material."

The bare facts are that the paper for the private edition is all-rag, deckle edge, with a watermark of the "running W" brand, from the Curtis Paper Co., while the trade edition is 60-pound offset text, laid, antique finish, from Chillicothe Paper Co.; the cover for the private edition is a facsimile of the saddle blankets woven and used on the King Ranch, with the "running W" brand, while Little, Brown and Company for the commercial edition decided on gray and brown-maroon cloth cover, Bancroft Buckram Rust for the sides, somewhat near the shade of the Santa Gertrudis cattle hide, and Bancroft Buckram Tan for the shelfback, extending two inches on the sides. Both editions are boxed.

Examination of listings of Hertzog-designed books of recent years show Carl Hertzog continuing in his chosen work, not only producing books of great beauty, but helping authors to present dramatically the history of the Southwest so it will not have slipped through the fingers of the current generation. This modest man frankly admits that "a lot of the things I do have many imperfections, and I know it. In spite of all the care taken, there are hazards arising from mechanical and human deficiencies which can mar the perfection you strive for. All that can be said is that I do try to inject taste, care in workmanship, and the extra quality that comes from personal interest in the work."
Recognition has come in many ways to Carl Hertzog. Foremost has been the acclaim of friends and contemporaries, and such are legion. He must have a glow of pride in seeing Hertzog-designed books chosen several times for the American Institute of Graphic Arts' Fifty Books of the Year, for the Rounce and Coffin Club's Western Books Exhibition, and for the Southern Books Competition. Six times he has accepted the accolade of the Dallas Museum of Fine Arts for the best-designed book of the year award. Certainly he must secretly enjoy the title of "Doctor" bestowed upon him on June 2, 1967, by Baylor University, the honorary degree of Doctor of Literature, which was presented with the designation: "Carl Hertzog is an artist specializing in the arrangement of type upon a printed page. His taste and good judgment, and his dedication to the art of fine printing, and to the production of books that are beautiful to look at and satisfying to hold and read has brought him recognition from those who appreciate such things. His books are well designed and proportioned, without eccentricities to catch the eye and distract the reader, and the excellence of their design is shown by the many honors that he and his books have received." He must have had a special thrill when, in May, 1966, at the Commencement ceremonies of the University of Texas at El Paso, the University's first Medallion of Merit was bestowed upon Carl Hertzog "for his many years of distinctive service to the institution."

In assessing Carl Hertzog's great contribution to his fellow man, one must not overlook the young minds who have come under his inspiration and guidance while he has exposed college students at the Pass of the North to "bookology." The best comment on that has been Katherine Simons' analysis: "To those who cry out against his squandering of valuable artist's time on the rank and file of students who may or may not recognize the calibre of his product, Hertzog has a mild and diffident defense: 'I've always liked,' he says quietly, 'to tell
people about the things that interest me — to show them what I think is good.'

To him it is as simple as that. An artist-craftsman with his skill and integrity can afford to dispense with academic complexities. It should be good for students to listen to a man with Carl Hertzog's record for 'trying.'

No man can predict his own or any other's life span. Who knows what lies ahead for this Master typographer-bookmaker-teacher if his life span should stretch through his seventies and eighties, who could predict how many more books will flow forth to appreciative collectors' shelves with the prized CH mark, how many more hundreds upon hundreds of students will come under his spell, perhaps one or more Carl Hertzogs among them.

If that should prove to be an accurate forecast of Carl Hertzog's lengthening shadow upon the land, then mankind in the future as in the past will be the richer for it.
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