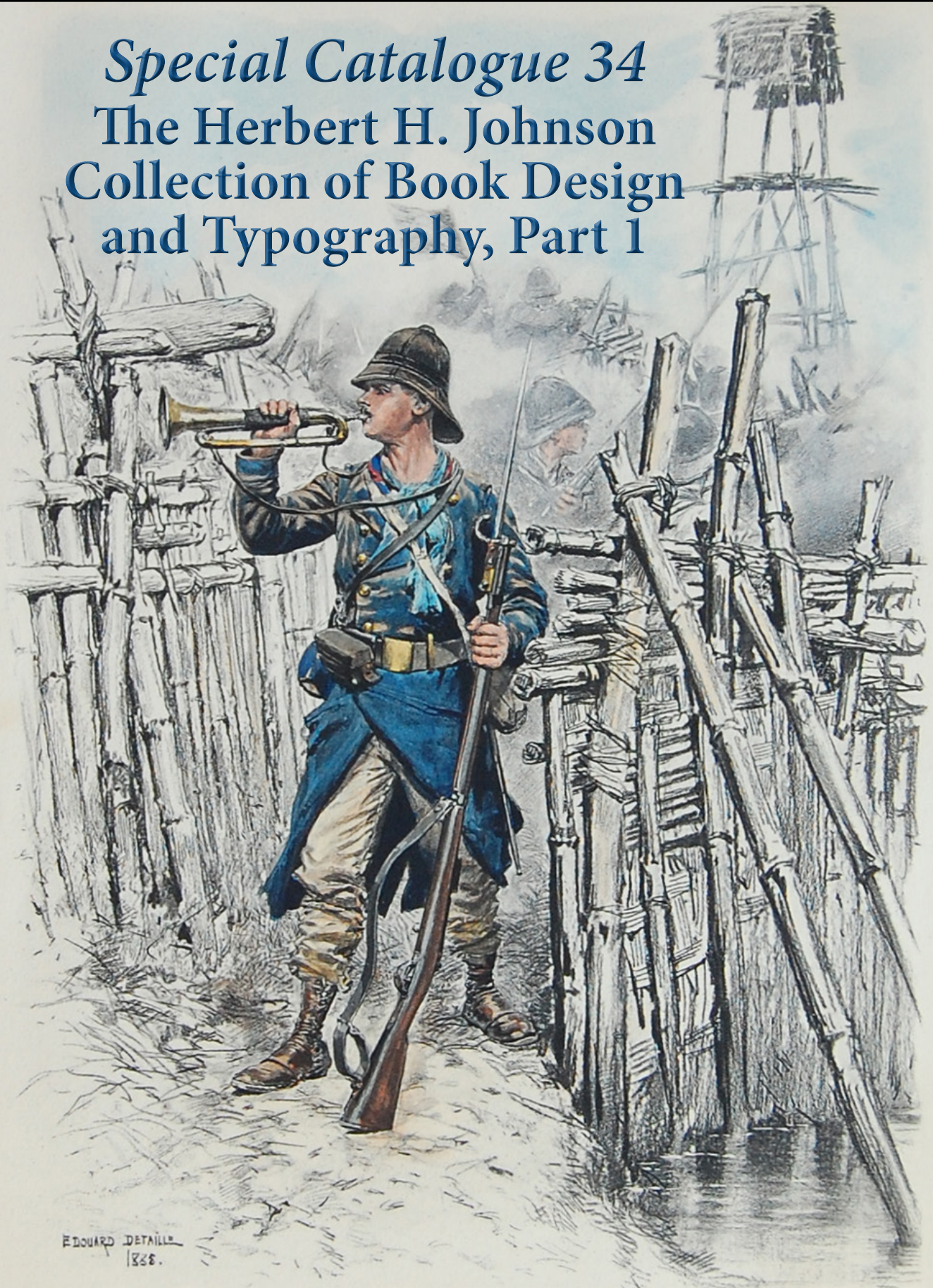


# Oak Knoll Books

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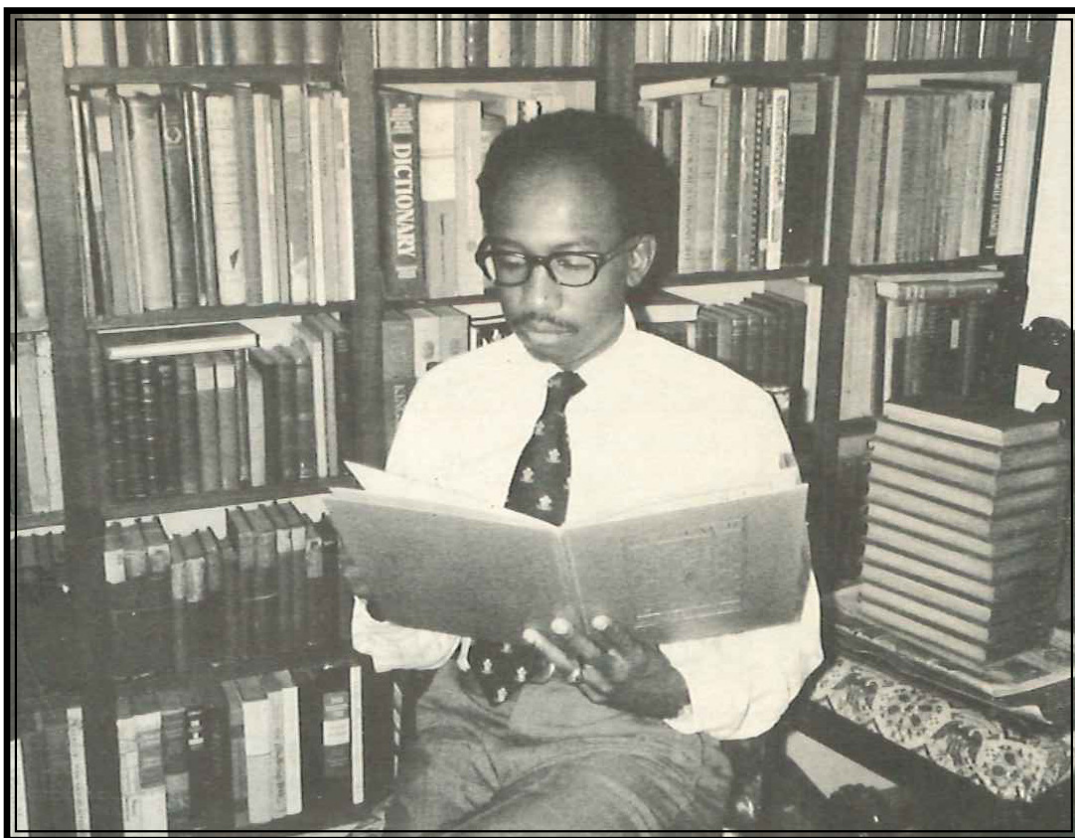
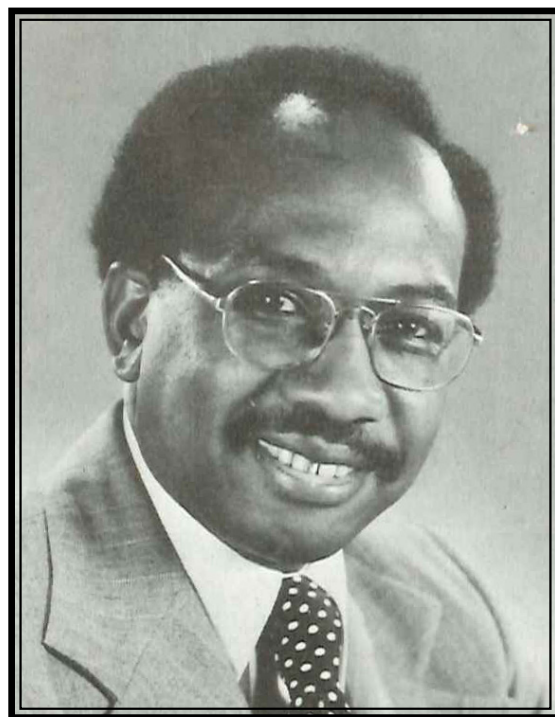
## *Special Catalogue 34* The Herbert H. Johnson Collection of Book Design and Typography, Part 1



## About the Herbert H. Johnson Collection...

Herbert H. Johnson (1936 - 2021) always had an eye for fine book design. After graduating with honors from the School of Printing at Rochester Institute of Technology in 1962, Herb started his career in New York City working at Alfred A. Knopf, The MacMillan Company, and finally the Teachers College Press at Columbia University. After his time in New York City, he returned to his alma mater and was appointed Melbert C. Cary, Jr. Professor in Graphic Arts at RIT, where he worked closely with Alexander S. Lawson and Hermann Zapf.

He was a member of The Grolier Club, as well as a founding member of The American Printing History Association (1974). He was also a member of the board of directors of Publishers Cope, New York City, which was an anti-poverty group responsible for training and upgrading minority group members for jobs in the publishing industry.



Front cover image is from *Les Lettres et Les Arts, Revue Illustree*, page 7.

Herb's private collection focused on the art of fine book design and typography. His collection of books designed by Bruce Rogers was one of the most extensive in the world, which Oak Knoll is honored to feature in a series of virtual catalogues. We hope that you have as much fun browsing his collection as we did cataloguing it.

- Rob Fleck, Director

A handwritten signature in black ink, likely belonging to Rob Fleck. The signature is stylized and cursive, written in a dark ink on a light background.

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**Special Catalogue 34, Part 2 coming August 2024....**

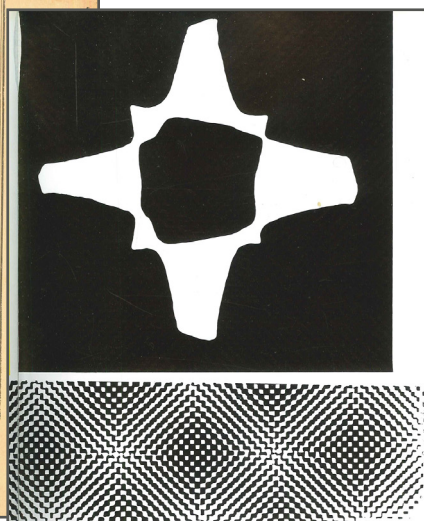
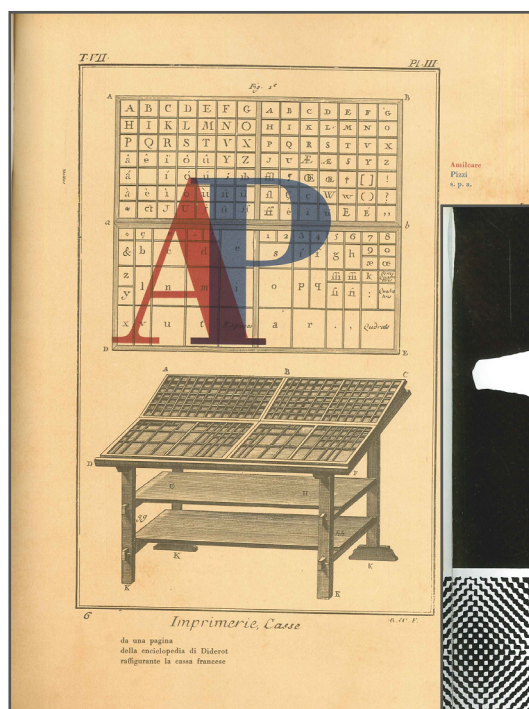
# PAGINA

RIVISTA INTERNAZIONALE DELLA GRAFICA  
CONTEMPORANEA. NUMBERS 1-7, COMPLETE  
edited by Bruno Alfieri

Milano (Milan), Italy: Società Italiana de Grafica (Bruno Alfieri), 1962-1964; 7 volumes, 4to., stiff paper wrappers; (x), 79+(1) pages. \$1,875

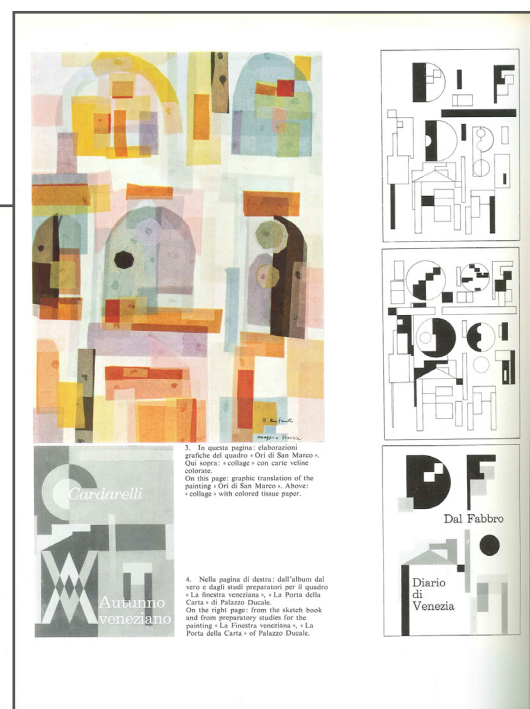
Text in English, Italian, and French. Minor wear to extremities, else a near fine set. A fabulous (and apparently almost unknown) magazine of graphic design from the publisher of Metro. Profusely illustrated (part color) with inserts, various papers, gate-folds. Decorated covers. The periodical is devoted to new developments in graphic design and advertising. Volume 5 features a cover design by Eugenio Carmi, a tipped-in lithographed tin sheet, originally used in printing tests for product labels. Table of contents. Illustrations, mostly black and white but some in color, throughout. Back cover with French-fold, with color poster by Giancarlo Iliprandi and a 45 rpm record commemorating the tenth anniversary of television in Italy (1964).

OCLC locates this title only at the Bibliothèque Nationale and the Gulbenkian Foundation. [Book #140835]



Questa esplorazione nel mondo del moiré è soltanto uno sguardo dato attraverso uno spiraglio in una mattina di febbraio del 1962 e gli chiunque può vedere cosa c'è dentro, come si trasformano i rettili, quali forme nascono, forme irregolari nate da un rigore estremo, modulazioni di un unico elemento ripetuto a distanze costanti, sovrapposte con angoli appena variabili e addirittura di 44 gradi, slittato di pochi decimi di millimetro, superfici appena variate.

This exploration into the world of moiré is only a glance through a peep-hole on a February morning in 1962 and, already, anyone can see what is inside, how the squares are transformed, what forms take shape, irregular forms springing from extreme severity, modulations of a single element repeated at constant distances, overlaid with barely perceptible angles or even angles of 44 degrees, off-centre by a few tenths of a millimetre, its surfaces barely varied.



3. In questa pagina: elaborazioni grafiche del quadro «Ori di San Marco». Qui sopra: «collage» con carte veline colorate.  
On this page: graphic translation of the painting «Ori di San Marco». Above: «collage» with colored tissue paper.

4. Nella pagina di destra: dall'album del vero e degli studi preparatori per il quadro «La finestra veneziana», «La Porta della Carta» di Palazzo Ducale.  
On the right page: from the sketch book and from preparatory studies for the painting «La Finestra veneziana», «La Porta della Carta» of Palazzo Ducale.

*Presentation Copy by Sir William Blackstone's Son***Giambattista Bodoni****THE CASTLE OF OTRANTO, A GOTHIC STORY**

Translated by William Marshal, Gent. From the Original Italian of Onuphrio Muralto, Canon of the Church of

St. Nicholas at Otranto

by Onuphrio Muralto

Parma (Italy) and London: Bodoni for J. Dodsley, 1791; 8vo., full crushed red morocco, gilt bordering to covers, title on black leather spine label in gilt, gilt ornamentation on spine, marbled pastedowns and endpapers; xxxii, 245 pages. **\$850**

The sixth edition of which this is one of 300 copies printed on paper. Hazen, Walpole, 17, see: pp.56-63 (the watermark F.P. under fleur-de-lys not noted); Summers p.252; Brooks 420; Rothschild 2492. Private bookplate of Gilbert East, with his ownership inscription in ink on the first blank. This copy is also inscribed to Sir William and Lady East, Gilbert East's father and mother, dated 1792, by "Sir Blackstone" (most likely Blackstone's 7th child, William) in honor of Sir William Blackstone (1723-1780). Wear along the front and rear hinges, rubbing to spine ends and edges of the boards. Slight age-darkening to the top edge of the front board and spine. Corners worn through. Regarded as the first Gothic novel, *The Castle of Otranto* gave the genre its name.

Printed by Giambattista Bodoni (1740-1813) for the London bookseller James Edwards (1756-1816). Bodoni-printed editions in English are quite scarce. The

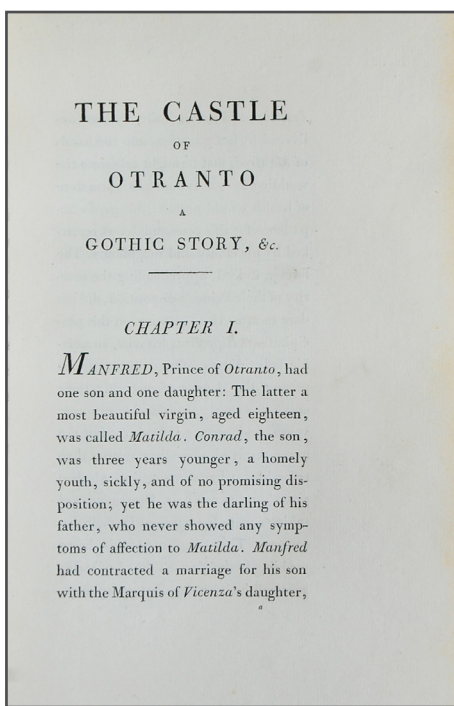
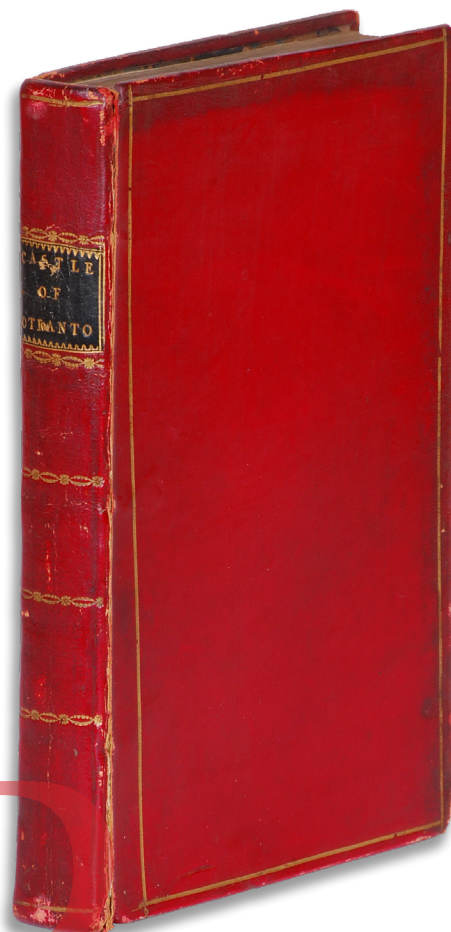
printing of this edition in Italy evokes the fictional Italianate origins of the work as presented by Walpole: translated by William Marshal, gent. from the original Italian of Onuphrio Muralto, canon of the church of St. Nicholas at Otranto. With

the two plates of the castle, in States A and B, the portrait of Lady Mary Coke, and the six plates throughout the text, were engraved by Inigo Barlow after a 1785 drawing (BM: 1927,0712.8) by Willey Reveley (d.1799) depicting the real Castle of Otranto in Puglia. These and the portrait were all published in July 1793. Some copies are on occasion mistakenly described as large paper, however no large paper copies were printed: comparing with the page dimensions listed in Hazen this is as large a cut copy as is possible. It is thought that Edwards the publisher arranged the binding of this and other similar morocco-bound copies.

This book, however, displeased Walpole: in a letter to Mary Berry in 1790 he said "I am glad you did not get a Parmesan Otranto. A copy is come so full of faults that it is not fit to be sold here". His concerns delayed publication and required many corrections, some but not all made on cancelled leaves. Furthermore, this edition was delayed multiple times as Bodoni was always editing errors.

Sir William East (1738-1819) was the First Baronet of High Place, Maidenhead (England) and Sir Gilbert East (1764-1828) was the Second Baronet of High Place, Maidenhead and was also appointed High Sheriff of Berkshire in 1822.

[Book #139754]

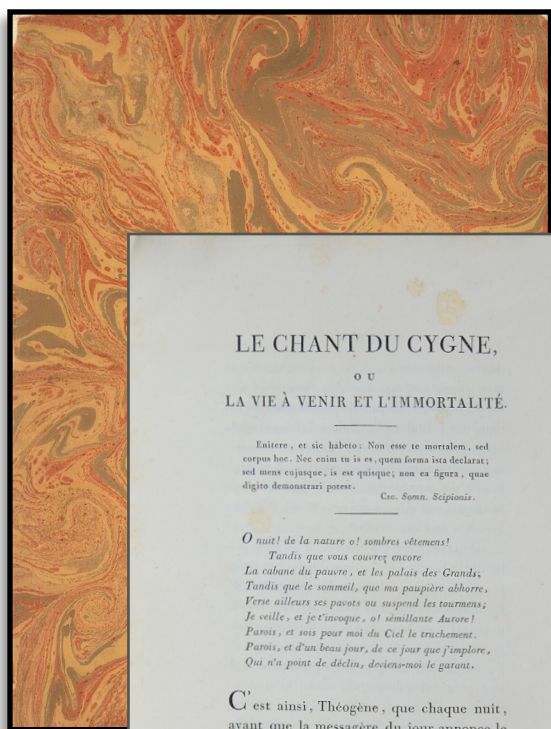
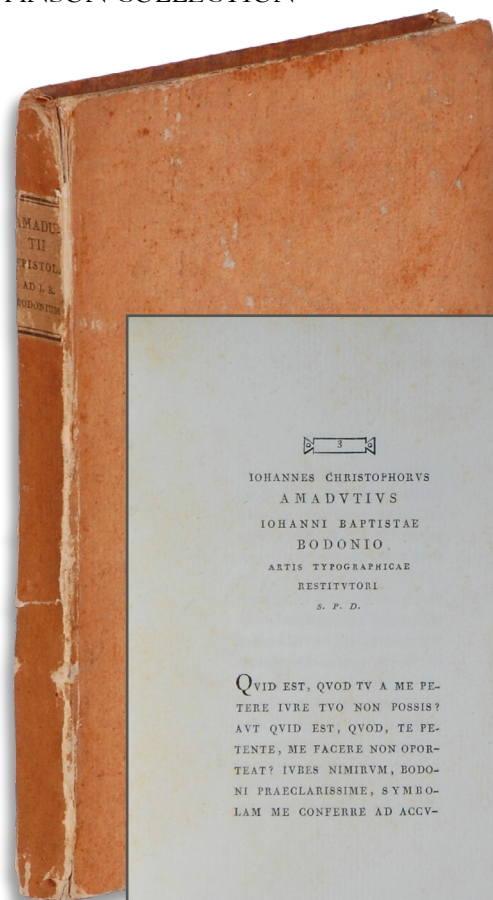


*One of the scarcest Bodoni imprints***Giambattista Bodoni****JOHANNIS CHRISTOPHORI AMADUTII  
EPISTOLA AD IOHANNEM BAPTISTAM  
BODONIUM****QUA EMENDATUR ET SUPPLETUR COMMENTARI-  
UM DE ANACREONTIS GENERE  
EIUSQUE BIBLIOTHECA**

by Johannes Christophorus Amadutius

Parma: Typis Bodonianis 1791; small 8vo., publisher's orange paper-covered boards, paper spine label; 89, (1) pages. \$650

First Bodoni edition (Brooks 493). Wear to hinges and corners. Early 19th-century bookplate of Michaelis Tomkinson on front pastedown as well as the private 19th century bookplate of Francesco Bubani on the verso of the 2nd blank. Cracked hinge between the 2nd blank and the remainder of the textblock. Rear hinge starting. Printed in capitals throughout, mainly Roman, some Greek. An incredibly scarce Bodoni imprint.. [Book # 139900]

**Bodoni****L' AVEUGLE DE LA MONTAGNE  
ENTRETIENS PHILOSOPHIQUES**

by Corneille Francois de Nelis

[Parma: Bodoni, 1796]; 4to. (9 1/4 x 12 1/4 inches), marbled paper wrapper, flat back, uncut along edges; 30, (2) pages. \$1,500

What was supposed to be the first Quarto Edition, but it was later abandoned (Brooks 640). Text in French. This copy is Will Ransom's copy (acquisition no. 1661), with his bookplate on the inside rear cover, with his notes loosely inserted on a single sheet of lined paper. Marbled paper covers separated along the spine but are present, and chipped along the edges with some minor loss to the bottom corners. Internally a fine copy. A wide-margined copy printed on handmade white laid paper.

Ransom states that "I have read somewhere that this is one of about 40 copies of an experiment towards a quarto edition of Montaigne's essays - which was, however, abandoned..." The first Bodoni edition was an octavo format printed in 1795 (Brooks 609). [Book # 139953]

**Cary Memorial Library****One of only a few sets of the ORIGINAL BLUEPRINTS OF THE CARY MEMORIAL LIBRARY**

ROCHESTER INSTITUTE OF TECHNOLOGY

Rochester, NY; All approx. 60 x 45 cm, small copies  
28 x 22 cm, loose broadsides. \$500

This is a marvelous collection of only a few original copies of the blueprints for the Cary Memorial Library which housed the Cary Graphic Arts Collection at the Rochester Institute of Technology. All of the blueprints are in near fine condition, with only a few creases and tears to the edges.

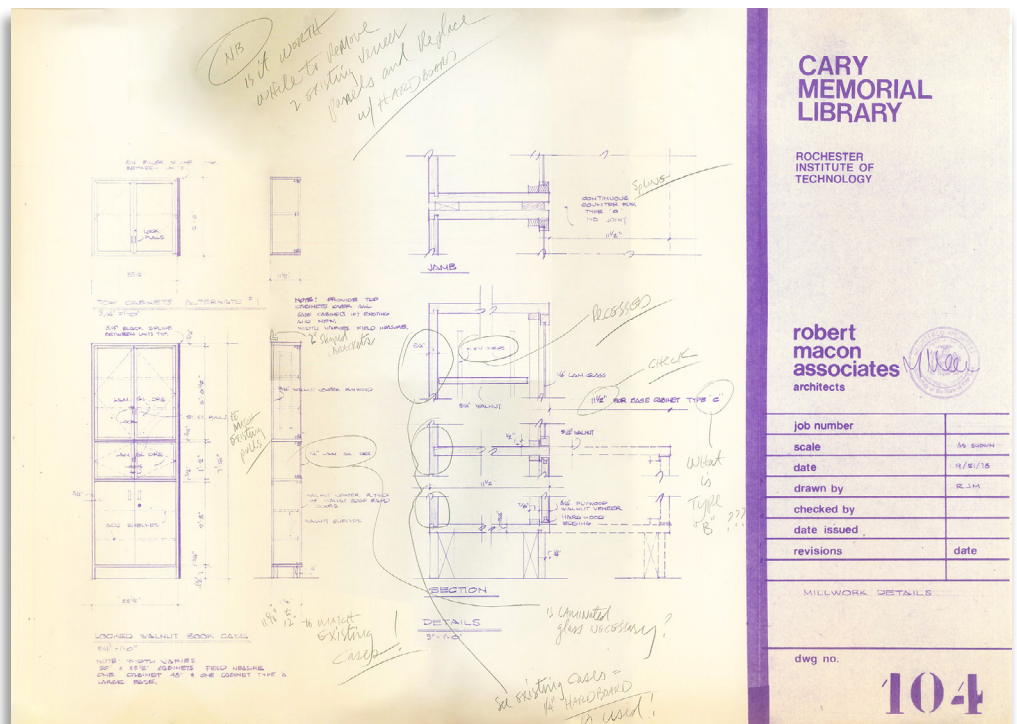
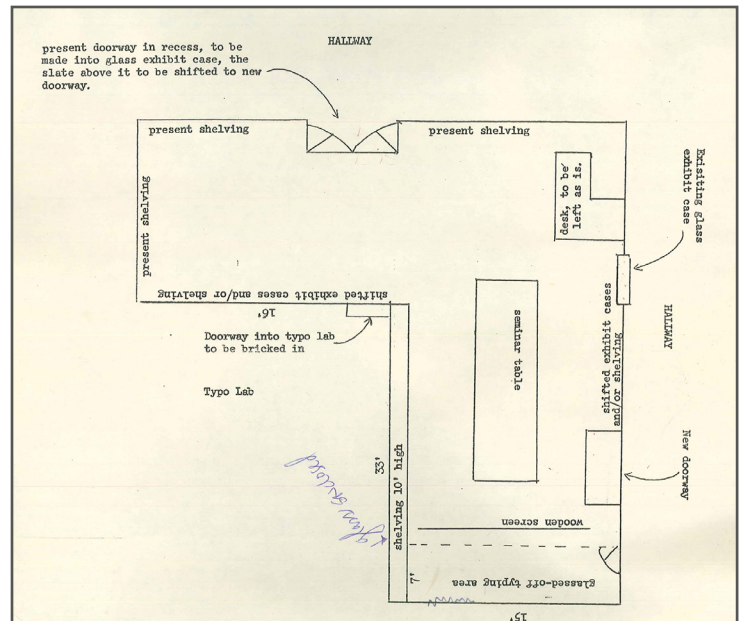
The plans were executed by Robert Macon & Associates, Rochester NY.

This particular set has comments, corrections, and notations by Herbert H. Johnson, former Melbert C. Cary, Jr. Professor in Graphic Arts at Rochester Institute of Technology. All notations were made in pen or pencil.

There are eighteen sheets as a part of this collection. They are:

- 3 x artist 3D rendition of the entrance
- Location Plan
- Floor Plan
- Display Wall
- Millwork Details
- Reflected Ceiling Plan / Elevations
- Final Set of the Architectural Plans
- 2 x Plan 'A' for Furniture layout
- Plan 'A, Revised' for Furniture layout
- Plan 'B' for Furniture layout
- Plan 'C' for Furniture layout
- 4 x small copies of the floor plan

Melbert B. Cary Jr. (1892 - 1941) was a noted graphic artist and founder of the Press of the Woolly Whale. He states in the preface of his *The Vision of Sir Launfal* (Press of the Woolly Whale, 1929) that "Our intention [is] to publish only those text which appeal strongly to us, excluding those accepted classics, so completely accepted that they are never opened. Our interest lies only with those who read their books, cherishing them because of the enjoyment gained from using them." His private library of over 20,000 volumes was donated to the Rochester Institute of Technology in 1969 by the Mary Flagler Cary Charitable Trust as a memorial to Melbert Cary. [Book # 139539]





### Type Specimens

## MUSTERBUCH VON FERD. THEINHARDT SCHRIFTGIEßEREI BERLIN S.W

by Ferdinand Theinhardt (1820-1906)

Berlin: Theinhardt, n.d. (but price list is dated 1900); 4to., publisher's cloth stamped in gilt and blind, all edges marbled; unpaginated, but hundreds of pages. \$3,000

Text in German. Original price list loosely inserted. The upper portion of the spine has separated, but is present. Front hinge starting. Has been previously recased. Corners rubbed. Bookseller ticket of Paul A. Struck on front pastedown. Textblock with minor soiling and chipping scattered throughout, else a near fine copy of this rare type specimen. Printed in a variety of colors including pink, red, teal, green, burgundy, etc. Six full-color plates throughout featuring elaborate chromolithography printing, with an additional seven large folding plates, of which six are printed in color. Depicting numerous type faces, ornaments, flurons, emblems, borders, flowers, and vignettes throughout.

Original designer of the Aldeutsch, Monumental, and Klassik type faces, Ferdinand Theinhardt developed type at his type foundry located in Berlin until the sale of the firm to Mosig and Oskar in 1885, which was then subsequently sold to Berthold AG in 1908. Theinhardt's Royal Grotesk became internationally known as Berthold's Akzidenz Grotesk, which some call the godmother of all modern grotesque typefaces. [Akzidenz Grotesk is often given the 1898 date.]



Only one copy located in WorldCat, which is at the Deutsche Nationalbibliothek Leipzig.

[Book #  
140348]



## *T.E. Lawrence's Copy* **MARIONETTES**

by F.L. Lucas

Cambridge: The University Press, 1930; 8vo., quarter vellum over red paper-covered boards, gilt on spine; 101, (1) pages. \$2,500

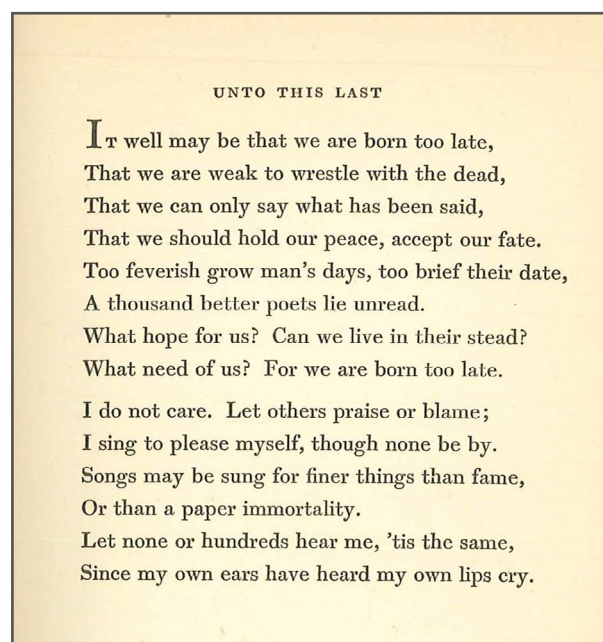
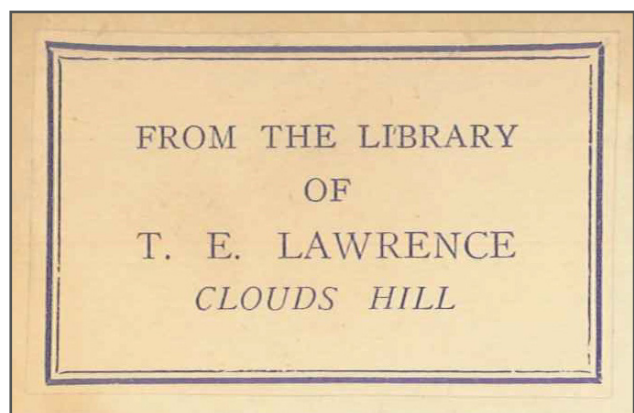
First edition. This copy bares the bookplate of 'T.E. Lawrence | Clouds Hill', or Lawrence of Arabia, on the front pastedown. Minor rubbing to the vellum spine, paper boards show some minor wear and spotting. Corners with minor wear. Overall a lovely copy.

T.E. Lawrence British archaeological scholar, military strategist, and author best known for his legendary war activities in the Middle East during World War I and for his account of those activities in the legendary autobiography *The Seven Pillars of Wisdom*. Immortalised in the classic 1962 David Lean film *Lawrence Of Arabia* and used as the inspiration for the Indiana Jones franchise. A title from Lawrences library at Clouds Hill is often viewed as the pinnacle of collecting TEL material and they are scarce on the market.

Winston Churchill, after Lawrences death stated "The world looks with some awe upon a man who appears unconcernedly indifferent to home, money, comfort, rank, or even power and fame." The company Lawrence craved was that of writers, including George Bernard Shaw, E.M. Forster and Robert Graves.

The contents of the library at Clouds Hill, a small cottage in Dorset where Lawrence lived during the final years of his life, was carefully inventoried after his death and published in 1937 in *T. E. Lawrence By His Friends*, pp.476-510, of which this specific book is listed on pp. 496.

T. E. Lawrence was a major collector and his home at Clouds Hill was filled almost exclusively with books. In 1910 he wrote to his mother: "Why cannot one make one's books live except in the night, after hours of straining? And you know they have to be your own books too, and you have to read them more than once. I think they take on something of your personality, and your environment also - you know a second-hand book sometimes is so much more flesh and blood than a new one - and it is almost terrible to think that your ideas, yourself in your books, may be giving life to generations of readers after you are forgotten." [Book # 139301]





## LES LETTRES ET LES ARTS REVUE ILLUSTREE

Paris: Boussod, Valadon et Cie, 1886-1887; four volumes, large 4to., half brown morocco over marbled paper-covered boards, leather tips, marbled patedowns and endpapers; variously paginated. \$500

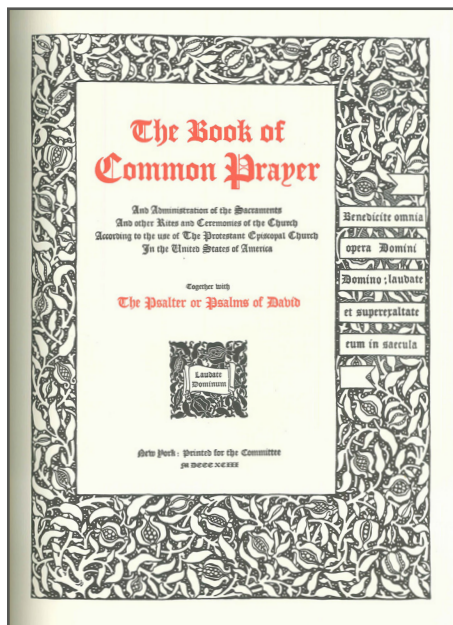


The first 4 (of 12) volumes of this well-known reference on French Art. Minor rubbing / wear to spine ends / hinges / corners of all volumes. Foxing to preliminary pages of all volumes, else a very good set. Many illustrated plates, some in color. [Book # 140235]

## Leaf Book

# THE MAKING OF THE BOOK OF COMMON PRAYER OF 1928

Accompanied by an Original Leaf Printed on Vellum at the Merrymount Press  
by Martin Hutner



N.P. (but New York): Chiswick Book Shop 1990; folio, cloth, leather spine label, slipcase; xviii, 75+(1) pages. \$400

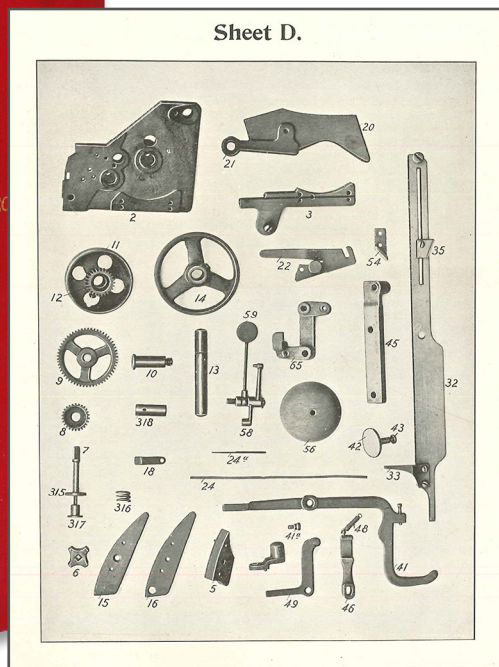
Limited to 285 copies printed in Monotype Ehrhardt and Janson at A. Colish, Inc. with typography by Jerry Kelly (Leaf Book - Chalmers 192). A fine copy in fine slipcase. History of the production of this famous book designed and printed by D.B. Updike including information from the files of Bruce Rogers and Stanley Morison. The vellum leaf is 517-518, Psalm 141-143, *Evening Prayer*. [Book # 140399]



.....

## Mergenthaler

# ILLUSTRATED CATALOGUE OF LINOTYPE PARTS MANUFACTURED AND SOLD BY OTT. MERGENTHALER & CO.



Baltimore: Ott. Mergenthaler & Co., (1898); small 4to., original red cloth, gilt lettering on front cover and spine; (ii), 21-177 pages. \$500

Illustrated catalogue showing the linotype machine in its initial development. Neat bookplate of Joseph T. Mackey on front pastedown and ownership stamp of 'CEO D. HARTLEY' on front free endpaper and illustrated title page. Covers soiled and spotted, rubbing to spine ends and corners, slightly shaken, else a near fine copy. With a two page preface by C. Muehleisen, Manager. Features an illustrated title page. Black & white photographs throughout. A very scarce catalogue. [Book # 28818]

# PRACTICAL TYPECASTING

by Theo Rehak

New Castle, Delaware: Oak Knoll Books, 1993; 4to., cloth; xviii, 221 pages. \$550

First edition. Spine slightly spotted, else a near fine copy. This title has become a very rare book.

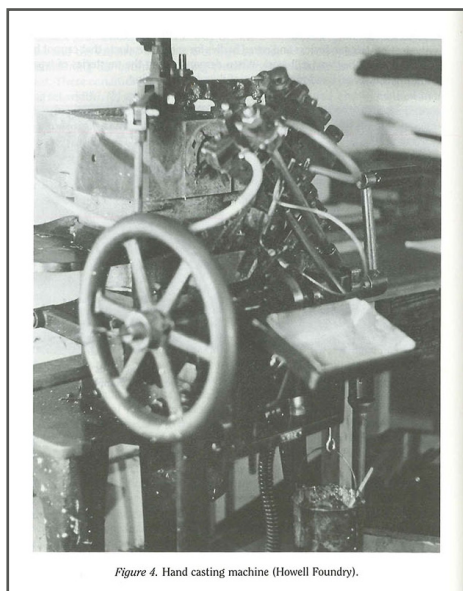


Figure 4. Hand casting machine (Howell Foundry).

The history of practical manuals on typefounding is quite short; the dominant tradition in this craft was on-the-job training. In the 1990s, the commercial importance of making metal type declined, and large portions of this highly-developed technology are in serious jeopardy of disappearing. This work is the accumulated technical knowledge of making metal types. The author has been trained by the master-founders at the American Type Founders Company (ATF) in Eliza-

beth, New Jersey. Through the development of the famous Barth Automatic Casting Machine, this foundry has produced the finest, most solid and highest quality type ever made. Although some of the described techniques are based on this machine, the procedures outlined are adaptable to making superior type on other

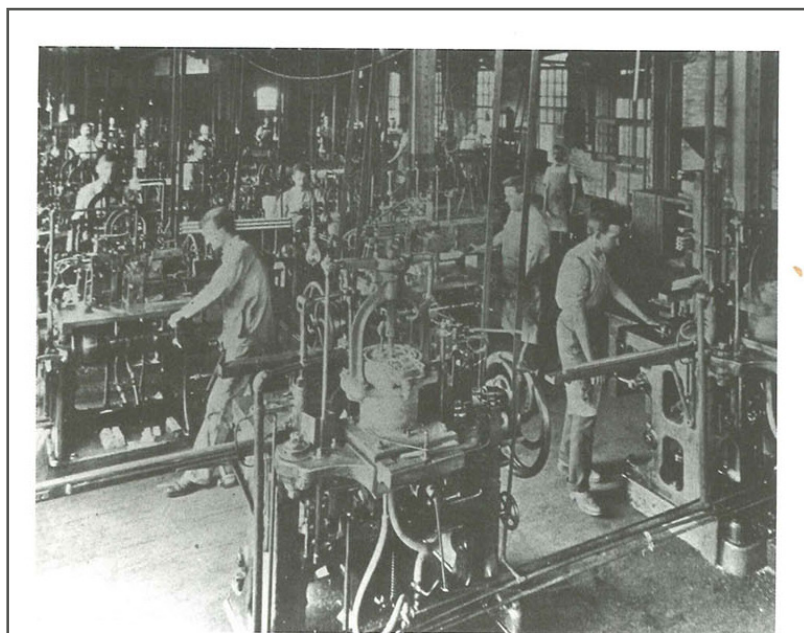


Figure 1. The Foundry Room: MacKellar, Smiths & Jordan, Philadelphia, c. 1896.

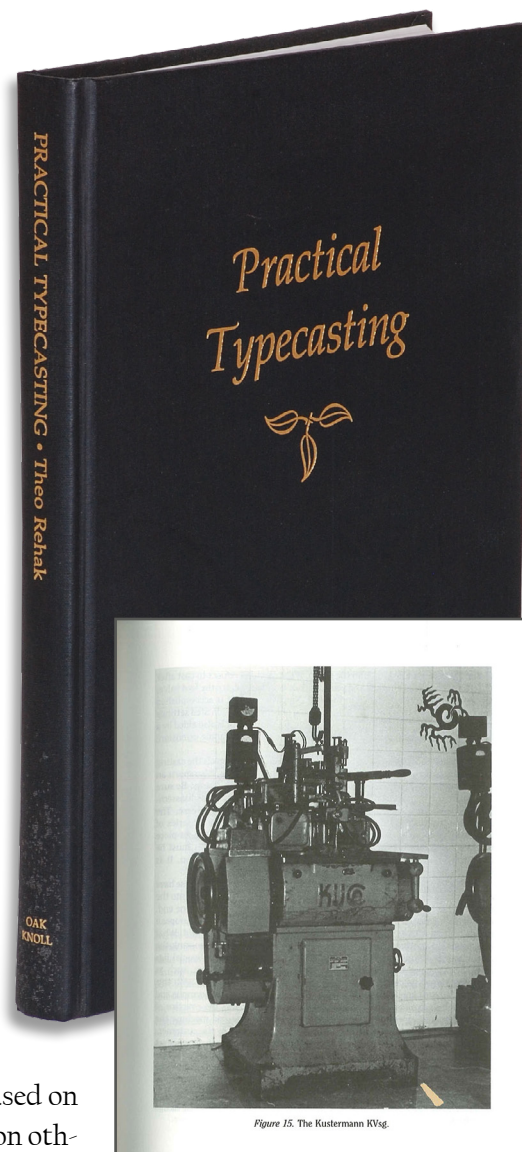
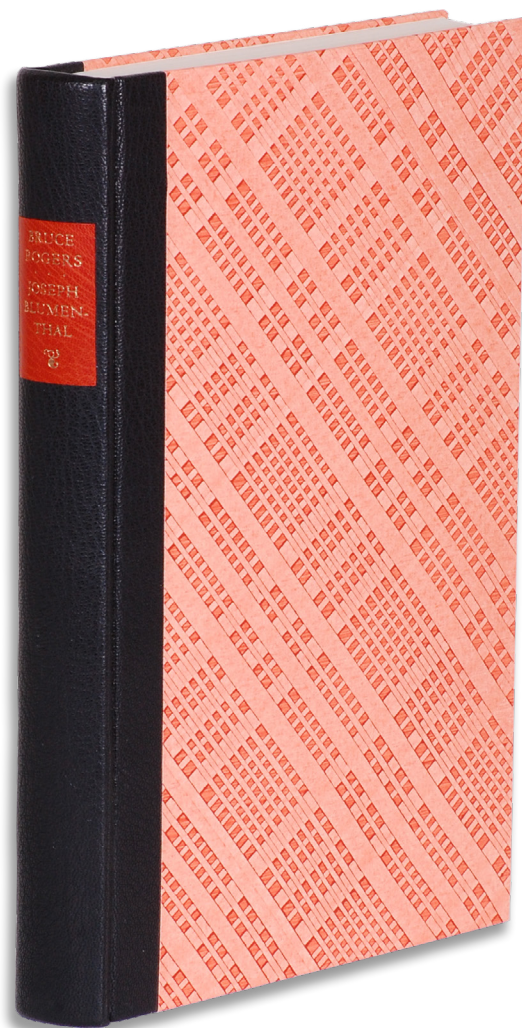


Figure 15. The Kustermann KVg.

equipment. These operations have been part of the unwritten tradition at ATF for many years, and their preservation is the vehicle for their transmission to future generations. Section One covers typecasting machines and techniques and contains chapters on "The Basic Principles of Casting Type and the Hand Mold," "Pivotal Casting Machines," "Monotype Display Machines," "The Thompson Caster" and "The Foundry Automatics." Section Two deals with the "service crafts" and contains chapters on "Finishing Type," "Maintenance of Equipment," "Matrix Engineering," "The Benton Engraver," "The Gorton Engraver," "Electros," "Making Matrices from Type" and "Design Guidelines." Illustrated in black-and-white, this book also includes appendices, a glossary, a select bibliography and an index. [Book # 34981]



**Bruce Rogers**

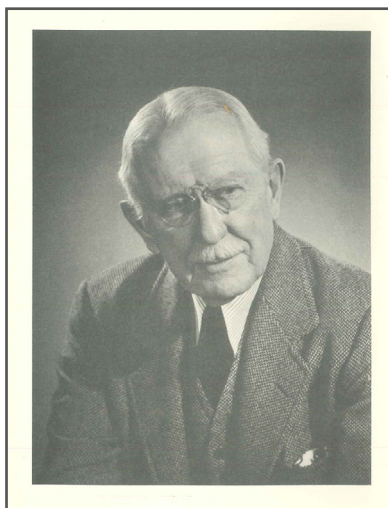
## BRUCE ROGERS

A LIFE IN LETTERS 1870-1957

by Joseph Blumenthal

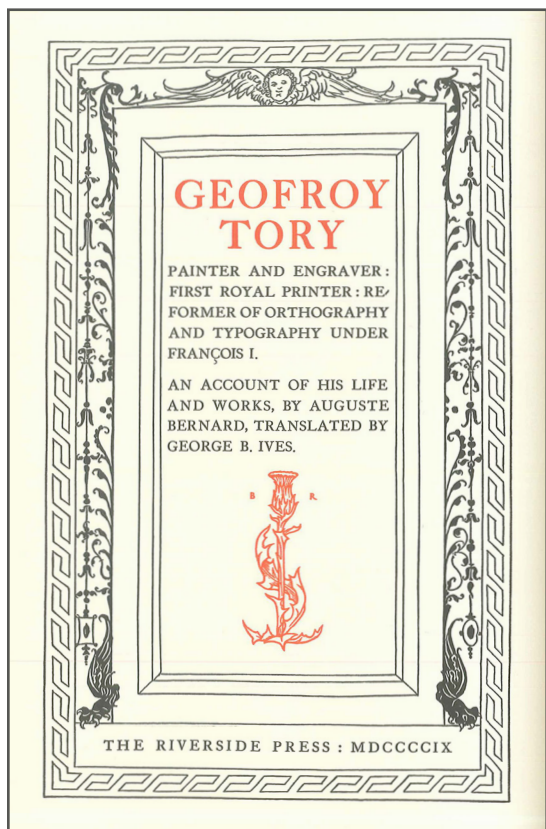
Austin: W. Thomas Taylor, (1989); small 4to., quarter black leather with patterned paper-covered boards, red leather spine label; xvii, 215 pages. \$425

*With a foreword by John Dreyfus.*



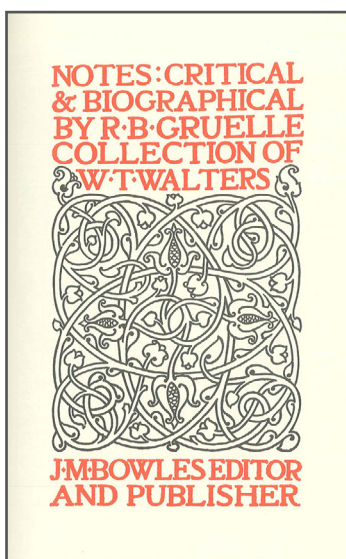
First edition, limited to 2125 copies, of which this is one the 125 specially bound copies signed by the author on the half-title page. A fine copy. A biography of Rogers by an acknowledged expert in the field. Designed and printed at the press of W. Thomas Taylor with plates produced at The Press of A. Colish. Contains a list of subscribers, of which Robert D. Fleck was one of.

This book forms an intimate look at the life of this innovative typographer, through the many letters he wrote as he worked in both England and the United States. Included are 57 plates, with a number printed in two colors, and reproductions of book pages he designed, including two-page foldouts from the Oxford Lectern Bible.



American typographer and inventor of the "Centaur" typeface (based on the Renaissance-period printing of Nicolas Jenson), is considered by many to be one of the greatest book designers of the twentieth century. He designed books for the Riverside Press, Cambridge, where he cut his first typeface, "Montaigne," named for the first book it appeared in, "The Essays of Montaigne," 1903; he designed "Centaur" while working as house

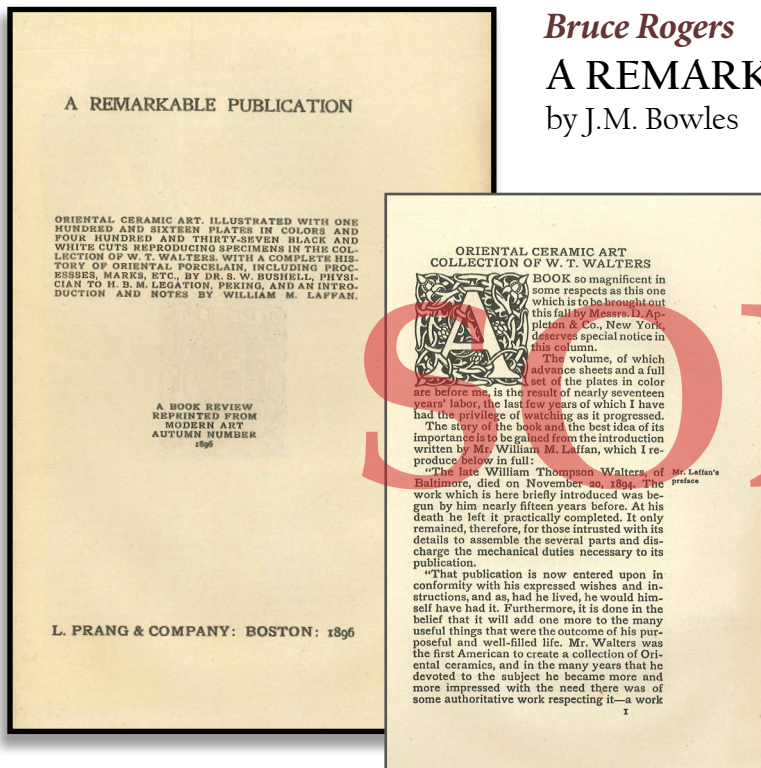
designer for the Metropolitan Museum of Art. In 1916, he worked for the Cambridge University Press, and a few years later returned to the U.S. where he met William Edwin Rudge and was employed by him at his Mount Vernon Press. During this time he also designed books for Harvard University Press and served as typographic advisor to Lanston Monotype. In 1928, Rogers returned to England where he produced what many have called "the most important and notable typographic achievement of the twentieth century," his Oxford Lectern Bible. [Book # 54494]



**Bruce Rogers**

## A REMARKABLE PUBLICATION

by J.M. Bowles



Boston: L. Prang & Company, 1896; large 8vo., cord-tied paper wrappers; (12) pages. \$1,000

First edition. Very minor dampstaining to the bottom edge of the pamphlet throughout, else a near fine copy. Rare 12 page offprint, book review from Modern Art Autumn Number, 1896. Printed on handmad laid paper with the Prang Press woodcut design logo and large woodcut initial designed by Bruce Rogers. Scarce offprint describing the W. T. Walters' Oriental Ceramic Art Collection. Loosely inserted is a letter from Herbert H. Johnson stating that this "is indeed by the Master". Also included is a copy of Herbert H. Johnson's List One, catalogue of Bruce Rogers (1895-1914). A very scarce pamphlet. [Book # 140518]

**Bruce Rogers**

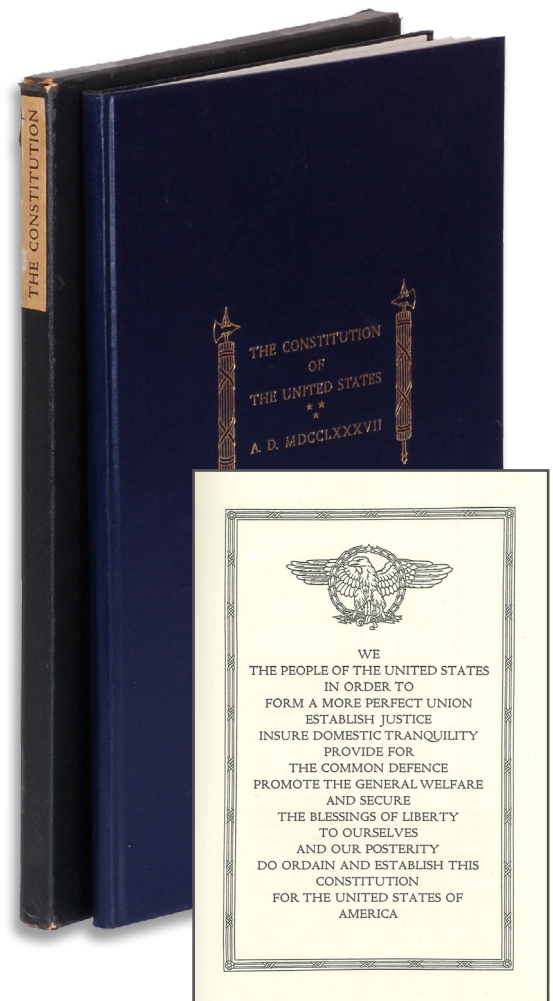
## THE CONSTITUTION OF THE UNITED STATES OF AMERICA

(Boston and New York: Houghton Mifflin Company, 1911); small 4to., Original gilt decorated artificial dark blue leather, slipcase; (44) pages. \$400

Edition of 450 numbered copies. Bookplate of John Taylor Bottomley on front pastedown. Fine in near fine slipcase.

The Constitution with preamble and first 15 amendments. Printed at The Riverside Press, Cambridge, designed by Bruce Rogers, with text set in black with borders in black on each page (Warde III). Printed on shaped paper with watermark "W. King Alton Mill". Colophon page bears Rogers' thistle and initials colophon in red. Bound in dark blue leather, with title and date in Roman numerals, faces to either side, in gold. This book used the same type, designs, and borders also used in printing 'Washington's Farewell Address'.

The typography is by the notable American book designer Bruce Rogers, who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books." (ANB). [Book # 46453]



**Bruce Rogers****THE HISTORY OF OLIVER AND ARTHUR**

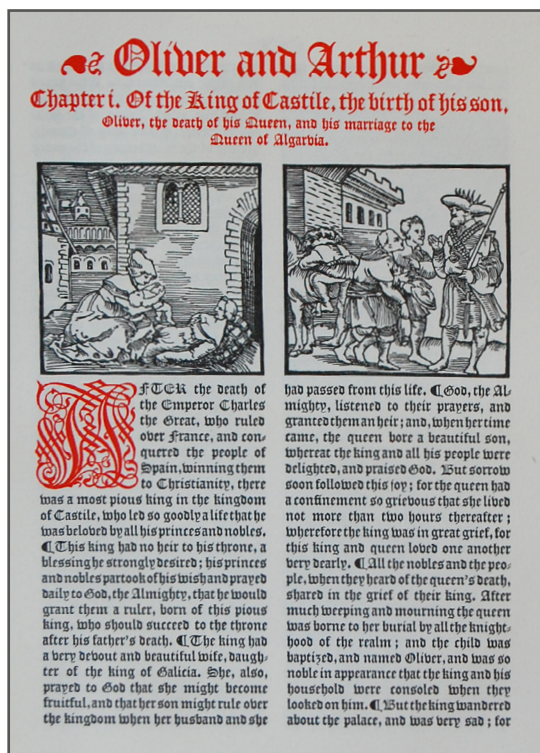
(Boston: Houghton, Mifflin and Company, 1903); small 4to., quarter linen with linen corners, dark green textured paper sides, paper spine label, slipcase; (xvi), cviii, (iv) pages. \$425



Limited to 330 copies printed at the Riverside Press, Cambridge. (Warde 39; Work of Bruce Rogers 95; Blumenthal p.17). Small slight born stain on spine label. The (very scarce) slipcase has some minor rubbing along corners and edges and is lightly faded. Overall the book is in near fine condition. Has an extra slipcase title label tipped in at rear.

This book is an excellent example of Bruce Rogers' allusive style (where he designed the book in a style appropriate to the period in which it was written.) In this case, Rogers has chosen to illustrate the book with woodcuts, evocative of the period, placed in the text. The book is printed in two columns with the Priory Text font. This is one of three books Rogers did in black-letter for the Riverside Press. Chapter headings, major initial letters, and page numbers are printed in red. The title page is printed with red swash lettering and a woodcut in black. The colophon is also printed in red with Bruce Rogers' initials and a classic thistle design. This is the first English translation of the tale originally written in French in 1511. The tale is of interest in its own right, and doubly so because it apparently is based on the same tale as William Morris' *The Friendship of Amis and Amile*. The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several

honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived" [Book # 46061]



*Considered by Many to be the Beginning of Bruce Rogers' Luxurious Typographical Style***LOG OF THE COLUMBIA**

SEASON OF 1899

by Herbert Corey Leeds

(Cambridge, MA: The Riverside Press), 1900; 4to., black cloth with paper label to front, deckled edges; 61, (1), followed by 16 blank pages. \$1,000



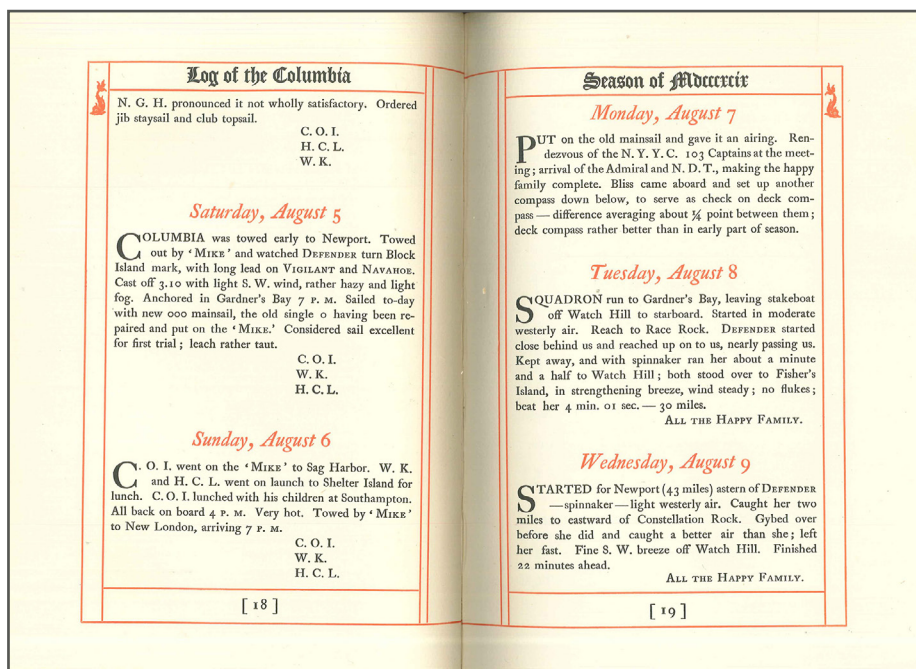
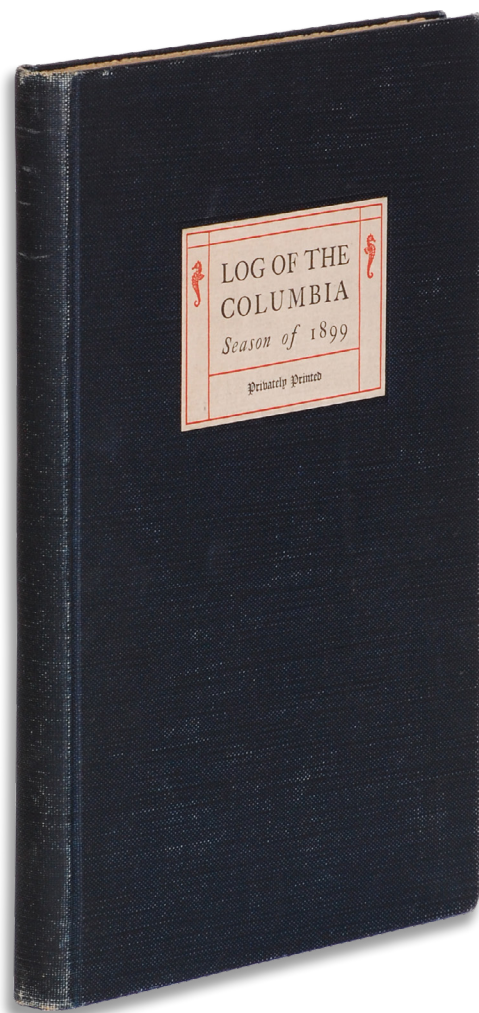
Limited to 50 copies designed and printed by Bruce Rogers at the Riverside Press. (Warde 15; *The Work of Bruce Rogers*, #49, page 11). While called to be signed by signed by publisher Henry Oscar Houghton, this copy is marked in red ink on the limitation page "printer's sample copy" in Bruce Rogers' hand, which is indistinguishable. Light rubbing to the rear board, spine ends and hinges, else a near fine copy of this extremely scarce book.

This book probably represents Bruce Rogers' first attempt to do a

luxurious effort in typography. The colophon at rear is of The Riverside Press.

The contents of the book give an account of the October 1899 America's Cup races between the New York Yacht Club's Columbia and Sir Thomas Lipton's Shamrock, of the Royal Ulster Yacht Club. The crew of the Columbia included noted Spanish-American War Rough Rider Woodbury Kane, as well as the first woman to compete in the America's Cup, Hope Goddard Iselin., Cambridge, Massachusetts: Printed for the Author by H. O. Houghton and Company, 1900.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived". [Book # 139738]



**Large Paper Copy****PARAGRAPHS ON PRINTING**

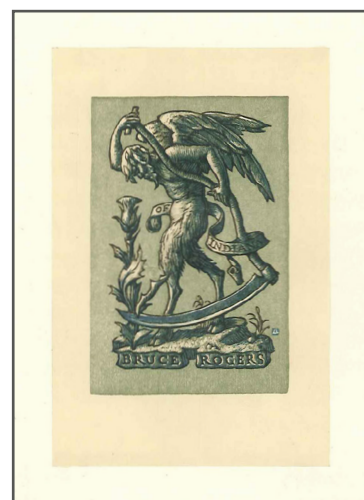
by Bruce Rogers

New York: William E. Rudge's Sons, 1943; 4to., original cloth-backed pattern paper-covered boards, spine lettered in gilt, top edge gilt, glassine wrapper, slipcase, inserted in cardboard mailer; (ii), ix, 187 pages. \$600

First edition, one of the 199 numbered copies signed by Rogers constituting the large-paper edition. Spine faded, slipcase cracked along the bottom edge, with minor shelfwear. Else a near fine copy of this scarce book.

Includes a few very scarce pamphlets loosely inserted as follows:

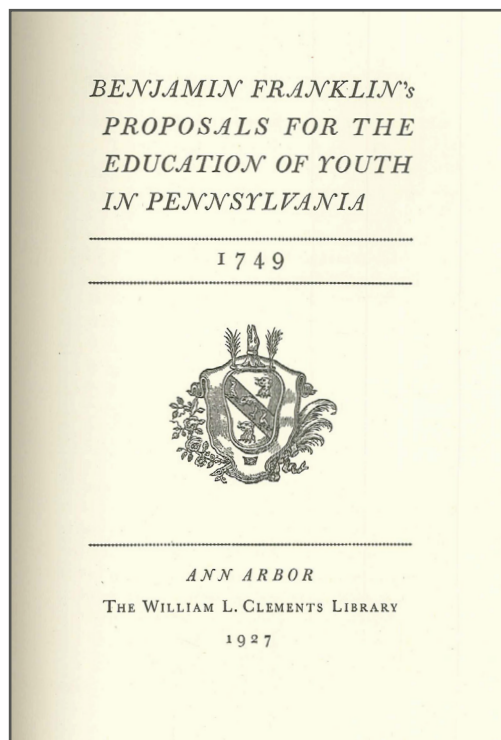
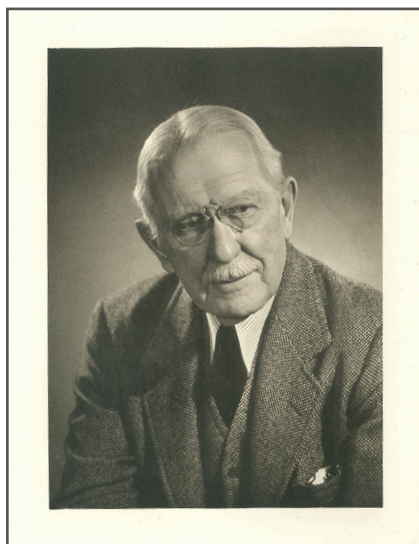
- 1) *A Luncheon to Mr. Bruce Rogers* in celebration of the publication *Paragraphs on Printing*, which took place at the Waldorf-Astoria Hotel, New York, June 22, 1943.
- 2) *William E. Rudge's Sons on the occasion of the firm's Tenth Anniversary pays tribute to the memory of William Edwin Rudge.*
- 3) *Some "Paragraphs" of Comment.*
- 4) Prospectus.



The large-paper copy is in a different binding than the trade edition and contains 4

decorations in color, all executed by Rogers. It also features one of Rogers' printer's marks engraved and printed by Allen Lewis, a frontispiece portrait and numerous illustrations. A beautifully produced book with many examples of typography in different colors, this volume is a study in book design and

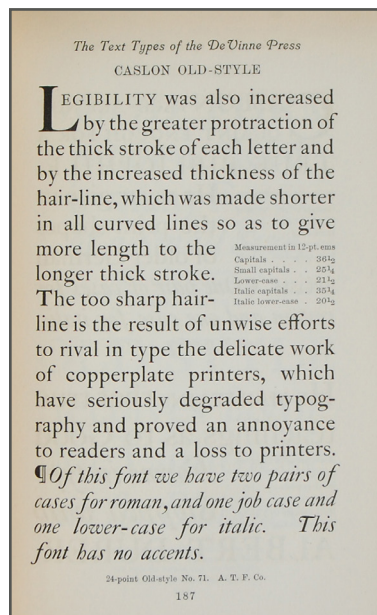
printing by one of the best American designers of the 20th century. Publisher's slip tipped-in. Also present is the 4 page prospectus to this book which encloses a 4 page facsimile from the book; the well printed "A Luncheon to Mr. Bruce Rogers," a pamphlet from an event staged to honor him and his fellow craftsmen for producing this book; a 4 page brochure issued by Hurlbut Paper Company touting the fact that they made the paper for this book; and an A.N.s. by Rogers dated 1947. Beautifully preserved copy of an important book. [Book # 28113]



## Type Specimens

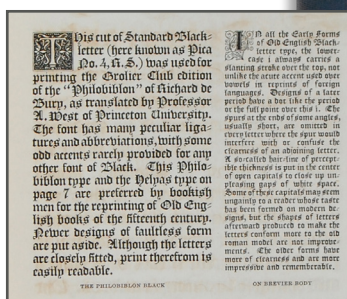
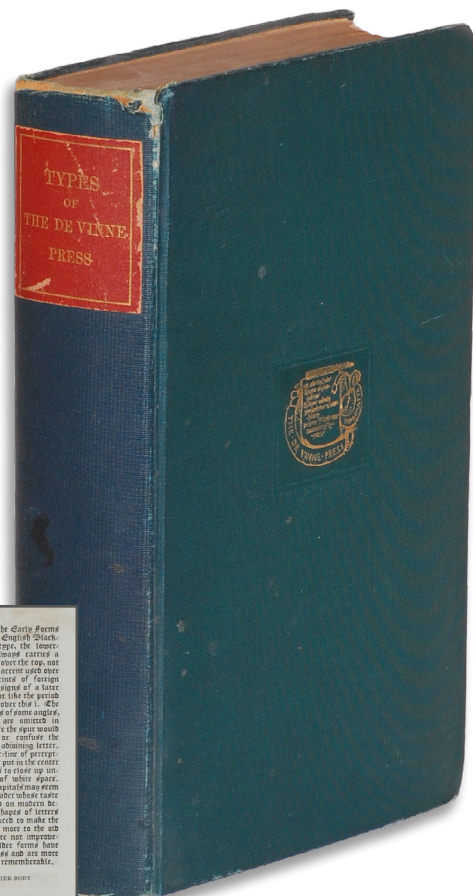
# TYPES OF THE DE VINNE PRESS SPECIMENS FOR THE USE OF COMPOSITORS, PROOFREADERS AND PUBLISHERS

by Theodore Low De Vinne



New York: DeVinne Press, 1907; tall thick 8vo., original green cloth with leather spine label, top edge gilt; (vi), 449 pages. \$750

Magnificent specimen book covering all the types of the DeVinne Press. Also has an index. Some rubbing to spine ends and the leather spine label. Minor shelfwear. Front pastedown lightly damaged. Minor rubbing to hinges. A very good copy of this very scarce specimen. [Book # 5055]



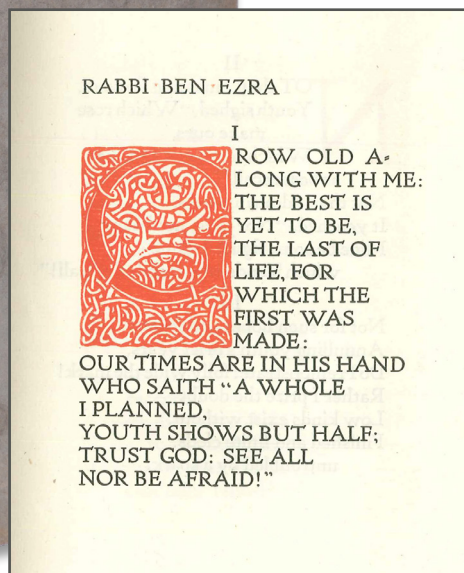
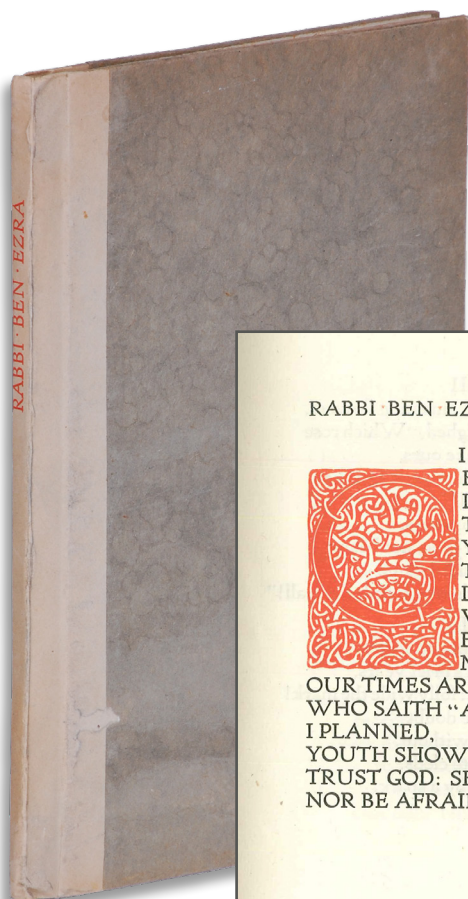
## Village Press

# RABBI BEN EZRA

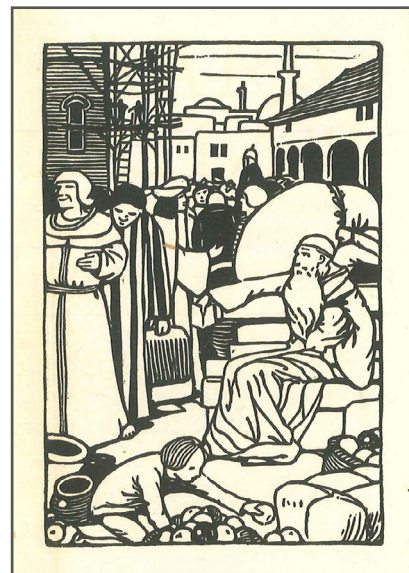
With a note by Robert Bruere.

by Robert Browning

Hingham, MA: The Village Press, 1904; 16mo., original gray paper-covered boards with japan vellum spine; unpaginated. \$500



First edition thus limited to 173 copies, designed by W.A. Dwiggins and printed by Frederic and Bertha Goudy at their Village Press. Spine with some wear along the hinges, minor rubbing to covers. A very nice copy of this scarce book. Printed in red and black. Woodengraved frontispiece, title page, and tailpiece. [Book # 140743]



*Village Press***THE HOLLOW LAND**

A TALE

by William Morris

(Hingham, MA: The Village Press, 1905); large square 8vo., publisher's gray laid paper over boards, holland cloth spine, red-orange title on front cover; 67, (1) pages. \$995

Privately printed in an edition of 225 copies by Frederic and Bertha Goudy at the Village Press. Minor rubbing to the covers, else a fine copy. Reprinted from the Oxford and Cambridge Magazine. A very scarce book. Beautiful double-page frontispiece / title page by Walter J. Enright and a single wood engraving in the text by Bror. J. Olsson Nordfeldt.

The Note by Hooper and double border title and large ornate rubricated initials by Frederic Goudy, who also designed the fount; composition by Mrs. Goudy. Large ornate rubricated initials. The Hollow Land was the tenth book issued by The Village Press while they were located in Hingham, Massachusetts.

The first collected edition was printed at the Chiswick Press in Morris's Golden Type. It was a reprinting of the first writings of William Morris, the famed nineteenth-century designer and founder of the Kelmscott Press. These eleven short stories and five poems first appeared in the Oxford and Cambridge Magazine in 1856, when Morris was only twenty-two. [Book # 140751]

