

Books Designed
By
BRUCE ROGERS

*Exhibited in Honor of His
Eighty-fifth Birthday*



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Compiled by LEWIS M. STARK

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INTRODUCTION

BRUCE ROGERS, known to all the book world as "B. R.," has been called "the most distinguished American designer of books in our time." His career began as a student in the Art School of Purdue University, Class of 1890. Several class yearbooks, annual registers and catalogues contain his illustrations, usually signed "A. B. Rogers," the "A" standing for "Albert," a name he soon dropped. After graduating Mr. Rogers was for a time on the art staff of the *Indianapolis News* and later worked with Joseph M. Bowles, publisher of *Modern Art*. In 1895 Bowles moved his magazine to Boston and young Rogers followed, soon beginning work as a designer for the Riverside Press of Houghton Mifflin Company. For over fifteen years Bruce Rogers designed and supervised the production of the firm's fine books, both in trade and limited editions.

On the first of April, 1911, Mr. Rogers announced his decision to become an independent designer. After leaving the Riverside Press he collaborated on several books with Henry Watson Kent of the Metropolitan Museum Press, and with Carl Purington Rollins, at that time proprietor of the Montague Press in Montague, Massachusetts. In 1916 Mr. Rogers went to England. The following year he was appointed Printing Advisor to the Cambridge University Press, a post he held until 1919. Upon returning to this country he held a similar position with the Harvard University Press (1920-1936) and during the same period designed many of the fine books issued by The Printing House of William Edwin Rudge. For the past twenty years Mr. Rogers has designed books for many presses in this country and in England.

May 14, 1955, was Bruce Rogers' eighty-fifth birthday. In honor of that occasion this selective exhibition of his work was prepared. It was possible to show only a comparatively few volumes, but the selections range from his

earliest work up to the present year. The arrangement is chronological. Wherever possible Mr. Rogers' own comments on his books have been quoted. In other instances opinions by colleagues such as Carl Purington Rollins, Alfred W. Pollard, Frederic Warde and others have been used.

In 1948 Chauncey Brewster Tinker, presenting to Mr. Rogers the seventh gold medal of the American Academy of Arts and Letters, said of him:

In typography he is the heir of all the ages from Gutenberg and Caxton to the mechanic contrivances of our time. . . . He is with Aldus and Elzevir. He is their comrade and their representative; his work is the fulfilment of their promise, and a pledge of good things yet to come.

The "good things" continue to come. At eighty-five Bruce Rogers is still designing beautiful books.



THE LIST

"The books [exhibited] at the New York Public Library represent the endeavors of sixty years — endeavors to make an ideal book. . . . I long ago concluded that there was no such thing as an ideal book — or rather that there were innumerable ones. Every book that fulfills its purpose perfectly is an ideal book, even if not a beautiful one." — Bruce Rogers, quoted in *Publisher's Weekly*, June 4, 1955.

The Debris of 1892. Purdue University. Lafayette, Indiana.

This year book of the class of 1892 includes one of the earliest title pages designed by Bruce Rogers, here signed "A. B. Rogers." He had graduated from Purdue University in the Class of 1890, but continued for several years to illustrate university publications.

Mary E. Steele. Impressions. Being a paper read . . . before the Portfolio Club. . . . Indianapolis, 1893.

The cover and title page were designed and drawn by Bruce Rogers. His name appears on either side of a woman's head illustrating the title page. This is one of the very scarce B. R. "incunabula."

George William Russell. Homeward Songs by the Way. Portland, Maine: Thomas B. Mosher, 1895.

"The designs and headbands by Bruce Rogers." This is the first book in which B. R.'s name appears in a colophon.

Plato. The Banquet . . . Translated by Percy Bysshe Shelley. Chicago: Way and Williams, 1895.

"Decorations by Mr. Bruce Rogers."

Richard B. Gruelle. Notes: Critical & Biographical. . . . Collection of W. T. Walters. [Indianapolis] J. M. Bowles [1895]

"The head-bands, initials and title-page were designed by Bruce Rogers." — *colophon*. "They mark the real beginning of his career as a designer of books. He was then a young man of twenty-four." — Douglas Hoxsey Smith in *Barnacles from Many Bottoms*, 1935.

Three bindings designed by Bruce Rogers:

- a. Gilbert Parker. When Valmond Came to Pontiac. Chicago: Stone & Kimball, 1895.
- b. Catherine McLaen New. A Woman Reigns. Indianapolis: Bowen-Merrill Co., 1896.
- c. Elia W. Peattie. A Mountain Woman. Chicago: Way & Williams, 1896.

Herbert Corey Leeds. Log of the Columbia, Season of 1899. Cambridge: The Riverside Press, 1900.

"A private history of events . . . in connection with the America Cup races between the Columbia and the Shamrock." — *Prefatory note*. No. 10 of 50 copies privately printed for the author. The book is printed in red and black, the title page with a Tory border in red and a dolphin and anchor vignette in black. Each page is framed with double rules in red, embellished with a dolphin or a sea-horse in the upper corners. "Definitely meant to be a decorative book." — *B. R.'s comment in a note to the compiler*.

Xavier, Comte de Maistre. Voyage Autour de Ma Chambre. Boston et New York: Chez Houghton, Mifflin & Cie., 1901.

Decorated in the French manner with an engraved title page by Sidney L. Smith, two head-pieces by J. W. Spenceley, and floriated initials printed in red.

"The presswork does not reach the standard attained in later [Riverside Press] volumes, being occasionally pale in color and uncertain in register; considered technically, as a mere piece of

printing, it is no wise remarkable; yet as a book it is satisfactory and beautiful." — Thomas Wood Stevens in *The Inland Printer*, March 1903, p. 902.

Michel Eyquem de Montaigne. *Essays*. Boston and New York: Houghton Mifflin & Company, 1902–04.

Montaigne's *Essays*, published in three volumes, 1902–1904, is one of the most sumptuous of Houghton Mifflin's publications. The type, to which was given the name *Montaigne*, was especially designed by Bruce Rogers after Jenson's fifteenth century roman.

In his "Printer's note" to Alfred W. Pollard's *The Trained Printer and the Amateur and the Pleasure of Small Books* (1929) Mr. Rogers writes: "The type known as 'Montaigne,' for which I had been largely responsible, had met his [Mr. Pollard's] warm approbation; for in those days we all liked heavier and cruder types than our reconsideration of the matter now leads some of us to prefer. It may be that my eye reacted earlier than most from the types made popular in the nineties by the so-called revival of printing; at any rate the Montaigne type soon seemed to me unsatisfactory, and I began to consider means for improving upon it; but for one reason or another it was nearly ten years later that actual work upon a refinement of it was accomplished, in the type which is now known as 'Centaur.'"

The History of Oliver and Arthur. [Boston and New York: Houghton, Mifflin and Company, 1903]

"The first book done at Riverside in black-letter was *The History of Oliver and Arthur* . . . in which Priory Text, and woodcuts reproduced in facsimile from an early edition, combine to give a studiously historic appearance to the work." — Frederic Warde, *Bruce Rogers, Designer of Books*, 1925, p. 16.

"This borrows some of its flourishes on the title-page from the style of the German *Theuerdanneck* (1517) and may perhaps have been inspired by a Basel original of 1521, which I have never seen. Only I am sure that the Basel original was not nearly so handsome." — A. W. Pollard, *Modern Fine Printing in England and Mr. Bruce Rogers*, 1916, p. 14.

Francesco Petrarca. *Fifteen Sonnets*. Boston and New York: Houghton Mifflin & Company, 1903.

"A hint from the Malermi Bible of 1490 is worked up into a [title page of] truly Italian design, full of music and sunshine and graceful architecture." — A. W. Pollard, *Modern Fine Printing in England and Mr. Bruce Rogers*, 1916, p. 15.

Pierre de Ronsard. *Songs & Sonnets*. Boston & New York: Houghton Mifflin & Company, 1903.

"Despite its seeming abandon we can find a lesson in restraint in this title-page, in the discriminating use of the italic 'swash' letters. . . . These particular swash characters were specially drawn by Mr. Rogers and cut and cast to order in his early days at Riverside. . . . The title-page border is a frank copying of one used by Jan [*sic*] de Tournes at Lyons in the year 1555. Mr. Henry Lewis Bullen observed 'that while the proportions of the border made in 1555 are changed and the lines cleared up to overcome the defects of poor printing in the original, the detail is faithfully but not slavishly followed. Nothing valuable in the original is lost, while something is gained in the interpretation, and this gain is the progressive step that carries forward all arts.'" — James Hendrickson in *Paragraphs on Printing*, 1943, p. 33–34.

Virgil. *Georgics* . . . Translated from the Latin into English by J. W. Mackail. [Cambridge, Mass.] The Riverside Press [1904]

"The title-page, with its earliest example of [Mr. Rogers'] personal device, a thistle worked into a reminiscence of the Aldine anchor, shows him already skilled in arranging his materials. Neither the type nor the Elizabethan capital used in the text can be highly praised, but both are admirably put on the page." — A. W. Pollard, "The Work of Bruce Rogers, Printer" (In: *Transactions of the Bibliographical Society*, v. 14, 1919, p. 13).

Geoffrey Chaucer. *The Parlement of Foules*. Cambridge: The Riverside Press, 1904.

"A pretty book. Rather elegant for Chaucer. An essay in French typography, perhaps. A pleasant book — more French than English, but Chaucer is partially French." — *B. R.'s comment* (In: Paul A. Bennett, *Bruce Rogers of Indiana, an Interview*, 1936, p. 16).

Plutarch. *A Consolatorie Letter*. Boston and New York: Houghton Mifflin and Company, 1905.

Printed at the Riverside Press, Cambridge. The book is without decoration except for a photogravure of a Greek stele on the title page. Mr. Rogers himself considers this book "an unsuccessful attempt at classicism." — *Note to the compiler*.

Laurence Sterne. *A Sentimental Journey through France and Italy*. Boston and New York: Houghton Mifflin and Company, 1905.

Printed at the Riverside Press, Cambridge.

"A little big, maybe, but I didn't have any smaller size of the Brimmer <Bell> type then. Not quite delicate enough. Should have been lighter." — *B. R.'s comment* (In: Paul A. Bennett, *Bruce Rogers of Indiana, an Interview*, 1936, p. 20).

The Song of Roland. [Cambridge, Mass.] The Riverside Press [1906]

The decorations were printed from line blocks and colored by hand in imitation of stained-glass roundels in the Cathedral of Chartres. The volume is printed in French Gothic type, with the marginalia in civilité, in a light brown ink, suggesting faded manuscript notes.

"This daring attempt to suggest a thirteenth century manuscript ranks high among Mr. Rogers's successes." — A. W. Pollard, "The Work of Bruce Rogers, Printer" (In: *Transactions of the Bibliographical Society*, v. 14, 1919, p. 17).

Theocritus. *Idylls*, Translated into English Verse by Charles Stuart Calverley. Boston and New York: Houghton Mifflin and Company, 1906.

Printed at the Riverside Press, Cambridge.

"The *Georgics* of Virgil and the *Idylls* of Theocritus are accompanied by wood-engravings by Mr. M. Lamont Brown, some after drawings by Mr. Rogers and some after antique gems and seals. In the Theocritus the decorations combine happily with the type. Mr. Rogers's own leanings toward the art-forms of ancient Greece have always given warmth and sympathy to his essays in the classic manner." — Frederic Warde, *Bruce Rogers, Designer of Books*, 1925, p. 16-17.

Arnold Haultain. *The Mystery of Golf*. Boston and New York: Houghton Mifflin Company, 1908.

Printed at the Riverside Press, Cambridge, the text in black with marginal notes in red.

"An amusing book with an amusing title-page." — *B. R.'s comment in a note to the compiler*.

Auguste Joseph Bernard. *Geofroy Tory*. Translated by George B. Ives. [Cambridge, Mass.] The Riverside Press, 1909.

Shown with the published volume were two single leaves annotated by Mr. Rogers. One, a "rough proof" of the title page is inscribed in ink: "This is not a good enough proof to reproduce from — B. R." The thistle device on this proof differs from the one that was finally used.

The other leaf contains the colophon and is annotated in pencil: "This reproduction of one half of a design by Tory of 'The Annunciation to the Shepherds' was so suggestive of the device of HM Co. [Houghton Mifflin Company] that I couldn't resist using it as such in this book. B. R."

Izaak Walton. *The Compleat Angler*. [Cambridge, Mass.] The Riverside Press Edition, 1909.

"The style of this edition was suggested by that of the editio princeps, but it is most instructive to see with what freedom the suggestion has been worked out, and how the numerous modifications and improvements have made a fine new book which yet preserves intact the spirit of the

old one." — Victor Scholderer, "Mr. Bruce Rogers and the Riverside Press" (In: *The Athenæum*, August 27, 1920).

"That's not bad. It carries the simplicity and naïveté of Walton's prose — which the more elaborate editions do not; Major's monumental one, especially inappropriate. Updike did a beautiful one for Goodspeed." — *B. R.'s comment* (In: Paul A. Bennett, *Bruce Rogers of Indiana, an Interview*, 1936, p. 19).

The Constitution of the United States of America. [Boston and New York: Houghton Mifflin Company, 1911]

Alfred W. Pollard states in his article on "The Work of Bruce Rogers, Printer" (*Transactions of the Bibliographical Society*, v. 14, 1919, p. 20) that the production of this fine edition of the *Constitution* "was brought about by the chaff of an English visitor when his book-loving friends, on being asked for a copy of their vaunted Constitution, could only rake up an edition not much better than an English blue-book."

John Cotton Dana. Mr. Walpole's Friends in Boston. [Newark, N. J., 1911]

An account of a visit of the Walpole Society to Boston. Handset and printed at the Riverside Press by Bruce Rogers in an edition of twenty-seven copies. "A characteristic bit of Danaism." — *B. R.'s comment in a note to the compiler*.

Ecclesiastes or The Preacher. Boston & New York: Houghton Mifflin Co., 1911.

Printed in the style of Geoffroy Tory. On the title page Mr. Rogers has placed the same Tory design used on the colophon page of Bernard's *Geofroy Tory*. "Tory's woodcut borders (not yet staled by custom) were never more gracefully used than in the *Ecclesiastes*." — Frederic Warde, *Bruce Rogers, Designer of Books*, 1925, p. 18.

William Byrd. Accounts. [Baltimore: The Munder Press, 1913]

One of fifteen copies privately printed for Thomas Fortune Ryan and ruled in red by hand. This is one of the rarest books designed by Bruce Rogers. The device at the end of the volume, used only in this book, is described by William M. Hepburn in his *Notes on Bruce Rogers of Indiana* (1945) as "a young Triton kneeling on a circular plinth, his back to the observer, blowing a conch held in the left hand . . . a design which was suggested by a fountain seen in a courtyard in New Orleans."

Luther S. Livingston. Franklin and his Press at Passy. New York: The Grolier Club, 1914.

Printed at the Riverside Press, Cambridge.

There is a divergence of opinion with regard to this book. B. R. himself commented: "Not good reproductions. Should have been collotype. Large italic, imported for the Preface, not cast on proper width of bodies. Too loose and open." — Paul A. Bennett, *Bruce Rogers of Indiana, an Interview*, 1936, p. 16. Frederic Warde, on the other hand, said that it "has been taken as one of the finest examples we have of reminiscent printing." — *Bruce Rogers, Designer of Books*, 1925, p. 20.

Georges Maurice de Guérin. The Centaur. Translated by George B. Ives. Montague, Mass.: The Montague Press, 1915.

This book gave its name to a new type designed by Bruce Rogers — an adaptation of the Jenson roman — which was first used here. Mr. Rogers printed the book in an edition of 135 copies at the Montague Press, conducted by his friend and fellow typographer Carl Purington Rollins.

"The first use of the Centaur type in book work was a revelation of the possibilities of the design. . . . Used as it was in that book, with a renaissance head-band and initial redrawn in precisely the right colour, the effect was beyond praise. The book was accepted by many as the masterpiece of modern printing." — Frederic Warde, *Bruce Rogers, Designer of Books*, 1925, p. 23-25.

The Library's copy is inscribed: "This is one of the few copies (about a dozen) ruled in red by me. Bruce Rogers London July. 1930."

Albrecht Dürer. *Of the Just Shaping of Letters*. New York: The Grolier Club, 1917.

Printed at The Mall Press, Hammersmith, England, in an edition of 218 copies, three of which were on vellum. This is the only book printed by Mr. Rogers at The Mall Press, conducted by his friends Sir Emery Walker and Wilfred Merton.

“B. R. was never a printer in the mechanical sense. It is true that he has actually printed some few things. As an example, because of the impossibility of getting trained workmen in wartime England, *On the Just Shaping of Letters* (1917) was put through the press with his own hands.” — James Hendrickson in *Paragraphs on Printing*, 1943, p. 147.

Three books designed in 1919 during Mr. Rogers' short term of office as Printing Advisor to the Cambridge University Press (1917–1919):

The Voyage of a Vice-Chancellor, by Sir Arthur E. Shipley.

The Litany of the Elves, by John C. Lawson.

A Divine Heptalogy, compiled by Margaret C. Jenkinson.

In a letter to Frederic W. Goudy, written from Cambridge, January 19, 1919, Mr. Rogers described his work at the University Press: “The Press seldom has anything to do but the most unpromising kind of books — and these they don't need to alter much. Most of my energies are directed toward improving their spacing, margins, chapter heads, etc. . . . Occasionally there is a volume of literary essays, or a privately printed sermon or book of verse — but no one wants to pay enough for careful work and good paper. . . . I have done only two or three little privately printed jobs which are at all worthy of preserving specimens of — and they not very worthy.” — *BR to FWG*, 1940, p. 17–19.

Stephen Vincent Benét. *The Ballad of William Sycamore*. New York: Edward Byrne Hackett, 1923.

Printed by the Printing House of William Edwin Rudge, Mount Vernon, N. Y.

“The original lay-out . . . had a sketch of a covered wagon on the title-page, but the possibility of suggesting ‘wild geese flying,’ by using a series of printer's braces, just as they lay in the ornament case, seemed more interesting and less obvious.” — B. R. in *Paragraphs on Printing*, 1943, p. 166.

Ernest Dowson. *The Pierrot of the Minute*. New York: The Grolier Club, 1923.

“One of an edition of three hundred copies on antique laid paper printed by Bruce Rogers. It is one of a series of six books done by eminent American printers at the invitation of the Grolier Club.”

“Here, if ever, a printer has succeeded in capturing the spirit of his author. Dowson spent much of his thirty-two years of thwarted life in France; so the Deberny types and Fournier ornaments make a pertinent setting for the story of Pierrot and his Moon Maiden in the *Parc du Petit Trianon*. But far beyond this the designer has caught the light and graceful rhythm of the poem itself.” — James Hendrickson in *Paragraphs on Printing*, 1934, p. 50.

Gabriel Wells. *Life Eternal [and] Life Temporal*. [New York, 1925–26]

Two Christmas leaflets by the late Gabriel Wells, well-known New York rare book dealer, “arranged by Bruce Rogers” and printed by William Edwin Rudge.

The Gospel According to St. Luke. New York: Printed by William Edwin Rudge for The John Day Company, 1926.

The chapter headings are printed in red and the initial at the beginning of each chapter in blue. “Red is the most satisfactory secondary color with black. . . . A red such as the early printers had, a full-bodied, rather dull vermilion, which will hold up well with the black, is the most successful. . . . Black and blue alone are never so pleasing a combination as when red is introduced as the second color, with blue as the third.” — B. R. in *Paragraphs on Printing*, 1943, p. 77.

Rudyard Kipling. *On Dry Cow Fishing as a Fine Art*. Cleveland: The Rowfant Club, 1926.

"176 copies printed for The Rowfant Club by Bruce Rogers." The text is reprinted here in book form for the first time, from *The Fishing Gazette*, December, 1890.

"In drawing the somewhat (though not much) over-accoutred fisherman [in the title vignette] I had hoped to catch some likeness to Kipling himself; but I'm afraid it only suggests Groucho Marx in one of his slinking moments." — B. R., *Progressive Layouts for On Dry-Cow Fishing*, 1938.

George Moore. *Peronnik the Fool*. New York: William Edwin Rudge, 1926.

"As an example of modern medievalism we might consider George Moore's story, *Peronnik the Fool*. That is a pseudo-medieval romance, so pseudo-medieval trimmings seemed appropriate. The choice of black-letter and civilité type for the title and chapter heads conveys something of the flavor of the tale, without interfering in any way with the plain legibility of the text." — B. R., *Paragraphs on Printing*, 1943, p. 127.

Chauncey Brewster Tinker. *The Wedgwood Medallion of Samuel Johnson*. Cambridge: Harvard University Press, 1926.

"An unusual treatment perhaps but suitable enough for its subject. Rather precious and a little too elegant. The whole color scheme was dictated by the medallion itself." — B. R.'s comment (In: Paul A. Bennett, *Bruce Rogers of Indiana, an Interview*, 1936, p. 18).

Frederic G. Kenyon. *Ancient Books and Modern Discoveries*. Chicago: The Caxton Club, 1927.

"When using well-known type ornaments an effective novelty can sometimes be produced by combining them more loosely than in their normal setting. Examples of this treatment are in *Ancient Books and Modern Discoveries*. There were different combinations of ornaments for each chapter. There was even an attempt made to suggest papyrus, leaves, etc." — B. R., *Paragraphs on Printing*, 1943, p. 176.

Private Papers of James Boswell from Malahide Castle. New York, 1928–34. 18 vols.

Privately printed by William Edwin Rudge for the late Col. Ralph Heyward Isham, the discoverer of the famous "Boswell Papers."

"If the style of typographic treatment was ever unmistakably indicated by the content, it was in this instance. Boswell and Baskerville were contemporaries, and had these papers been published during Boswell's lifetime they might well have appeared in something like their present form, though perhaps not so luxuriously printed. The modern Baskerville type seemed by all odds the logical one to use — particularly as it could be had in a complete range of sizes." — B. R., *Paragraphs on Printing*, 1943, p. 72.

Joseph Conrad. *The Sisters*. New York: Crosby Gaige, 1928.

"Printed by Bruce Rogers at the Press of William Edwin Rudge."

"Chapters were not titled, only numbered, so a little decoration seemed allowable if not too prominent. . . . The vast expanses of Russia were suggested by a chance combination of dotted and cross-lined rules which made for Chapter II the 'uniform level of ripe wheat'. . . . The Maltese-cross windmills, of two sizes to indicate perspective, added to this effect, and a few type ornaments of various kinds made a church and roofs." — B. R., *Paragraphs on Printing*, 1943, p. 166, 171.

Theocritus. *The Third Idyll*. Translated from the Greek by Andrew Lang. New York, 1928.

"375 copies of this book were made at the Museum Press by Watson Kent, Bryson Burroughs and Bruce Rogers." Mr. Rogers himself considers this book "quite unsuccessful and badly printed."

Samuel Taylor Coleridge. *The Rime of the Ancient Mariner*. Oxford: University Press, 1930.

Printed at the Oxford University Press in the Fell types given to the University by Doctor Fell about 1670, this book is a fine example of Mr. Rogers' ability to suggest illustration by the use of type ornaments.

"The border on the title-page and the head- and tail-pieces were composed of various typographic units, two of which, a dolphin and a wing-like ornament, were specially cut for this book. . . . The albatross, made up of the wings and one other small ornament, has a round and healthy body on page 6, but is somewhat emaciated when he drops into the sea on page 19. The leaping dolphins may serve to remind you how fish sometimes jump when a stone is thrown into the water." — B. R., *Paragraphs on Printing*, 1943, p. 138–144.

Homer. *Odyssey*. London: Sir Emery Walker, Wilfred Merton and Bruce Rogers, 1932.

Translated by T. E. Lawrence.

"For one of the world's classics in a new translation by one of the most noted Englishmen of his time, I thought a somewhat 'monumental' volume was called for. . . . For decoration I decided on roundels for each Book, with designs from Greek vases in black on gold leaf. Both the Iliad and the Odyssey have been copiously illustrated in Greek vase painting, so there was much material to choose from. But only a few of the original compositions were followed at all closely; the others were made up from single Homeric figures in new combinations, illustrating some incident in each Book." — B. R., *Paragraphs on Printing*, 1943, p. 149.

Aesop's Fables. Samuel Croxall's Translation. New York: The Limited Editions Club, 1933.

Printed by John Johnson at the Oxford University Press.

"*Aesop's Fables* was an attempt to provide a setting for the facsimiles of early Florentine woodcuts . . . and the Fell types of the Oxford University Press seemed to furnish just the necessary background for these vigorous designs. Some new typographic 'hands' were supplied to point the moral of each fable." — B. R., *Paragraphs on Printing*, 1943, p. 94.

Stanley Morison. *Fra Luca de Pacioli*. New York: The Grolier Club, 1933.

Printed at the University Press, Cambridge, England. The title border was reproduced from Pacioli's *Summa de Arithmetica*, Toscolano, 1523.

"A printer is always pleased to be asked to make a book on his own profession. . . . One of this class of publications which proved most interesting to produce was a commission from the Grolier Club to print a monograph on Luca de Pacioli and the alphabet of Roman letters in his book *De Divina Proportione*. . . . The Grolier Club having been liberal in its appropriation for the work, we decided to make it a gayer and more decorative book than the Tory and the Dürer which had preceded it. . . . Altogether it was one of my most pleasant adventures in bookmaking." — B. R., *Paragraphs on Printing*, 1943, p. 160–165.

Geoffroy Tory. *Champ Rosé*. New Rochelle: Peter Pauper Press, 1933.

Tory's Roman letters, from his *Champ Fleury*, dedicated by "Bruce Rogers, of Indiana . . . to all true and devoted Lovers of well-formed Letters."

Printed in red to carry out Mr. Rogers' "harmless petty conceit, namely, that as in these . . . days of hardship & depression much Book-Keeping is being written down in red . . . perhaps it were better for Book-Selling too if Printing were done in that cheerful colour, to make some small semblance of gaiety in this dolorous world." — *verso of leaf 3*.

Sir Thomas More. *Utopia*. Done into English by Ralph Robynson. New York: The Limited Editions Club, 1934.

Printed at the Rudge Press.

"It is seventeenth century printing observed, analyzed, refined, and adapted to modern requirements, resulting in a book which has flavor but not archaism, which is decorative without

ornamentation, and readable without crudeness." — Carl Purington Rollins in *The Saturday Review of Literature*, May 11, 1935.

The Holy Bible. Appointed to be Read in Churches. Oxford: Printed at the University Press, 1935. 2 vols.

Printed on English handmade paper, in an edition of 200 copies.

"The new Bible represents the full and complete flowering of Mr. Rogers's genius as a designer of books. Into it have been distilled his powers of type design, and of harmonious page arrangement. . . . And it is fitting that the supreme work of America's greatest designer of printing should be the English Bible, printed at England's greatest printing house." — Carl Purington Rollins in *The Saturday Review of Literature*, October 19, 1935.

Mr. Rogers himself has written *An Account of the Making of the Oxford Lectern Bible* (1936), in which he describes in detail the six-year project of planning a new Bible "that should, in its arrangement, combine practicality as a pulpit book with beauty as a specimen of printing."

William Shakespeare. The Comedies, Histories & Tragedies. New York: The Limited Editions Club, 1939–40.

The plays of Shakespeare, published separately in thirty-seven volumes, each illustrated by a different artist, were printed by the Press of A. Colish, New York. The binding paper is an adaptation of the wall decoration in John Davenant's house at Oxford where Shakespeare is said to have stayed often.

In *Paragraphs on Printing* (p. 65–72) Mr. Rogers has described the printing of this edition of Shakespeare's plays. His remarks on the type used indicate the care taken in preparing this publication: "In planning the Limited Editions Club *Shakespeare* the first consideration was of the type, which needed to be bold and vigorous enough to convey to the reader's eye something of the rugged Elizabethan quality of the text. A large format was necessary to allow for the illustrations and therefore a correspondingly large type was indicated. The first experiments were made at the Oxford University Press with great-primer Fell types; but when for various reasons it became necessary to print the volumes on this side of the Atlantic, the use of Fell types had to be abandoned and search made for something else comparable in effect..

"For so extensive an undertaking hand-setting in this country was out of the question. After experiments with several of the type faces made by the machine companies it was felt that none of them was as suitable as the reproduction of a type cut by a Hollander, Anton Janson, between 1660 and 1687 — less than a hundred years after Shakespeare's time."

The Carl H. Pforzheimer Library. English Literature, 1475–1700. New York: Privately printed, 1940.

"Designed by the late Frederic Warde. The title-pages were designed and the volumes completed by Bruce Rogers in 1940. One hundred and fifty copies were printed at the Morrill Press." — *colophon*.

The three volumes of this handsome catalogue describe the contents of a portion of one of the finest existing private libraries of English literature.

Sir Winston Churchill. We shall go on to the end. . . . [New York, 1941]

"Designed by Bruce Rogers, set in his Centaur type, and printed under his supervision on his Albion hand-press, on the occasion of the Distaff Side Book Carnival and Dance, at the Hotel Ambassador, April 23rd, 1941." — *Note on verso of the broadside*.

Beatrice L. Warde. "Bombed but Unbeaten." Excerpts from the War Commentary of Beatrice L. Warde. New York, 1941.

The fifth chapbook in the Typophiles' series, "printed for friends of freedom" by the Walpole Printing Office, Mount Vernon, N. Y. "Nothing unusual about it except the title-page" is B. R.'s comment in a note to the compiler. With his customary imaginative use of type ornaments he has here suggested in a simple design, printed in red and black, the falling and bursting of bombs.

Joseph Conrad. *The Tremolino*. New York: Philip C. Duschnes, 1942.

Printed at the Press of A. Colish, New York; illustrations engraved on wood by Edward A. Wilson.

"It is a slight but vivid story, to be read almost at a glance, so it would have been a misfit to make it larger, say in octavo size. The vividness is indicated by the dramatic little cuts in color, the slightness by the dimensions and open character of the pages." — B. R., *Paragraphs on Printing*, 1943, p. 14.

The Atlantic Charter. [New York: William E. Rudge's Sons, 1943]

This broadside edition of the Atlantic charter, signed by Roosevelt and Churchill on August 14, 1941, was designed by B. R. for William E. Rudge's Sons. The text, set in Goudy's Hadriano capitals, is framed in a raised gilt border representing looped and knotted rope, with the American eagle and the British lion in the corners.

Massachusetts (Colony). *The Oath of a Free-man*. [New York, 1943]

No copy is known of the original Cambridge, 1639, printing of the "Oath of a Free-man," the first piece of printing done in what is now the United States. The text of the broadside, however, survived in later reprints.

Bruce Rogers. *Paragraphs on Printing*. New York: William E. Rudge's Sons, 1943.

This compilation of Bruce Rogers' observations on typographical problems is dedicated "To the memory of William Edwin Rudge, master of printing, who devoted his life to the advancement of that art." Mr. Rudge's son, Frederick G. Rudge, was largely instrumental in persuading Mr. Rogers to publish this collection of his remarks on printing.

In the words of one reviewer at the time of publication, Mr. Rogers' statements "carry great authority because of their ideality and uncommon sense." Two excerpts illustrate the point:

"One of the most essential requirements for a successful book designer is that he should be a book *lover*." (p. 4)

"The first requisite in all book design is orderliness." (p. 14)

Euclid. *Elements of Geometry*. Book I. New York: Random House, 1944.

This edition of Euclid, printed at the Press of A. Colish, New York, is set in italic with the diagrams printed in white on backgrounds of various colors. "My attempt to atone for my college failure in geometry." — B. R.'s comment in a note to the compiler.

Poems of Alcman, Sappho, Ibycus. Rendered from the Greek by Olga Marx and Ernest Mornitz. New York: Alfred A. Knopf, 1945.

Printed at the Press of A. Colish, New York. The Greek and English texts are printed on opposite pages and are decorated with some of Howard Trafton's calendar cuts in the pseudo-Greek style, used later in Nicholas Breton's *The Twelve Moneths*, 1951 (q. v). "An attempt at a fitting instrument for the lovely poems." — B. R.'s comment in a note to the compiler.

Epicurus. *The Extant Remains of the Greek Text Translated by Cyril Bailey*. New York: The Limited Editions Club, 1947.

Printed by the Aldus Printers, New York, in an edition of 1500 copies signed by Bruce Rogers. Printed in red and black with Greek and English texts on opposite pages. "An interesting experiment in setting Greek type." — B. R.'s comment in a note to the compiler.

Alfred Henry Forrester. *A Few Words about Pipes, Smoking & Tobacco*. The New York Public Library, 1947.

Printed by A. Colish, New York.

This is the first publication of a manuscript, now in the Arents Tobacco Collection, written and illustrated by Alfred Henry Forrester ("Alfred Crowquill"), English caricaturist and author. "The italic type chosen by [Mr. Rogers] happily preserves the charm, without reproducing the style of the careful spencerian script of the original." — *Foreword by Sarah Dickson*.

Henry David Thoreau. *A Pig Tale*. New Fairfield, Conn.: Bruce Rogers, 1947.

"Reprinted from Thoreau's *Journal* (1836), by A. Colish and Bruce Rogers." The title vignette, after a woodcut by Rudolph Ruzicka, shows Mr. Rogers' home, "October House." An illustration on page 1 is by the late Charles N. Capon.

Accompanied by a presentation slip printed in red and initialled and dated by Mr. Rogers in red pencil:

An A. Colish
B. Rogers
C. Capon
Book

With Greetings from B. R. 1948

A Specimen Sheet of Centaur Type. Bangor, Maine: Eastern Corporation, 1948.

A broadside displaying Bruce Rogers' Centaur type arranged in various sizes from 6 to 72-point, designed by Mr. Rogers and presented by him to the Library on the occasion of this exhibition.

Centaur and Arrighi. San Francisco: Printed by Taylor & Taylor, 1948.

Bruce Rogers' Centaur and Frederic Warde's Arrighi types displayed in a specimen sheet issued by Mackenzie & Harris, Inc. of San Francisco. "Designed by Bruce Rogers. . . . The initial and the designer's mark are from original drawings by B. R."

Frick Collection, New York. An Illustrated Catalogue of the Works of Art in the Collection of Henry Clay Frick. With an Introduction by Sir Osbert Sitwell. Pittsburgh: Printed at the University, 1949-55. 8 v.

Up to the present time eight volumes of this magnificent catalogue have appeared. Volumes 4-8 have the imprint: New York: Frick Art Reference Library, and were printed by The Thistle Press, New York. Only 175 sets have been printed, all for private distribution to museums and libraries throughout the world.

The catalogue was originally designed by Porter Garnett in 1928-1929, but the project was discontinued in 1932. When it was revived in 1948 Bruce Rogers was entrusted with all the production details. He retained Mr. Garnett's general format, but made new designs for the title pages, chapter openings and binding.

The Holy Bible. Cleveland and New York: The World Publishing Company, 1949.

Ten years after the publication of his two-volume Oxford Lectern Bible in 1935, Bruce Rogers began work on the "World Bible," a folio edition in one volume, designed primarily for presentation to churches and schools in memory of those who died in the Second World War.

In the prospectus for this Bible Mr. Rogers states that the "type ornaments or flowers . . . together with the type selected, are intended to give a slightly oriental flavor to the volume, indicative of the Syriac and Hebrew sources of the text on which the King James translators based their classic version. The type is the first use of a face called Goudy Bible. It is a version of Frederic Goudy's Newstyle which I considered for the Oxford Bible, but which was not practical to use in England at that time."

Jonathan Swift. *A Voyage to Brobdingnag. A Voyage to Lilliput*. New York: The Limited Editions Club, 1950.

"Printed . . . by the Aldus Printers, New York, under the supervision of Bruce Rogers."

Mr. Rogers is famous for his "allusive" typography and type-ornament decorations. In these two volumes he has presented Gulliver's travels to Brobdingnag and to Lilliput in amusingly appropriate formats, "Brobdingnag" measuring 18¾ x 13½ inches, and "Lilliput," 3¹¹/₁₆ x 2½ inches. In a letter to the compiler, Mr. Rogers speaks of the title page of "Brobdingnag" as "the most boisterous I've ever made."

Nicholas Breton. *The Twelve Months and Christmas Day*. New York: Clarke & Way, 1951.

The decorations were composed from Howard Trafton's calendar cuts in the pseudo-Greek style. In a prefatory "Note" Mr. Rogers says: "The choice of Greek figures to illustrate a bit of XVII century English literature is of course an anachronism, but as we are the heirs of all the ages, in printing as in other arts . . . I do not feel it necessary to apologize for the anomaly."

E. Willis Jones. *A Visit to October House*. Chicago: Society of Typographic Arts [1952]

Printed by the Thistle Press, New York, with photographs and collotypes (exterior and interior views of the house) by Arthur Jaffé.

"Arranged by Bruce Rogers; with title page designed by the author, using a drawing [of October House] by Rudolph Ruzicka. . . . Issued to hail the eighty-third birthday of B. R. on May 14, 1953."

In a "Brief note," a leaflet accompanying presentation copies, Mr. Jones writes: "Naturally I'm very pleased BR wanted this account of our visit five years ago put into print. He had photos made, drew house plans, tail-piece and directed the entire production which has come off in his usual successful [*sic*] manner."

Logan Esarey. *The Indiana Home*. Bloomington: Indiana University Press, 1953.

Printed by the Marchbanks Press, New York.

Besides designing the typography of this book, Bruce Rogers also made the numerous drawings of pioneer tools, implements and household utensils, printed in sepia in the margins. "An attempt to convey the character of the fine text." — *B. R.'s comment in a note to the compiler.*

Bruce Rogers. *Pi*. Cleveland and New York: The World Publishing Company, 1953.

"This book was planned by Bruce Rogers and composed in English Monotype Van Dijck by Mackenzie & Harris, Inc., San Francisco, California."

In the "Author's Introduction" to this "Hodge-podge of the letters, papers and addresses written during the last sixty years" Mr. Rogers comments in characteristic vein: "The pieces are arranged in chronological order; but were they not, even I could not distinguish the earlier from the later writings. This may be looked at in two ways: either I *didn't* advance or else I sprang, like Minerva, fully armed, from the head of Jove. The latter thought is of course the more flattering to my vanity."

Dante. *Divine Comedy*. Prose Translation by Charles Eliot Norton with Illustrations from Designs by Botticelli. New York: Bruce Rogers & The Press of A. Colish, 1955.

Bruce Rogers himself considers this recent publication "the most important book of my life." For nearly fifty years he had been planning to combine Charles Eliot Norton's prose translation of the *Divine Comedy* with reproductions of Botticelli's famous silver-point drawings.

In the "Paradise" section the illustrations are circular, aptly illustrating one of B. R.'s observations in his *Paragraphs on Printing* (p. 101): "A circular design of some kind . . . is often of great help to a page. The reason is fairly obvious, but sometimes overlooked. Mere lines of type, roman type especially, are inevitably somewhat rigid and inert in appearance; and a design containing curves not only affords contrast but also adds life and movement."

Ray Nash. *Printing as an Art*. Cambridge: Published for the Society of Printers by Harvard University Press, 1955.

This book, written to commemorate the fiftieth anniversary of the Society of Printers, of Boston, is one of the most recently published examples of Bruce Rogers' typography. "By skilful use of black-letter heads and red rules on every page [he has] suggested some of the features that gave distinctive character to the printing of the nineties. This touch of nostalgia is pleasant and appropriate." — Carl Purington Rollins in *Printing & Graphic Arts*, February, 1955.

Sir Max Beerbohm. *The Happy Hypocrite*, a Fairy Tale for Tired Men. 1955.

The exhibition included two advance dummy copies of Bruce Rogers' edition of *The Happy Hypocrite*, lent by Mr. James Hendrickson. This book, to be published later this year, is set in Mr. Rogers' own Centaur type and the ornamentation for the chapter heads and binding paper was derived from miscellaneous type ornaments and figurines originally designed by him for binding tools. "The whole color scheme is intended to remind one of the so-called 'mauve decade.'" — B. R.

According to Mr. Rogers, "this book was to have been the 85th project that I did with the House of Rudge." Before the volume was completed the Rudge business was bought by Geffen, Dunn & Co. The book is to be printed by the Stinehour Press, Lunenburg, Vermont, in an edition of 600 copies, with Mr. Rogers' own imprint.



· EX LIBRIS ·

· CHARLES ·



· AUGUSTE ·

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