



# PRINTED & BOUND



A Newsletter for Bibliophiles

June 2017

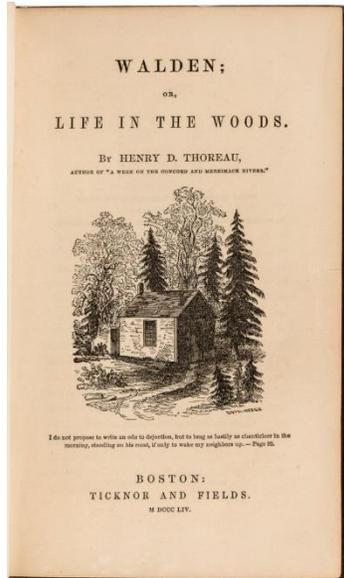
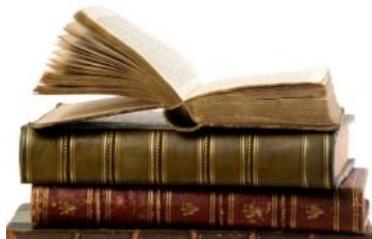
*Printed & Bound* focuses on the book as a collectible item and as an example of the printer's art. It provides information about the history of printing and book production, guidelines for developing a book collection, and news about book-related publications and activities.

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*Printed & Bound* is published in February, June, and October. Past issues are available in the "Newsletters" section of The Book Club of Detroit website: [www.bookclubofdetroit.org](http://www.bookclubofdetroit.org).



Left: First edition of *Walden*, published in 1854 by Ticknor and Fields. Below: Illustration by Michael Renton from the 1980 Folio Society edition.



## THOREAU'S BICENTENNIAL

This year marks the 200<sup>th</sup> anniversary of the birth of Henry David Thoreau (July 12, 1817-May 6, 1862), whose *Walden; or Life in the Woods* is a classic in American literature.

When Thoreau built a small cabin near Walden Pond outside of Concord, Massachusetts, in July of 1845 he didn't know that his experiment in simple living would lead him to produce one of America's most quoted books. Here are a few selections from the book that made him famous:

"A man is rich in proportion to the number of things which he can afford to let alone."

"How many a man has dated a new era in his life from the reading of a book."

"I had three chairs in my house; one for solitude, two for friendship, three for society."

"Every morning was a cheerful invitation to make my life of equal simplicity, and I may say innocence, with Nature herself."

"I find it wholesome to be alone the greater part of the time. To be in company, even with the best, is soon wearisome and dissipating. I love to be alone. I never found the companion that was so companionable as solitude."

# THE WORLD OF BOOKS 1817-2017

➤ The Thoreau Society will mark the 200<sup>th</sup> anniversary of Henry David Thoreau's birth with the variety of events held from July 11 through July 16. For details, go to <http://www.thoreausociety.org/event/thoreau-bicentennial-gathering-celebrating-life-works-and-legacy-henry-david-thoreau>.

## 200 YEARS AGO IN LITERATURE . . .

- Walter Scott's *Rob Roy* was published anonymously on December 31 in 1817.
- Six years after her death, Jane Austen's first and last completed novels (*Northanger Abbey* and *Persuasion*) were published under her name in December of 1817 (with a date of 1818). All of her previous works had been published anonymously, but in these volumes a biographical note by her brother Henry Austen revealed the author's name for the first time.

## 150 YEARS AGO IN LITERATURE . . .

- Henrik Ibsen's *Peer Gynt* and Karl Marx's *Das Kapital* were first published in 1867.
- Laura Ingalls Wilder of *Little House on the Prairie* fame was born on February 7, 1867. English author Arnold Bennett was born on May 27, 1867.
- Thomas Bulfinch, American collector of myths and legends, died in 1867.

## 100 YEARS AGO IN LITERATURE . . .

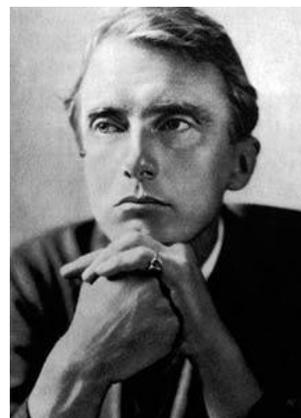
- In January of 1917, Francis Picabia produced the first issue (as well as the next three issues) of the Dada periodical *391* in Barcelona, Spain. The magazine continued to be published until 1924.

➤ In April of 1917, Virginia and Leonard Woolf accepted delivery of the hand-printing press they would use for their Hogarth Press, located at their home (Hogarth House) in Richmond upon Thames.

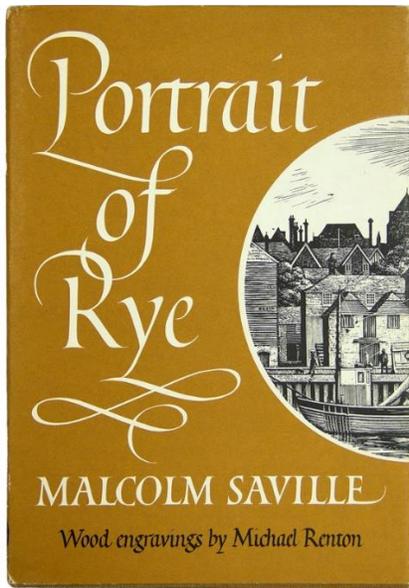
➤ Abraham Cahan's novel, *The Rise of David Levinsky*, was published in 1917. The book was a fictionalized autobiography of a Russian Jew who came to America and went from "rags to riches."

➤ Some landmark volumes of poetry were published in 1917. They included *Prufrock and Other Observations* by T. S. Eliot, *Renascence and Other Poems* by Edna St. Vincent Millay, *The Old Huntsman and Other Poems* by Siegfried Sassoon, *Poems* (including "I Have a Rendezvous with Death") by Alan Seeger (posthumously), *Poems* by Edward Thomas (posthumously), and *The Wild Swans at Coole, Other Verses and a Play in Verse* by W. B. Yeats.

➤ Four World War I poets were killed in action during 1917: Edward Thomas (born 1878) and R. W. Vernéde (born 1875) were killed on April 9, and Francis Ledwidge (born 1887) and Welsh-language poet Hedd Wyn (born 1887) were killed on July 31.



Poet Edward Thomas.



## MICHAEL RENTON: WOOD ENGRAVER, LETTERING ARTIST, AND ILLUSTRATOR

*By Paula Jarvis*

Wood, stone, and paper were the materials on which Michael Renton created his art, whether engraved, carved, drawn, or lettered. Born in London on January 1, 1934, he collapsed and died unexpectedly in Winchester on the 15<sup>th</sup> of July 2001.

Looking back on Renton's life, calligrapher John R. Nash wrote, "He became supremely accomplished in drawing, pen lettering (he wrote a vigorous italic hand), printing, signwriting and brush lettering, letter carving and wood engraving, and was a master—perhaps the last—of fine engraved lettering in wood in the tradition of Reynolds Stone and Leo Wyatt."

Renton studied at Harrow School of Art, apprenticed as a commercial wood engraver at S. Slinger Ltd. in London, where he stayed until 1960, and later worked as a free-lance illustrator for various private presses. He painted shop fascia signs, carved headstones, and taught typography as a visitor at Reading University. In

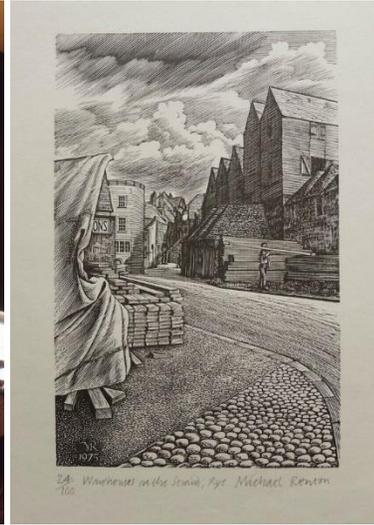
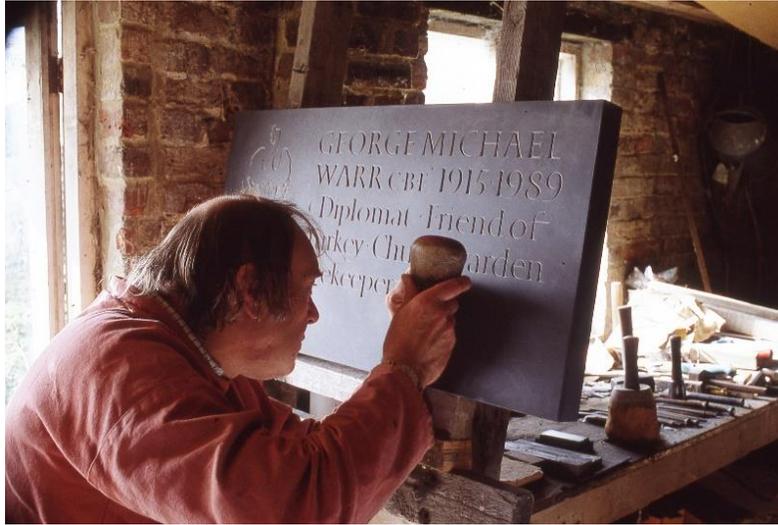
addition to illustrating books, he designed book jackets and book plates, and his Christmas cards (which he designed, engraved, and printed himself) were a special delight

He had many ideas regarding new letterforms and was able to carry out some of them through his association with Winchester Cathedral. His last commission (shown below) was the Millennium font that he designed for the 12<sup>th</sup> century church of Farly Chamberlayne near Winchester. Consecrated in December of 2000, it bears the following words: "A thousand years are but as a day in the sight of the Lord."

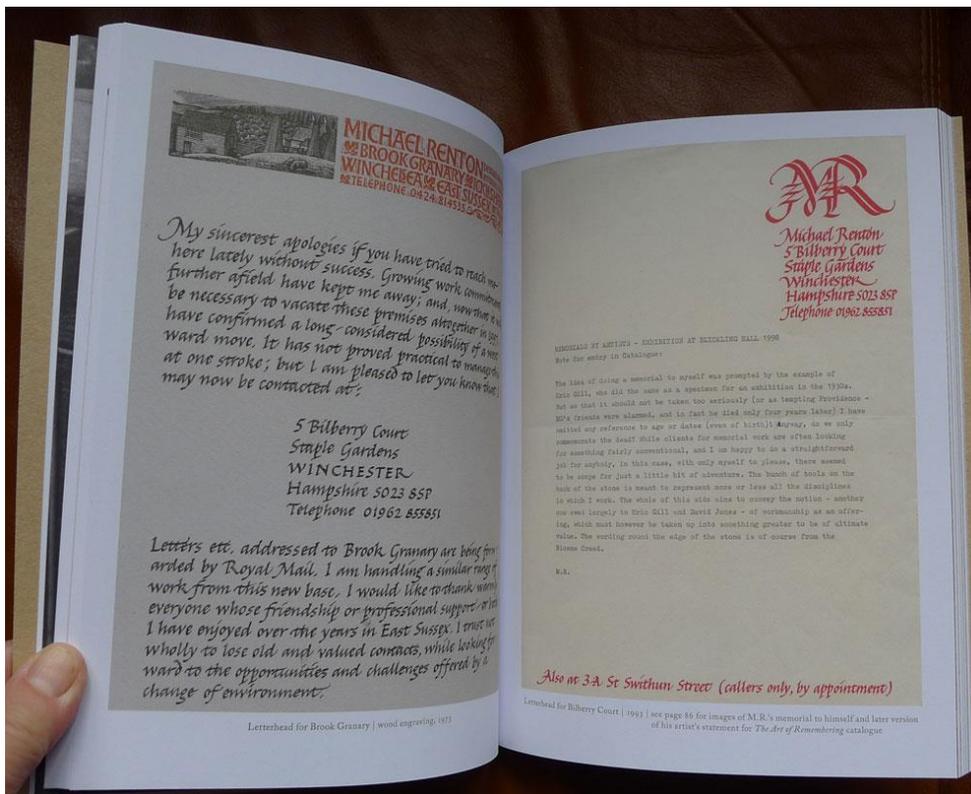


Michael Renton's last commission was a modern font designed for the 12<sup>th</sup> century church of Farly Chamberlayne near Winchester.

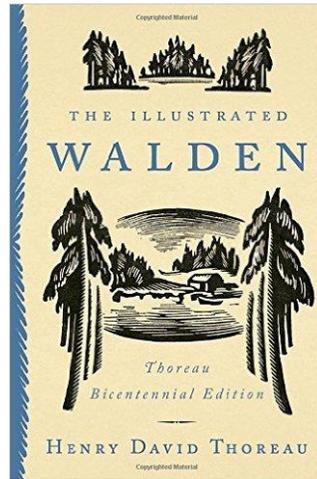
# A MICHAEL RENTON ALBUM



Above left, Michael Renton carving letters for a plaque. Above right, Renton's original illustration, titled "The Strand," for page 68 in *Portrait of Rye* by Malcolm Saville (see page 3), published by Henry Goulden, 1976.



*His Hands Magic*. Michael Renton (1934-2001) is the only published book on Michael Renton. Published by The Lettering and Commemorative Arts Trust, it includes 123 color and black-and-white illustrations and essays by Renton, John Nash, Simon Langsdale, Harriet Frazer, Simon Brett, Angela Lemaire, and the Reverend Canon Keith Walker.

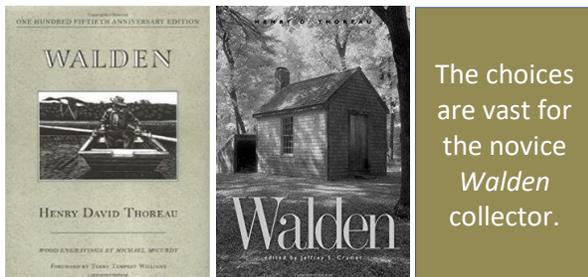


Above left: The Folio Society's 2009 edition of Henry David Thoreau's *Walden* with period photographs of Walden Pond by Herbert W. Gleason and an introduction by John Updike. Quarter-bound in leather with silk sides and presented in slipcase. (Note: The Folio Society also produced an earlier edition of *Walden*, with wood engravings by Michael Renton, in 1980. See page 3.) Center: A reprint of Houghton Mifflin's 1902 edition of *Walden* with thirty engravings, daguerreotypes, and period photographs. Right: Book-of-the-Month Club editions are not normally considered collectible, but this three-volume collection (*Walden*, *The Maine Woods*, and *A Week on the Concord and Merrimack Rivers*), published in 1996 and issued in a slipcase, is a fine addition to a *Walden* or Thoreau collection.

## COLLECTING *WALDEN* by Paula Jarvis

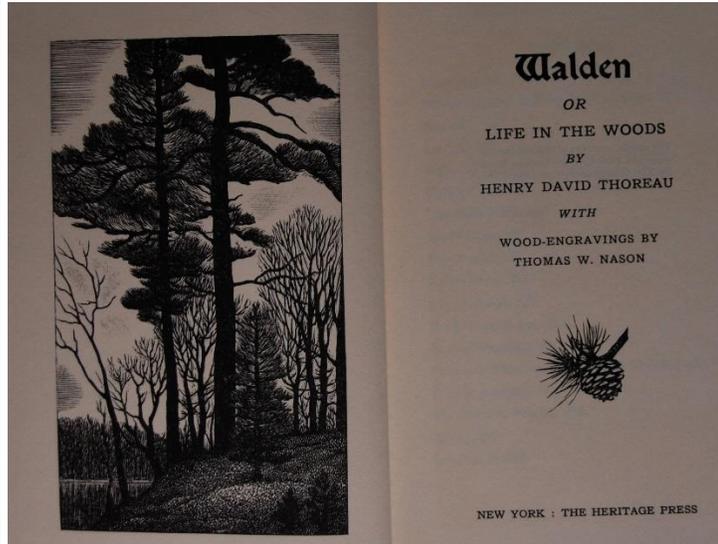
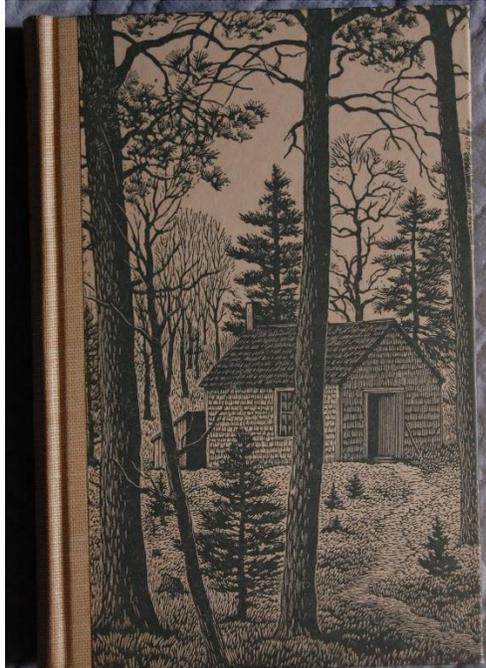
Bibliophiles with \$20,000 or \$25,000 to spare might be able to buy a first edition of *Walden*, but collectors with more modest budgets have many less-expensive options available to them.

A bibliophile who wants to build a *Walden* collection would do well to start with Yale University Press's annotated edition, published in 2004 (below right). Another edition, published in the same year, is Shambhala's offering (below left), with wood engravings by Michael McCurdy.



Still other editions include The Folio Society's 1980 and 2009 editions, the edition published by Penguin in 1938 for its Illustrated Classics line, a Limited Editions Club edition published in 1936, and an edition (not limited and later reprinted) published by The Heritage Club in 1939.

Collecting multiple versions of *Walden* might seem to contradict the spirit of Thoreau's desire to live simply, with just enough possessions to meet his basic needs. However, Thoreau himself lived in his cabin for only two years. He then moved back to Concord, living in the Emerson home while Ralph Waldo Emerson was in Europe for an extended stay. With the exception of his time on Walden Pond, Thoreau spent most of his adult life living with the Emersons or with other friends, enjoying the books and other possessions that surrounded him.



*Walden* there are two results. Each person who owns a copy of the Heritage *Walden* will have the advantage, as he reads Thoreau's words, of seeing the things about which Thoreau writes through the eyes of an artist looking upon these same things! And each person who owns a copy of the Heritage *Walden* owns a book in which the illustrations are printed from wood-engravings made especially for the book; a rare quality indeed in a book at so low a price!

THIS ARRANGEMENT of Thoreau's words and Nason's wood-engravings was planned by the late Carl Purington Rollins when he was Printer to Yale University. The Rollins edition of *Walden* is a delightfully small volume. The size of the page is 5¼ x 7¼ inches. Although there are 336 pages, the book fits comfortably into the palm of the hand, the book can be placed in one's pocket as one travels about, the book can be read as one lies abed, in the lap of a luxury which Thoreau might have disliked but certainly knew nothing of.

The challenging task of printing our *Walden* was confidently turned over to the New York house of Clarke & Way. Confidently, because they are a young house, started in 1953, that has reincarnated the ideals of the finest of the old craftsmen.

The type and the illustrations are printed on an excellent paper made by the Crocker-Burbank Company, which paper was treated to a smooth finish in order that the fine lines of Mr. Nason's wood-engravings might be preserved in the careful printing. And the type used, oddly enough, is called Bookman.

This is not a beautiful type, this Bookman, it is not svelte and elegant. It was selected by

Professor Rollins because it is a homely and honest and self-effacing simple type.

The designs for the original Bookman type were made by the firm of Miller and Richard, in the 1850s, in Edinburgh in Scotland. They called the type Old Style Roman, and when it was redrawn in a stronger version they called it Old Style Antique. When it came to America it was rechristened Bookman.

The line of each letter is heavy and monotone in character, with little distinction between the thick and thin elements in the strokes required to draw the letters. But, when assembled in a page, this Bookman type has a rich black color, which happily marries it to the rich black color of Mr. Nason's wood-engravings. Surrounded by generous margins of white paper, this Bookman type presents a happy black-and-white picture to the eye.

The simple honesty of the bookmaking inside the covers is then carried on to the covers. The sheets are bound into boards the backs of which are then covered with the finest quality of rugged smooth-finish buckram; while the sides are covered with a special printing, in large, of one of Mr. Nason's happiest engravings.

How earnestly we hope that not one member of The Heritage Club will write to say that he is disappointed in this edition of *Walden* because he can buy bigger books for the same amount of money! How earnestly we hope that all the members of the Club will find in this edition of *Walden* an exquisite, handleable, simple and honest book; a book worth any two of the fancy and pretentious books published by many American publishers—including ourselves!

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## THE HERITAGE CLUB

# Sandglass

NUMBER III: 30

ISSUED MONTHLY TO THE MEMBERS OF  
THE HERITAGE CLUB  
595 MADISON AVENUE, NEW YORK 22

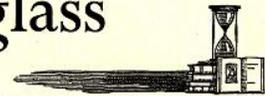
### Is Life Worthwhile?

THERE IS NO MAN or woman alive who hasn't at one time asked himself or herself the portentous question with which we begin this diatribe. Each of us has sometimes suddenly begun to wonder whether the means of life overrun the values of living. It was in 1845 that Henry David Thoreau seriously asked himself this question. In answer to it, he built a cabin on the shores of Walden Pond, near Concord in Massachusetts; for two years he lived in that cabin in solitude, studying nature, thinking, writing about nature and his thoughts.

In his writings, he sought to prove that an individual can escape from a demanding civilization, can provide food, clothing and shelter for himself, can sublimate even his sexual passions in a love of nature, can find in nature a reason for finding life worthwhile.

People called him eccentric. As his writings began to appear, many people refused to take them seriously. But Thoreau proved that, while he was an eccentric, he certainly was

*The classics which are our  
heritage from the past,  
in Editions which will be the  
heritage of the future*

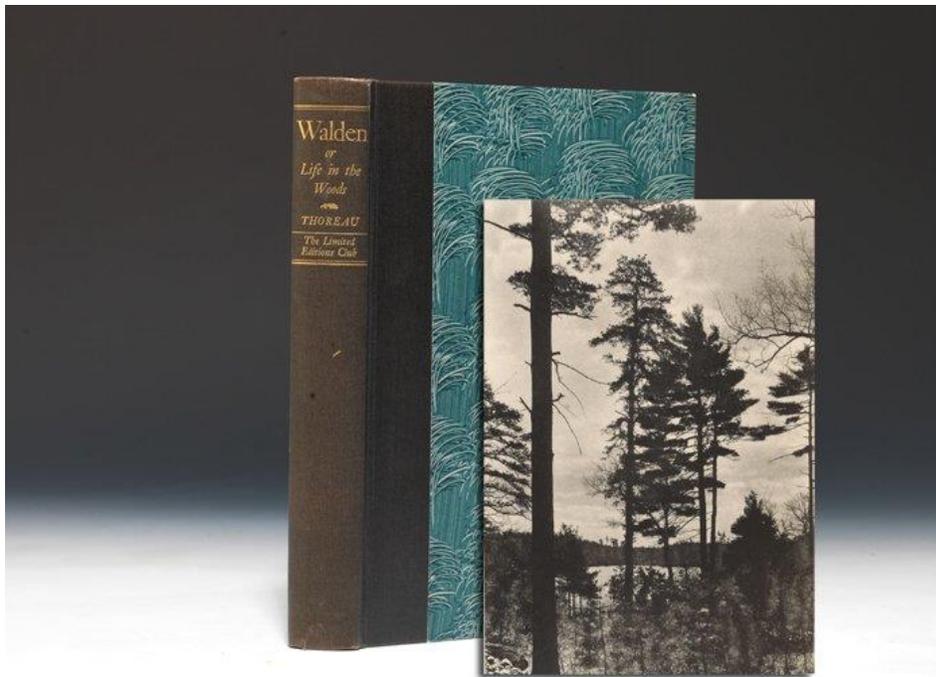


not a fool. He kept a journal while he was at Walden, which was published in 1854 as *Walden, or Life in the Woods*. This volume has become one of the permanent classics of American literature. Some of the shrewdest comments in American literature can be collected from its pages. For Thoreau gave expression to his philosophy of individualism, extolled the right of man to withdraw from civilization and the conventions of society. His book was not only remarkable for his observation and insight, but also for the simplicity and purity of his literary style.

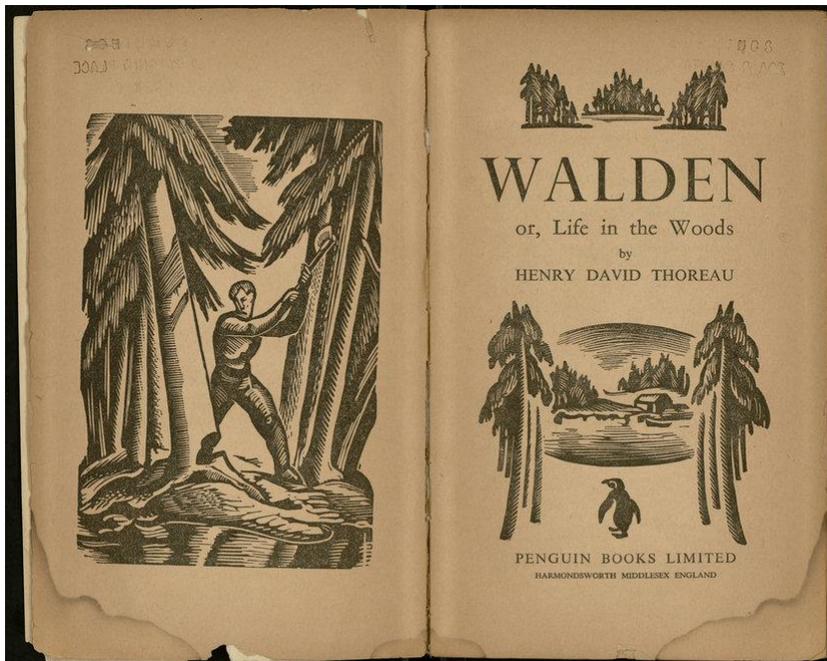
No man or woman alive may say that he has a decent library of books unless he can say that he has in his library a good edition of *Walden*, to take down from the shelf to read and re-read. For the book challenges every man or woman who begins to wonder whether life is worth while. It is an exposition of an Utopia, of the Utopian program of one man's escape from the wheels of the world, a narrative of the method by which one man found that material needs can be satisfied without wasteful effort, that profits can be reckoned in terms of the satisfaction of the best in a man.

Thoreau's style is so simple that these words in description of it seem sheer hyperbole. He planned his book carefully, and integrated it carefully. There are chapters on

[ 1 ]

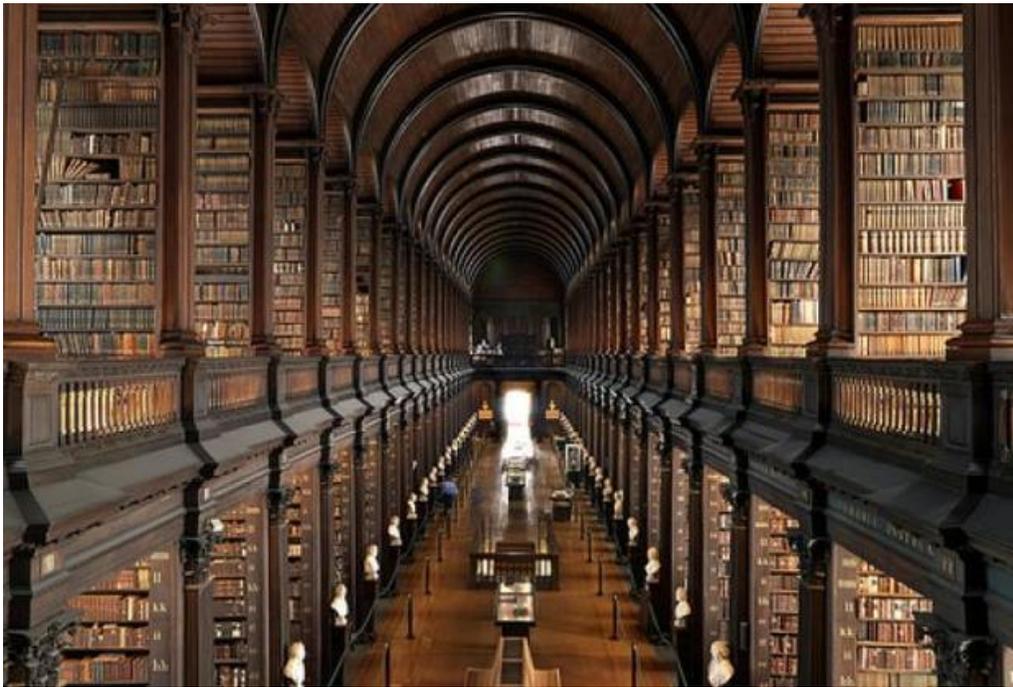


This Limited Editions Club edition of *Walden, or Life in the Woods* was illustrated with 16 photographs by Edward Steichen and issued in a slipcase. It was published in 1936 by Merrymount Press in Boston. Only 1,500 copies (each signed by Edward Steichen) were printed.



This edition of *Walden* was published in 1938 as one of Penguin's initial Illustrated Classics. For this high-end line of books, Penguin chose works, such as *Walden*, that were out of copyright so that the company could eliminate royalty payments, using the savings to commission artists to illustrate the volumes. To oversee this project, the company hired wood engraver Robert Gibbings, the owner of Golden Cockerel Press from 1924 until 1933. Under his direction, the Illustrated Classics featured elaborate title pages, each with its own unique penguin.

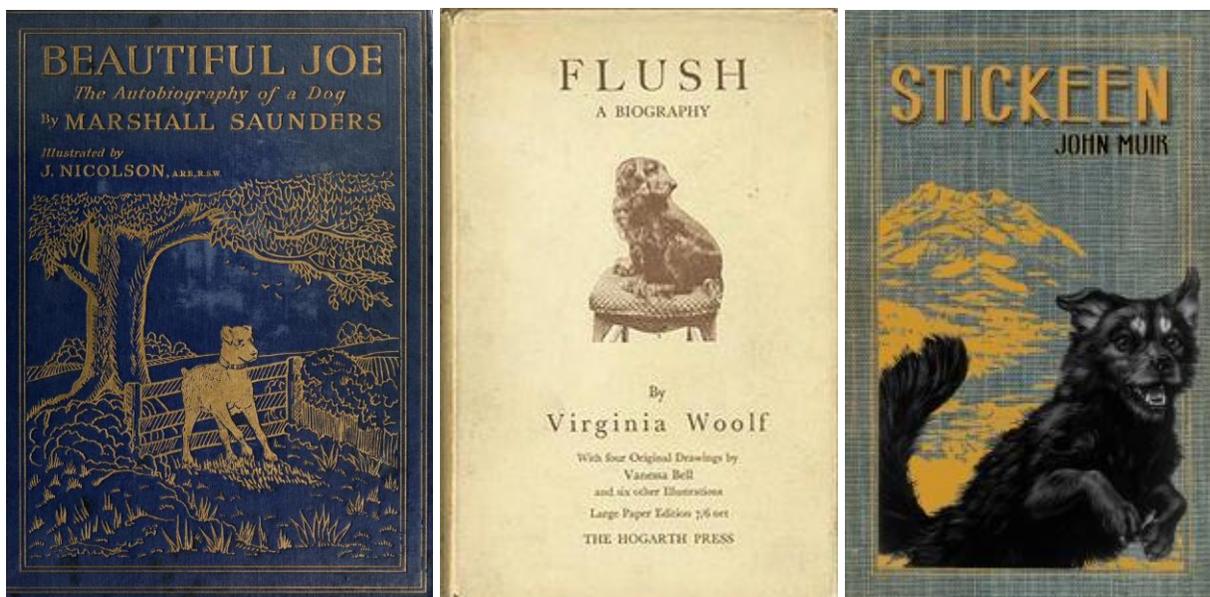
# BEAUTIFUL LIBRARIES OF THE WORLD



*Above, Trinity College Library, Dublin, Ireland*

*Below, UNAM Central Library, Mexico City, Mexico*





## GOING TO THE DOGS: FAVORITE COLLECTIBLES FOR CANINE-LOVING BIBLIOPHILES

*By Paula Jarvis*

You don't have to be a dog owner to love books about dogs or to become a collector of dog-related books. And once you start collecting dog books, you'll find that the possibilities are endless. Here are just a few books that you will want in your collection.

*Flush: A Biography* by Virginia Woolf blends fiction and non-fiction to tell an imaginary "autobiography" of Elizabeth Barrett Browning's cocker spaniel. Published in 1933 by Hogarth Press (founded and operated by Leonard and Virginia Woolf), *Flush* draws upon two poems written by Elizabeth Barrett Browning ("To Flush, My Dog" and "Flush or Faunus") and correspondence between Barrett and her husband, poet Robert Browning. *Flush* can be read as a simple dog story, as a study of communications between animals and humans, and as a commentary about the class system and the status of women in Victorian England.

*Beautiful Joe* by Margaret Marshall Saunders was a best-selling novel in 1893. Based on the life of a real dog from the town of Meaford, Ontario, *Beautiful Joe* created world-wide awareness of the cruelties of animal abuse. The author first heard of the dog's sad story when she visited her brother and his wife, whose father had rescued the dog from the certainty of a painful death. Saunders transformed Joe's story into a fictionalized autobiography with a new location (a small town in Maine) and changed names. She entered her novel in the American Humane Society's literary contest and won it. It was published in 1893 and by 1900 had sold more than 800,000 copies in the U.S., 40,000 in Canada, and 100,000 in the United Kingdom.

*Stickeen* by American naturalist John Muir tells the story of an 1880 trip that Muir took

*(continued on page 10)*

## GOING TO THE DOGS continued from page 9

in Alaska with a dog named Stickeen. Their unforgettable adventure on a glacier is now considered a classic dog story. The story of Stickeen first appeared in *The Century Illustrated Monthly Magazine* in September 1897 (V. 54, No. 5) in an abridged version under the title "An Adventure with a Dog and a Glacier."

When Muir republished the story in 1909 in an expanded book form, its title was *Stickeen*. In 1915, Muir included a slightly shortened version of the Stickeen story in his *Travels in Alaska*. Many years later, Ronald Limbaugh reconstructed Muir's original manuscript in *John Muir's "Stickeen" and the Lessons of Nature* (published in 1996).

John Muir felt that the story of Stickeen was the hardest thing he ever tried to write. He saw it as "the herald of a new gospel" and said "in all my wild walks, seldom have I had a more definite or useful message to bring back."

*The Call of the Wild* (1903) and *White Fang* (1906) by Jack London are two memorable contributions to the world of dog books.

*The Call of the Wild* is a short adventure novel set in Yukon, Canada, during the Klondike Gold Rush of the 1890s, when strong sled dogs were in great demand. *The Call of the Wild* focuses on a dog named Buck, who was stolen from his home in California and sold into service as a sled dog. Forced to fight for his survival, Buck eventually becomes a leader in his new world. *The Call of the Wild* was serialized in the *Saturday Evening Post* in the summer of 1903 and published a month later in book form.

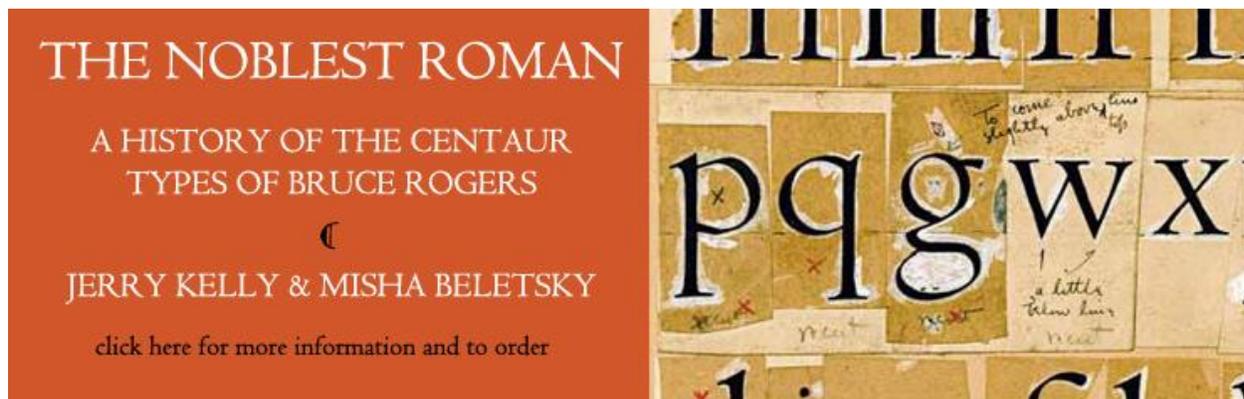
*White Fang* is the name of a wild wolfdog whose journey from wildness to

domestication during the Klondike Gold Rush mirrors the story of Buck in *The Call of the Wild*. *White Fang* was first serialized in *Outing* magazine and was published in book form in 1906. Much of *White Fang* is told from *White Fang*'s viewpoint, revealing the violent world of wild animals and the often equally violent world of humans.

*Lad: A Dog* first appeared as 12 short stories written for magazines by Albert Payson Terhune. The author then collected the stories into a novel published in 1919 by E. P. Dutton. *Lad: A Dog* was based on a real-life rough collie born in 1902 and owned by Terhune's father. The book has been reprinted by Dutton more than 70 times. It has also been reprinted by many other publishers since its original release and has been published in at least six international translations.

*Lassie* is a fictional female rough collie that was featured in a short story by Eric Knight and later expanded into a full-length novel, published in 1940 as *Lassie Come Home*. In 1943, the novel was first filmed by MGM. Several other *Lassie* movies followed, along with a long-running, Emmy-winning television program. Note to collectors: The name "Lassie" was also used by Elizabeth Gaskell for her 1859 short story called "The Half Brothers." In Gaskell's story, *Lassie* is a beloved female collie who rescues two boys who are lost in a snowstorm.





Above: An ad for one of the latest publications produced by the Book Club of California. Bottom: The Book Club of California honors people who have made significant contributions to the world of books and history.

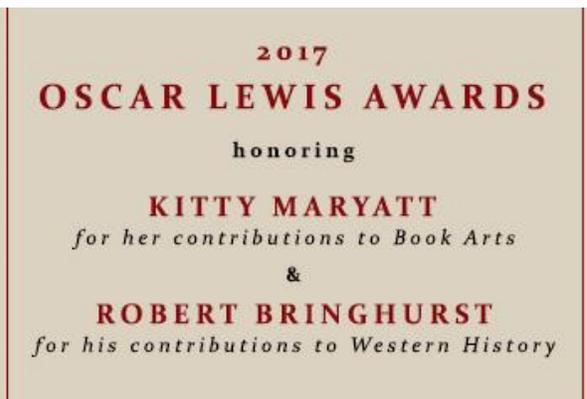
## THE BOOK CLUB OF CALIFORNIA

When it was founded in 1912, the Book Club of California had just under 60 members. Today it has almost a thousand members. Given the breadth of its mission and the quality of its programs, this really isn't surprising.

It all began when a group of San Francisco bibliophiles suggested to Charles C. Moore, president of the upcoming Panama-Pacific International Exposition, that an exhibit of rare books and locally produced books be displayed during the exposition. The book exhibition never materialized, but out of this meeting grew the Book Club of California, which is now

known for its outstanding publishing programs (focusing on the history and literature of California and the American West), its exhibitions and lectures, and its superb Albert Sperisen Library, which preserves and promotes the art of fine printing.

Located in San Francisco on Sutter Street near Union Square and the entrance to Chinatown, the Book Club of California is open to the public Monday through Friday from 10 a.m. till 5 p.m. It is closed on major holidays. For information about the club's activities and club membership, go to <http://www.bccbooks.org/>.



# AN ALBUM OF DOG BOOKS

