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Rachel McMasters Miller Hunt

1882-1963

The
Bookbinding Career
of
Rachel McMasters Miller Hunt

by
Marianne Fletcher Titcombe



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Introduction

THE Hunt Institute for Botanical Documentation and its Hunt Botanical Library are living monuments to the interests and foresight of Rachel McMasters Miller Hunt. The founding of the Hunt Botanical Library in 1960 by Mrs. Hunt and her husband, Roy Arthur Hunt, was not an isolated incident. It was the culmination of many years of personal interest and active participation in activities involving books of all kinds, but in particular, botanical works. To Mrs. Hunt, a book was not a passive object sitting on a library shelf. She involved herself deeply with each of the books in her collection, not only with the subject matter, but also in the details of the lives of the author, the publisher, the printer, and the artist. She knew and appreciated the team effort that is required to produce a printed book.

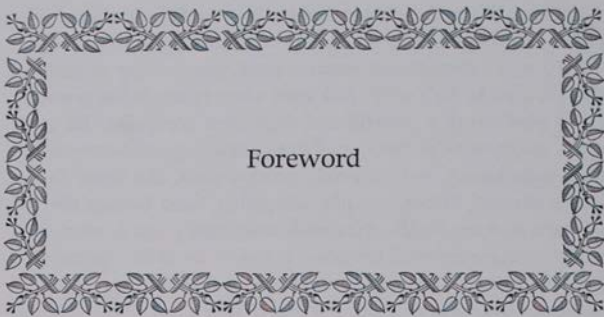
She herself was a craftsman and from 1904-1920 was deeply involved in one facet of book production: that of bookbinding. No mere dilettante, Mrs. Hunt achieved considerable renown in recognition of her skills. It was this early bookbinding career which led, in the natural course of events, to her extensive collections in later years.

It is fitting that this book should have been written by an individual

who is both a librarian and a bookbinder. Marianne Fletcher Titcombe worked at the Hunt Botanical Library in both of these capacities from 1970 to 1973. Frederick B. Adams, Jr., who prepared the Foreword, is the former director of the Pierpont Morgan Library and was a personal friend of Mrs. Hunt.

Thus, I am pleased to have this opportunity to recognize, through an account of her early interest in bookbinding, the ideals and tradition established by Mrs. Hunt in her collection of botanical books which form the foundation of the Hunt Botanical Library.

GILBERT S. DANIELS, *Director*
Hunt Institute



Foreword

THE craft of bookbinding requires precise muscular control, persistence, and a dauntless temperament, especially if the hand binder carries out all the operations involved in sewing, forwarding, and tooling. It is entertaining to learn that the youthful Rachel McMasters Miller "thought it would be great fun to be an acrobat," because that calling requires the same physical and nervous attributes.

The art of bookbinding calls for different sensibilities: an aptitude for decorative design, a sense of color, a feeling for the physical qualities of a book (its shape and even its smell), and a response to the textual or graphic qualities of the contents.

It is rare to find combined in one person both the technical and artistic powers required to carry out satisfactorily all the steps necessary to create a gilt-tooled leather bookbinding from start to finish. For this reason, for several centuries the various stages have commonly been accomplished by different persons in a bindery, sewing by one, forwarding by another, and finishing (tooling and onlaying) by the principal craftsman of the team. But Miss Miller followed through all parts of the process herself except edge gilding, which normally is executed by a specialist possessing the necessary

equipment. When the gilt edges of leaves were to be gauffered (No. 105, for example), Miss Miller added this ultimate refinement.

If she was diminutive in stature, there was nothing diminutive about Rachel Miller's spirit. At a time when young ladies generally found needlework a graceful and decorative occupation for quiet hours, she chose to perfect herself in a painstaking, time-consuming, often malodorous, and essentially solitary craft. She knew that it was, as she said, "labor, not play altogether," and because she was prepared to learn the fundamentals thoroughly and to work diligently, pleasure attended her labor. It was rather to be expected that the five friends, who started with her as bookbinding pupils of Euphemia Bakewell, dropped the course after a few weeks, whereas she persisted and each year produced an average of nine full leather-bound books, gilt-tooled (often with elaborate onlays and doublures), over a period of some fourteen years. This was no mean achievement for such an attractive, vital person who led an active family and social life and who traveled extensively abroad.

Furthermore, Miss Miller never took the easy way out. She was constantly trying effects more complex and more difficult to accomplish. Starting with plain half-leather bindings, she graduated within a year to full-leather bindings with gilt-tooled decoration on covers and spine (No. 7). Two years later, she did her first onlaying and gauffering and added doublures (No. 14). In due course, she learned to make mother-of-pearl inlays, and on occasion decorated the bindings with jewels set in garnitures (No. 99) or a Sèvres plaque (No. 82). One *tour de force* was a prayer-book bound in violet crushed morocco, tooled with aluminum leaf, as a gift to her fiancé, Roy Arthur Hunt, an executive in the Aluminum Company of America (No. 78). Occasionally in her bindery record she added a comment on her difficulties, as with the Tennyson (No. 40), elaborately tooled with onlaid red Tudor roses and a trellis pattern on covers and doublures: "113 roses, 1,475 leaves, and 96 open dots. Actual tooling

time: 100½ hours." Or again, binding an Erasmus of 1650, with covers tooled in an elaborate strapwork design with blue dot onlays (No. 83), she wrote feelingly: "Tedious work."

After she had finished her studies with Miss Bakewell, Rachel Miller was thorough in preparations for starting her own bindery. She went to London and Paris to buy hand-marbled papers for end-sheets, selected morocco skins, chose the tools for stamping designs and letters, and acquired an initial stock of gold leaf. She used contemporary English and traditional French tools, and also had special tools cut in New York, when needed for a particular book or an unusual design. To decorate the binding of Browning's *Men and Women*, she ordered a special tool of the Japanese symbol for "the elements of life of men and women" (No. 14). For *Mr. Whistler's Ten O'Clock*, she employed a tool representing the artist's "butterfly" signature (No. 25). Many other examples may be deduced from the catalogue descriptions, always bearing in mind that Miss Miller built up her designs entirely from small tools. For her there were no roulettes, blocks, or plaques; each leaf and flower, fillet and letter was stamped separately. She went to great pains also with endpapers, which included Japanese papers and Italian woodblock prints, and several from the hand of William Morris' daughter, May. In several volumes she used exotic papers received from friends (Nos. 46, 63, 126).

What inspired her? Quite simply, I am convinced, a passion for books. A visit to the Roycrofters when in her late teens stimulated her to compose, write, decorate, and bind a book of poems. If the verse limped and the lettering lacked polish, no matter—the entire little book was her own creation. In one of her lectures on bookbinding she said: "It adds doubly to the joy of ownership for the bibliophile to have a part in the binding of his books. They should represent his taste and reflect his personality. Few possessions are more intimate than one's books." She also believed that the binding should

be "suggestive of the book itself [as No. 32] or perhaps the mood of the writer." It is not surprising to find that a dozen of her binding designs incorporate suitable quotations, not necessarily from the book, and that in almost as many instances she inserted an autograph of the book's author, for, as Mrs. Titcombe tells us, Miss Miller "had a strong personal feeling for every book on which she worked."

It was a stroke of good fortune that Miss Miller's teacher had studied under Cobden-Sanderson and passed on to her the techniques and principles of that noted English innovator. As Mrs. Hunt wrote me towards the end of her life: "I belonged to the Cobden-Sanderson School of Binding. As I was his pupil but, first, the pupil of one of his most distinguished pupils, he always called me his 'grandchild'." That she was no mere imitator is clear, and even when she produced (rarely) what might be called "retrospective" bindings in the style of the Renaissance (Nos. 9, 51, 105), or of Grolier (Nos. 88, 103), or of Clovis Eve (No. 115), or of Samuel Mearne (No. 83), she was not a copyist.

When she began to raise her family of sons, Mrs. Hunt realized that she could not do justice both to that task and to her career in book-binding. So, rather than give less than her best, she completely gave up binding and, deep-dyed bibliophile that she was, turned to developing her great collection of botanical books, prints, and manuscripts. This volume is a concise history of the first of her notable careers.

FREDERICK B. ADAMS, JR.



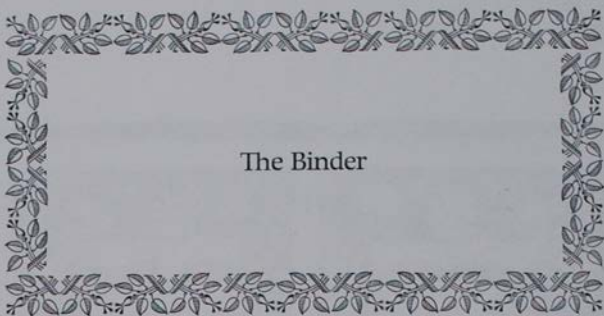
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M.F.T.



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The Binder

IT WAS a new century and a new era. When Rachel McMasters Miller said her final good-bye to Miss Mittleberger's School for Girls in Cleveland, Ohio in June 1901, the Victorian age had ended with the old queen's death only four months before. Graduating as president of her class, Miss Miller had received a thorough grounding in all the standard subjects of the day and, in addition, could look back upon four intensive years of Latin, Greek, drawing, painting, and history of art. She had previously attended the Thurston School in Pittsburgh, nearer her home in Turtle Creek. The Mortimer Millers spent the winter months at the Schenley Hotel in Oakland, at that time the center of Pittsburgh's cultural life, and Miss Miller soon became one of the most popular members of society's younger set.

Later that year, 1901, the Millers visited the Pan-American Exposition in Buffalo, New York. At their daughter's insistence they also visited the nearby village of East Aurora, the home of the Roycrofters, that peculiar community of craftsmen, founded by Elbert Hubbard, whose members earned their living through arts and crafts such as printing, illuminating, and binding. In the



Figure 1 Book of Verses, 1902

Roycrofters's workshops, seemingly a century apart from the Exposition, Miss Miller discovered a wonderful new interest; here she was introduced to hand binding and undoubtedly observed a master bookbinder, the Leipzig-trained Louis Kinder, at work. This event sparked a passion which was to last for the rest of her life: the binding and tooling of beautiful books. In Pittsburgh early the following year, she hand-wrote a book of her poems and decorated the pages with elaborate white on black floral borders, inspired by the designs of the English poet-craftsman, William Morris. She bound the book in simple suede in the manner of the Roycrofters (Figure 1).

In the summer of 1903, the Millers toured Europe, visiting Britain, Ireland, France, and Switzerland. On their return, Miss Miller's thoughts turned to a career. Years later she confided, "I thought it would be great fun to be an acrobat. I always loved to go to the circus and see them swing with that marvelous freedom of muscles and all . . . but then I became a bookbinder."¹ Still greatly inspired by the Roycrofters, she was determined to learn bookbinding. A friend introduced her to Miss Euphemia Bakewell, of the Pittsburgh Bakewell & Pears Glass Company family, who had studied bookbinding in New York, Paris, and London and had recently returned to America intending to set up a school of her own. Miss Miller pleaded with Miss Bakewell to remain in Pittsburgh and teach. Overcoming Miss Bakewell's initial reluctance by securing five of her friends as additional pupils, Rachel Miller was eventually given her chance. Miss Bakewell rented a room in the old Bessemer Building in Pittsburgh, and it was there that Miss Miller "learned [the] elements of bookbinding from her in the Cobden-Sanderson method."²

After several weeks, all of Miss Miller's friends had dropped out of the course, but she persevered. These two society-women-turned-

¹Recorded conversation between Rachel McM. M. Hunt and Dr. George H. M. Lawrence, 9 November 1960. Hunt Institute archives.

²*Ibid.*

craftsmen undoubtedly aroused a certain amount of amusement and admiration among their friends; the wordly Miss Bakewell towered a full foot above her petite young pupil, and both wore floor length white pinafores to protect their fine dresses. They worked at their presses under the hardship of poor lighting and waited patiently for important supplies to come by sea from England or France. Their conversation no doubt often turned to women's rights, for by this time Miss Bakewell was already an active suffragette. Rachel Miller worked under Miss Bakewell for nearly two years.

Toward the end of her apprenticeship, Miss Miller accompanied her parents on another European tour, from August to November 1905. While in London they visited the Doves Bindery in Hammer-smith where Miss Bakewell, in 1902 and 1903, had studied under the famous English binder, T. J. Cobden-Sanderson.

Luck would have it that Mr. Sanderson was still in Switzerland. We had to miss seeing him. The Doves is a funny little old house. So tiny that I don't see how Miss Bakewell ever worked in it. Miss Hooley [Bessie Hooley, who did the sewing and headbanding] was very nice and showed us everything. Mr. Sanderson's own bindings were lovely—All of them belong to his family now. He binds no books. The *Kelmscott Chaucer* bound in white pig is a wonder. There were some other lovely books. The garden of the house is very charming and runs right down to the Thames. We met Dicky Sanderson and he took us over to see their house. It is so quaint, so old, so artistic. Books, books, everywhere—just on shelves—no glass as we have here to keep the dirt out.³

Miss Miller also bought hand-marbled papers from Gwynne, the edge gilder in Cambridge Circus.

³R. McM. Miller's diary, *My Trip Abroad*, 1905. Hunt Institute archives.

I found the number, but the place was so shut up looking, so dingy and deserted that I thought my man had moved and I was about to go back. Then a small boy carrying a bundle of books came down the street, stopped at No. 5 and opened the door. I followed suit, and our party of four soon filled the narrow little dingy room, where presses stood about holding books in all stages of gilding. This man Gwynne does the gilding for a great number of binders here in London.⁴

The next day she went to Knights & Cottrell for stamping tools and to Epstein's for leather.

We went to Ludgate Circus on the top of a bus and I found my tool cutter on the top floor of a dirty building on a small side street. The knives came from a hardware on Farringdon Street, the leather found on Hosier Lane, near Smithfield.⁵

In Paris, the family's next stop, she visited Professor Jules Domont, the finisher and teacher of gold tooling, to buy gold leaf.

His studio is on Rue de Buci, back of St. Germain de Près. Tod [Miss Miller's brother, Torrence] and I went in a dark little entry and up a dark spiral staircase, up and up until we saw 'Domont' on the door. Then we stopped and went in. M. Domont came and I presented my letter from Miss Bakewell. He is a charming old fellow and his studio is so interesting. He showed me some lovely books that he has done, and his sketches of the evolution of tooling, a most interesting history. Some of the French tooling is lovely,

⁴*Ibid.*

⁵*Ibid.*

but there is a wonderful dignity about the English. This, of course, refers to the modern work. Nothing can equal the old French. I bought my gold leaf and looked around the little studio. He has a small girl that he adores and his workshop is full of her toys, pushed everywhere under the big presses and sitting about on the tables.⁶

Miss Miller returned to Pittsburgh with her supplies and fresh enthusiasm to set up her own bindery. In January 1905, the Millers moved from Turtle Creek to their new residence at 610 Morewood Avenue, and here Miss Miller converted a third story room into a workshop. After it was equipped, she grandly named it the Lehcarr Bindery (an anagram of her own name) and began work.⁷

The first book she bound here was the little guide she had used on her holiday, Henry James' *A Little Tour in France*. In 1906, she bound several books in full morocco and tooled them in gold; from then on the Lehcarr Bindery was in full production. By the end of the year, she had gained sufficient confidence to show her work in public. She exhibited one book at the National Society of Craftsmen in New York and two others in a special exhibition at the Hotel Lincoln in Pittsburgh. In November of the same year, the Guild of Bookworkers was founded in New York, the first organization of its kind in America. Miss Miller immediately joined, as did her teacher, Miss Bakewell, and another of Miss Bakewell's pupils, Miss Eliza T. Edwards. Later, two other Pittsburgh women joined: Miss Elizabeth Utley and Mrs. Harriet W. Patterson. These five women bookbinders kept in close touch with one another for many years.

The year 1907 was an important one. Miss Miller was now producing very fine work and had received her first commissions. She exhibited with the Guild of Bookworkers in New York, Los Angeles, and San

⁶*Ibid.*

⁷Miss Miller continued binding in this room even after her marriage. Her first married home was only a short distance from Morewood Avenue and the bindery was never moved.

Francisco, and at the Daedalus Arts and Crafts Exhibition in Philadelphia; she also sent some books to be displayed by the Arts and Crafts Society of St. Paul, Minnesota. About this time, however, Miss Bakewell was forced to give up bookbinding. A foreign object blew into her eye while she was climbing Mont Saint Michel in France, causing temporary blindness. As a result of this accident, she first became aware that her other eye already lacked vision, and in the future would be able to make only limited use of the injured eye. Although Miss Bakewell's interests then of necessity diverged from Miss Miller's, the two women continued to be very close friends. During this same year, Cobden-Sanderson decided to visit America. At last Miss Miller would meet the great man. He arrived in Pittsburgh in November and was the houseguest of Euphemia Bakewell in Sewickley. During his visit he gave Miss Miller a copy of his *Ecce Mundus*, which bears the inscription, "For Rachel Miller, T. J. Cobden-Sanderson, Pittsburg 14 November 1907." Cobden-Sanderson's daughter, Stella, who accompanied him, stayed with Miss Miller and a warm friendship began. They corresponded and continued to meet occasionally for the next fifty years. After completing a busy schedule, which included a wide-ranging series of lectures on "The Book Beautiful," the Cobden-Sandersons sailed home from New York on 11 January 1908. Miss Bakewell, indefatigable as ever, was there to see them off.

After Cobden-Sanderson returned to England, Miss Miller wrote asking if he would bind for her a copy of *Emerson's Essays*, recently published by his Doves Press. She mentioned she would like to pick up the book on a forthcoming trip to Europe in the autumn. He agreed, and when she was in England gave her the book with the inscription, "Bound for Rachel McMasters Miller, Cobden-Sanderson, 28 September 1908." By this time, Cobden-Sanderson was nearly 68 years old, frail, and no longer spending much time at the bindery. In a letter to Miss Miller dated 20 August 1908 he added the following

note: "The bindery will be closed next year. I have been binding books for twenty-five years and I think I may now retire."⁸

During this trip, Miss Miller again visited Paris where she obtained another supply of gold leaf from Professor Domont and also shopped for other supplies. She took great pleasure in selecting her leathers, papers, and tools, but most of all, she liked to browse in booksellers' shops for the books she would bind. She read extensively and had a strong personal feeling for every book on which she worked. She also exercised intelligent perception in the choice of editions worthy of fine bindings.

From 1908 to 1911, Miss Miller continued to send several books each year to exhibitions in New York, Chicago, and elsewhere, but in 1911 she had her own exhibition. Sharing a display with Sarah B. Hill, the New York designer of bookplates and monograms, she displayed 34 books at New York's School of Applied Design for Women. Critics and visitors to the galleries were effusive with their praise.

Miss Miller's bindings show both an appreciation of the adaptability of certain designs to certain volumes and a fine sense of colouring and proportion. She has avoided the all too prevalent vice of over decoration, and some of the volumes show a fine classic simplicity. All look like real books moreover, intended to be the gems of a reader's collection, rather than mere show-case examples of the binder's art.⁹

After one week in New York, the exhibition moved to the Wunderly

⁸Cobden-Sanderson himself did not actually bind any books after opening the Doves Bindery in 1893, but he executed all of the designs and supervised all the work. After the opening of the Doves Press in 1900, the designs show less of his influence. Although the bindery remained open until 1921, much of the work after 1909 was apparently done by C. McLeish, the Doves finisher, and his son at their new establishment on Swallow Street.

⁹*The New York Times*. 6 February 1911.

Galleries on Sixth Avenue in Pittsburgh where it was equally well received.

So much interest has been evinced in the pleasing collection of hand bound books done by Miss Rachel McMasters Miller . . . that the exhibit which was to have closed last evening at Wunderly's is to continue until Saturday evening. Scores of prominent people visited the gallery each day for a week, this 'view' being one of the most popular in months.¹⁰

Sarah Hill, Miss Miller's co-exhibitor, was also one of her closest friends. Initially her designs had been for stained glass but later were for many other forms of art: book covers, title-pages, jewelry, and even coats-of-arms. Miss Miller commissioned five bookplate designs from her, and her outstanding calligraphy graced several of Miss Miller's poems. More important, however, Miss Hill lettered the book of poems on Carcassonne which bears perhaps Miss Miller's most magnificent binding, (No. 41, Figure 7). The tiny, French, medieval, walled city of Carcassonne always fascinated Rachel Miller. She collected drawings and poems about it, knew well its history, both legend and fact, and was so thrilled by her first visit there in 1912 that she returned again and again. Years later, when she commissioned a mural for her library, the subject was Carcassonne.

After the 1912 trip to Europe, Miss Miller had an even larger one-man show at Wunderly's. She then temporarily set aside her book-binding and devoted herself to the preparations for her forthcoming marriage to Roy Arthur Hunt. Mr. Hunt, son of Captain Alfred E. Hunt, one of the founders of the aluminum industry in America, was at this time in charge of the Aluminum Company of America fabricating plants. In 1914, he took his place on the board of directors

¹⁰*The Pittsburgh Post*, 1 March 1911.

of Alcoa, and in 1928 became president of the company. The first present Miss Miller gave Mr. Hunt after their engagement was one of her bindings, a simple but elegant miniature copy of *The Book of Common Prayer*, appropriately tooled with aluminum leaf. The couple were married on 11 June 1913 in the Church of the Ascension, Shady-side. The wedding ceremony and reception fully reflected Miss Miller's artistic tastes. When Bishop Cortlandt Whitehead performed the ceremony, he used a scarlet and gold *Book of Common Prayer*, bound for the occasion by the bride. She personally attended to all the floral decorations, both at the church and at her parents' home. The wedding presents were displayed in her bookbinding studio. Among those bookbinding friends in attendance were the Misses Eleanor and Amy DuPuy and Mrs. Elizabeth Utley Thomas, fellow veterans of Euphemia Bakewell's classes, and Miss Sarah Hill. After breaking ground for their new home at Amberson Place, Mr. and Mrs. Hunt sailed for Sweden, Norway, and Russia on their honeymoon. In Moscow she was enthralled by the magnificent jeweled bindings in the monastery libraries, and years later spoke of them with nostalgia in her bookbinding lectures. In St. Petersburg she purchased some Ural stones to be used in her own jeweled binding. At that time she did not realize that Russia was on the brink of revolution and long lamented the loss of so many beautiful books during that terrible upheaval.

I forget the crowns of holy Russia, the bejeweled saddles and trappings of the earlier Czars, the pearl-sewn robes of the Church dignitaries. I think only of those great old books, colossal in size, superb in beauty, now no doubt lost to the world forever.¹¹

The Great War deeply affected American bookbinders; although

¹¹Typescript of a lecture entitled, "Bookbinding as a Fine Art," given at Carnegie Institute, 30 January 1923. Hunt Institute archives.

the United States did not become involved until near the end, their colleagues in France and England were daily witnessing the destruction of all they held dear. Cobden-Sanderson, sickened by the fighting, wrote to Mrs. Hunt: "The war is indeed terrible. We are on the brink of an abyss in which the world itself may be engulfed."¹² When the United States entered the war, Miss Bakewell immediately sailed for Europe. Although 47 years old and nearly blind, she yearned to do whatever possible for her beloved France. Under the aegis of the Y.M.C.A., she gave tours for the American soldiers, pointing out Paris' historic landmarks and buildings of architectural interest from the sidecar of a motorcycle. She traveled many miles in broken down army trucks, visiting camps and delivering illustrated lectures. After her regular duties, she spent long hours with wounded French soldiers, especially the blinded ones, providing whatever services she could. Because Mrs. Hunt could not personally go to France, she asked Miss Bakewell to do what she herself would have most liked to do: help the little children. With money she received from Roy and Rachel Hunt, Miss Bakewell sought out orphans in the villages and in the refugee camps and helped to feed and clothe them.

I described you and Roy, and they picture you as the loving parents of ten, at least, with hearts big enough for all humanity. I wish you could have seen them, such solemn little faces, such hesitation, such difficulty in understanding that the things were theirs to *eat*, theirs to *keep* . . . The Angels in America were included in their prayers, and still are . . . [I want] to tell you of the real help and pleasure you and Roy have been to a small part of France.¹³

¹²Letter from T. J. Cobden-Sanderson to Rachel McM. M. Hunt, 28 October 1914. Hunt Institute archives.

¹³Letter from Euphemia Bakewell to Rachel McM. M. Hunt, 18 December 1918. Hunt Institute archives.

Euphemia Bakewell remained at her post until 18 months after the Armistice. When at last she sailed for home in 1920, her health was broken by her labors. She died on Christmas Day, 1921.

Mrs. Hunt continued binding books until 1920. In 1921 the Guild of Bookworkers held its annual exhibition in the galleries of the Grolier Club in New York, and it was the largest and finest show the Guild had so far staged. Mrs. Hunt exhibited 15 bindings, the finest examples of her achievement during 13 years of work. Although she occasionally displayed examples of her work in later years, this exhibition effectively marked the culmination and end of her career as a binder. None of her bindings dated after 1918 were ever exhibited. The last entry in her binding record is for Leonard Meager's *The Compleat English Gardner*, begun on 14 April 1920 but never finished. This last binding forms a bridge to what were to become Mrs. Hunt's major intellectual interests for the remainder of her life: gardens, and the collecting of historical botanical books. The Meager book contains the diagram used for her own knot garden, and it is now shelved with other editions of its kind in the stacks of the Hunt Botanical Library.

But gardens and books were not all that occupied Mrs. Hunt. Of utmost importance was her family. In April 1919, her first son was born, followed in the next seven years by three brothers. In 1926 the family moved to the large house at 4875 Ellsworth Avenue. Here, a magnificent room was built on the third floor in the style of a Provençal kitchen from the time of Jean Grolier (1479-1565). This room housed Mrs. Hunt's binding equipment, and although she did no further fine binding, she called it, too, the Lehar Bindery. It was long a favored room in her home. Here she entertained her closest friends and talked of books and of bookbinding (Figure 2).

Although no longer active in binding, in the twenties and thirties Mrs. Hunt became a distinguished speaker on the subject. Her lectures at the Carnegie Institute and elsewhere on the history and

techniques of bookbinding, illustrated both with historical material and examples of her own work, were widely attended and well received.



Figure 2 Lehar Bindery, 4875 Ellsworth Avenue



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The Bindings

THE binding record of Rachel McMasters Miller Hunt lists a total of 126 titles, three of which are two-volume sets. One hundred and fourteen of these titles were bound in full leather, eleven in part leather, and one in silk. Five bound in full leather were left unfinished. Twenty-six volumes were given to family or friends, while another 24 were commissions for which she received from \$30 to \$125. These prices were comparable to those commanded by the very best work of the time. Mrs. Hunt usually signed her work (both before and after her marriage) with the initials R Mc M M on the lower inside turn-in of the back cover with the date; in most bindings finished after December 1908, she also added her symbol, a resting lamb, suggested by her father who had pointed out to her that in Hebrew, Rachel meant "ewe," a female sheep or lamb.

The general techniques of her bindings are similar to those used by the Doves Bindery, where Miss Bakewell had received her training. All books are sewn with green silk thread on raised hemp cords; headbands, also of silk, are in various colors. Almost all bindings executed after 1906 have double headbands with headcaps projecting the same distance as the bands. Mrs. Hunt did all of the work her-

self, except the edge gilding which was apparently done by Sheppard and Sheppard or J. P. Geronimo in New York. She did the gauffering, or tooling, of the edges herself. Mrs. Hunt particularly admired the gauffering she had seen on certain early Italian bindings in the Grimani Library in Venice and on some of the books bound by Cobden-Sanderson. This feature is prominent in her most elaborate bindings (see Nos. 105-106). End leaves match the paper of the book, and frequently an autograph of the author is tipped in or skillfully inlaid. The endpapers are seldom plain but were chosen to complement the binding. A wide variety of English marbled papers was used, as well as exotic European and Japanese papers and Italian woodblock prints; some papers are the work of Miss May Morris, daughter of William Morris. Mrs. Hunt's method of attaching the endpapers was a non-expandable zig-zag, with the thread showing at the joint. Leather joints are frequently accompanied by leather doublures, occasionally with elaborate tooling and onlays. A few of the bindings possess the flat or guttered back that Cobden-Sanderson advocated, but most have a slight natural round. The boards are of good quality rope millboard. Coverings are usually levant morocco, but niger morocco, seal, calf, and pigskin were also used. The levant was sometimes crushed, that is, pressed while damp between japanned zinc plates to give a smooth, glossy finish.

The finishing, or tooling, is especially accomplished. Both contemporary English and traditional French tools were employed, but if needed for an unusual design, special tools were cut by George De Lacy in New York. A type-holder or wheel was never used; each leaf, flower, curve, and letter was tooled separately. The procedure in tooling the books was the traditional 19th century one: a paper pattern bearing the design to be used was made by applying candle-blackened tools to a piece of paper, and the design then transferred to the book by pressing the hot tools through the paper on to the leather; the "blind" impression of the design, now clearly visible,

was treated with a glaire of egg white and vinegar and finally tooled with gold leaf. [The numbers on the pattern shown in Figure 3 refer to the tools to be used.] Turn-ins were usually tooled, and often the edges of the boards as well. When additional color was added, it was normally in the form of onlays,¹⁴ thin pieces of leather pasted on top of the covering, pressed in, and tooled. However, when the original color permitted, the distinctive parts were painted with dyes. Inlays of mother-of-pearl were used on both covers and doublures. One binding has a cameo medallion set in the front cover, and two are set with gemstones.

Mrs. Hunt's designs, like those of so many other binders of the period, were greatly influenced by the work of T. J. Cobden-Sanderson, the craftsman responsible for the revival of English binding during the last 20 years of the 19th century. However, all of her designs were original, and some of the most pleasing are those based on traditional themes. Her patterns, based on heraldic motifs and styles associated with Grolier, Samuel Mearne, and Marguerite de Valois, are most complex and exceedingly difficult to execute. Her adaptation of these designs and her success in carrying them through reveals not only the broad range of her aesthetic appreciation, but also her consummate skill in all aspects of finishing. Mr. Alfred de Sauty, the eminent English binder who came to work in the United States in 1908, made the following warm comments on viewing Mrs. Hunt's work.

I have not found more than five women with a genuine talent in this medium. To my amazement I have discovered one here in Pittsburgh in the person of Mrs. Roy A. Hunt.

¹⁴The term "inlay" was often used rather than onlay because the onlay is pressed "in" and lies in the same plane as the covering (see Edith Diehl—*Bookbinding*. Rinehart, New York, 1946. Vol. 2, p. 356-7). However, Mrs. Hunt also employed the technique of true inlaying, i.e., cutting out and removing a piece of the leather cover and replacing it with another material; therefore, the distinction has been preserved both here and in the descriptions of individual bindings (pp. 29-35).

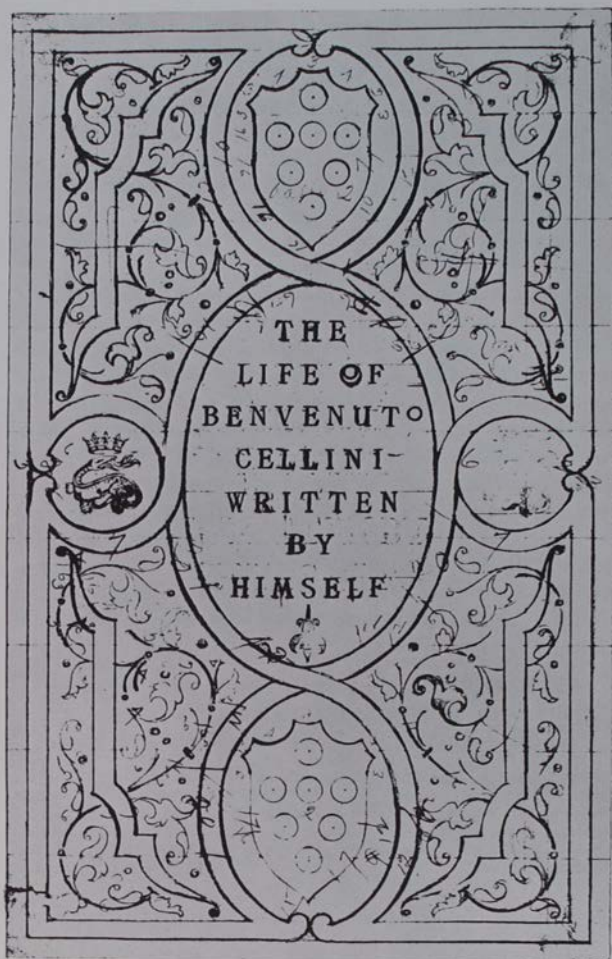


Figure 3 Paper Pattern for Binding No. 51

Mrs. Hunt has a finely balanced sense of craftsmanship. Her ability to design covers in harmony with the content of the books marks her as a creative artist. Her capacity for original invention and variation of traditional design, together with the quality of her workmanship, admits her into the small company of those who have elevated bookbinding to a fine art.¹⁵

¹⁵*The Pittsburgh Sun-Telegraph*, 22 November 1929.

A decorative border made of repeating leaf and branch motifs, forming a rectangular frame around the title text.

Descriptive Catalogue of Books
bound by
Rachel McMasters Miller Hunt
from 1904 to 1920

THE present list reports all books that are known to have been bound by Mrs. Hunt. Unless otherwise stated, all bindings are in full leather and are tooled in gold. The backs and turn-ins are tooled with designs similar to those on the covers. When the edges of the boards are tooled, it is invariably with a short gold line and from one to three dots. If the present whereabouts of a book is unknown and the book could not be examined, the information given here is that obtained from Mrs. Hunt's bindery record and from her pattern and photograph albums. All comments in quotation marks and information concerning gifts, commissions, and amounts received are taken from the bindery record. Books are arranged in order of their date of completion; those volumes taken to the point of being covered with leather but unfinished are listed last in order of their date of commencement. Books which were sewn or otherwise worked on, but not actually bound, are not included.

- 1 Edward Everett Hale. *A Man Without a Country*. 1902.

Half brown levant morocco. Brown marbled endpapers. Bound 1904.
"Given to Torrence" [Torrence Miller, Mrs. Hunt's brother.]

- 2 Henry David Thoreau. *Cape Cod*. Boston, Houghton Mifflin (The Riverside Press), 1893. Signed: R Mc M M, 1904, 189 x 131 x 26 mm.

Quarter dark green straight grain morocco, green and white marbled paper sides. Plain endpapers. Edges colored green. Title tooled in gold on spine.

Hunt Botanical Library.

- 3 George William Curtis. *Prue and I*. New York, Harper & Brothers, 1899. Signed: R Mc M M, 1905. 200 x 134 x 33 mm.

Half blue morocco with blue and white marbled paper sides. Matching endpapers. Edges colored blue. Title and four hearts tooled in gold on spine, date at tail.

"Given to Mother, Christmas 1905." Hunt Botanical Library.

- 4 Douglas Cockerell. *Bookbinding, and the Care of Books*. New York, Appleton, 1903, Signed: R Mc M M, 1905. 181 x 122 x 30 mm.

Half green-brown morocco with cloudy green paper sides. Plain endpapers. Edges colored green. Title in gold on spine, date at tail.

Hunt Botanical Library.

- 5 Robert Louis Stevenson. *A Child's Garden of Verses*. New York, Scribner's, 1902. Signed: R Mc M M, 1905. 166 x 112 x 18 mm.

Quarter red morocco with pink and green marbled paper sides. Matching endpapers. Edges colored red. Title and four tiny roses tooled in gold on spine, date at tail.

Hunt Botanical Library.

- 6 Olive Schreiner. *Dreams*. East Aurora, New York, The Roycroft Shop, 1901. Signed: R Mc M M, 1905. 263 x 217 x 19 mm.

Quarter navy morocco with blue and grey Danish marbled paper sides. Plain endpapers. Top edge gilt. Title in gold on spine, date at tail.

Hunt Botanical Library.

- 7 *The Garland of Rachel, by Divers Kindly Hands*. Portland, Maine, Thomas B. Mosher, 1902. (Figure 4) Signed: R Mc M M, 1905. 214 x 136 x 16 mm.

Green levant morocco. Plain endpapers. Top edge gilt. Title tooled within a wreath of leaves and flowers on covers.

"First full leather binding." A reprint of Henry M. Daniels' tribute to his daughter Rachel on her first birthday, 1881.

Hunt Botanical Library.

- 8 Henry James. *A Little Tour in France*. Boston, Houghton Mifflin (The Riverside Press), 1884. Signed: R Mc M M, 1906. 187 x 128 x 26 mm.

Quarter green morocco with marbled paper designed by Cobden-Sanderson on the sides. Plain endpapers. Edges gilt. Title in gold on spine. Back and sides of bands blind-tooled with fleur-de-lis.

"Carried and used as a guide book through Touraine during the summer of 1905." Hunt Botanical Library.

- 9 Robert Browning. *In a Balcony*. Chicago, The Blue Sky Press, 1902. Signed: RACHEL MC MASTERS MILLER—1906. 235 x 163 x 15 mm.

Brown levant morocco. Brown marbled endpapers. Top edge gilt. Gold-tooled. Covers have a panel of pomegranates connected by solid dots and gouges.

Mrs. Hunt called this design a "Renaissance idea." This book is No. 14 of 15 copies printed on Japan vellum. Hunt Botanical Library.

- 10 *Cupid and Psyche*. Translated by William Adlington. New Rochelle, New York, The Elston Press, 1903. Signed: R Mc M M; 1906. 197 x 150 x 12 mm.

Rose levant morocco. Marbled endpapers. Edges gilt. Covers tooled with a chase of hearts, butterflies, and long dashes. Long title on front cover. Double headbands with headcaps projecting to match the bands.

Hunt Botanical Library.

- 11 Charles Dickens. *The Cricket on the Hearth*. London, Bradbury and Evans, 1846. Signed: R Mc M M ·: 1906. (Figure 5) 173 x 112 x 20 mm. Crimson levant morocco. Red marbled endpapers. Edges rough gilt. Covers tooled with a panel of dots and lozenges. Long title, "LONDON," and Roman date on front cover.

This superb early design was later used on four other first editions of Dickens, Nos. 55-57 and 66. Hunt Botanical Library.

- 12 Maurice Hewlett. *Quattrocentisteria*. Portland, Maine, Thomas B. Mosher, 1904. Signed: R Mc M M ·: 1907. 133 x 86 x 10 mm.

Maroon calf. Pink and green marbled endpapers. Edges gilt. Covers blind-tooled with a panel of pomegranates and heavy gouges. Title in gold on spine. Finished March 1907.

Hunt Botanical Library.

- 13 Robert Browning. *Songs*. & Alfred Lord Tennyson. *Songs*. London, The Astolat Press, 1903. Bound together. Signed: R Mc M M ·: 1906. 174 x 104 x 14 mm.

Orange levant morocco. Orange marbled endpapers. Edges gilt. Covers tooled with a medallion of leaves and Tudor roses including the initials "E M U." Finished March 1907.

Bound for Elizabeth Utley (later Mrs. Thomas) of Pittsburgh, a fellow pupil of Euphemia Bakewell and Matron of Honor at Mrs. Hunt's wedding. Hunt Botanical Library.

- 14 Robert Browning. *Men and Women*. London, The De La More Press, 1904. Signed: R Mc M M—1907. 144 x 118 x 38 mm.

Violet levant morocco with canary levant doublures. Cloudy violet end-sheets. Edges gilt and gauffered with tools used on the back and doublures. Covers and doublures have a border of dots and Japanese symbol "the elements of life of men and women." Onlaid dots on covers and doublures. Finished 5 April 1907.

Autograph of Browning inlaid at front. This binding and the previous one were featured in an article in *Palette and Bench*, July 1909. Hunt Botanical Library.

- 15 Hugh Black. *Friendship*. Fleming Revel Company, 1902.
 Rose levant morocco. Pink and green English endpapers. Edges gilt and gauffered in a pattern of bars and hearts. Covers tooled with design similar to No. 13. Finished 12 April 1907.
 "First commission," for Mr. J. T. M. Stonerod. \$35.00.

- 16 Marcus Aurelius. London, Arthur L. Humphreys, 1902. Signed: R Mc M M. 1907. 162 x 121 x 27 mm.
 Brown levant morocco. Endpapers by May Morris. Edges gilt. Covers tooled with borders and a Roman licitor's staff (fasces). Finished July 1907.
 This design was later used on No. 29. Hunt Botanical Library.

- 17 *The Household Book of Poetry*. 1878.
 Green crushed levant morocco. Covers tooled with borders of lines, open dots, and hearts. Finished 11 September 1907.
 Bound for Mrs. A. J. Logan. \$35.00.

- 18 Izaak Walton. *The Compleat Angler*. London, The Caradoc Press, 1905. Signed: R Mc M M. 1907. 205 x 147 x 22 mm.
 Green levant morocco. Green and white marbled endpapers. Edges gilt. Covers tooled with a fish-net pattern, inscription from the title-page used as a border on front cover. On this and most subsequent bindings, the headcaps are projected to match the bands. Finished 28 September 1907.
 Hunt Library, Rare Book Collection.

- 19 Charles Dickens. *The Pickwick Papers*. New York, G. W. Carleton, 1878. Signed: R Mc M M. 1907. 181 x 133 x 42 mm.
 Copper colored niger morocco. Endpapers by May Morris. Edges rough gilt. Covers tooled with a panel having circles containing letters "PC" for Pickwick Club at the corners. Back top turn-in lettered "MORTIMER MILLER." Finished 21 December 1907.
 Dickens' autograph and Dickens centennial stamp inlaid at front. Copy inscribed "Rachel H. McMasters [Mrs. Hunt's mother], October 16, 1879."
 "Bound for Father." Hunt Botanical Library.

- 20 Izaak Walton. *The Compleat Angler*. London, John Lane: The Bodley Head, 1904. Signed: R Mc M M • 1907. 185 x 132 x 41 mm.
Dark green levant morocco. Green and white marbled endpapers. Edges rough gilt. Covers tooled in a fish scale pattern. Front top turn-in lettered "PAULINE WIGHTMAN." Finished 20 November 1907.
Bound for Miss Pauline Wightman of Cleveland, a friend of Mrs. Hunt from Miss Mittleberger's School. Hunt Botanical Library.
- 21 Robert Louis Stevenson. *Virginibus Puerisque*. Turner Reprint Edition, 1902.
Green levant morocco. Green and rose endpapers. Edges gilt and gauffered with stars "for the wide and starry sky." Covers tooled with a medallion of "elements of life" tool. "Finished 'Friday 13' December 1907."
This design was used again on No. 35. Bound for Florence Brown, a classmate at Miss Mittleberger's School.
- 22 Percy Bysshe Shelly. *Adonais*. London, Methuen, 1904. Unsigned. 162 x 112 x 7 mm.
Dark green calf. Green and white marbled endpapers. Edges plain. Tooled with a simple border of stylized leaves and dots. Finished January 1908.
A reprint of the Pisa, 1821 edition. Sewn on tapes. A photograph of Keats' grave added as frontispiece. Hunt Library, Rare Book Collection.
- 23 William Morris. *Five Arthurian Poems*. New Rochelle, New York, The Elston Press, 1902.
Recovered in antique silk, 5 January 1908.
No further information available.
- 24 Henry Wadsworth Longfellow. *Hyperion*. 1853.
Rose levant morocco. Rose and white endpapers. Covers tooled with borders of lines and dots, Tudor roses at the corners. Finished 30 March 1908.
Bound for the Honorable James Verner Long of Pittsburgh and Venice.
- 25 Mr. Whistler's *Ten O'clock*. London, Chatto and Windus, 1888. Signed: R Mc M M • 1908. 184 x 141 x 14 mm.

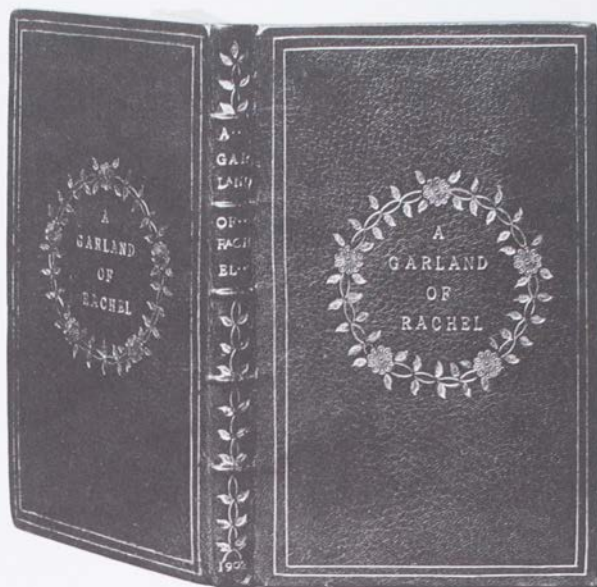


Figure 4 Binding No. 7



Figure 5 Binding No. 11

Figure 6 Binding No. 31

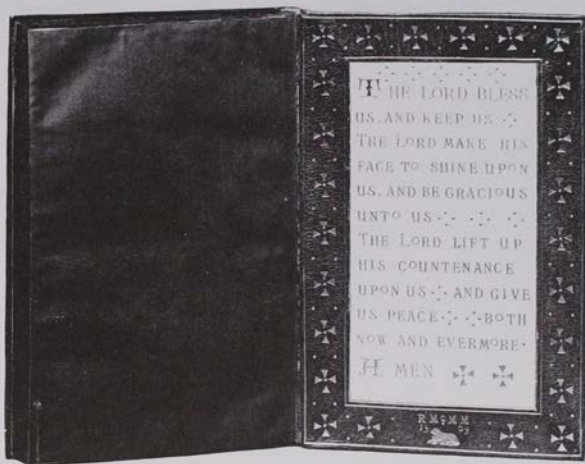




Figure 7 Binding No. 41

Canary levant morocco. Italian woodblock endpapers. Edges rough gilt. A special tool representing Whistler's "butterfly" signature used at corners and in medallion around title. Finished 6 April 1908.

Hunt Botanical Library.

- 26 Robert Browning. *In a Balcony*. Chicago, The Blue Sky Press, 1902. Signed: R Mc M M. 1908. 254 x 154 x 17 mm.

Brown crushed levant morocco. Endpapers by May Morris. Edges gilt. Covers tooled with a border of pomegranates and leaves, top and bottom, and a field of triple dots. Front turn-ins lettered "MABEL BROWN JOHNSTON, AUGUST 15, 1908." Finished 17 July 1908.

This design later used on No. 47. Bound for Mrs. Robert A. Johnston. \$50.00. Hunt Botanical Library.

- 27 Alfred Lord Tennyson. *Songs*. & Robert Browning. *Songs*. London, The Astolat Press, 1903. Bound together.

Green levant morocco. Green and rose marbled endpapers. Covers tooled with lines and corner squares containing stars and leaves. Finished 18 December 1908.

Bound for Florence Brown. \$25.00.

- 28 William Ernest Henley. *Poems*. New York, Scribner's, 1906. Signed: R Mc M M [lamb] 1908. 194 x 133 x 27 mm.

Dark wine crushed niger morocco. Italian woodblock endpapers. Edges gilt. Covers have a wide border of heavy blind tooling. "ROY A. HUNT" tooled on back top turn-in. Finished 23 December 1908.

"Given to R. A. H." Hunt Botanical Library.

- 29 Baron de Montesquieu. *The Spirit of Laws*. 2 vols. 1823.

Natural niger morocco. Endpapers by May Morris. Same design as No. 16. Finished 2 February 1909.

Bound for Senator Philander C. Knox. \$75.00.

- 30 *Pictures of English Society*. DuMaurier cartoons. New York, Appleton, 1884.

Half blue levant morocco with blue and white marbled paper sides.
Finished 17 May 1909.
Bound for Edith K. Whittemore.

- 31 *The Book of Common Prayer*. New York, Oxford University Press, 1897. Signed: R Mc M M, 19 [lamb] 09. (Figure 6) 202 x 140 x 25 mm.
Violet levant morocco with white pigskin doublures. Violet silk end-sheets. Edges gilt and gaufered with Maltese crosses. Covers tooled with medallion of Maltese crosses in center. Doublures elaborately tooled with Maltese crosses and the *Gloria* (Luke 2:14) lettered on the front and the *Benediction* (Numbers 6:24) lettered on the back. Finished 17 March 1909.
"Bound for Mother." In a violet straight grain morocco box. Hunt Botanical Library.
- 32 Charles Dickens. *A Tale of Two Cities*. London, Chapman and Hall, 1859. Signed: R Mc M M [lamb] 1909. 215 x 142 x 30 mm.
Dark red crushed niger morocco. Red shaded endpapers. Edges gilt. Covers tooled with line borders and the combined coats of arms of Paris and London surmounted by the red cap of the revolution (liberty cap). "MABEL BROWN JOHNSTON" tooled on front top turn-in. Finished 19 May 1909.
Bound for Mrs. Robert A. Johnston. \$60.00. Hunt Botanical Library.
- 33 Bliss Carman. *Sappho*. Boston, L. C. Page (The De Vinne Press), 1903. Signed: R Mc M M [lamb] 1909. 235 x 158 x 22 mm.
Green levant morocco. Green and lavender marbled endpapers. Edges gilt. Covers tooled with lines and dots, carnations at corners. Finished 2 October 1909, Bethlehem, New Hampshire.
Autographed copy inscribed: "Who so is crowned with flowers has favour with the gods, who have no kindly eyes for the ungarlanded." Finished at "Glamis," the summer home of Anne Macbeth, a lifelong friend of Mrs. Hunt.
Hunt Botanical Library.
- 34 Stephen Phillips. *Paolo & Francesca*. London, John Lane: The Bodley Head, 1901. Signed: R Mc M M 1909. 176 x 120 x 20 mm.

Orange levant morocco. Cloudy orange endpapers. Edges gilt; edges of boards tooled. Covers tooled with a border of triple dots and a quotation from Dante's *Divina Comedia*, pomegranates at corners. Finished 15 October 1909, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 35 *Amiel's Journal*. London, Macmillan, 1906. Signed: 19 [lamb] 09, • R Mc M M • 187 x 131 x 36 mm.

Peacock blue levant morocco. Japanese wave pattern end-sheets and doublures. Edges gilt and gauffered with ogee pattern. Japanese "elements of life" symbol onlaid in deep blue on covers, back, and doublures. Same design as No. 21. Finished 24 October 1909, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 36 Izaak Walton. *The Compleat Angler*. London, The Caradoc Press, 1905.

Bright green levant morocco. Marbled endpapers. Covers tooled with pattern of lines, clover leaves, and small flowers at corners. Finished 14 December 1909.

Bound for Dr. William M. Fisher of Johns Hopkins University. \$50.00.

- 37 *King Solomon and the Fair Shulamite*. New York, Frederic Sherman, 1908. Signed: R Mc M M [lamb] 1910. 191 x 134 x 16 mm.

White seal. Grey and white Japanese endpapers. Edges gilt and gauffered with stars, edges of boards tooled. Covers gold-tooled with a wreath of fruit and flowers painted with dyes. Tooling around the bands. Finished 2 February 1910.

Photograph of a drawing by Simeon Solomon added as frontispiece. Hunt Botanical Library.

- 38 John Keats. *Poems*. London, The Chiswick Press, 1904. Two volumes bound together. Signed: R Mc M M [lamb] 1910. 212 x 166 x 45 mm.

Deep rose crushed levant morocco. Rose and lavender end-sheets and doublures. Edges gilt and gauffered; edges of boards tooled. Covers

tooled with a panel of lilies each enclosed by blind ogees. Finished 25 February 1910.

Poem by Rachel Miller, "To the Grave of Keats," Rome 1903, inserted at the front. Extra illustrations. Hunt Botanical Library.

- 39 *The Banquet of Plato*. Translated by Percy Bysshe Shelly. Boston, Houghton and Mifflin (The Riverside Press), 1908. Signed: R Mc M M • 1910. 190 x 131 x 18 mm.

Brown crushed levant morocco. Tan Japanese end-sheets and doublures. Edges gilt; edges of boards tooled. Covers tooled with a wreath of acorns and oak leaves enclosing the title. Finished 9 April 1910.

This volume bears the pressmark of Bruce Rogers, director of the Riverside Press from 1903 to 1912. Bound for Edward Duff Balkan. \$50.00. Hunt Botanical Library.

- 40 Alfred Lord Tennyson. *Seven Poems & Two Translations*. London, The Doves Press (Hammersmith), 1902. Signed: R Mc M M, 19 [lamb] 09. 233 x 168 x 12 mm.

Green crushed levant morocco with rose levant doublures. Cloudy end-sheets. Elaborately tooled with onlaid red Tudor roses and a trellis pattern on covers and doublures. Finished 11 May 1910.

Autograph of Tennyson inlaid at front. "113 roses, 1,475 leaves, and 96 open dots. Actual tooling time: 100 $\frac{1}{2}$ hours." Hunt Botanical Library.

- 41 *Carcassonne*. Manuscript of three poems by Julia Dorr and Gustave Nadaud. (Figure 7) Signed: R Mc M M • 1910. 168 x 168 x 14 mm.

Grey levant morocco. Four views of Carcassonne, original watercolors by Nash for endpapers. Edges gilt; edges of boards tooled. Covers tooled with azured tools, fleur-de-lis, and ermine tails in a heraldic design. Bands in the shields are painted with blue dyes. Finished 19 May 1910, Bethlehem, New Hampshire.

Manuscript lettered by Miss Sarah B. Hill. Hunt Botanical Library.

- 42 Robert Herrick. *Poems Selected from the Hesperides*. New Rochelle, New York, The Elston Press, 1903. Signed: R Mc M M [lamb] 1910. 225 x 170 x 24 mm.

Orange levant morocco. May Morris end-sheets and doublures. Edges gilt; edges of boards tooled. Covers have strapwork design painted with red-brown dyes around panels of flowers and golden apples containing a long quotation from the book. Finished 28 May 1910, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 43 William Shakespeare. *Hamlet*. London, The Doves Press (Hammersmith), 1909. Signed: R Mc M M [lamb] 1910. 233 x 168 x 23 mm.

Purple crushed levant morocco. Cloudy purple endpapers. Edges gilt; edges of boards tooled. Covers tooled with border of lines, crowns enclosed by a wreath of laurel leaves at each corner. Finished 5 June 1910.

Hunt Botanical Library.

- 44 Edmund Spenser. *Epithalamion*. London, The Essex House Press, 1901. Signed: R Mc M M [lamb] 1910. 186 x 140 x 10 mm.

Rose crushed levant morocco. Rose marbled endpapers. Edges gilt; edges of boards tooled. Covers tooled with lines and dots, onlaid white roses and green leaves at corners. Fitted with a small gold clasp. Finished October 1910.

This book is one of 150 copies printed on vellum, hand-colored and illuminated initial letters. Hunt Library, Rare Book Collection.

- 45 Bliss Carman. *Sappho*. 1904.

Half green levant morocco with blue and green marbled paper sides. Matching endpapers. Finished 11 October 1910.

Bound for Helen Horne of Pittsburgh.

- 46 John Milton. *L'Allegro and Il Penseroso*. New Rochelle, New York, The Elston Press, 1903. Signed: R Mc M M [lamb] 1910. 192 x 152 x 12 mm.

Dark blue crushed levant morocco. Danish endpapers "brought by Eleanor DuPuy from Copenhagen." Edges gilt; edges of boards tooled. Covers tooled with a border of squares containing onlaid red roses and gold leaves. Finished 14 November 1910.

Hunt Botanical Library.

- 47 William Shakespeare. *Sonnets*. London, The Doves Press (Hammersmith), 1909. Signed: R Mc M M [lamb] 1910. 233 x 170 x 18 mm.
Mahogany crushed niger morocco. Plain mahogany Japanese endpapers. Edges gilt; edges of boards tooled. Covers tooled with the same design as No. 26. Finished 10 December 1910.
Hunt Botanical Library.
- 48 Robert Louis Stevenson. *Underwoods*. London, Chatto and Windus, 1887. Signed: R Mc M M [lamb] 1910. 176 x 124 x 18 mm.
Dark green crushed levant morocco. Cloudy green and violet endpapers. Edges gilt and gauffered with stars; edges of boards tooled. Covers tooled with a wreath of ivy leaves and berries enclosing the initials "R. L. S." Finished 22 December 1910.
Hunt Library, Rare Book Collection.
- 49 *The Book of Common Prayer*.
Violet levant morocco with white levant doublures. Silk end-sheets. Simple Celtic cross on covers, repeated on doublures. Quotations on doublure borders. Finished 8 April 1911.
This design was later used on Nos. 62, 67, and 93. Bound for Louise Baird of Philadelphia. \$75.00.
- 50 *The Book of Psalms*. 1861.
Violet levant morocco. Edges rough gilt. Covers tooled with a cross of tiny roses. "Names and dates on turn-ins." Finished 6 May 1911, Bethlehem, New Hampshire.
Bound for Anne Macbeth of Pittsburgh (later Mrs. Robert von Moschzisker of Philadelphia).
- 51 *The Life of Benvenuto Cellini, Written by Himself*. New York, Brentano's (The Merrymount Press, Boston), 1906. (Figures 3 & 8) Signed: R Mc M M • 1911. 227 x 167 x 57 mm.
Dark blue seal with leather joints. "Old Italian endpapers, gold scroll on black, bought at Shephard's in Boston." Edges gilt and gauffered; edges of boards tooled. Covers tooled in a strapwork pattern and with azured tools,



Figure 8 Binding No. 51

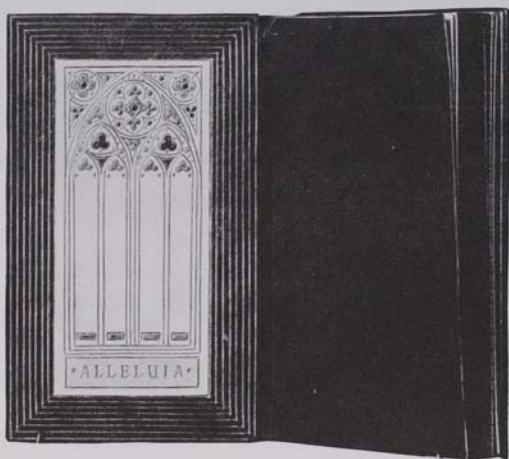
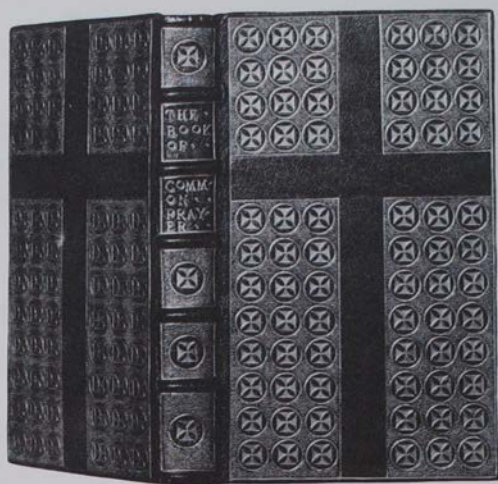


Figure 9 Binding No. 72

the Medici arms onlaid in red, and the salamander and crown arms of François I in gold. Finished 22 May 1911.

Hunt Botanical Library.

- 52 *Aucassin and Nicolette*. New Rochelle, New York, The Elston Press, 1902.

Bright green levant morocco. Pink marbled endpapers. Tooled with a medallion of gouges and hearts in a field of dots. Finished 24 May 1911, Bethlehem, New Hampshire.

"Given to Anne Macbeth 14 February 1912."

- 53 Samuel Taylor Coleridge. *The Ancient Mariner*. London, The Ballantyne Press, 1899. Signed: R Mc M M • 1911. 190 x 129 x 15 mm.

Dark blue seal. Grey-green marbled endpapers. Edges gilt. Covers tooled with border of double lines and a ship made up of gouges. Finished 26 May 1911, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 54 John Bunyan. *The Pilgrims Progress*. London, The Essex House Press, 1899. Signed: R Mc M M [lamb] 1911. 145 x 109 x 50 mm.

Brown levant morocco with orange levant doublures. Vellum end-sheets. Edges gilt. Blind- and gold-tooled with dots, lines, and cockle shells on covers and doublures. Finished 31 May 1911, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 55 Charles Dickens. *The Chimes*. London, Chapman & Hall, 1845. Signed: R Mc M M [lamb] 1911. 167 x 108 x 23 mm.

Same design as No. 11 with slight variation in endpapers and tooling. Finished 2 June 1911, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 56 Charles Dickens. *A Christmas Carol*. London, Chapman & Hall, 1843. Signed: R Mc M M [lamb] 1911. 167 x 108 x 23 mm.

Same as No. 55. Finished 6 June 1911, Bethlehem, New Hampshire.

Hunt Botanical Library.

- 57 Charles Dickens. *The Battle of Life*. London, Bradbury and Evans, 1846. Signed: R Mc M M [lamb] 1911. 167 x 108 x 23 mm.
Same as No. 55. Finished 8 June 1911, Bethlehem, New Hampshire.
Hunt Botanical Library.
- 58 *Beowulf*. London, The Kelmscott Press (Hammersmith), 1895. Signed: R Mc M M [lamb] 1911. 286 x 216 x 22 mm.
Brown levant morocco. Cloudy brown and green endpapers. Edges gilt. Heavy all-over blind tooling on covers. Finished 23 September 1911.
"Given me 1908—R. A. H." Letter written by William Morris tipped in at front. Hunt Botanical Library.
- 59 *Bindery Record and Photograph Album*. 2 vols. Unsigned. Album: 260 x 220 x 55 mm. Record: 196 x 132 x 20 mm.
Blue crushed levant morocco. Grey Japanese wood wallpaper for endpapers. Edges gilt. Covers tooled with medallion enclosing lamb symbol and "LEHCAR BINDERY." Date 1911 stamped on lower back turn-ins. Finished 26 September 1911.
Hunt Botanical Library.
- 60 *The Book of Common Prayer*.
Violet levant morocco. Violet endpapers. Covers tooled with Latin cross. Finished 29 September 1911.
"For Mother, a gift for Mrs. Heard." \$25.00. Owned by Mrs. Peggy Heard Perkins of Cambridge, Massachusetts.
- 61 *The Book of Common Prayer*.
Violet levant morocco. Violet endpapers. Covers tooled with Maltese cross. Finished 4 October 1911.
Bound for Mrs. William Hall of Pittsburgh. \$25.00.
- 62 *The Book of Common Prayer*. New York, Oxford University Press, 1898. Signed: R Mc M M. 1911. 170 x 115 x 23 mm.
Violet crushed levant morocco with white levant doublures. Cloudy

violet end-sheets. Edges gilt. Tooled with same design as No. 49. Finished 25 October 1911.

Bound for Margaret Jennings of Pittsburgh. \$75.00. First free leaf inscribed, "To Mother from Margaret." Badly worn, rebacked. Hunt Botanical Library.

- 63 Francis Bacon and Abraham Cowley. *On Gardens*. London, The Astolat Press, 1903. Signed: R Mc M M • 1911. 173 x 110 x 11 mm. Bright green crushed levant morocco. Japanese scenery endpapers "brought by Mrs. Hall from Japan." Edges gilt; edges of boards tooled. Covers tooled with three rose trees, each bearing three onlaid red roses. Finished 3 November 1911.

Hunt Botanical Library.

- 64 William Wordsworth. *Poems*. London, Macmillan, 1909. Signed: R Mc M M [lamb] 1911. 158 x 106 x 25 mm.

Dark blue seal. Blue and green cloudy endpapers. Edges gilt; edges of boards tooled. Covers tooled with a wide border containing leaves and Tudor roses and on the front, a quotation from *Lines Composed a Few Miles Above Tintern Abbey*. Finished 15 November 1911.

Bound for Sarah B. Hill. Hunt Botanical Library.

- 65 Percy Bysshe Shelley. *Odes*. & John Keats. *Odes*. London, The De La More Press, n.d. Bound together. Signed: R Mc M M • 1911. 151 x 92 x 15 mm.

Peacock blue levant morocco. Cloudy green endpapers. Edges gilt; edges of boards tooled. Covers tooled with cluster of grapes, leaves, and tendrils onlaid in violet and green leathers. Finished 24 November 1911.

"150 pieces inlaid." Hunt Botanical Library.

- 66 Charles Dickens. *The Haunted Man and the Ghost's Bargain*. Bradbury & Evans, London. 1848. Signed: R Mc M M [lamb] 1911. 167 x 108 x 21 mm.

Same design as No. 11 with slight variation in endpapers and tooling. Finished 20 November 1911.

Hunt Library, Rare Book Collection.

- 67 *The Book of Common Prayer*.
 "No. 62 duplicated." Finished 21 February 1912.
 Bound for Mrs. Joseph Wood. \$75.00.
- 68 Robert Browning. *Pippa Passes*. Thomas B. Mosher, Portland, Maine, 1908. Signed: R Mc M M • 1912. 177 x 100 x 16 mm.
 Copper colored niger morocco. Cloudy orange endpapers. Edges gilt. Blind-tooled with squares and gold trillium flowers. Finished 13 March 1912.
 Hunt Botanical Library.
- 69 *The Book of Common Prayer*.
 Red levant morocco. Latin cross on covers with five mother-of-pearl inlays on each cross. Finished 23 March 1912.
 Bound for Mrs. Joseph Wood of Pittsburgh. \$25.00.
- 70 *Diary, 1912—1916*. Signed: R Mc M M [lamb] 1912. 217 x 178 x 30 mm.
 Copper colored niger morocco. Orange marbled endpapers. Covers tooled with a panel of gold pomegranates enclosed by blind ogees. Borders lettered with "old sundial motto." Finished 30 March 1912.
 Original pages removed and replaced with blank leaves at Hunt Botanical Library, 1965. Hunt Botanical Library.
- 71 John Ruskin. *The King of the Golden River*. London, Smith, Elder, 1851. Signed [lamb] R Mc M M • 1912. 178 x 140 x 15 mm.
 Dark green levant morocco with pale yellow levant doublures. Green marbled end-sheets. Edges gilt; edges of boards tooled. Covers and doublures tooled with a medallion of circles around a mother-of-pearl inlay, in a field of dots. Finished 19 April 1912.
 Letter written by Ruskin tipped in at front. Hunt Botanical Library.
- 72 *The Book of Common Prayer*. (Figure 9)
 Scarlet levant morocco with white pigskin doublures. Silk end-sheets. Covers divided by a large cross into panels having small gold Maltese crosses encircled and with a background of gold dots. Doublures have gold-tooled gothic windows, colored with dyes. Finished 10 May 1912.

Used at Mrs. Hunt's wedding, 11 June 1913, and at the christenings of her grandchildren.

- 73 Sir Thomas More. *Utopia*. London, Richard Chiswell, 1685.
Signed: R Mc M M [lamb] 1912. 181 x 119 x 26 mm.

Tan levant morocco. Cloudy brown endpapers. Edges plain and not retrimmed. Covers have an all-over pattern of heavy blind tooling. Finished 6 July 1912.

Hunt Botanical Library.

- 74 William Shakespeare. *The Passionate Pilgrim and Other Songs*. London, The Ballantyne Press, 1896. Signed: R Mc M M [lamb] 1912. 188 x 130 x 17 mm.

Green levant morocco. Blue and green cloudy endpapers. Edges gilt. Covers tooled with a border of trillium and ivy. Finished 9 November 1912.

Hunt Botanical Library.

- 75 Alfred Lord Tennyson. *Poetic Works*.

Blue levant morocco with white levant doublures. Covers tooled with a panel having mother-of-pearl inlays and marguerites and leaves at corners. Finished 23 December 1912.

Bound for Mr. and Mrs. W. H. Rome. "Cambridge edition. With a presentation on parchment by Sarah B. Hill for Sarah M. Rome." \$125.00.

- 76 Gabrielle D'Annunzio. *Francesca da Rimini*. Milan, Fratelli Treves, 1902. Signed: R Mc M M [lamb] 1912. 230 x 180 x 38 mm.

Maroon levant morocco. Cloudy Pink and violet endpapers. Edges gilt and gauffered. Covers tooled with a center medallion composed of laurel leaves, onlaid red roses, book and sword device, and the initials "q. F." Finished 7 January 1913.

Hunt Botanical Library.

- 77 François Villon. *Poems*. Portland, Maine, Thomas B. Mosher, 1909.

Green levant morocco. Rose and green marbled endpapers. Covers tooled with a border of dots and lines and a center medallion with mother-of-pearl inlays. Finished 22 February 1913.

"Sold to Margaret Barr as a wedding gift for Jean Oliver."

- 78 *The Book of Common Prayer*. New York, Oxford University Press, n.d. Signed: R M • 1913. 103 x 75 x 20 mm.
Violet crushed morocco. Cloudy violet endpapers. Edges gilt. Tooled with aluminum leaf. Simple Latin cross on covers. Finished 25 February 1913.
"For R. A. H., Easter 1913." Hunt Botanical Library.
- 79 *The Book of Common Prayer*. New York, Oxford University Press, n.d. Signed: 19 [lamb] 13. 103 x 74 x 21 mm.
Violet crushed levant morocco with rose levant doublures. Rose silk end-sheets. Edges gilt. Elaborate Maltese cross with colored onlays and mother-of-pearl inlays on covers. Doublure borders tooled with quotation. Finished 4 March 1913.
"Cross designed by Sarah B. Hill." Hunt Botanical Library.
- 80 William Wordsworth. *A Decade of Years*. London, The Doves Press (Hammersmith), 1911. Signed: R Mc M M [lamb] 1912.
Dark green levant morocco with bright green levant doublures. Blue-green end-sheets. Edges gilt and gaufered. Violet onlays and a panel of gold lilies on covers. Quotation around border from *Lines Composed a Few Miles Above Tintern Abbey*. Finished 16 April 1913.
The lower back turn-in where the signature appears was always tooled first, and this accounts for the earlier date. Presented to the Pierpont Morgan Library by Mrs. Hunt in 1960 at the request of Director Frederick B. Adams, Jr.
- 81 *The Book of Common Prayer*.
Violet levant morocco with red doublures. Covers have an onlaid red cross with mother-of-pearl inlay. Doublures lettered with the *Gloria* and the *Benediction*. Finished 2 April 1914.
Bound for Mrs. H. P. Davis. \$75.00.
- 82 *Henri Quatre, Roi de France et de Navarre*. Paris, Le Fuel, n.d. Signed: R Mc M M [lamb] 1914. 118 x 79 x 20 mm.
Peacock blue levant morocco. Blue marbled endpapers. Edges rough gilt. "Old Sevres medallion portrait of Henri IV bought in 1912 in Carcassonne" set in front cover. Covers tooled with fleurs-de-lis. Finished 24 April 1914.

This binding and the one following were featured in an article in *Arts and Decoration*, May 1915. Hunt Botanical Library.

- 83 *Desid. Erasmi Roterodami Colloquia*. Amsterdam, Ludovicus Elzevirius, 1650. Signed: R Mc M M • 1914 • [lamb]. 116 x 70 x 36 mm.

Orange crushed levant morocco. Cloudy orange endpapers. Edges rough gilt; edges of boards tooled. Covers tooled in an elaborate strapwork design "suggested by a binding by Samuel Mearne" with deep blue dot onlays. Finished 6 May 1914.

"Bought 19 August 1913, Paris. Tedious work." Hunt Botanical Library.

- 84 *The Book of Common Prayer*.

Violet levant morocco. Silk doublures and end-sheets. Covers tooled with Latin cross decorated with vining leaves and onlaid red Tudor roses. Finished 11 May 1914.

Bound for Florence Brown.

- 85 *The Book of Common Prayer*.

Violet levant morocco. Silk doublures and end-sheets. Covers tooled with Latin cross, worked in with heavy Aldine tools and dots. Finished 4 November 1914.

This design later used on Nos. 107 and 116. "For Amy DuPuy's wedding gift."

- 86 *Daily Strength for Daily Needs*. London, Methuen.

Green levant morocco with white pigskin doublures. Silk end-sheets. Covers tooled with cross containing mother-of-pearl inlays and onlaid red lilies. Border quotation from Deuteronomy 3:25. Finished 13 November 1914.

Bound for Mrs. Florence D. Lockhart of Pittsburgh. \$75.00.

- 87 Francis Bacon. *Gardens and Friendship*. London, Humphreys, 1910.

Apple green levant morocco. Shadowy endpapers. Covers tooled in a semé of flowers. Front has panel lettered "LIGHT AND SHADOW BY TURNS BUT ALWAYS LOVE." Finished 8 December 1914.

Bound for Elsie Martin of Plainfield, New Jersey, "using her sundial motto."
Owned by her daughter, Mrs. Helen H. Vialle of Carlisle, Massachusetts.

- 88 William Shakespeare. *Julius Caesar*. London, The Doves Press (Hammersmith), 1913. Signed: R Mc M M [lamb] 1914. 234 x 166 x 18 mm.

Red straight grain morocco. Black and gold Italian endpapers. Edges gilt. Covers tooled with a "Grolier strapwork design" using azured tools and onlays of deep blue morocco. Finished 4 February 1915.

Bound at the back are two letters to the Editor of the Times by T. J. Cobden-Sanderson, printed at the Doves Press: *Shakespearian Punctuation* and *On a Passage in Julius Caesar*.

- 89 George Eliot. *Silas Marner*. London, Wm. Blackwood, 1861.
Signed: R Mc M M, 1915 [lamb]. 197 x 128 x 42 mm.

Orange straight grain morocco. Tan, brown, and silver woodblock endpapers "from Munich." Edges gilt; edges of boards tooled. Covers tooled with a dentelle of pomegranates and leaves. Finished 9 March 1915.

Hunt Botanical Library.

- 90 Washington Irving. *The Legend of Sleepy Hollow*. New York, American Art Union (The Trow Press), 1849. Unsigned. 270 x 340 x 12 mm.

Half copper-colored pigskin with matching Danish paper sides. Plain endpapers. Edges gilt. Finished 24 March 1915.

"Gift of Sarah B. Hill." Poor condition. Hunt Botanical Library.

- 91 Jean de la Fontaine. *Contes*. Paris, Didot, [1799-1800]. Two volumes bound together. Unsigned. 134 x 86 x 36 mm.

Red levant morocco "from Tangiers." Italian woodblock endpapers. Edges gilt. Coat of arms on front cover made up of gouges and a fleur-de-lis. Finished 25 March 1915.

"Bought in Paris 19 August 1913." Hunt Library, Rare Book Collection.

- 92 Jean de la Fontaine. *Fables*. Paris, Menard et Desenne, 1821. Unsigned. 134 x 86 x 40 mm.

Binding identical to No. 91.
Hunt Library, Rare Book Collection.

- 93 *The Book of Common Prayer*. New York, Oxford University Press, 1908. Signed: R Mc M M [lamb] • 1915. 145 x 92 x 22 mm.
Wine-brown levant morocco. Red silk doublures and end-sheets. Edges gilt. Cover design same as Nos. 49, 62, and 67. Finished 2 April 1915.
Hunt Library, Rare Book Collection.
- 94 Oscar Wilde. *Ravenna*. Oxford, Thos. Shrimpton, 1878. Signed: [lamb], R Mc M M, 1915. 179 x 125 x 11 mm.
Deep red crushed levant morocco. Italian woodblock floral endpapers. Edges gilt; edges of boards tooled. Cover design in a Persian motif consists of gold pomegranates and pink and deep blue onlays. Finished 15 April 1915.
Hunt Botanical Library.
- 95 *The Oxford Book of English Verse*.
Blue levant morocco. Rose endpapers. Covers tooled with a border of Tudor roses and a quotation from Anna Letitia Barbauld's "Ode to Life." Finished 25 May 1915.
Bound for Helen Horne of Pittsburgh. \$30.00.
- 96 P. G. Hamerton. *The Unknown River*. London, Seeley, Jackson & Halliday, 1874. Signed: R Mc M M, 1915 [lamb]. 183 x 125 x 25 mm.
Green-brown crushed levant morocco. Green and white marbled endpapers. Edges gilt. Covers tooled with a dentelle consisting of onlaid red dots connected by gold lines. Finished 4 June 1915.
Hunt Botanical Library.
- 97 *A Manual of Prayers*.
Violet levant morocco. Elaborately tooled Celtic cross on covers inlaid with mother-of-pearl. Finished 4 November 1915.
"Catholic prayer book bound for Mrs. A. E. Hunt to give to Mrs. Dallinger." Engraving of Raphael's "Madonna of the Chair" added as frontispiece. \$60.00.

- 98 Sir Thomas Malory. *The Book of Sir Galahad*. London, The Astolat Press, 1904. Signed: R Mc M M [lamb] 1915. 177 x 110 x 18 mm. Blue crushed levant morocco. Blue, grey, and white marbled endpapers "bought in Copenhagen, 1913." Edges gilt and gaufered. Front cover has an inlaid blue shield and orange sword in the center of an onlaid panel of dark green; four onlaid white lilies arranged about the green. Finished 30 December 1915.
Hunt Library, Rare Book Collection.
- 99 Jean de la Fontaine. *Fables Choiesies*. Lyon, Perisse Frères, 1836. Signed: R Mc M M, 1916, [lamb]. 137 x 89 x 24 mm.
Green crushed levant morocco. Green and gold Italian woodblock endpapers. Edges gilt and gaufered; edges of boards tooled. Covers have a gold-tooled vase containing flowers and fruits, some onlaid and some small cabuchon emeralds, topaz, and sapphires set in garnitures. Finished 3 March 1916.
[Mrs. Hunt learned the making of garnitures from Professor F. C. Clayter while he was at the University of Pittsburgh.] Hunt Botanical Library.
- 100 Edgar Allan Poe. *The Raven and Other Poems*. London, Wiley & Putnam, 1846. Signed: R Mc M M [lamb] 1916. 192 x 133 x 17 mm. Black crushed levant morocco. Grey, silver, and turquoise endpapers "from Munich." Edges gilt. Covers have birds and bells blind-tooled on an onlaid grey panel. Finished 10 March 1916.
Hunt Botanical Library.
- 101 Robert Burns. *Poetical Works*. Philadelphia, John Locken, 1846. Signed: [lamb] R Mc M M, 1916. 109 x 74 x 23 mm.
Blue levant morocco. Plaid silk endpapers. Edges gilt. Covers tooled in a semé of thistles and leaves. Finished 8 May 1916.
"Bound for R. A. H." First free leaf inscribed "Mary Hanchett" and "Alfred E. Hunt" [Roy Arthur Hunt's grandmother and father]. Hunt Botanical Library.
- 102 *The Book of Common Prayer*.
Blue levant morocco. Rose silk doublures and end-sheets. Onlaid black

cross "with gold background." Quotation on doublures. Finished 14 June 1916.

Bound for Mrs. George B. Gordon of Pittsburgh. \$50.00

- 103 *Chronicles of London Bridge by an Antiquary*. 2nd Edition. London, Thomas Tegg, 1839. Signed: R Mc M M, 1916, [lamb]. 153 x 104 x 36 mm.

Tan pigskin. Red and tan marbled endpapers. Edges colored brown and waxed. Blind tooling on covers "after a Grolier design." Finished 26 September 1916.

Hunt Botanical Library.

- 104 Robert Burns. *Complete Poetical Works*. Cambridge, Massachusetts, The Riverside Press, 1897.

Copper colored niger morocco. Red endpapers. Covers tooled in a semé of thistles and leaves with the title elaborately framed. Finished 11 October 1916.

Bound for Mrs. J. McD. Bryce. \$65.00.

- 105 Samuel Rogers. *Italy*. London, Cadell and Moxon, 1836. (Figure 10) Signed: [lamb] R Mc M M, 1916. 205 x 140 x 40 mm.

Rose levant morocco. Rose moire doublures and end-sheets. Edges gilt and gauffered with azured tools used on the covers; edges of boards tooled. Covers tooled in an Italian Renaissance style with two pilasters and panels of lettering at top and bottom. Finished 30 November 1916.

Letter written by the author tipped in at front. Hunt Library, Rare Book Collection.

- 106 Samuel Rogers. *Poems*. London, Cadell and Moxon, 1834. (Figure 10)

Same design as No. 105.

Presented by Mrs. Hunt to the British Museum in 1962 at the request of Mr. Howard M. Nixon, in a two-piece red oasis morocco slipcase made by T. W. Patterson.

- 107 *The Book of Common Prayer*.
Violet levant morocco with white doublures. Cover design same as No. 85. Doublures have onlays of violet grapes and green vine leaves, quotation on borders. Finished 30 March 1917.
Bound for Mrs. A. C. Overholt of Scottsdale, Pennsylvania. \$75.00.
- 108 Geoffrey Chaucer. *The Flower and the Leaf*. London, The Essex House Press, 1902. Signed: R Mc M M, 1917, [lamb]. 190 x 128 x 14 mm.
Green crushed levant morocco. Cloudy light green English endpapers. Edges gilt; edges of boards tooled. Covers have a border of leaves and marguerites and a panel containing title and butterflies. Finished 30 March 1917.
This book is No. 109 of 165 copies printed on vellum with hand-colored initial letters. Hunt Botanical Library.
- 109 W. Y. Fletcher. *Bookbinding in France*. London, Seeley and Co., 1894. Signed: R Mc M M [lamb] 1917. 266 x 184 x 16 mm.
Three-quarter brown niger morocco with blue marbled paper sides. Matching endpapers. Edges gilt. Finished 1 October 1917.
Bound for Mr. Edward Duff Balkan. Poor condition. Hunt Botanical Library.
- 110 James M. Barrie. *George Meredith*. Portland, Maine, Thomas B. Mosher, 1904. Signed: R Mc M M [lamb] 1918. 138 x 97 x 9 mm.
Grey crushed levant morocco with dark blue onlaid border and, on front cover, two dark blue panels. Grey and tan marbled endpapers. Edges gilt. Title and Roman date tooled in panels. Finished 6 October 1917.
- 111 Izaak Walton. *The Compleat Angler*. London, John C. Nimmo, 1885. Two volumes.
Green levant morocco. Marbled endpapers. Covers have gold butterflies and mother-of-pearl inlays at corners; front cover tooled with all-over fish-net pattern and panel containing long title. Finished 9 November 1917.
"Twenty and one third books of gold leaf used in tooling." Bound for Senator Philander C. Knox. \$150.00.



Figure 10a Bindings Nos. 105 and 106



Figure 10b Gauffered fore-edge of Binding No. 105



Figure 11 Binding No. 115

- 112 Washington Irving. *Old Christmas*. London, Macmillan, 1892. Signed: [lamb] R Mc M M, 1917. 155 x 178 x 25 mm.
Dark green crushed levant morocco. Italian woodblock endpapers. Edges gilt; edges of boards tooled. Covers have borders of onlaid red strapwork with gold-tooled ivy and bells. Long title tooled in panel on front. Finished 5 January 1918.
Hunt Botanical Library.
- 113 Thomas Gray. *Poems by Mr. Gray*. Parma, Bodoni, 1793. Signed: [lamb] R M C M M • 1918. 257 x 180 x 18 mm.
Turquoise blue crushed levant morocco. Blue and black woodblock endpapers "bought in Italy, 1912." Edges gilt; edges of boards tooled. All-over pattern of blind tooling highlighted with gold dots. Finished 25 January 1918.
Hunt Botanical Library.
- 114 Percy MacKaye. *Jeanne d'Arc*. New York, Macmillan, 1906.
Wine levant morocco. Flame endpapers. Covers tooled with a semé of fleurs-de-lis and with "Jeanne's own banner" on front. Finished 24 March 1918.
Bound for Mrs. Calvin Anderson.
- 115 Charles Malo. *Histoire des Roses*. Paris, Louis Janet, 1818. Signed: R Mc M M [lamb] 1918. (Figure 11) 130 x 92 x 21 mm.
Rose crushed levant morocco. Rose marbled endpapers. Edges rough gilt; edges of boards tooled. Covers elaborately tooled with roses and leaves in a pattern adapted from a binding "by Clovis Eve for Marguerite de Valois." Finished 29 March 1918.
Hunt Botanical Library.
- 116 *The Book of Common Prayer*. New York, Oxford University Press, 1908. Signed: R Mc M M, 1918, [lamb]. 140 x 92 x 15 mm.
Violet crushed niger morocco. Violet and pink cloudy endpapers. Edges gilt. Covers have same design as No. 85. Initials "M. VAN C. W." tooled on upper front turn-in. Finished 24 September 1918.
Bound for Margaret Whitehead of Pittsburgh. Hunt Botanical Library.

- 117 *Heures d'Anne de Bretagne*. [Facsimile], Paris, Bibliothèque National, n.d. Signed: R Mc M M [lamb] 1918. 190 x 153 x 22 mm.
Violet crushed niger morocco. Italian endpapers. Edges gilt; edges of boards tooled. Covers with a semé of crowns, ermine tails, fleurs-de-lis, and the letter "A." Finished 26 September 1918.
Hunt Botanical Library.
- 118 *Poems of Italy*. Portland, Maine, Thomas B. Mosher, 1910-1913. Six booklets bound together. Signed: R Mc M M [lamb] 1918. 140 x 124 x 30 mm.
Mulberry crushed levant morocco. Italian woodblock endpapers. Edges gilt; edges of boards tooled. Covers have a border of dots and stars and Florentine fleurs-de-lis; on the front, a framed quotation from Browning surmounted by a green morocco inlay "from Florence" inside a wreath of oak leaves. Finished 5 October 1918.
Hunt Botanical Library.
- 119 Edward Fitzgerald. *The Rubáiyát of Omar Khayyám*. Edinburgh, T. N. Foulis, 1913. Signed: R Mc M M [lamb] 1918. 195 x 121 x 17 mm.
Pale yellow levant morocco. Gold Japanese endpapers. Edges gilt. Covers tooled in a Persian design with a large chrysoprase "bought in Russia, 1913" set in center of each cover. Finished 11 December 1918.
Hunt Botanical Library.
- 120 *Charles Méryon*. Foreword by E. D. Balkan. Pittsburgh, Carnegie Institute, 1918.
Blue levant morocco. Danish endpapers. Finished 12 February 1919.
Bound for Edward Duff Balkan.
- 121 Ross Randall Calvin. *A Mystical Bride*. Privately printed. 1919.
Violet levant morocco. Violet endpapers. Covers tooled with heavy border of ivy; the front has a panel containing the title and a butterfly. Finished 9 January 1920.
No further information available.

- 122 *The Book of Common Prayer*. New York, Oxford University Press, 1898. Signed: R Mc M M [lamb] 1917. 103 x 74 x 19 mm.
Deep blue crushed levant morocco with red levant doublures. Edges gilt. Latin cross on covers inlaid in center with mother-of-pearl. Signed in gold, some tooling, but otherwise unfinished.
"Begun 6 January 1913, finished 28 February 1913, for Mother's Easter."
Apparently rebound in 1917. Hunt Botanical Library.
- 123 Timothy Cole and Charles H. Caffin. *Old Spanish Masters*. New York, Century (The De Vinne Press), 1907. Unsigned. 366 x 265 x 40 mm.
Dark red seal with citron levant doublures. Exotic end-sheets. Edges rough gilt. Elaborate strapwork tooling blinded-in on back cover only. Begun 18 August 1914. Unfinished.
No. 87 of 100 copies. Hunt Botanical Library.
- 124 Lord Byron. *Childe Harold's Pilgrimage*. London, John Murray, 1851. Unsigned. 236 x 164 x 46 mm.
Peacock blue levant morocco. Grey and lavender Danish endpapers. Edges gilt and gaufered with azured tools. No tooling. Begun July 1916. Unfinished.
Letter written by Byron tipped in at front. Hunt Botanical Library.
- 125 Ralph Adams Cram. *The Substance of Gothic*. Boston, Marshall Jones, 1917. Signed: R Mc M M [lamb] 1920. 205 x 142 x 24 mm.
Rose crushed niger morocco. Red and violet cloudy endpapers. Edges gilt. Elaborate tooling blinded-in. Begun April 1918. Unfinished.
Hunt Botanical Library.
- 126 Leonard Meager. *The Compleat English Gardner*. London, M. Wotton, 11th Edition, c. 1710. Unsigned. 204 x 163 x 20 mm.
Green crushed levant morocco. Brown and green Japanese woodblock endpapers "given me by Effie Bakewell." Edges gilt. No tooling. Begun 14 April 1920. Unfinished.
Hunt Botanical Library.

Bindings Exhibited 1906-1921

- 1906 The National Society of Craftsmen, New York. November-December.
No. 11.
Hotel Lincoln, Pittsburgh. December.
Nos. 9 and 10.
- 1907 The Daedalus Arts and Crafts Society, Philadelphia. 4-16 March.
Nos. 10 and 11.
The Guild of Bookworkers, First Annual Exhibition, New York. 24-29 April.
Nos. 13 and 14.
The Guild of Bookworkers, Los Angeles. 24-27 July,
and
California Guild of Arts & Crafts, San Francisco. 19-31 August.
No. 13.
The Arts and Crafts Society, St. Paul. November.
Nos. 11 and 13.
- 1908 The Cleveland School of Art. 25 March-5 April.
Nos. 10, 11, 13, 14, 16, 18, and 21.

- The Guild of Bookworkers, Second Annual Exhibition, New York. 21-25 April.
Nos. 21 and 24.
- 1909 The Guild of Bookworkers, Third Annual Exhibition, New York. 20-24 April.
Nos. 26 and 31.
The Art Institute of Chicago. 7-28 December.
Nos. 34 and 35.
The National Society of Craftsmen, New York. 8-24 December.
No. 18.
- 1910 The Guild of Bookworkers, Fourth Annual Exhibition, New York. 26-30 April.
Nos. 37 and 38.
The Art Institute of Chicago. 6-23 December.
Nos. 38 and 43.
The National Society of Craftsmen, New York. 7-30 December.
Nos. 35, 37, 42, and 46.
- 1911 School of Applied Design for Women, New York. Exhibition with Sarah B. Hill. 6-11 February,
and
Wunderly Galleries, Pittsburgh. 26 February-4 March.
Nos. 9-15, 17-21, 24-25, 28-29, 31-44, 46-48, and 51.
The Art Society of Pittsburgh, Exhibition of Artistic Industries, Carnegie Institute. 8-23 February.
Nos. 16 and 26.
The Art Institute of Chicago. 3-25 October.
Nos. 44-47.
The Guild of Bookworkers, Fifth Annual Exhibition, New York. November.
Nos. 51 and 63.

- The National Society of Craftsmen, New York. 6-28 December.
Nos. 41, 47, and 61.
- 1912 The Art Society of Pittsburgh, Exhibit of Artistic Industries,
Carnegie Institute. 21 February-13 March.
Nos. 38, 42-44, 51, 53, 55, 58, 60, 61, and 63.
Wunderly Galleries, Pittsburgh. 15-23 November.
Nos. 10-12, 14, 16, 18, 25, 28, 33-35, 37-44, 46-48, 51-58, 63-66, 68-74,
and 76.
The Guild of Bookworkers, Sixth Annual Exhibition, New
York. 9-14 December.
Nos. 51 and 63.
- 1913 The Guild of Bookworkers, Seventh Annual Exhibition, New
York. 18-22 November.
Nos. 44, 53, and 80.
The National Society of Craftsmen, New York. December.
Nos. 63, 74, and 76.
- 1914 E. P. Dutton, Rare Book Room, New York. March.
Nos. 51, 53, 71, and 72.
The Art Institute of Chicago. 1-25 October.
Nos. 53, 79, and 80.
- 1915 The Guild of Bookworkers, Ninth Annual Exhibition (the
Eighth Annual Exhibition was not held), New York.
23-27 March,
and
The Baltimore Arts and Crafts Society. 29 March-15 April.
Nos. 74, 82, 83, and 88.
The Guild of Allied Arts, Buffalo. March-April.
Nos. 40, 42-44, 51, 53, 71, and 80.
The Art Institute of Chicago. October.
Nos. 44, 51, 83, and 89.

- 1916 The Guild of Bookworkers, Tenth Annual Exhibition, New York. 4-8 April,
and
The Guild of Allied Arts, Buffalo. April-May.
Nos. 89, 93, 99, and 100.
- 1917 The Society of Arts and Crafts, Detroit. 9-18 April,
and
The Guild of Bookworkers, Eleventh Annual Exhibition, New York. 27-30 April.
Nos. 104-106.
The Art Institute of Chicago. October-November.
No. 98, 100, 106, and 108.
- 1918 Carnegie Institute, Pittsburgh. 14 February-28 April.
Nos. 37, 41-42, 46, 63, 71, 79-80, 82-83, 88, 96, 98-100, 103, 105-106, 108,
112, and 113.
The Guild of Bookworkers, Twelfth Annual Exhibition, New York. 16-20 April.
Nos. 112 and 115.
- 1920 The Guild of Bookworkers, Annual Exhibition (no exhibition was held in 1919), New York. 11-15 May.
Nos. 117 and 119.
- 1921 The Guild of Bookworkers, Annual Exhibition, The Grolier Club, New York. 3-10 April.
Nos. 40, 42, 47, 51, 53, 63, 71-72, 80, 83, 105, 112-113, 115, and 119.



Glossary

Aldine Tools—tools of an arabesque design, after those used by the early Venetian printer, Aldus Manutius.

Azured Tools—tools leaving a shaded impression; from the parallel lines representing blue in heraldry.

Back—the spine of a book.

Bands—ridges on the back caused by the cords.

Blind Tooling—impressing heated tools on leather without the use of gold leaf.

Blinding-in—impressing the design with heated tools on a binding through a paper pattern prior to tooling.

Cords—hemp or linen cords across the back of the book over which the sewing thread passes.

Crushed Morocco—morocco that has had the grain flattened by pressure between smooth metal plates.

Dentelle—a type of border decoration with toothed or pointed projections toward the center of the covers.

Doublures—the inside lining of the boards when leather joints are present.

End Leaves—leaves added by the binder at the beginning and end of a book.

- Endpapers*—the outermost leaves added by the binder, often colored or decorated, the last of which are pasted to the inside of the covers.
- End-Sheet*—the first free leaf, especially when there is a doublure; also called a flyleaf.
- Gauffering*—embossing the gilt edges of a book with heated finishing tools.
- Gilding*—burnishing gold leaf on the edges of books.
- Glaire*—a liquid based on egg white or shellac applied before tooling to allow the gold leaf to adhere.
- Gold Tooling*—applying gold leaf with a hot finishing tool.
- Half-Leather Binding*—a binding with leather covering the back, extending over about one-quarter of the sides, and having triangular leather corners.
- Head*—the top edge of a book.
- Headbands*—a narrow band of silk or thread worked at the head and tail.
- Headcap*—the fold of leather over the headbands.
- Inlay*—a piece of leather or dissimilar material set into the binding after an equivalent shape has been removed; a similar method is used to inlay an autograph into a flyleaf.
- Leather Joint*—a leather strip added at the inside hinge which, with the three turn-ins, makes a frame for the doublure.
- Levant*—large-grain morocco.
- Lozenges*—a diamond-shaped or square decorative figure.
- Morocco*—goat skin.
- Niger*—native-dyed or small-grain morocco.
- Ogee*—a design with a double curve of S-shape.
- Onlays*—thin pieces of leather pasted onto the leather binding to add another color. They may or may not be pressed into the surface.
- Quarter-Leather Binding*—a binding with leather covering the back and extending over about one-quarter of the sides.
- Rough Gilt*—the edges of a book gilt before sewing to avoid trimming.
- Semé*—an heraldic term meaning sprinkled or arranged over a field.

Straight-grain—leather that has been dampened and rolled to make the grain run in straight lines.

Strapwork—a design composed of a narrow band crossed, folded, interlaced, etc.

Tail—the end of the book opposite the head.

Three-quarters Leather Binding—similar to a half-binding, but with a greater proportion of leather on the sides and corners.

Turn-in—the margins of leather turned over the boards and showing on the inside.



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