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List 254

Books about Books * Calligraphy * Hermann Zapf

All items listed have been carefully described and are in fine collector's condition unless otherwise noted. All are sold on an approval basis and any purchase may be returned within two weeks for any reason. Member ABAA and ILAB.

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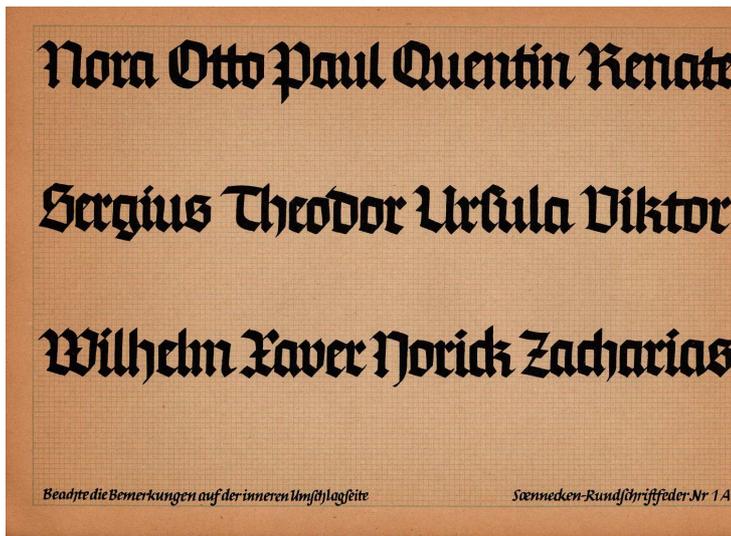
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If you find something of interest from this List or on our website, please do not order it through one of the third party online databases. They charge a fee for placing that order using their shopping cart. Our shopping cart is secure, or, you can always give us a call.

"Next to talking about books comes the pleasure of reading them, especially books about books. This is an extra category I would recommend to collectors. Regardless of your other interests, no one should be without a hundred or more miscellaneous books about books: biographies of great collectors and booksellers, printers, papermakers, typefounders, publishers, etc. Bibliographies are essential tools, as are catalogues. Actually, good rare book catalogues are often the best possible bedtime reading, and one always learns something from them. But getting back to books about books: I would be hard put to prepare a list of the hundred best - there are so many excellent works in this field." William Targ in his Foreword to *A Miscellany for Bibliophiles*.

"A comprehensive collection of catalogues is the greatest of all bibliographies." Clarence S. Brigham, "History of Book Auctions in America" as the introduction to George L. McKay's *American Book Auction Catalogues 1713 - 1934, A Union List*.

1. (BOOKPLATES). CAPON, Charles R. **Bookplates. A Selection from the Works of Charle R. Capon. Together with a Foreword and Complete Check List of over Fifty Plates Compiled by Francis W. Allen and Argie B. Allen.** Portland, Maine: The Anthoensen Press, no date [1950], octavo, green cloth. (22) pp. First Edition, Limited to 300 numbered copies. 60 bookplates are described in the text, frontispiece and six other bookplate examples illustrated plus Harvard University Library bookplate tipped-in. Inscribed and signed by Capon on the front endpaper to Boston calligrapher Edward A. Karr written in Capon's Chancery script. Very fine. (28982) \$40.00



2. (CALLIGRAPHY). BUSCH, Hugo and Hans Schreiber. Soennecken - Schrifthefte. Ein Schriftunterricht f, r Schulen jeder Art, f, r K, nstler, Techniker und Handwerker. Heft 7 A. Gotische Schriften. Verlag F. Soennecken, 1930, oblong octavo, printed wrappers. (16) pp. First Edition. A sales catalogue for pen nibs which are offered inside back wrapper. The bulk of the text shows the calligraphy which can be accomplished with the company's pens. With penciled inscription on front wrapper from the German Calligrapher and typogreapher, Karlgeorg Hoefer, to the Boston calligrapher, Ed Karr. A fine copy. (28985) \$35.00

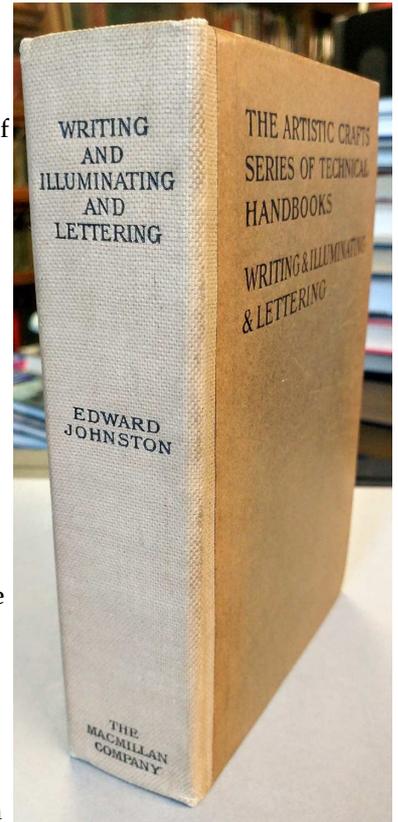


3. (CALLIGRAPHY). BUSCH, Hugo and Hans Schreiber. Soennecken - Schrifthefte. Ein Schriftunterricht f, r Schulen jeder Art, f, r K, nstler, Techniker und Handwerker. Heft 8 A. Plakatgotisch/Schwabacher/Fraktur. Verlag F. Soennecken, 1930, oblong octavo, printed wrappers. (16) pp. First Edition. Printed in black and orange. A sales catalogue for pen nibs which are offered inside back wrapper. The bulk of the text shows the calligraphy which can be accomplished with the company's pens. With penciled inscription on front wrapper from the German Calligrapher and typographer, Karlgeorg Hoefer, to the Boston calligrapher, Ed Karr. A fine copy. (28986) \$35.00



4. (CALLIGRAPHY). DAVID, Ismar. **Our Calligraphic Heritage. The Geyer Studio Writing Book.** New York: Geyer Studio, 1979, quarto, clamshell box containing bound book, loose broadsides and separately printed illustrative sheets. booklet, (viii), (38)pp. First Edition Limited to 2,500 numbered copies signed by Ismar David. Set in 11 pt. Dante designed by printer/designer, Giovanni Mardersteig. The writing book is printed in two colors on Curtis Rag paper. The folders and compositions are printed on Curtis Rag cover stock, the former in two colors, the latter in up to four colors. A very fine copy. (28974) \$75.00

5. (CALLIGRAPHY). JOHNSTON, Edward. **Writing & Illuminating, & Lettering.** New York: The Macmillan Company, [1906], small octavo, boards and cloth. 510 pp. First American Edition. Johnston traces the development of writing giving insights into the construction of letters, and offers advice on the acquisition of a formal or "book" hand. This is a comprehensive volume which clearly and fascinatingly explains the three skills of Writing, Illuminating and Lettering with hundreds of illustrations and diagrams. The book is planned as a guide to models and methods for letter-craftsmen and students, especially those who cannot see the actual processes carried out and who may not have access to collections of manuscripts. With the bookplate of George L. Harding, printing historian and biographer of Don Agustin V. Zamorano. Boards faded with some sort of unobtrusive stain to back board. Corners sharp and cloth spine clean. (28998) \$115.00

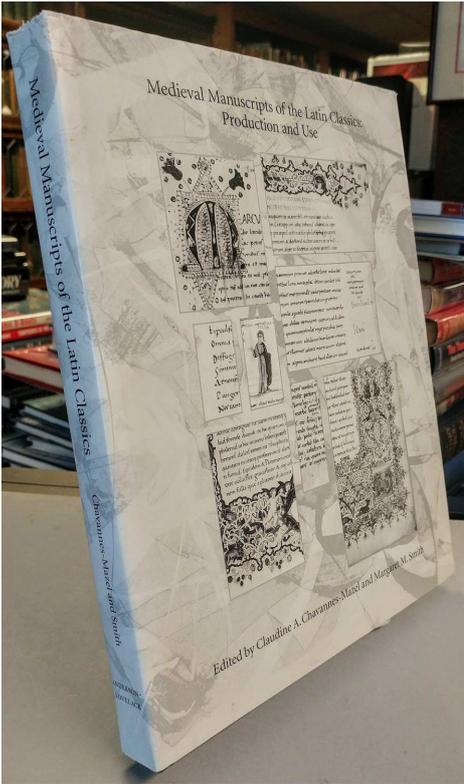


6. (CALLIGRAPHY). LOVETT, Patricia. **Calligraphy & Illumination. A History and Practical Guide.** New York: Henry N. Abrams, Inc., (2000), quarto, blue cloth in pictorial dust jacket. 320pp. First American Edition. A look at the history of calligraphy and illumination, an exploration of the use of gold in miniatures and highlighting, and how everyone from beginners to experienced calligraphers and graphic designers can create a variety of projects. Step-by-step directions provide ideas for letter shapes, page layouts, and designing and painting a coat of arms. Medieval illuminated manuscripts illustrate the text and a detailed reference section offers information on selecting papers and brushes, mixing colors, and preparing and stretching vellum. With 225 illustrations, including 175 in full color. Slight bit of spotting to bottom edge of text block, otherwise fine and clean. Tiny bit of shelf wear to jacket. (28996) \$35.00

7. (CALLIGRAPHY). **Thinking in Script: A Letter of Thanks from Edward Johnston to Paul Standard, 26 April-5 May 1944.** Rochester, NY: Cary Graphic Arts Collection, n.d. (1995), octavo, wrappers. 52pp. First Edition. Limited to 1000 copies. Paul Standard named Edward Johnston as "The great exemplar of modern calligraphy, the link between all scribes living and departed." With this auspicious introduction, it is no wonder that Standard became Johnston's chief benefactor in later years, heading a fund drive to save Johnston from destitution in his infirmity. Johnston's letter of thanks became one of Standard's cherished possessions and is here recaptured in a beautiful duotone facsimile. This letterpress-printed book also includes a transcription of the letter and a list of noted contributors to Johnston's fund. With an introduction by Mark Argetsinger and foreword by David Pankow. Designed by Jerry Kelly and printed at the Stinehour Press. A fine, clean copy. New. (29011) \$30.00

8. (CALLIGRAPHY). TOOTS, Villu. **Eesti Kirjakunst 1940-1970.** Tallinn: Kirjastus Kunst, 1973, quarto, black cloth stamped in white, in dust jacket. (296) pp. First Edition. Lettering art in Estonia. Brief biographical notes followed by full-color examples of their work. A very fine, clean, solid copy. (28977) \$75.00

9. CATICH, Edward M. **The Origin of the Serif. Brush Writing & Roman Letters.** Davenport, IA: St. Ambrose University, (1991), quarto, grey buckram in pictorial dust jacket. (xii), 310pp. Second edition. Edited by Mary W. Gilroy. Illustrated and printed with accents and capitals and headlines in green or rust or both. The serif originated with Roman inscription letters, its history and development here detailed in letter cutting in stone, and the use of the brush in shaping the Roman letterform. The author "questions accepted theories as to the serif's origin, and advances his own theory with skillful reasoning, detailed illustration, and epigraphic proof." Very fine. "Origin of the Serif is a work of Genius." Philip Hofer. Slight, minor spotting to bottom edge of text block, back of jacket dusty, otherwise a near fine, clean copy. Jacket not clipped. (29000) \$95.00

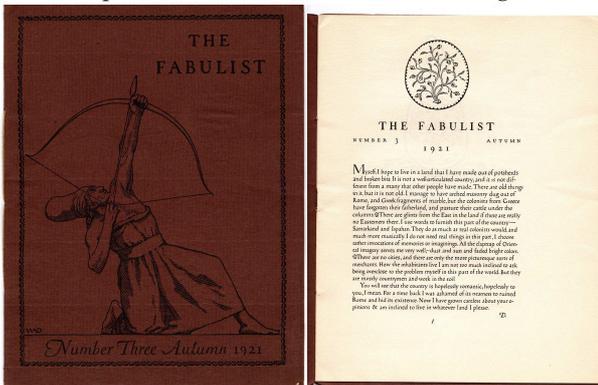


10. CHAVANNES-MAZEL, Claudine and Margaret M. Smith, (editors). **Medieval Manuscripts of the Latin Classics: Production and Use.** Los Altos Hills: Anderson-Lovelace / The Red Gull Press, 1996, quarto, buckram. xvi, 256pp, 138 black & white illustrations; 20 color. First Edition. In this volume the methods of codicology join those of traditional textual analysis to shed light on how the Latin classics were produced, illustrated, used, and collected in the Middle Ages. Several essays provide an overview of the production and acquisition of manuscripts of the classics; others offer detailed accounts of the work of individuals, from the Carolingian scholars Dungal and Lupus of Ferrieres to the Florentine scribes and artists whom the humanist Vespasiano de Bisticci organized to meet the demands of his Medici patrons, among others. Careful copying by an unknown Carolingian artist allows the reader to glimpse a now lost Late Antique illustrated copy of Terence; two lavish manuscripts disclose a particular reception of the story of Alexander the Great in the southern Netherlands in the later Middle Ages. The medieval classroom is evoked in an essay on the use of Horace by medieval teachers, and the monastic communities of the Netherlands in a study of an important library catalogue. Through their skillful detection, interpretation, and analysis, twentieth-century scholars of the Latin classics reveal how the heritage of Antiquity was preserved and used by readers, teachers, and collectors in the Middle Ages. The volume concludes with a copiously illustrated survey of the manuscripts of Cicero held in the Leiden University Library, which draws attention to the diverse practices of medieval book production revealed by a study embracing the

whole range of manuscripts. Several spots along top edge of jacket have mouse nibbles, else a fine copy. Extensively illustrated in black and white and in color. (11837) \$115.00

11. (de BEAUCLAIR, Gotthard). KELLY, Jerry. **Gotthard de Beauclair. Art and literature through typography and design.** New York: Grolier Club, (2006), octavo, decorated orange wrappers. 28pp. of text followed by 15 full page color illustrations. First Edition. Issued by The Typophiles in conjunction with an exhibition at the Grolier Club, New York. Introduction by Hermann Zapf. With a brief biography of de Beauclair's life and work. Includes a list of 66 titles of books designed by de Beauclair: his beginnings; with Insel Verlag and Insel Bucherei; dust jackets for Insel; other publishers; the Stempel Typefounders; Trajanus Presse; Ars Librorum; Edition de Beauclair; Collaboration with Artists; and Miscellaneous. With 15 illustrations taken from the books listed. New. (28989) \$20.00

12. (DIDEROT, Denis). DARNTON, Robert. **The Business of Enlightenment. A Publishing History of the Encyclopedie, 1775-1800.** Cambridge: The Belknap Press, 1979, large octavo, cloth in dust jacket. xiv, 624pp. First Edition. From the dust jacket. "In tracing the publishing story of Diderot's Encyclopedie, the author uses new sources -- the papers of eighteenth-century publishers. He shows how the material basis of literature and the technology of its production affected the substance and diffusion of ideas. He fully explores the workings of the literary market place, including the roles of publishers, book dealers, traveling salesmen, and other intermediaries in cultural communication. How publishing



functioned as a business, and how it fit into the political as well as the economic systems of prerevolutionary Europe are set forth. The making of books touched on this vast range of activities because books were products of artisanal labor, objects of economic exchange, vehicles of ideas and elements in political and religious conflict. The ways ideas traveled in early modern Europe, the level of penetration of Enlightenment ideas in the society of the Old Regime, and the connections between the Enlightenment and the French Revolution are all explored by Darnton." Dust jacket with a few small scuff marks to front panel and with spine faded. Book and dust jacket very fine and clean. (28963) \$45.00

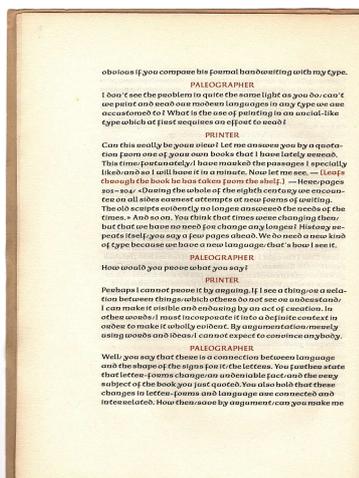
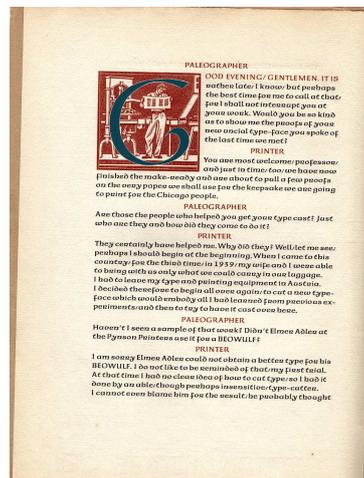
13. (DWIGGINS, William Addison). **The Fabulist. Number Three, Autumn, 1921.** (Boston: W. A. Dwiggins and L. B. Siegfried, 1921), octavo, pictorial brown wrappers, stitched. (12) pp. Limited to 500 copies. This third issue of rinted by

Carl Purlington Rollins at Yale University Press. "By the time of The Fabulist Number Three (twelve pages, edition of 500) in late 1921, Dwiggins' hand-lettering skills had grown even stronger; although Carl P. Rollins undertook the presswork at the Yale University Press in New Haven, the text for the entire issue was composed of Dwiggins' own roman lettering, accompanied by decorations built up from tiny elements to make larger patterns. The beauty and readability of the text also gives clear indication that he would soon become an important designer of printing types. Number Three opened with an introductory statement from Dwiggins, which expressed beautifully and vividly what he felt was important in life, and then presented a poem (ten pages of lettering) by contemporary poet John French Wilson." Bruce Kennett, "Parenthesis". Very tiny chip to lower front wrapper, else a very fine, clean copy. (28979) \$40.00

14. **GODBURN, Mark. Nineteenth-Century Dust-Jackets.** New Castle; Pinner, Middlesex: Oak Knoll Press; Private Libraries Association, 2016, quarto, cloth in dust jacket. 216 pp. First Edition. Nineteenth-Century Dust-Jackets is a comprehensive general history of publishers' dust jackets during the first century of their use. From the earliest known jacket issued in 1819, the author surveys the entire field of British, American and European jackets and documents a part of publishing history that was nearly lost to the nineteenth-century custom of discarding dust-jackets so that the more decorative bindings could be seen. The book examines when and why publishers began to issue dust-jackets, the subsequent growth of their use, and the role they played in marketing. Included are the rare all-enclosing jackets that were issued on some annuals and trade books, ornate Victorian jackets, binders' and stationers' jackets, and many others. A chapter on Lewis Carroll's jackets includes letters he wrote to his publisher on the subject, which are published here for the first time. The appendices list all known jackets to 1870 and examine the John Murray and Smith, Elder archive which contains over 200 nineteenth-century jackets. There is a supporting bibliography, notes and index, and over 100 photographs in color, many never before seen. New. . (25476) \$75.00

15. (GOLDEN COCKEREL PRESS). **Golden Cockerel Type. A collection of essays on Eric Gill and his type for the Golden Cockerel Press in celebration of the launch of ITC Golden Cockerel.** New York: International Typeface Corporation, 1996, tall quarto, dark blue wrappers with tails uncut in light blue wrapper dust jacket with gilt cockerel ornament on cover. (48)pp. First Edition, Limited to 1,000 copies. Printed by letterpress and offset lithography at The Stinehour Press. Foreword by Mark Batty. With Specimens of ITC Golden Cockerel including ornaments and Roman, italic, titling, and decorative initials. Very fine. (28970) \$45.00

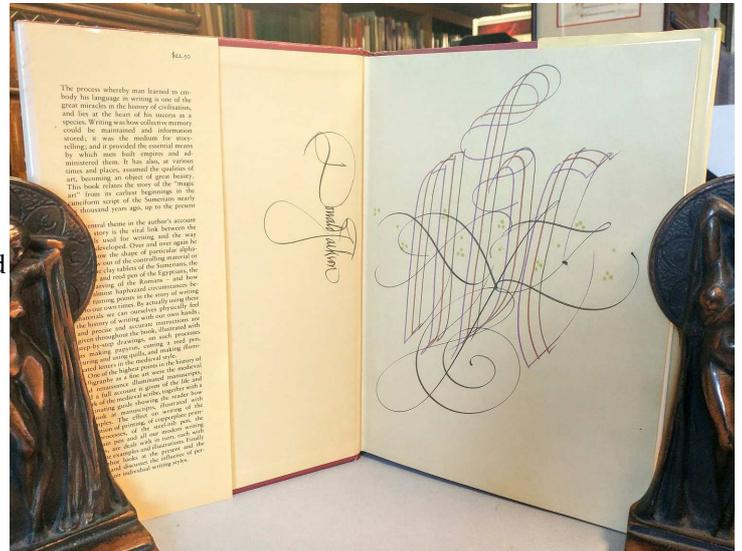
16. **GOUDY, Frederic W. Typologia. Studies in Type Design & Type Making.** Berkeley: Univ of California Press, (1977), octavo, light tan cloth. xviii, (172)pp. Reprint of the 1940 edition. From Goudy's Preface, "Typologia presents more or less graphically my work in type design and describes my own methods of type production..." Illustrated. Very slight spotting to spine, otherwise a nice, clean copy. (28993) \$15.00



17. **HAMMER, Victor. A Dialogue on the Uncial Between a Paleographer and a Printer: Faithfully Recorded as it was Heard by Victor Hammer.** [Aurora-on-Cayuga, N. Y.: V. & J. Hammer, 1946], large octavo, printed wrappers, stitched. [20] pp. First Edition, Limited to 350 copies printed. This pamphlet was a keepsake created by Hammer for the Chicago based Society of Typographic Arts in thanks for their fundraising efforts, lead by R. Hunter Middleton, to cut the punches for American Uncial. The keepsake was printed by his son, Jacob, at their Hammer Press; the first appearance of this font. With a two-color 2 1/4" initial. The "Dialogue" illustrates Hammer's design philosophy in the creation of Uncial: Hammer as the Printer and E. A. Lowe as the

Paleographer. A very fine, clean copy. Included is the 3 1/2" x 2" card "STA Keepsake by Victor Hammer * 1946" encapsulated in plastic. (28981) \$350.00

18. JACKSON, Donald. **The Story of Writing.** (New York): Taplinger/The Parker Pen Co, (1981), quarto, maroon boards in pictorial dust jacket. 176 pp. First American Edition. "In this unique, lavishly illustrated book, Donald Jackson traces man's struggle to develop letters from the earliest civilizations to calligraphy's apogee in the Middle Ages and beyond." With 70 color and 160 black and white illustrations. "Jackson is Scribe to the Queen of England, and at every turn the craftsman's observations shine through...It would be hard to produce a better book on this subject." "Library Journal." Donald Jackson has signed the front pastedown and created a calligraphic design in black, maroon and green ink on front free endpaper. Also inscribed by Jackson on the half-title, "To my old friend, Ed Karr". Ed Karr was a Boston area calligrapher. Scuffing to the color at top and bottom of spine, minor shelf wear to jacket. Jacket not price clipped. (29002) \$95.00



19. (JOHNSTON, Edward). JOHNSTON, Priscilla. **Edward Johnston.** London: Faber and Faber, (1959), octavo, blue cloth in dust jacket. 316 pp. First Edition. Foreword by Sydney Cockerell. As well as being considered the classic biography of an extraordinary man, this book is also a marvelously informative introduction to the history of calligraphy in this century and a great aid to a deeper understanding of "Writing & Illuminating & Lettering", Johnston's masterpiece. Illustrated. Text block cocked. Dust jacket worn with separation at back outer hinge. Enclosed in a jacket cover. (28997) \$50.00

20. KAPR, Albert. **The Art of Lettering: The History, Anatomy, and Aesthetics of the Roman Letter Forms.** New York: K.G. Saur, (1983), large quarto, beige cloth in printed dust jacket and original plain cardboard slipcase. 470 pp. First American Edition. Translated from the German by Ida Kimber. This translation is taken from the third, revised edition. The text covers the topic by tracing the development of the Roman letter from its precursors to its contemporary uses. Numerous in-text illustrations with chapters followed by full page illustrations. Very minor wear to extremities of jacket otherwise a fine, clean copy having been protected by the cardboard slipcase. Jacket is not clipped. (28999) \$120.00

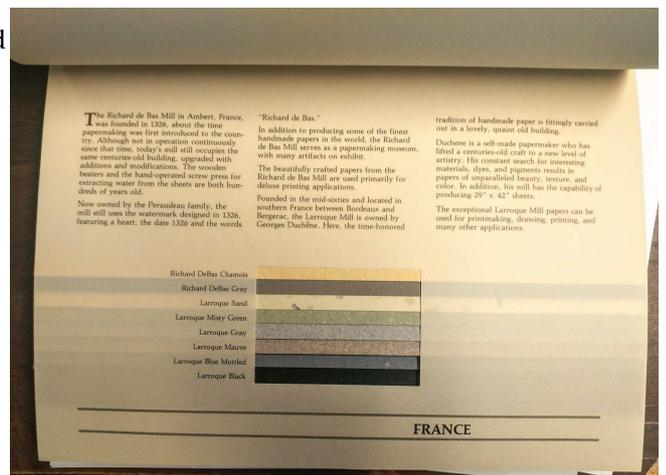
21. (MORISON, Stanley). JONES, Herbert. **Stanley Morison Displayed. An Examination of His Early Typographic Work.** London: Frederick Muller, 1976, quarto, boards in printed dust jacket. (128)pp. First Edition. Jones concentrates his study on the 1920's when the work Morison did was the most basic and varied in character - the years when he rose from an amateur to a professional. Chapters deal with his work with printer's ornaments, papers and patterns. Victor Gollancz, book design, the printing trade and much more. With nearly 100 illustrations. Foreword by Sir William Emrys Williams. Very slight shelf wear to book and jacket, still a nice, clean copy. Jacket not price clipped. (28995) \$12.00

22. (PAPERMAKING). ALBRO, Sylvia Rodgers. **Fabriano: City of Medieval and Renaissance Papermaking.** Washington, DC; New Castle: Library of Congress; Oak Knoll Press, 2016, square octavo, cloth in dust jacket. 240 pp. First Edition. Fabriano: City of Medieval and Renaissance Papermaking by Sylvia Albro explores how the Arab art of papermaking by hand came to the Italian peninsula in the thirteenth century and why Fabriano was well-positioned to develop as the heart of this artisan craft, first in Italy and subsequently for a larger Mediterranean territory. Details of the technical advancements introduced by Fabriano are described, including machinery and equipment, the use of

watermarks, and improvements in the physical processes of papermaking. As a result of these innovations, Fabriano and other centers in Italy developed along similar lines and soon Italian hand-made paper was unrivaled in Europe from the fourteenth to the eighteenth centuries. Their lustrous white sheets were favored by merchants and Michelangelo, princes and popes, and a growing, international clientele. Many books, prints, and manuscripts made with Italian paper from this time have survived in remarkably pristine condition and retained qualities still imitated by modern papermakers. This study analyzes the conditions that have kept Fabriano's papermaking industry successful since the Medieval period, while other areas ceased production. Although the book's emphasis is on the enduring legacy of Fabriano, other cities involved in the industry are discussed as well, including Genoa, Venice, Parma, Siena, Sicily, Amalfi, and Foligno. More than 200 images have been chosen to illustrate this remarkable history. In addition to images of Fabriano and the surrounding area, the principal illustrations include rare books, prints, drawings, maps, and manuscripts dating from the thirteenth to the nineteenth centuries. Many illustrations pair images of original artifacts and their identifying watermarks; the latter revealed through beta-radiography and digital photography. More than half of the illustrations are from Library of Congress collections, including images taken for this project from items in the Rare Book and Special Collections Division that used Fabriano paper. Sylvia Albro is a senior conservator of rare materials on paper at the Library of Congress. New . . . (25849) \$95.00



23. (PAPERMAKING). **Imported Handmade Papers from Andrews/Nelson/Whitehead. Yesterday's Craft for Today's Creations.** (New York): Imported Handmade Papers from Andrews/Nelson/Whitehead, May, 1986, large octavo, blind-embossed handmade paper covers with protective acetate, as issued, and with marbled paper spine. In cloth slipcase with title stamped in gilt at spine. First Edition, Limited to 1,000 numbered copies. "The world's most exquisite papers are made by this ancient method and are presented in this book. Their fascinating textures and exciting range of colors will delight and intrigue you." Paper samples from The Barcham Green Mill of England, The Richard de Bas Mill of France, The Fabriano Mill of Italy, The Larroque Mill of France, The Moriki Paper Company of Japan, The St. Armand Mill of Canada, and The Neenah Paper Company. "All three handmade sheets were printed on Miehle Vertical...at the Bird and Bull Press." (28984) \$185.00

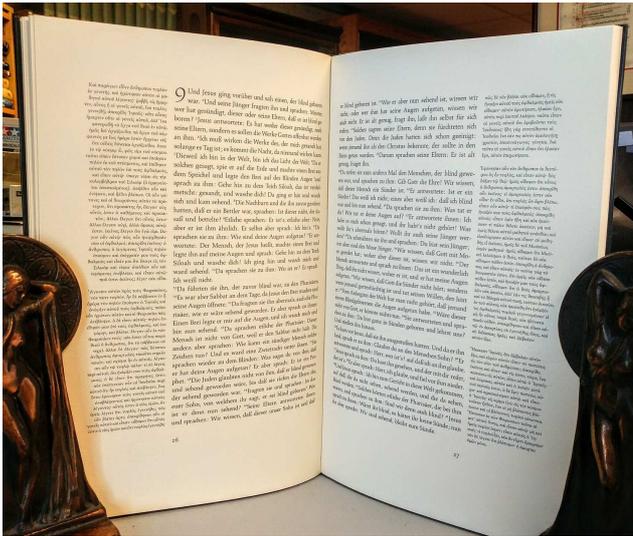


24. (RAMPANT LIONS PRESS). CARTER, Will. **Carter's Caps. An Alphabet of Capital Letters Cut by Will Carter and Printed from the Wood with Commentary.** Cambridge: Rampant Lions Press, 1982, large oblong octavo, printed heavy paper wrappers. (72)pp. First Edition, Limited to 550 copies (not noted in book). . 27 cuts (including ampersand) cut on mahogany veneer chip-board and printed in reverse using the mahogany grain as background texture in Octavian designed for Monotype by Will Carter and David Kindersley. A very fine copy. (29003) \$35.00

25. RODEN, Robert F. **The Cambridge Press 1638-1692. A History of the First Printing Press Established in English America.** New York: Burt Franklin, 1970, octavo, blue cloth. 193pp. Reprint of the edition of 1905. The second in a Series on

Famous Presses. Includes chapters on the Bay Psalm Book and the Indian Books. With ten illustrations. The final chapter is a Bibliographical List of the Issues of the Cambridge Press. A fine copy. (29001) \$20.00

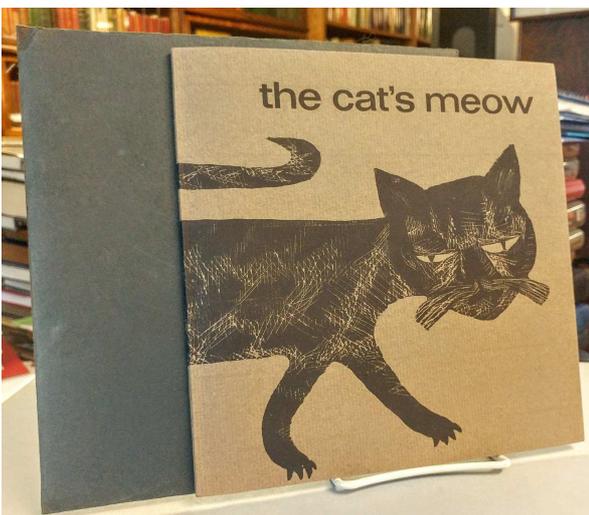
26. RYDER, John. **Printing for Pleasure**. London: The Bodley Head, (1976), 12mo, boards in dust jacket. 130pp., (xiv)p. Revised American Edition. A classic little primer on printing for the amateur that is particularly interesting for its views on the major small presses in operation before 1950, and for its lucid articulation of the very highest standards in printing and book design. Illustrated with line drawings printed in colors. Very fine. (28962) \$15.00



27. (TRAJANUS PRESSE). **Das Evangelium Johannes. Griechisch und Deutsch**. (Frankfurt, Germany: Trajanus Presse, 1960), quarto, full leather binding by Willy Pingel of Heidelberg, in the original slipcase. 50 pp. First Edition Limited to 150 copies. Text in Greek and German. Designed by Gotthard de Beauclair. "Gotthard de Beauclair was among the most influential European book designers of the twentieth century. As head designer at the German publishing house founded by Anton Kippenberg, Insel Verlag, he designed (mostly anonymously) hundreds of books admired around the world for their clarity and beauty. Included among them are the handsome series of small, uniform-format editions, the 'Insel Bucherei.' But de Beauclair's book design activities were not limited to the Insel house alone; he also designed books for several other publishers, including a few fine press imprints. The first of these private imprints was the Trajanus Press,

set up by the Stempel Type Foundry in Frankfurt to give de Beauclair the opportunity of printing exceptional books in the fine press tradition. Sixteen titles were published, all displaying exceptionally careful typography and superior presswork. **Das Evangelium Johannes**, set in Hermann Zapf's Aldus and Heraklit Greek types, is among the most impressive of them. **Notable in this volume are the specially made Hahnemuhle paper and the beautiful full-leather binding by Willy Pingel of Heidelberg.**" Martin Hutner & Jerry Kelly, **A Century for the Century: Fine Printed Books 1900-1999, #61**. Lower corner slightly bumped, spine label mildly scuffed, slipcase scuffed with break at bottom corner where it protected the book from much greater damage. Laid in is a printed "mit den besten Grussen von Walter H. Cunz". Cunz was Director of Stempel and the Trajanus Press. (28978) \$350.00

28. TSCHICHOLD, Jan. **Meisterbuch der Schrift: Ein Lehrbuch mit Vorbildlichen Schriften und Alphabeten aus Vergangenheit und Gegenwart**. Ravensburg: Otto Maier, (1952), quarto, green cloth. (239) pp. First Edition. The first 47 pp. of text is in German; the balance of the book consists of illustrations. Two creases in front endpaper. Near fine. (28971) \$50.00



29. TYLER, Royall. **The London Booksellers--Etymology of the Term Yankey. Being an Excerpt from The Yankey in London. First published in 1809**. (Cambridge, Massachusetts: Kallistos Press, (1983), octavo, blue heavy stock wrappers, stitched, printed wrappers. 16 pp. . First Edition, Limited to 200 copies signed by the printer, John Kristensen. Printed at The Firefly Press. A very fine copy. (28983) \$65.00

30. (TYPE SPECIMEN - BAUER TYPE FOUNDRY). STILLER, Gunther, illustrator. **The Cat's Meow**. New York: friends of Bauer Alphabets, 1961, square small quarto, printed heavy laid paper (olive-brown) wrappers in original black paper envelope. [18] pp. First American Edition. Designed by Walter Plata. Fourteen woodcuts by Gunther Stiller illustrating five literary pieces that are printed using

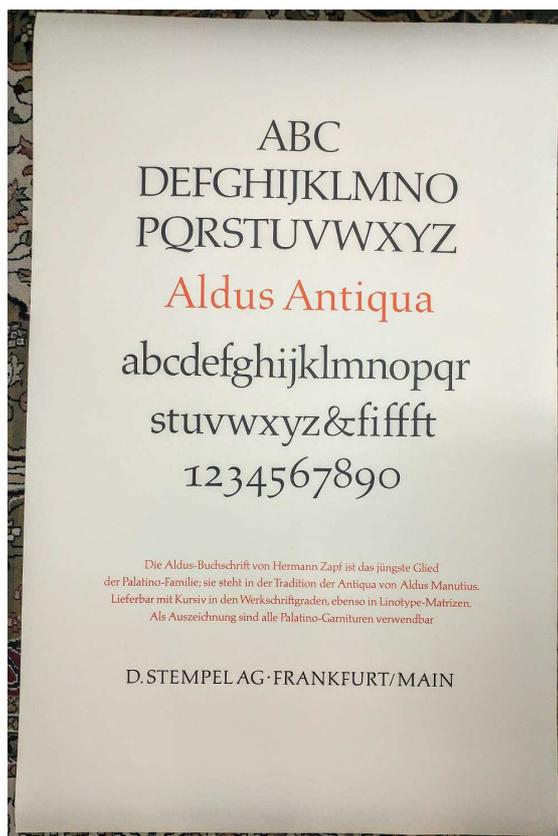
different type specimens. The woodcuts are on the cover, the last page, and accompany each of the five different pieces about cats by major authors: Black Cat by Rainer Maria Rilke, She-Cat by Pierre-Jean de BÈranger, Mice Cat and Bell by Hans Sach and Sir Roger LiEstrange, Concerning Love by Josephine Preston Peabody, and the text of Adlai Stevenson's veto of the iCat Bill. A very fine copy of a charming publication. (29004) \$90.00

31. (TYPOGRAPHY). ZAPF, Hermann and John Dreyfuss. **Classical Typography in the Computer Age**. Los Angeles: Clark Memorial Library, 1991, octavo, wrappers. 52pp. First Edition. Lengthy introduction by John Bidwell explains that the essays contained in this book examine the recent developments in printing technology. These new developments have freed the field of graphic arts from the political, social, of economic constraints that once threatened freedom of the press, and helped assure the supremacy of the technology. Printed at The Castle Press. A very fine, clean copy. (29013) \$20.00

32. (TYPOPHILES). DREYFUS, John. **The Heritage of the Graphic Arts Lecture Series. A Complete Listing. April 1965 to March 1982**. New York: The Typophiles, 1994, octavo, wrappers. (46)pp. First Edition. One of 500 copies printed by The Stinehour Press. With line drawing portraits by Lili Wronker of some of the participants: Paul Nash, Carolyn Hammer, Ray da Boll, Alan Fern, and R. Hunter Middleton. Compiled to mark the 100th birthday of Dr. Robert L. Leslie. Very fine. (29021) \$20.00

33. (WRITING BOOK). WELLS, James M. **Opera di Giovanniantonio Tagliente. The 1525 Edition, Reproduced in Facsimile with an Introduction by James M. Wells**. Chicago: The Newberry Library, 1952, oblong small octavo, patterned boards with printed title label on front cover. (50) pp. First Edition. . The most minute wear to top and bottom of spine. (28992) \$45.00

34. ZAPF, Hermann. **About Alphabets. Some marginal notes on type design**. Cambridge, Mass: M.I.T. Press, (1970), duodecimo, wrappers. (143) pp. Revised Edition. This is a revised edition of the Typophile Chap Book No. 37 first issued 1960, which was originally based on the idea of the Late Paul A. Bennett and translated by Paul Standard. Designed by Zapf. Extremeties scuffed, text clean and unmarked. (29007) \$45.00



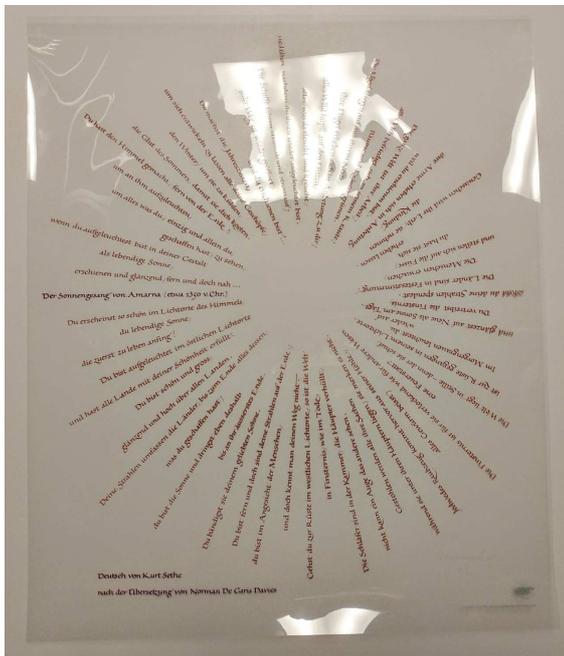
35. ZAPF, Hermann. **Aldus Antiqua. ABCDEFGHIJCLMNOPQRSTUVWXYZ**. Frankfurt am Main: D. Stempel, no date [circa 1953], 24" x 37 1/2" broadside. A type specimen broadside. "Die Aldus-Buchschrift von Hermann Zapf ist das jüngste Glied der Palatino - Familie; sie steht in der Tradition der Antiqua von Aldus anutius. Lieferbar mit kursiv in den Werkschriftgraden, ebenso in Linotype-Matrizen. Als Auszeichnung sind alle Palatino - Garnituren verwendbar." Printed in black and red. Very fine and clean. (29027) \$250.00

36. ZAPF, Hermann. **Alphabet Stories: A Chronicle of Technical Developments**. Rochester, NY: Cary Graphic Arts Press, 2008, quarto, cloth. 150pp; 96 illustrations. Second Edition. "Alphabet Stories" are precisely what Hermann Zapf tells best. Through his 89 years, Zapf has designed over 25 typefaces, including the ubiquitous "Palatino" and "Zapf Dingbats" digital fonts that are included on most computer operating systems; he has illustrated and designed myriad books, and has traveled the world educating calligraphers and graphic designers. After a complete sell-out of the American edition, RIT Cary Graphic Arts Press is releasing a second edition of Alphabet Stories: A Chronicle of Technical Developments by famed German calligrapher and typographer, Hermann Zapf. This new edition is enhanced by the addition of a letterpress-printed broadside designed by Zapf. The insert was typeset and hand-printed on Kitakata

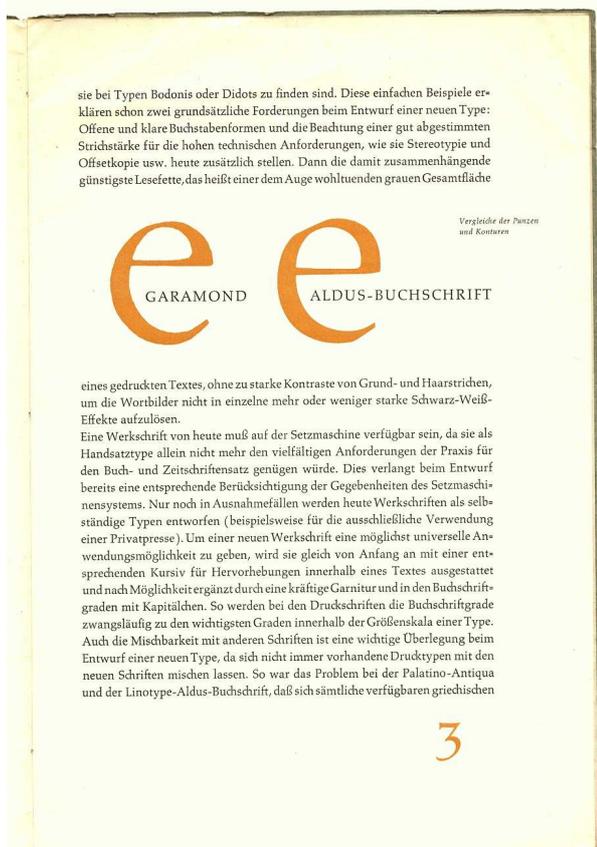
paper at the RIT Cary Graphic Arts Collection using its collection of rare metal "Virtuosa" type Zapf's elegant script face originally released by Stempel Typefounders in 1952. This book is the first Hermann Zapf monograph to be typeset in the new iPalatino Nova and iPalatino Sans digital typefaces issued by Linotype. Written as an anecdotal first-person account, the reader is treated to Zapf's personal recollections of technical breakthroughs. Zapf reveals milestones tracing his education in 1930s Germany, to his work on forefront of computer-aided typesetting in the 1970s, to the tour de force design of a complex calligraphic font Zapfino in the late '90s. Vivid reproductions of Zapf's calligraphy, production proofs, typographic specimens, and photographs complete the portrait of one of the most prolific designers of our time. Beautifully printed in color on an uncoated cream-colored paper, it includes the illustrated narrative, a plate section, a selected bibliography, and a postscript by David Pankow. Illustrated with 96 color illustrations. New. . (17653) \$65.00

37. ZAPF, Hermann. **Calligraphic Salutations: Hermann Zapf's Letterheadings to Paul Standard.** Rochester, NY: Cary Graphic Arts Collection, 1993, oblong 8vo, wrappers. 48pp. First Edition, Limited to 600 copies. Printed at The Stinehour Press. All of the short texts, or quotations, reproduced in this book were originally calligraphic embellishments that appeared at the heads of letters written by Hermann Zapf to Paul Standard in the 1940s and '50s. Fifteen such decorations are carefully printed here, accompanied by translations (where necessary) and Zapf's gracious tribute essay to Standard. A tipped-in facsimile letter enhances the charm of this intimate book, designed by Zapf. New. (10767) \$65.00

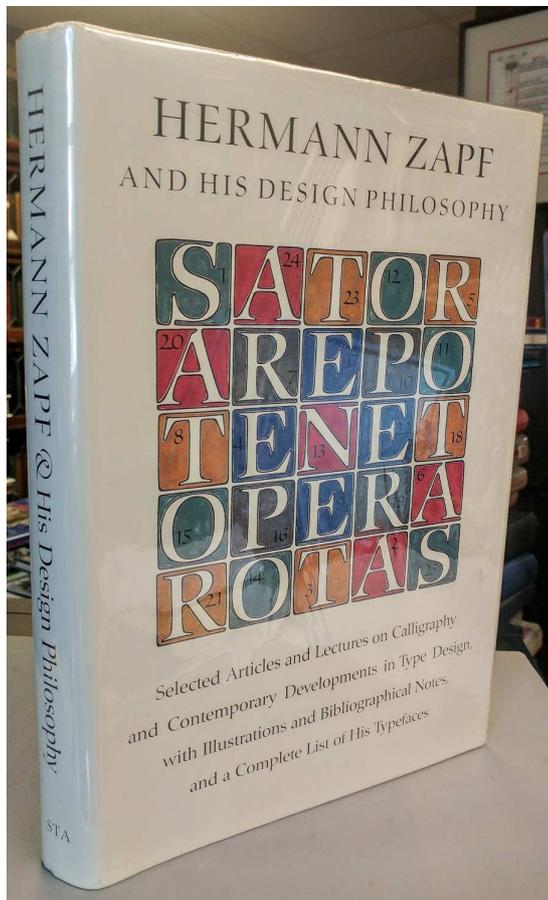
38. ZAPF, Hermann. **Creative Calligraphy. Instructions and Alphabets. A New Instruction Manual for Learning the Art of Calligraphy by Hermann Zapf.** (Hamburg, Germany: Rotring-werke Riepe KG, 1985), oblong small octavo, purple marble patterned wrappers. 32 pp. First American Edition. Translated by Stephen Morton and Paul Standard. Created as a promotional piece for the technical writing and drawing instruments company based in Hamburg, Germany. Very fine. Illustrated. (28990) \$65.00



39. ZAPF, Hermann. **Der Sonnengesang von Amarna (etwa 1350 v.Chr.). Broadside.** Hardheim, Germany: Die Kalligraphie Edition, 1990, 19 1/2" x 22 3/4" Limited to 50 numbered copies, "III/L" signed by Hermann Zapf by using a sharp instrument on the acetate. The Sun Song of Amarna (about 1350 BC). German by Kurt Sether from the translation by Norman De Garvis Davies. A broadside "Windowposter" printed in brown on mylar. Two holes punched at top corners for hanging, as issued. Very fine. A difficult piece for images. I've taken a picture of the signature and publisher's imprint with a darker background so it can be better seen. (29033) \$350.00



40. ZAPF, Hermann. **Gedanken und Probleme beim Entwurf von Werkschriften.** (Frankfurt am Main: D. Stempel AG, 1958), octavo, printed wrappers, stitched. 16 pp. First Edition. A short, closed tear to the top of front wrapper, short tears at top and bottom of spine fold. A near fine, clean copy of this scarce Zapf pamphlet. (28980) \$145.00



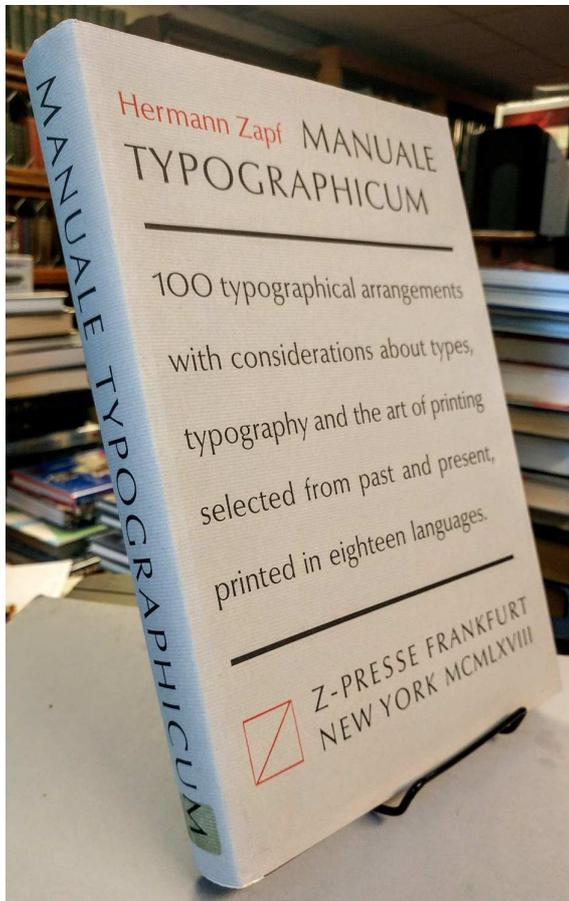
41. ZAPF, Hermann. **Hermann Zapf & his design philosophy: Selected articles and lectures on calligraphy and contemporary developments in type design, with illustrations, notes, and a complete list of his typefaces.** Chicago: Society of Typographic Arts, (1987), quarto, blue cloth in dust jacket. 254 pp. First Edition. Since 1948 Herman Zapf has designed 175 alphabets for hand composition, and digital laser systems. Alphabets such as Palatino, Melior and Optima are standards of fine letter design. All of the alphaabets of Zapf are shown with illustrations, some of them for the first time. Also included are several artcils and lectures on calligraphy and contemporary developments in type design, fully illustrated with bibliographical notes. With over 200 illustrations, many in color and printed in Germany under Zapf's supervision. A very fine, clean copy Included are two different order forms. One is more elaborate with five of the letters stamped in gilt. (28987) \$85.00

42. ZAPF, Hermann. **Hermann Zapf & his design philosophy: Selected articles and lectures on calligraphy and contemporary developments in type design, with illustrations, notes, and a complete list of his typefaces.** Chicago: Society of Typographic Arts, (1987), quarto, blue cloth in dust jacket. 254 pp. First Edition. Since 1948 Herman Zapf has designed 175 alphabets for hand composition, and digital laser systems. Alphabets such as Palatino, Melior and Optima are standards of fine letter design. All of the alphaabets of Zapf are shown with illustrations, some of them for the first time. Also included are several artcils and lectures on calligraphy and contemporary developments in type design, fully illustrated

with bibliographical notes. With over 200 illustrations, many in color and printed in Germany under Zapf's supervision. Two tiny chips and one short tear to jacket, else fine and clean. (28988) \$75.00

43. ZAPF, Hermann. **Kreatives Schreiben. Anleitungen und Alphabete. Ein neuartiges Instruktionsbuch zum Erlernen künstlerischer Schrift von Hermann Zapf.** (Hamburg, Germany: Rotring-werke Riepe KG, 1985), oblong small octavo, blue marble patterned wrappers. 32 pp. First Edition. Created as a promotional piece for the technical writing and drawing instruments company based in Hamburg, Germany. With the small label of Boston area calligrapher, Thomas Costello on verso of front wrapper. Very fine. Illustrated. (28991) \$45.00

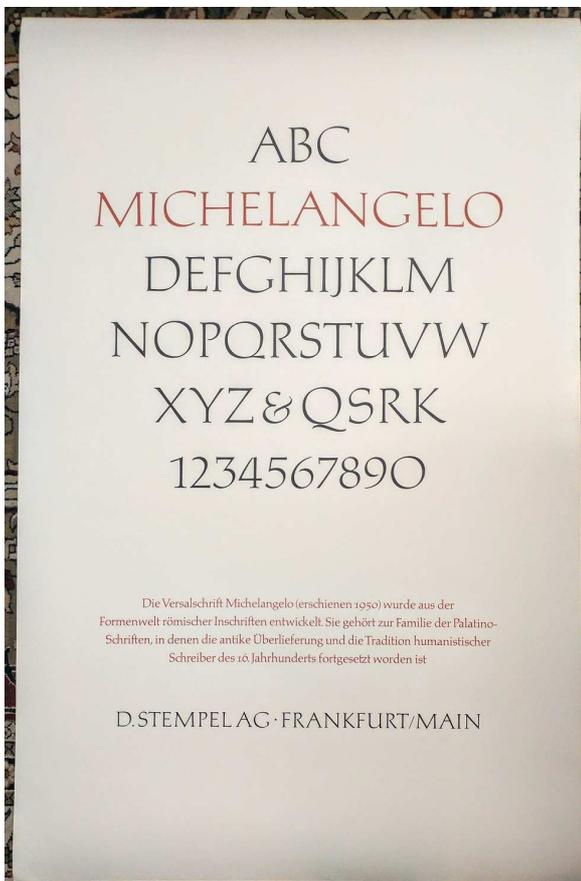
44. ZAPF, Hermann. **Manuale Typographicum.** Cambridge, MA: M.I.T. Press, (1970), oblong octavo, printed wrappers. First printing of this edition. First published in 1954. 100 typographic pages with quotations from the past and present on types and printing in 16 different languages, selected and designed by Hermann Zapf. These pages are printed recto only in black and red. Covers scuffed and with soiling from handling. Contents clean and unmarked. With the booklabel of Boston area calligrapher, Tom Costello. (29019) \$55.00



45. ZAPF, Hermann. **Manuale Typographicum. 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages.** [III]. Frankfurt: Z-Press, 1968, large quarto, silk boards with alphabet stamped in gilt, gilt stamped imitation vellum spine, in dust jacket. (iv), (118) leaves. First Edition, Limited to 975 numbered copies signed by Hermann Zapf. This is Zapf's second volume to illustrate the creative use of type as a "means of expression" and to "show that people have long been, and still are, concerned with the problems of type, of printing and of bookmaking." The first *Manuale Typographicum* was issued by D. Stempel in 1954 using all Stempel fonts. In this volume Zapf explored the designs of many typographers: Frutiger, Van Krimpen, Goudy, Rogers, Trump, and numerous others. "Like the 1954 volume, Zapf's second *manuale Typographicum* is a masterpiece of the typographer's and the printer's art. The 100 typographic arrangements are again a delight, and the variety and inventiveness are remarkable." Jerry Kelly, *Hermann Zapf and the World He Designed*, p. 175. This copy has front and back descriptive text in English. Ex-Library with "Withdrawn" stamp on front free endpaper, trace of glue from library pocket on verso of back free endpaper. No other library stamps or markings. Previous owner's small address sticker on front pastedown endpaper. Four one inch stains, two on front cover and two on back cover, from tape holding previous dust jacket cover (which has been replaced). Mild scuffing to corners exposing a bit of board. (28973) \$225.00



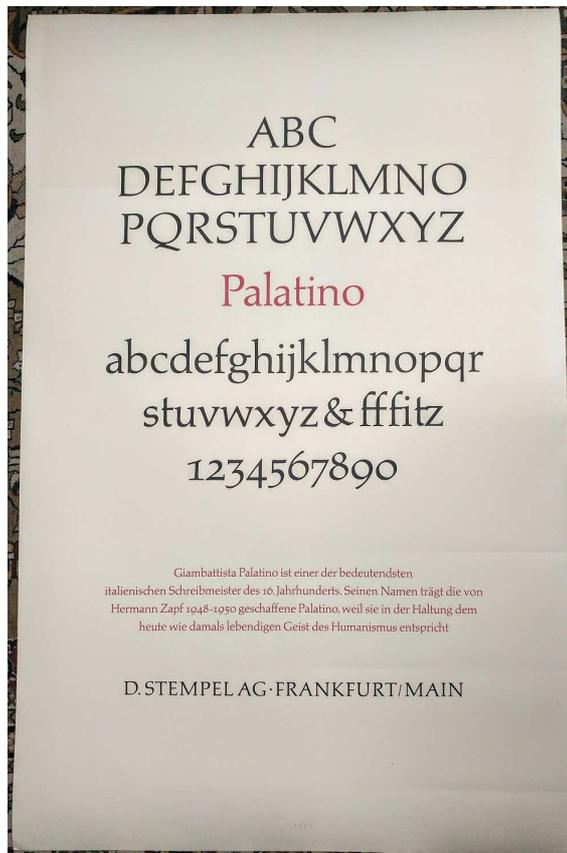
46. ZAPF, Hermann. **Melior**.
ABCDEFGHIJKLMN**OPQRSTUVWXYZ**. Frankfurt am Main: D.
Stempel, 1954, 24" x 37 1/2" broadside. A type specimen broadside.
"Geschnitten nach Entwürfen von Hermann Zapf in den Jahren 1952-
1954, Leserlich auch in den kleinsten Graden, offen und Widerstandsfähig
Grundschrift für Zeitungen, Zeitschriften, Kataloge und Anzeigen
geeignet Von Nonpareille bis Cicero auch in Linotype-Matrizen
vorhanden." Printed in black and blue. Very fine and clean. (28972)
\$250.00



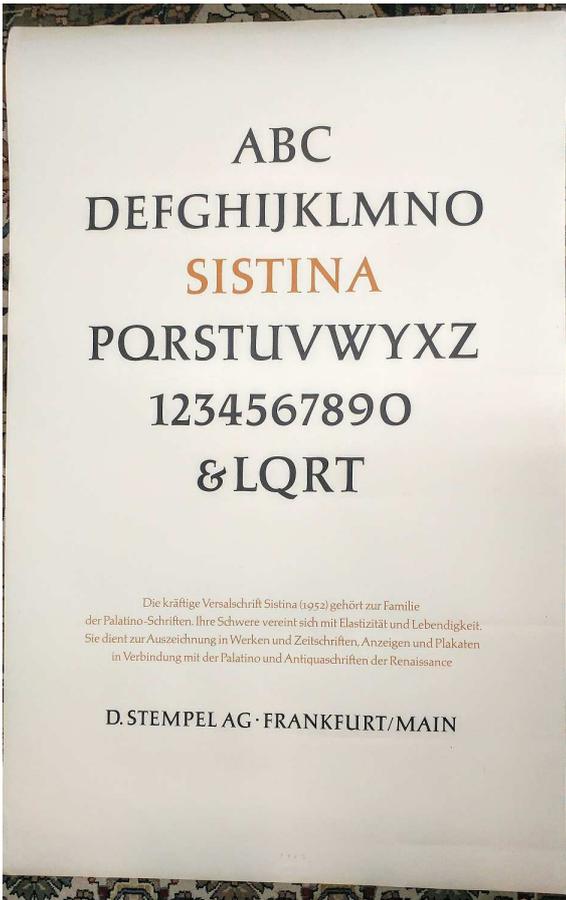
47. ZAPF, Hermann. **Michelangelo**.
ABCDEFGHIJKLMN**OPQRSTUVWXYZ**. Frankfurt am Main: D.
Stempel, no date [circa 1953], 24" x 37 1/2" broadside. A type specimen
broadside. "Die Versalschrift Michelangelo (erschienen 1950) wurde aus
der Formenwelt römischer Inschriften entwickelt. Sie gehört zur Familie
der Palatino-Schriften, in denen die antike Überlieferung und die
Tradition humanistischer Schreiber des 16. Jahrhunderts fortgesetzt
worden ist." Printed in black and red. Very fine and clean. (29031)
\$250.00



48. ZAPF, Hermann. **Optima**.
ABCDEFGHIJKLMN OPQRSTUVWXYZ. Frankfurt am Main: D. Stempel, no date [circa 1953], 24" x 37 1/2" broadside. A type specimen broadside. "Neutral und Sachlich in den einzelnen Buchstaben. Klar, zweckmassig und formgerecht wie eine neuzeitliche industrieform, für Drucksachen im Geiste unserer Zeit. Mit einer Kursiv und einer hallofetten Auszeichnung, auch in Linotype-Matrizen. Entworfen von Hermann Zapf." Printed in black and blue. Very fine and clean. (29029) \$250.00

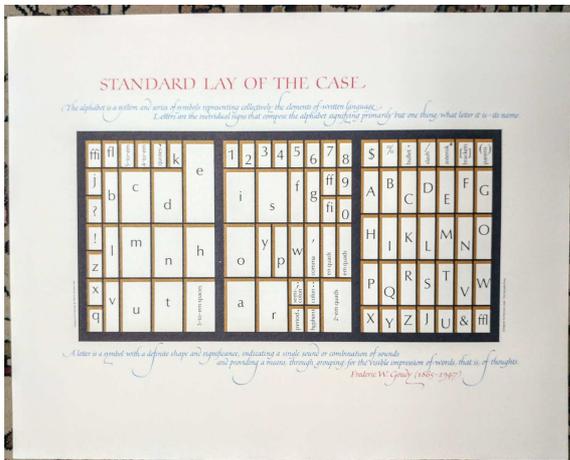
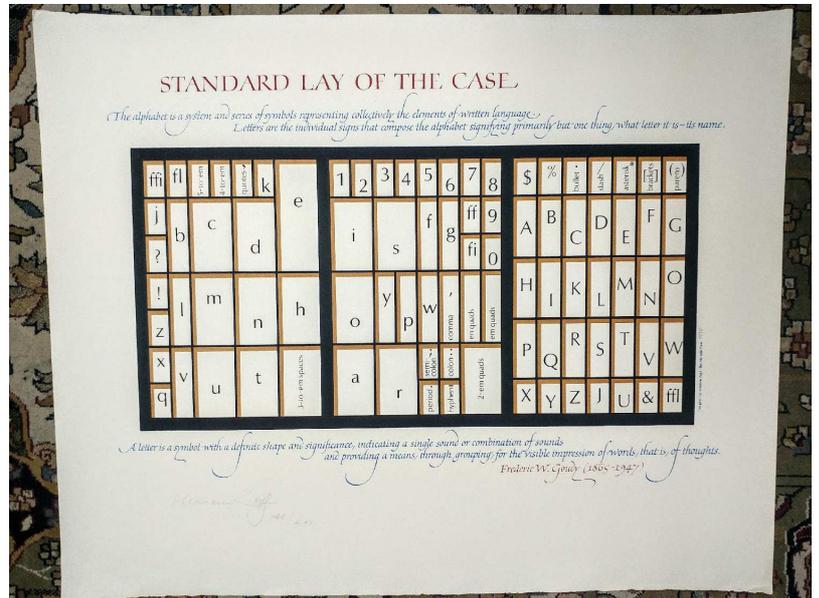


49. ZAPF, Hermann. **Palatino**.
ABCDEFGHIJKLMN OPQRSTUVWXYZ. Frankfurt am Main: D. Stempel, no date [circa 1953], 24" x 37 1/2" broadside. A type specimen broadside. "Giambattista Palatino ist einer der bedeutendsten italienischen Schreibmeister des 16. Jahrhunderts. Seinen Namen trägt die von Hermann Zapf 1948-1950 geschaffene Palatino, weil sie in der Haltung dem heute wie damals lebendigen Geist des Humanismus entspricht." Printed in black and red. 1/2" strip of mild sunning along top edge, else very fine and clean. (29030) \$300.00



50. ZAPF, Hermann. **Sistina**. ABCDEFGHIJKLMNOPQRSTUVWXYZ. Frankfurt am Main: D. Stempel, no date [circa 1953], 24" x 37 1/2" broadside. A type specimen broadside. "Die Kraftige Versalschrift Sistina (1952) gehört zur Familie der Palatino-Schriften. Ihre Schwere vereint sich mit Elastizität und Lebendigkeit. Sie dient zur Auszeichnung in Werken und Zeitschriften, Anzeigen und Plakaten in Verbindung mit der Palatino und Antiquaschriften der Renaissance." Printed in black and orange. Very fine and clean. (29032) \$250.00

51. ZAPF, Hermann. **Standard Lay of the Case**. [Broadside]. (New Rochelle, NY): Myriade Press, 1978, 24 1/4" x 17" Limited to 200 numbered copies signed by Hermann Zapf. Designed by Hermann Zapf illustrating the California Job Case Layout. Printed in black, brown, blue and red. Title in red, with a quote in blue by Frederic W. Goudy about letters and the alphabet in calligraphy by Zapf. Very fine. (29025) \$350.00

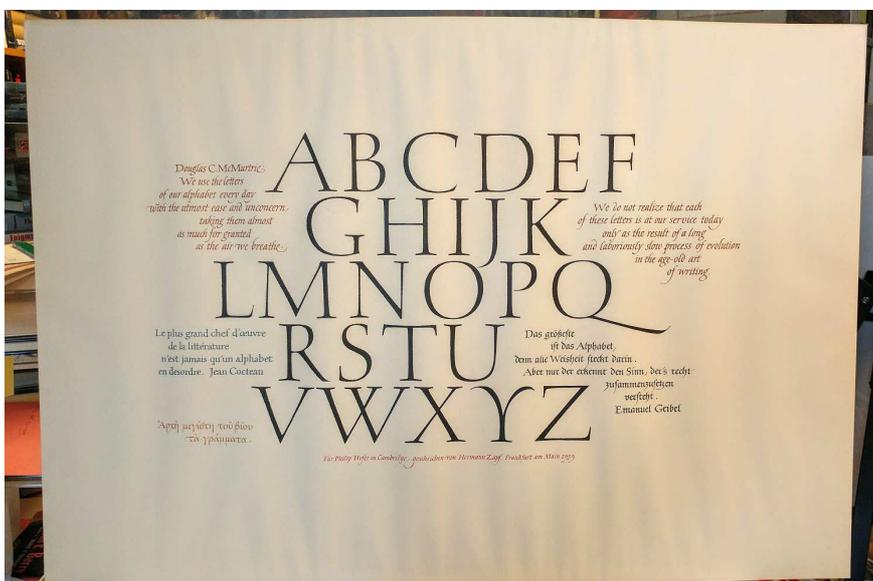


52. ZAPF, Hermann. **Standard Lay of the Case**. [Broadside]. (New Rochelle, NY): Myriade Press, 1978, 15 1/2" x 12 1/2" Designed by Hermann Zapf illustrating the California Job Case Layout. Printed in black, brown, blue and red. Title in red, with a quote in blue by Frederic W. Goudy about letters and the alphabet in calligraphy by Zapf. A smaller format of the limited edition of 200 copies, this edition not limited and not signed. Same design and same colors. Very fine. (29026) \$115.00

53. ZAPF, Hermann. **Typographic Variations designed by Hermann Zapf on themes in contemporary book design and typography in 78 book- and title-pages.** New Rochelle, NY: The Myriade Press, (1977), octavo, printed wrappers. v, 77 plates, (10) pp. Reprint of the 1968 first edition. With prefaces written by Paul Standard, New York, G. K. Schauer, Frankfurt, and Charles Peignot, Paris, together with commentary notes and specifications. Printed in colors. Very minor scuffing to the color along the front outer hinge and edges of the wrappers. A fine, clean copy. (29016) \$75.00
54. ZAPF, Hermann and Donald E. Knuth. **AMS Euler: a new typeface for mathematics.** Scholarly Publishing, 1989, small octavo, printed wrappers. (26) pp. Offprint. A math typeface commissioned by the American Mathematical Society (AMS) and designed and created by Hermann Zapf with the assistance of Donald Knuth in the early 1980s. Euler was first implemented in Metafont. The family spans two weights and includes Greek and Fraktur characters as well as script capitals and many other symbols needed for math typesetting. Neo Euler is an OpenType version by Khaled Hosny and others. Small mark on front wrapper, else fine. (28994) \$35.00
55. (Zapf, Hermann and Gudrun Zapf). KELLY, Jerry. **Spend Your Alphabets Lavishly! The work of Hermann & Gudrun Zapf.** Rochester, NY: RIT, Cary Graphic Arts Press, 2007, octavo, decorated wrappers. 48pp. First Edition. *Spend Your Alphabets Lavishly*, a quote from Victor Hugo's *Les Misérables* aptly describes the lifework of two principal figures in contemporary graphic arts: Hermann and Gudrun Zapf. The Zapfs' 50-year relationship with Rochester Institute of Technology is feted in this exhibition and catalogue, sponsored by RIT's Melbert B. Cary, Jr. Graphic Arts Collection. The show presents rare holdings of Zapf materials held at the Cary Collection—the foremost Zapf archive outside of Germany. Distinguished typographer Jerry Kelly, curated the exhibition and designed the catalogue of type specimens, calligraphic exemplars, sketches, bindings, and book layouts. Cary Collection curator David Pankow, contributed an introduction describing the Zapfs' association with RIT since 1957, when Hermann Zapf was first invited as professor in its college of printing. Blessed with strong holdings in German type and book design, the Cary Collection has grown tremendously over the years due in part to the Zapfs' continued support. The archive's most recent addition of Zapfania is the Cary Graphic Arts Press office's glass wall etched with a series of texts about books and typography, for which Hermann Zapf acted as designer. Drawings for this piece are among some 40 works featured in the exhibition, which includes sketches for the famous Optima typeface, mock-ups for the *Manuale Typographicum*, and calligraphic compositions by both artists. The *Spend Your Alphabets Lavishly* catalogue is elegantly set in Gudrun Zapf's Nofret typeface, with cyan Zapfino headings and ornamental letters scattered throughout the book. Printed in an edition of 800 copies on Mohawk paper, it also includes reproductions of 21 pieces from the show. The cover jacket is printed on a tactile, slate-blue laid paper, with gold foil stamping which highlights Hermann Zapf's characteristic alphabet roundel in Zapfino. New, without flaw. New. . (16795) \$20.00
56. (ZAPF, Hermann and Gudrun Zapf). PRESTIANNI, John. **Calligraphic Type Design in the Digital Age. An Exhibition in Honor of the Contributions of Hermann and Gudrun Zapf.** Corte Madera, CA: Gingko Press, 2001, quarto, blue cloth in pictorial dust jacket. 204 pp. First Edition. Over the past 50 years Hermann and Gudrun Zapf have designed some of the modern world's most unique and innovative typefaces. In fact, so ubiquitous is Hermann Zapf's Palatino that it has become a common default font on millions of laser printers around the globe. In honor of the Zapfs, an exhibition which traced the calligraphic evolution of several contemporary Zapf typefaces was held in San Francisco in 2001. This book is the catalog to the exhibition which also features the work of 14 other calligrapher/type designers who have been influenced by the Zapf's work, among them: Robert Slimbach, Alan Blackman, Rick Cusick, Jean Evans. 100 color, 90 black and white illustrations. A very fine, clean copy. (12184) \$50.00
57. (ZAPF, Hermann and Gudrun Zapf von Hesse). KELLY, Jerry. **Manuale Zapficum. Typographic arrangements of the words by and about the work of Hermann Zapf & Gudrun Zapf von Hesse. Set in typefaces by both in honor of their ninetieth birthdays.** Rochester: Cary Graphic Arts Press, 2009, quarto, Fabriano paper and vellum spine. 24 pp. First Edition, Limited to 100 copies. *Manuale Zapficum*, the new limited edition book, commemorates the ninetieth birthdays of typographers Hermann Zapf and Gudrun Zapf von Hesse through beautiful typeface specimens set in homage to the classic design of Hermann Zapf's masterpiece, his 1968 *Manuale Typographicum*. The 20 specimen designs in the book are based upon quotes about the couple's oeuvre, each typeset in Zapf faces and letterpress printed by several of the Zapfs'

colleagues. The contributors include Jill Bell, proprietor of Brandlettering Design; Rick Cusik of Hallmark Cards; Jerry Kelly of the Kelly-Winterton Press and Nonpareil Type; Nancy Leo Kelly, a designer at The Dial Press; David Pankow, Curator of the Cary Graphic Arts Collection; and noted author/typographer, Doyald Young. The Manuale follows a long progression Zapf publications issued by Rochester Institute of Technology's Cary Graphic Arts Collection, which maintains one of the most comprehensive American archives of Zapf's work. In 2008 RIT Cary Graphic Arts Press released a second edition of Hermann Zapf's illustrated autobiography, *Alphabet Stories*, and in 2007 the Press published an exhibition catalogue dedicated to the couple's combined works: *Spend your Alphabets Lavishly*. The *Manuale Zapficum*'s innovative specimen pages employ timeless Zapf faces such as Diotima, Optima, Palatino, and Zapfino, while including fresh uses of proprietary typefaces such as Hallmark Uncial and Hallmark Textura. A variety of the specimens were letterpress printed using historic metal type from the Cary Collection. Each is printed in traditional red and black on Hahnemühle Biblio paper. New, though with a small vellum flaw at the bottom of the spine as evident with all copies. (19165) \$250.00

58. (ZAPF, Hermann). BRINGHURST, Robert. **Palatino. The Natural History of a Typeface.** Boston: David R. Godine, Publisher, (2016), octavo, red cloth in dust jacket. (295) pp. First Trade Edition. One of 1,000 copies printed. Last spring the world lost one of the greatest practitioners of the graphic arts of the past century. Hermann Zapf, born in 1918, died in his sun-and book-filled studio in Darmstadt at the age of 96. As a book designer, type designer, an advocate, a teacher and above all, as a calligrapher, the world has seldom seen his equal. And the book here described will probably share that distinction, for in these 296 pages, the author, poet, polymath and fellow type traveller, Robert Bringhurst, does full justice to Zapf's genius. He takes as his theme Palatino, probably the most widely known and used of all Zapf faces, and traces its development, with all its infinite permutations, and often invisible refinements through a long and fascinating history. But if Palatino provides the tenor, the variations and permutations, the imitations and conflationsof from hot metal, through the brief interlude of film setting and finally into the digital worldoprovide the musical descants. Bringhurst has orchestrated all the parts; included with the text are over 200 illustrations of design sketches, working drawings, smoke proofs and test prints, matrices, foundry and Linotype patterns, all printed in five colors. Included (at no extra charge) is an eight page letterpress signature, printed in one color directly from handset foundry and Linotype hot metal by Jerry Kelly. If you want background, it is all here, in encompassing detail: a fully illustrated account of Palatino and its extended family: foundry and Linotype, Michelangelo, Sistina, Aldus, Heraklit, Phidias, Zapf Renaissance, PostScript Palatino, Palatino and Aldus Nova, and Palatino Sans. And more. Much more. More than you would believe existed. But beyond that, the book is an argument, and a convincing one, that artists who create letters can, and should, be judged by the same standards and held in the same esteem as composers who write music and artists who paint on canvas. They are all cut from the same cloth. Bringhurst asks the question, "Can a penstroke or a letterform be so beautiful it will stop you in your tracks and maybe break your heart?" In this groundbreaking, seminal and totally original book, issued in an edition of 1000 copies, he answers the question: "It can." Published by David R. Godine in association with the Book Club of California. New. (25724) \$65.00



59. ZAPF, Hermann, calligrapher. **ABCDEFGHIJKLMNOPQRSTUVWXYZ.** [Cambridge, MA: Philip Hofer], 1959, 14" x 19 7/8" broadside. Broadside of an Alphabet with quotes by Douglas C McMurtrie, Jean Cocteau and Emanuel Geibel about letters and the alphabet in a variety of languages. Calligraphed by Hermann Zapf and commissioned by Philip Hofer. Printed in 7 colors. The colophon line is in German, and can be translated as "For Philip Hofer in Cambridge, written by Hermann Kapf, Frankfurt am Main 1959". Although there is no discernable damp stain, the paper has a wave from moisture. (28969) \$125.00

60. (ZAPF, Hermann). KELLY, Jerry. **Hermann Zapf & the World He Designed.** (New York): Kelly Winterton Press, (2019), octavo, maroon cloth stamped in gilt. (350) pp. First Edition. Calligrapher, type designer, and typographer Hermann Zapf towers over twentieth century lettering arts. Over a 70 year career, he designed more than 200 typefaces, many of which have become a part of our everyday experiences. In *Hermann Zapf and the World He Designed*, Jerry Kelly, Zapf's friend and colleague of almost 40 years, traces the artist's life from his youth in Nuremberg to his retirement in Darmstadt. Scrupulously researched at the Hermann Zapf archive in the Herzog August Bibliothek in Wolfenbüttel and at the Cary Collection at the Rochester Institute of Technology, and enriched by decades of conversations with Zapf and his associates, the book details Zapf's experiences with type companies, printers, publishers and colleagues. It explores his modern design aesthetic and engagement with the staggering technological advances of typography during the twentieth century. Featuring rarities and never-before-seen works and photos, it also includes definitive lists of Zapf's type designs and major calligraphic works. However, *Hermann Zapf and the World He Designed* is more than an in-depth appreciation of Zapf's work, it is about his work in relation to his life, because, as Kelly notes, "...you can't separate the two." Like Garamond and Baskerville before him, Hermann Zapf did things differently and changed the course of the fields in which he worked. His first international recognition came with his Palatino typeface (1949), a modern design which showed Zapf's prodigious skill as well as his novel take on classic letterforms. Many other successful typeface designs followed, all of which showed the same mastery and fresh approach, including Michelangelo, Virtuosa, Melior, the revolutionary Optima type, Zapf Chancery, Zapf Dingbats and Zapfino. Five of these are included on the Apple Macintosh operating system today. Zapf's calligraphic work has influenced several generations of contemporary scribes. His alphabet designs for Pen and Graver, rendering of the Preamble to the Charter of the United Nations, and unique sgraffito panels stand among the masterpieces of twentieth century calligraphy. Book design was a significant part of Zapf's career, though it is probably the least well-known of Zapf's activities in the graphic arts. He created over a dozen manuscript books and designed over 600 trade publications, mostly for German publishers. With book design work Zapf often combined his own types with his calligraphy in a wide variety of layouts, a large proportion of which were chosen for the annual "Best Books of the Year" design competitions in Germany. With over 400 color illustrations. (28230) \$48.00

61. (ZAPF, Hermann). KELLY, Jerry. **"The Dust-Jacket Designs of Hermann Zapf."** [Herefordshire: Whittington Press, 1997], octavo, plain wrappers with printed label. (6) pp. of text plus (4) pp. of full-color illustrations. Offprint. Very fine. (29024) \$20.00

62. (ZAPF, Hermann). KELLY, Jerry and Kit Currie. **The Book Typography of Hermann Zapf. The Article Which First Appeared in 'Fine Print' Volume Ten, Number Four, Now Published in Its Original Version with More Illustrations.** New York: The Typophiles, 1984, small octavo, printed wrappers. 13pp., plus 8 leaves of illustrations. First Edition, Limited to 480 copies. Illustrated. Designed by Jerry Kelly and printed at The Press of A. Colish. Typophiles Monograph. Very fine copy. (29005) \$25.00

63. (ZAPF, Hermann). PANKOW, David, editor. **Manuale Calligraphicum. Examples of Calligraphy by Students of Hermann Zapf in the Manner of "Pen and Graver," as a Tribute to Their Teacher.** Rochester, NY: RIT Cary Graphic Arts Collection, 2016, large oblong octavo, boards with vellum spine. 60 pp. First Edition, Limited to 325 copies. With an Introduction by David Pankow. Foreword by Steven Galbraith. This new book *Manuale Calligraphicum* was conceived as a way to honor Hermann Zapf's legacy at RIT by offering a select group of accomplished former students an opportunity to share, through their art, what those classes meant to them. The specifications for submissions were simple: design an original calligraphic alphabet or quotation that could be presented and formatted in the manner of Professor Zapf's famous model book *Feder und Stichel* (1950) and printed letterpress to the very highest standards. A selection of 19 works from 15 calligraphers as their tribute to a master teacher and dear friend: Larry Brady, Marsha Brady, Annie Cicale, Rick Cusick, Claude Dieterich A., Reggie Ezell, Peter Fraterdeus, Kris Holmes, Jerry Kelly, Peter Noth, Marcy Robinson, Ina Saltz, Steven Skaggs, John Stevens, Julian Waters. Designed by Jerry Kelly and letterpress printed on Hahnemühle paper by Bradley Hutchinson. New. . (25836) \$225.00

64. (ZAPF, Hermann). REEDLJK, C., editor. **Hermann Zapf. Tentoonstelling 12 December 1968 - 1 februari 1969, Kalligrafie, Drukletters En Typografische Verzorging, Letterontwerpen Voor Fotozetsystemen.** Gravenhage:

Rijksmuseum Meermanno-Westreenianum, 1968 , octavo, plain orange wrapper in printed white dust jacket. (52) pp. First Edition. An exhibition of 180 items briefly described. Text in German. Illustrated. Jacket soiled. (29012) \$35.00

65. (ZAPF, Hermann). STANDARD, Paul. **Hermann Zapf, Calligrapher, Type-designer and Typographer. An Exhibition arranged and circulated by The Contemporary Arts Center, Cincinnati Art Museum.** Cincinnati : Cincinnati Art Museum, 1960, duodecimo, plain blue wrappers with printed spine label. (50) pp. First Edition. Finely illustrated. Printed in black, red and maroon. Very fine. (29006) \$15.00