List 275

Books about Books * Recent Publications

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1. (ALDINE PRESS). MILLS, Adam. **Aldines At Harrow: A Discursive Catalogue. The Aldine Press Collection of Lionel Oliver Bigg at Harrow School, The Old Speech Room Gallery.** Cambridge: Adam Mills Rare Books, 2020, folio, blue boards lettered in white, Aldine device in gold. vi, 256 pp. First Edition. Comprises a short Introduction to Aldine collectors & collections; and 167 discursive entries detailing the Aldine Collection bequeathed by Lionel Oliver Bigg to Harrow School in 1887; also a separate section on the Aldine Cicero Editions. Aldines At Harrow would ideally be ordered together with Printing & Publishing at The Aldine Press, to which it is cross-referenced as a source of greater background detail. With 4 indexes. (31096) $75.00
2. (ALDINE PRESS). MILLS, Adam. **Printing & Publishing at The Aldine Press 1495 - 1585. An Introductory Handbook to the Life & Work of Three Generations of the Manutius & Torresani Families.** Cambridge: Adam Mills Rare Books, 2020, folio, blue boards lettered in white, Aldine device in gold. xvi, 188 pp. First Edition. An extensive handbook that, uniquely, covers the complete 90-year history of the Aldine Press and its activities, bringing together material otherwise scattered in many different sources. Comprises an extensive Introduction to Aldus and Renaissance printing, and four further parts: 1. The lives and publications of the Manutius & Torresani families; 2. Editing, type design & printing at the Aldine Press; 3. Eight other aspects of the Aldine Press including the Academy, the Libelli Portatiles, the Hypnerotomachia Poliphili, Aldus's European contacts, Jean Grolier &c; and 4. The design and use of the Aldine devices. Printed in double column. With bibliography. Illustrated with 3 portraits, 9 type facsimiles and 11 Aldine devices. (31095) $100.00

3. AGATI, Maria Luisa. **The Manuscript Book. A Compendium of Codicology.** L’Erma di Bretschneider, 2017, octavo, printed wrappers. 536 pp. First Edition. This work has been conceived by the author as an enlarged version of the original volume II libro manoscritto: Introduzione alla codicologia, already published in this series (n 124). At a time when the breaking down of political and ideological barriers has become an urgent necessity, investigating the science of the book before Gutenberg, i.e., Codicology, considered by the author in its entirety - the history of the ancient and medieval book and the relative manufacturing techniques up to its modern-day place of conservation, and the history of studies undertaken - goes beyond the confines of Greek and Latin civilizations of the western academic tradition. In an attempt at comparative methodology, allowing an improved reading of many artisanal book production phenomena, where possible, those cultures which have come into contact with our own are presented; from East to West, above all Byzantium, the age-old, multi-ethnic empire which gathered and salvaged both Roman and Greek civilizations, an inheritance which it enhanced with cultural and linguistic practices, as well as book and artistic techniques from a diversity of backgrounds. Very fine. New. . (26733) $375.00

4. ALVAREZ, Pablo, editor and translator. **Alonso Víctor de Paredes’ Institution, and Origin of the Art of Printing, and General Rules for Compositors [Madrid: ca. 1680].** The Legacy Press, 2018, large octavo, cloth in dust jacket. 466 pp. . First Edition. Pablo Alvarez offers the first complete English translation of Alonso Víctor de Paredes’ Institucion, y origen del arte de la imprenta, y reglas generales para los componedores [Institution, and Origin of the Art of Printing, and General Rules for Compositors]. This 96-page printing manual – set and printed by Paredes himself – was issued in Madrid around 1680. It opens with an introductory digression on the origin of writing and printing, followed by ten technical chapters on each of the tasks that are necessary to print a book, including a detailed description of the different kinds of type sizes and their use, the rules of orthography and punctuation, the setting of numeric systems, imposition, casting off, the printing of university dissertations, and the correction of proofs. Some of the chapters are of unique relevance for the understanding of early printing in Europe. Chapter 8, for example, is the first recorded, comprehensive account of the practice of printing by forms/formes. Alvarez’ transcription, translation, and notes greatly facilitate access to this important historical work, which is in fact the earliest known printing manual published in Europe – Joseph Moxon’s Mechanick Exercises was
published in 1683 – and an extraordinary rarity: there are only two extant copies in the world. The book also features a foreword by Don W. Cruickshank and full reproductions of the copies held in rare-book collections at the Providence Public Library and at the University of Valencia, Spain. New. . (28346) $100.00


6. BARRET, Sebastien, Dominique Stutzmann and Georg Vogeler, editors. **Ruling the Script in the Middle Ages. Formal Aspects of Written Communication (Books, Charters, and Inscriptions).** Brepols, 2017, octavo, pictorial boards. 545 pp. First Edition. The textuality and materiality of documents are an essential part of their communicative role. Medieval writing, as part of the interpersonal communication process, had to follow rules to ensure the legibility and understanding of a text and its connotations. This volume provides new insights into how different kinds of rules were designed, established, and followed in the shaping of medieval documents, as a means of enabling complex and subtle communicational phenomena. Because they provide a perspective for approaching the material they are supposed to organize, these rules (or the postulation of their use) provide powerful analytical tools for structural studies into given corpora of documents. Originating in talks given at the International Medieval Congress in Leeds between 2010 and 2012, the twenty papers in this collection offer a precise, in-depth analysis of a variety of medieval scripts, including books, charters, accounts, and epigraphic documents. In doing so, they integrate current developments in palaeography, diplomatics, and codicology in their traditional methodological set, as well as aspects of the digital humanities, and they bridge the gap between the so-called ‘auxiliary sciences of history’ and the field of communication studies. They illustrate different possibilities for exploring how the formal aspects of scripts took their place in the construction of effective communication structures. Illustrated. New. New. . (26188) $160.00

7. (BOOKBINDING). GALBRAITH, Stephen K. **Edges of Books. Specimens of Edge Decoration from RIT Cary Graphic Arts Collection.** Rochester, NY: RIT Cary Graphic Arts Press, 2012, oblong quarto, pictorial wrappers. 66 pp. First Edition. Edges of Books examines a familiar form from an unfamiliar perspective. When books are on display it is usually their spines, covers, text, or illustrations that are featured. These are the familiar parts of the books—the parts that modern readers have come to interact with the most. Edges of Books takes a different approach, uncovering a tradition that extends back centuries in which the edges of books were important sites for information and decoration. With 57 illustrations. New. (22912) $16.99
8. (BOOKBINDING). MILLER, Julia. **Books Will Speak Plain. A Handbook for Identifying and Describing Historical Bindings.** Ann Arbor, MI: The Legacy Press, 2014, octavo, cloth in dust jacket. 632 pp.; DVD. Second Edition. "Books Will Speak" is published at a time when the historical book is at risk of being ignored, put away, and forgotten. This handbook combines an overview of the history of the codex with basic information about many of the materials and structures found on historical bindings. The book also includes description-survey guidelines and is supported by a variety of appendices. The text is illustrated by 387 images, many in color, and close to 1,500 color images on the accompanying DVD represent structural and decorative elements from a variety of bindings made before 1900. The book’s focus on primarily non-luxury bindings adds depth to an often-neglected segment of the history of bookbinding. Preservation is at the heart of "Books Will Speak Plain." We have already lost too many historical bindings because their importance was not understood and appreciated. This book is a call to action to urge custodians of every kind of historical book collection, public and private, to assess the physical character of the historical bindings in their care and record the changes that have accrued to those bindings during their passage through time. The second edition features a new section about early canvas bindings, and additional images have been added to the book and DVD. Photography by J. Wayne Jones, and drawings by Pamela Spitzmueller. Very fine, new copy. New. . (25816) $80.00

9. (BOOKBINDING). MILLER, Julia. **Meeting by Accident. Selected Historical Bindings.** Ann Arbor: The Legacy Press, 2018, large octavo, cloth in dust jacket. 707 pp. First Edition. Julia Miller’s second book grew out of the experience of writing *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*, now a recognized classic text on the subject. *Meeting by Accident: Selected Historical Bindings* is a very different sort of book, however. The bindings described in *Meeting by Accident* all had their initial fascination for Julia as she was researching *Books Will Speak Plain*, and though she wrote briefly about some of the binding types in that book, she continued to study them and decided to write more about them. Past research and writing has identified, and to a degree defined, many types of binding, and we tend to repeat the ideas and assumptions of past scholars, without question and without exploration. There is still a great deal of research and writing yet to do to identify and describe yet other binding types, but there is also the need to revisit and perhaps add to past research, as we piece together binding history, and answer more of the “what” and “why” and “how” questions concerning historical bindings. Research into the history of the book and bookbinding makes our historical bindings relevant again and makes them better company. Studying and understanding and identifying and describing give us more information to consider when we must make decisions about our historical books. Accumulating this information most affects our great institutional collections, and to an extent, private collections, because the custodians of those collections have often tried to pay attention to issues of rarity and importance beyond content. There is certainly a growing and very welcome and broader interest today about the whole book (text and binding), its materials and structures, and the ways that time
and use marks books, all books. Custodians and scholars have both arrived at the point where they realize materiality and marking are equally important, and sometimes just as important as content, for understanding the impact of books on culture, and culture on books. Important research is being done on every type of historical binding practice, and it is clearly becoming easier for scholars to find each other, to find the books they are interested in studying, and to publish and share information. The chapters of Meeting by Accident range across a broad spectrum of binding history, and some of the chapters are intended to change our thinking about what constitutes an “important” binding type. The question we might want to begin asking ourselves is “How is this binding important?” instead of whether it is important. Asking this question might lead us to augment present, and often limited, scholarly descriptions (or the lack of any description) for some binding types. Contents: Chapter 1. Beyond Tree Calf: Bindings Decorated by Staining; Chapter 2. Not Altogether Unpleasing: The Experiment with Canvas Bindings; Chapter 3. Wrapped with Care: Overcovers; Chapter 4. Good Enough for Galileo: Books Made for Scholars; Chapter 5. A Gift from the Desert: A Report on the Nag Hammadi codices, co-authored with Pamela Spitzmueller; Chapter 6. A Model Approach. 717 illustrations in full color. Includes a DVD with 652 additional images and video. New. New. . (27176) $125.00

10. (BOOKBINDING). MILLER, Julia. Tradition and Individuality. Bindings from the University of Michigan Greek Manuscript Collection. Ann Arbor: The Legacy Press, 2021, large octavo, cloth in dust jacket. 661 pp. First Edition. Tradition and Individuality came about as the result of an irresistible invitation: to examine and describe the bindings on 100 Greek manuscripts in the University of Michigan Library’s rare-book collection, which date from the fourth to the nineteenth century. This book is intended as a companion to the two-volume catalogue of the U-M Greek manuscripts written by Nadezhda Kavrus-Hoffmann, both volumes to be published by the University of Michigan Press. 731 illustrations. The project was both a challenge and a joy; the bindings more than live up to the title of this book – full of tradition, mystery, and individuality – and it has been a pleasure to observe and define each one. Most of the bindings are firmly traditionally Greek, but there are also numerous hybrid Greek-style bindings and several surprising anomalies, including Mich. Ms. 76 with bridled leather boards and Mich. Ms. 96, which is bound in traditional Armenian style. Each binding description is accompanied by documentary color photographs of the major components – covers, spines, edges, endbands, etc. – as well as details, most taken by U-M digital photographer Randal Stegmeyer. Pablo Alvarez, U-M Library’s curator of manuscripts and early printed works, has contributed a fascinating introduction covering the history of the acquisition of the Greek manuscript collection. Kyle Clark, U-M Library conservation technician, has contributed an outstanding appendix wherein he details his study of one of the Greek manuscripts, Mich. Ms. 79, and the model he created based on his examination of the original. His text is accompanied by x-radiographs of the original cover, photographs, and line drawings. (30990) $110.00


16. (COLINES, Simon de). AMERT, Kay and edited by Robert Bringhurst. *The Scythe and the Rabbit: Simon de Colines and the Culture of the Book in Renaissance Paris*. Rochester, NY: RIT Cary Graphic Arts Collection, 2012, octavo, printed wrappers. 292 pp. First Edition. Simon de Colines was one of the greatest typographers, printers and publishers of the Renaissance. He has nevertheless been unfairly neglected. Apart from a pair of scholarly bibliographies, published a century apart, this is the first book-length study of his work. As Robert Bringhurst writes in his introduction to this volume, “Colines as much as anyone built the semiotic structure of the book as we now know it, with its chapter headings and subheads, page numbers and running heads, tables of contents, indices, and source notes. He also cut lucid and beautiful type at a crucial moment: when the Latin and Greek alphabets were still engaged in their historic metamorphosis from manuscript to metal....” But Colines was a great publisher as well as a fine technician. “He printed authors and texts that were central to his idea of civilization – Aristotle, Cicero, Sophocles, Hesiod, Horace, Ovid, Virgil, Statius, Martial, Terence, Euclid, Hippocrates, Galen – along with the best of their Renaissance followers and interpreters. Reading his books, these five centuries later, is a serious education not in typography alone but in philosophy, poetry, astronomy, medicine, law, and mathematics.” Illustrated. New. (22914) $40.00


18. CUNNINGHAM-KRUPPA, Ellen. *Mooring a Field. Paul N. Banks and the Education of Library and Archives Conservators*. Ann Arbor: Legacy Press, 2019, large octavo, cloth in dust jacket. 294 pp. First Edition. Little critical attention has been given to the history of the library and archives conservation field and specialization. Mooring a Field addresses this historical silence, narrating the period from the 1950s through the 1980s, when the nascent profession emerges from the stirrings of a "craft" activity to become an area of advanced study in the academy. Cunningham-Kruppa questions the philosophical, theoretical, and practical “nature” of library and archives conservation. She asks why it took so long for the specialization to win a seat in the academy, and interrogates the positioning of conservation education in the library and information science domain. Finally, she suggests that the forces that historically destabilized the field’s moorings in higher education continue to resonate in today’s conversations targeted at defining the specialization’s intellectual, disciplinary, and socio-cultural domain in the academy. Mooring a Field traces the professional career of Paul N. Banks (1934–2000): his far-reaching networks; his early, long, and deep involvement in the field; and his work, thinking, and actions that allowed meaningful insights into the world in which he operated. Banks became one of the nation’s first conservators to head a conservation department in a research...
library, and in 1978 the first library and archives conservator to become president of the American Institute for Conservation of Historic and Artistic Works. In 1981 Banks assumed the helm as director of the first graduate education program dedicated to preserving collections held in the nation’s libraries and archives. When the first class of three conservator students of the Conservation Education Programs began graduate study in fall 1981 in the School of Library Service of Columbia University in New York City, Banks realized his long-time dream, one that had been foremost in his thoughts and had driven him professionally for twenty years. Extensively illustrated. New. (29355) $65.00

19. DEPOL, John and Cathleen A. Baker. Endgrain Designs & Repetitions: The Pattern Papers of John DePol. Ann Arbor: The Legacy Press, 2015, tall octavo, patterned boards and cloth with printed spine label. 168 pp. First Trade Edition. Beginning in the 1950s, the American master of wood engraving, John DePol (1913–2004), cut small endgrain blocks featuring subjects from Nature, the Heavens, the Book Arts, and fantastical abstract/geometrical designs. Although many of these images were made into patterns and used as binding papers in a number of important fine-press books, the full breadth of this aspect of DePol’s work appeared for the first time in the 2000 limited edition of this book; this aspect of DePol’s work is not included in the Book Club of California’s John DePol: A Catalogue Raisonné published in 2004. The images—117 units with a pattern formed from each—are reproduced in Endgrain Designs & Repetitions as originally conceived by DePol: in beautiful black and white. The book also includes an autobiographical sketch written by DePol, a short essay on the history of patterns in book publishing by Cathleen Baker, and the publication history of the patterns. Except for the color specimens that were included in the limited edition, this offset-printed book features the same text (with some updated information) and units and patterns, as well as a new Preface. New. (25147) $20.00

20. GRAFTON, Anthony. Inky Fingers. The Making of Books in Early Modern Europe. Cambridge, MA: Harvard University Press; Belknap Press, 2020, large octavo, boards in dust jacket. 392 pp. First Edition. From Francis Bacon to Barack Obama, thinkers and political leaders have denounced humanists as obsessively bookish and allergic to labor. In this celebration of bookmaking in all its messy and intricate detail, renowned historian Anthony Grafton invites us to see the scholars of early modern Europe as diligent workers. Meticulously illuminating the physical and mental labors that fostered the golden age of the book—the compiling of notebooks, copying and correction of texts and proofs, preparation of copy—he shows us how the exertions of scholars shaped influential books, treatises, and forgeries. Inky Fingers ranges widely, tracing the transformation of humanistic approaches to texts in the seventeenth and eighteenth centuries and examining the simultaneously sustaining and constraining effects of theological polemics on sixteenth-century scholars. Grafton draws new connections between humanistic traditions and intellectual innovations, textual learning and craft knowledge, manuscript and print. Above all, Grafton makes clear that the nitty-gritty of bookmaking has had a profound impact on the history of ideas—that the life of the mind depends on the work of the hands. Illustrated. New. (30529) $39.95
21. (GUTENBERG BIBLE). WHITE, Eric. *Editio princeps. A History of the Gutenberg Bible.* Harvey Miller, 2017, quarto, in dust jacket. 456 pp. First Edition. The Gutenberg Bible is widely recognized as Europe's first printed book, a book that forever changed the world. However, despite its initial impact, fame was fleeting: for the better part of three centuries the Bible was virtually forgotten; only after two centuries of tenacious and contentious scholarship did it attain its iconic status as a monument of human invention. *Editio princeps: A History of the Gutenberg Bible* is the first book to tell the whole story of Europe's first printed edition, describing its creation at Mainz circa 1455, its impact on fifteenth-century life and religion, its fall into oblivion during the sixteenth and seventeenth centuries, and its rediscovery and rise to worldwide fame during the centuries thereafter. This comprehensive study examines the forty-nine surviving Gutenberg Bibles, and fragments of at least fourteen others, in the chronological order in which they came to light. Combining close analysis of material clues within the Bibles themselves with fresh documentary discoveries, the book reconstructs the history of each copy in unprecedented depth, from its earliest known context through every change of ownership up to the present day. Along the way it introduces the colorful cast of proud possessors, crafty booksellers, observant travelers, and scholarly librarians who shaped our understanding of Europe's first printed book. Bringing the 'biographies' of all the Gutenberg Bibles together for the first time, this richly illustrated study contextualizes both the historic cultural impact of the editio princeps and its transformation into a world treasure. With 71 black and white and 36 color illustrations and with a 51 page Bibliography, New New. . (26247) $150.00

22. (ILLUMINATED MANUSCRIPTS). de HAMEL, Christopher. *The Medieval World at our Fingertips. Manuscript Illuminations from the Collection of Sandra Hindman.* Harvey Miller, 2017, quarto, cloth in dust jacket. 264 pp. First Edition. This fascinating book offers a most engaging and fresh glimpse into the world of the Middle Ages. It accompanies an exhibit of some thirty diverse illuminated manuscript pages, and in a series of short descriptive essays on each of the miniatures the reader is taken on a remarkable journey from the twelfth to the sixteenth century, from which we can learn not only a great deal about the art of illumination, but also about the monasteries and cathedrals of Europe and such prominent medieval centers as the cities of London, Florence, Paris and Nuremberg. Moreover, Christopher de Hamel’s wide knowledge and vivid reflections provide the historical and cultural context that help us to fully understand and truly appreciate these special works of art. The illuminated pages presented here are
part of the impressive and broad-ranging collection assembled over twenty-five years by the medieval scholar and long-time Chicagoan Sandra Hindman. They represent both biblical and secular subjects and include the work of master illuminators such as Maestro Daddesco, Giovanni di Paolo and the Master of Mary of Burgundy. In addition to the color reproductions of all the exhibited pages, the essays are sumptuously illustrated with further related and comparative images. The Introduction to the volume is by the well-known medievalist James Marrow, and there is also a Catalogue by Matthew Westerby giving full details, descriptions, provenance and bibliography of the exhibited illuminations. New. (27226) $95.00

23. (ILLUMINATED MANUSCRIPTS). PANAYOTOVA, S. and P. Ricciardi, Editors. **Art and Science. Volume One.** Harvey Miller, 2018, quarto, cloth in dust jacket. 320 pp. First Edition. This ground-breaking publication presents the papers delivered at the international Conference held in Cambridge in December 2016 to mark the end of the Fitzwilliam Museum’s acclaimed bicentenary exhibition **COLOUR: THE ART AND SCIENCE OF ILLUMINATED MANUSCRIPTS.** It is the first of two volumes in which medievalists and scientists share the results of their research, and combine here to elucidate both the materials and techniques of production of illuminated manuscripts, as well as the artists' collaboration and their aesthetic objectives. Of the 34 papers given at the proceedings, 17 are included in the present volume covering scientific analyses of West European, Byzantine and Islamic manuscripts, Colour and Pigment Studies, Painting Techniques and Workshop Practices, as well as details of the latest scientific techniques and instruments employed for these non-invasive and non-destructive investigations into the delicate manuscripts. The texts are accompanied by over 200 illustrations as well as explanatory Tables and Diagrams. New. (27175) $170.00

for Conservation Sciences; Pigmenta: Materials for Writing, Painting and Healing - Lea Olsan
Washington Press at the Tampa Book Arts Studio. The text paper is Rives mouldmade paper from the Arches Mill in France. David H. Barry bound the books by hand at his Griffin Bindery. The book reproduces twelve remarkable miniature woodcuts, with an introduction by Welford D. Taylor and notes by Parker C. Agelasto. New. (22831) $60.00

28. (LANKES, J. J.). TAYLOR, Welford D. Lankes: His Woodcut Miniatures. Tampa: University of Tampa Press, 2009, 3" x 2.75" full leather. 56 pp. First Edition, Limited to 75 copies signed by Taylor and Agelasto. This miniature book has been set in metal type and hand printed letterpress on J. J. Lankes's 1848 Hoe Washington Press at the Tampa Book Arts Studio. The text paper is Rives mouldmade paper from the Arches Mill in France. David H. Barry bound the books by hand at his Griffin Bindery. The book reproduces twelve remarkable miniature woodcuts, with an introduction by Welford D. Taylor and notes by Parker C. Agelasto. Illustrated are two copies of this one volume book. (22832) $100.00

29. (MEDIEVAL MANUSCRIPTS). SCHIER, Volker and Corine Schleif, editors. Manuscripts Changing Hands. Handschriften wechseln von Hand zu Hand. Harrassowitz Verlag, 2016, quarto, pictorial boards. 368 pp. First Edition. Medieval manuscripts were conceived to move from one set of hands to the next. Holding a book presented possibilities, and possessing a book implied power. Thus, books functioned as potent connectors. They bound producers with consumers, givers with recipients, writers with readers, writers with writers, and readers with readers. Books linked many generations and were intended to last. Hands attached messages in colophons, prayers, scribal notes, glosses, word plays, self-images, and other inserted materials. Hands also left traces in the form of penciled users' names, threats, curses, corrections, erasures, worn and torn pages, finger prints, and dirt. Contributors to this collection of essays analyze the ways in which the manuscript medium served and challenged communication. Sensorial empathies helped to construct communal identities that overcame barriers of time, class and calling. Diachronic communities formed around books in both men's and women's monasteries. Librarians, collectors, and makers of facsimiles strove to preserve these hand-made, handed down objects. Ten medievalists with specialties in history, musicology, art history, and the history of literature provide articles based on discussions that took place at an international workshop supported by the Deutsche Forschungsgemeinschaft at the Herzog August Bibliothek in Wolfenbüttel in 2012. Text in English and German: Corine Schleif, Haptic Communities: Hands Joined in and on Manuscripts; Gabriela Signori, Textual Communities: Die fruhmittelalterliche Regula solitariorum und die Waldbruder und .schwestern im spatmittelalterlichen St. Gallen; Alison Stones, Altering the Painted Page: Reception and Change in Some French Liturgical and Civic Manuscripts, Thirteenth, Fourteenth Centuries; Judith Oliver, Too Many Cooks? The Multiple Hands in a German Convent Homilary (Oxford, Bodleian Library, Ms. Douce 185); Barbara Haggh-Huglo, From Hand to Hand: Transfers of Liturgical Books in the Diocese of Cambrai in the Late Middle Ages; Volker Schier, An Editor Inserts Himself: The Case of Johannes in Wolfenbuttel, Herzog August Bibliothek, Cod. Guelf; Matthias Eifler, Bucher in den Handen von Klosterbibliothekaren. Befunde aus dem 15. und friuhen 16.Jahrhundert am Beispiel der Kartause und des Benediktinerklosters in Erfurt; Nancy van Deusen, Where’s Muri? The Progress of a Manuscript Collection with a Destiny of Dissolution; Madeline H. Caviness and Hiram Kümper, An Early Eighteenth-century Attempt to Publish a Facsimile of Two Sachsenspiegel Manuscripts; Biographic information on the authors; Color plates/ Farbabbildungen; Index. New. . (25838) $95.00

century, was a man obsessed with the idea of creating a machine which would provide automated typesetting yet preserve all the nuances of excellence in typography and fine printing. This also is the story of the man and the company that created and manufactured Monotypes for three-quarters of a century. An American Civil War veteran, Lanston has remained a poorly documented hero of the typographic revolution. His Monotype System was the very first digital concept put into daily use in typesetting plants across the globe. The Monotype was a groundbreaking precursor to the computer revolution in the typesetting industry, though it was introduced over seventy years before computerized typesetting systems were developed. Illustrated with more than three hundred photos and illustrations. This volume also includes a beautifully crafted 24-page hand-sewn Monotype letterpress keepsake booklet, Going with Goudy to Philadelphia (pictured below), which has been composed, printed in several colors, and signed by Richard Hopkins. Two corners bumped, else fine and clean. (22830) $95.00

31. PANKOW, David. The Printer’s Manual. An Illustrated History. Classic and Unusual Texts on Printing from the Seventeenth, Eighteenth, and Nineteenth Centuries. Rochester: RIT Cary Graphic Arts Press, 2005, octavo, pictorial wrappers. (x), (70) pp. First Edition. As printing from movable type was perfected in the fifteenth century, the mysteries of its practice were guarded by a privileged few. The rapid spread of the new art depended on the development of a reliable mechanism for transferring knowledge, and printers naturally adapted the established practices of the medieval craft guilds. In this way, the art of printing was preserved and sustained, often carefully veiled from outsiders, and always the product of years of close study and practice. By the end of the seventeenth century, however, the pioneers of manufacturing technology and scientific inquiry were prying away at the rotting doors of medieval trade secrecy. The Printer’s Manual – An Illustrated History is based on an exhibition of the same name, displayed at the Melbert B. Cary Jr. Graphic Arts Collection, and shows the history of printing manuals from 1683 to the end of the nineteenth century, including some of the rarest in existence. Very fine. New. . (15312) $30.00

32. (PAPER CONSERVATION). SMITH, Christine A. Yours Respectfully, William Berwick. Paper Conservation in the United States and Western Europe, 1800 to 1935. Ann Arbor: The Legacy Press, 2016, large octavo, cloth in dust jacket. 696 pp. First Edition. This history of 19th- and early 20th-century paper-conservation practices in the United States and Western Europe weaves together two story lines. The development and character of the profession unfolds in descriptions of materials and processes used in libraries, archives, and fine-arts museums; related scientific advances; differing approaches to treatment; the impact of broad cultural shifts; and sketches of people active in the field. The associated issues of architecture, dirt and pollution, vermin, lighting, temperature and humidity, heating and ventilation, and fire also are explored. In order to contextualize the main focus of the book, practices extending back to the late-18th century and forward to the mid-20th are outlined. Laid into this account is the professional biography of acclaimed manuscript restorer William Berwick (1848–1920). Although a few journal articles have examined this period, their focus, reference base, and use of primary sources has been limited: This book is the first to provide both a broad and detailed exploration of all aspects of paper-conservation activities during the period and is a major reference for those interested in Western paper-based artifacts. The text is drawn from hundreds of primary sources including literature in the fields of scientific research; art restoration; library, archives, and museum management; correspondence; institutional memoranda and reports; conference proceedings; product advertisements; Berwick family documents; and general-interest books, journals, and newspapers of the time. Recent examinations of objects treated during this period and interviews and correspondence with later 20thcentury conservators and Berwick descendants supplement the historical documents. Among the topics covered are fifty-nine specific treatment procedures: from initial examination and documentation through processes such as stain removal, washing, mending, aesthetic enhancement, mounting and storage methods to caveats for use. The
evolution of reinforcement methods from translucent papers, pre-coated silk, and gauze overlays to experiments with synthetic coatings and cellulose acetate lamination are detailed. A description of the manuscript-restoration workshop at the Library of Congress and employees’ experiences there illustrate the daily lives of late-19th-century conservators, while descriptions of national and international conferences demonstrate the extent and nature of collegial exchange. Mr. Berwick’s activities as an independent conservator, businessman, and teacher reveal the extent of his influence; and a recounting of a devastating fire at the New York State Library and the disaster response that followed complete the picture of paper conservation during this period. A glossary, bibliography, appendices, and endnotes accompany the text. Numerous period illustrations – before- and after-treatment photographs, portraits, cartoons, conservation diagrams, advertisements, postcards, and other images – are included, many in full color. 

33. (PAPERMAKING). BAKER, Cathleen A. From the Hand to the Machine. Nineteenth-Century American Paper and Mediums: Technologies, Materials, and Conservation. Ann Arbor: The Legacy Press, 2010, octavo, cloth in dust jacket. xiv, 389 pp. First Edition. No where in the world did the industrial revolution occur faster and to such a degree than in the United States. The American pulp-and-paper and printing industries not only grew exponentially, but also enabled a national publishing industry. Books published en masse allowed the dissemination of information and knowledge to great numbers of people, and new businesses specialized in art reproductions for homes of a burgeoning middle class, employing nineteenth-century inventions, lithography and photography. Today, paper and book conservators are faced with problems or identifying a bewildering array of papers and mediums that comprise nineteenth-century artifacts, as well as analyzing more complex deterioration processes. Basing sound storage and exhibition recommendations, and conservation treatments on as much material and technological information as possible is crucial if the conservator is to make correct decisions for the preservation of valued artifacts. This book does not include "recipes" for conservation treatments, however. In the chapter on conservation, Baker addresses problems encountered when conserving nineteenth-century, paper-based artifacts. For example, she explains why chromolithographs are more difficult to conserve compared to prints on linen-rag papers sized with gelatin. Until this book, basic information about the many kinds of paper manufactured throughout the century and the medium applied to them has not been available in one resource. Information is presented in easily understood language for professional conservators and non-professionals alike. With over 500 illustrations, many in color. Very fine. (21497) $65.00

wishing to make paper or to manufacture papermaking tools and equipment, paper and book conservators seeking detailed information about paper-production techniques, and other readers with a desire to understand the intricacies of the craft. European Hand Papermaking is the companion volume to Barrett’s Japanese Papermaking – Traditions, Tools and Techniques. 394 illustrations. Note: The first edition (hardcover), which included three paper specimens, is out-of-print; the second edition (softcover) does not include paper specimens. Very fine, without flaw. New. (28795) $55.00

35. (PAPERMAKING). BYRD, Susan J. A Song of Praise for Shifu. Ann Arbor: The Legacy Press, 2013, octavo, cloth in dust jacket. 412 pp. First Edition. 490 images in-text, full color. Susan J. Byrd presents a comprehensive description of shifu—a Japanese textile woven from thread made with paper. This is complemented by an historical overview of the many uses of shifu through past centuries. Also included is detailed information about making the paper and thread from the sheet, spinning and weaving, as well as dyeing the thread and the finished textile with natural dyes. Appendices include artistic works created by internationally renowned artists, resources (suppliers, museums, and craftspeople/artists), and an extensive glossary in Japanese and English. Very fine, without flaw. Each copy has a sample of washi and of shifu created by the author. New. . (30838) $80.00


37. (PAPERMAKING). GREEN, Maureen P. The Green Family of Papermakers and Hayle Mill. Ann Arbor: Legacy Press, 2018, large octavo, cloth in dust jacket. 292 pp. First Edition. Prior to the invention of the papermaking machine in the late-eighteenth century, all paper was manufactured by hand using relatively unchanged processes and techniques that originated in China more than 2000 years ago. Machines led to the closure of hundreds of handmade paper mills in the United Kingdom alone, but a few mills continued making paper by hand and against economic logic not only survived but flourished. The Green family’s Hayle Mill in Maidstone, Kent, is one English mill that defied all the odds and continued to produce paper by hand, sheet by sheet, until production ceased in 1987. That it outlasted its competitors at a time of rapid industrial change and how it survived decades of political upheaval, economic collapse, and successive wars makes for a fascinating story. Chronicling six generations of the Green family of papermakers, who faced bankruptcy, amongst other trials and tribulations, before making a success of their business, this book also covers the history of British papermaking, the growth of the industry in and around Maidstone, once referred to as the country’s “Paper City,” as well as nineteenth-century production materials and techniques. Other subjects include the impact of the Crimean War and the call for unimaginable amounts of ammunition (cartridge) paper, the repeal of the “Tax on Knowledge,” the exploitation of alternative fibers, such as
straw and esparto grass, and the complicated security requirements of currency papers. As the nineteenth century drew to a close, a renewed interest in hand-crafted artifacts resulted in a growth in the market for artists papers made in the traditional manner. By the end of the First World War, the production of artists papers comprised 25% of Hayle Mill’s business. Over the twentieth century, Hayle Mill steadily gained a reputation for its range of fine handmade papers for use by watercolorists, fine printers, calligraphers, and book and paper conservators. This book is based on Maureen Green’s doctoral dissertation “Hayle Mill: How a Small Papermaking Company Thrived in the Nineteenth Century Using Traditional Techniques which Were Being Superseded by New Technology in the Mainstream Paper Industry,” which in 2013 won the coveted Hasted Prize awarded by the Kent Archaeological Society. 44 illustrations in black and white and in color. New. (27295) $55.00

38. (PAPERMAKING). THOMAS, Peter and Donna Thomas. They Made the Paper at Tuckenhay Mill. Interviews with Retired Hand Papermakers. The Legacy Press, 2017, octavo, pictorial wrappers. 120 pp. Second Edition. A self-taught hand papermaker, Peter Thomas became interested in knowing how apprentice-trained hand papermakers working in production hand papermills made paper. He especially wanted to learn the “vatman’s shake,” the series of motions that papermakers used to form their sheets of paper. This desire circuitously led him and Donna to Tuckenhay, near Totnes, Devon, in England, where beginning in 1988, they recorded several hand papermakers, returning to make others in 1990 and 1994. The book begins with a short history of Tuckenhay Mill and the story about meeting the papermakers and recording their interviews. This is followed by eight interviews of men and women, some of whom worked in the Mill from between the World Wars until it closed in 1970. All of the papermakers are now deceased, but the stories – in their own words – remain an extraordinary, entertaining, and timeless record of their lives and work. Tuckenhay is located in Devon, England. It is south of Totnes, above the River Dart, on the south bank of the River Harbourne and astride the tiny River Wash. In the 1830s, Richard Turner started manufacturing paper by hand in the Tuckenhay Mill, and paper was continuously made by hand there until 1962. From then until 1970, the Mill produced pulp (half-stuff) until the business went bankrupt. The equipment was scrapped and the building was sold and converted into vacation cottages, remaining so today. This is the second edition, and the first was included with the limited edition collection of Tuckenhay Mill papers published by the Thomases. This new edition includes additional images of the interiors of the Tuckenhay Mill, taken in about 1900, courtesy of Peter Bower from his photographic collection of English papermills. New. New. . (26233) $20.00

39. TEEUWEN, Mariken and Irene van Renswoude, editors. The Annotated Book in the Early Middle Ages. Practices of Reading and Writing. Brepols, 2018, large octavo, printed boards. 783 pp. First Edition. Annotations in modern books are a phenomenon that often causes disapproval: we are not supposed to draw, doodle, underline, or highlight in our books. In many medieval manuscripts, however, the pages are filled with annotations around the text and in-between the lines. In some cases, a 'white space' around the text is even laid out to contain extra text, pricked and ruled for the purpose. Just as footnotes are an approved and standard part of the modern academic book, so the flyleaves, margins, and interlinear spaces of many medieval manuscripts are an invitation to add extra text. This volume focuses on annotation in the early medieval period. In treating manuscripts as mirrors of the medieval minds who created them - reflecting their interests, their choices, their practices - the essays explore a number of key topics. Are there certain genres in which the making of annotations seems to be more appropriate or common than in others? Are there genres in which annotating is 'not done'? Are there certain monastic centres in which annotating practices flourish, and from which they spread? The volume thus investigates whether early medieval annotators used specific techniques, perhaps identifiable with their scribal
communities or schools. It explores what annotators actually sought to accomplish with their annotations, and how the techniques of annotating developed over time and per region. Illustrated. New. (30914) $180.00

40. THOMAS, Peter and Donna. Peter and Donna Thomas Bibliography 1974-2020. Ann Arbor: The Legacy Press, 2021, large octavo, cloth in dust jacket. 446 pp. First Edition. In 2020, Peter and Donna marked the forty-sixth year of their remarkable collaboration. This Bibliography features more than 163 editioned books by them, 374 one-of-a-kind books by Donna, and 63 unique books made by Peter, as well as books made by them in collaboration with other artists and during workshops, all illustrated in full color. This compendium of the output of their press includes not only bibliographic entries and production notes, but also personal commentaries for many of the entries, transforming a straightforward bibliography into a kind of memoir. These annotations provide a distinctive window into the lives of these two working artists, enriching our understanding of their works in ways that go far beyond the descriptive. This Bibliography not only offers the scale and scope of their production and their evolution as distinctive American book artists, but also insight into the development of their lives as a couple, as parents, and as colleagues and professional partners.” Max Yela, Special Collections Librarian, Golda Meir Library, University of Wisconsin-Milwaukee. 946 full-color illustrations. (30991) $100.00

41. (VIZETELLY & COMPANY). KOREY, Marie, Yannick Portebois, Dorothy E. Speirs and Richard Landon. Vizetelly & Compan(ies), A Complex Tale of Victorian Printing and Publishing. Toronto: Thomas Fisher Rare Book Room, University of Toronto, 2003, octavo, pictorial wrappers. 139 pp. First Edition. This exhibition traces the careers of James Vizetelly (1817-1897) and his brother Henry Vizetelly (1820-1894), as printers and engravers, and occasionally publishers in the 1840s and 1850s. The firm started as Vizetelly & Company in 1838 and changed its name to Vizetelly Brothers & Company when Henry became a partner in 1842. Following a dispute, the partnership was ended about 1850. After this date, James Vizetelly used the original firm name, while Henry operated under his own name. Both brothers were involved in the development of pictorial journalism, at times producing work for The Illustrated London News, but also as founders of The Pictorial Times and other journals. The exhibition and accompanying catalogue were prepared by Marie Korey (Massey College), Richard Landon (Thomas Fisher Rare Book Library) and Yannick Portebois and Dorothy E.Speirs (French Studies, University of Toronto). Frontispiece, black and white illustrations in text along with a section in color. New. . (25382) $16.00

42. WATERS, Sheila. Waters Rising: Letters from Florence. Peter Waters and Book Conservation at the Biblioteca Nazionale Centrale di Firenze after the 1966 Flood. Ann Arbor, MI: The Legacy Press, 2016, octavo, cloth in dust jacket. 496 pp. First Edition. In Waters Rising: Letters from Florence, renowned calligrapher Sheila Waters recounts the story of the role that her husband Peter Waters (1930–2003) played as the person in charge of organizing the monumental efforts to save severely damaged books in the Biblioteca Nazionale Centrale di Firenze (National Library, Florence) after the devastating flood in 1966 fifty years ago. To give the most complete picture of the events that occurred initially in the recovery mission, Sheila presents nearly 50 of Peter’s letters written between the end of November 1966 and April 1967, in which he describes day-to-day happenings, and her letters back, which kept him informed about things at home and boosted his confidence when problems seemed to be overwhelming. In addition to these letters and Sheila’s narrative diary and timeline of events, Randy Silverman, Head of Preservation, University of Utah, has written a thought-provoking introduction that puts those conservation efforts into the context of today’s practices. Also, Valerii P. Leonov has written an appreciation of Peter’s assistance in the aftermath of a fire in 1988 that ravaged the Library of the Russian Academy of Sciences. The accompanying DVD features a digital remastering of Roger Hill’s film Restoration of Books, Florence, 1968. Waters Rising is dedicated to the
people whose names appear herein and to those unnamed Mud Angels who salvaged the books that the flood waters left behind. In 2016, conservators around the world will be focusing on those events that occurred 50 years ago because in many ways the work that Waters and his colleagues initiated then gave birth to modern book conservation. 283 color/black & white images, including many of Peter’s bookbindings. Very fine, new, without flaw. New. (25315) $45.00

43. WIJSMAN, Hanno. *Books in Transition at the Time of Philip the Fair. Manuscripts and Printed Books in the Late Fifteenth and Early Sixteenth Century Low Countries.* Brepols Publishers, 2010, large octavo, cloth in dust jacket. vi, 319 pp. First Edition. In 2006, 500 years after his death, the Royal Library of Belgium organized an exhibition revealing treasures from the era of Philip the Fair (1478-1506), last duke of Burgundy. This volume reunites most of the papers delivered at a conference held during the exhibition, increased with four new chapters. Ten specialists from Belgium, the Netherlands and the United States discuss the book market and its place in society in this transitional period when manuscripts and printed books were produced and used next to one another. The contributions are organized in pairs around five topics, whereby in each case one author treats manuscripts and the other printed books: Philip the Fair and his books, art in books, music in books, politics in books, the book market. Text in English and French. Illustrated. Very fine. New. (26974) $90.00

44. (WOOD ENGRAVING). HORTON, James. *Commercial Wood Engraving in the 20th Century.* Ann Arbor: The Legacy Press, 2020, quarto, printed wrappers. 216 pp. First Edition. Jim Horton has been practicing the art and craft of wood engraving for more than 40 years. His mentor was David M. Sander (1923–1999) of the Sander Engraving Co., one of most well-known of the commercial engravers whose work was featured in mail-order catalogs, such as those published by Sears, Roebuck & Co. and Montgomery Ward. The commercial side of the Sander business closed in 1971, and after David’s death, Horton transferred the company archive—business documents, blocks, proofs, and equipment—to his home in Ann Arbor, Michigan, to preserve it. While this book surveys the history of wood engraving from the work of early 19th-century English wood engraver, Thomas Bewick, to that practiced in the U.S. in the 20th century, the focus is on the Sander Co. Contents: Chapter 1. Defining a Wood Engraving; Chapter 2. History of Wood Engraving as It Pertains to Commercial Engraving; Chapter 3. The Commercial Wood Engraver; Chapter 4. The Tools and Specialized Processes of the Wood Engraver; Chapter 5. The Sander Engraving Company; Chapter 6. David Sander. The text is augmented by many examples of blocks and proofs in full color, and more than 114 pages of proofs of Sander Co. wood engravings cover a variety of subjects including cameras, food, hardware, and sporting goods. 307 images in color and black and white. New. (30657) $60.00

45. (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 offices’ 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. (16795) $20.00

46. (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 Zapificum, 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

47. (ZAPF, Hermann). CUSICK, Rick. **What Our Lettering Needs. The Contribution of Hermann Zapf to Calligraphy & Type Design at Hallmark Cards.** Rochester: RIT Cary Graphic Arts, 2011, octavo, printed wrappers. (xvi), (118) pp. First Edition. This book is a thorough account of Hermann Zapf’s contributions to the artistry and success of Hallmark Cards, an experience that is now fully blended into the company’s rich heritage. Since the late ’70s, designer Rick Cusick has provided, in articles and presentations, most of what has been written about the Hallmark/Zapf association. This beautifully illustrated book is a tribute to Zapf’s own philosophy that the artist’s challenge is “to ensure, despite technology and mass production, that beauty is never lost.” Illustrated in color. Very fine, without flaw. (25682) $24.95

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) $45.00

49. (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. New. . (25836) $225.00

are rare book people, and much of my free time revolves around bookish pursuits. I can't recall a day without thinking about a book and seldom without handling one. I write regularly on my blog about rare books I've found and their history. Recently, my wife and I began plans to expand our library space by converting the attic above the garage, so it seems inevitable that the book you hold in your hand would come to fruition. If you're already a rare book hunter no further prelude is needed. If you have found this book through curiosity or happenstance, and it creates a spark within, I strongly encourage you to follow your own book hunting path. The rewards are great and the space concerns never-ending. " Kurt Zimmerman is a highly regarded book collector and author. He has been collecting for over thirty years in two areas: association items related to book collecting history (currently 7,000+ items) and first editions of Latin American literature (over 2,000 items). He received his Master's in Library and Information Science degree from UT-Austin while completing a three year internship at the Harry Ransom Humanities Research Center. There he learned bibliography and rare books from the best in the field. He worked in the rare book trade and as director of the rare books & maps department at Butterfield & Butterfield auction house (now Bonham’s) in San Francisco. Zimmerman is a co-founder of the Book Hunters Club of Houston. Signed by the author. New. (31093) $19.95