

Oak Knoll Books & Press

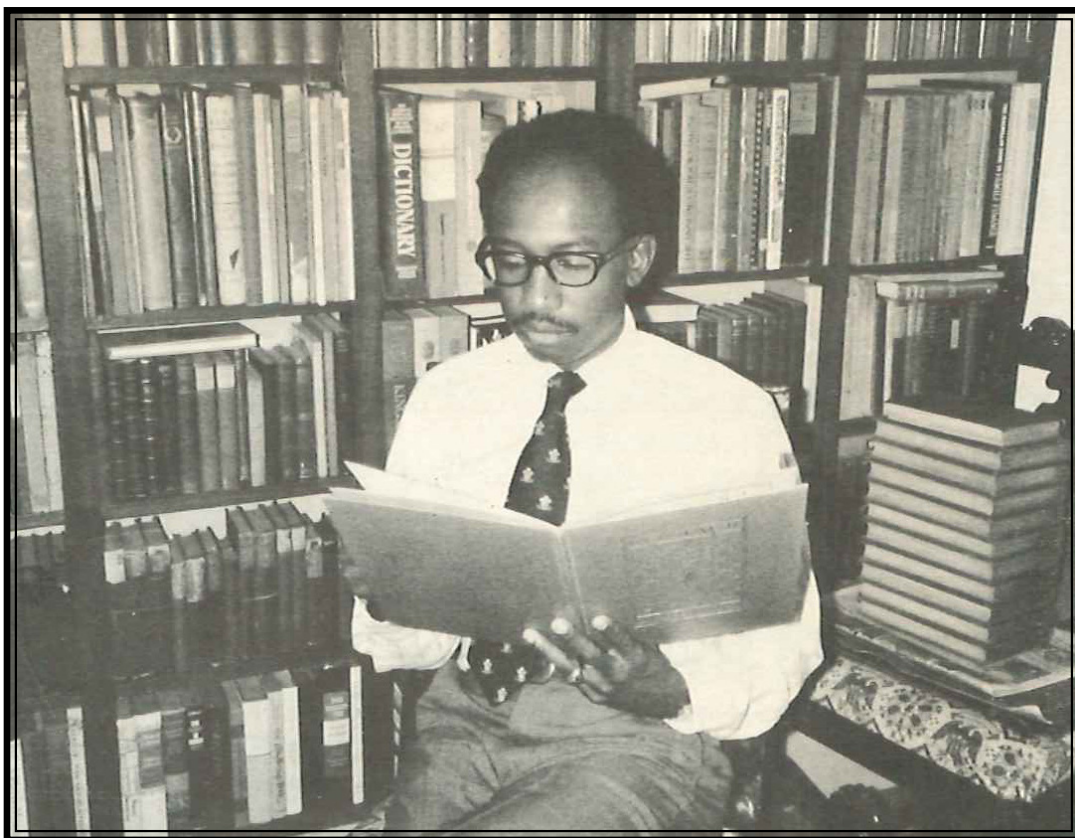
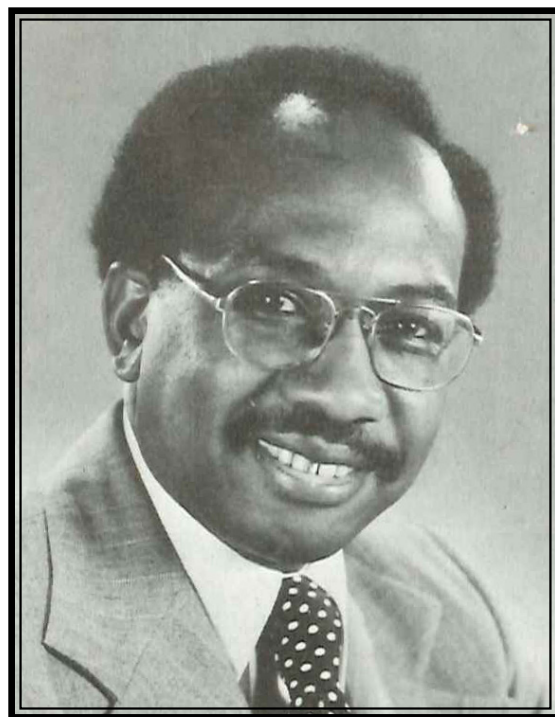
Special Catalogue 34 **The Herbert H. Johnson Collection of Book Design and Typography, Part 2**



About the Herbert H. Johnson Collection...

Herbert H. Johnson (1936 - 2021) always had an eye for fine book design. After graduating with honors from the School of Printing at Rochester Institute of Technology in 1962, Herb started his career in New York City working at Alfred A. Knopf, The MacMillan Company, and finally the Teachers College Press at Columbia University. After his time in New York City, he returned to his alma mater and was appointed Melbert C. Cary, Jr. Professor in Graphic Arts at RIT, where he worked closely with Alexander S. Lawson and Hermann Zapf.

He was a member of The Grolier Club, as well as a founding member of The American Printing History Association (1974). He was also a member of the board of directors of Publishers Cope, New York City, which was an anti-poverty group responsible for training and upgrading minority group members for jobs in the publishing industry.



Front cover image is from *Elements of Geometry Book I* by Euclid (Random House, 1944), page 12.

Herb's private collection focused on the art of fine book design and typography. His collection of books designed by Bruce Rogers was one of the most extensive in the world, which Oak Knoll is honored to feature in a series of virtual catalogues. We hope that you have as much fun browsing his collection as we did cataloguing it.

- Rob Fleck, Director

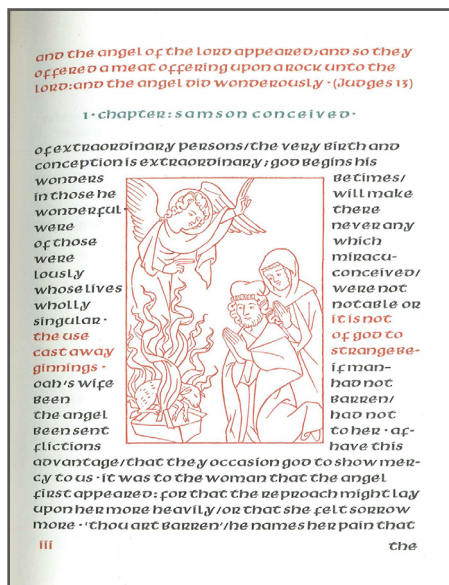
A handwritten signature in black ink, likely belonging to Rob Fleck. The signature is stylized and cursive, written in a dark ink on a light background.

See Special Catalogue 34, Part 1 [here](#).

*Anvil Press***SAMSON**

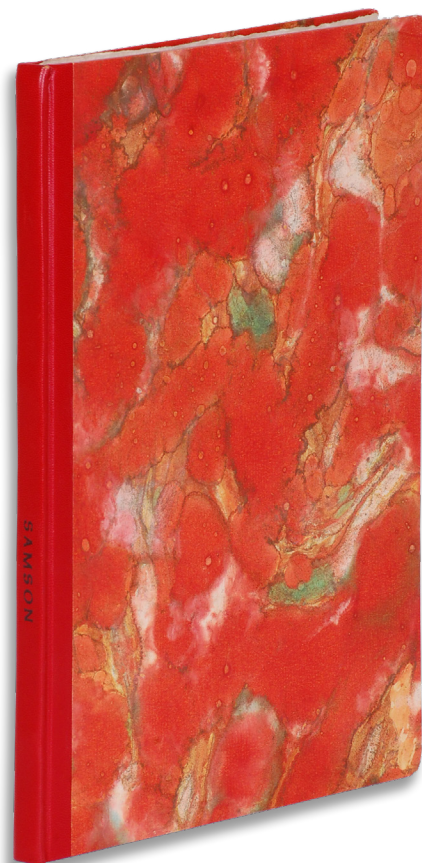
Selections from a Contemplation on an Historical Passage in
the Old Testament

by Joseph Hall

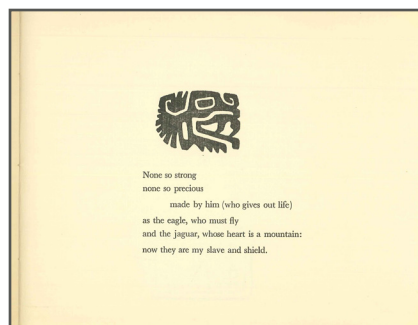


(Lexington, KY): Stamperia del Santuccio, 1972; 4to., quarter leather over marbled paper-covered boards, edges uncut; 19, (2) pages. \$850

First edition limited to 60 numbered copies signed by Fritz Kredel. Prospectus loosely inserted. A near fine copy of this rare book. Original published in London in 1612-1626, with these selections from an Edinburgh edition from 1770. With illustrations by Fritz Kredel. Printed by Victor Hammer in black, red, and blue on handmade Magnani paper. Eight illustrations by Fritz Kredel after the Biblia Pauperum. [Book # 140551]

*Inscribed to Joseph Blumenthal**Apiary Press***THE HOUSE OF SONG**

by Edward Kissam



Northampton, MA : The Apiary Press (1965); oblong 4to, heavy cardstock boards, brown printed paper dust jacket; (26) pages. \$950

Privately printed by Ronald Gordon in an edition of 25 numbered copies.

This copy is additionally inscribed

in ink for Joseph Blumenthal of The Spiral Press (New York) opposite the colophon and signed by the printer and translator. The head of the spine of

the dust jacket has a small tear, else a near fine copy of this very scarce apprentice-work by Ronald Gordon, later of The Oliphant Press. Beautiful wood-engraved borders throughout. While a student at Amherst, Ronald Gordon studied printing and bookmaking with Leonard Baskin and Harold McGrath. Gordon interned at Baskin's Gehenna Press, and as part of his apprenticeship made several books under the Apiary Press imprint, Smith College's student publications imprint. Soon after graduating, Gordon established The Oliphant Press as a private press in New York City.

OCLC/WorldCat locates only three copies (Smith College, Amherst College, and Princeton University)..

[Book # 140266]



JERUSALEM

THE EMANATION OF THE GIANT ALBION. 1804.

by William Blake

London: John Pearson, 1877; large 4to, publisher's illustrated wrappers; 100 plates. \$750

Printed in black and white, with black framing lines. Tape repair to rear cover. Some wear to the spine ends, else a near fine copy of this scarce reproduction.

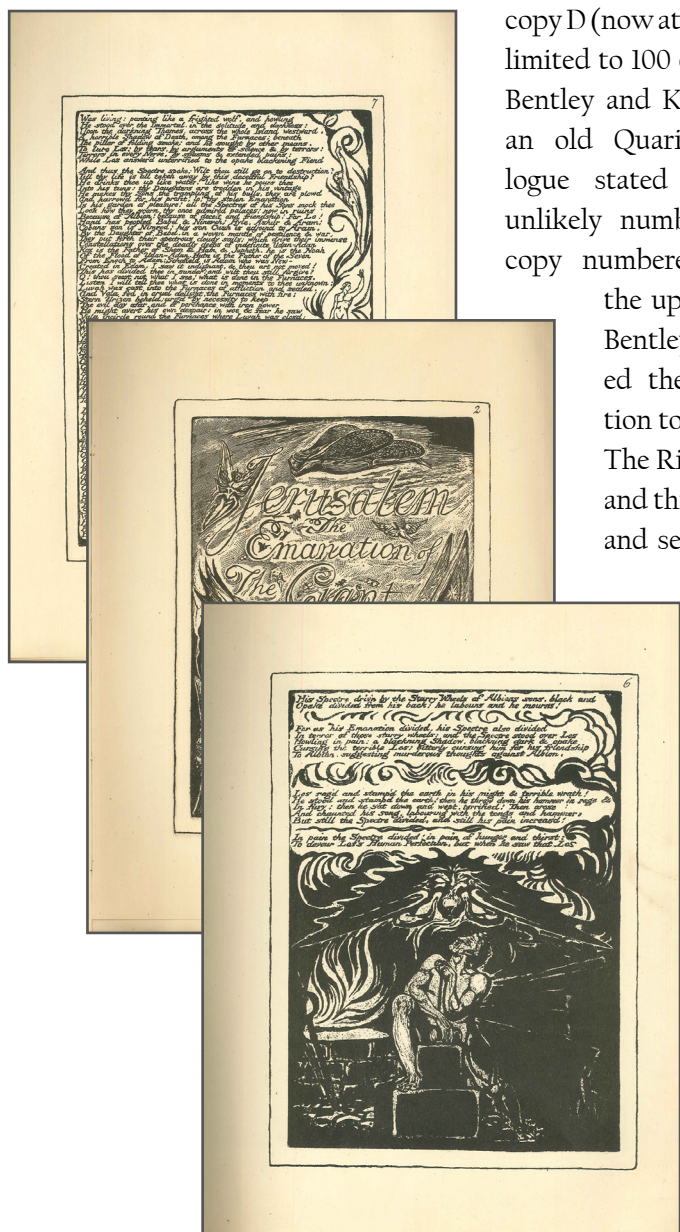
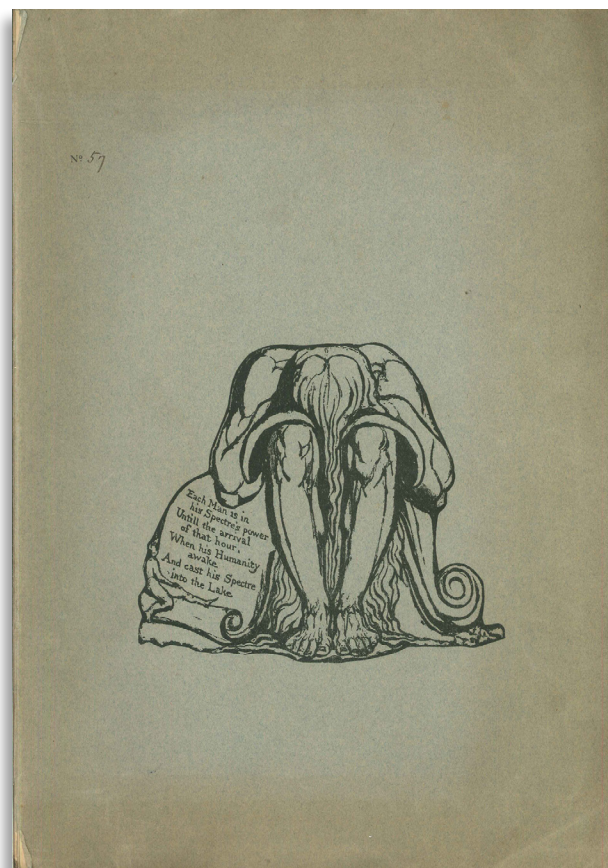
A wonderful facsimile of copy D (now at Harvard), limited to 100 copies per Bentley and Keynes but an old Quaritch catalogue stated 250 (an unlikely number). This copy numbered 57 on

the upper cover.

Bentley attributed the publica-

tion to Chatto but revised it to Pearson in his Blake Books Supplement. The Rinder copy reproduced by the Trianon Press is in a smaller format and this large quarto has a much more imposing and appealing presence and seems to be a better facsimile - certainly this copy is clearer and more striking than copy C. Bentley, BB, 76, and BBS, p. 88.

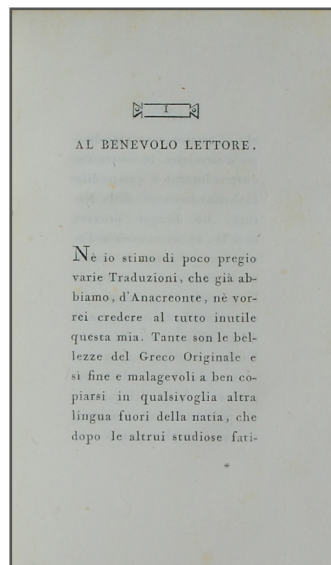
"Blake's final and longest epic in illuminated printing constitutes a recapitulation and summation of his multiple interests, ranging from his own mythology to biblical history, from sexuality to epistemology, and from the Druids to Newton. The cast of characters is vast, but Los (the artist's imagination at work in the material world), Jerusalem and Albion (the female and male portions of divided humanity who must be reunited), the nature goddess Vala, and Jesus play major roles." (The Blake Archive) Blake made five copies of Jerusalem but only colored one. A suite of 25 plates was also colored by Blake, and a few posthumous copies were printed in tints. The one-hundred plates of Jerusalem were etched in relief, with many designs in white-line etching, between c. 1804 (the date on the title page) and 1820. [Book # 139405]



*Giambattista Bodoni***ODI DI ANACREONTE**

TRADOTTE IN VERSI ITALIANI DA ERITISCO PILENEJO

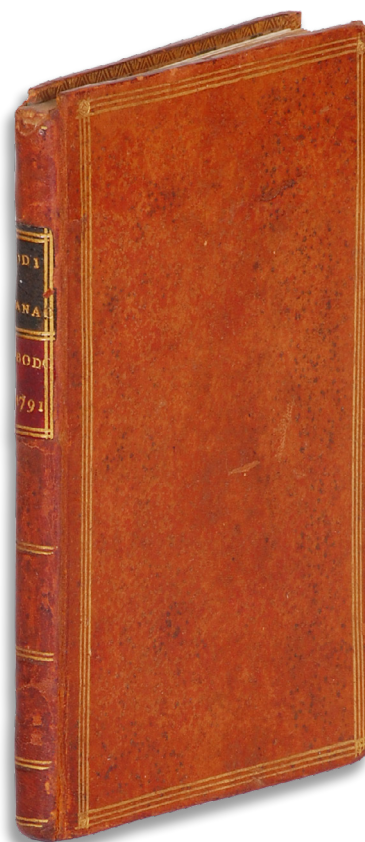
by Anacreon



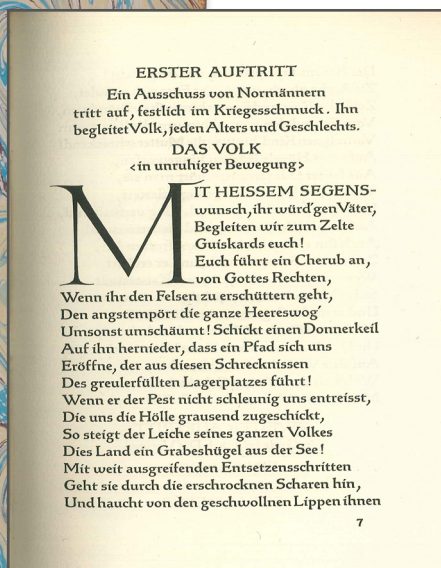
Parma: Bodoni, 1793; small 8vo, contemporary calf, gilt borders on covers, black and red leather spine labels, gilt leather turn-ins, marbled pastedowns and end-sheets; viii, 100 pages. \$1,250

Printed by Giambattista Bodoni in Parma (Brooks 503). Minor shelf wear, else a near fine copy. Pages 73-100 contain the "choice of poems, mostly not complete, which are published under the name of Anacreon". There were 6 copies on parchment. A lovely copy.

Anacreon, one of the most celebrated Greek lyric poets, was born at Teos in Ionia. He lived in Samos and Athens, where his patron was Hipparchus. His poetry is known for its grace and elegance, and its celebration of the joys of wine and love. [Book # 139954]

*Bremer Press***ROBERT GUISKARD****HERZOG DER NORMÄNNER**

by Heinrich Von Kleist



Münich: Bremer Press, 1919; small 4to, quarter vellum over marbled paper-covered boards, gilt on spine; 36, (4) pages. \$400

Printed in an edition limited to 270 numbered copies. Spine soiled, covers lightly soiled, corners with minor bumps. Hinge starting at title page. Else a near fine copy.

Consciously traditional in its interpretation of the art of the book, works issued by the Bremer Presse are imbued with simple elegance and reserve. Founded in 1911, the press closed in 1939 amid the political upheaval of the Nazi regime. Decorative initial letters by the noted calligrapher Anna Simons. Binder's mark on rear bottom turn-in of Bremer Bindery (Lehnacker, 41; Rodenberg, page 59, no.3). [Book # 140403]

Elston Press

POEMS SELECTED FROM THE HESPERIDES OF ROBERT HERRICK

by Robert Herrick

New Rochelle: The Elston Press, 1903; tall 8vo., cloth-backed boards, paper spine label; 154, (4) pages. \$700

Limited to 260
numbered copies
(Ransom no.17).
Private book-
plate of Lew Ben-
nison on front
pastedown. Front
hinge starting.
Small soiled spot

on the front cover, paper spine label with a hint of rubbing,
else a near fine unopened copy and a better copy than av-
erage for these fragile bindings. Printed by Clarke Conwell
at his Elston Press and with initials and decorations cut on
wood after designs by H.M. O'Kane. [Book # 32920]

WAREWELL thou Thing, time-past
so knowne, so deare
To me, as blood to life and
spirit: Neare,
Nay, thou more neare then kindred,
friend, man, wife,
Male to the female, soule to body: Life
To quick [our] action, or the warme soft side
Of the resigning, yet resisting Bride.
The kisse of Virgins; First-fruits of the bed;
Soft speech, smooth touch, the lips, the Maidenhead:
These, and a thousand sweets, co'd never be
So neare, or deare, as thou wast once to me.
O thou the drink of Gods, and Angels! Wine
That scatter'st Spirit and Lust; whose purest shine,
More radiant then the Summers Sun-beams shows;
Each way illustrious, brave; and like to those
Comets we see by night; whose shagg'd portents
Fore-tell the coming of some dire events:
Or some full flame, which with a pride aspires,
Throwing about his wild, and active fires.
'Tis thou, above Nectar, O Divinest soule!
(Eternall in thy self) that canst controule
That, which subverts whole nature, grief and care;
Vexation of the mind, and damn'd Despaire.
'Tis thou, alone, who with thy Mistick Fan,
Work'st more then Wisdome, Art, or Nature can,
To rouse the sacred madnesse; and awake
The frost-bound-blood, and spirits; and to make
Them frantick with thy raptures, flashing through
The soule, like lightning, and as active too.
'Tis not Apollo can, or those thrice three
Castalian sisters, sing, if wanting thee.
Horace, Anacreon both had lost their fame,
Hadst thou not fill'd them with thy fire and flame.

33

COME down, and dance ye in the toyle
Of pleasures, to a Heate;
But if to moisture, Let the oyle
Of Roses be your sweat.

Not only to your selves assume
These sweets, but let them fly;
From this, to that, and so Perfume
E'ne all the standers by.

As Goddess Isis (when she went,
Or glided through the street)
Made all that touch't her, with her scent,
And whom she touch't, turne sweet.



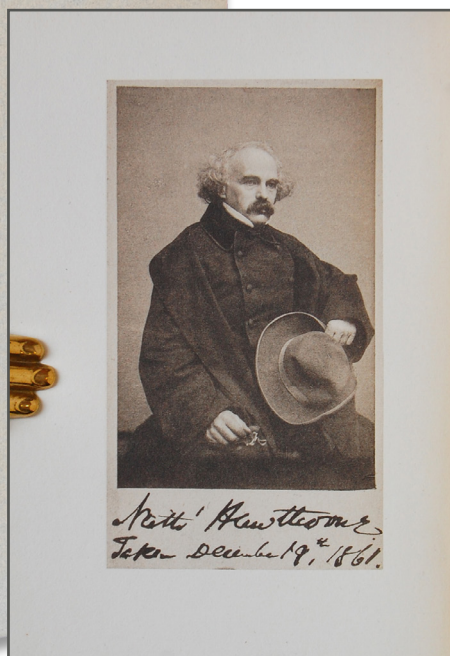
Nathaniel Hawthorne

A BIBLIOGRAPHY OF THE WORKS OF NATHANIEL HAWTHORNE

by Wallace Hugh Cathcart

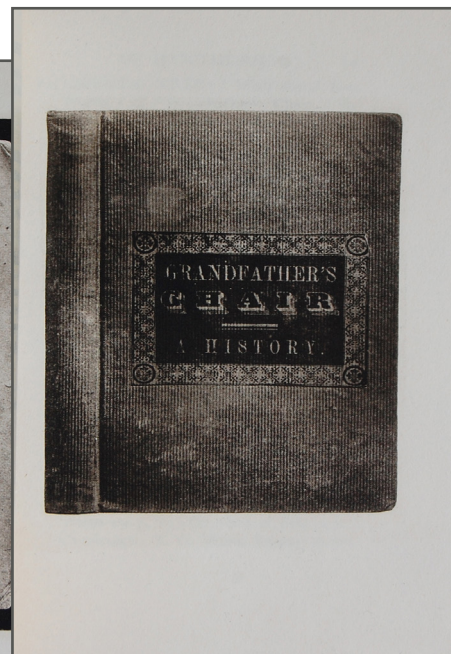
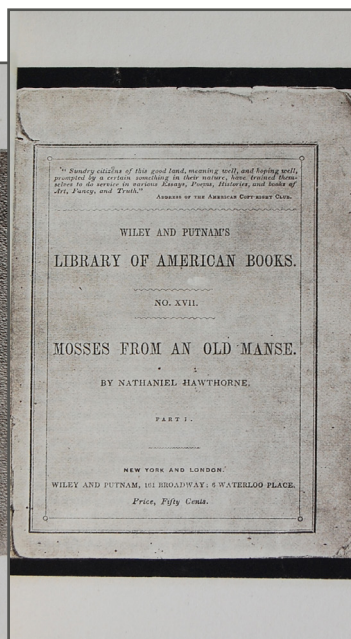
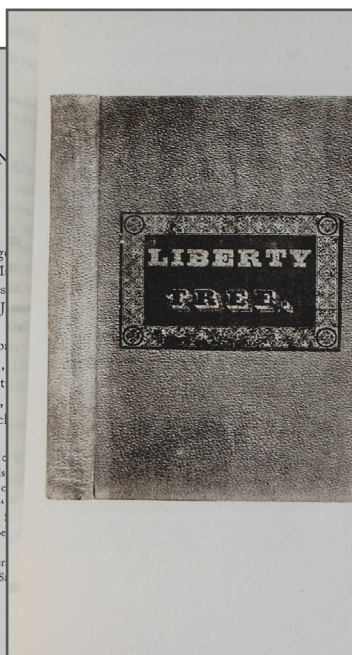
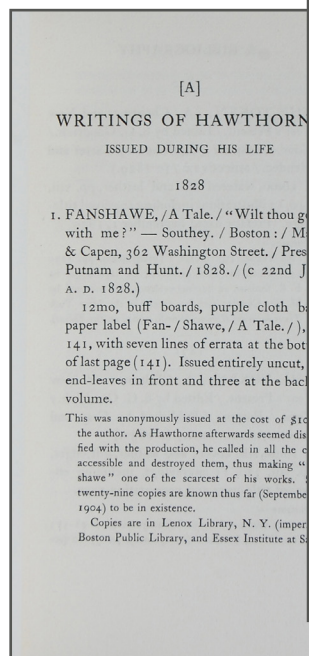
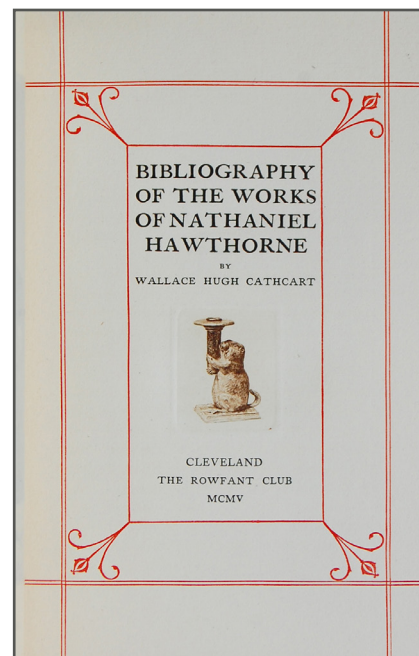


Cleveland: Rowfant Club, 1905; 8vo, publisher's vellum over blue paper-covered boards, paper spine label; xiv, 208, (2) pages, plus 10 photogravure plates (one double-page), each with a printed tissue guard. \$1,000



First edition limited to 91 numbered copies signed by Cathcart at the end of the preface and designed by Bruce Rogers (Warde 61). Vellum spine is naturally spotting, else

a near fine copy of this extremely scarce bibliography. Index at rear. Printed in Caslon type at The Riverside Press in Cambridge, MA. Originally published by the Rowfant Club in 1905 for \$12.60. [Book # 139942]

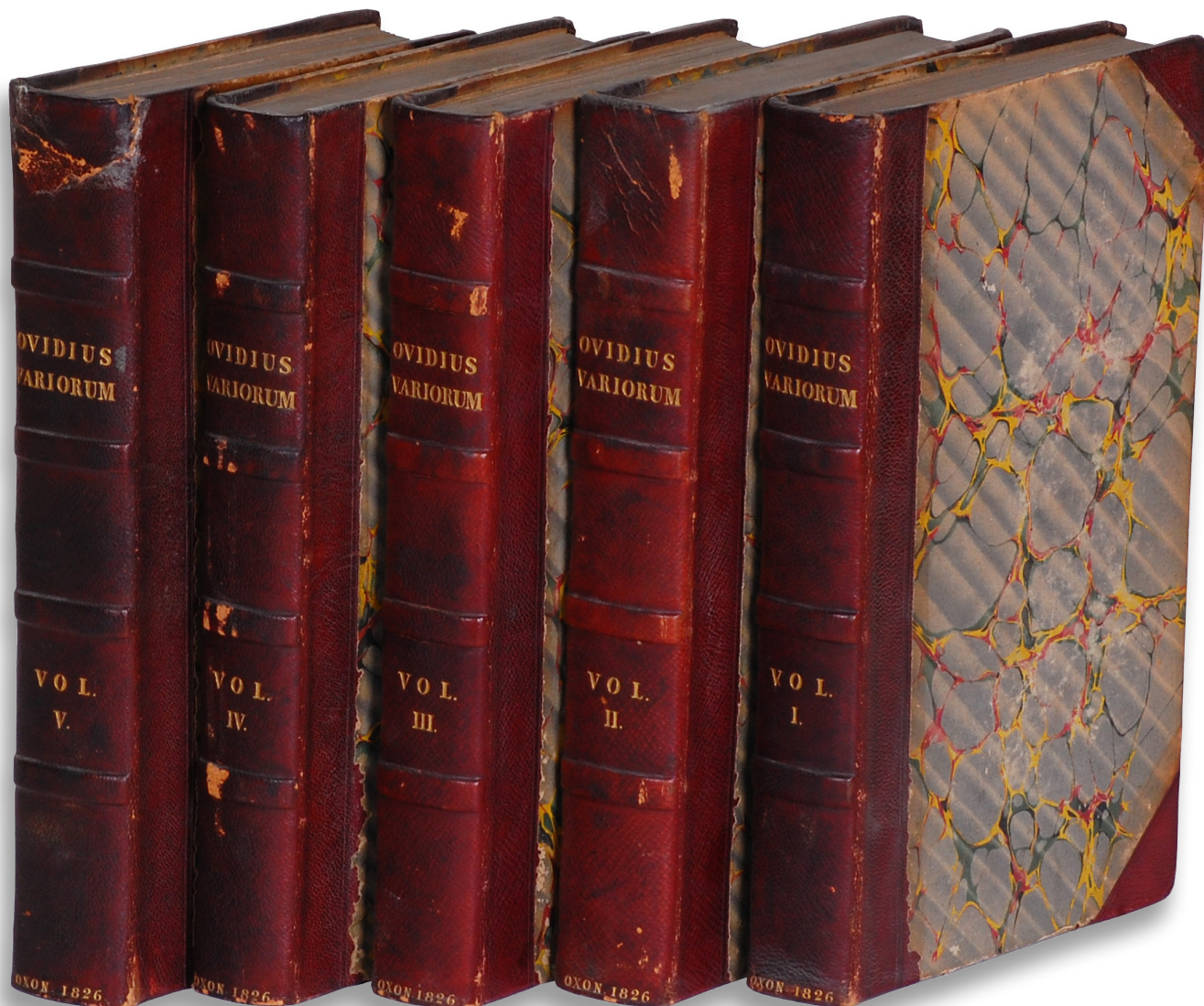
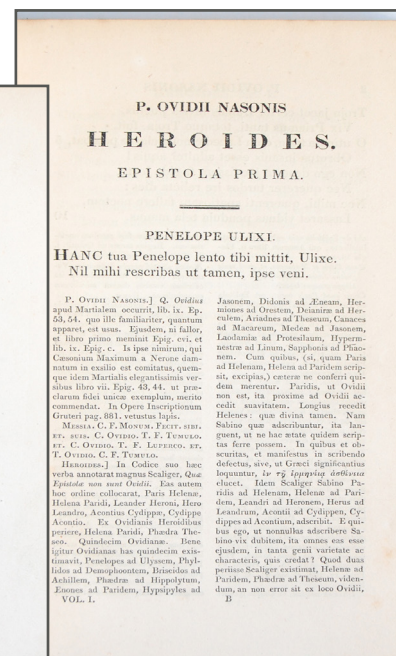
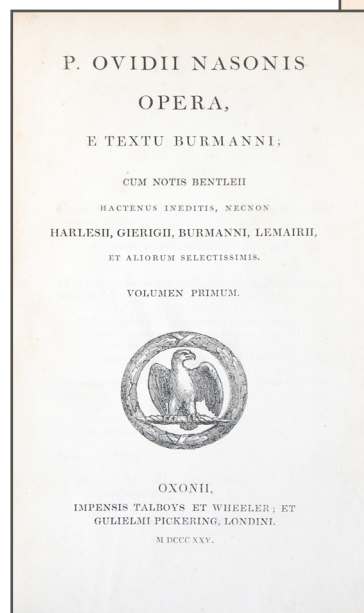


Ovid**OPERA**

by Pub. Ovidii Nasonis (Ovid)

Oxonii (Oxford, UK): Imprensis Talboys et Wheeler et Londinii, Guglielmi Pickering, 1825-1826; 5 volumes, 8vo, quarter leather over marbled paper-covered boards, leather tips, four raised bands, all edges marbled, marbled endpapers; 486; 534; 491; 480, xi, (1); 537, 43 pages. \$400

Text in Latin. First edition thus of the works of Roman poet Publius Ovidius Naso (43 B. C.-17-18 A. D.), a contemporary of Virgil and Horace. All volumes rubbed and scuffed at edges and bumped at corners. Text clean. English edition of Ovid's works, reproduced only in the Latin text (without translation) and with the commentary printed at the bottom in two columns. [Book # 140351]





Christopher Plantin

OPERA DIVI HIERONYMI STRIDONIENSIS, ECCLESIAE DOCTORIS

by Saint Jerome, Marianus Victorius, Jan Sadeler (Engraver), Crispijn van de Passe (Illustrator), Christophe Plantin (Printer), Plantijnsche Drukkerij (Printer)

Antuerpiae (Antwerp), Belgium: Ex officina Christophori Plantini, 1579; 2 volumes, small folio, paper-covered boards; variously paginated, but hundreds of pages. \$500

Volumes 5-10 (lacking volumes 1-4) of this early work on Theology. Boards of both volumes with severe damage to the fore-edges, as well as the preliminary pages of both volumes. Lacking the spines. Generally poor condition on the outside, however the interior is in generally very good condition. Volumes 6-8 dated 1578; vols 5 & 9 dated 1579.

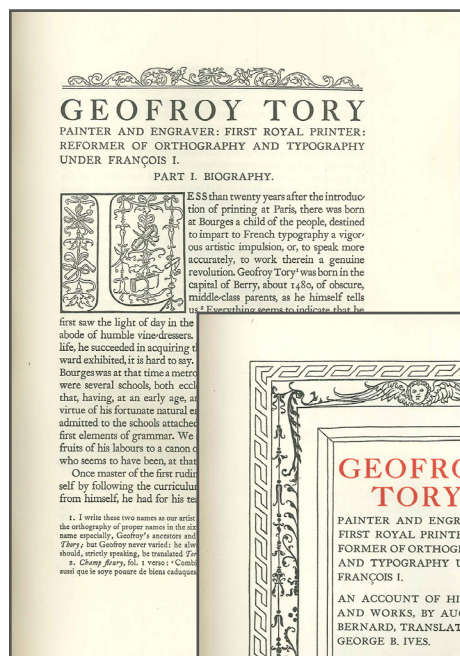
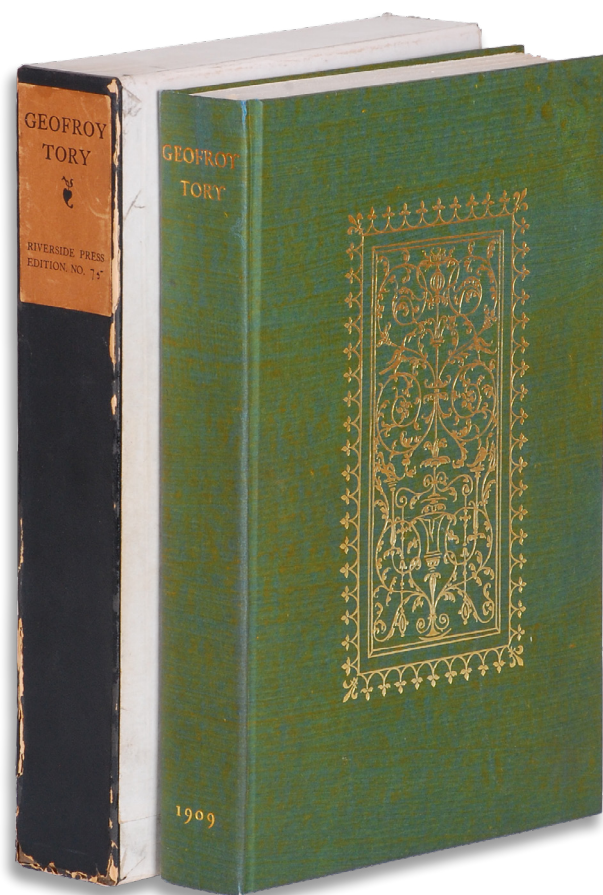
Volume 5-6 with title: 'Tomus V. [-VI.] operum D. Hieronymi, a Mariano Victorio Reatoni, canonico, et sacrae theologiae professore; ...'; with woodcut printer's device on title pages. Volume 7 with title: 'Tomus VII. commentariorum D. Hieronymi, super Psalmos; ...'; woodcut printer's device on title page. Volume 8 with title: 'Tomus VIII. commentariorum D. Hieronymi adscriptorum ...'; woodcut printer's device on title page. Volume 9 with title: 'Tomus IX epistolarum D. Hieronymi falso adscriptarum ...'; woodcut printer's device on title page. Volume 10 (Index) with title: 'Index locupletissimus in omnes tomos operum D. Hieronymi, quammaxima diligentia collectus. ...'; title page with woodcut device; printed in 3 columns; unpaginated. With printed marginalia. Includes indexes. [Book # 139623]

*Designed by Bruce Rogers***Bruce Rogers****GEOFROY TORY, PAINTER
AND ENGRAVER****FIRST ROYAL PRINTER: REFORMER OF ORTHOG-
RAPHY AND TYPOGRAPHY UNDER FRANCOIS I.,
AN ACCOUNT OF HIS LIFE AND WORKS**

by Auguste Bernard

Cambridge: The Riverside Press, 1909; 4to., cloth-backed gilt decorated green boards, slipcase; xxii, 332, (8) pages. \$550

Printed in an edition limited to 370 numbered copies designed by Bruce Rogers (Warde 94). Prospectus loosely inserted. Private bookplate of T.M. Cleland on the front pastedown. Slipcase with some rubbing / chipping to edges, else a near fine copy. Geofroy Tory is "one of Rogers's great books...The illustrations...were taken from original Tory books. Photographic prints were made which Rogers retouched or redrew..." (Blumenthal, Bruce Rogers p. 16). Attractively illustrated throughout. Indexed. Riverside Caslon type, with reproductions.

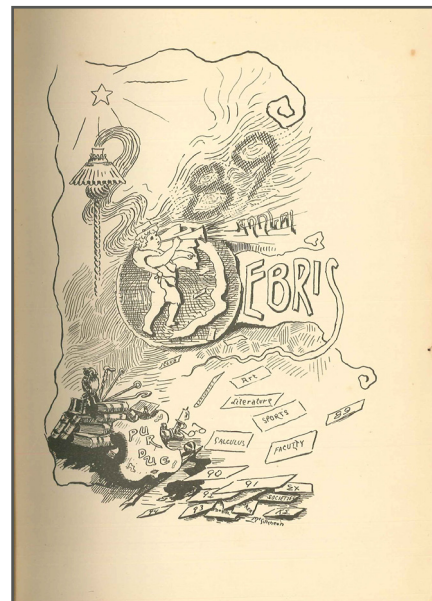
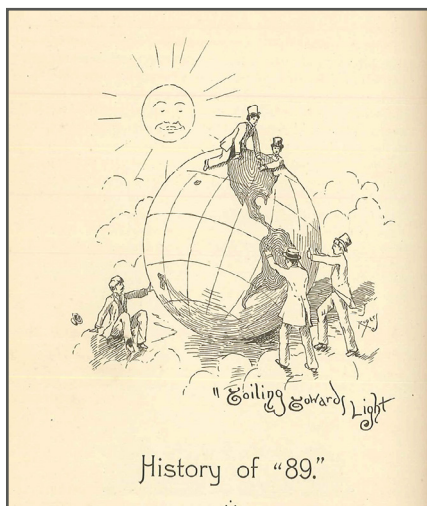
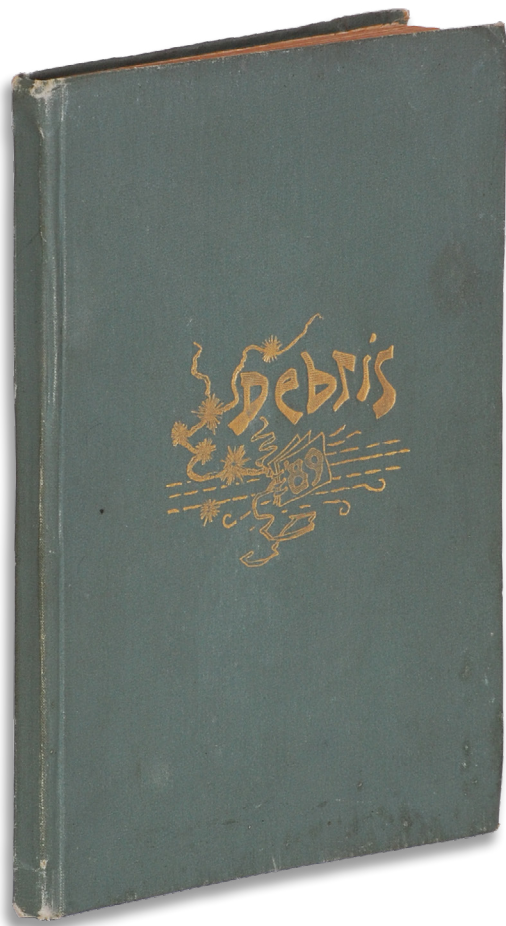


Attractively illustrated throughout. Indexed. Riverside Caslon type, with reproductions.

A fine example of Bruce

Rogers's mastery of typography, design and illustration. For his design of Auguste Bernard's important work on Geofroy Tory - the great French engineer and fine Royal Printer under François I - Rogers re-engraved Tory's original designs and, with few exceptions, rendered them here in their original size.

Prolific engraver Geofroy [Geffroy] Tory (1480-1533) was primarily responsible for the French Renaissance style of book decoration and played a leading role in popularizing the Roman letter over the prevailing Gothic letter in France. The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived". [Book # 30670]

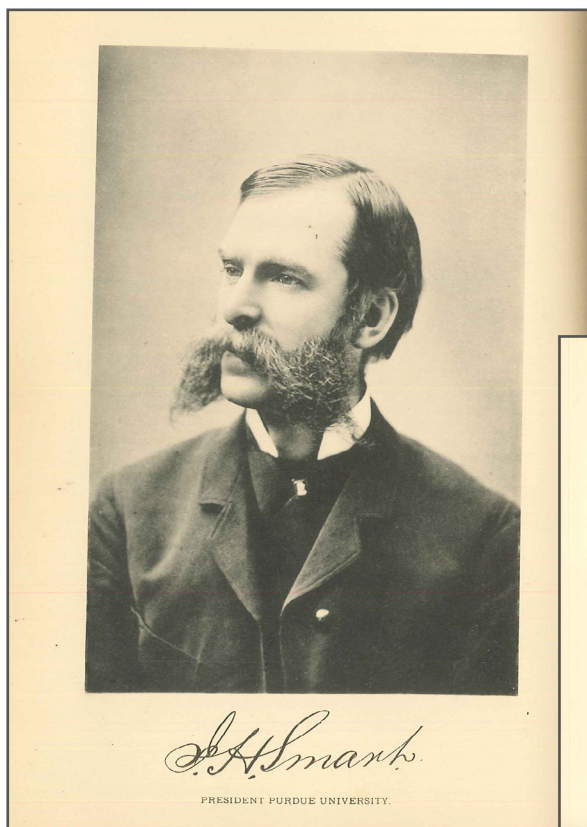


Bruce Rogers

DEBRIS

NP (but Lafayette, IN): privately published, 1889; large 8vo, publisher's green cloth, gilt on front cover, all edges stained red; unpaginated. \$500

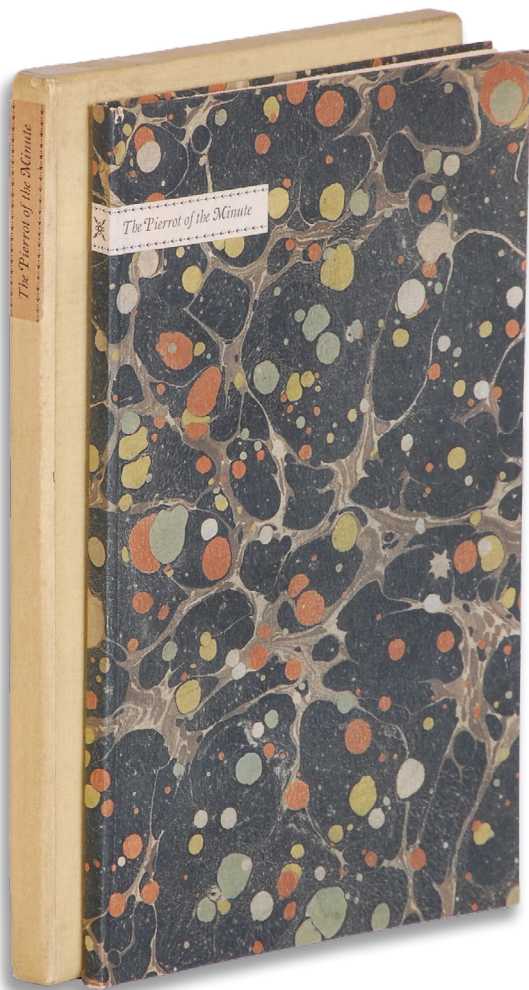
Purdue University senior class year-book, with various illustrations by Bruce Rogers (The Work of Bruce Rogers 3). Some minor rubbing to spine ends, mild soiling to boards, shaken. Ownership inscription in ink on front free endpaper. An extremely scarce book. Numerous illustrations in the text throughout, with four full-page b&w plates. The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived". [Book # 140407]



Bruce Rogers**THE PIERROT OF THE MINUTE**

by Ernest Dowson

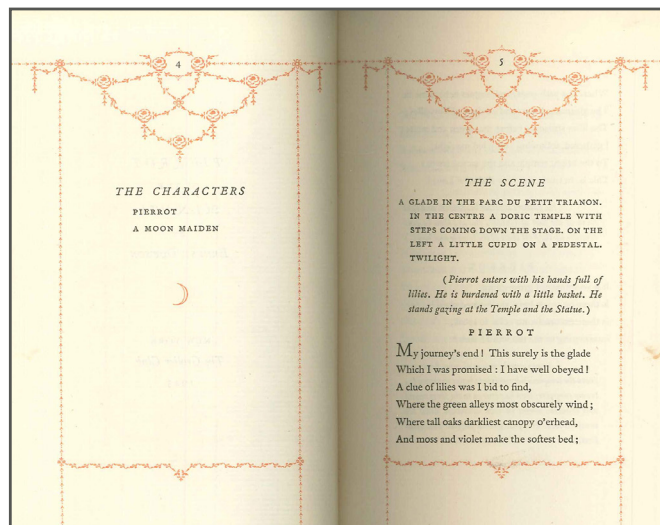
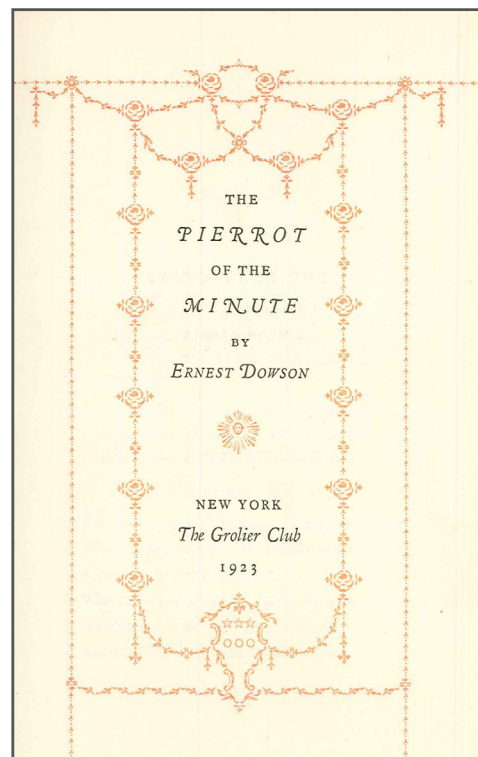
New York: The Grolier Club, 1923; large 12mo., marbled paper-covered boards, wrap-around paper label, plain paper-covered slipcase with paper spine label; 49+(1) pages. \$425

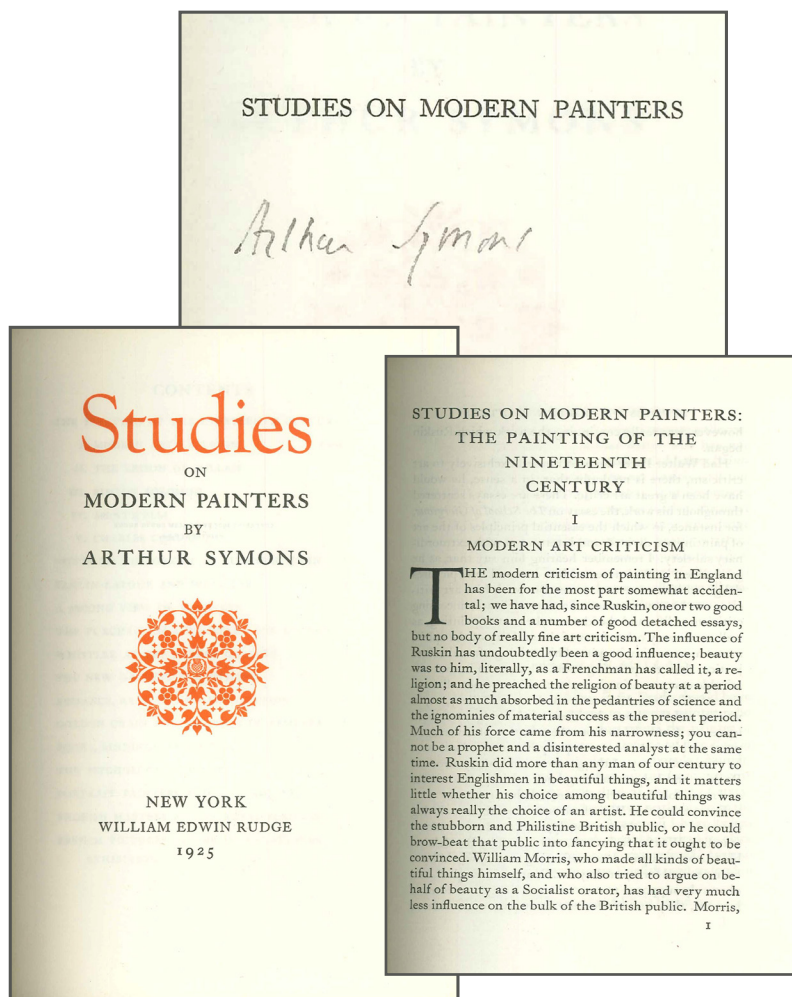
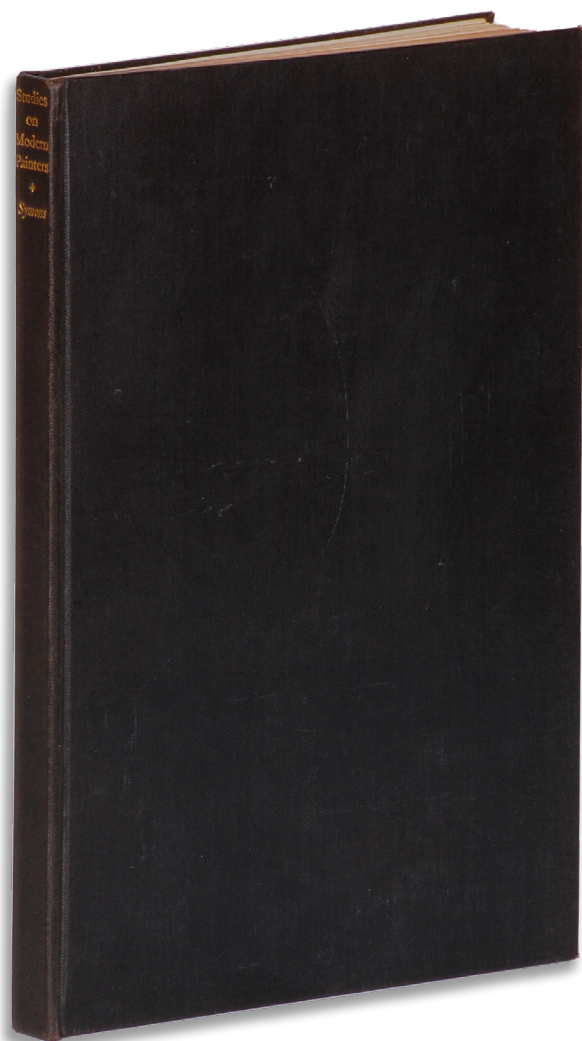


Limited to 300 copies (Asaf 78; Warde 170). A fine copy in the original glassine wrappers with a lightly soiled slipcase.

In 1921, the Grolier Club commissioned six printers to produce a book of their choice in their own design. Rogers selected the Dowson playlet in which Pierrot gains the love of a Moon Maid for one night and learns the difference between mortals and immortals, or artists and art. Since this work had first appeared in 1897 with decorations and illustrations by Beardsley, it was, as the saying goes, something of a tough act to follow. Rogers decided, perhaps following the deliberately archaic poetic diction of the play, to “embower” (Warde p.39) the text in various combinations of rococo-style ornaments. These are developed from the title page design, which contains all of the elements appearing elsewhere except for two simple astronomical ornaments and part of Roger’s colophon device. Pages are framed

in one of three variants of a border printed in rose red using chains and garlands of dots and floral elements modelled after Fournier. Printed by W.E. Rudge using Deberny type. The typography is by the notable American book designer Bruce Rogers (1870-1957), who “was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States” (ANB). Francis Meynell stated that Rogers was “the greatest artificer of the book who ever lived”. [Book # 54293]





One of 85 copies

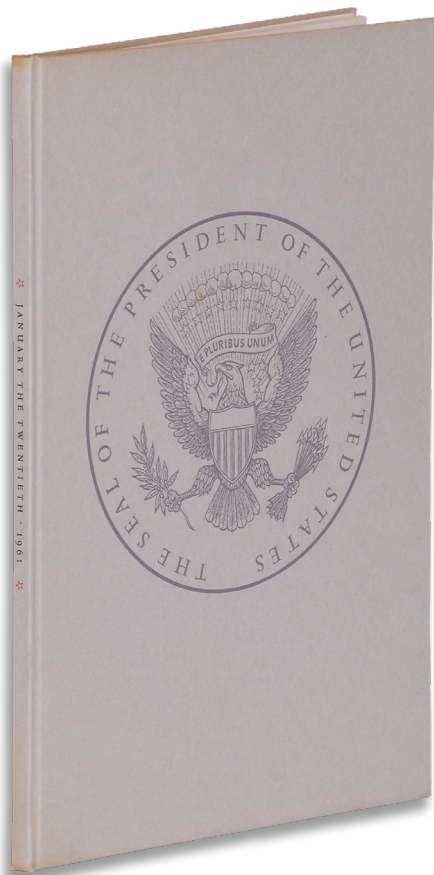
Bruce Rogers

STUDIES ON MODERN PAINTERS

by Arthur Symons

New York: William Edwin Rudge, 1925; 8vo., cloth, top edge gilt; (vi), 88, (2) pages. \$400

First edition, limited to 685 of which this is one of the 85 copies printed on Kelmscott handmade paper and bound thus. Designed by Bruce Rogers (Haas 117). Printed in Caslon and with an ornament on the title page. Signed by Symons. Minor rubbing to covers, else a fine copy. The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived". [Book # 33916]



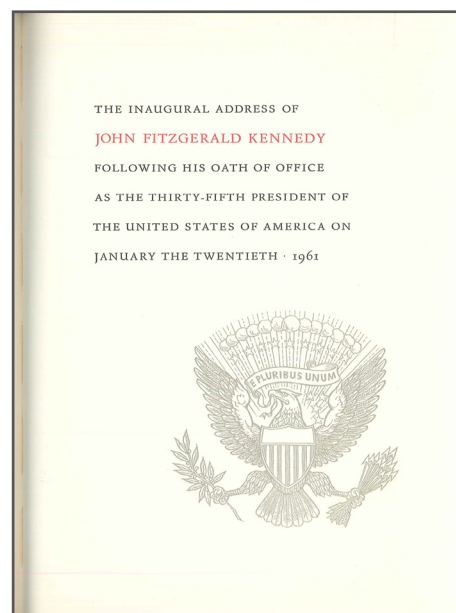
Spiral Press

**DEDICATION, THE
GIFT OUTRIGHT, THE
INAUGURAL ADDRESS**

by Robert Frost

New York: The Spiral Press, 1961;
small 4to., boards; (20) pages.
\$400

Limited to 500 numbered copies. Un-
even fading to the edges and spine, else
a near fine copy. Designed by Joseph
Blumenthal with illustrations by Fritz
Kredel. Contains 2 poems by Robert
Frost, one he wrote for the inauguration
(Dedication) and one for Kennedy's In-
augural Address. [Book # 37267]



Bruce Rogers

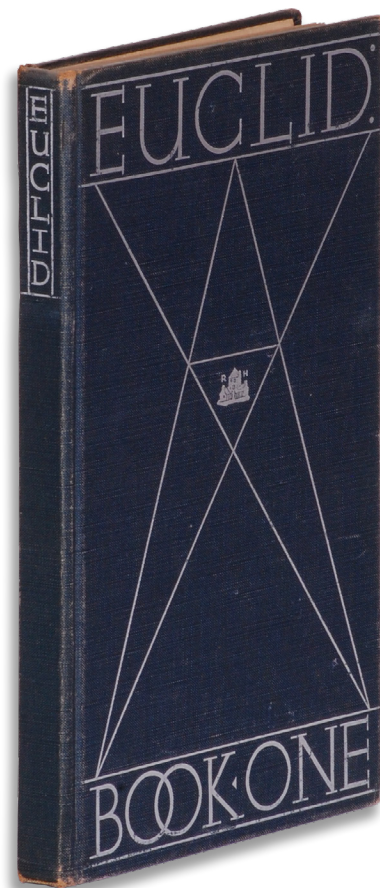
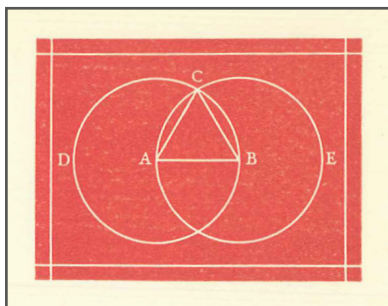
ELEMENTS OF GEOMETRY BOOK I

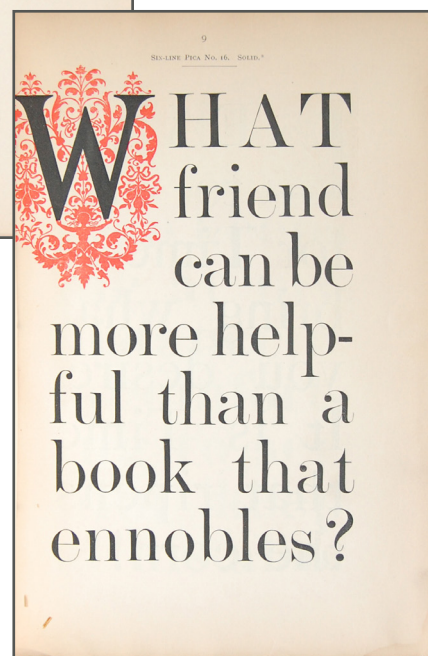
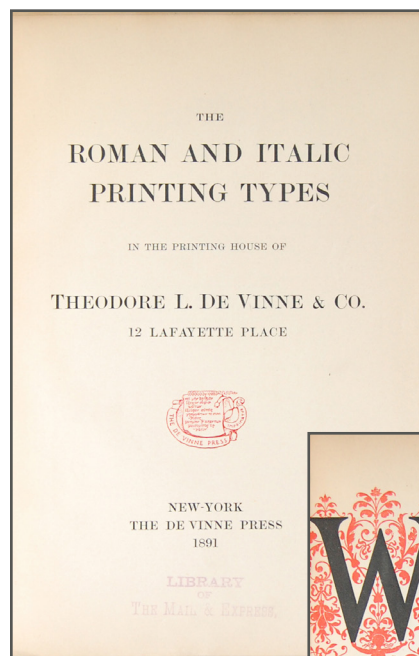
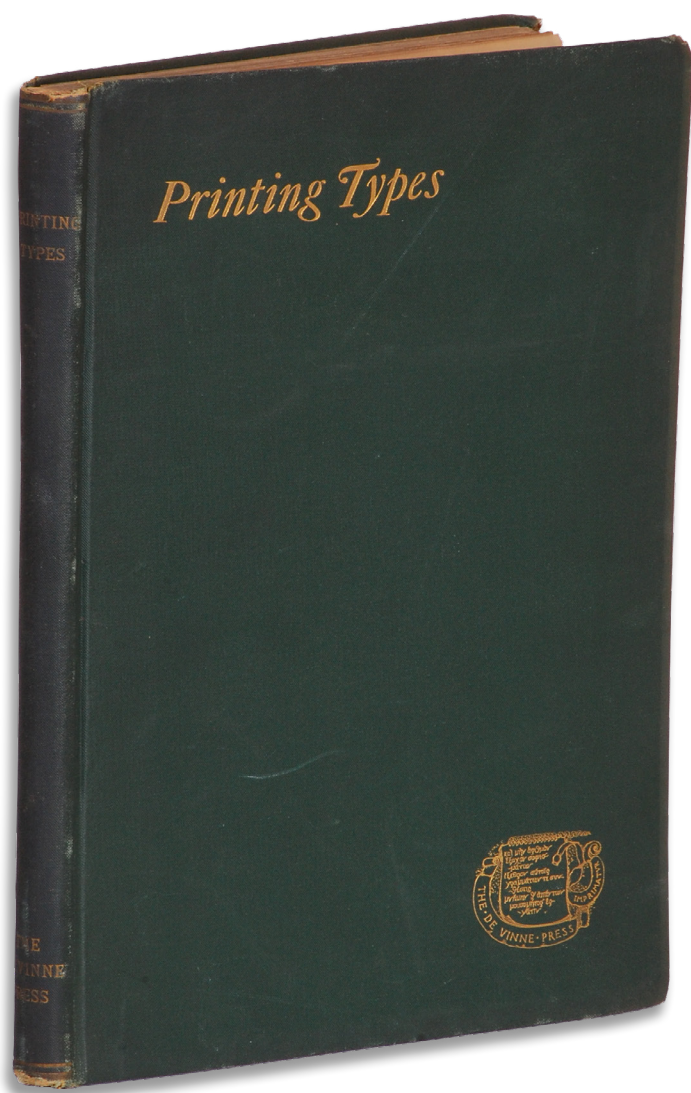
by Euclid

New York, NY: Random House, 1944; 8vo., cloth, silver-stamped covers and spine;
unpaginated. \$650

Limited to 500 copies. Lacking the slipcase. Some rubbing to the spine and edges, else
a near fine copy. Bookplate of Herb H. Johnson on the front pastedown. Neat gift in-
scription on the verso of the front free endpaper. Designed by Bruce Rogers, as noted on
the AIGA Design Archives website. Introduction from an essay by Paul Valéry. List of
definitions. Solutions to 47 geometrical problems set forth by the ancient Greek math-
ematician Euclid. Use of color throughout.

The typography is by the notable American book designer Bruce Rogers (1870-1957),
who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a
gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over de-
cades of accomplishment in which he designed ap-
proximately 500 books... Rogers literally defined the
profession of book designing in the United States" (ANB). [Book # 123155]





Type Specimens

ROMAN AND ITALIC PRINTING TYPES IN THE PRINTING HOUSE OF THEODORE L. DEVINNE & CO.

by Theodore Low De Vinne

New York: The DeVinne Press, 1891; 8vo., original cloth; 145 pages. \$500

A demonstration specimen book of type faces available at this printer's facility. Library stamp on the title page of 'The Library of the Mail & Express'. Minor wear to spine ends, minor rubbing to spine and edges. Spine slightly age-darkened. Front hinge tender. A well preserved copy. Each page has a decorated letter some of which are illuminated in full chromolithography. [Book # 5014]

*Type Specimens***MONOTYPE BORDERS**

by Bernard Williams

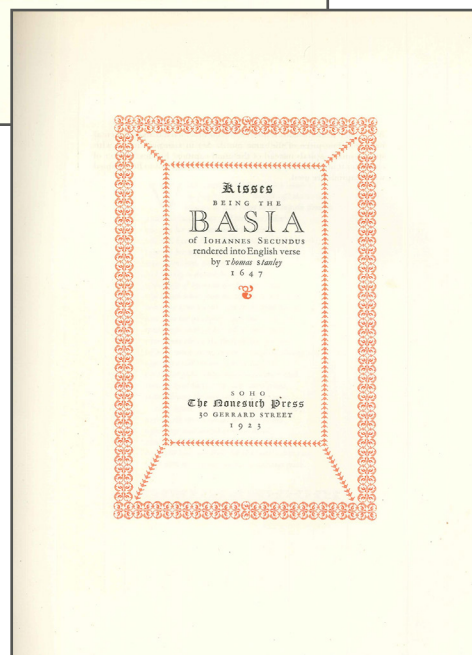
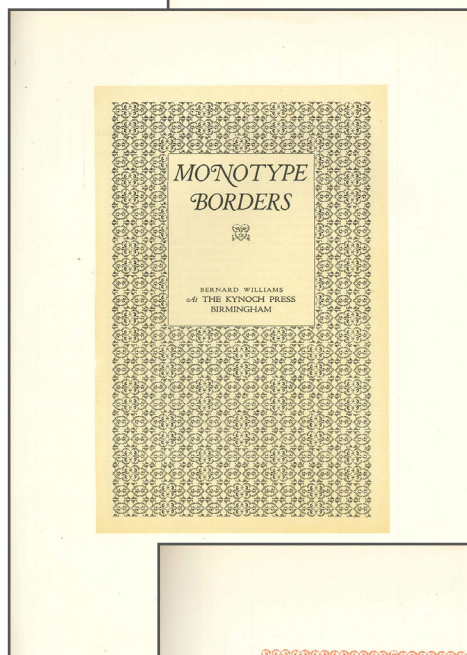
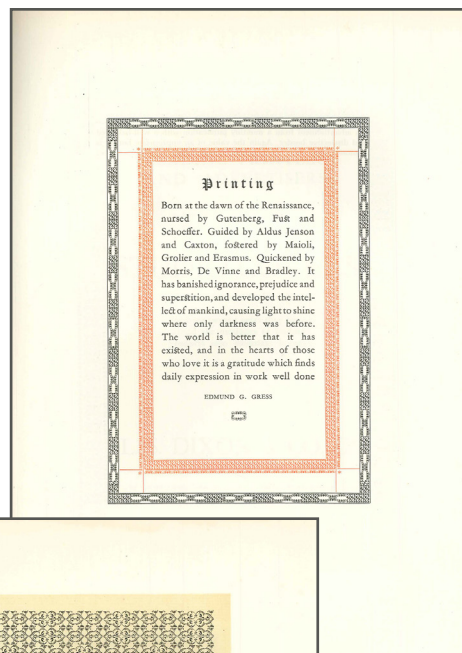
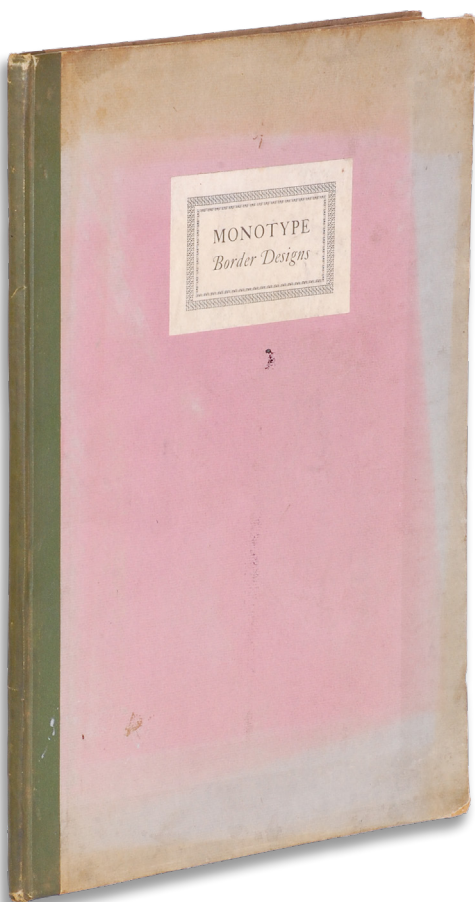
Birmingham: Kynoch Press, n.d. (ca 1925); small folio, quarter cloth over paper-covered boards, paper cover label; pp.173-178. \$500

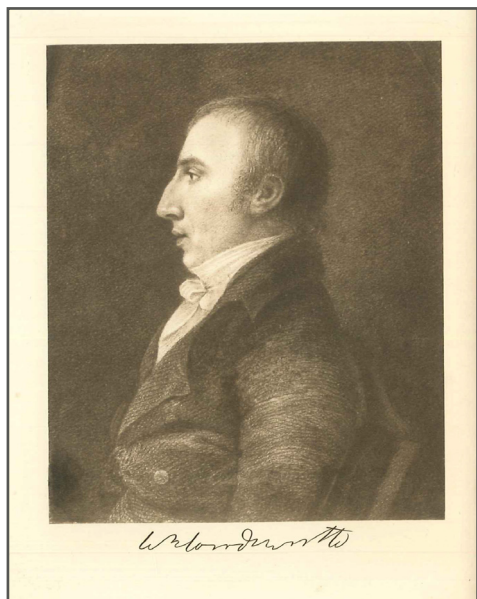
Showing various Monotype borders / ornaments and examples of Cloister, Cloister Italic, Imprint, Garamond, Ancient Black, and Baskerville typefaces. Covers with uneven soiling and fading along the edges. Minor shelfwear. Free endpapers are heavily age-darkened, else the interior in near fine condition. A very scarce, beautifully printed book. Contains an introduction.

According to an auction record from 1979, this book is one of 45 copies (CATALOGUE OF ART REFERENCE BOOKS, Sotheby Parke Bernet, London, 1979). Designed and printed by Herbert Simon of The Kynoch Press, with all of the borders being executed on the Monotype "Keyboard" by Bernard Williams. Includes a title-page of Kisses Being the Basia of Iohannes Secundus (The Nonesuch Press, 1923). This book was commissioned by the Lan-

ston Monotype Corporation for display at the Printing Exhibition of 1925.

It was with the reintroduction of Caslon Old Face that would mark The Kynoch Press as its entry into the field of lithography, and would be a printing house that used both letterpress and lithography as their methods of printing. The Kynoch Press continued to have success well into the second-half of the 20th century. For more information on this printing house, see *The Kynoch Press: The Anatomy of a Printing House. 1876-1981*, by Caroline Archer, The British Library and Oak Knoll Press, 2000. [Book # 139468]





THE COMPLETE POETICAL WORKS OF WILLIAM WORDSWORTH by William Wordsworth

Boston and New York: Houghton Mifflin Company, 1910; 10 volumes, 8vo., publisher's cloth, paper spine label; variously paginated. \$1,750

First Large Paper Edition of this monumental work composed of William Wordsworth complete poetical works. Most likely designed by Bruce Rogers (not in Warde or Haas). This set is partially unopened. Spines ever-so-slightly faded, very minor shelfwear to all ten volumes. Else a fine set. Printed by The Riverside Press.

Frontispiece in each volume and illustrated throughout with photogravures. [Book # 140059]



Bruce Rogers**PRIAPUS AND THE POOL**

by Conrad Aiken

One of 50 Copies

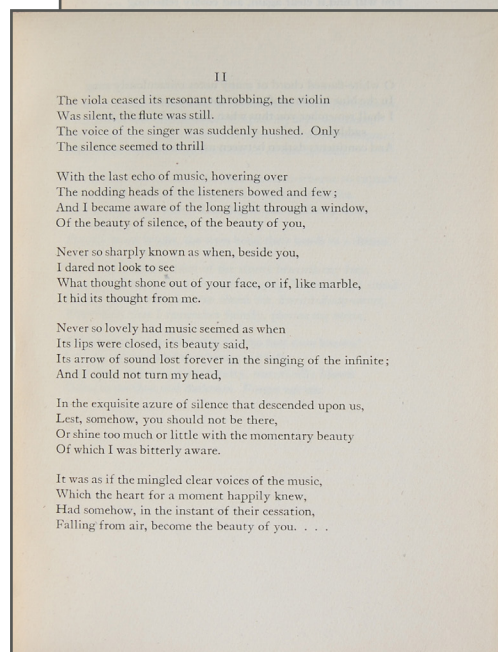
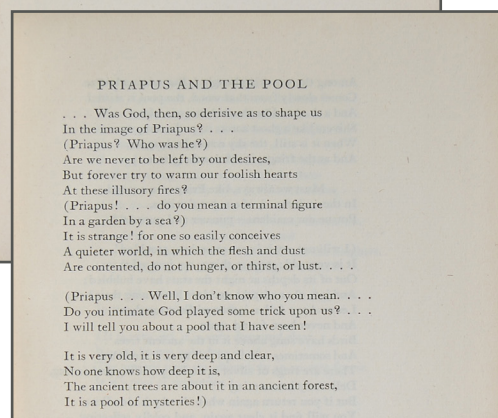
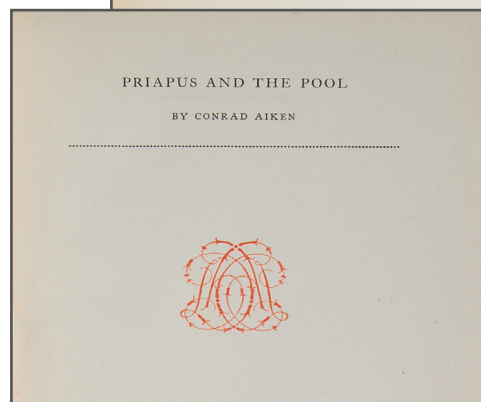
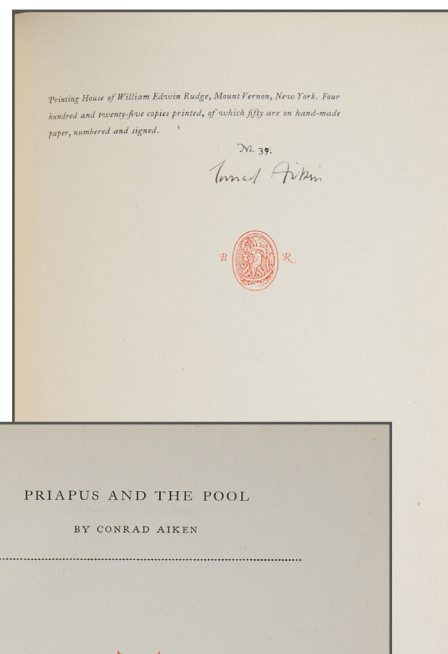
Cambridge: Dunster House,
1922; tall 8vo., cloth-backed
boards, paper
spine label; (vi), 30,
(2) pages. \$350

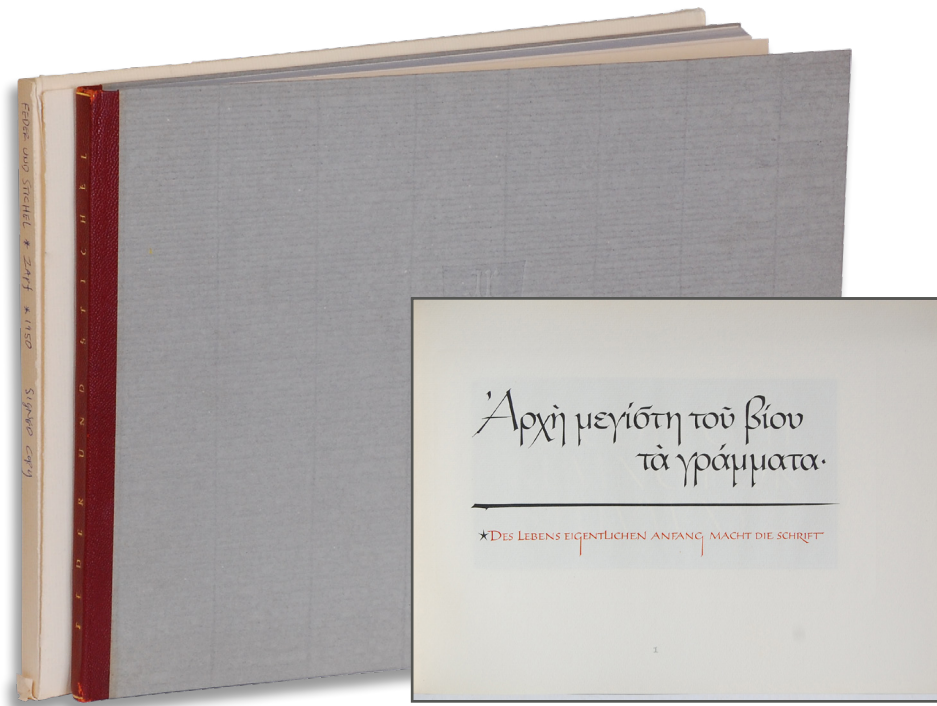
Limited to 425 copies,
of which this is one of
50 numbered copies
printed on hand-made
paper and signed by
the author. Designed
by Bruce Rogers
(Warde 157). Wear
to spine hinges, else a
near fine copy.

This edition of *Priapus and the Pool* as a stand-alone work. Among other accolades, Aiken won the 1930 Pulitzer for his 1929 work, *Selected Poems*. Some consider his work as editor of Emily Dickinsons.

Linotype Original Old

Style type. The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). Francis Meynell stated that Rogers was "the greatest artificer of the book who ever lived". [Book # 140813]





ABC. FEDER UND STICHEL

ALPHABETE UND SCHRIFTBLÄTTER IN ZEITGEMASZTER DARSTELLUNG

by Hermann Zapf

Frankfurt am Main: August Rosenberger, (1950); oblong 4to., leather backed boards with design embossed in blind on the front cover; (iv) pages followed by 25 full page plates, (10) pages. \$350

Limited to 580 numbered copies, the very scarce first edition of this important work by Zapf. This copy inscribed by Zapf to Herbert H. Johnson on the title-page. Very minor wear to the spine, else a near fine copy. Prospectus loosely inserted. The 25 plates are printed in black and red and demonstrate Zapf's approach to the alphabet as an engraver and calligrapher. The book was printed on Italian handmade paper with each plate being printed in two to four impressions by the Stempel Foundry using Zapf's newly cut Palatino type. [Book # 35514]

