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The Veatchs

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Catalogue 70

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FROM TOP: Item 78. Tovar; Item 15. Chevington; Item 30. Harweth; Item 48. Midolle.

THE VEATCHS ARTS OF THE BOOK

Post Office Box 328, Northampton, Massachusetts 01061
 veatchs@veatchs.com www.veatchs.com
 phone 413-584-1867

CATALOGUE 70

A to Z

ABCs for Adults

Ornamental Alphabets

Many of the books in this catalogue
 are not listed on our web site.

ORDERING INFORMATION

Payment is accepted in U.S. dollar check drawn on a U.S. bank,
 Mastercard & Visa. Libraries may request deferred billing.
 Massachusetts residents must add 6¼% sales tax.
 Any purchase may be returned within ten days.
 Shipping is additional.



Can you identify all 27 typefaces in Jerry Kelly's cover?
 The prize is a Kelly-Winterton Press book!

1. Adagio Press. *ALPHABET*. Harper Woods, 1972. Broadside. Oblong 5 × 14½ inches. Upper case Roman alphabet printed in 5 colors, the letters partially overlap or link. Colophon printed on reverse. Fine. *One of 148 numbered copies printed by Leonard Bahr.* \$100

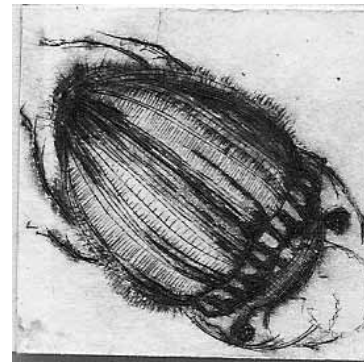
2. Angel, Marie. *AN ANIMATED ALPHABET*. Harvard College Library, 1971. 4 × 5½. (2) pages, 27 leaves. Wraps. Fine in cloth tray case, leather label. *Monochrome facsimile of a unique ms. typeset at Stinehour, printed at Meriden Gravure with lettering in blue and red.* \$60

3. Atchley, Dana. *ABC DESIGN. A Modular Alphabet*. NY: Wittenborn, 1965. 6 × 9. (15) leaves in red, grey, and black. Plastic stencil of modular shapes laid in. Charcoal boards, spine somewhat faded, light glue offsetting on endpapers. Very good. "Bindery proof" from an edition of 200. \$75

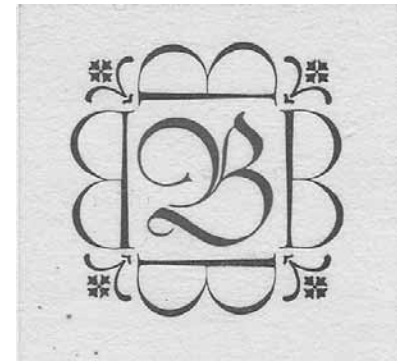
4. Bauer Typefoundry. *ZWISCHEN A UND Z VON WILHELM WAGNER*. (Frankfurt, 1959). 5¾ × 8. 17 French-fold leaves printed on both sides. Wraps. Near fine. *Each letter is surrounded by a cartouche of printers' flowers, with 4 lines of German text beneath.* \$40

5. Beo Press. *AN INSECT ALPHABET*. (Pelham, MA, 1991). Accordion-fold 1¼ × 1½, opening to about 65 inches. Anna Hepler printed 26 drypoint etchings of insects, from Aphid to Zebra Butterfly, on Arches cover. These are mounted on strong tissue, alternating with their handwritten names. Contained in a Plexiglas box with magnifying lens in the cover. Fine. *One of a very small number, this is a signed printer's copy. Anna Hepler is an artist, printmaker, sculptor, and teacher. She created this delightful alphabet as an undergraduate at Oberlin College in 1990, in an edition of about 15 copies. Her Beo Press edition was 6 copies and a few artist's proofs copies.* \$400

6. Bird Press. *TWENTY-SIX WORDS. An Alphabet Book with 26 Lithographs by Thorsten Dennerline*. Amherst, 1998. 5¼ × 4¾. (57) pages bound in an open-accordion style which extends to 21 feet. Bound by Dennerline in leather-edged boards with inset original, abstract acrylic paintings. Paper slipcase with die-cut "A" and "Z." Fine. *From*



Item 5. Beo Press



Item 18. Max Dorn

an edition of 10 signed copies, this (no. 4) is one of two painted by Dennerline. The other copy was exhibited in the GBW exhibition "Abecedarium," for which this book was created. (The edition binding was leather edged paste-paper sides bound by Peter Verheyen.) Twenty-six words "selected from a dictionary" are illustrated with double-spread lithographs in red, the word printed letterpress in black. Half the edition was printed on beige Rives paper (as this copy), and half on grey Rives. A wonderful artist's alphabet book. \$1500

7. Blamires, David. *ADULTS ALPHABETS. Examples of English Press Alphabet Books from the last hundred years with an Alphabetical description, copious illustrations and a checklist of Press Alphabet Books*. (Oxford), Hanborough Parrot, 1990. 9 × 12¾. 45 pages. Striped cloth with hand-colored label. Fine in slipcase. *Copy VIII of XXV hand-colored, signed by Blamires. Of 170 copies, 85 were to be colored by pochoir. But the printer's wife balked and colored only 25. According to a letter (quoted in a Maggs catalogue) from the printer Dennis Hall, the other 60 are "intermediate" copies with the frontis colored.* \$350

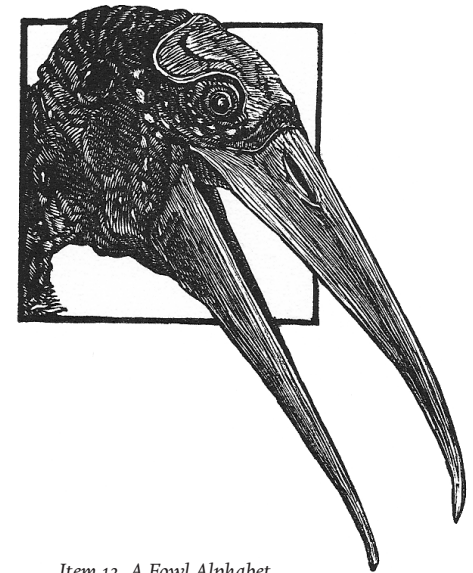
8. Blinn, Carol J. *A FOWL LETTER BOOK*. (Easthampton): Warwick Press, (1989). 4 × 6. 34 leaves: a brilliant 5-page Foreword by Théophile Homard, 26 illustrations, index, afterword. Black and white boards, duckbill-yellow end papers. Fine. *One of 225 signed copies, every duckbill hand colored.* \$125

A FLIP BOOK

9. Blumenthal, Barbara. Wilbur, Richard. *THE DISAPPEARING ALPHABET*. Northampton: Catawba Press, 1998. $4\frac{1}{2} \times 3\frac{1}{2}$. (52) pages on Mohawk vellum. Card covers sewn oriental style, with revolving half-disk on upper cover. In envelope with title printed in gold. Inscribed by Blumenthal to fellow binder Bill Streeter. Fine. *One of 126 copies signed by the poet. Wilbur provides a humorous poem for each letter of the alphabet, facing a progressively diminishing calligraphic alphabet in red. Text printed by offset.* \$125
10. Campbell, Nancy. *HOW TO SAY 'I LOVE YOU' IN GREENLANDIC. AN ARCTIC ALPHABET*. Northumberland, 2011. $12 \times 9\frac{3}{4}$. (18) pages loose, as issued, in a chemise and slipcase by the Red Bone Bindery. The 12 initial letters of the Greenlandic alphabet are illustrated by 12 pochoir-colored prints of icebergs. Fine. *One of 50 copies hand printed by the artist. Each double-spread page bears an iceberg against a colored horizon, Greenlandic word, and English translation. A single Greenlandic word frequently express a complete idea ("we walk arm in arm as lovers," "he drinks a second brew from old coffee grounds"). Campbell introduces the alphabet with an essay on the language, its orthography, and cultural significance. Nancy Campbell apprenticed at Barbarian Press and worked at the Center for Book Arts in New York City, before beginning her own press. For each copy sold, the World Oral Literature Project receives 50 pounds sterling.* \$775
11. Chamberlain, Sarah. *ALPHABETARIUM*. (Vienna, VA, 1982). $1\frac{3}{4} \times 2\frac{1}{4}$, accordion-fold opening to about 4 feet. A wood engraving of an animal entwined with its letter in black, within a yellow-ruled frame. Wood-engraved, patterned boards, matching slipcase. Fine. *One of 150 signed copies. Printed in Garamond types on Mulberry paper. Bound by Barbara Blumenthal.* \$250
12. Cheloniidae Press. *A FOWL ALPHABET*. *Twenty-six wood engravings by Alan James Robinson. Lettering by Suzanne Moore.* Easthampton, 1986. Two volumes. $5\frac{1}{2} \times 8\frac{1}{2}$. (44) pages French-fold. Bound in full vellum by Gray Parrot. A separate vellum and cloth portfolio con-



Item 14. An Odd Bestiary



Item 12. A Fowl Alphabet

tains an original signed watercolor, a suite of the woodengravings (each signed), and a suite of the letters printed in blind. All in vellum and cloth traycase. Fine with prospectus. *One of 26 lettered and 5 Artist's Proof "Full Vellum" signed copies. All text—the initial letter and the Latin and common names—is hand calligraphed by Suzanne Moore in a variety of colors. Introductory text comes from Rev. J. G. Wood's *Animate Creation*. (Total edition was 231 copies.)* \$3500

DELUXE EDITION

13. Cheloniidae Press. Robinson, Alan James. *AN ODD BESTIARY. Or, a Compendium of Instructive and Entertaining Descriptions of Animals, Culled from Five Centuries of Travelers' Accounts . . . Etc. by Authors Famous and Obscure, Arranged as an Abecedarium*. Williamsburg (MA), 1982. Two vols. $10 \times 13\frac{1}{2}$. 52 leaves. Each of the twenty-six animals is represented in two leaves: a text page headed by a third-page line engraving and a large wood engraving captioned in red. Bound in quarter red morocco and linen by Gray Parrot. Leather and cloth portfolio holds an extra suite of the 26 engravings, each numbered and signed. A fine set in morocco and cloth tray case. With prospec-

tus. *One of 50 copies of the deluxe edition with the extra suite of plates. In this version, each opening letter is calligraphed in red by Betsy Curtis. Her entire alphabet is printed in red on the colophon page.* \$2500

FULL LEATHER EDITION

14. Cheloniidae Press. Robinson, Alan James. *AN ODD BESTIARY*. Two vols. One of 50 copies of the full leather edition, this numbered "artist's copy." In this version, Betsy Curtis has calligraphed the entire alphabet on the colophon page. Bound by David Bourbeau in full ruby morocco blindstamped and hand tooled in dark brown, paste endpapers. Leather and cloth portfolio holds two extra suites: the 26 wood engravings, each signed; and the 26 line engravings with letter calligraphed in red, each signed by Robinson and Curtis. A fine set in morocco and cloth tray case. With prospectus. \$3500
15. Chevington Press. Wakefield, D.R. *AN ALPHABET OF EXTINCT MAMMALS*. Goole, 2009. 11 × 15. Engraved portrait, title, 26 leaves (4 fold-out) with tissue guards, and colophon on heavy Somerset paper. Each leaf bears a color etching of a mammal, color etched name of the mammal, and a letterpress paragraph of commentary. Bound by Gray Parrot in golden tan morocco and pastepaper boards. Fine. *One of 55 copies signed by the artist/printer. Etchings were printed on a small century star wheel engraving press, the letterpress on an Albion. A beautiful book, with some shaped typography, about animals whose extinction was caused in large part—wittingly and unwittingly—by humans. The Bali tiger, Eastern Elk, Goliath shrew are a few.* \$3000
16. Cohen, Claudia. *AN EDIBLE ALPHABET*. (Seattle, 2010) 4 × 4½. 30 French-fold leaves of wafer-thin vintage laid paper. Bound by Claudia in a vellum ms. fragment (probably 19th c.) of a Last Will & Testament. The vellum is ruled in red, and the book is sewn with red thread and red headbands. In a marbled cloth slipcase with hand-drawn label. Fine. *Each letter is presented in three different fonts, stenciled (pochoir) in red. Incorporated into the design are black rubber-stamped names of foods beginning with that letter. These come from Claudia's large collection of early 20th-century rubber stamps, used in restaurants to create*

daily menus. The very words invoke pre-1950s diners: Finnan Hadie, mock-turtle, nesselrode, scrapple. Some missing foods are added in Claudia's curative. The edition is 30 copies. \$500

17. Cummins, Maureen. *AUREOLE TO ZINGARESCA*. *An exotic alphabet book designed, printed, and illustrated by Maureen Cummins*. NY: Center for Book Arts, 1996. 8 × 12. double spread title, (21) pages. Printed in many colors, each letter of the alphabet is represented by multiple words framed by marginal decorations. Wraps with the title printed in 8 colors unfold to 46 inches. Fine in purple cloth slipcase. *One of 50 copies, this is #5 "Artist's Copy." Printed in Century Schoolbook and wood type on heavy handmade paper. "Aureole to Zingaresca represents years of fortuitous lexicographical trouvailles. It is the book of a bibliotaph gone berserk, a fabulist's wishlist. . . ."* \$750
18. Dorn, Max. *ABC KASTCHEN*. Max Dorn Presse (Germany, 1960s). 4 × 4. Title plus 25 small folders each displaying a different typographical arrangement for a letter of the alphabet, without 'j' as issued. In a printed box (repair to one side and corners). Contents fine; very good set. *The ornamental letters are printed in various colors on Japanese paper, and tipped into a passe partout.* \$350
19. Ege, Otto. *THE STORY OF THE ALPHABET EMBELLISHED TYPOGRAPHICALLY*. Van Nuys, 1988. Miniature 2¾ × 2⅝. 78 pages. Cloth with printers' flowers in four colors. Fine. *One of 250 signed copies printed by Richard J. Hoffman. A construction of color printers' flowers encloses each letter.* \$130
20. Feliciano, Felice. *ALPHABETUM ROMANUM*. Edited by Giovanni Mardersteig. Verona: Officina Bodoni, (1960). 6 × 9. 140 pages, 5 plates (one double). Mardersteig's 60-page introduction is followed by the first treatise on the construction of Roman letters (ca. 1460). The 25 letters are hand-colored in two colors (after the original manuscript) with corresponding construction grid on facing verso. 140 pages. Full golden brown oasis morocco, gilt press mark on upper cover, top edge gilt, printed slipcase with morocco edges. There is

a tiny spot of foxing in the margin of leaf Y; glue offsetting in the gutter between endpaper and blank. A fine copy. *One of 50 copies in full binding (of 400). Printed in Dante type on Magnani paper. English translation by R. H. Boothroyd. The only edition in English. Schmoller 121, illustrated on pp. 111–112.* \$1800

21. Feliciano, Felice. *ALPHABETUM ROMANUM*. Vernon: Greenboat-house Press, 2010. 6 × 7¾. 75 pages (of which 26 leaves bear a two-color Roman letter). Stiff wraps with a letter A on upper cover, and Z on lower one. Fine. *One of 115 copies in various color combinations from polymer plates. A fresh redrawing of Feliciano's letterforms, with a Foreword by Paul Gehl, and an Afterword by the printer, Jason Dewinetz.* \$300

22. Frasconi, Antonio. *A LITERARY BESTIARY*. (1996) 3 × 4¼. About 55 pages, with a woodcut in black facing a literary quotation reproduced from Frasconi's handwriting and printed in red. Sewn into printed paper jacket over stiff wraps. Fine. *Of 500 copies printed at Stinehour Press.* \$50

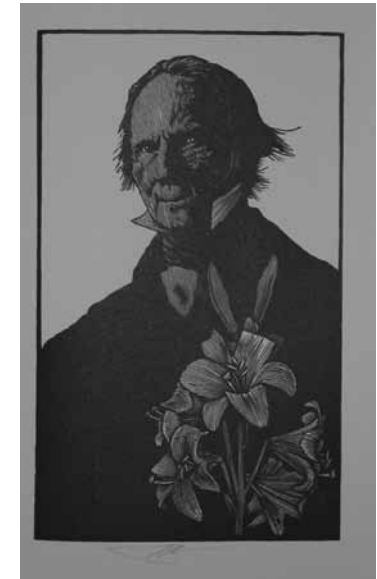
23. Frazier, Craig. *ALPHABET CRITTERS*. Kent State University, 1993. Broadside. 27½ × 19. Each letter is created from its animal (e.g. an otter's face forms the "O"). Title in red. Fine. *One of 180 copies printed letterpress at The Type High Press. Originally designed for a children's books, these critters are now an Adobe typeface.* \$50

24. Gehenna Press. *AN ABC WITH BEST WISHES FOR 1958 FROM ESTHER & LEONARD BASKIN*. 5¼ × 4¾. 28 leaves in black and red, illustrated with 19 woodengravings and stereotypes. Printed wraps, fine. *One of 500 copies. Several versions of the letter appear on the left side facing an illustration and phrase on the right. Five illustrations were printed from original Thomas Bewick blocks. Two were engraved by Baskin.* \$200

25. Gehenna Press. *A GEHENNA ALPHABET*. *The Drawings by Leonard Baskin with Aphorisms & Poems by Sydney Kaplan*. Lurey, Devon, 1982.



Item 25. Gehenna Press



Item 51. Barry Moser

6½ × 9. Title, (52) pages with 26 line cut drawings by Baskin, errata page, hand colored wood engraved press mark (owl and pomegranate). Cream vellumized boards titled in gilt, gilt owl on upper cover. Fine copy, signed by Kaplan and by Baskin. *Drawings assume the shape of the letter (e. g. The letter A is formed by Ape, Agonistes, Apex, Amaranth, Asphodel, Apple, et Al.).* "Very few copies were available; most of the edition remains unissued"—The Gehenna Press #81. *This unnumbered copy came from a friend of the Baskins. Baskin was unhappy with the quality of the printing. According to the colophon 110 copies were printed; they were to be numbered 1–89, and A to U. The 21 lettered copies were to have an extra impression of the colored wood engraving. Printed on a Columbian hand press in black and red (additional colors for the alphabet letters) on a variety of handmade papers from Maidstone (F.J. Head, a green laid paper, and a white wove).* \$2200

26. Geismar, Tom. *26 TALES OF WOE. An Alphabet Book*. (New Haven, 1955). 6¼ × 6¼. (50) pages. Printed cloth, wood type alphabet endpa-

SIGNED BY 24 CONTRIBUTORS

- pers. Very good. *Sorry stories* (“Angular A went astray,” “Baroque B lost his pedigree”) pair with a large c19 wood or metal type. \$80
27. Grabhorn-Hoyem Press. *GEOFFREY CHAUCER’S A. B. C. called La Priere de Nostre Dame*. SF, 1967. 4½ × 6¾. Twenty-three double spreads (no J, U, or W). Boards. Fine. *David Haselwood’s modern translation faces the Middle English text, printed in lettre batard, with 23 large red initials. One of 1000 copies.* \$75
28. Grey Spider Press. *SMALL WORLD ALPHABET*. Woodcuts by Michael Dal Cerro. Seattle, 1992. 8 × 10, green cloth with spine and cover labels, woodcut patterned endpapers, unpagged (about 26 leaves printed rectos only). Fine. *One of 75 copies signed by the artist. Printed by Chris Stern, directly from the blocks on Mohawk Letterpress. An ecological focus with lots of humor.* \$125
29. Harwerth, Willi. *ABC BOOK*. (Cambridge: Harvard College Library, 1956). 4 × 5. 28 plates, 3-page note by Philip Hofer. Printed wraps. Very good. *A facsimile in monochrome of a unique handpainted ABC book created in 1933 at Klingspor. One of 600 copies printed at Meriden Gravure.* \$50
30. Harwerth, Willi. *ABC NACH ZEICHNUNGEN VON WILLI HARWERTH*. *Verse von Dr. Oroglass*. Offenbach, (1942). 6¼ × 8½. (28) pages. Boards with floral ABC on upper cover and alphabet running down spine, pastepaper covered slipcase. Fine. *Lovely stenciled drawings of flora and fauna by Harwerth. Immaculately produced by Gebr. Klingspor. Scarce, OCLC notes the only US copy at Princeton (and three in Germany). Halbey, Karl Klingspor p. 176 #114; Schauer II p. 108.* \$600
31. Hereford, Oliver. *AN ALPHABET OF CELEBRITIES*. Boston: Small, Maynard & Co., 1899. 7 × 9. (54) pages with borders and initial letters by Bertram Goodhue. Green cloth—possibly a variant binding. Binding good, contents near fine. *Colophon calls for endpapers and boards designed by E. B. Bird. This copy has the alphabetic endpapers, but not the boards. Printed at the Heintzemann Press in black and red inks throughout.* \$100
32. Hockney, David et al. *HOCKNEY’S ALPHABET*. Drawings by David Hockney. Written contributions edited by Stephen Spender. London: Faber & Faber for the Aids Crisis Trust, (1991). 10 × 13. Vellum spine titled in gold, blue Fabriano boards. Fine in matching slipcase. Hockney’s 26 colorful, whimsical letters were assigned to 26 writers for their response (a story, poem, thought). *One of 300 copies signed by Hockney, Spender, and 22 other contributors, including: Doris Lessing, Seamus Heaney, Susan Sontag, Joyce Carol Oates, John Updike, Erica Jong, Arthur Miller, Norman Mailer, William Golding, V. S. Pritchett, Margaret Drabble, and Iris Murdoch. Only Norman Mailer declined to participate. But his “letter refusing seemed such a good model for Polite Rejection that we decided to publish it as his contribution.”* \$2600
33. Hoffman, Richard. *ABCD: INITIALS AND DISPLAY ALPHABETS*. Van Nuys, 1989. 5½ × 8. 188 pages. Cloth and pictorial boards. Tiny mark on upper cover, fine. *One of 200 copies. A specimen of this printer’s ornamental letters, in various settings and colors.* \$125
34. Inky Parrot Press. *AN ALPHABET OF CIRCUS SKILLS*. Conceived and Drawn by Pamela Scott. (Hanborough), 1995. 6 × 8¼. (32) pages, french-fold, with 12 full color and 17 b/w illustrations. Pictorial boards. Top edge has some pinpoint foxing, else fine. *One of 98 numbered copies laser printed on Zerkall paper, signed by Scott. The color illustrations have some hand coloring. Pamela Scott Wilkie is an artist whose work is in the V&A and the Rijksmuseum.* \$185
35. (Irish Alphabet) Hogan, Eileen. *OGHAM*. The Burnt Wood Press, 1979. Folio (11½ × 17). (37) pages, printed on handmade Japanese papers in various colors with vari-colored inks. Illustrated with color lithographs. Quarter leather. Laid in leaf of explanation. Fine. *One of 100 numbered copies signed by Eileen Hogan. “Each letter of the alphabet is presented with a colour and bird, all three beginning with the same initial. The whole alphabet forms a calendar of seasonal bardic lore based on an interpretation by Robert Graves of the cyphers used in the book of Ballymote.”* \$400

36. Jackson, Ian. *ANTIQUARIAN ABC*. Berkeley, 1998. 11 × 8½. (31 pages). Drawings by Ann Arnold. Wraps. Fine. *Book people (famous, infamous, and imaginary) and bookselling from Arader to Fore-Edge (painted last week) to Unexpurgated to Zamorano.* \$40
37. Kaihlanen, Candace Anne. *ALPHABET: The First Book 1977*. (Night Heron Penworks, 1978). 9½ × 10. 31 loose leaves in printed paper wrapper, in cloth tray case by Arno Werner. Case has a few light scratches, but fine. *In something of a tour de force, each cursive letter is repeated in a different pattern to form a design expressive of that letter. One of 100 copies in tray case. Two hundred copies, numbered and signed by the calligrapher, were printed at Meriden Gravure in black with leaf numeral in grey.* \$200
38. Kent, Rockwell. *THE PICTORIAL INITIALS CREATED FOR THE RANDOM HOUSE "CANDIDE" OF 1928*. A 25 × 11 broadside displaying the initials in black, text in red. Fine. *One of 100 copies on Rives paper printed at Firefly Press from the original linocuts in Princeton University Library.* \$200
39. King, Ronald. *THE WHITE ALPHABET*. Gilford: Circle Press, 1984. 5 × 11 (closed). A double-sided concertina alphabet book of (56) pages, without text, cut and creased (as a pop-up) into heavy handmade Barcham Green paper. Attached to inlaid wood boards of sycamore and beech. Housed in two-part oatmeal cloth case titled in gold. Fine. *One of 150 signed, numbered copies. Boards are inlaid with a stylized A and M on one side, N and Z on the other.* Beyond the Text 8. \$2100
40. Kitemaug Press. Kaser, David. *26 BRIEF LECTURES ON PRINTING*. Spartanburg, 1974. 2¾ × 1¼. Each page bears a letter and a 4-line verse (from Alphabet to Zainers). Cloth. Fine. *One of 175 copies printed by Frank J. Anderson.* \$60
41. Kuch, Michael. *AN ALLITERATIVE ABECEDARIUM OF ANTHROPOMORPHIC ANIMALS*. Copperplates by Michael Kuch. Northampton: Double Elephant Press, 2010. 5½ × 5¼ × 3 when closed. (56) pages engraved and printed in color throughout (both text and illustrations). Attached to cloth boards, this accordion-fold structure is held together by tiny, hidden magnets and functions like a codex. Housed in magnetic folding case of black and aqua silk, printed spine label. *One of 60 copies engraved, printed, and bound by Michael Kuch. and dedicated to his young daughter. A delightful book from "Acrimonious Alligator Acrobats" to "Zaftig Zebra Zooming Zealously from Zoo."* \$2600
42. Leavitt, Nancy. *A ROAD ALPHABET*. Stillwater (ME), 1994. One sheet of Saunders paper 21 × 8½, slit, folded, and sewn into wallet-style wraps hand painted in lavender and orange. The book can stand up like an accordion-fold. Fine. *One of 100 copies signed by the artist. Printed offset from a unique lettered and painted manuscript. The continuous text "Adventure beyond the crossroads drive east . . ." is painted as a journey, in lavender, blue, green, and orange.* \$165
43. Lithopinion. "An Alphabet of Litho-Graphics" in *LITHOPINION* No. 1. NY, 1965. 9 × 12. (24) pages. Spiral bound wraps. Good. *A demonstration of some techniques, incl. an embossed page for E and printing on film for F.* \$20
44. Marx, Enid. *MARCO'S ANIMAL ALPHABET*. Linocuts by Enid Marx. Colour scheme by Peter Allen. Oldham: Incline Press, 2000. 11 × 15. Two double-column text pages, followed by 27 original prints. Cloth spine, Marx patterned paper boards. Fine. *One of 150 (of 160) copies, hand printed on acid-free Fabriano. The linocuts are printed in black or various colors, with a "cumulative doggerel explanation" printed beneath in black.* \$300
45. McCarney, Scott L. *ALPHABOOK 3*. Rochester, 1986. Two volumes: A–M and N–Z. Each is a 4 × 6 (closed) accordion-fold, stand-up alphabet die cut from Curtis Duplex Cover and hand assembled by the artist, tipped to Curtis covers. Fine in printed paper sleeve (brief tears). *One of 300 copies in this binding. (There were also 50 signed copies in hard cover.) McCarney's book works are in the collections of the LC, MOMA, and Yale.* \$150

46. McClees, Archibald. *A SERIES OF ALPHABETS Designed as a Text-book for Engravers and Painters of Letters*. New York, 1855. Oblong 10 × 6¾. Title plus 10 plates, all engraved. Original cloth, with large title label on cover. Spine and tips worn; a couple scattered small spots or stains. Generally very good with original tissue guards. McClees specialized in bank-note engraving, working for various companies including Durand and the U. S. Bureau of Engraving. Scarce. \$500
47. McDowall, Nicolas. *A BODONI CHARADE*. (Llandogo): The Old Stile Press, (1995). 2 × 2 accordion-fold attached at both ends to printed boards. An upper and a lower case letter, aided by a piece of decorative border, act out their word. Fine. One of 240 signed copies. Two Ps demonstrate “prop.” For “safe,” the lower case S nestles in the lower curve of its upper case partner. From “aerial” to “kneel” to “zigzag,” this is a clever alphabet. \$125

CHROMOLITHOGRAPHIC PYROTECHNICS

48. Midolle, Jean. *OEUVRES DE JEAN MIDOLLE. ALBUM DU MOYEN-AGE*. Strasbourg: Lithographie de E. Simon fils, 1834–1836. Complete, 3 parts in one volume. Oblong, 16 × 11. Originally issued in three parts (1834–1835) and later bound with a general title (present here). 120 leaves (some misbound or misnumbered, as usual):
- ★ *Ecritures Anciennes*: 40 plates, with title as Plate 1 (note plate 37 from the 3rd part is misbound here, the first Pl. 34) and Pls. 29, 30 and 32 are misnumbered.
 - ★ *Specimens des Ecritures Modernes*: 40 plates with title as Plate 1.
 - ★ *Gallerie. Compositions Ecritures Anciennes et Modernes*: 40 plates (with title as Plate 1); general title Album du Moyen-Age (with the date 1836) not numbered; and lithograph of Strasbourg as Plate 40. These latter two plates are tinted lithographs and the only uncolored plates in the album. There was no plate 39 issued (note Pl. 37 is misbound (as Pl. 34) in the 1st section and Pl. 28 is misbound after Pl. 36 in this section). Original (?) calf-backed blue boards with title label on upper cover. Binding quite worn at corners (one missing) and with old stains. Scattered foxing to the plates and some toning, which is usual. Good.

An absolutely brilliant display of chromolithography, graphic design, and ‘artistic’ printing. The first two parts display a series of decorative alphabets designed by Midolle, while the ‘Gallerie’ shows several intricate and some quite fanciful graphic designs and drawings by him. The publisher and lithographer Emile Simon used a mixture of techniques to obtain the marvelous color plates; among them were: transfer, rainbow printing, gold dusting, and inking à la poupée. He was perhaps the earliest to use these techniques together and foreshadowed by a couple of years the work of Engelmann and the commercial birth of chromolithography with the use of multiple stones. Katalog Kunstbibl., Berlin: 5164, 5165, 5167; Bonacini: 1181, 1182, 1186. Gascoigne, Milestones in Colour Printing (pp. 26–31) ‘an amazing display of chromolithographic pyrotechnics.’ This work is rarely found complete. It is usually missing an uncolored lithographed portrait of Midolle (not present in this copy). It frequently lacks the general title (present here) which was produced after the separate three parts. Most copies were issued in black and white only. Copies with plates chromolithographed are rare. \$600

Miniatures: nos. 5, 11, 40, 47, 49, 60, 65, 79, 85

49. Moore, Suzanne. *A CHRISTMAS ABCXY & Z*. (Ashfield), 1993. 1¾ × 2. (32) pages accordion-fold. Calligraphed in water colors, and illuminated in silver and gold. One end attached to violet brocade boards lined with painted and gilded paper, top edges gilt. Fine in its green and white striped envelope with red ribbon loop for hanging on a Christmas tree. Letter “R” of 26 original versions, signed by the artist. “Joy to the World” and King of Kings” brightly leap off the page, while “Silent Night” and “Peace on Earth” are gentle and quiet. \$700
50. Moore, Suzanne. *THE BLIND ALPHABET*. Easthampton: Cheloniidae Press, 1986. 3½ × 5½ accordion-fold opening to 115 inches. Blind-stamped (i. e. there is no ink) on Saunders Watercolor paper. In marbled boards, resembling feathers, by Claudia Cohen. Fine. This is the alphabet Suzanne Moore calligraphed for “A Fowl Alphabet.” One of 200 numbered copies signed by Moore and Robinson, but only 100 actually bound. \$100

51. Moser, Barry. *AN ALPHABET*. Wood Engravings by Barry Moser. Calligraphy by Yvette Rutledge. (West Hatfield), Pennyroyal Press, 1986. 4½ × 7. (52) pages. Full polished green morocco blind embossed with an alphabet. Fine. *Special copy: each wood engraving signed by Moser; inscribed by Moser to Arnold and Mimi [Elkind]. One of 150 copies printed from the original blocks by Harold McGrath. The calligraphed letters are printed in a variety of colors. An offbeat ABC—A is for Amazon, D for Dentist, H for Hogwash (accompanied by an engraving of Ronald Reagan).* \$1200
52. New York Chappel. *A NEW YORK CHAPPEL ABC*. NY, nd (probably 1970s). 4½ × 5½. 28 leaves printed rectos only. Printed red wraps. Very good. *One of 75 copies written, illustrated, and printed by 13 private presses including Mermaid, Herity, Ink-well, Glad Hand, and the Wronkers. All about New York City.* \$65

19TH CENTURY DRAWINGS

53. Original pen-and-ink pictorial alphabet on 26 leaves of Crane's paper specimens. Plus an engraved ad for the American Banknote Co. and the printed wraps for Crane's "Samples and Price List Bond & Parchment Papers" dated 1885. (American, late c19). Each drawing is executed on a printed specimen (6 × 8½) of Crane's bond or banknote paper. The paper is turned sidewise, placing the printing in the lower right corner. Each is tipped to a modern, white board and interleaved with laid paper. Several have a dime-sized ink splotch. Housed in a pretty traycase by Barbara Blumenthal. Very good. *Most of the drawings show a young woman supported by the letter of the alphabet, in a natural landscape, with some action taking place (with another person, animal, or fairy). The women are clothed in various historical styles. Two letters depict males in c16 garb. "O" and "P" have no figures, but are purely decorative. We have been able to discover the relation between the letter and its drawing for several of the letters. A is for Arbor; S is a Snake; and N, with pyramids, palm trees, and what looks like a harem dancer, must be for Nile or Nubian. The W, fashioned of seaweed and supporting a mermaid while a fish looks on, may stand for Water. We are less sure about C for Celtic or Crying, M for Mademoiselle, and Y for Yeoman. The rest simply elude us. A charming example of a nineteenth century pastime.* \$2500



Item 63. Reed (detail)

Item 53. Manuscript Alphabet

54. Parrot Press. *AQUEDUCT TO URINAL*. A *Shorter Water Alphabet*. (Hanborough: Sylvia's Parrot Press), nd. 4¾ × 4¾. (27) pages accordion-fold. Printed boards. Fine. One of 46 signed copies illustrated by Sylvia Hall. \$90
55. Parrot Press. *ALPHABET BOOK. AN EIGHTH SECRET ALPHABET*. Conceived and drawn by Tony Earnshaw. Hanborough, 1988. 6 × 8½. (23) pages, French-fold. Boards, pictorial label. Endpapers display 48 other "secret" letters. Some foxing on top edges, very good. *Of 95 signed copies, this is one of 25 hand-colored. "Secret" refers to the accidental resemblance between objects and letters (e.g. upside down dentures look like the letter "C"). Anthony Earnshaw (1924–01) was a surrealist artist who found alphabets everywhere.* \$200
56. Parrot Press. Kettell, Robert. *THE ANIMAL ALPHABET*. Hanborough, 1988. 6¼ × 8¾. (30) pages, French-fold. Pictorial boards. With a portfolio of 4 wood engravings, individually matted and signed. Both in printed slipcase (bumped on one corner. Book and prints are fine. *One of a few copies with the 4 wood engravings by Kettell. The book*

itself was printed by litho. In the edition of 125, there were 25 hand colored. This copy is black and white. An amusing alphabet in which all but Z are human traits represented by animals (C—Copy Cat, H—Hen-pecked). We won't give away the surprise of Z. \$225

57. Parrot Press. Russell, Bertrand. *THE GOOD CITIZEN'S ALPHABET*. With drawings by Franciska Themerson. Hanborough, 1989. 5¾ × 8¼. (32) pages, french-fold. Pictorial boards. Bits of pinpoint foxing top edges, else fine. One of 125 copies printed electrostatically in black and blue, and pochoir coloured by Sylvia Stokeld. Satire, from *Asinine* (What YOU think.) to Zeal (See "stool pigeon"). \$200
58. Pennyroyal Press. "ALPHABET." Calligraphy by Yvette Rutledge. West Hatfield, 1986. Broadside. 14 × 17. Alphabet designed by Yvette Rutledge. Printed from line cuts by Harold McGrath in 27 colors. Near fine. Signed by Rutledge, McGrath, and Moser. The colophon states 183 copies; the Checklist states 100 copies. "This is perhaps the most stunning broadside ever to come from Pennyroyal Press. A true masterpiece of printing." —Pennyroyal Checklist Broadside 83. \$350
59. Peregrine Press. Evans, Patricia Healy. *AN ALPHABET BOOK*. San Francisco, 1953. 4 × 5½. 27 leaves. Cloth and boards with woodcut illustrations. Bookplate of Mark Lansburgh at rear. Spine faded, very good. One of 200 copies. Each letter and its illustration is printed from the woodblock in a different color. Text printed in black. \$70
60. Poehlmann, JoAnna. *C IS FOR CIGAR*. Np, 1996. 3¼ × 3¼. (27) double-spread pages. Shaped like a cigar folded in half, bound in dried tobacco leaves over boards, with a cigar band. Fine. One of 100 numbered copies. Each cigar characteristic (Aroma, Blend, Hand-rolled) faces a mounted color cigar band whose brand begins with that letter. \$200
61. Presser, Helmut. *ABC DER GROSSENDRUCKER*. Mainz: Eggebrecht-Presser, 1951. 7½ × 10. 58, (2) pages. Cloth-backed boards, printed dw. Very good. An alphabet of great printers from Aldus to Zainer. Hand-somely printed in black and red, with a page about the printer facing an illustration of his work. \$40
62. Push Pin Studios. *DREAM BOOK*. NY, 1966. 5 × 7½. 57 pages of yellow paper. Drawings by Milton Glaser, Seymour Chwast, and Jim McMullen present the subject of a dream. The dream's zany interpretation is printed beneath. Wraps. Very good. Letters are represented by more than one illustration. Push Pin Graphic No. 49. \$40
63. Reed, Joseph W. "THE HISTORY OF WESTERN ANT." (Middletown, CT, 1982) Etching. 16 × 28 (width) inches. An alphabetical history comprised of 28 panels (title, 26 letters, summary). Printed in black on a full sheet of BFK Rives. Fine. Artist's Proof titled, signed, and inscribed to John & Mary [Peckam] from/ Joe & Kit with love." In these detailed and humorous engravings, ants replace humans. The engravings also seem to refer to other, well-known art. That is certainly the case with letter "B"; it is Revere's Boston Massacre—altered. "M" is titled "Les Malheurs de la Guerre/after Caillot." From Reed's website: "Reasoning that people in most historic paintings are reduced to the scale of ants, he sought to grant the insects themselves the status which artists of grand tableaux had for so long conferred upon people . . . forever playing second fiddle to the handsome, painstakingly wrought action, scenery and—as was often the case with meticulous historic artists—drapery." Reed is known for his alphabets. \$500
64. Reed, Joseph W. "A JOHNSON ALPHABET." (Middletown, 1984). A reduced reproduction by Meriden Gravure of an engraving done for The Johnsonians in an edition of 70 copies. 11 × 20 on a larger sheet. Fine. Johnson, Boswell, Mrs. Thrale, et al. \$35

STILL, PRETTY DARN SMALL

65. Reichert, Josua. *BILDER-ABC. Das Kinstle Buch der Welt*. Leipzig: Faber & Faber, 2000. 2.9 × 2.4 mm. (26) pages. Full leather. Fine, in felt-lined, hinged wood presentation box with a magnifying glass cover. Laid in is a description, in German, with a display of the multi-color alphabet presented in the book. Publisher's puff: "the tiny leather-bound volume is a glorious example of loving obsessive precision... Manufactured in the traditional book city Leipzig, no other published edition comes close in size and execution. Replete with an exclusive alphabet

by renowned German typographer Joshua Reichert....” There were additional copies issued in 2002 under Gestalten Verlag imprint. Its record as the smallest book has long since been eclipsed. \$200

THE ORIGINAL WATERCOLORS

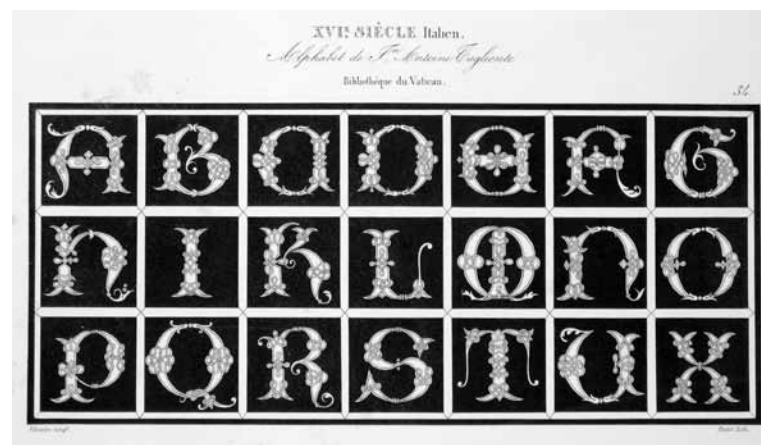
66. Robinson, Alan James. *A FOWL ALPHABET*—The Original Watercolors for the trade edition. (Easthampton), January 1988. 8 × 10. Title, 26 original watercolors and calligraphy for the Chronicle Books edition. Each watercolor has the bird’s Latin and common name calligraphed by Suzanne Moore. Each is laid into a blue paper wrapper. In cloth portfolio and traycase, both lined with marbled paper, by Peter Geraty, spine labels by Suzanne Moore. Colophon leaf is hand lettered by Moore, who signs along with Robinson, and Geraty. Fine. Copy “one/one.” The birds’ illustrations for the Chronicle Books edition (Fall 1988) are similar to but different from the woodengravings in the Cheloniidae Press edition. Laid in is the text from the Cheloniidae edition, with the birds name written in red by Moore. \$4000
67. Rogers, Bruce, et al. *PETER PIPER’S PRACTICAL PRINCIPLES OF PLAIN & PERFECT PRONUNCIATION*. Brooklyn, 1936. 5½ × 8. 99 pages. Cloth and yellow boards printed in red. Very slight wear, few tiny spots. Inscribed by a contributor, Lester Douglas, to his son Peter. Rogers wrote the Ampersand page, which he printed on sand paper. Among the 41 printers, illustrators, designers are Angelo, Beilenson, Dwiggin, Eichenberg, Fass, Grabhorn, Hornung, Reichl, and Salter (with a paragraph about each). \$125
68. Rogers, Bruce. *THE CAMP STEELE ALPHABET*. Printed for the Portfolio Club by Bruce Rogers, (1952). 8vo, wraps, (7) pages. Very good, signed by BR. Twenty-six verses written by BR and friends while camping. One of 250 printed at the Marchbanks Press. \$60
69. Roosing, H[endrik]. Engraved Alphabet. Netherlands, circa 1800. 6½ × 7½. Single sheet, printed one side only. Paper a little toned, some light soiling, piece of artist’s tape on rear. Plate titled in Dutch and reading roughly “Consider once which characters, o youth, this

small paper contains.” Stipple alphabet in varying shades of gray with the letters, three across, engraved on top of each other to produce an entire alphabet. Underneath is a poem about the alphabet. Roosing (1763–1826) was a prominent Dutch engraver, among his work were portraits of George Washington. A nifty piece of abecedaria. \$300

LUMINOUS, SHIMMERING WATERCOLORS

70. Saint-Victor, Beauvalet de. *ALBUM CALLIGRAPHIQUE*. Calligraphed album of 12 original alphabets hand painted in colors, metallics, and gold. (Np, ca. 1840). 9¼ × 11¾. 120 pages. The album is comprised of 12 alphabets of 25 letters (there is no “W”) on rectos of thick, smooth paper. There are also a title page, an index, and 10 section titles preceding the ten major alphabets of ornamented initials. These are lettered in black and red and signed “par Beauvalet St. Victor.” The other 2 alphabets are single leaves of simple initial letters (Lombardic caps) written in red, outlined in gold. Bound in full wine morocco (upper joint lightly rubbed) in Medieval style, ca. 1896 for J. E. Woodhead. Fine, in felt-lined slipcase. Saint-Victor’s watercolored and gilded letters are his own creations, derived from Medieval sources. Many shimmer with metallic colors from a process the artist invented. The letters are all majuscules (Onciales du 9^e au 11^e siecles, 12^e siecle, 12^e au 14^e siecles; Gothiques Ornées, Anglais Ornées, Majuscules d’Eglise, d’Eglise Ornée, Alphabet de Romain Droit Orné et Ombré, and (in a closing crescendo) Majuscules Choisies Ornés 12^e au 14^e. Letters are variously one, two, or 4 to a page, separated by a gilt rules. Saint-Victor is best known for two works. The first is a practical manual of 280 pages published in 1835, Aquarelle-Miniature Perfectionnée reflète métallique et chatoyans et peintre a l’huile sur velour en six leçons. (A copy, missing a few illustrations, accompanies this Album.) The artist describes his technique for stenciling watercolors from pigment recipes that produced lustrous effects, then finishing them by hand. The other is the extremely rare “Vases Grecs et Etrusques” illustrated from stencils and “peints d’apres sa nouvelle decouverte metallique.” We have not been able to locate another album such as this. Woodhead was a prominent c19 Chicago businessman. His name is stamped in gilt at base of spine; he has penciled his name in tiny letters and the date ’96 at top corner of title page. \$18,000

71. Shoestring Press. *TWENTY-SIX TYPE DESIGNERS. An Alphabet Cube*. Orinda, (May 2010). 2.25 × 2.25 × 2.25. This is an actual Rubik's cube altered with an alphabet of 26 type designers, from Arrighi through Morison to Zapf. *Each designer's cube is printed in his type face (e. g. Dwiggins' "D" is printed in Caledonia)*. In a box. \$45
73. Shoestring Press. *THE TRAGICAL DEATH OF A APPLE PIE who was cut in pieces, and eaten by twenty-six little villains*. Kent, 1966. 5 × 7½. Accordion-fold, about 24 pages. Light glue seepage at folds. Wraps. *A block book printed in colors by Ben Sands. One of 225 signed copies.* \$85
74. Siegl, Helen. *AN ALPHABET BOOK, a portfolio of wood engravings*. Print Club of Philadelphia, 1967. 6 x9. Title, colophon, and 26 prints, each with a wood engraving of an animal or insect, its common and Latin names, and the letter of the alphabet. Loose in printed paper folder. Light stain in lower margin of print "H"; lower right hand tips just slightly bent. A very good copy housed in custom chemise and slipcase. *One of 300 signed copies printed from the original blocks at the Levana Press. Each print is in black and a second color (grey elephant, green frog, yellow giraffe)*. \$250
75. Silvestre, [Joseph Balthazar]. *ALPHABET-ALBUM. Collection de Soixante Feuilles d'Alphabets Historiés et Fleuronnés, Tiré des principales Bibliothèques de l'Europe*. Paris: Techener, 1843. Oblong 17½ × 11¾; spine is on the long dimension. Title, plus 59 numbered plates. The first plate is a double-page fold-out, loose from its tab. Original morocco-backed marbled boards; extremities worn, some joint separation but still tight. Scattered foxing as usual. Good. *The album provides a paleographic history of ornamental/fanciful alphabets; each plate shows a complete alphabet, many with upper and lower case. They were engraved by Girault or A. Patin after designs by Silvestre and include alphabets formed from animals, trees, and nudes. Fourteen plates are printed in color; one is folding. Bonacini 1719. Scarce.* \$1200
76. Tern Press. Grubb, David. *A COUNTRY ALPHABET*. (Market Drayton, 1998). 6½ × 4½. One letter and text per page, with a water-colored illustration by Mary Parry. Quarter green cloth, boards printed



Item 75. Silvestre

- with alphabet in greens. Fine. *One of 95 copies, signed by the artist and by the printer Nicholas Parry. The English countryside.* \$100
77. Tern Press. Summers, Susan. *A CROWN OF FLOWERS ALPHABET*. (Market Drayton, 1997). 6 × 6. One letter and text per page, with a water-colored illustration of a flower by Mary Parry. Printed cloth, paper title label laid in loosely (as issued). Fine. *One of 150 numbered copies, signed by the artist and by the printer Nicholas Parry. Text is religious ("A—Angels Announce"). Colors are different in each copy.* \$250

SURREAL

78. Tovar, Ivan. *ALPHABET-TOVAR*. Clot, Bramsen et Georges, 1971. 15 × 7. Thirty leaves: title, 2-page Preface by José Pierre, 26 alphabet leaves with tissue guards, and colophon. Each word in spelled in Tovar's Surrealist alphabet (the common letters have several designs). They are lithographs hand colored by Tovar. Loose in black cloth box as issued. Box a bit faded, contents fine. Inscribed by the artist Tovar to the author. *Surrealist ABC book. No. 6 of 50 special copies on velin d'Arches, with lithographs colored by hand. Signed by artist and author. (There were also 250 copies on lesser paper, not colored.) The ABC words are mostly English.* \$1500

79. Van Stone, Mark. *ILLUMINATED ALPHABET*. (Portland, OR), 1985. 2½ × 2½. Accordion-fold opening to 62 inches. Attached to double wraps at each end and tied with a ribbon. Signed by the calligrapher. An illustrated text “The Evolution of the Medieval Decorated Letter” is folded and inserted in front pocket. Fine. *Medieval Celtic letters, one to a page, were delicately colored then reproduced by offset.* \$150
80. Volk, Kurt H. *ABC GEM BOX. Volume II*. NY, 1949. 5 × 6½. 27 typographic arrangements, each printed in a folder with cut-out window. Laid into printed box (light wear and soil). First leaf has a tiny bit of foxing, all else fine. *One of 1000 sets. For each alphabetic arrangement Volk identifies the typeface used. Printed in several colors. Volume I was done in 1941.* \$350
81. Wagener, Richard. *ZEBRA NOISE WITH A FLATTED SEVENTH*. Berkeley: Peter Koch, 1998. 8½ × 14½. 55 leaves. An alpha-bestiary in which each of the 26 full page wood engravings in black faces a page of text; these are introduced by 26 small engravings in red, with a letter of the alphabet. Quarter citron morocco and boards, in chemise and citron silk slipcase. Fine. *One of 70 numbered copies signed by the author/artist. Twenty-six laconic short fictions are obliquely related to the biological alphabet of 26 wood engravings. All engravings were printed by the artist. Peter Koch printed the text letterpress in Erhardt types. Artists’ Books in the Modern Era 1870–2000 no. 179.* \$3500
82. Warwick Press. *ONCE UPON A TIME: BOOK SEVEN*. Written by Frieda Fitzenmeyer. Illustrated by Carol J. Blinn. Easthampton, 1999. 2½ × 3½. 36 pages. There’s a full page humorous illustration, with touches of hand coloring, and printed caption for each (“Z is for Zelda who got caught in her zipper”). Pastepaper boards printed with the alphabet. Fine. One of 100 signed copies. \$145
83. Whittington Press. *AN ACROBATIC ALPHABET. With Wood-engravings by Barbara Crow*. Andoversford, 1986. 5¾ × 7¼. Twenty-six leaves Frenchfold, with hand-colored illustration and alphabetical word printed in red on facing verso. Large, folded proof of the 26 engrav-



Item 69. Roosing



Item 86. Zapf

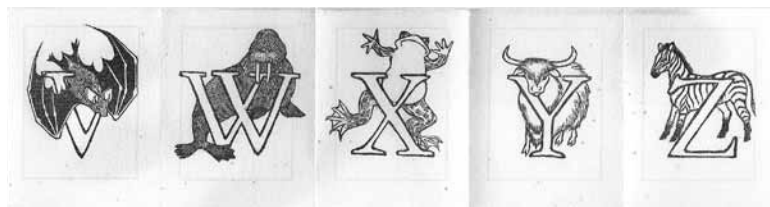
ings in rear pocket. Silk boards, side stitched. Fine in slipcase. *One of 35 deluxe, hand-colored signed copies. (There were also 300 regular copies.) Entwined (hence “acrobatic”) with each letter is a mime-like figure whose facial expression and body language reflects the word’s meaning.* \$700

84. (Wood Type) *SPECIMENS OF WOOD TYPE HELD AT THE SHOOTING STAR PRESS, The Private Press of John Horn*. Little Rock, 2001–2008. Sixty-five large broadsides, each devoted to a single face. Most faces are shown in complete alphabets and are identified. About half the broadsides measure 11 × 17; the other half 15 × 22½; two are 15 × 38. The two larger sizes are folded. With 4 printed lists of contents. Loose in 13 × 19 cardboard box with broadside title mounted on lid. Fine. *Beautifully printed—not an easy feat with old wood type. The alphabets are printed in black; decorative material in various colors is printed from metal. One of 100 sets.* \$450
85. Yaron. *THE WORLD UPSIDE DOWN ALPHABET*. (London): Flying Sugar Press, (1991). 2¾ × 3¼, accordion fold opening to 82 inches. Thirty etchings with aquatint, hand-coloured by Yaron Livay. Red cloth over boards with hand-coloured etchings recessed into cov-

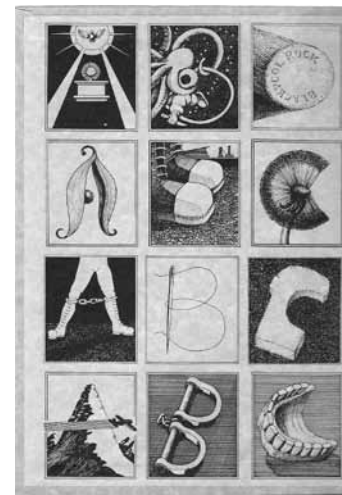
ers, additional alphabets on engraved endpapers. Fine in black cloth slipcases with the “A” and “Z” etchings recessed into covers. *In this colorful, textless alphabet roles are reversed: for “C” chess pieces move men around a board; in “Q” a windmill tilts at Don Quixote. One of 50 copies on BFK Rives. This is one of 40 in cloth binding. (There were 10 in leather.) The Press name derives from the “sugar lift” etching technique.* \$750

86. Zapf, Hermann and August Rosenberger. *DAS BLUMEN ABC*. Frankfurt, 1962. 9 × 13. Two leaves, 26 leaves of illustration and calligraphy, colophon. Green cloth, white spine label printed in gold, engraved alphabets on endpapers. Signed by Zapf and Rosenberger. Also inscribed by Zapf to a printer. Fine copy in custom cloth folding case. *One of 180 copies. This was privately printed for Zapf at Stempel, Typefoundry. Part of the edition was hand colored—but not this copy. Zapf began these charming drawings in 1943 in Bordeaux and completed them in 1946. It required two years for Rosenberger to complete the metal engravings from which they are printed.* \$750

87. Klingspor Type Foundry. Bierbaum, Otto Julius. *MEIN ABC*. Offenbach, 1908. 5½ × 6. (28) pages. Boards with printed design (ABC) in black and gilt. Light soil to boards, contents fine. *The alphabet is composed of Vogeler pictorial initials with the letter printed in gold. Text beneath is printed in Breiskopf-Fraktur, the whole within a narrow typographic border. An early Klingspor Gebr. imprint for friends of the foundry. Halbey page 161 # 8.* \$250



Item 11. Chamberlain



Item 55. Parrot Press



Item 80. Kurt H. Volk



Item 87. Klingspor



Item 83. Acrobatic Alphabet

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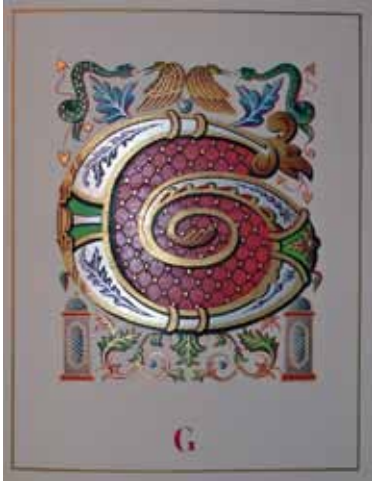
NOTES

Cover design by Jerry Kelly, New York

Typography by Michael Russem, Cambridge



TOP: Item 66. Alan Robinson BOTTOM: Item 6. Bird Press



Item 70. Saint Victor