

NEWSLETTER 45

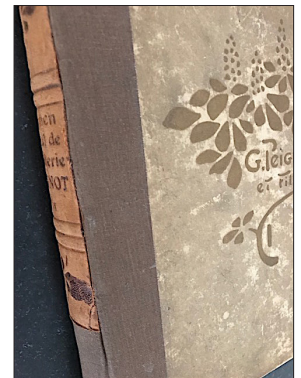
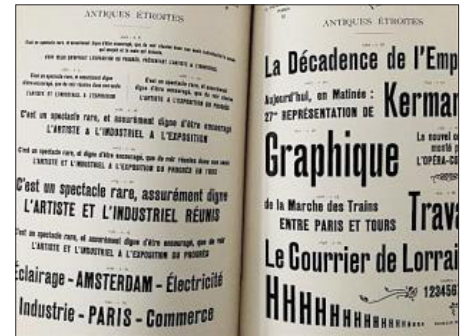
ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN
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FONDERIE G. PEIGNOT & FILS: *Spécimen Général. Tome I: Matériel, Filets, Fantaisies Classiques & Modernes, Vignettes, Ornaments*

Fonderie G. Peignot & Fils, Paris. 1900. (10), 1-7. Resnseignements Généraux: 1-32, 32A-B, 33-71, Specimen des Filets: 1-43. Fantaisies Classiques avec b. d. c. Latines, Égyptiennes, Classiques, Antiques, Normandes, Italiennes: (2), 1-67. Les Initiales Classiques et de Fantaisie: (2), 1-71. Ecritures & Lettrines: (2), 1-19. Spécimen des Fantaisies Modernes: 1-41, (3). Vignettes & Ornaments Modernes: 1-51. Coins & Vignettes: (2), 1-28, (pp. 29-32 are missing), 33-42 (pp. 43-46 are missing), 47-55, (1). Rétrospective: 1-40, (1) pages.

Very thick, small 4to (26 x 19,5 cm), illustrated in colour and black & white. Original boards rebaked in cloth with part of the original leather spine preserved. First end paper with missing pieces. Boards and corners worn. An attractive well printed book.

SEK2400 / €225 / £201 / \$250



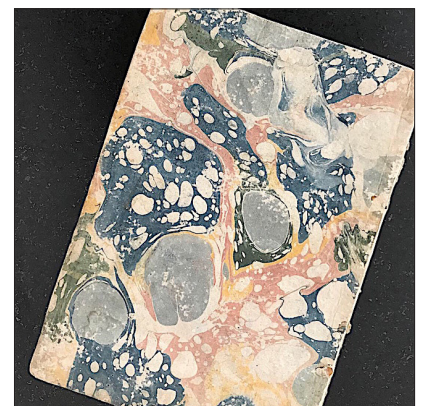
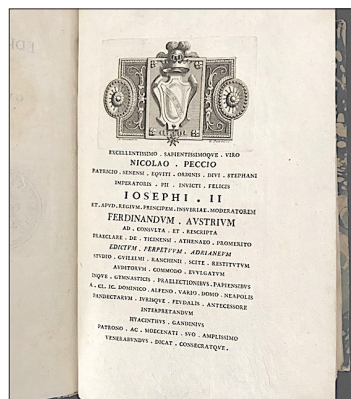
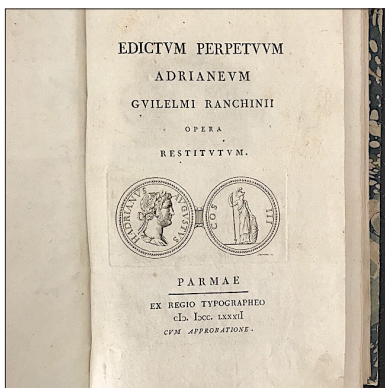
BODONI PRESS: *Edictum perpetuum Adrianeum Guilelmi Ranchinii opera restitum*

Parma (Ex Regio Typographeo). 1782. 8vo (21 x 14 cm.). (3), (1 blank), xxii, (1), (blank), 1-148 pp. Engraved vignettes on title and dedication. Contemporary marbled paper boards, spine and boards worn. Brooks 214.

In order to unify jurisprudence throughout his empire, Emperor Hadrian ordered the prætor Salvius Julianus to revise and codify systematically the prætorian edicts and the annual supplementary edicts. In the year 131 this "perpetual edict" (edictum perpetuum) obtained force of law by virtue of a decree of the senat. It later formed the basis of Justinian's Corpus juris.

Provenance: Lars Hall (1938-2018), prominent in Swedish public relations, designer and art collector, who studied at Konstfack in Stockholm. Hall was an Art Director and one of the founders of the advertising agency Hall & Cederquist AB in 1973. He also started Gallery Camera Obscura and later Lars Hall AB, (art direction and design). He was also an avid collector of books and Fine Art photography.

SEK1600 / €150 / £134 / \$167

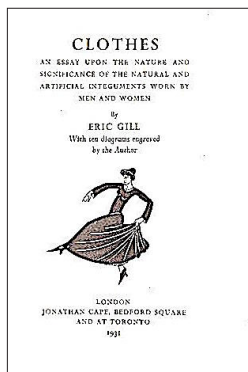
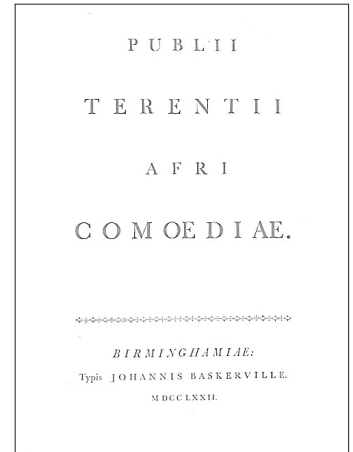
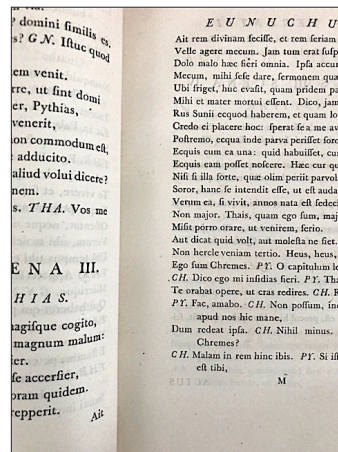
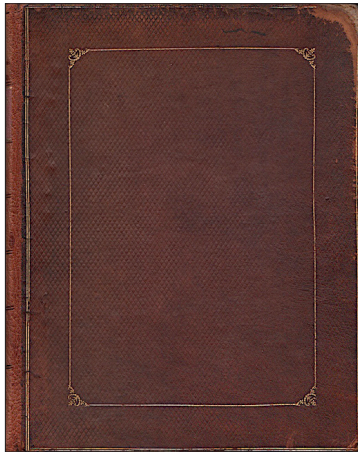


TERENCE: *Publii Terentii Afri Comoediae*

John Baskerville, Birmingham. 1772. First edition. (2), 364 pages. Large 4to (31 x 24,5 cm). Contemporary straight grained plum morocco leather binding, gilt borders on boards, all edges gilt, inner dentells, marbled endpapers. Rebacked, corners bumped and worn, boards worn and age darkened, gift inscription on first endpaper (Henry Curwen), two bookplates inside front cover; engraved armorial bookplate + Lawrence Wallis' exlibris. Interiors clean and bright. It prints the following plays: *Andria*, *Eunuchus*, *Heautontimorumenos*, *Adelphi*, *Phormio* and *Hecyra*, each play having a separate title with list of characters. (Gaskell No. 46).

Provenance: From the library of the prominent Swedish book designer Christer Hellmark.

SEK1800 / €169 / £151 / \$187



GILL, ERIC: *Clothes. An Essay upon the Nature and Significance of the Natural and Artificial Integuments worn by Men and Women*

Jonathan Cape, London. 1931. (6), (2), 3–196, (4, last blank) pp. 8vo. 10 wood engravings by the author. Original green cloth, faded on spine, gilt title, green upper edge, otherwise uncut, lacks dust wrapper. First edition. Printed by Walter Lewis at the University Press, Cambridge. Printed from 13 pt Perpetua. (Evan Gill no. 22).

Provenance: Lars Hall (1938–2018), prominent in Swedish public relations, designer and art collector, who studied at Konstfack in Stockholm. Hall was an Art Director and one of the founders of the advertising agency Hall & Cederquist AB in 1973. He also started Gallery Camera Obscura and later Lars Hall AB, (art direction and design). He was also an avid collector of books and Fine Art photography.

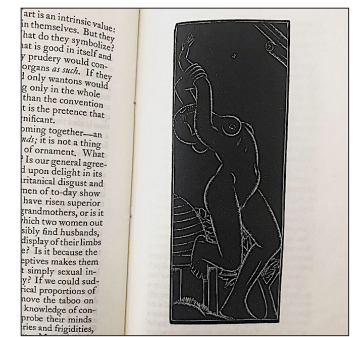
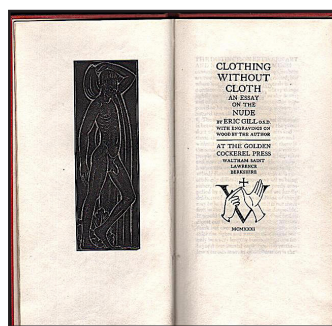
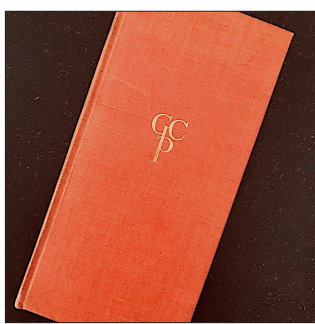
SEK750 / €70 / £63 / \$78

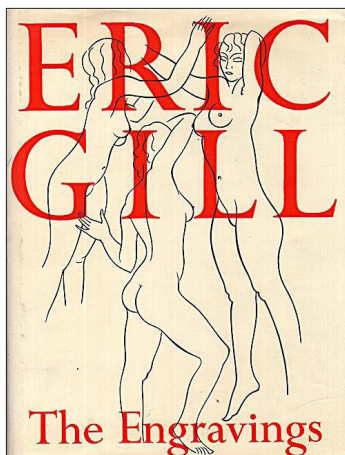
GILL, ERIC: *Clothing Without Cloth. An Essay on the Nude*

The Golden Cockerel Press, Waltham Saint Lawrence. 1931. (2), 1–18 pages. Tall, narrow 8vo. Original scarlet buckram with Press device (David Jones) in gilt to upper board, gilt lettered spine, very slightly faded, top and fore-edges gilt, tail edges untrimmed, free end papers lightly browned as usual. Bookplate of G. v. A. de Fries. 4 wood engravings by Gill: Mellors (P727), Venus (P290), The Bee Sting (P292), The Dancer (P291). Limited to 500 numbered copies, of which this is no. 261. Printed from 11pt. Caslon Old Face on watermarked Batchelor hand-made paper. (Evan Gill 20, Chanticleer, 75).

Provenance: Lars Hall (1938–2018), prominent in Swedish public relations, designer and art collector, who studied at Konstfack in Stockholm. Hall was an Art Director and one of the founders of the advertising agency Hall & Cederquist AB in 1973. He also started Gallery Camera Obscura and later Lars Hall AB, (art direction and design). He was also an avid collector of books and Fine Art photography.

SEK2775 / €260 / £233 / \$289



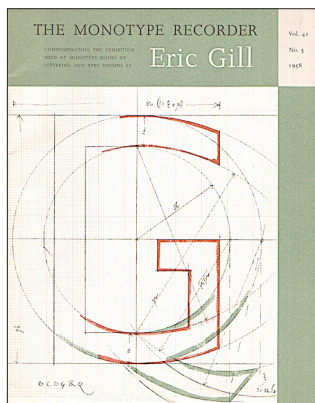


SKELTON, CHRISTOPHER (ED.): *Eric Gill. The Engravings*

The Herbert Press, London 1990. 478 pages. Large 4to. (31 x 23,5 cm). Original green cloth, blind stamped picture of nudes (1938) to front, gilt titles to spine, dust jacket somewhat worn. 993 illustrations. With cross reference list, bibliography, checklist of books where engravings appear, index.

"This monumental book, compiled by Gill's nephew, Christopher Skelton, and based on the limited edition, contains Gill's complete oeuvre [*Everything is there!*] - from his religious subjects to his erotic fantasies, from his designs for the sumptuous editions of *The Canterbury Tales* & *The Four Gospels* to his tiny pressmark for the Curwen Press. Most are reproduced in their original dimensions, with examples in both color and black and white."

SEK1200 / €113 / £101 / \$125



WARDE, BEATRICE (ED.): *The Monotype Recorder. Commemorating an Exhibition of Lettering and Type Design by Eric Gill, Held at Monotype House, London in October 1958. Volume 41 No. 3, 1958*

The Monotype Corporation, London. 1958. (2), 22 pages. + 8 pages of plates. 4to. Stapled. Stiff, printed wrapps. Illustrated.

Text, anonymously, by Beatrice Warde, and deals mainly with Eric Gill's letter art. The exhibition, which lasted more than three weeks attracted 6000 visitors. (Gill, Corey & Mackenzie No. 636.15, Appleton 337).

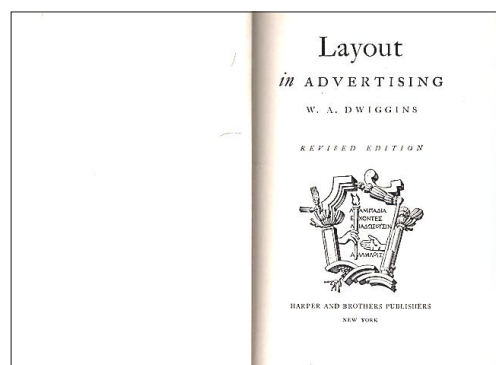
SEK275 / €26 / £23 / \$29

DWIGGINS, W[ILLIAM] A[DDISON]: *Layout in Advertising*

Harper & Brothers, New York. 1948. xii, 200 pages. Black cloth, spine lettered and stamped in gold, no dust jacket. Top of spine somewhat worn. Numerous illustrations in b/w. Typography, illustrations, binding, jacket by WAD. AIGA Fifty Books, 1928. Revised edition, becoming quite scarce in any edition. (Agner 28.02).

"In 1928 Dwiggins wrote 'Layout in Advertising', probably the best text on the subject that had ever been published in America. Despite some ephemeral material, much of this book continues to be valuable to contemporary designers, for it is written with style and without dogma." ALEXANDER LAWSON: *Anatomy of a Typeface* p. 246.

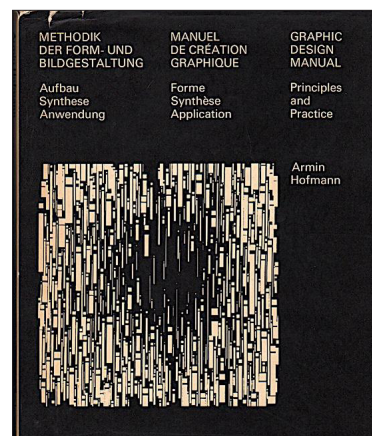
SEK900 / €84 / £75 / \$94

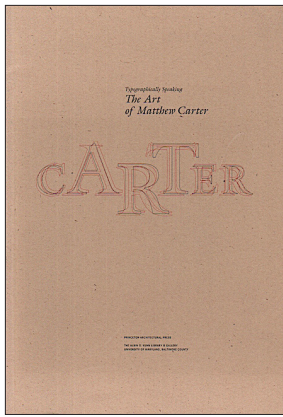


HOFMANN, ARMIN: *Graphic Design Manual. Principles and Practice / Methodik der Form- und Bildgestaltung. Aufbau, Synthese, Anwendung / Manuel De Création Graphique. Forme, Synthese, Application*

Verlag Arthur Niggli AG, Teufen AR, 1965. 200 pages. (25 x 21,5 cm). White cloth lettered in black to spine and front board. Dust jacket with edge wear and shorter tears, repaired with acid free tape. 301 b/w illustrations. Text in English, German, French. First edition in nice condition. *Provenance: Olle Eksell, prominent Swedish graphic designer.*

In Hofmann's classic publication elements of image and form are analyzed and investigated with regard to their inherent laws. The lessons of methodical design are as important to-day with the use of the computer as it was when the process of design was mechanical and hand driven. The reader is taken step by step from the first rudiments to more elaborate and complex processes. Pictorial and formal elements are analysed and their inherent rules extracted. The knowledge acquired through this logical treatment of the material can be learnt; it should be part of every designer's and typographer's equipment. Its four chapters explore what for Hofmann were the basic building blocks of graphic design: The Dot, The Line, Confrontation, Letters and Signs. (100 Classic Graphic Design Books pp. 88-89). SEK600 / €56 / £50 / \$62





RE, MARGARET: *Typographically Speaking. The Art of Matthew Carter*
Princeton Architectural Press, New York. 2003. Second enlarged edition. 104 pages. Large 4to (33 x 23 cm). Stiff paper covers. 24 colour plates and 14 black and white plates on coated paper. With the contributions of Johanna Drucker & James Mosley.

One of the modern-day most influential typeface designers with typefaces such as Galliard, Miller, Mantinia and Bell Centennial. Chronological presentation of all typefaces and with a bibliography.

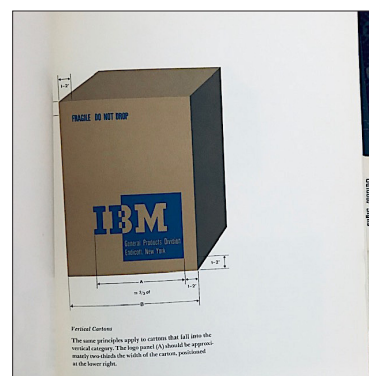
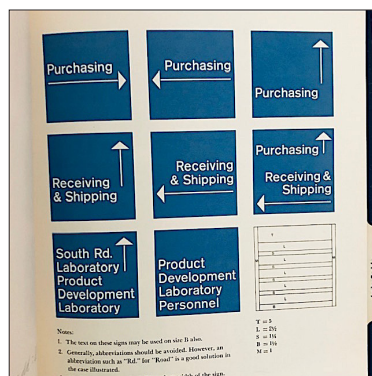
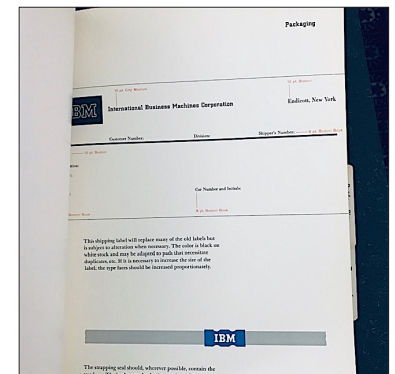
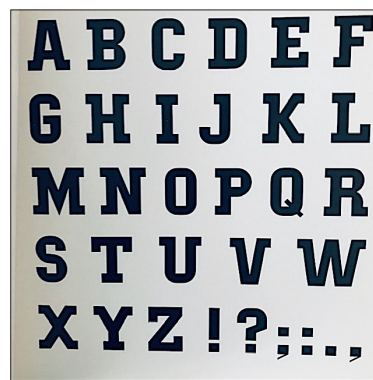
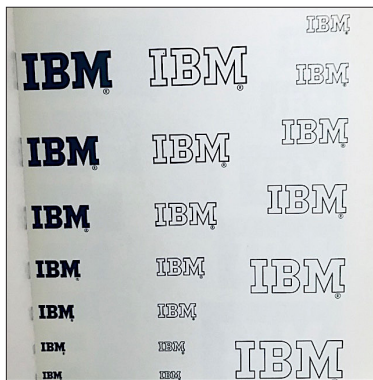
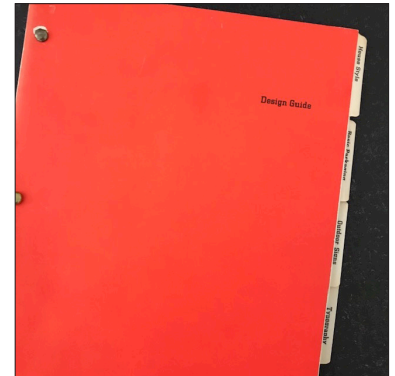
SEK500 / €47 / £42 / \$52

RAND, PAUL: *Design Guide*

IBM. 1960–61. 4to (28 x 22 cm). Not paginated (c. 42 leaves + covers, printed rectos). Dog ear at upper left corner and a minimal tear (c. 3 mm) at left margin on front cover, otherwise in fine condition. Shows the guidelines for: House Style, Basic Packaging, Outdoor Signs, Typography.

An early and rare design manual by Paul Rand for IBM in loose binder paper. Mr Rand had changed the slab serif Beton Bold Condensed to a more hard-edged slab serif; City Medium, designed by Georg Trumpp in the 30s. But it was too early for the striped version which appeared 1962. (STEVEN HELLER: *Paul Rand*, IBM; pp.149–172).

SEK4000 / €375 / £335 / \$416

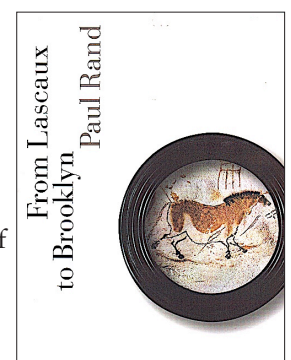


RAND, PAUL: *From Lascaux to Brooklyn*

Yale University Press, New Haven. 1996. xii, 187 pages. 4to (26 x 20 cm). Grey cloth binding, dust jacket with repaired tears (acid free tape). Former owner's signature on front paste down. Illustrated in colour and black and white throughout. First edition of Paul Rand's last book.

Rand defines aesthetics and the aesthetic experience, in particular as it affects the designer, and helps members of his profession articulate and understand design problems by linking principles of aesthetics to the practice of design.

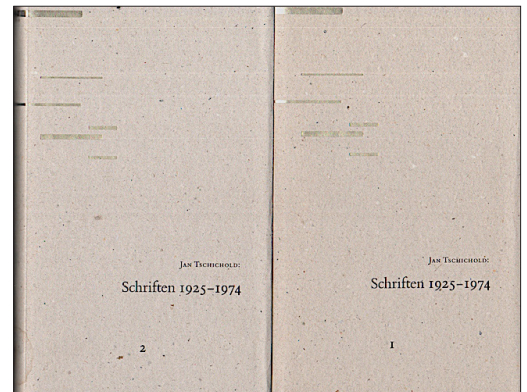
SEK375 / €35 / £31 / \$39



TSCHICHOLD, JAN: *Schriften 1925–1974*. 1-2

Brinkmann & Bose, Berlin. 1991–92. 400 + 464 pages. Embossed card boards, top edges stained blue. Dust jacket part 1 water stained at top of spine, part 2 at bottom of spine. Otherwise in great condition. Text in German and English but mainly in German. Two volumes. *Provenance: From the library of the prominent Swedish book designer Christer Hellmark.*

From the contents: Die neue Gestaltung; Elementare Typographie; zeitgemäße buchgestaltung; Der Geschäftsbrief nach DIN 676; Japanische Typographie, Flaggen und Zeichen; fotografie und typografie; Die alte Typographie (1450–1914) Neue Typographie und Nornung; noch eine neue schrift; Die Entwicklung der neuen Typographie im In- und Auslande; A quick and easy method of lettering; Was ist und was will die Neue Typographie?; New paths in poster work; Zeitgemäße Briefmarken; Über El Lissitzky; Einiges über Buchgestaltung; Schlußpunkte bei Kleinschrift; antwort auf eine umfrage; Der Satz des Buches; Europäische Schriften aus zweitausend Jahren; Kritik der ornamentalen Typographie; Sinn und Ziele der neuen funktionalen Typographie; Sinn und ziele der neuen oder funktionalen Typographie; Gestaltung des Flächenraums; Vom Papier und seiner Erfindung; New Typography; Der sogenannte Naturselbstdruck; Ursprung und Form der Zahlzeichen; Der frühe chinesische Farbendruck; Graphik und Buchkunst; Die Maßverhältnisse der Buchseite, des Schriftfeldes und der Ränder; Richtige und falsche Satzarten von Überschriften; Penguin Composition Rules; Wirken sich gesellschaftliche und politische Umstände in der Typographie aus?; Meine Reform der Penguin Books; Die Garamond; Über Kalligraphie, Typographie, Ausschluß und Sperren; Gerader Rücken, Kastenband?; Der Umgang mit Kleinbuchstaben; Die Wahl der richtigen Schrift; Die Leserlichkeit verschiedener Schriftschnitte; Die Proportionen des Buches; Geschichte des chinesischen Brief- und Gedichtpapiers; Der chinesische und der japanische mehrfarbige Holztafeldruck, technisch; Symmetrische oder asymmetrische Typographie?; Die Bedeutung der Tradition für den Entwurf neuer Schriften; Der chinesische Stempel: Ursprung des Buchdrucks; Wie das Buch foto-auge (1929) entstand; etc. - Mit einer Bibliographie der Schriften Tschicholds.



SEK500 / €47 / £42 / \$52

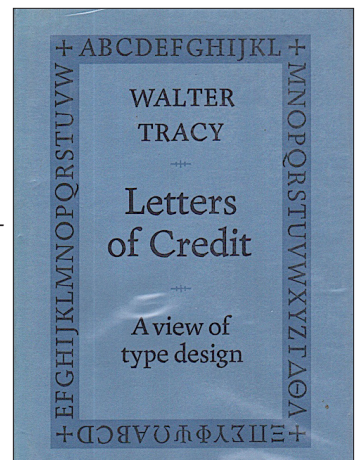
TRACY, WALTER: *Letters of Credit. A View of Type Design*

Gordon Fraser, London. 1986. 223 pages. Small 4to (25,3 x 18 cm). Dark blue cloth stamped in blind with gilt decoration to spine. A fine copy in like dust jacket, in a protective plastic covering. Numerous letter sample illustrations. First edition. *Provenance: From the library of the prominent Swedish book designer Christer Hellmark.*

Divided in two sections; “*Aspects of type design*” is about the anatomy of the letter in aesthetic and practical aspects. A very important text for all type designers. “*Some designers and their types*”, Walter Tracy analyze famous type designers and their type faces: Jan van Krimpen, Frederic Goudy, Rudolf Koch, W. A. Dwiggins and Stanley Morisons Times Roman.

A classic book on the construction of letterforms and typefaces. The book includes historical information on each of the type families and designers it examines. The chapter that discusses the correct spacing of letters is a classic. Highly recommended to anyone with a strong interest in typeface design.

SEK500 / €47 / £42 / \$52

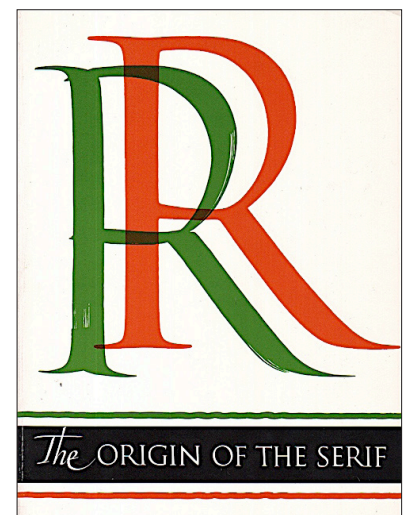


CATICH, EDWARD M.: *The Origin of the Serif. Brush Writing & Roman Letters*

Catich Gallery, St. Ambrose University, Davenport, Iowa. 1991. Second edition. xii, 312 pages. 4to. (27,5 x 21 cm). Stiff, printed wrappers. Really nice copy. 77 full page illustrations and 211 text illustrations. Printed in three colours. *Provenance: From the library of the prominent Swedish book designer Christer Hellmark.*

“... (1) the writing of the given text with a stiff-bristled brush on the stone; (2) the chiselling of the letters with a shallow (not a deep) V-cut; and (3) the repainting of the V-cut to maximize the legibility of the original written characters.” Paul Standard.

SEK1500 / €141 / £126 / \$156

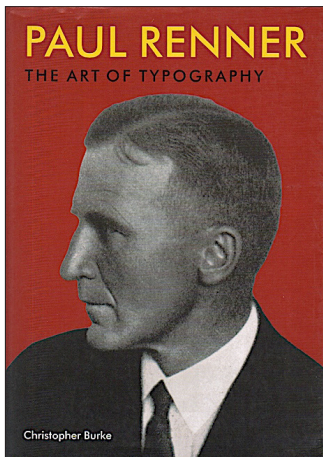
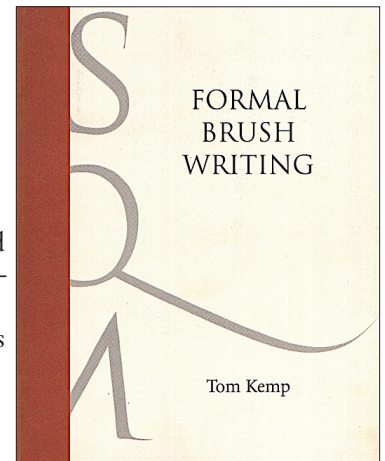


KEMP, TOM: *Formal Brush Writing*

Twice Publishing, Oxford. 1999. (14), 246 pages. 4to (27,5 x 22 cm). Stiff, printed, paper wrappers. Spine faded, the first 28 pages with some underlining with a pencil. Black and white illustrations throughout. List of references and index.

The definitive guide to how to manipulate an edged brush to produce authentic Trajan letters. Early in the twentieth century Edward Catich made an amazing discovery that the best monumental Roman inscriptions were hand-written with a brush before being carved out and repainted. He wrote down this thesis in "*The Origin of the Serif*". Tom Kemp has filled in all the details which Catich left out. "*Formal Brush Writing*" is a detailed manual for learning to use the edged brush and suggests many ways in which it could be used today as a formidable calligraphic tool.

SEK400 / €38 / £34 / \$42



BURKE, CHRISTOPHER: *Paul Renner. The Art of Typography*

Hyphen Press, London. 1998. 223 pages. 8vo. Sewn & jacketed paperback. 110 b&w + 20 colour pictures.

The work and life of this German type and book-designer are, for the first time, presented at length and with full historical documentation. Renner lived through the first half of the twentieth century, and this book is, in effect, a history of typography in Germany in those years. It also speaks to present concerns in design, and especially to the search for a rationality deeper than one of easy rules of style.

Paul Renner is a work of discovery. As part of its fresh narrative and analysis, it includes much new illustrative material and the first full bibliography of Renner's writings.

SEK300 / € / £ / \$

PAOLI, CRISTINA: *Mexican Blackletter*

Mark Batty Publisher, New York 2006. 96 pp. 4to (31,5 x 26 cm). Laminated, printed boards. Illustrated in colour. Copy as new.

Blackletter, known also as Gothic miniscule, originated in Europe near the end of the 12th century. Transported from Europe to the New World, blackletter was subtly reshaped by indigenous influences. No better is this illustrated than in Mexico.

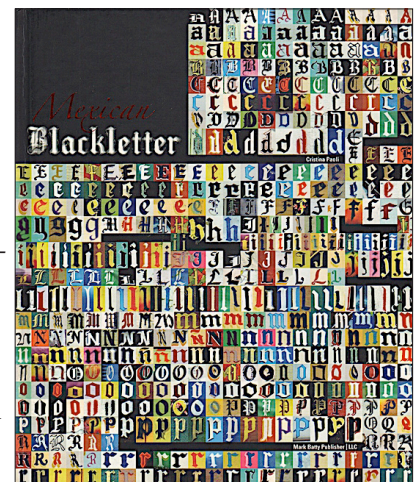
The blackletter that adorns countless small stores, shops and service providers throughout the country has a wholly Mexican twist, catering to the everyday needs of ordinary people, from cobblers to doctors. More than simply a form of signage, Mexican blackletter is a valuable gloss on contemporary Mexican culture.

Inspired by her time living and working in Mexico City, Cristina Paoli has investigated how this distinctive letterform exists in Mexico today. Through numerous colourful photographs of signage, tattoos, posters, and car detailing, along with insightful text, *Mexican Blackletter* establishes why blackletter is so popular in Mexico, and why this popularity reveals a cultural essence.

Blackletter enhances written messages, converting them into elegant and transcendental discourses, regardless of the environment in which it is used. In markets and food stalls or on streets, walls, trucks and taxis, regardless of whether it is drawn on cloth, skin, an old metal plate or a piece of cardboard, blackletter has the ability to make known that which cannot be easily verbalized: history and how history manifests in the present.

Mexican Blackletter presents the opportunity to engage in this dialogue with the vast and varied hand-letterers working in and around Mexico City. Read their work, study the differences, appreciate the craftsmanship, and come to understand a very real facet of Mexico and Mexicans that transcends typography.

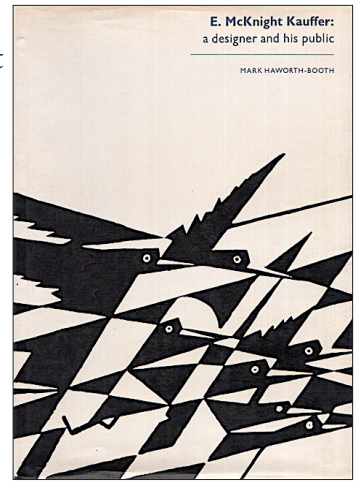
SEK300 / €28 / £25 / \$31



HAWORTH-BOOTH, MARK: *E. McKnight Kauffer, a Designer and his Public* Gordon Fraser, London. 1979. 136 pages. 4to (30,5 x 22 cm.). Blue cloth, dust jacket. 93 text illustrations + 75 plates, some in colour.

Edward McKnight Kauffer (14 December 1890–22 October 1954) may be best known for the 140 posters that he produced for London Underground, and later London Transport. The posters span many styles: many show abstract influences, including futurism, cubism, and vorticism; others evoke impressionist influences such as Japanese woodcuts. He created posters for Shell Oil, the Great Western Railway and other commercial clients, and also illustrated books and book covers. Later he also became interested in textiles, interior design and theatrical design.

SEK325 / €30 / £27 / \$34



[SIGN OF THE DOLPHIN]: *A True Description of All Trades. Published in Frankfort in the Year 1568*

Mergenthaler Linotype Company, New York, 1930. 19 pages + colophon. Vellum spine over marbled boards, top edge rough-cut, others uncut. Includes illustrations by Jobst Amman of six trades: the printer, bookbinder, typefounder, papermaker, draughtsman and woodcutter. Printed in four hundred copies in Linotype Granjon on Kelmscott hand-made paper. Lawrence Wallis' book label inside front board. Inscribed with pencil by Lawrence Wallis "Printed by G. W. Jones at the Sign of the Dolphin. Translated from German by A. F. Johnson." Lawrence Wallis should know, he is the author of the book "George W. Jones; Printer Laureate". Provenance: From the library of the prominent Swedish book designer Christer Hellmark.

SEK400 / €38 / £34 / \$42

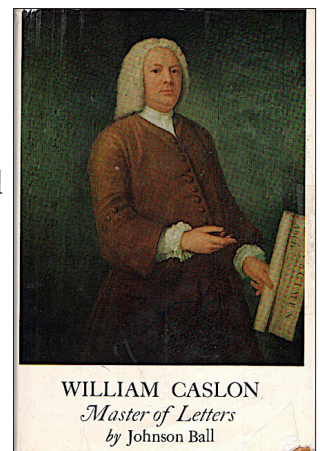


BALL, JOHNSON: *William Caslon. Master of Letters. William Caslon 1693–1766. The ancestry, life and connections of England's foremost letter-engraver and type-founder*

Roundwood Press, Kington. 1973. First edition. Colour frontispiece, xxviii, 494 pages + 68 plates + 2 folded type specimen sheets. Large 8vo. Mustard coloured cloth with gilt lettering to spine, dust jacket tape repaired. Figures in the text + plates. Includes index, 3 appendices, bibliography.

"Dr. Johnson Ball's exhaustive researches into the background of England's most distinguished letter-founder have produced this definitive biography of the craftsman whose work marked an epoch in English printing. This is the first book to trace Caslon's ancestry."

SEK400 / €38 / £34 / \$42

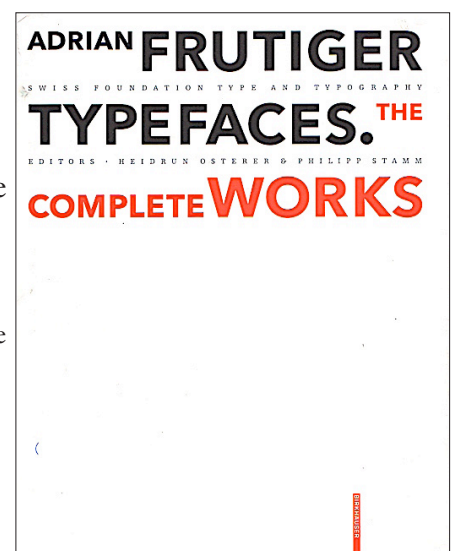


OSTERER, HEIDRUN & STAMM, PHILIPP (EDS.): *Adrian Frutiger Typefaces. The Complete Works*

Birkhäuser, Basel. 2009. 459 pages. Large 4to (31,5 x 25,5 cm). Red, blind stamped cloth, lower corner mildly bumped, dust jacket slightly rubbed at the edges and with a (c. 25 mm) tape repaired tear (acid free tape). Illustrated in colour and black and white throughout. Text in English.

The international creation of typefaces after 1950 was decisively influenced by the Swiss type designer Adrian Frutiger. His Univers typeface and the machine-readable font OCR-B, which was adopted as an ISO standard, are milestones, as is his type for the Paris airports, which set new standards for signage types and evolved into the Frutiger typeface. With his corporate types, he helped to define the public profiles of companies such as the Japanese Shiseido line of cosmetics. In all he created some fifty types, including Ondine, Méridien, Avenir, and Vectora.

Based on conversations with Frutiger himself and on extensive research in France,



England, Germany, and Switzerland, this publication provides a highly detailed and accurate account of the type designer's artistic development. For the first time, all of his types – from the design phase to the marketing stage – are illustrated and analyzed with reference to the technology and related types. Hitherto unpublished types that were never realized and more than one hundred logos complete the picture.

The indispensable standard work on Frutiger's output. With unpublished images and new, hitherto unavailable information. Published to coincide with Frutiger's eightieth birthday: May 24, 2008.

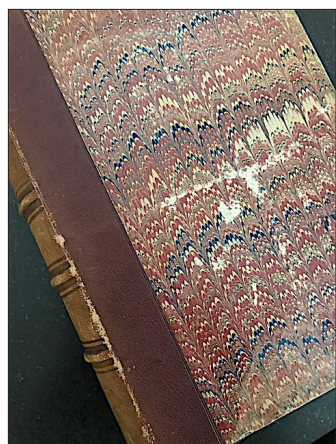
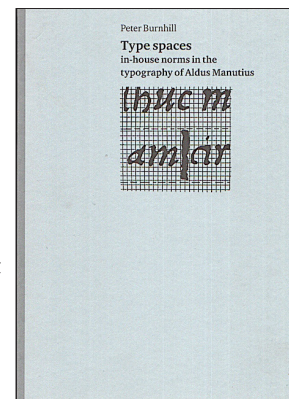
SEK950 / €89 / £80 / \$99

BURNHILL, PETER: *Type Spaces, in-house norms in the typography of Aldus Manutius*

Hyphen Press, London. 2003. 143 pages. 8vo. Stiff paper wrappers. Specimens, letter forms, diagrams and samples. Nice copy.

The books of Aldus Manutius possess an enduring appeal, for their sense of order and visual-semantic structure. After intensive examination of some Aldine books, Burnhill proposes a hypothesis about the co-ordination of the dimensions in type in this printing. It seems that a system of typographic measurement informed this work, two hundred years before such a system was made explicit in printing. Peter Burnhill argues that there was a moment when the exceptional figures of the publisher Aldus Manutius and his punchcutter, Francesco Griffo, could use a set of 'in-house norms'. The evidence is presented in a set of annotated enlargements of pages from Aldine books. This system of unified measurement has a rationality that can apply to any process of character assembly, in any age, and with any system of production.

SEK600 / €56 / £50 / \$62



DE VINNE, THEODORE LOW: *The Invention of Printing. A collection of facts and opinions illustrated with facsimiles of early types and woodcuts*

Francis Hart & Co., New York, 1876. First edition. (2), frontispiece, 556 pages. Large & thick 8vo. Quarter leather binding, marbled boards, spine with four compartments. Spine faded and boards and spine edges somewhat worn but overall a nice copy. Provenance: From the library of the prominent Swedish book designer Christer Hellmark. (Saint Bride 20437).

Standard work by a respected New York printer and publisher of which Bigmore and Wyman (p. 167) say: "A most useful work, and gives evidence of the utmost care and painstaking on the part of the author." The illustrations are chiefly automatic reproductions in reduced size, direct from the originals, and are very well executed."

"Very few copies of the first edition exist today, for the book was issued in parts and then bound by the subscribers." Hart 92.

SEK1700 / €159 / £143 / \$177

SILVER, ROLLO G. [Leaf Book]: *Nicolas Jenson. Together with a leaf from the Jenson Pliny*

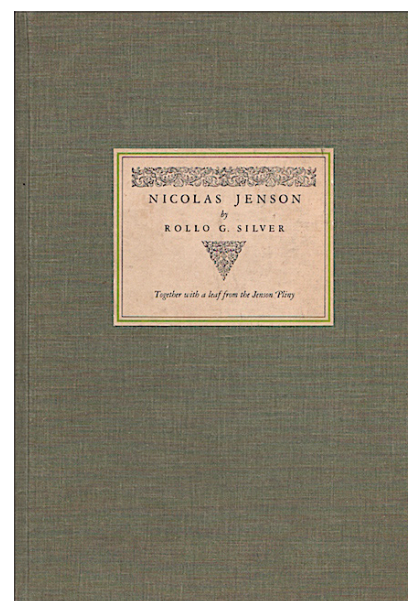
The Nimrod Press, Boston. 1966. (2), 7, (3) pages + 1 leaf (typographical specimen). Folio (39 x 26,5 cm). Green cloth binding, printed paper label to front cover. Printed in an edition of only 125 copies. Really nice copy.

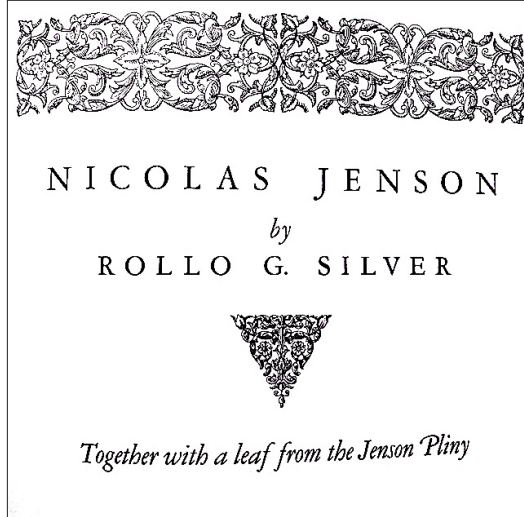
The original leaf, bound in, is from Caii Plynii Secundi Naturalis historiae liber .I (Printed by Nicolas Jenson, Venice, 1472). Measures (c. 36 x 24 cm), printed both sides. (Chalmers, *Leaf Book* 146).

Bruce Rogers believed that Jenson's roman was "...the most beautiful and the most legible type in the world... improvement of it is forever impossible."

Daniel B. Updike said "...while to look at the work of Jenson is to think but of its beauty, and almost to forget that it was made with hands!"

SEK8000 / €750 / £671 / \$833

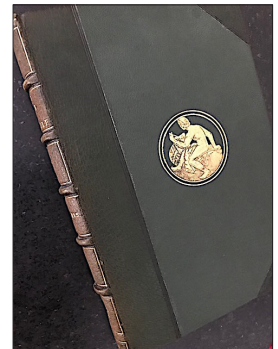




ALGA. AC. TEA. AMPELO. AGRIA. ASSENTIO. Alga cioè Alga roffa e utile amorf degli Scarpiōi. La Adore. Egambi asperi & ha nodi & elfeme enero chome d morbide. Nafcie in luoghi ombrofi & asperi & aquofi. D alle interiori malattie delle donne. Ampelos Agria e chian e & dicolore dicenere & uiticci lunghi callofi & roffi cho no fiāma di gioue. Fa feme simili alle melagrane in acini. I ni daqua & arrotoi due cyathi diuino Coo leggermente to fi da aritruopichi. Emenda euitii della matrice & lapelle esta con lefogle & ugnendo col suo fughō. Sono piu fperie amato da una citta di gallia. Item pontico da ponto doue le per quefto fi truouano fanza fiele. Ne e alchuno altro migl ne in Italia. Ma lamidolla del pontico e dolce. Questa herba a ne facnificii del popolo Romano celebrata. Imperoche nell corfi decarri aquattro cauagli & chi uince bee labfentio. Crea honorifica chofa dare per premio fanita. Corrobora loftom fapote fi tranferisce ne uini. Bee fi anchora ladecoctione dell na nocte fi tiene alfereno. Chuoco fi fei drachme difogle cor i daqua piouana bifogna arrogerui fale. E antichiffima con

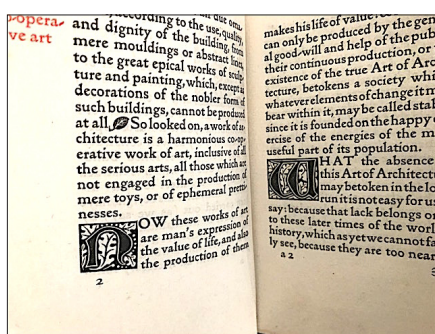
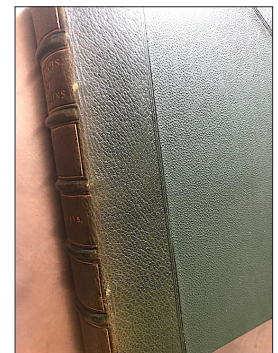
MORRIS, WILLIAM & WYATT, A. J. (transl.): *The Tale of Beowulf Sometime King of the Folk of the Weder Geats*

Longmans Green & Co, London. 1904. x, 191 pages + wood engraving by Edward Burne-Jones. 8vo. 2nd impression, 2nd edn. Privately bound quarter leather binding, spine with 5 raised bands and lettered gilt to spine and front board, top edge gilt, others untrimmed. Spine faded. Print run 500 copies. (LeMire A-77.02.01). SEK950 / €89 / £80 / \$99



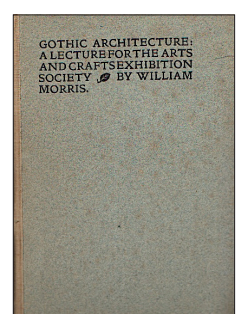
MORRIS, WILLIAM: *The Roots Of The Mountains Wherein Is Told Somewhat Of The Lives Of The Men Of Burgdale Their Friends Their Neighbours Their Foemen And Their Fellows In Arms*

Reeves & Turner, London. [Printed by the Chiswick Press], 1890. (6), 424 pages. 8vo. First edition. Privately bound quarter leather binding, spine with 5 raised bands and lettered gilt to spine, top edge gilt, others untrimmed. Spine faded. (LeMire A-48.01). SEK1950 / €183 / £164 / \$203



MORRIS, WILLIAM: *Gothic Architecture A Lecture for the Arts and Crafts Exhibition Society*

Kelmscott Press, Upper Mall, Hammersmith. 1893. (2), 68 pages. First edition, third impression (with the typos corrected on pages 41 and 45 ("gilds" to "guilds" and "Van Eyk" corrected to "Van Eyck", respectively). Large 16mo (143 x 103 mm). Original linen-backed printed boards. Top edge trimmed, others uncut. Text printed in red and black. Printed



on Kelmscott Flower handmade paper in 1500 copies. 4 floriated 6-line and 23 floriated 4-line initials (the first use of the latter), 43 of printer's leaf ornaments. Set in the Golden Type. Nice copy. Provenance: From the library of the prominent Swedish book designer Christer Hellmark. (LeMire A-66.01, Peterson A18).

SEK5000 / €469 / £419 / \$520

HLAVSA, OLDRICH: *A Book of Type and Design*

SNTL, Prague. 1960. 496 pages. Large 8vo. Embossed cloth binding. Spine with scuffing marks, front board's edge a little bit worn. The North American edition, text in English. Printed with some use of colour. This book intended for printers, typographers, and for all who care for fine books and printing,

shows a selection of roman typefaces used in contemporary printing, and at same time provides a cross-section of the production of the world's foremost typefoundries. A major part of the book is given to specimens of various typeface, accompanied by short comments. The development of typefaces, their design and use, and the basic rules of good composition are also briefly discussed.

SEK600 / €56 / £50 / \$62



MORISON, STANLEY (ED.): *The Fleuron. A Journal of Typography. No V*

The University Press Cambridge and Doubleday Page & Co. New York, 1926. xiii, 205 s. + 16 pages with ads. 4to (29 x 23,5 cm.). Dark yellow cloth binding, top edge cut, others uncut, binding and end papers composed by Emil Rudolf Weiss. Spine of book is age darkened, head and heel of spine worn, boards soiled and discoloured, front joint gently weak, some foxing first 20 pages and to some of the ads at rear. Illustrated with type specimens, facsimiles, title pages, type samples, inserts, plates &c. some in colour. Set in *Barbou and printed in 1370 copies, this is one of 1250 copies printed on Antique Laid, at the Cambridge University Press.

Includes Paul Beaujon's (the pen-name of Beatrice Warde) article 'The "Garamond" Types' extended to 50 pages. This worthwhile piece of research is illustrated and annotated to an almost bewildering degree. Also readable are Stanley Morison's 'Towards an Ideal Italic' and Julius Rodenberg 'The Work of Karl Klingspor'. Rodenberg's article is illustrated in several colours on fine papers, shows the work of the Klingspor Foundry through the work of its artists, notably Rudolph Koch and Walter Tiemann. The a change of editorship, from Oliver Simon to Stanley Morison, was not detrimental to the standard of *The Fleuron* - indeed, the last three volumes were the most lavish and scholarly of all. The printing was also moved from the Curwen Press to CUP. (Appleton 59-62, Shipcott pp. 24-26).

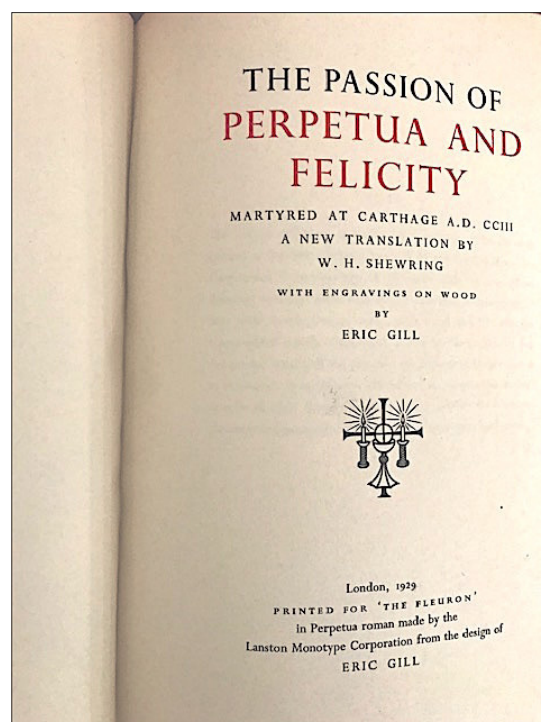
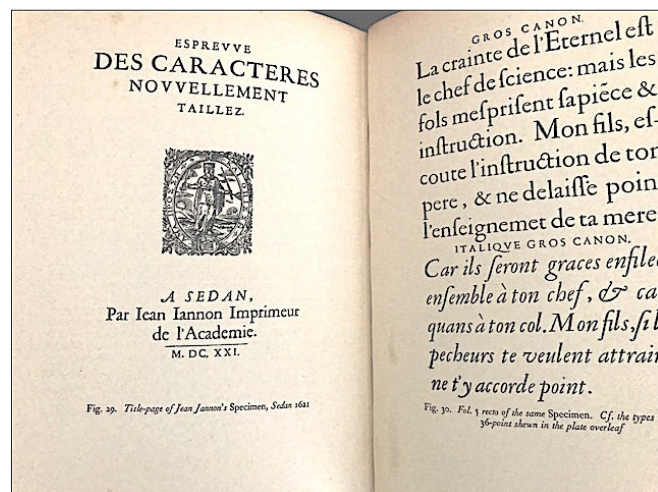
*"The second, and surely preferable, design [of Fournier] is numbered series 178, only one size of which, in one set of matrices, was struck. They were acquired by Cambridge, where they are known as 'Barbou', and were first used for the composition of *The Fleuron* [No. V]" s.m. *A Tally of Types*.

SEK1100 / €103 / £92 / \$114

MORISON, STANLEY (ED.): *The Fleuron. A Journal of Typography. No VII*

The University Press Cambridge and Doubleday Doran & Co. New York, 1930. xi, 253 pages., 25 pages of ads. 4to (28,5 x 22 cm.). Brown cloth, spine and boards slightly worn, one leaf loose (pp.49-50), but over all a really nice copy. Illustrated with type specimens, facsimiles, title pages, type samples, inserts, plates, some folding &c., some in colour. With an index to all seven volumes of the *Fleuron*. Set in the Barbou Type and printed by the Cambridge University Press in 1210 copies, this is one of 1000 copies printed on English Machine Made Wove Paper. (Appleton 98-111).

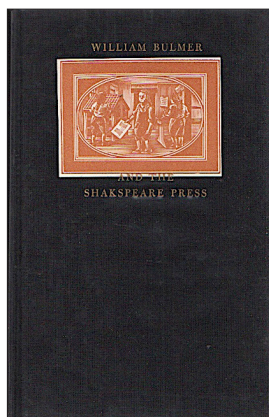
"The list of contributors to issue No. 7 reads like a 'Who's Who' of twentieth century book design; Paul Beaujon and Stanley Morison are joined by J. van Krimpen, Rudolph Koch, D. B. Updike, A. J. A. Symons and Graham Pollard. Issue No. 7 is the most extensive, the most lavish and, without a doubt, the most beautiful of all the volumes of *The Fleuron*. It also contains several major contributions to printing literature - van Krimpen's penetrating article on 'Typography in Holland'; Beaujon's essay on the work of Eric Gill and, of course, Morison's classic essay 'First



Principles of Typography'. The coup de grâce was the inclusion of the first specimen of Gill's 'Perpetua' typeface in the form of 'The Passion of Perpetua and Felicity' with engraved illustrations also by Gill." Shipcott page 28.

"A significant venture in periodical publishing. Fine printing, book illustrations, printer's profiles and, above all, challenging reviews of new printing types make up the issues. A periodical once consulted - never forgotten." Ulrich & Küp s. 35.

SEK1700 / €159 / £143 / \$177



TIMPERLEY, C. H.: *William Bulmer and the Shakspeare Press. A Biography of William Bulmer from A Dictionary of Printers and Printing, London, 1839*

Syracuse University Press. 1957. (4), 34, (2) pages. Small 8vo. Black cloth in clear and heavy mylar wrap, cover with pictorial paper label. Book label inside front board (Lawrence Wallis). Wood Engravings by John De Pol. With an Introductory note on the Bulmer-Martin Types by Laurance B. Siegfried. The book is designed by Harvey Satenstein.

SEK225 / €21 / £19 / \$23

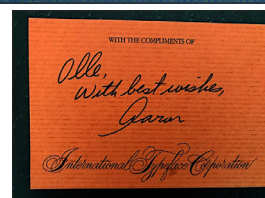
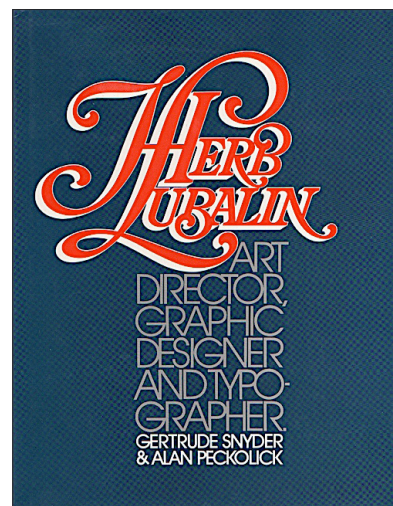
SNYDER, GERTRUDE & PECKOLICK, ALAN: *Herb Lubalin. Art Director, Graphic Designer and Typographer*

American Showcase, New York. 1985. 184 pages. 4to (31 x 23,5 cm). Blue, blind stamped cloth binding, dust jacket. Great condition. Over 360 illustrations, 166 in colour. A note card loosely inserted from ITC; "Olle [Eksell], with best wishes, Aaron [Burns]"

One of the best overview and summary of Herb Lubalins graphical achievement with anecdotes, history and generous example of Lubalin's works such as logos, ads, packages and typefaces, including also the epoch-making contribution as art director for the provocative papers Avant Garde and Eros.

"For more than 40 years, Herb Lubalin expanded on the intricacies and elegance of typography-based design. He created new forms for communicating meaning, and new meaning for communication. /.../ But Herb Lubalin's contribution to the graphic arts goes well beyond typography. As an agency art director, he pushed aside the established norm of copy-driven advertising and added a new visual dimension. /.../ The combination of unique, trendsetting visuals and honest, intimate narration makes this book more than just a record of one gentle man's expressions through design. Herb Lubalin is also the record of a major chapter in graphic design history." From the blurb.

SEK1100 / €103 / £92 / \$114



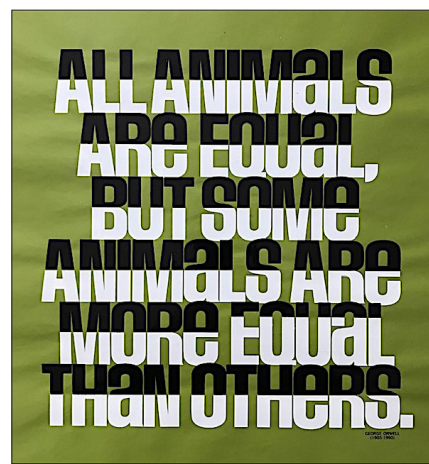
Mr. Herb Lubalin was commissioned to design a series of posters based on typefaces that had won the National Typeface Design Competition, an award scheme sponsored by Visual Graphics Corporation (VGC), a prominent u.s. type foundry and typesetting machine manufacturer in the 1960s and 70s. Lubalin used the commission to show the versatility of contemporary typefaces, and how it was possible to create dynamic posters that used type as main component.

LUBALIN, HERB: *All Animals are Equal, but Some Animals are More Equal Than Others.* George Orwell (1903-1950)

Visual Graphics Corporation. 1965. Silk screen printed vintage poster designed by Herb Lubalin. Measures: h 63,5 x w 48 cm. Set in Informal Gothic designed by Tom Hollingsworth. Typositor typography by Aaron Burns & Co. Printed by Masta Display, Inc. (Snyder & Peckolick p. 36, no. 7).

SEK500 / €47 / £42 / \$52

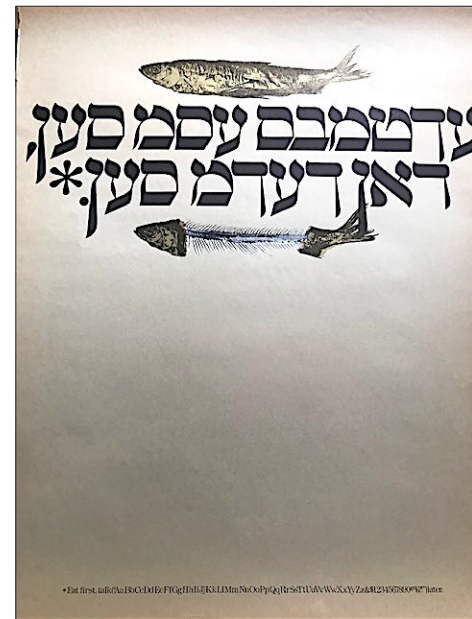
Detail /reduced in size



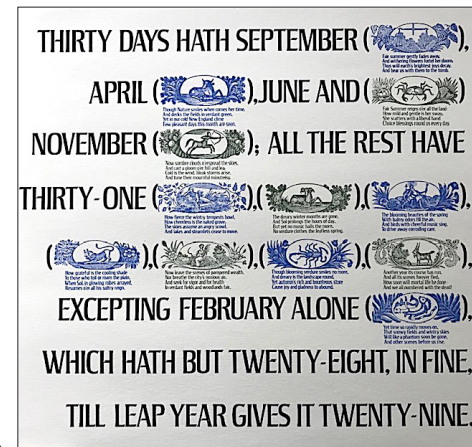
SEK750 / €70 / £63 / \$78



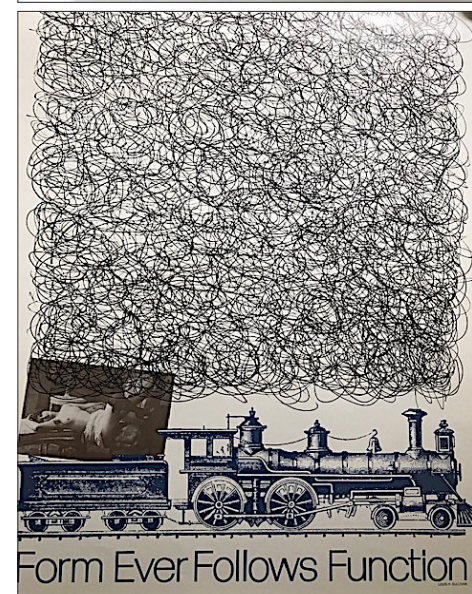
SEK₃₀₀ / €28 / £25 / \$31



SEK475 / €45 / £40 / \$49



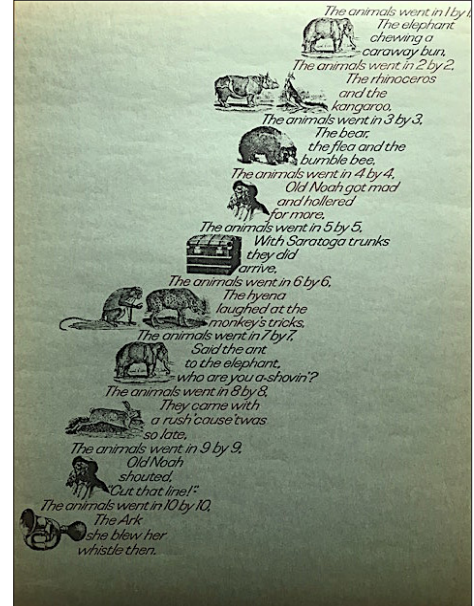
SEK500 / €47 / £42 / \$52



LUBALIN, HERB: *The Animals went in 1 by 1...*

Visual Graphics Corporation. 1965. Poster designed by Herb Lubalin. Measures: h 63,5 x w 48 cm. A tiny piece of paper loose at lower edge. Set in *Emphasis* designed by Robert S. Maile, JR. Typositor typography by Aaron Burns & Co. Printing by Drum Lithographers, Inc. (Snyder & Peckolick p. 39, no. 20).

SEK375 / €35 / £31 / \$39

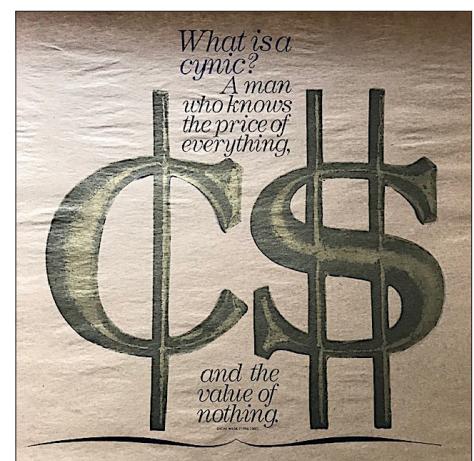


LUBALIN, HERB: *What is a cynic? A man who knows the price of everything, and the value of nothing.* Oscar Wilde (1856–1900)

Visual Graphics Corporation. 1965. Poster designed by Herb Lubalin. Measures: h 63,5 x w 48 cm. Minor nicks at lower right side, will disappear under a passepartout. Set in *Andrich Minerva Italic* designed by Vladimir M. Andrich. Typositor typography by Aaron Burns & Co. Printing by Drum Lithographers, Inc. (Snyder & Peckolick p. 38, no. 19).

SEK350 / €33 / £29 / \$36

Detail /reduced in size



LUBALIN, HERB: *Speech. Silence*

Visual Graphics Corporation. 1965. Poster designed by Herb Lubalin. Measures: h 63,5 x w 48 cm. Set in Jay Gothic Bold designed by Jay H. Schechter. Typositor typography by Aaron Burns & Co. Silk screen: Masta Displays. Inc. (Snyder & Peckolick p. 42, no. 24).

SEK400 / €37 / £34 / \$42

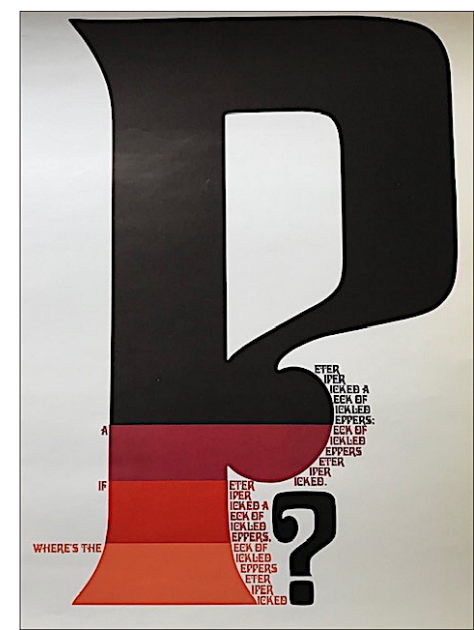
Detail /reduced in size



LUBALIN, HERB: *Peter Piper Picked a Peck...*

Visual Graphics Corporation. 1965. Poster designed by Herb Lubalin. Measures: h 63,5 x w 48 cm. A tear at right side (c. 15 mm), another tear at top, right corner (c. 20 mm), a little bit wrinkled at top right side. Set in Davida Bold designed by Louis Minott. Typositor typography by Aaron Burns & Co. Printed by Drum Lithographers, Inc. (Snyder & Peckolick p. 43, no. 25. Adrian Shaughnessy p. 108, no. 17).

SEK350 / €33 / £29 / \$36





IGARASHI, TAKENOBU: *World Trademarks and Logotypes. I-II [III]*

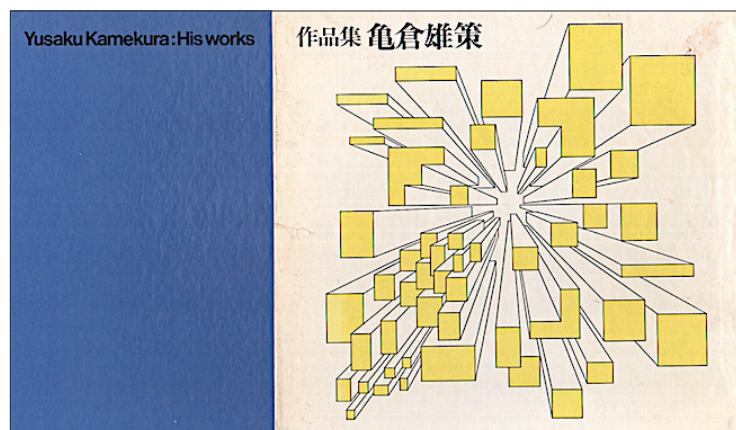
Graphic-sha Publishing Co., Tokyo. 1983-87. 368 + 412 pages. 4to (30,5 x 22,5 cm). Cloth bindings. Dust jackets with repaired tears at top of spine otherwise in nice condition. A huge collection of international symbols and their applications. Text in English. 634 full colour pages and includes c. 2000 projects.

Provenance: Olle Eksell, prominent Swedish graphic designer, who is also represented in both volumes.

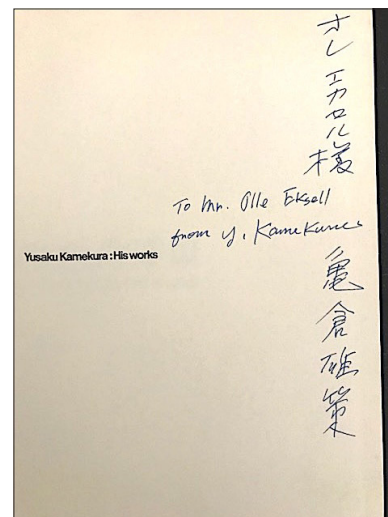
SEK1500 / €141 / £126 / \$156

KAMEKURA, YUSAKU: *His Works*

Bijutsu Shuppan-sha. 1971. 200 pages. Square 4to (25 x 27 cm). Printed blue card boards, black cloth spine, lettered in white. Slipcase somewhat soiled and cracked. 238 illustrated examples, many in colour and printed on glossy stock. Inscribed by Yusaku Kamekura: "To Mr. Olle Eksell from Y. Kamekura". And in Japanese, from top to bottom: "Olle Eksell - Yusaku Kamekura". Olle Eksell was a prominent Swedish graphic designer.



Foreword by Herbert Bayer in English & Japanese, otherwise text in Japanese. First edition.



Born in the Niigata prefecture in Japan and a student of the Institute of New Architecture and Industrial Arts, Yusaku Kamekura was more than acquainted with the Bauhaus principles and sense of design. Starting his design career at the publishing company Nippon Kaupapu, Kamekura has more than half a decade of experience in the design world. Combining the influences of the Bau-

haus with insight to his traditional heritage, his work is recognized for its colourfully minimalist approach.

Perhaps most well known for his work for the Tokyo 1964 Olympics, he combined modernist principles and typography with the Japanese cultural heritage through the simplistic combination of the words "Tokyo 1964", the Olympic rings and the sun from the Japanese flag. His work for the Olympics also marked the first time that photography was used to promote the event. Another success of equal magnitude was his poster design for the 1970 Expo in Osaka, which won several national and international design awards.

SEK1950 / €183 / £163 / \$203

FROM ÅL TO LA. | Olle Eksell was born in 1918 in Kopparberg, Sweden. When Olle was 14 years old, he decided that he wanted to become an advertising illustrator. During WW II from 1930 to 1941, Olle studied illustration and graphic art in Stockholm where his main teacher was Professor Hugo Steiner-Prag. He later worked at the Ervaco advertising agency in Sweden and that is where he met his future wife and life companion, Ruthel Eksell. Ruthel, who worked as a fashion designer had come to Stockholm from Gothenburg for a quick visit and it was love at first sight. In 1946, the newly married couple sailed with the Drottningholm ship to USA to continue their studies at the Art Center College of Design in Los Angeles. This was the year right after the war when the borders had newly opened up for travelling. After the isolation imposed by WWII, they were both keen to see the world.

EKSELL, OLLE: *Corporate Design Programs*

Studio Vista / Reinhold, London. 1967. 96 pages. Stiff pictorial wrappers. Covers somewhat worn and a tear at back cover. Illustrated in black & white throughout.

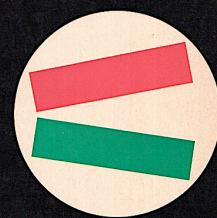
"This book will be invaluable for the designer, and for those whose businesses need a better image..."

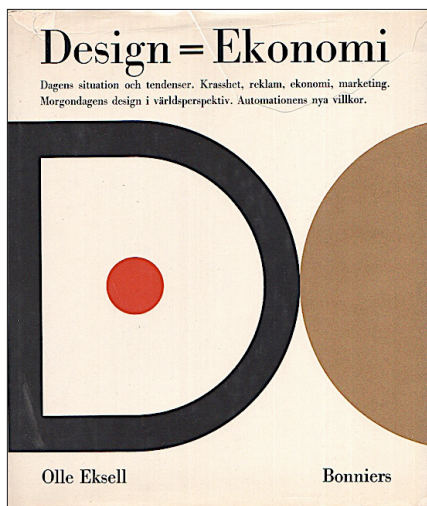
Strange, but this title is quite hard to find.

SEK300 / €28 / £25 / \$31

Corporate Design Programs

Olle Eksell





EKSELL, OLLE: *Design = Ekonomi*

Bonniers, Stockholm. 1964. 184 s. 4:o (26 x 22 cm).. Svart, guld-förgyllt klotband, skyddsomslaget smårevat liksom det skyddande transparenta omslaget. Illustrerad med författarens egna teckningar och fotografier av Stig T. Karlsson, Malcolm Smith, Stenbergs, Erich Hartmann och Lester Beall. Tryckt hos Björkmans Eftr. Typografi, band, omslag och teckningar av författaren. Originalutgåvan.

Bandet bland 25 utvalda förlagsband 1964. Design=Ekonomi intog hedersplatsen på bokmässan i Frankfurt 1965. "Under årens lopp har många frågat efter den (Design=Ekonomi) men den har varit svår att hitta. Ett fåtal har lyckats på antikvariat. När den gavs ut betraktade jag den som en form av manifest med de överdrifter som alltid är nödvändiga för att väcka hösäcker." Olle Eksell i Platina nr 6, 1996.

Design = Economy. Besides being an excellent designer and writer, Olle Eksell was a great visionary. This can be seen in his book *Design = Ekonomi* (1964) where he in a clear and elegant discussion brought forth the important relationship between

design and economy. "Good design is not just aesthetic – it is also good economy. Good design is not just cool – it is bloody serious!."

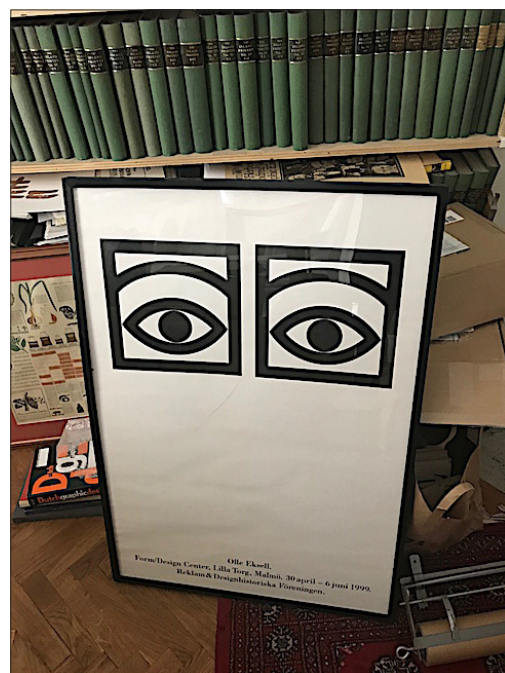
SEK500 / €47 / £42 / \$52

ÖGON CACAO – 1956 | *Olle Eksell was the creative designer ahead of his time. This could be seen in the famous eyes of cacao, which was part of Sweden's first design program that Olle designed for Mazetti. The Eksell couple lived in their apartment in Gärdet, Stockholm for more than 40 years. It was here, in a five square meter studio, that Olle created and designed Sweden's well-known programs for Mazetti and Nessim. While working, Olle would think things out in every detail, having the ideas clear in his mind, before he put the designs down on paper. He always maintained a focused attitude, even while dressed casually in pajama bottoms and a t-shirt.*

EKSELL, OLLE: *Ögonkakao*

Form/Design Center, Malmö. 1999. Exhibition poster (70 x 100 cm) from the solo exhibition with Olle Eksell, illustrator, journalist and graphic designer, at Form/Design Center in spring 1999. "(Chocolate factory) Mazetti has eye for quality" from 1956.

Note: framed 300:- (pick up in the shop only), unframed 200:-



EKSELL, OLLE: *Olle Eksell Designer*

Olle Eksell, 1974. Unpag. (c. 50 pages). Square 8vo (17 x 16 cm). Sewn with folding flaps. Front cover with "Mazetti-eyes" stamped in blind. Illustrated, partly in colour, showing Eksell's work. Text in English, German, French. Foreword by Hasan Ozbekhan. With a bibliography. Printed at Björkmans Eftr., Stockholm.

SEK200 / €19 / £17 / \$21





EKSELL, OLLE: [*Eksell & Tryckeri AB Björkmans Eftr.*]

Tryckeri AB Björkmans Eftr, Stockholm u.å. (1984). Glanskartong (208 x 223 mm) 8 onummerade sidor i 3-veck-folders med teckningar av pennor och fåglar tryckta i beige, svart och rött och text på svenska och engelska med Univers. Presentation av samarbetet mellan Olle Eksell och Björkmans, utformad av Olle Eksell. (Biblis 1991: s. 156–157).

Folder with Swedish & English text, designed by Olle Eksell, one of Sweden's leading designers and a specialist in characterising his employers and their thoughts as birds and pens. Olle has co-operated with Björkmans since the 50's.

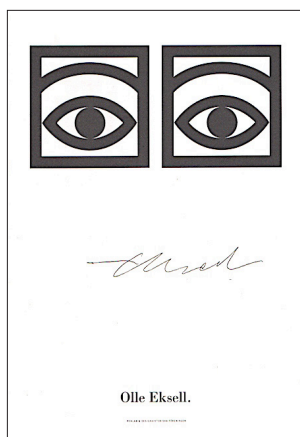
SEK75 / €7 / £6 / \$8



STENMARK, CHRISTER: *Olle Eksell*

Reklam & Designhistoriska Föreningen, Malmö. 1999. 16 s. 4:o (34 x 24 cm). Klammerhäftad. Illustrerad utställningskatalog i färg och svartvitt. Katalogen har producerats av Jerry Bengtsson. Reklam & Designhistoriska Föreningens katalog nr. 5.

SEK50 / €5 / £4 / \$5



STENMARK, CHRISTER: *Olle Eksell*

Reklam & Designhistoriska Föreningen, Malmö. 1999. 16 s. 4:o (34 x 24 cm). Klammerhäftad. Signerad på framsidan av Olle Eksell. Illustrerad utställningskatalog i färg och svartvitt. Katalogen har producerats av Jerry Bengtsson. Reklam & Designhistoriska Föreningens katalog nr. 5.

SEK200 / €19 / £17 / \$21

HOCHULI, JOST: *Detaljernas betydelse inom typografin. Bokstäver, spärning, ord, ordmellanrum, rader, radavstånd, spalter*

Compugraphic, Wilmington (Mass.). 1988. 47 s. Trådhäftad, omslag med djupa flikar. Tryckt i två färger, rött och svart. 37 illustrativa exempel.

Utomordentlig bok om 'detaljtypografin' (el. mikrotypografi), med handfasta anvisningar om de regler som gäller. "Dessa detaljer ignoreras ofta av grafiska formgivare och typografer eftersom de vanligen inte ryms inom det så kallade 'kreativa' området." Från kapitlet "Grundläggande fakta". Jost Hochuli sluter upp i Jan Tschicholds tradition.

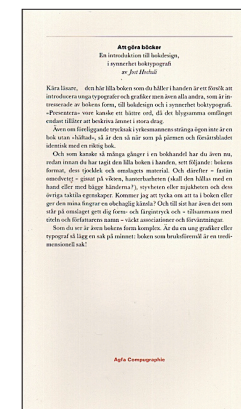
SEK275 / €26 / £23 / \$29

HOCHULI, JOST: *Att göra böcker. En introduktion till bokdesign, i synnerhet boktypografi*

Compugraphic, Wilmington (Mass.) 1990. 79 s. Trådhäftad, omslag med djupa flikar. Tryckt i två färger, rött och svart.

Bokformgivningens grunder tydligt redovisade.

SEK225 / €21 / £19 / \$23





LINDEGREN, ERIK: *Våra bokstäver. A. Skrift. B. Trycktyper. C. En historisk översikt*

Förlag och tryckeri Erik Lindegren Grafisk studio, Askim. 1964–65. 160 + 336 + 136 s. Tvärformat (18 x 25,5 cm). Vita klotband, pärmarna tryckta i silk-screen. Välbevarade skyddsomslag, jämngulnade på ryggarna. Vålillustrerade, delvis i färg. Typografi, band och omslag av Erik Lindegren. Tre volymer.

Detta är en utvidgad upplaga av 'Våra bokstäver' som utkom i ett band 1959–60. Vid sidan av Valter Falks 'Bokstavsformer och typsnitt genom tiderna' är denna bok en svensk höjdpunkt om våra bokstäver, på sitt både strama som lekfulla utförande.

“Utomordentligt tryck både i färg och svartvitt. Stimulerande sammanställning av mycket varierande bildmaterial. God uppföljning av den förra upplagan.” Svensk Bokkonst, 1964:6.

SEK1300 / €122 / £109 / \$135