

NEWSLETTER 46

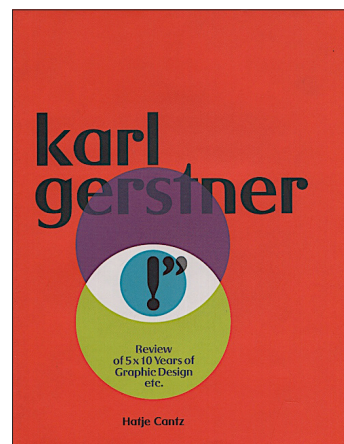
ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN
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KRÖPLIEN, MANFRED (ed.): *Karl Gerstner. Review of 5 x 10 Years of Graphic Design etc.*

Hatje Cantz Verlag, Ostfildern. 2001. 253, (3) pages. 4to (30,5 x 24 cm). Decorated hardback in well-kept dust jacket. 650 illustrations, mainly in colour. Copy as new.

Karl Gerstner is one of the foremost Swiss graphic designers. In this book Karl Gerstner recapitulates his now 50 years of active work as a graphic designer. The ups and downs of a designer's professional life are vividly illustrated with samples of work, both realized and rejected by the client. Despite its didactic structure, the book's tone is never moralizing: It is not Gerstner's intention to tell how it should be done, but rather how he did it.

SEK950 / €90 / £75 / \$98

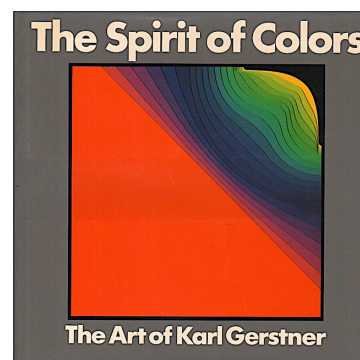


GERSTNER, KARL: *The Spirit of Colors. The Art of Karl Gerstner*

The MIT Press, Cambridge. 1981. 225 pages. (24,5 x 24,5 cm). Black cloth in dust jacket. Copy as new! 70 colour plates (2 fold outs) + b/w illustrations.

In this book, Gerstner presents the pure sensation of color with great precision and logic. He explores color physically, sumptuously, yet with cool, formal clarity in the book's seventy color plates. He also writes about the historical, philosophical, and psychological aspects of color in a series of essays, citing examples from Aristotle to Andreas Speiser, from Goethe to Max Lüscher, and showing how they apply to his own work.

SEK500 / €47 / £40 / \$51



GERSTNER, KARL: *Kompendium für Alphabeten [Systematik der Schrift]*

Verlag Arthur Niggli, Heiden 1990. 180 pages, "French folded". Square 8vo. (15,5 x 15,5 cm). Black cloth binding in fine dust jacket. Type specimens. Text in German. Third edition.

Gerstner's important book on every conceivable typographic problem in relation to texture, weight, colour, legibility spacing and leading is explained.

SEK500 / €47 / £40 / \$51



GERSTNER, KARL: *Kompendium für Alphabeten [Systematik der Schrift]*

Verlag Arthur Niggli, Heiden, 1972. 180 pages, "French folded". Square 8vo. (15,5 x 15,5 cm). Black cloth binding, dust jacket has edge wear. Type specimens. Text in German. First edition.

Gerstner's important book on every conceivable typographic problem in relation to texture, weight, colour, legibility spacing and leading is explained.

SEK400 / €38 / £32 / \$41

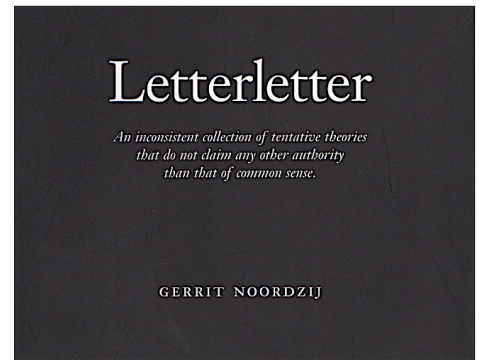


NOORDZIJ, GERRIT: *Letterletter. An inconsistent collection of tentative theories that do not claim any other authority than that of common sense*

Hartley & Marks, Vancouver. 2000. xii, 178 pages. Oblong 8vo (18 x 23 cm). Stiff, printed wrappers with folding flaps. Illustrated in b/w. Introduction by Robert Bringhurst. Two contributions by Nicolette Gray. Copy as new!

This iconoclastic collection of essays on typography, writing and life is the work of Gerrit Noordzij, a master calligrapher and teacher of lettering and type design. Letterletter was originally a series of 15 issues of a journal published sporadically and distributed to a select few. Letterletter held "...more information on the structure and nature of letterforms than most professional typographers then working had ever seen in their lives." Robert Bringhurst from the introduction.

SEK750 / €71 / £59 / \$77

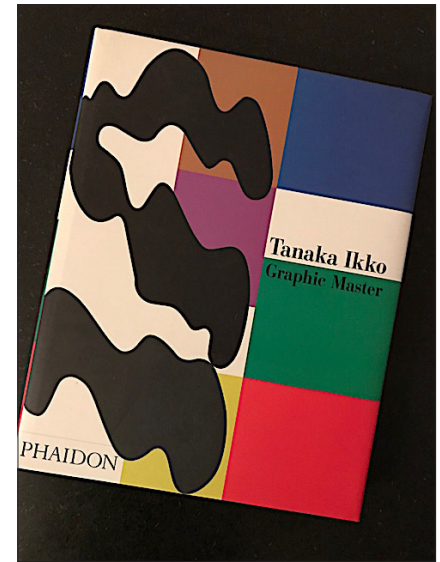


CALZA, GIAN CARLO: *Tanaka Ikko. Graphic Master*

Phaidon, London. 1997. First edition. 271 pages. 4to (28,5 x 23 cm). White cloth binding in fine jacket. Profusely illustrated in colour and monochrome. Copy as new!

Born in Nara, Japan in 1930, Ikko Tanaka created a style of graphic design that fused modernism principles and aesthetics with the Japanese tradition. In 1963 he formed Tanaka Design Studio where he worked for corporations such as Mazda, Hanae Mori, Issey Miyake and the International Garden and Greenery Exhibition. He is most well-known for his poster design for the Nihon Buyo performance by the Asian Performing Arts Institute. He designed, among other things, posters, logos, packaging and annual reports. Among his wide ranging work, his designs for the symbols for the Expo '85 in Tsukuba and the World City Expo Tokyo '96 garnered much attention. He died in 2002 of a heart attack at the age of 71.

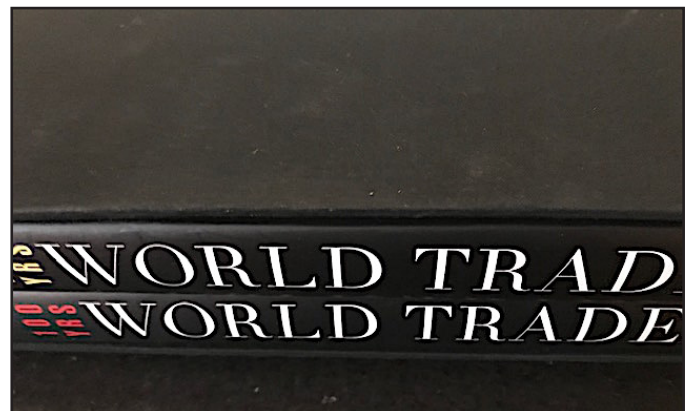
SEK975 / €92 / £77 / \$100



EIBER, RICK (ed.): *World Trademarks, 100 Years. An International Collection of Symbols and Logotype Design of the Last One Hundred Years.* 1-2

Graphis Press. 1996. First edition. iv, 307 + iv, 323 pages. Folio (36,5 x 26 cm). Black cloth bindings in fine dust jackets housed in black outer box. Profusely illustrated. Volume 1 displays logos alphabetically by symbols logomarks & logotypes. Volume 2 is arranged in four basic categories: figurative symbols, abstract symbols / geometric forms, animal symbols, human forms, symbols & logos. Two volumes as new.

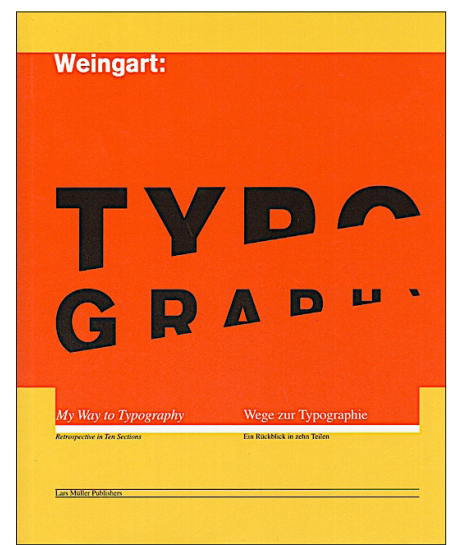
SEK1500 / €142 / £119 / \$154



WEINGART, WOLFGANG: *My Way to Typography. Retrospective in Ten Sections / Wege zur Typographie. Ein Rückblick in zehn Teilen*

Lars Müller Publishers, Baden, CH. 2000. First edition. 520 pages. 4to (28 x 23 cm). Printed laminated card covers in fine dust jacket. Copy as new. Illustrated mainly in b/w but with some use of colour. Text in English and German.

Both as a teacher and a designer, Wolfgang Weingart's influence on the development of typography since the 1970s is unparalleled. As the successor to Emil Ruder at the world-famous Schule für Gestaltung in Basel, he enhanced the rigor of Swiss Typography with experimental verve and creativity; he also put his innovative ideas to work for Typografische Monatsblätter. Countless designers in North America



and Europe have been inspired by his teachings and lectures. In *Typography*, Weingart sums up an impressive lifework in 500 pages that describe his own development and the foundations of his teachings. This is a long-awaited book of epochal significance.

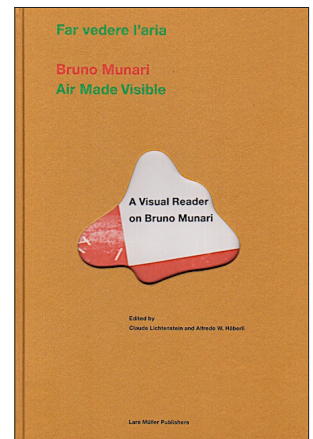
SEK1200 / €113 / £95 / \$123

LICHTENSTEN, CLAUDE & HÄBERLI, ALFREDO W. (eds.): *Far Vedere L'aria. Air Made Visible. A Visual Reader on Bruno Munari*

Lars Müller Publishers, Baden. 2000. First edition. 286 pages + colophon. Hardcover with cut out to front cover, no dust jacket as issued. 490 Illustrations in colour and black & white. Scarce catalogue for the exhibition at the Zurich Museum for Design. Copy as new!

Bruno Munari (1907–98) was an artist & graphic designer who transformed childlike impulses into effective design.

SEK975 / €92 / £77 / \$100

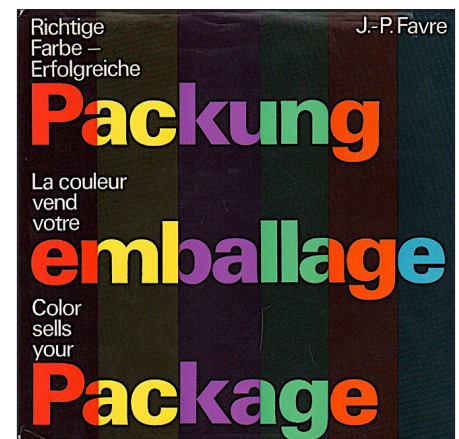


FAVRE, JEAN-PAUL: *Richtige Farbe - Erfolgreichen Packung / La Couleur vend votre emballage / Color Sells Your Package*

ABC Verlag, Zürich. 1969. First edition. 200 pages. Square 4to (25,5 x 26 cm). Printed, laminated boards. Dust jacket somewhat worn and tape (acid free) repaired tears. Text in English, German and French. Illustrated with samples in colour (!).

It is the first detailed study that answers the question of how to choose the optimal colour for a package.

SEK750 / €71 / £59 / \$77



RAND, PAUL: *Design, Form and Chaos*

Yale University Press, New Haven & London. 1993. First edition. xii, 218, (2) pages. Small 4to (26 x 20 cm). Dark grey cloth with silver-lettered spine, front cover with imprint of author, dust jacket with short tape repaired tears (acid free). Includes numerous colour and b/w illustrations.

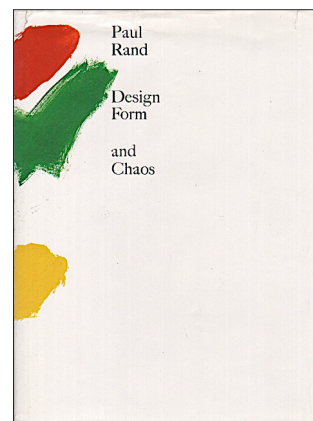
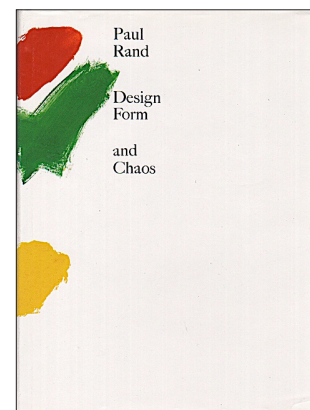
In this witty and instructive book, Paul Rand speaks on the process and passion that foster good design and indicting faddism and trendiness. Using examples of his own stunning graphic work, Rand discusses such topics as: the values on which aesthetic judgements are based; the part played by intuition in good design; the proper relationship between management and designers; the place of market research; how and when to use computers in the production of a design; choosing a typeface; principles of book design; and the thought processes that lead to a final design. The centerpiece of the book consists of seven design portfolios with diagrams and ultimate choices that Rand used to present his logos to clients such as Next, IDEO, and IBM.

SEK475 / €45 / £38 / \$49

RAND, PAUL: *Design, Form and Chaos*

Yale University Press, New Haven & London. 1993. First edition. xii, 218, (2) pages. Small 4to (26 x 20 cm). Dark grey cloth with silver-lettered spine, front cover with imprint of author, dust jacket a little bit worn and with short tape repaired tears (acid free). Includes numerous colour and b/w illustrations.

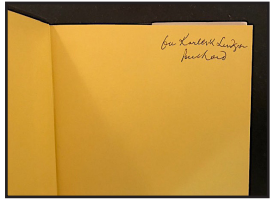
In this witty and instructive book, Paul Rand speaks on the process and passion that foster good design and indicting faddism and trendiness. Using examples of his own stunning graphic work, Rand discusses such topics as: the values on which aesthetic judgements are based; the part played by intuition in good design; the proper relationship between management and designers; the place of market research; how and when to use computers in the production of a design; choosing a typeface; principles of book design; and the thought processes that lead to a final design. The centerpiece of the book consists of seven design portfolios with diagrams and ultimate choices that Rand used to present his logos to clients such as Next, IDEO, and IBM. **SEK450**



RAND, PAUL: A Designer's Art

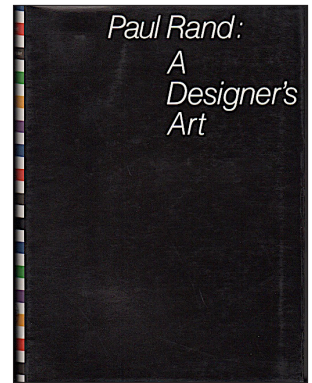
Yale University Press, New Haven & London, 1985. xiv, 239 pages. Small 4to (25,4 x 19,4 cm). Black cloth with dust jacket, An excellent copy. 208 illustrations including 55 in colour. Designed by Paul Rand. First edition. Inscribed by Paul Rand: "To Karlerik Lindgren / Paul Rand".

"*A Designer's Art*" brings together many of Paul Rand's best essays on design and a wide selection of his brilliant graphic work from the thirties to the present.



If Paul Rand was the most influential American graphic designer of the twentieth century, then *Paul Rand: A Designer's Art* is the most important on his work. A comprehensive collection of his most important and best-known designs, *A Designer's Art* gives unique insight into Rand's design process and theory.

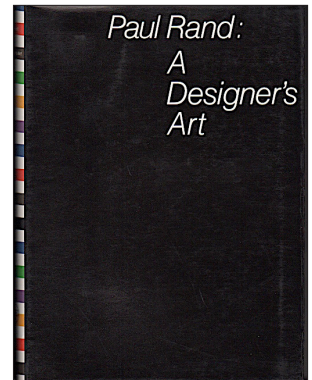
SEK900 / €85 / £71 / \$93



RAND, PAUL: A Designer's Art

Yale University Press, New Haven & London, 1985. xiv, 239 pages. Small 4to (25,4 x 19,4 cm). Black cloth with dust jacket, An excellent copy. 208 illustrations including 55 in colour. Designed by Paul Rand. First edition.

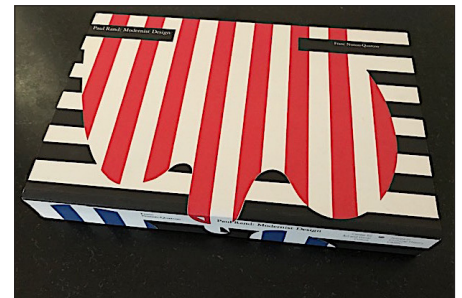
SEK700 / €66 / £55 / \$72



NUNNOO-QUARCOO, FRANC: *Paul Rand: Modernist Design*

The Center of Art and Visual Culture, University of Maryland, Baltimore. 2003. 392 pages. Stiff, printed wrappers with folding flaps. First edition in great condition. Large section with plates in colour and some in b/w. With a bibliography.

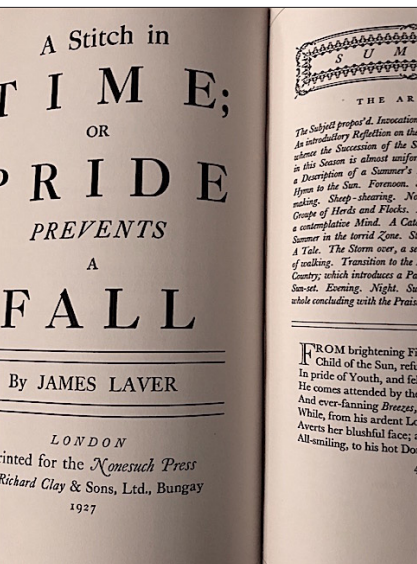
We know Paul Rand through the stunning advertising, editorial, publishing, institutional, identity, corporate and intellectual legacy he left behind. A major figure at the epicenter of twentieth-century design, his impact on modern communication practice and theory was unparalleled. For him, Modernism was a way of life and a form of belief, not a style. Like his European colleagues, he understood Modernism's tenets as a something that could be employed to better human experience in the modern world. Whether he was designing for the American Broadcasting Company, IBM Corporation or United Parcel Service, or teaching at Cooper Union or Pratt Institute, Rand gave life to his art, definition to graphic design and a reputation for quality to a discipline that needed it. His was an early voice in proposing the essence of Modernist theories in visual communication, and he was both ruthlessly pragmatic and startlingly visionary. His passion for his subject and his understanding of the theories and realities of perception and communication were immense, and he was often able to illuminate for the layperson the complexities and accomplishments of his triumphant art. Rand's contemporaries, students and friends knew him as a man even more extraordinarily cultivated and diverse in his talents and interests. Here their diversity of voices combine to give a vivid, personal and uniquely informative introduction to Rand and his achievements. A compendium of essays, interviews, photographic reproductions, a contextual timeline and an extensive bibliography, *Paul Rand: Modernist Design* adds to the growing literature on Rand, helping to place him in the proper context within a century of innovative art, design, architecture and technology.



SEK650 / €61 / £52 / \$67

SYMONS, A. J. A. - FLOWER, DESMOND - MEYNELL, FRANCIS: *The Nonesuch Century. An appraisal, a personal note and a bibliography of the first hundred books issued by the press 1923-1934*

The Nonesuch Press, London. Published February 1936. [4], xi, [1], 80, [8] + inserts; 6 leaves of illustrations of bindings; [56], [96], [4] pages; doubled endpapers. 4to (31,5 x 20,5 cm). All edges untrimmed, headband and tailband, cased in full green buckram, leather label at head of spine, gilt. No dust wrapper, spine faded, brown stain at foot of spine and on front board, bookplate of Svenska Boktryckareföreningen (Swedish Association of Printers) on front board inside. Printed in 750 copies,

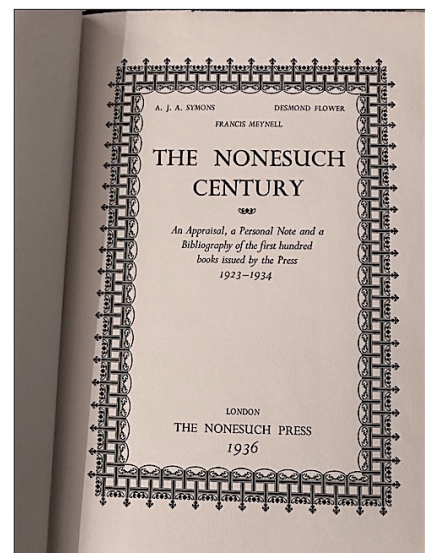


This is a review copy out of series, with a preserved presentation slip. Set in Monotype Times New Roman, with Perpetua, Felicity and Caslon figures, printed at Cambridge University Press on wove paper. Front portrait of Francis Meynell by Eric Gill. Five photographs of bindings reproduced by gravure on cream cartridge. Illustrative text and title pages on the following 56 pages reset in the original types and printed at CUP. Inserts on the following 96 pages of brown paper, all inserts either 2 pp., printed one side, or 4 pp., printed both sides. (Dreyfus 106).

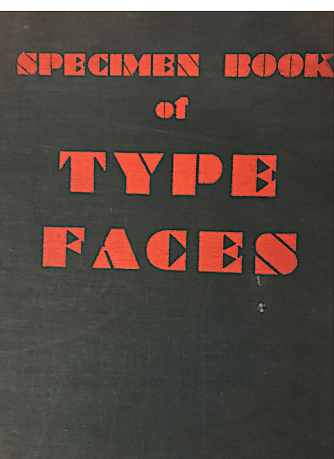
"The book should be of interest to typographers, for the pages show a wide variety in the treatment of typographic problems. It should also be of interest to collectors, for it contains the best pages from such books as the Nonesuch Bible, the Dante, and the three-volume Blake... It is a demonstration of the Nonesuch Press. But it is also an account of

typographical experiment, of trial and error in the making of books; and it may, we hope, contain a small, a very small, part of the history of contemporary typography in England." F.M.

SEK3900 / £369 / £309 / \$401

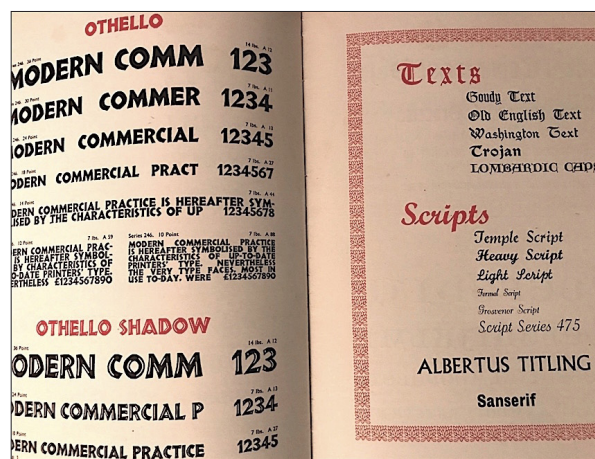


WALTER NASH & COMPANY LTD.: *A Catalogue of Type Faces, Ornaments, Borders, Rules*



Walter Nash & Company Ltd. Glasgow. No date (late 30s). 232 pages. 4to (29 x 22,5 cm). Green cloth. Boards somewhat worn and soiled, pencil signature on title page. A four-page folder is loosely inserted, issued with the catalogue for complete price list of types, also terms of business and price allowed for old metal. Nice specimen book with a wide range of type faces and samples. Printed with some use of colour. All the type shown in the catalogue is cast from Monotype matrices.

SEK900 / £85 / £71 / \$93

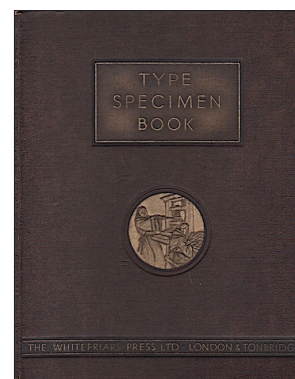


WHITEFRIARS PRESS: *Type Specimen Book*

The Whitefriars Press, Ltd., 26, Hart Street, Holborn, W.C. 2 and at Tonbridge, Kent. No date (c. 1935-40). viii, 167, (1) pages. 4to (28 x 22,5 cm). Brown cloth, stamped in gilt. Classic selection of typefaces. With index.

"In compiling this Book we have endeavoured to arrange our Type Faces in a manner which will be most serviceable to all Buyers of Printing, and our range of Founts will be found to comprise most of the modern faces suitable for Books, Magazines, Brochures and all classes of Advertising Literature." From the foreword.

SEK950 / £90 / £75 / \$98



BAUERSCHES GIesserei: *Futura. Anwendungen* [In Use]

Bauersche Giesserei, Frankfurt am Main. No date (c. 1951-52). Decorative folder (27,5 x 19,5 cm), titled in black, containing, 42 + 2 duplicates, very handsomely printed samples and demonstrations of Futura in commercial work, different paper stocks, colours, illustration, etc. Folder a little bit worn.

SEK750 / £71 / £59 / \$77



BERGQUIST, CLAES: *The Creative Revolution*

Claes Bergquist Communications, No place or date (Stockholm, 2011). New edition, text in English. Not paginated (c. 152 pages) Large 4to (33,5 x 24 cm). Card board cover. Small booklet in pocket inside back cover. Preface by the publishers followed by a talk given by William Bernbach on April 22, 1961, at the American Association of Advertising Agency's annual conference. 250 original advertisements, in colour and black and white, from agencies in New York during the 1960s.

The ads come from Claes Bergquist's and Ove Pihl's private archive. They come mainly from Time and Life. Ads and campaigns by Bill Bernbach, Helmut Krone, Mary Wells, Len Sirowitz, Amil Gargano, Julian Koenig, George Lois, Ed McCabe and others Ads from the Avis, VW, Chivas Regal campaign etc.

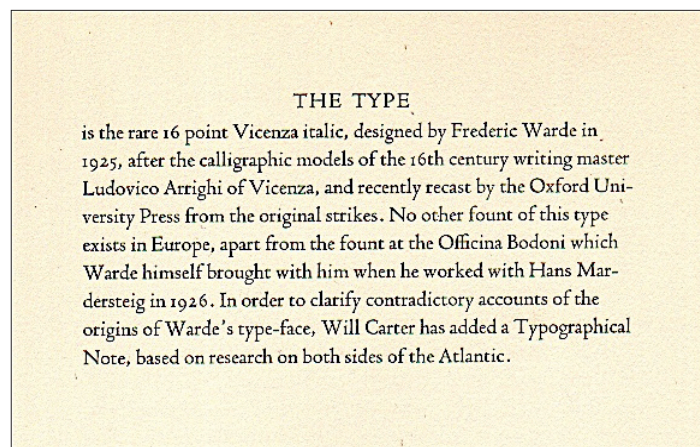
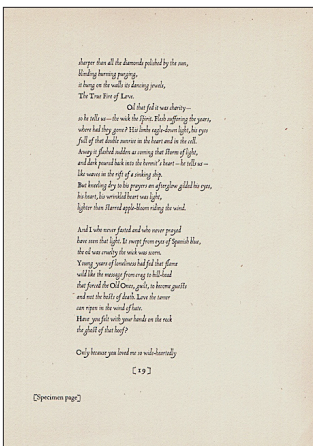
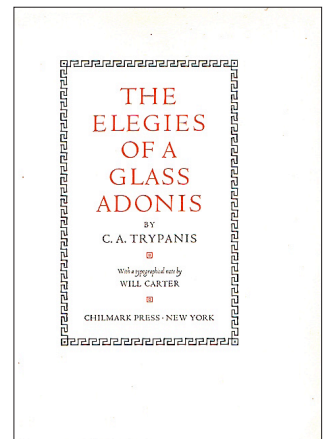
SEK450 / €43 / £36 / \$46



TRYPANIS, C. A.: *The Elegies of a Glass Adonis*

Chilmark Press, New York. 1967. (6), 31, (2) pages. 4to (28,5 x 21 cm). Dark green Fabriano paper-covered boards, spine title gilt, only top edge cut. Spine scuffed at head and foot, upper corner bumped. One of 450 numbered copies, this is no. 428, and signed by the author, designed and printed by Will and Sebastian Carter at the Rampant Lions Press on Saunders Wookey Hole hand-made paper and bound by Mansell. Printed from a rare cutting of Frederic Warde's Vicenza type, his version of Arrighi italic, the subject of the nine-page typographical note by Will Carter. The second of the "*Clover Hill Editions*". Four-pages prospectus laid in.

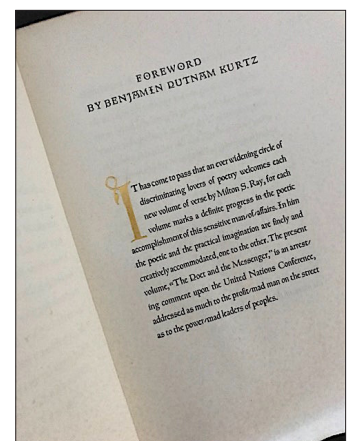
SEK500 / €47 / £40 / \$51



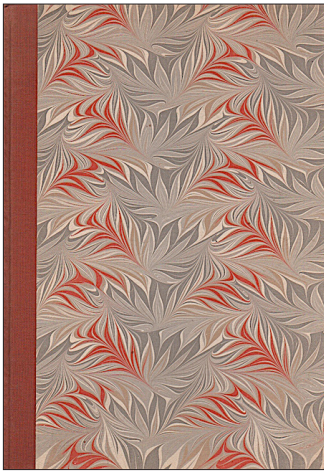
RAY, MILTON S.: *The Poet and the Messenger*

The Grabhorn Press, San Francisco. December 1945. First edition. Not paginated (c. 39 pages). 4to (28,5 x 20,5 cm). Orange decorated boards, white vellum back lettered in gold, no jacket. Minor bumping to the corners, some foxing on the end papers, tiny worm holes to the spine, otherwise in great condition. One of 250 copies printed for the author. Printed in Franciscan handset type on French handmade paper. Foreword by Benjamin Putnam Kurtz.

SEK350 / €33 / £28 / \$36

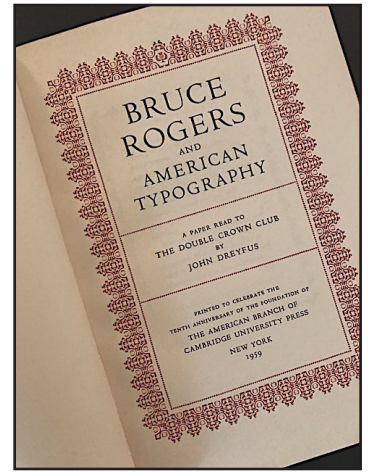


DREYFUS, JOHN: *Bruce Rogers and American Typography. A Paper Read to the Double Crown Club*



New York, 1959. One of 300 copies printed at Cambridge University Press. vi, 23 pages + colophon. 4to (31 x 22 cm). Original cloth-backed marbled boards. No jacket. Ornaments and illustrations printed in reddish-brown and black. One of 300 copies printed for presentation to friends in celebration of the tenth anniversary of the establishment of the American Branch of the Cambridge University Press.

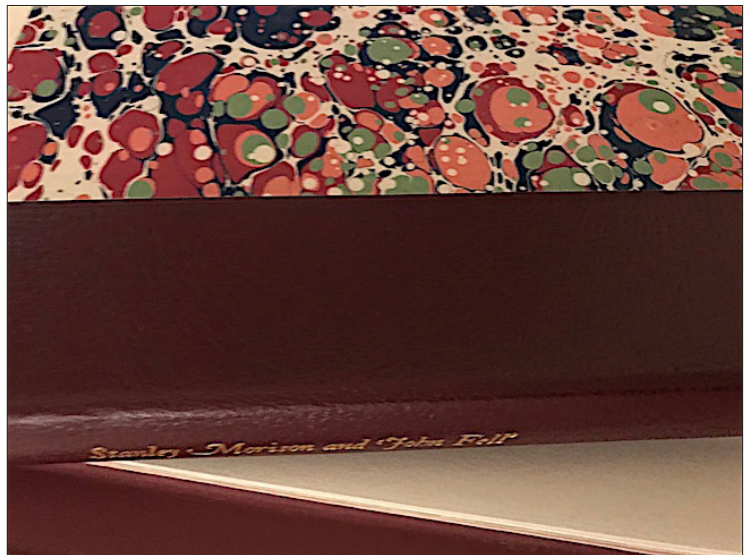
SEK975 / €92 / £77 / \$100



OULD, MARTYN: *Stanley Morison & 'John Fell'. The story of the writing and printing of Stanley Morison's book John Fell, the University Press and the "Fell" types*

The Old School Press, (Bath). 2003. 141 pages + colophon. 4to (28,5 x 22 cm). De Luxe Edition.

"There are also fifty de luxe copies, following the pattern and format of the well-received de luxe edition of *The Fell Revival*. In particular, the book is being quarter bound in a wine-red leather by the Fine Bindery [in slipcase]. On the boards there will be another striking marbled paper by Ann Muir on the boards: Ann did a splendid paper for *The Fell Revival* in the Spanish style (waved and wide-combed), and for this book she has used the same colour combination but this time in a stone pattern. And there will of course be a portfolio of extra materials on and around the subject of the book including materials in Fell. As well as the extra materials and the de luxe binding I'm delighted to have these fifty copies signed by two of the major figures who worked with Morison on *John Fell*: Vivian Ridler, one-time Printer at Oxford University Press and the man who saw it finally through production, and John Simmons, along with Harry Carter one of Morison's two 'slaves' who assisted him with the research and the writing. Vivian has just celebrated his 90th birthday and John is well into his eighties, and having their signatures in the book is a real privilege.



Whilst the machining was in progress all sorts of other materials had to be assembled. In particular, I have twelve splendid photographs that are being tipped in. Eleven are excellent specially-taken shots from the archives of Oxford University Press, and they show all the major characters in the book. The twelfth photograph is a real delight and I am very pleased to be able to have it in the book. Reynolds and Janet Stone were frequently 'at home' to many intellectual figures in the middle of the last century and Janet Stone made a habit of photographing them (a collection of her photographs is available in *Thinking Faces. Photographs 1953-1979*, London: Chatto & Windus, 1988). The family albums contain wonderful shots of many great names ... often playing table tennis. Amongst them are a number of Stanley Morison, and the photograph that I am using with the kind permission of son Humphrey Stone shows Morison in a rarely captured mood: laughing! He had a sense of humour but the photographs I have seen of him almost invariably show him looking very serious.

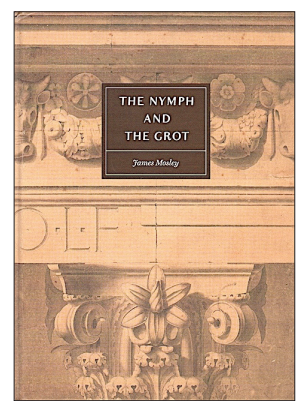
All the photographs had first to be digitally scanned and then I resized and arranged the proofs on a single B2 sheet. I checked and double checked my calculations of size before signing off the proofs - one slip can be costly - and the Cloister Press in Cambridge has printed them. The photograph of Morison had to be scanned from a slightly damaged print, and I enlisted the help of a graphic artist friend who is a whizz with a digital airbrush to remove the blemishes before use. The book also has four leaves of books in Fell tipped-in, illustrating four of the commonly used book sizes: Long Primer, Small Pica, Pica, and English." (Martyn Ould).

SEK2300 / €217 / £182 / \$237

MOSLEY, JAMES: *The Nymph and the Grot. The revival of the sanserif letter*

Friends of St Bride Printing Library, London. 1999. 56 pages. 4to (29 x 21,5 cm). Pictorial paper-covered boards. Minor nick to head of spine. 46 illustrations within the text, a few full-page and in colour. Nice copy indeed.

Updated version of an article originally published in *Typographica*, new series, volu-



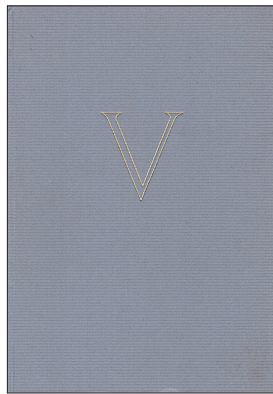
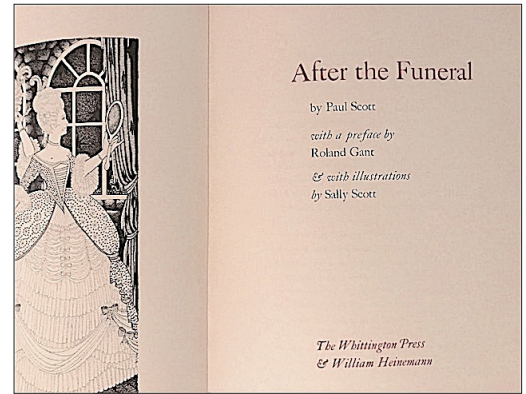
me 12, December 1965.

SEK500 / €47 / £40 / \$51

PAUL SCOTT: *After the Funeral*

The Whittington Press & William Heinemann. Andoversford, Gloucestershire / London. 1979. Tall 4to (33,5 x 25,5 cm). 19 pages. Number 67 from an edition of 175 quarter bound by Hunter & Foulis using Whittington marbled paper, in slipcase, from a total edition of 200. Illustrated by Sally Scott. Signed by Sally Scott and Roland Grant on the limitation page. Preface by Roland Gant.

SEK500 / €47 / £40 / \$51



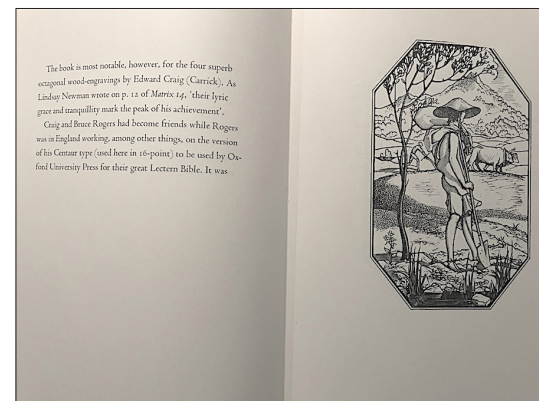
CRAIG, EDWARD: *Four Wood-engravings for Virgil's Georgics Engraved by Edward Craig for George W Jones*

Matrix, Whittington Press, Risbury. 1994. Not paginated (c. 14 pages). 4to (28,5 x 20 cm). Blue-grey boards with gilt letter "V" (designed by Bruce Rogers) embossed to front cover. Slightly bumped at front cover's lower side, otherwise in great condition. Limited edition of 150 copies, 95 copies for Matrix and 55 for Edward Craig and the Whittington Press.

Originally published in 1931 and reprinted here

from the original wood blocks as a gift from The Whittington Press to the artist on his 90th birthday.

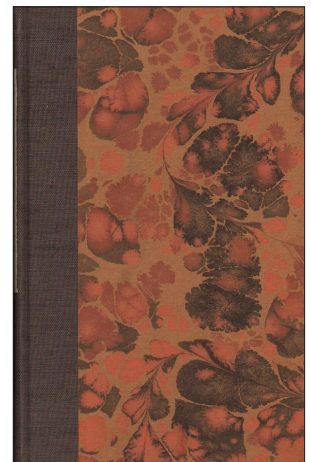
SEK475 / €45 / £38 / \$49



CRAIG, EDWARD (ed.): *Edward Gordon Craig: The Last Eight Years 1958-1966: Letters from Ellen Gordon Craig*

The Whittington Press, Andoversford. 1983. (8), 49 pages + colophon. Small 4to (25,5 x 26,5 cm). Quarter bound by Smith Settle in brown cloth with Whittington marbled paper over boards; printed spine label. 345 copies total, this is one of 250 copies (this is no. 17) printed on Sommerville laid paper. Signed by Edward Craig. Tipped-in frontispiece plate. Two wood engravings by John Craig and two by Edward Gordon Craig. (Butcher 65).

SEK600 / €57 / £48 / \$62

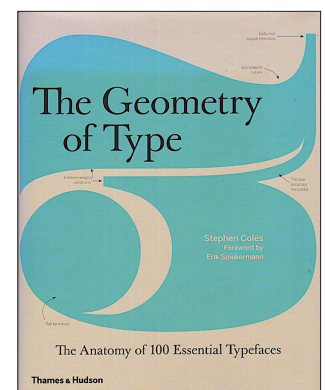


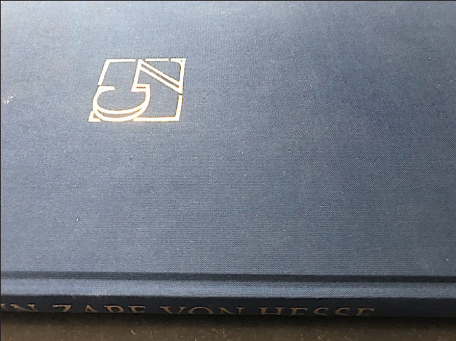
COLES, STEPHEN: *Geometry of Type. The Anatomy of 100 Essential Typefaces*

Thames Hudson, London. 2013. First UK edition. 256 pages. 4to (25,5 x 20 cm). Printed card boards with dust jacket. Printed in colour. With a foreword by Erik Spiekermann. Copy as new.

Explores 100 traditional and modern typefaces in detail, with a full spread devoted to each entry. In this title, characters from each typeface are enlarged and annotated to reveal key features, anatomical details, and the finer, often-overlooked elements of type design, which shows how these attributes affect mood and readability.

SEK375 / €35 / £30 / \$39



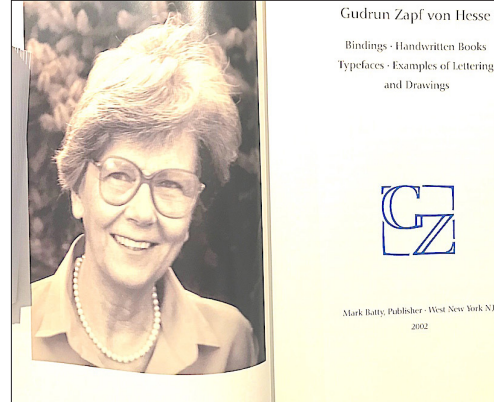


ZAPF, GUDRUN VON HESSE: *Bindings, Handwritten Books, Typefaces, Examples of Lettering and Drawings*

Mark Batty, Publisher, New York.
2002. 222 pages. 4to (28,5 x 20,5 cm).
Blue silk boards, lettered in gilt on the spine, stamped in gilt on the front. Fine

in slipcase. Illustrated with over 150 colour plates. Book design by Hermann Zapf. Set in Nofret Roman designed by Gudrun Zapf von Hesse. Introduction by Hans A. Halbey.

SEK500 / €47 / £40 / \$51



Hyphen Press & Jost Hochuli

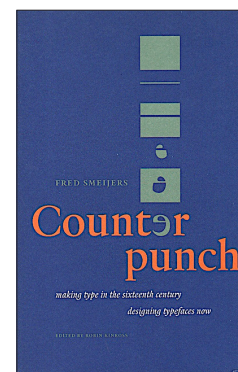
SMEIJERS, FRED: *Counterpunch. Making Type in the Sixteenth Century, Designing Typefaces now*

Hyphen Press, London. 1996. First edition. 191 pages. Sewn & flapped paperback. Two-colour pictures. Minor wear to lower margin and spine, otherwise as new. "Counterpunch" is packed with ideas. It is both an investigation into the technics of making metal type by hand, and a consideration of present questions in type design. The discussion takes in the fundamentals of designing and making letters, so that the book can be read as a guide to type and font construction in any medium. Lively, pointed drawings and photographs complement an equally fresh text.

"This book provides a close-up view of the work of the sixteenth-century French and Flemish punchcutters. /.../ 'Counterpunch' shows that the old processes echo on, giving lessons for contemporary practice."

"A book that moves in towards an investigation into the technics of making metal type by hand, and then out towards a discussion of designing digital type now. In the course of the discussion, Smeijers takes in the fundamentals of designing and making letters, so that he can be read as a guide to type and font construction in any medium. Lively, pointed drawings and photographs complement an equally fresh text."

SEK500 / €47 / £40 / \$51



SMEIJERS, FRED: *Type now, a manifesto, plus work so far*

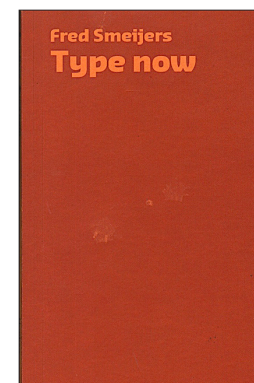
Hyphen Press, London. 2003. 144 pp. 8vo (220 x 140 mm). Sewn paperback. Front cover with some faint spots, otherwise in great condition. Colour + b&w pictures.

A short and strong statement of position by a type designer. The book takes a wide view, taking in the business of present-day font production, and the technics and the ethics of type as software. As always, Smeijers's arguments are informed by a strong historical sense. The book also shows his own work as a designer, and is published as a conclusion to the award to him of the Gerrit Noordzij Prize.

With the desktop-publishing revolution of the mid-1980s, typography and 'fonts' came within anyone's reach. Since then we have seen a huge boom in the production of new typefaces. This book takes stock of what has been achieved in this period. Smeijers argues for the continuing validity of the traditional skills of drawing and shape-making, for the need to keep on making visual judgements. Meanwhile, the new industry standards, just being introduced, raise the level of the requirements for fonts, and this must limit their production. The essay ends with a proposal for a new 'moral code' for type designers.

The book is supplemented with a selection and listing of the author's own production as a graphic and type designer. It is published in association with the Royal Academy of Art in The Hague, on the occasion of an exhibition there of Fred Smeijers's work, following the award to him in 2001 of the Gerrit Noordzij Prize.

SEK250 / €24 / £20 / \$26



POTTER, NORMAN: *What is a designer: things, places, messages*

Hyphen Press, Reading. 1980. 8vo. 215 pages. Sewn, flapped paperback. Copy as new. The first book issued by Hyphen Press.

What is a designer proposes what design could be: there is no question mark in its title. Potter's book is unusual in combining elevated ideas with down-to-earth advice. The first edition was published by Studio Vista in 1969. The second edition, published by Hyphen Press in 1980, was a very different work: completely reset and with new chapters that doubt-

led the book in extent.

The three parts of the book are signalled visibly by a change of paper colour. The first part contains a sequence of quite general essays. A number of central ideas are discussed here. Design is essentially a useful and modest art. The designer is at the service of the community. These principles should animate education. Potter casts a critical and sceptical eye over the realities of design education. In the reference section the book stands apart from other literature on design, in its discussions of the processes of getting work done. Finally there is a set of appendixes, prodding the reader into thought and action. The book has no visual illustrations. By this means it achieves a greater generality of reference and – true to its critical principles – avoids giving readers models for imitation.

SEK175 / €17 / £14 / \$18

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 / €57 / £48 / \$62

CARTER, HARRY: *A View of Early Typography. Up to about 1600*

Hyphen Press, London. 2002. 220 pp. (216 x 137 mm). Sewn & flapped paperback. 86 b&w pictures. New copy.

A reprint of this long-out-of-print and now classic work, which summarizes what can be known about the production and use of type in the first 150 years of printing. Originally a set of lectures, the book is an informal discourse by a master of his topic. The argument is illustrated with a large gathering of pictures. A new introduction by James Mosley explains the significance of the book and gives a short account of Carter's life and work.

First published by Oxford University Press in 1969, *A view of early typography* has long been out of print. It is a wonderful summary of what can be known about the production and use of type in the first 150 years of printing. By focusing on type, Carter goes to the heart of the matter: this is the point at which the material processes of printing meet the intellectual concerns of the publishers and the nature of the texts that they published. Among the topics covered: the technicalities of type production, and the passage from craft to industrial manufacture; the diversity of letterforms (blackletter, roman, italic, and more); the tensions between Latin and the vernacular languages; the establishment of standards and norms in type design. Carter ranges widely and deftly over the field of European printing in the period 1450–1600, drawing principally on his own long experience of the materials surviving from that time in libraries and archives. The argument is illustrated with a large gathering of pictures, mainly of details from books, freshly taken for this purpose. This is a photo-reprint of the first edition, augmented by a new introduction in which James Mosley explains the significance of the book and gives a short account of Carter's life and work.

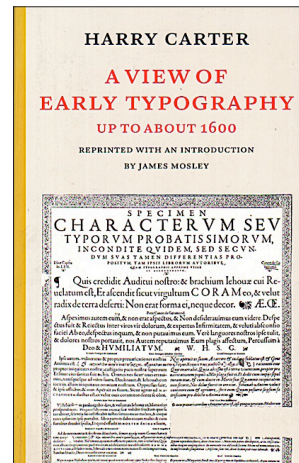
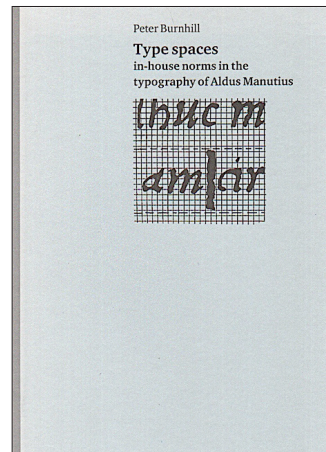
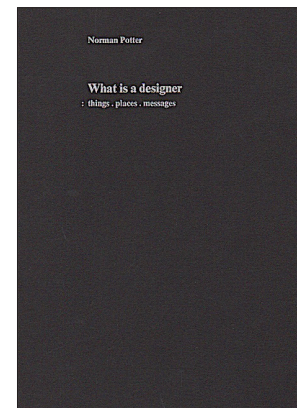
SEK350 / €33 / £28 / \$36

HOCHULI, JOST & KINROSS, ROBIN: *Designing Books: Practice and Theory*

Hyphen Press, London. 1996. First edition. 168 pages. 4to (26 x 17,5 cm). Cloth with dust jacket. 240 two-colour pictures.

An introduction by Robin Kinross outlines Hochul's work and its significance.

A vastly experienced Swiss book-designer explains his trade with plentiful illustrations of designed books. Two complementary components are added: an essay by Hochuli on some dogmas of typography, and arguing for an attitude of critical openness of mind; and reproduction of books designed by Hochuli himself, with analytical captions by Kinross.



Jost Hochuli is a graphic designer and typographer working in St Gallen, East Switzerland. Brought up in the orthodoxy of modernist 'Swiss typography', his work shows a gradual diversification away from that single-track approach. This book is a fruit of thirty years of experience in the field in which he has come to specialize: book design. The text of a lecture by Hochuli, 'Book design as a school of thought', then provides the 'theory' part of the book. The theme is symmetry as an inherent component of any book, with the spine as the axis of bilateral symmetry. Any book designer has to deal with this fundamental. Theories of asymmetry in book design, as propagated since the 'new typography' of the 1920s and 1930s, have to be judged in this light. Hochuli argues for an open approach that will use whatever configuration – symmetrical or asymmetrical – is appropriate.

The second and central component of the book is 'Designing books'. This was published first in 1990 by Agfa Compugraphic (and, as a trade publication, received only limited circulation). It is given here in revised form. Hochuli's method in this essay is to isolate fundamental and constituent parts of books and the processes of making them: specialist terminology, format, page proportions, choice of typeface, categories of book (reference, illustrated, extended reading, poetry, etc); recurring design problems such as title page, contents pages, bibliographies; paper, binding, jacket, and 'total design'. Each of these topics is concisely considered, in no more than a page or so of text, illustrated with diagrams and appropriate examples, precisely described in captions. These illustrations, showing spreads from many books, constitute an anthology of book design.

The third and final section shows books designed by Hochuli himself, chronologically arranged, with extended captions by Kinross.

The book, designed by Hochuli and made in Switzerland to the highest standards, embodies its own arguments.

SEK425 / €40 / £34 / \$44

KINROSS, ROBIN: *Modern typography, an essay in critical history*

Hyphen Press, London. 1994. First edition. 207 pages. Large 8vo. Sewn, flapped paperback, minor wear to cover. Black and white illustrations on glossy paper.

Situating the birth of modern typography around 1700, when it started to be distinct from printing, Robin Kinross introduces in *Modern Typography* a new understanding of the subject: as something larger and more deeply rooted than a modernism of style, echoing Jürgen Habermas's proposition that modernity is 'a continuing project'. Starting with the early years of the Enlightenment in France and Britain, different cultures and countries successively become the focus for the discussion as they gain significance. Examining the social, technical and material contexts in which typographers operate, the argument also considers principles and explanations of practice. This essay is seminal in many ways, providing a lively and critical narrative of historical development, a springboard for further investigation, and reproductions of not-often seen items.

'This is a book to read and reread. It is provocative, dense, opinionated, and thoroughly original. [...] It deserves to become a classic.' Alastair Johnston, Bookways.

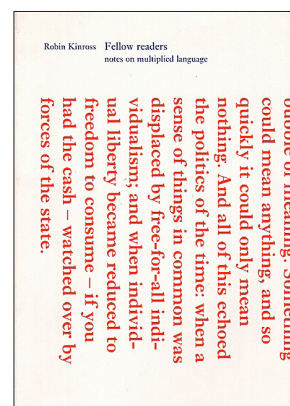
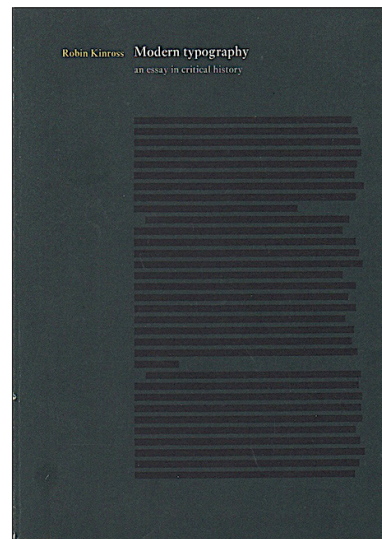
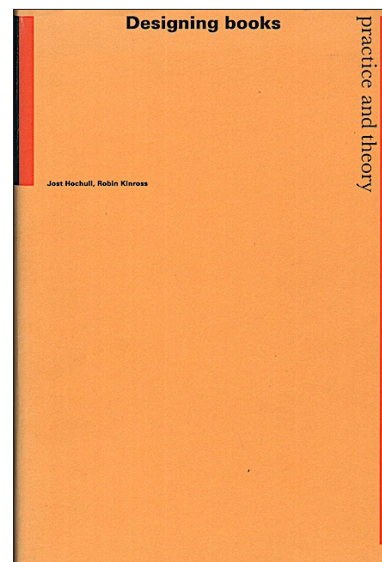
SEK200 / €19 / £16 / \$21

KINROSS, ROBIN: *Fellow readers, notes on multiplied language*

Hyphen Press, London. 1994. First edition. 31 pages. Large 8vo. Sewn, flapped paperback.

"The piece was prompted by the debates over typography that had been published in the pages of *Emigre* and *Eye* magazines, and elsewhere. A participant in this discussion, I saw the chance to make a more extended contribution when my book *Modern typography* was coming up for a reprint. This was in 1994, just as the wind was beginning to go out of this little Anglo-American storm. I gave the publication the format of *Modern typography* (in its first edition of 1992), using the same typeface, and page construction, and wrote to fill 32 pages – which would be just enough to give it a spine with the author and title on it. The margins carried quite a few notes: I was conscious that *Modern typography*'s margins had been underused. I imagined that the printers might make the book and the pamphlet in the same production process, which they almost did. *Fellow readers* seemed to serve its purpose. Though slender, as a free-standing publication it made more of a mark than any magazine article could." (Robin Kinross).

SEK125 / €12 / £10 / \$13



KINROSS, ROBIN (ed.): *Anthony Froshaug. Typography & texts / Documents of a life*

Hyphen Press, London. 2000. Extent 528 pages. Two volumes, sewn paperbacks in slip-case. 273 b&w + 86 colour pictures. New copy.

This two-volume work retrieves and re-presents the English typographer Anthony Froshaug (1920–84): what he made, his ideas, his life.

Typography & texts concerns the work of Anthony Froshaug. A substantial introduction by Robin Kinross outlines the nature and achievement of Froshaug: idiosyncratic, but of fundamental importance to any serious practice of design. Then a selection of his printed products is shown in reproduction and with extended critical captions, followed by layouts that he made as instructions. At the centre of this book is the section of 'texts': all the writings that Froshaug published in his lifetime or which exist in manuscript in some adequately finished state. This volume concludes with a reference section: catalogue of work, bibliographies, index (to both volumes).

Documents of a life is not a biography, but rather a sequence of documents, mostly drawn from hitherto private sources, interspersed with necessary explanation by the editor. Among these documents: autobiographical memories by Froshaug, correspondence between him and a range of contemporaries. Notable correspondences represent his attempt in the 1940s to publish texts by Jan Tschichold, and his friendship with the writer Stefan Themerson. Memories by his friend Wolfgang Hildesheimer are given here for the first time in English. Froshaug's periods as a one-man printer in Cornwall, adjacent to the artists at St Ives, are documented. The book also represents his seminal teaching work: at the Central School of Arts & Crafts, the Hochschule für Gestaltung Ulm, the Royal College of Art, Watford School of Art. Photographs and other visual material add to our sense of a remarkable man.

SEK250 / €24 / £20 / \$26

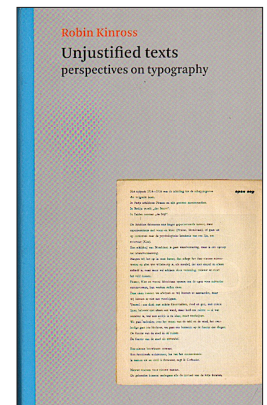


KINROSS, ROBIN: *Unjustified texts, perspectives on typography*

Hyphen Press, London. 2002. First edition. 391 pages. 8vo. Sewn with dust jacket. Illustrations in b/w.

A book of writings from twenty-five years of engagement on the peripheries of both journalism and academic life, and drawn largely from small-circulation and now hard-to-access publications. Persistent themes include: editorial typography, the emergence of graphic design in Britain, émigré designers, Dutch typography, the work of critical modernist designers.

SEK500 / €47 / £40 / \$51

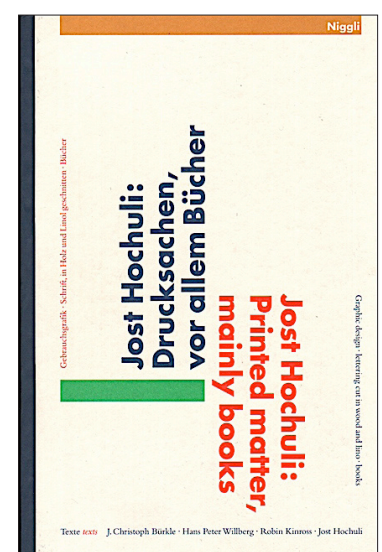


BURKE, J. CHRISTOPH - WILLBERG, HANS PETER - KINROSS, ROBIN - HOCHULI, JOST: *Jost Hochuli. Drucksache, vor allem Bücher / Printed Matter, Mainly Books*

Niggli, Sulgen/Zürich. 2002. 210, (1) pages. 4to (30 x 20 cm). Printed card boards. Profusely illustrated in colour and b/w. Text in English and German. Copy as new.

The book is thus the ultimate synthesis of Hochuli's works. It is structured in three thematic blocks "*Commercial Graphic Design*", "*Typefaces Cut in Wood and Linoleum*" and "*Books and Booklets*" which are accompanied by theoretical texts while generously documented by numerous examples from Hochuli's work. Jost Hochuli has been working as a freelance graphic designer since 1959. Although book design forms only a small part of his activity, he has become well-known particularly through this work. Besides his book designs, several of his commercial artwork pieces and typefaces are pictured in this volume.

SEK475 / €45 / £38 / \$49



HOCHULI, JOST: *Detail in Typography. Letters, letterspacing, words, wordspacing, lines, linespacing, columns*

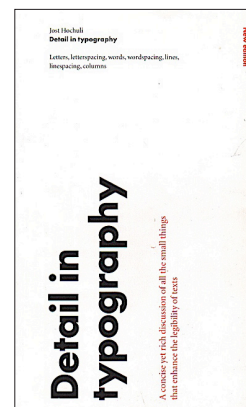
Hyphen Press, London. 2008. 58 pages. Sewn & flapped paperback. 72 b&w pictures. Copy as new. This is a fully revised and extended edition.

Jost Hochuli's concise guide to micro-typography considers everything that can happen within a column of text. "Detail in

typography” discusses in simple steps the factors that make text easy to read and good to look at. Hochuli starts by describing what we know about the reading process. Then he looks at the letters of the Latin alphabet: what is good form in letters? How has script and type developed? How do letters work as visual elements? He goes on to discuss words: how do they hang together? How do we recognize them? Next, he looks at lines of words, and thus at the space between words. Also here he considers punctuation as an element of the line. Then there is the question of the space between lines (‘leading’): what are the factors there? The book is rounded off with a look at typefaces and their properties.

Detail in typography, designed by its author, is printed and bound in Switzerland to the best standards. It provides, in its own form and manufacture, a demonstration of how books can be made.

SEK225 / €21 / £18 / \$23

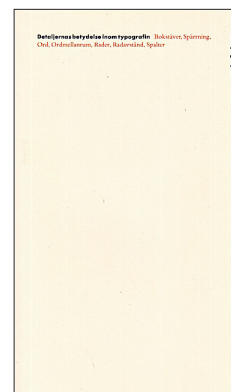


HOCHULI, JOST: *Detaljernas betydelse inom typografin. Bokstäver, spärning, ord, ordmellanrum, rader, radavstånd, spalter*

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.

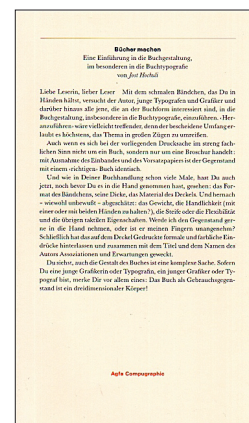
SEK275 / €26 / £22 / \$28



HOCHULI, JOST: *Bücher machen. Eine Einführung in die Buchgestaltung, im besonderen in die Buchtypografie*

Compugraphic, Wilmington (Mass.). 1989. 79 pages. 8vo. Sewn, & flapped paperback. Colour illustrations, black & red. Text in German.

SEK225 / €21 / £18 / \$23

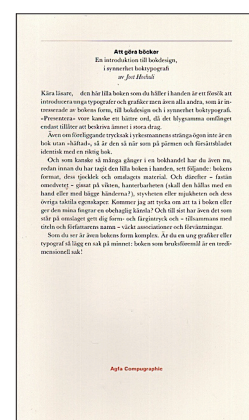


HOCHULI, JOST: *Att göra böcker. En introduktion till bokdesign, i synnerhet boktypografi*

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

Bokformgivningens grunder tydligt redovisade.

SEK200 / €19 / £16 / \$21



HOCHULI, JOST: *Book Design in Switzerland*

Pro Helvetia, Zurich. 1993. 156, (3) pp. Stiff paper wrappers, b/w and two-tone illustrations and photos. Lower part of spine with minor paper loss, otherwise as new. Introductory essay with the emphasis

on the typography, in all aspects, of the book.

The book demonstrates the stylistic variety of modern Swiss book design and also points out various historical patterns of development. The book ends up with portraits of Swiss book designers: Max Cafilisch, Albert Gomm, Hans Rudolf Bosshard, Jost Hochuli, Hans-Rudolf Lutz, Eugen Götz-Gee, Bruno Monguzzi, Werner Jeker, Charles Whitehouse, Kaspar Muhlemann, Lars Muller, Artemis and Winkler, Zurich Design Team, Lehrmittelverlag Des Kantons Zurich Design Team.

SEK325 / €31 / £26 / \$33

HOCHULI, JOST: *Buchgestaltung in der Schweiz*

Pro Helvetia, Zurich. 1993. 156, (3) pp. Stiff paper wrappers, b/w and two-tone illustrations and photos. Text in German. Introductory essay with the emphasis on the typography, in all aspects, of the book.

The book demonstrates the stylistic variety of modern Swiss book design and also points out various historical patterns of development. The book ends up with portraits of Swiss book designers: Max Cafilisch, Albert Gomm, Hans Rudolf Bosshard, Jost Hochuli, Hans-Rudolf Lutz, Eugen Götz-Gee, Bruno Monguzzi, Werner Jeker, Charles Whitehouse, Kaspar Muhlemann, Lars Muller, Artemis and Winkler, Zurich Design Team, Lehrmittelverlag Des Kantons Zurich Design Team.

SEK300 / €28 / £24 / \$31

STIFF, PAUL (ed.): *Typography papers 2*

The Department of Typography & Graphic Communication. The University of Reading. 1997. 136 pages. 4to (A4). Stiff paper wrappers. Illustrated in b/w.

Contents:

JAMES MOSLEY: *French academicians and modern typography: designing new types in the 1690s*

RICHARD SOUTHALL: *A survey of type design techniques before 1978*

MICHAEL TWYMAN: *Engelmann's Landscape alphabet*

ROBIN KINROSS: *Type as critique*

GERRIT NOORDZIJ: *Reply to Robin Kinross*

OLE LUND: *Why serifs are (still) important*

CHRISTOPHER BURKE: *Willy Wiegand and the Bremer Presse*

RICHARD HOLLIS: *Review of Graphic design (Jobling & Crowley)*

HENDRIK D.L. VERVLIET: *Review of Counterpunch (Smeijers)*

SEK800 / €76 / £63 / \$82

STIFF, PAUL (ed.): *Typography papers 5*

The Department of Typography & Graphic Communication. The University of Reading. 2003. 127 pages. 4to (A4). Stiff paper wrappers. Illustrated in b/w.

Contents:

EDWARD RAGG & PAUL LUNA: *Designing the Oxford Shakespeare: an interview with Paul Luna*

PAUL SHAW: *A recent discovery in Trajan's Forum: some implications for understanding bronze inscriptional letters*

JOHN MORGAN: *An account of the making of Common worship: services and prayers for the Church of England*

ERIC KINDEL: *Recollecting stencil letters*

OLE LUND: *The public debate on Jock Kinneir's road sign alphabet*

SEK600 / €57 / £48 / \$62

Book Design in Switzerland
Jost Hochuli



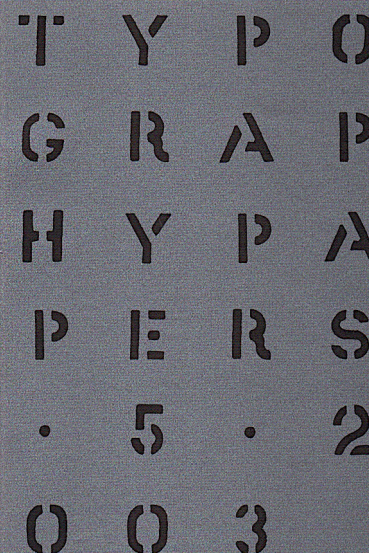
Pro Helvetia. Art Council of Switzerland. Information

Buchgestaltung in der Schweiz
Jost Hochuli



Schweizer Kulturstiftung Pro Helvetia. Information

Typography papers · 2 · 1997

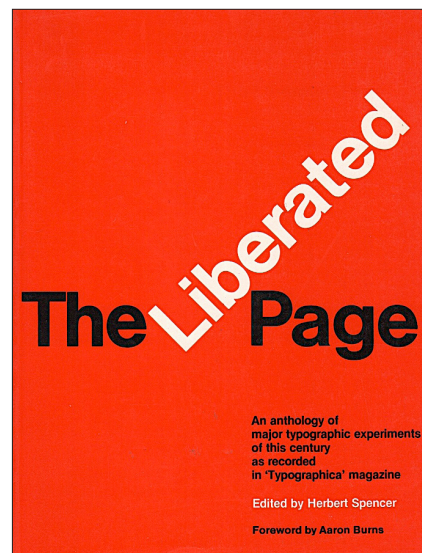


SPENCER, HERBERT (ed.): *The Liberated Page. An anthology of major typographic experiments of this century as recorded in 'Typographica' Magazine*

Lund Humphries Publishers Ltd., London, 1990. 208, (23) pages. 4to (27,5 x 21 cm). Bright red, printed stiff paper wrappers. Most of the pages in this book are facsimile reproductions of the original Typographica pages. Printed in red & black. Foreword by Aaron Burns. Copy as new!

Contents: Robert Massin by Germano Facetti. Josua Reichert: typography as visual poetry by Jasia Reichardt. The Books of Diter Rot by Richard Hamilton. BCG: The work of Brown, Chermayeff, and Geismar. Idéogrammes lyriques (discusses Guillaume Apollinaire) by Stefan Themerson. Paul Van Ostaijen by Edward Wright. Lyric Poetry - Instructions for Use by Paul Vincent. Richard Hamilton's version of 'The Green Box' (discusses Marcel Duchamp) by Edward Wright. From Painting to Photography: Experiments of the 1920s (includes Raoul Hausmann, El Lissitzky, Man Ray) by Camilla Gray. Avant-garde graphics in Poland between the two world wars by Anatol Stern. Henryk Berlewi and Mechano-Faktura by Eckhard Neumann. Piet Zwart by Herbert Spencer. Paul Schuitema by Benno Wissing. John Heartfield by Eckhard Neumann. Alexander Rodchenko: A constructivist designer by Camilla Gray. Herbert Bayer's photographic experiments by Eckhard Neumann. Kurt Schwitters on a time chart by Stefan Themerson.

SEK550 / €52 / £44 / \$57



NYGREN, HENRIK / FORSBERG, LARS / SMOLIANSKY, GUNNAR / KELLER, BJÖRN: *Tre små negerpojkar*

Formgivare Henrik Nygren AB, Stockholm, 2002. Trådhäftad pärmbok med boktryckt överdrag och försätts i 120 g Natural Line, velin, hellgrau, Hahnemühle. Kassett av 300 g passepartoutkartong, grå, Hahnemühle. Opaginerad; 48 s. med text på recto-sidan följt av 80 s. med fotografier i färg av Björn Keller och i svartvitt av Gunnar Smoliansky. Grafisk form av Henrik Nygren. Boktryckt text av Norrbacka Tryckeri, Stockholm, och offsettryckta bilder i duplex samt fyrfärg av Rekord Offset, Spånga. Bokbinderi: Malmgrens (handbundet), Fårö. Tryckt i 750 ex. Mycket fint skick.

“Med text enbart på högersidorna framträder orden närmast som bildelement. Satsytorna är stora och vackra. Jämn och fin sättning. Boktryck som ger svärta och volym åt satsen. Kontrasten mellan papperen är effektfull och bokbinderiet är elegant med kraftfull pärmpapp (lerpapper). En liten bok med stor tyngd.” Svensk Bokkonst 2002:22.

SEK450 / €43 / £36 / \$46

