

NEWSLETTER 32

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN

MASSIMO VIGNELLI

10 · 1 · 31 – 27 · 5 · 14

"An Italian, Massimo was born in Milan in 1931. It was there that he first studied art and architecture, until he came to America in 1957. In 1960, together with his wife Lella Vignelli, he established the Vignelli Office of Design and Architecture in Milan. In 1971 they formed Vignelli Associates, and in 1978, Vignelli Designs. His work covers nearly every field of design including advertising, identity, packaging, product, industrial, interior and architectural design. An avid fan of modernism, his work is always very clear and concise with no clutter or unnecessary material.

His first major foray into the field of identity and branding was through Unimark International, which quickly became one of the largest design studios in the world. He has designed identities for

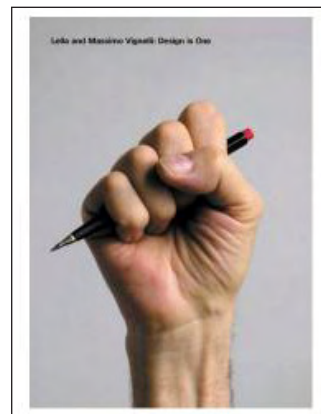
international corporations including American Airlines (which is the only airline to have not changed their identity in the past 50 years), Bloomingdales and Knoll. He favors a clarity in design and is a huge fan of using Helvetica, which can be seen in much of his work.

He has had work published all over the world and has several items in the permanent collections of various museums including the Museum of Modern Art, the Metropolitan Museum of Art and the Cooper-Hewitt Museum. Together with his wife he has established a legacy of design that lives on through their work and their continued practice at their office in New York." DESIGN IS HISTORY

VIGNELLI, MASSIMO & LELLA: *Design is One*

Images Publishing Group, Mulgrave, Victoria, 2004. 228 pages. Laminated boards. Extensively illustrated in colour. New copy.

¶ Vignelli is a powerful name in graphic design. Images' Hands On series is greatly enhanced by this wonderful book by Lella and Massimo Vignelli. Massimo learnt early in his career that a designer should be able to design everything, hence, 'design is one'. Lella and Massimo Vignelli prove that design should be semantically correct, syntactically correct, and pragmatically understandable, but also visually powerful, intellectually elegant and timeless. The book shows that real meaning must be researched and consistent throughout a design, and that the final result must be understandable. Design as a complete, or perfect statement is paramount in the philosophy of these modern designers. This is borne out in the featured designs for corporate identity, packaging, post design, interior design, architectural graphics, book and magazine design, furniture design and product design, many with instant global recognition. **SEK250 / €27**



[VIGNELLI] LLOYD, PETER B. & OVENDEN, MARK: *Vignelli Transit Maps*

RIT Cary Graphic Arts Press, 2012. 130 pages. 4to (30,5 x 23 cm). Stiff paper wrappers with folding



flaps. Illustrations in colour and b/w. New copy. Table of contents: Foreword, Acknowledgments, Introduction. 1. Transit Mapping and Modernism. 2. Washington: The Lost Transit Map. 3. New York: Mapping the Labyrinth. 4. New York: Birth of the Subway Map. 5. New York: Life and Death of the Subway Map. 6. Influence of the Vignelli Subway Map. 7. New York: Rebirth of the Subway Map. Biography of Massimo Vignelli, Bibliography, New York Subway Map Timeline, Index.

Vignelli Transit Maps describes the history of the New York subway maps and follows this city's transportation growth from separate, independent lines to one large system. Peter Lloyd uncovers the history of the Vignelli map that includes the legacy of the people who created and promoted this New York icon-as well as those who hastened its demise. The book includes a first glimpse at original, early development sketches of the famed

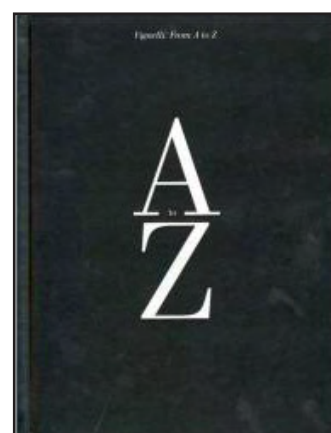
map and of its recent successors.

SEK 350 / €38

VIGNELLI, MASSIMO & LELLA: *Vignelli: From A to Z*

Images Publishing Group, Mulgrave, Victoria, 2007. 194 pages. (22,5 x 17 cm). Laminated boards. Extensively illustrated in colour. New copy. This superbly presented volume is a treasure trove of the thoughts of internationally acclaimed designers Lella and Massimo Vignelli. For the past ten years, Massimo Vignelli has taught a summer course at the School of Design and Architecture at Harvard on subjects that were initially alphabetised for convenience, but now form the basis of this unprecedented and highly entertaining publication. Beginning with the intriguing 'A for Ambiguity', it continues through the alphabet, describing their approach to subjects as diverse as book design, discipline, furniture, garment design, interior design and lighting, newspapers, packaging and typography; each subject is discussed in detail and accompanied by numerous illustrations that complement the text. It offers a rare insight into the minds of two exceptional modernist designers.

SEK 500 / €54



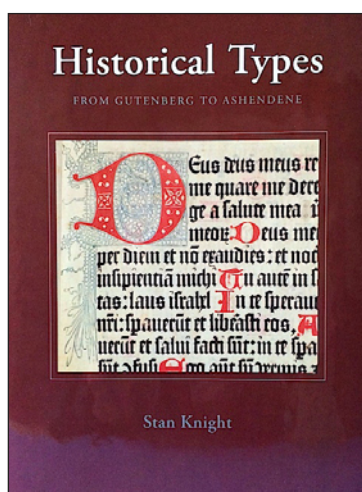
[VIGNELLI] design:Vignelli tote bag
Durable cotton tote bag with red design:Vignelli logo.

SEK50 / €6



[VIGNELLI] design:Vignelli pin
Square red pin with design:Vignelli logo. Size: 5,5 x 5,5 cm

SEK25 / €3



KNIGHT, STAN: *Historical Types From Gutenberg to Ashendene*

Oak Knoll Press, New Castle, Delaware, 2012. 104 pages. 4to (31 x 23,5 cm). Cloth binding with dust jacket. Illustrated. New copy.

HISTORICAL TYPES begins in 1454 with Gutenberg's experiments with moveable type and reaches as far as the Fine Press movement at the beginning of the twentieth century. Every historical example shown in the survey is the result of hand-engraved punches, hand-set type, and pages hand-printed sheet by sheet. The book explores every major development in the design of type and includes some (previously) lesser-known designers whose type designs made significant contributions to the craft. The material is divided into sections by historical period and assigned category numbers for easy reference. The text of the book provides an excellent historical

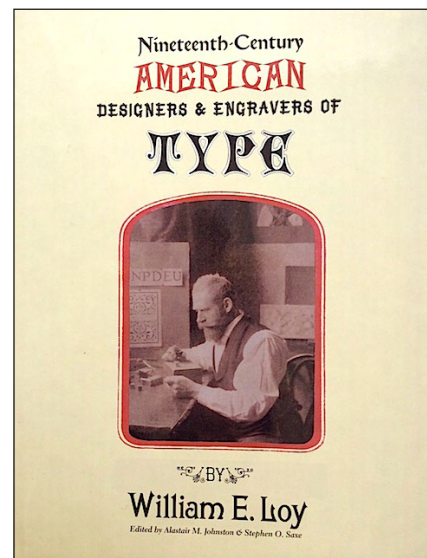
background to the study of type history, but the primary value of this book is its illustrations. Each entry consists of a double-page spread showing three-fold photographic reproductions of the relevant types - a whole page of the book to show context, an actual-size sample to show scale, and a detailed enlargement to show a closer view of the type. All of the digital photographs for *Historical Types* have been specially commissioned (with special lighting) to show the type samples in a totally new way, with a size, detail, and clarity not seen before. Each set of illustrations is accompanied by a detailed but concise written commentary. The book also includes an extended introduction describing the book and dealing with significant material outside the scope of the commentaries. *Historical Types* stands a step above other books on the history of type because of the size and quality of its reproductions and its straightforward and clear exposition. For these reasons, it should soon become a favourite text for teachers and students of type design, as well as anyone interested in the history of the book.

SEK 300 / €32

LOY, WILLIAM E. (EDITED BY ALASTAIR M. JOHNSTON AND STEPHEN O. SAXE): *Nineteenth-Century American Designers & Engravers of Type*

Oak Knoll Press, New Castle, Delaware, 2009. 162 pages. 4to (31 x 23,5 cm). Cloth binding with dust jacket. Type specimens and other illustrations. New copy.

New technology, such as electrotyping, the pantograph and router, introduced in the middle of the nineteenth century, combined with the expansion of commerce as America moved westward, created a great outpouring of exuberantly ornamented typefaces. Though these "Victorian" faces have moved in and out of favour, many of them have great charm and usefulness. They were produced in conditions of a commercial free-for-all, even outright piracy, not unlike the "desktop font" boom of the 1990s. While many Victorian types have been revived by digital foundries, their sheer number has intimidated historians unable to establish their true origins. In 1896 William E. Loy, a San Francisco printing equipment salesman and scholar, had the idea of writing a series of profiles of type designers. Loy took a long view of history, and realized that it was important to document the men in the background who created the nineteenth century's fanciful types, even as the furiously competing type foundries got the credit for introducing them to the printing trade. His work was serialized in *The Inland Printer* over the next three years and included biographies, photographs of the artists, and lists of the type they had designed or cut, which Loy had painstakingly compiled through correspondence with the type founders and other craftsmen. Unfortunately, due to the technical limitations of a monthly periodical, it was not possible to show the typefaces mentioned. Finally here is the work as Loy envisioned it, with over 800 illustrations of typefaces designed by the craftsmen he discusses. Here, written by a man who knew many of the designers and engravers, is the behind-the-scenes story: biographies of men - artists, sportsmen, blacksmiths, soldiers, even a game warden - who were the creators of these innovative types. Loy traces their personal stories adding much incidental detail about the politics & business practices of the time and the innovations of each of these thirty men. Now, a century later, typographical historians Alastair Johnston and Stephen Saxe have realized Loy's vision, fully illustrated and annotated. This is one of the first reference books on nineteenth-century American type design, and as such is an important addition to typographical history. William E. Loy (1847-1906)



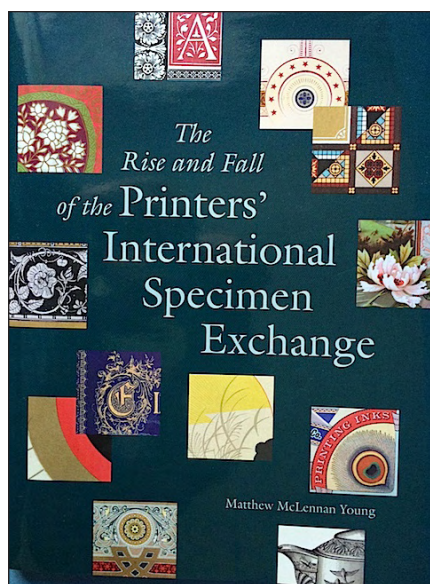
grew up in the Midwest and moved to California in 1874. He worked as a newspaperman, printer and printing equipment salesman. He was associated with Nelson Crocker Hawks at the Pacific Type Foundry in San Francisco, before branching out on his own. His vast typographical library formed the core of the Kemble Collection now at the California Historical Society.

SEK425 / €46

MCLENNAN YOUNG, MATTHEW: *The Rise and Fall of the Printers' International Specimen Exchange*

Oak Knoll Press, New Castle, Delaware, 2012. 154 pages. 4to (28,5 x 22,5 cm). Cloth binding with dust jacket. Type specimens and other illustrations. New copy.

THE RISE AND FALL OF THE PRINTERS' INTERNATIONAL SPECIMEN EX-



CHANGE is the first in-depth study of an institution whose goal was nothing less than a renaissance of fine printing at a time when quantity mattered far more than quality. The Printers' International Specimen Exchange was founded in 1880, first and foremost as a means to encourage British printers to improve their technical and artistic skills, which lagged far behind those of their American and European counterparts. It came to be a far more international and influential institution than its originators imagined, its 16 volumes including the work of more than 1,000 printing establishments (several times that number of contributors, including employees and apprentices) from 28 different nations. The story of the Specimen Exchange involves the development of new machinery and processes, "Old Style" vs. "Artistic" printing, the histories of the two innovative printing houses that managed the Exchange, cooperation and conflict among outside personalities, and the extraordinary efforts of a few talented and dedicated people. The history of the Specimen Exchange also involves a Victorian-style

hostile takeover and a separate breach-of-contract court case. The Specimen Exchange is a record of a remarkable period in letterpress and lithographic printing. As a subscription publication distributed primarily to contributors, only a few hundred copies of each volume were issued, and many of the specimens were produced expressly for the Exchange. Consequently, some of the examples reproduced in this book have not been seen before outside the original volumes, and the selection presented here should delight any printing historian or admirer of good graphic design. This book includes 81 full-page reproductions of some of the best examples, in a wide range of styles and from many countries. Matthew McLennan Young is a practicing graphic designer and book collector, and the author of a previous study, *Field & Tuer, the Leadenhall Press*, (Oak Knoll Press and the British Library, 2010) that earned positive reviews in the *TLS*, the *Book Collector* and elsewhere. He has presented papers on the Printers' International Specimen Exchange, the Caxton Celebration of 1877, and the Leadenhall Press at various conferences.

SEK425 / €46

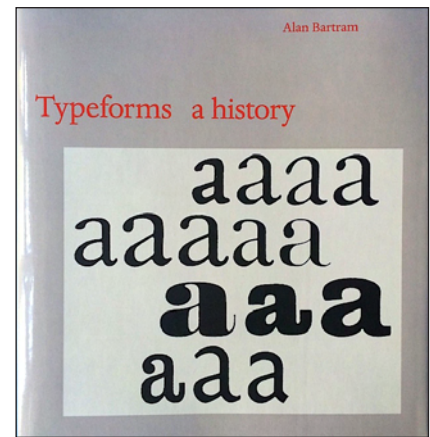
BARTRAM, ALAN: *Typeforms; a History*

The British Library, London & Oak Knoll Press, New Castle, DE, 2007. 128 pages. Small 4to (26 x 25 cm). Cloth binding with dust jacket. Type specimens and other illustrations. First edition. New copy.

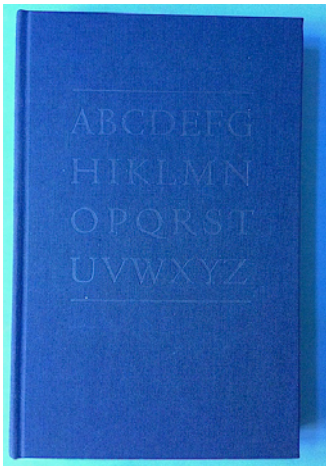
*This book is the long-awaited successor to the classic *An Atlas of Typeforms*, the great visually-led history of type that Alan Bartram and James Sutton produced in 1968. Much has*

changed in the last 40 years, not least the teaching of typography and the means by which it is created. Because current design methods do not require the drawing and tracing of letterforms in order to produce layouts, we have lost our close connection with them. Few understand their history, their appearance, and how and why they have developed as they have. Nearly 75 different types are shown in their original metal forms, just as they were in the *Atlas of Typeforms*. But an entirely new feature is the author's attempt to place the types in their historical context. By including photographs of contemporary inscriptions on buildings and monuments, Alan Bartram explores the relationship between printed and architectural letterforms and their parallel course from the Renaissance until Victorian times. The opportunities offered for graphic and type designers in the digital age are greater than ever before. But without an understanding of the visual make-up of letterforms and some knowledge of their fascinating history, designers cannot fully exploit the potential of type. In this book, Alan Bartram educates us in these critical areas.

SEK 400 / €43



PANKOW, DAVID (ED.): *American Proprietary Typefaces*



American Printing History Association, New York, 1998. 8vo. Blindstamped cloth. 176, (4) pages followed by 38 plates with 66 illustrations. New copy.

This book is a fascinating survey of typefaces developed in America after 1892 and intended for composition in metal for the use of an individual or press. It includes essays by the following: Susan Otis Thompson on American Arts & Crafts typefaces, Martin Hutner on the Merrymount Press, Herbert Johnson on Bruce Rogers's Centaur type, Cathleen Baker on Dard Hunter's typefaces, Mark Argetsinger on Frederic Warde, Stanley Morison, and the Arrighi type, Jerry Kelly on Joseph Blumenthal's Spiral (Emerson) type, Dwight Anger on Frederic Goudy's Kaatskill type, W. Gay Reading on Victor Hammer's Uncial Types, John Kristensen on experimental types of W.A. Dwiggins, and Paul Hayden Duensing on contemporary private types. Limited to 600 regular edition copies set in

Monotype Centaur and Bembo with text printed letterpress and the illustrations printed by offset lithography at The Stinehour Press. Designed by Jerry Kelly.

SEK375 / €40

VERVLIET, HENDRIK D.L.: *French Renaissance Printing Types; a Conspectus*

Oak Knoll Press, The Bibliographical Society, and The Printing Historical Society, New Castle, DE, and London, 2010. 471 pages. 4to (29,5 x 23 cm). Dark blue cloth binding. Type specimens, samples and other illustrations. New copy.

A majority of today's Western text types, whether Roman, Italic, Greek, or Hebrew, derive from type designs conceived or perfected in sixteenth-century France. They became available all over Europe from the 1540s onwards. Their design, often going by the name of Garamont, remained unchanged for two centuries. Their pleasant serenity and excellent readability triggered a revival from the 1850s onwards. This conspectus aims at surveying exhaustively and regardless of aesthetics, all Roman, Italic, Greek, Hebrew, and Arabic typefaces made in France during the sixteenth century. Such a survey will be of interest to

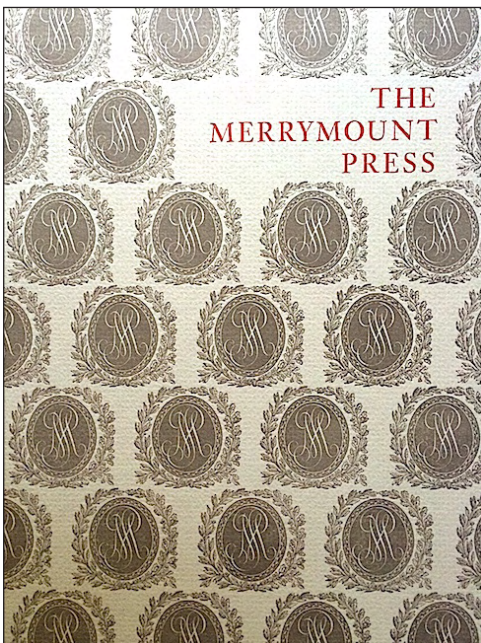
historians, bibliographers, and philologists wishing to identify the types used in the imprints they are investigating, as well as to type historians or type designers wishing to base their attributions on documentary evidence. The conspectus consists of introductory chapters on the sources available, the evolution of sixteenth-century type-casting and letter-engraving, biographical notices of 17 punchcutters (both famous ones, such as Colines, Garamont, Granjon, and lesser known ones, such as Vatel, Gryphius, or Du Boys) and the methodology used. The main part of the book consists of the facsimiles of 409 typefaces (216 Romans, 88 Italics, 61 Greeks, 41 Hebrews, 2 Arabics, and one phonetic) each with a short identifying notice, describing their letter family, size, punchcutter (or eponym), their first appearance in books or type-specimens, the surviving materials such as punches or matrices, and finally (for about two-thirds of them), the recent literature. Every typeface has been illustrated, several with multiple examples of their use. Author Henrik D.L. Vervliet was previously Librarian at the University of Antwerp and a professor at the University of Amsterdam. His work includes bibliography and books on humanism and book history.

SEK 825 / €89



HUTNER, MARTIN: *The Merrymount Press; An Exhibition on the Occasion of the 100th Anniversary of the Founding of the Press*

The Houghton Library, Cambridge & The Grolier Club, New York. 1993. 77 pages + colophon. 4to (30,5 x 23 cm). Stiff paper wrappers. Over 40 illustrations.



A well annotated exhibition catalogue. New copy. In 1893, Daniel Updike founded the Merrymount Press and became a member of the Grolier Club. He printed many of the Club's most attractive publications, and in 1926, he was awarded honorary membership. In 1911, Philip Hofer, founder of the Department of Printing and Graphic Arts at Harvard, invited Updike to deliver a series of speeches on the techniques of printing to the Graduate School of Business Administration. These lectures formed the basis for his monumental work on typography, *Printing Types*, published by Harvard University Press and later by Oak Knoll Press. In 1993, an exhibition was held at the Houghton Library and the Grolier Club showcasing 130 works spanning Updike's career and the life of the Press from 1891 to 1949. This new publication represents Updike's enduring accomplishments and celebrates the 100th anniversary of the founding of his press. With 136 works, the catalogue displays the beauty, breadth, and standard set by the Press and its work. It is beautifully illustrated with over forty illustrations and contains a chronology, a list of types used at the Merrymount Press, and a list of commercial publishing houses associated with the Press. The book was designed by Jerry Kelly and printed by the Stinehour Press.

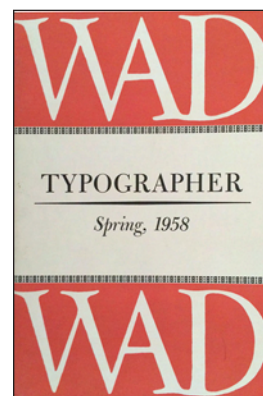
It is beautifully illustrated with over forty illustrations and contains a chronology, a list of types used at the Merrymount Press, and a list of commercial publishing houses associated with the Press. The book was designed by Jerry Kelly and printed by the Stinehour Press.

SEK250 / €27

[DWIGGINS] SMITH, RICHARD L. (ED.): *Typographer, Volume XIX, Number 1, Spring, 1958. In Memory of William A. Dwiggins*

Rochester Institute of Technology, Rochester, New York, 1958. 40 pages. Stapled, stiff printed wrappers. With contributions by Paul Bennett, Paul Hollister, Warren Chappell, Norman Kent, Ray Nash, George Trenholm, Carl Purington Rollins and Beatrice Warde. Illustrations in colour.

SEK175 / €19



[DWIGGINS] *Marchbanks Press Calendar for June, 1925*

Marchbanks Press, New York, 1925. Single sheet (23,5 x 10,3 cm). With square drawing by William Addison Dwiggins printed in brown ink at the head of the calendar. Charming ephemera.

SEK175 / €19

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. Owner's signature to top of front free end-paper (Leif Thollander). 301 b/w illustrations. Text in English, German, French. First edition in nice condition.

"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 / €64



HOFMANN, ARMIN: *Lesen, sehen, wahrnehmen. Das Plakatschaffen von Armin Hofmann in 7 Gruppen*

Offprint from Typografische Monatsblätter, No. 6, 2008. Not paginated (c. 48 pages). 4to (29,7 x 23 cm). Stiff paper wrappers. Inscribed signature by Armin Hofmann on first free end paper. Illustrated in colour and black and white throughout. One fold out plate.

SEK400 / €43

HOFMANN, ARMIN: *Thoughts on the Study and Making of Visual Signs*, Basle School of Design / Yale School of Art, 1947 to 1985

The MIT Press, Cambridge, Mass., 1985. 20 pages. 4to (28 x 21,5 cm). Stiff printed paper wrappers. Covers a little bit soiled. Illustrated in colour and black and white throughout. "Design Quarterly" (No. 130).

SEK125 / €13

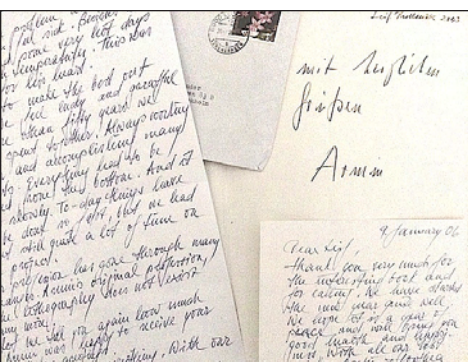
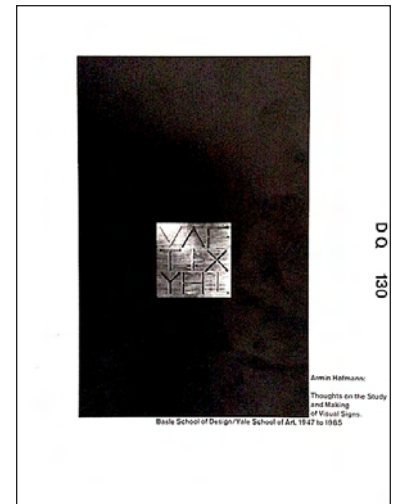
THE MUSEUM OF DESIGN ZURICH (ED.): *Poster Collection 07. Armin Hofmann*



Lars Müller Publishers, Baden. 2003. 80 pages. Stiff paper wrappers with dust jacket. 110 illustrations in colour and b/w. With an essay by Steven Heller. First edition. Text in English and German. Copy as new.

Poster Collection 07 gathers the most important posters of Armin Hofmann, and shows them - corresponding to his fundamental importance as a graphic design teacher - in a context with works from his most famous students, who continued his methods. After completing an apprenticeship in lithography, Armin Hofmann (born 1920) began teaching his own typographic principles at the Basel School of Design in 1947. He and his colleagues who contributed to the development of Swiss international Style, advocated a belief in absolute and universal graphic expression. Hofmann has also taught at Yale and the Philadelphia Museum School of the Arts. In 1965 he wrote the "Graphic Design Manual", which is regarded as a fundamental work in the field of modern graphic design and art.

SEK150 / €16

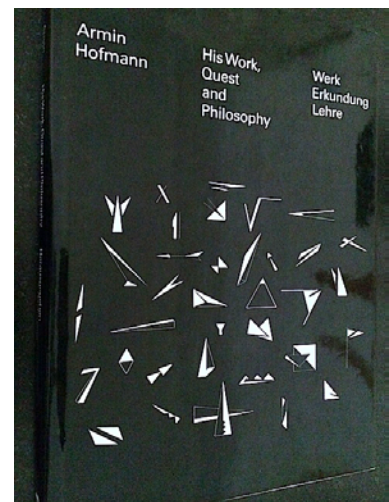


WICHMANN, HANS (ED.): *Armin Hofmann; His Work, Quest and Philosophy. Werk, Erkundung, Lehre*

Birkhauser Verlag, Basel, 1989. 223 pages. 4to (27,5 x 19,5 cm). Bindstamped cloth binding in fine dust jacket. Dedication: "mit hertzlichen Grüßen, Armin". A letter and a postcard are enclosed to Leif Thollander, written by Hofmann's wife, Dorothea, signed by Armin Hofmann. Owner's signature to top of front free end-paper (Leif Thollander).

Profusely illustrated with 11 colour and 187 black/white plates. Series: Industrial design - graphic design, Bd. 7. Text in English and German. First edition in excellent condition.

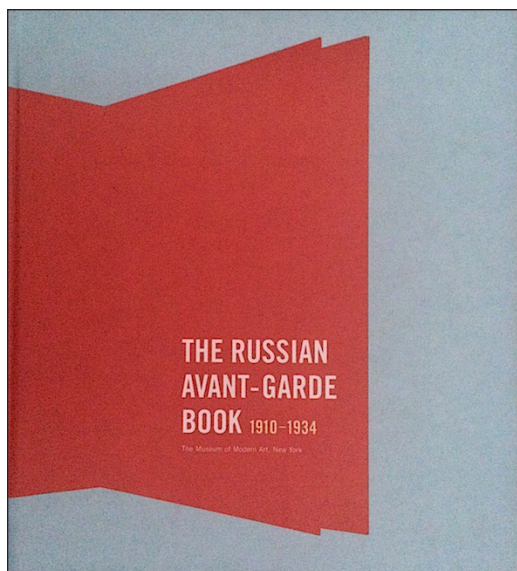
SEK1500 / €161



ROWELL, MARGIT & WYE, DEBORAH: *The Russian Avant-Garde Book 1910-1934*

Museum of Modern Art, New York. 2002. 304 pages. 4to (28 x 25,5 cm). Laminated card boards. 1100 books and 100 related works of the Russian avant-garde. All titles with collation as well as bibliographical references.

"I am holding a book that I guarantee will soon be on every designer's bookshelf. And if this sounds like log-rolling, superlative hyperbole, think again. Rarely would a reviewer go out on such a limb as this, but if there was ever a book that deserves to be so appreciated, the catalogue from New York's Museum of Modern Art (28 March-21 May 2002) exhibition, *The Russian Avant-Garde Book 1910-1934*, is one. This is by far the most exquisite and valuable book on a rarefied yet fascinating subject. /.../ The catalogue is indispensable for two reasons. It covers a wide swathe of genres and designs, from

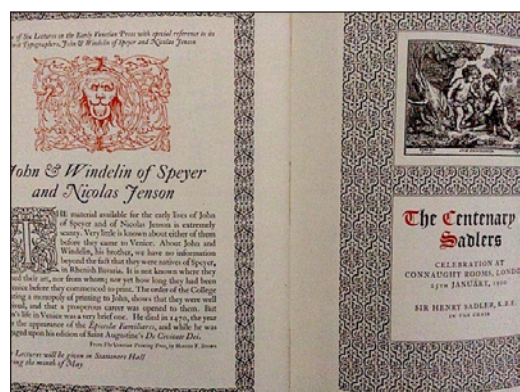


poetry to children's books, from typographic experimentation to Soviet propaganda. And it is a gorgeous display of these artifacts. Every item is photographed as an object so that it approximates its display in the exhibition cases. The tactility of these reproductions can almost be felt on the page. /.../ the material is reproduced at a respectable scale, photographed in full colour showing all the imperfections of age, and laid out on the page with drop-shadows to approximate a third dimension. The documentation is as thorough as possible and offers for the first time bibliographic and historical data on some very rare items." Steven Heller, *Eye* 44, 2002.

SEK750 / €80

[CASLON] *Caslon Old Face, Roman & Italic. Cast entirely from matrices produced from the original punches engraved in the early part of the eighteenth century in Chiswell Street, London by William Caslon*

H. W. Caslon & Co. Ltd., London, 1924. 64 pages. 4to (32 x 25,5 cm). Green cloth hardcover, with cover paste on



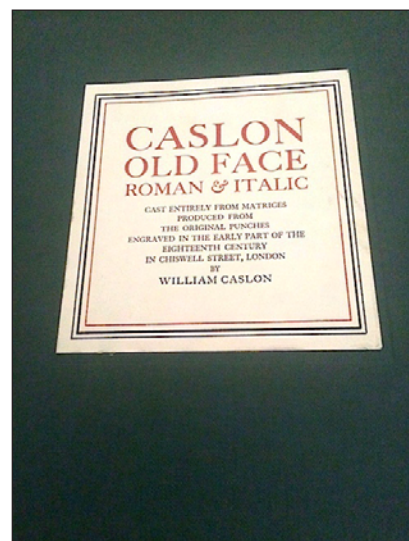
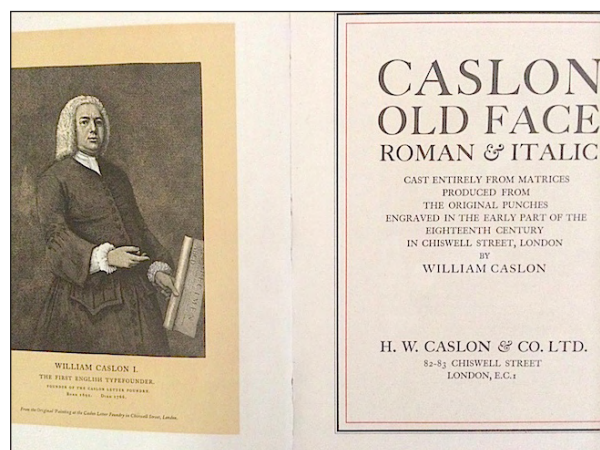
title box. No dust jacket as issued, decorated endpapers, untrimmed edges. Light tanning on half-title page (offset from frontispiece). Portrait frontis, a foldout facsimile of the 1734 specimen sheet issued by Caslon, text- & title pages, facsimiles and designed samp-



les, many in more than one colour.

Attractive production by the master printer Geo. W. Jones at his Sign of the Dolphin Press. (Rogerson 82).

SEK850 / €91



RUDER, EMIL: *Typographie, ein Gestaltungslehrbuch / Typography, a Manual of Design / Typographie, un manuel de creation*

Verlag Arthur Niggli AG, Teufern, 1967. 273 pages. (24 x 23,5 cm). White cloth, dust jacket with repaired tears, jacket with yellowed margins from old, removed tape. Profusely illustrated in black and white with a small section of colour, three fold out plates. Text in English, German and French. Layout and design by Emil Ruder. First edition.

"In its 19 chapters the book shows a multitude of possible ways in which the typographer can work with his material in order to achieve his object and it has numerous suggestions to make. The idea of contrast was particularly important to Ruder, and one chapter is devoted to the subject. Others concentrate on the classic foundations of the Gewerbschule's teaching methods, such as "Point, Line, Surface, Rhythm". References to broader areas of subject matter than typography, such as architecture, art and nature elaborate on themes in the book." (100 Classic Graphic Design Books pp. 92-93).

SEK800 / €86



ANONYMOUS: *MS. Copy-Book; Ecriture Batarde*

Unique French copy-book. No date but c. 1765-70. Narrow folio (37 x 24 cm). 19 leaves bound together in a later half vellum binding (c. 1950), but with a floral patterned coated paper from the 1700s. The leaves are very clean but with some impact from the iron oxide in the ink. Boards somewhat worn. Traces of removed label on front board's inside. Second leaf with a minimal hole. Calligraphy only on the rectos.

Uppercase and lowercase alphabets, applied calligraphy with examples such as official petitions and aphorisms, calligraphic spirals, frameworks, vignettes, birds and other figures.

SEK10000 / €1074

