

NEWSLETTER 33

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN

COTARELO Y MORI, EMILIO: *Diccionario Biográfico y Bibliográfico de Calígrafos Españoles. I-II*

Revista de Archivos, Bibliotecas y Museos, Madrid. 1913–16. 453 pages, 101 plates + 347 pages, 101 plates. 4to (27,5 x 21 cm). Near contemporary half calf bindings, raised bands, top edges red, marbled boards, all covers bound in, plus spine, vol. II. Spines worn, corners bumped, inner hinge weak pp. 352–353, vol. I. Two volumes. Second, revised and enlarged edition of this standard work. This biographical and bibliographical dictionary of Spanish calligraphers is one of the quintessential classics. (*Bonacini 409*)

SEK4000 / €432



DUBOIS, JACQUES: *Histoire abrégée de l'Ecriture, et moyen simple d'enseigner & d'apprendre plus facilement la Coulée, précédée de quelques observations sur l'Ecriture en générale*

De Lormel, Paris, 1772. viii, 165, (3) pages. Two folding engraved plates, one with writing utensils, the other with calligraphy (Dubois, scripsit, Petit, sculpsit). 8vo (18,5 x 11 cm). Uncut in the original marbled wrappers, spine strip splitted, upper and outer margin discoloured throughout by waterspot. First edition.

Bonacini 549; Cited by Stanley Morison in his introduction to A. Heal's "The English Writing-Masters and their Copy-Books 1570–1800".

SEK950 / €102



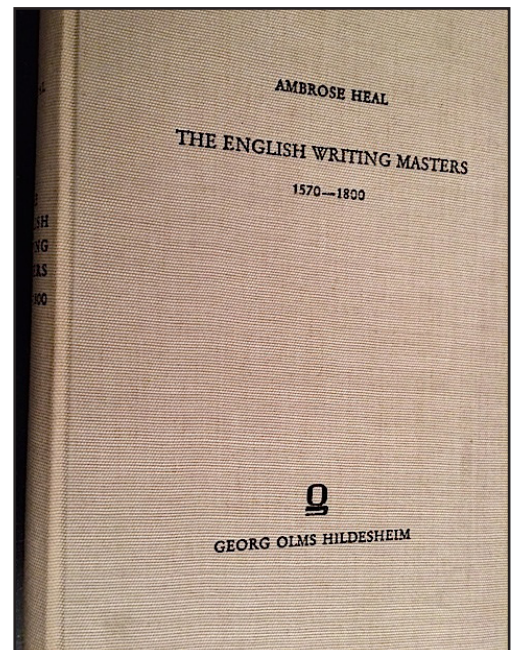
HEAL, AMBROSE: *The English Writing-Masters and their Copy-Books 1570–1800; A Biographical Dictionary & a Bibliography with an Introduction on the Development of Handwriting by Stanley Morison. Illustrated with Portraits of the Masters and Specimens of their Hands*

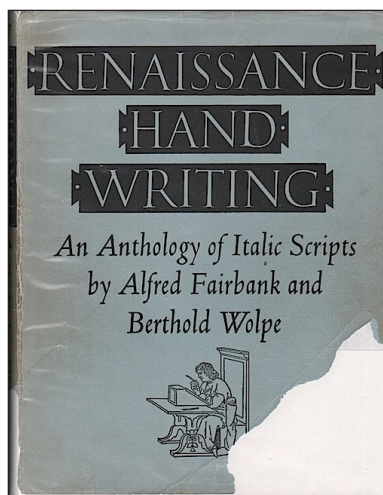
Georg Olms Verlagsbuchhandlung, Hildesheim. 1962. Frontispiece, xl, 225, (2) pages + 81 plates. 4to (30 x 22 cm). Cloth binding, top edge red. Boards mildly soiled. This unchanged reprint of the edition London 1931 is published by arrangement with the Cambridge University Press, England. Morison's introduction occupies pp. xxiii–xl. (*Appleton 116*).

The first account in modern times of our native pen-men and their work.

The development of the English hand is recorded, from the break-away from the monastic scriptoria to the domination of the commercial hand of the nineteenth century.

SEK1200 / €129





FAIRBANK, ALFRED & WOLPE, BERTHOLD: *Renaissance Handwriting. An Anthology of Italic Scripts*

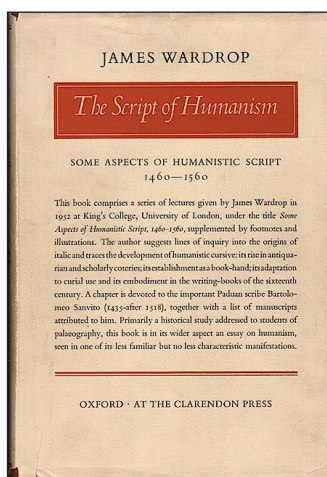
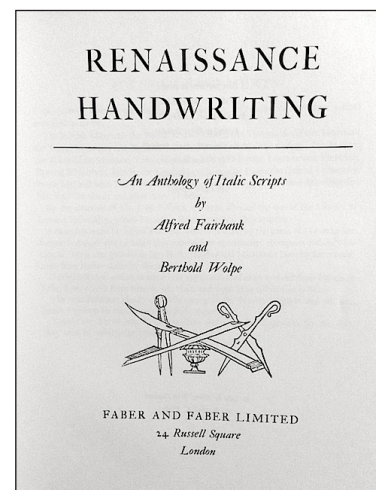
Faber & Faber, London. 1960. 104 pages. + 96 pages of plates. 4to (29 x 22,5 cm). Blind stamped and gilt cloth, top edge gilt. Dust jacket in poor condition but now in mylar protector.

"This is an important and most beautiful book. The authors are both accomplished calligraphers who have pursued their subject for years with sense of scholarship enjoined by Dr Stanley Morison and the late James Wardrope. /.../ Mr. Fairbank gives us a most valuable detailed analysis of the Humanistic scripts that preceded the so-called Chancery hand

of the later Renaissance. (...) Mr Wolpe's comments are everywhere learned, to the point, and illuminating." Reynolds Stone, 'Motif' No. 4.

Book design by Berthold Wolpe, set in Van Dijck and Fell Types, printed at OUP. (Berthold Wolpe. A Retrospective Survey 130 & 163, Baltimore no 135).

SEK650 / €70



WARDROP, JAMES: *The Script of Humanism; Some Aspects of Humanistic Script 1460-1560*

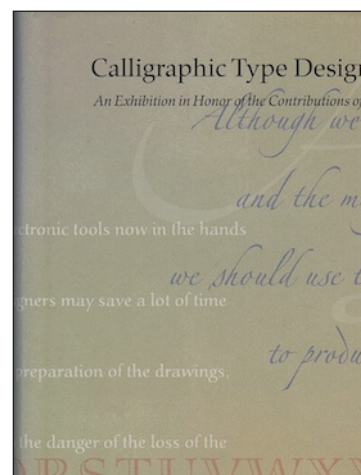
Oxford At the Clarendon Press. 1963. xiv, 57 pages + 58 plates. 4to (28 x 19,5 cm). Cloth binding, spine title gilt, dust jacket with tears and some paper loss. *This book comprises a series of lectures given by James Wardrop. The author suggests lines of inquiry into the origins of italic and traces the development of humanistic cursive; its rise in antiquarian and scholarly coteries; its establishment as a book-hand; its adaptation to curial use and its embodiment in the writing-books of the sixteenth century. A chapter is devoted to the important Paduan scribe Bartolomeo Sanvito (1435-after 1518), together with a list of manuscripts attributed to him.*

SEK700 / €76

PRESTIANNI, JOHN (ED.): *Calligraphic Type Design in the Digital Age; An Exhibition in Honor of the Contributions of Hermann and Gudrun Zapf. Selected Type Designs and Calligraphy by Sixteen Designers*

Gingko Press, San Francisco. 2001. 158, (5) pages. 4to (27,5 x 21 cm). Blue cloth with lettered gilt at spine in fine dust jacket. 236 listed items, 167 colour images. Includes a selected bibliography on typography and calligraphy. Book design by Jack Stauffacher.

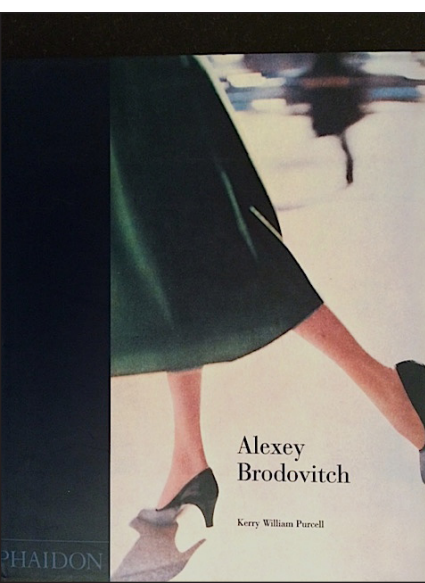
SEK400 / €43



PURCELL, KERRY WILLIAM: *Alexey Brodovitch*

Phaidon, London. 2002. 272 pages. 4to (30 x 26 cm). Cloth-backed paper-covered boards, dust jacket, foot of spine bumped. 275 colour, 75 black and white illustrations. With notes, bibliography, index. First edition.

Alexey Brodovitch (1898-1971) is a legend among graphic designers. Brodovitch was one of the pioneers of graphic design in the twentieth century. Brodovitch was Art Director of Harper's Bazaar for over two decades (1934-58); he designed and produced several exquisite and highly collectable books with collaborators such as Richard Avedon and Andre Kertesz; he was a talented photographer himself; and, through an informal class called the Design Lab in New York, he trained a younger generation of photographers and designers who went on to become famous artists and art directors in



their own right. This book is a comprehensive monograph on Brodovitch's life and work, drawing from interviews with a wide spectrum of colleagues and collaborators - and assimilating previously unpublished material from archives and private collections around the world - to offer an in-depth analysis and appreciation of Brodovitch's unique and lasting contribution to the visual arts.

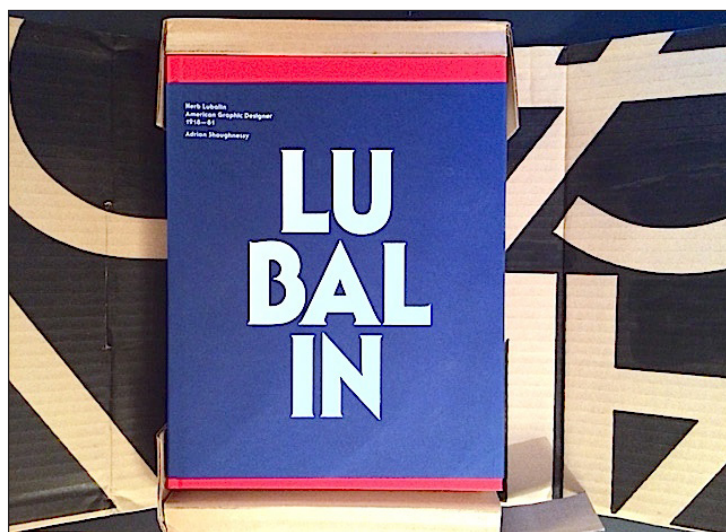
SEK600 / €65

SHAUGHNESSY, ADRIAN: *Herb Lubalin American Graphic Designer 1918-81*

Unit Editions, London. 2012. 445 pages. 4to (28,5 x 22,5 cm). Printed card boards, 3/4 paper wrap with foiled typography. Extensively illustrated in colour. First edition, the so called "deluxe version", boxed and printed in 2000 numbered copies, this is No. 1013.

An extensive monograph of the legendary Herb Lubalin, one of the foremost graphic designers of the 20th century. This meticulously researched book offers a complete career overview of Herb Lubalin, beginning with his early days as one of the original Mad Men in the New York advertising world of the 50s and 60s, and continuing into the years of his greatest achievements as one of the world's most influential typographers and graphic designers. Herb Lubalin's work is enjoying an unprecedented revival of interest amongst young graphic designers. The Lubalin cult is global, with strong pockets of interest in Korea, Japan and, of course, the USA and UK. Herb Lubalin really was the American graphic designer par excellence.

SEKI 600 / €173



HARLING, ROBERT (ED.): *Alphabet and Image*. 1-8

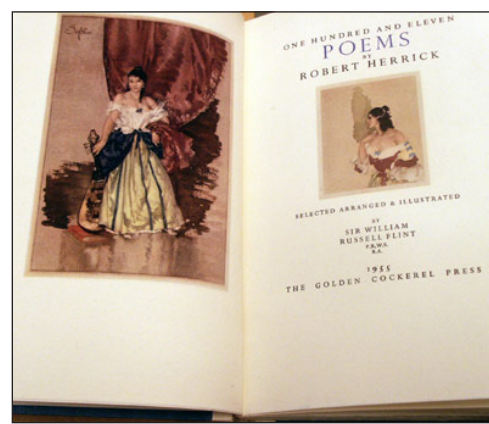
James Shand at the Shenval Press, London. Spring 1946-December 1948. Nos. 1-8 (all published) C. 750 pages. + bound in supplements. No.1 also contains a "STOP PRESS" 4pp folded leaflet. 8vo. Nos 1-4 ring bound whilst 5-8 are in original wraps complete with the original dust jackets. #1 with a crack at the spiral spine. Jacket worn more or less, #7 with paper loss at spine. Eight volumes. A complete run of this important periodical, which was the post war successor of *Typography*. They contain authoritative copiously illustrated articles contributed by T Balston, P Muir, H Cassoon, F Meynell, Ruari Mclean, Barnett Freedman, D Saurat, S Morison, G Hopkins, J Keir Cross, N Bentley,

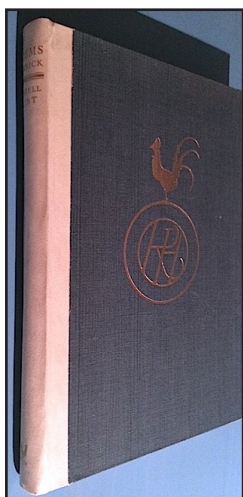
R Harling, V Ridler, S Nowell-Smith, Strachan etc. writing on such diverse subjects as Henry Moore, W Sickert, E Ardizzone, E Gill, E Ravilious, Rosoman, Shahn, J Piper, Wadsworth, Gibbings, Lovat Fraser, M Peake, J Nash, Bawden, H Gilman, Hughes-Stanton, R Stone, J Updike, Buckland Wright, Stubbs, Kate Greenaway, E White, R Bridges, Lynton Lamb, etc. The majority of the illustrations are taken from the original plates, many previously unpublished. *We have some single issues of the mag. as well.*

SEKI 900 / €205

HERRICK, ROBERT: *One Hundred and Eleven Poems*

Golden Cockerel Press, [London]. 1955. 127, (1) pages. 4to (28 x 19,5 cm). One of the 445 copies bound in quarter cream parchment with blue cloth boards. Title and device in gold on the spine. Top edge gilt, others uncut. Collotype reproductions of two water-colour paintings and 40 crayon drawings by Sir William Russell Flint. Set in Perpetua 14p type. 550 numbered copies printed in black, blue, red, and green on





hand-made, water-marked paper from Arthur Millbourn and Company. This copy is No. 377.

"This was a book that I printed for the artist at his request and expense. Indeed the type was already set when he asked me to make it a Cockerel, and all the subsequent details of its production were exactly to his specifications. The illustrations were no commission for Sir William but as he maintained a long-sustained labour of love, a painter's tribute to a great poet. /.../ The paper that he had chosen for the book was rather hard and toothy. He was perhaps partly influenced by the need to have a hard paper for the collotype process, but also by a liking for the hard, laid papers so popular during the first quarter of this century. In consequence the letter-press did not come out as well as in most of the books I printed, for which I usually bough a more sympathetic 'wove'" (Cock-a-Hoop 199).

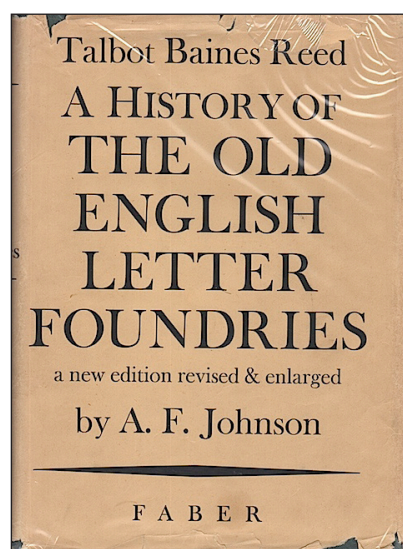
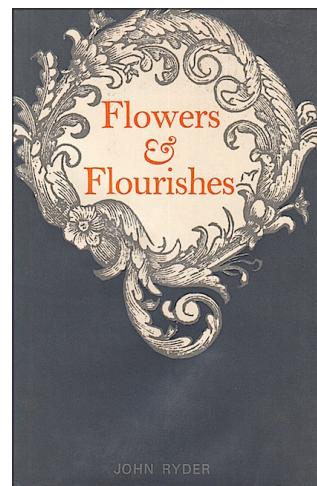
SEK1500 / €162

RYDER, JOHN: *Flowers & Flourishes. Including a newly annotated edition of A Suite of Fleurons*

The Bodley Head for Mackays, London. 1976. First edition. 168 pages. Large 8vo. Cloth spine gold decorated, worn dust jacket with tape repaired tears (acid free tape). Profusely illustrated. A beautiful produced volume which is an inventory of Mackays' store of typographic and calligraphic ornaments, lines, initials, borders and other decorations.

The second section in the book is a revised and annotated edition of the author's book 'A Suite of Fleurons', printed in facsimile with the author's handwritten notes printed in the margin.

SEK550 / €59



REED, TALBOT BAINES: *A History of the Old English Letter Foundries. With Notes Historical and Bibliographical on the Rise and Progress of English Typography. A new edition revised and enlarged by A. F. Johnson*

Faber & Faber, London. 1952. Folding frontispiece, xiv, 400 pages. 4to (28,5 x 21 cm). Forest green buckram, top edge red, title gilt on spine, bookplate, dust jacket in poor condition but protected in mylar cover. 95 in-text illustrations (some full-page). Printed at the OUP. Revised and expanded edition.

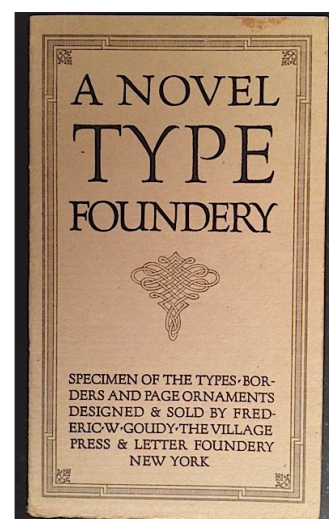
"An indispensable book: it is by far the best and most complete book on the history of type foundries that has been written for any country." Graham Pollard, about the first edition, 1887, *A Catalogue of Typefounders' Specimens*, 1928. *"This revised edition was originally planned by Stanley Morison. Pressure of work forced him to abandon it, and he passed his notes A. F. Johnson."* (Appleton 324).

SEK1200 / €129

[FREDERIC W. GOUDY] *A Novel Type Foundry. A Dissertation on Type Design and the Village Types Together with a Specimen of Types, Borders and Ornaments etc.*

The Village Press and Letter Foundry, New York. 1914. Not paginated. Sixteen-page pamphlet, sewn with stiff paper cover on Old Stratford-paper. A minor discolouration at front's upper margin. Signed by Frederic W. Goudy on front pastedown. Shows types, Forum, Kennerly, and borders for sale by The Village Press and Letter Foundry. Headband, caduceus and various ornaments and initial letters by F. W. Goudy, besides the types and borders. Set by Bertha Goudy; printed by Rogers & Co, New York. Prepared for distribution at the National Printing and Advertising Exposition, Grand Central Palace, New York, April 18-25. (Cary No. 96).

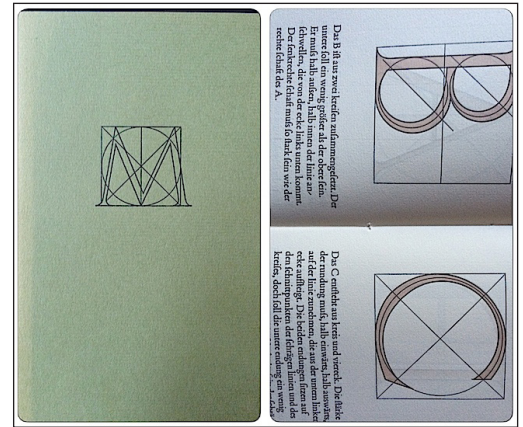
SEK650 / €70



TSCHICHOLD, JAN: *Das Alphabet des Damianus Moyllus. Parma Um 1483*

Von Bucherer, Kurrus & Co, Basel. 1971. 10 pages introductory essay followed by the alphabet. Text in German. Sewn leaflet with folding flaps. Faded to spine. This alphabet is the first printed version of an alphabet in Roman font. The Roman letters are constructed from the principles of geometry. The letters are redrawn by J.T. Book design by Jan Tschichold. Set in Poliphilus. Privately printed. (Klemke 287, N. L. Scotland Jan Tschichold No. 116 & page 74).

SEK375 / €40



MIDDENDORP, JAN: *Dutch Type*

o1o Publishers, Rotterdam. 2004. 320 pages. 4to (28 x 22,5 cm). Printed card covers. Top corners and top front edge slightly bumped, otherwise as new. Profusely illustrated in colour and monochrome. With bibliography, indices of names and typefaces. English edition. Standard work on the subject and out of print.

In this book Jan Middendorp presents a comprehensive overview of old and new type design in the Netherlands. There is probably no other country that boasts a type design culture as dense as that of the Netherlands. Middendorp traces its origins in the groundbreaking work by punchcutters, type designers and lettering artists from the 15th to the 20th century. This book also gives insight into the motives and methods of the current type design community, showing published and unpublished typefaces as well as sketches, studies and samples of unfamiliar lettering work. "No question about it, Dutch Type is one of the best books on the history of type to be published in the past decades.

An invaluable reference book." Paul Shaw in PRINT Magazine, September/October 2004.

SEK4500 / €485

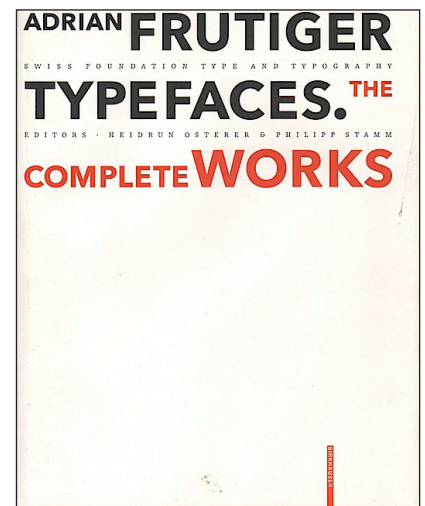
OSTERER, HEIDRUN & STAMM, PHILIPP (EDS.): *Adrian Frutiger Typefaces. The Complete Works*

Birkhäuser, Basel. 2009. 459 pages. Large 4to (31,5 x 25,5 cm). Red, blind stamped cloth, dust jacket with a short (c. 8 mm) tape repaired tear (acid free tape). Illustrated in colour and black and white throughout. Text in English.

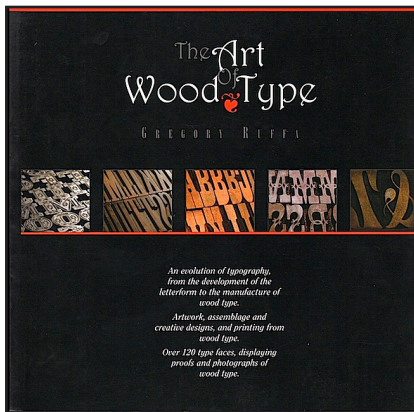
The international creation of typefaces after 1950 was decisively influenced by the Swiss type designer Adrian Frutiger. His Univers typeface and the machine-readable font OCR-B, which was adopted as an ISO standard, are milestones, as is his type for the Paris airports, which set new standards for signage 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 / €102



RUFFA, GREGORY: *The Art Of Wood Type*



GRA Publishing, Plainfield. 2008. x, 320 pages. Square, large 8vo (23 x 23,5 cm). Sewn with folding flaps. Signed Christmas card loosely inserted: "Thank You Peter [Bruhn] Happy New Year. Gregory Ruffa". Over 120 type faces, displaying proofs and photographs of wood type. First edition.

The Most Comprehensive Book written about Wood Type in the last 50 Years! 330 pages filled with the History of Alphabet, The Anatomy of the Letterform, How wood type was made. Personal stories from Artists, Typographic designers, The new uses of wood type in printing from two University professors, the story of the world's largest collector of wood type. Leo Kaplan, Grandfather of the wood type collage and Dave Greer. the largest collector of rare wood and metal

type. Book reviews "U&lc" and "WESTVACO" select pages reprinted for your enlightenment and fun.

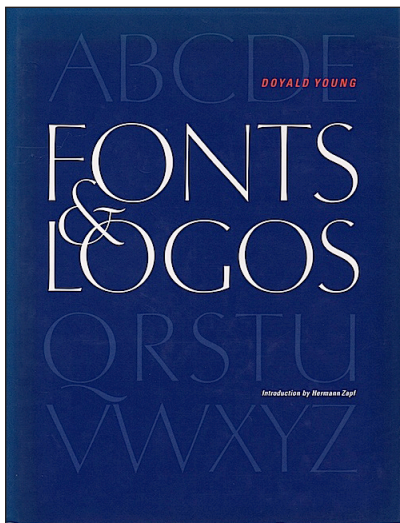
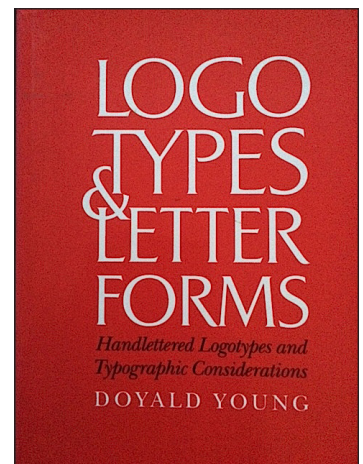
SEK1200 / €129

YOUNG, DOYALD: *Logotypes & Letterforms; Handlettered Logotypes and Typographic Considerations*

Design Press, New York. 1993. xvi, 301, (2) pages. 4to (28,5 x 22,5 cm). Cloth binding, dust jacket slightly worn and faded to spine. Type samples, letter forms, logos and other illustrations. First edition.

The book showcases 169 examples of Young's diverse work. Illustrated with more than 300 pencil sketches to explain the design process. Five chapters focus on commercial logos and four chapters are devoted to logos for academia; Scripts as an important style; Typefaces and alphabets by the author, and a chapter of mixed lettering examples. Topics covered include: basic introduction to typography, logotype design, and font design. It is an invaluable resource for the student, instructor, professional designer, and the typophile.

SEK550 / €59



YOUNG, DOYALD: *Fonts & Logos. Font Analysis, Logotype Design, Typography, Type Comparison, and History*

Delphi Press, Sherman Oaks, California. 1999. 387 pages. 4to (31 x 23,5 cm). Blind stamped black cloth, dust jacket partly faded. Introduction by Hermann Zapf. Type samples, letter forms, logos and other illustrations. First edition.

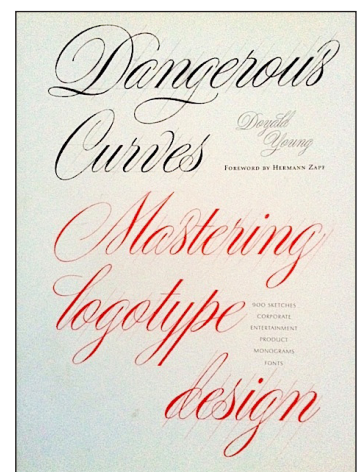
Fonts & Logos is a comprehensive book on basic typography. A total of 377 fonts are shown and discussed, and 91 pages are devoted to the analysis of the serif letter. Nearly 40 pages are devoted to one case study and the "How I Work" chapter details the author's process step-by-step. Three categories form the backbone of the book: Serifs, Sans Serif, and Scripts. Next you will find detailed discussions of logos of the same type style. The "Font Sampler" chapter looks at 37 fonts: classic, workhorses, favourites and more.

SEK800 / €86

YOUNG, DOYALD: *Dangerous Curves; Mastering Logotype Design*

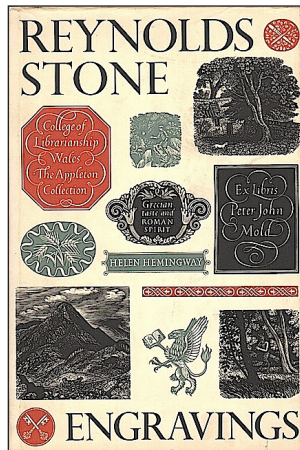
Delphi Press, Sherman Oaks, California. 2008. 4to (31 x 24 cm). Red cloth binding, gilt & silver stamped title on front cover, in fine dust jacket. Signed presentation copy, inscribed on the second blank leaf, "To Peter Bruhn in friendship. Doyald 6 · 2008". Foreword by Hermann Zapf. Over 900 illustrations.

"In Dangerous Curves I have attempted to show both emerging and expert designers how, in an age of computer-dominated design, the designer can turn to their very own



hands for both inspiration and solution. The only way to create a logotype that is truly unique is for the designer to transcend the limitations of the available fonts and typefaces on the market. *Dangerous Curves* provides a roadmap for that very worthy endeavor.” -D.Y.

SEK975 / €105



[STONE, REYNOLDS] *Reynolds Stone Engravings. With an introduction by the artist and an appreciation by Kenneth Clark*

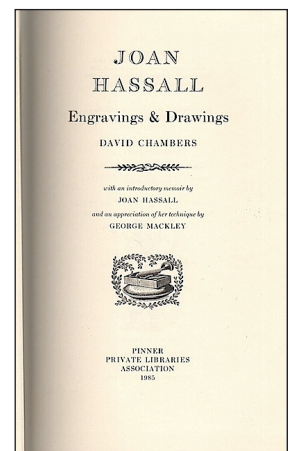
John Murray, London. 1977. xli, (3), 151 pages + colophon. 4to (29,5 x 19,5 cm). Bound in full buckram by W & J Mackay. Dust jacket price clipped and one short tear, tape repaired (acid free tape). 151 pages of plates, engravings in black, blue & red. With Reynolds Stone's own descriptive notes on the engravings. Printed at the Curwen Press on Basingwerk Parchment made by Grosvenor Chater. With a select bibliography. First edition. The first major collection of Reynolds Stone's work covering 40 years of private and public patronage.

SEK750 / €81

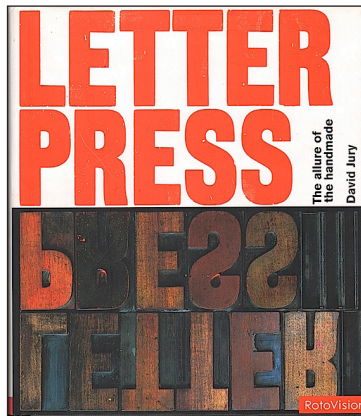
CHAMBERS, DAVID: *Joan Hassall, Engravings & Drawings. With an Introductory memoir by Joan Hassall and an appreciation of her technique by George Mackley*

Private Libraries Association, Pinner. 1985. 8vo. Black cloth with gilt spine titling, upper board blocked in gilt, patterned endpapers. lxiv, 160 pages. First edition. Contains a bibliography of books and bookplates, illustrated books, illustrated journals, dust jackets etc. Followed by hundreds of reproductions of her illustrations.

SEK450 / €49



JURY, DAVID: *Letterpress: The Allure of the Handmade*



Rotovision, Mies. 2004. 160 pages. 4to (26,5 x 23,5 cm). Black cloth binding in well preserved dust jacket. Illustrated in colour and black and white throughout. With footnotes, glossary and index. First edition.

Contemporary graphic designers, particularly those who have grown up with the computer playing an all-pervasive role in their work, are now discovering the potential of letterpress for its unique visual and tactile impact, made possible (in contrast to digital type) by its physical presence on the page. In parallel to the proliferation of digital typefaces and the dominance of computer typesetting and printing in trade publishing today, new, private letterpress publishers are on the increase. The principal reason for the re-emergence of letterpress as a potent medium in this new millennium is its creative potential, making it possible to express ideas and

encouraging a more thoughtful, more intelligent use of type. This book celebrates the diversity of the original work being produced by graphic designers and typographers using letterpress around the world. It examines US and European private presses, top international graphic designers working with letterpress, how letterpress is being used as a commercial medium in developing countries, and the continuing new developments in letterpress technology. This is a timely book designed to support the trend for non-computer design techniques now enjoying a period of growth and reinvention.

SEK500 / €54

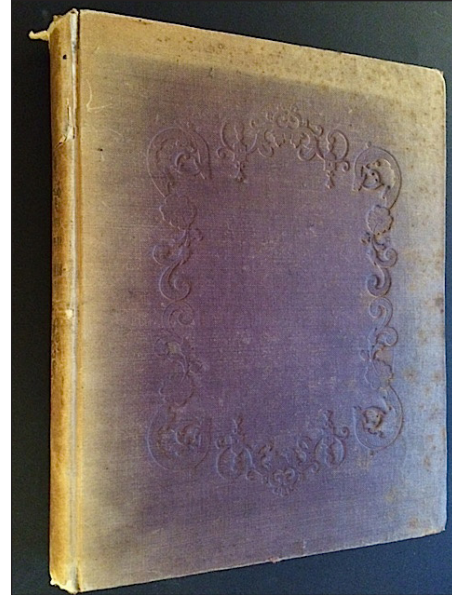
FALKENSTEIN, KARL: *Geschichte der Buchdruckerkunst in ihrer Entstehung und Ausbildung. Ein Denkmal zur vierten Säcular-Feier der Erfindung der Typographie. Mit einer reichen Sammlung in Holz und Metall geschnittener Faksimiles der seltensten Holztafeldrucke, Nachbildungen von Typen alter berühmter Officinen und Proben von Kunstdrucken nach den neuesten Erfindungen unserer Zeit*

B.G. Teubner, Leipzig. 1840. (vi), 16, vii-xiv, 406 pages with 35 plates, of which 7 are folding and 8 in

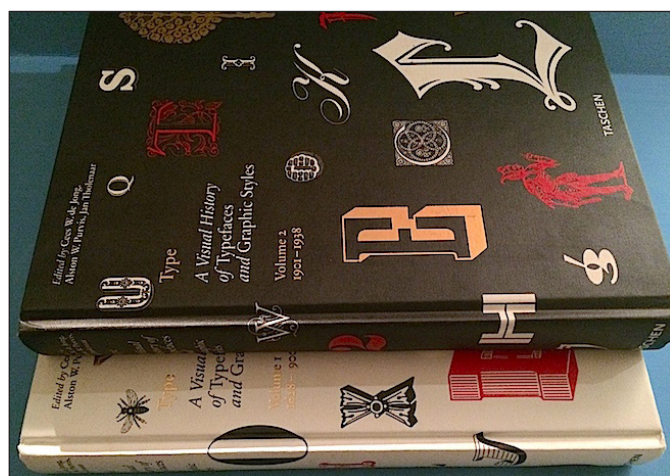
colours, at the end 10 plates of specimens of Oriental types, and numerous illustrations in the text. Blindstamped cloth, spine title gilt, edges marbled. Spine faded and worn, head & foot chipped and with loss. Boards are rubbed, stained and faded, corners bumped, foxing more or less throughout. (Saint Bride p. 315).

"Falkenstein's History of the art of printing is the most important of the works published in Germany, on the occasion of the 4th centenary of its invention. Its many facsimiles, well cut and printed in the tints of the originals, give it a high value." (Bigmore and Wyman, A Bibliography of Printing vol. I p. 211).

SEK1900 / €205



CEES W DE JONG, JAN THOLENAAR, ALSTON W. PURVIS: *Type. A Visual History of Typefaces and Graphic Styles*. Volume I: 1628–1900. Volume II: 1901–1938



Taschen, Cologne. 2009–10. 360 + 360 pages. Large 4to (32,5 x 26 cm). Cloth bindings with printed boards. Extensively illustrated in colour throughout. Text in English, German, French. Two volumes. *This is a visual history of fonts and graphic styles: 1628–1938. These books offer a connoisseur's overview of typeface design, exploring the most beautiful and remarkable examples of font catalogues from the history of publishing, with a special emphasis on the period from the mid-19th century to the mid-20th century, when colour catalogues were at their height. Taken from a distinguished Dutch collection, this exuberant two-volume edition traces the evolution of the printed letter via exquisitely designed catalogues, showing*

type specimens in roman, italic, bold, semi-bold, narrow, and broad fonts. Borders, ornaments, initial letters and decorations are also included, along with lithographic examples, letters by signwriters, inscription carvers, and calligraphers. Featuring works by type designers including: William Caslon, Fritz Helmuth Ehmcke, Peter Behrens, Rudolf Koch, Eric Gill, Jan van Krimpen, Paul Renner, Jan Tschichold, A. M. Cassandre, Aldo Novarese, and Adrian Frutiger. The first volume covers pre-20th century typeface specimens, with texts by editor Cees de Jong and collector Jan Tholenaar. The second volume covers the period from 1900 to the mid-20th century, and contains a historical outline by Alston W. Purvis. Includes exclusive access with TASCHEN keycard to online image library: over 1400 high-resolution scans of type specimens downloadable for unrestricted use.

SEK950 / €102

A NEW PUBLISHED BOOK BY MORRIS' NORWEGIAN FRIEND. Order: www.o7.no

FRIMANN, ANISDAHL, LEIF: *Gylne snitt*

o7 Media, 2014. 318 s. Heftet. Boken er rikt illustrert.

Gylne snitt er en visuell selvbiografi. Det er en bok om en faglig dannelsesreise. Den strekker seg fra spede forsøk på formgivning som typograf i slutten av 1950-årene, til studier ved Den grafiske Højskole i København, ansettelse som grafisk formgiver i Gutenberghus i København til et halvt års traineeopphold ved Penguin Books i London og som grafisk formgiver i Gylendal Norsk Forlag i Oslo. Leif Frimann Anisdahl har vært partner og medeier i Anisdahl/Christensen, Anisdahl, Throndsen & Partnere og Anisdahl, Sand & Partnere og har spilt en vesentlig rolle i etableringen og utviklingen av faget. Selv etter internasjonal målestokk dekker Leif Frimann Anisdahl et bredt spekter av arbeidsområder. Han er representert i en rekke nasjonale og internasjonale publikasjoner om grafisk formgivning og visuell kommunikasjon. Bestill www.o7.no



ÖSTERLIN, ANDERS / LARSSON, SVEN: *Hallmers Järn*

Hallmers Järn, u.o.o.å [Malmö, 1981]. Screentryckt julhälsning, silver på röd/vit kartong, spikar som bildar en julgran med skruv som fot. Den röda varianten är något nött vid nedre marginalen. (73 x 59 cm) Se Screentryckt form s. 26.

Christmas greeting for a hardware store, silver on red/white cardboard, nails forming a Christmas tree with screw foot. The red copy somewhat worn to the lower margin.

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