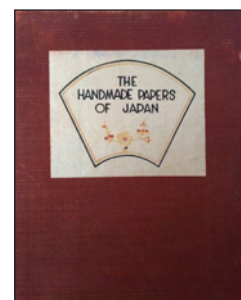


TINDALE, THOMAS KEITH, & TINDALE, HARRIET RAMSEY: *The Handmade Papers of Japan: a Biographical Sketch of its Author and an Account of the Genesis and Production of the Book*

Charles E. Tuttle, Rutland, VT & Tokyo. 1952. Large 4to. 4 vols., illus. Contents: Vol. I. The Hand-Made Papers of Japan; Bibliographical guide; Introduction by Dard Hunter; Complete history and descriptions of paper-making in Japan, supplemented with botanical drawings and a series of 32 full-page photographs of an ancient paper-making village by Francis Haar; The text includes a facsimile hand-coloured reproduction with translation of the oldest Japanese work on paper-making, "Kamiksuki taigat" compiled in 1784. The volume is accompanied by an envelope containing five different papermaking fibers. Vol. II. The Seki Collection: 187 actual mounted specimens ranging in date from the Nara period to the present day. with detailed explanations of the uses to which they were put, the names by which they were put, the names by which were known, and various technical terms relating to their manufacture. Vol. III. The Contemporary Collection: presents 139 full-page specimens and descriptions of modern papers from eighteen prefectures and the city of Kyoto are represented. The name, materials, place of manufacture, and use of each paper are given. Vol. IV. The Watermark Collection: A port-folio with 13 (of 20) of the finest modern Japanese watermarked papers made in the mills of the government printing agency. 8 sheets more or less water stained. With 5-pages accompanying text booklet

"The Handmade Papers of Japan," one of the finest studies on Japanese paper, is replete with specimens, including old and rare papers from the eighth and ninth centuries. Although 250 copies of this book were planned, as few as 150 actually may have been produced. "The Handmade Papers of Japan" is bound in a Japanese-style binding with hand-stenciled book covers and housed in a folding box with ivory clasps. Box somewhat worn and some cracks in the folds.

**SEK43 000 / €4605**



SEKI, YOSHIKUNI: *Koshi no Kagami*. I-II

Mokujisha, Tokyo. April 20, 1977 (Showa 52). 189 + 345, (1) pages. Fol. (37 x 26,5 cm). Blind stamped cloth bindings. Issued in a wrap-around case with ivory clasps and hand stenciled paper label. Inscribed inside, on the folding cover of the box: "Dear Dr. Arne Asplund. With many thanks and respect. June 1, 1977 (Showa 52). Japan Defibrator K.K. Masahiro Takizawa." These deluxe volumes contain 363 original samples of Japanese handmade papers manufactured in Japan from the 8th to the 20th centuries. Volume I includes samples from old books and manuscripts, arranged chronologically. Volume II includes various types of papers manufactured in modern Japan, arranged by geographic region. The samples were taken from books and manuscripts collected by the author over a period of 50 years. Each sample is accompanied by a detailed descriptive commentary. Text in Japanese. Published in an edition of 300 copies. The case and the two volumes in great condition!

The author, Yoshikuni Seki (1892-1979), was the one who improved paper pulp technology and paper industry development in Japan. "Dr. Arne Asplund (1903-1993) invented the Defibrator pulping refiner and the defibrator-method (also called Asplund-method) for pulping wooden chips in 1930s. His invention resulted in the company



*AB Defibrator in Stockholm which was merged with Sunds AB to form Sunds Defibrator in 1979. Asplund was rewarded the Gold medal (Guldmedaljen) of the Royal Swedish Academy of Engineering Sciences (IVA) in 1947 for the invention and his further development of the defibrator-method for pulping wood and other fibre rich materials. He was later rewarded the Great gold medal (Stora guldmedaljen) from IVA in 1969 for his efforts on defibration technology. The annual Arne Asplund Mechanical Pulping Award, was established in 1985 to commemorate Asplund's contributions to the pulp and paper industry." (Wikipedia). "Washi is a style of paper that was first made in Japan. Washi*

*is commonly made using fibers from the bark of the gampi tree, the mitsumata shrub (Edgeworthia chrysantha), or the paper mulberry, but also can be made using bamboo, hemp, rice, and wheat. The word "washi" comes from wa 'Japanese' and shi 'paper', and the term is used to describe paper made by hand in the traditional manner. Washi is one of the UNESCO's Intangible cultural heritage objects." (Wikipedia)*

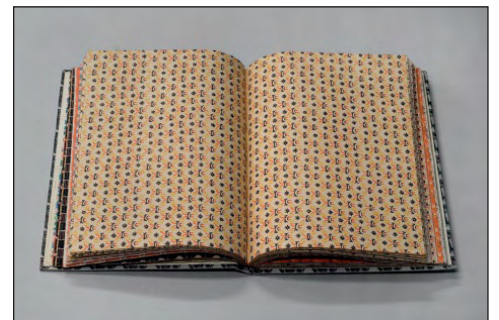
**SEK 22000 / €2356**

[CURWEN PRESS] *A Specimen Book of Pattern Papers Designed for and Use at the Curwen Press. With an Introduction by Paul Nash*

Published for the Curwen Press by the Fleuron, London. 1928. 4to. xv, 31 French folded samples. Original patterned buckram, Paul Nash's 'Crocus'. Boards and spine somewhat rubbed. Inscribed, signature and old price on fly leaf. Number 154 of 220 copies. Pochoir title-decoration, head-piece and initial by Edward Bawden. The designers of these papers are 7 by Lovat Fraser, Albert Rurherston (7), Margaret James (2), Thomas Lowinsky (2), E. A. Hoppe (1), Edward Bawden (1), Paul Nash (4), Enid Marx (5), Eric Ravilious (1), Harry Carter (1). Seven made drawings and the rest wood-engraved key units, which were the repeated lithographically.

"Decorative and pattern papers' chief functions relate to book design and the bookbinder's craft: to decorate the boards of books, to form loose book covers and to act as endpapers /.../ Nash mentions more possible uses: lining the insides of boxes and cupboards, acting as wallpaper or making envelopes with card backs for carrying paperwork, a contemporary suggestion. The term 'pattern paper' for a particular type of decorative paper has gained currency, though it is often modified to the less misleading 'patterned paper'." Sarah Postgate, Victoria and Albert Museum: 'Patterns for Papers'. (See also Oliver Simon: 'Printer and Play-ground' pp. 60-63, Herbert Simon: 'Song and Words. A History of the Curwen Press' page 197, Pat Gilmour: 'Artists at Curwen')

**SEK16000 / €1713**



[BAUER - WEISS] *Weiss-Schriften nach Entwürfen von Professor E. R. Weiss. Antiqua, Kursiv, Kapitale, Lapidar*

Bauersche Giesserei, Frankfurt am Main. No date (c. 1943-44). 4to (26,5 x 19 cm). Not paginated (24 pages). Stiff, printed paper wrappers. Specimen showing the Weiss font family: Roman with italic (the italic with roman upper case letters & swash varieties, roman bold, extra bold, initials series I-III. Printed in two colours, red & black. Essay on Emil Rudolph Weiss (2 pages).

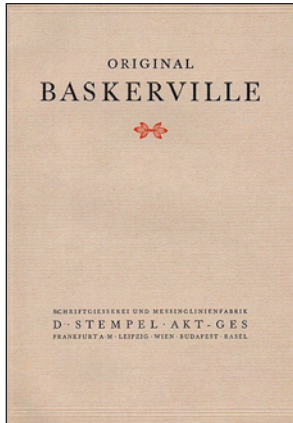
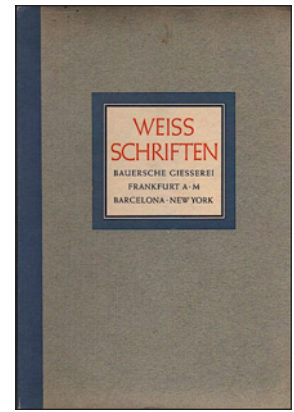
**SEK250 / €27**



[BAUER - WEISS] *Weiss Antiqua und Kursiv - Weiss Schriften im schönen Buch. - Weiss Schriften im Werbedruck*

Bauersche Giesserei, Frankfurt am Main. 1931. 4to (29,5 x 20,5 cm). Three leaflets tied in with silk strings. Card boards, reinforced cloth spine, front cover with mounted title label, sewn as issued. Not paginated but: 12 + 20 + 16 pages. Initials series III and variant letters "Ss" loosely inserted in first leaflet. Printed in colour. The first showing of Weiss Roman with specimens and samples. Beautiful presentation of the Weiss Roman family.

**SEK550 / €59**



[STEMPEL] *Original Baskerville-Antiqua. Mager, Halbfett, Kursiv, Licht*

Schriftgießerei und Messinglinienfabrik D. Stempel AG, Frankfurt am Main. No date (c. 1929–30). Not paginated (c. 28 pages). 4to (29,5 x 21 cm). Stiff, printed paper wrappers. 1 page foreword, type specimens (6 pages) followed by designed examples printed in colour.

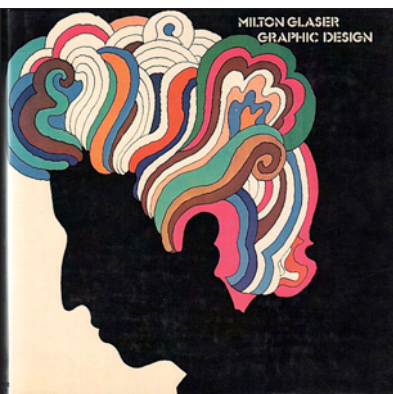
*Heft Nr. 71. Satz und Druck der Hausdruckerei.*

**SEK300 / €32**

[STEMPEL] *Auslands-Probe*

Schriftgießerei D. Stempel AG, Frankfurt am Main, no date (c. 1957). Not paginated (c. 336 pages). Oblong 8vo (15 x 21 cm). Stiff printed paper wrappers. The protective plastic film is partly missing to the spine, otherwise in great condition. Type specimen book showing founts from Aldus-Buchschrift to Weissflog + Blackletters and sections with borders, ornaments, rules &c.

**SEK600 / €64**



GLASER, MILTON: *Graphic Design*

The Overlook Press, Woodstock, New York. 1973. 239, (3) pages. Square 4to (27 x 27 cm). Cloth binding. Dust jacket price clipped. 344 plates, 97 in full colour. Preface by Jean Michel Folon. First edition in great condition.

The book details the work of one of the most important American graphic designers, who, as co-founder of the influential Push Pin Studio, helped to shape the visual landscape of much of cultural America from the late 1950s through his posters, book jackets, LP sleeves, editorial illustrations and magazine design.

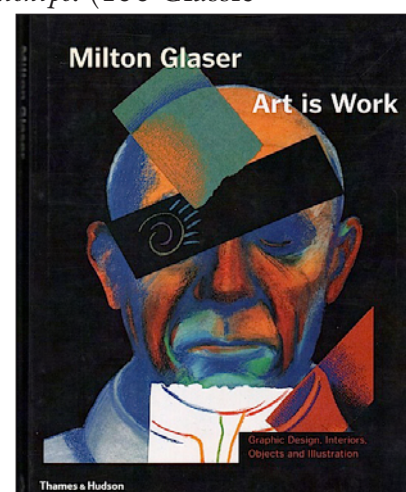
*There is a rolling sequence of works, each one annotated with informative captions by Glaser that deal with the intricacies of graphic problem-solving and designer-client relationships.* (100 Classic Graphic Design Books pp. 156–157).

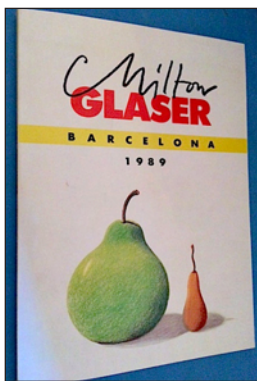
**SEK700 / €75**

GLASER, MILTON: *Art is Work*

Thames & Hudson, London. 2000. 272 pages. Tall 4to (33,5 x 26 cm) Fine black stamped cloth boards in like dust jacket. Over 500 colour illustrations. First edition. "Graphic Design, Interiors, Objects and Illustrations" = cover title.

"Art is Work is a lavishly illustrated overview of Glaser's rich and prolific output of the last twenty-five years, from newspaper, magazine and book designs to posters, toys, corporate identity and CD-covers." **SEK600 / €64**





GLASER, MILTON - HELLER, STEVEN - GIRALT-MIRACLE, DANIEL - DENNIS, HARRY: *Milton Glaser, Barcelona, 1989*

Fundació Caixa de Catalunya / La Vanguardia, Barcelona. 1989. 159 pages. 4to (29 x 21 cm). Covers with stiff folded flaps. Exhibition catalogue. Illustrated in colour. Posters, design, art, commercial design etc. Text in Catalan, English and Spanish.

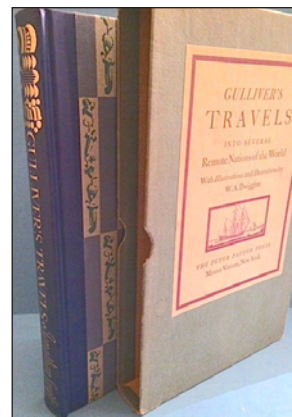
**SEK300 / €32**

[DWIGGINS] SWIFT, JONATHAN: *Travels into Several Remote Nations of the World of Lemuel Gulliver*

Peter Pauper Press, Mount Vernon. No date [1948]. 285, (1) pages. 4to (25,5 x 16,5 cm). Blue cloth spine stamped in gold. Binding paper printed in blue and green. Slipcase covered in green-blue paper with ivory pasted label printed in magenta and brown. Slipcase worn. Large decorated initials. Pen and ink drawings with colour tints. Typography, illustrations, binding, and slipcase by Dwiggins. Set in Electra. (AIGA *Fifty Books* 1948:28, Agner 48.12).

*One of the highlights of Dwiggins' book production.*

**SEK475 / €51**

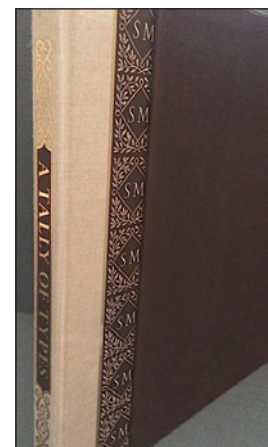


MORISON, STANLEY: *A Tally of Types. With Additions by Several Hands Edited by Brooke Crutchley*

CUP, Cambridge, 1973. Portrait, 137, (1) pages. Small 4to (26 x 17 cm). Quarter natural cloth printed in brown and gilt with decorated paper-covered boards in a brown cloth-covered board slipcase. Title page with wood engraving by Reynolds Stone. This edition is strictly limited to 300 copies. This copy is No. 288.

17 typefaces that were cut by Monotype under the direction of Stanley Morison presented with a detailed history, advantages, disadvantages and performance. Each presentation is set with the appropriate typeface. New edition with a foreword by Brooke Crutchley. Three additional typefaces presented in this edition. Netty Hoeflake: Van Dijk, Harry Carter: Ehrhardt och John Dreyfus: Romulus. (Appleton 190a.)

**SEK700 / €75**



CROSBY, [THEO] - FLETCHER, [ALAN] - FORBES, [COLIN]: *A Sign Systems Manual*

Studio Vista, London. 1970. 76 pages. 4to (27 x 22,5 cm). Printed laminated boards with dust jacket. Jacket and head of spine chipped. Extensively illustrated, some in colour, two fold out. First edition. Important title and scarce.

This book illustrates and describes a simple basic system for designing, constructing and displaying signs, together with examples

of schemes which have been produced by leading international designers. It provides a practical and functional sign system complete in itself, which should yet prove to be sufficiently flexible to adapt to or incorporate any special requirements.

"... examine all the facets of a successful signage system: measuring systems, spacing (including a full kerning chart), sizing, layout, use of symbols, project management and production." (100 Classic Graphic Design Books pp. 94-95).

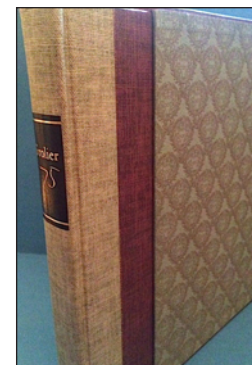
**SEK1500 / €161**



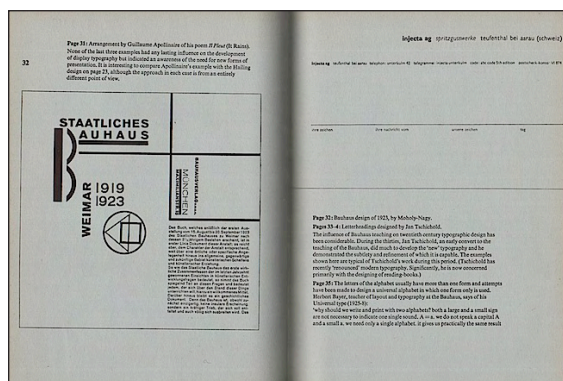
DAVIDSON, ALEXANDER ET AL (EDS.) *Grolier 75. A Biographical Retrospective to Celebrate the Seventy-Fifth Anniversary of the Grolier Club in New York*

The Grolier Club, New York. 1959. (16), 240, (3) pages. Small 4to (27 x 17,5 cm). Buckram binding in two colours, with leather label. Title lettering "75" drawn by Philip Grushkin. In slipcase with design of repeated Grolier crest. Book plate inside front board (Nils Nordqvist). Set in Linotype Baskerville, with Bulmer and Perpetua, printed in 1000 copies on Curtis Rag paper at the Spiral Press. Half-title: "The Grolier Club, 1884-1959". Biographies of noted printers, type designers, scholars and collectors.

**SEK650 / €70**



SPENCER, HERBERT: *Design in Business Printing*



Sylvan Press, London. 1952. 104 pages. Small 4to (25,5 x 18,5 cm). Cloth binding, spine gilt-lettered. No jacket, spine somewhat worn. Illustrations in colour and b/w, sections printed on different paper stock. First edition of an uncommon title.

"Spencer had first sketched out some of the book's concerns in 'Function & design in business printing', a short article in *Typographica's* third issue, illustrated with examples of his own work. A key theme is the flexibility of asymmetrical layout for both utility printing (items intended to inform) and publicity printing (items intended to advertise). Following the model of Tschichold's *Typo-*

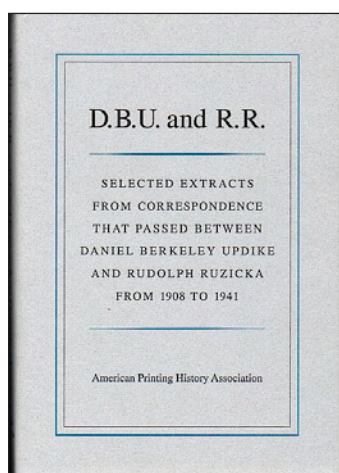
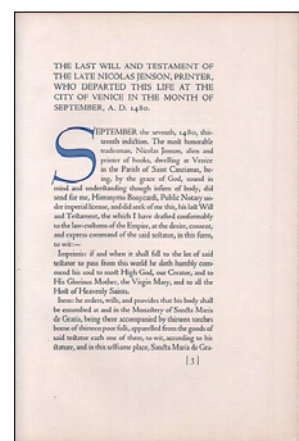
*graphische Gestaltung*, the book is divided into two parts: a section on the development of modernist typography, from the Great Exhibition in 1851 to Tschichold's letterheadings, followed by a longer section offering detailed practical advice on type and paper, punctuation, figures and dates, the line, the paragraph, the page, tabular matter, footnotes, the importance of detail, and so on. /.../ For others, *Design in Business Printing* became a standard reference work, and it was still being recommended by Ruari McLean, in 1992, in the revised edition of his *Manual of Typography*." (Rick Poynor, *Typographica*, pp. 18-19).

**SEK500 / €54**

JENSON, NICOLAS: *The Last Will and Testament of the Late Nicolas Jenson, Printer, who departed this Life at the City of Venice in the month of September, A.D. 1480*

Ludlow Typograph Co. Chicago. 1928. 15 pages. 4to (29,5 x 20 cm). Nice copy elaborately decorated blind-tooled cream-coloured boards. Printed in a limited edition on Rives paper, uncut. Lacks the jacket. Inscribed with a calligraphic hand inside front board. Boards somewhat soiled. Minor nick to head of spine. Translated from the Latin by Pierce Butler. Printed in a trial font of 16 point Nicolas Jenson, a type designed by Ernst Detterer, interpreting Jenson's original roman type. *American institute of graphic arts. Keepsake series, 34.*

**SEK400 / €43**



LATHEM, EDWARD CONNERY & ELIZABETH FRENCH LATHEM: *D.B.U. and R.R. Selected Extracts From Correspondence Between Daniel Berkeley Updike and Rudolph Ruzicka, 1908-1941*

American Printing History Association, New York. 1997. vi, 181 pages + colophon. 4to (27 x 19 cm). Navy blue cloth, spine bright silver lettered, dust jacket. An unopened copy. This work includes an index and two tipped-in facsimiles, as well as illustrations reproduced in the original colours. Printed by the Stinehour Press, in an edition of 500 copies.

D.B.U. and R.R. prints for the first time extracts from the important correspondence between these major figures of American graphic arts, revealing

a little-known closeness between the Merrymount Press fine printer Updike and the artist Ruzicka. The two men collaborated on a number of important books, including Newark and the Grolier Club's Irving, as well the exquisite series of Merrymount annual keepsakes. Ruzicka also played a substantial advisory role in the writing of Updike's monumental *Printing Types*. This touching and candid thirty-three year correspondence is put in context by the Lathems' elucidating commentary.

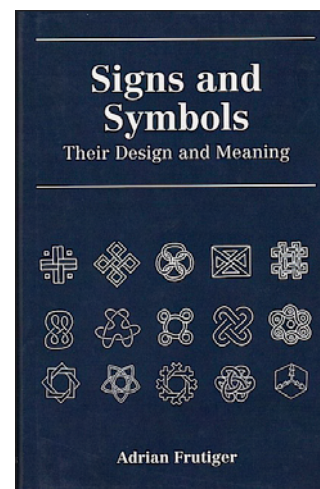
**SEK450 / €48**

FRUTIGER, ADRIAN: *Signs and Symbols. Their Design and Meaning*

Studio Editions, London. 1989. 360 pages. Small 4to (26,5 x 18 cm). Blue cloth binding in good dust jacket. Richly illustrated. With a bibliography. First published in German 1978 in three volumes. This is the first English edition.

A compelling study of the nature of signs and how people communicate written by the distinguished typographer Adrian Frutiger, who has illustrated his text with over 2000 line drawings.

**SEK325 / €35**



DREYFUS, JOHN: *Four Lectures by T. J.*

*Cobden-Sanderson. Edited, with an Introductory Essay on Cobden-Sanderson's Life and Ideals, with Details of his American Pupils, and his Lectures in the United States in 1907*

The Book Club of California, San Francisco. 1974. xviii, 107 pages. 4to (28 x 20,5 cm). The binding has a decorative green-gold printed design over boards with dark green cloth back. Spine label a little bit wrinkled at left side, otherwise a great copy. Printed by Saul & Lillian Marks at The Plantin Press in Los Angeles.

The edition is limited to 450 copies. Dreyfus' resurrected hitherto

unrecorded photographs of this interesting man and his family, their home, his assistants, even the tools he used. Several of Cobden-Sanderson's original designs are reproduced in the book. These have never been published before. In the appendixes that follow the text, the editor includes biographical notes on the binder's American pupils and details of his lectures given in the United States in 1907.

**SEK650 / €70**



DREYFUS, JOHN: *Typorum Conspectus MCMLVII Lausanne. Specimen of Types Assembled by John Dreyfus for his Paper on Trends in Type Design at the Ninth International Congress of Master Printers 5 June 1957*

Cambridge / Lausanne. 1957. 143 pages. Narrow 8vo. Stiff printed wrappers. With John Dreyfus' signature on title page. Excellent condition. Typefaces presented and classified based on the French system, "Classification Vox", presented by Maximilian Vox. Indices with typefaces, designers and typefoundries. Printed at the Cambridge University Press.

**SEK300 / €32**



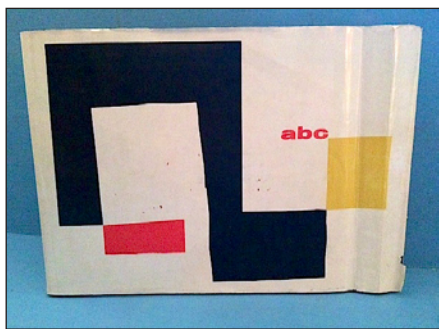
DREYFUS, JOHN: *Typorum Conspectus MCMLVII Lausanne. Specimen of Types Assembled by John Dreyfus for his Paper on Trends in Type Design at the Ninth International Congress of Master Printers 5 June 1957*

Cambridge / Lausanne. 1957. 143 pages. Narrow 8vo. Stiff printed wrappers. Covers wrinkled, spine with short tears, otherwise a nice copy. Typefaces presented and classified based on the French system, "Classification Vox", presented by Maximilian Vox. Indices with typefaces, designers and typefoundries. Printed at the Cambridge University Press.

**SEK175 / €19**







LINDEGREN, ERIK: *Våra bokstäver. Tecknade och textade alfabet, boktrycktyper, reklam- och accidenstrycktyper*

Slöjdföreningens skola / Skolan för bokindustri, Göteborg. 1959–60. xvi, 318, (6) s. Tvär 4:o (18 x 25,5 cm). Svart klotband med ett gulfärgat 'A' nedpressat på främre pärm. Något svag vid bakre, inre falsen. Skyddsomslaget nött, veckat och med revor. Med Gudmund Nyströms prydliga namnteckning. Illustrerad med fotografier, exlibris, handskrifter, titelsidor, faksimiler, textsidor, typprover m.m. Tryckt i färg och svartvitt på olika papperskvaliteter och vikter.

Förord av Olof Lagercrantz. Försett med register över handskrifter, teckningar, textningar, typsnitt, personer, stilgjutier, färg och papper.

**SEK550 / €59**



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

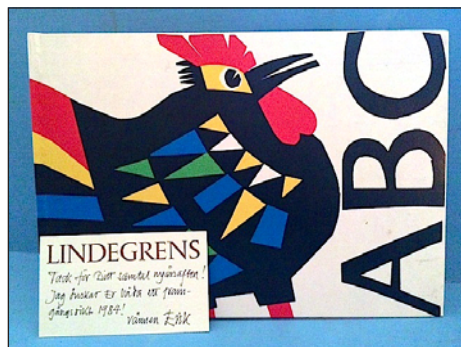
Förlag och tryckeri Erik Lindegren Grafisk studio, Askim. 1964–65. 160 + 336 + 136 s. Tvärformat (18 x 25,5 cm). Vita klotband, pärmarna tryckta i silk-screen. C-boken med gulnat (som vanligt skyddsomslag. Exlibris (Magnus & Magdalena Günther). B-boken med falsskada vid främre pärms nedre del (c. 30 mm). Vällustrerade, delvis i färg.

Typografi, band och omslag av Erik Lindegren. Tre volymer.

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

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

**SEK800 / €86**



LINDEGREN, ERIK: *En ABC-bok*

Erik Lindegren Grafisk studio, 1975. Askim. 160 s. Tvär 8:o (18 x 26 cm). Klotband. Omslaget tecknat av Acke Janson. Löst liggande medföljer ett handskrivet korrespondenskort från Erik Lindegren. Vällustrerade, delvis i färg.

"Föreliggande arbete om textning och teckning av skrift avses utgöra en komplettering av tidigare utgivna tre delar av 'Våra bokstäver', A, B och C. men på samma gång en ersättare för dem, eftersom de delvis är slutsålda." från förordet.

**SEK400 / €43**

EKSELL, OLLE: XL. *Design=Ekonomi - Mina ögonblick. Självbiografiska anteckningar i ord och bild - Typiska arbeten - Formulerat*

Bokförlaget Arena, 1999–2000. 188 + 199 + 267 + 175 s. (24 x 23 cm). Svarta klotband med guldpräglad rygg- och pärmittel. Skyddsomslag. Banden förvaras i en svart, klotklädd kassett med två vita stora bokstäver; XL. Illustrerade. Fyra volymer i nyskick.

"Design=Ekonomi" gavs ursprungligen ut 1964 som en form av manifest med de överdrifter som alltid är nödvändiga för att väcka hösäckar. I denna nyutgåva har Olle Eksell strukit alla dessa överdrifter. Annars är materialet ganska orört med ett och annat tillägg.

"Mina ögonblick" handlar om Olle Eksell från det att han är två år och följer honom i princip till idag. Den bygger på små korta historier om



möten, jobb, människor han träffat, och intressanta människor som bidragit till hans utveckling. Mina ögonblick visar hur du utvecklas som människa och yrkesmänniska.

”Typiska arbeten” innehåller helt enkelt typiska arbeten av Olle Eksell. Här finner du det du sett och känner igen och det som hittills ingen har sett: profilprogram, affischer, annonser, utställningar, etiketter, förpackningar, broschyrer, bokomslag, barnböcker, de refuserades salong med mera.

”Formulerat” är fem fantastiskt fina formuleringar som ger läsaren kunskap och inblick i den värld som Olle Eksell så villigt, begåvat och generöst delar med sig av. Olle Eksell är visionären och designern som redan på 60-talet talar om att form, design och ekonomi hänger ihop.

**SEK1200 / €129**



[MELIN & ÖSTERLIN]: *Svenskarna sedda av 11 fotografer. Moderna Museet, december-februari 1962–63*

Moderna Museet, Stockholm. 1962. 269 s. (24 x 22,5 cm). Limhäftad. Skyddsomslag marginalnött och delvis gulnat. Fotoillustrerad i svartvitt. De 11 foto-  
graferna är: Sten Didrik Bellander, Jan Delden, Hans Hammarskiöld, Sune Jonsson, Tore Johnson, Stig T. Karlsson, Lennart Nilsson, Pål-Nils Nilsson, Lennart Olson, Lennart af Petersens och Rolf Winqvist. Moderna Museet utställningskatalog nr 25. Typografi av Melin & Österlin. 1962 började M&Ö formge MM's affischer så denna katalog är troligen den första de formgav för

MM. (John Melin till exempel s. 39).

**SEK275 / €29**