

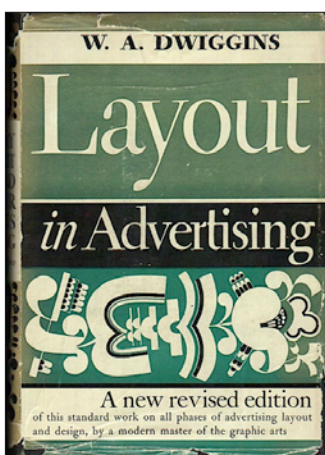
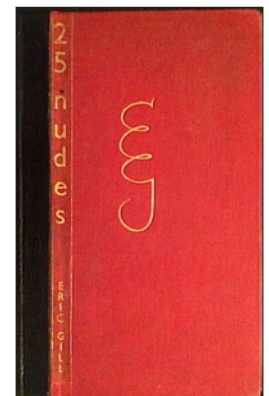
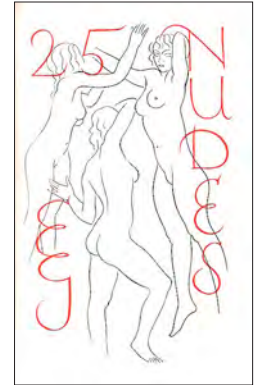
# NEWSLETTER 35

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN  
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## #1. GILL, ERIC: *Twenty-Five Nudes*

J. M. Dent & Sons, London. 1938. First edition. Not paginated. (c. 64 pages). 4 pages Introduction by Eric Gill followed by the engravings, on rectos only. Red cloth, facsimile of Eric Gill's signature EG blocked in gold on front. All edges cut and coloured black. Rebacked in black marocco. Original spine title, lettered in gilt reading downwards, mounted on front board close to spine strip. Some moderate cover soil, corners slightly bumped, front hinge a little bit weak, light foxing to the first four leaves. No jacket. Book plate (Lars Laurentii). First edition of the title is quite rare. There are actually 26 white line wood-engravings by Eric Gill (27 if you count the initial letter to the introduction) in this book. The 26th does not belie the title of "25 Nudes" as it is simply an engraving of hands thrown in for good measure. Printed from 12 pt. Joanna at Gill & Hague Ltd, High Wycombe. (Gill, Corey & Mackenzie 38).

SEK2900 / €308



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

Harper & Brothers, New York. 1948. xii, 200 pages. Black cloth, spine lettered and stamped in gold, dust jacket in poor condition. Numerous illustrations in b/w. Typography, illustrations, binding, jacket by WAD. AIGA Fifty Books, 1928. Revised edition, becoming quite scarce in any edition. (Agner 28.02).

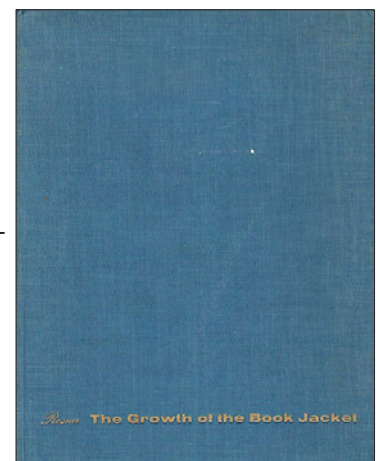
"In 1928 Dwiggins wrote '*Layout in Advertising*', probably the best text on the subject that had ever been published in America. Despite some ephemeral material, much of this book continues to be valuable to contemporary designers, for it is written with style and without dogma." ALEXANDER LAWSON: *Anatomy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

SEK1500 / €159

## #3. ROSNER, CHARLES: *The Growth of the Book Jacket*

Sylvan Press, London. 1954. xxxiv (text), pp. 74 (illustrations). Small 4to (25 x 19,5 cm). Pale blue cloth, spine and front board lettered in gilt, mildly worn. No dust jacket (sic!). 206 depicted jackets in black and white. One of the few books on the subject.

SEK600 / €64

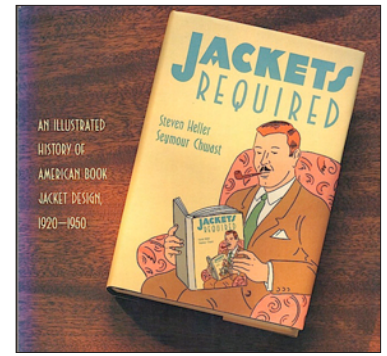


#4. HELLER, STEVEN & CHWAST, SEYMOUR: *Jackets Required*. [An illustrated history of American book jacket design, 1920–1950]

Chronicle Books, San Francisco. 1995. 143 pages. Soft cover with folding flaps. Rear cover with a faint creases, spine faded. Large, square 8vo. Profusely illustrated with colour and black-and-white plates. First edition. One of the few books on the subject.

*Masterpieces of interpretive packaging, the book jackets of the 1920s, '30s, and '40s reveal the struggle between art, design, and commerce and how these forms were reconciled as literature entered the mass culture. The book features a fascinating collection of this distinctive art form from this creative and vital period of American design.*

**SEK375 / €40**

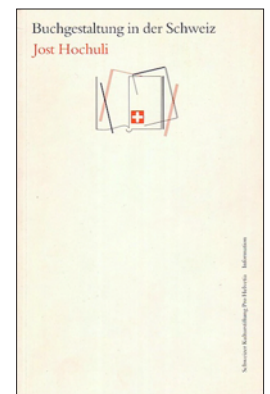


#5. HOCHULI, JOST: *Buchgestaltung in der Schweiz*

Pro Helvetia, Zurich. 1993. 156, (3) pp. Stiff paper wrappers, b/w and two-tone illustrations and photos. 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.

Signed by *Jost Hochuli* (19·VIII·93) on the half title.

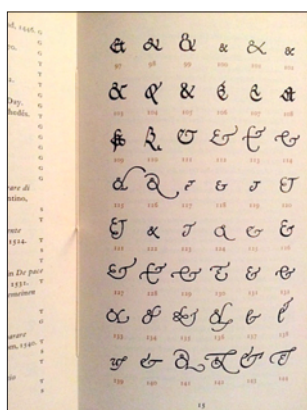
**SEK350 / €37**



#6. HOCHULI, JOST: *Freude an schöpferischer Arbeit* [Typotron Volume 10]

Typotron AG, St. Gall, 1992. 44 pages. Singlesection sewn booklet. A grid, used in the book, is printed as a silver lattice on the cover. Over it lies the transparent foil of the jacket, printed with an open-work piece of embroidery. Tall 8vo (24 x 15 cm). Photos by Michael Rast. Designed by Jost Hochuli. "The grid reflects that on the design paper of embroidery designers: half a French inch. The uncropped photographs, reproduced in the proportion of 2:3, are placed on the grid, which results in surprising constellations." Set in Univers, printed by Stehle Druck AG. Jacket printed by Frelaplast AG. Binding by Buchbinderei Burkhardt AG. First edition. Text in English. Typotron Volume 10. (Jost Hochuli: Printed matter, mainly books; pp. 126–127).

**SEK300 / €32**



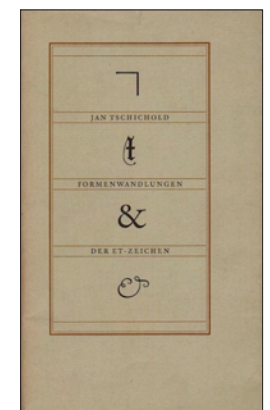
#7. TSCHICHOLD, JAN: *Formenwandlungen der &-Zeichen*

D. Stempel AG, Frankfurt am Main. 1953. 24, (2) pages.

Sewn with deep fold over flaps. Wrappers with two short tears, repaired with acid free tape. Former owner's name inside front wrapper. Privately printed, not available through the book trade. Booklet designed by J.T. Printed in two colours, black and brown on cream. Text in German.

The ampersand's history with 288 depicted ampersands. An expanded version of Paul Standard's essay "The Ampersand-Sign of Continuity" and F. W. Goudy's "Ands & Ampersand". (Klemke page 286, N. L. Scotland Jan Tschichold No. 104 & page 73).

**SEK450 / €48**





#8. TSCHICHOLD, JAN: *I bogens tjeneste. Bogfremstilling som kunst. En bogkunstners regler for sætning. Otteoghalvtres gengivelser af forfatterens arbejder*

Forening for Boghaandværk, Copenhagen. 1951. 21, (1) pages + 58 plates, some in colour. Tall 4to (33,5 x 24,5 cm). The beautiful, brick-red cardboard binding in worn dust jacket. Dedication: "Fredric Bagge from his friend 5. Sept. 1951 Jan Tschichold". Fredric Bagge introduced J.T. in Sweden. Fredric Bagge was also the translator of Jan Tschichold's works into Swedish. Text in Danish.

"*I bogens tjeneste*" is a collection of examples of the best of Jan Tschichold's book design for the Penguin and Swiss publishers. Text with the Penguin Rules. Printed at Nordlunde's printing office, known as the Merrymount Press of Scandinavia. Printed from the original matrices and clichés. Because of the large book dimension most samples are in original size. Indeed a cornerstone in classical book typography. Typography by the author. (N. L. Scotland Jan Tschichold page 73).

**SEK1500 / €159**

*Another copy*

#9. TSCHICHOLD, JAN: *I bogens tjeneste. Bogfremstilling som kunst. En bogkunstners regler for sætning. Otteoghalvtres gengivelser af forfatterens arbejder*

Forening for Boghaandværk, Copenhagen. 1951. 21, (1) pages + 58 plates, some in colour. Tall 4to (33,5 x 24,5 cm). The beautiful, brick-red cardboard binding. Covers with some spots and scratches. Gifter's, Henry Thejls, inscription inside. Henry Thejls (1905–1981) was a skilled Danish typographer, author of for example *Asymmetri i Typografi* (Asymmetry in Typography). Text in Danish.

**SEK800 / €85**

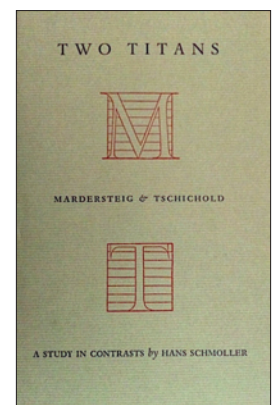
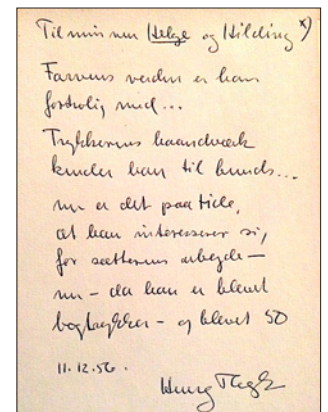
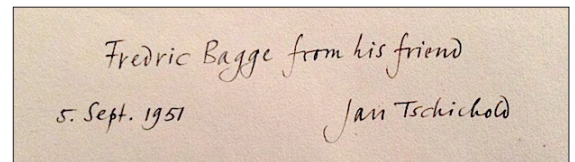
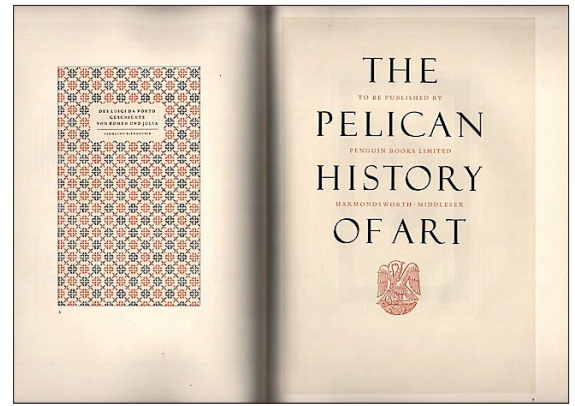
#10. SCHMOLLER, HANS: *Two Titans, Mardersteig and Tschichold. A Study in Contrasts*

The Typophiles, New York. 1990. 77, (2) pages. Forest green cloth, printed dust jacket with M and T from Amphiareo's writing book printed in red. Cased in a card board box. A great copy in like dustwrapper. Well illustrated., 1 folding plate. Designed by Abe Lerner and printed by Martino Mardersteig at The Stamperia Valdona, Verona. Based on a slide lecture delivered by the author at the Center for the Book in the Library of Congress. A fascinating comparison of the lives of these two great designers. Typophile Chap Book 59, limited to 1100 copies. (Rathé No. 59).

**SEK350 / €37**

#11. ENSCHEDÉ, CHARLES: *Typefoundries in the Netherlands from the Fifteenth Century to the Nineteenth Century. A History based mainly on Material in the Collection of Joh. Enschede en Zonen at Haarlem. First Published in French in 1908. An English translation with revisions and notes by Harry Carter with the assistance of Netty Hoeflake. Edited by Lotte Hellinga*

Haarlem: Stichting Museum Enschedé. 1978. xxviii, 477 pages + colophon. Folio (38,5 x 27 cm). Quarter tan calf, decorative paper over boards, spine titled in gilt, in card board slipcase. Spine somewhat faded. Frontispiece portrait of Charles Enschedé, 519



figures. Includes a draft Introduction to the work by Stanley Morison, bibliography, list of type-specimens, table of body-sizes, table typefaces, index. Second revised and improved edition. First English edition. Printed in 1500 numbered copies, this is number 506. Composed by hand in Romanée, a type designed by Jan van Krimpen and cast in the type-foundry of Joh. Enschedé en Zonen, Haarlem, who printed the book by letterpress; printed on mould-made paper manufactured by G. Schut en Zonen, Heelsum, Holland. The book was bound by Brandt-Weesp. Layout and designed by Bram de Does.

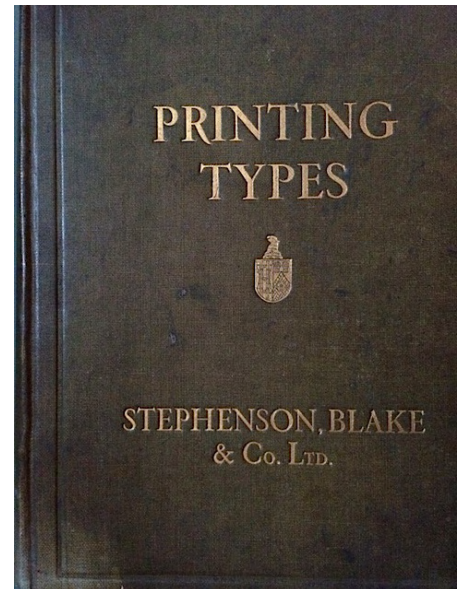
**SEK3500 / €371**

#12. [STEPHENSON, BLAKE & CO LTD.] *Printing Types, Borders, Initials, Electros, Brass Rules, Spacing Material, Ornaments*

Stephenson, Blake & Co. Ltd. The Letter Foundry, Sheffield. 1924. Front plate, xiv, (4), 702 pages. 4:0 (29 x 23,5 cm). Olive green, blind stamped and gilt cloth binding. Somewhat worn, faded to the spine, soiling to boards, end paper & p. 481 with thumb prints to the margin. Lower corners on pp. 449–485 bumped and some with shorter tears, not affecting to the text. Starts with a brief history overview of the type foundry followed by specimens of printing types, ornaments, borders &c. With an index. Printed in colour and b/w. Attractive presentation and samples of the printing types. Robert Bertram Fishenden designed this lavish edition, printed at W. Northend Ltd.

“...the Stephenson, Blake magnum opus.” Roy Millington page 148 ‘Stephenson Blake, The Last of the Old English Typefounders’. He continues “...probably the finest type specimen book ever produced.” See also Roy Millingtons essay in ‘Matrix 18’ pp. 179–186 ‘The Ultimate Type Specimen Book’ where Frederic Warde is quoted: “I was dazzled by it” wrote Frederic Warde, Director of Typography at the Princeton University Press, I think it is the most magnificent book of its kind that I have ever received and I know of no other letterfoundry book of types that makes such a splendid showing.”

**SEK3500 / €371**



#13. [COWELL] LEWIS, JOHN N. C.: *A Handbook of Printing Types With Notes on the Style of Composition and Graphic Processes Used by Cowells*

W. S. Cowell Ltd, Ipswich, 1947. 8vo. 95 pages. Pictorial cloth boards, dust jacket slightly chipped. Inscribed on first fly leaf: “Till vännen Bertil Bull-Hedlund från hans tillgiven Akke Kumlien”. Illustrations in colour and b/w by Henry Moore, John Piper, Blair Hughes-Stanton, John Nash, Barnett Freedman, Edward Bawden and Graham Sutherland. A charming and well made type specimen book with an outstanding choice of type faces.

**SEK375 / €40**



#14. [COWELL] *A Book of Typefaces With Some Illustrated Examples of Text and Display Setting*

W. S. Cowell Ltd, Ipswich, 1952. vi, 74 pages. Small 4to (25,5 x 20 cm). Spiral bound with pictorial cloth boards. Spine somewhat worn, book plate inside front cover. The covers printed by offset lithography on white book cloth from seahorse designs drawn on Plastocowell. Loosely inserted is a small leaflet with a complete list of typefaces





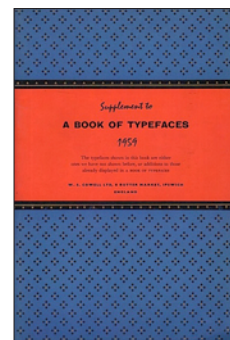
at Cowell. Illustrations and samples. Designed by John Lewis. A charming and well made type specimen book with an outstanding choice of type faces.

**SEK550 / €58**

#15. [COWELL] *The Second Supplement to A Book of Typefaces*

W. S. Cowell Ltd, Ipswich, 1959. 32 pages. Small 4to (25 x 16,5 cm). Stapled booklet. "The typefaces shown in this book are either ones we have not shown before, or additions to those already displayed in *A Book of Typefaces*".

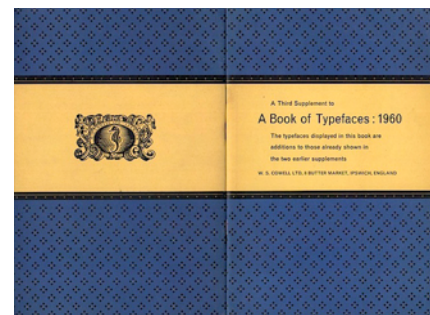
**SEK125 / €13**



#16. [COWELL] *The Third Supplement to A Book of Typefaces*

W. S. Cowell Ltd, Ipswich, 1960. 16 pages. Small 4to (25 x 16,5 cm). Stapled booklet. "The typefaces displayed in this book are additions to those already shown in the two earlier supplements".

**SEK100 / €11**

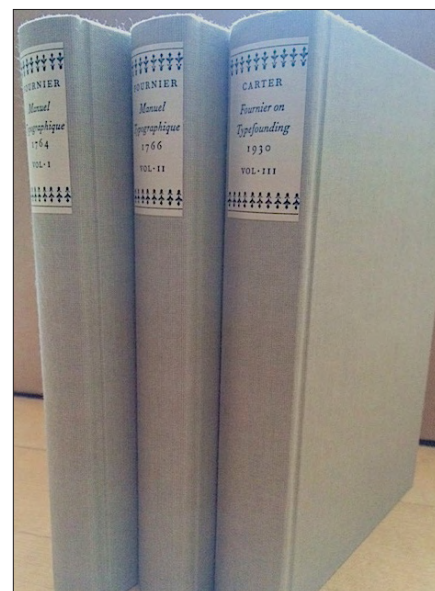


#17. FOURNIER, PIERRE SIMON: *Manuel Typographique. Together with Fournier on Typefounding. An English Translation of the Text by Harry Carter, in Facsimile, With an Introduction and Notes by James Mosley. I-III*

Technische Hochschule. Darmstadt. 1995. xxxii, 323, (5) pp. + 16 folding plates; xlv, (2), 306 pp; 496 pp. + plates. Bound in lightgrey cloth with printed paper label to spine. Great press work supervised by Walter Wilkes. Printed in 400 copies, 300 for sale. Three volumes as new.

"The *Manuel typographique* of Pierre-Simon Fournier is celebrated as one of the two detailed accounts of the processes of cutting punches, making matrices, and casting type that were published during the hand-press period. It is a spirited masterpiece of technical writing, with extensive illustrations. It is also one of the most exquisite examples of French rococo book production, making use of Fournier's own printing types and ornaments. This edition is the first reissue of Fournier's original text since its publication in 1764-8. /.../ *Fournier on typefounding*, an English translation of Fournier's text by Harry Carter, renders Fournier's 18th-century account of a rarely-described process in clear modern English. Carter's biographical introduction and extensive critical and explanatory notes have not been superseded as the standard text of Fournier and his work /... / In the present edition both volumes of Fournier's original work are reproduced in facsimile, so that the reader may have the text in the form that he prepared for it himself. The second volume of the *Manuel typographique* includes a comprehensive specimen of Fournier's types and ornaments which was not reproduced by Carter. The third volume reproduces the text of *Fournier on typefounding*. Since it was published in 1930 there have been major advances in knowledge of the history of printing types, a process that was assisted substantially by research and publications for which Carter himself was responsible. The opportunity has therefore been taken to add extensive notes which summarise some of the conclusions of the six decades of research that followed the publication of his translation. There is a note on the *Manuel typographique* and its publication, a full list of Fournier's own writings and type specimens, and the text is published for the first time of the detailed inventory of his typefoundry which was drawn up in 1768 shortly after his death." (From the Prospectus).

**SEK1900 / €202**



#18. HULTENHEIM, CARL FREDRIK / ÅHLÉN & ÅKERLUND: *Stilprov*

Åhlén & Åkerlund, Stockholm. 1957–63. Ringpärm med plastöverdragna pärmar. (29,5 x 24,5 cm). Stilprovet är indelat i tre huvudgrupper efter framställningssätt, markerade av grå registerblad. Samtliga registerblad har en komplett innehållsförteckning. Underavdelningarna markeras av smala ledblad på orangefärgat papper med uppgift om användningsområden. Maskinsats: Lino-type; Index 1 ark, 9 ark. Monotype; Index 1 ark, 4 ark. Handsats: Monotype; Index 2 ark, 32 ark. Originalsnitt; Index 1 ark, 3 ark. Fotosats: Index s. 1–2. Photon; s. 3–62 + linjer & infattningar (2 s.) Hadego; s. 63–68. Filtoty-pe; 69–73A–73B. Linofilm; s. 75–108 + infattningar & punkter (3 s.) + Photon punkter (1 s.) + 3 onummerade ark med korrekturtecken, omfångstabeller, infattningar & tecken. För omfångsberäkning är en cicerograderad celonskiva bifogad. Tryckt i en nummerad upplaga för namngiven ägare. Detta är nummer 287 och har tillhört E. Göran Thermenius.



SEK950 / €101

#19. HULTENHEIM, CARL FREDRIK (1928–2010): *The Classification of Printing Types; A descriptive & numerical system to facilitate identification and general understanding of formal, semi-formal and informal typographic letter-variants*

CFH, 1995. Poster (59,5 x 42 cm). Printing: Rolf&Co. Paper: Mohawk. Production & Design: Johan Hultenheim.

”Serif, stroke, stress: These are the three most important elements of the letter which individually, and together, determine a specific type character. /.../ The serif is the single most important part of the printing type. It combines the individual letters into discernible word-pictures, or series of word-pictures, by which the eye conceives printed text. /.../ The fixed stroke-variation of the letter originated in a type-model written with a broad-nibbed pen. Regardless of technique, this contrasted thick-and-thin stroke variations is common to all roman types, ‘on principle’, and is actually recreated in a few sanserif types, too. The stress in the round, and rounded, letters detects, better than anything else, the actual technique of the written model. In the following, all types are classified by the technique which is most clearly manifest in the letter structure: (1) diagon; broadpen (2) transit; a mixed form of broadpen and engraving (3) vertic; copperplate engraving (4) line; compass-ruler; sharing the perpendicular stress with the vertic character, this category is mechanically so far removed from the copperplate influence as to justify a class of its own. /.../ The foregoing remarks on the evaluation and classification of printing types are hardly news to the well-informed. The difference, if any, is in the message that the printing type is a fundamentally non-historical structure in an anonymous, standardized design that needs a new descriptiv terminology, based on technically conditioned changes in the letter-image. Aside from the terms themselves, which are here presented mutatis mutandis, it is necessary to draw attention to the very letter, apart from the historical and biographically confusing perspective that for long has plagued the typographical scene, giving rise to a heavy burden of misinformation.” C.F.H. *Some Types are More Typical Than Others.*

SEK500 / €53

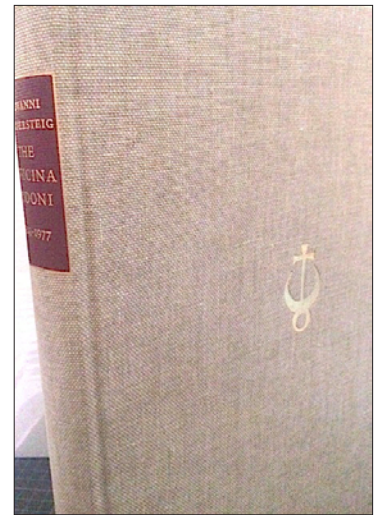




# 20. MARDERSTEIG, GIOVANNI: *The Officina Bodoni. An Account of the Work of a Hand Press 1923–1977*

Edizioni Valdonega, Verona. 1980. lix, 285, (1) pages + colophon. 4:0 (31 x 21 cm). Cloth binding, gilt title on red label spine, gilt press mark front cover in publisher's slipcase. Inscribed and by Martino Mardersteig: "To Lasse Ermalm to remember the visit in Verona of 14.IV.91 Martino Mardersteig". Printed at Stamperia Valdonega, Verona on Sarego paper, in 1500 copies. Illustrated in colour and b/w. Edited and translated by Hans Schmoller who also wrote the foreword. Lists the books, the type-faces, and devices. Indexes with titles, authors, illustrators, type designers, editors, translators, publishers, type-faces, and list of reproductions. The definitive bibliography of this important press.

**SEK1800 / €191**



*The German edition*

# 21. MARDERSTEIG, GIOVANNI: *Die Officina Bodoni. Das Werk einer Handpresse 1923–1977*

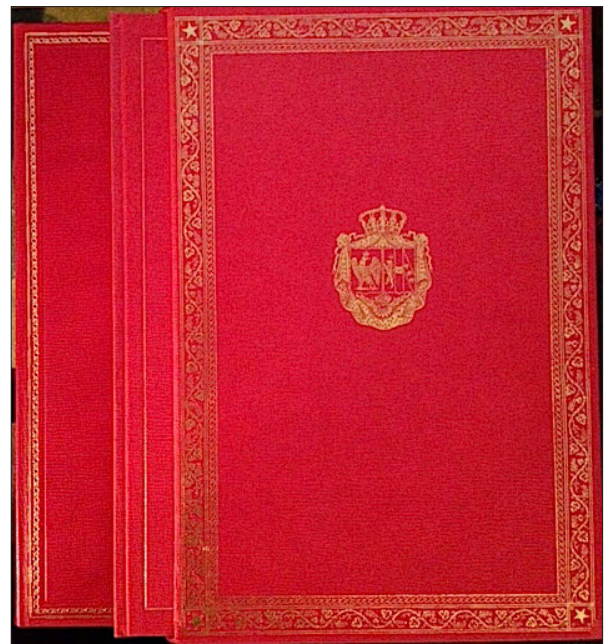
Maximilian-Gesellschaft, Hamburg. 1979. lxii, 289 pages + colophon. 4:0 (31 x 21 cm). Cloth binding, gilt title on red label spine, gilt ornament front cover.

One of 500 copies in German of a total of 1500, printed at Stamperia Valdonega, Verona. Illustrated in colour and b/w. With an introduction by Hans Schmoller. Lists the books, the type-faces, and devices. Indexes with titles, authors, illustrators, type designers, editors, translators, publishers, type-faces, and list of reproductions. The definitive bibliography of this important press.

**SEK1200 / €127**

# 22. BODONI, GIAMBATTISTA: *Cimelio Tipografico Pittorico Offerto Agli Augustissimi Genitori del Re Di Roma + The «Cimelio» of Bodoni. The work and its printer in essays*

Stamperia Valdonega, Verona. 1991. Two volumes. Folio (38,5 x 26,5 cm). 95 leaves (facsimile); 73 pages (Commentary). Facsimile bound in red leather with gold-tooled borders, gold tooled spine, and black leather spine label with title and author in gold, all edges gilt, ribbon bookmark, and headbands to match the original presented to Napoleon and Marie Louise on the birth of the King of Rome. Accompanying commentary volume is bound in red leather-textured paper covered boards with gold decoration and lettering to match. Slipcase for both volumes is covered in the same textured paper, and decorated with elaborate gold borders and the arms of the parents on the front and back. Forty verses are printed in forty different roman typefaces, surrounded by different borders. Forty copper-engraved emblematic miniatures by the Parmesan artist Antonio Pasini face the verses. The original copy presented to the imperial couple was photographed for this edition, and all details of its production were reproduced. Just as his father had done, Martino enlarged the pages of the original, retouched them letter by letter, and then reduced them



back to original size. From these, relief engravings were made. Issued in celebration of the 250th anniversary of the birth of Giambattista Bodoni. Mosley's essay is entitled "Typography in England and France in the Age of Giambattista Bodoni." Martino Mardersteig's technical note is followed by a Bodoni Chronology.

"This edition, designed and realized by Stamperia Valdonega in Verona, consist of two volumes: The facsimile, for which Bodoni's texts were printed in flat bed letterpress with the frames and miniatures printed in nine color offset, on specially-made papers by Cartiere Magnani, Pescia, and the commentary, printed in letterpress and offset on Fedrigoni Bodoni Paper. The binding was carried out at Legatoria Recalcati in Milan." From the colophon.

**SEK5500 / €583**

# 23. FARINELLI, LEONARDO & MINGARDI, CORRADO (EDS.): *Vita Del Cavaliere Giambattista Bodoni Tipografo Italiano. Ristampa del testo di Giuseppe De Lama seguito da un saggio di Angelo Ciavarella sui Manuali Bodoniani e da uno studio di Marco Cattini sugli aspetti economici della Stamperia Reale. Concludono il volume un florilegio di giudizi di contemporanei raccolti da Fausto Razzetti, una cronologia comparata e un repertorio biografico*

Franco Maria Ricci, Parma. 1990. 314, (4) pages. 4to (30,5 x 23,5 cm). Black silk/cloth, spine & front board lettered and stamped in gold, in card board slipcase. Type specimens, book spreads, reproductions and other illustrations in colour and b/w. Beautiful book design by Franco Maria Ricci & Laura Casalis. Biography published on the occasion of the 250th anniversary of Bodoni's birth.

Text in Italian.

**SEK1500 / €159**

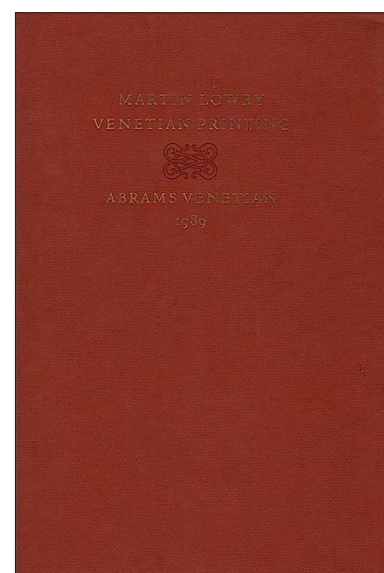
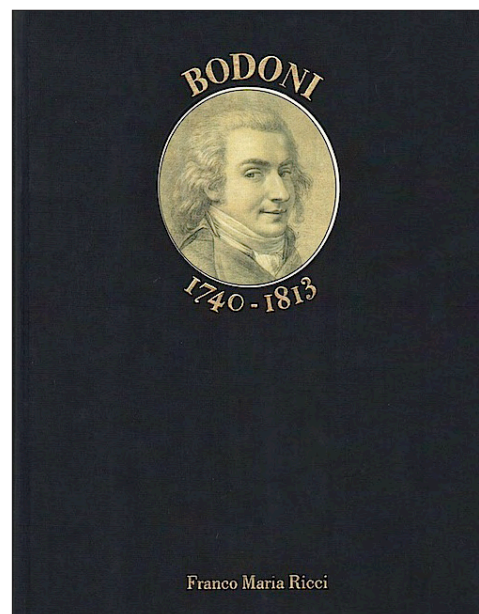
# 24. LOWRY, MARTIN: *Venetian Printing. Nicolas Jenson and the Rise of the Roman Letterform. With an Essay by George Abrams*

Poul Kristensen, Herning. 1989. 104, (7) s. + 8 plates in colour. Tall 4to (32 x 20,5 cm). Sewn with stiff wrappers with deep fold over flaps, spine & front title gilt. Dedication: "To Göran Thermanius - with warmest regards. George Abrams". Loosely inserted a folder about the book and George Abrams business card. Set in Abrams Venetian and printed in 850 copies. In addition to this ordinary edition 135 copies were printed on Hahnemühle Büttner paper and bound by Ole Olsen. Two essays on Nicolas Jenson, in English and Danish.

**SEK700 / €74**

# 25. HARAK, RUDOLPH DE (ED.): *Posters by Members of the Alliance Graphique Internationale 1960-1985*

Rizzoli, New York. 1986. 200 pages. 4to (31 x 22,5 cm). Blind stamped cloth, dust jacket. 168 posters illustrated, all reproduced in full-page format and original colour, document the extraordinary range and talent of graphic designers of the time. Also included are introductory statements

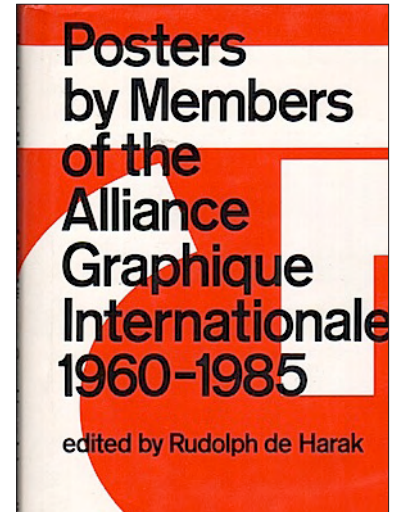




by Rudolph de Harak and Massimo Vignelli and capsule biographies of all the designers.

Sweden contributed with two posters by Olle Eksell & Dan Jonsson. This book is (was) Dan Jonsson's personal copy.

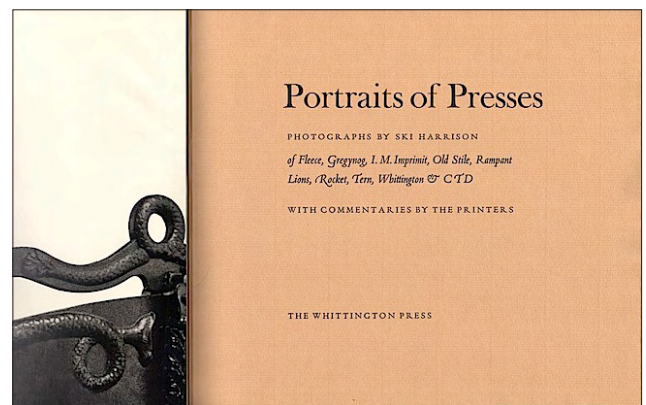
**SEK500 / €53**



#26. [WHITTINGTON PRESS] *Portraits of Presses. Of Fleece, Gregynog, I.M. Imprint, Old Stile, Rampant Lions, Rocket, Tern, Whittington & CTD. With Commentaries by the Printers*

The Whittington Press, Risbury. 1997. xii, 53, (1) pages + tritone plates. Oblong 4to (27,5 x 30,5 cm). Cloth spine, top edge cut, slipcase. Illustrated profusely throughout with black and white photos by Ski Harrison. This edition of 500 copies, 350 of which are for sale, is set in 13 point Poliphilus and printed on Bugra Bütten mould-made paper. Bound by the Fine Bindery. This is copy number 94.

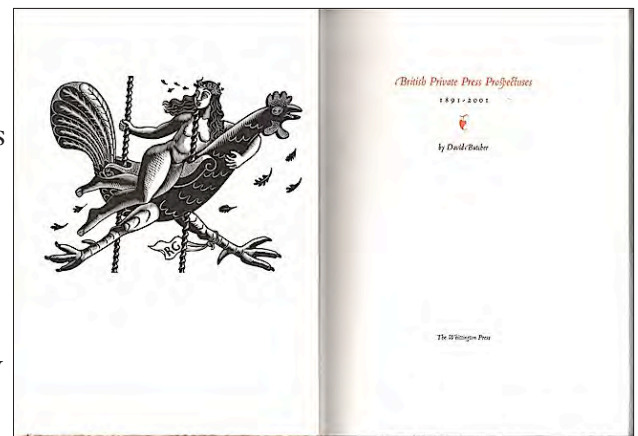
**SEK1500 / €159**



#27. BUTCHER, DAVID: *British Private Press Prospectuses 1891-2001*

The Whittington Press, Risbury. 2001. xii, 147, (2) pages + plates. 4to (29 x 21 cm). Half-bound in buckram, top edge cut, slipcase. Bound by the Fine Bindery. Plates and tipped in prospectuses. All the copies contain three facsimile prospectuses in the back board. This edition of 350 copies is set in 13 point Poliphilus and printed at Whittington on Zerkall mould-made paper. This is copy number 90.

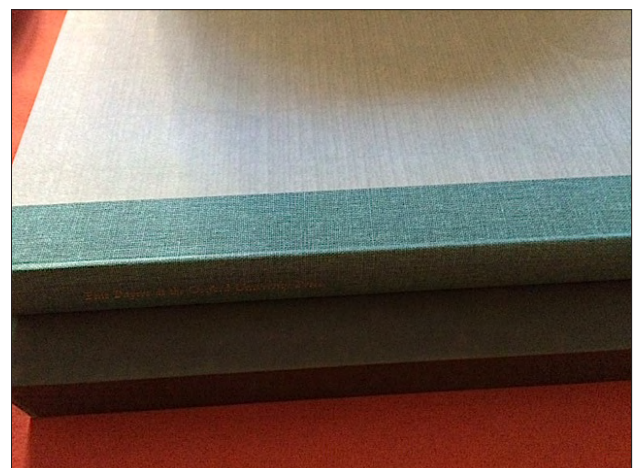
**SEK1500 / €159**



#28. BIDWELL, JOHN: *Fine Papers at the Oxford University Press*

The Whittington Press, Risbury. 1999. (10), 85, (2) pages followed by 40 mounted paper specimens. Folio (38,5 x 27 cm). Half-bound with Fabriano Roma paper, top edge cut, slipcase. Bound by the Fine Bindery. This edition of 300 copies is set in 14-point Centaur and printed at Whittington on Zerkall mould-made paper. This is copy number 150.

**SEK3000 / €318**



# 29. [MELIN & ÖSTERLIN] *1 procent av svensk reklam*

AB Svenska Telegrambyrån, Malmö. 1965. Opaginerad (c. 146 s.). Linnetrådsbundet klotband, ryggen obetydligt nött. Helsidesillustrationer med annonser, flertal i färg. Ett stort urval av reklam-exemplen står givetvis M&Ö för. Förutom att boken är inspirerande är den också en utomordentlig referens över M&Ö:s arbeten.

**SEK600 / €64**



# 30. ERICSON, HANS CHRISTER: *Grafisk brukskonst på Moderna Museet. 8/8-6/9 1981*

Moderna Museet, ABCD, Förb. för Art, Bild Copy och Design, Föreningen Svenska tecknare, Stockholm. 1981. Opag. [64 s.] A4-format. Klammerhäftad, med inklistrad rättelselapp. Inledande text av HC Ericson följt av 185 avbildade annonser, affischer och andra trycksaker. Urvalet har gjorts av Lars Hall, Olle Granath, Ulf Hård af Segerstad, Inez Svensson, Birgitta Watz och Anders Österlin

**SEK150 / €16**



# 31. MORCK, ALF: *Uppfinnaren*

Atlantis, Stockholm. 1981. 166 s. Kartonnageband med tryckta pärmar. Första upplagan.

”Dikt och sanning i reklamens värld.” Undertitel på omslaget.

**SEK175 / €19**



Hermann Zapf  
(1918–2015)

# 32. ZAPF, HERMANN: *Typographic Variations designed by Herman Zapf on themes in contemporary book design and typography in 78 book- and title-pages*

The Myriade Press, New Rochelle, N. Y. 1978. 78 book- and title pages. All items commented (4 pp.) Softcover. Minor wear to spine. Old price label inside rear cover. Prefaces written by Paul Standard, New York (in English), G. K. Schauer, Frankfurt (in German), and Charles Peignot, Paris (in French), together with commentary notes and specifications. The Treasures of Typography Series Book 1. (Hermann Zapf & His Design Philosophy page 114).

**SEK500 / €53**





# 33. ZAPF, HERMANN: *ABC Feder und Stichel. Alphabete und Schriftblätter in Zeitgemässer Darstellung. Geschrieben von Hermann Zapf. In Metall geschnitten von August Rosenberger*

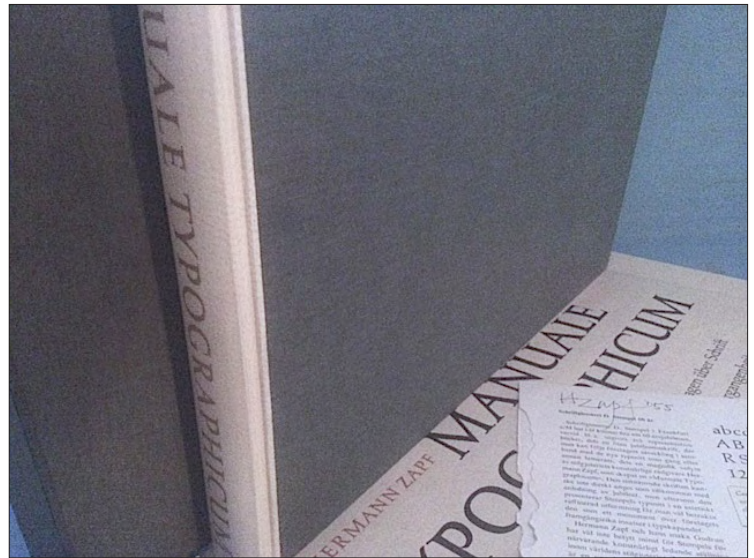
Schriftgiesserei D. Stempel AG, Frankfurt am Main, 1950. (4), 25 plates, 9 pages. Oblong 4to (24 x 32 cm). Red cloth, spine titled in gilt, blind stamped card boards, slightly soiled. Cracked at head of spine (c. 10 mm). Corners slightly bumped. Book plate (Lars Laurentii). Dedication: "K. E. Forsberg in Verehrung gewidmet von Hermann Zapf. Stockholm 2. 6. 1952". Designed 1939-41. With 25 plates. Privately printed by D. Stempel AG typefoundry in 500 numbered copies on Fabriano paper, this is No. 377. Feder und Stichel (Pen and Graver) is a magnificent piece of work especially with this nice provenance: Zapf - Karl Erik Forsberg - Lars Laurentii. (Hermann Zapf and his Design Philosophy p. 113).

**SEK3500 / €371**



# 34. ZAPF, HERMANN: *Manuale Typographicum*

Georg Kurt Schauer, Frankfurt am Main 1954. (4), 1-100 (leaves), (5) pages. Oblong 4to (23 x 31 cm). Bound in quarter vellum with gilt spine titling and blind stamped front board, dust jacket worn and with tears, slipcase partly faded. Loosely inserted a review of the book, signed by Hermann Zapf. Beautifully printed in a limited edition of 1000 copies set with types of D. Stempel AG and historic faces from the foundry's archives. Printed by Heinrich Egenolf on uncoated art paper, in black and China red with a third colour used solely for the pagination. Leaflet of 50 pages with texts and translations in German insert in pocket at the rear. Typographic specimens, printed on the rectos only, with quotations from the past and present on types and printing in sixteen different languages on 100 sheets numbered in blind.



"Zapf arranged each quote meticulously, using typefaces from the D. Stempel AG type foundry in Frankfurt. There are 60 faces in total and the quotes are in their original languages. Confined to the same area on each page, the designs are richly varied. An alphabet is effortlessly combined with each quotation." (100 Classic Graphic Design Books pp. 20-21).

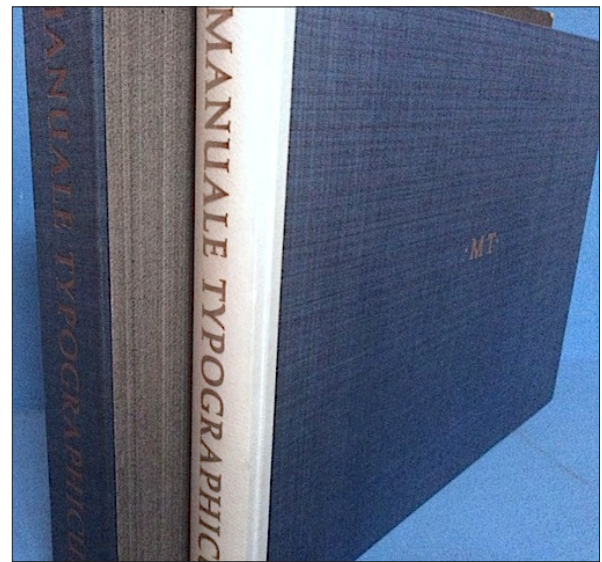
*Dieses Manuale wurde in 16 Sprachen gesetzt aus Schriften der D. Stempel AG Frankfurt am Main unter Verwendung einiger historischer Typen aus deren Archiv und von Heinrich Egenolf 1954 in der Hausdruckerei gedruckt in einer einmaligen Auflage von 1000 Exemplaren.*

(Hermann Zapf & His Design Philosophy page 113).

**SEK3500 / €371**

# 35. ZAPF, HERMANN: *Manuale Typographicum*

Georg Kurt Schauer, Frankfurt am Main. 1954. (4), 1-100 (leaves), (5) pages. Foreword in English. Oblong 4to (23 x 31 cm). Bound in quarter vellum with gilt spine titling and blind stamped front board, enclosed in a hand-painted box with foiled lettering. Slipcase slightly worn. Book plate (Lars Laurentii). Dedication: "To Erik Ellegaard Frederiksen with kind regards from Hermann Zapf". Erik Ellegaard Frederiksen is probably best known as Jan Tschichold's assistant



during the Penguin-years. But he was also in the front line, among many others, in Denmark when Danish typography probably had the best typography in the world after WW II. (Hermann Zapf & His Design Philosophy page 113).

**SEK4000 / €424**

#36. ZAPF, HERMANN: *Manuale Typographicum. 100 typographische Gestaltungen mit Aussagen über die Schrift, über Typographie und Druckkunst, aus Vergangenheit und Gegenwart, in achtzehn verschiedenen Sprachen. 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages*

Z-Press, Frankfurt am Main & New York, 1968. (6), 100 specimens printed on the rectos only, plus lengthy notes and comments at the end and lists of typefaces, authors of the sample texts, translation into German pp.101-120 + colophon. A tour de force of book design, *Manuale Typographicum* contains 100 quotes on typography from an arbitrary assortment of writers and designers. 4to (31 x 21,5 cm). Vellum spine, grey silk boards lettered in gilt, spine blocked in gold, slipcase slightly worn. Dedication: "Erik Lindegren zum 24. November 1969 in Freundschaft herzlichst gewidmet Gudrun & Hermann Z." Erik Lindegren was a famous Swedish typographic designer and an author of for example "ABC of Lettering and Printing Typefaces". No. 115 of 800 numbered copies signed by Hermann Zapf. Printed on Hahnemühle Kupferdruckpapier at Offizin Ludwig Oehms in China red & black. (Hermann Zapf & His Design Philosophy page 114).

**SEK3500 / €371**

#37. [ZAPF HERMANN / STEMPEL] *Melior*

D. Stempel AG Schriftgiesserei, Frankfurt am Main. No date (c. 1953-54). A4-format. Not paginated (c. 22 pages). Stiff, printed wrappers. Specimen showing Melior Roman with Italic, Melior Bold, Melior Bold Condensed. Alphabets and designed samples, some use of colour. Melior, designed by Hermann Zapf 1952 and available in Linotype matrices 1953-54. A rather heavy roman with short ascenders and descenders. (Hermann Zapf & His Design Philosophy Nos. 19, 20, 21, 26).

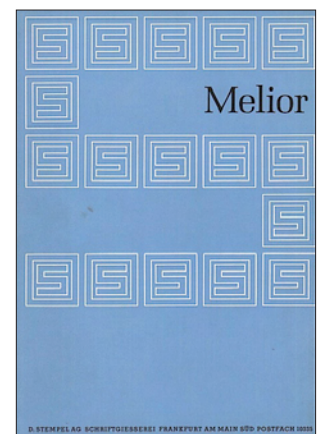
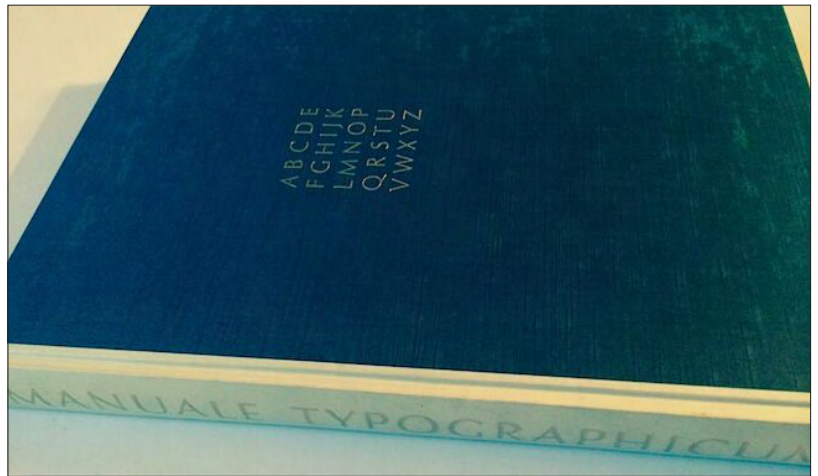
**SEK200 / €21**

#38. [ITC] *ITC Zapf Dingbats, Signs, Symbols & Ornaments*

ITC, 1978. 27 pages. 4to (30,5 x 15,5 cm). Stapled with printed covers. Somewhat yellowed to the spine. Front cover lower corner a little bit wrinkled.

"This is a selection of 360 symbols, ornaments and typographic elements from over 1200 designs. (For the first time a lady's hand is shown for the index symbol, the fist). International Typeface Corporation, New York. 1978." (Hermann Zapf & His Design Philosophy Nos. 124-126).

**SEK150 / €16**





# 39. [ITC] *ITC Zapf Chancery*

ITC, 1979. 27 pages. 4to (30,5 x 15,5 cm). Stapled with printed covers. Somewhat faded to the spine. A specimen showing ITC Zapf Chancery, Light, Light Italic, Medium, Medium Italic, Demi, Bold. Each weight and style is presented here in full range of text and display sizes commonly used today. With a copyfitting table on the back cover. Small caps for the Light and Medium at page 4 and 12. The first showing of the type face.

ITC Chancery is a distinctive calligraphic typeface designed by Hermann Zapf. (Hermann Zapf & His Design Philosophy Nos. 132–137).

SEKI50 / €16



# 40. [STEMPEL] *Typodienst*

D. Stempel AG Schriftgiesserei, Frankfurt am Main. No date (c. 1952). A4-format. Not paginated (c. 16 pages). Stapled. Journal with designed samples demonstrating a wide range of typefaces from D. Stempel AG i.a. Zapf's Virtuosa, Melior, Sistina, Palatino, Michelangelo. Some use of colour.

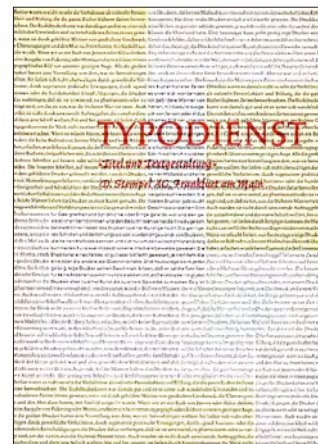
SEKI50 / €16



# 41. [STEMPEL] *Typodienst. "Titel und Textgestaltung"*

D. Stempel AG Schriftgiesserei, Frankfurt am Main. No date (c. 1954). A4-format. Not paginated (c. 16 pages). Stapled. Journal with commented and designed samples demonstrating typefaces from D. Stempel AG: Zapf's Melior, Palatino. Others presented are Garamond, Trajanus, Baskerville, Jan-son, Neuzet-Grotesk. Printed in red & black.

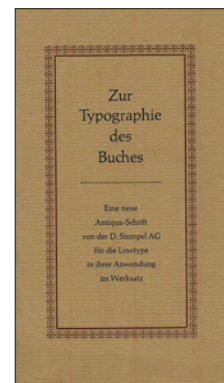
SEKI50 / €16



# 42. [ZAPF HERMANN / STEMPEL] *Zur Typographie des Buches. Eine neue Antiqua-Schrift von der D. Stempel AG für die Linotype in ihrer Anwendung im Werksatz*

D. Stempel AG Schriftgiesserei and Linotype GmbH. Frankfurt am Main. No date (c. 1950). 14 pages. Narrow 8vo. Stiff, printed wrappers with deep folding flaps. An early specimen showing Palatino, designed by Hermann Zapf 1948-49 and available in Linotype matrices 1950. Palatino is a roman with broad letters and strong, inclined serifs. Descenders are short.

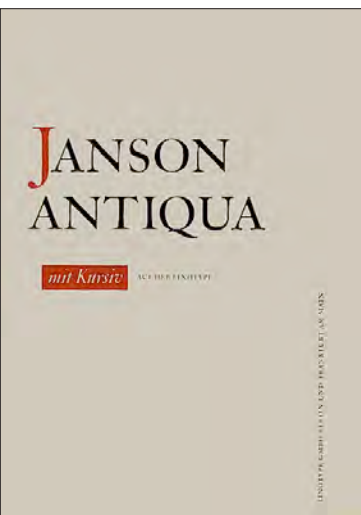
SEKI25 / €13



# 43. [ZAPF HERMANN / STEMPEL] *Janson Antiqua mit Kursiv*

Linotype GmbH, Frankfurt am Main. No date (c. 1952). A4-format. Stapled. Not paginated (8 pages). Specimen showing Janson Antiqua roman, italic, small caps in 8, 9, 10 points. Printed in two colours, red & black.

"In 1951, a new Janson was cut for the German Linotype Company. It was redrawn from the original fonts in the possession of Stempel, and at the same time the missing 24 point size and an additional size, 48 point, were completed for the foundry type range. The task here



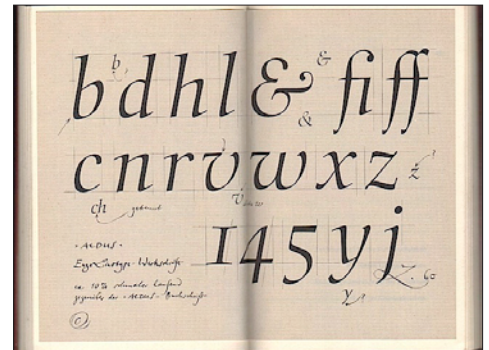
*was not easy, for the characters of the original Janson vary from size to size, sometimes considerably, in their weight and shape. These differences are due to the replacement of punches and matrices by different hands at various times. For the new sizes of roman and italic, I chose the forms which I considered to be truly characteristic of the Janson type.*" Hermann Zapf. (Hermann Zapf & His Design Philosophy page 25. Nos. 24, 25, 42, 43).

**SEK100 / €11**

# 44. ZAPF, HERMANN: *Über Alphabete - gedanken und anmerkungen beim Schriftenwerfen*

D. Stempel AG - Linotype GmbH, Frankfurt am Main. 1960. 117, (1) pages. Maroon cloth, gilt leather spine label. Book plate (Nils Nordqvist). Foreword by Georg Kurt Schauer. Front portrait, 10 mounted plates, 48 type specimens. Text in German. An autobiography with lot of information about Zapf's typefaces and calligraphy, with a bibliography. Set in Optima and printed in 1300 copies. (Hermann Zapf & His Design Philosophy page 114).

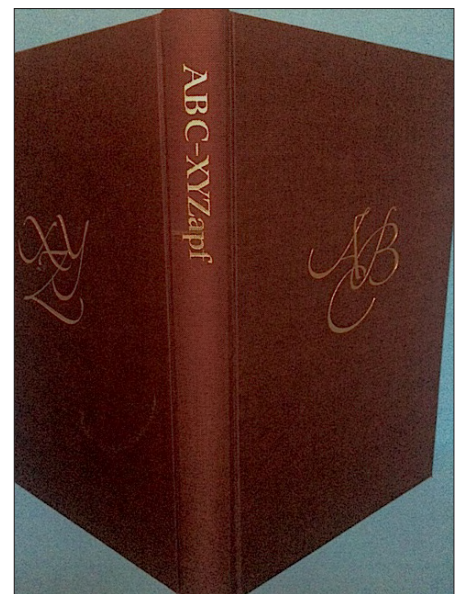
**SEK500 / €53**



# 45. [ZAPF, HERMANN] ERICHSON, KNUT & DREYFUS, JOHN (EDS.): *ABC-XYZapf. Fünfzig Jahre Alphabet Design. Gesammelte Beiträge über Fachliches und Persönliches für Hermann Zapf*

Wynkyn de Worde Society, London & Bund Deutscher Buchkünstler, Offenbach. 1989. 251, (3) pages. 4:0 (28 x 19 cm). Burgundy cloth with gilt spine titling, upper board stamped in gilt. The back cover has minor discolouration. Small label inside front cover (Bo Berndal). No jacket as issued. Text illustrations and plates in colour. A collection of essays on Hermann Zapf by among others: Aaron Burns, Max Caflisch, Will Carter, John Dreyfus, Günther Gerhard Lange, Alexander Lawson, Giovanni Mardersteig, Hans Schmoller, Paul Standard, Georg Trump, Adrian Wilson. Text in English and German.

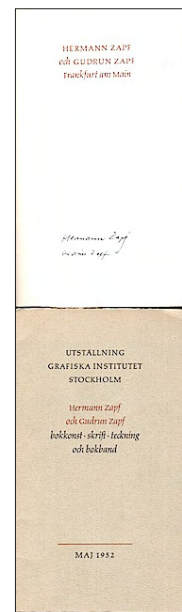
**SEK900 / €95**



# 46. [ZAPF] *Hermann Zapf och Gudrun Zapf. Bokkonst, skrift, teckning och bokband [= omslagstitel]*

Grafiska Institutet, Stockholm. 1952. Not paginated (c. 24 pages). Sewn, stiff paper wrappers. Text illustrations + tipped in plates. 60 catalogued objects. Foreword by Bror Zachrisson. Printed in red & black at D. Stempel AG's printing office. Nice produced exhibition catalogue. Text in Swedish. Not in "Hermann Zapf & His Design Philosophy". *Signed by Hermann & Gudrun Zapf.*

**SEK225 / €24**



# 47. [ZAPF] *Hermann Zapf och Gudrun Zapf. Bokkonst, skrift, teckning och bokband [= omslagstitel]*

Grafiska Institutet, Stockholm. 1952. Not paginated (c. 24 pages). Sewn, stiff paper wrappers. Text illustrations + tipped in plates. 60 catalogued objects. Foreword by Bror Zachrisson. Printed in red & black at D. Stempel AG's printing office. Nice produced exhibition catalogue. Text in Swedish. Not in "Hermann Zapf & His Design Philosophy".

**SEK100 / €11**



# 48. [ZAPF, HERMANN] *Hermann Zapf. Kalligrafie, drukletters en typografische verzorging, letterontwerpen voor fotozetsystemen [Calligraphy, Types and Typography: Type Designs for Photocomposition]*

Rijksmuseum, Meermanno-Westreenianum, The Hague. 1968. 51, (1) pages. Sewn with chipped jacket. 16 Illustrations. Exhibition catalogue with 180 listed objects. Text in Dutch. (Hermann Zapf & His Design Philosophy p. 121).

**SEK125 / €13**

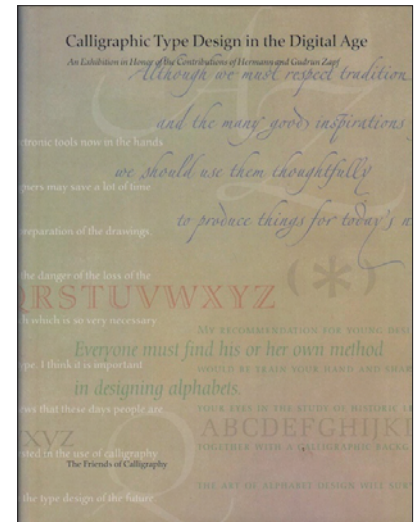
HERMANN ZAPF

Rijksmuseum  
Meermanno-Westreenianum  
Museum van het Boek  
1968

# 49. 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 / €42**

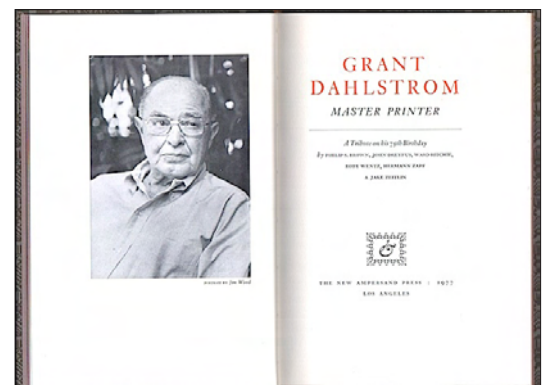


# 50. BROWN, PHILIP S. - DREYFUS, JOHN - RITCHIE, WARD - WENTZ, ROBY - ZAPF, HERMANN & ZEITLIN, JAKE: *Grant Dahlstrom. Master Printer. A Tribute on his 75th Birthday*

The New Ampersand Press, Los Angeles 1977. (8), 36 pages + colophon. Cloth spine, decorated paper-covered boards, paper spine label. Mounted portrait. 300 copies of this have been printed by Vance Gerry at the Weatherbird Press. This is copy number 45. Signed on the colophon page by Grant Dahlstrom, Roby Wentz and Vance Gerry.

Hermann Zapf's essay is entitled "On Quiet Typography", pp. 29-32. (Hermann Zapf & His Design Philosophy p. 117).

**SEK300 / €32**



# 51. [ZAPF, HERMANN]: *Hermann Zapf & His Design Philosophy. Selected articles and lectures on calligraphy and contemporary developments in type design, with illustrations and bibliographical notes, and a complete list of his typefaces*

Society of Typographic Arts Chicago, 1987. Front portrait, 255 pages. 4to (30,5 x 21 cm). Blue cloth with gilt lettering to front and spine. Dust jacket worn and with tears. More than 200 illustrations, c. 100 plates in colour, showing examples of Hermann Zapf's work over the last 50 years. Bibliographical notes, and a complete list of his typefaces. With an introduction by Carl Zahn. Important reference work.

**SEK900 / €95**

