

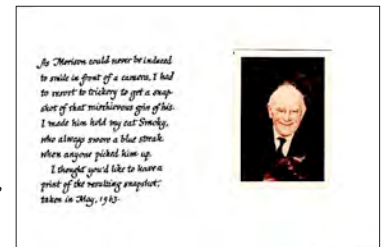
# NEWSLETTER 36

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN  
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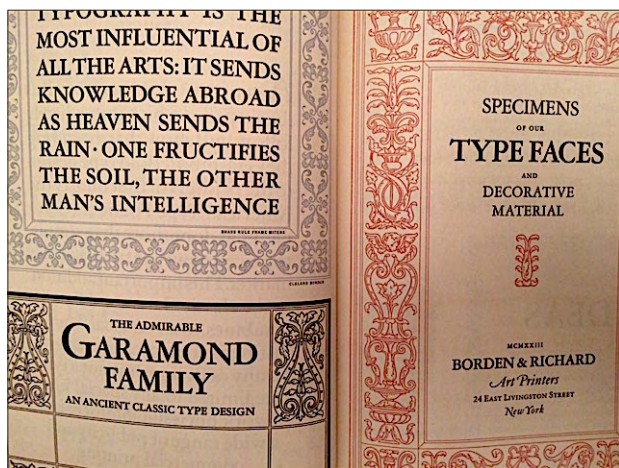
WARDE, BEATRICE: *A Merry Memory from BW for her friends in New York*  
Dec. '68

A charming Christmas card, folded twice. Text inside: "*As Morison could never be induced to smile in front of a camera, I had to resort to trickery to get a snapshot of that mischievous grin of his. I made him hold my cat Smoky, who always swore a blue streak when anyone picked him up. I thought you'd like to have a print of the resulting snapshot, taken in May, 1963.*" Opposite the text a mounted photo of Stanley Morison with Smoky, the cat.

**SEK450 / €49**



[ATF] *Specimen Book and Catalogue, 1923. Dedicated to the Typographic Art*

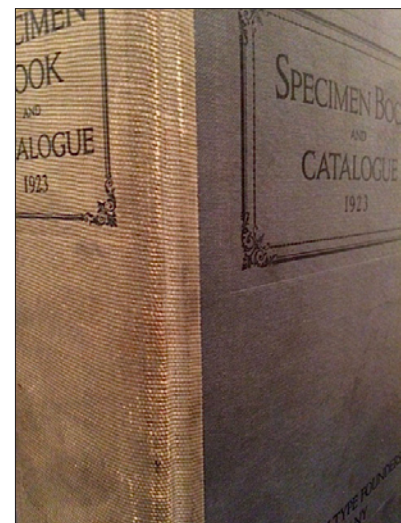


American Type Founders Company, Jersey City, N. J. 1923. 1148 pages. 4to (26,5 x 18,5 cm). Original cloth boards, grey cloth spine. Boards, spine worn, discoloured and soiled, corners bumped, former owners signature, internally very good. Actually one of the better copies seen. Printed entirely from type and brass rules (no electrotypes of the original forms were used) in ATF's Specimen Printing Department. The catalogue contains a prodigious amount of material: type specimens, rules borders and ornaments, decorated initials alongside a range of printing tools and machinery. The page layouts are highly decorative and skilfully composed, with type displayed both in sample text and through rendering of fictitious advertisements, trade cards

an newspaper columns. Printed in colour and b/w.

"The editor of this catalogue believes this to be the most satisfactory of modern specimen books." Henry Bullen "Duplicates..." p. 80. "Last of the large catalogs" [from ATF] Annenberg p. 44. "More outstanding is the merit of this new material. Never at one time have printers been offered so much that is new and good. /.../ No greater variety of types has ever been issued. /.../ In conclusion the American Type Founders Company has expressed its bigness and its serviceableness in no better way in all the years it has been in business than through the execution of this book, which will be prized wherever it goes to Wadsworth A. Parker, who had charge of the production, the craft is indebted for many practical suggestions, as well as for the incentive to better typography which is so ably provided." The Inland Printer, February 1924.

**SEK4200 / €453**





[LEIF THOMSEN BOGTRYKKERI] *Fra skriftkasserne i Leif Thomsens Bogtrykkeri, Kattesundet 14, København K*

Leif Thomsens Bogtrykkeri, København K. No date [1951]. 1 card "title page" + 1 card "introduction" + 23 cards (all) showing some type faces from the printing office of Leif Thomsen. Narrow folio (35 x 15 cm). The specimen cards are housed in a portfolio. Portfolio worn, torn and with paper loss. Handsomely produced by one of the great Danish printers of the time.

"I årene efter 1945 blev den angelsaksiske indflydelse større i dansk bogtypografi. Hvor det op gennem 1930'erne var tyske skriftstøberier - og i nogen grad også Tschicholds elementære typografi - der havde sat præg på danske bøger og tryksager, kom fornyelsen af slidt materiel og fornyelsen i typografien fra Storbritannien. Toneangivende trykkerier som Nordlunde og Langkjær var med i forreste række - og det samme var Leif Thomsen. Det demonstreres tydeligt i den skriftprøvemappe, han udsendte i 1951. I modsætning til den traditionelle skriftprøvebog udgøres Leif Thomsens af en række kartonark

med udvalget af trykkeriets skrifter lagt i en beskyttende kassette med kunstnerisk udsmykning og en indledende tekst af Auguste Rodin. En kollega besegte trykkeriet under udarbejdelsen af kassetten og gav sin undren udtryk: »Tja, det ligner jo ikke meget det, man forstår ved en skriftprøvebog.«. (Henrik Sejerkilde: Leif Thomsen – kunst og håndværk forenet.)

**SEK450 / €49**

HUTCHINGS, R. S.: *A Manual Of Decorated Typefaces. A definitive guide to series in current use, including inline, outline, shaded, three-dimensional, stencil, cameo, halftone, with two-colour and embellished designs selected and arranged with an introduction, commentaries and appendices*

Cory, Adams & Mackay, London. 1965. 96 pages. 4to (25,5 x 19,5 cm). Green cloth with silver spine titling, dust jacket mildly worn, price clipped, fly leaf creased, price tag inside back board. Type faces, letter forms, type specimens printed in red & black.

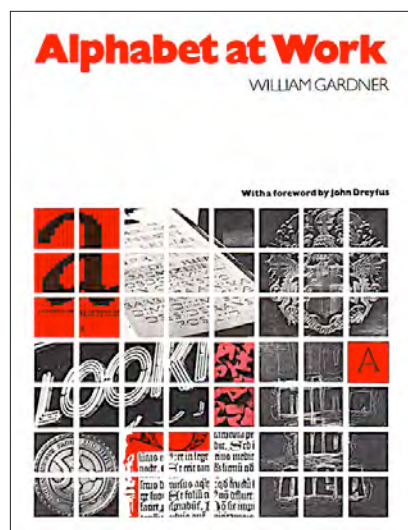
Complement to Nicolette Gray's "XIXth Century Ornamented Types and Title Pages". **SEK400 / €43**

## A MANUAL OF DECORATED TYPEFACES

selected and arranged with an introduction, commentaries and appendices

BY R. S. HUTCHINGS

A DEFINITIVE GUIDE TO SERIES IN CURRENT USE including inline, outline, shaded, three dimensional, stencil, cameo, halftone, two-colour and embellished designs



GARDNER, WILLIAM: *Alphabet at Work*

Adam and Charles Black, London. 1982. xvi, 112 pages. Small 4to (25 x 19,5 cm). Grey cloth in dust jacket. 156 numbered b/w illustrations. Foreword by John Dreyfus. With bibliography, glossary, index.

"An illustrated survey of lettering styles and usage from ancient Rome to present day."

**SEK300 / €32**



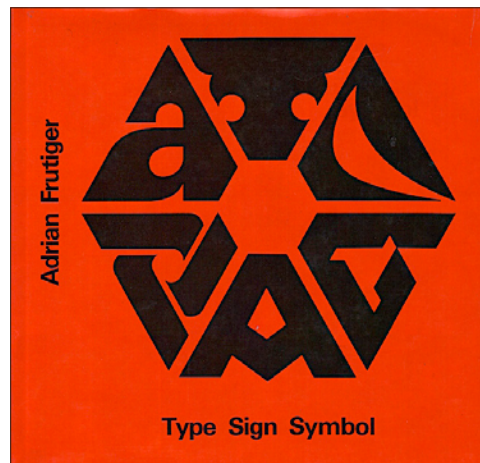
## 1928-2015

FRUTIGER, ADRIAN: *Type, Sign, Symbol*

ABC Verlag, Zurich. 1980. 151 pages. Square 4to (25,5 x 26 cm). Black spine with white laminated boards. Dust jacket with a repaired tear (acid free tape). Extensively illustrated in b/w and some in colour. With contributions by Maurice Besset, Emil Ruder and Hans Rudolf Schneebeli. Text in English, French, German.

*For Frutiger, lettering and type are not merely an aid to reading but a universal means of perception which accompanies mankind everywhere. Type design leads to the sign, the logotype and the symbol. Anyone concerned with problems of design will find in this book a host of ideas and practical examples.*

**SEK2 200 / €237**

FRUTIGER, ADRIAN: *Type, Sign, Symbol*

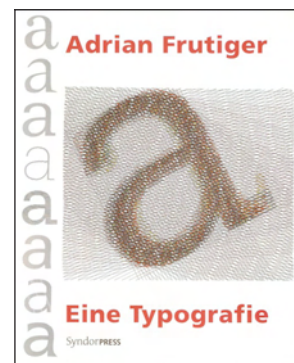
ABC Verlag, Zurich. 1980. 151 pages. Square 4to (25,5 x 26 cm). Black spine with white laminated boards. Dust jacket worn and with tears. Extensively illustrated in b/w and some in colour. With contributions by Maurice Besset, Emil Ruder and Hans Rudolf Schneebeli. Text in English, French, German.

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**SEK | 900 / €205**

FRUTIGER, ADRIAN: *Eine Typografie*

Syndor Press, 2001. 80 pages. 4to (27 x 22 cm). Sewn with stiff paper wrappers. Illustrated. Printed in two colours, red & black. Text in German. New copy.  
"Dieses Fachbuch ist eine zeitlose Lehre über Druckschriften."

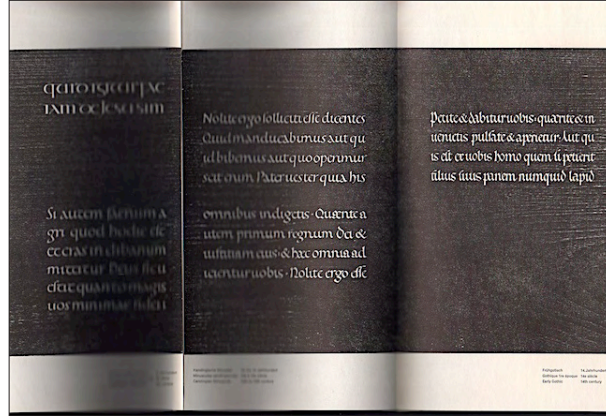
**SEK150 / €16**

FRUTIGER, ADRIAN: *Schrift - Ecriture - Lettering. Die Entwicklung der europäischen Schriften, in Holz geschnitten. Bois originaux illustrant l'évolution de l'écriture en Europe. The development of European letter types carved in wood*

Verlag des Bildungsverbandes Schweizerischer Buchdrucker, Zürich. 1951. Narrow 4to (28,5 x 15,5 cm). Leporello (concertina-style), loose in wrappers with deep folding flaps. Wrappers worn. Not paginated (c. 24 pages). Text by Alfred Willmann, engraved in wood by Adrian Frutiger. Text in English, German, French. First edition.

*Frutiger illustrated the essay, Schrift / Ecriture / Lettering: the development of European letter types carved in wood, which earned him a job offer at the French foundry Deberny Et Peignot by Charles Peignot. His wood-engraved essay illustrations displayed his meticulous skills and knowledge of letterforms.*

**SEK975 / €105**



Schrift - Ecriture - Lettering

TSCHICHOLD, JAN: *Typographische Mitteilungen. Sonderheft Elementare Typographie. Oktober 1925. Mit Arbeiten von Nathan Altman, Otto Baumberger, Herbert Bayer, Max Buchartz, El Lissitzky, Ladislaus Moholy-Nagy, Molnár F. Farkas, Johannes Molzahn, Kurt Schwitters, Mart Stam, Ivan Tschichold*

Verlag der Kunst, Dresden, 1977. (2), pp.193–214. 4to (30,5 x 23 cm). Stapled, dust jacket with an essay by Werner Klemke. Former owner's signature (Lars Laurentii). Jacket slightly worn. Illustrated. Printed in red & black. Facsimile, printed in 1500 copies. This special issue contains Tschichold's first published article, signed Iwan Tschichold.

"Tschichold, the only one of all the modernist designers /.../ was the first to rationalize and formulate the new ideas into systems which could be applied to everyday printing. /.../ His manifesto, *Elementare Typographie*, had an immediate effect, and was widely discussed. Every compositor in the country learned the name Tschichold." Ruari McLean p. 30.

**SEK600 / €65**



FRÜH, ROLAND: *Buchgestaltung in St. Gallen*

VGs, St. Gallen. 2008. 87 pages. Tall, narrow 8vo (24,5 x 14 cm). Black cloth binding, red paper title label to spine printed in white, dust jacket. Inscribed: "Für Leif Thollander, in guter Erinnerung! Jost H. 26.ix.08". Title pages, page spreads, bindings and other illustrations. Great book on book making in the St. Gallen-style. Book work of Imre Reiner, Rudolf Hostettler, Max Koller, Hans-Peter Kaeser, Jost Hochuli, Roland Stieger, Antje Krausch, Gaston Isoz. Also presentation of publishers in the region such as Tschudy, Zollikofer, Erker, VGs Verlagsgemeinschaft St.Gallen, Sabon, Vexer. Copy as new. Book designed by Jost Hochuli.

*A book showing the mixture between the symmetric (Jan Tschichold) and the asymmetric (Max Bill) book design.*

**SEK400 / €43**



MATISSE, HENRI: *Jazz*

Verlag Gerd Hatje Stuttgart. 1947. German prospectus promoting the 1947 Verlages Teriade publication of *Jazz*. Original printed portfolio (24,5 x 19 cm) containing 8 pages leaflet; title page, five pages of Matisse quotations, one-page foreword by Kurt Martin, one-page extract of text from *Jazz*, one-page list of plates contained in the original book and Matisse's bibliography. German text. With 2 pochoirs (or stencil process) in colours, reduced in size directly from the original cut outs illustrations by Matisse, with the usual central vertical fold. "Le Lanceur de Couteaux" (pl. 15). 24 x 37.5cm. "L'Enterrement de Pierrot" (pl. 10). 24 x 37.5cm.

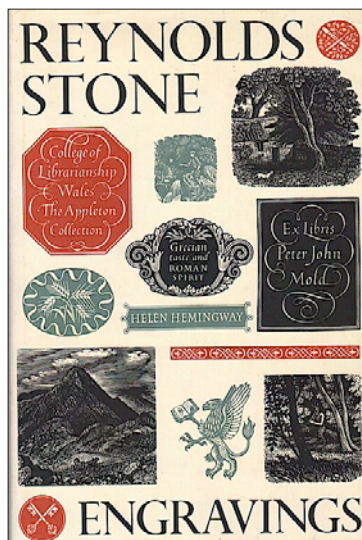
Portfolio somewhat worn, tear at top of head (c. 27 mm). Inscribed by [Lars] Laurentii and with his





orange red chop. The 8-pages leaflet with tear at head ( c. 53 mm). Plate Le Lanceur de Couteaux with a short tear at the left margin (c. 13 mm) and a minor at the right (c. 3 mm) and at top of the fold (c. 4 mm), L'Enterrement de Pierrot with similar tear to folder. Both plates slightly wrinkled at top folder and with minor light toning. Needless to say but this is a rare item.

**SEK8000 / €864**



[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. Price tag inside back cover. 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.

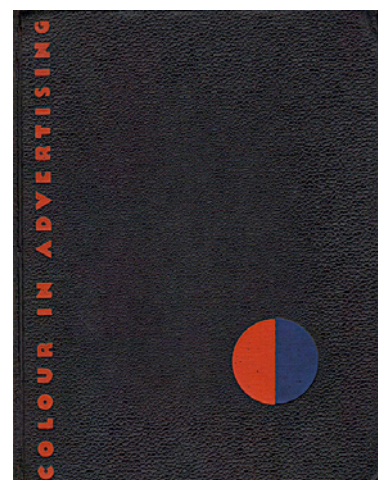
**750 / €81**

BINDER, JOSEPH: *Colour in Advertising*

The Studio Ltd., London. 1934. "Colour in Advertising; The Harmony of Contrasts", 29 pages + 24 tipped-in colour plates on rectos, descriptive text on the versos + ads, 2 pages. 4to (29 x 22,5 cm). Black cloth binding lettered and blocked in red and blue. Spine somewhat worn at top and bottom, corners bumped, hinges weak, plate 24 intact but page is clipped, book plate stamped on half title. 8 illustrations in the introductory text, of which 4 are mounted. Showing the work of McKnight Kauffer, Hermann Kosel, Tetzlaff, Eric Fraser, Adolf Hallman, Jean Dupas, Alexeieff among others.

"A very important work on the application of colour to advertising by one of the most important of the Austrian poster designers." (The Studio: A Bibliography 169).

**SEK950 / €103**

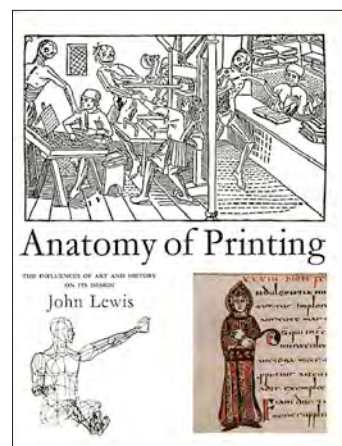


LEWIS, JOHN: *Anatomy of Printing. The Influences of Art and History on Its Design*

Faber & Faber, London. 1970. 228 pages + plates. 4to (28,5 x 22,5 cm). Cloth, gilt cover design, in fine dust jacket. Illustrated throughout, some in colour. With bibliography and index. First edition.

"Anatomy of Printing is a detailed analysis of the various factors in art and history that have affected the design of the printed page. John Lewis describes the conditions of Western Europe that led to the development of a universal script and to the invention of the printing press and movable typesetting."

**SEK500 / €54**



PUSH PIN STUDIOS WAS FOUNDED IN 1954 by Seymour Chwast, Milton Glaser, and Edward Sorel (Reynold Ruffins joined the group shortly thereafter). A revolutionary force in the field of graphic design, the celebrated partnership began when the foursome met as students at the Cooper Union in New York City. What followed was twenty years of collaborative graphic expression, as Push Pin redefined and expanded the imprimatur of the designer, illustrator, and visual culture at large.

Building on Design Plus, their first (albeit short-lived) combined effort, after graduation, Chwast, Sorel, and Ruffins developed the Push Pin Almanack. The monthly promotional mailer was designed to drum up freelance business, and its success allowed the fledgling studio to grow quickly. Glaser rejoined after returning from Italy on a Fulbright scholarship, and in 1957, the Push Pin Monthly Graphic made its debut. Inaugurated as a freeform publication sent to friends and clients (much like its predecessor), the Push Pin Graphic provided an ongoing outlet for the studio's expanding membership, including designers Paul Davis, Jim McMullan, and John Alcorn, among many others. Their work, which rejected tradition in favor of reinvigorated interpretations of historical styles (Victorian, art nouveau, art deco), provided a fresh counterpoint to both the numbing rigidity of modernism, and the rote sentimental realism of commercial illustration. As readership grew, the Push Pin Graphic, and Push Pin Studios, attracted advertisers, clients, and acclaim.

In 1970, a retrospective of the studio's output opened at the Louvre's Musée des Arts Décoratifs in Paris, France. A sign of American design's influence abroad, the landmark show marked the first time graphic design was displayed inside the famous museum. The European press praised the groundbreaking work, for what critics called Push Pin's fearless innovation. The exhibition later traveled throughout Europe and to Japan, further spreading the group's influence.

CHWAST, SEYMOUR: *The Push Pin Monthly Graphic. Work, Craft, and Pleasure*, June 1957, no. 5

Push Pin Studios, New York. 1957. Large 4to (35,5 x 27,5 cm). Not paginated (4 pages). The banderole still present. Yellowing to newsprint, folders split into both margins. Fragile and rare item.

"The front page of this tabloid, with its clean columns of type, is an elegant homage to a nineteenth-century newspaper. Inside, however, the issue contained a very contemporary double-page illustration of a lion tamer drawn by Seymour Chwast with a Speedball pen and wash, which on newsprint allowed to ink to bleed in a serendipitous way. The full page of custom-made advertisements promoted Push Pin and its vendors." *The Push Pin Graphic* p.26.

**SEK300 / €32**

DAVIS, PAUL: *The Push Pin Monthly Graphic. Targets*, Number 32, 1961

Push Pin Studios, New York. 1961. Square 8vo (18,5 x 18 cm). Not paginated (16 pages, incl. covers). Stapled. Bottom of spine with tear (c. 15 mm).

Chwast and Glaser directed Push Pin for two decades, until Glaser left to pursue his own interests in 1975 (Sorel and Ruffins had already departed years earlier). Chwast retained the studio, later adding representation services for illustrators, an audio visual arm, and a product line. The Push Pin Press, formed with J.C. Soares, and Pushpin Editions, in collaboration with Steven Heller, produced books on art and design. In the early 1980s, Chwast briefly joined with Alan Peckolick to form Pushpin Lubalin Peckolick, though the partnership only lasted a few years. The firm was later renamed The Pushpin Group, of which Chwast is the sole director.

The Push Pin Graphic ceased publication in 1980, due to rising production costs, ending its widely successful run of 23 years and 86 issues. The Nose, a more modest publication devoted to relevant and sometimes trivial social issues, launched in 1997. Designed and illustrated by Chwast, and edited by Steven Heller, the biannual journal continued Pushpin's tradition of publishing and promotion. The last issue, number 20, focused on the subject of Crime.

A unique partnership and ultimately, a movement, the impact of Pushpin on contemporary graphic design and illustration is still being felt. Editorial projects and exhibitions continue to mine the group's rich history, while Chwast continues to work and design under the aegis of Pushpin. The two are in fact inseparable, as Chwast quietly ushers the studio, now in its sixty-first year, to further distinction.

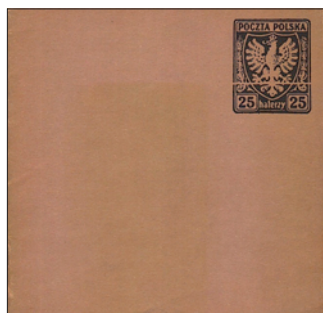
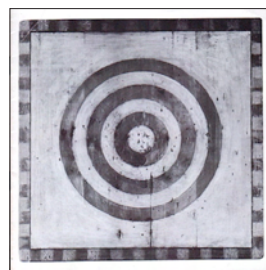
For more on Push Pin Studios, please see: *The Push Pin Graphic: A Quarter Century of Innovative Design and Illustration* (Chronicle Books, 2004).





"[Paul] Davis developed his influential illustrative style base on primitive German wooden targets. By distressing the wood, he made these look as though they were, in fact, used as real targets. Davis's version of the Boston Massacre also humorously included the likeness of Chwast, Glaser, Seltzer, and Myrna Mushkin (Davis's future wife)." *The Push Pin Graphic* pp.82–83.

**SEK275 / €30**



GLASER, MILTON: *The Push Pin Monthly Graphic. Polish Paper Cuts*, 1961, no. 33 Push Pin Studios, New York. 1961. Square 8vo (18 x 18,5 cm). Not paginated (24 pages, incl. covers). Stapled. Spine with tears.

"Glaser and his wife, Shirley, found a collection of elaborate graphic cutouts while they were traveling in Poland. He thought (correctly) that the cutouts would make a striking cover on the *Graphic* without any modification except their arrangement on the page." *The Push Pin Graphic* pp.84–85.

**SEK275 / €30**



CHWAST, SEYMOUR: *The Push Pin Monthly Graphic. The Twenties*, 1961, no. 34 Push Pin Studios, New York. 1961. Square 8vo (18,5 x 18,5 cm). Not paginated (24 pages, incl. covers). Stapled. Front cover discoloured, the mounted front plate creased.

"Chwast routinely trolled through moldy old newspapers for historical oddities. For this issue, news items from the twenties allowed Seltzer and opportunity to play with vintage graphic forms. The cover art was printed on coated paper and tipped onto the newsprint covers." *The Push Pin Graphic* pp.86–87.

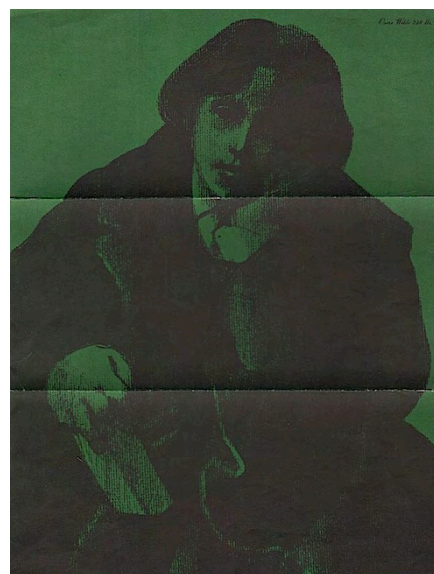
**SEK275 / €30**

GLASER, MILTON: *The Push Pin Graphic. Shape Up*, 1962, no. 38

Push Pin Studios, New York. 1962. Not paginated (4 pages). Lacks 4 pages. (35,5 x 27 cm). Folded twice as issued. The banderole, "Fight Fat", is still present.

"This is another of Glaser's drawing experiments using heavily textured paper. He says he was very interested in Georges Seurat at that time. The typography was a mix of Victorian slab serifs." *The Push Pin Graphic* pp.96–97.

**SEK100 / €11**



CHWAST, SEYMOUR: *The Push Pin Graphic. Things That Fly*, 1964, no. 45 Push Pin Studios, New York. 1964. Not paginated (8 pages). Folio (50,5 x 30,5 cm). Stapled. Folded twice as issued, worn to the folders.

"Chwast was intrigued with the transformation of images from one form to another unique entity. In this case conventional artwork could be made into a functional yet unconventional kite (complete with instructions on how to make it)." *The Push Pin Graphic* pp.112–113.

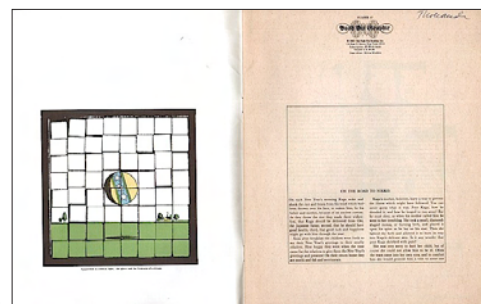
**SEK300 / €32**

CHWAST, SEYMOUR & GLASER, MILTON: *The Push Pin Graphic. Notorious Subjects as Children*, 1964, no. 47

Push Pin Studios, New York. 1964. Not paginated (24 pages). 4to (26,5 x 21,5 cm). Stapled. Former owner's name on p.3; [Leif] Thollander, also with his stamp on p.23.

"Glaser was always playing with several conceptual ideas at once. These images of a bouncing ball change page-for-page in flipbook fashion, rendered as a mosaicked puzzle for textural purposes. Push Pin members imagined famous and notorious people as children." *The Push Pin Graphic* pp.116–117.

**SEK300 / €32**

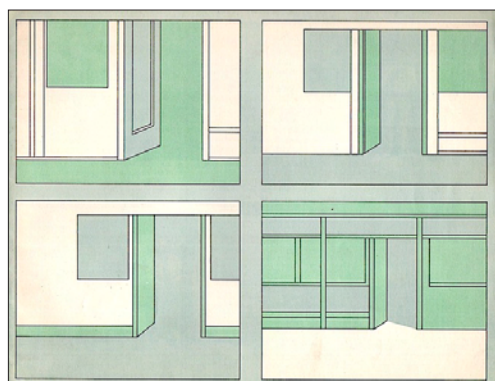


CHWAST, SEYMOUR: *The Push Pin Graphic. Teens and Bikers on Cars*, 1965, no. 48

Push Pin Studios, New York. 1965. Not paginated (24 pages). Square 4to (23 x 23,5 cm). Stapled. Covers worn and loose in two pieces. Former owner's name on p.3; [Leif] Thollander.

"For this homage to car songs, Chwast teamed up with photographer Alan Vogel to interpret such classics as "Teen Angel," "Hot Rod USA," and others. The issue also introduced Chwast and Glaser's shaded and shadowed novelty lettering." *The Push Pin Graphic* pp.118–119.

**SEK100 / €11**



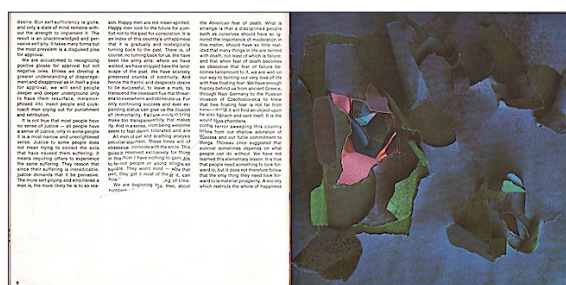
MCMULLAN, JAMES: *The Push Pin Graphic. Sidewalks*, 1966, no. 50

Push Pin Studios, New York. 1966. Not paginated (16 pages). Oblong 4to (21,5 x 28 cm). Stapled. Former owner's name on p.3; [Leif] Thollander.

"McMullan's illustrations were inspired Jane Jacob's "The Uses of Sidewalks: Contact" from *The Death and Life of Great American Cities*, an essay that promoted the virtues of life in urban environs" *The Push Pin Graphic* pp.124–125.

**SEK300 / €32**

GLASER, MILTON: *The Push Pin Graphic. Violence and the American Dream*, 1969, no. 55



Push Pin Studios, New York. 1969. Not paginated (20 pages). Square 8vo (20,5 x 20,5 cm). Stapled. Transparent vellum cover wraps.

"This collage involved torn pages with actual die-cuts and photographs of tears so that one wouldn't know if something has a real tear or a photographic one—Glaser has always been interested in illusion as some of his later work suggests. To add to the complexity, he reprinted the missing

parts of the text (caused by the die-cuts) on translucent vellum cover wrap so that the reader could replace the missing parts and read the entire text." *The Push Pin Graphic* pp.134–137.

**SEK300 / €32**

CHWAST, SEYMOUR & GLASER, MILTON: *The Push Pin Graphic. Good and Bad*, 1971, no. 56

Push Pin Studios, New York. 1971. Not paginated (12 pages). Folio (35,5 x 27,5 cm). Stapled. Folded twice as issued.

"Each spread here was a study in good and evil. Glaser says the two forms were very similar but had a slight shift that "made you pay attention." Illustrations





included those of Fatty Arbuckle (Chwast), Aimee Semple McPherson (Hedda Johnson), Mata Hari (Barry Zaid), and François de Sade (Glaser)." *The Push Pin Graphic* pp.138–139.

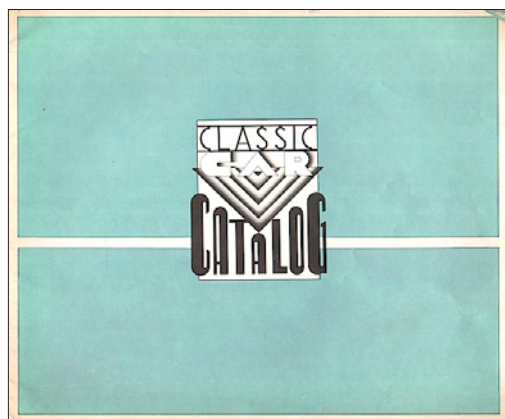
**SEK300 / €32**

CHWAST, SEYMOUR: *The Push Pin Graphic. Master and Dog*, 1972, no. 57

Push Pin Studios, New York. 1972. Not paginated (16 pages). 4to (26,5 x 21,5 cm). Stapled.

"Chwast broadened his range of techniques in this issue devoted to canines—from the linear (with color fill) cover to the woodcut bulldog, papier-mâché and watercolor hounds, and monoprint of a blind man and his trusty guide dog. The text by Konrad Lorenz was on the relationship between people and dogs." *The Push Pin Graphic* pp.140–141.

**SEK300 / €32**



CHWAST, SEYMOUR: *The Push Pin Graphic. Classic Car Catalog*, 1974, no. 60

Push Pin Studios, New York. 1974. 20 pages. Oblong 4to (25,5 x 30,5 cm). Stapled. Dog ears, short tear front cover.

"What if an artist could design his dream car? That was the premise of this issue with illustrations by Chwast, Miyauchi, and Piper. The art deco cover and endpapers fit Chwast's retro sensibility and the cars ran the gamut from crazy to absurd." *The Push Pin Graphic* pp.162–165.

**SEK275 / €30**



CHWAST, SEYMOUR: *The Push Pin Graphic. All About Chickens*, 1976, no. 63

Push Pin Studios, New York. 1976. Not paginated (16 pages). Folio (35,5 x 27 cm). Stapled. Folded twice as issued.

"This issue celebrated the misunderstood chicken. Push Pin illustrators at the time, Stavrinos, MacDonald, David Croland, Fred Marshall, and Jeff Krassner, contributed to the foul debate, and Paula (aka Pollo) Scher wrote an essay that revealed everything everyone wanted to know (or not) about chickens. A rooster pattern covered an entire page and the icon was later used on the masthead of all subsequent Graphics." *The Push Pin Graphic* pp.170–173.

**SEK300 / €32**

CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Mothers, December* 1976, no. 64

Push Pin Studios, New York. 1976. (28 pages). 4to (30,5 x 23 cm). Stapled. Unfortunately, lacking the covers, clipped and with cut-outs on several pages. Former owner's name [Leif] Tholander.

"The 'Mothers' issue launched the first standard (nine-by twelve-inch, thirty-two-page) magazine format that continued until issue number 86. Chwast appointed himself editor and art director. Included were essays and pictures devoted to famous and infamous mothers: Friedman's photo of Jackson Pollock's, Miyauchi's painting of Giotto's, and others. 'Trixie and Dixie' (Pamela Vassil and Lilly Filipow) introduced an advice column, and [Paula] Scher wrote about the 'Mother Mafia.' With this issue ten thousand copies were distributed to subscribers. This issue was Glaser's last appearance in the Graphic." *The Push Pin Graphic* pp.174–175.

**SEK50 / €5**



CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. The Complete History and Knowledge of the World, February 1977, no. 65*

Push Pin Studios, New York. 1977. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover; [Leif] Thollander, a pale rectangular from old address label on back cover. With the spectacular pull out calendar.

"The sum of shared knowledge in the entire world was crammed with aplomb into this issue. The cover was by Croland, Carmen Miranda by Michael Hostovich, and the New York Philharmonic by Miyauchi. Scher condensed all history and even the complete Shakespeare into a few pages. The issue also included a condensed 1977 calendar in six pages." *The Push Pin Graphic* p.176.

**SEK325 / €35**

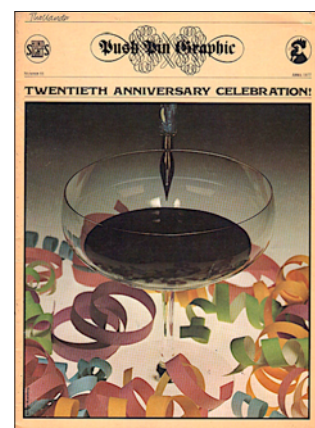


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Twentieth Anniversary Celebration, April 1977, no. 66*

Push Pin Studios, New York. 1977. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover; [Leif] Thollander, and his address label on back cover.

"This issue surveyed the events during the twenty years of publishing the Graphic and announced a retrospective exhibition of work at the Mead Library of Ideas in New York. Push Pin associates, including Arnold Rosenberg, John Collier, Friedman, Stavrinis, and Chwast, created images representing events during the fifties, sixties, and seventies." *The Push Pin Graphic* pp.177-179.

**SEK275 / €30**

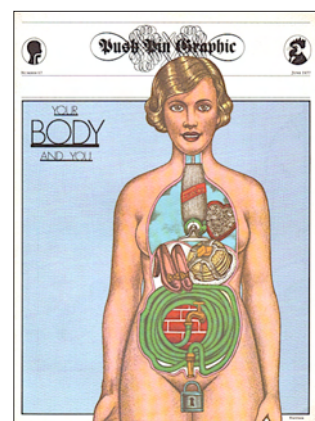


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Your Body and You, June 1977, no. 67*

Push Pin Studios, New York. 1977. 32 pages. 4to (30,5 x 23 cm). Stapled.

"To lay the human body bare, this issue played with the idea of diet, including a digestion game by Chwast and [Paula] Scher. The issue also contained a mock Dannon Yogurt ad; a special feature "Beauty and the Beach", photographed by Friedman; and mix'-n'-match body parts." *The Push Pin Graphic* pp.180-181.

**SEK275 / €30**

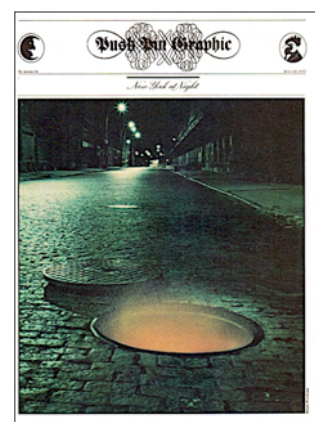


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. New York at Night, August 1977, no. 68*

Push Pin Studios, New York. 1977. 32 pages. 4to (30,5 x 23 cm). Stapled.

"This issue covered the nighttime underworld of New York from a variety of vantage points. A series of thumbnail film stills followed a man as he wakes up in Staten Island in the middle of the night and goes to work by ferry and subway to his job in underground Manhattan. Other features included nightlife at a dance club (Stavrinis), a strip joint (Chwast), and an interview with an all-night cab driver." *The Push Pin Graphic* pp.182-185.

**SEK275 / €30**



CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. House Nice, October 1977, no. 69*

Push Pin Studios, New York. 1977. 32 pages. 4to (30,5 x 23 cm). Stapled.

"Here is a parody of House Beautiful magazine, with features on exotic doorknobs by Emanuel Schongut and Miyauchi; a stain removal guide illustrated by Arnold Rosenberg; photography of a murder scene (blood and all); Richard Mantel's nineteenth-century-style collage of the Mormon



Tabernacle Choir's living room; Chwast's "Maid's Revenge"; and a selection of wacky swimming pools." *The Push Pin Graphic* pp.186–187.

**SEK275 / €30**

CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Exploring New Jersey, April 1978, no. 72*

Push Pin Studios, New York. 1978. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover [Leif] Thollander.

"Chwast threw caution to the wind with this mock travel guide to the Garden State, New Jersey, long the butt of New Yorkers' jokes. The state was treated ironically on the cover by Mantel and as an oil slick by Miyauchi, but realistically in "Route 22 Typographica," a precursor to the nineties celebration of vernacular design. Collier's somber painting of bathers moodily reflected the seedy essence of the seaside." *The Push Pin Graphic* pp.194–197.

**SEK250 / €27**

CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. The Clowns, June 1973, no. 73*

Push Pin Studios, New York. 1978. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover [Leif] Thollander.

"Everyone loves a clown, so the saying goes, which is why so many friends and members of Push Pin responded to the "7 Minute Clowns" project. Also in this special issue were Miyauchi's painting of famous and infamous people as clowns and Chwast's parable *Bobo's Smile*." *The Push Pin Graphic* pp.198–199.

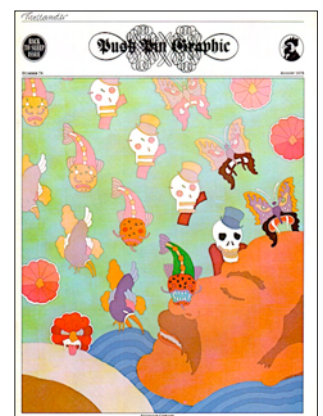
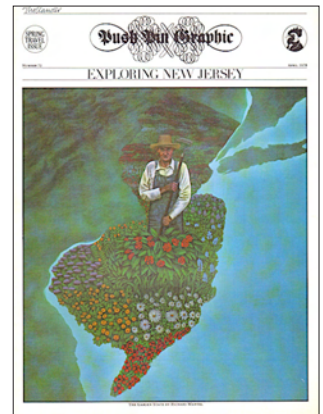
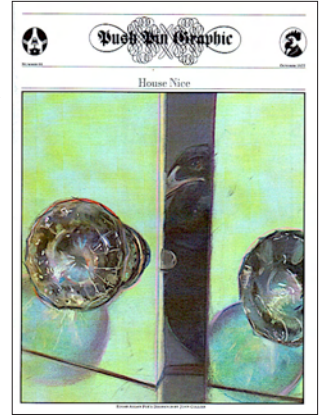
**SEK250 / €27**

CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Back to Sleep Issue, August 1978, no. 74*

Push Pin Studios, New York. 1978. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover [Leif] Thollander.

"The challenge was how to make an exciting *Graphic* devoted, more or less, to putting the readers to sleep. Features included dream interpretations and how famous people sleep. Ken Robbins wrote a contemporary version of "Sleeping Beauty." But for insomniacs, Chwast selected a "boring story," which he set in 8-point type, while for really serious nonsleepers the text was repeated in 7-point and 6-point type." *The Push Pin Graphic* pp.200–201.

**SEK250 / €27**



CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Special Fashion Issue, October 1978, no. 75*

Push Pin Studios, New York. 1978. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover [Leif] Thollander.

"All the Push Pin artists joined to produce a history of costumes, using collaged vintage engravings to inject an absurd historical dimension. Tom Wolfe reported on alternative youth in Los Angeles in *The Hair Boys*. And performance artist Pat Oleszko's futurist clown costume was featured among the

other “Costume Party” guests. Robbins, newly appointed managing editor, wrote *How Clothes Began*. ” *The Push Pin Graphic* pp.202–205.

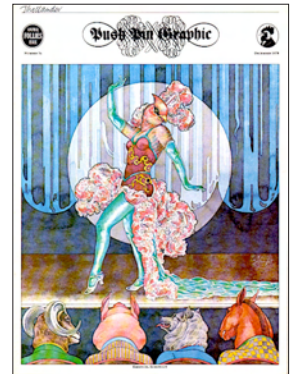
**SEK250 / €27**

CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Animal Follies Issue, December 1978, no. 76*

Push Pin Studios, New York. 1978. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner’s name on front cover [Leif] Thollander.

“How to Draw Geometric Shapes, a send-up on the chestnut Draw Me match-book ads, was one of the most ironic of the Graphic’s features and a fitting coda for an issue devoted to the animal kingdom. Featured was *Animal Almanac—Strange Facts, Odd Tidbits, and Weird Wonders* by Robbins. Also a composite animal/fish/bird by Miyauchi called the *Barantaphantabull* illustrated *Save Our Endangered Species* by [Paula] Scher.” *The Push Pin Graphic* pp.206–207.

**SEK250 / €27**

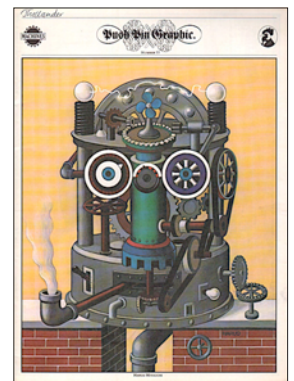


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Machines, 1979, no. 77*

Push Pin Studios, New York. 1979. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner’s name on front cover [Leif] Thollander.

”Long before *The Matrix* proffered Earth’s domination by machines, the Graphic offered its own cautionary tales. Elwood Smith posed for a demonstration of building a cardboard motorcycle. Chwast executed a machine in the electric chair. Another pictorial essay looked back to when the shape of machines reflected their function. And in a song illustrated by Stanislaw Zagorski the mythic John Henry beat a machine with only his human strength.” *The Push Pin Graphic* pp.208–211.

**SEK225 / €24**

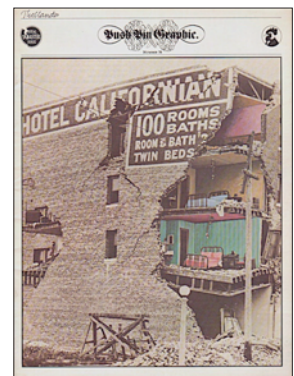


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Total Disaster Issue, April 1979, no. 78*

Push Pin Studios, New York. 1979. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner’s name on front cover [Leif] Thollander.

”Years before real-life television drama became popular, the Graphic paid homage to the world’s most disturbing disasters. The main text was Edgar Allan Poe’s *The Masque of the Red Death*. Robbins wrote about the attractive nature of disasters, and *Infelicities* was a series of surrealistic imaginary disasters dreamed up by the Push Pin artists.” *The Push Pin Graphic* pp.212–213.

**SEK200 / €22**



CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Grand Illusion Issue, July/August 1979, no. 79*

Push Pin Studios, New York. 1979. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner’s name on front cover [Leif] Thollander.

”By nature, illustrators are illusionists, so this Graphic was a self-celebration. Smith illustrated life’s mysteries in *Cherished Illusions*. Chwast and Mantel collaborated on the realistic and impressionistic cover portrait. Miyauchi designed this double-page *trompe l’oeil*, art history’s most timeworn illusionary method.” *The Push Pin Graphic* pp.214–215.

**SEK200 / €22**





CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. All Blue Issue, November/December 1979, no. 81*

Push Pin Studios, New York. 1979. 32 pages. 4to (30,5 x 23 cm). Stapled. Former owner's name on front cover [Leif] Thollander.

"This issue devoted to the color blue included references to bluejay, blue sky, blue crab, blue collar, blue whale, blue blood, blue suede shoes, bluegrass, blue dahlia, Bluebeard, blue movie, blue sea, Blue Cross, blue pencil, blue serge suite, blue nose. Chwast's art described a romance between blue clouds, Friedman photographed four women in a blue mood," and Barbara Sandler's Billie Holiday illustrated William Gass's "Dissertation on the Shades of Meaning in a Single Hue." The Push Pin Graphic pp.218-221.

**SEK200 / €22**

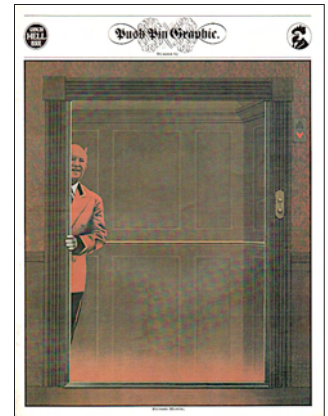


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Going to Hell Issue, 1980, no. 82*

Push Pin Studios, New York. 1980. 32 pages. 4to (30,5 x 23 cm). Stapled.

"This cover by Mantel beckoned the reader to behold the Seven Deadly Sins. Inside, a series of mock posters cautioned against these all too common human pitfalls. A game of Snakes and Ladders took the winner to Heaven and the Loser to Hell. This issue included text excerpts from Virgil's Aeneid and Dante's Inferno." The Push Pin Graphic pp.222-225.

**SEK200 / €22**



CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Couples, 1980, no. 83*

Push Pin Studios, New York. 1980. 32 pages. 4to (30,5 x 23 cm). Stapled.

"Drawn before smoking was considered a public nuisance, Chwast's cover symbolized the quintessential couples relationship. A portfolio of famous duos included James and Dolley Madison by Chwast, prince Rainier and Princess Grace by Zagorski, and Leda and the Swan by Shongut. Coitus Topographicus, a map combined with a page from a sex manual, rendered by Liz Gutowski, added a touch of whimsy to the proceedings." The Push Pin Graphic pp.226-229.

**SEK225 / €24**

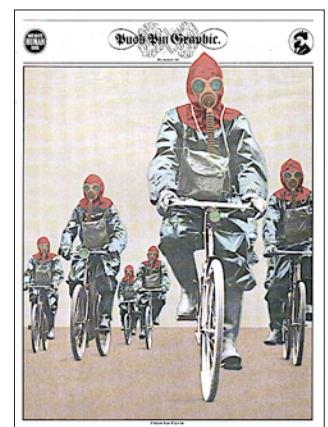


CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Not Quite Human Issue, May/June 1980, no. 84*

Push Pin Studios, New York. 1980. 32 pages. 4to (30,5 x 23 cm). Stapled.

"In the centerpiece of this issue, Jorge Luis Borges described imaginary people in literature and mythology (illustrated by Mantel). Smith confounded biology with his humanimal creatures. Chwast contributed his Arcimboldo-inspired pasta chart. And his novelty typeface, Blimp, was transformed and renamed Bestial Bold in honor of this timeless theme." The Push Pin Graphic pp.230-231.

**SEK200 / €22**



CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. Luck, 1980, no. 85*

Push Pin Studios, New York. 1980. 32 pages. 4to (30,5 x 23 cm). Stapled.

"This issue covered luck in all its permutations. The text, illustrated by Smith, described the odds for and against everything. There was a gambler's gallery of Damon Runyon characters, and graduation photos from the twenties through the seventies

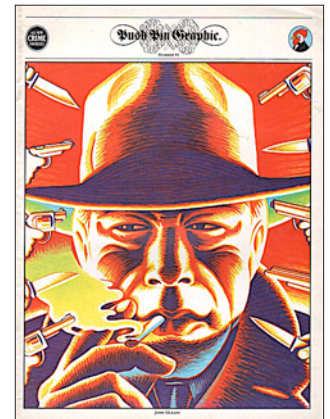
(with the typical good luck greeting) showed attitudinal shifts. Imaginary neon signs for nongambling Las Vegas institutions predated the mainstreaming of the city." *The Push Pin Graphic* pp.232–233.

**SEK200 / €22**

CHWAST, SEYMOUR (ED.): *The Push Pin Graphic. All New Crime Favorites*, 1980, no. 86

Push Pin Studios, New York. 1980. 32 pages. 4to (30,5 x 23 cm). Stapled. "The final issue of the *Graphic* looked at crime, criminals, and justice. The series Find the Murder Weapon asked readers to solve comic crimes. In nineteenth-century magazine style, Mantel illustrated a crime story by Edgar Allan Poe. And in addition to showing various designs for police badges, The Crimeoleum Floor Covering Guide featured a dead victim among the floor patterns." *The Push Pin Graphic* pp.234–235.

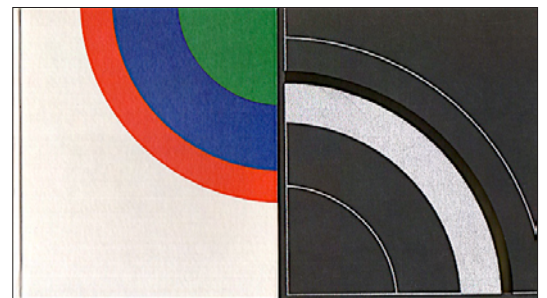
**SEK200 / €22**



[PUSH PIN STUDIOS] *The Push Pin Style [An exhibition of design and illustration by present and former members of the Push Pin Studios. Musee des Arts Decoratifs, Paris, March-May. 1970]*

Communication Arts Magazine, Palo Alto. 1970. Not paginated. Foreword by Henry Wolf and introduction by Jerome Snyder (8 pages) 451 items in text and images, profusely illustrated in colour & b/w. Square 8vo (23 x 21 cm). Cloth binding in slip case. Price tag inside back cover and on slip case, otherwise in great condition. Text in English and French. With biographies.

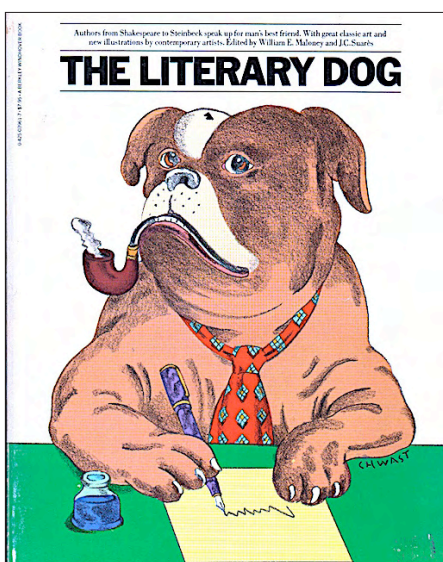
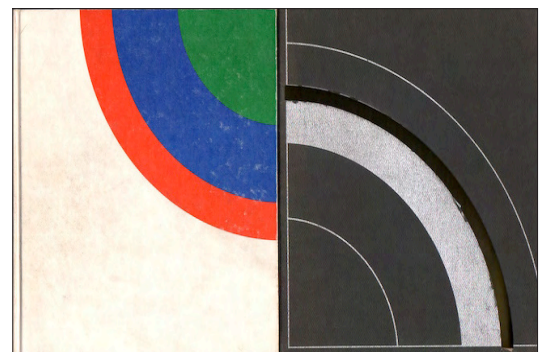
**SEK400 / €43**



[PUSH PIN STUDIOS] *The Push Pin Style [An exhibition of design and illustration by present and former members of the Push Pin Studios. Musee des Arts Decoratifs, Paris, March-May. 1970]*

Communication Arts Magazine, Palo Alto. 1970. Not paginated. Foreword by Henry Wolf and introduction by Jerome Snyder (8 pages) 451 items in text and images, profusely illustrated in colour & b/w. Square 8vo (23 x 21 cm). Cloth binding in worn slip case. Spine & boards soiled, bottom of spine slightly worn, price tag inside back cover, former owner's signature; Leif Thollander. Text in English and French. With biographies.

**SEK325 / €35**



MALONEY, WILLIAM E. (ED.) *The Literary Dog*

Push Pin Press, New York. 1978. 127 pages. 4to (27,5 x 21,5 cm).

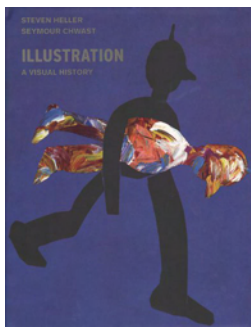
Stiff, printed wrappers. Covers mildly worn. "Authors from Shakespeare to Steinbeck speak up for man's best friend. With great classic art and new illustrations by contemporary artists." Designed by Seymour Chwast and Richard Mantel.

**SEK125 / €13**

HELLER, STEVEN & CHWAST, SEYMOUR: *Illustration. A Visual History*

Harry N. Abrams, Inc., New York. 2008. 272 pages. 4to (29,5 x 23 cm). Printed laminated card covers in dust jacket. Extensively illustrated, mainly in colour. First edition. New copy.





This lively visual history of the art of illustration, by the foremost historian of graphic design and a well-known illustrator, joins the authors' previous "Graphic Style" as an indispensable resource for anyone interested in art, design and popular culture. Illustration has long been a significant popular art - and is often more visible, recognizable and memorable than "higher" arts. Editorial and advertising illustration in all its many forms is integral to our understanding of news, views, literature and commerce - it has an impressive history and remains a vital influence on visual culture. This book is a rich chronicle, a celebration and survey of well over a century of illustration. Its innovative approach offers two complimentary ways of

presenting the history of the art form: as style (from Victorian to Digital) and as form (ranging from political work to the erotic). It deftly reveals the visual aneurisms, quirks and tics that characterize drawn, painted and digitized illustrations in different styles and places leading illustrator in historical context.

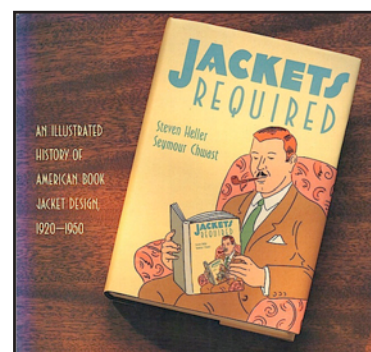
**SEK125 / €13**

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

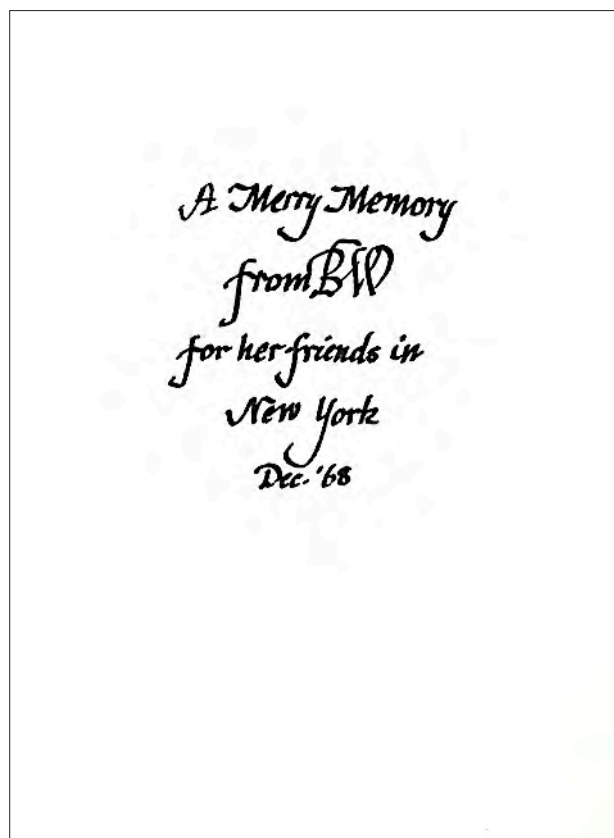
Chronicle Books, San Francisco. 1995. 143 pages. Soft cover with folding flaps. Rear cover with a faint creases, spine faded. Large, square 8vo. Profusely illustrated with colour and black-and-white plates. First edition. One of the few books on the subject.

*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**



TSCHICHOLD, JAN: *Typographische Mitteilungen. Sonderheft Elementare Typographie. Oktober 1925*



WARDE, BEATRICE: *A Merry Memory from BW for her friends in New York Dec. '68*