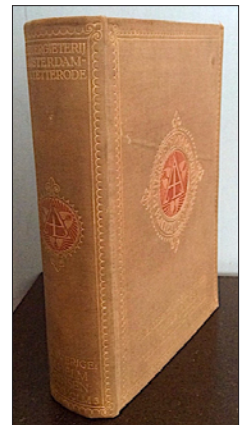


NEWSLETTER 37

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN
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[LETTERGIETERIJ AMSTERDAM] *Letterproefder voorheen N. Tetterode; Spécimen général de la Fonderie 'Amsterdam' successeur de N. Tetterod*

Lettergieterij 'Amsterdam' No date [1916]. xxxii, 720 s. + 96a-l, 310a-d, 314a-b, 354a-d, 410a-b, 416a-b, 466a-b, 564a-b, 576a-h. 4to (27,5 x 20,5 cm). Beige cloth, blind stamped and gilt. A smaller spot on front board, upper corner at front board with minor bump, otherwise in great condition. Printed in colour. A large type specimen book with a wide range of typefaces plus borders, ornaments, rules, symbols &c. Includes a section with "exotic" typefaces such as Greek, Hebrew, Arabic, Chinese and others. Samples of advertisements, title pages, menus, etc. With index. (Lane & Lommen no. 334). **SEK4900 / €528**



[WHITTINGTON] FORSBERG, LARS: *The Third Dimension. Homage to Whittington Press*

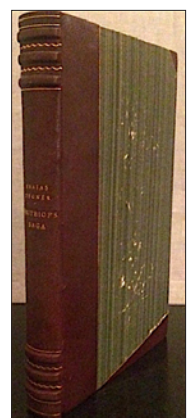
This catalogue describes the exhibition arranged in October 2015 by the Stockholm Typographic Guild (Stg) together with Biblis, the Friends of the National Swedish Library, showing the works of the leading British private press Whittington Press. Designed by Johan Melbi. Photos by Dick Norberg. Text in Swedish. Published in 200 numbered copies. *The title The Third Dimension aims at the fact that the digital world of today misses a vital dimension – the tactile. A dimension essential*

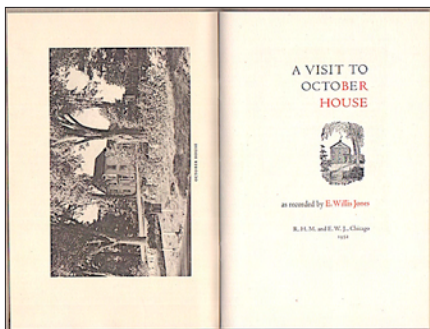
for understanding what you see. This unique digital catalogue leads you through the wonderful world of typography as its best. **SEK200 / €22**

TEGNÉR, ESAIAS: *Frithiof's Saga*

The Limited Editions Club, Stockholm. 1953. 249 pages + colophon. 4to (28 x 19 cm). Privately bound in half calf, raised bands, stamped and gilt spine title, somewhat worn marbled papers over boards, top edge gilt (probably Frostells bokbinderi). Translated by Henry Wadsworth Longfellow, Lucius Sherman, Thomas and Martha Holcomb, and William Lewery Blackley, with the introductory notes to the cantos by Longfellow and the general introduction by Bayard Taylor. Designed by Karl-Erik Forsberg, printed by Norstedt & Söner; hand-set in Berling Roman (first use). Illustrated with pen drawings by Eric Palmquist. (LEC Quarto-Millenary no 252).

SEK600 / €65





[BRUCE ROGERS] JONES, E. WILLIS: *A Visit to October House*

R. H. M. and E. W. J., Chicago. 1952. (2), 13, (1) pages + 4 plates. Stapled. Inscribed by Robert Hunter Middleton: "To Gudmund R. Nystrom with greeting from your Chicago friends and especially the Middleton household. R Hunter Middleton. Chicago, May 29. 1953". The book arranged by Bruce Rogers, with title page designed by the author, using a drawing by Rudolph Ruzicka. Printed at the Thistle Press, New York, with photographs and collotypes by Arthur Jaffe, in a edition of 800 copies.

E. Willis Jones and R Hunter Middleton, spent a long weekend in December 1947 as guests of Bruce Rogers. Jones wrote an ardent account of the visit, published five years later in a slender volume. (Blumenthal p.183).

SEK450 / €48

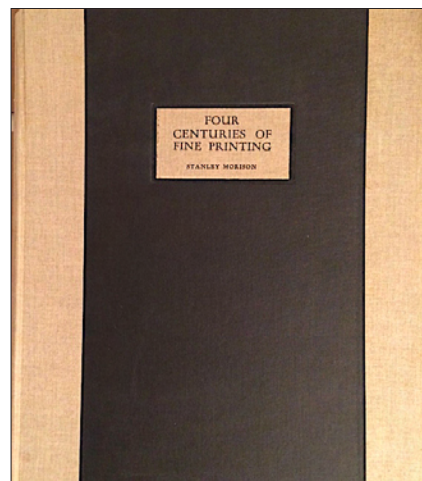


MORISON, STANLEY: *Four Centuries of Fine Printing Upwards of Six Hundred Examples of the Work of Presses Established During the Years 1500 to 1914. With an Introductory Text and Indexes*

Ernest Benn Limited, London. No date [1924]. xxxii, the collotype plates, index and colophon. Large folio (48 x 35 cm).

Canvas back and fore-edge, black cloth sides, uncut, dust jacket present but in poor condition. 625 illustrations printed in the original colours by Albert Frisch, Berlin. No. 130 of 390 numbered, in Morison's hand, copies. The text printed by Walter Lewis at the Cambridge University Press. The introduction shows the first use of Monotype Poliphilus, set in 16-point size. F. G. Nobbs, the composing-room overseer at CUP, concocted a border of lower-case Blado 'g' for the title page.

Morison's first large folio is the most impressive and influential book he wrote in 1920s. Reviewed by D. B. Updike in *The Fleuron*, no. III, pp. 107-16. (Appleton 35, BM Portrait no. 83). **SEK3000 / €323**

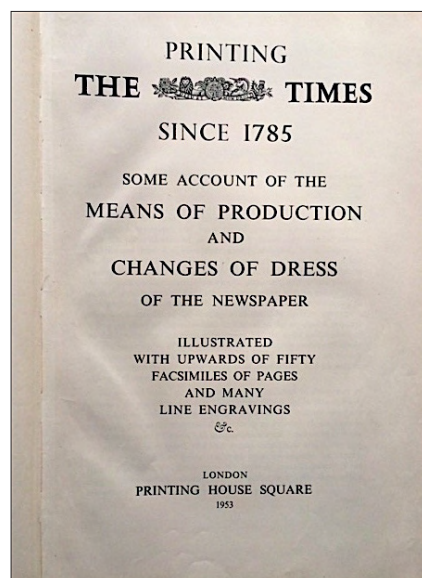


MORISON, STANLEY: *Printing "The Times" Since 1785. Some Account of the Means of Production and Changes of Dress of the Newspaper. Illustrated with upwards of fifty facsimiles of pages and many line engravings &c.*

Printing House Square, London. 1953. xii, 195 pages + colophon. Large folio (51 x 34 cm). Black cloth with title gilt on spine, and The Times "clock" device on upper cover. Spine ends little rubbed. 6 facsimiles, folio, loosely inserted. Illustrated with upwards of fifty facsimiles of pages and many line engravings &c. With corrections in pencil about Ionic and Excelsior on page 165 by WT (probably Walter Tracy).

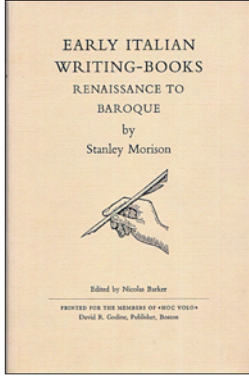
Planned, edited, and largely written by Morison. The text is set in the large 24-point Times New Roman. The plates, both colour and black & white, were printed collotype at the Chiswick Press. This first edition was limited to 250 copies; "the printing... was begun on April 13 and finished on April 17 and the book published on April 27" (From the colophon).

Morison himself regarded this massive book as one of his best efforts. It was certainly one of the most impressive pieces of printing to come from The Times Printing Office. (Appleton 187, BM Portrait no 122). **SEK2500 / €269**



MORISON, STANLEY: *Early Italian Writing-Books. Renaissance to Baroque*

Printed for the Members of Hoc Volo, David R. Godine, Boston. 1990. 218, (3) pages + 24 duotone offset illustrations (one folding). Brown cloth with gilt spine titling, with gilt device to upper board. Plates and 1 table (folding). With an index of names. The text of this first edition was set in Bembo on Monotype machines and printed letterpress at the Stamperia Valdonega, Verona, on acid free paper.



Edited by Nicolas Barker.

The book examines the calligraphy of the 16th century from Arrighi to Ugo da Carpi, from Tagliente to Celebrino da Udine.

SEK450 / €49

Penn/Brite - the rear faces at the end of the document

RAND, PAUL: *This is Penn/Brite Offset - the Value Sheet*

New York and Penn Pulp and Paper Manufacturers. No date (c. 1959-61).

Mini poster, litograph-offset (30,5 x 22,7 cm). 6 pin holes at the left margin.

Trade advertisements: one-page two-sided full colour promotion on Penn/Brite paper. Very rare.

"These advertisements for Penn/Brite Offset paper are joyful examples of graphic style."

Steven Heller.

SEK600 / €65



WOLF, HENRY: *This is Penn/Brite Offset - the Value Sheet*

New York and Penn Pulp and Paper Manufacturers. No date (c. 1959-61).

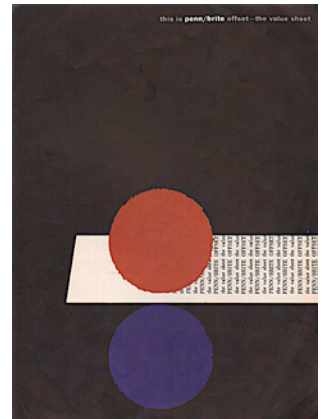
Mini poster, litograph-offset (30,5 x 22,2 cm). Lower left corner with fold-mark.

Trade advertisements: one-page two-sided full colour promotion on Penn/Brite paper. Very rare.

"These advertisements for Penn/Brite Offset paper are joyful examples of graphic style." Steven Heller.

Henry Wolf (1925-2005) was an Austrian-born, American graphic designer, photographer and art director. He influenced and energized magazine design during the 1950s and 1960s with his bold layouts, elegant typography, and whimsical cover photographs while serving as art director at Esquire, Bazaar, and Show magazines.

Wolf opened his own photography studio, Henry Wolf Productions, in 1971, while also teaching magazine design and photography classes. In 1976 Wolf was awarded the American Institute of Graphic Arts Medal for Lifetime Achievement, and in 1980 he was inducted into the Art Directors Club Hall of Fame. **SEK600 / €65**



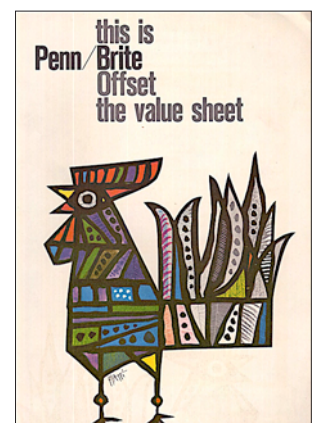
PIATTI, CELESTINO: *This is Penn/Brite Offset - the Value Sheet*

New York and Penn Pulp and Paper Manufacturers. No date (c. 1959-61).

Mini poster, litograph-offset (30,5 x 12,7 cm). Trade advertisements: one-page two-sided full colour promotion on Penn/Brite paper. Very rare.

"These advertisements for Penn/Brite Offset paper are joyful examples of graphic style." Steven Heller.

Celestino Piatti (1922-2007) was a Swiss graphic designer and painter. Starting from 1937 he studied at the college of arts and crafts in Zurich and afterwards completed an apprenticeship as a graphic designer. Since 1948 he was active as an independent graphic designer. Piatti became particularly famous for his work for Deutscher Taschenbuch Verlag (dtv). Beside the covers he was responsible for typografie, logos, letterheads, announcements and posters, creating a uniform corporate identity. The salient, uniformly white dtv volumes with Piatti's characteristic illustrations are considered a milestone of elegant and high-quality book-art in the world of paperbacks. **SEK500 / €54**



FUJITA, S. NEIL: *This is Penn/Brite Gloss Coated Letterpress*

New York and Penn Pulp and Paper Manufacturers. No date (c. 1959-61). Mini poster, litograph-offset (30,5 x 22,2 cm). Upper right corner with a small folding mark. Trade advertisements: one-page two-sided full colour promotion on Penn/Brite paper. Very rare.

"These advertisements for Penn/Brite Offset paper are joyful examples of graphic style." Steven Heller.

Sadamitsu "S. Neil" Fujita (1921–2010) was an American graphic designer known for his innovative book cover and record album designs. Fujita joined a prominent Philadelphia ad agency—N. W. Ayer & Son—after completing his studies. He employed an avant-garde style and was noticed by Columbia Records. Columbia hired him in 1954 to build a design department to build on the work of Alex Steinweiss. Columbia felt a particular need to keep up with the cover art of Blue Note Records. Fujita created numerous iconic covers of the period, including that of Time Out, 'Round About Midnight, and Mingus Ah Um. In 1957, Fujita left Columbia in order to broaden his portfolio. He started his own firm, but rejoined the company soon after. In 1963 he joined the public relations firm Ruder & Finn, creating a design division called Ruder, Finn & Fujita (later Fujita Design) where he embarked on a long career of book cover design. He designed the covers for In Cold Blood, The Godfather, and Pigeon Feathers. He taught design at the Philadelphia Museum College of Art, the Pratt Institute, and Parsons School of Design. **SEK550 / €59**



GIUSTI, GEORGE: *This is Penn/Brite Offset - the Value Sheet*

New York and Penn Pulp and Paper Manufacturers. No date (c. 1959-61). Mini poster, litograph-offset (30,5 x 22,2 cm). Upper corners with foldmarks. Trade advertisements: one-page two-sided full colour promotion on Penn/Brite paper. Very rare.

"These advertisements for Penn/Brite Offset paper are joyful examples of graphic style." Steven Heller.

George Giusti (1908–1990) trained at the Reale Accademia e Belle Arti in Milan. He worked in Lugano before opening his own studio in Zurich. In 1938 he emigrated to the United States, beginning a long and productive career as a designer. His style changes regularly to adapt to the tenor of the times, later losing some of his simple directness in a modish flourish. For more than four decades in America George Giusti's graphic designs have graced the covers of Time, Fortune, Holiday and other major magazines. He has done advertising and graphic designs, illustrations, trademarks, client and employee publications, and package designs for major corporations. He served for ten years as art consultant to Geigy Pharmaceuticals in the United States and Switzerland. **SEK500 / €54**



KUHLMAN, ROY: *This is Penn/Brite Offset - the Value Sheet*

New York and Penn Pulp and Paper Manufacturers. No date (c. 1959-61). Mini poster, litograph-offset (30,5 x 22,2 cm). Trade advertisements: one-page two-sided full colour promotion on Penn/Brite paper. Very rare.

"These advertisements for Penn/Brite Offset paper are joyful examples of graphic style." Steven Heller.

Roy Kuhlman (1923–2007) was an American graphic designer. Kuhlman was hired to design Grove's book covers and did so until the late 1960s. Kuhlman also got a start in the advertising business from the famed art director Herb Lubalin at Sudler & Hennessy, and became an art director and designer for Columbia Records. Later he was hired by the public relations firm Ruder & Finn to establish an in-house art department, then joined Benton & Bowles, where he designed the award-winning Mathematics Serving Man campaign for IBM, which appeared in Time, Newsweek, and U.S. News & World Report in May 1960. In 1995 he was inducted into the Art Directors Club Hall of Fame. **SEK500 / €54**

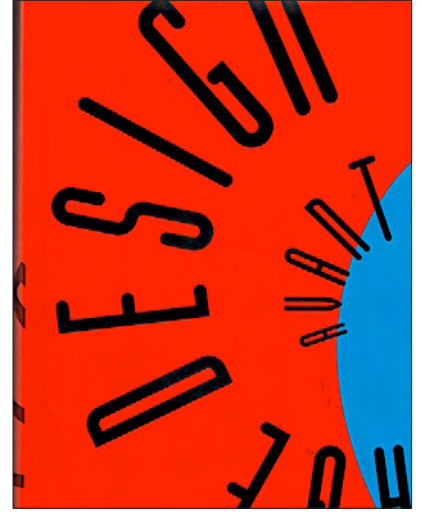


ANDEL, JAROSLAV: *Avant-Garde Page Design. 1900–1950*

Delano Greenidge Editions, New York. 2002. 388 pages. Large 4to (32 x 26 cm). Blind stamped cloth, dust jacket. Extensively illustrated in black and white and in colour. Copy as new.

A chronicle defining the contributions to the history of twentieth-century page design by artists, architects, filmmakers and designers who participated in the major art movements of the age: Cubism, Expressionism, Futurism, Dadism, Constructivism, Surrealism. Here is the work of more than 250 well-known and lesser known figures whose innovations changed the face of modern page design: Max Bill, Pablo Picasso, Henri Matisse, Les Corbusier, Wassily Kandinsky, Marcel Duchamp, Theo van Doesburg, Walter Gropius, John Heartfield, Alexander Rodchenko, Man Ray, Lazlo Moholy-Nagy, El Lissitzky, Jan Tschichold and Hans Richter. A comprehensive presentation of innovative and revolutionary artists and publications that gave form to the modern page. Text in English, French and German.

SEK750 / €81

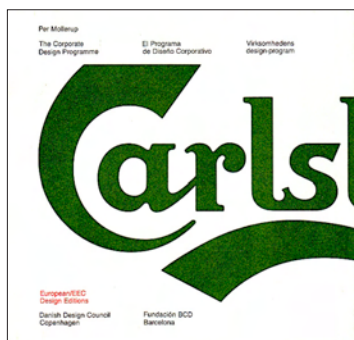


BROOS, KEES & HEFTING, PAUL: *Dutch Graphic Design*

Phaidon, London. 1993. 223 pages. Large 4to (33 x 25,5 cm). Sewn with dust jacket. Fully illustrated with over 400 photographs in colour. With biographies, bibliography and index of names.

"Dutch Graphic Design" fully documents this distinguished history, covering all aspect of the discipline. It's the first comprehensive and authoritative study of Dutch graphic design.

SEK375 / €40



MOLLERUP, PER: *The Corporate Design Programme - El programa de diseño corporativo - Virksomhedens design-program*

Danish Design Council, Copenhagen. 1987. 117 pages. Square 8vo (20,5 x 21,5 cm). Blind stamped black cloth, dust jacket. Illustrated in colour and b/w. Text in English, Spanish, Danish.

This is an excellent guide to the initiation, development and implementation of corporate design. It is clear, concise and comprehensive. It explains what corporate design is, how it works, what its elements are, how to create it and put it into practice.

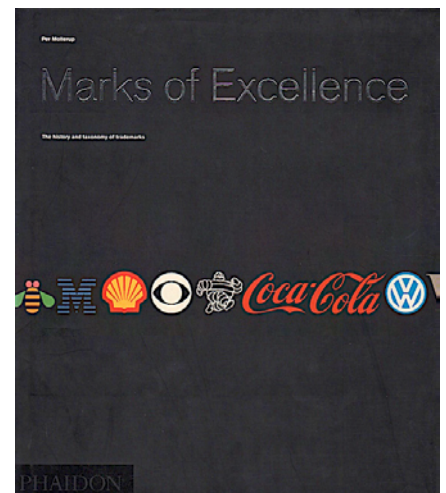
SEK250 / €27

MOLLERUP, PER: *Marks of Excellence. The Function and Variety of Trademarks*

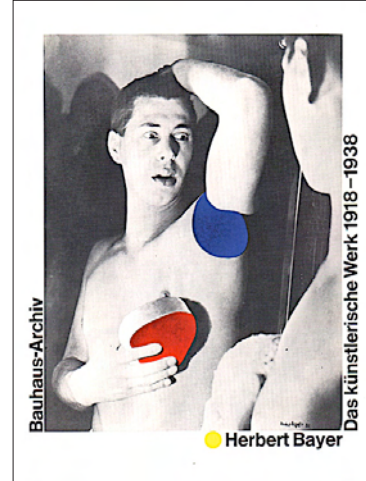
Phaidon Press Ltd., London. 1997. 240 pp. 4:0 (29 x 25,5 cm). Black cloth binding with dust jacket. Profusely illustrated, 260 colour and 331 b/w illustrations. Notes, bibliography, index.

This book covers every aspect of the trademark, its history, development, style, classification and relevance in today's world. A brief history is given of the origins of the trademark in heraldry, monograms, owner's marks and certificates of origin. The next chapters form a study of corporate identity and communication design with an emphasis on sign theory. The core of the book is a comprehensive classification of trademarks covering name marks, abbreviations and all kinds of picture marks. Also included is an alphabetical index of trademark themes: an illustrated selection of examples which feature some of the world's best trademarks - the marks of excellence from which this book takes its name. The final section of the book covers the development of trademarks over time and across the boundaries of language and space.

SEK450 / €49



DROSTE, MAGDALENA (ED.): *Herbert Bayer. Das künstlerische Werk 1918-1938*
 Bauhaus-Archiv, Gebr. Mann Verlag, Berlin. 1982. 200 pages. 4to (28 x 21
 cm). Sewn with stiff printed wrappers. Profusely illustrated in colour and
 b/w. Text in German. Important exhibition catalogue on Bauhaus and Her-
 bert Bayer.
SEK300 / €32

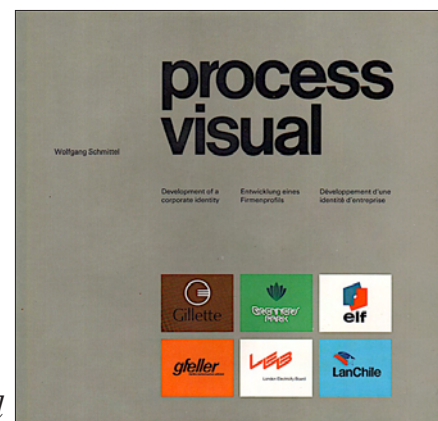


SCHMITTEL, WOLFGANG: *Process Visual; Development of a Corporate
 Identity / Entwicklung eines Firmenprofils / Développement d'une identité
 d'entreprise*

ABC Edition, Zurich, 1978. 204 pages. Square 4to (25,5 x 26 cm).
 Stamped white coated paper boards over black coated paper spine.
 Dust jacket with three short tape repaired tears (acid free), otherwise
 in great condition. Extensively illustrated in colour and b/w. Text in
 English, German, French. First edition.

"The present book informs us about the development of trade signs & above all
 about six projects for a unanimous Corporate Identity. It describes the creative
 process and the proceedings during the development phase leading up to the final
 results. This enables the reader to gain an insight into the work of the designer.

The results obtained were critical work- and information-aid for each one of us who helped to decide on the design
 perhaps as much as for designer himself." Text from front flap. **SEK950 / €102**



Swedish Section



HULTÉN, K. G. P. (RED.): *Rörelse i konsten. Moderna Museet, Stockholm, 17maj-3 septem-
 ber 1961*

Moderna Museet, Stockholm. 1961. 33, (7) s. + ett leporelloveckat utvik med sex
 veck. Spektakulärt högsmalt format (57 x 11 cm!). Klammerhäftad. Något gulnad
 som vanligt, omslagen med lättare hörnveck, bakre omslag med två revor vid yttre
 marginalen (c. 10 resp. 5 mm). Trots beskrivna brister är det ett ovanligt välhållt
 exemplar. Illustrerad. Katalogen är uppdelad i fyra avsnitt. Det första meddelar citat
 om museitankar och händelser, från Leibniz storartade idéer om museet som under-
 hållning 1675 till Tinguelys självförstörande maskin i Museum of Modern Art i New
 York 1960. Det andra avsnittet bär titeln "Kort lexikon över några av de konstnärer
 som arbetat med kinetisk konst". Det presenterar 79 personer. De flesta av dessa
 avantgardister återfinns också i tredje avsnittet, en katalog över de utställda verken
 (nr 1-233 av 83 konstnärer). Vid bakre omslaget är det fjärde avsnittet inklistrat som
 en sexveckleporello med Hulténs översikt över rörelsekonstens historia.

*I sju år uppges Pontus Hultén ha arbetat med förberedelserna till denna utställning, som gav
 genljöd över jorden och blev grundvalen för Moderna Museets fokkära popularitet och hans
 egen internationella karriär.*

*Kolofonen lyder: "Hubert Johansson och redaktören stod fast vid sina idéer om att utforma en
 lång katalog. Den blev tryckt i boktryck på 125 g offsetpapper hos Tryckeri AB Björkmans Eftr,*

*Kunglig Hovboktryckare i Stockholm, först på holländska i februari 1961 och nu i utökad omfattning på svenska i maj
 samma år."* **SEK650 / €70**

DERKERT, CARLO - HULTÉN, K. G. - KLÜVER, BILLY - O'KONOR, LOUISE - WIBOM, ANNA-LENA (RED.): *Amerikansk pop-konst. 106 former av kärlek och förtvivlan*

Moderna Museet, Stockholm. 1964. 112 s. + 3 utvikbara planscher + 1 utvikbart annonsblad. Kvadratisk format. Klammerhäftad, framsida av Roy Lichtenstein på glanskartong, baksida av kraftkartong. Mycket fint skick. Inlaga med olikfärgade och flera sorters papper, falsade utvik och inklistrade bilder. Moderna Museets utställningskatalog nr 37. Produktion: AB Svenska Telegrambyrå Malmö. Tryck Stenström & Bartelson, Malmö. Formgiven av Melin & Österlin. (John Melin till exempel s. 14-15).



"Amerikansk pop-konst fick Moderna Museet definitivt en plats i i den unga publikens och unga konstnärernas hjärta. Detta var något helt nytt och befriande, som visade att allt var möjligt. En värdig och viktig uppföljning av 4 amerikanare 1962 och en fortsättning på museets ambitioner att först visa vad som hände på konstens område i USA. /.../ Man blir glad och överraskad när man öppnar katalogen. Den är som innehållet i en påse med med syrliga karameller. För inlagan är tryckt på pastellfärgade papper, rött på orange och bilderna är t.ex. tryckta med grönt ljusblått papper. Fyrfärgsbilderna inklistrade med samma starka kontrastverkan." (Leif Eriksson s. 4-5).

SEK550 / €59

NYDAHL, BERTIL & LAGERSTRÖM, STEN (RED.): *Design Anders Beckman*
Forum, Stockholm. Utan år [1957]. 98, (1) s. Trådhäftad med något nött skyddsomslag. Gåvotillskrift på titelsidan: "Till Dan Jonsson från Marie Beckman. Susanne Beckmann 23/2 1999". Rikt illustrerad i färg och svart-vitt. Captions in English and Swedish. English summaries. Bidrag av Gustaf Näsström: *Affischkonstnären i samhällstjänst*. Åke Huldt: *Utställningarnas årtionden*. Åke Stavenow: *Från världsutställning till försvarsutställning*. Arthur Hald: *Anders Beckman bildar skola*. Bertil Nydahl: *Design Anders Beckman*. Löst bifogat medföljer ett särtryck Arthur Hald: "Anders Beckman bildar skola" med Dan Jonssons namnteckning. SEK375 / €40

