

NEWSLETTER 38

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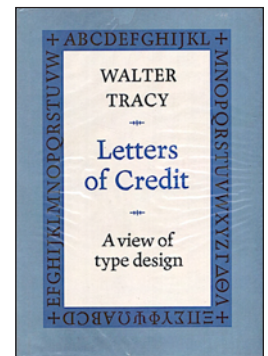
TRACY, WALTER: *Letters of Credit. A View of Type Design*

David Godine, Boston. 1986. First U.S edition. 223 pages. Small 4to (25,3 x 18 cm). Dark blue cloth stamped in blind with gilt decoration to spine. A fine copy in like dust jacket, in a protective plastic covering. Signature, in pencil, on the half title (Lars E. Pettersson). Numerous letter sample illustrations.

Divided in two sections; "*Aspects of type design*" is about the anatomy of the letter in aesthetic and practical aspects. A very important text for all type designers.

"*Some designers and their types*", Walter Tracy analyze famous type designers and their type faces: Jan van Krimpen, Frederic Goudy, Rudolf Koch, W. A. Dwiggins and Stanley Morison's Times Roman.

SEK800 / €84

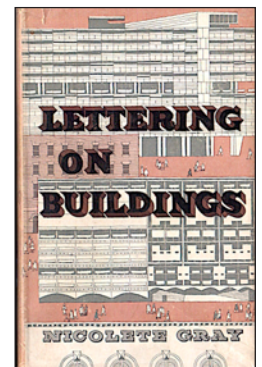


GRAY, NICOLETE: *Lettering on Buildings*

The Architectural Press, London. 1960. 191 pages. Blue cloth, dust jacket worn, stamp on fly leaf. 270 b/w photo illustrations. With a bibliography and an index.

"*Lettering on buildings*" is one of the first, and best, book to deal with lettering as applied to all kind of buildings.

SEK675 / €71



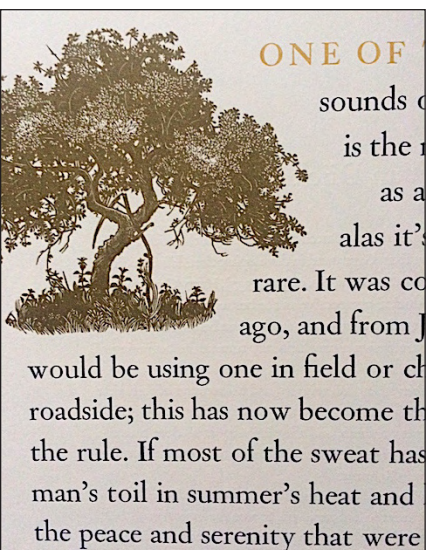
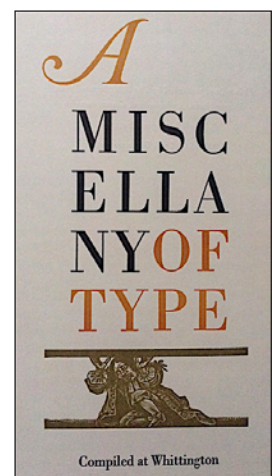
[WHITTINGTON PRESS - MONOTYPE] *A Miscellany of Type. Compiled at Whittington*

Whittington Press, Andoversford 1990. (4), viii, 125 pages + colophon. Folio (36,5 x 27 cm). Quarter-bound in brown buckram, gilt spine titling. Whittington printed paper-covered boards. Headbands, top edge brown, others uncut.

Zerkall Silurian endpapers and matching paper-covered slipcase, reinforced with brown buckram at the head and foot. 35 wood engravings (one repeated on the title page), line-block reproductions of fourteen drawings and a woodcut, three

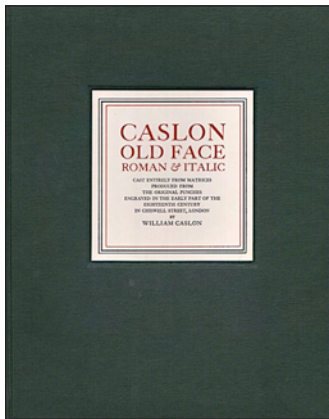
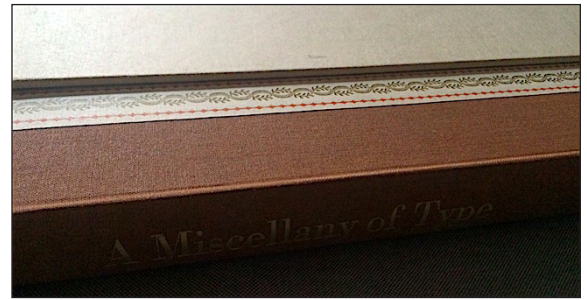
type ornament compositions and three pages of border units. Hand- and machine-set in 21 Monotype faces in sizes ranging from 12 to 96 point. Introduction set in 13 point Bodoni. Printed in black and orange, the illustrations in black or brown and the type ornaments and border units in orange or orange-brown and umber, on Zerkall smooth white wove paper on the Heidelberg press. Bound by The Fine Bindery. Printed in an edition of 530 copies, this is no. 127. (The Whittington Press, A Bibliography No. 105).

"*The text comprises an anthology of writings published by the Whittington Press with extracts from books and articles in 'Matrix', many with accompanying illustrations. [...] Each extract is set in a different typeface, printed in a variety of sizes in both*



roman and italic to display the characteristics of each face.” (The Whittington Press, *A Bibliography* 105). “... *A Miscellany of Type*, is one of the most luxurious and readable type-specimen books produced in this century. [...] There is a brief introduction to each of the twenty-one typefaces summarising its history and characteristics before the range of sizes held is displayed in the text of book or article, starting with the largest. [...] It is unlikely that such an extensive and attractive type-specimen book will ever again be produced by letterpress from hot metal type.” (The Whittington Press, *A Bibliography* p. 29).

SEK3500 / €369



[CASLON] *Caslon Old Face, Roman & Italic*. Cast entirely from matrices produced from the original punches engraved in the early part of the eighteenth century in Chiswell Street, London by William Caslon

H. W. Caslon & Co. Ltd., London, 1924. 64 pages. 4to (32 x 25,5 cm). Green cloth hardcover, with cover paste on title box. No dust jacket as issued, decorated endpapers, untrimmed edges. Light tanning on half-title page (offset from frontispiece). Title page with over crossed stamp. Portrait frontis, a foldout facsimile of the 1734 specimen sheet issued by Caslon, text- & title pages, facsimiles and designed samples, many in more than one colour. *Attractive production by the master printer Geo. W. Jones at his Sign of the Dolphin Press.* (Rogerson 82).

SEK850 / €90

[BAUER] *Specimen Book of Bauer Types*

The Bauer Type Foundry, Frankfurt am Main / New York. No date (c. 1937). Not paginated (c. 176 pages). Blue cloth binding. Spine faded, the fragile spine title label in silver still present, front cover title labels blocked in blue on silver foil, a small spot of silver is missing. Former owner's signature and a book plate (Stefan Hattenbach). Specimens showing characters of Futura, Beton, Corvinus, Bernhard, Bodoni, Weiss, Trafton Script, Gillies Gothic, Cartoon, Elizabeth, Legend, Borders & Initials. With inspiring Art Deco samples in colour and b/w.

"This second edition of the Bauer catalogue is more than a mere type specimen book. It is in a very true sense a gallery of modern art - a collection of the handiwork of the greatest designers of Europe and America. It is a pre-view of what the best and smartest advertisements will wear for seasons to come. /.../ Between these covers you will find visual delights and inspiration - and all the typographic ingredients you will ever need to create handsome advertisements of endless variety." From the foreword. **SEK1400 / €148**



TSCHICHOLD, JAN: *Asymmetric Typography*

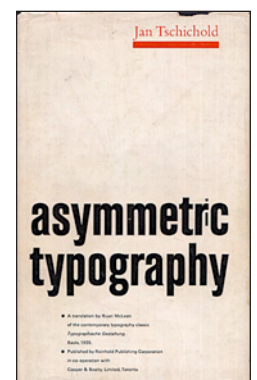
Reinhold, New York in co-operation with Cooper & Beatty, Toronto, 1967. 94 pages + 1 folding plate. Black cloth binding. Dust jacket in poor condition. Illustrated in colour and b/w. With some changes of illustrations and textual alterations and omissions, entirely revised and designed by Jan Tschichold.

(*Typographische Gestaltung*, 1935) Ruari McLean translated it into English in 1945 but could not find a publisher for it until Messrs Cooper & Beatty, the enterprising type-setters in Toronto, sponsored its publication in 1967 in conjunction with Reinhold in New York and Faber & Faber in London.

(Klemke p. 287. N. L. Scotland Jan Tschichold no. 114 & p. 74).

"No one, to the best of my knowledge, has ever written a more detailed and perceptive account of the principles and practice of typography in English." Ruari McLean.

In a talk to The Type Directors Club, New York 18th April 1959, Jan Tschichold says: "... I tried to deve-



lop what I had called *Die neue Typographie* and wrote another text-book, *Typographische Gestaltung* in 1935 which is much more prudent than *Die Neue Typographie* and still a useful book!" **SEK850 / €90**

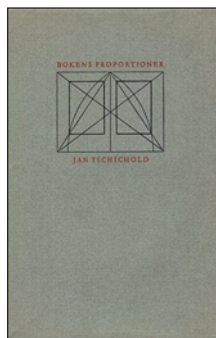
TSCHICHOLD, JAN: *Die neue Typographie. Ein Handbuch für zeitgemäss Schaffende*

Brinkmann & Bose, Berlin. 1987. 240 pages + supplement 48 pages. Black cloth binding, spine title in black on silver. Packaged inside a grey slipcase with a stapled supplement containing illustrated essays by Tschichold, Werner Doede and Gerd Fleischmann. This reprint is a faithful reproduction of the original.



Die neue Typographie remains essential reading for designers, art historians, and all those concerned with the evolution of visual communication in the twentieth century. **SEK425 / €45**

TSCHICHOLD, JAN: *Bokens proportioner*

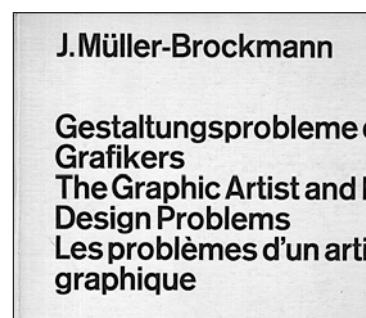


Wezäta, Göteborg 1955. 48 s. + 13 planschidor, (1) s. 19 illustrationer i texten samt 13 planscher. Trädhäftad med flikomslag, omslaget med falsrevor, annars i mycket fint skick. Tryckt med Monotype Garamond i två färger, rött och svart. Typografiska anvisningar för allt arbete av Jan Tschichold.

"En vacker och välgjord bok i Wezätas fina skriftserie" Svensk Bokkonst 1955. "I föreliggande häfte publicerar Tschichold för första gången resultatet av en undersökning på ett av bokgestaltningens mest centrala områden och framlägger samtidigt sina synpunkter i frågan om bokformatens standardisering". Wezätas Skriftserie Nr 7. (N. L. Scotland Jan Tschichold s. 73, Klemke s. 286). **SEK300 / €32**

MÜLLER-BROCKMANN, JOSEF: *Gestaltungsprobleme des Grafikers / The Graphic Artist and his Design Problems / Les problèmes d'un artiste graphique*

Verlag Arthur Niggli, Teufen. 1961. 186 pages. Oblong 4to (23 x 26,5 cm). Bound in white cloth lettered in black. No jacket. Boards somewhat darkened. Former owner's signature on fly leaf (Lars E. Pettersson). 710 illustrations, some in colour. Text in German, English and French. First edition.

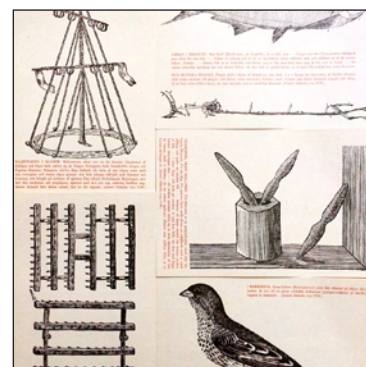


In this book Josef Müller-Brockmann has set himself the task of describing the essential character and the significance of the design elements used in advertising, typography, draughtsmanship, photograph, motif and colour. He demonstrates the rules they follow and the way they can be used by referring to examples of his own, and relates their potentialities as means of expression to the design problems today. **SEK550 / €58**

[MELIN & ÖSTERLIN] LINNÉ, CARL: *Carl Linnæi Skånska Resa på Höga Öfwerhetens Befallning Förrättad Åhr 1749*

Melin & Österlin Förlag, Malmö. Utan år (c. 1959–60). Tryckt originalkuvert med 10 stycken vykort med motiv och beskrivande texter hämtade ur den illustrerade originalupplagan av Carl von Linnés Skånska resa. Kuvertet hårt kantnött. Några vykort med minimala lagerfläckar. Vykortens mått är 13,2 x 19,3 cm. Mycket ovanligt objekt!

Det är förvisso illustrationer och text från Linnés bok men formgivningen blir ändå så typiskt M&Ö.



SEK450 / €47

ITTEN, JOHANNES: *Design and Form. The Basic Course at the Bauhaus*

Thames and Hudson, London. 1987. 136 pages. Square 8vo (20,5 x 20,5 cm). Stiff, printed wrappers. 122 illustrations, 8 in colour. With index. Revised edition, fourth printing.

The famous Basic Course at the Bauhaus in Weimar was designed as a trial period for students and to teach them elementary design. At the invitation of Walter Gropius, the course was organised by Johannes Itten.

SEK300 / €32

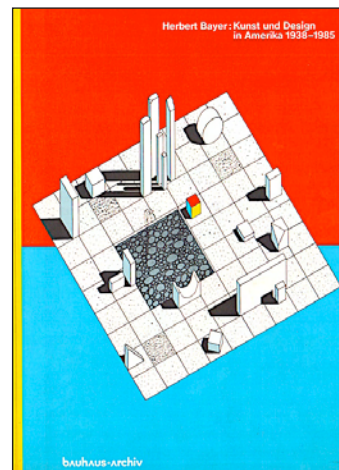


[BAYER, HERBERT] NEUMANN, ECKHARD: *Herbert Bayer: Kunst und Design in Amerika 1938–1985*

Bauhaus-Archiv, Gebr. Mann Verlag, Berlin. 1986. 200 pages. 4to (29,5 x 21 cm). Sewn with with printed, stiff folded flaps. Profusely illustrated in colour and b/w. Text in German. Important exhibition catalogue on Bauhaus and Herbert Bayer's work in USA.

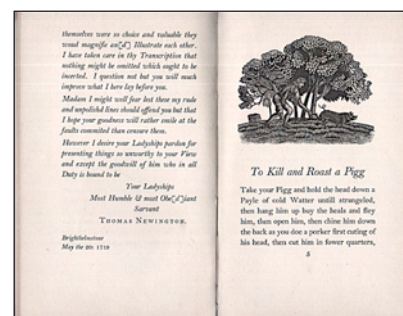
Herbert Bayer (1900–1985) was an Austrian and American graphic designer, painter, photographer, sculptor, art director, environmental and interior designer, and architect, who was widely recognized as the last living member of the Bauhaus.

SEK325 / €34



[NEWINGTON, THOMAS] JAMES, PHILIP (ED.): *A Butler's Recipe Book*

Cambridge University Press, London. 1935. Pink boards with cloth spine and black lettering to front and gilt lettering to spine. Boards with small spots and some moderate cover soil. No jacket. Illustrated with wood-engravings by Reynolds Stone. Introduction by Ambrose Heath. Thomas Newington, manservant, had his book published in 1719. Printed in Monotype Bell by W. Lewis, M.A. at the University Press Cambridge. (John Murray pages 6 and 7. Reynolds Stone V&A, No. 539 and 540).

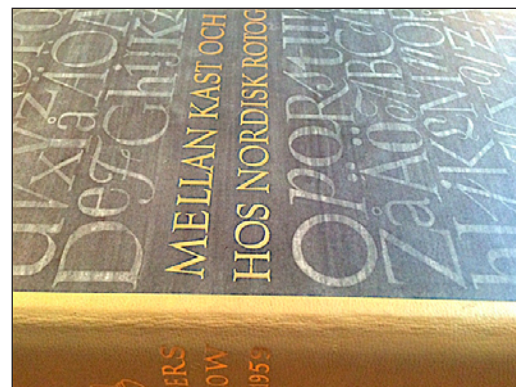


SEK400 / €42

BILLOW, ANDERS: *Mellan kast och press hos Nordisk Rotogravyr 1923–1959*

Nordisk Rotogravyr, Stockholm. 1960. Stor 4:0 (33 x 25 cm). Halvskinnband med gulddekorerad rygg och pärm. Band komponerat av Eva Billow. 20 s. introduktion av Sten G. Lindberg: 'Anders Billow; Typograf och ekonom'. På kraftigare papperskvalitéer exponeras Anders Billows bokkonst kronologiskt med 83 numrerade och monterade exempel (24 i färg); såsom bokomslag, titelsidor, broschyrer, förlagsband, småtryck, bokuppslag, foldrar m.m. Tryckt med originalens klichéer, papper, färger och typsnitt. Typografi av Anders Billow och Eva Tengbom.

Foreword by Sten G. Lindberg followed by 72 card board leaves with pasted-in samples of book covers, pages or whole quires, numbered 1–83, 24 of which are colour plates. Only issued in a half leather publisher's binding with the covers designed by Eva Billow. "Billow stands out as the most important typographer in Sweden of the 20th century." (Swedish Books 1280–1967, no. 89).

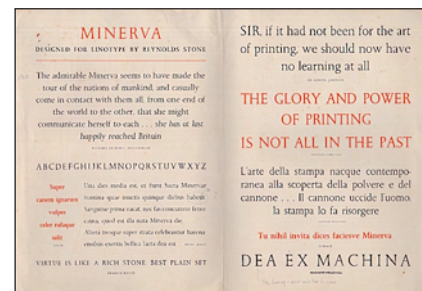
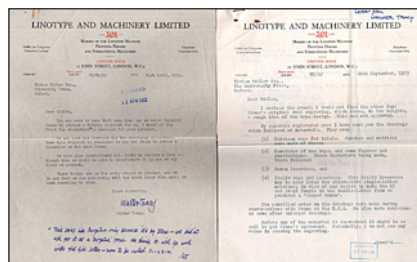
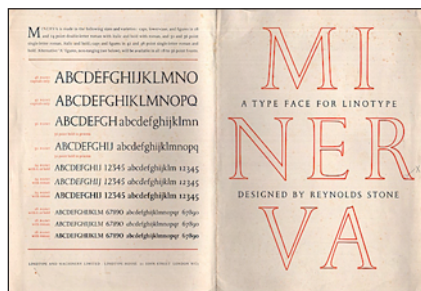
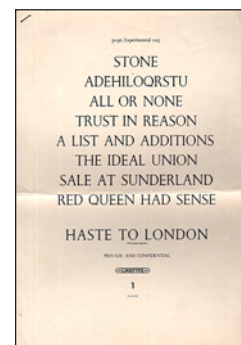


SEK1500 / €158

[STONE, REYNOLDS - LINOTYPE] *Linotype Minerva*

Two typed letters from Walter Tracy to Vivian Ridler, 21.4.1952 and 26.9.1955, with specimens attached, concerning the development of Reynolds Stone's typeface Minerva. 112 words & 246 words. Attached to the first letter are two proofs headed "30-pt Experimental 103" of what Tracy describes as "the first few characters", dated 21.2.1952. Attached to the second letter, which throws interesting light on the order of events in the realisation of the design, are four proofs of the original wood engraving, 67 x 59 mm, in which Stone trialled his first ideas for the face (in two weights). Also present are proofs of the 30 (dated 10.10.1955), 36 and 48pt (dated 7.11.1955) sizes as the face reached its final form. These sheets contained in a copy of the 4-page insert with which the new type was presented in the Penrose Annual, 1956.

SEK950 / €100



BLOSSFELDT, KARL: *Urformen der Kunst; Photographische Pflanzenbilder*

Verlag Ernst Wasmuth A.G., Berlin. No date [1928]. First edition, first printing. xvii, (3) pages followed by 120 black and white photographic plates printed on the rectos only. Large 4to (32 x 25 cm). Green cloth binding with gilt lettering on front cover and spine. Spine faded, front board partly darkened otherwise in great condition. Introduction by Karl Nierendorf. (The Open Book, Hasselblad Center, pp. 66-67).

"Karl Blossfeldt (1865-1932) was a German photographer, sculptor, teacher, and artist who worked in Berlin, Germany. /.../ Blossfeldt made many of his photographs with a home-made camera that could magnify the subject up to thirty times its size, revealing details within a plant's natural structure. Appointed for a teaching post at the Institute of Royal Arts Museum in 1898 (where he remained until 1930), he established an archive for his photographs. Blossfeldt never received formal training in photography. Blossfeldt developed a series of home-made cameras that allowed him to photograph plant surfaces in unprecedented magnified detail. This reflected his enduring interest in the repetitive patterns found in nature's textures and forms. In Berlin from the late nineteenth century until his death, Blossfeldt's works were primarily used as teaching tools and were brought to public attention in 1928 by his first publication *Urformen der Kunst* (Art Forms in Nature). Published in 1928 when Blossfeldt was 63 and a professor of applied art at the Vereinigte Staatsschulen für freie und angewandte Kunst, *Urformen der Kunst* quickly became an international bestseller and in turn, made Blossfeldt famous almost overnight. His contemporaries were impressed by the abstract shapes and structures in nature that he revealed. Swiftly regarded as a seminal book on photography, Blossfeldt's factual yet finely detailed imagery was praised by Walter Benjamin, who declared that Karl Blossfeldt 'has played his part in that great examination of the inventory of perception, which will have an unforeseeable effect on our conception of the world'. He compared him to Maholy-Nagy and the pioneers of New Objectivity, and ranked his achievements alongside the great photographers August Sander and Eugene Atget. The Surrealists also championed him, and George Bataille included his images in the periodical *Documents* in 1929" Wikipedia.

SEK6000 / €633



