

# NEWSLETTER 40

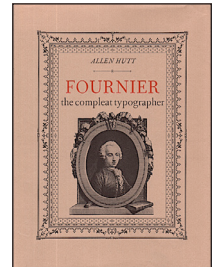
ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN  
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HUTT, ALLEN: *Fournier the Complete Typographer*

Frederick Muller Ltd, London. 1972. Front portrait, xiv, 89 pages. Small 4to (25,5 x 19,5 cm). Cloth binding with dust jacket. Facsimiles and type specimens.

The Ars Typographica Library series, edited by James Moran.

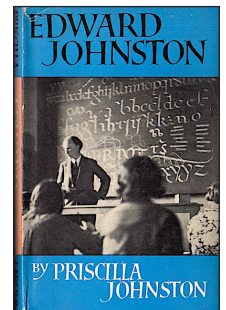
SEK250 / €26 / £22 / \$28



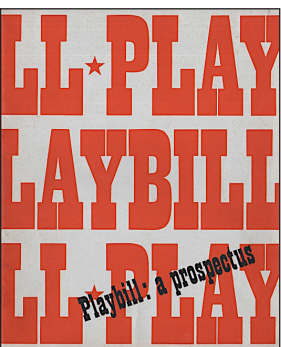
[JOHNSTON, EDWARD] JOHNSTON, PRISCILLA: *Edward Johnston*

Faber & Faber, London. 1959. 316 pages. + 12 pages of half-tone illustrations. Cloth binding. Dust jacket worn and with two shorter, tape repaired tears (acid free tape). 7 line illustrations in the text and 12 plates. Jacket design by Irene Wellington. Monograph by Edward Johnston's youngest daughter.

Loosely inserted a letter from the publisher to Ulf Hård af Segerstad, Svenska Slöjdföreningen. "Dear Sir: I have heard from Allan Thomson that you would be interested in reviewing EDWARD JOHNSTON in the 'Svenska Dagbladet'. / I accordingly sending you the book, under separate cover. Would you be kind enough to let me have a copy of your journal when your review appears? / With many thanks, / Yours truly" Signed by BERTHOLD WOLPE.



SEK450 / €47 / £39 / \$51



[STEPHENSON BLAKE & CO. LTD. CASLON LETTER FOUNDRY] *Playbill*

Stephenson Blake & Co. Ltd. Caslon Foundry, Sheffield. No date [1938]. 4to (28 x 23 cm). Not paginated (16 pages). Staples rusty. Introduction followed by 2 pages showing Playbill 24–72 point Titling, 13 pages with samples; "Playbill at work". Printed in colour. The first showing of Playbill.

"SB modified Victorian revival designed by Robert Harling" Millington p. 230.

SEK250 / €26 / £22 / \$28

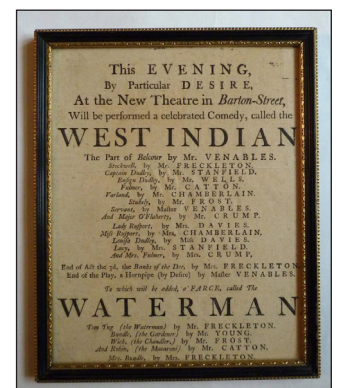
Note that we don't send following items; "Victorian Playbills". Must be picked up

[THE NEW THEATRE] *The West Indian. The Waterman*

The New Theatre, Barton Street, Gloucester. No date (first half of the 19th century). H 22 x W 18 cm. Framed.

The New Theatre was opened 1791.

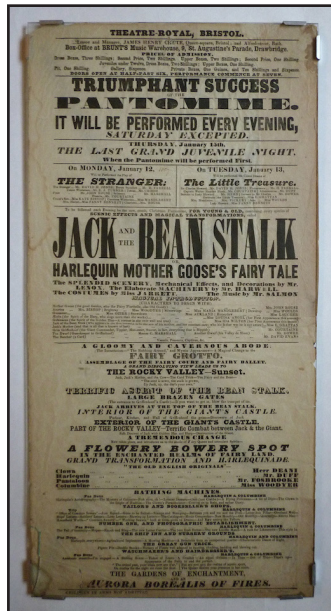
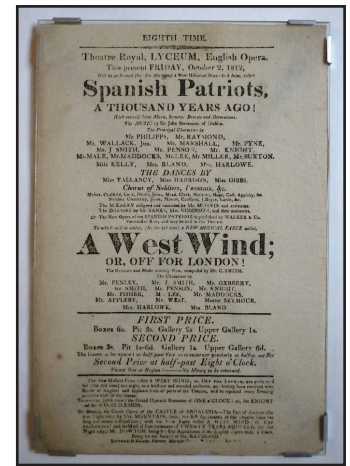
SEK400 / €41 / £35 / \$45



THEATRE ROYAL, LYCEUM, ENGLISH OPERA [London] *Spanish Patriots, a Thousand Years Ago! A West Wind; or, Off for London!*

Lowndes & Hobbs Printers, Marquis Court, Drury Lane, London. 1812.  
Glazed with corner clips. H 32 x W 21,5 cm. Small spot at lower left margin, minor paper loss at lower margin.

SEK750 / €78 / £65 / \$84



[THE THEATRE-ROYAL, BRISTOL] *Jack and the Bean Stalk. Or, Harlequin Mother Goose's Fairy Tale*

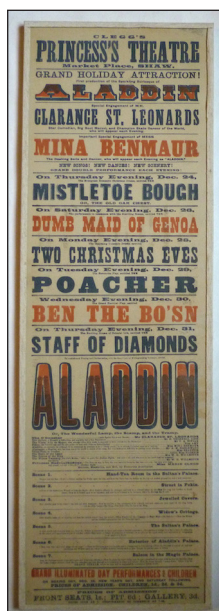
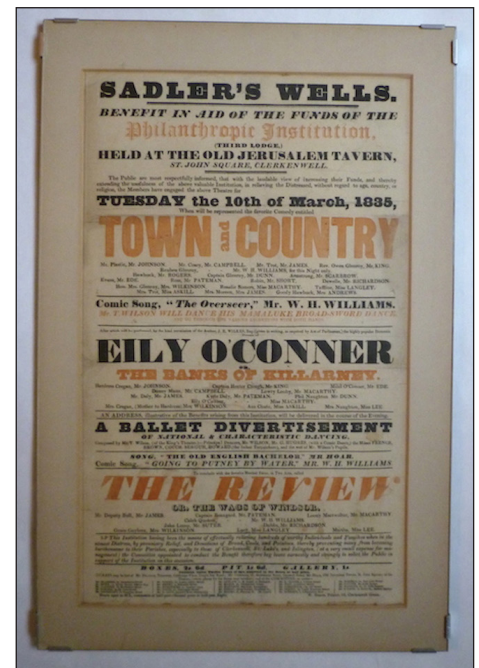
Somerton, Printer, Mercury-Office, Broad Street. No date (dated 1857 with pencil). H 49,5 x W 25 cm. Glazed with corner clips. Playbill printed on fragile thin paper. Water stained at outer margins, shorter tears, paper loss upper left corner, reinforced with tape at the back side, piece of glass missing at lower left corner.

SEK600 / €62 / £52 / \$68

[SADLER'S WELLS, LONDON] *Town and Country*

W. Mason, Printer, 22, Clerkenwell Green. 1835. Glazed with corner clips, acid free passe-partout. H 51,5 x W 34 cm. Some trifle water stains, minor bursting in the paper, otherwise in extraordinarily nice condition. Striking Victorian playbill printed in two colours.

SEK1400 / €145 / £121 / \$158



[CLEGG'S PRINCESS'S THEATRE, MARKET PLACE, SHAW] *Aladdin*

Clegg's Princess's Theatre, Market Place, Shaw. No year (c. 1880). Glazed, back side with board, woven tape around the edges. Tall and narrow H 88,5 x W 29 cm. A few, trifle spots, over all a fantastic playbill printed in colour and with a variety of typefaces and wood types.

SEK2400 / €248 / £208 / \$270



[VIGNELLI] MALONE, ROBERT (ED.): *Dot Zero 1*

Unimark International and Finch, Pryun & Co., New York. 1966. (2), 46 pages. 4to (30,5 x 23 cm). Stiff paper wrappers with deep folding flaps. The cover is printed on letterpress and heat embossed from bronze plates. Illustrated throughout, printed by offset lithography and using double dot black halftones from 133 line screens. Covers a little bit soiled, otherwise in great condition. Contents: ROBERT MALONE: *Editorial Statement*. MARS-HALL MCLUHAN: *Decline of the visual*. MAURICE CONSTANT: *Computer Graphics*. BRUNO MUNARI: *Variations on the face*. MARTIN KRAMPEN: *Psychology of the Visual*. EUGENE FELDMAN: *Printing as an art form*. BROR ZACHRISSON: *Questions of Legibility*. ARTHUR DREXLER: *Alternatives to Architecture*. DOUGLAS MACAGY: *Book review*. Designed by Massimo Vignelli.

Intended as a quarterly, it published only five issues between 1966 and 1968. Robert Malone, describes its mission: "It will deal with the theory and practice of visual communication from varied points of reference, breaking down constantly what used to be thought of as barriers and are now seen to be points of contact."

**SEK 1500 / €155 / £130 / \$169**

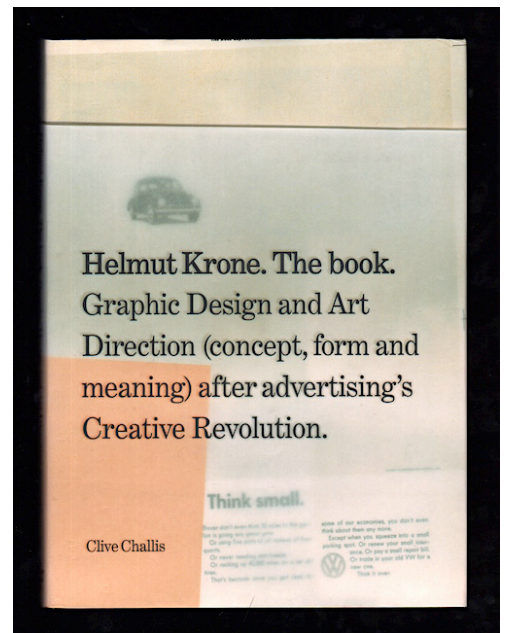


[KRONE] CHALLIS, CLIVE: *Helmut Krone. The book. Graphic Design and Art Direction (concept, form and meaning) after advertising's Creative Revolution*

The Cambridge Enchorial Press Ltd., Cambridge UK. 2005. 280 pages. Large 4to (34 x 25 cm). Embossed black cloth binding, dust jacket. 800 illustrations. Great condition.

The book is conceived as the definitive primer, not only on Krone, but on the arrival of modern advertising art direction. How is it different to graphic design? The questions which Krone asked himself in order to provoke new meanings from design, typography and photography are all here. The philosophy of Art Direction. Methods which continue to stimulate new and relevant solutions today — in any media. The Creative Revolution (1954–64) was essentially the tussle between design and meaning; between form, beauty and concept; between telling and receiving. In graphic design and advertising it changed everything. Helmut Krone (1925–1996) was a leading seditionary. He started out as a graphic designer who despised advertising — and finished up as an art director claiming to be a graphic designer, 'the only one in hard-core advertising,' he said. Krone shaped the two most important ad campaigns ever: for Volkswagen and the 'We try harder.' work for Avis. These two campaigns explored the difference between graphic design and advertising art direction — in fact Krone's work defined modern art direction for print. Krone's work has been collected by the Museum of Modern Art and the Smithsonian. He has been inducted into Art Directors' Halls of Fame from New York to Berlin.

**SEK 700 / €72 / £61 / \$79**

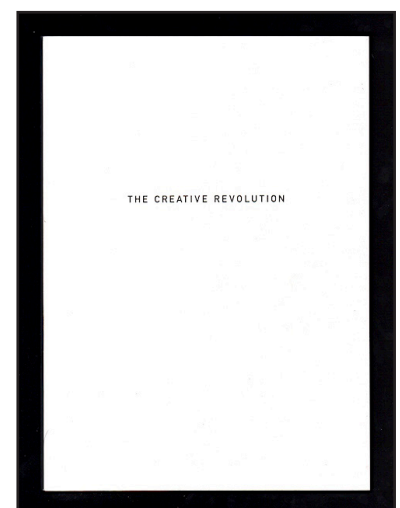


BERGQUIST, CLAES: *The Creative Revolution*

Claes Bergquist Communications, u.o.o.å [Stockholm, 1997]. Opag. (c. 152 s.) 4:o (33,5 x 24 cm). Trådhäftad med styva omslag. Förord av utgivarna följt av ett föredrag som William Bernbach höll 22 april 1961 vid the American Association of Advertising Agencies årliga konferens. 250 originalannonser, i färg och svartvitt, från byråer i New York under 60-talet.

Annonserna kommer från Claes Bergquists och Ove Pihls privata arkiv. De kommer främst från Time och Life. Annonser och kampanjer av bl.a. Bill Bernbach, Helmut Krone, Mary Wells, Len Sirowitz, Amil Gargano, Julian Koenig, George Lois, Ed McCabe m.fl. Annonser från Avis-, VW-, Chivas Regal-kampanjen etc.

**SEK 450 / €47 / £39 / \$51**

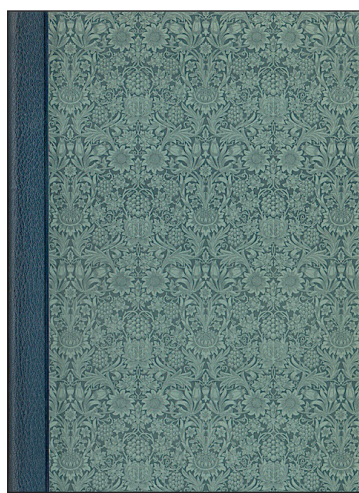
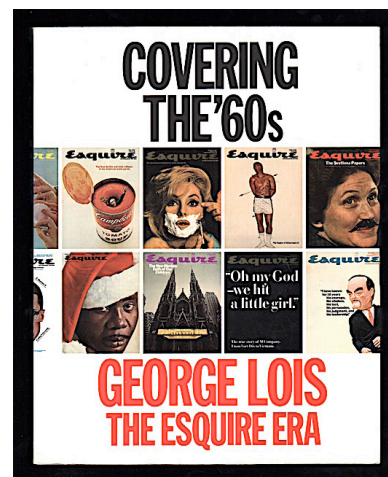


LOIS, GEORGE: *Covering the '60s. George Lois The Esquire Era*

The Monacelli Press, New York. 1996. 4to (32 x 25,5 cm). Stiff laminated, printed wrappers with folding flaps. The best of Esquire's covers, some folded, and commented by Lois.

While George Lois' career has afforded him many successes it is undoubtedly his covers for Esquire that are most recognized. Throughout the 1960s and 70s Lois worked with editor Harold Hayes to create covers for the magazine that effectively represented some of the most notable ideas of their time.

SEK450 / €47 / £39 / \$51



[WALKER, EMERY] FRANKLIN, COLIN: *Emery Walker. Some Light on his Theories of Printing and on his Relations with William Morris and Cobden-Sanderson*

Cambridge Christmas Book, Cambridge. 1973. vii, portrait, 36 pages. 4to (30,5 x 21,5 cm). Quarter morocco, the paper used on the binding will be recognised as a reduced version of a William Morris wallpaper. Minor shelf wear. Two book plates; John Sparrow's book plate by Reynolds Stone (Reynolds Stone 1909-1979, No. 277. Murray page 105) and Lars Laurentii. 3 full page illustrations. In pocket at end three facsimiles; Trial proof of the Doves Bible with pencilled annotations by Emery Walker. View of Hammersmith Terrace. Membership card of the Hammersmith Branch of the Socialist League. Preface by Brooke Crutchley. Privately printed, set in Perpetua, in 500 copies. (Crutchley page 41).

SEK1300 / € / £ / \$

[GOLDEN COCKEREL PRESS] LUCAS, F. L. (TRANSL.): *The Homeric Hymn to Aphrodite*

The Golden Cockerel Press, London. 1948. 35 pages + colophon. Tall and narrow 4to (32 x 19,5 cm). Vellum spine with terra cotta buckram boards. Gilt decoration of Aphrodite on front board. Only top edge cut. Book plate and inscribed by Lars Laurentii and with his orange red chop. 13 wood engravings by Mark Severin. Set in Poliphilus 13 pt and new Hellenic 12 pt types. 750 numbered copies, this is No. 746. Printed in red and black, on mould-made paper. (Cockalorum No. 177).

SEK1900 / €196 / £165 / \$214



GOUDY, FREDERIC W.: *Elements of Lettering*

Mitchell Kennerley, New York. 1922. (4), 48, (3) pages. Large 4to (33 x 24,5 cm). Green cloth, title in gold on side, inserted in original cardboard slipcase, paper spine label. Slipcase has seen better days. Only top edge cut. Book plate (Lars Laurentii). With the prospectus laid in. Circular monogram, numerous figures and design, headband and 7-line initial "T" by F. W. Goudy, besides 13 full-page plates. First edition printed in 1000 copies. Set in Kennerley.

"This manual has been set by Bertha M. Goudy at The Village Press /.../ with types designed by the author, and printed under his supervision at the Marchbanks Press..." From the colophon. (Cary 158).

SEK975 / €100 / £85 / \$110

ELEMENTS OF  
LETTERING  
FREDERIC W. GOUDY



## TSCHICHOLD, JAN: *Typographische Gestaltung*

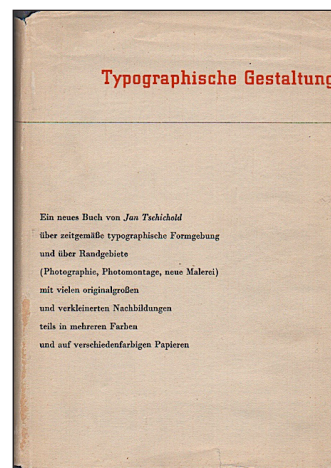
Benno Schwabe, Basel. 1935. 112, (10) pages. Size: A5. Blue cloth, spine paper label, excellent condition, the extremely rare dust jacket is present but worn, paper loss and tape (acid free) repaired tears. Weak evidence of a signature on first fly leaf. Photos, posters, ads, paintings, letter heads, business cards, charts and other illustrations. Printed in colour and b/w on different paper stock. Typography and binding by J.T. First edition. (Klemke p. 23 & 285. N. L. Scotland Jan Tschichold no. 92 & p. 72).

J.T. has calmed down from 'Die Neue Typographie' and is more concentrate on the practical and aesthetic side of the 'new typography', for example is the book set in Bodoni.

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

"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 about the English edition of the book; "*Asymmetric Typography*".

**SEK3500 / €362 / £304 / \$394**

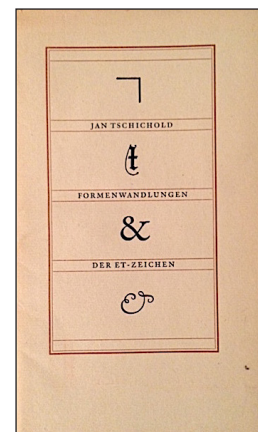


## TSCHICHOLD, JAN: *Formenwandlungen der &-Zeichen*

D. Stempel AG, Frankfurt am Main. 1953. 24, (2) pages. Sewn with deep fold over flaps. Wrappers mildly worn, spine dark. 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).

**SEK500 / €52 / £43 / \$56**



## [TSCHICHOLD, JAN] *Andreas Vesalius' De Humani Corporis Fabrica*

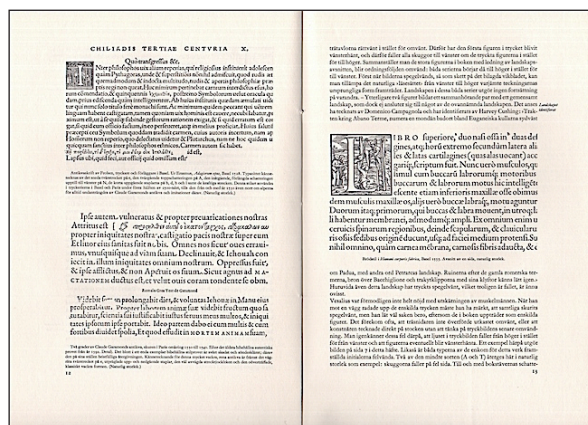
F. Hoffman-La Roche & Co, Basel. 1960. White card folder containing a sewn sixteen-page leaflet, a four-page folder, 10 plates and 3 folded spreads. 4to (31,5 x 21,5 cm). *The Swedish edition.*

Roche donated a copy of Vesalius' 'De Humani Corporis Fabrica' (1558) to the university in Basel when they celebrated 500 years.

Article by Jan Tschichold about the typography in 'De Humani Corporis Fabrica' pp 11-14 in the booklet. Typography by Jan Tschichold. (Not in Klemke or N. L. Scotland Jan Tschichold).

"A hint from the Basle business man and patron Paul Sacher resulted in Tschichold being given a post in the pharmaceutical firm of F. Hoffman-La Roche & Co. AG, where from 1955 to 1967 he designed not only many lesser items but a large number of prestige booklets, which are fine examples of typography, but which were given only to doctors and have remained largely unknown". (Reminiscor in 'Jan Tschichold: praeceptor typographiae').

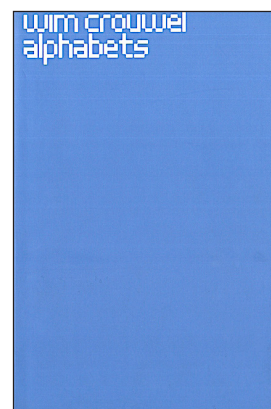
**SEK300 / €31 / £26 / \$34**



## QUAY, DAVID & BROOS, KEES: *Wim Crowwel Alphabets*

BIS Publisher, Amsterdam. 2003. 134 pages. 4to (25,5 x 17 cm). Stiff, printed wrappers with deep folding flaps. Small price label at rear cover. Profusely illustrated in colour and monochrome. Copy as new.

"Josef Müller-Brockmann, Wim Crowwel and Karl Gerstner were all outstanding exponents of the International Style which came to prominence in the 1950s and 60s. Its logical and rational approach made the Style a universal design language that could be applied everywhere and to any design problem. As rationality and logic were its prime elements, its flaw for me personally was the muted emotional content. Crowwel's work, on the other hand, whilst working within the



parameters of modernism, often contains an emotional response to the subject matter.

The basis of all Crouwel's work is a strong underlying grid system - his typefaces are a logical extension of his grid. With his own typefaces he was able to achieve total self expression in his work. As they were often developed for a particular job at hand." David Quay from the foreword.

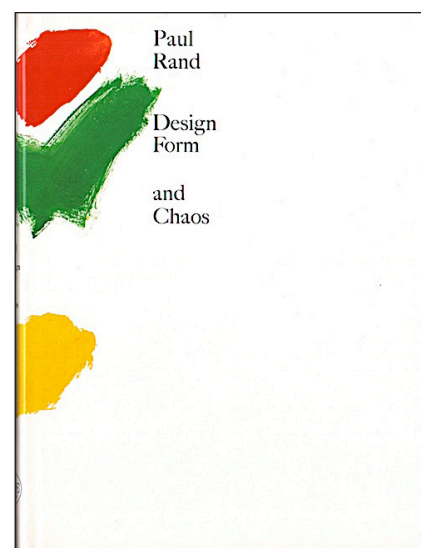
**SEK900 / €93 / £78 / \$101**

**RAND, PAUL:** *Design, Form and Chaos*

Yale University Press, New Haven & London. 1993. xii, 218, (2) pages. Small 4to (26 x 20 cm). Dark gray cloth with silver-lettered spine, front cover with imprint of author, dust jacket with short tape repaired tear (acid free). Includes numerous colour and b/w illustrations.

In this witty and instructive book, Paul Rand speaks on the process and passion that foster good design and indicting faddism and trendiness. Using examples of his own stunning graphic work, Rand discusses such topics as: the values on which aesthetic judgements are based; the part played by intuition in good design; the proper relationship between management and designers; the place of market research; how and when to use computers in the production of a design; choosing a typeface; principles of book design; and the thought processes that lead to a final design. The centerpiece of the book consists of seven design portfolios with diagrams and ultimate choices that Rand used to present his logos to clients such as Next, IDEO, and IBM.

**SEK800 / €83 / £69 / \$90**



**THOMPSON, BRADBURY:** *The Art of Graphic Design. With Contributions by Noteworthy Designers, Critics and Art Historians*

Yale University Press, New Haven and London. 1988. xii, 216, (2) pages. Small folio (35 x 25 cm). Grey cloth, titled and stamped in gilt, decorative end papers, dust jacket with short tape (acid free) repaired tear. More than 310 illustrations, 272 in full colour.

Communication Arts, "When it came to the blending of photography, typography and color, nobody did it better than Bradbury Thompson.... In his own quiet way, he expanded the boundaries of the printed page and influenced the design of a generation of art directors."

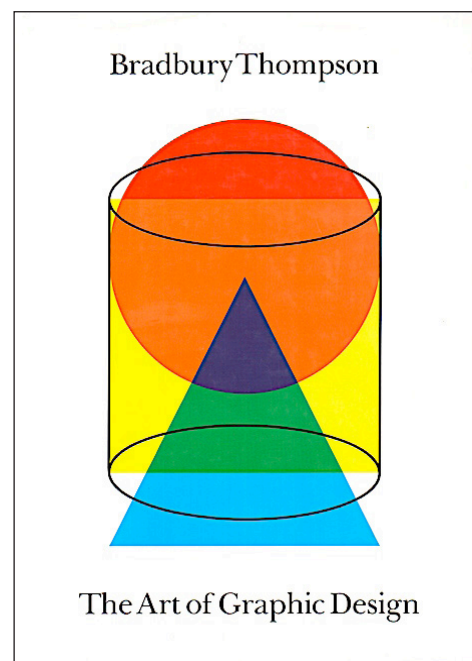
Thompson was art director of Mademoiselle magazine for fifteen years beginning in 1945. In c. 1948, Thompson designed the book *Painting toward architecture* for the Miller Company Collection of Abstract Art, which accompanied their multi-year art and architecture exhibition, also by this name, in over 25 venues across the United States.

A signature design from Thompson was his Washburn College Bible. This book was one of the first to use the Sabon typeface, designed by Jan Tschichold and released in 1967.

Thompson was also an important designer of US postage stamps throughout the middle decades of the 20th century.

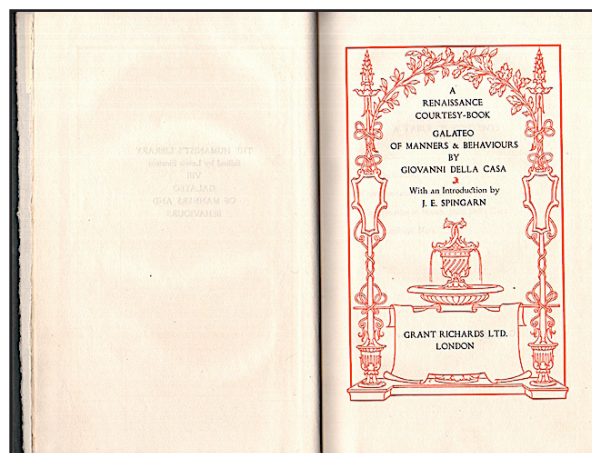
Thompson served on the faculty of Yale University. He received the AIGA Gold Medal in 1975. He received the Type Director's Club Medal in 1986.

**SEK1500 / €155 / £130 / \$169**



[MERRYMOUNT PRESS] **CASA, GIOVANNI DELLA:** *A Renaissance Courtesy-Book. Galateo of Manners & Behaviours*

Grant Richards Ltd., London. 1914. xxviii, 122, (2) pages. Cloth spine, gilt spine label partly missing, corners bumped, mild foxing on end paper, top edge trimmed others uncut. Book plate inside front board (Lars Laurentii). Printed by D. B. Updike at the Merrymount Press, Boston. Title page by T. M. Cleland. Set in Montallegro Type, designed by Herbert P. Horne and cut by





E.P. Prince custom made for the Merrymount Press. Printed in black & red on handmade paper with Merrymount Press' watermark. Introduction by J. E. Springarn.

The Humanist Library, Vol VIII. (Smith No. 408).

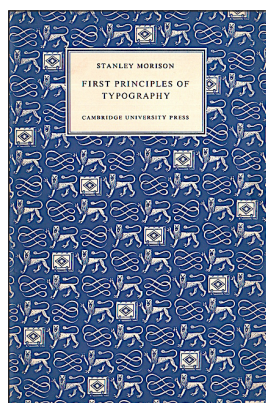
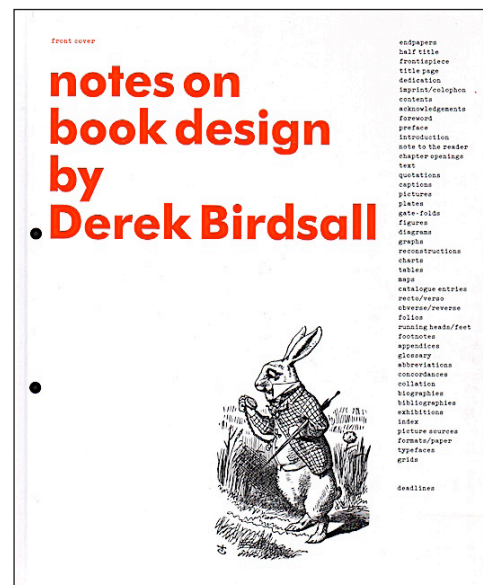
**SEK550 / €57 / £48 / \$62**

BIRDSALL, DEREK: *Notes on Book Design*

Yale University Press, New Haven and London. 2004. xii, 236 pages. 4to (30,5 x 25,5 cm). Printed, laminated boards, pictorial endpapers. Illustrated in colour and black and white throughout.

This practical and inspirational book distils a lifetime's experience in designing books, and presents and discusses nearly fifty books he has designed, showing 360 spreads and covers, all in their original colours and to approximately the same scale.

**SEK500 / €52 / £43 / \$56**



MORISON, STANLEY: *First Principles of Typography*

Cambridge University Press, Cambridge. 1951. 18 pages. Sewn with printed wrappers.

Stanley Morison provided a preface in which he noted this was a reprint of the Amsterdam edition, "In which the first paragraph was interpolated." It was altered and rewritten for this 1951 printing.

"The clearest and most closely-reasoned exposition of the subject that I know." BRUCE ROGERS.

Printed by Brooke Crutchley at CUP with Monotype Bell. Cambridge Authors' and Printers' Guides. no 1. (Appleton 98j)

**SEK150 / €16 / £13 / \$17**

KLINGSPOR, KARL: *Über Schönheit von Schrift und Druck. Erfahrungen aus fünfzigjähriger Arbeit*

Georg Kurt Schauer, Frankfurt am Main. 1949. 156 pages. Small 4to (26,5 x 18,5 cm). Blue cloth, Karl Klingspor's initials in blind and gilt on front board. Dust jacket is chipped and worn. Book plate inside front board (Lars Laurentii). Illustrated, partly in colour, many tipped-in samples and type specimens, folding plates. Typography and binding by Max Dorn. Printed on Büttenpapier and set with Walter Tiemann's Fichte-Fraktur from Klingspor.

At that time was Gebr. Klingspor the leading typefoundry in Germany with its printing office, book artists and type designers. (See The Fleuron v).

**SEK475 / €49 / £41 / \$54**



[STEMPEL] *Hauptprobe der Schriftgiesserei und Messinglinienfabrik D. Stempel Akt.-Ges*

D. Stempel AG, Frankfurt am Main. No date [1925]. Irregular and confusing pagination as often, but it is definitely complete. xxviii, 1. *Fraktur-Brotschriften, Buchschriften*: 1-37, 37a-37h, 38-67, 67a-67f, 68, 68a-68q. 2. *Fraktur-Auszeichnungs- und Titelschriften, Gotisch/Kanzlei, Schwabacher-Schriften und ihre Abarten*: 69-73, 73a-73b, 74-83, 83a-83b, 84-87, 87a-87b, 88-



91, 91a-91d, 92-95, 95a-95o, 96-101, 101a-101e, 102-103, 103a-103n, 104-106, 106a-106d, 107-115, 115a-115e, 116-117, 117a-117e, 118-119, 119a-119d, 120, 120a-120s, 121-124. **3. Antiqua- Brot- und Titelschriften, Romanische und Mediaeval-Schriften und ihre Abarten, Buchschriften:** 125-140, 140a-140b, 141-145, 145a-145d, 146-157, 157a-157d, 158, 158a-158f, 159-160, 160a-160o, 161-168, 168A-168Z, 168Aa-Al, 168a-168q, 169-198, 198a-198b, 199-208. **4. Grotesk-Schriften und ihre Abarten:** 209-216, 216a-216k, 217-218, 218a-218h. **5. Akzidenz-Schriften, älteren Schnittes, Zier- und Karten-Schriften:** 219-220, 220a-220d, 221-250, 250a-250b, 251-254, 254a-254d, 255-262, 262a-262d, 263-270, 270a-270b, 271-280. **6. Schreibschriften, Schreibmaschinen-Schriften:** 281-288, 288a-288b, 289-300. **7. Zeitungs-Brotchriften mit grossem Schriftbild:** 331-350. **8. Auszeichnungs-Schriften der gebräuchlichsten Brotchriften:** 371-382. **9. Unsere drei grossen Schriftensfamilien. Amtsschriften/Säculum, Reform-Groteskt:** 421-442, 442a-442d, 443-563, 563a-563d, 564, 564a-564d, 565-588. **10. Charakter-Schriften in Fraktur und Antiqua. Originalschnitte nach Zeichnungen erster Künstler mit dazu gehörigem Schmuck, Initialen etc.:** 601-657, 657a-657d, 658-662, 665-700, 700a-700q, 701-708, 708a-708u, 709-788, 788a-788q, 789-836, 836a-836q, 837-864, 864A-864D, 864a-864m. **11. Monogramme/Initialen, Vorsatzmuster:** 865-872, 872a-872b, 873-884. **12. Reihen-Einfassungen:** 885-940, 940a-940f, 941-944. **13. Serien-Einfassungen:** 953-984, 984a-984b, 985-1088, (2). **14. Ziffern, Fahrplanmaterial, Zeichen etc.:** 1089-1136, 1136a-1136z, 1137, 1137a-1137m, 1137ma-mb, 1137n-1137o. **15. Fremdsprachen-Schriften:** 1138, 1138a-1138g. **16. Messingmaterial:** 1139-1166, (2). **17. Holzschriften und -Schmuck:** 1167-1198.

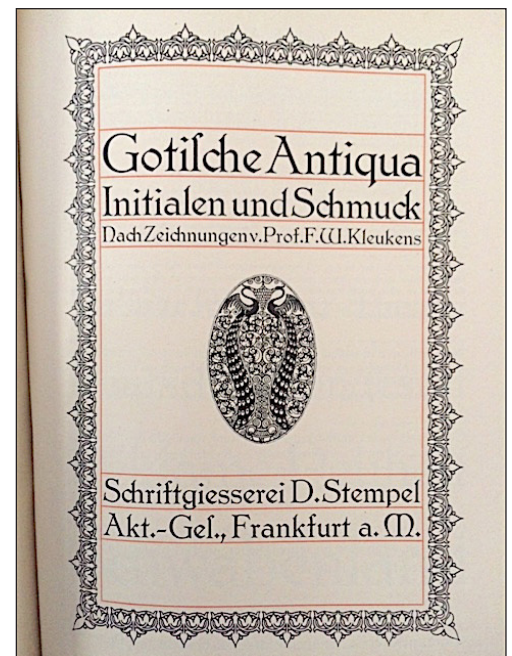
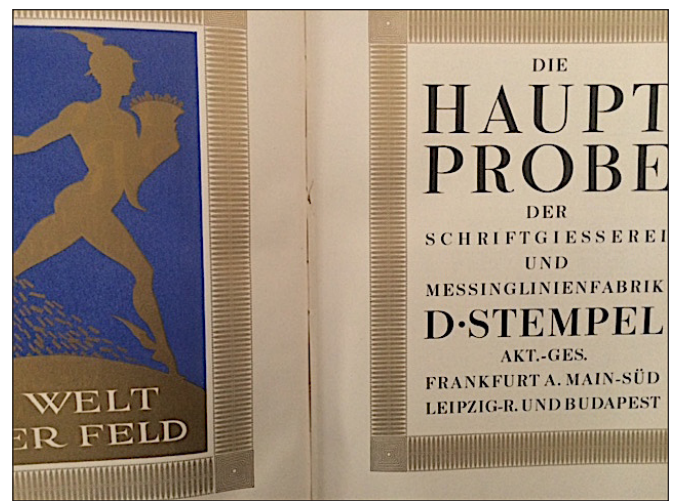
Number of pages is of course higher than 1198, GoogleBooks says 1581.

Large 4to (31 x 23,5 cm. 10,5 cm thick, weight: 7,1 kg). Half vellum with cloth boards. Spine worn and partly dark, cracks at top and bottom of spine, boards faded, area on back cover with bump marks, inside front cover stamp (Stempel's Swedish agent), inside printed frame with pencil: *Tryckeriaktiebolaget Thule, Stockholm, 3.9.1926*. Interiors clean, tight, bright, no cut outs. Great condition!

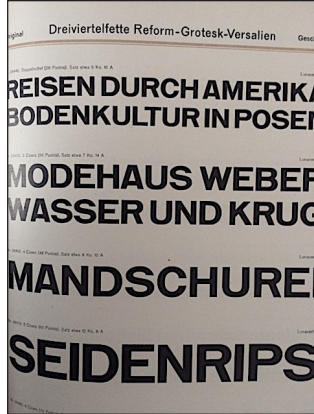
This impressive specimen book is divided into 17 section which covers thirty years of the company's type work, is completed. It is probably the most comprehensive collection of type faces, ornaments and application examples ever presented by a single type foundry. Illustrated throughout with typographic examples. Printed in colour and b/w. With an index.

"Die gewaltige, mehr als 1200 Seiten umfassende 'Hauptprobe der Schriftgiesserei und Messinglinienfabrik D. Stempel Akt.-Ges', die dreissig Jahre Schriftgiesserarbeit der Firma behandelt, wird fertiggestellt. Sie ist wahrscheinlich die umfangreichste Sammlung von Schriften, Ornamenten und Anwendungsbeispielen, die je von einer einzelnen Firma vorgelegt worden ist. Zugleich ist dieser riesige Band ein Museum der typographischen Praxis des frühen 20. Jahrhunderts." Chronik der Schriftgiesserei D. Stempel AG.

The huge, more than 1200-page 'Hauptprobe der Schriftgiesserei und Messinglinienfabrik D. Stempel Akt.-Ges', which covers thirty years of the company's type work, is completed. It is probably the most comprehensive collection of type







faces, ornaments and application examples ever presented by a single company. At the same time, this huge volume is a museum of the typographical practice of the early 20th century.

SEK12 000 / €1241 / £1041 / \$1352

[BUNDSCHO INC.] *Here Type Can Serve You*

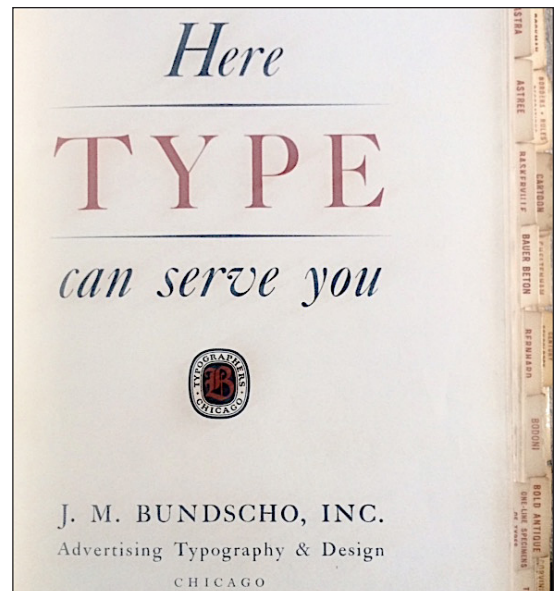
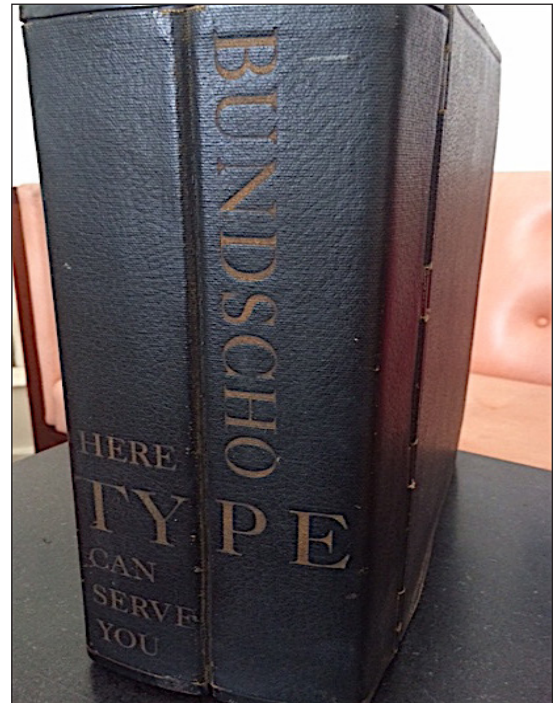
Bundscho Inc. Chicago, 1935. 1364 pages. 4to (29,5 x 28,5 cm). Loose-leaf ring binder. (8,1 kg!) Boards somewhat worn, corners bumped. Interiors clean and bright. Three leaves are missing: Cartoon Light pp. 1–2. Futura Medium Condensed pp. 26AA–BB. Weiss pp. 7–8. Those pages are scanned and printed on glossy paper and carefully replaced.

Printing types from ATF, Lanston Monotype, Bauer, Continental Typefounders Association, Inc.

"The result of 15 years' preparation and the experience of many more year's actual work in typographic design and composition for some of the world's greatest advertisers. Masterfully handled, printed on fine enamel, 48 families of type shown – type-casting tables and copy-fitting methods (explaining 3 ways of determining copy and type) – 20 pages of foreign language types – 52 pages of borders, rules and decorations – many short-cuts and time-savers – combine to make this the greatest type specimen book ever issued anywhere." Ad from *The Inland Printer*, April, 1935.

"To produce the 1250 copies [*Compare with ATF's last of the large catalogues, 1923, which was printed in 60000 copies!*] of this edition 383000 impressions were necessary. My quick figuring shows about 18000 pounds of paper used. The cover, binder, and container run into money. It's a great piece of work. Bundscho may well be proud of having produced this monumental work on printer's type." JOHN CLAYTON, *The Inland Printer*, April, 1935.

*Here Type Can Serve You*: The Adastra Family pp 6. The Astrée Family pp 10. The Balloon Family pp 12. The Baskerville Family p 8. The Bauer Beton Family: Bauer Beton Extra Bold pp 1-9. Bauer Beton Bold Condensed pp 10A -10I. Bauer Beton Open pp 11-20. *Bauer Beton Medium* Condensed pp 21-30. Bauer Beton Bold pp 31-40. The Bernhard Family: Bernhard Roman pp 1-10. Bernhard Roman Bold pp 11-16. *Bernhard* Cursive pp 17-21. Bernhard Cursive Bold pp 23-28. The Bodoni Family: Bodoni Book pp 1-10. Bodoni pp 11-22. Bodoni Bold pp 23-42. Bodoni Bold Condensed pp 42A-42F. Ultra Bodoni pp 43-60. Ultra Bodoni Extra Condensed pp 60A-60F. *Bodoni Bold Shaded* p 61. *The Bookman Family* pp 1-12. *Borders, Rules and Decorations*: Rules pp 1-4. Line Leaders and Center Periods pp 5-6. Combination Rule pp 7-8. Wavy Rule p 8. Hand Drawn Rule pp 8-9. Decorative Strip and Piece Borders pp 9-22. Decorative Material p 23. Decorative Piece Ornaments p 24. Bodonian Dashes p 25. Brass Braces p 26. Brackets pp 27-32. Chap Book Guidons pp 32. Paragraph Marks pp 33-34. Directors and Chap Book Directors p 35. Miscellaneous Ornaments pp 36-38. Chevrons pp 39-40. Reference and Section.Marks pp 41-43. Colorets pp 44-45. Corner Pieces, Rule Ends and Arrows p 46. Fractions p 47. Miscellaneous Material and Decorations pp48-50. Circles pp 51-52. *The Bulmer Family*: Bulmer pp 1-12. *The Cartoon Family*: Cartoon Light pp (1-2) 3-4. Cartoon Bold pp 5-10. *The Caslon Family*: Caslon Oldstyle No. 471 pp 1-11. Caslon No. 540 pp 13-38. Caslon No. 37 pp 39-46. Caslon No. 337 and 437





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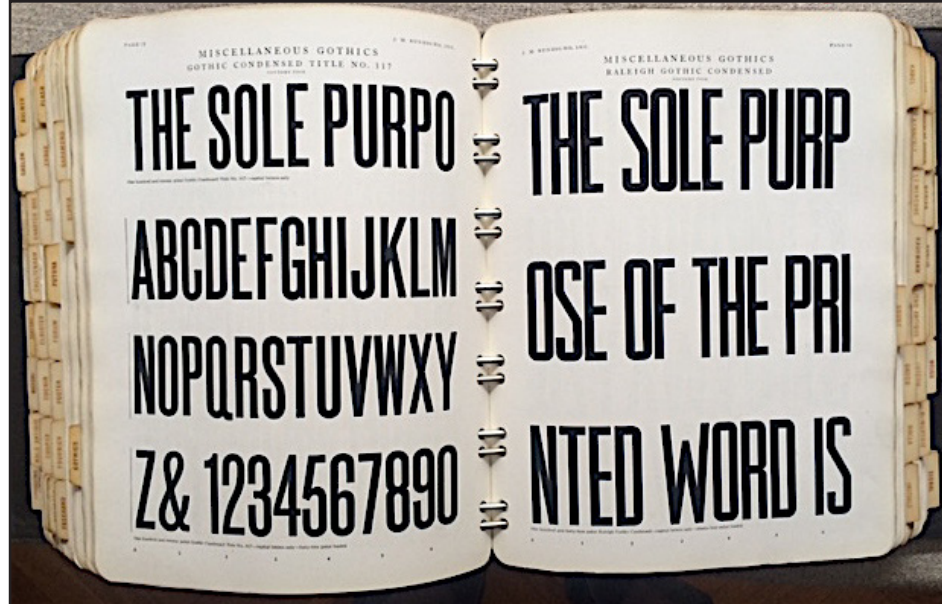


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Kaufmann Bold pp 5-8. The Kennerly Family pp 1-10. The Mercure Family pp 1-4. The Liberty Family pp 1-4. The Lito Antique Family pp 1-6. The Lutetia Family pp 1-8. *The Lydian Family*: Lydian pp 1-20. Lydian Bold pp 21-40. Lydian Cursive pp 41-46. Lydian Bold Condensed pp 47-58. The Mc Murtrie Title Family pp 1-2. *Miscellaneous Faces*: Engravers Bold p 1. Metropolis p 1. Metropolis Bold p 2. Litho Roman p 3. Bold Litho p 3. Munder Bold p 4. Engravers Old English p 4. Prisma p 4. Washington Text p 4. Civilité p 5. Huxley Vertical p 5. Typo Upright Bold p 6. Typo Upright p 6A. Bond Script p 6A. Commercial Script p 6B. Roundhand p 6C. Bank Script p 6D. Typo Script p 6E. Typo Script Extended p 6F. Typo Slope p 6G. Royal Script p 6H. Engravers Old English Bold p 7. Romany p 8. Sans Serif Light and Bold p 8. P.T. Barnum p 9. Playbill p 10. Stencil p 11. Bernhard Gothic Light p 12. Bernhard Gothic Medium p 13. Bernhard Gothic Heavy p 14. Bernhard Gothic Extra heavy p 14. Gold Rush p 14. Typo Roman p 14. Grayda pp 15-16. Lucian Bold p 17. Radiant Bold Extra Condensed p 18. Radiant Heavy p 19. Brush pp 21-22. Studio pp 23-24. Legend p 25. Marble Heart p 26. Jim Crow p 26. Old Bowery p 26. American Text p 26. Spire pp 27-28. Empire p 29 (present but not in the index). Chisel pp 31-32. Dom Casual pp 33-34. *The Neuland Family*: Neuland pp 1-6. Neuland Inline pp 7-12. *The Nicolas Cohin Family*: Nicolas Cochin pp 1-12. Nicolas Cochin Bold pp 13-24. The Nubian Family pp 1-6. The Onyx family pp 1-10. The Orplid Family pp 1-6. The Raleigh Cursive Family pp 1-6. *Reader Style Editorial Faces*: Modern Extended No. 5A pp 1-4. Modern No. 8A pp 1-4. Oldstyle No. 5-15E pp 5-8. Ronaldson No. 16E pp 5-8. Century Expanded No. 20A pp 9-12. Binney Oldstyle No. 21E pp 13-16. Bruce Oldstyle No. 20-31E pp 17-20. Century Oldstyle No. 157 pp 21-22. Century Bold No. 118 pp 23-24. Cushing Oldstyle pp 25-26. Modern Antique p 27. The Scotch Roman Family pp 1-12. *The Signal Family*: Signal Light pp 1-6. Signal Medium pp 7-16. Signal Black pp 17-26. The Slim Black Family pp 1-4. *The Sphinx Family*: Sphinx pp 1-10. Sphinx Inline pp 11-16. *The Stymie Family*: Stymie Light pp 1-20, 20A-20B. Stymie Medium pp 21-40, 40A-40B. Stymie Bold pp 41-60, 60A-60F. Stymie Compressed pp 61-64. The Sylvan Family pp 1-4. *The Times Roman Family*: The Times Roman pp 1-10. The Tower Family pp 1-6. The Trafton Script Family pp 1-10. *Typewriter Faces*: Reproducing No. 72L p 1. Eleven point No. 17L p 1. Underwood No. 270L p 1. Underwood No. 470L p 2. Oliver p 2. Remington Elite No. 70L p 2. Remington No. 370L p 2. Bulletin p 3. *The Weiss Family*: Weiss pp 1-10 (7-8). Weiss Roman Bold pp 11-16

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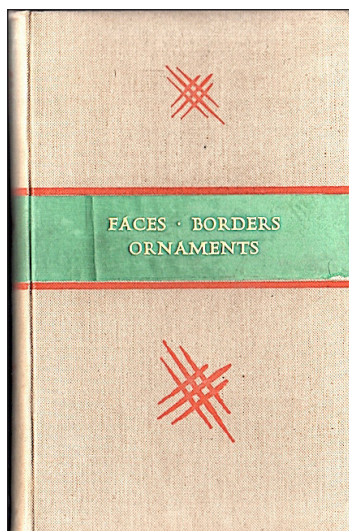
*As only a limited number have been printed, early ordering is advisable. Price, \$37.50, delivered.*

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[THE WESTMINSTER PRESS] *Faces, Borders and Ornaments*

The Westminster Press, London, no date (c. 1927). xviii, 238 + 2 folding. Original linen, patterned endpapers with the design repeated on the edges. Mildly worn. Showing a wide range of sophisticated typefaces. It's a quite uncommon specimen book.

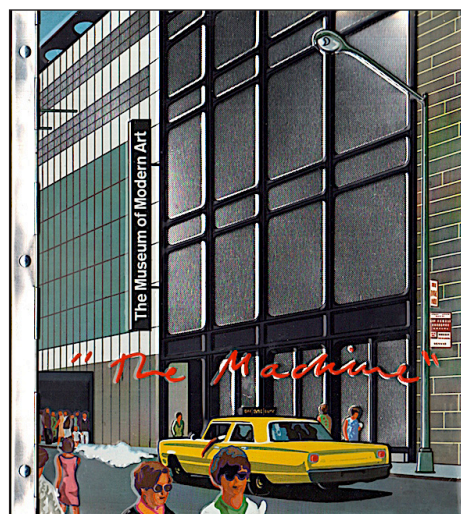
The Westminster Press was one of the most influential of English printing houses in the period between the two world wars. Gerard Meynell was its presiding genius from 1903 to his retirement in 1931. "Towards the end of his career, he issued a type specimen book from the Westminster Press (1927) which is an affirmation of his taste in type and ornament. It also contains a handlist of the principal books printed during the greater part of his career at the Westminster Press" From the Double Crown Club Register of Members.

SEK 1400 / €145 / £121 / \$158

[MELIN & ÖSTERLIN] HULTÉN, K. G. PONTUS: *The Machine as Seen at the End of the Mechanical Age*

The Museum of Modern Art, New York. 1968. (2), 216, (2) pages. Tall 8vo (24,5 x 21,5 cm). Attractive embossed & colour printed metal binding hinged and pop revied at spine; decorated front cover by Anders Österlin, after a photo by Alicia Legg. Numerous b/w illustrations and some in blue & white. Contains work by Calder, Duchamp, Ernst, Feininger, El Lissitzky, Man Ray, Moholy-Nagy, Picabia, Schwitters, Tatlin, Tinguely and many others. With notes, bibliography, index. Book design by John Melin and Gösta Svensson. (John Melin till exempel pp. 80-81).

SEK 1200 / €124 / £104 / \$135

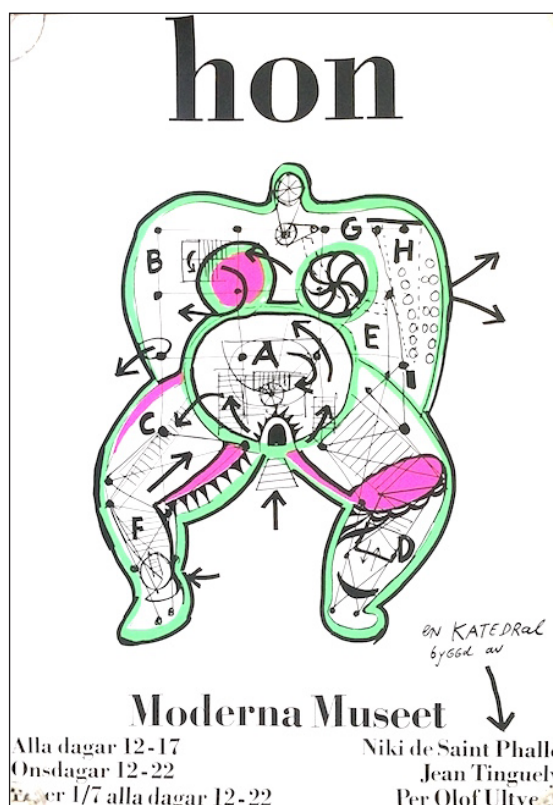


[MELIN, JOHN & ÖSTERLIN, ANDERS] *hon, en katedral byggd av Niki de Saint Phalle, Jean Tinguely, Per Olof Ultvedt*

Moderna Museet, Stockholm [1966]. Screentryckt affisch. (70 x 100 cm). En liten reva och gulnad vid högra marginalens nedre del, "småfransig" vid vänstra marginalens övre del. Formgiven av Melin & Österlin. (John Melin till exempel s. 24, Screentryck form s. 22).

"hon blev en formidabel succé 80.000 besökare kom och klev in genom skötet för en reveterad födelse. Väl inne kunde man vandra omkring eller klättra till utsiktsplatsen vid naveln, gå på bio, åka rutschbana, besöka baren och dricka coca cola eller se stjärnorna i planetariet." Leif Eriksson s. 6.

SEK 2500 / €258 / £217 / \$282





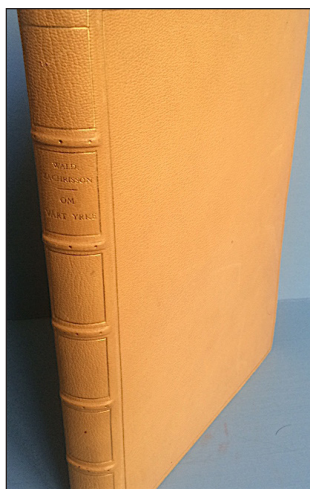
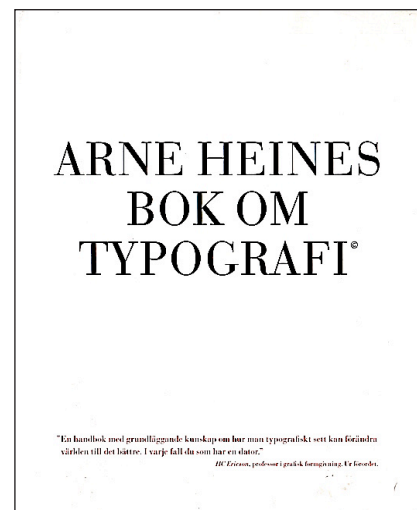
HEINE, ARNE: *Arne Heines bok om typografi*

Bild & Kultur, Askersund. 2005. 318 s. 4:0 (29 x 23,5 cm). Grått klotband med blindpressad pärm- & ryggtitel. Det laminerade skyddsslaget missfärgat. Illustrerad i färg och svartvitt. I bokverket ingår 4 bilagor: 2 st 4-sidiga övningsexempel, Arnes guide, 8-sidigt särtryck, Arnes typometer och mätlinjal i plast.

Typografiboken innehåller inemot 500 autentiska exempel tagna ur vardagens typografiska verklighet. 5-färgstryck med lästexten är tryck i mattsvart färg för att texten inte ska blänka.

Ingick i urvalet Svensk Bokkonst 2005. Motivering: "*Fullfjädrat högklassigt uppslagsverk, redan nu en klassiker, känns helgjuten ur alla synvinklar i sin föredömliga behärskning av ett stort antal stilar, ett omfattande innehåll och de högt ställda pedagogiska kraven.*"

**SEK1300 / €134 / £113 / \$146**



ZACHRISSON, WALDEMAR: *Om vårt yrke. Uppsatser och föredrag under åren 1893-1921*

Utgivet av vänner och kolleger bland sveriges boktryckare med anledning av Waldemar Zachrissons 60-årsdag, 25 april 1921. Frontporträtt, (20), 200, (2) s. 4:0 (29,5 x 21,5 cm). Privatbundet skinnband med fem upphöjda bind och övre guldsnitt, övriga snitt oskurna, inre denteller, kantförgyllning, marmorerade för- och eftersättsuppslag, främre omslag och rygg medbundna. Obetydlig skada vid ryggens övre del, två mindre fläckar på bakre pärm. Exlibris (Bror Zachrisson). Tryckt i 250 numrerade ex varav detta är nr 96.

46 uppsatser och föredrag publicerade och hållna mellan 1893-1921.

**SEK800 / €83 / £69 / \$90**

LANSBURGH, W. N.: *Almqvist & Wiksells sättningsregler. Med appendix: Manuskriptets redigering*

Almqvist & Wiksell, Uppsala. 1964. viii, 457 s. Rött, dekorerat klotband med välbevarat skyddsslag, övre snitt tätfärgat. Andra upplagan. Mycket fint skick.

För att säkerställa kvalitet, tydlighet och läsbarhet i främst vetenskaplig text, utarbetades denna bok av Werner N. Lansburgh på uppdrag av Almqvist & Wiksell. Med ett värdefullt sakkregister som även innehåller reglerna i sammanfattning och med hänvisningar till den första avdelningen för utförlighet och fördjupning.

"*Svåra problem väl lösta. Motsvarar de stränga krav som ställs på en bok av denna art.*" (Svensk Bokkonst, 1962:21).

**SEK500 / €52 / £43 / \$56**

