

NEWSLETTER 41

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN
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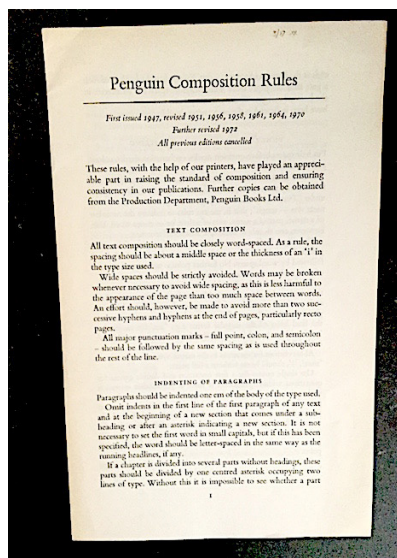
[TSCHICHOLD, JAN]: *Penguin Composition Rules*

[Penguin Books, Hammondswoth]. 1972. 8 pages. Narrow & tall 8vo. (24,5 x 15 cm). Wire-stitched. First issued in 1947. The seventh revision. Tschichold's four-page original (reproduced by McLean in Jan Tschichold, 1975, pp. 94-95) is still clearly recognisable.

"One of the first things he tackled was composition, for which he formulated the Penguin in Composition Rules (...) Their importance to the British printing trade as a whole cannot be overemphasized. Today (...) they are still exactly valid, and still have to be insisted on (...) Tschichold's rules deserve to be read closely: word by word and to the end. It will be seen that their aim is not to promote a designer's aesthetic whims but to aid pleasing communication between author and reader - which is, after all what typographic design is all about." R. McLean page 90.

(Klemke p. 214-218 & p. 280, N. L. Scotland Jan Tschichold p. 67, R. McLean p. 94-95).

SEK450 / €47 / £41 / \$56

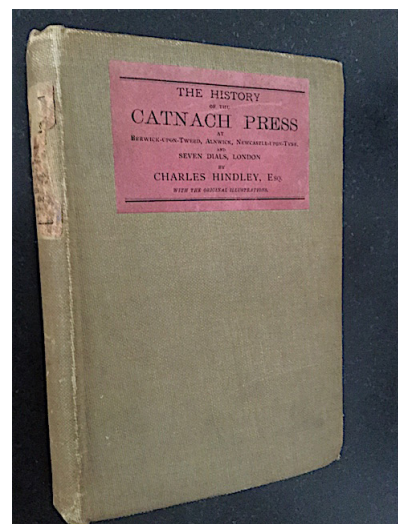


HINDLEY, CHARLES: *The History of the Catnach Press at Berwick-Upon-Tweed, Alnwick and Newcastle-Upon-Tyne, in Northumberland and Seven Dials, London*

Charles Hindley, London. 1887. xlv, 308 pages. 8vo. Cloth binding, fore edge and bottom edge untrimmed. Spine label mostly rubbed off, scuffed at top and bottom, boards somewhat soiled, corners bumped, inner hinges are a little bit weak. Many illustrations coloured by hand. "A collection of juvenile books. Printed and published by James Catnach," p. [95-212]. Includes reprints of texts of songs, catchpennies, etc.

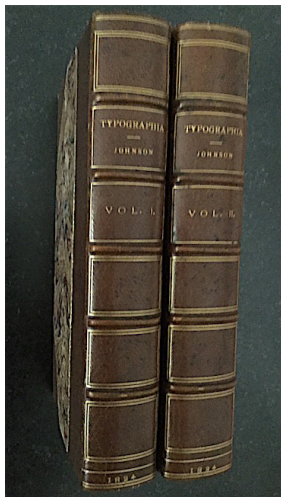
It was from the little shop and parlour at 2 Monmouth Court, Seven Dials that James Catnach set up his printing business c. 1813 using only his father's old wooden printing press. He was now supporting his mother and family and so had even more incentive to succeed, and so by very careful management he gradually built up a very solid yet lucrative business. His main-stay was small histories, ballad poetry, broadsides, catch-pennies, and penny awfuls. And the customers who were connected with the catchpenny trade and who frequented his place of business were, in the main, vagrants, miscreants, and the underclasses of society. Business improved and c. 1820 James was running 3 presses, all working flat out. By the end of the 1830s James Catnach was at the height of his power, influence and wealth, never employing more than 4 and with only 6 presses, he had a phenomenal turnover, sometimes not even having time to count the number of copies coming of the presses.

SEK750 / €79 / £69 / \$94



JOHNSON, J[OHN]: *Typographia or the Printers' Instructor, including an account of the Origin of Printing; with Biographical Notices of the Printers of England from Caxton to the close of the Sixteenth Century; a series of Ancient and Modern Alphabets and Domesday Characters together with an Elucidation of every Subject connected with the Art.* I-II

Longman Hunt Rees Orme Brown & Green, London. 1924. I: Front portrait, (12), xii, 609, (11) pages + 1 plate. II: Front portrait, (6), iv, 663, (17) pages. Regular 8vo. Rebound with new marbled endpapers, half-bound in brown morocco with gilt spine titles, five raised bands and marbled boards, top edges gilt, others untrimmed, original spines bound in. Minor shelf wears and rubbing to the corners.



A great set! Numerous engraved text illustrations and vignettes. First edition. Two volumes.

"Of the few standard works on the art of printing in the English language, this is perhaps the most familiar. It abounds with information of a very useful character, spiced with conceits manifesting the originality, humour and freshness of the author. The type, never larger than brevier, sometimes is as small as pearl; and the intricacy of the composition evinces the wonderful patience of Johnson. The second volume may be described as practical, in contradiction to the first, which is historical. It gives a description of types, directions for composing, for press, and warehouse work, &c. It is particularly rich in foreign alphabets, a feature which has gained for it great estimation." (Bigmore & Wyman I pp. 371-73).

SEK5000 / €525 / £461 / \$625

SIMON, OLIVER & MORISON, STANLEY (EDS.): *The Fleuron. A Journal of Typography*. I-VII

The Office of the Fleuron, London, 1923-30. 4to (28 x 22,5 cm), c. 1500 pages. I-II quarter cloths, III-VII cloth bindings. No jackets. Some foxing (especially vol. II & III), rubbings to some spine ends, some corners bumped. Each volume contains a rich variety of papers, tipped-in plates, specimens, inserts, fold-outs and facsimiles along with essays by leading writers of typography and the book arts. Contributors included Stanley Morison, Eric Gill, Beatrice Warde, Jan van Krimpen, Francis Meynell, Oliver Simon, Bernard Newdigate, D. B. Updike, Holbrook Jackson, Frederic Warde, W. A. Dwiggins, Rudolf Koch, Julius Rodenberg, A. F. Johnson and many others. The Fleuron is significant in containing influential essays and typographic material still relevant to the history and use of typefaces. Index to all issues in the Fleuron VII. The first four volumes were edited by Oliver Simon and printed at the Curwen Press. The last three were edited by Stanley Morison and printed at the Cambridge University Press. A complete set in seven volumes.

"...probably the most influential printing journal ever to be published in the Western World..." (Robert Harling). "A significant, learned, and copiously documented periodical...the Fleuron, under intelligent editorship, marched from effort to perfection...Fine printing, book illustration, printers' profiles and, above all, challenging reviews of new printing types make up the issues. A periodical once consulted - never forgotten." Ulrich & Kip page 19 & page 35. See also Shipcott "Typographical Periodicals Between the Wars" pp. 9-35.

"The justification for the 1500 pages in which The Fleuron has discussed typography - that admittedly minor technicality of civilised life - is not the elaboration therein of any body of typographical doctrine, any simplification of the elements of arrangement, any precisising of the lessons of history, though these may have been attempted; but rather its disposition to enquire and its conviction that the teaching and example of its predecessors of the English private press movement left typography, as The Fleuron leaves it, matter for further argument." (Appleton 110).

SEK11000 / €1153 / £1015 / \$1375

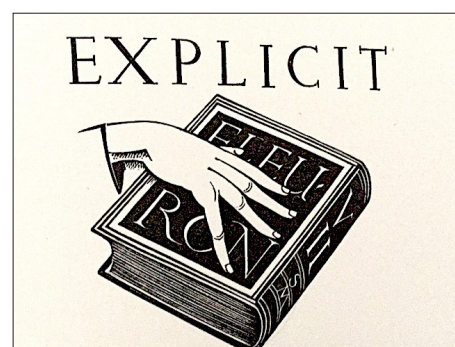
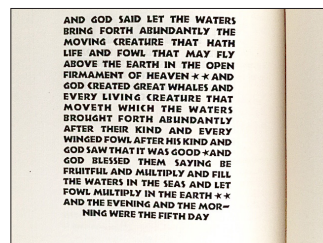
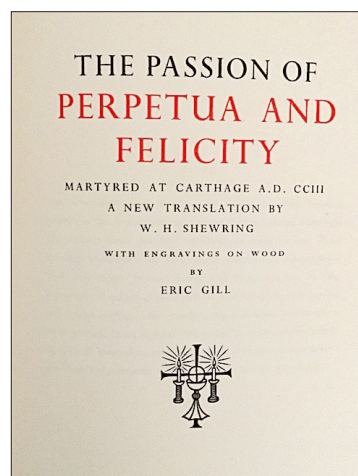
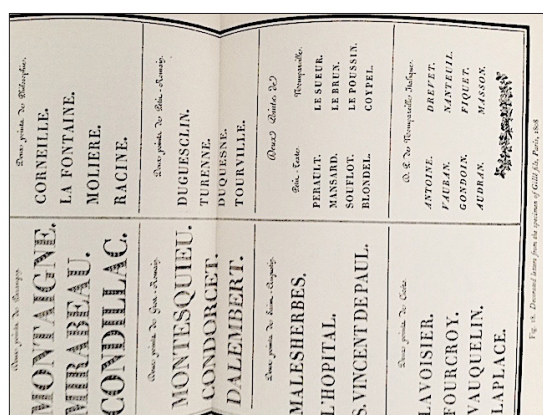
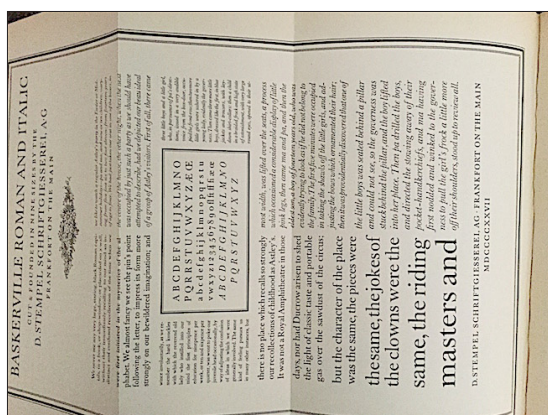


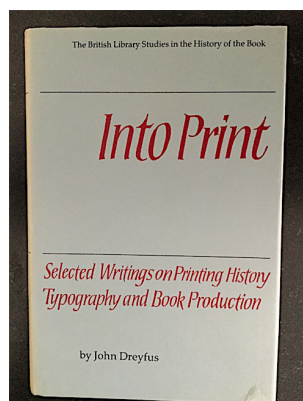
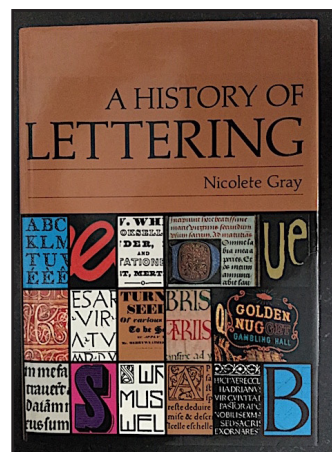
Fig. 16. Drawn from the pen of Gill, the Paris, 1888



GRAY, NICOLETE: *A History of Lettering. Creative Experiment and Letter Identity* Phaidon, Oxford. 1986. Front plate, 256 pages. Small 4to (25,5 x 18 cm). Black cloth, spine title gilt, in fine dust jacket. Bookplate inside front board (Lennart Johansson). 314 illustrations. With glossary and index. Copy as new.

"*A History of Lettering*" will be essential reading for scholars, historians and a invaluable source of reference for anyone concerned with lettering. It's a detailed and wide-ranging survey of the changes in western letterforms. Nicolette Gray here examines lettering as an art, and looks at the historical, artistic and technical reasons behind its evolution.

SEK350 / €37 / £32 / \$44

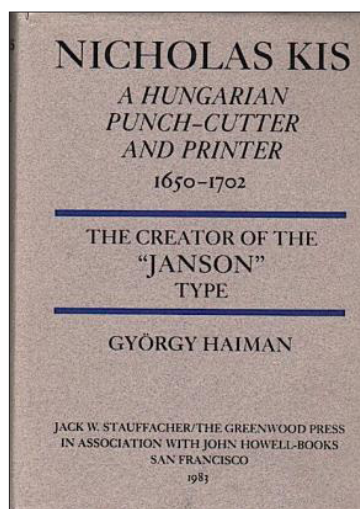


DREYFUS, JOHN: *Into Print. Selected Writings on Printing History, Typography and Book Production*

The British Library, London. 1994. x, 339 pages. Navy blue cloth, dust jacket with minor wear, spine faded, bookplate inside front board (Lennart Johansson). Over 90 illustrations.

"*Into Print*" brings together for the first time some of the most important and stimulating essays and lectures by John Dreyfus, on private presses as Doves Press and Cranach Press, printing types, prominent typographers and designers such as Jan van Krimpen, Jan Tschichold, Stanley Morison, Edward Prince, Eric Gill, Giovanni Mardersteig, Bruce Rogers, Beatrice Warde. Printed by Stamperia Valdonesga and typeset in Dante. A volume in the series "*Studies in the history of the book*".

SEK400 / €42 / £37 / \$50



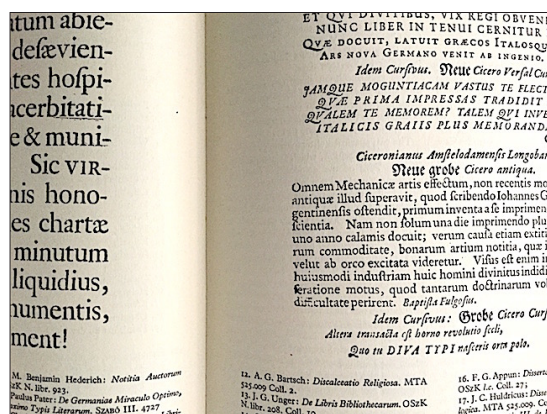
HAIMAN, GYÖRGY: *Nicholas Kis. A Hungarian Punch-Cutter and Printer 1650-1702. Bibliography Compiled by Elizabeth Soltész*

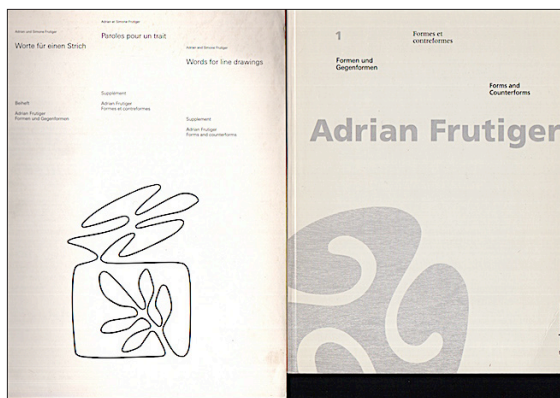
Jack W. Stauffacher / Greenwood Press in association with John Howell-Books, San Francisco. 1983. 451 pages + 8 colour plates, 9 (all) enclosures housed in the rear pocket. Large 8vo (24 x 17,5 cm). Pale blue cloth binding, spine title gilt, bookplate inside front board (Lennart Johansson), the first five leaves a little bit "waved" at top margin, dust jacket worn and with tears. The volume is richly illustrated with type specimens and samples from many of Nicholas Kis' (pronounced *kish*) Amsterdam and Kolozsvár publications.

The so-called Janson type is based on surviving designs from Leipzig that were named for Anton Janson (1620-

1687), a Leipzig-based printer and punch-cutter from the Netherlands who was believed to have created them. In 1954 Harry Carter and George Buday published an essay, proving that the designer of the Janson typeface was in fact a Hungarian-Transylvanian printer and punchcutter, Nicholas Kis (1650-1702). See Alexander Lawson "*Anatomy of a Typeface*" pp. 158-168.

SEK1500 / €157 / £138 / \$187





FRUTIGER, ADRIAN: *Formen und Gegenformen / Formes et contreformes / Forms and Counterforms + Supplement: Worte für einen Strich / Paroles pour un trait / Words for line drawings*

Syndor Press, Cham. 1998–99. *Forms and Counterforms*: 111 pages. 4to (28 x 22 cm). Stiff paper wrappers with folding flaps. Second revised edition, 1999. Foreword by Hans Schneebeli. Illustrated, partly in colour. *Supplement (Words for line drawings)*: Not paginated (12 pages). 4to (30 x 23,5 cm). Stapled. Front cover with dog ear at top right corner. Illustrations in b/w. Dedication: “For Leif[Thollander] from Adrian. Thank you for your letter and the wunderfull book Mikro-

värld. Sincerely your's Adrian.” Two volumes. Text in English, German and French.

“As with typefaces, the relationship between black and white areas, inner and outer forms, is essential. In Frutiger’s creative artistic work, the harmonious relationship between form and counterform, between black and white, becomes a statement of human and universal potentialities: a harmonious juxtaposition of basically conflicting antagonisms.” From back flap.

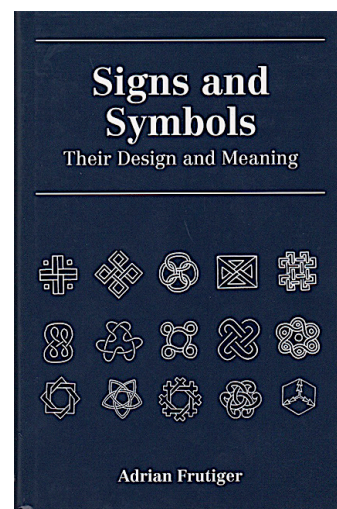
SEK750 / €79 / £69 / \$94

FRUTIGER, ADRIAN: *Signs and Symbols. Their Design and Meaning*

Studio Editions, London. 1989. 360 pages. Small 4to (26,5 x 18 cm). Blue cloth binding in good dust jacket. Richly illustrated. With a bibliography. First published in German 1978 in three volumes. This is the first English edition.

A compelling study of the nature of signs and how people communicate written by the distinguished typographer Adrian Frutiger, who has illustrated his text with over 2 000 line drawings.

SEK425 / €45 / £39 / \$53

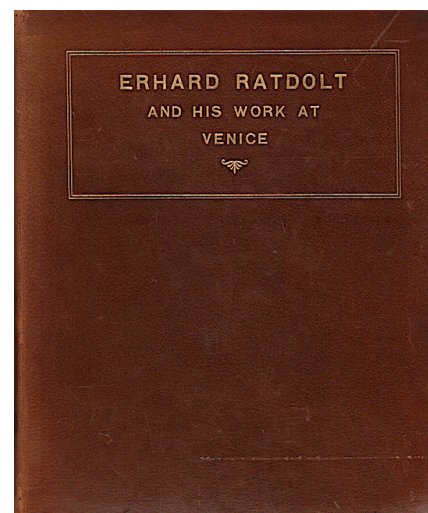


REDGRAVE, GILBERT R.: *Erhard Ratdolt and His Work at Venice. A Paper Read Before the Bibliographical Society, November 20, 1893*

Printed for the Bibliographical Society at the Chiswick Press, London. April 1894. (8), 50, (1) pages + 10 plates. Plate no. 9 is a foldout type sheet. 4to (28 x 23,5 cm). Contemporary, privately bound in full polished calf, top edge gilt, others untrimmed, decorated endpapers. Spine faded, boards with scratch marks, corners bumped, plate no. 9 with a tear, does not affect the text. Previous owners book plate to front pastedown (Waldemar & Beda Zachrisson). Title page and three plates printed in colour. A short note by Alfred W. Pollard. The book ends up with a bibliography. First edition.

No. 1 in the series *Illustrated Monographs*.

SEK1500 / €138 / £157 / \$187



SMEIJERS, FRED: *Counterpunch. Making Type in the Sixteenth Century, Designing Typefaces now*

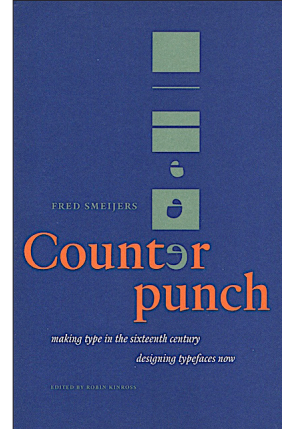
Hyphen Press, London. 1996. First edition. 191 pages. Sewn & flapped paperback. Two-colour pictures. Two minortears at top and bottom of spine, otherwise as new.

“*Counterpunch*” is packed with ideas. It is both an investigation into the technics of making metal type by hand, and a consideration of present questions in type design. The discussion takes in the fundamentals of designing and making letters, so that the book can be read as a guide to type and font construction in any medium. Lively, pointed drawings and photographs complement an equally fresh text.

"This book provides a close-up view of the work of the sixteenth-century French and Flemish punchcutters. /.../ 'Counterpunch' shows that the old processes echo on, giving lessons for contemporary practice."

"A book that moves in towards an investigation into the technics of making metal type by hand, and then out towards a discussion of designing digital type now. In the course of the discussion, Smeijers takes in the fundamentals of designing and making letters, so that he can be read as a guide to type and font construction in any medium. Lively, pointed drawings and photographs complement an equally fresh text."

SEK1500 / €138 / £157 / \$187



[NORDSTRÖM, JOCKUM - MAP] *Vem bryr sig. Jockum Nordström: Musikillustrationer 1997-1999*

Map Sverige AB (f.d. Svenskt Papper AB), Stockholm 2006. 112 s. 4:0 (27 x 22,5 cm). Trådhäftad med djupa flikomslag. 77 illustrationer i färg av Jockum Nordström, gjorda för DN *På stan* mellan 1997 och 1999. Boken innehåller fjorton av Maps absolut bästa papper. Aldrig tidigare har dessa premiumpapper samlats i en och samma publikation, detsamma gäller för övrigt Jockums illustrationer. Ej i handeln.

SEK500 / €52 / £46 / \$62



A Japanese Collection of Bookplates

Exlibris, Artist-registry, Artist-Books, Books in technic and others

This collection has been build up during a period of nearly 20 years and started with a membership in NEA (the Nippon Exlibris Association) and also through the contact with the great expert and collector in japanese exlibris Mr. CLIFF PARFIT.

- Many pieces in the collection come from that cooperate.

1/ REGISTER = Exlibris Artists in 28 cases . ca. 700 names
 2/ EXLIBRIS in cases (28) - (In conjunction with the name register - se 1). ca. 1.630 exlibris
 3/ ARTIST BOOKS (23 books) ca. 920 exlibris
 T. Tokuriki (45), T. Kagawa (29), K. Tsurusawa (13 + 45), Y. Matsumi (30), Y. Sato (20+30), Ryo Masuoka (21), S. Ito (23), R. Hirokata (22), H&K Matsubara (56), K. Inoue (12), S. Maekawa (55),
 H&Y Kawaniski (26), T. Sekine (35), A. Hiratsuka (27), T. Miyashita (34), J. Sekino (66), T. Oho (20),
 N Yamataka (50), K. Serisawa (105), U. Azechi (10), T. Takei (33)

4/ COLLECTION BOOKS (13 books) ca. 460 exlibris
 For example: "Exlibris Japan", Cliff Parfit, 1982, "Bookplates in Japan", Shozo Saito, 1930, Taro Shimo, Takashi Sato, Higemoro, K. Sakamoto, Shigemoro Kichi, M. Naito

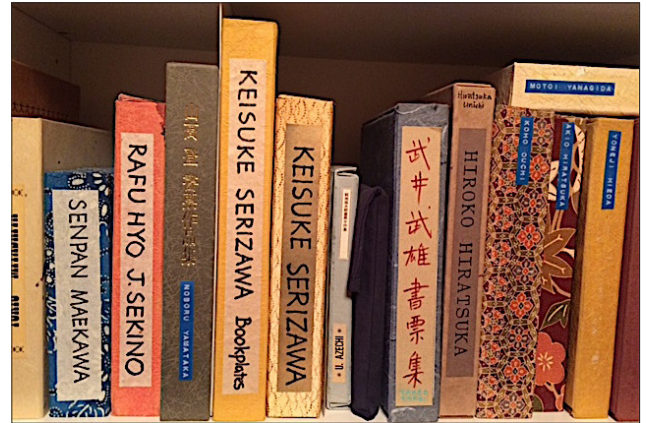
5/ COLLECTION BOXES with EXLIBRIS (19) ca. 680 exlibris
 T. Tokuriki (30), Ryo Matsumi (36 exl), K. Inoue (60), Koho Ouchi (50), A. Hiratsuka (30), K. Serisawa (72), U. Hiratsuka (20), Y. Hieda (30) T. Kaiyama (25), K. Kawata (60), A. Kirimura (20), T. Kobayashi (17), Yoko Shimizu (11), K. Shimosawa (12), O. Sugisawa (60), H. Tatsuta (22), G. Tsukagoshi (90), Sumio Ueki (18), M. Yanagida /22)

6/ BOOKS = OTHERS (10)

For example: History, Technic, Fairy Tales....

Summary: 28 cases (A4) includes a registry and samples from ca. 700 Japanese Exlibris Artists.
Ca. 35 books with many exlibris. - 19 collection boxes. - All together a total of ca. 3.700 exlibris.
+ ca. 10 books in technic and others.

Price on Request



Type Specimens

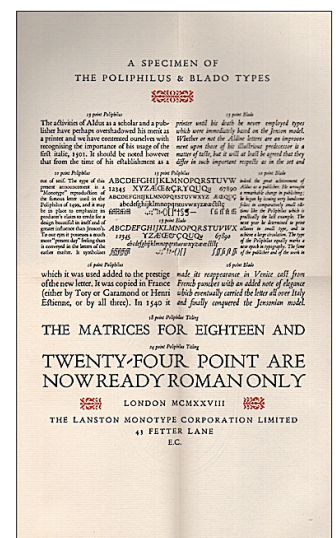
[MONOTYPE] JONSON, BEN: *The English Grammar Made for the Benefit of All Strangers Out of His Observation of the English Language Now spoken and in Use*

Lanston Monotype Corporation, London. 1928. viii, 95 pages + large folding type specimen sheet showing “*A Specimen of the Poliphilus and Blado Types*” printed in black and red on laid paper. Small 8vo. Blind stamped parchment, yapp edges, chipped glassine dust jacket. Only top edge cut. Remains of old bookplate on front free endpaper. With a prefatory note by Strickland Gibson. (Appleton 269, Baudin 55, Slinn, Carter, Southall page 214).

“Complete alphabets of both types [Poliphilus roman & Blado italic] in the sizes at present cut 10, 13 and 16 point, 18 and 24-point roman capitals only, are added for the information of printers and publishers.”

These are two of the types from the early days of printing which Morison recommended be cut by Monotype as part of the programme initiated by him for making versions of great typefaces of the past once more available.

SEK450 / €47 / £41 / \$56

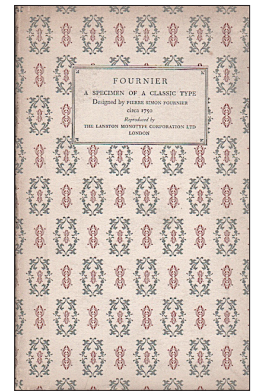


[MONOTYPE - FOURNIER, PIERRE SIMON] *Fournier. A Specimen of a Classic Old Face. Designed by Pierre Simon Fournier (Fournier-le-jeune) Paris ca. 1750*

Lanston Monotype Corporation, London. 1927. 26 pages. 8vo. Decorated paper boards, printed label. Boards slightly darkened to edges. Signed in pencil on the front free endpaper. 'Paul Beaujon' [pseud. Beatrice Warde]. The preface by Stanley Morison, anonymously. Rare and a most attractive specimen booklet. (Appleton 67, Baudin 43).

"This face was re-cut in order to fulfil a demand for a letter which, while being condensed, should not lack beauty and though modern in feeling should retain the graces of the old styles. The Lanston Monotype Corporation desire, therefore, to direct the attention of printers and publishers, who wish to employ a style which though classical is not archaic, to the following pages." From the preface.

SEK600 / €63 / £55 / \$75



New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde. Cut by Monotype and here first used to print a paper by Alfred W. Pollard

[ROGERS, BRUCE] POLLARD, ALFRED W.: *The Trained Printer and the Amateur and The Pleasure of Small Books. [New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde]*

Lanston Monotype Corporation, Ltd. London. 1929. 14 pages + 4 pages of type specimens. Quarto size pamphlet (29 x 21 cm). Sewn card covers. Covers' margins somewhat dark. Booklabel on the inside of the front cover. Dedication on front fly leaf by Bruce Rogers' hand, dated 18 December 1929. Decoration in red on title page, initials and tailpiece. Contains a *Printer's Note* by Bruce Rogers. This is the first specimens of the Monotype version. (Haas p. 49).

"A comparison of the two types [Jenson's and Centaur] reveals that if, as Mr Rogers says, he drew over the enlarged photographs of the Eusebius type he also drew away from them - with the happiest results. It would be cheeky, perhaps, to say that the farther Mr Rogers draws away from Jenson, the nearer he draws to our ideal face..." Stanley Morison, anonymous in The Fleuron, No. VII. (Appleton 101. See also "A Tally of Types").

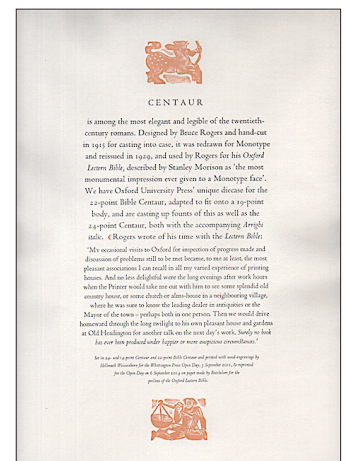
SEK600 / €63 / £55 / \$75

[ROGERS, BRUCE] *Centaur*

Whittington Press. This poster, set in 24- and 14-point Centaur and 22-point Bible Centaur, contains wood-engravings by Hellmuth Weissenborn and was printed for the Whittington Press Open Day, 6 September 2014 on paper made by Batchelors for the prelims of the Oxford Lecturn Bible. (w 33,5 x h 47 cm).

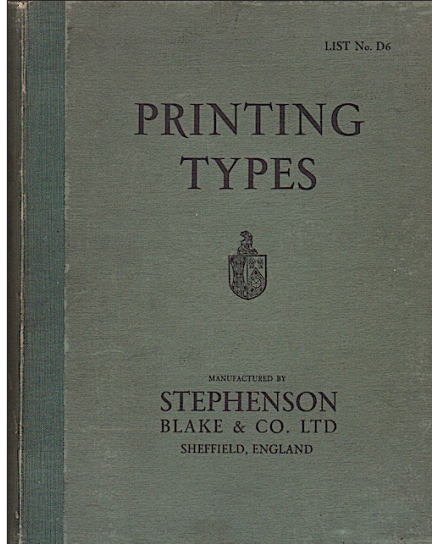
"Centaur is among the most elegant and legible of the twentieth-century romans. Designed by Bruce Rogers and hand-cut in 1915 for casting into case, it was redrawn for Monotype and reissued in 1929, and used by Rogers for his Oxford Lecturn Bible, described by Stanley Morison as 'the most monumental impression ever given to a Monotype face'."

SEK400 / €42 / £37 / \$50



[STEPHENSON BLAKE & CO.] *Printing Types. Borders, Initials, Electros, Brass Rules, Spacing Material.* [List No. D6]

Stephenson Blake & Co. Ltd., Sheffield. No date [preface dated 1932]. 4to (28,5 x 22,5 cm). Front plate, viii, 474 pages. Olive green quarter cloth, printed boards. Covers and spine worn, corners bumped, lacking first leaf (pp. 1-2), last three pages with some foxing. Type specimens with example settings, with some use of colour printing.



The foundry had been in Sheffield in one form or another since around 1797 when a local bookseller (John Slater) and a bookseller-printer (William Bower) joined forces with a printer (Clay Bacon) to cast type, issuing their first specimen in 1809. That founding work had persisted under many names until taken on by Garnett and Blake, and then becoming Stephenson, Blake. Since the earliest times SB had worked to 1/5000th of an inch as a matter of course: the type they founded was considered the most precise in the UK.

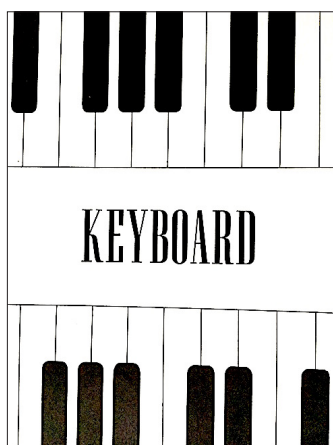
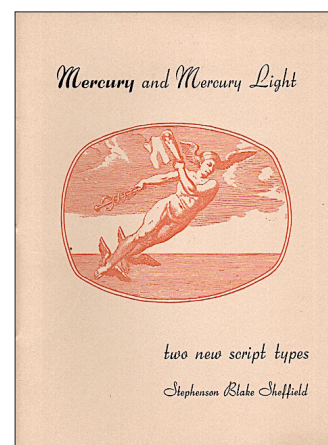
SEK2000 / €210 / £184 / \$247

[STEPHENSON BLAKE] *Mercury & Mercury Light*

Stephenson Blake. The Caslon Letter Foundry. Sheffield. No date [1950]. Not paginated (c. 12 pages). 4to (25,5 x 19 cm). Sewn, stiff printed wrappers. Full alphabets and with sample compositions. Printed in blue and black.

Mercury was purchased from Stevens, Shanks & Sons. (Millington p. 229).

SEK275 / €29 / £25 / \$34



[STEPHENSON BLAKE] *Keyboard, a New Display Type*

Stephenson Blake. The Caslon Letter Foundry. Sheffield. No date [1951]. Not paginated (c. 12 pages). 4to (25,5 x 19 cm). Sewn, stiff printed wrappers. One page showing the Keyboard alphabet and with sample compositions. Printed in green and black.

Keyboard was redrawn by Robert Harling. (Millington p. 229).

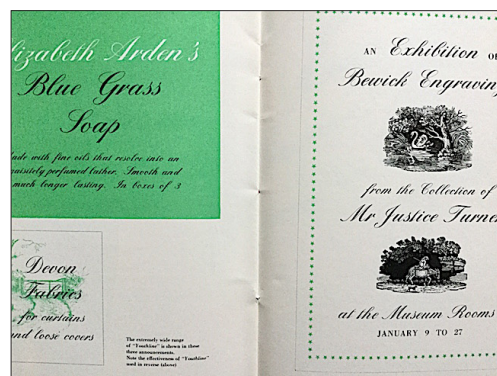
SEK200 / €21 / £18 / \$25

[STEPHENSON BLAKE] *Youthline*

Stephenson Blake. The Caslon Letter Foundry. Sheffield. No date [1952]. Not paginated (c. 12 pages). 4to (25,5 x 19 cm). Sewn, stiff printed wrappers. One page showing the Youthline alphabet and with sample compositions. Printed in green and black.

Stephenson Blake created. (Millington p. 232).

SEK200 / €21 / £18 / \$25

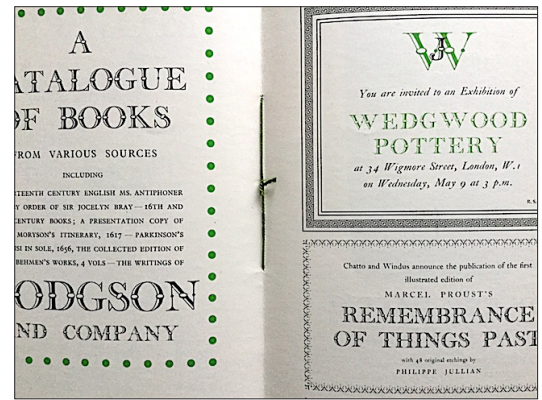


[STEPHENSON BLAKE] *Fry's Ornamented* [No. 2]

Stephenson Blake. The Caslon Letter Foundry. Sheffield. No date [1948]. Not paginated (c. 14 pages). 4to (26,5 x 20 cm). Sewn, stiff printed wrappers. Attractive samples printed in green and black. "*Now we have pleasure in providing the 60-pt, 48-pt and 36-pt for larger display work. The following pages will, we hope, show how well suited this old-new type is for unusual and distinguished display*". Presentation text from inside. Laid in: three loose folded type specimen sheets.

Acquired via the Reed foundry purchase 1907. Original cut by Richard Austin for Dr. Joseph Fry in 1796. (Millington p. 228).

SEK250 / €26 / £23 / \$31

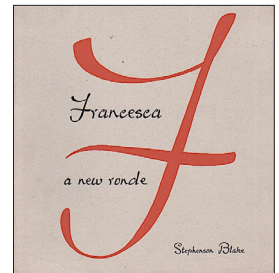


[STEPHENSON BLAKE] *Francesca Ronde*

Stephenson Blake. The Caslon Letter Foundry. Sheffield. No date [1948]. Not paginated (c. 8 pages). Square 8vo (18,5 x 18,5 cm). Stiff printed wrappers. Rusty evidence of missing staples. Attractive samples printed in colour.

Stephenson Blake created. Based on the handwriting of Lady Frances Stephenson. (Millington p. 228).

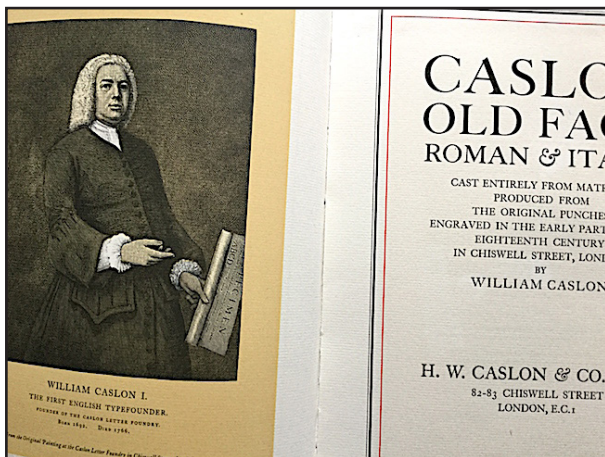
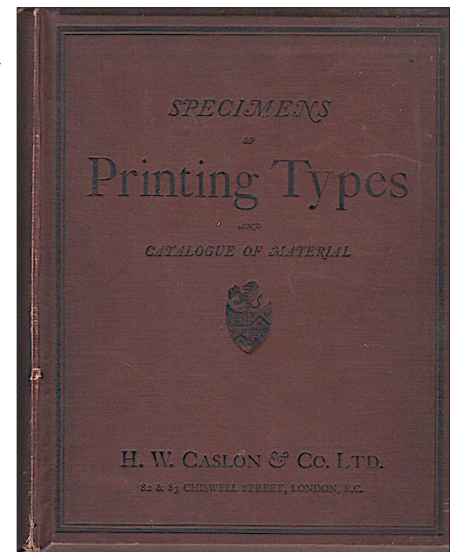
SEK75 / €26 / £23 / \$31



[H. W. CASLON] *Specimens of Types & Borders and Illustrated Catalogue of Printers' Joinery and Materials*

H. W. Caslon & Co. Ltd., 82 & 83 Chiswell Street, EC, London. No date [the price list is dated 1912]. Thick 4to (29 x 23 cm). Portrait, (10), 686 pages + 115 pages brass rule, materials and machinery. Original brown cloth binding. Boards, spine and corners worn, former owner's signature on front fly leaf, pp. 162-164 with some foxing, two cut outs on p. 665 (county arms), one small cut out on p. 674 (masonic emblem), another small cut out on p. 675 (masonic emblem). Still a very good, sound copy. Type specimens, ads, samples, examples, title pages &c. Some use of colour printing.

SEK4500 / €472 / £415 / \$562

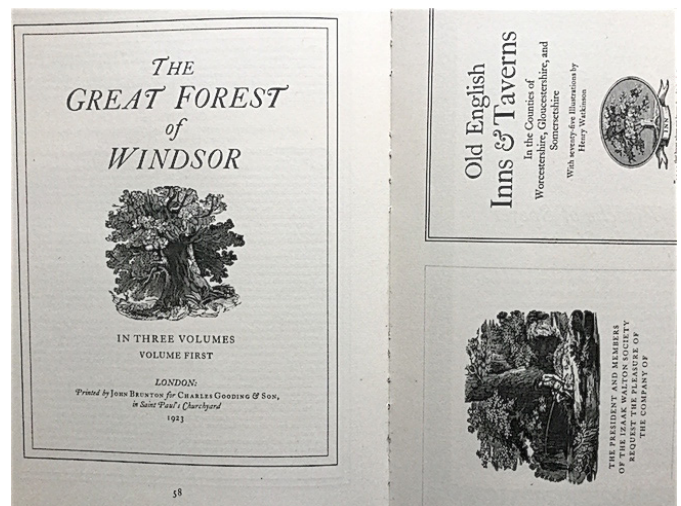
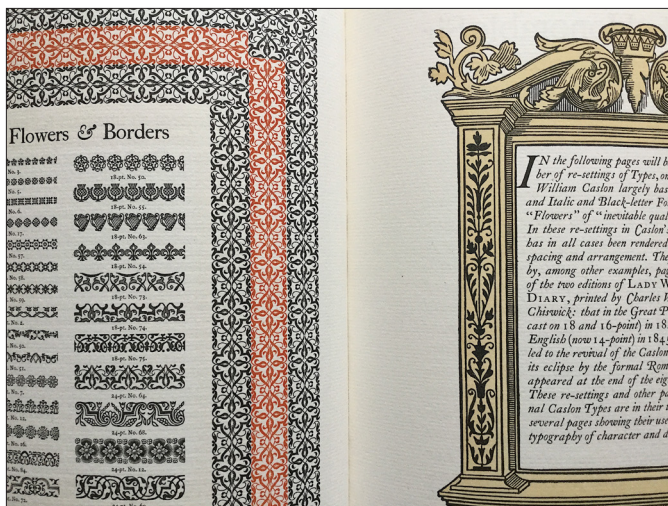


[CASLON] *Caslon Old Face, Roman & Italic*. Cast entirely from matrices produced from the original punches engraved in the early part of the eighteenth century in Chiswell Street, London by William Caslon

H. W. Caslon & Co. Ltd., London, 1924. 64 pages. 4to (32 x 25 cm). Stiff, grey paper wrappers, decorated endpapers, untrimmed edges. 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).

SEK700 / €73 / £65 / \$87

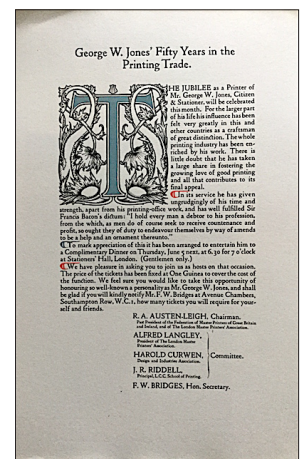


[JONES, GEORGE W. - SIGN OF THE DOLPHIN] *George W. Jones' Fifty Years in the Printing Trade*

A single sheet printed on one side only. (h 33 x w 20,5 cm). Printed in three colours; black, red and blue. Large ornamental initial "T". Printed in his own typeface Venezia on handmade paper. (Not in Rogerson).

Dinner invitation, June 5 [1924], at Stationers' Hall, London, to celebrate George W. Jones' Fifty Years in the Printing Trade. "Gentlemen only"! (Lawrence Wallis pp. 111-113).

SEK375 / €73 / £65 / \$87



[STEMPEL] *Auslands-Probe* [1959]

Schriftgiesserei D. Stempel AG, Frankfurt am Main, (Index dated 1959). Not paginated (c. 336 pages). Oblong 8vo (15 x 21 cm). Stiff printed paper wrappers. The protective plastic film is partly missing to the spine, dark margins, ink stamp on title page. Type specimen book showing founts from Aldus-Buchschrift to Weissflog + Blackletters and sections with borders, ornaments, rules &c.

SEK700 / €73 / £65 / \$87



[STEMPEL] *Auslands-Probe* [1960]

Schriftgiesserei D. Stempel AG, Frankfurt am Main, (Index dated 1960). Not paginated (c. 274 pages). Oblong 8vo (15 x 21 cm). Stiff printed paper wrappers. Back cover with a short tear (c. 5 mm). Type specimen book showing founts from Aldus-Buchschrift to Weissflog + Blackletters and sections with borders, ornaments, rules &c.

SEK650 / €68 / £60 / \$81



[STEMPEL] *Auslands-Probe* [1961]

Schriftgiesserei D. Stempel AG, Frankfurt am Main, (Index dated 1961). Not paginated (c. 288 pages). Oblong 8vo (15 x 21 cm). Laminated, stiff printed wrappers. The protective plastic film is partly missing to the spine, dark margins, otherwise in great condition. Type specimen book showing typefaces from Aldus-Buchschrift to Weissflog + Blackletters and sections with borders, ornaments, rules &c.

SEK600 / €63 / £55 / \$75



[STEMPEL] *Types on Pica System*

D. Stempel AG, Frankfurt am Main. No date (c. 1952). Not paginated (c. 82 pages). 4to (29,7 x 21,2 cm). Stiff wrappers. 61 type faces, in different sizes, from the type foundry in alphabets and with attractive samples. Printed with some use of colour.

SEK350 / €37 / £32 / \$44

[BAUER] *Bauersche Giesserei. Frankfurt am Main W13*

Bauersche Giesserei, Frankfurt am Main. No date (c. 1960). 4to (26,5 x 19 cm). Brown cloth binding, front board with compass rose stamped in blind and gilt. Not paginated (c. 188 pages). Gruppe A: Fraktur Schriften. Gruppe B: Gotische Schriften. Gruppe D: Antiqua Schriften. Gruppe E: Grotesk- und Egyptienne-Schriften. Gruppe F: Schreibschriften. Gruppe G: Schreibmaschinen Schriften. Gruppe H: Initialen. Full page samples, some in colour. With an index.

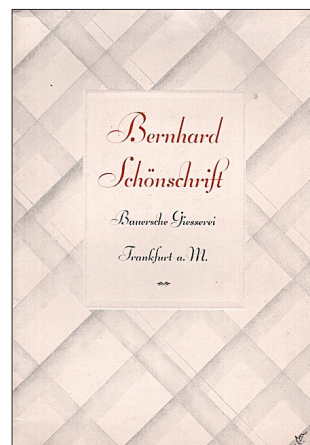
SEK900 / €94 / £83 / \$112

[BAUER - LUCIAN BERNHARD] *Bernhard Schönschrift, zart und halbfett*

Bauersche Giesserei, Frankfurt am Main. No date [1925]. Not paginated (c. 12 pages). 4to (27 x 19,5 cm). Sewn, stiff printed wrappers. Book plate inside front cover (Einar Hansen). Alphabets and attractive samples. One page showing accompanied initials, cut after drawings by Maria Ballé. A series of light, decorated initials, in which the main down strokes are inline. Specimen pages partly printed in colour.

Bernhard Schönschrift was designed by Lucian Bernhard. You could say that is was a first modern version of an old English Script. The thin strokes were a problem both for the punch-cutter and for the typesetter.

SEK400 / €42 / £37 / \$50



[BERLINGSKA] *Stilprov. Berlingska Stilgjuteriet, Lund*
Berlingska Stilgjuteri-Aktiebolaget, Lund (Sweden).
No date (c. 1933). 192 pages. 4to (28 x 20,5 cm). Red
cloth, spine and front cover lettered in gilt, all edges
red. Spine faded and somewhat worn at head and foot,
former owner's signature on free end page, 6 vignettes
over crossed with pen. Printed in two colours, red &
black. Layout, type faces, vignettes, arrows, borders &c.
typical for the period.

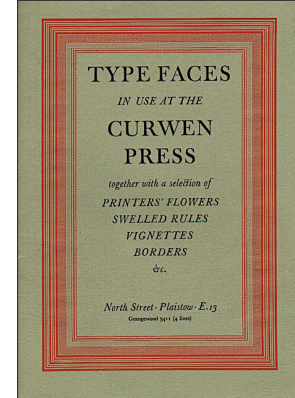
SEK1500 / €157 / £138 / \$187



[CURWEN PRESS] *Type Faces in Use at the Curwen Press, Together With a Selection of Printers' Flowers, Swelled Rules, Vignettes, Borders &c.* [Cover title]

The Curwen Press, Plaistow. 1954. 12 pages. 4to (19 x 16 cm). Sewn, stiff printed wrappers. Specimen pages with some use of colour printing. Beautiful production from this remarkable press.

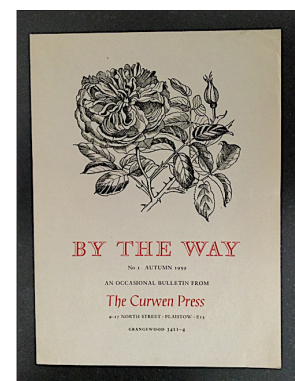
SEK400 / €42 / £37 / \$50



[CURWEN PRESS] *By the Way. No I Autumn 1959. An Occasional Bulletin*

The Curwen Press, Plaistow. 1959. Small 4to (25 x 18,5). Nice specimen booklet folded twice. The fold out broad sheet is an attractive "checklist" of the printing shop's typefaces. Printed in black and red. Original vignette by John Nash on the front cover.

SEK125 / €13 / £12 / \$16

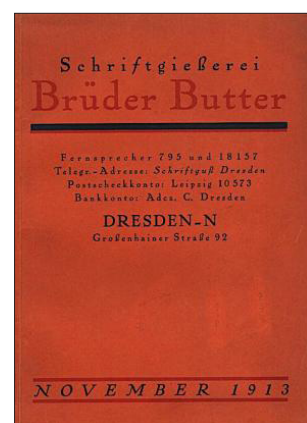


[BRÜDER BUTTER] *Schriftgiesserei Brüder Butter. November 1913*

Schriftgiesserei Brüder Butter, Dresden. 1913. 96 pages. 4to (28,5 x 20,5 cm). Stiff, printed wrappers. Spine worn at foot, three pen-marks on front cover, book label on front cover's inside (Einar Hansen). Specimen showing a wide range of roman faces, black letters, sans serifs, some type faces of which were newly released. There are more than 30 pages of decorative elements, numbers, printing materials.

An early type specimen book from the typefoundry. See *Typography papers* no.9; Maurice Göldner "The Brüder Bütter typefoundry", pp. 91-116.

SEK900 / €94 / £83 / \$112

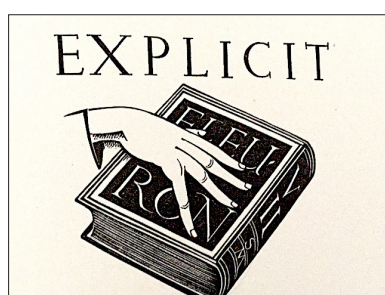


[BRÜDER BUTTER] *Schriften 1921*

Schriftgiesserei Brüder Butter, Dresden. 1921. Paginated: 33-96. 4to (28 x 21 cm). Stiff, printed wrappers. Book label on front cover's inside (Einar Hansen). Specimen showing a wide range of roman and antique faces, black letters, sans serifs, scripts. With sample compositions.

See *Typography papers* no.9; Maurice Göldner "The Brüder Bütter typefoundry", pp. 91-116.

SEK800 / €84 / £74 / \$100



Stanley Morison's hand on the last volume of the Fleuron. Engraved by Eric Gill. P673