

NEWSLETTER 42

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN
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UPDIKE, DANIEL BERKELEY:

Printing Types. Their History, Forms and Use. A Study in Survivals. I–II

The Belknap Press of Harvard University Press, Cambridge, Mass. 1962. xlvii, 292 pages & plates + xx, 326 pages & plates. Large 8to (24 x 16.5 cm). Red buckram, title gilt on spine. No jackets. Spots, remains of old bookplates (?), inside front board, otherwise in great condition. 367 illustrations. Third edition. Two volumes.

The standard work in the letter and typeface history with the best that has been written about type design, punchcutting and letter founding. A reference work that no one can be without having the slightest interest in letters.

In Volume I, Mr. Updike discusses the Latin alphabet, the invention of printing, the cutting and casting of types, fifteenth-century types in Germany, Italy, France, Spain, and England as well as German, Italian and French types of sixteenth, seventeenth and eighteenth centuries.

Volume II continues the discussion of types to the beginning of the nineteenth century and then describes American types and nineteenth-century types in general. The closing chapters on choice of type and the industrial conditions of the past and their relationship to problems printers face are very informative. This work is the third edition, with new introduction by Lawrence C. Wroth.

"It remains to say that *Printing Types* is indispensable to any student of bibliography and typography..." Stanley Morison, *The Fleuron* Vol. I, page 124.

SEK1000 / €101 / £89 / \$119

LAWSON, ALEXANDER: *Anatomy of a Typeface*

Hamish Hamilton, London. 1990. First English edition. 428 pages + colophon. Cloth binding, dust jacket. Book plate inside front cover (Lennart Johansson). Specimens, samples, letter forms, printing types and other illustrations.

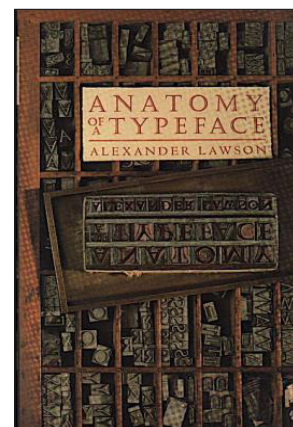
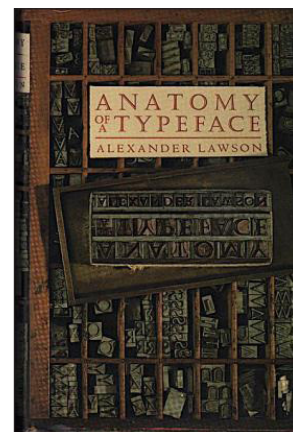
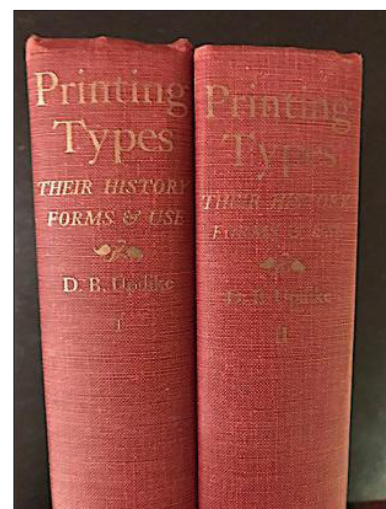
Now a modern classic that is the first full-scale examination of typefaces after D. B. Updike published '*Printing Types*'. This book describes in great detail the traits and development of the 20th Century's most popular book faces. Although Lawson does not specifically cover new digital font designs, most of today's text faces are revisions or expansions of typefaces designed in the pre-computer era. Over a dozen typefaces are critically examined in this masterful tome; this book is a must for any type historian!

SEK500 / €50 / £44 / \$60

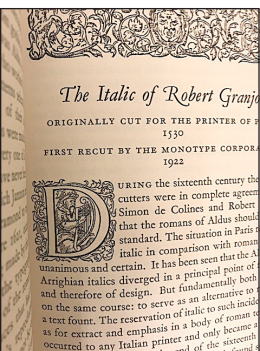
LAWSON, ALEXANDER: *Anatomy of a Typeface*

David R Godine, Boston. 2002. Third printing. 428 pages + colophon. Stiff, printed wrappers. Specimens, samples, letter forms, printing types and other illustrations.

SEK250 / €25 / £22 / \$30



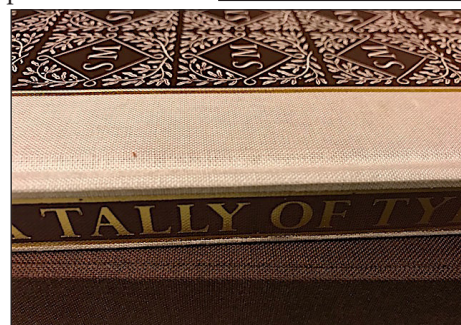
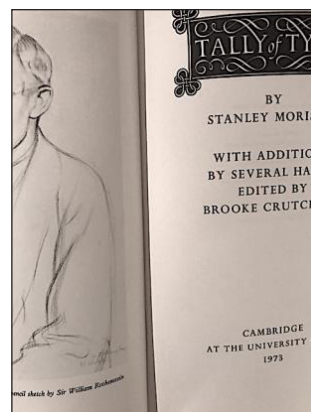
MORISON, STANLEY: *A Tally of Types. With Additions by Several Hands Edited by Brooke Crutchley*



CUP, Cambridge, 1973. Portrait, 137, (1) pages. Small 4to (26 x 17 cm). Quarter natural cloth printed in brown and gilt with decorated paper-covered boards in a brown cloth-covered board slipcase. Book plate inside front cover (Lennart Johansson). Title page with wood engraving by Reynolds Stone. This edition is strictly limited to 300 copies. This copy is No. 184.

17 typefaces that were cut by Monotype under the direction of Stanley Morison presented with a detailed history, advantages, disadvantages and performance. Each presentation is set with the appropriate typeface. New edition with a foreword by Brooke Crutchley. Morison's original introduction revised and amplified by P. M. Handover. Three additional typefaces presented in this edition; NETTY HOEFLAKE: *Van Dijk*, HARRY CARTER: *Ehrhardt*, JOHN DREYFUS: *Romulus*. (Appleton 190a).

SEK700 / €70 / £62 / \$83



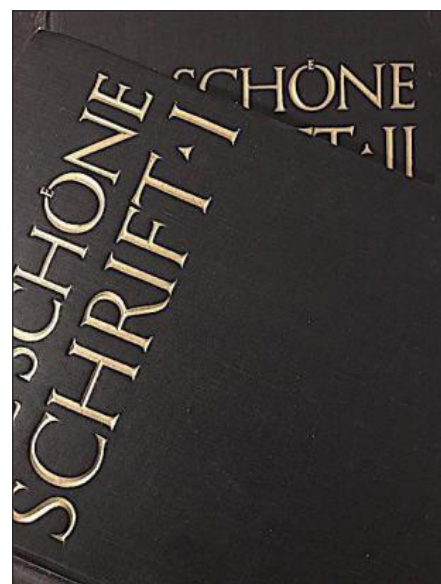
MUZIKA, FRANTIŠEK: *Die schöne Schrift in der Entwicklung des lateinischen Alphabets. I-II*

Artia, Prague. 1965. 703 + 671 pages. 4to (29,5 x 22,5 cm). Black cloth, spine and front cover lettered in gilt. No jackets. Three book-plates inside front board. 679 illustrations (mostly full page) + 168 plates on glossy paper. Book design by Milan Hegar. Text in German. Two volumes.

František Muzika (1900–1974) was a multidisciplinary Czech artist. From his long-standing interest in writing came the two-volume work *Die schöne Schrift* (in the Czech original: *Krásné písmo ve vývoji latinky I, II* 1958/1963), an unprecedented representation of the development of the Latin script.

"The first volume covers the development of the Roman letter in antiquity and the Middle Ages. Muzika deals with Latin epigraphy and the origin of the Latin alphabet, book hands, the old cursive and minuscule scripts, and the Gothic cursive, minuscules, and capitals, as well as Gothic book type. The second part deals with Renaissance styles of the Roman letter, including manuscript hands and Renaissance book and ornamental types; the Roman letter in the baroque and classical periods, with sections on the transitional baroque Roman and italic, classical Roman and italic, baroque and classical ornamental letters, and the reform of Czech types in the national revival; and finally, the Roman letter from the decadent nineteenth-century types to the present. Each period and stylistic trend receives detailed and documented treatment, and the two volumes are a veritable encyclopedia of the Roman letter." Lawrence S. Thompson, *The Library Quarterly*.

SEK2200 / €221 / £195 / \$262

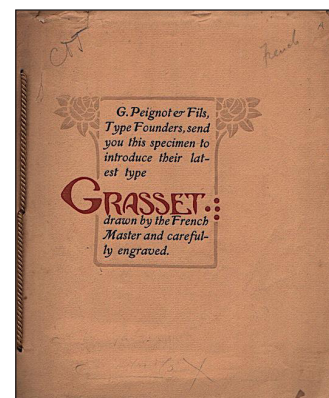


[G. PEIGNOT & FILS - GRASSET] *Grasset. Drawn by the French Master and carefully engraved*

G. Peignot & Fils, Paris. No date [1900]. 7 leaves of specimens printed one side only, in black and colours. Original wrappers, covers worn and with a few pencil inscriptions.

The art nouveau designer Eugène Grasset reworking of Jenson's roman, commissioned as a printing type in 1897 by the young Georges Peignot. By 1900 seven sizes had been cut by the firm's punchcutter Henri Parmentier from photographic reductions of Grasset's drawings - the first use of this technique in France, according to Francois Thibaudeau. This specimen was designed by Peignot and Thibaudeau to promote the new type which was launched at the Paris Universal Exhibition in 1900. It proved to be a success. This copy was sent to the Chiswick Press and the foundry's accompanying letter, dated 18th August 1900, is attached to the inside front cover.

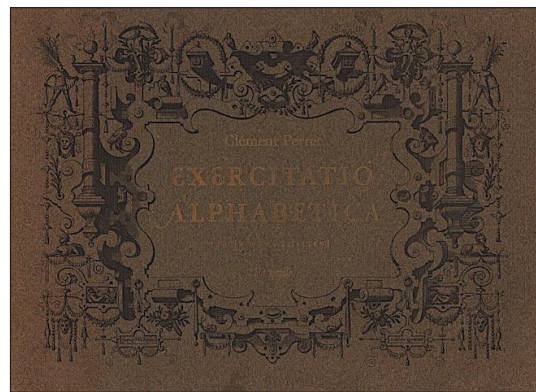
SEK350 / €35 / £31 / \$42



PERRET, CLÉMENT: *Exercitatio Alphabetica Nova Et Utilissima, Varijs Expressa Linguis Et Characteribus, Raris Ornamentis, Umbris & Recessibus, Picturae Architecturaeque* [Antwerpen 1569]

Miland Publishers, Nieuwkoop. 1968. Not paginated (6 pages followed by 35 plates + colophon.) Oblong 4to (24 x 32,5 cm). Stiff, printed paper wrappers with folding flaps. Jacket with short tape (acid free) repaired tear (c.15 mm). Handsome facsimile of edition printed by Christopher Plantin 1569. Edition limited to 300 hand numbered copies, this is no. 74.

SEK600 / €60 / £53 / \$71



TOOTS, VILLU: *Eesti kirjakunst 1940–1970* [“Estonian Art of Lettering 1940–1970”]

Tallinn. 1973. 296 pages. 4to (26,5 x 21 cm). Black, blind stamped cloth in fine dust jacket, all edges black. Bookplate inside front board (Lennart Johansson). 46 pages of text, in Estonian, followed by examples of Estonian calligraphy in colour and b/w.

One of his greatest contributions to the lettering art in Estonia are Villu Toots books on calligraphy and type design, that also give insight to the history of writing, different scripts and typefaces.

SEK400 / €40 / £35 / \$48

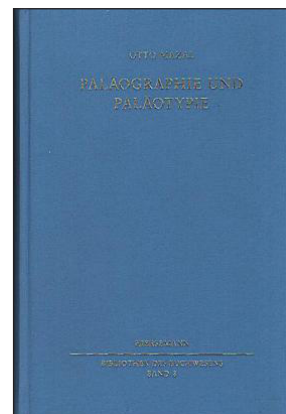


MAZAL, OTTO: *Paläographie und Paläotypie. Zur Geschichte der Schrift im Zeitalter der Inkunabeln*

Anton Hiersmann Verlag, Stuttgart. 1984. 8vo. viii, 404, (4) pages. Blue cloth titled in gilt. Bookplate inside front board (Lennart Johansson). Section with plates, with 140 illustrations, printed on glossy paper. With a bibliography and an index. (Vol. 8 in the series “*Bibliothek des Buchwesens*”).

Important reference work. Otto Mazal believes and states that in the incunable period, at least, “the understanding of typographical peculiarities is impossible without palaeographical and codicological knowledge”, and that printing in its early decades must be studied in the context of the scribal culture within which it arose and much of which it eventually supplanted.

SEK600 / €60 / £53 / \$71



RUDER, EMIL: *Typographie, ein Gestaltungslehrbuch / Typography, a Manual of Design / Typographie, un manuel de creation*

Verlag Arthur Niggli AG, Niddererteufen, 1982. 220 pages. 4to (28 x 22,5 cm). Stiff, printed wrappers. Profusely illustrated. Text in English, German and French. 4th revised edition. Layout by Emil Ruder.

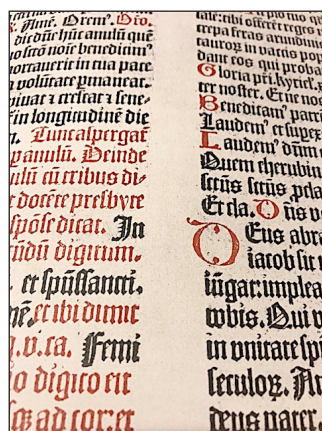
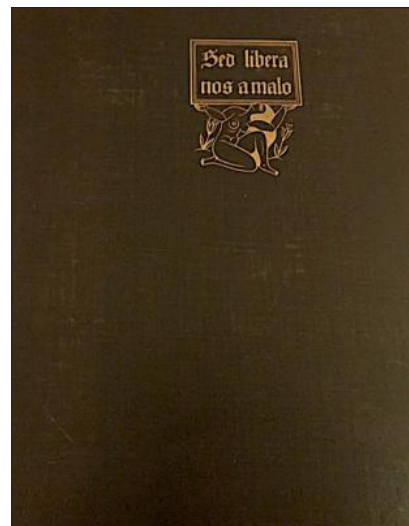
In its 19 chapters the book shows a multitude of possible ways in which the typographer can work with his material in order to achieve his object and it has numerous suggestions to make. The idea of contrast was particularly important to Ruder, and one chapter is devoted to the subject. Others concentrate on the classic foundations of the Gewerbschule's teaching methods, such as “*Point, Line, Surface, Rhythm*”. References to broader areas of subject matter than typography, such as architecture, art and nature elaborate on themes in the book. (100 Classic Graphic Design Books pp. 92–93, on the first edition).

SEK400 / €40 / £35 / \$48

MORISON, STANLEY: *German Incunabula in the British Museum. One Hundred and Fifty-Two Facsimile Plates of Fine Book-Pages from Presses of Germany, German-Switzerland and Austria-Hungary Printed in the Fifteenth Century in Gothic Letter and Derived Founts*

Victor Gollancz, London. 1928. First edition. (4), 26, (2) pages followed by 152 collotype plates printed red & black. Folio (46 x 33 cm). Black buckram with device designed by David Jones in gilt on upper cover, title gilt on spine, only top edge cut. Corners bumped, spine slightly worn at top and bottom, some foxing. This work is limited to an edition of 398 copies with English text, printed on Basingwerk Parchment (the paper rather prone to foxing). The text was printed at the University Press, Cambridge; the collotypes by Charles Whittingham and Griggs. The third of Morison's magnificent trio of folios published in the 1920s. (Appleton 72, Baudin 56).

SEK2000 / €201 / £177 / \$238



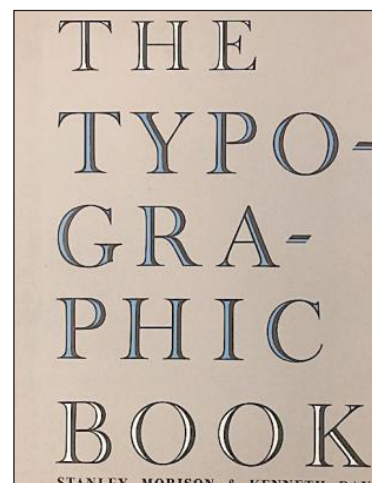
MORISON, STANLEY & DAY, KENNETH: *The Typographic Book 1450–1935. A study of fine typography through five centuries. Exhibited in upwards of three hundred and fifty title and text pages drawn from presses working in the European tradition*

Ernest Benn, London. 1963. xiv, 98, (1) pages + 377 plates. Large 4to (31,5 x 25,5 cm). Black buckram, dust jacket with tears and missing pieces. Two title pages in reddish-brown and one initial letter printed from wood-blocks engraved by Reynolds Stone. With an introductory essay by Stanley Morison, and supplementary material by Kenneth Day. With an index to the text and the list of plates. First edition.

The book, which took five years to finish, is definitely a corner-stone in the history of typography. The book is set in Monotype Bembo and printed at the University Printing House, Cambridge by Brooke Crutchley, University Printer. The plates are printed by L. Van Leer, Amsterdam on paper made by Van Gelder Zonen. (Appleton 221).

"Tradition is a discipline whose most valid rule, in respect to our subject, is that the typographic book is produced not for the satisfaction of a single person or select collectivity but for the pleasure of the general reader of this age and the text." S.M. page 13.

SEK1600 / €161 / £142 / \$191

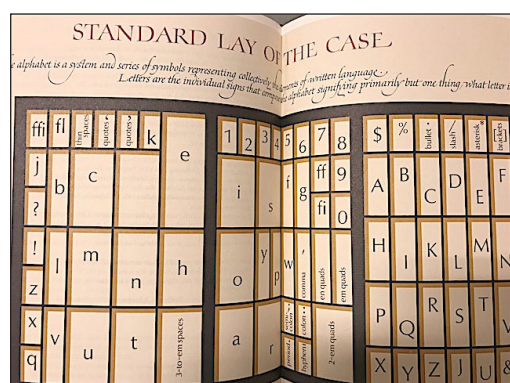


ZAPF, HERMANN: *ABC Feder und Stichel. Alphabete und Schriftblätter in Zeitgemässer Darstellung. Geschrieben von Hermann Zapf. In Metall geschnitten von August Rosenberger*

Schriftgiesserei D. Stempel AG, Frankfurt am Main, 1950. (4), 25 plates, 9 pages. Oblong 4to (24 x 32 cm). Vellum spine, titled in gilt, blind stamped card boards. Bookplate inside front board (Lennart Johansson). Designed 1939–41. With 25 plates. Privately printed by D. Stempel AG typefoundry in 500 numbered copies on Fabriano paper, this is No. 126. Feder und Stichel (Pen and Graver) is a magnificent piece of work. (Hermann Zapf and his Design Philosophy p. 113).

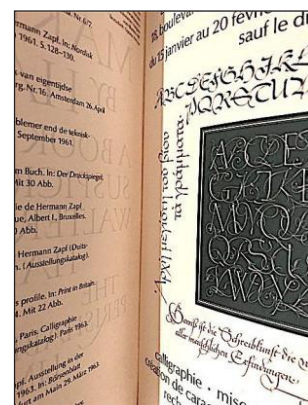
"This book has been described by no less an authority than the noted German/Swiss typographer Jan Tschichold as one of the most carefully produced volumes on lettering ever published. The seminal Palatino type designed by Zapf is used for the first time in this publication." (A Century for the Century no. 50).

SEK3500 / €352 / £310 / \$417



ZAPF, HERMANN: *Hora fugit - Carpe diem. Ein Arbeitsbericht*

Der Lehrdruckerei der Technischen Hochschule Darmstadt / Maximilian-Gesellschaft, Hamburg. 1984. 177 pages + colophon. 4to (27,5 x 18 cm). Cloth binding. 110 illustrations in colour and b/w, tipped in samples. Introduction by Walter Wilkes. Limited to 1600 copies. **SEK500 / €50 / £44 / \$60**

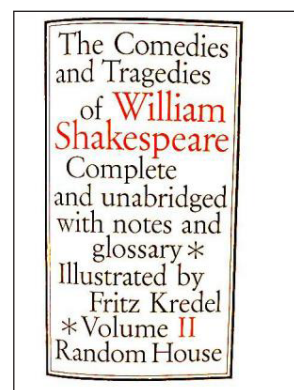


ZAPF, HERMANN: *Typographische Variationen. 78 Buchtitel und Textseiten als Gestaltungsmöglichkeiten der Typographie und Buchgraphik*

D Stempel AG, Frankfurt am Main. 1963. (8), followed by 78 plates, printed on the rectos only, (4) pages + colophon. Large 4to (31 x 21,5 cm). Card boards, red leather spine label, spine faded and limited sunning to boards, book label inside front cover (Lennart Johansson). Prefaces written by PAUL STANDARD, New York (in English), G. K. SCHAUER, Frankfurt (in German), and CHARLES PEIGNOT, Paris (in French), together with commentary notes and specifications. Set in 16 languages with the types of D. Stempel's archives. Contains 78 typographic layouts, many are tipped-in specimens in colour. Limited to 500 copies.

"As with other Zapf/Stempel productions, the typesetting and presswork are superlative, to say nothing of the inventiveness of the myriad design." (A Century for the Century no. 66).

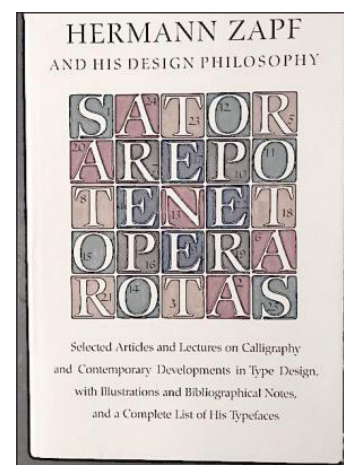
SEK2000 / €201 / £177 / \$238



[ZAPF, HERMANN]: *Hermann Zapf & His Design Philosophy. Selected articles and lectures on calligraphy and contemporary developments in type design, with illustrations and bibliographical notes, and a complete list of his typefaces*

Society of Typographic Arts Chicago, 1987. Front portrait, 255 pages. 4to (30,5 x 21 cm). Blue cloth with gilt lettering to front and spine. Dust jacket worn to edges. Bookplate inside front board (Lennart Johansson). More than 200 illustrations, c. 100 plates in colour, showing examples of Hermann Zapf's work over the last 50 years. Bibliographical notes, and a complete list of his typefaces. With an introduction by Carl Zahn. Important reference work.

SEK900 / €91 / £80 / \$107

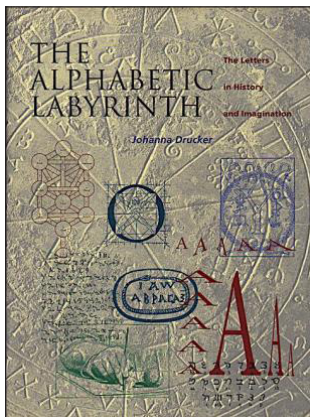
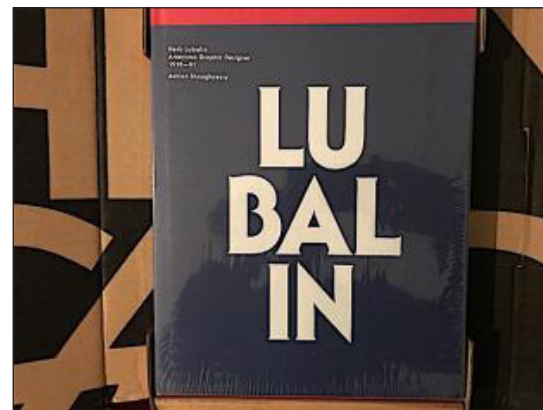


SHAUGHNESSY, ADRIAN: *Herb Lubalin American Graphic Designer 1918–81*

Unit Editions, London. 2012. 445 pages. 4to (28,5 x 22,5 cm). Printed card boards, 3/4 paper wrap with foiled typography. Extensively illustrated in colour. First edition, the so called “deluxe version”, boxed and printed in 2000 numbered copies. Unopened, new copy.

An extensive monograph of the legendary Herb Lubalin, one of the foremost graphic designers of the 20th century. This meticulously researched book offers a complete career overview of Herb Lubalin, beginning with his early days as one of the original Mad Men in the New York advertising world of the 50s and 60s, and continuing into the years of his greatest achievements as one of the world's most influential typographers and graphic designers. Herb Lubalin's work is enjoying an unprecedented revival of interest amongst young graphic designers. The Lubalin cult is global, with strong pockets of interest in Korea, Japan and, of course, the USA and UK. Herb Lubalin really was the American graphic designer par excellence.

SEK1800 / €181 / £160 / \$214



DRUCKER, JOHANNA: *The Alphabetic Labyrinth. The Letters in History and Imagination*

Thames and Hudson, London. 1995. 320 pages. 4to (26,5 x 20 cm). Cloth in dust jacket, bookplate (Lennart Johansson). With 339 illustrations in two colours throughout. Notes, bibliography, index. Nice copy.

The letters of the alphabet have been the object of speculation since their invention almost 4000 years ago. The symbols represent sounds, yet they exist in their own right, often invested with quasi-magical power. This book examines the many imaginative, often idiosyncratic ways in which the letters of the alphabet have been assigned value in political, spiritual, or religious belief systems over two millennia.

SEK400 / €40 / £35 / \$48



KAPR, ALBERT: *Schriftkunst. Geschichte, Anatomie und Schönheit der lateinischen Buchstaben*

K. G. Saur, München. 1983. Third edition. 474 pages. 4to (29,5 x 21,5 cm). Grey cloth, dust jacket worn and with tape (acid free) repaired tears. Bookplate inside front board (Lennart Johansson). Profusely illustrated in b/w and colour plates. Important reference work. Text in German.

Albert Kapr was born in Stuttgart on July 20, 1918 and died in Leipzig on May 31, 1995. He began a typesetter apprenticeship in 1933 and went on to complete his studies at the Academy of Visual Arts in Stuttgart. He worked for F. H. Ernst Schneidler for two years, starting in 1938, and became an assistant at the TH Stuttgart from 1945 to 1948. He then became a lecturer for Advertising Art at the University of Architecture and Visual Arts in Weimar. In 1951 he worked as a Professor for font and book design at the University of Graphics and Book Design in Leipzig and as a Director of the Institute for Book Design. He was the Rector of the university for eight years and in 1964 became an artistic consultant to the font foundry Typoart Dresden. He published major works on font history, aesthetics, the function of typography and the history of printing.

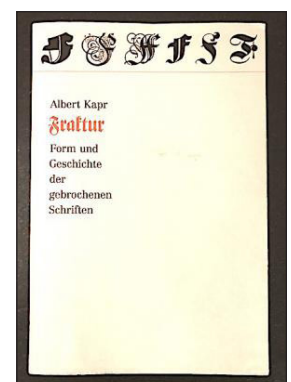
SEK550 / €55 / £49 / \$65

KAPR, ALBERT: *Fraktur. Form und Geschichte der gebrochenen Schriften*

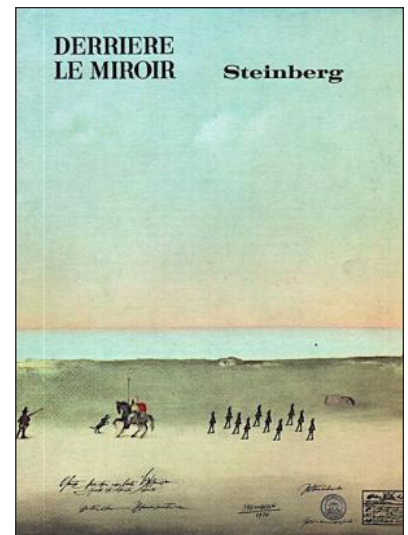
Verlag Hermann Schmidt, Mainz. 1993. 248 pages. Stiff paper wrappers with folding flaps, margins slightly rubbed. Albert Kapr shows in numerous illustrations and 53 complete alphabets the richness and beauty of blackletter forms.

Mit einem Aufsatz “Vom falschen Image der Fraktur” von Hans Peter Willberg, und einem Beitrag über den richtigen Satz gebrochener Schriften von Friedrich Forssman.

SEK350 / €35 / £31 / \$42



DUPIN, JACQUES: [Saul] *Steinberg. Derrière le miroir, no. 192, June 1971*
 Galerie A. Maeght, Paris. 1971. 24 pages + cover. Folio (38 x 28 cm). 6
 folded sheets inserted into stiff, printed cover, as issued. 1 double page
 colour lithograph and 1 double page b/w lithograph and photomechanic
 reproductions in colour and b/w. Text in French and English.
SEK500 / €50 / £44 / \$60



MITCHELL, MICHAEL & WIGHTMAN, SUSAN: *Book Typography. A Designer's Manual*

Libanus Press, Marlborough, Wiltshire. 2005. 434 pp. 4to (23,5 x 18,5 cm).
 Soft cover with folding flaps. Inscribed: "Från Leif Thollander 10·III·2009
 genom Glenn Sjökvist. till min noggranna och Kreativa vän Ann·Cathrine 20.
 september 2011". With over 1000 examples, illustrations and diagrams.

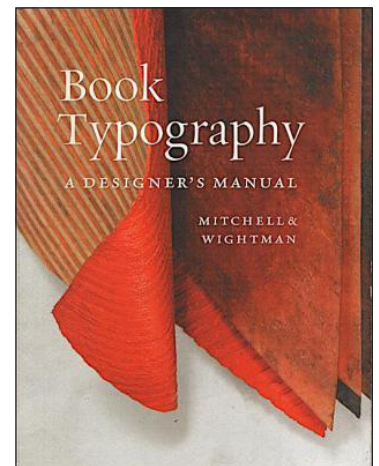
"*Book Typography: A Designer's Manual*" is a comprehensive guide to typography and typesetting. Books depend on good design to communicate. Every type of book, from a poetry collection to an encyclopedia, has its own style of communication. This manual describes the principles of good design, why they exist, and how to put them to practice.

"*Book Typography*" leads the reader from an understanding of what is a readable text, through the construction of books through all their different forms - novels, illustrated books and complex reference works. The organization of text and the handling of images are explained in detail. Advice is also given on work progression and print management.

Designing books is a visual task and is best demonstrated with visual examples. "*Book Typography*" contains over a thousand examples and illustrations showing typographic principles put into practice - from the smallest detail of punctuation to flat plans of entire books. All the samples come from published works and each is labeled with the font used, its size and leading. Additional information and comment is provided in the side notes. "*Book Typography*" defines the industry's technical terminology in the chapter, "*The Basic Terms of the Trade*". An extensive glossary is also included. It is an essential guide for students and recent graduates hoping to work in book design and publishing.

"*Book Typography*" covers every aspect of the book designer's task, providing an invaluable reference to editors, copy-editors, proofreaders, production managers and publishers.

SEK500 / €50 / £44 / \$60



LINDEGREN, ERIK: *Våra bokstäver. A. Skrift. B. Trycktyper. C. En historisk översikt*

Förlag och tryckeri Erik Lindegren Grafisk studio, Askim. 1964-65. 160 + 336 + 136 s. Tvärformat (18 x 25,5 cm). Vita klotband, pärmarna tryckta i silk-screen. Vällustrerade, delvis i färg. Typografi, band och omslag av Erik Lindegren. Tre volymer.

Detta är en utvidgad upplaga av 'Våra bokstäver' som utkom i ett band 1959-60. Vid sidan av Valter Falks 'Bokstavsformer och typsnitt genom tiderna' är denna bok en svensk höjdpunkt om våra bokstäver, på sitt både strama som lekfulla utförande. "Utomordentligt tryck både i färg och svartvitt. Stimulerande sammanställning av mycket varierande bildmaterial. God uppföljning av den förra upplagan." Svensk Bokkonst, 1964:6.

SEK1200 / €121 / £106 / \$143



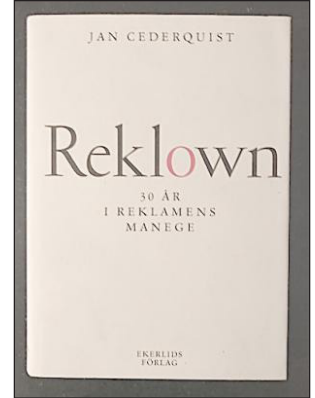
CEDERQUIST, JAN: *Reklown. 30 år i reklamens manège*

Ekerlids förlag, 1997. 342 s. 8:o. Svart kartonnageband med välbevarat skyddsomslag. Nyskick!

Memoarer som spänner över modern svensk reklamhistoria från Gumælius, via Arbmans till Hall & Cederquist.

Grafisk form av Lars Hall (utan avstavningar!)

SEK250 / €25 / £22 / \$30



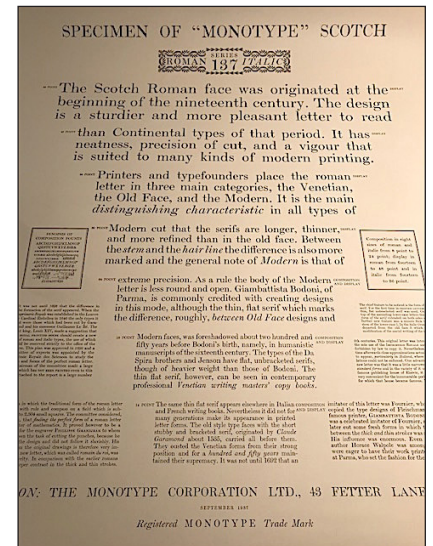
[MONOTYPE] *Specimen of "Monotype" Scotch. Series 137, Roman & Italic*

The Monotype Corporation Ltd., Fetter Lane [London]. September 1937. Single broadsheet printed one side only. (57 x 44 cm). Composition in eight sizes of roman and italic from 8 point to 24 point; display in roman from fourteen to 48 point and in italic from fourteen to 36 point. Great condition and a very attractive type specimen.

Scotch Roman designs were first cut by Richard Austin, appeared 1907 called Scotch Roman (Series 46), in 1920 the revised version (Series 137) was released.

"[Stanley] Morison undoubtedly had a hand in the layout and the design..." (Appleton, Appendix 2).

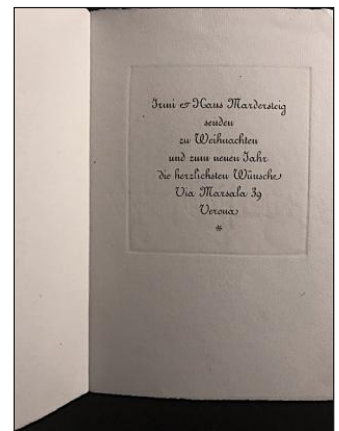
SEK500 / €50 / £44 / \$60



MARDERSTEIG, HANS: *"Christmas and New Year's Greeting"*

Christmas card folded once. 8vo (17 x 11,5 cm). No date. In 1946 Hans Mardersteig became an Italian citizen and changed his first name to Giovanni, so the Christmas card is before 1946, probably late 30s. Text inside: *"Irmi & Hans Mardersteig senden zu Weihnachten und zum neuen Jahr die herslichsten Wünsche Via Marsala 39 Verona"*. Printed on Van Gelder paper, uncut edges, typeface used is Bodoni Inglesi. Inscribed on front cover with pencil "J.v.K." [Jan van Krimpen].

SEK300 / €30 / £27 / \$36



BUCKLAND WRIGHT, JOHN: *All Good Wishes for Christmas and the New Year from Mary and John Buckland Wright*

An original Christmas card with a two-colour abstract engraving of a female figure. No date, but from the 1930s when they lived in Paris. 8vo (20,5 x 23,5 cm). Folded once. Top edge cut. Inscribed on front cover with pencil "J.v.K." [Jan van Krimpen].

JBW was one to hop on and off the train, experimenting with abstract or surreal styles, while not adopting wholeheartedly the doctrine à la Breton. During 1934 and 1935, he produced a large number of prints, nearly all abstract or surreal, in a style that he claimed was a mix of 'the blood' of realism and the 'brains' of the abstract rhythm. The subject matter - images of women titled *Composition or Artist or Model* - were sometimes in copper engraving but more often in wood. They were characterised by strong lines, and clear and precise delineation.

SEK600 / €60 / £53 / \$71

