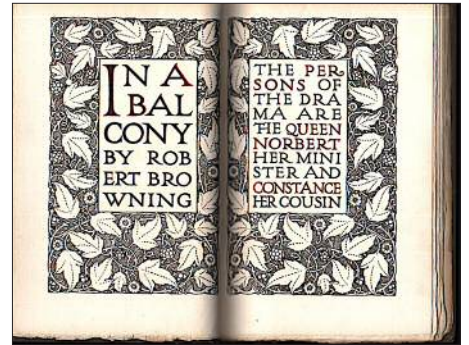


NEWSLETTER 43

ANTIKVARIAT MORRIS · BADHUSGATAN 16 · 151 73 SÖDERTÄLJE · SWEDEN
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[DWIGGINS & GOUDY] BROWNING, ROBERT: *In a Balcony*

The Blue Sky Press, Chicago. 1902. 72 pages. 8vo. Cloth spine with paper label, title lettered gilt on front board, top edge trimmed others uncut. spine and boards worn. Some upper case letters on title page plus first initial hand coloured. Introduction by Laura Mc Adoo Triggs. Book designs by F. W. Goudy & W. A. Dwiggins. Printed in red & black by by A.G. Langworthy on Van Gelder paper in a limited edition. This is Nr. 166 of 400 copies. Initialized by Langworthy.

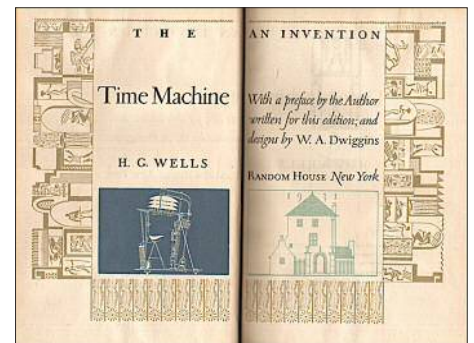


One of Dwiggins first book designs together with his teacher Goudy. "Will contributed endpapers and other decorations to *In a Balcony*, but the title page spread is pure Goudy." Bruce Kennett p. 20 & 28-29. (Not in Agner, Ransom 19).

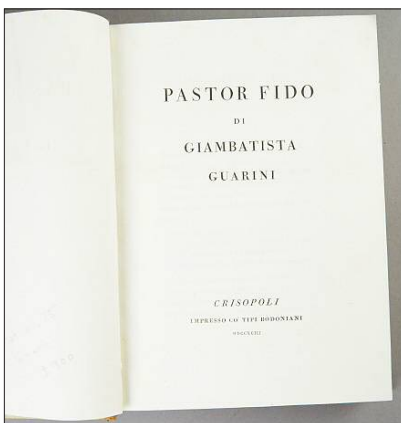
SEK500 / €49 / £43 / \$57

[DWIGGINS] WELLS, H. G.: *The Time Machine. An invention*

Random House, New York. 1931. x, 86 pages. 8vo. Illustrated paper boards, black cloth spine stamped in gold. Corners with light wear, book plate inside front cover (Tage la Cour). Text printed in red and black. Set in Monotype Fournier and printed on Hamilton Andorra paper. Stencil style colour illustrations. Typography, illustrations and binding by William Addison Dwiggins. (Agner 31.07, Bruce Kennett pp. 229-31).



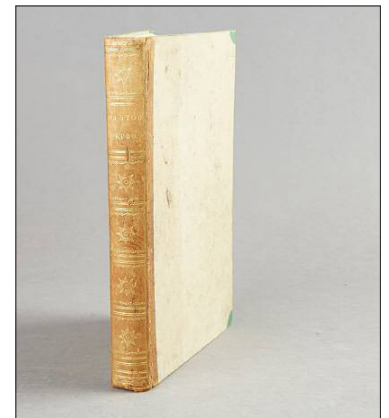
SEK500 / €49 / £43 / \$57



[BODONI] GUARINI, GIOVAN BATTISTA:
Pastor Fido

Impresso co' Tipi Bodoniani, Crisopoli [Parma], 1793. (4, first 2 blank), (1)-345, (3 blank) pages. Tall 4to (31 x 22 cm). Near contemporary brown half calf, boards soiled, somewhat worn, mended in the joints, slightly faded and scuffed gilt spine, red-speckled edges. (Brooks 522).

SEK2500 / €243 / £213 / \$285





MARTI, WALTER: *Typographie*

Walter Marti, Lucerne. 1957. 134 pages. 4to. (30 x 22 cm). Spiral bound, stiff printed boards. Bottom edge with a bump mark, otherwise great condition. Text in German. Extensive samples in colour of modern typographical design as logos, letter heads, business cards, labels, wine lists, ads, brochures, book plates &c. *A hard to find title.*

SEK1900 / €185 / £162 / \$217



DIBDIN, THOMAS FROGNALL: *Printers Devices. Being a Partial reprint of the Fifth and Sixth Days Delectable Discourses Thereon from the Bibliographical Decameron of the Rev. T.F. Dibdin*

The Imprint, London. No date. 64 pages. 4to (28 x 22 cm). Privately bound cloth. This reprint of an extract from the Bibliographical Decameron appeared a few pages at a time as a separately paginated supplement to the typographical periodical "The Imprint". Published in parts as a supplement to "The Imprint"; when the periodical ceased publication (Nov. 1913) this reprint was left unfinished; the text breaks off abruptly on p.88. Numerous engravings of printers' devices in text.

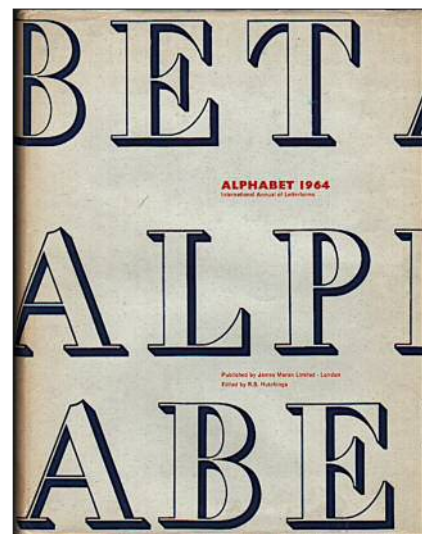
SEK300 / €29 / £26 / \$34

HUTCHINGS, R. S. (ED.): *Alphabet. International Annual of Letterforms. Volume One 1964* [All Published]

Published by James Moran Ltd for The Kynoch Press, London, 1964. 164, (1) pages. + folded plates. 4to (28,5 x 22,5 cm). Full cream Linson with silver spine titling, upper board blocked in silver and blind. Dust jacket with minor edge wear and dark spine. Previous owner signature on end paper: [Austin] Grandjean. Illustrated in colour and black & white.

A very promising typographic journal focusing on type faces, letterforms and calligraphy, which unfortunately just came up with this number. Printing, design and illustration is very lavish. Among the qualified articles: JAMES MOSLEY: *Trajan Revived*. ALFRED FAIRBANK: *Italic in its own Right*. BEATRICE WARDE: *Twinkle in Andromeda*. WALTER TRACY: *The Flourishing*. REED: *Arabic Scripts*. G. W. OVINK: *Dutch Standard Alphabets*. BERTHOLD WOLPE: *Caslon Architectural*. Berthold Wolpe's article with several plates and a large folded type specimen. "The first monograph on these little-known printing types." (Berthold Wolpe. A Retrospective Survey 164).

SEK700 / €68 / £60 / \$80

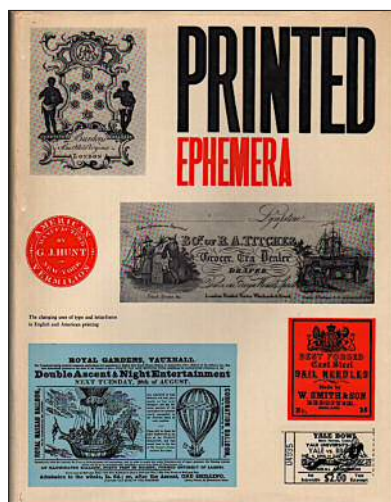


LEWIS, JOHN: *Printed Ephemera. The Changing Uses of Type and Letterforms in English and American Printing*

W. S. Cowell, Ipswich. 1962. 288 pages. Large 4to (31,2 x 25 cm). Linen covered boards, jacket with edge wear. 713 illustrations including a number in colour. With a foreword by the Oxford University Printer Vivian Ridler. The first survey of the variety of design which introduced the term *Printed Ephemera*. It contains a fully classified index under six headings. First edition, very much larger than the paperback reprint.

"It is a story distinctly different to that of the well-documented, slowly evolving and scholarly book-printing trade." (100 Classic Graphic Design Books pp. 46-47).

SEK775 / €75 / £66 / \$88

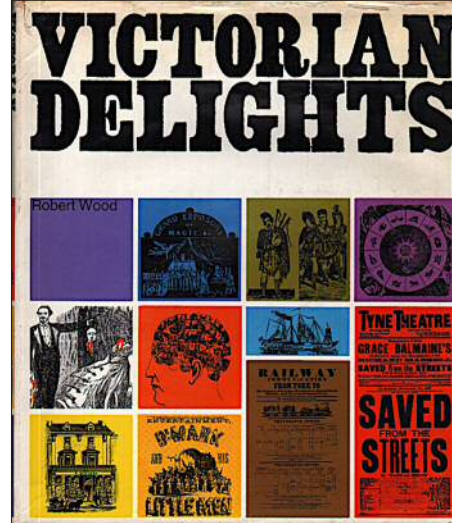


WOOD, ROBERT: *Victorian Delights*

Evan Brothers Limited, London. 1967. Large 4to (32,5 x 28 cm). 160 pages. Yellow cloth, dust jacket with tears and worn edges. 244 depicted and commented ads and playbills in colour and b/w. Categories; Plays & Players, 'Penny Gaffs', Circuses & Waxworks, The Sporting World, Dioramas & Panoramas, Music, Minstrel Shows, Educational Entertainment, Excursions & Trading, Butcher Baker & Candlestick Maker, Be Warned & Informed, Dead & Buried. With an index.

The book covers a fifty year period from the 1830s to the 1880s. The author comments on a unique collection of playbills, posters and printed notices many lesser known facets of a sparkling era.

SEK450 / €44 / £38 / \$51

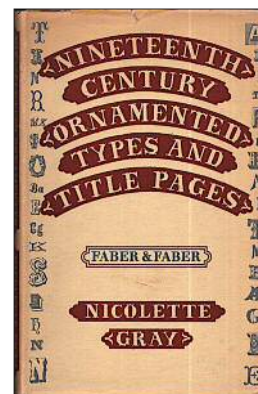


GRAY, NICOLETTE: *XIXth Century Ornamented Types and Title Pages*

Faber and Faber, London. 1938. 213 pages. Gray cloth with reddish brown spine title field, top edge brown. Dust jacket with short tears and edge wear. Letter forms, type specimens, title pages and other illustrations. First edition.

Appendix with an inventory of type foundries sample books. Still one of the most valuable books on the nineteenth century's Victorian type character development and typography.

SEK450 / €44 / £38 / \$51



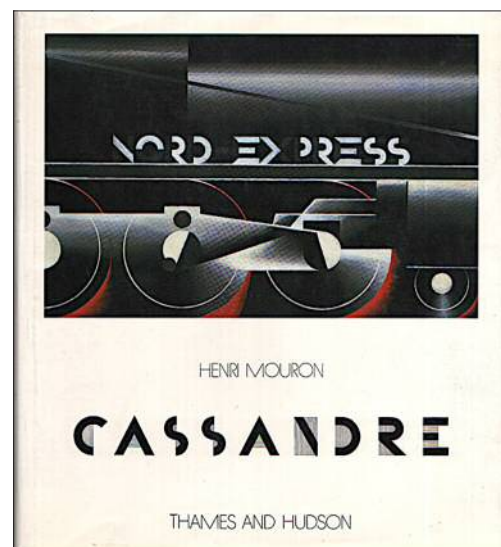
MOURON, HENRI: *Cassandre*

Thames & Hudson, London. 1985. 316 pages. 4to (28 x 25 cm). Grey cloth, device and spine title stamped in silver. A fine copy in like dustwrapper. 398 illustrations, 90 in colour. Standard work!

"The book /.../ is a large-format hardback with a weighty introductory main text followed by a large section of colour plates. As perhaps the finest graphic artist of the twentieth century, Cassandre undoubtedly deserved such status.

Written by his son, Henri Mouron, the monograph benefits from the author's first-hand knowledge of his subject and his efforts to compile as complete a visual record as possible of his father's work. Mouron's text covers four chapters and is well illustrated, with over 300 images of poster designs, magazine covers, typographic specimens and photographs. /.../ Cassandre's typographic work is described in considerable detail in the first chapters of the book. His friendship with Charles Peignot, proprietor of Deberny & Peignot, the French type company, led to the design of the sans serif headline font Bifur (1929), Acier (1930) and later Peignot (1937)." (100 Classic Graphic Design Books pp. 178-79).

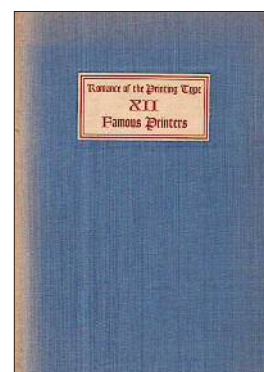
SEK1100 / €107 / £94 / \$125



[THE LINOTYPE RECORDER] *The Romance of the Printing Type. 12 of the Men who in the Creation & Use of Printing Type Have Become Famous. Johann Gutenberg, Peter Schoeffer, Nicolas Jenson, Erhardt Ratdolt, Aldus Manutius, Johann Froben, Robert Granjon, Geoffroy Tory, Simon de Colines, William Caxton, Wynkyn de Worde, Richard Pynson*

The City of Birmingham School of Printing. 1950. Reprinted from The Linotype Recorder. (2), 69, (1) pages. Blue cloth binding. Spine faded. Illustrations from the George Jones collection housed in the school. Printed in red and black.

SEK275 / €27 / £23 / \$31

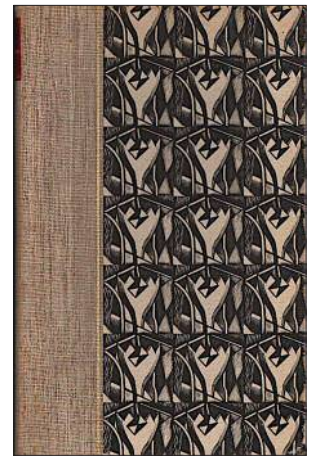


[DOUBLE CROWN CLUB] *The Double Crown Club. Register of Past and Present Members*

The Double Crown Club. Privately printed in 150 copies for members of the club in celebration of the hundredth meeting held in May 1949. viii, 91, (2) pages. 8vo. Quarter natural linen, patterned paper-covered boards, the Crocus design by Paul Nash. Hinges at back weak, moderate edge wear. Foreword by Oliver Simon. Printed at the University Press, Cambridge, and bound at the Curwen Press, London.

C. Volmer Nordlunde's (1888–1970) copy. Loosely inserted are two note cards and a photo. The note cards are from the Curwen Press. One signed by Herbert Simon and the other: "This is your extra copy of the Double Crown Register". A b/w photo with Nordlunde posing at a kind of Penguin event.

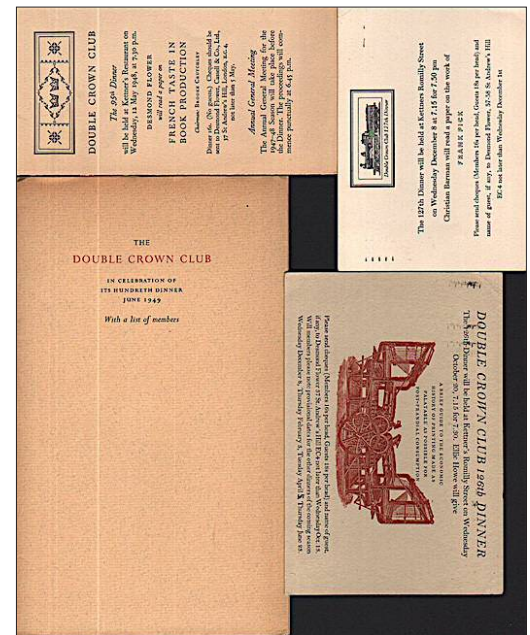
SEK975 / €95 / £83 / \$111



MEYNELL, FRANCIS: *The Double Crown Club*

The Double Crown Club. 1950. 16 pages. Tall & narrow 8vo. Sewn, dust jacket. Privately printed by C. Volmer Nordlunde in 150 copies for members of the club in celebration of the hundredth dinner in June 1949. With a list of members. Loosely inserted are three invitation cards, for Nordlunde, to the Double Crown Club's dinner at Kettner's Restaurant (95th-, 126th-, 127th-dinner).

SEK475 / €46 / £40 / \$54

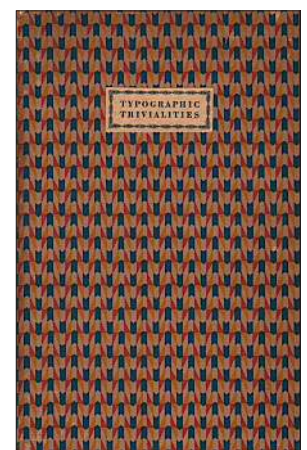


[ROGERS, BRUCE - DOUBLE CROWN CLUB] *Typographic Trivialities*

Double Crown Club / Harbor Press, London / New York, no date (1926). 8vo, (vi), 20, (2) pages. Curwen patterned paper wrappers with printed label on the front cover, top edge trimmed, others uncut. A bit chipped, paper lacking on spine. One 24 copies printed on handmade paper at Harvard University Press for presentation to the Double Crown Club and signed by Bruce Rogers. 18 reproductions of work by Rogers being from books, 1907–1925, including type specimens, ornaments, title pages, thistle-marks, etc., plus two tipped in specimen leaves from books. The tipped in leaves are from Kipling's "On Dry Cow Fishing as a Fine art", Rowfant Club, 1925 and Michael Arlen's "The Green Hat", Doran, 1925. A most attractive and rare publication about Bruce Rogers. (Haas no. 125).

"Through the courtesy of the Harvard University Press a few extra copies of the illustrations to a recently published monograph [Bruce Rogers, designer of books] by Frederic Warde are here printed for presentation to the members of the Double Crown Club, of London by [in autograph] Bruce Rogers"--Prelim. leaf.

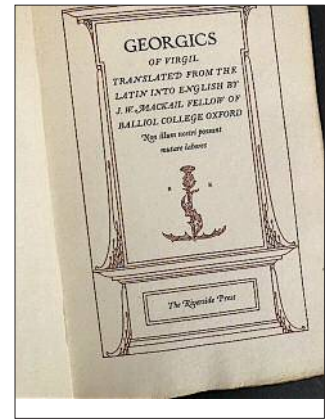
SEK2500 / €243 / £213 / \$285



[BRUCE ROGERS] VIRGIL: *Georgics*

Houghton Mifflin & Company of Boston and New York. 1904. 110 pages + colophon. Vellum back, decorated boards, top edge gilt, others untrimmed. Corners scuffed, bookplate inside front board (Amelia M. E. Bixby). Decorative illustrations in brown. Book design by Bruce Rogers. Set in Brimmer italic type and printed in 330 numbered copies, this no. 205, by the Riverside Press. (Warde no. 50).

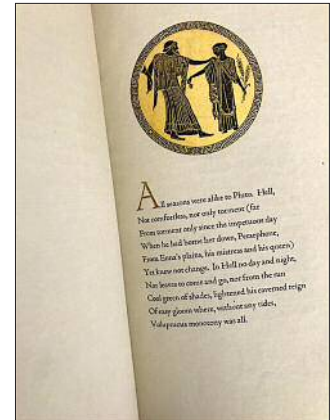
SEK650 / €63 / £55 / \$74



[BRUCE ROGERS] DRINKWATER, JOHN: *Persephone*

William Edwin Rudge, Mount Vernon, New York. 1926. Not paginated (16 pages). 4to (27 x 17,5 cm). Black cloth, spine title gold-stamped, edges untrimmed. Small spot inside front cover, otherwise great condition. Decoration and initials printed in gold. Set in Centaur roman and Arrighi italic types. Printed in 550 copies, signed by the author, on San Marco paper. Book design by Bruce Rogers. (Haas no. 128).

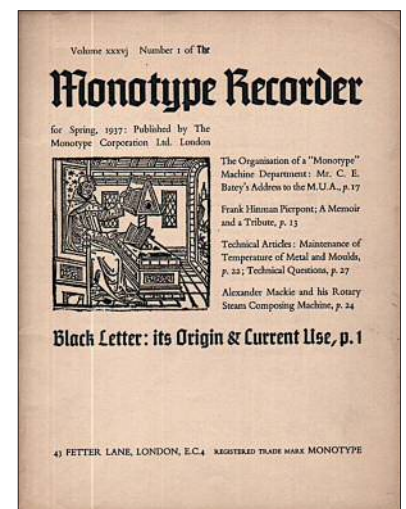
SEK750 / €73 / £64 / \$85



[MORISON, STANLEY] *Black Letter: its Origin & Current Use. The Monotype Recorder. Volume XXXVI, Spring 1937, Number 1*

The Monotype Corporation Ltd., London. 1937. 28 pages. 4to. Stapled, stiff printed wrappers. Stamp inside front cover. Illustrated. Set in Monotype Bembo, the contents include Stanley Morison, *Black letter: its history and current use*. Pp. 1-12, with ten illustrations. (Appleton 146). This issue was produced to celebrate the cutting of Berthold Wolpe's Sachsenwald typeface, the first showing of which appears in the rear cover. (Wolpe Retrospective Survey 63) and also includes Ellic Howe Alexander Mackie: the inventor of the rotary steam composing machine.

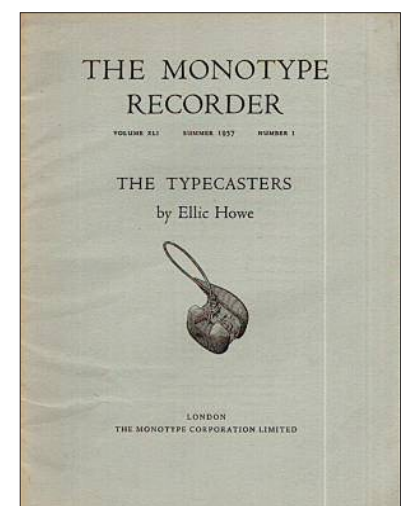
SEK300 / €29 / £26 / \$34



HOWE, ELLIC: *The Typecasters. The Monotype Recorder. Volume XLI, Summer 1957, Number 1*

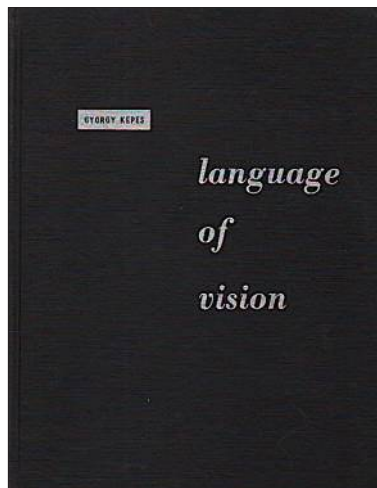
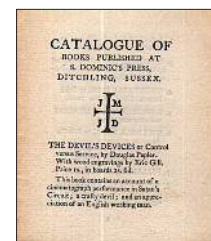
The Monotype Corporation Ltd., London. 1957. 24 pages. 4to. Stapled, stiff printed wrappers. Illustrated. This issue given over to a brief but authoritative history of typesetting from Gutenberg onwards. Printed at the University Press, Oxford. Set in Emerson with some display lines in Centaur.

SEK200 / €19 / £17 / \$23



[GILL, ERIC & PEPLER, DOUGLAS] *Catalogue of Books Published at S. Dominic's Press, Ditchling, Sussex*

S. Dominic's Press, Ditchling, Sussex. 1923. 8 pages. 12mo (11,5 x 10 cm). Sewn. Front edge uncut. 37 titles presented. Front page with a device engraved by Eric Gill. *Scarce*.
SEK500 / €49 / £43 / \$57



KEPES, GYORGY: *Language of Vision*

Paul Theobald, Chicago 1951. 228 pages. 4to (28,5 x 22 cm). Black cloth boards, spine and cover title in silver. Former owner's signature on front paste down. Includes numerous black and white illustrations. Introductory essays by S. Giedion and S.I. Hayakawa. Seventh large printing.

"...Kepes worked with his compatriot László Moholy-Nagy in an effort to set up a new Bauhaus, which became the Institute of Design in Chicago. Language of Vision embodies the ethos of his teaching and is illustrated with work from contemporary designers and artists.../.../ working at the time in the United States, such as the Czech Ladislav Sutnar and the German William Burtin, and also displays the home-grown talents of Lester Beall and Paul Rand." (100 Classic Graphic Design Books pp. 78-79).

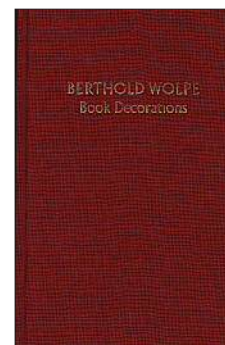
SEK250 / €24 / £21 / \$29

[WOLPE, BERTHOLD] *Some book decorations by Berthold Wolpe, discovered in a collection of line blocks belonging to his friend Vivian Ridler*

S.P. Tuohy and The Perpetua Press, Oxford. 2018. Pp.40. 28 plates (one folding). Crown 8vo. (19,5cm). Hardcover. Condition: New. 1st Edition. Limited to 250 copies. Set in 'Monotype' Bell and printed letterpress on Zerkall mouldmade paper by Evergreen Press. Bound in full cloth by Ludlow Bookbinders.

This book takes its origin from a group of line blocks found among the Oxford University Printer Vivian Ridler's extensive collections of his friend Berthold Wolpe's work. It features sets of decorations made for two books published early in the graphic designer's long career in the Faber production department: *Walter de la Mare's Collected Poems* (1942), and *Sauces, French and English* (1947) by F. Le Mesurier. Adding a number of new details to the established record, a concise introduction explores and background to the drawings and traces the formation, in the late 1930s and early 1940s, of the personal and professional network, based on the London publishing house, which sustained a lasting friendship in printing and book production.

SEK350 / €34 / £30 / \$40



VILSBOLL, ANNE - DAWSON, SOPHIE ET. AL (EDS.): *IAPMA Bulletin. Nos. 1-3, [4], 5-18, [19], 20-24, [25-26], 27*

The International Association of Hand Papermakers and Paper Artists (IAPMA). 1986-1999. 23 issues of the IAPMA Bulletin + an *Index* (10 years, 1986-96) + 2 *Newsletters* (1990) + 4 lists of members. Oblong 4to (16,5 x 30,5 cm), except for No. 2, 1987 (concertina folded, small 4to, 25 x 16,5 cm.) No. 17, 1994 (*Paper and Form*), No. 18, 1995 (*Paper Clothes*), No 20, 1996 (*Paper Money*), square 8vo (22 x 22 cm). Covers/jackets are missing for 5 issues.

The Bulletin provides the opportunity to contribute texts on paper-related themes and paper samples. The content includes substantial articles concerning specific papermaking techniques, essays of historical interest, features of contemporary artistic approaches, reports on international developments, interviews and reviews of exhibitions. Full-colour journal with tipped in swatches.

SEK3000 / €292 / £256 / \$342

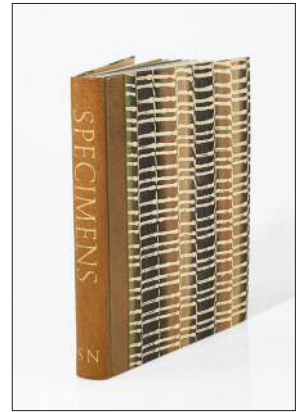


[STEVENS-NELSON] *Specimens: A Stevens-Nelson Paper Catalogue*

Stevens-Nelson Paper Corp., New York. No date (1953). 4to (30,5 x 25,5 cm). Quarter-bound by Ingeborg Börjeson with light brown morocco and Ingeborg Börjeson pattern paper sides. Top edge cut, others untrimmed, in worn slip-case. Dedication leaf inscribed to Swedish illustrator and graphic artist Bertil Kumlien from Ingeborg Börjeson (bookbinder). With enclosed typed and by hand signed letter from Börjeson to Kumlien, dated 1/9-1954. The book consists of 110 leaves, each recto printed according to the printer's or designers fancy, with details of the paper and the leaf's production on the verso. 56 leaves are handmade, 53 mould-made, 1 machine-made. The catalogue owes its existence to the liberal collaboration of more than 150 designers, printers, paper-makers and other participants, in ten countries. Designers include Bruce Roger, Joseph Blumenthal, Hans Mardersteig Aldo Novarese, Beatrice Warde, Jan van Krimpen and others. Presses include Spiral Press, Curwen Press, Meriden Gravure, Golden Cockerel Press, Chiswick Press, Marchbank Press, Taylor & Taylor, Draeger Frères, Officina Bodoni, A. Colish, Anthoensen Press, Fanfare Press, Lakeside Press.

"There is real delight to be had in turning the pages of *Specimens*. It is a pleasure to handle any well-made thing, and here the pleasure of contemplating fine materials, good design and careful workmanship is enhanced by a warm feeling that most of the participants got pleasure from their work..." BERNARD ROBERTS: "*An Unusual Paper Specimen Book*" Matrix 14, pp. 66-73.

SEK3700 / €360 / £315 / \$422



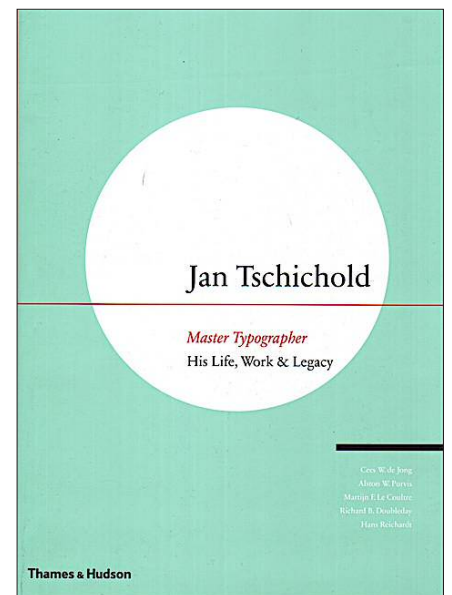
[JAN TSCHICHOLD] DE JONG, CEES W.: *Jan Tschichold. Master Typographer. His Life, Work & Legacy*

Thames & Hudson, London. 2008. 351 pages. Tall 4to (32,5 x 24 cm.). Black cloth, dust jacket. 331 illustrations, 278 in colour. New copy.

Few have left a deeper impression on the world of typography than Jan Tschichold (1902-74), one of the most outstanding and influential designers of the 20th century. Not only was he a master in his field, but he wrote a number of highly influential books and became instrumental in promoting the modernist design strategy called the New Typography. This substantial volume covers Tschichold's life and career, placing the designer's vision firmly in the rich cultural and historical context of his era. Tschichold embraced avant-garde ideas from movements such as the Bauhaus and De Stijl and made them accessible to working designers and printers, stressing clarity in communication, with form and function going hand in hand. The contributing writers discuss the designer's major influences and the highlights of his varied career, including his seminal poster designs, his groundbreaking work with Penguin Books, and his creation of the classic typeface Sabon.

Lavish illustrations archive photographs, many published here for the first time, as well as copious examples of Tschichold's work accompany the text, confirming that Tschichold's heritage lives on in the digital age, and proving that he is amongst the greatest typographic designers ever.

SEK500 / €49 / £43 / \$57

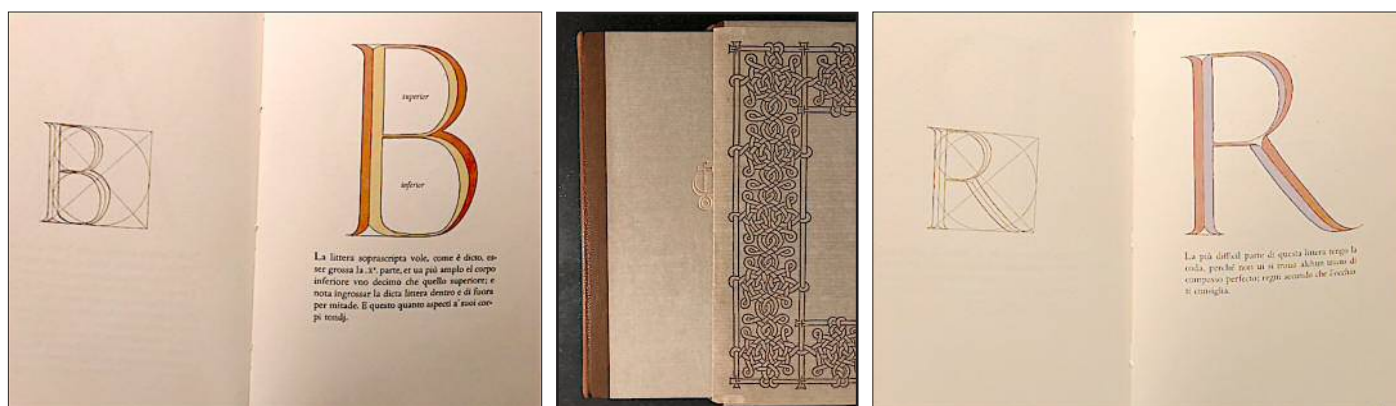
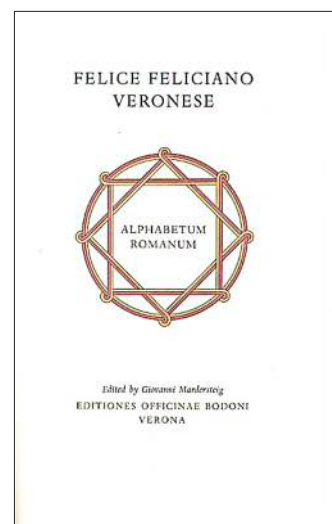


FELICIANO VERONESE, FELICE: *Alphabetum romanum*. Edited by Giovanni Mardersteig

Editiones Officinae Bodoni, Verona. 1960. 8vo. 140 pages + 5 heliogravure plates. Quarter brown marocco with matching Roma paper sides, all copies with device on front cover in gold, top edge gilt others untrimmed, in slip-case. Printed in Dante roman and italic on Magnani mould-made paper. Printed in 400 numbered copies, this is No. 262. The 25 capital letters of the alphabet were coloured by hand in two shades by Ameglio Trivella after the original manuscript (c. 1460). Introduction and bibliographical notes by Mardersteig. From the library of Herbert Lindgren. A great copy!

As Mardersteig concludes: "Thus after long last, after decades of research, I was able to publish the book - with my introduction, set in my type, printed on my press, and in a manner that does justice to the earliest construction of the alphabet within square and circle." (Schmoller no. 121).

SEK8000 / €779 / £682 / \$912

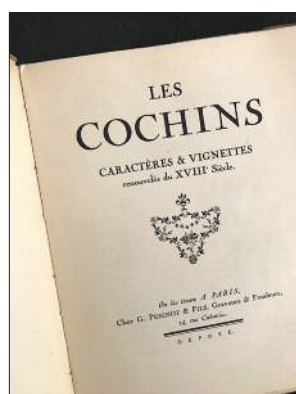


[G. PEIGNOT & FILS] *Les Cochins. Caractères & vignettes renouvelés du XVIIIe Siècle*

G. Peignot & Fils, Graveurs & Fondateurs, Paris. (4), 10 pages followed by 42 pages with samples, (8 leaves of 32 samples mounted to rectos and versos of blue stock), then 11 pages of specimens showing the typeface, ornaments, vignettes, borders &c. + colophon. 8vo. Original purple decorative wrappers stamped in gilt. Housed in a sober clamshell-box, burgundy oasis with decorative paper over boards, spine title stamped in gilt. Signed by the bookbinder (MARLIS EGLI). The first showing of Cochin.

Georges Peignot designed Cochin and Charles Malin cut the typeface. The most important promotional vehicle of Cochin was this high typographic quality booklet, published January 18, 1914, and sent to all Paris, including typographers, printers, artists, journalists. The trio composed by Georges Peignot, Lucien Peignot, and Francis Thibaudeau has had time to polish up their weapons of seduction: it took two years for cutting 62 alphabets, plus ornaments and vignettes. The result, as it was possible to admire it, was in the booklet, and the booklet itself: purple and gold cover, white and mid-tone laid paper, black, gold and colour printing, examples or bilboquets on full pages, precious illustrations by the use of Roy and Marty vignettes... The text too, written by Lucien Peignot, is of excellent literary outfit.

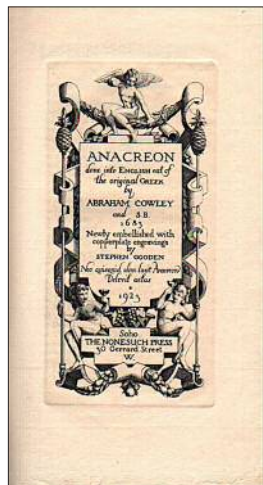
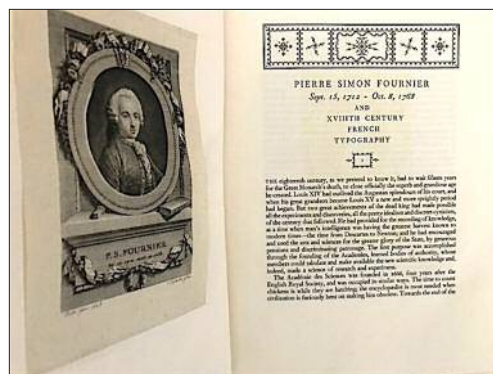
SEK2500 / €243 / £213 / \$285



BEAUJON, PAUL [BEATRICE WARDE]: *The Monotype Recorder for March-April, May-June 1926. Pierre Simon Fournier. Sept. 15, 1712–Oct. 8, 1768 and XVIIIth Century French Typography*

The Lanston Monotype Corporation, London. 1926. 44, (12) pages. 4to (30 x 23,5 cm). Dark-yellow buckram, top edge gilt, others untrimmed. Boards a little bit soiled, bookplate (Michael Ernest Sadler) and two stamps. Three mounted figures and samples in the text. 10 pages of type specimens showing Fournier, for the first time, in 10 pt, 12 pt, 13,5 pt, 14 pt, 18 pt. Printed on handmade paper in only 150 copies.

SEK1750 / €170 / £149 / \$200



[NONESUCH PRESS] *Anacreon done into English out of the original Greek by Abraham Cowley and S. B. 1683. Newly embellished with copperplate engravings by Stephen Gooden*

The Nonesuch Press, Soho. 1923. (20), 52, (3) pages + 4 plates. Quarter parchment with gilt paper covered boards, title gilt down spine, all edges untrimmed. Boards with minor edge wear. Book plate inside front board (TH. S. Eliot). Set in Monotype Garamond, with the introduction in italic, printed but unacknowledged by the Pelican Press on Van Gelder handmade paper with Nonesuch watermark. Four full page engravings, two decorations and title page by Stephen Gooden printed from the copperplates, the full pages all inserted as cancels. Book design by Francis Meynell. The edition is limited to 725 copies. This is number 723. (Dreyfus no. 12).

SEK1500 / €146 / £128 / \$171

NYMAN, THURE M.F.L. (RED.): *Bokvännen. 1946–1982*

Sällskapet Bokvännerna, Stockholm. 1946–82. 37 årgångar inbundna i sällskapets gråa linneklotband. 32 mycket välhållna volymer. Illustrerade i svartvitt.

“Den [Bokvännen] kommer sålunda att bereda plats för artiklar om märkliga böcker, boksamlare och boksamlingar, äldre såväl som nyare, samt om ämnen som hänför sig till verksamhetens praktiska sidor. Den kommer också att observera viktiga händelser på området, såsom auktioner och kataloger.” Thure Nyman s. 1, nr. 1, årg. 1, 1946.

SEK1500 / €146 / £128 / \$171



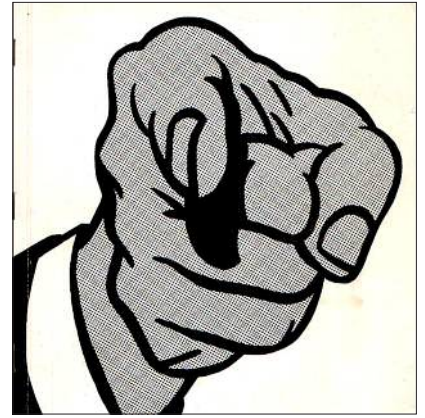
ALTMANN, ROBERTO - BJÖRKLUND, ANN-MARIE - HÖGESTÄTT, EJE - LILJEDAHL, ELISABETH (red.): *Tecken. Lettres, signes, écritures. Malmö konsthall [22.3–7.5] 1978*

Malmö konsthall. 1978. 200 s. Trådhäftad med styva, tryckta omslag. Namnteckning och datum på titelsidan. Illustrerad i svartvitt. Fint skick. Omslag av John Melin, inlaga av John Melin och Gösta Svensson. Text in Swedish and French but even some text in English and German. (John Melin till exempel s. 64–67).

SEK225 / €22 / £19 / \$26

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

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



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

SEK450 / €44 / £38 / \$51

Limited Editions Club (LEC)

THE LIMITED EDITIONS CLUB of New York was started in 1929 by George Macy. At 29-years-old, he was an avid reader who wanted to make his living from books. His business revolved around publishing beautifully illustrated classic titles in relatively small quantities with club members paying a subscription.

Today, the Limited Editions Club (LEC) is an important part of the rare book business and the books are adored by collectors. From 1929 to 1985, the Limited Editions Club published 548 titles. George passed away in 1956 but his widow, Helen, ran the company until the early 1970s when she retired and sold to Boise Cascade who sold the firm again in 1978.

The Limited Editions Club is famous for original illustrations by the best book illustrators and artists. Between 1929 and 1985, 10 to 12 titles featuring 1,500 numbered copies each were published annually although the print run expanded to 2000 numbered copies in later years.

Each title was unique, using special papers, special cover material including many in leather, almost all came in a slipcase or clamshell box, many of the titles were already regarded as classics and produced by private small presses throughout the world, almost all were signed by either the illustrator, author, publisher or designer. Sometimes three signatures can be found on the colophon page.

During the depression years, many of the world's greatest artists struggled to find regular work and a large number were employed by Macy.

Pablo Picasso, Henri Matisse, Edward Ardizzone, Thomas Hart Benton, Rockwell Kent, Reginald Marsh, Edmund Dulac, Arthur Rackham, Norman Rockwell, Edward Steichen and Grant Wood are just a few of the artists connected with the Limited Editions Club.

Other highlights include the editions of Alice's Adventures in Wonderland and Through the Looking Glass that were signed by Alice Hargreaves, who inspired the books as a child. The typography is also exceptional and involved masters of the age. Each book is a work of art in its own right.

From the mid-1980s until 2009, the number of copies published per title was reduced to mostly 300 and usually just three or four titles appeared per year. During this period, a new generation of renowned artists were involved - prices increased dramatically and the books became larger.

Limited Editions Club books are very collectible for their beauty alone but many famous authors have been published over the years. Hans Christian Andersen, Jane Austen, Honore De Balzac, James Boswell, Ray Bradbury, Robert Burns, Lewis Carroll, Willa Cather, Anton Chekhov, Confucius, Joseph Conrad, Charles Darwin, Daniel Defoe, Charles Dickens, Fyodor Dostoevsky, Alexandre Dumas, George Eliot, Thomas Hardy and Victor Hugo can be found on the list. Pablo Picasso, Henri Matisse, Edward Ardizzone, Thomas Hart Benton, Rockwell Kent, Reginald Marsh, Edmund Dulac, Arthur Rackham, Norman Rockwell, Edward Steichen and Grant Wood are just a few of the artists connected with the Limited Editions Club.

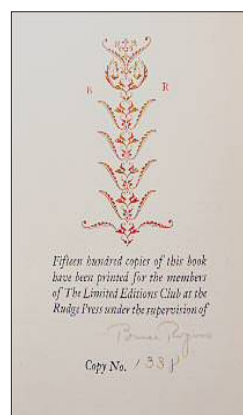
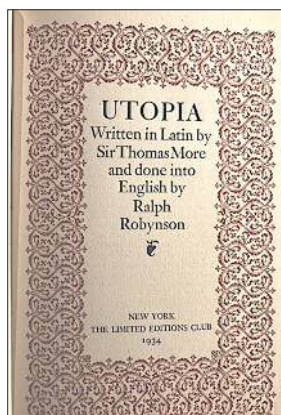
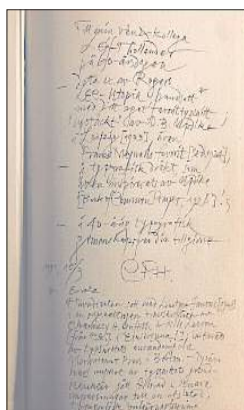


[ROGERS, BRUCE] MORE, SIR THOMAS: *Utopia*

The Limited Editions Club, New York. 1934. 176 pages. 4to (26,5 x 17,5 cm). Introduction by H. G. Wells. Printed by WILLIAM EDWIN RUDGE; set in Linotype Janson; La Garde hand-made paper. Bound by George McKibbin & Son in half vellum, gold-stamped, pattern-paper sides by FREDERIC WARDE, top edge gilt, others untrimmed. Designed and decorated with fleuron arrangements and reproductions of sixteenth-century woodcuts by BRUCE ROGERS. Signed by Bruce Rogers. 1500 numbered copies, this is no. 1338. (LEC 64, Haas no. 165).

Interesting proveniens, especially for us in Sweden; birthday greetings on first fly leaf from Carl Fredrik Hultenheim (CFH) to Leif Thollander, 1991, 10/3. CFH & Leif Thollander were the two giants on the Swedish typographic scene during the 20th century.

SOLD!

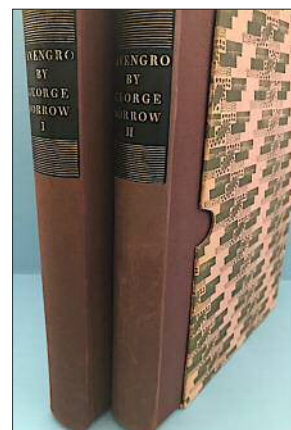


BORROW, GEORGE: *Lavengro. The Scholar The Gipsy The Priest.* I-II

The Limited Editions Club, New York. 1936. 828 pages. 8vo (23,5 x 15,5 cm). Introduction by Hugh Walpole. Lithographs in many colours and pen drawings by Barnett Freedman. Designed, printed and bound by Oliver Simon at The Curwen Press; set in Monotype Walbaum; Dickinson Mills paper. Bound in full mulberry linen, stamped black and gold, top edges gilt. Signed by Barnett Freedman. Two volumes in a little bit worn slipcase. 1500 numbered copies, this is no. 698. (LEC NO. 77).

"This is one of the ten finest books we have ever issued, and one of the ten least popular. Odi profanum vulgus!" George Macy.

SEK700 / €68 / £60 / \$80

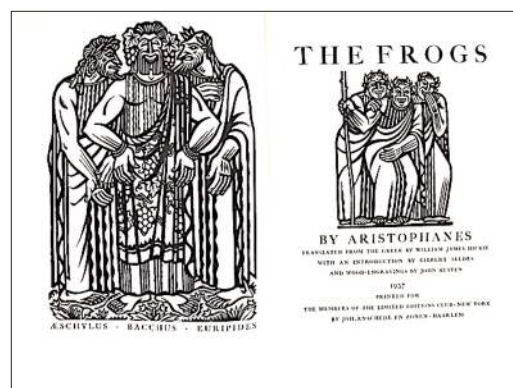


ARISTOPHANES: *The Frogs*

Limited Editions Club, New York, 1937. 82 pages. 4to (30,5 x 21 cm). Translated into English by William James Hickie; introduction by Gilbert Seldes. Illustrated with wood-engravings by John Austen. Designed by Jan van Krimpen; printed by Joh. Enschedé en Zonen; hand-set in Fleischman type; Pannekoek special paper. Bound by J. Brandt & Zoon in full natural linen, stamped in black. No slip case. Monthly Letter and glassine jacket laid in. Signed by the illustrator. 1500 numbered copies, this is no. 648. (LEC NO. 85).

"John Austen's wood-engravings for this book seemed to me sufficient reason for its publication. They have gathered around them an esoteric group of admirers. They are truly funny! It is sad that the group is so small." George Macy.

SEK400 / €39 £34 / \$46

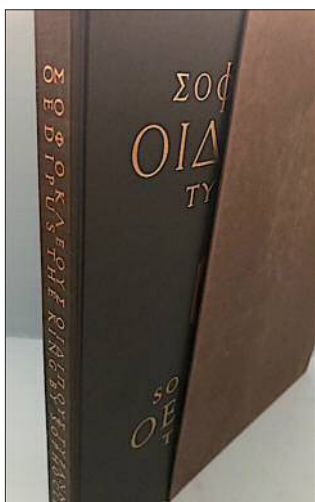




TEGNÉR, ESAIAS: *Frithiof's Saga*

The Limited Editions Club, New York. 1953. 249 pages. 4to (28 x 19 cm). Translated by Henry Wadsworth Longfellow, Lucius Sherman, Thomas and Martha Holcomb, and William Lewery Blackley, with the introductory notes to the cantos by Longfellow and the general introduction by Bayard Taylor. Designed by Karl-Erik Forsberg, printed and bound by Norstedt & Söner (The Royal Printing House); hand-set in Berling Roman (first use). Lessebo special paper. Half natural Swedish linen, stamped in red and black decorated paper sides, gold-stamped, in slipcase. Illustrated with pen drawings by Eric Palmquist. Signed by the illustrator. 1500 numbered copies, this is no. 1179. (LEC NO. 232).

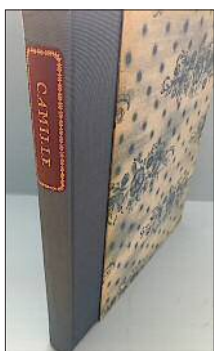
SEK475 / €46 / £40 / \$54



SOPHOCLES: *Oedipus the King*

Limited Editions Club, New York, 1955. 162 pages. 4to (31 x 21 cm). Translated into English by Francis Storr; printed with the Greek text; introduction by Thornton Wilder. Illustrated with wood-engravings in colour by Demetrios Galanis. Designed by Jan van Krimpen; printed by Joh. Enschedé en Zonen. The Greek text set in Monotype Antigone, the English text in Monotype Romulus; Pannekoek special paper. Bound by J. Brandt & Zoon in full black buckram, stamped with lettering by Mr. van Krimpen in gold, and with design by Mr. van Krimpen in gold, and with a design by Mr. Galanis in white and terra-cotta. In fine slip case. Monthly Letter and glassine jacket laid in. Signed by the illustrator. 1500 numbered copies, this is no. 123. (LEC NO. 256).

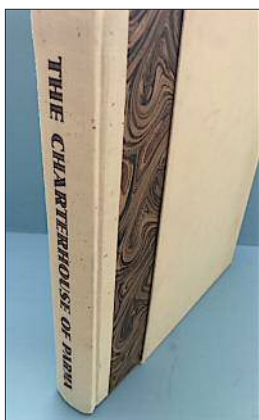
SEK400 / €39 £34 / \$46



DUMAS, ALEXANDRE: *Camille. La Dame Aux Camelias*

The Limited Editions Club, New York. 1955. 264 pages. 4to (28,5 x 21,5 cm). Authorized English translation by Edmund Gosse with a new introduction by Andre Maurois. Designed by George Macy. Printed at the Garamond Press; set in Monotype Bodoni; on Curtis Paper. Bound by Russell-Rutter Company in full blue moiré silk, in fine slipcase. Monthly Letter and glassine jacket laid in. Illustrated with wash drawings by Bernard Lamotte, reproduced in collotype by Arthur Jaffe. Signed by the illustrator. 1500 numbered copies, this is no. 123. (LEC NO. 258).

SEK375 / €37 / £32 / \$43



STENDHAL (MARIE-HENRI BEYLE): *The Charterhouse of Parma*

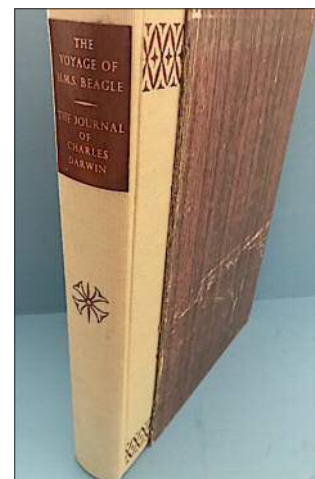
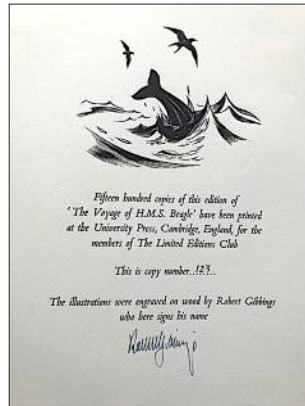
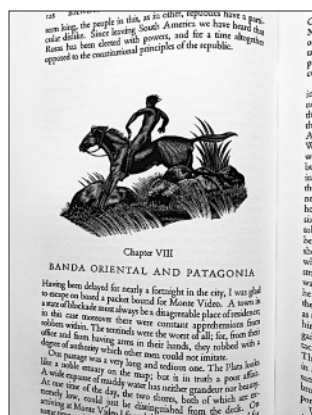
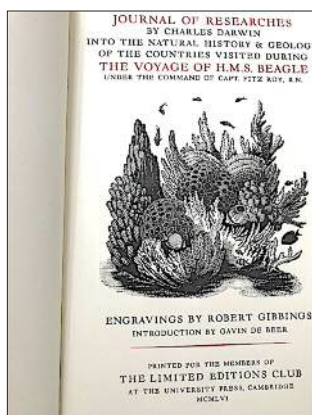
The Limited Editions Club, New York. 1955. 414 pages. 4to (26,5 x 18 cm). Translated by Lady Mary Lloyd, revised by Robert Cantwell. Introduction by Honoré de Balzac. Designed by George Macy. Printed by the Printing House of Leo Hart. Set in Monotype Cochin; Curtis rag paper. Bound by Russell-Rutter Company in quarter imported natural linen stamped in brown leaf, French marbled-paper sides, in fine slipcase. Monthly Letter and glassine jacket laid in. Illustrated with two-colour lithographs by Raffaello Busoni, printed by Reehl Lithograph Company. Signed by the illustrator. 1500 numbered copies, this is no. 123. (LEC NO. 261).

SEK400 / €39 £34 / \$46

DARWIN, CHARLES: *Journal of researches into the natural history & geology of the countries visited during the voyage of H.M.S. Beagle: Under the command of Capt. Fitz Roy, R.N.*

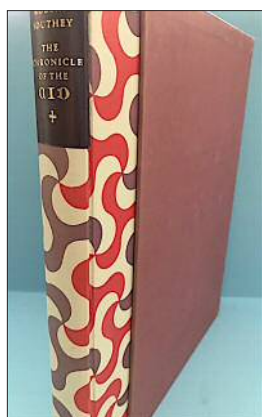
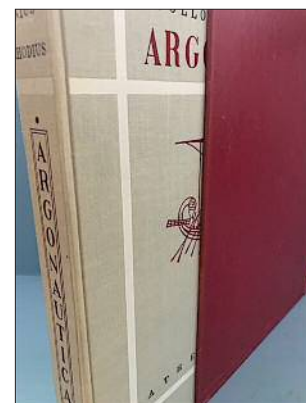
Limited Editions Club, New York, 1956. 490 pages. 4to (31 x 20 cm). Designed by JOHN DREYFUS; printed by the Cambridge University Press; set in Monotype Poliphilus. Cowan paper; bound by Russell-Rutter Company in full sailcloth, stamped in brown with native tapa design. Slipcase with shelf marks, spine faded, and some scratch marks. Monthly Letter and glassine jacket laid in. Illustrated with wood-engravings by ROBERT GIBBINGS who has signed in the colophon. 1500 numbered copies, this is no. 123. (LEC NO. 266).

SEK975 / €95 / £83 / \$111



RHODIUS, APOLLONIUS: *Argonautica, or, the Quest of Jason for the Golden Fleece*
 Limited Editions Club, New York, 1957. 326 pages. 4to (33 x 24,5 cm). In Greek, and with the translation into English prose by Edward P. Coleridge, with a introduction by Moses Hadas. Designed by A. Tassos with Nina and Elako Eliopoulos. Text set in Monotype Neo-Didot, Greek text in Monotype Inclined Greek. Printed and bound by Apioti-Elka. Greek made paper; full light gray Grecian linen stamped in maroon with a drawing by the artist, in a little bit worn slipcase. Monthly Letter and glassine jacket laid in. Signed by the illustrator. 1500 numbered copies, this is no. 123. (LEC NO. 285).

SEK375 / €37 / £32 / \$43



SOUTHEY, ROBERT (TRANSLATOR): *The Chronicle of the Cid*

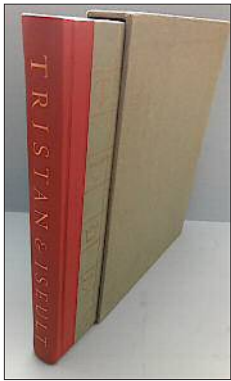
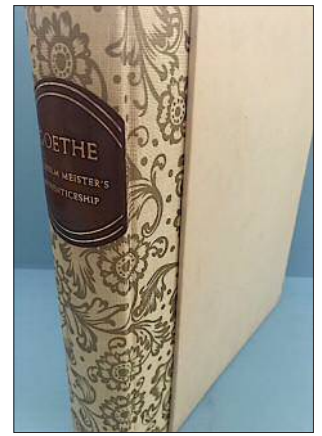
Limited Editions Club, New York, 1958. 232 pages. 4to (29,5 x 20,5 cm). Introduction by V. S. Pritchett. Designed by Jan van Krimpen; printed by Joh. Enschedé en Zonen; set in Monotype Romulus Bold. Cartiere Enrico Magnani paper; bound by Russell-Rutter Company in full linen stamped in two colours with a design by the artist. Slipcase bumped at bottom of spine. Monthly Letter and glassine jacket laid in. Illustrated with gouache paintings and pen-and-ink drawings in by René ben Sussan, the colour plates printed by Kellog & Bulkeley, Signed by the illustrator. 1500 numbered copies, this is no. 123. (LEC NO. 289).

SEK450 / €44 / £38 / \$51

GOETHE, JOHANN WOLFGANG VON: *Wilhelm Meister's Apprenticeship*

The Limited Editions Club, New York. 1959. 596 pages. 4to (27 x 18,5 cm). Translation by Thomas Carlyle. With an introduction by Franz Schoenberner. Designed by Stefan Salter. Printed by the Riverside Press; set in Intertype Weiss; Mohawk paper. Bound by Russell-Rutter Company in full linen buckram, with a gold-stamped floral pattern, in fine slipcase. Monthly Letter and glassine jacket laid in. Illustrated with lithographs and line drawings by William Sharp, the lithographs printed by George C. Miller. Signed by the illustrator. 1500 numbered copies, this is no. 123. (LEC NO. 296).

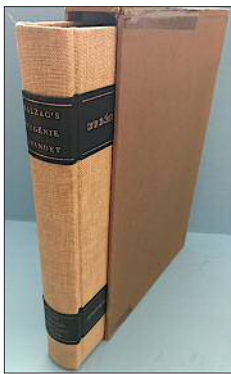
SEK425 / €41 / £36 / \$48



BEDIER, JOSEPH: *The Romance of Tristan & Iseult*

Limited Editions Club, New York, 1960. 192 pages. 4to (26 x 20,5 cm). Translated by Hilaire Belloc. Printed at The Thistle Press; set in Monotype Bembo. Illustrated with tempera paintings by Serge Ivanoff, printed by Kellogg and Bulkeley; Curtis Oxbow paper. Designed by Adrian Wilson. Bound by Russell-Rutter Company in quarter red morocco leather, gold-stamped, mould-made Italian paper sides printed in gold with a design by Mr. Wilson. Inner hinges a little bit weak at title page. In fine slip case. Signed by the illustrator. 1500 numbered copies, this is no. 980. (LEC NO. 316).

SEK300 / €29 / £26 / \$34



BALZAC, HONORE DE: *Eugénie Grandet*

Limited Editions Club, New York, 1960. 294 pages. 4to (27 x 18 cm). Translated by Ellen Marriage; introduction by Richard Aldington. Printed at The Curwen Press; set in Monotype Bembo. Illustrated with wash-and-line drawings by René ben Sussan, printed by Photogravure and Color Company, hand-coloured by Walter Fischer. Designed by SIR FRANCIS MEYNELL. Glastonbury paper; bound by Russell-Rutter Company in full tan buckram, gold-stamped leather labels. Slip case tape repaired. Signed by the illustrator. 1500 numbered copies, this is no. 829. (LEC NO. 317).

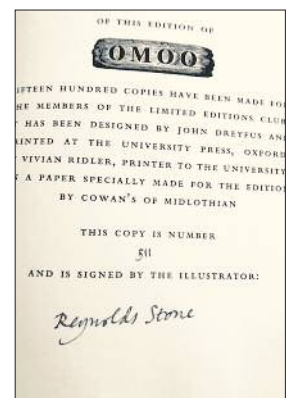
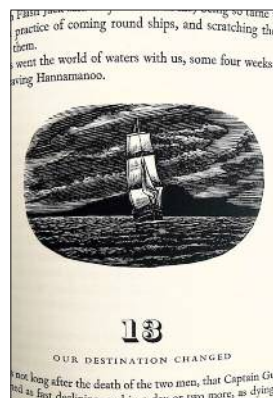
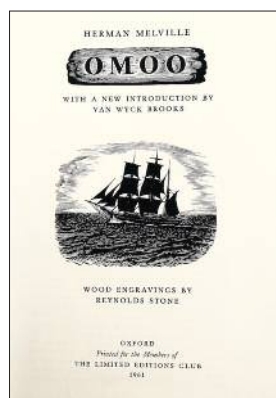
SEK450 / €44 / £38 / \$51

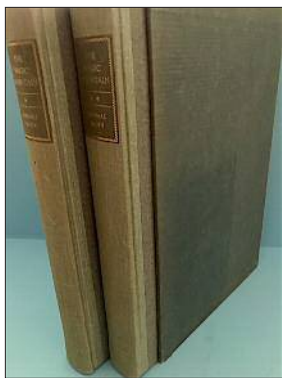


MELVILLE, HERMAN: *Omoo*

Limited Editions Club, New York, 1961. 296 pages. 4to (25,5 x 16 cm). Designed by JOHN DREYFUS; printed at the Oxford University Press; set in Monotype Plantin. Soft-white English paper; bound by Russell-Rutter Company in full hand-marbled white linen, leather label. Slipcase soiled as usual. Monthly Letter laid in. Illustrated with wood engravings by REYNOLDS STONE. Signed by the illustrator. 1500 numbered copies, this is no. 511. (LEC NO. 320, Murray pp. 106-111).

SEK800 / €78 / £68 / \$91

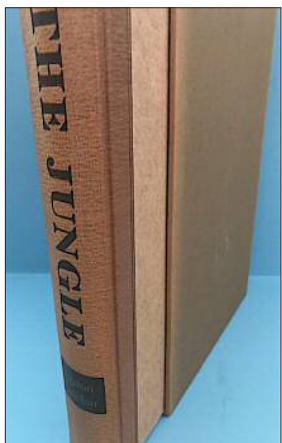




MANN, THOMAS: *The Magic Mountain*. I-II

Limited Editions Club, New York, 1962. 343 + 366 pages. 4to (28 x 18,5 cm). Translated by H. T. Lowe-Porter; introductory essay by the author. Designed by MAX CAFLISCH; printed by Case, Lockwood & Brainard; set in Linotype Fairfield and Monotype Perpetua. Curtis smooth wove paper; bound by Russell-Rutter Company in quarter gray linen, gray Roma paper labels, mould-made Ingres d'Arches paper sides, gold-stamped. Slipcase mildly worn and partly faded. Two volumes. Illustrated with wood engravings in colour and black-and-white by Felix Hoffman, the colour engravings printed by Benteli Verlag. Signed by the illustrator. 1500 numbered copies, this is no. 282. (LEC NO. 333).

SEK950 / €92 / £81 / \$108



SINCLAIR, UPTON: *The Jungle*

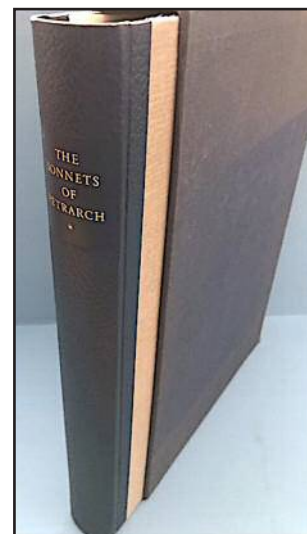
Limited Editions Club, New York, 1965. 348 pages. 4to (28 x 18,5 cm). With a new preface by the author. Designed by John B. Goetz; printed at the Garamond Press; set in Monotype Scotch. Curtis cream-white paper; bound by Russell-Rutter Company in quarter pigskin, blind-stamped, butcher-paper sides. Slipcase partly faded. Monthly Letter and glassine jacket laid in. Illustrated by Fletcher Martin with two-colour line drawings and full-colour wash-and-ink drawings. Signed by the UPTON SINCLAIR and the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 373).

SEK975 / €95 / £83 / \$111

PETRARCH, FRANCESCO: *The Sonnets of Petrarch: in the original Italian, together with English translations*

Limited Editions Club, New York, 1965. 394 pages. 4to (32 x 22 cm). Printed and bound at the Officina Bodoni; set in Monotype Dante; Cartiera Ventura toned laid paper; half blue leather, only top edge cut, mould-made Roma paper sides imprinted with a portrait by the artist. Monthly Letter and dust jacket laid in. Slipcase partly faded. Illustrated with graphite-transfer drawings by Aldo Salvadori; designed by DR. GIOVANNI MARDERSTEIG. Signed by Mardersteig and the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 375).

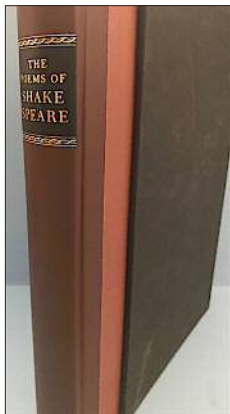
SEK800 / €78 / £68 / \$91



WELLS, H. G.: *The Invisible Man*

The Limited Editions Club, New York. 1967. 186 pages. 4to (29,5 x 20 cm). Introduction by Bernard Bergonzi. Designed by SIR FRANCIS MEYNELL. Blank-embossed title page. Printed by A. COLISH; set in Monotype Bell; on Curtis rag paper. Bound by Russell-Rutter Company in full magenta buckram, stamped in dark red and gold, in fine slipcase. Monthly Letter and glassine jacket laid in. Illustrated by Charles Mozley with colour lithographs printed at The Stellar Press, and line drawings. Signed by the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 395).

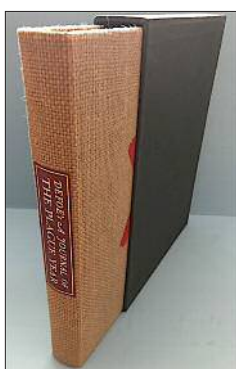
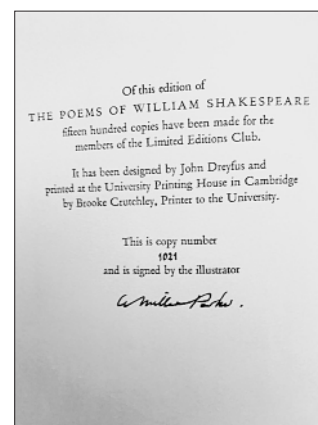
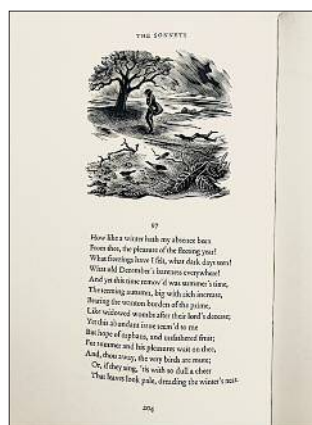
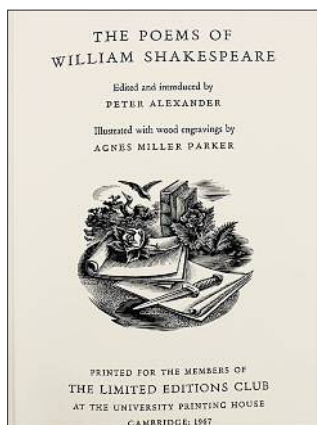
SEK475 / €46 / £40 / \$54



SHAKESPEARE, WILLIAM: *The Poems of William Shakespeare*

Limited Editions Club, New York, 1967. 300 pages. 4to (28 x 17,5 cm). Designed by JOHN DREYFUS; printed at the Cambridge University Press; set in Monotype Poliphilus. Soft-white English paper; bound by Russell-Rutter Company in quarter maroon cowhide, gold-stamped black label, henna natural-finish cloth sides inlaid with black embossed portrait. Slipcase with a tiny nick. Monthly Letter and glassine jacket laid in. Illustrated with wood-engravings by AGNES MILLER PARKER. Signed by the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 398).

SEK975 / €95 / £83 / \$111



DEFOE, DANIEL: *A Journal of the Plague Year*

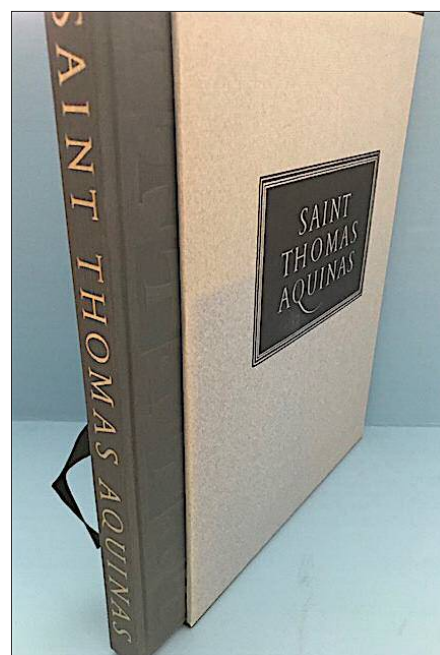
Limited Editions Club, New York, 1968. 294 pages. 4to (27 x 19 cm). Introduction by J. R. Sutherland. Printed at The Sign of the Stone Book; set in Linotype Granjon and Cloister Black; Curtis cream wove paper. Illustrated by Domenico Gnoli with line drawings and with paintings printed by Holyoke Lithograph Co. Designed by Richard Ellis. Bound by Russell-Rutter Company in full natural burlap, gold-stamped red skiver label, crimson markings on sides. In fine slip case. Monthly Letter and glassine jacket laid in. Signed by the illustrator. 1500 numbered copies, this is no. 980. (LEC NO. 401).

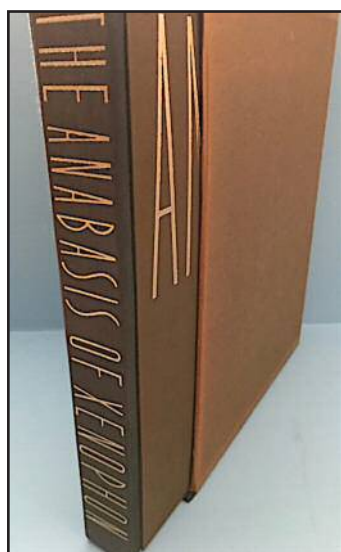
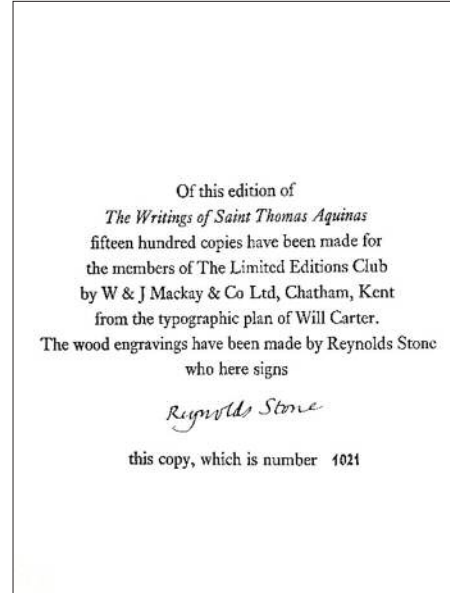
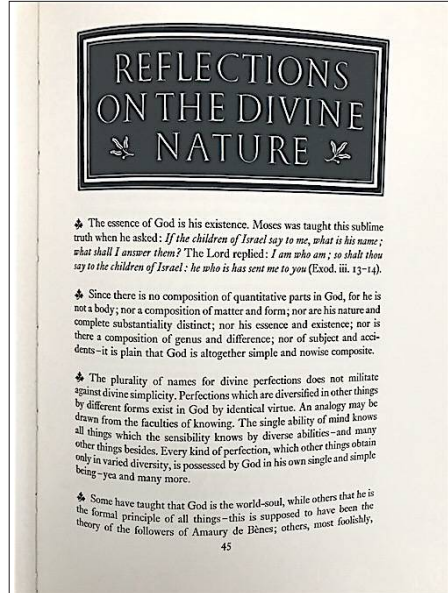
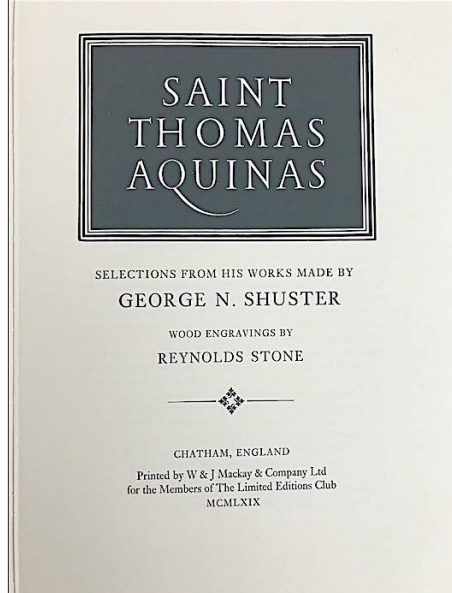
SEK375 / €37 / £32 / \$43

AQUINAS, SAINT THOMAS: *The Writings of Saint Thomas Aquinas*

Limited Editions Club, New York, 1969. 130 pages. 4to (30,5 x 22 cm). Selected by George N. Shuster and with a introduction by Dr. Shuster. Designed by WILL CARTER; printed by W. & J. Mackay and Compny; set in Monotype Ehrhardt. Basingwerk Parchment paper; bound by Russell-Rutter Company in full slate-gray pyroxylin cloth, blank-stamped with checkerboard design by Reynolds Stone, gold titling; in fine slipcase. Monthly Letter and glassine jacket laid in. Illustrated with slate-gray wood engravings and title blocks by REYNOLDS STONE. Signed by the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 419, Murray pp. 126-131).

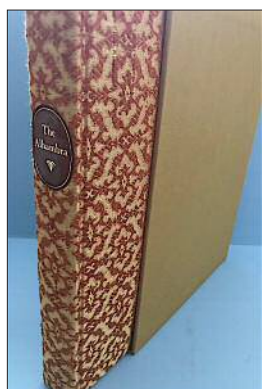
SEK750:- / €73 / £64 / \$86





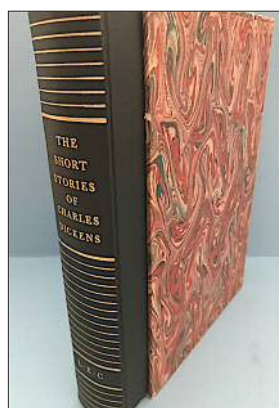
XENOPHON: *The Anabasis*

Limited Editions Club, New York, 1969. 274 pages. 4to (29 x 21,5 cm). Translated by Henry G. Dakyns. Introduction by Robert Payne. Designed by A. Tassos; printed and bound by Aspiota-Elka Graphic Arts; set in Monotype Times Roman. Abbey Mills Glastonbury off-white antique laid paper. Quarter natural-finish cloth, gold-stamped, black spine, brown sides. Slipcase partly faded. Monthly Letter and glassine jacket laid in. Illustrated with woodcuts by A. Tassos in one, two, and multi-colours. Signed by the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 420).
SEK900 / €88 / £77 / \$103



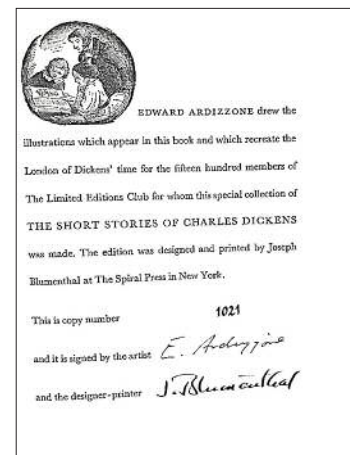
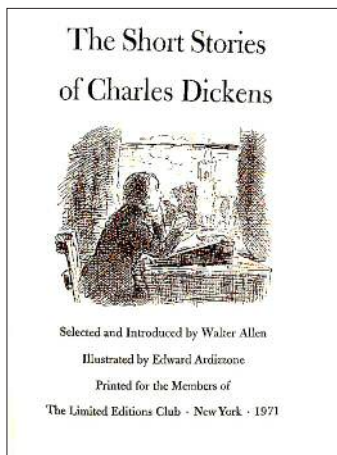
IRVING, WASHINGTON: *The Alhambra*

The Limited Editions Club, New York. 1969. 320 pages. 4to (28,5 x 21 cm). Introduction by Angel Flores. Designed by Robert L. Dothard. Printed by A. Colish; set in Monotype Cochin; special Curtis cream-white wove paper. Bound by Russell-Rutter Company in full Toledo henna-and-gold damask, gold-stamped brown skiver label, in fine slipcase. Monthly Letter and glassine jacket laid in. Illustrated with sepia duotone line-and-wash drawings by Lima de Freitas, printed by Holyoke Lithograph Company. Signed by the illustrator. 1500 numbered copies, this is no. 1021. (LEC NO. 422).
SEK450 / €44 / £38 / \$51



DICKENS, CHARLES: *The Short Stories of Charles Dickens*

Limited Editions Club, New York, 1971. 446 pages. 4to (25,5 x 18 cm). Designed by JOSEPH BLUMENTHAL; printed at the Spiral Press; set in Linotype Baskerville. LEC-watermarked Curtis off-white rag laid paper; bound by Russell-Rutter Company in three-quarter black vellum-finish buckram, gold-stamped, imported marbled paper, repeated on slipcase. Monthly Letter and glassine jacket laid in. Illustrated by EDWARD ARDIZZONE with black-and-white line drawings and with three-colour line-and-wash drawings printed by Holyoke Lithograph Company. Signed by Edward Ardizzone and Joseph Blumenthal. 1500 numbered copies, this is no. 1021. (LEC NO. 434).
SEK650 / €63 / £55 / \$74



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