

# Morris' occasional Newsletter

*Some news for you:*

☛ Change of typeface in our Newsletter. Our former face was Indigo Antiqua, designed by Johan Ström. We are proud to use Johan Ström's new typeface; Fell Type Premium, it is excellent! Carefully crafted from original sources and updated for the modern times. A joint venture between Johan Ström and Stefan Hattenbach.

**[www.myfonts.com/collections/fell-type-premium-font-mrf](http://www.myfonts.com/collections/fell-type-premium-font-mrf)**  
**[www.macrhino.com](http://www.macrhino.com)**

☛ We also have a new homepage. It works smooth, and advanced search is next step.

Thanks to Research & Development, Will & Max.

**[www.researchanddevelopment.se](http://www.researchanddevelopment.se)**  
**[www.willandmax.com](http://www.willandmax.com)**

☛ We are thrilled to announce a new coworker; Örjan Nordling. Örjan's primary role is to catalogue books and design the Newsletter.

Örjan is an experienced graphic designer and type director. Learn more about Örjan and his work in his catalogue #6880 or visit his homepage.

**[www.identitytype.se](http://www.identitytype.se)**

We don't bombard you (to put it mildly) with Newsletters but if you no longer wish to receive our Newsletter(s) please reply with "Unsubscribe" in the subject field

...and then we urge you to send in your order soon to avoid disappointment...

*Cheers // Karin, Glenn & Örjan*

# NEWSLETTER 47

ANTIKVARIAT MORRIS • BADHUSGATAN 16 • 151 73 SÖDERTÄLJE • SWEDEN  
INFO@ANTIKVARIATMORRIS.COM • WWW.ANTIKVARIATMORRIS.COM

CARTER, DAVID E.

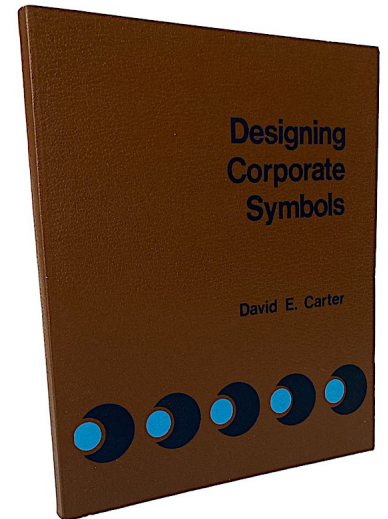
## *Designing Corporate Symbols*

Century Communications, Ashland, Kentucky US. 1975. First edition. 8vo  
19,7 x 16,5 cm. 150 pp. Soft bound. Cover cloth imitation. Cover has some small  
edge wear. Distributor logotype on label on inside back cover (R. Matton). This  
small book shows and describes around 140 different contemporary company  
logotypes and symbols, their background, visual meaning and designer.

☞ David E. Carter is an entrepreneur and writer on graphic design, logo design, and  
corporate branding. He has written many trademark and logo books and won a number  
of regional Emmys for his local television productions. Since moving to Sanibel Island,  
Carter has teamed with Pfeifer Realty Group owner Eric Pfeifer to make several historical  
documentaries about Sanibel Island including “Sanibel Before the Causeway” and  
“Postcards and Pictures from Sanibel”. (WP)

SEK 400 | €36 | £31 | \$39

#5696



ROBINSON, LESLIE JOHN

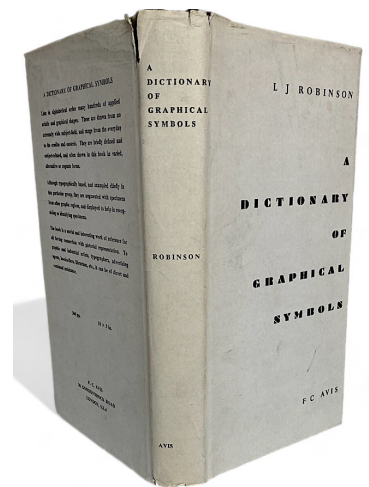
## *A Dictionary of Graphical Symbols*

F. C. Avis, London. 1975. 360 pages. Small & narrow 4to (25,5 x 12,8 cm). Hard  
bound. Cloth with lettering in gilt. Dust jacket with tears. Type used on dust jacket  
Braggadoccio.

☞ This book contains a profuse collection of accents, alphabets, book reference marks,  
borders, commercial signs, conventional symbols, initial letters, mathematical  
characters, initials etc.

SEK 400 | €36 | £31 | \$39

#5692



FÜNF FREUNDE

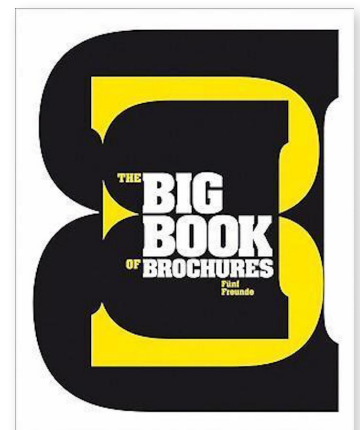
## *The Big Book of Brochures*

Collins Design, New York. 2008. 383 pages. 4to (28,5 x 23 cm). Printed card  
boards with dust jacket. 350 colour illustrations. Brochure design is critical in the  
world of marketing and graphic design, yet can be challenging to execute success-  
fully.

☞ The Big Book of Brochures is an extraordinary visual collection featuring work from  
top designers around the globe. It offers hundreds of ideas, pages of inspiration, and  
loads of advice for professional graphic designers and students alike. This book pro-  
vides ideas on corporate and product literature, annual reports and direct marketing,  
and new media, providing a wellspring of ideas for designers creating client brochures.  
It offers recommendations for choosing type, layout, photo treatments, and much  
more. Covering a variety of styles, from classic to modern, sophisticated to conceptual,  
The Big Book of Brochures is an indispensable brainstorming resource for any designer  
looking to create innovative, high-quality brochures.

SEK 325 | €29 | £25 | \$31

#5617



CHALLIS, CLIVE

*Helmut Krone. The book. Graphic Design and Art Direction (concept, form and meaning) after advertising's Creative Revolution*

The Cambridge Enchorial Press Ltd., Cambridge UK. 2005. First British edition. 280 pages. Large 4to (34 x 25 cm). Embossed black cloth binding, dust jacket. A leaflet (6 pages) loosely inserted with instructions how to bind it in. 800 illustrations. New and unopened copy.

☛ The book is conceived as the definitive primer, not only on Krone, but on the arrival of modern advertising art direction. How is it different to graphic design? The questions which Krone asked himself in order to provoke new meanings from design, typography and photography are all here. The philosophy of Art Direction. Methods which continue to stimulate new and relevant solutions today – in any media. The Creative Revolution (1954–64) was essentially the tussle between design and meaning between form, beauty and concept between telling and receiving. In graphic design and advertising it changed everything. Helmut Krone (1925–1996) was a leading seditionary.

He started out as a graphic designer who despised advertising – and finished up as an art director claiming to be a graphic designer, ‘the only one in hard-core advertising,’ he said. Krone shaped the two most important ad campaigns ever: for Volkswagen and the ‘We try harder.’ work for Avis. These two campaigns explored the difference between graphic design and advertising art direction – in fact Krone’s work defined modern art direction for print. Krone’s work has been collected by the Museum of Modern Art and the Smithsonian. He has been inducted into Art Directors’ Halls of Fame from New York to Berlin.

SEK 1750 | €156 | £134 | \$169

#5634



HESS, DICK & MULLER, MARION

*Dorfsman & CBS*

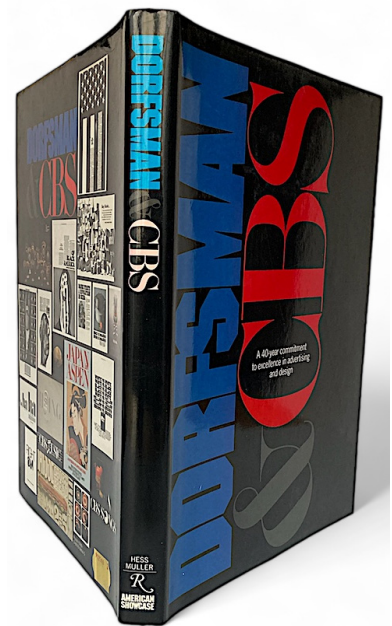
American Showcase, Inc., New York. 1987. 215 pages. Large 4to (31 x 24 cm) Black, blind stamped cloth in dust jacket. 353 illustrations in colour and black and white. First edition in great condition!

☛ A retrospective record of Lou Dorfsman 40 years of work for CBS. “Dorfsman and CBS is packed with hundreds of ads, promotional packages, books, brochures, on-air promotions, exhibits and design projects that demonstrate Dorfman’s all-encompassing talents as an advertising man and a creative director.” Text from inner sleeve. “His consistent high quality in graphic design and typography influenced all parts of the [Eero] Saarinen Building, from the ground floor brasserie to C. E. O. William Paley at the top.” (CFH, *Typographica*, 1900–2000).

“Lou Dorfsman (1918–2008) pioneered a form of total design. CBS, the American broadcasting company, was his employer for 40 years, and was one of the first organizations to fully control its visual output. Dorfsman led an in-house team that was in charge of all advertising, design, signage and on-air promotions. The depth of his commitment and the consistent excellence of the work is clearly in evidence in the pages of ‘Dorfsman & CBS’, a rare design study in microcosm of one person, one company, one career. /.../ The book has two sections. The first ‘The Man and the Company’, records Dorfsman’s career the second, ‘The Work’, is a portfolio of his prodigious output of design.” (100 *Classic Graphic Design Books* pp. 182–183).

SEK 1200 | €107 | £92 | €116

#5635



REMINGTON, R. ROGER

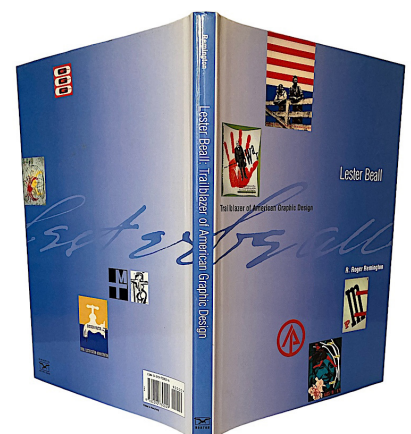
*Lester Beall. Trailblazer of American Graphic Design*

W. W. Norton & Company, New York. 1996. 144 pages. 4to (30,5 x 22 cm). Cloth in fine dust jacket. 231 illustrations in colour and b/w.

☛ Lester Beall (1903–1969) was the first graphic designer to be honored by a one-man exhibition at the Museum of Modern Art (in 1937) and was awarded the 1993 Lifetime Achievement Award by the American Institute of Graphic Arts. Deeply influenced by the European avant-garde in the 1930s, Beall synthesized its forms for the American business community and was a pioneer in the development of advertising, corporate identity design, packaging, and print media during the post-war decades.

SEK 500 | €45 | £38 | \$48

#5650



CELANT, GERMANO – CONSTANTINE, MILDRED –  
MC FADDEN, DAVID REVERE – RYKWERT, JOSEPH

*design: Vignelli*

Rizzoli, New York. 1990. 292 pages. Square 4to (25,8 x 25,8 cm). Black cloth, front cover decorated in blind, in fine dust jacket. Numerous full colour illustrations throughout.

☛ From the contents: “On Graphics”, “Corporate Identity Programs”, “Packaging”, “Transportation Graphics”, “Architectural Graphics”, “Book, Magazine, and newspaper Design”, “Poster Design” &c. Expanded version of the edition published 1980 with the same title. *design: Vignelli* is destined to become a standard reference tool for high-style design professionals and design aficionados for generations to come.

SEK 1600 | €143 | £122 | \$154

#5636



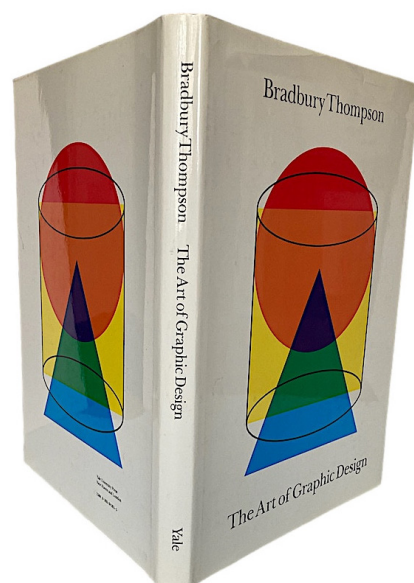
THOMPSON, BRADBURY

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

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

☛ Communication Arts, “When it came to the blending of photography, typography and color, nobody did it better than Bradbury Thompson.... In his own quiet way, he expanded the boundaries of the printed page and influenced the design of a generation of art directors.” Thompson was art director of *Mademoiselle magazine* for fifteen years beginning in 1945. In c. 1948, Thompson designed the book *Painting toward architecture* for the Miller Company Collection of Abstract Art, which accompanied their multi-year art and architecture exhibition, also by this name, in over 25 venues across the United States. A signature design from Thompson was his Washburn College Bible. This book was one of the first to use the Sabon typeface, designed by Jan Tschichold and released in 1967. Thompson was also an important designer of US postage stamps throughout the middle decades of the 20th century. Thompson served on the faculty of Yale University. He received the AIGA Gold Medal in 1975. He received the Type Director's Club Medal in 1986.

SEK 1500 | €134 | £115 | \$145 Boknummer?



KAMEKURA, YUSAKU (ED.)

*Paul Rand: His Work from 1946 to 1958*

Alfred A. Knopf, New York / Zokeisha, Tokyo. 1959. 132 pages. (24,5 x 25,5 cm). Bound in original green cloth with pink title on spine. Dust jacket with Paul Rand art. Jacket worn and torn. Illustrated by 150 plates, 31 in colour. Bi-lingual English & Japanese text. Introductory notes by Yusaku Kamekura, Bernard Rudofsky, Giovanni Pintori and Hans Schleger. Biographical notes and bibliography.

☛ This book offers a lucid and jargon-free approach to the problems of modern design, forcefully supported by the many examples of the artists work up to that time (1946). No other graphic designer on the international scene could offer a body of work so many-faceted as to be able to support such an approach. Rand being considered the father of modernist graphic design.

SEK 1200 | €107 | £92 | \$116

#5691



SCHEJA, GEORG & HÖLSCHER, EBERHARD

*Die Schrift in der Baukunst*

Verlag für Schriftkunde Henize & Blanckerß, Berlin-Leipzig. No date (c. 1938–39). 100 pages + 4 pages with ads. 4to (29,5 x 21 cm). Card covers with lettering to front cover. Spine worn to top, covers partly faded. With 113 b/w photographic illustrations. Preface by Werner March.

- ☛ Very scarce example of a survey of the application of lettering to NS architecture. Series Monographien künstlerischer Schrift, III. Band

SEK 500 | €45 | £38 | \$48

#5699



BIGGS, JOHN R.

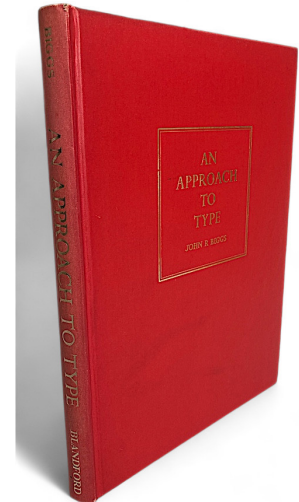
*An Approach to Type*

Blandford Press, London. 1961. Second edition. Hard bound. 136 pp. Small 4to (25,3 x 18,9 cm). Spine and cover lettered in gilt. Book illustrated in black and white.

- ☛ Biggs gives an introduction to typefaces and their development and the craft of typography. He also presents around 20 typefaces, well known and representative for various periods of time, from Albertus to Times New Roman. "With 26 soldiers of lead I will conquer the world." *Benjamin Franklin*.

SEK 350 | €31 | £27 | \$34

#5700



LEWIS, JOHN

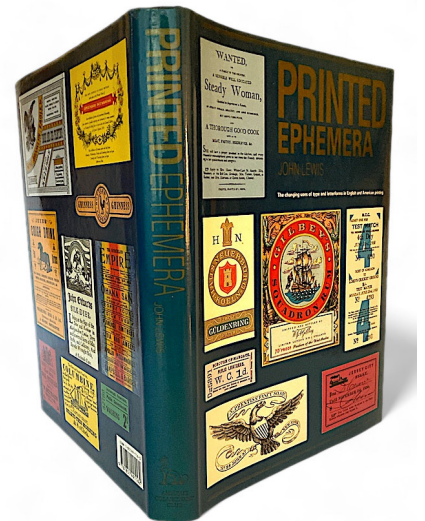
*Printed Ephemera. The Changing Uses of Type and Letterforms in English and American Printing*

Antique Collector's Club, Woodbridge. 1990. This is virtually a facsimile of that original 1962 edition but with many of the former monochrome subjects now printed in full colour and with a new foreword by the author. 288 pages. Large 4to (31,2 x 25 cm). Linen covered boards in dust jacket. Copy as new. 713 illustrations. 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).

SEK 800 | €71 | £61 | \$77

#5717



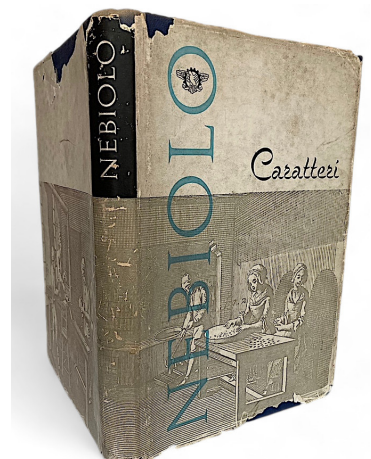
NEBIOLO

*Campionario caratteri e fregi tipografici. Segni, filetti, numeri. I-II*

Società Nebiolo, Torino. No date (c. 1956–57). xxi, (3), 302, (2) pp. 4to (25 x 18 cm). Two-tone blue cloth binding. The rare and fragile dust jacket present but in poor condition. Title stamped in gilt at front cover within frame, Augustea Capitals: "Caratteri Nebiolo". Slight weakness at the inner folds, spine faded. Type specimens of roughly 50 printing types and with appealing typographic samples in 4 colours. The last 85 pages with frames, symbols, arrows, hands, ornaments and other signs. Two parts in one volume. According to Luc Devroye c. 70% of the printing types are not digitized. Rare and sought after.

SEK 5000 | €446 | £382 | \$483

#5690



## INTERTYPE

### *The Book of Intertype Faces*

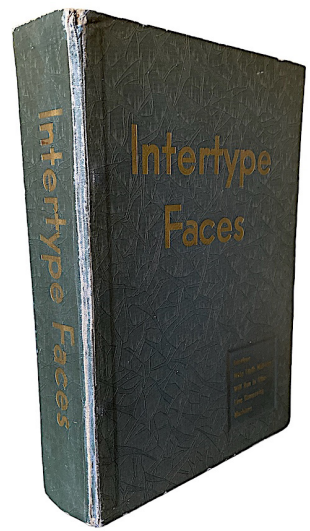
Intertype Corporation, Brooklyn, New York. No date (c. 1938). 4to (28 x 20 cm). viii, 507, (5) pages. All pages are present but the binder has been unlocked and some sheets have been mixed up. Book starts with section "Intertype Border Matrices" pp. 407-410, 417-420, 422a-422d, 427-428, 439-440, 447,450. After that, regular pagination. If you want to sort the pages, the book has instructions about how to open the binding (we dare not to do it!). Cloth binding, spine and covers worn. With an index. Provenance: Johan Ström, Swedish book- and type designer. Fonts by Johan Ström are Indigo & Fell, used in our Newsletters.

- Intertype's typeface and font catalogue – the 'Book of Intertype Faces' shows the huge range of typefaces, fonts, sizes and weights that were available in the 1930s for the mechanical line-casting machines that were used by the newspaper industry, book publishers and jobbing printers.

Intertype manufactured mechanical linecasting machines from 1910 to around 1970. Virtually almost all of Intertype's typefaces were derivatives of, or supplied to them, by the Bauer Type Foundry. Typefaces designed, cut and casted at Intertype in this catalogue are for example: Vogue Series, Cairo, Ideal News.

SEK 2500 | €223 | £191 | \$241

#5749



## INTERTYPE

### *Baskerville. Light, Bold, Italic, Small Caps*

Intertype Corporation, Brooklyn, N. Y. No date. Not paginated (c. 24 pp.). 26,6 x 19 cm. Booklet, stapled. The cover has minor discolouration and a bit soiled. Some patch and pencil notes inside. A showing of Intertype Baskerville in Light, Bold, Italic and Small cap versions.

SEK 125 | €11 | £9 | \$12

#5703



## MORISON, STANLEY – MONOTYPE

### *Specimen of "Monotype" Times New Roman and it's related series*

The Monotype Corporation Limited, London. No date (1943?). 8 pp. Format 29,1 x 21,6 cm. A folded 2-sided printed matter. Two colours, red and black. Slightly yellowed, minor tear and split to the folder.

- This specimen presents Times New Roman, "The most important type design of the twentieth century". Monotype was entrusted by The Times to cutting the thousands of patterns and steel punches required for the experimental and final versions of this renowned face. It was released in 1931.

This folded specimen refers to the 1943 booklet on Times New Roman, Letter Perfect, printed by publishing company Crowell-Collier in 1943. This year Crowell-Collier restyled many of their publications in Times New Roman. An assumption is that this type specimen was also published in the fourties. Includes examples of weights and versions. There are samples of body fonts and head-lines in various sizes and leadings.

SEK 225 | €20 | £17 | \$22

#5704



## MORISON, STANLEY – JOHANNES WAGNER GMBH

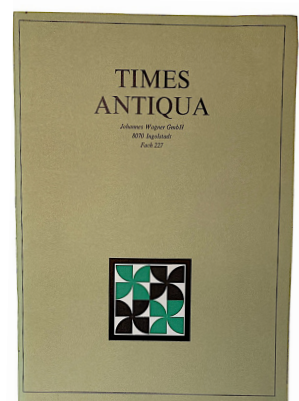
### *Times Antiqua*

Johannes Wagner GmbH, Ingolstadt. No date. (1970s) Not paginated (c. 28 pp.) A4 format. Stiff, printed covers, stapled. This booklet is overall in a good condition.

- Specimen brochure shows Times Antiqua at work in various layouts illustrated throughout with typographic examples. Text in German.

SEK 125 | €11 | £9 | \$12

#5706



MIEDINGER, MAX – STEMPPEL

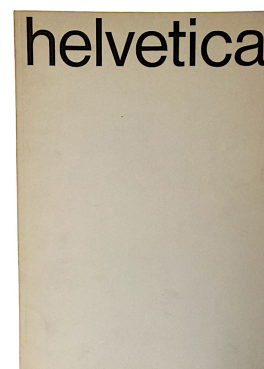
*Helvetica*

D. Stempel AG. Schriftgießerei, Frankfurt am Main. No date (1960s). Not paginated (c. 24 pp A4 format. Stiff, printed covers, glued binding. This booklet is overall in a good condition.

- ☛ Specimen brochure shows Helvetica typeface family designed by Edouard Hoffmann and Max Miedinger. The brochure shows typographic examples throughout, in colour. Text in German.

SEK 200 | €18 | £15 | \$19

#5708



STEMPEL

*Künstler Schreibschriften*

D. Stempel AG, Frankfurt am Main. No date. Not paginated (16 pp.). A4 format. Printed card covers. Glued binding. Some examples with the type faces in use. Printed in colour.

- ☛ This booklet presents three Stempel-produced script typefaces; Virtuosa, Künstler Schreibschrift and Ideal Schreibschrift 3.

SEK 250 | €22 | £19 | \$24

#5734



CHAPPELL, WARREN – STEMPPEL

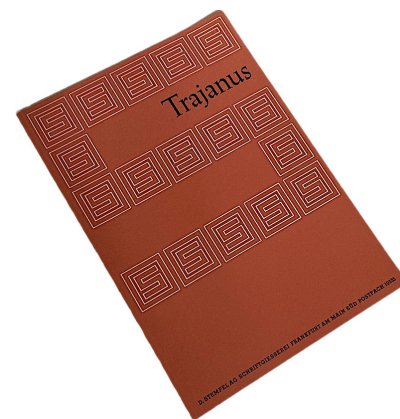
*Trajanus*

D. Stempel AG, Frankfurt am Main. No date. Not paginated. (16 pp.) A4 format. Printed card covers. Glued binding. Typographical samples. Printed in colour.

- ☛ Trajanus is a classical typeface, designed by Warren Chappell in 1940. Based on the inscriptions at the Trajan Column in Rome this typeface was a state of the art in the years after WWII.

SEK 275 | €25 | £21 | \$27

#5736



SALLWEY, F. K. – STEMPPEL

*Information*

D. Stempel AG, Frankfurt am Main. No date. Not paginated (16 pp.) A4 format. Printed card covers. Glued binding.

- ☛ Specimen with samples printed in colour. Information is a grotesk typeface designed by F. K Sallwey as a modernized version of the Reform Grotesk (cut by Stempel in 1904). Sallwey's design dates 1957.

SEK 250 | €22 | £19 | \$24

#5738



EIDENBENZ, HERMANN – STEMPPEL

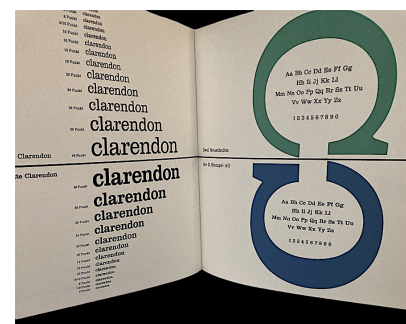
*Clarendon. Schließt die Lücke im Schriftenprogramm*

D. Stempel AG, Frankfurt am Main. No date (1960s). 30 pp. 22,2 x 21,2 cm. With 8 pages insert 21,6 x 20,4 cm. Folding flap at back. Minor wear to cover edges, last page with dog ear.

- ☛ The Clarendon typeface was designed by Hermann Eidenbenz for Stempel in 1952. According to Swedish type historian Valter Falk the first Clarendon was a rather narrow English typeface, cut by Besley/Fox at Fann Street Foundry in 1845. Over the years it evolved into a wider but still sturdy typeface. The name is arguable. Falk mentions that the university press Clarendon House in Oxford, where the Clarendon Press was situated from 1712, might be the inspiration to the name.

SEK 250 | €22 | £19 | \$24

#5715



## STEMPEL

### *Ziffern-Probe*

D. Stempel AG, Frankfurt am Main. No date. Not paginated (c. 46 pp.) Format A4. Printed card covers, glued binding, in good condition. Specimen booklet shows numbers and figures. Includes a full range of weights and versions. There are examples of body fonts and head-lines numerals in various sizes and leadings. Last page with a list of typefaces used for the numerals.

SEK 300 | €27 | £23 | \$29

#5748



## ZAPF, HERMANN – STEMPEL

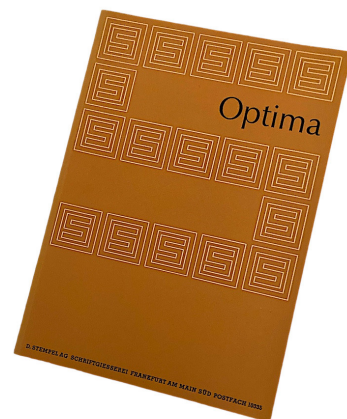
### *Optima*

D. Stempel AG, Linotype GMBH, Frankfurt am Main. No date. Not paginated (c. 16 pp.) A4 format. Printed card covers. Glued binding. Specimen showing "stehend, kursiv, halbfett" and samples with some use of colour.

☛ The German typeface designer Hermann Zapf started drawing a semi serif classical typeface in 1952. It evolved into Optima, released in 1958. One of Zapf's most well known typefaces Optima is a timeless innovation.

SEK 250 | €22 | £19 | \$24

#5723



## ZAPF, HERMANN – STEMPEL

### *Palatino. Eine Weitverzweigte Familie mit der Sie immer zusammenarbeiten sollten*

D. Stempel AG, Linotype GMBH, Frankfurt am Main. No date (mid 50s). 36 pp. A4 format (29,7 cm x 11,4 cm). with 20 pp inserted. Printed laminated card covers. Glued binding. One loose leaf.

☛ This booklet is introducing the Palatino typeface family, designed by Hermann Zapf in 1949 by the Stempel Foundry. Examples of advertising and job composition are included to show the effectiveness of these faces. Text in German, French, English, Italian, Swedish.

SEK 225 | €20 | £17 | \$22

#5713



## BERTHOLD

### *Akzidenz-Grotesk von Berthold*

H. Berthold AG, Berlin. No date (mid 50s). Oblong 4to (19,5 x 27 cm). Ring bound. Attractive specimen with samples in colour. Presentation in a forward in German, English and French.

☛ Akzidenz Grotesk, which was renamed "Standard" for the English and Americas markets, is without no doubt Bertholds most prestigious and best-selling typeface. Since it was launched by the type foundry in 1896 it has been refined many times. This type specimen is designed in a clean and early "Swiss-style". Schriftprobe 429.

SEK 375 | €33 | £29 \$36

#5714



## BERTHOLD

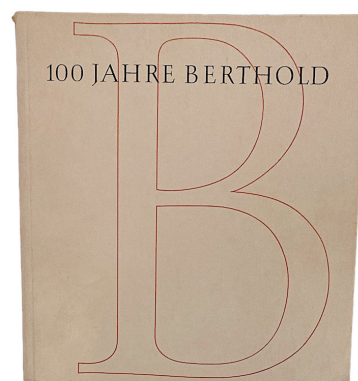
### *100 Jahre Berthold*

H. Berthold AG, Berlin. 1958. Not paginated (c. 72 pp.) Square 8vo (22,5 cm x 21 cm). Soft bound. Sewn. Top of spine chipped, inner hinge weak pp. 8–9.

☛ This is a reprint of the festive writing celebrating H. Berthold Messinglinienfabrik 100 years. The booklet was published in July 1958. It was selected one of the 50 most beautiful books in the German Bücher des Jahres that year. The designer, Günter Gerhard Lange, has used typefaces from the Berthold foundry, ranging from A – Z [Antiqua to Ziffern and from Akzidenz Grotesk to Walbaum] for the writings in this tasteful booklet. Ends up with a valuable list, including dates for the release, with the typefaces from the foundry.

SEK 250 | €22 | £19 | \$24

#5721





JOST, HEINRICH

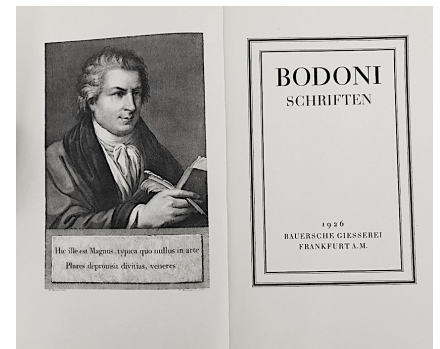
*Bodoni Schriften*

Bauersche Giesserei, Frankfurt A.M, 1926. Not paginated (c. 39 pages). 4to (27 x 19,5 cm). Stiff paper wrappers. Edges a little bit brownish. The Swedish agent's stamp on first fly leaf.

☛ An essay by Heinrich Jost: “*Giambattista Bodoni. 1740–1813. Der Typograph der Könige und König der Typograph*”. 7 pages showing Bodoni Antiqua (Roman) and Kursiv (Italic) followed by typographic samples. The first showing of Bauer's Bodoni, 1926. Re-cut by Bauer under the direction of Heinrich Jost. One of the best versions of Bodoni from the hot metal period. (Werden und Wechsen. Einer deutschen Schriftgiesserei p. 48).

SEK 500 | €45 | £38 | \$48

#5644



CASLON

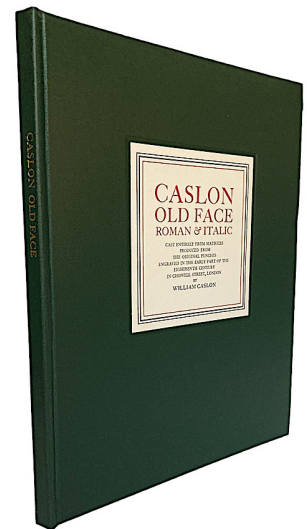
*Caslon Old Face, Roman & Italic. Cast entirely from matrices produced from the original punches engraved in the early part of the eighteenth century in Chiswell Street, London by William Caslon*

H. W. Caslon & Co. Ltd., London, 1924. 64 pages. Tall 4to (32 x 25,5 cm). Green cloth hardcover, with cover paste on title box. No dust jacket as issued but in a protective plastic covering, decorated endpapers, untrimmed edges. Light tanning on half-title page (offset from frontispiece). 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).

SEK 950 | €85 | £73 | \$92

#5742



WPS

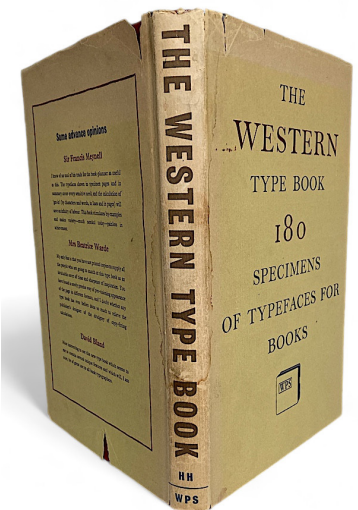
*The Western Type Book. Analysed Specimens of Monotype, Linotype and Intertype faces suitable for bookwork and available at Western Printing Services, Bristol. With a foreword by Hans Schmoller*

Hamish Hamilton, London, for Western Printing Services Ltd. 1960. First edition. 196 pages. 4to (25,5 x 16 cm). 196 pp. Hard bound. Cloth. Spine and front cover lettered in gilt. Bookjacket designed by John Ryder. Jacket poor, soiled, water stained and tears to spine.

☛ A fine specimen book showing the most useful typefaces from these three companies. Some “advance opinions” from Hugh Williamson, Mrs Beatrice Warde and David Bland on book jacket. Also Sir Francis Meynell states that “*I know of no tool of his trade for the book-planner as useful as this. The typefaces shown in specimen pages and in summary cover every sensitive need...*”

SEK 450 | €40 | £34 | \$43

#5693



RATHGEB, MARKUS

*Otl Aicher*

Phaidon Press, London. 2008, reprint. 240 pages. 4to (30 x 26 cm). Cloth binding in fine dust jacket. Former owner's signature, Henrik [Nygren], on first end paper. Book with extensive illustrations from private archives, museums, and Aicher's estate. Book in great condition.

☛ Otto “Otl” Aicher (1922–91) was a prominent German graphic designer and typographer. Aicher co-founded and taught at the influential Ulm School of Design. He is known for having led the design team of the 1972 Summer Olympics in Munich, and for overseeing the creation of its prominently used system of pictograms. Aicher also developed the Rotis typeface.

SEK 2500 | €223 | £191 | \$241

#5705



HOLT, MARK

*Munich '72. The Visual Output of Otl Aicher's Dept. XI*

Mark Holt. 2019. 536 pages. Large 8vo (23,5 x 27,5 cm). Printed, laminated card covers. No jacket as issued. Profusely illustrated in colour and monochrome. Copy as new!

☛ “Munich '72. The Visual Output of Otl Aicher's Dept. XI’, developed from a desire to provide the first in-depth account of the formation and structure of Otl Aicher’s Munich team and to provide hitherto details on all aspects of the design program. Equally important was the need to recalibrate the somewhat unjust and ongoing, singular crediting of the 1972 Munich Games design to Otl Aicher alone, and in so doing, create a lasting testimony to the known 82 individuals who helped Aicher achieve his project goals.

The book has been four years in the making; the outcome is the result of discussions with many of the team, interviews with five key personnel, and research carried out at the Hochschule für Gestaltung and Hans Roericht Archives (both in Ulm) and the Bundesarchiv in Koblenz.

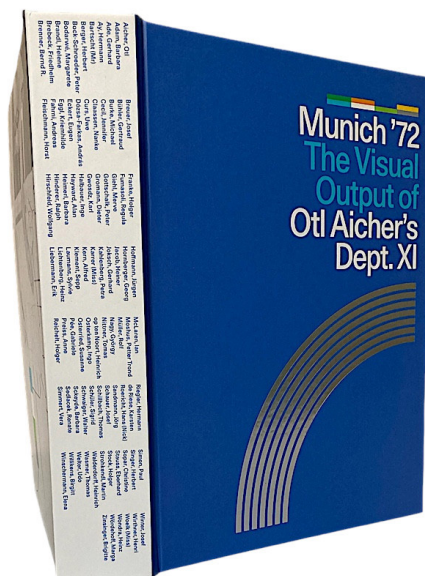
The book contains many unseen images; team members, emblem competition entries, pictogram sketches and artwork, as well as reproduction of a number of Aicher’s written texts prepared in advance of design presentations (translated into English).

The book’s Afterword is Aicher’s 1975 ICOGRADA Congress lecture reproduced in full in which he discusses the framework he created for the Munich Games project.

The book’s Appendices contains Gerhard Joksch’s previously unpublished text on the ‘Anatomy of the Body Alphabet’. There is also a comparative study of the original analogue sports pictograms alongside two later sets; the first produced at Aicher’s Rotis (licensed by ERCO) and a second by Gerhard Joksch.” (Mark Holt).

SEK 2200 | €196 | £168 | \$212

#5764



MUSATTI, RICCARDO – BIGIARETTI, LIBERO – SOAVI, GIORGIO (EDS.)

*Olivetti. 1908–1958*

Olivetti, Ivrea. 1958. 190 pages. 4to (28,5 x 23 cm). Cloth-backed, Olivetti’s logo blind stamped on front card cover, slightly worn dust jacket with short tape (acid free) repaired tears, three minor yellowish brown spots on front. Dust jacket designed by Giovanni Pintori. Book design by Max Huber.

☛ History of the iconic company with a valuable section on industrial design and advertising, containing ads. by X. Schawinsky, G. Pintori, C. Nivola, Herbert Bayer, Leo Lionni and others. Illustrated with photos by Dennis Arden, Aldo Ballo, Erich Hartmann (Magnum-Photos), Leo Lionni, John Maltby, Ugo Mulas, Wayne Miller (Magnum-Photos), Fulvio Roiter, Angelo Rossi, Ernst Scheidegger, Emil Schulthess, and Marco Zanuso. Text in English.

SEK 1500 | €134 | £115 | \$145

#5765



MOOS, STANISLAUS VON – CAMPANA, MARA – BOSONI, GIAMPIERO

*Max Huber*

Phaidon Press, London. 2006. First edition. 232 pages. 4to (30 x 26 cm). Printed card covers in fine dust jacket. Former owner’s signature on half title; Henrik [Nygren]. Copy as new. Among the 450 illustrations in this book, the majority of which were never published before, are examples of his celebrated posters for the Monza races, his jazz record covers and book series for major Italian publishers, which remain appreciated today as superb examples of their genres.

☛ Max Huber (1919–92) is one of the most significant graphic designers of the twentieth century. In this comprehensive monograph, the first to be published on this major figure, the authors trace and illustrate Huber’s entire career, from his early years in Switzerland to his more mature work in Italy.

SEK 1500 | €134 | £115 | \$145

#5707



CHANZIT, GWEN F.

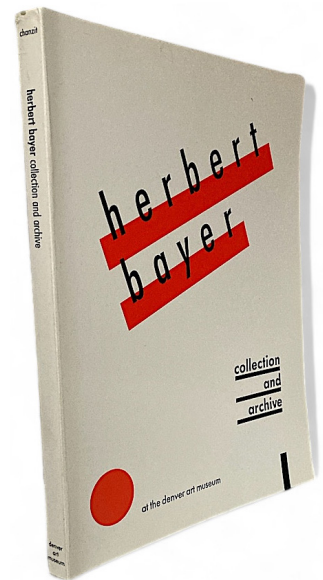
*Herbert Bayer. Collection and Archive at the Denver Art Museum*

Denver Art Museum. 1988. First edition. 255 pages (28 x 21,5 cm). Bound in stiff printed wraps. Extensively illustrated, some in colour. A very nice copy indeed.

- ☛ Herbert Bayer (April 5, 1900–September 30, 1985). Fittingly, his collection of thousands of objects – paintings, drawings, sculptures, photographs, notes and sketches, proposals, books, and correspondence – now resides in the Denver Art Museum. Informative essays and lavish illustrations augment this complete catalogue of the museum’s holdings from every period of Bayer’s career.

SEK 500 | €45 | £38 | \$48

#5739



KUCHENBEISER, BERND

*61 Books with Black Type on White Cover*

Niggli Publishers, Sulgen. 2014. First edition. 256 pages. Folio (35,5 x 22 cm). Printed, soft covers. Illustrated. Text in English. Limited edition. First edition (large format), September 2014. 200 signed and numbered copies. Signed by hand, “HCB. Kuchenbeiser for Henrik [Nygren]”. Loosely inserted a postcard dated by hand and with a address: ”20 / III / 15 Dear Henrik, here comes the real thing – hope you’ll like it! All the best from Munich, B.

- ☛ “A good book” and whatever it is that makes a book beautiful are not easy to define – the details of a design may well suit one book to perfection, but be very much out of place with another publication. With this in mind the author and designer Bernd Kuchenbeiser launched his website “A good book”, where publications of many different genres are presented and discussed especially in the context of their creative design. He was quick to notice how many of these fine books had a simple design combination of black text on a white background. This observation is why “61 books with black type on white cover” came into being as an “analog” selection from the website: each book here is presented with the cover, a bibliography and a short text, anecdote, or even a quotation to initiate discussion.

SEK 1900 | €169 | £145 | \$183

#5709



FRUTIGER, ADRIAN

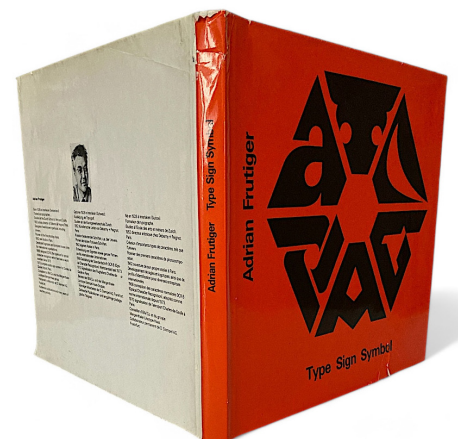
*Type, Sign, Symbol*

ABC Verlag, Zurich. 1980. 151 pages. Small 4to (25,5 x 26 cm). Hard bound. Glossy cover boards. Glued. Black leather spine with letters stamped in white. Book jacket in red with black type, worn and tape repaired (acid free). Extensively illustrated in b/w and some in colour. With contributions by Maurice Besset, Emil Ruder and Hans Rudolf Schneebeli. Text in English, French, German.

- ☛ For Frutiger, lettering and type are not merely an aid to reading but a universal means of perception which accompanies mankind everywhere. Type design leads to the sign, the logotype and the symbol. Anyone concerned with problems of design will find in this book a host of ideas and practical examples. Adrian Frutiger, the well-known Swiss graphic designer and type designer offers a comprehensive view of his working methods in this book. For Frutiger, lettering and type are not merely an aid for reading but a universal means of perception which accompanies mankind everywhere. Type design leads to the sign, the logotype and the symbol. A fascinating book for graphic and typographic artists and designers in general.

SEK 1400 | €125 | £107 | \$135

#5761



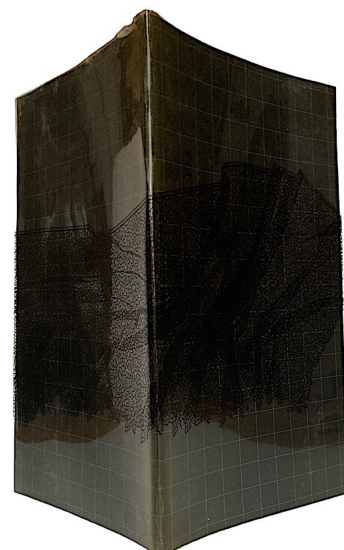
HOCHULI, JOST

*Freude an schöpferischer Arbeit [Typotron Volume 10]*

Typotron AG, St. Gall, 1992. 44 pages. Single-section sewn booklet. A grid, used in the book, is printed as a silver lattice on the cover. Over it lies the transparent foil of the jacket, printed with an open-work piece of embroidery. Tall 8vo (24 x 15 cm). Photos by Michael Rast. Designed by Jost Hochuli. "The grid reflects that on the design paper of embroidery designers: half a French inch. The uncropped photographs, reproduced in the proportion of 2:3, are placed on the grid, which results in surprising constellations." Set in Univers, printed by Stehle Druck AG. Jacket printed by Frelaplast AG. Binding by Buchbinderei Burkhardt AG. First edition. Text in English. Typotron Volume 10. (Jost Hochuli: Printed matter, mainly books pp. 126–127).

SEK 300 | €27 | £23 | \$29

#5030



MARTENS, KAREL

*Printed Matter / Drukwerk*

Hyphen Press, London. 1996. 144 pages. First edition, printed in only 880 copies for general sale. Flapped paperback. Illustrations: Many, mainly in colour. Bilingual text; English & Dutch. Former owner's signature (Hans Cogne) on first page, otherwise copy as new!

☞ "The work of Karel Martens occupies an intriguing place in the present European art-and-design landscape. Martens can be placed in the tradition of Dutch modernism – in the line of figures such as Piet Zwart, H.N. Werkman, Willem Sandberg. Yet he maintains some distance from the main developments of our time: from both the practices of routinized modernism and of the facile reactions against this. His work is both personal and experimental. At the same time, it is publicly answerable. Over the now 50 years of his practice, Martens has been prolific as a designer of books. He has also made contributions in a wide range of design commissions, including stamps, coins, signs on buildings. Intimately connected with this design work has been his practice as an artist. This started with geometric and kinetic constructions, and was later developed in work with the very material of paper more recently he has been making relief prints from found industrial artefacts. This book looks for new ways to show and discuss the work of a designer and artist, and is offered in the same spirit of experiment and dialogue that characterizes the work it presents." (R. Kinross). A number of copies, with white covers but otherwise the same, were made for distribution by Heineken and by Karel Martens himself. These were given free to anyone attending the Heineken Prize awards in Amsterdam, September 1996.

SEK 1500 | €134 | £115 | \$145

#5763



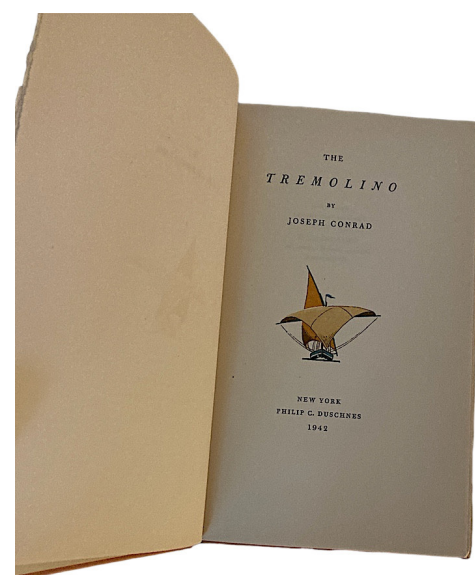
CONRAD, JOSEPH [ROGERS, BRUCE]

*The Tremolino*

Philip C. Duschnes, New York. 1942. vi, 60 + colophon. 8vo. Pink paper-covered boards, titled in gilt on spine, only top edge cut, spine faded. Designed by Bruce Rogers, set in Monotype Bulmer, and with three coloured woodcuts by Edward A. Wilson. 1000 copies printed, each signed by the illustrator on the colophon leaf. This one of 500 copies specially bound for the American Institute of Graphic Arts, cover paper by George A. Nelson and the binding by Frank Fortney. "It is one of Roger's small books of typographic simplicity and elusive charm." Joseph Blumenthal, page 174–75 & plate 54.

SEK 400 | €36 | £31 | \$39

#5711



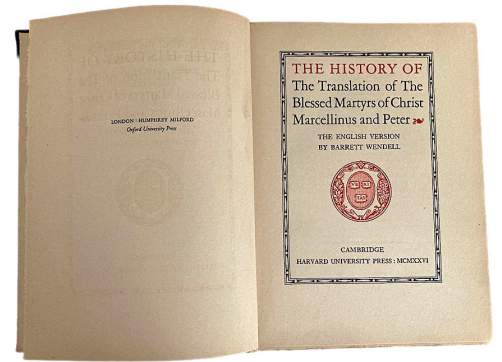
WENDELL, BARRETT [ROGERS, BRUCE]

*The History of the Translation of the Blessed Martyrs of Christ Marcellinus and Peter. The English Version*

Cambridge Harvard University Press, Cambridge Mass, USA. 1926. 8vo (22 x 16 cm). (6), 115 pp. Hard bound. Cloth with paper label on spine, uncut, top edge gilt. Spine's edge and ends with cracks. Several previous owners name and dedications in pencil on free-front page. Caslon type, 500 copies printed on B.R. rag paper. (Haas 123).

SEK 350 | €31 | £27 | \$34

#5695



GEJKO, FJODOR – MALSY, VICTOR – TEUFEL, PHILIPP  
(EDS.): HELMUT SCHMID

*Gestaltung ist Haltung / Design is attitude*

Birkhäuser Verlag AG, Basel. 2007. 344 pages. Square 4to (24 x 24 cm). Stiff, printed wrapper with deep folding flaps. Extensively illustrated in colour and b/w. English and German text. Loosely inserted a business card (Robert Steiger) and a hand written correspondence card: "13/3/2007 Dear Henrik [Nygren], May I hope that this Sample of Birkhäuser's recent production will find your interest... With my best regards! Robert [Steiger]".

☞ A typographer and graphic designer, Helmut Schmid has gained a reputation for an important body of work which he created in Japan predominantly. Having trained with Swiss typographer Emil Ruder at the Schule für Gestaltung Basel, the influence of Ruder and the school has been evident in Schmid's work, including acknowledgement in many of his publications.

Schmid attended the Schule für Gestaltung Basel on two separate occasions. During his second period of study, between 1964 and 65, he was admitted to an exclusive, small class lead by Emil Ruder and Robert Büchler, where he developed a unique personal approach. Following his studies, he became a successful exponent of Swiss typography, sharing his expertise readily with an international audience. Having worked extensively around the world, predominantly in Germany, Sweden, Canada, and Japan, Schmid established himself in Osaka in 1977, where he worked with and collaborated with numerous local designers and companies. His European design approach combined with the influence of Japanese culture lead to the creation of artworks of a harmonious cultural exchange—perhaps due to similar inclinations within the two cultures towards the use of space. However, it was during an earlier visit to Japan that Schmid created one of his most well known works: Katakana Eru, a syllabary face crafted in honor of Ruder between 1967 and 70.

SEK 3500 | €312 | £267 | \$338

#5710



[STONE, REYNOLDS]

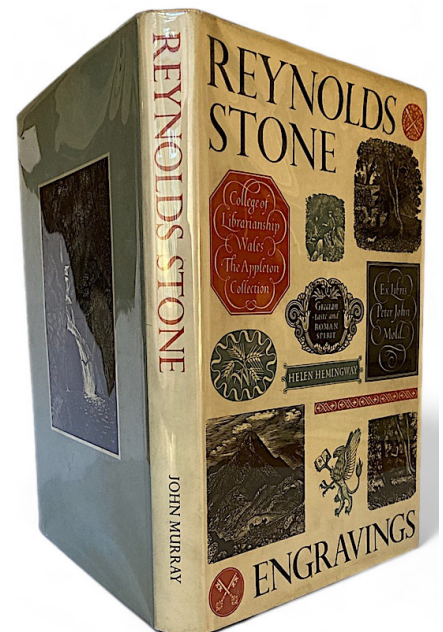
*Reynolds Stone Engravings. With an introduction by the artist and an appreciation by Kenneth Clark*

John Murray, London. 1977. xli, (3), 151 pages + colophon. 4to (29,5 x 19,5 cm). Bound in full buckram by W & J Mackay. Dust jacket price clipped and with protective mylar cover. 151 pages of plates, engravings in black, blue & red. With Reynolds Stone's own descriptive notes on the engravings. Printed at the Curwen Press on Basingwerk Parchment made by Grosvenor Chater. With a select bibliography. First edition.

☞ The first major collection of Reynolds Stone's work covering 40 years of private and public patronage.

SEK 800 | €71 | £61 | \$77

#5718



FIRIMAGE, RICHARD A.

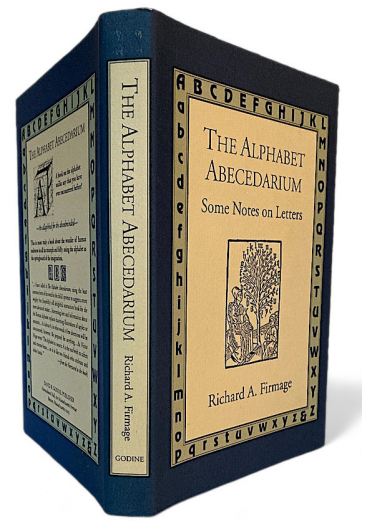
*The Alphabet Abecedarium. Some Notes on Letters*

David R. Godine, Publisher, Boston. 1993. First edition. xii, 307 pages, (1). 8vo. Blue cloth covered boards with gold lettering, dust jacket. Copy as new. Illustrated.

☞ “*The Alphabet Abecedarium* is a book for all those who think they know their ABCs or would like to learn them.”

SEK 300 | €27 | £23 | \$29

#5712



MUNARI, BRUNO

*An unreadable Quadrat-Print / Ein unlesbares Quadrat-Blatt / Une feuilles-cadrat illisible / Een onlaesbar Kwadrat Blad / Un libro illeggibile quadrato*

Steendrukkerij de Jong & Co., Hilversum. 1953. First edition. The object is an advertising giveaway, not sold in bookstores. Not paginated. Square 4to (25 x 25 cm). Stiff, gray, marbled paper, interior sheets of cardboard, alternatively white and red, variously shaped. The book is in excellent condition. Dust jacket made up of a folded sheet several times to form a system of triangles, on which there is a biographical note on Bruno Munari translated into 8 languages. The fragile jacket worn, with tears, one corner water stained.

☞ Provenance: Olle Eksell (1918–2007), the legendary Swedish designer. “The goal of this experiment is to see if it’s possible to use the materials that make up a book (excluding the text) as a visual language. The problem is this: can you communicate visually and tactilely only by means of the editorial production of a book? Or can the book as object communicate something independently of the printed words? And if so, what? /.../ You can use this model of the unreadable book by choosing a page by chance, beginning where you want, going forward or backward, in order to compose or decompose every possible combination of white and black. In the photographic reproductions of the book reproduced here, you see some sequences, but others can be combined however you like.” Bruno Munari, *Da cosa nasce cosa*. 1981. (Far Vedere L’aria. Air Made Visible. A Visual Reader on Bruno Munari, pp. 124–27).

SEK 5000 | €446 | £382 | \$483

#5744



HAWORTH-BOOTH, MARK

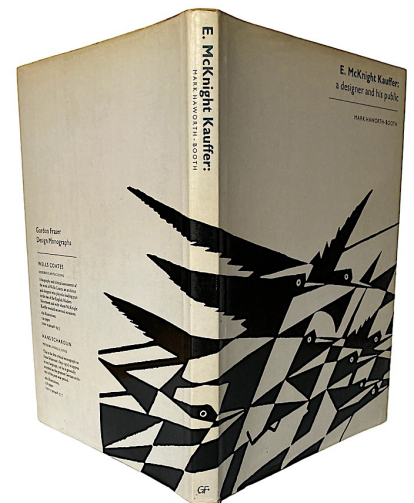
*E. McKnight Kauffer, a Designer and his Public*

Gordon Fraser, London. 1979. 136 pages. 4to (30,5 x 22 cm.). Blue cloth, dust jacket. 93 text illustrations + 75 plates, some in colour. Monograph includes a checklist of Kauffer’s published work.

☞ Edward McKnight Kauffer (14 December 1890–22 October 1954) may be best known for the 140 posters that he produced for London Underground, and later London Transport. The posters span many styles: many show abstract influences, including futurism, cubism, and vorticism others evoke impressionist influences such as Japanese woodcuts. He created posters for Shell Oil, the Great Western Railway and other commercial clients, and also illustrated books and book covers. Later he also became interested in textiles, interior design and theatrical design.

SEK 350 | €31 | £27 | \$34

#5527



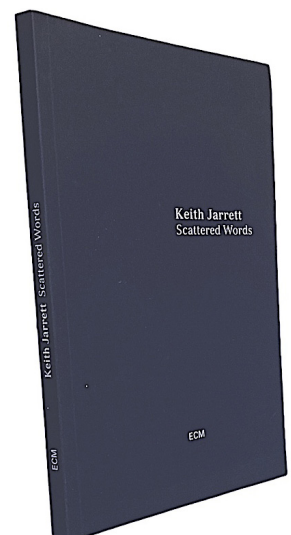
JARRETT, KEITH

*Scattered Words*

ECM, Grärfelfing. 2003. 79 pages. 8vo. Sewn paperback, stiff cover with folding flaps. Back cover with a nick, otherwise great condition. Photo illustrations in black and white. Foreword by Geoff Dyer. Biography by Steve Cloud. With a discography, ECM.

SEK 300 | €27 | £23 | \$29

#5720



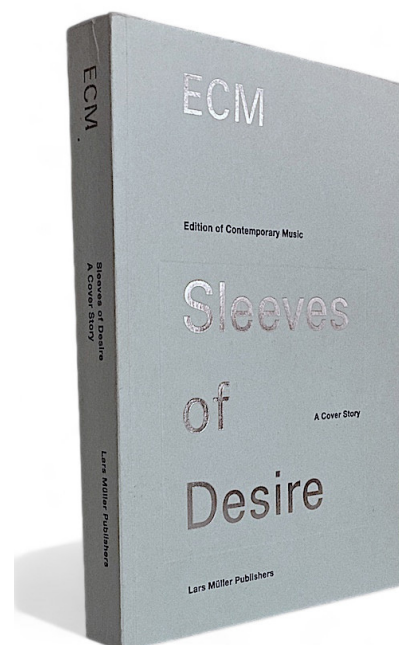
KEMPER, PETER – RUEDI, P – MÜLLER, LARS – LAKE, STEVE  
*ECM Sleeves of Desire. A Cover Story*

Lars Müller Publishers, Baden, Switzerland. 1996. 360 pages. Soft cover with folding flaps. Silver-stamped title on upper cover. Lavishly illustrated with photographs. Text in English and German. Nice copy. The ECM recording label's contribution to the fields of jazz and contemporary classical music is unparalleled, and its success story has been visually enhanced by the striking covers designed under Manfred Eicher's art direction by Barbara Wojirsch and Dieter Rehm.

☛ A delight for music and design fans alike, the book presents chronologically ordered colour reproductions of over 500 covers from the innovative ECM label. *Sleeves of Desire* also contains a comprehensive picture essay that provides a detailed look at over 100 album covers. Additionally, renowned jazz essayist Peter Ruedi relates the history of the ECM label and designer Lars Müller comments on the evolution of the covers and on ECM's unmistakable aesthetic signature.

SEK 1900 | €169 | £145 | \$183

#5719



PETROVA, JEVGENIJA (ED.)

*Kazimir Malevitj på ryska museet [English Title: Kazimir Malevich in the State Russian Museum]*

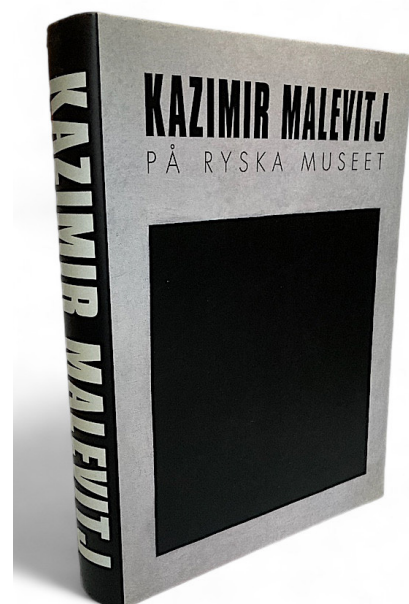
Millesgården in collaboration with Palace Edition. 1999. 450 pp. Large 4to (32.5 x 26 cm). Blind tooled cloth binding with well-preserved dust jacket. Richly illustrated, preferably in colour. Detailed catalogue of paintings, drawings, watercolours, posters, postcards, graphic works, architects and porcelain. Three fold-out panels. Impressive catalogue, a mammoth monograph of the Russian artist. With list of works. Book design by Joseph Kiblitisky. Catalogue for an exhibition at the Russian Museum in St. Petersburg and Millesgården, Stockholm. Text in Swedish. Great condition!

☛ Kazimir Severinovich Malevich (1879–1935) was a Russian avant-garde artist and art theorist, whose pioneering work and writing influenced the development of abstract art in the 20th century. He was born in Kiev, to an ethnic Polish family. His concept of Suprematism sought to develop a form of expression that moved as far as possible from the world of natural forms (objectivity) and subject matter in order to access “the supremacy of pure feeling” and spirituality. Malevich is also sometimes considered to be part of the Ukrainian avant-garde (together with Alexander Archipenko, Sonia Delaunay, Aleksandra Ekster and David Burliuk) that was shaped by Ukrainian-born artists who worked first in Ukraine and later over a geographical span between Europe and America.

Early on, Malevich worked in a variety of styles, quickly assimilating the movements of Impressionism, Symbolism and Fauvism and, after visiting Paris in 1912, Cubism. Gradually simplifying his style, he developed an approach with key works consisting of pure geometric forms and their relationships to one another, set against minimal grounds. His *Black Square* (1915), a black square on white, represented the most radically abstract painting known to have been created so far and drew “an uncrossable line (...) between old art and new art”; *Suprematist Composition: White on White* (1918), a barely differentiated off-white square superimposed on an off-white ground, would take his ideal of pure abstraction to its logical conclusion. In addition to his paintings, Malevich laid down his theories in writing, such as “From Cubism and Futurism to Suprematism” (1915) and “The Non-Objective World: The Manifesto of Suprematism (1926)”.

SEK 500 | €45 | £38 | \$48

#5724



BEEREN, W. A. L. – JOOSTEN, J. M. – VENEMAN-BOERSMA, L.  
(EDS.)

*Kazimir Malevich 1878–1935*

Stedelijk Museum, Amsterdam. 1989. Catalogue number 727. 280 pages. 4to  
(28,5 x 22,5 cm). Stiff, printed wrappers with deep folding flaps. 215 illustrations,  
many in colour. Text in English and Russian. In great condition!

☛ Important catalogue of exhibition bringing together the two largest collections of  
Malevich's works: the Russian State Museums and The Stedelijk in Amsterdam.

SEK 500 | €45 | £38 | \$48

#5725



MALEVICH, KAZMIR & RAILING, PATRICIA

*Suprematism. 34 Drawings. Unovis, Vitebsk 1920*  
+ *On Suprematism. 34 Drawings. A Little Handbook of Suprematism*

Artists Bookworks, East Sussex. 1990. 8vo. First volume is a facsimile of the original edition. Malevich's foreword translated into English. Not paginated (c. 44 pages). Illustrated, one fold out plate. The theories of Russian abstract artist Kazmir Malevich (1879–1935) as well as his examples and accompanied by volume two devoted to Patricia Railing's interpretations of his theory and examples. 80 pp. 8vo. Stiff, printed wrappers. Two volumes housed in card board box. The slipcase edge worn and torn, small price tag.

☛ Thus, the overarching philosophy of Malevich's Suprematism expressed in various manifestos would be that he "*transformed himself in the zero of form and dragged himself out of the rubbish-heap of illusion and the pit of naturalism*".

SEK 500 | €45 | £38 | \$48

#5729



DABROWSKI, MAGDALENA – DICKERMAN, LEAH – GALASSI, PETER

*Aleksandr Rodchenko*

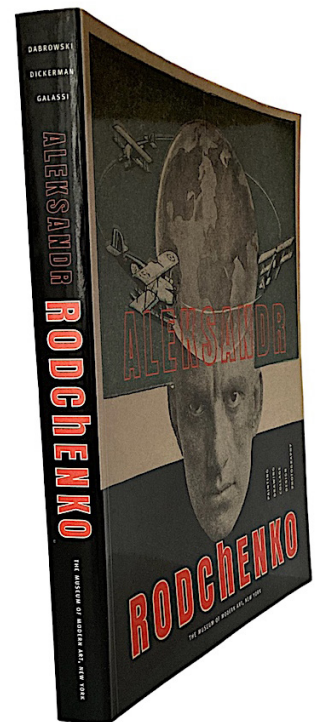
The Museum of Modern Art, New York. 1998. First edition. 336 pages. 4to  
(29,5 x 24,5 cm). Stiff, printed wrappers. 431 illustrations (221 colour, 114 duotone). With essays by Aleksandr Lavrent'ev and Varvara Rodchenko.

☛ The catalogue presents for the first time a full and coherent overview of Rodchenko's diverse achievement. An illustrated chronology outlines the story of the artist's life. Aleksander Mikhailovich Rodchenko (5 December 1891–3 December 1956) was a Russian and Soviet artist, sculptor, photographer, and graphic designer. He was one of the founders of constructivism and Russian design; he was married to the artist Varvara Stepanova.

Rodchenko was one of the most versatile constructivist and productivist artists to emerge after the Russian Revolution. He worked as a painter and graphic designer before turning to photomontage and photography. His photography was socially engaged, formally innovative, and opposed to a painterly aesthetic. Concerned with the need for analytical-documentary photo series, he often shot his subjects from odd angles—usually high above or down below—to shock the viewer and to postpone recognition. He wrote: "One has to take several different shots of a subject, from different points of view and in different situations, as if one examined it in the round rather than looked through the same key-hole again and again.

SEK 600 | €53 | £46 | \$58

#5726





PASSUTH, KRISZTINA

*Moholy-Nagy*

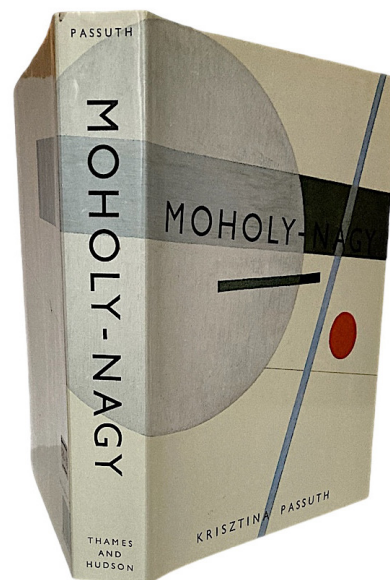
Thames and Hudson, London. 1985. 448 pages. 4to (27,5 x 21,5 cm). Grey cloth, dust jacket, jacket with a tiny chip to top of spine. With over 250 illustrations, 44 in colour, drawn from all phases of his work, the result is an impressive retrospective of an artist who has had a profound influence on how we see – and what we see. With a comprehensive bibliography and index.

☛ László Moholy-Nagy Hungarian: [László Moholy-Nagy]; born László Weisz (July 20, 1895 – November 24, 1946) was a Hungarian painter and photographer as well as a professor in the Bauhaus school. He was highly influenced by constructivism and a strong advocate of the integration of technology and industry into the arts. The art critic Peter Schjeldahl called him “relentlessly experimental” because of his pioneering work in painting, drawing, photography, collage, sculpture, film, theater, and writing.

He also worked collaboratively with other artists, including his first wife Lucia Moholy, Walter Gropius, Marcel Breuer, and Herbert Bayer. His largest accomplishment may be the School of Design in Chicago, which survives today as part of the Illinois Institute of Technology, which art historian Elizabeth Siegel called “his overarching work of art”. He also wrote books and articles advocating a utopian type of high modernism.

SEK 900 | €80 | £69 | \$87

#5727



SARABIANOV, DMITRI V. & ADASKINA, NATALIA L.

*Popova*

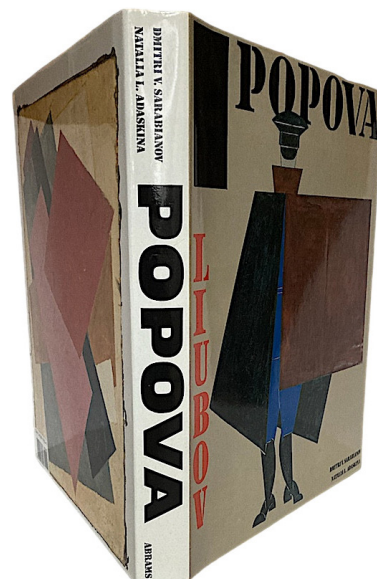
Harry N. Abrams, New York. 1990. 396 pages. Large 4to (31,5 x 26,5 cm). Fine in blue cloth in likewise dust jacket. 433 illustrations, including 133 plates in full colour. First American edition. Translated from Russian by Marian Schwartz.

☛ Liubov Popova was one of the first female pioneers in Cubo-Futurism. Through a synthesis of styles she worked towards what she termed painterly architectonics. In 1916 she joined the Supremus group with Kazimir Malevich, the founder of Suprematism, Aleksandra Ekster, Ivan Kliun, Nadezhda Udaltsova, Olga Rozanova, Ivan Puni, Nina Genke, Ksenia Boguslavskaya and others who at this time worked in Verbovka Village Folk Centre. The creation of a new kind of painting was part of the revolutionary urge of the Russian avant-garde to remake the world.

The term ‘supreme’ refers to a ‘non-objective’ or abstract world beyond that of everyday reality. As early as 1917, in parallel with her Suprematist work, the artist had made fabric designs and worked on Agitprop books and posters. In the Tenth State Exhibition: Non Objective Creativity and Suprematism, 1918, she contributed the architectonic series of paintings. She continued painting advanced abstract works until 1921. In the 5x5=25 Exhibition of 1921, Popova and her four fellow Constructivists declared that easel painting was to be abandoned and all creative work was to be for the people and the making of the new society. Popova worked in a broad range of mediums and disciplines, including painting, relief, works on paper, and designs for the theater, textiles, and typography.

SEK 600 | €53 | £46 | \$58

#5728



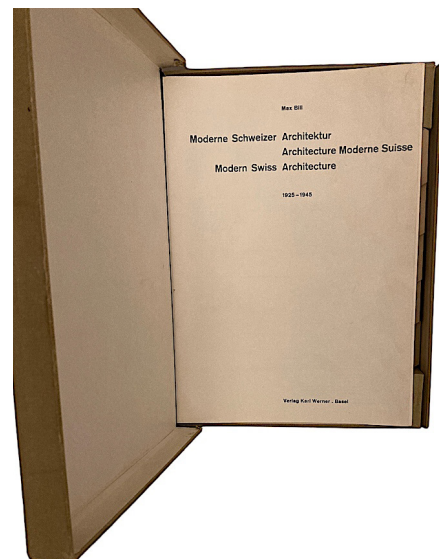
BILL, MAX

*Moderne Schweizer Architektur / Architecture Moderne Suisse / Modern Swiss Architecture 1925–1945*

Verlag Karl Werner, Basel. 1949. 4to (A4). The portfolio contains of one sheet (4 pages) explaining the contents, another sheet (4 pages) with introduction and foreword to the new edition, followed by 73 sheets (all), some folded, with specifications of the various projects, b&w photographs. The pages are laid loosely (unbound) inside the box with a series of tabs that separate each section, housed in its original printed cardboard box. Title label on spine chipped. Text in English, German, and French. A nice copy indeed!

SEK 1500 | €134 | £115 | \$145

#28101



THOMAS, ANGELA [ MAX BILL ]

*Mit Subversivem Glanz. Max Bill und seine Zeit. Band 1: 1908–1939*

Scheidegger & Spiess, Zürich. 2008. First edition. 575 pages. Large 8vo (24,5 x 18,5 cm). Cloth spine, printed card boards. Volume 2 was published 01.10.2023. Illustrated in colour and b/w. Copy as new! Max Bill (22 December 1908–9 December 1994). Bill is widely considered the single most decisive influence on Swiss graphic design beginning in the 1950s with his theoretical writing and progressive work. His connection to the days of the Modern Movement gave him special authority. As an industrial designer, his work is characterized by a clarity of design and precise proportions. Text in German.

☞ This is the first biography about the artist and private person Max Bill, who would turn one hundred years old on December 22, 2008. The book is a fascinating collage that draws on a wide variety of sources, not least stories from Bill himself, and locates Bill in the environment of his family, his friends and fellow students, his political commitment, and his artistic ideals. Illustrated with numerous unpublished private photographs, documents, drafts and drawings, the first volume describes Bill's childhood as the son of a railway official in Winterthur, tells of his youth and his first artistic attempts, and reports how he went to the Bauhaus in Dessau, where he studied with Kandinsky and Moholy-Nagy studied and became friends with Paul Klee, and how he worked back in Switzerland as an architect, painter, sculptor, graphic artist and journalist. In addition to his early work, Bill's activities in the cooperative life reform movement and his political commitment against the Nazis also come into focus. It's never just about Bill himself, but always about the family, cultural and political environment in which he moves.

SEK 500 | €45 | £38 | \$48

#5730



ÖRJAN NORDLING

*Bokstavligt/Lettered – A narrative on typography by Örjan Nordling*

Identype AB. Åkersberga, Sweden. 2024. 22 x 24 cm, 64 p. Soft bound with black board cover. Front, spine and back lettered in white gilt. Richly illustrated. Graphic design by Örjan Nordling. Typeface Nordling Sans.

☞ This exposé is a work about and by the designer Örjan Nordling. It addresses graphic design and typography in Sweden, mostly in recent years, from the mid-1980s to today. However, the primary focus is on the elements of typography, the various typefaces, and their development concerning form, design, and technical production. Already during his formative years in high school, Örjan was introduced to the design of printing types. During his education at the artistic university Konstfack and as a guest student at Kunstgewerbeschule in Basel, he worked on his first typeface, Nordling BQ. Since then, he has been involved in the developed several typefaces and has a long career in the typographic field. It is an instructional and educational text.

The preface is written by Håkan Lindström, teacher in graphic design at Grafiska Institutet and Konstfack School of Arts, Stockholm, professor 1987–94.

SEK 150 | €13 | £11 | \$14

#6880



MORISON, STANLEY (ED.)

*The History of The Times*

Printing House Square, London. 1935–52. Deluxe presentation edition, four volumes bound in five. Limited to 125 numbered sets, this is no. 80. Ca. 3300 pages. Volume I: 'The Thunderer' in the Making, 1785–1841. Volume II: The Tradition Established, 1841–1884. Volume III: The Twentieth Century Test, 1884–1912. Volume IV. 1-2: The 150th Anniversary & Beyond, 1912–1948. Part I: 1912–1920. Part II: 1921–1948. Large 4to (34 x 24 cm). All volumes bound with green buckram sides, green morocco spines, raised bands, titles in gilt, top edges gilt, others uncut. (Bound by W. H. Smith & Son Ltd.). Spines of vol. 2 and 4:2 faded, otherwise an excellent set! Provenance Lars Hall (1938–2018) who was a prominent Swedish art director, graphic designer and a vivid book collector.

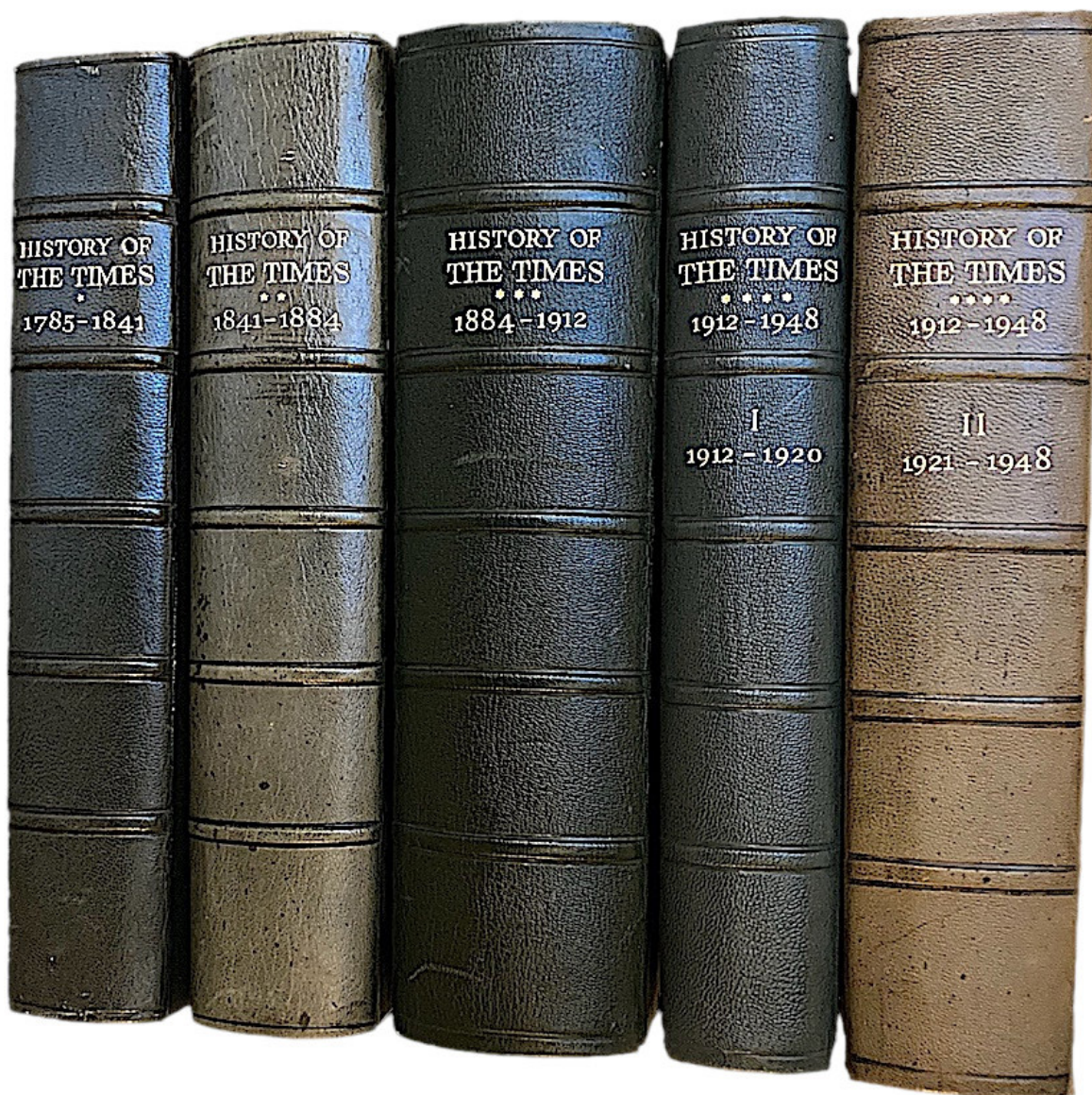
☛ Edited, and the greater part written by Stanley Morison, anonymously. The typographic layout was largely his work. Following publication of the first volume, Morison was given sole responsibility for the remaining volumes.

A galaxy of specially printed illustrations (wood engravings, gravure and colotype) in black & white and colour, were prepared for this entirely reset extra-illustrated presentation edition. Volumes 1 & 2 were printed on Portal's handmade paper at the University Press, Cambridge; the colotypes at the University Press, Oxford; and colour plates at the Chiswick Press, London. Volume 3 was printed on Spicer's mouldmade paper in the Office at Printing House Square, with colotypes at the Chiswick Press, and photogravures by Emery Walker Ltd. Volumes 4 & 5, on Spicer's mouldmade, were printed by Lund, Humphries & Co. Ltd.; photogravures by Emery Walker and Thomas Ross, and colotypes by the Chiswick Press.

*"The limited deluxe edition was probably the finest book produced for, and even partly by, a commercial institution in the first half of the twentieth century."* (The Times House Journal, May 1960). This is indeed a formidable piece of book production – a Morison extravaganza. (Appleton 137a).

SEK 15000 | €1337 | £1145 | \$1448

#5660



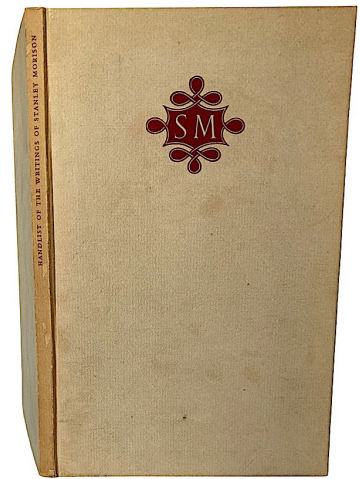
CARTER, JOHN

*A handlist of the writings of Stanley Morison, compiled by John Carter with some notes by Mr. Morison and indexes by Graham Pollard*

The University Press, Cambridge. 1950. First edition, second state. 47 pages. Grey paper boards with Reynolds Stone's 'SM' monogram on the upper cover, spine titled in red. Light corner wear, small spot on front cover. Boards soiled, light corner wear, small spot on front cover. A neat copy. The first of three handlists. This book presenting Stanley Morison's extensive authorship was a tribute on his 60th birthday 6 May 1949. It was printed for private distribution by Brooke Crutchley, printer of the University of Cambridge. (Appleton 180).

SEK 550 | €49 | £42 | \$53

#5694



MORISON, STANLEY

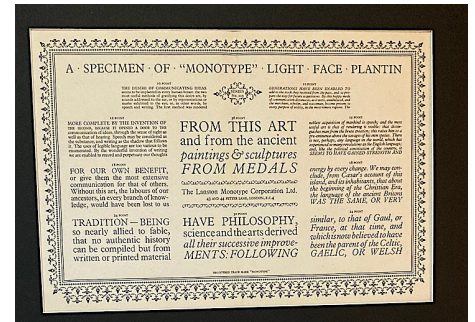
*A Specimen of "Monotype" Light Face Plantin. Series 113*

The Lanston Monotype Corporation Ltd., 43 and 44 Fetter Lane, London, E.C.4. No date (c. 1925). A Monotype broadside type specimen showing Plantin Light Face, Series No. 113, in six sizes: 10, 12, 18, 24, 30, 36 point, Roman & Italic. Specimen framed inside Monotype ornaments. Mounted in a black acid free passepartout. Folded once, one edge uncut. (h.27 x w.42 cm). Mounted in an acid free passepartout. Text of the specimen by Edmund Fry, "Pantographia" (1799). Rare item!

☛ "In addition to the foregoing, the compiler has examined broadside specimens of /.../ Plantin Light Face /.../. Morison undoubtedly had a hand in the layout and design of the majority of these /.../. (Appleton page 67).

SEK 1200 | €107 | £92 | \$116

#5758



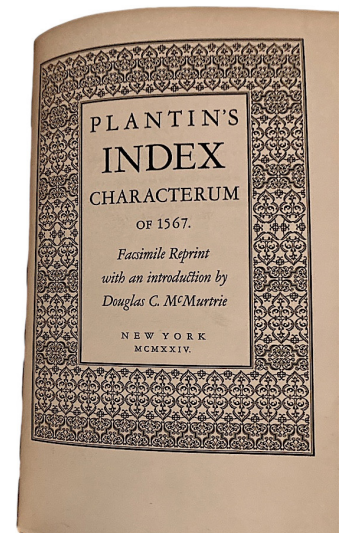
PLANTIN, CHRISTOPHER

*Plantin's Index Characterum of 1567*

Privately printed for Douglas C. McMurtrie, New York. 1924. vii, (introduction by Douglas C. McMurtrie) followed by 15 leaves, printed on the rectos only. Facsimile print of the 1567 edition of Index Sive Specimen Characterum Christophori Plantini. Antverpiæ, M.D.LXVII. Parchment-backed boards, gilt spine title, only top edge cut. Spine has slightly darkened. 4to (28,5 x 19,5 cm). Printed in only 300 numbered copies. This copy is number 137. The type specimen reproduced by Argentographica. The introduction set and printed by the Pynson Printers.

SEK 1600 | €143 | £122 | \$154

#5732



SABBE, MAURICE (ED.)

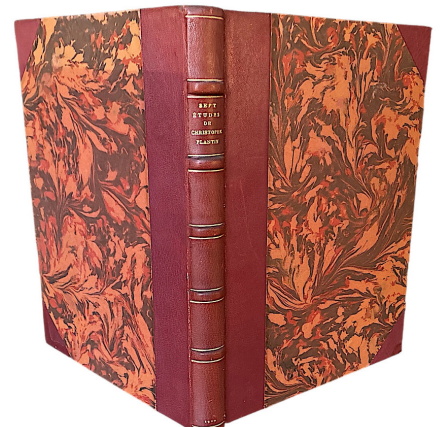
*Sept Etudes publiées à l'occasion du quatrième centenaire du célèbre imprimeur anversois Christophe Plantin. (1520-1920)*

Musee du Livre, Bruxelles. (1920). 123, (2) + plates. 4to (32 x 23 cm). Privately bound half leather, reddish morocco binding, spine gilt-lettered in six compartments with raised bands, marbled paper boards, edges untrimmed, all covers bound in. Illustrated, partly in colour. Text in French.

☛ With a contribution by Johannes Rudbeck; "Christophe Plantin Relieur".

SEK 800 | €71 | £61 | \$77

#5759



TSCHICHOLD, JAN

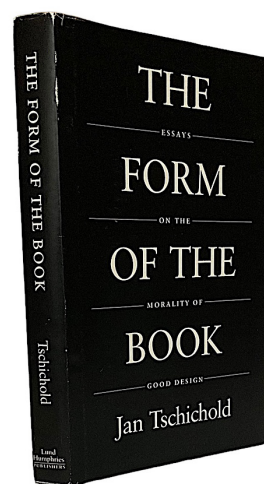
*The Form of the Book. Essays on the Morality of Good Design*

Lund Humphries, London. 1991. First English edition in nice condition. xviii, 180 pages + colophon. Black cloth with dust jacket, jacket with mild edge wear. Introduction by Robert Bringhurst. Translated by Hajo Hadelar. Illustrated in b/w. A collection of 23 essays, written over a period spanning 42 years, is one of the most important writings on book design.

☞ “The real reason for the number of deficiencies in books and other printed matter is the lack – or the deliberate dispensation with – tradition, and the arrogant disdain for all convention.” *Jan Tschichold*.

SEK 700 | €62 | £53 | \$68

#5733



TSCHICHOLD, JAN

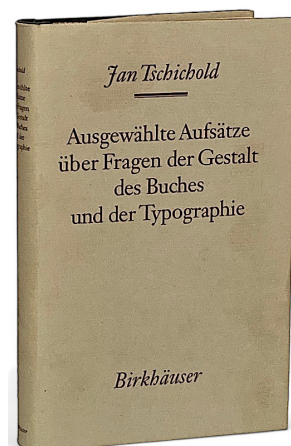
*Ausgewählte Aufsätze über Fragen der Gestalt des Buches und der Typographie*

Birkhäuser Verlag, Basel. 1987, second edition. 214, (1) pages. 8vo. Green boards, dust jacket, in great condition. Black and white illustrations. With an index. Book design by Jan Tschichold's instructions, set in Monotype Van Dijck. (Klemke p. 287).

☞ A collection of 25 essays, written over a period spanning 42 years, is one of the most important writings on book design.

SEK 400 | €36 | £31 | \$39

#5659



TRACY, WALTER

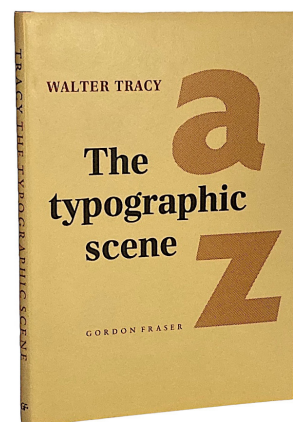
*The Typographic Scene*

Gordon Fraser, London. 1988. First edition. 96 s. Small 4to. Cloth binding with gilt spine titling, in fine dust jacket. Illustrated in black & white.

☞ Essays on design & typography and studies of several of the most influential figures of the century.

SEK 300 | €27 | £23 | \$29

#5661



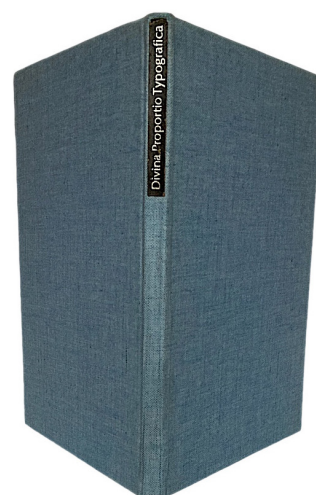
ROSARIVO, RAÚL M. – ZAPF, HERMANN

*Divina Proportio Typographica. Das Buch vom Goldenen typographischen Modul 1:1,5 in der Proportion 2:3, dem Modul von Johannes Gutenberg und seiner Zeitgenossen*

Scherpe Verlag, Krefeld, 1961. 87 pages + colophon. 4to (27,5 x 18,5 cm). Blue cloth binding, black spine label gilt. No jacket. 9 plates in colour and many diagrams. Translated from the Spanish by Heinz Nieth. Designed, edited and with a foreword by Hermann Zapf, and printed in his Optima-Antiqua type. Text in German. Greifenhorst-Druck 6. (Hermann Zapf and his Design Philosophy page 116).

SEK 975 | €87 | £74 | \$94

#5735



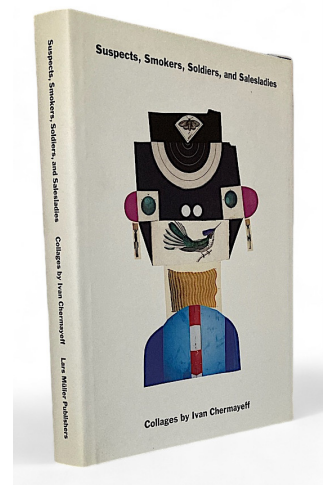
CHERMAYEFF, IVAN

*Suspects, Smokers, Soldiers, and Salesladies. Collages by Ivan Chermayeff*

Lars Müller Publishers, Baden. 2001. First edition. 248 pages + an index (7 pages). Tall 8vo (24,5 x 17 cm). Blue cloth with dust jacket. 248 collages printed in colour on glossy paper. Essay by Joseph Giovannini. Copy as new!

SEK 675 | €60 | £52 | \$65

#5737



FAIRBANK, ALFRED – STONE, CHARLOTTE – HOOPER, WINIFRED

*Beacon Writing Books*

Ginn & Co, London. 1957–66. Different editions. Ca. 336 s. 9 stapled bound booklets (complete!). Illustrated. Some use of colour. The full run is like this: Book One, Book Two, Teachers' Book for Book One & Two, First Supplement to Books One and Two, Second Supplement to Books One and Two, Book Three, Book Four, Book Five, Book Six. The series was used for the education in the British schools. Book One, Two and First Supplement with dedications: "For Alan from Alfred". Book Three with a loosely postcard from Alfred Fairbank to Frank Allan Thomson where Fairbank asks Thomson to study a manuscript in the booklet: "Isn't that an early San Vito, before he got the shake?".

SEK 500 | €45 | £38 | \$48

#5740



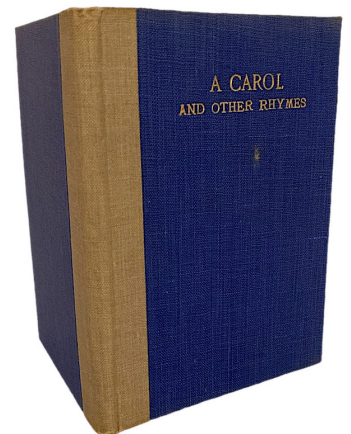
JOHNSTON, EDWARD

*A Carol and Other Rhymes*

Douglas Pepler at the Hampshire House Workshop, Hammersmith, London. 1916. Reprinted with some corrections. 12mo (13,5 x 10,5 cm). (2), 50 + 2 pages advertising for books. A fine copy in the original beige cloth backed blue cloth boards and gilt lettering. Printed in red and black. Printed by the Westminster Press, prior to Pepler's great move to Ditchling. First published as a Christmas Greeting, 1915. (See Priscilla Johnston pp. 195–196).

SEK 650 | €58 | £50 | \$63

#827



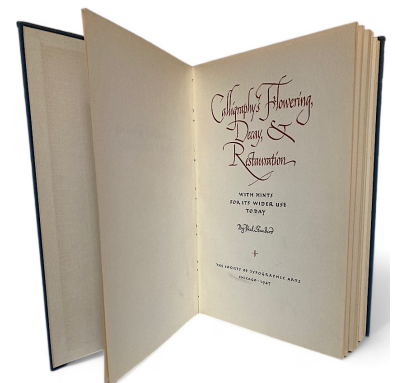
STANDARD, PAUL

*Calligraphy's Flowering, Decay, & Restoration. With hints for its wider use to day*

The Society of Typographic Arts, Chicago. 1947. First edition. 37 pages + colophon. Tall 8vo (24 x 16 cm). Blue cloth, no dust jacket. Illustrated. Printed in black and red. Designed by Raymond DaBoll with his "calligraphing" of the marginal matter.

SEK 300 | €27 | £23 | \$29

#5679



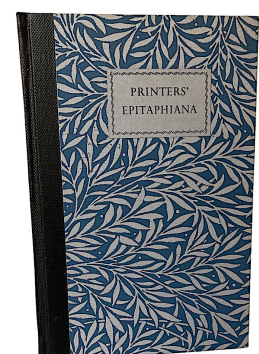
GLADE PRESS

*Printers' Epitaphiana*

Glade Press, Wormley. 1986. (4), 9, (1) pp. Hand-bound paperback with paper label on front cover. Reprint of an article published 16 July 1891 in 'The British and Colonial and Stationer'. Printed and bound in only 20 numbered copies by A. S. Osley at his small private press in Wormley, Surrey. This copy is unnumbered.

SEK 275 | €25 | £21 | \$27

#2797



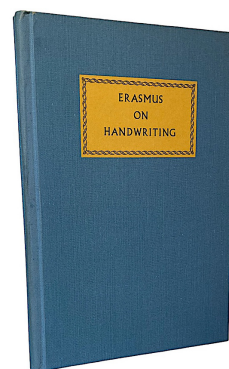
ERASMUS, DESIDERIUS

*Erasmus on Handwriting. An Extract From the Dialogue of Desiderius Erasmus 'De recta Latini Graecique Pronuntiatione'*

Glade Press, Wormley 1970. (4), 17, (1) pp. Handbound light blue buckskin binding with maize yellow paper label on front cover. Appendix and translation of A.S. Osley. Dedicated to Frank Allan Thomson. Printed and bound in only 25 numbered copies by A. S. Osley at his small private press in Wormley, Surrey. This copy is numbered as No. 22.

SEK 350 | €31 | £27 | \$34

#2789



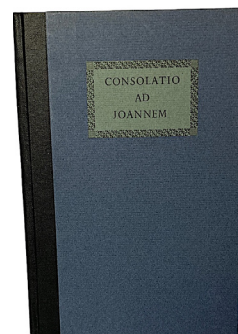
GLADE PRESS

*Consolatio Ad Joannem*

Glade Press, Wormley. 1972. (4), 9, (1) pp. Handbound spine binding with paper label on front cover. Seven printed poems dedicated to the memory of Jan Schalkwijk's father (1895–1972). Printed and bound in only 12 numbered copies by A. S. Osley at his small private press in Wormley, Surrey. This ex unnumbered.

SEK 300 | €27 | £23 | \$29

#2791



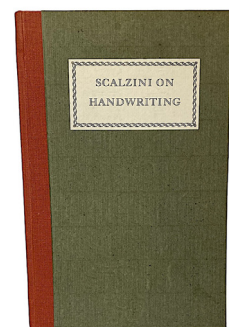
SCALZINI, MARCELLO

*Scalzini on Handwriting. An Essay from Marcello Scalzini's Writing-Book of 1578 [1581] 'Il Secretario'*

Glade Press, Wormley 1971. (4), 25, (1) pp. Handbound cloth spine with paper label on front cover. Introduction and translation by A.S. Osley. Printed by Raymond Dickens, Abington House and bound in only 60 copies by A. S. Osley at his small private press in Wormley, Surrey. This is No. 41 of 50 numbered copies.

SEK 400 | €36 | £31 | \$39

#2786



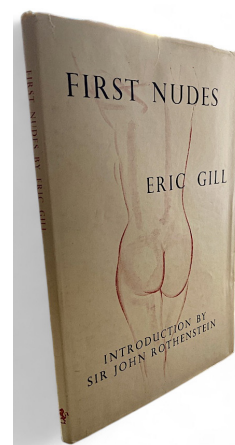
GILL, ERIC

*First Nudes*

Neville & Spearman, London. 1954. First edition. Not paginated (c. 55 pages). Introduction by Sir John Rothenstein (3 pages) followed by 24 female and male, nude drawings by Eric Gill, printed on the rectos only. Text printed in 14 point Linotype Pilgrim based on a design by Gill. Small 4to (25 x 17,5 cm). Red cloth, with gilt-lettered spine and Gill's monogram on upper cover stamped in gilt. Dust jacket with tape repaired shorter tears, endpapers have some offset from jacket. A printed note states: "Paris 1926 May (Sketch book No. I) for Gordian Gill (because it was begun on his birthday & it's the first time I did any life drawing.) (Gill, Corey, Mackenzie 636.10)."

SEK 600 | €53 | £46 | \$58

#5743



CHAPPELL, WARREN & BRINGHURST, ROBERT

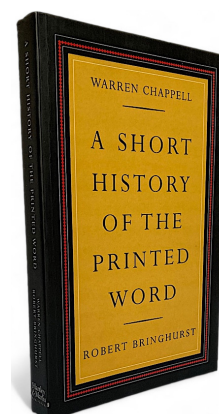
*A Short History of the Printed Word*

Hartley & Marks Publishers, Vancouver. 1999. Second edition, revised and updated by Robert Bringhurst. xx, 315 pp. Large 8vo. Soft bound. Illustrated in black and white.

☞ Warren Chappell [1904–1991], a former student of Rudolf Koch and designer of typefaces Trajanus and Lydian, gives the best survey of the written word in print. This is not a plain book on the history of printing but rather an effort to recapitulate the essential story of western calligraphy and printing. It is a story of how men and materials have developed the art of written and printed communication. With more than 200 illustrations the lively narrative of the printed word is exemplified.

SEK 350 | €31 | £27 | \$34

#5672



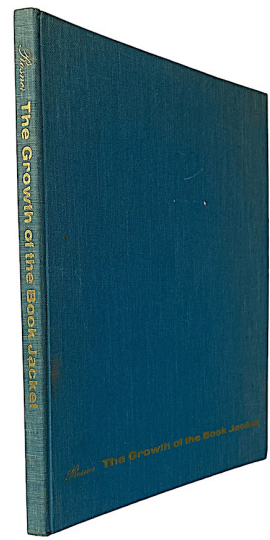
ROSNER, CHARLES

*The Growth of the Book Jacket*

Sylvan Press, London. 1954. xxxiv (text), pp. 74 (illustrations). Small 4to (25 x 19,5 cm). Pale blue cloth, spine and front board lettered in gilt, mildly worn. No dust jacket (sic!). 206 depicted jackets in black and white. One of the few books on the subject.

SEK 375 | €33 | £29 | \$36

#5023



ROSNER, CHARLES

*Die Kunst des Buchumschlages*

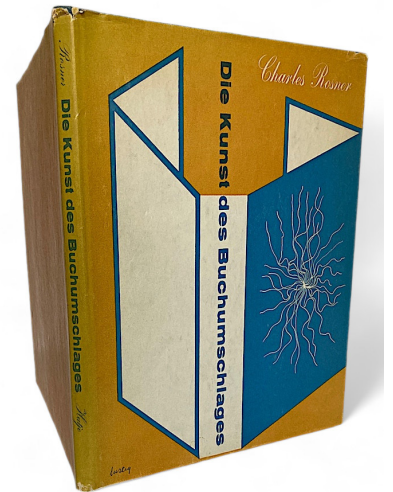
Verlag Gerd Hatjes, Stuttgart. 1954. First German edition. 34 pp. text and 74 pp illustrations. Small 4to (25 x 19,5 cm). Extensively illustrated with 226 illustrations in black and white. Bound, cloth with spine and front cover lettered in gilt. With a nice, typical of the time, book jacket by Alvin Lustig [1915–1955], a little bit worn though.

☛ Charles Rosner (Károly Rosner) 1902–1972 was an art critic, curator and publisher born in Budapest. He was educated in the state schools of Budapest, afterwards rising quickly to become a prominent art critic specialising in woodcuts and commercial art. He was appointed editor of *Magyar Grafika (Hungarian Graphic Art)* in 1927, a role he held for three years until the magazine's demise. Upon the outbreak of the Second World War in 1939, Rosner fled to England. He took charge of the London-based publishing house Sylvan Press, assisting fellow émigrés by offering them job opportunities in the fields of illustration and publishing.

He was co-editor of *Modern Publicity* the annual of advertising art and later to *Graphis* and instigated the first International Book Jacket exhibition, held in the Victoria & Albert Museum in 1949. This book first appeared that year; "The Art of the Book-Jacket". It's a survey of the Book cover, with early essay on dust jackets, their form and design and numerous examples from different countries.

SEK 325 | €29 | £25 | \$31

#5674



CURL, PETER

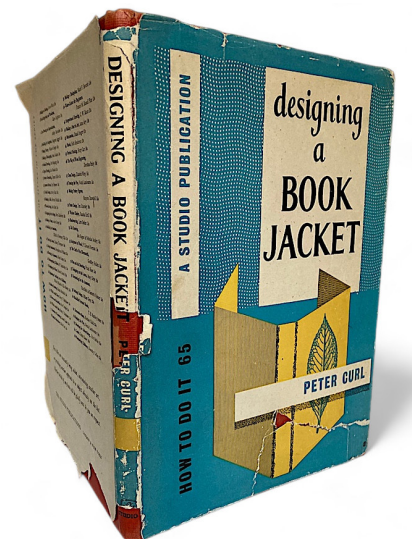
*Designing a Book Jacket*

The Studio Limited, London. 1956. First edition. 96 pages. Small 4to (25 x 19,5 cm). Red cloth with black lettering on spine in original illustrated dust jacket. Dust jacket in poor condition – jacket is chipped, worn, paper loss and torn (Sic!). Illustrated in black and white and partly coloured photographic reproductions. In the Series "How to do it 65".

☛ "If the jacket of this book attracts you, if its title is clear and if it reflects accurately the style and contents of the pages within, then it is successful". This reflection on the tab of the dust jacket gives a hint of its content. The author, Peter Curl, stresses that whatever the elements of book jacket design – typography, photography, pattern, pen and ink sketch or full colour illustration – the artist's own integrity, imagination and inspiration are the factors upon which success depends. An important effort on bookjacket design.

SEK 300 | €27 | £23v\$29

#5673





HELLER, STEVEN & FINK, ANNE

*Covers & Jackets! What the best dressed books and magazines are wearing*

PBC International, Inc. NY. 1993. 192 pp. 4to (30,5 x 23 cm). Soft bound with folding flaps. Richly illustrated in colour.

- ☛ A comprehensive book to showcase contemporary book jacket, paperback cover and magazine cover design in a single volume. It features the work of some of the most notable art directors, designers and illustrators working in the field as well as work of unheralded talent.

SEK 275 | €25 | £21 | \$27

#5667



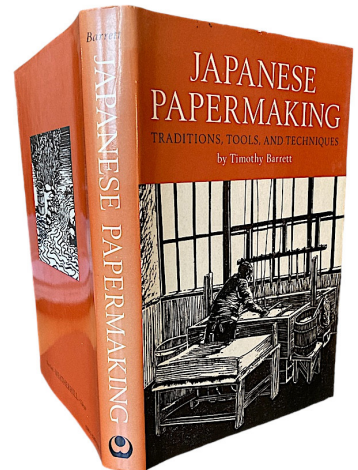
BARRETT, TIMOTHY

*Japanese Papermaking. Traditions, Tools, and Techniques*

Weatherhill, New York & Tokyo. 1983. First edition. x, 317, (1). 4to (26,5 x 19 cm). Brown cloth, gilt-stamped on upper cover and spine, Japanese fiber endpapers, in an fine dust wrapper. Three Japanese paper samples tipped in. Illustrated with 91 monochrome photographs and 75 line drawings. With an appendix on alternative fibers by Winifred Lutz, notes, glossary, bibliography, index.

SEK 700 | €62 | £53 | \$68

#5745



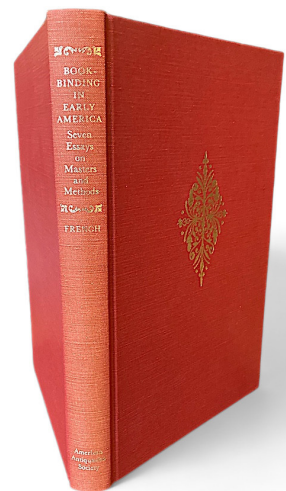
FRENCH, HANNAH D.

*Bookbinding in Early America. Seven Essays on Masters and Methods, With Catalogues of Bookbinding Tools Prepared by Willman Sparwn*

American Antiquarian Society, Worcester. 1986. First edition. xxiv, 230 pages. 4to (27 x 19 cm). Red cloth binding with gilt stamped lettering. Issued without dust jacket. Articles on Andrew Barclay, Henry B. Legg, Caleb Buglass, John Roulstone's Harvard bindings, and Frederick August Mayo. With an index. Foreword by Marcus A. McCorison. Numerous black & white illustrations throughout.

SEK 425 | €38 | £32 | \$41

#5746



MINER, DOROTHY (ED.)

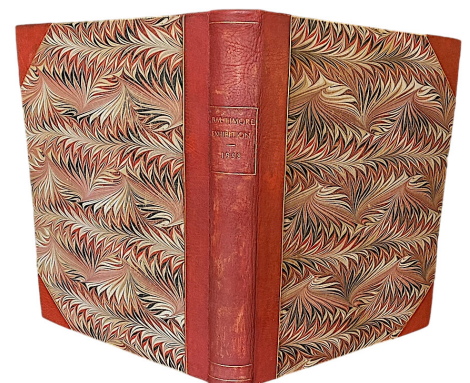
*The History of Bookbinding. 525-1950 A. D. An Exhibition Held at the Baltimore Museum of Art. November 12, 1957 to January 12, 1958*

The Trustees of the Walters Art Gallery, Baltimore. 1957. xi, 275 pages + 106 plates. 4to (28 x 22,5 cm). 718 bindings are carefully described, with critical notes and references to published works, and 184 are illustrated on 106 half-tone plates. Errata slip laid in. Privately bound red, half calf binding, Cockerell-paper over boards (Bound by Thomas Bisset, 1959, Newcastle University Library Bindery). Some notes and corrections with ink pen.

- ☛ Important catalogue describing treasure bindings of the Middle Ages and later Near Eastern bindings Greek and Armenian bindings Medieval bindings of Europe Renaissance bindings Seventeenth century Eighteenth century Nineteenth and early twentieth century Russia 18th-20th century America 17th-19th century Contemporary French binding Trade bindings 19th century Contemporary artists' wrapper designs Miniature books.

SEK 1500 | €134 | £115 | \$145

#5747



DUDIN, M.

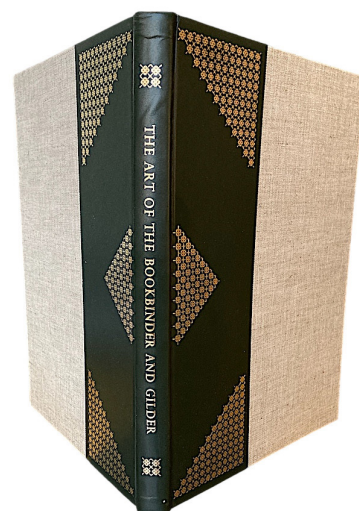
*The Art of the Bookbinder and Gilder*

The Elmete Press, Leeds. 1977. xiv, 127 pages + colophon. Folio (36,5 x 26 cm). Black leather spine gilt decoration, over cloth boards, preserved in the original plastic wrapper, top edge gilt others uncut. Printed in two colours, black & green. Translated into English by Richard Macintyre Atkinson. With a glossary of terms. 16 full page plates.

☛ Colophon: "This is the first edition in English of 'L'Art du relieur doreur de livres', which was published by the French Royal Academy of Sciences in 1772. The illustrations are taken from the original work. The paper is Old Dutch cream laid mould-made by Van Gelder and the text is set in Perpetua fourteen-point, one point leaded. Derek Brown was responsible for the typographic design and the book was printed under the personal supervision of A. S. Maney. The binding is by F. F. Allsopp & Co. Ltd. The edition is limited to 490 numbered copies. This is copy number 347."

SEK 1600 | €143 | £122 | \$154

#5753



ALLEN, LEWIS M.

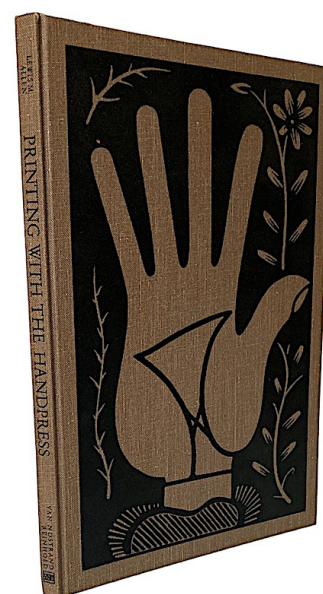
*Printing with the Handpress. Herewith a Definitive Manual by Lewis M. Allen to Encourage Fine Printing Through Hand-craftsmanship*

Van Nostand Reinhold Company, New York. 1969. 78 pp. 4to (31 x 21 cm). Brown cloth with decoration of a hand on front stamped in black. No jacket. First Trade Edition. First issued in a limited edition of 140 copies printed on a Columbian handpress at The Allen Press; the present edition was offset from proofs of the limited edition. Printed in black and light blue ink. The illustrations are by Victor A. Seward. Mallette Dean engraved on wood the pressmark which appears on the final page, and he also engraved the decoration of the hand, which is based on a fifteenth-century woodcut.

☛ A definitive manual by the author on fine printing through hand-craftsmanship. The entire art is explained, the various presses, how to assemble the press, the use of friskets, paper and methods of damping it, the function of guide-pins and points, inking and the use of bearers. Includes an appendix of sources of printing equipment, a bibliography and an index. One of the best of the printing manuals to be issued in the 20th century.

SEK 350 | €31 | £27 | \$34

#5751



GILMOUR, PAT

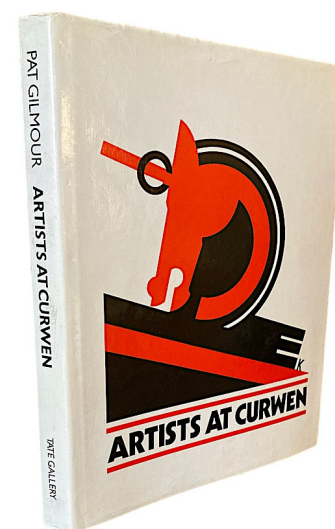
*Artists at Curwen, a Celebration of the Gift of Artists' Prints from the Curwen Studio*

Tate Gallery, London 1977. First edition. 167 s. + 32 planscher. Small 4to (25 x 20 cm). Publisher's red cloth, stamped in gilt to spine, original fine dust jacket. 42 monochrome illustrations in the text and plates, some in colour. Catalogue in the book contains 340 listed items.

☛ Discusses the Curwen Press and the English artists whose work it featured, including Eric Ravilious, Edmund Bawden, Eric Gill, Henry Moore, Paul Nash, Barnett Freedman, Edward Ardizzone, and many others. Includes catalogues of Curwen Press graphics and Curwen Studio prints and a glossary. Important catalogue/bibliography.

SEK 500 | €45 | £38 | \$48

#5752



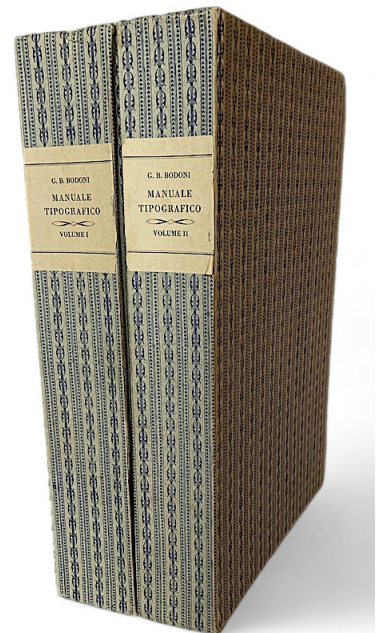
BODONI, GIAMBATTISTA

*Manuale Tipografico del Cavaliere Giambattista Bodoni. I-II*

Holland Press, London. 1960. (16), xxviii, lxxvi, 267 + (4) 279 pages including three folding plates of music types. Specimens printed on the rectos only. 4to (32 x 22 cm). Two volumes. Decorated paper covered boards with paper spine labels. While lacking the slipcase, this two volume set is in near pristine condition. Printed in only 500 copies.

SEK 3300 | €294 | £252 | \$319

#5762



BODONI, GIAMBATTISTA

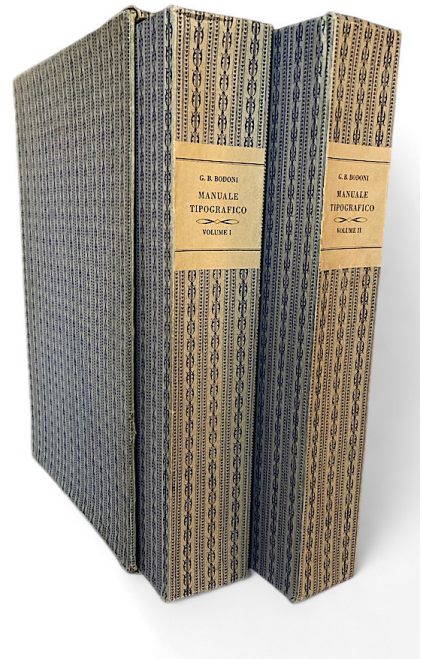
*Manuale Tipografico del Cavaliere Giambattista Bodoni. I-II*

Holland Press, London. 1960. (16), xxviii, lxxvi, 267 + (4) 279 pages including three folding plates of music types. Specimens printed on the rectos only. 4to (32 x 22 cm). Two volumes in slipcase. Decorative paper-covered boards with paper spine labels, matching slipcase. Slipcase a little bit worn and both joints partly split at bottom. Printed in only 500 copies.

☛ Bodoni's widow Margherita Dall'Aglio, together with Bodoni's foreman Luigi Orsi, completed Bodoni's projects; in 1818 she printed Bodoni's final *Manuale Tipografico*, a manual in two volumes with a dedication to the new sovereign Marie Louise. Fruit of more than forty years of work, it was composed of 265 pages with roman types, 125 capital letters, 181 Greek and oriental types, 1036 flourishes, 31 contours made with movable components and 20 pages of characters, numbers and musical symbols. "Of all Bodoni's specimen books none can be compared with *Manuale Tipografico* 1818, it is outstanding among all other type specimen books too. In *Manuale Tipografico* 1818 instead of the descriptions of towns, Bodoni follows Caslon's and Baskerville's broadside specimens and the texts consist of 142 repetitions of Cicero's oration against Catiline (Quousque tandem abutere...) with a few lines in italic at the bottom of each leaf plus two final leaves showing the biggest sizes of italics on their own (Imperiale and Papale). Each specimen is enclosed in a frame and with slight variations the column width is about 80 mm." (James Clough).

SEK 3500 | €312 | £267 | \$338

#5754



BODONI, GIAMBATTISTA

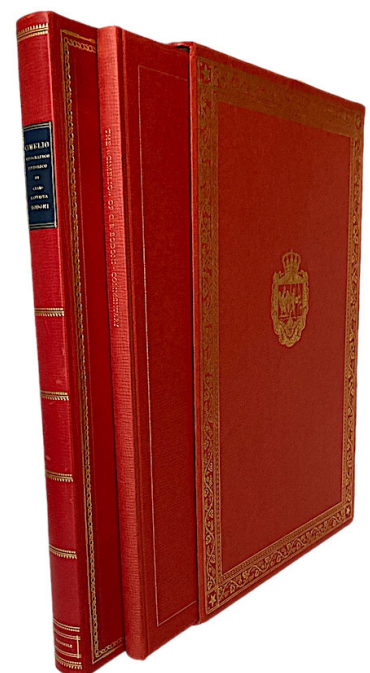
*Cimelio Tipografico Pittorico Offerito Agli Augustissimi Genitori del Re Di Roma + The "Cimelio" of Bodoni. The work and its printer in essays*

Stamperia Valdonega, Verona. 1991. Two volumes. Folio (38,5 x 26,5 cm). 95 leaves (facsimile) 73 pages (Commentary). Facsimile bound in red leather with gold-tooled borders, gold tooled spine, and black leather spine label with title and author in gold, all edges gilt, ribbon bookmark, and headbands to match the original presented to Napoleon and Marie Louise on the birth of the King of Rome. Accompanying commentary volume is bound in red leather-textured paper covered boards with gold decoration and lettering to match. Slipcase for both volumes is covered in the same textured paper, and decorated with elaborate gold borders and the arms of the parents on the front and back. Forty verses are printed in forty different roman typefaces, surrounded by different borders. Forty copper-engraved emblematic miniatures by the Parmesan artist Antonio Pasini face the verses.

☛ The original copy presented to the imperial couple was photographed for this edition, and all details of its production were reproduced. Just as his father had done, Martino enlarged the pages of the original, retouched them letter by letter, and then reduced them back to original size. From these, relief engravings were made. Issued in celebration of the 250th anniversary of the birth of Giambattista Bodoni. Mosley's essay is entitled "Typography in England and France in the Age of Giambattista Bodoni." Martino Mardersteig's technical note is followed by a Bodoni Chronology. "This edition, designed and realized by Stamperia Valdonega in Verona, consist of two volumes: The facsimile, for which Bodoni's texts were printed in flat bed letterpress with the frames and miniatures printed in nine color offset, on specially-made papers by Cartiere Magnani, Pescia, and the commentary, printed in letterpress and offset on Fedrigoni Bodoni Paper. The binding was carried out at Legatoria Recalcatti in Milan." From the colophon.

SEK 3500 | €312 | £267 | \$338

#5054



BODONI, GIAMBATTISTA

*Manuale Tipografico del Cavaliere Giambattista Bodoni. I-II + Supplement*

Franco Maria Ricci Editore, Parma. 1964–65. Volume Primo: (16), lxxii, 267 pages. Volume Secondo: (4) 279 pages including three folding plates of music types. Supplement: (8), 209, 74 plates, colophon. Loosely inserted a typespecimen, 8 pages, folio, folded once. Tall 4to (34 x 24,5 cm). Three volumes housed in a cloth slip-case. The edition is limited to 900 numbered copies, this no. 58. The three volumes are bound in full leather (each hide is used only for a single cover). Only top edges cut. The handmade paper was prepared at the old Pietro Miliani papermills in Fabriano, which once supplied paper to Bodoni. Thanks to the fortunate rediscovery of the original watermarking form, belonging to Marie Louise, duchess of Parma, it was possible to prepare paper for the flyleaves identical with that of the period, and with the watermarked image and coat of arms of the duchess. Provenance Lars Hall (1938–2018) who was a prominent Swedish art director, graphic designer and a vivid book collector.

☛ The *Manuale Tipografico* of 1818, posthumously printed by Bodoni's widow, Margherita Dall'Aglio, together with Bodoni's foreman Luigi Orsi, who continued to run her husband's printing establishment, represents the synthesis of Giambattista Bodoni's career, and contains, in more than six hundred plates, Latin and exotic letters and over

one thousand ornaments and engraved borders by the great typographer. Ricci's reprint, combining the original material and the results of research carried out in the Biblioteca Palatina in Parma, is in three volumes. To the two in facsimile, a study volume has been added, in four languages. It was written by Angelo Ciavarella, director of the Bodoni Museum at the time. Besides containing a historical and bibliographical essay on Bodoni's methods of creating and casting type, it is supplemented by highly unusual documents of extreme importance, such as page proofs, drafts, discarded sheets, letters, inventories of matrices, etc., all in exact facsimile of the originals.

Franco Maria Ricci had long insisted that Bodoni was not only a typographer. He achieved modernity and elegance through graphic art. He was, like Canova, a champion of neoclassicism but in two dimensions. I immediately fell in love with the proportions, the concept of beauty. Bodoni's genius was not simply the freshness, rigour and precision of the typefaces, with their dramatic contrasts between thick and thin line, but also his sense of how to lay out a page. Texts are set with extravagantly wide margins and with little or no decoration. Ricci decided to reproduce the master's *Manuale Tipografico*, although everyone told him he was mad to do it. He bought two early offset typography machines which, he noted, were 'as expensive as a Ferrari, which I wanted to buy but never did', and had the highest-quality paper made exclusively for the project by Fabriano. It took a year to publish the three volumes in 900 numbered copies (1964–65). "*So I became a publisher. It became a bestseller.*"

SEK 19 000 | €1694 | £1451 | \$1834

#5755



GELLIUS, AULUS

*Noctium Atticarum libri undeviginti*

Aldus, Venice. 1515. First edition, in second printing, bearing the correct term “duernionem” in the register on the recto of the last sheet. 8vo (155 x 88 mm). Latin and Greece text. Roman, Greek, and italic types. 32 unnumbered sheets, 289 unnumbered sheets that make up the corpus of the work, finally 51 non-figures, containing the titles of the chapters and the explanation of the Greek passages. Colophon: Venetiis, in aedibus Aldi, et Andreae Soceri, mense Septembri M<sup>D</sup>XV. Aldine woodcut device to title and verso of colophon.

☛ The two large indices by Egnatius – the first with the titles of the chapters, the second with the explanation of the passages of the text reported in Greek. Bound in later full brown calf, gilt inner dentelles, decorative marbled endpapers faded spine in six compartments, red edges. Some staining in upper margin first about 50 leaves and last 10 leaves. Old signature on title and last leaf verso. Bookplate of C. Vilh. Jacobowsky, mounted cut from antiquarian catalogue on inside of upper board. (Renouard 73:9).

SEK 16 000 | €1427 | £1222 | \$1545

#5757

