

MERRY CHRISTMAS

2010



LOHSE, RICHARD - MÜLLER-BROCKMANN, JOSEF - NEUBURG, HANS - VIVARELLI, CARLO
(EDS.): *Neue Grafik / New Graphic Design / Graphisme Actuel*. 1-7 (8) 9-18

Verlag Otto Walter AG, Olten, Switzerland 1958-1965. 4to (27,94 x 25,08 cm). No. 1, 1958. 76 pages. Spine slightly worn, corners with fold marks, one fold out page loose: "Introduction" with a "manifesto" of the editors. "The Influence of Modern Art on Contemporary Graphic Design" Almost 30 pages long essay accompanied by 104 illustrations. "The Best Recently Designed Swiss Posters 1931-1957". "The Unknown Present" by Max Bill. No. 2, 1959. 64 pages: "Catalogues of Art Exhibitions 1936-1958". "Graphic Designers of the New Generation". "Italian Industrial Design". "Univers, a new sans-serif type by Adrian Frutiger" by Emil Ruder. No. 3, 1959. 64 pages: "Italian Pioneers of Graphic Design, 1905-1937" by Carlo Belloli. "30 Years of Constructive Graphic Design". "The Control of Blank Spaces". No. 4, 1959. 64 pages: "Exhibition Design" by Max Bill. "Posters seen from Three Angles. a) Lettering on the Pictorial Poster. b) The Purely Typographical Poster. c) Concert Posters". "Photography and Advertising Design". "The New Haas Sans Serif Type" [Helvetica]. No. 5, 1960. 64 pages: "Early Experimental Photography from Man Ray". "The Principles in the Design of Trade Marks". "Record Sleeve Designs". No. 6, 1960. 64 pages: "Recent Advertising Design as a Unity of Idea, Text and Form", "Package Design". "Recent New Year Greeting Cards". "Recent Insurance Advertisements". No. 7, 1960. 64 pages: "Exhibition 'Swiss Design'". "The Challenge of Science to Visual Design". "The Vifa Book of Colour Mixing". No. 9, 1961. 64 pages: "Functional Design of the Twenties in Poland". "Publicity and Graphic Design". No. 10, 1961. 64 pages: "Piet Zwart, A Pioneer of Functional Typography" by H. L. C. Jaffé. "Graphic Design on the Railway". No. 11, 1961. 64 pages: "New Typographical Design in 1930". "Standard Printed Matter". No. 12, 1962. 64 pages:

“Space and Principles”. “Progressive, Consistent Design for a Multiple Store”. “Basic Principles in Designing Monograms”. No. 13, 1962. 64 pages: “Alfred Willimann” by Hans Finsler. “Competition for a Trade Mark Electrolux”. “Exterior Lettering”. No. 14, 1962. 64 pages: “An Industrial Firm with a Consistent”. “Attitude to Graphic Design”. “A Method of Design Applied to Advertisements and Business Stationery”. “A Modern Wine List”. “The Graphic Artist and his Design Problems”. “On the Designing of Sans Serif Types” by Günther Gerhard Lange. No. 15, 1963. 64 pages: “Unity of Function, Construction, Design and Information”. “The Physical Properties of Light”. “Graphic and Jazz Records”. “Design and Responsibility”. No. 16, 1963. 64 pages: “Swiss Posters of the Past Four Years”. “A Sign System for Electromedica Instruments”. “Pure Photo-Graphic Design”. “Book Jackets of the Thirties”. No. 17/18, 1965. 144 pages: “Flags of the Nations”. “Typography, Graphic Design and Advertising at the Bauhaus”. “Advanced Photography of the Thirties (Anton Stankowski and Hugo Herdeg)”. “Japanese Industrial Design”.

17 issues of 18, No. 8 is missing, of this important journal. A few issues with minor wear at head of spine. Overall, a near-fine set with trivial imperfections. Even single issues of this groundbreaking magazine are rare on the open market. This is a unique opportunity to acquire a long run of this legendary experimental typographic journal.

Text in English, French and German. Early issues sent to subscribers included colored identifying bands with a cover designed by Vivarelli (although after issue No. 1, Neuburg is listed as designer) entirely of text to inform (rather than illustrate) the magazine’s content. Published quarterly in Zürich, Switzerland from 1958-1965 (17 issues, 18 numbers – the last issue 17/18 was a double issue), Neue Grafik was arguably the most important journal responsible for disseminating contemporary and historical Swiss functional design ideas and philosophies referred to as the “International Typographic Style”, “Swiss New Typography” or “Objective-Functional Typography”. Edited by like-minded Zurich designers LMNV – Richard Lohse (1902–1988), Josef Müller-Brockmann (1919–1996), Hans Neuburg (1904–1983) and Carlo Vivarelli (1919–1986). The editors signed some of their jointly written articles with the acronym “LMNV,” formed from their initials.

#4359 SEK10.000 / Euro1110

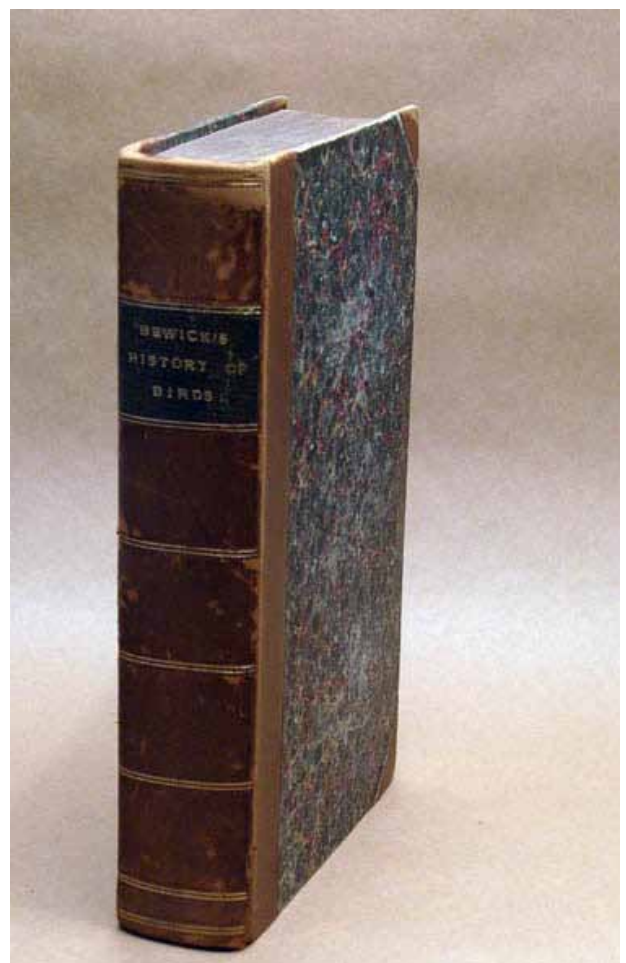
BEWICK, T(HOMAS): *A History of British Birds. The figures engraved on wood by T. Bewick. I-II*

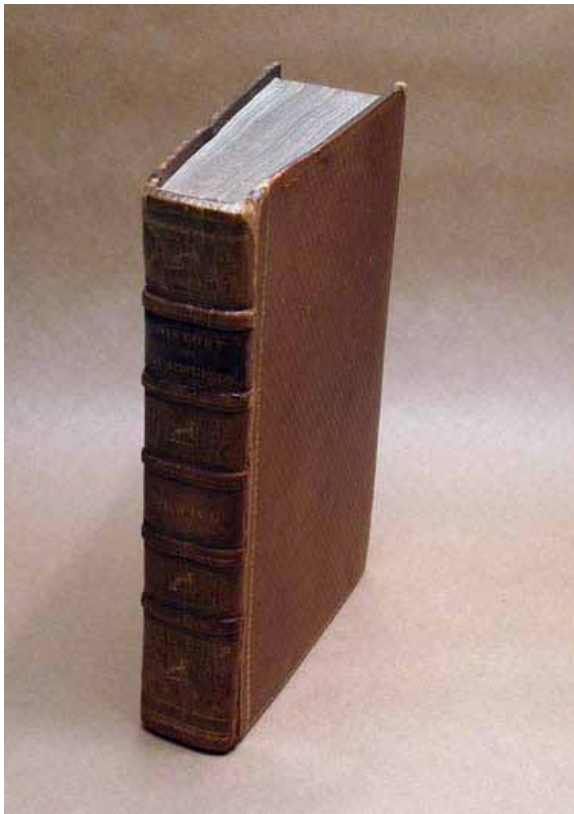
Newcastle, Printed by Edward Walker For T. Bewick. Sold by him, and Longman and Co. London. 1809. Part I: The History and Description of Land Birds: pp i-xlii, 43-327, Part II: The History and Description of Water Birds, pp.i-xviii, 19-360. 8vo. Rebound by Wilson & Son in half calf with marbled boards. Spine, boards and corners slightly worn. Some foxing to page edges. Former owner’s signature to front endpaper (Geoffrey B. Lowe). Third edition. Wood engraved figures and tail-pieces. Two volumes bound in one.

#4344 SEK3000 / Euro333

BEWICK, T(HOMAS): *A General History of Quadrupeds. The figures engraved on wood by T. Bewick*

Newcastle Upon Tyne, Printed by and for S. Hodgson, R.Beilby, & T. Bewick, Newcastle: Sold by





them and J. Robinson, and C. Dilly, London, 1791. x, 483 pages. 8vo. Contemporary full calf, somewhat worn and faded gilt spine, five raised bands, compartments with decorative elements, marble endpapers, boards ruled in blind and gilt frames. Board slightly worn, joints with cracks. Page-leaf 289/290 with a small loss of paper in outer margin. Internally pages in very good clean condition throughout. With 212 figures and 104 tail-pieces in wood-engraving. Second edition. This edition is "largely revised, expanded, and improved work. Impressions of the cuts are far more satisfactory, there are drastic revisions and many additions in the text, many blocks reworked, twelve new figures are added, and the fourteen descriptions of bats make their first appearance."

#4343 SEK2500 / Euro278



FRIEDL, FRIEDRICH – OTT, NICOLAUS - STEIN, BERNARD: *Typography. When, Who, How. Wann, Wer, Wie. Quand, Qui, Comment*

Könemann, Köln 1998. 592 pages. Large 4to (31 x 25 cm). Black cloth, fine condition in dust-wrapper, one small tear. Over 2000 illustrations, most in colour, in this book graphically show that typography plays an influential role in society and make it a dictionary of the designed word. English, German and French parallel text.

"The main section presents over 700 typographers, type designers, calligraphers, designers and artists, as well as schools, institutions, teachers and theorists, who have left their distinctive mark on typography." From the front flap.

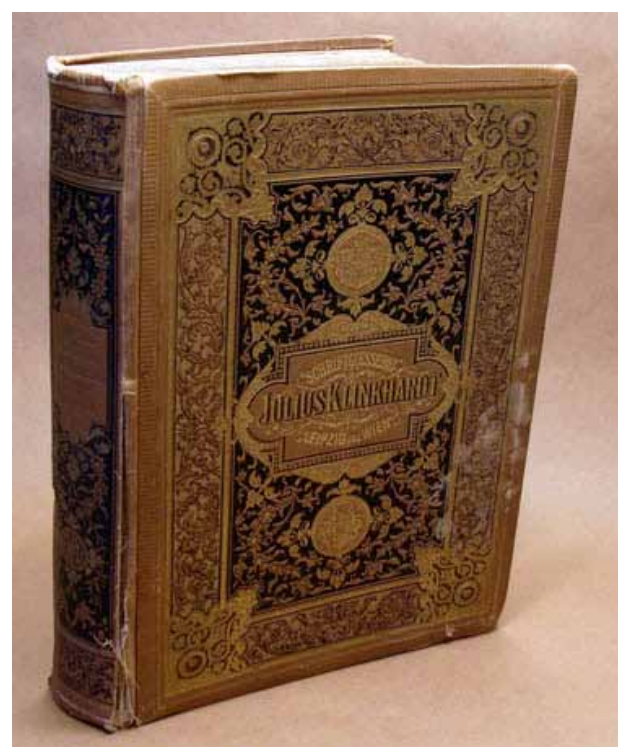
#4355 SEK 700 / Euro78

[JULIUS KLINKHARDT] *Gesamt-Probe der Schriftgiesserei Julius Klinkhardt in Leipzig und Wien. Oktav-Ausgabe*

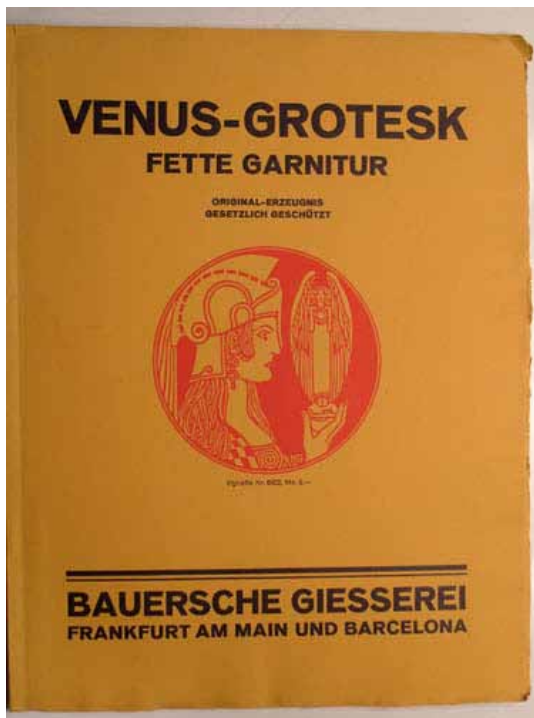
Schriftgiesserei Julius Klinkhardt, Leipzig. No date (1883). 4to (27 x 20 cm). (4), xl, 1-22, 22:1-2, 23-168, 168:1-4, 169-240, 240:1-6, 241-496, (2) pages. + 15 'titlepages' for each section. Richly blindstamped and gold tooled, marbled edges. Paper label in front pastedown. First end paper & half title + page 423/424 with a tear at lower margin (c. 20 mm). Spine and boards worn, corners bumped, edge wear, joints cracked, inner hinges weak, foxing to title page, as usual. Internally with some foxing and soiled. Some use of colour printing. (Saint Bride p. 497).

Divided into following sections: I. Preis-Courant, II. Utensilien, III. Fraktur-Schriften, IV. Antiqua-Schriften, V. Curziv-, Rund- und Schreibrschriften, VI. Musiknoten-Typen, VII. Diverse, VIII. Initialen und Monogramme, IX. Ecken und Einfassungen, Ornamente, X. Linien in Schriftzeug, XI. Messing-Erzeugnisse, XII. Polytypen, XIII. Zier-Leisten und Schluss-Stücke, XIV. Vignetten, XV. Holz-Schriften und Plakat-Hände.

"...beautifully printed, interesting. The Klinkhardt foundry was successor to a foundry established by B. Schelter, during the first half of the nineteenth century; this he completed modernized, as his specimen books prove. This book particularly shows leadership in decorative materials." (H. L. Bullen p. 46).



#4354 SEK1500 / Euro167



[BAUER] *Venus Grotesk, Fette Garnitur. Original-Erzeugnis Gesetzlich geschützt*

Bauersche Giesserei, Frankfurt am Main. No date (c. 1910). 24 pages. 4to (29,5 x 23 cm). Stiff paper wrappers. Cover's margins worn and with smaller tears. The Swedish agent's paper label inside front cover (Joh. Pehrsson, Stockholm). 2 pages showing Venus in different, followed by attractive samples some printed in colour.

"Originally a Wagner & Schmidt design, and some weights sold to several founders. A lineale which looks, in the upper case, like a revival of a nineteenth-century type." Jaspert, Berry & Johnson p. 356.

#4360 SEK275 / Euro31

KRIMPEN, JAN VAN: *A Letter to Philip Hofer on Certain Problems Connected with the Mechanical Cutting of Punches. A facsimile reproduction with an introduction and commentary by John Dreyfus*

David R. Godine, Boston 1972. 101 pages + colophon. Small 4to (25,5 x 17,5 cm). Parchment-backed spine titled in gilt, maroon paper sides stamped in gilt. Dust jacket with edge wear and price clipped.

Former owner's name to front end paper (Lars Hall). Black & white illustrations. A facsimile reproduction of the letter with an introduction and commentary by John Dreyfus. The letter in Van Krimpen's semi-formal italic cursive is 39 pages long. Printed by Joh. Enschede en Zonen, Haarlem, in Spectrum Type on specially made pale blue paper and bound by Jansen, Leiden.

"gives the first full printing of the text of an important letter from Morison to Van Krimpen". (Appleton 233).

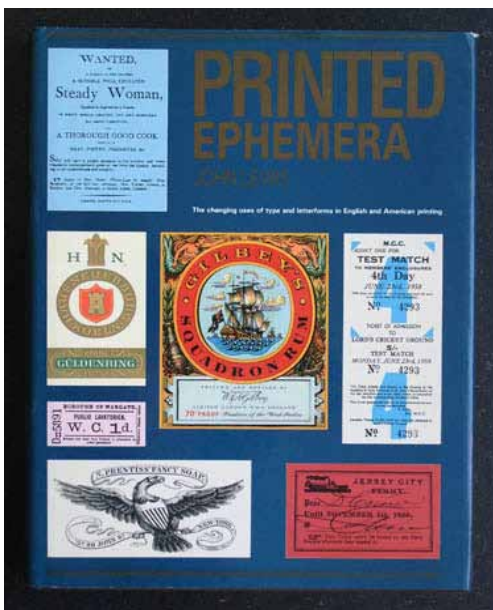
#4358 SEK400 / Euro45



LEWIS, JOHN: *Printed Ephemera. The changing use of type and letterforms in English and American printing*

Antique Collector's Club, 1990. 288 pages. 4to (28 x 22 cm). Brown cloth, dust jacket price clipped. Former owner's name to the half title page (Lars Hall). 713 illustrations, many in colour. With a foreword by the Oxford University Printer Vivian Ridler. The first survey of the variety of design which introduced the term 'Printed Ephemera'. It contains a fully classified index under six headings. Reprint of the first edition (1962) in somewhat smaller size.

#4357 SEK500 / Euro56



CATO, KEN (ED.): *First Choice. The World's Leading Graphic Designers Select the Best of All Their Work*

Graphic-sha Publishing., Tokyo 1989. 280 pages. 4to (30,5 x 23 cm). Black, blind stamped cloth binding in fine dust wrapper. Former owner's name to the title page (Lars Hall). Extensively illustrated in colour. Text in English and Japanese.

This book presents the work of many of the world's leading graphic designers. Each was asked to choose seven pieces which, of all their work, were personal favourites. First Choice provides a truly international perspective and serves as an invaluable reference book for all those involved or interested in graphic design.

#4356 SEK750 / Euro84

