

RAND, PAUL: *A Designer's Art*

Yale University Press, New Haven & London 1985. xiv, 239 pages. Small 4to (25,4 x 19,4 cm). Black cloth with Paul Rands' signature blind stamped on front cover, well preserved dust jacket. Boards a little bit warped, otherwise an excellent copy. 208 illustrations including 55 in colour. Designed by Paul Rand. First edition.

*A Designer's Art* brings together many of Paul Rand's best essays on design and a wide selection of his brilliant graphic work from the thirties to the present.

**SEK975/□98**

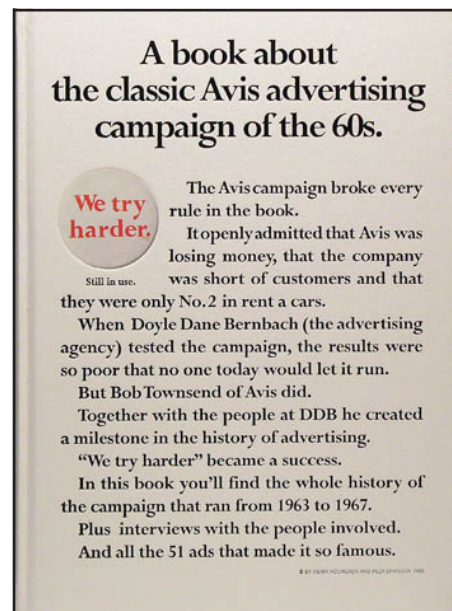


HOLMGREN, HENRI & ERIKSSON, PEER: *A Book About the Classic Avis Advertising Campaign of the 60s*

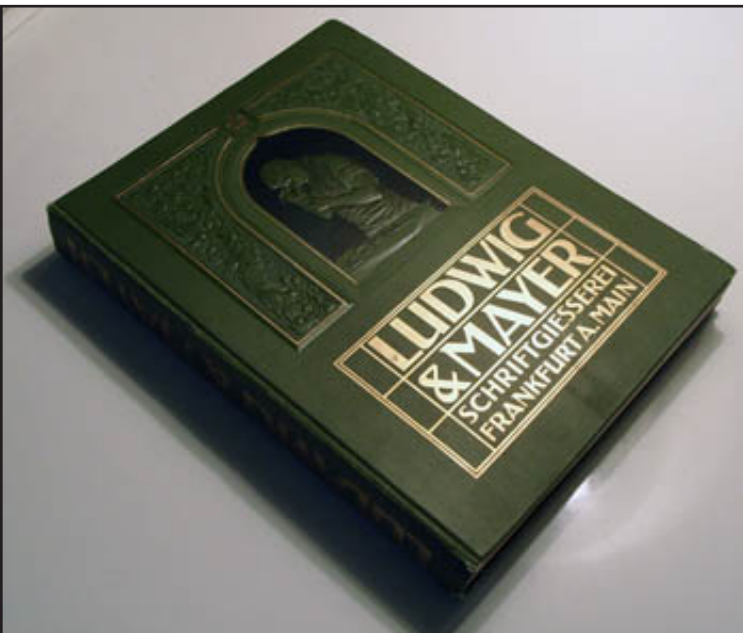
HHAAB, Järfälla 1995. 172 pages. Cloth with pictorial boards, no dust jacket, as issued. A really nice copy indeed. First edition.

History, people and the presentation behind the legendary Avis campaign, "We Try Harder", followed by 52 full-page advertisements for Avis.

**SEK550/□55**

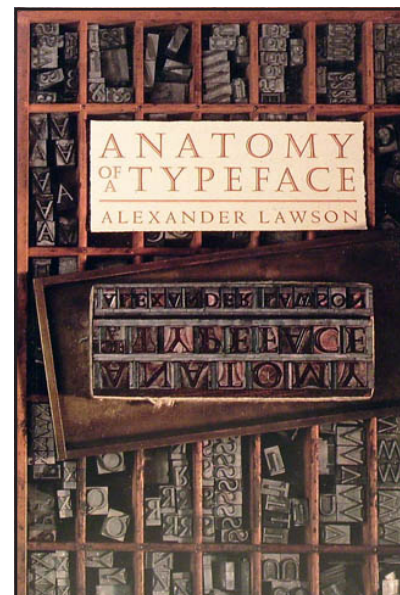


[LUDWIG & MAYER] *Mustersammlung Schriftgiesserei Ludwig & Mayer, Frankfurt am Main*



Schriftgiesserei Ludwig & Mayer, Frankfurt am Main, no date (c. 1908-10). Unpaginated (c. 491 pages). Large 4to (33 x 25 cm). Green cloth, blind stamped and gilt cover, spine title gilt. Spine and boards slightly worn. Corner and edge wear. Impressing type specimen book with a great range of printing type faces as Fraktur-, Cursiv-, Grottesque-, Antiqua-Schriften as well as Initialen, Ziffern, Linien, Vignetten, Ornament, Einfassungen &c. Numerous letter sample illustrations printed in colour.

**SEK4500/□450**



LAWSON, ALEXANDER: *Anatomy of a Typeface*

Hamish Hamilton, London 1992. 428 pages + colophon. Stiff paper wrapper. Specimens, samples, letter forms, printing types and other illustrations.

Now a modern classic that is the first full-scale examination of typefaces after DB Updike published 'Printing Types'.

**SEK375/□38**

[TYPOGRAFEN1 – HULTENHEIM, CARL FREDRIK] *Provbok 1988*

Typografen1, Stockholm 1988. 310, (1) s. 4:0 (30 x 22 cm). Trådbundet halvklotband, pappersöverdrag av 120 g gråbeige van Gelder, tryckt pärmetikett i 120 g något ljusare gråbeige Grandee, svart rygg i Durabel buckram med guldtryck (Åhnbergs Bokbinderi). Vita kapitållband, ett grönt och ett blått bokmärkesband. Inleds med 'Typreda' av CFH och följs av Typografens typsnitt. Alla typsnitt redovisas men CFH har också gjort urvalsdelar av text- och rubriktypsnitt. Design, text & redigering av Carl Fredrik Hultenheim.

"En i alla delar genomtänkt och föredömlig bok. Den kraftiga kvaliteten på mellanbladen och paginan som visar var varje avsnitt börjar gör det lätt att orientera sig. Den inledande historiska och didaktiska exposén uppvisar ett rytmiskt samspel mellan text och bildelement som är omväxlande utan att någonsin kännas splittrat." Svensk Bokkonst 1988.

**SEK950/□95**



[BRODOVITCH] GRUNDBERG, ANDY: *Brodivitch*

Harry N Abrams Inc., New York 1989. 162 pages + 1 fold out chart. Large 4to (31 x 23,5 cm). Cloth. A fine copy in like dustwrapper, in a protective plastic covering. 340 illustrations including 70 in full colour. With chronology, notes, bibliography, biographical timeline. First edition. The best book on the work of Alexey Brodovitch, the man with standing request: "Astonish me!" Alexey Brodovitch is remembered today as the art director of Harper's Bazaar for nearly a quarter of a century. At Harper's Bazaar, where he was art director from 1934 to 1958, Brodovitch used the work of such European artists as Man Ray, Salvador Dali, and A.M. Cassandre, as well as photographers Bill Brandt, Brasai, and Henri Cartier-Bresson.



Besides his achievements at Bazaar, Brodovitch's legacy as a publications designer includes the short-lived but influential magazine Portfolio, three issues of which were published in 1949 and 1950. A flashy, innovative quarterly aimed at the design profession, Portfolio contained profusely il-

lustrated feature on Alexander Calder, Charles Eames, Paul Rand, Saul Steinberg and others, as well as articles surveying the graphic variations of cattle brands and shopping bags. As art editor, Brodovitch helped conceive the magazine's contents, as well as creating its distinct design with the help of die-cuts, transparent pages, multi-page fold outs and other elaborate (and expensive) graphic devices.

Today Brodovitch's legacy is remarkably rich. His layouts remain models of graphic intelligence and inspiration, even if seldom imitated, and the artists, photographers and designers whose careers he influenced continue to shape graphic design in the image of his uncompromising ideals. (AIGA)

**SEK1200/□120**

HESS, DICK & MULLER, MARION: *Dorfsman & CBS*

American Showcase, Inc., New York 1987. 215 s. Large 4to (31 x 24 cm) Black, blind stamped cloth in fine dust jacket. 353 illustrations in colour and black and white. First edition. 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 allencompassing talents as an advertising man and a creative director." Text from inner sleeve.

"His consistant high quality in graphic design anf 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)

**SEK1400/□140**

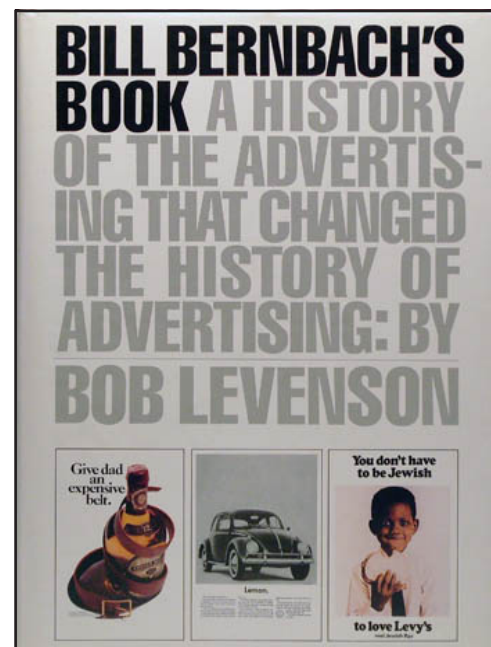


[BERNBACH] LEVENSON, BOB: *Bill Bernbach's Book. History of the Advertising That Changed the History of Advertising*

Villard Books, New York 1987. xviii, 221 pages. Large 4to (31 x 23,5 cm). Black, blind stamped cloth in fine dust jacket. Full colour and black and white photo illustrations throughout. First edition.

"Bill Bernbach, with his legendary firm Doyle Dane Bernbach, left an indelible imprint on the world of communications and business, a legacy of ads so stunning and distinctive that they are still considered to be the models of advertising. // A compilation of his - and his agency's - best work, with hundreds of ads, and the inside story on the creation of those ads. Written and compiled by a longtime associate, this extraordinary work includes insightful, entertaining anecdotes about Bernbach and his business dealings, the history of the most famous campaigns ever devised, and inspirational bits of advice and philosophy taken from Bill Bernbach's own notebooks." Text from front flap.

**SEK2250/□223**



[GILL, ERIC] HARLING, ROBERT: *The Letter Forms and Type Designs of Eric Gill*

Eva Svensson, Westerham, Kent 1979. 64 pages. Square 8vo. Printed card boards with margin frayed dust jacket. Attractive illustrated throughout, partly in colour, and with two fold-out plates. Third edition. Printed at the Wester-

ham Press.

Originally published in "Alphabet & Image." This edition is revised and enlarged. (Gill, Corey & Mackenzie 636.70).

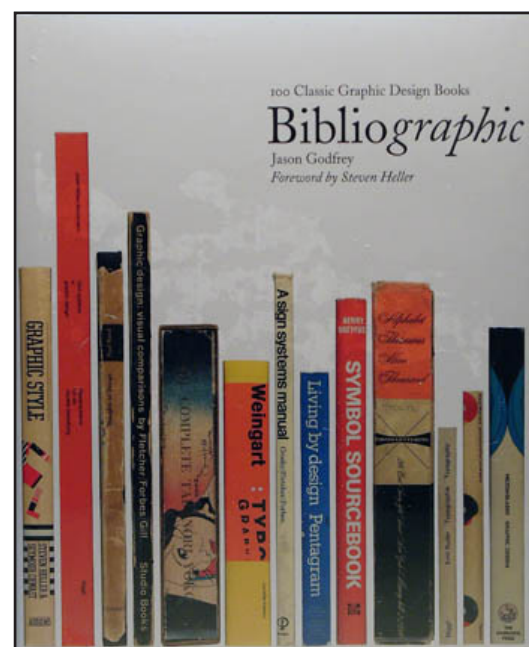
**SEK325/□33**

GODFREY, JASON: *Bibliographic. 100 Classic Graphic Design Books*

Laurence King, London 2009. 224 pages. 4to (29,5 x 24,5 cm). Yellow card boards, gold stamped cover, with dust jacket. 600 illustrations in colour. Contents: Design Books: Not Just Eye Candy, Steven Heller. Introduction, Jason Godfrey. Typography. Sourcebooks. Instructional. Histories. Anthologies. Monographs. Further Reading. Index. New copy.

"Bibliographic: 100 Classic Graphic Design Books" is a unique, absorbing compilation of the best design books of the last 100 years. Covering a huge range of material – from historic titles by pioneering type foundries to the best of recent monographs from today's leading studios – it provides a striking insight into the evolution of graphic design in the twentieth century. Classic graphic design manuals by László Moholy-Nagy and Josef Müller-Brockmann are included, alongside groundbreaking instructional titles on advertising and corporate identity. Monographs designed by and covering the major individuals and studios of the era – from A.M. Cassandre and Alexey Brodovitch to Stefan Sagmeister and Peter Saville – are explored, along with seminal anthologies on trademark design, Polish film posters, the impact of the avant-garde and more. All titles, whether classic histories of Bauhaus design or rarely seen sourcebooks of symbols and type, are illustrated with a wide selection of spreads and their covers, all in colour. In addition, top international designers have provided lists of favourite books from their own libraries. Bibliographic will be a rich source of ideas for graphic designers and a fascinating series of histories of great design books, and should find a place in any studio's library.

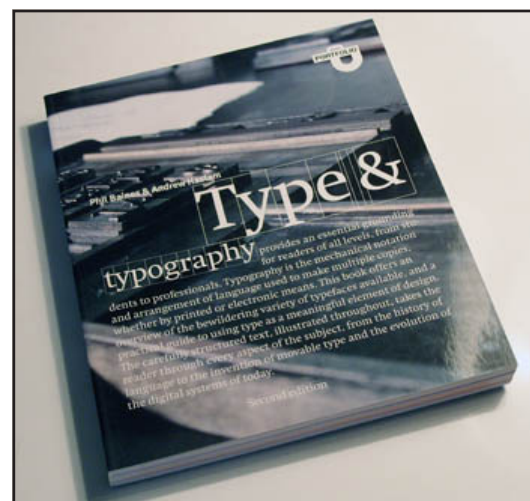
**SEK350/□35**



BAINES, PHIL & HASLAM, ANDREW: *Type & Typography*

Laurence King, London 2005. 224 pages. 4to (25,5 x 21,5 cm). Stiff paper wrappers. With over 300 colour illustrations. New copy. Type and Typography offers an overview of the typefaces available today and a practical guide to using type as a meaningful element of design in all mediums. Expanded with fifty additional pages of text and eighty-five new illustrations, this second edition reflects the exciting developments in typography since the first edition was published in 2002.

**SEK300/□30**



KIRKPATRICK, JANICE: *New Packaging Design*

Laurence King, London 2009. 192 pages. 4to (29 x 24 cm). Stiff paper wrappers with with folding flaps. 302 colour illustrations. Contents: 1. Packaging that Protects. 2. Packaging that Preserves. 3. Packaging that Performs. 4. Packaging that Promotes. New copy. This book shows how packaging design has changed to meet the demands of its new context. It takes the reader behind some of the world's best-known brands to meet the designers, clients, marketers, technologists, scientists, environmentalists and retailers, to tell their stories about the development of some of the most remarkable

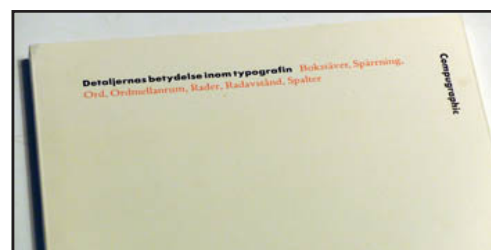
packs of our time. Showcasing the best packaging design from around the world and presented through new colour photography, it also features in-depth case studies of some of the most innovative design processes in the field, with interviews illustrated by details about the design.

**SEK350/□35**

HELLER, STEVEN & ANDERSON, GAIL: *New Vintage Type. Classic Fonts for the Digital Age*

Thames & Hudson, London 2009. 192 pages. (25 x 25 cm). Stiff paper wrappers. 400 illustrations in colour. New copy. Here is a lively and lighthearted survey that looks at the role that old and classic fonts play in contemporary graphic design. Written and compiled by the world's leading graphic-design historian, the book provides hundreds of examples, as well as informed texts that will entertain and inspire a new generation of students and practitioners to appreciate that the past contains typographic riches for the future.

**SEK250/□25**



HOCHULI, JOST: *Detaljernas betydelse inom typografin. Bokstäver, spärning, ord, ordmellanrum, rader, radavstånd, spalter*

Compugraphic, Wilmington (Mass.) 1988. 47 s. Trådhäftad, omslag med djupa flikar. Tryckt i två färger, rött och svart. 37 illustrativa exempel. Utomordentlig bok om 'detaljtypografin' (el. mikrotypografi), med handfasta anvisningar om de regler som gäller. "Dessa detaljer ignoreras ofta

av grafiska formgivare och typografer eftersom de vanligen inte ryms inom det så kallade 'kreativa' området." Från kapitlet "Grundläggande fakta". Jost Hochuli sluter upp i Jan Tschicholds tradition.

**SEK275/□28**