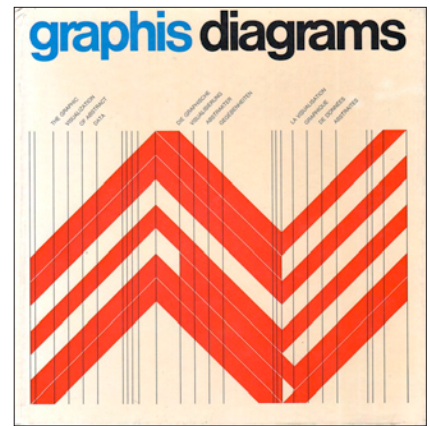


HERDEG, WALTER (ED.): *Diagrams. The Graphic Visualization of Abstract Data / Die graphische Visualisierung abstrakter Gegebenheiten / La visualisation graphique de données abstraites*

The Graphis Press, Zürich, 1974. 183 pages. (24,5 x 24 cm). Pictorial, laminated card boards. Mildly bumped to head of spine, back cover somewhat yellowing, otherwise a very nice copy. First edition. "As is to be expected from a Swiss publication, Graphis Diagrams is impeccably printed in a mixture of full colour and black and white. /.../ Unsurprisingly, the selection of work assembled from designers around the world is impressive. Massimo Vignelli, Otl Aicher, Saul Bass, Herbert Bayer, Wim Crowwel, Odermatt & Tissi and Pentagram, among others, contributed examples of their diagrammatic work. Set out as showcase, the book has no running text but there are extended captions in German, French and English and detailed designer credits. It is split into six chapters covering specialist subject areas." (100 Classic Graphic Design Books pp. 136–137). **SEK2000 / €226**

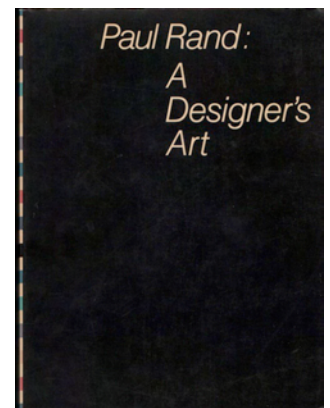


RICCI, FRANCO MARIA & FERRARI, CORINNA (EDS.): *Top Symbols & Trademarks of the World. 1–7*

Deco Press, Milan, 1973. Not paginated. A 7-volume work presenting trademarks and symbols from all over the world. "Top Symbols & Trademarks of the World" is the most comprehensive and authoritative publication of its kind; a work which required four years of research and documentation. In response to "call for entries" over 12 000 trademarks and symbols were submitted. Approximately 5 500 were accepted for publication, all created after 1945 and all of which at some time have been, or still are, in use. Designed by Franco Maria Ricci. A complete set in very good condition. 1. United States (part one). 2. United States (part two). Canada. 3. Japan. Spain. Latin America. 4. Great Britain. Ireland. Benelux. 5. France. Italy. 6. Switzerland. West Germany. Austria. 7. Scandinavia. Socialist Countries. **SEK2000 / €226**

RAND, PAUL: *A Designer's Art*

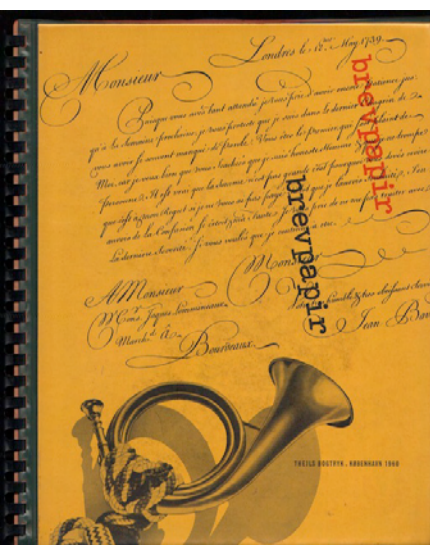
Yale University Press, New Haven & London, 1985. xiv, 239 pages. Small 4to (25,4 x 19 cm). Stiff, printed paper wrappers. 208 illustrations including 55 in colour. Designed by Paul Rand. First edition, second printing. Very good condition.



"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. **SEK500 / €56**

THEJLS, HENRY & HJORTH, FREDERIK: *Brevpapirbogen*

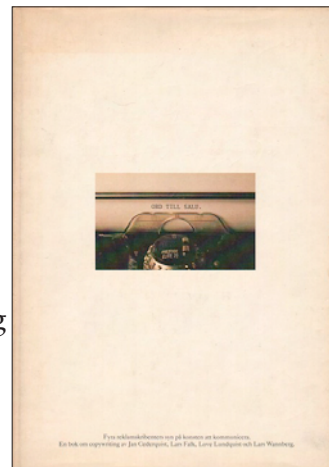
Thejls Bogtryk, København 1960. 28 s. typografisk genomgång om brevpapper men även om korrespondenskort, fakturor och kuvert. Därefter följer 98 brevpapper tryckta i original. 4:0 (30 x 24 cm). Spiralbunden plastrygg med tryckta galonpärmar. Det är en inspirerande samling brevpapper av bl.a. kända tryckerier och



typografer, t.ex. Viggo Naae, Leif Thomsen, Bent Rohde, Permild & Rosengren, Anker Kyster, Henry Thejls m.fl. Tryckt i färg och svartvitt på olika papper. Med uppgifter om formgivare, tryckare och pappersort. **SEK500 / €56**

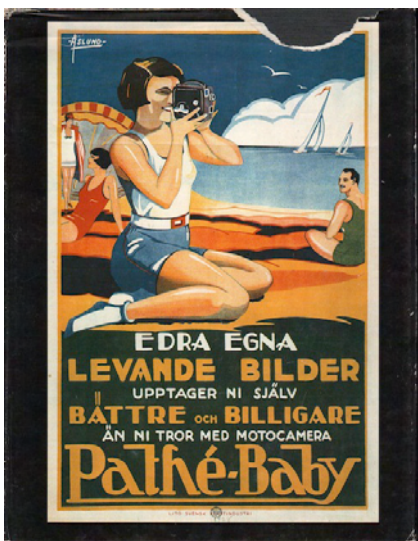
CEDERQUIST, JAN - FALK, LARS - LUNDQUIST, LOVE - WANNERBERG, LARS: *Ord till salu. Fyra reklamskribenters syn på konsten att kommunicera. En bok om copywriting*

Liber, u.o. 1979. 164 s. 4:0 (30 x 21 cm.) Svart klotband. Skyddsomslaget aningen nött och med en svag ”tekopps-ring” på bakre omslag. Illustrerad i svartvitt. Formgiven av Arbman & Lenskog. Antologi med variationsrikt innehåll, olika infallsvinklar och skildring från olika typer av uppdrag och byråer; ”Fyra reklamskribenters syn på konsten att kommunicera.” **SEK400 / €45**



HÅWI, THORLEIF & WRANGE, ANN-MARIE: *Svenska reklamaffischer. En bilderbok om den svenska reklamaffischens historia*

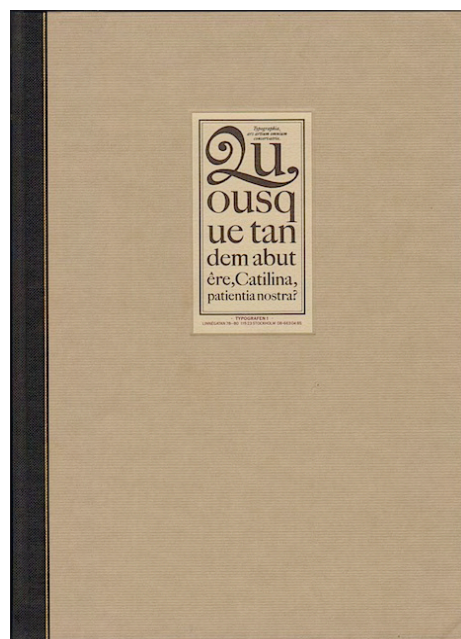
Affischeringsföretagens förening i Sverige (AFF), Stockholm, 1986. 213 s. (32 x 24,5 cm). Svart förlagsband. Skyddsomslaget nött och med viss pappersförlust. Illustrerad med c. 250 bilder på affischer, huvudsakligen i färg. Med texter om bl.a. Anders Beckman, John Melin, Alf Mork, Torbjörn Lenskog, John-E. Franzén, Marie-Louise De Geer Bergenstråhle. **SEK400 / €45**

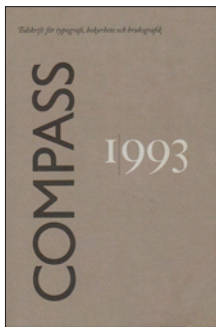


[TYPOGRAFEN1 – HULTENHEIM, CARL FREDRIK]
Provbok 1988

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 kapitälband, ett grönt och ett blått bokmärkesband. Det transparenta skyddsomslaget med skador som vanligt. 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 / €107**





HULTENHEIM, CARL FREDRIK (RED.): *Compass. Tidskrift för typografi, bokarbete och bruksgrafik nr. 1, 1993*

Typografi-Collegiet, Stockholm, 1993. 120 s. Trådhäftad omslagsbok med djupa flikar. Illustrerad, delvis i färg. Fint skick.

Innehåller viktiga uppsatser och artiklar; Stanley Morison: Typografins grunder, Beatrice Warde: Den osynliga typografen, Jan Tschichold: Att massproducera klassiker samt Penguin-reglerna, D. B. Updike: Att välja typsnitt. C. F. Hultenheim skriver artikeln 'Den typografiska bokstaven' och står för

formgivningen. Enda numret som utkom.

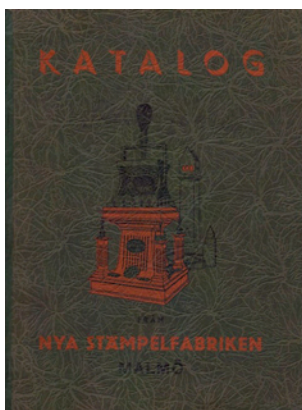
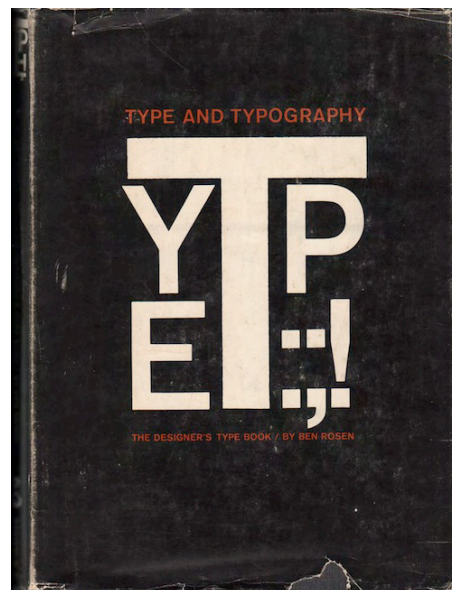
"Utsökt omslag, oklanderlig typografi och bra tryck. Harmonisk växling mellan text och bild." Svensk Bokkonst, 1994. **SEK250 / €28**

ROSEN, BEN: *Type and Typography. The Designer's Type Book*

Reinhold, New York, 1963. (10), 406 pages. 4to (30 x 22 cm.) Grey cloth binding, blind stamped in silver, dust jacket in poor condition. Illustrated.

Of particular interest are "The Specialist Pages" by well-known practitioners in the graphic arts. The guest contributors are Lester Beall, Sol Cantor, Eli Cantor, Ivan Chermayeff, Tom Geismar, Mortimer Leach, Herb Lubalin, Ed Rondthaler, Otto Storch, and Europeans Aldo Novarese and Herman Zapf.

"This volume, intended as a practical workbook for the designer, is concerned with type and typography. It shows carefully selected, complete alphabets of the best type faces commonly available, or becoming available, in the United States." From the foreword. **SEK450 / €51**



[NYA STÄMPELFABRIKEN] *Illustrerad katalog över kautschuk-stämplor, mekaniska stämplor, pagineringsmaskiner, schabloner, mealit-stämplor skyltar etc.*

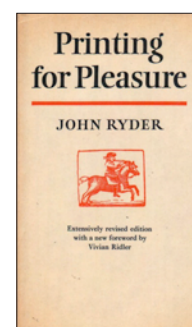
Nya Stämpelfabriken, Malmö, 1937. 128 s. Stor 8:o (24,5 x 18 cm). Häftad med ryggremsa. Obetydligt nött, bakre omslag med svagt viktmarke. Handskrivet på titelsidan: "Obs! Sid 105". Genomgående fläck vid nedre yttre hörnet de 8 första bladen. Tidstypiska typsnitt, schabloner, figurer och stämplor. Tryckt med rött och svart.

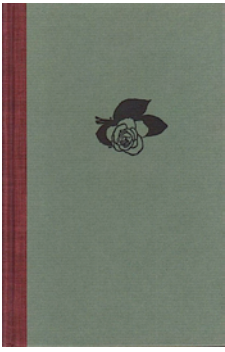
SEK400 / €45

RYDER, JOHN: *Printing for Pleasure*

The Bodley Head, London, 1976. 132 pages + 11 plates. Small 8vo. Cloth, dust jacket price clippet, slightly worn and darkened. Numerous illustrations, some in colour. Extensively revised edition with a new foreword by Vivian Ridler.

John Ryder's book is a primer on printing for the amateur, from the choice of press and the purchase of type, paper and ink, to the planning, designing and production of the printed material itself. There is also a chapter on the work of private presses illustrated with examples of printed ephemera. **SEK200 / €23**





FRANKLIN, COLIN: *Fond of Printing. Gordon Craig as Typographer & Illustrator. With a Foreword by Edward Craig and an Essay by Gordon Craig on Illustration in General*

The Typophiles, New York, 1980. 89, (3) pages. Small 8vo. Stamped green boards with red cloth spine. Illustrated. The Typophile Chapbook 54. Designed by Abe Lerner, set in Monotype Ehrhardt and printed by the West- ham Press in Kent. (Rathé 54). **SEK175 / €20**

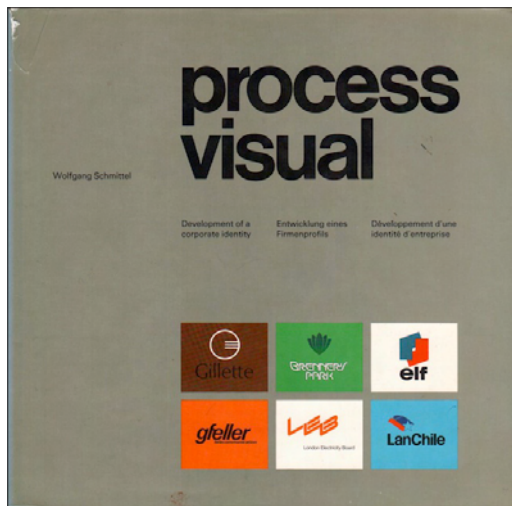
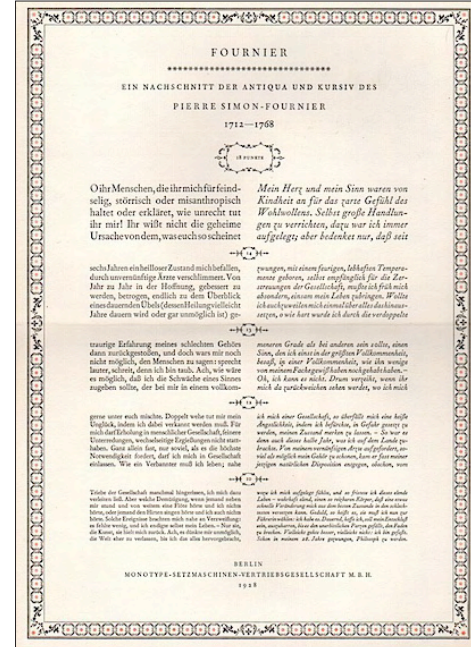


[WARDE, BEATRICE] BEAUJON, PAUL: *Pierre Simon Fournier und die Druckkunst des XVIII. Jahrhunderts in Frankreich*

Monotype-Setzmaschinen-Vertriebsgesellschaft M.B.H., Berlin, 1928. 48, (11) pages. 4to (28,5 x 22,5 cm). Half vellum, spine title lettered in gilt. Corners a little bit bumped, foxing to end papers as usually seen. Portraits, facsimiles, vignettes, samples and other illustrations. 10 unpaginated pages with type specimens of Monotype Fournier 10-18 points. Typographically attractive type specimen loosely

attached, folded once.

This 'private print' was originally published in the Monotype Recorder, June 1926, 'On Eighteenth-Century French Typography and Fournier-le-Jeune', otherwise the first article by Beatrice Warde signed with her pseudonym, Paul Beaujon. Printed at the Poeschel & Trepte in only 200 copies. **SEK650 / €73**



SCHMITTEL, WOLFGANG: *Process Visual; Development of a Corporate Identity / Entwicklung eines Firmenprofils / Développement d'une identité d'entreprise*

ABC Edition, Zurich, 1978. 204 pages. Square 4to (25,5 x 26 cm). Stamped white coated paper boards over black coated paper spine. Dust jacket with tape repaired tear (acid free!) and a small paper loss, spine faded. Extensively illustrated in colour and b/w. Text in English, German, French. First edition.

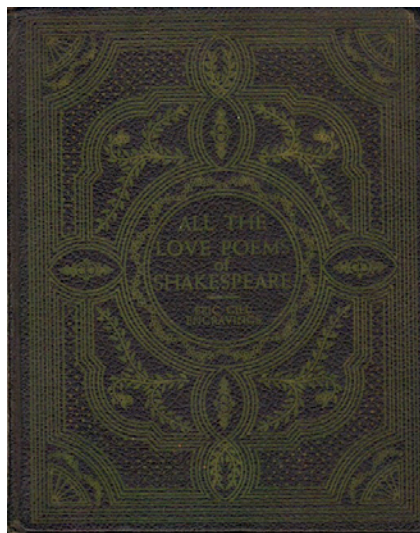
"The present book informs us about the development of trade signs & above all about six projects for a unanimous Corporate Identity. It describes the creative process and the proceedings during the development

phase leading up to the final results. This enables the reader to gain an insight into the work of the designer. The results obtained were critical work- and information-aid for each one of us who helped to decide on the design perhaps as much as for designer himself." Text from front flap. **SEK850 / €96**

DIETHELM, WALTER: *Visual Transformation. Creative Tendencies in Graphic Design, Fine Art, Technology and Information Techniques / Kreative Tendenzen in Grafic Design, Kunst, Technik und Information, ... l'art, la technique et l'information*

ABC Edition, Zurich, 1982. 180 pages. Square 4to (25,5 x 26 cm). Stamped white coated paper boards over black coated paper spine. Dust jacket with tape repaired tear (acid free!) and paper loss at head of spine. Extensively illustrated in colour and b/w. Text in English, German, French. First edition.

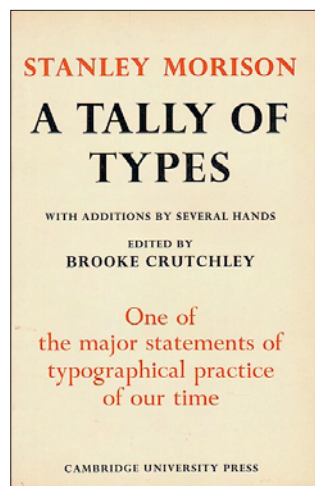
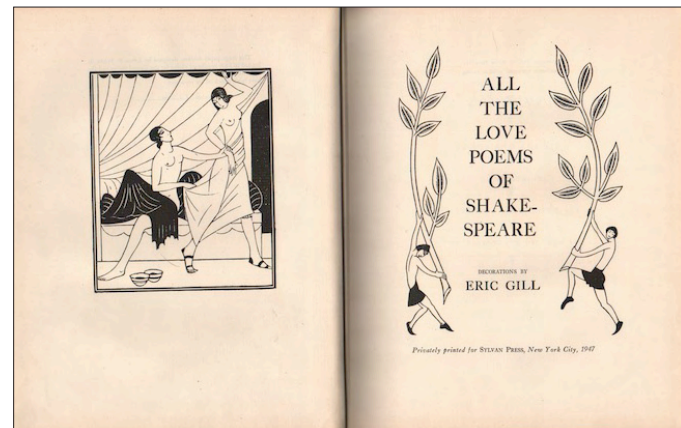
After studying logos and the communication process, Diethelm focus on graphic design element use outside the common use. From architectural murals to scientific computer visualization, data graphics or road signs; but mostly how designers can think shapes in a new graphic [Swiss] way. "...there has so far been no general survey with examples of practical work. Our intention is to show the activity of visualization, often involving extreme contrasts, within a wider framework. This is followed by notes on technologically-determined developments, with indications of the limits to the possibilities of visualization." Text from front lap. **SEK750 / €85**



[SHAKESPEARE, WILLIAM / GILL, ERIC] *All the Love Poems of Shakespeare*

Sylvan Press, New York, 1947. (8), 166 pages. 4to (27,5 x 22 cm). Black leatherette, title and decorations stamped in front and spine in greenish yellow. Book plate inside front board (Lars Laurentii). First free end paper with a dark spot. Contains numerous wood engravings by Eric Gill, mostly from "The Canterbury Tales" and "Troilus and Cressida".

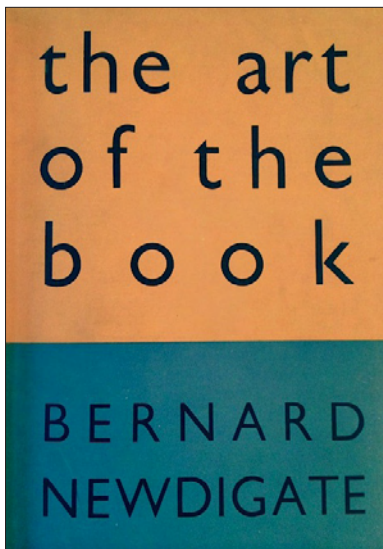
Contents: Venus and Adonis. Sonnets. A Lover's Complaint. The Passionate Pilgrim. Privately printed in numbered copies, this is number 1334. Designed by Lewis F. White. Published without permission. (Gill, Corey & Mackenzie 396a). **SEK450 / €51**



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

CUP, Cambridge, 1973. 137, (1) pages. 4to (26 x 17 cm). Sewn, printed stiff paper wrappers. Title page with wood engraving by Reynolds Stone.

17 typefaces that were cut by Monotype under the direction of Stanley Morison presented with a detailed history, advantages, disadvantages and performance. Each presentation is set with the current font. New edition with a foreword by Brooke Crutchley. Three additional typefaces presented in this edition. Netty Hoeflake: Van Dijk, Harry Carter: Ehrhardt och John Dreyfus: Romulus. (Appleton 190a.) **SEK300 / €34**



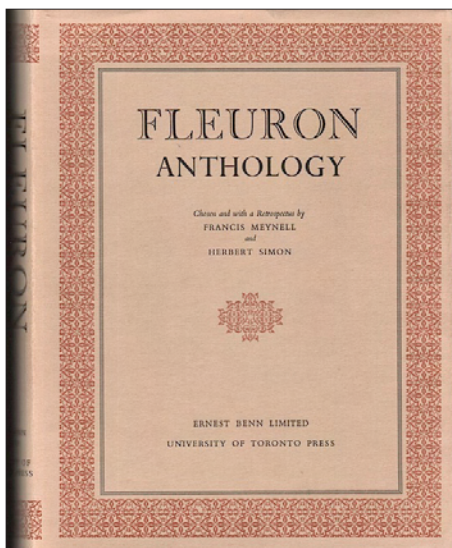
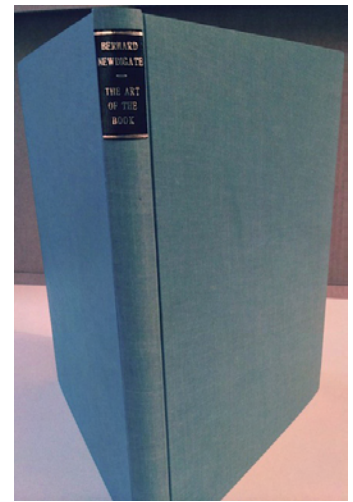
NEWDIGATE, BERNARD H.: *The Art of the Book* [Special Autumn Number, 1938]

The Studio, 1938, London. viii, 104 pages + 8 insets reproducing pages from books. 4to (29 x 21 cm). Extensively illustrated, some in two colour, red & black. Hand bound blue cloth, top edge graphite grey, covers bound in. Some pencil underlining in the text (Nils Nordqvist).

Overview of book arts 1928-38. Showing works by among others Bawden, Gibbings, Gill, Mardersteig, Stanley Morison, Paul Nash, Raverat, Bruce Rogers, Tschichold, Buckland-Wright &c. Printed samples from famous presses, book-

binders, type founders, paper makers: Bremer-Press, Cranach Presse, Cuala Press, Doves Press, Golden Cockerel, Gregynog, Nonesuch, Officina Bodoni, Pear Tree Press, Douglas Cockerell, Baskerville, Wm. Balston, Batchelor and Whatman.

Printed at the Shakespear Head Press. (Rogerson 147). This is the most attractive volume in the Studio's series on book art. (The Studio 198, Appleton 298). **SEK600 / €68**



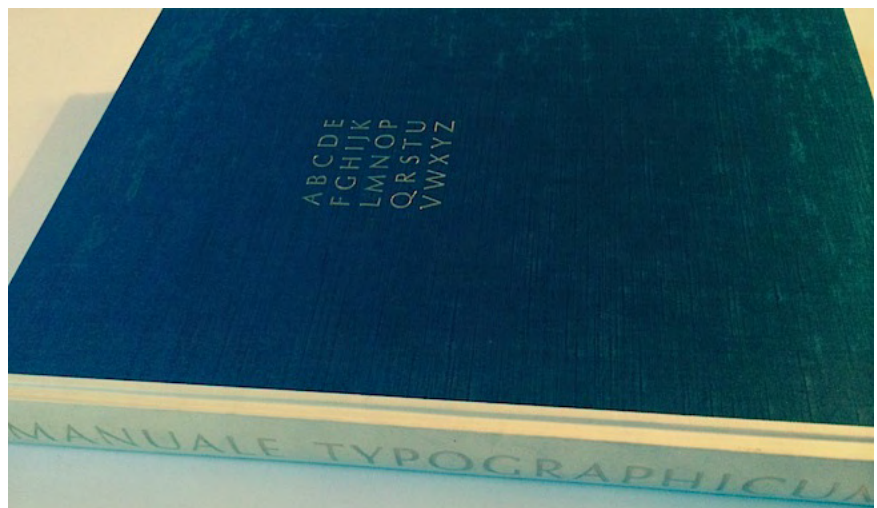
MEYNELL, FRANCIS & SIMON, HERBERT: *Fleurion Anthology. Chosen and with a Retrospectus*

Ernest Benn Ltd., London, 1973. xvi, 359, (1) pages. 4to (28,5 x 23 cm). Navy cloth lettered in silver on the spine, dust jacket with a short tape repaired tear (acid free). Extensively illustrated, some in colour. Handsomely printed at The Curwen Press. A qualified selection of articles from the seven volumes set of the Fleurion, 1923-30.

"A significant, learned, and copiously documented periodical...the Fleurion, under intelligent editorship, marched from effort to perfection...Fine printing, book illustration, printers' profiles and, above all, challenging reviews of new printing types make up the issues. A periodical once consulted - never forgotten." Ulrich & K pp pp. 19 & 35.

SEK600 / €68

ZAPF, HERMANN: *Manuale Typographicum. 100 typographische Gestaltungen mit Aussagen  ber die Schrift,  ber Typographie und Druckkunst, aus Vergangenheit und Gegenwart, in achtzehn verschiedenen Sprachen. 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages*



Z-Press, Frankfurt am Main & New York, 1968. (6), 100 specimens printed on the rectos only, plus lengthy notes and comments at the end and lists of typefaces, authors of the sample texts, translation into German pp.101-120 + colophon. A tour de force of book design, *Manuale Typographicum* contains 100 quotes on typography from an arbitrary assortment of writers and designers. 4to (31 x 21,5 cm). Vellum spine, grey silk boards lettered in gilt, spine blocked in gold, slipcase slightly worn. Dedication: "Erik Lindegren zum 24. November 1969 in Freundschaft herzlichst gewidmet Gudrun & Hermann Z." No. 115 of 800 numbered copies signed by Hermann Zapf. Printed on Hahnemühle Kupferdruckpapier at Offizin Ludwig Oehms in China red & black. (Hermann Zapf & His Design Philosophy page 114).

SEK3400 / €384

SUTTON, JAMES & BARTRAM, ALAN: *An Atlas of Typeforms*

Lund Humphries, London, 1968. 116, (2) pages + 1 folded plate. Folio (41,5 x 26,5 cm). Blue cloth binding. Graphically illustrated with facsimiles of classic books, type specimens and enlargements of printing types and details for close study and identification. A fold-out type specimen. The development of letterforms and printing types through five centuries. The first edition, to be preferred, with a superior print in comparison to the second edition, published 1988.

"The authors were determined that it should be primarily a book of pictorial reference and not one of words. /.../ Emphasis is placed on describing the shapes, outline and variation of weight of the letters." (100 Classic Graphic Design Books pp. 26-27). **SEK750 / €85**



CROY, PETER: *Signs and their message. Signs, symbols, trade marks / Die Zeichen und ihre Sprache. Zeichen, Symbole, Signets / Les signes et leur message. Signes, symboles, marques / I segni e i loro messaggi. Segni, simboli, marchi*

Mustersmidt, Göttingen, 1972. 220 pages. Oblong 4to (23 x 25 cm). Black, stamped cloth binding. Front board a little bit warped. Dust jacket somewhat worn. Illustrated in black and white. Text in English, German, French, Italian.

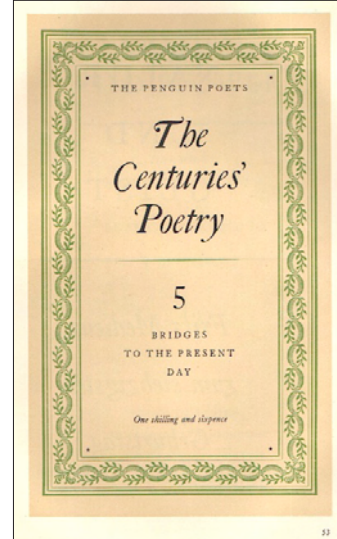
The meaning of signs, symbols, and marks, their possible etymological origin, their ease of recognition and their applicability to man's need to make himself internationally understood is the subject of this book. **SEK400 / €45**

TSCHICHOLD, JAN: *I bokens tjänst. Bokframställning som konst. En bokkonstnårs regler för sättning. Femtioåtta återgivningar av författarens arbeten*

Importbokhandeln, Stockholm, u. å. [1954]. 21, (1) s. + 58 planschsidor, varav en del i färg. Stor 4:o. (33,5 x 24,3 cm.) Det vackra, tegelfärgade pappbandet. Ryggen något blek.

'I bokens tjänst' är en exempelsamling med det bästa som Jan Tschichold formgav för Penguin och de schweiziska förlagen. Text med Penguin-reglerna. Högklassiskt tryckt vid Nordlundes Bogtryckeri, København.

Då man tryckt från originalmatriser och originalklichéer är bildåtergivningen utomordentlig av titelsidor, skyddsomslag, bokuppslag o.s.v. På grund av bokens generösa mått är de flesta planschavbildningarna i originalstorlek. Typografi efter författarens anvisningar. (Den svenska upplagan listas inte i N. L. Scotland Jan Tschichold. För den tyska och danska upplagan se s. 73). **SEK675 / €76**



FALK, VALTER: *Bokstavsformer & typsnitt genom tiderna*

Prisma, Stockholm, 1975. 263 s. 4:0 (26,5 x 21,5 cm). Svart klotband med bevarat skyddsomslag, dock blek rygg. Ryggtext och aldinskt löv på främre pärm i guld. Originalupplagan. Då andra upplagan är ett 'faksimiltryck' så är trycket bättre i denna första upplaga.

Valter Falks magnum opus där över 1000 typsnitt upptecknas och kommenteras och av vilka 900 visas med exempel. Valter Falk går dock längre och ägnar stort utrymme åt dess upphovsmän, bokstavstecknare och stämpelskärare, och annat av intresse i samband med typsnittets tillkomst. Tre register gör detta uppslagsverk lättanvänt: en förteckning över typgjuterier, ett register över bokstavstecknare och ett typsnittsregister. Ett ous-

bärligt standardverk för alla typografiskt intresserade. **SEK550 / €62**

HOLMGREN, HENRI & OHLSSON, LARS: *301 amerikanska Volkswagenannonser från åren 1959-1976*

Hall & Cederquist AB, [Stockholm], 1981. 218 s. Tvär 4:0 (21 x 29,5 cm). Häftad med tryckta styva omslag. Ryggen lite nött nedtill, främre omslags nedre yttre hörn med vikspår. Nio personers förklaring till varför Volkswagen-kampanjen blev så bra som den blev följt av 301 annonssidor.

New York-byrån Doyle Dane Bernbachs klassiska Volkswagen-kampanj är till stor del utgångspunkten för den moderna reklamen, realistiska fotografier med texter som talade till läsaren som om denne var en intelligent vän. **SEK350 / €40**



HOLMGREN, HENRI & OHLSSON, LARS: *179 amerikanska Volkswagenannonser från åren 1959-1976*

Alm & Co, [Stockholm], 1984. 124 s. Tvär 4:0 (21 x 29,5 cm). Häftad med tryckta styva omslag. Svaga vikmärken på bakre omslag. Komplement till '301 amerikanska Volkswagenannonser från åren 1959-1976' med ett samtal med Helmut Krone följt av 179 annonssidor.

SEK250 / €28

179 amerikanska Volkswagenannonser från åren 1959-1976.

FRENZEL, H. K. (ED.): *Gebrauchsgraphik. International Advertising Art. Heft 1-4, [5-6], 7-9, [10], 11-12, 1935, Zwölfter Jahrgang / Twelfth Volume, 1935. Nos. 1-4, [5-6], 7-9, [10], 11-12*



H. K. Frenzel, Berlin, 1935. 9 (of twelve) issues bound in two cloth volumes. Ca. 650 pages + a lot of ads, insets, fold-outs, tipped-in-pages &c. 4to (31 x 24 cm). Hand bound, red cloth bindings. All covers bound in. (A. K. Aronzons Bokbind-eri, Stockholm). Stamp and book plate front covers' inside.

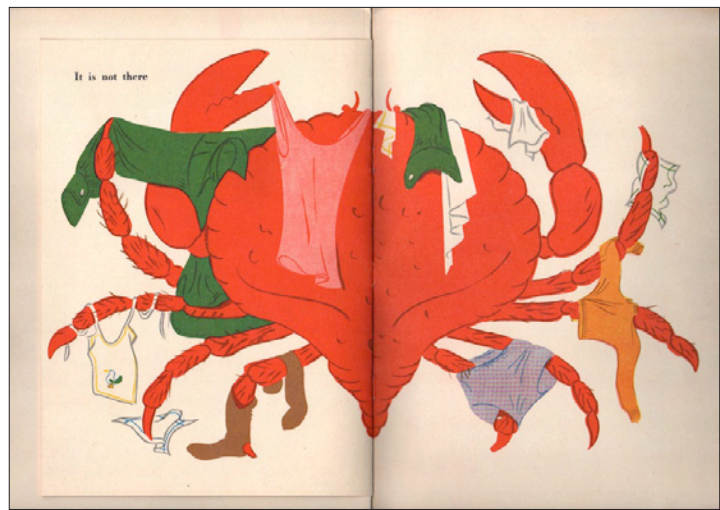
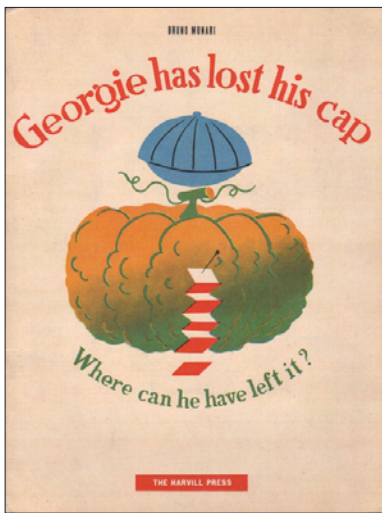
Boards with scratch marks, corners moderate bumped, wear at spine ends. No. 1, pp. 25-26 with a bottom edge tear (c. 40 mm). No. 2, back cover loose. No. 4, front cover loose. Text in English & German.

"Professor H. K. Frenzel founded *Gebrauchsgraphik* in 1923 and it became one of the most popular international advertising design journals of that time. Published in both German and English, it followed Dr. Frenzel's concept that advertising should be a positive force in society and he followed what was developing with work influenced by Futurism, Constructivism, DeStijl and the Bauhaus, as well as other innovative graphics. The magazine never espoused any specific philosophy but was open to all design directions that related to the highest standards." Maryellen McFadden. "*Gebrauchsgraphik, Monatschrift zur Förderung künstlerischer Reklame (Commercial Graphics, Monthly Magazine for Promoting Art in Advertising)*, which was published in Berlin from 1924 until 1944, was one of the first-generation graphic design journals in Europe. It followed the poster movement and typographic reforms associated with German Jugendstil and their respective literature in the pre-1924 years and developed them in new directions. *Gebrauchsgraphik* published some of the first reviews of an activity still to be termed 'graphic design, together with articles on book design, advertising, publicity and packaging. In the years before the Second World War, *Gebrauchsgraphik* established itself as a successful bilingual (German-English) publication, with a hiatus between 1944 and 1950. Then it was relaunched from Munich where it is still published under the revised title of *novuni Gebrauchsgraphik*." **SEK2000 / €226**

MUNARI, BRUNO: *Georgie Has Lost His Cap. Where Can He Have Left It?*

The Harvill Press, London, no date but 1953. Not paginated (c. 10 pages). 4to (31,5 x 24 cm). Minimal wear to corners, else excellent in illustrated stiff wrappers. A wonderful lift-the-flap picture book with minimal text, which leads the reader high and low on a search for Georgie's lost cap. The bold illustrations combine Munari's skilful design and his vivid colour palette, and the pages are clean and bright. First British edition of "Gigi cerca il suo berretto. Dove mai l'avrà cacciato?" published by Arnoldo Mondadori, 1945. The second book in the Bruno Books series.

"Bruno Munari [1907-1998] was born in Milan but spent his childhood and teenage years in Badia Polesine. In 1925 he returned to Milan where he started to work with his uncle who was an engineer. In 1927, he started to follow Marinetti and the Futurist movement, displaying his work in many exhibitions. Three years later he associated with Riccardo Castagnedi (Ricas), with whom he worked as a graphic designer until 1938. During a trip to Paris, in 1933, he met Louis Aragon and André Breton. From 1939 to 1945 he worked as a press graphic designer for the Mondadori editor, and as art director of *Tempo Magazine*. At the same time he began designing books for children, originally created for his son Alberto. Munari was a huge contributor to the field of children's books and toys in his late life, though he had been producing books for children since the 1930s. He used textured, tactile surfaces and cut-outs to create books that teach about touch, movement, and color through kinesthetic learning." **SEK1500 / €169**



ÖSTERLIN, ANDERS / LARSSON,
SVEN: *Hallmers Järn*

Hallmers Järn, u.o.o.å [Malmö,
1981]. Screentryckt julhälsning,
silver på djupblå kartong, spikar som
bildar en julgran med skruv som fot.
Små, obetydliga knappnålshål i över-
kanten. (73 x 59 cm) Se Screentryckt
form s. 26.

*Christmas greeting for a hardware store,
silver on deep blue cardboard, nails form-
ing a Christmas tree with screw foot*

SEK425 / €48

