

NEWSLETTER 39

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RÜEGG, RUEDI: *Basic Typography: Design with Letters / Typografische Grundlagen: Gestaltung mit Schrift*

ABC-Verlag, Zürich. 1989. 175 pages. Small 4to. (25,5 x 21,5 cm). Bound in the original glossy white laminated boards. Dust jacket with a corner tear, otherwise in great condition. First edition. Bilingual edition, German and English. Numerous illustration in colour and b/w.

This book increase the reader's understanding and appreciation of the design of printed text and the formal qualities of type. "Typography is the art which makes itself useful."

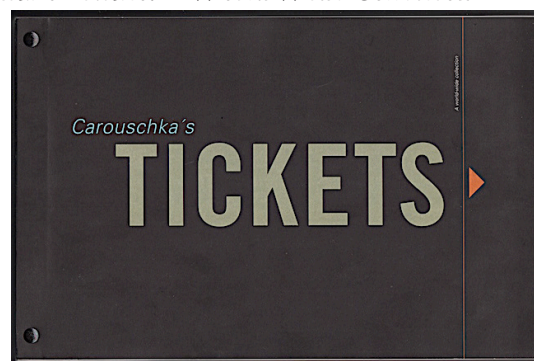
SEK750 / €77 / £66 / \$81

Basic
Typography:
Design
with
Letters.
Typografische
Grundlagen:
Gestaltung
mit
Schrift.

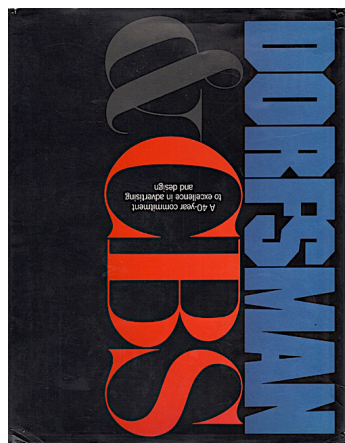
STREIJFFERT, CAROUSHKA & KIHLGÅRD, PETER: *Carouschka's Tickets. A World Wide Collection*

Carouschka Streijffert, 1998. [8], pp. 11–384, [10] pages. Oblong 4to (22 x 34 cm). Softcover with continuous screw connections. Illustrated in colour. Designed by Pia Högborg & Clara von Zweigbergk. "The Ticket Exhibition", Kulturhuset, Stockholm. ISBN981106-990117. Great condition.

Carouschka's Tickets is at once a museum of objects, a record of movement, a catalog of graphic form and typography, and a concentrated experience of travel. Hundreds of plane tickets, train tickets, airline baggage tags, bus transfers, taxicab receipts, parking permits, and other bits of travel ephemera from 70 countries are displayed against rich fields of color. Travelers' thoughts and overheard comments are translated and interspersed between the tickets alongside their original-language versions, comments that range from the banal ("tea?") to the personal ("his wife is bound to notice something soon") to the profound ("alas, my spirit, your wanderings have been my home in this life"). This beautifully designed, printed, and bound volume makes real not only the feelings of travel but also of life itself, in subtle, quiet, and brilliant ways. With each page, the book is more an art object, rather than a gathering of art objects, a moving narrative masquerading as a catalog of tickets. --JULIETTE CEZZAR.



SEK2.500 / €255 / £219 / \$271



[DORFSMAN, LOUIS] 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, jacket somewhat worn to the edges. Front board's top corner bumped. 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 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).

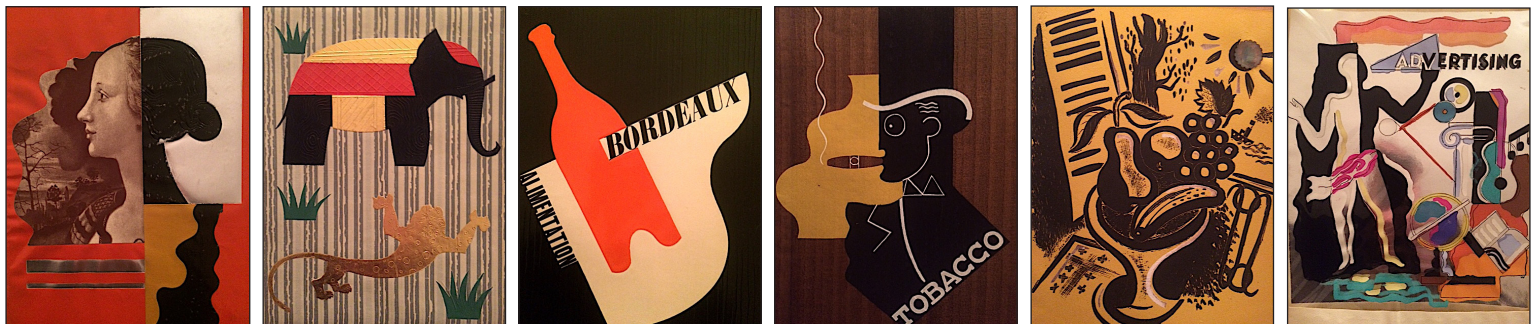
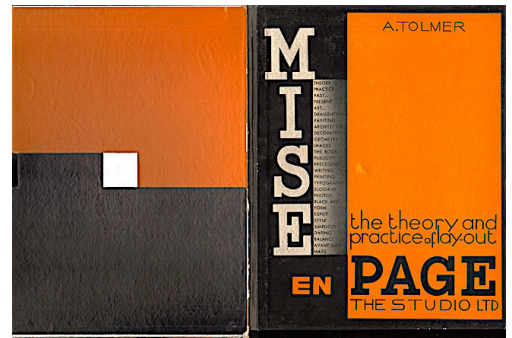
SEK1.200 / €123 / £105 / \$130

TOLMER, ALFRED]: *Mise en Page. The Theory and Practice of Lay-Out*

The Studio Ltd. London, 1931. On 118 unnumbered pages and with numerous text illustrations and 16 original art plates, some with pochoir colouring, this book presents a variety of printing techniques and materials. 4to (27,5 x 22 cm). Original cloth-backed printed boards, a little rubbed and soiled. Slipcase rubbed and worn. Text in English & French.

"...it contains numerous tipped-in pages with some outrageous pieces of finishing. Foils, embossing, hand-painting, different stocks (including wood veneer) and enamelling are just some of the arsenal of devices on display. That the book was produced by a printer is no surprise. /.../ This book on the art of layout was a highly influential publication, which promoted the modern style of design - a seductive blend of curvilinear forms that ignored the intellectual tendencies of the avant-garde." (100 Classic Graphic Design Books pp. 74-75).

This classic on 20th century graphic design by Alfred Tolmer and features the English translation of Alfred Tolmer's text as well as the original French text. This influential primer on modern layout continues to be consulted today, if only for the inspirational design of this book alone. **SEK5.000 / €511 / £437 / \$542**



[PM TYPOGRAPHY. MORRONE, PATTI] *PM Typography's 1984/85 Graphic Design & Typographic Calendar*

PM Typography, Campbell, CA. 1984. 19 posters printed on different stocks in a printed envelope. (w. 43 x h. 56 cm). Some of the posters with mildly wrinkled paper surface at the right margin. Never before have so many of the world's top graphic designers, creative directors, art directors, photographers and type designers collaborated on a single project. *Front page '84* by TONY DISPIGNA. *January*: BRADBURY THOMPSON. *February*: ALLAN PECKOLICK. *March*: MO LEBOWITZ. *April & introduction '84*: GENE FEDERICO. *May*: IVAN CHERMAYEFF. *June*: SEYMOUR CHWAST. *July*: HENRY WOLF. *August*: TONY STAN. *September*: JOSEPH ESSEX. *October*: Bill taubin. *November*: HERMANN ZAPF. *December*: JOHN PETER. *Introduction '85* by TIM GIRVIN. *January '85* by RUDOLPH DE HARAK. *February*: ALDO NOVARESE. *March*: MILTON GLASER. *Closing back page* by HERBERT SPENCER.

"We are proud to present our 1984/85 Graphic Design and Typographic Calendar - A Monumental Tribute to the Graphic Arts, designed by some of the World's Finest Graphic Designers. Each of the designers is immediately recognized as leader in the field. They all have won the highest honors and awards from the various art and graphic design organizations throughout the world. /.../ When we conceive the idea for this project, we thought it would be a



simple twelve month calendar, but the response was so overwhelming, we just couldn't stop at twelve posters and had to go into the following year - part of 1985. A simple one year calendar turned out to be a spectacular set of 19 posters, plus presentation jacket. We hope you are pleased with our 'Labor of Love', and appreciate the efforts of each of the participants. Be inspired!" PATTI MORRONE, *PM Typography*.

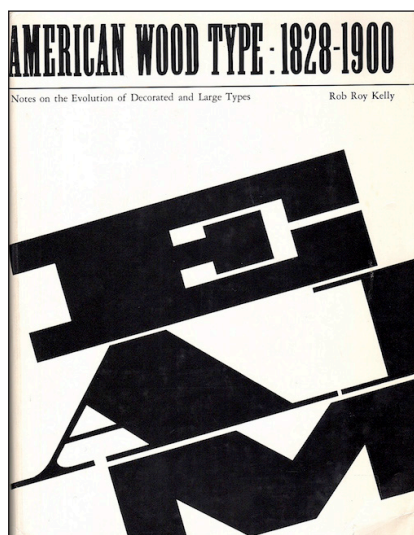
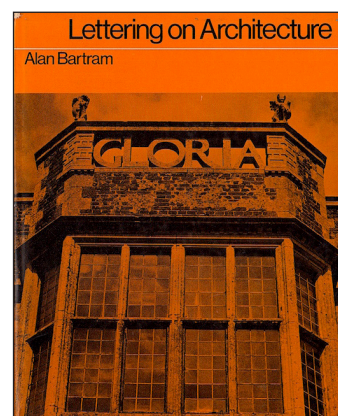
SEK3.000 / €306 / £262 / \$325

BARTRAM, ALAN: *Lettering on Architecture*

Whitney Library of Design, New York. 1976. First US edition of 1975 UK publication. 176 pages. 4to (27,5 x 22 cm). Brown cloth binding, dust jacket with worn edges. 300 black and white illustrations. With glossary and index.

"All the examples are drawn from Italy and Britain - the two countries where the tradition is at its most relevant and where the legacy is as its richest. The illustrations covers the first uses in Italy during the Roman Empire, the revival there during and after the Renaissance, its usage by the British during the 18th and 19th centuries, the forms originating under the Fascist government in Italy, and finally, modern developments in both Italy and Britain." Text from the front flap.

SEK700 / €72 / £61 / \$76



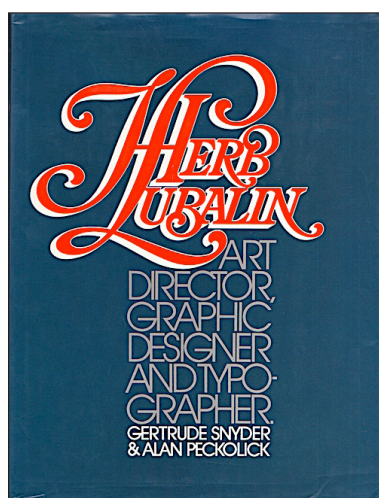
KELLY, ROB ROY: *American Wood Type 1828-1900. Notes on the Evolution of Decorated and Large Types and Comments on Related Trades of the Period*

Van Nostrand Reinhold Company, New York. 1969. First edition. 350 pages. 4to (31 x 23,5 cm). Black cloth, blind stamped front board, spine title lettered in silver, dust jacket with worn edges. Extensively illustrated. A precise bibliography includes a listing of all wood type specimen books found in major American libraries, and a complete index concludes the book.

"In the late 1950s, unable to find a history or classification of American wood types, Rob Roy Kelly (1925-2004) took it upon himself to spend the next 11 years researching the subject. Records were widespread and disparate; Kelly sourced small-town printers for type and libraries with specimen books in order to fill this gap in typographic history. The resulting book catalogues more than 600 type styles and provides a detailed history of the evolution of American wood types. /.../ The main text is profusely illustrated with meticulously catalogued examples of type, borders

and ornaments, an pages from catalogues. /.../ A rear section shows more than 100 type specimens grouped in three main families: Roman, Antique and Gothic. An extensive bibliography completes this most impressive book." (100 *Classic Graphic Design Books* pp. 30-31).

SEK1.200 / €123 / £105 / \$130



[LUBALIN, HERB] SNYDER, GERTRUDE & PECKOLICK, ALAN: *Herb Lubalin. Art Director, Graphic Designer and Typographer*

American Showcase, New York. 1985. 184 pages. 4to (31 x 23,5 cm). Blue, blind stamped cloth binding, dust jacket slightly worn. Over 360 illustrations, 166 in colour.

One of the best overview and summary of Herb Lubalins graphical achievement with anecdotes, history and generous example of Lubalin's works such as logos, ads, packages and typefaces, including also the epoch-making contribution as art director for the provocative papers Avant Garde and Eros.

"For more than 40 years, Herb Lubalin expanded on the intricacies and elegance of typography-based design. He created new forms for communicating meaning, and new meaning for communication. /.../ But Herb Lubalin's contribution to the graphic arts goes well beyond typography. As an agency art director, he pushed aside the established norm of copy-driven advertising and added a new visual dimension. /.../ The combination of unique, trendsetting visuals and honest, intimate narration makes this book

more than just a record of one gentle man's expressions through design. herb Lubalin is also the record of a major chapter in graphic design history." *From the blurb*.

SEK950 / €97 / £83 / \$103

LUBALIN, HERB: *International Typeface Corporation*

ITC, New York. 1980. Poster (w 63,5 x h 96,5 cm) designed by Herb Lubalin for the International Typeface Corporation on the opening of the ITC Center, 2 Hammarckjold Plaza, New York, April 1980. Lubalin asked 26 illustrators to each illustrate a letter of the alphabet; **A:** Stan Mack. **B:** Barbara Nessim. **C:** Seymour Chwast. **D:** Dick Hess. **E:** Charles Slackman. **F:** Wilson McLean. **G:** Milton Glaser. **H:** Bob Alcorn. **I:** Gil Stone. **J:** Doug Johnson. **K:** Gerry Gersten. **L:** Jim McMullen. **M:** Marie Michal. **N:** Norman Green. **O:** Roy Carruthers. **P:** Francois Colos. **Q:** Roger Hane. **R:** Bob Grossman. **S:** Jim Spanfeller. **T:** Simms Taback. **U:** Murray Tinkelman. **V:** Heather Cooper. **W:** Charlie White. **X:** Jerome Snyder. **Y:** Marvin Mattelson. **Z:** James Grashow. (*Snyder & Peckolick* 28).
SEK975 / €100 / £85 / \$106



Five Great Titles for the German Reading People. Lucky You!

WILLBERG, HANS PETER & FORSSMAN, FRIEDRICH: *Lesetypografie*

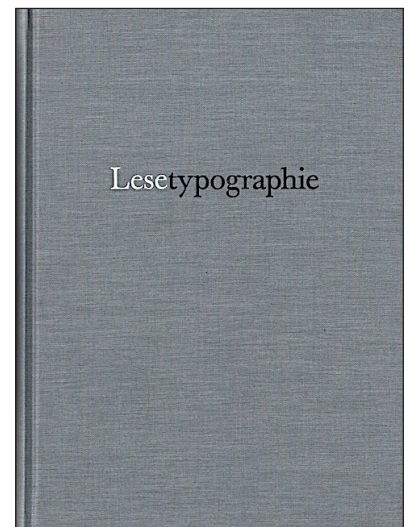
Verlag Hermann Schmidt, Mainz. 1997. First edition. 332 pages. 4to (30 x 22 cm). Blind stamped cloth in great condition. Illustrated in b/w. Text in German. It is a handbook for the practitioner, which can be consulted in small pieces as needed. It is not only a valuable reference, but also a beautifully designed book.

“Typography is meant for readers and not for designers.” With this deep confession, one of Germany’s greatest book-designers and teachers of the 20th century, Hans Peter Willberg (1930–2003) together with Friedrich Forssman, the most distinct typographer, author, exhibition designer and most successful participant among the best German books, set a standard book for every typographer, designer, typesetter and author. There are no universal regulations for correct typography, the criterion is how one reads: lineally as in a novel, consulting like on a website or a dictionary, studying like in a science book or learning like in a first reader’s children’s book: All need other treatment in typography.

Combining the collected typesetters wisdom with the rules of excellent book-design, this »typo-bible« found its way on every typographers shelf in Germany for more than a decade made this book a classic.

Based on the respect for the reader, Reading Typography shows with excellent examples of book-design, how to solve nearly every problem in typography – from details to whole composition advices for text and pictures. How to set drama, lyric, registers or content-pages: No question is to unimportant not be discussed with many inspiring examples.

SEK450 / €46 / £39 / \$49



FORSSMAN, FRIEDRICH & JONG, RALF DE: *Detailtypografie*

Verlag Hermann Schmidt, Mainz. 2004. Second edition. 332 pages. 4to (30 x 22 cm). Blind stamped cloth in great condition. Illustrated in colour and b/w. Text in German.

This book is a treasure! Friedrich Forssman and Ralf de Jong have accumulated all the typesetter’s knowledge of the centuries and have processed it for everyday needs and access. “*Detailtypografie*” is not a textbook [which is usually read cover to cover and then either memorised or forgotten] but a loyal companion for all sorts of typographic situations, a book you have to hand to refer to when needed. A book that answers all questions: From font selection to font editing, from punctuation to record marks, from line break to paragraph, ... up to the foreign-language typesetting and to the mathematical formula typesetting. The reference work for all questions about fonts and typesetting!

SEK600 / €61 / £52 / \$65

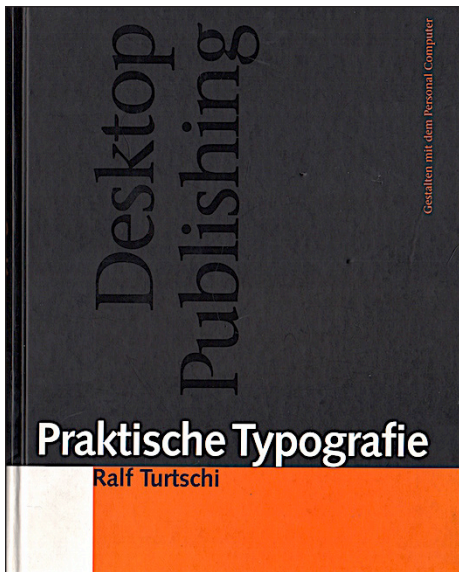
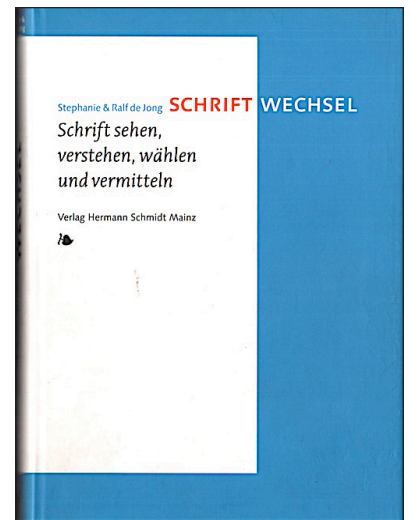


STEPHANIE & RALF DE JONG: *Schriftwechsel. Schrift sehen, verstehen, wählen und vermitteln*

Verlag Hermann Schmidt, Mainz. 2008. Second edition. 360 pages. 4to (30 x 22 cm). Cloth-binding with silkscreen embossing. Dust jacket with light wear near the edges. Former owner's signature (*Leif Thollander*). More than 150 illustrations and examples. Text in German.

About three popular font mistakes and more than 300 pages to get it right: How to see, understand, choose and teach font. With a continuous dummy text from Anne Cuneo's 'Garamonds Lehrmeister'. 50 fonts described in detail and another 200 fonts by comparison.

SEK650 / €66 / £57 / \$70



TURTSCHI, RALF: *Praktische Typografie. Gestalten mit dem Personal-Computer*

Verlag Niggli AG, Sulgen. 2000. Fourth edition. 296 pages. 4to (30,5 x 23,5 cm). Laminated card boards. Small owner's label inside front board (Arne Heine). Illustrated in colour and b/w throughout. Text in German.

An indispensable tool for transverse, typographers, graphic artists, apprentices or anyone who wants to learn more about design questions. Not only the actual design questions are dealt with, but the book also provides information about the main aspects: writing, colour, reproduction technology, printing and equipment, paper, legal foundations, etc.

SEK650 / €66 / £57 / \$70

MUZIKA, FRANTIŠEK: *Die schöne Schrift in der Entwicklung des lateinischen Alphabets. I-II*

Artia, Prague. 1965. 703 + 671 pages. 4to (29,5 x 22,5 cm). Black cloth, spine and front cover lettered in gilt. No jackets. 679 illustrations (mostly full page) + 168 plates on glossy paper. Book design by Milan Heger. Text in German. Two volumes.

František Muzika (1900–1974) was a multidisciplinary Czech artist. From his long-standing interest in writing came the two-volume work *Die schöne Schrift* (in the Czech original: *Krásné písmo ve vývoji latinky I, II* 1958/1963), an unprecedented representation of the development of the Latin script. "The first volume covers the development of the Roman letter in antiquity and the Middle Ages. Muzika deals with Latin epigraphy and the origin of the Latin alphabet, book hands, the old cursive and minuscule scripts, and the Gothic cursive, minuscules, and capitals, as well as Gothic book type. The second part deals with Renaissance styles of the Roman letter, including manuscript hands and Renaissance book and ornamental types; the Roman letter in the baroque and classical periods, with sections on the transitional baroque Roman and italic, classical Roman and italic, baroque and classical ornamental letters, and the reform of Czech types in the national revival; and finally, the Roman letter from the decadent nineteenth-century types to the present. Each period and stylistic trend receives detailed and documented treatment, and the two volumes are a veritable encyclopedia of the Roman letter." LAWRENCE S. THOMPSON, *The Library Quarterly*.

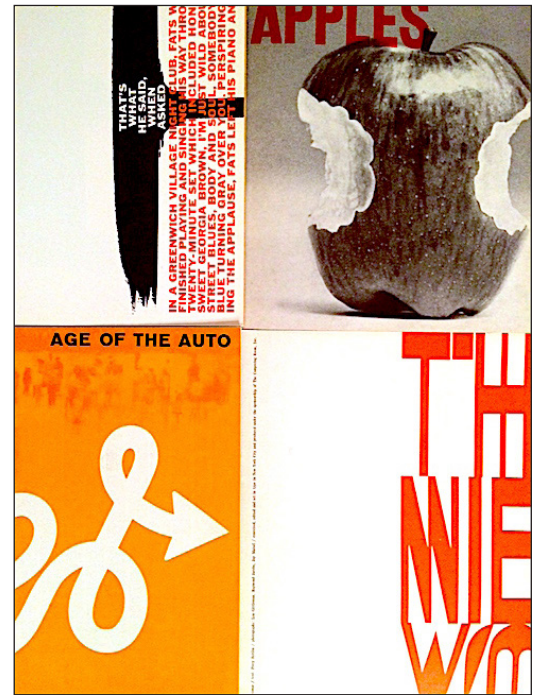


SEK2.200 / €225 / £192 / \$239

SEITLIN, PERCY: *About U. S. Experimental Typography By American Designers*. 1-4

The Composing Room, New York. 1960. Four booklets in red cardboard slipcase with paper label. A series of 16-page, stapled, inserts reprinted from *Der Druckspiegel*, graphic arts magazine, Stuttgart, Germany. Conceived, edited, set in type in New York and produced under the sponsorship of the Composing Room, Inc. Leaflet no. 1 with a weak folding mark at front top corner, no. 4 with small clip at spine top, otherwise in great condition. “*Come Home to Jazz*” designed by HERB LUBALIN, “*That New York*” designed by BROWNJOHN, CHERMAYEFF and GEISMAR, “*Love of Apples*” designed by GENE FEDERICO “*The Age of the Auto*” designed by LESTER BEALL. Loosely inserted a flyleaf from The Composing Room presenting the series.

“When I think of ‘experimental typography,’ visions of dancing, distressed, and often illegible letterforms leap to mind. But in 1960, when the Composing Room (directed by Dr. Robert Leslie), one of New York’s most influential type shops-cum-graphic design showcases, invoked the term, clarity was the goal—somewhat. This was the moment when hot-metal typesetting was at the tipping point. Photo type was nudging the old methods into the shadows. Expression was replacing neutrality. About U.S. was a series of four booklets—excerpts actually—of narrative typo-pictorial essays published in *Der Druckspiegel*, in Stuttgart, Germany. They were conceived, set in type, and sponsored by the Composing Room. Each one was edited by Percy Seitlin, a very astute design writer. Each addressed a topic that typified the United States. ‘Come Home to Jazz’ was designed by Herb Lubalin, ‘That New York’ was designed by Brownjohn, Chermayeff and Geismar, ‘Love of Apples’ was designed by Gene Federico, and the one before you, ‘The Age of the Auto’, was designed by Lester Beall. Each was a form of typographic poetry. Text by Seitlin or, in this case, quotations he selected, are the foundation on which type and imagery is composed. Each booklet, as ‘The Age of the Auto’ reveals, was pristine yet dynamic. There are none of the pyrotechnics that came later in the sixties; this was the bridge between late modernism and new eclecticism. Psychedelic design was at least six years off. This showed how type could be expressive without being boisterous, elegant without being precious. /.../ Lubalin’s was a portend of his typographic word-pictures to come. Brownjohn, Chermayeff and Geismar’s introduced the vibrating type they later used for New York’s Electric Circus, and Federico’s echoed the graphic simplicity of Big Idea advertising. Beall’s is, in only 16 pages, a remarkable history of America’s most important invention, produced without bombast yet loud in its subtlety.” STEVEN HELLER.



SEK1.750 / €179 / £153 / \$190

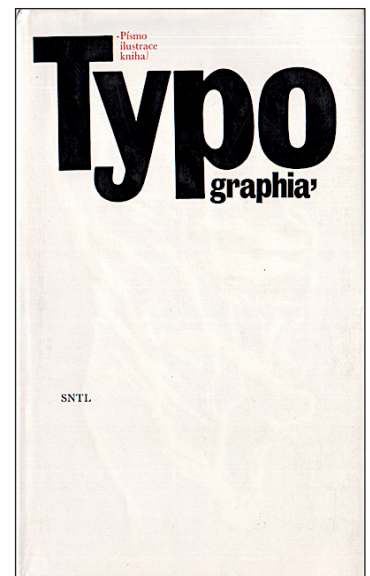
HLAVSA, OLDRICH & WICK, KAREL: *Typographiá. Písmo, ilustrace, kniha*

SNTL, Prague. 1976. 352 pages. Narrow 4to (30 x 18,5 cm). Black cloth with silver decorated front board, dust jacket with mildly edge wear. Type specimens, title pages, spreads and other illustrations, some in colour.

The book designer Oldrich Hlavsa (1909–1995) was the guru of typography in the sixties and seventies, and was one of the few Czech designers who was well known abroad. He influenced an entire generation of graphic designers. In his key three-volume book *Typographia*, a work that has yet to be surpassed, he summarised his innovative views on book design.

From the profession of a typesetter, Oldrich Hlavsa developed his artistic sensitivity through a long practice in printing industry, studying type history and avant-garde trends. He admired Teige’s constructivist ideas on one side, but also respected how Sutnar, Menhart and Muzika transferred tradition into modern design. In Hlavsa’s work, typography was conceived as a visual interpretation of the content. Hlavsa was a self-taught designer, and got a first major opportunity to experiment with illustrative typographic compositions as an artistic editor of the *Plamen* (Flame) magazine. Although Hlavsa has never been officially teaching, encouraged throughout his career by friend Ladislav Sutnar, he spread his knowledge in the typography manual *Typografická písmo latinková* (1957), which was also published in English by New York’s Tudor Publishing as *A book of Type and Design* (1960). During the Czechoslovakia’s normalization period of the 1970s and 1980s, Hlavsa put his views and polygraphic experiences in a three volume book *Typographia 1* (1976), *Typographia 2* (1981), *Typographia 3* (1986) that became an important reference for the Czech typographic and book culture.

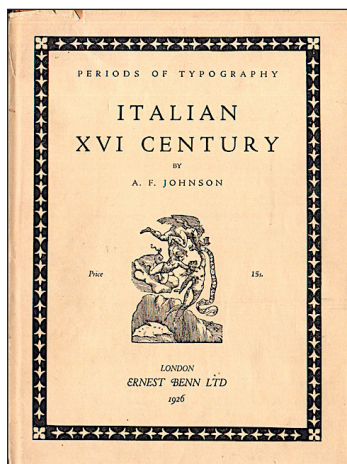
SEK800 / €82 / £70 / \$87



[MERCATORS TRYCKERI AKTIEBOLAG]: *Stilprov [Type Specimen]*

Mercators Tryckeri Aktiebolag, Helsingfors. 1924. Irregular pagination but 287 leaves printed on the rectos only. 4to (27,5 x 19,5 cm). Cloth spine with card boards. Water stained at lower margin, not affecting the text. A type specimen book showing about 50 different type faces typical for the period; as Roman letters, scripts, sans serifs, black letters and a section with Cyrillic alphabets.

SEK1.400 / €143 / £122 / \$152



JOHNSON, A. F.: *The Italian Sixteenth Century*

Ernest Benn, London, 1926. 35 pages + 50 plates. 4to (25 x 19,5 cm). Patterned paper-covered boards with printed labels on the front and spine, worn and torn dust jacket, chipped at head of spine.

Series: "Periods of Typography", under the general editorship of Stanley Morison.

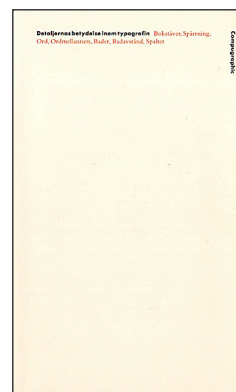
SEK200 / €20 / £17 / \$22

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

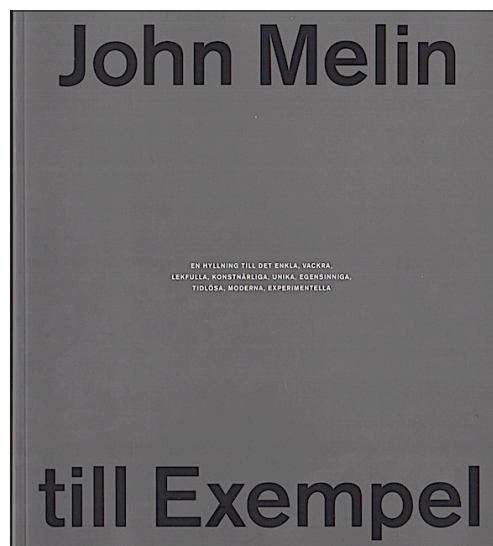
Compugraphic, Wilmington (Mass.). 1988. 47 s. Trådhäftad, omslag med djupa flikar. Tryckt i två färger, rött och svart. 37 illustrativa exempel.

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 / £24 / \$30



THE LAST TWO MONTHS we have sold at least 25 copies of this title. British design studio *Made Thought* posted about it on Instagram https://www.instagram.com/p/_bdN5uBClR/?hl=en ...and this text by BEN PARKER: "I was first introduced to the work of Swedish graphic designer John Melin by Li Bjorholm, who was a designer at Made Thought at the time. Eight years later I still flick through the work of this legendary designer and unearth new things on every page. His work is a true masterclass in balancing concept, style and craft with an effortless touch. Unlike Brockmann's more disciplined and disconnected approach, this work emotively connects and remains as fresh today as when it was first created because it has the 'evidence of the hand and the mind' in every idea."



[MELIN & ÖSTERLIN] MELBI, JOHAN (RED.): *John Melin till Exempel. En hyllning till det enkla, vackra, lekfulla, konstnärliga, unika, egensinniga, tidlösa, moderna, experimentella* [=omslagstitel]

Hall & Cederquist/Y&R och Moderna Museet, Stockholm. 1999. 172 s. 4:o (28 x 25 cm). Trådhäftad med djupa flikomslag. Nyskick! Rikt illustrerad i färg och svartvitt. Typografi av Claes-Henrik Engquist. Förord av Pontus Hultén och texter av Johan Melbi, Ragnar von Holten, Per Henry Richter, Per Mollerup och Anders Wester.

Svensk Bokkonst 1999:10 "En utställningskatalog med ett bra tryck och en perfekt färgåtergivning. En enkel och elegant volym med roliga detaljer, titta på pagineringen t.ex."

Johan Melbis inventering och sammanställning är av största vikt och är ett viktigt referensverk över en guldålder och ett enastående formgivningsliv.

SEK400 / €41 / £36 / \$43

MELIN, JOHN & ÖSTERLIN, ANDERS: *Våra välsignade växter*
M&Ö Förlag, Malmö. 1958. Litografisk plansch. Texter av Karin Österlin-Bergholz och bilder Melin & Österlin. Litografiskt tryckt vid Hälsingborgs Litografiska AB. Pappersyta (bxh): 70 x 50 cm. Ovanligt klara färger fortfarande. Nio knappnålshål runt marginalerna, tre minimala bruna fläckar vid övre marginalen, tre minimala revor vid vänster marginal (c. 2-5 mm). Dessa "marginalbrister" försvinner under en passepartout. (John Melin till exempel s. 147).

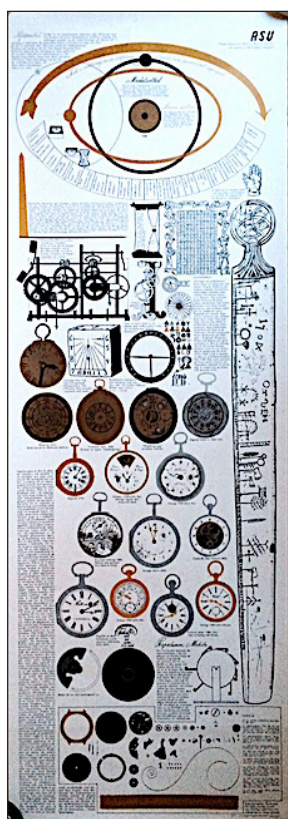
SEK1.200 / €123 / £105 / \$130



MELIN, JOHN & ÖSTERLIN, ANDERS: *Perssons Kryddschema*
M&Ö Förlag, Malmö. 1956. Litografisk plansch. Pappersyta: b. 70 x h. 50 cm.

Texter av Karin Österlin-Bergholz och bilder Melin & Österlin. Litografiskt tryckt i 8 färger vid Hälsingborgs Litografiska AB. Ovanligt klara färger. Marginalnött, fläckad vid övre vänstra hörnet, svaga "rullveck". (John Melin till exempel s. 146).

SEK500 / €51 / £44 / \$54



MELIN, JOHN & ÖSTERLIN, ANDERS: *AB Svenska Urdepoten*

AB Svenska Urdepoten, Malmö. Utan år (tidigt 60-tal). Screentryckt affisch. Högsnallt format 32 x 91 cm. Screentryckt gåva till butiksbesökare. Mycket fint skick. (John Melin till exempel s. 112, se även "1%").

SEK1.000 / €102 / £87 / \$108



ÖSTERLIN, ANDERS & JACOBSSON, GERT: *Ett gott år bär god frukt*

Copyright & Design Gert Jacobsson & Anders Österlin. 1979. Screentryckt kalender för 1980. (b. 51 x h. 101 cm). Tryck: Litografik. Fint skick.

SEK500 / €51 / £44 / \$54

MELIN, JOHN & ÖSTERLIN, ANDERS: *Guldägget*

SAFFT. Det vinnande bidraget till Svenska Affischtecknarens Förenings tävling om symbol till reklambranschens diplom för god reklam (M&Ö, 1958-59). Detta är ett senare avdrag, troligen Björkmans Eftr. (b. 46 x h. 64 cm). Tryckt i guld och svart. Svagt veck vid övre vänstra marginalen. (John Melin till exempel s. 100).

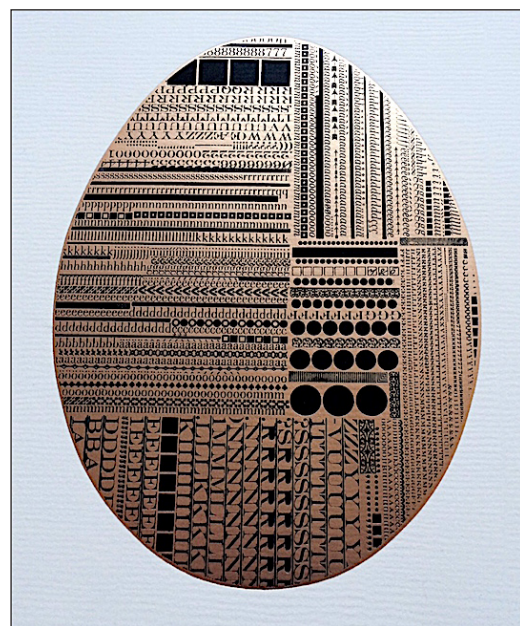
John Melin och Anders Österlin är fortfarande de som fått allra flest guldägg, 22 stycken vardera. Men 20 av dessa har de fått gemensamt.

Guldägget startade 1960 och är Sveriges äldsta, största och mest prestige-fyllda reklamtävling. Tävlingen växte fram under en tid av allt starkare ekonomisk tillväxt och allt mer kreativ reklam. Den första utdelningen skedde 1961, då sammanlagt 17 ägg delades ut. En av pristagarna var Jane Bark, då den enda kvinnan i församlingen.

Idén till Guldägget föds hos SAFFT (Sveriges Affischtecknarens Förening), en av de organisationer som senare bildar föregångaren till Sveriges Reklamförbund. Byrån Melin & Österlin ger tävlingen dess namn, och eftersom det hela utspelar sig kring påsk får den namnet Guldägget. Tanken är att ägget ska delas ut till modiga och välförtjänta reklamköpare: "Guldägget tilldelas reklamköparen eller bokförlaget för dess strävan efter grafiskt kvalificerad formgivning." De första guldäggen går uteslutande till bidrag som producerats av art directors och formgivare. Några silverägg eller diplom delas inte ut, det är bara guld som gäller.

Bakom idén till Guldägget låg således tanken att det bakom varje djärv reklamenhet står en djärv kund, men även politisk slughet. Det är lättare att få uppmärksamhet och respons om man premierar andra än sig själv.

Det andra året, 1962, delas priserna ut personligen och högtidligt på Lundgrens Bokhandel i Malmö. John Melin och Anders Österlin, som vunnit två guldägg året innan, har målat ägg med guldfärg som man äter upp på festen. Sammanlagt delas 32 ägg ut.



SEK1.900 / €194 / £166 / \$206



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