

Paul Rand

50 items

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Portfolio



modernism 101 rare design books
2013 catalog

Thoughts on Design by Paul Rand

Thoughts sur l'Art Graphique

Pensamientos sobre el Arte Grafico

Introduction by

McKnight Kauffer

Not since *Mise en Page*, which reflected a whole decade of design, typography and visual communication, has there been in this broad field a document of one man's experience and mature comment. The mainspring of *Thoughts on Design* is an uncompromising sense of the seriousness and complexity of advertising and typographic design; an outstanding quality is the author's capacity to clarify, to formulate and to arrive at acute revaluations.

In an introduction written for A. D. magazine (October 1941), Moholy-Nagy said of Paul Rand: "He is an idealist and a realist, using the language of the poet and the businessman. He thinks in terms of need and function. He is able to analyze his problems, but his imagination is boundless."

THOUGHTS ON DESIGN is the outcome of convictions: and, as E. McKnight Kauffer says, Paul Rand "has proved the value of his convictions not by words or theories but by actual work and courage." And the results?—The professional reader need only be reminded of certain highlights, such as the series of awards from the Art Directors Club (including the medal for the best designed advertisement in 1945) and the American Institute of Graphic Arts. The general public is familiar with the work which these tokens of success represent: the designs for Dubonnet, Stafford Fabrics, Coronet Brandy, Disney Hats, Ohrbach's, Air-Wick, Jacqueline Cochran cosmetics, and the typography of Thomas Mann's *Tables of the Law* (among "50 Books of the Year 1946").

About the author: Born, New York City, 1914. Studied in various art schools there. Apprenticeship in the studio of George Switzer, the industrial designer. Taught at Cooper Union and the Advertising Guild, at present conducting a post-graduate course at Pratt Institute. At 23 became art director of Esquire (New York), and Apparel Arts magazines; now designer and consultant for many national advertisers and publishers, as well as art director for the William H. Weintraub advertising agency.

From the table of contents: The Beautiful and the Useful. The Designer's Problem. The Symbol in Advertising. Versatility of the Symbol. The Role of Humor. Reader Participation. Typographic Form and Expression. 176 pages, 94 half-tone illustrations and 8 color plates, 8 3/4 by 10 1/2 inches, black cloth with gold-leaf stamping. . . . \$7.50

A note on the translations: This book is presented to an international circle of readers—designers, art directors, art students and laymen interested in the development of the advertising art. French and Spanish translations are published with the original English text, so that readers all over the world may follow the designer's explanations and theory as well as the illustrations of his work.

Wittenborn & Company, Books on the Fine Arts.

38 East 57th Street, New York 22, N.Y. Plaza 3-8890

Gentlemen:

Please send me copies of THOUGHTS ON DESIGN, by Paul Rand \$7.50 each.

name: date:

street: city, zone and state:

charge C. O. D. \$ enclosed

(Please add two per cent city sales tax in New York City)

When you're a young guy coming up in the ranks playing with your X-actos and stats he was the honcho. The yardstick you used to measure your progress up the ladder. What they don't tell you about the ladder is that once you get to the top, then you see the pyramid. That's where the Godfather lives, up in the clouds. I never met Paul Rand.

After a decade of working that side of the street I decided to switch sides. Hustle a bit. Got my name out there. Built a web site. Social media. First big break landed me in a high-rise condo above the Charles River on Beacon Hill, overlooking the freshly buried Big Dig. Boston again.

The two daughters called me in to help clean out their Fathers' condo. He was a retired art director, one of Brodovitch's boys; he made his bones in Manhattan after V-J day. Wily Alexey must have been proud, smiling from the shadows: the pro hardware gathering dust on the coffee table attested to an advanced skill set. Full shelves testified to a full lives work.

One thing rattled me.

This man — a successful navigator of the Mad Avenue — had been obsessed with Paul Rand. Collected everything he did, worshipped him from afar. But there was no evidence of them ever meeting, no warm inscriptions, no secret handshakes, nothing. Rand had a shadow and his name was Roston.

The daughters gifted me one of Dads' rugs. It's a nice rug.

Fast forward a decade. One of Rand's assistants tracks me down, drops off his collection, a choice and personal library. We do the right thing, we follow the code: we put out a catalog. All Summer everybody talked about it. One of the syndicate guys picks up on what we're doing. Spreads the word — tweets it.

Another daughter, another family. She reads the tweet and makes the connection. Her mother had recently passed away and the family was starting to deal with the parents' estate. Both of the parents had been designers. Both of the parents' had known Rand. They were all copacetic. I got the call.

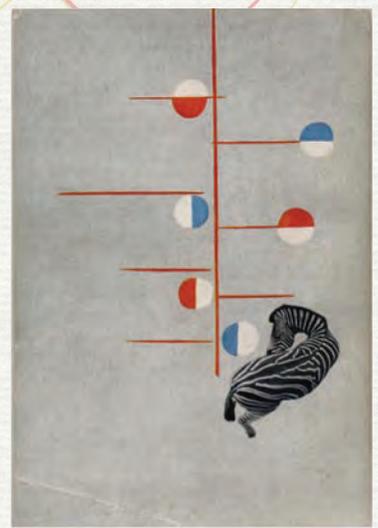
Driving through New Canaan two weeks later — past a touchstone Breuer house — crossing the state line into Westchester County I think about Paul Rand down the road in Weston. Practically just a backyard away. Welcome to the neighborhood.

RED TITLES link directly to MODERNISM101.COM

This catalog is dedicated to the Federico family: Gene, Helen, Gina and Lisa.

Portfolio

22 E. 12th St



1938



- 1 Robert L. Leslie and Percy Seitlin [Editors] **PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS, AND THEIR ASSOCIATES** \$500
New York: The Composing Room/P. M. Publishing Co.
[Volume 4, Number 9: October – November 1938]

Slim 12mo. Stitched and perfect bound 4-color offset wrappers. 96 pp. Illustrated articles and advertisements. Wraparound cover design by Paul Rand.

ORIGINAL EDITION. Features the first article to acknowledge Paul Rand's professional output. Rand designed the wraparound cover as well as the 16-page letterpressed insert tracing the early development of his singular style. The Kenilworth Press was responsible for the printing of the cover and the 16-page Rand insert, and their superlative efforts were rewarded with their full-page ad designed by Rand.

PM (retitled *A-D* in 1942) was the leading voice of the New York-based Graphic Arts Industry from its inception in 1934 to its end in 1942. As a publication produced by and for industry professionals, it spotlighted cutting-edge production technology and the highest possible quality reproduction techniques — from engraving to plates. *PM* and *A-D* also championed modernism by showcasing the work of the vanguard of European emigrants well before their Avant-Garde work became known to a wide audience. [see items 3, 9, 9a]

- 2 Martin Kamin and M. Tjader Harris [Editors] **DIRECTION** \$175
Darien, CT: Direction, Inc.
[Volume 1, Number 9, November/December 1938]

Slim quarto. Stapled 2-color letterpressed wrappers. 28 pp. Fiction, social commentary and art. Cover design by Paul Rand.

ORIGINAL EDITION. Paul Rand's first *Direction* cover as well as first published experiment with abstraction in his design. The three-dimensional map of Czechoslovakia was bisected with red lines to suggest a pair of scissors dividing the country after the Sudetenland was relegated to Germany in October of 1938.

Direction was the laboratory where Rand tested many of his developing theories of modern design and typography. Because he worked without compensation (except for a few Corbusier lithographs. . .), Rand was allowed a tremendous amount of aesthetic leeway in designing covers. With little money budgeted for typesetting, he used his own handwriting for the cover copy, and the rest is history:

"I never did calligraphy . . . Handwriting is an entirely different kind of thing. It's part of the syndrome of modernism . . . It's part of that asceticism."

- 3 Robert L. Leslie and Percy Seitlin [Editors]
**PM: AN INTIMATE JOURNAL FOR ART DIRECTORS,
PRODUCTION MANAGERS, AND THEIR ASSOCIATES** \$150
New York: The Composing Room/P. M. Publishing Co.
[Volume 5, Number 2: August – September 1939]

*Slim 12mo. Stitched and perfect bound hand stenciled (pochoir),
steel die stamped lettering and cold stamped wrappers. 100 pp.
Illustrated articles and advertisements.*

ORIGINAL EDITION. Bound in 36-page letterpress insert *A Design Student's
Guide to the 1939 New York World's Fair*. [see item 4]

- 4 Paul Rand [Designer], John McAndrew [introduction]
**A DESIGN STUDENT'S GUIDE
TO THE 1939 NEW YORK WORLD'S FAIR** \$250
New York: Laboratory School of Industrial Design
with The Composing Room/P.M. Publishing Co., [1939].

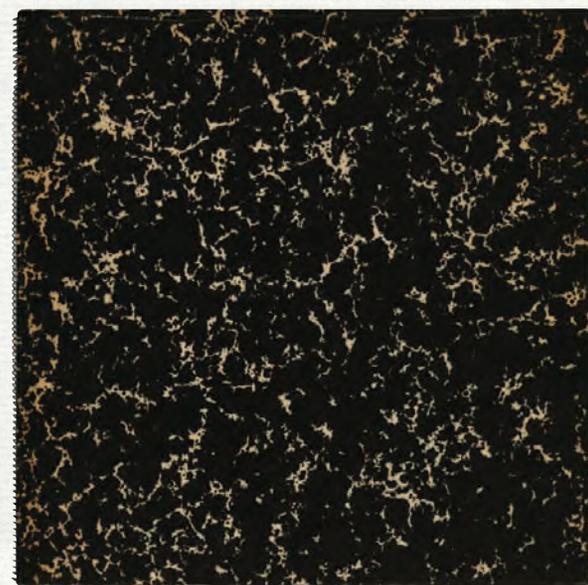
*Slim 12mo. Saddle-stitched printed self wrappers. 36 pp. Text and
illustrations. Cover design and typography by Paul Rand.*

ORIGINAL EDITION. "The Laboratory School of Industrial Design, established
in 1936, was the first school in the United States to devote its entire cur-
riculum to training for the various fields of so-called industrial design —
namely, product, textile, interior, advertising and display design. Every
instructor on the staff must be actively engaged in his profession while
teaching at the school."

- 5 Paul Rand [Designer]
**ESQUIRE FOR SEPT . . .
ON GOING BACK TO SCHOOL** \$750
Chicago/New York: Esquire/Coronet, 1940.

*Square quarto. Wire spiral-bound 2-color self-wrappers bound in
the Japanese style. 18 pp. One fold-out. Text and photocollages.
Rare.*

ORIGINAL EDITION. Elaborate promotion for the September 1940 "Back
to School" issue of *Esquire*. Rand specified the text set in American Type-
writer, predating by two years his brilliant use of that font in the *Mechan-
ized Mules of Victory* AutoCar brochure. The cursive subheads sprinkled
throughout harken to Tschichold's title-page typography for *TYPOGRA-
PHISCHE GESTALTUNG* [Basel: Benno Schwabe, 1935.] Rand also uses
collage to illustrate the section dividers: History, Economics, Psychology,
Mathematics, Literature, and Logic. Rand's manipulation of these dispa-
rate elements into a coherent package reveals an early glimpse of a true
master finding his voice.





1940

- 6 **DIRECTION** \$100
 Darien, CT: Direction, Inc.
 [Volume 3, Number 6, Summer 1940]

Slim quarto. Stapled 2-color letterpressed wrappers. 56 pp. Illustrated articles and advertisements. Photomontage cover by Paul Rand.

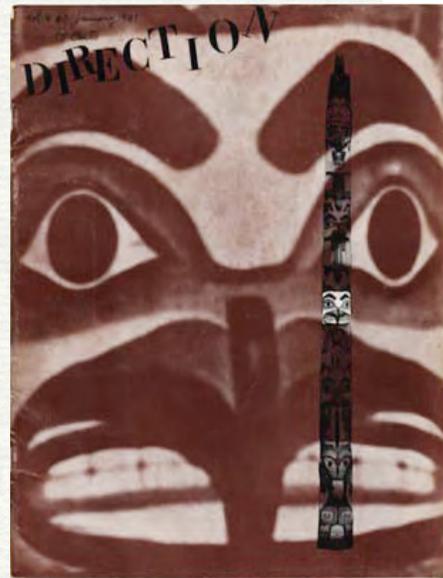
ORIGINAL EDITION. Edited by William Gropper et al., including contributing editors Richard Wright, Kenneth Burke and Edwin Seaver. A dynamic, frequently visually striking, consistently left of center journal of literature and the arts, drawing on the foundations left by the WPA for much of its brilliance.

- 7 **DIRECTION** \$100
 Darien, CT: Direction, Inc.
 [Volume 4, Number 1, January 1941]

Slim quarto. Stapled 2-color letterpressed wrappers. 24 pp. Illustrated articles and advertisements. Photomontage cover design by Paul Rand.

ORIGINAL EDITION. Includes Percy Seitlin's two-page *Art in Industry* column spotlighting Herbert Matter's design and photography with eight images by Matter. A harmonic convergence, since Seitlin had been one of Matter's earliest supporters after his arrival in the United States.

1941



- 8 **DIRECTION** \$150
 Darien, CT: Direction, Inc.
 [Volume 4, Number 3, March 1941]

Slim quarto. Stapled 2-color letterpressed wrappers. 24 pp. Illustrated articles and advertisements. Photomontage cover by Paul Rand.

ORIGINAL EDITION. This cover has been reproduced in countless anthologies, including László Moholy-Nagy's *VISION IN MOTION* (Chicago: Paul Theobald, 1947) and György Kepes' *LANGUAGE OF VISION* (Chicago: Paul Theobald, 1944). We believe this cover was one of Rand's personal favorites since it always seemed to show up in his self-edited compendiums such as Yusaku Kamekura's *PAUL RAND* (Tokyo: Ginza Graphic Gallery, 1992). [see Item 49]

In *VISION IN MOTION*, Moholy-Nagy described this cover: "The rigid use of the traditional horizontal and vertical typography has now been discarded in favor of an oblique composition mixed with drawings, photographs, facsimile handwriting, derived from the collage and photomontage, easily reproduced by the photo-engraving techniques." That sums it up quite nicely.



Inscribed to Richard Erdoes

- 9 Robert L. Leslie and Percy Seitlin [Editors]
**A-D: AN INTIMATE JOURNAL FOR ART DIRECTORS,
PRODUCTION MANAGERS AND THEIR ASSOCIATES** \$500

New York: The Composing Room/P.M. Publishing Co.
[Volume 7, Number 3: February – March 1941]

Slim 12mo. Stitched and perfect bound 2-color offset wrappers. 74 pp. Articles and advertisements. Dated inscription by Paul Rand to fellow designer Richard Erdoes on first page. The earliest Rand signature we have encountered.

ORIGINAL EDITION. Features a 16-page letterpressed insert designed by Rand, with a one-page original introduction by László Moholy-Nagy, the first cross-referencing of these two modern masters.

- 9a **SAME AS PRECEDING, WITHOUT INSCRIPTION.** \$150

Paul Rand [Designer], William Bernbach [text]
and Andreas Feininger [photography]

- 10 **MECHANIZED MULES OF VICTORY** \$1,000
Ardmore, PA: The AutoCar Company, 1942.

Slim quarto. Wire spiral binding. Embossed and printed thick covers. 16 pp. Printed vellum frontis. Printed in two colors throughout. Text and photographs.

ORIGINAL EDITION. Most contemporary designers are aware of Paul Rand's successful and compelling contributions to advertising design. What is not well known is the significant role he played in setting the pattern for future approaches to the advertising concept. Rand was probably the first of a long and distinguished line of art directors to work with and appreciate the unique talent of William Bernbach. Rand described his first meeting with Bernbach as "akin to Columbus discovering America," and went on to say, "This was my first encounter with a copywriter who understood visual ideas and who didn't come in with a yellow copy pad and a pre-conceived notion of what the layout should look like."

In 1942 William Weintraub hired Bernbach as a copywriter. His first assignment was a collaboration with Rand, Weintraub's star Art Director, on a project for The AutoCar Company. Rand had already spent some time on this project, working with Andreas Feininger to develop a visual image for the Armoured vehicle manufacturer. Frustrated by the lack of visual interest in Feininger's images, Rand developed a series of contiguous, two-page spreads divided in half along the same axis. The top half of the pages were for the images — silhouettes, montages and repetitions to suggest movement — the bottom half of the page was reserved for an unusually large amount of copy explaining AutoCar's manufacturing process and to complement the images.



1941 • 1942

22 E.

To Gene
Best wishes
and regards
Paul Rand



1944



Inscribed to Gene Federico

Guillaume Apollinaire
11 THE CUBIST PAINTERS AESTHETIC MEDITATIONS 1913 **\$250**

New York: Wittenborn and Company, 1944.

Slim quarto. Perfect-bound and stitched letterpressed thick wrappers. 38 pp. 20 black and white images. Cover design and typography by Paul Rand; his first attempt at pure abstraction, and his first dust jacket and book design. Ink inscription on FEP.

FIRST EDITION [The Documents of Modern Art Number 1, Series edited by Robert Motherwell]. Inscribed "To Gene [Federico] / Best wishes / and regards / Paul Rand / 12-2 2-44." Gene and Helen Federico were lifelong friends and colleagues of Paul Rand; Helen worked as Rand's assistant at the William Weintraub Agency in the 1940s.

"The outstanding characteristic of the Federicos is that these two graphic artists operate successfully and maintain their artistic integrity in a world which is by and large unsympathetic to artists in general and to the problems involved in their work . . .

". . . It is perhaps not amiss in these troubled and troublesome times to note the sociological as well as the cultural contributions of sincere, gifted young artists like the Federicos. They not only seek and affirm a higher standard in the all-important communicative arts but they are in their roles of artists with integrity, are to be numbered among that small but potent minority who strive in an age of increasing "conformism" and mass-produced mediocrity to live and create as individuals, who seek inspiration rather than security in tradition, and who in their work testify to their belief in the creative vitality of the human being." — Paul Rand: *Gene and Helen Federico* in *Graphis 43* [Zurich: Graphis Press 1952, pg. 394].

[Paul Rand]
12 THIS . . . IS THE STAFFORD STALLION: A SERIES OF NATIONAL ADVERTISEMENTS FOR STAFFORD FABRICS WHICH APPEARED DURING 1944 **\$350**

New York: Goodman and Thiese, 1944.

Square quarto. Perfect bound embossed French folded wrappers. 24 pp. 15 full-page, 4-color advertisement reproductions.

ORIGINAL EDITION. Stafford was an original client of William Weintraub & Co., the agency where Rand grabbed the reins of Chief Art Director after three fruitful years at Esquire. The Stafford Stallion represents one of Rand's earliest trademark designs.

This small volume presents the most complete collection of Stafford Fabrics advertisements available. A previously unknown booklet not referenced in Steven Heller's *PAUL RAND* [New York, Phaidon, 1999].

Inscribed to Helen Federico

- 13 Thomas Mann
THE TABLES OF THE LAW \$175
New York: Alfred A. Knopf, 1945.

Octavo. Green cloth stamped in gold. Photo-illustrated dust jacket. 64 pp. Cover, jacket design and typography by Paul Rand. Pencil inscription on front free endpaper.

FIRST US EDITION. Inscribed "For Helen [Federico] / Paul / 6-15-45."

The story of the early life of Moses, of his preparations for leading his people out of Egypt, of the exodus itself and incidents at the oasis Kadesh and of the engraving of the stone tables of the law at Sinai. (From the cover) Translated from the German [Das Gesetz] by H. T. Lowe-Porter.

- 14 Walter Paepcke, Egbert Jacobson and Paul Rand
**MODERN ART IN ADVERTISING:
DESIGNS FOR CONTAINER CORPORATION OF AMERICA** \$150
Chicago: Paul Theobald, 1946.

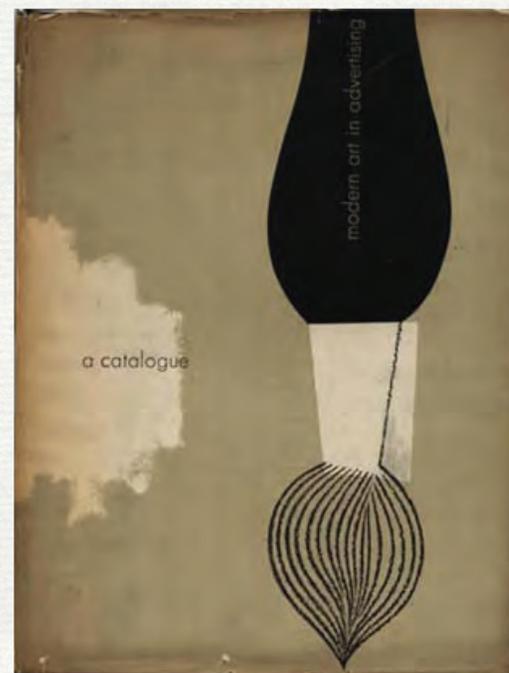
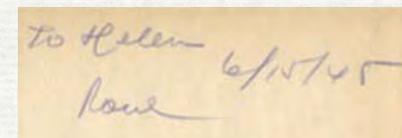
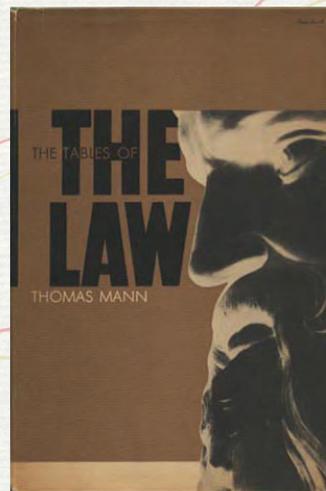
Quarto. Full decorated cloth. Printed dust jacket. Decorated cloth boards mirror the dust jacket design. Unpaginated. 90 black and white reproductions and 39 color plates.

FIRST EDITION. Cover design, board design and interior typography by Rand. An excellent vintage snapshot of corporate America's embrace of the European Avant-Garde — graphically more intense than the later — more artsy — *Great Ideas* series. Many of the included examples commissioned by Chairman Paepcke for the Container Corporation of America have not been reprinted elsewhere.

Includes an essay entitled "Art in Industry" by Walter Paepcke, a short biography and photograph of the represented artists, and work by A. M. Cassandre (13 examples), György Kepes (4 examples), Herbert Bayer (11 examples), Jean Carlu (4 examples), Herbert Matter (8 examples), Leo Lionni (6 examples), Fernand Leger, Richard Lindner, Miguel Covarubias, Ben Shahn, Sigurd Sodergaard, Henry Moore, Persia Abbas, Tibor Gergely, Zdzislaw Czeremanski, Juan Renau, Philip Evergood, Paul Rand, Man Ray, Xanti Schawinsky, Rufino Tamayo, Jean Varda, George Korff, William Campbell, Matthew Liebowitz, Paul Nonnast, Toni Zepf (4 examples), Alfred Pellán, Reginald Massie, Mai-Mai Sze, Mario Carreno, Peter Sekaer, Carlos Merida, William [Willem de Kooning], Kjartan Guojonsson, Yudhisthira Jean Pique, Yun Gee, Sigurd Sodergaard, Venancio Igarta, David Hill and Adolfo Halty-Dube.



22 E. 12th St., Cincinnati 10, Ohio



1945 • 1946

22 E. 12th St., Cincinnati 10, O



1947-48

1946

- 15 George Rosenthal [Editor], Frank Zachary [Managing Editor] **JAZZWAYS [A YEARBOOK OF HOT MUSIC]** \$250
Cincinnati: Jazzways, 1946.
[Volume 1, Number 1: all published]

Slim quarto. Side stapled and perfect bound printed wrappers. 120 pp. Articles and trade advertisements throughout.

FIRST EDITION. Early collaboration between Rand and Frank Zachary, the publisher of Alexey Brodovitch's *Portfolio*. [see items 21, 23]

- 16 Paul Rand, Dr. Robert Leslie and Hortense Mendel **A-D PRESENTS PAUL RAND** \$1,000
New York: The Composing Room/A-D Gallery, 1947.

String-tied portfolio folder printed in black [recto] and orange [verso]. 8-page stapled letterpressed booklet. 24 black and white offset plates.

ORIGINAL EDITION. Elaborate portfolio containing an 8-page booklet and 24 plates of Rand's self-curated work through the Spring of 1947. Finely-produced keepsake and an exceptionally rare piece of ephemera.

Erin Malone writes: "In 1936, Dr. Robert Leslie, assisted by Hortense Mendel, began showing the work of emigre and young artists in an empty room in The Composing Room offices. Called the A-D Gallery, it was the first place in New York City dedicated to exhibiting the graphic and typographic arts.

"The A-D Gallery was one of the only places in New York City for young artists to come into contact with the work of European emigres and soon became a social meeting place for designers to meet each other, as well as prospective clients and employers. Dr. Leslie knew many people in New York and went out of his way to introduce people to each other. The gallery and the magazine became mirrors of each other. Often a feature in the magazine would become a show and vice-versa."

Signed by Paul Rand

- 17 Max Bill [preface] **GEORGES VANTONGERLOO: PAINTINGS, SCULPTURES, REFLECTIONS** \$150
New York City: Wittenborn, Schultz, Inc., 1948.

Quarto. Thick printed wrappers. 92 pp. 49 plates [2 in color]. Cover design and typography by Paul Rand. Rand ink signature on front free endpaper.

FIRST EDITION [Problems Of Contemporary Art: Number 5]. Part of the Wittenborn series designed by Paul Rand and with a preface by Max Bill.

- 18 [Paul Rand]
INTERFAITH DAY CEREMONIES \$75
 New York City: The Interfaith Movement, Inc, [1948].

Tri-fold brochure printed in 4- over 1-color on uncoated stock. Design and typography by Paul Rand. Rare.

ORIGINAL EDITION. Brochure that unfolds to 8.5 x 20.65 printed via offset lithography for the The Interfaith Movement, Inc. based at the Bar-bizon Plaza Hotel. The Ceremonies occurred on Sunday September 26, 1948 at the Central Park Mall. Brochure includes Greetings, Program, Interfaith Oath, Officers and Credits.

Inscribed to Gene Federico

- 19 Marcel Raymond
FROM BAUDELAIRE TO SURREALISM \$175
 New York: Wittenborn, Schultz, 1949.

Small 12 mo. Red cloth stamped in gold. Printed dust jacket. 428 pp. 9 illustrations. "Complimentary Copy" inkstamp on colophon. Cover, jacket design and typography by Paul Rand. Pencil inscription on front free endpaper. A very good copy of the rare cloth edition from the series edited by Robert Motherwell.

FIRST EDITION [The Documents of Modern Art Number 10]. Inscribed : "For Gene [Federico] / Merry Xmas / Paul / 1949."

In an early *Graphis*, Max Bill reviewed Motherwell's Documents of Modern Art series, stating it was the most important series of modern art documents since Gropius and Moholy-Nagy's Bauhuasbüchers.

- 20 Robert Goldwater
MODERN ART IN YOUR LIFE \$50
 New York: Museum of Modern Art, 1949.

Quarto. Printed and stapled wrappers. 48 pp. 143 black and white images.

ORIGINAL EDITION. *MoMA Bulletin* [Volume 17, Number 1; 1949]. Rand nailed the concept of this book with a perfect visual image — widely recognized as one of his most iconic covers. A primer on how modern art had infiltrated everyday life in postwar America. All aspects of modern culture are represented: architecture, furniture, fabrics, ceramics, textiles, books, posters, exhibits, sculpture, graphic design are tied together in a tasteful MoMA knot.

- 20a **REVISED EDITION FROM 1953.** \$50



1948 • 1949



21 Paul Rand
PORTFOLIO: A NEW KIND OF GRAPHIC ARTS MAGAZINE
 N. P. [Cincinnati: Zebra Press, 1949].

\$750

Accordion-folded [2 x 8.5 folded to 8.5 x 16 unfolded] brochure with 8 panels, printed recto only. A fine, uncirculated example.

ORIGINAL EDITION. Promotional brochure published in advance of *Portfolio's* first issue. Printed in three colors with full bleeds and halftone photographic portraits of Giambattista Bodoni, E. McKnight Kauffer, Fernand Leger, David Stone Martin, Herbert Matter and Paul Rand. Text descriptions accompany each portrait and provide insight into pre-production development of the legendary magazine.

Fernand Leger was credited with the inaugural cover design, as well as contributing a portfolio of unpublished paintings. Neither the cover nor the portfolio were ever printed.

Herbert Matter was slated to contribute "an interesting photographic series on Women, chiefly nudes, with stress on movement and texture." This series was never printed.

And Paul Rand is credited "with the layout of this brochure, and *Portfolio's* trade mark and letterhead . . ."

In Heller's monograph PAUL RAND, the author quotes Frank Zachary as saying that Rand designed the most beautiful letterhead and promotional brochure that he had ever seen (which are now lost) . . . [see item 22]

Portfolio is considered Alexey Brodovitch's greatest achievement — although short-lived, the magazine captured the dynamic work of some of his emerging star students from his famous Design Laboratory, including Irving Penn, Richard Avedon and Art Kane.

The list of contents and contributors for *Portfolio* magazine reads like a guest list at some great event hosted by an enlightened art patron. "Producing a magazine is not unlike giving a party — the editor has to be a good master of ceremonies," according to Zachary.

Like Brodovitch, Zachary likened publication design to cinematography, where the pacing of visual sequences plays an important role. "Art directing and editing are one and the same thing — you have to keep your eye on both the visual and verbal narration line. "You have to tell two stories, one in words, one in pictures, completely separate — but like railroad track, leading to the same place." Zachary in GRAPHIS PUBLICATIONS [Zurich, Graphis Press, 1992].

"Paul didn't think much of magazine design, and he himself was incapable of it," according to Zachary. "When I was editing *Portfolio* I asked Paul to do something in the way of a format, and he just couldn't do it."

1949

22 [Paul Rand] **PORTFOLIO** \$1,000
N. P. [Cincinnati: Zebra Press, 1950].

Letterhead, Mailing Envelope and Business Reply Card designed by Paul Rand. Letterhead printed in 2-colors [match red and green] on laid paper with manufacturers' watermark; no. 9 side seam envelope printed in match green; Business Reply Card printed in 2-colors [match red and green] on both sides. Letterhead lightly worn from handling. Envelope with glue-stain bleed through to verso. BRC mildly age-toned. Overall very good or better. Regardless of condition, a singular set.

ORIGINAL EDITION. Three pieces published in advance of the first issue of Zachary and Brodovitch's *Portfolio*. An interesting glimpse into the pre-production development of the legendary magazine. Steven Heller quotes Frank Zachary as saying that Rand designed the most beautiful letterhead and promotional brochure that he had ever seen (which are now lost) . . . [p. 90] Not any more.

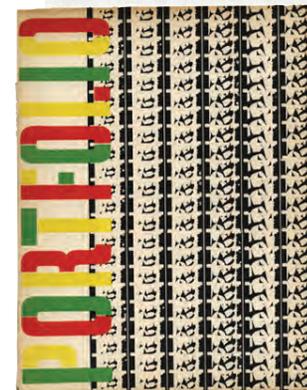
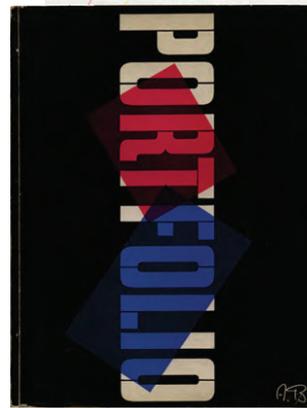
A Complete Set with Shipping Carton

23 Alexey Brodovitch and Frank Zachary **PORTFOLIO** **SOLD**
A MAGAZINE FOR THE GRAPHIC ARTS 1 - 3
Cincinnati: Zebra Press, and Duell, Sloane and Pierce.
[Volume 1, Nos. 1 - 3, Winter 1950 - Spring 1951, all published]

Three volumes. Folios. Extravagantly illustrated in color and black and white, with a variety of bound-in inserts, including wallpaper and gift-wrap paper samples, fold-outs and a laid-in pair of 3-D viewing glasses. Issues One and Two in side-stitched perfect-bound wrappers. Also included is an original mailing carton designed by Brodovitch with the word "Portfolio" screen-printed in black on a card chipboard tongue-in-slot carton. Original subscribers mailing label attached. A very good or better set.

FIRST EDITION. Complete set of Brodovitch's greatest achievement — although short-lived, *Portfolio* captured the dynamic work of some of his emerging star students from his famous Design Laboratory, including Irving Penn, Richard Avedon, and Art Kane. Brodovitch's refusal to allow advertising to mar the flow of this magazine led to its quick demise: only three issues were published from 1950 to 1951.

Includes illustrated articles on E. McKnight Kauffer, Paul Rand, Saul Steinberg, Ray and Charles Eames, Charles Coiner, Ben Shahn, Henri Cartier-Bresson, Irving Penn, Richard Avedon, Jackson Pollock, Alexander Calder and many others.



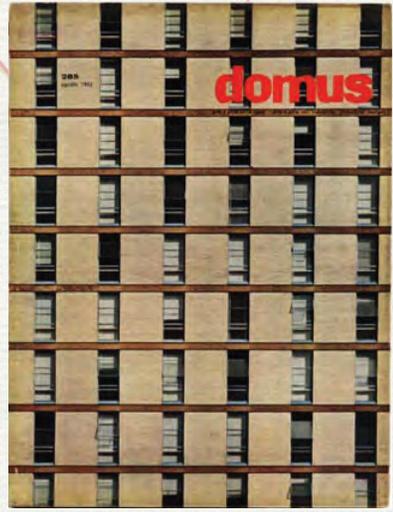
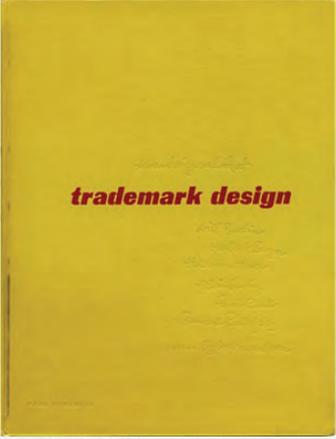
1950 • 1951



Portfolio

22 E. 12th St., Cincinnati 10, Ohio

1952 • 1953 • 1955



24 Egbert Jacobson [Editor]
SEVEN DESIGNERS LOOK AT TRADEMARK DESIGN \$150
Chicago: Paul Theobald, 1952.

Quarto. Embossed yellow cloth decorated in red. Red endpapers with black vignettes. 172 pp. 400 illustrations in various colors.

FIRST EDITION. One of the coolest graphic design books ever published — assembled around original, illustrated essays by Herbert Bayer, Will Burtin, Creston Doner, Alvin Lustig, Paul Rand and Bernard Rudofsky.

From Jacobson’s introduction: “Herbert Bayer then offers a brief classification of the various trademark types. Alvin Lustig discusses the development of their ideas and forms. Paul Rand shows how they may be given new emphasis and variety. Will Burtin stresses their traditional and developing application. In a single case history, H. Creston Doner demonstrates the need for periodic re-evaluation.”

Greetings from Weston or Home Sweet Home

25 Gio Ponti [Editorial Director]
DOMUS 285 \$50
Milan, Editoriale Domus: Agosto 1953.

Text in Italian. English and French translation summary. Slim folio. Perfect bound and stitched photo illustrated wrappers. Side stitched textblock. 64 [xx] pp. Articles and advertisements. Multiple paper stocks and inserts. Elaborate graphic design throughout.

ORIGINAL EDITION. Features *The Stone House*: Ann & Paul Rand, Weston, CT, a 4-page article with 6 black and white photographs by Hans Namuth, and a floor plan with elevations.

26 Takashi Miyayama [Editor] and Hiroshi Ohchi [Art Director]
IDEA: INTERNATIONAL ADVERTISING ART \$200
Tokyo: Seibundo-Shinkosha, 1955 [Volume 2, Number 9, January 1955].

Parallel texts in Japanese and English. Slim quarto. Perfect bound and stitched thick printed wrappers. 92 pp. Black and white illustrations. 4 pages in full color. Cover design by Paul Rand.

ORIGINAL EDITION. *Idea* served as the Japanese equivalent of *Graphis* — a magazine dedicating to promoting the Graphic Arts of a certain region to the rest of the world. *Idea* offered the contemporary viewer a glimpse into Japanese Graphic Design Culture as it emerged from the ashes of World War II and made its influence felt on a global scale.

Includes illustrated profiles of Alvin Lustig, Georg Olden, Ladislav Sutnar, Will Burtin, Bill Sokol, Edward Carini, Paul Rand, A. F. Arnold, Gene Federico, John Milligan and Lester Beall.

- 27 Jane Fisk Mitarachi [Editor]
INDUSTRIAL DESIGN 3 \$100
 New York: Whitney Publications, Inc.,
 [Volume 4, Number 3, March 1957]

*Slim quarto. Side stapled and perfect bound printed wrappers.
 118 pp. Articles and advertisements throughout.*

ORIGINAL EDITION. Features Hugh Johnston's *From old IBM to New IBM: the story of a company's increasing sense of design*, a six-page article with 15 black and white images. When IBM needed to update their look, they turned the work over to Paul Rand, Charles Eames, George Nelson, Edgar Kaufmann and Eliot Noyes. They did a good job. [see items 37, 44]

- 28 James T. Farrell [Editor]
H. L. MENCKEN: PREJUDICES: A SELECTION \$50
 New York: Vintage Books, 1958.

Trade paperback in thick printed wrappers. 258 pp. Paul Rand's most famous paperback cover design.

FIRST EDITION [Vintage Book K-58]. Match the quote with the author:

For every complex problem there is an answer that is clear, simple, and wrong.

- H. L. Mencken Paul Rand

Love is the triumph of imagination over intelligence.

- H. L. Mencken Paul Rand

Answers on the last page.

With Hand-Written Note on Paul Rand's Letterhead

- 29 Paul Rand and Gibson A. Danes [introduction]
THE TRADEMARKS OF PAUL RAND — A SELECTION \$1,500
 New York: George Wittenborn, Inc. 1960.

Square quarto. Stiff, printed French folded wrappers. Perfect bound signatures in the Japanese style. Design and typography by the author. General formatting and printing by Hiram Ash at the School of Art and Architecture, Yale University.

FIRST EDITION; limited to 450 copies. Each of Rand's selected 12 trademarks are presented as full-page design elements with spot-color printing. Printer Hiram Ash's personal copy, with a laid in, hand-written note from Paul Rand on his own stationery.

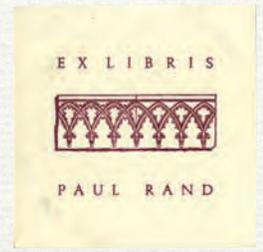
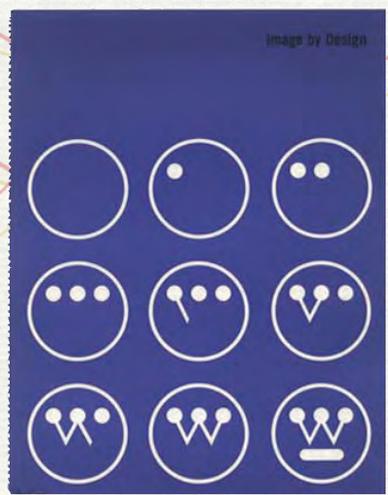
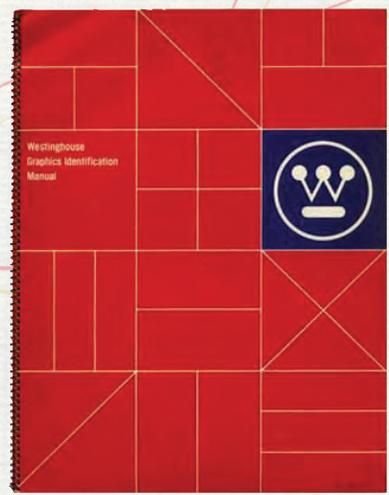
According to a Wittenborn trade advertisement in *Typographica 3* (June 1961), **THE TRADEMARKS OF PAUL RAND** was issued in a 450-copy press run and subsequently offered at \$7.50 per copy. This limitation makes this volume the rarest title authored by Rand.



1957 • 58 • 60

Portfolio

22 E. 12th St., Cincinnati 10, Ohio



1961.68

30 Paul Rand
WESTINGHOUSE GRAPHICS IDENTIFICATION MANUAL / IMAGE BY DESIGN \$1,500
Pittsburgh: Westinghouse Electric Corporation, 1961.

Slim quarto. Thick printed covers with acetate panels. Wire spiral binding. 32 pp. Printed in spot colors throughout. Housed in original Westinghouse mailing envelope.

Slim quarto. Printed folded wrappers in two colors: single-fold to produce a 4-page brochure. Elaborate graphic design.

ORIGINAL EDITIONS. Two volumes housed in matching [uncirculated] Westinghouse envelope. These titles explain and illustrate the proper use of the Westinghouse Logo in every possible situation and iteration, from matchbooks to water towers.

“The purpose of this folder is not to hamper but to encourage individual initiative. The few limitations set forth, namely: diligent and thoughtful adherence to the basic design of logotype and trademark, and proper use of the selling statement are merely tools for creating a cohesive corporate image.”

Early example of one of the most successful Corporate Design Programs in history: when Westinghouse hired Eliot Noyes as Consultant-Director of Design in 1959, Noyes hired Charles Eames to work on products and displays, and Rand to redesign the logo and graphics.

Paul Rand's Copy

31 Karl Gerstner
DESIGNING PROGRAMMES \$1,000
New York: Hastings House, 1968.

Octavo. White cloth stamped in black. Printed dust jacket. 112 pp. Black and white and color illustrations throughout. "Variable picture comprising 31 bars by Karl Gerstner" 10-page brochure laid in.

NEW LARGE EDITION by D.Q. Stephenson [originally published by Arthur Niggli, 1964]. Paul Rand's copy with his Ex Libris plate attached to front free endpaper. Books from Rand's library are not uncommon, but nicely associated copies such as this are considerably scarcer. Difficult imagining a better association copy than this one.

People are surprised to hear that Paul Rand hired a designer to produce his personal library bookplate. Rand's outsourcing can certainly be forgiven considering that he hired Gianni Basso for the job. Basso — the Venetian Gutenberg — and his Letterpress Studio on the Calle Fumo are the final destination for people wanting to mark their collection with distinction. Basso prides himself on not owning a computer and sets his type in metal. Basso's Rand bookplate is simple, elegant and timeless.

- 32 Paul Rand **A NEW SYMBOL FOR THE UNITED STATES DEPARTMENT OF THE INTERIOR: BUREAU OF INDIAN AFFAIRS** \$500
Weston, CT: Paul Rand Inc, June 1968.

Square folio. Thick, printed French folded wrappers. 22 pp. The interior signatures are perfect bound in the Japanese style and printed rectos only. Cover design and typography by the author. Internally fine with wrappers lightly worn at edges. Rare.

UNKNOWN LIMITATION. Rand wrote "It is only by association with a product, a service, a business, or a corporation that a logo takes on any real meaning. It derives its meaning and usefulness from the quality of that which it symbolizes."

- 33 [Paul Rand] **THE GRAPHIC ART OF PAUL RAND** \$50
New York: The IBM Gallery, 1970.

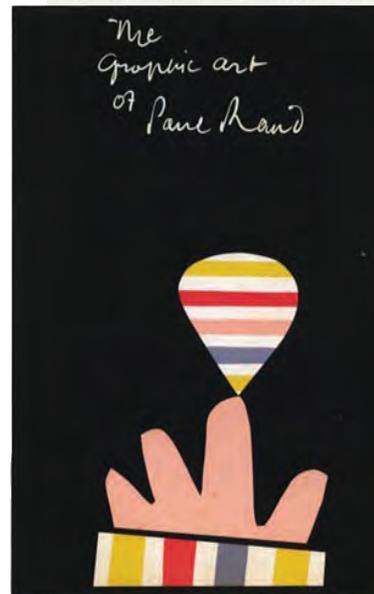
Single-fold brochure printed in 4-over 1-color on uncoated stock. 66-item exhibition checklist laid in as issued. Design and typography by Paul Rand.

ORIGINAL EDITION. Exhibition brochure published for The Graphic Art of Paul Rand from May 18 to June 20, 1970 at the IBM Gallery, 16 E. 57th St., New York, 10022. Includes a short introduction to the gallery exhibition, biography and testimonials by Giovanni Pintori, Yusaku Kamekura, E. McKnight Kauffer and Ladislav [sic] Moholy-Nagy.

- 34 Paul Rand **THE PRINTING SALESMAN'S HERALD [BOOK 35]** \$50
New York: Champion Papers, Champion International Corporation, 1975.

Quarto. Glossy printed wrappers. Unpaginated [42]. Color plates. Bump to lower corner. Special Issue on Paul Rand, designed by Rand, naturally.

FIRST EDITION. "This special edition of *The Printing Salesman's Herald* is devoted exclusively to Paul Rand and his work. Rand has been a prime mover in establishing graphic design as a respected profession. His continuing efforts have help convince business leaders around the world of the central importance of good design as an integral part of a company's public posture"

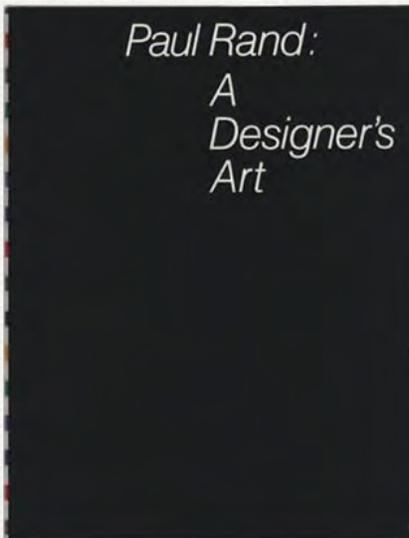
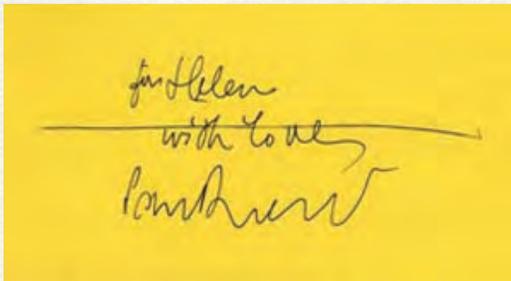
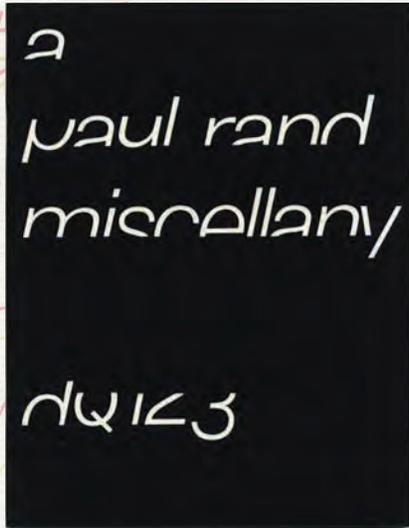


1968 • 70



1975

22 E. 12th St., Cincinnati 10,



1984 • 1985

Inscribed to Helen Federico

- 35 Mildred Friedman [Editor]
DESIGN QUARTERLY 123
A PAUL RAND MISCELLANY **\$150**
 Cambridge: MIT Press/ Walker Art Center, 1984.

Slim quarto. Thick printed stapled wrappers. 34 pp. Elaborate graphic design throughout. Ink inscription on front free endpaper.

FIRST EDITION. Inscribed "For Helen [Federico] / with love / Paul Rand." Rand was both guest designer and editorial subject for DQ 123, a thoughtful pre-publication abridgement of Rand's A DESIGNER'S ART from 1985, which was itself an updating of his 1947 THOUGHTS ON DESIGN.

Design Quarterly began as *Everyday Art Quarterly*, published by the Walker Art Center in Minneapolis starting in 1946. The editorial focus aimed to bring modern design to the masses through thoughtful examination of household objects and their designers. *Everyday Art Quarterly* was a vocal proponent of the Good Design movement (as represented by MoMA and Chicago's Merchandise Mart) and spotlighted the best in industrial and handcrafted design. When the magazine became *Design Quarterly* in 1958, the editors assumed a more international flair in their selection of material to spotlight.

- 35a **SAME AS PRECEDING, WITHOUT INSCRIPTION.** **\$50**

Inscribed to Gene Federico

- 36 Paul Rand
A DESIGNER'S ART **\$300**
 New Haven: Yale University Press, 1985.

Octavo. Black flexible cloth boards embossed and stamped in gold. Printed dust jacket. 240 pp. 153 black and white illustrations and 55 color plates. Ink inscription to front free endpaper.

FIRST EDITION. Inscribed "For my friend Gene [Federico] / best / Paul." Collects 27 essays and illustrations in a revised and updated version of THOUGHTS ON DESIGN [1947].

"In the future I will present this book to our Swiss printers as the measure of quality." — Josef Müller-Brockman, Zurich

- 37 Walter Herdeg [Editor]
GRAPHIS 242 \$35
Zurich: Graphis Press, [Volume 42, March/April 1986].

Text in English, French and German. Slim quarto. Side stapled and perfect bound printed wrappers. 84 pp. Multiple paper stocks. Articles and trade advertisements throughout. Cover design by Andrzej Dudzinski.

ORIGINAL EDITION. Features IBM — *Design, Business and Education* by Steven Heller, a 24-page article with 84 color and black and white illustrations. Sixteen examples by Paul Rand from his 30-year affiliation with IBM. Other designers include Karl Gerstner, Pentagram, Alan Fletcher, Fulvio Roiter, George Tscherny, and Pierre Mendell and others.

“ . . . We don't think design can make a poor product good, whether the product be a machine, a building or a promotional brochure. But we are convinced that good design can materially help a good product realize its full potential . . . good design is good business.”

— Thomas J. Watson, Jr., Chairman of the Board, IBM Corporation

- 38 Paul Rand
GOOD DESIGN IS GOOD WILL \$50
New Haven: Yale University School of Art, 1987.

Slim quarto. Stapled felt printed and embossed wrappers. 12 pp. Beautifully typeset. A fine, uncirculated copy.

ORIGINAL EDITION. Addresses the poor design decisions often made by corporations and how such decisions can impact their bottom line. An edited version of the essay appeared in *DESIGN FORM AND CHAOS* [1993].

- 39 John Luke
A 24-PAGE BOOK \$50
New York: The Type Directors Club, 1987.

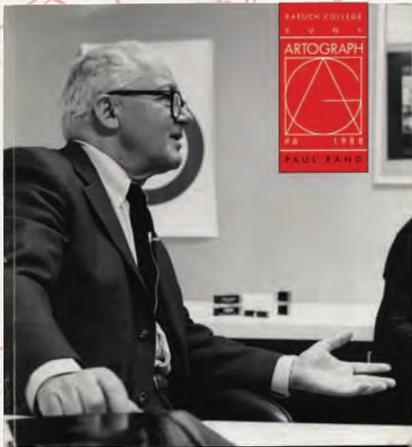
Square quarto. Thick stapled wrappers. 24 pp. Color design samples throughout. Cover design by Paul Rand.

FIRST EDITION. 24 full-page, original color designs by Lou Dorfsman, Jerry Craw, Ivan Chermayeff, Bradbury Thompson, Milton Glaser, Saul Bass, Minoru Morita, Paul Rand, Mike Quon, Gene Federico, Alan Peckolick, Diana Graham, George Lois, Tom Geismar, George Tscherny, Gerard Huerta, Martin Solomon, Patrick Fultz, Samuel Antupit, Tom Carnase, Herman Zapf, Jozef Sumichrast, Massimo Vignelli and B. Martin Pedersen.

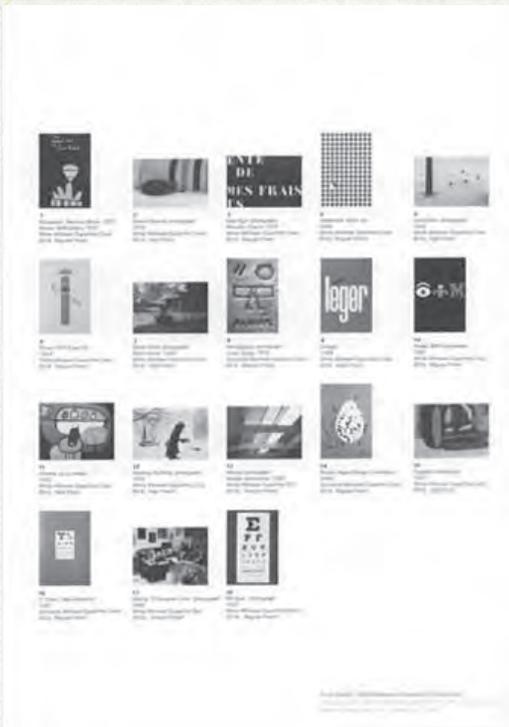


1986 • 1987





1988



- 40 Virginia Smith [Editor] **ARTOGRAPH #6: PAUL RAND** \$100
New York: Baruch College, CUNY, 1988.

Square quarto. Thick, illustrated and letterpress scored wrappers. 36 pp. Elaborate graphic design printed in spot colors throughout. Various paper stocks.

ORIGINAL EDITION. Devoted to an interview with Rand by Baruch College students. Illustrated with student photographs of the interview session as well as work examples. Edited and art-directed by Virginia Smith, Yale MFA 1958.

Includes illustrated profiles of several European designers from whom Rand had learned lessons. Profiled are Otto Arpke, Lucian Bernhard, Alexey Brodovitch, A. M. Cassandre, Wilhelm Deffke, O. H. W. Hadank, Gustav Jensen, Alfred Mahlau, Hans Schleger and Valentin Zietara.

- 41 Paul Rand **PAUL RAND — MOHAWK GRAPHICS COLLECTION** \$750
Cohoes: Mohawk Papers Mills, 1988.

Folio. Publishers mailing envelope. Embossed and printed envelope housing production notes, printed index and 18 individual lithographed prints. Prints measure 11" w x 16" h.

FIRST EDITION. Issued by the Mohawk Papers Mills as a paper promotion to showcase various Mohawk papers and their performance under rather rigorous press and proofing conditions.

Production techniques include 150 line-screen separations from flat art, original paintings and 35 mm slides. Back of pages 1 thru 18 were lithographed with PMS 402 flat gray ink. Process inks were fluorescent yellow and magenta, process cyan and flat black. Finishing includes hot embossing and gold foil stamping.

Here we quote Rand's production instructions at length: "Standard color separations will not give good results on uncoated paper. Highlights need to be reduced by about 5% and shadow dots should be no greater than 85%.

"Press proofs are the only way a printer can really tell what the color separation is going to look like. Chromalin and Matchprint proofs should not be used. They appear too sharp and colors look too bright.

"Once a color approval has been given on press, the pressman should increase his ink density from 5 to 7 points on the densitometer to allow for dry back to the ok'd wet color that was approved."

Don't try these instructions with your pressman.

- 42 Paul Rand
**A NEW LOGO DESIGN FOR THE LIMITED:
COLUMBUS, OHIO 43216** \$500
Weston, CT: Paul Rand, n.d. [1988].

*Octavo. Perfect bound felt French folded wrappers. 26 pp.
Elaborate graphic design printed in spot colors throughout.
Interior signatures are perfect bound in the Japanese style.*

UNKNOWN LIMITATION. Written and designed by Rand for The Limited, a large chain of retail clothing stores based in Columbus, Ohio. The book walked through the process of designing and implementing a new Trademark. Includes a brief history of fashion retail, readability, the problem of “the,” a study in size flexibility, variety and usage.

“... Rand did not deal directly with the chairman, but rather an enthusiastic, secondary manager. After deliberation The Limited’s Chief Executive rejected the mark without giving a reason.” [Heller]

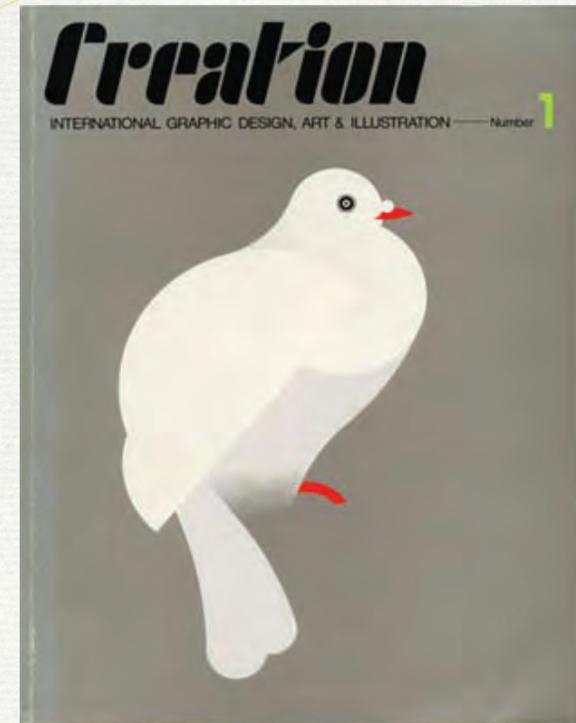
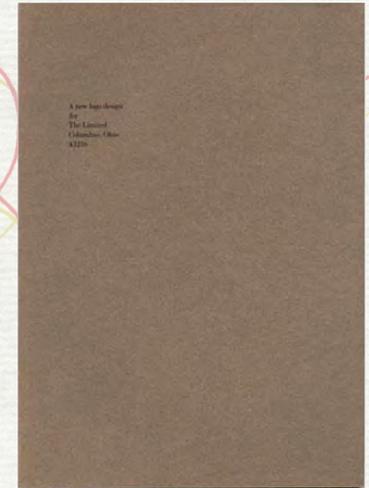
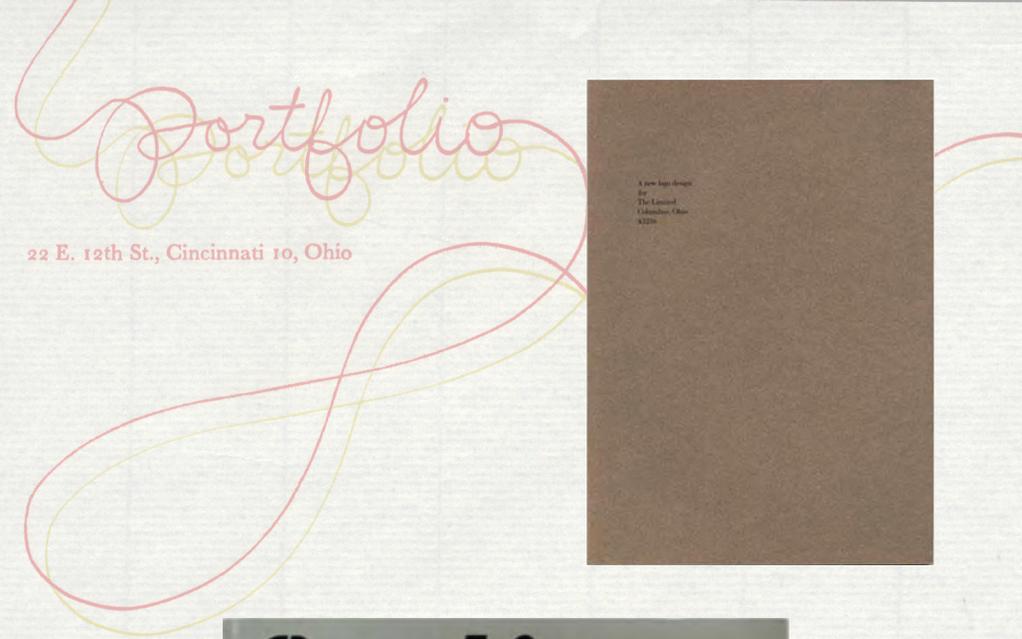
- 43 Yusaku Kamekura [Editor/Art Director]:
CREATION NO. 1 \$100
**[INTERNATIONAL GRAPHIC DESIGN,
ART AND ILLUSTRATION]**
Tokyo: Recruit Co., Ltd., 1989.

Text in English and Japanese. Quarto. Thick perfect bound and sewn wrappers. 168 pp. Illustrated articles and advertisements.

FIRST EDITION. Like Alexey Brodovitch, Editor Yusaku Kamekura envisioned an Arts magazine with no advertising and a limited life span. The first issue of *Creation* clearly stated that the series would end with issue 20. And it did; but while *Creation* was around, it was a true heavyweight in its presentation of both vintage and contemporary graphic design. Each issue profiled a half-dozen designers with a one-page text introduction and biography, followed by 20+ pages of the designers work in glorious full color.

Paul Rand is profiled by Shigeo Fukuda in a 26 pages of full-page color work reproductions. Rand has said of Fukuda, “A playful heart requires no translation.” Shigeo Fukuda has frequently written on Paul Rand and quotes by him are frequently found on the book-jackets of Rand’s books. Shigeo Fukuda has said “Paul Rand is a man who has shaped and influenced the course of 20th century graphic design to a remarkable degree.”

Yusaku Kamekura first met Paul Rand in 1954. As well as seeing the “genius” in Rand’s work, Kamekura also recognized something essentially Japanese in his style: “When we Japanese look at Paul Rand’s work and ponder the futility of our struggle to absorb western culture, we are stunned to recognize traditional Japanese styles — styles which we Japanese have long forgotten — running beautifully and refreshingly through them.”

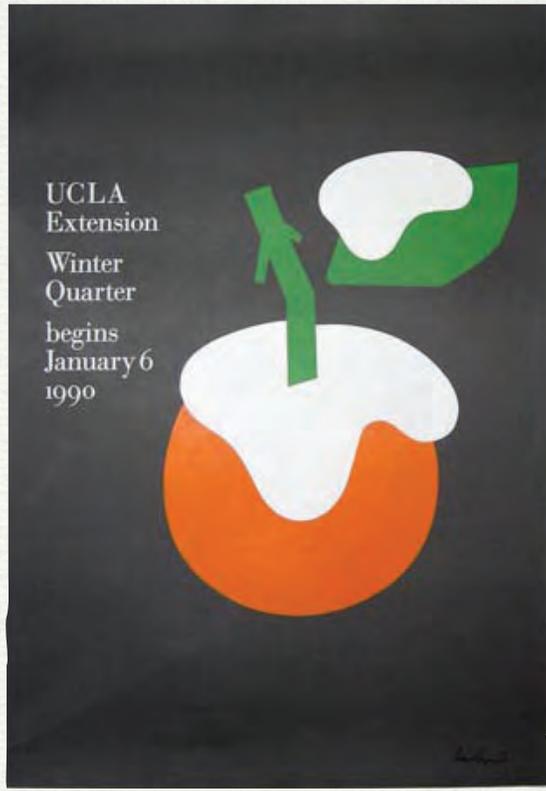


1988 • 1989

Portfolio

22 E. 12th St., Cincinnati 10, Ohio

1990



44 Paul Rand
THE IBM LOGO \$500
Armonk, NY: International Business Machines Corp., March 1990.

Quarto. Perfect bound Stiff wrappers. 38 pp. Diagrams and text throughout. Signatures perfect bound in the Japanese-style.

ORIGINAL EDITION. Paul Rand was selected to revamp the IBM logo by Thomas J. Watson, Jr., in 1956. Rand's concept of expanded typography within a contained format gave birth to a new corporate identity. The IBM logo with the three letters in a bold font was a design concept that gave birth to corporate and public awareness at the same time.

In "The Trademark as an Illustrative Device" Rand wrote that "the trademark becomes doubly meaningful when it is used both as an identifying device and an illustration, each working hand in hand to enhance and dramatize the effect of the whole."

45 Paul Rand
UCLA EXTENSION WINTER QUARTER BEGINS JANUARY 6 1990 [POSTER TITLE] \$1,000
[Los Angeles: University of California, Los Angeles, n.d.]

Poster. 24 x 34.25-inch [61 x 87 cm] trim size image printed via offset lithography on a heavy uncoated sheet. A fine example.

ORIGINAL IMPRESSION. The Winter Quarter 1990 session inaugurated the tradition of having a noted designer produce collateral material for the University of California, Los Angeles Extension Program

From UCLA Today: "Fifteen years ago, InJu Sturgeon, UCLA Extension's creative director, approached the man who was then one of the most revered names in graphic design with a request that even she considered laughable for its audacity.

"Sturgeon told artist Paul Rand that Extension was launching a series of catalog covers by master graphic designers. Would he create the inaugural cover? She could reimburse the designer for expenses, but otherwise she had no budget to pay him for his work. What's more, she needed the cover immediately.

"Rand, then age 75, was responsible for many of corporate America's most recognizable logos. He had long since wearied of pro bono work and told Sturgeon as much. Undeterred, Sturgeon persisted. She told Rand that what she had in mind were not just catalog covers but works of public art that would be seen and enjoyed by the hundreds of thousands of people who pick up UCLA Extension catalogs, the listings of more than 1,000 courses offered each quarter of the academic year.

"Sturgeon eventually won over Rand, and the designer's simple yet striking image for the 1990 catalog . . . kicked off a cover series that has succeeded beyond the director's wildest expectations."

- 46 Paul Rand
SOME THOUGHTS . . . AND SOME LOGOS \$50
 Weston, CT: Paul Rand, 1991.

Accordion-fold brochure printed in black on uncoated stock.

ORIGINAL EDITION. Brochure that unfolds to 8 x 24, a rewrite of Rand's *Logos, Flags, and Escutcheons*. Illustrated throughout with his various solutions, this is also a nice timeline of his identity work. A list of release dates is included in the final panel.

- 47 Paul Rand
UCLA SUMMER SESSIONS 1993 [POSTER TITLE] \$600
 [Los Angeles: University of California, Los Angeles, n.d.]

24 x 36-inch [61 x 91.4 cm] trim size image printed via offset lithography on a heavy uncoated sheet. Close inspection reveals a couple of slight bruises to the edges. A nearly fine example.

ORIGINAL IMPRESSION. Poster printed via offset lithography for the University of California, Los Angeles Extension Program.

- 48 Paul Rand
A LOGO FOR E. F. [ENGLISH FIRST] \$500
 Weston, CT: Paul Rand, January 1994.

Octavo. Perfect bound printed wrappers. 18 pp. Elaborate graphic design printed in spot colors throughout. Interior signatures are perfect bound in the Japanese style.

UNKNOWN LIMITATION. Written and designed by Rand for E. F. — English First. "In this presentation booklet Rand explained the wrong typographic decisions before revealing his hypnotic design, and its many applications for the final logo." [Heller]

- 49 Philip B. Meggs [Introduction]
6 CHAPTERS IN DESIGN: BASS, CHERMAYEFF, GLASER, RAND, TANAKA, TOMASZEWSKI \$50
 San Francisco: Chronicle Books, 1997.

Quarto. French folded thick photo illustrated wrappers. 368 pp. 349 color and black and white illustrations.

FIRST EDITION THUS [second printing]. Originally published as six separate hardcover volumes under the series title *World Graphic Design* by Ginza Graphic Gallery, Tokyo. Each featured designer has a lengthy section devoted to a career overview with well-curated selections covering their career high points. The Paul Rand section is introduced by Yusaku Kamekura with 64 pages and 54 full-page color reproductions of Rand's work, spanning his career from 1939 to 1988.



Portfolio

22 E. 12th St



1999 • 2002



50 Mike Daines & Hans Dieter Reichert
BASELINE 27 \$50
London: Bradbourne Publishing, 1999.

Folio. saddle-stitched thick photo illustrated wrappers. 54 pp. Elaborate graphic design throughout. Cover: Collage Paul Rand 1970. Photography by Milton Ackoff.

ORIGINAL EDITION. Features Paul Rand's *Laboratory: the Art of Book Jackets and Covers* by Steven Heller, an 8-page article with 17 color reproductions.

"Like a painter who reaches catharsis moving paint, Paul Rand moved type, juxtaposed geometric forms, and manipulated color masses to frame ideas. 'Looking at Rand's designs,' an admirer wrote, 'one never has a doubt whether this line should go that way, whether this shape should not be a little larger or smaller, or whether a green star might not be better than the blue circle.' And this was never more evident than in his book jackets and covers created between 1944 and the later 1960s."

— Steven Heller

"During 21 years of publication, *Baseline* has become the leading international magazine about type and typography. It began life in 1979, published by the graphics arts products manufacturer, Letraset. It was originally intended as mainly a vehicle to promote new typeface designs, made available under licence to typesetting system manufacturers. Published "when available material allowed," *Baseline* nevertheless gained an immediate reputation despite only appearing on average once a year for its first 10 years of existence."

Lagniappe [noun]: A Little Something Extra

51 Landscape Products Co., Ltd. [Editors]
PAUL RAND \$250
THE WORKS OF PAUL RAND
Tokyo: Printed Matter, 2002.

Text in Japanese with English captions. Square quarto. Parallel wire binding. Thick printed wrappers. Photographic endpapers. 24 pp. Work examples and photographs.

SECOND PRINTING. Reprint of a 2001 Catalog for an Exhibition at Play Mountain, Sept. 15 – Nov. 4, 2001. A finely designed and printed keepsake with text by Takahiro Tsuchida, photography by Keita Shinya and reproductions of many uncommon images and work samples.

TERMS OF SALE

All items are offered subject to prior sale. All items are as described, but are considered to be sent subject to approval unless otherwise noted. Notice of return must be given within ten days of receipt unless specific arrangements are made prior to shipment. Returns must be made conscientiously and expediently.

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Terms are net 30 days.

Orders may be e-mailed to: molly@modernism101.com

All items in this catalog are available for inspection via appointment at our office in Shreveport. We are secretly open to the public and welcome visitors with prior notification.

We are always interested in purchasing single items, collections and libraries and welcome all inquiries.



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ITEM 28 ANSWERS: All quotes by H. L. Mencken.

