

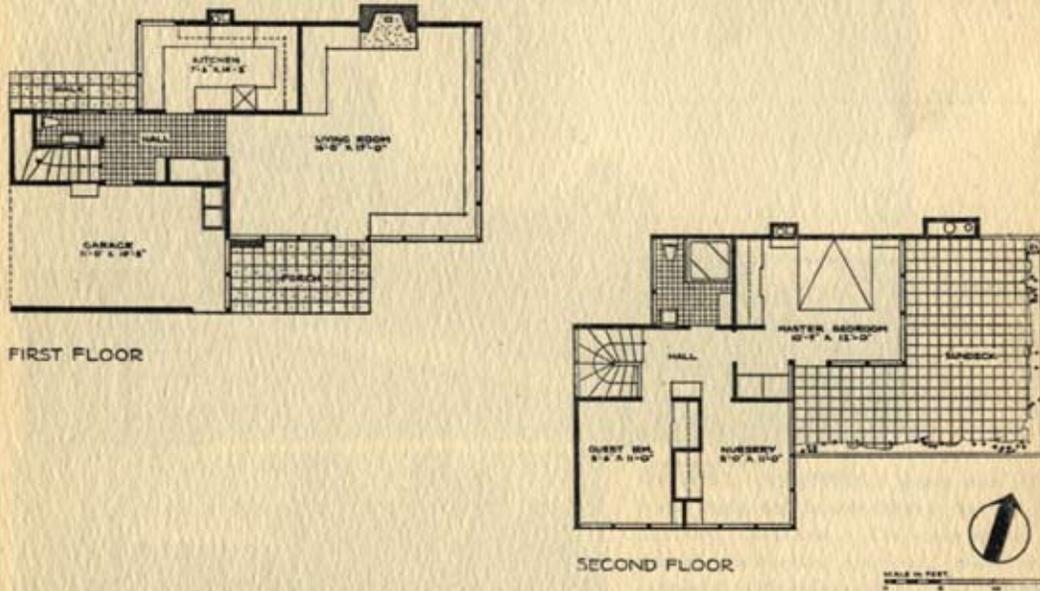
we
bauhaus Dessau
berlin
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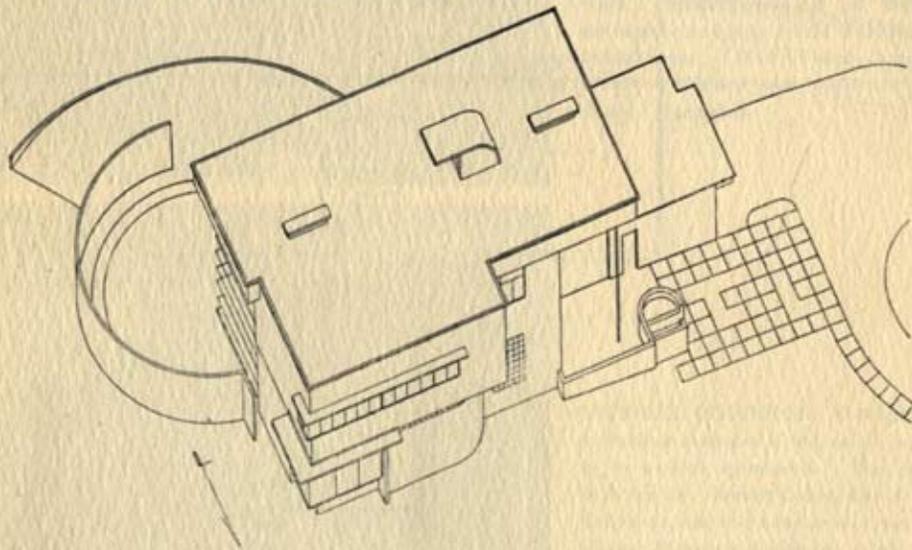
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2012 catalog

FURTHER APPROACHES



RICHARD J. NEUTRA (Otto Winkler assisting). Plans of house for Dr. and Mrs. Herbert H. Darling, San Francisco. (See also opposite page.) The lay-out gives the maximum of privacy from the road, as all the living quarters open onto the garden. The living-room faces east and south with a view into a little Eucalyptus canyon, and there is a small sitting terrace to the south leading to the steep rock garden. The dining-bay is situated



SAMUEL G. WIENER. House at Shreveport, Louisiana. (See opposite page for illustrations.) An instance of an architect's own house, designed for coolness and comfort in a semi-tropical climate. Note the pent on the roof for obtaining natural ventilation in the summer, and the eight-foot attic overhang on the south side shading the walls and windows. An interior view, showing the kitchen, appears on p. 91.

The Road to Utopia is easy to find if you know how to read the signs. In the United States the road ran through Boston out to the colonial suburbs of Lincoln, then down to New Canaan and New York City. It dominated the Philadelphia skyline for years. The road detoured southward through Asheville and the Blue Ridge Mountains, and is still readily apparent radiating outward from Chicago.

The Road to Utopia was the route of the Bauhaus immigrants and acolytes spreading the idea — "Art and Technology: A New Unity!" — throughout the New World. Walter Gropius founded the Bauhaus in 1919 Weimar to reconcile the disparity between the craftsman tradition and machine age mass-production. Gropius gathered the cream of the European Avant-Garde to his cause — visionaries with names like Wassily, Oskar, Marcel, László and Farkas. These visionaries believed in Utopia, political and social perfection. The political and social systems of the era failed to reciprocate.

The United States, slowly recovering from the deprivations of the Great Depression, provided fertile soil for these Utopians as the lights slowly and surely went out all over Europe. The central thesis of this catalog is that American culture was forever changed by the immigrants who fled Europe before World War II. All aspects of American culture — art, architecture, design, advertising, photography, film — were infinitely enriched by these fugitives' ideals.

I merged onto the Road to Utopia during a visit to the Gropius House in Lincoln, Massachusetts. I've spent the last fifteen years reading the guidebooks, looking for those signposts — the ones pointing forward — toward that perfect future.



Red titles connect directly to our web site modernism101.com.

When clicking on a title of interest, your browser may display this message: *If you trust the site, choose Allow. If you do not trust the site, choose Block.* Allowing access to our web site allows you to read more about any title in the catalog or make a purchase via our secure payment server.



1 [Bayer, Herbert]
Walter Gropius and László Moholy-Nagy [Editors] **\$1,000**
BAUHAUS 1 1928:
ZEITSCHRIFT FÜR BAU UND GESTALTUNG
Dessau: Bauhaus Dessau, 1928.

Text in German. Slim quarto. Thick printed stapled wrappers. 16 pp. Text and illustrations. Cover photograph and interior design by Herbert Bayer. Wrappers edgeworn and chipped with vintage tape reinforcement to spine. Light pencil note to front and back panels. A good copy only. Rare.

ORIGINAL EDITION. The *Quarterly Magazine for Design* served as house organ of the Bauhaus Dessau and provided an extraordinary snapshot of the productivity of the Bauhaus Dessau from its high point under the directorship of Walter Gropius.

Includes "Fotografie ist Lictgestaltung" by Moholy-Nagy with photograms and photoplastiks by Moholy and images by Ulrich Klavun, Consemuller, Albert Braun and Lotte Beese, and Bayer-Hecht. Also included is "Typografie und websachengestaltung" by Herbert Bayer, and two pages devoted to a small housing development by Marcel Breuer. The last two pages are vintage advertisements for Marcel Breuer's tubular steel furniture for Standard-Mobel and others.

This cover presents one of the iconic images of twentieth-century graphic design in Herbert Bayer's magnificent photographic illustration. The last issue produced under the leadership of Gropius and Moholy-Nagy, and reflects the absolute zenith of the publication in terms of editorial content and graphic design.





2

Bayer, Herbert
BAYER-TYPE

\$1,500

Berlin: H. Berthold AG, N. D. [1936].

Photographically printed drop leaf portfolio housing various printed items showcasing the classic and modern uses of Herbert Bayer's Bayer-Type typeface. Portfolio contents: [1] 12-page Bayer-Type prospectus printed in full color; [1] 8-page set of specimen sheets printed in two-colors; and [23] loose printed sheets displaying the versatility of Bayer-Type. Loose sheets, in various sizes and finishes, with examples of letterpress, and offset including advertising, letterhead, book jackets and small posters. All contents in nearly fine condition, with a uniform slight bruising to the lower left corner of the full-sized items. Portfolio uniformly worn to edges with chipping at crown and heel. A nearly fine copy. Of utmost rarity.

ORIGINAL EDITION. The Berthold Type Foundry spared no expense in promoting Herbert Bayer's type designs, with the results acting as pure examples of Maud Lavin's phrase "design in the service of commerce," and a magnificent demonstration of the unity of the arts and technological life.

3

Bayer, Herbert [Designer] and C. Giedion-Welcker
MODERN PLASTIC ART

\$100

Zurich: Girsberger, 1937.

Text in English. Quarto. Tan cloth stamped in black. 166 pp. 109 black and white plates. Cloth lightly soiled. Foxing early and late. From the library of Gene and Helen Federico with their signature and name stamp to front endpapers. Vintage Wittenborn Art Books Label inside back cover. Book design and typography by Herbert Bayer. A very good copy.

FIRST EDITION. Subtitled *Elements of Reality, Volume and Disintegration*. Highlights of the finest modern sculpture and plastic art, circa 1937. English translation by P. Morton Shand. Exhaustive study of Constructivist tendencies in sculpture. Includes work by Alexander Archipenko, Hans Arp, Max Bill, Naum Gabo, Raoul Hausmann, Barbara Hepworth, Kasimir Malevich, László Moholy-Nagy, Alexander Rodchenko, Oscar Schlemmer, Kurt Schwitters Vladimir Tatlin, and others.

With Exhibition Ephemera Laid-in

4 Bayer, Herbert, Walter and Ise Gropius
BAUHAUS 1919 – 1928 \$600
 New York: Museum of Modern Art, 1938.

Quarto. Yellow screen-printed and embossed cloth. Photographically printed dust jacket. 224 pp. 550 illustrations. 2 pieces of Bauhaus Exhibition ephemera laid in. Yellow cloth mildly soiled. textblock edges spotted. The rare photomontage dust jacket has a few short, closed tears and mild chipping to spine ends and extremities. There is a larger chip on the rear panel and the spine is sun-darkened and spotted. A very important and scarce book in the original first edition. Book design and typography by Herbert Bayer. A very good or better copy.

Also Included:

- a. Herbert Bayer: BAUHAUS EXHIBITION [The Bulletin of the Museum of Modern Art]. New York: Museum of Modern Art [Volume 5, No. 6, December 1938]. First edition. Stapled printed self-wrappers. 8 pp. Cover design and typography by Herbert Bayer.
 Wrappers lightly worn with mild abrasion to the lower edge throughout. A very good or better copy of a scarce document. Illustrated with 16 black and white photographs. [see item 5]
- b. Herbert Bayer: WHAT IS THE BAUHAUS? New York: Museum of Modern Art, N. D. [December 1938]. 4 x 14.5 folded sheet printed in red with typography by Herbert Bayer, promoting the MoMA Exhibition and the Catalog for the show. Rare.

FIRST EDITION. Book design and typography by Herbert Bayer. "It may be considered as much a work of the Bauhaus as it is a work about it; even the typography and layout for the volume were designed by a former Bauhaus master." [the publishers]

The three Editors accurately portray the Dessau School as the place from whence all modernism evolved. BAUHAUS 1919–1928 is one of the most important art books of the twentieth century, and remains the most influential book on modern design ever published.

The three editors approached the publishing task with a very specific perspective — producing a family album of the Modern Movement, with all the cousins, nieces and nephews presented in beautifully letter-pressed black and white.

WHAT is the BAUHAUS?

The Bauhaus is an answer to the question: **how can the artist be trained to take his place in the machine age.**

HOW did the Bauhaus idea begin?

As a school which became the **most important and influential institution** of its kind in modern times.

WHERE?

In Germany, first at Weimar then Dessau.

WHEN?

From 1919 until closed by the National Socialists in 1933. (The National Socialists forbid the more advanced forms of modern art and architecture.)

WHO were its teachers?

Walter Gropius, its founder and director. Kandinsky, Klee, Feininger, Schlemmer, Itten, Moholy-Nagy, Albers, Bayer, Breuer, and others.

WHAT did they teach?

Architecture, housing, painting, sculpture, photography, cinema, theater, ballet, industrial design, pottery, glass work, textiles, advertising, typography, and, above all, a **modern philosophy of design.**

WHY is the Bauhaus so important?

- 1 Because it **courageously** received the machine as a means of production worthy of the artist.
- 2 Because it **faced the problem** of design specifically for mass production.
- 3 Because it **brought together** a faculty more artists of distinguished talent than has any other art school of our time.
- 4 Because it **bridged the gap** between the artist and the industrial system.
- 5 Because it **broke down the hierarchy** which had divided the "fine" from the "applied" arts.
- 6 Because it **differentiated** between what can be taught (technique) and what cannot (creative invention).
- 7 Because by deliberately **stimulating** creative invention it **broke down** outworn habits of design.
- 8 Because its building at Dessau was **architecturally the most important** structure of the 1920's.
- 9 Because after much trial and error it **developed a new and modern kind** of beauty.
- 10 And, finally, because its **influence has spread** throughout the world, and is especially strong today in the United States.



A. H. B., Jr.

BAUHAUS 1919-1928

The Exhibition

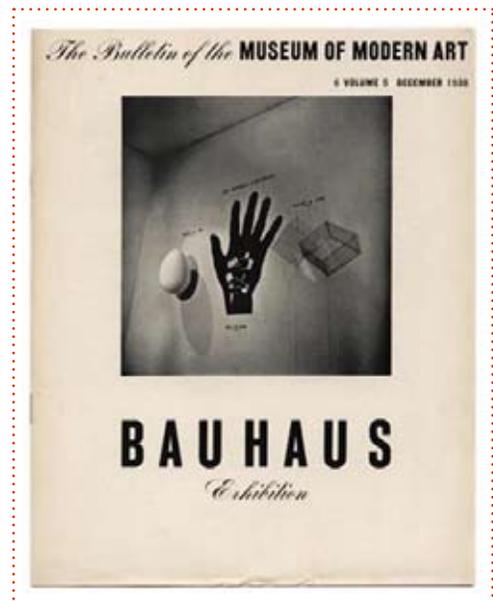
shows the Bauhaus approach to design by means of hundreds of works produced at the school, some of them by the Bauhaus masters, others as laboratory experiments by the students themselves. Through January 30, 1939.

BAUHAUS 1919-1928

The Book

edited by Herbert Bayer, Ise Gropius, Walter Gropius (Chairman of the Department of Architecture, Harvard University)

550 illustrations: 224 pages: \$3.75



5

Bayer, Herbert
BAUHAUS EXHIBITION

\$125

New York: Museum of Modern Art, December 1938.
 The Bulletin of the Museum of Modern Art [Volume 5, No. 6]

Slim quarto. Stapled printed self-wrappers. 8 pp. 16 black and white photographs. Cover design and typography by Herbert Bayer. Light dampstain to lower outer corner and a corner chip on the rear panel. A very good copy.

ORIGINAL EDITION. Accompanied the first major Bauhaus exhibition to be held in the United States. As with the exhibition and catalog, the bulletin was designed throughout by Bayer with photographs by Sunami, Newhall, and Bayer. Includes a snapshot of Frank Lloyd Wright hobnobbing with Walter and Ise Gropius. Wright is clearly unhappy — he sees the future and knows that it is going to be speaking German.

6

[Bayer, Herbert] Leslie, Robert L. 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 6, No. 6: December 1939–January 1940]

Slim 12mo. Stitched and perfect-bound letterpressed thick wrappers. 108 pp. Illustrated articles and advertisements. Heel of spine and upper corner very gently bumped. Cover design by Herbert Bayer. A near fine copy.

ORIGINAL EDITION. Two-color, original letterpress design cover and 32 pages with 53 with four pages of wax-paper overlays to illustrate Bayer's composition theories. Three articles authored by Bayer in the early thirties are published here for the first time in English: *Contribution Toward Rules of Advertising Design*, *Fundamentals of Exhibition Design*, and *Towards A Universal Type* are printed in their entirety.

Original example of Bauhaus Graphic Design and its influence on American modern design. The 1939 publication date marks this as a first-generation representation of the Bauhaus immigration to America. [Friedman and Hightower, p. 152]

7

Bayer, Herbert
**ELECTRONICS —
 A NEW SCIENCE FOR A NEW WORLD**

\$750

[Schenectady: General Electric Co. Ltd., 1942]

Oblong quarto. Saddle-stitched photographically-printed wrappers. 32 pp. Photography, photomontage and illustration. A fine copy. Rare.

ORIGINAL EDITION. Early American tour-de-force by Bauhaus master and recent emigrant Bayer. Awarded the 1943 Art Directors Club Award for Distinctive Merit; art directed by Leo Lionni for N. W. Ayer and Sons. [The Art Directors Club, p. 38, 1943].

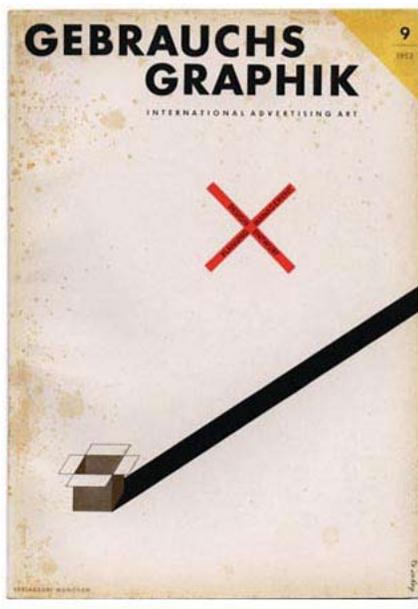
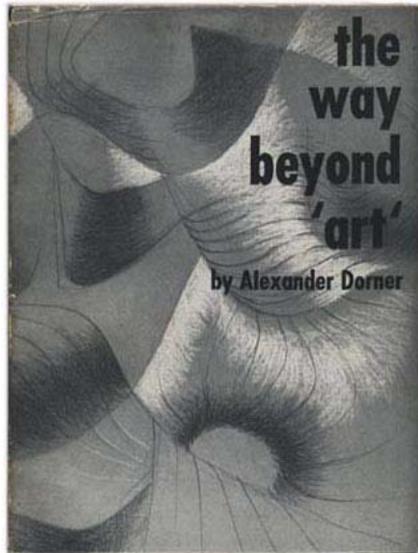
Bayer and Lionni truly outdid themselves with this assignment for General Electrics — a true synthesis of artistic vision in the service of commerce. Bayer produced color artwork for every page, employing his formidable arsenal: painting, photography, photomontage, illustration and typography. G.E. wanted a brochure to prepare consumers for the near-future when every American would be able to personally benefit from the harnessing of electricity and its inevitable outcome, the birth of the electronics industry.

**“Only within the last two generations has science
 DISCOVERED how to CONTROL ELECTRONS by
 the vacuum tube, and put them to work for the
 GOOD OF MANKIND.”**



“Beneath the SUPERFICIAL confusions of the AMERICAN SCENE, and the apparent preoccupation with PROFITS, there is a cultural growth, a new RECEPTIVITY TO THE ARTS, that challenges the artist to give his best.”

— Herbert Bayer



- 8 [Herbert Bayer] Alexander Dörner
THE WAY BEYOND 'ART' — THE WORK OF HERBERT BAYER **\$175**
 New York: Wittenborn, Schultz Inc. 1947.

Quarto. Thick printed wrappers. Photographically printed dust jacket. 224 pp. 154 black and white images. 7 color plates. Book design and typography by Herbert Bayer. Textblock edges lightly spotted. Jacket mildly worn along spine junctures. A nearly fine copy.

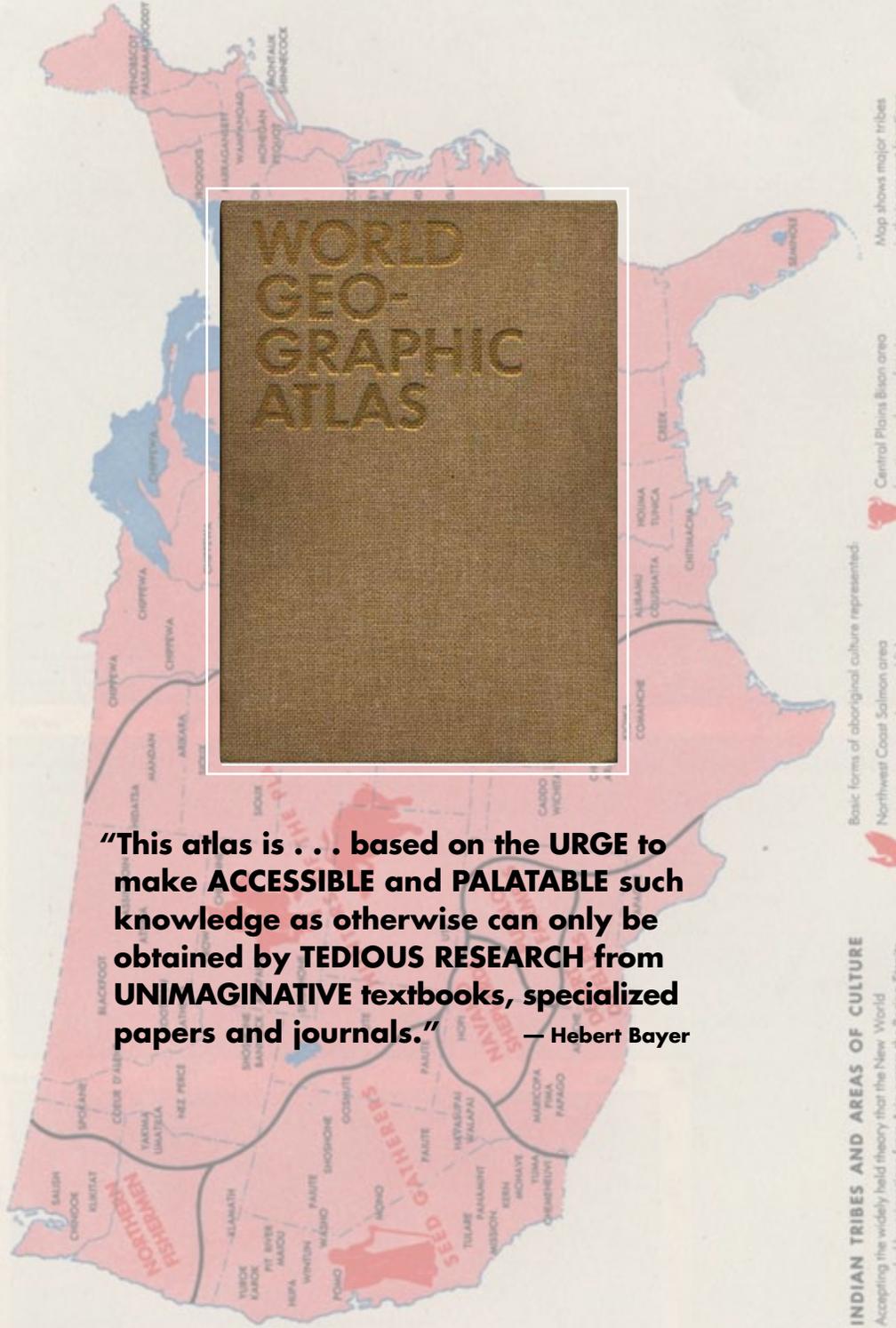
FIRST EDITION [Problems of Contemporary Art series]. A revolutionary and now classic statement of the challenges to modern art and aesthetics resulting from rapid technological changes.

- 9 Bayer, Herbert and Eberhard Holscher [Editor]
GEBRAUCHSGRAPHIK **\$100**
 Berlin: Gebrauchsgraphik [Volume 23, No. 9: September 1952].

Text in German. Slim octavo. Parallel text in German and English. Editorial content and advertisements. 60 pp. Cover design by Herbert Bayer. Cover quite foxed and spotted. Slight foxing to a few interior leaves. A good copy.

ORIGINAL EDITION. Special issue titled *Container Corporation of America: Design as an Expression of Industry* edited and art directed by Herbert Bayer. All aspects of the CCA's design programs are covered in depth, from architecture and interior design, to advertising, branding, packaging, exhibitions, periodicals, color theory, and a lengthy section on the CCA Design Laboratory. Includes many examples from *Modern Art in Advertising*, the graphically more intense series predating the *Great Ideas* series [see item 47]. Photography by Torkel Korling.

In 1952, Bayer, was design consultant for CCA, working on the *WORLD GEO-GRAPHIC ATLAS* [item 10]. His intimate knowledge of both Chairman Walter Paepcke's respect for design and CCA's mission statement made Bayer the perfect choice to guest-edit this *Gebrauchsgraphik*. A comprehensive visual record of CCA's embrace of the European Avant-Garde — and its practical application in American business.



“This atlas is . . . based on the URGE to make ACCESSIBLE and PALATABLE such knowledge as otherwise can only be obtained by TEDIOUS RESEARCH from UNIMAGINATIVE textbooks, specialized papers and journals.” — Hebert Bayer

A Triumph of Bauhaus Clarity

10 Bayer, Herbert
WORLD GEOGRAPHIC ATLAS
A COMPOSITE OF MAN'S ENVIRONMENT **\$400**
 Chicago: Container Corporation of America, 1953.

Folio. Gold-stamped monkscloth. Gilt-edged pages. Decorated endpapers. 368 pp. color maps, renderings, drawings, photography and montage. Lightly sun darkened spine and a small spot on the back cover. The Bayer-designed slipcase has done its job in protecting the book. The slipcase is only in fair condition however, with worn and splitting edges and general wear overall. A nice copy of this legendary volume whose form and content guarantees use and abuse. A nearly fine copy in a good slipcase.

FIRST EDITION (never commercially available). A triumph of the Bauhaus ideology of clarity put into practice. Also a high point of American book design and production, from the rosette-inspired endpaper designs to the incredible ten-color printing throughout (CMYK plus custom spot blues, reds and others).

Bayer supervised a team of three designers (Martin Rosenzweig, Henry Gardiner and Masato Nakagawa) over a five-year period in order to produce this volume for CCA's 25th anniversary. Chairman Walter Paepcke wanted Bayer to produce an atlas that reflected the new geopolitical realities of post-WWII life. In order to achieve this goal, Bayer travelled through Europe searching out suitable maps and data, producing a re-examination of the classic atlas with Bauhaus clarity and concision. Jan Van Der Mack noted Bayer's "fascination with the shape of the earth resulted in an extensive use of pictorial and diagrammatic representations in the section of geomorphology" [Cohen, p. 237].

In doing so, Bayer's clarity of vision set a benchmark for information graphics that has yet to be equaled. According to Bayer: "Successful map study provides two kinds of knowledge: interpretation of landscape, and human development in the physical setting . . . swiftly spreading global communications and increasing interdependence of all peoples compel us to consider the world as one. This Atlas places emphasis on the physical and material background against which man is set."

- 11 [Bayer, Herbert] Eckhard Neumann, Magdalene Droste
HERBERT BAYER: **DAS KUNSTLERISCHE WERK 1918 – 1938** **\$100**
 Berlin: Bauhaus-Archiv, 1982.

Quarto. Text in German. Perfect-bound, stitched thick photographically printed wrappers. 200 pp. color and black and white illustrations. Short bibliography. Lower corner bumped, otherwise a fine copy.

FIRST EDITION. Catalog for exhibition originating at the Bauhaus-Archiv in May, 1982. Focuses exclusively on Bayer's output at the Bauhaus in Weimar and Dessau and his work for Dorland before his immigration to the United States in 1938.

The Bauhaus Archive/Museum of Design in Berlin is concerned with the research and presentation of the history and impact of the Bauhaus (1919–1933), the most important school of architecture, design, and art of the 20th century. It is the most complete existing collection focused on the history of the school and all aspects of its work and is accessible to all. The collection is housed in a building drafted by Walter Gropius, the founder of the school. [<http://www.bauhaus.de/english/index.htm>]

- 12 Bill, Max
FORM **\$350**
[A Balance Sheet of Mid-Twentieth Century Trends in Design | Eine Bilanz über die Formentwicklung um die Mitte des XX Jahrhunderts | Un Bilan de L'évolution de la Forme au Milieu du XXe Siècle]
 Basel: Verlag Karl Werner, 1952.

Parallel texts in French, German and English. Small square quarto. Blue stamped cloth. Photographically printed dust jacket. 168 pp. Illustrated with black and white photographic plates. Book design and typography by the author. Gene Federico's copy, with his signature (last name only) on front free endpaper. Dust jacket chipped on front panel. A fine copy in a good dust jacket.

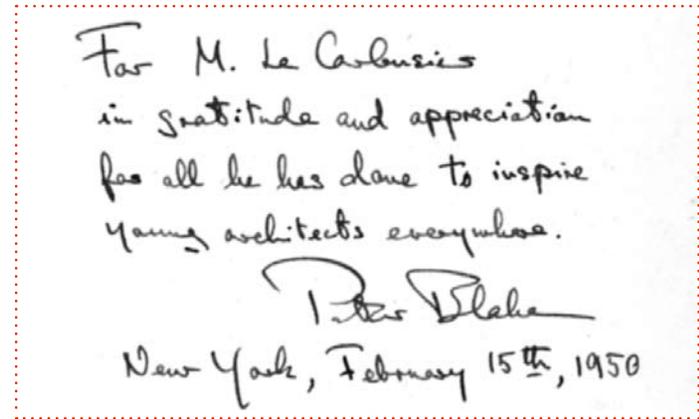
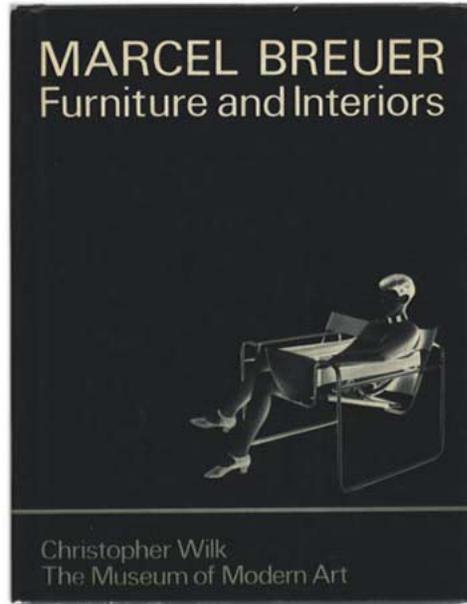
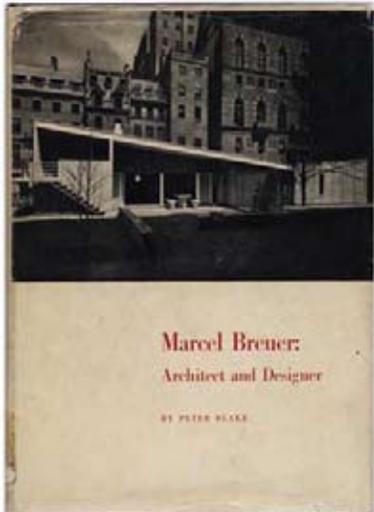
FIRST EDITION. Max Bill achieved mastery in many areas: avant-garde architecture, the fine arts, product design, typography, journalism, research and teaching and even politics. He was a true 'uomo universale' who represented the concept of 'concrete art' by creating works 'by means of its intrinsic nature and rules', and a lifelong proponent of Die Gute Form (good design).



- 13 Bill, Max and Tomás Maldonado
MAX BILL **\$250**
 Buenos Aires: Editorial Nueva Vision, 1955.

Parallel texts in French, English, German and Spanish. Small square quarto. Red cloth stamped in black. Printed dust jacket. 148 pp. Illustrated with black and white photographic plates. One color plate. Book design and typography by Max Bill. White jacket lightly rubbed. A nearly fine copy in a near fine dust jacket.

FIRST EDITION. In 1950, Max Bill, the designer Otl Aicher and Inge Aicher-Scholl decided founded The Ulm School of Design (Hochschule für Gestaltung). They regarded the reconstruction period in Germany as an opportunity to revive the ground-breaking philosophy of the interdisciplinary teachings of the Bauhaus in terms of both style and content, but now taking into account new production technology. Bill was appointed architect and rector of the new college. In contrast to the prevalent opinion at other colleges of design he taught that industrial design is closely linked to social and political responsibility and must not be influenced by considerations of profit.



- 14 [Breuer, Marcel] Peter Blake
MARCEL BREUER: ARCHITECT AND DESIGNER \$150
 New York: Architectural Record/Museum of Modern Art, 1949.

Quarto. Blue cloth stamped in gold. Photographically printed dust jacket. 128 pp. 196 black and white photographs. Former owners signature on front free endpaper. Remnant of sticker jacket spine heel, does not appear to be an ex-libris copy. Lightly rubbed and worn along the top edge and rear panel. A nearly fine copy in a nearly fine dust jacket

FIRST EDITION. From 1948 to 1950, Peter Blake served as curator of MoMA's Department of Architecture and Industrial Design where he had access to the Breuer material in the museum's collection and to Marcel Breuer himself.

Le Corbusier's Copy

- [Breuer, Marcel] Blake, Peter
 15 **MARCEL BREUER: ARCHITECT AND DESIGNER** \$350
 New York: Architectural Record/Museum of Modern Art, 1949.

Quarto. Photographically-printed thick wrappers. 128 pp. 196 photographs. Spine nearly perished. Textblock bright and secure. INSCRIBED to Le Corbusier on front endpaper. Although uncalled for, Xanti Schawinsky's signature on front free endpaper as well. A good copy.

FIRST EDITION (issued simultaneously in cloth). Ink inscription from author: "For M. Le Corbusier / in gratitude and appreciation / for all he has done to inspire / young architects everywhere. / New York, February 15th, 1950 /"

- [Breuer, Marcel] Wilk, Christopher
 16 **MARCEL BREUER: FURNITURE AND INTERIORS** \$50
 New York: Museum of Modern Art, 1981.

Quarto. Black cloth stamped in blue. Photographically printed dust jacket. 192 pp. 199 black and white photographs and illustrations. Trivial wear. A nearly fine copy.

FIRST EDITION. Marcel Breuer's experiments with tubular steel were every bit as innovative and industry-changing as Ray and Charles Eames' molded plywood twenty years later.



17 Cohen, Arthur and Elaine Lustig
EX LIBRIS 8: THE BAUHAUS AND ITS LEGACY \$100
 New York: Ex Libris, 1979.

Quarto. Photographically printed stapled wrappers. 190 illustrated items for sale. Catalog design and typography by Elaine Lustig Cohen. A fine copy.

ORIGINAL EDITION. A very useful reference volume and sought-after artifact from Cohen and Lustig Cohen's legendary bookstore Ex Libris. Includes letterhead, photographs, postcards, books, posters, periodicals and more from Bauhaus students and masters.

18 Cohen, Arthur and Elaine Lustig
EX LIBRIS 11: BAUHAUS \$100
 New York: Ex Libris, 1985.

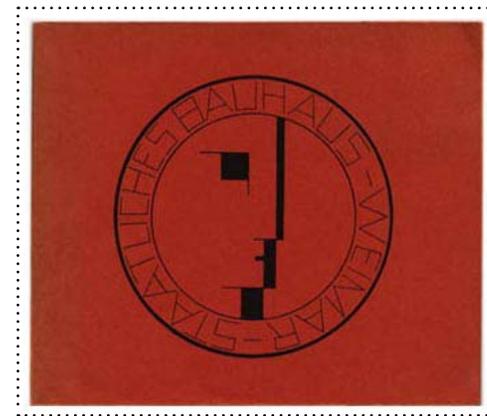
Quarto. Photographically printed stapled wrappers. 197 illustrated items for sale. Catalog design and typography by Elaine Lustig Cohen. Former owners' emboss to title page. A nearly fine copy.

ORIGINAL EDITION. Another useful reference volume from Ex Libris.

19 Farmer, John David and Geraldine Weiss
**CONCEPTS OF THE BAUHAUS:
 THE BUSCH-REISINGER MUSEUM COLLECTION** \$75
 Cambridge, MA: Busch-Reisinger Museum, Harvard University, 1971.

Oblong Quarto. Thick printed french-folded wrappers. 136 pp. Text and illustrations printed on a variety of paper stocks. Orange spine sun faded (as usual), and upper corner gently bumped, otherwise a nearly fine copy.

FIRST EDITION. Early exhibition catalog (April 30–September 3, 1971) from Cambridge. The Busch-Reisinger Museum is the only museum in North America dedicated to the study of art from the German-speaking countries of Central and Northern Europe.



20 [FURNITURE] Matter, Herbert [Designer], Knoll Associates
KNOLL INDEX OF DESIGNS \$750
 New York: Knoll Associates, Inc., with Hockaday Associates, 1950.

Tall Octavo. Parallel wire binding. Decorated thick metallic silver wrappers. Multiple paper stocks. Photographic frontis. 80 pp. 160 black and white illustrations. 123 schematic diagrams. Elaborate graphic design with color-coded sections in blue/red/yellow throughout. Design by Herbert Matter. Wrappers lightly and inevitably worn with faint chipping at crown and heel. Former owner ink signature on Introductory text page 3. Page edges lightly sunned. A very good or better copy.

FIRST EDITION. This document of record for Knoll Associates leads off with furniture designs by Ludwig Mies van der Rohe. Knoll Associates would eventually license and manufacture furniture designs by Marcel Breuer and fabric designs by Anni Albers.

- 21** [Gropius, Walter] Perkins, G. Holmes [Editor] **SOLD**
SHELTER: APRIL 1938
A CORRELATING MEDIUM FOR HOUSING PROGRESS
 New York: Shelter Research [Volume 3, No. 2, April 1938].

Slim quarto. Stapled, letterpressed thick wrappers. 72 pp. Text and advertisements. Wrappers lightly worn along spine edge. Cover design by Alexey Brodovitch of the Gropius house in Chelsea. A very good or better copy.

FIRST EDITION. Features *Walter Gropius* by G. Holmes Perkins, a 12-page article illustrated with diagrams, renderings and photographs of Gropius's work through 1936.

Shelter was a short-lived magazine devoted to "achieving an adequate public housing program for the American people." Contributing editors included Catherine Bauer, Maxwell Fry, Walter Gropius, P. Morton Shand, L. Moholy-Nagy and Frank Lloyd Wright.

- 22** [Gropius, Walter] Bloc, Andre [General Director] **\$100**
L'ARCHITECTURE D'AUJOURD'HUI NO. 28
 Paris: L'Architecture D'Aujourd'hui, February 1950.

Parallel text in French and English. Printed perfect-bound wrappers. 116 pp. Elaborately designed text and advertisements. Wrappers worn and creased, especially along spine edges. A very good copy.

ORIGINAL EDITION. Special issue edited under the direction of Walter Gropius and assembled by Paul Rudolph. Includes *Walter Gropius et Son École* [The Spread of an Idea] and *L'Architecture au "Bauhaus" de Chicago* [Architecture at the Institute of Design] by Serge Chermayeff.

Also includes *House in Austin, Texas: Chester Nagel* — "House in Austin [Texas] 32 degrees N. Latitude. The climate very hot with an average annual rainfall of 34 inches. A frost depth of 4 inches for usually short winters. "Where one builds essentially against the heat."

Chester [Emil] Nagel (1911–2007) was among the first architects to bring the International Style to Texas. In 1939 Nagel studied at the Harvard Graduate School of Design with Walter Gropius and Marcel Breuer. After receiving his Master's degree from Harvard in 1940 he returned to Austin and designed one of the first International Style structures in the state, a house for himself and his wife on Churchill Drive.



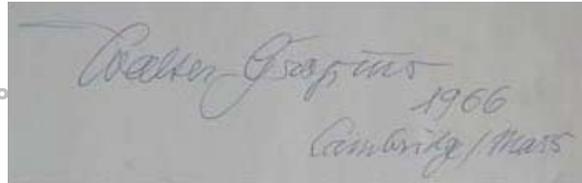
"Can the REAL NATURE and SIGNIFICANCE of the NEW ARCHITECTURE be conveyed in WORDS?"

— Walter Gropius

- 23** Gropius, Walter **\$150**
THE NEW ARCHITECTURE AND THE BAUHAUS
 London: Faber and Faber, 1956.

Octavo. Black cloth stamped in white. Photographically-printed dust jacket. 80 pp. 16 plates. Dust jacket design by László Moholy-Nagy. Price-clipped jacket with very light wear to the spine tips and edges. A near fine copy in a near fine dust jacket.

THIRD IMPRESSION. Introduction by Frank Pick. The dust jacket features Moholy-Nagy's "Rhodoid" technique: photographing a composition through glass or other transparent material to catch the shadow cast on the background.



A Signed Copy

- 24** Gropius, Walter and Sarah P. Harkness [Editors]
THE ARCHITECTS COLLABORATIVE 1945 – 1965 **\$750**
[DIE ARCHITEKTENGEMEINSCHAFT TAC]
 Teufen AR, Switzerland: Verlag Arthur Niggli AG, 1966.

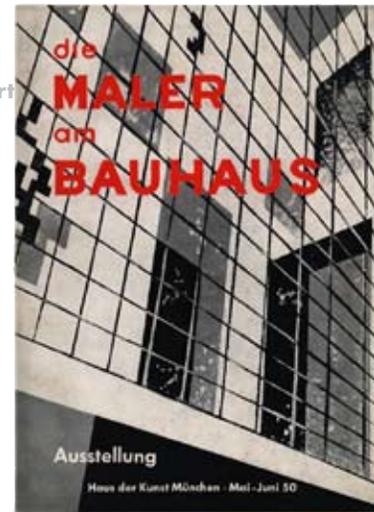
Text in English and German. Oblong quarto. Blue cloth decorated in white. Printed dust jacket. 300 pp. 312 black and white photographs, plans and diagrams. 4 color photographs. Book design and typography by Josef Müller-Brockmann. Cloth lightly sunned and binding lightly shaken. Dust jacket edgeworn with multiple tears and some loss to rear panel. Three archival reinforcements to verso. INSCRIBED BY GROPIUS. A nearly very good copy in a scrappy example of the publishers dust jacket.

FIRST EDITION. Front free endpaper inscribed thus: "Walter Gropius / 1966 / Cambridge, Mass." Edited by Walter Gropius and Sarah Harkness with contributions from TAC partners Jean Fletcher, Norman Fletcher, John Harkness, Louis McMillen and Benjamin Thompson.

- 25** [Gropius, Walter] Franciscano, Marcel
WALTER GROPIUS AND THE CREATION **\$75**
OF THE BAUHAUS IN WEIMAR
 Urbana: University of Illinois Press, 1971.

Octavo. Gray fabricoid stamped in black and silver. Printed dust jacket. 336 pp. 42 black and white plates. A fine copy in a nearly fine dust jacket.

FIRST EDITION. Subtitled *The Ideals and Artistic Theories of Its Founding Years*, this early study concentrates on the visionary — or expressionist — years and of the union of ideas and artistic theories behind the creation of the Staatliches Bauhaus Weimar.



- 26** Grote, Ludwig [introduction]
DIE MALER AM BAUHAUS [AUSSTELLUNGSKATALOG] **\$35**
 Munich: Prestel Verlag, 1950.

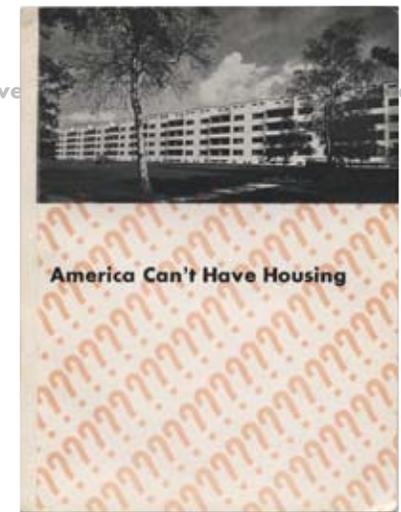
Text in German. Octavo. Plain tan wrappers with printed dust jacket attached. 64 pp. illustrated in black and white. Light wear overall. A very good or better copy.

FIRST EDITION. Important exhibition catalog listing 267 pieces from the Haus der Kunst München, Mai–Juni 1950. Work by Kandinsky, Feininger, Klee, Albers, Bayer, Moholy-Nagy, Mucho, Schlemmer, and Marcks.

- 27** [HOUSING] Aronovici, Carol [Editor]
AMERICA CAN'T HAVE HOUSING **\$75**
 New York: Museum of Modern Art, 1934.

Quarto. Side-stitched letterpressed wrappers. 78 pp. Essays. Lightly worn wrappers. A very good copy.

FIRST EDITION. Cover image of the Siemensstadt Housing Development, Berlin, by Walter Gropius. Seventeen essays by Gropius, Catherine Bauer, Lewis Mumford, Harry Chapman, Walter Behrendt, Alberto Sartoris, Henry Wright and others.



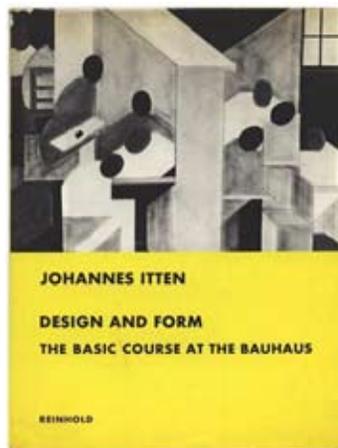


28

[HOUSING] Wachsmann, Konrad and Walter Gropius
ARTS AND ARCHITECTURE \$100
 Los Angeles: John D. Entenza, Volume 64, No. 11, November 1947.

Slim folio. Stapled printed wrappers. 54 pp. Illustrated text and articles. Cover by Herbert Matter. Wrappers lightly foxed, otherwise a fine copy.

ORIGINAL EDITION. Includes *Houses In Industry* by Konrad Wachsmann and Walter Gropius, a well illustrated description of their General Panel System that allowed architects to design as they please, on a modular basis.



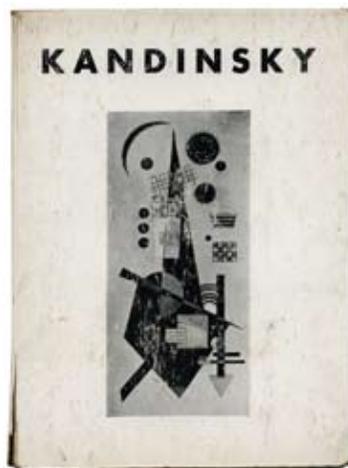
29

Itten, Johannes
**DESIGN AND FORM:
 THE BASIC COURSE AT THE BAUHAUS** \$100
 New York: Reinhold, 1964.

Quarto. Yellow cloth stamped in black. Photographically printed dust jacket. 190 pp. 197 black and white illustrations. Jacket mildly worn with a couple of short, closed tears. A very good copy in a very good dust jacket.

FIRST ENGLISH-LANGUAGE EDITION. "Here for the first time is a complete description of one of the landmarks of modern art education — the famous Basic Course at the Bauhaus in Weimar, Germany — written by the teacher who organized it at the invitation of Walter Gropius in 1919. The Bauhaus and its leaders, among them Gropius, Feininger, Itten, Mucho, Schlemmer, Klee, Kandinsky and Moholy-Nagy, have had a determining influence on the development of art and teaching in the United States.

The Basic Course was organized by Johannes Itten as a trial period to judge the students with varying educational backgrounds who arrived from all parts of the country. Its purpose was three-fold: to determine the creative talents of the students, to help them in their choice of a career, and to teach elementary design as a basis for future careers in the arts. After successfully completing the Basic Course, the students were taught crafts in the Bauhaus workshop and at the same time were trained as designers for future cooperation with industry."



30

[Kandinsky, Wassily] Rebay, Hilla [Editor]
KANDINSKY \$150
 New York Solomon R. Guggenheim Foundation, 1945.

Folio. Decorated paper covered boards. 48 pp. 9 tipped in plates. 10 black and white images. 5 essays by Kandinsky. Elaborate design and production. Edges chipped and worn. Covers rubbed. Large gift inscription "Merry Xmas '45 / to the [Morton] / Goldsholl Studio / from Adele and Sydney Roth" on front free endpaper. A good copy of this fragile, oversized publication.

FIRST EDITION. Published on the occasion of the Kandinsky Memorial Exhibition, Museum of Non-Objective Paintings [March 15–May 15, 1945]. The Guggenheim Foundation presented a survey of the artist's paintings and writings, arranged and edited by Museum Director Hilla Rebay.

- 31 Kandinsky, Wassily
CONCERNING THE SPIRITUAL IN ART \$75
 New York: Wittenborn, 1947.

Slim quarto. Thick letterpressed wrappers. 96 pp. 9 black and white illustrations. Cover design and typography by Paul Rand. Light wear overall. A nearly fine copy.

FIRST EDITION THUS [*The Documents of Modern Art* series edited by Robert Motherwell]. In an early issue of GRAPHIS, Max Bill reviewed Motherwell's series by stating it was the most important series of modern art documents since Gropius and Moholy-Nagy published the *Bauhausbuchers*.

- 32 Kepes, György, Robert L. Leslie and Percy Seitlin [Editors]
PM [AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS, AND THEIR ASSOCIATES] \$100
 New York: The Composing Room/P.M. Publishing Co.
 [Volume 6, No. 3: February–March 1940].

Slim 12mo. Perfect bound and sewn printed wrappers. 108 pp. Illustrated articles and advertisements. Cover collage design by Howard W. Willard. Wrappers lightly worn and chipped at spine ends. A very good or better copy.

ORIGINAL EDITION. In terms of content, one of the finest issues of *PM* — a 16-page insert designed by György Kepes, including a one-page original introduction by László Moholy-Nagy and Howard Willard's Collage by Herbert Bayer. The first American article to showcase the efforts of Kepes, and includes work samples of photograms, advertising and magazine covers. Kepes also contributes an illustrated essay entitled *The Task of Visual Advertising*.

“Life is COMPLEX and without intermediary visual devices it would hardly be POSSIBLE for the individual to know about the MATERIAL available to satisfy his NEEDS.”

— György Kepes



“A DOT goes for a walk • • • FREELY and WITHOUT a GOAL.”

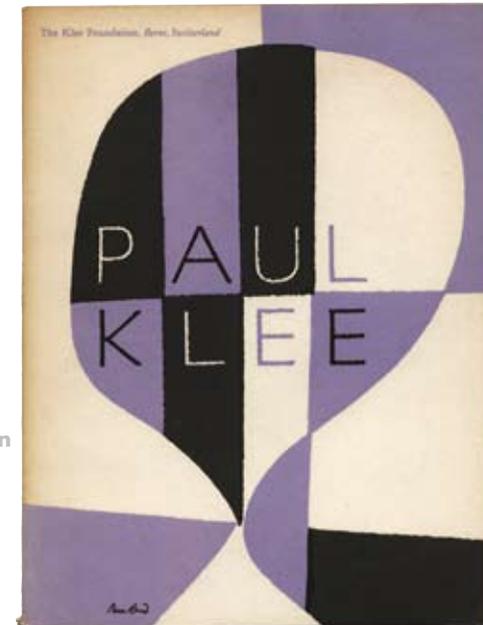
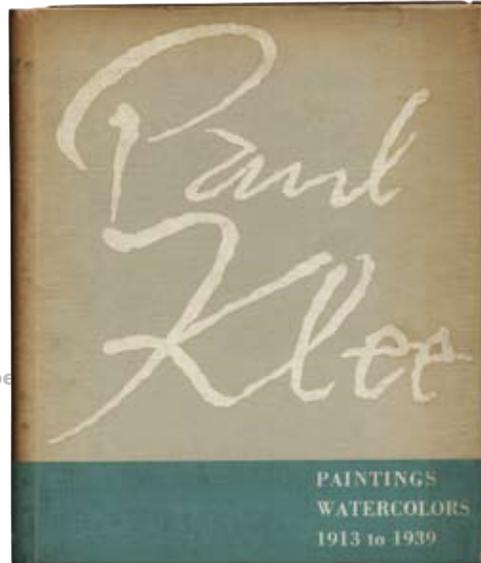
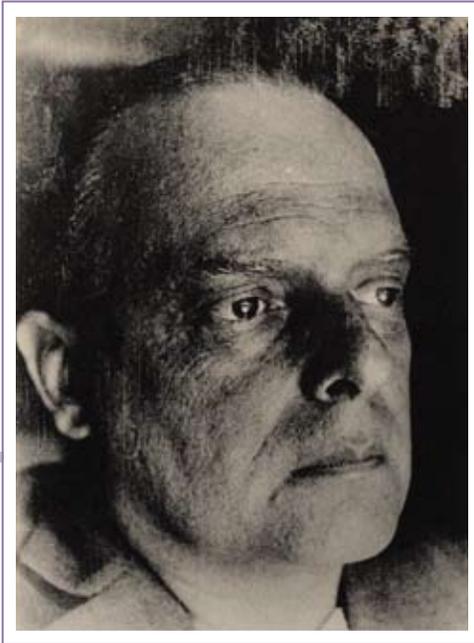
- 33 Klee, Paul, Walter Gropius and L. Moholy-Nagy [Series Editors]
PADAGOGISCHES SKIZZENBUCH \$550
 Munich: Albert Langen Verlag, 1925 [*Bauhausbucher* 2].

Octavo. Text in German. Original decorated wrappers over plain card boards. 51 pp. Illustrated with black and white drawings and elaborate typographic design throughout by Moholy-Nagy. Spine nearly perished with front cover held in place by front wrapper flap. A good copy of a rare Bauhaus document.

SECOND EDITION. The cover design and typography by László Moholy-Nagy serves as a valuable reminder of the graphic design pioneered at the Bauhaus by Moholy-Nagy and Herbert Bayer. The layout of the pages designed by Moholy-Nagy in 1925 — bold sans-serif captions floating in white space; compositions composed of arrows, dots and heavy ruled lines — is much more like a movie storyboard or a musical score.

In the fall of 1920 Paul Klee received a telegram from Walter Gropius inviting him to teach at the Bauhaus. Klee's decision to join the avant-garde school in Weimar was to have profound implications for his art. By the first of the new year Klee was installed at the school, working in a studio spacious enough to house his twelve easels.

In the second of the Bauhaus Books edited by Gropius and designed by Moholy-Nagy, Klee developed a primer for his students. Based on his extensive 1921 lecture notes on visual form, Klee divided his artistic sketchbook, first published in 1925, into sections on the line and dimensions and symbols of movement such as the spinning top, the pendulum and the arrow. The artist's world, it has been pointed out, was not static; it was in the process of becoming. In Klee's vernacular, an active line moves freely. It is "a walk for a walk's sake, without aim."



34

[Klee, Paul] Nerendorf, Karl [Editor]

**PAUL KLEE —
PAINTINGS, WATERCOLORS 1913 TO 1939**

New York: Oxford University Press, 1941.

\$300

Folio. Decorated plastic spiral-bound thick cloth covered boards with yapped edges. Frontis portrait photograph of Klee by Josef Albers. 35 pp. of text. 2 color serigraph prints. 65 black and white plates. Spine darkened and yapped edges lightly worn. Discreet owners stamp inside front cover. A very good or better copy.

FIRST EDITION. Elaborate celebration of Klee's watercolors with two full-color serigraph plates *Fulfillment, 1920* and *Figure of the Oriental Theatre* printed by the Creative Printmakers Group, NYC and 65 plates printed by the Frederick Photogelatine Press, NY. Also includes a full-page photo portrait of Paul Klee by Josef Albers.

35

[Klee, Paul] Klee Foundation, Berne, Switzerland, Paul Rand [Designer]

PAUL KLEE: PAINTINGS, DRAWINGS, AND PRINTS \$200

New York: Museum of Modern Art, March 1949.

Slim quarto. Uncoated printed wrappers. 60 pp. 2 color plates 44 black and white reproductions. Scattered foxing early and late. Wrappers lightly toned. Red pencil INSCRIPTION on front free endpaper. A very good copy.

FIRST EDITION. "To Helen & Gene [Federico] / Paul [underlined]." Gene and Helen Federico were lifelong friends and colleagues of Paul Rand. Helen worked as Rand's assistant at the William Weintraub Agency at around the time this catalog was printed.

". . . [Rand] is an idealist and a realist using the language of the poet and the businessman . . . He is able to analyze his problems, but his fantasy is boundless."

— László Moholy-Nagy, A-D [February–March 1941]



36

[Mies van der Rohe] Knoll Associates
**A COLLECTION OF FURNITURE DESIGNED
 BY MIES VAN DER ROHE**

\$250

New York: Knoll Associates, Inc., 1966.

Slim quarto. Photographically printed thick stapled wrappers. 16 pp. 9 black and white photographs. Illustrated price list laid in. Slight trace of wear overall. A nearly fine copy.

ORIGINAL EDITION. Herbert Matter's original Corporate ID Design is very much apparent, from the stylized Knoll "K" to the fine-arts Sculptural approach to photographing the furniture. Looking at this catalog, it's easy to trace the evolution of the Knoll Visual Identity from Matter's European Avant-Garde origins to Massimo Vignelli's European Modernist neutering.

37

**"Formerly the PAINTER impressed his vision
 on HIS AGE; today it is the photographer."**

— László Moholy-Nagy

Moholy-Nagy, László

60 FOTOS. 60 PHOTOS. 60 PHOTOGRAPHIES. FOTOTEK 1 \$1,000

Berlin: Klinkhart & Biermann, [1930.]

Slim octavo. Text in German, English and French. Perfect-bound thick, photographically printed wrappers. Unpaginated [76 pp.]. 60 plates, text and advertisements. Design and typography by Jan Tschichold. Yellow ink faded as usual. Loss to spine ends, light soiling and edgewear. Small former owner stamp on front endpaper. A very good copy.

FIRST EDITION. Moholy-Nagy's first photography monograph, with 60 full-page offset plates of photographs, photomontages and photograms, a seminal work in the New Vision movement edited by Franz Roh. First in a *Fototek* series in which eight volumes were planned but only two produced.

For Moholy-Nagy, photography was of inestimable value in educating the eye in what he called "the new vision." The camera, by extending the eye's capability and through its manipulation of light could alter our traditional perceptual habits.

From the Publisher: "Moholy was one of the first to leave petrified traditions in photography and tread new paths by extending photographic possibilities both practically and theoretically. He arrived at lasting results in the photogram and in photo-montage at a time when these forms were almost unknown."

"One year after organizing the Stuttgart "Film und Foto" international exhibition, the "most important photography exhibition of the 20th century," Moholy-Nagy published this 1930s photobook. His New Vision for photography is realized in this volume's picture-essay format, its kinetic design and modernist questioning of form, the negative print, where "magical effects lie hidden," and a series of playful photomontages and photograms — luminous images 'like weird spheres of light . . . that seem to penetrate space.'" [Parr & Badger, p. 86.]

38

Moholy-Nagy, László

TELEHOR

\$3,000

[*Mezinárodní Casopis pro Visuální Kulturu*
Internationale Zeitschrift für Visuelle Kultur
The International Review New Vision
Revue Internationale pour la Culture Visuelle]

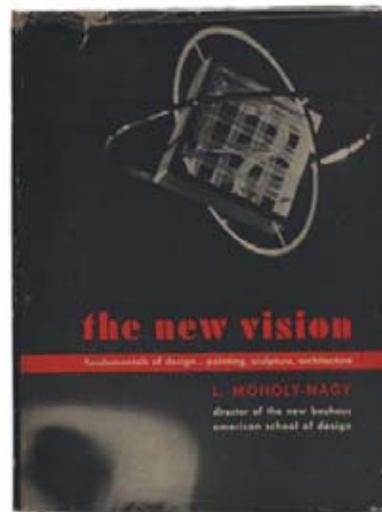
Brno, Czechoslovakia: Frantisek Kalivoda, 1936

[Year 1, No.1–2: all published].

Text in English, French, German and Czech. Quarto. Wire spiral binding. Thick 4-color printed wrappers. 138 pp. 69 black and white photographic plates, 9 color plates. Period design and typography by noted Czech Architect Frantisek Kalivoda. Light rounding to heel and crown and very slight edgewear. The only number of this Czech periodical, and one of the most important and rare of Moholy-Nagy publications. A nearly fine copy.

FIRST EDITION. Includes Moholy's own writings on modern design — and the merging of theory and design. From Frantisek Kalivoda's Post-script: "It was my aim in editing the present issue of this journal to indicate the progress of visual art and the perspectives of its future development. For it is the basic programme of this periodical to discuss the problems of modern art and to indicate the precise connections existing between its various categories and, in particular, between the spheres of painting, photography and film."

"To demonstrate the underlying unity of all these arts, I could do no better than select the rich and many-sided work of one artist, L. Moholy-Nagy, whose versatility can scarcely be rivaled among his fellow artists of to-day."



39

Moholy-Nagy, László

THE NEW VISION: FUNDAMENTALS OF DESIGN, PAINTING, SCULPTURE, ARCHITECTURE

\$1,000

New York: W. W. Norton & Company, 1938.

Quarto. Oatmeal cloth stamped in blue. Photographically printed dust jacket. 208 pp. 221 black and white photographs and text illustrations. Former owners name and date on front free endpaper. The rare dust jacket is lightly chipped to the top edge and has a few closed tears with vintage tape repairs to verso. Book design and typography by the author. A very good or better copy in a very good dust jacket.

FIRST EDITION THUS. This volume also served as a remarkably effective self-promotional tool as Moholy-Nagy tried to re-establish the Bauhaus in Chicago as the New Bauhaus, and subsequently as the Institute of Design.

"The New Vision was written to inform laymen and artists about the basic elements of the Bauhaus education: the merging of theory and practice in design.

"This book contains an extract of the work in our preliminary course, which naturally develops from day to day while practiced.

"The work of the Bauhaus would be too limited if this preliminary course served only Bauhaus students; they, through constant contact with instructors and practical workshop experience, are least in need of its record in book form. More important — one might say that the essential for the success of the Bauhaus idea is the education of our contemporaries outside of the Bauhaus. It is the public which must understand and aid in furthering the work of designers coming from the Bauhaus if their creativeness is to yield the best results for the community."

"PHOTOGRAPHY does not want to simulate anything, it RECORDS, but this recording method . . . has its own, still UNFATHOMED LAWS with respect to technique and design."

— László Moholy-Nagy

40

Moholy-Nagy, László and George [György] Kepes

MORE BUSINESS

\$500

[THE VOICE OF LETTERPRESS AND PHOTO-ENGRAVING]

Chicago: American Photo-Engravers Association

[Volume 3, No. 11, November 1938].

Folio. Stapled letterpressed self-wrappers. 20 pp. Photomontage plates, photographs, work samples, and advertisements. Both covers neatly separated and detached at binding edge. Faint damp stain to the gutter crown of a few leaves. Original photomontage cover by George [György] Kepes. A good or better copy of an uncommon trade publication.

ORIGINAL EDITION. Twenty pages of artwork, student work and original text devoted to the fledgling New Bauhaus (later School of Design; Institute of Design). *More Business* was the house organ for the American Photo-Engravers Association, and Professor Moholy-Nagy was given free rein to write and design the November 1938 issue. Moholy recognized that the large format page spreads were ideal canvases for presenting his New Vision. The resulting tour-de-force of editorial design was impressively enhanced by (naturally) stellar engraving and fine one-, two-, and four-color letterpress printing.

The content matched the form, with student work from the classrooms of Kepes, Henry Holmes Smith, and Alexander Archipenko. Includes work by Moholy-Nagy, Kepes, Juliet Kepes, Grace Seelig, Charles Niedringhaus, Nathan Lerner, and other students from the New Bauhaus.

The MORE BUSINESS November publication was timed to coincide with the Norton release of Moholy's revised and expanded THE NEW VISION [item 37]. The date also overlapped the exhibition schedule for *Bauhaus 1919–1928* at the Museum of Modern Art [see items 4 and 5].

41

Moholy-Nagy, László

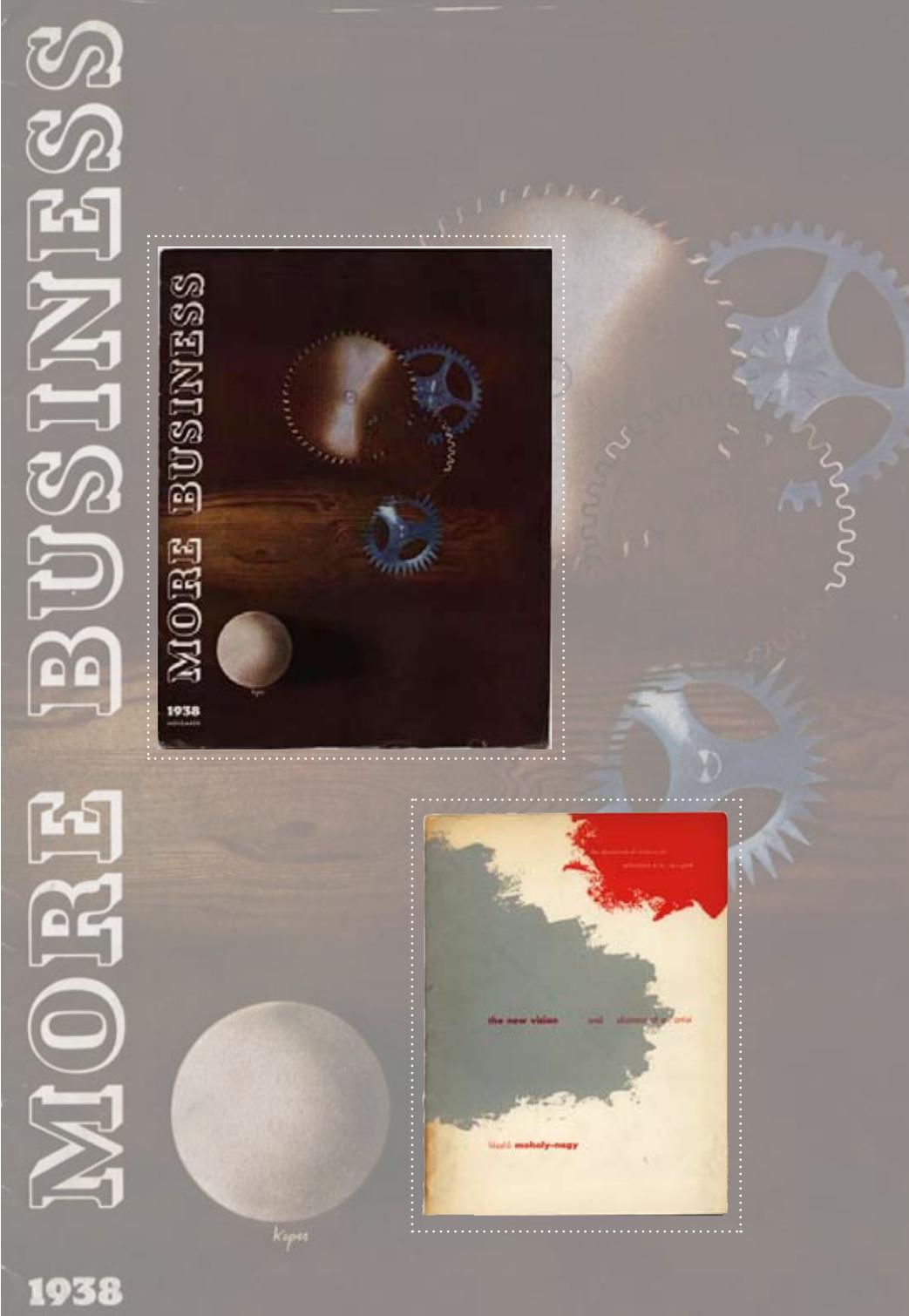
THE NEW VISION AND ABSTRACT OF AN ARTIST

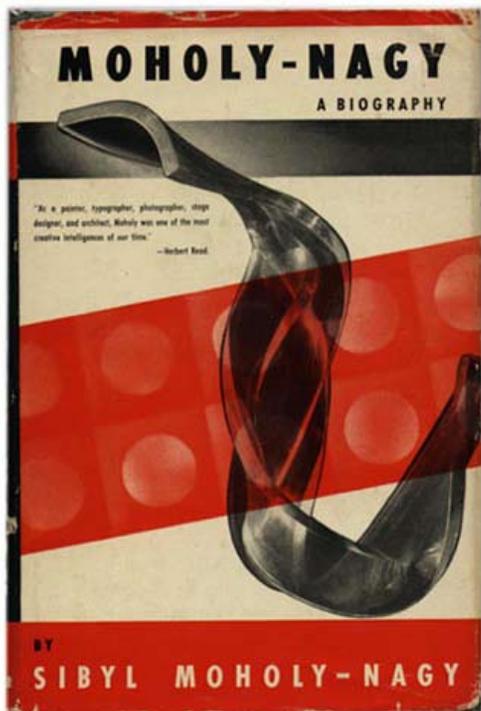
\$100

New York: Wittenborn, 1946.

Slim quarto. Thick letterpressed wrappers. 96 pp. 90 black and white illustrations. Cover design and typography by Paul Rand. Light wear overall. A nearly fine copy.

FIRST EDITION THUS. [The Documents of Modern Art series edited by Robert Motherwell]. "The New Vision" has proved to be more than a personal credo of an artist. It has become a standard grammar of modern design. — Walter Gropius [from his Introduction].



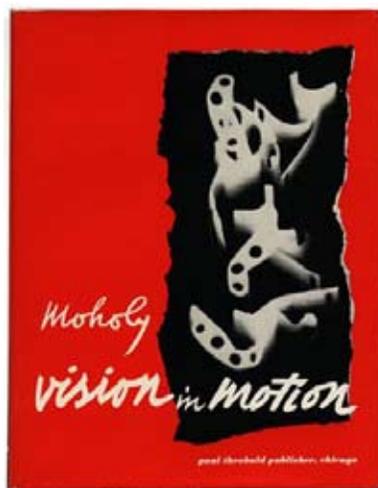


42

[Moholy-Nagy] Moholy-Nagy, Sibyl and Walter Gropius [introduction]
MOHOLY-NAGY: EXPERIMENT IN TOTALITY \$150
 New York: Harper and Brothers, 1950.

Octavo. Embossed brown cloth decorated in red, blue, green and black. Photographically printed dust jacket. 254 pp. 76 black and white illustrations. 4 color plates. Dust jacket lightly chipped along top edge and minor edgewear. Random stray ink pen mark on rear jacket flap above authors' photo. A nearly fine copy in a near fine dust jacket.

FIRST EDITION. Written by László's wife and lifetime collaborator, Sibyl witnessed many of the defining moments of the Bauhaus movement and its migration to the United States and its continuation as the Chicago New Bauhaus and Institute of Design. An excellent first-person account.



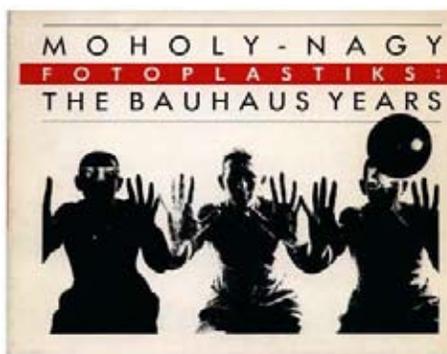
43

Moholy-Nagy, László
VISION IN MOTION \$250
 Chicago: Theobald, 1947.

Quarto. Oatmeal cloth stamped in red. Photographically printed dust jacket. 376 pp. 440 illustrations. Book design and typography by the author. No visible flaws. A fine hard cover book in a fine dust jacket. Rare thus.

EIGHTH PRINTING. Walter Gropius said "I think this will be the leading book in art education." What more can I add?

One of Chicago's great cultural achievements, the Institute of Design was among the most important schools of photography in 20th century America. It began as an outpost of experimental Bauhaus education and was home to an astonishing group of influential teachers and students, including László Moholy-Nagy, Harry Callahan, and Aaron Siskind.



44

[Moholy-Nagy, László] Saul, Julie [essay]
MOHOLY-NAGY I FOTO-PLASTIKS: THE BAUHAUS YEARS \$35
 New York: The Bronx Museum of the Arts, 1983.

Oblong quarto. Photographically printed wrappers. 66 pp. 23 black and white photographs. Minor shelf wear and slight yellowing. A nearly fine copy.

FIRST EDITION. Published in conjunction with an exhibition of the same name: The Bronx Museum of the Arts (July 30–September 25, 1983).

45

[Moholy-Nagy, László] Hight, Eleanor M.
MOHOLY-NAGY: PHOTOGRAPHY AND FILM IN WEIMAR GERMANY \$50
 Wellesley MA: Wellesley College Museum, 1985.

Slim quarto. Photographically printed thick wrappers. 144 pp. Chronology. Bibliography. 116 black and white illustrations. Trace of wear overall. A nearly fine copy.

FIRST EDITION. Published on the occasion of the exhibition from Wellesley College Museum, Wellesley MA (April 10–June 10, 1985); The Museum of Fine Arts, Houston (November 2, 1985–January 5, 1986) and The Art Institute of Chicago (January 31–April 12, 1986).

46

[Oud, J. J. P.] Hitchcock, Jr., Henry-Russell
J. J. P. OUD

\$350

Paris: Editions Cahiers d'Art, 1931
 [Les Maîtres de l'Architecture d'Aujourd'hui, Volume 2.
 Les Cahiers d'Architecture Contemporaine, Volume II.]

Text in French. Quarto. Perfect bound thick printed wrappers. Unpaginated. 6 pp. text, photo portrait, and 45 pages of helio-type plates. Wrappers lightly soiled and chipped. A very good or better copy.

FIRST EDITION. Beautiful and important overview of the work of architect Jacobus Johannes Pieter Oud (1880–1963), probably the foremost Dutch representative of modern functionalism.

In America Oud is perhaps best known for being lauded and adopted by the mainstream Modernist movement, then summarily kicked out on stylistic grounds. As of 1932, he was considered one of the four greatest modern architects (along with Ludwig Mies van der Rohe, Walter Gropius and Le Corbusier), and was prominently featured in Hitchcock and Johnson's *International Style* Exhibition at the Museum of Modern Art. In 1945, when photographs of Oud's 1941 Shell Headquarters building in The Hague were published in America, the architectural press sarcastically condemned his use of ornament ("embroidery") as contrary to the spirit of Modernism.

47

Paepcke, Walter, Egbert Jacobson and Paul Rand [Designer]
**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. Cover design, board design and interior typography by Paul Rand. Jacket lightly chipped along top and bottom edges, with vintage tape reinforcement shadows to verso. A near fine copy in a nearly very good dust jacket.

FIRST EDITION. 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 never been reprinted. Includes work by A. M. Cassandre, György Kepes, Herbert Bayer, Jean Carlu, Herbert Matter, Leo Lionni, Paul Rand, Man Ray, Xanti Schawinsky, and others.

48

[PHOTOGRAPHY]

Biermann, Aenne [Anna Sibylla Sternefeld]

**60 FOTOS. 60 PHOTOS. 60 PHOTOGRAPHIES.
 FOTOTEK 2**

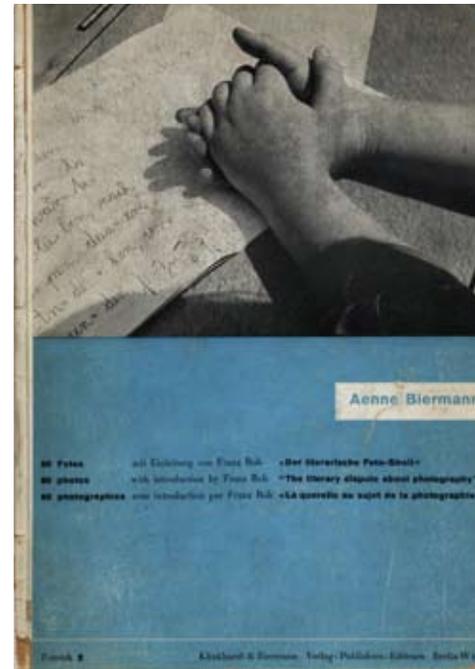
\$700

Berlin: Klinkhart & Biermann, [1930.]

Slim quarto. Text in German, English and French. Perfect-bound stiff, photographically printed wrappers. Unpaginated [76 pp.]. 60 plates, text and advertisements. Wrappers worn with chipping to spine heel and crown. Chip to rear panel. A very good copy.

FIRST EDITION. Design and typography by Jan Tschichold and edited by Franz Roh, with Roh's introduction "The literary dispute about photography." The second — and final — volume in the *Fototek* series, and a highlight of the New Vision photography movement.

"The well-known woman photographer has for some time past joined in the search for new possibilities in photography and has accomplished harmonious and finished work." — The Publishers



**"In the photographic
 CAMERA we have the
 most reliable aid to
 the beginning of
 OBJECTIVE VISION."**

— László Moholy-Nagy

49

[PHOTOGRAPHY] André Beucler [essay]

PHOTOGRAPHIE [PHOTO 1932]

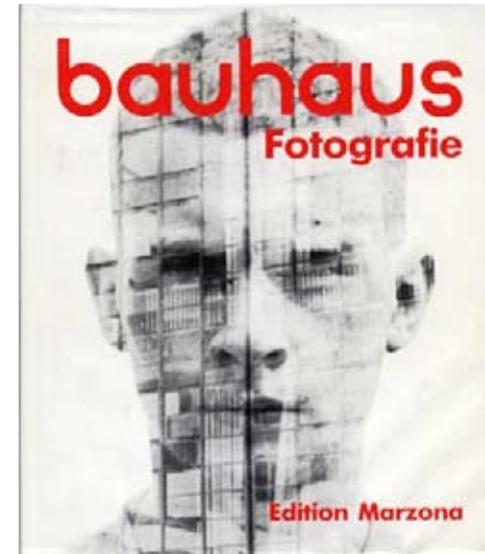
\$500

Paris: Arts et Métiers Graphiques, 1932.

Text in French. Quarto. Thick photographically printed wrappers. Wire spiral binding. 144 pp. 124 heliogravure plates. Introductory text. Index. Elaborate period advertisements. Orange wrappers very lightly soiled. Textblock pristine. Binding crown and heel very lightly worn. A near fine copy. Rare thus.

FIRST EDITION. PHOTOGRAPHIE was an annual, special issue of the magazine *Arts et Métiers Graphiques* entirely dedicated to photography. Published under the direction of Charles Peignot, AMG was famous for its new photographic vision and has become the “Who’s Who” of modern photography. Peignot and his friends Jean Cocteau, Maximilien Vox, A. M. Cassandre, Jean Carlu and Paul Colin formed the Paris-based group Union des Artistes Moderne, a group “strongly against anything backward looking.”

“In 1925 Andre Breton, posed the question: when would ‘all the books that are worth anything stop being illustrated with drawings and appear only with photographs?’ A few short years after this statement, the photographic image had established itself as one of the most provocative, poetic, and radical forms of representation in modern society. A plethora of ground-breaking exhibitions, books and publicity . . . ushered in the creative flowering of the medium across Europe. Unquestionably the increasingly effective presence of photography was tied to the emergence of these new recruits and their passionate conviction regarding its creative worth. It was out of this hotbed of revolution in the photographic form, that one of the most influential photographic annuals of the twentieth century was published in Paris on the 15 March 1930. *Photographie* began life as a one off special issue of the graphic arts bimonthly magazine *Art et Métiers Graphiques* (No 16).” [Kerry William Purcell]



“It is not the person ignorant of WRITING but the one ignorant of PHOTOGRAPHY who will be the ILLITERATE of the future.” — L. Moholy-Nagy

50

[PHOTOGRAPHY] Fricke, Roswitha [Editor]

and Egidio Marzona [Designer]

BAUHAUS FOTOGRAFIE

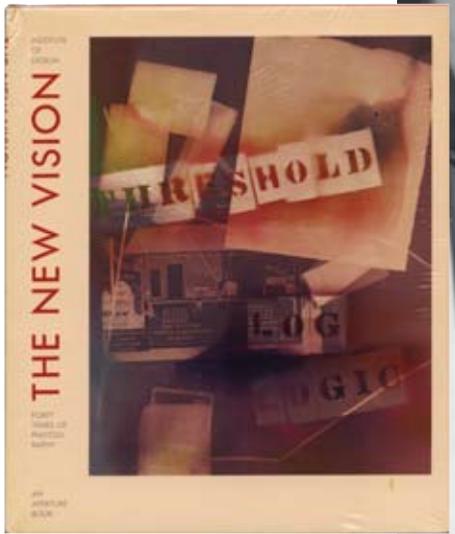
\$200

Dusseldorf: Edition Marzona, 1982.

Text in German. Quarto. Gray cloth stamped in red. Photographically printed dust jacket. 320 pp. 379 black and white photo illustrations. Textblock page edges lightly yellowed. Jacket lightly ruffled from an ill-fitting acetate sleeve. A nearly fine copy in a near fine dust jacket.

FIRST EDITION. Comprehensive look at the photography of the Bauhaus in Weimar, Dessau and Berlin. Essays on photography by Walter Peterhans, Moholy-Nagy, Vordemberge-Gildewart, Renger-Patzsch, Kallai, Fritz Kuhr, Willi Baumeister, Adolf Behne, Max Burchartz, Will Grohmann and Ludwig Kassak.

Egidio Marzona has assembled the world’s foremost collection of works on paper documenting the revolutionary efforts of the Bauhaus. Marzona is also a well-known publisher of books on Russian Constructivism, Futurism, De Stijl, Dadaism, and a host of other movements and figures of the twentieth-century avant-garde [see items 58 and 64].



51

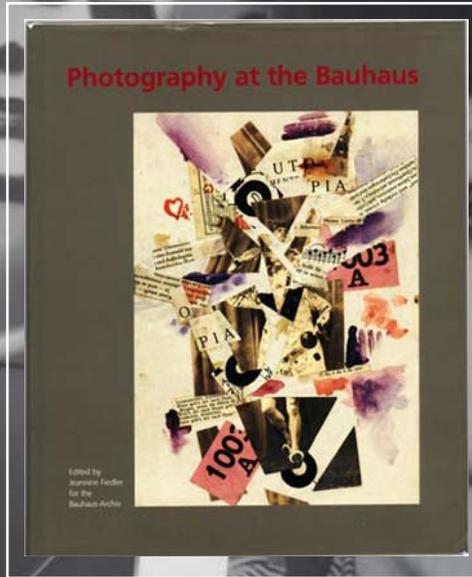
[PHOTOGRAPHY] Hoffman, Michael [Editor]
**THE NEW VISION: FORTY YEARS
 OF PHOTOGRAPHY AT THE INSTITUTE OF DESIGN**

\$50

Millerton: Aperture Foundation, Inc., 1982.

Square quarto. Orange cloth stamped in gray. Photographically printed dust jacket. 80 pp. Well illustrated in color and black and white. Still in publishers' shrinkwrap.

FIRST EDITION [hardcover trade edition of *Aperture 87*]. Devoted to László Moholy-Nagy and the Institute of Design. Presents the works that emanated from the Chicago institutions known as the New Bauhaus, The School of Design and the Institute of Design, which offered the most important and influential photography programs in the United States from the 1930s through the 1960s. No other photography school or program since then has matched let alone surpassed the achievement of the schools and their enduring influence. The works of some of the very greatest names in twentieth-century American photography are all represented here.



52

[PHOTOGRAPHY]
 Martini, Giovanni Batista and Alberto Ronchetti
**FLORENCE HENRI
 FOTOGRAFIE 1927 - 1938**
 NAP: N. D.

\$200

Text in Italian. Plain black wrappers. Photographically printed dust jacket. 140 pp. 83 black and white plates. Designed by Bruno Monguzzi. Wrappers lightly edgeworn and slightly nicked. A nearly fine copy in a near fine dust jacket.

FIRST EDITION. Anonymously produced exhibition catalog devoted to the pioneering photography of American-born Florence Henri (1893 – 1982). Henri spent most of her life in France, where she was closely associated with major figures of European modernism. Initially a student of painting at Fernand Léger and Amdée Ozenfant's Académie Moderne in Paris, she quickly became a gifted participant in the most advanced art movements of the time — late Cubism, Purism, and Constructivism. In 1928, having spent a semester at the Bauhaus in Dessau, she turned to the camera and moved swiftly from the avant-garde of one art form to the avant-garde of another. For a heady ten years before the interruption of World War II, Henri created an extraordinary body of work — still lifes, abstract compositions, advertising photographs, and photomontages — that contributed to the development of geometric abstract art and of modern photography in France.

53

[PHOTOGRAPHY] Fiedler, Jeannine [Editor]
PHOTOGRAPHY AT THE BAUHAUS
 Cambridge: The MIT Press, 1990.

\$150

Quarto. Gray paper covered boards stamped in black. Photographically printed dust jacket. 362 pp. 435 duotone photo reproductions and 18 color plates. Boards lightly worn with a slight bump to lower corner. Dust jacket lightly nicked. A near fine copy.

First MIT Press Edition. Published on the occasion of the 1990 exhibition of works from the Bauhaus-Archiv. Biographical information on all included individuals. Text by Jeannine Fiedler, Andreas Haus, Rolf Sachsse, Herbert Molderings, Ann Wilde, Udo Hartmann, Ute Bruning, Gisela Barche and Louis Kaplan.

Complete Set of the Bauhaus Issues

54 [PM] Leslie, Robert L. 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, No. 5: February–March 1938; Volume 4, No. 7: June–July 1938; and Volume 6, No. 2: Dec. 1939–Jan. 1940]

In April 1937, Editors Robert Leslie and Percy Seitlin announced their intent to devote the July or August PM to The Bauhaus Idea in America: "This issue will be the most ambitious expression of the editors' belief that those engaged in a given art of design should be aware of their common interest with those in other branches of design, whether it be poster art, typography, scenic design, furniture design, or architecture." The ambitious plan for Josef Albers to guest edit the contributions of Walter Gropius, Xanti Schawinsky, Grace Young, William Lescaze, and A. Lawrence Kocher was never realized. The Gropius contribution was published in the February–March 1938 issue and was followed by issues devoted to the Bauhaus Typographic Tradition (June–July 1938) and Herbert Bayer (December 1939–January 1940).

Offered here is the complete Bauhaus Trilogy from an original subscriber:

- a. *PM* [Volume 4, No. 5: February–March 1938]. Slim 12mo. Stapled printed wrappers. 50 pp. Illustrated articles and advertisements. Spine tanned. A nearly fine copy.

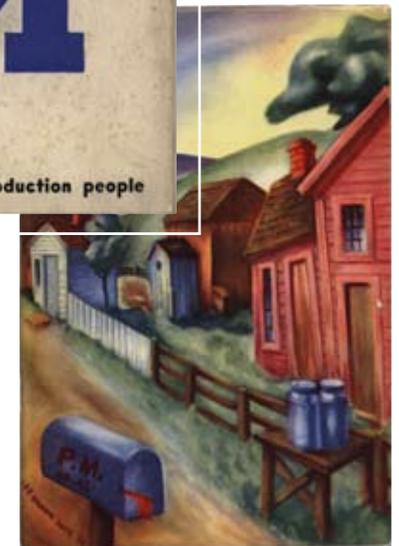
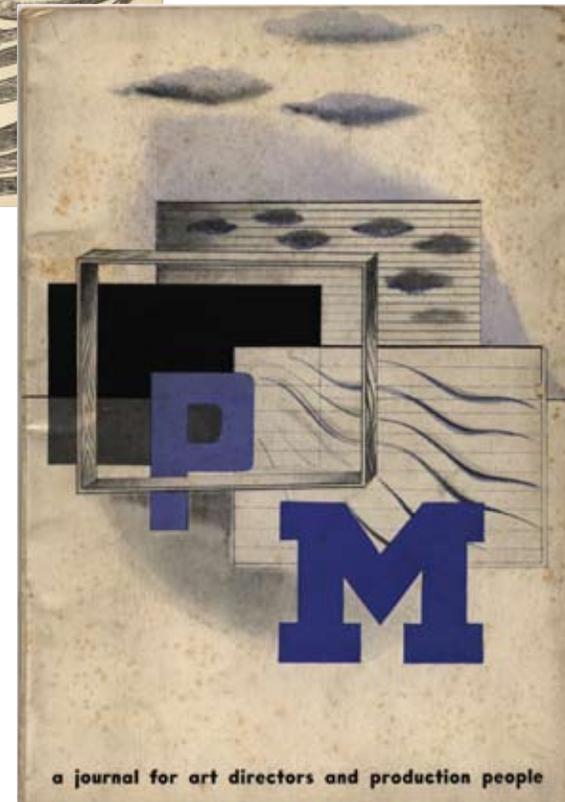
Original edition. Essentials for Architectural Education by Walter Gropius, a 16-page letterpress insert designed by Herbert Matter.

- b. *PM* [Volume 4, No. 7: June–July 1938]. Slim 12mo. Perfect bound and sewn letterpressed wrappers. 76 pp. Illustrated articles and advertisements. Cover is 2-color original design by Bauhaus student M. Peter Piening. Wrappers spotted, otherwise a very good copy.

Original edition. The Bauhaus Tradition and the New Typography by L. Sandusky, a 34-page, 2-color insert designed by Lester Beall [see item 59].

- c. *PM* [Volume 6, No. 6: December 1939–January 1940]. Slim 12mo. Perfect bound and sewn letterpressed wrappers. 108 pp. Illustrated text and advertisements. Cover is 2-color original design by Herbert Bayer. Spine crown and heel slightly rounded and worn. A nearly fine copy.

Original edition. With 32-pages written and designed by Bayer, with four pages of wax-paper overlays to illustrate Bayer's composition theories. Three articles authored by Bayer in the early thirties are published here for the first time in English [see item 6]. Rand, Paul [Designer], William Bernbach [text] and Andreas Feininger [photography].



"... a return to a kind of ORIGINAL SANITY — to a PRISTINE UNITY of LIFE."

— L. Sandusky

- 55 Rand, Paul [designer], Andreas Feininger [photography]
MECHANIZED MULES OF VICTORY \$500
 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. This copy might have been exhibited, with dried rubber cement lightly staining the rear panel. Faint wear to prelims, otherwise a nearly fine copy.

ORIGINAL EDITION. In 1942 *American Printer* magazine praised the design of this spiral bound brochure as a “successful variation on the Bauhaus theme, in yellow and black typewriter type.”

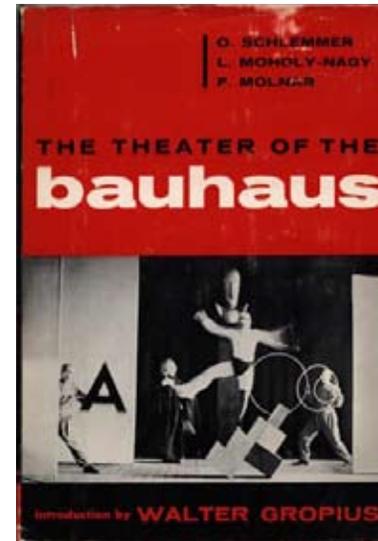
Paul Rand was the first of many Art Directors to work with and appreciate William Bernbach. Rand described their first meeting as “akin to Columbus discovering America . . . This was my first encounter with a copywriter who understood visual ideas and who didn’t come in with a yellow copy pad and a preconceived 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 been 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 were for the images — silhouettes, montages and repetitions to suggest movement — the bottom half was reserved for a large amount of copy explaining AutoCar’s manufacturing process. Rand specified the text set in American Typewriter — a most unorthodox type choice for the time. [Heller].

- 56 Schlemmer, Oskar, László Moholy-Nagy, Farkas Molnar and Walter Gropius [introduction]
THE THEATER OF THE BAUHAUS \$150
 Middletown: Wesleyan University Press, 1961.

Octavo. Red decorated cloth with black quarter binding stamped in white. Photographically printed dust jacket. 110 pp. 70 black and white photographs. 4-color fold-out. Jacket rubbed with one short, closed tear. A nearly fine copy in a very good plus dust jacket.

FIRST ENGLISH-LANGUAGE EDITION. Reprint of *Bauhausbucher* DIE BUHNE IM BAUHAUS from 1924. Retains Moholy-Nagy’s original typographic treatments, as well as the full-color 22" x 9" *Theater, Circus, Variety* fold-out by Moholy-Nagy.

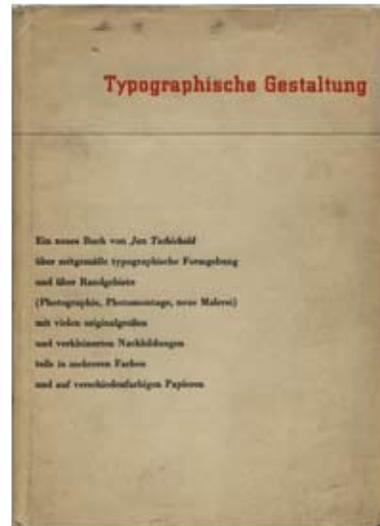


- 57 Schmidt, Joost [Designer], Ernst Kallai [Editor]
BAUHAUS 3 1929: \$500
VIERTELJAHR-ZEITSCHRIFT FÜR GESTALTUNG
 Dessau: Bauhaus Dessau, Juli–September 1929.

Saddle-stitched letterpressed wrappers. 32 pp. Text and advertisements. Elaborate graphic design throughout. Wrappers chipped, split and detached, yet present. Textblock mildly stained and thumbed. Design and typography by Joost Schmidt. A good copy only.

ORIGINAL EDITION. The *Quarterly Magazine for Design* served as house organ of the Bauhaus Dessau and provided an extraordinary snapshot of the productivity of the Bauhaus Dessau from its high point under the directorship of Walter Gropius to its sliding decline under Hannes Meyer and Ludwig Mies van der Rohe.

Fourteen issues of this magazine were produced between 1926 to 1931, and this cover — featuring a child’s handmade mask — is an instantly recognizable icon from the Dessau years. All issues were assembled with excellent example of the functional graphic design and new typography, as practiced by the European Avant-Garde in the late 1920s all the way up to the point where the lights went out all over Europe. Joost Schmidt is the Designer credited with “picture layout” for this issue.



- 58 [Schmidt, Joost] Heinz Loew and Helene Nonne-Schmidt
JOOST SCHMIDT:
LEHRE UND ARBEIT AM BAUHAUS 1919 – 1932 \$150
 Dusseldorf: Edition Marzona, N. D.

Text in German. Quarto. White card wrappers. Photographically printed dust jacket. 118 pp. 175 black and white photo illustrations. Silver jacket lightly rubbed and spine heel bumped. A very good or better copy.

FIRST EDITION. The only monograph devoted to Schmidt, most of whose work was lost during the war.

Joost Schmidt (1893–1948) trained in the workshop for stone and wood sculpture under Johannes Itten and Oskar Schlemmer at the Staatliches Bauhaus Weimar. His projects included the design and completion of carvings for the Sommerfeld House in Berlin and the design of a poster for the Weimar Bauhaus exhibition of 1923. In 1925, Schmidt accepted an offer from Walter Gropius to become a junior master at the Bauhaus Dessau after passing the journeyman’s examination of the Chamber of Crafts Weimar.

That same year, Schmidt married the Bauhaus student Helene Nonne. At the Bauhaus Dessau, Joost taught calligraphy for the preliminary course (1925–1932) and directed the sculpture workshop (1928–1930), and the advertising, typography and printing workshop and the affiliated photography department (1928–1932). From 1929 to 1930, he was also a life drawing teacher.

- 59 Scheidig, Walther and Klaus Beyer [photography]
BAUHAUS WEIMAR 1919 – 1924 \$100
[WERKSTATTARBEITEN]
 Leipzig: Edition Leipzig, 1966.

Text in German. Quarto. Oatmeal cloth stamped in black, red and gray. Photographically printed dust jacket. 157 pp. 92 color and black and white plates. Coated and uncoated paper stocks. Dust jacket lightly soiled and worn. A nearly fine copy in a near fine dust jacket.

FIRST EDITION. This volume is particularly useful for its showcasing of the traditional crafts produced at the Bauhaus, as opposed to the mass-produced objects that defined the Dessau and Berlin Bauhaus.

- 60 Tschichold, Jan
TYPOGRAPHISCHE GESTALTUNG \$750
 Basel: Benno Schwabe, 1935.

Text in German. Small quarto. Blue cloth with printed paper label spine. Uncoated dust jacket printed in two colors. 112 pp. 8 pages of advertisements. 38 typographic examples printed in multiple colors on a variety of paper stocks. Helen and Gene Federico’s copy with their ink signature on front free endpaper. Jacket spine sun-darkened and lightly mottled. Layout and typography by the author. A near fine copy in a very good or better dust jacket.

FIRST EDITION. Tschichold’s principal claim for the new typography is that it is characteristic of the modern age. Writing at a time when many new mass produced products appeared on the market, his intention was to bring typography into line with these other manifestations of industrial culture. Similar to the Russian Constructivists, Tschichold lauds the engineer whose work is marked by “economy, precision” and the “use of pure constructional forms that correspond to the functions of the object.”

Tschichold strongly believed in the Zeitgeist argument that each age creates its own uniquely appropriate forms. That belief allowed him to formulate a set of principles for his time and reject all prior work, regardless of its quality. One of the characteristics of the modern age for Tschichold was speed. He felt that printing must facilitate a quicker and more efficient mode of reading. Whereas the aim of the older typography was beauty, clarity was the purpose of the New Typography.

61

Tschichold, Jan [Designer] and R. B. Fishenden [Editor]

THE PENROSE ANNUAL**REVIEW OF THE GRAPHIC ARTS VOLUME 40**

\$300

London: Lund Humphries, 1938.

Quarto. Green cloth stamped in white. 268 pp. Text, illustrations, tipped-in plates, printing samples, advertisements. Spine ends lightly bruised. Cloth slightly dusty. Binding, typography and advertisements designed by Jan Tschichold. A very good or better copy without publishers dust jacket.

FIRST EDITION. The PENROSE ANNUAL has served as official yearbook for England's commercial printing industry by presenting a balance of general and technical articles with abundant tipped-in plates exhibiting the latest achievements. This edition is notable for Jan Tschichold's typography, both for the text, as well as the majority of the 56 pages of advertising.

Perhaps the best example of Tschichold's transitional period between the New Typography and Classicism. The textblock is elegantly set in Mono-type Van Dijk and the binding is both as progressive and proper as would be expected for any English document of record.

Of note is a tipped-in Menu Cover designed by László Moholy-Nagy for the Walter Gropius farewell dinner held on March 9th, 1937, printed in three-color offset by Lund Humphries on Flake White Parchment.

62

[TYPOGRAPHY] Leslie, Robert L. and Percy Seitlin [Editors]

PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS AND THEIR ASSOCIATES

\$150

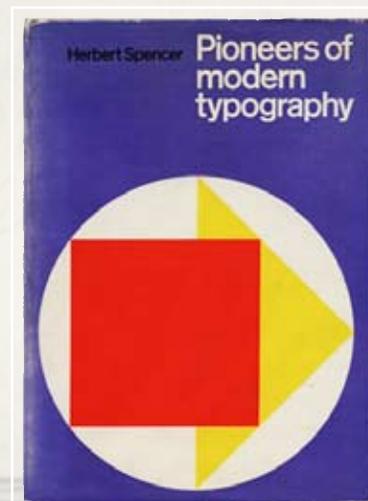
New York: The Composing Room/P.M. Publishing Co.

[Volume 4, No. 7: June–July 1938]

Slim 12mo. Stitched and perfect-bound letterpressed thick wrappers. 76 pp. Illustrated articles and advertisements. Cover design by Bauhaus student M. Peter Piening. Wrappers worn with an erased pencil notation. A nearly very good copy.

ORIGINAL EDITION. Features *The Bauhaus Tradition and the New Typography* by L. Sandusky, a 34-page 2-color insert designed by Lester Beall. The first published account in English of the Bauhaus Typographic philosophy and one of the standard bibliographic references for the cross-pollination of European and American avant-garde typography.

Includes work by Kandinsky, Archipenko, Gropius, Malevich, El Lissitzky, Moholy-Nagy, Teige, Mondrian, Tschichold, Bayer, and many others. While it seems common today to attach these names together under the common Avant-Garde umbrella, it was quite an intellectual stretch to merge the plastic arts of architecture, painting, typography, printing and sculpture into a coherent argument in 1938.



“CATALOGUES, POSTERS, ADVERTISEMENTS of all sorts — believe me, they contain the POETRY OF OUR EPOCH.”

— Guillaume Apollinaire

63

[TYPOGRAPHY] Spencer, Herbert

PIONEERS OF MODERN TYPOGRAPHY

\$250

London: Lund Humphries, 1969.

Tall octavo. Yellow cloth stamped in red. Printed dust jacket. Multi-colored endpapers. 160 pp. 161 color and black and white reproductions printed on a variety of paper stocks. Laminated dust jacket faintly worn with some sun fading and bubbling along the front spine edge and a worn top edge and a closed tear on the rear panel. A near fine copy in a very good jacket.

FIRST EDITION. Since its first publication in 1969, *Pioneers of Modern Typography* has been the standard guide to the Avant-Garde origins of modern graphic design and typography. Arthur and Elaine Lustig Cohen cataloged this book at Ex Libris simply as “The Bible.” Spencer shows how new concepts in graphic design in the early decades of the twentieth century had their roots in contemporary painting, poetry, and architectural movements. Contains illustrated sections on El Lissitzky, Theo van Doesburg, Kurt Schwitters, H. N. Werkman, Piet Zwart, Paul Schütema, Alexander Rodchenko, László Moholy-Nagy, Herbert Bayer and Jan Tschichold.



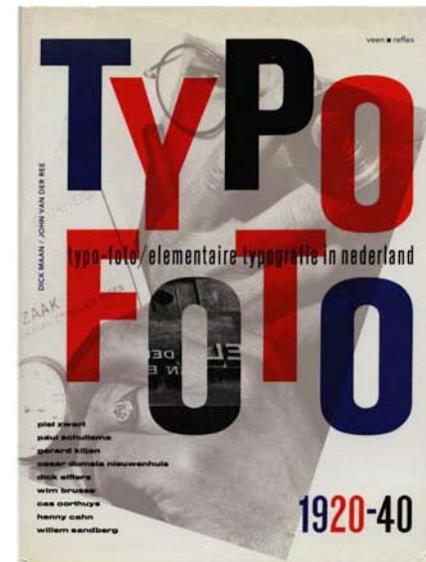
64

[TYPOGRAPHY] Fleischmann, Gerd
BAUHAUS: DRUCKSACHEN, TYPOGRAFIE, REKLAME \$250
 Dusseldorf: Edition Marzona, 1984.

Text in German. Quarto. Tan cloth stamped in gray and red. Photographically printed dust jacket. Orange endpapers. 360 pp. Approximately 500 black and white and color reproductions of Bauhaus ephemera. Essays. Dust jacket lightly worn, otherwise a fine copy.

FIRST EDITION. The most comprehensive collection of Bauhaus graphics yet published, with many rare and unusual examples. The Bauhaus books, newspapers, postcards, posters, letterhead, etc. — it's all here.

Includes many seminal essays: László Moholy-Nagy: *Die Neue Typographie* [1923]; Josef Albers: *Zur Ökonomie der Schriftform* [1926]; Herbert Bayer: *Versuche einer neuen Schrift* [1926]; Joost Schmidt: *Schrift?* [1929]; Kurt Schwitters: *Thesen über Typographie* [1924]; Iwan Tschichold: *Elementare Typografie in Typographischen Mittlungen* [1925]; Iwan Tschichold: *Elementare Typografie* [1925]; Mart Stam, El Lissitzky: *Die Reklame* [1925]; Walter Dexel: *Was ist Neue Typographie?* [1929]; Theo van Doesburg: *Das Buch und seine Gestaltung* [1929]; Jan Tschichold: *Was ist und was will die Neue typografie?* [1930].



65

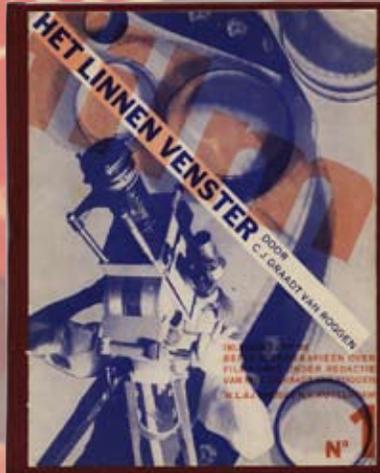
[TYPOGRAPHY] Maan, Dick and John Van Der Ree
TYPO-FOTO \$350
ELEMENTAIRE TYPOGRAFIE IN NEDERLAND 1920 - 1940
 Antwerp: Veen/Reflex, 1990.

Text in Dutch. Quarto. Black embossed cloth. Photographically printed dust jacket. 112 pp. 135 illustrations. All four corners gently bumped. A near fine copy in a fine dust jacket.

FIRST EDITION. Superb overview of Dutch Avant-Garde typography from 1920–1940, with individual sections and biographies of Piet Zwart, Paul Schuitema, Gerard Kiljan, Cesar Domela Nieuwenhuis, Dick Elffers, Wim Brusse, Cas Oorthuys, Henny Cahn and Willem Sandberg. Also included is a bound-in 8-page facsimile of the Dutch graphics newsletter from June 24, 1939: *De 8 en Opbouw*, which includes a review of Zwart's HET BOEK VAN PTT as well as work by Elffers, Brusse and Sandberg.

“ . . . I DIDN'T KNOW the terms, I DIDN'T KNOW the methods, I DIDN'T EVEN KNOW THE DIFFERENCE between capitals and lower case letters.”

— Piet Zwart



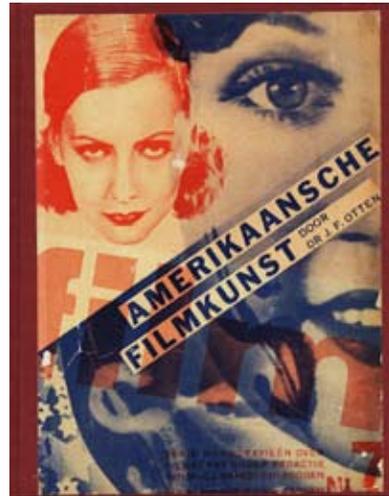
A Complete Set

- 66 Piet Zwart [Designer] C. J. Graadt Van Roggen et al. [Authors]
SERIE MONOGRAFIEEN OVER FILMKUNST \$2,000
 Rotterdam: W. L. en J. Brusse's Uitgeversmaatschappij N. V.,
 1931–1933 [10 Volumes, all published].

Quartos. Text in Dutch. A complete set of the Dutch Film Art Journal uniformly bound in red cloth [6.81 x 8.56] with the Piet Zwart-designed wrappers retained and tipped onto each cover. Each of the fragile Zwart dust wrappers have been carefully trimmed about one-eighth of an inch on each side. Zwart experimented with a fragile heat-activated tissue laminant to give a glossed varnish to the type and photos in his compositions. This laminant has stiffened over the years and has rendered this series virtually impossible to find in collectible condition. Trivial rubbing to a few covers, with Volume 7 lightly chipped and worn. Previous owners' notations to title pages of two volumes, otherwise interiors unmarked. A full set of these Journals in uniformly fine condition; rare thus.

Each edition features cover design, title page typography and interior layouts by Piet Zwart — these covers of have been reprinted countless times in twentieth century graphic design anthologies and stands as true high points of Avant-Garde graphic design.

- a. C. J. Graadt Van Roggen: HET LINNEN VENSTER [Volume 1], 1931.
 First edition. Quarto. Text in Dutch. 72 pp. 90 black and white illustrations of early film actors and directors, including Carl Dreyer and Sergei Eisenstein.
- b. L. J. Jordaan: DERTIG JAAR FILM [Volume 2], 1932.
 Original edition. Quarto. Text in Dutch. 80 pp. 84 black and white illustrations of early film actors and directors, including Lillian Gish and imagery credited to Germaine Krull.
- c. Henrik Scholte: NEDERLANDSCHE FILMKUNST [Volume 3], 1933.
 Original edition. Quarto. Text in Dutch. 64 pp. 98 black and white illustrations of early Dutch film actors and directors.
- d. Th. B. F. Hoyer: RUSSISCHE FILMKUNST [Volume 4], 1932.
 Original edition. Quarto. Text in Dutch. 84 pp. 90 black and white illustrations of early Russian film actors and directors, including Sergei Eisenstein.
- e. Simon Koster: DUITSCHE FILMKUNST [Volume 5], 1931.
 First edition. Quarto. Text in Dutch. 74 pp. 110 black and white illustrations of early German film actors and directors, including Fritz Lang, F. W. Murnau and Hans Richter.



- f. Dr. Elisabeth de Roos: *FRANSCH FILMKUNST* [Volume 6], 1931. First edition. Quarto. Text in Dutch. 59 pp. 32 black and white illustrations of early French film actors and directors.
- g. J. F. Otten: *AMERIKAANSCH FILMKUNST* [Volume 7], 1931. First edition. Quarto. Text in Dutch. 70 pp. 32 black and white illustrations of early American film actors and directors, including one shot of Josef von Sternberg engaging in his notorious foot fetishism.
- h. Dr. Menno Ter Braak: *DE ABSOLUTE FILM* [Volume 8], 1931. First edition. Quarto. Text in Dutch. 50 pp. 100 black and white illustrations of early film actors and directors, including work by Carl Dreyer, Man Ray, László Moholy-Nagy, Fernand Leger, Fritz Lang, Hans Richter and others.
- i. Constant van Wessem: *DE KOMISCHE FILM* [Volume 9], 1931. First edition. Quarto. Text in Dutch. 56 pp. 40 black and white illustrations of early comedic actors and directors, including Laurel and Hardy, Chaplin and Mickey Mouse.
- j. Lou Lichtveld: *DE GELUIDSFILM* [Volume 10], 1933. Original edition. Quarto. Text in Dutch. 79 pp. 53 black and white illustrations of the early technology of sound in motion pictures.

Zwart's use of photomontage and typography for this 1930s series of 10 books on modern cinema show the Dutch "typotek" at the height of his powers. With nearly a decade of typographic experimentation under his belt, Zwart flexed his considerable muscles on the covers of the series, being a stunning vitality to each volume. A highly recommended artifact from the heroic age of graphic design.

Piet Zwart (1885–1972) worked in many spheres, including graphic design, architecture, furniture and industrial design, painting, writing, photography, and design education. His association with the Avant-Garde and his acquaintance with artists such as Kurt Schwitters, Theo Van Doesburg, Vilmos Huszar, and El Lissitzky all helped to crystallize his own convictions and aesthetic visions.

In 1923 Zwart began an extraordinary client-designer relationship with the Nederlandsche Kabel Fabrick (Dutch Cable Factory). For the next ten years, he produced no less than 275 advertisements for the NKF. These typographic advertisements constitute Zwart's major contribution to Dutch typography and form.

The NKF assignment can be divided into four segments: the magazine advertisements (1923–1933); Het Normalieenboekje (Normalization Booklet) (1924–25); the 64-page catalog published in Dutch and English (1928–29); and the information booklet Delft Kabels (1933). Het Normalieenboekje, one of Zwart's least known works, represents a turning point in his typography. One major difference is the use of an additional contrast, color, which was absent in the advertisements. However, color was included not as a decorative element, but more as a graphic cue.

Zwart referred to himself as typotek, a combination of the words typographer and architect. To a large extent this term did indeed express Zwart's conception of his profession — the architect building with stone, wood, and metal; the graphic designer building with typographic material and other visual elements. Le Corbusier defined a house as a machine for living, and in the same sense Zwart's typography could be called a "machine for reading."





67

[Shreveport] Myers, Howard [Editor]

THE ARCHITECTURAL FORUM

\$50

New York: Time, Inc. [Volume 63, No. 5, November 1935].

Slim Quarto. Thick wrappers. Wire spiral binding. 126 pp. Illustrated articles and advertisements. Wrappers lightly worn and rubbed. A very good copy.

ORIGINAL EDITION. Includes a 7-page illustrated profile of the Municipal Incinerator by Jones, Roessle, Olschner and [Samuel G.] Wiener. Built with PWA funds, the Incinerator was the first major American building of its kind where complete design and supervision service was provided by a firm of architects. Selected as one of the buildings illustrated in the United States Pavilion at the Paris International Exposition of 1937, as well as a traveling exhibition organized by the Museum of Modern Art.

"If I had any gold medals to distribute, I would quickly pin one on Jones, Roessle, Olschner and Wiener for their Municipal Incinerator at Shreveport, Louisiana. This one of the best examples of the rational use of the ribbon window and the overhanging building, with the ground floor accessible to vehicles that I have come across — an excellent design, with no vulgar attempts at prettifying a form that needs no additions.

— Lewis Mumford

Shreveport and the International Style

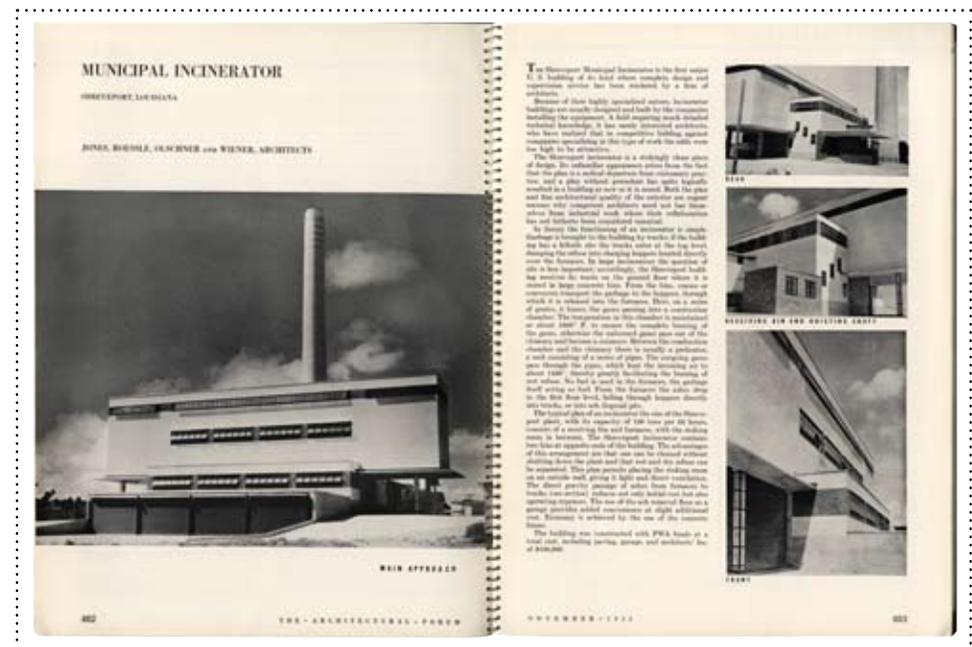
In Northwest Louisiana, 1931, it was the third year of Governor Huey Long's Great Leap Forward, and Progress was the order of the day. The European New Architecture was so novel — and examples so limited — in the United States that Shreveport architects Samuel Wiener and Theodore Flaxman travelled to Europe in 1931 specifically to see the "New Architecture" and meet its creators.

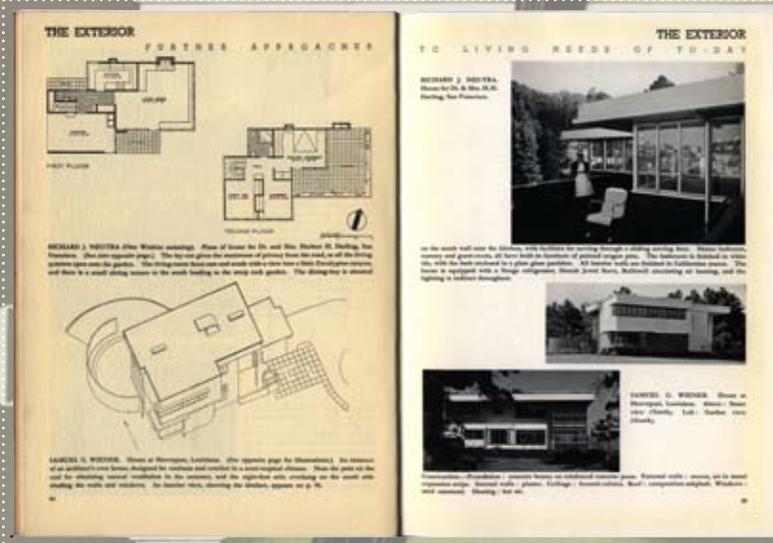
"We had to go. We couldn't see modern architecture here in America and they weren't teaching it in the architecture schools. There was no other way we could find out," Mrs. Samuel Wiener remembered.

In Europe they visited numerous buildings in the new idiom, attended the 1931 Building Exposition in Berlin, and met Walter Gropius, Erich Mendelsohn, and Alvar Aalto.

Upon returning home, Wiener and Flaxman — along with Wiener's younger brother William B. Wiener — worked exclusively in the new style, which was codified and christened "The International Style" in 1932 by Henry-Russell Hitchcock and Philip Johnson. The thirties were a decade of progress in Louisiana and Shreveport was the center of the regional modern movement with institutional, commercial and residential work by the Wieners and Flaxman defining the era.

Today the Shreveport Modernists occupy only footnotes in the historical record of the Modern Movement, even though multiple Wiener projects have been accepted into the National Register of Historic Places over the last decade. The long and winding Road to Utopia had neither a defined beginning or end, but for a few years it did pass through the thick woods and bayous of the Ark-La-Tex.





68 [Shreveport] Holme, C. G. [Editor]
DECORATIVE ART 1940 \$150
 London: The Studio Ltd., 1940.

Quarto. Blue cloth stamped in yellow. Photographically printed dust jacket. 128 pp. Illustrated text and advertisements. 275 black and white illustrations. 8 color plates. Former owners circular emboss to tile page. Dust jacket lightly worn and chipped along top edge. A very good copy in a very good dust jacket.

FIRST EDITION [35th Annual Issue *The Studio Yearbook of Furnishing and Decoration*]. Desirable example from a series actively pursued by multiple constituencies.

Features a 2-page illustrated profile of the Samuel G. Wiener residence — favorably compared via mise-en-page to a Richard Neutra residence in San Francisco. The 1937 Wiener House remains one of the purest examples of the International Style in the United States.

“An instance of an architect’s own house, designed for coolness and comfort in a semi-tropical climate. Note the pent on the roof for obtaining natural ventilation in the summer, and the eight-foot attic overhang on the south side shading the walls and windows.” — C. G. Holme

69 [Shreveport] Holden, Thomas [Editorial Director]
ARCHITECTURAL RECORD \$50
 New York: F. W. Dodge Corp. [Volume 89, No. 2, February 1941].

Quarto. Thick printed wrappers. Perfect bound and sewn signatures. 170 pp. Illustrated articles and advertisements. A very good or better copy.

ORIGINAL EDITION. Includes a 3-page illustrated profile of Bossier High School by Samuel G. Wiener.

70 [Shreveport] Baker, Geoffrey and Bruno Finaro
SHOPPING CENTERS [DESIGN AND OPERATION] \$50
 New York City: Reinhold Publishing Corp., 1951.

Quarto. Orange cloth stamped in black. 288 pp. Well illustrated with black and white photographs and plans. A very good copy.

FIRST EDITION [Progressive Architecture Library]. Includes a 5-page section on the Broadmoor and Lake Shore Big Chain Shopping Centers by Samuel G. and William B. Wiener. Of the Broadmoor Big Chain “. . . there is nothing of its type to surpass it anywhere else in the United States, probably nothing in the South to equal it,” enthused the *Shreveport Times* on April 25, 1941. The much-loved icon was destroyed by fire in 2003.



THE STUDIO YEAR BOOK

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György Kepes: full-page collage letterpressed in two colors from *More Business*, November 1938 (item 40). A demonstration of tactile exercises and hand sculptures by the Instructor of the Drawing and Photography classes at the New Bauhaus.

