SIXTY-SIX YEARS AGO Hortense Mendel dictated a letter to Mr. P. K. Thomajan, answering in great detail his query for assistance in completing his collection of the Composing Room’s defunct House Organ PM/A-D. In 1947 individual issues ranged from 75 cents to two dollars, with the bound volumes — produced in limited editions of 400 copies — fetching between five and 15 dollars.

Hortense Mendel served as Dr. Robert Leslie’s assistant, and her responsibilities apparently included selling off the PM/A-D backstock as well as overseeing the A-D Gallery adjacent to the Composing Room offices on West 46th Street.

P. K. Thomajan qualified as one of the first American Design Historians, first with his loose editorial oversight of Marquardt’s Design and Paper series, as a regular contributor to Print and as the author of multiple books, including HANDBOOK OF DESIGNS AND MOTIFS [1950]. In her letter Mendel recognized Thomajan as a fellow journeyman in the Postwar Manhattan Design community with her graciously offered “friend’s discount” of 25 percent. Then as now, being a Design Historian was not the route to quick riches, as evidenced by the carefully calculated discount preserved as pencilled marginalia.

TWELVE YEARS AGO we acquired P. K. Thomajan’s estate PM/A-D collection. Mendel’s letter was discovered folded and laid in one of the later issues. We marveled at this snapshot of design history — the specific, detailed price points spelled out in the letter, the ciphers in the margins, and the camaraderie that existed within the confines of the professional community. We also admired the clean, functional design of the Composing Room letterhead, including the red dot placed in the left margin to connote signature placement.


THEN AS NOW, the sole reward for a Design Historian is often only the successful dot connection.

RED TITLES link directly to MODERNISM101.COM

This catalog is dedicated to Richard Dorsett [1955 – 2012].
Jan Tschichold

DIE NEUE TYPOGRAPHIE

EIN HANDBUCH FÜR ZEITGEMÄSS SCHAFFENDE


FIRST EDITION. Published by the educational wing of the German printing trade union. Contemporary readers will undoubtedly be surprised by this edition’s pedagogical nature, due to the lengthy shadow this book has cast over the Modern Design Movement in the 85 years since its publication. We consider DIE NEUE TYPOGRAPHIE the most important and influential graphic design book ever written.

In this slim volume, the 26-year old Tschichold presented his manifesto for a new typographic practice that summarized the contemporary Avant-garde convictions about elemental forms and clarity of communication.

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.
NetherlandS CableworKs LtD.
Delft: NKF N. V. Nederlandsche Kabelfabriek, 1929.


ENGLISH-LANGUAGE EDITION. Text reset in English and “arranged by Piet Zwart Esq. Architect Wassenaar.” A true high point in the history of Graphic Design and a 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.

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 Lissitsky all helped to crystallize his own convictions and aesthetic visions.

In 1923 Piet 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. That work constitutes Zwart’s major contribution to Dutch typography and form.

The 64-page NKF catalog published in Dutch and English represented a turning point in Zwart’s typographic vocabulary with the added contrast of color, represented by a primary De Stijl palette. The color was included not as a decorative element, but as a graphic cue.

Zwart referred to himself as a 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.”
A. M. Cassandre [Adolphe Jean-Marie Mouron]

**BIFUR**

Paris: Deberny et Peignot, 1929.


**ORIGINAL EDITION.** Elaborate Deberny et Peignot promotion booklet introducing the world to Cassandre’s Bifur, a typeface that escapes rigid classification, but perfectly embodies the Art Deco spirit. Unlike the simplistic purity of line in Europe, Bifur broke letterforms into busy geometric line and block patterns in upper-case characters that colored a page with an active border at first glance, and then shouted out the heading message upon closer examination.

Charles Peignot recounted Bifur’s impact: “The Bifur created a real scandal . . . at least in the small world of publishing and printing. Engraving this design was a remarkable tour de force.”

László Moholy-Nagy

**60 FOTOS. 60 PHOTOS. 60 PHOTOGRAPHIES.**

FOTOTEK 1

Berlin: Klinkhart & Biermann, [1930].


**FIRST EDITION.** Moholy-Nagy’s first photography monograph, 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.]

Frederick C. Kendall [Editor]

ADVERTISING ARTS


Quarto. Letterpressed thick perfect bound wrappers. 64 pp. Text and elaborately produced advertisements. Wrappers lightly edgeworn. Spine heel chipped and spine crown rounded. Textblock lightly spotted throughout. Cover design by Alexey Brodovitch. A very good or better copy.

ORIGINAL EDITION. Includes Will It Last by Walter Dorwin Teague; Five and Ten [Package Design] by Egmont Arens; Poster Possibilities by Otis Shepherd; Murals by Thomas Hart Benton for the New School for Social Research; and Sanserif, Legerdemain, Avoidupois by Dr. M. F. Agha: typographic lessons from the good doctor, includes examples by Pablo Picasso, Fernand Leger, El Lissitzky, Le Corbusier, etc. The first article published in the United States to address the dominance of the sanserif in European Avant-garde typographic experiments up to 1931.

Advertising Arts promulgated a progressive design approach (and style) unique to the United States during the early Thirties, called Streamline. Unlike the elegant austerity of the Bauhaus, where economy and simplicity were paramount, Streamline was a uniquely American futuristic mannerism based on sleek aerodynamic design born of science and technology. Planes, trains and cars were given the swooped-back appearance that both symbolized and physically accelerated speed. Consequently, type and image were designed to echo that sensibility, the result being that the airbrush became the medium of choice and all futuristic traits, be they practical or symbolic, were encouraged. The clarion call was to “Make it Modern” — and “it” was anything that could be designed. — Steven Heller

The products of modern movement [which for the lovers of one-syllable words can be described as constructivism, functionalism and objectivism] did not take very long, cosmetically speaking, to reach American Advertising. — DR. M. F. AGHA

modernism101.com
A Complete Set

Piet Zwart [Designer] C. J. Graadt Van Roggen et al. [Authors]

SERIE MONOgrafIEEN OVER FILMKUNST

6

$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.


f. Dr. Elisabeth de Roos: FRANSCHE FILMKUNST [Volume 6], 1931.

g. J. F. Otten: AMERIKAANSCHE 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.

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 Typotekt 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.

Frederick C. Kendall [Editor]

ADVERTISING ARTS


Quarto. Letterpressed thick perfect bound wrappers. 40 pp. Text and elaborately produced advertisements. Wrappers lightly spotted and worn. Textblock lightly spotted throughout. Cover: sculptured head by Simon Moselsio; photograph by Whiting-Salzman; lettering by Gustav Jensen. A very good or better copy.

ORIGINAL EDITION. Includes Say it with Posters: full-page lithograph by Lucien Bernhard; Typography in Postage Stamps by Frederick Dannay; Drawing by Alexey Brodovitch for New Jersey Zinc Co.: fold-out color poster; Camera: 16 pages of full-page images by Walker Evans, John Funk, William Rittase, Samuel Grierson, Tony Van Horn, Frank Ehrendorf, George Platt Lynes, Harold Costain, Anton Bruehl, Grancel Fitz, Paul Hesse, Howard Lester, Ruth Nichold, Thurman Roton and others.
Alexey Brodovitch

NEW JERSEY ZINC COMPANY


Fold-out poster insert from the November 1932 issue of “Advertising Arts.” Staple holes along left edge, otherwise a fine fresh copy, folded as issued.

ORIGINAL EDITION. Alexey Brodovitch illustrated an article titled “Graphisme” by Pierre Marc Orlan for the May 1929 Arts et Metiers Graphiques. Afterwards Brodovitch used “Graphisme” to refer to his designs that successfully illustrated his ideas. This advertisement for New Jersey Zinc is a classic “Graphisme” that displays Brodovitch’s mastery of transparency and solids to create depth in a two-dimensional space. [Purcell, pp. 54 – 56]

Alexey Brodovitch (1898 – 1971) played a crucial role in introducing into the United States a radically simplified, modern graphic design style forged in Europe in the 1920’s from an amalgam of vanguard movements in art and design. Through his teaching, he created a generation of designers sympathetic to his belief in the primacy of visual freshness and immediacy. As art director for Harper’s Bazaar and his own landmark magazine Portfolio (item 39), he made photography the backbone of modern magazine design, and he fostered the development of an expressionistic, almost primal style of picture-taking that became the dominant style of photographic practice in the 1950’s.

Karel Teige

“FOTOTYPOGRAFIE APPLIED PHOTOGRAPHY IN MODERN TYPOGRAPHY”, TYPOGRAFIA [TECHNICAL JOURNAL OF CZECHOSLOVAK PRINTERS]

Prague: Typografia Association [Volume 40, Number 8, August 1933].


5 one-sided inserts laid in. Minor shelf wear. A nearly fine copy.

ORIGINAL EDITION. Premiered Teige’s illustrated essay “Fototypografie, Applied Photography in Modern Typography.” Prague’s inter-war Zeitgeist was admirably captured in the pages of Typografia. The past and future intermingled in woodcuts and photography, Expressionism and Cubism, calligraphy and typesetting — a rich mixture that burned brightly until the lights went out all over Europe.

In photomontage and typophoto the present day has a new type of writing and a visual language . . . With it, we will be able to write new truths and new poetry. — KAREL TEIGE
Frederick C. Kendall [Editor]

ADVERTISING ARTS


ORIGINAL EDITION. Includes Whither Industrial Design? by Earnest Elmo Calkins; The Travels of Marco Polo by W. A. Dwiggins; Mexican Photographs by Anton Breuhl; Trademarking Government Activities: Five marks by Clarence Hornung; I Believe in Design by Grover Whalen [Words of wisdom from noted Union-buster and President of the New York World Fair Corporation]; Design for the Railroad by Walter Dorwin Teague; and much more.

Gene and Helen Federico’s Copy

Jan Tschichold

TYPOGRAPHISCHE GESTALTUNG

Text in German. Small quarto. Blue cloth with printed paper spine label. Uncoated dust jacket. 112 pp. 8 pages of advertisements. 38 typographic examples printed in multiple colors on a variety of paper stocks. Helen and Gene Federico’s 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 was the most eloquent spokesman of the Neue Werbegestalter (Circle of New Advertising Designers) established by Kurt Schwitters in 1928 and helped to disseminate Constructivist principles with his books. He favored asymmetrical layouts and an orderly presentation instead of the centered arrangements of classical book printing or the fluid individualism of Art Nouveau.
PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS AND THEIR ASSOCIATES  
New York: The Composing Room/P.M. Publishing Co.  
[Volume 2, Number 7: March 1936]  


ORIGINAL EDITION. This issue devotion to Lucian Bernhard was the first time an American graphic arts publication had devoted itself to profiling a foreign designer. Contents include: Lucian Bernhard — Matter of Applied Arts by Percy Seitlin; What's Wrong with the American Poster by Lucien Bernhard; Lucian Bernard, Calligrapher and Type Designer; and The Making of a 24 Sheet Poster.  

PM (retitled A-D in 1942) was the leading voice of the New York-based Graphic Arts Industry from its inception in 1934 to its end in 1942. As a publication produced by and for industry professionals, it spotlighted cutting-edge production technology and the highest possible quality reproduction techniques — from engraving to plates. PM and A-D also championed modernism by showcasing the work of the vanguard of European emigrants well before their Avant-garde work became known to a wide audience. [See items 17, 20]  

The Champion of Road, Hill and Track . . .  
Harley-Davidson Motor Company  
1936 . . . AND WAY OUT IN FRONT  
[BROCHURE TITLE]  
[Milwaukee: Harley-Davidson Motor Company, 1936]  

Sales brochure/poster. Folded into sixths (as issued). Brochure unfolds from 23.5 cm x 16.5 cm to a 70.5 x 33 cm display poster for the 1936 line of V-twin motorcycles. A near fine, uncirculated example.  

ORIGINAL EDITION. Manufacturers sales brochure printed in four spot colors that unfolds to reveal luminous, duotone product shots of the 1936 motorcycle models: the 45-, 74- and 80-inch V-twins. A classic piece of American Moderne design in both form and content.
A. M. Cassandre [Adolphe Jean-Marie Mouron]

POSTERS BY CASSANDRE


Octavo. Screen-printed stapled wrappers. 20 pp. 10 plates.
Cover design by A. M. Cassandre. From the library of Gene and Helen Federico, with their name stamp on front endpaper.
Trace of wear overall. A near fine copy

FIRST EDITION [1,500 copies printed by the Spiral Press]. Foreword by Ernestine M. Fantl followed by 10 black and white poster illustrations.

Few institutions have acknowledged the importance of the ancient forms of communication — words and pictures joined together via the modern technology of printing — more than the Museum of Modern Art.

In 1929 Alfred H. Barr, Jr. stated that the museum “. . . would probably expand beyond the narrow limits of painting and sculpture in order to include departments devoted to drawings, prints, and photography, typography, the arts of commerce and industry, architecture, stage designing, furniture, and the decorative arts.”

From its first poster acquisitions in 1935 to the present, the Museum of Modern Art has actively advocated the combination of word and image as an equal art form [see items 15, 25].

A poster is above all a word, but there must be created around that word a series of associations of simple ideas.” — A. M. CASSANDRE

E. McKnight Kauffer, Aldous Huxley [Foreword]

POSTERS BY E. MCKNIGHT KAUFFER


Octavo. Screen-printed stapled, stiff wrappers. 28 pp. 12 plates.
Cover design by E. McKnight Kauffer. From the library of Gene and Helen Federico, with their name stamp on front endpaper.
A near fine copy.

FIRST EDITION [2,750 copies printed by the Spiral Press]. Black and white illustrations of posters for the London Underground, Great Western Railways, Shell, and other English clients. Brief biography and note on technique by E. McKnight Kauffer.
A. M. Cassandre [Adolphe Jean-Marie Mouron]

PEIGNOT
[CARACTÈRE DESSINÉ PAR A. M. CASSANDRE]


After the 1925 Exposition des Arts Décoratifs et Industriels Modernes, A. M. Cassandre joined with designer Jean Carlu to form a group of artists whose mission would be to advance Modernist aesthetics in all applications of design and thought. The Union des Artistes Modernes (UAM) was born of this common goal. Charles Peignot, joined the group’s membership with the likes of Jean Cocteau, Andre Gide, Le Corbusier, Sonia Delaunay, Maximilien Vox, and other artists and designers.

With UAM allies at the helm, it was no surprise that a Deberny et Peignot type would become the official face for the 1937 Paris Exposition signage. Cassandre’s typeface, Peignot, aspired to return to the purity of the original Roman letters, while abandoning “the cursive handwritten lower-case forms which the printing trade inherited from the fifteenth-century humanists.” The resulting typeface ignored the traditional designs of many minuscule letters and instead replaced them with scaled-down versions of their capitalized variations.

[Paul Rand] Robert L. Leslie and Percy Seitlin [Editors]

PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS, AND THEIR ASSOCIATES
New York: The Composing Room/P. M. Publishing Co. [Volume 4, Number 9: October – November 1938]

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

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

PHOTO-ENGRAVING 2
New York: Sterling Engraving Corp. 1938 [Number 2 of 8].

Stapled wrappers. 8 pp. Elaborate graphic design throughout. Wrappers soiled and uniformly lightly worn. Rare due to the ephemeral nature of this series. A good copy.

ORIGINAL EDITION. The Photo-Engraving series featured the influential design work of Lester Beall, precisely at the career point when Beall has successfully reconciled and synthesized the aesthetics of the European Avant-garde with his own midwestern sensibilities. Beall’s design and typography elevates this series out of its educational/promotional framework and into the realm of fine art.

Lester Beall (1903 – 1969) was a true American Original — an American Constructivist. Primarily self-taught in graphic design, he exemplified a great knowledge and understanding of the European Avant-garde. His early work shows Constructivist and Bauhaus influences mixed with his personal Midwestern sensibility. Beall exhibited a great talent for communicating ideas and elevating the taste and expectations of the corporate client. In 1937, Beall became the first American designer to have a one-man show at the Museum of Modern Art, featuring his posters for the Rural Electrification Administration.

Robert Harling [Editor] with James Shand and Ellic Howe

TYPOGRAPHY 8


ORIGINAL EDITION [published in an edition of 2,500 copies]. The good folks at Bloomsbury’s Shenval Press were fighting to bring the international revolution in New Typography to England’s sheltered shores in the 1930s.

The Sponsors of Typography believe that fine book production is not the only means of typographical expression or excitement. We believe, in fact, that a bill-head can be as aesthetically pleasing as a Bible, that a newspaper can be as typographically arresting as a Nonesuch. — PUBLISHER’S MANIFESTO
PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS AND THEIR ASSOCIATES

New York: The Composing Room/P.M. Publishing Co. [Volume 6, Number 6: December 1939 – January 1940]


ORIGINAl EDITION. 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. Features original cover design and 32 pages with 53 images with four pages of wax-paper overlays to illustrate Bayer’s composition theories.

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.

Herbert Bayer (1900 – 1985) truly lived the Bauhaus ideal of total integration of the arts into life. He mastered graphic design, typography, photography, painting, environmental design, sculpture and exhibition design in a career from Dessau to Aspen. Bayer left the Bauhaus in 1928 and worked in Berlin at the Dorland Agency until he emigrated to the United States in 1938. From 1946 on he worked exclusively for Container Corporation of America (CCA) and the Atlantic Richfield Corporation. In 1946 he moved to Aspen to become design consultant to CCA, a position he held until 1965.

Paul Rand

DIRECTION

Darien, CT: Direction, Inc. [Volume 3, Number 9, December 1940]


ORIGINAl EDITION. Direction was the laboratory where Rand tested many of his developing theories of modern design and typography. Because he worked without compensation (except for a few Corbusier lithographs ...), he was allowed a tremendous amount of aesthetic leeway in designing the magazine covers. With little money budgeted for typesetting, Rand used his own handwriting for the cover copy, and the rest is history.
NEW SCHOOL FOR SOCIAL RESEARCH
ART CLASSES 1941 – 1942

Slim 12mo. Stapled, photographically printed self-wrappers.

**ORIGINAL EDITION.** Illustrated with full-page images by the faculty members of the New School during the 1941 – 1942 academic year. Faculty represented by a two-page spread with art, course description/syllabus and instructors’ vitae, and included Berenice Abbott: Photography; Alexey Brodovitch: Art applied to Graphic Journalism, Advertising, Design, Fashion; Stuart Davis: Modern Color-Space Compositions; Jose de Creeft: Sculpture in Stone; and Fritz Eichenberg: Block Printing.

Considering the number of artists, photographers and designers who claim Brodovitch as a mentor, the importance of this document cannot be overstated.

$150

HERBERT BAYER

ELECTRONICS —
A NEW SCIENCE FOR A NEW WORLD
[Schenectady: General Electric Co. Ltd., 1942]

Oblong quarto. Saddle-stitched photographically printed wrappers.

**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 Electric — 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.

$750

modernism101.com
Paul Rand [Designer], Andreas Feininger [photography],
William Bernbach [text]

MECHANIZED MULES OF VICTORY


24

Slim quarto. Wire spiral binding. Embossed and printed thick covers.
16 pp. Printed vellum frontis. Printed in two colors throughout.
Text and photographs. Very faint spotting to prelims, otherwise
a fine copy.

ORIGINAL EDITION. Most contemporary designers are aware of Paul
Rand’s successful and compelling contributions to advertising design.
What is not well known is the significant role he played in setting the pat-
tern for future approaches to the advertising concept. Rand was probably
the first of a long and distinguished line of art directors to work with and
appreciate the unique talent of William Bernbach. Paul described his first
meeting with Bernbach as “akin to Columbus discovering America,” and
went on to say, “This was my first encounter with a copywriter who under-
stood 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 already spent some
time on this project, working with Andreas Feininger to develop a visual
image for the Armoured vehicle manufacturer. Frustrated by the lack of
visual interest in Feininger’s images, Rand developed a series of contigu-
ous, two-page spreads divided in half along the same axis. The top half of
the pages were for the images — silhouettes, montages and repetitions to
suggest movement — the bottom half of the page was reserved for an
unusually large amount of copy explaining AutoCar’s manufacturing process
and to complement the images.

Museum of Modern Art
UN HEMISFERIO UNIDO CARTELES
UM HEMISFERIO UNIDO CARTAZES
UNITED HEMISPHERE POSTERS


25

Slim quarto. Text in Spanish, Portuguese and English. Stapled
printed wrappers. 16 pp. 34 black and white images. Wrap-
ners lightly age-toned, otherwise a fine copy.

ORIGINAL EDITION. Exhibition catalog of the results of a war-poster
competition open to citizens of the nations of the Western Hemisphere.
Includes original poster designs from Argentina, Brazil, Chile, Guatemala,
Mexico, Uruguay and the United States.
Bradbury Thompson

WESTVACO INSPIRATION FOR PRINTERS 134
[A TOAST TO VICTORY]


ORIGIAL EDITION. Westvaco Inspirations was a promotional series designed to show typography, photography, artwork and other graphic inventiveness on Westvaco papers. Its primary audience consisted of 35,000 designers, printers, teachers and students.

Each issue utilized a variety of printing methods, including letterpress and offset lithography. Thompson and the corporation’s leaders all believed that such a publication should be a living example of good graphics. From its founding in 1925 to its discontinuation in 1962, Inspirations was a leading corporate contributor to graphic design. It remains unsurpassed as an example of promotional graphics, as a unique living record and anthology of advertising and commercial art.

Bradbury Thompson

WESTVACO INSPIRATION FOR PRINTERS 148
[PRIMER OF PROGRESSIVE TYPOGRAPHIC DESIGN]


ORIGINAL EDITION. Spreads from Westvaco Inspirations 148 have been reprinted in many different graphic design anthologies and stands as a true high point of American Graphic Design.

The Westvaco advertising director reserved the right, in the early years of Thompson’s work, to decide upon a painting for the cover of each issue. This divergence explains the frequent disconnect between the traditional covers and the modernist designs found inside. Aside from that, Thompson had no constraints except financial ones. The budget limited him mainly to borrowed plates and separations of graphic work from publications, and the elements of the typecase and print shop. Like Alvin Lustig after him, he found plenty of scope here.

Bradbury Thompson (1911 – 1995) was born in Topeka, Kansas and graduated from Washburn College in 1934. When it came to the blending of photography, typography and color, nobody did it better than Thompson. In his own quiet way, he expanded the boundaries of the printed page and influenced the design of a generation of art directors.

The printing press and the print shop were my canvas, easel, and second studio.

— BRADBURY THOMPSON
Ladislav Sutnar’s First English-Language Publication

Ladislav Sutnar

28

**CONTROLLED VISUAL FLOW**

[DESIGN AND PAPER NUMBER 13]


**ORIGINAL EDITION.** Number 13 in Marquardt’s Design and Paper series of paper promotional booklets, and the first of Sutnar’s titles to educate both designers and clients in the effect of design and typography on the perception of information.

“... Ladislav Sutnar was a progenitor of the current practice of information graphics, the lighter of a torch that is carried today by Edward Tufte and Richard Saul Wurman, among others. For a wide range of American businesses, Sutnar developed graphic systems that clarified vast amounts of complex information, transforming business data into digestible units. He was the man responsible for putting the parentheses around American telephone area-code numbers when they were first introduced.”

“As impersonal as the area-code design might appear, the parentheses were actually among Sutnar’s signature devices, one of many he used to distinguish and highlight information. As the art director of F. W. Dodge’s Sweet’s Catalog Service, America’s leading distributor and producer of trade and manufacturing catalogues, Sutnar developed typographic and iconographic navigational devices that allowed users to efficiently traverse seas of data. His icons are analogous to the friendly computer symbols used today.” — Steven Heller

[Paul Rand]

29

**THIS . . . IS THE STAFFORD STALLION:**

A SERIES OF NATIONAL ADVERTISEMENTS FOR STAFFORD FABRICS WHICH APPEARED DURING 1944

New York: Goodman and Thiese, 1944.


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

The most complete collection of Stafford Fabrics advertisements available. A previously unknown booklet not referenced in Steven Heller’s PAUL RAND [Phaidon, 1999].
Alexey Brodovitch

BALLET

[104 PHOTOGRAPHS BY ALEXEY BRODOVITCH]


Oblong quarto. Plain boards with cloth spine. Fitted and attached printed dust jacket (as issued), Publisher's slipcase. 144 pp. 104 gravure reproductions. 12 elaborate typographic segment dividers. Text by Edwin Denby. Penciled gift inscription on front free endpaper. One-eighth-inch nick to the lower edge of page 125/6 with no loss. Form-fitted jacket worn and splitting along front bottom edge. Spine heel and crown lightly split and chipped. Front corners rubbed, and rear panel lightly marked from handling. The previously unknown Publisher's slipcase is cardboard covered with a wood-patterned paper veneer with tipped-on printed panels to front and spine mirroring Brodovitch's elegant Title typography. One edge splitting with a vintage tape repair and expected wear overall. A very good copy housed in a fine to good example of a previously unrecorded slipcase.

FIRST EDITION [limited to 500 copies, though allegedly far fewer were produced, most were distributed as gifts]. BALLET is the rare title sanctified by unanimous inclusion in the holy trinity of PhotoBook Agenda Setters: THE BOOK OF 101 BOOKS [Roth et al.], THE OPEN BOOK [Hasselblad Center], and THE PHOTOBOOK: A HISTORY, Volume 1 [Parr & Badger].

“When you first glance at them, Alexey Brodovitch’s photographs look strangely unconventional. Brodovitch, who knows as well as any of us the standardized Fifth Ave kind of flawless prints, offers us, as his own, some that are blurred, distorted, too black and spectral, or too light and faded looking, and he has even intensified these qualities in souvenirs, and he first took them to have a souvenir of ballet to keep. From the wings, from standing room, watching the performance, absorbed by a sentiment it awakened, he snapped, one may imagine, almost at random. But as you look at his results you come to see that he was steadily after a very interesting and novel subject. He was trying to catch the elusive stage atmosphere that only ballet has, as the dancers in action created it.” — Edwin Denby

The picture represents the feelings and point of view of the intelligence behind the camera. This disease of our age is boredom and a good photographer must combat it. The way to do this is by invention — by surprise. When I say a good picture has surprise value I mean that it stimulates my thinking and intrigues me. The best way to achieve surprise quality is by avoiding cliches. Imitation is the greatest danger of the young photographer. — ALEXEY BRODOVITCH, 1964
Lester Beall

**A GUIDE TO LESTER BEALL**

*31* Slim 12mo. Stapled, printed vellum over letterpressed self-wrappers. 16 pp. Elaborate graphic design throughout by Lester Beall. Vellum wrapper worn and chipped along spine and chipped to lower corner of the rear panel. A very good copy.

**ORIGINA L EDITION.** Catalog designed by Lester Beall for an exhibition at the newly remodeled A-D Gallery from November 19 – December 31, 1945. Includes Beall’s drawings, paintings, posters, typographic designs, photographs, packaging, magazine pages, photograms and layouts from 1933 to 1945.

The A-D Gallery was the first space in New York City dedicated to exhibiting the graphic and typographic arts. Dr. Robert Leslie, assisted by Hortense Mendel, began showing the work of émigré and young artists in an empty room in The Composing Room offices in 1936. The Gallery was one of the only places in New York City for young artists to come into contact with the work of European émigrés and soon became a social meeting place for designers to meet each other, as well as prospective clients and employers. [see items 34, 36]

Ugliness is a form of anarchy that should be stamped out wherever it is evident . . . . — LESTER BEALL

Walter Paepcke, Egbert Jacobson and Paul Rand [Designer]

**MODERN ART IN ADVERTISING: DESIGNS FOR CONTAINER CORPORATION OF AMERICA**
Chicago: Paul Theobald, 1946.

*32* 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. 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.** Matching cover and board design and interior typography by Paul Rand. An excellent vintage snapshot of corporate America’s embrace of the European Avant-garde — graphically more intense than the later — more artsy — Great Ideas series. Many of the included examples commissioned by Chairman Paepcke for the Container Corporation of America have not been reprinted elsewhere. [see item 35]
A Warmly Inscribed Copy

Paul Rand

33

THOUGHTS ON DESIGN


Quarto. Trilingual edition, with French and Spanish translations. Black cloth decorated in gilt. Photographically printed dust jacket. 164 pp. 94 halftone illustrations and 8 color plates. Textblock lightly shaken and front hinge starting. The dust jacket is lightly tanned to edges with a couple of very tiny chips, and the spine is lightly sun-darkened [as usual]. Inscribed on front free endpaper with the most personable presentation we have encountered from the normally tight-lipped Rand. One of the nicest copies that we have handled. A nearly fine copy in a nearly fine dust jacket. Rare thus.

FIRST EDITION. Quite possibly the most desirable Graphic Design book ever published. After a decade of establishing himself as the wunderkind of the emerging field of Graphic Design, Paul Rand sat down to codify his beliefs and working methodology into a single volume. Thoughts On Design was the result.

The final thought from the book is worth repeating: "Even if it is true that commonplace advertising and exhibitions of bad taste are indicative of the mental capacity of the man in the street, the opposing argument is equally valid. Bromidic advertising catering to that bad taste merely perpetuates that mediocrity and denies him one of the most easily accessible means of aesthetic development."

Ladislav Sutnar

34

DESIGN EXHIBITION


Slim 12mo. Stapled printed French folded wrappers. 16 pp. Elaborate graphic design throughout by Sutnar. Wrappers uniformly sunned and lightly worn. Bottom edge nicked throughout. A very good or better copy.

ORIGINAL EDITION. Examples of Sutnar’s output from 1929 to 1946 and exhibited from January 10 to February 28, 1947. Mildred Constantine wrote in 1961: “There is a force and meaningful consistency in Sutnar’s entire body of work, which permits him to express himself with a rich diversity in exhibition design and the broad variations of graphic design. Sutnar has the assured stature of the integrated designer.”
<table>
<thead>
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<th>Item</th>
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<tr>
<td>35</td>
<td>Herbert Bayer, Walter Paepcke, Fernand Léger [essay] <strong>MODERN ART IN ADVERTISING</strong>&lt;br&gt;AN EXHIBITION OF DESIGNS FOR CONTAINER CORPORATION OF AMERICA&lt;br&gt;Minneapolis: Walker Art Center, 1948.</td>
<td>ORIGINAL EDITION. Bayer, who was a design consultant for the Container Corporation of America at the time of publication. Includes the essay <em>Modern Art in Advertising</em> by D. S. Defenbacher.&lt;br&gt;Original exhibition catalog of the exhibition from November 9, 1948 – January 14, 1949. Includes a Preface by Fernand Léger and an essay entitled <em>Art in Industry</em> by Walter Paepcke.</td>
<td>$100</td>
</tr>
<tr>
<td>36</td>
<td>Will Burtin <strong>A-D PRESENTS W B</strong>&lt;br&gt;New York: The Composing Room/A-D Gallery, 1948.</td>
<td>ORIGINAL EDITION. Exhibition catalog of the exhibition from November 9, 1948 – January 14, 1949. Will Burtin (1909 – 1972) studied typography and design at the Cologne Werkschule, then practiced design in Germany before emigrating to the US in 1938. He became Art Director of “Fortune” in 1945 where his work was marked by innovative solutions to presenting complex information in graphically understandable ways. He established his own firm in 1949 and counted Upjohn, Union Carbide, Eastman Kodak and The Smithsonian Institution among his clients. Burtin believed that through his work he could become the “communicator, link, interpreter and inspirer” who is able to make scientific knowledge comprehensible.</td>
<td>$350</td>
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Maurice Collet [Editor]

**PHOTO 49**


**FIRST EDITION.** Special Issue of Publicité et Arts Graphiques [Werbung und Graphische Kunst; Advertising and Graphic Art].

The European Avant-garde communities of the 1920's and 1930's were all but destroyed by World War II. It was not until the late 1940's that innovative style returned to photography in Germany and Switzerland, largely through the efforts of the medical-doctor-turned-photographer Otto Steinert, founder of the Subjective Photography movement. Rather than exploring external realities, the Subjective photographers investigated the complexities of the individual inner state. They retained experimental techniques practiced at the Bauhaus before the war but worked in a darker, edgier style exemplified by disorienting and expressionistic works.

Ladislav Sutnar and K. Lönberg-Holm

**CATALOG DESIGN PROGRESS: ADVANCING STANDARDS IN VISUAL COMMUNICATION**


Oblong quarto. Screen-printed glazed paper boards. Die-cut screen-printed dust jacket. Screen-printed plastic coil-binding. Unpaginated [106 pp.] Yellow acetate frontis. Four title pages printed in color on heavier stock. Jacket has several small fingerprint shadows on the rear panel and the die-cut has closed tears at two of the window corners. Another small closed tear along top fore edge. Overall, an exceptionally well-preserved copy. Book design by Sutnar. A near fine copy in a very good or better dust jacket.

**FIRST EDITION** [less than 1,000 copies printed, according to Arthur A. Cohen]. Lönberg-Holm, the research director for Sweet's, and Sutnar collaborated here in a visual history of the development of catalog design (which is to say, the communication of information) from the early part of the century to the present. The archive of Sweet's dates back to 1906. Over the course of nearly a half-century, the multiplication of products and the increasing complexity of their functions in building construction have necessitated a revolution in the graphic explication of information and services. Like his earlier books, CATALOG DESIGN PROGRESS is quintessential design, demonstrating visually the principles both writer and designer had developed and employed. A magnificent rich volume, full of design invention and the harmonious employment of a great variety of papers, colors and printing techniques.
A Complete Set with Shipping Carton

Alexey Brodovitch and Frank Zachary

PORTFOLIO

A MAGAZINE FOR THE GRAPHIC ARTS 1 – 3

Cincinnati: Zebra Press, and Duell, Sloan and Pierce. [Volume 1, Nos. 1 – 3, Winter 1950 – Spring 1951, all published]

Three volumes. Folios. A very good or better complete set with one original mailing carton. Extravagantly illustrated in color and black and white, with a variety of bound-in inserts, including wallpaper and gift-wrap paper samples, fold-outs and a laid-in pair of 3-D viewing glasses. Issues One and Two in side-stitched perfect-bound wrappers. Issues One with chipped wrappers loosened wrappers from the textblock. Issue Three in plain cardboard side-stitched wrappers in a form-fitted printed dust jacket with spine crown missing a 2.5-inch piece. Also included is an original mailing carton designed by Brodovitch with the word “Portfolio” screen-printed in black on a card chipboard tongue-in-slot carton. Original subscribers mailing label attached. A very good or better set.

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

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

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

Like Brodovitch, Frank Zachary likened publication design to cinematography, where the pacing of visual sequences plays an important role: “Art directing and editing are one and the same thing — you have to keep your eye on both the visual and verbal narration line. You have to tell two stories, one in words, one in pictures, completely separate — but like railroad track, leading to the same place,” Zachary recalled.
Egbert Jacobson [Editor]

**SEVEN DESIGNERS LOOK AT TRADEMARK DESIGN**

$300


Quarto. Embossed yellow cloth decorated in red. Printed dust jacket. Red endpapers with black vignettes. 172 pp. 400 illustrations in various colors. Former owners signature on front endpaper under the jacket flap. Beautiful example of the fragile, unclipped dust jacket: one tiny chip to rear upper corner, a trace of nicking along edges and a short closed tear on the rear panel. Spine is not sun-faded [as usual with the pink jacket]. A fine copy — rare in this condition.

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

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

Alvin Lustig [Designer], Jane Fisk Mitarachi [Editor]

**INDUSTRIAL DESIGN 3**

$250

New York: Whitney Publications [Volume 1, Number 3, June 1954].


**ORIGINAL EDITION.** The final issue art directed and designed by Alvin Lustig. Publisher Charles Whitney spun off Industrial Design from Interiors in 1954, recognizing the need for “A bi-monthly review of form and technique in designing for industry. Published for active industrial designers and the design executives throughout industry who are concerned with product design, development and marketing.”

Former I.D. editor Ralph Caplan’s recounted the magazines birth: “Fifty years ago, the publisher Charlie Whitney ran into Henry Dreyfuss. ‘Henry,’ he said, ‘I’m about to publish a magazine for industrial designers.’ ‘Wonderful,’ Henry replied. ‘There are 14 of us.’ Caplan remembered, “I.D. was not begun as a magazine for industrial designers, but as a magazine for anyone who had a stake in design and cared about it. This allowed a great deal of editorial latitude.”

modernism101.com
Takashi Miyayama [Editor] and Hiroshi Ohchi [Art Director]

**IDEA: INTERNATIONAL ADVERTISING ART**

Tokyo: Seibundo-Shinkosha, 1955 [Volume 2, Number 9, January 1955].


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


Willem H. J. B. Sandberg

**EXPERIMENTA TYPOGRAFICA II:**

**DAS KONSTRUKTIVE**

Köln: Galerie der Spiegel, 1956.

Text in German. Slim quarto. Plain printed wrappers. French folded attached dust jacket [as issued]. 60 pp. Multiple paper stocks. Elaborate graphic design throughout. Wrappers lightly worn and toned. A very good or better copy.

**ORIGINAL EDITION.** “Like the catalogues of Amsterdam’s Stedelijk Museum of which Sandberg is director, Experimenta Typografica is an exciting and stimulating publication. Published by Galerie der Spiegel, Cologne, in November 1956, the “manuscript” dates from 1944 and the experiments and exercises reproduced were made by Sandberg, then actively engaged in resisting the German occupation forces in Holland, during a period when he was in hiding in the country.

“The present book has, in fact, been compiled from a series of eighteen publications prepared in proof form about that time. The final arrangement and layout was made by Sandberg in October 1955 and the book now published has been printed by C. A. Spin & Zn, Amsterdam. It consists of sixty pages, plus cover, size 8.75 x 5.5 in., printed in three colours on a variety of material ranging from tracing paper to thick brown packing paper.

“The experiments reveal Sandberg’s enormous enthusiasm for typography. The results are imaginative, robust and appropriate, and reflect the sensitive discrimination with which the quotations (from Lao Tze, Goethe, le Corbusier, Karl Marx, etc.) have been selected.” — *Typographica* 14, 1956)
Erberto Carboni, Herbert Bayer [introduction]

EXHIBITIONS AND DISPLAYS


Quarto. Text in English, French, German and Italian. Black cloth stamped in red and white. Printed dust jacket. Decorated endpapers. 248 pp. 624 black and white photographs and diagrams. 8 color plates. Jacket with sun-faded yellow spine, a few chips and short, closed tears. Overall a very good to near fine copy in a very good dust jacket.

FIRST EDITION. Visually stunning book that spotlights the relatively unknown Carboni’s work in from the early 1930s through the late 1950’s. This book is a valuable resource because it traces the development of one of Italy’s finest modernists through tightly focused case studies of his exhibition work for the recovering Italian economy and culture.

Alvin Lustig

THE COLLECTED WRITINGS OF ALVIN LUSTIG


FIRST EDITION [edition of 600 copies]. 94 pages of writings by Alvin Lustig, with an Introduction by Philip Johnson, cover portrait by Maya Deren, and designed and published by Holland R. Melson, Jr. via a grant by Elaine Lustig [Cohen] in the memory of Alvin Lustig, a faculty member of the School of Art and Architecture at Yale University between 1951 to 1954.

“By the time he died at the age of forty in 1955, [Alvin Lustig] had already introduced principles of Modern art to graphic design that have had a long-term influence on contemporary practice. He was in the vanguard of a relatively small group who fervently, indeed religiously, believed in the curative power of good design when applied to all aspects of American life. He was a generalist, and yet in the specific media in which he excelled he established standards that are viable today. If one were to reconstruct, based on photographs, Lustig’s 1949 exhibition at The Composing Room Gallery in New York, the exhibits on view and the installation would be remarkably fresh, particularly in terms of the current trends in art-based imagery.” — Steven Heller
Karl Gerstner and Markus Kutter

DIE NEUE GRAPHIK / THE NEW GRAPHIC ART / LE NOUVELLE ART GRAPHIQUE


FIRST EDITION. Extensive survey of modern graphic design from its 19th-century origins until the later 1950's, presented via traditional Swiss Modern design — immaculately typeset and laid out on a consistent 3-column grid, a single type family [Univers] set with a minimum of scale and weight changes. THE NEW GRAPHIC ART was the first graphic design conspectus published as an ideological programme.

Erberto Carboni, Gio Ponti [introduction]

PUBLICITÉ POUR LA RADIOTELEVISION


Quarto. Text in English, French, German and Italian. Decorated blue cloth. Decorated endpapers. 134 pp. 242 illustrations. A near fine copy in a near fine dust jacket.

FIRST EDITION. Profusely illustrated trendsetting work in print and exhibition design for the Italian media industries. With spectacular gravure printing from Milan under Carboni's supervision.

"Design is *ars publica*: it is a direct, human, universal, immediate language, one speaking by poetical images and by an understanding, without intermediaries, of the "public world." It can be thrilling when, as the type of Carboni's work illustrated in this book, design joins hands with and stylizes the advent of two exceptional, new, modern media for communication with the public, the Radio and Television."

"Design is the newest art and, today, the most confident, uncontested and generally — I would even say — entirely understandable; yet it absorbs a cultural sap and gives fresh expression, through the talents of its artists, to the boldest art currents of modern culture."

"Design has a fascinating story to tell. It is linked to a marvelous medium, printing, born of two things: one, fragile, is paper, the other ephemeral, is ink, yet both of them — matterless matter of infinite beauty — are destined to immortality in time and mind." — Gio Ponti
Siegfried Odermatt [Designer], Hans Fischli [foreword]

**MEISTER DER PLAKATKUNST**


Text in German. Slim square quarto. Printed perfect bound wrappers. 70 pp. 6 plates. 142 text illustrations. Wrappers lightly worn and spine lightly rolled. A nearly fine copy.

**ORIGINAL EDITION.** Design by Siegfried Odermatt, text by Hans Fischli and Willy Rotzler with short designer biographies and poster bibliographic information. Published on the occasion of an exhibition (May 31 – July 19, 1959) held at the Kunstgewerbemuseum, Zurich, this catalog documents international “Masters of Poster Art,” detailing the history of the poster from the late nineteenth century to 1959.

With Note on Paul Rand’s Letterhead

Paul Rand and Gibson A. Danes [introduction]

**THE TRADEMARKS OF PAUL RAND — A SELECTION**


**FIRST EDITION** [limited to 450 copies]. 12 of Rand’s classic trademarks presented as a full-page design element with all printing in spot-color. The printer Hiram Ash’s personal copy, with a laid in, hand-written note from Paul Rand on his own stationery.

It remains fascinating to see which marks Rand was most proud of in 1960. THE TRADEMARKS OF PAUL RAND definitely acts as an agenda-setter for how Rand wanted to control his legacy. Gibson Danes’ introduction also reinforces this point, as well as his decision to appoint Rand Professor of Graphic Design at Yale University’s graduate school of design in 1956.

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

**LOVE OF APPLES**


**ORIGINAL EDITION**. One of a four-volume set: *About U.S.—Experimental Typography by American Designers*. A poem by Percy Seitlin photo-illustrated by William Bell and incomparably designed by Gene Federico. A timeless piece of visual poetry with a timeless message that Federico considered a career highlight.

Originally conceived at the Composing Room by Dr. Robert Leslie and Aaron Burns, ABOUT U.S. was a series of experimental typographic inserts published in *Der Druckspiegel* to showcase both the skills of the Composing Rooms’ typesetters and the creative muscles of Americans BC+G, Lester Beall, Herb Lubalin, and Gene Federico. Spare sheets from *Der Druckspiegel* were assembled in plain letterpressed wrappers for distribution to friends of the Composing Room.

An Inscribed Copy

Ladislav Sutnar

**VISUAL DESIGN IN ACTION**


**FIRST EDITION** [less than 1,000 copies printed, according to Arthur A. Cohen]. "Designed in its entirety by Sutnar, this important work is a textual and visual exposition of the principles of visual design, employing throughout the theoretical and realized designs of Sutnar from his earliest work in Czechoslovakia in the twenties to the end of the fifties. Not only is the work a landmark of didactic interpretation of the new design (inspired by the early 20th century Avant-garde), but it is — in its typography, mise en page, use of materials — a superb realization of its premises. The technical care used by Sutnar in the organization and production of this book (the letterpress reproduction on Kromekote entailed three runs through the press to achieve the deep and resonate blacks which prevail) has by the present date become virtually impossible to duplicate. As an achievement of design and production, the book deserved the numerous awards which it received . . . " — Arthur A. Cohen
TERMS OF SALE

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

Postage and insurance are extra and billed at the discretion of MODERNISM101 unless otherwise instructed. No books will be sent overseas without tracking information.

The usual courtesy discount is extended to bonafide booksellers who offer reciprocal opportunities from their catalogs or stock. There are no library or institutional discounts.

We accept payment via all major credit cards through Paypal.

Institutional billing requirements may be accommodated upon request.

Foreign accounts may remit via wire transfer to our bank account in US Dollars. Wire transfer details available on request.

Terms are net 30 days.

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

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

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

randall ross + mary mccombs

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https://www.facebook.com/modernism101

Piet Zwart-designed subscription prospectus for W. L. en J. Brusse’s SERIE MONOGRAFIEEN OVER FILMKUNST [Rotterdam: W. L. en J. Brusse’s Uitgeversmaatschappij N. V., c. 1930]. This prospectus promised 12 volumes but only 10 were published between 1931 – 1933 [see item 6].