



**GRAPHIC DESIGN 2017 CATALOG**

modernism101.com rare design books



Erberto Carboni/Studio Boggeri Postcard, 1937.

#### THE MAIL SLOT FOR THE BROWNSTONE ON EAST 70TH STREET

featured a sign that simply stated: *No Menus*. The typography was simple, direct and elegant—and signaled I was indeed at the right address. I nervously adjusted the knot on my tie, squared my blazer, and looked down at the new shoes pinching my toes. My wife had cajoled me into purchasing a wardrobe for this moment. Back then I was used to operating in the shadows and cared little about my appearance. This was different. Molly insisted I look sharp.

I rang the buzzer and during the next few seconds reflected on all the roads traveled and all the choices made that funneled me from the hard-scrabble oilfields of West Texas to this sidewalk on the Upper East Side. The heavy door clicked open. It was time to meet Elaine Lustig Cohen.

Elaine had introduced herself via email a couple of years before when she contacted me needing some material for the Alvin Lustig monograph she was writing with Steven Heller. She always ended her correspondence with an invitation to visit the next time I was in New York City. I looked forward to her emails and her interest in my affairs made me proud. I was doing something right if the co-founder of Ex-Libris gave her approval.

“Come on up Randall,” a disembodied voice invited me from the stairwell to the left. I climbed up into the type of clean, well-lighted space that had only previously existed in my imagination. Elaine greeted me with a sweet handshake and we sat down for a visit. Molly had been right—this was no place for a Joe Ely T-shirt.

Elaine handed me a file folder—“I thought you might be interested in these.” I glanced into the folder and heartily agreed. She knew my main interest was Graphic Design. After awhile she casually asked if I was ready “to look at some books.” We adjourned to the top floor of the brownstone, where I spent the next few hours selecting books that had once graced the shelves of Ex-Libris and Elaine and Arthur’s personal library. This ritual repeated itself over the years, and I always looked forward to visiting the Modernist Oasis on East 70th Street, drawing sustenance from Elaine’s friendship, advice and wisdom.

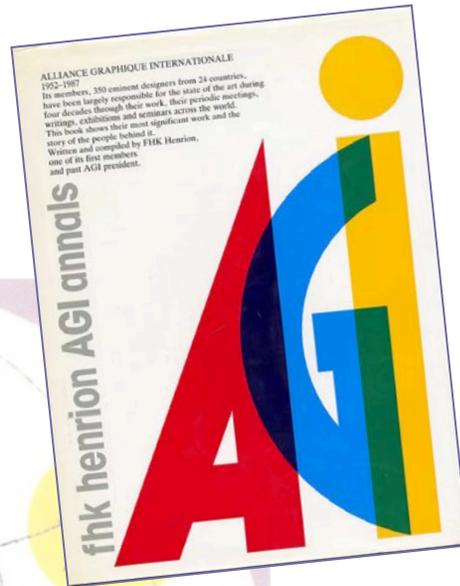
During our first meeting Elaine asked me how I had become a bookseller. I told her I was a retired Graphic Designer who had always been book obsessive. She certainly understood that. She corrected me and said “you’re STILL a Designer—you always will be.” She was right.

This catalog is dedicated to **Elaine Lustig Cohen** (1927–2016): she knew a Designer when she saw one.



EXPOSITION UNIVERS  
BRUXELLES

BILAN DU MONDE FOURCIN MONDE PLUS HUMAIN



1

Alliance Graphique Internationale, FHK Henrion

**AGI ANNALS**

**\$250**

Zürich: Alliance Graphique Internationale, June 1989.

*Text in English. Quarto. Silver foil stamped black cloth. Photo illustrated endpapers. Printed dust jacket. 304 pp. Fully illustrated in color and black and white with work from 350 designers from 24 countries. Glossy white jacket faintly worn along top edge, otherwise a fine copy in a fine dust jacket. Rare.*

**FIRST EDITION.** A decade-by-decade overview of the Alliance Graphique Internationale from 1952 to 1987. An exceptional contemporary Graphic Design reference volume beautifully produced in Japan.

From the AGI website: "In the 1940s, commercial artists, mural makers, typographers, printmakers, art directors, illustrators and poster designers increasingly realised their common bonds, and the modern profession of graphic design began to be defined. In 1951, five graphic artists two Swiss and three French decided to formalise their relationship into some sort of association. Their idea was simply to share common interests and friendships across national and cultural borders."

"It was a notion that soon attracted leading exponents of the graphic arts from elsewhere in Europe and in the USA. In 1952 the Alliance Graphique Internationale was incorporated in Paris with 65 members from 10 countries. The first AGI exhibition was held in Paris in 1955 and in 1969 the headquarters moved from Paris to Zurich."

"The AGI remains dedicated to the universal aspect of graphic design as a means of communication and information, and its ideals remain relevant to the new world of visual literacy which its members have helped to bring about."

Herbert Bayer

**GEBRAUCHSGRAPHIK**

**\$200**

Berlin: Gebrauchsgraphik [Volume 23, Number 9: September 1952].

*Parallel text in German and English. Printed wrappers. 60 pp. Editorial content and advertisements. White wrappers lightly spotted. Textblock pages edges lightly yellowed with a bit of foxing early and late. A nearly fine 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 CCAs 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 more artsy *Great Ideas* series. Black and white photography throughout by Torkel Korling.



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- Lester Beall  
**3 DESIGN AND PAPER NUMBER 21** **\$225**  
New York: Marquardt & Company Fine Papers, n. d. [1945].

*120 x 200 mm. Printed Cumberland Dull stapled wrappers.  
16 pp. Elaborate graphic design throughout. Rear wrapper  
faintly creased, otherwise a fine, fresh copy.*

**ORIGINAL EDITION.** 16 pages devoted to the Industrial Design of Raymond Loewy Associates and designed by Loewy's downstairs Manhattan neighbor Lester Beall.

- [Studio Boggeri] Antonio Boggeri  
**4 L'UOVO DI COLOMBO** **\$2,500**  
**[STUDIO BOGGERI 1933-1937]**  
Milan: Studio Boggeri, 1937.

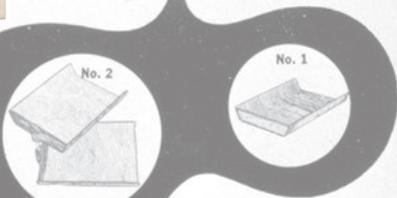
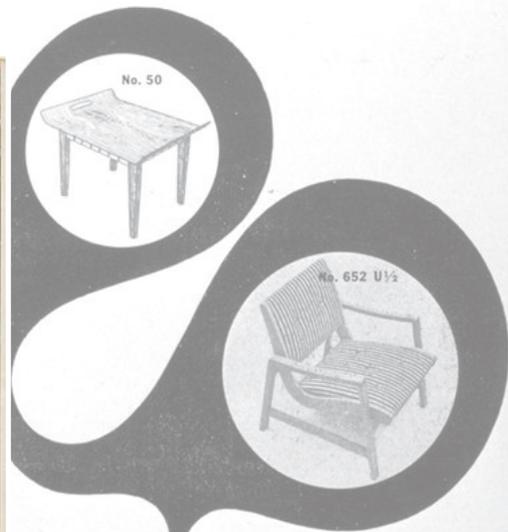
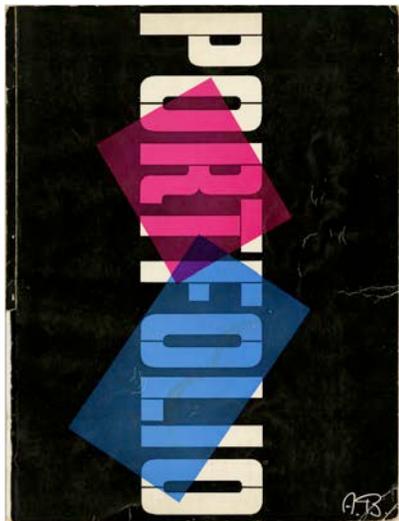
*Slim quarto. Thick photo illustrated stapled wrappers. 22 pp.  
One fold out. Illustrated with 47 black and white work examples.  
Wrappers lightly edgeworn, but a nearly fine example.*

**ORIGINAL EDITION.** The Egg of Columbus is the simple and universal expression of advertising. It is also a stapled booklet with a gorgeous TypoFoto cover and 22 pages of work created by Milan's Studio Boggeri between 1933 and 1937. A superb—and rare—promotional booklet finely produced by Pizzi & Pizio, Milano. Includes work examples by Antonio Boggeri, Deberny & Peignot, Imre Reiner, Kathe Bernhardt, Xanti Schawinsky, Erberto Carboni, Riccardo Ricas, Bruno Munari, Remo Muratore and others.

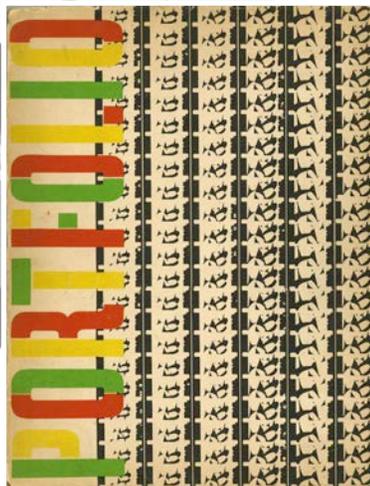
In 1933, a new direction in Italian Avant-Garde design were trumpeted by the opening of the Studio Boggeri in Milan in the heart of the industrial north. Former violinist Antonio Boggeri opened his self-named studio to spread the avant-garde stylings of The Ring of New Advertising Artists to the Italian peninsula. This being Italy, things quickly got complicated, with strict Bauhaus dogma yielding to Milan's playful karma. Boggeri's all-star roster started with Bauhaus-trained Xanti Schawinsky and quickly grew to include Marcello Nizzoli, Erberto Carboni, Imre Reiner and Kathe Bernhardt.

Boggeri and his colleagues paid tribute to the homegrown aesthetic of Marinetti's Futurism, but were firmly forward looking with their embrace of contemporary trends such as PhotoMontage, Collage and the ideology of the New Typography, while—in the spirit of inclusiveness—mixing in every other "Ism" of the 1930s Avant-Garde. The exuberance of early Boggeri output got Mussolini's attention, and Il Duce followed the aesthetic leads of Hitler and Stalin by clamping down on the artistic diversity radiating out of Milan.





1947 1948  
GUY MARSHALL INC. NEW YORK 22, N.Y.  
TROLL ASSOCIATES INC.



## A Complete Set

- 5 Alexey Brodovitch and Frank Zachary  
**PORTFOLIO** **\$750**  
**A MAGAZINE FOR THE GRAPHIC ARTS 1-3**  
Cincinnati: Zebra Press, and Duell, Sloane and Pierce  
[Volume 1, Nos. 1-3, Winter 1950-Spring 1951, all published]

*Three volumes. Folios. A good or better complete set. 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 Wrappers creased and edgeworn with the bottom 5.25 inches of the spine neatly chipped away. Dried binding glue has caused the wrapper spine to separate from the text-block, but wrapper still secure via the rear panel. Issues two white glossy wrappers lightly soiled and worn with a nick to fore edge. Spine slightly age darkened. Issue Three form fitted jacket spine nearly completely missing. Virtually all copies of this edition are severely damaged along the spine because of the assembly method and materials. The condition of this particular example is average. Dust jacket sun-faded, lightly soiled and worn to edges. The binding is tight and secure, with the text-block complete, intact and bright.*

**FIRST EDITIONS.** 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," according to 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.

- 6 Erberto Carboni, Gio Ponti [introduction]  
**PUBLICITÉ POUR LA RADIODIFFUSION**  
**[RADIO AND TELEVISION PUBLICITY]** \$175  
Milano: Silvana Editoriale d'Arte, 1959.

*Text in English, French, German and Italian. Quarto. Blue cloth decorated in white. Printed dust jacket. Printed endpapers. 132 pp. 242 black and white illustrations. 2 color plates. A fine copy in a fine dust jacket.*

**FIRST EDITION.** 132 pages of Carboni's trendsetting work in print and exhibition design for the Italian radio and television industries featuring gravure printing in Milan under Carboni's supervision.

A visually stunning book that spotlights the relatively unknown Carboni's work in from the early 1930s through the late 1950s. 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 publicity work for the emerging Italian mass media.

*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.*

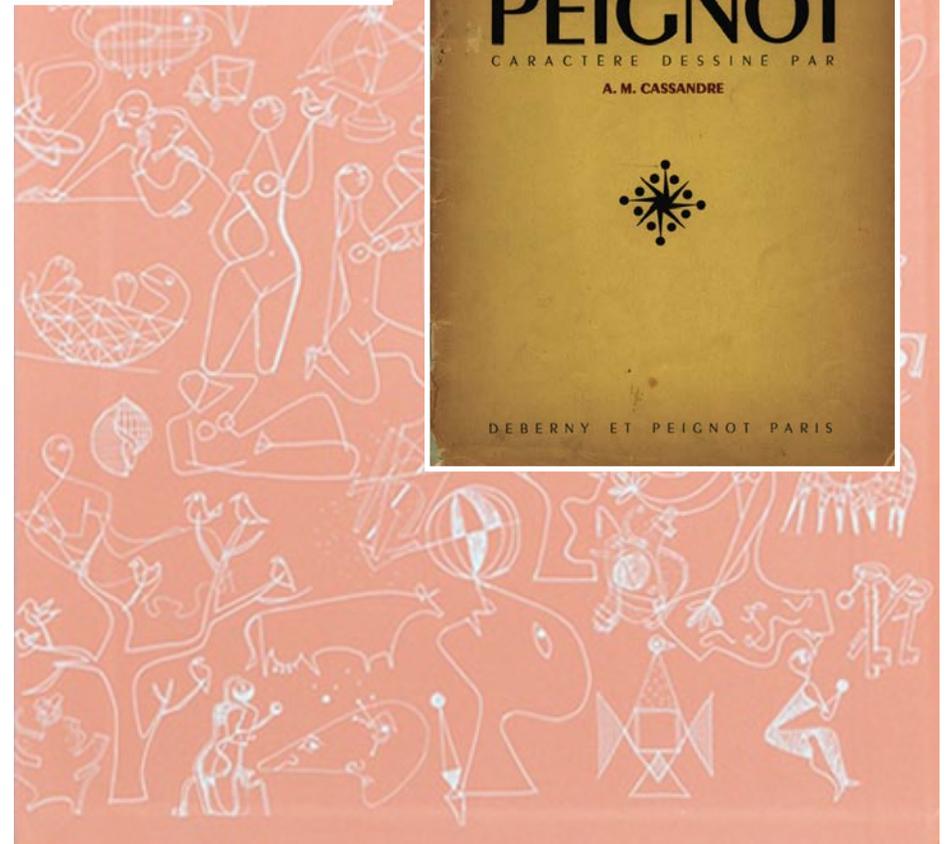
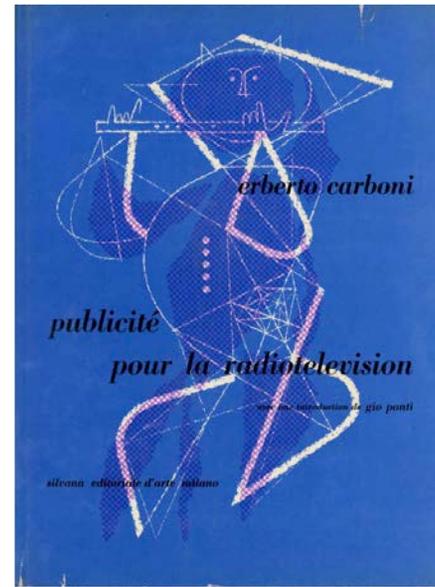
*Design is the newest art and, today, the most confident, uncontested and generally—I would even say—entirely understandable; yet it absorbs a cultural sap and gives fresh expression, through the talents of its artists, to the boldest art currents of modern culture.*

*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

- 7 A. M. Cassandre [Adolphe Jean-Marie Mouron]:  
**PEIGNOT** \$750  
**[CARACTÈRE DESSINE PAR A. M. CASSANDRE]**  
Paris: Deberny et Peignot, 1937.

*Slim quarto. Text in French and English. Stapled printed thick wrappers. 32 pp. Typographic illustrations printed in multiple colors throughout. Front cover neatly detached at binding edge. Light wear overall. A good copy. Rare.*

**ORIGINAL EDITION.** The official introduction of Cassandre's Peignot typeface to the world. Illustrated in A. M. CASSANDRE OEUVRES GRAPHIQUES MODERNES 1923–1939 [Paris: Bibliothèque Nationale de France, 2005. Illustrated pp. 118–121].





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Ivan Chermayeff

**IVAN CHERMAYEFF: WORKS AND PROCESS**

**\$175**

Andover, MA: The Addison Gallery of American Art, Phillips Academy, 1984.

*Poster. 24 x 34.5-inch [60.9 x 87.6 cm] trim size image printed via offset lithography on a semi-gloss sheet. Light handling wear to edges, otherwise a fine, fresh example.*

**ORIGINAL IMPRESSION.** Exhibition poster for The Addison Gallery of American Art, Phillips Academy from April 27 to June 17, 1984.

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[WIM CROUWEL] Frederike Huygen and Hurgues C. Boekraad, Karel Martens, Jaap van Triest [Designers]

**WIM CROUWEL: MODE EN MODULE**

**\$550**

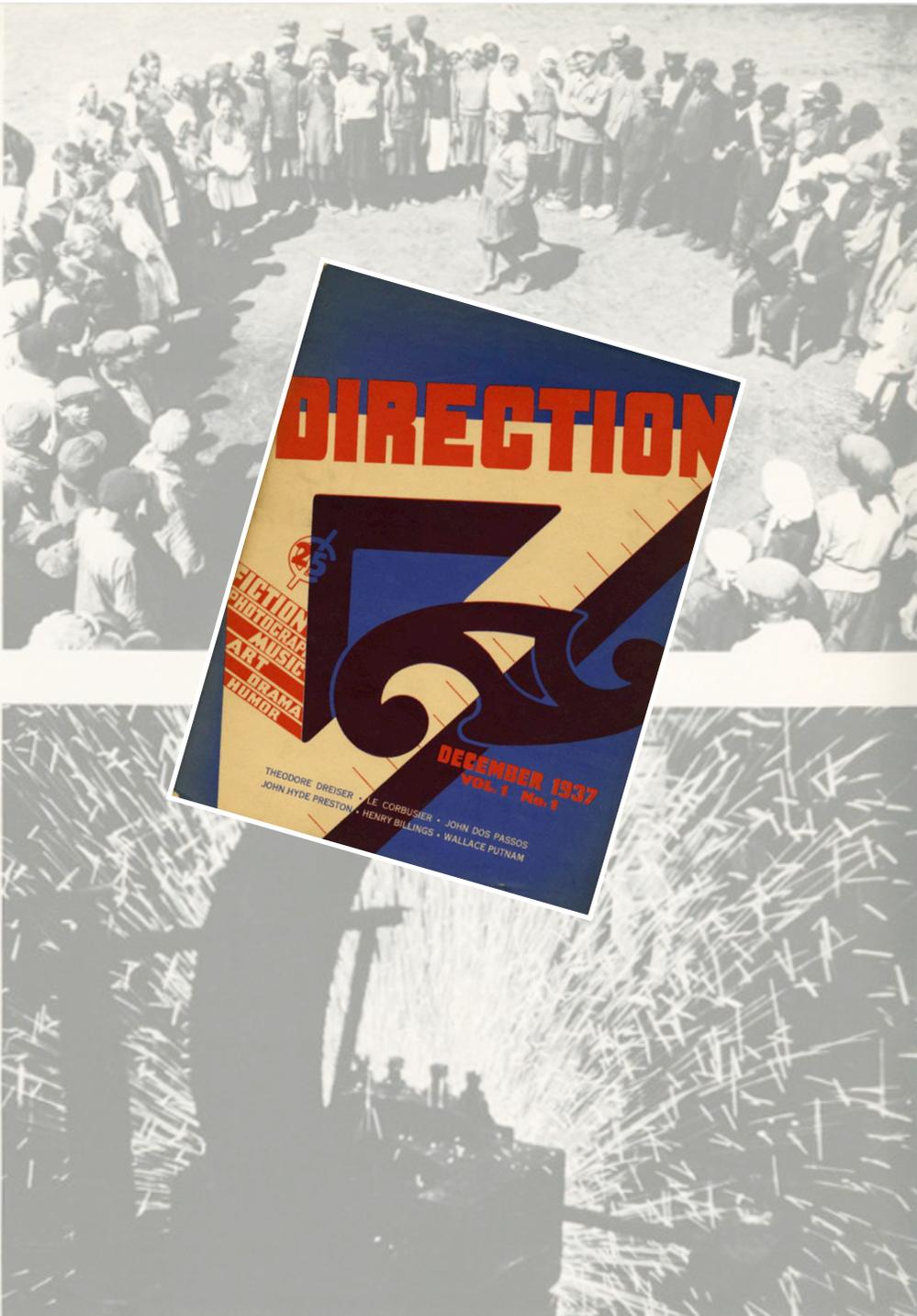
Rotterdam: Uitgeverij 010, 1997.

*Text in Dutch. Quarto. Thick French folded printed wrappers. 432 pp. Fully illustrated in color and black and white, with elaborate graphic design throughout. Spine slightly stressed, but a fine copy.*

**FIRST EDITION.** "Wim Crouwel: mode en module attempts something new: to document and discuss at length and with full historical and critical consciousness the work of a living graphic designer. Even dead and safely 'in-the-past' graphic designers have not yet received this treatment. By comparison with the present book, other monographs are slight affairs or, where less than slight, tend to be overblown and uncritical. On a first encounter with it, the Crouwel book certainly gives an air of thoroughness: a solid squat paperback, weighing 1250 gm, pages packed with text and many photographs, a seemingly exhaustive illustrated catalogue of work that extends to almost 200 pages, a lengthy 'biographical overview', full bibliography, two indexes. The design of the pages tends to agoraphobia, with very narrow margins and column widths, and notes to both pages on a spread placed in the far left column of the left page. But the book's marvellously strong and flexible binding lets this work: pages can open out flat, providing a single field of information.

"If Wim Crouwel belongs to the international culture of design, and if his work belongs to what has been the graphic 'uniform' of quite a large sector of the Western world, he is also very much part of a particular national culture. This book is itself a hefty chunk of this culture, in its images and text, and in the exemplary industrial craftsmanship of its production. As Frederike Huygen details in her foreword, it was made with the help of a set of subsidies from state bodies, in addition to the Prins Bernhard Fonds support. Only, one supposes, in the Netherlands, where design is still taken to have social-cultural value, could such a book have been made."

—Robin Kinross



## 10-21 DIRECTION MAGAZINE

**Direction Magazine** (1935 [sic]–1945) was a self-supporting, one woman operation: Marguerite Tjader Harris was proprietor, publisher, and editor. A sophisticated traveler, she was able to meet, befriend and cajole distinguished personalities to write for her and support her ideas: Theodore Dreiser, Le Corbusier, Julius Meier Grafe, and many others were among those who provided material for the magazine—a politically oriented, anti-fascist publication.

In 1938, at the age of 24, I was asked to do one of the covers on a pro-bono basis. Eventually I was bartering my work for Le Corbusier watercolors. This turned out to be more than ample payment for my efforts.

These covers were devised between 1938, the time of the invasion of Czechoslovakia, and the end of World War II. It was a time of turmoil not only on the world order but also in the world of art, with modernism on the upswing.

The designs reflect the influence of the isms, and they are also concurrent visualizations of war, upheaval, and ultimate victory.

In one of the early issues, Le Corbusier's *When the Cathedrals Were White* appeared for the first time in the English language. There were many articles of a similarly pioneering nature dealing with artistic, social, and political issues by critics, cartoonists, artists, and writers of great distinction around the world.

It takes more than luck, good ideas, and goodwill to accomplish meaningful—let alone distinguished—work. A receptive and intuitive patron, who understands the ways and wiles of the creative creature is indispensable; Maggie Harris was certainly that.

—Paul Rand, *From Lascaux to Brooklyn*

John Hyde Preston, Thomas Cochran,  
Harriet Bissell, M. Tjader Harris [Editors]

### 10 DIRECTION \$100

Darien, CT: Direction, Inc.: Volume 1, Number 1, December 1937.

*Slim Quarto. Stapled printed wrappers. 32 pp. Cover design by Wallace Putnam. Wrappers lightly worn and toned at edges, but a very good copy.*

**ORIGINAL EDITION.** Premiere of the Progressive journal that chronicled the troubles of its times through the prisms of fiction, photography, music, art, drama and humor. Includes a *Foreword* by Theodore Dreiser; *When the Cathedrals Were White* by Le Corbusier, the first English-language appearance of Corbusier's essay subtitled *Voyage to the Land of the Timid*, preceding the book publication by a decade; *Tin Can Tourist* by John Dos Passos; *Art News: Mies van der Rohe visits America*; *A New Bauhaus opens in Chicago with Moholy-Nagy as Director*; and more.

John Hyde Preston, H. L. River, Thomas Cochran,  
M. Tjader Harris [Editors]

11

**DIRECTION**

**\$225**

Darien, CT: Volume 1, Number 9: November/December 1938.

*Slim quarto. Stapled two-color letterpress wrappers. 28 pp. Fiction, social commentary and art. Wrappers lightly soiled and worn, primarily along spine edge. Cover design by Paul Rand. A very good copy.*

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

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

Contents include *Lady Astor's Peace*: John Hyde Preston; *Barcelona in August*: Theodore Dreiser; *Writers' Organizations*: George Albee; *Father Divine*: Eugene Gordon; *California*: George Kaufman; *Empty Belly*: Jess Kimbrough; *Ellis Island Murals* by Edward Laning; Lincoln Rothschild; *Cardenas*: William Edward Zeuch and more.

River, Cochran, Tjader Harris [Editors]

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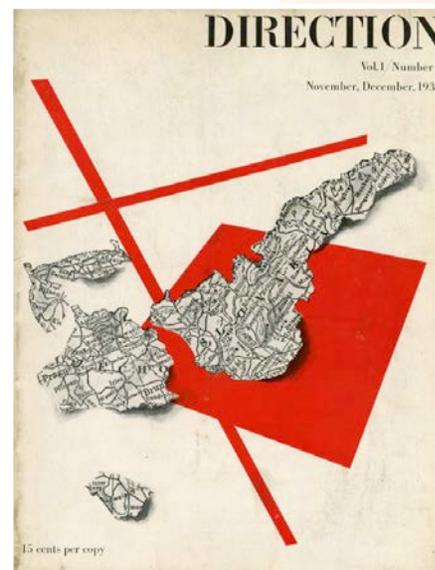
**DIRECTION**

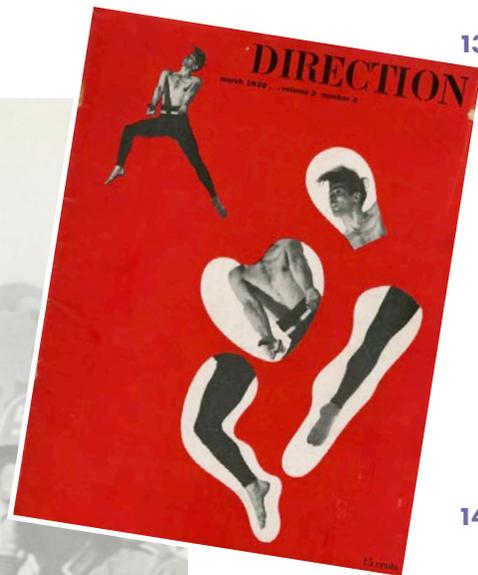
**\$225**

Darien, CT: Volume 2, Number 1, January/February 1939.

*Slim Quarto. Stapled printed wrappers. 28 pp. Illustrated articles and advertisements. Wrappers lightly worn, primarily along spine edge. Center signature loosened from staples. Cover design by Paul Rand. A very good or better copy.*

**ORIGINAL EDITION.** Contents include *New York Refugees (and what happens to them)*: Milton Grayson; *Man Who Expected Something to Happen*: Norman Macleod; *Calendar of the World*: Le Corbusier; *Pictures of Czecho-Slovakia*: Margaret Bourke-White; *Photomontages*: John Heartfield; *Answers to French Labor*: Theodore Dreiser; *The Negro in Relation to Jazz*: Muriel Reger. Illustrated by *Primitive Music* mural by Seymour Fogel; *Bauhaus*: illustrated review of the Bauhaus 1919-1928 exhibition at the Museum of Modern Art, with a photo of Herbert Bayer and the mise en page done "in the manner of bauhaus typography," and more.





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River, Gropper, Cochran, Tjader Harris [Editors]

**DIRECTION**

**\$175**

Darien, CT: Volume 2, Number 2, March 1939.

*Slim Quarto. Stapled printed wrappers. 28 pp. Illustrated articles and advertisements. Wrappers lightly worn with a tiny chip to fore edge. Cover design by Paul Rand. A very good copy.*

**ORIGINAL EDITION.** Contents include *Gropper Speaking* (Radio Address): William Gropper; *Art Work at Bellevue*: Dr. Paul Schilder; *Dogs of Cesky Budejovice*: Erskine Caldwell; *Three Younger Poets*: Sydney Salt, James Shore, Ralph Gordon; *In Our House*: Max Robin; *Missouri Share Croppers*: William Edward Zeuch; *Minnesota Artists Union*: work by Bill Norman, Syd Fossum, Jeanne Taylor, Olaf Aalbu, Caleb Winholtz, and Mac Le Sueur; *Roosevelt The Lion-Tamer*: David Mandel, and more.

14

River, Gropper, Cochran, Tjader Harris [Editors]

**DIRECTION**

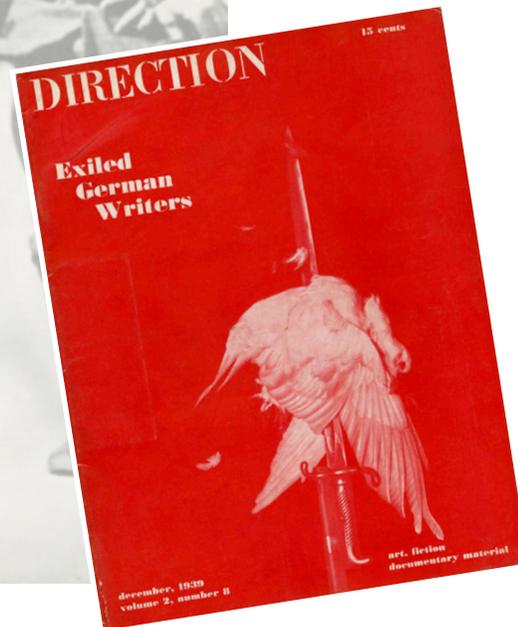
**\$300**

Darien, CT: Volume 2, Number 8, December 1939.

*Slim Quarto. Stapled printed wrappers. 40 pp. Illustrated articles and advertisements. Wrappers lightly worn and splitting along spine edge. Stray pencil mark to cover. The original photomontage cover by John Heartfield is a reworked version of an AIZ cover from 1932. A very good or better copy.*

**ORIGINAL EDITION.** Special issue devoted to exiled German writers. Contents include *Nazi Christmas—for all this we thank our Fuhrer* by John Heartfield: photomontage; *German Writers Against Hitler*: Wieland Herzfelde; *Interview with Thomas Mann* by Curt Riess, illustrated with a portrait by Lotte Jacobi; *Poems*: Bertolt Brecht; *Peace Angels Made in Germany* by John Heartfield: full-page photomontage presented here for the first time; *Disrupted Language, Disrupted Culture*: Ernst Bloch; *Exiled German Art*: work by Max Beckmann, Paul Klee, Oskar Schlemmer, Kurt Roesch, and Wilhelm Lehbruck; *New Blood for American Democracy*: Hans Meyer; *German-American League for Culture*: Walter Mueller; and *Emigré Art Fair*: work by Arthur Kaufmann and Siegfried Ziegler.

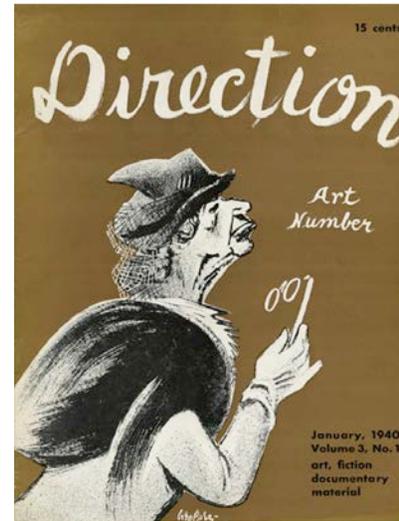
**Helmut Herzfeld [John Heartfield, 1891–1968]** is known primarily as one of the inventors of photomontage, and as a member of the Berlin Dada group. Heartfield's Dada pieces, virulent photomontages, posters, theatre sets, and book designs show his technique of combining ironic political slogans with stirring imagery. Very strong stuff, much more acerbic than similar work produced by his contemporaries Lissitzky, Rodchenko, Klutisky or Moholy-Nagy.



- 15 River, Gropper, Cochran, Tjader Harris [Editors]  
**DIRECTION** \$100  
 Darien, CT: Volume 3, Number 1, January 1940.

*Slim Quarto. Stapled printed wrappers. 28 pp. Illustrated articles and advertisements. Cover by William Gropper. Wrappers lightly worn. A nearly fine copy.*

**ORIGINAL EDITION.** Contents include *An American Art Number*: William Gropper; and artwork by Art Young, Sol Wilson, John Lonergan Warren Wheelock, Mervin Jules, Isaac Soyer, Louis Lozowick, Abraham Harriton, Morris Neworth Nahun Tschacbasov, Russell Limbach, Henry Kallem, Morris Shulman, Yasuo Kuniyoshi, Algot Stenbery, Julian Levi, Joseph Di Martini, Chaim Gross, Louis Slobodkin, Eugenie Gershog, Elizabeth Terrell, Frederick Knight, Helen McAuslan, L. Ribak, Jack Markow, Paul Burlin, Philip Evergood, Saul Berman, Adolf Dehn, Stuart Edie, Anton Refregier, Francis Criss, Karl Fortess, Cesare Stea, Axel Horr, Maurice Glickman, Walter Quirt, Ruth Chaney, Harry Gottlieb, David Feinstein, Beatrice Mandelman, Richard Sussman, Ruth Gikow, Max Baum, Clifton Bell, Everee Jimison, M. Soyer, and Louis Schanker.



- 16 Martin Kamin and M. Tjader Harris [Editors]  
**DIRECTION** \$175  
 Darien, CT: Volume 3, Number 7, October 1940.

*Slim Quarto. Stapled printed wrappers. 24 pp. Illustrated articles and advertisements. Wrappers lightly worn, with faint pencil erasure to front panel. Photomontage cover design by Paul Rand. A very good or better copy.*

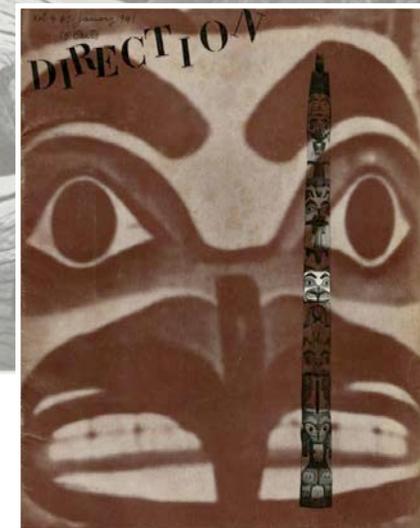
**ORIGINAL EDITION.** Contents include *The Great Charlie [The Great Dictator]*: Jay Leyda; *The Wrestling Bear*: Millen Brand; *A Pound of Fresh Tomatoes*: Helen Waite Papashvily; *Black Country*: Nancy Cardoza; *Ballet 1940-41*: Irving Deakin; *Radio Looks Ahead*: Richard Hubbell; *The Art Project*: Eleanor Roosevelt, and more.

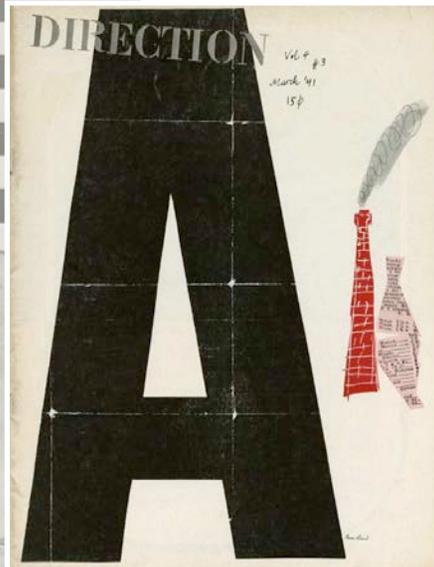


- 17 Martin Kamin, M. Tjader Harris [Editors]  
**DIRECTION** \$100  
 Darien, CT: Volume 4, Number 1, January 1941.

*Slim Quarto. Stapled printed wrappers. 24 pp. Illustrated articles and advertisements. Wrappers lightly worn and loosening from the stapled binding. Rear panel rubbed and soiled. Photomontage cover design by Paul Rand. A very good copy.*

**ORIGINAL EDITION.** Contents include *Herbert Matter*: Percy Seitlin. A two-page column spotlighting Herbert Matter's design and photography, includes eight images by Matter; *Credo*: Charles (Charlie) Chaplin; *Chalk-Eye (Fiction)*: Horace Bryan; *Turp'mtine*: Stetson Kennedy; *Pavlova*: Paul Magriel; *Masks*: Eric Gort, and more.





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M. Tjader Harris [Editor]

**DIRECTION**

\$175

Darien, CT: Volume 4, Number 3, March 1941.

*Slim Quarto. Stapled printed wrappers. 24 pp. Illustrated articles and advertisements. Wrappers lightly worn and loosening from the stapled binding. Collage cover design by Paul Rand. A very good copy.*

**ORIGINAL EDITION.** This cover stands as an icon—it has reproduced in countless anthologies, including Moholy-Nagy’s *VISION IN MOTION* (Chicago: Paul Theobald, 1947: page 309) and Kepes’ *LANGUAGE OF VISION* (Chicago: Paul Theobald, 1944: page 71). We believe this cover was one of Rand’s personal favorites since it always seemed to show up in his self-edited compendiums such as *Yusaku Kamekura’s PAUL RAND* (Tokyo: Ginza Graphic Gallery, 1992).

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

The theme for this issue is Art in Industry and includes posters by Howard Willard, A. M. Cassandre, E. McKnight Kauffer, Herbert Bayer, Will Burtin, Lester Beall, Jean Carlu, Alexey Brodovitch and Gustav Jensen; designs by Robert Josphehy, Paul Rand, Harry Burke, Don May, Herbert Bayer, Ladislav Sutnar; and product design by John Vassos, Alvar Aalto, László Moholy-Nagy, Gustav Jensen, Davis Pratt, and others.

This special issue was coordinated by Percy Seitlin, the co-editor of *PM* and *A-D* magazines. He served on the staff of the Composing Room from 1933 to 1943 and helped to organize and run the A-D Gallery and then Gallery 303. He was director of advertising and publicity at Aetna Steel Products Corp., head of product publicity for Celanese Corporation of America, did PR for the Museum of Modern Art’s exhibit on Marcel Breuer, wrote poetry, short stories, advertising copy and articles on the graphic arts and typography for several publications.

19

M. Tjader Harris [Editor]

**DIRECTION**

\$125

Darien, CT: Volume 6, Number 2, Summer 1943.

*Slim Quarto. Stapled printed wrappers. 32 pp. Illustrated articles and advertisements. Photomontage cover design by Paul Rand. Wrappers lightly worn, but a nearly fine copy.*

**ORIGINAL EDITION.** Contents include *Our Jewish Farmers*: work of the Jewish Agricultural Society, a photo show at the New School for Social Research, and more.



- 20 M. Tjader Harris, Edwin Seaver [Editors]  
**DIRECTION** \$175  
 Darien, CT: Volume 6, Number 4, December 1943.

*Slim Quarto. Stapled printed wrappers. 16 pp. Illustrated articles and advertisements. Photomontage cover design by Paul Rand. Wrappers lightly worn, but a nearly fine copy.*

**ORIGINAL EDITION.** Contents include *Christmas Story*: Frederick Ebricht; *The Cat*: Hal Ellson; *Battle of Russia*: produced under the general supervision of Lieut. Col. Frank Capra, and more.

- 21 M. Tjader Harris, Edwin Seaver [Editors]  
**DIRECTION** \$225  
 Darien, CT: Volume 7, Number 1, February–March 1944.

*Slim Quarto. Stapled printed wrappers. 28 pp. Illustrated articles and advertisements. Cover design by E. McKnight Kauffer [not referenced in Haworth-Booth]. Wrappers lightly worn, but a nearly fine copy.*

**ORIGINAL EDITION.** Contents include *Saved From The Dogs*: Langston Hughes; *The Subway* (Cartoon): Wm. Steig; *To Art Young* (Painting): William Gropper; *Basics* (An Interpretation): Ralston Crawford; *Union Square* (Verse): Alfred Hayes; *Union Square* (Illustrations): Beatrice Tobias; *Hail And Farewell To Broadway*: Paul Peters; *Deeds and Dreams of Tojo* (Cartoons): Taro Yashima; *7 Years Old*: Marian Willard on The Willard Gallery; *Possessions* (Painting): Morris Graves; and *Amusement Park* (Steel Sculpture): David Smith.

- 22 M. Tjader Harris, Edwin Seaver [Editors]  
**DIRECTION** \$100  
 Darien, CT: Volume 7, Number 2, April–May 1944.

*Slim Quarto. Stapled printed wrappers. 28 pp. Illustrated articles and advertisements. Wrappers lightly worn, but a nearly fine copy.*

**ORIGINAL EDITION.** *The Art Young Issue*, featuring *Art Young's Last Years*: John Nicholas Beffel; *Notes*: Art Young; *Art Young At Bethel* (Photographs); *Letters And Sketches*: Art Young; *Art Young As I Knew Him*: Glintencamp; *Trees At Night* (Six Reproductions From The Original Series): Art Young and more.

**Arthur Henry "Art" Young (1866–1943)** was an American cartoonist and writer. He is most famous for his socialist cartoons, especially those drawn for the left wing political magazine *The Masses* between 1911 and 1917.



23

[Eames Office] George Tscherny [Designer]

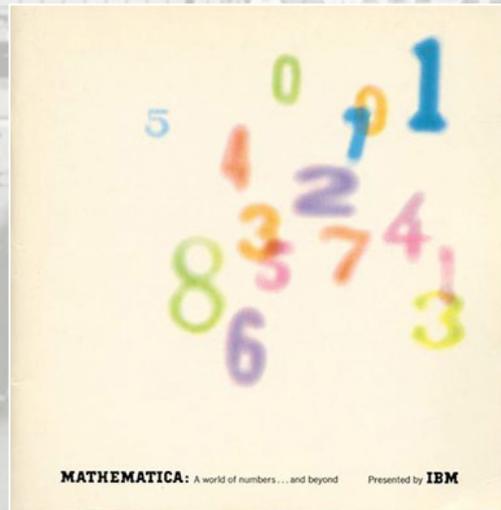
**MATHEMATICA  
A WORLD OF NUMBERS . . . AND BEYOND****\$275**

Armonk, NY: International Business Machines Corporation, [1965].

*Square quarto. Printed glossy stapled wrappers. [36] pp. Four panel Game poster stapled in [as issued]. Lower corner gently bumped, but a very good or better copy.*

**ORIGINAL IMPRESSION.** This copy dates from the second era of Mathematica—after the initial installations in California and Chicago—corresponding to the 1965 installation at the Pacific Science Center in Seattle, and was designed by George Tscherny and produced by the Office of Ray and Charles Eames for IBM, with the mathematics consulted by Raymond Redheffer of the Department of Mathematics at UCLA.

An artifact from the days of one of the most successful Corporate Design Programs in history: when IBM decided they needed to update their look, they turned the work over to Paul Rand, Charles Eames, George Nelson, Edgar Kaufmann and Eliot Noyes. They did a good job.

**An Inscribed Copy**

24

Karl Gerstner

**DESIGNING PROGRAMMES****\$900**

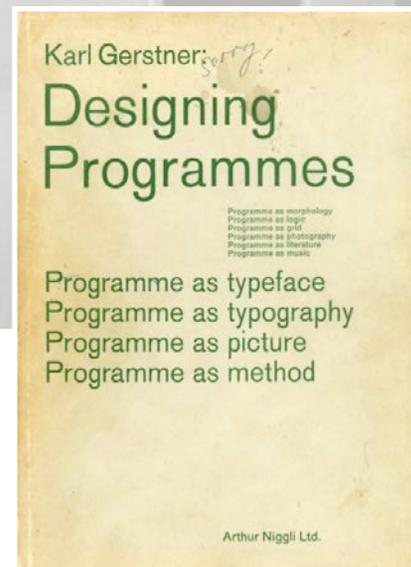
New York: Hastings House, 1968.

*Octavo. White cloth stamped in black. Printed dust jacket. 112 pp. Black and white and color illustrations throughout. INSCRIBED by Gerstner. Top textblock edges dusty and spotted. Dust jacket lightly worn with a darkened spine. A couple of coin sized liquid spots to front jacket panel, with a Gerstner inked notation: Sorry! Small short closed tear on front bottom edge. A nearly fine copy in a very good dust jacket.*

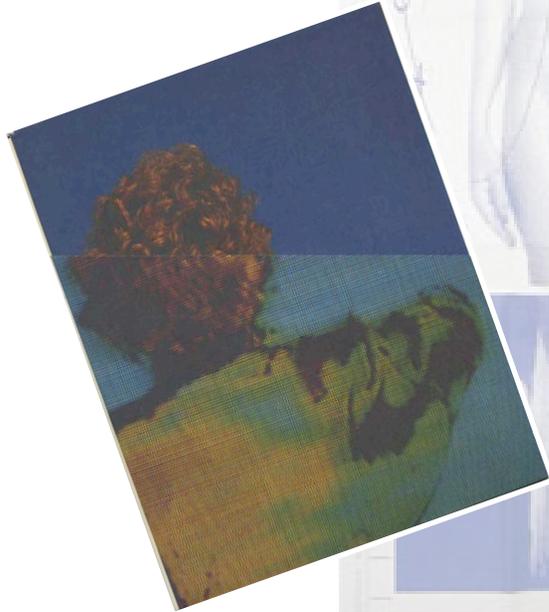
**ORIGINAL EDITION.** New enlarged edition by D.Q. Stephenson [originally published by Arthur Niggli, 1964]. INSCRIBED by Gerstner on front free endpaper: "my respect / for coming / coursework programs: / K.G." Gerstner has also added the word *Sorry!* to the front panel of the dust jacket to obviate an apparent mild coffee spill.

The design of the book is traditional Swiss Modern—immaculately typeset and laid out on a consistent 2-column grid, a single type family [Akzidenz-grotesk] set with a minimum of scale and weight changes.

Gerstner's most important work includes: four essays and an introduction by Gerstner with an introduction to the introduction by Paul Gredinger. A detailed analysis of Gerstner's design methodologies including: *Programme as typeface*, *Programme as typography*, *Programme as picture* and *Programme as method*.







28 April Greiman [Designer]  
**DESIGN QUARTERLY 133**  
**DOES IT MAKE SENSE?**

**\$500**

Cambridge: MIT Press/Walker Art Center, 1986.

*3' x 6' two-sided poster enclosed in publishers 8.5 x 11 folder  
A fine poster (folded as issued) enclosed in a nearly fine folder  
with trivial soiling to white uncoated folder. Poster is unmarked  
and very clean. A profoundly influential design piece and rare.*

**ORIGINAL EDITION.** Had it only shown the capabilities of Macintosh design circa 1986, *Does it make sense?* would have been memorable. By also exploring the philosophical and personal ramifications of digital design, this piece reached greatness. Since then, Ms. Greiman has remained on the forefront of digital design and its inherent possibilities. She reminds us that there's more to computer-based design than owning a software package.

From the AIGA web site: Greiman saw "*Design Quarterly #133* as an opportunity not only to present her digital work but to ask a larger question of the work and the medium: Does it make sense? Reading Wittgenstein on the topic, she identified with his conclusion: 'It makes sense if you give it sense.' She says, 'I love this notion which exists in physics as well—that the observer is the observed, and the observed is the observer. The tools and technologies begin to dictate what and how you see something, or how the outcome is predictable. These ideas bring back the kid in me, that very pure curiosity.'"

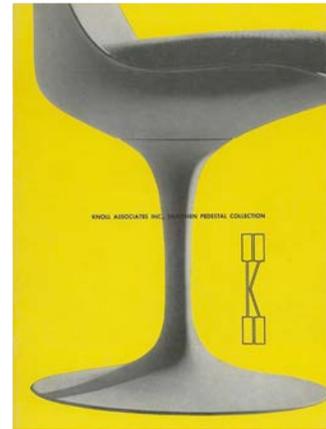
Greiman's piece challenged existing notions of what a magazine should be. Rather than the standard thirty-two-page sequence, she reformatted the piece as a poster that folded out to almost three by six feet. On the front is an image of Greiman's digitized, naked body amid layers of interacting images and text. On the back, colorful atmospheric spatial video images are interspersed with thoughtful comments and painstaking notations on the digital process—a virtual landscape of text and image . . . .

*Does It Make Sense?* was also an astounding technical feat. The process of integrating digitized video images and bitmapped type was not unlike pulling teeth in the early days of Macintosh and MacDraw. The files were so large, and the equipment so slow that she would send the file to print when she left the studio in the evening and it would just be finished when she returned in the morning . . . Greiman didn't like the way her right breast looked. The reproduction process had flattened her and the light was strange. So, in what may well be the first MacDraw breast replacement; she cloned and flopped her left breast and placed it on the right side of her body.

- 29 Herbert Matter  
**SAARINEN PEDESTAL COLLECTION** \$125  
 New York: Knoll Associates, Inc., 1966.

*Slim quarto. Photo illustrated wrappers. 12 pp. Color and black and white photographs by Herbert Matter. 6-panel illustrated price list laid in. Trivial wear overall, thus a nearly fine copy.*

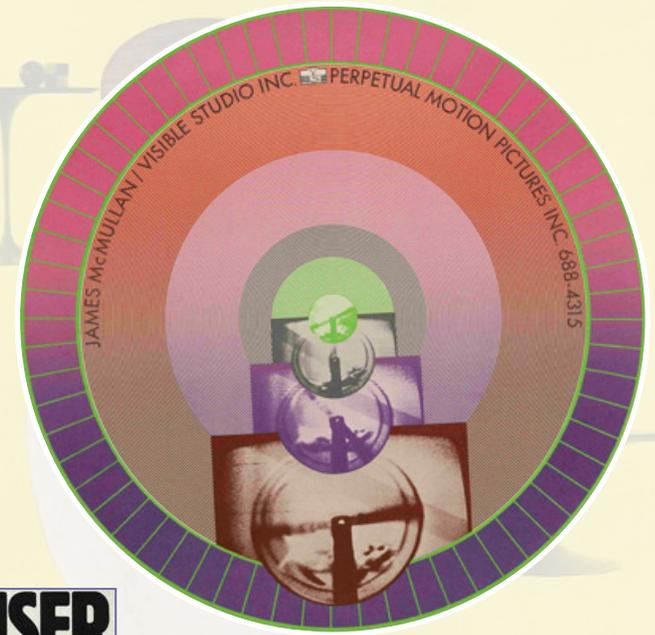
**ORIGINAL EDITION.** This scarce original brochure needs to be seen to be truly appreciated. A first-class production, from the crisp printing, sensitive typography, photo editing, grid layouts—all elements come together to produce an excellent design artifact for the ages. Herbert Matter's original 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 catalogue, 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.



- 30 James McMullan  
**JAMES MCMULLAN / VISIBLE STUDIO INC.** \$175  
 New York: Perpetual Motion Pictures, Inc, [n. d., c. 1968].

*Poster. 23.5-inch [87.6 cm] die-cut circular poster printed via split fountain in multiple spot colors. A fine impression.*

**ORIGINAL EDITION.** Circular poster designed by James McMullan to announce the opening of the Visible Studio in the late 1960s. A dynamic poster that co-ops psychedelic, pop and kinetic art trends on a single surface. If you weren't there, you couldn't understand. If you were there, you probably don't remember. . . .



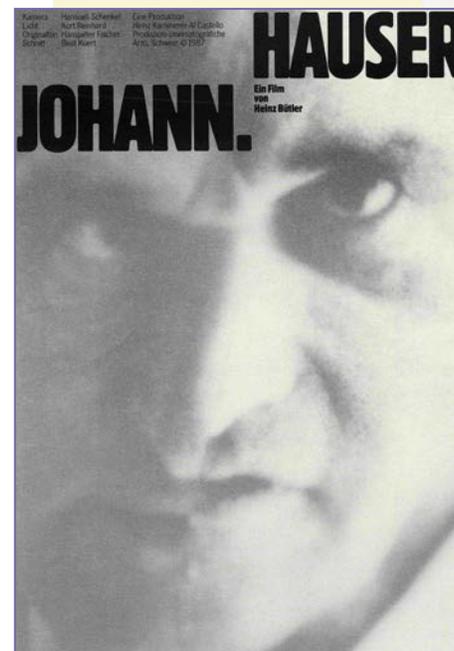
- 31 Bruno Monguzzi [Designer]  
**HAUSER JOHANN** \$500  
**[EIN FILM VON HEINZ BÜTLER]**  
 Arzo, Switzerland, 1987.

*Poster. 19 x 26.75-inch [48.26 x 67.95 cm] trim size image printed via offset lithography on a matte sheet. A single 1.25-inch long dimple to lower left edge, otherwise a fine, fresh example.*

**ORIGINAL IMPRESSION.** Poster by Bruno Monguzzi for his longtime collaborator Heinz Bütlér, and printed in Italy by Arti Grafiche Nadasio.

"Superficial and stylish graphic designers tend to reduce their syntax to a temporary gospel and spread it everywhere on everything. Good design solutions, however, are probably timeless."

—Bruno Monguzzi



Bruno Monguzzi [Designer]

**9 DÉCEMBRE 1986****[MUSÉE D'ORSAY]**

Paris: Musée d'Orsay, 1986.

**\$500**

*Poster. 31.5 x 23.8-inch [80 x 60.5 cm] trim size printed via offset lithography on a semi-gloss sheet. Lower left corner lightly ruffled. Three short, closed tears repaired with non-archival tape to verso of lower edge. Upper edge slightly ruffled. A good or better example that would benefit greatly from archival backing.*

**ORIGINAL IMPRESSION [Affiche éditée à l'occasion de l'ouverture du Musée d'Orsay].** Poster designed by Monguzzi for the Grand Opening of the Musée d'Orsay. Printed in Paris by Bedos Imprimeurs. In 1983 the Musée d'Orsay in Paris opened a competition for the design of the museum's corporate image and sign system. Swiss designers Bruno Monguzzi and Jean Widmer won the competition, and a redesigned Didot became the museum's type identity.

**Bruno Monguzzi** (Swiss, b. 1941) studied Graphic Design in Geneva, then Typography, Photography and Gestalt Psychology in London.

In 1971, Monguzzi received the Bodoni prize for his contribution to Italian graphic design and he became a member of the Alliance Graphique Internationale in 1979. In 1983, in association with Visuel Design Jean Widmer, he won the competition for the signage system and identity for the Musée d'Orsay, Paris.

"When the results of the competition to design the poster for the opening of the new Musée d'Orsay proved to be a failure I was called to Paris. Most projects were showing works of art, or details from works of art. Others were showing the building, or details from the building. The director did not want to see the building. The chief curator did not want to see works of art. So, from a "picture followed by words" poster, we arrived at a "words followed by no picture" concept. The logo and date were all that was needed."

"It seemed to be the perfect brief, but after I had played around with these elements for quite some time I realised that a metaphor was missing. I walked over to my bookcase, picked out a book on Lartigue, slowly turned the pages, and when I came to an image of a plane taking off I knew this was the answer."

". . . I think that having designed the logo myself, it was probably easier for me to accept it fully and to use it with the right emphasis. As for the cropping, the possibility of using it in fragments was established from the start. I had already used it with a similar trimming in the C6/5 envelope and on the cards."

All Monguzzi quotes first published in *Eye* (Number 1, Volume 1, 1990).

33 Paul Rand  
**THOUGHTS ON DESIGN** \$750  
New York: Wittenborn, 1947.

*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. Dust jacket lightly tanned to edges with a couple of very tiny chips, and spine lightly sun-darkened [as usual]. Rear panel mildly creased at lower edge. A very desirable title—please refer to page 217 of Steven Heller’s PAUL RAND [Phaidon 1999] to view the usual condition when this book is normally found. The nicest copy we have handled: a fine copy in a nearly fine dust jacket. Rare thus.*

**ORIGINAL EDITION.** This is—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.

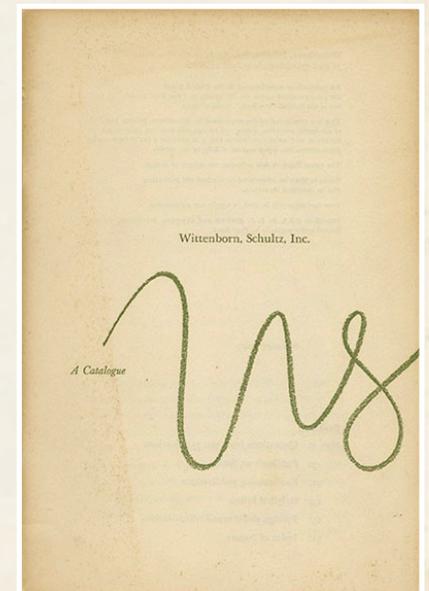
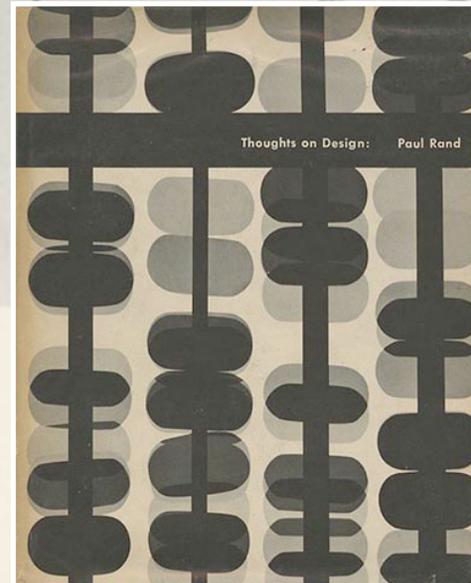
From the dust jacket: “Rand is aware of the complexity of the designer’s function: he stresses this again and again. He has no patience with slickness, with facility; he is a severe critic of the hackneyed and the insincere. All this is dead wood to be cleared away.”

If the word legend has any meaning in the graphic arts and if the term legendary can be applied with accuracy to the career of any designer, it can certainly be applied to **Paul Rand** (1914–1996). By 1947, the legend was already firmly in place. By then Paul had completed his first career as a designer of media promotion at Esquire-Coronet—and as an outstanding cover designer for *Apparel Arts and Direction*. He was well along on a second career as an advertising designer at the William Weintraub agency which he had joined as art director at its founding. **THOUGHTS ON DESIGN** (with reproductions of almost one hundred of his designs and some of the best words yet written on graphic design) had just published—an event that cemented his international reputation and identified him as a designer of influence from Zurich to Tokyo.

34 [Paul Rand]  
**WITTENBORN, SCHULTZ, INC.: A CATALOGUE** \$200  
New York: Wittenborn, Schultz, Summer 1947.

*Slim quarto. Stapled self-wrappers. 32 pp. 18 black and white images. Multiple paper stocks. Elaborate graphic design throughout by Paul Rand. Textblock mildly spotted early and late. Wrappers age-toned. A very good copy of a rare catalog.*

**ORIGINAL EDITION.** Catalog showcasing the midyear publishing releases from Wittenborn, Schultz, the publishers of Robert Motherwell’s *Documents of Modern Art* and Rand’s **THOUGHTS ON DESIGN**.





35 Paul Rand  
**SEASON'S GREETINGS:  
 GERTRUDE & ELKIN KAUFMAN [CARD TITLES]** \$1,000  
 [New York: Paul Rand, c. 1948].

*Set of custom Holiday Cards in various formats: 6.25 x 4.5 single fold card printed recto only in 3 colors; 6.5 x 5 card with deckled edges printed recto only in 2 colors; and 15.25 x 11.25 die-cut scored and folded [to 5.85 x 5.25] sheet printed recto only in 4 colors. Die-cut card with unpunched hole for ornament hanging. Rand signatures printed in facsimile. Faint red ink offset to verso of the die-cut card, otherwise all cards in uniformly fine, uncirculated condition. An unrecorded set of singular rarity.*

**ORIGINAL EDITIONS.** Set of Paul Rand-commissioned Holiday Cards from Gertrude and Elkin Kaufman, a couple heavily involved with the George Junior Republic, an all-boys Institution in western Pennsylvania that remains one of the nation's largest private non-profit residential treatment facilities.

With 70 years of hindsight these undated cards appear more a labor of love than a commission. Rand's early Modernist techniques are fully displayed: the flat geometric color planes, collage and examples of handwriting in lieu of typesetting. The calligraphic gray ink on the woven cream paper, the colored dot pattern, and the overall playfulness of the images and compositions all point towards Rand's eventual children's books.

A wonderful—and previously unknown—card set from early in Paul Rand's storied career, produced by Postwar craftsmen to the highest standards of the day. A unique opportunity.

László Moholy-Nagy, a pioneer typographer, photographer, and designer of the modern movement and a master at the Bauhaus in Weimar, may have come closest to defining the Rand style when he said Paul was "an idealist and a realist using the language of the poet and the businessman. He thinks in terms of need and function. He is able to analyze his problems, but his fantasy is boundless."



**Inscribed Copies**

36 Robert Goldwater  
**MODERN ART IN YOUR LIFE** \$225  
 New York: Museum of Modern Art, 1949.

*Quarto. Printed and stapled wrappers. 48 pp. 143 black and white photographs. An ex-library copy with call letters inked to cover, withdrawn rubber stamp to front endpaper, and mild wear consistent with intent. INSCRIBED by Paul Rand to Graphic Designer Fred Troller. Uncoated cover edges lightly age-toned. The first signed or inscribed copy of this title we have handled. An interesting Association copy.*

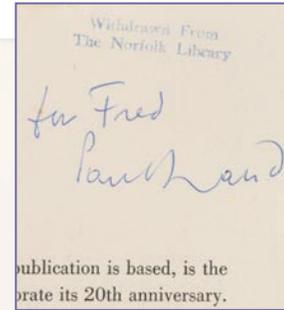
**FIRST EDITION [MoMA Bulletin, V. 17, No. 1, 1949].** Inscribed "for Fred [Troller] / Paul Rand" in ink on front endpaper.

Fred Troller was part of the Geigy studio that was instrumental in expanding the Swiss Style in Corporate Communications. From "Good Design, Good Business: Swiss Graphic Design and Advertising by Geigy, 1940-1970" in *Eye* no. 72 [2009] Richard Hollis wrote: "The exhibition 'Good Design, Good Business' presented printed work, brochures, advertisements and packaging in triangular-faceted showcases suggesting a chemical crystalline structure . . . the Zurich Design Museum's curator, Andres Janser, connects the roles of the advertising manager, the art director and the designers. In the art director Max Schmid, Geigy was blessed with a brilliant designer who recognized young talent and employed it. The link between Geigy and Basel's Allgemeine Gewerbeschule was crucial. In Armin Hofmann and Emil Ruder the school had two of the most brilliant designer teachers of their generation. Lessons learned in their classes were put to use at Geigy in masterly compressions of hidden anatomy, simplified graphics of complex processes, precise and elegant typography. And the most remarkable aspect of the work is that there was no Geigy house style, no manual such as is now considered necessary to a corporate identity."

37 Paul Rand  
**A DESIGNER'S ART** \$250  
 New Haven: Yale University Press, 1985.

*Quarto. Thick printed wrappers. 240 pp. Essays illustrated in color and black and white. INSCRIBED by Rand. Textblock edges lightly spotted and dusty. Trivial wear overall. A very good or better copy.*

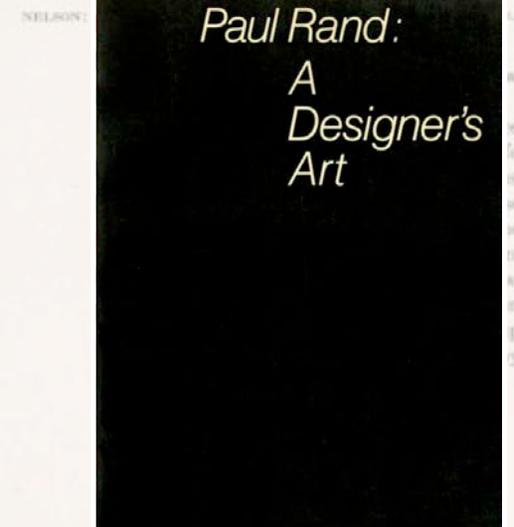
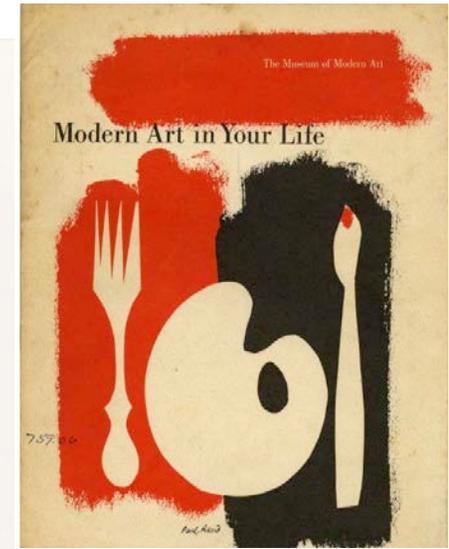
**FIRST EDITION, SECOND PRINTING.** INSCRIBED by Rand on front free endpaper: "for \_\_\_\_\_ / Paul Rand." This book is a revised and updated version of THOUGHTS ON DESIGN, Rand's legendary first book from 1947.

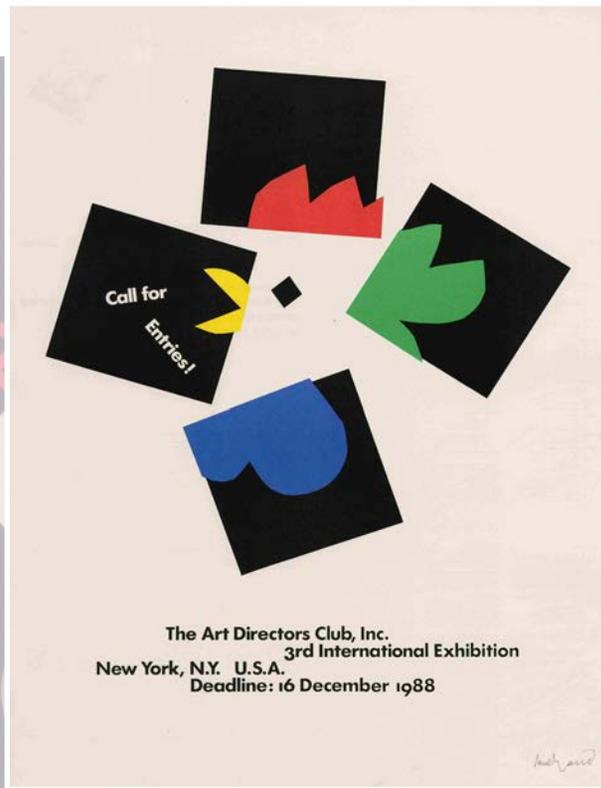


BOGNET, KURBACH and BARDOT: Lounge chair. Knoll Associates, New York, 1940



EAMES: Chair. The Herman Miller Furniture Company, Zeeland, Michigan, 1945





- 38 **Paul Rand**  
**CALL FOR ENTRIES** **\$1,000**  
 New York: The Art Directors Club, 1988.

*Poster. 23 x 30-inch [58.42 x 76.2 cm] trim size. Two-sided call for entries announcement image printed via offset lithography on a medium textured sheet. An uncirculated, unfolded example with faint, pull lines from the offset press.*

**ORIGINAL IMPRESSION.** Poster announcement/call for entries for *The Art Directors Club 3rd International Exhibition*. Designed as a folding direct mail piece. Unfolded and uncirculated copies are unknown.

- 39 **Perdita Lottner [essay]:**  
**RING "NEUE WERBEGESTALTER" 1928-1933** **\$175**  
**EIN UBERBLICK**  
 Hannover: Sprengel Museum, 1990.

*Text in German. Quarto. Thick photo illustrated french-folded wrappers. 140 pp. 118 color plates. 46 black and white text illustrations. Cover image by Jan Tschichold. Trace of wear, otherwise a nearly fine copy.*

**FIRST EDITION.** Museum exhibition overview of Kurt Schwitter's Circle of New Advertising Designers (Ring Neue Werbegestalter) and includes many examples of avant-garde advertising from the late 1920s and early 1930s. I am a huge fan of this work, and there are many examples presented herein that I have never seen before. Enough said.

Includes work by and biographic information on Willi Baumeister, Max Burchartz, Walter Dexel, Cesar Domela, Hans Lestikow, Robert Michel, Paul Schuitema, Kurt Schwitters, Georg Trupp, Jan Tschichold, Friedrich Vordemberge-Gildewart, and Piet Zwart.

In 1990 the Landesmuseum Wiesbaden organized a series of exhibitions subtitled *Typographie kann unter umstanden kunst sein [Typography can also be Art]*. These traveling exhibitions generated four catalogs, presenting a vast archive of avant-garde typographic design and advertising work from the late 1920s and early 1930s.

The four volumes of the *Typography . . . Art* series paid lavish tribute to the work of the Circle of New Advertising Designers [Ring Neue Werbegestalter] and included introductory essays by experts Kees Broos, Herbert Spencer and Ernst Schwitters. All in German no less. This fourth catalog is the scarcest title in the series.



- 40 Herbert Spencer  
**PIONEERS OF MODERN TYPOGRAPHY** \$350  
 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 edgeworn with a scratch to rear panel. Book looks and feels unread. Laid in TLS on Lund Humphries letterhead with stapled Publishers slip. The nicest copy we have handled—a fine copy in a fine dust jacket. Rare thus.*

**FIRST EDITION.** In their *Ex Libris* catalogs Arthur and Elaine Lustig Cohen simply referred to this book as “The Bible.” What more can I add?

- 41 Ladislav Sutnar  
**THE COMPOSING ROOM INC.** \$100  
 New York: The Composing Room, 1939 [1948].

*Single letterhead sheet printed in three colors. Lightly handled, folded, and signed by Composing Room Publicity Director Hortense Mendel. A rare document.*

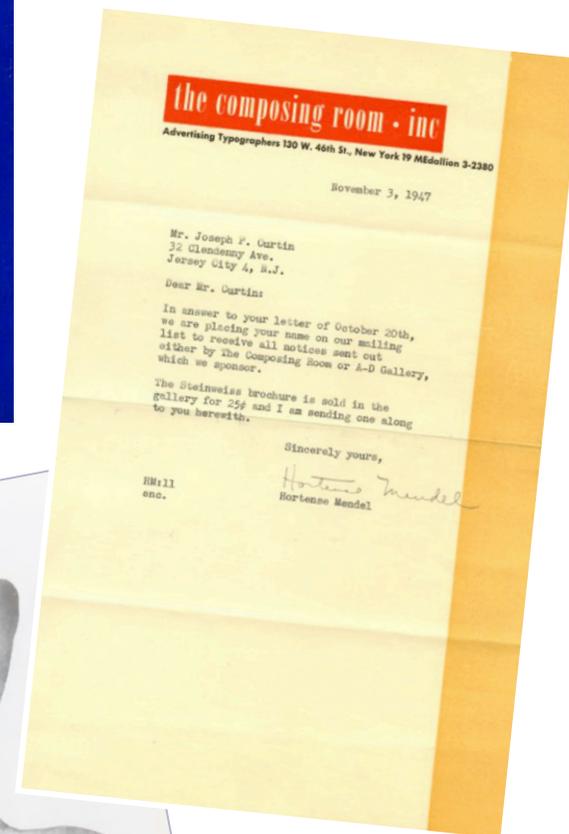
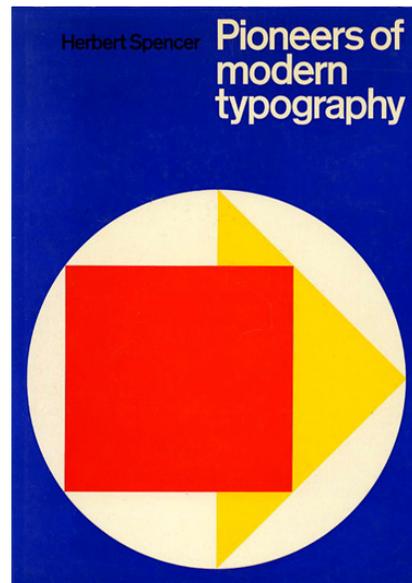
**ORIGINAL EDITION.** Single 6.5 x 10.5 sheet of letterhead dictated and signed by Hortense Mendel on November 3, 1947. Letterhead designed by Ladislav Sutnar in 1939 [LADISLAV SUTNAR–PRAGUE–NEW YORK–DESIGN IN ACTION. Prague: Museum of Decorative Arts, 2003. pp. 163; illustrated, item 304] completed soon after his work on the Czechoslovak Pavilion at the New York World’s Fair.

“Founded in 1927 by Sol Cantor and Dr. Robert L. Leslie, The Composing Room described itself as ‘a shop where type is set intelligently for intelligent clients. Also promptly, reasonably, and with true professional enthusiasm. An outfit which plays up the art in every particular, and doesn’t and doesn’t miss the fun in fundamentals either.’

“Located in the heart of New York City, it thrived on the growth of the advertising and printing industry between the wars. The Composing Room sponsored a variety of endeavors starting with *PM* and *A-D* magazines, graphic arts courses, the A-D Gallery, Gallery 303 and eventually the lecture series *Heritage of the Graphic Arts* in the 1960’s.

“The significance of this firm lies in the ingenuity and driving force of Dr. Robert Leslie. His life mission, to serve, manifested itself in the education and betterment of the printing and graphic arts industry. Through Dr. Leslie, these endeavors took shape and grew to be an influential force in the history of graphic design. He was mentor to many eminent designers and gave many their first exposure to the US market.”

—Erin Malone



42 Ladislav Sutnar  
**A NEW YEARS WISH** \$2,000  
[New York: Ladislav Sutnar, c. 1958].

*Accordion folded 9.5 x 24.25 [24 cm x 61.59 cm] card folded down to 5.75 x 9.5 [as issued] letterpressed in two colors. DATED and SIGNED in red ink 1959 / Ladislav Sutnar. First example we have encountered, thus an unrecorded document. Faint off-setting from brown ink, otherwise a fine example.*

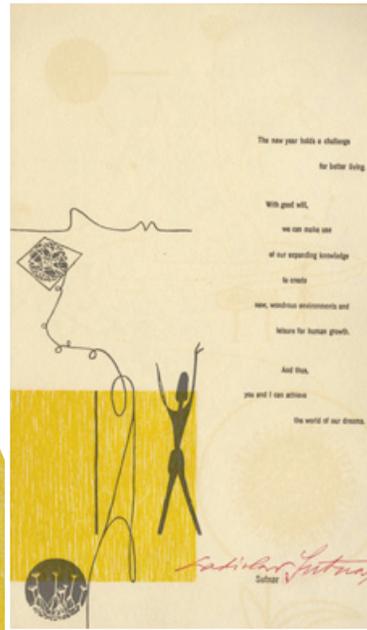
**ORIGINAL EDITION.** Exceptional Holiday Greeting card letterpressed in two colors designed and printed by Ladislav Sutnar. Freed from the constraints of information and product specification design for this personal project, Sutnar's Czech Avant Garde background is fully displayed on a large canvas where the shapes, glyphs and lines have plenty of time to "go on a walk, freely and without a goal [Klee]."

Sutnar's Eastern European Utopianism echoes through the Card text:

A new year's wish / The new year holds a challenge / for better living.  
/ With good will, / we can make use / of our expanding knowledge  
/ to create / new, wondrous environments and / leisure for human  
growth. / And thus, / you and I can achieve / the world of our dreams.  
/ Sutnar

**Ladislav Sutnar** (1897–1976) arrived in the United States on April 14, 1939 as the exhibition designer in charge of the Czechoslovakian pavilion at the New York World's Fair. Sutnar was the Director of the State School of Graphic Arts in Prague and enjoyed a reputation as one of the leading Czech proponents of Functionalist graphic and industrial design.

Unfortunately for Sutnar's American assignment, Czechoslovakia had ceased to exist the previous month. Germany invaded Czechoslovakia on March 15, 1939, and divided the country into the Protectorate of Bohemia and Moravia and the puppet Slovak State. The dissolution of Czechoslovakia and the outbreak of World War II stranded Sutnar in New York City where he remained and worked for the rest of his life.



43 [TRADEMARKS] Samuel Welo  
**TRADEMARK AND MONOGRAM SUGGESTIONS** \$250

New York: Pitman Publishing Corporation, 1937.

*Octavo. Black fabricoid boards decorated in silver. 142 pp. 828 black and white illustrations. Cloth split at spine crown, but a very good copy.*

**FIRST EDITION.** Classic Moderne design and typography, with hand-lettering by the author throughout. Exceptional and early collection of vintage motifs, symbols, devices, and monograms based on familiar, streamlined forms: abstract eagles and other birds, figures and faces, striking monograms, and more.

Samuel Welo also authored *STUDIO HANDBOOK: LETTER & DESIGN FOR ARTISTS AND ADVERTISERS* [Chicago: Frederick J. Drake, 1927], and *LETTERING: MODERN AND FOREIGN* [Chicago: Frederick J. Drake, 1930]. To say his lettering books have been influential in the digital age would be an understatement.

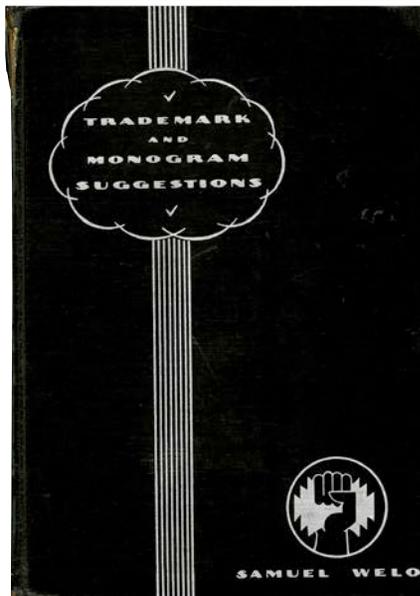
44 [TYPOGRAPHY] Jacques Damase  
**RÉVOLUTION TYPOGRAPHIQUE** \$450

Geneva: Galerie Motte, 1966.

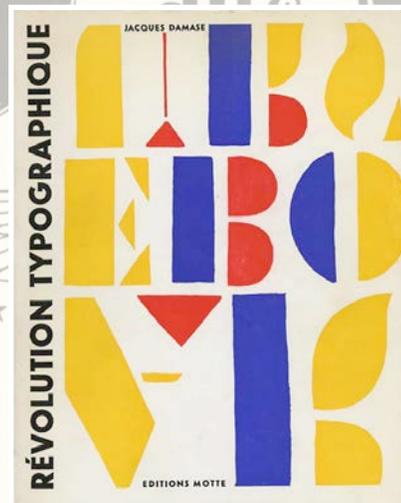
*Quarto. Text in French. Perfect-bound thick printed French folded wrappers. Unpaginated [148 pp.] 134 full-page plates, 4 in color. Lower edges faintly worn and page edges uniformly sunned [as usual]. A fine copy of an uncommon and desirable title. Rare thus.*

**FIRST EDITION.** Damase traces the history of avant-garde typography back to Stephane Mallarmé and forward into the 20th century. He focuses on the rise of concrete poetry and branches of into other "isms" such as DaDa, De Stijl, Constructivism, Paris Art Deco, the Bauhaus and fine press publishing.

This volume includes work by leaders of the European Avant-Garde, including Stephane Mallarmé, Lewis Carroll, Alfred Jarry, Sonia Delaunay, Gino Severini, F. T. Marinetti, Robert Delaunay, Guillaume Apollinaire, Tristan Tzara, Hugo Ball, Morgenstern, Man Ray, Piet Mondrian, Theo van Doesburg, Raoul Hausmann, Vincente Huidobro, Max Ernst, Fernand Leger, Huelsenbeck, Nathalie Gontcharova, Velimir Chlebnikov, Ilya Zdanevitch, Strzeminski, Kurt Schwitters and Theo van Doesburg, Oskar Schlemmer, Lyonel Feininger, Peter Rohl, Francis Picabia, Ribement Dessaignes, Marcel Duchamp, Georg Grosz, Kurt Schwitters, Heinrich Berlew, El Lissitzky, A. M. Cassandre, Jean Arp, Paul Klee, Saul Steinberg, Jean Dubuffet, Gerhard Rühm, Arthur Aeschbacher, Philippe Barbier, Henri Chopin, Pedro Xisto, Bronislaw Zelek, Michel Seuphor (with Piet Mondrian), Blaise Cendrars (with Fernand Leger), Tristan Tzara (with Sonia Delaunay), Henri Chopin and others.



SUGGESTIONS





45 **JAN TSCHICHOLD**  
**DIE NEUE TYPOGRAPHIE** **\$900**  
**EIN HANDBUCH FÜR ZEITGEMASSE SCHAFFENDE**  
 Berlin: Verlag Des Bildungsverbandes Der Deutschen Buchdrucker, 1928.

*Small quarto. Text in German. Black cloth over flexible boards. Silver embossed titling to spine. 240 pp. Contemporary typographic examples printed in black and red throughout. Layout and typography by the author. Original black cloth-covered flexible boards are lightly worn with the silver titling to spine heavily rubbed [as usual]. Trivial spotting to a few leaves. A book that is virtually unknown in the first edition, and whose importance to the twentieth-century modern movement cannot be overstated. Rare. A very good or better copy.*

**FIRST EDITION [erstes bis fünftes tausend].** We consider DIE NEUE TYPOGRAPHIE the most important and influential Graphic Design Book ever written—published by the Bildungsverband der Deutschen Buchdrucker, the educational wing of the German printing trade union. Contemporary readers and typographers 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 eighty years since its publication.

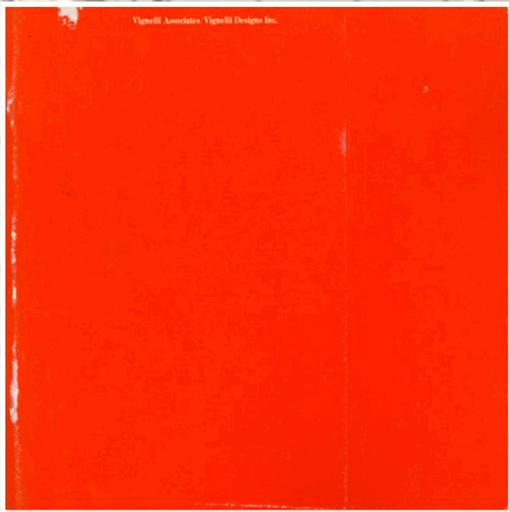
Includes typographic examples by Jan Tschichold, El Lissitzky, Kasimir Malevich, Vladimir Tatlin, Walter Dexel, Willi Baumeister, F. T. Marinetti, Tristan Tzara, Man Ray, Theo Van Doesburg, Max Burchartz, Sascha Stone, Piet Zwart, Kurt Schwitters, Herbert Bayer, Johannes Molzahn, Joost Schmidt, Johannes Canis, László Moholy-Nagy, Franz W. Seiwert, Lajos Kassak, Otto Baumberger, Karel Teige, John Heartfield, and others.

**Jan Tschichold** (German, 1902–1974) was a typographer, book designer, teacher and writer. Tschichold was the son of a provincial signwriter, and he was trained in calligraphy. This artisan background and calligraphic training set him apart from almost all other noted typographers of the time, since they had inevitably trained in architecture or the fine arts.

47 **LELLA AND MASSIMO VIGNELLI**  
**VIGNELLI ASSOCIATES / VIGNELLI DESIGNS INC.** **\$250**  
 New York: Vignelli Associates, L. S. Graphic, [1978].

*Slim square quarto. Thick printed saddle stitched wrappers. 26 pp. Black and white photographs throughout. Interior unmarked and very clean. Out-of-print. Orange wrappers scratched and scraped, but a very good copy.*

**ORIGINAL EDITION.** Showcases the work of Vignelli Associates including corporate identity programs, brochures, catalogues, commercial packaging, signage, exhibitions, showrooms, offices, residential interiors, books, magazines, newspapers, calendars, furniture, glass, china and tableware. An elegant production.



- 46 Wolfgang Weingart et al.  
**WEINGART: TYPOGRAPHIE-LEHRE IN BASEL** \$150  
 München: Studio für Typografie und Reprosatz, 1987.

*Text in German. Slim octavo. Glossy saddle stitched French folded wrappers. 32 pp. Color and black and white work examples. INSCRIBED by Weingart. Glossy wrappers lightly rubbed along spine edge, thus a nearly fine copy.*

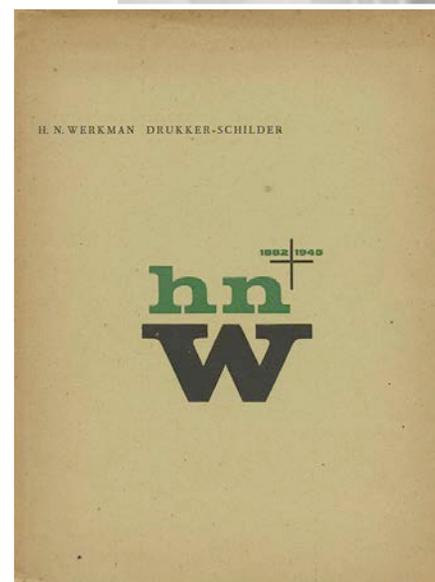
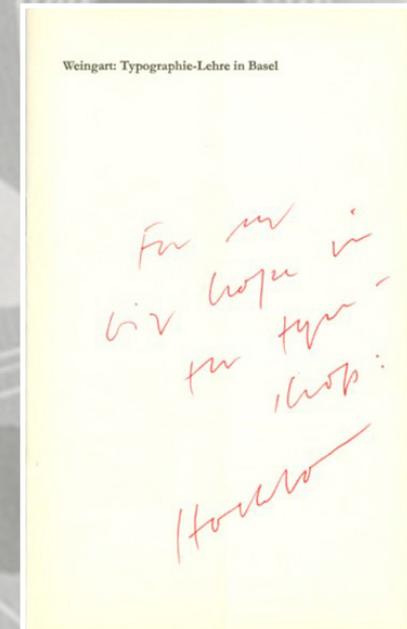
**FIRST EDITION.** INITIALED in red ink to front panel and INSCRIBED by Weingart on title page. Exhibition catalog with design samples from Weingart and his students, held at the Studio für Typografie und Reprosatz in Munich from May 11 to June 2, 1987. Short essays by Wolfgang Weingart, Armin Hofmann and Gregory Vines.

- 47 [H. N. Werkman] Willem Sandberg [Designer]:  
**H. N. WERKMAN DRUKKER-SCHILDER** \$150  
 Amsterdam: Stedelijk Museum, 1945.

*Text in Dutch. Slim quarto. Letterpressed wrappers. 32 [xvi] pp. Multiple paper stocks. Black and white plates with 16 pages of introductions and illustrated essays. Tape shadow to inside of rear wrapper. Previous owners inked annotations to index. Wrappers lightly worn, but a very good copy.*

**FIRST EDITION.** Catalog of the first posthumous Werkman exhibition at the Stedelijk Museum from November 10 to December 17, 1945, organized by friend and Stedelijk Director Willem Sandberg.

Just before World War II the museum director Willem Sandberg, who was originally trained as a typographer, had paid Werkman a visit and even arranged for him a small solo exhibition in Amsterdam in 1939. Immediately after the war he put on a retrospective at the Stedelijk Museum and laid the foundation for its large collection of Werkman's work. He also wrote a tribute to his friend, "a man with a craving for freedom manifest in his way of life, expressed in his work, who became an artist at the moment he was economically broken, deserted by everybody, considered a freak—at that moment he created a world of his own, warm, vivid and vital." A later tribute to his example was paid in an American monograph devoted to his work: "Since Werkman's death an awareness of his relevance to contemporary graphic design has steadily emerged, and his work has lost nothing of its richness, spirit and optimism."





- 48 [H. N. Werkman] H. A. P. Grieshaber et al. **HOMMAGE A WERKMAN** \$1,500  
 Stuttgart and New York, Fritz Eggert and Wittenborn, 1957/1958.

*Text in German. Octavo. Tan quarter-cloth stamped in black. Paper covered boards with screen print to front and tipped-in halftone plate to rear. Unpaginated. 46 color printed blocks. 31 original graphics by contributors. Multiple paper stocks. Multiple tipped-in samples. Folded Werkman portrait insert laid in. Lower tips rubbed. Endpapers lightly spotted and front hinge tender. Nice De Stijl personal ex libris plate to front free endpaper. A very good or better copy. Rare.*

**FIRST EDITION [limited to 250 copies].** Contemporary prints of Werkman's designs for "De Blauwe Schuitt," as well as text and visual hommages by F. R. A. Henkels, Willem Sandberg, Kurt Martin, H. A. P. Grieshaber, Raoul Ubac, and others. One of the most beautifully-designed books we have found, and one whose mind-numbingly complex production methods—letterpress printing, paper varieties, bound-in inserts, etc.—guarantee it will never be matched or surpassed.

- 49 H. N. Werkman] H. A. P. Grieshaber et al. **HENDRIK NICOLAAS WERKMAN 1882-1945** \$150  
 Bochum: Städtische Kunstgalerie, 1961.

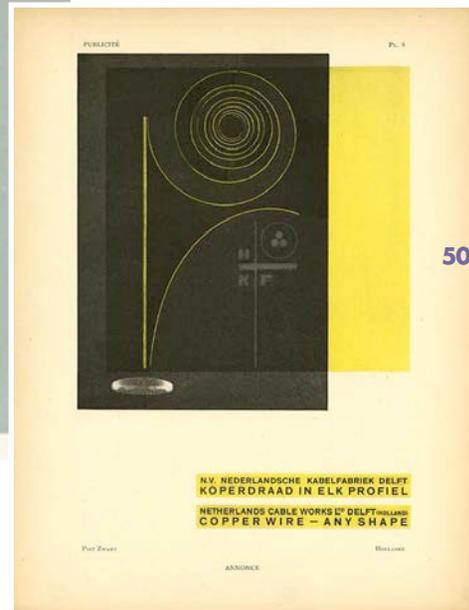
*Text in German. Quarto. Thick printed wrappers. Fitted acetate sleeve. Printed endpapers. 119 pp. Black and white and color reproductions. Elaborate graphic design. Multiple paper stocks and printing techniques throughout. Critical essays, biography and complete illustrated catalog of works. Light wear overall, but a very good or better copy.*

**ORIGINAL EDITION.** Catalog for the first major Werkman exhibition, held at the Städtische Kunstgalerie from October 21 to December 25, 1961.

- 50 Piet Zwart **COLLOTYPE POCHOIR FROM THE PORTFOLIO PUBLICITÉ PRÉSENTÉ PAR A.M. CASSANDRE** \$275  
 Paris: Editions d'Art Charles Moreau, 1929 [An Original anthology of modern advertising artwork selected by A. M. Cassandre].

*A Pochoir colotype in very good condition, with mild age-toning to edges and light wear to lower right corner.*

**FIRST EDITION (L'Art International d'Aujourd'hui #12).** Plate no. 8 printed by Heliotype (colotype) at Editions d'Art Charles Moreau, and hand-colored in the Pochoir process. The PUBLICITÉ portfolio plates selected by Cassandre presented an overview of Avant-Garde influences in the advertising arts circa 1929.



- 51 [Zwart, Piet] Fridolin Müller [Editor], Peter Althaus [introduction]  
**PIET ZWART** \$300  
Teufen: Verlag Arthur Niggli AG, 1966.

*Tri-lingual edition in English, German and French. Square quarto. Glazed decorated paper covered boards. 112 pp. 95 color plates. Boards lightly worn with spine crown slightly pulled. The nicest copy we handled—a nearly fine copy. Rare thus.*

**FIRST EDITION [Volume One in a projected four-volume set called Documents in the Visual Arts].** This edition presents the most extensive published collection of Zwarts' early typography to date. Beautifully designed and printed in Switzerland with the plate engraving and printing setting a new standard for the reproduction of the presented artwork. Spot colors are used throughout for maximum color fidelity.

- 52 Piet Zwart, C.A.H. Broos:  
**PIET ZWART EN PTT** \$100  
The Hague: Haags Gemeentemuseum, 1968.

*Text in Dutch. Small quarto. Printed stapled wrappers. 16 pp. 32 illustrations. Glossy wrappers lightly worn. A very good or better copy. Rare.*

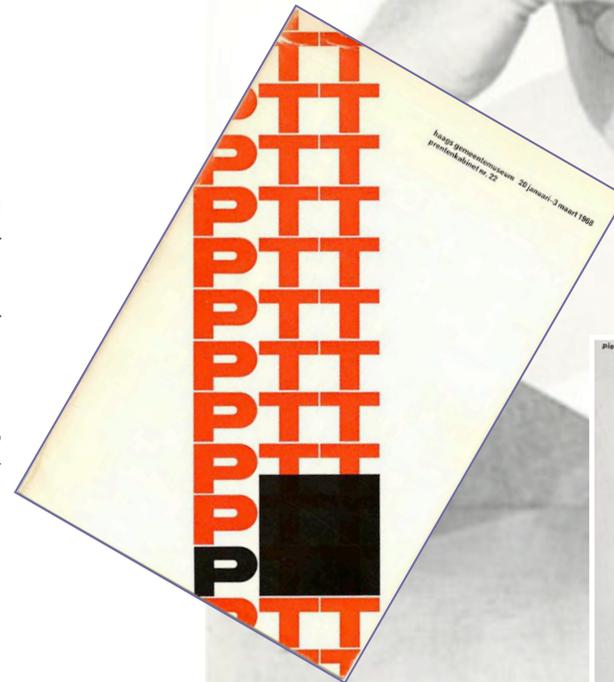
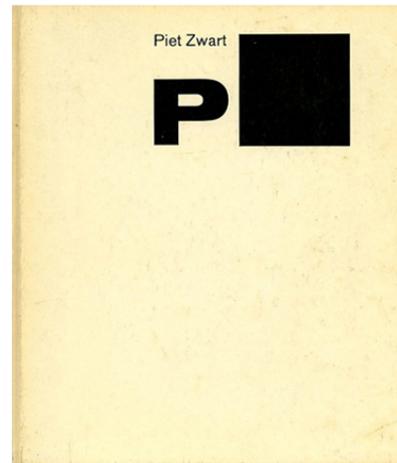
**ORIGINAL EDITION.** Exhibition catalog of Zwart's Graphic Design and Typography for the Dutch PTT for an exhibition at the Haags Gemeentemuseum from January 20 to March 3, 1968.

Jean van Royen's early adherence to typographic and design excellence set a standard for the PTT for years to come. In the early 1930s, he commissioned Piet Zwart to transform PTT's in-house design style. This beautiful chapter in the history of graphic design came to "a brutal conclusion" when van Royen died in 1941 because of his opposition to fascism. Fortunately, van Royen's design legacy was revived after the war and continues to this day.

- 53 Dr. W. A. L. Beeren [foreword], Total Design [Design]:  
**PIET ZWART EN HET GEZICHT VAN BRUYNZEEL'S POTLODEN INDUSTRIE** \$50  
Rotterdam: museum Boymans-van Beuningen, 1983.

*Text in Dutch. Slim quarto. Glossy photo illustrated thick stapled wrappers. 16 pp. Black and white photo illustrations and elaborate graphic design printed in two colors throughout. A fine copy.*

**ORIGINAL EDITION.** Includes an illustrated biography, and essays devoted to Zwart's lesser known—in comparison to PTT—Bruynzeel work.





Piet Zwart title page design for a Broadcasting Station Scheveningen brochure [1928] reproduced on page 85 of PIET ZWART [catalog item 51].

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