

**bauhaus**

**2014 catalog**



**modernism101.com rare design books**



**GROPIUS DINNER MARCH 9th 1937**

László Moholy-Nagy: BILL OF FARE. London: Lund Humphries, 1937. Menu cover for the Walter Gropius farewell dinner held on March 9th, 1937 hosted by Dr. Julian Huxley and printed in three-color offset on Flake White Parchment. [included in item 62]

### From *The Architectural Review's Marginalia*, February 1937:

The following letter, which appeared in *The Times* of Monday, February 15, formulated the proposal to hold a dinner in Professor Gropius's honour.

Sir—The appointment of Professor Walter Gropius to the Graduate Chair of Architecture in Harvard University has already been announced in your columns. Professor Gropius has been a resident in this country for the last three years and it was the confident hope of many people that we were to have the benefit of his outstanding talents for many years to come. In this we have been disappointed. But in his brief stay among us Professor Gropius has already strengthened his great reputation on the basis of friendship and personal inspiration, and before he leaves us for the important post to which he has been called it has seemed fitting to us that some public recognition should be given of our appreciation of his services to modern architecture.

For this purpose it is proposed to give a dinner in his honour on Tuesday, March 9, and those interested in the proposal and desirous of being present are invited to communicate with the secretary of the organizing committee, Mr. E. J. Carter, 66, Portland Place, W. 1. As the accommodation will be strictly limited it is advisable that immediate application should be made.

Yours faithfully,

Patrick Abercrombie  
W. G. Constable  
Charles Holden  
Ian MacAlister  
Herbert Read

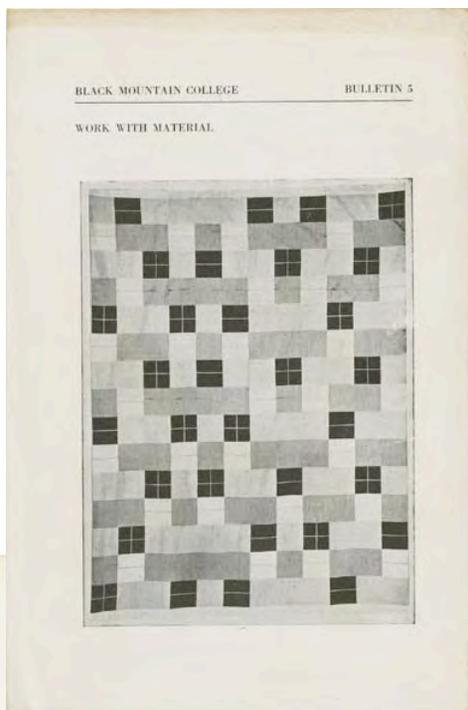
The dinner is taking place as then proposed, on the ninth of this month. It will be at the Trocadero Restaurant and Prof. Julian Huxley will be in the chair. Places are limited, but application for any tickets (price 25 s., including wines) that still remain should be sent at once to Mr. Carter.

The progressive design community attended in full force to bid farewell to Gropius, with the guest list including Noel Carrington, Serge Chermayeff, Wells Coates, Geoffrey Faber, E. Maxwell Fry, Siegfried Giedion, John Gloag, V. H. Goldsmith, Ashley Havinden, R. S. Lambert, Henry Moore, László Moholy-Nagy, Christopher Nicholson, Nicholas Pevsner, J. Craven [Jack] Pritchard, Herbert Read, Arthur Upham Pope, J. M. Richards, Gordon Russell, P. Morton Shand, and H. G. Wells, among others.

Within eighteen months of the dinner party the secretary of the organizing committee E. J. Carter became the organizing secretary of the RIBA Refugee Committee, offering placement assistance and references to refugee architects fleeing the rising waters of Fascism.

Our catalog serves as a conceptual manifest—listing the destinations and accomplishments of many of these refugees—in the New World and beyond. Unfortunately no wines are included in our prices.

**Blue titles link directly to our website for purchase. E-mail orders or inquiries to [molly@modernism101.com](mailto:molly@modernism101.com)**



Life today is very bewildering. We have no picture of it which is all-inclusive, such as former times may have had. We have to make a choice between concepts of great diversity. And as a common ground is wanting, we are baffled by them. We must find our way back to simplicity of conception in order to find ourselves. For only by simplicity can we experience meaning, and only by experiencing meaning can we become qualified for independent comprehension.

In all learning today dependence on authority plays a large part, because of the tremendous field of knowledge to be covered in a short time. This often leaves the student oscillating between admiration and uncertainty; with the well-known result that a feeling of inferiority is today common both in individuals and in whole nations.

Independence presumes a spirit of adventurousness—a faith in one's own strength. It is this which should be promoted. Work in a field where authority has not made itself felt may help toward this goal. For we are overgrown with information, decorative maybe, but useless in any constructive sense. We have developed our receptivity and have neglected our own formative impulse. It is no accident that nervous breakdowns occur more often in our civilization than in those where creative power had a natural outlet in daily activities. And this fact leads to a suggestion: we must come down to earth from the clouds where we live in vagueness and experience the most real thing there is: material.

realization of a hope for a lawful and enduring nature. Other elements, such as proportion, space relations, rhythm, predominate in these experiments, as they do in the other arts. No limitations other than the fiat of the material itself are set. More than an active process, it is a listening for the dictation of the material and a taking in of the laws of harmony. It is for this reason that we can find certitude in the belief that we are taking part in an eternal order.

Anni Albers

1 Albers, Anni [Annelise] **BLACK MOUNTAIN COLLEGE BULLETIN 5** \$600  
Black Mountain, NC: Black Mountain College, November 1938.

9 x 12 sheet folded into 4 panels with essay illustrated with an Albers tapestry. Edges spotted and fold lightly worn. A very good copy of a rare document.

**ORIGINAL EDITION.** In *Work with Material* Anni Albers discusses the role of crafts and art in modern society and, in particular, the value of working directly with materials.

***It is no accident that nervous breakdowns occur more often in our civilization than in those where creative power had a natural outlet in daily activities. And this fact leads to a suggestion: we must come down to earth from the clouds where we live in vagueness and experience the most real thing there is: material.***

**Black Mountain College** (1933–1957) was a new kind of college where the study of art was central to a liberal arts education, and in which John Dewey's principles of education played a major role. Founded in 1933 by John Andrew Rice, Theodore Dreier, and other former faculty members of Rollins College, Black Mountain was experimental by nature and committed to an interdisciplinary approach, attracting a faculty that included many of America's leading visual artists, composers, poets, and designers. The school closed in 1957 after 24 years.

Not a haphazardly conceived venture, Black Mountain College was a consciously directed liberal arts school that grew out of the progressive education movement. In its day it was a unique educational experiment for the artists and writers who conducted it, and as such an important incubator for the American avant garde. Black Mountain proved to be an important precursor to and prototype for many of the alternative colleges of today.

**Annelise Albers** (née Fleischmann) (1899–1994) is perhaps the best known textile artist of the 20th century. She attended the Bauhaus in Weimar, where she met her husband. Albers taught at Black Mountain College from 1933 to 1949.

- 2 Albers, Josef  
**BLACK MOUNTAIN COLLEGE BULLETIN 2** \$600  
Black Mountain, NC: Black Mountain College, 1944.

*Stapled self wrappers. 8 pp. Revised text from 1934 essay "Concerning Art Instruction" illustrated with a study from the Werklehre class. Edges spotted and fold lightly worn. A very good copy.*

**SECOND PRINTING**, WITH REVISED TEXT AND PHOTOGRAPHIC COVER. Albers presents an approach to learning color systems that does not follow a rational epistemological path but an immediate ethical and aesthetic relation.

**Josef Albers** (1888–1976) developed some of the most influential and far-reaching art education programs of the twentieth century.

Albers enrolled as a student in the Vorkurs of Johannes Itten at Weimar in 1920. Although Albers had studied painting, it was as a maker of stained glass that he joined the faculty of the Bauhaus in 1922, approaching his chosen medium as a component of architecture and as a stand-alone art form. Walter Gropius, asked him in 1923 to teach the preliminary course 'Werklehre' to introduce newcomers to the principles of handicrafts.

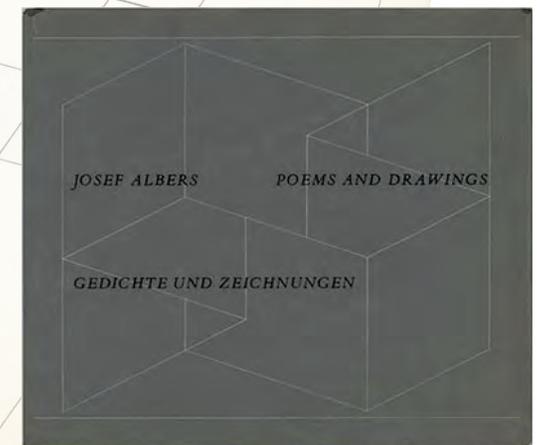
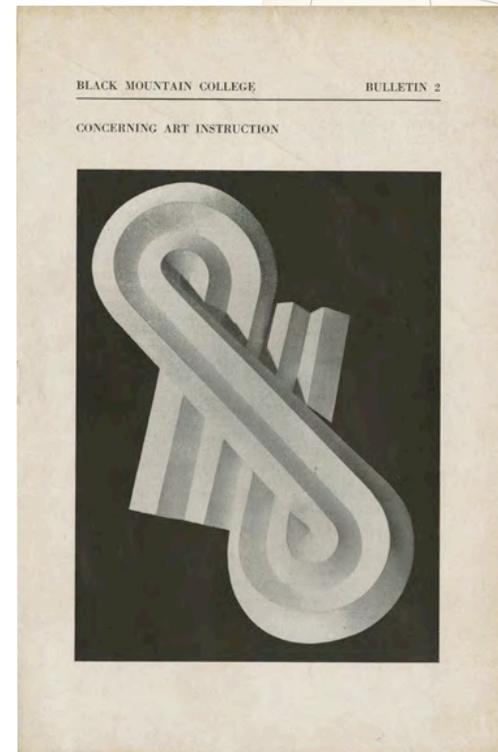
In 1925, Albers was promoted to professor, the year the Bauhaus moved to Dessau. At this time, he married student Anni Albers. His work in Dessau included designing furniture and working with glass. As a younger art teacher, he was teaching at the Bauhaus among artists who included Oskar Schlemmer, Wassily Kandinsky, and Paul Klee. The so-called form master, Klee taught the formal aspects in the glass workshops where Albers was the crafts master; they cooperated for several years.

With the closure of the Bauhaus under Nazi pressure in 1933, Albers emigrated to the United States. Philip Johnson, then a curator at the Museum of Modern Art, arranged for Albers a job as head of the new art school, Black Mountain College. In November 1933, he joined the faculty of the college where he was the head of the painting program until 1949.

- 3 Albers, Josef  
**POEMS AND DRAWINGS /  
GEDICHTE UND ZEICHNUNGEN** \$50  
New York: George Wittenborn, 1961.

*Text in English & German. Oblong quarto. Thick printed wrappers. Frosted printed acetate sleeve. [68] pp. 17 poems and 22 plates folded in the Japanese style. Short ink gift inscription. Tiny chips to acetate sleeve spine heel and crown. Faint wear overall. A very good to nearly fine copy of this elegant production.*

**SECOND EDITION**, WITH NEW MATERIAL FROM THE 1958 EDITION. Conceived as an artist's book, the publication features 22 of Albers's refined line drawings alongside the same number of his original poems—each appearing in both English and German.





- 4 [Albers, Josef] Francois Bucher  
**JOSEF ALBERS: DESPITE STRAIGHT LINES** \$50  
**[AN ANALYSIS OF HIS GRAPHIC CONSTRUCTIONS]**  
 New Haven and London: Yale University Press, 1961.

*Slim quarto. White paper-covered embossed boards. Publishers belly band. Clear acetate sleeve. 88 pp. 32 black and white illustrations. Multiple paper stocks. Typography by Max Cafilisch. Publishers acetate chipped to edges with vintage clear tape reinforcements. Textblock edges mildly sunned. A very good copy.*

**FIRST EDITION.** An analysis of Albers' graphic constructions by Francois Bucher. Captions by Albers and typography by the eminent Swiss designer Max Cafilisch, a student of Jan Tschichold and Imre Reiner.

- 5 Bayer, Herbert, Walter and Ise Gropius  
**BAUHAUS 1919-1928** \$500  
 New York: Museum of Modern Art, 1938.

*Quarto. Yellow screen-printed and embossed cloth. Photographically printed dust jacket. 224 pp. 550 illustrations. Yellow cloth mildly soiled. Textblock edges spotted. The rare photomontage dust jacket has a few short, closed tears and mild chipping to spine ends and extremities. There is a larger chip on the rear panel and the spine is sun-darkened and spotted. An important and scarce book in the first edition. A very good copy.*

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

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

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

"... For reasons beyond the control of any of the individuals involved, the last five years of the Bauhaus could not be represented. During those five years much excellent work was done and the international reputation of the Bauhaus increased rapidly, but, unfortunately for the purposes of this book, the fundamental character of the Bauhaus had already been established under Gropius' leadership. This book is primarily a collection of evidence—photographs, articles and notes done on the field of action, and assembled here with a minimum of retrospective revision."



- 6 Barr, Alfred H. and Herbert Bayer  
**WHAT IS THE BAUHAUS?** \$100  
 New York: Museum of Modern Art, n.d. [November 1938].

*4 x 14.5 folded sheet printed in red with typography by Herbert Bayer, promoting the MoMA Exhibition and the Catalog for the show. Folded once as issued. Scuffed and lightly marked, but a good copy.*

Educational insert distributed to exhibition visitors. Answers who, what, where, when and why—as well as how—the Bauhaus came into being and its cultural importance in 1938. Expanded copy of text from dust jacket flaps with Barr attributed as author.



- 7 Bayer, Herbert  
**EXHIBITION OF ADVERTISING ART, POSTERS, DESIGNS BY HERBERT BAYER** \$500  
 New York: The Composing Room/PM Gallery, 1939.

*Single 7 x 16.75 sheet printed recto only and folded twice to form a 3.5 x 8.375 exhibition brochure. A fine, uncirculated example.*

**ORIGINAL EDITION.** Announcement for the “former master of the bauhaus” and his “first one-man showing in America” from April 12–30, 1939 at the PM Gallery on West 37th Street. The inexpensive—and colorful—single-sided coated paper stock for this announcement was a staple of the Manhattan art world during the height of the Great Depression. We have handled announcements from a variety of museums and galleries featuring the same single-color offset printing and folding to produce simple, yet effective brochures and exhibition announcements.

The PM (and later A-D) Gallery was an empty space in The Composing Room offices that Dr. Robert Leslie and Hortense Mendel converted into the first place in New York City dedicated to exhibiting graphic and typographic arts. [see items 35, 56]



- 8 [Bayer, Herbert] Leslie, Robert L. and Percy Seitlin [Editors] **PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS AND THEIR ASSOCIATES** \$150  
 New York: The Composing Room/P.M. Publishing Co.  
 [Volume 6, No. 6: December 1939–January 1940]

*Slim 12mo. Stitched and perfect-bound letterpressed thick wrappers. 108 pp. Illustrated articles and advertisements. Original 2-color letterpress cover design by Herbert Bayer. Former owners penciled signature erased from inside front cover. Wrappers lightly worn and neatly separated from textblock, with a split extending halfway up the front hinge, otherwise a very good copy.*

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

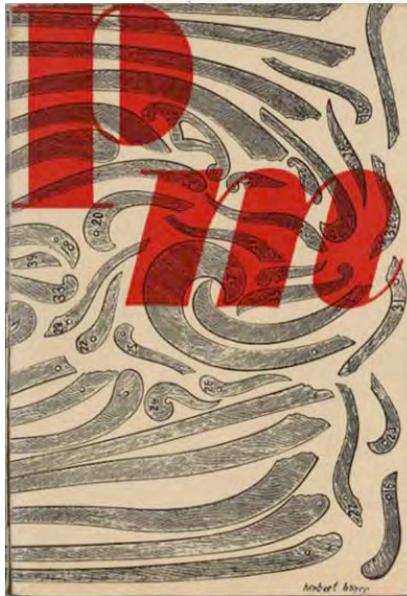
Original example of Bauhaus Graphic Design and its influence on American modern design. The 1939 publication date marks this as a first-generation representation of the Bauhaus immigration to America. [Friedman and Hightower, p. 152]

- 9 Bayer, Herbert **ELECTRONICS—A NEW SCIENCE FOR A NEW WORLD** \$750  
 [Schenectady: General Electric Co. Ltd., 1942]

*Oblong quarto. Saddle-stitched booklet in photographically-printed wrappers. 32 pp. Photography, photomontage and illustrations. Elaborate graphic design throughout. Wrappers lightly foxed. Thumbnail divot crease to front panel. Faint adhesive [?] shadow inside front cover. A very good copy.*

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

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



REACHING FOR THE SKY

This is Adonis and a lamp. This is Kerens, rising to the sun. This is Matisse and Merzime, and Paul Bunyan. This is a boy on stilts.  
 Again, this is Hessel, scanning the distant skies: Merz, Bobo, Pissarro, Lacer. This is Edison. This is Stenhouse. This is astronomer, physicist, chemist, engineer, adventurer. This is a string in the hour.  
 This is electronics.  
 Shove far back in remembered time, man has sought to escape the limitations of the body. His feet are planted on earth. But he will climb to the sun, run with the wind, stride from mountain to mountain.  
 Today, harnessing the power of the industrial electron, science has extended the range of intellect and sense to a degree undreamed of in history.  
 You and your children, heirs of the golden Elixir. You, can see what eye have never seen, hear



10 Bayer, Herbert  
**PAINTINGS 1942** \$100  
 New York: Willard Gallery, March 1942.

7.25 x 10.5 green sheet printed on recto only. Two parallel folds for mailing [as issued], otherwise a fine uncirculated example. Rare.

**ORIGINAL EDITION.** Announcement for an exhibition of Herbert Bayer's paintings at the Willard Gallery from March 9 to 27th, 1942. Includes a testimonial by James Johnson Sweeney, curator for the Museum of Modern Art when Bayer assembled the Bauhaus 1919–1928 exhibition in the Fall of 1938.

The Exhibition consisted of 12 works, including metamorphosis, interplanetary exchange, experiences in atmosphere, sketch for "experiences in atmosphere," celestial spaces, antipodes, two worlds, fata morgana, current along meridian, skirmish, clashing forces, and what makes the weather. Those titles sound like a playlist for an Ambient DJ.

11 Bayer, Herbert  
**RECENT WORK FOR ADVERTISING** \$100  
 New York: Art Headquarters, March 1942.

7.25 x 10.5 orange sheet printed on recto only. Two parallel folds for mailing [as issued], otherwise a fine uncirculated example. Rare.

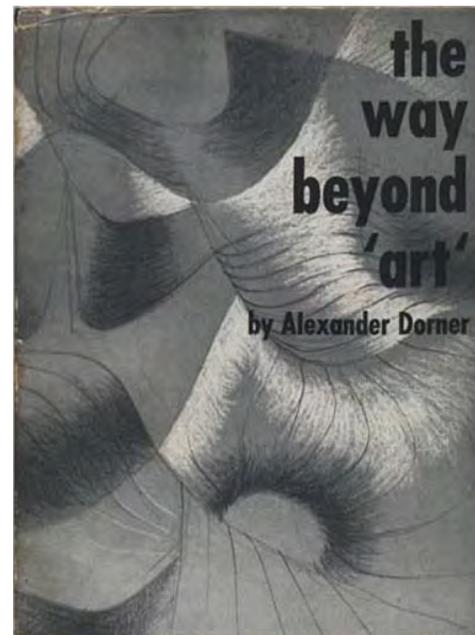
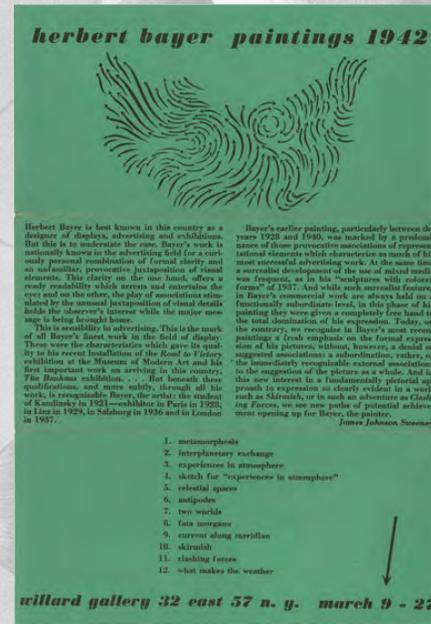
**ORIGINAL EDITION.** Exhibition announcement for an exhibition of Herbert Bayer's recent work for advertising at Art Headquarters from March 9 to 27th, 1942. Includes a testimonial by Charles Coiner, Bayer's Art Director at N. W. Ayer and Sons during this early period in the United States.

The Exhibition consisted of work in the fields of advertisements, posters, magazine covers, booklets, originals, sketches and display.

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

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

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



## An Inscribed Copy

13 Bayer, Herbert  
**WORLD GEOGRAPHIC ATLAS  
A COMPOSITE OF MAN'S ENVIRONMENT**

**\$1,500**

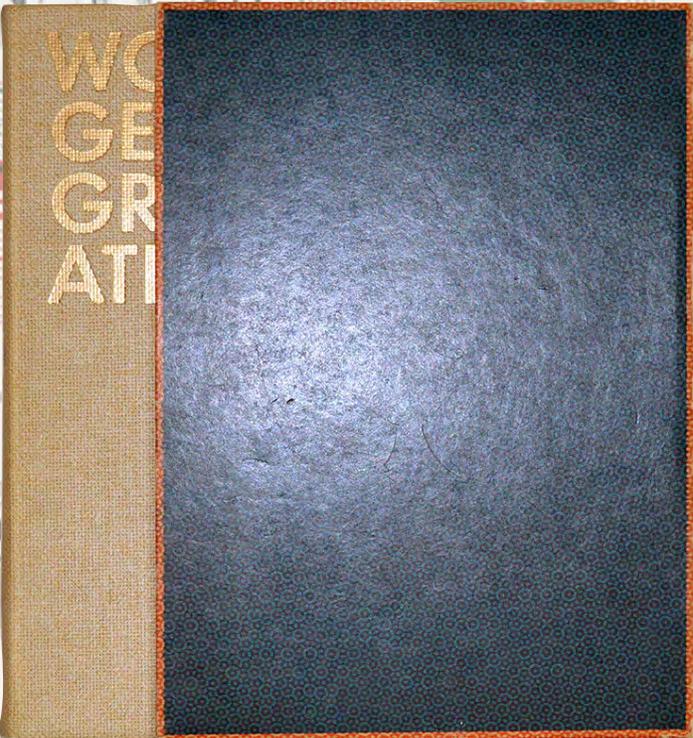
Chicago: Container Corporation of America, 1953.

*Folio. Monkscloth stamped in gold. Gilt page edges. Rosette-patterned endpapers. 368 pp. Maps, diagrams and illustrations. Index. INSCRIBED by Herbert Bayer on half-title page. Tips lightly bruised. Monkscloth (burlap) covers are lightly soiled—common for this oversized volume, with spine showing a trace of sun darkening. Binding tight and secure: the Bayer-designed slipcase has done its job in protecting the book. The slipcase is in exceptional condition, clean and solid with only the faintest of the standard edgewear to the box joints. A nearly fine copy housed in a nearly fine example of the Bayer-designed slipcase.*

INSCRIBED by Herbert Bayer: "for Ferdinand Sperl / with many regards / herbert bayer / Aspen, 1953." This example is the only Bayer-inscribed Atlas we have encountered, thus a rarity with an interesting provenance.

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

**Ferdinand P. Sperl** (1918–2006) was a hotelier who actively helped—for good or ill—turn Aspen into the resort it is today. Sperl was born in Switzerland and came to the United States through a Student Exchange Program with Cornell University Hotel School in 1939. He was drafted into the U.S. Army as a private in 1941 and rose to the rank of major in Military Intelligence. Sperl took part in all five campaigns in Europe from Normandy to Czechoslovakia with the 2nd Armored Cavalry, where he earned five Battle Stars, the Bronze Star and the Silver Star. Ferdinand started at the Stevens Hotels in Chicago, then the largest hotel in the world (now the Hilton). Sperl was instrumental in the development of the Aspen resort beginning in 1946.



for Ferdinand Sperl  
with many regards  
Herbert Bayer  
Aspen, 1953

14 Bayer, Herbert  
**WORLD GEOGRAPHIC ATLAS**  
**A COMPOSITE OF MANS ENVIRONMENT** \$450

Chicago: Container Corporation of America, 1953.

*Folio. Monkscloth stamped in gold. Gilt page edges. Rosette-patterned endpapers. 368 pp. Maps, diagrams and illustrations. Index. Monkscloth (burlap) covers are lightly spotted. Binding tight and secure: the Bayer-designed slipcase has done its job in protecting the book. The slipcase is only in fair condition however, scratched to both panels with joints rubbed and weakened. A nearly fine copy housed in a fair example of the Bayer-designed slipcase.*

**FIRST EDITION.** An exceptional copy in an unexceptional slipcase.

Bayer supervised a team of three designers (Martin Rosenzweig, Henry Gardiner and Masato Nakagawa) over a five-year period in order to produce this volume for CCA's 25th anniversary. Chairman Walter Paepcke wanted Bayer to produce an atlas that reflected the new geopolitical realities of post-WWII life. In order to achieve this goal, Bayer traveled through Europe searching out suitable maps and data, producing a reexamination of the classic atlas with Bauhaus clarity and concision.

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

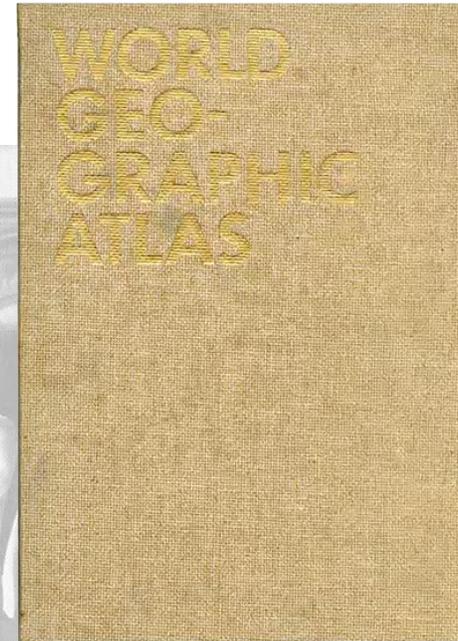
15 [Bayer, Herbert] Eckhard Neumann, Magdalene Droste  
**HERBERT BAYER:**  
**DAS KUNSTLERISCHE WERK 1918-1938** \$100

Berlin: Bauhaus-Archiv, 1982.

*Quarto. Text in German. Thick photographically printed wrappers. 200 pp. Color and black and white illustrations. Short bibliography. Lower corner bumped, otherwise a fine copy.*

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

The Bauhaus Archive/Museum of Design in Berlin represents the most complete existing collection focused on the history of the school and all aspects of its work and is accessible to all. The collection is housed in a building drafted by Walter Gropius.



**16** Biermann, Aenne [Anna Sibylla Sternefeld] **\$600**  
**60 FOTOS. 60 PHOTOS. 60 PHOTOGRAPHIES.**  
**FOTOTEK 2**

Berlin: Klinkhart & Biermann, 1930.

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

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

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

**17** Bill, Max **\$350**  
**ALLIANZ**

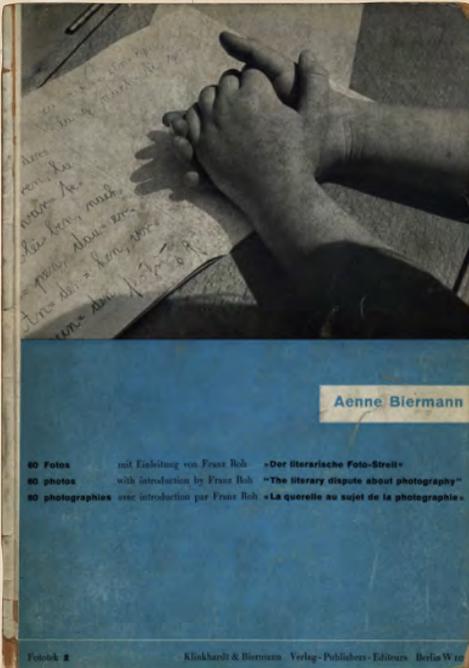
Vereinigung Moderner Schweizer Künstler  
 Zürich: Kunsthaus Zürich, 1942.

*Text in German. Slim 12mo. Stapled thick wrappers. 32 pp. 38 black and white illustrations. Two paper stocks: cream uncoated for text, newsprint for biographies and endpapers. Written and designed by Max Bill. Wrappers toned with faint corner crease, otherwise a nearly fine, fresh copy.*

**FIRST EDITION.** Max Bill designed this catalog and typeset it all lowercase in Garamond. Bill also wrote the text and mentioned two main tendencies among Swiss modern artists: *surrealist* and *constructive*. The back cover features an ad with a drawing by Bill as well.

Allianz was the Swiss artist group formed in 1937 to advocate the concrete art theories of Max Bill. The first Allianz group advocated exhibition, *Neue Kunst in der Schweiz* was held in Basel, Kunsthalle in 1938, and was followed by a second at the Zürich Kunsthaus in 1942. Further shows were held at the Galerie des Eaux Vives in Zurich, starting with two in 1944. Allianz exhibitions continued into the 1950s. Allianz members included Max Bill, Walter Bodmer, Robert A. Gessner, Camille Graeser, Fritz Glarner, John Konstantin Hansegger, Max Huber, Leo Leuppi, Richard Paul Lohse, Verena Loewensberg, and others.

mappe mit 10 originalgrafischen blättern von  
 max bill, serge brigonn, hans crni, hans fiedli,  
 hans hürterter, max huber, leo leuppi, richard  
 paul lohse, verena loewensberg, sophie h. fänber-  
 arp, jedes blatt hergestellt in einer auflage von  
 100 exemplaren, von den künstlern signiert und  
 nummeriert.

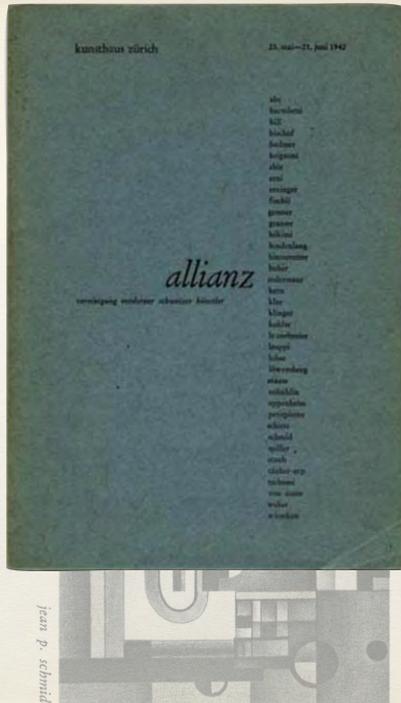


zeitungs, zürich.

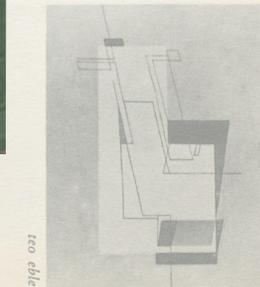
den lehrdruck der abbildungen besorgte die grafische kunstanstalt f. stierli,  
 zürich.

der größte teil der fotografischen aufnahmen stammt von hugo p. berlegh,  
 zürich-paris.

außerdem wurden aufnahmen nachstehender fotografen verwendet:  
 ederhonz basel (wirnkun/schumi), guggenbühl zürich (lohe), klausur  
 zürich (le cobusier), schneider lazern (mass), spreng basel (spiller/brigonn).



sucht die ausdrucksweise und der bildinhalt der  
 surrealisten passiv zu den geschichtnissen unserer zeit,  
 welche diese duldend in ihrer malerei vertreten, so  
 stellt sich die konkretere kunst, vor allem deren kon-  
 struktive richtung aktiv zum zeitgeschehen ein. dem  
 passiv absorbierenden setzt der konstruktivismus das  
 aktiv produzierende entgegen. dem abbild — das  
 vorbild. der systemlosigkeit — das system. der willkür-  
 — das gesetz. der sinnlosigkeit — die ordnung. der  
 gebundenheit an die zeitumstände — die freiheit des  
 geistes. so deutet die konstruktive kunst auf einen  
 willen zur klarheit, zur wissenschaftlichen gesetz-  
 zucht hin.



leo elie

jean p. schmid



jean kohler

in den bildern von leo elie ist noch eine kaum erkenn-  
 bare tendenz zu einer räumlichen illusionswirkung  
 feststellbar, wesentlicher erscheint jedoch in seinen  
 bildern, wie in jenen von jean p. schmid und jean  
 kohler, die teilung der fläche zu einem rhythmischen  
 gebilde.

## An Inscribed Copy

- Bill, Max  
**18 FORM: A BALANCE SHEET OF MID-TWENTIETH CENTURY TRENDS IN DESIGN** \$750  
 Basel: Verlag Karl Werner, 1952.

*Square quarto. Blue stamped cloth. Photographically printed dust jacket. 168 pp. Illustrated with black and white photographic plates. INSCRIBED by author in red ink on title page. Textblock head dust spotted. One tiny closed tear to jacket front and faint spotting to rear panel. Book design and typography by the author. A fine copy in a nearly fine example of the publishers dust jacket. The nicest copy we have handled.*

INSCRIBED by Bill: For the Ambassador of the / United States and Mrs. Davis / with best wishes / Max Bill / 17-11-72.

**FIRST EDITION.** Also titled *Eine Bilanz über die Formentwicklung um die Mitte des XX Jahrhunderts* / *Un Bilan de L'évolution de la Forme au Milieu du XXe Siècle*. Max Bill achieved mastery in many areas: avant-garde architecture, the fine arts, product design, typography, journalism, research and teaching and even politics. He was a true 'uomo universale' who represented the concept of 'concrete art' by creating works 'by means of its intrinsic nature and rules', and a lifelong proponent of Die Gute Form (good design).

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

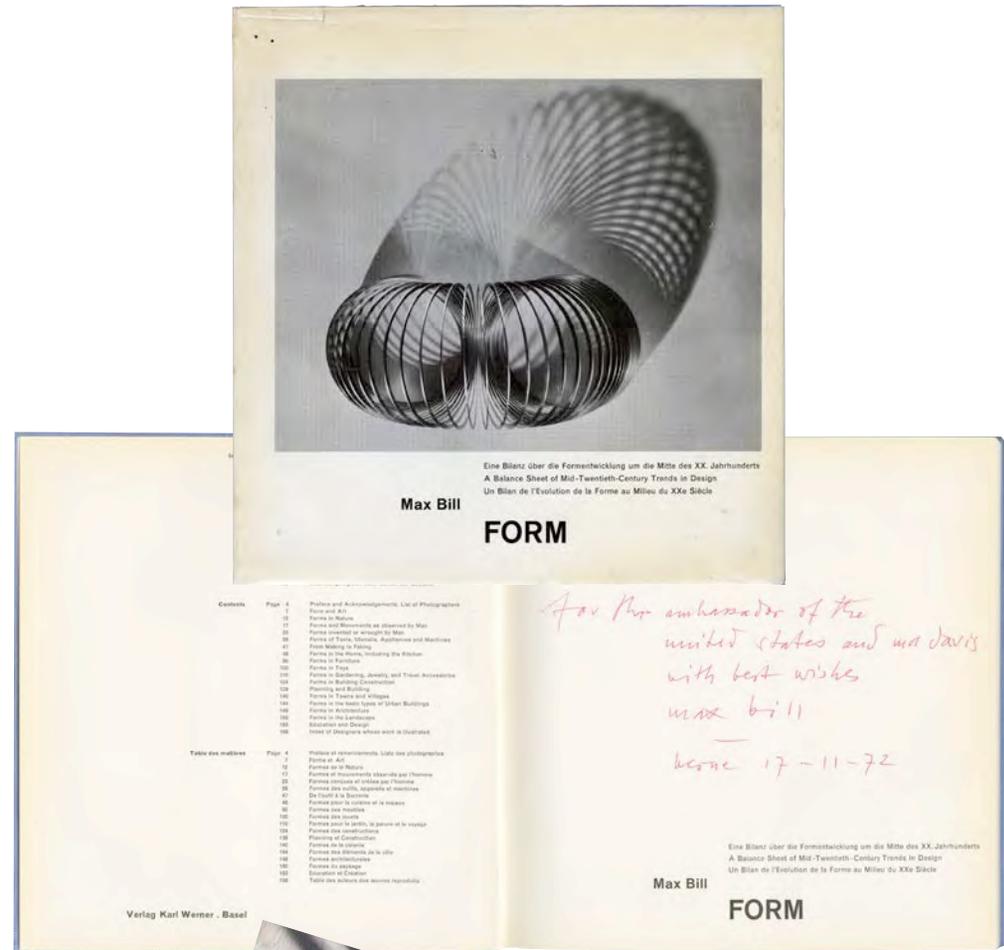
*Slim quarto. Photographically printed stapled wrappers. 190 illustrated items for sale. Catalog design and typography by Elaine Lustig Cohen. A fine copy.*

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

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

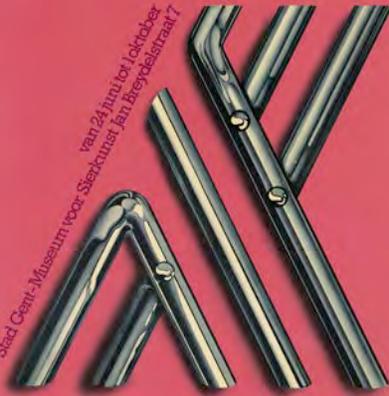
*Slim quarto. Photographically printed stapled wrappers. 197 illustrated items for sale. Catalog design and typography by Elaine Lustig Cohen. Former owners' emboss to title page. A nearly fine copy.*

**ORIGINAL EDITION.** Another useful reference volume from Ex Libris.



Gaston Eysselinck architect en meubeldesigner (1907-1953)

van 24 juni tot 1 oktober  
Stad Gent-Museum voor Sierkunst Jan Breyelsstraat 7



21 [Eysselinck, Gaston] R. Vandeweghe [introduction] **GASTON EYSELINCK: ARCHITEKT EN MEUBELDESIGNER (1907-1953)** \$250

Gent: Stad Gent-Museum voor Sierkunst, 1978.

*Square quarto. Text in Dutch. Photographically printed thick french folded wrappers. 72 pp. 76 black and white illustrations. Bottom corner mildly bumped and creased—translates to the interior but impacts neither text nor images. A nearly fine copy.*

**FIRST EDITION** [numbered 754 of 1,000 copies]. Published in conjunction with an exhibition of the same name: Stad Gent-Museum voor Sierkunst, Gent from June 24–October 1, 1978.

**Gaston Eysselinck (1907–1953)** is a central figure in Belgian architecture, known for his International Style houses, his Post Office building in Ostend (1945–1952) and for his 1930s tubular steel furniture.

Eysselinck's tubular steel furniture designs echo the work of Breuer, Rietveld, Gray, Chareau, Hoffmann, Stam, Mies, and others who twisted metal to suit their own vision of the future. The invention of tubular-steel furniture—uniquely suited to the modern interior and to modern methods of mass production—was a revolution that set off a tremendous burst of creativity in the world of design. That energy is still felt today.

22 [Feininger, Lyonel] Bruno Monguzzi [Designer] **LYONEL FEININGER LA VARIANTE TEMATICA E TECNICA NELLO SVILUPPO DEL PROCESSO CREATIVO** \$100

Lugano: Fidia Edizioni d'Arte, 1991.

*Quarto. Text in Italian. Thick French folded wrappers. 256 pp. 225 color and black and white illustrations. A very good or better copy.*

INSCRIBED by Bruno Monguzzi on the printer's imprint and copyright page: "To H & G [Helen & Gene Federico]."

**FIRST EDITION. Lyonel Feininger (1871–1956)** joined the faculty of the Bauhaus in 1919, where he taught alongside the leading modern artists and architects of the day. Feininger remained on the Bauhaus faculty until the Nazis closed the school in 1933. Up until this time, his art was collected and featured in many museums throughout Germany, but under Hitler's rule, his works and those of his fellow modern artists were banned and removed from public view.

In the mid-1930s, Feininger returned to the United States, where he had not lived since his departure in 1887. He went to California, where a number of German émigré artists had settled, and began teaching at Mills College in Oakland. In 1938 he moved permanently to New York, and was invited to provide murals for the 1939 New York World's Fair.

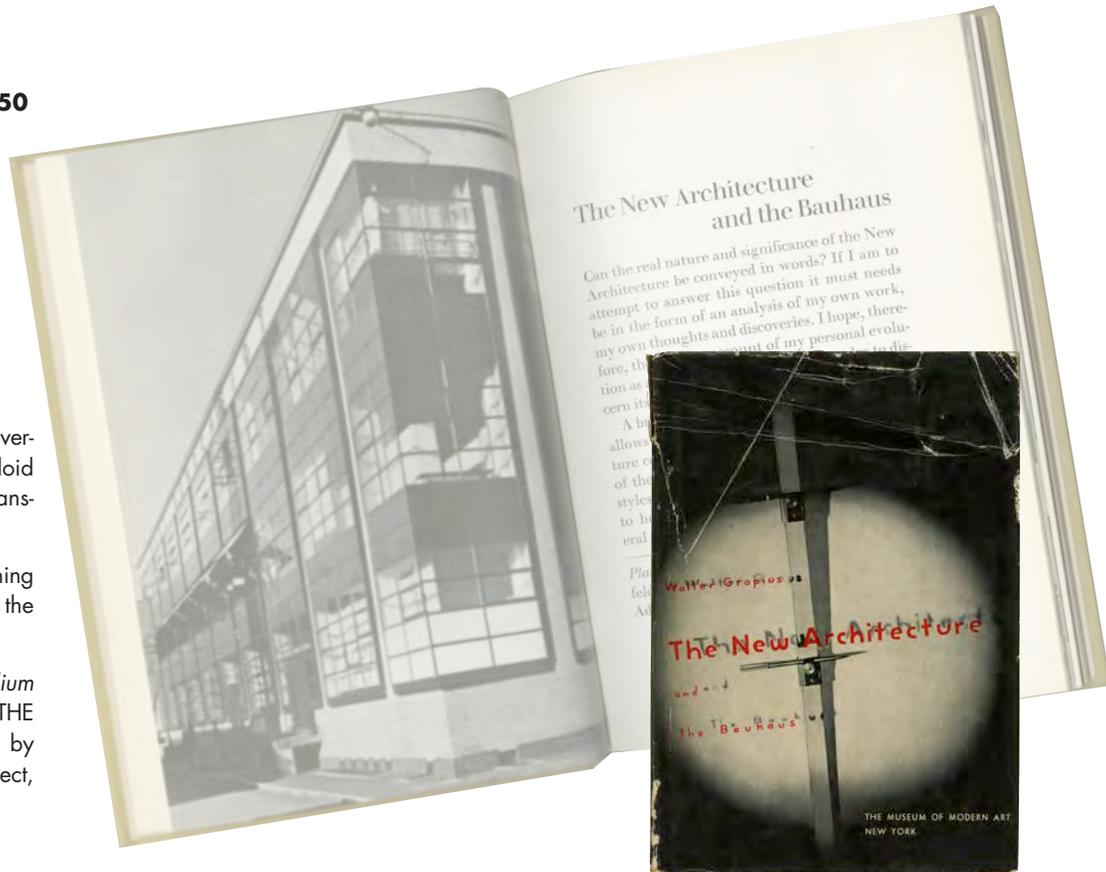
23 Gropius, Walter  
**THE NEW ARCHITECTURE AND THE BAUHAUS** \$250  
 New York/London: Museum of Modern Art / Faber & Faber, Ltd.  
 [n.d. 1936].

*Octavo. Oatmeal cloth stamped in red. Photographically printed dust jacket. 80 pp. 16 black and white plates. Cloth lightly spotted. Jacket with multiple closed tears and creases and edge-wear, but fully intact. The Moholy-Nagy designed jacket carries the MoMA imprint with Joseph Hudnutt's name on the front flap, an incorrect pagination statement [90 pp.] and price of \$1.75. A nearly fine copy in a good dust jacket.*

**FIRST AMERICAN EDITION.** Preface by Joseph Hudnutt at Harvard University. The dust jacket features an example of Moholy-Nagy's Rhodoid technique: photographing a composition through glass or other transparent material to catch the shadow cast on the background.

László Moholy-Nagy developed his Rhodoid technique—photographing compositions through glass or other transparent material—to catch the background cast of his manipulated shadows.

According to a MoMA advertisement in *Shelter: A Correlating Medium For Housing Progress* [March 1938] a limited edition of 200 copies of THE NEW ARCHITECTURE AND THE BAUHAUS with an introduction by Joseph Hudnutt has been printed in London. If this information is correct, the MoMA edition of this book is quite a rarity.

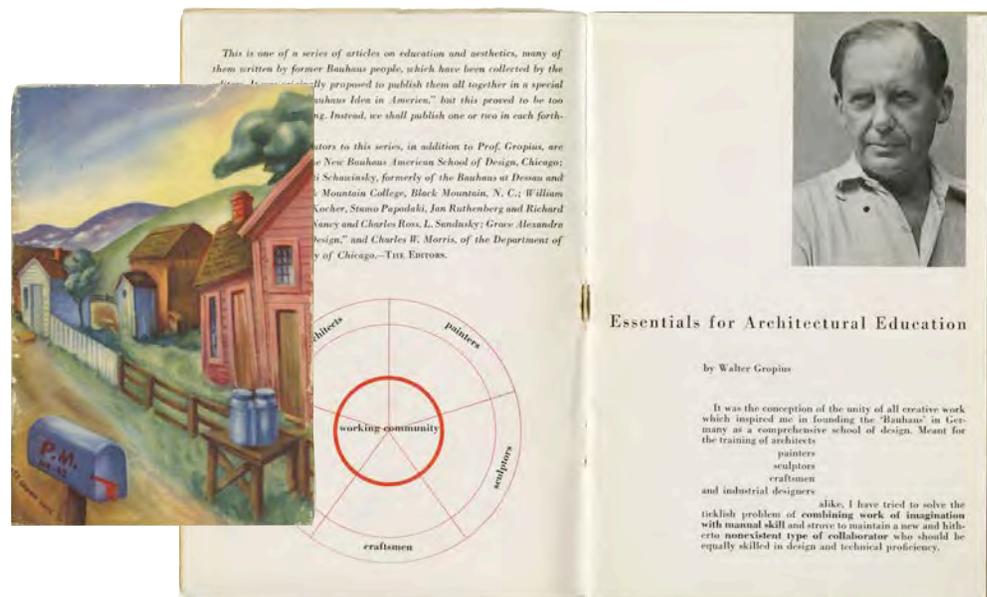


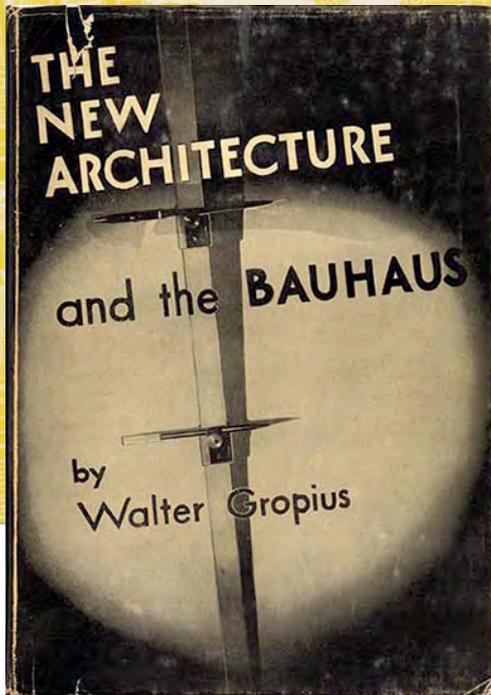
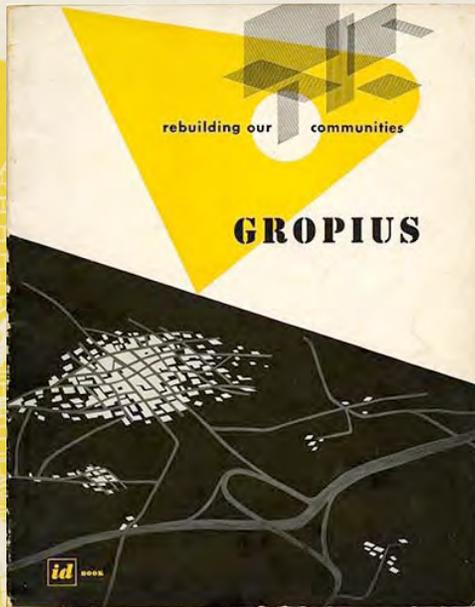
24 [Gropius Walter and Herbert Matter]  
**PM: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS AND THEIR ASSOCIATES** \$50  
 New York: The Composing Room/P.M. Publishing Co.  
 [Volume 4, No. 5: February / March 1938].

*Slim 12mo. Stapled, photographically-printed stiff wrappers. 50 pp. Illustrated articles and advertisements. Cover by Lee Brown Coye. Wrappers worn along spine and edges. A very good copy.*

**ORIGINAL EDITION.** Features *Essentials for Architectural Education* by Walter Gropius, a 16-page letterpress insert designed by Herbert Matter. PM 42 was the first of three issues that devoted themselves to detailed analysis of the importance of the recently-shuttered Bauhaus.

In April 1937, Robert Leslie and Percy Seitlin announced their intent to devote the July or August PM to The Bauhaus Idea in America. The ambitious plan for Josef Albers to guest edit the contributions of Walter Gropius, Xanti Schawinsky, Grace Young, William Lescaze, and A. Lawrence Kocher was never realized. The Gropius contribution was published in the February/March 1938 issue and was followed by issues devoted to Herbert Bayer [see item 7] and the Bauhaus Typographic Tradition.





25 Gropius Walter, L. Moholy-Nagy [introduction] **REBUILDING OUR COMMUNITIES** \$150  
Chicago: Paul Theobald, 1945.

*Slim quarto. Thick printed wrappers. 62 pp. 42 black and white illustrations. Book design and typography by Morton Goldsholl. Wrappers worn along spine. Endpapers spotted, but a very good copy.*

**FIRST EDITION:** AN INSTITUTE OF DESIGN BOOK—"First of a series of monographs . . . under the editorship of L. Moholy-Nagy, expounding the basic philosophy and creative approach of the Institute of Design, Chicago". Issued in conjunction with a lecture on planning held in Chicago, February 23, 1945, under the joint auspices of the Institute of Design, the Chicago Association of Commerce and the Chicago Plan Commission.

Book design by Morton Goldsholl that perfectly reflects the influence of the Bauhaus aesthetic in the postwar Chicago publishing industry.

**Morton Goldsholl** (1911–1995) was a lifelong resident of Chicago, where he studied at the Chicago Institute of Art and the Institute of Design and, in 1955, formed Morton Goldsholl Associates. Goldsholl carved out his niche with corporate identity programs, packaging, and animated commercials, and produced the Good Design Logo for the Merchandise Mart and the Museum of Modern Art in 1950. He was a faculty member at The Abraham Lincoln School for Social Sciences, the educational institution run by the Communist Party USA. [see item 44]

26 Gropius, Walter **THE NEW ARCHITECTURE AND THE BAUHAUS** \$150  
Boston: Charles T. Branford, n.d. [1955].

*Octavo. Black cloth stamped in white. Photographically printed dust jacket. 80 pp. 16 black and white plates. Jacket with light wear to edges and spine joints, with a small chip to front panel. Former owners signature on front free endpaper. Architecture's circular license emboss to half-title page. A near fine copy in a very good [non price-clipped] or better dust jacket.*

**THIRD IMPRESSION:** ASSEMBLED FROM FABER SHEETS, retaining the Frank Pick introduction, and a simplified version of Moholy-Nagy's 1936 dust jacket using a single color.

Branford also reissued Bayer and Gropius' BAUHAUS 1919–1928 in 1952—and again in 1959—and helped keep the Bauhaus fire burning bright throughout the fifties as the MoMA editions faded into memory.

- 27** [Gropius, Walter] Vittorio Gregotti [Editorial Director]  
**15 RASSEGNA: WALTER GROPIUS 1907–1934** \$50  
 Bologna: Editrice CIPIA srl.  
 [anno 5, 15/3–settembre 1983].

*Quarto. Text in Italian with parallel captions in Italian and English. Plain thick wrappers. Printed dust jacket. 96 [xxxx] pp. 202 illustrations. Articles and advertisements. Light wear overall: a nearly fine copy.*

**ORIGINAL EDITION.** Includes a list of works and projects [1907–1934] and illustrated essays by Werner Oechslin, Karin Wilhelm, Horst Claussen, Wolfgang Pehnt, Annemarie Jaeggi, Karl-Heinz Hüter, Winfried Nerdinger, Falk Jaeger, Christine Kutschke, Christian Schadlich, and Harmut Frank.

Under the loose directorship of Vittorio Gregotti, *Rassegna* was an Italian Design magazine underwritten by six Italian firms: Ariston, B&B Italia, Castelli, iGuzzini illuminazione, Molteni and co., and Sabiem. Each issue is devoted to a single designer or theme and is lavishly produced, with high-quality reproduction and carefully selected and presented illustrations. [see items 28, 31, 53, 60]

- 28** [Hilberseimer, Ludwig]  
**27 RASSEGNA** \$50  
**LUDWIG HILBERSEIMER 1885/1967**  
 Bologna: Editrice CIPIA  
 [anno VIII, 27/3–settembre 1986].

*Quarto. Text in Italian with parallel captions in English and translated English, French and German articles to rear. Plain thick wrappers. Printed dust jacket. 88 [xxxvi] pp. 155 illustrations. Articles and advertisements. Wrappers lightly worn and spine mildly darkened and wrinkled: a very good or better copy.*

**ORIGINAL EDITION.** Features extensive information culled from the Ludwig Karl Hilberseimer Papers collection held by the Ryerson & Burnham Libraries in the Art Institute of Chicago.

**Ludwig Karl Hilberseimer** (1885–1967) was a German architect and urban planner best known for his ties to the Bauhaus and to Mies van der Rohe, as well as for his work in urban planning at Armour Institute of Technology (now Illinois Institute of Technology), in Chicago, Illinois.

In 1929 Hilberseimer was hired by Hannes Meyer to teach at the Bauhaus at Dessau. In July 1933 Hilberseimer and Wassily Kandinsky were the two Bauhaus members the Gestapo identified as problematically left-wing. Thus he arrived in Chicago in 1938 to work for Mies van der Rohe while heading the department of urban planning at IIT College of Architecture. Hilberseimer also became director of Chicago’s city planning office.



29 Heller, Steven and Seymour Chwast [Designer]  
**BAUHAUS AND NEW TYPOGRAPHY  
DESIGN AND STYLE 7** \$150

Cohoes: Mohawk Papers Mills with The Pushpin Group Inc., 1992.

*Slim quarto. Thick perfect bound wrappers. 30 pp. Multiple paper stocks. Elaborate graphic design and production techniques throughout. Enclosed in Chwast-designed mailing envelope. Production notes laid in. A nearly fine copy.*

**FIRST EDITION.** Includes a bound-in 8-page facsimile sample of a FUTURA type specimen catalogue by Paul Renner. Production techniques include 200 line-screen separations, four-color process, duotones, flat color, dull and gloss varnish, metallic ink, foil stamping, die-cutting and letterpress printing.

*Design & Style* was published twice yearly as a survey of historic design style and typography and its influence on contemporary graphic design. Various Mohawk papers and printing techniques were employed in this outstanding aesthetically appealing example of graphic design. *Design & Style's* mission was to examine the relationship between printing technology and graphic style.

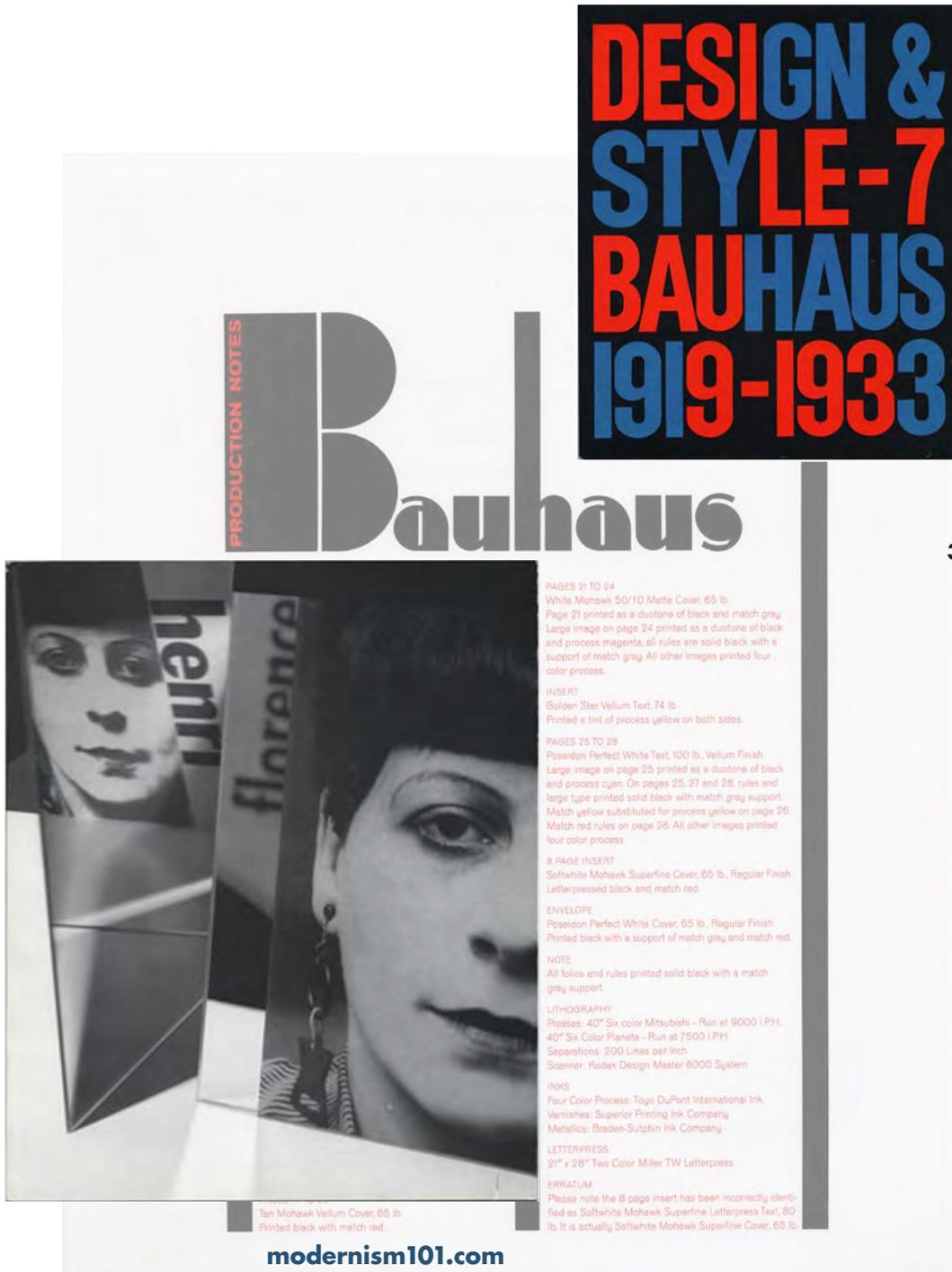
30 [Henri, Florence]  
Martini, Giovanni and Alberto Ronchetti  
**FLORENCE HENRI  
FOTOGRAFIE 1927-1938** \$200

NAP: n.d.

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

**FIRST EDITION.** Anonymously produced exhibition catalog devoted to the pioneering photography of American-born **Florence Henri** (1893-1982). Henri spent most of her life in France, where she was closely associated with major figures of European modernism. Initially a student of painting at Fernand Léger and Amdée Ozenfant's Académie Moderne in Paris, she quickly became a gifted participant in the most advanced art movements of the time—late Cubism, Purism, and Constructivism.

In 1928, having spent a semester at the Bauhaus in Dessau, she turned to the camera and moved swiftly from the avant-garde of one art form to the avant-garde of another. For a heady ten years before the interruption of World War II, Henri created an extraordinary body of work—still lifes, abstract compositions, advertising photographs, and photomontages—that contributed to the development of geometric abstract art and of modern photography in France.



PAGES 21 TO 24  
White Mohawk 50/10 Matte Cover, 65 lb.  
Page 21 printed as a duotone of black and match gray.  
Large image on page 24 printed as a duotone of black and process magenta, all rules are solid black with a support of match gray. All other images printed four color process.

INSERT  
Golden Star Vellum Text, 74 lb.  
Printed a tint of process yellow on both sides.

PAGES 25 TO 28  
Poseidon Perfect White Text, 100 lb., Vellum Finish  
Large image on page 25 printed as a duotone of black and process cyan. On pages 25, 27 and 28, rules and large type printed solid black with match gray support. Match yellow substituted for process yellow on page 26. Match red rules on page 28. All other images printed four color process.

8 PAGE INSERT  
Softwhite Mohawk Superfine Cover, 65 lb., Regular Finish  
Letterpressed black and match red.

ENVELOPE  
Poseidon Perfect White Cover, 65 lb., Regular Finish  
Printed black with a support of match gray and match red.

NOTE  
All folios and rules printed solid black with a match gray support.

LITHOGRAPHY  
Presses: 40" Six color Mitsubishi - Run at 9000 I/PH.  
40" Six Color Planeta - Run at 7500 I/PH.  
Separations: 200 Lines per inch  
Scanner: Kodak Design Master 8000 System

INKS  
Four Color Process: Toyo DuPont International Ink  
Varnishes: Superior Printing Ink Company  
Metallics: Braden-Sutphin Ink Company

LETTERPRESS  
21" x 28" Two Color Miller TW Letterpress

ERRATUM  
Please note the 8 page insert has been incorrectly identified as Softwhite Mohawk Superfine Letterpress Text, 80 lb. It is actually Softwhite Mohawk Superfine Cover, 65 lb.

Tan Mohawk Vellum Cover, 65 lb.  
Printed black with match red.

modernism101.com

31 [HOCHSCHULE FÜR GESTALTUNG ULM] **RASSEGNA 19** **IL CONTRIBUTO DELLA SCUOLA DI ULM** **THE LEGACY OF THE SCHOOL OF ULM** \$100

Bologne: Editrice CIPIA  
[anno VI, 19/3–settembre 1984]

*Quarto. Text in Italian with parallel captions in English. Plain thick wrappers. Photographically printed dust jacket. [xxxii] 88 pp. 350 black and white and color illustrations. Cover: "Zoo" by Hans von Klier, HfG 1957. Wrappers shelfworn. A very good or better copy.*

**ORIGINAL EDITION.** 9 x 12 soft cover book with 120 pages and approximately 350 illustrations, some in color. The bulk of the journal [88 pages] is devoted to the Legacy of the School of Ulm, Hochschule für Gestaltung Ulm.

Includes illustrated essays by Tomas Maldonado, Marina Bistolfi, Martin Krampen, Giovanni Anceschi and Piero G. Tanca, and Self-Portraits of Twenty HfG Protagonists: William S. Huff, Almer Mavignier, Kohei Sugiura, Tomas Goonda, Michael Klar, Giovanni Anceschi, Otl Aicher, Karl-Heinz Krug, Bernd Meurer, Sudhakar Nadkarni, Kerstin Bartlmae, Gui Bonsiepe, Alexander Neumeister, Herbert Lindinger, Michael Conra, Herbert Ohl, Dominique Gilliard, Gunter Schmitz, Claude Schnaidt and Hans Roericht.



32 [Itten, Johannes] Claire Stoullig and Jacqueline Costa **JOHANNES ITTEN ET SON ENSEIGNEMENT** \$50  
Paris: Centre Georges Pompidou, 1979.

*Octavo. Text in French. Thick laminated printed wrappers. 64 pp. Illustrated in color and black and white. Design by Hans-Jürg Hunziker. Minor shelf wear including age-toning and laminate lifting. A good copy.*

**FIRST EDITION.** Published in conjunction with an exhibition of the same name: Centre Georges Pompidou, Paris from February 7–April 1, 1979. Annaliese Itten was responsible for the exhibit's conception, which includes a breakdown of Itten's approach to teaching.

**Johannes Itten** (1888–1967) was invited by Walter Gropius to join the Bauhaus, a combination of the Weimar Art Academy and the Weimar Arts and Crafts School, in 1919. Itten was a central figure in the early Bauhaus days and an innovative teacher who employed the pedagogy of Friedrich Froebel's "education through play."



33 Kállai, Ern [Ernst]  
**ÚJ MAGYAR PIKTÚRA 1900–1925**

\$700

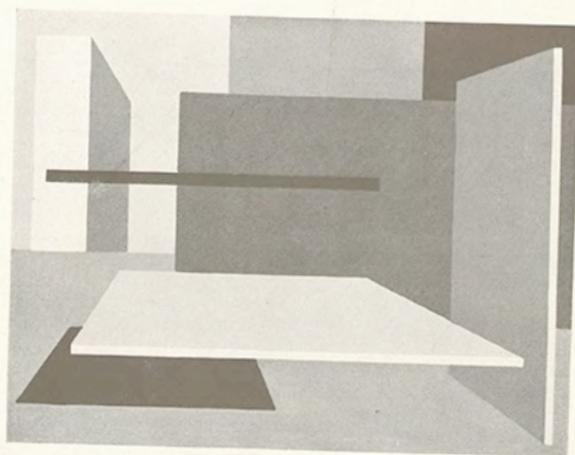
Budapest: Amicus Kiadása, 1925.

*Octavo. Text in Hungarian. Blue cloth with embossed banding and gilt titling. Thick printed front wrapper printed in black and red bound in. 151 pp. 80 black and white plates. Front endpaper neatly split and laid in. Rear hinge starting, but a very good or better copy.*

**FIRST EDITION.** Rare landmark study of modern Hungarian painting with work by József Rippl-Rónai, János Vaszary, Robert Berényi, Lajos Tihanyi, László Medgyes, Armand Schönberger, Gyula Derkovits, Ferenc Hatvany, Vilmos Perlrott-Csaba, Irme Szobotka, János Kmetty, Péter Benedek, Géza Bornemisza, Károly Kernstock, István Szönyi, Vilmos Aba-Novák, János Nagy Balogh, József Nemes Lampérth, Bertalan Pór, Ödön Márffy, József Egry, Béla Czóbel, F. György Simon, Pál Bohacsek, Húgó Scheiber, Anna Czillich, Lajos Gulácsy, Tivadar Csontváry Kosztka, Valéria G. Dénes, Sándor Galimberti, Aurél Bernáth, Béla Kádár, Vilmos Huszár, László Moholy-Nagy, Alfréd Forbát, Lajos Kassák, László Péri, Sándor Bortnyik, and Mattis-Teutsch.

***Constructive art does not need any emergency exit. In it the unity of material and spirit is inherent, spontaneously and completely, as in a simple factory-made steel disc. For example, constructive art is not concerned with either the avoidance or the conquest of nature, in order to enable the imminent spirit of form to assert itself. As its name also explains, it produces constructions, in the strict technico-formal sense of handling raw materials.*** —Ern Kállai, 1921

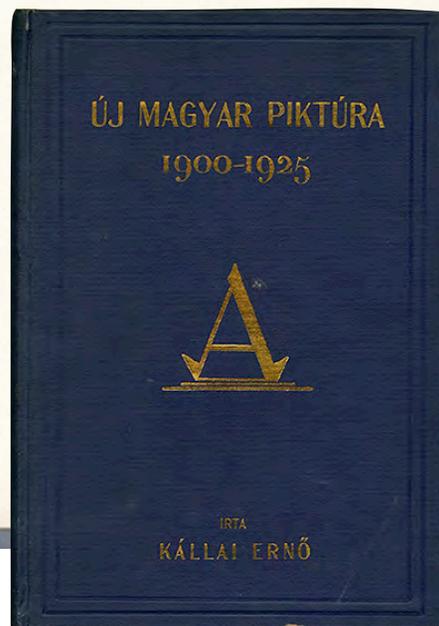
**Ern [Ernst] Kállai** (1890–1954) was an aesthete and critic, member of the Bauhaus and a spokesman of Hungarian and International Avant-Garde art and literature. “Kállai was among the leading protagonists of Constructivism in Germany along with Hungarian artists and theorists such as László Moholy-Nagy, László Peri, Lajos Kassák and Alfréd Kemény. Inspired by Utopian ideals, they had fostered contacts with Moscow after the short-lived Hungarian Revolution of 1919. Exploring the potential of the new materials, Peri produced his first Constructivist coloured cement reliefs in 1921. In contrast, Moholy-Nagy’s abstract paintings, with their bold colours, interpenetrating geometric planes and interest in transparency, were close to Lissitzky’s *Prouns*.” —Christina Lodder



Bortnyik Sándor  
Térkonstrukció



Bortnyik Sándor







37

Klee, Paul  
**ÜBER DIE MODERNE KUNST**

**\$250**

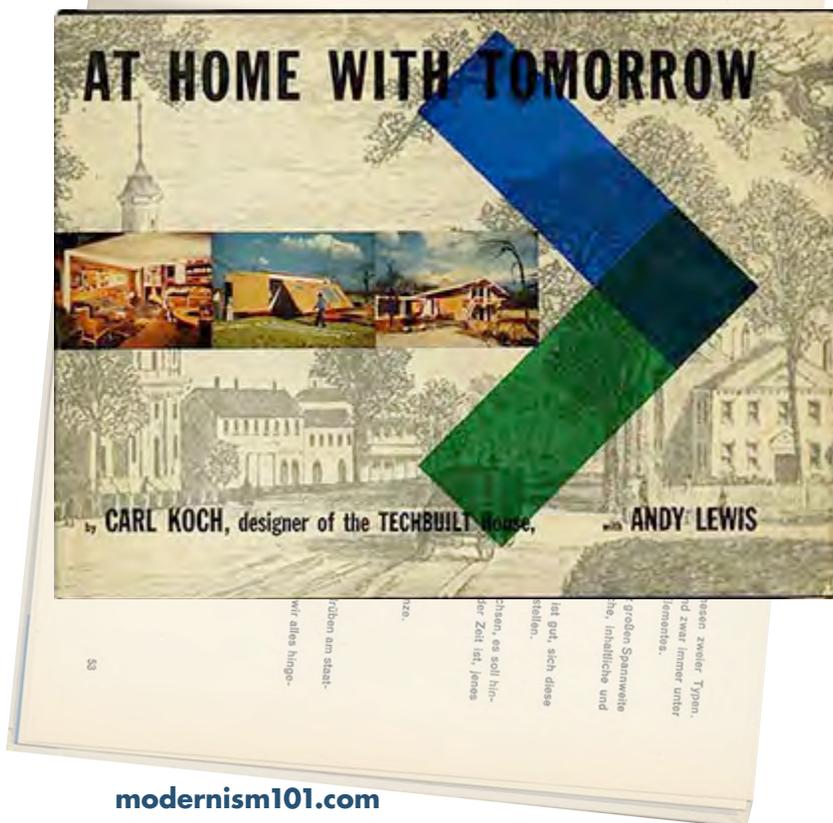
Bern: Verlag Benteli Bern-Bumpliz, 1945.

Square quarto. Text in German. White paper covered boards embossed in purple. Printed dust jacket. Publishers chipboard mailing box with printed label. 53 pp. 24 black and white drawings. Helen & Gene Federico ownership signature to front free endpaper. Jacket with three of short closed tears to lower front edge, otherwise a fine, fresh copy housed in Publisher's mailing carton. Rare in this condition.

**FIRST EDITION.** Book assembled around a Bauhaus lecture by Klee from 1924. During the years Klee taught at the Bauhaus he developed the theoretical foundations of his art. In his role as pedagogue he faced new challenges. "When I came to be a teacher," he later wrote, "I had to account explicitly for what I had been used to doing unconsciously." As one critic observed, Klee's "theory of art is the outgrowth of the practice, not the other way around."

Klee, whose official title was Formmeister or master of forms, used the cube as a prop while lecturing on the nature of space. "What he wanted to give his students," one observer wrote, "were basic clarities and points of departure." Klee's detached manner earned him the nickname "the Buddha of the Bauhaus."

Felix Klee, the painter's son, was only fourteen when he started studying at the Bauhaus. He knew his father's lectures were not for non-believers. "He had only a small circle of enthusiastic followers," Felix Klee wrote, ". . . those who could understand him. Not everyone could." Paul Klee put it best when he said, "I am not graspable in this world."



38

Koch, Carl with Andy Lewis  
**AT HOME WITH TOMORROW**

**\$500**

New York: Rinehart and Company, Inc., 1958.

Oblong quarto. Black cloth embossed and decorated in white. Photo illustrated dust jacket. Decorated endpapers. 208 pp. Illustrated with black and white photographs, diagrams, models and plans. Textblock edges slightly dusty. Jacket with a trace of edgewear. György Kepes designed dust jacket. The finest copy we have handled: a very good or better copy in a very good or better dust jacket. Rare.

**FIRST EDITION.** Carl Koch was one of the pioneers in the prefabricated housing market after World War II with his Acorn, Conantum, and Techbuilt Houses.

Moholy-Nagy, László  
**60 FOTOS. 60 PHOTOS. 60 PHOTOGRAPHIES.** \$750  
**FOTOTEK 1**

Berlin: Klinkhart & Biermann, 1930.

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

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

**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.**

— Franz Roh

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.

"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.]



Photos by Moholy-Nagy. Published in large-size pictures

all from is summoned, from here above the general standard of view can be raised. It is here that best achievements should be made available. Whoever points to photo-industry has from the very first misunderstood the comprehensive, the collective of this technique. These books should not only be in libraries of photographic technical schools, art schools, and of all people interested in optical problems, but should be used in the drawing-lessons of secondary and elementary schools, as a means of training to broader and higher vision.

The typographic get-up of this book series is the work of Mr. Jan Tschichold, an international authority in the field of new book forms.

1. Moholy-Nagy: 60 photos, edited by Franz Roh. 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.

2. Aenne Biermann: 60 photos, edited by Franz Roh. Well-known woman photographer has for some time participated in the search for new possibilities in photography and has accomplished harmonious and finished work.

I order from the publishers Klinkhardt & Biermann, Berlin W 10, Friedrich-Wilhelm-Strasse 6

- copies **Moholy-Nagy:** 60 photos, edited by Franz Roh  
 copies **Aenne Biermann:** 60 photos, edited by Franz Roh  
 copies of further volumes of "Fototek"

each volume 4 s. You will receive the amount by the same mail  
 (Please blot out what is not desired.)

|                     |  |
|---------------------|--|
| Place, street, date |  |
| Name                |  |



Under the international title of "FOTOTEK", a title that requires no translation, a series of volumes will be published, giving the most important results in the realm of photography. This enterprise is in a way a continuation of the publisher's series "Junge Kunst" (Modern Art), of which series story booklets will have come out by the end of 1930.

A distinctive feature of the photobook series is to be the moderate price of each volume. The publication is intended to be international, and the captions and brief introductory texts will be printed in three languages (English, French, and German). Each volume will contain about 60 large size photographs.

The entire series will be edited by the historian of art Dr. Franz Roh.



40 Moholy-Nagy, László **TELEHOR** \$2,500

Brno, Czechoslovakia: Frantisek Kalivoda, 1936  
[Year 1, No. 1-2: all published].

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

**FIRST EDITION:** MEZINARODNI CASOPIS PRO VISUÁLNI KULTURU INTERNATIONALE ZEITSCHRIFT FÜR VISUELLE KULTUR THE INTERNATIONAL REVIEW NEW VISION REVUE INTERNATIONALE POUR LA CULTURE VISUELLE. Includes Moholy's own writings on modern design—and the merging of theory and design.

*It was my aim in editing the present issue of this journal to indicate the progress of visual art and the perspectives of its future development. For it is the basic programme of this periodical to discuss the problems of modern art and to indicate the precise connections existing between its various categories and, in particular, between the spheres of painting, photography and film.*

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

41 [Moholy-Nagy, László and Paul Rand] **A-D: AN INTIMATE JOURNAL FOR ART DIRECTORS, PRODUCTION MANAGERS, AND THEIR ASSOCIATES** \$150

New York: The Composing Room/P.M. Publishing Co.  
[Volume 7, No. 3: February–March 1941]

*Slim 12mo. 2-color photo offset perfect bound and sewn wrappers. 74 pp. Illustrated articles and advertisements. Multiple paper stocks. Original wraparound cover design by Paul Rand. Wrappers mildly scratched. A nearly fine copy.*

**ORIGINAL EDITION.** Features a two-color original offset design cover and 16 letterpressed pages designed by Paul Rand. The Rand section features an original foreword by László Moholy-Nagy of Chicago's Institute of Design. This was the first cross-referencing of these two modern masters.

- 42** Moholy-Nagy, László  
**VISION IN MOTION** **\$250**  
 Chicago: Theobald, 1947/1969.

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

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

- 43** Moholy-Nagy, László  
**THE NEW VISION AND ABSTRACT OF AN ARTIST** **\$50**  
 New York: Wittenborn, 1955.

*Slim quarto. Thick letterpressed wrappers. 96 pp. 90 black and white images. Uncoated wrappers worn and soiled. Former owner signature to front free endpaper. Cover design and typography by Paul Rand. A nearly very good copy.*

**ORIGINAL EDITION:** THE DOCUMENTS OF MODERN ART NUMBER 3, SERIES EDITED BY ROBERT MOTHERWELL.

*"The New Vision" has proved to be more than a personal credo of an artist. It has become a standard grammar of modern design.*

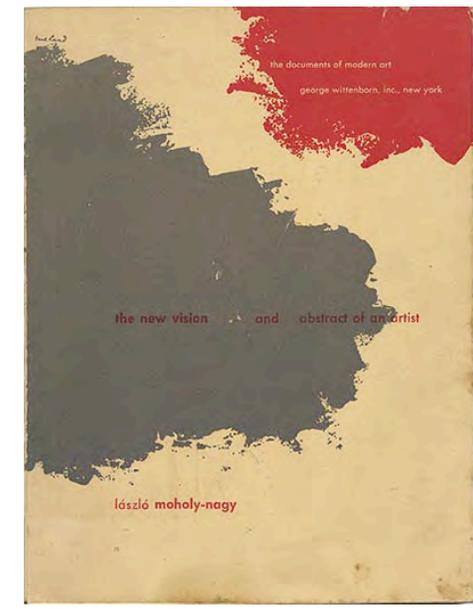
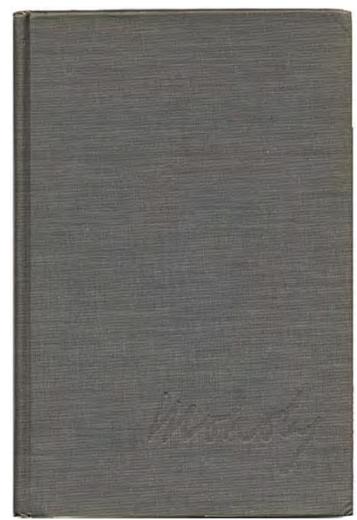
—Walter Gropius [from his Introduction].

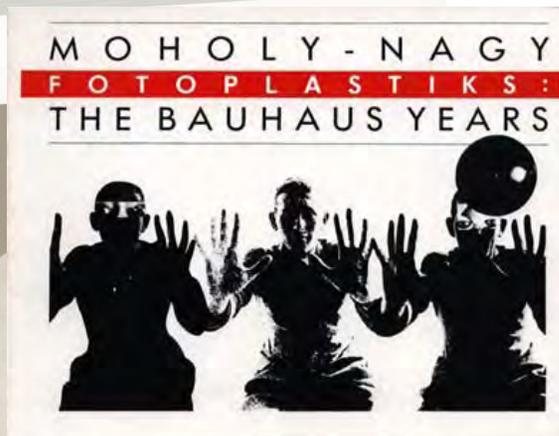
- 44** Moholy-Nagy, Sibyl and Walter Gropius [introduction]  
**MOHOLY-NAGY: EXPERIMENT IN TOTALITY** **\$50**  
 New York: Harper and Brothers, 1950.

*Octavo. Embossed brown cloth decorated in red, blue, green and black. 254 pp. 76 black and white illustrations. 4 color plates. 22 tiny neatly inked colored dots to margins [see note]. A nearly fine copy lacking the dust jacket.*

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

Unmarked but from the library of Chicago designers Morton and Mille Goldsholl. Ms. Goldsholl was a student of Moholy-Nagy's at the School of Design from 1943–1945; four examples of her work were reproduced in VISION IN MOTION [Chicago: Theobald, 1947]. In this edition she neatly noted in the text margins 22 instances of Moholy's theories of art and his thoughts of life in Chicago. Interesting marginalia from a key figure in the Post-war Chicago design community.





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

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

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

- 46 Moholy-Nagy, Hattula [essay] **THE NEW BAUHAUS: SCHOOL OF DESIGN IN CHICAGO PHOTOGRAPHS 1937–1944** \$50  
 New York: Banning and Associates, 1993.

*Slim octavo. Photographically printed thick wrappers. 56 pp. 34 black and white plates. Wrappers lightly worn. A very good copy.*

**FIRST EDITION.** Plates by László Moholy-Nagy, György Kepes, Arthur Siegel, Nathan Lerner and James Hamilton Brown. Introduction by Adam Boxer. Essays by Stephen Prokopoff, Nathan Lerner, Myron Kozman and Hattula Moholy-Nagy.

Presents the works from the Chicago institutions known as the New Bauhaus, The School of Design and the Institute of Design, which offered the most important and influential photography programs in the United States from the 1930's through the 1960's. No other photography school or program since then has matched let alone surpassed the achievement of the schools and their enduring influence.

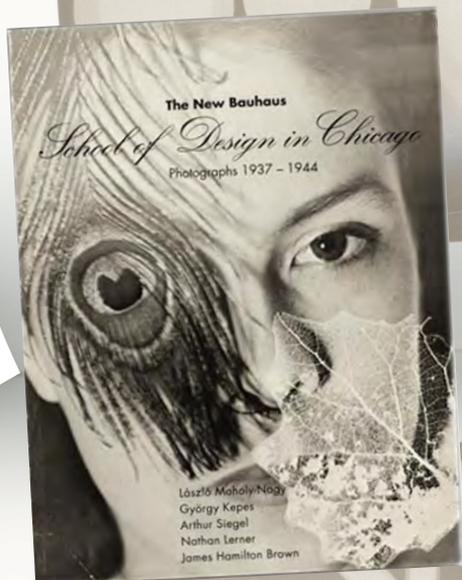
- 47 [Moholy-Nagy, László] Renate Heyne and Floris Neusuess, et al. **LÁSZLÓ MOHOLY-NAGY COMPOSITIONS LUMINEUSES 1922–1943** \$50  
 Paris: Centre Georges Pompidou, 1995.

*Quarto. Text in French. Photographically printed thick wrappers. 220 pp. 97 full-page rotogravure plates. 170 text illustrations. Catalog of 197 items. Wrappers lightly worn. A nearly fine copy.*

**FIRST EDITION.** Exhibition catalog of 197 items with 97 full-page rotogravure plates and 170 text illustrations. Much of the included material had never been published before. Essays by Renate Heyne and Floris Neusuess and others.

*As a painter, typographer, photographer, stage designer, and architect, Moholy was one of the most creative intelligences of our time.*

— Herbert Read



48

**J. J. P. OUD**

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

**\$350**

Paris: Editions Cahiers d'Art, 1931

[Les Maîtres de l'Architecture d'Aujourd'hui, Volume 2.  
Les Cahiers d'Architecture Contemporaine, Volume II].

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

**FIRST EDITION.** Important early overview of architect **Jacobus Johannes Pieter Oud** (1880–1963), probably the foremost Dutch representative of modern functionalism.

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

49

**FOTOGRAFI 1930**

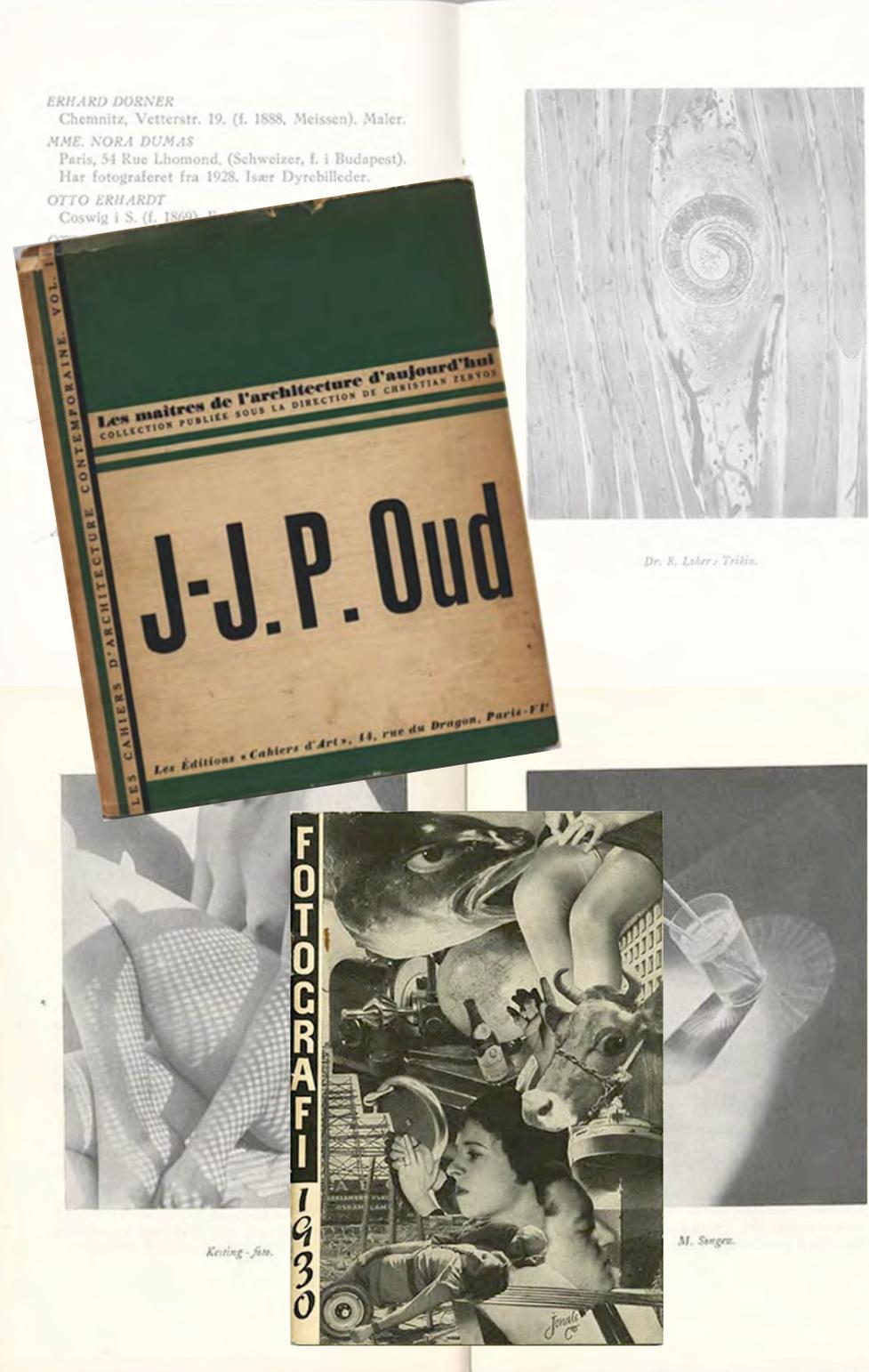
[PHOTOGRAPHY] Vilhelm Slomann [introduction]

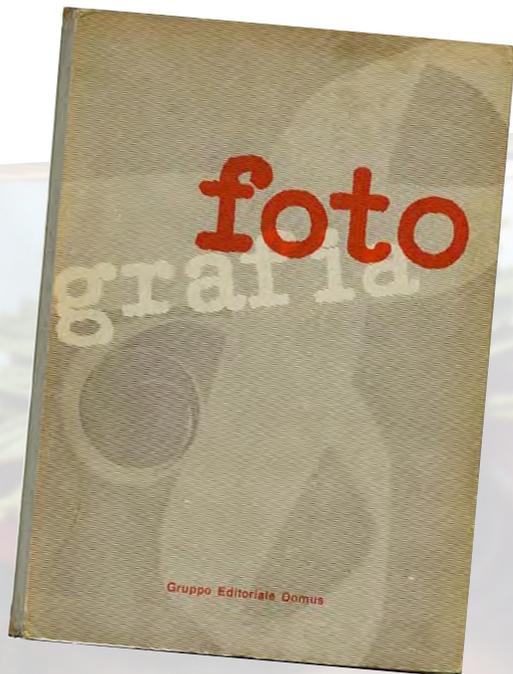
**\$250**[International Udstilling Samlet af Münchner Werkbund Sommeren 1930].  
København: Kunstindustrimuseet, 1930.

*Text in Danish. Slim 12mo. Printed photo illustrated stapled wrappers. 44 pp. 10 halftone plates. Exhibition checklist. Photocollage cover by Danish Jonals & Co. Pencil checkmarks to margins of a few artists' listings. Tiny rust mark to front panel. Edges lightly worn. A very good to nearly fine copy. Rare.*

**FIRST EDITION.** Danish edition of 'Film und Foto' (Fifo) exhibition catalog subtitled *International Exhibition assembled by Münchner Werkbund Sommer 1930* from the traveling *Film und Foto* exhibition. Includes images by Dr. Rudolf Loher, Hans Finsler, Hanna Sewald, H. V. Stwolinski, Dr. M. Hürlimann, A. Klopfenstein and E. Gyger, Moegle, Kesting, Emmanuel Sougez, and Hildergard Heise.

The exhibition FIF0, organised in 1929 by the Deutscher Werkbund in Stuttgart, is considered the first great exhibition of modern European and American photography. It was seen as a showcase for the artistic ideas of the New Vision. Shortly before the opening, in the autumn of 1928, László Moholy-Nagy and Sigfried Giedion, who were in charge of the main room in the exhibition, introduced a change in the initial programme and turned it into a representation of the New Vision.



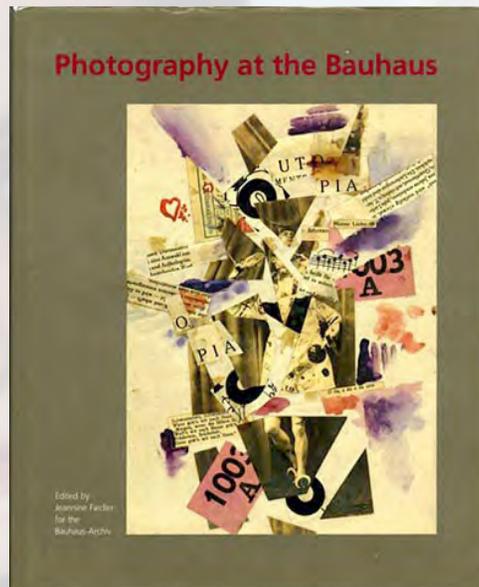


- 50 [PHOTOGRAPHY] E. F. Scopinich with Alfredo Ornano and Albe Steiner  
**FOTOGRAFIA** \$500  
[Prima Rassegna Dell'attività Fotografica In Italia].  
Milano: Gruppo Editoriale Domus, 1943.

*Quarto. Text in Italian and German. Decorated paper covered boards. Gray cloth backstrip printed in black. 228 [xxxiv] pp. Black and white and color photographs printed in a variety of processes on multiple paper stocks. Book design by Albe Steiner. Tips lightly worn. Spine heel compressed with a bit of splitting to rear joint. A couple of signatures slightly pulled. The first monograph on Italian photography in Italian and German languages. Solid and well preserved: a very good copy.*

**FIRST EDITION.** 228 pages of black and white and color photographs printed in a variety of processes on multiple paper stocks, with 36 pages of period advertising to front. Edited by Gianni Mazzocchi and designed by Albe Steiner.

Includes work by Erberto Carboni, Franco Grignani, Carlo Mollino, Bruno Munari, Remo Muratore, Marcello Nizzoli, Giulio Rispoli, and Albe Steiner among others.



- 51 [PHOTOGRAPHY] Jeannine Fiedler [Editor]  
**PHOTOGRAPHY AT THE BAUHAUS** \$150  
Cambridge: The MIT Press, 1990.

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

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

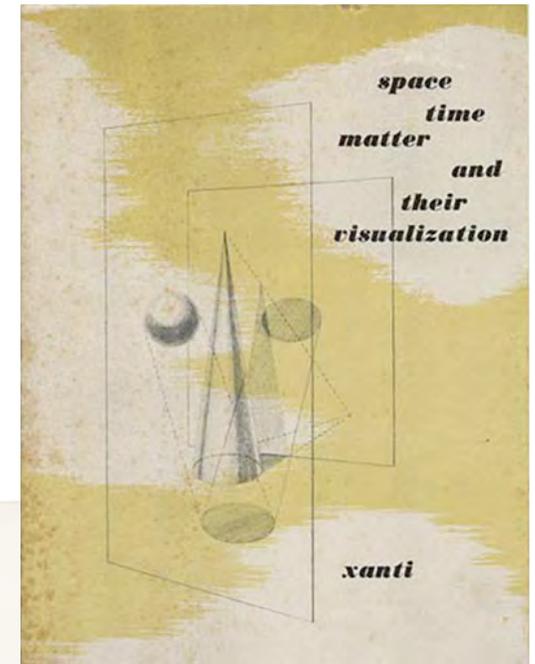
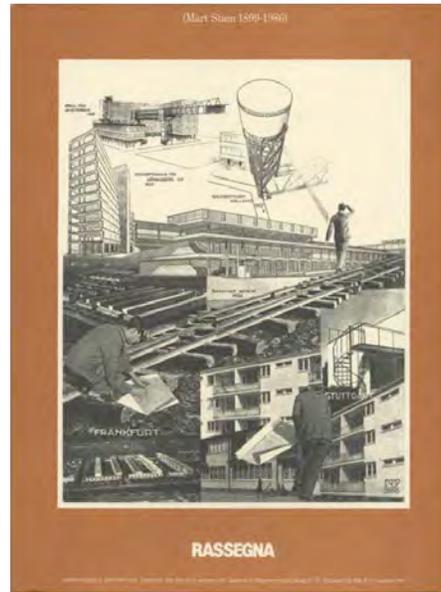
52 [STAM, MART] **47 RASSEGNA** \$75  
**MART STAM 1899–1966**

Bologne: Editrice CIPIA  
 [anno XIII, 47/3–settembre 1991].

*Quarto. Text in Italian. Plain thick wrappers. Printed dust jacket. 88 [xxxiv] pp. 194 illustrations. Articles and advertisements. Spine mildly sunned, otherwise a fine copy.*

**ORIGINAL EDITION.** Excellent monograph devoted to the work of Dutch architect, urban planner, and furniture designer Mart Stam.

**Mart Stam** (1899–1986) was a Dutch architect, urban planner, and furniture designer. Stam was extraordinarily well-connected, and his career intersects with important moments in the history of 20th-century European architecture, including chair design at the Bauhaus, the Weissenhof Estate, the “Van Nelle Factory”, an important modernist landmark building in Rotterdam, buildings for Ernst May’s New Frankfurt housing project then to Russia with the idealistic May Brigade, to postwar reconstruction in Germany.



53 [Schawinsky, Xanti] The Art Squad  
**SPACE TIME MATTER AND THEIR REALIZATION: XANTI** \$250  
 Brooklyn: The Art Squad [n.d.].

*Single 8.5 x 11 sheet printed in two colors [recto only] and folded twice to form announcement. Two exterior panels foxed, with spotting barely intruding into the centerfold. A very good copy of a rare piece of Graphic Design ephemera.*

**ORIGINAL EDITION.** 4.25 x 5.5 folded announcement for an address to the Art Squad by Xanti Schawinsky. Design credited to Herman Letterman; typography by the Composing Room; engravings by Quality Engraving Co.; and printing by Display Printers. A phenomenal piece of ephemera that captures the rapidly modernizing Graphic Design community in New York during the War Years. Of utmost rarity.

**Alexander “Xanti” Schawinsky** (1904–1979) was a first generation Bauhaus artist whose work reflected his lifetime of relocation—from Switzerland to Germany to Italy to the United States. He demonstrated expertise in multiple artistic realms, including avant-garde theater, experimental photography, the Bauhaus Jazz band, mechanical music and dance, and graphic design.

After studies in Dessau, he moved to Milan to work with Studio Boggeri where his photomontages for Olivetti bought him a certain level of fame. Schawinsky was invited to teach at Black Mountain College in 1936 and taught there for two years before moving to New York. He taught graphic design, drawing and painting at the City College Of New York and New York University between 1943 and 1945.





- 54 [Schmidt, Joost] Heinz Loew and Helene Nonne-Schmidt  
**JOOST SCHMIDT:  
 LEHRE UND ARBEIT AM BAUHAUS 1919-1932** \$150  
 Düsseldorf: Edition Marzona, n.d.

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

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

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

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

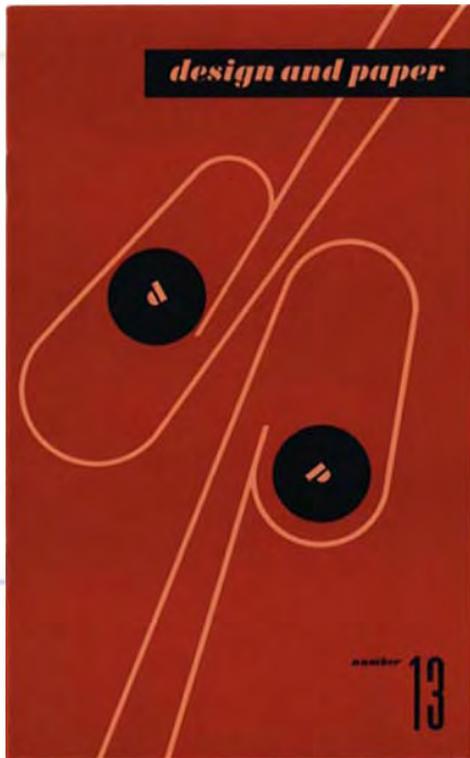
#### Ladislav Sutnar's First English-Language Publication

- 55 Sutnar, Ladislav  
**CONTROLLED VISUAL FLOW** \$500  
**[DESIGN AND PAPER NUMBER 13]**  
 New York: Marquardt & Company Fine Papers, n.d. [1943].

*Slim octavo. Stapled printed thick wrappers. 16 pp. Printed vellum slipsheet. Elaborate graphic design throughout. Design by the author. A fine, uncirculated copy.*

**ORIGINAL EDITION.** Number 13 in the promotional *Design and Paper* series, 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."



- 56 **DESIGN EXHIBITION** **\$500**  
Sutnar, Ladislav  
New York: The Composing Room/A-D Gallery, 1947.

*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.

- 57 **CATALOG DESIGN PROGRESS:  
ADVANCING STANDARDS IN VISUAL COMMUNICATION** **\$1,000**  
Sutnar, Ladislav and K. Lönberg-Holm  
New York: Sweet's Catalog Service, [F. W. Dodge Corporation] 1950.

*Oblong quarto. Five-color screen-printed glazed paper boards. Die-cut screen-printed dust jacket. Screen-printed plastic coil-binding. Unpaginated [106 pp.] Blue acetate frontis. Four title pages printed in color on heavier stock. Elaborate graphic design throughout by Sutnar. Jacket spine heel chipped and very faint fingerprint shadows. Board edges and tips slightly rubbed. Exceptionally well-preserved: a nearly fine copy in a nearly fine 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. 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.

"The function of an industrial catalog is to facilitate product selection by providing its users with an information tool adapted to his pattern of inquiry. The function of catalog design is to simplify an increasingly complex flow of product information through emphasis of visual means and through organization of a logical information sequence."



ING. GUSTAV PAVLÍK, ÚŘ. AUTORISOVANÝ CIVILNÍ INŽENÝR STAVEBNÍ A STAVITEL

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ING. GUSTAV PAVLÍK, ÚŘ. AUTORISOVANÝ CIVILNÍ INŽENÝR STAVEBNÍ A STAVITEL

TELEFON Č. 702.68

- Teige, Karel  
**58 "FOTOTYPOGRAFIE APPLIED PHOTOGRAPHY IN MODERN TYPOGRAPHY", TYPOGRAFIA [TECHNICAL JOURNAL OF CZECHOSLOVAK PRINTERS]** \$200  
Prague: Typografia Association [Volume 40, Number 8, August 1933].

*Slim folio. Text in Czech. Letterpress-scored thick wrappers. Stitched signatures. 24 pp. Period typographic designs and advertising. 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.

- [Teige, Karel]  
**59 53 RASSEGNA KAREL TEIGE: ARCHITETTURA E POESIA** \$100  
Bologna: Editrice Compositori srl [anno XV, 53/1, Marzo 1993].

*Slim quarto. Text in Italian. Thick printed French folded wrappers. 118 pp. Illustrated articles and trade advertisements. Wrappers lightly worn. A nearly fine copy.*

**ORIGINAL EDITION.** Devoted to the work of Karel Teige in all of his areas of expertise: architecture, typography, book design and collage. Includes illustrated essays by Rostislav Svacha, Simone Hain, Eric Dluhosch, Zdenek Primus, Karel Srp, Manuela Castagnara Codeluppi, Otakar Macel and Hans Cisarova.

*I consider covers as a manifesto of the book: and this is their true commercial mission, a fact that is confirmed by the editors. It is therefore important that they strike the onlooker in as meaningful and expressive a manner as possible. To achieve this purpose, it is indispensable that their composition be characterized by a somewhat provoking energetic and active chromatic and formal balance; since energy is required, banal regularity is excluded.*  
— Karel Teige

**Karel Teige** (1900–1951) is known mainly as a theorist of the fine arts and architecture, a columnist, critic, editor, and organizer of events on the Czech arts scene in the 1920s. He was also a leading figure of the avant-garde group Devetsil (1920–32), which included at various times hundreds of important figures in painting, literature, architecture, photography, film, and theater. In 1934 Teige joined the Prague Surrealists, and from that year till his premature death he made nearly four hundred collages.



Tschichold, Jan

## DIE NEUE TYPOGRAPHIE EIN HANDBUCH FÜR ZEITGEMÄSS SCHAFFENDE

\$1,000

Berlin: Verlag Des Bildungsverbandes der Deutschen Buchdrucker, 1928.

*Small quarto. Text in German. Black cloth-covered flexible boards stamped in silver. 240 pp. Typographic examples throughout. Black linen cloth slightly mottled, with spine cloth lightly sunned. Silver spine lettering rubbed off, with debossed words partially legible [as usual]. Former owners last name inked on front free endpaper. Layout and typography by the author. A well-preserved copy that is virtually unknown in the first edition. A book whose importance to the twentieth-century modern movement cannot be overstated. A very good copy.*

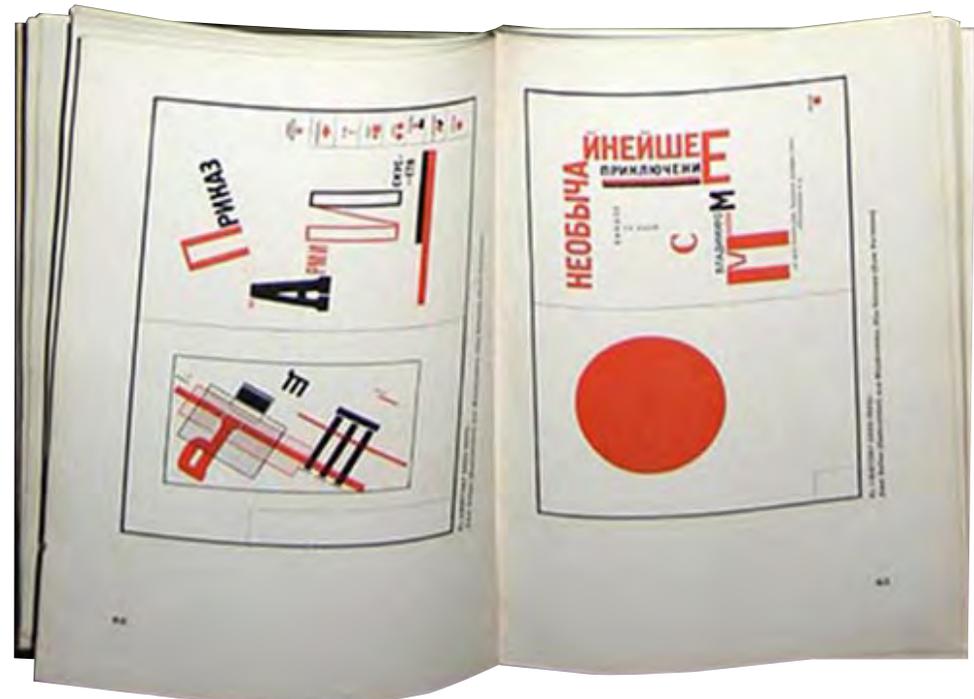
**FIRST EDITION.** Published by the educational wing of the German printing trade union. Contemporary readers will undoubtedly be surprised by this edition's pedagogical nature, due to the lengthy shadow this book has cast over the Modern Design Movement in the 85 years since its publication.

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.





**Gene and Helen Federico's Copy**

61 Tschichold, Jan **TYPOGRAPHISCHE GESTALTUNG** \$750

Basel: Benno Schwabe, 1935.

*Small quarto. Text in German. 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 Werbergestalter* (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.

62 Tschichold, Jan [Designer] and R. B. Fishenden [Editor] **THE PENROSE ANNUAL REVIEW OF THE GRAPHIC ARTS VOLUME 40** \$300

London: Lund Humphries, 1938.

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

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

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

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

- 63 [TYPOGRAPHY] Frantisek Marek [Editor] **\$100**  
**TYPOGRAFIA**  
**TECHNICAL JOURNAL OF CZECHOSLOVAK PRINTERS**  
 Prague: Typografia Association, [Volume 42, No. 1, January 1935].

*Text in Czech. Photographically illustrated wrappers. 38 [viii] pp. Typofoto cover design by Vilem Ambrosi featuring a Josef Sudek image. Wrappers lightly spotted. A nearly fine copy.*

**ORIGINAL EDITION.** Contents include illustrated articles on photography, including *Reportazni Fotografie* by Jiri Jenicek, *Fotograficky Aparat v Dilne Typografu Navrhare* by Jindra Vichnar, *Typografova Spoluprace s Foto-grafem* by Vilem Ambrosi, *Fotografie mluvi za sta Slov* by Milos Bloch, vintage advertisements and more.

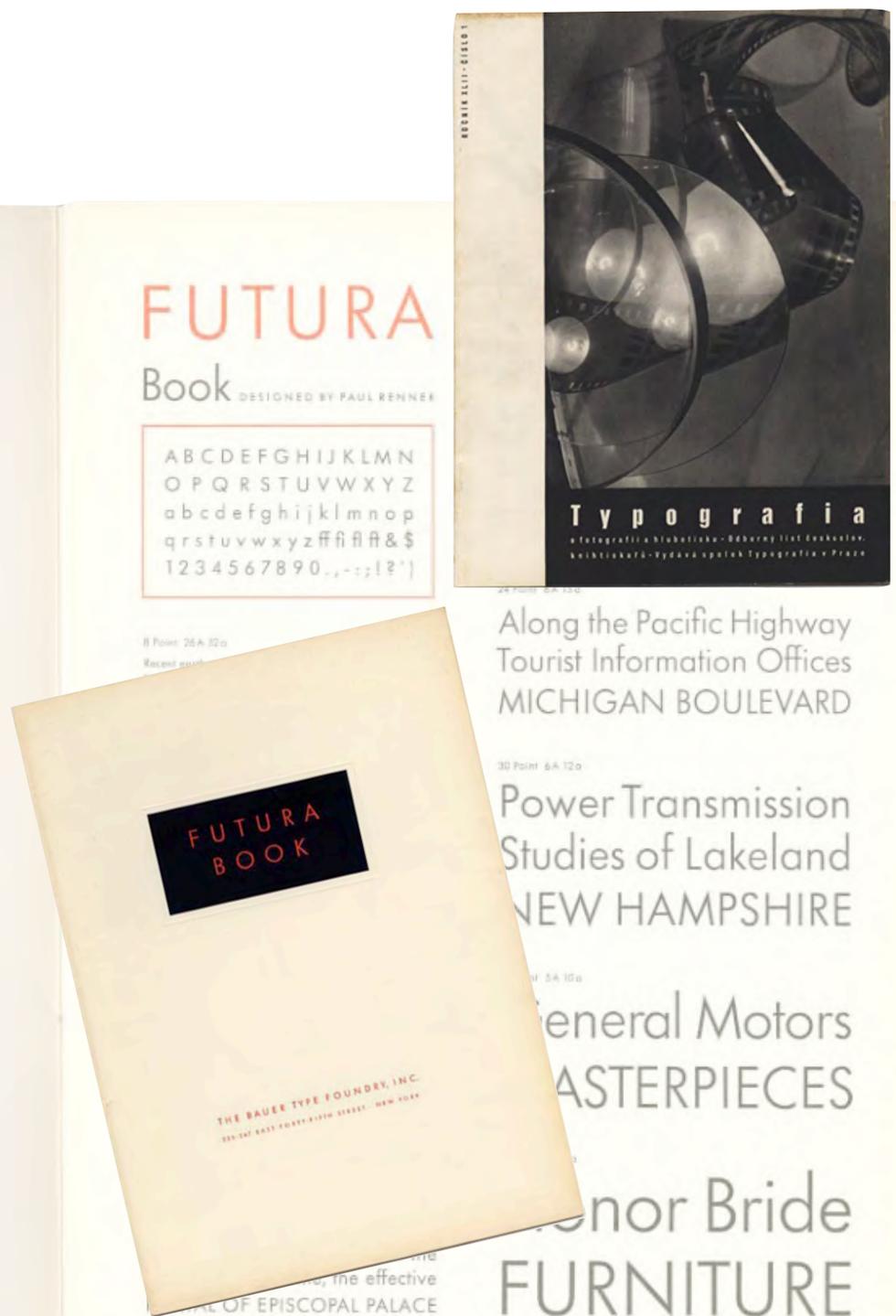
- 64 [TYPOGRAPHY] Paul Renner, The Bauer Type Foundry **\$100**  
**FUTURA BOOK**  
 New York/Frankfurt am Main: The Bauer Type Foundry, Inc., n.d.

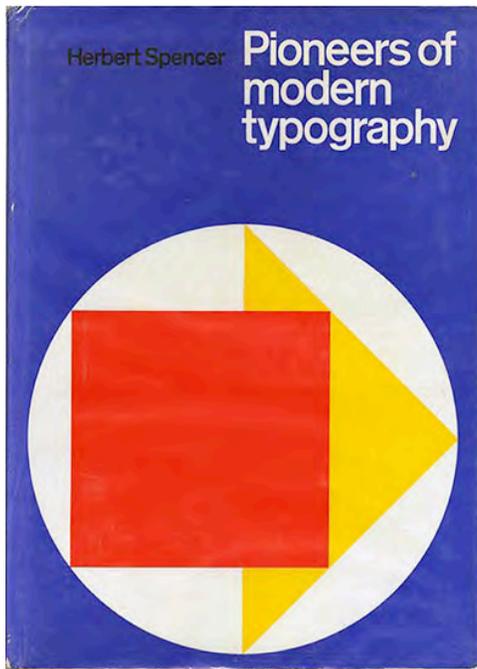
*Slim octavo. String bound printed and embossed wrappers. 10 pp. Typesetting examples printed in two colors throughout. Wrappers lightly tanned. A fine, fresh example.*

**ORIGINAL EDITION.** The slogan *Futura: die Schrift unserer Zeit* [the typeface of our time] captured the excitement generated by the release of Paul Renner's Futura by the Bauer Type Foundry in 1927. Since then, Futura has been one of the few products that has lived up to its own marketing hyperbole.

Futura is the font most readily associated with Jan Tschichold's idea that New Typography must be characteristic of the modern age, with its' pure geometry perfectly reflecting the industrial culture of postwar Europe. When Tschichold lauded the engineer whose work is marked by "economy, precision and the use of pure constructional forms that correspond to the functions of the object," he could have been describing Renner's typeface.

**Paul Renner** (1878–1956) was a central figure in the German artistic movements of the 1920s and 1930s, becoming an early and prominent member of the Deutscher Werkbund while creating his first book designs for various Munich-based publishers. As the author of texts such as *Typografie als Kunst* (*Typography as Art*) and *Die Kunst der Typographie* (*The Art of Typography*) he created a new set of guidelines for balanced book design. Renner taught with Jan Tschichold in the 1930s and was a key participant in the heated ideological and artistic debates of that time.

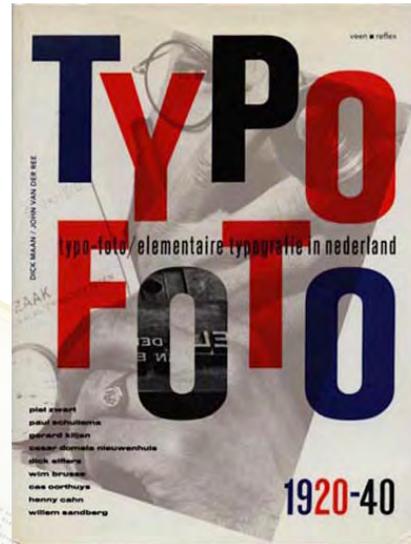




- 65 [TYPOGRAPHY] Spencer, Herbert  
**PIONEERS OF MODERN TYPOGRAPHY** \$350  
New York: Hastings House, 1970.

*Tall octavo. Yellow cloth stamped in red. Printed dust jacket. Multi-colored endpapers. 160 pp. 161 color and black and white reproductions printed on a variety of paper stocks. Laminated dust jacket faintly worn at spine heel and crown. A fine copy in a nearly fine dust jacket. Uncommon thus.*

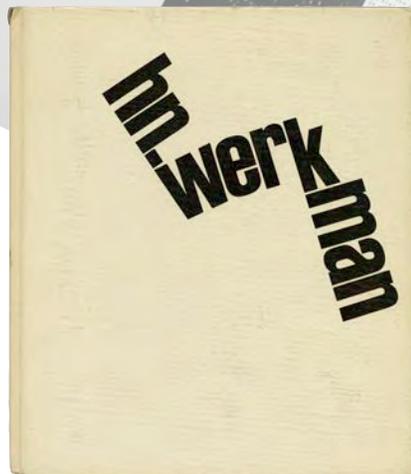
**FIRST AMERICAN EDITION.** In their Ex Libris catalogs Arthur and Elaine Lustig Cohen simply referred to this book as "The Bible."



- 66 [TYPOGRAPHY] Maan, Dick and John Van Der Ree  
**TYPO-FOTO** \$300  
**ELEMENTAIRE TYPOGRAFIE IN NEDERLAND 1920-1940**  
Antwerp: Veen/Reflex, 1990.

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

**FIRST EDITION.** Superb overview of Dutch Avant-Garde typography from 1920-1940, with individual sections and biographies of Piet Zwart, Paul Schuitema, Gerard Kiljan, Cesar Domela Nieuwenhuis, Dick Elffers, Wim Brusse, Cas Oorthuys, Henny Cahn and Willem Sandberg.



- 67 [Werkman, Hendrik N.] Fridolin Müller [Editor]  
**H. N. WERKMAN** \$300  
Teufen: Verlag Arthur Niggli, 1967.

*Square quarto. Tri-lingual edition in English, German and French. Decorated glazed paper boards [as issued]. 104 pp. 79 plates. 14 color plates. White glazed boards ever so slightly rubbed, with spine crown mildly split and spine heel rounded. A nearly fine copy. Rare thus.*

**FIRST EDITION:** VOLUME TWO IN A PROJECTED FOUR-VOLUME SET CALLED DOCUMENTS IN THE VISUAL ARTS [see item 68]. The most extensive published collection of Werkman's typography to date. Beautifully designed and printed by Verlag Arthur Niggli 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.

Dutch designer and printmaker **Hendrik Werkman** (1882-1945) is best known for his innovative printing techniques and avant-garde typography. As publisher of *De Blauwe Schuift*, a series of underground booklets produced by Jewish dissident poets and writers during the Nazi occupation of Holland, Werkman was imprisoned by German secret police in 1945 and executed without trial just three days before the country's liberation.

- 68 [Zwart, Piet] Fridolin Müller [Editor]  
**PIET ZWART** \$350  
 Teufen: Verlag Arthur Niggli, 1966.

*Tri-lingual edition in English, German and French. Square quarto. Glazed and decorated paper covered boards. 112 pp. 95 color plates. Glazed boards lightly scuffed [as usual]. Discounting the minor wear to the glazed boards, this is the finest copy of this volume we have handled. A nearly fine copy. Scarce in this condition.*

**FIRST EDITION** [unusual variant with a Neue Chemigraphie AG / Karl Nilitschka attribution to title page]. Beautifully designed and printed in Switzerland with the plate engraving and printing setting a new standard for the reproduction of the presented artwork.

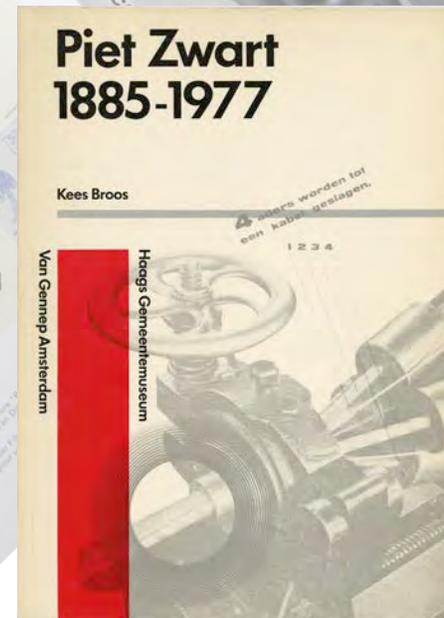
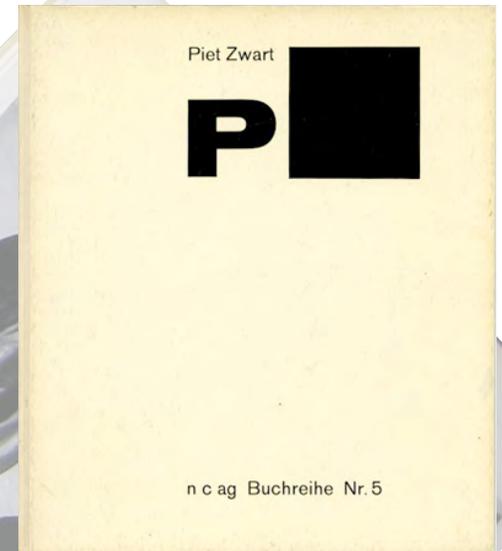
- 69 [Zwart, Piet] Kees Broos  
**PIET ZWART 1885-1977** \$75  
 Amsterdam: Haags Gemeentemuseum Van Gennep Amsterdam, 1973.

*Text in Dutch. Octavo. Thick photo illustrated wrappers. 96 pp. Well illustrated throughout. Wrappers lightly worn. A very good or better copy.*

**SECOND EDITION FROM 1982. Piet Zwart** (1885-1972) worked in many spheres, including graphic design, architecture, furniture and industrial design, painting, writing, photography, and design education. His association with the Avant-garde and his acquaintance with artists such as Kurt Schwitters, Theo Van Doesburg, Vilmos Huszar, and El Lissitzky all helped to crystallize his own convictions and aesthetic visions.

In 1923 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.

Zwart referred to himself as a Typotekt, 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."



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