

Museum of Modern Art

modernism101

design

books

2015 Catalog

ORIENTAL-ART

FAUVISM
1905 Paris

NEGRO SCULPTURE

CUBISM
1906-08 Paris

MACHINE ESTHETIC

SUPREMATISM
1913 Moscow

FUTURISM
1910 Milan

ORPHISM
1912 Paris

CONSTRUCTIVISM
1914

Brancusi
Paris

DE STIJL and
NEOPLASTICISM
Leyden
1916
Berlin
Paris

(ABSTRACT)
EXPRESSIONISM
1911
Munich

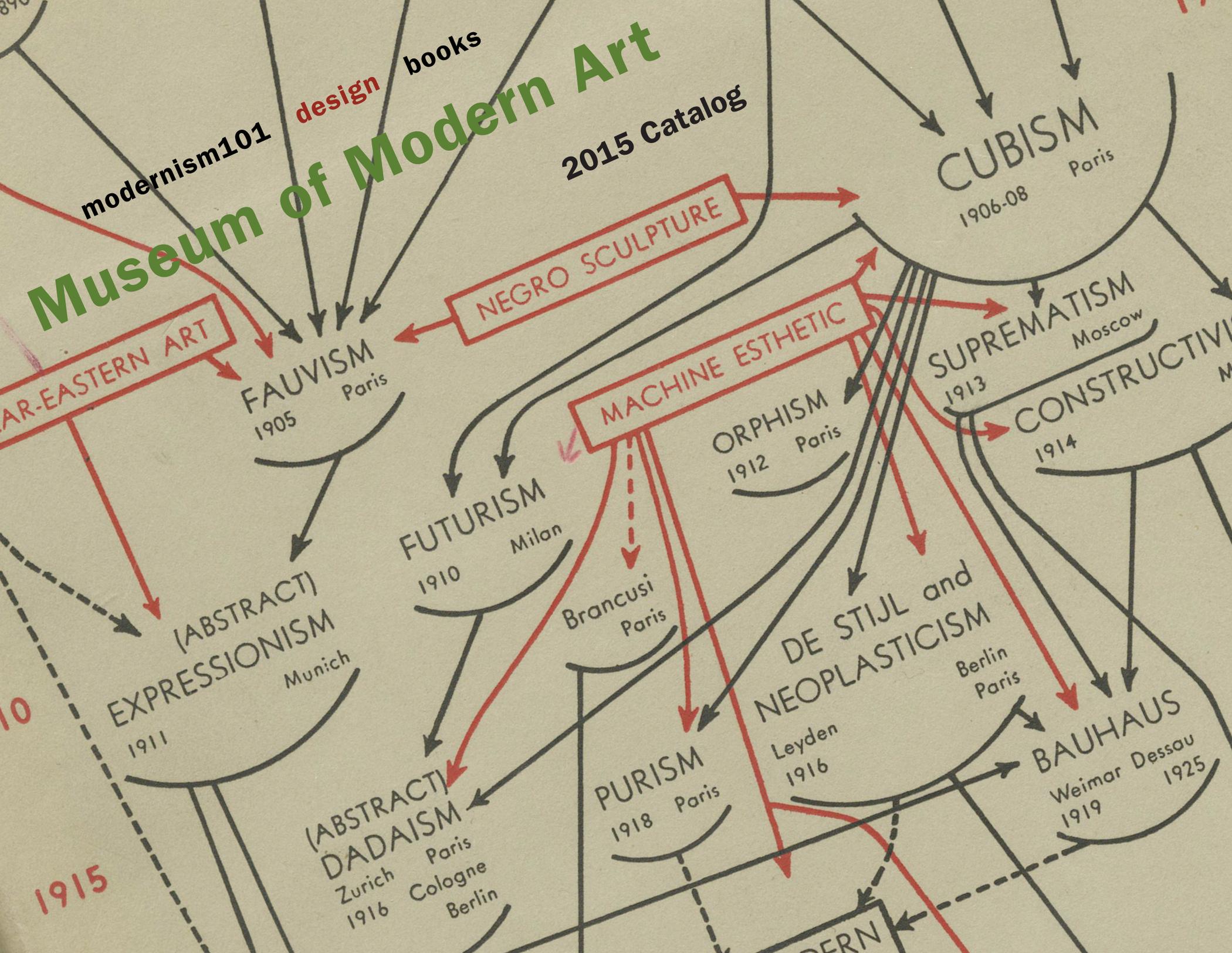
(ABSTRACT)
DADAISM
1916
Paris
Zurich
Cologne
Berlin

PURISM
1918 Paris

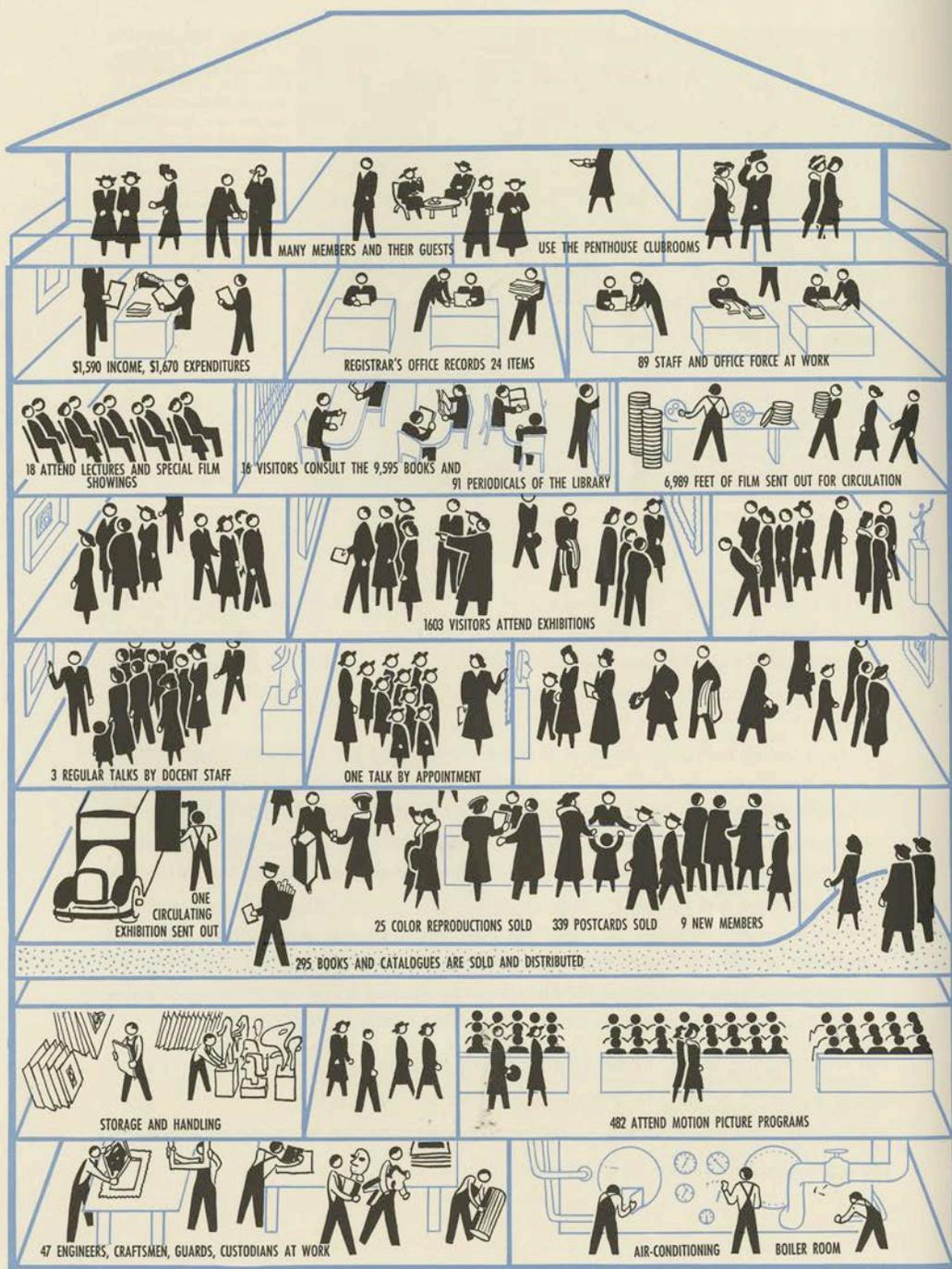
BAUHAUS
1919
Weimar Dessau

1915

MODERN



AVERAGE DAY AT THE MUSEUM



PICTOGRAPH CORPORATION

MUSEUM PUBLICATIONS ARE AN IMPORTANT EXTENSION of museum activities as they provide a permanent record of an exhibition that frequently involved months of research and a great deal of time and money to assemble. From its inception in 1929 the staff of the Museum of Modern Art paid meticulous attention to the publications issued under the MoMA imprimatur.

From the pairing of Paul Renner's *Futura* (1927) in a bold asymmetric composition printed in black and red on white semi-gloss paper for Paul Klee's first comprehensive American exhibition [item 2] to the choice of Rudolf Koch's expressionist Neuland Inline (1923) letterpressed on brown kraft paper for Max Weber's retrospective [item 3], the anonymous MoMA Publication Designers ushered in a new era of catalog design—an era where form actually mirrored content.

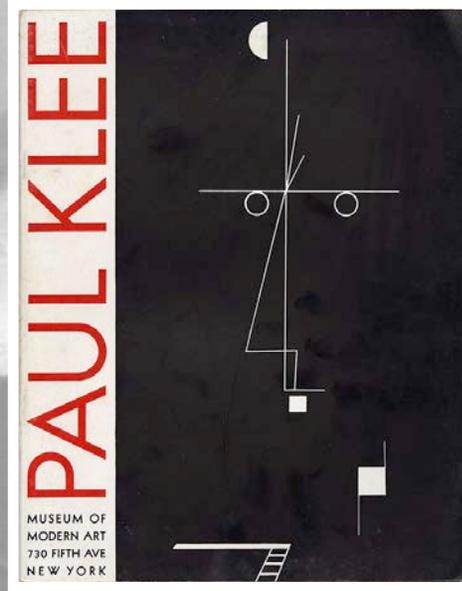
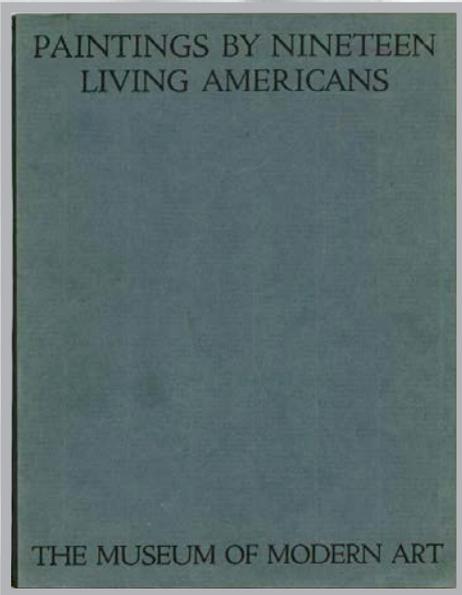
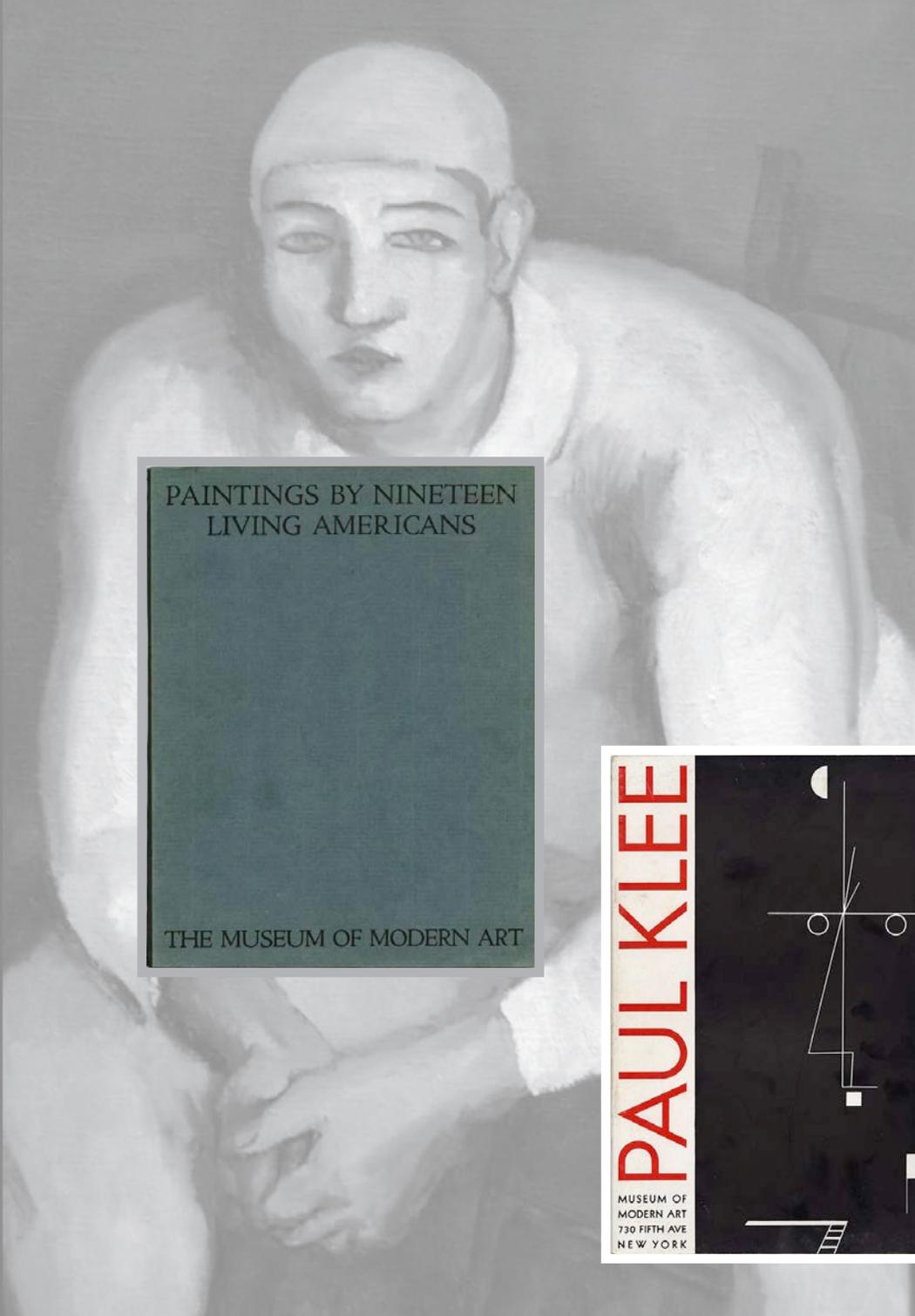
The cover of MODERN ARCHITECTURE: INTERNATIONAL EXHIBITION [item 9] presented a physical manifestation of the new *International Style*: a flat white plane asymmetrically divided by a bleeding halftone photograph and *Futura*—hand-set in red naturally—freely spanning the margin width.

This dialogue between form and content reached its apogee in April 1936 with CUBISM AND ABSTRACT ART [item 12] when Alfred H. Barr, Jr. synthesized his wide-ranging and inclusive view of the Modern movement and gave it physical form as a diagram—a family tree of Modern Art. Barr's diagram was both high-brow and low-brow ten years before Kirk Varnedoe was even born and used a precise objective language that described—without obscure polemic and with riveting specificity—the actual look of this new art.

By the time Monroe Wheeler was named Director of Publications in 1938, the Museum had already established a formidable track record of working with artists and designers such as László Moholy-Nagy [item 13], E. McKnight Kauffer [item 15, 24, 25, 26], A. M. Cassandre, and Herbert Bayer [item 18]. After the war Lester Beall, Ladislav Sutnar, Paul Rand [item 34], Eric Nitsche [item 39], Leo Lionni [item 40], Alvin Lustig [item 41], and Noel Martin [item 43] continued blurring the lines between commercial and fine art through their MoMA commissions and contributions.

Scrolling through this catalog we hope you may discern the a specific branch of the evolutionary tree of American Graphic Design as practiced by the anonymous—and sometimes contractually credited—craftsmen in the Publications Department of the Museum of Modern Art. It is to all of these anonymous designers and typesetters that we respectfully dedicate our tenth catalog.

Average Day at the Museum by the Pictograph Corporation [item 23], an information graphic chart utilizing Rudolf Modley's Pictorial Statistics, the American version of Otto Neurath's Isotypes. Modley was a student of Neurath who brought the Isotype theories to the USA when he founded the Pictograph Corporation in 1934 after working for the Chicago Museum of Science and Industry.



1 **PAINTINGS BY NINETEEN LIVING AMERICANS** \$100
New York: Museum of Modern Art, January 1930.

Slim quarto. Thick printed wrappers with black cloth spine. 88 pp. 38 black and white illustrations. Catalog of 104 works. Spine crown and heel lightly worn. Wrappers lightly edge worn. Pencil check-marks to acknowledgments page. A very good or better copy.

FIRST EDITION [2,250 COPIES]. Catalog of the Museum of Modern Art's second exhibition—from December 13, 1929 to January 12, 1930—and its first featuring American artists, selected by a vote of the trustees from a list of over one hundred contemporary artists.

Catalog of 104 works by Charles E. Burchfield, Charles Demuth, Preston Dickinson, Lyonel Feininger, George Overbury "Pop" Hart, Edward Hopper, Bernard Karfiol, Rockwell Kent, Walt Kuhn, Yasuo Kuniyoshi, Ernest Lawson, John Marin, Kenneth Hayes Miller, Georgia O'Keeffe, Jules Pascin, John Sloan, Eugene Speicher, Maurice Sterne and Max Weber, with biographical notes and collections for each.

Barr wrote in his foreword that his selection was "deliberately eclectic" and that his aim was to offer a view of the "principal tendencies in contemporary American painting." All the painters in the show are figurative. Their concern is everyday life. For the most part, their work is not narrative."

2 **PAUL KLEE** \$250
New York: Museum of Modern Art, March 1930.

Slim quarto. Printed stapled wrappers. 32 pp. 10 black and white plates. 63 works listed. Wrappers lightly dust spotted and worn. Text and illustrations fresh and clean. Catalog of Klee's first comprehensive exhibition in the United States. A very good or better copy.

FIRST EDITION [1,000 COPIES]. Published on the occasion of the exhibition held at the Museum of Modern Art from March 13 to April 2, 1930. Alfred H. Barr contributed a four-page introduction for this catalog of Klee's first comprehensive exhibition in the United States.

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 nonbelievers. "He had only a small circle of enthusiastic followers," 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."

3 Alfred H. Barr, Jr.
**MAX WEBER RETROSPECTIVE
EXHIBITION 1907-1930** \$100

New York: Museum of Modern Art, March 1930.

*Slim quarto. Printed thick brown stapled wrappers. 24 pp.
19 black and white plates. 99 works listed. Wrappers lightly worn.
Small ink stain to margin of last two pages, otherwise text and
illustrations fresh and clean. A very good or better copy.*

FIRST EDITION [1,000 COPIES]. Published on the occasion of the Museum of Modern Art Exhibit 4 from March 13–April 2, 1930.

In 1930 Weber was included in the *Nineteen Living Americans* exhibition at the new Museum of Modern Art, and in 1930 the museum gave him a large retrospective show, its first of a living American. That year the Downtown Gallery also published Holger Cahill's excellent monograph on him, one of the earliest books on an American of the modern movement, and still one of the best.

4 Alfred H. Barr, Jr.
**CHARLES BURCHFIELD
EARLY WATERCOLORS 1916-1918** \$100

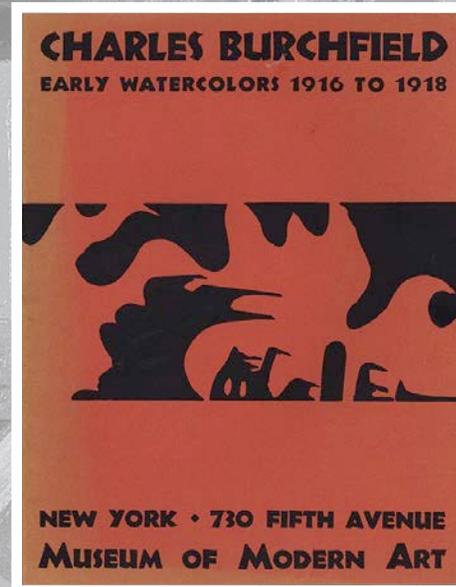
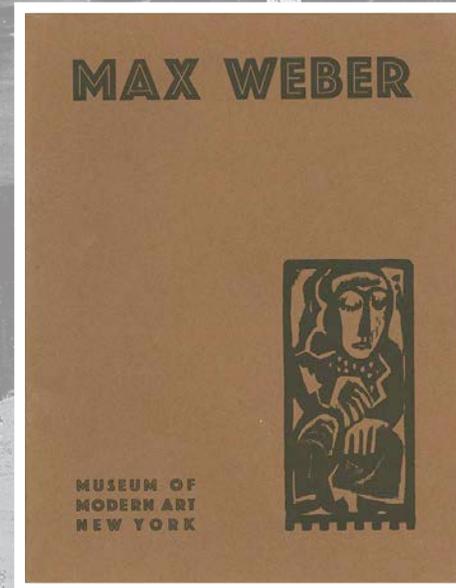
New York: Museum of Modern Art, April 1930.

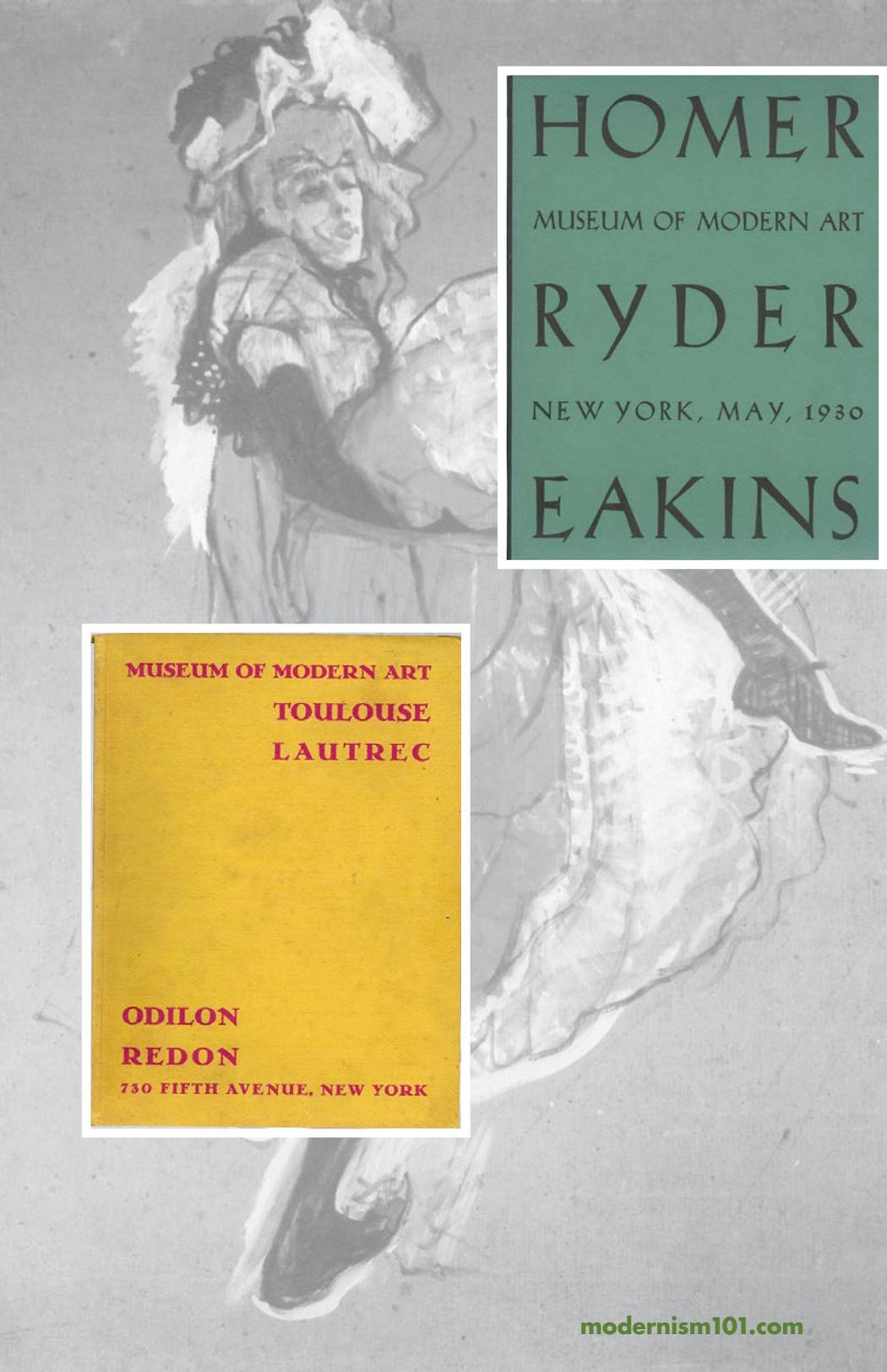
*Slim quarto. Printed thick orange stapled wrappers. 24 pp.
12 black and white plates. 27 works listed. Wrappers lightly
worn and sun faded. Text and illustrations fresh and clean. A
very good or better copy.*

FIRST EDITION [1,000 COPIES]. Published on the occasion of the Museum of Modern Art Exhibit #5b from April 11–27, 1930, the exhibition that launched Burchfield's career with major national recognition.

"In 1930, his work was the subject of the Museum of Modern Art in New York's first one-person exhibition, *Charles Burchfield: Early Watercolors 1916-1918*. He was included in the Carnegie Institute's The 1935 International Exhibition of Paintings, in which his painting *The Shed in the Swamp* (1933-34) was awarded second prize. In December 1936 Life magazine declared him one of America's ten greatest painters in its article *Burchfield's America*.

"President Lyndon B. Johnson eulogized the artist in a letter dated November 14, 1967. President Johnson wrote "He [Burchfield] was artist to America." [The Burchfield Penney Art Center, SUNY Buffalo]





HOMER

MUSEUM OF MODERN ART

RYDER

NEW YORK, MAY, 1930

EAKINS

MUSEUM OF MODERN ART
TOULOUSE
LAUTREC

ODILON
REDON

730 FIFTH AVENUE, NEW YORK

- 5 **SIXTH LOAN EXHIBITION** \$50
WINSLOW HOMER, ALBERT P. RYDER, THOMAS EAKINS
New York, Museum of Modern Art, May 1930.

Slim quarto. Thick printed wrappers with black cloth spine. 32 pp. [34] black and white illustrations. Catalog of 119 works. Wrappers lightly curled. A very good or better copy.

FIRST EDITION [1,000 COPIES]. Published on the occasion of the Museum of Modern Art MoMA Exhibit 6 from May 6–June 4, 1930. Introductory essays on the three painters represented by Mather (Homer), Burroughs (Ryder), and Goodrich (Eakins). Introduction by Albert H. Barr, Jr.

“This exhibition which had been eagerly expected had to be postponed from its originally scheduled date in March because of a special exhibition of Eakins work at the Pennsylvania Museum of Art occasioned by the gift by Mrs. Eakins to that institution of many of her husband’s works. As a result it was necessary to postpone the exhibition of the Museum of Modern Art until after the closing of the Philadelphia exhibition.” [Museum of Modern Art press release, May 4, 1930]

- 6 **TENTH LOAN EXHIBITION** \$100
TOULOUSE LAUTREC, ODILON REDON
New York: Museum of Modern Art, February 1931.

Slim quarto. Printed thick yellow wrappers. 29 pp. [41] black and white plates. Checklist of 105 items. Wrappers lightly worn and soiled. Foxing early and late. A nearly very good copy.

FIRST EDITION [1,000 COPIES]. Published on the occasion of the Museum of Modern Art Exhibit 10 from February–March 2 1931.

“The comprehensive exhibition of Toulouse-Lautrec held at the Art Institute of Chicago from December 3rd to January 18th this year, has already received much comment in the press as the largest and most important exhibition of Lautrec ever shown in America.

“While the work by Lautrec to be shown will outweigh that of Odilon Redon in quantity it is felt that the exhibition of the two men together is interesting in pointing two important phases of fin de siècle painting in France. In its first great loan exhibition in 1929 the museum presented Cezanne, Gauguin, Seurat, and Van Gogh, four recognized leaders of late 19th Century French painting, the Lautrec/Redon exhibition will in a sense fill in the background against which these masters worked, and at the same time present a significant polarity in the sharp realism of Lautrec and the misty symbolism of Redon.” [Museum of Modern Art press release, January 18, 1931]

Alfred H. Barr, Jr.

7 GERMAN PAINTING AND SCULPTURE \$200

New York: Museum of Modern Art, March 1931.

Slim quarto. Printed thick tan wrappers with tipped-in color plate. 43 pp. followed by 46 black and white plates. 99 works listed. Wrappers lightly worn with a faint stain to front panel. Endpapers lightly foxed, but text and illustrations fresh and clean. A very good or better copy.

FIRST EDITION [1,500 COPIES]. Published on the occasion of the Museum of Modern Art MoMA Exhibit 11 from March 13–April 26, 1931.

Features work by Willy Baumeister, Max Beckmann, Heinrich Campendonk, Otto Dix, George Grosz, Erich Heckel, Karl Hofer, Ernst Ludwig Kirchner, Paul Klee, Paul Kleinschmidt, Oskar Kokoschka, Franz Marc, Paula Modersohn-Becker, Johannes Molzahn, Otto Mueller, Emil Nolde, Max Pechstein, Christian Rohlf, Oskar Schlemmer, Karl Schmidt-Rottluff, Georg Schrimpf, Ernst Barlach, Rudolf Belling, Ernesto De Fiori, Georg Kolbe, Gerhard Marcks, and Renée Sintenis.

“While some of the artists have been previously shown in New York, many of them are practically unknown, and it is expected that the exhibition will arouse surprise and controversy by presenting a representative survey of an important aspect of European art which has been unduly obscured in America by the emphasis on French art during and since the war.” [Museum of Modern Art press release, March 13, 1931]

A. Conger Goodyear [memorial]

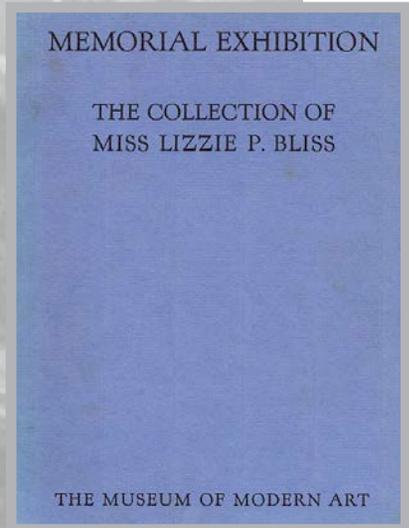
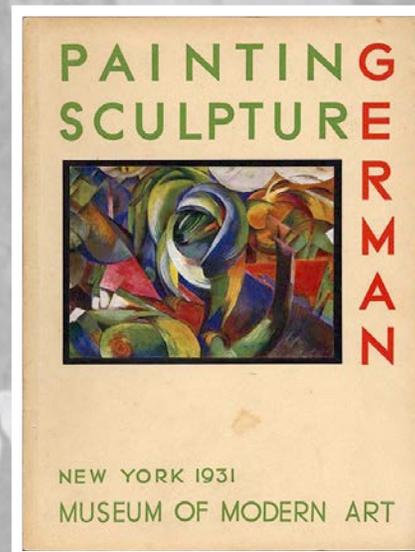
8 MEMORIAL EXHIBITION THE COLLECTION OF THE LATE LILLIE P. BLISS \$150

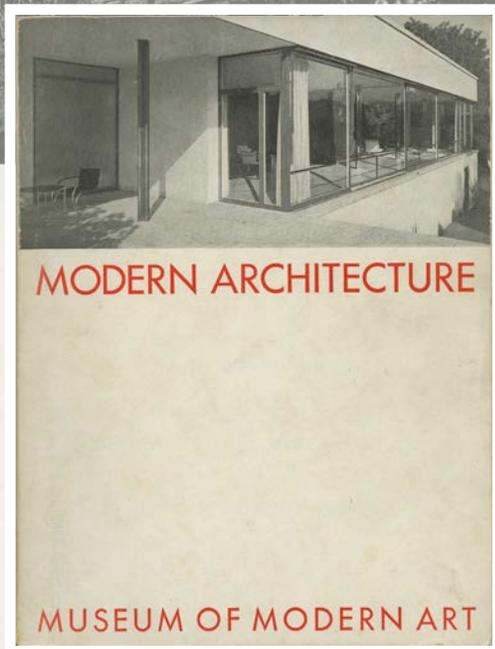
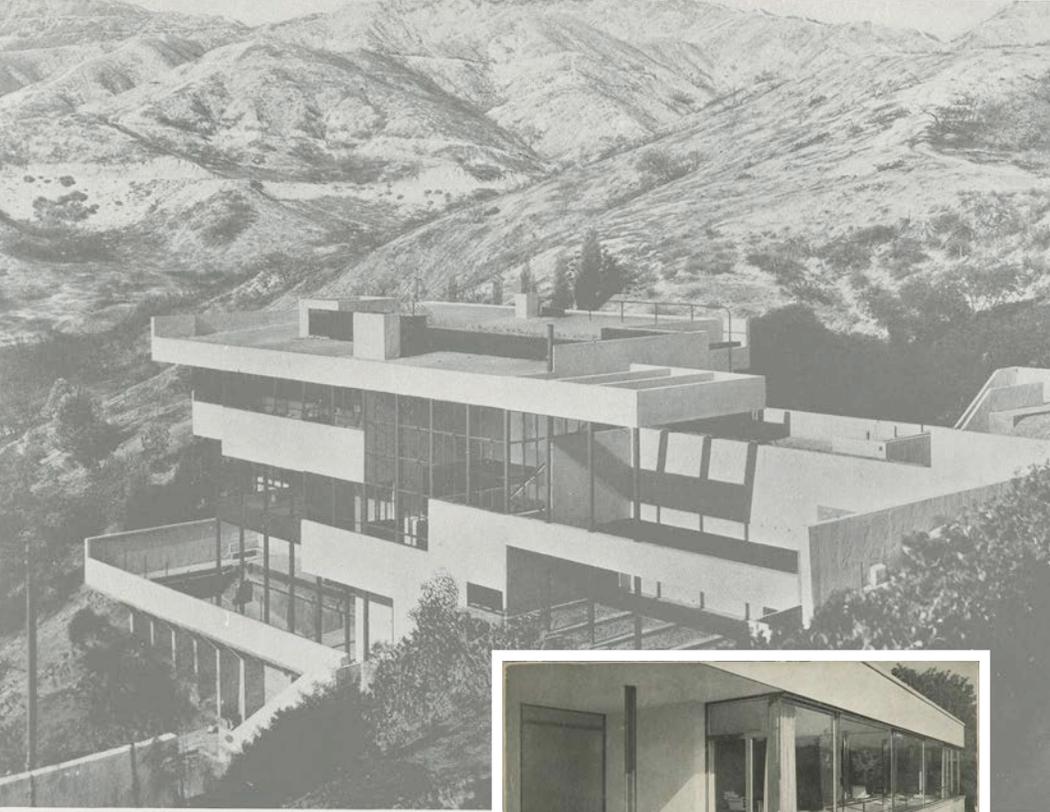
New York: Museum of Modern Art, May 1931.

Slim quarto. Printed thick blue wrappers. 39 pp. followed by 62 black and white plates. 149 works listed. Wrappers lightly worn and spine rolled. Endpapers dust spotted. Text and illustrations fresh and clean. A very good copy. Rare.

FIRST EDITION [1,000 COPIES]. Published on the occasion of the Museum of Modern Art Exhibit 12 from May 17–October 6, 1931.

“The group of paintings, watercolors, drawings, and prints bequeathed to the Museum of Modern Art constitutes one of the outstanding collections of work by nineteenth and twentieth century French masters in the United States. It includes an oil painting and prints by Daumier, eleven oils and ten water-colors by Cezanne, *Port-en-Bessin*, one of the few paintings by Seurat in New York, as well as rare and distinguished drawings by Seurat. There is also important work by Degas, Derain, Gauguin, Matisse, Modigliani, Picasso, Redon, Renoir, Henri Rousseau, Segonzac, Signac, and Toulouse-Lautrec. [Museum of Modern Art press release, May 17, 1931]





Alfred H. Barr, Jr., Henry-Russell Hitchcock, Jr.,
Philip Johnson and Lewis Mumford

9 **MODERN ARCHITECTURE
INTERNATIONAL EXHIBITION**

\$1,500

New York: Museum of Modern Art, February 1932.

Quarto. Thick photo illustrated wrappers. 200 pp. Text, plates and diagrams. Red spine titles sun faded. Lower spine starting to roll and wrappers lightly soiled. A very good or better copy of a rare title.

FIRST EDITION [2,500 COPIES]. Published on the occasion of the Exhibition from February 10 to March 23, 1932. Includes lengthy illustrated sections with models, chronologies and bibliographies on Frank Lloyd Wright, Walter Gropius, Le Corbusier, J. J. P. Oud, Mies van der Rohe, Raymond M. Hood, Howe and Lescaze, Richard Neutra, and the Bowman Brothers.

“Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor,” Alfred H. Barr, Jr. pointed out in his foreword to the exhibition catalog.

“As a result of forty years of successive and simultaneous architectural fashions, the avenues of our greatest cities, our architectural magazines and annual exhibitions are monuments the capriciousness and uncertainty of our architecture.

“The present exhibition is an assertion that the confusion of the past forty years, or rather of the last century, may shortly come to an end.” [Museum of Modern Art press release, February 6, 1932]

Terence Riley noted that the early taste makers at MoMA understood their job was to separate “the wheat from the chaff.” Few people rose to that challenge with more vigor than Philip Johnson, the young head of the Department of Architecture and Design. Alfred Barr’s insistence on including Architecture and Design as a fully functioning department within MoMA was a radical curatorial departure, which seems only obvious today.

Philip Johnson, Alfred H. Barr, Jr. and Henry-Russell Hitchcock codified their observations about modern architecture in this landmark 1932 exhibition. The show was profoundly influential and is seen as the introduction of modern architecture and architects Le Corbusier, Gropius, and Mies van der Rohe to the American public. The exhibition was also notable for a controversy: architect Frank Lloyd Wright withdrew his entries in pique that he was not more prominently featured.

10

Lincoln Kirstein and Julien Levy [essays]
**MURALS BY AMERICAN PAINTERS
AND PHOTOGRAPHERS**

\$250

New York: Museum of Modern Art, May 1932.

Slim quarto. Thick printed wrappers. [62] pp. 61 black and white illustrations. Light wear overall with a few random spots to rear wrapper. Some offsetting throughout illustrated section. First MoMA exhibition to include photography. A very good or better copy.

FIRST EDITION [2,000 COPIES]. Published on the occasion of the 16th exhibition held at the Museum of Modern Art from May 3–May 31, 1932. Lincoln Kirstein contributed an essay on Mural painting and Julien Levy wrote about Photo Murals. An important early catalog that includes a number of experimental photographic murals utilizing photomontage techniques.

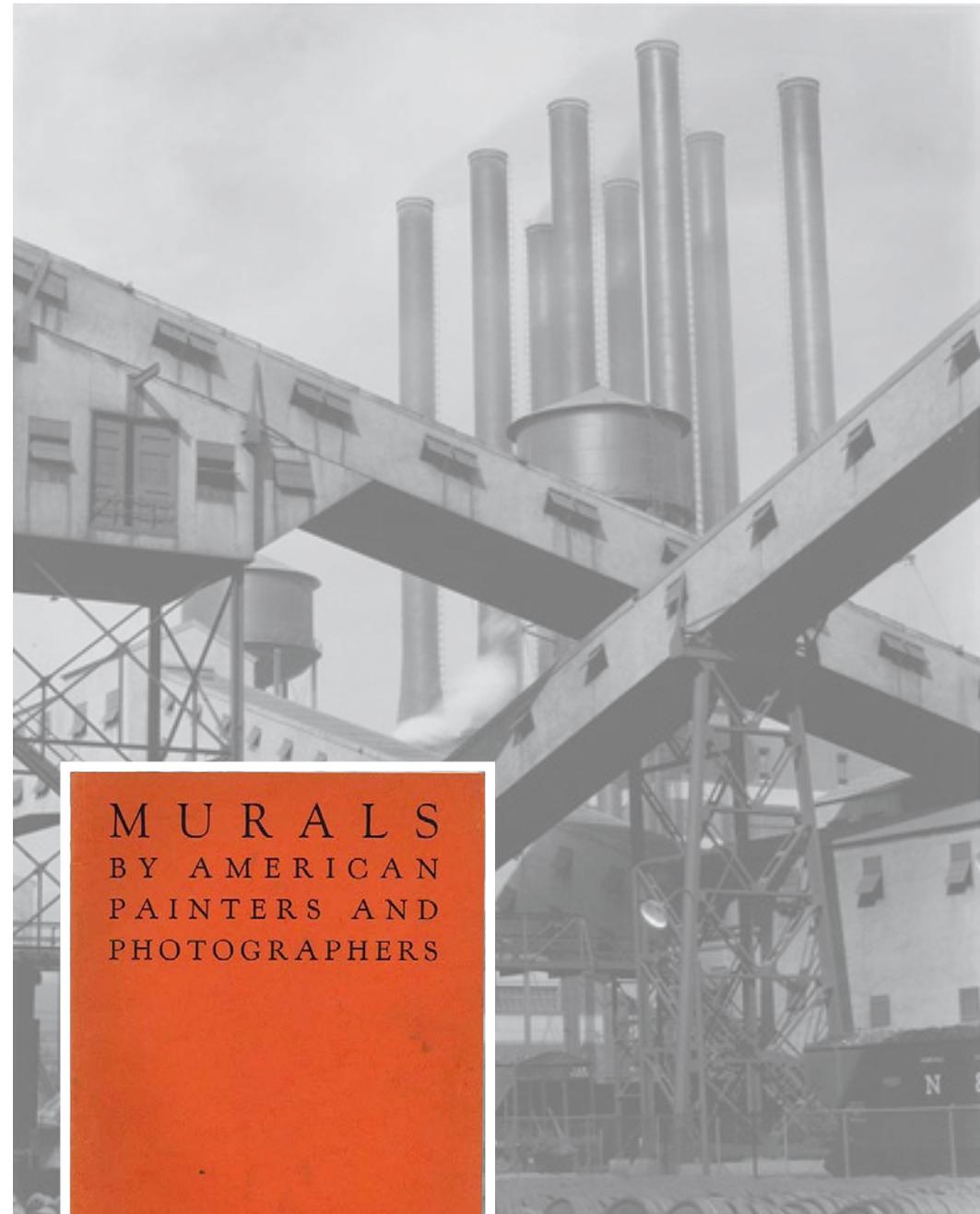
“This exhibition marks an important innovation in the program of the Museum of Modern Art. So far as I know, no museum has ever attempted to assemble such a comprehensive group of large mural paintings and photo-murals so that the public may have a chance to make comparisons.”

—Alfred H. Barr, Jr.

Includes short biographies and details of painted mural work by Jane Berlandia, Edward Biberman, George Biddle, Henry Billings, Louis Bouchéglenn Coleman, James Edward Davis, Stuart Davis, Philip Evergood, Ernest Fiene, Stefan Hirsch, Morris Kantor, Benjamin Kopman, Thomas Lafarge, Monty Lewis, William Littlefield, Reginald Marsh, Kimon Nicolaidis, Georgia O’Keefe, Henry Varnum Poor, Philip Reisman, Ben Shahn, Byron Thomas, Franklin Watkins, and Thomas M. Wood. Also includes short biographies of muralists Maurice Becker, Mordi Gassner, Yun Gee, Hugo Gellert, Bertram Goodman, William Gropper, Karl Knaths, Edward Laning, Jan Matulka, and Maurice Sterne.

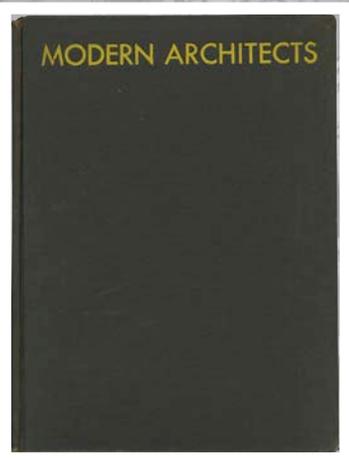
Includes short biographies and Photo Mural work by Berenice Abbott, Maurice Bratter, Hendrick V. Duryea & Robert E. Locher, Arthur Gerlach, George Platt Lynes, William M. Rittase, Thurman Rotan [B. Waco, Texas], Charles Sheeler, Stella Simon, Edward Steichen, and Luke H. Swank. Also includes short biographies of Photo Muralists Emma Little & Joella Levy.

“The exhibition, which has been in preparation for several months, has attracted advance comment throughout the country because of the increasing interest in mural decoration. It comes at a time when there is widespread discussion of the problem of who is to do the murals of the nation’s great buildings. The artists whose work will be shown are all American born, or hold United States citizenship papers. Many of them are young painters who have never had a chance to express their ideas in wall decoration, although their work has shown their interest in composing decorations on a large scale.” [Museum of Modern Art press release, August 23, 1932]



MURALS
BY AMERICAN
PAINTERS AND
PHOTOGRAPHERS

MUSEUM OF MODERN ART



Alfred H. Barr's Home Copy

Alfred H. Barr, Jr., Henry-Russell Hitchcock, Jr., Philip Johnson and Lewis Mumford

11 MODERN ARCHITECTS \$1,000

New York: Museum of Modern Art and W. W. Norton and Company, Inc., [1932].

Quarto. Black cloth titled in yellow. 200 pp. Text, plates and diagrams. Alfred H. Barr, Jr.'s pencil signature [Barr / (home)] to front free endpaper. Several examples of penciled marginalia to textblock. Front hinge tender, but a nearly fine copy of a rare title.

FIRST EDITION. Cloth trade edition of the *Modern Architecture: International Exhibition* catalog published in 1932. This cloth edition is now less common than the exhibition catalog.

Alfred H. Barr, Jr.
12 CUBISM AND ABSTRACT ART SOLD

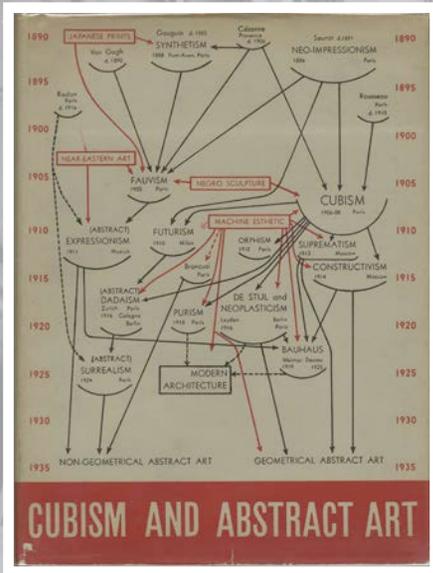
[PAINTING, SCULPTURE, CONSTRUCTIONS, PHOTOGRAPHY, ARCHITECTURE, INDUSTRIAL ART, THEATER, FILMS, POSTERS, TYPOGRAPHY]

New York: Museum of Modern Art, April 1936.

Quarto. Tan cloth stamped in black and red. Printed dust jacket. 250 pp. 223 black and white plates. Tipped-in errata sheet loose and laid in. The rare dust jacket lightly nicked to bottom edge and two tiny chips to top edge of rear panel. Gray spine very slightly sun darkened. Faint stray pencil mark to rear panel. Uncommon in the first edition and rare with jacket. A fine copy in a nearly fine dust jacket. A singular example.

FIRST EDITION. Catalog of the groundbreaking Museum of Modern Art exhibition from March 2–April 19, 1936. According to Barr, the exhibition was “intended as an historical survey of an important movement in modern art.”

According to the MoMA website, Barr reworked the chart a number of times—he never considered it definitive. The Dust jacket artwork for CUBISM AND ABSTRACT ART is definitive. Barr’s diagram was both high-brow and low-brow ten years before Kirk Varnedoe was even born. With one idiosyncratic diagram, Barr projected his theories of the origins of modern art to his audience in an entirely new way—truly the essence of modernism.



- 13 Walter Gropius
THE NEW ARCHITECTURE AND THE BAUHAUS \$300
 New York/London: Museum of Modern Art /
 Faber & Faber, Ltd. [n. d., 1936].

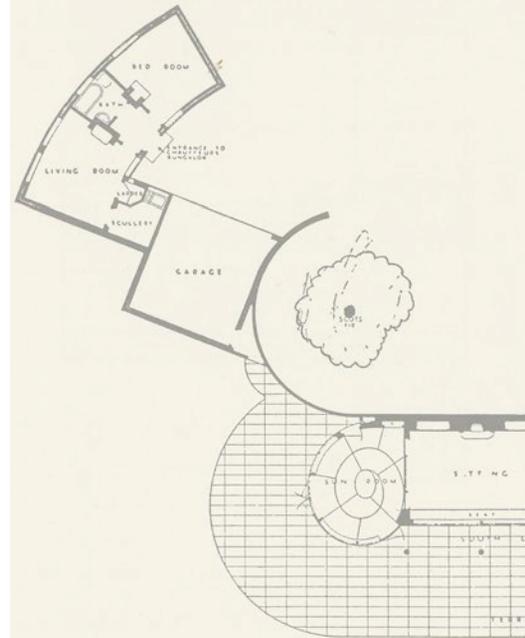
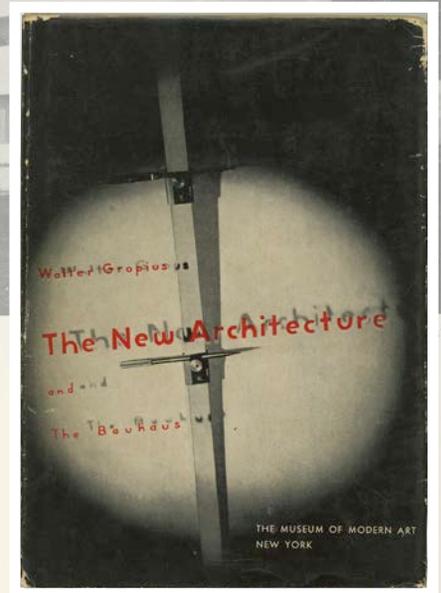
Octavo. Oatmeal cloth stamped in red. Photo illustrated dust jacket. 80 pp. 16 black and white plates. Cloth lightly spotted. Price-clipped jacket with mild edgewear—especially to spine junctions—but completely intact. László Moholy-Nagy dust jacket with MoMA imprint, Joseph Hudnut's name on front flap and incorrect pagination statement [90 pp]. Easily the finest copy of this edition we have handled. A nearly fine copy in a very good or better dust jacket.

FIRST AMERICAN EDITION. According to a Museum of Modern Art advertisement in *Shelter: A Correlating Medium For Housing Progress* [New York: Shelter Research, Vol. 3, No. 1, March 1938] a limited edition of 200 copies of *The New Architecture and the Bauhaus* with an introduction by Joseph Hudnut has been printed in London. If this information is correct, the MoMA-published edition is quite a rarity.

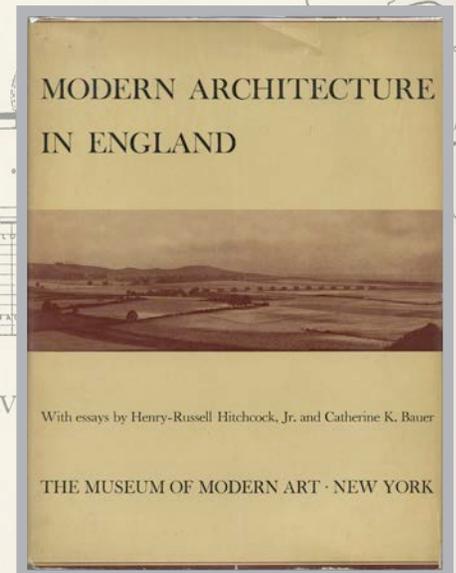
- 14 Henry-Russell Hitchcock, Jr. and Catherine K. Bauer [Essays]
MODERN ARCHITECTURE IN ENGLAND \$150
 New York: Museum of Modern Art, 1937.

Small quarto. Light blue cloth stamped in brown. Photo illustrated dust jacket. 101 pp. 53 black and white plates. 28 architectural plans. Blue cloth lightly sunned. Gutters mildly foxed. Three short closed tears to dust jacket edges and a tiny chip to base of spine. A nearly fine copy in a very good or better dust jacket.

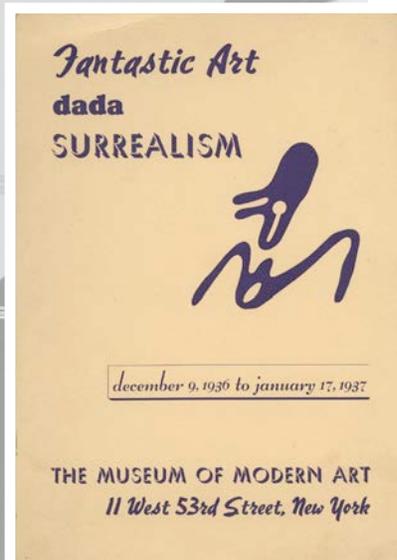
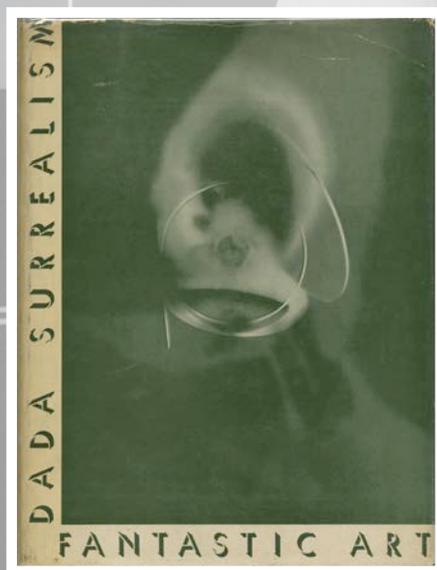
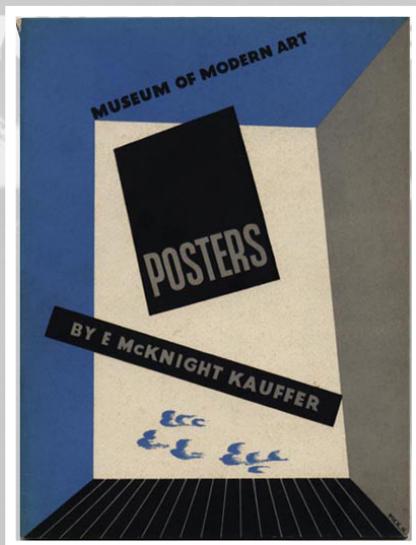
FIRST EDITION [3,000 COPIES]. "The work of the English contemporary school in the last few years, still so evidently expanding and improving, sets a mark which we will not easily pass in America. It sets that mark, moreover, under cultural conditions more like our own than those of most other countries of the world. We can understand what the obstacles have been in the way of these men, what temptations to compromise, what general distrust, what whimsical building regulations, what indifference to earlier national steps toward modern architecture they have had to overcome. The psychology of recovery is generally conservative rather than experimental, and in a world of rising nationalistic prejudice England's hospitality not only to Continental ideas but to foreign architects has been amazing. One can end a consideration of English architecture in the winter of 1937 not merely with the conclusion that its present achievement is almost unique and could hardly have been foretold even five years ago. One can also prognosticate that this achievement very probably represents the opening stage in an architectural development of prime creative significance."
 —Henry Russell-Hitchcock



31 HILL, Oliver: House at Wentworth, V



★ TREAT



- 15 E. [Edward] McKnight Kauffer, Aldous Huxley [foreword]
POSTERS BY E. MCKNIGHT KAUFFER \$200
 New York: Museum of Modern Art, February 1937.

Slim quarto. Screen-printed stapled, wrappers. 28 pp. 12 plates. Original silkscreen cover design by E. McKnight Kauffer. From the library of Gene and Helen Federico, with their name stamp on front endpaper. A trace of wear overall. A nearly fine copy.

FIRST EDITION [2,750 COPIES]. Early Graphic Design exhibition catalog of posters designed by E. McKnight Kauffer for the London Underground, Great Western Railways, Shell, and other English clients.

"Most advertising artists spend their time elaborating symbols that stand for something different from the commodity they are advertising. Soap and refrigerators, scent and automobiles, stockings, holiday resorts, sanitary plumbing and a thousand other articles are advertised by means of representations of young females disporting themselves in opulent surroundings. Sex and money—these would seem to be the two main interests of civilized human beings. That is why even aperients and engineering jobs have to be advertised in terms of some symbol of wealth or eroticism. McKnight Kauffer is also a symbolist; but the symbols with which he deals are not symbols of something else; they stand for the particular things which are at the moment under consideration. Thus, forms symbolical of mechanical power are used to advertise powerful machines; forms symbolical of space, loneliness and distance to advertise a holiday resort where prospects are wide and houses few." —Aldous Huxley

With Exhibition Handbill

- 16 Alfred H. Barr, Jr. [Editor]
FANTASTIC ART DADA SURREALISM \$1,000
 New York: Museum of Modern Art, July 1937.

Quarto. Green cloth stamped and decorated in gold. Photo illustrated dust jacket. 294 pp. 222 black and white plates. Original MoMA exhibition handbill laid in. Gutters lightly toned. Photogram dust jacket by Man Ray with vintage tape reinforcement to spine heel and a taped short closed tear to rear panel. Upper jacket edge slightly roughened. A nearly fine copy in a very good dust jacket. A superior copy of this seminal catalog.

SECOND EDITION, REVISED AND ENLARGED. Title page and cover glyph by Hans Arp. Catalog from the MoMA exhibit, from December 1936 to January 1937. The second and third editions of the catalog included the essay that Museum director Alfred H. Barr, Jr., had written for this brochure as well as essays by the French poet and critic Georges Hugnet that had arrived too late for inclusion in the first edition.

- 17 John McAndrew [foreword]
AALTO: ARCHITECTURE AND FURNITURE \$150
New York: Museum of Modern Art, March 1938.

Octavo. Embossed and decorated paper covered boards. 48 pp. 35 black and white plates and 4 text illustrations. Boards lightly sunned, with spine lightly darkened. Surprisingly uncommon. A very good or better copy.

FIRST EDITION [3,000 COPIES]. Foreword by Architecture and Industrial Art curator John McAndrew, architecture section by Simon Brienes and furniture section by A. Lawrence Kocher. This March 1938 publication marked the first English-language monograph devoted to a Modern Scandinavian Designer.

- 18 Herbert Bayer, Walter Gropius and Ise Gropius [Editors]
BAUHAUS 1919-1928 \$1,000
New York: Museum of Modern Art, 1938.

Quarto. Yellow screen-printed and embossed cloth. Photo illustrated dust jacket. 224 pp. 550 illustrations. The yellow cloth boards display none of the soiling normally associated with this title—this particular copy is the finest example of this edition we have handled—truly a collectible copy. Dust jacket lightly nicked to bottom edge and two closed tears to top edge of front panel. All four corners lightly chipped. Book design and typography by Herbert Bayer. A fine copy in a very good dust jacket. Rare in this condition.

FIRST EDITION. One of the most important art books of the twentieth century.

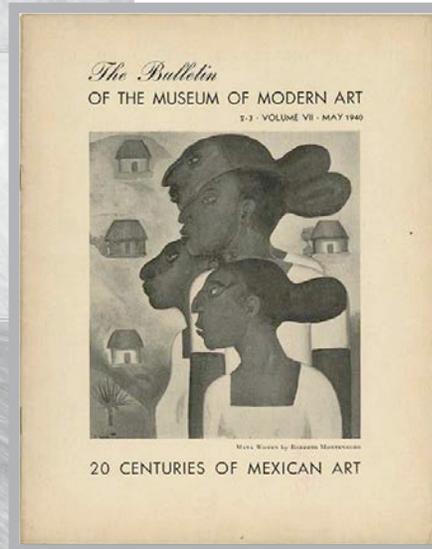
"The world began to accept the Bauhaus. In America Bauhaus lighting fixtures and tubular chairs were imported or the designs pirated. American Bauhaus students began to return; and they were followed, after the revolution of 1933, by Bauhaus and ex-Bauhaus masters who suffered from the new government's illusion that modern furniture, flat-roofed architecture and abstract painting were degenerate or Bolshevistic. In this way, with the help of the fatherland, Bauhaus designs, Bauhaus men, Bauhaus ideas, which taken together form one of the chief cultural contributions of modern Germany, have been spread throughout the world."
—Alfred H. Barr, Jr.

"The book is a point-for-point record of actual programs and projects at the Bauhaus, prepared by Herbert Bayer under the general editorship of Walter Gropius and with the collaboration of a dozen other Bauhaus teachers. Rather than a retrospective history, here is a collection of photographs, articles, and notes prepared on the field of action. 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."



- 19 Florence Horn, Robert C. Smith
TWENTY CENTURIES OF MEXICAN ART \$50
New York: Museum of Modern Art, May 1940.

Slim quarto. Photo illustrated stapled self wrappers. 16 pp. 12 black and white illustrations. Minor shelf wear and faint crease straight down the middle from a vintage folding. A very good or better copy.

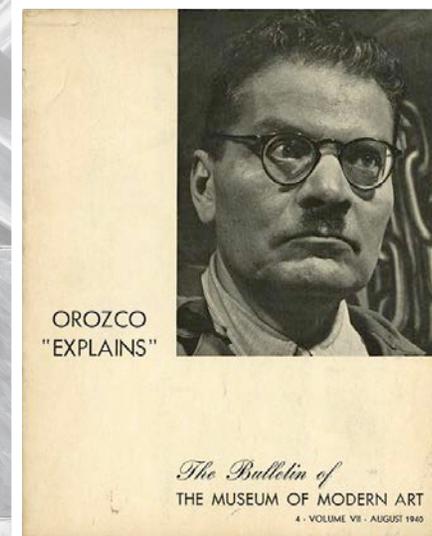


FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. VII, NO. 2-3, MAY 1940]. Under the direction of 32-year-old Nelson Rockefeller, president of the Museum of Modern Art, MoMA hosted *Twenty Centuries of Mexican Art*, an unprecedented, and still unparalleled, exhibition of 5,000 examples of ancient, colonial, popular, and modern Mexican art, taking up the entire gallery space of the museum at the time, and even spilling out into the garden, where an open-air Mexican market was recreated and a series of giant pre-Columbian statues were installed.

The Mexico show was one of the first events to be presented in the new museum building on 53rd street, which had been built on the former site of John D. Rockefeller Sr.'s mansion. According to one reporter of the day, the colossal two-ton statue of Coatlicue, "she of the skirt of serpents"—Aztec goddess of the earth and death—was erected on the spot that had earlier been the elder Rockefeller's den.

- 20 José Clemente Orozco
OROZCO "EXPLAINS" \$50
New York: The Museum of Modern Art, August 1940.

A very good staple-bound booklet with minor shelf wear including age toning and slight rubbing. The spine is split along the seam at the top (1") and bottom (3").



FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. VII, NO. 4, AUGUST 1940]. "This 'explanation' was written by Mr. Orozco. The quotation marks in his title indicate his feeling that explanations are unnecessary."

"In this text, José Clemente Orozco marks his distance from the ideological and aesthetic positions of either Diego Rivera or David Alfaro Siqueiros. Without mentioning them by name, Orozco criticizes the political orientation that characterized the mural work of Rivera and Siqueiros. Even more, Orozco declares that Mexican Muralism should not have any social or ideological function whichever, rather it should be exclusively "artistic." Orozco attacks the didactic intentions of certain individuals and institutions, in this case the Museum of Modern Art, that try to educate the public—either naively or pretentiously—on the analysis and dissemination of Modern art, and abstract art in particular. [Museum of Fine Arts, Houston]

- 21 John McAndrew
**GUIDE TO MODERN ARCHITECTURE—
 NORTHEAST STATES** \$150

New York: Museum of Modern Art, August 1940.

Octavo. Thick printed wrappers. Metal parallel ring binding. 126 pp. 50 black and white plates. Indices. Wrappers lightly worn and rubbed around the ring binding [as usual for this edition]. Surprisingly uncommon. A very good copy.

FIRST EDITION [10,000 COPIES]. McAndrew and his staff identified and cataloged 297 examples of Modern Architecture in Connecticut, Delaware, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island and Vermont.

Index of Building Types: Airports, Apartment Houses, Art Galleries, Auditoriums, Banks, Beach Pavilions, Bridges, Broadcasting Studios, Bus Terminals, Camps, City Houses, Clubs, Colleges, Country Houses, Exposition Buildings, Factories, Farm Buildings, Garages, Hospitals, Houses (City), Houses (Country, Suburban, etc.), Houses (Prefabricated), Housing Developments, Libraries, Museums, Office Buildings, Offices, Restaurants, Schools, Service Stations, Shops, Showrooms, Sports Buildings, Theatres, Warehouses.

- 22 Alfred H. Barr, Jr., James Johnson Sweeney,
 Julia and Lyonel Feininger [articles]
PAUL KLEE \$50

New York: Museum of Modern Art, January 1941.

Slim quarto. Thick printed wrappers. Tan endpapers. Unpaginated. 23 black and white reproductions and two text illustrations. Trace of wear overall. A nearly fine copy.

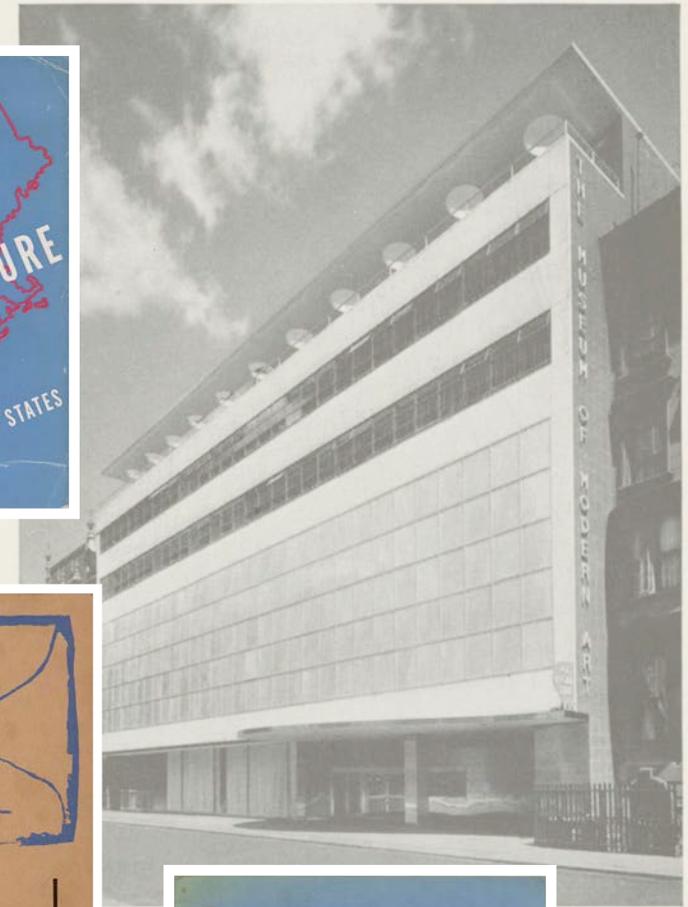
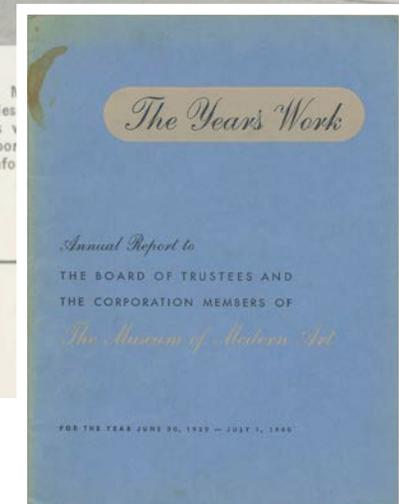
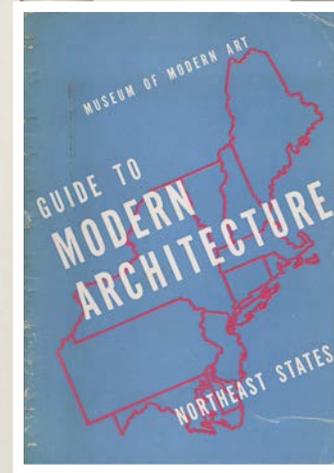
FIRST EDITION. Published on the occasion of the exhibition held at the Museum of Modern Art in 1941.

- 23 Stephen C. Clark [foreword]
THE YEAR'S WORK \$50

New York: Museum of Modern Art, January 1941.

Slim quarto. Printed stapled wrappers. 36 pp. 15 black and white photographs. 8 diagrams. Wrappers sunned and worn with a partial coffee ring. Textblock thumbed. A nearly very good copy.

ORIGINAL EDITION [12,000 COPIES]. "Annual Report to The Board of Trustees and the Corporate Members of The Museum of Modern Art, for the Year June 30, 1939–July 1, 1940." Excellent use of information graphic charts utilizing Rudolf Modley's Pictorial Statistics, the American version of Otto Neurath's Isotypes.



NY. 1
 stains
 glass v
 ith floor
 d reinfo

D Stone. 1939.
 gia marble with
 eel windows for
 id is shaded by
 (photo Wurts)

24 Eliot Noyes **ORGANIC DESIGN IN HOME FURNISHINGS** \$300
New York: Museum of Modern Art, September 1941.

Quarto. Printed thick wrappers. Printed jacket. 50 pp. 109 black and white illustrations. Book covers feature E. McKnight Kauffer's iconic designs. Jacket lightly nicked to spine crown and a trace of wear to the spine junctures. None of the usual age-toning normally associated with this edition. A superb copy—one of the finest we have handled. A fine copy in a nearly fine dust jacket.

FIRST EDITION [10,000 COPIES]. In 1940, probably due to the widespread influence of his mentor Walter Gropius, Elliot Noyes became the first curator of the new Industrial Design Department at the Museum of Modern Art. That year Noyes organized and presided over the competitive exhibition *Organic Design in Home Furnishings* and published a catalog documenting the results. Noyes set the competition terms with his definition of Organic Design: *A design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great—in ideal choice of material, in visual refinement, and in the rational elegance of things intended for use.*

This last statement is telling, because the competition was as much a business deal as a museum exhibit; each of the winning designers was awarded a production and distribution contract with a major American department store. The overwhelming winner of the competition was the team of Eero Saarinen and Charles Eames, taking the two most important categories—living room and chair design—with their innovative method of anthropomorphically bending plywood.

Noyes defined design, albeit implicitly, as a matter of teamwork. The exhibition was itself a collaboration between museum, designers, and corporations, and all of the winners of the competition, with the exception of textile designers, were teams of two or more designers. More important, Noyes stressed in *Organic Design* not only the role of the machine in design and production but its formative impact on society as well.

Also on the inside cover, alongside his own definition of organic design, Noyes included two quotations from Lewis Mumford's *Technics and Civilization*: *Our capacity to go beyond the machine rests in our power to assimilate the machine. Until we have absorbed the lessons of objectivity, impersonality, neutrality, the lessons of the mechanical realm, we cannot go further in our development toward the more richly organic, the more profoundly human. The economic: the objective: and finally the integration of these principles in a new conception of the organic—these are the marks, already discernible, of our assimilation of the machine not merely as an instrument of action but as a valuable mode of life.*



Monroe Wheeler [Editor], T. S. Eliot, Herbert Read, E. J. Carter, Carlos Dyer [Text]

25 BRITAIN AT WAR \$50
New York: Museum of Modern Art, May 1941.

Quarto. Decorated paper covered boards designed by E. McKnight Kauffer. Photo illustrated dust jacket. 98 pp. 106 black and white plates and one color plate. The uninspiring dust jacket nicked and torn along top edge. Stunning McKnight Kauffer boards fresh and clean. Gutters faintly browned. A nearly fine copy in a very good dust jacket.

FIRST EDITION [10,000 COPIES]. The first appearance in America of "Defense of The Islands," an original poem by T. S. Eliot.

Features work by Edward Ardizzone, John Armstrong, Edward Bawden, Sir Muirhead Bone, Richard Eurich, Barnett Freedman, Anthony Gross, Keith Henderson, Eric Kennington, Henry Moore, Paul Nash, John Piper, R. V. Pitchforth, Eric Ravilious, Sir William Rothenstein, Graham Sutherland, Felix Topolski and Midshipman J. Worsley, R.N.R.

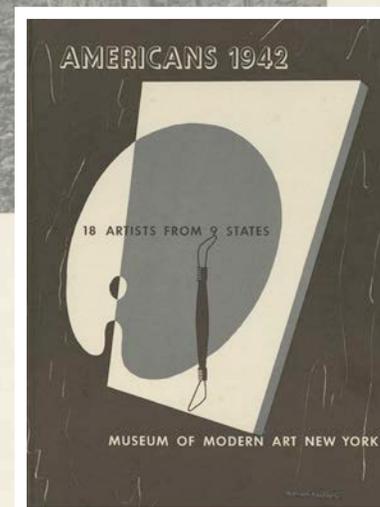
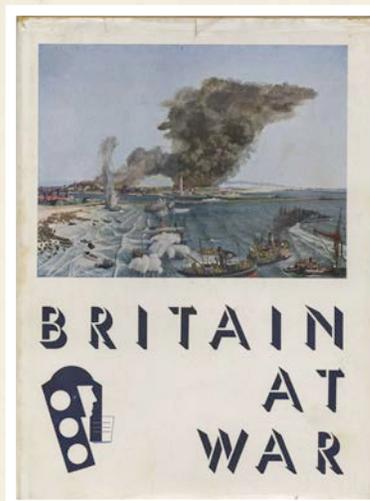
Dorothy C. Miller [Editor]
26 AMERICANS 1942. 18 ARTISTS FROM 9 STATES \$50
New York: Museum of Modern Art, January 1942.

Quarto. Decorated paper covered boards designed by E. McKnight Kauffer. Matching dust jacket. 128 pp. 123 black and white plates. Dust jacket edgeworn and lightly spotted. McKnight Kauffer boards fresh and clean. A nearly fine copy in a very good dust jacket.

FIRST EDITION [6,500 COPIES]. Features illustrated profiles of Darrel Austin, Hyman Bloom, Raymond Breinin, Samuel Cashwan, Francis Chapin, Emma Lu Davis, Morris Graves, Joseph Hirsch, Donal Hord, Charles Howard, Rico Lebrun, Jack Levine, Helen Lundeborg, Fletcher Martin, Octavio Medellin, Knud Merrild, Mitchell Siporin and Everett Spruce.

"New York artists and the New York public will make the acquaintance in this show of at least two painters whose names and pictures are unknown to them. Several others, though not complete strangers, have never had a one-man exhibition in Now York. Of the rest, some are newcomers who have made their mark in the last year or two, others have been showing for some years but have never been well known in the east.

"Most of them have studied and worked in towns far removed from the art centers of the Atlantic seaboard—some, in fact, have never been in the east. They come from Texas, California, Oregon, Washington, Missouri, Michigan, Illinois, Pennsylvania, Massachusetts—and these are only a few of the States where one may discover high talent and sound training in the arts . . ."
—Dorothy C. Miller



A HOP GARDEN IN KENT.



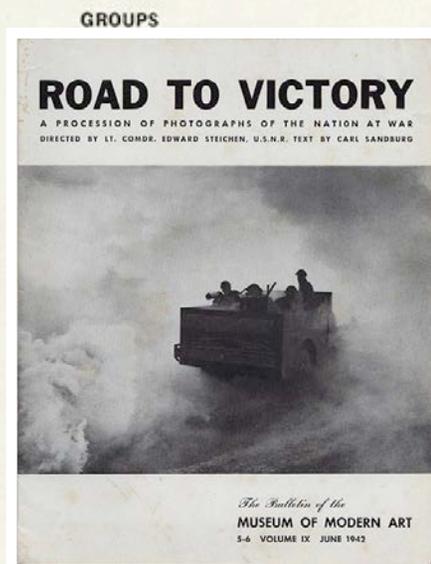
Good Housing
 depends upon

YOU

the Citizen

This chart shows
 you how to proceed

buildings
 utilities
 transit
 sanitation
 health
 education
 recreation
 fire
 police
 budget
 highway
 welfare



Eliot F. Noyes
27 WARTIME HOUSING \$50
AN EXHIBITION IN 10 SCENES
 New York: Museum of Modern Art, May 1942.

Slim quarto. Stapled self wrappers. 48 pp. 47 black and white illustrations. Checklist of Circulating Exhibits for April–May 1942 laid in. Poster reproduced on cover by Jean Carlu. Faint shelf wear. A nearly fine copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. IX, NO. 4, MAY 1942]. Eliot F. Noyes, Director of the Museum's Department of Industrial Design comments on the purpose of the exhibition as follows: "During the next year or two, hundreds of thousands of new houses will have to be built for workers in war industries. In this program lie great dangers for, with the vital need for speed, long-range planning tends to be sidetracked, and what is built hastily now may become slums and ghost towns of tomorrow. The people of a community can do much in planning the future growth of their town; if they fail to do so, they fail in their responsibility as American citizens.

"What we are trying to show in this exhibition is very simple. If you add a wing to your house, you plan it very carefully, and have architects, plumbers, electricians, and all sorts of specialists to consult with you about it. If you add a wing to your community, it should be planned just as carefully with experts advising just as thoroughly. Many communities will be adding wings these days to house the hundreds of thousands of war workers. [Museum of Modern Art press release, April 22, 1942]

Edward Steichen and Carl Sandburg, Herbert Bayer [Designer]
28 ROAD TO VICTORY, A PROCESSION \$75
OF PHOTOGRAPHS OF THE NATION AT WAR
 New York: Museum of Modern Art, June 1942.

Slim quarto. Stapled printed self-wrappers. 24 pp. 24 black and white photographs. Wrappers lightly worn. Out-of-print. A very good or better copy of a scarce document.

FIRST EDITION [THE BULLETIN OF THE MUSEUM OF MODERN ART, VOLUME 9, NOS. 5-6, JUNE 1942]. The technical installation has been designed by Herbert Bayer. Although approximately 150 photographs have been used as the basic material, the exhibition is not one of photography in the ordinary sense. Huge, free-standing enlargements, many of them life size or over, are juxtaposed dramatically with one another or with the murals—one of them 12 feet x 40 feet—affixed to the walls. [Museum of Modern Art press release, May 21, 1942]

- 29 James Johnson Sweeney, Stanley William Hayter **HAYTER AND STUDIO 17** \$50
New York: Museum of Modern Art, August 1944.

Slim quarto. Photo illustrated stapled self wrappers. 16 pp. 10 black and white illustrations. Wrappers lightly worn. Faint dampstaining to lower edge of last couple of leaves. A very good copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. XII, NO. 3, AUGUST 1944]. Bulletin with articles *New Directions in Gravure* by James Johnson Sweeney and *Techniques of Gravure* by Stanley William Hayter. Includes artwork by Abraham Rattner, Joan Miro, Stanley William Hayter, Ian Hugo, André Masson, Mauricio Lasanky, Marc Chagall and Jacques Lipchitz.

Important early document on **Stanley William Hayter, CBE** (1901–1988) the English painter and printmaker associated in the 1930s with Surrealism and from 1940 onward with Abstract Expressionism. Regarded as one of the most significant printmakers of the 20th century, in 1927 Hayter founded the legendary Atelier 17 studio in Paris.

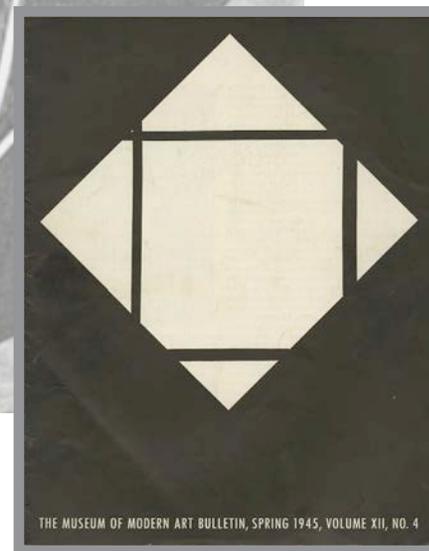
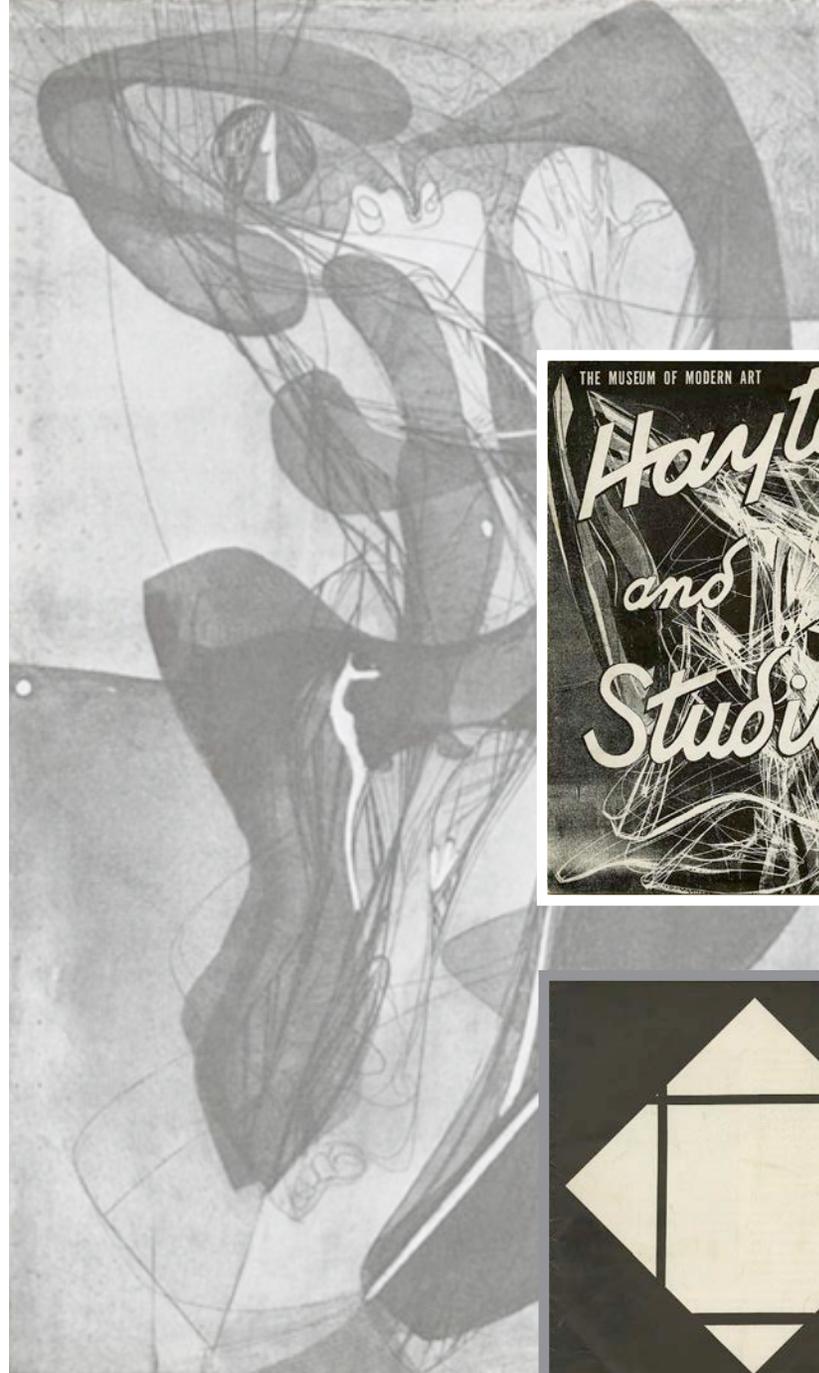
Hayter worked with many contemporary artists to encourage their exploration of printmaking as a medium. Artists such as Miró, Picasso and Kandinsky collaborated on creating print editions to raise funds for the support of the Republican cause in the Spanish Civil War.

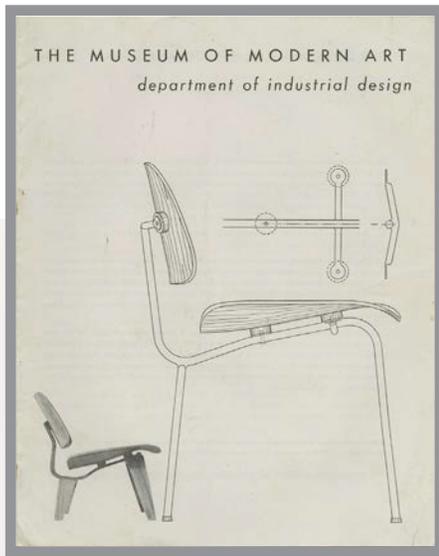
At the outbreak of World War II, Hayter moved Atelier 17 to New York and taught printmaking at the New School. Artists such as Jackson Pollock and Mark Rothko made prints at the New York Atelier 17. During the war, Hayter collaborated with British artist, historian and poet Roland Penrose and others in setting up a camouflage training unit. He also first produced finished prints with the method he called “simultaneous color printing,” where color was added to inked intaglio plates by means such as color-ink-soaked rags, stencils, or rolling a thicker, more viscous ink over a thinner ink, where the thicker ink is rejected and adheres only to the surface surrounding the first ink.

- 30 James Johnson Sweeney **PIET MONDRIAN** \$50
New York: Museum of Modern Art, 1945.

Slim quarto. Printed stapled self wrappers. A very good staple-bound booklet with minor shelf wear including rubbing front and back. The cover Composition in White and Gray, 1926 is the first Mondrian to be publicly exhibited in the United States.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. VII, NO. 4, SPRING 1945]. Includes an essay by James Johnson Sweeney on MoMA’s Mondrian retrospective covering forty years of his painting.





MIES VAN DER ROHE

THE MUSEUM OF MODERN ART. NEW YORK

CHARLES EAMES: Dining table and chairs. Below—An arrangement of unit cases and bench.
(Photos Matter)



Edgar Kaufmann, Jr.
31 WHAT IS MODERN INDUSTRIAL DESIGN? **\$300**
New York: Museum of Modern Art, 1946.

Slim quarto. Stapled printed wrappers. 16 pp. 13 black and white images. Cover illustration by Herbert Matter, adopted from "Arts and Architecture." Wrappers lightly soiled and faintly creased. Interior unmarked and very clean. A nearly fine copy. Uncommon.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. XIV, NO. 1, FALL 1946]. Includes work by Charles and Ray Eames, Eva Zeisel, Edward Wormley, William Armbruster, Dorothy Liebes, and Florence Forst. All Eames photography credited to Herbert Matter. Excellent snapshot of the Charles Eames molded plywood furniture before Herman Miller contracted with Evans Plywood for distribution.

Edgar Kaufmann Jr. (1910–1989) studied painting and typography in Europe before serving as an apprentice architect at Frank Lloyd Wright's Taliesin Foundation from 1933 to 1934. The Kaufmanns of Pittsburgh commissioned two of the iconic American residences of the 20th-century, Wright's Fallingwater in 1936 and then Richard Neutra's Palm Springs Desert House in 1946. Edgar Jr. joined the Museum of Modern Art in 1946 as director of the Industrial Design Department, a position he held until 1955. While at MoMA, he initiated the Good Design program (1950–1955) and was a strong proponent of uniform industrial design education standards.

Philip Johnson
32 MIES VAN DER ROHE **\$100**
New York: Museum of Modern Art, 1947.

Quarto. Photo illustrated thick wrappers. 216 pp. 200 black and white plates. Spine crown lightly nicked and a couple of faint stains to front panel. A very good or better copy.

FIRST EDITION. The first English-language monograph devoted to Mies van der Rohe. Mies occupied the epicenter of the modern movement and this hagiography is one of the primary reasons for Mies's dominance. From the Bauhaus to Chicago, Philip Johnson explains exactly why you need to be intimately acquainted with the work of this German master. Mies's aphorisms "Less is more" and "God is in the details" are shortcuts to understanding the rigorous intellectual and spiritual foundations of his architecture.

Includes illustrated references to the Weissenhof Estate, Barcelona Pavilion, Villa Tugendhat, the Verseydag Factory, the Lemke House, the Farnsworth House, Illinois Institute of Technology Campus Master Plan, Academic Campus & Buildings, Chicago, Illinois, and many others.

- 33 Ada Louise Huxtable
TWO CITIES: PLANNING IN NORTH AND SOUTH \$50
New York: Museum of Modern Art, June 1947.

Slim quarto. Stapled self wrappers. 20 pp. 14 black and white illustrations. Wrappers lightly worn. Cover design by Susanne Wasson-Tucker. A nearly fine copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. XIV, NO. 3, JUNE 1947]. This bulletin supplements the exhibition *Two Cities: Planning in North and South America*, prepared by the Department of Architecture under the direction of Susanne Wasson-Tucker. June 24–September 21, 1947. Includes the essays *A New City in Brazil* and *A New Plan for Chicago's South Side* by Ada Louise Huxtable.

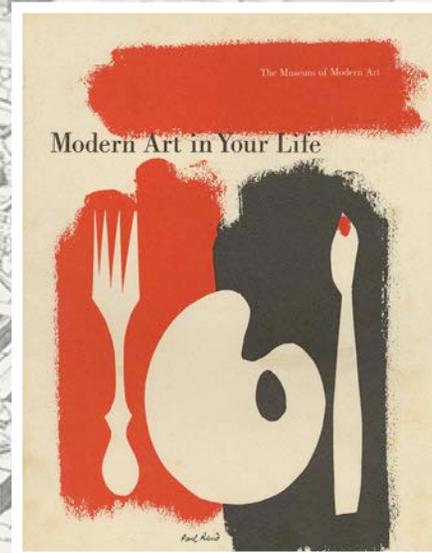
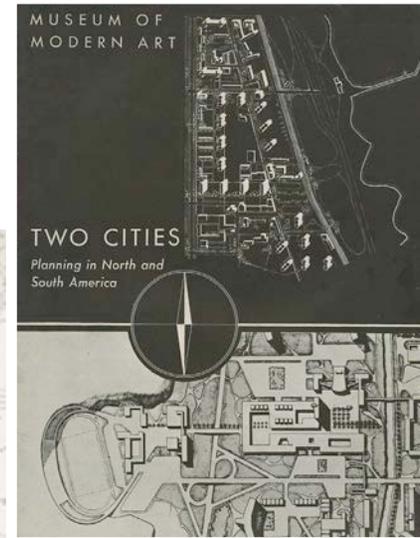
Town Planners for A New City in Brazil were Paul Lester Weiner and José Luis Sert; Architects and Designers for a New Plan for Chicago's South Side included Reginald R. Isaacs, John T. Black, Martin D. Meyerson, Frank Weise, Edmond J. Golden and Walter Gropius [consultant].

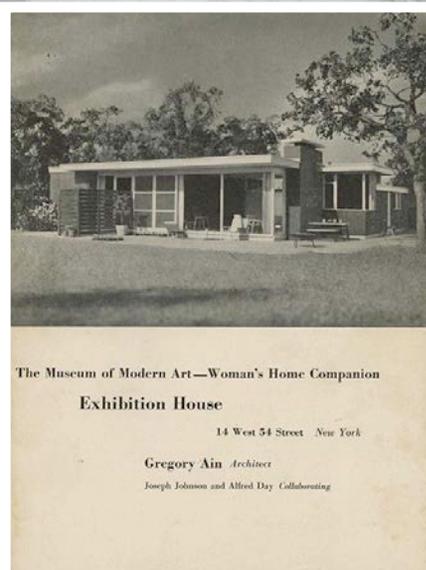
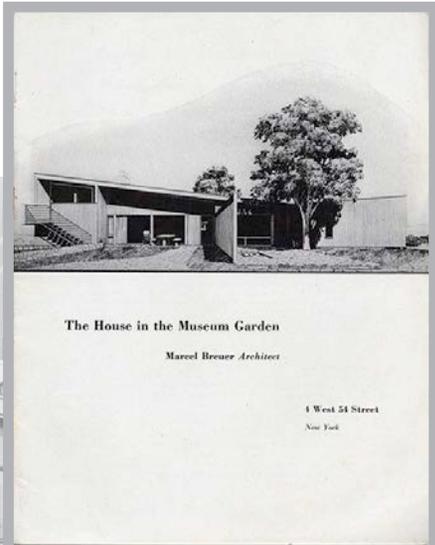
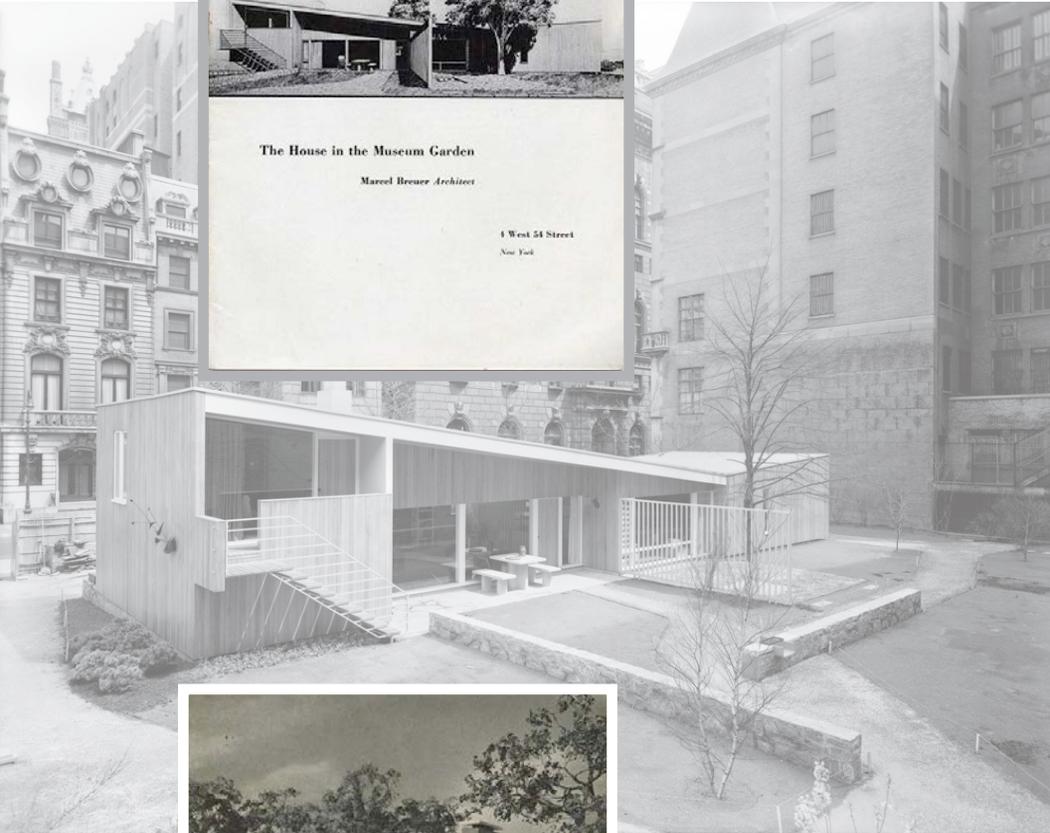
- 34 Robert Goldwater, Paul Rand [Cover Designer]
MODERN ART IN YOUR LIFE \$100
New York: Museum of Modern Art, 1949.

Slim quarto. Printed thick stapled wrappers. 48 pp. 143 black and white photographs. Uncoated cover edges lightly age-toned, as usual for this edition. The Paul Rand cover design is widely recognized as one of his most iconic design images. A very good or better copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. 17, NO. 1, 1949]. All aspects of modern culture are represented: architecture, furniture, fabrics, ceramics, textiles, books, posters, exhibits, sculpture, graphic design, etc. showing how modern art had infiltrated everyday life in postwar America.

Artisans whose work is featured in this volume include Piet Mondrian, George Nelson, Jean Lurçat, Theo van Doesburg, Naum Gabo, El Lissitzky, Kasimir Malevich, Ben Nicholson, Marcel Breuer, Paul Doering, Walter Gropius, Otto Haesler, Raymond Hood, George Howe and William Lescaze, Mies van der Rohe, Gerrit Rietveld, Antonin Raymond, Anni Albers, Charles Eames, Eero Saarinen, Harry Weese, Ben Baldwin, A. M. Cassandre, Tonio del Renzio, László Moholy-Nagy, Erik Nitsche, Stamo Papadaki, Alexander Archipenko, Fernand Leger, Amédée Ozenfant, John Vassos, Jean Carlu, E. McKnight Kauffer, Jean Arp, Alexander Calder, Joan Miro, Isamu Noguchi, Oscar Niemeyer, Ben Rose, Alvin Lustig, Paul Klee, Henry Moore, Pablo Picasso, Alexander Girard, Lester Beall, Ben Shahn, Salvador Dali, Max Ernst, Rene Magritte, Yves Tanguy and many others.





- 35 Marcel Breuer
THE HOUSE IN THE MUSEUM GARDEN \$50
 New York: Museum of Modern Art, 1949.

Slim quarto. Printed stapled wrappers. 16 pp. 4 illustrations and one photograph. Light wear overall. A nearly fine copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOLUME XVI, NO. 1]. Bulletin devoted to the demonstration house designed and built by Marcel Breuer in the Garden at the Museum of Modern Art in the Spring of 1949.

In 1948, the Museum of Modern Art initiated a series of model post-war houses by well-known architects exhibited in the museum's garden. Breuer's house was the inaugural design and was open to the public between April 14 and October 30, 1949. The rectangular volume of the house was clad in vertical cypress boards and topped by a butterfly roof. The children's and guest bedroom, along with a playroom and attached play yard, were located at one end of the house. The living-dining room and garage could be found at the other end. The master bedroom was located above the garage in the space created by the upward incline of the butterfly roof and was accessible by interior and exterior staircases. Outdoor spaces like the patio and play yard were defined by low, stone walls.

Breuer furnished the interior with modern furniture, including numerous pieces of his own design. The interior color scheme was based on the colors and textures of natural stone and wood with blue accent walls. Large crowds visited the house and expressed enthusiasm for the house and its contents, though some critics disliked the separation of children's and parents' spaces. John D. Rockefeller, Jr. purchased the house after the exhibition and moved it to the family estate in Pocantico Hills. Breuer built numerous other versions of the house for clients inspired by their visit to the museum garden. [The Marcel Breuer Archives, Syracuse University]

- 36 Gregory Ain
**THE MUSEUM OF MODERN ART—
 WOMAN'S HOME COMPANION EXHIBITION HOUSE** \$100
 New York: Museum of Modern Art, May 1950.

Slim quarto. Printed stapled wrappers. 20 pp. 13 black and white illustrations. Four-page Price List for Furnishings laid in. Wrappers lightly rubbed and spotted. Fore edge starting to curl. A very good or better copy.

FIRST EDITION. Devoted to the demonstration house designed and built by Gregory Ain in the Garden at the Museum of Modern Art and open for inspection from May 19–October 29, 1950. Primary photography by Ezra Stoller.

37 Edgar Kaufmann, Jr.
PRIZE DESIGNS FOR MODERN FURNITURE \$200
[FROM THE INTERNATIONAL COMPETITION
FOR LOW-COST FURNITURE DESIGN]
 New York: Museum of Modern Art, 1950.

Slim quarto. Printed wrappers. 78 pp. 117 black and white images. Price list laid in. Wrappers lightly worn and marked. Former owners signature on title page. Cover design by Don Knorr. A very good or better copy.

FIRST EDITION. Original Sach's price-list is laid in, a single-sheet printed recto only with retail prices for all furniture from the competition.

Features 117 black and white photographs and diagrams of the winning entries in the legendary 1949 MoMA International competition which introduced the experimental plastic furniture designs of Charles Eames to the world. In 1948, Eames and his co-workers partnered with the University of California (Los Angeles Campus) to develop a method of mass-producing plastic chairs, and the rest is history. Important early document of the partnership that eventually spawned the much-loved designs for the Herman Miller Furniture Company.

38 Edgar Kaufmann, Jr.
WHAT IS MODERN DESIGN? \$50
 New York, Museum of Modern Art, 1950.

Slim quarto. Perfect bound and stitched thick printed wrappers. Publishers glassine wrapper. 32 pp. 70 black and white photographs. Faint rectangular shadow to front endpaper. Glassine spotted and chipped, but a very good or better copy.

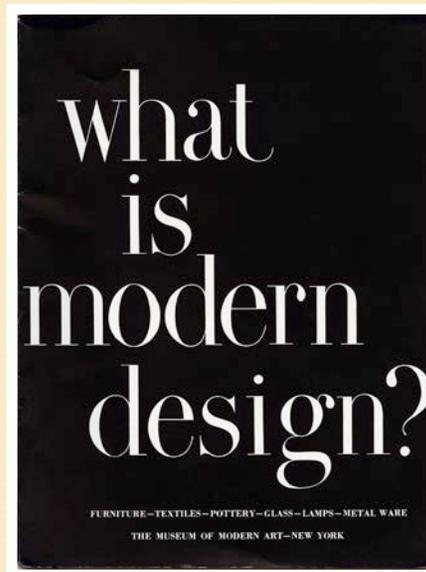
FIRST EDITION [INTRODUCTORY SERIES TO THE MODERN ARTS—3]. Features 70 photographs of modern design objects from the ever-growing collection of the Museum of Modern Art, circa 1950. This booklet was a precursor to the Good Design exhibits of the 1950s.

Designers represented in this volume include: Alvar Aalto, Finn Juhl, Bruno Mathsson, Le Corbusier, Marcel Breuer, Charles Eames, Mies van der Rohe, J. J. P. Oud, Eero Saarinen, George Nelson, Anni Albers, Marianne Straub, Marianne Strengel, Dorothy Liebes, Stanislaus V'Soske, Antonin Raymond, June Groff, Florence Forst, Bernard Leach, Pipsan Saarinen Swanson, Elis Bergh, Vera Liskova, Billy Baldwin and William Machado, Eva Zeisel, Jon Heddu, Otto Natzler, Josef Hoffmann, Isamu Noguchi, Peter Pfisterer, Josef Frank, Kurt Versen, Poul Henningsen, Gino Sarfatti, A. D. Copier, Gunnel Nyman, Edvin Ohrstrom, Josef Frank, Paavo Tynell, and others.

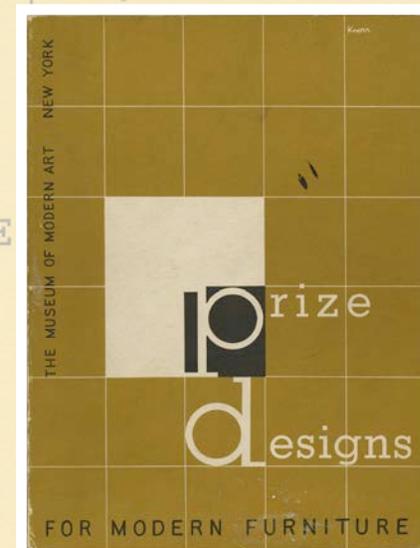
SPECIAL NOTICE

PRIZE-WINNING DESIGN

Prize-Winning Bedroom Furniture



A good portion of the prize-winning furniture is now in regular production and for sale. In New York it may be bought only at the Sachs Quality Stores, Inc., with its main store at 35th Street and 8th Avenue, as well as three uptown stores.

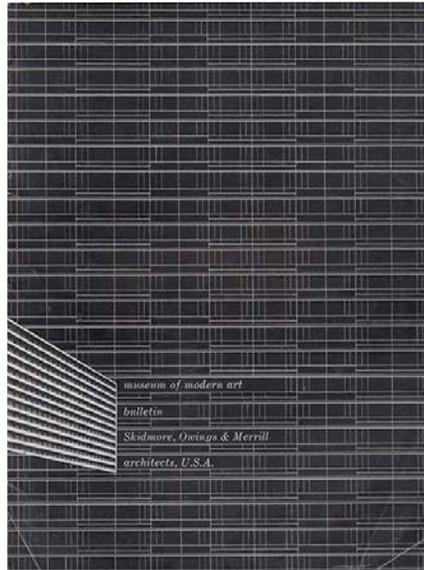


#27	Single Dresser Base	102.00
#27	Single Dresser Mirror	32.00
#27	5-Drawer Chest	112.00
#27	Bed, 3/3 or 4/6 size	33.00
	Total 3 Pcs.	279.00
#27	36" Vanity (with Mirror)	99.00
#27	Double Dresser Base	119.00
#27	Double Dresser Mirror	37.00
#27	Desk Chest	149.00
#27	Chest Mirror	14.00
#27	Night Table	49.00
#27	Vanity Bench	29.00
#27	3-Drawer Junior Chest	64.00
	Eames Chair (4 Metal Legs)	29.95
	Eames Chair (Lounge Model)	29.95
	Eames Chair (Rocker)	35.95
	Knorr Chair (All Metal)	27.60
	Knorr Chair (With Upholstered Pad)	58.50



Sold exclusively in New York through Sachs Quality Stores.

8th Avenue at 35th Street



- 39 Eric Nitsche [Cover Designer]
SKIDMORE, OWINGS & MERRILL ARCHITECTS U.S.A. \$50
 New York: Museum of Modern Art, 1950.

Slim quarto. Stapled self wrappers. 24 pp. 17 black and white illustrations. Wrappers lightly worn and creased. Several pages diagonally creased to lower corner. A very good copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. XVIII, NO. 1, FALL 1950]. Includes illustrated descriptions of Lever House, Northern Indiana Hospital for Crippled Children, Central Staff Offices for the Ford Motor Company, and others.

SOM defined a new architectural approach of team work and total or comprehensive design, since the firm undertook everything: design, engineering, landscaping, urban planning and interiors. Also an innovation, especially given the quality of work and the prominence of the firm, was that none of the founding partners actually designed.

Architectural recognition came first with Lever House (1952) by Gordon Bunshaft. It is a 21-storey rectangular block, in plan only about one third of the available plot area, placed above one end of a 2-storey podium, which extends to the edges of the site and is open at street level. Not only was this the genotype of hundreds of city buildings, giving better access to natural light and air, but its almost transparent curtain-wall skin, made possible by brilliant structural engineering, opened a new, glass-aesthetic phase of modernism, to be imitated all over the world.



- 40 Leo Lionni [Designer]
OLIVETTI: DESIGN IN INDUSTRY \$150
 New York: Museum of Modern Art, 1952.

Slim quarto. Stapled printed wrappers. 24 pp. 30 black and white illustrations. Wrappers lightly worn and spotted, especially the rear panel. Designed by Leo Lionni. A very good or better copy.

FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. XX, NO. 1, FALL 1952 SPECIAL ISSUE]. Published on the occasion of an exhibition of the work of the Olivetti Group held at the Museum of Modern Art from October 22, 1952 through November 30, 1952. Includes industrial design, packaging, signage, posters and architecture by Giovanni Pintori, Leo Lionni, Marcello Nizzoli, Figini and Pollini and Ugo Sissa. An early work devoted to Olivetti's commitment to quality in Design.

- 41 Henry-Russell Hitchcock and Arthur Drexler
BUILT IN USA: POST-WAR ARCHITECTURE \$50
New York: Museum of Modern Art | Simon & Schuster, 1952.

Quarto. White cloth stamped in black. Printed dust jacket. 128 pp. 190 photographs and diagrams. Color frontis. Sensitive book design and typography by Alvin Lustig. Endpapers spotted front and back. Jacket lightly worn and chipped. A very good copy in a very good dust jacket.

FIRST EDITION. "The battle of modern architecture has long been won. Twenty years ago the Museum [of Modern Art] was in the thick of the fight, but now our exhibitions and catalogues take part in the unending campaign described by Alfred Barr as "simply the continuous, conscientious, resolute distinction of quality from mediocrity—the discovery and proclamation of excellence." —Philip Johnson, from his preface

Philip Johnson's 1928 visit to the Bauhaus Dessau sparked Johnson's imagination and solidified his role as a proselytizer for the European avant-garde architecture. "We were proud to be avant-gardists; we wore our enthusiasm as a badge of honor that distinguished us as culturally superior to those around us." Johnson said. From this plateau of cultural superiority, Johnson and his MoMA collaborators Alfred H. Barr, Jr. and Henry-Russell Hitchcock eventually labeled this architecture "The International Style."

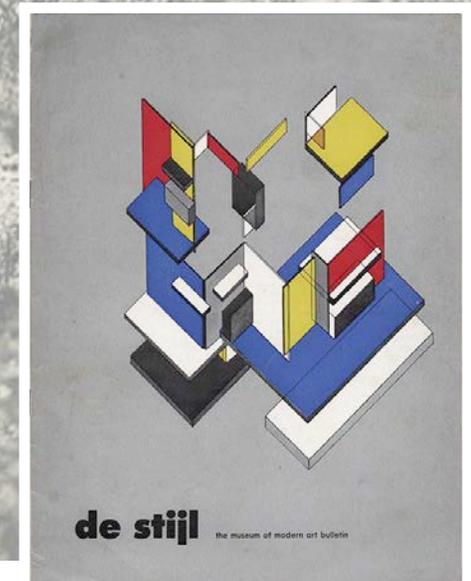
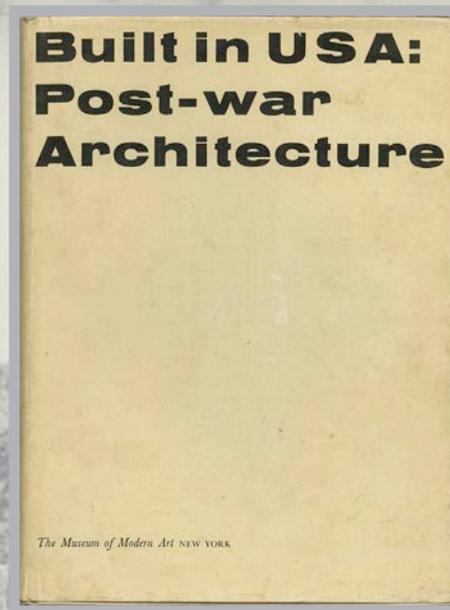
- 42 Alfred H. Barr, Jr., Philip C. Johnson [foreword]
DE STIJL \$50
New York: Museum of Modern Art, 1952.

Slim quarto. Printed 3-color stapled wrappers. 16 pp. 25 black and white illustrations. Faint parallel crease to center and light wear to wrappers. A very good or better copy.

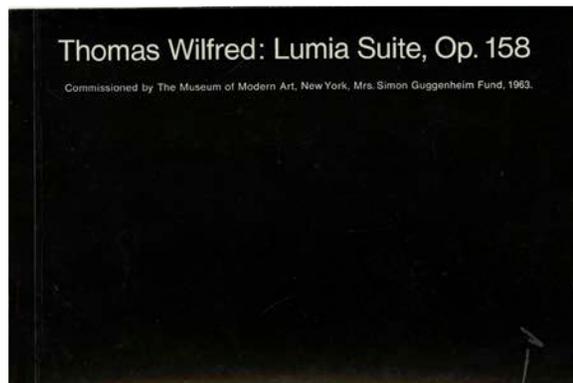
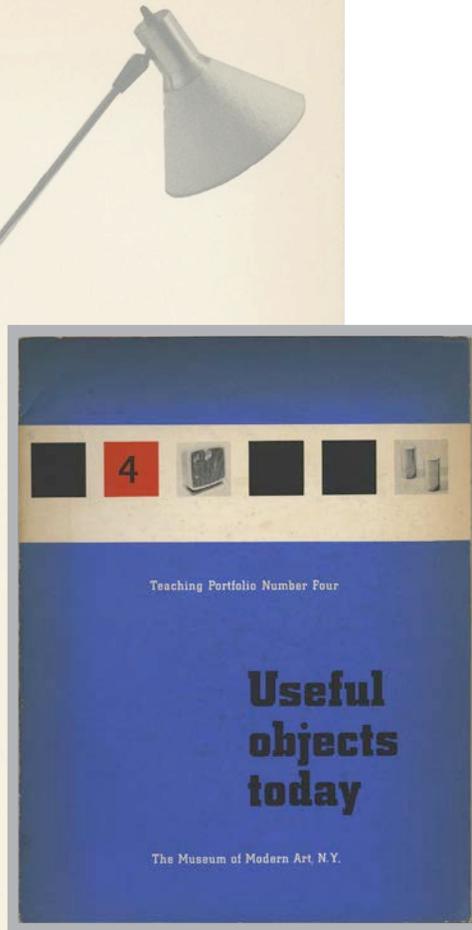
FIRST EDITION [THE MUSEUM OF MODERN ART BULLETIN, VOL. XX, NO. 2, WINTER 1952-1953]. Published on the occasion of an exhibition of *De Stijl*, held at the Museum of Modern Art from December 1952 through February 1953. Features a Chronology by Alfred H. Barr, Jr.; foreword by Philip C. Johnson; and "De Stijl" by Alfred H. Barr Jr., (adopted from his classic book *Cubism and Abstract Art*, 1936).

Never formally organized, the artists associated with De Stijl were united by shared aesthetic concerns, which they expressed in *De Stijl* (*The Style*) magazine, published by Van Doesburg from 1917 to 1931. In their work, these artists were at once theoretical and practical.

The articulated De Stijl concepts in highly formal paintings such as those by Mondrian and Bart van der Leck, and in the elegant but functional furnishings and architecture of J. J. P. Oud, Rietveld and others. Using only spare, elementary forms and primary colors, De Stijl artists embodied utopian ideals in utilitarian forms that achieved true universality.



32. Floor lamp, brass and steel. 1950. Counter-balanced stem swivels on magnetized metal ball. Gilbert A. Watrous for Heifetz Mfg. Co., U.S.A. (Winning design, Museum of Modern Art Lamp Design Competition, 1950.)



43 **USEFUL OBJECTS TODAY**

\$50

New York: Museum of Modern Art, 1954.

Small folio. Printed thick portfolio. Housing 16 pages of introductory text and loose plates of 40 useful objects. Design and typography by Noel Martin. Portfolio cover spine lightly worn. A very good or better copy.

FIRST EDITION [TEACHING PORTFOLIO NUMBER FOUR]. Portfolio with 16 pages of introductory text and loose plates of 40 useful objects, based on: eye-appeal, function, construction and price, with emphasis on the first. Objects selected from the ever-growing collection of the Museum of Modern Art, circa 1954. This portfolio paralleled the Good Design exhibits of the 1950s, organized by the Museum of Modern Art for the Merchandise Mart, Chicago.

Includes work by Dr. Peter Schlumbohn [Chemex], Wilhelm Wagenfeld [Jenaer Glaswerk], M. Schimmel [Raymar], Edith Heath [Heath Ceramics], Hermann Gretsch [Porzellanfabrik], L. Caccia Dominioni and P. C. Castiglioni [Azucena], Trudi & Harold Sitterle [Sitterle Ceramics], Earl S. Tupper [Tupper Corp.], Oswald Haerdil [Lobmeyr], Elis Bergh [Kosta, Josef Hoffmann [Lobmeyr], Vera Liskova [Lobmeyr], Carl-Harry Stalhane [Rorstrand], Frank Holmes [Lenox], Gertrud & Otto Natzler, Frances Felten [Rena Rosenthal] Richard Blow [Montici], James Prestini, William Heer [Concord Watch], Baum-Mercier [Abercrombie & Fitch], Isamu Noguchi [Knoll], Gilbert Watrous [Heifetz], Henry Dreyfuss [RCA], Emilio Cerri [Vittorio Necchi], Marcello Nizzoli [Olivetti] and others.

An Unused Set

44 **LUMIA SUITE, OP. 158**

\$150

New York: Museum of Modern Art, 1963.

Oblong 12mo. Laminated printed wrappers. Bound set of 12 detachable color postcards. Wrappers with a trace of wear. A nearly fine copy.

FIRST EDITION. Set of 12 stills from Wilfred's "composition of light in form, color and motion" commissioned by the Museum of Modern Art, Mrs. Simon Guggenheim Fund, 1963.

"Lumia, the art of light was developed by Thomas Wilfred during many years of experiment beginning as early as 1905. He designed and built a number of instruments which culminated in 1921 in his clavilux, a keyboard instrument which projects the lumia composition on a large screen. Wilfred gave the first public clavilux performance in New York in 1922. For twenty years thereafter her gave clavilux recitals in the United States, Canada and Europe." [Museum of Modern Art]



DINING



READING

The consumer may be considered as a person with a threefold character: he has a skeleton and set of muscles that have not changed appreciably throughout all his centuries of sitting; but there is a good deal of variety and change in his habits and also in his tastes.

MECHANICS OF SITTING Not only do we inherit the bodily sitting mechanism of our fathers, but sitting has become the most universal occupation of mankind in what may be termed sedentary modern life: we should be expert sitters. While sitting we work, relax, read, dine, and do our "running around" in vehicles of transportation. So convinced are we of the virtue of sitting that we prefer "settled" civilization which radiates from the "seats" of culture and of learning. Our physical well-being, enjoyment and efficiency are dependent on how we sit. Nevertheless, despite all our experience and tradition of sitting, there is nothing we do so badly.

18

Excerpt from *Furniture* by A. Lawrence Kocher in AALTO: ARCHITECTURE AND FURNITURE [item 17].



TERMS OF SALE

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