

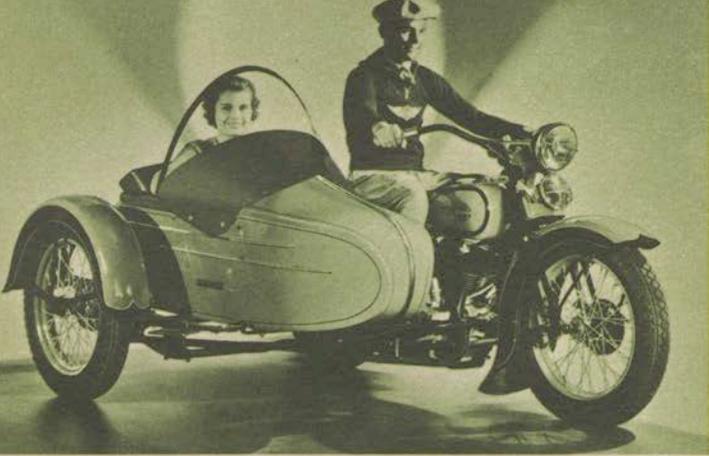
Industrial Design

2016 Catalog
modernism101 rare design books

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modernism101 rare design books

SELLING



1936 Sidecar Combination Beauty and Comfort!

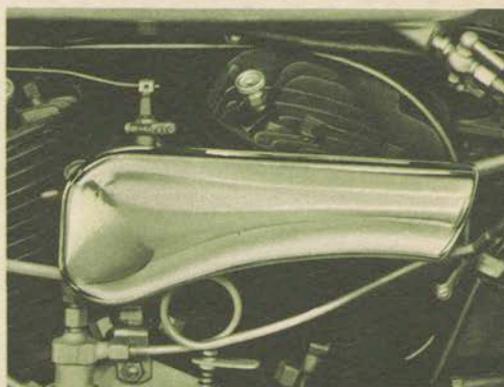
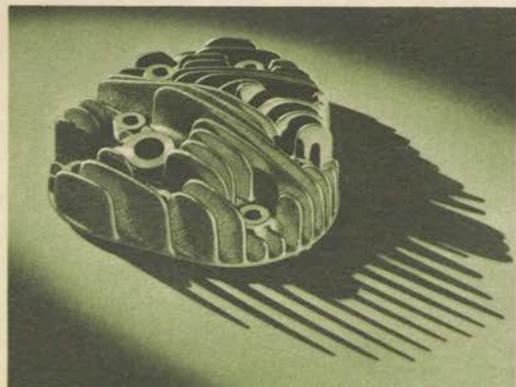
A new high note in beauty in sidecar design has been attained in the 1936 Harley-Davidson sidecar. Exquisitely shaped just the proper proportions and set off stainless steel moulding, this new sidecar is a joy to behold. Long, semi-elliptical springs and deep, luxurious cushions at the right angle, make for maximum riding comfort. Easy access to a large luggage compartment is obtained by tilting the cushion. Two brakes on the motorcycle and one on the sidecar make for safe riding. Windshield as shown here may be fitted.



Numerous motor refinements have been incorporated in the Harley-Davidson power plants for 1936. Cylinders and heads have been designed with additional cooling flanges, decidedly larger and arranged to take full advantage of all air currents. Connecting rods have lighter upper ends. The 45 model now has Y-type manifold.



The 1936 Harley-Davidsons reveal changes in the front end that prove their appearance immensely. Springs are covered with an embossed shield and horn is set at a new harmonizing angle. The chrome-plated horn face is embossed with the Harley-Davidson trade-mark and wings. Horn is mounted on rigid, non-vibrating, chrome bracket.



INDUSTRIAL DESIGN IS LIKE PORNOGRAPHY—WE KNOW IT WHEN WE SEE IT. What constitutes Industrial Design is the central question of this catalog. Here we present a selection of sightings from the mid-20th century in a wide variety of ephemeral formats.

Well represented is the early history of the American Union of Decorative Artists and Craftsmen (AUDAC) founded in 1928 to protect industrial, decorative and applied arts concepts from piracy. AUDAC attracted a broad range of artists, designers, architects, commercial organizations, industrial firms and manufacturers in the wake of the well-attended *Exposition of Art in Trade* at Macy's Department Store in 1927. The Exposition featured "modern products," many of them from the 1925 *Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes*, belatedly recognized by the US government as an important "modern movement."

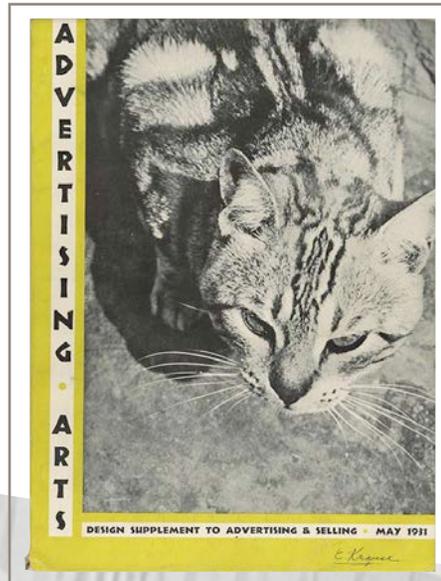
Immediate public and manufacturer demand for these new "Art Deco" styles was so obvious, and the need so great, that a number of design professionals—architects, package designers and stage designers—focused their creative efforts for the first time on mass-produced products. They claimed the title of *industrial designer* which had originated in the US Patent Office in 1913 as a synonym for the then-current term *art in industry*.

AUDAC was founded at a time when concerted attempts were being made to promote modern American design and decorative arts and was modeled on European precedents such as the *Société des Artistes Décorateurs*. "It is extremely 'new art' and some of it too bizarre, but it achieves a certain exciting harmony, and in detail is entertaining to a degree. [Everything is] arranged with an eye to display, a vast piece of consummate window dressing," reported advertising pioneer Earnest Elmo Calkins from the pavilions of the *Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes*.

"Modernism offered the opportunity of expressing the inexpressible, of suggesting not so much a motor car as speed," Calkins wrote, "not so much a gown as style, not so much a compact as beauty." And the master salesman Calkins soon found a ready outlet for these expressions in the pages of Frederick C. Kendall's *Advertising Arts* magazine.

Advertising Arts served as the de facto mouthpiece of AUDAC during the Great Depression by publishing all aspects of American Modern Design, from textiles to typography, lipstick to locomotives. *Advertising Arts* also highlighted the fundamental difference between American and European Modernism with its emphasis on commerce over community, economics over environments and dividends over disruptions.

Detail from Item 28.



- 1 [ARENS, Egmont] Frederick C. Kendall [Editor]:
ADVERTISING ARTS \$250
 New York: Advertising and Selling Publishing Co., May 1931.

Letterpressed thick wrappers. 62 pp. One fold-out. Cover photograph by László Moholy-Nagy. Neat ink name in lower forecorner of front wrapper, otherwise a very good or better copy.

ORIGINAL EDITION. Paul Outerbridge, Jr. by Dr. M. F. Agha; *The Cigarette Package of Tomorrow* by Egmont Arens; *Two Photographs for Unguentine* by Anton Bruehl and Lejaren Á Hiller, and more.

Trademark examples by Karl Schulpig, Georg Balz, Kurt Lindner, Max Körner, Hans Breidenstein, Adolf Schicke, Hans Bohn, Hans Lindenstadt, Hans Zoosman, Jo Steiner, Willy Knabe, Martin Weinberg, Max Hertwig, Otto Buchmann, Fritz Koch, Albert Windisch, O. H. Hadank, Adolph Bernd, Hartmut Pfeil and Helmuth Kurtz.

Also, work by Gustav Jensen, Lucian Bernhard, Robert Leonard, Carl Noell, Joseph Sinel, Egmont Arens, George Switzer, Arthur Gerlach, Rockwell Kent, Margaret Bourke-White, Howard Trafton and William Welsh.

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



- 2 [ARENS, Egmont] Frederick C. Kendall [Editor]:
ADVERTISING ARTS \$250
 New York: Advertising and Selling Publishing Co., July 1931.

Letterpressed thick wrappers. 64 pp. One fold-out. Elaborate graphic design and production throughout. Ink name in upper forecorner of upper wrapper and once on a prelim, tipped-in "Billow-pak" sample has caused slight rippling to the leaf to which it is affixed, otherwise very good or better.

ORIGINAL EDITION. *Two Color Posters* by Lucian Bernhard; *Today's Trend in Window Displays* by Herschell Deutsch; *Electric Bulbs*, photos by Anton Bruehl; *The Train of Tomorrow* by Egmont Arens; *Photo-Montage, Experimental Photography* by Jonel Jorgulesco and Henry Flannery; *One Piece Metal Sink*, designed by Gustav Jensen, and more.

- 3 [BEL GEDDES, Norman] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., January 1931.

Letterpressed thick wrappers. 64 pp. One fold-out. Elaborate graphic design and production throughout. Cover by Robert L. Leonard. Small ink name in corner of upper wrapper and first page, a few ink notes in the same hand crediting images or products, otherwise a very good or better copy.

ORIGINAL EDITION. *Lettering—and Its Place in Advertising* by Lucian Bernhard; *Designing the Office of Today* by Norman Bel Geddes; *Brenato's Window Display* by Rockwell Kent; *Package Engineering* by Egmont Arens; *We Pause To Honor: Frederick Kiesler, W. E. Rudge, Lee Simonson and Edward Steichen*, and more.

Two lithograph reproductions by Louis Lozowick; duotone plates featuring the work of Arthur Gerlach, Thurman Rotan, Martin Bruehl, M. F. Agha, Ruth Bernhard, William Rittase, Kneeland Green & Fred Bradley and Ralph Steiner.

Also, work by Joseph Sinel and Norman Bel Geddes, James D. Herbert, R. L. Leonard, Arthur Gerlach and Joseph Sinel.

An Uncirculated Set

- 4 Bel Geddes, Norman **HORIZONS** \$2,000
Boston: Little, Brown 1932.

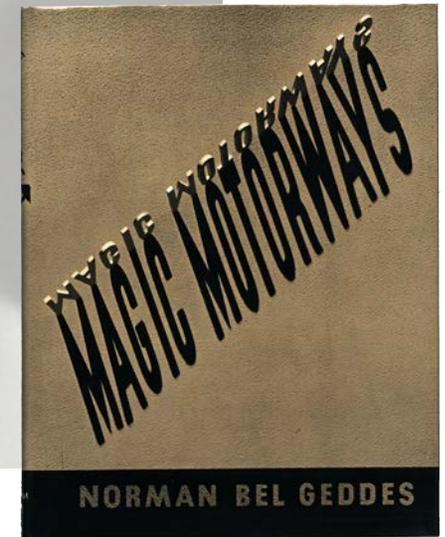
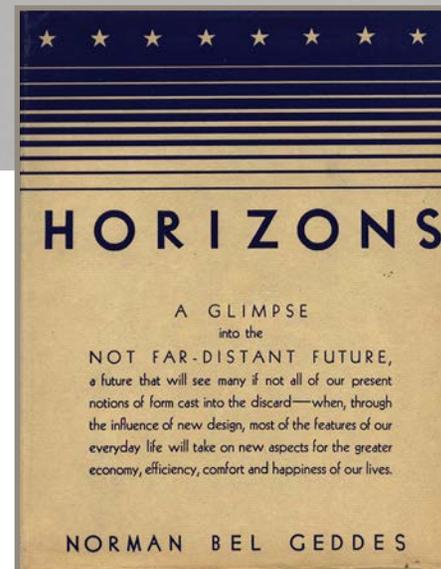
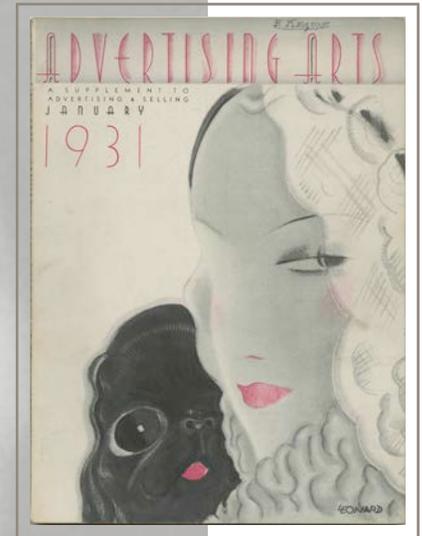
Quarto. Silver fabricoid cloth decorated in black. Printed dust jacket. 294 pp. 215 black and white illustrations. Spine crown lightly bruised, otherwise a fine copy in a fine dust jacket.

Bel Geddes, Norman
MAGIC MOTORWAYS
New York: Random House, 1940.

Quarto. Tan fabricoid cloth decorated in maroon. Photo illustrated dust jacket. 298 pp. 206 black and white illustrations. Endpapers and gutters lightly discolored [as usual]. A nearly fine copy in a fine dust jacket.

FIRST EDITIONS. An immaculate and uncirculated set deaccessioned from the Norman Bel Geddes Theater and Industrial Design Archive at The Harry Ransom Center at the University of Texas at Austin.

HORIZONS is a stunning survey of modernist design, illustrated throughout with drawings, models and photographs of the author's utopian industrial innovation described a particular American utopian future, and his belief in the automobile as the defining force of the future was sadly prescient.

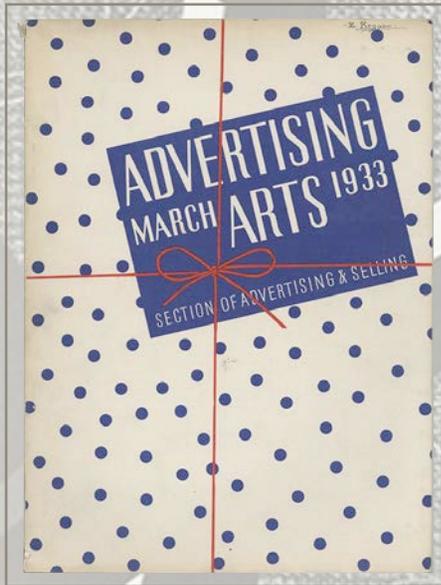


- 5 [BEL GEDDES, Norman] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., March 1933.

Letterpressed thick wrappers. 40 pp. Elaborate graphic design and production throughout. Cover design by Joseph Sinel. Neat ink name in upper forecorner of upper wrapper, small chips at spine ends, otherwise a very good copy.

ORIGINAL EDITION. *Towards Design* by Norman Bel Geddes; *Package Parade* by Roy Sheldon; *How Will It Look in the Window?* by Herschell Deutsch; *Photoplasticgrams* by Howard Lester; three pages of posters for Wrigleys, designed by Otis Shepard; a script by Charles T. Coiner, and more.

Waxide Paper printed insert, designed by Egmont Arens.



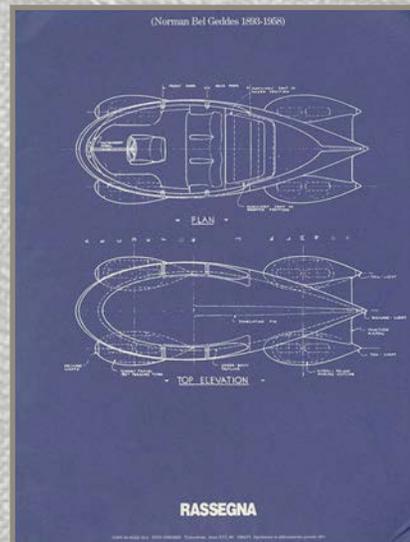
- 6 [BEL GEDDES, Norman] Vittorio Gregotti [Direttore responsabile] **60 RASSEGNA** \$100
NORMAN BEL GEDDES 1893-1958
Milan: Editrice CIPIA [anno XVI, 60/IV-1994].

Text in Italian. Slim quarto. Plain thick wrappers. Printed dust jacket. 72 [xxx] pp. Articles well illustrated in color and black and white. Tiny former owner professional ink stamp to front free endpaper. Jacket with light wear overall and lower corner bumped, a very good copy.

ORIGINAL EDITION. Includes many previously unpublished examples from the Bel Geddes archives at the HRC in Austin Texas.

Norman Bel Geddes (1893–1958) was the first person to seriously apply the concepts of aerodynamics and streamlining to industrial design. To Geddes, streamlining illustrated courage: “We are too much inclined to believe, because things have long been done a certain way, that is the best way to do them. Following old grooves of thought is one method of playing safe. But it deprives one of initiative and takes too long. It sacrifices the value of the element of surprise. At times, the only thing to do is to cut loose and do the unexpected! It takes more even than imagination to be progressive. It takes vision and courage.”

Bel Geddes expounded a philosophy of *essential forms* evolved from their systems of use. He helped to establish a new professional niche—that of *industrial designer*, arguing for a closer relationship between engineering and design.



An Inscribed Copy

Bill, Max

7 **FORM: A BALANCE SHEET OF MID-TWENTIETH CENTURY TRENDS IN DESIGN** \$750

Basel: Verlag Karl Werner, 1952.

Parallel texts in French, German and English. Square quarto. Blue stamped cloth. Photo illustrated dust jacket. 168 pp. Profusely 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 dust jacket. The nicest copy we have handled.

FIRST EDITION. A concrete example of Max Bill's design philosophy: a flawless blend of form and content, a true moment of clarity.

Max Bill (1908–1994) achieved mastery in many areas: architecture, the fine arts, product design, typography, journalism, research and teaching and even politics. He was a *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).

Cheney, Sheldon and Martha

8 **ART AND THE MACHINE: AN ACCOUNT OF INDUSTRIAL DESIGN IN 20TH-CENTURY AMERICA** \$200

New York/London: Whittlesey House/McGraw Hill Book Co., Inc., 1936.

Octavo. Black cloth stamped in silver. 307 pp. 106 black and white plates. Black cloth lightly spotted. Spine mildly cocked and textblock edges dusty. A bit of foxing early and late, otherwise a very good copy.

FIRST EDITION. Remarkable for the lucidity and perceptiveness of its text and illustration, *ART AND THE MACHINE* is—quite simply—one of the finest printed artifacts of the American Moderne Movement. Whatever you call it—Art Deco, Moderne Industrial design, Moderne, Streamlined Modern, International, Constructivism, Functionalism, American Studio Art—it's all good and it's all well-represented here.

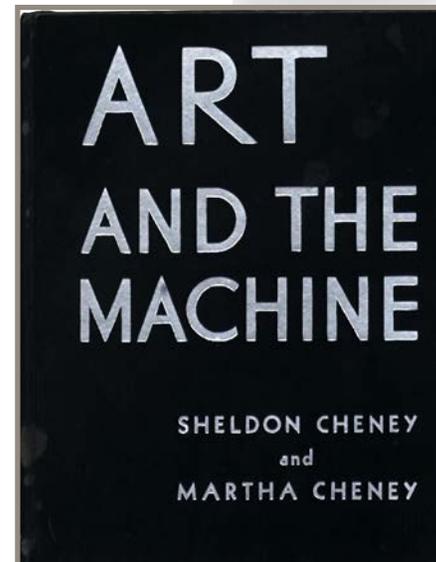
Everywhere, there is to be found merchandise to be distinguished by the beauty that is peculiarly a product of artist and machine working together.

—from the introduction

The Cheneyes were among the first to closely examine the historical influences and aesthetic impact of streamlined shapes and curvilinear geometry in the fields of industrial design, architecture and decoration all before the popularization of the term “Art Deco.”

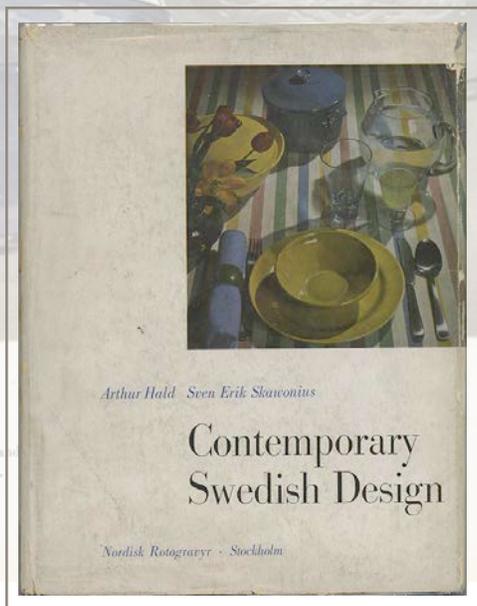
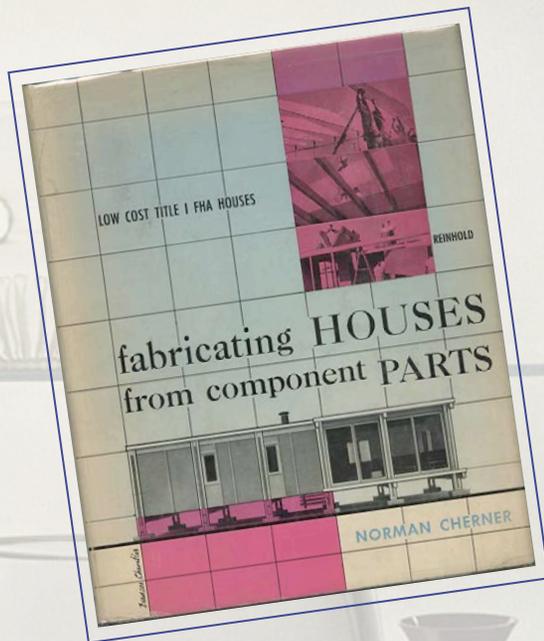


ambassador of the
united states and mr davis
with best wishes
max bill
—
hcone 17-11-72





INGEBORG LUNDIN "Gaal" and
and colour, ab Orrefors Glasbruk.



- Cherner, Norman
9 FABRICATING HOUSES FROM COMPONENT PARTS \$250
HOW TO BUILD A HOUSE FOR \$6,000
 New York: Reinhold, 1957.

Quarto. Black cloth stamped in silver. Photo illustrated dust jacket. 208 pp. Fully illustrated with black and white photographs and illustrations. Light blue dust jacket uniformly sunned to spine. Exceptionally well-preserved: a nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. A spectacular manifesto of how to take advantage of the post-war building boom. The book subtitle (*How to Build a House for \$6,000*) signals Cherner's agenda that still resonates to this day. You might have to add a decimal place, though.

Norman Cherner (1920–1987) was truly a renaissance man of the midcentury-modern movement, but his devotion to teaching, prefabrication and hands-on production handicapped him in the race to get into the pantheon of midcentury greats. While Charles Eames, George Nelson et al. were polishing their respective laurels, Cherner was teaching at the Teacher's College at Columbia University.

Although best known for his furniture design, Cherner's work included almost all aspects of design: from graphics, glassware and lighting, to his pioneering work in prefabricated housing. His first houses were built in 1948 for a cooperative in Ramapo, NY, and included affordable furniture designed specifically for these low-cost modular dwellings.

- [DANISH DESIGN] Arthur Hald and Sven Erik Skawonius
10 CONTEMPORARY SWEDISH DESIGN \$125
[A SURVEY IN PICTURES]
 Stockholm: Nordisk Rotogravyr, 1951.

Quarto. Blue decorated boards with gilt backstrip. Photo illustrated dust jacket. 179 pp. 1,249 objects presented in 111 color plates and 64 black and white illustrations. Page edges lightly sunned. Jacket soiled and chipped to spine ends and rear panel. A very good copy in a good dust jacket.

FIRST ENGLISH EDITION—printed in Stockholm by Nordisk Rotogravyr. More beautiful things for everyday use—this is the motto of those who produce “the things around us” in the four Scandinavian countries: Denmark, Finland, Norway and Sweden. The home and its furnishings have always held a central position in the lives of the Scandinavian people. A centuries old tradition of fine craftsmanship combined with modern technology is chiefly responsible for the unique Scandinavian style, combining practical utility and beauty of form, qualities that have attracted the attention and won the praise of the whole world.

- 11 [DANISH DESIGN] Svend Erik Møller [Editor]
DANISH DESIGN IN THE LIVING ROOM \$100
[BRUGSKUNST I STUEN / LE STYLE DANOIS AU SALON / DÄNISCHE FORMKUNST IM RAUM]
 København: Høst & Sons Førlag, 1956.

Text in Danish, English, French and German. Slim square quarto. Photo illustrated French folded wrappers. Unpaginated [48 pp]. 47 black and white photographs. Rear panel scuffed, otherwise a fine copy.

FIRST EDITION. Wonderful survey of Danish Applied Art circa 1956 beautifully designed and printed in Copenhagen.

- 12 [DANISH DESIGN] A. Hostrup Pedersen [Managing Director]
DANSK KUNSTHÅNDVÆRK OG KUNSTINDUSTRI \$150
[DANISH SOCIETY OF ARTS AND CRAFTS AND INDUSTRIAL DESIGN]
 København: [Landsforeningen Dansk Kunsthåndværk], 1962.

Text in Danish and English. Slim quarto. Silkscreened French folded wrappers designed by Arne Andersen. 76 pp. Essays and 42 black and white photographs. A fine copy.

FIRST EDITION. Exhibition catalog published in conjunction with the Scandinavian Design Cavalcade, whose 1962 theme was *Måltidet og Brugskunsten* [Meals and Design].

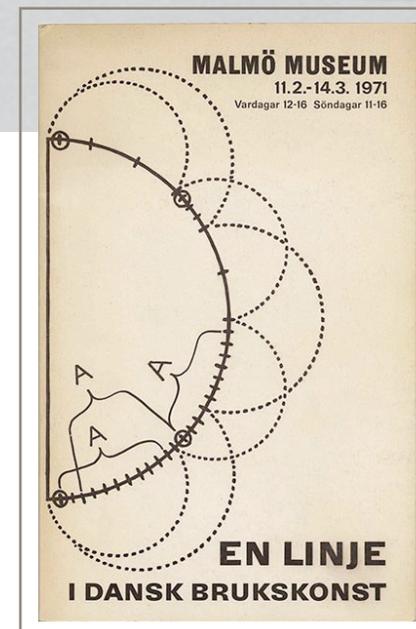
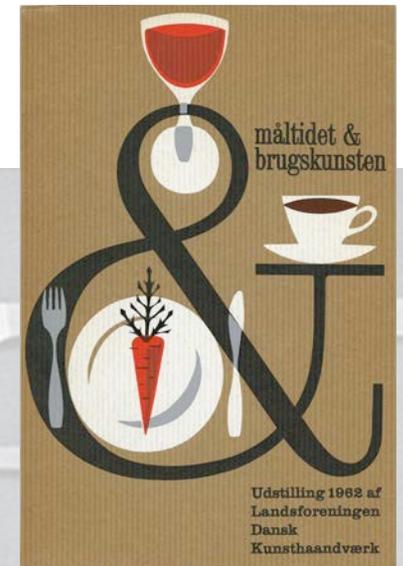
In 1954 Denmark, Sweden, Norway and Finland arranged what proved to be the most important marketing effort ever for Scandinavian design—the monumental exhibition Design in Scandinavia. From 1954 to 1957 Design in Scandinavia toured 27 cities, and it was a huge success, initiated by The Danish Society of Arts and Crafts.

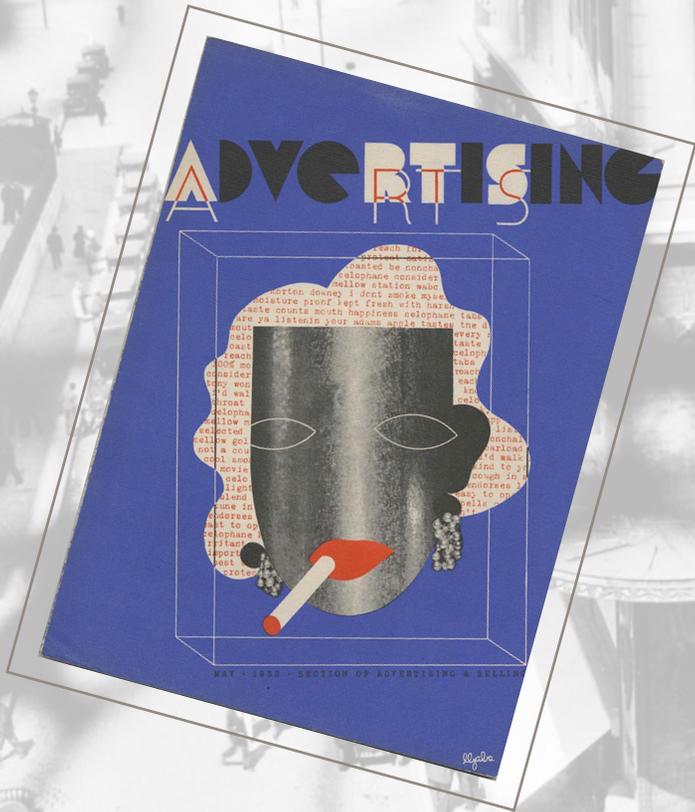
Based on the success the four countries established what they called the Scandinavian Design Cavalcade, which had a lot of US press coverage as well. By July 1959 when *House Beautiful* featured The Scandinavian Look in U.S. Homes, Danish modern furniture was increasingly gaining a stronghold among American consumers.

- 13 [DANISH DESIGN] Kurt Karlsson [Introduction]
EN LINJE I DANSK BRUKSKONST \$50
 Malmö: Malmö Museum, 1971.

Text in Swedish. Slim quarto. Printed thick wrappers. 62 pp. Essays, checklist and black and white black and white photographs. Checklist with a few pencil annotations. Wrappers lightly worn and sunned, otherwise a nearly fine copy.

FIRST EDITION. Exhibition catalog published in conjunction with a 1971 exhibition at the Malmö Museum.





- 14 [DREYFUSS, Henry] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$350
 New York: Advertising and Selling Publishing Co., May 1932.

Letterpressed thick wrappers. 56 pp. Elaborate graphic design and production throughout. Cover by Lester Gaba. Pencil name erased from top edge of front wrapper, otherwise a very good or better copy.

ORIGINAL EDITION. *Dressing Up the Dime Novel* by Herschel Deutsch; *Reform the Currency* by W. A. Dwiggin; *Hot and Cold* by George Sakier; *The Banana Tree*, a drawing by Boris Artzybasheff; *The Designer and the Factory* by Henry Dreyfuss with a photograph by Anton Bruehl; *Lettering the Package* by Roy Sheldon with a full-page image of packaging design by Gustav Jensen.

Foreign Photographs Recently Shown at the Julien Levy Gallery includes images by László Moholy-Nagy and E. Sougez.

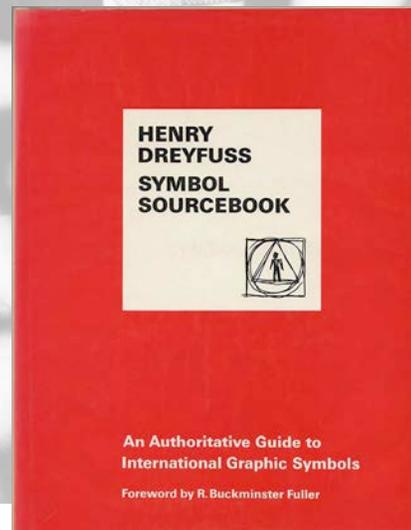
Short illustrated biographies with facsimile signatures of Floyd Davis, George Switzer, Arnold Genthe and Dr. M. F. Agha.

- 15 Dreyfuss, Henry, R. Buckminster Fuller [foreword] **SYMBOL SOURCEBOOK: AN AUTHORITATIVE GUIDE TO INTERNATIONAL GRAPHIC SYMBOLS** \$100
 New York: McGraw-Hill, 1972.

Quarto. Publishers tan cloth stamped in red. Printed dust jacket. 292 pp. 1,000+ black and white illustrations. Book design by Henry Dreyfuss. Unobtrusive former owners neat ink signature to title page. Dust jacket spine sun faded. A fine copy in a nearly fine dust jacket.

FIRST EDITION. "Dictionary" of symbols used internationally, arranged into ingeniously devised sections to access information easily. A convenient reference tool divided by discipline, graphic form and by meaning, semantography (a phrase coined by Leibnitz) is a complete system which crosses all language barriers. This book was the culmination of a lifetime of collecting and codifying graphic symbols as they are used in all walks of life throughout the world by Henry Dreyfuss.

Henry Dreyfuss (1904–1972) was one of the "big four" industrial designers, along with Walter Dorwin Teague, Norman bel Geddes and Raymond Loewy. During his 44-year career, the versatile Dreyfuss designed hundreds of products that have become icons of modern design, among them the familiar Honeywell round, wall-mounted thermostat, the Big Ben alarm clock, trains such as the 20th Century Limited for the New York Central Railroad and the "Situation Room" for the Joint Chiefs of Staff during World War II.



[Eames Office] International Business Machines Corporation
MEN OF MODERN MATHEMATICS \$1,000
[A HISTORY CHART OF MATHEMATICIANS FROM 1000 TO 1900]

[Armonk, NY: International Business Machines Corporation, 1966]

Poster. 122 x 186 cm perforated sheet meant to be separated horizontally into two, attached together, and made into a wall chart 2 feet wide by 12 feet 2.875 inches long. Expected light wear to folds and edges. A very good original example, folded as issued.

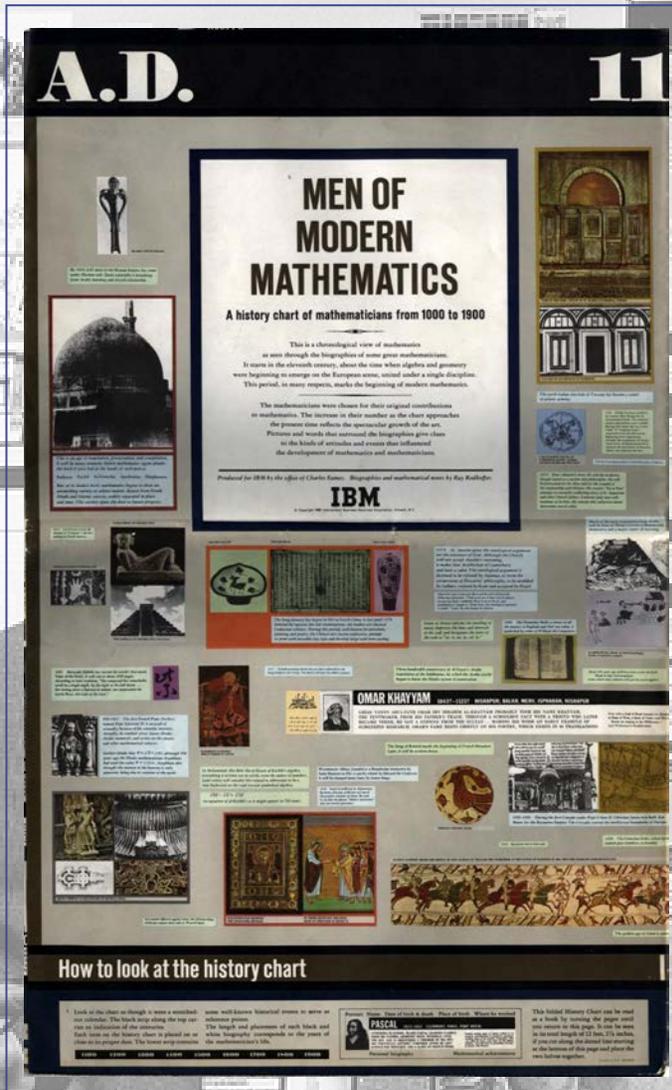
ORIGINAL EDITION. Designed and produced by the Office of Ray and Charles Eames for IBM. This poster is described in detail in *EAMES DESIGN* by John and Marilyn Neuhart and Ray Eames (page 311):

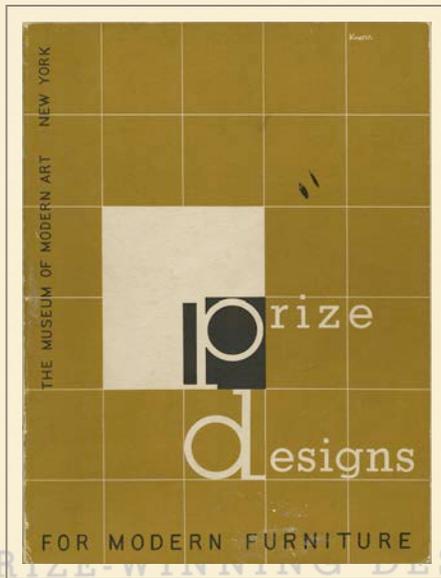
"Produced for the IBM Corporation, the "Mathematica" timeline is a slightly modified, printed version of the History Wall from the Mathematica exhibition. It is printed on one wide 48- by- 73.5-inch perforated sheet, which was meant to be separated horizontally into two, attached together, and made into a wall chart 2 feet wide by 12 feet 2.875 inches long. Twenty color runs were required to print the chart.

"The title graphic on the chart describes the printed timeline (in keeping with the original History Wall) as a 'chronological view of mathematics as seen through the biographies of some great mathematicians.' Its subject is the development of mathematics in the Western world from 1100 to 1950. The biographies, separated into life and work sections and include portraits and text, were adapted from the original History Wall. Illustrations and text blocks describing significant historical and cultural events surround the biographical panels, and illustrations with captions outlining major historical milestones are positioned on the lower section of the chart as a general reference.

"As in the exhibition's History Wall, the biographies and mathematical notes were researched and written by Raymond Redheffer of the Department of Mathematics at UCLA. IBM has distributed the chart to schools since 1966."

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





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.

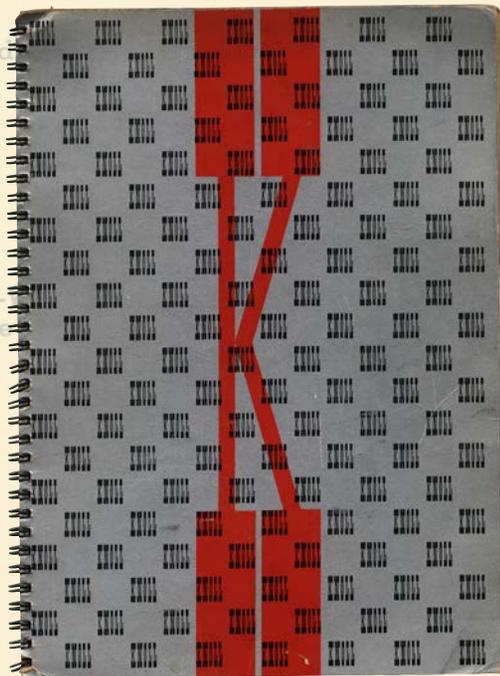
We list below the prices at which the Sachs Quality Stores are selling this furniture.

PRIZE-WINNING DESIGN MERCHANDISE

Prize-Winning Bed

Adaption of Prize Bedroom Furniture

Chairs



	\$ 72.00
	32.00
	88.00
	33.00
	225.00
	89.00
	37.00
	121.00
	116.00
	149.00
	14.00
	56.00
	102.00
	32.00
	112.00
	33.00
	279.00
	99.00
	119.00
	37.00
	149.00
	14.00
	49.00
	29.00
	64.00
	29.95
	29.95
	35.95
	27.60
	58.50



8th Avenue
at 35th Street

modernism101.com
Sold exclusively in New York
through Sachs Quality Stores.

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

Octavo. Thick 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. Black and white photographs and diagrams of the winning entries in the 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 Zenith/Herman Miller/Modernica.

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

Tall Octavo. Parallel wire binding. Thick printed metallic silver wrappers. Multiple paper stocks. Photographic frontis. 80 pp. 160 black and white illustrations. 123 schematic diagrams. Elaborate graphic design throughout by Herbert Matter. Wrappers inevitably worn with faint chipping at crown and heel. Former owner ink signature on page 3. Page edges lightly sunned. A very good or better copy.

FIRST EDITION. Knoll Associates, fortunate in the services of Herbert Matter, has released a catalog which presents a full concept of their activities in the field of home furnishings. Matter succeeded in not only bringing to the work his own beautiful style and discrimination but has also found also the means to clarify and present intelligently the greater part of the large Knoll collection.

The catalog is profuse in color and bright devices, index charts with elevation drawings and photographs placing the material in its own best setting. While it has been designed to implement and simplify an attempt to digest the activities of Knoll Associates, it is also by the way of being a rather beautiful document in a field where too little of this sort of thing is attempted, and where too much of it comes off badly.

—John Entenza [Arts and Architecture, January 1951].

- 19 [FURNITURE] Gerd Hatje [Editor] \$275
NEW FURNITURE 1
[NEW FURNITURE / NEUE MÖBEL / MEUBLES NOUVEAUX]
 New York: Wittenborn/Schultz, 1952.

Text in English, German and French. Quarto. Black cloth stamped in white. 132 pp. 275 black and white photographs. Glossy photo pages with uncoated pages front and back. Front board slightly bowed. A nearly fine copy.

FIRST EDITION. "New Furniture was conceived as a series devoted to the survey of international furniture. The first volume contains 275 illustrations showing the best and most interesting designs of chairs, sofas, beds, tables, cabinets, shelves, office furniture and nursery furniture by designers from fourteen countries. This wide scope makes it possible for the reader to compare different trends and to discern future developments.

"A complete index that includes names and addresses of designers and manufacturers adds greatly to the usefulness of this volume. *Interiors* has called this series "probably the best international furniture review between two covers available anywhere. It is thorough and broad in its coverage, selected with great taste and a sharp sense of what constitutes interesting design news."

The Two-Volume Set

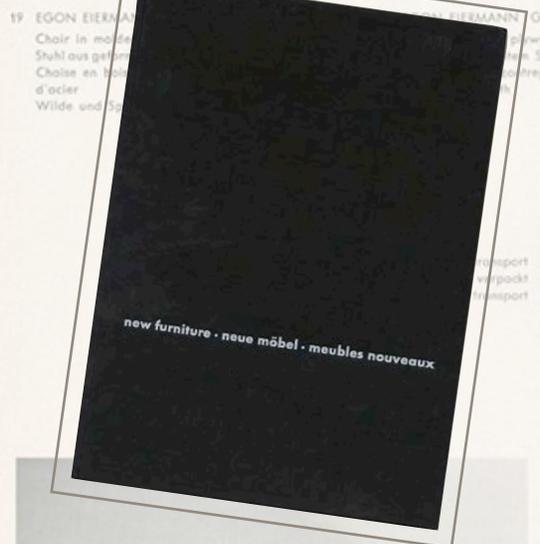
- 20 [FURNITURE] Hennessey, William \$1,000
MODERN FURNISHINGS FOR THE HOME
 New York: Reinhold, 1952.

Quarto. Blue cloth stamped in white. Printed dust jacket. 296 pp. 480 black and white photographs. Cloth very lightly sunned. Jacket lightly worn and chipped at spine ends. Row of 5 small dotted marks to front panel. A nearly fine copy in a very good or better dust jacket.

Hennessey William, Eliza Dornin Hennessey [Associate]
MODERN FURNISHINGS FOR THE HOME 2
 New York: Reinhold, 1956.

Quarto. Green cloth stamped in black. Printed dust jacket. 368 pp. 582 black and white photographs. Jacket lightly worn and scuffed. Large chip to spine crown and rear panel. Text-block well-thumbed. A very good copy in a nearly very good dust jacket.

FIRST EDITIONS. This two-volume set is one of the best surveys of mid-century modern furniture and virtually impossible to find in the original editions. All pieces are identified by name, designer, manufacturer, dimensions and finishes. Includes many rare examples of light fixtures, fabrics and rugs, two genres noticeably absent from most mid-century anthologies.





288 YUJIRO YAMAGUCHI Japan
Shell with steel tube frame
Regal mit Stahlröhregerüst
Étagère avec armature en tubes d'acier



- 21 [FURNITURE] Gerd Hatje [Editor]
NEW FURNITURE 2 \$500
[NEW FURNITURE / NEUE MOBEL / MEUBLES NOUVEAUX]
Stuttgart: Gerd Hatje Verlag GmbH, 1953.

Text in English, German and French. Slim quarto. Red cloth decorated in white. Printed dust jacket. Black endpapers. 140 pp. 372 black and white photographs. Jacket faintly worn along spine junctures and spine ends. Cover design by Hans Haderek. A fine copy in an about fine dust jacket.

FIRST EDITION. A remarkably well-preserved early example.

- 22 [FURNITURE] Gerd Hatje [Editor]:
NEW FURNITURE 2 \$300
[NEW FURNITURE / NEUE MÖBEL / MEUBLES NOUVEAUX]
New York: George Wittenborn, 1952.

Text in English, German and French. Slim quarto. Red cloth decorated in white. Black endpapers. 140 pp. 372 black and white photographs. Final signature pinched and slightly wavy. A few other signatures starting to pull. The binding for this copy is a bit off due to the inclusion of the Yale portfolio [see below]. A very good or better copy.

FIRST EDITION. Includes the Bound-in supplement *A Portfolio of Student Work from The School of Design at Yale University*, a 20-page special section designed and supervised by Alvin Lustig. Includes student work in graphic design, photography, painting and drawing, three-dimensional design and architecture. Instructors include Alvin Lustig, Alvin Eisenman, Norman Ives, Herbert Matter, Paul Schweiker, Josef Albers and Gilbert Switzer.

- 23 [FURNITURE] Gerd Hatje [Editor]
NEW FURNITURE 3 \$300
[NEW FURNITURE / NEUE MÖBEL / MEUBLES NOUVEAUX]
New York: George Wittenborn, 1955.

Text in English, German and French. Slim quarto. Green fabricoid stamped in white. 173 pp. 347 black and white photographs. Glossy photo pages with uncoated pages front and back. A nearly fine copy.

FIRST EDITION. Includes *The Idea of Design*, a 20-page illustrated bibliographic insert assembled by Bernard Karpel, the Librarian of the Museum of Modern Art. A stellar resource if you're into this kind of thing.

- 24 [FURNITURE] Nordiska Kompaniet **TRIVA** \$200
[Stockholm: Nordiska Kompaniet, c. 1955].

Text in Swedish. Slim oblong quarto. Stapled printed self wrappers. 28 pp. Black and white photographs and diagrams with elaborate graphic design throughout. Furniture specification and sales catalog. Wrappers lightly worn. A nearly fine copy.

ORIGINAL EDITION. The Triva furniture line was developed by Elias Svedberg and his team of 20 designers in response to a Swedish handicraft association contest announced in 1946. The contest—in conjunction with local furniture factories—solicited furniture for “modern family needs and suitable for mass production.”

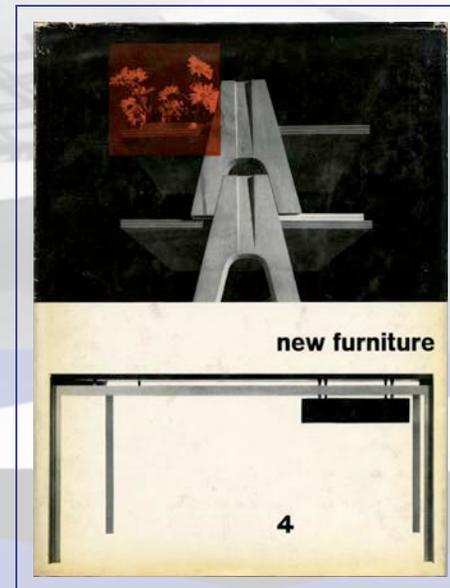
Elias Svedberg and his designers—including Kerstin Horlin-Holmqvist, Erik Worts and Lena Larsson—developed the idea of unassembled furniture that was shipped in flat packets. This eclectic “knock-down” [K-D] furniture was imported into the United States through companies such as Swedish Modern. The K-D method helped vault IKEA into the worlds’ largest furniture retailer.

A scarce and significant document from the postwar industrial design era that was collected by an attendee of the Helsingborg Exhibition 1955 [H55]. The theme of H55 was primarily arts and crafts, assembled with the aim of showing ways in which modern design could be integrated into commercial items and luxury goods. The fair drew exhibitors from over ten countries (no mean feat at the time) and included the String Bookshelf by Nisse Strinning.

- 25 [FURNITURE] Hatje, Gerd [Editor] and Wolfgang Clasen [text] **NEW FURNITURE 4** \$250
New York: George Wittenborn, 1958.

Text in English, German and French. Slim quarto. Red cloth stamped in white. Photo illustrated dust jacket. 162 pp. 347 black and white photographs. Price-clipped jacket lightly worn along top edge. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. “New furniture was conceived as a series devoted to the survey of international furniture. The first volume contains 275 illustrations showing the best and most interesting designs of chairs, sofas, beds, tables, cabinets, shelves, office furniture and nursery furniture by designers from fourteen countries. This wide scope makes it possible for the reader to compare different trends and to discern future developments. A complete index that includes names and addresses of designers and manufacturers adds greatly to the usefulness of this volume.” Very true.





26 [FURNITURE] Phillip L. Pritchard [Editor], Edgar Bartolucci [Art Director]
FURNITURE FORUM \$200
CONTEMPORARY DESIGN SOURCE REFERENCE
 Sarasota: Furniture Forum, Inc., Volume 12 [1962].

Quarto. Orange cloth decorated in black. 148 pp. Fully illustrated in black and white. Backstrip lightly sunned and minor wear overall. Issued without dust jacket. Curatorial information includes designer, materials and measurements. A nearly fine copy.

FIRST EDITION. The Furniture Forum Advisory Board for 1962 included Robert Alexander, Pietro Belluschi, Serge Chermayeff, Alexander Girard, Charles Granger, Greta Grossman, Walter Gropius, Victor Gruen, Karl Kamrath, Carl Koch, Ernest Kump, Dorothy Liebes, Paul Mayen, George Nelson, Richard Neutra, Hugh Stubbins, and others.



27 Girard, Alexander/Herman Miller Furniture Company
GIRARD GROUP: HERMAN MILLER \$500
 Zeeland, MI: The Herman Miller Furniture Company, [1967].

34 x 22 [86 x 56 cm] poster folded into eighths, as issued. Promotional poster for the short-lived Girard Group manufactured by Herman Miller. Light wear to folds and a trace of edgewear, but a very good or better example.

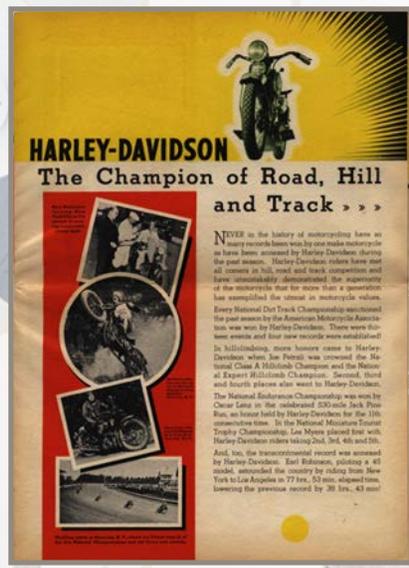
ORIGINAL EDITION. Poster printed in 4 x 4 colors that functioned as a promotional brochure for the sofas, lounge chairs, café seating and tables of the Girard Group with color photographs and dimensions of all the manufactured pieces, as well as fabric samples and specifications.

Alexander Girard (1907–1993) became director of design for Herman Miller's textile division in 1952, a time when fabrics, especially in the office, tended toward the utilitarian, drab and patternless. "People got fainting fits if they saw bright, pure color," Girard commented at the time.

28 Harley-Davidson Motor Company
1936 . . . AND WAY OUT IN FRONT \$250
[BROCHURE TITLE]
 [Milwaukee: Harley-Davidson Motor Company, 1936].

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

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



- 29 **IDEA 53** \$350
 [[IDEA] Gerd Hatje [Editor]:
[INTERNATIONAL DESIGN ANNUAL. INTERNATIONALES JAHRBUCH FÜR FORMGEBUNG. ANNUAIRE INTERNATIONAL DES FORMES UTILES]
 Stuttgart: Verlag Gerd Hatje GmbH, 1952.

English, German and French edition. Quarto. Gray cloth embossed and stamped in gray. Photo illustrated dust jacket. Black endpapers. 129 pp. 373 black and white photographs. Multiple paper stocks. Printed blue jacket uniformly sunned to spine with slight lightening to front and rear panels, otherwise a fine in a nearly fine dust jacket.

FIRST EDITION. A remarkable survey illustrating the best modern industrial design, circa 1952. The uncredited design—as well as the tightly curated selection—make this volume one of the best of the period. An extraordinarily useful reference volume, as well as a genuinely beautiful period object.

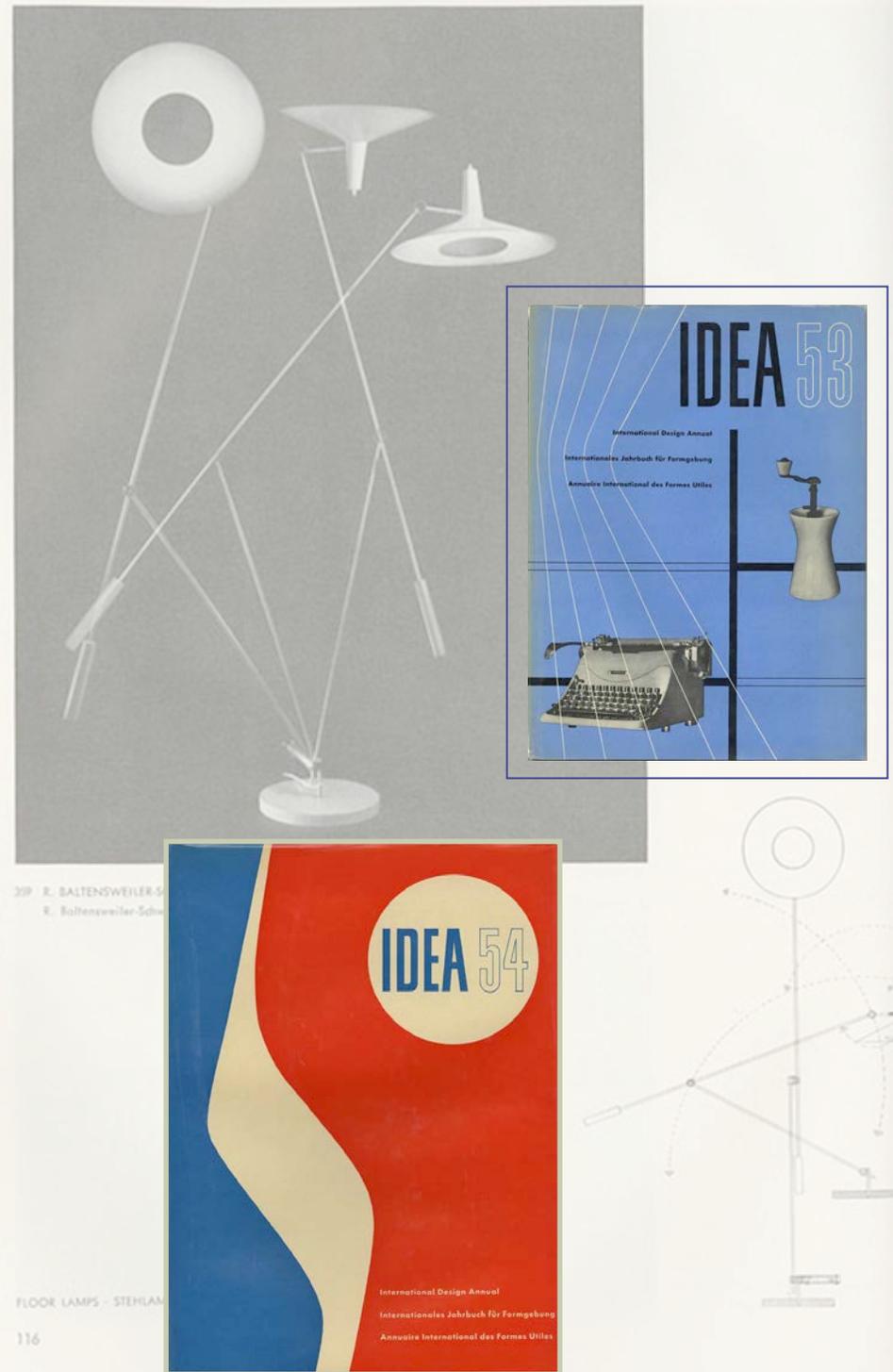
Includes essays *Beauty from Function and as Function* by Max Bill, *Taste at the Turning Point* by Paul Reilly, *Industrial Design in Italy* by Alberto Rosselli and *Industrial Design in America* by Herwin Schaefer.

- 30 **IDEA 54** \$350
 [[IDEA] Gerd Hatje [Editor]:
[INTERNATIONAL DESIGN ANNUAL. INTERNATIONALES JAHRBUCH FÜR FORMGEBUNG. ANNUAIRE INTERNATIONAL DES FORMES UTILES]
 Stuttgart: Verlag Gerd Hatje GmbH, 1953.

English, German and French edition. Quarto. Yellow cloth embossed and stamped in red. Printed dust jacket. 132 pp. 399 black and white photographs. Multiple paper stocks. Jacket lightly worn along top edge, otherwise a fine copy in a nearly fine dust jacket.

FIRST EDITION. Includes examples of china, ceramics, pottery, plastics, glass, wood, textiles, metal, small mechanical and household appliances, housewares, radios, communication equipment, lamps and clocks—everything the burgeoning postwar middle class could possibly want.

Includes the essays *A Working Team of Designers in England* by Robert Gutmann, *Design in Post-War Germany* by Gerd Hatje and *Industrial Design in Holland* by Karel Sanders.



A Custom Bound Set

- 31 [ITALIAN DESIGN] Latis, Gandolfi, Olivieri, Canella and Radici
QUADERNI DI DOMUS 1945-1948 \$500
Milan: Domus, 1945-1948.

Custom bound set from the Quaderni di Domus series featuring Volumes 1, 2, 5 and 6 in decorated paper covered boards with tan cloth quarter strip and gold embossed titling. Original wrapper not retained. Inked name and date to front free endpaper, otherwise a clean and unmarked set. The final signature of Volume 6 is bound in out of numerical sequence. Textblocks thumbled with mild wear throughout, but a very good set indeed.

Vito Latis

I LIBRA NELLA CASA [HOME LIBRARIES]

Quaderni di Domus No. 1, May/June 1945.

Text in Italian. 80 pp. Fully illustrated with black and white photos.

Vittorio Gandolfi

GLI STUDI NELLA CASA [STUDIES IN THE HOME]

Quaderni di Domus No. 2, July 1946.

Text in Italian. 96 pp. Fully illustrated with black and white photos.

Luigi Claudio Olivieri

L'ILLUMINAZIONE DELLA CASA [LIGHTING FOR THE HOME]

Quaderni di Domus No. 5, July 1946.

Text in Italian. 96 pp. Fully illustrated with black and white photos.

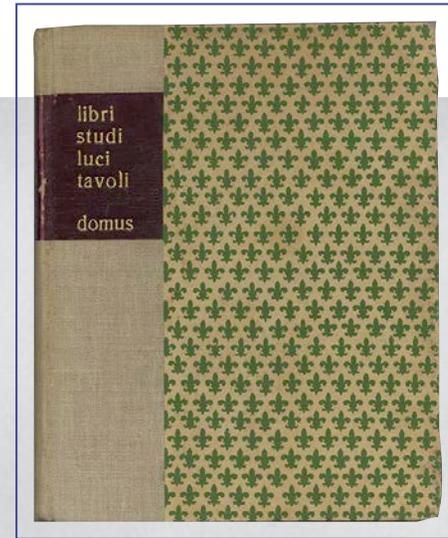
Luciano Canella and Renato Radici

TAVOLI E PIANI D'APPOGGIO [TABLES AND PLANNED SUPPORT]

Quaderni di Domus No. 6, July 1948.

Text in Italian. 144 pp. Fully illustrated with black and white photos.

FIRST EDITIONS: QUADERNI DI DOMUS NOS. 1, 2, 5, 6. 416 pages profusely illustrated with black and white examples of modern lighting solutions, modern desks, chairs, bookcases and tables. Each illustrated example is identified by designer, making these editions exceptionally valuable reference resources.



32

[[ITALIAN DESIGN] Borachia and Pagani [Editors]

**SEDIE DIVANI POLTRONE
[CHAIRS, SOFAS, ARMCHAIRS]**

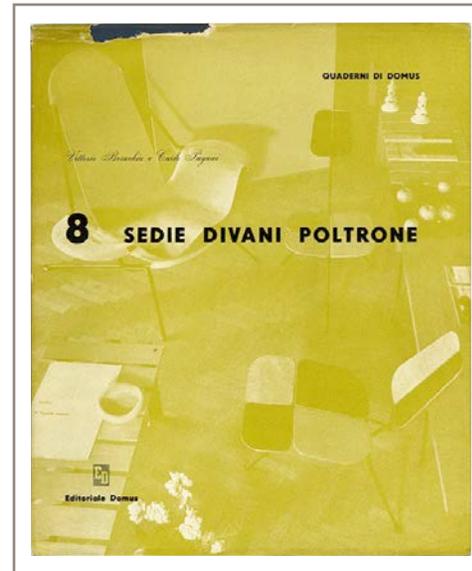
\$250

Milan: Domus, June 1950.

Text in Italian. Limp black wrappers with paper spine label. Photo illustrated dust jacket. 126 [iv] pp. Black and white photographs and diagrams throughout. Light wear overall. Fragile dust jacket lightly chipped along top edge. A nearly fine copy in a very good dust jacket.

FIRST EDITION [Quaderni di Domus No. 8]. Fully illustrated with Chairs, Sofas, Armchairs, circa 1950, identified by designer.

Includes work by Alvar Aalto, Franco Albini, Bartolucci-Waldheim, Ludovico Belgioioso, Antonio Bonet, Marcel Breuer, Achille and Pier Giacomo Castiglioni, Paolo Chessa, Clark and Frey, Carlo De Carli, Gian Carlo De Carlo, Gordon Drake, Andre Dupres, Charles Eames, Finn Juhl, Luigi Fratino, Ignazio Gardella, Eklof Gunnar, Hardoy, Hans Hofman, Pierre Jeanneret, Florence Knoll, Otto Kolb, Vito Latis, Le Corbusier, Alvin Lustig, Vico Magistretti, Carl Malmstems, Maurice Martine, Bruno Mathsson, Carlo Mollino, Richard Morse, George Nelson, Richard Neutra, Charlotte Perriand, William Poeters, Ernest Pollak, Gio Ponti, Hilde Reiss, Jens Risom, T. H. Robsjohn-Gibblings, Ernesto Rogers, Jean Royère, Eero Saarinen, Abel Sorensen, Mart Stam, Hugh Stubbins, Ilmari Tapiovaara, Van Keppel-Green, Kristian Vedel, Vittoriano Vigano, Marco Zanuso and others.



33

[[ITALIAN DESIGN] Borachia and Pagani [Editors]

I LETTI [BEDS]

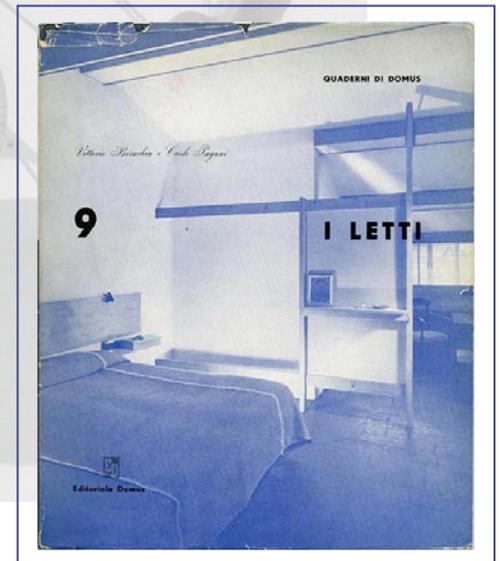
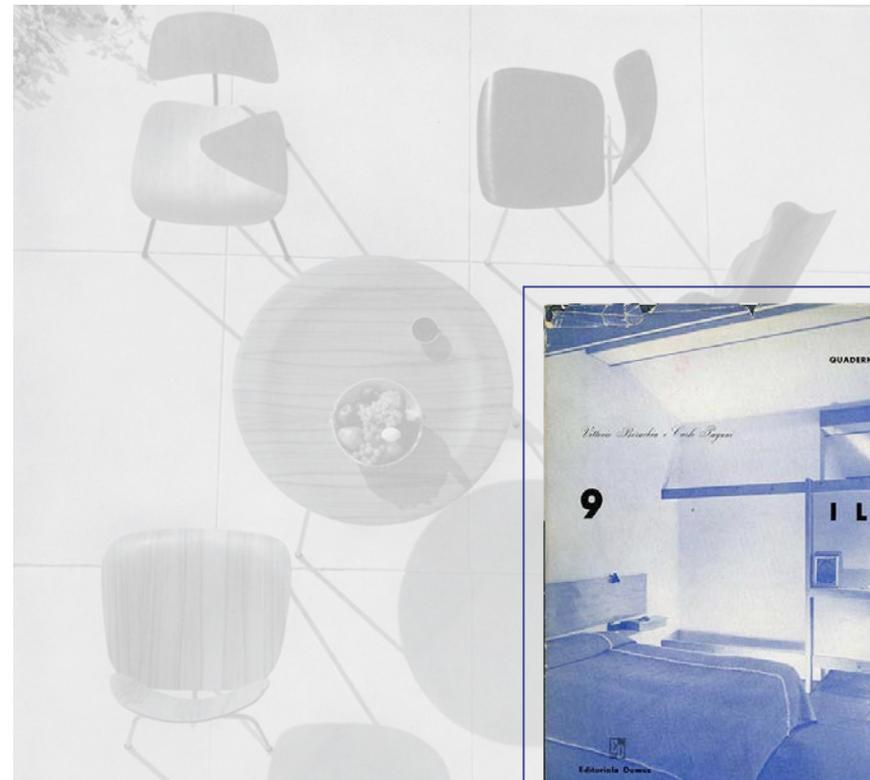
\$150

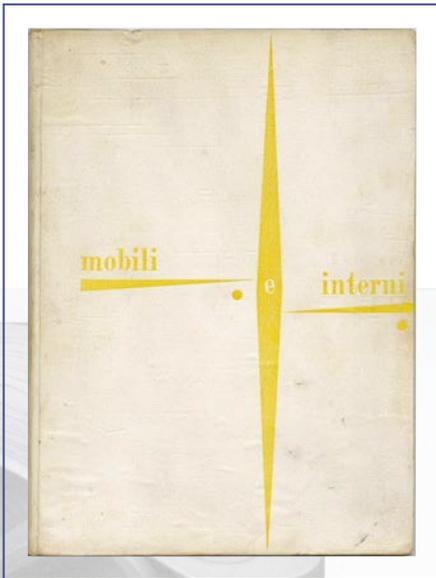
Milan: Domus, March 1951.

Text in Italian. Limp black wrappers with paper spine label. Photo illustrated dust jacket. 92 pp. Black and white photographs and diagrams throughout. Light wear overall. Fragile dust jacket lightly chipped along top edge. A nearly fine copy in a very good dust jacket.

FIRST EDITION [Quaderni di Domus No. 9]. Profusely illustrated with black and white examples of Beds, circa 1950.

Under the editorial direction of Lina Bo and Carlo Pagani, the *Quaderni di Domus* series sought to highlight the best and brightest designers and products emerging from the carnage of Post-war Europe. Each volume dealt with a specific area of interest (Kitchens, Fireplaces, etc.) with an introductory essay followed by a lengthy selection of photographs and images, many culled from Gio Ponti's *Domus* magazine. Ponti can be felt lurking behind the scenes of nearly every page of the *Quaderni di Domus* series through the impeccable selection of included materials to the contemporary layouts of each volume.





34 [ITALIAN DESIGN] Ponti and Ritter [Editors], William Klein [Designer]
MOBILI E INTERNI DI ARCHITETTI ITALIANI \$250
 Milan: Editoriale Domus, November 1952.

Slim quarto. White cloth stamped in yellow. 128 pp. 348 black and white illustrations and 13 color photo illustrations. Glossary. Elaborate graphic design throughout by William Klein. Bold former owner ink signature and embossed address stamp to half title page. Glossy pages shadowed quite yellow to textblock edges. White cloth a bit grubby with slightly darkened spine. A nearly very good copy.

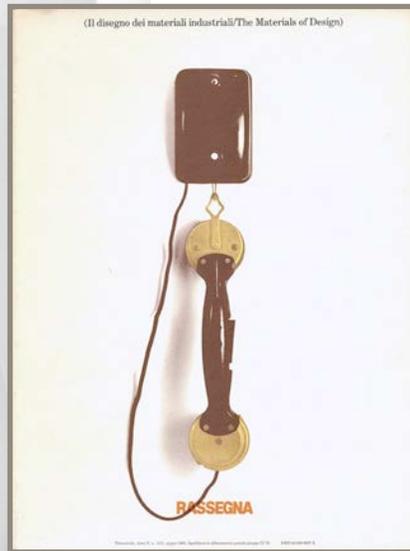
FIRST EDITION. Masterfully assembled by Lisa Licitra Ponti and laid out with the most up-to-date—circa 1952—mise-en-page by William Klein. Also includes a useful glossary of design terms translated into English, French, German, Spanish, Swedish, Dutch and Japanese.

A superb adjunct publication from Editoriale Domus, highlighting the best and brightest designers and products emerging from the carnage of Post-war Europe. Each specific area of interest—Kitchens, Fireplaces, etc.—features a lengthy selection of photographs and images, many culled from Gio Ponti's *Domus* magazine.

Mobili con struttura in un pezzo unico di compensato curvato: la forma è tutta struttura, ottenuta da piegamento e ripiegamento di una superficie.



Elementi di fantasia



35 [ITALIAN DESIGN] Vittorio Gregotti [Direttore responsabile]
14 RASSEGNA IL DISEGNO DEI MATERIALI INDUSTRIALI / THE MATERIALS OF DESIGN \$100
 Milan: Editrice CIPIA [anno V, 14/2–giugno 1983].

Text in Italian with parallel captions in English and translated English articles to rear. Slim quarto. Plain paper wrappers. Printed dust jacket. 88 [xxx] pp. Articles well illustrated in color and black and white. Minor shelf wear and some handling soiling, but a very good copy.

ORIGINAL EDITION. Includes illustrated essays on *Zig-zags, Stripes and Shapes* by Tilmann Buddensieg; *Ceramic as an Industrial Product* by Andrea Thym; *The Mannesmann Case* by Otakar Macel; *The Italian Way in Plastics* by Giampiero Bosoni; Jean Prouvé: *The Great Tinsmith* by Francois Chaslin; *Applied Aluminum* by Giampiero Bosoni and Manolo De Giorgi; *Depero and the Industrial Art of Buxus* by Paolo Thea; *Linoleum* by Torsten Ziegler; *Leo Baekeland and the First Synthetic Material* by Patricia Griffiths-Waddle; and more.

36 Laverne, Erwine and Estelle
A B C D E F [CATALOG TITLE] \$500
 New York: Laverne Originals, [n. d., circa 1952].

Quarto. Printed yellow thick wrappers. 24 pp. 58 black and white images. Wrappers lightly soiled, but a very good or better copy.

ORIGINAL EDITION. Trade catalog well illustrated with Laverne offerings in Wallcovering, Fabric, and Furniture. Divided into sections: Tonal Textures, Contempora Series, Decorative Subjects, Exotics, Sculptural Weaves and Furniture. Each piece is identified with finishes and dimensions.

Includes work by Estelle Laverne, Alexander Calder, Alvin Lustig, Ray Komai, Zahara Schatz, Juliet and György Kepes, William Katavolos, Ross Littell and Douglas Kelley. Rare.

Erwine (1909–2003) and **Estelle** (1915–1997) **Laverne** both trained as painters at the Art Student’s League under Hans Hofmann. In the 1930s they pooled their collective talent and focus into design, establishing Laverne Originals in 1938, an influential New York company driven by their precise and unique modern artistic style. From studios originally located on the old estate of Louis Comfort Tiffany in Nassau County, New York their primary products were fabrics and wall coverings. They eventually relocated to a headquarters on 57th Street in New York City where they experimented with an innovatively sparse showroom and created several series of remarkably sculptural organic furniture. The company later grew to Laverne International.

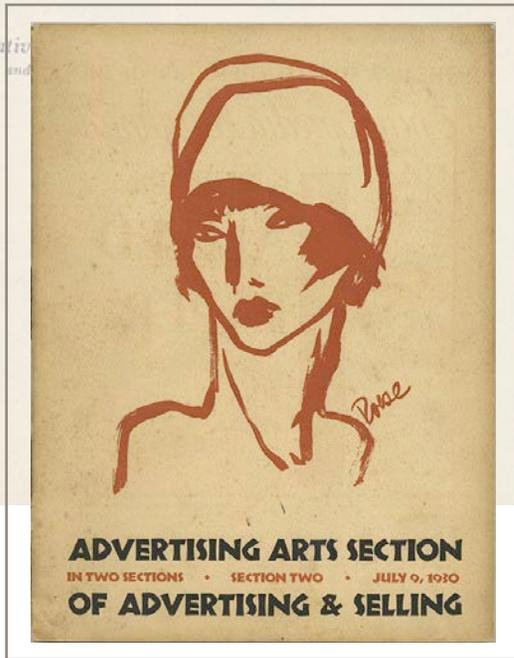


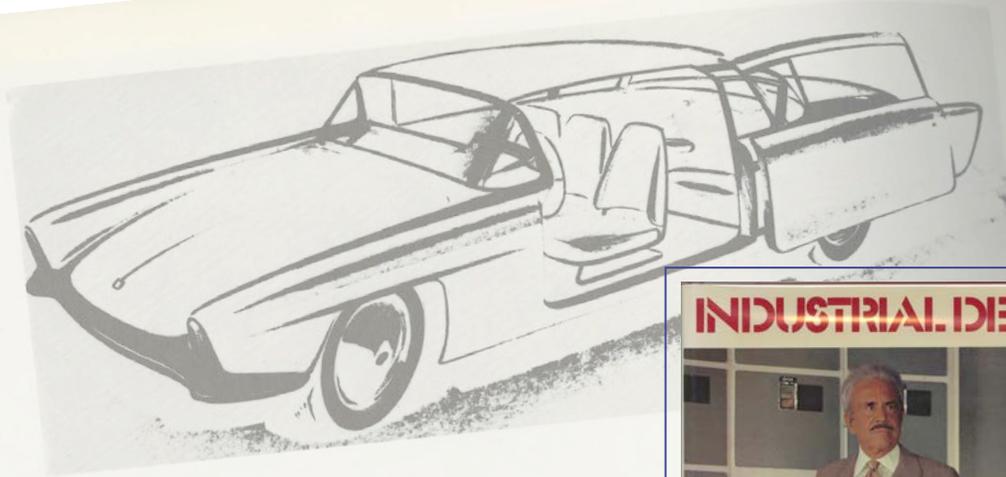
37 [LEONARD, Robert L.] Frederick C. Kendall [Editor]:
ADVERTISING ARTS \$250
 New York: Advertising and Selling Publishing Co., July 1930.

Letterpressed thick perfect bound wrappers. 72 pp. Elaborate graphic design and production throughout. Cover by Herbert S. Roese. Wrappers rather dust marked, lower 40% of spine chipped, a few corner creased; internally about very good.

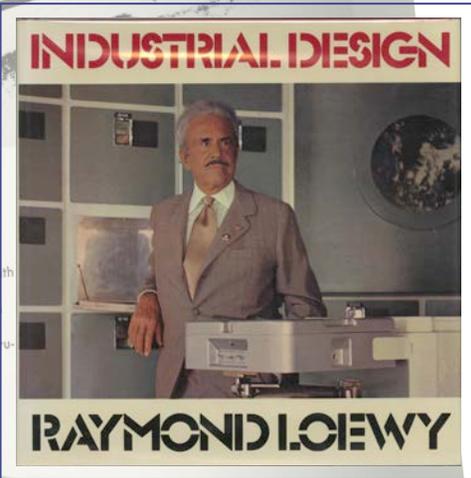
ORIGINAL EDITION. Includes *What is the Future of Industrial Design?* by Joseph Sinel; *We Acquire New Eyes* by Egmont Arens with photography by Edward Steichen; *Styling the Filling Station*, design by Lucian Bernhard; *The Natural as the Basis for the Stylized Form, Four Sketches in Crayon* by Robert L. Leonard; *The Viande knife and fork* designed by Eliel Saarinen; *The Bookplates and Marks of Rockwell Kent* by Nathan Horwitt; *Architecture as a Source in Modern Design* by Clarence P. Hornung, and more.

Decorative
 Timeless and





Three experimental designs; exercises in possibility. The cars were never built, nor were they intended to be.
 Sliding doors are useful in countries where curbs are high, or where massive snowdrifts interfere with doors opening.
 The car below would not be outmoded on a freeway today. Notice the extra-large speedometer on the dashboard. It had highly visible numerals and pointer, all well illuminated. Much present-day instrument-panel design is hardly readable. Strict regulations as to the degree of visibility of all instruments is in order. Function and safety supercede all other considerations in styling a dashboard.

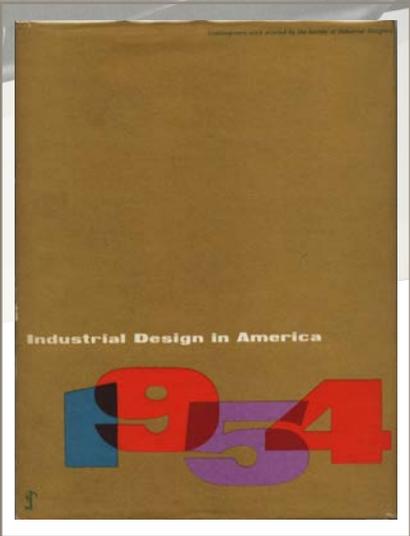


38 **INDUSTRIAL DESIGN** \$150
 Loewy, Raymond
 Woodstock, NY: The Overlook Press, 1979.

Square quarto. Photo illustrated dust jacket. Red silken cloth stamped in gold. Decorated endpapers. 252 pp. One fold-out. 700+ color and black and white illustrations. Remainder stamp to textblock tail. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. The name Raymond Loewy is synonymous with industrial design. Loewy was one of the "big four" industrial designers, along with Walter Dorian Teague, Norman Bel Geddes and Henry Dreyfuss. This book is his personal testament to his legacy. A very impressive volume for aficionados of 20th century industrial design.

Raymond Loewy (1893–1986) arrived in New York from France in 1922 with little more than his military uniform (which he had redesigned) and a \$40 pension, but a sketch he'd made en route earned him an invitation to Condé Nast and other publishers to work as an illustrator. Soon celebrated as an expert on the new fashion of art deco, Loewy moved from illustration to window dressing for Macy's to his first industrial design, a duplicating machine for the British Gestetner company. By the end of the 1940s Loewy International proclaimed itself as the largest design agency in New York, responsible for the look of everything from lipsticks to locomotives. This book describes Loewy's impact on American design, fashion, and industry, and looks at such design successes as steam and diesel-electric train engines, the Studebaker Starline and Avanti cars, the Coldspot refrigerator and the Hallicrafter radio, and pioneering shop interiors for Lord and Taylor and Foley's.



39 **INDUSTRIAL DESIGN IN AMERICA 1954** \$175
 Lustig, Alvin [Designer], The Society of Industrial Designers
 New York: Farrar, Straus & Young, Inc., 1954.

Quarto. Printed uncoated dust jacket. Embossed oatmeal cloth stamped in black. Decorated endpapers. 224 pp. 399 black and white illustrations. 37 color plates. Jacket and book design by Alvin Lustig. Tiny spot to front jacket panel. A nearly fine copy in a nearly fine dust jacket. Uncommon thus.

FIRST EDITION. Alvin Lustig's design for this volume rates among the best of his career, making this book both an extraordinarily useful reference volume, as well as a genuinely beautiful period object as well.

Publishing to mark the 10th anniversary of the founding of The Society of Industrial Designers, this picture-and-text survey illustrates all the best of modern American industrial design. Includes many examples of furniture, ceramics, housewares, appliances, automobiles, buildings, retail displays, showrooms, radios, projectors, televisions, and many other objects designed for the burgeoning postwar middle class.

- 40 [NELSON, George] Herman Miller Furniture Company
MODERN FURNITURE DESIGNED BY GEORGE NELSON \$200
 Zeeland, MI: The Herman Miller Furniture Company, [1948].

Eight-panel brochure folded into quarters, as issued, that unfolds to 17 x 22. A couple of pencil notations to margins, otherwise a very good copy.

ORIGINAL EDITION. The Herman Miller furniture lines from 1948 has been called the most influential groups of furniture ever manufactured. This brochure features Director of Design Nelson's contributions.

"The real asset of Herman Miller at that time," Nelson wrote, "were items one never found on a balance sheet: faith, a cheerful indifference to what the rest of the industry might be up to, lots of nerve and a mysterious interaction that had everyone functioning at top capacity while always having a very good time."

An Inscribed Copy

- 41 Nelson, George, Arthur Drexler [foreword]
PROBLEMS OF DESIGN \$1,000
 New York: Whitney, 1957.

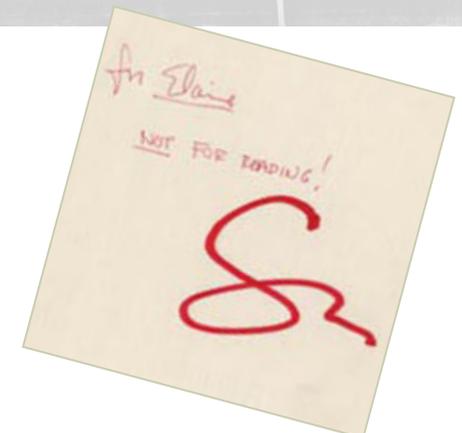
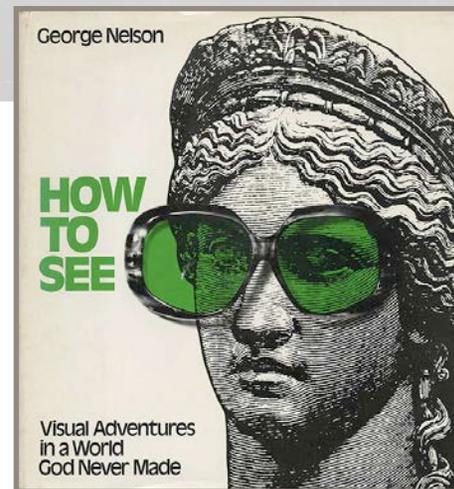
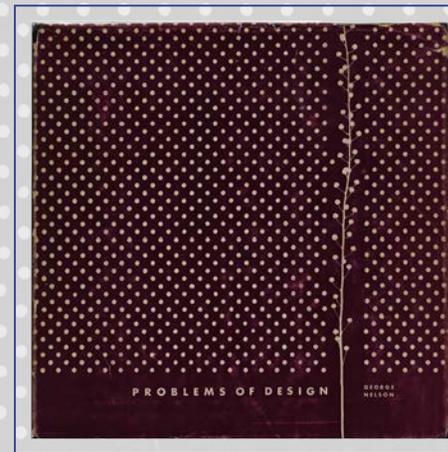
Square quarto. Black fabricoid boards decorated in white. Printed dust jacket. 204 pp. 26 well-illustrated essays. INSCRIBED on front free endpaper. Very good example of the scarce, unclipped dust jacket, with mild rubbing and slight chipping.

FIRST EDITION. Warmly inscribed to Elaine K. Sewell Jones, a publicist for Herman Miller and renowned advocate of Californian Design and wife of Architect A. Quincy Jones. During her lengthy career, Jones handled public relations for T&O, the short-lived Textiles & Objects Shop, a Herman Miller store that showcased Alexander Girard fabrics, as well as objects Girard found on his international travels.

- 42 Nelson, George
HOW TO SEE VISUAL ADVENTURES IN A WORLD GOD NEVER MADE \$250
 Boston: Little, Brown, 1977.

Square quarto. Black cloth titled in white. Printed dust jacket. 234 pp. Fully illustrated in black and white throughout. Former owner inked dated name to front free endpaper. Mildly rubbed jacket with spine ends lightly worn and chipped. A very good or better copy in a very good or better dust jacket.

FIRST EDITION. Primarily illustrated with images from Nelson's personal archives. Stated first edition of one of the most important works by a leading figure in American design—George Nelson's treatise on the post-Expulsion from the Garden of Eden visual ecosystem that we inhabit.





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

Quarto. Printed thick wrappers. Printed dust jacket. 50 pp. 109 black and white illustrations. Covers feature the iconic design of E. McKnight Kauffer. 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 of a very desirable catalog from this legendary competition—one of the finest we have handled. A fine copy in a nearly fine dust jacket.

FIRST EDITION. Eliot Noyes became the first curator of the new Industrial Design Department at the Museum of Modern Art in 1940. He then organized and presided over the competitive exhibition Organic Design in Home Furnishings and published a catalog documenting the results. On the inside cover Noyes wrote: "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 as a matter of teamwork. The exhibition was itself a collaboration between museum, designers and corporations and all of the winners, with the exception of textile designers, were teams of two or more designers. More important, Noyes stressed 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."

- 44 [OLIVETTI] Museum of Modern Art, Department of Architecture and Design
OLIVETTI: DESIGN IN INDUSTRY **SOLD**
 New York: Museum of Modern Art, 1952.

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 in 1952.

- 45 [PERIODICALS] Frederick C. Kendall [Editor]
ADVERTISING ARTS **\$250**
 New York: Advertising and Selling Publishing Co., November 1932.

Letterpressed thick wrappers. 40 pp. Elaborate graphic design and production throughout. Wrappers lightly worn. A very good to near fine copy.

ORIGINAL EDITION. Posters of 1932 by Earnest Elmo Calkins; *Typography in Postage Stamps* by Frederick Dannay; *Package Design and Display* by F. D. Gonda; four etchings by Otto Kuhler, and more.

Full-page images by photographers Walker Evans, John Funk, William Rittase, Samuel Grierson, Tony Van Horn, Frank Ehrenford, George Platt Lynes, Harold Costain, Anton Bruehl, Grancel Fitz, Paul Hesse, Howard Lester, Ruth Nichold, Thurman Rotan and others.

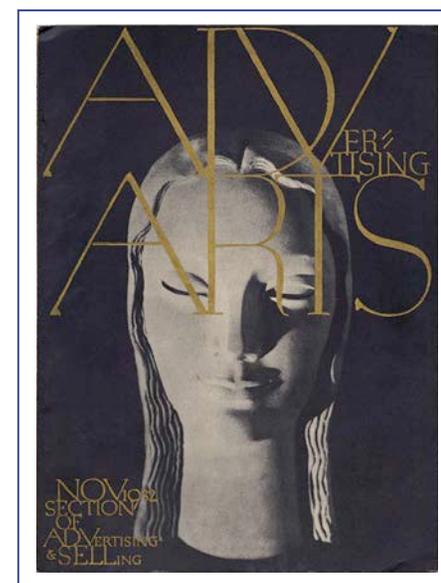
Fold-out color poster for New Jersey Zinc Co. by Alexey Brodovitch; tipped-in display card for Tung-Sol Radio Tubes and *Say it with Posters*, a full-page lithograph, both by Lucian Bernhard.

- 46 [PERIODICALS] Frederick C. Kendall [Editor]
ADVERTISING ARTS **\$250**
 New York: Advertising and Selling Publishing Co., July 1933.

Letterpressed thick wrappers. 40 pp. Elaborate graphic design and production throughout. Wrappers lightly worn with spine rubbed and chipped at heel. Textblock lightly spotted throughout. A nearly very good copy.

ORIGINAL EDITION. *Business and the Fair* covers the 1933 CENTURY OF PROGRESS CHICAGO EXPOSITION with work by Gustav Jensen, Allmon Fordyce, Axel Linus, Gus Wick & Miklos Gaspar, Walter Dorwin Teague, Ely Jacques Kahn and Layman Whitney Associates.

Tipped-in Mickey Mouse mask from *Premium Carnivalia* ["Mickey Mouse, copyright 1933, by Walt Disney"]; fold-out color poster—*The House of the Future*, a drawing for New Jersey Zinc Co. by Alexey Brodovitch.





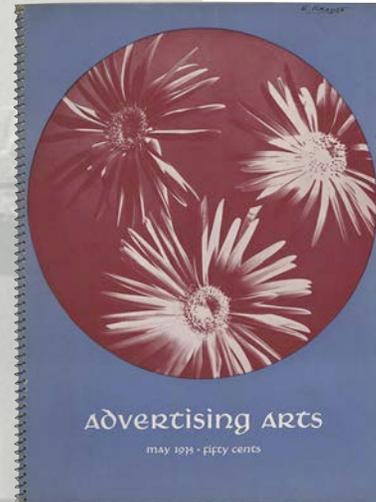
- 47 [PERIODICALS] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., November 1933.

Wire-spiral binding. Letterpressed thick wrappers. 40 pp. One fold-out. Elaborate graphic design and production throughout. Cover design by Bobri. Uncoated covers very lightly soiled. A very good to nearly fine copy.

ORIGINAL EDITION. *Gaba Girls: Mannequins* by Lester Gaba; *Photograph for Fisher Bodies* by Henry Waxman; *An End Paper Design for Italian Line* by Victor Beals; *Poster Prizes* includes work by Andrew Loomis, Frederic Stanley and H. Ledyard Towle, and more.

Two pages of photographic initials with work by Nesmith, Thurman Rotan, Anton Bruehl, Guild and Nyholm & Lincoln.

Design for Business by Roy Sheldon with a photo-montage by R. H. Macy & Co., package design by Egmont Arens and a photograph by Hi Williams.



- 48 [PERIODICALS] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., May 1935.

Wire-spiral binding. Letterpressed thick wrappers. 40 pp. Elaborate graphic design and production throughout. Cover Photograph by Josephine von Miklos. Trace of light wear to wrappers, small inked name in upper corner of front wrapper, otherwise very good or better.

ORIGINAL EDITION. *Nude by Steichen* by Charles T. Coiner; *Decorative Drawings* by Vally Wieselthier; *Re-Packaging a Motor Oil*, designs by Robert Foster; *Art and Art Directors* by Dr. M. F. Agha; *Rotor*, designed by Nathan George Horwitt; *Menus* by M. Rosenblum; *A Unique Display for Bates*, designed by Virginia Hamill; *Georg Salter: Three Pages of Book Jackets*, and more.

- 49 [PRATT INSTITUTE] Robert L. Leslie and Percy Seitlin [Editors] **PM** \$75
New York: The Composing Room/P.M. Publishing Co.
[Volume 4, No. 4: December 1937–January 1938].

Slim 12mo. Perfect bound and sewn printed wrappers. 84 [16] pp. Illustrated articles and advertisements. 4-color offset cover art by Edward Chaiter. Wrappers lightly worn along spine junctures. A very good or better copy.

ORIGINAL EDITION. Includes a 48-page Pratt Institute student portfolio featuring industrial design, graphic art and illustration.



50

ADVERTISING ARTS

\$250

[SINEL, Joseph] Frederick C. Kendall [Editor]

New York: Advertising and Selling Publishing Co., January 1932.

Letterpressed thick wrappers. 56 pp. Elaborate graphic design and production throughout. Cover photograph by Anton Bruehl. Neat ink name in upper forecorner of first page, otherwise a very good or better copy.

ORIGINAL EDITION. Includes *Leave European Art in Europe* by Dr. M. F. Agha; *The Story Of A Trademark*, designed by Joseph Sinel; Fashion drawings by Catherine Mellen, Robert L. Leonard and Vladimir Bobritsky; *A Packaging Plan of Borden's Cheeses* by B. Vaughn Flannery; *Wrapping Papers from Japan* by Vera Kelsey; *Then and Now, A Collection of Old and New Letterheads*, and more.

Full-Page insert printed on aluminum foil, drawing by Catherine Mellen.

51

ADVERTISING ARTS

\$250

[SINEL, Joseph] Frederick C. Kendall [Editor]

New York: Advertising and Selling Publishing Co., March 1932.

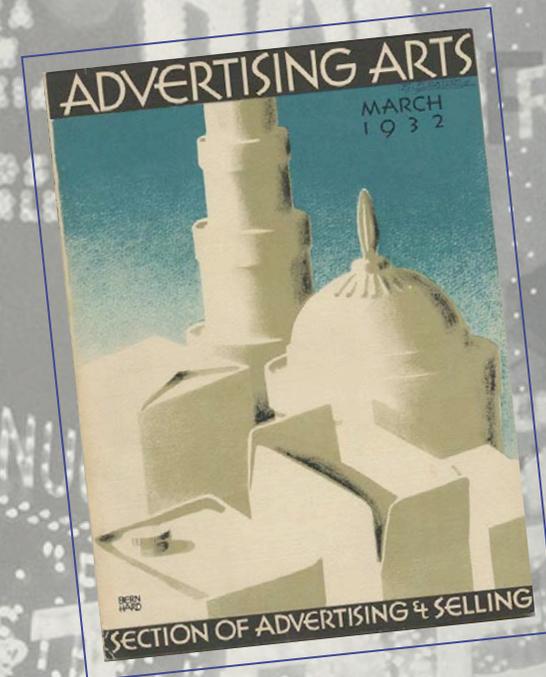
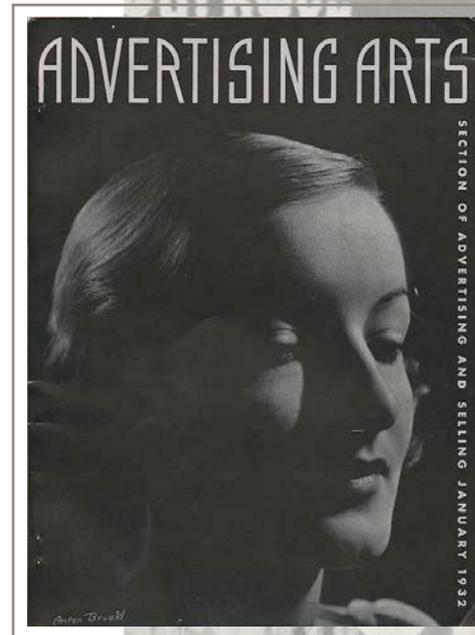
Letterpressed thick wrappers. 56 pp. Elaborate graphic design and production throughout. Cover design by Lucian Bernhard. Neat ink name in upper forecorner of upper wrapper, small chips at spine ends, otherwise a very good or better copy.

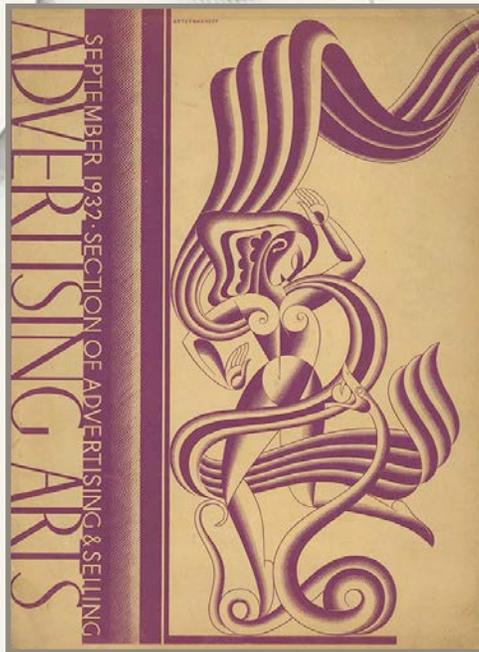
ORIGINAL EDITION. *Book-Plates and Trade-Marks*, designed by A. Szoeki; *Patterns with Pictures* by Thurman Rotan; *And Now: Good Design for the Gasoline Pump*, work by Joseph Sinel; *Typography's New Dimension* by Frederic Dannay; *Four Views of the Hattie Carnegie Shop*, interior design by Howe and Lescaze; *Cigar Boxes from Germany* by J. A. Healey.

Full-page color insert of a packaging design by John Vassos, printed in the Knudsen Process.

Also, work by Gustav Jensen, Egmont Arens, Joseph Sinel, Walter Dorwin Teague, Lucian Bernhard and Ruth Bernhard.

Sinel is sometimes said to have coined the term "industrial design" around the 1920s in the USA. Sinel denied the paternity of this term in an interview in 1969: ". . . that's the same time [1920] that I was injecting myself into the industrial design field, of which it's claimed (and I'm in several of the books where they claim) that I was the first one, and they even say that I invented the name. I'm sure I didn't do that."





- 52 [SINEL, Joseph] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
 New York: Advertising and Selling Publishing Co., September 1932.

Letterpressed thick wrappers. 40 pp. Elaborate graphic design and production throughout. Cover by Boris Artzybasheff. Upper extreme forecorner of rear wrapper torn away, corners bumped, a few closed edge tears to the dust-tanned wrappers, just a good copy.

ORIGINAL EDITION. Includes *Three Versions of a Trade-Mark*, designed by F. E. Kliem; *Mr. Tilly and Miss Du Pont, Soap Portraiture* by Lester Gaba; *Yachts . . . a Story of Design* by Walter B. Geohegan with full-page gravures by Anton Bruehl and Margaret Bourke-White; *Designing a Salt Package* by Joseph Sinel; *Jean Dupas* by Amos Stote, and more.

Aerial View of Central Philadelphia, reproduced in Aquatone; *View of Rockefeller Center From Fifth Avenue*: full-page architectural rendering.

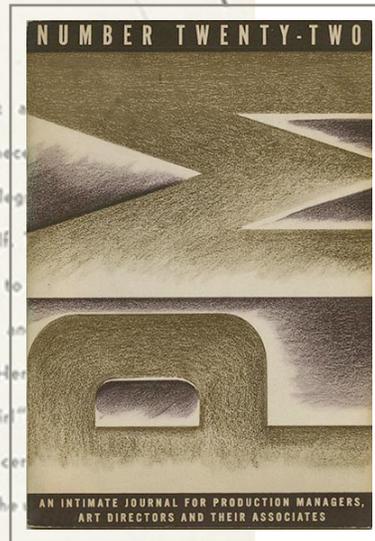
- 53 [SINEL, Joseph] Leslie, Robert L. and Percy Seitlin [Editors] **PM** \$150
 New York: The Composing Room/P.M. Publishing Co.
 [Volume 2, Number 10: June 1936].

Slim 12mo. Thick printed sewn wrappers. 28 [iv] pp. Illustrated articles and advertisements. Photogelatine 2-color cover by Joseph Sinel. Wrappers lightly toned. A nearly fine copy.

ORIGINAL EDITION. Contains a 13-page illustrated article *Joseph Sinel: Artist to Industry* by Percy Seitlin.

Joseph Claude Sinel (1889–1975) claimed to have designed everything from “ads to andirons and automobiles, from beer bottles to book covers, from hammers to hearing aids, from labels and letterheads to packages and pickle jars, from textiles and telephone books to toasters, typewriters and trucks.”

Although he is perhaps best remembered for his designs of industrial scales, typewriters and calculators, he also designed trademarks for businesses such as the Art Institute of Chicago, created book jackets for Doubleday, Knopf and Random House, and for many years designed publications for Mills College. He taught design in a number of schools in the United States, and in 1955 became one of the fourteen founders of the American Society of Industrial Designers (which later merged with other organizations to form the Industrial Designers Society of America).



[SOCIETY OF DESIGNERS FOR INDUSTRY]

Robert L. Leslie and Percy Seitlin [Editors]

54 **PM**

\$75

New York: The Composing Room/P.M. Publishing Co.
[Volume 6, No. 4: April–May 1940].

Slim 12mo. Thick printed perfect bound and sewn wrappers. 56 pp. Illustrated articles and advertisements. Multiple paper stocks. Original 4-color photo offset cover design by Joseph Binder. Scrape to top edge of front panel, blank rear panel lightly rubbed, otherwise a very good or better copy.

ORIGINAL EDITION. Includes an original cover design and 16-page insert on Austrian poster artist Joseph Binder, and a 16-page insert titled *Art and the Machine*, featuring streamline product and packaging designs of Society of Designers for Industry members Clarence P. Hornung, Egmont Arens, George Blow, Clarence Cole, Thomas D'Addario, Frank Giannino, Francis Goldsborough, Bond Morgan, William O'Neil, Frederic H. Rahr, Martin Ullman and Georges Wilmet. The insert was designed by Hornung and has some of the most beautiful photo engraving imaginable.

[SUTNAR, Ladislav] Francis de N. Schroeder [Editor]

55 **INTERIORS + INDUSTRIAL DESIGN**

\$500

New York: Whitney Publications [Volume 106, no. 7] February 1947.

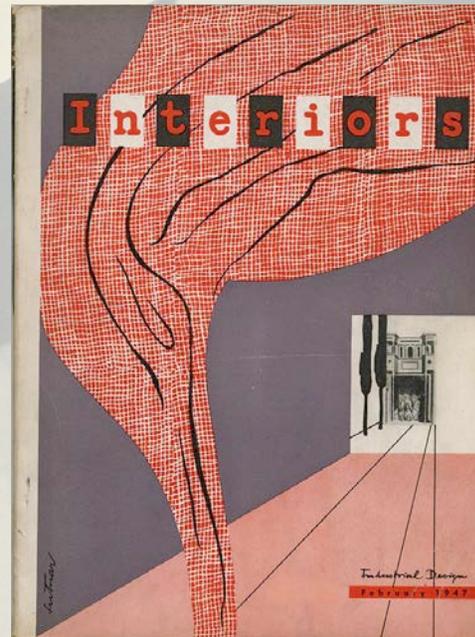
Quarto. Perfect bound and sewn printed illustrated wrappers. 156 pp. Illustrated articles and trade advertisements. Wrappers lightly worn and soiled with splitting spine ends. Faint corner crease to front panel. Lower corner of last few advertising leaves tacky. Cover by Ladislav Sutnar. A very good copy.

ORIGINAL EDITION. Features the first installment of *Designing Information* by Ladislav Sutnar and K. Lönberg-Holm: 15 pages of elaborate design printed in two colors. The *Designing Information* series appeared in three parts during February, March and April of 1947.

In emphasizing the importance of information today, the authors stress the increasing need for developing the most advanced techniques of visualization to devise information tools of wider comprehension. This need itself makes greater demands upon design in information and requires dissemination of information on design to a vaster audience.

—Francis d. N. Schroeder

Also includes *New Furniture* by Marcel Breuer and *Paul Rand*, *Industrial Designer*, *Architects Studio* by Conrad Wachsmann and Serge Chermayeff, with fold-out, *Modern Rooms of the Last Fifty Years* by Edgar Kaufmann and *Furniture News from France* by Saul Steinberg, with fold-out.



George Blow

56 **AMERICAN-STANDARD PLUMBING FIXTURES** \$500

Sutnar, Ladislav and K. Lönberg-Holm
New York: Sweet's Catalog Service, [F. W. Dodge Corp.]
for the American Radiator & Standard Sanitary Corporation,
Pittsburgh 1950.

Quarto. Pink paper covered boards printed in two colors. Screen printed white plasticoil binding. Unpaginated [134 pp.] Eight title pages printed in color on heavier stock. Elaborately designed black and white halftones/illustrations and text printed in two colors throughout. Uncredited book design by Ladislav Sutnar. The Sutnar-designed mailing label to the former owner has been attached to front pastedown. Tiny charity address label also to front pastedown. Upper board worn along top edge. Both boards mildly scuffed and scratched. One small piece of uppermost plasticoil chipped away. The first and last board perforations chewed. Final [supplemental] leaf lightly spotted. A very good copy of this landmark catalogue.

ORIGINAL EDITION [Catalogue P50]. ". . . this catalogue may give the appearance of having been an easy job of designing. On the contrary, it took months of design work to make this catalogue not only an important time saver for each of its thousands of intended users, but to give those users an understanding of the quality of the product." [Letter to Sweet's District Managers, May 7, 1950].

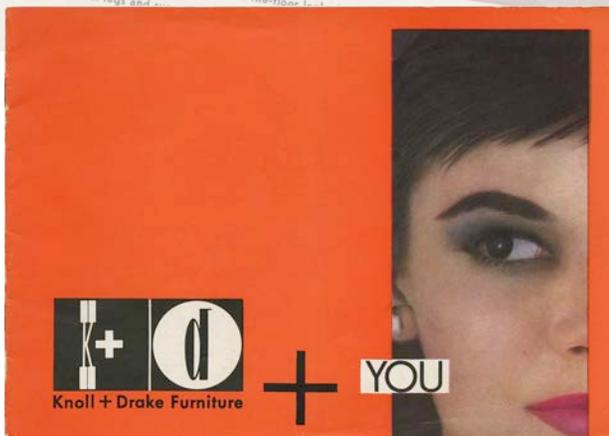
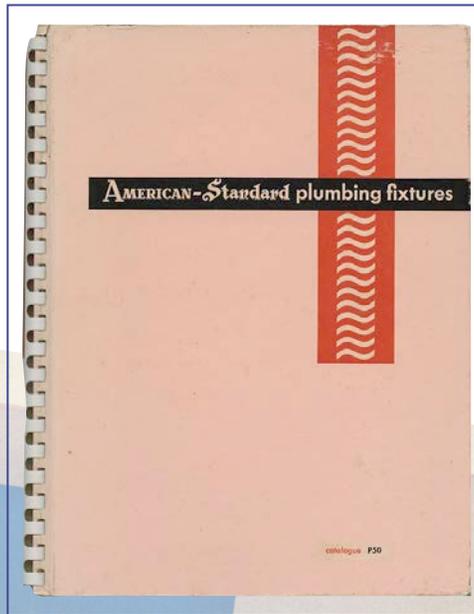
57 **KNOLL + DRAKE FURNITURE + YOU** \$1,000

[Sutnar, Ladislav]
New York / Austin, TX: Knoll Associates + Drake Furniture /
Austin Industries, n. d. [1955].

Slim oblong quarto. Printed stapled self wrappers. 12 pp. Photographs and diagrams. Elaborate and uncredited graphic design throughout by Ladislav Sutnar (wrappers illustrated in VISUAL DESIGN IN ACTION, New York: Hastings House, 1961. Unpaginated, section b/4). Wrappers lightly worn with a trace of foxing. A very good copy of a rare document.

ORIGINAL EDITION. Illustrated furniture specifications for the very short-lived Knoll + Drake design and manufacturing venture. Two-color printing throughout with a pair of 4-color photographs featuring room designs. The complete line of Knoll + Drake furniture is represented in schematic diagrams with measurements and finishings options.

Unforeseen production costs and Hans Knoll's untimely death in 1955 combined to end the Knoll + Drake experiment after one year.



An Inscribed Copy

Sutnar, Ladislav

58 **VISUAL DESIGN IN ACTION**

\$1,500

New York: Hastings House, 1961.

Small Folio. Natural cloth covers stamped in red and silver. Printed dust jacket. Black endpapers. 188 pp. 36 pp. in color. 342 black and white illustrations. Variety of paper stocks and elaborate graphic design throughout. INSCRIBED by Sutnar to Nebraska Senator Roman Hruska in pencil on blank front endpaper. Book design and typography by the author. The Holliston Mills Lynton natural cloth covers bright and white. Spine crown lightly bruised. An exceptionally well-preserved copy: a fine copy in a fine dust jacket.

FIRST EDITION [published in an edition of 3,000 copies]. No disrespect to the Lars Müller reprint, but this edition leaves the contemporary offset reprint in the dust—Sutnar specified three press passes to achieve the rich density of the black inks. Production supervised by Ladislav Sutnar, color portfolios and introductory and closing sections offset printed by Lynn Art Offset, principal texts printed from type by Sterlip Press on Champion Kromekote cast coated enamel paper, written with assistance from Henry T. Langham and John V. Dvorsky.

In the preface Mildred Constantine wrote: “There is a force and meaningful consistency in Sutnar’s entire body of work, which permits him to express himself with a rich diversity in exhibition design and the broad variations of graphic design. Sutnar has the assured stature of the integrated designer.”

Steven Heller provides this background history: “Sutnar’s client base was eroding by the early 1960s. He lost his job with Sweet’s because the systems in place obviated the need for a full-time art director and information research department. At a particularly difficult time, Sutnar’s friends banded together to inform the business community about his work. The result was the traveling exhibition Ladislav Sutnar: *Visual Design in Action*, which was curated by Allon Schoener but meticulously designed by Sutnar himself.

“The exhibition was the basis for the book of the same name, which, because he could not find a publisher who would pay the high production costs, Sutnar financed out of his own pocket and sold for the hefty price of \$15. Sutnar had previously edited *DESIGN FOR POINT OF SALE* (1952) and *PACKAGE DESIGN* (1953), which showcased exemplary work by others, but *VISUAL DESIGN IN ACTION* featured his own work as a model on which to base contemporary design. Sales were not very brisk, although today the book is a rare treasure.”

Sutnar evidently felt some kinship with fellow Czech-American Senator Roman Hruska.



To Senator Roman Hruska; Ladislav Sutnar



59 [SWB] Alfred Altherr [Editor] and Richard P. Lohse [Designer] **WOHNEN HEUTE 3 | L'HABITATION MODERNE 3 | THE HOME TODAY 3** \$400
 Teufen AR: Arthur Niggli Ltd., 1960.

Text in German, French and English. Square quarto. Thick perfect bound and letterpress scored printed glossy wrappers. 168 pp. 225 black and white illustrations. Designed by Richard P. Lohse. Faint wear overall. Interior unmarked and very clean. Out-of-print. A nearly fine copy.

FIRST EDITION. The third volume in the series published by The Schweizerische Werkbund SWB (Swiss Association of Art and Industry). THE HOME TODAY 3 was designed by Richard P. Lohse and is a striking example of 1950s' Swiss Typography: square format, Akzidenz-Grotesk titles and a grid-based, multi-column (parallel language) layout.

Designers include Alfred Altherr, Gottfried Anliker, Jurg Bally, R. Baltensweiler, Hans Bellmann, A. Berling, Max Bill, Peter Christoffel, Hans Coray, Peter Derron, Edi Franz, Pierre Gauchat, Hans Gugelot, Willy Guhl, Robert Gutmann, Hanni Handschin, Helen Hausmann, Robert Haussmann, Josef Hoffmann, G. Honegger-Lavater, Florence Knoll, Max König, Kunstgewerbeschule Zürich, Wilhelm Kienzle, Heinz Loeffelhardt, Walter Müller, Kurt Naef, Carl Pott, Fernand Renfer, Benedikt Rohner, Eero Saarinen, Ursula Schneider, Artur P. Staubli, Wilhelm Wagenfeld, Kathi Wenger, Kurt Wiesendanger, Tapio Wirkkala, Walter Wirz, Works Design, Emil Roth, Otto Senn, Gebr. Scharli, Hans Schmidt and Albert Steiner among many others.

60 [SWISS DESIGN] Margit Staber [Guest Editor] **DESIGN QUARTERLY 60 SWISS DESIGN TODAY** \$150
 Minneapolis, MN: Walker Art Center, 1964.

Slim quarto. Saddle stitched thick printed wrappers. 44 pp. 90 black and white illustrations. Wrappers lightly worn and rubbed, but a very good or better copy.

ORIGINAL EDITION. "The strength and value of Swiss product design comes from a combination of seriousness and imagination, functional thinking and formal sensibility."

Designers, manufacturers and architects include Wilhelm Kienzle, Max Bill, Le Corbusier and Charlotte Perriand, Willy Guhl, AG Møbelfabrik Horgen-Glarus, Hans Eichenberger, Robert Haussmann, Ulrich Wieser, Wohnbedarf, Wilhelm Kienzle, Gottfried Barben, Werner Blaser, Roberto Niederer, Kurt Naef, Karl Schneider, Ideal Standard AG, Sanitar Bedarf AG, Carlo Vivarelli, Eugen and Max Lenz, Hans Neuburg, Rudolf Bircher, Karl Gerstner, Armin Hofmann, Andreas Christen and Robert Maillart among others.



- 61 [TEAGUE, Walter Dorwin] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., September 1931.

Letterpressed thick wrappers. 64 pp. Elaborate graphic design and production throughout. Cover by Herbert S. Roese. Neat ink name to forecorner of upper wrapper, otherwise a very good copy.

ORIGINAL EDITION. *Four Views of the Kodak Store on Fifth Avenue*, designed by Walter Dorwin Teague; *Window Shopping in 1941* by Frederick Kiesler; *How to Use Modern Display Faces* by Frederick Dannay; *99.44 Per Cent New*, Soap Sculptures by Lester Gaba; *Big Ben is Redesigned* by Henry Dreyfuss, and more.

Full-page color insert printed with metallic inks by Alexey Brodovitch; Bound in letterhead sheet for the Worcester Silk Mills by Gustav Jensen; and, Three Railway Vacation Posters by John Held, Jr.

Also, work by Ruth Bernhard, Anton Bruehl, Joseph Sinel, Charles Sheeler, Charles Ogle and George Switzer.

- 62 [TEAGUE, Walter Dorwin] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., November 1931.

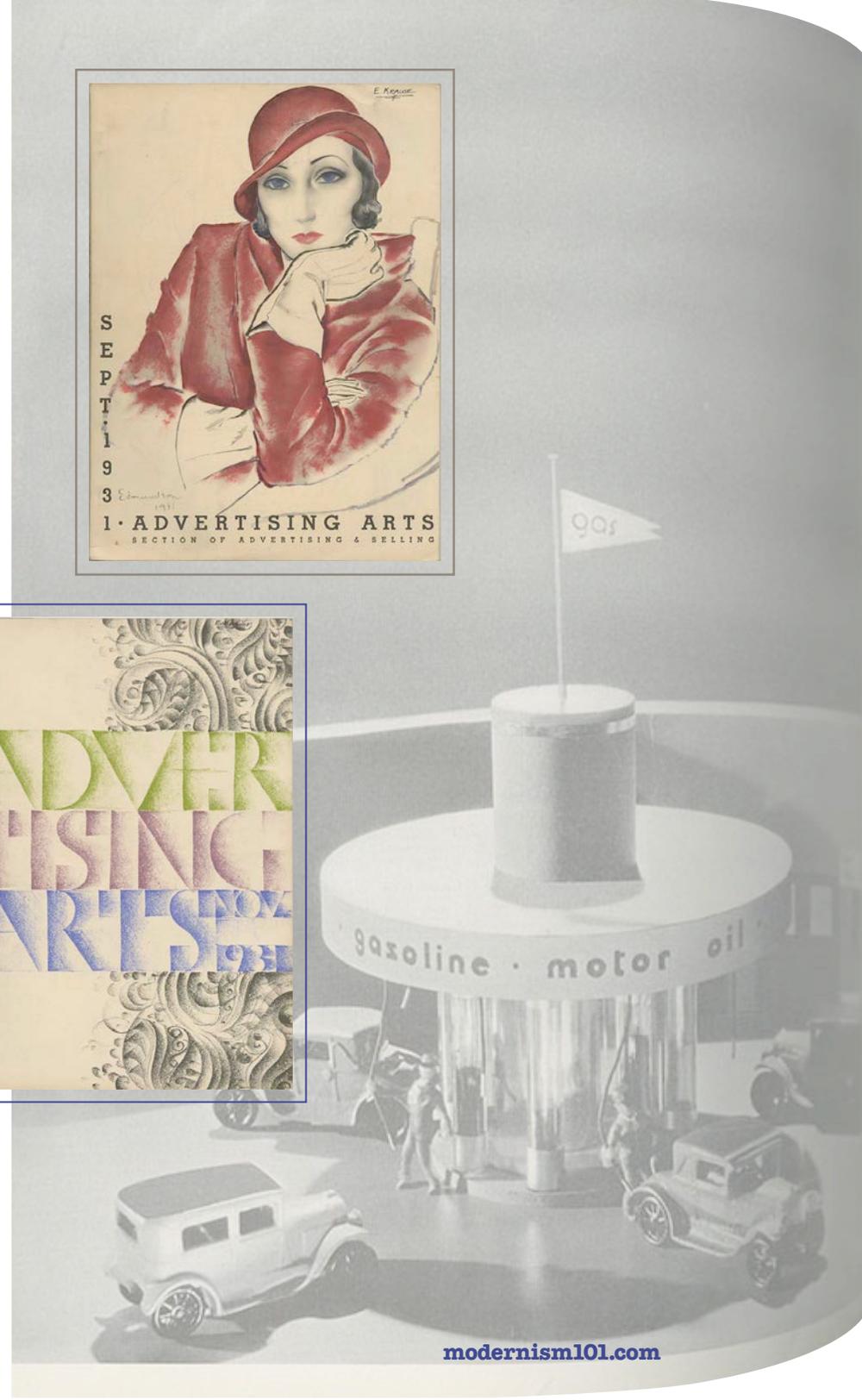
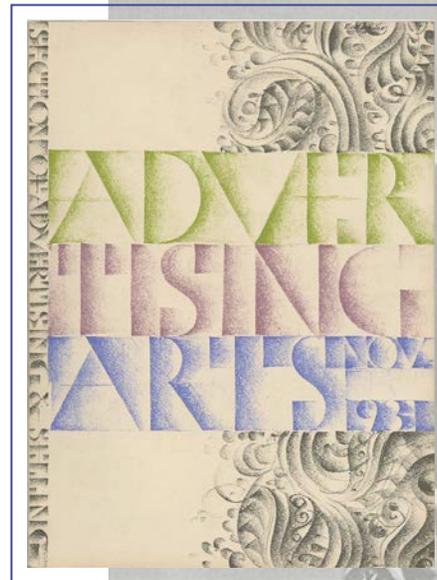
Letterpressed thick wrappers. 56 pp. Elaborate graphic design and production throughout. Cover design by Gustav Jensen. Small neat ink name in upper forecorner of front wrapper and first page, a few neat ink notes in the same hand crediting images or products, otherwise a very good or better copy.

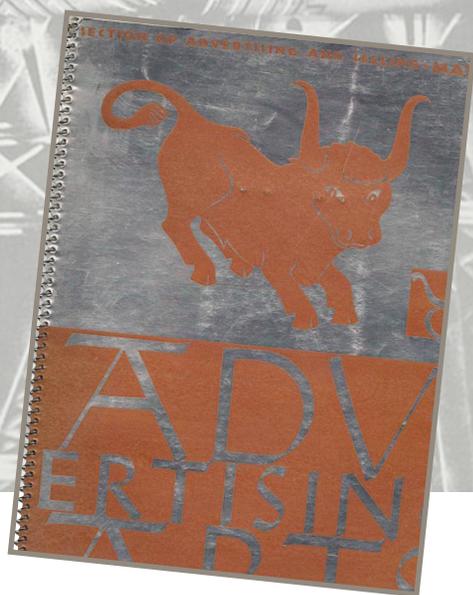
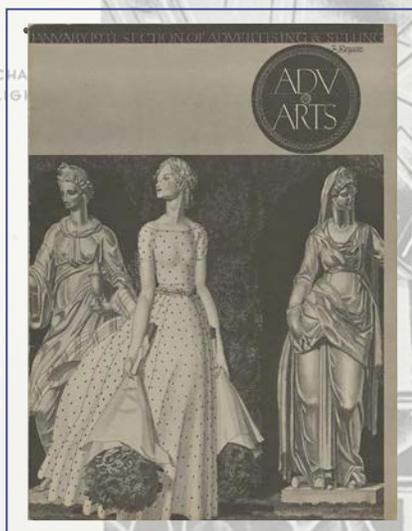
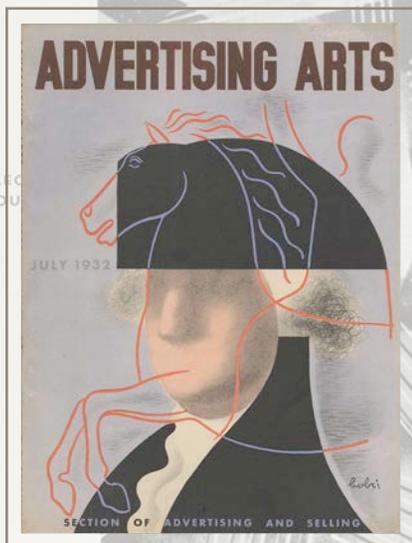
ORIGINAL EDITION. Includes *New Homes—New Markets* by Walter Dorwin Teague; *Imagination for Sale* by Egmont Arens; *He Who Has Eyes To See* by M. F. Agha; *Building Good Will with Good Design* by Abbott Kimball.

Residences by Howe & Lescaze, Walter Dorwin Teague, George J. Adams, Carl Wiedemeyer and The C. H. Wolfe House by R. M. Schindler.

Also, work by Norman Bel Geddes, Eugene Schoen, photograms by Walter Redding and posters by Sepo.

Walter Dorwin Teague (1883–1960) was one of the pioneering American industrial designers who transformed ordinary objects by marrying materials, technique and function to produce the simplest and most efficient forms possible. The resulting products had an appearance that was a stark visual break from the past. Practitioners of this style of design, known as streamlining, art moderne or art deco, did away with most nonfunctional elements in favor of sleek designs. Their efforts transformed everything from automobiles, trains, ships and airplanes to cameras, buildings, furniture and appliances.





- 63 [TEAGUE, Walter Dorwin] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., July 1932.

Letterpressed thick wrappers. 40 pp. One fold-out. Elaborate graphic design and production throughout. Cover design by Bobri. Pencil name erased from top edge of upper wrapper, otherwise a very good to nearly fine copy.

ORIGINAL EDITION. *Machine Age Aesthetics* by Walter Dorwin Teague; *Book Jackets and Cover Designs* by Boris Artzybasheff; *A Gauntlet to American Illustration* by Gordon Aymar; *Dramatizing Merchandise* by Morris H. Kates; *Window Mannequins* by Lester Gaba; *Sculptured Hands For Waterman Pens* by Helen Liedlof, and more.

Also, work by Walter Dorwin Teague, Joseph Sinel, Pagano, Donald Magnus Mattison, Alexander Calder and Rockwell Kent.

- 64 [TEAGUE, Walter Dorwin] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., January 1933.

Letterpressed thick wrappers. 66 pp. Elaborate graphic design and production throughout. Cover design by Jean Dupas with lettering by Gustav Jensen. Neat ink name in upper forecorner of front wrapper, otherwise a very good or better copy.

ORIGINAL EDITION. *Title Page Decorations* by Eric Gill; *World's Fair: 1893-1933* by Walter Dorwin Teague; *Fostoria Glass* by George Sakier; *The Hundred Best Outdoor Advertising Posters of the Year*; *Type and Illustration* by Warren Chappell; *Four Formulas for Designing a Letterhead* by Everett Currier.

Full-Page Insert with two Lucian Bernhard Lithographed Color Posters.

- 65 [TEAGUE, Walter Dorwin] Frederick C. Kendall [Editor] **ADVERTISING ARTS** \$250
New York: Advertising and Selling Publishing Co., May 1933.

Wire-spiral binding. Thick silver metallic wrappers. 40 pp. Elaborate graphic design and production throughout. Cover Design by Warren Chappell. Edges of two leaves printed on green stock tanned, otherwise a very good to near fine copy.

ORIGINAL EDITION. *Spires and Silks from Marshall Fields* [includes a tipped-in swatch by Walter Dorwin Teague]; *The Lakeside Press: Three Specimen Pages created under the Direction of William Kittredge*; *The Story of the "Toperator,"* designed by Henry Dreyfuss; *Two New Carbon Paper Packages* by George Switzer, and more.

5-color fold-out featuring *Beer Posters* by Lucian Bernhard, Otis Shepard and Alexey Brodovitch.

- 66 [TRADEMARKS] Samuel Welo
TRADEMARK AND MONOGRAM SUGGESTIONS \$175
New York: Pitman Publishing Corporation, 1937.

Octavo. Black fabricoid boards decorated in silver. Printed dust jacket. 142 pp. 828 black and white illustrations. No visible flaws, looks and feels new: a fine copy.

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

- 67 [TRIENNALE] Aldo Carpi [preface], Zetti e Spreafico [Editors]
**OREFICERIA METALLI PIETRE MARMI LEGNI
PELLI MATERIE PLASTICHE
[ALLA 9A TRIENNALE DI MILANO]** \$200
Milan: Domus, 1952.

Text in Italian. Quarto. Printed thick wrappers. 124 pp. 164 black and white photographs. Index. Faint circular emboss to title page. Mild sunning to textblock edges. A nearly fine copy.

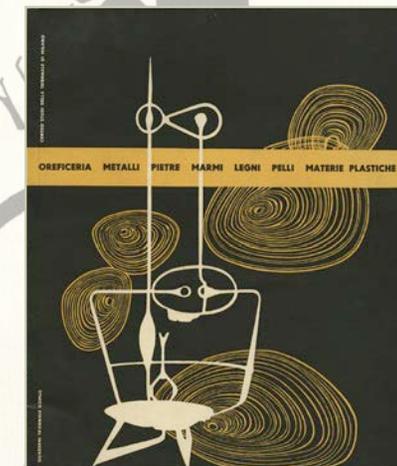
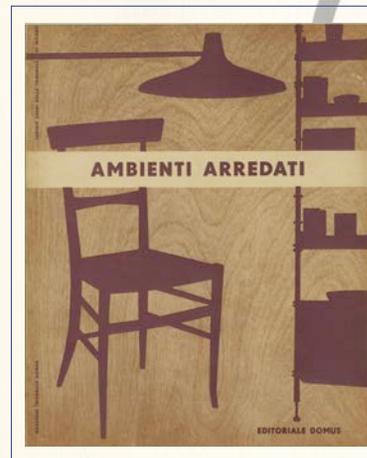
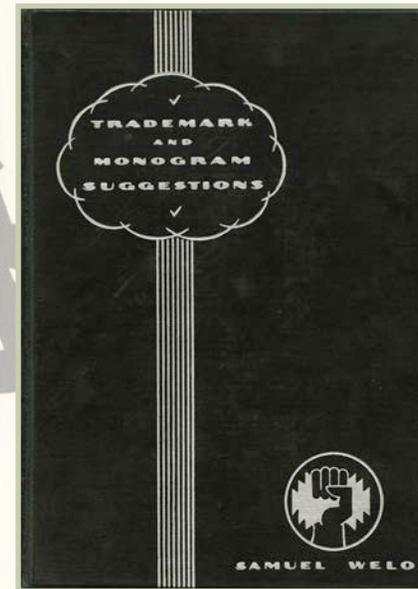
FIRST EDITION [Centro Studi Triennale No. 2]. Compendium of Jewelry, Metals, Stones, Marble, Wood, Leather and Plastic from the finest craftsmen and studios of the era. Second of the proposed seven volume Domus series to serve as a comprehensive published record of the 1952 Milan Triennale Exposition. All work identified by designer and manufacturer.

- 68 [TRIENNALE] Carlo Santi, Zetti e Spreafico [Editors]
**AMBIENTI ARREDATI
[ALLA 9A TRIENNALE DI MILANO]** \$250
Milan: Editoriale Domus, 1954 .

Text in Italian. Quarto. Printed thick wrappers. 114 pp. 148 black and white photographs. Index. Faint circular emboss to title page. Tiny closed tear to fore edge. Mild sunning to textblock edges. A very good or better copy.

FIRST EDITION [Centro Studi Triennale No. 5]. Fifth of the proposed seven-volume Domus series to serve as a comprehensive published record of the 1952 Milan Triennale Exposition. All work identified by designer and manufacturer.

TRADE MARK SUGGESTIONS



New York: Reinhold Publishing Corp., 1956.

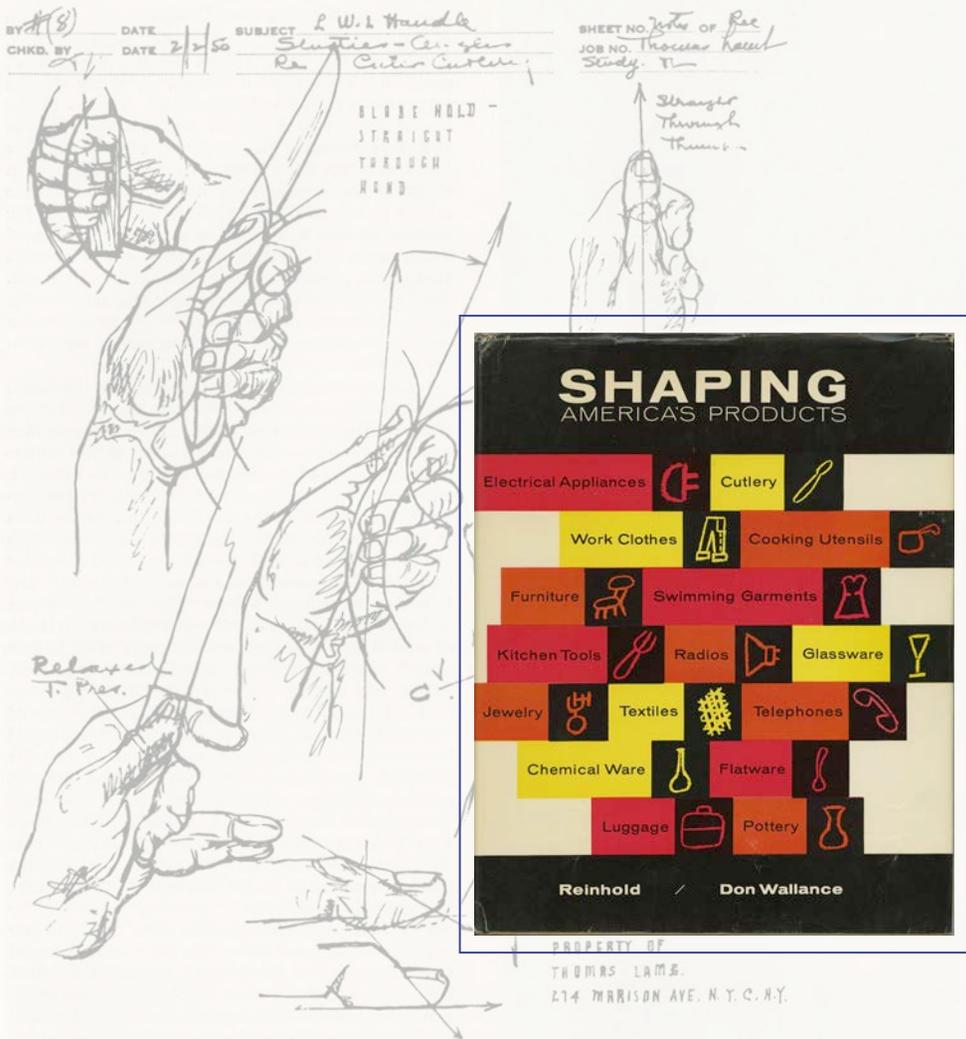
Quarto. Tan cloth stamped in black. Printed dust jacket. 193 pp. Black and white illustrations throughout. Two tiny ink-stamps to rear pastedown. A couple of pages lightly foxed early and late. Price-clipped jacket with trace of wear to top edge. Interior unmarked and very clean. A fine copy in a fine dust jacket—a very uncommon title.

FIRST EDITION. The material for this book was obtained by Wallace while serving as a research consultant for the Walker Art Center and the American Craftsmen's Council of New York. Features 31 case studies demonstrating how good design has broadened markets and increased sales. Includes products from General Electric, Herman Miller, Corning Glass Works, Amelia Earhart Luggage, Jantzen and Sitterle Ceramics.

SHAPING AMERICA'S PRODUCTS perfectly captures the "designer-craftsman" ideal in postwar America, the idea that craft should be integrated into manufacturing as a way of improving quality and functionality. Wallace offers a series of profiles, from George Nakashima and Ray and Charles Eames to manufacturers like Heath Ceramics, Corning Glass Works and Jantzen, with each presented as an exemplification of the integration of design and craft. While Wallace's ideas were not unusual—clearly derived from the Bauhaus theories sweeping the country after the War—his book was unique in providing concrete instances of the "designer-craftsman" ideal in action.

Don Wallace [1909–1990] was an American Industrial Designer born in Queens who graduated from New York University and the Design Laboratory (1935–1939). In 1938, the Museum of Modern Art (MoMA) awarded him a prize for a chair he designed for its new building. During WW II he served with the Army Air Corps and researched mass-produced furniture for the Armed Forces. He conducted a study of plywood storage units that won a prize at MoMA's low-cost furniture competition in 1948.

He designed the original cantilever seats in Philharmonic Hall at Lincoln Center, which were mounted on horizontal tubular beams instead of legs to make moving and cleaning easier. He is most well-known for his sculptural stainless steel flatware designs for the H. E. Lauffer Company, made by Pott GmbH in Germany, including *Design 1* (1954), *Design Two* (1957), *Bedford* (1963) and *Design Three* (1964).



- 70 [WEGNER, Hans] Johan Møller Nielsen
WEGNER EN DANSK MØBELKUNSTLER \$500
 København: Gyldendal / Johannes Hansens Møbelsnedkeri, 1965.

Danish text with English summary. Slim quarto. Orange embossed cloth decorated in black and red. Photo illustrated dust jacket. 132 pp. Black and white photo illustrations. Jacket lightly worn along top edge, with a small chip and scuff mark to rear panel. A fine copy in a very good or better dust jacket.

FIRST EDITION. Hans Wegner will always be remembered as a master carpenter first and a designer second, with perfectly finished joints and exquisite forms. He showed a deep respect for the wood and its character and an everlasting curiosity about good materials. He is considered as “the master chair-maker” and designed more than 500 chairs in his lifetime.

Hans J. Wegner (1914–2007) is widely considered to be one of the leading figures in 20th century furniture design—and a driving force in the “Danish Modern” movement that changed the way people looked at furniture in the 1950s and 1960s.

- 71 [WEGNER, Hans] Dansk Design Center
HANS J. WEGNER EN STOLEMAGER \$250
 København: Dansk Design Center, 1989.

Text in Danish with some parallel text in English. Slim square quarto. Printed French folded wrappers. 72 pp. Black and white photo illustrations and diagrams. A fine uncirculated copy.

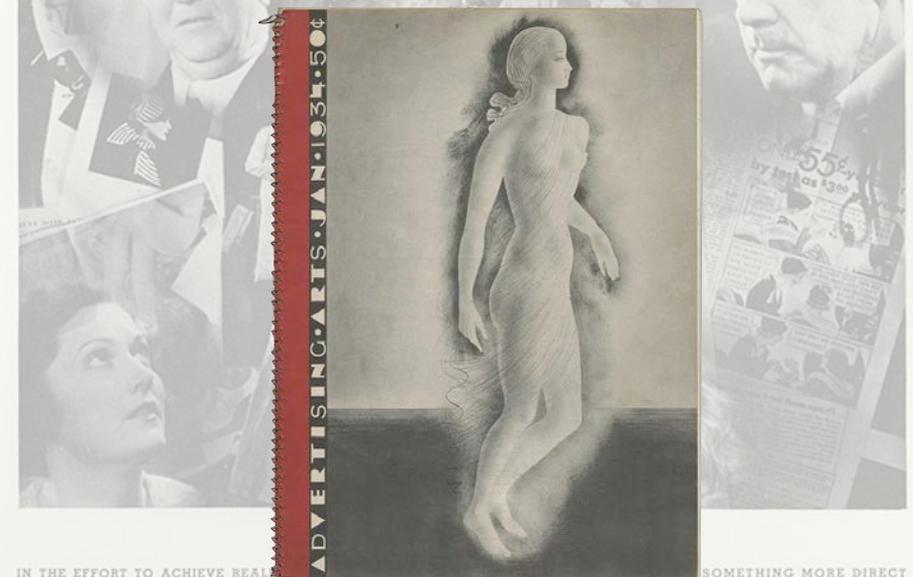
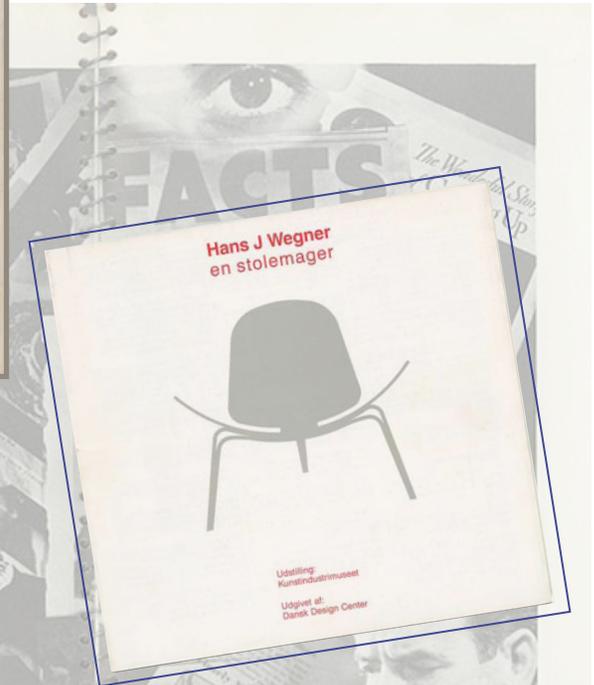
FIRST EDITION. Exhibition catalog from the Dansk Design Center book devoted to case studies of 30 different Wegner chair designs from 1944 to 1986. Foreword includes facsimile signatures by Poul Hansen, Einar Pederesen, Kristian Jakobsen and Marianne Wegner Sørensen.

- 72 [WRIGHT, Russel] Frederick C. Kendall [Editor]
ADVERTISING ARTS \$250
 New York: Advertising and Selling Publishing Co., January 1934.

Wire-spiral binding. Letterpressed thick wrappers. 48 pp. Elaborate graphic design and production throughout. Cover design by Buk Ulreich. Top wire spiral binding loop snagged. Uncoated covers very lightly worn. A very good to nearly fine copy.

ORIGINAL EDITION. *Rightness Sells* by Walter Dorwin Teague; 1934 by Earnest Elmo Calkins with a photomontage by Irving Browning; *On Musical Instruments* by Russel Wright with pianos by Donald Deskey and Russel Wright and Wurlitzer radios by Russel Wright; Page Decorations by Warren Chappell, and much more.

Four-page sheet fed gravure photo essay on stockings by Wendell McRae.



New York: Simon and Schuster, 1951.

Square octavo. Printed dust jacket. Salmon paper covered boards stamped in silver. Quarter black cloth backstrip titled in silver. 199 pp. Color frontis [x2]. Decorated rear endpapers. Black and white illustrations throughout. \$2.95-priced jacket unclipped, with a few unobtrusive short closed tears. A stellar copy of the first edition—a nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Russel and Mary's legendary guide to stylishly efficient decorating, entertaining and home maintenance profusely illustrated with detailed illustrations, photographs, charts and checklists. The book includes a chart demonstrating the Wrights' "family cafeteria setting" for dinner required 36 dishes, rather than the conventional 82—and this when home dishwashers were still relatively rare.

One of the most liberating ideas in the Wrights' book was the "New Hospitality": you could serve dinner as a buffet, even from the kitchen counter. Guests could fill their own plates and clear them. You could serve a stew in a single pot rather than the traditional meat, starch and vegetable. A buffet, they added, worked best with lightweight and sturdy ceramic plates made to be stacked.

But the Wrights' entertaining ideas were not just about food. "We look forward to the day when living room, dining room and kitchen will break through the walls that arbitrarily divide them, and become simply friendly areas of one large, gracious and beautiful room," they wrote. They suggested replacing the matching living room suite with individual pieces of furniture that were easy to care for—tight upholstery, Formica or glass tabletops, casters wherever possible—and that could be easily rearranged. Their ideal living room has a reading nook and a games corner, with lots of chairs that can be cleared away for a big party.

The Wrights also liked lots of storage, but not in the single-purpose book-cases, highboys and lowboys of the past. Their book showed a wall with built-in glass-front and open shelves, as well as a flip-down bar in a New York City housing development. They may be the inventors of modern grad student storage: wooden shelves on cinder blocks hidden behind a curtain. Wright's own house, Dragon Rock in Garrison, N.Y., used shelving and cabinets to divide the double-height living space into kitchen, dining room and den.

"A new way of living, informal, relaxed, and actually more gracious than any strained imitation of another day could be, is in fact growing up, despite the etiquette despots and the die-hards. There is evidence all around that the hard shell of snobbish convention is cracking."

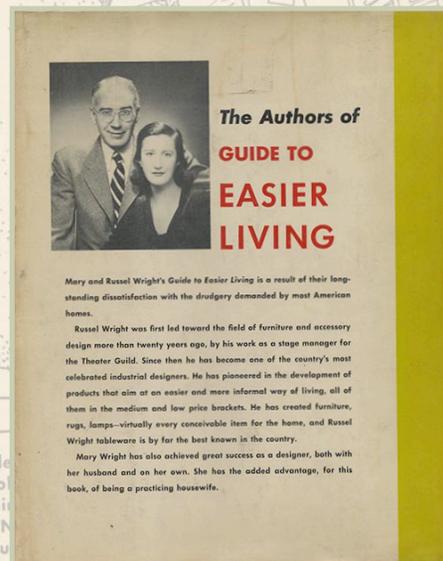
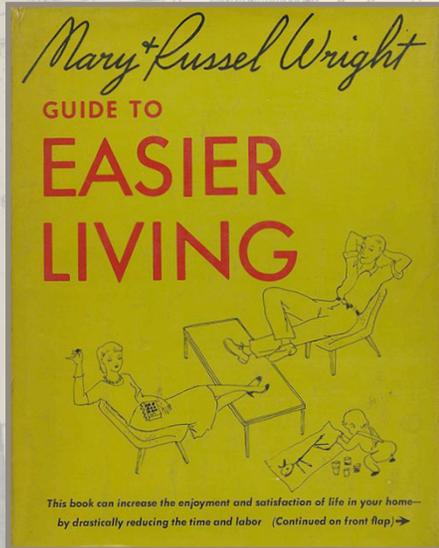
If you have enjoyed Mary and Russel Wright's **GUIDE TO EASIER LIVING** and have found some of their ideas useful in your own home, you may want to know about some of the products designed by Mr. Wright to make living easier for you. Just check the products in which you are interested and we will see that you get further information, including the name of the store nearest you where you may see the actual articles.

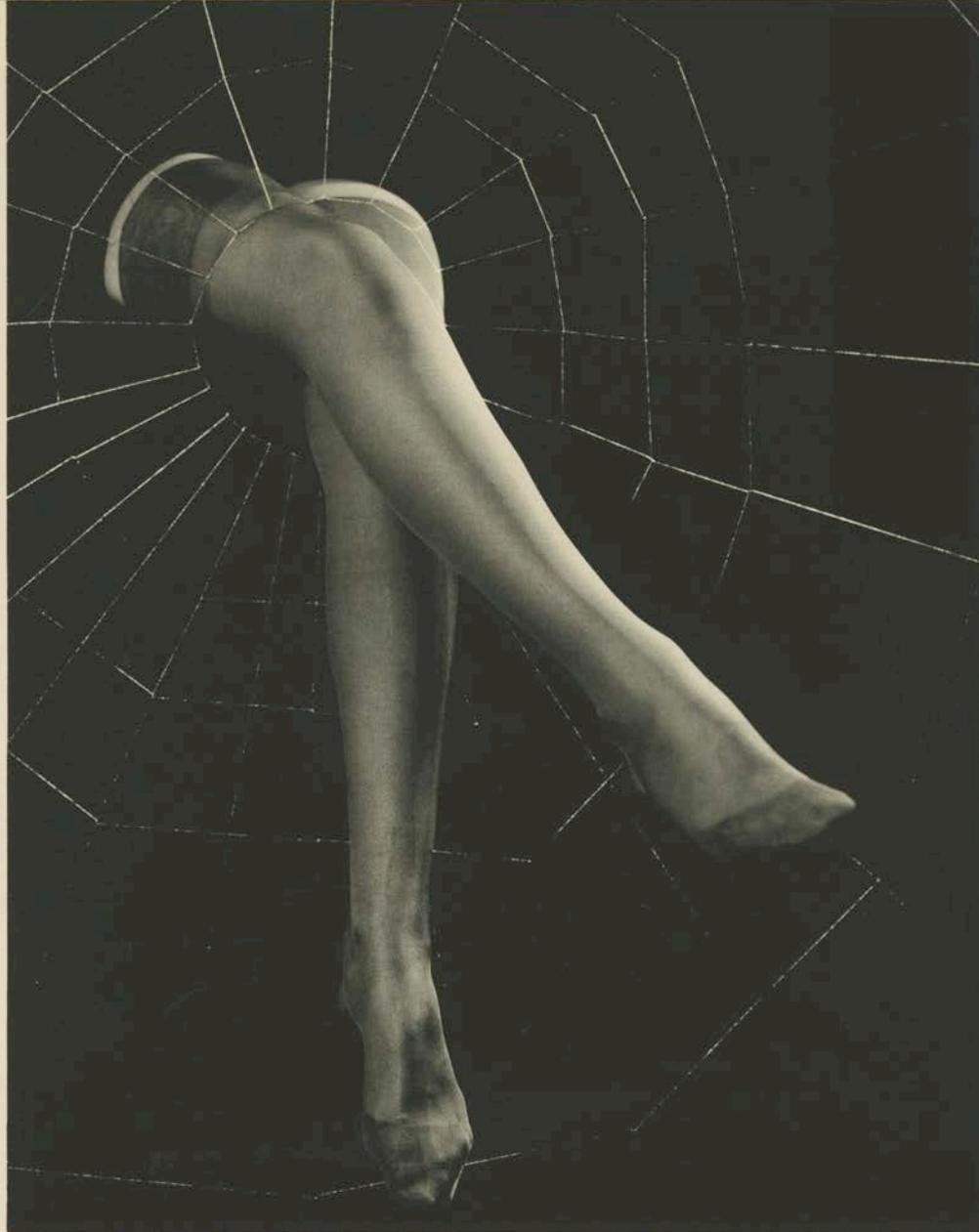
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| <input type="checkbox"/> Easier Living Drapery Fabrics | <input type="checkbox"/> American Modern Dinnerware |
| | <input type="checkbox"/> Folding Metal and Plywood Chairs |

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