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GRAPHIC DESIGN
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THE PARASITICAL DEPENDENCE ON RITUAL



In his 1936 essay “The Work of Art in the Age of Mechanical Reproduction” Walter Benjamin used the word “aura” to refer to the sense of awe and reverence one presumably experienced in the presence of unique works of art. According to Benjamin, this aura inheres not in the object itself but rather in external attributes such as its known line of ownership, its restricted exhibition, its publicized authenticity, or its cultural value. Aura is thus indicative of art’s traditional association with primitive, feudal, or bourgeois structures of power and its further association with magic and—religious or secular—ritual.

With the advent of art’s mechanical reproducibility, and the development of art forms—such as film—in which there is no actual original, the experience of art could be freed from place and ritual and instead brought under the gaze and control of a mass audience, leading to a shattering of the aura. “For the first time in world history,” Benjamin wrote, “mechanical reproduction emancipates the work of art from its parasitical dependence on ritual.”

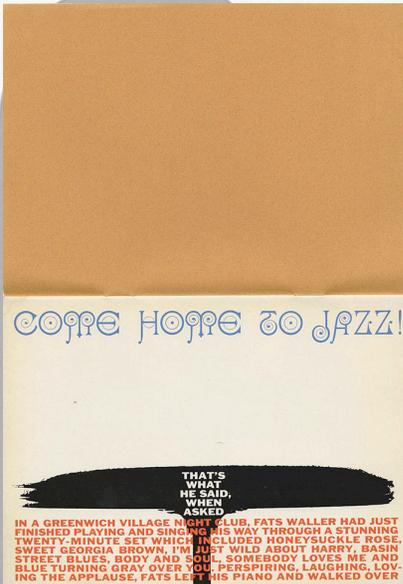
Thirty-six years later John Berger carried Benjamin’s ideas further in “Ways of Seeing,”—first in essay form, then a four-part BBC television series, and finally a book—when he explicitly stated that the modern means of production have destroyed the authority of art: “For the first time ever, images of art have become ephemeral, ubiquitous, insubstantial, available, valueless, free.” Berger’s early seventies epiphany both predicted and damned our current digital culture by decades.

Our latest catalog presents some work previously unknown to collectors, scholars and biographers, some with storied provenances and maybe even vestiges of “aura.” These items carry a certain value, but the images themselves are free for the enjoyment and enlightenment of all.

He blow; he don't worry...
 There's this cat he knows
 Wingy from 'way back.
 But he's a sadistic and
 a square, not that it
 matter to Wingy
 Manone, he got
 only one arm.
 He blow; he
 don't worry.
 Each year
 this guy send
 Wingy Manone
 his Christmas
 present in a fancy
 box: one cuff link

PARABOLIC BORE

OLD JAZZ
 NEED NOT
 BE BEST BUT
 STILL IT'S TRUE
 THAT SAXOPHONES
 WERE FEW AND FAR
 BETWEEN IN GOOD
 KING PORTER'S MERRY
 TIMES. THOSE WHO DO
 NOT LOVE THE SOUND
 THAT ISSUES FROM THE
 BLEND OF BRASS-
 BENT HORN WITH
 WOODEN REED
 ARE THREATEN-
 ED IN THESE
 PARTS, BUT
 THEY'RE
 AROUND!



1 **ABOUT U.S.—EXPERIMENTAL TYPOGRAPHY
 BY AMERICAN DESIGNERS**

\$500

Herb Lubalin

COME HOME TO JAZZ

New York: The Composing Room, 1960.

Saddle-stitched booklet bound in orange letterpressed wrappers. 16 pp. The first volume of the four-volume set "About U.S.—Experimental Typography By American Designers" published by the Composing Room in 1960. Rear wrapper panel scuffed and creased, textblock lightly sunned to edges. A very good copy.

Brownjohn, Chermayeff & Geismar

THAT NEW YORK

New York: The Composing Room, 1960.

Saddle-stitched booklet bound in gray letterpressed wrappers. 16 pp. Textblock with a faint dampstain to spine heel, but a very good copy.

Lester Beall

THE AGE OF THE AUTO

New York: The Composing Room, 1960.

Saddle-stitched booklet bound in tan letterpressed wrappers. 16 pp. Textblock with a faint dampstain to spine heel, but a very good copy.

Gene Federico

LOVE OF APPLES

New York: The Composing Room, 1961.

Saddle-stitched booklet bound in tan letterpressed wrappers. 16 pp. Wrappers lightly worn and spotted, but a very good copy.

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

Along with *WATCHING WORDS MOVE*, *THAT NEW YORK* was one of the experimental works that came out of the short-lived partnership of Robert Brownjohn, Ivan Chermayeff and Tom Geismar—before Brownjohn's heroin addiction caused the firm too disband and forced Brownjohn to seek a country with more liberal drug laws. The rest they say, is history.



- 2 **Lester Beall** **PM** **\$500**
 New York: The Composing Room/P.M. Publishing Co.
 [Volume 4, No. 3: November 1937]

Slim 12mo. Stitched and perfect-bound printed wrappers. 66 pp. Illustrated articles and advertisements. White cover lightly aged and mildly spotted. Spine crown chipped and outer corners gently bumped. A very good copy.

ORIGINAL EDITION. The Beall cover for *PM* 39 is widely recognized as a high point in American Graphic Design—a perfect synthesis of the European Avant-Garde *neue typographie*, interpreted by a sensitive Designer from Missouri. Also features a 16-page letterpress insert designed by Lester Beall with an introduction by Charles Coiner.

PM magazine was the leading voice of the U. S. Graphic Arts Industry from its inception in 1934 to its end in 1942 (then called *AD*). As a publication produced by and for professionals, it spotlighted cutting-edge production technology and the highest possible quality reproduction techniques (from engraving to plates). *PM* and *AD* also championed the Modern movement by showcasing work from the vanguard of the European Avant-Garde well before this type of work was known to a wide audience.

- 3 **Will Burtin** **VISUAL ASPECTS OF SCIENCE** **\$500**
 Dortmund, West Germany: Kodak, IBM, Upjohn and Union Carbide, n.d. [1962].

Slim square quarto. Stapled, printed embossed wrappers. Publishers printed envelope. 20 pp. Printed vellum, coated and uncoated sheets. Elaborate graphic design throughout. A fine, fresh copy housed in a fair example of the Publishers' German-language envelope. Rare.

ORIGINAL EDITION. Exhibition catalog cooperatively published by Kodak, Union Carbide, The Upjohn Company and IBM Corporation. Photographs by Ezra Stoller, with typesetting, reproduction and printing by Fritz Busche, Dortmund, West Germany. Interlaced printed vellum sheets throughout the printed textblock achieved a multi-dimensional feel that can only be experienced in the first person.

This booklet written and designed by Burtin skillfully combines aspects of his Upjohn projects *The Cell*, *The Brain*, and *The Chromosome* into a holistic perspective for understanding the rapidly expanding field of microbiology, circa 1962.





- 4 Attilio Rossi [introduction]
CAMPO GRAFICO 1933-1939
RIVISTA DI ESTETICA E DI TECNICA GRAFICA
 Milan: Electa, 1983. **\$300**

Text in Italian and English. Square quarto. Photo illustrated French-folded wrappers. 90 pp. 171 color and black and white reproductions. Spine slightly toned. Lower corner pushed. Slipcase gently worn to corners and edges. A nearly fine copy housed in a nearly fine Publishers printed slipcase.

FIRST EDITION [Pagina series]. Published in conjunction with an exhibition of the same name at the Milan City Library at Palazzo Sormani on the fiftieth anniversary of the foundation of Campo Grafico.

Sixty-six issues of *Campo Grafico* were published between 1933 and 1939 by a loosely confederated group of Italian printers, typographers, designers, and photographers. Subtitled *Magazine of Aesthetic And Graphical Technique* the contents were designed and printed during off-hours at various presses throughout Italy and assembled and distributed in a similarly freeform fashion. The results were pure examples of Maud Lavin's phrase "design in the service of commerce," and a magnificent demonstration of the unity of the arts and technological life.

The collective paid tribute to the homegrown aesthetic of Marinetti's Futurism, but was forward-looking enough to explore contemporary trends such as PhotoMontage, Collage and the ideology of the New Typography, while—in the spirit of inclusiveness—mixing in every other *ism* of the 1930s Avant-Garde.

- 5 Valentino Bompiani [introduction]
ERBERTO CARBONI
 Milan: Electa, 1985. **\$200**

Text in Italian. Quarto. Gray cloth stamped in black. Printed dust jacket. 214 pp. Fully illustrated in color and black and white. Corners gently bumped. Trace of soiling to dust jacket. A nearly fine copy in a nearly fine dust jacket. Uncommon.

FIRST EDITION. Career overview of Carboni's work in multiple mediums: graphic design, industrial design, exhibition design, fine arts, etc. Essays by Dino Villani, Gillo Dorfles, Herbert Bayer, Marco Valsecchi and Guido Piovene. Testimonials by Gian Carlo Fusco, Walter Gropius, Gio Ponti, Attilio Giovanni, Guido Vergani, Jean Cocteau, Pier Angelo Soldini, Luca Goldoni, Dino Platone, Marco Valsecchi, Giani Cavazzini, Arturo Carlo Quintavalle, Za, and Giovanni Bandieri.

- 6 [DUTCH PTT] 8vo
**DESIGN IN THE PUBLIC SERVICE
THE DUTCH PTT 1920-1990** \$275
London: Design Museum, 1990.

Octavo. Green cloth binding. Screen-printed chip board with tipped-in plate. 80 pp. Approximately 75 illustrations in various color combinations. Corners gently pushed, but remarkably well-preserved: a nearly fine copy.

FIRST EDITION [limited edition of 2,000 copies]. Jean van Royen's early adherence to typographic and design excellence set a standard for the PTT for years to come. In the early 1930s, he commissioned Piet Zwart to transform PTT's in-house design style. This beautiful chapter in the history of graphic design came to "a brutal conclusion" when van Royen died in 1941 because of his opposition to fascism. Fortunately, van Royen's design legacy was revived after the war and continues to this day. Exceptional book design from 8vo members Mark Holt and Hamish Muir.

- 7 Joost Swarte
DE IDEALE POSTZEGEL \$275
**THE IDEAL POSTAGE STAMP: A BUNDLE
OF IDEAS PROMPTED BY THE DEPARTURE
OF PAUL HEFTING OF KPN, ART AND DESIGN**
The Hague: KPN, 1994.

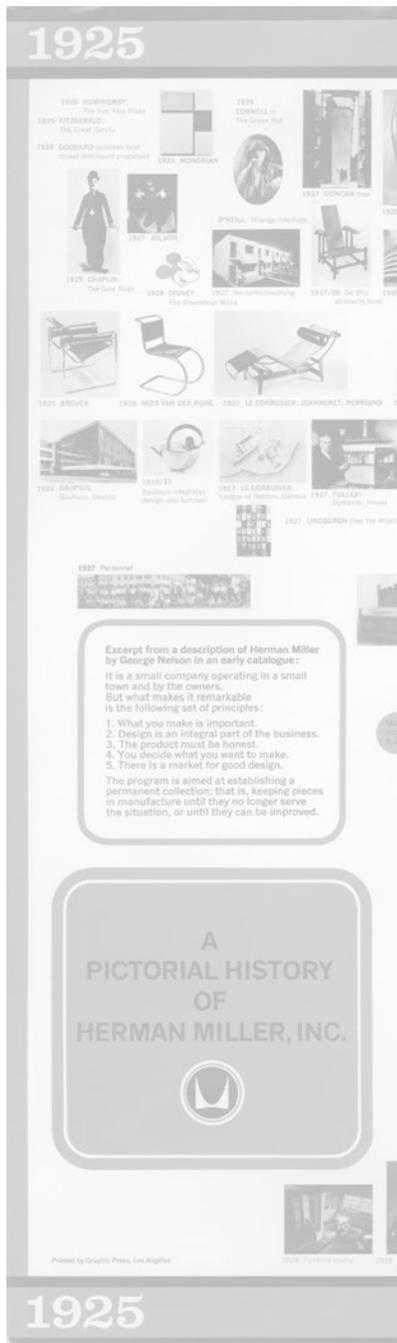
Text in Dutch. Quarto. Paper-covered flexible boards stamped in red. 104 pp. color illustrations commissioned for this edition. Elaborate mailer invitation with map in a mailed PTT envelope laid in. A fine copy. Rare.

FIRST EDITION. Lavish and loving farewell to Paul Hefting and his tenure at the Dutch Postal Services (PTT—Post Telephone Telegraph) assembled, edited and designed by Joost Swarte. When Hefting announced his retirement, 100 designers, artists, photographers and writers were asked to contribute to Paul Hefting's farewell gift: a collection of ideas about the ideal stamp.

With contributions by Irma Boom, Pieter Brattinga, Karel Martens, Wim Crouwel, Gerard Unger, Kees Broos, Lex Reitsma, SWIP Stolk, Anthon Beeke, Jan van Toorn, Jaap van Triest and Koozje Sierman, Jan Bons, Cees de Jong, Otto Treumann and many many others.

Joost Swarte (born 24 December, 1947, Heemstede) is a Dutch comic artist and graphic designer whose style is immediately recognizable on numerous drawings, stamps, posters, cards, LP and CDs, and magazine covers—most noteworthy the Dutch magazine *Vrij Nederland*, the Belgian magazine *HUMO* and the Italian architecture magazine *Abitare* and more recently, *The New Yorker*.





8

[Eames Office/Herman Miller Furniture Company]
Deborah Sussman

A PICTORIAL HISTORY OF HERMAN MILLER, INC. \$750
Los Angeles, Graphics Press, 1967.

14.5 x 42 inch poster printed in three colors. Folded into quarters [as issued]. Close inspection reveals faint edgewear, including a couple of light etching spots to lower edge. Expected wear to the three folds, but a very good or better example.

ORIGINAL EDITION. Designed and produced by the Office of Ray and Charles Eames for the Herman Miller Furniture Company. Deborah Sussman and Barbara Charles designed and researched this coherent timeline of the American modern movement in from 1925 to 1965 in the following categories: popular culture (comics, film, literature, art), industrial design and furniture design.

"The 14.5-by-42-inch wall chart was printed in three colors by Graphic Press in Los Angeles. It was given first to the Herman Miller International Group at a picnic at the Eames House on September 21, 1967, and later made available to Herman Miller clients and interested students. It is now out of print."

—EAMES DESIGN
John and Marilyn Neuhart and Ray Eames

Excerpted from her 2004 AIGA Medal citation: "In the summer of 1948 **Deborah Sussman** (1931–2014) attended a summer school at Black Mountain College where she received career-defining art and performance tuition from Merce Cunningham, John Cage, and Franz Kline. She pursued painting and acting at Bard College and specialized in graphic design at the Institute of Design in Chicago. Sussman was invited to join the office of Charles and Ray Eames, and several years later she won a Fulbright Scholarship to study at the Hochschule für Gestaltung, Ulm. During more than a decade of work with the Eames Office, she worked on the seminal exhibits for IBM, the Government of India, and the Ford Foundation. True to the multi-disciplinary approach of the Eameses, Sussman also participated in designing furniture showrooms, films, and printed materials.

"Deborah Sussman worked at the interface of graphic design and the built environment for more than 30 years. She has created striking visual imagery and devised its imaginative application for architectural and public spaces both permanent and temporary, including the 1984 Olympics in Los Angeles, Seattle's opera house, and Disney World. Throughout her career Sussman has claimed an ever more expansive role for graphic design in the urban landscape."

A
PICTORIAL HISTORY
OF
HERMAN MILLER, INC.



A Complete Set

- 9 William C. Segal [Publisher] **\$1,750**
GENTRY NUMBERS 1-22
 New York: Reporter Publications, Winter 1951–Spring 1957.

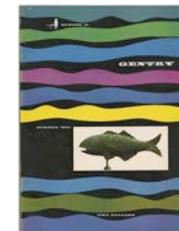
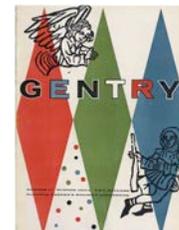
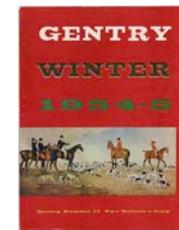
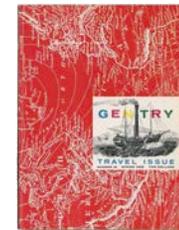
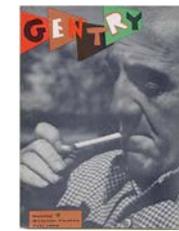
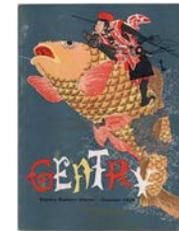
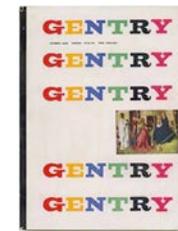
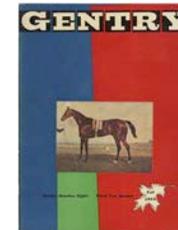
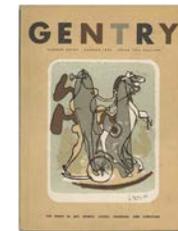
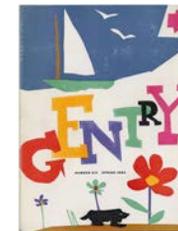
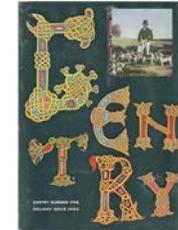
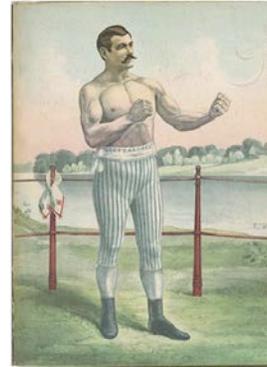
Quartos. Twenty-two issues [all published]. Face-stitched with perfect-bound thick wrappers. 82–144 [xx–xliv] pp. Illustrated articles and period advertisements. Elaborate graphic design throughout on multiple paper stocks and various printing effects. Multiple paper and fabric samples tipped in. All inserts present. Wrappers mildly rubbed and lightly worn along spine junctures, but a very good to nearly fine set.

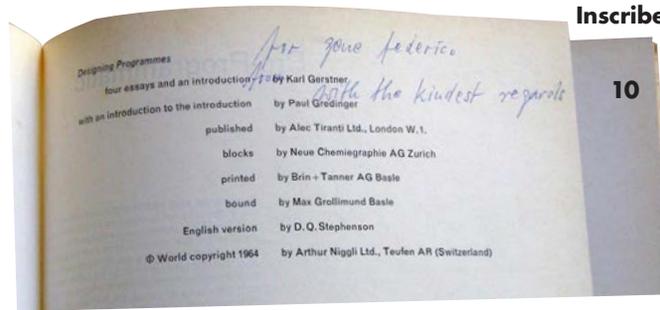
ORIGINAL EDITIONS. Special inserts included a leather bookmark; a laid in Charter subscriber certificate in decorative folder; a tipped in bagged fishing fly; a sheet of Ex Libris plates; tipped-in plates of early American automobiles, locomotives, etc.; a tipped in Karl Koehler pop-up Christmas Card; *framable facsimiles printed from hand colored steel engravings*; a packet of Burpee Hybrid Zinnia seeds; a 3-D shoe ad with laid in 3-D glasses; a Ty Cobb cigarette baseball card reproduction; a Feliks Topolski poster; and much more.

"Segal's challenge was to imbue *Gentry* with an allure for the affluent. He hired Alvin Lustig, who had designed Segal's spacious residence in Manhattan and cramped offices in the Empire State Building, to create *Gentry's* first cover (now difficult to find), which he illustrated with a dramatically cropped photograph of a Greek head to symbolize the high level of its content

"But what really caught the public's attention was a pre-launch subscription advertisement in *The New Yorker* that defined Segal's prospective readers as 'first rate,' implying that they would be less than elite if they passed up this magazine. The headline read: **In October A New Type of Magazine Will Be Published. It Will Either Elate The Top 100,000 Thinking Men in This Country, or Be A Miserable Flop. Frankly, We Don't Know Which.** The text that followed was a hard-pitch sell to his status-conscious would-be constituents: *You are one of the 100,000 men (we honestly don't believe there are more than that number) who are a blend of certain characteristics These are men who have matured in their thinking: who have reached an economic niche above the mass stratum; but, more important, who are ever in quest of a better way to live with themselves as well as with others It is always why, why, why, with these 100,000 men who look no different from all the others; who may have more or less wealth than many of the others; who may do any kind of work, or no work at all, for their daily bread. They want always to know more, so that they may contribute more to people near them and to the world in which they live; they want to give more so that they can gain more from each breath, each hour, each day, each year of their lives . . .*

—Steven Heller





Inscribed to Gene Federico

Karl Gerstner
DESIGNING PROGRAMMES
 Teufen, AR: Arthur Niggli, 1964.

10

\$750

Octavo. Flexible white paper boards printed in black. White cloth backstrip. 96 pp. Black and white and color illustrations throughout. INSCRIBED to Gene Federico. White covers lightly sun-toned. Cloth backstrip spotted. Light foxing early and late. A very good or better Association copy.

FIRST EDITION. INSCRIBED on title page: *For Gene Federico / with the kindest regards.* Foreword by Paul Gredinger: the other "G" in GGK, the agency formed with Gerstner and Markus Kutter in 1962.

Paul Rand's Copy

Karl Gerstner
DESIGNING PROGRAMMES
 New York: Hastings House, 1968.

11

\$750

Octavo. White cloth stamped in black. Printed dust jacket. 112 pp. Black and white and color illustrations throughout. "Variable picture comprising 31 bars by Karl Gerstner" 10-page brochure laid in. Textblock edges mildly sunned. Dust jacket lightly worn along top edge with a few tiny spots on front panel. Spine slightly darkened. Small short closed tear on front bottom edge. A nearly fine copy.

NEW ENLARGED EDITION by D.Q. Stephenson [originally published by Arthur Niggli, 1964].

Paul Rand's Copy with his Ex Libris plate attached to front free endpaper. Books from Rand's library are not uncommon, but nicely associated copies such as this are considerably scarcer.

People are somewhat surprised to hear that Paul Rand hired a designer to produce the bookplate for his personal library. Rand's outsourcing can certainly be forgiven considering that he hired Gianni Basso on the Calle Fumo in Venice are the final destination for people wanting to mark their collection with distinction. Basso prides himself on not owning a computer and all of his type is set in metal. Basso's bookplate for Rand is simple, elegant and timeless.



12 Karl Gerstner and Markus Kutter
**DIE NEUE GRAPHIK / THE NEW GRAPHIC ART /
 LE NOUVEL ART GRAPHIQUE** \$450
 Teufen AR, Switzerland: Arthur Niggli, 1959.

Text in English, French and German. Square quarto. Glazed paper-covered boards. Tan quarter-cloth stamped in black. Publishers chipboard slipcase with printed label. 248 pp. 432 illustrations [12 in full color]. Designed by Karl Gerstner. Spine cloth slightly darkened and showing a 1.5-inch frayed split to front juncture. Slipcase mildly toned and spotted. Variant slipcase for the American edition distributed by Visual Communications Books / Hastings House Publishers. A very good or better copy in a nearly fine Publishers slipcase.

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

"This international pictorial survey takes modern graphic art from its origins through present-day achievements and concludes with a look into the future."

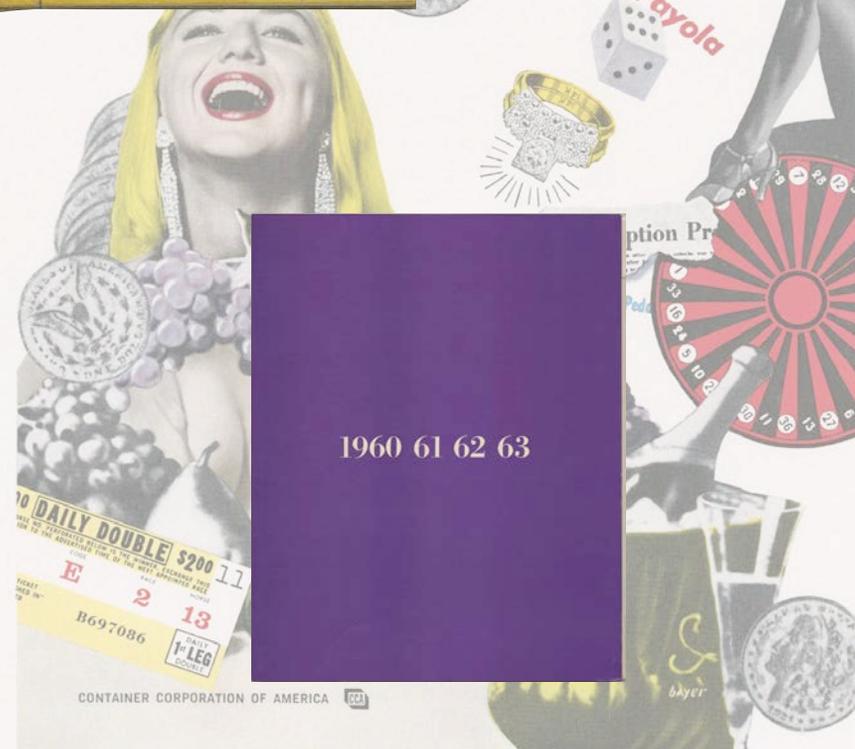
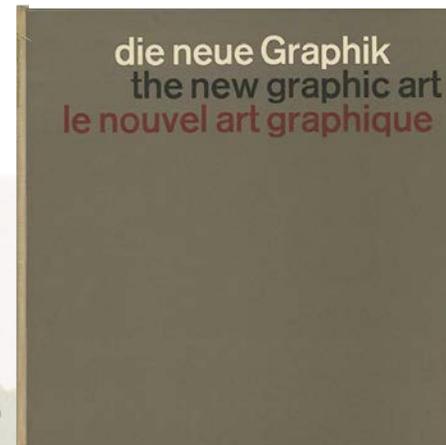
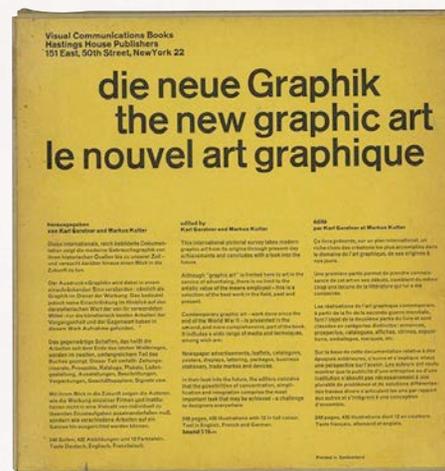
Great Ideas of Western Man

13 Herbert Bayer [Design Director]
GREAT IDEAS OF WESTERN MAN \$250
ADVERTISEMENTS FOR 1960-61-62-63
 Chicago: Container Corporation of America, 1963.

Printed portfolio folder. 22 loose, color plates. Folder and all plates are in fine condition as well. Truly exceptional—the cleanest CCA Portfolio set we have handled.

ORIGINAL EDITION. Portfolio folder with 22 [11.25" x 14"] color plates by Herbert Bayer [x3], Jacob Landau, Yusaku Kamekura, John Massey [x2], Matazo Kayama, Vin Giuliani, Abraham Rattner, Luise Kaish, Robert Osborn, Charles T. Coiner, Harold Altman, Alexey Brodovitch, Rene Magritte, David Aronson, Morris Broderson, Art Kane, Clark Richert, Jean Helion, David Walsh.

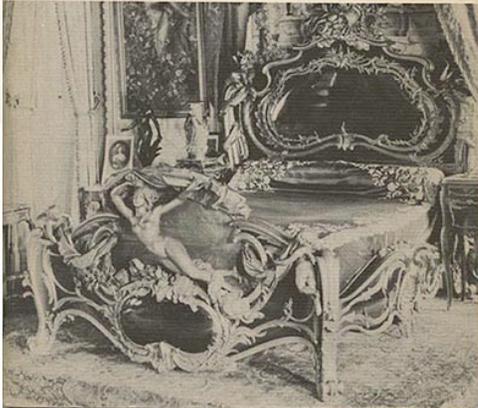
CCA Chairman **Walter Paepcke** (1896–1960) deepened his impact on Modernism in America when he became the friend and financial supporter of Bauhaus émigré László Moholy-Nagy, who came to Chicago in 1937 to launch the New Bauhaus. Paepcke also became the patron of Bauhaus alumnus Herbert Bayer, who profoundly aided him in his goal of bettering humanity through his commercial products and advertising.



1960 61 62 63

HIS STORY
 WAS A LONG
 AND INTERESTING

How to read *Fortune* in bed



And his last chapter

was written by

LEO LIONNI
 FOR *FORTUNE*.

36 pt. Fancy Text

Leo Lionni

14 HOW TO READ FORTUNE IN BED

\$250

New York: Time, Inc., 1952.

Slim quarto. Stapled thick printed wrappers. [56] pp. Illustrated typography throughout. Yellow erratum sheet bound in. Written and designed by Leo Lionni. Wrappers lightly worn and textblock well thumbed. A nearly very good copy. Authors' first book: rare.

FIRST EDITION. Elaborate type-driven self promotion for *Fortune* magazine written and designed by Lionni in 1952, predating LITTLE BLUE AND LITTLE YELLOW [McDowell, Obolensky, 1959] by seven years.

How To Read Fortune in Bed is a 1952 promotion booklet he wrote and designed that used type and typeface names to tell a story about the fall of the Wall Street Tycoon and the emergence of a new, more educated business man. It also tries to debunk the common fallacy that the oversized *Fortune* magazine could not be read in bed. Indeed with all the media at his disposal, *Fortune* was the essential platform for informing the modern executive. The story, which progresses through contiguous type blocks, celebrates the new Wall Street type, which now, 60 years later, might be debated. Nonetheless, the booklet shows how a designer contributed to the content of his company through type and typography.

—Steven Heller

Noel Martin

15 NOEL MARTIN, DESIGNER

\$100

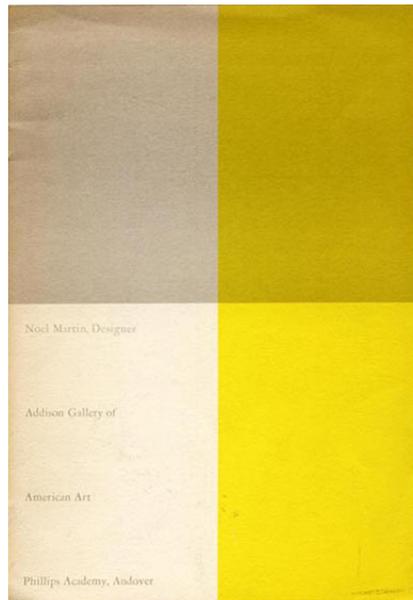
Andover, NH: The Addison Gallery of American Art, Phillips Academy, April 1955.

Slim quarto. Thick printed stapled wrappers. Decorated patterned versos. 12 pp. color illustrations. Lower corner gently bumped, else a nearly fine copy.

FIRST EDITION. "With the ubiquitous branding and expert merchandising of museums today, it is easy to forget that graphic design was once a low priority for them. In 1947, when Mr. Martin became the Cincinnati Art Museum's first graphic designer, most museum publications were staid and musty.

"Mr. Martin maintained that contemporary typographic design, as practiced by the European Modernists, would enhance these documents and make art, particularly abstract art, more accessible and more appealing to younger museumgoers. He introduced a distinct blend of classical and modern typography to the museum's exhibition catalogs."

—Steven Heller



Noel Martin, Designer

Addison Gallery of

American Art

Phillips Academy, Andover

László Moholy-Nagy [Director]
SCHOOL OF DESIGN IN CHICAGO
 Chicago: School of Design, [1940].

\$1,500

Slim quarto. Photo illustrated stapled self wrappers. 28 pp. Course catalog fully illustrated and featuring elaborate graphic design throughout by Moholy-Nagy and George [György] Kepes. Wrappers well worn and nearly detached at spine. Textblock well thumbbed and rear panel rubbed. Fingernail sized scrape to front panel featuring Vergrößerungsläser und Zirkel [1940] by György Kepes. A good copy of a rare document.

ORIGINAL EDITION. Beautifully realized 28-page course catalog of educational opportunities under the Directorship of László Moholy-Nagy at the School of Design, 247 East Ontario Street, Chicago, Illinois. Includes excerpted essays by Walter Gropius, L. Moholy-Nagy, George Fred Keck, George [György] Kepes, Robert Jay Wolf, and Charles W. Morris. Features uncredited faculty and student work from the short-lived New Bauhaus.

The first half of the catalog features an Introduction, Description of the Preliminary Course, then breakdowns for Years Two through Six, *Evening Classes, Objectives Essays, Faculty, Literature, and Information.* The second half is a visual tour-de-force featuring photograms, drawings, photocollage and industrial design product shots carefully assembled and dynamically presented in large format two-page spreads.

In 1937 former Bauhaus Master Moholy-Nagy accepted the invitation of a group of Midwest business leaders to set up an Industrial Design school in Chicago. The New Bauhaus opened in the Fall of 1937 financed by the Association of Arts and Industries as a recreation of the Bauhaus curriculum with its workshops and holistic vision in the United States.

The work of the Bauhaus would be too limited if this preliminary course served only Bauhaus students; they, through constant contact with instructors and practical workshop experience, are least in need of its record in book form. More important—one might say that the essential for the success of the Bauhaus idea is the education of our contemporaries outside of the Bauhaus. It is the public which must understand and aid in furthering the work of designers coming from the Bauhaus if their creativeness is to yield the best results for the community.

Moholy-Nagy drew on several émigrés affiliated with the former Bauhaus to fill the ranks of the faculty, including György Kepes and Marli Ehrman. The school struggled with financial issues and insufficient enrollment and survived only with the aid from grants of the Rockefeller and Carnegie foundations as well as from donations from numerous Chicago businesses. The New Bauhaus was renamed the Institute of Design in 1944 and the school finally merged with the Illinois Institute of Technology (IIT) in 1949.



17 **Eckhard Neumann**
FUNCTIONAL GRAPHIC DESIGN IN THE 20'S \$100
 New York: Reinhold Publishing Corporation, 1967.

Square quarto. Gray cloth stamped in white. Printed dust jacket. 96 pp. 113 illustrations in black and white or two colors. Jacket lightly rubbed and soiled with the red spine lettering fading. Sticker shadow to front pastedown. A very good or better copy in a very good or better dust jacket.

FIRST EDITION. The first scholarly study to tie together the disparate elements of the European Avant-garde and how their relationship to the emerging field of Graphic Design.

"Nothing is as fleeting as the ideas, inventions, and documents of advertising; nothing influences the everyday life of the second half of the twentieth century more intensively and extensively than the visual manifestations of publicity . . ."

"The idea for this book was developed during the planning of an exhibition which took place in 1963 under the title *Werbegrafik 1920–1930* (*Advertising Graphics 1920–1930*) in the Goppinger Galerie in Frankfurt am Main. Its catalog forms the foundation for this account, although much new material has been added to the original to present the trends of functional design more definitively. However, the size of the book compelled the writer to restrict the topic to events in Europe, particularly in Germany . . ."

—Eckhard Neumann



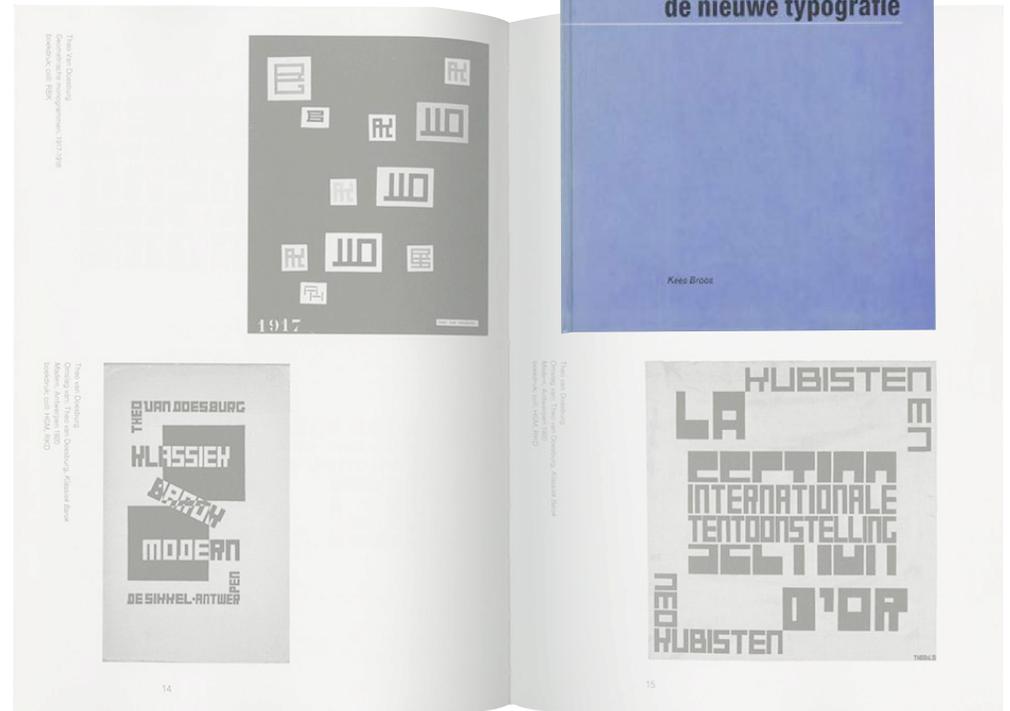
NEW TYPOGRAPHY

18 **Kees Broos, Wim Crowel [Designer]**
MONDRIAN, DE STIJL EN DE NIEUWE TYPOGRAFIE \$100
 Amsterdam: Uitgeverij De Buitenkant, Museum van het Boek, 1994.

Text in Dutch. Octavo. Paper covered boards. Black endpapers. 138 pp. 20 color plates. 87 black and white illustrations. Out-of-print. Book design by Wim Crowel. A fine copy.

FIRST EDITION [limited to 1,000 copies]. Published in conjunction with an exhibition of the same name: Museum van het Boek te Den Haag, Amsterdam [Nov 12, 1994–Jan 15, 1995].

Covers the years 1916–1945 and includes designers and artists Piet Zwart, Vilmos Huszár, Theo van Doesburg, Piet Mondrian, El Lissitzky, Lajos Kassák, Peter Röhl, Egon Engelen, Kurt Schwitters, Karel Teige, H. N. Werkman, Herbert Bayer, László Moholy-Nagy, Pietro Saga, Jan Tschichold, Josef Albers, Cesar Domela, Walter Dexel, Paul Schuitema, Max Burchartz, Egon Juda, Heinz and Bodo Rasch, Franz Wilhelm Seiwert, Paul Renner, and Friedrich Vordemberge-Gildewart.



- 19 Erik Nitsche
DESIGN AND PAPER NO. 34 \$150
 New York: Marquardt & Company Fine Papers, c. 1951.

Slim 16mo. Thick stapled printed wrappers [Cumberland Gloss cover stock]. 24 pp. Elaborate graphic design throughout. Mild stress to wrapper binding edges, otherwise a nearly fine copy.

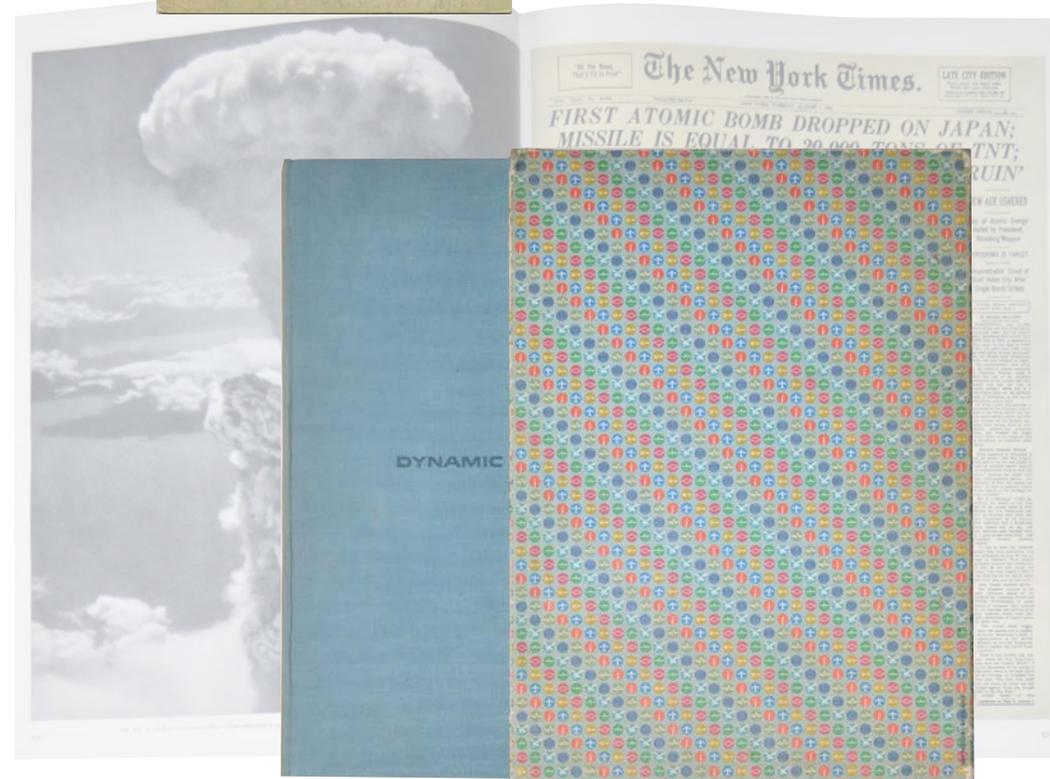
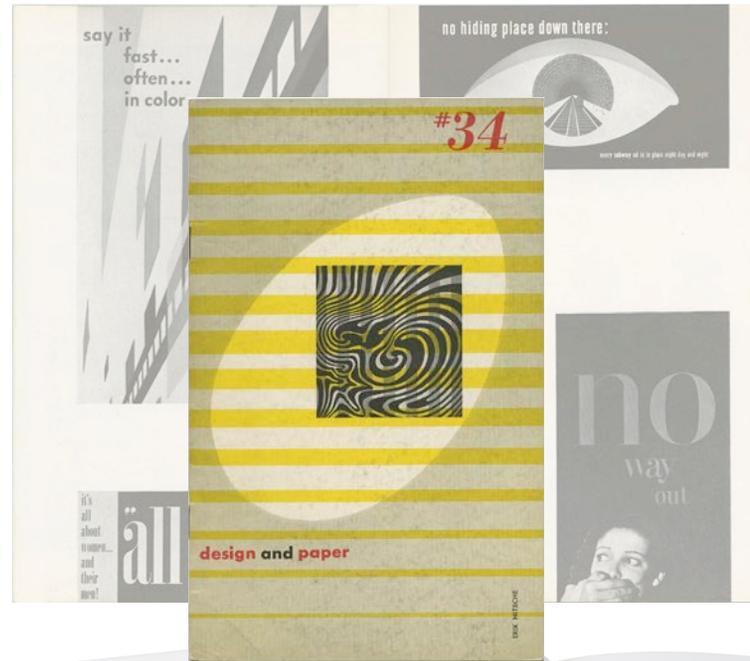
FIRST EDITION. First title devoted to the incomparable work of Erik Nitsche including his groundbreaking newspaper ads for Ohrbach's, his poster work for Fox and the NYSA, and his record covers for Decca. To this day, Nitsche's Bauhaus-inspired work is fresh and communicative—and heartbreaking. How far we've fallen.

- 20 Erik Nitsche
DYNAMIC AMERICA \$450
A HISTORY OF GENERAL DYNAMICS CORPORATION AND ITS PREDECESSOR COMPANIES
 Fort Worth and New York: General Dynamics and Doubleday & Co., Inc., 1960.

Folio. Blue cloth stamped in blue. Publishers decorated slipcase. Decorative endpapers. 426 pp. Multiple tipped-in artworks. Over 1,000 color and black-and-white illustrations. Blue cloth spine uniformly sun faded. Textblock edges lightly spotted. A couple of leaves with diagonal creases to lower corners. Slipcase with mild rubbing to joints. Designed by Erik Nitsche. A very good or better copy housed in a very good or better slipcase. Rare thus.

FIRST EDITION. An elegantly designed presentation of the history of General Dynamics—and maybe America too: “It is the chronicle of a tumultuous period, of a nation oscillating between war and peace, of a people committed to a scientific future both to protect and advance Western civilization.” Beautifully printed in Switzerland with inserts and some of the best endpapers ever.

From ERIK NITSCH: THE RELUCTANT MODERNIST by Steven Heller: “Seymour Chwast, co-founder of Push Pin Studios, compares his tattered, well-thumbed copy of DYNAMIC AMERICA, the ambitious corporate history that Nitsche edited and designed between 1957 and 1960, to Herbert Bayer’s landmark Geo-Graphic Atlas for its innovation in the area of information graphics. And Walter Bernard, principal of WBMG, routinely shows slides of 'Dynamic America' in lectures describing his early influences. Bernard also credits the book’s exceptional cinematic pacing as having radically changed the way that he achieved kinetic flow in his own books when he was a designer for American Heritage in the early 1960s.”





- 21 Gillo Dorflès [introduction]
PUBBLICITÀ IN ITALIA 1958-1959 \$200
 Milan: L'Ufficio Moderno, 1958.

Text in Italian, French, German and English. Quarto. Black paper covered boards decorated in yellow. 260 [lxxxviii] pp. 550 color and black and white illustrations. Jacket lightly and uniformly worn along top edge. Textblock head spotted. Page edges mildly yellowed from sunning. Dust jacket and book design by Franco Grignani. A very good copy in a very good dust jacket.

FIRST EDITION. Beautifully designed and printed in Italy, this Annual surpasses all of its' contemporary colleagues in form and content. Sections include *Posters, Advertisements, Catalogues, Publishing, Calendars, Packaging, Letterheads, Trade-marks, Exhibitions, Show-windows, Cinematographic and Television Advertising, and Miscellaneous.*

- 22 Charles Peignot [Directeur]
PUBLICITÉ 1934 \$450
 Paris: Arts et Métiers Graphiques, August 1934.

Text in French. Quarto. Double wire parallel binding. Thick printed wrappers. Orange acetate cover sheet. 74 [viii] pp. Multiple paper stocks. Numerous finely printed samples utilizing a variety of printing and finishing techniques bound in. Three-color cover design by Jean Carlu. Cover and page edges lightly worn. Acetate cover sheet cracked at crown with no loss. Remarkably well-preserved: a nearly fine copy.

ORIGINAL EDITION. Special issue of *Arts et Métiers Graphiques* [number 42, August 1934] devoted to Publicity Design and Reproduction, with special emphasis on promoting the latest work and typefaces from the Deberny et Peignot type foundry. Features a variety of original printed materials [techniques including offset lithography, heliogravure, photo-gravure, letterpress, etc.] and black and white reproductions of posters, wine lists, menus, brochures, dust jackets, magazine covers, product labels, and advertisements. A breathtaking French Art Deco publication in both form and content.

Color, specialty samples, and tipped-in work includes: a full color UNIC poster by A. M. Cassandre; a 2-color plate by Fernand Leger; Deberny et Peignot typo-foto cover by Marcel Jacno; Mourlot Lithograph of *L'Atlantique Revue* cover; a 2-color poster for OTUA; a UNIC 2-color ad by Marcel Chassard; bound-in Letterhead for Compagnie Artistique de Publicité; 2 Deberny et Peignot typographic samples; heliogravures by Dora Maar, Kollar, Pierre Boucher, Emmanuel Sougez, Laure Albin Guillot; a Frigidaire publicity sample; 2 tipped-in color brochures for the French State Railway; and 2 tipped-in color brochures for Scotland and England vacations.

The Push Pin Studios

23 John Alcorn, Seymour Chwast, Milton Glaser and Reynold Ruffins
THE PUSH PIN MONTHLY GRAPHIC NO. 15 **\$150**
 New York: The Push Pin Studios, April 1958.

14" x 21.5" sheet [35.56 x 54.61 cm] single-folded to make a 4-page document. Separately printed two-color supplement by John Alcorn folded and inserted [as issued]. Two faint parallel folds for mailing [as issued]. Inevitable toning to newsprint, and mild chipping to fore edge, otherwise a very good copy.

ORIGINAL EDITION. Features an excerpt from the notebooks of Leonardo da Vinci illustrated by Seymour Chwast with a Milton Glaser poster. Loosely inserted is a 14" x 17" offset litho insert illustrated by John Alcorn.

24 Seymour Chwast, Milton Glaser, Herb Levitt and Reynold Ruffins
THE PUSH PIN MONTHLY GRAPHIC NO. 17 **\$150**
 New York: The Push Pin Studios, 1958.

14" x 21.5" sheet [35.56 x 54.61 cm] single-folded to make a 4-page document. Separately printed three-color supplement by Herb Levitt folded and inserted [as issued]. Two parallel folds for mailing [as issued]. Inevitable toning to newsprint, otherwise a nearly fine copy.

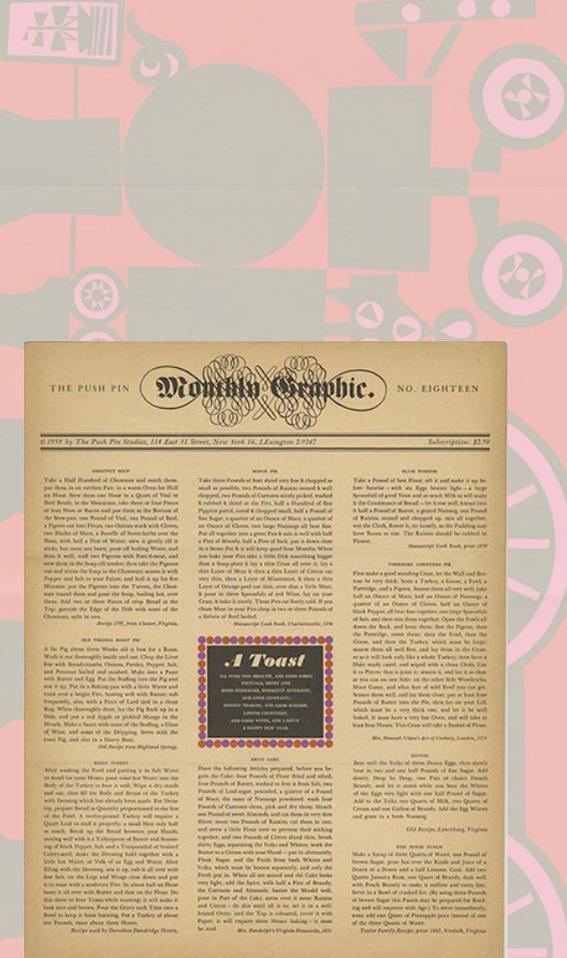
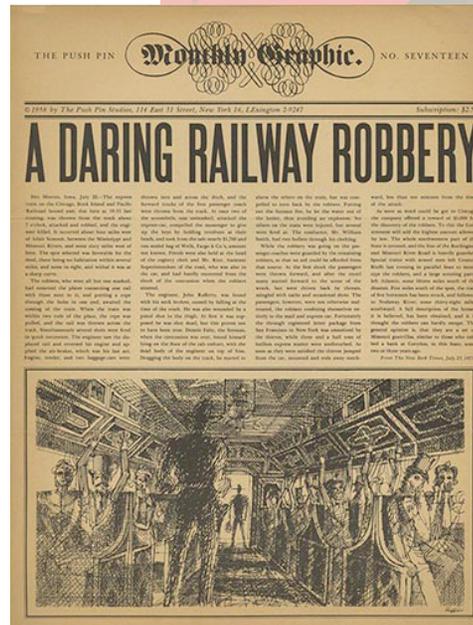
ORIGINAL EDITION. Features an account of an 1873 daring railway robbery illustrated by Reynold Ruffins and the other side features an account of Western Bandits at Work illustrated with an oversized Seymour Chwast bandito drawing. Loosely inserted is a 10.25" x 17.5" offset litho insert promotion illustrated by Herb Levitt.

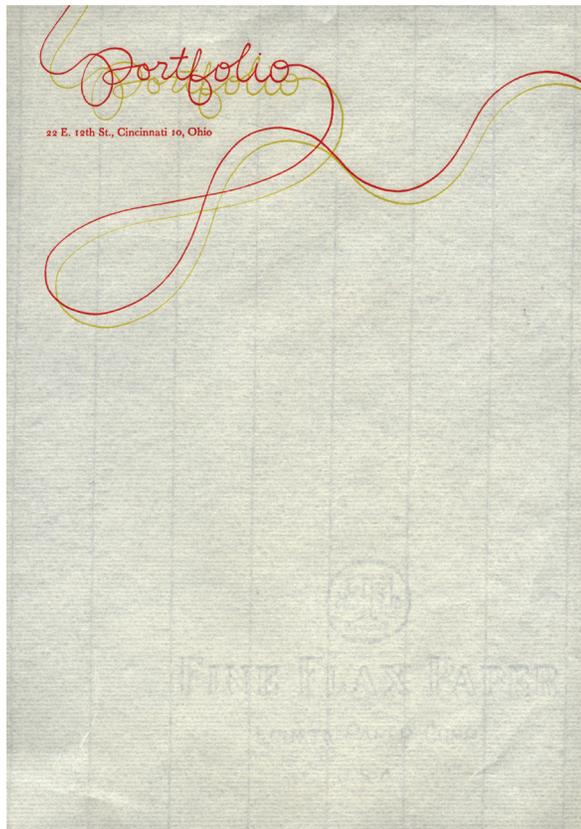
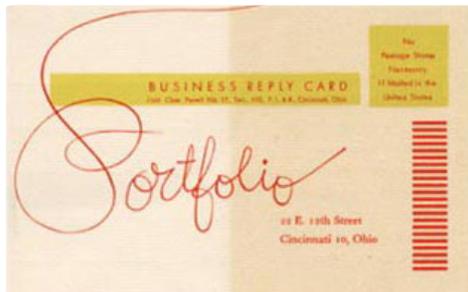
25 Seymour Chwast, Milton Glaser, Herb Levitt and Reynold Ruffins
THE PUSH PIN MONTHLY GRAPHIC NO. 18 **\$150**
 New York: The Push Pin Studios, 1958.

[2] 14" x 21.5" sheets [35.56 x 54.61 cm] single-folded to make a 8-page document. Two parallel folds for mailing [as issued]. Inevitable toning to newsprint, otherwise a nearly fine copy.

ORIGINAL EDITION. Both sides printed in three colors. Holiday recipe collection fully illustrated by Chwast, Glaser, Levitt and Ruffins.

From Pushpin's web site: "Seymour Chwast, Milton Glaser and Edward Sorel founded Push Pin Studios in 1954. The studio rapidly gained an international reputation for innovative design and illustration. Push Pin's visual language [which referenced culture and literature] arose from its passion for historical design movements and helped revolutionize the way people look at design."





- 26 Paul Rand
THIS . . . IS THE STAFFORD STALLION \$350
 New York: Goodman and Thiese, 1944.

Slim square quarto. Embossed perfect bound wrappers with French fold to rear. [24] pp. 15 color reproductions. Uncredited book design and typography by Paul Rand. Edges slightly ruffled and sunned. A very good or better copy.

ORIGINAL EDITION [subtitled *A Series of National Advertisements For Stafford Fabrics Which Appeared During 1944*]. A previously unknown document not referenced in Steven Heller's definitive PAUL RAND (Phaidon 1999). The most complete collection of the influential Stafford Fabrics Nationwide advertisements available: 15 full-page four-color reproductions of the Rand-designed ads from 1944.

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

In *The Trademark as an Illustrative Device* Rand wrote that "the trademark becomes doubly meaningful when it is used both as an identifying device and an illustration, each working hand in hand to enhance and dramatize the effect of the whole."

- 27 Paul Rand
PORTFOLIO \$750
 N. P. [Cincinnati: Zebra Press, 1950].

Letterhead, Mailing Envelope and Business Reply Card designed by Paul Rand. 7.25" x 10.25" letterhead printed in 2-colors [match red and green] on laid paper with manufacturers' watermark; no. 9 side seam envelope printed in match green; Business Reply Card printed in 2-colors [match red and green] on both sides. Letterhead lightly worn from handling. Envelope with glue-stain bleed through to verso. BRC mildly age-toned. Overall very good or better. Regardless of condition, a singular set.

ORIGINAL EDITIONS. Three pieces published in advance of the first issue of Zachary and Brodovitch's 'Portfolio.' An interesting glimpse into the pre-production development of the legendary magazine.

In Steven Heller monograph PAUL RAND [Phaidon, 1999], the author quotes Frank Zachary as saying that Rand designed the most beautiful letterhead and promotional brochure that he had ever seen (which are now lost) . . . [p. 90]

Ring Neue Werbegestalter

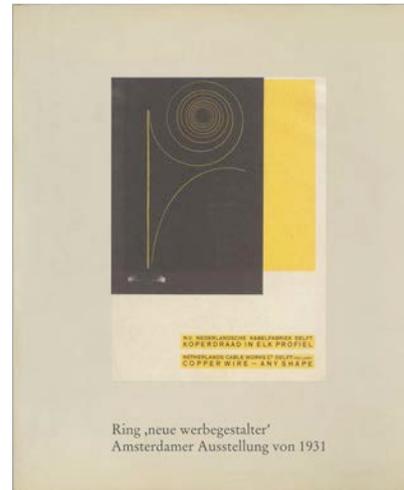
- 28** Perdita Lotner [essay] **RING "NEUE WERBEGESTALTER" 1928-1933 EIN UBERBLICK** **\$150**

Hannover: Sprengel Museum, 1990.

Text in German. Quarto. Thick photo illustrated french folded wrappers. 140 pp. 118 color plates. 46 black and white text illustrations. Cover image by Jan Tschichold. Both corners lightly bruised, otherwise a nearly fine copy.

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

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



- 29** Ada Stroeve [introduction] and Vladimir Krichevsky [essay] **RUSSISCHE BOEKTYPOGRAFIE / RUSSIAN BOOKCOVERS 1922-1932** **\$100**

Amsterdam: Stedelijk Museum, 1999.
First edition [SMA Cahiers no. 17].

Text in Dutch and English. Slim quarto. Thick printed wrappers. 36 pp. 66 color illustrations. Interior unmarked and very clean. Out-of-print. Catalog designed by Walter Nikkels. Minor shelf wear, otherwise a fine copy.

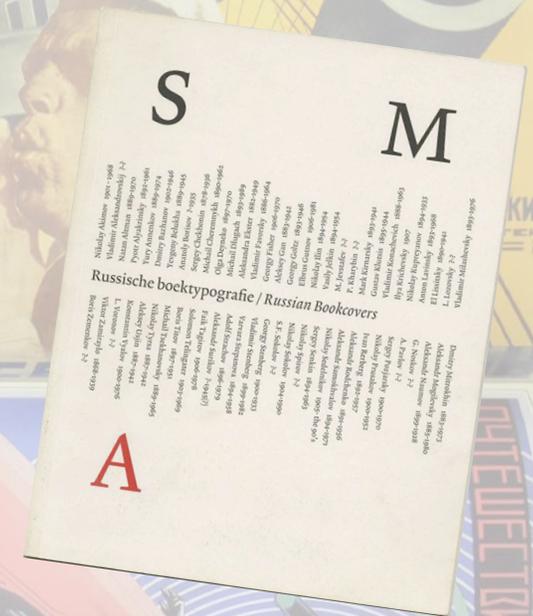
FIRST EDITION. Published in conjunction with an exhibition of the same name: Stedelijk Museum Amsterdam [Jan 30–March 14, 1999].

- 30** Alexandr Shklyaruk [introduction] **THE RUSSIAN POSTER 100 MASTERPIECES DURING 100 YEARS** **\$100**

Moscow: Russia, 2001.

Text in Russian and English. Folio. Printed paper covered boards. 118 pp. 100 color plates. A near fine minus hard cover book without a dust jacket as issued and minor shelf wear.

FIRST EDITION. Each poster is identified by the artist's name (if available), the poster's English title, and a date. The earliest poster dates from 1897.





31 Alex Steinweiss
A-D **\$200**
 New York: The Composing Room/P.M. Publishing Co.
 [June–July 1941, Volume 7, No. 5]

Spiral-bound paper-covered boards printed in 4-color letterpress. Screen-printed acetate frontis. Cover faintly creased. Letterpress cover designed by Alex Steinweiss. A nearly fine copy.

ORIGINAL EDITION. Features a cover and 16 page color profile of Alex Steinweiss, Art Director for Columbia Records; 11 pages devoted to Herbert Bayer's Design Class, and 16 pages devoted to *Designs in Glass by Contemporary Artists from the Steuben Collection.*

Alex Steinweiss
SEASON'S GREETINGS **\$100**
 New York: self-published, n.d.

11.85" x 5.25" [30 x 13.3 cm] folded twice to make a 4" x 5.25" card. Printed 2-color on both sides. Blank rear panel foxed, otherwise a nearly fine example of this early Alex Steinweiss design.

ORIGINAL EDITION. Card designed, printed and distributed by Alex Steinweiss in the early 1940s. Acquired from the estate of Steinweiss' Art Squad compadre Gene Federico.

33 Alex Steinweiss
VISUAL COMMUNICATIONS TECHNIQUES **\$150**
 New York: The Composing Room/A-D Gallery, 1947.

Slim 12mo. Stapled, letterpressed self-wrappers. 16 pp. Illustrations. Lower spine corner lightly bumped. Reception invitation laid in. A very good or better copy.

ORIGINAL EDITION. Laid in is a two-color printed invitation to the reception and show preview on Thursday evening, October 9th. Foreword by Dr. Robert Leslie and Introduction by Will Burtin.

In 1939, at the age of 23, **Alex Steinweiss** (1917–2011) revolutionized the way records were packaged and marketed. As the first art director for the recently formed Columbia Records, Steinweiss saw a creative opportunity in the company's packaging for its 78 rpm shellac records. The plain cardboard covers traditionally displayed only the title of the work and the artist. "They were so drab, so unattractive," says Steinweiss, "I convinced the executives to let me design a few." For what he saw as 12-inch by 12-inch canvasses inspired by French and German poster styles, he envisioned original works of art to project the beauty of the music inside. In 1947, for the first LP, Steinweiss invented a paperboard jacket, which became the industry standard for nearly 50 years.

Prague: Svaz československého díla, 1931.

Text in Czech. A4. Letterpressed thick wrappers. Green endpapers [front only]. 40 pp. Eighteen single-family residences profiled in halftone and line rendering. Designed by Ladislav Sutnar. London Czech Republic Legation inkstamp to title page. Small inked catalog number to title page and front wrapper and remnants of catalog sticker to spine heel. Uncoated wrappers soiled and edgeworn. Textblock well thumbed. A good example of this rare Czech Functionalist title.

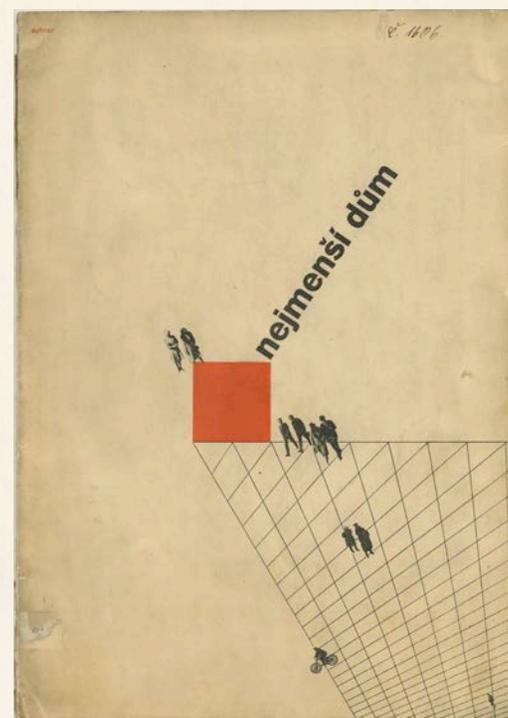
FIRST EDITION. Presenting the eighteen best projects from a 1929 competition for design of a minimum terrace or detached family house held jointly by the Czechoslovak Arts and Crafts Association and the National Education Ministry.

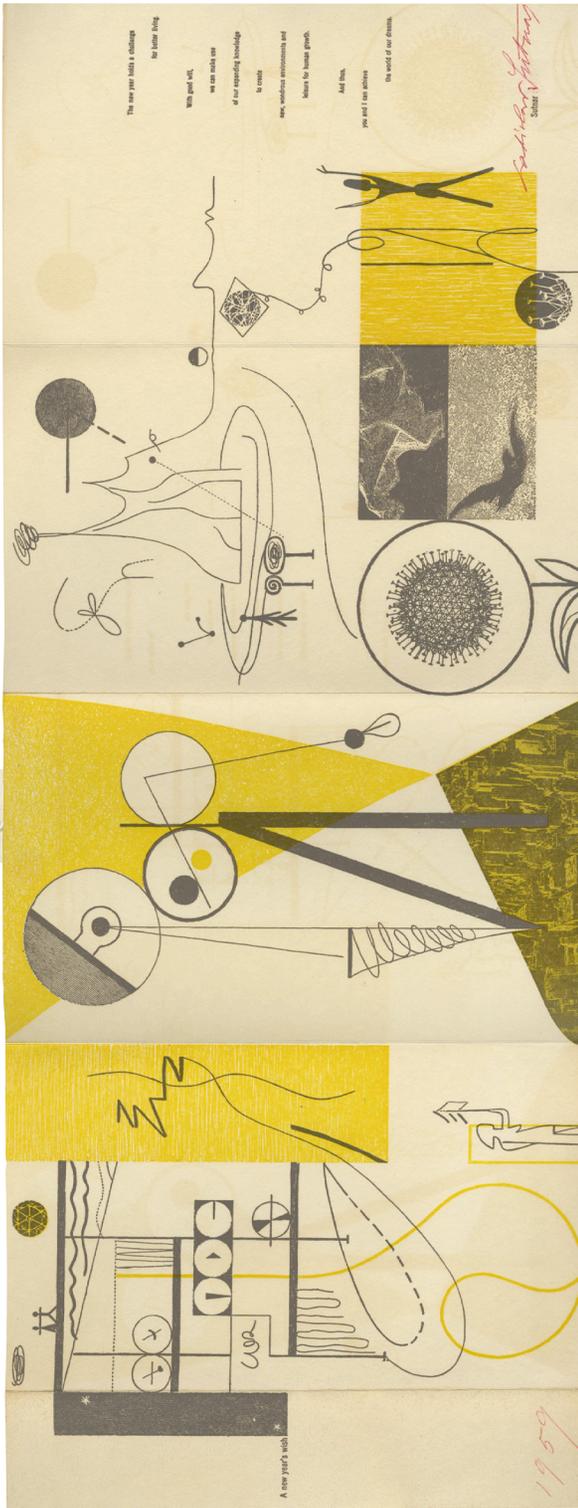
"Functional advertising design," Herbert Bayer wrote, "should be based primarily on the laws of psychology and physiology." Ladislav Sutnar's dynamic jacket design expresses Bayer's Functionalism: the center red square tips off the title, joined to a geometric spiderweb alluding to the modern city's complexity and anonymity. Within the web are mounted photographs of couples, a bicyclist, and the solitary and somewhat ominous figures at the lower right. The whole composition, apparently restful, remains an alarming evocation of the idea of minimum habitation for the working citizens of a mass society.

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

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

By 1939 many former Bauhaus faculty members—Marcel Breuer, Walter Gropius, Mies van der Rohe, László Moholy-Nagy, Joseph Albers, and others—had won teaching positions at various American Universities. These educators were instrumental in bringing European modernism to American architecture and design. America offered the Europeans not only a safe haven, but also great opportunities to make their modernist visions reality. The dynamically developing US building industry and the open mass-production market permitted the exiled Avant-Garde to continue pursuing their ideas in a democratically minded society.





35

A NEW YEARS WISH

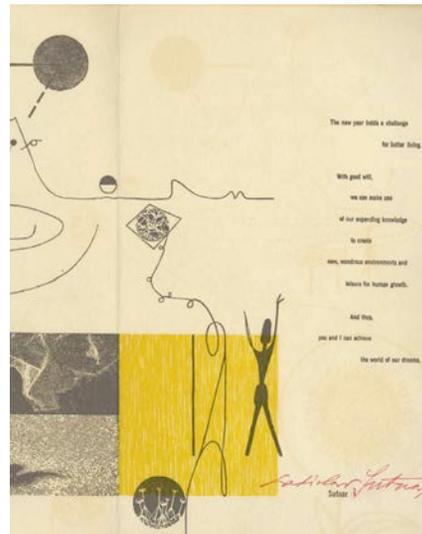
\$2,000

[New York: Ladislav Sutnar, c. 1958].

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

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

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



An Inscribed Copy

36

Ladislav Sutnar

VISUAL DESIGN IN ACTION

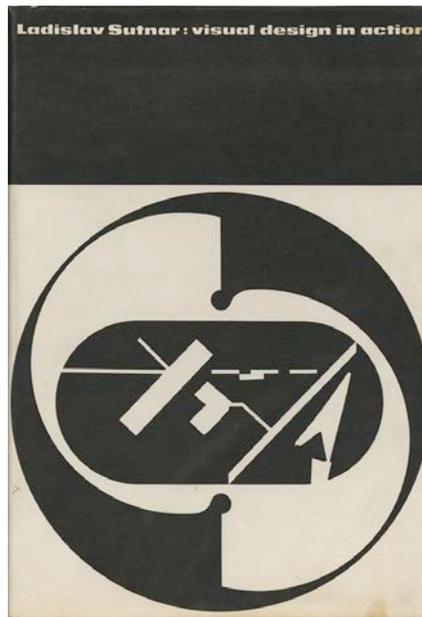
\$1,500

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 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. Rare thus.

FIRST EDITION [published in an edition of 3,000 copies]. In terms of design, production and contents, this is the most beautiful graphic design monograph I have ever encountered. 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 This is the real deal, and an opportunity to own an inscribed copy in exceptional original condition in the publishers dust jacket.

Roman Lee Hruska (1904–1999) was a Republican U.S. Senator from Nebraska. Hruska was known as one of the most vocal conservatives in the United States Senate during the 1960s and 1970s and a staunch supporter of mediocrity in the Judicial branch of government.



TRADEMARKS

- 37 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. Looks and feels new. Exceptionally well-preserved: a fine copy.

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

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

- 38 Egbert Jacobson [Editor]
SEVEN DESIGNERS LOOK AT TRADEMARK DESIGN \$250
 Chicago: Paul Theobald, 1952.

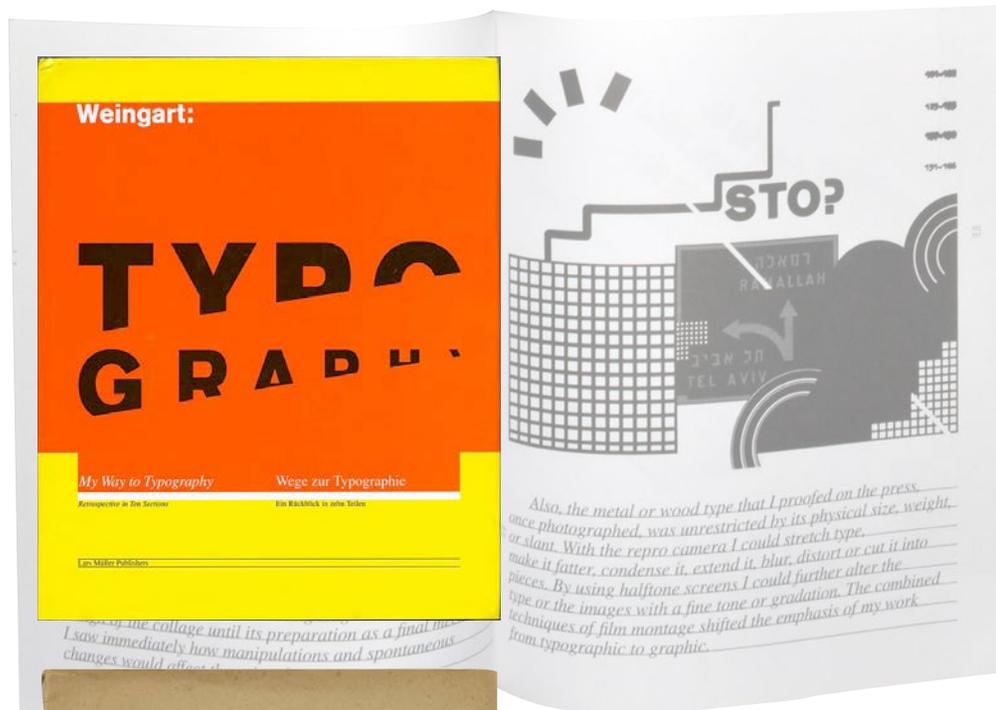
Quarto. Embossed yellow cloth decorated in red. Printed dust jacket. Red endpapers with black vignettes. 172 pp. 400 illustrations in various colors. Fragile, unclipped dust jacket sun faded to spine [as usual] with a chip to rear panel and a worn spine crown. Hard to imagine finding a nicer copy of this book. A fine copy in a nearly very good dust jacket. Rare in this condition.

FIRST EDITION. One of our favorite Graphic Design Books and one that is seldom found in collectible condition. Includes original, illustrated essays by Herbert Bayer, Will Burtin, Creston Doner, Alvin Lustig, Paul Rand and Bernard Rudofsky.

Bernard Rudofsky: *Introduction*; Herbert Bayer: *On Trademarks*; Alvin Lustig: *Formal Values in Trademark Design*; Paul Rand: *The Trademarks as an Illustrative Device*; Will Burtin: *Trademarks/Tradenames*; H. Creston Doner: *The Trademark in Product Identification*; Egbert Jacobson: *The Trademark Applied—On Stationery, On Products, In Packaging, In Advertising, In Architecture, In Book Publishing.*

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

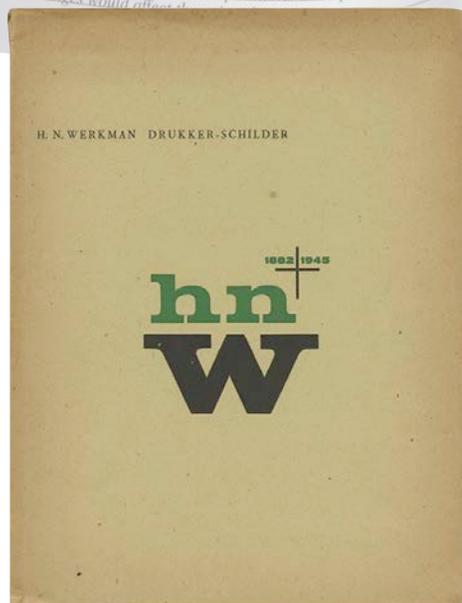




- 39 Wolfgang Weingart
**WEINGART: TYPOGRAPHY
 MY WAY TO TYPOGRAPHY:
 RETROSPECTIVE IN TEN SECTIONS** \$300
 Baden, Switzerland: Lars Müller Publishers, 2000.

Text in English and German. Quarto. Translation of the author's text by Katharine Wolff assisted by Catherine Schelbert. White paper covered boards decorated in black. Printed dust jacket. 520 pp. 450 illustrations. Book design and photography by Wolfgang Weingart. Spine crown and tips gently bumped otherwise as new.

FIRST EDITION. From the publisher: "Since the 1970s Wolfgang Weingart has exerted a decisive influence on the international development of typography. In the late 1960s he instilled creativity and a desire for experimentation into the ossified Swiss typographical industry and reflected this renewal in his own work. Countless designers have been inspired by his teaching at the Basle School of Design and by his lectures. In Typography Weingart gives an unusual and frank narrative of his early life and development as a designer. For the first time he gives a comprehensive survey of his works over the past forty years, most of which are unknown."



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

Text in Dutch. Slim quarto. Letterpressed wrappers. 32 [xvii] pp. Multiple paper stocks. Black and white plates with 16 pages of introductions and illustrated essays. Wrappers lightly worn, but a very good copy.

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

Hendrik Nicolaas Werkman (1882–1945) was an experimental Dutch artist, typographer and printer who set up a clandestine printing house during the Nazi occupation (1940–45) and was executed by the Gestapo in the closing days of the war.

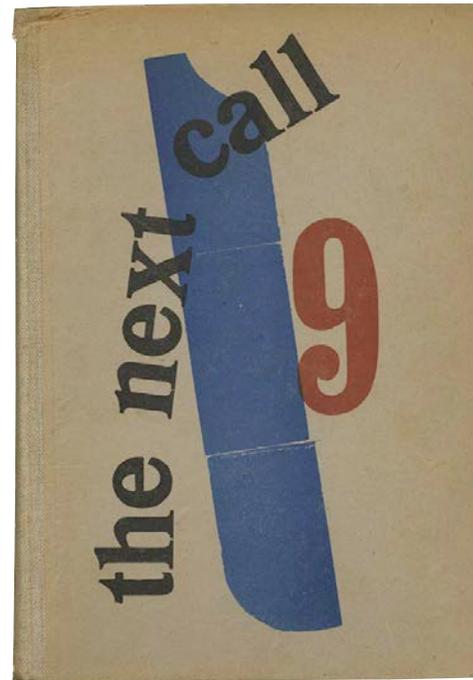
Just before World War II Sandberg, who was originally trained as a typographer, paid Werkman a visit and even arranged for him a small solo exhibition in Amsterdam in 1939. Immediately after the war he put on a retrospective at the Stedelijk Museum and laid the foundation for its large collection of Werkman's work. He also wrote a tribute to his friend, "a man with a craving for freedom manifest in his way of life, expressed in his work, who became an artist at the moment he was economically broken, deserted by everybody, considered a freak—at that moment he created a world of his own, warm, vivid and vital."

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

Text in German. Octavo. Tan quarter-cloth stamped in black. Paper covered boards with screen print to front and tipped-in halftone plate to rear. Unpaginated. 46 color printed blocks. 31 original graphics by contributors. Wide variety of paper stocks. Multiple tipped-in samples. Elaborate graphic design throughout. 7.5" x 18.5" Werkman portrait insert laid in. Lower tips rubbed. Endpapers lightly spotted and front hinge tender. Nice De Stijl personal ex libris plate to front free endpaper. A very good or better copy. Rare.

FIRST EDITION [limited to 250 copies]. Lavish edition presenting contemporary prints of Werkman's designs for De Blauwe Schuitt, as well as text and visual hommages by F. R. A. Henkels, Willem Sandberg, Kurt Martin, H. A. P. Grieshaber, H. L. Greve, Riccarda Gregor, Herbert Schwobel, Emil Kiess, Raoul Ubac, Wilhelm Geyer, Walter Renz, Werner Oberle, Fritz Ruoff, and students from the Karlsruhe Art Academy.

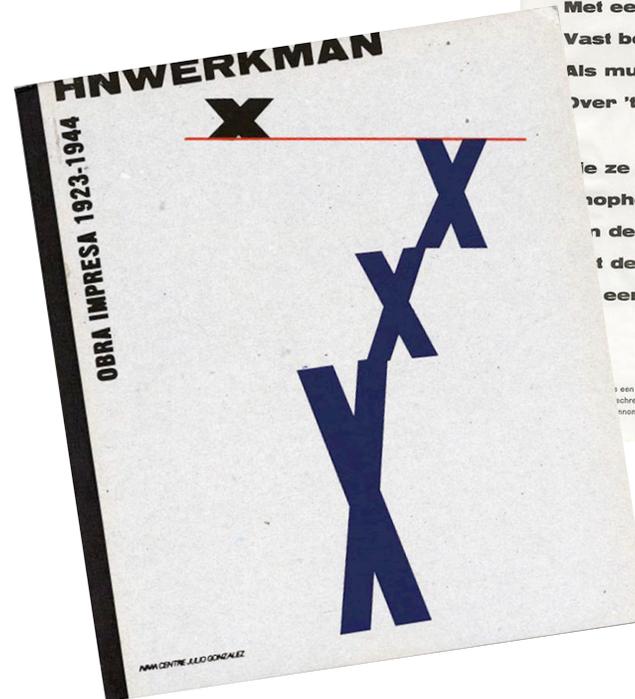
This loving tribute was assembled by H. A. P. Grieshaber and printed in Germany in 1957, with contributions from Willem Sandberg, Raoul Ubac and others. One of the most beautifully-designed books we have found, and one whose mind-numbingly complex production methods—letterpress printing, paper varieties, bound-in inserts, etc.—guarantee it will never be matched or surpassed as a tribute to Werkman.



- 42 [H. N. WERKMAN] Juan Manuel Bonet **\$500**
 Valencia: IVAM Centre Julio Gonzales, 1998.

Text in Spanish and English. Square quarto. Quarter cloth and chipboard: black cloth stamped in white and decorated boards. 167 pp. color plates and text illustrations. Upper corner gently bumped, thus a near fine copy.

FIRST EDITION. Werkman was a member of the artists' group *De Ploeg* (*The Plough*), for whom he printed posters, invitations and catalogues. From 1923 to 1926, he produced his own English-named avant-garde magazine *The Next Call*, which, like other works of the period, included collage-like experimentation with typefaces, printing blocks and other printers' materials. He would distribute the magazine by exchanging it for works by other avant-garde artists and designers abroad and so kept in touch with progressive trends in European art. Among the most fruitful contacts were with Theo van Doesburg, Kurt Schwitters, El Lissitzky and Michel Seuphor, the last of whom exhibited a print of his in Paris.



43 Andy Warhol [Illustrator] **MAJOR MEDICAL EXPENSE INSURANCE** \$2,500
 [New York: Columbia Records, n.d., 1962].

Slim square quarto. Thick textured stapled wrappers printed in two colors. 12 pp. Benefits brochure with 6 uncredited illustrations by Andy Warhol printed in two colors. A fine, fresh example of a previously unrecorded Warhol document. Of singular rarity.

ORIGINAL EDITION. This booklet was part of the slipcased *Your Columbia Records Personnel Library* set produced in-house at Columbia Records and Designed by Lawrence Miller and Art Directed by Reid Miles in 1962. Other volumes in the set were designed by John Alcorn, Robert Cato, Paul Davis, and Milton Glaser.

After the multi-volume set was printed, the Warhol booklet was rejected by Columbia's Human Resources Department as "too fey." Pushpin Studio's Seymour Chwast was promptly hired to design a replacement edition that was then distributed to Columbia personnel. The entirety of the Warhol press run was trashed by Columbia, with this copy representing the first known example to come onto the market.

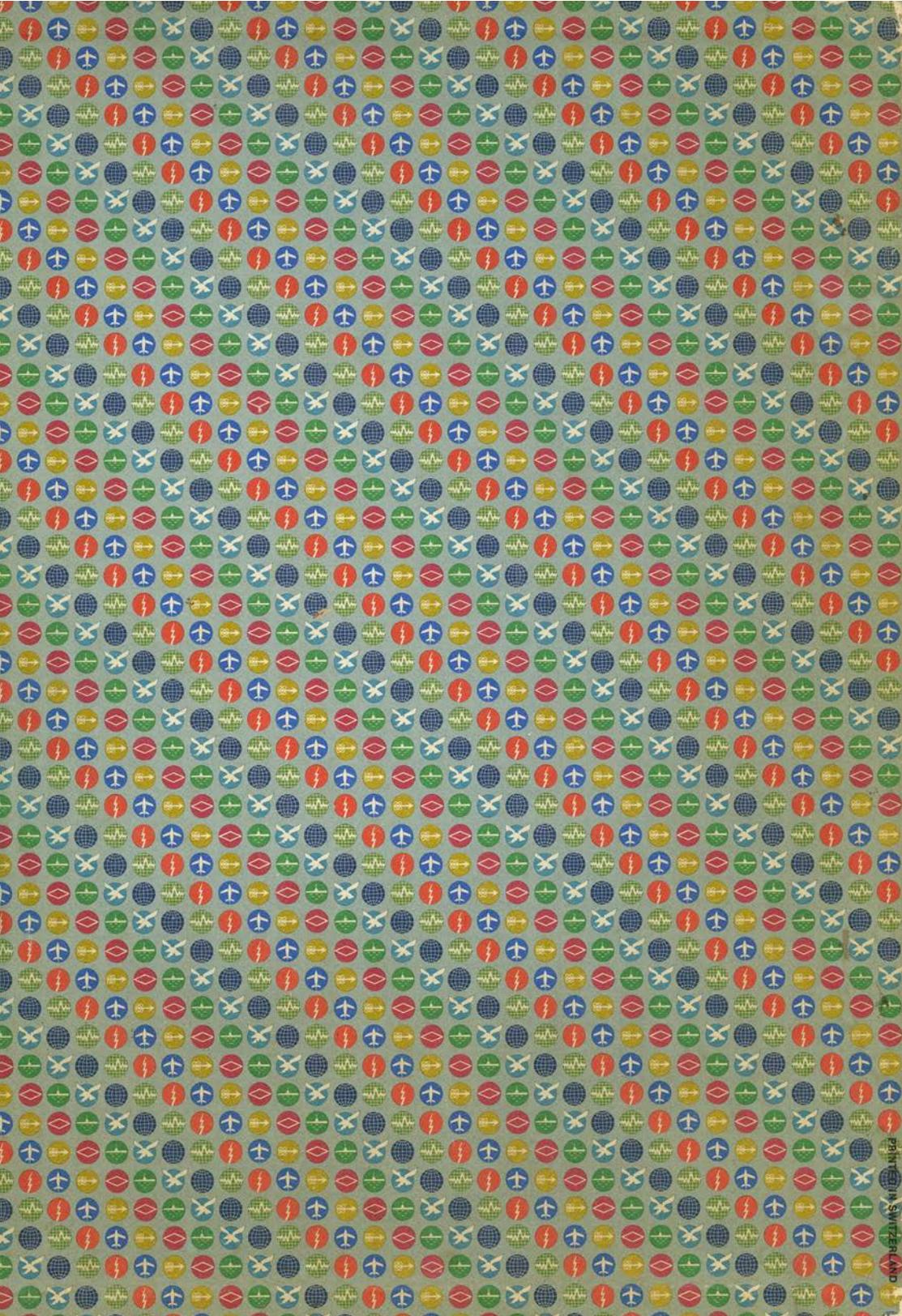
The Personnel Library set won an AIGA award in the 1963 Design for Printing and Commerce competition, with the submitted set subsequently placed into the AIGA archives. The archived set apparently does not include the Warhol booklet.

This Columbia Records brochure includes no publishing information, but Warhol's upward trajectory as an in-demand Commercial Artist has been well documented, as has his deep and abiding love of the feline form: "Andy Warhol couldn't think of anything much to say except that he has eight cats named Sam, when asked for a character portrait, despite the facts, most of them gleaned elsewhere, that: he studied painting and design at Carnegie Tech in home-town Pittsburgh; came to New York in 1949; found *Vogue*, *Glamour*, and *Harper's Bazaar*, among others, very pleased with such blotting-paper drawings . . . and won an Art Director's Club medal for a drawing he did for the Columbia Broadcasting System."

—"Interiors Cover Artists," *Interiors and Industrial Design*, July 1953

This booklet represents an anomaly in Warhol's storied commercial illustration career: a piece that was rejected—albeit lately—by his client, and a true rarity with an unsurpassed provenance.





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