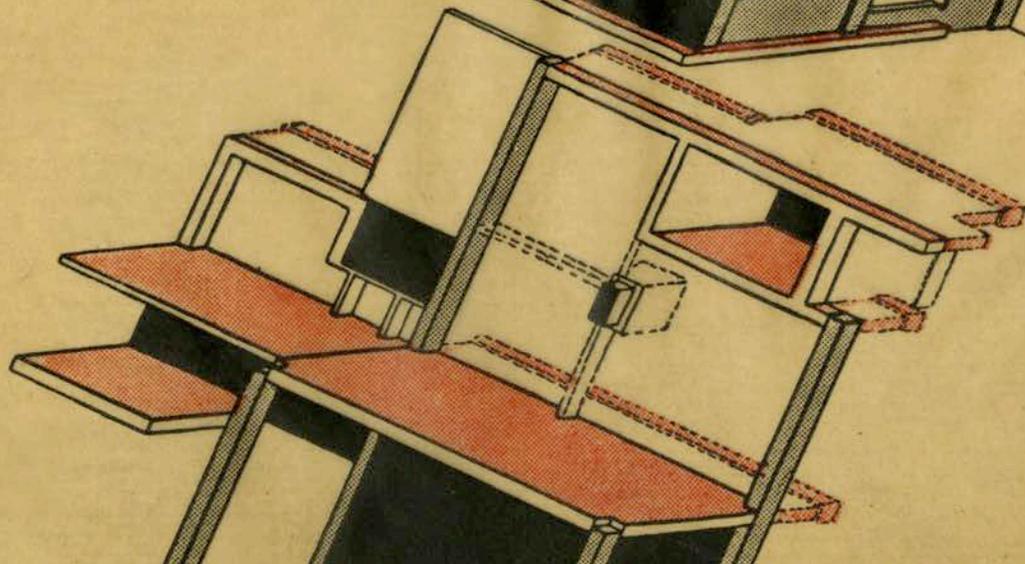


baulhaus

modernism101.com rare design books



★ D E S S A U
1 9 2 5 - 2 8

Sundays 12 - 6

*The Museum of
Modern Art*

For everybody who thinks 2018 has been one hell of a year so far, let's pause to review relevant events from eighty years ago.

In Architecture: Ludwig Mies van der Rohe was appointed head of the architecture school at Chicago's Armour Institute, later to be the Illinois Institute of Technology. Walter Gropius was appointed chairman of the architecture school at the Harvard Graduate School of Design. Gropius designed his own house in Lincoln, Massachusetts. Ludwig Hilberseimer emigrated to Chicago to work under Ludwig Mies van der Rohe as a professor of Urban and Regional Planning at the Armour Institute. Alvar Aalto's Villa Mairea was being built in Noormarkku, Finland, for his chief patrons, the Gullichsen family.

In Design: *The Bauhaus 1919-1928* exhibition at the Museum of Modern Art was curated by Walter and Ise Gropius and designed by recent emigrant Herbert Bayer. Henry Dreyfuss and Raymond Loewy designed railway car interiors. The Hardoy or "Butterfly Chair" with a canvas sling on a steel rod frame was designed by Antonio Bonet, Juan Kurchan and Jorge Ferrari Hardoy in Buenos Aires. Hans Knoll established the HG Knoll furniture company in New York. Moholy-Nagy's New Bauhaus closed. Walter Peterhans emigrated to the United States and was given a professorship lecturing in visual training, analysis and art history at the department of architecture of the Armour Institute. Work by Marcel Breuer was shown at Harvard's Graduate School of Design, where he had been teaching for one year. Hans Coray debuted his aluminum alloy 'Landi' chair at the Swiss national Exhibition in Zürich.

In Culture: Thornton Wilder's *Our Town* was staged. Alfred Hitchcock filmed *The Lady Vanishes*. The first issue of Action Comics introduced Superman by writer Jerry Siegel and artist Joe Shuster. John Entenza purchased a magazine called *California Arts and Architecture*.

In Technology: Nylon and Teflon are both developed by DuPont. The first Xerox photocopy is made.

And finally in Government: President Roosevelt won passage of the last major piece of New Deal legislation, the Fair Labor Standards Act (FLSA) that outlawed child labor, established a federal minimum wage, and required overtime pay for certain employees who work in excess of forty-hours per week. In the November elections, Democrats lost six Senate seats and 71 House seats, with losses concentrated among pro-New Deal Democrats. President Lázaro Cárdenas nationalized of all petroleum reserves, facilities, and foreign oil companies in Mexico. Germany annexed Austria. Adolf Hitler appoints himself Germany's war minister. British Prime Minister Neville Chamberlain meets with Adolf Hitler and agrees to the cession of the Czechoslovakian Sudetenland.

Please enjoy this catalog and it's backward perspective on the good old days of 1938.

B A U H A U S *Exhibition*

W E I M A R ★

1 9 1 9 - 2 5

★ D E S S A U

1 9 2 5 - 2 8



DECEMBER 7, 1938
through JANUARY 30, 1939

14 West 49 St. New York

Open daily 10 - 6
Sundays 12 - 6

*The Museum of
Modern Art*

B A U H A U S *Exhibition*

W E I M A R ★

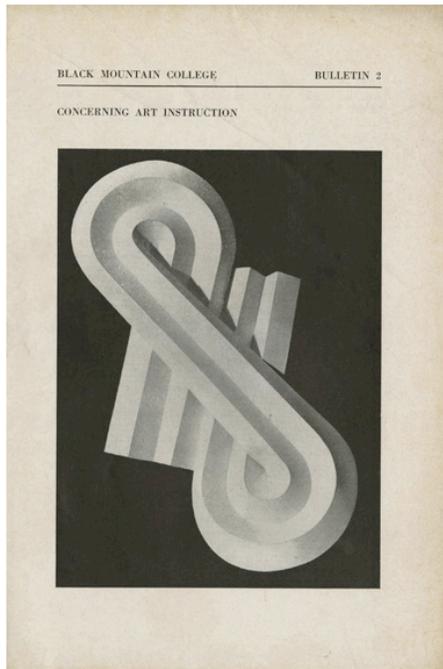
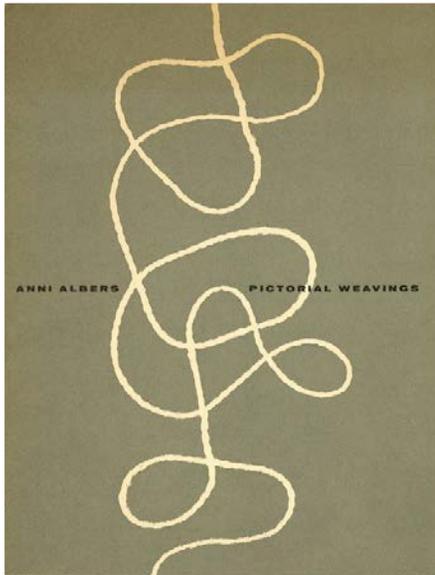
1 9 1 9 - 2 5



DECEMBER 7, 1938
through JANUARY 30, 1939

14 West 49 St. New York

Open daily 10 - 6
Sundays 12 - 6



- Anni Albers
- 1 ANNI ALBERS: PICTORIAL WEAVING** **\$500**
Cambridge, MA: The New Gallery, Charles Hayden Memorial Library, Massachusetts Institute of Technology, 1959.

Slim quarto. Printed stapled wrappers. 24 pp. 10 black and white plates. Exhibition invitation laid in. Catalog design by Norman Ives. A fine copy. Rare.

FIRST EDITION. Published in conjunction with an exhibition of the same name: The New Gallery, Charles Hayden Memorial Library, MIT, Cambridge, MA (May 11–June 21, 1959). The exhibition then traveled to the Carnegie Institute of Technology, Pittsburgh; Baltimore Museum of Art; Yale University Art Gallery, New Haven, Connecticut, 10 December 1959–10 January 1960; and Contemporary Arts Museum, Houston. Anni Albers would not have another solo exhibition until 1969.

Anni Albers (née Annelise Fleischmann; 1899–1994) was a textile artist, designer, printmaker, and educator known for her pioneering graphic wall hangings, weavings, and designs. She was born in Berlin, and studied painting under the tutelage of German Impressionist Martin Brandenburg from 1916 to 1919. After attending the Kunstgewerbeschule in Hamburg for two months in 1920, she enrolled at the Bauhaus in 1922. She was assigned to the Weaving Workshop, and she came to approach the discipline with relentless experimentation, regularly incorporating nontraditional materials into her compositions. Upon completing her course of study there in 1929, Anni Albers joined the Bauhaus faculty.

In 1933, Anni and her husband Josef emigrated to North Carolina, where they founded the art department at Black Mountain College. At Black Mountain College, she elaborated on the technical innovations she devised at the Bauhaus, developing a specialized curriculum that integrated weaving and industrial design.

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

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

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

[Bauhausbücher] Oskar Schlemmer,
László Moholy-Nagy, Farkas Molnár

3 DIE BUHNE IM BAUHAUS \$750

Munich: Albert Langen Verlag, 1924 [Bauhausbücher 4].

Text in German. Slim quarto. Yellow cloth stamped with red. Black endpapers. 88 pp. Multiple paper stocks. One printed vellum overlay. One color plate. One fold out lithographed in full color. Letterpressed text and illustrations with elaborate graphic design throughout by Moholy-Nagy. Yellow cloth typically soiled with cloth spine perished. Interior bright and clean. Structurally sound, but a good copy.

FIRST EDITION. Features illustrated essays by Schlemmer, Moholy-Nagy, and Molnár; and includes illustrations by Schlemmer, Moholy-Nagy, Molnár, Marcel Breuer, Alexander [Xanti] Schawinsky, Kurt Schmidt, F. W. Bogler, and Georg Teltcher.

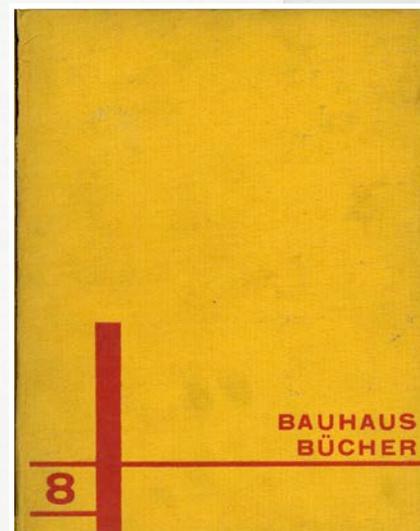
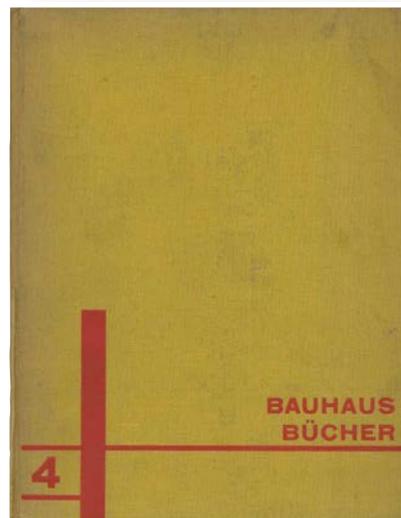
BAUHAUSBÜCHER 4 also includes the 22.25 x 8.25 accordion folded color lithograph *Partiturskizze zu einer Mechanischen Exzentrik* by László Moholy-Nagy. His *Sketch for a Score for a Mechanized Eccentric* is a "synthesis of form, motion, sound, light (color), and odor."

4 MALEREI PHOTOGRAPHIE FILM \$1,500

Munich: Albert Langen Verlag, 1925 [BAUHAUSBÜCHER 8].

Text in German. Slim quarto. Yellow cloth stamped with red. Black endpapers. 134 pp. Multiple paper stocks. One bound in folded musical score by Alexander László (as issued). Letterpressed text and illustrations with elaborate graphic design throughout by Moholy-Nagy. Morton Goldsholl inkstamp to blank front free endpaper. Yellow cloth lightly soiled with cloth spine neatly split along front juncture. A nearly very good copy.

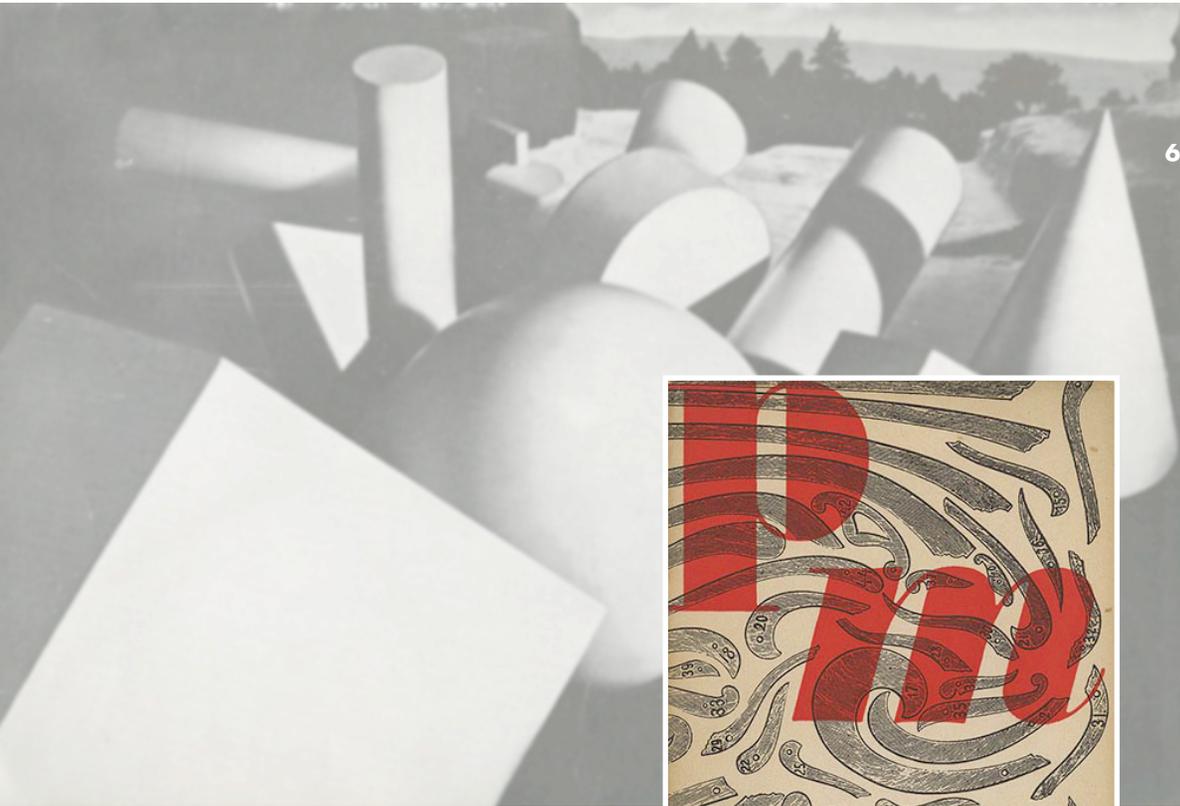
FIRST EDITION. The modern photographer would be a worker, adept at displaying his skills in the service of society, and equally at home in the related fields of photomontage, typography or film. The photographer of the future would be a contemporary renaissance man or woman—and none fitted the bill better than Moholy-Nagy—the renaissance sparked this time not by the printing press but by the camera: "The traditional painting has become a historical relic and is finished with. Eyes and ears have been opened and are filled at every moment with a wealth of optical and phonetic wonders. A few more vitally progressive years, a few more ardent followers of photographic technique and it will be a matter of universal knowledge that photography was one of the most important factors in the dawn of a new life." (Parr & Badger, *THE PHOTOBOOK*, Vol. 1, p. 92/93).



31



EXHIBITION
of advertising art, posters, designs by
EXHIBITION



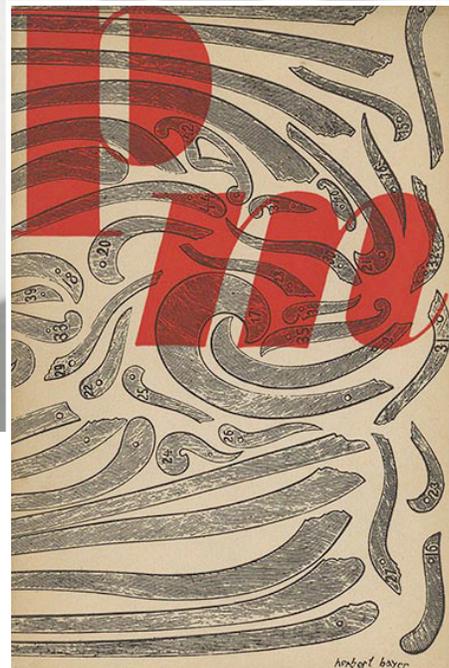
5 Herbert Bayer
**EXHIBITION OF ADVERTISING ART,
 POSTERS, DESIGNS BY HERBERT BAYER** **\$250**
 New York: The Composing Room/PM Gallery, 1939.

Single 7" x 16.75" sheet printed recto only and folded twice to form a 3.5" x 8.375" brochure. An uncirculated example.

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

6 [Herbert Bayer] Robert L. Leslie and Percy Seitlin [Editors]
PM **\$150**
 An Intimate Journal For Art Directors,
 Production Managers, and their Associates
 New York: The Composing Room/P.M. Publishing Co.,
 Volume 6, No. 2: December 1939–January 1940.

12 mo. Perfect-bound letterpressed wrappers. 108 pp. Illustrated articles and advertisements. Wrappers lightly worn with a couple of dust spots. Spine heel mildly split. Sewn signatures tight and square. Original 2-color letterpress cover design by Herbert Bayer. A nearly fine copy.



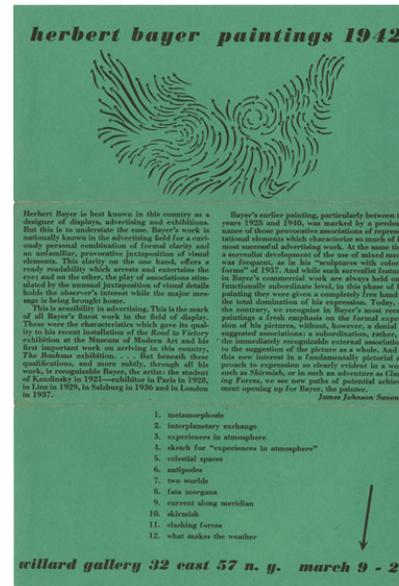
ORIGINAL EDITION. Features a two-color original letterpress design cover and 32-pages written and designed by Bayer, with four pages of wax-paper overlays to illustrate Bayer's composition theories. Three articles authored by Bayer in the early thirties are published here for the first time in English: contribution toward rules of advertising design, fundamentals of exhibition design, and towards a universal type are printed in their entirety. 53 photos, illustrations, diagrams and reproductions are in the Bayer section alone.

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 *A-D* 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.

7 **Herbert Bayer**
PAINTINGS 1942 \$150
 New York: Willard Gallery, March 1942.

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

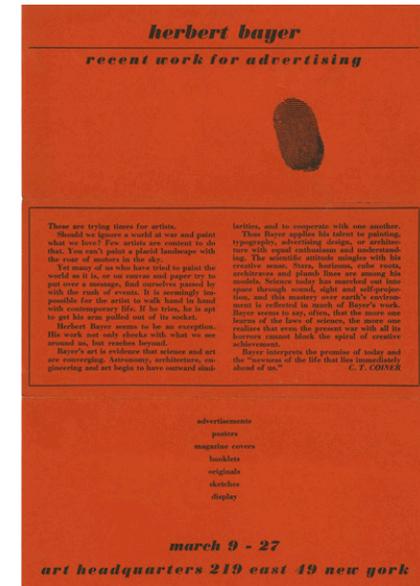
ORIGINAL EDITION. Announcement for an exhibition of Herbert Bayer's paintings at the Willard Gallery from March 9 to 27th, 1942. Includes a testimonial by James Johnson Sweeney, curator for the Museum of Modern Art when Bayer assembled the Bauhaus 1919–1928 exhibition in the Fall of 1938.



8 **Herbert Bayer**
RECENT WORK FOR ADVERTISING \$150
 New York: Art Headquarters, March 1942.

7.25" x 10.5" orange sheet printed on recto only. Two parallel folds for mailing (as issued), otherwise a fine example. Rare.

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



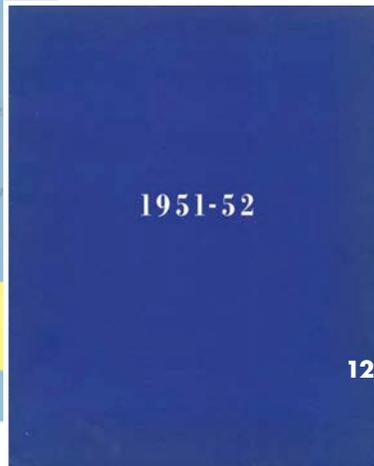
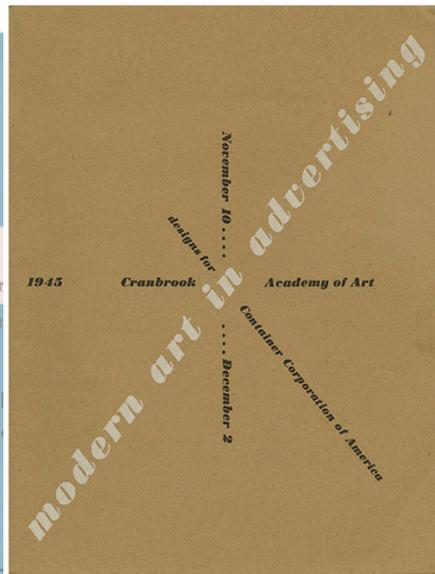
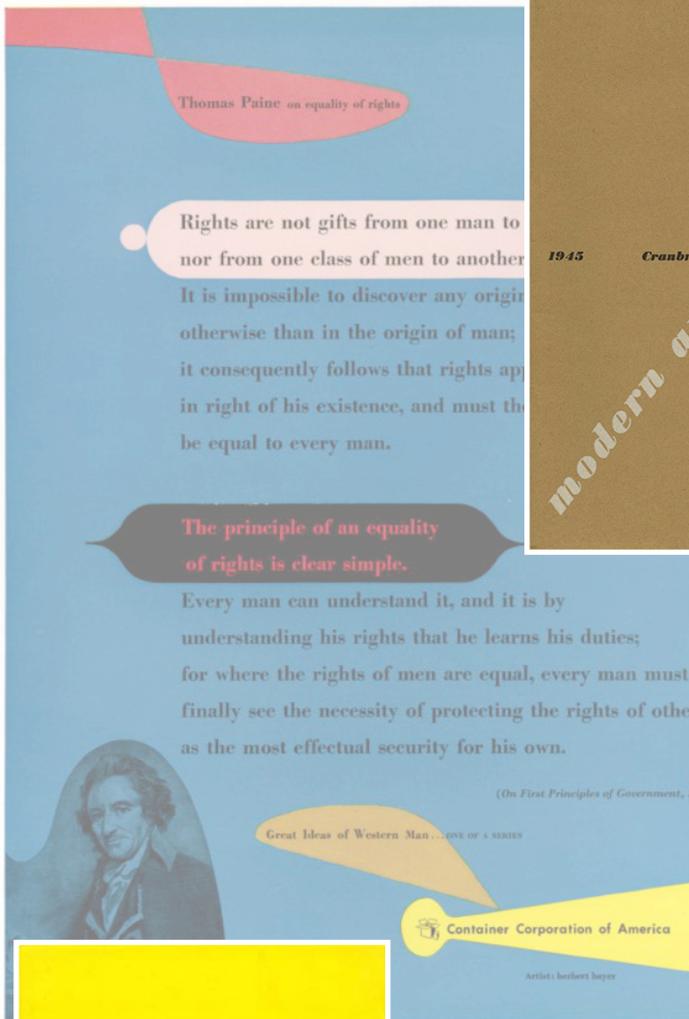
9 **Herbert Bayer**
ELECTRONICS—
A NEW SCIENCE FOR A NEW WORLD \$600
 Schenectady: General Electric Co. [Electronic Division], 1942.

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

ORIGINAL EDITION. Early American tour-de-force by Bauhaus master and recent emigrant Bayer. Awarded the 1943 ADC award for distinctive merit; Art directed by Leo Lionni for N. W. Ayer and Sons.

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





10 Herbert Bayer, Walter Paepcke, Fernand Léger [essay] **\$150**
**MODERN ART IN ADVERTISING:
 AN EXHIBITION OF DESIGNS
 FOR CONTAINER CORPORATION OF AMERICA**
 Bloomfield Hills, MI: Cranbrook Academy of Art, 1945.

Slim quarto. Printed stapled oatmeal wrappers. 36 pp. 18 black and white reproductions. Essays. Cover design and interior typography by design consultant for the Container Corporation of America Herbert Bayer. A nearly fine copy.

ORIGINAL EDITION. Includes a Preface by Albert Christ-Janer, and essays entitled *Art in Industry* by Chairman Walter Paepcke and *Relationship between Modern Art and Contemporary Industry* by Fernand Léger.

Great Ideas of Western Man

11 Herbert Bayer [Design Director] **\$100**
**GREAT IDEAS OF WESTERN MAN
 ADVERTISEMENTS FOR 1951-52**
 Chicago: Container Corporation of America, 1952.

Printed cardboard portfolio folder containing 13 loose, color plates. Folder is in very good condition with light wear overall and a mildly foxed interior. The Richard Lindner: Immanuel Kant plate has a tiny diagonal crease to upper left corner, otherwise all plates are in very good condition.

ORIGINAL EDITION. Portfolio plates by Richard Lindner, Dimitri Petrov, Hans Moller, Honoré Sharrer, Leon Kelly, Edith Louise Jaffy, Egbert Jacobson, György Kepes, Herbert Bayer, Felix Topolski, Robert Brady, László Meitner and Max Bill.

12 Herbert Bayer [Design Director] **\$100**
**GREAT IDEAS OF WESTERN MAN
 ADVERTISEMENTS FOR 1952-53**
 Chicago: Container Corporation of America, 1953.

Printed cardboard portfolio folder containing 13 loose, color plates. Folder is in nearly very good condition with light wear overall and a mildly foxed interior. The Lemuel B. Line Montesquieu plate has a diagonal crease to lower left corner and the Joseph Low Socrates plate with tiny crease to lower left corner, otherwise all plates are in very good condition.

ORIGINAL EDITION. Portfolio plates by Herbert Bayer, Joseph Low, S. Neil Fujita, W. H. Allner, Lewis Daniel, Lemuel B. Line, Philip Guston, Raymond A. Ballinger, John Atherton, Fred Conway, Max Bill, Arthur Williams, and Jean Varda.

- 13 **GEBRAUCHSGRAPHIK** \$200
Herbert Bayer and Eberhard Holscher [Editor]
Berlin: Gebrauchsgraphik,
Volume 23, Number 9: September 1952

Parallel text in German and English. Slim quarto. Printed wrappers. 60 pp. Editorial content and advertisements. White wrappers lightly spotted. Textblock pages edges lightly yellowed with a bit of foxing early and late. A nearly fine copy.

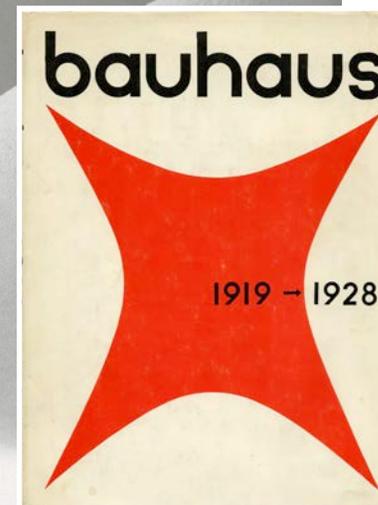
ORIGINAL EDITION. Special issue titled *Container Corporation of America: Design as an Expression of Industry* edited and art-directed by Herbert Bayer. All aspects of the CCA's design programs are covered in depth, from architecture and interior design, to advertising, branding, packaging, exhibitions, periodicals, color theory, and a lengthy section on the CCA Design Laboratory. Includes many examples from *Modern Art in Advertising*, the graphically more intense series predating the more artsy *Great Ideas* series. Black and white photography throughout by Torkel Korling.

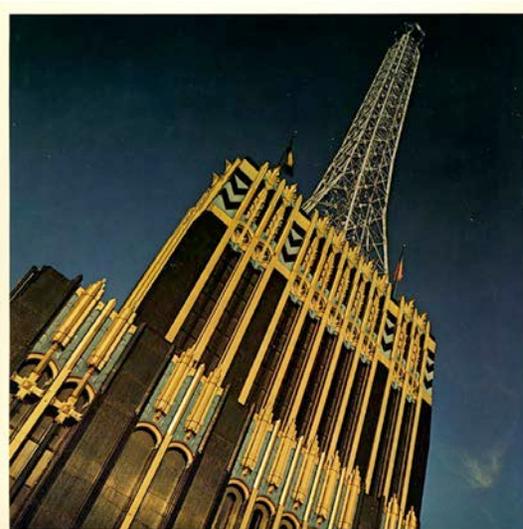
- 14 **BAUHAUS 1919-1928** \$125
Herbert Bayer, Walter Gropius and Ise Gropius [Editors]
Boston: Branford, 1959.

Quarto. Blue cloth stamped in white. Printed dust jacket. 224 pp. 550 black and white illustrations. Book design and typography by Herbert Bayer. Blue cloth clean and unfaded. Jacket lightly rubbed with a short, closed tear to upper edge of front panel and an odd white paint streak mildly obscuring "bauhaus" on the spine. Front pastedowns lightly offset from a vintage clipping. Really a wonderful copy: a nearly fine copy in a nearly fine, unclipped dust jacket.

THIRD PRINTING of the original MoMA edition from 1938 devoted to the influence of the Weimar and Dessau Bauhaus under the directorship of Walter Gropius. Considered one of THE most definitive Bauhaus volumes ever published.

From the book: *BAUHAUS 1919-1928*, originally published by The Museum of Modern Art in 1938, remains today one of the most valuable accounts of the magnificent achievements of the school. The book is a point-for-point record of actual programs and projects at the Bauhaus, prepared by Herbert Bayer under the general editorship of Walter Gropius and with the collaboration of a dozen other Bauhaus teachers—including Kandinsky, Klee, Feininger, Schlemmer, Itten, Moholy-Nagy, Albers, and Breuer. Rather than a retrospective history, here is a collection of photographs, articles, and notes prepared on the field of action. It may be considered as much a work of the Bauhaus as it is a work about it; even the typography and layout for the volume were designed by a former Bauhaus master.





- 15 David Gebhard, Herbert Bayer [Designer]
THE RICHFIELD BUILDING, 1928-1968 \$175
 Los Angeles: Atlantic Richfield Company, [1970].

Slim square quarto. Photo illustrated thick perfect bound wrappers. Publishers cloth slipcase. Black endpapers. 28 pp. Color or black and white photography. Designed by Herbert Bayer. Architectural historians' bookplate to front endpaper. Yellow cloth slipcase lightly fingered and thumb indentation to fore edge, but a fine example in a very good or better example of the Publishers slipcase.

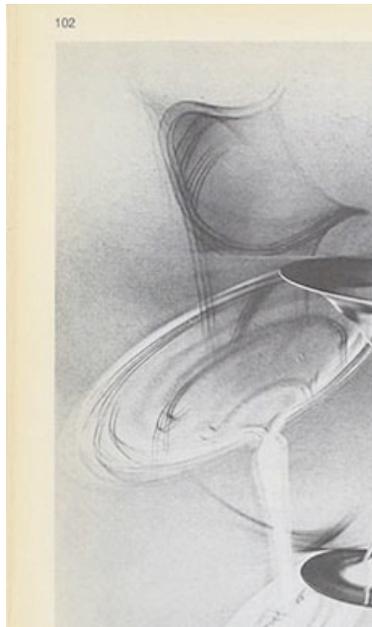
FIRST EDITION. A beautifully designed homage to the Atlantic Richfield building at 555 South Flower Streets in downtown Los Angeles (1929 to 1969) by Herbert Bayer—the image consultant for Atlantic Richfield since 1946.

For years the Richfield Building dominated the downtown Los Angeles skyline, an art-deco neon-topped masterpiece that is still considered one of the city's most beloved buildings. But in 1969, the new downtown—with its modern high-rises—meant the end for the Richfield Building. It was torn down to make way for the Arco twin towers.

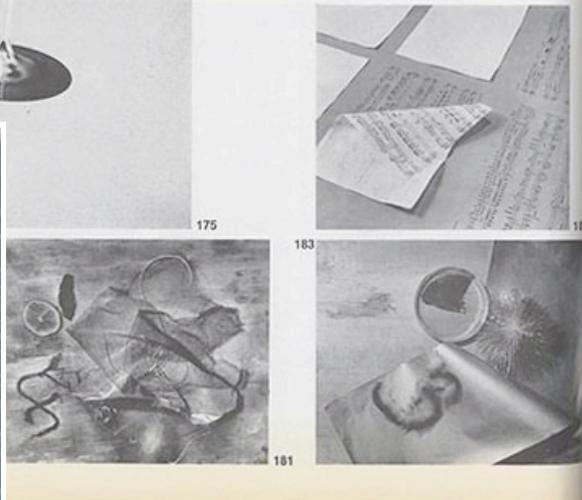
- Herbert Bayer [Designer]
 16 **50 YEARS BAUHAUS GERMAN EXHIBITION** \$100
 Pasadena: Pasadena Art Museum, March 1970.

Text in English. Square quarto. Gray card boards. Printed dust jacket. Multiple paper stocks. 365 pp. Fully illustrated in color and black and white. Checklist of 1,478 items. 32-page supplement included from the Ontario show. Book design and typography by Herbert Bayer assisted by Karl-Georg Bitterberg and Hans-Peter Hoch. Wrappers lightly worn and rubbed. Mild yellowing to textblock edges (as usual). A very good or better copy of this comprehensive exhibition catalog.

FIRST EDITION [originally prepared for the Institut für Auslandsbeziehungen Stuttgart, 1968]. Catalog design by Herbert Bayer distinguished by his absolute abolition of the Upper Case letter. Includes introductory essays by Ludwig Grote, Walter Gropius, Heinz Winfried Sabais, Otto Stelzer, Hans Eckstein, Nikolaus Pevsner, Jürgen Joedicke, Will Grohmann and Hans M. Wingler.



fotografie, originalmaße unbekannt, kopie
 178 laboratoriumsporzellan
 fotografie, 30 x 23 cm, kopie
 179 gentleman (stilleben mit handschuh)
 fotografie, 26 x 33,5 cm, kopie
 180 stilleben mit blume
 fotografie, 22 x 26 cm, kopie
 181 ophelia (hommage à rimbaud)
 fotografie, 34 x 27 cm, kopie
 182 notendruck
 fotografie, 30 x 25,5 cm, kopie
 183 stilleben mit brennglas
 fotografie, 28 x 33,5 cm, kopie
 175-183 frau brigitte peterhans, stellen l. r.
 184 unterricht, gläser eugen batz



- 17 Charlotte Benton
**A DIFFERENT WORLD:
 EMIGRE ARCHITECTS IN BRITAIN 1928-1958** \$100
 London: Wiley Press Ltd., 1995.

Square quarto. Thick photo illustrated wrappers. 232 pp. 126 black and white illustrations. Wrappers with trivial shelf wear. A nearly fine copy.

FIRST EDITION. Published in conjunction with an exhibition of the same name: RIBA Heinz Gallery, London (November 23, 1995–January 20, 1996). Lots of unusual material, rarely (if ever) shown in other anthologies.

- 18 Anne Biermann [Anna Sibylla Sternefeld]
**60 FOTOS. 60 PHOTOS. 60 PHOTOGRAPHIES.
 FOTOTEK 2** \$350
 Berlin: Klinkhart & Biermann, 1930.

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

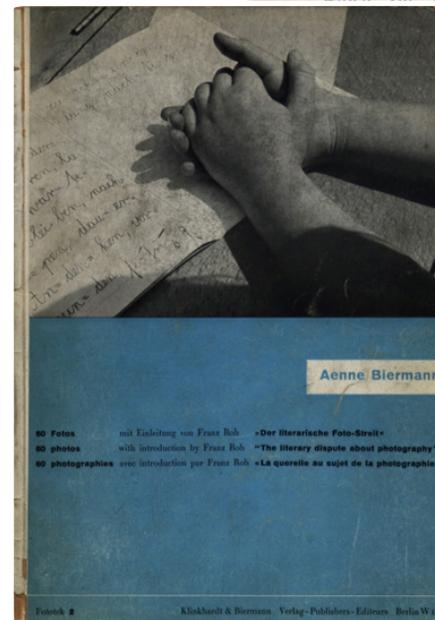
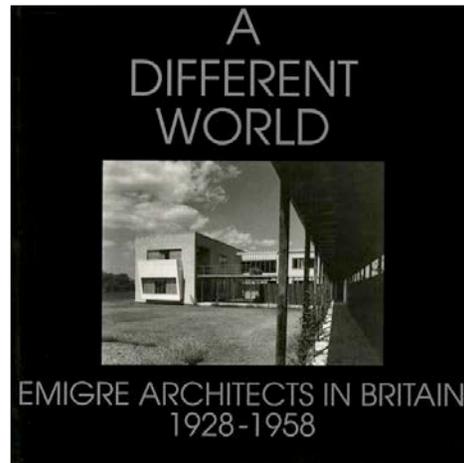
FIRST EDITION. Design and typography by Jan Tschichold and edited by Franz Roh, with Roh's introduction The literary dispute about photography. The second—and final—volume in the Fototek series, and a highlight of the New Vision photography movement.

- 19 Max Bill [Designer/Author]
ALLIANZ \$500
[VEREINIGUNG MODERNER SCHWEIZER KUNSTLER]
 Zürich: Kunsthau Zurich, 1942.

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

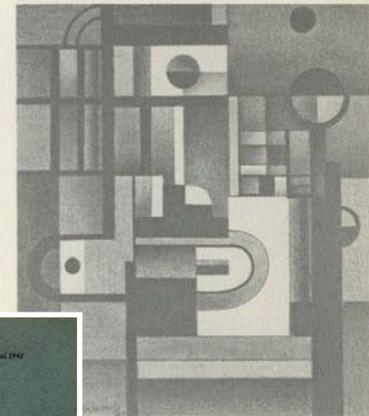
ORIGINAL EDITION. Allianz was a group of Swiss artists that formed in 1937 to advocate the concrete art theories of Max Bill with more emphasis on color than their Constructivist counterparts.

Max Bill (1908–1994) achieved mastery in many areas: avant-garde architecture, the fine arts, product design, typography, journalism, research and teaching and even politics. He was a true 'uomo universale' who represented the concept of 'concrete art' by creating works 'by means of its intrinsic nature and rules', and a lifelong proponent of *Die Gute Form* (good design).

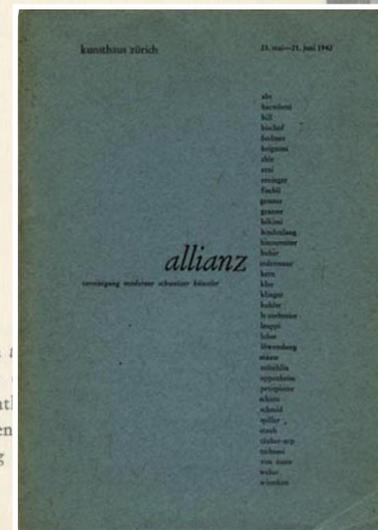


teo eble

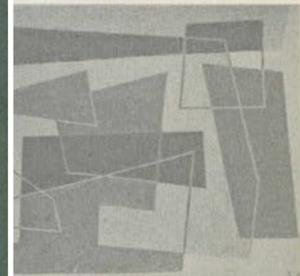
cksweise und der bildinhalt der
 r zu den geschneissen unserer zeit,
 lend in ihrer malerei verarbeiten, so
 nkrete kunst, vor allem deren konz-
 ; aktiv zum zeitgeschehen ein. dem
 den setzt der konstruktivismus das
 nde entgegen. dem abbild — das
 mosigkeit — das system. der willkür
 r sinnlosigkeit — die ordnung. der
 die zeitumstände — die freiheit des
 geistes. so deutet die konstruktive kunst auf einen
 willen zur klarheit, zur wissenschaftlichen gesetz-
 meßbarkeit, zur realität und damit
 e konstruktive kunst setzt systeme,
 ibt mit künstlerischen mitteln diesen
 n. in ihrer letzten konsequenz ist die
 inst der reine ausdruck vom maß und
 reibt darin die absolute harmonie. die
 treten malerei sind jene der form, des
 der farbe auf der fläche, unter aus-
 illusionistisch-räumlichen darstellungen.
 it es das verhältnis des volumens, seines
 seine stellung zum raum.



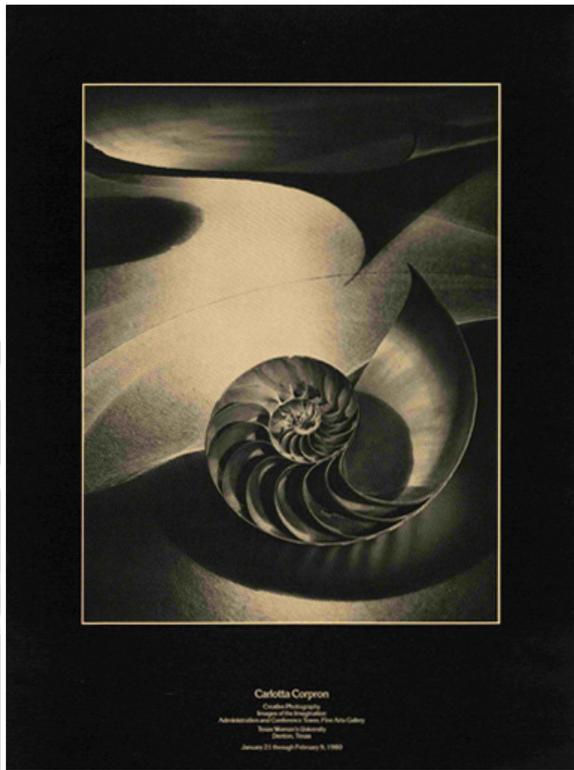
jean p. schmid



in den bildern von
 bare tendenz zu
 feststellbar, wesentl
 bildern, wie in jen
 kohler, die teilung
 gebilde.



jean kohler



- 20 Carlotta Corpron
CARLOTTA CORPRON
CREATIVE PHOTOGRAPHY /
IMAGES OF THE IMAGINATION \$100
 Denton, TX: Texas Woman's University, 1980.

Poster. 18 x 24 offset lithographic poster on uncoated paper. Lower right edge lightly scuffed and a couple of tiny dust "hick-eyes" in the black coverage, otherwise a fine, fresh uncirculated example.

ORIGINAL EDITION. Poster for the Exhibition at Texas Woman's University from January 21 to February 9, 1980.

Carlotta Corpron (1901–1988) taught advertising design and art history at Texas State College for Women (now Texas Woman's University), a post she held from 1935 until her retirement in 1968. In 1942 Corpron led a light workshop at Texas Woman's University for photographer László Moholy-Nagy.

Although he praised her rapport with her students, Moholy-Nagy did not encourage Corpron's independent photography. More influential on her work was the arrival of György Kepes, who came to Denton to write LANGUAGE OF VISION in 1944. His interest in Corpron's work prompted her to produce several series of photographs that were the most original of her career.

- 21 [Czech Functionalism] Umelecko Prumyslove Muzeum
ČESKÝ FUNKCIONALISMUS 1920–1940: \$200
ARCHITEKTURA / BYTOVÉ ZARÍZENÍ / UŽITÁ GRAFIKA
 Prague and Brno: UP Museum & Moravska Galerie, 1978.

Text in Czech. Quartos. Plain paper perfect bound wrappers. Printed dust jackets. Black endpapers. Unpaginated. Essays with separate photo sections: 109, 118, 58 black and white illustrations. Elaborate graphic design throughout. All three volumes with minor shelf wear, including sun fading, slight creasing, and for edge wear to dust jackets. A very good or better set. Uncommon.

FIRST EDITION [all published]. Three volumes published in conjunction with an exhibition held at the Prumyslove Muzeum and the Moravska Galerie in the fall and winter of 1978: Architecture—unpaginated with 109 illustrations, an essay, bibliography, and architects' biographies; Decorative Arts—unpaginated with 118 illustrations of furniture and objects including textiles, ceramics, glassware, and tableware, 15 text illustrations, an essay, and bibliography; Graphics—unpaginated with 58 illustrations, a László Moholy-Nagy essay, and a bibliography.



22 [De Stijl] Willem Sandberg [Designer] **DE STIJL** \$100
 Amsterdam: Stedelijk Museum, 1951.

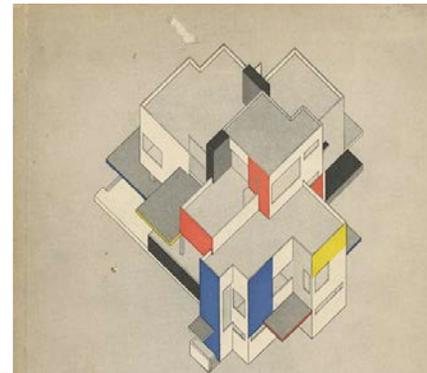
Text in Dutch, English and French. Quarto. Letterpressed thick printed wrappers. 120 pp. Multiple paper stocks. 50 black and white illustrations and 4 color reproductions. Elaborate graphic design throughout by Willem Sandberg. Wrappers lightly worn, but a very good or better copy.

FIRST EDITION [Stedelijk catalog no. 81]. Exhibition catalog with text contributions from Hans Arp, Hugo Ball, Theo van Doesburg, Friedrich Vordemberge-Gildewart, Frederich Kiesler, Cornelis van Eesteren, Hans Richter, Antony Kok, J.J. P. Oud, and others.

"In this book it is 'de stijl' itself speaking: van doesburg, and his collaborators. The articles have been printed in the original language. Parts have been translated in to English and French."

"Willem Sandberg lived a long life, from 1897 to 1984, and he was prolific to the end. He was a graphic designer, a pioneering museum curator and director at the Stedelijk Museum in Amsterdam, a champion of modern art and artists, and an original thinker. He rejected the formal and reverential in favour of the playful, daring and disruptive. With little formal training, he learned almost everything he knew from experience and experiment.

—Simon Garfield, *The Guardian*



23 [WALTER DEXEL] Friedrich Friedl **WALTER DEXEL: NEUE REKLAME** \$150
 Düsseldorf: Edition Marzona, 1987.

Text in German. Quarto. Thick paper wrappers with attached dust jacket (as issued). 112 pp. Fully illustrated in black and white and color. Yellow spine sun-faded and wrappers lightly worn, but a nearly fine copy. Uncommon.

FIRST EDITION. This Marzona edition is the only monograph devoted to Dexel's work.

A painter, typographer, graphic designer and teacher, **Walter Dexel** (1890–1973) was appointed as the director of the Art Union in Jena, a central German university town. Closely associated with the Bauhaus, he became one of the most prominent practitioners of Constructivism. In his work one readily sees the confluence of art and commerce, wherein the most mundane of advertisements can be presented in an elevated manner. Dexel's strict Constructivist style "used exclusively typography and abstract geometric markers" [Avant Garde p. 64]. He eschewed pictorial imagery for "the use of ornament based entirely on the precise geometric forms of the rectangle and the circle, and the almost exclusive use of a geometrically based san-serif type" [WORD & IMAGE p. 56].



- 24 [Gaston Eysselinck] R. Vandewege [introduction] **\$250**
GASTON EYSSSELINCK
ARCHITEKT EN MEUBELDESIGNER (1907–1953)
 Gent: Stad Gent-Museum voor Sierkunst, 1978.

Text in Dutch. Square quarto. Thick French folded photo illustrated wrappers. 72 pp. 76 black and white illustrations. Interior unmarked and very clean. Out-of-print. A fine copy. Rare.

FIRST EDITION [numbered 944 of 1,000 copies]. Nice reference volume devoted to a lesser-known figure from the heroic age of the modern movement; published in conjunction with the exhibition at the Stad Gent-Museum voor Sierkunst, Gent from June 24 to Oct 1, 1978. **Gaston Eysselinck** (1907–1953) is a central figure in Belgian architecture, known for his International Style houses, his Post Office building in Ostend (1945–1952) and for his 1930s tubular steel furniture.

Eysselinck's tubular steel furniture designs strongly echo the work of contemporaries Marcel Breuer, Gerrit Rietveld, Eileen Gray, Pierre Chareau, Josef Hoffmann, Mart Stam, Ludwig Mies van der Rohe, and other designers who twisted metal to suit their own vision of the future.

Eysselinck's architecture followed the functional tents of the International Style, with a healthy dose of De Stijl—producing buildings reminiscent of early work by J.-J. P. Oud, Walter Gropius, Le Corbusier and other fathers of the modern movement.

- 25 [Lyonel Feininger] Bruno Monguzzi [Designer] **\$100**
LYONEL FEININGER:
LA VARIANTE TEMATICA E TECNICA
NELLO SVILUPPO DEL PROCESSO CREATIVO
 Lugano: Fidia Edizioni d'Arte, 1991.

Text in Italian. A very good or better soft cover book with French folded thick printed wrappers and minor shelf wear including an ink smear on the front cover and slight rubbing on the back cover. Designed by Bruno Monguzzi. INSCRIBED by Bruno Monguzzi. 256 pp. 225 color and black and white illustrations.

FIRST EDITION. INSCRIBED by Bruno Monguzzi on the last page [printer's imprint and copyright page]: To H & G [Helen & Gene Federico]. Published in conjunction with an exhibition of the same name: Museo Cantonale d'Arte, Lugano, Switzerland from September 7 to November 10, 1991.

26 [GRAPHICS] Klaus Ertz [foreword] **LEHRER UND SCHÜLER AM BAUHAUS [GRAPHIK VON 1920 BIS HEUTE]** \$50
Essen: Museum Folkwang Essen, 1978.

Text in German. Slim quarto. Printed wrappers. [86] pp. Fully illustrated exhibition catalog of 12 artists. One printed vellum overlay. Spine sunned and wrappers lightly shelfworn, but a very good or better copy.

ORIGINAL EDITION [Folkwang Graphik 3]. Exhibition catalog published by the Museum Folkwang Essen, with illustrated chapters devoted to these 12 Bauhaus artists: Lyonel Feininger, Gerhard Marcks, Oskar Schlemmer, Paul Klee, Werner Gilles, Wassily Kandinsky. Includes a descriptive vellum overlay for *Kleine Welten I*, 1922, László Moholy-Nagy, Herbert Bayer, Josef Albers, Max Bill, and Fritz Winter.

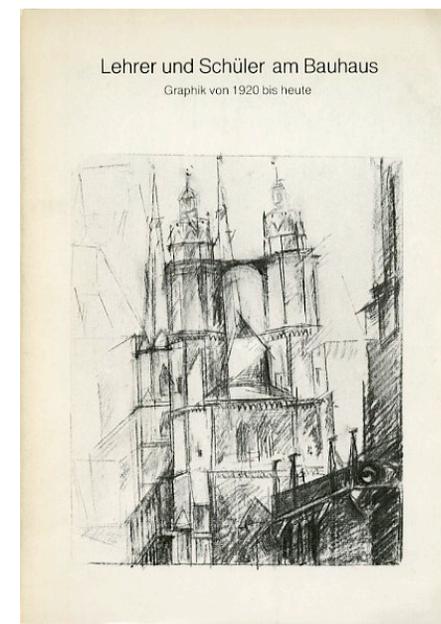
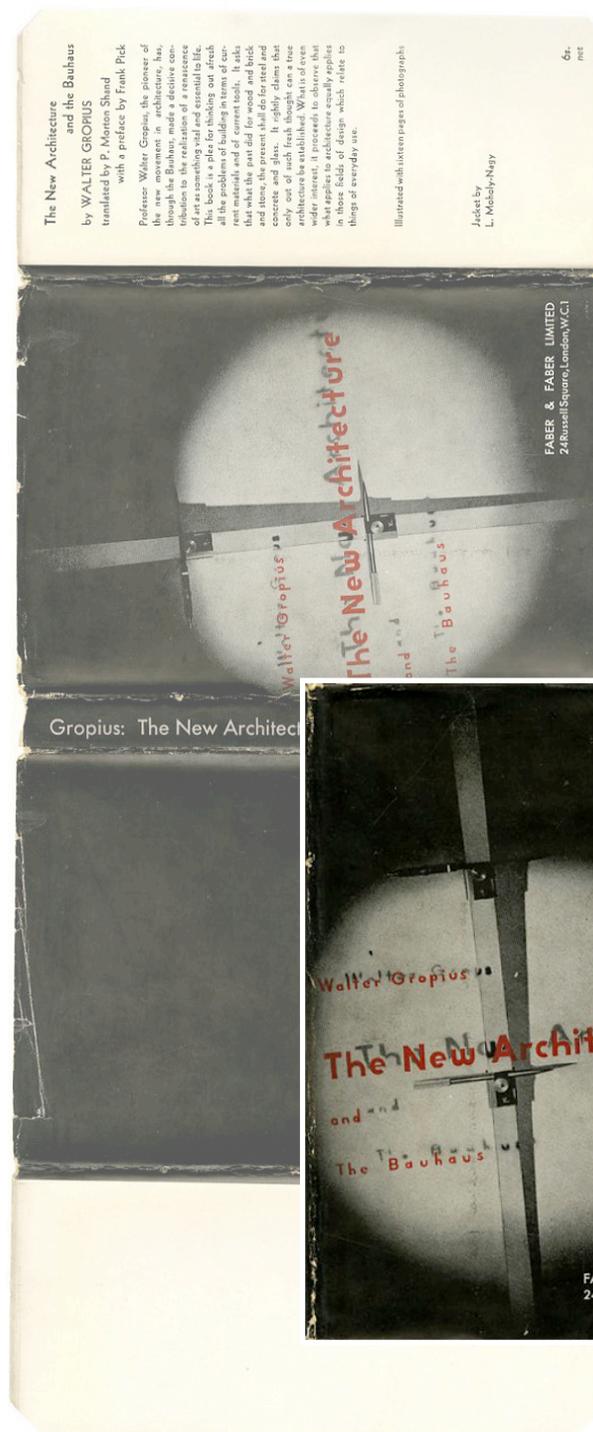
27 Walter Gropius **THE NEW ARCHITECTURE AND THE BAUHAUS** \$300
London/New York: Faber and Faber/
The Museum of Modern Art, [n. d. 1936].

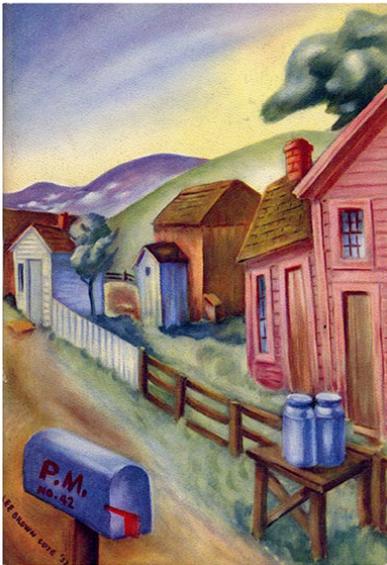
Octavo. Oatmeal cloth stamped in red. Photo illustrated dust jacket. 80 pp. 16 black and white plates. First edition, first state dust jacket [6s. NET price intact with Frank Pick preface mention to front flap]. Exceptionally well-preserved—and completely intact—jacket with lightly nicked edges, faint wear to spine heel and crown, and a short closed tear with faint crease to rear panel. Dust jacket design by László Moholy-Nagy. Easily the finest copy of this edition we have handled. A nearly fine copy in a very good or better dust jacket.

FIRST AMERICAN EDITION. Preface by Joseph Hudnut. The Harvard Graduate School of Design is widely regarded as the cradle of American modern architecture. Professor Joseph Hudnut created the GSD by uniting the three formerly separate programs of architecture, landscape architecture, and city planning in 1935. He got rid of antique statuary, replaced mullioned windows with plate glass, and hired Walter Gropius to head the architecture program.

During his tenure at Harvard—from 1937 to 1952—Gropius oversaw the end of the academic French Beaux-Arts method of educating architects. Gropius's philosophy placed an emphasis on industrial materials and technology, functionality, collaboration among different professions, and a complete rejection of historical precedent.

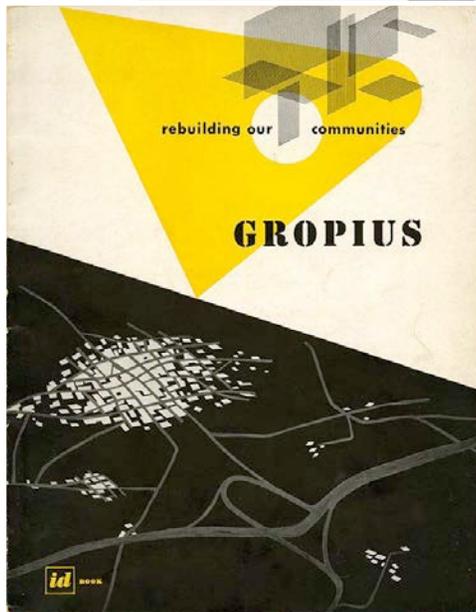
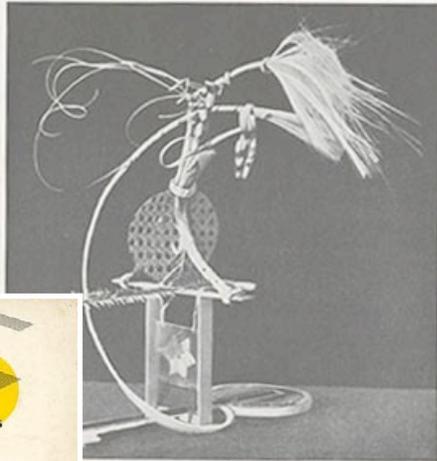
Assisted by Bauhaus colleague Marcel Breuer, Gropius educated a generation of architects who radically altered the landscape of postwar America, including Garrett Eckbo, Lawrence Halprin, Philip Johnson, Eliot Noyes, I. M. Pei, Paul Rudolph, and many others.



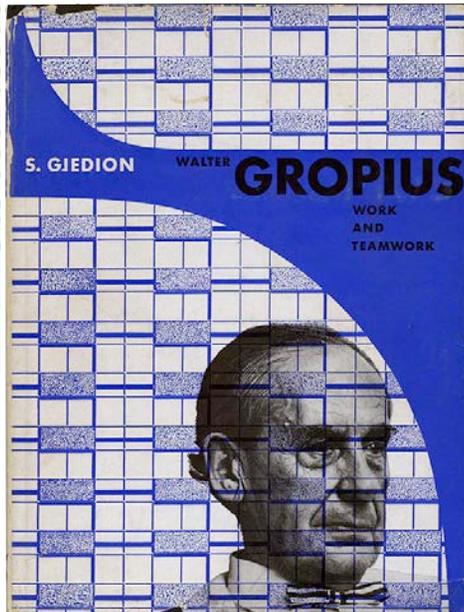


...he had in view he required, in any case, different influences. But deliberate amalgamation of art, the germ cell of vision, with the shape of everyday objects, was in accordance with Gropius' basic ideas.

...it came about that Gropius was able to assemble around him artists whose whole outlook was oriented towards a return to an elemental method. By working with them the students were able gradually to liberate their own damaged vision and to look with fresh eyes not only upon themselves but also upon the objects around them. This was the result of the "Basic Course" that served as a forerunner to later teaching methods at the Bauhaus¹².



...mar
...t Sch
...tuttge
...se hat
...by bre
...ig art
...terial
...and a
...the p
...is first
...him f
...ad at
...fields
...pp. 36-



- 28 **PM** [Walter Gropius] Robert L. Leslie and Percy Seitlin [Editors] **\$150**
An Intimate Journal For Art Directors,
Production Managers, and their Associates
New York: The Composing Room/P.M. Publishing Co.,
Volume 4, No. 5: February / March 1938.

Slim 12mo. Stapled, photographically-printed stiff wrappers. 50 pp. Illustrated articles and advertisements. Cover by Lee Brown Coye. Wrappers faintly worn. A nearly fine copy.

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

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

Slim quarto. Thick printed wrappers. 62 pp. 42 black and white illustrations. Book design and typography by Morton Goldsholl. Wrappers lightly worn and upper corners gently bumped. Rear panel rubbed, but a very good or better copy.

FIRST EDITION. Issued in conjunction with a lecture held in Chicago, February 23, 1945, under the joint auspices of the Institute of Design, the Chicago Association of Commerce and the Chicago Plan Commission. Introduction by László Moholy-Nagy and includes examples of work in planning by the author in collaboration with Marcel Breuer.

- 30 **WALTER GROPIUS WORK AND TEAMWORK** **\$100**
[Walter Gropius] Sigfried Giedion
New York: Reinhold, 1954.

Quarto. Black embossed cloth decorated in blue and white. Photo illustrated dust jacket. 250 pp. 317 black and white illustrations. Frontispiece by Hans Namuth. Dust jacket and binding design by Herbert Bayer. Jacket lightly worn to edges with a few tiny chips. Spine heel shows evidence of label removal, but no apparent ex libris evidence. Textblock lightly thumbled, but a very good or better copy in a very good or better dust jacket.

FIRST EDITION. Giedion pays tribute to the creative genius of Gropius on his being awarded the first Sao Paulo Prize for Architecture for his work as innovator and educator during the past half-century. Chapters on his background, heritage and personality, appreciations by Mies van der Rohe and Le Corbusier, and eleven chapters on his life and work. [Freitag 4885; Sharp p.54 (citing British edition); Karpel B1229.]

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

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

THIRD IMPRESSION [from Faber sheets]. Introduction by Frank Pick.

- 32 Ludwig Hilberseimer
INTERNATIONALE NEUE BAUKUNST \$350
[DIE BAUBÜCHER BAND II]
Stuttgart: Verlag Julius Hoffmann, 1928 [Im Auftrag des Deutschen Werkbundes Herausgegeben].

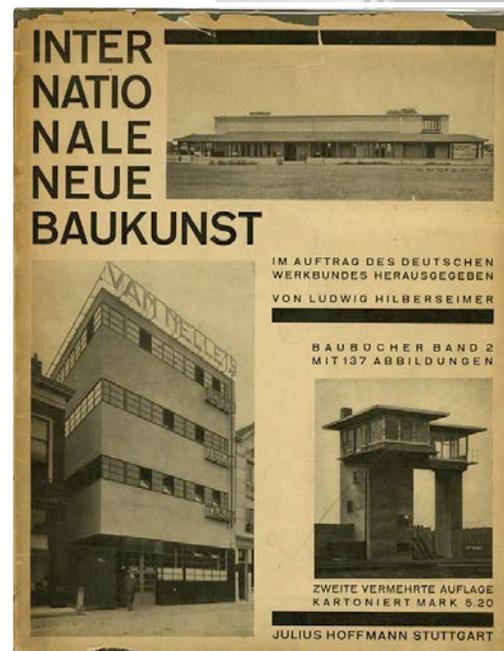
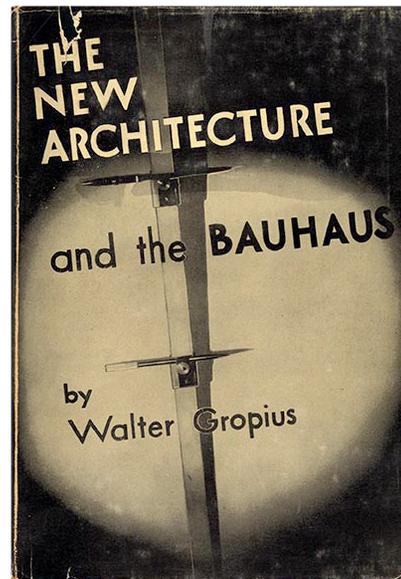
Text in German. Slim quarto. Embossed and printed thick wrappers. Photo illustrated dust jacket. 56 pp. 137 black and white illustrations. Architectural historians' bookplate to front endpaper. Fragile dust jacket edgeworn and chipped, with front flap neatly separated and a couple of archival tape repairs to verso. Pencil check-marks to margins of a few leaves. A very good copy in a scrappy—but essentially complete—example of the rare dust jacket.

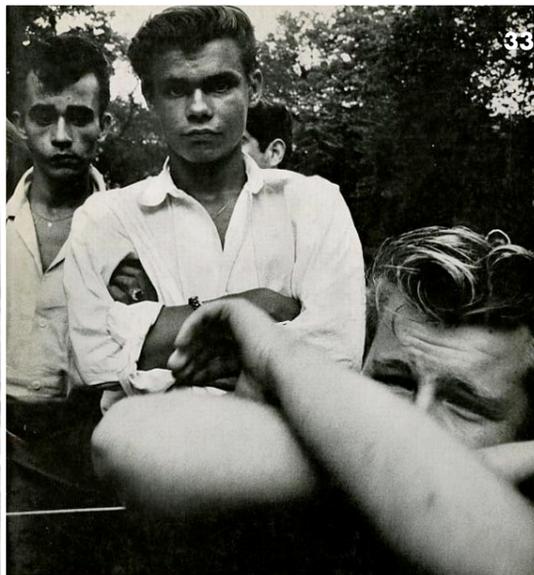
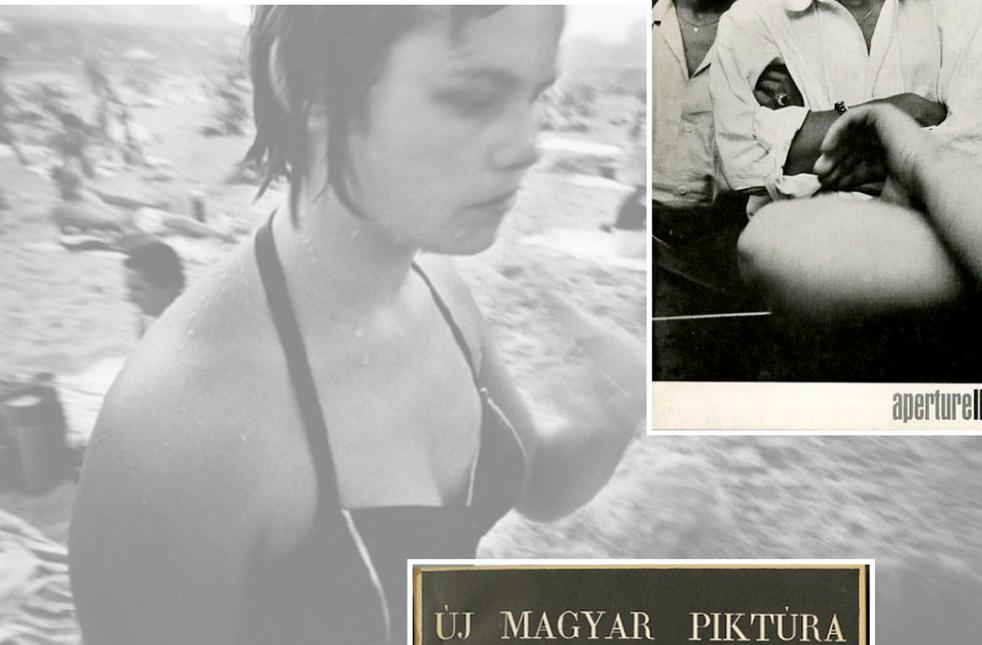
SECOND ENLARGED EDITION. Vintage collection presenting the newest and finest examples of the as yet uncoded International Style, issued on behalf of the Artists and Industrialists of the German Werkbund.

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

In 1929 Hilberseimer was hired by Hannes Meyer to teach at the Bauhaus at Dessau, Germany. In July 1933 Hilberseimer and Wassily Kandinsky were the two members of the Bauhaus that the Gestapo identified as problematically left-wing. Like many members of the Bauhaus, he fled Germany for America. He arrived in 1938 to work for Mies van der Rohe in Chicago while heading the department of urban planning at IIT College of Architecture. Hilberseimer also became director of Chicago's City Planning Office.

His most notable built project is Lafayette Park, Detroit, an urban renewal project designed in cooperation with architect Mies van der Rohe and landscape architect Alfred Caldwell.





apertureID9:25students1961 IIT

[Institute of Design] Minor White [Editor]

APERTURE 9:2

\$450

[FIVE PHOTOGRAPHY STUDENTS FROM THE INSTITUTE OF DESIGN, ILLINOIS INSTITUTE OF TECHNOLOGY]

Rochester, NY: Aperture, Inc., 1961.

Slim quarto. Thick photo-illustrated saddle-stitched wrappers. 48 pp. 39 black and white plates. Cover photograph by Joseph Sterling. Glossy wrappers lightly worn, but a very good or better copy.

FIRST EDITION. As the title suggests, with portfolios by Ken Josephson, Joseph Sterling, Charles Swedlund, Ray K. Metzker, and Joseph Jachna and the Arthur Siegel introduction *Photography Is*.

As the Institute of Design expanded, László Moholy-Nagy hired **Arthur Siegel** (1913–1978) and **Harry Callahan** (1912–1999) to lead a new, four-year photography program. After Siegel resigned, Callahan hired **Aaron Siskind** (1903–1991), and the two formed a superbly effective teaching team that is now legendary. Under their leadership, the program's emphasis shifted from experimentation toward the development of individual vision and subjective expression.

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

\$700

Budapest: Amicus Kiadása, 1925.

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

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

Ern [Ernst] Kállai (1890–1954) was an aesthete and critic, member of the Bauhaus and a spokesman of Hungarian and International Avant-Garde art and literature. "Kállai was among the leading protagonists of Constructivism in Germany along with Hungarian artists and theorists such as László Moholy-Nagy, László Peri, Lajos Kassák and Alfréd Kemény.



35 György Kepes **FORM AND MOTION** \$125

Chicago: Society of Typographic Arts, 1954.

Slim quarto. Thick photo illustrated stapled wrappers. 8 pp. 4 photo illustrations. Ivory wrappers lightly soiled, but a nearly fine copy.

FIRST EDITION. Elegant keepsake produced for The Society of Typographic Arts to commemorate György Kepes' lecture at the Institute of Design in Chicago on October 23, 1947. Colophon: "This keepsake for the Society of Typographic Arts designed by William Stone using Times Roman types on Teton cover and ivory Tintex. Printed via offset lithography at the Sequoia Press, 1954." Includes finely printed photographs by Naum Gabo, György Kepes [x2] and Theodore M. Brown.

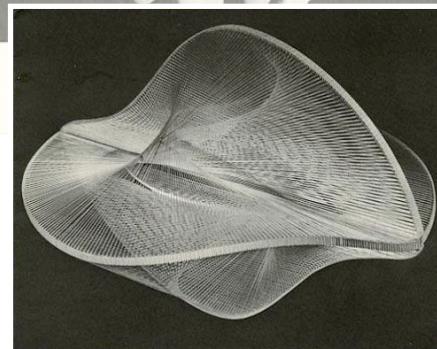
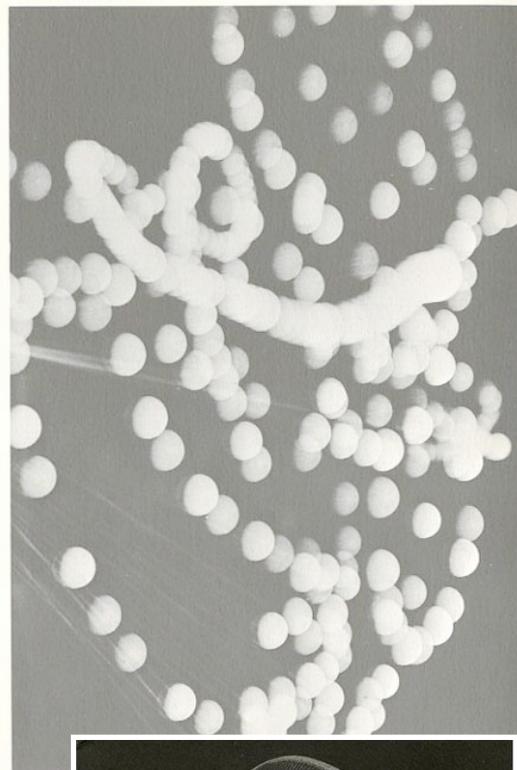
From the STA website: "Since its inception in Chicago in 1927, the Society of Typographic Arts has been a vital participant in the Chicago design community, sponsoring seminars and conferences, and developing publications, including TRADEMARKS USA (1964), FIFTY YEARS OF GRAPHIC DESIGN IN CHICAGO (1977), HERMANN ZAPF AND HIS DESIGN PHILOSOPHY (1987), and ZYX: 26 POETIC PORTRAITS (1989). For a brief time in the late 1980s, STA became the American Center for Design. In 1990, the STA reorganized with a renewed commitment to design in Chicago. Today, it serves as the driving force in Chicago design, presenting a diverse schedule of programming, sponsoring several design organizations and events, and hosting the Chicago Design Archive, a collection of significant work from the city."

36 [Paul Klee] Alfred H. Barr, Jr. **PAUL KLEE** \$250

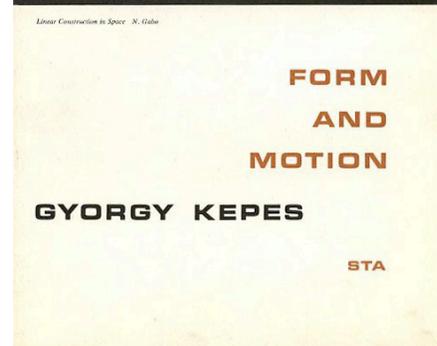
New York: Museum of Modern Art, March 1930.

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

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



Linear Construction in Space N. Gidon

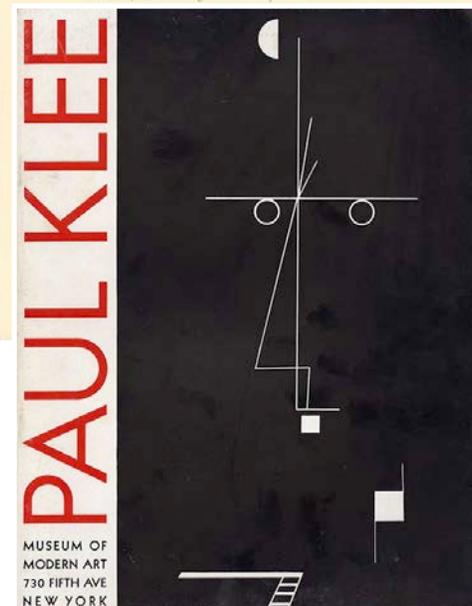


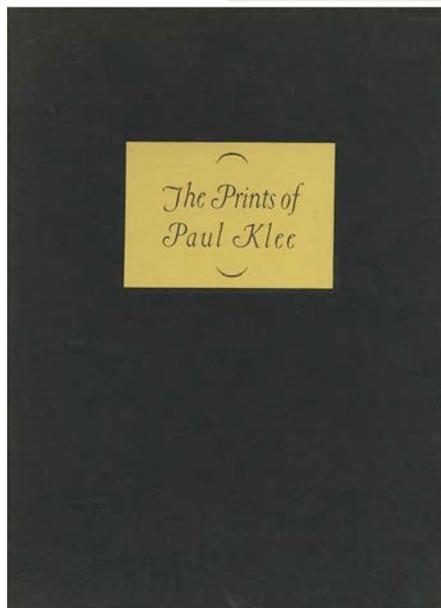
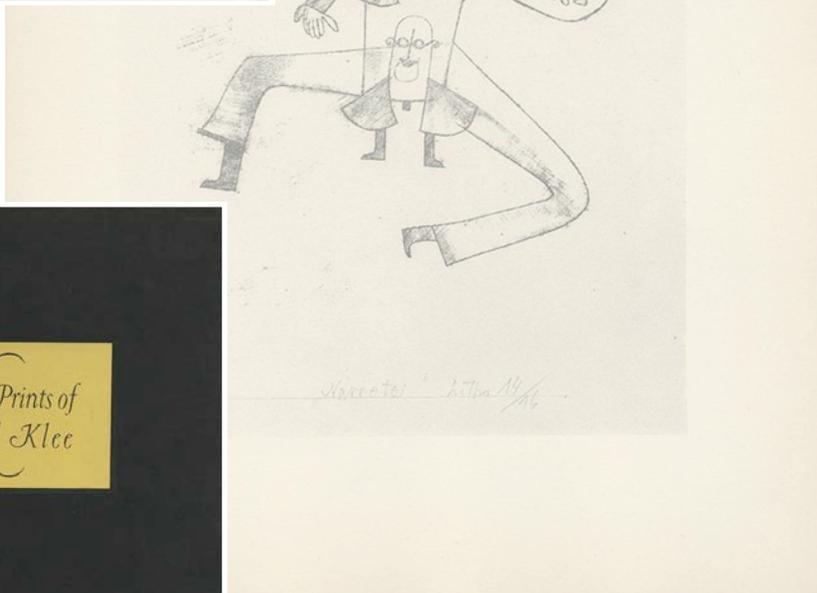
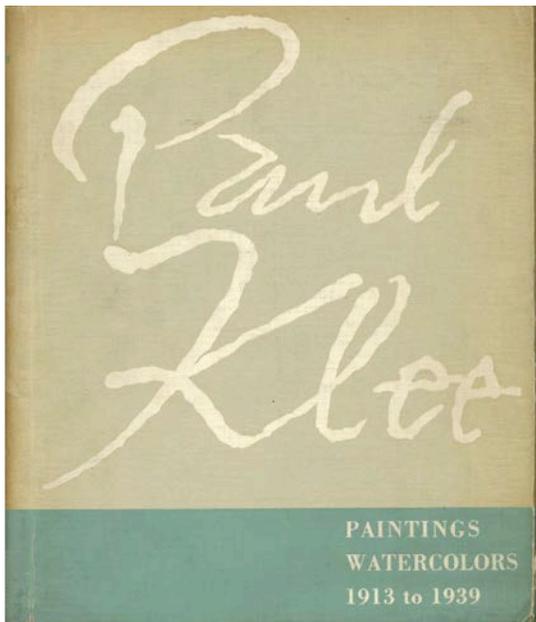
A child in a secure environment lives and grows in a rich completeness. The parents' care, bringing the world into his scale, gives him a sense of sureness, a living continuity of integration. Because the things and events around him appear to be ordered, he is brave and ready to tackle the new wonders of his life; he is confident of objects and man, and in his confidence accepts everything and everybody. But if he is suddenly torn out of his accustomed safe environment, just by losing his parents on the street, and must face a world which is no longer in scale with him because it lacks the common ratio — the care of parents — his confidence turns into fear.

The unity of his world that fitted so smoothly, wonderfully together in relation to his little life has been broken. The strange objects and facts on the street are no longer bound together into a friendly world, because his bond with them, the friendliness of the parents, is missing. Things take on a menacing scale. The only secure moment is the moment of the present, the next may bring disaster. The child's flexibility, his wonderful curiosity goes. His flexibility turns into rigidity. Like a scared animal, in his mistrust of the world, he is frozen to the spot.

He shirks his world, avoiding all new impressions. He does not dare to look up for fear of meeting the eyes of strangers. His bubbling vitality is suppressed by terror; searching for an outlet, love and confidence turn into hate. The world is now hateful, a world which should be kicked, bitten or spat upon. Whoever approaches him is an enemy to be fought. But he is, at the same time, afraid of the consequences of his own aggressiveness, and, instead of challenging this dangerous world, he gradually submits himself to it. He tries to bargain for security by giving up his own hopes and joys, those hopes and joys which are the very values in his life, and which would be safeguarded by this security.

Our present situation resembles that of the lost child. The order and, thus, the surety of existence seems to be lost forever. Technological civilization has torn us out of the relatedness we knew in a smaller, friendlier world. The forces of nature that were brought, by gradual domestication, into a human scale, have again become alien forces and approach us menacingly along the avenues opened by science and technology. In this complex, explosive world we feel helplessly alone; we feel that we have lost parental guidance. Old mores, feelings and concepts which were the guides and shelter, because they were the orderers of a smaller and calmer world, have been swept away in the turmoil of the new dynamic environment. Like the lost child, we try to cope with the hostile new scale of things without a measure to make them perceivable. We are even worse off than the lost child; we have no hope of finding these parents, the old interpreters, because the world is on the move and growth, and this movement is not reversible, nor can the growth be compressed.





- 37 [Paul Klee] Karl Nerendorf [Editor]
**PAUL KLEE—
 PAINTINGS, WATERCOLORS 1913 TO 1939** \$350
 New York: Oxford University Press, 1941.

Folio. Decorated plastic spiral-bound thick covered boards with yapped edges. Frontis portrait photograph of Klee by Josef Albers. 35 pp. of text. 2 color serigraph prints. 65 black and white plates. Spine and yapped edges lightly age darkened and mildly edge worn. Spine heel with horizontal split. Textblock and plates bright and clean. Rare in this condition: a very good or better copy.

FIRST EDITION. Elaborate celebration of Klee's watercolors with two full color serigraph plates *Fulfillment*, 1920 and *Figure of the Oriental Theatre* printed by the Creative Printmakers Group, NYC and 65 plates printed by the Frederick Photogelatine Press, NY. Also includes a full page photo portrait of Paul Klee by Josef Albers.

- 38 [Paul Klee] James Thrall Soby
THE PRINTS OF PAUL KLEE \$1,500
 New York: Curt Valentin, 1945.

Black cloth portfolio with paper labels to front and spine. 40 loose prints [complete], Booklet xv [vii] pp + 5 black and white illustrations, housed in original black cloth portfolio. Booklet in uncoated paper wrappers with small black design to front panel [no title on stitched binding]. Wrappers slightly marked and dusted. Plate no. 1 Jungfrau im Baum uniformly darkened to the fore edge margin. Close inspection reveals a couple of tiny dust spots randomly in the margins of a couple of plates. Portfolio flaps lightly foxed, but a very good copy with complete set of nearly fine plates.

FIRST EDITION [1,000 copies]. The 40 etchings and lithographs were printed by the Meriden Gravure Company and The Golden Eagle Press. The eight color plates were reproduced in stencil by Esther Gentle. Also includes a 24-page booklet that contains 5 additional full page black and white reproductions of 3 pen and ink and 2 lithographs, a list of plates in the portfolio, and a Catalog of Prints, etchings and lithographs, prepared by the artist's widow and printed here as a basis for further research.

THE PRINTS OF PAUL KLEE was first published in the summer of 1945 by art dealer Curt Valentin. The book features plates of facsimile impressions of 40 lithographs and etchings from 1903–1931 by Paul Klee and is accompanied by a brochure with an introduction by James Thrall Soby, former head of the Department of Painting and Sculpture at the Museum of Modern Art.

- 39 Erich Mendelsohn
AMERIKA \$450
[BILDERBUCH EINES ARCHITEKTEN]
Berlin, Rudolf Mosse Buchverlag, 1928.

Text in German. Folio. Original quarter black cloth over printed paper covered boards, with black lettering to front cover, and blue lettering to spine. 222 [vi] pp. 100 black and white plates by Mendelsohn, Knud Lönberg-Holm and Karweik. Bookplate to front endpaper. Endsheets lightly spotted and a few signatures pulled. Boards age toned and edgeworn. Backstrip pulled at spine crown. A nearly very good copy of this fragile oversized Architect's Picturebook.

SECOND EDITION, ENLARGED [Sechste völlig veränderte und wesentlich vermehrte Auflage 1928]. The Sixth completely changed and substantially increased edition 1928.

"And yet, although Mendelsohn was a thoroughly modern architect, he was essentially a pictorialist photographer, albeit one who was rapidly discovering a more modernistic photographic language. He was probably unconcerned with matters of photographic style, and was led to this new language through his subject matter, of which he had a highly sophisticated understanding. He often ignored the standard etiquette of professional architectural photography, tilting his camera vertiginously. Cropping his pictures into thin verticals, he emphasized the height of the American city, demonstrating a possible familiarity with the pictorial language of Alvin Langdon Coburn or early Steiglitz. In all, this is a fascinating transitional photobook, the work of a talented amateur photographer with prior knowledge of pictorialist modes groping towards a proto-modernism as he worked."

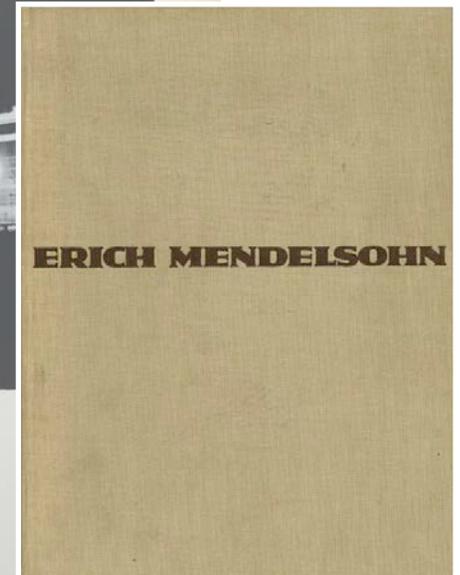
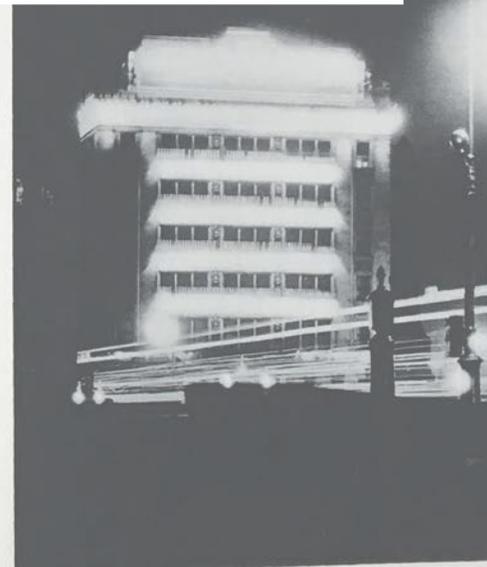
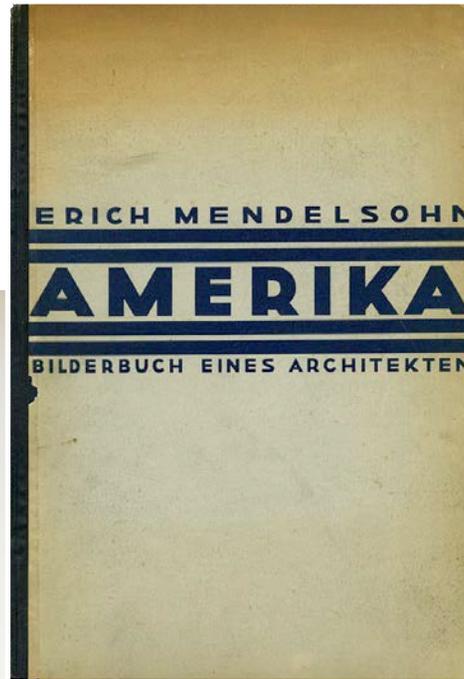
—Parr/Badger,

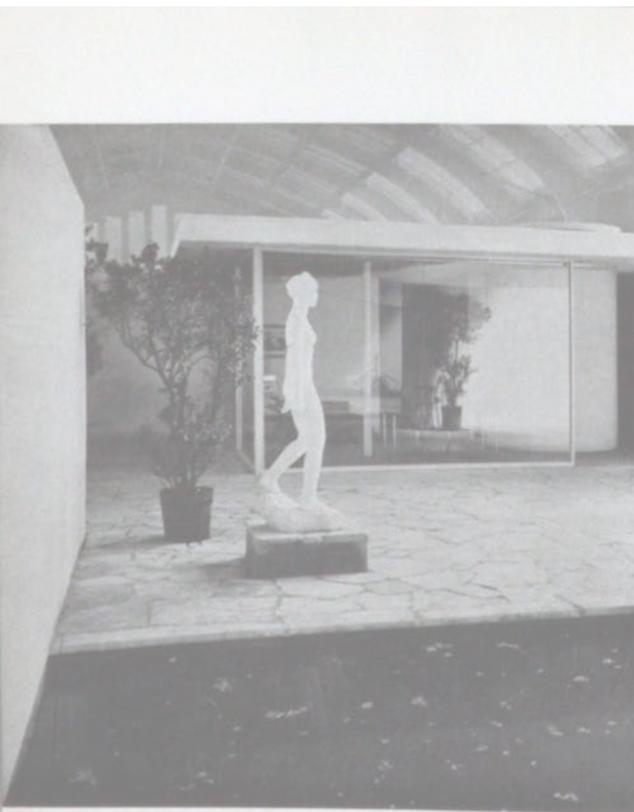
THE PHOTOBOOK: A HISTORY VOLUME 1, 2004, p. 76–77

- 40 Erich Mendelsohn
ERICH MENDELSON \$275
DAS GESAMTSCHAFFEN DES ARCHITEKTEN
[SKIZZEN, ENTWÜRFE, BAUTEN]
Berlin: Rudolf Mosse, 1930.

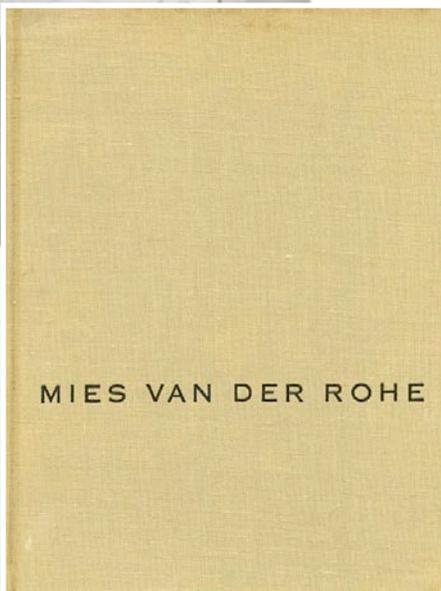
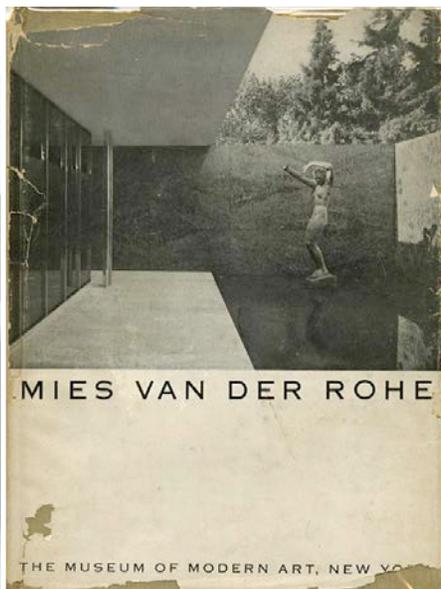
Text in German. Quarto. Tan cloth titled in brown. 252 pp. 402 black and white photos, illustration, diagrams and floor plans. Architectural historians' bookplate to front endpaper. Charming penciled marginalia and underscoring to textblock. Cloth backstrip slightly pulled at lower spine edge and cloth a trifle dusty, but a very good or better copy.

FIRST EDITION. Includes Mendelsohn's essays *Das Problem einer neuen Baukunst* (Berlin, 1919) and *Die Internationale Übereinstimmung des neuen Baugedankens, oder Dynamik und Funktion* (Amsterdam, 1923).





House, Berlin Building Exposition. Enclosed garden



To Karl Schlubach
who understands the
arts and artists
Philip C Johnson

An Inscribed Copy

41 [Mies van der Rohe] Philip Johnson **\$500**
MIES VAN DER ROHE
New York: the Museum of Modern Art, 1947.

Octavo. Photo illustrated dust jacket. Tan cloth stamped in black. 216 pp. 200 black and white plates. INSCRIBED by Johnson. Jacket heavily chipped with loss front and back and vintage tape repairs to perished spine verso. Tips rubbed, but a very good or better copy in a scrappy dust jacket in archival mylar.

FIRST EDITION. Ink inscription to front free endpaper by Philip Johnson: "To Karl Schlubach / who understands the / arts and artists / Philip C. Johnson." To find the details of Karl Schlubach's identity and his relationship to Johnson, we consulted PHILIP JOHNSON: LIFE AND WORK by Franz Schulze and found this passage plucked from the narrative of Johnson's years in the Graduate School of Design (1940–1942) when Johnson was reinventing himself as an architect and trying to scrub his America First past from his vitae:

"While these various relationships were being formed, Philip moved into an apartment at the Hotel Continental, where he kept an English butler. He renewed his friendship with Raphael Demos, now back at Harvard, and pursued affairs with a pair of lovers, Karl Schlubach, a Wall Street broker, and John Wisner, an interior decorator, both of whom he had met in new York before he reentered Harvard. In the course of these two liaisons, Wisner and Schlubach got to know each other, and one day Wisner told Philip, "I hate to say this, but I have met my life." It was Schlubach, or course. There followed "tears, the works—my tears," as Philip later recalled. But Wisner knew his own mind. He and Schlubach became lifelong companions, and Philip, drying his eyes soon enough, found a new partner, a Harvard undergraduate named Ed Boysen, whom he would later have special reason to return to—during the time, soon coming, when the fruits of love were not easily won."

The first English-language monograph devoted to Mies, further enhanced by Johnson's inscription to a colleague from his formative years under Gropius and Breuer at the Harvard Graduate School of Design.

"Mies's European career reached its zenith in the early thirties. In 1930 he was appointed Director of the Bauhaus School at the instigation of the former Director, Walter Gropius; in 1931 he was named a professor at the Prussian Academy of Arts and Sciences. But the following year, because of the local Nazi regime, he was forced to move the Bauhaus from Dessau. It was re-established in Berlin where it existed precariously until he decided to close it in the fall of 1933. With the Nazis hostile to everything he represented, Mies began to look toward the more hospitable climate of America. He left Germany in the summer of 1937, and in 1944 he became an American citizen."

- 42 [Mies van der Rohe] L[udwig Karl]. Hilberseimer **\$250**
Chicago: Paul Theobald and Company, 1956.

Charcoal cloth decorated in gray. Photo illustrated dust jacket. 200 pp. 187 black and white illustrations. Book designed by William Fleming. Architectural historian's bookplates to front endpapers. Edgeworn jacket with chipping to both edges. A very good or better copy in a good dust jacket.

FIRST EDITION. From the first chapter: Mies van der Rohe "is an artist—not a designer, not an inventor of ever-changing forms, but a true master builder. His architecture emerges from the nature of the material and is the embodiment of truth and harmony. Its beauty, to use S. Augustine's words, is the splendor of truth."

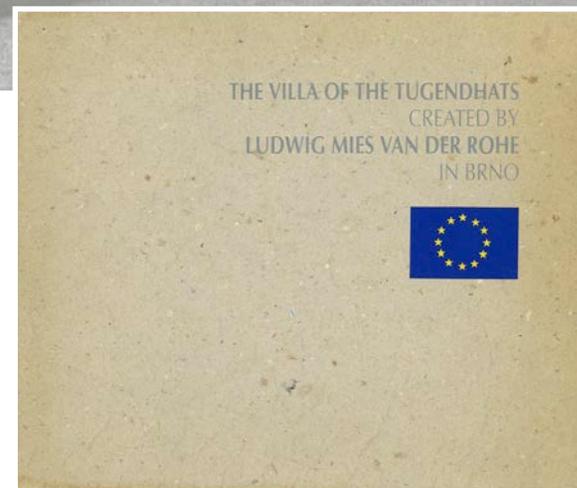
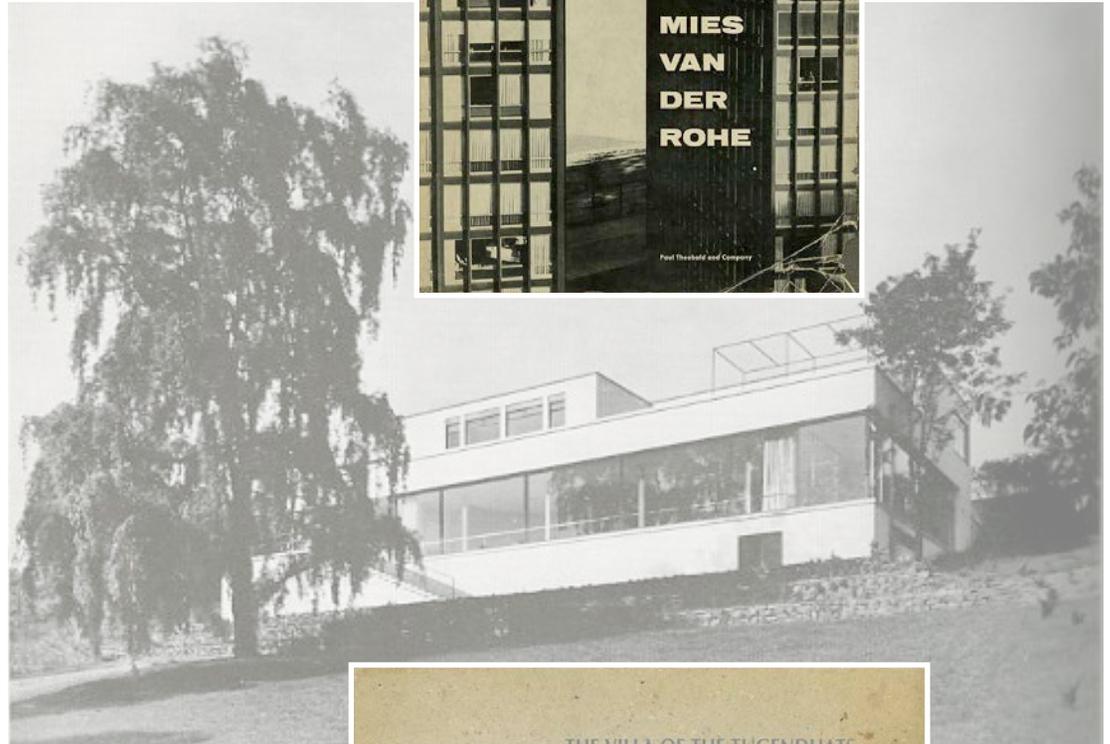
- 43 [Mies van der Rohe] Dusan Riedl, Libor Teplý [Photographer] **\$175**
**THE VILLA OF THE TUGENDHATS
CREATED BY LUDWIG MIES VAN DER ROHE IN BRNO**
Brno: Institute for the Protection of Monuments in Brno
in conjunction with the Brno City Museum, 1995.

Oblong slim quarto. Text in English. Thick glossy photo illustrated wrappers. Publishers screenprinted chipboard slipcase decorated with flag sticker [as issued]. Stainless steel spine. 56 pp. 8 printed vellum leaves. Fully illustrated in color and duotone. Gift inscription to half title page, but a fine copy in a fine example of the Publishers slipcase.

FIRST EDITION [2,000 copies]. Illustrated history of the Modern Classic villa designed by Ludwig Mies van der Rohe. Includes 8 color printed leaves showing the villa floor plans floor by floor, a cross section, schematics for the Barcelona, Tugendhat, Easy, Brno and M. R. Wicker Chairs, the M. R. Low and Circular Dining Tables, and a Glass Buffet. Interesting book design that successfully pays homage to the lavish construction materials specified by Mies in 1928.

"The Tugendhat family left Czechoslovakia for Venezuela in 1938 shortly before The Munich Agreement and never returned. The Gestapo set up flats and offices in the abandoned house during the World War II, when most of the windows were blown out during air raids and the original furniture was eventually all stolen. The villa was used in 1992 for the formal signing that separated the country into the present day Czech Republic and Slovakia, and since 1994 has been open to the public as a museum. Heirs of Fritz and Grete Tugendhat filed for the reinstatement of the villa into their ownership in 2007 on the basis of laws in place regarding works of art confiscated during the Holocaust."

—Jules Gianakos



László Moholy-Nagy
**PARTITURSKIZZE ZU
 EINER MECHANISCHEN EXZENTRIK**

\$500

Munich: Albert Langen Verlag, 1924 [Bauhausbücher 4].

Text in German. 22.25 x 8.25 accordion folded lithograph printed in four colors originally bound into BAUHAUSBÜCHER 4. A fine, fresh example carefully extracted from a first edition of DIE BUHNE IM BAUHAUS.

FIRST EDITION. Moholy's *Sketch for a Score for a Mechanized Eccentric* is a "synthesis of form, motion, sound, light [color], and odor." Originally bound into DIE BUHNE IM BAUHAUS, BAUHAUSBÜCHER 4, Oskar Schlemmer, Farkas Molnar, and László Moholy-Nagy, Walter Gropius [series editors].

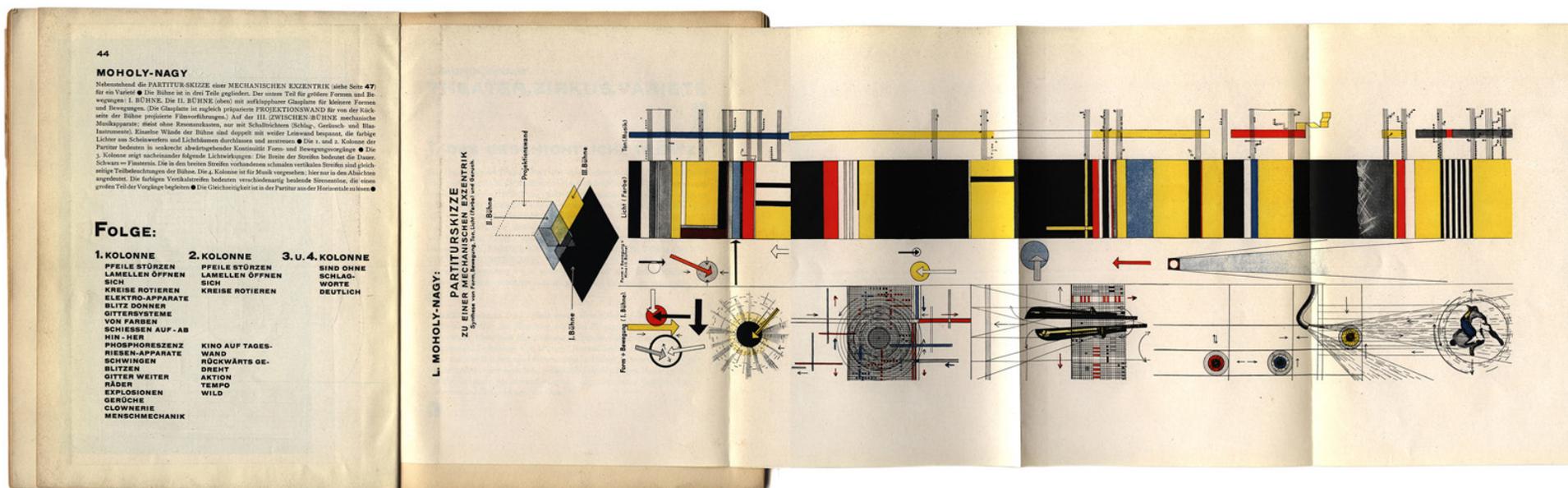
Walter Gropius and László Moholy-Nagy served as Editorial Directors for the 14 titles in the *Bauhausbücher* [Bauhaus Book] series published in Dessau from 1925 to 1929. The series served as an extension of the Bauhaus teaching tradition with volumes by Walter Gropius, Paul Klee, Adolf Meyer, Oskar Schlemmer, László Moholy-Nagy or as anthologies of work produced by a select group of contemporaries such as Piet Mondrian, Theo van Doesburg, J.-J. P. Oud, Kasimir Malevich and Albert Gleizes.

Prior to the 20th century, when artists were called upon to illustrate texts or provide posters for advertising, their function was to provide visual

images that bore no formal relationship to the message. In other words, the illustration was simply a diversion.

More than any other group, the expository, programmatic set of Bauhaus Bücher engineered one of the most consistently remarkable episodes in the history of the art of the book. The 14 volumes (1925–1930) edited by Walter Gropius and László Moholy-Nagy rigorously demonstrated format as a systematic support of content and are discussed in Jan Tschichold's classic and influential *DIE NEUE TYPOGRAPHIE* of 1928. In the Bauhaus Books the precepts and sense of content are palpably clear in the logic and decisions of design and format. Content is not so much conveyed by as in the carefully considered means and methods of presentation. Nowhere is the book more completely accomplished as a mental instrument; form and content virtually assume the operation of a mathematical proposition, arriving at a language in which everything formal belongs to syntax and not to vocabulary.

The Bauhaus Bücher series serve as testaments to the graphic design pioneered at the Bauhaus by Moholy-Nagy and Herbert Bayer. The layout of the pages designed by Moholy-Nagy—bold sans-serif captions floating in white space; compositions composed of arrows, dots and heavy ruled lines—is much more like a movie storyboard or a musical score.



- 45** László Moholy-Nagy
TELEHOR \$1,500
 Brno, Czechoslovakia: Frantisek Kalivoda, 1936.

Quarto. Text in English, French, German and Czech. Wire spiral binding. Thick 4-color printed wrappers. 138 pp. 69 photographs, photoplastics, film clips, paintings and constructions, 9 reproduced in color. Period design and typography by noted Czech Avant-Garde Architect Frantisek Kalivoda. Spine heel and crown lightly worn. Covers faintly worn. The only number of this Czech periodical, and one of the most important Moholy-Nagy publications. A very good or better copy.

FIRST EDITION: Year 1 no 1-2: all published. MEZINARODNI CASOPIS PRO VISUÁLNI KULTURU INTERNATIONALE ZEITSCHRIFT FÜR VISUELLE KULTUR THE INTERNATIONAL REVIEW NEW VISION REVUE INTERNATIONALE POUR LA CULTURE VISUELLE. Includes Moholy's own writings on modern design—and the merging of theory and design.

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

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

—Frantisek Kalivoda, Postscript

- 46** [László Moholy-Nagy] Siegfried Giedion
L. MOHOLY-NAGY \$250
 London: London Gallery, Ltd. 1936.

Slim 12mo. Perfect bound and stitched printed wrappers. 37 pp. 11 black and white plates. Catalog of 43 items. Siegfried Giedion's Telehor essay. Wrappers soiled with spine wear and etching to rear panel. A very good copy.

ORIGINAL EDITION. Exhibition catalog of the "First Exhibition in England of L. Moholy-Nagy, December 31st–January 27th, 1937." Siegfried Giedion's essay from TELEHOR reprinted as introductory essay.



17 L. moholy-nagy, 1933

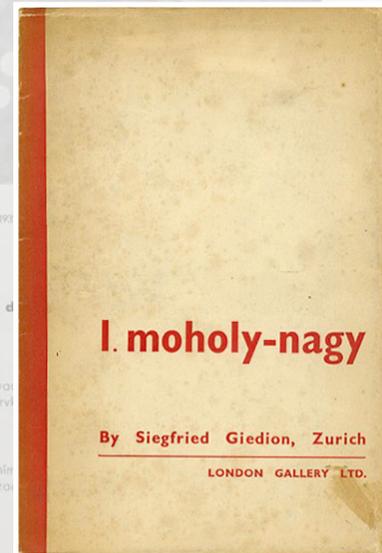
L. moholy-nagy:
 fotografie, objektivní forma vidění naší doby

nový nástroj vidění

ve fotografii máme neobyčejný nástroj zobrazování
 obrů—něco zásadně nového. Její specifické prvky

absolutní svěbytnost fotografie

fotogram, světelná tvorba bez kamery, je vlastním
 grafického procesu, jež nám dopřává, abychom za-
 68





- 47 **László Moholy-Nagy**
BILL OF FARE **\$350**
 London: Lund Humphries, February 1937.

A4. Single sheet of Flake White Parchment printed in three-color offset. A fine example.

ORIGINAL EDITION. Trocadero Restaurant menu cover for the Walter Gropius farewell dinner held on March 9th, 1937 hosted by Dr. Julian Huxley. The progressive design community attended in full force to bid farewell to Gropius, with the guest list including Noel Carrington, Serge Chermayeff, Wells Coates, Geoffrey Faber, E. Maxwell Fry, Siegfried Giedion, John Gloag, V. H. Goldsmith, Ashley Havinden, R. S. Lambert, Henry Moore, László Moholy-Nagy, Christopher Nicholson, Nicholas Pevsner, J. Craven [Jack] Pritchard, Herbert Read, Arthur Upham Pope, J. M. Richards, Gordon Russell, P. Morton Shand, and H. G. Wells, among others.

- 48 **László Moholy-Nagy [Director]**
SCHOOL OF DESIGN IN CHICAGO **\$1,500**
 Chicago: School of Design, [1940].

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 thumbed 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 László Moholy-Nagy's Directorship 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 of the catalog is a visual tour-de-force featuring photography, photograms, drawings, photocollage and industrial design product shots carefully assembled and dynamically presented in large format 2-page spreads that fully displayed the influences of European Avant-Garde design.

In 1937 former Bauhaus Master László 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.

- 49 [László Moholy-Nagy] Institute of Design
**PAINTINGS, SCULPTURES, PHOTOGRAMS
 AND PHOTOGRAPHS BY L. MOHOLY-NAGY,
 INSTITUTE OF DESIGN, CHICAGO** \$250
 [Chicago: Institute of Design, 1946].

Slim quarto. Thick printed stapled wrappers with overlapping rear flap. 16 pp. 14 halftone reproductions. 2 line art illustrations. Period correct design and typography. Fragile rear flap splitting. Wrappers lightly worn, soiled and edgeworn. Interior lightly handled and thumbed. A very good copy of a rare catalog.

ORIGINAL EDITION. With texts from TELEHOR by Giedion and Kalivoda and VISION IN MOTION [in preparation] by Moholy-Nagy.

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

Quarto. Oatmeal cloth embossed and stamped in brown. Photo illustrated dust jacket. 376 pp. 440 illustrations, 11 in color. Book design and typography by the author. The heavy red ink coverage on the dust jacket shows a trace of offsetting and the jacket is faintly worn along lower edge, including a tiny chip to front panel. An uncirculated copy from Publisher's stock. A fine hard-cover book in a nearly fine dust jacket. Rare thus.

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

From the book: "Of all the artists who have received world-wide recognition none is more versatile than Moholy-Nagy; and none is better qualified to write this blue-print of education through art."

- 51 [Sibyl Moholy-Nagy] John Entenza [Editor]
ARTS AND ARCHITECTURE \$50
 Los Angeles: John D. Entenza, Volume 68, No. 3, March 1951.

Slim quarto. Stapled printed wrappers. 46 pp. Illustrated text and articles. Wrappers worn and rubbed with mailing label to front panel. Cover by Charles Kratka [of the Eames Office]. A very good copy.

ORIGINAL EDITION. Features *Idea And Pure Form* by Sibyl Moholy-Nagy; *Three Artists: French, American, English: Ossip Zadkine, Jesse Reichek and Ashley Havinden*; *A Theatre* by Eugene Weston III; *Good Design and the Tract House* by Anshen & Allen; *Houses* by Gene Loose, Kipp Stewart, Craig Ellwood, and Thornton Abell; and *Products of the West*.



- 54 [J.-J. P. Oud] Henry-Russell Hitchcock, Jr.
J-J. P. OUD \$400
 Paris: Editions Cahiers d'Art, 1931
 [LES MAÎTRES DE L'ARCHITECTURE D'AUJOUR'HUI, Vol. 2].

Text in French. Quarto. Perfect bound thick printed wrappers. [6] pp. text, photo portrait, and 45 pages of photo heliotype plates. Architectural historians' bookplate to front endpaper. Wrappers lightly edgeworn. Binding glue loosened—easily re-glued, with signatures still secure in textblock. A nearly fine copy.

FIRST EDITION [Les Cahiers d'Architecture Contemporaine Vol. II]. Short introductory text followed by a full-page portrait and 44 pages of beautiful heliotypes of Oud's projects between 1915 and 1930.

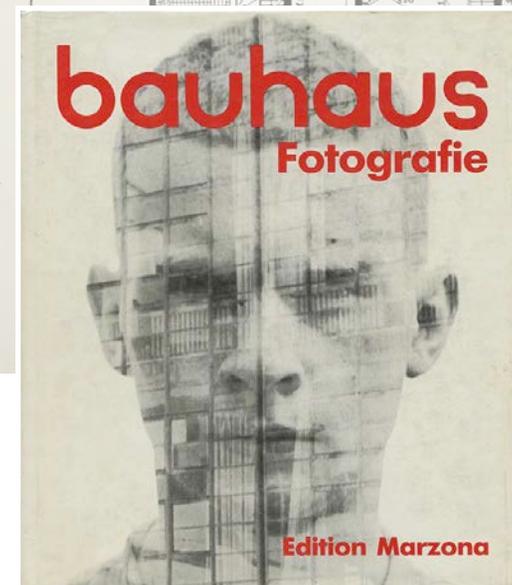
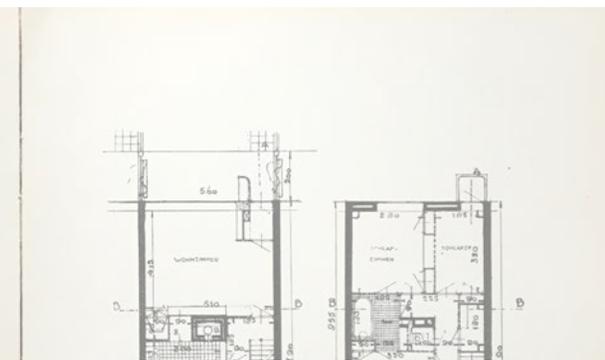
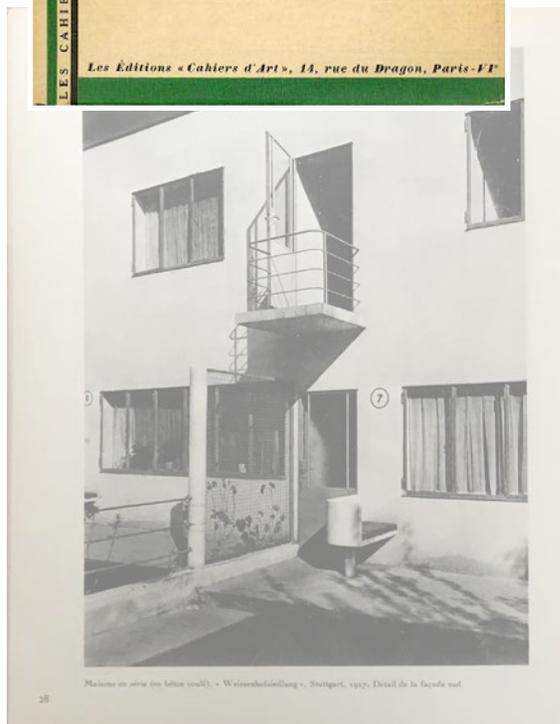
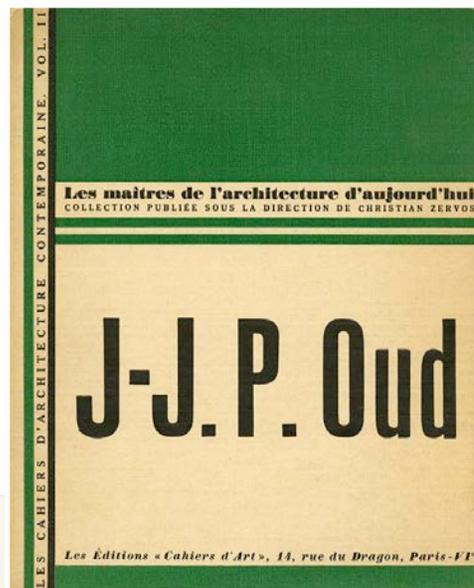
Important overview of the work of architect **Jacobus Johannes Pieter Oud** [1880–1963], probably the foremost Dutch representative of modern functionalism.

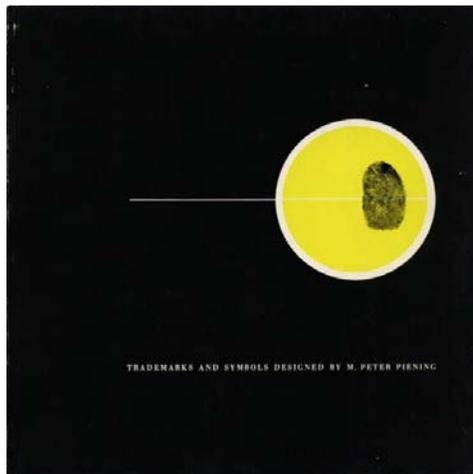
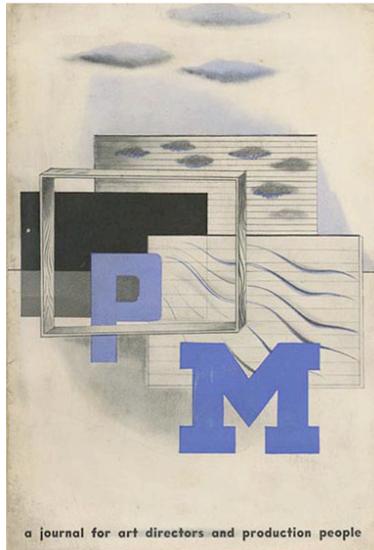
In America Oud is perhaps best known for being lauded and adopted by the mainstream Modernist movement, then summarily kicked out on stylistic grounds. As of 1932, he was considered one of the four greatest modern architects (along with Ludwig Mies van der Rohe, Walter Gropius and Le Corbusier), and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

- 55 [Photography] Roswitha Fricke [Editor], Egidio Marzona [Designer]
BAUHAUS FOTOGRAFIE \$125
 Dusseldorf: Edition Marzona, 1982.

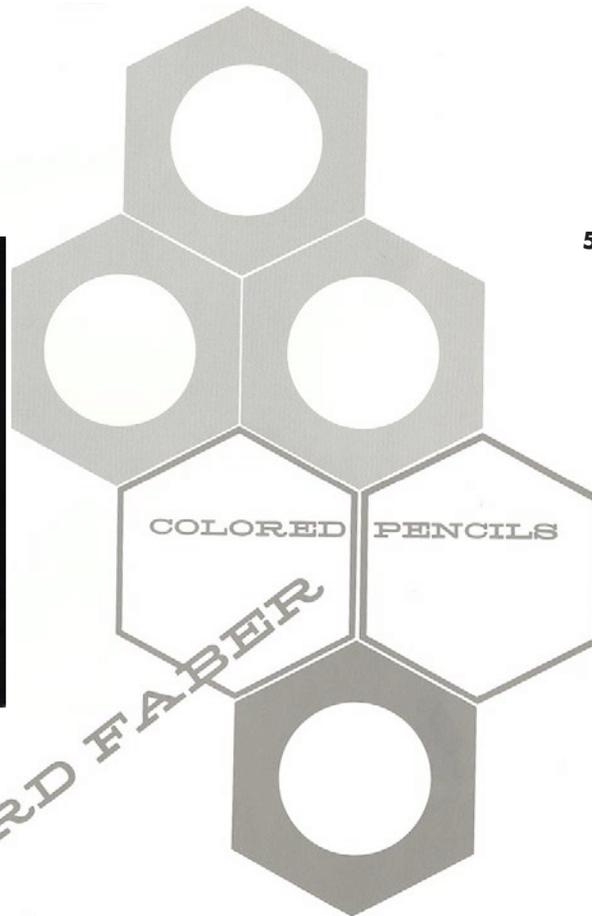
Text in German. Quarto. Gray cloth stamped in red. Photographically printed dust jacket. 320 pp. 379 black and white photo illustrations. Close inspection reveals a trace of wear overall: a well-preserved example. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. A comprehensive look at the photography of the Bauhaus, with essays on Photography by Walter Peterhans, Moholy-Nagy, Vordemberge-Gildewart, Renger-Patzsch, Kallai, Fritz Kuhr, Willi Baummeister, Adolf Behne, Max Burchartz, Will Grohmann, & Ludwig Kassak. Also includes an exhibition list, example of Bauhaus lesson plan, and a section on photography and typography.





TRADEMARKS AND SYMBOLS DESIGNED BY M. PETER PIENING



- 56 **PM** [M. Peter Piening] Robert L. Leslie and Percy Seitlin [Editors] **\$250**
 An Intimate Journal For Art Directors,
 Production Managers, and their Associates
 New York: The Composing Room/P.M. Publishing Co.,
 Volume 4, No. 7: June–July 1938.

Slim 12mo. Perfect bound and sewn letterpressed wrappers. 76 pp. Illustrated articles and advertisements. Cover is 2-color original design by Bauhaus student M. Peter Piening. Wrappers lightly soiled, but a nearly fine copy.

ORIGINAL EDITION. Includes *The Bauhaus Tradition and the New Typography* by Ladislav Sandusky, the first English-language account of the Bauhaus Typographic philosophy. Lester Beall designed the 34-page, 2-color insert that has become one of the standard bibliographic references for the cross-pollination of European and American avant-garde typography.

- 57 **TRADEMARKS AND SYMBOLS** [M. Peter Piening] William Pearson Tolley [preface] and Laurence Schmeckbier [introduction] **\$225**
DESIGNED BY M. PETER PIENING
 Syracuse, NY: Syracuse University, 1964.

Square quarto. Thick printed perfect bound wrappers. Side-stitched textblock. 68 pp. 72 illustrations, some with spot color. Wrappers lightly rubbed and edgeworn. Interior unmarked and clean. Out-of-print. A nearly fine copy.

FIRST EDITION. Sadly the only monograph devoted to M. Pieter Piening: "Since 1934 he has created more than sixty established trademarks and symbols of international rank. Many of them have become an integral part of our daily visual experience, including Ballantine, Lincoln Zephyr, the National Housing Center and Syracuse University. He was likewise responsible for the design program and format of *Life* and later *Fortune* magazines during the dramatic years 1937–1945."

M. Peter Piening (German, 1908–1977) studied design at the Bauhaus in Dessau, Germany between 1926 and 1928 with Joseph Albers, Paul Klee and Mies van der Rohe. After receiving his master's degree from the Bauhaus in 1929, Piening enrolled at the University of Berlin and obtained his PhD in philosophy in 1931.

In 1934 he moved to the United States to work in Condé-Nast's New York City office. For the next two decades, Piening worked for many important advertising agencies and magazine publishers. As art director for *Life* in the 1930s and for *Fortune* in the 1940s, Piening completely redesigned the layout of each magazine. He also redesigned the layouts for thirty-four other major American magazines, including *Town & Country* and *Cosmopolitan*.

58 [CLARA PORSET] Gerardo Estrada [introduction] and Oscar Salinas Flores, Ana Elena Mallet and Alejandro Hernández Gálvez [essays] **INVENTANDO UN MÉXICO MODERNO: EL DISEÑO DE CLARA PORSET** **CLARA PORSET'S DESIGN: CREATING A MODERN MEXICO** \$550

Mexico City: Franz Mayer Museum, 2006.

Text in Spanish and English. Square quarto. Photo illustrated paper covered limp and yapped boards. Printed endpapers. 192 pp. 150 color and black and white illustrations. Interior unmarked and very clean. Out-of-print. Yapped edges faintly shelf-worn, but a nearly fine copy of this rare catalog.

FIRST EDITION [limited to 2,000 copies].

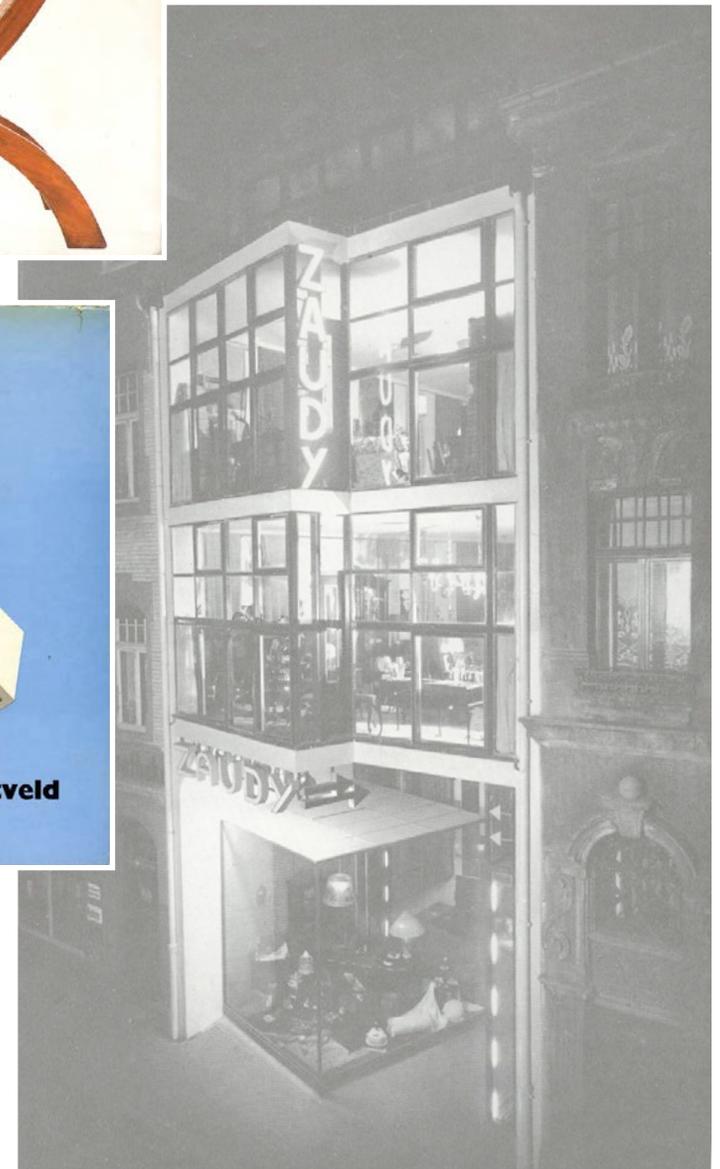
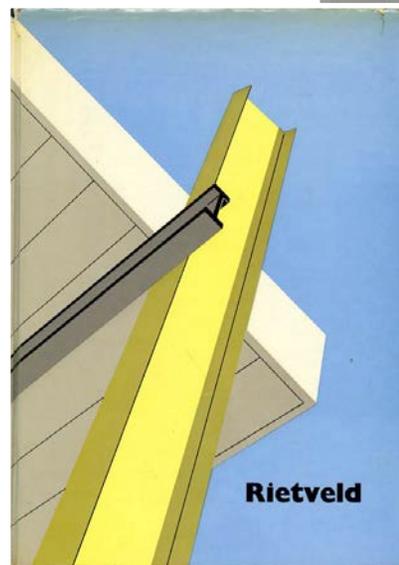
Cuban-born furniture and interior designer **Clara Porset** (1895–1981) is best known for modern designs inspired by the local traditions of Mexico, her adopted homeland. “Porset was educated in New York at Columbia University’s School of Fine Arts, as well as in Paris, where she studied with the architect Henri Rapin and attended classes at the Ecole des Beaux Arts, the Sorbonne, and the Louvre. She traveled widely in Europe, and, in 1934, spent a formative summer at Black Mountain College in North Carolina. Here, she took a course taught by Josef Albers (modeled closely upon the course he had taught at the Bauhaus school). Porset would maintain a lifelong friendship with Albers and his wife, Anni, and would remain indebted to the tenets of the Bauhaus throughout her career.

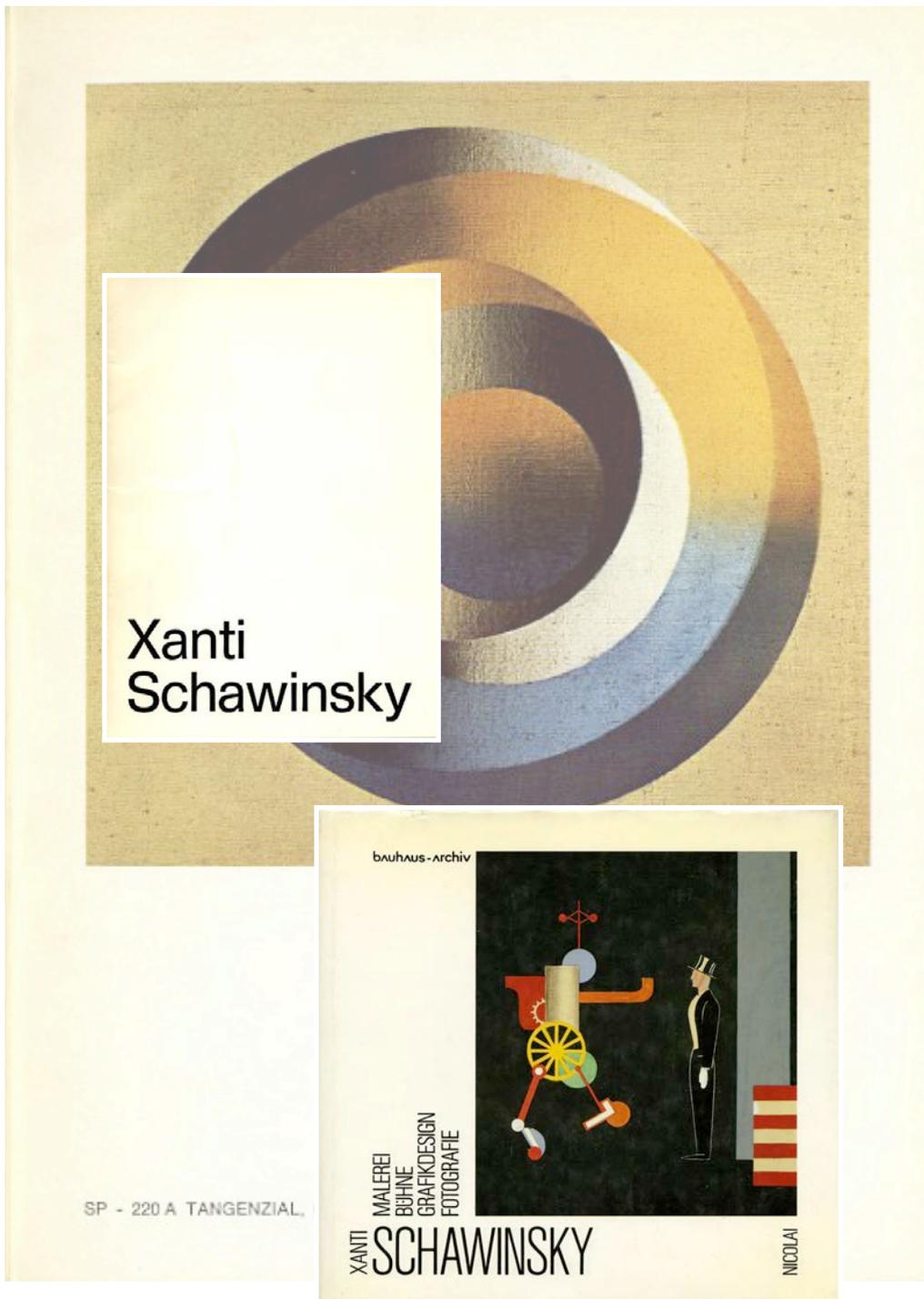
59 [Gerrit Rietveld] Theodore M. Brown **THE WORK OF G. RIETVELD ARCHITECT** \$450
Utrecht: A. W. Bruna & Zoon, 1958

Text in English. Quarto. Black fabricoid titled in white. Printed dust jacket. Red endpapers. 198 pp. 200 black and white illustrations. 2 color plates. The Rietveld-designed jacket lightly worn along top edge. A fine copy in a nearly fine dust jacket.

FIRST EDITION. The first comprehensive examination of Rietveld’s approach to architecture, interior, industrial and furniture design and the cultural and historical context for such designs.

Gerrit Thomas Rietveld (1888–1964) seems possessed of two personalities, each so distinct that one might take his work to be that of more than one artist. The first personality is that seen in the craftsman cabinet-maker working in a primordial idiom, re-inventing chairs and other furniture as if no one had ever built them before him and following a structural code all of his own; the second is that of the architect working with elegant formulas, determined to drive home the rationalist and neoplastic message in the context of European architecture.





[Xanti Schawinsky] Franco Solmi [preface]
and Enrico Brenna [introduction]

60

XANTI SCHAWINSKY

\$150

Milan: Galleria Blu, 1975.

Text in Italian. Slim quarto. Glossy printed stapled wrappers. 24 pp. 4 color images. 24 black and white images. Minor shelf wear including slight creasing to both the front and back covers, but a nearly fine copy.

ORIGINAL EDITION. Printed in conjunction with an exhibition of the same name: Galleria Blu, Milan (May–June 1975). Includes a timeline, exhibition history, and a catalog of the pieces in the exhibition, which date from 1968–1975.

Alexander “Xanti” Schawinsky (1904, Basel–1979, Locarno) is usually known either for the activities of his early career, as a young ‘enfant terrible’ of Bauhaus theatre, or for the work he produced at its close as a respected and mature abstract artist. However these two perspectives ignore his tremendous versatility, and the important role he had to play in bringing Modernist ideas to different parts of the inter-war world.

In 1924 he enrolled at the Bauhaus, and became involved in the school’s vibrant theatrical scene, also focusing on photography and painting. From the mid 1920s Schawinsky undertook wide range of professional commissions, working as a stage designer, a municipal studio director and a freelance designer. He also returned to the Bauhaus to teach.

In 1933 Germany’s growing intolerance forced him to move to Milan, where he spent several years producing commercial graphic design in association with Studio Boggeri. An invitation to join the progressive Black Mountain College brought him to the USA in 1936. He spent two years at Black Mountain introducing Bauhaus ideas to his American students, before moving to New York to take up freelance design and pursue painting.

Peter Hahn [foreword]

61

XANTI SCHAWINSKY

\$75

MALEREI, BUHNE, GRAFIKDESIGN, FOTOGRAFIE

Berlin: Bauhaus Archiv, 1986.

Text in German. Square quarto. White paper covered boards titled in black. Photo illustrated dust jacket. 221 pp. 206 color and black and white plates. Black and white text illustrations. Glossy white jacket slightly dulled, but a nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Lavish catalog for the exhibition at the Bauhaus Archiv from March 22 to May 19, 1986. The most inclusive work on the enigmatic Xanti yet published. Essential.

62 Bruno Taut
MODERN ARCHITECTURE \$450

London: The Studio Limited, [1929].

Quarto. Embossed black Publishers cloth decorated in gilt. Dust jacket front panel face-trimmed and expertly attached to front free endpaper. 212 pp. Black and white photographs. Black cloth lightly rubbed along lower fore edge. Architectural historian's bookplate to front endpaper. Front hinge starting. Scholarly penciled marginalia throughout textblock. A couple of signatures slightly pulled, but a nearly very good copy.

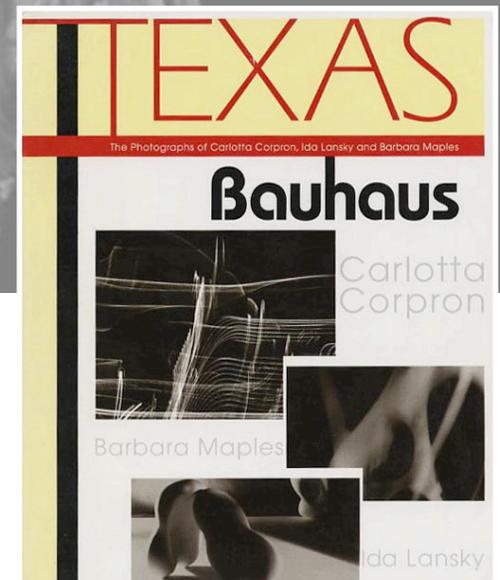
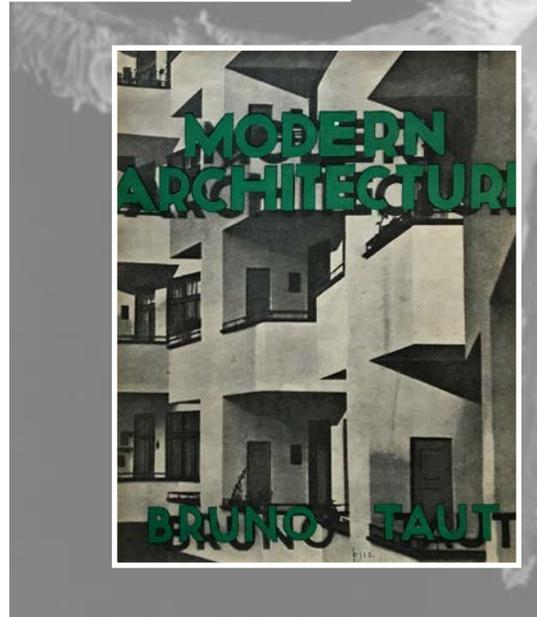
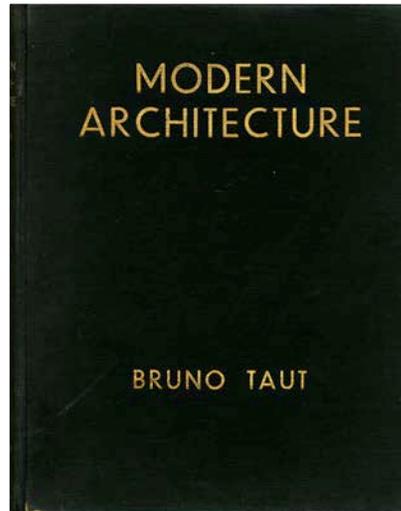
FIRST ENGLISH-LANGUAGE EDITION. Fully illustrated with black and white photographs of industrial buildings, offices, shops, restaurants, apartment buildings, halls, theatres, stadiums, schools, religious buildings as well as many other types of houses. Each photograph annotated with the name of the building and architect and the year it was built. The English edition of Taut's important work on the "new movement."

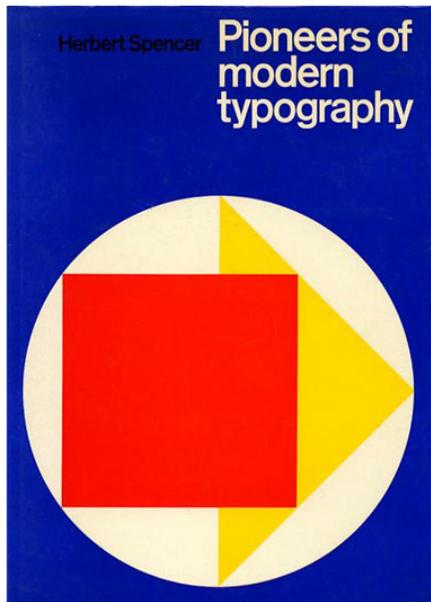
The German architect **Bruno Taut** (1880–1938) gained recognition as a leader of the 'New Objective' architecture. His best-known single building is the Glass Pavilion at the Cologne Werkbund Exhibition (1914). Taut's left-leaning politics often caused him problems—limiting his opportunities before WWI and forcing him flee to Switzerland and Japan (he wrote three influential books on Japanese culture and architecture). His politics, the influence of the garden movement, and the Deutscher Werkbund resulted in a belief that architecture is a universal art, not for the elite only.

63 [Texas] Christian John Gerstheimer [Curator]
**TEXAS BAUHAUS: THE PHOTOGRAPHS OF
CARLOTTA CORPRON | BARBARA MAPLES | IDA LANSKY** \$75
El Paso, TX: El Paso Museum of Art, 2006.

Slim quarto. Photo illustrated thick wrappers. 56 pp. 32 black and white plates. 5 text illustrations. Biographies, exhibitions and bibliographies. Interior unmarked and very clean. Out-of-print. Trace of shelf wear, otherwise a fine, fresh copy. Rare.

FIRST EDITION. Published in conjunction with an exhibition of the same name: El Paso Museum of Art, El Paso, Texas (January 29–May 7, 2006). TEXAS BAUHAUS recognizes the significance of the work of seminal photographers Carlotta Corpron, Ida Lansky and Barbara Maples. Their photographs exemplify the modernist aesthetic philosophies perpetuated by the Bauhaus. First Corpron, then through her mentorship, Lansky and Maples were influenced specifically by László Moholy-Nagy, the Hungarian Constructivist artist and influential instructor at the original Bauhaus and founder of the Institute of Design in Chicago, and György Kepes, Moholy-Nagy's assistant, when they taught in Denton, Texas in 1942 and 1944."





- 64 [Typography] Herbert Spencer **PIONEERS OF MODERN TYPOGRAPHY** \$350
London: Lund Humphries, 1969.

Tall octavo. Yellow cloth stamped in red. Printed dust jacket. Multi-colored endpapers. 160 pp. 161 color and black and white reproductions printed on a variety of paper stocks. Laminated dust jacket faintly edgeworn with a scratch to rear panel. Book looks and feels unread. Laid in TLS on Lund Humphries letterhead with stapled Publishers slip. The nicest copy we have handled—a fine copy in a fine dust jacket. Rare thus.

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

Illustrated chapters with biographical information on El Lissitzky, Theo van Doesburg, Kurt Schwitters, H. N. Werkman, Piet Zwart, Paul Schuitema, Alexander Rodchenko, László Moholy-Nagy, Herbert Bayer, and Jan Tschichold.

Also includes work samples from Guillame Apollinaire, Max Bill, Alvin Langdon Coburn, Henryk Berlewi, Lewis Carroll, Walter Dexel, Lionel Feininger, Raoul Hausmann, John Heartfield, Hannah Hoch, Vilmos Huszar, Iliasz, Johannes Itten, Oscar Jespers, Lajos Kassak, Senkin Klutisis, Fernand Leger, Wyndham Lewis, F. T. Marinetti, Christian Morgenstern, Paul van Ostaijen, Jozef Peeters, Enrico Prampolini, Man Ray, Peter Rohl, Pietro Saga, Christian Schad, Joost Schmidt, Ardengo Soffici, Kate Steinitz, Wladyslaw Strzeminski, Ladislav Sutnar, Mieczyslaw Szczuka, Karel Tiege, Lucio Venna, and Teresa Zarnower.

- 65 [Typography] Kees Broos, Wim Crowel [Designer] **MONDRIAAN, 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 [November 12, 1994–January 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.

the american advertising guild announces a sixteen weeks
course in DESIGN TECHNIQUES by



herbert bayer

The Bauhaus principles of layout, typography and design will be the basis for this course. Studies in the use of texture, value and color will be developed and the design problems of montage, including three-dimensional perspective, proportion, contrast and movement will be worked out.

Herbert Bayer has an international reputation as an advertising artist. He taught advertising, layout and typography at the Bauhaus in Dessau and was director of exhibition planning at the Dorland Studio in Berlin. He is best known in this country for his construction of the Bauhaus Exposition at the Museum of Modern Art.

The American Advertising Guild is proud to be able to offer advertising people this second opportunity to study under Herbert Bayer. His course last spring was taken by layout men, freelance artists and art directors and attracted wide attention. This fall's course will be even more complete with the addition of the Saturday afternoon workshop periods.

Class periods on Wednesday evenings from 8 to 10. Workshop periods on Saturday afternoons from 2:30 to 4:30. Fee for complete course \$15 to members, \$25 to non-members. First session Wednesday evening, November 6. Enrollment will be limited to forty. Applications accepted in the order received. Register in person or by mail.

american advertising guild

31 EAST 27th STREET—NEW YORK CITY

TERMS OF SALE

All items are offered subject to prior sale. All items are as described, but are considered to be sent subject to approval unless otherwise noted. Notice of return must be given within ten days of receipt unless specific arrangements are made prior to shipment. Returns must be made conscientiously and expeditiously.

Postage and insurance are extra and billed at the discretion of MODERNISM101 unless otherwise instructed. No books will be sent overseas without tracking information.

The usual courtesy discount is extended to bonafide booksellers who offer reciprocal opportunities from their catalogs or stock. There are no library or institutional discounts.

We accept payment via all major credit cards through Paypal.

Institutional billing requirements may be accommodated upon request.

Foreign accounts may remit via wire transfer to our bank account in US Dollars. Wire transfer details available on request.

Terms are net 30 days.

Titles link directly to our website for purchase. E-mail orders or inquiries to molly@modernism101.com

Items in this catalog are available for inspection via appointment at our office in Shreveport. We are secretly open to the public and welcome visitors with prior notification.

We are always interested in purchasing single items, collections and libraries and welcome all inquiries.

randall ross + mary mcombs

WWW.MODERNISM101.COM

modernism101 rare design books
4830 Line Avenue, No. 203
Shreveport, LA 71106 USA

The Design Capitol of the Ark-La-Tex