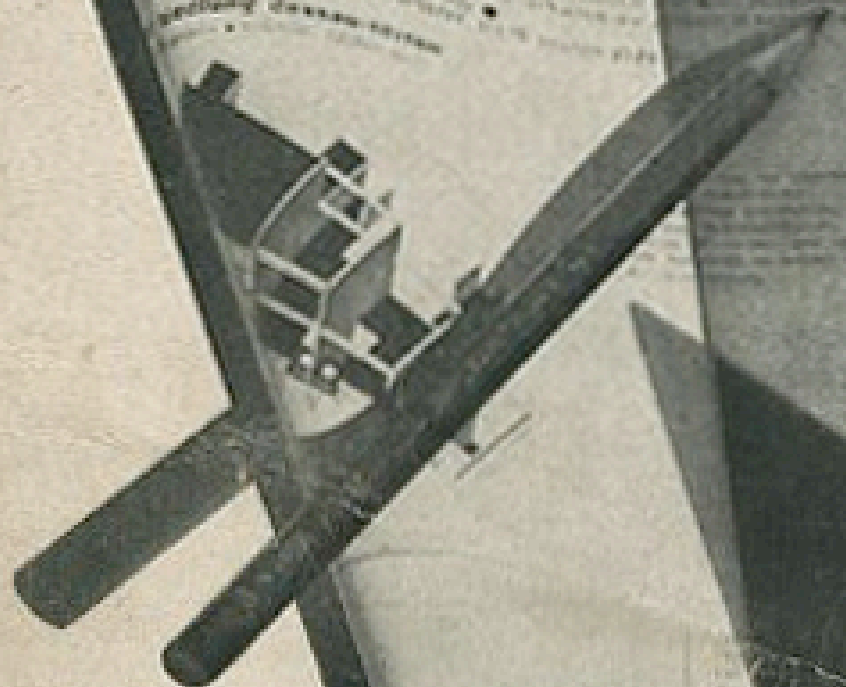


# bauhaus

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**modernism101 rare design books**

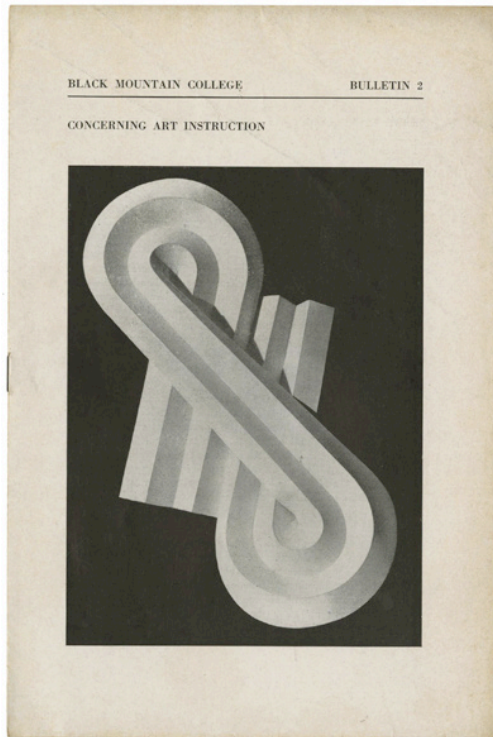
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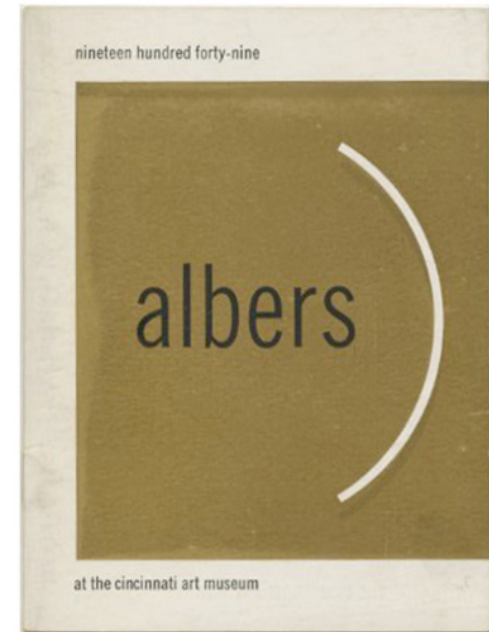




- 1 Josef Albers  
**BLACK MOUNTAIN COLLEGE BULLETIN 2** \$600  
Black Mountain, NC: Black Mountain College, 1944.

*Slim quarto. Stapled self wrappers. 8 pp. Revised text from 1934 essay "Concerning Art Instruction" illustrated with a study from the Werklehre class Plastic construction in paper. Edges spotted and fold lightly worn. A very good copy of a rare document.*

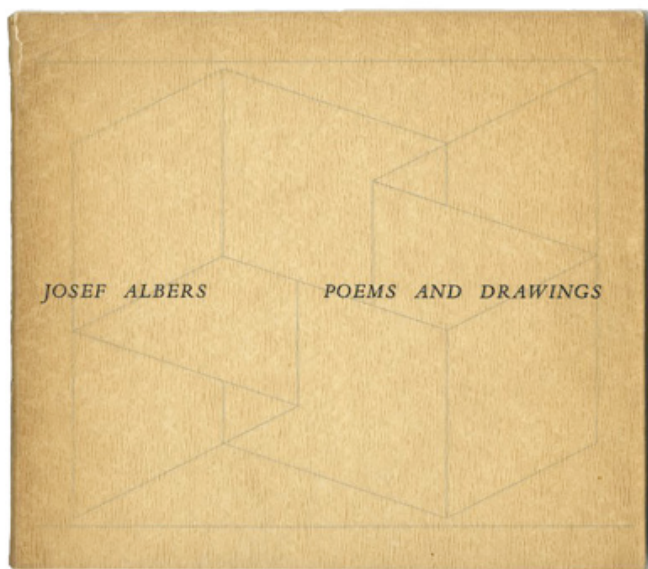
**SECOND PRINTING WITH REVISED TEXT AND PHOTOGRAPHIC COVER.** Bulletin presenting Josef Albers' essay "Concerning Art Instruction," where he presents an approach to learning color systems which does not follow a rational epistemological path but an immediate ethical and aesthetic relation.



- 2 Noel Martin [Designer]  
**JOSEF ALBERS** \$100  
Cincinnati, OH: The Cincinnati Art Museum, 1949.

*16mo. Glossy printed stapled wrappers. [20] pp. 10 black and white illustrations. Checklist of 27 items. Glossy wrappers lightly rubbed, but a very good or better copy.*

**ORIGINAL EDITION.** Catalog for the exhibition at the Cincinnati Art Museum from October 27 to November 22, 1949. The exhibition then traveled to the Virginia Museum of Fine Arts, in December 1949.



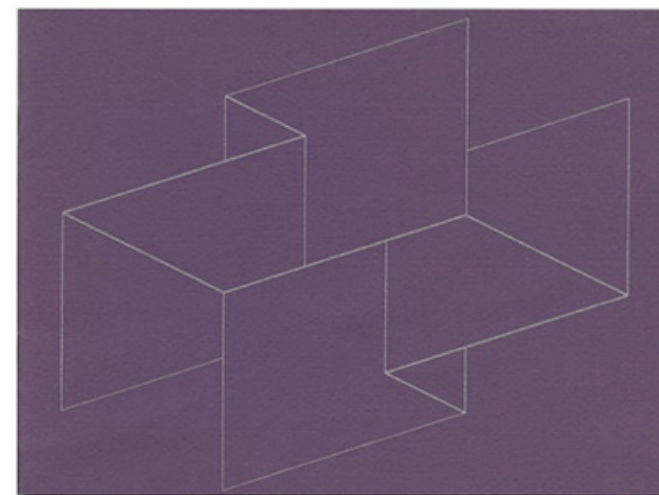
3 **JOSEF ALBERS** **POEMS AND DRAWINGS** **\$750**

New Haven: The Ready-made Press, 1958.

*Text in English & German. Oblong quarto. Thick printed wrappers. Printed textured vellum sleeve. [68] pp. 17 poems and 22 plates. Book designed and sequenced by Norman Ives. Sleeve darkened at spine with a closed tear at spine crown and a couple of tiny nicks to edges. One page lightly creased due to a binding error. A very good or better copy.*

**FIRST EDITION [limited to 500 copies].** The artist's first authorized poetry collection (most of which unpublished), accompanied by drawings he personally selected, in their first group reproduction; design and sequenced by Norman Ives.

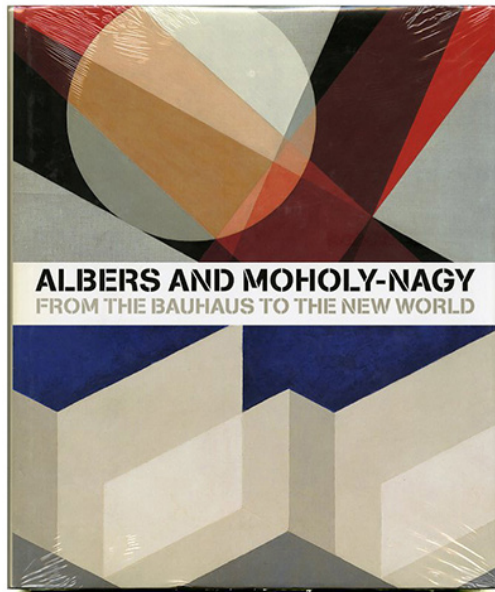
In **POEMS AND DRAWINGS** Josef Albers attempted to penetrate the meaning of art and life by the simplest, most disciplined means. This project was extremely important to Albers, who used its format to create complementary forms in both word and line that appear deceptively simple until they begin to disclose the author's insights into nature, art, and life. Conceived as a kind of artist's book, the publication features 22 of Albers' refined line drawings alongside the same number of his original poems—each appearing in both English and German.



4 **NOEL MARTIN [Designer]** **JOSEF ALBERS** **\$100**  
Cincinnati, OH: The Contemporary Arts Center of Cincinnati, 1965.

*Slim oblong quarto. Printed stapled wrappers. 16 pp. 9 black and white illustrations. Wrappers lightly handled, but a very good or better copy.*

**ORIGINAL EDITION.** Catalog with 16 pages and nine black and white illustrations for "an exhibition organized by The Contemporary Arts Center of Cincinnati through the courtesy of the artist and the Sidney Janis Gallery, New York, circulated to cities throughout the United States, 1965–1966."



- 5 Achim Borchardt-Hume [Editor]  
**ALBERS AND MOHOLY-NAGY:  
 FROM THE BAUHAUS TO THE NEW WORLD** \$50  
 New Haven, CT: Yale University Press, 2006.

*Quarto. Blue fabricoid stamped in gilt. 192 pp. 170 color and 20 black and white illustrations. As new copy in Publishers shrinkwrap.*

**FIRST EDITION.** Published in conjunction with an exhibition of the same name: Tate Modern, London [March 9–June 4, 2006]. Includes contributions by Hal Foster, Hattula Moholy-Nagy, Terence A. Senter, Nicholas Fox Weber and Michael White.

From the publisher: "Beginning in the 1930s, Albers and Moholy-Nagy each developed a rigorously abstract language that condensed art to its visual fundamentals: line, color, texture, light, and form. This language experienced a creative explosion during their Bauhaus years, when both artists moved freely between media and disciplines. Essays by leading scholars follow the artists' separate paths through to their emigration to the United States, where each continued to push tirelessly the conventions of artistic practice—Albers at Black Mountain College in North Carolina and then at Yale University, and Moholy-Nagy in Chicago at the New Bauhaus School and the Institute of Design."

- 6 [Albers] Philip Steadman, Mike Weaver & Stephen Bann [Editors]  
**FORM NO. 4** \$250  
**April 15, 1967**  
 Cambridge: Philip Steadman, 1967.

*Slim square quarto. Stapled wrappers. 32 pp. 32 black and white illustrations. Functional graphic design throughout by Philip Steadman. Wrappers lightly soiled and curled at fore edge. A couple of random spots throughout, but a nearly very good copy.*

**ORIGINAL EDITION.** Short lived British avant-garde periodical published in ten issues from Summer 1966 to Autumn 1968. "I think we had the idea that Form would be a mixture of contemporary art and the avant-garde of the prewar period. We were trying to bring those two together in some way. In particular, we wanted to set Kinetic Art in the context of the avant-garde of the 1930s," according to Editor and Designer Philip Steadman.

Includes *Black Mountain College: The Founding of the College* by Lewis Shelley; *The Hochschule at Ulm* by Josef Albers; *Albers' 'Graphic Tectonics,'* by Irving Finkelstein, and more.



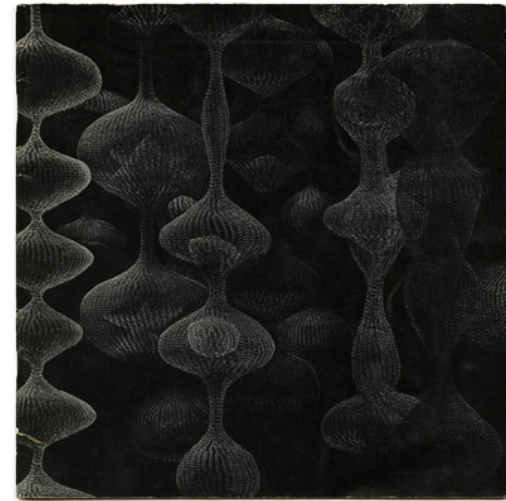
7 [Archipenko] Katharine Kuh Gallery  
**"MÂ" BY A. ARCHIPENKO**  
 Chicago, IL.: Katharine Kuh Gallery, 1938.

**\$250**

*Thick offset litho postcard printed recto and verso. Hand addressed to Highland Park, IL with a 1-cent stamp and a January 29, 1938 postage cancellation. A very good example.*

"The credit for the first conscious use of concaves in sculpture—to replace saliences—is due to Archipenko . . . His attempt leads the observer, by its evident deviation from the customary naturalistic treatment, to a realization of the elementary possibilities of the positive–negative relations."

—László Moholy-Nagy, 1932



8 [Asawa] Gerald Nordland [Curator]  
**RUTH ASAWA: A RETROSPECTIVE VIEW**  
 San Francisco: San Francisco Museum of Art, 1973.

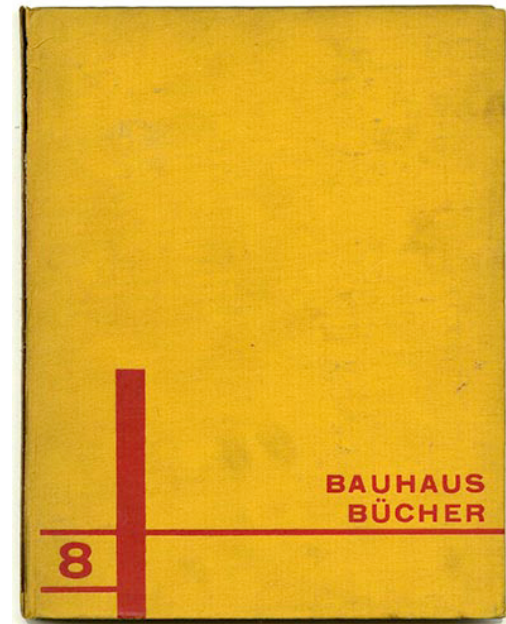
**\$500**

*Slim quarto. Thick printed wrappers. 28 pp. 26 black and white images. Wrappers bright and clean with trivial spine wear. A nearly fine copy of a scarce catalog.*

**FIRST EDITION.** Exhibition catalog organized by the San Francisco Museum of Art, June 29–August 19, 1973 that then traveled to the California Institute of Technology, October 5–November 12, 1973.

"I was interested in it because of the economy of a line, making something in space, enclosing it without blocking it out. It's still transparent. I realized that if I was going to make these forms, which interlock and interweave, it can only be done with a line because a line can go anywhere."

—Ruth Asawa



- 9 **DIE BÜHNE IM BAUHAUS** \$750  
 [Bauhausbücher] Oskar Schlemmer, László Moholy-Nagy, Farkas Molnár  
 Munich: Albert Langen Verlag, 1924 [Bauhausbücher 4].

*Text in German. Slim quarto. Yellow cloth stamped with red. Printed dust jacket. 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. Jacket consists of a partial front panel only. Yellow cloth typically soiled with cloth spine perished. Interior bright and clean. Structurally sound, but a good copy.*

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

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."

- 10 **MALEREI PHOTOGRAPHIE FILM** \$1500  
 [Bauhausbücher] L. Moholy-Nagy  
 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 Laszlo [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 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).

Herbert Bayer [Designer]  
Walter Gropius and László Moholy-Nagy [Editors]

**BAUHAUS 1 1928:**  
**ZEITSCHRIFT FÜR BAU UND GESTALTUNG**

**\$2000**

Dessau: Bauhaus Dessau, 1928.

*Text in German. Slim quarto. Thick printed stapled wrappers. 20 pp. Text and illustrations. Cover photograph and interior design by Herbert Bayer. Wrappers edgeworn, lightly soiled and creased with a small chip to upper corner. A good or better copy.*

**ORIGINAL EDITION.** Includes *Fotografie ist Lichtgestaltung* by Moholy-Nagy with photograms and photoplastiks by Moholy and images by Ulrich Klavun, Consemüller, Albert Braun and Lotte Beese, and Bayer-Hecht. Also included is *Typografie und websachengestaltung* by Herbert Bayer, and two pages devoted to a small housing development by Marcel Breuer. The last two pages are vintage advertisements for Marcel Breuer's tubular steel furniture for Standard-Mobel and others.

*The Quarterly Magazine for Design* served as house organ of the Bauhaus Dessau and provided an extraordinary snapshot of the productivity of the Bauhaus Dessau from its high point under the directorship of Walter Gropius to its sliding decline under Hannes Meyer and Ludwig Mies van der Rohe. This is the last issue produced under the leadership of Gropius and Moholy-Nagy, and reflects the absolute zenith of the publication in terms of editorial content and graphic design.

Fourteen issues of the Bauhaus magazine were produced between 1926 to 1931, and this cover—featuring Bayer's photo composition of the Foundation Theory—is an instantly recognizable icon from the Dessau years. All fourteen issues were assembled with excellent examples of the functional graphic design and new typography, as practiced by the European Avant-Garde in the late 1920s all the way up to the point where the lights went out all over Europe.

Published periodically from 1926 to 1931, the most important voices of the European Avant-Garde are recognized in word and image: Bauhaus masters Josef Albers, Walter Gropius, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, and Oskar Schlemmer, as well as Herbert Bayer, Marcel Breuer, Ludwig Mies van der Rohe, Gerrit Rietveld, and many more. They address the developments in and around the Bauhaus, the methods and focal points of their own teaching, and current projects of students and masters. At the time primarily addressed to the members of the "circle of friends of the bauhaus," the journal published by Gropius and Moholy-Nagy makes tangible the authentic voice of this mouthpiece of the avant-garde.







12 [Bayer] Dr. E. Hölscher [Editor]

**GEBRAUCHSGRAPHIK**

\$225

Berlin: Gebrauchsgraphik, Vol. 15, No. 6, June 1938.

*German text with parallel English translations. Slim quarto. Side stitched perfect bound letterpress wrappers. 68 [xxx] pp. Illustrated articles and period advertisements. Multiple paper stocks and printing methods throughout. Cover design by Bottcher. Spine heel roughened, but a nearly fine copy.*

**ORIGINAL EDITION.** Noteworthy for its feature article on Herbert Bayer's Advertising work during his Berlin years for the Dorland Agency. This feature is 15 pages with 28 images in color and black and white, and features 6 full-page, full-color plates. The article somehow fails to mention that Bayer was frantically wrapping up his affairs in Berlin and trying to get out of Germany at the time. By the time this issue hit the newsstands in June of 1938, Bayer has successfully emigrated to the United States. A very important document in the history of Bauhaus graphic Design and a premium Bayer item.



13 Herbert Bayer, Walter Gropius and Ise Gropius [Editors]

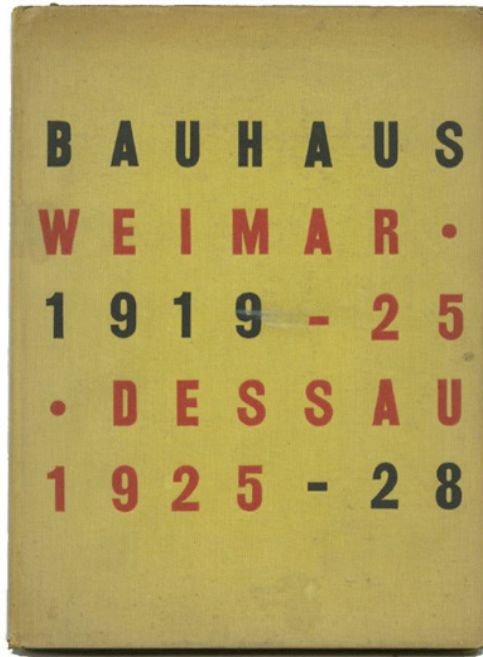
**BAUHAUS 1919-1928**

\$1250

New York: Museum of Modern Art, 1938.

*Quarto. Yellow screen-printed and embossed cloth decorated in black and red. Photo illustrated dust jacket. 224 pp. 550 illustrations. The rare dust jacket is lightly—and uniformly—chipped along the top edge, and the spine is faintly browned with a chipped heel. Jacket verso spotted. Yellow boards lightly soiled, and endpapers mildly toned to gutters: as usual for this edition. The yellow spine displays none of the sun darkening usually associated with this edition. Textblock edges dust spotted. Book design and typography by Herbert Bayer. One of the nicest copies we have handled: A very good copy in a nearly very good dust jacket that displays well under archival mylar.*

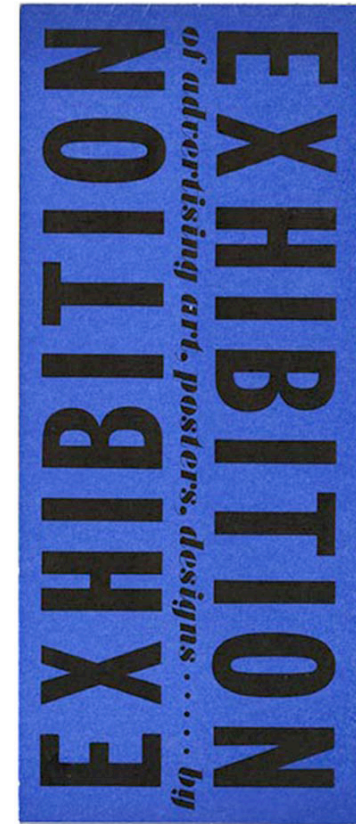
**FIRST EDITION.** "The book is a point-for-point record of actual programs and projects at the Bauhaus, prepared by Herbert Bayer under the general editorship of Walter Gropius and with the collaboration of a dozen other Bauhaus teachers—including Kandinsky, Klee, Feininger, Schlemmer, Itten, Moholy-Nagy, 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."



14 Herbert Bayer, Walter Gropius and Ise Gropius [Editors] **BAUHAUS 1919-1928** \$450  
 New York: Museum of Modern Art, 1938.

*Quarto. Yellow cloth stamped in black and red. 224 pp. 550 black and white illustrations. Yellow cloth spine uniformly darkened (as usual with this title), yellow cloth covers soiled and spotted and rubbed to the tips. Spine end cloth bruised top and bottom. Interior unmarked and clean. A very important and scarce book in the original first edition. Book design and typography by Herbert Bayer. Better than normally found: a nearly very good copy lacking the dust jacket.*

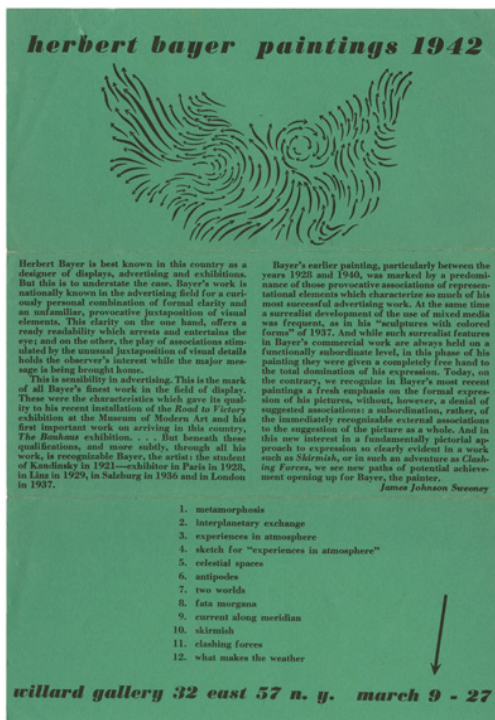
**FIRST EDITION.** "This book on the Bauhaus was published in conjunction with the Museum of Arts exhibition, *Bauhaus 1919-28*. Like the exhibition, it was for the most part limited to the first nine years of the institution, the period during which Gropius was director. For reasons beyond the control of any of the individuals involved, the last five years of the Bauhaus could not be represented. During those five years much excellent work was done and the international reputation of the Bauhaus increased rapidly, but, unfortunately for the purposes of this book, the fundamental character of the Bauhaus had already been established under Gropius' leadership. This book is primarily a collection of evidence—photographs, articles and notes done on the field of action, and assembled here with a minimum of retrospective revision."



15 Herbert Bayer [former master of the bauhaus] **EXHIBITION OF ADVERTISING ART, POSTERS, DESIGNS . . . . BY HERBERT BAYER** \$250  
 New York: The Composing Room/PM Gallery, 1939.

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

**ORIGINAL EDITION.** Exhibition brochure on blue [recto only] stock printed in black with typography by Herbert Bayer, promoting 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.

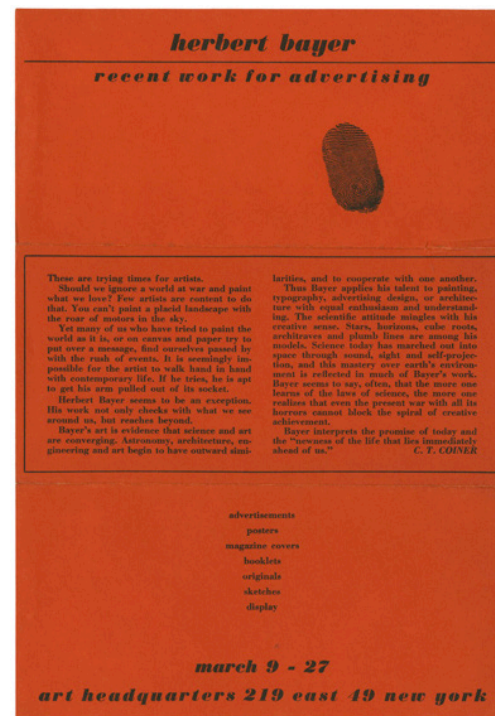


Herbert Bayer  
**16 PAINTINGS 1942** **\$150**  
 New York: Willard Gallery, March 1942.

*Green sheet printed on recto only. Two parallel folds for mailing [as issued]. Short closed tear to top edge. Lower corner with small crease. A very good example.*

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

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

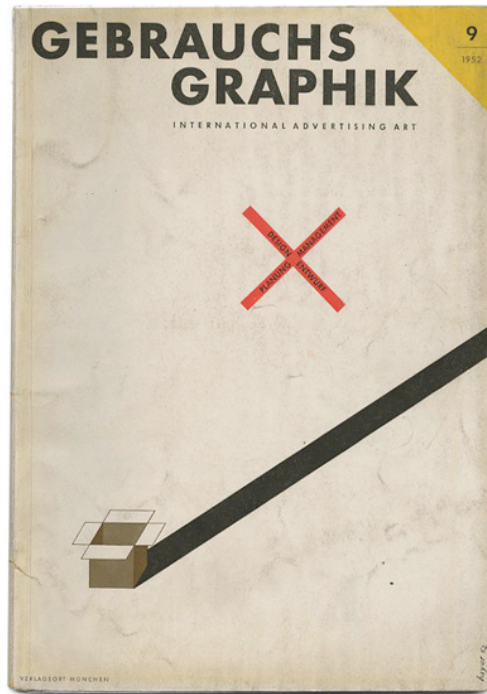


Herbert Bayer  
**17 RECENT WORK FOR ADVERTISING** **\$150**  
 New York: Art Headquarters, March 1942.

*Orange sheet printed on recto only. Two parallel folds for mailing [as issued]. Paper bunching along right edge of the top fold, otherwise a fine uncirculated example.*

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

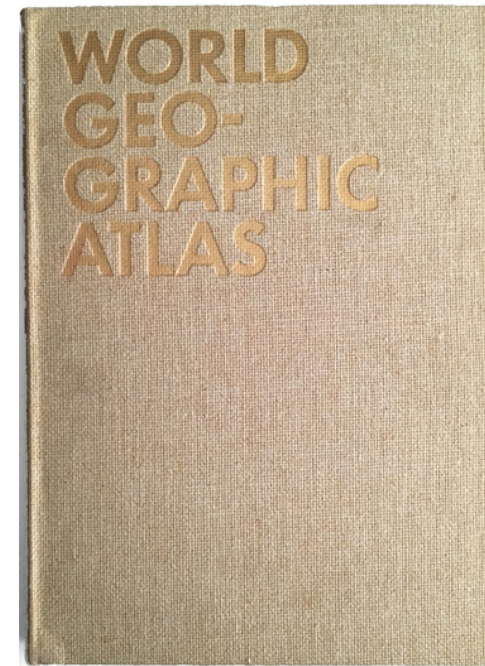
The Exhibition consisted of work in the fields of advertisements, posters, magazine covers, booklets, originals, sketches and display.



- 18** Herbert Bayer [Guest Editor and Designer]  
**GEBRAUCHSGRAPHIK** **\$150**  
 Berlin: Gebrauchsgraphik, Volume 23, Number 9: September 1952.

*Parallel text in German and English. Thick printed wrappers. 60 pp. Editorial content and advertisements. White wrappers soiled and stressed along spine. Cover design by Herbert Bayer. A very good copy.*

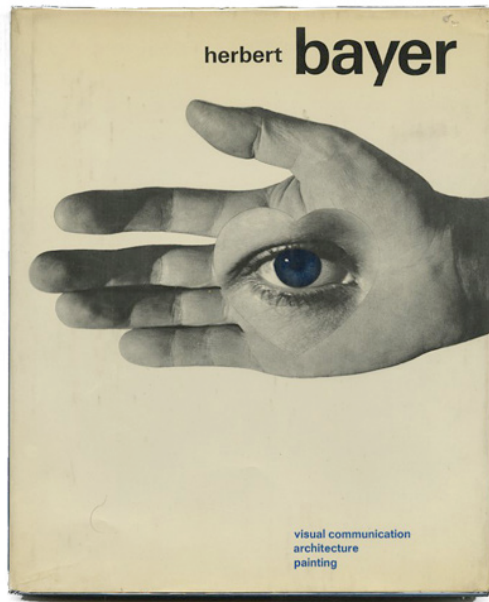
**ORIGINAL EDITION.** Special issue titled Container Corporation of America: Design as an Expression of Industry edited and art-directed by Herbert Bayer. All aspects of the CCAs design programs are covered in depth, from architecture and interior design, to advertising, branding, packaging, exhibitions,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



- Herbert Bayer [Designer/Editor]  
**19** **WORLD GEOGRAPHIC ATLAS** **\$300**  
**A COMPOSITE OF MANS ENVIRONMENT**  
 Chicago: Container Corporation of America, 1953.

*Folio. Monkscloth stamped in gold. Gilt page edges. Rosette-patterned endpapers. 368 pp. Maps, diagrams and illustrations. Index. Binding tight and secure: the slipcase has done its job in protecting the book. The slipcase is in fair condition with the standard edgewear to the box joints and scratches and gouges to one panel and a tape repair to the heel edge. A nice copy of this legendary volume whose form and content guarantees use and abuse. A very good or better copy housed in a fair example of the Bayer-designed slipcase.*

**ONLY EDITION** ever produced [never commercially available]. A triumph of the Bauhaus ideology of clarity put into practice. Also a high point of American book design and production, from the rosette-inspired endpaper designs to the incredible ten-color printing throughout (CMYK plus custom spot blues, reds and others).



Herbert Bayer  
**20 HERBERT BAYER PAINTER DESIGNER ARCHITECT** **\$100**  
**Visual Communication, Architecture, Painting**  
 New York: Reinhold/Studio Vista, 1967.

*Square quarto. Blue embossed cloth stamped in red. Goldenrod endpapers. Photo illustrated dust jacket. 212 pp. Over 200 color and black and white illustrations Book design and typography by the author. Jacket lightly rubbed to rear panel, a closed chip to spine heel, and a couple of nicks to upper edge. A nearly fine copy in a very good dust jacket.*

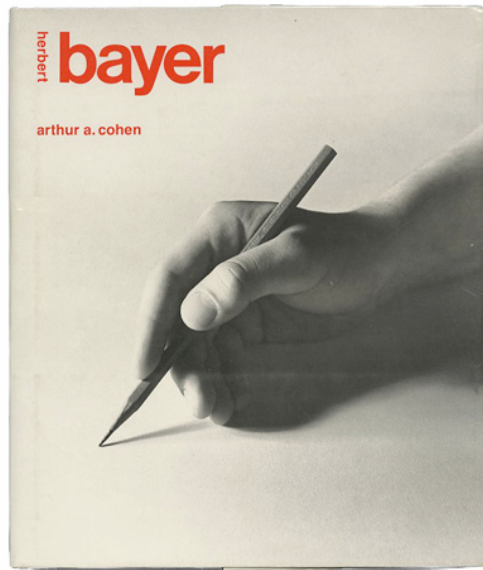
**FIRST EDITION.** The first monograph on Bayer's varied career as artist, architect, exhibition and industrial designer, with artwork printed in rotogravure. The artwork is accompanied by a short text explaining Bayer's methods and research in visual design. "A complete and chronological retrospective monograph," according to Bayer himself, "this book should be looked upon as a descriptive review of my work; not as a critical evaluation". [Freitag 472]

David Gebhard, Herbert Bayer [Designer]  
**21 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 black and white photography. 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 example of the Publishers slipcase.*

**FIRST EDITION.** Homage to the Atlantic Richfield building at 555 South Flower Streets in downtown Los Angeles (1929 to 1969), 28 pages fully illustrated in color and black and white and beautifully designed 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.

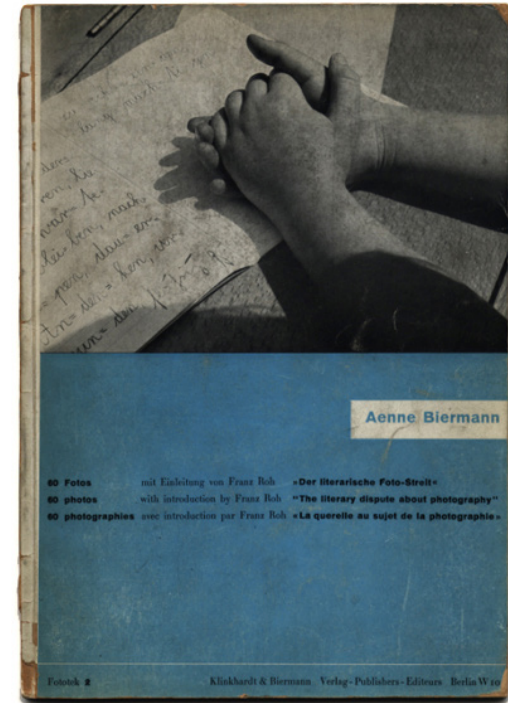


- 22** Arthur A. Cohen  
**HERBERT BAYER: THE COMPLETE WORK** \$225  
 Cambridge: The MIT Press, 1984.

*Folio. Cream cloth stamped in blue. Photo illustrated dust jacket. 430 pp. 350 black and white plates. 43 color plates. 4-page Publishers prospectus laid in. Arthur and Elaine Lustig Cohen-designed bookplate to front pastedown. Book design and typography art-directed by Bayer. Jacket with trivial wear. A nearly fine copy in a nearly fine dust jacket.*

**FIRST EDITION.** Covers all aspects of Bayer's work as artist, architect, exhibition and industrial designer: "Herbert Bayer is a triumphant presentation of the life and work of a rare creature, the total artist/designer."

—*Industrial Design*



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

*Text in German, English and French. Slim quarto. Perfect-bound stiff, photographically printed wrappers. Unpaginated [76 pp]. 60 plates, text and advertisements. Wrappers worn with chipping to spine heel and crown. Chip to rear panel. Small former owner stamp on front endpaper. Design and typography by Jan Tschichold. 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.



**24 BLACK MOUNTAIN COLLEGE BULLETIN \$500**

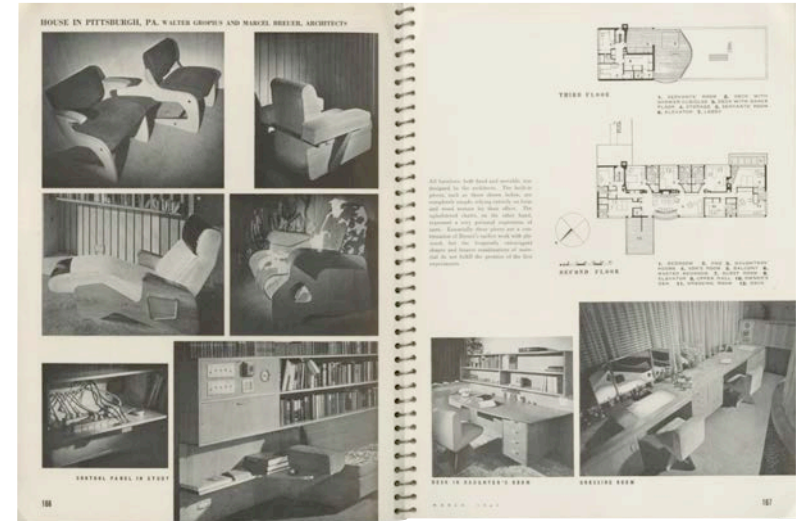
**Summer Session: July 9th to August 31**

Black Mountain, NC: Black Mountain College, Volume 9, No. 1, 1951.

*16mo. Thick letterpress saddle-stitched wrappers with self mailer panel. 16 pp. 2 photographic illustrations. Catalog for Summer courses and faculty vitae. A fine, uncirculated copy.*

**ORIGINAL EDITION.** Self mailer with 16 pages covering the course offerings for the 1951 Summer session at Black Mountain College: photography, dance, drawing, design, percussion, woodworking, acting, voice, weaving and painting. Summer faculty includes Harry Callahan, Arthur Siegel, Aaron Siskind, Haze-Frieda Larsen, Katherine Litz, Robert Motherwell, Ben Shahn, Joseph Fiore, Warren P. Jennerjahn, Leonard Billing, Wesley Huss, Johanna Jalowetz, and Andrew Oates.

**Black Mountain College** (1933–1957) was a new kind of college in the United States in which the study of art was seen to be central to a liberal arts education, and in which John Dewey’s principles of education played a major role. Many of the school’s students and faculty were influential in the arts or other fields, or went on to become influential. Although notable even during its short life, the school closed in 1957 after only 24 years. Founded in 1933 by John Andrew Rice, Theodore Dreier, and other former faculty members of Rollins College, Black Mountain was experimental by nature and committed to an interdisciplinary approach, attracting a faculty that included many of America’s leading visual artists, composers, poets, and designers.



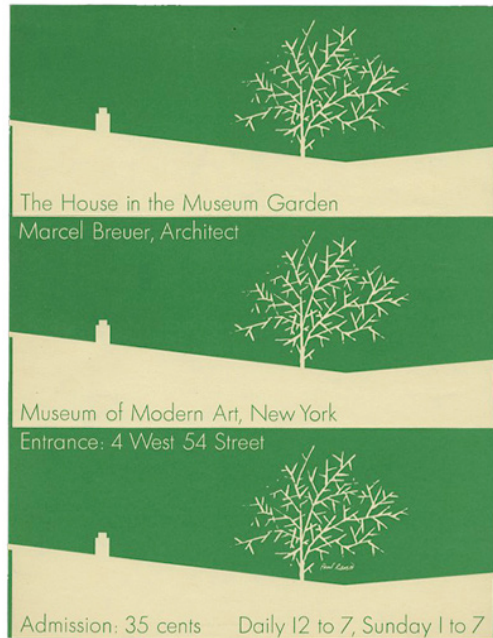
**25 [Marcel Breuer and Walter Gropius] THE ARCHITECTURAL FORUM \$125**

Philadelphia: Time, Inc. 1941 (Volume 72, number 3), March 1941.

*Slim Quarto. Thick printed wrappers. Wire spiral binding. 171 pp. Illustrated articles and advertisements. Wrappers lightly worn and rubbed. A very good copy.*

**ORIGINAL EDITION.** Features an eleven page profile of The Alan I. W. Frank House in Pittsburgh, “the largest International Style residence in the U.S., Walter Gropius and Marcel Breuer, Architects, Ritchey & Mitchell Supervising Architects.”

Gropius, Breuer and the Franks envisioned the home’s design as skillfully integrating all the requisite disciplines—structure, materials, furnishings and landscape. The commitment to a Total Work of Art gave Breuer responsibility for designing all the furniture and furnishings in the house, from major pieces to details such as door hardware, lighting, light switches and a whole range of novel devices. It would be the single most important commission of his American career for inventing new furniture. Two thirds of the designs Breuer would create during his American years were created for the Frank House and exist nowhere else. Hundreds of new designs were developed, using new ways of shaping and finishing wood and new materials such as DuPont’s Lucite polymer, a revolutionary new material at the time.



26

[Marcel Breuer] Paul Rand

**THE HOUSE IN THE MUSEUM GARDEN:  
MARCEL BREUER, ARCHITECT**

New York: Museum of Modern Art, Spring 1949.

\$500

*Printed flyer on laid stock, machine folded into thirds for mailing as issued. Small tack hole to upper edge, otherwise a fine copy of a rare survivor.*

**ORIGINAL EDITION.** Flyer designed by Paul Rand announcing hours for the demonstration house designed and built by Marcel Breuer in the Garden at the Museum of Modern Art in the Spring of 1949.



27

Giulio Carlo Argan

**MARCEL BREUER  
DESIGNO INDUSTRIALE E ARCHITETTURA**

Milan: Görlich Editore, January 1957.

\$125

*Text in Italian and English. Square quarto. Blue cloth titled in red gilt. 123 pp. Well illustrated in black and white and 2 color plates. Book design by Max Huber. Cloth lightly sunned to edges and darkened spots front and back. Textblock faintly and uniformly sunned to edges. Former owner inked notation to front free endpaper. A very good copy.*

**FIRST EDITION** [Monografia ideata e realizzata dalla Rinascente per illustrare la figura di Marcel Breuer in occasione del conferimento del Gran Premio Internazionale La Rinascente's Compasso d'oro 1955]. Celebratory monograph published in conjunction with the Italian department store La Rinascente to commemorate Marcel Breuer, the recipient of the first Gran Premio Internazionale La Rinascente's Compasso d'oro in 1955.





28

[Crafts] Walther Scheidig, Klaus Beyer [photography]  
**CRAFT OF THE WEIMAR BAUHAUS 1919–1924**  
**An Early Experiment in Industrial Design**  
 New York: Reinhold, 1967.

\$150

*Quarto. Red cloth titled in gold. Photo illustrated dust jacket. 157 pp. 92 color and black and white plates. Multiple paper stocks. Dust jacket lightly marked from vintage non-archival jacket protector. Interior with a few examples of offsetting from the heavy ink coverages. An exceptional copy of a book rarely found in collectible condition. A nearly fine copy in a nearly fine dust jacket.*

**FIRST ENGLISH-LANGUAGE EDITION.** Gorgeous color and black and white plates of the work undertaken at the Weimar Bauhaus before the move to Dessau in 1925. Useful for its showcasing of the traditional crafts produced at the Bauhaus, as opposed to the mass-produced objects that defined the Dessau years. .

Includes chapters on Typography, Cabinet-Making and Wood-Carving, Metalwork, Weaving, and Pottery, with works by Farkas Molnar, Johannes Itten, Oskar Schlemmer, Paul Klee, Walter Gropius, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Peter Keler, Marcel Breuer, Gunta Stölzl, Josef Hatwig, Marianne Brandt, Wilhelm Wagenfeld, Gerhard Marcks, Otto Lindig, Theo Bolger, Marguerite Friedlander and many others.



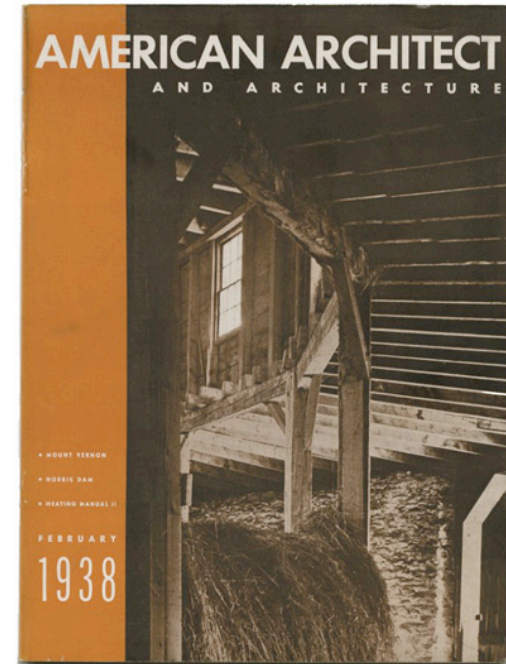
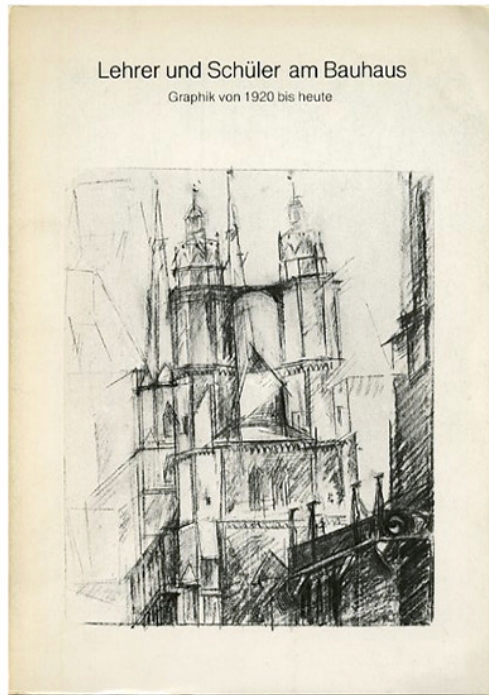
29

[Dexel] Friedrich Friedl  
**WALTER DEXEL: NEUE REKLAME**  
 Düsseldorf: Edition Marzona, 1987.

\$150

*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 shelf worn, lower corner bumped, but a very good or better copy.*

**FIRST EDITION.** The only monograph devoted to painter, typographer, graphic designer and teacher, **Walter Dexel** (1890–1973) Closely associated with the Bauhaus, he became one of the most prominent practitioners of Constructivism. 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].



30

[Graphics] Klaus Ertz [foreword]

**LEHRER UND SCHÜLER AM BAUHAUS**

**\$50**

[Graphik von 1920 bis Heute]. Essen: Museum Folkwang Essen, 1978.

*Slim quarto. Text in German. 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 from the Museum Folkwang Essen from June 6 to July 17, 1978. Illustrated chapters devoted to 12 Bauhaus artists, with supporting text in German. Exhibition assembled and curated by Klaus Ertz and Christa Nitze.

31

[Gropius] Kenneth Kingsley Stowell [Editor]

**AMERICAN ARCHITECT AND ARCHITECTURE**

**\$75**

New York: Hearst Magazines, February 1938 [Vol. CLII No. 2666].

*Quarto. Thick perfect-bound photo illustrated wrappers. 114 pp. Articles and period advertisements illustrated throughout with drawings and photographic reproductions. Spine ends lightly worn, and wrappers lightly rubbed, but a very good or better copy.*

**ORIGINAL EDITION.** Includes a Frontispiece Collage by Herbert Matter to illustrate *A Way Out Of The Housing Confusion* by Walter Gropius, a two page essay with facsimile signature.



32

Walter Gropius [Guest Editor], Andre Bloc [General Director]  
**L'ARCHITECTURE D'AUJOURD'HUI,  
 WALTER GROPIUS ET SON ECOLE/THE SPREAD OF AN IDEA  
 No. 28, Février 1950**

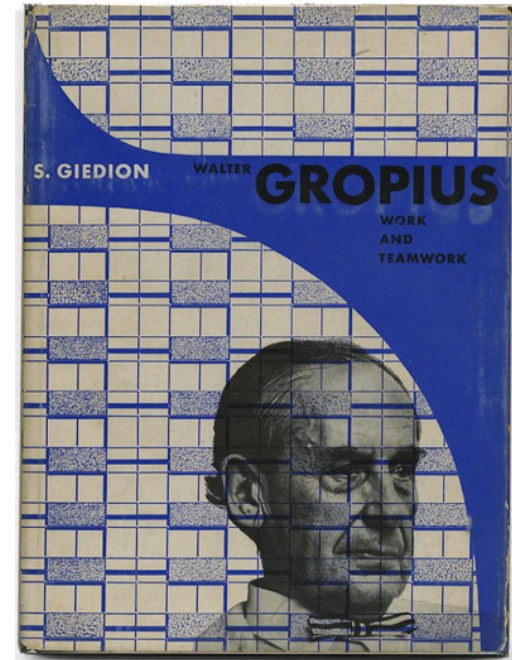
\$125

Paris: L'Architecture D'Aujourd'hui, February 1950.

*Parallel text in French and English. Slim quarto. Printed perfect-bound wrappers. [xx-vi] 116 pp. Articles and advertisements. An Ex-University library copy with a faint rubber stamp to front panel. Wrappers worn and rubbed, with sewn textblock starting to loosen. A good or better copy.*

**ORIGINAL EDITION.** Special issue edited under the direction of Walter Gropius and assembled by Paul Rudolph.

Contents include: *Walter Gropius et Son Ecole / the Spread of an Idea*: 49-page special section, with text by Sigfried Giedion and Douglas Haskell; *The Packaged House System* Prefabrication by Konrad Wachsmann and Gropius; the Michael Reese Hospital Plan; Harvard's Graduate Center; Six Moon Hill; residences for Gropius, Harkness, Fletcher Sills, Curry, McMillan, etc. *L'Architecture au "Bauhaus" de Chicago* [Architecture at the Institute of Design]: Serge Chermayeff. 19-page illustrated article with work by Robert Brownjohn, Richard Nickel and others students from the early days at IIT. *Blueprint for an Architects Training*: Walter Gropius, and the Chester Nagle residence in Austin, TX.



33

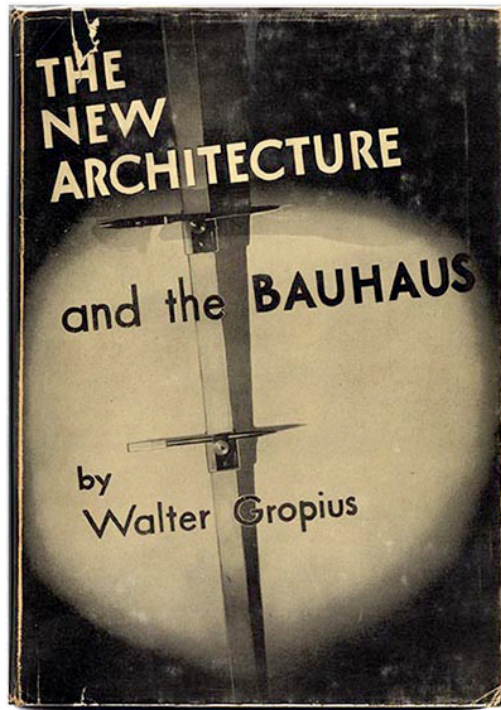
Sigfried Giedion  
**WALTER GROPIUS WORK AND TEAMWORK**

\$100

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 weakened joints. Former owners name and inkstamp to front free endpaper. Textblock edge spotted and foxing early and late, but a very good copy in a very good dust jacket.*

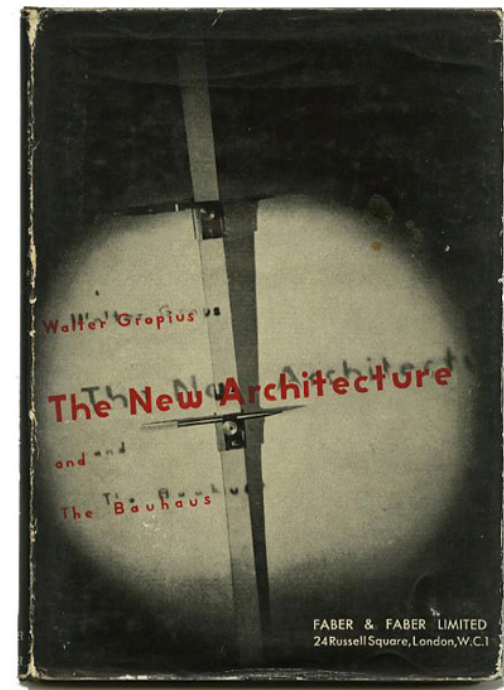
**FIRST EDITION.** Giedion pays tribute to the creative genius of Gropius on his being awarded the first Sao Paulo Prize for Architecture for his work as innovator and educator during the past half-century. Chapters on his background, heritage and personality, appreciations by Mies van der Rohe and Le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



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

*Octavo. Black cloth stamped in white. Photo illustrated 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 [assembled from Faber sheets]. Introduction by Frank Pick.**

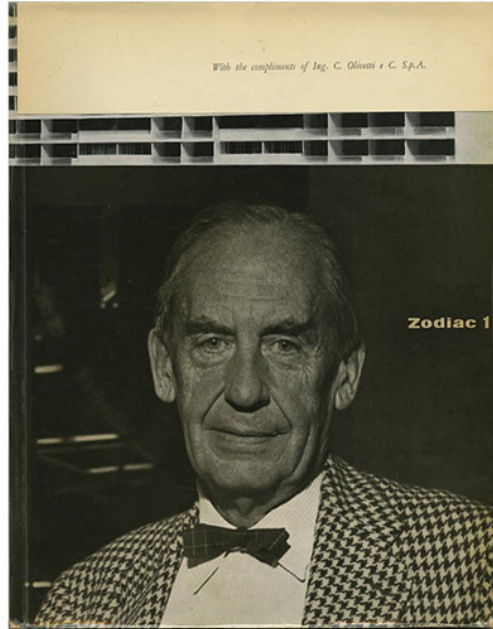


- 35 Walter Gropius  
**THE NEW ARCHITECTURE AND THE BAUHAUS** \$150  
 London: Faber and Faber, 1956.

*Octavo. Black cloth stamped in white. Photo illustrated dust jacket. 80 pp. 16 black and white plates. Endsheets offset from vintage newspaper clippings. Former owner inked initials to front free end paper. The unclipped László Moholy-Nagy jacket lightly spotted and rubbed along the joints and spine ends—a nice, complete example. A very good copy in a very good dust jacket.*

**THIRD EDITION.** Jacket features an example of Moholy-Nagy's "Rhodoid" technique: photographing a composition through glass or other transparent material to catch the shadow cast on the background.

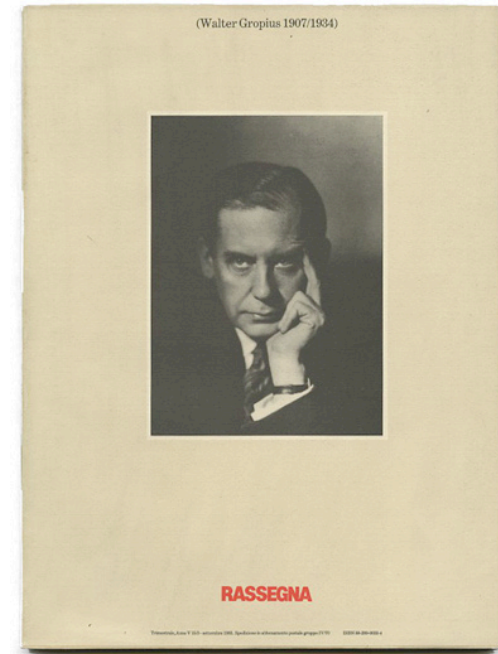
László Moholy-Nagy developed his "Rhodoid" technique—photographing compositions through glass or other transparent material—to catch the background cast of his manipulated shadows. This design technique came out of Moholy's experiments with light as a new form of vision: "Formerly the painter impressed his vision on his age; today it is the photographer."



**36** [Gropius] Bruno Alfieri [Publishing Director], Roberto Sambonet [Art Director]  
**ZODIAC 1** **\$250**  
**International Magazine of Contemporary Architecture**  
 Milan: Edizioni di Comunità, 1957.

*Quarto. Text in English and Italian with some German and a section of French translations. Photo illustrated glossy wrappers. 'Compliments of Ing. C. Olivetti & Co.' wrapper. Publishers plain cardboard slipcase. 274 [xx] pp. Illustrated articles plus vintage advertising and a section containing the issue's French translation. Wrappers slightly age-toned and textblock edges uniformly sunned. Few leaves slightly tacky due to a combination of glossy paper and heavy ink coverage. A very good copy housed in a good example of the Publishers slipcase.*

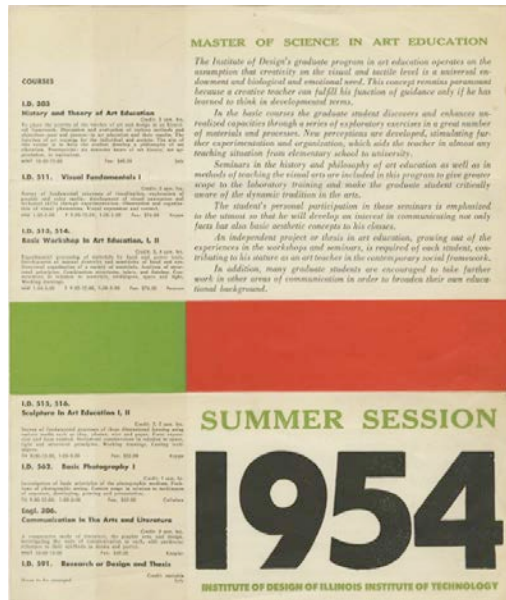
**ORIGINAL EDITION** [International magazine of contemporary architecture issued twice yearly under the auspices of the Ing. C. Olivetti & Co.]. The premiere issue of ZODIAC includes a cover photograph of Walter Gropius as well as an excerpt from Apollo in the Democracy.



**37** Vittorio Gregotti [Direttore responsabile]  
**15 RASSEGNA:** **\$50**  
**WALTER GROPIUS 1907-1934**  
 Bologna: Editrice C.I.P.I.A. s.r.l. , 1983.

*Quarto. Text in Italian with parallel captions in Italian and English. Plain thick wrappers. Printed dust jacket. 96 [xxxx] pp. 202 illustrations. Illustrated articles and advertisements. Tiny former owner professional ink stamp to front free endpaper. Jacket with light wear overall and lower corner bumped. The impact translated to the textblock. A very good copy in dust jacket.*

**ORIGINAL EDITION** [anno 5, 15/3-settembre 1983]. Under the loose directorship of Vittorio Gregotti, Rassegna was an Italian Design magazine underwritten by six Italian firms: Ariston, B&B Italia, Castelli, iGuzzini illuminazione, Molteni and co., and Sabiem. Each issue is devoted to a single designer or theme and is lavishly produced, with high-quality reproduction and carefully selected and presented illustrations.



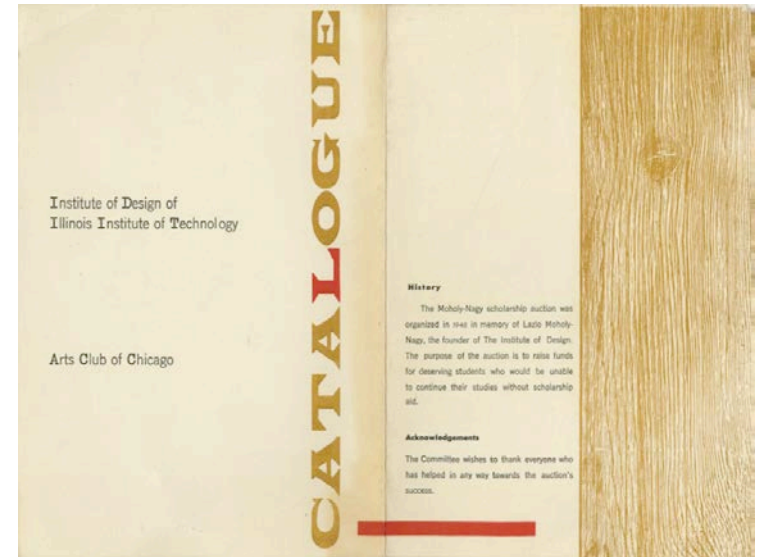
38 Institute of Design  
**MASTER OF SCIENCE IN ART EDUCATION, Summer Session 1954 [brochure title]** \$100  
 Chicago, IL: Institute of Design, Illinois Institute of Technology, 1954.

*Six panel brochure printed in three colors and machine folded into thirds for mailing [as issued]. Expected wear to folds and sunning to the uncoated sheet, but a very good copy.*

**ORIGINAL EDITION.** Features a syllabus of Art Education classes taught by Peter Selz, Richard Koppe, Ray Pearson, Harry Callahan, and Knepler.

One of Chicago's great cultural achievements, the Institute of Design was among the most important schools of photography in twentieth-century America. It began as an outpost of experimental Bauhaus education and was home to an astonishing group of influential teachers and students, including László Moholy-Nagy, Harry Callahan, and Aaron Siskind.

In 1937 **László Moholy-Nagy** (1895–1946), a Hungarian Jew fleeing Nazi Germany, was brought to Chicago by the city's industrial leaders to establish a school of industrial design to be modeled after the original Bauhaus, the pioneering school where Moholy had taught previously. Although the New Bauhaus lasted only one year (1937–1938), it was quickly reorganized as the **School of Design** (1939–1944) and eventually became the **Institute of Design** (1944–present).

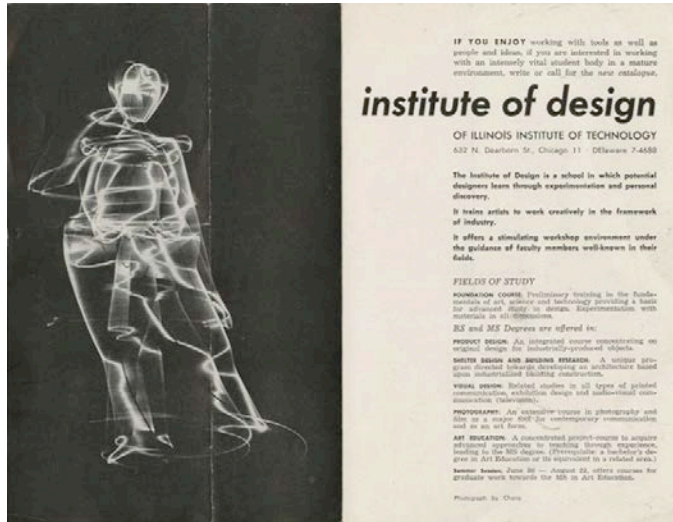


39 Institute of Design, Arts Club of Chicago  
**MOHOLY-NAGY SCHOLARSHIP AUCTION CATALOGUE** \$150  
 Chicago, IL: Institute of Design, Illinois Institute of Technology, n. d. [circa 1951–1954].

*Four panel single fold brochure printed in three colors to recto and one color to verso and machine folded for mailing [as issued]. Interior panel finger smudged and edges sunned, but a very good copy.*

**ORIGINAL EDITION.** Brochure for the Moholy-Nagy scholarship auction "organized in 1948 in memory of László Moholy-Nagy, the founder of the Institute of Design. The purpose of this auction is to raise funds for deserving students who would be unable to continue their studies without scholarship aid."

Features a list of 128 items donated by Robert Matta, Harold Krisel, Arthur Siegel, Aaron Siskind, Emerson Woelffer, Ossip Zadkine, Art Sissabaugh, Cosmo Campoli, Richard Koppe, Harry Callahan, Harry Bertola, Burton Kramer, Max Bill, Misch Kohn, Serge Chermayeff, George Nelson, Angelo Testa, and many others.



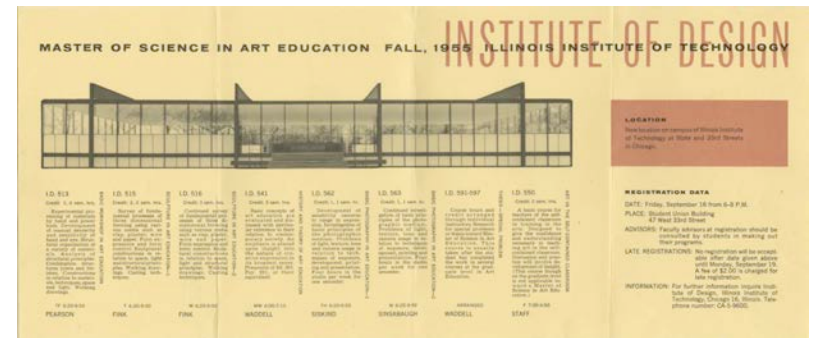
40 Institute of Design  
**INSTITUTE OF DESIGN**  
**OF ILLINOIS INSTITUTE OF TECHNOLOGY** **\$100**

Chicago, IL: Institute of Design, Illinois Institute of Technology, n. d [circa 1946 from the 632 N. Dearborn Street address].

*Single fold brochure printed to recto only and machine folded for mailing [as issued]. Illustrated with a striking black and white halftone by Chano. Tabbed sticker to verso as issued. Creased and worn, but a good copy.*

**ORIGINAL EDITION.** Promotional mailer for the Institute of Design of Illinois Institute of Technology, listing the fields of study as the Foundation Course, Product Design, Shelter Design & Building Research, Visual Design, Photography, and Art Education.

‘If you enjoy working with tools as well as people and ideas, if you are interested in working with an intensely vital student body in a mature environment, write or call for the new catalogue.’



41 Institute of Design  
**MASTER OF SCIENCE IN ART EDUCATION,**  
**Fall 1955 [brochure title]** **\$150**

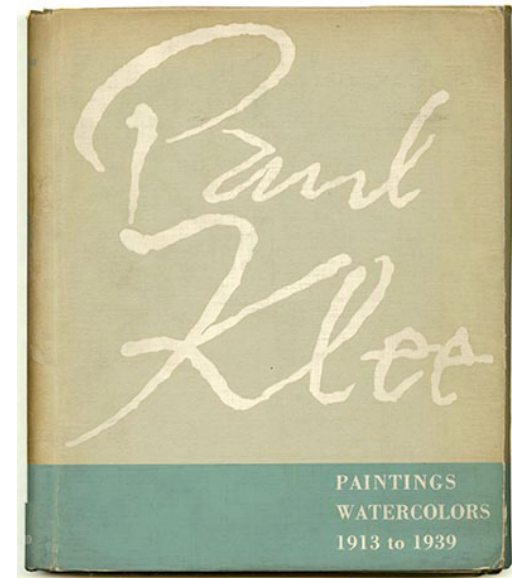
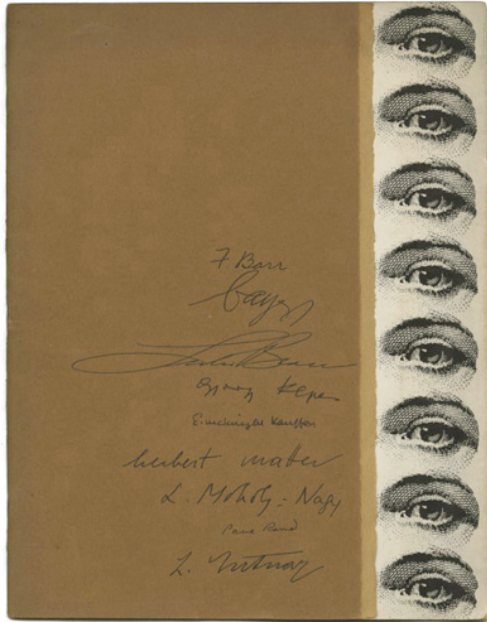
Chicago, IL: Institute of Design, Illinois Institute of Technology, 1955.

*Four panel brochure printed in two colors on recto only and machine folded into quarters for mailing [as issued]. A fine copy.*

**ORIGINAL EDITION.** Brochure for Masters of Science in Art Education courses for the 1955 Fall semester at the Institute of Design, Illinois Institute of Technology. Designed around the not-yet-completed facade of S. R. Crown Hall by Mies van der Rohe. Features a syllabus of Art Education classes taught by Ray Pearson, Raymond Fink, Aaron Siskind, Art Sinsabaugh, and John Henry Waddell.

Mies van der Rohe designed several dozen buildings for the southern side Illinois Institute of Technology. Most of these structures employ a brick and glass infill system within an exposed steel frame. When he was given the opportunity to design Crown Hall in 1950, Mies deviated from the norm and built a totally different structure which no one had seen before.

Completed in 1956, Crown Hall is considered architecturally significant because Mies van der Rohe refined the basic steel and glass construction style, beautifully capturing simplicity and openness for endless new uses. Creating this openness was achieved by the building having a suspended roof, without the need for interior columns. This created a universal space that could be endlessly adapted to new uses. Typically, older buildings up to 1956 had columns to support the roof from caving in, but Crown Hall does not require them. While designing Crown Hall, Mies stayed true to his famous words, “less is more” and he considered the building to be the best embodiment of the maxim.



**42** György Kepes [Designer] **ADVANCE GUARD OF ADVERTISING ARTISTS** \$700  
Chicago: Katharine Kuh Gallery, October 1941.

*Slim quarto. Thick stapled wrappers with deckled for edge on shortened frontis. [28] pp. Finely engraved halftones and two-color line artwork on multiple paper stocks. Catalog design by György Kepes. Fore edge thumbbed and lightly creased, but a very good or better copy of this significant title.*

**FIRST EDITION.** Catalog of the exhibition that marked the first signs of the assimilation of the European Avant-Garde into mainstream American Advertising. For the first time Bauhaus refugees Herbert Bayer, and László Moholy-Nagy as well as György Kepes and Ladislav Sutnar were placed on the same level as the home-grown heroes Lester Beall, Paul Rand, E. McKnight Kauffer, and Frank Barr. Of particular interest is the Chicago location of the exhibit—no doubt instigated by Kepes and Moholy at the fledgling Institute of Design (New Bauhaus).

**43** [Paul Klee] Karl Nerendorf [Editor] **PAUL KLEE—** \$350  
**PAINTINGS, WATERCOLORS 1913 TO 1939**  
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 seriagraph prints. 65 black and white plates. Spine and yapped edges lightly age darkened and edge worn. Spine heel with horizontal split. Textblock and plates bright and clean. Uncommon in this condition: a very good or better copy.*

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



[Paul Klee] James Thrall Soby

**44 THE PRINTS OF PAUL KLEE**

**\$1500**

New York: Curt Valentin, 1945.

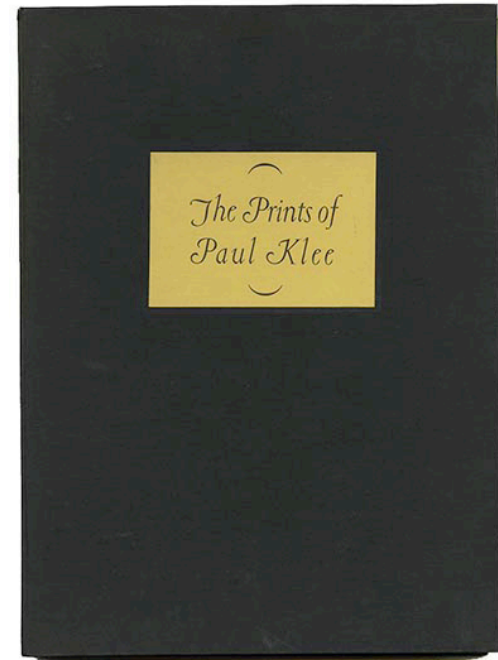
*Black cloth portfolio with paper labels to front and spine. 40 loose prints [complete], Booklet xv [vii] pp + 5 black and white illustrations, housed in original black cloth portfolio. The 40 etchings and lithographs were printed by the Meriden Gravure Company and The Golden Eagle Press. The eight color plates were reproduced in stencil by Esther Gentle. 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].** Black cloth Portfolio housing [40] 9 x 12-inch [22.86 x 30.48 cm] plates printed by the Meriden Gravure Company with eight color plates reproduced in stencil by Esther Gentle, and a 24-page booklet that contains 5 additional full-page black and white reproductions of 3 pan 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.

This first edition of Paul Klee's etchings and lithographs shows his changing style, from academic traditionalist to abstractionist. "I want to create something very humble," he wrote in 1902. "I will think of a very tiny formative motif; my pencil will be able to hold it without any technique."

"Klee's work was as much analytical as it was spontaneous. His rigor as an artist never got in the way of his humor, or his excitement at the inexplicable nature of things, both in the world itself and in the world confined by the edges of his painted vision . . . Klee's art developed not by shucking off earlier modes or compartmentalizing different elements, so much as by reintegrating and reformulating what he had already achieved in a different register. And as much as he strove to understand the visible world rationally, he never lost that playfulness and openness to the unbidden that makes his work so lively, generous and unexpected" (The Guardian). Freitag 6109.





[MARS Group] George Bernard Shaw [foreword],  
Ashley Havinden [Designer]

**45 NEW ARCHITECTURE \$1500**

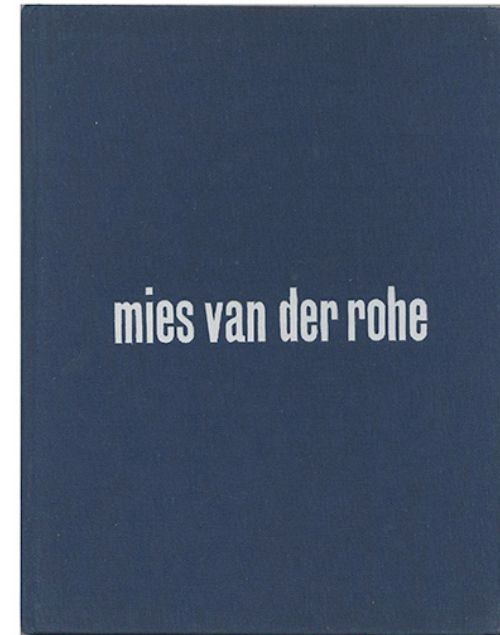
**An Exhibition of the Elements of Modern Architecture  
Organised by the MARS Group**

London: New Burlington Galleries, January 1938.

*Oblong 8vo. Printed wrappers. 55 pp. Fully illustrated with black and white plates and line art. Loosely inserted list of exhibits, comprising photographs and models with credits. Wrappers foxed and creased. Remnants of vintage sellotape repair to spine. A very good copy of this rare and ephemeral catalog.*

**ORIGINAL EDITION.** The MARS [Modern Architectural Research] Group presented their exhibition at the New Burlington Galleries in January 1938 as a direct response to the Museum of Modern Art's Modern Architecture in England exhibition from the previous year.

Exhibition catalog divided into 26 pages of exhibition material and 29 pages of period advertisements. Includes work by Wells Coates, Frederick Gibberd, Eric Mendelsohn, Serge Chermayeff, Robert Maillert, Alvar Aalto, Le Corbusier, Maxwell Fry, Berthold Lubetkin, Tecton, and Connell Ward & Lucas.



André Bloc [Director], Alexandre Persitz and Danielle Valeix

**46 L'OEUVRE DE MIES VAN DER ROHE \$175**

Boulogne, France: L'Architecture d'Aujourd'hui, 1958.

*Text in French with English texts to rear. Large octavo. Blue cloth stamped in white. Publishers clear plastic wrapper. Frontis portrait with facsimile signature. 103 pp. Fully illustrated articles and essays, with primarily black and white photography and a few color reproductions. Front endpapers faintly offset, otherwise a fine copy.*

**FIRST EDITION THUS [originally published as a special issue of L'Architecture d'Aujourd'hui, September 1958].** Includes English-language essays by Christian Norberg-Schulz, Reginald Malcomson, Peter Blake and Mies van der Rohe.

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

47 László Moholy-Nagy [Editor]

**TELEHOR**

\$1500

Brno, Czechoslovakia: Frantisek Kalivoda, 1936.

*Text in English, French, German and Czech. Quarto. Wire spiral binding. Thick 4-color printed wrappers. 138 pp. 69 photographs, photoplastics, film clips, paintings and constructions, 9 reproduced in color. Multiple paper stocks. 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.*

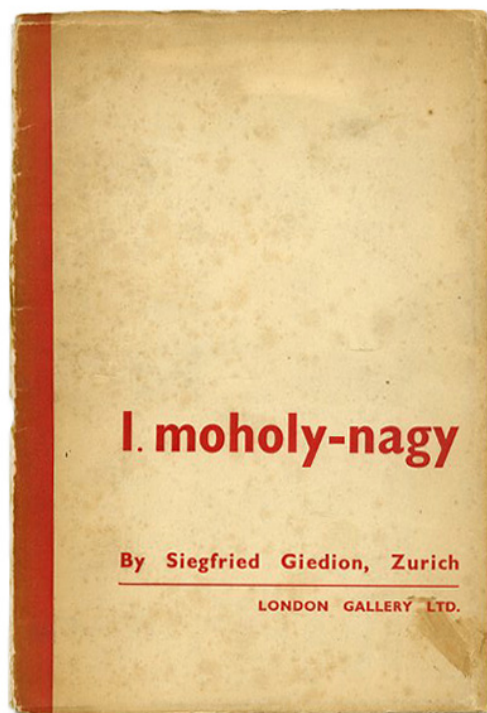
**FIRST EDITION: Year 1 no 1-2: all published.** Important monograph on the varied career of Moholy-Nagy, modernist giant., modernist painter, Bauhaus professor, photographer, film-maker, designer, sculptor, repeated exile, and more. TELEHOR includes Moholy's own writings on modern design—and the merging of theory and design. Also included are many beautifully-reproduced paintings, photographs and photograms. For Moholy-Nagy, photography was of inestimable value in educating the eye to what he called "the new vision." He believed that the camera, through its ability to manipulate light and its capacity of the eye, could help us alter our traditional perceptual habits.

Contents include a *Foreword* by Sigfried Giedion, a *Letter to Frantisek Kalivoda* by Moholy-Nagy; *From Pigment to Light* by Moholy-Nagy; *A New Instrument of Vision* by Moholy-Nagy; *Problems of the Modern Film* by Moholy-Nagy; *Once a Chicken, Always a Chicken* by Moholy-Nagy: a film script on a motif from Kurt Schwitters' *Auguste Bolte*; and a *Postscript* by Frantisek Kalivoda.

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

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





48

[László Moholy-Nagy] Siegfried Giedion [essay]

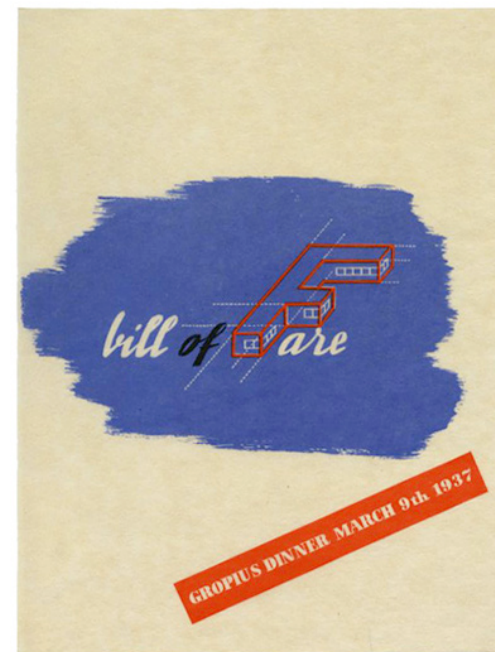
**L. MOHOLY-NAGY**

London: London Gallery, Ltd. 1936.

**\$250**

*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.** "First Exhibition in England of L. Moholy-Nagy, Dec. 31st-Jan. 27th, 1937." Siegfried Giedion's essay from TELEHOR is reprinted as introductory essay.



49

László Moholy-Nagy

**BILL OF FARE**

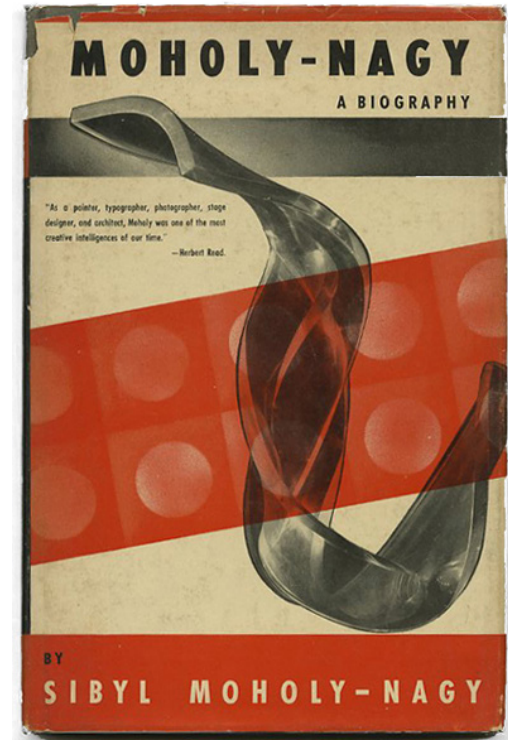
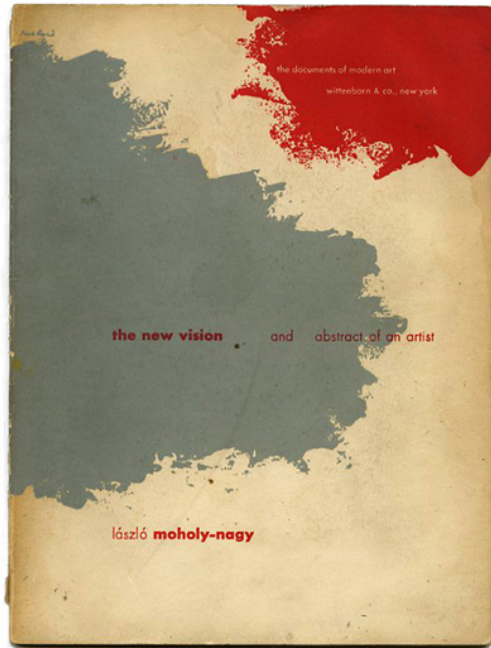
**Gropius Dinner, March 9th, 1937**

London: Lund Humphries, February 1937.

**\$250**

*A4. Single sheet of Flake White Parchment printed in three-color offset, extracted from the 1938 PENROSE ANNUAL. A fine example.*

**ORIGINAL EDITION** of the 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.



50 **THE NEW VISION AND ABSTRACT OF AN ARTIST** \$900

László Moholy-Nagy, Walter Gropius [introduction]  
 New York: Wittenborn, 1946  
 [The Documents of Modern Art Number 3, series edited by Robert Motherwell].

*Thick letterpressed wrappers. 96 pp. 90 black and white images. **INSCRIBED by the author on front free endpaper.** Cover design and typography by Paul Rand. Uncoated wrappers toned and shelfworn. Spine ends chipped. The uncoated editions are notoriously fragile and difficult to find in collectible condition; this copy in average condition but significantly enhanced by inscription—a very good copy.*

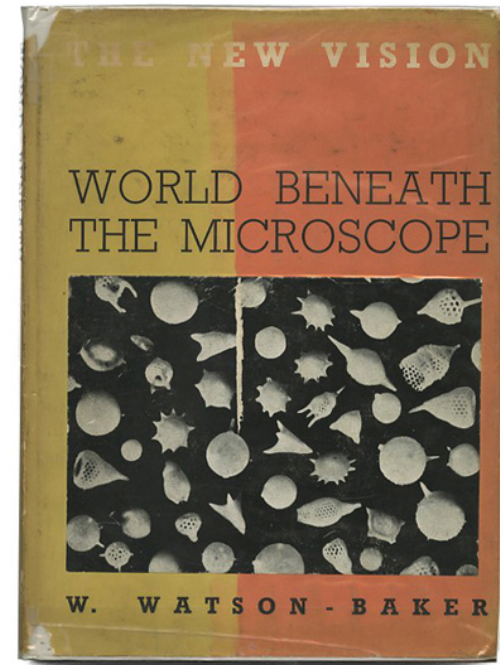
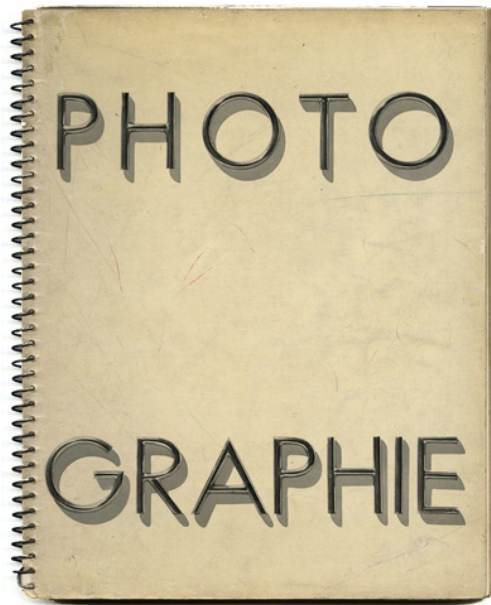
**FIRST EDITION THUS [1928 third revised edition].** Ink inscription to front free endpaper reads: "to Anthony / with best regards /and friendship / Moholy / April 1 46." The April 1946 inscription is poignant because leukemia claimed Moholy's life six months later, on November 24, 1946.

51 **MOHOLY-NAGY: EXPERIMENT IN TOTALITY** \$150

Sibyl Moholy-Nagy, Walter Gropius [Introduction]  
 New York: Harper and Brothers, 1950.

*Octavo. Embossed brown cloth decorated in red, blue, green and black. Photo illustrated dust jacket. 254 pp. 76 black and white illustrations. 4 color plates. "Jacket designed by Martin Metal, friend and student of Moholy." Dust jacket chipped along top edge with minor shelf and edgewear. Some foxing early and late. A very good copy in a nearly very good dust jacket.*

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



- 52 [Photography] Philippe Soupault [Essayist] **PHOTOGRAPHIE [PHOTO 1931]** \$750  
 Paris: Arts et Métiers Graphiques, August 1931.

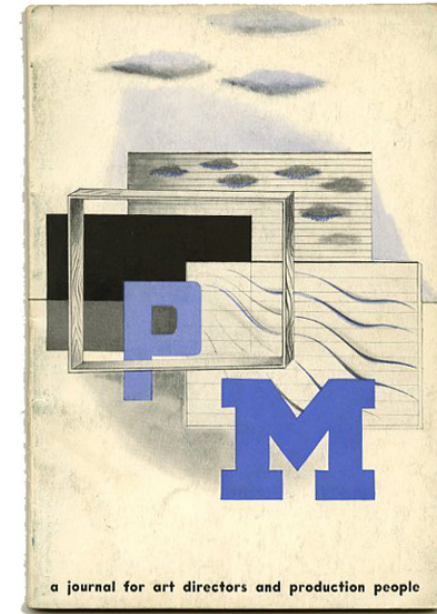
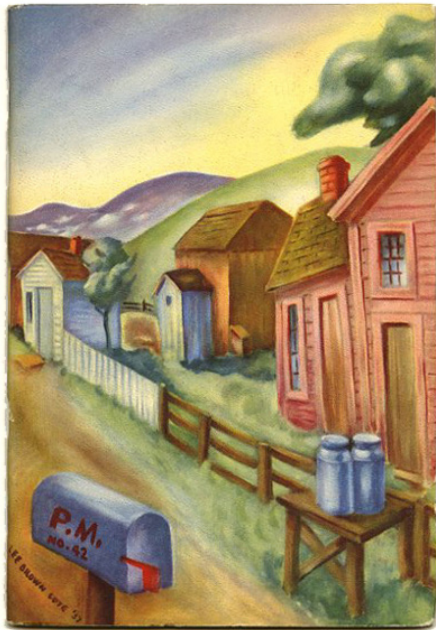
*Text in French. Quarto. Thick photo illustrated wrappers. Wire spiral binding. 156 [xxx] pp. 124 heliogravure plates. Introductory text. Index. Elaborate—and frankly amazing—period advertisements. Off-white matte wrappers lightly marked and shelfworn. Textblock very good with a few plates lightly offset due to press calibration. Few leaves early and late with faint dampstain to upper inner corner with no artwork affected. A very good copy.*

**FIRST EDITION.** Contains Heliogravure plates by Laurie Albin-Guillot [2], R. Barre [3], Herbert Bayer, Aenne Biermann [7], Nora Dumas [4], Hans Finsler [3], John Havinden [2], Florence Henri [2], Ewald Hoinkis [2], Hoyningen-Huene [5], André Kertész [3], Germaine Krull [2], Eli Lotar [2], Man Ray [4], Marey, Lee Miller, László Moholy-Nagy, Jean Moral [4], Martin Munkacsi [7], Paul Outerbridge [3], Roger Parry, Max Pfeiffer Wattenpuhl [3], Karin Pellerin [2], Albert Renger-Patzsch [2], Willy Riethof [2], Franz Roh, Emmanuel Sougez [3], Edward Steichen [4], Maurice Tabard [5], Doris Ulmann, Umbo [Otto Umbeh, x 3], Andre Vigneau [3], Lucien Vogel [2], Ygnatovitch, Willy Zielke [3] and René Zuber [2].

- 53 [Photography] W. Watson-Baker **WORLD BENEATH THE MICROSCOPE** \$275  
 New York and London: The Studio, Ltd, 1935.

*Quarto. Red cloth decorated in yellow. Photo illustrated dust jacket. Unpaginated. 80 gravure reproductions. Elaborate period design and typography. Original cloth lightly worn. Endpapers foxed. Unclipped jacket heavily chipped at spine crown with orange ink coverage uniformly lightened to spine and front panel. A very good or better copy in a good dust jacket.*

**FIRST EDITION.** The New Vision series was conceived and published by the Studio in London, and included "Aircraft" by Le Corbusier and "Locomotive" by Raymond Loewy. In "Intimate Metropolis: Urban Subjects in the Modern City," editors Vittoria Di Palma, Diana Periton, and Marina Lathouri write: "This book was the second volume of the series entitled 'The New Vision.' Le Corbusier's 'Aircraft' was the first—a fact that highlights the correspondence between aerial and microscopic views. It should also be noted that our view of the moon (or any other heavenly body) from the Earth is, in fact, an aerial one." So there.



54

[Walter Gropius] Leslie, Robert L. and Percy Seitlin [Editors]

**PM**  
**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].

\$150

*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.

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

55

Robert L. Leslie and Percy Seitlin [Editors]

**PM**  
**An Intimate Journal for Art Directors,  
 Production Managers and Their Associates**

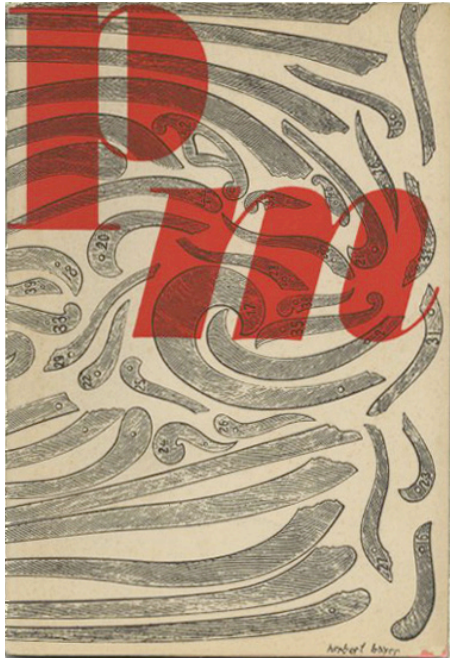
New York: The Composing Room/P.M. Publishing Co.  
 [Volume 4, No. 7: June/July 1938].

\$250

*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.** The first published account in English of the Bauhaus Typographic philosophy. L. Sandusky wrote the text and Lester Beall provided the design work for 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.

The Bauhaus Tradition and the New Typography features work by Wassily Kandinsky, Alexander Archipenko, Walter Gropius, Kasimir Malevich, El Lissitzky, László Moholy-Nagy, Karel Teige, Piet Mondrian, Jan Tschichold, Paul Renner, Herbert Bayer, M. Peter Piening, Pierre Matisse, Tom Benrimo and others. While it seems common today to attach these names together under the common avant-garde umbrella, it was quite an intellectual stretch to merge the plastic arts of architecture, painting, typography, printing and sculpture into a coherent argument in 1938.



56

[Herbert Bayer] Robert L. Leslie and Percy Seitlin [Editors]

**PM**  
**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].

\$225

*12 mo. Perfect-bound letterpressed wrappers. 108 pp. Illustrated articles and advertisements. Sewn signatures tight and square. Original 2-color letterpress cover design by Herbert Bayer. Front wrapper lower corner with a tiny bit of insect etching [see scan], but a very good or better copy.*

**ORIGINAL EDITION.** Features a two-color original letterpress design cover and 32 pages written and designed by Herbert Bayer, with four pages of wax-paper overlays to illustrate Bayer's composition theories. 53 photos, illustrations, diagrams and reproductions. 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.

57

[György Kepes] Robert L. Leslie and Percy Seitlin [Editors]

**PM**  
**An Intimate Journal for Art Directors,  
 Production Managers and Their Associates**

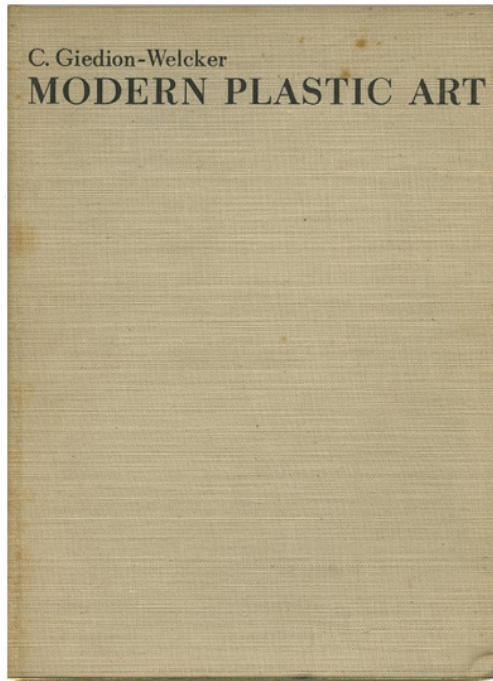
New York: The Composing Room/P.M. Publishing Co.  
 [Volume 6, No. 3: February/March 1940].

\$225

*Slim 12mo. Perfect bound and sewn printed wrappers. 108 pp. Illustrated articles and advertisements. One of the finest issues of PM. Cover collage design by Howard W. Willard, printed via 4-color photo gelatine. Insect etching to top edge of front panel and along the spine juncture of the rear panel [see scans], otherwise a very good copy.*

**ORIGINAL EDITION.** Includes a 16-page insert on György Kepes, with an original introduction by László Moholy-Nagy, the first American article to showcase Kepes' work, with examples of photograms, advertising and magazine covers. Kepes also contributed an illustrated essay entitled *The Task of Visual Advertising*. Also, this issue includes a cover and 15-page insert on Howard Willard, including a one-page tribute to Willard's collage work written by Herbert Bayer.

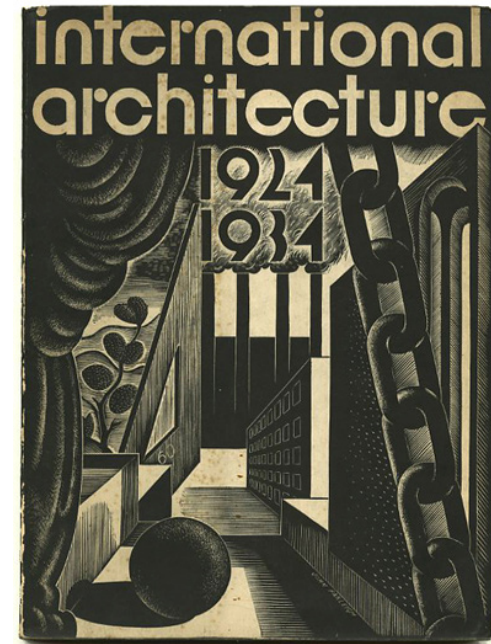




- 58 [Plastic Art] C. Giedion-Welcker, Herbert Bayer [Designer/Typographer] **MODERN PLASTIC ART** **Elements of Reality, Volume and Disintegration** **\$100**  
Zurich: Girsberger, 1937.

*Quarto. Text in English. Tan cloth covered flexible boards stamped in black. 166 pp. 109 black and white plates. Cloth lightly spotted. Flexible boards slightly bowed from improper storage. Former owner bookplate to front paste-down. Front hinge starting. Textblock clean and unmarked, so a nearly very good copy.*

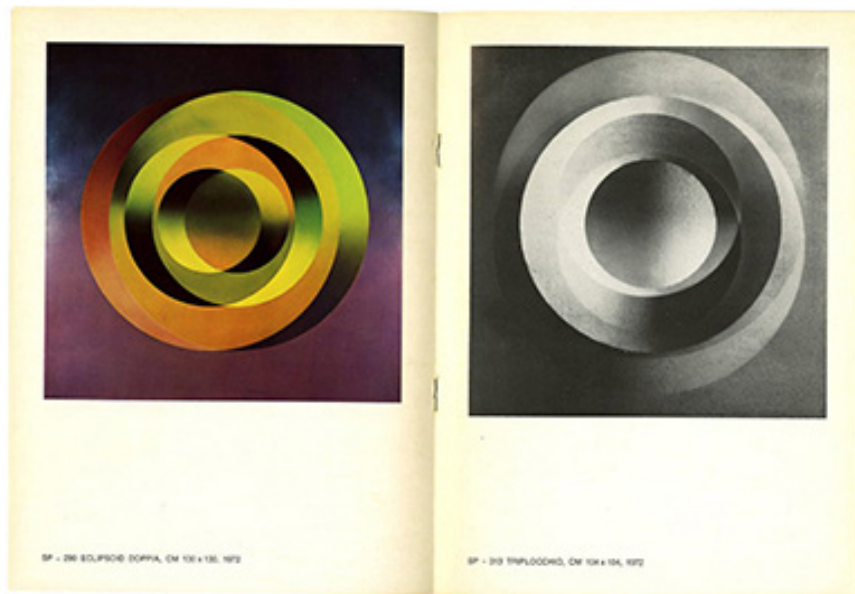
**FIRST EDITION.** English translation by P. Morton Shand. Includes work by Alexander Archipenko, Hans Arp, Max Bill, Umberto Boccioni, Constantin Brancusi, Sergee Brignoni, Alexander Calder, Honoré Daumier, Edgar Degas, Marcel Duchamp, Raymond Duchamp-Villon, Max Ernst, Lucio Fontana, Naum Gabo, Alberto Giacometti, Julio Gonzales, Juan Gris, Raoul Hausmann, Barbara Hepworth, Catherine Kobro, Henri Laurens, Jacques Lipchitz, Aristide Maillol, Kasimir Malevich, Henri Matisse, Fausto Melotti, Joan Miro, Amedeo Modigliani, László Moholy-Nagy, Henry Moore, Anton Pevsner, Pablo Picasso, Auguste Rodin, Alexander Rodchenko, Oscar Schlemmer, Kurt Schwitters Vladimir Tatlin, and Georges Vantongerloo.



- 59 [RIBA] M. L. Anderson [Editor], Sir Giles Gilbert Scott, R. A. [foreword] **INTERNATIONAL ARCHITECTURE 1924-1934** **Catalogue to the centenary exhibition of the Royal Institute of British Architects 66 Portland Place London W1** **\$175**  
London: Royal Institute of British Architects, 1934.

*Quarto. Printed wrappers. 153 + 1 [lii] pp. 5 color plates, 33 black and white photo reproductions. Title page features Eric Gill's RIBA centennial medallion printed in red. Original cover design by John Farleigh. Wrappers spotted and lightly worn at spine junctures, trivial penciled marginalia throughout, Gavin Stamp's bookplate inside front wrapper. A very good or better copy.*

**FIRST EDITION.** RIBA exhibition catalog to mark its centenary, running to 1242 photographs of contemporary buildings and projects not just by British architects but by all the leading architects then in practice in Europe and further afield. As was customary at the time, only a small number of these were reproduced in the catalog, but the overall character of the exhibition is clear. Includes short essays from H. S. Goodhart-Rendel, Vernon Crompton, Raymond McGrath and E. Maxwell Fry. Includes work by Giles Gilbert Scott, W. M. Dudok, Gunner Asplund, Alvar Aalto, Antonin Raymond, J. J. P. Oud, Hans Scharoun, and others.



**60 XANTI SCHAWINSKY**

Franco Solmi [preface] and Enrico Brenna [introduction]  
Milan: Galleria Blu, 1975.

**\$150**

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

**FIRST EDITION.** Catalog published for an exhibition from May to June 1975. Includes a timeline, exhibition history, and a catalog of the pieces in the exhibition, which date from 1968–1975.



**61**

Peter Hahn [foreword]

**XANTI SCHAWINSKY  
MALEREI, BUHNE, GRAFIKDESIGN, FOTOGRAFIE**

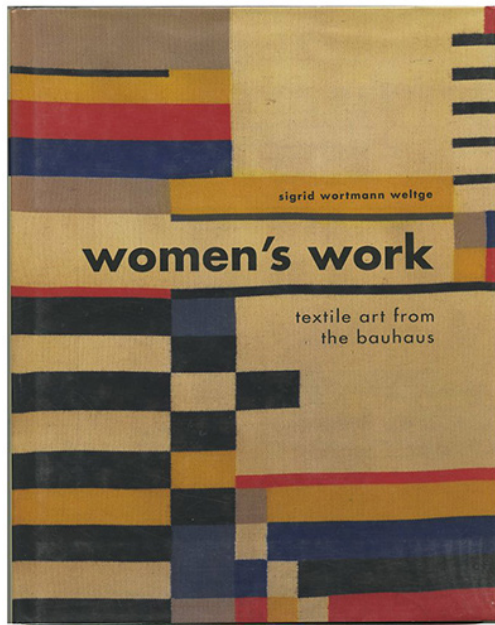
**\$75**

Berlin: Bauhaus Archiv, 1986.

*Square quarto. Text in German. 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 Bauhaus Archiv exhibition from March 22 to May 19, 1986. The most inclusive work on the enigmatic Xanti yet published.

**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.

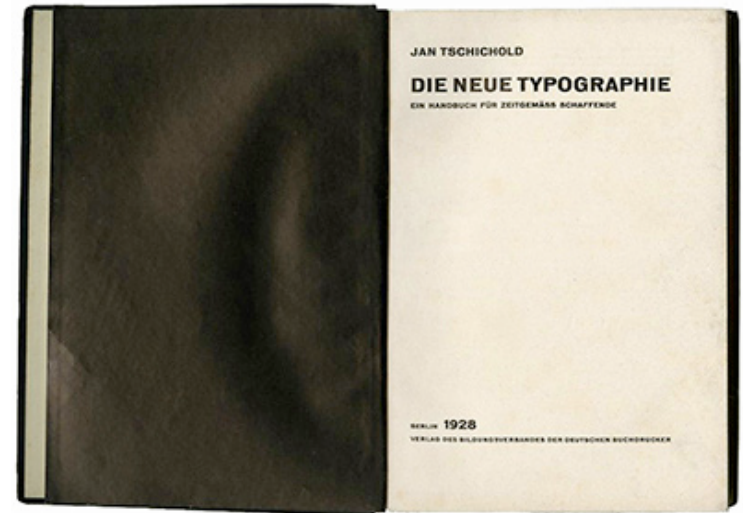


62 [Textiles] Sigrid Wortmann Weltge  
**WOMEN'S WORK: TEXTILE ART FROM THE BAUHAUS** \$100  
 San Francisco: Chronicle Books, 1993.

*Quarto. Black cloth stamped in red. Photo illustrated dust jacket. 208 pp. 133 color illustrations. Many black and white text images. Interior unmarked and very clean. Out-of-print. Slight wear overall, but a nearly fine copy in a nearly fine dust jacket.*

**FIRST AMERICAN EDITION.** The best survey on the textile artwork produced in the Bauhaus workshops and beyond: following the work of pioneers like Angelo Testa and others. Includes work by Anni Albers, Gertrud Arndt, Otti Berger, Liz Beyer, Lilly Reich, Gunta Stolzl, Angelo Testa and many, many others.

When talented female students arrived to study at the Bauhaus, they soon discovered that the founder of the school, Walter Gropius, was not strictly adhering to his original declaration of equality between men and women. In the hierarchy of art and design, it was textiles that were deemed to be “women’s work.”

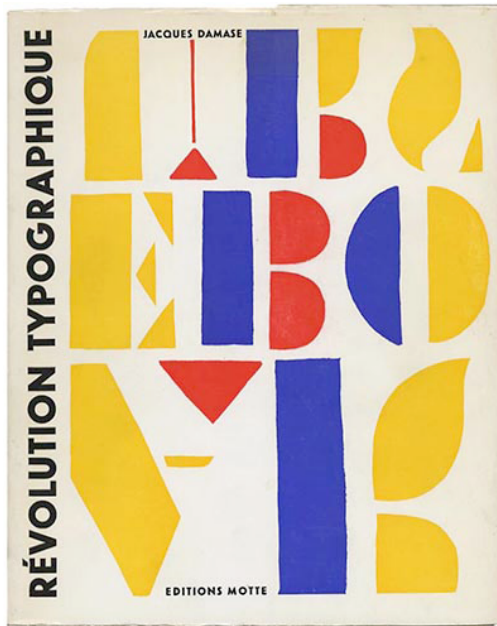


63 [Typography] Jan Tschichold  
**DIE NEUE TYPOGRAPHIE** \$900  
**EIN HANDBUCH FÜR ZEITGEMÄSS SCHAFFENDE**  
 Berlin: Verlag Des Bildungsverbandes Der Deutschen Buchdrucker, 1928.

*Small quarto. Text in German. Black cloth over flexible boards. Silver embossed titling to spine. 240 pp. Contemporary typographic examples printed in black and red throughout. Layout and typography by the author. Original black cloth-covered flexible boards are lightly worn with the silver titling to spine heavily rubbed [as usual]. Trivial spotting to a few leaves. A very good or better copy.*

**FIRST EDITION [erstes bis fünftes tausend].** Published by the Bildungsverband der Deutschen Buchdrucker, the educational wing of the German printing trade union. Contemporary readers and typographers will undoubtedly be surprised by this edition’s pedagogical nature, due to the lengthy shadow this book has cast over the Modern Design Movement in the eighty years since its publication.

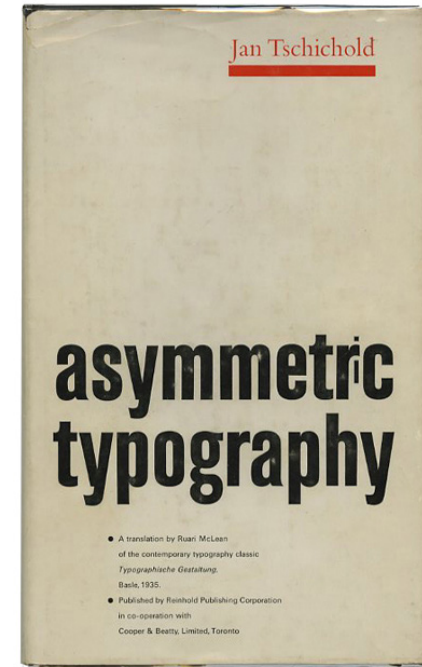
We consider DIE NEUE TYPOGRAPHIE the most important and influential Graphic Design Book ever written.



- 64 [Typography] Jacques Damase  
**RÉVOLUTION TYPOGRAPHIQUE** \$450  
 Geneva: Galerie Motte, 1966.

*Quarto. Text in French. Perfect-bound thick printed French folded wrappers. Unpaginated [148 pp.] 134 full-page plates, 4 in color. Lower edges faintly worn and page edges uniformly sunned [as usual]. A fine copy of an uncommon and desirable title. Scarce in this condition.*

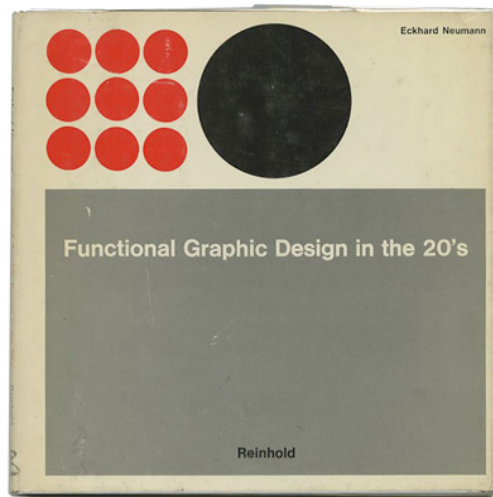
**FIRST EDITION.** Damase traces the history of avant-garde typography back to Stephane Mallarmé and forward into the 20th century. He focuses on the rise of concrete poetry and branches of into other "isms" such as DaDa, De Stijl, Constructivism, Paris Art Deco, the Bauhaus and fine press publishing. Beautifully printed on uncoated stock [for that revolutionary feel] in Switzerland.



- 65 [Typography] Jan Tschichold [translated by Ruari McLean]  
**ASYMMETRIC TYPOGRAPHY** \$150  
 New York: Reinhold Publishing Corporation/Cooper & Beatty, Ltd., Toronto, 1967.

*Octavo. Black cloth stamped in silver and red. Printed dust jacket. Purple endpapers. 96 pp. 42 illustrations. 1 fold-out. White jacket lightly rubbed and worn along top edge, with a tiny closed tear and a small chip to spine crown. A nearly fine copy in a very good or better dust jacket. One of the better copies we have handled.*

**FIRST ENGLISH EDITION.** This information is for typophiles only: Voted one of the AIGA Fifty Books of the Year for 1967: Published by Reinhold Publishing Corporation, New York in cooperation with Cooper and Beatty, Limited, Toronto. 96 pages; 5 3/4 x 9 3/16; edition of 7,500; \$7.50. Designed by Jan Tschichold; Composed in Monotype Bembo; 11/13 with display in Monotype Bembo by Cooper and Beatty, Limited. Letterpress by T. H. Best Printing Company, Limited on Rolland Book Super-Calendered and Imperial Enamel supplied by Whyte-Hooke papers. Bound by T. H. Best Printing Company, Limited in Canadian Industries Ltd. PX 77 Diamond Black supplied by Buntin Reid Paper Company. Endlinings in Strathmore Chroma mauve supplied by Buntin Reid Paper Company.



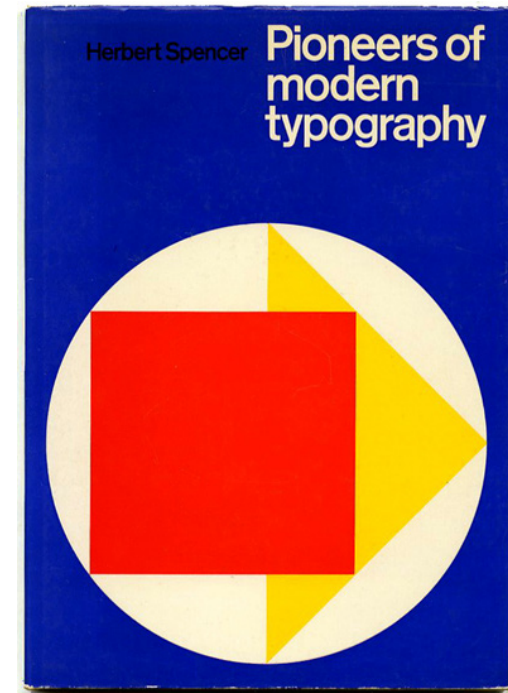
- 66 [Typography] Eckhard Neumann  
**FUNCTIONAL GRAPHIC DESIGN IN THE 20'S** \$75  
 New York: Reinhold Publishing Corporation, 1967.

*Square quarto. Gray cloth stamped in white. Printed dust jacket. 96 pp. 113 illustrations in black and white or two colors. Jacket lightly rubbed and soiled with the red spine lettering well faded, and a tiny chip to lower edge. A very good or better copy in a very good or better dust jacket.*

**FIRST EDITION.** The first scholarly study to tie together the disparate elements of the European Avant-Garde (Bauhaus, Dada, Cubism, Futurism, de Stijl, etc.) and how they related to the emerging field of Graphic Design. Highly recommended.

From the book: "This important book documents that astonishingly creative decade—the 1920's, with its entirely new and functional visual language. The innovative art trends of the twentieth century, which include Cubism, Futurism, and Dadaism, have had a determining influence on the development of today's visual language."

Eckhard Neumann reveals through a clear and well-illustrated text the close historical connection between fine art and graphic design, and discusses the origins of graphic design today."

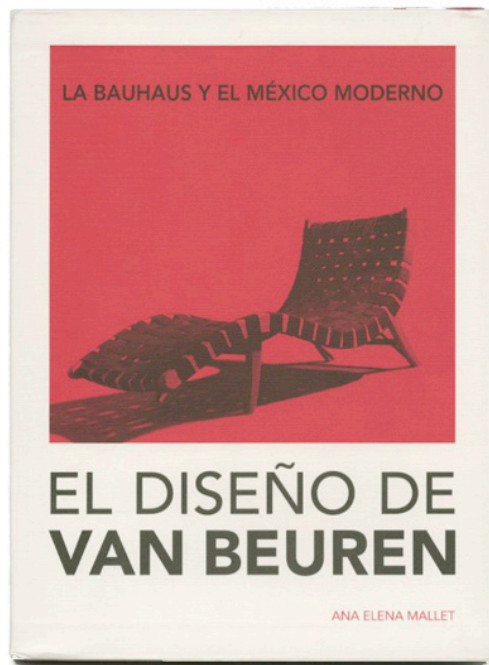


- 67 [Typography] Herbert Spencer  
**PIONEERS OF MODERN TYPOGRAPHY** \$350  
 London: Lund Humphries, 1969.

*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?

Since its first publication in 1969, *Pioneers of Modern Typography* has been the standard guide to the avant-garde origins of modern graphic design and typography. In this essential reference, Herbert Spencer shows how new concepts in graphic design in the early decades of the twentieth century had their roots in the artistic movements of the time in painting, poetry, and architecture.



68

[Van Beuren] Ana Elena Mallet, Barry Bergdoll [introduction]

**LA BAUHAUS Y EL MEXICO MODERNO  
EL DISEÑO DE VAN BEUREN**

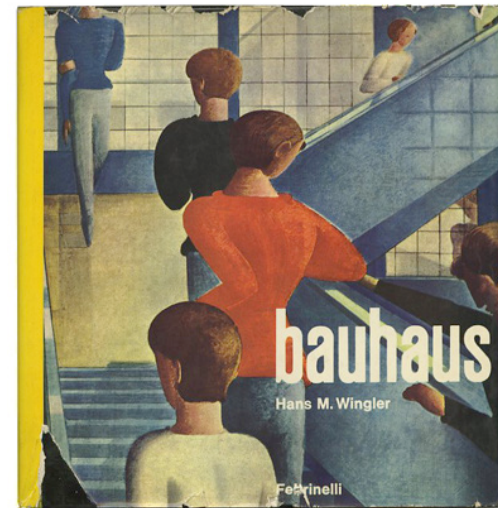
**Bauhaus And Modern Mexico: Design By Van Beuren**

Mexico City: Arquine / Franz Mayer Museum, 2014.

*Quarto. Text in Spanish. Printed flexible boards. Black endpapers. 100 pp. Essays fully illustrated in color and black and white. Corners gently pushed, otherwise a fine, unread copy.*

**FIRST EDITION [limited to 2,000 copies]. Michael Van Beuren** (American, 1911–2004) was born in New York and studied architecture at the Bauhaus under Ludwig Mies van der Rohe and Josef Albers until its closure in 1933. He moved to Acapulco at the end of 1936, where he oversaw the interiors of the bungalows at the renowned Flamingo Hotel in 1937, and quickly became a formative member of the Mexican Modernism movement.

\$175



69

Hans Wingler

**IL BAUHAUS  
WEIMAR DESSAU BERLINO 1919–1933**

Milano: Giangiacomo Feltrinelli, November 1972.

\$75

*Square quarto. Text in Italian. Glossy black paper covered boards. Yellow cloth backstrip titled in black. Photo illustrated dust jacket. Yellow endpapers. Publishers slipcase. 575 [xvii] pp. Illustrated with 8 color plates and 710 black and white images. Spine cloth lightly discolored at heel. Slipcase with mild [yet typical] edgewear and a few scratches and white paint flecks. Jacket lightly chipped and edgeworn. Follows the style and format of the original 1962 German first edition: a very good copy in a good or better jacket housed in a very good example of the Publishers slipcase.*

**FIRST ITALIAN-LANGUAGE EDITION.** Translated by Libero Sosio, with a Foreword by Francesco Dal Co. Includes a roster of all students during the years 1919–1933 and bibliography listing all associated programs, statutes and publications by and about the movement, and work by all the Bauhaus faculty including Walter Gropius, Paul Klee, Wassily Kandinsky, László Moholy-Nagy, Marcel Breuer, Herbert Bayer, Josef Albers, Lyonel Feininger, Oskar Schlemmer, Hannes Meyer, Mies van der Rohe and others.

Ed Ruscha [Curator]

**70 EMERSON WOELFFER: A SOLO FLIGHT**

**\$350**

Los Angeles: REDCAT/California Institute of the Arts, 2003.

*Slim quarto. Photo illustrated printed wrappers. Printed vellum frontis. 64 pp. One fold-out. 34 color plates. 32 black and white text illustrations. Exhibition catalog with color plates, exhibition history, bibliography, and chronology. Wrappers lightly handled, but a fine, fresh copy.*

**FIRST EDITION.** Curated by Ed Ruscha, the exhibition and catalog features testimonials and remembrances by Joe Goode, Daniel La Rue Johnson, Terry Allen, Nob Ha-deishi, Raul Guerrero, Thomas Ryan, Ray Dowell, Charles Arnoldi, Llyn Foulkes, Jerry McMillan, George Herms, Mary Corse, Allen Ruppertsberg, Laddie John Dill, Gary Wong, Billy Copley, Ed Bereal, Larry Bell, Boyd Elder, Dennis Hopper, Patrick Blackwell, and Ynez Johnston.

Emerson Woelffer taught at CalArts (then called Chouinard) and Otis, and was a deeply influential instructor to students including Llyn Foulkes, Larry Bell, and Ed Ruscha; at the time of Woelffer's death, Ruscha curated a show of his works at REDCAT. Before moving to Los Angeles, Woelffer taught at the New Bauhaus with Moholy-Nagy, and also at Black Mountain College.

**Emerson Woelffer** (Chicago, 1914–2003) studied academic painting at the Art Institute of Chicago, and immediately afterwards got a job as an easel painter for the Works Progress Administration. Woelffer next served in World War II, and in 1942, upon his return, was hired by László Moholy-Nagy to teach fine art at the New Bauhaus at the Institute of Design in Chicago. Woelffer and Moholy-Nagy spent the next eight years teaching alongside each other—they even shared a studio space. When Surrealist painter Roberto Matta gave a talk at the New Bauhaus about Automatism—the practice of letting one's subconscious direct his work—Woelffer was deeply affected, and began to experiment with non-objective painting in the studio. Both Kandinsky's and Mondrian's ideas became very influential for Woelffer; he eventually began calling himself a Surrealist Expressionist. Woelffer was already a great admirer of jazz and its techniques of musical improvisation, and was himself a jazz drummer, so Automatism allowed him to transition a naturalness into his painting technique as well. The intuitive gesture—the gesture directed by something beyond oneself—became central to Woelffer's work. He later said, "I think my stuff is very spiritual. Some people can put spirituality into words. I do it with a stick of wood with pig hair on the end and some paint."

Eventually, Buckminster Fuller invited Woelffer to teach at Black Mountain College, and Woelffer left the New Bauhaus to do so. Soon after, Woelffer had a show at Artists Gallery in New York, but rather than stay in New York and become a permanent part of the movement there, Woelffer left to live abroad for a decade—first in the Yucatán, and then in Naples, Italy.

—The Landing

