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graphic design

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e-list 2019



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Expert

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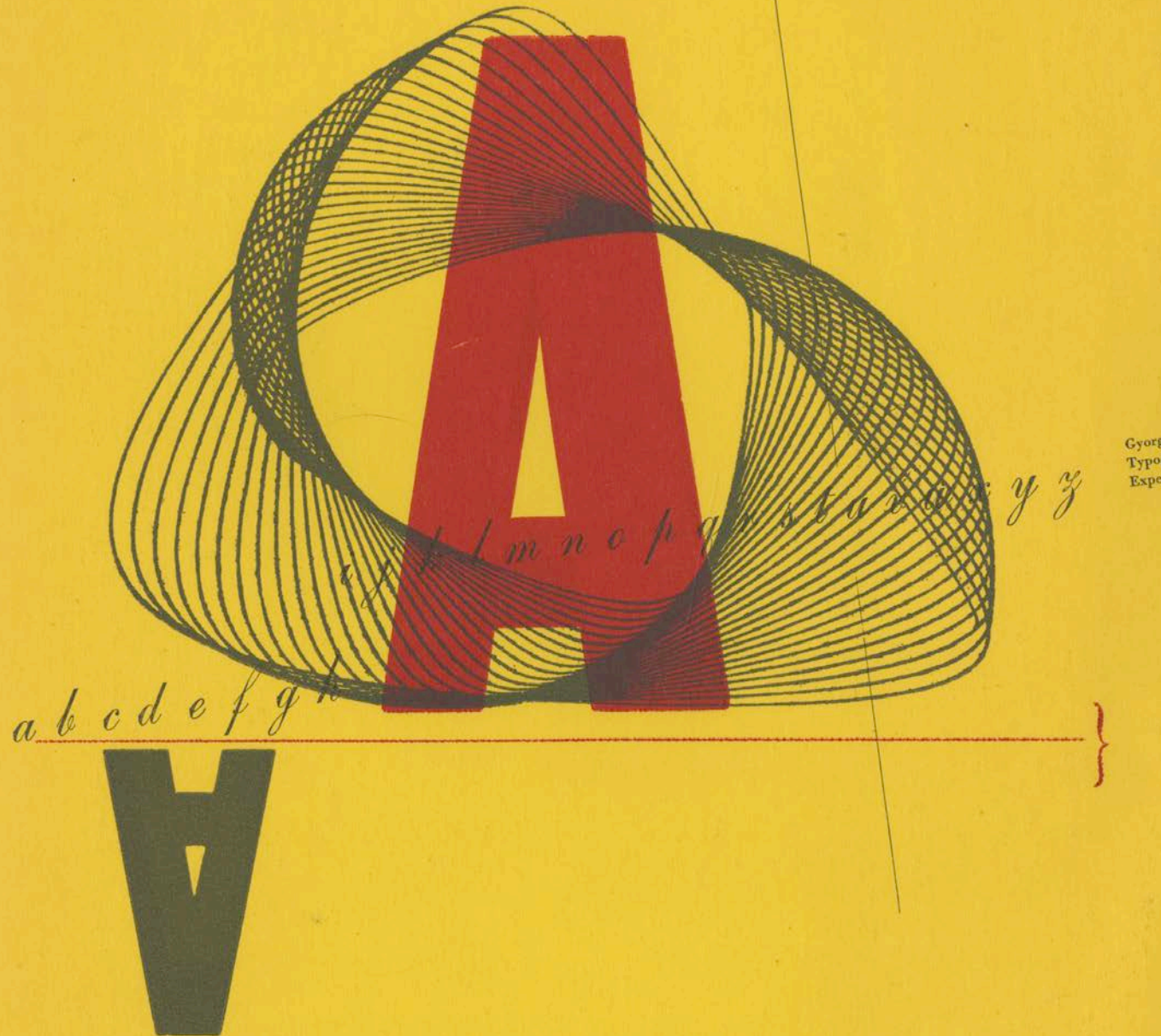
Items in this E-List are available for inspection via appointment at our office in Shreveport. We are secretly open to the public and welcome visitors with prior notification.

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

randall ross + mary mcombs

modernism101 rare design books

Shreveport, Louisiana
The Design Capitol of the Ark-La-Tex™





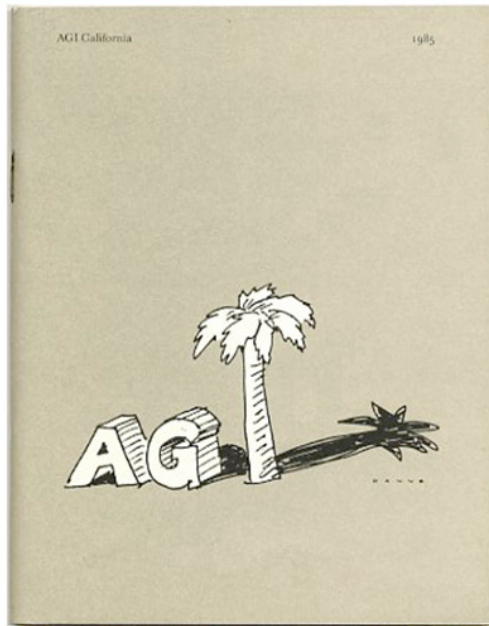
Tom Daly [Designer]; Kenneth Harris [Photographer]; The Art Directors Club
1 THE 46TH ANNUAL EXHIBITION OF ADVERTISING AND EDITORIAL ART AND DESIGN \$900
 New York: The Art Directors Club, 1966.

Poster 12 x 63 inch [30.5 x 160 cm] printed in four color on recto, with verso serving as the call for entries. Folded into 9 equal panels for mailing [as issued]. The black background reveals a few faint handling divots under raking light, but a very good example of an iconic poster of the Psychedelic era. Housed in the original ADC mailing envelope. Also included is a nearly fine, lightly handled example of the 17 x 22 inch [folded into quarters as issued] Art Directors Club Prospectus for The 12th Annual Communications Conference Sponsored by The Art Directors Club, Inc. Design credited to Mike Germakian for this piece only.

FIRST EDITION IMPRESSION. Model: Wanda Embry. Variant published in IMAGES OF AN ERA: THE AMERICAN POSTER 1945–75. Washington, DC: National Collection of Fine Arts, 1975 [number 47].

A roughly removed two-page article titled “NYADC Unfolds a painted Woman for Its 46th” from the November 1966 ART DIRECTION Magazine is also included in this set.

Production Notes: The model was photographed on Ektachrome with an 8 x 10 view camera. A dye transfer was made from the film, then retouched for 4-color printing by offset lithography on Kimberly Clark Prentice Suede 70 lb. basic stock. The dimensions of the Call and the spacing of the folds were carefully planned. Each panel may be taken as a separate design, or used in conjunction with one of more of the other panels to make a variety of designs.



- 2 [Alliance Graphique Internationale] AGI Members and Guests
AGI CALIFORNIA 1985 \$150
 [N. P.: Alliance Graphique Internationale, n. d. April 1985].

Slim quarto. Printed stapled wrappers. 64 pp. 22 photos by James Cross. 72 illustrations by AGI members and guests. Commemorative keepsake: a fine uncirculated example.

FIRST EDITION. Softcover booklet with 64 pages with 22 photographs and 72 caricatures produced during the Alliance Graphique Internationale 1985 California Congress.

Includes caricatures and doodles by [and/or] portraying Takenobu Igarashi, Alan Fletcher, Saul Bass, Richard Hess, Richard Danne, Gene Federico, Art Paul, James Cross, Elaine Bass, Massimo Vignelli, Samuel N. Antupit, Fernando Medina, FHK Henrion, Mel Calman, Ed Benguiat, R.O. Blechman, Jelle Van Der Toorn Vrijthoff, Arnold Schwartzman, Tina Blackburn, Colin Forbes, Ray Eames, Henry Wolf, Fritz Gottschalk, Steff Geissbuhler, Josep Pla-Narbona, Bruce Blackburn, Seymour Chwast, Stuart Ash, and a few folks whose signatures were not readily decipherable.

- 3 [John Atherton] Frederick C. Kendall [Editor]
ADVERTISING ARTS \$275
 New York: Advertising and Selling Publishing Co., May 1934.

Wire-spiral binding. Letterpressed thick wrappers. 48 pp. Text and elaborately-produced advertisements. Wrappers lightly scratched and worn with one chip to lower corner [see scan]. Photomontage cover design by John Atherton. A very good or better copy.

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

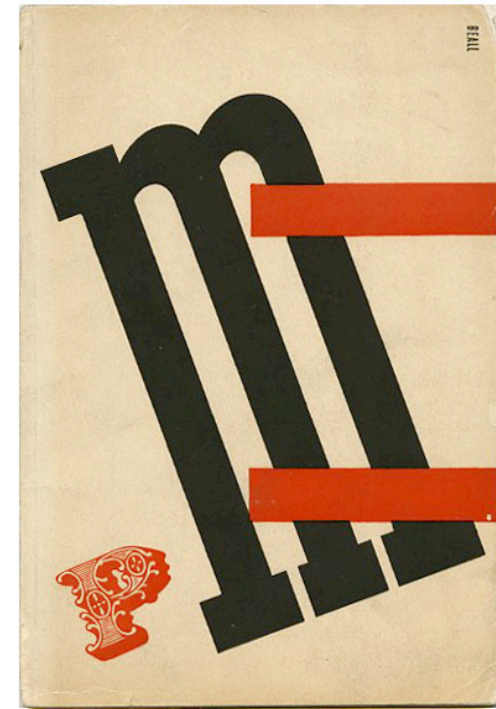
—Steven Heller



- 4 Saul Bass
"Greetings: Ruth and Saul Bass, Andrea & Bob" \$225
 N. P., n. d.

Non-denominational Holiday card on cream wove stock with letterpress score [for folding] and deckled edge. Printed recto only. Hand decorated with two different rubber stamp impressions. Verso lightly soiled, but a very good example.

ORIGINAL IMPRESSION. 12.35 x 4.62-inch designed by Saul Bass and hand stamped prior to mailing.



- 5 [Lester Beall] Robert L. Leslie and Percy Seitlin [Editors]
PM \$500

An Intimate Journal for Art Directors, Production Managers, and their Associates

New York: The Composing Room/P.M. Publishing Co [Volume 4, No. 3: November 1937].

Slim 12mo. Stitched and perfect-bound printed wrappers. 66 pp. Articles and advertisements. Cover lightly age-toned and mildly spotted. Spine crown chipped and outer corners gently bumped. A very good copy.

ORIGINAL EDITION. Features a classic cover and 16-page letterpress insert designed by Lester Beall, with an introduction by Charles Coiner.



6

[Lucian Bernhard] Robert L. Leslie and Percy Seitlin [Editors]

PM

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

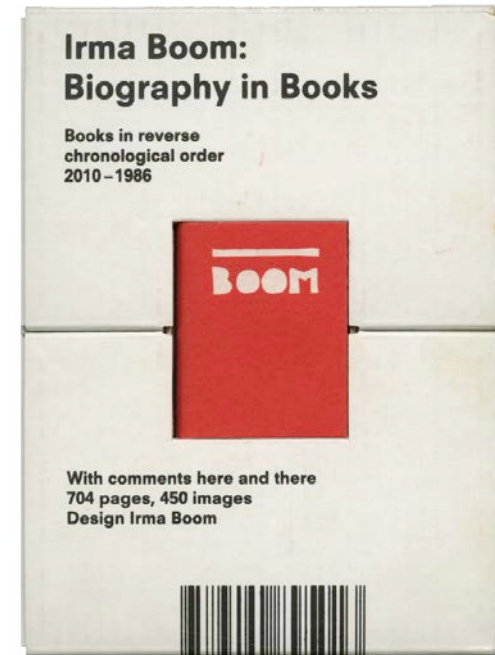
New York: The Composing Room/P.M. Publishing Co.
[Volume 2, No. 7: March 1936].

Slim 12mo. Thick Lithographed perfect bound and sewn wrappers. 48 pp. Illustrated articles and advertisements. Multiple paper stocks. Covers are Lithographic printed original designs by featured artist and author Lucian Bernhard. Spine junctures lightly worn, otherwise a nearly fine copy.

ORIGINAL EDITION. Digest with 48 pages of articles divided into two distinct sections: Section One [pages 1–24]: Lucian Bernhard-Matter of Applied Arts by Percy Seitlin; What's Wrong with the American poster by Lucien Bernhard; Lucian Bernhard, Calligrapher and Type Designer; The Making of a 24 Sheet Poster. Text and heads of the Bernhard section are set in Bernhard Booklet and Bernhard Tango.

\$175

7



Irma Boom

BIOGRAPHY IN BOOKS

**Books in Reverse Chronological Order, 2010–1986
With Comments Here and There**

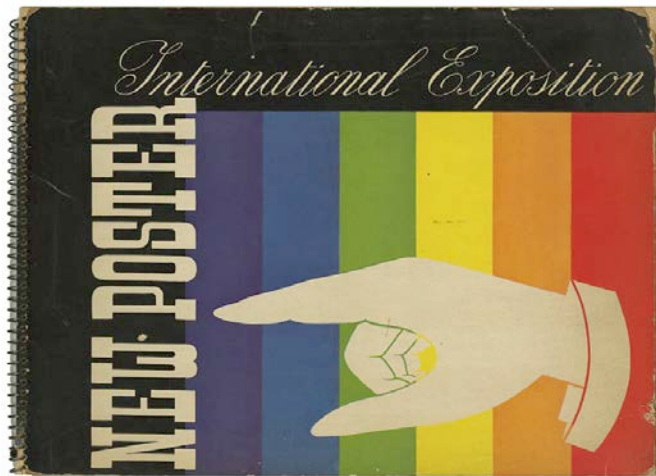
Amsterdam: University of Amsterdam Bijzondere Collecties, 2010.

Text in English. Decorated Publishers die-cut box housing a small, softcover booklet. 704 pp. 450 images. Designed by Irma Boom and Sonja Haller. Box lightly rubbed, booklet pristine, thus a nearly fine set.

FIRST EDITION [3,200 copies]. 4 x 5 cm booklet with 704 pages and 450 images, originally published to accompany the exhibition *Irma Boom: Biography in Books*, from June 4 to October 3 to at the University of Amsterdam Library. Book and package design by Irma Boom and Sonja Haller, text by Mathieu Lommen, and translated by transl. John A. Lane. Rem Koolhaas contributed the 'Boom' logo.

Offered here is the true first edition with a 4 x 5 cm trim size, not to be confused with the second edition titled *THE ARCHITECTURE OF THE BOOK* with a slightly larger 4.5 cm x 5.5 cm trim size. In 2010, Ms. Boom considered whether to print a second edition. "I might make it a bit bigger," she said. "Maybe one centimeter higher for every print run?"

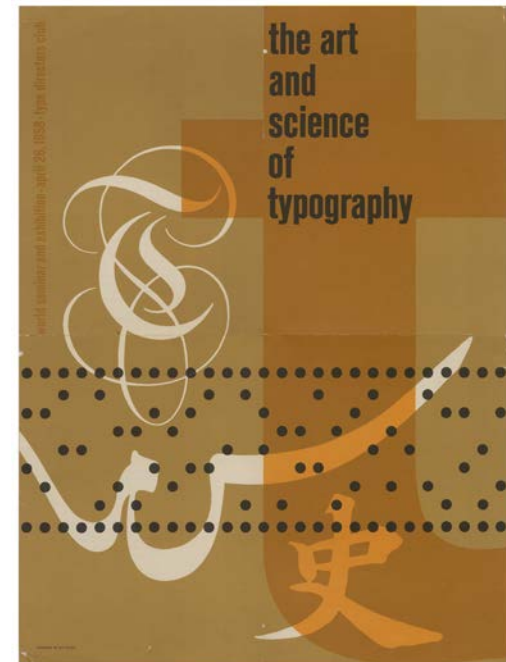
\$450



- 8 Alexey Brodovitch [Designer]
NEW POSTER **\$450**
International Exposition of Design in Outdoor Advertising
 Philadelphia: The Franklin Institute, 1937.

Oblong quarto. Wire spiral-bound printed boards. Unpaginated. 53 gravure reproductions. Boards edgeworn with minor chipping along binding edge with some loss. A few faint pencil underlines to text, otherwise interior unmarked and clean. Cover and catalog design by Alexey Brodovitch. A very good copy.

FIRST EDITION [2,500 copies]. Catalog of gravure plates printed by the Beck Engraving Company with original essays by A. M. Cassandre, Charles Coiner and Christian Brinton. Early poster compilation that assembled many rare and unusual examples gathered from around the world and exhibited in Philadelphia in 1937.



- 9 Will Burtin [Designer]
THE ART AND SCIENCE OF TYPOGRAPHY **\$225**
 New York: The Type Directors Club of New York, 1958.

Poster machine folded into quarters for mailing [as issued]. Printed in colors recto and verso on Mohawk Offset 80 lb. paper. Pinholes and small tears to corners, a couple of neat splits to folds along outer edges, a couple of small chips and general handling wear. Overall, a good or better example of this rare poster.

ORIGINAL EDITION. 17.25 x 23.25-inch (43.8 x 59 cm) poster designed by for "an international seminar and exhibition on typographic design at Silvermine, Connecticut, April 26, 1958" sponsored by the Type Directors Club of New York. Poster typography from the Composing Room.

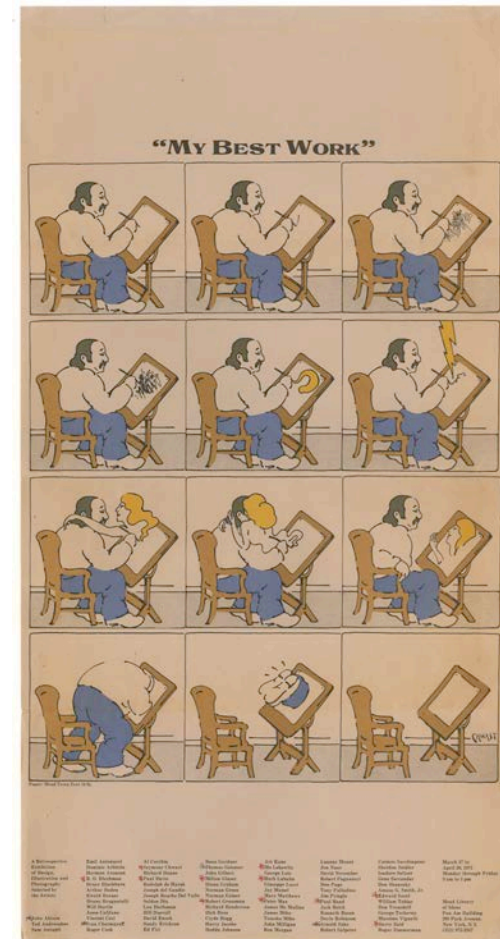


10 Erberto Carboni
CROCIERE 1937 "ITALIA"
 Milan/Rome: Pizzi e Pizio, 1937.

\$75

Postcard. Offset lithograph typofoto composition to recto, annual cruise schedule to verso. Lengthy inscription to rear panel. Card with edgewear including a thumbnail sized divot with closed tear to fore edge. Signed and dated in plate. A good example of a classic Carboni/Studio Boggeri image.

ORIGINAL EDITION. Variant reproduced in color on page 24 of 25 PUBLICITY CAMPAIGNS [Greenwich, CT: New York Graphic Society, 1961].

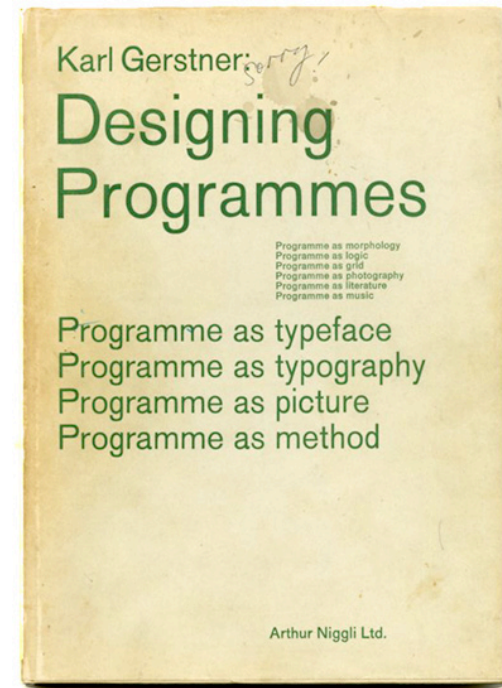
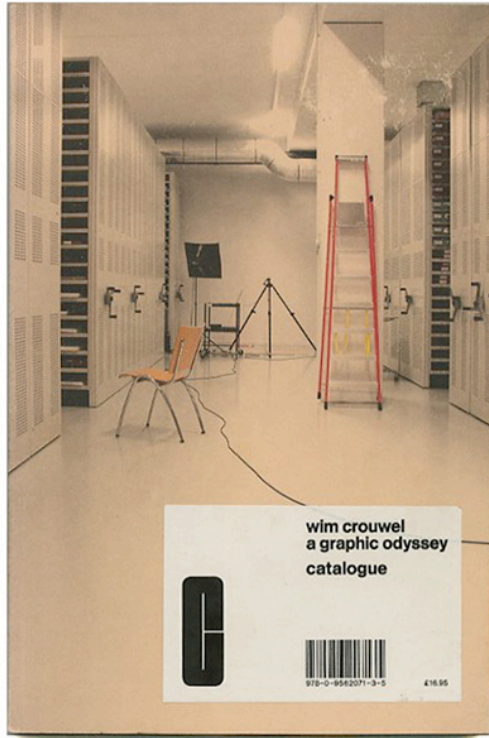


11 Seymour Chwast
"MY BEST WORK"
 New York: Mead Paper Company, [1971].

\$175

Poster printed via offset lithography on a medium uncoated sheet. Folded into quarters [as issued]. Faint handling wear including minor bumping to edges and a tiny pinhole to lower margin between image and text. Annotated with inked asterisks to roster list, thus a good or better example.

ORIGINAL IMPRESSION. 12.5 x 24-inch [31.75 x 61 cm] poster designed to announce "A Retrospective Exhibition of Design, Illustration and Photography Selected by the Artists" from march 17 to April 31, 1971 at the Mead Library of Ideas located in the Pan Am Building at 200 Park Avenue, New York City.



- 12 Tony Brook and Adrian Shaughnessy [Editors]
WIM CROUWEL: A GRAPHIC ODYSSEY CATALOGUE \$175
 London: Unit Editions, 2011.

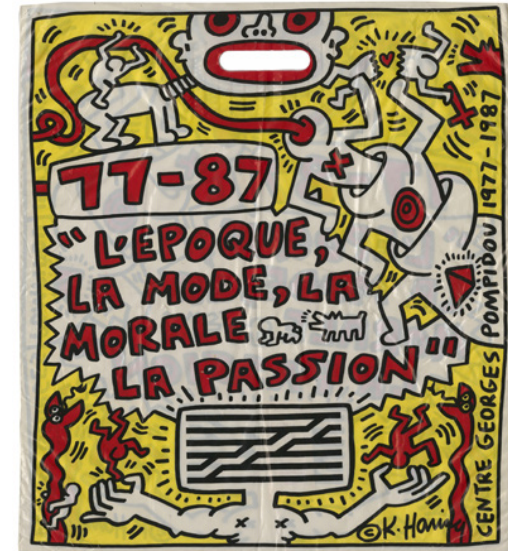
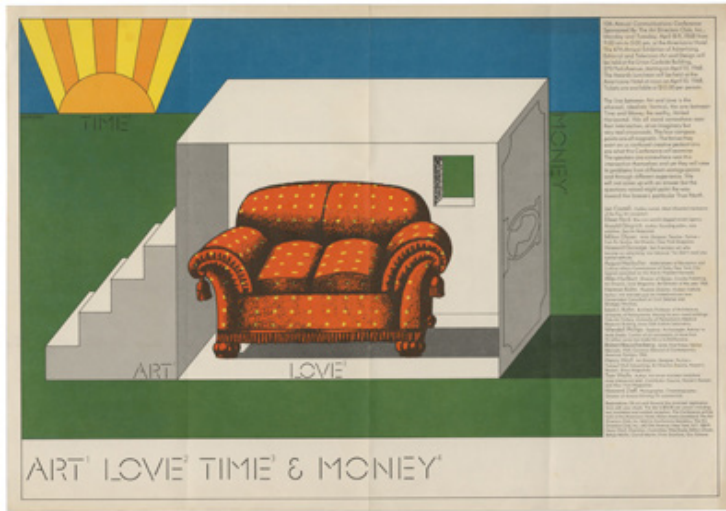
Octavo. Photo illustrated perfect bound wrappers with Publishers sticker [as issued]. 144 pp. Fully illustrated in color. Elaborate graphic design throughout. Small rubbed area to upper wrapper corner, otherwise a fine copy.

FIRST EDITION. Published in conjunction with the exhibition *Wim Crowel: A Graphic Odyssey* at the Design Museum, London 30 March–03 July 2011. Includes a 13 pages interview with Wim Crowel by Tony Brook. Fully illustrated with numerous full-color images of posters, sketches, typefaces, and other documents produced by Crowel as a commercial artist. According to Brooks, “the qualities of his work are plain to see: the distinctive use of abstract typographic forms; the relentless experimentation with the grid; the ability of his work to communicate. He seems to have achieved the perfect balance.”

- 13 Karl Gerstner
DESIGNING PROGRAMMES \$900
 New York: Hastings House, 1968.

Octavo. White cloth stamped in black. Printed dust jacket. 112 pp. Black and white and color illustrations throughout. INSCRIBED by Gerstner. Top textblock edges dusty and spotted. Dust jacket lightly worn with a darkened spine. A couple of coin sized liquid spots to front jacket panel, with a Gerstner inked notation: Sorry! How cool is that? Small short closed tear on front bottom edge. A nearly fine copy in a very good dust jacket.

New enlarged edition by D.Q. Stephenson [originally published by Arthur Niggli, 1964]. INSCRIBED by Gerstner on front free endpaper: “my respect / for coming / coursework programs: / K G.” Gerstner has also added the word Sorry! to the front panel of the dust jacket to obviate an apparent mild coffee spill.



- 14 Milton Glaser
ART, LOVE, TIME & MONEY . . . \$225
 New York: The Art Directors Club, Inc. [1968].

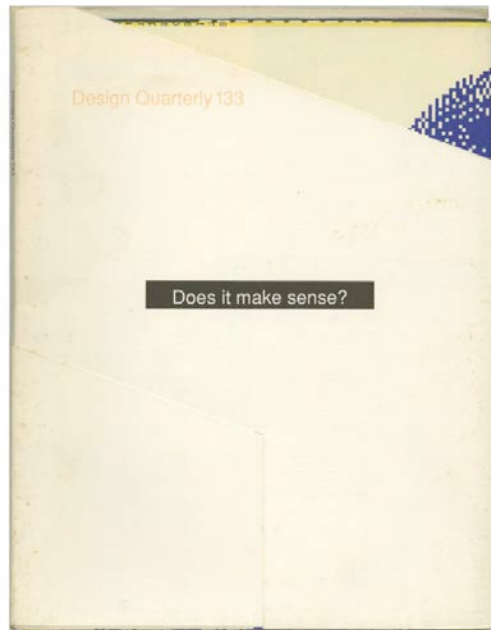
Poster machine folded into twelfths for mailing [as issued]. Printed offset litho on recto only on a laid sheet. Pinholes to corners and expected faint wear to folds and faint handling wear, but a very good example of this uncommon Glaser survivor.

ORIGINAL EDITION. 34.25 x 24-inch (87 x 61 cm) event poster by Milton Glaser commissioned by the Art Directors Club for their 13th Annual Communications Conference as well as the 47th Annual Exhibition of Advertising, Editorial and Television Art and Design during April, 1968. Check out the speaker lineup: Leo Castelli, Eileen Ford, Arnold Gingrich, Milton Glaser, Howard Gossage, August Heckscher, Allen Hurlburt, Herman Kahn, Louis I. Kahn, Wendell Phillips, Robert Rauschenberg, Henry Wolf, Tom Wolfe, and Howard Ziff.

- 15 Keith Haring
L'EPOQUE, LA MODE, LA MORALE, LA PASSION 77-87 \$450
 Paris: Centre Georges Pompidou, 1987.

Plastic shopping bag with bright colors printed and repeated recto and verso. Pinholes to upper corners. Mild edgewear with a pair of small skinned areas to upper verso corners. One tiny snag near lower edge. A very good example.

ORIGINAL EDITION. 17.5 x 20 inches [44.45 x 53.34 cm] ephemeral and commemorative shopping bag produced during the Artists' lifetime for the Pompidou exhibit: *L'Époque, La Mode, La Morale, La Passion: Aspects de l'Art d'Aujourd'hui, 1977–1987*; Centre Georges Pompidou, Paris, 1987 (*The Epoch, Fashion, Morality, The Passion: Aspects of the Art of Today, 1977–1987*; Center Georges Pompidou, Paris, 1987).

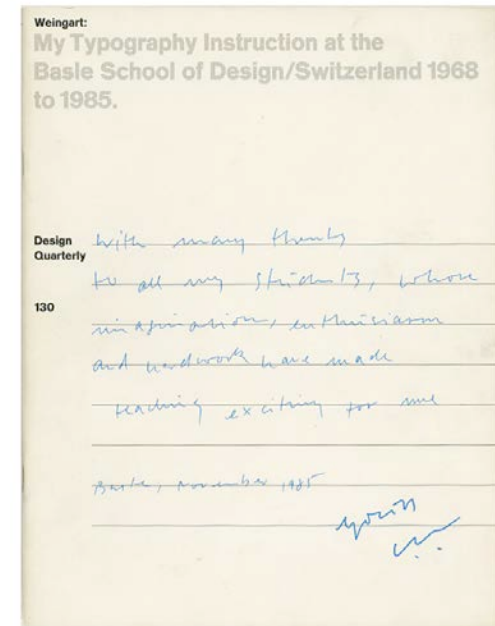


16 April Greiman
DESIGN QUARTERLY 133:
Does It Make Sense? **\$500**

Cambridge: MIT Press/Walker Art Center, 1986.

Poster (folded as issued) enclosed in a nearly fine folder with trivial soiling to white uncoated folder. Poster is unmarked and very clean. A profoundly influential design piece.

FIRST EDITION. 36 x 72-inch two-sided poster enclosed in publishers 8.5 x 11 folder. Had it only shown the capabilities of Macintosh design circa 1986, "Does it make sense?" would have been memorable. By also exploring the philosophical and personal ramifications of digital design, this piece reached greatness. Since then, Ms. Greiman has remained on the forefront of digital design and its inherent possibilities. She reminds us that there's more to computer-based design than owning a software package.



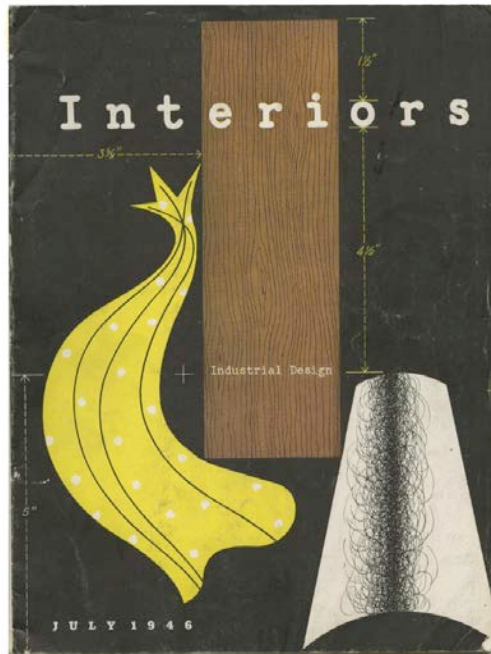
17 Armin Hofmann and Wolfgang Weingart
DESIGN QUARTERLY 130 **\$225**

Thoughts on the Study and Making of Visual Signs. Basle School of Design/Yale School of Art, 1947 TO 1985 [Hofmann] / My Typography Instruction at the Basle School of Design/Switzerland, 1968-1985 [Weingart]

Minneapolis, MN: Walker Art Center, 1985.

Slim quarto. Printed saddle stitched wrappers. 44 pp. Illustrated essays. Wrappers faintly worn, but a nearly fine copy.

FIRST EDITION. Journal bound tete-beche: the two texts [one by Hofmann and one by Weingart] are bound together with one text rotated 180 degrees relative to the other.

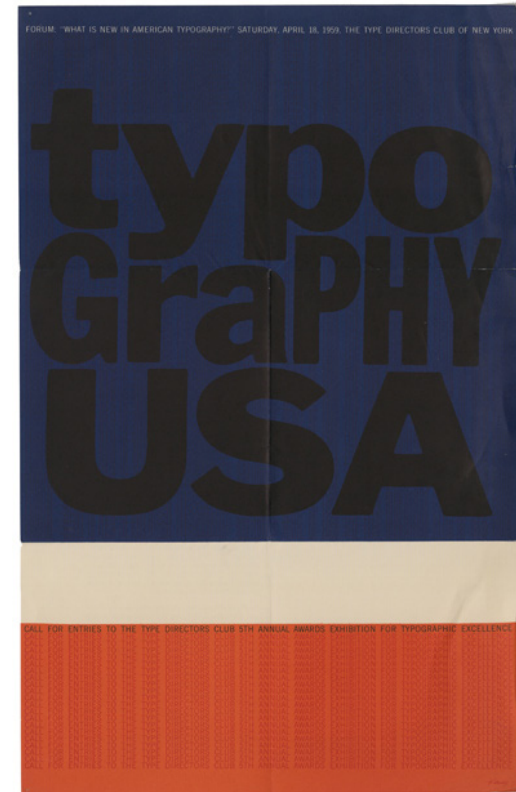


18 [Alvin Lustig] Francis de N. Schroeder [Editor]
INTERIORS & INDUSTRIAL DESIGN
 New York: Whitney Publications,
 [Volume 105, No. 12, July 1946].

\$450

Quarto. Perfect bound and sewn printed illustrated wrappers. 136 pp. Illustrated articles and trade advertisements. Cover by Alvin Lustig—his only cover design for this publication. Wrappers lightly worn and soiled, but a very good copy.

ORIGINAL EDITION. “This cover designed by Alvin Lustig, graphic- architectural-industrial designer, about whom we said practically everything we know in the September issue. Lustig’s black, brown, white, and yellow cover for the July issue was the first in the post-war, pre-war size, and fully worthy of the momentous event. After building a California office, and threatening for a year to open a New York office, he finally got around to making the West to East trip by flivver and plane because his sister (in New York) wanted him to come to her wedding”

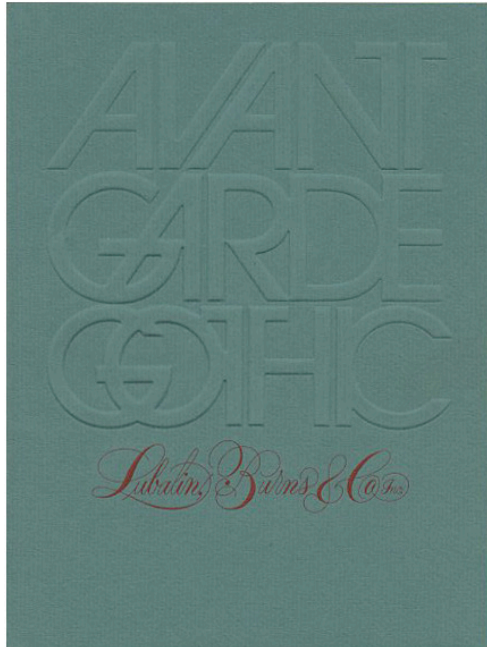


19 [Type Directors Club of New York] Ray Komai [Designer]
TYPOGRAPHY USA
Call for Entries to the Type Directors Club
5th Annual Awards Exhibit of Typographic Excellence
 New York: The Type Directors Club of New York, 1959.

\$450

Poster machine folded in sixths for mailing [as issued]. Offset lithography color recto and black to verso on a Mohawk Superfine Text Smooth sheet. Expected wear to the heavily inked folds, pinholes to corners, and a short, closed tear to one fold edge. Minor handling wear, a very good example.

ORIGINAL EDITION. 15 x 24-inch (38 x 61 cm) poster designed by Ray Komai as a “Call for Entries to the Type Directors Club 5th Annual Awards Exhibit of Typographic Excellence” and to serve as notice of the forum *What is New in American Typography* on Saturday, April 18, 1959. Forum panels included Saul Bass, Herbert Bayer, Lester Beall, Will Burtin, Louis Dorfsman, Alvin Eisenman, Gene Federico, William Golden, Morton Goldsholl, Allen Hurlburt, Robert M. Jones, George Krikorian, Matthew Leibowitz, Leo Lionni, Herbert Lubalin, Paul Rand, Herbert Roan, Ladislav Sutnar and Bradbury Thompson.



20

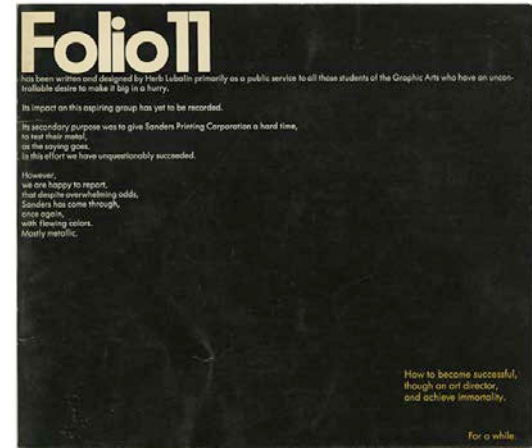
Lubalin, Burns & Co., Inc.
AVANT GARDE GOTHIC
X-Light, Medium, Demi

New York: Lubalin, Burns & Co., Inc., 1970.

\$450

Quarto. Embossed and engraved perfect bound wrappers. 56 pp. Black and white typesetting examples. Elaborate graphic design throughout. The offset dull textblock lightly sunned to edges. Spine heel gently pushed, otherwise a fine copy.

ORIGINAL EDITION. The trade debut of Lubalin's Avant Garde family of fonts. "Printed in USA 1970 by Glenn Printing Inc., North Kansas City Missouri; Cover embossed and engraved by Siegrist Engraving Company, Kansas City Missouri."



21

Herb Lubalin
FOLIO 11

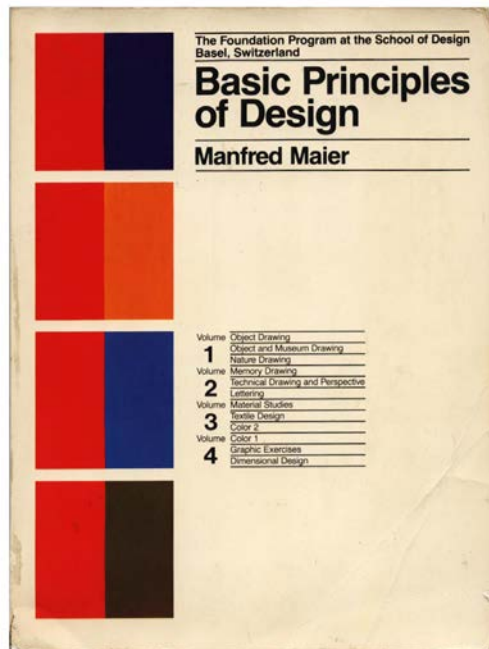
New York: Sanders Printing Corporation, 1967.

\$150

Square quarto. Stapled Kromekote wrappers. 20 pp. Elaborate graphic design throughout. Kromekote covers bright and shiny—a fine copy.

ORIGINAL EDITION. Printing promotion with 20 pages devoted to the thesis *How to Become Successful, Though an Art Director, and Achieve Immortality* presented with Lubalin's trademark wit and masterful typographic skills.

Sanders Printing Corporation commissioned the *Folio* series throughout the sixties to the early seventies as elaborate self promotions for their printing and binding services. Designers chosen for each *Folio* were given complete authorship over the product—these designers included Chermayeff & Geismar, Louis Silverstein, Papert, Koenig, Lois, Mo Lebowitz, and Gaynor & Ducas.



- 22 **Manfred Maier**
BASIC PRINCIPLES OF DESIGN
The Foundation Program at the
School of Design Basel Switzerland
 New York: Van Nostrand Reinhold Company, 1980. **\$250**

Quarto. Text in English. Laminated thick printed wrappers. 384 pp. Black and white and color illustrations throughout. Wrappers lightly creased and edgeworn. Spine crown and heel darkened with small dampstains. Wrappers designed by Wolfgang Weingart. A very good copy.

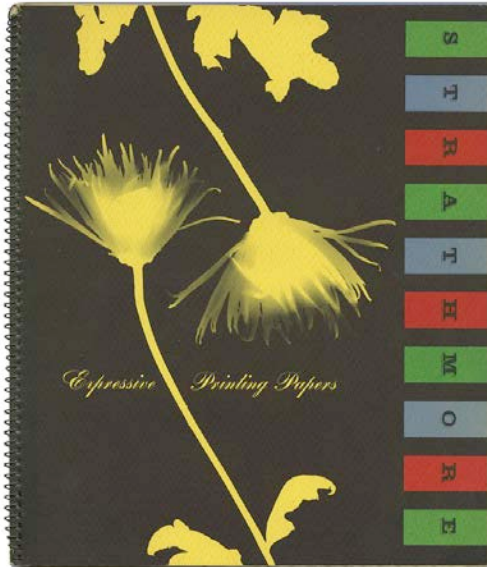
FIRST EDITION THUS. The Foundation Program of the School of Design in Basel, Switzerland presented in four parts in this collected volume, each of which is a complete unit in itself and provides an introduction, course descriptions and detailed illustrations.



- 23 **Noel Martin [Designer]**
LADISLAV SUTNAR
 Cincinnati: Contemporary Arts Center, 1961. **\$900**

Poster machine folded in quarters for mailing [as issued]. Printed in three colors on recto only. Expected wear to the heavily inked folds, and raking light reveals minor handling creases, but a very good or better example of this rare poster.

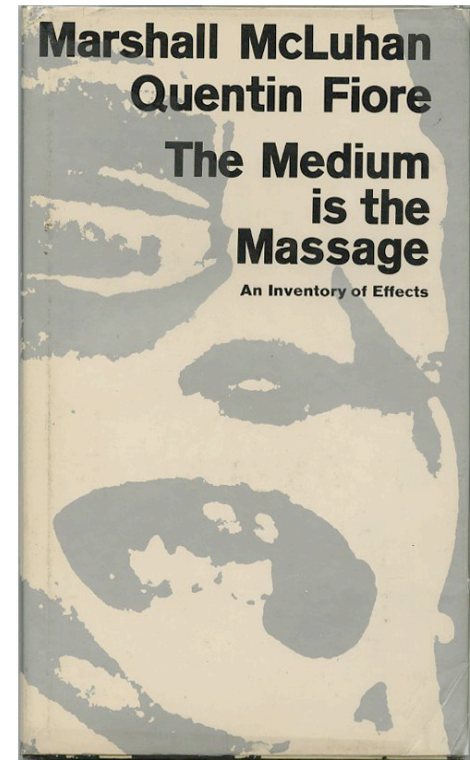
ORIGINAL EDITION. 18 x 24-inch (45.7 x 61 cm) poster designed by Noel Martin for "A comprehensive exhibition of the International pioneer graphic designer, Ladislav Sutnar, sponsored by The Champion Paper and Fibre Company at the Contemporary Arts Center located in the Cincinnati Art Museum from April 7 through May 7, 1961." After the Cincinnati debut, this exhibition was traveled to New York City and was held at the Pepsi-Cola Exhibition Gallery, 500 Park Avenue, New York City, from August 2 to 30, 1961 [Janakova et al.: LADISLAV SUTNAR—PRAGUE—NEW YORK—DESIGN IN ACTION. Prague: Museum of Decorative Arts, 2003. p. 378].



- 24 Noel Martin [Designer]
STRATHMORE EXPRESSIVE PRINTING PAPERS \$125
 West Springfield, MA: Strathmore Paper Company [1957].

Slim quarto. Wire spiral binding. Printed paper covers. 14 pp. Multiple paper stocks. 3 tipped in printing samples [as issued]. Vintage paper promotion. Lightly handled, else a nearly fine copy.

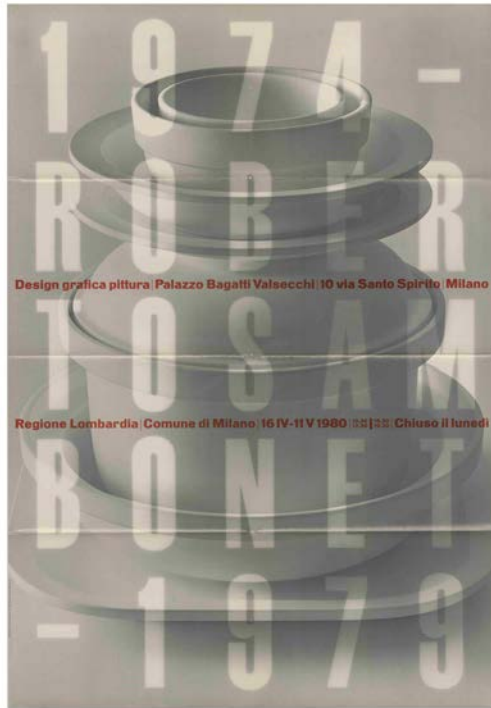
ORIGINAL EDITION. Elaborate paper sample published by Strathmore to emphasize "the expressive qualities of their papers," circa 1957. Printed via offset and letterpress, with die-stamping and other press effects. Includes a tipped in menu, envelope and calling card. Impressive work from Designer Noel Martin, who provided a signed introduction and a short working biography on the rear slipsheet. The combination of photograms, novelty type and flat color planes work together to make a very expressive presentation, especially in the 1957 Midwest.



- 25 Marshall McLuhan and Quentin Fiore
THE MEDIUM IS THE MESSAGE: An Inventory of Effects \$950
 New York: Random House, 1967.

Octavo. Decorated paper covered boards. Printed dust jacket. 160 pp. Elaborate graphic design and typography throughout by Quentin Fiore. Silver jacket lightly rubbed with trivial edge wear. Random House review slip laid in. Book bound tightly—looks and feels unread. A fine copy in a nearly fine dust jacket.

FIRST HARDCOVER EDITION [9,500 copies]. Sheetfed offset by Kingsport Press, Inc. on Warren Patina supplied by Lindenmeyr Paper Corporation. Bound by Kingsport Press, Inc. in Arkwright-Interlaken Tonaro. Endlinings in Lindemeyr Multicolor Black. Illustrated and designed by Quentin Fiore; Art Director: R. D. Scudellari. Composed in Standard Medium and Standard Bold with display in Standard Medium and Standard Bold by Volk & Huxley, Inc.



26 Bruno Monguzzi
ROBERTO SAMBONET 1974-1979
Design Grafica Pittura
 Milan: Palazzo Bagatti Valsecchi, 1980.

\$325

Poster, printed via offset lithography on a semi glossy sheet in two colors. Folded into eighths [as issued], with resultant trivial wear along folds, otherwise a fine, fresh example.

ORIGINAL IMPRESSION. 27 x 38.75-inch [68.58 x 98.425 cm] poster designed by Bruno Monguzzi for an exhibition of Roberto Sambonet's work at the Palazzo Bagatti Valsecchi (closed on Mondays). Printed in Italy by Arti Grafiche Nadasio.

"Superficial and stylish graphic designers tend to reduce their syntax to a temporary gospel and spread it everywhere on everything. Good design solutions, however, are probably timeless."

—Bruno Monguzzi



27 Hans Neuberg [Designer], Hans Fischli [introduction]
KONSTRUKTIVE GRAFIK ARBEITEN
VON RICHARD P. LOHSE, HANS NEUBURG
AND CARLO L. VIVARELLI

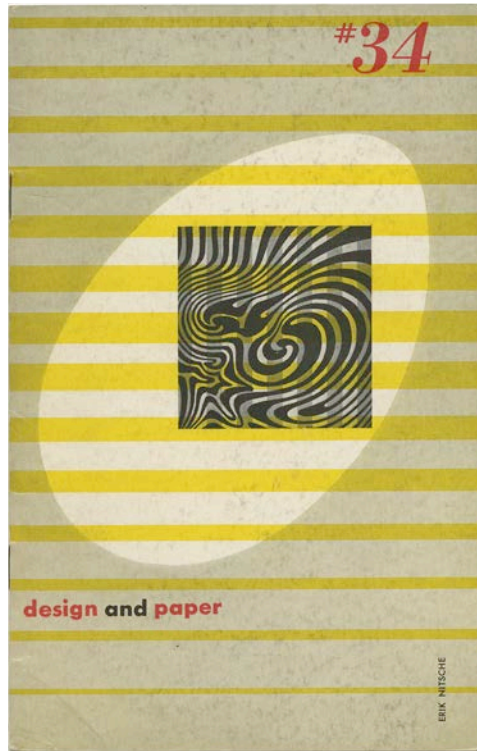
\$225

Zürich: Kunstgewerbemuseums, 1958.

Text in German. Octavo. Printed stapled wrappers. 12 pp. 20 black and white reproductions Essay and book design by Hans Neuberg. Wrappers lightly worn, but a very good or better copy.

ORIGINAL EDITION [Wegleitung 221]. Exhibition catalog with 12 pages devoted to Designers Richard P. Lohse, Hans Neuburg, and Carlo L. Vivarelli. An early example of the Swiss "integral typography"—the book design combines sans serif typography, classic proportions and asymmetrical page layouts.

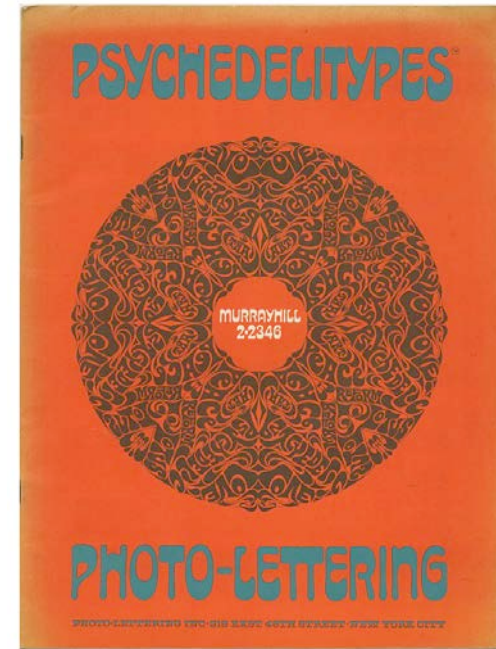
"Aus der demnächst erscheinenden neuen zeitschrift Neue Grafik." This exhibition predates the partnership between these three designers and Josef Muller-Brockmann that launched *Neue Grafik* in 1958. These four designer/editors signed some of their jointly written articles with the acronym LMNV, formed from their initials.



- 28** Erik Nitsche [Designer], P. K. Thomajan [Editor] **\$150**
DESIGN AND PAPER NO. 34
 New York: Marquardt & Company Fine Papers, c. 1951.

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

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

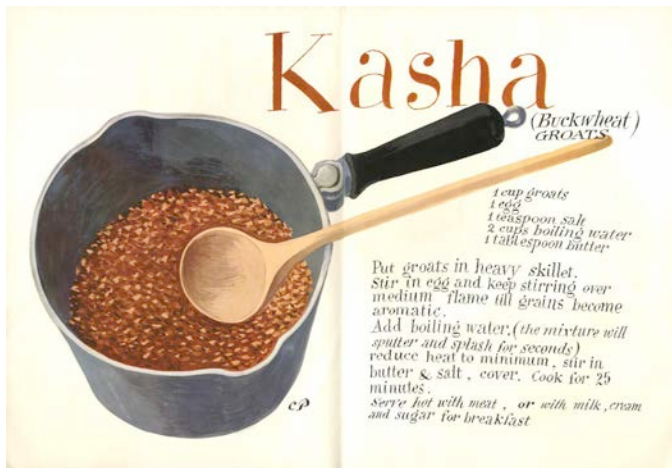


- 29** [Photo-Lettering] Ed Benguiat [Designer] **\$250**
PSYCHEDELITYPES
 New York: Photo-Lettering, Inc. 1968.

Slim quarto. Stapled self wrappers. 20 pp. Photocomposition samples presented via elaborate graphic design. Cover design by Ed Benguiat. Orange wrappers uniformly sunned to edges, with trivial handling wear, thus a very good or better copy.

ORIGINAL EDITION. 42 typefaces presented in 4-line specimens. "I am a designer of letterforms as a business. I mean, let's be realistic. When the psychedelic period arrived in the '60s, man, I made psychedelia until everyone, including Timothy Leary, wanted it. My profession is designing alphabets for this new thing, the computer. But I have another profession: I do about 20 logos a year—I'm talking about big corporate identity stuff. I wouldn't use psychedelia for that; I only use three typefaces too, you know: Helvetica, Helvetica, and Helvetica."

—Ed Benguiat

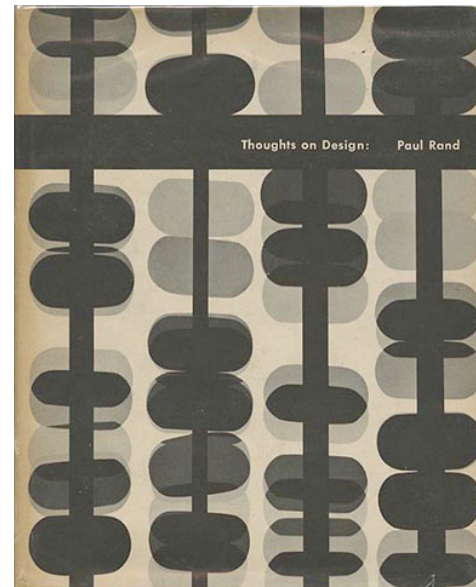


30 Cipe Pineles
KASHA [BUCKWHEAT GROATS]
 [New York: Self-Published, c. 1955].

\$225

Single uncoated ivory laid sheet measuring 21.4 x 15.4-inches folded into quarters as issued. Sheet printed in 4 colors recto and black verso via offset lithography. Sheet lightly creased from handling, but a very good bright example carefully stored by the original recipients.

ORIGINAL EDITION. Mailed as a Christmas Greeting from Cipe, Bill and Tom Golden. Tom Golden was born in 1951 and William Golden passed away in 1959—these dates are used to establish the history of this piece. A unique, original piece of mid-century American graphic design ephemera that has only recently been discovered, codified and published in “Leave Me Alone with the Recipes: The Life, Art, and Cookbook of Cipe Pineles”—a part-cookbook and part-mono-graph researched and edited by Sarah Rich and Wendy MacNaughton with contributions by Debbie Millman, Maria Popova, Maira Kalman, Paula Scher, and Steven Heller.



31 Paul Rand, E. McKnight Kauffer [introduction]
THOUGHTS ON DESIGN
 New York: Wittenborn, 1947.

\$750

Quarto. Trilingual edition, with French and Spanish translations. Black cloth decorated in gilt. Photo illustrated dust jacket. 164 pp. 94 halftone illustrations and 8 color plates. Jacket lightly tanned to edges with a couple of very tiny chips, and the spine lightly sun-darkened [as usual]. Rear panel mildly creased at lower edge. A very desirable title—please refer to page 217 of Steven Heller monograph PAUL RAND [Phaidon 1999] to view the usual condition when this book is normally found. The nicest copy we have handled: a fine copy in a nearly fine dust jacket.

FIRST EDITION. This is—quite possibly—the most desirable Graphic Design book ever published. After a decade of establishing himself as the wunderkind of the emerging field of Graphic Design, Paul Rand sat down to codify his beliefs and working methodology into a single volume. Here is the result.

From the dust jacket: “Rand is aware of the complexity of the designer’s function: he stresses this again and again. He has no patience with slickness, with facility; he is a severe critic of the hackneyed and the insincere. All this is dead wood to be cleared away.”



- 32 Paul Rand
**FOR A BETTER TIME NEXT TIME
 ENJOY THE DELIGHT OF EL PRODUCTO . . .** \$300
 New York, William Weintraub, [c. 1955].

Poster offset lithographed on a lightweight matte sheet. Sheet with fold mark to center and handling wear to edges. Verso with vintage tape stains and mild skinning from tape removal. Overall a good example of this vintage advertising poster.

ORIGINAL IMPRESSION. 16 x 11-inch [40.6 x 27.9 cm] poster for El Producto cigars designed by Paul Rand during his exceptionally productive years as chief art director at the William Weintraub Agency.

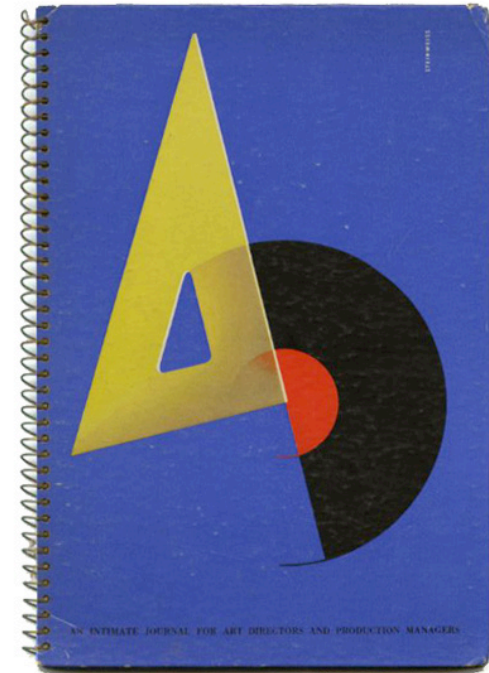
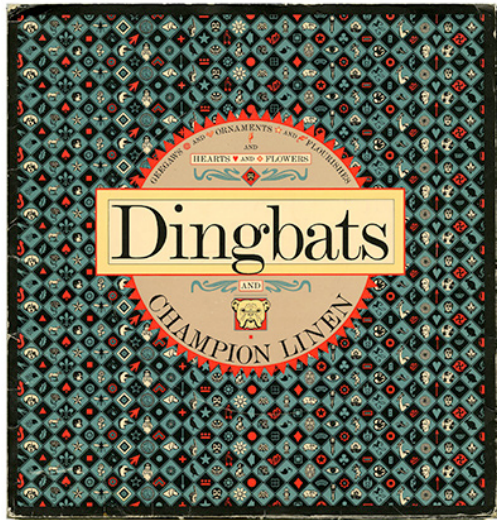
"[El Producto cigars] was perhaps Rand's most emblematic advertising campaign. It was the perfect synthesis of all the modernisms."

—Stephen Heller

- 33 Yusaku Kamekura [Editor]
**PAUL RAND:
 His Work From 1946 to 1958** \$450
 Tokyo & New York: Zokeisha & Alfred A. Knopf, 1959.

Text in English and Japanese. Square quarto. Green cloth stamped in pink. Printed dust jacket. Olive endpapers. Cardboard slipcase with printed label. 132 pp. 150 plates, 31 in color. Jacket faintly sunned to spine and slightly abraded along upper and lower edges from the slipcase. Slipcase lightly toned and splitting along the top edge. The finest copy we have handled: a fine copy in a nearly fine dust jacket housed in a nearly fine example of the publishers slipcase. Rare in this condition.

FIRST EDITION. Includes notes by Kamekura, Bernard Rudofsky, Giovanni Pintori and Hans Schleger, followed by sections on Rand's work on pictures and billboards, newspaper advertisements, magazine advertisements, packaging and product design, direct mail, jacket designs, covers and illustrations and paintings, with an additional section by Kamekura on *One Day with Paul Rand*, and biographical notes.



- 34 Paula Scher [Designer]
DINGBATS \$250
and Champion Linen

Stamford, CT: Champion International Corporation, 1989.

Square quarto. Portfolio with 11 loose leaves. Elaborate paper promotion featuring hundreds of camera-ready dingbats. Expected elaborate graphic design throughout. Portfolio lightly edgeworn. A couple of leaves spotted, but a very good or better copy of this Champion paper promotion. Rare.

ORIGINAL EDITION. Promotional portfolio for Champion Linen papers. If you weren't there in the sixties, er—eighties then you wouldn't understand. "This collection of over 1,000 Dingbats was compiled from many sources, including old linotype books and the Dover Library. Some rare and hard to find dingbats were generously donated by Eric Baker, Kit Hinrichs, Alan Fletcher and Barry Zaid."

- 35 [Alex Steinweiss] Robert L. Leslie and Percy Seitlin [Editors]
A-D \$225
An Intimate Journal for Art Directors,

Production Managers, and their Associates
 New York: The Composing Room/P.M. Publishing Co.,
 [Volume 7, No. 5: June–July 1941].

12mo. Spiral-bound paper-covered boards printed in 4-color letterpress. Screen-printed acetate frontis. Letterpress cover designed by Alex Steinweiss. One of the scarcest issues of PM/AD: rarely found in collectible condition. Cover edges lightly worn with corners tapped, but a nearly fine copy.

ORIGINAL EDITION. This Steinweiss cover is widely recognized as a singular high point in American Graphic Design that has been reproduced in countless histories and anthologies.



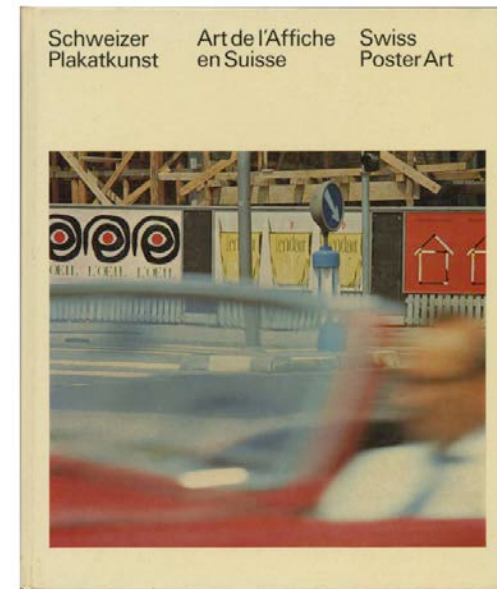
36

Kurt Wirth [introduction], Siegfried Odermatt [Designer]
SCHWEIZER GRAFIKER
Handbuch herausgegeben
vom Verband Schweizerischer Grafiker VSG
 Zürich: Verlag Käser Presse, 1960.

\$300

Text in German and French. Quarto. Glazed paper covered boards. 274 pp. Illustrated directory of the 137 members of the Union of Swiss Graphic Artists (V.S.G.-Verband Schweizerischer Graphiker) in 1959. Cover photograph by Fred Waldvogel. All pages present, with binding errors resulting in a pair of 8-page signatures improperly collated early and late. Lower tips worn. Binding fragile, with front panel starting to split at lower spine juncture. A nearly very good copy. Scarce.

FIRST EDITION [alternate title: Graphistes Suisses : Manuel : édité par l'Association des Graphistes Suisses: VSG]. Devoted to the 137 Graphic Artist members of the Union of Swiss Graphic Artists (V.S.G.—Verband Schweizerischer Graphiker). Each artist represented with work samples, contact information, and areas of specialization. "This elegant edition reviews the achievements of the members of the Swiss Union of Graphic Artists to which with very few exceptions the serious commercial artists in the country all belong."



37

Wolfgang Lüthy [Editor]
SCHWEIZER PLAKATKUNST
Art Del’Affiche en Suisse / Swiss Poster Art 1941–1965
 Zürich: Verlag der Visualis AG, 1968.

\$325

Text in German, French and English. Quarto. Glazed and printed paper boards. 230 pp. Three essays followed by 646 color and black and white reproductions. Book design by Friedrich Käser and Georges Fehrenbach. Small sticker shadow to front pastedown, otherwise a fine copy.

FIRST EDITION. The best Swiss poster designs from 1941 to 1965: "The best posters of the years 1941–1965 with the Certificate of Honour of the Federal Department of the Interior." Essays by Hans Peter Tschudi, Berchtold von Grünigen and Werner Kämpfen. Beautifully designed and printed in Switzerland, Schweizer Plakatkunst serves as an official record of excellence in Swiss poster design in the modern era. Each year between 1941 and 1965 is represented by a selection of approximately 24 posters submitted to—and selected by—a jury appointed by the Swiss Federal Ministry of Home Affairs.



38 **SWISS POSTER ART 1970-1986**

\$175

Richard Klein [Designer]

Pittsburgh, PA: Carnegie Mellon University Art Gallery, 1987.

Poster machine folded in quarters for mailing [as issued]. Printed in 3 colors on recto only on a medium coated sheet. Expected mild wear to the heavily inked folds. Minor handling wear to lower left edge, still a very good example of this poster.

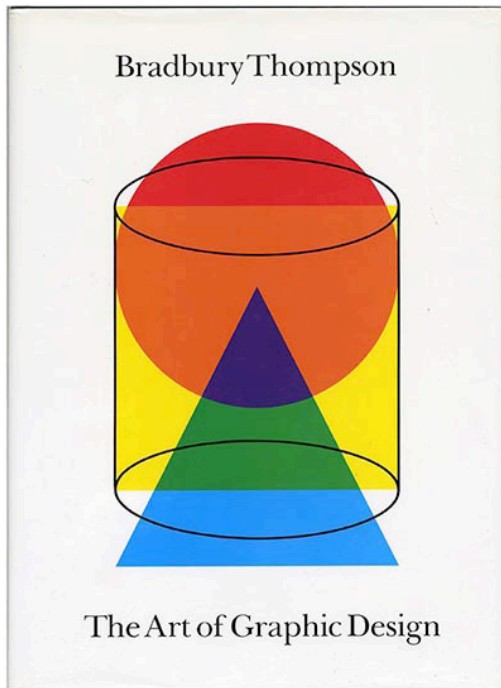
ORIGINAL EDITION. 15.5 x 22-inch (39.3 x 56 cm) poster announcing an exhibition at the Carnegie Mellon University Art Gallery from November 22 to December 23, 1987. This exhibition was the public debut of the Swiss Poster Collection. "The posters on exhibit are from the Swiss Poster Collection at Carnegie Mellon University. They were donated by Ruedi Ruegg and the Swiss Poster Company."

The Swiss Poster Collection was established at Carnegie Mellon in 1985 through the efforts of Swiss graphic designer Ruedi Ruegg and Professor Daniel Boyarski, who studied as a post-graduate student at Allgemeine Gewerbeschule Basel. The goal was to provide a teaching collection for faculty and students that would serve as a stimulus to experimentation and new work. The base of the collection in the beginning was Ruedi Ruegg's private collection. The works in the Collection were selected by Mr. Ruegg chiefly from the annual Swiss Posters of the Year competition held by the Swiss Ministry of Home and Cultural Affairs. Mr. Ruegg updates the Collection each year, often adding other examples of excellent poster design that he believes will benefit students through close study. Over the years the Collection has served to strengthen the already strong connection between Carnegie Mellon and Swiss graphic designers. Additional posters would be welcome.

The Collection contains fine work since 1971 by designers such as Max Bill, Paul Bruhwiler, Ruedi Kulling, Herbert Leupin, Josef Muller-Brockmann, Roger Pfund, Ruedi Ruegg, Niklaus Troxler, Wolfgang Weingart, Kurt Wirth, R. Schraivogel, Cornel Windlin, and many others.

The Swiss Poster Collection is located in Special Collections of the Carnegie Mellon University Libraries. The curators are Daniel Boyarski, Professor of Design in the School of Design, and Mary Kay Johnsen, Special Collections Librarian and Liaison Librarian to the School of Design. The collection is available for study by students, teachers, scholars, and the general public.

The Swiss Poster Collection at Carnegie Mellon University is a critical selection of more than 300 works representing the Swiss Posters of the Year competition and other Swiss posters from 1970 to the present. The collection is for students, teachers, scholars, and the general viewer to explore the art of the poster and its leading expression in Swiss graphic design.

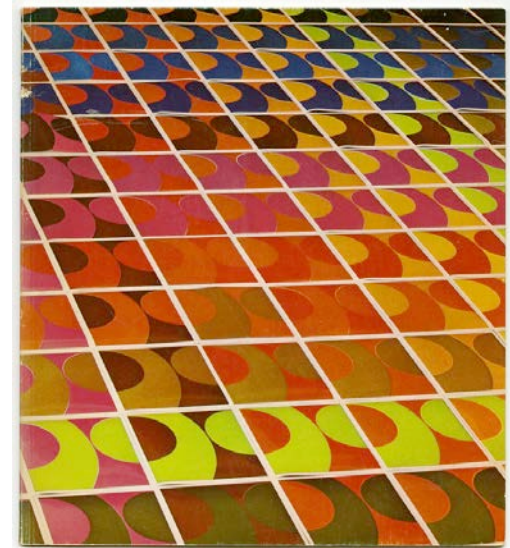


39 Bradbury Thompson
THE ART OF GRAPHIC DESIGN
 New Haven: Yale University Press, 1988.

\$225

Folio. Blue cloth stamped in gold. Printed dust jacket. Marbled endpapers. 232 pp. 310 illustrations, 272 in color. Glossy jacket with a trace of rubbing and faint soiling. Binding lightly shaken. SIGNED by Thompson on rear free endpaper opposite the colophon. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Designed by Thompson himself and beautifully produced to the highest standards by the craftsmen at the Yale University Press.



40 Otto Treumann
OTTO TREUMANN
GRAPHIC DESIGNER / GRAFISCH ONTWERPER
 Nijmegen, NL: Koninklijke Drukkerij G. J. Thieme, 1970.

\$125

Text in Dutch with parallel captions in English. Slim quarto. Printed and perfect bound wrappers. 32 pp. Fully illustrated in color. Mild spinewear, but a nearly fine copy.

FIRST EDITION. Otto Treumann's graphic design from 1949 to 1969 beautifully designed and printed in Basel. English translation by James Brockway and cover photography by Hans Samsom.

Here is some fascinating history courtesy of the AnneFrank.org: "Anti-Jewish regulations and violence soon follow when Adolf Hitler is made Chancellor of Germany in 1933. Jewish businesses are boycotted and Jews are excluded from professions. In 1934 Otto's brother and his wife Alice decide to leave Germany. They arrive in the Netherlands and settle in Amsterdam where Franz works for a bank.