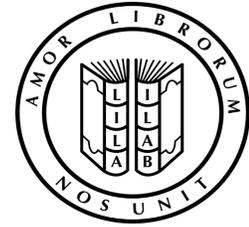




THE BOOK BLOCK  
Fine & Rare Books

P.O. Box 256  
Lake Forest, IL 60045

847/482-0098 Phone  
847/615-1036 Fax



E-Mail: [RareBooks@thebookblock.com](mailto:RareBooks@thebookblock.com)  
Website: [www.thebookblock.com](http://www.thebookblock.com)

## BAUHAUS, OFFSHOOTS & SELECTED OTHERS

We are appraisers and antiquarian booksellers specializing in a broad range of rare and fine books including Illustrated Books, Literature, The Dance of Death, Private Press, Fine Printing & Binding, Americana, Voyages & Travels, and Autographs & Manuscripts. The Book Block began business nearly 40 years ago in Greenwich, Connecticut and now is located in Lake Forest, Illinois (roughly 45 minutes north of Chicago).

### The Bauhaus

The Staatliches Bauhaus in Weimar (State Bauhaus in Weimar) was formed by merging a Weimar art school with a Weimar school of applied arts. Mirroring the life of the Weimar Republic, the Bauhaus began in 1919 in the city of Weimar and closed in Berlin in 1933. In between, the school moved from Weimar to Dessau in 1925 and to Berlin in 1932, both moves occasioned by the politics of the times, which was suspicious of the work undertaken there. Finally effectively forced shut in 1933 by the Nazi regime, the Bauhaus' importance and influence spread even further with the dispersal of faculty members to other parts of the world including the Middle East, South Africa and the United States.

Departing from the traditional German approach to art education that focused upon the study of historical models, the Bauhaus emphasized experience as a superior teaching methodology. That philosophy was applied through classroom workshops, which usually were led by both an artist and a craftsman. A guiding principle was that art, architecture, and design should be integrated, and, therefore, Bauhaus students were educated in a variety of subjects that included architecture, advertising, form, photography, stage, sculpture, metalwork, cabinetry, painting, decorating, color theory, printmaking and weaving.

Fundamental to Bauhaus education was a belief that art could be conceived as contrasts in color, in texture, in materials, and in graphics. That premise helped shape much of modernism and helped drive the artistic evolution towards abstraction. Bauhaus principles substantially influenced later artistic developments and can be found in much of what followed.

A number of Bauhaus faculty members achieved international fame including its three directors: Walter Gropius, Hannes Meyer and Ludwig Mies van der Rohe. Among other faculty members rising to international prominence were Paul Klee, Joseph Albers, Laszlo Moholy-Nagy, Lyonel Feininger, Wassily Kandinsky, and Marcel Breuer.

The principles of the Bauhaus continue to reverberate today, and much of the work produced there remains as fresh now as then. The offerings below represent the work of the Bauhaus and some of its offshoots.

## BAUHAUSBUCHER (BAUHAUS BOOKS)

Walter Gropius, first director of the Bauhaus and faculty member Laszlo Moholy-Nagy, co-edited the Bauhausbucher (Bauhaus books) series. Although original plans called for many more, just 14 books made it to print. Produced in both cloth and paper, typical editions numbered 2,000 to 3,000. The first eight issues were released in 1925, two more in 1926, and one each year thereafter through 1930. The books were planned to review contemporary art movements and developments, and while not the first to do so (see, e.g., item 6, *Die Kunstismen*, below) doing so via a succession of published books was novel. The content was organized in the manner of the scientific method with both research and findings presented. The goals of the series included spreading the Bauhaus gospel, creating discussion, and generating increased public interest. Moholy-Nagy was primarily responsible for the layout of the books, which closely adhered to Bauhaus design principles, e.g., in the thoughtful use of contrast and space. Highly influential, the books reached an international audience and helped promote the school, its work, and related current developments.

## BAUHAUS BOOK NUMBER 4 - THEATRE

1. [Bauhaus]. Schlemmer, Oskar. *Die Buhne im Bauhaus (The Theatre of the Bauhaus)*. Munchen: Albert Langen Verlag, (1925).

\$1,500.

8vo, (9 ¼ x 7 ¼ inches), First edition. Original yellow linen with number 4 lettered in red on spine and front cover, *Bauhausbucher* lettered in red on front cover, and *Die Buhne im Bauhaus* lettered in red on spine. 2 ½ " split along middle of

top spine edge and ½" split along middle of bottom spine edge, covers lightly soiled. Profusely illustrated including colored fold-out.

Oskar Schlemmer was a core faculty member during his 1921 to 1929 tenure at the Bauhaus. A painter and a sculptor, Schlemmer heeded Gropius' call for integration of the arts and became head of the theatre workshop at the Bauhaus in 1923 and held that post until his 1929 departure. Along the way, he created a Bauhaus theatre touring program. Written by Schlemmer, Bauhaus Book number 4 is devoted to the theatre.

## BAUHAUS BOOK NUMBER 8 - PAINTING PHOTORAPHY FILM

2. [Bauhaus]. Moholy-Nagy, Laszlo. *Malerei Fotografie Film (Painting Photography Film)*. Munchen: Albert Langen Verlag, (1925).

\$1,500.

8vo, (9 ¼ x 7 ¼ inches), First edition. Original yellow linen with number 8 lettered in red on spine and front cover, *Bauhausbucher* lettered in red on front cover, and *Malerei, Fotografie, Film* lettered in red on spine. Small splits and chip to spine, covers lightly soiled. Profusely illustrated including black and white fold-out.

Moholy-Nagy joined the Bauhaus in 1923 as head of the metal workshop. Soon after, he began teaching the introductory course. Even before joining the Bauhaus, Moholy-Nagy had been experimenting with photography, and he continued to do so as a faculty member. This book presented Moholy-Nagy's philosophy of photography, which he expected would change the human experience. Book 8 proved to be highly influential and a landmark in the history of photography.

## BAUHAUS BOOK NUMBER 11 - NONOBJECTIVE WORLD

3. [Bauhaus]. Malewitsch, Kasimir. *Die Gegenstandslose Welt (The nonobjective world)*. Munchen: Albert Langen Verlag, (1927).

\$1,750.

8vo. (9 ¼ x 7 ¼ inches). First edition. Original yellow linen with number 11 lettered in red on spine and front cover, *Bauhausbucher* lettered in red on front cover, and *Die Gegenstandslose Welt* lettered in red on spine, top edge dyed red. Near fine in good, original white dust jacket designed by Moholy-Nagy and printed in black and orange. Profusely illustrated.

Book 11 was one of six that covered subjects outside of the Bauhaus curriculum. In it, Malewitsch introduced the art movement known as Suprematism, which elevates artistic “feeling” over visual phenomena, relying heavily upon fundamental shapes such as squares and circles.

## BAUHAUS BOOK NUMBER 12 - BUILDING IN DESSAU

4. [Bauhaus]. Gropius, Walter. *Bauhaus bauten Dessau (Bauhaus building Dessau)*. Munchen: Albert Langen Verlag, (1930).

\$1,500.

8vo, (9 ¼ x 7 ¼ inches), First edition. Original boards with number 12 and *gropius bauhaus bauten* lettered in red on spine, and black and red lettering and diagram of Bauhaus building in Dessau on front cover. Original glassine wrapper tattered with ½“ tape added to bottom of front page. Cover designed by Moholy-Nagy. Profusely illustrated.

The Belgian, Henry Van de Velde, was the acclaimed head of a German art school until being forced to leave in 1919 on account of his nationality. He recommended Walter Gropius as his successor, and that recommendation eventually led to Gropius being selected to be the first director of the Bauhaus. Notwithstanding that Gropius was an architect, the Bauhaus didn't incorporate architecture as a sustained part of the curriculum until 1927. He was the driving force behind the design and building of the new Bauhaus building in Dessau. Book 12 was an intensive study of that building into which the Bauhaus moved in 1925 upon relocating from Weimar. After leaving the Bauhaus, Gropius went on to teach at the Harvard School of Design and achieved international fame as one of the pioneering architects of his time.

## BAUHAUS BOOK NUMBER 14 - MATERIAL TO ARCHITECTURE

5. [Bauhaus]. Moholy-Naj, Laszlo. *Von Material Zu Architektur (From Material to Architecture)*. Munchen: Albert Langen Verlag, (1929).

\$1,500.

8vo, (9 ¼ x 7 ¼ inches), First edition. Original yellow linen with number 14 lettered in red on spine and front cover, *Bauhausbucher* lettered in red on front cover, and *moholy-nagy: von material zu architektur* lettered in red on spine, top edge dyed red. Covers lightly soiled, wear to head and tail of spine. Profusely illustrated.

Becoming deeply influential, and well known in English as *The New Vision*, *Von Material Zu Architektur* served as the vehicle for Moholy-Nagy to describe his Bauhaus teaching philosophy. To him, "touch" was the the most basic element of art and was fundamental to the artistic experience. In this book, Moholy-Nagy argues for the evolution from the "material," of painting and the other traditional arts, through photography and film to the "architecture" of light. This "new vision" articulated by Moholy-Nagy generated great interest and was responsible for the landmark status achieved by this book.

## RARE WORK ON AVANT-GARDE ART MOVEMENTS

6. [Bauhaus]. Lissitzky, El, & Arp, Hans. *Die Kunstismen Les ismes de l'art. The isms of art. 1914 - 1924*. Erlenbach-Zurich, Munich and Leipzig: Eugen Rentsch Verlag, 1925.

\$2,500.

4to (10 1/4 x 8 inches). xi, [1], 48 pp., original boards printed in red and black. First Edition. Modest wear to boards, chips to head and tail of spine, moderate staining confined to introductory pages.

66 photographic illustrations, and 6 photographic portraits. Rare, important work on avant-garde art and creations by Hans Arp and the Russian Lazar Markovich Lissitzky. The "Isms" referred to include Cubism, Futurism, Expressionism, Suprematism, Dadaism, Purism, Neoplasticism, Verism, and Constructionism. Included also are Abstract Film, Abstract Art, and others. Works by such artists as Lissitzky, Arp, George Braque, Giorgio de Chirico, Robert Delaunay, Max Ernst, Juan Gris, George Grosz, Wassily Kandinsky, Paul Klee, Man Ray, Laszlo Moholy-Nagy, Pablo Picasso, and Hans Richter are pictured.

## COLOR THEORY

7. [Bauhaus]. Jacobson, Egbert. *The Color Harmony Manual and How to Use It*. Chicago: Container Corporation of America, 1942.

\$1,500.

12mo, (7 1/4 x 6 inches.) 13 volumes bound in gray cloth with black lettering to top cover and spine, in original matching cloth slipcase. Fine. With hundreds of mounted sample color chips. Rare.

Color theory was at the core of the curriculum at the Bauhaus and was taught in both introductory and advanced Bauhaus courses by such luminaries as Paul Klee and Wassily Kandinsky.

Former Bauhaus faculty member Laszlo Moholy-Nagy relocated to Chicago in 1937 to head a school of design, called the New Bauhaus. It was renamed the Chicago School of Design in 1939, and then the Institute of Design in 1944. In 1949, it became part of the new Illinois Institute of Technology.

The Container Corporation of America, through its Chairman, Walter Paepcke, was an early and enthusiastic supporter of the school. Container Corporation's Director of Design, Egbert Jacobson, was deeply interested in color, and strongly influenced by the work of the German chemist, Dr. Wilhelm Ostwald, whose work was heavily relied upon by the Bauhaus faculty in teaching color theory. Jacobson authored a number of works on color. The Color Harmony Manual offered here is the first of several editions. All are rare.

### BAUHAUS LANDMARK

8. [Bauhaus]. Moholy-Nagy, Laszlo. *The New Vision and Abstract of an Artist*. New York: Wittenborn and Company, 1946.

\$75.

Small 4to, (10 x 7 1/2 inches.) Printed wrappers with usual modest wear. Third revised edition of Moholy-Nagy's artistic manifesto.

After the closure of the German Bauhaus, former prominent Bauhaus faculty member Laszlo Moholy-Nagy relocated to Chicago in 1937 to head a school of design, called the New Bauhaus. It was renamed the Chicago School of Design in 1939, and then the Institute of Design in 1944. In 1949, it became part of the new Illinois Institute of Technology.

### MOHOLY-NAGY IN CHICAGO

9. [Bauhaus]. Moholy-Nagy, Laszlo. *Moholy paintings, sculptures, photograms and photographs by L. Moholy-Nagy*. Chicago: Institute of Design, (1946.)

\$100.

4to. (11 x 8 3/4 inches) in printed wrappers with modest wear including 1 1/2 inch split along head of spine. Essay by Siegfried Giedion and postscript by Kalivoda. Highlights works of Moholy-Nagy. After the closure of the German Bauhaus, former prominent Bauhaus faculty member Laszlo Moholy-Nagy relocated to Chicago in 1937 to head a school of design, called the New Bauhaus. It was renamed the Chicago School of Design in 1939, and then the Institute of Design in 1944. In 1949, it became part of the new Illinois Institute of Technology.

## MOHOLY-NAGY'S NEW VISION TRANSPLANTED

10. [Bauhaus]. *Moholy-Nagy, A New Vision for Chicago*. Chicago: Illinois State Museum, 1991.

\$100.

Oblong printed wrappers (8 1/4 x 11 inches.) Profusely illustrated catalogue for 1991 exhibition of Moholy-Nagy's works with contributions by curator, Terry Suhre, Kent Smith, Nathan Lerner, Lloyd Engelbrecht and Richard Kostelanetz.

## FOTOTEK 1: MOHOLY-NAGY'S PHOTOGRAPHY

11. [Bauhaus]. Moholy-Nagy, Laszlo. *60 Fotos 60 photos 60 photographies*. Berlin: Klinkhardt & Biermann, (1930.)

\$700.

Small 4to. (9 3/4 x 7 inches). First edition. Heavy transparent tape, for protection, applied to the spine and edges of the front cover. This is Morton Goldscholl's copy with his name unobtrusively stamped in red on the first page, his marginalia and underscoring, in pencil. Goldscholl was a leading American designer who received numerous awards. In 1964, he was honored as Art Director of the Year by the American Society of Art Directors, and Chicago Artist of the Year. Goldscholl met and studied with Moholy-Laszlow at the American Bauhaus in Chicago. Though eight books were planned in Franz Roh's Fototek series, just two were released, of which this was the first. Designed by Jan Tschichold; introductory essay by Roh. Text in German, English and French. Early work about Moholy-Nagy photography, an interest he developed before joining the German Bauhaus in 1923.

## FOTOTEK 2: AENNE BIERMANN'S PHOTOGRAPHY

12. [Bauhaus]. Biermann, Aenne. *60 Fotos 60 photos 60 photographies*. Berlin: Klinkhardt & Biermann, (1930.)

\$700.

Small 4to. (9 3/4 x 7 inches). First edition. Heavy transparent tape, for protection, applied to spine; small chips to top fore edge of both covers. Though eight books were planned in Franz Roh's Fototek series, just two were released, of which this

was the second. Typography by Jan Tschichold. Introduction by Roh. Self-taught, photographer Aenne Biermann developed an international reputation stemming from her work in Germany in the 1920s. She strongly supported the emerging art movement known as the New Objectivity, which developed a strong following in the Bauhaus and which sought a realistic documentary quality in photography.

#### PAINTINGS BY BAUHAUS MASTER

13. [Bauhaus]. *Paul Klee Paintings Watercolors 1913 to 1939*. New York: Oxford University Press, 1941.

\$250.

Small 4to. (11 x 9 ½ inches). Stiff printed boards bound in spiral with yapp edges. Very good with minimal wear. Edited by Karl Nierendorf with an introduction by James Johnson Sweeney. 65 black and white reproductions of Klee's work plus two tipped in colored serigraphs.

Includes Klee's time at the Bauhaus, which he joined as a faculty member in 1921 at the behest of Walter Gropius and where he remained until 1931.

#### 1952 PHOTOGRAPHY EXHIBITION

14. [Photography]. *Photographie eva besnyo cas oorthuys carel blazer emmy andriessse*. Amsterdam: stedelijk museum 90, N.d. (1952.)

\$50.

Small 4to. (10 1/4 x 7 1/2 inches). Red and black printed wrappers with modest wear. Issued in connection with a 1952 exhibition at the Stedelijk Museum. Over 50 photographs, most full page, by Eva Besnyo, Cas Oorthuys, Carel Blazer and Emmy Andriessse.

#### A BRIGHT COPY OF AN IMPORTANT BOOK

15. [Photography]. Blossfeldt, Karl. *Art Forms in Nature: With an Introduction by Karl Nierdorf*. New York: E. Weyhe, 1929.

\$2,350.

4to. (12 14 x 9 3/4 inches), publisher's green canvas cloth with the title stamped in gilt on the cover and spine. Fine.

Published in London (by A. Zwemmer ) and in New York (by E. Weyhe), based on the German edition (by Ernst Wasmuth), this first American edition contains 120 spectacular plates, early examples of close-up botanical photography. Professor Blossfeldt's photographs are today also valued as pioneering examples of abstract images.

The book is often broken up for the value of the individual plates, and the remaining intact copies are often shabby if not disbound. This is a beautiful copy of a keystone photography book, which was reprinted in 1932, 1936 and well into the late twentieth century (1999).

#### ONLY 100 COPIES OF EARLY FILM HISTORY

16. [Cinema]. Vivie, Jean. *Historique et Developpement de la Technique cinematographique*. Paris: Editions B.P.I., N.d. (1946.)

\$1,000.

Small 4to. (10 ½ x 8 1/4 inches) in printed black, brown and blue wrappers with bumped and creased corners to the top cover, loss of ¾ inches at tail of spine and 1 ½ inches at spine head. 137 pp., a - e, (j), XXXIII. Volume 1 in the 12 volume *Traite General de Technique du Cinematique* series. One of 100 copies. Profusely illustrated historical survey of the invention of film, the development of the film industry and the evolution of film techniques. Includes an early bibliography, a chronology of landmark developments, and ads, e.g., for cameras. Rare.

#### RARE SPECIMENS OF AVANT-GARDE ART MOVEMENTS

17. [20<sup>th</sup> Century Prints]. *10 Origin*. Zurich: Allianz Verlag, 1942.

\$5,000.

Small 4to. (10 ¾ x 8 ½ inches). Original paper folders with complete text and 10 loose prints, including color lithographs, woodcuts and screen prints, by 10 artists: Arp, Bill, Delaunay, Domela, Kandinsky, Leuppi, Lohse, Magnelli, Tauerer-Arp and Vantongerloo. Each print folded in half and signed by artist on verso; some pencil and some ink. Number 76 of 100 copies. Famous Bauhaus artists represented are Max Bill and Wassily Kandinsky. Other art movements associated with these artists include Orphism, De Stijl, Surrealism, Concrete, and Dada. Near fine. Rare.

## DEVOTED TO MATISSE

18. [20<sup>th</sup> Century Prints]. (Matisse, Henri.) *Verve Revue Artistique Et Litteraire Vol. VI, Nos 21 et 22*. Paris: Editions de la Revue Verve, 1948.

\$500.

Folio (14 x 10 ½ inches). Unpaginated with 40 black and white illustrations and 24 in color plus colored covers, all by Matisse. Represents work by Matisse while in St Paul de Vence from 1944 through 1948. Near fine.

## WITH 11 CHAGALL LITHOGRAPHS

19. [20<sup>th</sup> Century Prints]. (Chagall, Mark.) *Derriere le Miroir vols. 66-67-68*. Paris: Maeght, 1954.

\$12,000.

4to, (15 1/8 x 11 1/8 inches.) Original wrappers. First edition of the most desirable issue of *Derriere le miroir*, which was produced in conjunction with the 1954 exhibition at Galerie Maeght of 29 of Chagall's Paris-themed paintings. 24 unstapled pages, as issued, featuring 11 lithographs. 2 lithographs are in black and white and 9 (1 double paged) including the covers are in color. Text by Marcel Arland and Lionello Venturi. Toned; as typical, wrappers lightly soiled with slight wear to the folded edge, a few small creases and a 7 inch long light crease to upper outer corner of back cover measuring 1 inch at its widest. Bright lithographs with no tears or visible defects. Small bookseller's label to lower outer edge of inside back cover. Mourlot 93-103; Cramer 24.

## UPON MIRO TURNING 60

20. [20<sup>th</sup> Century Prints]. (Miro, Joan.) *Miro Recent Paintings*. New York: Pierre Matisse, 1953.

\$350.

4to. (12 x 9 ½ inches). One of 1,350 copies of this catalogue printed to commemorate Miro's 60<sup>th</sup> birthday and in conjunction with an exhibition at the Pierre Matisse Gallery. Modestly soiled covers printed in red and black with ¾ inch split to head of spine. Introduction by James Johnson Sweeney. 63 illustrations in color and in black and white. Very Good.

## ITALIAN CONCRETE ART

21. [20<sup>th</sup> Century Prints]. *documenti d'arte d'oggi 195657 raccolti a cura del Mac/Espace*. New York: George Wittenborn, 1957.

\$4,000.

4to. (12 3/4 x 9 inches.) Multicolored printed wrappers, designed by Luigi Veronesi, with very slight wear. Unpaginated; profusely illustrated in black and white and in color on paper of different types, weights and colors. Text, in Italian, by members of the Italian art groups Movimento Arte Concreta (MAC) and Gruppo Espace. Among 42 artists whose works are featured are Barisani, Berti, Columbo, Galvano, Dorfler, Baj, Capogrossi, Somaini, Munari, Soldati, Monnet, Pomodoro, Moretti, Rho, and Radice. Near fine.

Introduced in 1930 by Theo van Doesburg in his "Manifesto of Concrete Art," this movement was another on the path towards abstraction and was built upon foundations laid by movements such as De Stijl and Futurism. Other practitioners included Wassily Kandinsky and Max Bill, the Swiss painter. Consistent with much of the teaching at the Bauhaus, Concrete Art focused upon lines and colors, and distanced itself from reality. Italy was a center of the Concrete Art movement, and the Movimento d'arte concreta (MAC) and Espace were groups at its epicenter.

## JAPANESE MASTER OF DESIGN

22. [20<sup>th</sup> Century Prints]. Sekka, Kamisaka. *Kairo One Hundred Patterns of Waves*. Kyoto: Yamada Unsodo, 1903.

\$5,000.

4to. (14 5/8 x 11 inches.) Paper boards decorated in silver and black pattern with English and Japanese text to top and bottom board, and English text to spine, which is protected by heavy transparent tape. Moderate wear to boards including loss of ties. Laid in are 37 unpaginated pages: 2 of Japanese text only and 35 tissue guarded pages containing 100 colored woodblock designs. As originally issued, pages attached, though not to boards, by 2 clips through holes punched at top of pages.

Kairo is one of Japan's most famous and popular traditional design books. Kamisaka Sekka (1866 - 1942) was among Japan's most respected and admired designers. Although aligned with the traditional Japanese Rinpa style of art, Sekka was sent by the Japanese government to study art in Europe, where he was deeply influenced by popular current styles including Art Nouveau. Upon returning to Japan, Sekka taught art, and his work from this period incorporated

Western elements. No record of sales at auction, no copy found in marketplace and just six copies identified in OCLC. Rare.

#### ANCIENT MAYAN HISTORY IN LITHOGRAPHS

23. [20<sup>th</sup> Century Prints]. Merida, Carlos. *Estampas Del Popol-Vuh*. Mexico: Graphic Art Publications Editores, 1943.

\$2,000.

Folio (16 ¾ x 12 ¾ inches). Gray cloth over orange printed paper boards with black lettering and decoration to top cover. Light wear to tissue guards and boards with 1 ½” smudge to lower bottom board; all ties present.

As issued, ten loose original color lithographs, each with tissue guard containing text in Spanish and English, from the Popol-Vuh. In addition to the title and justification pages, two pages, one in English and one in Spanish, tell the story of the Popol-Vuh. Written in the mid-16<sup>th</sup> century, the Popol-Vuh is an account of the gods, the creation of the universe, and the mythological history of the Maya Quiche civilization. Number 831 of 1,000 copies, signed by Merida, who was born in Guatemala in 1891 and died in Mexico in 1984. He studied in Europe, was heavily influenced by Cubism and worked with important artists in Mexico including Diego Rivera. While achieving international success, Merida never forgot his Mayan ancestry, which led him to the present work. Scarce.

#### VERVE VOLUME I

24. [20<sup>th</sup> Century Prints]. *Verve, An Artistic and Literary Quarterly, Volume 1, Numbers Two, Three and Four*. Paris: E. Tiriade, 1938 - 1939.

\$1,250.

4to. (14 x 10 ½ inches), Light wear to burgundy cloth covers with “Verve” in silver to top cover and spine. 2 1/2” tear to fore edge corner of Plate II of “A Fifteen Century Apolcalypse of the Netherlands” in Number 2, and 2” closed tear to top of page of “The Rising of the Star of Felicity” in Number 3. English language edition. Covers by Georges Braque, Pierre Bonnard and Georges Rouault. Among notable contributors are Joyce, Klee, Hemingway, Matisse, Chagall, MIro, Sartre, and, Kandinsky.

## POP ART LANDMARK

25. [20<sup>th</sup> Century Prints]. Ting, Walasse. *1 Cent Life (One Cent Life)*. Bern: E. Kornfeld, 1964.

\$4,000.

Folio (16 ¼ x 12 inches), in faded blue cloth slipcase. Number 864 of 2,000, signed by author, editor, and publisher. Loose as issued in pictorial cloth folder designed by Liechtenstein and Alechinsky. Jacket, with modest wear, designed by Appel. 62 original color lithographs of which 29 are double page. Among many artists represented are Rosenquist, Mitchell, Warhol, Rauschenber, Baj, Indiana, Lichtenstein, Oldenburg, and Dine. A landmark book of the Pop Art movement.

## WITH INSCRIPTION BY 20<sup>TH</sup> CENTURY DESIGN MASTER

26. [20<sup>th</sup> Design]. Sutnar, Ladislov. *Visual Design in Action, Principles Purposes*. New York: Hastings House, 1961.

\$2,000.

4to. (12 ½ x 9 inches). White cloth with orange rule on top board and orange decoration on spine surrounding name and title. White and black dust jacket with orange lettering on inside flaps, protected by thin glassine dust jacket. This copy belonged to Morton Goldsholl, the well known Chicago designer, and bears this inscription, in pencil: "To Morton Goldscholl with friendly regards: Jan. 25<sup>th</sup> 1966 Ladislov Sutnar." Laid in is 7 ½ x 3 ¾ inch orange card with "best wishes Ladislov Sutnar" in white lettering. Also laid in is a Champion Papers envelope containing 12 page catalogue for the Visual Design in Action exhibition at The Contemporary Arts Center in Cincinnati, Ohio, sponsored by Champion, and an envelope from Sutnar's New York office addressed to Mr. Goldsholl.

Many black and white illustrations, designs, photographic plates, and color lithographed plates highlighting design theory within Sutnar's philosophy and his innovations in illustration, layout, and book jacket design. Near fine.

## HAND COLORED 1889 GERMAN CALENDAR

27. [19 C. Woodcuts]. *Deutscher Haus Kalender* 1889. Munich: Karl Juda, 1889.

\$2,500.

Hand colored woodcut decorated calendar for 1889 housed within 8 double sided cardboard frames measuring 16" x 12." Designs by Alois Muller. The 16 images

include 12 months and 4 other highly decorated pages, 1 of which contains information relating to the rule of Wilhelm II who was inaugurated as Germany's last Emperor in 1888.