BAKST, LÉON. *INEDITED WORKS OF BAKST. ESSAYS ON BAKST BY LOUIS RÉAU, DENIS ROCHE, V. SVETLOV AND A. TESSIER.* New York: Brentano’s, 1927. Small folio, cream boards with figure on cover in colors and gilt. Fine copy in near fine color pictorial dust jacket (spine of dust jacket professionally strengthened). The dust jacket repeats Plate XXI: “A Costume for the Fantastic Shop”: a masked harlequin holds aloft a swooning woman in a fuchsia gown. All clean and bright in very good mended box.

One of 600 numbered copies of the U.S. edition. Thirty full page plates in color or black and white, of which twenty are phototypes hand-colored by the pochoir method and heightened with silver or gilt, with lettered tissue guards. Additionally, there are tipped-in illustrations in the text in color or black and white and page decorations.

The most beautiful of the books on Bakst’s designs for the ballet. Léon Bakst (1866-1924) was a Russian painter and stage designer. With Alexander Benois and Serge Diaghilev, he founded Mir Iskusstva (World of Art), an avant-garde circle of artists and its eponymous journal. His work for the Ballets Russes contributed to its spectacular successes and revolutionized 20th century stage design. $3500
BEHRENS, PETER. *FESTE DES LEBENS UND DER KUNST, EINE BETRACHTUNG DES THEATERS ALS HÖCHSTEN KULTURSYMBOLS* (FESTIVAL OF LIFE AND ART, A CONSIDERATION OF THEATER AS THE HIGHEST CULTURAL SYMBOL). Leipzig: Eugen Diederichs, 1900. Large 8vo, thick gray wrappers with title printed in black, flanked with design of gilt flames rising from urns. Slight stain on back cover else fine. Decorative frontispiece with a pair of caryatids bearing faceted crystals, title page, two borders and initial by Behrens. Printed in pale blue, crimson and brown on cream pages. Dedicated to the Künstler-Kolonie, an artists' colony at Mathildenhöhe near Darmstadt founded by Grand Duke Ludwig of Hesse, which Behrens joined in 1899. He was a pioneer of twentieth century architecture, an industrial designer, and in his earlier career a graphic artist and designer of jewelry, porcelain and furniture.

The book is a Jugendstil theater manifesto heralding the advent of the new decorative style and its relation to the theater. It is a critique of the naturalist/realist theater style of the nineteenth century stage and its illusion of a single, fixed-point perspective. Behrens believed that a dynamic theater space should overcome the rigid distinction between actor and audience and sublimate art and culture over raw nature. Building on Wagner's notion of the total work of art (Gesamtkunstwerk), the new theater was to combine all the arts under a single roof, dominated by beautiful speech and movement, elevating art into life.

Aynsley, *Graphic Design in Germany*, page 61: "(Behrens) gave equal consideration to typographic composition, letter initials and illustrations, as well as paper quality and binding." Harvard, *Turn of a Century*, 108: "Characteristic of Behrens and the Germans is the geometric control of the design with the repetitive curvilinear forms subordinated to a strict framework. $1750
(CASSANDRE, A. M.) CENDRARS, BLAISE. *LE SPECTACLE EST DANS LA RUE*. (Paris): Draeger (1933). 4to, stiff white wrappers, spiral bound, with part of the cover title printed in raised letters and the remainder in giant letters in red, black and green. Fine copy in original glassine envelope (tattered and torn). Signed by Cassandre in ink on front endpaper. Erased line, probably previous owner’s signature, on preliminary page. A veritable chef d’oeuvre of the typographic art and a major work by Draeger, the firm that printed Cassandre’s posters and other wonderful promotional pieces for many firms. Fifteen classic posters by Cassandre in black and white and color. From the introduction by Blaise Cendrars, printed in red, black and green: “(Cassandre) découvert dans la Publicité la fleur de la vie contemporaine...une affirmation d’optimisme et de santé...je suis reconnasissant à Cassandre de n’avoir pas seulement été un peintre, mais surtout un des plus fervents animateurs de la vie moderne: le premier metteur en scène de la rue.” $1000
(CASSANDRE, A. M.) TWO NICOLAS WINE CATALOGUES PRINTED BY DRAEGER.

A. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINS 1931. Deep blue wrappers, spiral bound, with cut-out revealing a silver star with the initial N, the next page on silver foil with a small star and the large star, now spelling out NICOLAS. Color center spread of map of France overprinted with the Maison Nicolas star plus two full page stylized drawings of the iconic Nicolas bottle man. $300

B. ÉTABLISSEMENTS NICOLAS. LISTE DES GRANDS VINS FINS 1936. Spiral bound wrappers with boldly designed and vividly colored letters on black background within yellow, white and gray frame spelling out NICOLAS. Typography and compositions in various colors throughout by Cassandre. $300
COHEN, ELAINE LUSTIG AND ARTHUR COHEN. Collection of Ex Libris catalogues, New York, 1974-1990, in original wrappers, various formats. Mostly fine and unmarked except where noted. Ex Libris Rare Books was founded in 1973 by graphic designer and painter Elaine Lustig Cohen and her husband Arthur Cohen. They were among the first American dealers in European and Russian avant-garde books and periodicals, issuing catalogues devoted to Surrealism and Dada, Bauhaus, Constructivism and Futurism, German Expressionism, Masters of Design, and so on.

Designed by Elaine Lustig Cohen and several by Tamar Cohen and one or two in the Rarae Aves series by Trevor Winkfield. Invaluable references for collectors, dealers, curators and design historians.

Numbered catalogues:
#3, 4, 6 (worn), 7, 8, 9, 11, 11 (12 does not exist), 13, 14, 15, 15 (should have been numbered 16), 17

Miscellaneous catalogues:
Zurich Book Fair, 1978; Piet Zwart, 1981; German Expressionism, 1984; Rarae Aves 6, 1984; Herbert Bayer/Piet Zwart, 1987

Short Lists:
1 - 23, 26-31 plus two duplicates of 3 and 28

$2000
(DYL, YAN B.) MAC ORLAN, PIERRE. *LA DANSE MACABRE. VINGT DESSINS*. Paris: Simon Kra, 1927. 4to, original blue thick paper wrappers with color design in pochoir on front cover and spine lettered in black. Small chip to top of spine else fine and fresh. One of 325 copies. Publisher’s announcement laid in. Twenty full page pochoir plates from original aquatints by Yan Dyl executed in the workshop of D. Jacomet et Cie. An Art Deco Dance of Death with gamblers, prostitutes, dancers, lovers, addicts and so on, depicted with skulls, skeletons and Death himself in brilliant pochoir colors and silver. A copy is in the Santo Domingo Collection on “altered states of mind” at Harvard. $3250

Roger Ginsburger (pseudonym Pierre Villon under the Occupation) was an architect and critic and member of the French Communist party and of the Resistance. With 123 photographic plates of work between the wars by Le Corbusier, Lurçat, Mallet-Stevens, Perriand, and his own. Sections on interior design and wood and metal furniture, including that by Le Corbusier, Perriand and himself, hotels, villas, factories, bridges, shops and galleries. $400
(HAMMER, VICTOR) DE QUATUOR EVANGELISTIS. (Lexington: Anvil Press, 1955). 12mo, blue-gray boards with a wrap-around printed label extending across the spine and onto both boards. Fine. One of 250 copies printed on thick deckle-edge mould-made papeer in Hammer’s American Uncial type; the Latin printed in black capital letters and the English translation in brick-red lower case. Eight dramatic full page engravings by Hammer of the four Evangelists and their symbols after the Holkham Bible drawings. The text is taken from the Opus Paschale of Sedulius, circa 434 A.D.

Victor Hammer was an artist, printer and typographer, who emigrated from Austria in 1939. Committed to technics from the past, he designed his own wooden handpress and typefaces, patterned after the uncial letters in medieval calligraphy. $300
KOCH, RUDOLF. *FETTE KABEL*. (1927). Large square 4to, wrappers boldly printed in orange-red and black. Fine. Eight pages printed in orange-red and black. Specimens also on the inside front and back covers. Koch was a German type designer who worked at the Klingspor Foundry and founded the Offenbach Werkstätte in 1921. Samples include an advertisement for the Mercedes-Benz 8-Zylinder. Fette Kabel was an Expressionist font later used by the Nazis. $350
(LEFLER, HEINRICH AND JOSEPH URBAN) MUSAEUS, JOHANN KARL AUGUST. *DIE BUECHER DER CHRONIKA DER DREI SCHWESTERN.* Berlin: J. A. Stargardt, 1900. Square folio, decorated blue cloth with large motif in gilt and red amid dramatic swirls in deeper blue; bold Gothic lettering. Decorated endpapers. Light wear to spine ends and corners; internally fresh. Highly decorative example of Jugendstil (Viennese Art Nouveau) by its major illustrators, Heinrich Lefler and Joseph Urban, the most spectacular work that they did together. Title page lettering within black, white, and gilt border. Six full page illustrations in color plus illustrations on every page of text, many in tints and heightened with gilt. The book was awarded a grand prize in the 1900 Paris Exposition for excellence in printing. Urban went on to become an important architectural and theatrical designer in the United States.

*Carter and Cole, Joseph Urban, Architecture, Theatre, Opera, Film, pages 22-23:* “The last major illustration in the text is a glorious piece of Jugendstil design, complete with a gold-and-lavendar peacock...In the use of both line and color, the pure Jugendstil piece from the ‘Three Sisters’ bears quite obvious resemblance to Gustav Klimt’s work.”

*Rodenbach S.280; Thieme-Becker XXII 559; Schug 462.* $5000
MATTHAEY, CARL. *ABBILDUNG UND BESCHREIBUNG DER MODERNSTEN FORMEN FÜR KUNSTLER UND HANDWERKER*. Ilmenau & Weimar: Bernard Friedrich Voight, 1831, 1832, 1835, 1835. Four fascicles in one volume, complete. 8vo, plain calf spine and brown marbled paper boards, worn and somewhat scraped but sound; internally fresh. Only edition of a rare Biedermeier pattern and ornament book for the use of craftsmen and architects at the time that the style was emerging in a transitional period between Neoclassicism and Romanticism for the new urban classes of Germany, Austria and Scandinavia between 1815 and 1848 in literature, music, interior design and visual arts. Matthaey (1778-1848) was an architect and writer on architecture, author of a number of practical works. Twenty lithographed plates in each fascicle for a total of eighty with descriptive text of designs and motifs for gold- and silversmiths, carpenters, woodworkers, furniture and fabric designers, porcelain factories, glass and iron workers and equipment and accessories for horses. 

*Engelmann, Bibliotheca Mechanico-Technologica, 238. Universal Catalogue of Books on Art Supplement, pages 414-415 lists only Parts 1 and 2. Not in Berlin Katalog. Three holdings in German libraries and copies at the Getty and the British Library, according to WorldCat/OCLC. $5000*
(PECHE, DAGOBERT) EISLER, MAX. DAGOBERT PECHÉ. Vienna & Leipzig: Gerlach & Wiedling, 1925. 4to, cream paper-covered boards with Secessionist design in black by Peche. Light wear, still an attractive copy of an early and important monograph on a leading member of the Wiener Werkstätte. With 44 pages, portrait and 110 plates of furniture, shop designs, textiles, silver, ceramics and costume design. $250
(POSTER) SHUBERT, DR. WALTER F. *DIE DEUTSCHE WERBE-GRAPHIK*. Berlin: Francken & Lang, 1927. 4to, coarse tan linen binding decorated in red and black with turned-in edges. Fine. Only edition of this important study of the great era of German graphic design: Profusely illustrated with 198 tipped-in color plates and 300 black and white in the text of work by Bernhard, Hohlwein, Klinger, Preetorius, Gipkins, Kleukens, Cissarz, Pechstein, and many others. $1000

With a 28 page foreword by a professor at a royal academy, list of contents and 24 hand-colored engraved plates on twelve leaves illustrating the process of laying a floor made of chips of granite or marble set in concrete and polished to smoothness. Recently excavated classical ruins in Rome influenced the popularity of crushed stone floors in Italy and Germany.

The cheerful workmen, including some young boys, are stylishly dressed (not covered in dust as would be expected). Tools and steps in the process are detailed. $4500
(RUSSIAN PHOTOBOOK) MEKLIS, LEV ZAKHAROVICH, EDITOR.
GEROICHESKAIA EPOPEIA (HEROIC EPIC). Moscow: Izd redaktsii “Pravdy”, 1935. Large heavy 4to, sueded cream cloth with ship and plane motif in silver and black, lettered in silver. In original slipcase, which is worn. Edition of 500 copies. Darkened patch at bottom of top joint; a few spots, including two at spine and more on rear cover. The book has its original stapled binding; some staple holes have been reinforced with Japan paper, reinforcing the text block. Spine expertly relined with archival paper. Excellent sturdy copy, internally fresh, of the variant binding. An account of the rescue operation by Soviet aviators of the ship Cheliuskin which had become trapped in the ice and sank in the Arctic Ocean off Eastern Siberia. Design by Paula Freiberg, Nikolai Sedel’nikov, and Solomon Telingater. Profusely illustrated with monochrome and color photographs, montages, and illustrations, some folded, many mounted; one plate with clear acetate overlay; two small pennants attached; folding color lithograph map.
Parr and Badger, The Photobook, A History, Volume 1, page 164: “Amongst the grandest Soviet photobooks, the monumental Heroic Epic celebrates one of the most glorified events in 1930s Stalinist Russia- the epic Arctic voyage of the icebreaking ship Chelyuskin. This tale of exploration was mythologized as much as the British expeditions of Shackleton and Scott...The photographs are for the most part splendid...thick, luxuriously produced volume...The overall effect is that of an enormous album: photographs and paintings are mixed together with memorabilia from the journey”.
Karasik, Great Stalinist Photographic Books (title translated from the Russian). Moscow 2007, pages 107-111. Getty, Modernism 120. WorldCat lists only the copy at the University of Toronto, but there is another at the Getty.
$4500
SATTLER, JOSEPH. *EIN MODERNER TOTENTANZ IN 16 BILDERN*. Berlin: Stargardt, 1912. Folio, pictorial gray boards with designs on both covers; decorated endpapers. Light spine wear and soiling, still an excellent copy. Second, preferred edition. The images were first exhibited in the 1893 Berlin Salon and first published as photogravures in 1894. The sixteen illustrations here are heliogravures, some colored and some tipped-in. Joseph Sattler 1867-1931) was a German Art Nouveau painter and illustrator. A modern, surreal interpretation of the Dance of Death. $3500

Complete in two volumes (all published) of this luxurious Symbolist periodical, inspired by the German review *Pan* and a precursor to 20th century reviews to follow.

4to, publisher's gilt-lettered green cloth with original pictorial wrappers bound in. Handsome modern board, linen and cloth clamshell box with gilt-lettered calf spine label. Very mild surface wear to cloth binding. Supplements to each volume bound at rear, with illustrated advertisements with designs by Bonnard, Vallotton, Chéret, Willette, *et al.*

Literary contributions, some printed here for the first time, by Henri de Regnier, Jean de Tinan, Pierre Louys, André Gide, Paul Valery and others. Illustrated with lithographs, etchings and woodcuts, some in color; lettered tissue guards. Volume I with seven plates including three original color lithographs by Jacques-Emile Blanche and Charles Léandre and two original etchings by Félicien Rops and Gustave Leheutre and cover design by Louis Anquetin. Volume II with six plates, including three original lithographs by Armand Point, Henri Heran (color) and Paul Ranson (color) and an original etching by Albert Besnard. Lithographs printed by A. Clot and etchings by A. Deltre. $1500

Five editions appeared between 1789 and 1821 attesting to the passion for classical architecture. Eleven engraved plates. Eileen Harris, pages 399-400: “…its popularity demonstrates the demand by people ‘of taste and reading’ for general information not too fatiguing to understand and remember in a volume not so large as to be daunting”.

“Readers are promised that they will be in step with fashion, assisted in their travels, and even able to ‘sketch any drawing of architecture... from which a workman will readily reduce the smaller parts to the exactness requisite to be worked from’.

BOUND IN is a rare twelve page list of J. Taylor’s architectural books, “A List of Books on the Various Branches of Architecture and Building”. Undated. Included are Repton’s Fragments on the Theory and Practice of Landscape Gardening, published in 1816, and the fourth volume of Stuart and Revett’s Antiquities of Athens. $750

With 32 page text and 41 plates, including 31 hand colored aquatints. Scarce model book of late Regency designs by a Bath architect in Grecian, Gothic and Rustic styles.

_Abbey, Life 76: “A delightful and amusing book in fine grain aquatint skillfully colored”. British Coloured Books Ipex 80 lists the 1833 edition. $3500_

Zwart was a member of the Dutch avant-garde and was involved with its movements and designers at various stages of his life: De Stijl, Bauhaus and the international industrial design movement. He displays here his interest in photography and typography and the use of graphic design for visual communication in mass-produced items. His work for the PTT was the subject of a special exhibition at the Hague Gemeentemuseum in 1968 and an immense retrospective there in 1973. $1200