

ARLIS 2024



**BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE**



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Image on cover: 12. (Original Le Corbusier Lithographs) - Le Corbusier. Le Poème de l'Angle Droit. Lithographies originales.

Image on back cover: 14. (Original Surrealist Poetry) - Cocteau, Jean & Georges Hugnet. La Nappe du Catalan. Soixante-Quatre Poèmes et Seize Lithographies en Couleurs.

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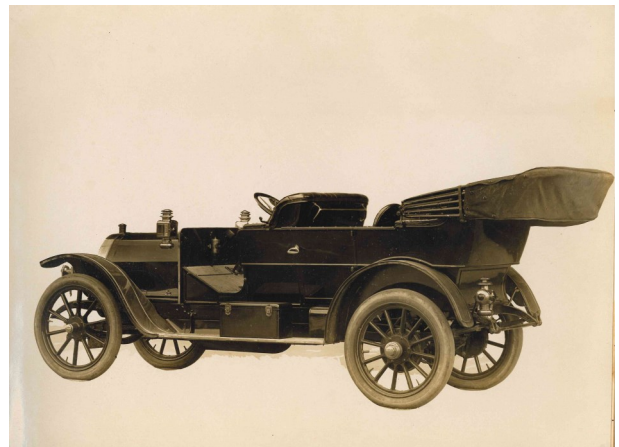


1. **(1920s Pochoir Illustrated Folktale)** - Leblond, Marius-Ary. **Le Noël du Roi Mandjar: Mystère. Orné de Quatorze Aquarelles.** Paris: Au Lys Rouge, 1926. Small folio (43 x 31 cm). Boards portfolio, title printed to cover; 51 pp. of text, printed recto only in red and black, with 14 fantastic full-page colorful pochoir illustrations, printed and colored by J. Saudé. Some splitting along spine of boards, minor edgewear, bumping, interior pages clean, images bright, overall very good. Limited numbered edition of 216 copies (including 5 hors commerce). This copy with a hand-written dedication on the front flyleaf from Marius-Ary Leblond. (53067) \$450

Marius-Ary Leblond was the pen name of two historians, writers, art critics, and journalists as well as cousins, George Athénas and Aimé Merlo. They helped create the Musée Léon Dierx in Saint-Denis de la Reunion and collaborated on a number of books in the first few decades of the twentieth century. They received the Prix Goncourt in 1909 for their novel En France, which narrates the journey of two young Creoles who came to study at the Sorbonne. The Prix Goncourt is a prize in French literature given for "the best and most imaginative prose work of the year".

The eye-catching pochoir illustrations in this volume are very stylized, almost primitive in nature, with exceptional use of color. When paired with the typography, printed in two colors and sometimes two different sizes, the work as a whole is a delight to behold. It tells a folktale-type story of King Madjar of Eastern Africa, one of the three Magi, who decides to travel North towards Jerusalem, takes a wrong turn and gets lost, and wanders through the Southern Sea.

2. **(Brass Era Automobile Photographs)** - [Gaeth, Paul.]. **Gaeth (title from cover). Photographic sales album.** [Cleveland, Ohio]: [Gaeth Automobile Co./L.S. & B. Illustrating Co./Cross & Cordray Co.], n.d. [circa 1909]. Oblong octavo (18.7 x 26.3 cm). Original flexible leather covers with rounded corners, gilt title stamped to front cover; 14 original linen-backed silver gelatin photographs interspersed with blank leaves. Some light chipping and wear to extremities, minor scuffing and soiling to leather, some light wear to interior, overall very good. (52902) \$3,750



Paul Gaeth was an Austrian-American who began his career making bicycles in Cleveland, Ohio, at the end of the 19th century. In 1898 he experimented with the development of a steam-powered automobile before switching to gasoline. His original partnership with another automobile inventory fell through, and in 1902 he formed the short-lived Gaeth Automobile Company. He specialized in 1-cylinder and 3-cylinder engines along with meticulous craftsmanship; all of his automobiles were built by hand under his direct supervision. His cars consistently had excellent performance ratings, but up through 1908 he was only producing about 100 cars per year, due to the laborious construction process.

At that time, Gaeth made the decision to ramp up production to 500 cars per year, as well as introduce commercial trucks. In 1909, he introduced the Type K single-cylinder 1-ton delivery truck. This photographic salesman's album dates to circa 1909, and includes photographs of the 7-passenger touring car, the Tourabout, and the Limousine, as well as images of the 3-cylinder horizontal engine, front suspension, gearbox, rear axle, and an overhead view of the chain-driven truck.

According to a 1908 advertisement from Motor Age, "you cannot find an automobile with more up-to-date mechanical

features" than the Gaeth. "None are better finished. None run more quietly. None are so simple to operate. None are more reliable under all possible conditions and no maker on earth could produce greater durability, yet the price is only \$3500." Despite the rave reviews of his high-quality cars, Paul Gaeth decided to leave the automobile business in 1910. The production plant was purchased by the Stuyvesant Motor Co., which in turn sold their business to the Grant-Lees Machine Co. in 1911.

As of May 2023, OCLC locates a few holdings of a printed Gaeth trade catalog from 1909, but no copies of this photograph album.



3. **(Early 20th Century Italian Lithographed Cardboard and Tin Toy)** - Cardini, Ettore. "**Corsa di Cavalli No. 20**" **Italian Tin Toy.** Omegna, Italy/Milano: Giocattoli Cardini/G. Ricordi & C., n.d. [1920s]. Box size: 21.5 x 8.5 x 10 cm, full toy height when assembled 33 cm. Lithographed tin and cardboard, in original patented and printed box. Some expected wear to box, tin pieces bright and colorful, present set is lacking the racetrack mat to go underneath the toy, winding mechanism may not work, overall very good condition. (53072) \$3,000

The Giocattoli Cardini mechanical toy factory was founded in Omegna in 1916 by owner Ettore Cardini, initially producing metal sheets. In 1922 they shifted to producing lithographed tin toys, until the factory's closure in 1929. A hall-mark feature of the Cardini toys, as noted in some of their original advertisements, is the special patented cardboard boxes which unfold and transform into garages, stands, tunnels, and other backdrops or buildings needed to complete the toys. These boxes were designed by the famous Italian illustrator Antonio Mussino, a designer of the Corriere dei Piccoli. Another notable feature of the toys was a steel spring which, when loaded, allowed the toy to continue to move for a long period of time. According to the company's official catalog, they produced 13 different toys, including trucks, cars, trains, ships, and carousels, although more toys have been found which were not highlighted in the company's advertisements.

The present toy is the "Corsa di Cavalli" or horse race toy. The box becomes part of the stand to hold up the racing horses, and the front flaps open to reveal colorful grandstands full of spectators. A lithographed tin carousel sits on a wire stand atop the box, and the horses are hung from the carousel with a system of wire loops. The toy comes with six three-dimensional lithographed tin horses with jockeys. The horses are named on their flanks: Venus, Alala, Morello, Lampo, Balilla, and Dick. When you spin the carousel on top, the horses race around and around in a circle. The toy is both well-engineered and manufactured as well as delightful and whimsical. According to the box, "I bambini intelligenti desiderano i giocattoli 'Cardini' perchè sono i migliori." ["Intelligent children want Cardini toys because they are the best."]

In 1929, Cardini was hit by the global economic depression and had to close its doors. The factory was purchased by Carello S.p.A. of Turino and converted it to the production of headlights and other automotive accessories, ending an important era of toy production. A beautiful example from the peak of tin toy production.

4. **(Early British Drawing Manual with Beautiful Hand-colored Plates)** - (Cox, David). **A Series of Progressive Lessons, Intended to Elucidate the Art of Landscape Painting in Water Colours; with Introductory Illustrations on Perspective.** vi, 30 pp. drawing manual attributed to David Cox, with 15 excellent plates including several beautifully hand-colored examples. Oblong octavo (8 1/4 x 10 3/4 inches). Early 3/4 leather and boards, gilt-tooled leather label to front with

title. Some edgewear, minor soiling and rubbing to covers, some light scattered age-darkening and foxing to interior, page 27/28 with a small marginal tear, overall very good. London (T. Clay) 1828. (53163) \$2,750

An impressive work that went through numerous editions, present here in the fourth edition. David Cox (1783-1859) was an English painter whose reputation has grown in recent years, and is now considered one of the major figures from the golden age of British watercolor painting. His work has been compared to the likes of Turner and Constable.

This manual is divided into several sections, presented in a progressively complex fashion. The work covers perspective, sketching, shading with Indian ink, neutral tints, coloring with simple tints, compound tints, elevated foregrounds, sea views, ruins, and cottages. Using a variety of techniques, including stone lithography, soft-ground etching, aquatint, and hand-coloring, Cox here presents a concise but effective series of lessons. Throughout the section on coloring, there are hand-colored examples of particular colors and mixtures; it is one of the earliest drawing books to show hand-colored samples in the text. Though Cox's name is not present in the volume, the entire work has reliably been attributed to him.

The 15 plates include 3 showing perspective drawings, 2 stone lithographs depicting the sketching process, 4 additional black and white and sepia-toned plates depicting shading and neutral tints, and 6 beautiful hand-colored plates showing finished landscape watercolors in brilliant colors.

Scarce institutionally; a beautiful work.



5. **(Hungarian Experimental Art Assemblage)** - Galántai, György, editor. **Textile without Textile.** Budapest: Artpool, 1980. Quarto (31.5 × 22.5 cm). Original two-panel stiff brown card folder, silk-screened in dark brown to front and back. Loosely inserted, as issued, are fifty-three unbound sheets, mostly A4-sized, printed on various paper stock using methods including Xerox, silk screen, off-set, and rubber stamping. Twenty-seven works are signed and numbered by the artists. Very good; light rubbing to folder; occasional very light handling wear to the contents on thin paper. (52024) \$3,500

First Hungarian portfolio of assembled art, edited by György Galántai and Júlia Klaniczay of the Budapest-based Artpool Art Research Center, which was established in 1979 as an offshoot of Galántai's Balatonboglár Chapel Studio, a gallery for East and Central European neo-avant-garde art. Artpool was intended as a complementary archive, research space, and media library showcasing international contemporary and avant-garde art movements and art forms, including artist's books, stamp art, mail art, Fluxus, and visual poetry, and connecting artists from the rest of the world to Hungary (then still a repressive socialist state controlled by the Soviet Union).

The portfolio contains fifty-three sheets and features predominantly East European artists in the fields of conceptual art, performance art, stamp art, visual, and concrete poetry. The contributors were from West Germany, Great Britain, the Netherlands, Hungary, Italy, Romania, Poland, Switzerland, Belgium, the USA, and elsewhere, and included: Ra Anubis,

Carl Camu, Sera Fin, John Furnival, Piet Franzen, Marc van Hoe, Gonzola, Anna Moore, Andrzej Wielgosz, Gino Gini, G. A. Cavellini, Vittore Baroni, Claudio di Scalzo, Ana Lupas, Marco Pachetti, Péter Fitz, György Galántai, Mária Doromby, Miklós Erdély, Viktor Benkő, Jánow Sugár, Bán András, Judit Gink, Zoltán Lábás, Ágnes Szép, Károly Kelemen, Lóránt Méhes, István Nvari, Árpád F. Toth, Lászlo Herczeg, Gyula Pauer, and others.

Pernecky describes 54 sheets, but other examples have been noted as complete with 52 sheets. The present copy contains 53 sheets.

See: Géza Pernecky, ed., *Assembling Magazines 1969–2000*, Budapest 2007, pp. 197.

One of 300 copies. As of October 2022, OCLC locates four copies in North American institutions.

6. **(Japanese Art Deco Commercial Design)** - Naito, Ryoji. **Shikisai shogyo zuan -shu [Commercial design in color]**. Tokyo: Taishudo, 1938. Small quarto. 84 leaves, including 80 numbered plates in color. Housed in a two-piece nesting cardboard portfolio and slipcase, the portfolio in blue, white, black, and gold card stock, the slipcase of yellow, green, black, and beige cardboard. Minor wear to portfolio; split along one edge of spine; slipcase with light soiling and rubbed edges; minor toning and foxing throughout. (51180) \$2,500

A striking example of modernism, Art Deco design, and the graphic arts in Japan on the eve of World War II. Each plate contains multiple Art Deco-style commercial images on various themes including travel, liquor, coffee, tea ceremony, dancing, music, furniture and interior design, bicycles, fashion, makeup and perfume, hygiene, smoking, food, transportation, sports, animals, and plants. We were unable to find any information about the designer. Scarce; as of January 2023, not in KVK, OCLC.

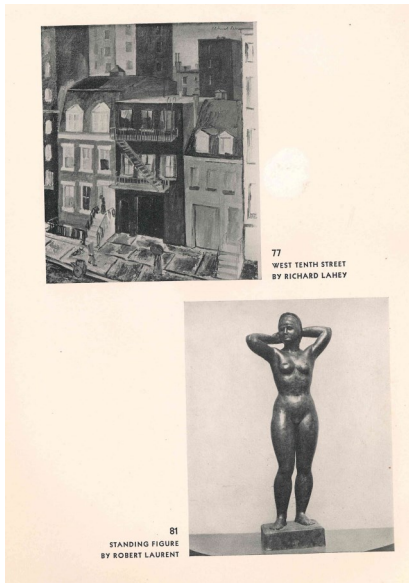


7. **(Japanese Trade Catalogs)** - Seven Illustrated Catalogs and Brochures for Japanese Safes. Various cities: various publishers, circa 1924. Various sizes, mostly octavo 18 to 24 cm high, some fold out to larger sheets. Original printed wrappers and self-wrappers; pagination ranges from single sheets to a 14-pp. catalog. Some light handling wear, chipping, minor soiling, overall very good. (52779) \$500

An assortment of seven 1920's catalogs and brochures from Japanese safe manufacturers, including the Goto Safe Company, the Okura Safe Company, and the Tokyo Safe Company. The items range from a single sheet with only a table to larger catalogs with images and technical measurements.

One brochure includes a photograph of a building on fire and then images of the safe found in the rubble, its contents seemingly unharmed. One catalog includes images of the safes being manufactured, and a brochure for "The Safe-Cabinet" includes images in color.

A rare collection of hard-to-find catalogs.



8. (Landmark 1930 Modern Art Exhibition) - **33 Moderns: The Downtown Gallery Exhibition of Paintings, Sculpture, Watercolors, Drawings and Prints by Thirty-Three American Contemporary Artists. January 28th to February 15th 1930 at the Grand Central Galleries, Fifteen Vanderbilt Avenue, New York.** New York: [Grand Central Galleries]/Spiral Press, 1930. Quarto (27.8 x 20.3 cm). Original printed side-stapled cardstock wrappers; unpaginated [30 pp.]. Some dust-staining to wrappers, wear along edges and spine, some hand-written annotations in pencil to interior, minor foxing, some rust-staining around staples, signature loose from staples but all pages present. (52964) \$375

The Grand Central Art Galleries were the exhibition and administrative space of the Painters and Sculptors Gallery Association, an artists' cooperative founded circa 1922 by a group of artists including Walter Leighton Clark, Edmund Greacen, John Singer Sargent, Lamar Dodd, Burt Procter, Henry Hensche, Frederick Frieseke, James Earle Fraser, Guy Wiggins, and others.

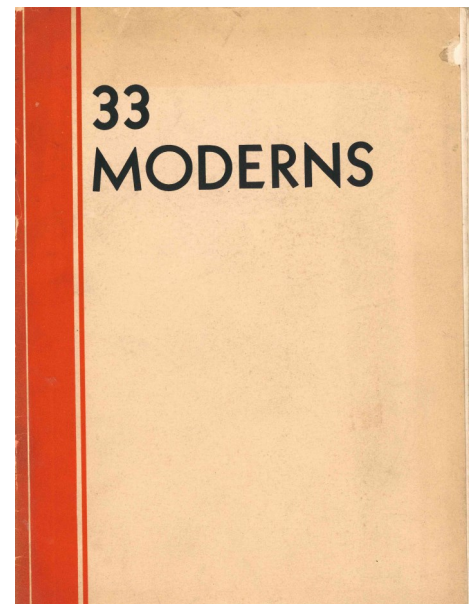
Active from 1923 to 1994, the exhibition space was for its first 29 years of existence located in spacious showrooms covering 14,000 square feet on the top floor above Grand Central Station, with nine exhibition areas and a reception room. It was described at the time as "the largest sales gallery of art in the world". Art dealer Erwin Barrie managed the Galleries from their founding until he retired in 1975.

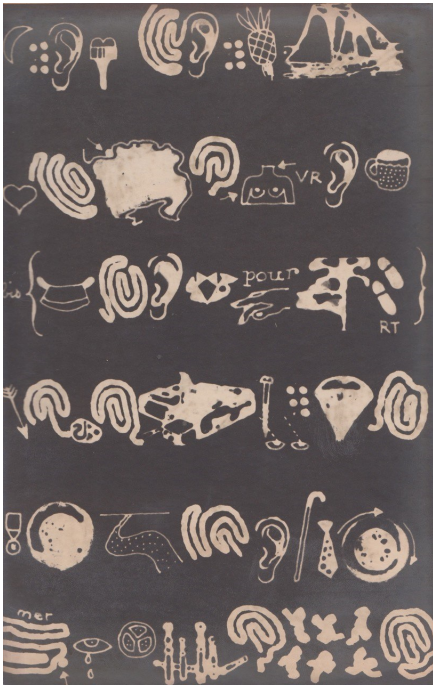
The galleries began as a non-profit cooperative where artists could exhibit their work as well as store it. Investors and businessmen provided the funds, and artists paid their dues with their artwork; they were required to give a work of art each year for three years as an initial fee, after which point they were lifetime members. Non-artists gave a yearly sum in exchange for a work of art after the first year's membership. Donated works were distributed via drawing. A 1934 catalogue stated that the goal of the cooperative was "to give a broader field to American art; to exhibit in a larger way to a more numerous audience, not in New York alone but throughout the country, thus displaying to the world the inherent value which our art undoubtedly possesses."

In 1930, art dealer Edith Halpert organized an exhibition at the Galleries called "33 Moderns", described by Time Magazine as "the biggest event in the campaign to modernize U.S. art since the Armory Show of 1913." This exhibition showed more than 130 works from 33 avant-garde artists, including George C. Ault, Peggy Bacon, Emile Branchard, Alexander Brook, Glenn O. Coleman, Stuart Davis, Hunt Diederich, Duncan Ferguson, Ernest Fiene, Arnold Friedman, Wood Gaylor, Anne Goldthwaite, Bernar Gussow, Samuel Halpert, George O. "Pop" Hart, Stefan Hirsch, Morris Kantor, Bernard Karfiol, Walt Kuhn, Yasuo Kuniyoshi, Richard Lahey, Robert Laurent, Louis Lozowick, Reuben Nakian, Jules Pascin, Joseph Pollet, Ben Shahn, Charles Sheeler, Dorothy Varian, A. Walkowitz, Max Weber, Marguerite Zorach, and William Zorach. The pieces displayed including paintings, drawings, prints, and sculpture.

This catalogue from the exhibition contains several pages listing the artists, their works, and a brief biography of each artist. This is followed by 16 pages containing black-and-white photographs of a selection of the works, and several pages of advertisements.

An important catalogue from a landmark New York modern art exhibition.





9. **(Lettrisme – Pictograms)** - Sabatier, Roland. **Multiplication: hyperthéâtrie.** Paris: Collection PSI, 1969. Octavo (22 × 14 cm). Original printed wrappers; [8] pp. of text, [15] leaves of plates, [4] pp. of text, loosely inserted in photographically illustrated boards. Signed by the artist to colophon. Very good. (52791)

\$2,250

Rare portfolio of “hypergraphic” textual designs, comprising fifteen plates of photographic prints mounted to bristol board. Published in a print run of 35 copies, all of which were signed by the author and contain an original small frontis drawing by the author — a design for a “hypergraphic poster.” 32 copies were printed on Arches and 3 on “Japon imperial”. The present copy is one of the 32.

Alongside fellow Lettrist members Isidore Isou and Maurice Lemaître, Sabatier (1942–2022) developed a dense form of communication combining pictograms, letters, symbols, and other codes, referred to as “hypergraphy” or “metagraphics.” Ultimately, hypergraphy aimed at deconstructing all spheres of culture into its smallest constitutive elements to create a fundamentally new signifying order. After the war, the Lettrists used new means not only to continue the project of the Futurists and Dadaists, which Marinetti called the

“liberation of words”, but radicalized it as the detachment of the individual letter. The letters, however, are not only detached from the semantic structures, but are reconstituted and reordered from various written alphabets, signs, pictograms, and so on. In addition, these letters become independent motifs in both graphic art and painting. (Béatrice Hernad and Karin v. Maur, Papiergesänge. Buchkunst im zwanzigsten Jahrhundert, München 1992, pp. 46 and 99ff.)

In no other field were the Lettrists as active as in the production of printed materials. For decades, they published numerous print media such as books, journals, pamphlets, brochures, and so on. In doing so, they also exploited the entire spectrum of possibilities. In addition to mass publications, elaborately printed and designed artists' books appeared, as in this case. (Scheppe/Ohr, The Most Dangerous Game, Leipzig 2018. p. 461)

As of March 2023, KVK, OCLC show two copies in North America.

10. **(Limited Edition Brazilian Artist's Book)** - Milhazes, Beatriz. **Coisa Linda [Something Beautiful].** New York: The Museum of Modern Art Library Council, Contemporary Editions, 2002. Square folio (30.8 x 30.8 cm). Cloth boards, hand-printed sky blue front cover and metallic gold back cover, housed in a yellow linen slipcase with title stamped in gold to the front cover; 44 pages total of varying colors and types of paper stock. Extremely minor soiling to slipcase, overall fine.



Signed and numbered 143/175 in pencil. (52549)

\$8,500

Coisa Linda was created by important contemporary Brazilian artist Beatriz Milhazes. Each copy features the lyrics of ten traditional and contemporary Brazilian songs which inspired Milhazes, with texts printed in English and Portuguese,

alongside 34 hand-painted screenprints by Milhazes, some on mylar, and a unique collage. Milhazes takes great inspiration from music and explores the connection between music and image in her work, one that is especially vibrant in Brazilian culture. The songs are by some of the finest Brazilian songwriters of the last century: Arnaldo Antunes, Aves da Floresta Amazônica, Dorival Caymmi, Vinícius de Moraes, Gilberto Gil, Antonio Carlos Jobim, Benedito Lacerda, Arto Lindsay, Marisa Monte, Paulo César Pinheiro, Pixinguinha, Edgard Scandurra, Sinhô, Caetano Veloso, and Gastão Vianna. The lyrics are presented as poetry, printed on pages often decorated with Milhazes's drawings and script.

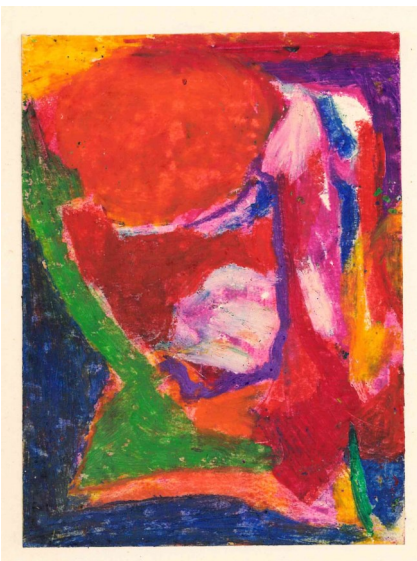
The artist's note reads, "The general idea that framed the selection of the songs in *Coisa Linda* was 'a walk along the beach' - something positive and loving, a gentle, crazy, beautiful vision of my relationship with Rio, and consequently of my informal shaping as a person."

This volume is the first published in the Library Council of the Museum of Modern Art's "Contemporary Editions" series. The screenprints are printed in forty colors, and the cover is hand-printed as well. The whole volume was created by Milhazes in collaboration with printmaker Jean-Paul Russell of the Durham Press.

Born in Rio de Janeiro in 1960, Milhazes is a celebrated contemporary Brazilian artist known for her "exuberantly colored, rhythmically constructed abstract paintings, collages, prints and architectural installations...[she] merges all of the formal concerns inherent in abstract painting with a dizzying hybrid of influences that bounce off of each other to produce works in which, as the artist describes, 'culture eats culture'. In her attempt to make the viewer's eye 'spin around', Milhazes deftly uses images as a distribution system for color." (James Cohan Gallery, 2008). In her own words, she is "an abstract painter and I speak an international language, but my interest is in things and behaviours that can only be found in Brazil."

Inspired by artists like Matisse and Mondrian as well as Brazilian artist Tarsila do Amaral, her works fusing Brazilian cultural imagery with Modernist tendencies have been exhibited at the Venice Biennale, the Shanghai Biennale, the Bienal de São Paulo, the Carnegie International, Pace Gallery, the Prospect 1 New Orleans, the Frieze Art Fair, the White Cube Gallery, and the Fondation Cartier in Paris, and are in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Tate Modern, the San Francisco Museum of Modern Art, the Museu Nacional de Belas Artes, the Pinacoteca do Estado in São Paulo, the Museum of Contemporary Art in Tokyo, the 21st Century Museum of Contemporary Art, and the Museo Nacional Centro de Arte Reina Sofia, among others.

In 1989 Milhazes developed a signature collaging and painting technique she called *monotransfer*, based on the dry monotype process. She paints diverse areas in layers of acrylic paint on sheets of transparent plastic, and then-transfers the layered paint to a canvas using an acrylic medium. The effect is a layered, print-like aesthetic. Sometimes the paint tears or sticks, revealing the layers and the process of construction. In an interview Milhazes gave in 2008, she said, "At the end of the day, technique is very important in the context of my work." (Interview with Beatriz Milhazes, *RES Art World/World Art*, No. 2 May 2008).



A beautiful artist's book from one of Brazil's most important artists.

11. **(Original Abstract Artwork from the 1960s)** - Barr-Sharrar, Beryl & Pierre Lecuire. **26 Sketches in Color.** A remarkable sketchbook with 25 original gouache paintings (there is no work number 14) by Beryl Barr-Sharrar, for Pierre Lecuire. Small oblong octavo (8 1/8 x 5 1/4 inches). Cardboard covers, metal spiral binding. Some light bumping to edges, paintings in beautiful and bright condition, overall excellent. N.p. (Paris), 1968. (53164) \$2,750

This beautiful notebook is inscribed inside the front cover, "Pour Pierre de Beryl, 20 Août, 1968, ces 25 esquisses en couleurs". The title is hand-written on the front cover, and a date of 1965 given under Barr-Sharrar's name. There is also a hand-

written note from Lecuire, which mentions that Beryl was his neighbor in Paris in the 1960's and was married first to sculptor Roger Barr and then to Bill Rubin of the Museum of Modern Art, and has since returned to New York.

Beryl Barr-Sharrar (b. 1935) is an American artist who studied the American Abstract Expressionists in Berkeley and New York before moving to Paris in the 1960's and beginning her career as a professional artist. In 1962 she co-founded the College Art Study Abroad program, and served as its director until she returned to the United States in 1968. She taught painting and printmaking at Mount Holyoke, and in 1970 began studying classical archaeology at the IFA at New York University. She continued to paint and exhibit her work for several years but after 1980, focused primarily on her academic career. A handful of years ago, she returned to exhibiting her work as a painter with a three-person show in Long Island City, in 2016.

Her work was exhibited at the Lucian Durand Gallery in 1967, and of her paintings it was said, "Beryl Barr-Sharrar's work has the vigor and know-how of American action painting at its best, and the refinement of color of the School of Paris. The result is both captivating and awe-inspiring."

Pierre Lecuire (1922-2013) was a French poet and publisher who collaborated closely with numerous artists to design and publish beautifully crafted books. It is unclear how exactly Lecuire and Barr-Sharrar crossed paths, but perhaps he became aware of her work during those exhibitions in Paris in the late 1960s.

The 25 small paintings in this sketchbook showcase Barr-Sharrar's study of Abstract Expressionism and her bold use of color. A beautiful and unique volume of original art.

12. **(Original Le Corbusier Lithographs) - Le Corbusier. Le Poème de l'Angle Droit. Lithographies originales.** Paris: Tériade, 1955. Folio (44 × 32 cm). Original lithographic wrappers in glassine wrapper, housed in original portfolio and slipcase, contents loose as issued; 154 pp. total including 19 hors texte chromolithographs. Some scattered toning/image transfer on the pages facing the lithographs; overall very good. Copy 118 of a limited edition of 250 copies on Arches woven paper, signed by Le Corbusier in pencil to the justification page. (52570) \$50,000

A 1961 reference work describes this volume as "A tour de force in modern book production containing Le Corbusier's only illustrations, drawn by the artist to accompany his own text, which is lithographed as written out in his own hand" (*The Artist & the Book 1860–1960*, Museum of Fine Arts Boston, 1961). The work is divided into seven levels or zones, each corresponding to a particular theme and color as well as a certain number of paintings (1, 3, or 5). The zones are titled Milieu (green), Esprit (light blue), Chair (magenta), Fusion (red), Caractère (white or clear), Offre (yellow), and Outil (purple). The free-form poems in each section vary in number and length and explore those relative themes. Taken as a whole, *Le Poème de l'Angle Droit* "comprises the most complete compendium of Le Corbusier's personal iconography" (*Simon Richards, Le Corbusier and the Concept of Self*, Yale University Press, 2003).

Le Corbusier worked on the book for eight years. In the period from 1947 to 1955, hundreds of pages of sketches and drafts were created. The history of the work's reception, however, fills considerably more pages, with extensive proposals for interpretation published in monographs and essays. The question of the connection between the lithographs and texts on the one hand, and Le Corbusier's architecture and painting on the other was always at the center. The fact that this elaborate publication was not just an occasional project is evidenced not only by the extensive preparatory work, but also by the ambition and perseverance with which Le Corbusier realized the print economically. Discouraged by the cost of the small print run, the publisher demanded that he ensure a certain number of buyers for the book, a task





which required extensive advertising measures.

Independent of his publisher, he sent circulars and a brochure to architects, artists, collectors, and intellectuals around the globe. When the book was finally printed, it appeared just as he was completing his chapel in Ronchamp, considered a manifesto of modern sacred architecture. In addition, at this time he was practically involved in urban planning, a subject on which he had previously published extensively in theory.

Remarkably, Le Corbusier had already published an essay entitled "L'Angle Droit" in the journal *L'Esprit Nouveau* in 1924, in which he used the right angle as a metaphor for his conception of art and architecture beyond pure geometry. He was concerned with a symbolic charging of geometric figures and relationships. He considered the right angle to be the central geometric element that can be found not only in architecture and art; for Le Corbusier it is also the principle according to

which the "conflict of forces" is organized in nature. "The Poem of the Right Angle" is thus not only the result of eight years of concrete work on the book, but also a summa of Le Corbusier's theoretical and practical work.

Efstratios Tériade began his publishing career as artistic director of the journal *Cahiers d'art*. By 1937 he had started *Verve*, his own art magazine. Both under *Verve* and on his own, Tériade published several volumes specializing in large, colorful prints, including works by Juan Gris and Fernand Léger. This work was conceived as following in the footsteps of similar grand artist's books including Rouault's *Divertissement*, Matisse's *Jazz*, and Léger's *Le Cirque*.

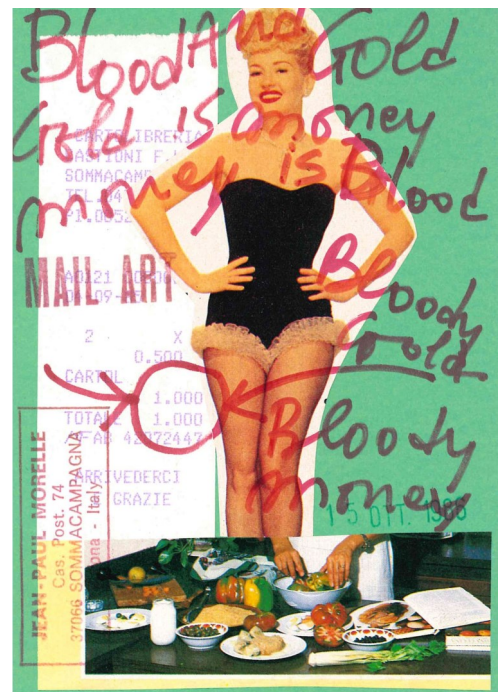
Copy 118 of 250 copies on Arches wove paper, signed by Le Corbusier in pencil to the justification page. Aside from the 250 copies on Arches, there were also 20 hors commerce copies, as well as 60 sets of the 19 lithographs without the accompanying text.

13. **(Original Mail Art) - Cantsin, Monty. Blood and Gold. No. 1: Blood and Gold; No. 2: Passion; No. 3: Propaganda (1987).** Three boxsets of a postcard edition containing original collages, photos, paintings, rubber-stamped artworks, cassettes, and other items. Boxes 1 and 3: 3 1/2 by 6 1/2 x 10 inches. Box 2: 1 1/2 x 9 x 5 1/2 inches. Yellow cardboard mailing boxes, address labels for Private World in San Francisco, contents loose as issued. Berlin: Artcore Editions, 1987. Limited editions of 100 (Box 1) and 50 (Boxes 2 and 3), respectively. (53137) \$9,500

"Monty Cantsin" as a name was coined in 1978 by the Mail Artist David Zack as a pen name for the Latvian musician Maris Kundzins before being adopted, at Zack's suggestion, by Hungarian singer, performance and visual artist Istvan Kantor. The name became chiefly associated with Kantor. However, the name in general was conceived of as an idea of an "open pop star", a name that anyone could use for to contribute to the general fame and achievements of Cantsin.

Circa 1979/1980, Kantor organized a Mail Art show, "Brain in the Mail", and was a founding member of the Neoism movement. Soon after, Neoism expanded into an "international subcultural network that collectively used the Monty Cantsin identity." The movement was influenced by Dada, Futurism, Fluxus and Punk.

The exhibition catalogue for "Brain in the Mail" includes a letter from David Zack to Kantor which includes the following





passage: "It was so fine to see you connect with Maris Kundzine, who started Monty Cantsin out in Portland in March of 1978, via Sue Fishbein, who didn't hear of correspondence until she met Maris in San Diego last summer, summer of 78, and got to be friends with him and Barbara Vogel. Then she came to New York, and I gave her that weird neo-doll to give you, and you met in Montreal, and a link of the person to person sort was set up between you and the Monty original. But of course you are the Monty original as much as Maris is. This is the idea, if there is an idea - that in correspondence each person is an original."

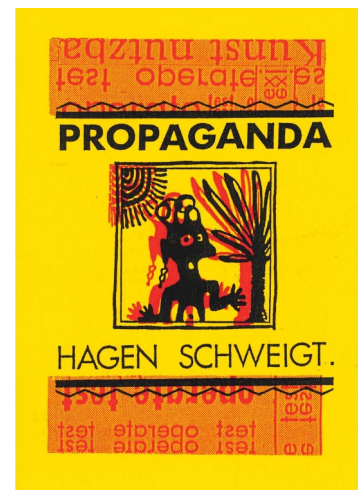
The introductory sheet to the Edition 1 boxset reads, "This is the first issue of our Postcard-Edition BLOOD AND GOLD. Each issue has a special theme, we've started with (of course) BLOOD AND GOLD. Next issues are about PASSION, PROPAGANDA, ZERO/NOT. Contributors are asked to send 50 *original* postcards made especially for the theme, so that every box contains *only* original works by the artists. There are only 50 numbered boxes made of each edition." However, many of the cards are numbered from an edition of 100, not 50. The

list of contributing artists includes Piotr Aakoun, Aristide 3108, Vittore Baroni, Claus van Bebber, Paulo Bruscky, Robin Crozier, Pat Fixh, Marcus Gärtner, Istvan Kantor, Martin Krist, Herbert Meyer, Jürgen Olbrich, Ines Ruf, Lucien Suel, Rudi Wilderjans, and others. Most of the postcards are numbered, and many are signed Monty Cantsin. Most are standard flat postcards with original artwork elements; the contribution from Pat Fish contains a razor blade, and the one from Herbert Mayer has a small painted stone affixed to the card.

The introductory sheet to Edition 2 is very similar to that of Edition 1, although it mentions that "Like last time, some of the contributors sent not enough copies in, so please number all your postcards for future issues. We also ask you to sign your works please." The introduction goes on to mention that future editions will be exhibited at Galerie Paranorm or in the Artcore Gallery, and that the organizers are having difficulty gathering materials for the fourth planned edition, ZERO/NOT. "Is it really that difficult to send us for example zero information or any nihilistic stuff? Just try to associate, o.k.? Celebrate Neoism."

Many of the artists from Edition 2 are the same as for Edition 1, although this list of names includes the name Monty Cantsin three times. Other names include Mimi Holmes, Jeromy Robinson, Nenad Bogdanovic, Luc Fierens, Achim Schnyder, and Gerd Schröder.

Edition 3 varies slightly from the other two. Along with the postcards and postcard-sized artworks, this boxset includes a cassette tape with a swastika to the cover, which contains two approximately 5-minute-long tracks of political and religious propaganda speeches and statements by Hitler, Lenin, Pope John Paul II, and other political figures, set to dance beats and dub effects. No performer is credited, but the tape is marked "N.P.I." (Neoist Propaganda Institute). However, there is a small piece of paper tucked inside the stack of postcards which seems to indicate the tape is called "Neoism Now" by "White Colours". It indicates that Monty Cantsin set out tracks to different Monty Cantsins in Europe and America, who worked on the tracks, sent them back, and then they were mixed together by Monty Cantsin. The boxset also contains an art object of a stone with a loudspeaker attached (has been separated) from Das Synthetische Mischgewebe.



These editions are incredibly scarce; as of January 2024, OCLC locates only a single holding of the first boxset at a North American institution, and only a single copy of each of the other three boxsets at a library in Germany.



14. **(Original Surrealist Poetry)** - Cocteau, Jean & Georges Hugnet. **La Nappe du Catalan. Soixante-Quatre Poèmes et Seize Lithographies en Couleurs.** First edition of this collection of Surrealist poems, illustrated with 16 original color lithographs, signed by both Cocteau and Hugnet on the justification page, together with original unpublished poem by Hugnet on a separate sheet. Poetry volume quarto (11 1/2 x 9 1/2 inches), separate poem narrow folio (16 x 10 5/8 inches). Both in modern pebbled portfolios with titles to spines and matching slip-cases. Small tear to original poem, excellent condition overall. Paris: Fequet et Baudier, 1952. Limited edition of 113 copies, one of 80 on Rives paper. (53121) \$12,500

This collaborative work containing 64 poems and 16 lithographs was a joint effort by both Cocteau and Hugnet. Out at lunch, the two would play a Surrealist game called "Exquisite Corpse", whereby the participants would take turns writing or drawing on paper, folding it to conceal their contribution, and passing it on to the next person to add on to. It was a popular game in artistic circles beginning in the 1920s when it was adopted as a technique by the Surrealists to gener-

ate collaborative compositions.

Hugnet had begun playing these "tablecloth games" during the war, while having lunch with Picasso and Pierre Reverdy. The restaurant Le Catalan, in the Saint-Germain-des-Prés district in the 6th arrondissement, became an essential Surrealist meeting place at the end of World War II and during the post-war years. Hugnet preserved the tablecloths, the "fragments déchirés, elles ne sont que traces, croquis, amusements, petits textes fagotés à la hâte, en bout de table, reste de repas, bribes, miettes de conversations, vestiges rieurs, moqueurs, oublis, portraits, à peine esquissés, ce qui demeure une fois les convives dispersés d'un dîner de rire et de hasard. Mais elle témoignent." (Catalogue of the "Jeux de nappes" exhibition held at the Pavillon des arts, 1995).

During Hugnet's lunches with Cocteau, the two poets would write verses on the restaurant tablecloth, one of them leaving gaps in the text to be filled by the other. For the illustrations, they took turns with drawing the outlines and coloring in the images. This collaboration is collected in this volume.

Accompanying the volume of poems and lithographs is a rare, unpublished handwritten poem by Hugnet, titled "Les blés vous baignent bien", written on a fragment of paper tablecloth from Le Catalan and initialed "G.H." at the lower right corner. It is written in two hands, one of which is Hugnet's, and the other from an unidentified poet, possibly conjectured to be André Thirion.

The limited edition volume is scarce enough on its own; as of January 2024, OCLC locates only four holdings in North American libraries. However, the additional unpublished poem is wholly unique, a phenomenal relic from a highly important time in Parisian art and social history.





15. **(Rare 19th Century Children's Drawing Book)** - Canton, R[obert]. **Slate Pencil Drawings for the Self Instruction of Children.** London: R. Canton, n.d. [ca. 1850]. Duodecimo (16.7 x 10.5 cm). Original glazed pictorial wrapper, front wrapper printed in gold, green, and black and with embossed design; 12 leaves printed on one side only. Some light handling wear and marginal tears along edges, some bumping along spine, rubbing and scuffing to covers, light wear to extremities, prior repair to spine, overall good condition. (52769)

\$1,250

A sweet little 19th century instructional volume aimed at children. The 12 leaves are lithographed and printed as mostly black backgrounds highlighted with white drawings on them, forming twelve 2-page spreads mimicking a school blackboard. The illustrations range from simple geometric shapes to game boards, birdcages, animals, houses and other building, furniture, fruit, toys, and other items. The illustration to the cover depicts three children sitting quietly, teaching themselves how to draw.

At the time of this volume's publication, Robert William Canton (1821-1893) described himself as a lithographic printer and publisher who later moved into the printing and publishing of valentines, bookmarks, conversation cards, and other similar items. In an advertisement from the time, Canton "calls the attention of the Trade to the facilities he possesses for executing first-class Colour Printing, and informs them that he is at all times ready to make Sketches, embla-zon Testimonials to Clergymen, Public Servants, and others, on the shortest possible notice. Work of this description can also be executed for working at the Establishments of his Customers with their own imprints; and is a class of work to which he directs his particular attention, and in which he has had a most extensive patronage for a series of years." (The Bookseller, 1862).

There is not much additional information on Canton's business or his publications, although he was a participant in the 1862 International Exhibition and continue to print advertisements for his business into the 1880s.

A very scarce and delightful volume; as of March 2023, OCLC locates only two holdings in North American libraries and two in Australia.

16. **(Spanish Civil War Illustrations)** - Molné, Luis V. (illustrator). **26 Proverbios Castellanos en Acción.** Illustrated book of Spanish proverbs dating to the time of the Spanish Civil War. Square octavo (7 1/2 x 6 3/4 inches). Original illustrated cardboard covers. Some light soiling and abrasions to covers, very minor rubbing to extremities, small loss to lower right corner of front cover, extremely mild toning, images bright and clean. Barcelona: J. Horta & Cía., Edición del "Comissariat de Propaganda de la Generalitat de Catalunya", 1937. (53153) \$3,000

A small book of 26 Spanish proverbs, with text in Castilian Spanish and translations for each into Catalan, French, and English, each proverb accompanied on the facing page by a striking illustration from Luis Vidal Molné (1907-1970). Molné began his studies in his father's publishing workshop in Barcelona before enrolling at the School of Fine Arts in Barcelona. He fled Spain during Franco's dictatorship and



settled in Monaco with his brother, Ignasi Vidal, where he joined the Groupe des Artistes Modernes (GAM) based there. He worked in the various media and techniques of paint, lithography, illustration, poster design, ceramics, and even film. A friend of Picasso and Dalí, his work showed clear surrealist influences.

This volume is part of a children's library series put out by the Catalonia Propaganda Commission, which they presented at the 1937 Feria del Libro. The other titles in the series include: *Auca del noi Català, antifeixista i humà*, illustrated by José Obiols; *El Senyor Pèsol i altres plantes*, with poems by Salvador Perarnau and illustrations by Juan G. Junceda; *El més petit de tots*, text and drawings by Lola Anglada; *De quan escrivien les bèsties*, text by Manuel Amat and drawings by Arturo Moreno; *El Pequeñin*; *Le plus petit*; and *Ales roges*, poems by Salvador Perarnau.

Scarce institutionally. An eye-catching book with vibrant illustrations supposedly for children, but with often violent imagery recollecting the intense political upheaval at the book's time of publication.



17. **(Surrealist Whimsical Poetry)** - Nan-Ódib (Prince des poètes jurassiques). *Dans la ménagerie. Douze poèmes*. 16 pp. shaped volume of surrealist-inspired poetry by an unknown author. Oblong tie-bound diamond-shaped volume with illustrated cover (11 3/4 x 8 3/4 inches), housed in fitted quarto slipcase with matching illustration mounted to cover and brightly colored inserts to interior surrounding volume (12 1/2 x 9 1/4 inches). Some light toning and soiling to cover, interior clean, overall excellent. Vernon, France (Chez Georges Quettier) n.d. (circa 1930). Ex-libris stamp of Marcel Bekus (1888-1939), engineer, revolutionary, and collector of political books. (53118) \$3,500

This fascinating work of poetry is innovative in both shape and style. Landing somewhere between surrealist and pataphysical, the collection is also sarcastic. The unknown author is declared the "prince of the Jurassic poets". Some of the poems are innovative in style, forgoing any use of punctuation, while others nod to a more classical, formal style of poetry, such as the sonnet.

The edition size is unknown, but we imagine it must have been very small in number. The name and address given on the cover is for a Georges Quettier, a violin teacher from Vernon who also held the position of organist at the Notre-Dame Collegiate Church in Vernon from 1919 to 1950.

Extremely scarce; as of January 2024, OCLC locates only one copy, in the Bibliotheque Nationale.

18. **(Tattoos)** - **Archive of 20th Century Tattoo Flash**. Collection of approximately 270

total pieces of mostly hand-drawn ink and/or pencil tattoo flash designs on tracing paper, some hand-colored as well, with some carbon transfers, compiled and most likely drawn by an artist named Patrick Ford from the Ozarks region of Missouri. Some wrinkling or folding to many pieces due to storage, some ink bleeding but all images still visible. Overall good to very good. Sizes range from only 2-3 inches in length to 8-1/2 by 11 inches, most 3 to 6 inches in length. Loose, currently housed in sheet protectors in a modern binder. N.p. (Camdenton, Missouri) n.d. (circa 2000s). (50338) \$2,750



The subject matter of the tattoo designs is often edgy or even pornographic, many with reference to a criminal or counterculture lifestyle. Some of the images also have prices for individual tattoos noted in pencil or ink. Images include: a bleeding heart pierced by two swords which reads "LINDA 4 EVER"; insects; flowers; animals; Harley Davidson imagery; nudes and female figures; skulls; hearts; eagles; dragons; banners; demonic images; cartoon characters; and other assorted images and symbols. The collection was originally acquired from a Missouri storage unit with the location and identity of the artist vouched for by a payday loan application from Ford. An uncommon and sizable collection of original tattoo flash design from middle America.



19. (Trade Catalogs) - Collection of Eight Early 20th Century Typewriter Catalogs. Various cities, mostly Paris; circa 1910 - circa 1922. Various sizes, most quarto (16 x 10.7 cm to 24.5 x 15.5 cm). Original printed paper and cardstock wrappers, seven of the eight side-stapled; 12-24 pp. each. Most illustrated. One catalogue with the covers detached and a large split running almost the entire length of the spine, all contents present, the group overall very good. (52495) \$550

Eight mostly French typewriter catalogs dating to the first quarter of the twentieth century, plus six assorted documents and pamphlets. The catalogs discuss the mechanics of typewriters, highlight the benefits of using a typewriter,

display various models, demonstrate different typewriter fonts, and in some cases illustrate women properly using typewriters. The contents include:

- La machine à écrire française MAP, a color-illustrated leporello-style catalogue. Paris, n.d. (circa 1920).
- The Hooven Automatic Typewriter. The Machine You Have Been Waiting For. Hamilton, Ohio, n.d. (circa 1920).
- Underwood: Machine à écriture visible. Paris: n.d. (circa 1912).
- Instructions pour le maniement de la Machine à Écrire "Remington" No. 7. Paris, n.d. (circa 1910).
- Machines Automatiques de Comptabilité et de Statistique Powers. Paris, n.d. (circa 1919).
- Fournitures et Accessoires pour Machines à Écrire. JAPY. Paris, 1921.
- Machine à Écrire de fabrication française. JAPY Unis France. Paris, 1921.
- La Machine à Écrire Française "Celtic". Paris, n.d. (circa 1920). Together with three small pamphlets or flyers from the Celtic company and a bookmark.
- Seven documents from the JAPY company, including two confidential tariffs for export, two small pamphlets, a typed document displaying a Cyrillic alphabet, and two blueprints for Russian keyboards dated September 16, 1907.

20. (Trade Catalogs) - Paris.- Doulton & Cie., Ingénieurs Sanitaires. Constructeurs d'Appareils Sanitaires. Hygiène des Villes, des Établissements Publics, des Maisons d'Habitation. Étude complète des Projets d'Assainissement, de Canalisation, de Distribution d'eau froide et d'eau chaude et de Ventilation. Catalogues 38 and 38bis. Paris: Doulton & Cie., 1894-1895. Quartos (27 x 22 cm). Original illustrated light blue paper wrappers; 48, 62 pp., profusely illustrated, many in color. Some soiling and browning to covers, slight scattered foxing throughout, bindings slightly loose, overall about very good. (52512) \$500

These two catalogues were produced by Doulton, the well-known English pottery manufacturer, to highlight the sanitation products produced in their factory in Paris and sold in their salesroom there. The catalogs feature descriptions, measurements, prices, and illustrations of a variety of products including pitchers and wash basins, sinks, faucets and taps, bathtubs, water heaters, toilets, water closets, urinals, and other items. A handful of color illustrations in each catalogue showcase the different tile, enamel, or marble finishes available.

As of November 2022, OCLC shows only one listing of these catalogues at the V&A, although we are aware of two other institutional holdings, including one in North America.



21. (Turn-of-the-Century "Liberty Style" Italian Journal) - *L'Italia Ride. Settimanale Artistico Umoristico. No. 1 (6 Gennaio 1900) through No. 26 (23 Giugno 1900) (all published)*. Bologna: Tip. Zamorani e Albertazzi, 1900. Quarto (31.5 x 23.5 cm). Brown cloth, original chromolithographed wrappers bound in; 412 pp. continuously paginated (each issue 16 pp.), profusely illustrated. Some light abrasions and soiling to extremities, some intermittent foxing, damp- and mildew-staining to interior, first two issues slightly trimmed, several small repaired marginal tears, overall very good. (53045) \$9,500

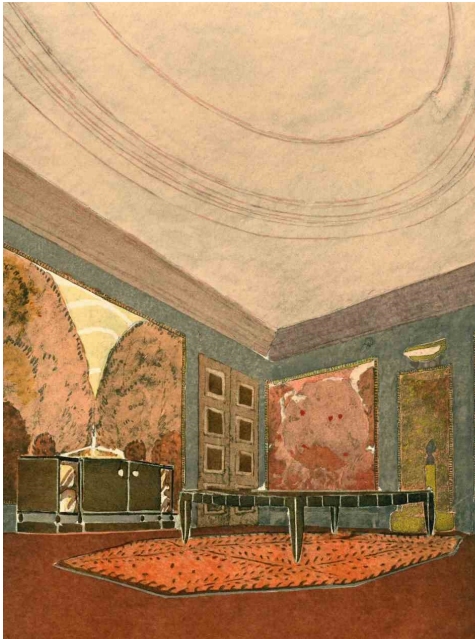
A complete run in 26 issues (issue no. 21 bound out of order, between nos. 25 and 26) of the short-lived turn-of-the-century satirical and humorous Italian journal. Founded in Bologna, the last issue was published only six months after the journal's initial release. The weekly issues were edited by Amilcare Zamorani with artistic direction by Augusto Majani (Nasica), and contained literary contributions on cultural matters by writers such as Luigi Bertelli (aka Vamba), Lorenzo Stecchetti, Luigi Capuana, Ugo Ojetti, Giovanni

Pascoli, Alfredo Oriani, Luigi Federzoni, G. Piccini (Giarro), R. Fucini (Neri Tanfucio), Sem Benelli, Alfredo Testoni, and others.

Numerous artistic contributions in the form of caricatures and cartoons as well as reproductions of drawings and graphics, many very heavily influenced by the Liberty Style, were made by many noted poster artists and illustrators of the time, including Lionello Balestrieri, A. Baruffi (Barfreda), Marcello Dudovich, Augusto Majani, Alfredo Magrini, Telemaco Signorini, Ardegno Soffici, Augusto Sezanne, Franz Laskoff, Luigi Bompard, and Duilio Cambellotti. There are numerous satirical cartoons with Gabriele D'Annunzio and Pietro Mascagni as protagonists, some fake humorous ads, and even some musical scores.



A beautifully illustrated and scarce turn-of-the-century Italian journal; as of August 2023, OCLC locates only four holdings of this work in North America.



22. Zervos, Christian (ed.). **Les Arts de la Maison. Choix des Oeuvres les Plus Expressives de la Décoration Contemporaine. Autumn 1923 through Winter 1926 (all published)**. 14 parts in portfolios as issued, with introductory texts by Frantz Jourdain, Jacques Mesnil, Mallet-Stevens, et al., numerous text illustrations, altogether 241 plates, approximately 35 printed in bright colors, mostly pochoir. Images overall in very good condition. Quartos. All parts loose in 14 original portfolios. Paris (Morancé) 1923-1926. (52486) \$13,500

A fine set of this incomparable source of pictorial information on the era in interior decoration and furnishing that culminated in the Art Déco exhibition of 1925. Raoul Dufy, Sue et Mare, Maillol, Elkouken, Mallet-Stevens, Lurçat, Le Corbusier, Ruhlmann, Josef Hoffmann, Oud, Van de Velde, Perret, Véra, and Lalique are among the included designers of furniture, wallpapers, decorative pieces of all kinds, and of whole interiors, many of which have not survived.

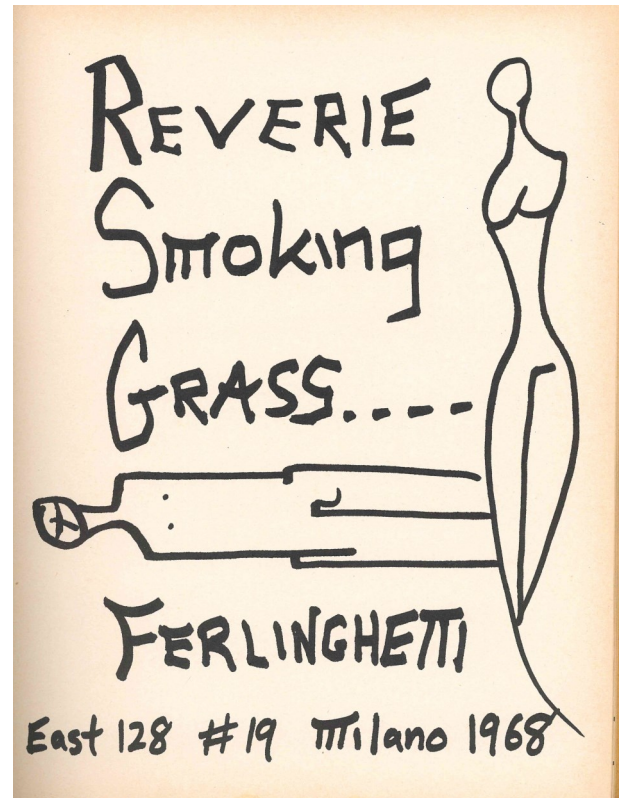
23. **(Beat Poetry Artist's Book)** - Ferlinghetti, Lawrence, & Ettore Sottsass (photographs). **Reverie Smoking Grass**. Title from cover: Smoking Grass Reverie. Unpaginated (circa 26 pp.) poem (in English), intermittently illustrated within the poem with simple cartoons. Quarto (11 x 8 1/2 inches). Original printed wrappers. Light sunning to wrappers, very slight rubbing to spine, minor chipping to wrappers, interior clean, overall very good. Milan: East 128 #19, 1968. One of 420 copies. (53159) \$1,850

An illustrated poem, with text in English, by the well-known Beat poet and important figure in the San Francisco literary scene. Along with his poetry, Lawrence Ferlinghetti (1919-2021) was also a painter, social activist, and co-founder of the famous City Lights bookstore and publisher. He was arrested for publishing Allen Ginsberg's Howl and went to trial in 1957, where he was charged with publishing an obscene work and then acquitted.

This poem is printed in facsimile of Ferlinghetti's hand. Written in bold strokes, he apparently used a marker to create this work. The different sizes and shapes of letters, thicknesses of the strokes, and the interspersing of his simple, cartoon-like illustrations combine to create a vivid sense of the marijuana experience.

The poem is accompanied by two portrait photographs of Ferlinghetti taken by the famed Italian architect and designer Ettore Sottsass, one a full-page image and the other a fold-out.

A important work by a seminal figure from the San Francisco literary and Beat scene.





10.



FRANCIS JOURDAIN
Salle à manger, côté gauche

22.



16.



18.



20.



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