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**BERNETT RARE BOOKS  
ARTS AND VISUAL CULTURE**

# **BERNETT RARE BOOKS** **ARTS AND VISUAL CULTURE**

*Image on cover: 47. (Spectacular Mid-Century Graphic Design) - Exceptional Collection of Mid-Century French Nuclear Safety Posters by Jacques Castan.*

*Image on back cover: 50. (Hand Painted Art Deco Salesman's Sample Catalog) - Etablissements Georges Bertrand Art Deco Sample Catalog: Les Boites Gébé Pearlite.*



50.

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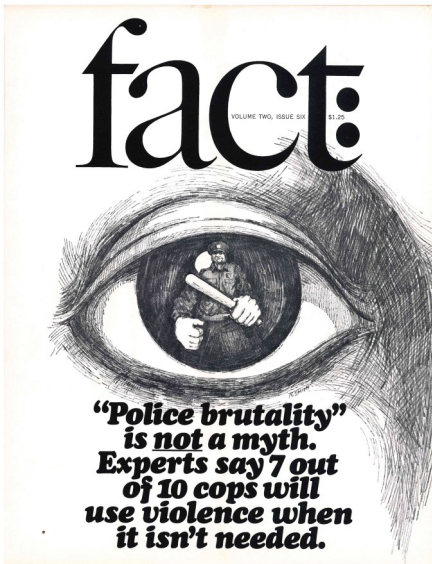


1. **(1920's Belgian Avant-Garde)** - Van Hecke, Paul-Gustave (text) & Géo Navez (illustrations). **Miousic: Sept Poèmes á la Louange de la Musique Baroque. Ornés de Sept Dessins Rehaussés au Pochoir.** 45 pp. compendium of 7 poems by Paul-Gustave Van Hecke, accompanied by 7 striking drawings with hand- and pochoir-colored highlights by Géo Navez. Large quarto (12 3/4 x 9 inches). Original printed wrappers with interesting typographical designs, some light chipping along edges, overall very good. Brussels (Éditions Sélection) 1921. Limited edition of 132 copies, one of 100 printed on Holland paper. (53097) \$2,500



*This volume captures the spirit of the Belgian avant-garde in the 1920s, in the wake of the First World War. Paul-Gustave Van Hecke (1887-1967) was an important Belgian poet and art patron often associated with Magritte, Ernst, and Man Ray. The drawings by Navez (1890-1975), a central figure from the Belgian movement, are jazz-infused and Expressionist in style.*

*Although all 132 copies from the limited edition were intended to have colored plates, this copy is likely one of only a few that were executed in this manner. An expert source has handled several other copies which did not have either hand-colored or pochoir elements. Scarce institutionally.*



2. **(1960s American Exposé Magazine) - Fact. An Antidote to the Timidity and Corruption of the American Press. Volume One, No. 1 (January/February 1964) through Volume Four, No. 4 (July/August 1967) (all published).** A complete collection in 22 issues of the 1960s Libertarian journal, scattered illustrations. Quarto (11 x 8 3/8 inches). Original printed wrappers, some illustrated, with covers designs by famed American graphic designer Herb Lubalin (1918-1981). Light scattered soiling and general handling wear, some light foxing, overall excellent. New York: Fact Magazine, 1964-1967. (53281) \$750

*Fact was one a few publications from editor and publisher Ralph Ginzburg, who became best known for publishing books and magazines on erotica and art, and for his 1963 conviction for violating federal obscenity laws. His most famous publication, Eros, a "classy erotica" magazine, launched in 1962 and only lasted four issues before his indictment.*

*Some of the most notable features of Fact are the provocative typographic covers designed by Lubalin. At first glance simple, displaying primarily text in black and white, the covers are nonetheless striking and bold and are still prized today as excellent and ground-breaking examples of graphic design and typography.*

*The magazine as a whole pulled no punches in its publication. A brief article titled "When Magazines Had Balls" by Steven Heller, published in Print Magazine in 2010, reads "Fact, designed by Herb Lubalin, [was] devoted to peeling away the facades on many corporations, politicians, and religious institutions." The title page of the first page of Fact reads, "Fact is dedicated to the proposition that a great magazine, in its quest for truth, will dare to defy not only Convention, not only Big Business, not only the Church and the State, but, if necessary, its readers." Some of the topics it touched on*

included the negligent practices of American car manufacturers, the carcinogenic nature of cigarettes, the dangers of Coca-Cola consumption, hatred for the Star-Spangled Banner, obesity, American policy in Vietnam, police brutality, interracial marriage, circumcision, and the Kennedy assassination.

*Fact* became most famous for its fifth issue, published in September/October 1964 ahead of the Presidential election between President Lyndon B. Johnson and Republican Senator Barry Goldwater. The cover of this issue reads "1,189 Psychiatrists Say Goldwater Is Psychologically Unfit To Be President!" After losing the election in a landslide, Senator Goldwater sued Ginzburg for libel. Goldwater won the case and was awarded \$75,000 in punitive damages, which essentially put an end to *Fact*. A fascinating political magazine from the tumultuous 1960s in America.

3. **(1970's American Artist's Book)** - Haber, Ira Joel. **20 Churches**. Five sheets, each with four identical images of churches, colored in crayon and colored pencil. Sheets 8 1/2 x 11 inches, housed together in a cardboard box with title sheet mounted to lid, box measures 12 x 9 1/2 x 2 1/2 inches. Light staining to box, some small tears and losses to sides of box. N.p. (New York): Ira Joel Haber, 1970. (53279) \$1,500

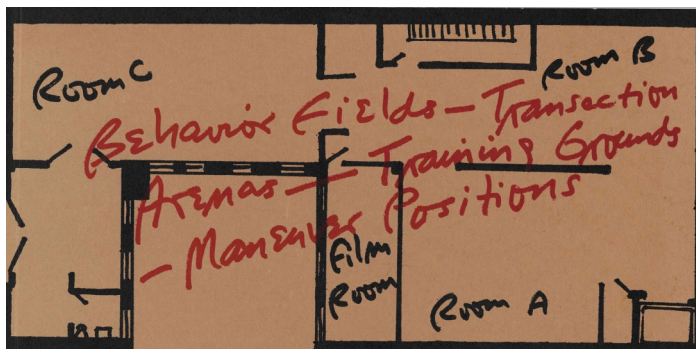


Ira Joel Haber (b. 1947) is an American painter, sculptor, book dealer, photographer, and teacher whose work is in the collections of the Whitney, the Guggenheim, the Albright-Knox Gallery, the Hirshhorn, and New York University, and has been published in over 150 magazines. He trained initially in commercial art, beginning his career working in advertising. He also designed covers for several sales catalogues for J.N. Herlin, antiquarian bookseller.

In a 2013 issue of *Cleaver Magazine*, Haber writes of himself: "I have always made art including drawings and works on paper...Since 1969, I have been making small scale sculptures and miniature environments that have been boxed, floored and walled. Within these small spaces a wide range of images have been constant and consistent. Houses, mountains, trees, bodies of water and land masses."

This artist's book-style box set comprises five sheets of paper with coloring book-style images of churches, hand-colored by Haber in crayon and colored pencil, most sheets with coloring on both sides. The sheets have then been crumpled, and each is signed and dated "Ira Joel Haber 1970".

As of August 2024, OCLC does not locate any other copies of this set. It does, however, locate in North American libraries four copies of Haber's "36 Houses" from the same year.



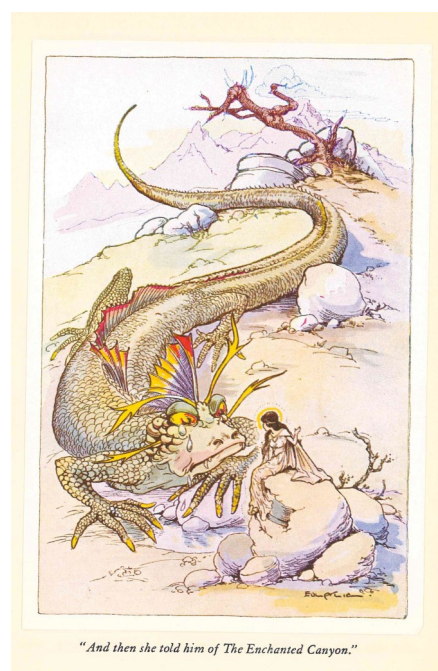
4. **(1970's New York Artist's Book)** - **Notes On the Development of a Show (Sonnabend, New York; January 15-29, 1972): Notes Toward Performing a Gallery Space. Title from cover: Behavior Fields - Transaction Arenas - Training Grounds - Maneuver Positions**. Unpaginated artist's book, with three small mounted original photographs. Oblong (6 x 12 inches). Original illustrated brown cardstock wrappers. Excellent condition, signed by Acconci to last page. Hamburg: Editions Leeber Hossmann, 1973. (53277) \$950

Vito Acconci (1940-2017) was an American performance, video, and installation artist who also worked in the fields of sculpture, architectural design, and landscape design. He began his career interested in radical poetry, before moving to the creation of Situationist-influenced performances and then later to sculpture and design.

This work dates to the height of his performance art period. It is comprised of printed text reproduced in Acconci's handwriting, containing instructions for a performance piece, diagrams, and various annotations. According to our research, it appears that a limited, numbered run of this volume might have been produced with a larger number of photographs than this volume.

Scarce; as of August 2024, OCLC locates only five holdings of a work by this title in the United States.

5. **(American Female Illustrator from the Golden Age of Children's Book Illustration)** - Mitten, Homer H. & Eulalie (illus.). **The Enchanted Canyon Fairy Story.** ix, 111 pp. fairy tale illustrated with a map to the front and back endpapers, twelve tipped-in full color illustrations mounted along the top edge, one at each chapter break, and scattered text illustrations. Octavo (9 1/2 x 6 3/8 inches). Green cloth with gold stamped title to front cover. Light soiling and wear to covers, light consistent toning throughout, a few pages with extremely minor spotting, illustrations colorful and bright, table of contents with two small red marks, overall excellent. San Francisco: Williams Publishing Company, 1933. Hand-numbered copy from an edition of 400, signed by the author and illustrator to the colophon page. (53291) \$1,250



*A very sweet tale of fairies and other mythical creatures, divided into twelve chapters. In his preface to the story, Mitten discusses his inspiration for writing these tales: "On a sunny morning in the early summer of 1925, while wandering in the hills of Rancho Mariposa, Mendocino County, California, my footsteps led me into a little canyon down which a small stream murmured softly as it danced over its rocky bed....I thought of the place as a refuge from the heat and discomfort of the outside world - an enchanted spot wherein all living creatures could come for peace and safety and protection. I thought of the stories and myths of certain places and of fairies, and I felt that surely, if fairies exist, they must inhabit such places as this...And as I sad and meditated, my imagination created them until I really seemd to see beautiful airy little beings in human form flitting in the trees and playing upon the mossy carpets of the canyon floor...and here was born Summer Morn and Dewdrop and the Fairy Queen - created in an instant by my imagination..And, thinking of fairies, I soon included children, and wished for one of my very own that I might tell her of the canyon...And then Milly Sunshine sprang into being, and the thought came to me to write down the fruits of my imagination for all the little Milly Sunshines of the world..."*

According to his obituary, Homer Mitten (1879-1971) was born in Iowa and moved to California in 1925. He wrote one other work that we know of, "Children's Fairy Tales".

The illustrator of this work, credited simply as "Eulalie", was in fact Eulalie Minfred Banks (1895-1999), also known as Eulalie Banks Wilson. Born originally in London, she got her start at the age of 12 designing Christmas cards, and published her first picture book in 1913, titled "Bobby in Bubbleland". She moved to the United States with her husband in 1918 and had a long working relationship with the publisher Platt and Munk, with whom she illustrated many classic children's books of nursery rhymes, fairy tales, and folk stories. It is estimated that she illustrated over 50 children's books during her lifetime. Some of her better-known illustrations included those for Robert Louis Stevenson's *A Child's Garden of Verses*, *The Bumper Book*, and Helen Bannerman's *The Story of Little Black Sambo*.

Later in her life, she became known for creating murals for public and private buildings in the Los Angeles area, including a mural of the story of Peter Pan that she painted in the Children's Room at the Santa Monica Public Library. The murals were sadly destroyed when the building was demolished in 1974.

A beautiful and whimsical work, featuring Eulalie's colorful illustrations of fairies, a giant, goblins, a wicked dragon, and even Santa Claus. Scarce; as of September 2024, OCLC locates only four holdings in North American libraries.



6. **(Avant-Garde Costume Designs for a Ball on the French Riviera) - Grande Semaine Moto-Nautique de Cannes 28 Août - 5 September 1934. Organisée par le Yacht Motor Club de la Méditerranée Avec le Concours du journal "Le Journal". Bal du 30 Août a Bord de l'Étoile Noire au Palm Beach de Cannes. Title from cover: 30 Projets de Costumes par Vertès.** Unpaginated booklet of 30 total pochoir plates of costume designs, illustrations to rectos only. Quarto (10 5/8 x 8 1/2 inches). Original printed side-stapled wrappers. Some light browning and foxing to wrappers, small tears around staples, small spot of damp-staining along upper edge of front cover, very minor creasing, interior mostly clean with bold, bright colors, overall excellent. Paris: Société Moderne d'Impressions, 1934. With hand-written inscription to inside front cover addressed to Madame la Maréchale Pétain from Vertès, dated 1935. (53325) \$3,500

Marcel Vertès (1885-1961) was a French costume designer and illustrator of Hungarian-Jewish origins. He won two Academy Awards for his art direction and costume design of the 1952 film *Moulin Rouge*, and was also responsible for the original murals in the *Café Carlyle* in the *Carlyle Hotel* and in *Peacock Alley* in the *Waldorf Astoria Hotel*, both in New York City. He even designed all of the sets for the *Ringling Bros. Barnum & Bailey Circus* in 1956, contributed to *Vogue* and *Harper's Bazaar*, and served on the jury for the 1961 Cannes Film Festival.

The 30 nautical-themed costumes in this booklet date to early in Vertès' career. They were designed for a costume ball held aboard the *Étoile Noire* during the *Grande Semaine Moto-Nautique de Cannes* in 1934. Colored in pochoir by Daniel Jacomet, the designs are all named accordingly for a themed night on board a pirate ship, and include "Le vieux Loup de Mer" (The Old Sea Wolf), "Pirate Chinoise" (Chinese Pirate), "Le Poisson Rouge" (The Red Fish), "Le Monstre de Palm Beach" (The Monster of Palm Beach), "Pirate Rouge" (Red Pirate), "L'Etoile de Mer" (Sea Star), "La Pieuvre Verte" (The Green Octopus), "Captif" (Captive), "Pirate Chasseur de Têtes" (Pirate Headhunter), "Le Corail" (Coral), and many others.

There is also a note on the title page that the costumes can be quickly executed by Madame Karinsky, the costume designer of the *Ballets Russes de Monte-Carlo*. Barbara Karinska was an Oscar-winning costumier who worked in film, ballet, and theater, and collaborated with designers including Christian Bérard, André Derain, Irene Sharaff, and Cecil Beaton. Her perhaps. most famous collaboration was with George Balanchine and the New York City Ballet, when she designed costumes for numerous productions including the famous New York City Ballet *Nutcracker*.

A striking collection of colorful and whimsical avant-garde costume designs. Extremely scarce; as of October 2024, OCLC locates only one single holding of this work in a European library and none in North America.





7. **(Bauhaus-inspired Japanese Commercial Design)** - Hamada, Masuji. **Shogyo Bijutsu Kyohon. Jiyoki. [Advanced Commercial Art Manual].** 54 pp. volume divided into 25 short sections, profusely illustrated. Large octavo (10 1/4 x 7 3/8 inches). Original color-blocked wrappers. Light toning, very minor scattered soiling and spotting, overall very good. Tokyo: Fuzanbo, 1936. (53251) \$1,500

*Masuji Hamada (1892-1938) was a Japanese graphic designer, art and design critic, and acclaimed commercial artist. One of his best-known accomplishments was serving as lead editor of the landmark 24-volume set Gendai Shogyo Bijutsu Zenshu [The Complete Commercial Artist]. Hamada was a passionate advocate for the importance of commercial design.*

*In 1931, Hamada also cofounded the Seikatsu Kosei Kenkyusho (Research Institute of Construction), together with Ken Ichiura, Takehiko Mizutani, Renshichiro Kawakita, Sadanosuke Nakada, Takao Itagaki, and Isaku Ishimura. The institute was founded primarily to hold exhibitions and give lectures, and in November of that year began publication of the journal*

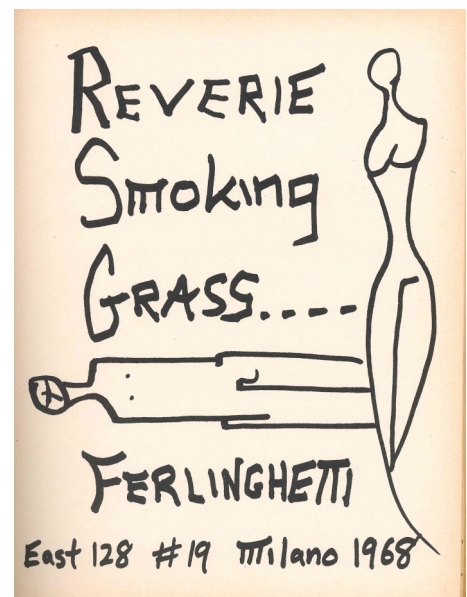
*"Kenchiku Kogei. I See All". The same group together opened a school the following year, the Shikenchiku Kogei Gakuin (School of New Architecture and Design), with the goal of providing "theoretical and technical education for designers with excellent abilities in architecture and crafts for the new age." Hamada and the others were greatly influenced by modern Western design movements, principally the Bauhaus.*

*This slim volume was published a handful of years after Gendai Shogyo Bijutsu Zenshu, and covers various topics including advertising design, typesetting, printing techniques, painted and electrical signs, lighting, display windows, and shop layout, each section illustrated with a full-page plate, many printed in bright colors. The final section is devoted to photomontage and includes as one of its illustrative examples the famous photomontage "The Roving Reporter" by Umbo (Otto Umbehr).*

*A very scarce manual of modernist Japanese commercial design; as of August 2024, OCLC locates only a single copy of this volume worldwide, at the National Diet Library in Japan.*

8. **(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, two small holes to front cover, 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 cofounder of the famous City Lights bookstore and publisher. He was arrested*

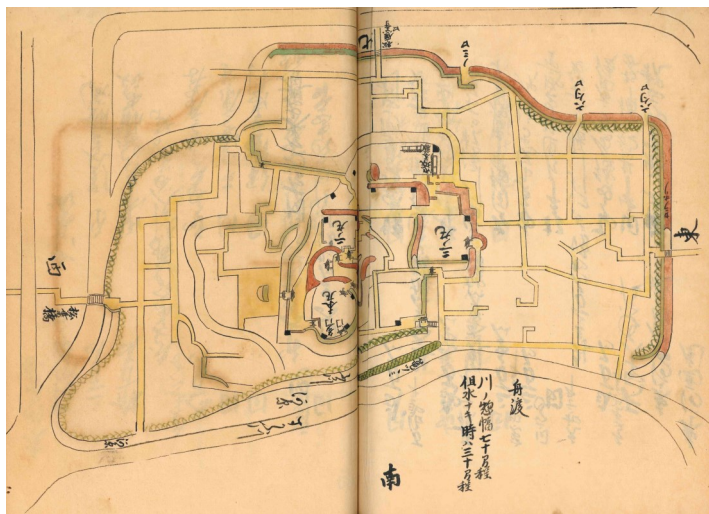


for publishing Allen Ginsberg's *Howl* and went to trial in 1957, where he was charged with publishing an obscene work and then acquitted.

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.



9. (Beautiful Hand-made 19th Century Work on Japanese Castles) - Unique Drawings of Japanese Castles. 4 volumes containing hand-calligraphed text and numerous hand-drawn and hand-colored maps and floor plans of Japanese castles. Quarto (11 x 8 inches). Blue paper wrappers with hand-sewn bindings. Some light scattered soiling to a few places, some areas of foxing and image transfer, one cover with some small tears, two volumes with light scattered marginal worm damage, overall very good. N.p., Japan: n.d., circa early 19th century. (53261)

\$17,500

Castles have a long and fascinating history in Japan. Fortifications of various kinds have been built in Japan since ancient times, but a new need arose in the 15th century, during the Sengoku period, after the government's authority had weakened and Japan became made up of warring independent states which fought each other. These states built small castles on top of mountains for defense. When Oda Nobunaga reestablished a central authority in the second half of the 16th century, beginning Japan's reunification (which was completed by his successor, Toyotomi Hideyoshi), a new and distinctive style of castle was constructed. These structures served as administrative and military headquarters for the regions and symbols of authority, rather than as actual defense mechanisms.

One of the first of these castles was Azuchi Castle, built for Nobunaga. It was unlike any of the previous castles, which were little more than stone walls and palisades on remote hilltops. Azuchi Castle was on top of a small hill and meant to be a residence. It also had several key features which would come to characterize many of the castles built during this period. The castle had massive walls, several meters thick, made of granite stones fitted together without mortar. The main building, or tenshu, was a many-storied building made of wood covered in plaster, with layers of overhanging eaves and gables. There were also gates and watchtowers in these new castles.

The last period of castle construction lasted from 1615 until 1638. The new leader, Tokugawa Ieyasu, implemented various policies which affected castle construction. Going forward, daimyo, or feudal lords, were allowed to have only one castle in their territory, and others had to be dismantled. Existing castles could be repaired only with his approval, and no new ones could be built.

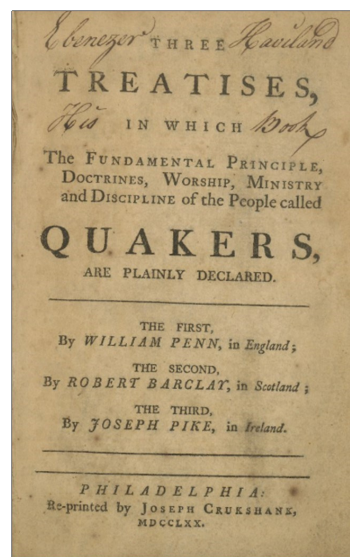
At the end of the feudal age, castles went into decline. They no longer served a useful function and were difficult to maintain. Over time, many tenshu, gates, and watchtowers were destroyed by earthquakes, fires, typhoons, and other circumstances. When the castles were damaged, they were not usually repaired. In the 19th century, many castles were



torn down, and many more were destroyed during World War II. Although figures differ, it is well-established that at its peak, thousands of castles dotted the Japanese landscape.

These four volumes feature dozens of hand-drawn color illustrations of castle plans, interspersed with pages of hand-calligraphed script. The drawings showcase aspects of the surrounding landscape, walls, bridges, building floor plans, and other features, many in bright colors. The volumes comprise a beautiful and unique collection from a fascinating and important period in both Japanese political and architectural history and highlight the importance a uniquely indigenous Japanese architectural form.

10. **Collection of American Pamphlets, ca. 1790-1870.** A collection of approx. 65 pamphlets, mostly religious in nature though peppered with some secular tracts, most published in the United States in the first half of the 19th century but with a few before and after, including a wealth of sermons relating to the nature and practice of religion, its place in civil society, and other topics, many of the sermons in response to landmark occasions both large and small including days of thanksgiving and fasting, the ordination, anniversary of the ordination, or retirement of a minister, funerals of noted persons, the graduation of classes from educational institutions, etc. Most of the pamphlets were deaccessioned from an institutional library and in most cases the text blocks have been removed from earlier bindings; the works are all intact and in generally good condition except for some staining and foxing; though most lack their original wrpps. cover,, the text blocks are generally sound, with an occasional loose page here or there. Boston, New York, Philadelphia, Baltimore, Indianapolis, Lewiston ME, Amherst MA, Worcester MA, Hagerstown PA, and elsewhere, ca. 1735-1883, most between 1795 and 1865. (48014) \$1,000



An interesting compendium of material which taken in its entirety provides a good overview of religious thought in the early republic and its evolution through the early 19th century. A complete list is available upon request.



11. **(Complete Mid-19th Century Set of Maps of Edo (Tokyo)) - Edo Kirie Zu [Tokyo Area Maps].** A complete set of 30 colored wood-block-printed maps of Tokyo, the maps of slightly varying sizes but most approximately 19 x 21 inches, folded to 6 1/2 x 3 1/2 inches. Each map with original blue paper wrappers and title label mounted to the front, preserved in a contemporary wooden box. Some minor worm damage to a handful of maps; light scattered foxing, soiling, and toning, overall very good, colors bright and fresh. Tokyo: Seishichi Owariya, circa 1850s-1860s. (53222) \$15,000

*This spectacular set of maps of 19th-century Edo is rarely found in its entirety. Each map is devoted to an individual ward, or district, of the city, as well as some outlying areas. Boldly colored and printed with close attention to detail, taken together, the maps present a complete and detailed depiction of the organization of Edo in the mid-19th century, showing physical features, layouts of roads and neighborhoods, land use, property holders, and other details. They provide not only a vivid impression of the physical nature of the city, but also provide historical insight into the evolution of the metropolis.*



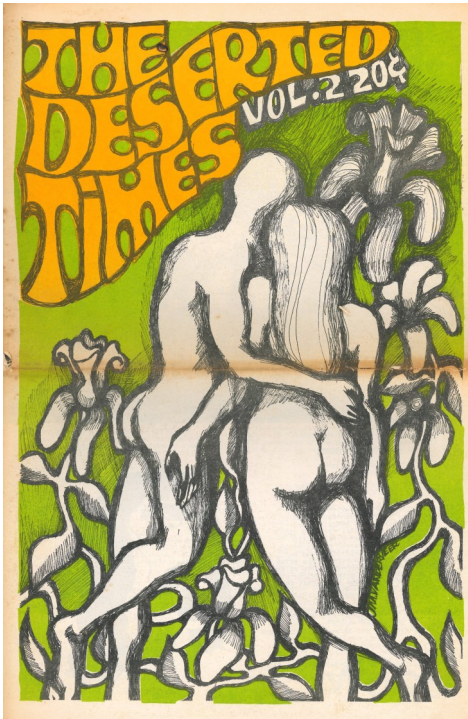
*The David Rumsey Historical Map Collection has a similar set of maps and describes them thusly: "These maps represent not only a fine example of*

*woodblock printing, but also remain an indispensable source of information on the architecture of Tokugawa Edo." Some of the maps have a legend identifying elements by color and shape. The maps show roads and bridges in yellow, rivers and lakes and other bodies of water in blue, shrines and temples in red, surrounding landscape in green, and merchant houses in grey. Smaller residences are marked with black, and residences of noble families are marked with the family's crest, most annotated with the family name. The most important structures are illustrated with small sketches of the buildings, often within a botanical setting.*

*According to the Sainsbury Library, at the time, approximately 64% of Edo city was occupied by mansions and residences of Daimyo feudo lords, samurai, and vassals serving the Tokugawa shogun, and these homes were typically surrounded by high walls and unnumbered. It was very difficult for visitors to find where they were going. Around 1846, a neighborhood shop called Kingodo started selling area maps to help visitors navigate, paying attention more to the arrangement of buildings than to topographic accuracy. These maps grew in popularity, so that by 1852 over 30 areas were covered, including almost all of the Edo neighborhoods. Following their success, a fellow neighborhood print shop, Owariya, started selling their own maps in 1849. Owariya used simple color coding and illustrations to make their maps more visually striking and easier to use. Although they began by covering less areas than Kingodo's maps, by 1852 the Owariya maps were covering 30 areas. These maps required frequent updates, as occupants at addresses often changed, and according to the Rumsey Map Center, there are over 170 editions of these maps from the two printers.*

*Many of these maps are not oriented in a traditional north-south direction; rather, Edo Castle often served as a point of reference. Additionally, the text on the maps for daimyo residences, temples, and shrines was often written in the direction of the entrance, with the first character located at the entrance of the building. The maps are not drawn to scale, and some buildings such as important temples and shrines are bigger than their actual size, to reflect the way they are perceived.*

*A beautiful and eye-catching collection of maps with priceless historical, geographic, and demographic insights into 19th-century Tokyo. Thanks to the David Rumsey Historical Map Collection and the Sainsbury Library for their research.*



12. (Counterculture Psychedelic Bay Area Literary Journal) - **The Deserted Times. Volume 1 (1968) through unnumbered fourth issue (n.d., circa 1970) (all published?)**. Four issues of the psychedelic literary journal. Tabloid format (size to 17 x 11 3/8 inches). Original illustrated self-wrappers, with cover designs by Patricia Ross and Scott Amour. Creasing along center folds, first issue with some toning and foxing, a handful of closed tears along center folds, some light soiling, some scattered handwritten annotations, overall good. San Francisco: David Moe, 1968-circa 1970. (53231)

\$1,500

*A possibly complete run in four issues of the counterculture journal, published in San Francisco at the end of the 1970s, edited and published by Bay Area poet David Moe together with sculptor, writer, and photographer Scott Amour. The issues featured poetry, artwork, photographs, and prose, some of it erotic.*

*Contributors include Daniel Moore, Wes Wilson, David Moe, Moe's wife Patricia Ross, Wally Heally, Dave Hazelwood, Richard Culter, Rick Barton, Harold LaVigne, Lanie Chamberlain, Joseph P. White, O.T. Wood, Gene*

*Fowler, Gale E. Savoie, JM. Vanderveer, Norman Moser, Charles Plymell, Ed Taylor, Bob Hill, Daniel Langton, Bill Presson, Robert Gluck, Scott Amour, Tom Veitch, Gene Stith, Andre Codrescu, and Janine Canon.*

*Although we are unsure of exactly how many issues were published of this short-lived journal, as of July 2024, the handful of institutions which show either physical or microfilm holdings of this title on OCLC only have issues from among these four. A collection of all four issues is very rare.*

13. (Crooked Gambling and Gifting Supplies) - K.C. Card Co. **Four Gambling Supply Blue Books: Nos. 430, 433, 436, and 510.** Four circa 1940s catalogs from the well-known gambling supply company, each approximately 50-68 pp., illustrated. Octavos (to 8 3/4 x 6 inches). Original blue side-stapled wrappers, three with blue-and-white playing card pattern, one with an image of a poker chip. Some light toning and shelfwear to all four, minor edgewear to #430 and \$33, minor dust-staining and chipping to #433, all overall very good or excellent, three of the four with original order form, blank envelope, and/or wartime price list laid in. Chicago: K.C. Card Co., n.d. (circa 1943-1950). (53219) \$2,750

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K. C. Card Co. Dice are accurately and uniformly spotted. We recommend our Perfect Flush Spot Dice as they will balance perfectly and in addition caliper perfect to 1/10,000 of an inch. Our regular concave spots are shallow and uniform but we can supply you any depth or size spot desired upon request, also single or double ring birds-eye spots, single or double ring spots if desired.

Our Dice are embossed with your name or initials in plain letters, a number or with attractive gold letter monogram free of charge. Special Monogram or trademark supplied at a small extra charge to cover the die which becomes your property and will be used solely for your die.

Our Perfect Dice are manufactured in red or green transparent or white and finished with high polish, dull polish, sand finish or satin finish. High polish is supplied unless another finish is specified. Secret marks in the material supplied at no extra charge. We regularly supply six standard edges, square corner or round edge, feather turned edge, slightly turned edge, double turned edge, light round and regular round edges. Specify when ordering.

No. 528. Perfect Concave Spot Dice, any size, color, edge.....Per Pair \$1.25  
 No. 521. Perfect Flush Spot Dice, any size, color, edge.....Per Pair 1.25  
 No. 523. Perfect White Tri Color Flush Spot, any size or edge.....Per Pair 1.50

**ENGRAVED DICE**

Pictured below are four different styles of spotting: Square, Clover, Heart, and Diamond. We are equipped to supply any distinctive or protective design that the individual might demand, with choice of flush or concave spots.

**K. C. CARD CO. 5**

**DICE SIZES**

Illustrated below are ACTUAL SIZE pictures of all the various sizes of Dice which we stock and which are available for shipment within one hour of receipt of your orders. When ordering, use these illustrations to determine which size is best suited for your needs.

NOTE: Special sizes up to .800 other than those illustrated can be furnished on request at no extra cost.

.750 (1/2) .800 (5/8) .875 (7/8) .9375 (1 1/8) .9875 (1 1/4) 1.000 (1 1/2) 1.250

.800 (1 1/8) .875 (1 1/4) .9375 (1 3/8) .9875 (1 1/2) 1.000 (1 3/4) 1.125 (1 3/4) 1.250 (1 3/4) 1.375

**INLAID SPOT DICE**

WE manufacture perfect white dice with genuine inlaid celluloid in three colors. These dice are guaranteed perfect and can be supplied in sizes from 7/8 to 3/4-inch with any type edge desired.

We recommend the use of perfect dice for all counter games.

No. 522. Perfect Inlaid Tri-color Spot Dice, any size or edge.....Per Pair \$1.50  
 Per Set of 5 4.85  
 Per Set of 10 9.25

A deposit of 1/2 must be sent with all orders.

*The K.C. Card Co. of Chicago was a legendary business that sold both crooked and straight gambling equipment. First established in Kansas City, the company moved to Chicago around 1940 after purchasing the Mason & Co. gambling*

supply house, forming one of the largest crooked gambling equipment supply outfits in the United States. After being raided by the FBI in 1961, they continued a small business in a different Chicago location until 1995.

These catalogs, profusely illustrated with blue-and-white images, sold a variety of crooked gambling supplies alongside legitimate gambling equipment and supplies more commonly used for magic tricks. The information page in catalog #430 reads, "This is the most complete catalog of its kind ever published. In these pages you will find many new and original money-making ideas. Our practical knowledge and information concerning the varied angles of this business is at your disposal. Our dice and card work sets the quality standard attempted by others."

The variety of products sold within these catalogs includes regular and trick dice, marked cards, trick cards to be used with special glasses, blackout ink, three shell games, two-way glass, ring concealers, bill shiners, fake money, dice boxes, game boards, keno equipment, bingo cages, manuals on horse racing and cocktail-making, and magic tricks, among other items. These items would allow the purchaser to make their own magic tricks or to fully outfit their own illegal gambling parlor.

These ephemeral catalogs are very scarce institutionally; as of June 2024, we found only a scattering of United States institutions with holdings of a single K.C. Card Co. catalog, and only a single library with a collection of more than one catalog. We found no institutional holdings at all of Catalog No. 430.



14. **(Early 20th Century Shoe Advertisements) - Collection of Vintage Shoe and Footwear-themed Advertising Ink Blotter Cards.** Group of over 170 vintage ink blotter cards and papers. Varying sizes, largest approximately 6 x 8 1/2 inches. Loose as issued. Varying conditions, some expected handling wear, light creasing, ink staining and signs of general use, overall very good condition. Various cities, n.d. (circa 1900s-1940s). (53185) \$1,500

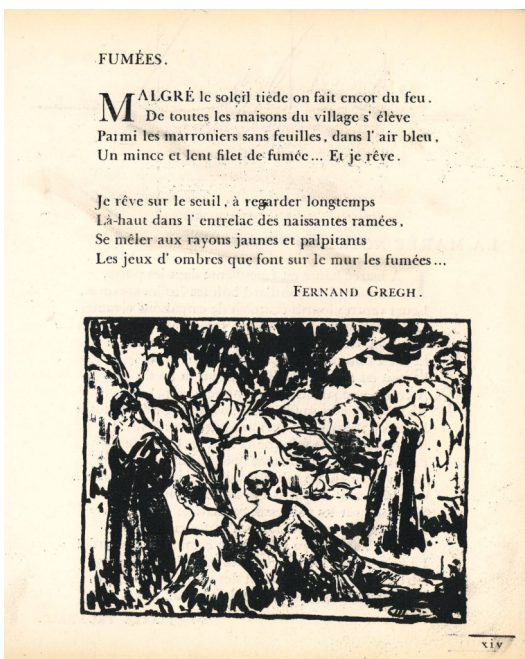
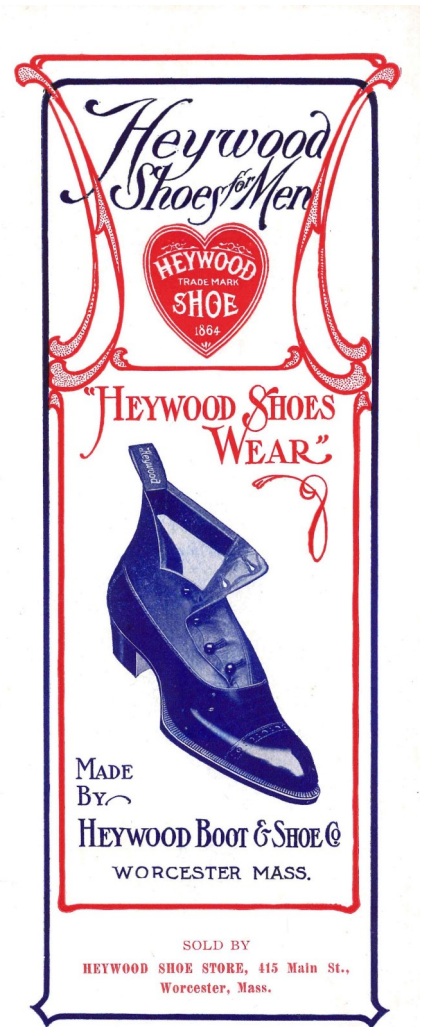
*Ink blotters gained extreme popularity in the 19th century, and were used to absorb excess ink from the paper when writing with fountain pens. As blotters became more readily available to the masses, the paper on ink blotters was perceived to be a perfect platform for advertising, and companies of all sorts starting using blotter papers as business cards.*

*This collection of over 170 early 20th century blotter cards and blotter papers are primarily advertising shoe and footwear companies in America and abroad, as well as materials and accessories related to footwear. The designs are often eye-catchingly bright and colorful, showcasing interesting graphic design and typography. The advertisements include footwear companies and shoe sellers in the United States, France, and the Netherlands. Many of the cards for shoemakers are labeled with a typed name and location of a local shoe store.*

*Some of the companies advertised include:*

- Heywood Boot and Shoe Co., Worcester, Massachusetts
- Ball-Band Footwear (sold throughout the Northeast, Midwest, and Mid-Atlantic)
- Life-Buoy Rubbers
- Goodrich Hi-Press Mining Shoes and Rubber Footwear

- Hood Rubber Footwear
- J.P.'s Shoes for Boys, John Pilling Shoe Co., Lowell, Massachusetts
- Poll-Parrot Shoes
- Rice & Hutchins, Boston
- The Emerson Shoe, sold at Bodines New Era, Rushville, Indiana
- Peter's Classic Shoes for Women, St. Louis
- Matto's Gymnastiek-Schoenen, Amsterdam
- Radcliffe Shoe for Women, Boston
- "Walk-Over" Shoe Store, Chicago
- "Woodright" by Woodard & Wright, Campello, Massachusetts
- Walton Shoes, sold throughout the Mid-Atlantic
- Alceste Capitani shoe repair in Tamaqua, Pennsylvania
- Cowboy Schoenen, in the Netherlands
- J. Arena shoe sellers in Oakland, California
- Spring Court Chaussures, Paris
- Servus Rubber Co., "for Basketball Champions", Rock Island, Illinois
- Irvine Guarantee Shoe Co., Little Rock, Arkansas
- Bata
- Baudou, France



nearly 300 works over about 40 years.

15. **(Early Cocteau-Edited Music and Poetry Journal)** - Cocteau, Jean & Françoise Bernouard (editors). **Schéhérazade. Album Mensuel d'Oeuvres Inédites d'Art et de Littérature. Nos. 1 (10 Novembre 1909) through No. 6 (15 Mars 1911) (all published).** A complete run in six issues of the French music and poetry journal. Square octavo (8 5/8 x 8 1/2 inches). Original illustrated wrappers with vellum overlays, housed in custom archival case with clear window. Light toning and soiling to wrappers, minor chipping and edgewear, light rusting around staples, overall very good condition. Paris: À la Belle Édition, 1909-1911. Five of the six issues marked first edition, one marked second edition. (53248) \$6,500

*A complete collection in six issues of the music and poetry journal edited by Jean Cocteau and Françoise Bernouard. Cocteau was only 20 years old when the first issue was published, and Bernouard would go on to become a celebrated publisher and typographer who published*

Among the earliest deluxe periodicals in the French tradition of fashionable magazines, *Schéhérazade* contained literary and poetical contributions from such luminaries as Apollinaire, Stéphane Mallarmé, Natalie Barney, Alain Fournier, Jane Catulle Mendès, Michel de Gramont, Guy-Robert du Costal, Maurice Magre, Charles Perrot, Abel Bonnard, Henri Vouvelet, and Edmond Rostand, among many others, along with musical scores by Massent and Reynaldo Hahn, and articles on Turkish literature, Kees Van Dongen, Renée Vivien, and Paul Poiret. The journal also contains Cocteau's earliest published story, "Comment Mourut Monsieur de Trèves." The issues are illustrated throughout with drawings by Pierre Bonnard, Charles Guérin, Paul Iribe, Marcel Chotin, Louis Sue, Luc-Albert Moreau, Marie Laurencin, and others.

An important and scarce French periodical; as of July 2024, OCLC locates scattered holdings in North America but very few complete runs.

16. **(First Edition of the Aquatint Plate Book by an American Archaeologist)** - Middleton, J.J. (John Izard). **Grecian Remains in Italy, a Description of Cyclopien Walls, and of Roman Antiquities. With Topographical and Picturesque Views of Ancient Latium.** London: Printed for Edward Orme, Printseller to His Majesty, Bond-Street; by W. Bulmer & Co., 1812. Small folio (48 x 33.5 cm). Gilt-tooled leather with raised spine and gilt-stamped title; 50 pp. of text plus 25 beautifully engraved plates (three double-page), 23 of which are hand-colored aquatints. Very minor scattered toning and foxing, small repaired marginal tear to one view, minor abrasions to covers, overall very good. (53039) \$17,500

A beautiful volume of hand-colored plates by Matthew Dubourg, Joseph Jeakes, and John Swaine after drawings by Middleton, Philip Giuntotardi, and others. This volume is a masterwork of aquatint engraving, notable for the beauty and precision of its depictions of ancient Greek and Roman ruins in Italy. The plates depict architectural ruins, Italian towns, and the surrounding landscapes and views. In his introduction to the volume, regarding a visit to Latium, Middleton writes: "In a tour of this kind, the artist is perhaps of more real use than the scholar; and after toiling through the obscure pages of an historian, I found that my sketch told me more than



my notes. I for this reason adopted the plan of making a collection of very accurate drawings...The views therefore which are now offered to the public are not meant merely to accompany the text; they are the principal object of this publication. I write, because I have drawn."

The additional brief chapters of text cover the construction of Cyclopien walls, the original inhabitants of Latium, the first Latin kings, the road from Rome to Albano, and the sites of places along the way. As noted, however, the stars of this work are the aquatint plates.

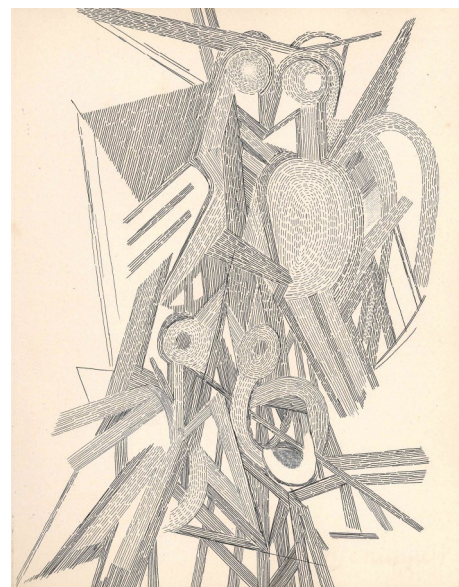
Author and artist John Izard Middleton (1785-1849) was the son of a signer of the Declaration of Independence, Arthur Middleton. John spent much of his adult life traveling in Europe and sketched prolifically during his travels. His precise depictions of ruins helped to establish him as one of America's first Classical archaeologists. A number of his drawings also turned up in other works, without attribution, including in Edward Dodwell's "Views in Greece" and "Tour through Greece".



This volume was originally issued in parts over a period of nine years, with the title page dated 1812. The plates themselves were issued around 1818, and combined with the separately printed text installments. The watermarks on the paper in this volume range from 1805 to 1818. The watermarks are seemingly identical to those referenced in J.R. Abbey's "Travel in Aquatint and Lithography 1770-1860", 165.

The aquatint plates in this volume are incredibly beautiful and demonstrative of great skill and quality. The colors are bright and the details are remarkable. (Tooley, 328; Avery Architectural Library, p. 666)

17. **(French Cubist Illustrated Poems)** - Hugnet, Georges & André Gustave Beaudin. **Oiseaux ne Copiez Personne: Poèmes. Illustrés de Six Gravures par André Beaudin.** Unpaginated volume of poetry by Georges Hugnet, illustrated by six original Cubist-style engravings by André Beaudin of abstracted birds and figures (one in color and five black-and-white). Quarto (11 1/2 x 9 1/2 inches). Original printed wrappers, housed in newer boards portfolio with matching fitted slipcase. Paris (Couloma/Roger Lacourière) 1946. Limited numbered edition of 100 copies, on hand-made paper, signed by both Hugnet and Beaudin on the colophon. (53117) \$3,750



Georges Hugnet (1906-1974) was a French graphic artist, poet, writer, art historian, critic, bookbinding designer, and film director. Active in both the Dada and Surrealist movements, and authored the 1936 work "Le septième face du dé", which is comprised of twenty Surrealist poem-collages, or "poemes-decoupages", made of up text and printed photographs.

André Beaudin (1895-1979) was one of the leading figures in the École de Paris. Initially considered a member of the Cubist art movement and greatly inspired by the work of Juan Gris, Beaudin went on to rebel against the formulaic system of Cubism and to create more lyrical works, for which he became well-known. By the 1940's he had developed an international reputation and had held major solo shows around the world, as well as notable group exhibitions. He was already a major figure in the world of art when he created the engravings to accompany Hugnet's poems.

Scarce; as of October 2024, OCLC locates only four holdings of this work in North American libraries.



18. **(French Political Caricature and Satire) - La Petite Lune. No. 1 through No. 52 (Année 1878-79) (all published).** A complete collection of 52 issues in one volume, each issue 4 pp. with a large cover illustration by caricaturist André Gill (1840-1885). Small quarto (11 x 7 1/4 inches). Leather-backed boards with gilt-tooled and stamped spine, original issues bound in. Some light bumping and edgewear to boards, interior bright and clean, overall very fine condition. Paris: Imprimerie A. de La Billette, 1878-1879. (53322) \$3,000

La Lune Rousse was a satirical newspaper founded in 1876 by André Gill. Launched as a successor to l'Eclipse, it ran weekly for three years, incorpo-

rating ironic and humorous texts regarding contemporary events and public figures with magnificent full-page caricatures by Gill, most hand-colored. Some of the illustrations were censored by authorities, as were some of the full issues - at least 10 issues were seized and banned during the publication's first year. Despite its stated intentions to merely amuse its readers, Gill did not conceal his political leanings in his caricatures.

Gill also served as the main caricaturist for the satirical newspaper *La Lune*, published from 1865 to 1868 by François Polo. *La Lune* ended up being banned due to Gill's caricatures of figures such as Napoleon III, the Pope, and Garibaldi.

After circulation of *La Lune Rousse* began to decline, Gill decided to start a new publication. *La Petite Lune* was a smaller format than the preceding newspapers, and used common French language and slang. Gill collaborated with Jean Richepin, using the pseudonym of Jean Populot, and the issues published brief comedic snippets on the week's happenings and short verses signed "Bibi". *La Petite Lune* was an enormous success, but after the decline of *La Lune Rousse*, Gill did not have sufficient funds for a lengthy run. *La Petite Lune* was ended after one year and merged into *La Lune Rousse*.

In 1881, French censorship laws changed, allowing that "any newspaper or periodic writing can be published, without preliminary authorization and deposit of guarantee". Gill, however, was not able to publish caricatures with these new journalistic freedoms as he had entered a psychiatric hospital the year before in Charenton, where he passed away in 1885.



COMP <sup>te</sup> NATIONALE DE MATIÈRES COLORANTES ET MANUFACTURES DE PRODUITS CHIMIQUES DU NORD RÉUNIES Établissements KUHLMANN		Désignations FRANCOLOR	
Donne avec Développeur NZ des jaunes véritables de très bonne tonalité. Les autres développeurs n'ont pas d'induit.	I JAUNE DIAZAMINE LUMIÈRE 2J Développeur Z	0,5%	73
		1,5%	
		3%	
Utilisé pour des oranges bon marché de bonnes solidités générales.	I PRIMULINE EXTRA Développeur O	1%	74
		3%	
		6%	
Très apprécié pour sa vivacité et sa bonne tonalité. Le Développeur NZ donne des tons nettement plus jaunâtres et plus vifs que le Bétanaphthol.	Ce colorant est supprimé de l'assortiment Francolor.	0,5%	75
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		3%	
	Ce colorant est supprimé de l'assortiment Francolor.	0,5%	76
		1,5%	
		3%	
Donne des écarlates très vifs par développement au Développeur NZ et des rouges jaunâtres au Bétanaphthol.	I ROUGE DIAZAMINE 2J TRIPLE Développeur Z	0,5%	77
		1,5%	
		3%	
I ROUGE DIAZAMINE 2J TRIPLE Développeur A	0,5%	78	
	1,5%		
	3%		

19. (French Trade Catalogue with Colored Thread Samples) - Paris.- Etablissements Kuhlmann. **Compagnie Nationale de Matières Colorantes et Manufactures de Produits Chimiques du Nord Réunies. Colorants Diazol et Diazamine sur Filé Coton. No. 120-II.** Beautiful and unusual trade catalogue with 11 pages of introductory text followed by 23 pages containing 135 total ombre colored thread samples displaying the result of the company's dyes on cotton yarn, at three different dye strengths. Octavo (9 3/4 x 7 inches). Blue cloth with white stamped title to upper cover and to spine. Extremely light wear, excellent condition. Paris: Direction Générale des Produits Organiques, n.d. (early 1900s). (53161 \$950

This rare turn-of-the-century trade catalogue showcases colored diazol and diazamine fabric dyes on cotton thread at varying dye strengths. Each page of samples contains the dye's Francolor pigment name, a brief comment on that particular dye or color's qualities or usage, and a visual depiction of the dye at three different concentrations on cotton thread, giving an ombre effect to each colorful page. The dyes come in every color of the rainbow, including brown and black.

The thread samples are preceded by a handful of pages of introductory text, which contain sections on preparing the cotton, yarn-dyeing equipment, choosing colors, the actual dyeing process, dye formulation, and the staying power or resistance to fading of the dyes. A beautiful catalogue in

remarkably fine condition. As of October 2024, we could not find any holdings of this particular Kuhlmann catalogue on OCLC.



20. **(French WWI Caricature)** - Laforge, Lucien. **Le Film 1914** (title from cover). Paris: Clarté, 1922. Oblong small quarto (24.5 x 27 cm). Original printed wrappers; unpaginated (circa 50 pp.). Some browning and foxing to cover, some small scattered areas of chipping and marginal paper loss, covers loose, some browning throughout, printed on fragile paper, some ghosting of images, overall good. (53119) \$3,000

Original edition of the famous booklet designed by French illustrator and caricaturist Lucien Laforge, presenting a satirical take on attitudes regarding the First World War upon its outbreak. Laforge looks with cynicism upon members of various classes of society, including the clergy, politicians, prostitutes, the bourgeoisie - essentially anyone who did not go to the front to fight. The pages are filled with biting political cartoons.

Laforge started working as a cartoonist in 1910. He contributed many drawings expressing his left-wing slant to newspapers such as *Les Hommes du Jour*, *Le Journal du Peuple*, *L'Humanité*, and *Le Canard Enchaîné*. He also illustrated books by writers such as Gustave Coquiot, Lucien Descaves, Charles Perrault, Charles Baudelaire, Gaston Dumestre, and François Rabelais.

Scarce institutionally; a fragile example from an important early 20th century illustrator.



21. **(Futurist Italian Humor)** - Serie del Fauno Giallo. **Umorismo Italiano. No. 1 (1926) through 12 (1927) (all published)**. A complete series in 12 volumes of the Italian humor series, each fascicule authored by a different writer and with illustrations by a different Italian artist. 16mo (6 5/8 x 5 inches). Original illustrated dust jackets over orange wrappers. Light scattered foxing and toning to a few issues, front cover of first issue separated but present, some untrimmed, overall very good. Rome: Edizioni d'Arte Fauno, 1926-1927. (53199) \$3,500

This humor series was edited by Giuseppe Zucca and published in a limited edition. Each volume has its own title and features a different Italian writer. The volumes have numerous illustrations within the text, including a self-portrait caricature by the illustrator at the end of each issues, and a caricature of the featured author by a different artist. The illustrators featured within the issues include Amerigo Bartoli, Giulio Rosso, Augusto Camerini, Enrico Sacchetti, Piero Bernardini, Trilussa, Bruno Angoletta, Ivo Pannaggi, Bepi Fabiano, M. Pompei, and Livio Apolloni.

The 12 volumes are:

1. *L'Uovo dell'Amazzone*, by Giuseppe Zucca
2. *La Donna in Vetrina*, by Luigi Antonelli
3. *Mia Cugina La Luna*, by Luciano Folgore
4. *L'Eden della Tartaruga*, by Massimo Bontempelli
5. *Il Pigjama del Moralista*, by Amalia Guglielminetti
6. *Picchiabbò ossia La Moje der Ciambellano*, written and illustrated by Trilussa
7. *L'Inventore del Cavallo*, by Achille Campanile
8. *La Locanda al Bove Solare*, by Antonio Beltramelli

9. *Asso Piglia Tutto*, by Orio Vergani

10. *Scatole d'Amore in Conserva*, by F.T. Marinetti

11. *Sirene in Vacanza*, by E. Giovannetti

12. *I Cavalieri del Tartufo*, by Giuseppe Zucca

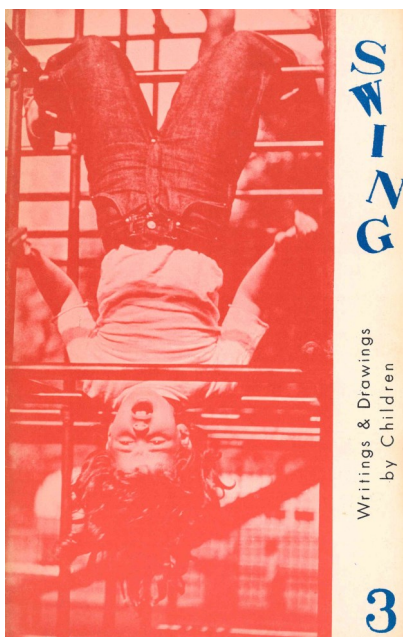
Some of the cover designs and illustrations are Futurist in their style and subject. Particularly sought after is volume 10, by Marinetti, with Futurist illustrations by Pannaggi and a cover design which anticipates Warhol's Pop Art Campbell's soup cans by several decades. Scarce institutionally; as of May 2024, some of the volumes in this series are not held by a single library in the United States.

22. **(Futurist-Inspired Sound Poetry)** - Lora-Totino, Arrigo. **A Ferro e A Fuoco. Novo Litolatta.** Futurist-inspired artist's book of modern Italian sound poetry, printed on large pages of various metals. Large folio (13 x 15 3/4 inches). Printed sheet metal covers, hole-punched and bound with two small metal rings. Two small glued-on metal brackets missing from cover page, light scratches and abrasions, overall excellent. Naples: Giuseppe Morra, 1989. Limited edition of 39 copies. (53101)

\$3,750



An incredibly scarce artist's book by Arrigo Lora-Totino (1928-2016), considered to be one of the fathers of Italian concrete and sound poetry. Totino produced numerous publications and recordings connected to the work of the international neo-avant-garde, and organized festivals, events, and lectures. His connection with the Morra Foundation began in the late 1980s, when he took place in the "Temperature Flegree" event organized by Studio Morra in Pozzuoli and Cuma, an event which was attended by Henri Chopin, Eugenio Miccini, and others. He is perhaps best known for having curated the 1978 anthology "Futura: Poesia Sonora", which collected works of the most interesting sound poets of the 20th century, including Marinetti, Balla, Depero, Mayakovsky, Schwitters, Chopin, De Vree, Lemaître, Isou, Rühm, Novák, Chlebnikov, Krucenych, and others.



This unique and heavy artist's book with silkscreened metal pages is a fascinating modern take on the legendary Italian Futurist books which were printed on metal, such as Marinetti's "Parole in Libertà: olfattive, tattili, termiche", comprised of lithographed tin pages. Very scarce; as of July 2024, OCLC does not show a single holding of this remarkable work.

23. **(Greenwich Village Counterculture Zines)** - Birth. No. 1 (Autumn 1958) through No. 3, Book 2 (Autumn 1960). Together with: Swing. No. 1 (Winter 1960) through No. 4 (Fall 1961). And: YEAH: A Satyric Excursion. No. 1 (December 1961) through No. 10 (July 1965) (all published). A total of 17 issues comprising three complete runs of three New York counterculture magazines, all edited by Tuli Kupferberg, Birth and Swing edited together with Sylvia Topp. Almost all octavo (approximately 8 3/8. 5 1/2 inches), the first issue of YEAH published as a single sheet, 8 1/2 x 11 inches. All octavo issues with original side-stapled illustrated wrappers. Some scattered minor wear, creasing, a few small closed tears, overall very good condition. New York: Birth Press, 1958-1965. (53267)

\$4,500

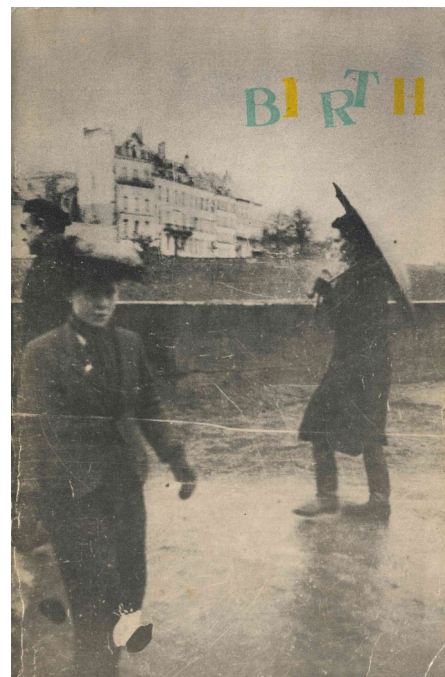
Tuli Kupferberg (1923-2010) was an American counterculture figure particularly noted for his poetry, cartoons, publications, and politics. He was on the cutting edge of mid-20th century cultural and political movements, and together with Ed Sanders cofounded the rock band The Fugs. He was an early member of the Beat poetry movement before abandoning the movement by 1961, at which point he became an early proponent of the Hippie movement and is credited with assisting in the invention of New York punk. In 1958, Kupferberg started Birth Press with his wife Sylvia Topp (b. 1935).

Birth consists of three issues in four fascicules, issue no. 3 comprising books 1 and 2. Each issue has a separate subtitle and focus: 1. Greenwich Village and Bohemianism; 2. Writings By Children; and 3. Stimulants: An Exhibition, covering drug use throughout history up to the 1960s. Contributors included Diane di Prima, Ray Johnson, Lenore Jaffee, Kupferberg, Leroi Jones, Allen Ginsberg, and others, including writings from Anais Nin and Sylvia Topp as children. The issues are illustrated throughout with images from Kupferberg, James Frankfort, and Ray Johnson, among others.

Swing is entirely devoted to the writings and drawings of children, from the famous to the unknown.

YEAH was described by Kupferberg as "a satiric excursion; a sardonic review; a sarcastic epitome; a chronicle of the last days." Issue no. 5, published in December 1962, came out shortly after the Cuban Missile Crisis and has strong themes of the Cold War and apocalypse. Contributors to YEAH included B. Brecht, Y. Yevtushenko, A. Sillitoe, C. Farllon, C. Forsberg, B. Shay, K. Herz, S. Morland, A. Kaye, K. Mayamoto and E. O'Brien. Laid into issue no. 10 is a rare flier, "Fuck for Peace" from 1965, designed by the Fugs.

An important collection of New York zines from a noted counterculture writer and editor.



24. **(Hungarian Avant-Garde Photography)** - Hevesy, Iván. **A Modern Fotóművészet. [The Modern Photography.]** Írta és illusztrálta: Hevesy Iván. 112 pp. manual and technical work on modern photography, illustrated with 16 plates of photographs by Hevesy. Large octavo (9 5/8 x 7 1/8 inches). Wrappers with original photo-illustrated dust jacket. Fading, shipping, and edgewear to dust jacket, some splitting to spine at endpapers, small hand-written signature to front flyleaf, overall very good. Budapest: 1934. (53223) \$1,250

Iván Hevesy (1893-1966) was a Hungarian photographer and film-critic best known for his pioneering role in the Hungarian avant-garde. The Kassák Múzeum in Budapest describes Hevesy as "one of the most significant Hungarian promoters and theoreticians of modern art and the avant-garde, with special interest in new media...In the thirties, he opened up bold new paths in modern photography with his technical books that reached a wide audience, as well as his own photographs, little-known to this day." He edited the expressionist journal "Jelenkor", was published in "Ma", "Vörös Lobogó", and "Nyugat", and counted Lajos Kassák, Béla Uitz, Sándor Bortnyik, and László Moholy-Nagy among his friends and acquaintances. His wife, Kata Kálmán, was

also a well-known photographer.

This manual is divided into many chapters, with sections on topics such as photo-effects, the liberation of the photo, photojournalism, and photo expression.

A scarce technical work; as of June 2024, OCLC locates only three holdings of this volume in North American libraries.

25. **(Italian Liberty-Style Art Yearbooks) - Novissima. Albo d'Arti e Lettere. 1901-1910 (all published).** A rare complete collection in 10 volumes of the turn-of-the-century Italian magazine dedicated to literature, art, and illustration, edited by Edoardo de Fonseca. Oblong octavos (8 3/4 x 10 5/8 inches). Original boards, some with illustrated boards and some with inset illustrations or mounted illustrated plates. A few volumes with some light toning or foxing to boards, very light scattered foxing to interiors of a few volumes, 1905 volume with paper loss and tear to one plate, spines lightly shaken, overall excellent. Milan, and later Rome (from 1903): Società Editrice di Novissima, 1901-1910. (53093) \$6,500

*These volumes comprise a rare complete collection of the Italian "Liberty-style", Art Nouveau-inspired art and literature magazine. In a 1989 article titled "The Protagonists of the Italian Liberty Movement" by Rossana Bossaglia, she includes the publication of Novissima as an important event in the timeline of the Liberty movement in Italy. "1901 - The review Novissima was founded; its graphics were inspired by the Austrian review Ver Sacrum, providing a first overture to the secessionist phase that was to develop more fully later on." (Journal of Decorative and Propaganda Arts, Vol. 13, Summer 1989)*

*Novissima is considered one of, if not the, most important works of the Liberty/Art Nouveau period in Italy. Each volume contains brief texts and poems alongside columns on music, theater, and fashion - but the most noteworthy part of each volume is the numerous full-page reproductions of artworks printed on various types of paper, showcasing art in various styles but many strongly and obviously influenced by the Art Nouveau movement in Europe. Each yearbook also contains a section of brightly colored and eye-catching advertisements. According to essayist and journalist Gianni Scipione Rossi, the objective of Novissima was "to provide an annual review of the best that has been produced in the various fields of the arts, from poetry to literature, from music to the figurative arts." De Fonseca traveled throughout Italy looking for contributors, and the result was an incredibly important journal that influenced the world of figurative art in Italy.*

*Some of the authors whose work is included in these volumes are Edmondo De Amicis, Guido Biagi, Enrico Guidotti, Giovanni Pascoli, Gabriele d'Annunzio, Enrico Panzacchi, Corrado Ricci, Luigi Capuana, Arturo Colautti, Diego Angeli, Angiolo Orvieto, Giovanni Chiggiato, Luigi Pirandello, and many others, along with examples of musical compositions by Puccini, Franchetti, Giordano, and Cordara.*

*The cover of each volume is striking and colorful, with illustrations by artists working in various fields such as illustration, fine art, sculpture, and graphic design, including Aleardo Terzi, Antonio Rizzi, Edoardo Rubino, Marcello Dudovich, Augusto Majani, Duilio Cambellotti, Giovanni Mataloni, Alfredo Baruffi, and Umberto Bottazzi. The illustrations to the interiors come from a wide range of artists, including Luigi Bompard, C. Fornara, G. Segantini, Giuseppe De Sanctis, A. Micheli, Giorgio Kieneri, Ettore de Maria, Riccardo Galli, Rizzi, Giorgio Belloni, F. Andreotti, G. Mitizanetti, Camillo Innocenti, Dudovich, Pietro Chiesa, Rubino, Baruffi, Luigi Brunelli, Terzi, Majani, Giacomo Balla, and many others.*



*Publication of Novissima ended in 1910, in line with a change in the aesthetic tastes as well as a shift in the cultural climate in Italy and abroad. A rare complete collection of this spectacular example of the Liberty movement in turn-of-the-century Italy.*

26. **(Japanese Avant-Garde Photobook) - Underground Generation (title from cover).** Andaguraundo jenereshon: chika no sedai. Unpaginated (approximately 112 pp.) Japanese photobook influenced by the Provoke movement. Quarto (11 x 8 5/8 inches). Original printed stiff wrappers with red and gold metallic foil on black, with cover designs by Ichiro Morita and Tatsuo Shimamura. Minor wear and slight abrasions to covers, light creasing at corners, interior clean, overall excellent. Tokyo: Noberu Shobo, 1968. (53297) \$2,500



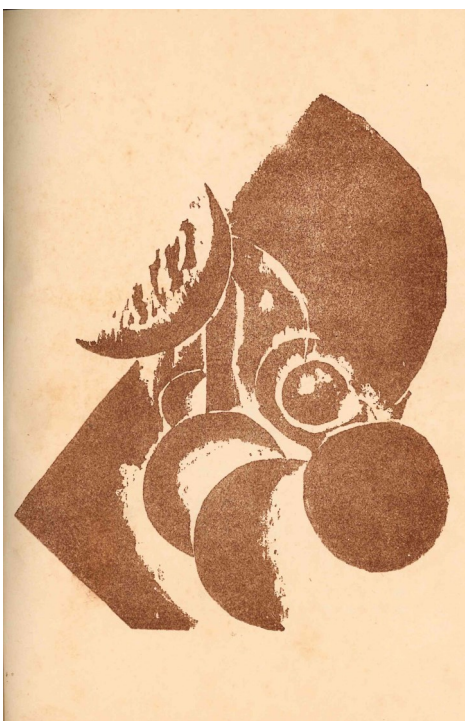
*The Provoke movement was founded in Tokyo in 1968 by Daido Moriyama, Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, and*

*Koji Taki and through their short-lived eponymously-titled publication, had a huge impact on photography in and outside of Japan.*

*This Japanese photobook was edited by Kenji Kanesaka and includes images from many important Japanese avant-garde and experimental artists, photographers, and filmmakers such as Mitsutoshi Hanaga, Eikoh Hosoe, Kenji Ishiguro, Jun Nakahara, Ushio Shinohara, Keiichi Tanaami, Jun Morinaga, Shinichi Mori, Daido Moriyama, Masahisa Fukase, Yoshiharu Tsugé, and others.*

*In a brief essay included here by Donald Richie, expert on Japanese cinema, titled "The Underground Generation", he wrote: "This is a mannerist age, an age of transition. No less than the fourteenth-century, ours is an age of ethical and political collapse, a period of spiritual and aesthetic experimentation. The decline of the Western ideal of humanism results in a new anarchy: the fragmentation of all systems of aesthetic communication leads to attempts which are increasingly further and further out....It is in ages such as these that the underground surfaces....such things as spontaneity, aesthetic and political freedom and hence truth, all the attributes of natural man himself, have all been forced underground by an overly-civilized and hence corrupt society. The assumption of the underground movement...that spontaneity is an end in itself; that what is created is not so important as the way in which it was created; that - and here it resembles late Dada and early Surrealism - an amount of destruction is not only desirable but necessary...The 'happening' is the typical product of the underground...The appeal of the happening is precisely that it is now that it is occurring for the first and only time. It does not depend upon history or hear-say - it is the present moment personified. And the underground trusts only the present."*

*As of October 2024, OCLC locates only six holdings of this rare and important Japanese avant-garde photobook in North American institutional libraries.*



27. **(Japanese Avant-Garde Printmaking Movement) - Inoue, Yasufumi. Te. Shishu. [The Hand. Collected Poems.]** 185 pp. volume of poetry, with two full-page woodcut illustrations. Octavo (7 1/2 x 5 1/4 inches). Original illustrated cardboard cover with original cardboard slipcase, illustration mounted to cover. Light staining and rubbing to slipcase, minor soiling to covers, toning of endpapers, light image transfer from illustration pages, overall excellent. Tokyo, 1928. (53274) \$1,500

*Not much is known about Japanese poet Yasufumi Inoue. However, this volume was designed and illustrated by designer Koshiro Onchi (1891-1955). Onchi was a noted Japanese print-maker and photographer and the father of the sosaku-hanga or "creative print" movement, which was a movement of woodblock printing in early 20th century Japan which stressed the artist's direct involvement in the printmaking process, from design to final product. Traditional Japanese woodblocks were made through a much more collaborative system, ukiyo-e, which involved a separate artist, carver, and printer.*

*Onchi studied at the Tokyo School of Fine Arts and was trained in traditional calligra-*

phy and modern western art. Early in his career, he also worked as a book designer to pay the bills, and designed over 1000 books in his career, including another work by Inoue titled "Shishu Ume". He was one of the first Japanese artists to work in abstract art, producing his first abstract woodcuts in 1914. His work was also entered in the painting event in the art competition held at the 1932 Summer Olympics in Los Angeles. Art competitions were a part of the Olympics from 1912 to 1948, and awarded medals in five divisions, including architecture, literature, music, painting, and sculpture.

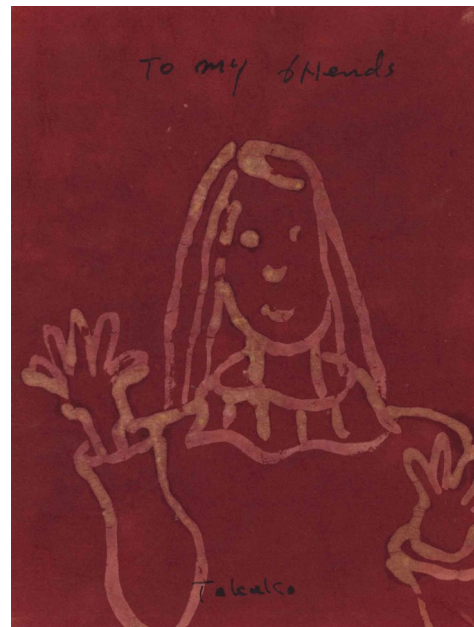
This volume is very scarce; as of August 2024, OCLC does not list a single holding of this work.

28. **(Japanese Female Fluxus Artist's Book)** - Saito, Takako. **To My Friends**. Unpaginated handmade artist's book with handwritten title, signed by the artist. Octavo (8 x 6 inches). Handmade cover on brown paper stock with accompanying dyed slipcase. Excellent condition. Cullompton/Devon, England: Beau Geste Press, n.d. (1974). Limited edition of 110 handmade copies. (53304) \$2,750

Takako Saito (b. 1929) is a Japanese avant-garde artist closely affiliated with the Fluxus movement who worked closely with George Maciunas. She traveled to New York in the 1960s, and then lived a somewhat nomadic lifestyle until 1979, during which time she worked with George Brecht and Robert Filliou in France; with Felipe Ehrenberg, David Mayor, and Martha Hellion at Beau Geste Press in England; and with Francesco Conz and Rosanna Chiessi in Italy. In the early 1980s she launched her own bookmaking venture, Noodle Editions.

This volume dates to Saito's time spent in England with the artists of Beau Geste Press. The BGP was co-founded by Felipe Ehrenberg, David Mayor, and Martha Hellion as an independent artist's collective dedicated to publishing the work of visual poets, conceptual artists, neo-dadaists, and experimental artists, many of whom were connected to the international Fluxus movement. Based out of a farmhouse in Devon, the BGP published art works, books, pamphlets, and magazines, mostly with inexpensive materials such as mimeograph machines, cheap paper, and staples. On the back cover of another BGP publication, they describe themselves as "a communal company of duplicators disseminating, discovering, disconcerting & generally publishing, producing, packaging the little good things."

To My Friends is a handmade and offset-printed artist's book featuring drawings, texts, original collages, rubber stamps, embossings, and several tipped-in miniature books. Elaborately and lovingly produced, it commemorates Saito's time at Beau Geste Press and represents her first artist's book. Produced in an extremely limited edition, these books were produced to be primarily distributed among friends. Extremely scarce; as of September 2024, OCLC locates only a single holding in North America.



29. **(Landmark Group ZERO Exhibition) - Motion in Vision/Vision in Motion**. Unpaginated (26 pp.) catalogue published on the occasion of the landmark exhibition at the Hesselhuis in Antwerp, held from March 21 to May 3, 1959. Square octavo (8 1/4 x 8 1/4 inches). Original side-stapled wrappers. Light rubbing to aluminum leaf, slight rust-staining around staples, scattered foxing, back cover loose, overall very good. Antwerp: Hesselhuis, 1959. (53143) \$2,500

The ZERO group was founded in Düsseldorf by Otto Piene and Heinz Mack. Their aim, Piene once wrote, was to create "a zone of silence and of pure possibilities for a new beginning." In contrast to the popular Abstract Expressionist movement, ZERO artists championed kinetic and light elements such as chrome, aluminum, latex, and motors. Contemporaneous groups existed in other parts of Europe and Asia, as well

as the Americas, including the Nul group in the Netherlands, the Nouveaux Réalistes in France, Azimuth in Italy, and the Gutai group in Japan.

According to an article on the group, "No longer certain that painting best represented the modern age, Piene, Mack, and Uecker developed a new visual language based on science and a poetic existentialism. Many of the works that emerged used light, colour and movement rather than solid materials to convey the visionary potential of science, while also reflecting Cold War anxieties. As the artists' friend and champion Yves Klein wrote, 'We are living in the atomic age, where everything material and physical could disappear from one day to another, to be replaced by nothing but the ultimate abstraction imaginable.'" (Heroes of Zero: the art collective that inspired a generation, Christies.com, 2022)

In 1959, the ZERO group held their first exhibition which introduced them to the international public. This catalogue was published in conjunction with that exhibition. The exhibition was artist-curated, and included the participation of Robert Breer, Pol Bury, Yves Klein, Heinz Mack, Enzo Mari, Bruno Munari, Günther Uecker (spelled "Necker" on the cover), Otto Piene, Dieter Rot, Jesús Rafael Soto, Daniel Spoerri, Jean Tinguely, and Paul Van Hoeydonck. Contributors to the catalogue, which was edited by Marc Callewaert, included Emmet Williams, Heinz Mack, Otto Piene, Pol Bury, Dieter Rot, Jean Tinguely, and Paul Van Hoeydonck. These include paper cuttings, a silver aluminum leaf, tipped-in illustrations, and a letterpress page.

Very scarce; as of October 2024, OCLC only locates two holdings of this important catalogue in North America.

30. **(Limited Edition Matthew Barney Artwork)** - Barney, Matthew. **From Mud, A Blade, 2006.** Edition No. 37. Set of ten postcards containing film stills and motifs, with a two-layer cover card made of Brazilian rosewood veneer and HDPE plastic, the plastic stamped with a related motif. Postcards 5 3/4 x 4 inches. Housed in fitted box with magnetic closure with image from , 7 1/4 x 5 1/2 inches, as issued. Minimal bumping to box, overall excellent. Berlin: Deutsche Guggenheim/Matthew Barney, 2006. Limited edition of 100 copies. (53149) \$1,500

Matthew Barney (b. 1967) is an American contemporary artist and film director whose work addresses themes such as geography, biology, geology, conflict, and mythology. His works have been exhibited and/or performed at the Venice Biennale, the San Francisco Museum of Modern Art, the Schaulager in Basel, Yale University, the Hayward Gallery in London, UCCA Beijing, the Whitney, the Guggenheim, the Musée d'Art Moderne de la Ville de Paris, MOCA Los Angeles, the Morgan Library, the Bibliothèque National, and many others.

The ten color offset postcards in this set bear images from Barney's 2004 film project "DE LAMA LÂMINA", a video of the performance made in collaboration with musician Arto Lindsay during Carnival in Salvador de Bahia in 2004. A description of the film on the website for the Instituto Inhotim in Brazil reads, "Instead of the traditional trio elétrico (sound truck), a major tractor is used in the performance as a kind of carro alegórico (allegorical float) and followed by the bloco (Carnival group) Cortejo Afro. Between the wheels of the machine is the Greenman, a hybrid figure, half man, half plant, while outside a character inspired by an ecologic activist climbs the huge tree carried by the vehicle. Interested in the relationship between apparently opposed elements, Matthew Barney approaches here, among other issues, the link between creation and destruction both in the ecological and sociopolitical realms. The title is a reference to two Candomblé deities: Ossanha, the orisha of plants and the vital forces of nature, and Ogum, the orisha of iron and war."

The images are taken from photographs and film stills by Larry Lamay, Chris Winget, and Peter Strietmann.

Very scarce; as of October 2024, OCLC does not show any holdings of this work in North America.





31. **(New Vision Modernist Photography) - Bost, Pierre. Photographies Modernes.** Portfolio containing seven pages of introductory text by Bost and 24 photographic reproduction plates by Modernist photographers. Octavo (9 1/4 x 6 5/8 inches). Original publisher's cloth-backed tie-bound boards portfolio with original paper title label pasted to front cover, contents loose as issued. Light bumping and foxing to boards, minor toning to text leaves, very light soiling or staining to plates, mostly marginal, overall very good. Paris: Librairie des Arts Décoratifs/A. Calavas, n.d. (1928?) (53290) \$1,950

*Pierre Bost (1901-1975) was a French screenwriter, novelist, and journalist who was a great proponent of modernism in photography. Bost also authored the introductory text to Man Ray's landmark portfolio "Électricité". This volume represents the first edition of Bost's presentation of Modernist photographers, comprising 24 phototypes, printed recto only on thick paper stock, with photographer's name printed underneath each image.*

*The photographers included are: André Kertesz, François Rainier, Roger Parry, Eli Lotar, Joris Ivens, M. Gravot, Germaine Krull, Chevojon, Isaac Kitrosser, Johnny Fernhout, Sougez, Jean Dreville, Maurice Tabard, and André Vigneau. The majority of the photographers are represented by 2 images each.*

*As Bost wrote in his preface to the portfolio, "Si la photographie est un art, c'est parce qu'elle a renoncé bravement à l'exactitude photographique." This work served as somewhat of a manifesto for the New Vision Photography movement, a term first coined by László Moholy-Nagy to describe the new photography techniques and unconventional formats which flourished in the 1920s and 1930s, due in part to new technology. This period saw the advancement of abstract photograms, photomontages, and combinations of photography with typography in posters and magazines.*

An important work of Modernist photography; scarce institutionally.

32. **(Original 19th Century Sketchbook from Ohio Artist - Native Americans) - Farny, Henry François. Hand-written and Illustrated Student Notebook/Sketchbook.** Circa 116 pp. (unpaginated) notebook, hand-numbered to page 82 (lacking pp. 19-20), on lined paper. Octavo (8 1/4 x 6 3/4 inches). Marbled boards with leather spine, label adhered to cover reading "H.F. Farny, Woodward School 1861", housed in modern custom archival paper slipcase. Rubbing and edgewear to boards, leather of spine worn at top and base, light soiling to pastedowns, overall very good condition. Cincinnati, Ohio: 1861. (53247) \$2,500

*Henry François Farny (1847-1916) was a noted American painter and illustrator whose family emigrated to the United States from France when he was a child. He grew up in Warren, Pennsylvania, near a Seneca reservation, and moved to Cincinnati when he was approximately 12. Both experiences were noteworthy for him and his art career, as much of his work was centered on the life of Native Americans in 19th century America, and Harper's Weekly published a view of Cincinnati he drew when he was only 18.*

*He studied abroad under Albert Bierstadt in his 20s, and returned to Cincinnati in 1870. Demand for his art was not high, so he found jobs doing poster painting. However, in 1873, he was commissioned by the Cincinnati chamber of commerce to create some drawings of the different stages of the meatpacking industry. In the 1880s, a market was developing for artwork related to Native*





Americans, and Farny made several trips along the Missouri River and out west, sketching and taking notes which ultimately resulted in approximately 100 paintings. Theodore Roosevelt once said to him, "Farny, the nation owes you a great debt. It does not realize it now, but it will some day. You are preserving for future generations phases of American history that are rapidly passing away."

Farny was one of the founding members of the Cincinnati Art Club, and his works are now found in the collections of the Cincinnati Art Museum, the American Heritage Center at the University of Wyoming, the Taft Museum of Art, and the Gilcrease Museum, and have been sold through major auction houses.

This notebook and sketchbook dates from Farny's time at the Woodward School in Cincinnati. Established in 1831, it was the first free public school in Cincinnati and one of the first in the United States. The land for the school was donated by William Woodward and his wife Abigail Cutter in 1826 with a goal of providing free education for poor children who could not afford private school. The school is also important to American history. Woodward built a home on the site in 1832, a year after the school opened, where Levi Coffin and his wife Catharine lived from 1856 to 1863. Coffin, known as the "President of the Underground Railroad", sheltered over 100 fugitive slaves each year on their way to freedom. This home later served as the Good Samaritan Hospital, and in 1865 it became St. Luke's Hospital and treated Civil War soldiers.

Farny's notebook covers a mix of subjects. A number of pages are devoted to "H.F. Farny's Philosophical Experiments", including divisibility, porosity, impenetrability, cohesion, adhesion, air resistance, centrifugal force, and gravity. There are notes on geometry, magic tricks, how to make magic lantern slides, and swimming. He lists out "Washington's Rules", and writes a 12-page essay on Sir Walter Scott's poem "The Lady of the Lake." There are also copied extracts from works by other writers, including Charles Fenno Hoffman's "Wild Scenes in the Forest and Prairie", Longfellow's "Song of Hiawatha", "The Death of the Trapper", and Lord Byron, alongside Farny's own writings.

The pages are scattered with small hand-drawn and hand-colored illustrations. There are also several larger drawings that take up half a page, including a colorful landscape with figures of hunters, a drawing of bears, and several sketches of Native Americans. The pastedowns are also illustrated, with a clipping affixed to the rear pastedown with the text of a poem. Laid in is an ink drawing titled "The Last Sunrise on Lookout Mountain" on unlined paper and a silk ribbon "Member of the Society of the Army of the Tenn. Cincinnati, Nov. 14th, 1866."

A beautiful and unique relic from an important American artist and illustrator.



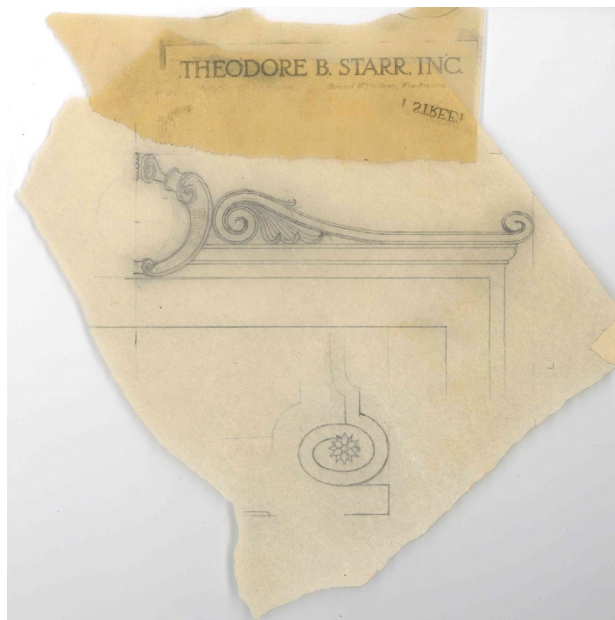
33. (Original American Advertising Archive) - Harrison King McCann/H.K.McCann Co. Original Advertising Archive. Advertising archive of approximately 100 pieces of original artwork and printed material. Various sizes. Housed in clear sleeves in a dark brown pebbled binder, many mounted to paper. Some old staining, expected handling wear, creases, etc, overall very good. Various, circa 1912-1930. (53241) \$2,500

Harrison King McCann (1880-1962) was the founder of the H.K. McCann Company advertising agency which opened its doors in New York City in 1912, with Standard Oil as its first account. Offices opened across North America, and in 1928, the first European offices opened in Berlin, London, and Paris. In 1930, McCann merged with Alfred Erickson's

agency to form McCann-Erickson. The merged company grew to be the world's largest advertising agency, with offices in more than 130 countries, and counted among its clients Vaseline, Beech-Nut, Del Monte, Nabisco, Coca-Cola, General Motors, Gillette, L'Oréal, Bacardi, Nestlé, and Mastercard. McCann himself was an alum of Bowdoin College in Brunswick, Maine, and has a professorial chair named after him in the college's English department.

This collection comprises approximately 100 pieces of material from the H.K. McCann Company, including proofs for magazine ads, colorful mock-ups, and hand-drawn pencil maquettes on tissue paper, some with hand-written dates, notes, or other annotations, for clients across the country and abroad.

Some of the companies and industries represented in this archive include the Hampshire Paper Company, The Manternach Company, Borden's Evaporated Milk, Egyptian Deities Cigarettes, Socony Gasoline/Standard Oil, System - The Magazine of Business, French Line/Compagnie Générale Transatlantique, Perfection Oil Heaters, E.A. Strout Realty, Regal Shoes, Kimball Motor Coaches, Peerless Motor Cars, Everyman's Library, Bourjois cosmetics, Theodore B. Starr Inc., Briarcliff Lodge, and Hudson Investment Company, along with invitations for events at Bryn Mawr and the Horace Mann School. Some of these advertisements ran in Vanity Fair, Vogue, and House & Garden magazines.



A Bowdoin College Quarterly from 1922 is accompanied by a hand-written note from McCann which reads, in part, "My only copy - saved fm. fire. Same notes apply to this as to Briarcliff Lodge brochure, with addition that portraits are from all kinds and all sizes of originals and that the type specified was hand-set Goudy O.S., not the machine face." Another note accompanying some tissue-paper maquettes reads, "All photographic and pictorial subjects chose by me, as well as the artist to make sketches. Cover and lettered panels my own work. Stock and typography specified by me and whole job followed through both as to engravings and printing. My only copy, saved from fire."

A beautiful and fascinating illustration archive from a behemoth of American advertising in the first quarter of the twentieth century.



34. **(Original Modern Art Lithographs) - Brunidor. Portfolio Numéro 3.** Paper portfolio printed with title and list of artists, housing five original lithographs printed in colors. Folio (16 5/8 x 13 1/4 inches). Beige canvas tie-bound portfolio with publisher's flaps, paper portfolio housed inside. Considerable wear to canvas portfolio, canvas loss to back cover, light toning to paper portfolio, lithographs themselves in excellent condition, two with tiny pinholes to center top and bottom. Paris: Robert Altmann, 1961-1962. Limited edition of 50 examples. (53250) \$4,500

The art publishing house Brunidor, founded in New York 1947 by art critic and collector Robert Altmann, was known for producing portfolios of prints that were often accompanied by poetry or brief works of prose. Fleeing anti-Semitism during World War II, Altmann moved to several different countries, including the United States and Cuba, and maintained close relationships with many of the artists whose works he published.

This portfolio contains five striking color lithographs by Guy Harloff, Isidore Isou, Ghe-rasim Luca, Joaquin Ferrer, and Wifredo Lam, printed by René Guillard in Paris and Emil Matthieu in Zurich. Each lithograph is signed by the artist and numbered 10/50 in pencil.

Guy Harloff's work is a bright and colorful mandala-style piece featuring the text "Work is the Great Power." Isou's contribution is an untitled Lettrist composition dated 1961. Wifredo Lam's lithograph has clear influences from indigenous African art and sculpture.

A beautiful and scarce portfolio of colorful lithographs from important post-war modern and contemporary artists; as of July 2024, OCLC could not locate a holding of this portfolio in a North American library.

35. **(Parisian Daily Life at the End of the 19th Century) - Le Fivre: Journal Hebdomadaire. Year 1, No. 1 (23 Février 1889) through No. 15 (1 Juin 1889) (all published).** 15 issues bound in one, approximately 4 pp. per issue. Folio (16 x 11 1/2 inches). Printed paper wrappers, original self-wrappers bound in. Light scattered foxing, minor edge-wear and chipping, light foxing and browning to covers, large split along spine, overall good. Paris: Imprimerie des Arts et Manufactures/Imprimerie Charles Blot, 1889. (53319)

\$2,750

*A complete collection in 15 issues of the illustrated weekly publication launched in 1889 by the painter and illustrator Jean-Louis Forain (1852-1931). Each issue features two full-page illustrations and at least one smaller lithographic illustration by Forain that satirize the daily life of Parisians. The drawings show the influence of artists like Honoré Daumier and Forain's friend Edgar Degas.*

*In addition to Forain's caricatures, the short issues also included brief articles and texts by Forain and other artists and writers such as Jean Richepin, Aurélien Scholl, Emile André, Paul Masson, Paul Hervieu, Armand Silvestre, and Jacques Le Lorrain.*

*According to Forain's brief "welcome" article in the first issue, Le Fivre was launched to "conter la vie de tous les jours, montrer les ridicules de certaines douleurs, la tristesse de bien des joies, et constater rudement quelquefois par quelle hypocrite façon le Vice tend à se manifester en nous: c'est mon projet."*

*A brief write-up of this journal on the website of the Universität Heidelberg mentions that even though Le Fivre's publication was short-lived due to financial issues and even though it "almost fell into oblivion, it is today considered as one of the most distinguished periodicals of the 19th century." In a letter from April 1889 addressed to his brother Theo, Vincent Van Gogh writes to thank him for the issues of Le Fivre he sent to him. Scarce institutionally.*



36. **(Pioneer Work of the Russian Futurist Movement) - Malevich, Kazimir, & Olga Rozanova (illustrations); Kruchenykh, Aleksei & Velimir Khlebnikov (verse). Igra v Adu [A Game in Hell].** Striking 42-leaf volume (including covers), lithographically printed to one side only, of Russian Futurist verse and illustration. Octavo (7 3/8 x 5 1/2 inches). Original illustrated wrappers with cover design by Malevich, housed in custom black portfolio and matching slipcase, title in French and publication date stamped to spine in silver. Some light wear to covers, slight staining around staples, overall excellent condition. Saint Petersburg: Svet, 1914. (53198) \$11,500

*This striking work represents the second edition of a most exciting, radical, and highly lauded Russian Futurist book, not only enlarged from the first edition, but in reality an entirely transformed publication. The pages contain narrative verse in the authors' hands concerning a card game between the Devil and sinners in Hell, and are illustrated throughout with lithographic images by Malevich (1879-1935) - both front and rear covers as well as three images within the text, and Rozanova (1886-1918) - 23 illustrations, some full-page.*

*This second edition contains not only 292 additional verses, but is illustrated with new and original graphic works; the 1912 edition was illustrated by Natalia Goncharova. Kruchenykh (1886-1968) and Khlebnikov's (1885-1922) collaborative verse is an example of "zaumnoe yazik" (abstruse language), in which the sound effects of the words transcend their underlying meanings. The illustrations, striking in both their imagery and execution, are beautifully integrated with the text.*

According to the Art Institute of Chicago, "Books by progressive Russian artists and poets, made between the revolutions of 1905 and 1917, aimed to overthrow conventions of art and society simultaneously. Their makers believed that art and language needed to become immediate and real - part of everyday life - and as a result these Futurist books were willfully made with cheap materials, and appeared purposely unrefined, as if they were products of wild and primitive behavior."

(Rowell & Wye: *The Russian Avant-Garde Book 1910-1934*, nos. 79, 80, 81 (and no. 7 for the first edition); illustrated pp. 80-81.)

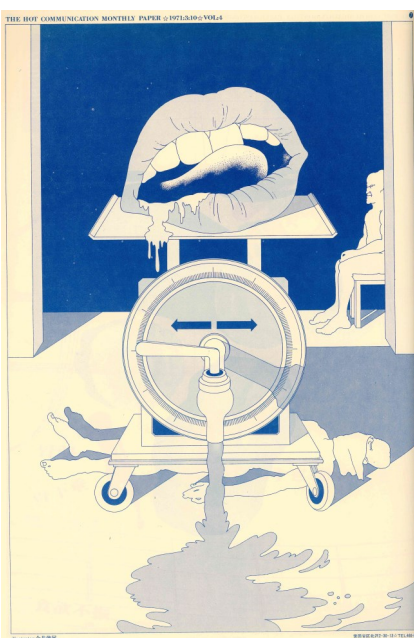
37. **(Racist Turn-of-the-Century African-American Playing Cards) - In Dixie-Land. (No. 1118.)**. Complete deck of 52 playing cards plus two additional informational cards and one wild "Crown Card", the imagery on the cards depicting poor Black people in the Deep South. Cards measure 3 1/2 x 2 3/8 inches. Housed in original red cardboard box, the upper box printed with title and publication information in black, with instructional card pasted to the inside of lid. Some light abrasions, rubbing, and edgewear to box, minor soiling, cards excellent. Cincinnati, Ohio: The Fireside Game Co., n.d. (copyright 1897). (53226) \$1,950

*The Fireside Game Company, a division of The Cincinnati Game Co., was active at the end of the 19th century, producing a selection of "educational" card games. Some of their other titles cover topics such as mathematics, vocabulary, animals, art history, mythology, geography, astronomy, and Shakespeare. The game presented here, however, while it claims to provide "bright sketches of Southern child-life", in actuality presents a racist view of African-Americans in the southern United States.*



*Although perhaps less overtly racist than some other publications of the time, the cards in this deck present, in their photogravure images, plenty of stereotypes and degrading depictions of the poor Black child, perhaps meant to elicit sympathy for their lower station in life. Each of the 52 cards bears a different image with a corresponding title. Several cards show children eating watermelon, picking cotton, or working in factories. Some of the card captions correspond to well-known stereotypes of African-Americans, including "A Virginia Mammy", "The Coquette", "A Modern Topsy", "Dark Angels", "A Mischievous Pickaninny", "A Little Wharf-Rat", and "An Alabama Coon". The text of other captions is written in "slave speak".*

*The backs of the cards contain a stylized image of an alligator surrounded by an ornamental design of watermelons and cotton. All of these have long been associated with overtly racist stereotypes of Black children. Although the publisher described the games as having "life-like reproductions of characteristic sketches from the Sunny South", the overall tone which comes across is much sadder. A historical and racist relic from turn-of-the-century America; scarce institutionally.*



38. **(Rare 1970s Japanese Comics Magazine) - Bang. The Hot Communication Monthly Paper. No. 1 (12/10/1970) through No. 12 (11/10/1972) (all published)**. A complete collection of 12 issues, 8 pp. each, comprising one volume of 96 pages. Small folio (15 1/4 x 10 1/2 inches). Original colorful red, white, and green typographic publisher's wrappers with illustration by Ikeda and Shimotani over blank cardstock covers. Some light wear and soiling to covers, minor edgewear, last few pages coming loose from binding, overall very good. Tokyo: Caméléon House, 1970-1972. (53296) \$2,250

*A complete run of 12 issues in one volume of the Japanese illustrated magazine founded and directed by avant-garde poet and comics publisher Tetsuo Shimizu. In 1996, Shimizu was one of the first people to create an internet website dedicated to avant-garde poetry, in his*

case concerning the haiku.

In each issue of *Bang*, one page is dedicated to each of the illustrators Ken Obata, Masaaki Takauji, Taku Ikeda, Keishiro Komatsu, Aoi Fujimoto, Toshinobu Imai, and Nisuke Shimotani. Each issue is printed in a different color ink, including purple, blue, brown, green, pink, and black. Each illustration takes up a full page and showcases a wide variety of comics and illustration styles.

Very scarce; as of October 2024, OCLC locates only two holdings worldwide, including one at the National Diet Library and one in North America.

**39. (Rare Belgian Anarchist Journal) - Haro! No. 1 (Octobre 1927) through No. 5 (Mars 1928). Third series (all published).** 5 issues, each issue 4 pp., with eye-catching cover illustrations by Albert Daenens. Small folio (15 x 12 inches). Light chipping and edgewear, creasing along old horizontal fold lines, expected agewear, overall very good. Brussels: A. Daenens, 1927-1928. (53295) \$2,250

*A complete run in five issues of the complete third series of the rare Belgian anarchist journal edited by Belgian anarchist and artist Albert Daenens (1883-1952). Daenens was a graphic artist, painter, and stage designer who joined the Modernist movement after the first world war and became active in the circles of Pierre and Victor Bourgeois, founders of the magazine "7 arts" which was the best-known publication of the international modern movement in Belgium.*

*His linocuts showcased on the cover of these five issues of Haro! include themes of debauchery, industry, and death, among others. They are graphic and powerful images and are imbued with an energy that radiates off the page. The three pages of text in each brief issue are divided into short essays and articles.*

*According to our research, Haro! was published in three series: the first of 7 issues published from 1913-1914, the second of 12 issues published from 1919-1920, and the third of 5 issues published from 1927-1928. The present grouping comprises the complete third series of the journal. Incredibly scarce; as of September 2024, OCLC locates only a single library in North America with any holdings of this title.*



**40. (Rare Complete Set from a Noted Underground Comics Publisher) - Complete Collection of Cozmic Comics Underground Comics Publications in Twenty-One Volumes.** 21 total issues comprising a complete run of Cozmic Comics and all stand-alone issues and reprints published by Cozmic Comics. Various sizes, quarto and small quarto. All original colorfully and graphically-illustrated side-stapled wrappers. Some light handling wear, overall excellent. London: H. Bunch Associates, 1972-1975. (53310) \$950

*Cozmic Comics was an underground adults-only comics magazine put out by the same publisher as the British iteration of the noted underground magazine Oz. Oz ceased publication in 1973, around the same time that Cozmic Comics was also ending its run. However, the comics magazine was seeing some success which led H. Bunch to publish some additional titles under the Cozmic Comics imprint.*

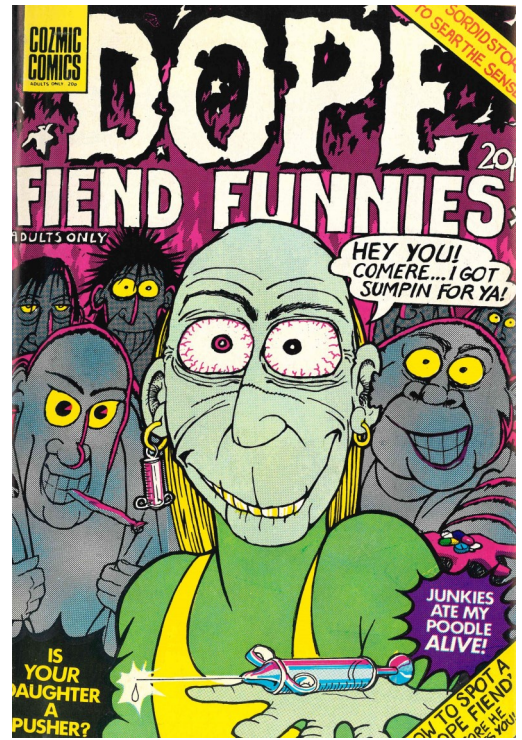
*M. Steven Fox of the website ComixJoint describes Cozmic Comics as leveraging the popularity of American underground comics in Britain by publishing reprinted American cartoons alongside more unknown British comics artists, and it helped to establish the careers of some British artists who would go on to become much better known. Some of the issues below focus on the work of one single artist.*

Contributors across this collection of issues include Robert Crumb, Richard Corben, Greg Irons, Dave Sheridan, John Fawcett, Bill Griffith, Ron Beddall, Jim Osborne, Tim Boxell, Jay Kinney, S. Clay Wilson, Michael Kaluta, Yossarian, Michael John Weller, J. Jeff Jones, Martin Sudden, Justin Green, William Rankin, Tom Veitch, Ged Rumak, Ned Sonntag, Roger Brand, Kevin O'Keefe, Brian Bolland, Evert Geradts, Malcolm Poynter, Joe Petagno, Rowley & Prodes, Malcolm Livingstone, William Rankin, Jay Lynch, Justin Green, Skip Williamson, Edward Barker, Bill Sanderson, Chris Tyler, Angus McKie, Brent Boates, Chris Rowley, Mick Farren, Chris Welch, Wyndham Raine, Paul Simmons, Elie Nadler, Russ Jones, Bob Stewart, Dave Gibbons, Terry Frost, Trevor Goring, KOK, Paddy Morris, and others.

Based on our research, we believe this collection of 21 volumes to represent everything published under the Cozmic Comics imprint from H. Bunch Associates. This includes:

- Cozmic Comics, No. 1 (1972) through 6 (1974), including issue no. 3 which is titled "The Firm".
- Animal Weirdness No. 1 (1974)
- Bijou Funnies No. 6 (1974), originally published through Krupp Comic Works in 1971, reissued here for Cozmic Comics
- Dope Fiend Funnies No. 1 (1974)
- Edward's Heave (1973)
- Half Assed Funnies No. 1 (1973)
- It's Only Rock & Roll (1975) - published by H. Bunch but not noted within the book
- Ogoth and Ugly Boot (1973)
- Rock 'n' Roll Madness No.1 and 2 (1973-1974)
- Serious Comics No. 1 (1975)
- Sin City No. 1 (1973)
- Tales From the Fridge (1973), originally published by Kitchen Sink Enterprises of Krupp Comic Works
- The Trials of Nasty Tales (1973), a special edition of Nasty Tales which was published on the heels of a high-profile obscenity trial
- View From the Void (1973)
- Zip Comics No. 1 (1973)

Individual issues of Cozmic Comics publications are scarce institutionally; a complete collection of their publications is almost unheard of.



41. **(Regional and Global News in 1970s Bay Area) - Grapevine. Subtitles include: Community News Service and Mid-Peninsula Community News Service. Vol. 1, No. 1 (June 9, 1973) through Volume 6, No. 6 (June 8, 1978) (all published?).** A likely complete run in 57 issues (1976 lacks an issue no. 11, but it is possible that issues are misnumbered or an issue number 11 was never printed, as no. 10 is from November 1976 and no. 12 is from December), most issues 8-16 pp., of the free monthly newspaper published in Palo Alto, California. Illustrated throughout with reproductions from photographs, drawings, and cartoons. Tabloid (15 x 11 1/2 inches). Original printed self-wrappers. Some light even toning, creasing along horizontal fold lines, some with mailing labels, overall very good. Palo Alto, California: Mid-Peninsula Community News Service, 1973-1978. (53245) \$5,500

**FREE GRAPEVINE FREE**  
COMMUNITY NEWS SERVICE VOL. 1, NO. 1 JUNE 3, 1975

## Farm Worker Boycott Hits Local Safeways

By John Reish

Millions of people boycotted grapes as the farm workers sought their voice, but as the summer wine grape harvest of grapes is underway throughout California, many workers are fighting for the survival of their state.

The United Farm Workers Union, organized by Cesar Chavez, is being threatened as a consequence of California agriculture and the farm workers' fight for their rights. This is why the United Farm Workers are willing for a new, expanded boycott against grapes, lettuce, and celery.

**ALLIANCE**

Last November, California voters demonstrated their support for the farm workers' cause by electing a governor who would have ended farm worker strikes and boycotts. The election of the UFW's California agri-business spokesman, Jerry Brown, was a major victory for the farm workers. However, the UFW's California agri-business spokesman, Jerry Brown, was a major victory for the farm workers. However, the UFW's California agri-business spokesman, Jerry Brown, was a major victory for the farm workers.

**RETCETS**

The next day, pre-arranged workers in the Coachella valley began going on strike in large numbers. Among others, the workers struck at the Safeway stores in the Coachella valley. The workers' strike was supported by consumers who refused to buy grapes and lettuce. The workers' strike was supported by consumers who refused to buy grapes and lettuce.

**THE STRIKE**

The strike was supported by consumers who refused to buy grapes and lettuce. The strike was supported by consumers who refused to buy grapes and lettuce. The strike was supported by consumers who refused to buy grapes and lettuce.

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A fascinating peek into life in 1970's Palo Alto. A true community newspaper, this free publication aimed at Palo Alto residents contains articles about major news stories printed alongside notices for community rummage sales and local theater productions.

Many major events of the decade and fascinating national and international headline stories were covered in the pages of Grapevine, including but not limited to Cesar Chavez and the United Farm Workers strike; the Reagan Tax Initiative; the coup against President Allende in Chile; the 1976 Presidential election; bombings in Cambodia; medicating children with Ritalin before ADHD was a named condition; the assassination of Dr. Marcus Foster, Oakland Superintendent of Schools; abortion; the Rosenberg spy case; Huey Newton and the Black Panthers; the US-USSR arms agreement; sex work; the tail end of the Vietnam War; a contract between Stanford and the Shah of Iran; nuclear power; US policies towards Puerto Rico; US Senate providing aid to Angola; and racial discrimination in housing developments.

These news stories were printed right alongside a wide variety of local color pieces. A large number of issues feature articles on local politics, school board elections, etc. There are articles on food co-ops, housing developments, commuter transportation, local education, student protests, and taxes. Recurring features include book and film reviews; lists of community resources and important phone numbers; classified ads and community bulletin boards; letters to the editor; advertisements from local businesses; interviews with local figures; lists of upcoming classes; insights into a vegetarian diet; letters from prisoners; and a one-page monthly calendar of local events including film screenings, library events, theatrical and musical performances and auditions, potluck dinners, lectures and debates, community meetings, rummage sales, arts and crafts workshops, and even how to watch or listen to the Watergate hearings.

An editorial piece titled "What's the Grapevine All About?", printed in the first issue of 1975, does a really great job in establishing the point of view of the newspaper. "Many of us say we're not interested in politics, seeing little connection with what goes on in Washington, Sacramento and city hall and our daily lives. Considering the times, nothing could be more foolish. It's just when people don't care enough to actively resist economic or military tyranny that the Nixons, Haldemans, Reagans and Rockefellerers take over. While the Grapevine prints everything from poetry to where to boogie on Friday night, we also peddle a certain kind of politics. That's the politics of ordinary people. The Grapevine feels that as individuals, we have the right to influence and control our own lives and destinies through direct action and political involvement. We believe mass participation and the mobilization of ordinary people into protest and community action groups will be one key to democratic survival in the next decade. Printing a 'community' newspaper we try to fulfill a number of purposes. First, we try to cover news and events that are largely ignored or distorted by the regular media. Next we try to maintain a sense of community and cultural togetherness which we feel is essential to survival in our daily lives. But, most important, we hope our paper will activate others in directly confronting a political and economic system which no longer meets our basic needs, and, in so doing, change that system into something we can all live with."

An invaluable and incredibly scarce resource for the big and small aspects of daily life in 1970's Palo Alto. As a free community newspaper, it is likely that most people threw away or recycled their issues after reading them, and a collection of this size is quite remarkable. As of July 2024, OCLC does not show a single listing in North America of this free newspaper, although we are aware of holdings at Stanford and the Palo Alto City Library. Stanford's listing of six volumes matches our collection presented here.

**FREE GRAPEVINE FREE**  
COMMUNITY NEWS SERVICE VOL. 1, NO. 1 JUNE 3, 1975

## VALLEY COALITION: New Liberal Force in Santa Clara County Politics

By BRAD DOWDEN

When Ralph stumbled upon the birth scene he was startled. "This is really amazing. So many people." It was the founding convention of the Santa Clara Valley Coalition in San Jose on March 29, and Ralph Kishner, a cooperative supervisor of Santa Clara County, saw a threat. There were 140 delegates from 110 liberal middle-class organizations assembled together.

The new coalition is creating for more liberal, consumer-oriented social action to county politics. But it stands to push intense local politics, not candidates. The purpose is "to set up the machinery and the processes for throwing the combined weight of many organizations behind the cause of any one of them."

The convention had the feature and tenets of a small Democratic National Convention. There were balloons, banners, political hats, delegation signs, soliloquies, speeches, and a sea of laughter. Each participating organization contributed \$25, and most set to ten delegates.

The majority of the delegates were from church sponsored most of the liberal political organizations in the county. Typical delegates were the Public Information Team, Council of Churches, Citizens Against Bureaucracy, Teachers Union, Catholic Social Services, and others.

**Commune Busting in Palo Alto**

By JED HARRIS

On April 1 the United States Supreme Court upheld the Long Island community of Belle Terre's ordinance outlawing communes. By a 5-3 vote, the justices declared that it is "reasonable, not arbitrary" for Belle Terre to zone certain areas for "families only." In so ruling, the Supreme Court overturned both the district court and appeals court decisions, which had supported communes.

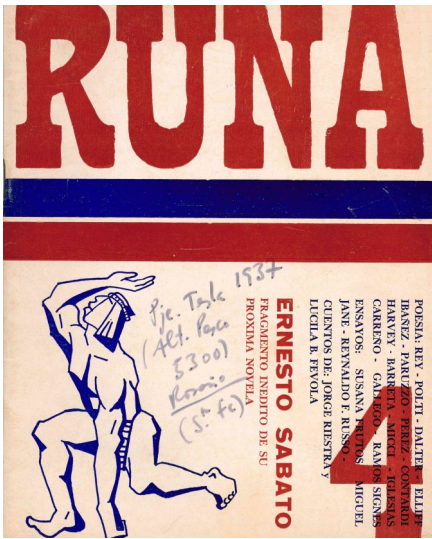
Since this law is similar to Palo Alto's anti-commune law, which was also taken before the Supreme Court, commune busting may be next on the agenda. There is hope that the California courts, which have been more liberal in their rulings, will uphold the law. There is hope that the California courts, which have been more liberal in their rulings, will uphold the law.

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42. (**Scarce Argentinian Arts & Culture Journal**) - Runa. **Revista de Literatura y Arte. No. 1 (Noviembre/Diciembre 1969) through No. 5 (n.d., 1972) (all published)**. Together with supplement: Separata Poesia de Runa 4. A complete collection of the short-lived Argentinian art and literature magazine, illustrated. Octavo (8 3/4 x 7 inches). Original side-stapled illustrated wrappers. Some scattered soiling, toning and light foxing, issue no. 3 with a handwritten ink inscription to first page "Para la Revista "Tetigo" cordialmento Grupo Runal", issue no. 4 with handwritten note to front cover, and supplement issue with stamp to front cover and handwritten inscription on first page "para el Grupo Evolución, Marta Perez", overall very good. Rosario, Argentina: 1969-1972. (53288) \$2,950

*A rare Argentinian arts and culture journal, containing poetry, prose, essays, and reviews of music, theater, ballet, cinema, and fine arts. Editor Miguel Jane wrote in the Editorial to the first issue, "Las noticias de la prensa nos presentan un mundo en descomposición: guerra, corrupción, censura absurda, son algunos de los síntomas de este planeta contra-*

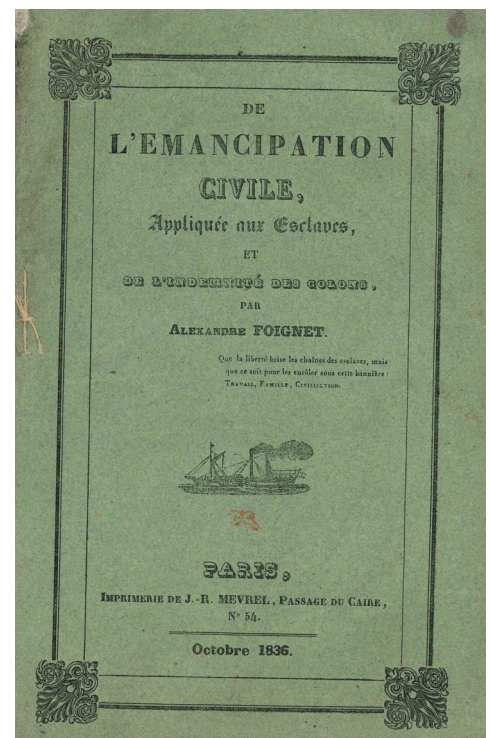
*ditorio. Frente a este panorama desolador una común actitud por destacar los valores positivos del hombre en el terreno artístico y literario ha de guiar nuestro trabajo en la revista."*

*The name "Runa" was taken from the indigenous South American language Quichua, and means "man". Many of the contributions to this magazine, both poetical and analytical, deal with the nature and history of man. Some features of the few issues of the magazine included: poetry by Marta Elena Marconi, Guillermo Ibañez, Héctor Berengue, Beatriz Copello, Graciela Bragagnolo, Maria Elena V.F. de Mántaras, Norberto Iglesias, Marta Susana Perez, and Héctor Robert Paruzzo; interviews with Alberto Ginastera, Mirta Barvié, and the Orquesta Sinfonica Provincial de Rosario; essays and stories by Héctor Robert Paruzzo, Ricardo Ríos Ortiz, Joao Alves Das Neves, David Bergel, Miguel Jane, Beatriz Copello, Emilio T. M. Rey, Reynaldo Russo, and Abelardo Castillo; a theatrical work by Nidia Borelli; and many others. There are also illustrations and reproductions of works by Juan Carlos Corvalan, Maxs Félinfer, Guillermo Fernandez De Gamboa, Clara Waxemberg, Hugo Diez Dora Luz Perez Maddio, Maggy Lezana, Roberto Varela, Roberto Amoroso, and Juan Elechosa.*

*According to a publication from a 1987 congress on Argentinian literature, titled "La Periodización de la Literatura Argentina", Runa only ran for 4 issues, and the planned issue no. 5 was unable to be published due to an attack on the printing press. This makes the present collection, which includes the fifth issue, all the more scarce. As of September 2024, OCLC does not show a single listing of this rare journal.*

43. (**Slavery and Abolition**) - Foignet, Alexandre. **De l'Émancipation Civile, Appliquée aux Esclaves, et de l'Indemnité des Colons**. 41 pp. booklet studying the effects of emancipation, with two large folding tables at back. Octavo (8 x 5 3/8 inches). Original green printed sewn paper wrappers. Some light soiling and spotting to wrappers, light foxing throughout interior, mostly marginal, overall very good. Paris: Imprimerie de J.-R. Mevrel, 1836. (53321) \$1,500

*This small volume comprises the rare first edition of the study on the economics and consequences of emancipation, published before the abolition of slavery in Guadeloupe in 1848, and was written by the former deputy of Guadeloupe, Alexandre Foignet. At the beginning of the 17th century, France conquered the Guadeloupe archipelago in the Caribbean Antilles. In the mid-17th century, thousands of people were transferred to be used as slave labor on sugar cane plantations. Between 1759 and 1763, as part of the Seven Years' War, Great Britain occupied Guadeloupe and moved 15,000 more people to work as slaves, and in 1763 the French regained control of the islands. The plantation economy based on slave labor generated large profits for the*





colonizers, and by 1790, 85% of the total population of the islands, or 90,000 people, were enslaved. Control of the islands went back and forth between the British and the French for a time. On March 29, 1815 Napoleon proclaimed the immediate abolishment of the slave trade, but it wasn't until the Revolution of February 1848 that the law to abolish slavery was finally decreed by the Second Republic of France. The law was finally signed at the end of April, decreeing that the law would become applicable in two months' time. A slave insurrection occurred in May, calling for the immediate enforcing of the law, and as a result, the abolition took effect on May 27, 1848.

During the first half of the 19th century, after Napoleon's initial decree, the problem of compensating colonists for the loss of their slaves arose. Foignet here calculates the average salary in francs and hours spent working that estimates would be necessary for a slave to gain their freedom.

Very scarce; as of October 2024, OCLC locates only three copies in North America and it is not listed in the BnF.

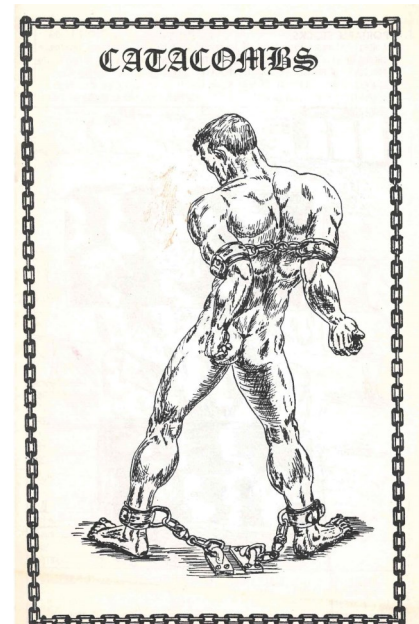


44. (Small Archive of San Francisco LGBTQ Leather Culture Illustrations) - Three Items of Gay S&M Leather Fetish Publications by Russ O'Frisco. Three items of ephemera representing early advertising artwork for fetish catalogs and erotic comics, all drawn by one artist active in the early San Francisco gay and leather community. One fetish illustrated fantasy book measures 5 1/2 x 8 1/2 inches (32 pp.), one bondage catalog pamphlet measures 5 1/2 x 8 1/2 inches (15 pp.), and one advertising newspaper catalog (single sheet folded, printed both recto and verso) measures 22 x 17 inches. Light soiling, toning, and wear to newspaper, extremely light soiling to two pamphlets, overall very good. San Francisco: 1974-1980. (53315) \$950

Russell Higginbotham (aka Russ O'Frisco) was the bartender of one of the nation's first leather bars, 'Fe-Be's'. Along with numerous other bars on Folsom Street dedicated to various gay subcultures including BDSM, Fe-Be's was a gathering space for early LGBTQ rights activity. Russ was a member of The Tavern Guild, the first gay business association in the United States. The association of gay bar owners and liquor dealers met to discuss rising tensions between the police and gay people and the related economic impact on their businesses. The Tavern Guild sponsored the 'Beaux Arts Ball', San Francisco's first large public drag ball. In 1960 José Sarria (the first openly gay person to run for American public office) was named queen of the

ball, then declared himself Empress, which became tradition. Every year at the ball, an Empress would be elected to lead the newly established Imperial Court System, which would go on to become one of the oldest and largest LGBT organizations in the world. In 1973, Russ Higginbotham was crowned Emperor Russ II in the San Francisco Imperial Court, where he focused his year-long reign on fund raising for the non-profit, advocating for gay rights legislation, and authoring the Constitution for the Office of the Emperor.

Throughout his time in the leather community, he was also an artist of fetish illustrations and advertising art. As was common for many of the leather bars that grew around Fe Be's on Folsom Street and the neighboring areas, there was a variety of BDSM accessories available for sale to the bar's patrons through shops such as A Taste of Leather, Catacombs, and The Trading Post (which was located in the same space as Fe Be's). Russell illustrated a number of these establishments' catalogs, showcasing extremely erotic examples of BDSM practices featuring equipment and accessories that could be purchased by the local patronage. His artwork was on display near the 'recreation area' of The Trading Post, and in 1980 he published an erotic comic-style illustrated fantasy story that was available to purchase through A Taste of Leather. His explicit art showcases a number of visual highlights of the



leather subculture at the time - hypermasculine men in dominating and submissive erotic scenarios featuring bondage, chains, and leather biker clothing. Though virtually unknown in the history of leather art in comparison to names such as Tom of Finland or Etienne, Russell was a somewhat overlooked but active participant in both the social and artistic development of the San Francisco gay movement of the 1970s.

This small collection of ephemera includes:

-'Once Upon a Leather World: A Science-Fiction Sex Fantasy' by Russ O'Frisco, published by the fetish shop A Taste of Leather (located in one of the first gay bars in San Francisco, Fe-Be's), 1980

-'Catacombs' catalog/brochure with artwork by Russ O'Frisco, published by the gay/leather bar Catacombs, 1970s

-'Trading Post Bugle: Vol. 6 December 1974' with a festive cover illustration by Russ O'Frisco, published by the fetish shop The Trading Post, 1974

Russell's jacket is currently held in the archive of the GLBT Historical Society, and a catalog for A Taste of Leather featuring his illustrations is included in the Cornell University US Gay Male Leather Culture Collection.

Scarce; OCLC locates only two holdings of 'Once Upon A Leather World' and no listings for either catalog.



45. **(Soviet Constructivist Typography and Design)** - Bezymenskii (Bezymensky), Aleksandr & Solomon Telingater. **Komsomoliiia: stranitsy epopei. [Of the Komsomol: Pages of an Epic].** 52 pp. avant-garde typographical poem from an important Soviet Constructivist artist and designer. Small folio (13 1/2 x 10 1/4 inches). Original Constructivist-design full red cloth with embossed and silver accents. Slightly rubbed and soiled, ink notation to front flyleaf, overall excellent. Moscow-Leningrad: Gosudarstvennoe izdatel'stvo (GIZ), 1928. (53192) \$12,500

Aleksandr Ilyich Bezymensky/Bezymenskii (1898-1973) was a Soviet poet, screenwriter, and journalist. He was born in Zhytomyr, Ukraine, to a middle-class Jewish family. He participated in the October Revolution of 1917 and began editing newspapers and journals that year, and publishing his own poetry the following year. In 1918 he was delegated to the First Congress of the Komsomol in Moscow, otherwise known as the All-Union Leninist Young Communist League, and was elected to the Central Committee. In 1921, he was called to Moscow to serve as an editor for the Komsomol's main newspaper, "Krasnaya Molodezh [Red Youth]". In the following years, he helped create the literary groups Young Guard and October/Oktyabr, and

wrote numerous poems, songs, and satires in various genres including epigrams, caricature captions, and plays in verse.

One of his poems, "Komsomoliiia", was a best-seller of the time. Originally published in 1924, it was published in separate editions 10 different times with varying layouts, for a total of 400,000 copies.

To commemorate the 10th anniversary of the Komsomol in 1928, Soviet graphic artist, illustrator, book designer, and typographer Solomon Telingater (1903-1969) decided to redesign "Komsomoliiia" as a special typographic and illustrated edition. Telingater, along with Rodchenko, El Lissitzky, and others, was a founding member of the Constructivist artist group October, and those influences are clearly visible in this work.

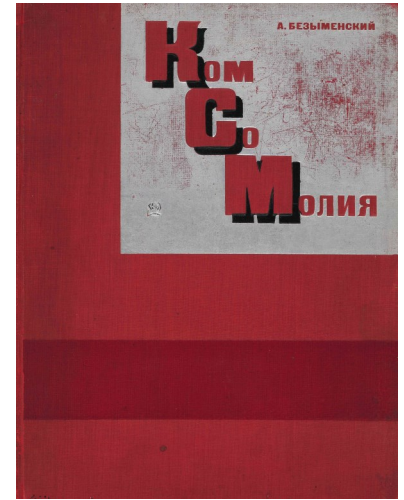
This volume combines elements of typography, drawn graphics and illustrations, experimental typesetting, and photography, and its production was a joint work of students working at the 1st Exemplary Printing House of Gosizdat and employees of the 1st Sovkino Film Factory. It became the earliest Soviet film-book to flourish in the 1930s.

Telingater used typesetting in blocks, stairs, waves, and multi-column layouts. Some pages have an avant-garde aesthetic, with letters laid on their sides, words turned at an angle, or letters gradually increasing in size over the course of a single word. The text

is printed in black and red.

Photographs are used to illustrate some pages, and were taken by K. Otian with the exception of the title page image, which was taken by Safonov. The selection of photos was done by the "director of illustrations", E. Kokhanova. Page 37 also contains a photomontage composition by Telingater, created by exposing several negatives together. It is considered to be the only instance of a such a complex photographic work in contemporary Soviet photomontage. The final image in the volume is of a boy holding a Komsomol card raised above his head, which was used in multiple editions of the poem.

This poem is a scarce and eye-catching example of 1920's Soviet Constructivist design by a forerunner in the artistic movement. As of May 2024, OCLC locates only 4 copies of this commemorative edition of Bezymenskii's poem in North American libraries.



46. **(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.

47. **(Spectacular Mid-Century Graphic Design) - Exceptional Collection of Mid-Century French Nuclear Safety Posters by Jacques Castan.** Almost complete collection (79 out of 86 total known to be published) of a series of safety posters produced by the Commissariat à l'Énergie Atomique (CEA) for the radiation protection department (SPR) at the Marcoule Nuclear Site. Silkscreen and offset-printed posters each measure 40 x 30 cm. Loose as issued, housed currently in an archival box. Some light scattered wear, minor creasing, some small pinholes, overall excellent. Marcoule, France: 1959-1968. (53323) \$9,500





The Marcoule Nuclear Site has been operational since 1956 and is run by the atomic energy organization Commissariat à l'Énergie Atomique (CEA), and is known as CEA VALRHO Marcoule. According to a 2023 article by Aurélien Portelli, Frédérick Lamare, et. al. titled "Educating Nuclear Workers Through Images", Marcoule housed France's first industrial-scale nuclear reactors. The CEA then faced the challenge of protecting workers from radioactive materials, and this responsibility fell to the Service de Protection contre les Radiations (SPR), which also had to educate the reactor operators about the risks of radiation.

"Prevention also took the form of a radiation protection educational programme, which began to be developed in 1959. The SPR considered education to encompass both workers in the nuclear industry and the general public." (Portelli et. al.) This program included courses for workers, instructional videos, guided tours, educational films, and regional exhibitions. There was still the issue of representing the "invisible risks" of radiation. At the time, trained draftsman and designer Jacques Castan (1929-2014) was already employed by the SPR and was recruited to illustrate the new prevention campaigns.

Beginning in 1959, Castan started designing posters to illustrate radiation protection instructions. The first posters used offset printing, but quickly the posters began to be reproduced using screen printing due to "its ability to

perfectly reproduce the solid surfaces drawn by Castan" (Portelli et. al.). Although the posters were initially designed solely for use at Marcoule, they soon began to be distributed for use at other CEA centers. His posters utilized bright color, humor, and analogy alongside inspiration from such diverse sources as religion, fairy tales, pop culture, French history, hippies, eroticism, the circus, mythology, and science fiction to "go beyond safety messages and instill the beliefs that guided the activity of the SPR."

During his time working for the SPR, Castan also produced brochures, a comic strip, a mural in the SPR building, and a board game titled "The noble game of the laws of radio protection". In 1968, he stopped illustrating posters and became an animator in the Marcoule training department, before taking over as manager in 1974.

In October 2018, the Ministry of Culture in Blois organized an exhibition of these relatively unknown posters. The online catalogue for this exhibition notes that reconstructing the entire collection of posters proved very difficult, as some were missing from the collection. "Castan's work therefore continues to grow through discoveries, which will enrich a collection whose heritage importance we are only beginning to measure." (Lamare and Portelli, 2018)

A graphically stunning and relatively unknown collection of eye-catching mid-century graphic design and safety imagery.

48. **(Stunning Hand-colored Eighteenth Century Italian Proverbs)** - Piattoli, Giuseppe & Carlo Lasinio. **Raccolta di Quaranta Proverbi Toscani Espressi in Figure da Giuseppe Piattoli Fiorentino.** Beautifully illustrated volume of 40 hand-colored engravings of Italian proverbs plus frontispiece. Folio (16 x 10 1/2 inches). Leather-backed boards with raised and gilt-tooled spine, title on double label, marbled endpapers. Some very light edgewear to boards and abrasions to spine, internally in good condition, each plate protected by tissue paper, some light marginal stains and minor foxing, two marginal tears professionally repaired, three carefully remargined, overall excellent. Florence: Niccolò Pagni & Giuseppe Bardi, 1786. (53179) \$15,000





Giuseppe Piattoli (1748-1834) was an Italian painter and engraver, active mainly in Florence, and professors of drawing at the Accademia in Florence. He created the original preparatory drawings for this volume. Carlo Lasinio (1759-1838) was a well-known Italian engraver who began his career as a painter at the Accademia di Belle Arti in Venice, before moving to Florence in 1778 and focusing on printmaking. He also taught engraving at the Accademia in Florence, beginning in 1800. He was a prolific reproduction engraver, undertaking many experiments with both known and innovative engraving techniques to create reproducible prints in color. He sometimes used a technique of printing with three or four plates, each engraved and inked with different colors to produce a color image from the different impressions.

This volume reflects the first artistic collaboration between the two artists, taking place very early on in Lasinio's notable career. He later became well known for his influential book of etchings, *Pitture a fresco del Campo Santo di Pisa*, along with large volumes of engravings of old master paintings and Renaissance frescoes in Florence. He also founded the Accademia di Belle Arti in Pisa. The two artists would also collaborate on a volume of illustrations of Tuscan games and festivals, as well as a series of panels inspired by Carlo Gozzi's

satirical poem "La Marfisa Bizzarra".

The stunning hand-colored illustrations of proverbs reflect the first and only edition of this work ever published. The proverbs are in a vertical format, each captioned below the image and with a four-line rhyming poem which comments on the proverb and the illustration. The beauty of the illustrations paired with the popular humor of the proverbs made this a very successful work, and a second collection with horizontally-formatted images was published two years later, in 1788, also by Pagni & Bardi, a very active Florentine publishing duo in the late 18th and early 19th century.

The illustrations are often quite humorous, with many depicting the romantic contemporary relationships of men and women, and a handful depicting more classical or mythological figures. Some of the proverbs are also recognizable as versions of idioms that are still in general use today, including "É meglio un Uccello in gabbia, che cento in aria" (comparable to "A bird in the hand is worth two in the bush") and "Quando la Gatta non è in paese i Topi ballano" ("When the cat is away, the mice will play").

The hand-coloring of the images is still beautifully vibrant, with the illustrations painted in bright shades of greens, blues, yellows, and reds. A scarce example of the height of late 18th century Italian engraving, as well as a stunning work of art and collection of illustrations. As of October 2024, OCLC locates only two holdings of this exquisitely illustrated volume.

49. **(Turn-of-the-Century Italian Illustration) - Illustrazione Meridionale. Quindicinale Letteraria, Artistica. Ufficiale per l'Esposizione d'Igiene. Year I, No. 1 (15 Aprile 1900) through No. 3 (n.d.) (all published).** A complete set in three volumes of the profusely illustrated journal issued for the Esposizione d'Igiene. Oblong quarto (11 x 15 1/4 inches). Original illustrated wrappers with cover designs by Basilio Cascella. Some light toning, some pages with image transfer, some old reinforcements along spines, overall very good. Napoli: Officina Arti Grafiche Napoletana/Tipografia Melfi e Joele, 1900. (53270) \$2,500



From April to October in the year 1900, the city of Naples held a national exhibition of hygiene. According to sources, it was the first monothematic exposition held in Italy. Research has turned up almost no additional information on the exhibition, except that a number of temporary pavilions and kiosks were built and then demolished following the close of the fair. A poster for the exhibition by Adolfo Hohenstein showcases hygiene in domestic and public life; personal hygiene; hygiene of the home, of the diet, and of work; and a Pompeian pavilion.

These three slim volumes, each only about 12 pages, were issued to coincide with the exhibition in Naples. They each contain a mix of text and illustrations. Some of the contributions include an article on women smoking by Matilde Serao, an essay on John Ruskin by G.M. Scalingher, poetry by de Giacomo, Giuseppe di Bagni, and Luigi Conforti, an article on the exhibition by Nemo, an essay on political aesthetics by Ettore Ianni, and additional articles on Guido Baccelli, Dante's *Inferno*, Gabriele d'Annunzio, or the works of Tolstoy.

There are numerous illustrations throughout the three issues, including one of the exhibition auditorium under construction and one of the exhibition palace. There are also numerous illustrations by Basilio Cascella (1860-1950), an Italian artist who worked in painting, graphic design, and illustration. Cascella also served as editor of these three issues.

Cascella opened a lithographic illustration factory in Milan and exhibited at the National Artistic Exhibition of Turin in 1884 and the Art Exhibition of Venice in 1887. In his hometown, he became part of the *Convento Michetti*, a group frequented by Abruzzese artists and writers including Gabriele D'Annunzio, Francesco Paolo Tosti, and Costantino Barbella. Along with this series, he also published the magazines "*L'Illustrazione Abruzzese*" and "*La Grande Illustrazione*".

A very scarce turn-of-the-century Italian art magazine; as of August 2024, OCLC locates only a single holding of these volumes worldwide, in Torino.

#### 50. (Hand Painted Art Deco Salesman's Sample Catalog) - Etablissements

**Georges Bertrand Art Deco Sample Catalog: Les Boîtes Gébé Pearlite.** Extraordinary salesman's sample catalog with hand painted Art Deco paper insert designs for decorative Pearlite boxes for jewelry, candy, hats, and other gifts and advertisements, approximately 200 total tipped-in designs on 47 thick kraft paper leaves. Oblong folio (13 x 19 inches). Original printed cardstock wrappers tied with green cord. Wear and abrasions to covers, paper losses along edges, stabilized, some paper samples with some scattered wear and very minor tears and abrasions, a couple of paper samples removed, colors intensely bright and saturated, overall excellent. Asnières, France: Établissements Georges Bertrand, n.d. (circa 1920s-1930s.) (53324) \$12,500



In the early 20th century, the Établissements Georges Bertrand was creating designs for boxes for chocolates, hats, jewelry, and other decorative and gift items. This remarkable album is full of spectacular hand painted paper samples in gouache, watercolor, and stencil, showcasing magnificent and colorful Art Deco designs.



The designs include animals such as dogs, fish, cats, hummingbirds, and peacocks, exotic Asian-inspired landscapes and patterns, women in fashionable clothing or beauty makeup, butterflies, fruit, abstract and figural floral patterns, boats, couples in love, mandala-type designs, geometric patterns, designs inspired by ancient artwork, and many others. The sample designs range in size from small circles and ovals less than six inches wide to others which fill up almost an entire page of the album. The shapes vary from round and oval to square and rectangular.

Some of the patterns are repeated across various sizes and shapes of samples or in different color variations. Some bear the company stamp of "G.Bertrand" to a lower edge or corner, and below each illustration is a hand-written number likely corresponding to the company's inventory number. Many of the samples have been mounted to cardstock pages which match the cover of the album and bear the company logo.

A magnificent example of Art Deco commercial design with hundreds of gorgeous hand painted illustrations; this album is truly a work of art.



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