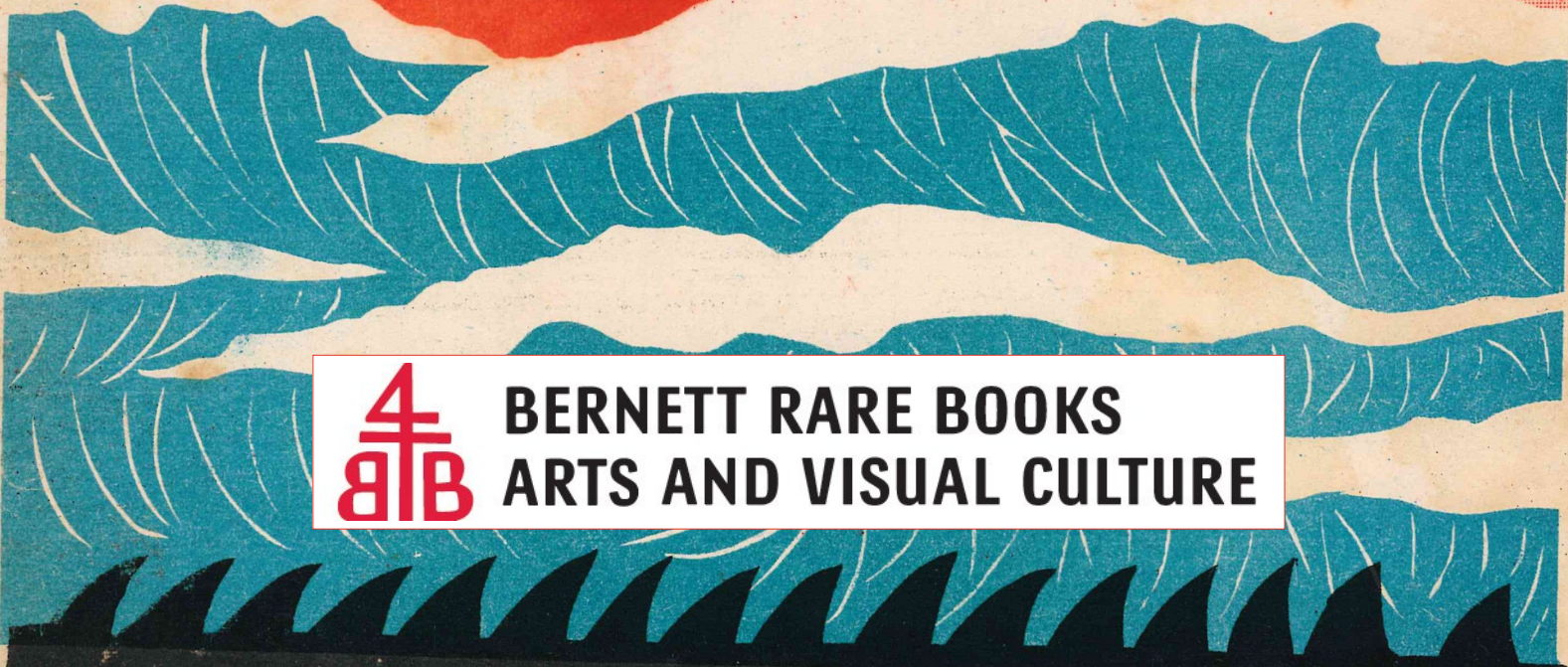
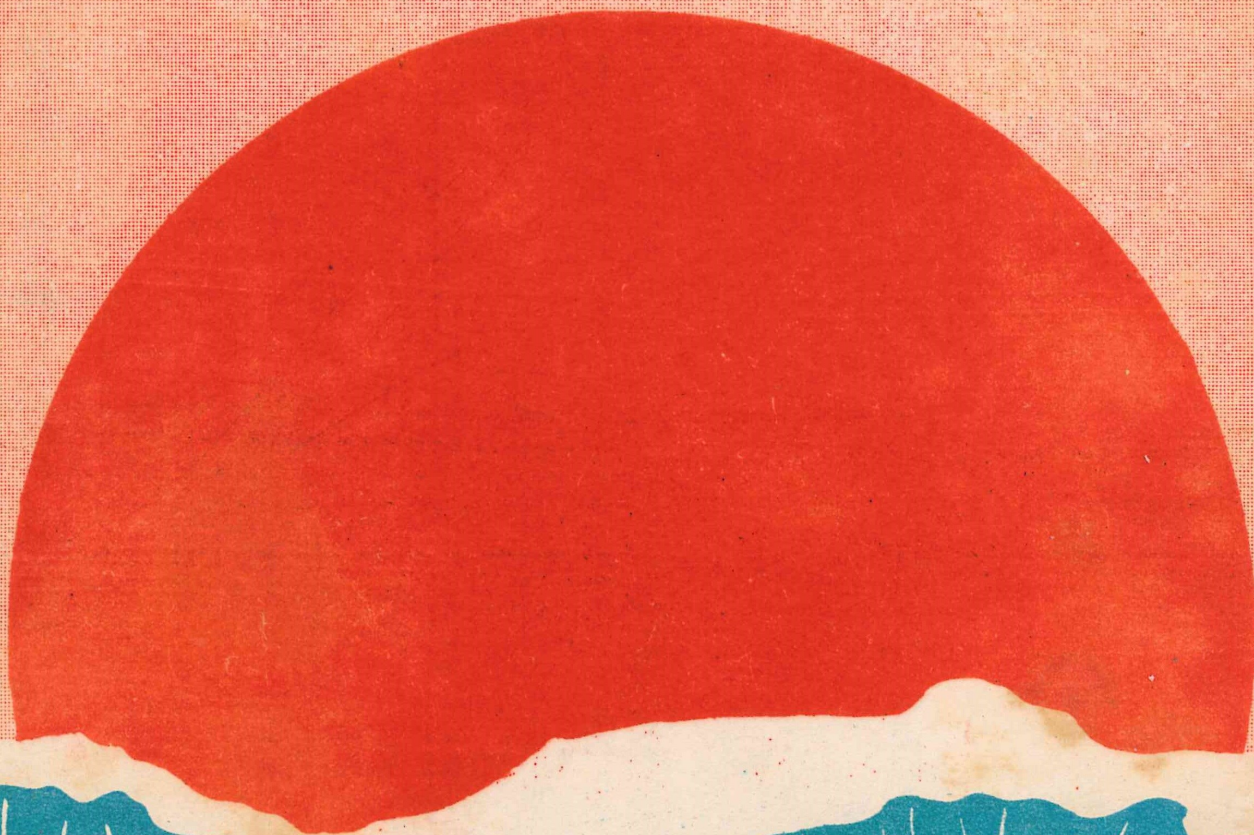


47th Boston International Antiquarian Book Fair



BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE



BERNETT RARE BOOKS ARTS AND VISUAL CULTURE

Image on cover: 21. (Japanese Modernist Commercial Design and Typography) - Aoyama, Seiji (Masaharu Aoyama). Shinshiki Jitsuyo Kokoku Suketchishu.

Image on back cover: 43. (Virtually Unknown Portfolio from Landmark Modern Italian Design Collective) - Studio Alchymia. Progettazioni di Immagini per il XX Secolo.

Bernett Rare Books has been serving the needs of librarians, curators and collectors of rare, unusual and scholarly books on art, architecture and related fields for more than 75 years. We stock an ever-changing inventory of difficult to source books, serials, print portfolios, photographic albums, maps, guides, trade catalogs, architectural archives and other materials from antiquity to contemporary art. For an up-to-date selection of new and notable acquisitions, please visit our blog at www.rectoversoblog.com or contact us to schedule an appointment at your institution. And if you should you happen to be in Cambridge, please give us a call or simply drop by the shop. We welcome visitors.

Items in catalog subject to prior sale. Please call or email with inquiries.



86 Sherman St, Cambridge, MA 02140
(617) 350-7778 info@bernettrarebooks.com



1. **(1960s African-American Artists Calendar) - BNAA Calendar 1968. With Significant Dates in American Negro History.** 1968 calendar issued by the Boston Negro Artists' Association, showcasing the work of ten artists from the BNAA, some artists repeated, with two introductory pages of text and biographical information and a two-page spread for each month of the year. Oblong quarto (8 1/4 x 10 3/4 inches). Original stapled illustrated self-wrappers. Some toning throughout, especially to wrappers, minor wear and chipping along spine, approximately 25 red inked or penciled circles and checkmarks to calendar squares scattered throughout, overall very good. [Boston]: Boston Negro Artists' Association (BNAA), [1967]. (53537) \$1,250

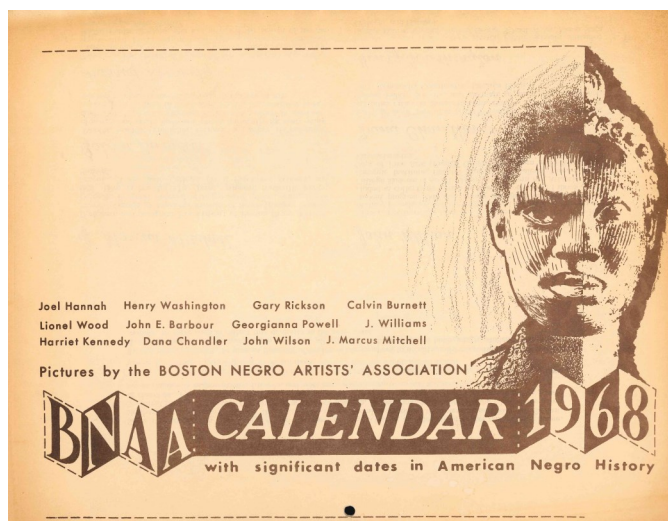
According to the brief introductory text, the BNAA was founded in 1963 to act as "an information center and clearing house. Members have exhibited works at the Emancipation Centennial, Louisiana, the International Book Art Exhibit, Germany, Chicago, Baltimore. Demonstrations in block printing, oil painting, and stamp printing have been given at churches, Freedom Schools, and social centers. B.N.A.A. supplies speakers and acts as consultant for a number of community organizations, libraries and museums, youth committees and a community newspaper. The Boston Negro Artists' Association (B.N.A.A.) is dedicated to encouraging art activity within the Negro community by getting artists together to obtain those benefits that are unobtainable alone."

The calendar itself features 14 total artworks, including one on the cover and two works for the month of October. Each month showcases the monochromatic artwork printed in shades of brown, opposite a calendar for the month with important dates in African-American history noted to many of the days. These include birth and death dates of important historical figures and noteworthy days in history, both positive (the abolishment of slavery, the signing of the Emancipation Proclamation, Sidney Poitier winning an Academy Award, or the proposal of the 15th Amendment) and negative (the formation of the Ku Klux Klan, the assassination of Malcom X, the Boston Massacre, or the passing of the law declaring slaves as "real property to their owners").

Many of the artists featured had long careers in the art world. J. Marcus Mitchell (b. 1921) was the President of the B.N.A.A. at the time of publication, and also served as Curator of Boston's Museum of African-American History. Calvin Burnett (1921-2007) taught at the Massachusetts College of Art and the DeCordova Museum, was exhibited nationwide, and won awards for his paintings, drawings, and prints. Harriet Kennedy (1931-1994) studied at the School of the Museum of Fine Arts in Boston and Massachusetts College of Art and served as assistant director of the Museum of Afro-American Artists. Gary Rickson (b. 1942) became a nationally-recognized mural painter. Dana Chandler (1941-2025) was a Black Power artist and activist who went by the name 'Akin Duro'.

John Woodrow Wilson (1922-2015) was a lithographer, sculptor, painter, muralist, and teacher who was known for his works portraying themes of social justice and equality. He studied in Paris with Fernand Léger and in Mexico with the Taller de Gráfica Popular, and won numerous awards for his work. His work was exhibited at or collected by the Museum of Fine Arts in Boston, Smith College, IBM, the Studio Museum of Harlem, the National Center of Afro-American Artists in Boston, the Rose Art Museum at Brandeis, LACMA, Atlanta University, the Brooklyn Museum, the Art Institute of Chicago, and the Baltimore Museum of Art, among others. He was also chosen as one of 24 African-American artists featured in Ebony's special edition commemorating the 100th anniversary of the Emancipation Proclamation in 1963.

A scarce relic from an important time in the American Civil Rights movement; as of September 2025, OCLC does not locate a single holding of this calendar.



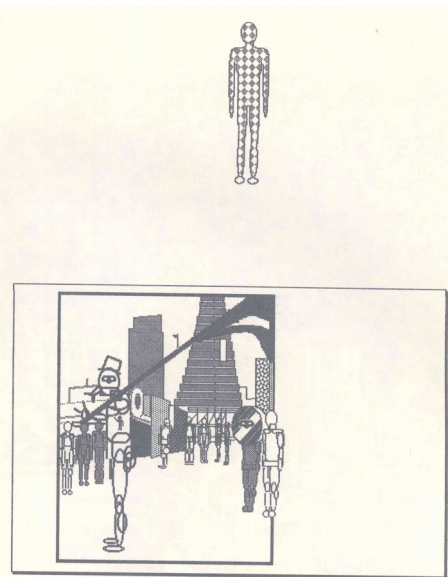
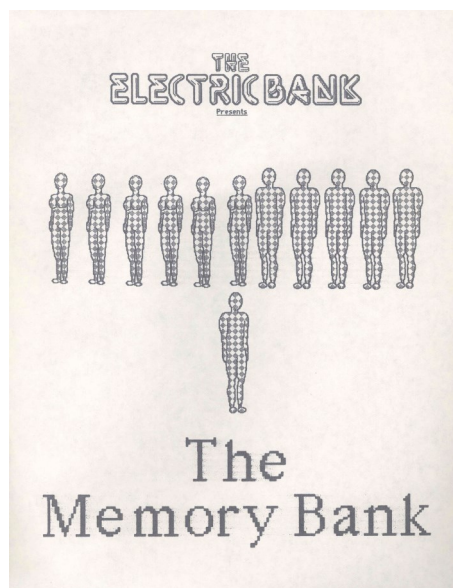
2. (American Social Welfare Journal) - Neighborhood. A Settlement Quarterly. Volume I, No. 1 (January 1928)

through Volume V, No. 3/4 (September/December 1932) (all published). A near-complete run (lacking Volume III, No. 4, and Vol. IV, No. 3) of the quarterly journal published by the National Federation of Settlements, issue range in page count, not illustrated. Octavo (8 3/4 x 5 7/8 inches). Original printed gray cardstock wrappers. Light sunning to wrappers, very minor foxing, one volume with light rusting around staples, some splitting of glued spines, overall very good. Boston and Baltimore: National Federation of Settlements, 1928-1932. (53532) \$1,500

The settlement movement began in America around 1886, when Stanton Coit founded the country's first settlement house, the Neighborhood Guild (later renamed University Settlement) in New York City's Lower East Side. Over the next 15 years, settlement houses were established in American cities for middle-class and working-class men and women to "settle" among the poor. Some of these settlements were founded by noted activists and social workers such as Jane Addams, Robert Archey Woods, Lillian Wald, John Lovejoy Elliott, and Mary K. Simkhovitch. In 1911, the National Federation of Settlements (NFS) was formally founded at a meeting attended by approximately 200 delegates from settlement houses around the United States. Leaders of the movement including Addams, Wald, Simkhovitch, Woods, and Graham Taylor were instrumental in the establishment of the organization.

Social worker Dr. John E. Hansan described the NFS as "a social welfare organization devoted to the promotion and improvement of the settlement movement throughout the United States. The social settlement was based on the idea that those who wanted to help the poor would live ("settle") in the neighborhoods that they hoped to improve, often in a building purchased or donated by a benefactor. Often, settlement workers were young, female graduates of education and nursing programs or women's colleges...The Federation worked with member settlements to strengthen and develop their programs and the well-being of their surrounding neighborhoods, to represent settlement concerns in public affairs, and to educate the public about social issues affecting neighborhoods." (National Federation of Settlements, VCU Libraries Social Welfare History Project)

The journal 'Neighborhood' was published quarterly from 1928 to 1932, and covered the work of the NFS as well as other topics related to social welfare. Along with a section titled "Notes from the Field", which featured coverage of specific settlement houses and the work of regional settlement organizations, the issues also included articles with titles such as "The Sense for Poetry in Children"; "Political Influence in Neighborhood Civic Life"; "A Settlement Program for Community Health"; "Significance of Statistics of Overcrowding"; "An Experiment in Professional Education"; "Endowment Funds Held By Settlements"; and "An Experiment in Fostering Social Music"; as well as portraits of important people, book reviews, and other reports.



3. **(Anti-Japanese WWII Children's Game) - Trap the Jap in Tokyo.** Small hand-held anti-Japanese World War II-era military board game using colored marbles. Small square box (4 1/4 x 4 1/4 inches). Original color-printed cardboard box with matching lid, instructions printed to underside of lid. Some light fading and soiling to lid, minor dust-staining to game inside, overall very good. Cleveland, Ohio: Modern Novelties, Inc., n.d. (circa 1945). (53553) \$750

This small-format game is based on the anti-Japanese sentiments running rampant at the end of World War II. Negative feelings towards Japan and the Japanese were so widespread and accepted that they were even incorporated into children's games. The theme of this game is the strategies the Allies utilized to defeat the Japanese in the Pacific theater. The box contains eight blue and white marbles, meant to represent the United Nations army and naval forces, and one red marble, to represent the Japanese. The inside of the box has a map with nine locations on it, each marked by a round depression and surrounded by a blue, white, or red circle. The goal of the game is to get the marbles to come to rest on their corresponding locations and "trap the Jap" in Tokyo, marked by a red circle. The blue marbles are supposed to end up in Foochow, Singapore, Guam, and Attu, while the white marbles go to Manila, Timor, the Solomon Islands, and the Marshall Islands.

The instructions on the underside of the lid read: "Trap the Jap puzzle typifies the strategy that is being pursued by the United Nations to defeat the Japs in the Pacific War area...viz., to attack and recapture the strategic naval and military bases in that area of operations and finally conquer and occupy Tokyo...You win...and Trap The Jap...when you succeed in maneuvering the marbles as instructed."

While our research did not turn up much information on the Modern Novelties company out of Cleveland, we did find that they issued another similar game during World War II, also using colored marbles, called "Put the Yanks in Berlin."

Very scarce; as of October 2025, OCLC only locates one holding of this game in a North American institutional library.



4. **(Art Deco Cruise Ship Interiors) - Resolute. Reliance. Hamburg-Amerika Line.** 63 pp. advertising book for the transatlantic ocean liners Resolute and Reliance, with descriptions of rooms on the ship and 26 tipped-in reproductions from photographs showing the construction and interior views of the ship. Oblong octavo (6 7/8 x 8 1/2 inches). Original printed and gold-leaf boards with original illustrated dust jacket. Some flaking to the gold leaf on boards, a few small tears and browning to dust jacket, some light scattered browning and foxing to interior, four illustrations with some small areas of loss along lower edges, minor splitting to glue along spine, overall very well preserved. Hamburg: United American Lines Inc., n.d. (circa 1926). (53390) \$1,950

The SS Resolute and the SS Reliance, previously called the William O'Swald and the Johann Heinrich Burchard, then the Brabantia and Limburgia, were originally launched in 1914 for the Hamburg America Line, sold to a Dutch shipping line in 1916, and seized by the United States as World War I reparations in 1922. United American Lines renamed them and launched them into scheduled service between Hamburg and New York. On August 6, 1926, the Hamburg-America Line took over United American Lines, and with it their liners including Resolute and Reliance. The Resolute was purchased by an Italian line in 1935, renamed the Lombardia, and sank on August 4, 1943 during an Allied air raid. The Reliance was gutted by fire in 1938, suspected to be arson.

The beautifully designed volume features Art Deco ornamentation and typography. The bold green, black, and gold throughout work together to create a very eye-catching advertisement for the ocean liners. The text pages describe locations on board including the sanatorium, luxury cabins, winter garden, and library, as well as commentary on things like "the social ship" and "the bourgeois class". The mounted photoreproductions depict construction of the ships, exterior views, and interior views of the main staircase, first class dining room, ladies' salon, library, smoking room, and swimming pool.

A beautiful work from the heyday of luxury travel aboard ocean liners, exemplifying the Art Deco aesthetic. Very scarce; as of January 2025, OCLC locates a single holding of this work in North America.



5. **(Bauhaus-Educated Photographer in Mandatory Palestine)** - Moï-Ver (Moshé Raviv-Vorobeichic). **Chevraya, HaNoar HaOved**. Small volume with approximately 70 reproductions from photographs documenting the activities of "Histradut HaNoar HaOved" from Eretz Israel in Mandatory Palestine. Octavo (9 1/2 x 6 5/8 inches). Original photo-illustrated wrappers. Wrappers heavily foxed and toned with some chipping and edgewear, very light soiling and foxing scattered to interior, images mostly bright and clean, about good. Tel-Aviv: BaMa'ale, 1935. (53401) \$950

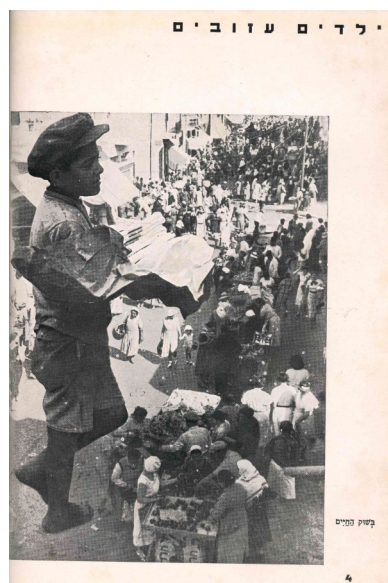
Moshé Raviv-Vorobeichic, known as Moï-Ver (1904-1995), was an Israeli photographer and painter. In his early 20s he studied at the Bauhaus under Paul Klee, Wassily Kandinsky, and Josef Albers, but then left to study at the École Photo One in Paris. He produced his first book of avant-garde photomontages in 1931, with an introduction by Fernand Léger. In 1932 he was sent as a photo-reporter to Mandatory Palestine, and in 1934 adopted Zionism and immigrated to Mandatory Palestine, where he founded an Artists' Colony in Safed.

Hanoar HaOved ("Working Youth") is an Israeli youth movement founded in 1924, affiliated with the Histradut. In 1959, the group joined HaTnu'a HaMeuhedet ("The United Movement") and changed its name to HaNoar HaOved VeHaLomed (The Working and Studying Youth, or Federation of Young Students and Workers). This volume depicts the activities of the youth group alongside scenes from daily life, shown through photographs and photomontages. There are also some texts by modern Jewish poets including Bialik and Tchernichovsky, as well as a preface by Berl Katzenelson, Secretary General of Histradut. This volume was given as a gift to subscribers of BaMa'ale, the newspaper of the HaNoar HaOved movement.

In a 2024 article from the Jerusalem Post on a Moï-Ver exhibit at the Tel Aviv Museum of Art, author Barry Davis writes, "By 1934, he had seen the Nazi writing on the wall and made aliyah. Like many of his counterparts, he partly made a living by creating images that suited the Zionist political narrative of the day...For the next 20 year, Ver produced a large body of work commissioned by the Zionist powers-that-be. He documented kibbutzim and towns, the evolution of Tel Aviv, industry, and the archetypal proud sabra - the 'new Jew'. He also produced graphic works, illustrations, and designs of Bauhaus-style furniture in wood and metal."

In 2023, the Centre Pompidou also held a retrospective of his work, and in the write-up of the exhibition on their website, the co-curator Julie Jones calls Moï-Ver "one of the masters of avant-garde photography" and "a missing link in international modernism". She notes that "his geographical movements, the extreme diversity of his work, his multiple name changes and pseudonyms...his (simultaneous) use of numerous languages...and the relatively recent availability of his archives have largely contributed to the making the study of his work extremely difficult, if not impossible."

A rare and important work of documentary photography and avant-garde photomontage; as of May 2025, OCLC locates only a single copy of this work anywhere, at the Centre Pompidou.



6. **(Boston Punk and New Wave Zine) - Frenzy. Boston's New Wave Rock Mag. No. 1 (1977) through No. 2 (1978) (all published).** A complete run in 2 issues of the short-lived 1970s Boston music magazine, each issue 16 pp. Tabloid size (17 3/8 x 11 1/2 inches), folded to quarto (11 1/2 x 8 3/4 inches). Original newsprint self-wrappers. Light consistent toning, slightly darker along edges and crease, some very small tears along fold lines, overall very good. Boston: Frenzy Magazine, 1977-1978. (53417) \$950

Frenzy was a short-lived and yet groundbreaking Boston punk fanzine, edited and published by Robert Alan Colby. In his editorial introduction to the first issue, titled "What All This Is About", Colby wrote: "In increasing numbers, rock fans all over the world have had it with...so-called "rock" that doesn't rock, and with the whole "superstar" set up and the jaded, bored multi-millionaires it's elevated. They want something new...and to get what the music industry won't give them, they've gone elsewhere, to little clubs and basement dives, to groups that still know what rock 'n' roll is supposed to be about. After a couple of years of growth, this new wave of rock 'n' roll has been picked up by the media as fit material to fill space in news, fashion, and supermarket-rack magazines. As might be expected, this coverage has taken a "lookit the weirdos" approach, the music taking a back seat. FRENZY! has other ideas. Our purposes are these: - To expose the most vital Boston bands to the outside world; - As we build up our contacts around the world, to report on the action there; - To help bring things to a point where a superior band can enjoy reasonable international success without having to depend on some conglomerate's largesse."

The brief issues contained feature articles, reviews, and interviews, covering acts such as Willie "Loco" Alexander, Richard Nolan, DMZ, The Atlantics, Diodes, Siouxsie and the Banshees, The Customs, Dead Boys, Tracks, the Suicide Commandos, and Pere Ubu, with contributions by Eric Van, Liz Ireland, Ms. Lyn, Bill Tupper, Helen Sway Privett, Mark "Hardkorps" Flicop, and Oscar Boone, and photographs by Pablo Hurtado, Denise Donahue, Hap Paull, Bob Mackenzie, Lit Matcovich, Jon Van, and Shelly Lake.

Everything indicates that Colby intended for more issues to be published, even advertising in issue no. 2 a five-issue subscription to Frenzy for \$3.20. There is also a short blurb on the first page mentioning acts to be covered in upcoming issues. However, based on our research, we could find no indication of more than two issues ever being published. In his editorial which opens issue no. 2, Colby references the nine months in between the appearance of the first and second issues of Frenzy, as well as a reduced price to hopefully sell more issues.

Very scarce; as of February 2025, OCLC locates only three holdings of this important zine in North American libraries.

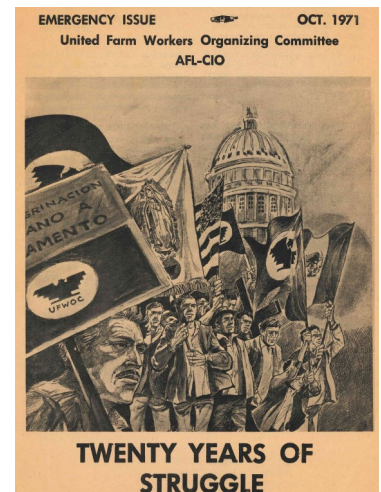
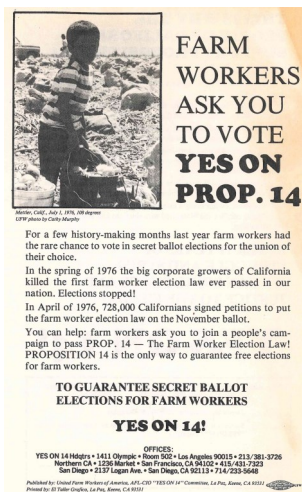
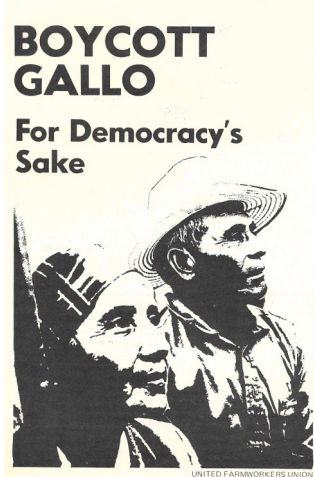
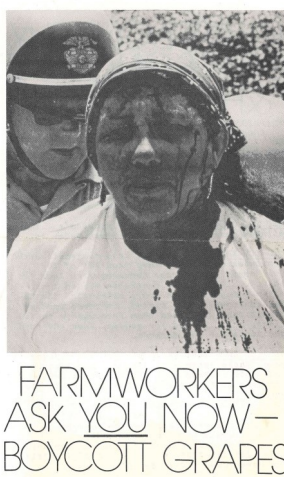
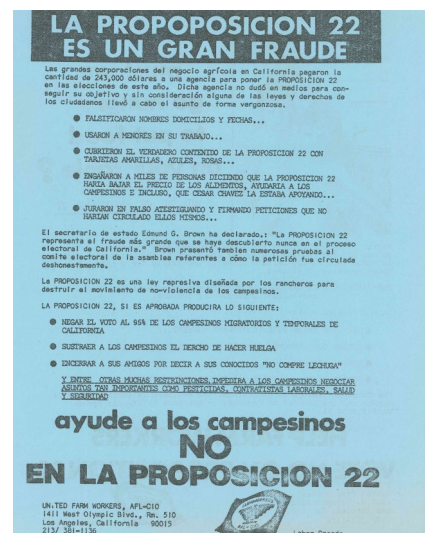
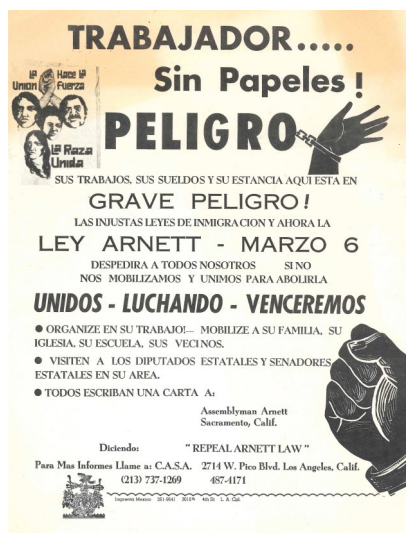
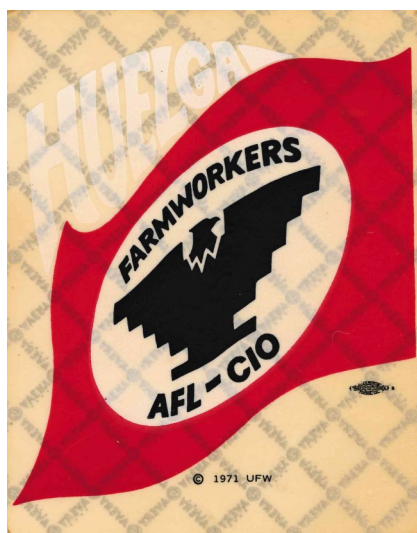


8. **(Chicano Labor Movement) - Collection of United Farm Workers Flyers and Handbills.** Approximately forty-three (43) mailers, handbills, flyers, and other ephemera, most single pages, some printed both sides or across multiple pages, most in English with some in Spanish or both languages. Various sizes, most 8 1/2 x 11 inches. Loose as issued, printed on various colored paper stock. Occasional edgewear, minor creasing, scattered age-darkening, overall very good. Various cities (including Delano, San Jose, and San Francisco, California), circa 1969-1973. (53435) \$2,000

The United Farm Workers of America, more commonly known as the United Farm Workers (UFW) was formed from the merger of two workers' rights organizations, the National Farm Workers Association (NFWA), led by César Chávez, Dolores Huerta, and Gilbert Padilla, and the Agricultural Workers Organizing Committee (AWOC), led by Larry Itliong. They joined up and transformed from workers' rights organizations into a union as a result of a series of strikes in 1965, when the Filipino-American and Mexican-American farmworkers of the AWOC in Delano started a grape strike, and the NFWA members also went on strike in solidarity. On August 22, 1966, the United Farm Workers Organizing Committee was formed, and its name was changed in 1972 to the United Farm Workers Union.

The flyers, handbills, and other items included in this small archive refer to various strikes, boycotts, protests, and other related events including: the Salad Bowl strike and lettuce boycott of 1970-1971; the Delano grape strike of 1965-1970; the Gallo wine boycott of 1973; and measures targeting farm workers such as Proposition 14 from 1976 and Proposition 22 from 1972.

A small archive of historical significance regarding the economic status of farm workers and their pleas for solidarity and support.



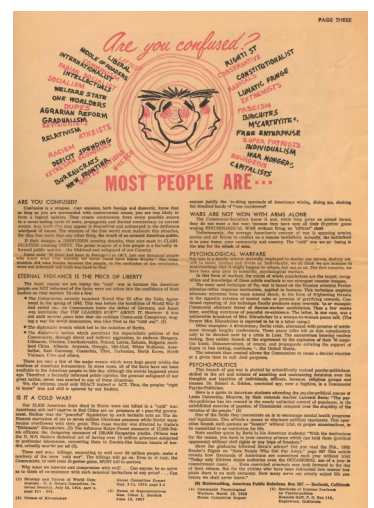
9. (Cold War-Era Radical Anti-Communist Newspaper) - Citizen's Intelligence Digest. A Non-Profit, Non-Membership, Non-Partisan, Non-Sectarian Publication with No Affiliation Directly or Indirectly With Any Other Organization or Group. Vol. I, No. 1 (1962) (all published?). The first and quite possibly only issue published of the anti-Communist far-right newspaper from California, 12 pp., illustrated. Tabloid format (15 1/2 x 11 1/2 inches). Original illustrated self-wrappers printed in three colors. Tear to cover illustration map, some light toning and edgewear, some stamps and handwritten inscriptions to front page, donation form cut out and removed, overall very good. Bakersfield, California: R.E. Grigsby, October 15, 1962 (second printing). (53439) \$1,950

This rare newspaper was published by Robert E. Grigsby, a retired Air Force Lieutenant Colonel residing in Bakersfield, with the hope of influencing that year's congressional elections. Issued at the height of the Cold War, this alarmist and vehemently anti-Communist publication attacks Communism in the United States, the United Nations, and left-wing organizations. At times graphically violent, the pages feature articles attacking Communist psychological warfare, appeasers of Communism in the US government, and the international elite conspiracy to enslave the US and its citizens. Another article advocates for the "Liberty Amendment", an amendment which would, among other things, repeal income and estate taxes. The back cover features an illustration by Conrad N. Hilton of Uncle Sam on his knees, hands clasped, praying to God for America's deliverance from communism.

The most eye-catching feature of this newspaper is without a doubt the large map on the front cover, titled "The War Against America...we are losing!" This map depicts the United States under assault by various methods of Communist subversion, both external and internal, including nuclear blackmail, psychological warfare, treason, uncensored propaganda, spies, narcotics, and riots. While an "apathetic American citizen" watches propaganda on TV, a lone "Dedicated American Patriot" is trying to put out the fire of "Supreme Court Decisions" using a hose labeled "The Constitution", which has been cut in two by an axe labeled "Leftists Organizations".

A note from the editor towards the back of the issue indicates that this is the second printing of this newspaper. "The first printing of, "War Against America", resulted in an overwhelming, nation-wide enthusiastic response. Thousands of requests for copies in one month, now triples the original release. This response, for which we are deeply grateful, resulted without advertising, from only concerned citizens who read the paper. As we approach the November elections it is vital that this message reach as many homes as possible. Only a factually informed voter can separate the "Wheat from the sugar coated chaff" to prevent "unconscious suicide" by vote. Be *right*...be a Positive Patriot...After reading this paper, pass it to your neighbor to your *right*!" A 1966 congressional document also noted that 500,000 copies were distributed before the 1962 election.

Despite these statistics, only one or perhaps two issues of this newspaper were published. Our research turns up only a handful of institutional holdings, all with a single issue no. 1 from 1962, with the exception of one library which lists their issue as August 1963 and may be a typo. A scarce and radical publication.



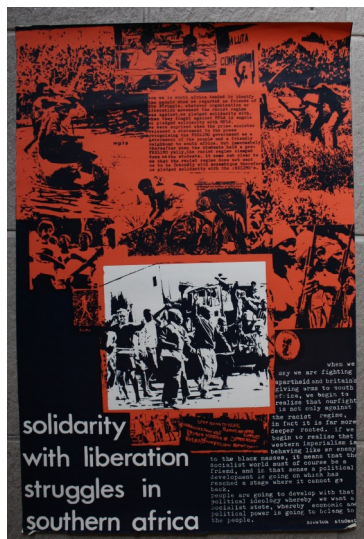
10. Collection of 1970s-1980s Leftist Political Posters. A small yet culturally significant grouping of 17 posters, dated to approximately the 1970s through 1980s, expressing solidarity with or issued by a range of political movements and groups primarily in Latin America and Africa, providing a snapshot of the global political climate at the time with regards to radicalism, guerrilla warfare, and liberation. Some with scattered soiling, marginal tears, tack holes, light creasing, and other mostly minor losses, overall very good condition. Various sizes. Various cities, circa 1970s-1980s. (53521)

\$3,000

This collection helps to document a vital period in the history of a number of countries around the world in the second half of the 20th century, a time of political upheaval, domestic terrorism, radical left-wing groups, and liberation movements. The posters that make up this collection can be roughly divided into two categories. A portion of these posters demonstrate the solidarity of Western European groups for the assorted liberation movements and uprisings happening across the world. These include posters from Liga Gegen Den Imperialismus, Solidariteits Komitee Argentinië Nederland, Chili-Komitee Nederland, and Anti-Apartheids Beweging Nederland (AABN).

A second group represents the political climate within the war-torn countries themselves, including organizations such as MPLA (People's Movement from the Liberation of Angola), UMT (Moroccan Worker's Union), and FRELIMO (Frente de Libertação de Moçambique).

A fascinating collection of historically important political posters. Full list available upon request.

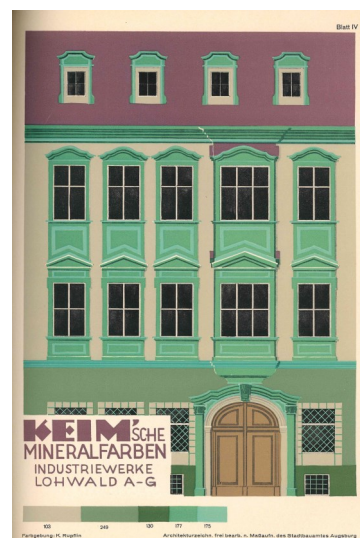
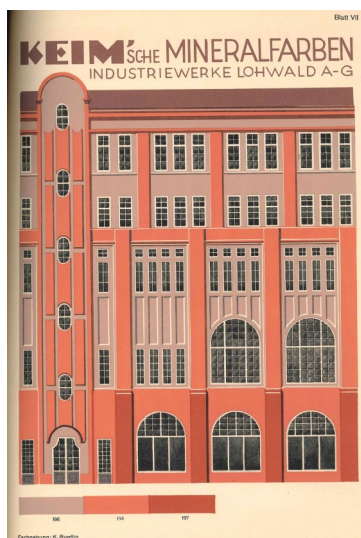
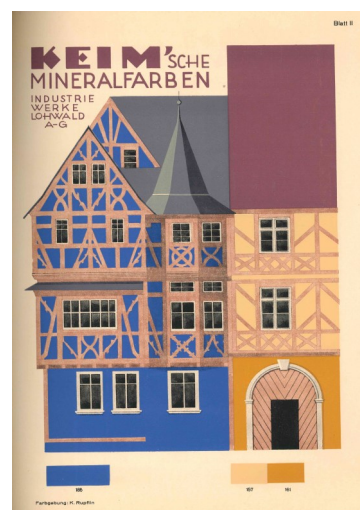


11. **(Colorful Modernist Architectural Trade Catalogue) - Farbige Gestaltung durch Keimsche Mineralfarben.** Unpaginated trade catalogue with 4 pp. of introductory text including an essay from the company and remarks in French from K. Rupflin, a painter and professor at the École des Arts in Augsburg, followed by 12 striking color plates showing building façades in modernist color combinations with coloring by Rupflin. Quarto (11 3/4 x 9 inches). Tie-bound printed and embossed original red paper wrappers. Some light discoloration and soiling to wrappers, minor edgewear, some old ink-staining to cord, plates bright and clean, overall excellent. Lohwald b. Augsburg/Munich: Industrierwerke Lohwald A.G./Lipp & Neuschütz, 1929. With enclosed price list. (53389) \$1,500

A colorful trade catalogue displaying the uses of exterior color paints, and how to coordinate paint colors and create effects which can influence the look of an entire street or neighborhood. The plates show middle-class residential buildings, factories, and high rises, each page with a palette or color scale along the lower margin. The color combinations are bright and at times unexpected, as with a series of row houses painted in lime green and teal with neon orange windows, shutters, and doors, or the apartment building painted in butter yellow and lavender. The plates have a whimsical nature to them, and the images feel Modernist-inspired, even though the architectural styles range from Classical and modern to Gothic and Baroque.

Following the twelve colorful plates are a series of pages of facsimiles of correspondence between the Lohwald factory and various public institutions, including the Academy of Fine Arts in Munich, the Royal Building Authority, the Munich Post Office, the Mayor's Office, the Housing Authority, and various architectural offices.

Very scarce; as of January 2025, OCLC locates only three holdings of this trade catalogue outside of Germany.

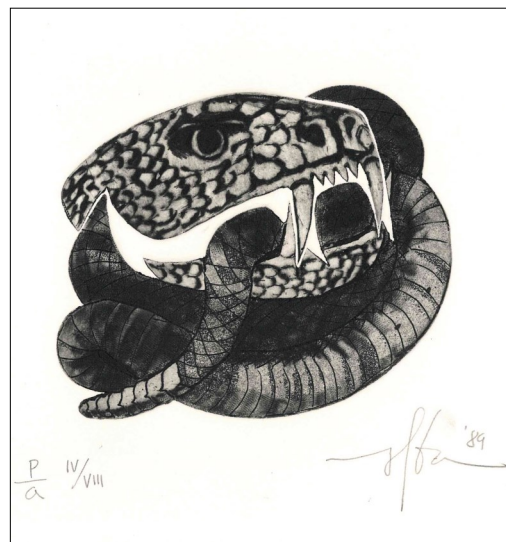
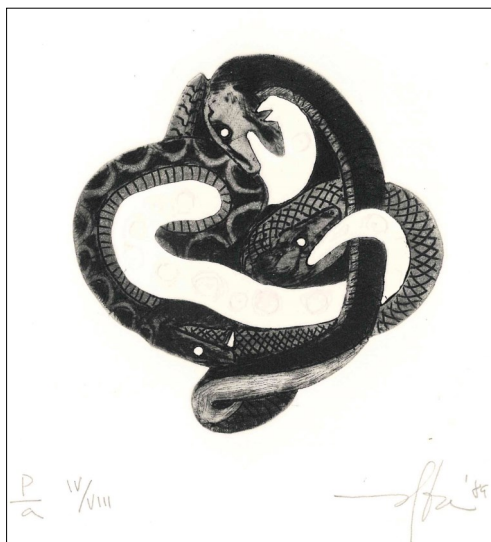
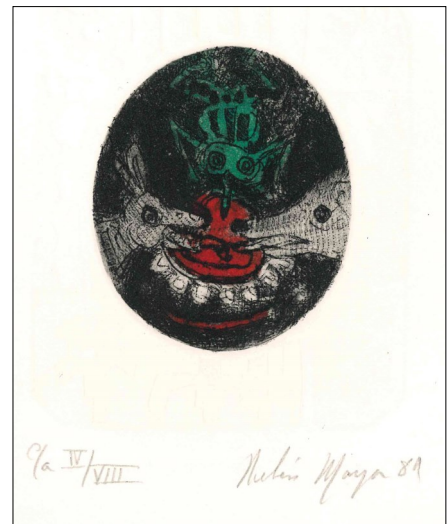
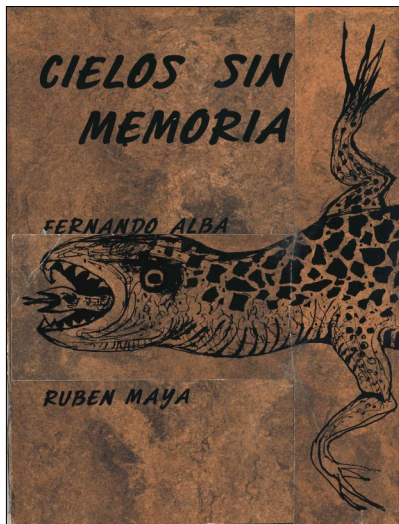


12. **(Contemporary Mexican Art Print Portfolio)** - Alba, Fernando & Ruben Maya. **Cielos sin Memoria.** Slim portfolio containing title page, dedication, a folded leaf with a poem written collaboratively by Alba and Maya, and a colophon; a second folded sheet with biographical information on both artists; and six engraved illustrations on art paper, three each by Alba and Maya, each illustration hand-signed, dated, and numbered in pencil along lower margin. Octavo (9 1/2 x 7 inches). Illustrated cardstock portfolio with the front flap enclosure bearing the image of a long-necked lizard eating a snake, contents loose as issued. Some light wear to portfolio, illustrations clean and bright, a couple with very minor browning around extreme outer margin edge, overall very good. Mexico City: Cuahnectepetl Ediciones, 1989. One of a limited edition of 8 hand-numbered author copies, from an edition which also included 26 numbered copies and 2 copies for the printmaking studio. (53526) \$2,250

Both Fernando Alba and Ruben Maya studied at the Escuela Nacional de Artes Plásticas de la UNAM (Universidad Nacional Autónoma de México) and became professors there in the 1980s in either plastic arts or drawing and painting. This limited-edition portfolio contains three beautifully engraved prints from each of the two artists, distinguished by the use of heavy embossing.

Alba's three illustrations are all black-and-white images of snakes, with some areas of the prints blind-embossed and some inked. Maya's illustrations also utilize blind embossing and inking, with his drawings illustrating various animals and creatures. Maya's images also include highlights in bright color.

Extremely scarce; as of August 2025, we could not locate a listing for this portfolio on OCLC.

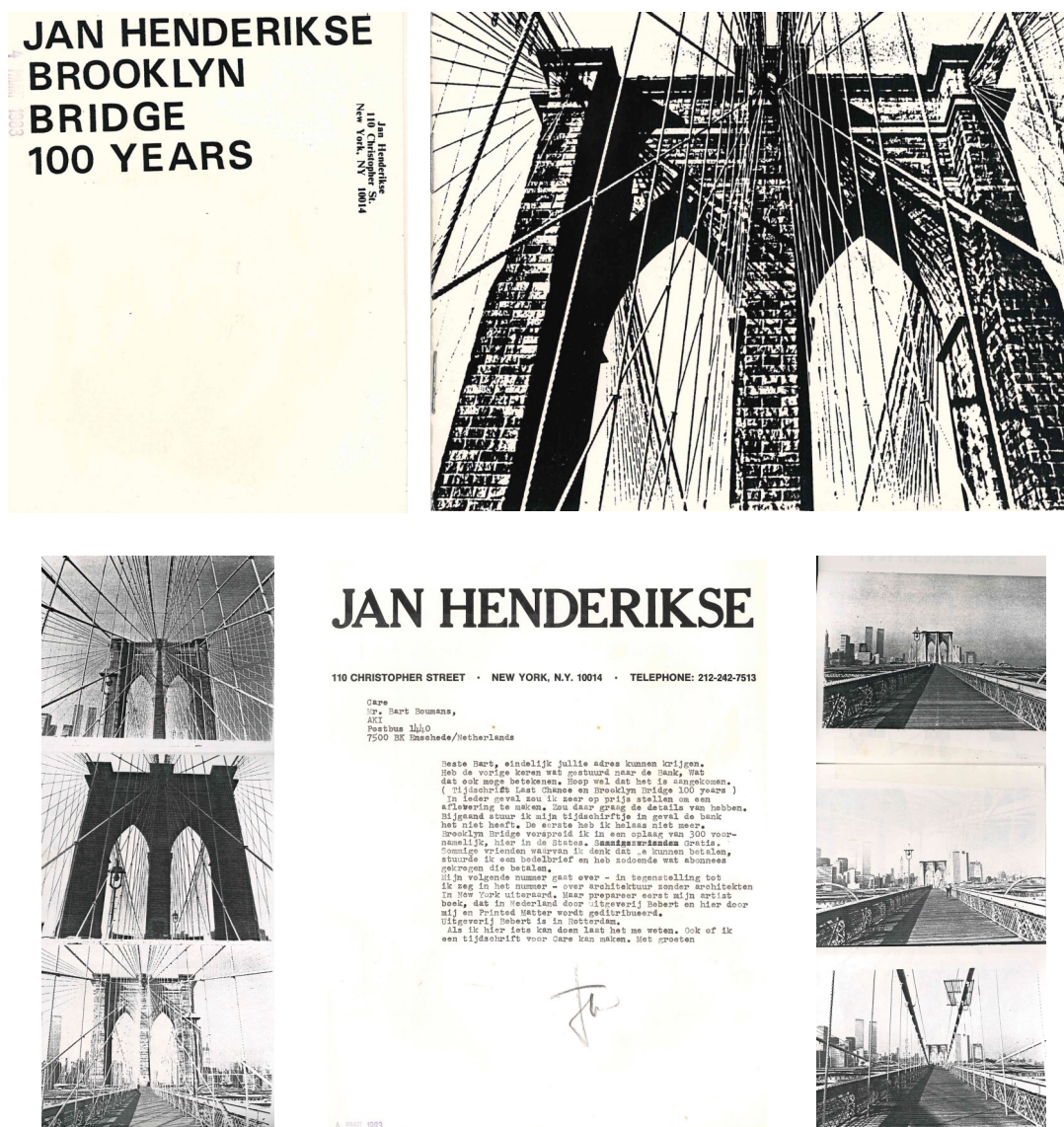


13. **(Dutch Artist's Book of New York Architecture)** - Henderikse, Jan. **Brooklyn Bridge 100 Years**. Small booklet housing 4 printed pages and a mounted leporello featuring black-and-white photocopied photographs of the Brooklyn Bridge and a brief biographical text on Henderikse. Oblong 16mo (4 x 5 1/4 inches), leporello folds out to approximately 4 1/8 x 27 1/2 inches. Original illustrated side-stapled cardstock wrappers. Discoloration of glue affixing leporello to cardstock, overall excellent. New York: self-published, 1983. Limited edition of 300. Sold together with a letter from Henderikse to Dutch mail artist Bart Boumans mentioning the artists' books Henderikse was working on, in original envelope. (53535) \$950

Jan Henderikse (b. 1937) is a contemporary Dutch artist who co-founded the Dutch Zero group. He began experimenting with assemblages in the 1960s, and then moved into film, found art, and other media. He later took up residence in New York, and modeled some of his works after Ed Ruscha's 1971 project "Dutch Details", an American take on the Dutch streetscapes and architecture in the environs of the Groninger Museum.

In the brief introductory text to this small volume, Henderikse writes, "In the beginning of January, I took pictures of the Brooklyn Bridge as I walked over the bridge from Brooklyn to Manhattan. The results are in this issue." On the following page, he mentions, "I have plans to publish a cassette tape about the sounds of the Brooklyn Bridge."

A scarce miniature artist's book; as of September 2025, OCLC locates only two holdings of this work in North American institutions.



14. (Exceptional Historical Archive of Playing Cards) - Extensive Archive of Mostly American and European 19th and 20th Century Playing Cards. Incredible collection of over 700 decks of playing cards, primarily American but also with examples from Europe and elsewhere in the world, published from the mid-19th through the early 21st century, most in original boxes and cases, many still sealed in original wrapping, some double decks in larger folding boxes. Varying condition - many excellent, a number of cases with expected wear and tear to cardboard, a handful of decks incomplete. Various places, circa 1845-2015. (53377) \$30,000

This phenomenal and expansive collection of playing cards serves as an unusual and invaluable resource by which we can trace the history of transportation and the railroad industry, trends in travel and advertising, technological developments, cultural history, and even politics. While playing cards date back to antiquity, card games saw a surge in popularity in Europe during the 17th and 18th centuries. By the early 19th century, games such as poker were played on gambling riverboats on the Mississippi River. Playing cards occupy a unique place in history in that they are able to function as decorative objects, while also being objects of daily use and recreation. Their portable size made them well-suited to travel. Railroads and airlines produced decks of playing cards as complimentary items of entertainment for their passengers to use while aboard and to take with them as souvenirs of their trips.

Of the 700 or so decks in the collection, over a third are related to the railroad industry. Over fifty individual railroad lines are represented, both major and minor lines from across North America, including Northern Pacific, Southern Pacific, Union Pacific, Algoma Central, Atlantic Coast Line, Bangor/Aroostook, Burlington Northern, Burlington Vista Dome Zephyr, Southern Railway, Denver and Rio Grande Western, Illinois Central, Chesapeake and Ohio, Canadian Pacific, Kansas City Southern, L&N (Louisville & Nashville), Missouri Pacific, Ontario Northland, Norfolk and Western, Norfolk and Southern, Nickel Rate Road, Pennsylvania Railroad, B&O, Wabash, Soo Line, Santa Fe, Seaboard Coast Line, and others. Many of the decks have pictorial backs showcasing a landscape scene along the train line.

A handful, particularly some of the Southern Pacific cards, are also part of a small collection which showcase a different pictorial view on each card. Not all are produced by railroads, but the scenic cards in this group include views of "Picturesque Canada", the Florida coast, the Great Southwest, the Golden West, the White Pass and Yukon, Niagara Falls, and scenes along the Denver and Rio Grande Western, Western Pacific, Intercolonial & Prince Edward Island, and Chicago, Milwaukee, St. Paul & Pacific railway lines.

Airlines and the aviation industry are also heavily showcased in this collection, with just over 200 decks related to airplanes and airlines. Approximately 50 different airlines are represented, many with a single deck or just a few. Some of these airlines include Malaysian, US Air, CP Air, Ozark, Air New Zealand, Alaska Air, Singapore, FinnAir, Lufthansa, Philippine Airlines, AirLanka, Cyprus Airways, Japan Airlines, Braniff, SwissAir, China Eastern, American West, and Hawaiian, among others. Over 50 of the aviation-related decks are from PanAm and Delta, with scenic or pictorial boxes related to various destinations around the world. Delta's decks in particular, which likely date to the 1960s and 1970s, have colorful, whimsical, and eye-catching artwork. Some of the locations featured on these decks include Los Angeles, Las Vegas, New York, the Bahamas, Bermuda, North Carolina, New England, Chicago, Dallas/Fort Worth, Atlanta, Hawaii, Fort Lauderdale, Miami, New Orleans, Boston, San Francisco, Jamaica, Puerto Rico, Montreal, Houston, and Washington, DC.

The last third or so of the collection somewhat defies categorization. There are a number of standout decks from a wide variety of topics, publishers, and locations.



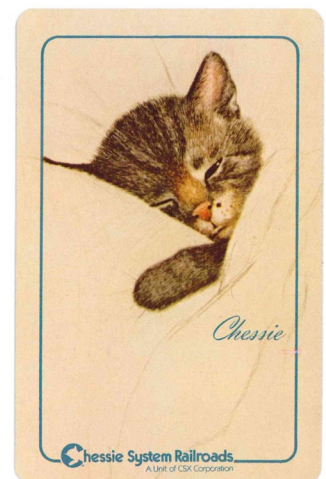
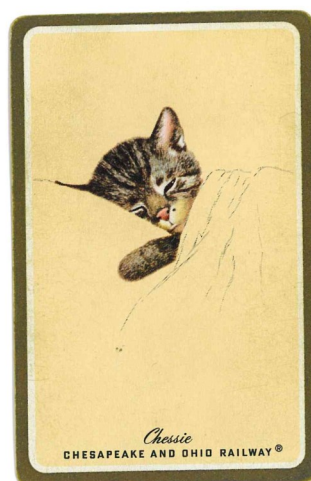


Some of the more unusual decks and highlights include:

- Double decks from Fournier of Spain, including "Medieval World", "Traditional Russian", and "Baraja Histórica", regarding the Spanish 'discovery' and colonization of America
- A deck featuring World War I posters from the Imperial War Museum
- Two Russian decks with Cyrillic letters
- City of Hope Medical Center double deck featuring Hollywood caricatures
- 2004 John Kerry for President deck, each card featuring a caricature of a different politician or figure
- "Play House" children's game with cards featuring rooms and household objects, not traditional suits and numbers
- "Newmarket" game deck, circa 1930s, featuring racehorses
- UK Registered Dieticians "Pack of Diets" deck featuring four different diet plans, one per suit, which a different full day's menu per card
- Milton Bradley "Par Auction" deck
- TWA Collector's series featuring a different aircraft on each card
- Two Braniff International decks with Spanish and Portuguese phrases
- Famous Views of Hong Kong
- A deck with sites from the Former Imperial Palace of China
- Large double art decks from Piatnik, including "Baroque", "Renaissance", "Luxury", "Original Viennese", and "Rococo"
- "Iron Horses of the West", featuring old train engines
- A Braille deck
- A round-format deck from Honeywell Thermostats

- A collection of French historical and novelty decks featuring Napoleon, wines of France, French kings, Joan of Arc, and other historical figures
- "Gypsy Witch" fortune-telling deck
- Friends of the Tate Gallery art deck
- Coca-Cola deck, circa 1970, featuring a print by Michael English
- A number of Waddington's "Beautiful Britain" scenic decks
- Vintage English Ovals Cigarettes Playing Cards, some decks still sealed
- Two railroad double-decks featuring Native American figures, including one with a portrait of Chief Quanah, Last of the Comanches from the Quanah, Acme & Pacific Railway
- Edison Lamp Works/General Electric deck featuring artwork by Maxfield Parrish
- Two "Extra Fine Rococo Style" Art Deco decks from the USSR, 1917
- Brother Electronic Office Typewriters deck from the 1984 Los Angeles Olympics
- Sealed 1929 Wannamaker "Bubble" double deck
- Two Art Deco "moth" and "butterfly" decks with pictorial backs
- A deck from the Lahaina-Kaanapali & Pacific Railroad in Hawaii
- A deck with backs featuring a photographic portrait of "Esiuol - An Eskimo Glamour Girl in Native Costume"
- 1933 Century of Progress World's Fair souvenir deck with views of the fair
- Turn-of-the-century De La Rue & Co. British deck
- 1901 Pan-American Exposition souvenir deck with views of the fair
- Cotton Belt Route deck with a color illustration of a young Black girl eating watermelon
- Two circa 1920s Nasco decks featuring Victorian women, one sealed
- Scenic deck with views from Cuba
- Circa 1850s deck from the African Steamship Company
- Circa 1890s deck from the Cunard Steamship Company
- "Old English Curve Cut Pipe Tobacco" deck in original box

An incomparable historical and cultural resource and a fascinating collection of incredible scope.

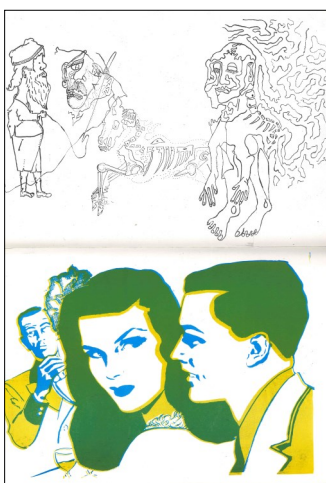
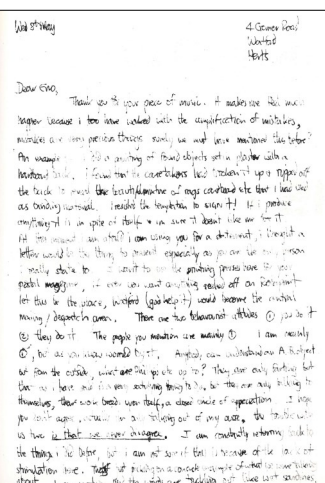


15. **(Experimental 1960s Art School Artist's Book) - Hardy Annual.** Unpaginated (approximately 225 pages) artist's book of copies of artworks by a number of artists, including prints of colored drawings, pages of concrete poetry, reworked artwork from advertising brochures, and other works. Quarto (10 7/8 x 8 1/8 inches). Original hand-painted artwork on lightweight tin boards, cloth-backed binding, housed in original wooden case with title stenciled to lid. Covers slightly rubbed, interior bright and clean, handwritten name and address for Buchhandlung Walter König to back of wooden box, overall excellent. Watford, England/Stuttgart: Watford School of Art/Edition Hansjörg Mayer, 1969. Limited edition of 100 hand-numbered copies, of which the first 50 copies were intended for Edition Hansjörg Mayer and the second 50 for the Watford School of Art. (53498) \$4,500

According to the colophon page, this artist's book was produced between May 1968 and May 1969 at the Watford School of Art in England, and was printed with a Rotaprint R70. The design and binding were the work of Graham Pow and John Wells. The contributing artists to this volume include Richard Buckley, Ian Burton Elliott, Frank Challenger, Veronica Lovelss, Hansjörg Mayer, Graham Pow, Kathryn Wallbridge, Cilla Weeks, and John Wells.

A brief write-up from the Metropolitan Museum of Art says, "Hansjörg Mayer's 'Hardy Annual' is an assembling that he printed with students and faculty at the Watford School of Art using a single-color offset press. It is a great artifact of experimental printmaking that emphasizes a freestyle approach to illustration and color on the printed page...Editions Hansjörg Mayer printed nearly all of Dieter Roth's books, those of Richard Hamilton, as well as many other artists. His reputation as an exceptional printer and designer is well known among those who appreciate exceptionally published books...Mayer's skills and ability to translate an artist's vision accurately to the printed page is peerless." (<https://www.metmuseum.org/perspectives/artists-publications-study-collection>)

A very scarce English artist's book; as of June 2025, OCLC locates only three copies of this volume in North American institutional libraries, and one in the UK.



16. **(Fascist Architecture) - Opera Nazionale Balilla. Progetti di Costruzioni: Case Balilla, Palestre, Campi Sportivi, Piscine, Ecc.** 175 pp. volume describing the designs and construction progress for various types of athletic buildings created for the Foro Mussolini (now the Foro Italico), including 132 plates. Oblong quarto (11 1/4 x 15 1/4 inches). Cloth-backed boards with braided rope tie. Some soiling to covers, small areas of abrasion and paper loss, break to board at lower right corner of front cover, some foxing along edges, spine lightly shaken, some light toning to plates, interior overall very good condition. Rome: Palazzo Viminale, Anno VI (1928). (53374) \$2,250

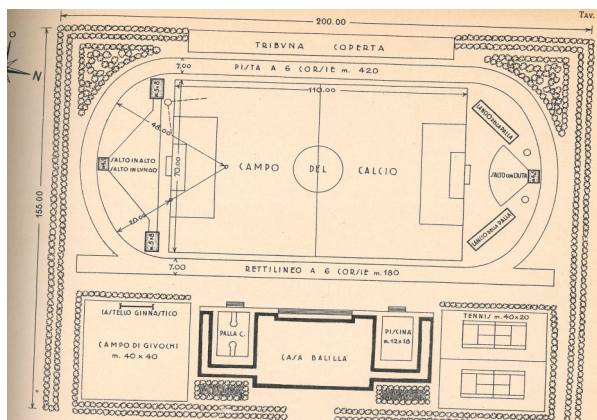
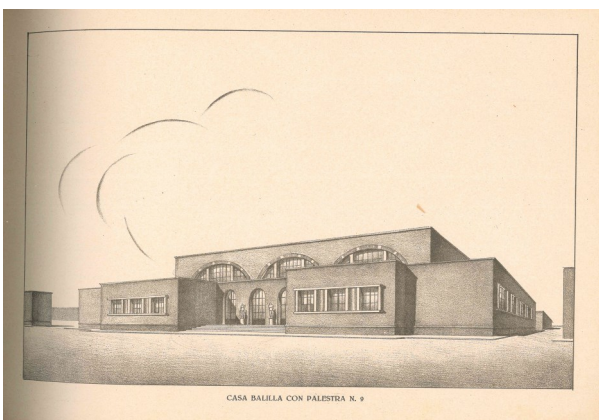
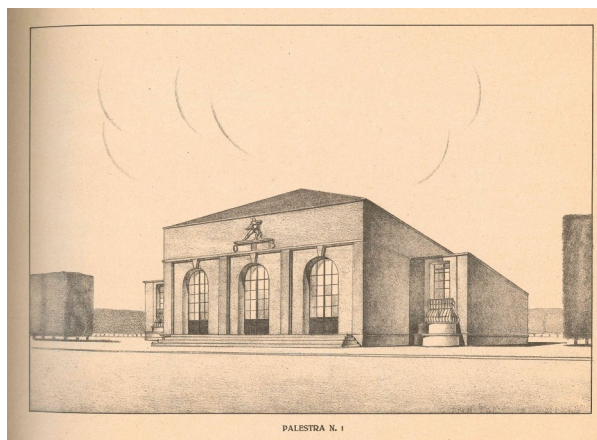
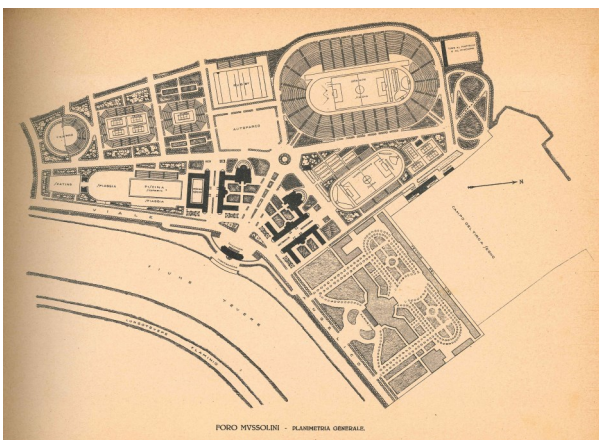
The Foro Mussolini, now known as the Foro Italico, is a sports complex located on the slopes of Monte Mario. It was conceived of by Renato Ricci, then-president of the Opera Nazionale Balilla (ONB), and was based on a project by architect Enrico Del Debbio, and with later designs by Luigi Moretti, with the goal of educating young people through the combination of sports and Fascist ideology. The Opera Nazionale Balilla was a Fascist youth organization active between 1926 and 1937, at which point it was absorbed into the Gioventù Italiana del Littorio, a youth branch of the PNF.

Construction started at the end of the 1920s, and the first buildings in the complex was inaugurated in 1932: Palazzo H, the seat of the Fascist School of Physical Education; the "Monolith"; the Stadio dei Marmi; and the Stadio dei Cipressi (now known as the Stadio Olimpico). Inspired by ancient Roman forums, the Foro was held up as a preeminent example of Italian fascist architecture instituted by Mussolini.

The numerous plates depict detailed floor plans, exterior elevations, artistic impressions of the structures, and overhead views of the massive complex, with the structures shown including numerous gyms with pools and tracks, tennis courts, soccer fields, basketball courts, and even seating for spectators.

The Foro Mussolini/Foro Italico has been the host for many important sporting events over the years, including the annual Italian Open tennis competition and the 1960 Summer Olympics.

A scarce volume on a monumental landmark of Fascist architecture; as of January 2025, OCLC locates only three holdings of this work in North American libraries.



17. (First Edition of the Aquatint Plate Book by an American Archaeologist) - Middleton, J.J. (John Izard). Grecian Remains in Italy, a Description of Cyclopiian 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 Cyclopiian 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)



18. (Food Scarcity and Economic Disparity During the Siege of Paris) - Spécimen Authentique des Infames Spéculations

Auxquelles a Donné Lieu le Siège de Paris 1870-1871. Broadside regarding the scarcity of food and inflated prices during the Siege of Paris. 19 5/8 x 12 1/2 inches. Loose as issued. Some very light toning and soiling, minor creasing along bottom edge, two small tears along central fold line, overall very good. Paris: Edouard Blot/M. Pigeol, 1871. (53426) \$4,000

A very rare first edition of a broadside published directly after the Siege of Paris and just before the start of the Paris Commune, and an excellent example of wartime gastronomic scarcity. Emperor Napoleon III had surrendered to the Prussians at the Battle of Sedan on September 2, 1870, but the new French government, the Third Republic, advocated for the war to continue. On September 19, the Prussians encircled the city of Paris, and for the next four months attempted to starve the city into surrender. Food supplies within Paris dwindled, and prices skyrocketed. Rationing did not start until mid-October, and then only of meat, and there were no attempts to limited hoarding by wealthier residents. The poor suffered the most.

This anti-Monarchist broadside lays out the prices of various foods during the siege. These include: a half kilo of fresh butter for 60 francs; 1 can of sardines for 12.5 francs; a 1/2 kilo of horse meat for 8 francs; 1 sheep brain for 5 francs; 1 carrot for 2.25 francs; 1 cat for 15 francs; 1 rabbit for 60 francs; 1 fresh egg for 2.75 francs; a bushel of onions for 65 francs; a bushel of potatoes for 50 francs; 1 rat for 2.25 francs; 1 crow for 6 francs; and a 1/2 kilo of dog meat for 3.50 francs, among others.

Underneath the list of foodstuffs and their prices is a note that a member of the National Guard was paid 1.50 francs per day. According to these prices, a soldier could not even afford to buy a rat with a day's wages. But the wealthy members of society could afford a goose for 175 francs or a turkey with black truffles for 200 francs. The disparity in the level of suffering between the rich and poor in Paris was not lost on anyone, and it is not surprising that the Paris Commune would start shortly thereafter.

The lower margin attributes the text of the broadside to "Un cordon bleu, L.G.", and notes that the broadside is available for purchase at M. Pigeol's wine shop at the corner of rue Montmartre and rue du Croissant, located in the 2nd arrondissement.

A rare example of scarcity and economic disparity from a tumultuous period of Parisian history. A second edition was printed in Bordeaux shortly after this one. As of March 2025, OCLC locates only two examples of the Parisian edition of this broadside in North American institutions.

TARIF VÉRIDIQUE DES DENRÉES			
Ail, la tête.....	0 fr. 50	1 Chou.....	12 fr. »
Le 1/2 kil. de Beurre fin et salé.....	50 »	Le 1/2 kilo de Champignons.....	6 »
Id. de Beurre fin.....	60 »	100 kilo de Charbon de terre.....	30 »
Id. de Beurre végétal au.....	12 »	100 kilo de bois de chauffage.....	3 »
Id. de Beurre végétal au.....	12 »	Le 1/2 kilo de Cresson.....	4 »
Les 100 kil. de Bois.....	25 »	1 Dinde truffée.....	200 »
Le 1/2 kil. de Biscuit de mer.....	1 10	1 — sans truffes.....	140 »
1 Boite de Sardines.....	12 50	1 Bouraille.....	1 25
1 Boite de Haricots verts.....	8 50	Le 1/2 kilo de Fromage de Gruyère.....	30 »
1 Id. de Petit Pain.....	6 »	Le 1/2 kilo de Goulasche (chou).....	5 75
1 Bougie.....	0 40	Le 1/2 kil. d'Huile d'olive.....	20 »
Le 1/2 kilo de Beurre conservé.....	15 »	Le 1/2 kil. Huile (chou).....	8 »
Id. Beurre de cheval.....	6 »	Haricots secs, le litre.....	7 »
1 Coq.....	35 »	Jambon, les 500 grammes.....	45 »
1 Carbon.....	6 »	Le 1/2 kil. de Lard.....	22 »
100 litres de Cerve.....	16 »	1 Lapin.....	60 »
1 Carotte de Mouton.....	5 »	1 Lièvre.....	75 »
1 Chat.....	15 »	1 Navet.....	1 50
1 Chou-fleur.....	12 »	1 Ouf fin.....	2 75
1 Carotte.....	2 25	1 Oie.....	175 »
N. B. — Les Gardes Nationaux touchent, par jour, 1 fr. 50 de solde.			
Il est facile de se rendre compte, d'après ce tableau, de la misère dont a dû être affligée la ville de Paris pendant les cinq mois de siège qu'elle a eu à subir, aussi les décès n'ont-ils jamais été si nombreux que durant cette terrible période.			
Propriété de l'auteur. En cordon bleu. L. G.			
En vente chez M. PIGEOL, m ^e de vins, au coin de la rue Montmartre et de la rue du Croissant			
1708 — PARIS, BROADSIDE NOT. IMPRIMERIE, 101 ALBERT, 1.			

RÉPUBLIQUE FRANÇAISE			
Liberté — Egalité — Fraternité			
SPÉCIMEN AUTHENTIQUE			
DES INFAMES			
SPÉCULATIONS			
AUXQUELLES A DONNÉ LIEU			
LE SIÈGE DE PARIS			
1870 — 1871			
Le Gouvernement de la Défense nationale, animé de sentiments anti-républicains et de plus, d'une coupable incapacité administrative, a encouragé la SPÉCULATION en négligeant de rationner et de taxer, dès le début du siège, toutes les denrées nécessaires à l'alimentation de la population de Paris.			
Il s'en est suivi des excès déplorables; les spéculateurs ligés ont eu hélas leurs marchandises pour les vendre, en moment opportun, dans des proportions vraiment scandaleuses, comme on peut s'en convaincre par les chiffres éloquent qui suivent :			
TARIF VÉRIDIQUE DES DENRÉES			
Ail, la tête.....	0 fr. 50	1 Chou.....	12 fr. »
Le 1/2 kil. de Beurre fin et salé.....	50 »	Le 1/2 kilo de Champignons.....	6 »
Id. de Beurre fin.....	60 »	100 kilo de Charbon de terre.....	30 »
Id. de Beurre végétal au.....	12 »	100 kilo de bois de chauffage.....	3 »
Id. de Beurre végétal au.....	12 »	1 Ouf fin.....	2 75
Les 100 kil. de Bois.....	25 »	1 Dinde truffée.....	200 »
Le 1/2 kil. de Biscuit de mer.....	1 10	1 — sans truffes.....	140 »
1 Boite de Sardines.....	12 50	1 Bouraille.....	1 25
1 Boite de Haricots verts.....	8 50	Le 1/2 kilo de Fromage de Gruyère.....	30 »
1 Id. de Petit Pain.....	6 »	Le 1/2 kilo de Goulasche (chou).....	5 75
1 Bougie.....	0 40	Le 1/2 kil. d'Huile d'olive.....	20 »
Le 1/2 kilo de Beurre conservé.....	15 »	Le 1/2 kil. Huile (chou).....	8 »
Id. Beurre de cheval.....	6 »	Haricots secs, le litre.....	7 »
1 Coq.....	35 »	Jambon, les 500 grammes.....	45 »
1 Carbon.....	6 »	Le 1/2 kil. de Lard.....	22 »
100 litres de Cerve.....	16 »	1 Lapin.....	60 »
1 Carotte de Mouton.....	5 »	1 Lièvre.....	75 »
1 Chat.....	15 »	1 Navet.....	1 50
1 Chou-fleur.....	12 »	1 Ouf fin.....	2 75
1 Carotte.....	2 25	1 Oie.....	175 »
N. B. — Les Gardes Nationaux touchent, par jour, 1 fr. 50 de solde.			
Il est facile de se rendre compte, d'après ce tableau, de la misère dont a dû être affligée la ville de Paris pendant les cinq mois de siège qu'elle a eu à subir, aussi les décès n'ont-ils jamais été si nombreux que durant cette terrible période.			
Propriété de l'auteur. En cordon bleu. L. G.			
En vente chez M. PIGEOL, m ^e de vins, au coin de la rue Montmartre et de la rue du Croissant			
1708 — PARIS, BROADSIDE NOT. IMPRIMERIE, 101 ALBERT, 1.			

RÉPUBLIQUE FRANÇAISE			
Liberté — Egalité — Fraternité			
SPÉCIMEN AUTHENTIQUE			
DES INFAMES			
SPÉCULATIONS			
AUXQUELLES A DONNÉ LIEU			
LE SIÈGE DE PARIS			
1870 — 1871			
Le Gouvernement de la Défense nationale, animé de sentiments anti-républicains et de plus, d'une coupable incapacité administrative, a encouragé la SPÉCULATION en négligeant de rationner et de taxer, dès le début du siège, toutes les denrées nécessaires à l'alimentation de la population de Paris.			
Il s'en est suivi des excès déplorables; les spéculateurs ligés ont eu hélas leurs marchandises pour les vendre, en moment opportun, dans des proportions vraiment scandaleuses, comme on peut s'en convaincre par les chiffres éloquent qui suivent :			
TARIF VÉRIDIQUE DES DENRÉES			
Ail, la tête.....	0 fr. 50	1 Chou.....	12 fr. »
Le 1/2 kil. de Beurre fin et salé.....	50 »	Le 1/2 kilo de Champignons.....	6 »
Id. de Beurre fin.....	60 »	100 kilo de Charbon de terre.....	30 »
Id. de Beurre végétal au.....	12 »	100 kilo de bois de chauffage.....	3 »
Id. de Beurre végétal au.....	12 »	1 Ouf fin.....	2 75
Les 100 kil. de Bois.....	25 »	1 Dinde truffée.....	200 »
Le 1/2 kil. de Biscuit de mer.....	1 10	1 — sans truffes.....	140 »
1 Boite de Sardines.....	12 50	1 Bouraille.....	1 25
1 Boite de Haricots verts.....	8 50	Le 1/2 kilo de Fromage de Gruyère.....	30 »
1 Id. de Petit Pain.....	6 »	Le 1/2 kilo de Goulasche (chou).....	5 75
1 Bougie.....	0 40	Le 1/2 kil. d'Huile d'olive.....	20 »
Le 1/2 kilo de Beurre conservé.....	15 »	Le 1/2 kil. Huile (chou).....	8 »
Id. Beurre de cheval.....	6 »	Haricots secs, le litre.....	7 »
1 Coq.....	35 »	Jambon, les 500 grammes.....	45 »
1 Carbon.....	6 »	Le 1/2 kil. de Lard.....	22 »
100 litres de Cerve.....	16 »	1 Lapin.....	60 »
1 Carotte de Mouton.....	5 »	1 Lièvre.....	75 »
1 Chat.....	15 »	1 Navet.....	1 50
1 Chou-fleur.....	12 »	1 Ouf fin.....	2 75
1 Carotte.....	2 25	1 Oie.....	175 »
N. B. — Les Gardes Nationaux touchent, par jour, 1 fr. 50 de solde.			
Il est facile de se rendre compte, d'après ce tableau, de la misère dont a dû être affligée la ville de Paris pendant les cinq mois de siège qu'elle a eu à subir, aussi les décès n'ont-ils jamais été si nombreux que durant cette terrible période.			
Propriété de l'auteur. En cordon bleu. L. G.			
En vente chez M. PIGEOL, m ^e de vins, au coin de la rue Montmartre et de la rue du Croissant			
1708 — PARIS, BROADSIDE NOT. IMPRIMERIE, 101 ALBERT, 1.			

19. **(Japanese Color Matching Cards) - Zuan-yo: Iroawase. [Design: Color Matching.].** Set of 36 small numbered color cards, each with a triangular cutout and text to the back, accompanied by an instruction sheet with collar-shaped cut-out, housed together in printed folded envelope. Small color cards measure 3 5/8 x 2 11/16 inches, folded envelope measures 6 7/8 x 4 3/8 inches. Cards in good condition, some light toning to instruction cards, envelop with signs of toning, wear, and light soiling, overall very good. Tokyo: Meguro Shoten, 1930. (53429) \$750

A small interesting set of cards meant to help the user achieve harmony or contrast of colors in the neckline and obi of a kimono. The instructions show how to use the cutouts to layer the cards together, and indicate that the colors included here comprise the 36 most commonly used colors of dye. The text on the backs of the cards contains the name of each color, as well as the formula for creating that color.

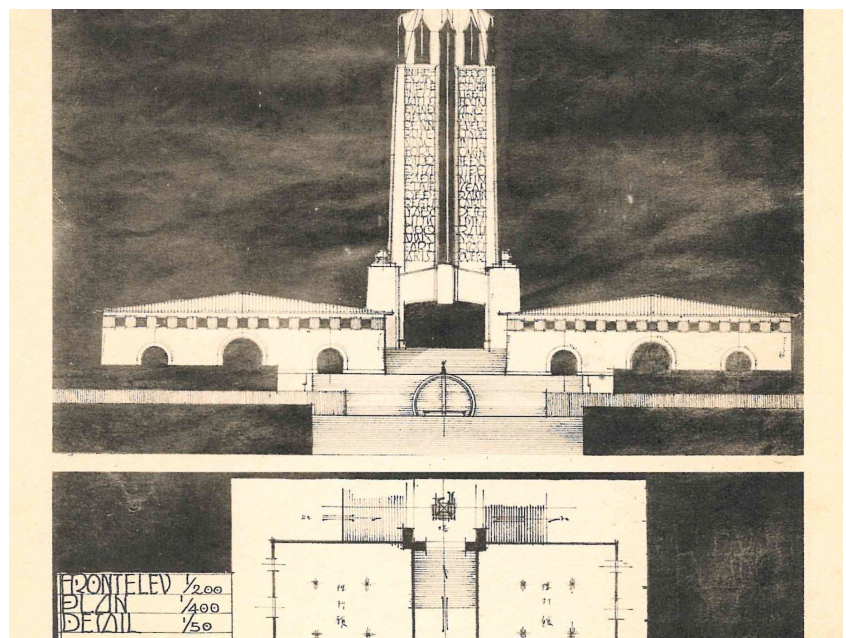
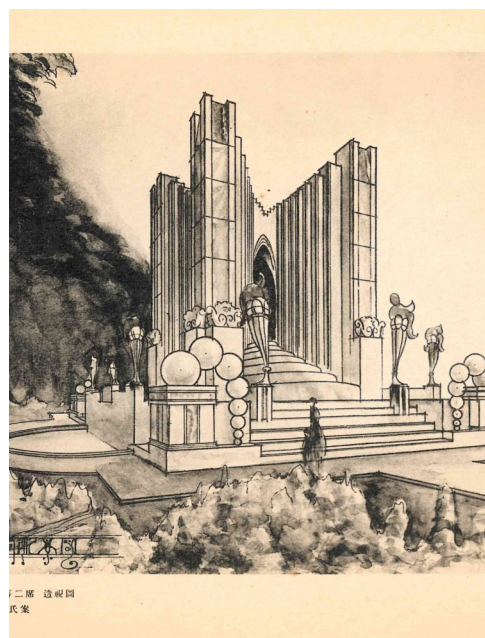
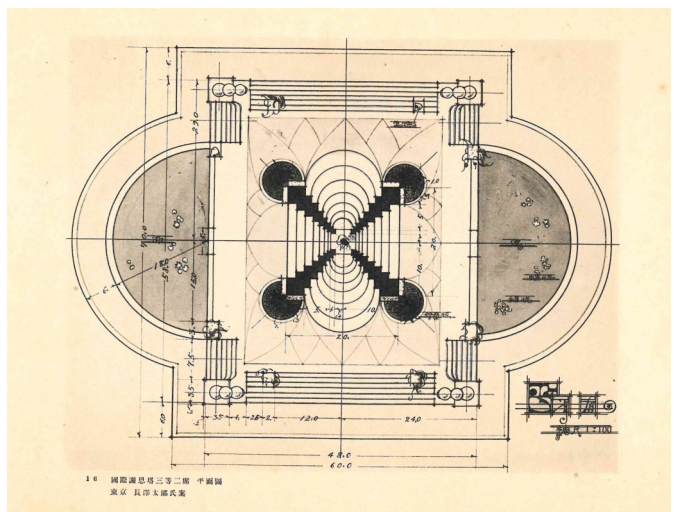
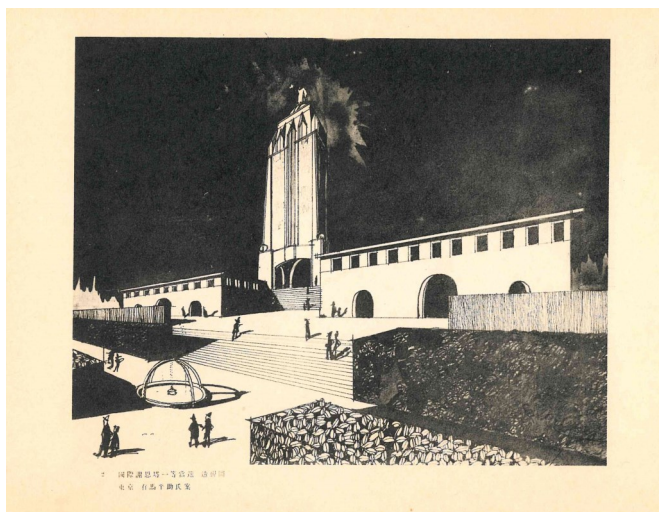
An interesting little set for helping with color mixing and achieving various color combinations, which could still be used to help create color palettes and layer hues. We could find no reference of these in OCLC as of February 2025.



20. **(Japanese Modernist Architectural Competition) - Kokusai Shaonto. [International Gratitude Tower.] Kenchiku shashin ruishu/ruiju [Architectural Photographic Publications, series title.]** 50 leaves, including two double-page plates, comprising a few sheets of text scattered between mostly illustrated plates of architectural designs, published as part of a large illustrated series of publications about architecture. Octavo (7 1/2 x 5 1/8 inches). Printed publisher's cardstock portfolio, contents loose as issued. Light soiling and damp-staining to portfolio, light scattered toning to interior, some foxing to first and last sheets, overall very good. Tokyo: Koyosha, 1924 (Taisho 13). (53366) \$950

The contents of this volume comprise the winners and honorable mentions from a competition for a tower of gratitude for international aid after the Great Kanto earthquake of 1923. The designs range widely in complexity and dramatics. The influence of Art Deco design is clearly evident in some of the entries. The plates include architectural renderings, elevations, sketches, and floor plans.

The series as a whole is rarely found outside of Japan, and as of December 2024, OCLC locates one copy in Australia and one in Japan, with no holdings in North America.



21. **(Japanese Modernist Commercial Design and Typography)** - Aoyama, Seiji (Masaharu Aoyama). **Shinshiki Jitsuyo Kokoku Suketchishu**. Unpaginated collection of colorful Japanese advertising designs, approximately 102 sheets printed recto only. Quarto (10 1/2 x 7 3/4 inches). Green decorated tie-bound boards portfolio, contents loose as issued, with accompanying cardboard slipcase with title on mounted red label. Wear to slipcase including puncture near spine, small paper losses, and two repaired tears along top edge, extremely light bumping to portfolio, some light foxing and minor image transfer to a few sheets, colors overall extremely bright and fresh, overall very good. Osaka: Takamatsu Shoten, 1929. (53328) \$2,850

Seiji Aoyama, also known as Aoyama Masaharu (1893-1969) studied traditional ink painting at the Tokyo School of Fine Arts and worked at the Imperial Household Museum for a number of years. A distinguished printmaker and painter, many of his woodblock prints were self-carved and self-printed, while others were published by Ishiyama. He was close to the Sosaku Hanga art movement, a Japanese movement which embraced Western ideals and advocated for active and direct artist involvement in the printmaking process from design to final product. Traditionally, Japanese woodblock printing was a collaborative effort using many individuals with diverse skills. The Sosaku Hanga movement was formalized with the establishment of the Japanese Creative Print Society in 1918.

This volume presents a suite of colorful advertising sketches, with 98 colorful plates out of 102 total sheets, showcasing innovative techniques and offering ideas for how to design effective and modern advertisements at the time. Many of the images could be used as a blank canvas or template to apply text to. Some are very vague images which could be applied to all sorts of advertisements, and depict things like landscapes, geometrical or abstract designs, florals, or classic Japanese iconography such as women in kimonos. Others are much more specific designs promoting ideas or products such as eyeglasses, beverages, women's and men's fashion and accessories, stationery products like pens and ink, travel, and sport.

A bright and eye-catching collection of 1920's Japanese commercial graphic design, from a distinguished Japanese printmaker. Incredibly scarce; as of October 2024, OCLC locates only a single holding of this volume, at the National Diet Library.

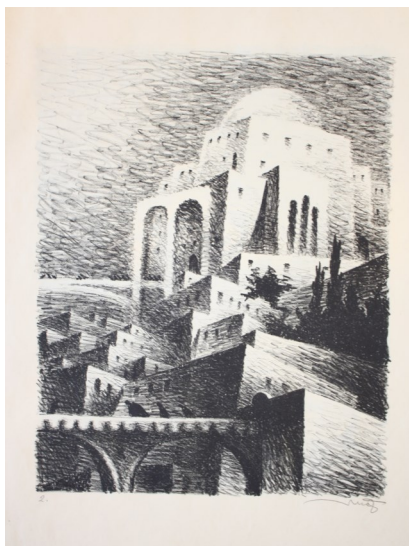
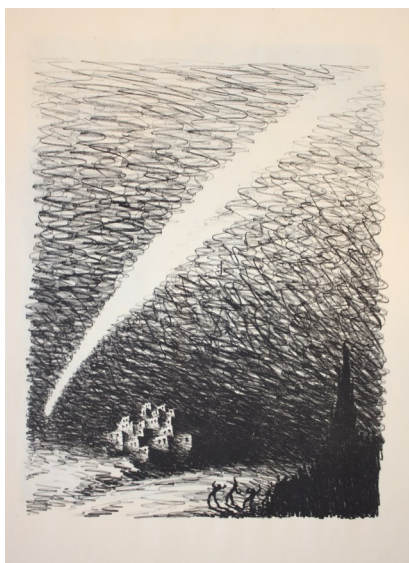
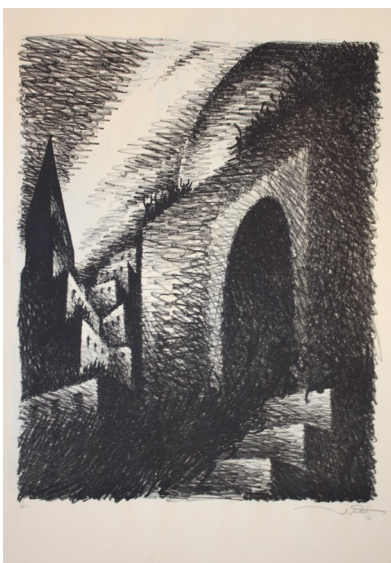


22. **(Judaica)** - Birnbaum, Uriel. **Weltuntergang**. Portfolio of 15 total sheets including title page, list of contents, introductory poem, and 12 illustrations. Folio (21 3/4 x 17 inches). Cloth-backed printed boards with artist name and title contained within a decorative sun motif to front cover. Some bumping and edgewear, minor abrasions to covers, light foxing to cloth of spine, a few plates with some minor creasing, otherwise interior overall excellent, a handful of the images hand-numbered and signed in pencil. Vienna: Carl Konegen, 1921. Limited edition of 150 copies, hand-numbered to table of contents. (53357) \$3,500

Uriel Birnbaum (1894-1956) was an Austrian Jewish expressionist painter, caricaturist, writer, and poet. He studied briefly at an art school in Berlin and served in the Austro-Hungarian army during World War I where he lost one foot, shattered the other, and was confined to a wheelchair for the rest of his life. He illustrated a number of books during his career including works by Edgar Allan Poe and Lewis Carroll. He survived the initial Nazi invasion because his wife was not Jewish, and then by going into hiding from 1943 until the end of the war in 1945.

Weltuntergang, or "End of the World", is a portfolio comprised of a sonnet by Birnbaum and 12 original lithographs. The images are dark and apocalyptic in nature, with hints of the surreal. In one, a large human eye looks on over a small village. In another, a figure stands atop Saturn, ready to hurl a boulder at Earth. Another image features a large alien-type creature with glowing eyes, and another features a dark shadowy figure with a human face and large wings descending a staircase. The translated titles of the images include "God's Wrath", "The Angel of Destruction", "Uprising", "The Last Day", and "The End of the Earth."

A fascinating, grim, and dark suite of images. Scarce; as of September 2025, OCLC locates only five copies of this portfolio in North America.



23. **(Mid-century Art Educational Tool) - Brownjohn (Brown John), Earl. Learn to Draw Easily With a Perspectograph. Twelve Simple Lessons and Over Fifty Different Objects - Easily Drawn with this New Aid for Everybody Interested in Perspective Drawing.** Portfolio of 13 plates, printed recto-only, related to drawing lessons. Oblong quarto (10 x 13 inches). Original illustrated card portfolio printed in red and black, flaps open out to form an apparatus with two black paper "rulers" post-bound to interior, contents loose as issued. Portfolio a little worn along edges, small tear along a fold line, some creasing to black rulers, very minor toning, overall very good, contents clean and bright. Springfield, MA: Milton Bradley Company, 1940. (53410) \$2,500

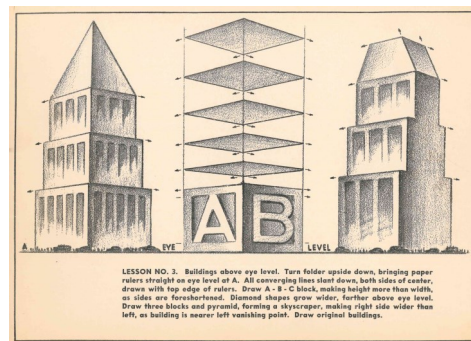
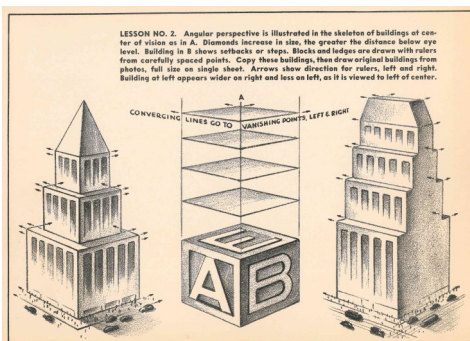
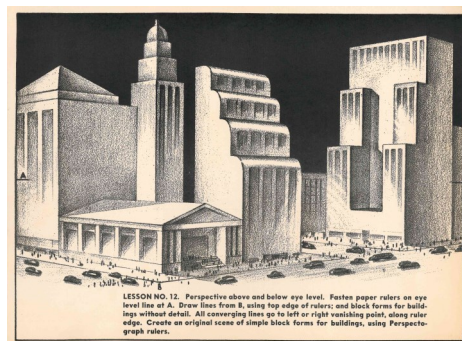
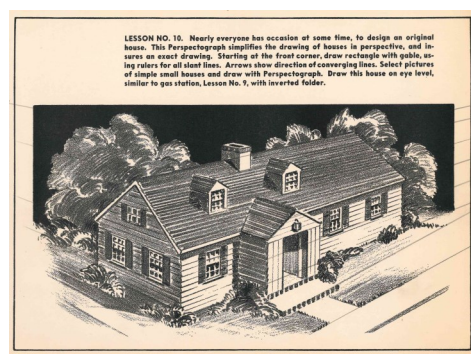
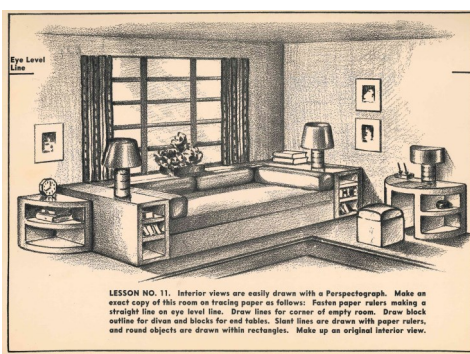
This unusual educational drawing kit contains 13 plates comprised of a directional sheet and 12 lessons. It was designed by Earl Brownjohn, an art instructor from Buffalo, New York, to help teach students perspective drawing. Brownjohn taught at Buffalo Technical High School and previously published Elementary Color: Its Theory and Application. This apparatus is a simplified version of a centuries-old device credited to Leonardo da Vinci.

The directions read, "This unique draw-kit presents several new ideas of value to every art student and teacher - especially to those grade teachers of schools without an art supervisor, who must provide their own problems and develop their own methods. First, it includes a folder with two movable rulers, called the Perspectograph, plus twelve easy lessons showing how the use of these movable rulers simplifies the drawing of every angle of perspective drawing...The twelve lesson plates of this portfolio present a series of excellent specimens of perspective drawings, which may be duplicated by the student through the use of the Perspectograph rulers and detailed instructions accompanying each lesson."

The lessons include directions for drawing blocks, skyscrapers, circles, ellipses, light and shade, cylindrical buildings, houses, a gas station, and interior scenes. The directions indicate the specific placement for each lesson plate and the necessary positioning of the rulers and the folder. The directions end with this statement: "The perspectograph is not intended to take the place of freehand perspective drawing permanently, but to be a guide for all those learning perspective. It enables the student to "learn by doing" through tracing the lesson plate designs. In this way he acquires a clear understanding of the rudiments and technique of all types of perspective drawing which he later applies in freehand efforts."

The lessons focus more on accuracy in architectural drafting than on aesthetic beauty, beginning with basic shapes before moving to more complex scenarios. They also are clearly indicative of the industrial progress and trends of the time. The lesson on ellipses uses a Ford water tower, smoke stacks, and a "Big City Gas Works" tank. Lesson 9 provides instruction for drawing the "Super Gas" station. Several lessons include drawings of skyscrapers. Lesson 11 also showcases a living room outfitted in a mid-century modern style, with sleek furnishings and clean lines. The lessons seem geared towards preparing students for jobs in the industrial arts, teaching practical, everyday drafting skills.

A rare example and quite possibly a prototype; as of April 2025, OCLC does not locate a single copy of this drawing tool.

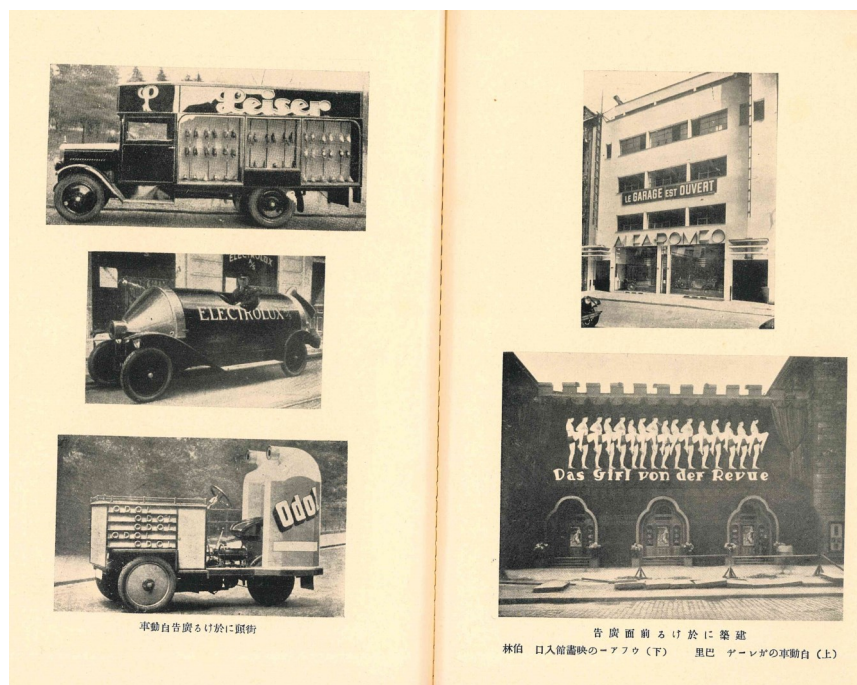
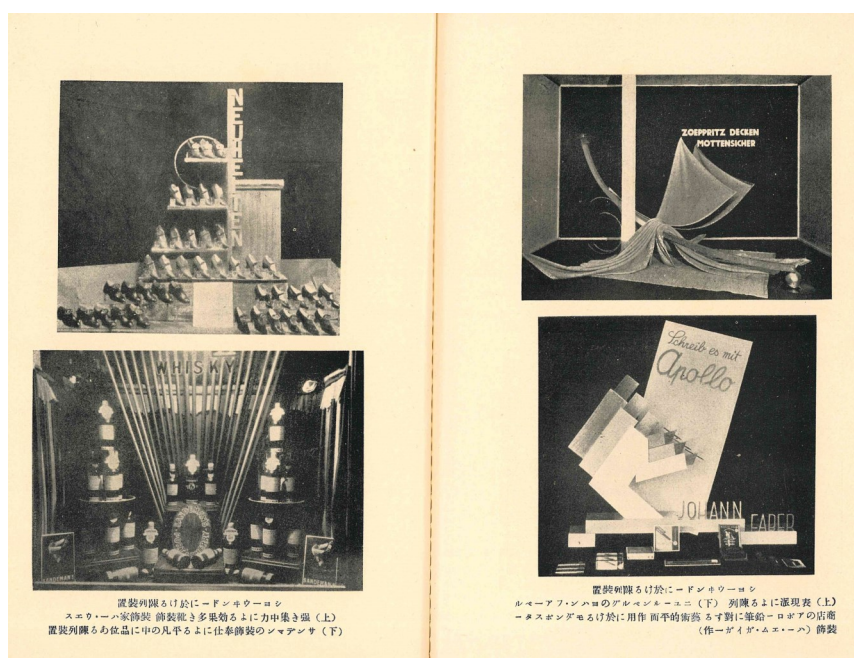
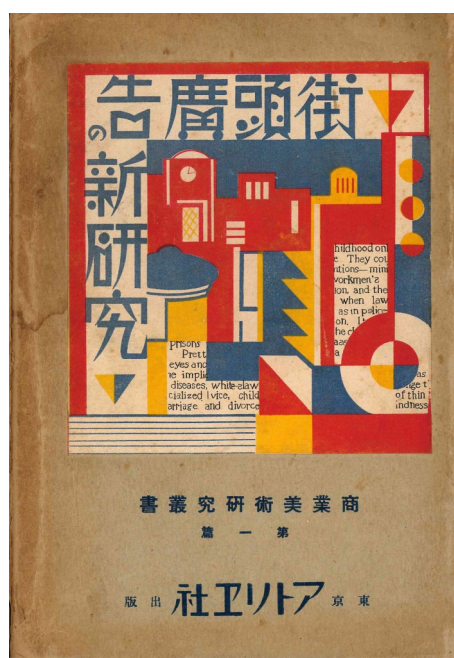


24. (Modernism in Japanese Commercial Design) - Mizuta, Kennosuke. *Gaito Kokoku No Shin Kenkyu. [New Research on Street Advertising.]* From: *Shogyo Bijutsu Kenkyu Soshu; Dai 1-hen. [Commercial Art Research Series, Part 1.]* 274 pp. volume on shop design and advertising, with scattered illustrations throughout from photographs and drawings. Octavo (7 3/8 x 5 inches). Silver boards with stamped black geometric design, housed in cardboard slipcase with colorful abstract design to cover. Handling wear and edgewear to slipcase, some soiling and foxing, light soiling along spine of volume, minor mostly marginal foxing, overall very good. Tokyo: Atoriesha, 1930. (53448) \$1,350

This volume highlights the importance of shop design and advertising in the form of posters and shop windows. The author argues that advertising posters, lighting, and shop windows also help embellish the street. There are approximately 30 illustrated plates throughout, depicting buildings lit up at night, shop windows, advertising vehicles, posters, packaging, typefaces, logos, and signs.

Some of the designers whose work is featured in the illustrations include Le Corbusier (Pavillon de l'Esprit Nouveau) and Melnikov (Pavillon de l'U.R.S.S.) at the 1925 Exposition des Arts Décoratifs, as well as Mallet-Stevens (Alfa-Romeo garage).

As of April 2025, OCLC locates only two holdings of this individual volume worldwide, both in Japanese libraries, and scattered institutional holdings of a collected volume which contains this work.



25. **(Original Artwork from a Leader in the Fluxus Movement)** - Knizak, Milan. **Slightly Red Book for Carl Vogel. Keep Together. Few Flashes Out of My Documentary 62-83.** Unique portfolio of works from the collection of the artists, compiled for Carl Vogel, including numerous works of original artwork, texts, photographs, etc. Quarto (12 1/4 x 9 1/4 inches). Original hand-painted corrugated cardboard cover, title hand-written and stamped, with a small plastic whistle tied to a safety pin affixed to cover, contents loose as issued. Light scattered handling wear, old adhesive coming loose on some pieces, overall very good. N.p.: Knizak, n.d. (circa 1983). (53475) \$9,500

Unique and apparently unpublished artist's book created and compiled specially by Milan Knizak (b. 1940) for Carl Bogel (1923-2006), art collector and president of the Hamburg Academy of Fine Arts. Knizak is a Czech performance artist, sculptor, musician, installation artist, graphic artist, art theorist, and dissident. Knizak studied at the Pedagogical University and the Academy of Fine Arts in Prague, before abandoning formal education in early 1962 and founding the "Actual Art" group (Aktuální umění, later shortened to AKTUAL). He created his first happenings, installations, and art environments in the streets and plazas of Prague beginning in the early 1960s and also became a member of the international Fluxus movement. In 1965 he became the director of Fluxus East, and organized and performed numerous happenings and concerts in Czechoslovakia, as well as festivals in Vilnius, Prague, Budapest, and Poznan in the late 1960s and early 1970s. Knizak was able to come to the United States for a brief period at the end of the 1960s, during the time of the Prague Spring, but in 1970 returned to Czechoslovakia where he was under permanent police surveillance, often being arrested and detained but never giving up on his artistic activities.

This portfolio contains approximately 35 total works across 65 sheets including drawings, reworked illustrations and photographs, texts, music, collages, etc. Relevant to the title, many of the works contain applied swatches of red paint. A handful of other works also include safety pins. Some of the titles include "Clothes Painted on a Body", "Both Sided Hat", "How to Make Clothing Aktual", "Erotic Clothes", "Scars as Jewelry", "The Process of Creation", "Destroyed Music", "Stone Ceremony", "Painted Ear as a Jewel", "TV Earing [sic]", and "Sense of Flying".

A unique portfolio of original works from an important and influential contemporary artist.



26. (Original Letters from a Japanese Internment Camp in China) - Collection of Letters From a Canadian Missionary Couple Held At a Japanese Internment Camp in China. Eight manuscript letters and five additional documents related to Jean and George Willis, a married Canadian couple who had been living in China since 1921 as missionaries and Christian bookshop owners, and were taken into Japanese custody during World War II, the letters dated from September and October 1945. Various sizes, most letters and documents octavo or smaller. Some expected handling wear, creasing, light browning, etc, overall excellent. Yangchow, China and others: 1941-1945. (53504) \$2,250

George Christopher Willis and his wife Jean Ogston Willis first traveled to China in 1921, and started a Christian bookshop in Shanghai in 1924. During World War II, when Japan declared war on the west, the formerly free zone of the International Concession Area in China became occupied by Japan, and beginning in March 1943 Allied civilians were sent to internment camps. The Yangchow Internment Camp, also known as the Yangchow Civilian Internment Centre, housed about 750 mostly American and British citizens previously living in Yangchow, Shanghai, and Nanking. They remained in the camp until the fall of 1945 when the internees were liberated. The Willises were among those Allied citizens interned at Yangchow.

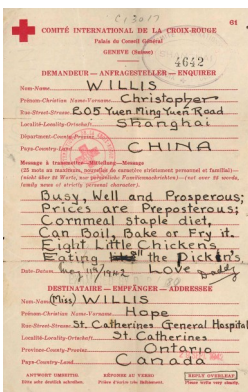
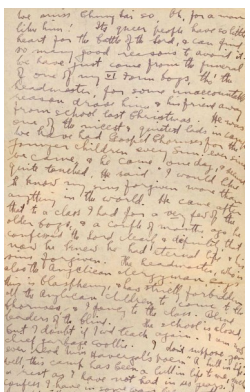
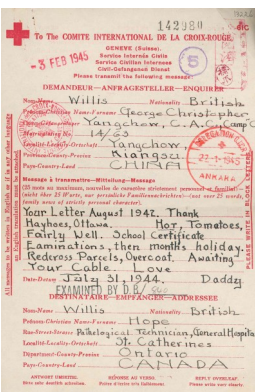
Later, after their liberation, George authored a booklet, published by his own Christian Book Room, titled "I was among the Captives", which tells in detail of everything he and his wife had undergone leading up to and during their imprisonment. "We were sitting at lunch one day about the end of the first week in March, when the telephone rang. I remarked to my wife, 'It's our call to go into Camp,' and sure enough it was. 'Come down and register for the Civil Assembly Centre,' for they did not call them Internment or Concentration Camps. We had no idea where we might be sent...Our orders were to be ready to leave March 15th." (page 51) "We met others coming from all directions in every kind of conveyance. Each of us was tagged, and of course we all wore red arm-bands with a big "B" on it, although there were three of our number with an "A" - American wives of British husbands. The tag had a Chinese character on it, "Ing" for "English", if British, and "Mei" if American; and a number by which hereafter we would be known." (page 56) "We were told that the Japanese had brought us here to protect us, and that now it was our "happy home" and we had better not try and leave it, as the guards had orders to shoot to kill anybody who might make such an effort." (page 59)

The letters in this group all date to September and October 1945, right before and during their departure from the camp. Addressed to their children back home in Canada and written by both George and Jean, the letters discuss happenings in the camps, daily life, harsh treatment of the prisoners by some of the guards, and, in a letter dated October 16, 1945 sent from aboard the USS Savaca, their release and return home.

A letter from Jean to her daughter Fanny dated September 5th details two children being killed from an aerial supply drop, and another child dying of acute dysentery. A letter to her daughter Hope from September 9th mentions the infestations of insects and rodents, what outfit she plans to wear for her eventual return home, the lack of privacy, and the cruelty of one particular guard. A letter from September 10th mentions "more interruptions and there is a feeling of unrest in the air."

The additional documents which accompany this group of letters include: two Red Cross Service Civilian messages, sent to their daughter Hope in Ontario, from 1942 and 1944; a typed notice on tissue paper "Announcements Intended for Repatriants from Hongkong & Kowloon", dated September 14th, 1945; a newspaper clipping from November 8th, "Freed Canadians", which mentions the Willises among a group of families and Canadian missionaries who had safely arrived back in North America; and a Canadian Pacific telegraph, sent November 6th, announcing their arrival back in Vancouver.

A fascinating and historically important group of letters and documents from a lesser-known aspect of Japanese internment during World War II.



27. **(Original Pochoir Prints of Life in Mid-Century Mexico by a Female American Illustrator)** - Robins, Louisa. **Acapulco. A Portfolio of Little Paintings.** Portfolio with single page of introductory text and 12 full-color plates done in a combination of silkscreen and pochoir. Small folio (13 1/8 x 10 1/4 inches). Tie-bound leather-backed boards portfolio, contents loose as issued. Some mild wear and abrasions to portfolio covers, original ties present, some consistent browning to text and title pages, plates individually matted in blueish cardstock, some acid burn and light discoloration to margins of mats, plates generally in fine condition, overall excellent. [New York]: F.A.R. Gallery, 1947. Hand-signed and numbered copy from a limited edition of 100. (53494) \$2,250

Louisa Winslow Robins (1898-1962) was an American painter, muralist, and illustrator. She was born in Dedham, Massachusetts and was largely self-taught, although she studied briefly with Ashcan School artist George Luks and for two years at the Buffalo Fine Academy. She spent most of her career as a working painter and illustrator as well as an art teacher and art world socialite in Buffalo, New York. She was acting chairman of the Women's Advisory Committee of the Albright Art Gallery and served as acting chairman of the "Art In Industry" exhibition at the Albright in 1932, as well as chairman of the art committee at the Garrett Club of Buffalo and chairman of the Buffalo Fine Arts Academy. She also actively exhibited her work in and around Buffalo and nationwide in solo and group exhibitions.

In 1935, Louisa and her close friend, artist Martha Visser't Hooft, took a two-week trip to Mexico during which they were introduced to Diego Rivera. It was on a trip such as this one when Louisa took inspiration for the works in this portfolio. As she writes in her introduction, "'Chuchu's Girl' was responsible for this portfolio on Acapulco. She was such a charming slim muchacha that naturally after I had painted her, I wanted to do her lover Chuchu, who had showed such discrimination by stealing her away and installing her in his gate house hut. One little painting after another seemed to appear as I began dreaming of Acapulco; I thought of the beaches and their "lanchitas" (little motorboats)...of women and children squealing as the wave that floats the craft breaks gently around them in a frothy foam." She goes on to describe in powerful details the ocean, men and women dancing, the food, a riverboat, the children, and the dressmakers. She concludes her preface with the following statement: "I hope these glimpses of Acapulco will convey to others some share of the pleasure and amusement I had in sketching them."

There is no table of contents or description of plates in the portfolio, and the works themselves do not appear to be titled or captioned. The paintings depict the scenes Robins describes in her preface: dressmakers, music and dancing, boats, food, native men, women, and children, and the ocean. According to the colophon, the prints were made at the Martha Berrien Studios, a Greenwich Village studio run by twin sisters and pochoir specialists Kate and Martha Berrien.

Extremely scarce; as of May 2025, OCLC locates only a single holding of this portfolio in a North American library.



28. **(Original Post-war and Contemporary Artworks - 1968) - Dossier 68.** Original box from the Festival des Arts Plastiques de la Côte d'Azur, containing a mimeographed introductory leaflet and 48 original works in various formats, including lithography, screenprint, collage, photocopy, and stencil, by a number of assorted artists. Works various sizes, box 10 1/4 x 13 1/2 inches. Original cardboard box with "Dossier 68" screenprinted to lid and list of artists screenprinted to bottom, both in royal blue, contents loose as issued. Box with some light browning, some creasing and a couple of small tears along sides, artworks with some very light scattered toning, some creasing due to paper size, overall excellent. [Marseille]: J. Lepage, [1968]. Limited edition of 200 copies. (53343) \$7,500

The introductory leaflet to this collection states that during the month of September 1968, approximately 100 invitations were sent by the organizers of the Festival des Arts Plastiques de la Côte d'Azur to artists working in various forms of media, including painting, architecture, and sculpture, but that artists who were already too well-known on the national or international stage were not contacted. The Festival was meant to be experimental, and they wanted to showcase lesser-known artists in accordance with those goals.

Some of the artists in this collection include Marcel Alocço, André Pierre Arnal, Henri Baviera, Julien Blaine, Albert Cubac, Denis Garnier and Guy Rottier, Gruppo P 66, Giancarlo Nanni, Bernard Pagès, Poli, Scarabelli, Severo, Ben, Magdalo Mussio, Raphaël Monticeli, and many others. The works are produced in a variety of formats, and approximately half of them are signed or dated in some fashion.

The Festival des Arts Plastiques de la Côte d'Azur was begun in 1963, with the goal being, as written by editor and organizer Jacques Lepage in the catalogue preface, "to create a viable art centre on the Côte d'Azur. The importance of its cultural events alerted the public and the authorities to the urgency of decentralization...For there can be no question of sterile opposition to Paris, but, on the contrary, an emulation. What is presented, is done, is created on the Côte d'Aure must be created in a universal language." Jacques Lepage (1909-2002) was an art critic and key figure in the Supports/Surfaces art movement in southern France.

A fantastic collection of original artwork from numerous international artists active in the 1960s, working in the New Realism, École de Nice, Fluxus, MADI, Supports/Surfaces, INTERVENTION, Groupe 70, and other artistic groups and movements. Very scarce; as of January 2025, OCLC locates only one single holding of this collection worldwide and zero in North America.



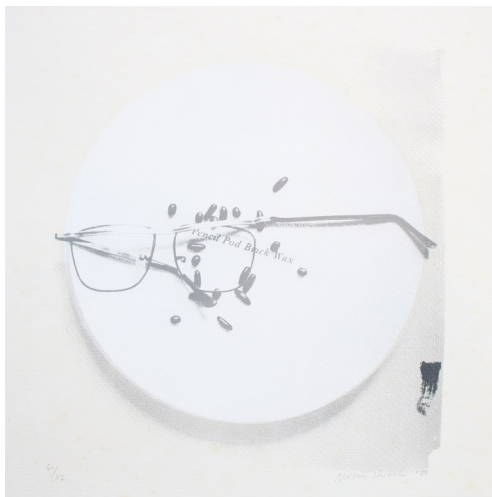
29. **(Original Silkscreens from Female Fluxus Artist)** - Knowles, Alison. **Cena Per Otto**. Portfolio including title/colophon sheet, text sheet, and 8 silkscreens, text page signed and dated in pencil, silkscreens each signed and hand-numbered in pencil. Square folio (16 x 15 1/4 inches). Original gray cloth portfolio stamped to cover with author, title, and publisher, contents loose as issues. Some toning and foxing to title page, light primarily marginal foxing scattered to silkscreens, overall very good. Cavriago, Italy: Pari & Dispari Editore, 1985. Limited edition of 67 signed and numbered copies. (53488) \$3,500

Alison Knowles (American, born 1933) was a core member of the avant-garde Fluxus movement, as well as the sole woman associated with Fluxus early on (she participated in the 1962 Wiesbaden performances). In later years, Knowles became known for her installations, event scores, performances, prints, and publications. She would often use ordinary objects such as books, beans, shoes, and strings as her points of departure. She also performed her event scores around the world, inviting audiences to participate and assist in the events. In 2022, the Berkeley Art Museum and Pacific Film Archive hosted the first retrospective devoted to her work.

The text page accompanying the silkscreens notes, "The objects arranged here for a dinner viewing are found together on each plate by virtue of a common color and shared time in a recent performance or installation. It is to say 'grazie e arrivederci.'" The title page notes that the images were made manually by Knowles herself.

The suite of silkscreens is comprised of eight images of dinner plates with various types of food and other non-edible objects on top, each with a small swatch of color to the lower right-hand side, and most if not all containing beans. One plate has a pair of eyeglasses and some beans with a swatch of black paint. Another has a single bean, a hole punch, and a page from a book on birds along with a swatch of mustard yellow.

A scarce portfolio of original art from one of the most important female Fluxus artists; as of May 2025, OCLC does not locate a single holding of this work. (By Alison Knowles: A Retrospective (1960-2022), Berkley, CA, 2022, pp. 168-169).



30. (Pop Art Screenprinted Calendar) - Banner Multiples Calendar, 1969. Calendar consisting of six color screenprints by some of the most important Pop artists, one print for each two-month spread, the prints done on light cardboard, each with transparent protective film sheet, screenprints typographically noted to versos with artist names. Folio (15 1/2 x 20 3/4 inches), sheet sizes of prints 15 1/4 x 14 7/8 inches . Spiral binding with thin cardboard covers, logo and date printed to front cover. Very light foxing to margins of first few pages, light browning to back cover, screenprints bright and colorful and in excellent states of preservation. New York/Stuttgart: Multiples, Inc./Domberger KG, 1968. Limited edition of 900 copies. (53372) \$7,500

This spectacular calendar contains six screenprints from the titans of Pop Art. The prints included are:

Tom Wesselmann - Great American Nude

Roy Lichtenstein - Pistol

Nicholas Krushenick - White Smoke, Red Sky

Robert Indiana - Flag

Andy Warhol - Campbell's Tomato Soup Can

Jim Dine - Two Red Boots on a Black Ground

A phenomenal calendar from a landmark movement in the American art world. While separate prints from this calendar occasionally show up on the market, a complete calendar with all six screenprints still bound and intact is quite scarce. As of December 2024, we could not locate a single holding of this calendar in an institutional library.



31. **(Portfolio of 1920s Linocuts Produced by Graduate Students) - Loco-Motion. Ten Prints Designed by the Lettering Class, Teachers College, Columbia University, Class 1925.** Portfolio of 10 linocuts printed in black and orange on cotton rag paper. Small folio (12 1/2 x 10 1/8 inches). Original yellow decorated wrappers with text printed in black and underlined in green. Extremely light dust-staining to top right corner of wrappers, linocuts bright and clean, excellent condition overall. New York: Bureau of Publications, Teachers College, Columbia University, 1925. (53479) \$1,850

Founded in 1887, the Teachers College has been a part of Columbia University since 1898 and was the first graduate school in the United States to focus specifically on teacher education. Its roots are in the Kitchen Education Association, founded in 1880 with the goal of replacing miniature kitchen utensils for other toys appropriate for 5-year-old girls. In 1884, the name was changed to the Industrial Education Association and shifted its focus to include boys and parents. Three years later, it moved to University Place and founded the Horace Mann School. In 1887, William Vanderbilt Jr. made a large financial donation to the IEA and appointed Nicholas Murray Butler, future president of Columbia, as president of the IEA. The IEA decided to provide schooling for the teachers of New York City's poorest children, and the Teachers College was born. The move uptown came in 1890, and the official name change came in 1892.

From the beginning, the Teachers College included subjects such as educational psychology, educational sociology, the history of education, comparative education, and ethics. Other programs developed later in areas such as administration, economics, anthropology, clinical and counseling psychology, developmental psychology, curriculum development, media studies, and school health care.

According to an exhibition held at Columbia in 2024 on Printmaking at the Teachers College, "The history and development of printmaking at Teachers College dates back to the influence of Professor Arthur Wesley Dow...Dow was especially interested in Japanese prints and color woodblock, and by 1912 work in all media was organized around his progressive exercises in composition...Students first worked with Japanese brush and ink...Then they addressed value scales, patterns, and applications in landscape and lettering. In the second year, they began with wood block color printing and practical design work, followed by textile design, woodblock, book-illustration and illumination, and the decoration of covers. At the end of the two year sequence, they studied the special elements of color...After 1921, posters and color printing were integrated in lettering classes."

This portfolio of linocuts dates to 1925, and showcases the design work done in the lettering class. As indicated by the title, "Loco-Motion", all ten prints showcase movement or transportation in some way. There is an image of people riding a roller coaster, a man pulling a child in a wagon, a baby in a carriage, a hot air balloon, horses and donkeys, and early bicycles. Many of the prints incorporate lettering. None of the images are signed by the artists, although one appears to be initialed in the lower corner, and the members of the class are not identified. The images are bright and eye-catching, a wonderful example of 1920s printmaking and design.

Scarce; as of April 2025, OCLC locates only four holdings of this portfolio in North American institutions.



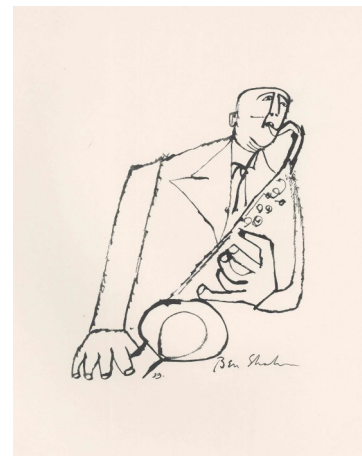
32. **(Portfolio of 1950s American Artists)** - Chanin, A.L. **Twenty American Artists.** Portfolio with one sheet of text by A.L. Chanin and 20 lithographic reproductions of works by 20th century American artists. Small folio (14 1/4 x 10 7/8 inches). Printed heavy paper two-pocket portfolio folder with cover design by Abner Graboff, contents loose as issued. Very light external creasing, minor marginal toning to text leaf, images bright and clean, overall very good. New York: Lenmore Press/Walden School, n.d. (circa 1959). (53381) \$2,250

This portfolio was sold to raise funds for the Walden School, a progressive day school on Manhattan's Upper West Side which was in operation from 1914 through 1988. A boxed, limited edition of 50 copies was issued with all the prints signed, alongside this trade version of an unknown publication size, all unsigned.

The portfolio reproduces drawings by twenty male American artists: Sam Adler, Milton Avery, Leonard Baskin, Ben-Zion, Philip Evergood, Chaim Gross, George Grosz, Robert Gwathmey, Joseph Hirsch, Hans Hoffman, Karl Knaths, Jacob Lawrence, Sigmund Menkes, Gregorio Prestopino, Ben Shahn, Joseph Solman, Raphael Soyer, Saul Steinberg, Max Weber, and Sol Wilson.

The introductory essay by A.L. Chanin reads, "Some of the deepest delights in art are to be found in fine drawings. The potentialities of drawing have challenged and intrigued artists in all times. And what artists love, perceptive collectors cherish...Here are a handful of good American drawings, sensitively reproduced, and chosen with an unprejudiced eye for opposing styles. The varied group reflects something of the broad scope of this absorbing medium. They range from representational to abstraction, from pure line to thick wash, and from impish aloof wit to sombre social realism. Most of the drawings are quite recent examples....Pure line is the foundation of drawing, and consequently most of the artists represented here revel in the fun and flow and simplicity of line...In the wash drawings, also, each artist speaks in his own character...Obviously, a good drawing is more than a moment's monument. It is a lasting pleasure."

An attractive and scarce 1950s-era fine art portfolio showcasing the up-and-coming artists of the time. As of January 2025, OCLC locates only a single holding of this portfolio in a North American library.



33. **(Rare Early Hebrew Children's Book)** - Raskin, Bentsiyon (Ben Zion or Ben-Tsiyon Raskin) & Chaim Hanft (illustrator). **Ha-Taltulah she-shakhahah ekh tesha'el okhel. [A Kitten Who Forgot How to Ask for Food.].** Unpaginated (14 pp.) Hebrew children's book, illustrated. Oblong octavo (8 x 9 7/8 inches). Original sewn wrappers illustrated with charming drawings of farm animals. Some light soiling and dust-staining to covers, small areas of paper loss restored at corners and at spine, a couple of interior pages with black ink stains, a hand-written "5" to fifth page, overall very good. Warsaw: "Tarbut", 1922/1923. (53551) \$1,350

Bentsiyon Raskin (also known as Ben-Tsiyon Raskin or Ben Zion Raskin) (1890-1930) was a writer, teacher, and one of the leaders of the Po'aley Zion (zionist) movement in Warsaw. He emigrated to Israel in 1922. Chaim Hanft (1899-1951) was a Jewish-Polish sculptor, painter, graphic designer, and book illustrator. Hanft joined the Warsaw School of Fine Arts in 1916, and during the Polish-Soviet war, he was enlisted, captured by the Russians, and sent to study at the Moscow art school. He later returned to Warsaw, taught drawing, illustrated books and journals, and helped co-found the Jewish Society for the Promotion of Fine Arts.

This children's book tells the story of a kitten who played with other animals until she grew hungry, and realizes she had forgotten how to ask for food. It was published as part of Raskin's "Zil Zil" series of five children's books, illustrated by Hanft and other artists.

An exceedingly scarce Hebrew children's book; as of October 2025, OCLC locates only a single holding worldwide of this early edition of this book, as well as two holdings (one microform) of a 1931 edition published in Tel Aviv.



34. (Rare French Historical Card Set) - Charte Constitutionnelle en Action. Lithographed cardstock box containing a set of 24 engraved cards dedicated to the Constitutional Charter established by Louis XVIII on June 4, 1814. Cards 4 3/16 x 2 3/4 inches, box 3 3/8 x 4 3/4 inches. Cardboard box with engraved and hand-colored vignette affixed to lid depicting the King giving the charter to the French people, cards loose as issued. Some light warping and foxing to box, minor soiling "cards" formed of three sheets of paper pasted together, a couple of sheets coming lightly unglued, very light scattered soiling, foxing, and handling wear to cards, overall very good. N.p. (Paris?), n.d. (circa 1814). (53382) \$4,500

The Charter of 1814 was a constitutional text granted by King Louis XVIII shortly after the Bourbon Restoration. The Congress of Vienna demanded that Louis enact a constitution of some form before he took the throne. He refused the originally constitution proposed by the provisional government and the Sénat conservateur, instead bestowing a different constitutional Charter on June 4, 1814.

The Charter restores the dynasty of the Bourbons, establishes a limited monarchy with a regime dominated by the King as Head of State, and preserves some of the gains of the French Revolution. The opening twelve articles are similar to a Bill of Rights, containing measures such as a declaration of equality before the law, property rights, religious tolerance, and freedom of the press. The full Charter contains a total of 76 articles.

The cards in this set each contain an engraved illustration above several lines of text detailing 2 to 4 of the articles from the Charter, with all 76 articles contained across the 24 cards. This type of series was distributed by the "Marchands de Nouveautés", a generic name given to a group of print dealers in Paris who usually printed more popular stories such as Robinson Crusoe or Don Quixote. A set of cards such as this one was intended to help eliminate Napoleonic fervor and unite France under a renewed sympathy for and belief in the monarchy.

A very scarce set of cards preserved in its original box. As of January 2025, we could not find this set listed anywhere on OCLC.



35. (Script for 1966 American Happening) - Kaprow, Allan. **Self-Service: A Happening by Allan Kaprow.** Unpaginated mimeographed booklet (six sheets, printed recto only) including a cover page and five pages of typed text, not illustrated, distributed in connection with the Institute of Contemporary Art in Boston and the Pasadena Art Museum. Quarto (10 7/8 x 8 3/8 inches). Stapled mimeographed self-wrappers with typed cover and blank back cover. Some wear and chipping to front cover, rear cover browned, overall very good. N.p. (Pasadena?): Allan Kaprow, 1966. (53556) \$2,500

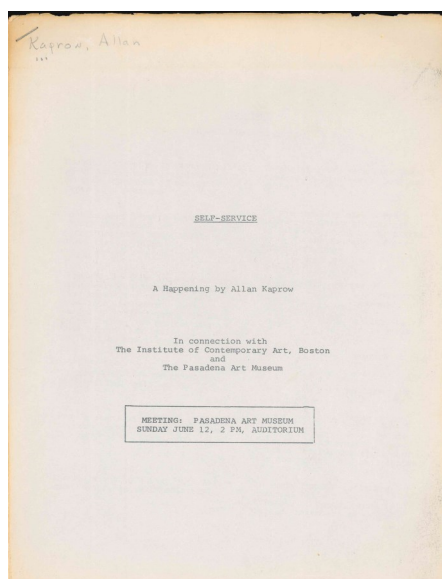
Allan Kaprow was a pioneer in the field of performance art, helping to establish the "Environment" and the "Happening" in the 1950s and 1960s. Over the years, he held over 200 happenings. In his early career, they began as scripted events, in which the audience and performers follow cues, but without a set beginning or ending. His most famous happenings started in the 1960s, when he would take a group to a specific site or location to experience or perform a small event or action.

This Happening was organized in connection with The Institute of Contemporary Art in Boston, and The Pasadena Art Museum. Kaprow's notes on the final page of the booklet read, "'Self-Service' will be performed without spectators. Participation in at lease [sic] one of its parts is required, although many (or all) would be preferable...The Happening is planned for three cities, over a period of four months, June through September, and its activities will occur among those of the participants' normal life. None of these are necessarily coordinated...There will be a preliminary meeting in each city for those interested in participating, at which "Self-Service" will be discussed and the parts distributed. There will be no rehearsals and the work will not be repeated."

The dates given are June 8, July 6, August 3, and September 7 for Boston; June 9, July 1, August 5, and September 3 for New York; and June 24, July 12, August 18, and September 21 for Los Angeles. This particular copy was meant to accompany the Los Angeles dates, as it is noted on the cover page that a meeting was to be held at the Pasadena Art Museum on Sunday, June 12, 1966 at 2 pm.

The other pages of text contain lists and descriptions of "Available Activities" for the three cities. Some of these include: "Couples make love in hotel rooms. Before they check out, they cover everything with large sheets of black plastic film"; "On the streets, kids give paper flowers to people with pleasant faces"; "People stand on bridges, on street corners, watch cars pass. After two hundred red ones, they leave"; "Many shoppers begin to whistle in aisles of supermarket. After a few minutes they go back to their shopping"; "Cars drive into a filling station, erupt with white foam pouring from windows"; "People listen to records in glass booths. They look at each other and dance"; and "A path of slices of bread and jam is made for a great distance in the woods"; and many other equally bizarre ones.

A scarce script from an important figure in American performance art; as of October 2025, OCLC locates five holdings of "Self-Service" scripts in North American institutional libraries. At least one of these is also a Pasadena version, but we do not know which of the three cities all five of the scripts pertain to.



LOS ANGELES
(Available Activities)

Cars drive into a filling station, erupt with white foam pouring from windows.

A car is built on an isolated mountain top from junk parts. Is left.

People shout in subway just before getting off, leave immediately.

Everyone watches for either:

- a signal from someone.
- a light to go on in a window.
- a plane to pass directly overhead.
- an insect to land nearby.
- three motorcycles to barrel past.

Immediately afterwards, they write a careful description of the occurrence, and mail copies to each other.

Warehouse or dump of used refrigerators. People bring packages of ice, transistor radios, and put them into the boxes. Radios are turned on, refig doors are shut, people leave. On another day they return, sit inside with radios for awhile, and quietly listen.

On the streets, kids give paper flowers to people with pleasant faces.

A daytime procession of cars on a highway, brights on. Periodically, and momentarily, fifteen feet of thin plastic film streams from car's windows, is drawn back inside. Half-hour later, cars disperse.

Many shoppers begin to whistle in aisles of supermarket. After a few minutes, they go back to shopping.

People tie tarpaper around many cars in supermarket lot.

Night in the country. Many cars, moving on different roads, about a mile from a certain point, lights blinking, horns beeping sporadically, converge and disperse.

Photos of supermarket and washerette sent to everyone.

People listen to records in glass booths. They look at each other and dance.

Two people telephone each other. Phone rings once, is answered 'hello'. Caller hangs up. After a few minutes, other person does same. Same answer. Phone clicks off. Repeated with two rings, three rings, four rings, five rings, six rings, seven, eight, nine, etc.....until a line is busy.

BOSTON
(Available Activities)

Many shoppers begin to whistle in aisles of supermarket. After a few minutes they go back to their shopping.

For a few moments at night, shouts, words, calls, all through bullhorns. Voices moving on the streets, from windows, around corners, in hallways, alleys.

At a supermarket (on another day) transistor radios playing rock are put into shelves of cereals, soaps, freezers, bananas, napkins, etc. Left there. On still another day, bouquets are tucked in with products.

In a neighborhood, people inflate, by mouth, a twenty foot weather balloon. It's pushed through the streets and buried in a hole at the beach. The people leave it.

Two people telephone each other. Phone rings once, is answered 'hello'. Caller hangs up. After a few minutes, other person does same. Same answer. Phone clicks off. Repeated with two rings, three rings, four rings, five rings, six rings, seven, eight, nine, etc.....until a line is busy.

People tie tarpaper around many cars in supermarket lot.

On another day, twenty or more flashgun cameras shoot off at same time all over supermarket; shopping resumed.

3 A.M. emptiness at a 24-hour washerette. Piles of clothes washed. Turning cylinders, blue-white flour-escents. Regularly on the half-hour, loud bunch of photos bust in, flash pix, leave. Home at five.

Cars drive into filling station, erupt with white foam pouring from windows.

36. (Script for Planned Production of Banned Milan Kundera Play) - Kundera, Milan. **Dve uši, dve svadby./Vtákovina. Divadelná hra. (Dve use dve svatby./Ptákovina. Divadelní hra.) [Two Ears, Two Weddings. Theater Play].** 58 pp. mimeographed typescript comprising a Slovakian translation of Kundera's 1968 Czech play, translated into Slovak by Gabriel Rapos, and with hand-written stage directions throughout, together with four hand-written pages of notes, two copies of a typed review of a play, and a program for the May 12, 1969 premiere of Kundera's "Ptákovina", the later or alternate title of this play, directed by Václav Hudecek at the Na Zábradlí Theater in Prague, with credits and excerpts. Quarto (11 1/4 x 8 inches). Original printed wrappers. Some light soiling and spotting to covers, light consistent toning throughout, many handwritten annotations to interior and to front cover, overall very good. Bratislava: Slovenské Divadelné a Literárne Zastupiteľstvo/DILIZA [Slovak Theater and Literary Council], 1969. (53348)

\$9,500

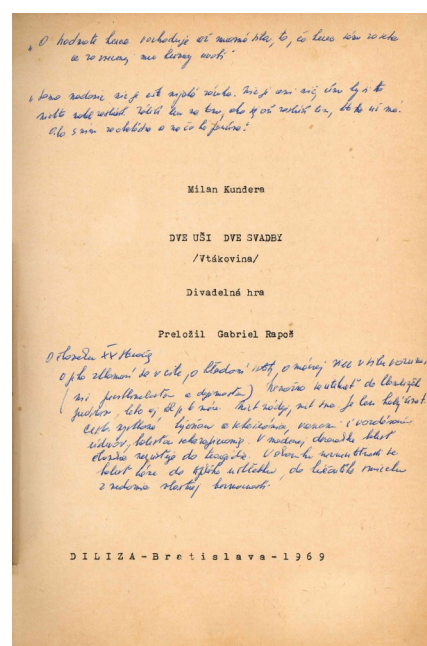
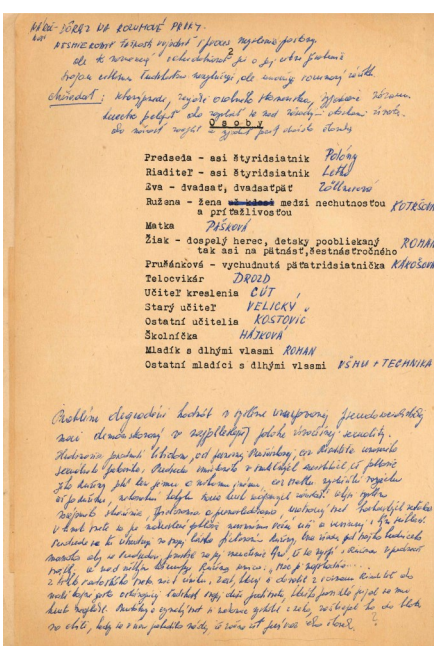
Kundera authored this play, originally titled *Dve use dve svatby* [Two Ears, Two Weddings] and later titled *Ptákovina* [The Blunder], in 1968. It was Kundera's second theatrical work. It premiered in May 1969 and had several performances in the Czech Republic - in Liberec, Ostrava, and Prague - before being banned by the regime in July 1969.

This unusual manuscript comprises a Slovak translation of Kundera's play. The translation was done by Gabriel Rapos, a publicist, dramaturg, and translator who at various times worked as editor of a Slovak newspaper, secretary and dramaturg of Slovak Radio, program director of the Czech-Slovak radio in Bratislava and Kosice, editor of the Tatran publishing house, and head of the press center of the Slovak National Theater in Bratislava. During his career he translated many novels, short stories, theater and radio plays, and articles from Czech to Slovak.

As this manuscript is an officially published document, it seems likely that a Slovak production of the play was planned before Kundera's work was banned. Every page of the script is heavily underlined and annotated, with the blank facing pages full of hand-written notes. It appears that all of the stage directions are underlined in red throughout the script. The *dramatis personae* has a handwritten name in blue ink listed next to each character's name, presumably the casting for the show. The justification page also states the work was produced by DILIZA in July 1969, and contains additional credits beyond just the translation. This script was edited by Ladislav Jánsky, corrected by E. Ilurínska, and transcribed by L. Masarovicová. The back cover copyright information states that the rights to produce the play were given only to the Slovak Theater in Bratislava.

The play itself is about a double marriage and a punishment for an indecent drawing which appears on a school blackboard one day. It touches on relationship misunderstandings, existential questions, and identity crises of the individual and specifically the European.

A fascinating manuscript from an important twentieth-century author, which dates to a time of political upheaval in then-Czechoslovakia and the strict censorship regulations of the Communist Party which were further enforced following the USSR invasion of 1968. As of January 2025, we could not find any other examples of the Slovak translation of this work.



37. **(South Sudan Struggle for Independence - Guerrilla Warfare) - The Anya-Nya Struggle. Background and Objectives.** A slim unpaginated (16 pp.) booklet on the Southern Sudanese guerrilla organization, with 2 color folding maps laid in. Octavo (9 1/8 x 6 3/8 inches). Original side-stapled pictorial wrappers. Light toning throughout, a couple of small red ink notations, overall very good. London/South Sudan: South Sudan Resistance Movement, 1971. (53387) \$1,250

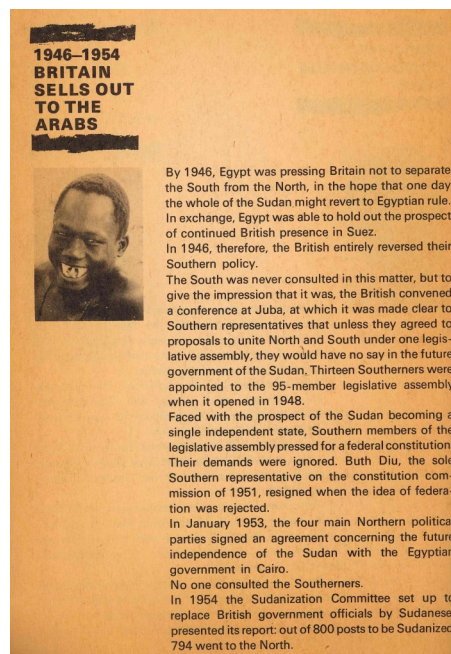
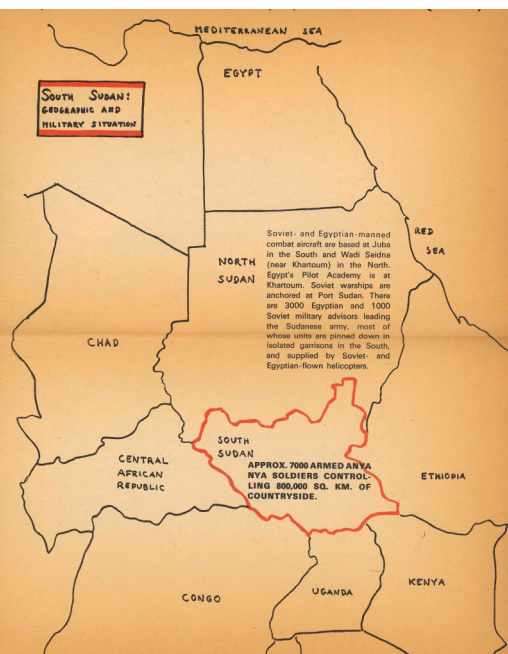
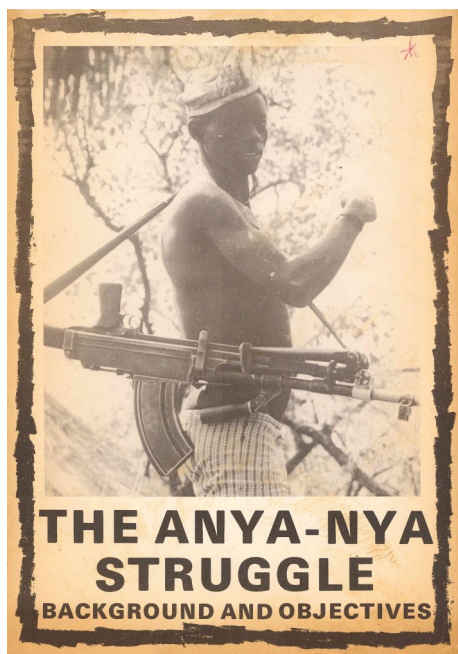
The Anya-Nya (also known as Anyanya) was a southern Sudanese separatist rebel army initially formed during the First Sudanese Civil War. It was founded in 1963 by Joseph Lagu, former President of the High Executive Council of the Southern Sudan Autonomous Region, at a time when various tribes from southern Sudan were waging a war against the Sudanese government. Made up of politicians, ex-mutineers, and defected soldiers, they launched their first military offensive against the Sudanese army on September 19, 1963 in Eastern Equatoria. The name "Anyanya" means "snake venom" in the Ma'di language of Sudan.

This booklet is divided into brief chronological sections, detailing the history of Sudan and its people. The section titled "1963-1971: Anya-Nya Organization and Activities" reads, "The Anya-Nya resistance fighters commenced activities on 19 September 1963. Their main targets were Arab police and military posts and Arab settlements. After six months of operations, the Anya-Nya, armed with traditional weapons - spears, bows and arrows, machetes, etc. - were able to drive out the Arabs from their posts in the countryside and to send Arab settlers fleeing back to their country - thus removing the threat of Arab colonization of the South."

The Anya-Nya were seeking more regional autonomy and representation for Southern Sudan, and believed that violent resistance was the only way to force the government to find an acceptable solution. "The Anya-Nya is fighting for freedom for the people of Southern Sudan - freedom to determine their own cultural, religious and linguistic character. Freedom from Arab colonialism. Freedom to be African...It is a fundamental struggle pitting an indigenous African culture against alien invading forces - Arabization and Soviet imperialism. The Anya-Nya is the vanguard of Africa's struggle against this new colonialism, and as such deserves the support of all independent African states."

Under a section titled "Military History" and on one of the included maps,, it is mentioned that the Sudanese army is supplied with both equipment and manpower by the Soviet Union and Egypt. Combat aircraft, warships, and 3000 Egyptian and 1000 Soviet military advisors led the Sudanese army. Finally, in 1971, the political wing of the Anya-Nya, the Southern Sudan Liberation Movement (SSLM), began a dialogue with the Sudanese government. This resulted in the signing of the Addis Ababa Agreement which granted regional autonomy to Southern Sudan and ended the 17-year conflict. Southern Sudan would have a separate legislature and executive body, and the Anya-Nya soldiers would be integrated into the Sudanese army and police force. However, peace was relatively short-lived as the Second Sudanese Civil War began only a little over ten years later.

Scarce institutionally.

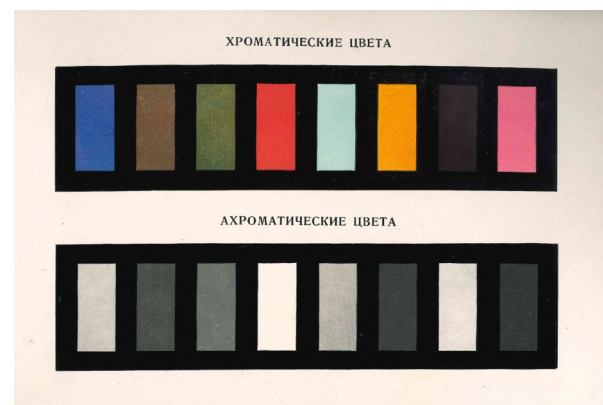
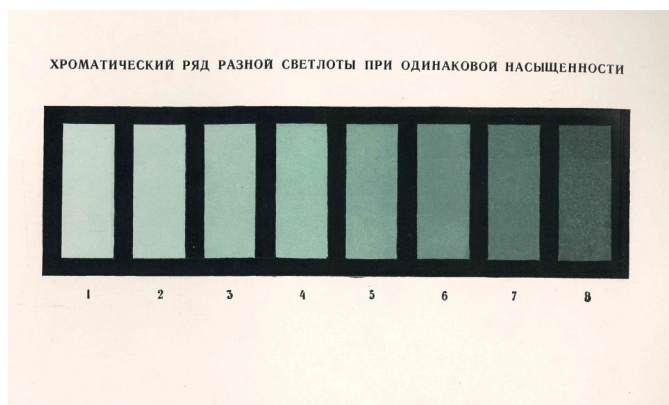
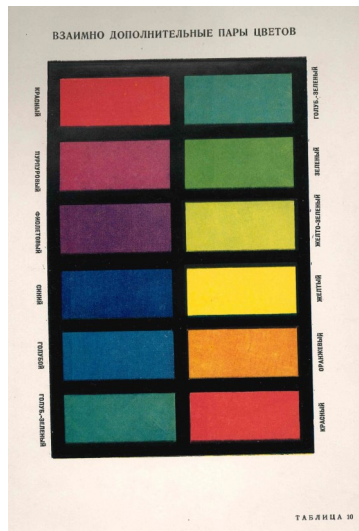


38. **(Soviet Color Theory)** - Rudin, N[um] G[rigor'evich] & S.V. Kravkov. **Tablitsy-zadachi po tsvetovedeniiu. [Color Science Tasks and Tables.]**. 32 pp. text volume with 18 color tables, each table hinged along top edge with individual tissue paper overlay and blue-gray cardstock backing, except for plates 14 and 15 which have cut-out overlay pages. Octavo (8 7/8 x 5 7/8 inches). Original black embossed publisher's pebbled cloth portfolio with gold-stamped author and title as well as color table to front cover, housing stapled text booklet and loose plates as issued. Extremely light damp-staining to portfolio folder flaps, very minor soiling to text portion and light rust around staples, plates bright and colorful, some scattered toning or foxing to tissue paper overlays, overall excellent. Moscow: Iskusstvo, 1940. (53433) \$6,000

This rare work on Soviet color theory contains a brief preface by Professor Kravkov ahead of Rudin's text, which seeks to "facilitate the work of students when taking a color course." Rudin hopes his manual will "provide an opportunity to become acquainted with the most important phenomena and properties of colors presented in theoretical courses in color science." The text goes on to mention Rudin's pedagogical work at the Moscow Textile Institute as well as the Moscow Art and Industrial College, both of which allowed him to test the usefulness of these tables in practice. The introductory portion of the text goes on to cover materials (paints, brushes, and paper) and basic techniques.

The rest of the manual provides full descriptions of each of the tables included in the portfolio, divided into chapters including "Main Characteristics and Properties of Color", "Mixing Color", "The Phenomenon of Simultaneous Contrast", and "Spatial Properties of Color." Each color table and chart is described in detail, covering such topics as chromatic and achromatic colors, order of colors in the spectrum, continuous color wheels, chromatic series of lightness at different saturations, complementary and non-complementary colors, contrast changes, and warm and cool colors. Tables 14 and 15 deal with contrasting colors, showcasing how via cutouts how identical swatches of gray and yellow can look wildly different against different color backgrounds.

A fascinating work on 1940s color theory and science as well as the practical application of color in pedagogical settings. Very scarce; as of March 2025, OCLC locates only a single copy of this manual in an institutional library.



39. **(Soviet Propaganda with El Lissitzky Photomontage) - Raboche-Krest'ianskaia Krasnaia Armia. [Red Army of Workers and Peasants].** Soviet propaganda volume illustrated throughout with photomontages by El Lissitzky, 104 pp. (including one double-folded panorama). Oblong folio (11 3/4 x 13 3/4 inches.) Black blind-stamped original cloth binding. Some abrasions and wear to covers, small split along spine, old repaired tear to front flyleaf, some old toning and damp-staining, a few pages with red staining/bleeding from red ink on adjacent page, overall very good. Moscow: Izogiz, 1934. (53441) \$16,500

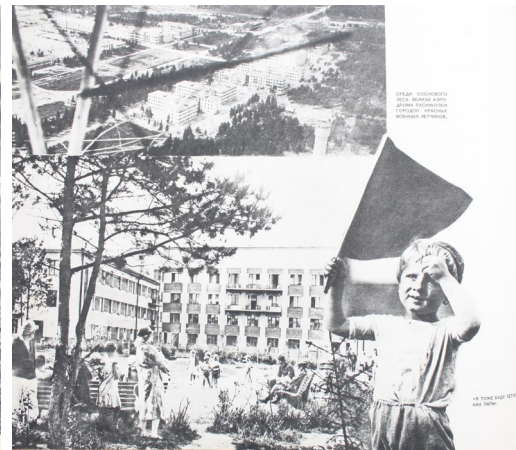
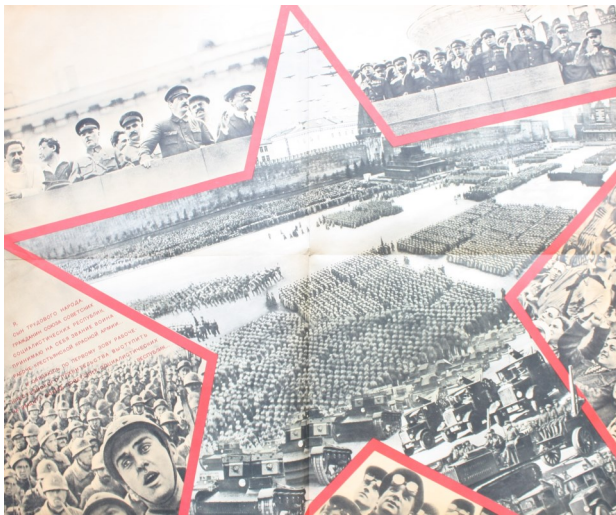
This striking book of Soviet propaganda illustrates a May Day parade in Red Square, which celebrated and showcased the strength of the Red Army. It was published for the 15th anniversary of the establishment of the Army. It features a layout and photomontages by El Lissitzky, including a large folding photomontage of Stalin and his troops. There are also illustrations by several prominent photographers, including A. Shajhet, G. Zel'manovich, G. Debabov, G. Petrusov, A. Shagin, and others. Some pages are printed in two colors.

In his 2004 work, "The Photobook", Martin Parr writes: "His [Lissitzky's] photographic layout is as lively as one might expect from one so well versed in Constructivist angles and the complex layerings of the photomontage. The book's 'coup de théâtre' comes at the beginning, with a fold-out coloured montage that features Stalin, the red star and the troops in one of Lissitzky's most bravura pieces of propaganda collage."

This volume, present here complete and uncensored, is quite rare, especially when it includes the illustrations of the "Enemies of the People". This work became the subject of censorship following the Great Purge, in which several of the officers depicted in this book were executed.

Paradnaia kniga strany sovetov, pp. 163-169; MoMA, The Russian Avant-Garde Book, 1044; The Photobook, Vol. I, pp. 170-173; Iskustvo ubezhdai', pp. 74.

A striking chronicle of 1930s Soviet propaganda and a fascinating example of El Lissitzky's work.



40. **(Stunning Photographs from French Colonial Africa)** - Deschacht, A. **Conakry - la Perle de l'A.O.F.** Large photo album containing 87 total silver-gelatin photographs in various formats and sizes, including 8 1/2 x 7 inches rectangular photos and round photos with an approximately 6-inch diameter. Album size folio (11 1/2 x 15 1/2 inches). Post-bound album with covers bound Japanese-style in patterned abstract floral fabric, with title stamped to cover. Album covers with wear along edges, soiling, and staining, some splitting to cloth along spine, images themselves in overall bright and excellent condition. Some mountings have been professionally rebound, photographs separated by original spiderweb-pattern tissue paper leaves, many with some shattering and foxing. Overall an excellent example. Conakry, Guinea: n.p., circa 1910-1915. (53368) \$7,500

Conakry is the capital city of the African country of Guinea, formerly known as French Guinea. Conakry is a port city and was founded after Britain ceded the small Tombo Island to France in 1887. It became the capital of French Guinea in 1904 and prospered as a port city, especially after a railway opened and connected the coastal city to the interior of the country. As the city grew, it also expanded up the neighboring Kaloum Peninsula.

This fascinating photograph album contains over 80 original photographs depicting daily life in and around the city of Conakry. The images include street scenes showcasing the city's colonial architecture including the Public Works and Mines building, the Chargeurs Reunis building, the Hopital Ballay, and the Grand Hotel; the railway; parks, fountains, and statues; Guinean landscapes and waterfalls; churches; the port with boats and ships; a lighthouse; rickshaws; scenes of prayer; portraits of native peoples; and village huts.

Not much is known about the photographer, A. Deschacht. Our research found that he was an early European photographer, based in Conakry, who took very intimate and intentional portraits of Guinean women.

A beautiful collection of photographs from colonial French Guinea at a time of extreme growth and development in the African nation. Very scarce; as of December 2024, our research turns up only two holdings worldwide of this or a very similar photo album, at Harvard and UC Santa Barbara.



41. **(Urban Development in 1920s Paris)** - Grossard, Louis (architect); Pierre Lefèvre (text); and Chevojon (photographs). **Les Portiques des Champs-Élysées.** 57-leaf (1 double) documentation of Grossard's transformation of the lower floors of several buildings along the famous street into commercial storefronts. Folio (15 x 10 3/4 inches). Original publisher's boards portfolio, tie-bound, with title and sketch of the modern façade mounted to front cover. Some foxing to front cover, endpapers, and a handful of scattered leaves, mostly marginal, string tie partially missing, plates primarily clean and bright, overall very good. Paris: Lucien Serre et. Cie, 1929. Illustrated title page signed and inscribed by Louis Grossard to "Monsieur Debosnis, Ingénieur". (53470) \$1,950

This volume documents the evolution of the famous Parisian street. French architect Louis Grossard converted the lower floors of several buildings into elegant shops, a shopping center called "Les Portiques", with a new passage connecting the Champs-Élysées with two other streets. Built between 1925 and 1928, the shopping center housed a number of luxury brands and shops, such as Établissements Georges Loiseau (Buick, Cadillac, LaSalle), Automobiles La Lorraine, Relais Galant (a pastry shop), and Antony (a hair salon).

The leaves include explanatory text by Pierre Lefèvre, noting materials, various stages of construction and demolition, heating and electrical systems, and interior views of the newly created shops. There is also a report on the opening ceremonies that were held. Over 60 illustrations throughout include reproductions from photographs by Chevojon which depict various views of the interiors, the façade, construction in progress, etc., as well as floor plans and architectural drawings, one of which is double-page.

In an article included in the May 1928 issue of 'La construction moderne', Robert Caplain wrote, "Commerce is moving into quartier de l'Étoile, a district previously reserved for calm residences...While the layman who strolls through les Portiques, admiring the aesthetics of the production, may believe in the simplicity of the work, the initiate, on the other hand, at the slightest examination, realises its difficulty and the feat accomplished...The glass roof allows a gentle opaline clarity to filter through and, soon, the completed stores will bring a highly attractive Parisian note to this renovated fragment of antiquity...Once again, we cannot do enough to congratulate the promoters and builders of this structure, which enriches our beautiful capital and its finest district."

Scarce institutionally; as of April 2025, OCLC locates only three holdings of this work in North American libraries.



42. (US Military Intelligence Translations of Japanese WWII Documents) - Small Collection of Typed Documents Containing Translations of Japanese POW Diaries and Japanese Military Operations Orders. Four documents, comprising fifteen total pages of dense typescript, containing English-language translations of Japanese prisoner-of-war diaries and military orders. Quarto and legal-sized sheets, mostly on onion-skin paper. Paper-clipped, loose as issued. Some sections a little hard to read, a few paragraphs typed over in one section, light handling wear and minor chipping, overall very good. 1942-1943. (53500) \$6,000

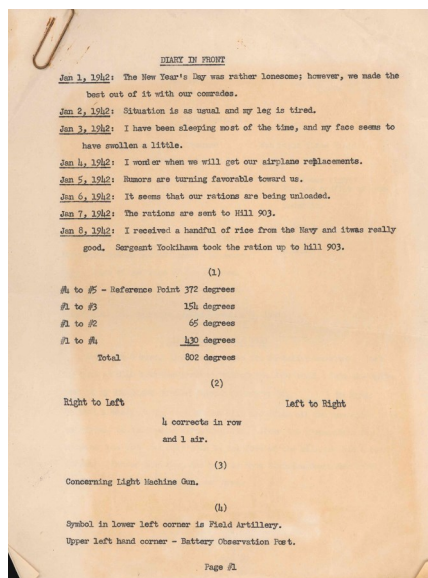
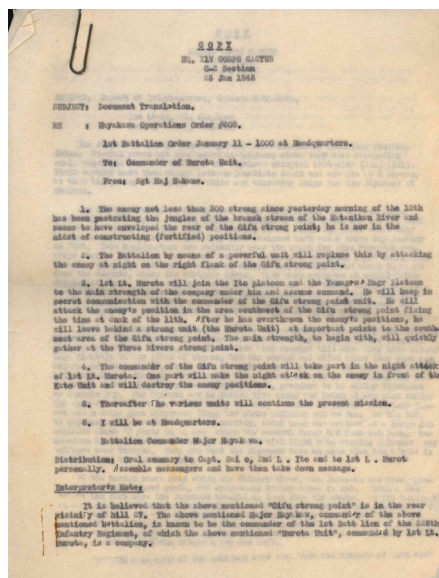
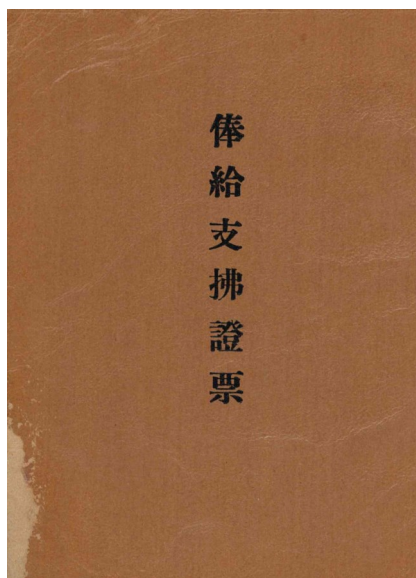
During World War II, many Japanese-speaking Americans who enlisted in the armed forces were sent to military language schools and were utilized for their fluency in both Japanese and English in areas like censorship and interrogation of Japanese prisoners of war. One of these men was Captain John A. Burden (1900-1999), the son of missionary parents who attended a Japanese school in Tokyo until he was 14 and was fluent in Japanese. In 1936 he got a medical degree and joined the Army Reserve, and in 1937 took a job as a plantation doctor in Hawaii. After the bombing of Pearl Harbor, he was ordered to report to military intelligence for a class in military Japanese. He was then sent to Fiji and then to Guadalcanal where he led a team of linguists in combat intelligence against the Japanese - interrogations, document translation, and preparing and broadcasting materials regarding surrender. Burden was responsible for getting the first POWs to surrender on Guadalcanal and used the captives to help encourage others to surrender. His team helped demonstrate the value of keeping prisoners alive as well as the value of Japanese-American Nisei translators.

Captain Burden eventually used captured documents and interrogation reports to write a history of the Guadalcanal campaign from the Japanese point of view, and later became head of military intelligence, assigned to the northern army in China where he worked with Mao Zedong and Choi Enlai. He retired from the military as a colonel in 1946. Burden's typewritten name appears on the longest document in this collection, along with other named translators including Captain Eugene Boardman, Captain H.D. Pratt, and First Lieutenant D.H. Shively.

The first collection of documents is a set of eight pages of translation attributed to Capt. Burden. Divided into sections, this document includes an excerpt "Translated From Diary of Dead Jap", dated January 1943; several prisoner-of-war interrogations from various dates in January 1943; a translation of artillery firing data from January 17, 1943; and a section of a secret captured document from the 38th Division.

Also included in this collection is: three pages translated by Capt. Boardman, including a Hayakawa Operations Order and an interrogation report; a confidential two-page document with a translated enemy order of battle from Guadalcanal; and an additional two-page document containing translations of diary entries, this one from November 1941 and January 1942. The last item is a small printed Japanese booklet whose title translates as "salary payment certificate".

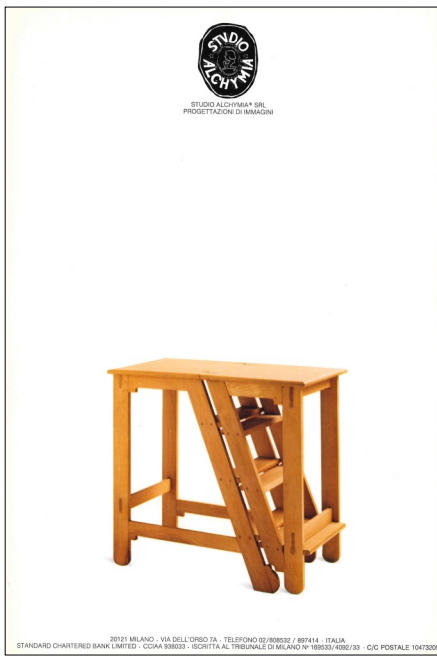
The prisoners' diaries mention eating ants to stay alive, enemy fighting, and low morale. The prisoner interrogations also discuss sickness, lack of rations and supplies, commanders and their fellow troops, and military logistics. The content of the documents is fascinating, and their historical importance is unquestionable. A captivating collection.



43. **(Virtually Unknown Portfolio from Landmark Modern Italian Design Collective) - Studio Alchymia. Progettazioni di Immagini per il XX Secolo.** Fascinating portfolio of designs for over 40 works of furniture and decorative arts by the famed modern Italian design collective, including diagrams with measurements, photographs of completed works, and folding avant-garde posters advertising many of the designs, together with price list and a large colorful poster advertising the set and original color-printed envelope, approximately 75 sheets in total. Quarto (most sheets 11 1/2 x 8 1/4 inches, individual posters open to 16 x 22 3/4 inches, large color-printed poster 24 1/4 x 33 inches). Housed in plain white cardboard case with wood framing and Studio Alchymia label pasted to inside of back cover, poster with original envelope, contents loose as issued. Cardboard case professionally restored, small tear along envelope flap, extremely minor toning to some sheets, overall excellent. Milano: Studio Alchymia, circa 1979. (53515) \$17,500

Studio Alchimia was a 'post-radical avant-garde design group' founded in Milan in 1976 by Alessandro Guerriero and his sister, Adriana Guerriero. According to a 2022 article in Domus, "Studio Alchimia was the first example of a group of designer-producers who worked through dialogue, experimenting in various fields: from the creation of design objects and architectural projects to performance art, theatricals and fashion design, from the production of experimental videos and sounds to seminars and books. Initially called Studio Alchymia (a term later replaced for reasons of recognizability), the post-radical avant-garde collective was one of the most vibrant of its time and specialized in the design and small scale production of designer objects and furniture, as well as producing and disseminating experimental ideas through exhibitions and installations in Italy and abroad." ("Studio Alchimia", Irene Sofia Comi, www.domusweb.it, 12 July 2022)





The designers working at Studio Alchimia "shared in their interest in the 'anti-design' movement, which rejected the industrial premise and minimalist elemental approach that had guided major movements in the earlier twentieth-century." (Casati Gallery) Studio Alchimia members researched historical furniture models and subjected them to a redesign, often colorful or ironic. According to a 2021 interview with founder Alessandro Guerriero, "At the opening of Studio Alchimia, in Foro Bonaparte in Milan, people stood in line for hours to catch a fragment, a spark, a moment of what was being presented during the days of the Salone del Mobile...Each object we created or designed reflects a specific iconography that contains the spirit of Studio Alchimia: the stylistic unity of soft shapes mixed with aggressive elements, modified and defunctionalized everyday objects, smooth surfaces interrupted by the insertion of antennas and flags, collages and montages of elements in different styles highlighted by bright colors, recovery of artisanal techniques such as inlay and work with plastic laminates with the combination of precious metals." (Global Design News, interview by Claudia Donà, February 26, 2021)

Ettore Sottsass was an early member of Studio Alchimia, but moved away from the collective to turn towards the Memphis group. The noted designers whose work is included in this portfolio are Giorgio Gregori, Alessandro Guerriero, Bruno Gregori, Urano Palma, Alessandro Mendini, Lapo Binazzi (of UFO), Nazareno Noja, Claudio Balasini, Liisi Beckmann, Michelle de'Lucchi, Riccardo Dalisi, Franco Raggi, and Andrea Branzi. The portfolio includes designs for functional and off-beat furniture and decorative arts including tables, chairs, clocks, bookshelves, mirrors, lamps, and armoires. Some of the names are humorous - like a long table called "Ultima Cena", or Last Supper, a cigarette lighter called "Flambé", or a cheese-shaped pencil holder titled "Forma di maggio". There are a total of 41 pieces included in the technical diagrams, all of which also have an accompanying sheet with a printed photograph of the completed work. 25 of the 41 pieces also have an accompanying advertising poster, covering all of the items numbered 10 through 260, with the exception of one chair ("Assieme", code AS 40) for which the poster appears to be missing. The items from number BRE270 through PDP440 do not have accompanying posters. Additionally, 36 of the 41 items are included on the enclosed price list, which is dated 1-1-1979.

There is no denying the foundational importance of Studio Alchimia, their principles, and their designs. Pieces from Studio Alchimia which are included in this portfolio are a part of the collections of various institutions such as the V&A and the Vitra Design Museum. This particular collection is virtually unknown. According to the website of writer Giacomo Ghidelli, who says he helped write texts "between the surreal and the fairytale" for Studio Alchimia/Alchimia, the design studio put out their first catalog in 1976 with 25 objects and their surreal posters, all of which seem to appear in this collection from a few years later, now expanded. However, as of July 2025, OCLC locates only one copy at the Biblioteca Nazionale Centrale di Roma, and a copy of just the envelope at the MFA Houston. An invaluable piece of modern design history.

44. (World War I Caricature) - La Griffe. No. 1 (22 Décembre 1916) through No. 40 (26 Octobre 1917) (all published). Bound together with *Le Fouet: Journal Satirique Illustré* paraissant le Dimanche, No. 1 (2 Avril 1911) through No. 5 (30 Avril 1911). A full run in 40 issues of the short-lived French newspaper with large colorful caricatures to each cover, 4 pp. each. Folio (19 1/2 x 12 1/2 inches), issues of *Le Fouet* approximately 17 x 10 1/2 inches. Cloth-backed boards. Some old damp-staining and buckling to boards, scattered abrasions, light scattered toning and foxing to interior, some discoloration along old crease lines, overall very good. Paris: Meunier, Vve Bério/Imprimerie des Arts et des Sports, 1916-1917. (53383) \$13,500

A complete collection in 40 issues of the rare French newspaper founded by caricaturist Joseph Sirat (1869-1937) and art critic, journalist, and friend of the Impressionists Adolphe Tabarant (1863-1950). Each issue features a large colorful illustration with a caricature by Sirat, featuring depictions of contemporary politicians and leaders from France and abroad, including Gustave Hervé, Pope Benedict XV, Henry Chéron, Charles Humbert, Georges Clemeneau, Édouard Herriot, Marcel Sembat, Alexandre Millerand, Aristide Briand, Paul Painlevé, Albert Thomas, Eleftherios Venizelos, Paul von Hindenburg, Georg Michaelis, Alexander Kerensky, and Kaiser Wilhelm II. Most of the caricatures are done in bold and bright colors, but several are not colored (issues 25 to 28). They are satirical, vitriolic, comedic, and exaggerated.

Sirat's career brought him at times to serve as director of the École des Beaux Arts in Oran and the Grelot Algérien. Tabarant worked closely with the Impressionists and authored numerous works on painting, particularly on Maximilien Luce and Camille Pissarro, for whom he also wrote introductory essays for exhibition catalogues, most notably the exhibition held in February and March 1930 on the occasion of Pissarro's centenary, held at the Musée de l'Orangerie.

The first issue of La Griffe announces its intentions clearly in the first brief article: "Un journal nouveau, et précisément à l'heure où le alors que le papier se fait plus rare! Un journal agressif par surcroît, alors que jamais l'instinct de conservation nationale ne fit plus impératif le pacte d'union sacrée!...Et déjà les pleutres ou les sots, qui si souvent sont à la fois des sots et des pleutres, s'apprêtent à vitupérer cette nouvelle feuille, à dauber sur les écrivains...Le tumultueux domaine de la patrie en guerre nous offre tant de choses à défendre, tant de principes, d'idées et de faits! Or, soyez-en sûrs, nous les défendrons avec une vigueur inlassable...Nous entendons n'épargner personne, et nous aurons des égratignures pour nos meilleurs amis, s'ils nous agacent les ongles. Mais, surtout, nous grifferons avec sérénité nos ennemis, c'est-à-dire ceux de cet idéal républicain, laïque et social, qui anime en ce moment même la France en armes, debout dans des flots de sang pour abattre le militarisme allemand, et avec lui tous les militarismes. Nous serons sans pitié, après cela, pour les abominables profiteurs de la guerre, mercantis, trafiquants, accapareurs, pour tous ceux qui vivent de la détresse publique, supputent leurs gains sur des charniers et vaquent tranquillement à leurs affaires à travers la pire épouvante. On peut être sûr que la Griffe, alors, emportera plus d'une fois le morceau. Telle est la déclaration liminaire que nous devons à nos lecteurs. Nous l'avons voulue brève, nette, sans équivoque. Les coups de Griffe lâches, sournois, par en-dessous, ne seront jamais notre fait."

A very scarce example of World War I-era satire and caricature; as of January 2025, OCLC locates only two holdings of this journal in French libraries and none elsewhere.



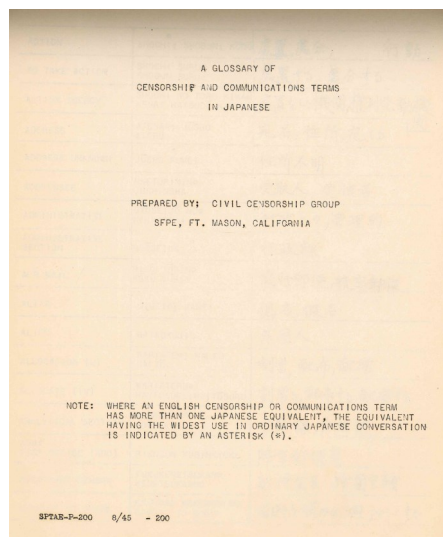
45. **(World War II English-Japanese Military Glossary) - A Glossary of Censorship and Communications Terms in Japanese.** Unpaginated volume (29 leaves) consisting of a title page and 28 leaves, printed recto only, listing phrases in English, Romanized Japanese, and Japanese script. Quarto (10 3/4 x 8 1/4 inches). Blank cardstock covers held together with a metal clasp. Some browning and discoloration to covers, scattered pencil marks, interior mimeographed pages with light toning, overall excellent. Fort Mason, California: Civil Censorship Group SFPE, August 1945. (53508) \$2,750

This glossary was prepared by the Civil Censorship Group SFPE, Fort Mason, California, one month prior to the establishment of the Civil Censorship Detachment, or CCD, by the Civil Intelligence Section of the Supreme Commander for the Allied Powers (SCAP). The list of terms in the glossary covers phrases related to mail, documents, communication, codes, classification, and other related topics.

A note on the first page reads, "Where an English censorship or communications term has more than one Japanese equivalent, the equivalent having the widest use in ordinary Japanese conversation is indicated by an asterisk ()." Each page has a list of 17 words or phrases, with three blank rows inserted in between each letter of the alphabet.*

During World War II, many Japanese-Americans living in Hawaii were enlisted in the armed forces rather than placed into internment camps. While most went into fighting units, many were also sent to military language schools and were utilized for their fluency in both Japanese and English in areas like censorship and interrogation of Japanese prisoners of war. This document originated at one of those military language schools, and helped to teach American soldiers how to question the Japanese and also how to understand and properly censor Japanese material that ended up in American hands.

Although three North American institutions show holdings of a very similarly titled work, as of June 2025, we do not find a listing of this volume on OCLC. A fascinating document from an important time in both American and Japanese military history.



4TH CLASS	DAI YONSHU YUBINBUTSU	第四種郵便物
5TH CLASS	DAI GOSHU YUBINBUTSU	第五種郵便物
MAIL: AIR	KOKU YUBIN	航空郵便
SURFACE	TETSUDO SEMPAKU YUBIN	鐵道船舶郵便
INSURED	HOKENTSUKI YUBIN	保險附郵便
REGISTERED	KAKIDOME YUBIN	書留郵便
REFERRED	FUTAKU YUBIN	附託郵便
PRINTED MATTER	INSATSU BUTSU	印刷物
V-MAIL	BI YUBIN	ビ郵便
SPECIAL DELIVERY	SOKUTATSU YUBIN	速達郵便
MAIL CHUTE	YUBIN OTOSHISE; YUBIN RAKKA SÖCHI	郵便落とし, 郵便落下装置
AJOR TESTING	SUJIKAKE NO KENSAI; DAIKIBO KENSA	大仕掛け検査, 大規模検査
MANUAL	SENWANDOSH; KYÖHON	便覧書, 教本
MESSAGES	TÖUSHIN BUN	通信文
MESSAGE ANALYSIS	TÖUSHIN BUN BUNKAI	通信文分解
ESSENGER	TSUKAII; SHISHA; TÖUSHIN SÖTATSU SHA	使, 使者, 通信送達者
JOINT MARINE MAIL	SHOSEN KAI IN YUBIN	商船海員郵便

ACTION	* SHOCHI; SHOBUN; KÖDO	虎置, 虎分, 行動
TO TAKE ACTION	SHOCHI SURU; SHOBUN SURU	虎置する, 虎分する
ACTION AGENCY	SHOCHI MO TÖBU KIKAN; KENRI HATSUDO KIKAN	虎置主, 機関権利虎置機関
ADDRESS	ATENA*; JÜSHO ATERU	宛名, 住所, 宛り
ADDRESS UNKNOWN	JÜSHO FUMEI	住所不明
ADDRESSEE	UKETORININ; JUSHINSHA	受取人, 受信者
ADMINISTRATIVE	GÖSEIJO NO KANRI TEKI	行政上の, 管理的
ADMINISTRATIVE SECTION	GÖSEI KA	行政課
AIR MAIL	HIMÖ YUBIN; KÖKU YUBIN	飛行郵便, 航空郵便
ALIAS	GIMEI; KAMEI	偽名, 假名
ALIEN	GAIKOKUJIN	外国人
ALLOCATION (N)	WARIATER; HAI FU HAI TO	割當, 配布, 配當
ALLOCATE (TV)	WARIATERU; HAI FUSURU; HAITÖSURU	割當する, 配布する, 配當する
ANALYTICAL SECTION	BUPKA IKA; BUNSEKI KA	分解課, 分析課
ARMY POST OFFICE (APO)	RIKUGUN YUBINKYOKU	陸軍郵便局
ASSISTANT CENSOR	FUNKENETSUKAN; KENETSUKAHO	副検閲官, 検閲官輔
ATTEMPT TO EVADE	KAIHÖ KÖKOROMIRU; SAKETO TO SURU	回避を試み, 避けること

REPORT (TV)	HÖKOKU SURU; TÖHÖ SURU	報告する, 通報する
REPLY BY WIRE MESSAGES	HENDEN SEYO	送電書
REPORTS SECTION	HÖKOKU KA	報告課
RESTRICTION	SEIGEN; KÖSOKU	制限, 拘束
RESTRICTED	BUGAI-MI	部外秘
RETURN (TV)	KAESU	返す
REVIEW SECTION	SAISHINKA	再審課
ROUTING	KEIRO DE OKURU KOTO	経路で送ること
RUSH MESSAGES	SHIKYÜ TÖUSHIN	至急通信
SAFE HAND	CHOKUSETSU SHUKÖ	直接手交
SEALED LETTER	FÜSHO	封書
SECRET	GOKUHI	極秘
SECRET INK	HIMITSU INKI	秘墨, 隠し
SECRET WRITING	HIMITSU GAKI	秘墨書

14. (Exceptional Historical Archive of Playing Cards) -

Extensive Archive of Mostly American and European 19th and 20th Century Playing Cards.





STUDIO ALCHYMIA® SRL
PROGETTAZIONI DI IMMAGINI



**BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE**

