
   $3250.00

First Edition. One of the rarer and more unusual works of Futurist poetry and typography by poet Corrado Govoni (1884-1965), who only briefly experimented with the movement. *Rarefazioni e Parole in Libertà* emphasizes Futurism’s interest in the freedom of childhood with its mixture of the usual typographical elements in concert with naive illustrations throughout. The result is both charming and arresting. An exceptionally fine copy.


   $2500.00

A fine copy of this curious book with futuristic illustrations by the little-known Mexican artist, Angel Zarraga. The book is elegantly printed as were almost all the books published by La Belle Edition, and the 5 illustrations have a wonderful surreal quality, which makes them all the more remarkable for their date.

One of an edition of 305 copies of 331 printed, including 26 lettered copies. (#167433)

$ 1750.00

Cangiullo’s best known and most influential work, and one of the most important Futurist books, printed on coloured stocks and displaying a typically Futurist layout. The book is organized as a programme for a variety concert, with poetry becoming physical through the typography. A fine copy.


$ 8750.00

First Edition of Max Ernst’s second use of Surrealist collage in a book (following Repetitions issued earlier in 1922). Les Malheurs des Immortels also was his second collaboration with the poet Paul Eluard, who wrote the Surrealist prose poems in a collaboration with Ernst. For Repetitions the text was exclusively Eluard’s, and it was Eluard who chose the collages of Ernst that he felt best matched his surrealist text.
As a testimony to its significance, *Les Malheurs des Immortels* has been reissued several times, most notably by the Black Sun Press. An unusually fine copy. The limitation, although unspecified, must have been very small.

*Max Ernst: Beyond Surrealism* 15. (#167432)


$ 8500.00

A fine copy of the only children’s book produced by Floris Jespers (1889-1965), a Belgian avant-garde painter and a member of the Antwerp avant-garde movement of the 1920s.

This children’s book, with its impressive coloured linoleum prints characterized by an interplay of abstract geometric and decorative patterns in primary colours, is an outstanding example of post-World War I book illustration. The book is a reflection of the interplay of various artistic movements such as Cubism, Constructivism, Expressionism, and De Stijl at the beginning of the Twenties.

*Vlaamse Jeugdliteratuur Brussels* 1982. No. 141. (#154355)

$ 16,500.00

One of the cornerstones of any collection of Russian Futurist books. *Dlya Golosa* is widely considered to be Lissitzky’s masterpiece of modern typography. Lissitzky designed title-pages for each of Mayakovsky’s poems, which are some of his most frequently quoted poetic works, including “Left March,” “Ramble,” “The Third International,” “The Art Army,” “Love,” and “The Story of Red Riding Hood.”

Lissitzky described the inspiration that prompted the innovative design of *Dlya Golosa* in his essay “Typographical Facts”: “To make it easier for the reader to find any particular poem, I use an alphabetical (i.e. thumb-indexed) index. The book is created with the resources of the compositor’s type case alone. The possibilities of two-colour printing (overlap, cross hatching and so on) have been exploited to the full. My pages stand in much the same relation to the poems as an accompanying piano to a violin. Just as the poet in his poem unites concept and sound, I have tried to create an equivalent unity using the poem and typography” (cf. Lissitzky-Kuppers, #94-108). What resulted was an outstanding typographical success. An unusually fine copy, with a small restored corner to the front wrapper.

*From Manet to Hockney* 68. Nisbet, El Lissitzky 1890-1941, p. 26, plate 94 and p. 186. Leclanche-Boulé, plates 21 and 77. (#167281)

A wonderful copy of the first Japanese edition of Capek’s celebrated drama R.U.R (Rossum’s Universal Robots), in a spectacular dust wrapper. R.U.R is the work which introduced the term and concept of robots to the world. The cover has exactly the feel of the work produced by Mavo, which was founded in 1923, the year this book was published. Slight wear to the dust wrapper, but generally a fine copy of a great rarity. OCLC lists only copies in the National Diet Library and at Waseda. (#165592)


An immaculate copy of this collection of poems written between 1903 and 1924 and which resemble the visual efforts of Apollinaire, Mallarme and Marinetti. Birot, who was the editor of the magazine SIC, created sound poems in which the typography regulates the length and rhythm of the sounds. (#127539)

An immaculate copy of the German edition of Sinclair’s 1919 novel *Jimmie Higgins,* with the dust-jacket by Heartfield in unusually fine condition.

Pachnicke, Peter and Klaus Honnef, *John Heartfield No. 311.* Valencia: *John Heartfield en la Coleccion del IVAM* p. 64. (#137920)


The German edition of Sinclair’s 1920 novel *100%- The Story of a Patriot,* with the striking cover by Heartfield. An exceptional copy together with three variant versions of covers, one in boards. Despite a little wear to the boards of one of the variants, fine.


$ 4750.00

A spectacular copy of this legendary monograph devoted to Frank Lloyd Wright. This consists of the original seven separate issues of the periodical Wendingen, edited and typographically arranged by H. Th. Wijdeveld. With contributions by Lewis Mumford, H.P. Berlage, J.J.P. Oud, Robert Mallet-Stephens, Erich Mendelsohn (in German), Louis H. Sullivan (on Wright’s Imperial Hotel in Tokyo), and Frank Lloyd Wright himself. It was subsequently issued in bound form without the wrappers. Very rare in such condition.

Le Coultre. Wendingen pp.166-169. (#165610)

12. JAPANESE MATCHBOX COVERS. Album containing over 950 Japanese Matchbox covers mounted on 59 leaves. Small folio 4to., bound in original boards in a new blue cloth folding box with a red leather label. Japan: 1920s and 30s.

$ 2500.00

This collection provides a unique view of Japanese pre-war design. Many of the labels show the strong influence the French Art Deco style had on Japanese design. It is safe to say that not many of these ephemeral objects survived, and these, having been mounted in albums, are particularly fresh. (#162577)

A scarce and important work by the founder of the Japanese Dada movement, MAVO. Murayama went to Berlin in 1921 and came under the influence of Grosz and Heartfield and the Constructivists. One of the things the Mavoists attempted to do was to eliminate the boundaries between art and daily life, and they also rebelled against convention by combining industrial products with painting or printmaking or in a collage. A good copy, with wear to the fragile edeges of the wrappers and some foxing.

Duesseldorf: Dada in Japan, p. 56. Weisenfeld: Mavo, p. 199. (#165548)


One of the rarest of Heartfield’s covers. This one is particularly chilling, prefiguring the role of I.G. Farben in the making of the poison gas used in the Holocaust. Binding worn, with chip at bottom of front cover and two tears.

Not in Siepmann. (#140972)

$1500.00

An unusually fine copy of this classic homage to early twentieth-century American architecture by the celebrated German modernist architect Erich Mendelsohn. Rarely found thus.

Parr 74-75. *Fotografia Publica* No. 377/379. (#166890)


$3750.00

A superb copy of the rare catalogue for this landmark exhibition, which took place at The Joseph Brummer in New York, supervised by Marcel Duchamp. This was also the exhibition where US Customs classified Brancusi’s work as “Miscellaneous, incurring 40 percent duty. Customs officials found that “Brancusi left too much to the imagination”. The photographs in the catalog were taken by Brancusi himself, making this in effect a Brancusi photobook. An important document of twentieth century art. (#167230)
17. **L. MOHOLY-NAGY.** *Malerei, Fotografie, Film.* 140 pp. Illustrated with over 100 black-&-white photographs. 4to., bound in original illustrated wrappers, in a new black cloth folding box. Munich, Albert Langen Verlag, 1927.

$1500.00


Wingler 563, 8 - Heidtmann 5507 - Fleischmann 22 Bolliger VI, 54. (#165690)


$2500.00

A precious collection of ephemera linking Alfred Stieglitz and Georgia O’Keeffe through the exhibitions held in his two celebrated later galleries, An Intimate Gallery and An American Place. Few copies of these fragile pieces have survived, and such a substantial collection is quite special. (#168016)

$ 1500.00

First and only edition of this rare Soviet work on colour theory, light and the human eye. A provincial publication, initially intended to be part of a larger text book that was never published. Not listed in OCLC. One of 1500 copies. (#166628)


$ 4750.00

A complete set of the Shogyo Bijutsu, which is one of the great monuments of Japanese modernism, being largely the work of Masuji Hamada, who is credited with the invention of design as a profession in Japan.

The 24 volumes comprise an encyclopedic gathering of all that was new and exciting in Russia, Europe, Britain and America from Art Nouveau to Bauhaus as well as, among other things, Constructivism, Futurism, Expressionism, and Dada, and explores Japanese responses to, and digestion of, these western ideas. Covers with a little wear, overall a nice clean set, rare complete. (#164233)

A wonderfully imaginative piece of Constructivist book design which appears to have been strongly influenced by Paspa’s celebrated 1926 book *ABECEDA*. As with most Russian books from between the Wars, copies are scarce; OCLC lists only the Getty and New York Public Library.

Karasik and Heiting. The Soviet Photobook 1920-1940. No.136. (#148772)


First Edition of this most appealing survey of design and colour for Bauhaus architecture and home construction, with chapters on the aesthetics of house surfaces, colour in interior design, the psychology of colour, the effects of colour in space, etc., plus a few passages relating to typography. The plates, in muted colours, show a variety of colour charts, colours on room walls, overviews of house plans showing differently coloured rooms and an illustration of perspective; all strongly evoking the Bauhaus style. Spine somewhat faded, otherwise a tight and clean copy. Rückert’s *Kunsthandwerkliche* is a visual gem of architectural bookmaking. (#165157)

$2500.00

An unusually fine copy of what is perhaps Heartfield’s best known book. Issued in both wrappers and cloth, this example of the cloth edition shows the brilliant Heartfield cover design to particular advantage. Heartfield ranks alongside George Grosz as one of the great satirists of the pre-war period. Spine slightly faded, but a sound, solid copy. Copies such as this, in fine condition, are becoming increasingly difficult to find.


$975.00

One of the two celebrated folios of architectural photographs compiled by Mendelsohn, himself an important architect. The 100 full-page photogravures are by Mendelsohn, Adolf Behne, E. O. Hoppé, Mumford, Grabar, Lukomskij, Hilbersheimer, Giedion, Hegemann, Kasweik, and others. Light wear to covers else a fine copy.

*Fotografia Publica* 380. The Open Book p.78. (#166892)

$ 8750.00

**A SUPERB PRESENTATION COPY** to Henry Gardet.

A very good copy of this much sought-after book, the only one illustrated with the surreal images of Cahun (Lucy Schwob), the celebrated poet, writer and photographer. Cahun, one of the most mysterious figures of the Surrealist movement, incorporates many self-portraits in her montages which are imbued with a keen sense of the absurd. Copy L of 25 review copies of a total edition of 525 copies. Spine professionally restored, otherwise a nice clean copy.


$ 1750.00

“Views of the New Russia” is an exploration of the new Soviet state. The binding and book design by Onchi is remarkable, capturing the constructivist aesthetic very effectively. Although Onchi later became known as an important print-maker and photographer, he initially supported himself as a book designer. A compelling symbiosis of Japanese book design and Russian constructivism. Very good in a slightly rubbed and soiled decorated slipcase.

(#165562)

$1250.00

Natalia Pinus was a Stepanova-like poster-designer of 1920s-1930s who dropped out of Vkhutein, supposedly because of her unsuitable family background. However, she did work as a poster designer in the Red Army club from 1920 to 1922. (#165324)


$2500.00

First edition of this essay on the machine and new architecture and design, by the champion of modernism in Japan. OCLC lists only 2 copies in the US, Getty and Columbia. (#167410)


$2500.00

A fine copy of the rare first book published by Iliazd under his imprint 41°. While not in the least bit related to his later work in terms of production, this is still an important item in the Iliazd canon. (#167397)

$17,500.00

A fine copy of this splendid and rare groundbreaking publication which is the best source for the origin of the isotype. Neurath, was the director of the museum for “Gesellschaft and Wirtschaft.” and together with Gerd Arntz he developed a new language for quantitative information using icons. Gesellschaft und Wirtschaft was commissioned by the Bibliographisches Institut in Leipzig, and is one of the best-known examples of what was known as the “Viennese method of pictorial statistics” and which became known as Isotype. (See cover image) (#167514)

$ 1250.00

An extremely scarce program for the Futurist theatre containing photographs and biographies of several figures involved, including Maria Ricotti, Enrico Prampolini, Vladimir Golschmann, Luigi Russolo, Marinetti, Pirandello and Ottorino Respighi. The cover inscribed by Prampolini. (#127339)


$ 2750.00

A collection of designs by the important twentieth-century Japanese decorator/designer Yamana Ayao (1897-1980), the originator of the “Shiseido-style” during his long tenure as the cosmetic company’s head designer. This particular portfolio is a compilation of his designs for the coffee shop/bar trade, introducing a modified Deco aesthetic which was the height of chic between the wars. Some browning, overall a very good copy of a rare book. (#147596)

$ 9750.00

A fine copy of one of Dali’s earliest books, containing a superb frontispiece heliogravure reworked with needle, in addition to a portrait photograph of Gala which had been reworked by Max Ernst in 1925. The Dali texts were selected by Gala and consist of “Ane pourri”, “Chevre sanitaire”, “Amour” and “Le Grand masturbateur”.

One of 135 on Arches from a total of 204 printed. Inscribed by Dali to Andre Lhote on the half-title. Some slight wear to the fragile red tissue covers, otherwise a fine copy.


$ 1500.00

Two copies of the German edition of Sinclair’s 1927 novel *Money Writes*, the first with the original uncensored cover by Heartfield, and the second with the censored cover. Both are very rare. The first version was illustrated with a photograph of Emil Ludwig with his family. The censored version, with the faces of the family excised, appeared as a result of Ludwig’s victory in his lawsuit against Malik. The rear wrapper of the censored copy is missing a corner, and has some wear, but overall acceptable copies.

Pachnicke, Peter and Klaus Honnef, *John Heartfield*, no. 335. (#149944)

$ 1500.00

A stunning trade catalogue, sumptuously printed by Draeger for the Meriden Connecticut based company, which had taken over the Rogers Company, a business which had started in 1840. It features two heliogravures and two pochoir plates by the Peruvian-born fashion illustrator Reynaldo Luza. (#167509)

36. **Piet ZWART.** *Bruynzeel’s Fabrieken, Zaandam. Catalogus No. 1b.* 108 pp. Printed in various colours, with illustrated thumb index, photomontages and diagrams, typographically arranged by Piet Zwart. 175 x 120 mm, bound in publisher’s blue leatherette, title in silver. In a new dark blue cloth folding box. Zaandam: Bruynzeel Fabrieken, n.d. [ca. 1930s].

$ 4750.00

One of the earliest so-called ‘blauwe boekjes’, and a rare example of Piet Zwart’s typography, being a trade catalogue for doorways, windows and locks. Zwart’s imaginative design is pervasive throughout the catalogue, with a thumb index reminiscent of El Lissitzky’s masterful design of Mayakovsky’s *Dlya Golosa.* With a previous owner’s stamp on the first page, overall a fine copy. World Cat finds two copies in the United States at Northwestern University and R.I.T. (#165158)
37. **John HEARTFIELD.** *Lerne lachen ohne zu weinen.* By Kurt Tucholsky. 426 pp. 8vo., bound in publisher’s boards and dustjacket designed by Heartfield, in a new black cloth folding box. Berlin: Ernst Rowohlt, 1931.

$ 1250.00

A fine copy of this scarce book with the its splendid Heartfield cover. While there is a small piece missing and some definite wear, this is one of those really rare items where a small compromise in condition is needed in order to obtain a copy at all. Not in any of the standard references. (#164651)

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$ 2250.00

A fine copy of this brilliant work using all the elements of design and layout which were, in 1931, considered avant-garde.

“In 1930, Alfred Tolmer began to write his definitive treatise on graphic design, entitled *Mise en Page: the Theory and Practice of Layout*, which continues to be consulted today, if only for the inspirational layout of this book alone. The volume deals with photography, typography, and illustration, using unusual techniques of collage, pochoir, and coated papers. He published a French language edition himself and an English language edition with *The Studio* magazine, which was printed in London and includes the French text at the back” (Julie Mellby, Graphic Arts, Princeton Exhibition, May 2008). (#165681)


All three preserved in a new cloth folding boxes.  
$1750.00

Two early and scarce accounts of Soviet film, together with a booklet published by a cinema club in Tokyo containing an essay on Soviet propaganda film. (#165581)

$1500.00

An important and substantial collection of writings on style in architecture put together by Takao Itagaki, who is considered the foremost proponent of modernism in pre-war Japan. Among the contributors are Ken Ichiura, Mamoru Yamada, Yoshiro Taniguchi, Kawakita Renshichiro and Torao Saito.

Card slipcase worn and a bit chipped, else fine. A rare book of which OCLC lists no copy in the US. (#165659)

$2750.00

This work was published at an important transitional period of 1932, when all literary and art organizations were banned. Among the posters depicted are works by Moor, Klutsis, Cheremnykh, Gromitsky, Nevezhin, Yang, Baskin, Mizin, Liushik, Svarog and others. The second half of the book is dedicated to the unusual shortlived technique ‘mass paintings’ - oil paintings that were also reproduced in huge quantities (the average print run was 60 thousand copies). Overall an important book which depicted the end of Russian art groups and ushered in a new poster aesthetic. Minor wear, overall a very nice copy of this rare publication. (#166611)


$2500.00

A superb example of the disconnect often present in books published by the totalitarian countries before the War, with the painstaking and splendid design at total variance with the pedestrian subject matter. The elegant layout and design are by Lupa, the pen name of Luigi Paradisi. (#165416)

$ 1500.00

A scarce Italian fascist photobook, which combines typical agricultural propaganda for the regime together with a surprising sense of design and charm with a profusion of delicate illustrations, some of which do however have unfortunate fascist overtones. (#167106)


$ 12,500.00

A spectacular example of Lissitzky’s skill as a bookmaker, and one of the finest examples of the Soviet propaganda photobook. It was, in fact, his first propaganda album. This hymn to the Soviet state was assembled by Lissitzky making photomontages from the photographs of unidentified photographers. The endpapers reproduce the phrase “Workers of the World unite” in 32 languages. Despite the immense edition of 25,000 copies, few copies seem to have survived. An unusually fine copy.


$2500.00

A fine copy of one of the classic issues of this landmark periodical, this one on the new industrial complex of Magnitogorsk. This is the French version. In fine condition.

Parr and Badger, *The Photobook* I, 148-149. (#128706)


$1250.00

A fascinating and rare catalogue devoted to the works of the group calling themselves les Artistes musicalistes, containing the groups manifesto and illustrating works by the members. Some rubbing to the stunning silver wrappers, but otherwise a fine copy. OCLC lists 5 copies in the US and 2 in Europe. (#156994)
47. **Shisui MATUYAMA.** *Fune to zosensho no hanashi.* 12, 244 pp. Illustrated title, three photo plates, two folding plans, illustrations and photos through the text. 8vo., bound in publisher’s colour illustrated boards and slightly rubbed slipcase. Tokyo: Kinto-sha, 1932 [Showa 7].

$1250.00

A spectacular piece of Japanese modernist book design, at least as far as the binding and the slipcase goes. The interior is a drably printed book on shipbuilding. The designer is, alas, not identified. Despite insignificant wear, a fresh copy. (#164383)


$4750.00

One of the masterpieces of twentieth-century photographic literature, often reprinted. *Paris de Nuit* perfectly captures the feeling of Paris during the era of the Depression with darkened gardens, deserted squares, ladies of the evening and smoke-filled bars and cafés. This extraordinarily evocative book is now very difficult to find in collectible condition. Minor wear, but a very good copy.

49. **Masao HORINO.** *Kamera me tetsu kosei.* [Camera Eye X Steel: Composition]. Illustrated with 44 photographic plates. 4to., bound in publisher’s wrappers in a morocco-backed chemise and slipcase. Tokyo: Mokuseisha Shoin, 1932.

$ 9000.00

A fine copy of Horino’s legendary second book, which is considered to be the epitome of *Shinko Shashin* (Modernist Photography) in Japan, with slanting views of cruise-liners, bridges, trains, gas-storage containers, and other symbols of modernity. Clearly influenced by European photographers like Moholy-Nagy and the Bauhaus group. Horino became famous for exploring the functional aesthetic of machines and architecture. Wrappers slightly soiled and with expert repairs to the spine and one plate. Nevertheless a more than acceptable copy. Exceedingly rare, with no copy seemingly having appeared at auction, and only the National Diet Library copy listed on OCLC.

Ryuichi and Heiting, *The Japanese Photobook,* No. 50. (#165554)


$ 2750.00

A very rare Japanese account of the rise of the Soviet Union. The full-page plates and numerous illustrations in the text depict fine art, architecture, industry, politics and daily life. There are chapters on subjects as varied as the five-year plan, sport, photography, literature and the food supply. Some minor soiling, but a generally sound copy. (#165546)

The first, together with the enlarged second edition of this life of Mussolini for children. As is often the case with books produced in Italy under Mussolini, the imaginative book design belies the banality of the subject matter. These copies are from the collection of Sandro Giuliani, main editor of *Il Popolo d’Italia* from its beginning till 1936; Giuliani gave it as a gift to his son who was 2 years old at the time, with a loving inscription on the front cover. Giuliani was a close collaborator of Mussolini himself, and for this reason he was sentenced to death and shot by CNL members in Milan on April 29, 1945, just a day after the shooting of Mussolini.

Of the first edition, OCLC lists only the copy in the Bibliotheque Nationale. Copies of the second edition are at UCLA, U. of Minnesota, Princeton and Tel Aviv. (#166848)


A copy of one of many monographic issues of this landmark periodical, devoted to Dnieprostroii. This is the German version. Spine rubbed, else in fine condition.

Parr and Badger, *The Photobook I*, 148-149. (#167438)
53. **L’HUMANITE.** *L’Humanite 20 Ans.* Illustrated throughout with photomontages. Folio, bound in original staple-bound wrappers, preserved in a new red cloth box. Paris: Organe Central Du Parti Communiste, August 1934. $975.00

A fine copy of this fragile issue of the celebrated Communist paper *L’Humanite* published to celebrate the twentieth anniversary of the outbreak of the First World War. The entire issue has a very imaginative layout, and makes extensive use of photomontage. (#141258)

54. **Fré COHEN.** [Packaging for Inventum-Bilthoven]. Original cardboard box / packaging printed in blue, black, gold, and red, marked “frécohen” on rear side panel, and “N.V. Inventum-Bildhoven” on two sides, original stapled panels. [Netherlands, ca. 1935]. $2500.00

Original package design by Jewish female graphic artist Fré Cohen for Inventum, a Dutch company founded in 1908 and still in operation today. The motif playfully incorporates tubes, wires, and a hanging lighting device with a bold modern colour palette. Also apparent in the design are the influences of the DeStijl and Constructivism movements.

The box with dampstains, toning and edgewear (more apparent on plain bottom portion of box). Some attempts at colour restoration primarily along edges.

Van Dam, *Fre Cohen Leven en Werk* 812. (#148931)

$2850.00

A fine copy of this rare, important and stunning visual survey of fascist advertising and propaganda, which contains, among other things, a manifesto by Marinetti on the meaning of advertising art and poetry.

OCLC records just the Princeton copy and a copy in Zurich. (#168071)


$1250.00

A fine copy of an unusual example of Spanish book design in the first year of the Spanish Civil War.

OCLC lists only the copy in the Hoover Institute. (#167449)

$2500.00

A nice copy of this rare and fragile history of Soviet film with photomontages by Rodchenko and Stepanova. Published at the high watermark of state-controlled Soviet cinema and includes work by some of the greatest film-makers in the history of the medium. The plate depicting Stalin’s head in profile printed on cellophane, while a little cracked is intact, unlike in almost all copies.

Karasik, The Soviet Photobook 1920-1940, p. 418. (#164983)

58. Fré COHEN. Schiphol. Een Luchthaven van wereldbeteekenis. 64 pp. Profusely illustrated with photographs. Small 8vo., 210 x 128 mm, bound in original illustrated wrappers, in a new blue cloth folding box with red leather spine label. Amsterdam: Stadsdrukkerij. [1936].

$975.00

Another version of this little guide to Schiphol first issued in 1931, and also with an extremely imaginative layout and use of photomontage. This simple guidebook to the Amsterdam Airport was designed by Dutch designer Fré Cohen, one of the very few famous female designers of the time.

Van Dam, Fré Cohen Leven en Werk 504. (#149355)

$ 1750.00

A beautifully designed childrens’ book showing various modes of transport on land sea and air. OCLC lists only one copy, that in the Czech National Library.  
(#166048)


$ 4750.00

A quadruple issue of this landmark Soviet periodicle featuring an oversized fold-out poster of Stalin, still intact. Apart from the wear to the bottom of the front wrapper, a fine copy of a special issue. This is the French version.

Parr and Badger, *The Photobook I*, 148-149.
61. **FASCIST BOOK DESIGN.** *Italia Imperiale.* Unpaginated. Illustrated throughout with photographs by Frederico Patellani, Stefano Bricarelli, Lucio Ridenti, and Bruno Stefani, and illustrations by Marcello Nizzoli, Mario Sironi, Bramante Buffoni, Ruggero Micaelles, Erberto Carboni, and Paolo Garretto. Folio. 450 x 380 mm, bound in publisher’s gray and black decorated glossy boards with red, white and green lettering to cover. In the publisher’s cardboard box, and damaged plain dustwrapper. Milan: Popolo d’Italia, 1937.

$ 5500.00

The rare, sought-after “Edizione Speciale Della Rivista illustrata del ‘Popolo d’Italia.’” “The best Italian photobook from the fascist era has to be Italia Imperiale. A ‘special issue’ of the magazine *La Rivista illustrata del ‘popolo d’italia’* (*Italian People’s Illustrated Magazine*), this enormous volume is the ultimate guide to the Italy of Benito Mussolini, the Italian equivalent of the great Russian propaganda photographic books. The book combines some excellent modernist photography with painted illustrations and photo collages, but its immediate impact derives from its size - a full-page photograph or montage on this scale has enormous power, especially the many splendid industrial and architectural photographs in the New Version style. Particularly notable is a close-up portrait of Il Duce, which is almost life-size, overbearing and impressive. An immaculate copy of a rare work, which, due to the composition of the binding and the weight of the book, is almost impossible to find in acceptable condition. (#168070) (see back cover)

62. **Alexander RODCHENKO and Varvara STEPANOVA.** *Pervaya Konnaya.* Russian text by O. L. Leonidov, printed in red and black throughout. [286] pp. Illustrated throughout with photographs, reproductions of Russian drawings and paintings, caricatures, maps, newspaper clippings, etc. Folio. 350 x 305 mm, bound in original publisher’s illustrated green cloth with red lettering. In a new maroon cloth folding box. Moscow: Ogiz Izogiz, 1938.

$ 17,500.00
Second Edition of this important propaganda photobook about the First Cavalry. Designed by Rodchenko and Stepanova, their fascinating book provides unique insight into Soviet history shortly after the October Revolution.

“One of the most sumptuous of Soviet propaganda books, *Pervaya Konnaya*, like so many, uses not only photographs (some of them by Rodchenko himself), but also paintings, drawings and various kinds of ephemera to tell the story of the brave Cossack cavalry brigades who helped turn the tide in the vicious war. The book is large in scale and Rodchenko and Stepanova have resisted the temptation to complicate matters. They have generally used the pictures one to a page to gain maximum impact” (Parr and Badger p. 170).

The book was often subject to heavy censorship, thus few copies survive alike. This copy appears uncensored and has four more pages than the copies in the British Library and The New York Public Library, and 49 more pages than the Getty copy. Slight soiling to covers, but nevertheless an exceptionally fresh copy.


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63. **Fortunato DEPERO.** 96 *Tavole a Colori per ‘I Dopolavoro Aziendali in Italia’*. [97 leaves]. Leaf with calligraphic title (repeat of the front board of the binding) in pink, copy number and signature verso, leaf with explanatory text recto and 95 colour plates, each with guard leaf, recto only. Small folio, 296 x 274 mm, bound in original publisher’s coarse weave cloth, burgundy title to front cover reproducing Depero’s manuscript preserved in a new blue cloth folding box. Rovereto: Tipografia R. Manfrini, 1938.

$ 22,500.00

A fine copy of a splendid and virtually unknown work. Fortunato Depero (1892 - 1960) was commissioned to produce a series of illustrations for *I Dopolavoro Aziendali in Italia*, a five-volume set published in five languages, on the occasion of the 1938 Third
International World Congress of Leisure Time and Recreation (IIIº Congresso Mondiale del Dopolavoro), which convened first in Hamburg before moving to Rome. Depero produced 100 images for the book, each representing a different Italian region and bearing a motto by Mussolini.

Depero’s Tavole open with a pictorial dedication to the patron of the work, Il Duce, Benito Mussolini, with the repeated slogan DUCE/ DUCE / DUCE / DUCE above and a repeated black eagle beneath; various symbols of a modern Fascist Italy are also included but an overt reference to previous Italian glory, in the form of the Roman senatus populusque romanus is also included at right in its S P Q R form. The iconography is often simplistic, making frequent allusions to Italy’s history and Roman heritage, is more frequently Futurist, but remains distinctly Fascist throughout, especially when combined with Mussolini’s slogans, a testament to art’s frequent subservience to power.

Despite the title, the work - as always - features 95 plates not including the colour title after Depero’s manuscript; each plate is signed within the image by Depero. The publication details are to the rear pastedown. The 96 Tavole a Colori per ‘I Dopolavoro Aziendali in Italia’ is rare and we can trace only one copy outside Italy, that at the Zentralbibliothek, Zürich.

From the edition limited to 200 copies, signed and numbered by Depero in black ink to the verso of the title. (#167349)

$ 1500.00

A group of issues of Japan’s most prominent propaganda vehicle, which was established in 1938, and which enlisted well-known photographers such as Natorui and Kimura, who had provided photographs to Life Magazine. When publication ceased in 1945, 375 issues had been published. A couple of issues worn, but overall they are in an excellent state of preservation. Even single issues are now hard to find.


$ 3500.00

First Edition of one of the scarcest and most sought-after books by Le Corbusier. This profusely illustrated monograph is based on Le Corbusier's involvement with the Pavillon des Temps Nouveaux in 1937.

The title-page bears the parenthetical note: “Ce titre date de janvier 1937; il n’est nullement une allusion à l’actualité brûlante des réarmements de 1938.” The pictorial boards are decorated with a collage of images of fighter planes, artillery shells, a cannon, and a city overview. A fine copy of a book rarely found intact owing to the fragile nature of the boards.

Fotografia Publica 133. (#167448)

$1500.00

In the 1920s, Neurath developed the “Museum of Society and Economy” as a means of conveying complicated social and economic facts. Together with the illustrator Gerd Arntz and with Marie Reidemeister, Neurath created “Isotype,” a symbolic way of representing quantitative information via easily interpretable icons. Isotype was hugely influential, especially in the Soviet Union. It was much used as a design element, and is, in fact, still omnipresent. *Modern Man in the Making* is Neurath’s magnum opus, and despite being a trade book, is notoriously hard to find.


$7500.00

Published for the 1939 New York World’s Fair with photomontages and design by Rodchenko. These two books are marvelous examples of Russian book design, combining Rodchenko’s modernist sensibility with typical Stalinist bombast. Unusually...
fine copies, with just the slightest bowing to the cloth of *Soviet Aviation*, which is however, clean and bright, unlike with most copies.


68. **EL LISSITZKY.** USSR. *An Album Illustrating the State Organization and National Economy of the U.S.S.R.* Edited by Ivan V. Sautin and Ivan P. Ivanitsky. 150 pp. Profusely illustrated. Oblong 4to., bound in original flexible boards, in a recent cloth box. [Moscow: 1939]. $5750.00

A fine copy of this rare and little known spectacular example of Lissitzky's brilliance as a book-designer, which was published for distribution at the 1939 World's fair. The book is packed with a vast number of brilliantly coloured charts demonstrating the kind of imaginative use of colour and layout first encountered in the legendary Pickering edition of Euclid published in 1847. It is hard to imagine a more dramatic juxtaposition than the vivid contrast between the dry Soviet statistics on such subjects as sanatoriums and rest homes, and Lissitzky's dramatically imaginative graphics. Binding slightly soiled, but nevertheless a fine copy.

Karasik and Heiting., *The Soviet Photobook 1920-1940*, p 258-259. (#167353)
69. **Manlio MORGAGNI.** *Viva il Duce!*
   $3500.00

This splendid Fascist photobook is massive hagiography of Mussolini, which is redeemed by its imaginative book design, which is in complete contrast to the banality of its subject. Much too heavy for its fragile binding, most copies which were not destroyed have probably fallen apart. A rare book with OCLC lists only copies at the NYPL and Navy Dept. in the US. (#166851)

   $1500.00

A rare Polish photobook published just before the outbreak of World War II aimed to show the might of the Polish Army, Navy, and Air Force. In the style of similar Soviet works by Rodchenko and El Lissitzky. (#149288)
71. Konstanty GUTSCHOW. *Elbufergestaltung Hamburg. Architekt Konstanty Gutschow.* 6 pp text leaves and 17 leaves with mounted photographs showing models, plans, and architectural details, together with an otherwise unknown large architectural map of the area from Gutschow’s office. 4to., 310 x 280 mm, bound in contemporary brown half cloth, inner cover stamped: “Nur für den Dienstgebrauch” and “Der Reichsstatthalter in Hamburg Der Architekt des Elbufers” [Konstanty Gutschow]. Hamburg: Gustav Petermann. [ca. 1939].

Konstanty Gutschow was a Nazi architect whose work came to the attention of both Speer and Hitler, who chose him to design one of his new cities (Führerstädte: Linz, Nürnberg, München, Berlin, Hamburg). A “Führerstadt” was a status which Hitler gave these five cities in 1937. This is one of the copies of Gutschow’s architectural plans for a reconstruction of Hamburg in the spirit of Hitler and Speer that Gutschow gave representatives of the Nazi Regime. Spine a little rubbed, some minor spotting overall a very good copy of a rare work. OCLC lists 2 copies in Hamburg, and what would appear to be an incomplete copy in the Ryerson Library. (#163832)


A scarce Italian photobook given over to glorifying fascist youth and their glorious leader, Mussolini. As is often the case with these books, the dramatic photography and layout display an imagination, which was totally lacking in the subject matter. A fine copy OCLC lists only one copy, in the Bayerische Staatsbibliothek.
73. MEXICO. *Gabinete Presidencial. Seis anos de gobierno al Servicio de Mexico, 1934-1940*. xxv, 459 pp. Illustrated throughout. Small folio, bound in publisher’s cloth, preserved in a new cloth folding box. [México]: [La Nacional Impressora], 1940

A massive and seemingly little-know work, which is illustrated with Isotypes on almost every page. The use of the Isotypes creates a visually stunning book. It would be hard to imagine a more perfect example of the practical use of Neurath and Arntz’s invention than this massive compendium of Mexican government statistics. Neat ex-library, but still a completely acceptable copy of an extremely rare work. (#167437)

74. RUSSIAN TOY CATALOGUE. *Sat’amashoebis laboratoriis ek’sponatebis albomi. [Album of Toy Laboratory Exhibits]*. 80 pp. Illustrated with photographs and coloured diagrams. 180 x 276 mm, bound in original cloth. Tbilisi: Zaria Vostoka, 1941.

This album showcases toys and educational materials for kindergarten children produced by the Georgian scientific-research institute, and provides a unique insight into Soviet pedagogy. As stated in the introduction, the edition was intended to provide kindergarten teachers with precise information on the use policy for toys, give assistance in defining pedagogical purposes of games, and represent achievements of the laboratory so that toy manufacturing companies could start the mass production. The album decoration is designed by the artist T. Kechkhoashvili. Some minor marginal stains, but overall in excellent condition.

Not listed in OCLC. Scarce. One of 800 copies. (#165322)
75. **Gerd ARNTZ.** *Statistisch Zakboek.* 23 Volumes. 8vo., bound in publisher’s wrappers. The Hague: Centraal Bureau voor de Statistiek, 1940-1966. $3500.00

This is a complete run of the volumes containing Arntz’s contributions. In 1940 Arntz was put in charge of graphic design at the Nederlandsche Stichting voor Statistiek, and he contributed to the Annual right up until 1966. In fine condition, but with slight wear to the spine of 1943. (#164825)

76. **Fujio MATSUGI.** *Hodo shashin e no michi.* 129 pp. Illustrated throughout with photomontages. Small folio, bound in publisher’s cloth and dustwrapper. Tokyo: Genkosha, 1942. $1250.00

A fine copy of this typical example of Japanese wartime propaganda. As with other similar books, the influence of Russian photographers and designers such as Rodchenko and Lissitzky is very much evident. (#165012)

$ 5500.00

A spectacular photobook on the Japanese Navy in World War II. It is two parts, the first one covers naval training, and the second part deals with the unfolding course of the war, recording of Japanese successes from Pearl Harbor, Malaya, New Guinea, and other parts of South East Asia.

This book is one of the first to have an extended pictorial account of the bombing of Pearl Harbor. It also includes numerous Soviet-style photographic plates of naval guns, battleships, military planes, as well as photographs of operations in China, Java, Borneo, Philippines, New Guinea, and other areas in South-East Asia. None of the images are credited to a particular photographer but it includes work by Matsugi Fujio and (possibly) Kimura Ihei. Some wear to the cardboard slipcase, but the book is in a remarkable state of preservation. Rare. (#167209)
78. Federigo BUFFON [Editor]. *Distruggiamo il Boscevismo*. Unpaginated. Illustrated thoughout with photographs, photomontage, political cartoons etc. Folio, bound in publisher’s illustrated boards. [??] 1942.

$1250.00

A fine example of fascist book-illustration. This is a fierce piece of anti-communist propaganda issued by the Journalists Association of Lombardy. Among the contributors are Marinetti (“Futurismo antibolscevico”), and some of the main personalities of the fascist state, and their Nazi allies. With illustrations by Golia, Garretto, Damiani, Onorato, Bazzi et al. From the library of the Caproni airplane industry. (#165417)

79. RUSSIA. *Front-Illustrierte. Für den Deutschen Soldaten*. 10 Numbers. Folio, 311 x 228 mm. in a new cloth folding box. May, 1942.

$3500.00

A group of 10 issues of this extremely scarce Soviet propaganda magazine, consisting of 1942 numbers 8,9,10,26,29,31 and 1943 numbers 11,15-16,26 and 29. *Front-Illustrierte* was published in an attempt to persuade German troops to surrender on the Eastern Front. Most issues contrasted the prospect of continual misery and certain death on the front with the salvation offered to surrendered soldiers by Russian captors. Also included is one issue of *Il Fronte Illustrato* from January 1943 addressed to Italian soldiers. Minor wear here and there, but overall in an excellent state of preservation. (#167939)

$3500.00

A copy of the extremely rare English edition of this special issue of *Front*, which was modeled on *USSR in Construction*. Between 1942 and 1944 8 issues were published containing some of the finest propaganda photographs of the war. All issues are extremely rare.

Ryuichi and Heiting, *The Japanese Photobook*, No. 93. (#165559)

81. **Gerald DE GAURY.** *A Saudi Arabian Note Book*. [8], 50 pp. Illustrated with 39 black and white photographic plates, plus a map and 2 fold-out genealogical tables. 4to., 234 x 170 mm, bound in publisher’s black and blue designed wrappers in a new blue cloth folding box. Cairo: Imprimerie Misr., 1943.

$8500.00

First Edition. A rare photo book and guide to Saudi Arabia authored by British officer and Arabist, Gerald De Gaury. De Gaury (1897 - 1984) was granted permission by Ibn Saud to visit the closed country and he became one of the rare British visitors to Riyadh at that time. As stated in the foreword: “Photography is still unwelcome to many of the inhabitants, and it was only after receiving special permission that the photographs in this book were taken.” Worldcat finds two copies in the U.S. at NYPL and Georgetown. A near fine copy. (#164059)

$1250.00

An excellent example of one of the photobooks produced by Matsugi, who was a prominent photographer in prewar Japan. This book documents the training of Naval cadets during the early 40s and is one of the best examples of so-called ‘news-photography’ (hodo shashin) in the ‘patriotic’ vein. A superb copy in the dustwrapper and slipcase. (#165013)


$3750.00

A fine copy of this extremely important Le Corbusier rarity, the first publication of the Charter of Athens, 11 years after it had been drafted by the participants in the third International Congress of Modern Architecture. Published in Paris by the collaborationist government under the German occupation, this pamphlet is evidence of a part of le Corbusier’s biography about which little has been said, namely his enthusiasm for fascism, and the fact that during the War he moved to Vichy and offered his services to the Petain regime. OCLC lists only the copy in the Bibliotheque Nationale. (#167265)
84. Tadahiro SAKAGUCHI. *Katazushite nana warerazo [What we have to do to Win]*. Illustrated with photographs throughout. Oblong 8vo., bound in publisher’s illustrated wrappers, in a new cloth folding box. Toko: Asahi Shimbun-sha, 1944. $3500.00

A terrific example of the Japanese use of photography in propaganda during the war. It is hard to imagine what it took to publish such a work in 1944, but it does show that there were still some people in Japan who could not accept the concept of defeat. OCLC lists only the copy in the National Diet Library.

Ryuichi and Heiting, *The Japanese Photobook*, No. 114.(#165549)


$2500.00

A fine copy of this eye-opening Japanese photobook depicting the destruction of Tokyo and its post-war aftermath.

86. **Arshile GORKY and Marcel DUCHAMP.** *Young Cherry Trees Secured against Hares.* By André Breton. [55] pp. Illustrated with two line drawings by Gorky. 8vo., 233 x 155 mm, bound in original publisher’s boards with coloured pictorial dust-jacket designed by Duchamp and glassine cover. New York: View Editions. 1946.

First Edition. This collection of Breton’s poetry in French with English translations by Edouard Roditi on facing pages is also the only book illustrated by Arshile Gorky, whom Breton met while living in New York. A fine copy, complete with the satirical colour dust-jacket designed by Marcel Duchamp, which shows Andre Breton subsituted for Miss Liberty, whose face has been cut out, with Breton’s face filling the hole in the jacket when it is on the book. This is one of an edition of 1,000 copies. A pristine copy.


$ 1250.00

Duchamp designed this handsome monograph on Tanguy which was the first study of the artist published in America. Despite the large edition it has become a scarce book. An immaculate copy. Limited to 1150 copies.

Schwarz, *The Complete Work of Marcel Duchamp.* No.516. (#157064)

A complete set of this very important periodical in the history of American graphic design whose art director was Alexey Brodovitch, the legendary art director of Harper’s Bazaar. His refusal to countenance advertising in the magazine lest it interfere with the layout led to its quick demise.

Issue 1 includes articles on E. McKnight Kauffer and trademarks by Paul Rand. Issue 2 includes articles on Charles and Ray Eames, and issue 3 includes 13 photographs by Henri Cartier-Bresson; Calder photographed by Herbert Matter; Pollock photographed by Hans Namuth; and an article on stereoscopy with 3D glasses included. Slight flaws to the wrappers, but still a fine set of a title rarely found complete or in such good condition. (#165727)

89. Jackson POLLOCK. *Jackson Pollock, Mars 1952*. With texts by Michel Tapie and Alfonso Ossorio. 12 pp. 4to., bound in original wrappers in a new cloth folding box. Paris: Paul Facchetti, 1952. $1500.00

An immaculate copy of the scarce exhibition catalogue for Pollock’s first exhibition in Paris, elegantly printed on pink paper, and containing essays by his friend, the artist Alfonso Ossorio and the critic Michel Tapie. (#167446)

$5750.00

An immaculate copy of this rare artist’s book which was privately printed by Cornell, and given away to his friends as presents. It was inspired by the nineteenth-century opera singer Maria Malibran-Garcia. Included is a handwritten note from Cornell to the owner of the book. OCLC lists only one copy at Utah State Library.

Ashton, A *Joseph Cornell Album*. (#167348)


$1500.00

First edition of this classic examples of Munari’s imaginative book-making. The use of different papers and die-cut images demonstrate how advanced Munari was in his concept of making children’s books. A biography of Munari, signed by him, is affixed to the rear endpaper.

Maffei, *Munari i Libri*, p. 90. (#164447)
92. **Dieter ROTH.**  *Kinderbuch*. 28 pp. With colour illustrations throughout. 4to., 320 x 320 mm. in publisher’s ring-bound illustrated boards, in a new cloth folding box. Reykjavik, Iceland: Forlag Ed, 1957

Dieter Roth’s first book, *Kinderbuch* [*Children’s Book*] was initially produced as a unique work, made in 1954 for the German dramatist and concrete poet Claus Bremer’s son. Bremer returned the book to the artist and suggested that Roth try to have it published. Publishing houses showed no interest, and the first copy of *Kinderbuch* was eventually lost or thrown out.

This is one of 75 unsigned copies. There were also 25 signed copies with cut-outs. Not listed on OCLC. (#167932)


A rare broadside designed by Munari for the inauguration of the Museo Depero in Roveretto. The broadside contains a text by Carol Bellori printed in both Italian and French.

Not in Maffei, *Munari i Libri*. (#164450)
94. Roy LICHTENSTEIN. *CRAK!* Offset lithograph. 20 15/16" x 28 ½". Framed. New York: Printed by Poster Originals, Ltd for Leo Castelli Gallery, 1963/1964. $ 2500.00

A fine copy of this important poster, printed on medium weight, smooth wove paper, which was published to announce Roy Lichtenstein’s second exhibition at Leo Castelli Gallery, September 28 - October 24, 1963, following his first exhibition, which Castelli had held in 1962.

Corlett II.2c. (#167982)


A fine copy of the rare and important catalogue for Warhol’s first European solo show, which followed the exhibition *Pop Art Americaine* held by Sonnabend earlier in the same year, and in which Warhol was also featured. (#113195)

$ 975.00

A very good copy of one of the earliest exhibitions devoted to Warhol. Some faint foxing to the covers. (#123010)


$ 4750.00

Presentation copy, twice signed, of the second version of the First Edition as dated 1966, but not a true first. A “true” first edition has an extra 2” flap of paper folded over behind the last page of a real first edition. The final Jaguar building is pictured alone on this last half page. All other editions are cut evenly on the final page, including later printings that say “first edition” in the front. Apparently the printer made an error in estimating the proper folding length of the printed paper the first time, but this was corrected in subsequent editions.

Slight crease to spine, minor soil to spine and covers. Signed on the slipcase and inscribed by Ruscha on the inside front cover, “For Adam and Leni/Best Wishes/Ed Ruscha.” (#123672)

$ 2750.00

A near fine copy of this rare early catalogue produced dossier-style in French for a show at Ileana Sonnabend’s Paris gallery, with a list on the inside front wrapper of the 22 “mug-shot” serigraphs on toile shown by Warhol; an official-looking cover sheet for a police file; the mug-shot and typed profile of a suspect; an essay about Warhol by Otto Hahn on yellow paper; and the Artist’s curriculum vitae. Some light wear. (#153236)


$ 3500.00

The rare catalogue for Flavin’s first solo museum exhibition. As part of the exhibition, visitors were invited to feed pre-punched paper cards containing data through a rented IBM 1401 decimal computer (one of the first commercially affordable computers used by businesses from the 1950s-1970s) to print out personalized exhibition catalogues.

The exhibition’s catalogue, and the computer that produced it, functioned as an additional and conceptually relevant aspect of the show. The decision by both Flavin and the MOCA director Jan van der Marck to include the IBM computer stands as an anomaly in Flavin’s oeuvre, as he rarely utilized commercial technology beyond fluorescent lighting in any of his exhibitions. This catalogue featured entries by Flavin’s associates like the Dan Graham and Donald Judd, and quotations from the critic and philosopher Roland Barthes (French, 1915-1980), along with a comprehensive diagram detailing the layout of the exhibition and instructions for the installation of the light tubes. (#167355)

$ 975.00

Checklist of the 120 works exhibited with dimensions and owners. (#136000)


$ 2750.00

With an original silkscreen print of a kiku (chrysanthemum in Japanese). Text in Japanese. (#125605)

$ 1500.00

First edition with yellow lettering on spine. Signed, initialed and dated by Koolhas. A publication coinciding with an exhibition at the Museum of Modern Art in November 1994. Presenting a critical selection of the design work produced during the past twenty years by the firm Office for Metropolitan Architecture and its founder, Rem Koolhaas, with essays, manifestos, diaries, travelogues, and the work of other architects. (#166655)


$ 1750.00

An insightful and beautifully printed homage to Wittgenstein’s thoughts on colour. Here, students have taken something from Wittgenstein’s text and printed it using various colours and imaginative layout and typography. It was issued in an edition of only 60 copies, and is consequently rare. A fine copy. (#167399)
AN ARCHIVE
WARHOL AS BOOK ARTIST


$ 50,000.00

A nearly complete collection of Warhol’s work as an illustrator, and as a designer of dust jackets for trade publications, as well as covers for magazines. This aspect of Warhol’s creative output is little known, little collected, and the material has been largely ignored. A recent exhibition entitled Reading Warhol at the Brandhorst Museum in Munich brought much of the forgotten material to the attention of Warhol scholars and collectors. However, that exhibition covered only books and ephemera, and did not deal with his magazine covers.
The majority of our collection documents Warhol’s early work, beginning shortly after he arrived in New York from Pittsburgh in 1949. The importance of these illustrated book and magazine covers is easily understood when one sees how his later style evolved from the imagery seen in these early works. The collection includes 10 magazines for which Warhol designed the covers, including the celebrated cover for Esquire, all 5 issues of Time magazine, and his covers for Vogue, Playboy and Opera News.

Lacking only five books listed in Reading Warhol, and not including the seven books published by Warhol himself in the limited handmade editions. The dust wrappers for the books published in the fifties and sixties are extremely rare and are now virtually impossible to find on the market.
