

50 YEARS - 50 BOOKS

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Peter Behrens, Otto Eckmann

Peter Behrens, script and decoration

Rudhard'sche foundry in Offenbach am Main, 1902

Brochure, grey-brown spotted cover, title sign, 80 pages, typographic printing, 27 x 21 cm. Klingspor-Collection

Eckmann, script and ornament material

Rudhard'sche foundry in Offenbach am Main, 1902

Brochure, yellow-brown spotted cover, two-coloured printed, 24 pages, typographic printing 28 x 22.5 cm. Present of Reinhard Klingspor, 2003

In the 10th year of their conduction by Karl Klingspor the foundry published two specimen, which prove Klingspor's cultural and economical success with dealing with central personalities of new script art. Otto Eckmann (1865 - 1902) and Peter Behrens (1868 – 1940) supplied trenchant designs on the border between Art Nouveau and this Middle Ages adoption, which have influenced the company Gebr. Klingspor and their artists.

Both proofs, the Eckmann – script designed with a brush as well as the Behrens – script, are introduced with detailed explanations, motives and regularity of the script understanding and script designing of both artists. Behrens wrote his historical sound examination himself, Georg Fuchs, Darmstadt, wrote for Eckmann, who had died in June.

Both proofs emphasize on two aspects: firstly, to understand script design as an artistic performance of their own time, to create them individually, independent from the formerly common creations of earlier epochs, and at the same time to pay attention to the function of the legibility, secondly, to define a specific characteristic of the German. In both samples the utilization of the script as a visual expression of the identity of the people becomes obvious. While Fuchs is strongly nationalistic coloured, and this is clearly emphasized in a self-announcement of the foundry (Behrens-Probe, page 47), Behrens is more concerned about the general typical features of the aesthetic of all “things of our surrounding”, for which he sees the manufacturer being jointly responsible.

The foundry was, apart from these aspects, aware of the artistic authenticity and – commercially – of the plagiarism. In the end of the Eckmann-proof there is an illustration, against the robbery of artistic designs by “industrial robber barons” (Eckmann). The feathers, which the (artist) swan cleans out, become foreign in the feathers of pitch-black robbers.

(St. S.)

Lit.: Rodenberg, pages 39-51; Welle, pages 78-91

Walter Crane

A Romance of the three Rs.

Penned & pictured by Walter Crane.

London: Ward, 1886.

Being Walter Crane's picture books NS 1, 2 & 3. Contains: Little Queen Anne.

Poohooks & Perseverance or the ABC-serpent. Slate and Pencilvania.

[41] sheets, pasteboard binding 22.3 x 22.7 cm.

Written, in brown printed text. Book ornamentation: coloured lithographs.

Klingspor-Collection, Inv. No. 1462

The book contains three stories, which have been published as single volumes before – humorous, fairy tale texts, with which Walter Crane wanted to encourage children to learn. The three R's in the title refer to Reading (Lesen), Writing (Schreiben), and Arithmetic (Rechnen).

In "Little Queen Anne" the small Queen Anne is invited by the three royal R's to a costume ball. Disguised as Athena, she meets the other guests: characters of nursery rhymes and personifications of foreign languages, grammar, geography and sciences.

The second story deals with writing. Percy Vere (an allusion to the knight Percival) must fight among others against the ABC-serpent, to control the alphabet. In the last story the sailor boy Dick lands on an Island, where the inhabitants are busy with mathematical tasks.

Walter Crane (1845-1915), son of a Liverpool miniature painter, is supposed to be one of the most influential book illustrators of his time. He started off as an autodidact and then he served an apprenticeship under the wood engraver W. J. Linton in London.

He was stimulated by studying older book illustrations, medieval handwriting-styles and Japanese wood engravings. Crane was not only an illustrator, but also an author, painter and designer of wall-papers, tinted windows, interior decorations and political posters.

As a founder member of the Art and Crafts Exhibition Society he supported the craft industry. Moreover he was a lecturer and wrote many theoretical treatises. He was particularly committed to children literature. Crane's main concern was the harmony between the illustration and the text; his books were supposed to entertain, to educate and especially to influence the taste. The popularity of his imaginative children books reached Germany, where Schreiber from Esslingen in 1873 and later also other publishing houses came out with German editions.

Lit.: Arts and Crafts. Englische Buchkunst um 1900.

William Morris

Love is enough, or the freeing of Pharamond: a morality.

Written by William Morris. With 2 pictures designed by Sir Edward Burne-Jones & engraved on wood by W. H. Hooper.

Hammersmith : Kelmscott Press, 1897.

90 pages, morocco leather binding by Ignatz Wiemeler, 29 x 21.5 cm.

Font Type: Troy and Chaucer Type. Printing in black, red and blue.

Paper. Edition: 300 copies on paper, 8 on parchment

Klingspor collection, Inv. No. 1118

“Love is enough” is a lyric suite about the renunciation as a sign of love, in which William Morris seems to work out his matrimonial problems. The romance, started by Morris in 1871, was first published by a London publishing house (without illustrations). Only after Morris’ death the edition illustrated by Edward Burne-Jones came out as one of the last books of the Kelmscott Press.

The copy in the collection of the Klingspor-Museum was bound by Ignatz Wiemeler (1895-1952) in rust-colored (morocco) leather. The hand gilded book cover was created between 1924 and 1930.

William Morris (1834-1896) , an English autor, architect, painter and craftsman founded the Kelmscott Press in Hammersmith near London in 1891. In order to counteract the bad quality of the industrially manufactured books of his time, Morris oriented himself by the consciousness of the Middle Ages. Beauty, legibility and permanence of the publications were supposed to be in the foreground. Many of the 53 hand-press printings are richly decorated with ornamental embellishment. Morris used scripts, which he had designed himself: the “Golden Type”, the “Troy Type” and the “Chaucer Type”. Main illustrator of the press was Morris’ friend and artist colleague Edward Burne-Jones (1833-1898), a precursor of the Art Nouveau.

Williams strived to create books of perfect beauty in harmony with handmade paper, script, illustrations and cover.

After Morris’ death the Kelmscott Press existed till end of March 1898.

This press had a lasting influence on the development of the entire book art.

Lit.: Arts and Crafts. Auf der Suche nach dem idealen Buch. Englische Buchkunst um 1900. Kirsch.

Aubrey Beardsley

Oscar Wilde. Salome. London: Bodley Head, 1907

Inv. No. 1478

Oscar Wilde, Salome. A Tragedy in one act. Translated from the French of Oscar Wilde, with sixteen drawings by Aubrey Beardsley (tragedy in one act). Green tissue volume with gold pressed axle-symmetric motif of plants according to drawings of Beardsley.

67 pages, Exlibris Ernst and Elise Lipmann

New York, London: John Lane 1907

Inv. No. 61. 1610

In 1892 Oscar Wilde wrote, inspired by Gustave Moreau's painting "Salome", the tragedy about Herod, the Tetrarches who makes his daughter dance for him in spite of the bitter resistance of his wife, Herodias. And she agreeing to it at last, demands the head of the prophet Jokanaan (Johannes).

The play in French was translated by Alfred B. Douglas- a translation of Beardsley critically turned down by Wilde; in 1893 the play is published in French and English. One year later, the only piece of Wilde illustrated by Beardsley is published; in 1905 in the New Stage Club in England it is performed for the first time, in December same year it is already performed in Germany with music by Richard Strauss.

Beardsley, who had an ambivalent relationship with Wilde and who caricatured the author in two illustrations created at the same time sympathetic character compositions for the play, Wilde though deemed them critically: "They are too Japanese, whereas my play is Byzantine...They are like the horrible scribbles, which a premature schoolboy put on the edges of his exercise books ... They are cruel and evil and so similar to our dear Aubrey, who has a face like a silver axe with grass-green hair... My Herodes wraps himself like the King of Gustave Moreau in his jewels and his sorrow, my Salome is a mystic, a sister of Salommbôds, a holy Therese, who worships murder, and one expects me to accept the mess of a slovenly pupil."

Aubrey Vincent Beardsley (1872 Brighton – 1898 Mentone), who suffered from a wasting disease already as a child, started with fifteen to illustrate literary works and developed his own style. Being recommended by Edward Burne-Jones for the Westminster Art – School, Beardsley takes lessons for only a short time. Influenced by the Praeraffaeliten only in the beginning, he orientates himself strongly towards the Japanese and Greek antiquity. Already in 1893 he is announced to the most important artist in the magazine "Studio". In only four years he creates the extensive graphic oeuvre, which with its extreme lines, its black and white contrast, the reduction on outline and area creates an atmosphere density, which especially marked the German illustrations, particularly Th. Th. Heines and Marcus Behmers.

Lit.: Beardsley: Zeichnungen, Köln 1977; Gabriele Sterner, Nachwort zu Salomé (<http://www.besuche-oscar-wilde.de/worte/nachwort/Salome.htm>)

Oskar Kokoschka

The dreaming boys (“Die traumenden Knaben”).

Text and coloured lithographs by Oskar Kokoschka.

Vienna: Viennese workshop, 1908; Leipzig: Wolff in commission 1917. 10 uncounted sheets, cloth cover with Chinese sewing 24.3 x 29.5 cm. No. 108/275 of the remainders

Inv. No. 1697

Klingspor-Collection

The Viennese workshop founded by the Art Nouveau artists Josef Hoffmann and Kolo Moser in 1903 was a production community for modern craft industry, whose concern was also to support young artists. In 1907 the Viennese workshop engaged the student of the Viennese School of Arts and Crafts Oskar Kokoschka (1.3.1886 Poechlarn, Lower Austria – 22.2.1980 Montreux), to draw a children’s’ book. Kokoschka said later in his memories: “... only on the first page I followed the instructions. The other pages I created with my own verses as free picture poetry.”

The early expressionistic poems, which tell the dreams of violent fantasies and of the immature love to the girl Li, are accompanied by ornamental, extensive lithographs.

The shining colours, the strong simplification of the forms and the arrangement of the texts as a marginal crack were a new feature of style, which meant a radical break with the traditions. Kokoschka, who was influenced by the Viennese Art Nouveau, dedicated “The dreaming boys” to Gustav Klimt, overcame here the Art Nouveau and let the expressive power be visible, which were likely to determine his further works.

The very slacking sale of the book induced the Viennese workshop to bind only a part of the edition of 500 copies. In 1917 the publisher Kurt Wolff bought the rest of the sheets and published the remainders with a little bit different cover in the same year.

M.W.

Lit.: Kokoschka. Pabst. Illustrierte Bücher des deutschen Expressionismus.

Thomas J. Cobden-Sanderson

Torquato Tasso. A drama by Goethe.

Hammersmith: Doves Press, 1913.

163 pages, morocco leather binding by Ignatz Wiemeler, 23.5 x 17 cm.

One of the 200 copies on hand made paper; in addition 27 copies were printed on parchment.

Klingspor-Collection, Inv. No. 1693

Johann Wolfgang von Goethe's drama deals with the conflict of the artist with the courtly conventions. Goethe, inspired by the unhappy life of the Italian renaissance poet Torquato Tasso, wrote the five act play mainly during his first trip to Italy and completed it in 1789 in Weimar.

The in German language edited Tasso-edition of the English Doves Press captivates with elegant, clear typography. The only decorative elements are red print and calligraphic initials. Inspired by handicap of the Gothic book painting, they flank and enunciate the composition. In contrast to Kelmscott Press – it is done without illustrations and ornaments; so that the content is in the fore.

The famous book-binder Ignatz Wiemeler bound the on hand copy in 1930 in black morocco-leather, with inserts of tobacco-coloured morocco-leather.

In 1900 the book-binder and printer Thomas James Cobden-Sanderson (1840-1922) founded together with the compositor and printer Emery Walker (1851-1933) in Hammersmith the Doves Press, which existed till 1916. Both had been friends with William Morris, the founder of the Kelmscott Press, and they also strived to produce beautiful books. While Morris was a representative of the picturesque – decorative trend, Cobden-Sanderson and Walker stood for the rather simple style, where they could concentrate on the typographic design. They used the Antiqua "Doves Type" designed by Emery Walker. Cobden-Sanderson drowned the type-material in the Thames, in order to prevent unauthorised printings.

The first work of the Doves Press was a five act English Bible edition; besides the press took up in their programme texts of Cobden-Sanderson, further Bible texts and English and German classics like Shakespeare and Goethe.

St. E.

Lit.: Arts and Crafts, pages 135, 261. Englische Buchkunst um 1900, page 73 ff. Papiergesänge, pages 104, 122.

Marcus Behmer

Seven engravings of the fairy-tale “Of the fisherman and his wife“
(„Von dem Fischer un syner Fru“)

Hand coloured.

Dated 1913, unbound, different sizes, plate edge of 5.2 x 8.8 cm till 12.4 x 8.7 cm

Inv. No. 966

Klingspor-Collection

The graphic artist and illustrator Marcus Behmer (1.10.1879 Weimar – 16.9.1958 Berlin) created in 1913 a series of engravings for Phillip Otto Runge’s fairy tale “Of the Fisherman and his Wife”. The famous fairy tale deals with the story of a fisherman, who catches an enchanted flounder and presents it its freedom, but is forced by his wife, to let the flounder fulfil her excessive wishes. In the end they peak in the wish of being God. Their presumption ends, that the wife loses everything and has to return to her old piss pot.

Behmer’s engravings show the increasing dramatization of the action on the one hand by a grotesque exaggeration of the Ilsebill, who stays attached to her background despite of her advancement, symbolised by the ever returning piss pot motif, on the other hand by the depiction of the flounder, which grows with every encounter. The end scene, visibly influenced by the Japanese wood cut art, shows a gigantic flounder in the middle of a horrible criminal court, a gigantic wave, which is ready to devour everything, rocks shattered by lightning and in the background flames blazing in front of a sulphurous yellow sky.

In 1914 an edition of 180 copies of the Fishermen and his Wife with Behmer’s engravings was published by Otto von Holten in Berlin, for which Behmer took over the entire book design. In 1920 the Insel – publishing house came out with a reprint in the Insel-library.

The on hand engravings were hand coloured by Behmer in 1936 for Karl Klingspor, who owned a big Behmer-Collection. Only three other coloured engraving series exist, one coloured by Behmer himself (missing) and two series coloured by Alexander Olbricht.

M.W.

Lit.: Halbey. Behmer

Ernst Barlach

The Head (“Der Kopf”). A poem of Reinhold von Walter.

With 10 wood cuts by Ernst Barlach.

Berlin: Cassirer, 1919.

36 pages, cardboard cover with leather back, 32.4 x 24.7 cm.

16th work of the Panpresse. No. 170/200.

Signed in the imprint by Walter and Barlach.

Klingspor-Collection. Inv. No. 1021

Ernst Barlach, artist from the surrounding of the expressionistic movement, turned to the wood cut in 1919. His work “The Head” with ten wood cuts for a poem of the Baltic Reinhold von Walter was published by Paul Cassirer in Berlin. The verses deal with beggars in Petrogradm, which are ruled by a dwarf with a major head. Barlach’s powerful, massive scenes tell of misery, hunger and oppression. Here he borrows from the drawings of his Russian diary. The wood cuts join together with a sentence of Rudolf Koch’s Gothic script “Maximilian”, a script, which the artist had actually invented for the Bible printing and which was published by the type-foundry Gebr. Klingspor.

The sculptor, graphic artist and poet Ernst Barlach (1870-1938) studied at the Arts and Crafts School Hamburg, the Art Academy Dresden and in Paris. During his Russia trip in 1906 he gained important stimulation for his graphics and plastics. As a result to his election as a respectable Member of the Prussian Academy of Arts in 1919 and the publication of his dramas and wood cut cycles through the art dealer Paul Cassirer, Barlach found great reputation as author and graphic artist. From 1926 he started to execute public orders for vivid anti-war monuments. In the 30ties Barlach was confronted with attacks from the National Socialistic circles, in 1937 his works were confiscated from German museums.

St. E.

Lit.: Lang: Expressionismus, pages 65f, 208. Illustrierte Bücher des deutschen Expressionismus, page 162f. Papiergesänge, pages 28, 126.

Rudolf Koch

Blessed are, who are mentally poor... (“Selig sind, die da geistlich arm sind ...”)

(Sermon on the Mount of the St Matthews Gospel.)

Script sheet by Rudolf Koch, dated 1922.

One page, 93 x 68.3 cm. Koch-Collection.

Rudolf Koch, central figure of type design and at the same time famous over the boundaries of Germany, makes this expressive script sheet in 1922. Interwoven with each other, the words of the Sermon on the Mount form a cross. The micro cosmic characteristics of the handwriting compress the fullness of the sign. The design of the beam and the profile of their edges correspond to the symbolic and material quality of the wooden cross. The legibility of the impressive sheet is limited – the expression is in the fore. In connection with the cross is Koch’s drawing book (1923), a far-reaching collection for the typology of the signs: the cross as the best known symbol in numerous forms plays a significant role.

The artist was rooted in the Protestant religion. Therefore it is not surprising, that many of his handwritings and script sheets have religious contents; he wrote whole Gospels with the feather. Rudolf Koch, “who regarded writing as inner order leading to self-relinquishment” (Kleiß, page 346), became the impulse giver for church printings.

Koch, born in Nuernberg in 1876, completed as a young man an apprenticeship as an engraver and started an art teacher training. He worked as a book-craft draughtsman in Leipzig and he came to Offenbach in 1906, in order to become an artistic employee of the type-foundry Gebr. Klingspor.

Koch designed more than 20 carbon-copies for the company Klingspor, very different scripts like the Gothic Wilhelm-Klingspor-Script (originated between 1920 and 1926) and the strictly constructed Kabel, a sober appearing grotesque script (between 1926 and 1929). Rudolf Koch was also teacher for script at the Arts and Crafts School, Offenbach, since 1908. From 1921 he met there with his master pupils in a workshop, where they did not only write, but also designed script carpets and wood and metal works. In 1934 Rudolf Koch died in Frankfurt am Main.

St. E.

Lit.: Cinamon, page 81f. Kleiß. Scheffler.

Rudo Spemann

„Die erst Epistel Pauli zu den Corinthern“
(The first epistle Pauli to the Corinthians).

Handwriting.

Written by Rudo Spemann according to Martin Luther's translation. October 1935.

4 uncounted pages, cardboard with cloth back, monotype-coloured papers by Eva Aschoff, 51 x 30 cm.

Inv. No. 2027

The 13th chapter of the first letter to the Corinthians deals in detail with the qualities of love and calls it the highest value. It is "the new being in Christ, the healing reality" (Karl Rahner) and consequently the all-embracing godly Love is meant, like it is named with the Greek word "Agape", derived from the Hebrew; a characteristic for the Bible, while normally the words "eros" and "eran" are used. Spemann chose a particularly stretched vertical format for the writing of the manuscript. On the 50 cm high and 29 cm wide pages of sand coloured hand made paper a type-area of 26 x 15 cm is chosen. 10 cm, dismantled from the upper and the external edge, define the corner points and therefore the position. The text is written in two languages. The German of Luther is written in italics in black texture to 22 lines, the Greek as red marginal column with more space to 18 lines. This way the text is divided into five columns. Only the last sentence, which declares love to be the quintessence, distinguishes in three times higher fracture at the end of the fourth and as the fifth column. The perfectly executed, harmonious handwriting is embedded into the cover of Eva Aschof. An abstract tape and line pattern in black and red above a grey structure of the background corresponds in calm tension with the script composition and their colours on the inside.

Rudo Spemann, born in 1905 in Wuerzburg, studied at the School of Arts and Crafts in Munich and was taught by Fritz H. Ehmcke and Emil Preetorius (1924-30) as well as in Stuttgart by Ernst Schneider (-1935), whose assistant he was for two further years. Teaching led the freelance graphic artist living in Munich to Leipzig to the Academy for graphic and book-craft. The city of Offenbach, where the Klingspor Museum houses the estate of the artist, awards the Spemann-Prize since 1954.

(St. S.)

Lit.: Halbey: Rudo Spemann.

Filippo Tommaso Marinetti

Les mots en liberté futuristes.

Mailand: Edizioni Futuriste di "Poesia", 1919. 107 pages, stitched 19.5 x 13.2 cm

Inv. No. 8816

The Italian author Marinetti (22.12.1876 Alexandria – 1944 Bellagio, Como) was the founder of the futurism. In 1909 he published in the Parisian "Figaro" the first futuristic manifesto. The futurism was against all traditional values, it fought against educational and cultural institutions, it boasted about discrimination of the women and disdain of art, it glorified war, militarism and manliness, it believed in machines and technique and paid homage to the speed of the modern. Later the futurism became the official style of the Italian fascism.

The literary futurism was mainly a dismantling of the conventional typography, individual nouns stood for itself, completed by onomatopoeic neologism, the adjectives were replaced by creative means, different scripts and intensity of type were used, in order to show different grades of speed and intensity of an object, the line composition was given up in favour of the script-pictures. "Les mots en liberté" unites various manifestos of the futuristic poetry, whose main demand is the destruction of the syntax, the destruction of the "I" in the literature, the typographic revolution, the free, expressive orthography, onomatopoeia and abstract neologism. Besides the book contains eight examples of futuristic typography.

M.W.

Lit. : Text als Figur.

<http://homepage.ruhr-uni-bochum.de/niels.werber/Avantgarden/Behrens.htm>

El Lissitzky

Mani Lejb. Jingl Zingl Chwat. [A smart boy (“Ein heller Junge”)]. Illustrations and coloured cover design by El Lissitzky.

Kiew [i. a.]: Jiddischer Folks Farlag, 1919. [5] Sheets: stitched. 25.9 x 20.5 cm printed in Hebrew script.

Inv. Nr. 76/1072

The children’s book was published in Yiddish language. In East Europe Yiddish was the colloquial language of the Jews. Till the Second World War millions of people spoke Yiddish as their mother tongue. The author Mani Lejb Brahinsky (1883–1953) was an important representative of the modern Yiddish literature. His verse story for children “Jingl Zingl Chwat“, created in 1914 was very popular and deals with a boy who escapes the confinement of the Stetls with the help of a magic horse and rides into the great wide world. In 1919 the book was reprinted by the Jiddischer Folks Farlag together with expressive illustrations of the young artist El Lissitzky.

During his pre-constructive phase El Lissitzky (Lasar Morduchowitsch Lissitzky 23.11.1890 Potschinok near Smolensk – 30. 12. 1941 near Moskau) joined the Jewish renewal movement formed in Russia during the First World War.

In the years from 1917 till 1919 he created a series of Jewish picture books. His illustrations integrate Jewish traditions and scenes of the rural Jewish life. Marc Chagall appointed him to the art school Witebsk. His influence is clearly visible in El Lissitzky’s works.

Lit.: Lexikon der Kinder- und Jugendliteratur. Weinheim, 1975–1982.

El Lissitzky. Sprengel Museum Hannover 24th January – 10th April 1988. Frankfurt, 1988.

El Lissitzky

Vladimir Majakowski. *Dlja golosa*. [For the voices (“Fuer die Stimme”)].

Book construction El Lissitzky.

Berlin: Gosudarstvennoe Izdatel'stvo, 1923. 61 pages, stiched 18.8 x 13.3 cm

Inv. No. 92/754

In 1922 the national publishing house decided to publish a volume of poems by Vladimir Majakowski (19.7.1893 Bagdady, Georgien – 14.4.1930 Moskau, suicide). In 1908 Majakowski had already joined the Bolshevik wing of the Russian social-democratic workers' party; a long time, after he had belonged to the Russian futurists, he started working for the public commissioner's department for education and became the leading poet of the revolution. His poems demand the construction of the new socialistic society and criticize not only the out-dated Russia, but also all, who do not take up a clear position on socialism. Majakowski made a proposal to El Lissitzky, with whom he shared the same mental attitude, to design the planned book. The painter, graphic artist, architect and typographer Lissitzky was one of the main representatives of the collectivism, the official art of revolution of the young Soviet Republic. The constructivists connected art and technique and had nothing in common with the traditional iconography any more.

Together Majakowski and Lissitzky chose 13 poems, which had been published in magazines or anthologies before. The poems were supposed for recitation. In order to facilitate the search of the individual poems for the reciter, Lissitzky equipped the book with a grip register. He supplied the poems with pure typographic pictures in the colours red and black from types, brass lines, punctuation marks, pieces of typographic ornaments and coloured areas, he created with simple means tensed picture-constructions. He did not illustrate the poems, he visualized them. In contrast to the avant-garde pictures stands the conservative text. The much-considered work is supposed to be a milestone for the modern book art.

M.W.

Lit.: Lang: Konstruktivismus und Buchkunst. Aus vollem Halse.

Ernst Ludwig Kirchner

Georg Heym. *Umbra vitae*. Posthumously published poems. With 47 original wood cuts by Ernst Ludwig Kirchner. Munich: Kurt Wolff, 1924. 62 pages. Cloth binding with coloured original wood cuts 23.7 x 16.7 cm. No. 455/510 copies
Inv. No. 70/82

The poems of the early expressionistic poet Georg Heym (1887-1912) are apocalyptic visions of doom, which anticipated the horror of the First World War and denounced the inhuman conditions of the cities.

The painter Ernst Ludwig Kirchner (6.5.1880 Aschaffenburg - 15.6.1938 Frauenkirch near Davos, suicide) was very much preoccupied with this topic. He was one of the leading representatives of the expressionism, who despaired of the horror of war and moved away from Berlin to Davos. He had already occupied himself with Heym's poems for a certain period of time and had created more than 150 wood cuts, before the Munich publisher Kurt Wolff, counselled by his artistic adviser suggested Ernst Ludwig to create an illustrated volume of poems. Kirchner was also engaged with the typographic creation of the volume. For the script he chose the bold Grosque and attached great importance to the fact that the text and illustrations were printed in one series.

Kurt Wolff was aware of the risks and therefore printed the work in a small edition of 510 copies. The book, which today ranks amongst one of the icons of the modern book art, sold so badly, that Wolff couldn't even make enough profit to meet the high production costs.

Lit.: Gordon, Donald E.: Ernst Ludwig Kirchner. Munich 1968.

Kurt Schwitters, Kaete Steinitz, Theo van Doesburg

The scarecrow (“Die Scheuche”): Fairytale. Typographically created by Kurt Schwitters, Kaete Steinitz and Theo van Doesburg

Hannover: Aposs publishing house, 1925. [6] Sheets, stitched 20.1 x 24.2 cm

The Dadaist Kurt Schwitters (20.6.1887 Hannover - 8.1.1948 Ambleside, England) together with his artist-friend Kaete Steinitz had already published the children books “Der Hahnepeter” and “Maerchen vom Paradies”.

In 1923 the Hahnepeter was brought out by Schwitters’s Merzverlag, since no other publishing house wanted to publish this extraordinarily typographic designed book. Steinitz and Schwitters then founded the Apossverlag (A = active, p = paradox, os = without sentiments, s = sensitive), which brought out the Maerchen vom Paradies and later also die Scheuche.

During a visit their friend Theo van Doesburg (30.08.1883 Utrecht - 7.3.1931 Davos), a Dutch painter and architect, was very enthusiastic about the fairytales and had the idea to make a typographic picture book, by consequently only writing printing elements.

The model was El Lissitzky’s epoch – making volume of poems “Dija golosa”.

This idea was immediately translated into action. The text came from Kurt Schwitters and deals with a scarecrow, which isn’t respected by the hens although it is wearing a tail coat, a top hat, a lace scarf and carrying a walking stick and therefore is “killed” by the farmers.

For the implementation they engaged the typesetter, Paul Vogt, who worked in the small printing house Peuvag and was open for new typographic ideas.

Steinitz, Schwitters and Doesburg went only with the text to the printing house and designed the book with the available material of type setting. An avant-garde children’s book was created, where the text and the typographic pictures form a unity.

Lit.: Künstler illustrieren Bilderbücher. Exhibition State museum Oldenburg November 1986. Oldenburg 1986.

Elderfield, John: Kurt Schwitters, Düsseldorf, 1987.

Steinitz, Kate T.: Kurt Schwitters: Remembrances from the years 1918- 30. Zurich, 1963

Lebedev, Vladimir

Cirk. [Circus]. Verse by Samuil J. Mar_ak. Lithographs by Vladimir V. Lebedev.
Leningrad: GIZ, 1928. [1st edition. 1925] 6 uncounted sheets, stitched 29.2 x 22.5 cm
Inv. No. 70/402

Samuil J. Mar_ak (3.11.1887 Woronesch – 4.7.1964 Moscow) was a successful author and translator of English literature in the Soviet Union. He wrote his first poems under the influence of Gorkijs. After the revolution he was an employee of the children's magazines "Vorobej" (The sparrow) and "Novy Robinson" (The new Robinson). From 1924 he was head of the department of children's literature of the Leningrad national publishing house.

Mar_ak's children books were very popular, since they described the socialist achievements and negotiated socialist norms without appearing didactic.

His team work with the graphic artist and painter Vladimir V. Lebedev (14.5.1891 Leningrad – 21.11.1967 Leningrad) was very successful. Lebedev was the leading editor of illustrations of the children's book department of the Leningrad national publishing house from 1924 till 1933. Prior to this he had become famous as a designer of posters for the Russian telegraph agency. Together they published many children books, some of which advanced to be classics, like V_era i segodnja (Earlier and Today). They were printed repeatedly in many editions and accompanied generations of children in the Soviet Union.

The book Cirk shows scenes from a circus with acrobats, animal trainings and clowns. The coloured pictures are framed by verses. The texts are set in different scripts and printed in red and black.

M.W.

Lit.: Lexikon der Kinder- und Jugendliteratur.

Rouault, Georges

Vollard, Ambroise: Réincarnations du Père Ubu. Paris: Vollard, 1931.

43.8 x 34.5 cm

Ambroise Vollard, since “Parallelement” (Verlaine / Bonnard) the first of the big publishers of important French livres d’artiste of the 20th century, tried with several texts to grant the droll figure of father Ubu beyond his creator Alfred Jarry (1837-1907) a narrative ongoing life. In a radically opportunistic Ubu, who usurped the power of the Polish empire and at the same time lashed out vulgarities, Jarry had not only created a symbolic figure in advance of fascism, but gave with his in staccato rhythmic burlesque about revolt and back – revolt essential impetus for the reality of defamiliarizing, supporting Dadaism and Surrealism. Jarry, whom Breton named as “notre maître à tous”, inspired numerous painters to Ubu-illustrations. Georges Rouault, 1871-1958, started in 1919 his series of aquatint-illustrations, which he reworked in 1928, so that the book could be published at Vollard in 1932.

Obviously the illustrator sensitively looks after the ambivalent characters of the bourgeoisie, whereas he projects beyond the text of the publisher.

In this the melancholic gloomy timbre of painting is reflected, which marks Rouault's oeuvre.

His picture filling intensive coloured figures are framed by strong black outlines.

The expressionistic trend in his paintings is shown in his picture series of judging and clowning as well as his religious subjects.

Vollard prompted Rouault to increased graphic work, with “Miserere et Guerre” as the main work during this phase.

Lit.: Kindler, pages 3452-6.

Kaete Steinitz

Billy. Typographic creation by Kaete Steiniz. Text Frances Wood. Original manuscript of an unpublished picture series.

Undated (around 1936) Title page, 30 numbered pages, 2 unnumbered pages, the pages were passepartouted later, size of the page app. 30 x 22 cm.

Title page and page 25 exist in two variations.

Inv. No. 78/418

The painter and typographer Kaete Steinitz had already created children books for her own Apos printing house together with Kurt Schwitters and Theo van Doesburg.

Following the tradition of the avant-garde children book “The scarecrow” (“Die Scheuche”) (catalogue no. 14), the outline of the children book “Billy” was created presumably shortly after Steinitz’ emigration to New York in the year 1936. As in the scarecrow Steinitz created for her outlines of “Billy” again illustrations out of typographic elements. Partly the figures even remind of the scarecrow, for example the similarity between Billy and the farmer in the scarecrow or the hens. The realistic action of the story is however very much different than Schwitter’s funny and absurd fairy tale. While the scarecrow must have been appealing for adults interested in typography, the story of the boy Billy is very child - oriented.

Billy is fascinated by the trains, which go past his flat. His uncle presents him a toy train set on Christmas and during the holidays he goes by train with his mother and his uncle to the countryside. The train journey is a great adventure for Billy and during this period he, the city child, gets to know the unknown country life.

The drawings are done by pencil and red pencil on transparent paper, the last picture is an exception, which shows a night scene which is drawn on black paper. The text is handwritten in different letter forms, again with red and normal pencil. Many words are created picture-like by typographic design, for example the word “Tunnels”, which is stretched by adding numerous U’s and N’s. By making the letters smaller as they reach the end of the word it makes it appear like a tunnel. Also sounds can be experienced with the help of typography.

The sketch of the children’s book was never published.

Lit.: Künstler illustrieren Bilderbücher

Hendrik Nicolaas Werkman

Hot printing. (Series of 18 coloured printings and one preliminary matter)
(Groningen, about 1936), unbound, size of the leaf app. 32 x 25 cm., published in small no-named edition.

Technique: stencil printings, hand stamp, roller and edge of the roller

Owned by the Klingspor - Museum: Preliminary matter, No. 1-10. 12. 13. 15. (Front and back side printed)

Inv. No. 83/ 385

After working as a journalist, the Dutch printer, typographer and painter Hendrik Nicolaas Werkman (born 29.4.1882 Leens) worked in a printing office, in order to learn the printing trade and then founded his own printing works in Groningen. In the beginning of the twenties he was forced by a business plight to cut down his staff, so that he continued with only two assistants. In this time the first experimental printings were created. In 1923 the first number of "The next call", a leaflet, was printed, which he sent to friends and avant-garde magazines. First Werkman did experiments with typographic materials and hand stamps or he worked directly with the colour roller on paper, later in the thirties he also created stencil printings. In this time the series "Hot Printing" was designed, the title is associated to Hot Jazz, a series of colourful stencil printings, which Werkman created around 1936.

The depictions are very simplified, however except for one page of the series all others are representative and show mainly human beings, but also animals and objects.

During the occupation in the Second World War Werkman printed a series "De blauwe Schuit", which appealed to the spiritual resistance. In March 1945 Werkman was arrested by the security force and on the 10th of April, shortly before the end of the War, he was killed on German orders.

Lit.: Hendrik Nicolaas Werkman, 1962. H.N. Werkman, 1967

Aristide Maillol

Longus: Les pastorales de Longes ou Daphnis and Chloé. Translation by J. Amyot.
Wood cuts by Aristide Maillol. Typography by Philippe Gonin.
Paris: Gonin, 1973. 217 pages, unbound 22.5 x 15 cm with Suite sanguine No. CXX, sign.
Inv. No. 325

The antique pastoral novel “Daphnis and Chloé” is regarded as the most popular preserved ancient Greek novel. He tells the story of two foundlings who grow up in a pastoral idyll, fall in love and discover physical love. After quite a few hindrances there is a happy end and the lovers are united. About the poet Longus it is known, that he probably lived on the island Lesbos in the 3rd century.

The French sculptor Aristide Maillol (8.12.1861 Banyuls-sur-Mer-27.9.1944 *ibid*) was introduced to book illustration by Harry Graf Kessler, the great art patron, typographer and owner of the famous Cranach - press. In 1926 his first big illustration the Eclogen Vergils came out in the Cranach - press, further joint projects, among them the edition of Vergils Georgica were planned. But because of lack of money it could not be realised in the Cranach - press. The Georgica was published by the Parisian publishing house Gonin in 1937-1950. Maillol also created for Gonin the illustrations of Daphnis and Chloé. The wood cuts, which Maillol cut himself, are often only emphatic outline drawings, the motives are kept simple, most of the depictions show the lovers, the surroundings are either only vaguely depicted or none at all.

Maillol liked to illustrate antique works. Born as the son of a wine grower at the French Mediterranean coast near the Spanish border, he was linked with his home life long and spent at least the winter months there. In the Mediterranean countryside he found the models for his illustrations.

Lit.: Aristide Maillol. Hentzen.

André Derain

Francois Rabelais. Les horribles et espovantables faitz et prouesses du très renommé Pantagruel, roy des Dipsodes, fils du grand géant Gargantua. With coloured wood engravings of André Derain. Paris: Skira, 1943. 187 sheets, unbound 36 x 29.2 cm No. 182/275, signed by the illustrator.

Inv. No. 11.992

Francois Rabelais (app. 1494-1553), one of the most significant French humanistic poets, joined the Franciscan Order, but because of his humanistic studies he was accused of reading forbidden books and was therefore sent to the monastery's prison.

After he succeeded in escaping from there he studied medicine and natural sciences and gained reputation as a doctor and humanist. In 1533 his work Pantagruel was published, which caused a sensation similar to the continuation of Gargantua. The satirical novel deals with the grotesque story of the giant Gargantua and his son Pantagruel and is considered in France as a national cultural monument. Rabelais criticises the prejudices and privileges of the church and supports the humanistic freedom. During his life time all his work was forbidden.

The French painter André Derain (10.6.1880 Chatou near Paris – 8.9.1954 near Garches) painted Pantagruel's burlesque adventure sympathetically. His sensual colour wood engravings are formed in the style of old playing cards. The different colours were separated by white ink and could be printed in this manner. The pictures in their strong colours contrasted with the white lines remind of medieval tinted windows. For three years Derain worked on the illustrations. He not only drew but also cut the woodblocks himself. The initials are also his work. When the book was published in 1943 at a time when Paris was occupied, it was perceived as an act of spiritual resistance.

Lit.: Eysen, Juergen: Das Malerbuch in Frankreich. Essen, 1985

Chapon, Francois: Le peintre et le livre. Paris, 1987

Pablo Picasso

Ramon Reventós: Deux contes. 15 double sheets, hand made paper in laid cover and wood portfolio. Four engravings, water colour brush.

34 x 25.8 cm

Paris: Editions Albor, 1947.

Inv. No.

A centaur that is in dispute with the literature studying narrator, works as a cart driver and claims philosophical knowledge for himself. To be found as a bullfighter without much success, the centaur at last becomes the house teacher of the narrator's children. – An old faun on the way, in search of his self-determination, is dealt with in the second story "Dawn of a faun". He tries himself as a model of the artists, is happy as a goatherd, follows an offer to perform in a music theatre and to become rich, is disappointed by love and dies with a song of emotion on the "dounce Faunie".

Picasso treats the figures of the centaur and even more of the faun, which are both so close to him, with two picture motifs, reflecting himself in their half-mythical, half-human special role on the edge of the orderly life.

The drawings are mainly naturalistic and only in some places contrasted by acute-angled ruling; a way of composition, which Picasso forces in the middle of the forties. The hard lines of the graphics have a complementary effect on the dynamically flowing brush script. An initial precedes each text paragraph, the preliminary matter is written with the brush and the poster, which announces the centaur, who appears as a picador.

Pablo Picasso (1881 – 1973) stayed after the war – the time of occupation he had waited in Paris – often in Antibes, Golfe-Juan and at last in Valauris, where since 1947 his ceramic work came into being. Animals play an important role, the dove, the goat, the lamb, the bull and the faun. Many works of this time are characterized by the tensed cooperation of body anatomy and general geometrical liner-scaffoldings.

1947

Still life with an owl on a chair in painting and lithography. Faun, Centaur and Bacchus remind of a sequence from Antibes. Doves appear in the work and announce the dove of peace. In the lithography a return to the topic of a sitting woman, who is watching over a sleeping man or woman.

30th March: Start of the lithographic variation about David and Bathseba by Lucas Cranach.

Spring: Publication of "Dos Contes" by Ramon Reventos. The copper engravings dated 4th, 5th and 6th February again take up the theme of the Mediterranean Sea of Antibes. The dry-point engravings of the French edition "Deux contes" are created only in February 1948.

Jean Dubuffet

La Métromanie ou Les Dessous de la Capitale.

Par Jean Paulhan. Calligraphié et orné de dessins par son ami Jean Dubuffet.

Paris, 1949. Printed by Desjobert, Paris.

[46] Sheets, cloth binding, 20.7 x 21.7 cm. No. 123/135, total edition: 150 copies

Inv. No. 74/246

In March 1943 Jean Dubuffet created a large sized oil painting with the title “Métro“, as well as a series of thirteen Gouaches. These stimulated Jean Paulhan, an art critic and influential sponsor of Dubuffet, to write the text ”Métromanie“.

The text and the Gouaches were supposed to be published together, but the publication was delayed repeatedly. When Dubuffet, a great admirer of his friend’s text, intended to take up the project again, he was confronted with the fact, that the Gouaches were already sold. He got the idea to bring out a small calligraphic edition consisting of 60 illustrations. The text and the drawings were duplicated in lithographic print. An art book free from traditional conventions came into being.

In 1918 Jean Dubuffet (1901 – 1985) studied at the Académie Julian in Paris for a duration of six months, in order to become a painter. He then interrupted his studies, since he wanted to gain experience outside the academic institution. He took up different professions and moreover dealt with music, linguistic and literature.

Only after 1942 did he once again assign himself completely to art. Impressed by the spontaneous, un-reflected expressions of children, members of primitive communities and mentally ill people he started collecting the self declared art called “Art brut“.

He took over stylistic elements of “Art brut“ in his own work – forms of expression which in spite of being inconsistent with common aesthetic concepts were proclaimed by Dubuffet as true art. His works reveal the spontaneous, the coincidental and the irrational. This impression is supported further by the use of unconventional materials like plaster, cement, sand and glue.

Lit.: Loreau.

Jean Dubuffet (Messer).

L’oeuvre grave et les livres illustrés par Jean Dubuffet.

www.rasscass.com

Joan Miró

Tristan Tzara. Parler seul. Poème. Lithographs and original collage on the cover of Joan Miró. Paris : Maeght 1948 - 1950.

111 pages, unbound 39.3 x 30.2. In the imprint signatures of Tzara and Miró. No. 231/ 250 on Malacca pure chiffon

Inv. No. 9466

Tristan Tzara (4.4.1896 in Moinesti, Romania, born under the name Samuel Rosenstock-25.12.1963 Paris). In 1916 he established the Dadaism in Zurich together with Hugo Ball. In 1919 he went to Paris, where he joined the surrealists. After a fight with Breton in 1922, there was again an approach towards the surrealists in 1929. In 1935 it came to a total break. Tzara became a member of the French KP. In the Second World War he joined the resistance. Immediately after the end of the war he spent two months in the psychiatric clinic Saint-Alban, on invitation of the senior consultant and director of the clinic. The collection of poems "Parler seul" resulted from his impressions of this stay. Tzara was deeply touched by the humanity and friendship, which the patients showed for him.

Aime Maeght, a publisher and owner of a gallery had the idea, to publish the volume as a bibliophile edition and Tzara insisted that his friend Miró be the illustrator, because in his eyes he was the only one who could translate the spirit of these poems into the language of pictures.

The Catalan painter Joan Miró (20.4.1893 Montroig near Barcelona - 25.12.1983 Palma de Mallorca), had mainly lived in Paris since 1919 and there he came into contact with the surrealists. He had already illustrated some books, also texts of Tzara, but this was his first illustrated work of this size. He designed the book according to a serial principal, which developed from elementary signs: lines, points, letters and numbers/ figures in strong colours red, blue, yellow, green and black, to complex figures. His illustrations remind of primitive art and childish strokes.

Miró once answered the question as to who his idols were, the cave painters, the primitives.

The book was accepted with great critics and Miró, who till then had had a reputation as a painter, discovered the book illustrations as important artistic expressions for himself and from there onwards he dedicated a great part of his creativity to graphic and book illustration.

Lit.: Cramer. Joan Miró als Buchkünstler.

Jean Lurçat

Géographie animale. 18 lithographies originales avec textes inédits de Jean Lurçat.

Lausanne: Gonin, 1948.

[42] Pages, unbound in cardboard jacket with parchment back in cardboard slip case, 34.5 x 26.5 cm.

No. 252/280, total edition: 315 copies. Signed by Gonin and Lurçat in the imprint.

Inv. No. 3112

„Géographie animale“ is Jean Lurçat’s first illustrated book, one of the few painters’ books, where the illustrations as well as the text are the work of the artist. With his depictions of animals he took up the tradition of the old books of wild animals (bestiaries). Eighteen animals (except for one mythical creature) are described in the texts, some of which also reflect personal experiences like memories of war. For that the artist created partly surrealistic coloured- lithographs. From his sketches of picture carpets Lurçat took over the simplification of the forms and the limited use of colours. After the printing of the limited edition of 280 numbered copies and 35 copies, which were not meant for trade, the lithography stones were destroyed.

The French Jean Lurçat (1892 – 1966) was painter, sketch drawer for picture carpets and ceramics, illustrator and author. As a young man influenced by Cézanne and the cubists, he was trained as a painter in Nancy and Paris. In the twenties he broke with cubism in favour of a more lyric view of nature. From 1917 he executed embroidered wall-carpets in Stramin. He dealt intensively with the form of picture carpets and from 1933 he attracted attention with his imaginative designs for the tapestry manufacture Aubusson. Lurçat, who often combined naturalistic and surrealistic motifs, is regarded as the innovator of the French tapestry art. During the Second World War he devoted himself to the resistance movement. After the war he continued to work for the carpet manufactures, but was also effective as a painter, graphic artist and illustrator.

Lit.: Buchillustration aus Frankreich, Belgien und den Niederlanden im 20. Jahrhundert.

www.jean-lurcat.de

Henri Matisse

Poèmes. De Charles d'Orléans. Manuscrits et ill. par H. Matisse.

Paris : Tériade, 1950.

42.2 x 27.5 cm

Henri Matisse

Charles d'Orléans, poems, 100 pages + 2 sheets; text script by hand and 100 original lithographs (54 coloured) by H. Matisse. Printed on Velin d'Arches near Mourlot frères Paris, Tériade 1950, 26.5 x 41 cm

.../1,200 copies

An exemplary friendship and co-operation between H. Matisse and the publisher Tériade lead, not only to the popular contribution of the painter in form of scissor cut works for Tériade's famous magazine "Verve" and to the spectacular book "Jazz" (1947). The "letters portugaises", five love letters written to a Portuguese nun Marianna Alcaforade (died 1723), were illustrated by Matisse as well as the last published poems of the French nobleman Charles d'Orléans (1394-1465). The nephew of King Charles VI and his father Ludwig XII was the duke of Orleans since 1407 and married for the third time Maria of Kleve. From 1415-1440 in English captivity, he wrote ballads, rondeaus and allegorical poems in French and English. Seriously ill, Matisse was looking for consolation and support in these texts, while the war forced his wife and son into the Resistance. Letters to his friend Rouveyre about poems of the French nobleman - nephew Charles VI and father Ludwig XII- Matisse embellished them with coloured chalk, and that gave the impulse for a similar poem edition. The painter wrote the texts by hand, "it helps me passing the hours" (ce qui me fera passer des heures) heures – hours, also praying hours, if the texts of the author are interpreted according to their call for God, support against enemies and melodious sound in nature. The wavy lines and tendrils surround the scripts like free interpretations of edgings of medieval valuables. Bloom and leaf motifs at last the idyll of the rabbits around a tree, help to show the atmospheric relationship with the book painting of the Late Middle Ages as mediated in "Verve" by Tériade. Unlike any of his books Matisse unifies embellished drawings and handwriting. What he practised since the 30ies, finds its special intimate, lyric expression in this book.

Henri Matisse, born in 1869 in Le Cateau-Cembrésis, Picardie, studied law before he started painting studies at the Académie Julian, Paris, 1893 entrance into the studio of Gustave Moreau. Member of the artist group "Fauves". In 1906 fist encounter with Picasso, who encourages him to the book work "Jazz" with Tériade. In 1917 moving to Nizza, 1930 trip to New York, 1943 – 48 in Vence, from 1949 again in Nizza, where he dies in 1954. Almost 25 years Matisse was creative with and for Tériade, for bindings and inside parts of Verve – volumes, for book projects and at last also for wall and glass pictures in Tériades flat.

Lit.: Watts/Soltek, Tériade, page 16f, 106; The Artist & the book, page 139f; Westkunst, page 407

Gerhard Marcks

Iona. In the transcription by Martin Luther.

With 9 wood cuts by Gerhard Marcks.

Setting and printing: Richard von Sichowsky.

Hamburg: Grillen – press, 1950.

[7] Sheets, unbound in cardboard jacket in cardboard slip case, 33 x 23.8 cm.

3rd print of the Grillen – press. No. 119/300.

Inv. No. 236

The book of the prophet Jona is the 3rd print of the Hamburger Grillen – press, which was founded by Richard von Sichowsky (1911 – 1975) in 1950. Sichowsky was a book designer and head of the specialised class of typography and book design at the State Art School Hamburg. His private press offered him the opportunity to experiment with new ways of book design. For every print of the Grillen – press Sichowsky developed an individual concept, always endeavoured to unite picture, text and writing in a harmonious way. Some of the printings were illustrated by the sculptor, draughtsman and wood engraver Gerhard Marcks; for Jona Marcks cut eight illustrations and the headline. Sichowsky combined Marcks' wood cuts, which were built of individual lines, with 12p Garamond (capital letters). The selected illustration shows, how Jona announces in a gesticulating manner the upcoming end of the sinful city Nineve.

Gerhard Marcks (1889 – 1981), born in Berlin, received his artistic education i. a. from the sculptor Richard Scheibe, whose studio he worked in between 1907 – 1912. In 1919 he was appointed by Walter Gropius to the National Bauhaus in Weimar, as the head of the pottery workshop in Dornburg near Jena. Lyonel Feininger encouraged him to try out wood cuts. After the dissolving of the Bauhaus in Weimar, Marcks became professor at the Artisan School Burg Giebichenstein in Halle. The Nazi-Regime dismissed him from his position and proscribed him with a ban on exhibition. From 1946 – 1950 he conducted the sculptor's class at the State Art School Hamburg, after which he moved to Cologne as a freelance, where he created many small works of plastic art, sculptures and busts as well as wood cut cycles for "Odyssey" and "Orpheus". Marcks' wood cuts are of archaic strictness. In his later years, when he started having difficulties working with wood, he turned to lithography and created countryside extracts of the Eiffel with soft strokes.

Lit.: Bach, Sichowsky. Literatur und Zeiterlebnis im Spiegel der Buchillustration. www.marcks.de

Henri Laurens

Lucien. Dialogues.

Coloured wood cuts by Henri Laurens.

Paris: Tériade, 1951.

152 pages, 24 sheets, unbound in cardboard cover in cardboard slip case, 41 x 30 cm.

No. 143/250. Signed. Inv. No. 11539. Purchase 1964.

The dialogues between mythical figures are divided into four parts: The Dialogues of Dieux, Dialogues Marines, Dialogues des Morts and the Dialogues des Courtisanes. The dialogues were written by the Syrian-Greek rhetorician and satirist Lucianus Samosate (ca. 120 -180 a. d.), whose “Loukios or the donkey” are subject of the first book, which Laurens illustrated for Tériade. For the funny, background conversations, noticeably emancipated by the Homer’s reverence for the gods, Laurens created wood cuts, whose colouring is matched with the chapters: earthy terracotta for the gods, navy blue and green for the sea gods, pale grey-blue for the dialogues with the death people, vivacious yellow and pink for the conversations of the courtesans.

The wood cuts are clearly contrasted. The fine lines for drawing the head and body figures are confronted with coloured area. Cut into tri-angles, trapeziums and other straight-edged pieces, slipped behind or between the lined figures, the coloured areas offer them a background, hold, almost a stage area. Laurens displayed here his repertory of relief compositions, which he had developed over many years. Cubistic abstraction and linked with this a suggestion of space, which sticks strictly to the area, set the frame for Laurens, in which he tensely arranges his subjects.

Tériade repeatedly reported in essays about the plastic works of his friend, also in his magazine “Verve”. Certainly his Greek origin also played a role and induced him to propose Lauren’s texts to the Greek antique. The sculptor fulfilled all expectations and created exemplary, conceptual varied picture cycles.

(St. S.)

The artist as an open book, pages 32ff, 92ff

The artist & the book 1860 – 1960 in Western Europe and the United States, page. 109f.

Antoni Clavé

Francois Rabelais, Gargantua. Lithographies de Clavé.

[Paris] : Les Bibliophiles de Provence, 1955.

250 Pages., unbound in cardboard cover with cloth back, in slipcase, 40 x 29.5 cm.

No. 159/200. Inv. No. 73/473V

Rabelais' burlesque-funny and time-satirical books about the giants Gargantua and Pantagruel have always stimulated artists to create illustrations, i. a. Gustave Doré, Albert Dubout and André Derain. In 1951 the Comité of the Bibliophiles de Provence decided on the publication of a Gargantua-Edition and engaged Antoni Clavé for the illustrations and Henri Jonquières for the typography. The work, which came out in 1955 contained 61 coloured lithographs – directly drawn on stone by Clavé – and 55 initials, which Blaise Monod carved into wood according to Clavé's designs. Moreover Clavé drew the ornaments and typographic symbols with the feather. The printing style Garamond – Antiqua and – Italic were used. The format of the folder corresponds to the giant's size. This Garagantua-Edition is a work, which the illustrator as well as the typographer produced in an equally careful and loving way.

Antoni Clavé (born 1913 in Barcelona) is a painter, a set-designer and a lithograph. He studied at the Escuela Central in Barcelona and 1932 onwards he worked as a freelance artist and commercial artist. He participated in the Spanish Civil War as infantryman and war-draughtsman; from 1939 onwards he lived in Paris. First he was influenced by Bonnard and Vuillard, then the friendship with Picasso led him to an increasing abstraction of the representational. Clavé accepted numerous jobs for costume design and set design. In the forties he worked as a commercial artist, illustrator, set-designer and painter.

After the illustrations for the Gargantua-Edition were completed, he turned down almost every offer by publishers, in order to assign himself totally to art. From the sixties he also manufactured sculptures and let himself be stimulated by El Greco's works to create a series of lithographs; in the eighties he dealt with collages. In 1984 the Spanish pavilion of the biennial art festival of Venice was dedicated to this versatile artist.

Lit.: Romanische Buchillustration im 20. Jahrhundert. Seghers.

Georges Braque

Hésiode: Theogonia, Paris: Maeght, 1955.
45.7 x 34.8 cm

In 1932 Ambroise Vollard again consulted Georges Braque for one of his painter book projects. The artist chose Hesiod's "Theogonia", in order to fulfil the wish of the Greek – antique text, and made 16 copperplates. They are named "Suite Vollard" and belong to the pioneering printing graphics of the 20th century. First the book was not completed, like 28 other works of Vollard. Only in 1955 it was edited by Aimé Maeght with additional engravings and completions of Braque. His compositions are influenced by the antique style of the figurative of other painters who appeared in the 20ies and 30ies. Braque is able to bring in the linear, like the erasing needle suggests, through outline drawings of great skill. Braque connects curves, straight lines and cross hatched sketches to "tensed, agitated forms". They show the godheads of the Greek mythology in such a way, like they are named in the "Theogonia" (Dora Vallier, quoted after Wattis, the book of the artist's, page 23).

Hesiod is the first historically proved epic poet, born around 700 in Askra in Boeotien.

In his didactic poem "Works and Days" he designs a sequence of the world ages. In the "Theogonia" he gives a description of the primeval times with the Creation of the World and the Gods, starting with primeval mother Gaia, who gives birth to Uranos. On the way to critically analyzing the anchoring of the human skills in the world of Gods made by Homer and Hesiod, Xenophanes already moaned: "Homer and Hesiod have blamed the Gods to do everything, which is an insult and disgrace for the human beings: to steal, to commit adultery and to cheat!"

Lit.: Papiergesänge, page 182f.; (<http://de.wikipedia.org/wiki/Theogonie>)

Hommage à Werkman

Published by HAP Grieshaber. Achalm [i. a.], 1957/58. [134] sheets, half cloth binding
29.5 x 21 cm
Edition 1000 copies.
Inv. No. 4860

The work is dedicated to the Dutch avant-garde printer and typographer Hendrik Nicolaas Werkman (1882-1945). In 1957 the German wood-engraver HAP Grieshaber became acquainted with Werkman's work through Willem Sandberg during his visit to the Amsterdam Stedelijk Museum. The printings impressed him deeply and inspired him for his own work. The *Hommage à Werkman* was supposed to make the artist popular in the young Federal Republic of Germany. The work is divided into three parts. The first part consists of different reproductions of "De Blauwe Schuit", which are partly printed on coloured paper. The individual printings are divided by photographs, which are printed on waxed tissue paper. The second part contains texts by F.R.A. Henkels, Willem Sandberg, Kurt Martin and H. L. Greve and artistic articles by HAP Grieshaber, Riccarda Gregor, Herbert Schwoebel, Emil Kiess, Raoul Ubac, Hans Martin Erhardt and others, as well as works of Grieshaber's students from the art college Karlsruhe, i. a. a graphic by Horst Antes. In the third part there is an assembly of quotations from the Werkman-letters. Grieshaber together with artist friends and his students created a splendid acknowledgement of the Dutch typographer.

Lit.: Hendrik Nicolaas Werman. National art hall Baden-Baden, 1962.

Imre Reiner

Aristophanes. The Frogs. A comedy. Transferred by Johann Gustav Droysen. With wood engravings by Imre Reiner. Total design: Gotthard de Beauclair. Frankfurt a. M.: Trajanus-press, 1961.

126 pages, leather cover by Willy Pingel in cloth case, 35.2 x 22.5 cm.

Script: Original-Janson-Antiqua. No. VI/L, total edition: 250 copies.

In the printing remark signed by Reiner and G. De Beauclair. Inv. No. 9854.

Present 1963

In the comedy “The Frogs“ by the Greek poet Aristophanes Dionysos travels to the underworld. There a fight is provoked about the poet’s throne between the souls of Aischylos and of Euripides. This literary satire, where Aristophanes satirizes the parts of the Euripides, was given the first performance around 405 b. c. In 1961 the comedy was published as the 12th print of the Trajanus-press. The press was founded by the type-foundry D. Stempel plc in Frankfurt am Main in 1951, in order to present in individual printings the most beautiful stamp script; it stood under the artistic conduct of the book artist and lyric Gotthard Beauclair (1907-1992), who was a Rudolf-Koch-student in the twenties and completed an apprenticeship as a compositor at the type-foundry Klingspor. Some printings of the press were illustrated by famous artist, like this also “The Frogs”: Imre Reiner supplied the comedy with 23 wood engravings. From a bundle with fine lines an illustration with graded tones came into being. The work was printed on hand made paper with the watermark of the Trajanus-press. The cover in yellow morocco leather, which was only for the special edition, was made by Willy Pingel, Heidelberg.

The Hungarian-Swiss painter, graphic artist, book designer and script artist Imre Reiner (1900-1987) studied free graphics and book graphics at the Academy for Fine Arts in Stuttgart from Ernst Schneider from 1921-23 and from 1925-27. He worked i. a. as script designer for different foundries; in 1930 his script “Meridian” was published by the Gebr. Klingspor in Offenbach. As book illustrator he interpreted numerous texts of the world literature. To his most important works one can count Aristophanes’ plays “The Frogs”, “The Peace” and “The Birds”.

St. E.

Lit.: Die vollkommene Lesemaschine, page 168. Eyssen: Buchkunst in Deutschland, page 185f. Gotthard de Beauclair. Willberg.

Adrian Frutiger

Au commencement Dieu créa ... (Genesis, excerpt, French)

1962. 36.4 x 34.8 cm. Portfolio cabinet 1, bay 2

Besides his pioneering script work and his deep sign theoretical publications A. Frutiger created a graphic Oeuvre, which also contains book works.

They mainly live from arranging elementary basic forms in wood, whose imprint links the combination of the natural structure occurrence and the creative influence by creating. Intuition and detailed knowledge about the symbolism led Frutiger to his compositions, which he put in relation to the text about the beginnings of being for the existing volume.

His interest in this context of creation and signs of their perception is shown in his book "The human being and his signs" ("Der Mensch und seine Zeichen"), especially in the chapter "The space and its centre" ("Der Weltraum und sein Zentrum"). There he makes the point: "There is no lack of stories of the Creation and every people have developed according to its imaginations, and in their conception of the world, his faith in a source of all life in expressive, often explanatory, often pioneering, but mostly in meditative, symbolic depiction."

The wood engravings of the book start from rectangle and triangle. In the initial forms, dynamically traced by the grained wood, gaps are left, which are to be put down to Jean Arp and Matisse, especially their "papier découpés". The short text passages stand with much white space on the recto-pages. Frutiger's opinion on the activation of white area by putting a dot on it (Introduction of the sketch book, page 21) reflects a central conviction, which forms the basis of his script designing as well as of the formation on the pages of the Genesis-book. Light as the basic factor of the Creation is set on eyes by the lavishness of the paper white, in a real and symbolic way.

Literature:

Kunst des 20. Jahrhunderts. Museum Ludwig Cologne, Cologne 1996

Laszlo Gloser, Westkunst. Contemporary art since 1939, Cologne 1981

Bayrle & Jaeger

Small World Theatre. (Kleines Welttheater.) Bayrle & Jaeger.

(Thomas Bayrle and Bernhard Jaeger.)

Bad Homburg: Gulliver-Press, 1964.

10 pages in concertina folding, cardboard cover with cloth back, 31.2 x 23 cm.

No. 5/25. Signed by Bayrle & Jaeger. Inv. No. 68/709. Present 1968

The „Small World Theatre“ is an experimental printing on a hand press from the Gulliver-Press, with text quotations of the theatre literature (of Georg Buechner, Heinrich von Kleist, Heinrich Heine, Shakespeare and others) and with multi-coloured lithographs of Bayrle & Jaeger. The style of the individual is clearly visible: The figures and heads with “as it seems anatomical exposed organically inner life” (Thomas Bayrle ..., page 35) of the former biology student, Bernhard Jaeger, correspond with the thrown down stains and scribbled matchstick men of Thomas Bayrle. Especially in this interaction rich in contrast, the attraction of the lithographs develops. The texts in different sizes of type are partly penetrated by the graphics and complete the visual impression.

Thomas Bayrle (born 1937) and Bernhard Jaeger (born 1935) completed a graphic study at the Work Art School Offenbach, where they were taught by Eberhard Behr important technique of lithography, which was important for their later work.. In 1962 they founded the Gulliver-Press in Bad Homburg, which published in four years 23 works, among others the works of representative of the Concrete Poetry like Franz Mon and Ernst Jndl. They got important stimulations through their contact with V. O. Stomps, who conducted a Hermit-Press in the bull city. In 1966 together they broke off their workshop and exhibition community, since they did not see the necessity for common productions, caused by their individual development. Numerous exhibitions have made the works of Bayrle as well as of Jaeger famous. Both artists taught at the Stadel School, National College for the Fine Arts in Frankfurt am Main.

St. E.

Lit.: Papiergesänge, page 212. Thomas Bayrle & Bernhard Jaeger, Gulliver-Press.

Max Ernst

Maximiliana ou l'exercice illégal de l'astronomie. Lettering and engraving by Max Ernst.
Paris : Iliazd, 1964. 30 double leafs, unbound 45 x 35.5 cm. No. 62/65
Inv. No. 13.460

Max Ernst (2.4.1891 Bruehl near Cologne –1.4.1976 Paris) himself described the Maximiliana as his most beautiful book. It was devoted to the distinguished astronomer Ernst Wilhelm Leberecht Tempel (1821 – 1889), who was not recognised in Germany, because of his lack of academic education.

Since Tempel was not allowed to work in Germany as an astronomer, he went to France, where he worked for the observatory in Marseille. During the war in 1870/71 he was expelled from France, since the French considered him as a foreign enemy. Tempel went to Milan, and later to Florence, where he died in 1889. Despite his recognised contribution to astrology, Tempel was not granted the privilege of giving the planetoid Maximiliana his own name, later it was renamed as Cybele.

Max Ernst was touched by the parallels between Tempel's and his own biography. Ernst broke up his studies at the university in Bonn after four semesters and he never attended an art academy. He first found artistic recognition in France, from where after an internment he immigrated to the USA during the Second World War.

In the Maximiliana he pays homage to the "genius without a diploma" with impressive coloured engravings, which show the unfathomable depth of the cosmos with its mysterious planets and fogs and writings of cryptic signs, which sometimes remind of hieroglyphs.

Ernst's engravings and writings are supplemented with different texts by Tempel, also one poem, and the celestial bodies, which he had discovered himself. The arrangements of the sentences, which sometimes remind of the constellation of the stars, are the work of the Russian avant-garde typographer, poet and publisher Iliazd (1894 Tiflis – 1975 Paris, proper name Ilja Zdanevich). The text has to be deciphered by the reader. The reader must read up-down, down-up, right-left and left-right. The riddle can be solved by accurate observation, in similar manner which is needed to decipher the firmament.

Lit.: Max Ernst . Lang, Lothar: Surrealismus und Buchkunst, Leipzig 1992.

HAP Grieshaber

Osterritt. Text by Riccarda Gregor-Grieshaber. 37 wood cuts of HAP Grieshaber.
Cologne: Gallery of the mirrors, 1964. [86] pages, unbound 32.2 x 27.4 cm. No. 274/500,
hand signature.
Inv. No. 10.362

The printer and graphic artist HAP Grieshaber (Helmut Andreas Paul Grieshaber 15.2.1909
Rot a. d. Rot – 12.5.1981 Achalm) was one of the protagonists of the German post-war art.

His favourite technique was the wood cut. Apart from his graphic art work he created an
extensive artful bookwork. Grieshaber gained popularity mainly as a politically engaged
artist, especially using his posters to declare his position against war, dictatorship and the
increasing destruction of the environment.

His artistic book Osterritt is a very personal work. On Easter Sunday in 1963 Grieshaber
fulfilled his long cherished desire. He rode on his Iceland pony Sweina from his house on the
Achalm near Reutlingen across the Swabian Mountains with his sketch book under his arm.
He portrayed his impressions of this trip, which was like a return to his childhood, in full-page
or often double-sided wood cuts. The naïve depictions show the ride over the mountains in all
its stages: Horse and rider in the awakening nature, scenes of the cloister Sießen, the return to
his birth place Rot an der Rot, the encounter with the baroque in the cloister church, the
continuation of the ride to the head of the administration of Saulgau and the return to Achalm,
ill, with an increasingly indignant horse. Colourful wood cuts alternate with black and white
depictions, as well as single coloured printings on coloured paper. The texts were written by
his wife Riccarda in accordance with Grieshaber's narrations.

Lit.: HAP Grieshaber

Ray Johnson

The paper snake.

New York: Something Else Press, 1965.

(25) sheets, Cloth binding, 22 x 27.3 cm.

Inv. No. 90/ 2296

The Something Else Press was founded by Richard C. (Dick) Higgins (1938 - 1998), a member of the Fluxus movement, and existed for ten years. It was the first publishing house in the United States, which devoted itself to artistic books. They published i. a. works of Gertrude Stein, John Cage, Marshall McLuhan, Emmett Williams and Ray Johnson. "The Paper Snake" is a collection of Ray Johnson's Mail-Art - Works. For several years Johnson had sent material to Dick Higgins: texts, drawings, collages, scraps of paintings and objects. Dick Higgins collected everything and brought it out in the form of a book. Since Higgins was responsible for the construction, collection and composition he made his mark on Johnson's work. Johnson's 'scraps' are generously arranged in an elongated format. The printing was made in different colours and partly with elegant types. Some of the hand-written texts were also reproduced. The edition contains 1840 copies, besides which there are 197 copies of a special-edition with an original enclosure by Johnson.

Raymond Edward Johnson (1927 - 1995) studied at the "Art Students League" in New York and at the "Black Mountain Collage" in North Carolina, where he was taught by Ossip Zadkine, Robert Motherwell, Josef Albers and many others. Since the middle of the fifties he used to send almost daily a handful of smaller works to friends, colleagues and acquaintances: Collages in which he partly used his own post, diary entries, printings, drawings and letters. He also sent pieces to artist colleagues with the request, that they should forward or edit them. If the pieces were returned to him, he used the results of this teamwork in his works. The elements which turn up in his works play an important role in artist projects with electronic networks today: the game with pseudo-institutions, fictitious personalities and pseudonyms, and the concept of artistic teamwork across long distances. With the foundation of the "New York Correspondence School" Johnson motivated artists of the Fluxus-Scene and Mail Artists in the whole world to enter their art in networks of the international post. He set a process in motions, which lead to a worldwide Mail Art Movement. Ray Johnson can be regarded as the father of Mail Art.

Lit.: Frank.

http://cemu.fmv.ulg.ac.be/bleus/ray_johnson.html

www.artpool.hu/Ray/RJ_curriculum.html

<http://amsterdam.nettime.org/Lists-Archives/rohrpost-0009/msg00032.html>

Horst Antes

Saint-John Perse. Invocation to the prize of a queen. 8 coloured lithographs by Horst Antes. Translation by Friedhelm Kemp. Stuttgart: Manus-Press, 1966.

18 uncounted sheets, unbound 34.5 x 26.3 cm, lithographs are signed, No. 37/90 of the normal edition on paper Barchman Green

Inv. No. 13.757

Saint-John Perse (31.5.1887 Saint-Léger-les-Feuilles, Antilles, born with the name Alexis Saint-Léger Léger – 20.9.1975 Gins, Var) made a career in the diplomatic services after his law studies. In 1940 he immigrated to the USA, as a result the Vichy-Regime deprived him of the French citizenship. Many of his works came into being during his exile in America. In 1960 he received the Nobel-prize for literature. “The Invocation to the prize of a queen” (“Die Anrufung zum Preise einer Koenigin”) is an early piece of poetry of Saint-John Perse, which reflects the impressions of his childhood in the exotic surrounding of the island world of the Antilles. It is the archaic ritual of a conjuration of a feminine ideal in its exciting carnality.

The German painter and graphic artist Horst Antes (born 18.10.1936 Heppenheim) created, after his studies at the National Academy of the Fine Arts Karlsruhe under Grieshaber, numerous books, partly unique specimens, partly impressions. Fascinated by Saint-John Perse's Invocation to a queen, Antes kept on copying the text again and again, adding little by little drawings and coloured sheets, till eventually an idea to create a book developed out of it. Also for the existing edition Antes wrote the text down by hand and it was reproduced lithographically. He illustrated it with eight full-page coloured lithographs, which show his famous cephalopod. The figures in their massive physicality embody the queen, who actually is a Goddess already.

M.W.

Lit.: Antes

Guillaume Apollinaire, Ossip Zadkine

Guillaume Apollinaire. Sept calligrammes.

Ossip Zadkine 10 eaux-fortes originales.

Design by Christophe Czwiklitzer.

Paris: Christophe Czwiklitzer Art-CC, 1967.

20 uncounted double leafs, unbound in cloth cover in cloth slipcase, 45 x 32.5 cm.

Engravings are signed, imprint signed by Zadkine and Czwiklitzer.

No. AL26/75. Inv. No.01/1021. Present of the "Organisation of friends of the Klingspor-Museum" 1967

The poet and art critic Guillaume Apollinaire (born 1880 with the name Wilhelm Apollinaris de Kostrowitzky, died 1918), who lived in France, had a great impact on the French lyric and prose at the beginning of 20th century. In his work, which was inspired by the encounter with artists like Picasso, Braque, Modigliani and others, he himself gave impulses for numerous trends of the modern age (cubism, surrealism, futurism, expressionism and Dadaism). Taking up the tradition of the figure poems, Apollinaire connected in his calligramms poetry and painting.

The on hand volume "Sept calligrammes" contains a variety of Apollinaire's "Calligrammes. Poèmes de la paix et de la guerre", which were first published in 1918. For this edition the poems were – in contrast to most of the other new editions – newly composed and printed in white on big black sheets. The depicted poem "2e Canonier Conducteur" deals with the everyday-life in war of the gunner and contains five calligramms, which stand in symbolic relationship to the text: a trumpet, a boot, Notre-Dame, the Eiffel-Tower, a shell. The elegant appearing calligramms were completed by engravings of the Russian-French sculptor and graphic artist Ossip Zadkine (1890 – 1967). Zadkine, who held exhibitions from 1912 in the exhibition room of the Indépendants, got important stimulation through cubists like Picasso, Delaunay and Lipchitz. During the First World War he served the Foreign Legion. After 1920 Zadkine got off the strict cubistic form language and found a softer style; his theme was the human being in all his activities.

St. E.

Lit.: Text as figure, page 241 ff., 247 ff.

<http://www.hilt-art.ch/Kuenstler-Lex/Zadkine%20Ossip.htm>

<http://www.wiu.edu/Apollinaire/>

Dieter Rot

The total shit (“Die gesamte Scheisse”)

Poems and drawings by Dieter Rot

152 pages, Poems with 32 red printed line drawings

Pasteboard binding laminated with white cotton

21st from 400 copies

Rainer publishing house Berlin 1968

The book contains three parts: „Shit“ (Providence 1966), „Even more shit“ (Edition Hansjoerg Mayer, Stuttgart 1968) and „Further poems“. In his direct and exceedingly vulgar language, which he uses for drastically-critical notifications of observations, the word shit (shitting) depicts the meaning to keep distance not at last from oneself. A reading of Rot, which I attended many years back, started with some verses. Suddenly the artist stopped and murmured: “Oh, that’s shit”. He flicked some pages further, started again with a new poem and once again he stopped and shouted annoyingly: “Again shit!” (Stefan Ripplinger). The presentation of the book is very different from the main works like “Mundunculum” (1967), the volumes of “The collected works” (“Gesammelte Werke”) and the “Copy books” (“Kopierbuecher”). This volume of the Rainer publishing house takes up bibliophile elements, hand made paper, sound sentence (Script Augustea, Berthold) with much white paper space, next to which the pictogrammatic drawings – each placed on one page – freely associate the contents of the texts. The first verse is programmatic for the ambivalence of the way Rot sees himself while he operates: “Everything is it/ and mainly this one: everything/ it will be less/ this will be the least” – “the illustrated inventory of a kind of cosmos”, like E. Williams named this in the blurb of Mundunculum. “In Failures, in surplus, in the work which one throws away during writing and drawing, in the scribble on a beer mat, in the thought, which for some people is insulting, in the jabbering of the intoxication, in the reduced sexuality, in the mistake, in the misunderstanding and in the abuse, Rot saw material for his work. He did everything to keep it temporary, downgraded and doubtful”.

Lit.: Westkunst, page 296ff.

Guenther Uecker, – Eugen Gomringer, lonely together („einsam gemeinsam“)

Five raised impressions by Guenther Uecker

French binding, book jacket, block book binding, 16 sheets copperplate hand made paper, text in Futura, Hundertdruck X, Guido Hildebrandt publishing house Duisburg, 1971

36/ 100 copies, numbered and signed

Inv. No. 74/745

Lonely together; the part, the entirety; the unknown, the known – the text is build by these word pairs first one by one and then together as double line and is put on the top edge of the page. The five printings are weaved in: a square of seven nail rows, an uncertain field of nail heads, a square of disordered nails, a square of nine rows of nails lying in pairs, at last the nails which circle in a spiral form – easily remembered motif of the Zero – artist, with which he established his monochrome light – shadow game in a relief print as well as in printing graphic.

The totally white book stylised the expression of the light, of the incorporeal, of the spiritual, which the Zero – artists (Heinz Mack, Otto Piene; the group existed 1961- 66) tried to achieve by dealing with simple things and materials of every day life and the world of technique.

E. Gomringer, born 1925 in Bolivia, studied national economics and art history in Bern and Rome; 1954 – 58 secretary of Max Bill at the Ulmer College of Design, 1960 foundation of the Gomringer press, where publications of visual and concrete poetry are created. Cultural representative and consultant of the Rosenthal plc, from 1978 chair of aesthetics at the art academy Düsseldorf.

Guenther Uecker, born 1930 in Wendorf, Mecklenburg, 1949 – 55 studies in Wismar, the art college Berlin-Weissensee and the art college Düsseldorf. In 1957 first white nail objects, 1958/59 first self-turning discs. From 1974 professor at the art college Düsseldorf. The Documenta III (1964) as well as exhibitions in London and New York help Uecker to his international breakthrough.

Lit.: Friedl, page 251; Westkunst, page 443f.; Kunst des 20. Jahrhunderts, page 726f.; Das Buch des Künstlers, page 118f.

Patrick Caulfield

Some poems of Jules Laforgue. With images by Patrick Caulfield.

Typography: Eric Ayers.

London: Petersburg Press, 1973.

[28] Sheets, Calf binding and suite together in leather slipcase, 40.3 x 35.8 cm.

Imprint and all sheets are signed by P. Caulfield.

Ed. A (English Edition), No. 190/200. Inv. No. 93/598

The French poet, Jules Laforgue (1860-1887) belongs to the symbolists. The frequent use of free-rhythmic rhyme less verses and the distant treatment of his characters are typical for his poems, which reflect the modern life of the 1880's. The artist Patrick Caulfield, an admirer of Laforgue, chose twelve poems, which he complemented with 22 screen prints for an issue of the Petersburg Press. The melancholic atmosphere depicted in the pictures does not illustrate the poems, rather it forms a completion. Caulfield tried to imagine the surroundings, which the poet saw at the time of writing the poems – trivial things like a fence, a glass or a window. The motives, which sometimes are not contemporary but rather too modern, underline the freshness of the Laforgue's poetry.

Although the British Patrick Caulfield (born 1936 in London) didn't attach importance to being a pop artist, his flat-graphic impersonal style made him popular as a representative of pop art. He attended the Chelsea School of Art and the Royal College of Art, London, where he studied together with David Hockney and R. B. Kitaj. Since his first screen print in 1964, Caulfield knew, that this was the ideal medium for him – because of the precise lines and the steady denseness of the shades. Caulfield's still lives and interiors with black bordered intensive coloured surfaces are the most popular.

Lit.: From Manet to Hockney.

Pop art.

www.msu.edu/~kamuseum/exhibitions/online/toon/caulfield.htm

Valerio Adami

Valerio Adami (silk-screen printings), Helmut Heißenbuettel (text).

The empire. ("Das Reich") Occasional poem No.27.1871 – 1945.

Munich: Studio Bruckmann, 1974.

26 uncounted sheets, cloth binding in cardboard cover, 50.8 x 42.3 cm.

Text German, French, English. ISBN 3-7854-4094-4.

No.121/450, Total edition: 635 copies. Signed by Adami and Heißenbuettel.

Inv. No. 96/570

The Georg-Buechner-award-winner Helmut Heißenbuettel (1921-1996) is supposed to be the representative of the avant-garde presence literature, a trend, which has a critical look at the established literature. His occasional poem No.27 contains "10 lessons about the empire" ("10 Lektionen ueber das Reich"). For the on hand edition Valerio Adami has illustrated this "occasional poem" with ten silk- screen printings, besides which he was responsible for the design and typography. The motifs extend from Nietzsche's type-writer (the "wish for power" postulated by Nietzsche was abused by the advocates of a racist "Herrenmoral") to the White Rose, the Student Resistance Group, who called upon to keep up passive resistance against the "dictatorship of the evil" in flyers. The White Rose only appears in Adami's silk-screen printing as a stroke, a portray of Hitler of the time is shown, when he was an art student.

The Italian painter Valerio Adami (born 1935) belonged to the friend's circle around Matta in Paris, after his studies at the Milanese Academy Brera. Influenced by Francis Bacon and the early British pop art, Adami developed the narrative cartoon. These strikingly drawn, coloured plots described the human existence in the modern cities. An interest in everyday themes is characteristic for the early work of Adami; in the seventies he turned to historic and mythological topics.

St. E.

Lit.: The artist and the book in twentieth-century Italy, page 20. Pierre, page 22. Thomas, page 85.

Jaspers Johns

Beckett, Samuel: Foirades. Fizzles. London: Petersburg Press, 1976. 34.2 x 26.5 cm

Samuel Beckett, who was born in Dublin in 1906, studied English at the École Normale Supérieure Paris and French at the Trinity College in Dublin and moved to France in 1938. In 1945 he began to write in French. Fizzles/Foirades (failures) is the constellation of five texts of Samuel Beckett and graphics by Jasper Johns. The texts and the graphics were only made for the book, while they reflect the oeuvre of their authors and their claim on absolute immanent works. Like Beckett's texts crystallise the meagre feel from futility to essence, Johns' way to set the pictures place a visible reality, which create a level of art between a discovered relic of every day life and artificially created lineament, which unify the approach and the distance to the perceived existence. The succinct of the numbers and their sequence counteract the barring way of drawing. A time-three-dimensionality comes into being, in which the additional motifs from torso till lined grid conjures fragment and Vanitas. The intentions symbolise the act of folding, borrowed from the monumental Triptych Untitled of 1972 (Cologne, Ludwig Museum). Jasper Johns, born in 1930 in Augusta, Georgia, played a leading role for American pop art. By turning away from the pure act of painting of the abstract expressionism John elevated symbols of every-day life – flag, target, numbers, letters – and made them into distance holders in opposition to putative secure positions of painting and picture.

Wilhelm Neufeld

The Magic Flute (“Die Zauberfloete”). A fairy tale opera by Emanuel Schikaneder and Wolfgang Amadeus Mozart. Quotations & paraphrases. Wood cuts, design and selection of the text quotations by Wilhelm Neufeld.

Chieming am See: Methusalem-press, 1980.

94 sheets, French binding, 40.5 x 25.5 cm.

Second printing of the Methusalem-press. No. 1/3, Edition: 3 copies and one other.

Inv. No. 2002/1607. Estate Neufeld

For the printings of his press Wilhelm Neufeld looked for texts, which stimulated him, which meant something to him. He chose antique authors, texts from Goethe and others, sometimes even his own texts. In the second printing of the Methusalem-press Neufeld directs extracts of the maybe most famous Mozart-opera, The Magic Flute, for which Emanuel Schikaneder, wrote the libretto. Probably the characters appealed to Neufeld, especially the nature-boy Papageno. Neufeld replies to numerous text quotations, for example, from Papageno’s song “Der Vogelfaenger bin ich ja” (“I am the bird catcher”) or Tamino’s “Dies Bildnis ist bezaubernd schoen” (“The portray is enchantingly beautiful”) with wood cuts in a simple, clear form language. He printed the texts in the powerful scripts “Fette Block” (fat block), “Steinschrift” (stone script) and “Bernhard-Fraktur” (Bernhard-fracture). The large-size book printed on different, partly coloured paper contains graphics, which thanks to the inner monumentality of their compact characters could stand for themselves as individual pages.

Wilhelm Neufeld (1908-1995) studied art at the Munich Academy of Fine Arts and Mosaiksetzen at the Cologne work schools. In 1948, after returning from Russian captivity, he started being active as a book artist. He designed books and book jackets, prospectus folders and posters for many publishing houses. Furthermore parts of his artistic work were brass sculptors. From 1965 till 1975 he taught design at the University of Applied Science in Mainz with great influence on the book art of the following years. In 1979, with the age of almost 71 years, he bought a printing press and old wood and graphite scripts and founded in Chieming am See his Methusalem-press. From 1979 and 1995 twenty-nine books and uncounted printings, mainly illustrated with wood cuts came into being in small editions (between three and twenty-four copies) in the Methusalem-press. Besides many single-page printings were made: wood cuts, lithographs and monotypes.

St. E.

Lit.: Neufeld. Reche. Die vollkommene Lesemaschine, page178f
<http://bibd.uni-giessen.de/ghm/2002/uni/d020197.htm#Volltext> (Alice Selinger: Wilhelm Neufeld – from the commercial artist to the press printer. Gießen, Univ., Dissertation, 2002)

Hamish Fulton

Twilight horizons (Zwielicht Horizonte). Bordeaux: Coracle Press, 1983.

40 pages, 13.7 x 19.9 cm

Inv. No. 90/2286

20 days from Dumre to Leder in Manang and back to Pokhara. Fulton undertook this track through Nepal in 1983 – one of his numerous walks since 1969, whose documentation and processing form his oeuvre. The walking is an essential part of it, to be understood as a follow-up of the Pueblo-Indians from the south west of America. Self-contemplation, estimate the time needed for the track. Not only photographs show the tracking, but inscribed walls, which are supposed to record the titles of each trip like large sized posters. While the art is visible and present, the experience of walking stays absent. An object, according to Fulton, can never compete with an experience.

An exactly subdivided rhombus field, with a cross point in the middle, forms the point of departure of the stretch of a road, which is later identified in the book as an inscription in a rock. On the following pages there are so to speak details and modifications of this initial figure, which accompany the course of walking. Words in black and red graphics are on the pages and form the logbook with sometimes more and sometimes lesser precise coding; A series of emblems, word and picture in a complementary manner. Constantly the terms: Village Wall Painting – to different graphics, which are titled as Dust, Monkey or Repeated Prayer Inscribed On Rocks and Phase of the January Moon, to which various words are set and the moon is shown in different stadiums. Geometric drawing-elements exchange in the course of the book with seismic tracking lines, which signal the inside of the hiker, at the same time also the characteristic style of the book – page for page, step for step.

Hamish Fulton, born in 1946 in London, is an internationally famous concept artist and had exhibitions in Europe, USA and Japan, among others in the Stedelijk Museum, Amsterdam (1973), MOMA, New York (1978), and the Tate Gallery, London (2002). Participated at the Documenta V (1972), VI (1977) and VII (1982).

Lit.: Christine Kintisch: <http://www.bawag-foundation.at/archiv/fulton.html>

Warja Honegger-Lavater

Warja Lavater. *Passion and Rationality*. (Leidenschaft und Vernunft.)

“Get...up book.“ (“Steh...auf Buch“)

Passion et raison. Passion and reason.

Paris: Maeght, 1985. (Earlier version: Basel: Basilius-press, 1963.)

20 uncounted sheets in concertina folding in cardboard cover, 29 x 20 cm.

Edition: 650 copies ISBN 2-86941-010-7. Inv. No. 87/846. Purchase 1987

With her prospectus in Leporello-size and single sheets, the texts not written, but visualized with the help of graphic signs, Warja Lavater enriched the book art since the sixties with an unmistakable form of the non-verbal negotiation. She defined the personnel of her fairy tales and stories each with a colour sign, listed in a legend at the beginning of the treatise. This is read then from the constellation of signs which proceeds in sections and varies according to the action. “Passion and Rationality” pursues a changing interaction of both powers. According to the one’s exertion of influence on the other there consequently results a third term, graphically interpreted in the respective structure of the blue cuboid (rationality) and the red line (passion). Their maximal concentration is read in the end as a red square – “Essence”.

Warja Lavater, born in Winterthur in 1913, experienced her childhood in Russia, Greece and Switzerland. After getting her diploma from the School of Arts and Crafts in Zurich, she continued her studies in Basel, Paris and London. Together with her husband Gottfried Honegger she founded a studio community and was in charge of the *Jeunesse* magazine from 1944 till 1958. The life of New York with its traffic and lights had a great impact on her work, and with *Wilhelm Tell* and *Little Red Riding hood* her first story and fairy tale books came into being.

(St. S.)

Lit.: Bon à tirer, page 140 f.

Dieter Wagner – is there really quietness or spots of grease from Goethe –
(„is da wirgli a rua oder goethes fettflecken“)

22 sheets handmade paper, folded, Japanese binding, side of book of clear film, screwed together, hand-setting and typographic printing, 19.6 x 14.4 cm

Edition 100 copies

Edition Dieter Wagner, Berlin 1985

Inv. No. 86/142

Above all peaks
is silence
in all treetops
you feel
hardly any breeze:
The birds are silent in the woods.
Only wait! Soon
You'll be calm too.

In order to “avoid the incorrigible confusion of the human beings” Goethe wrote (in 1780) the poem “Wanderers Nachtlied“, at the end of a walk in the mountain to the Kickelhahn near the Thuringian city Illmenau . The verses, which the hiker writes on the wooden walls of the hunting lodge on the mountain, make it possible in their emblematic compression to overlook the embedding of the human being in the embracing creation of the mountains, the wood, the animals and to imagine his becoming one with the creation in silence.

Wagner's book satirizes the omnipresence and fame of the verses; he converts their all over view towards a kind of looking behind the words – in the year after the nuclear accident of Tschernobil – a critical new encounter with them. At the end of the book the artist explains: “everything has its / two sides / one in front one behind / this now is the hikers / night song from behind / the black printing ink / consists of oil and soot / it is printed with a lot of colour and / strong print printed / oil and colours catch on / especially this was / the case at the time of Goethe / everything has his / two sides / Goethe the print / the printer.”

The title (in Swiss German) satirizes Switzerland as a country of mountains and imperturbable calmness just like the word “grease spot“ on Josef Beuys, who refers to his claim of knowledge on nature and the understanding of grease (and felt) as heat donating life essence.

Dieter Wagner, born 1942, has influenced the book art of the 80's with his socio- political engaged press printings. Especially the experimental over and in one another printings of wood letters and hot metal settings are characteristic. Holder of the V. O. Stomps – Prize of the city Mainz 1985.

Lit.: Über allen Gipfeln

Rupprecht Geiger

Methaphor number („Metapher Zahl“)

Portfolio with 10 silk-screen printings by R. Geiger with the numbers 0-9. 10 sheets with one visible text to the numbers by Jiri Valoch (Czech, 1988: 1), Timm Ulrichs (1989: 2), Wolfgang Schmidt (1977: 3), Franz Mon (1988: 4), Emmet Williams (USA, 1969: 5), Heinz Gappmayr (Austria, 1970: 6), Peter Downsbrough (USA, 1988: 7), Eugen Gomringer (Bolivia, 1988: 8), Gerhard Ruehm (Austria, 1988: 9)

Print on Velin de Creyesse (texts) and photo carton. 32nd of 90 copies (+ 30 épreuves)

Edition Hoffmann, Goerbelheimer Muehle Friedberg 1985-89.

81.5 x 107 cm. Purchase through the Karl-Mayer-Foundation.

In the context of the book art Rupprecht Geiger is famous for his “all the red colours...” (Hundertbuch III), his text passages rich in aspects linked with shining silk screen printing. A work of dialogue depicts the portfolio with the numbers 1-10. With word-signs the poets dribble around the meaning of the number words, with bright compositions of the painters around the shapes of the digits. Their own circle and square forms, dynamic in crescendo-decrescendo form the long breathing body of every digit. The specimen of the number is connected with the all-embracing colour forms. Constructive-graphic is the character of the text written production. Emmet Williams links, for example, for his composition of the number 5 the elements letter and Roman digit, regarding the splendid irritating derivation of the Roman IV in the English word FIVE. Williams, born in 1925 in Greenville (USA), today in Berlin at home, founded from 1949 his international reputation as author and Fluxus-artist, he was member in the Darmstaedter Circle for poetry and began his versatile work as a teacher at universities in many countries.

Rupprecht Geiger, born in Munich in 1908, studied architecture and was co-founder of the group “Zen 49”, after 1945 he strived to revitalise the abstract as meta-physical effective. Until 1962 he worked as an architect, he then began with his painting of monochrome modulations. Between 1965 and 1976 he was professor at the Art Academy Duesseldorf, since 1970 member of the Academy of Fine Arts. In 1988 art award of the city Berlin.

(St. S.)

Vogt, page 478; Ruhrberg, pages 36, 168; Geiger

John Gerard; Uwe Warnke

Numerals (fifty). (“Numeralien. (“5zig“))” Text and title are by Uwe Warnke. The papers were created by John Gerard. Berlin 1991.

Half cloth binding, 14 sheets hand created paper (cotton, Abaca, Jute), diagonal stripes;

Paper fount; Type: Machine unit from the 14 point modern age, 27 x 64 cm.

No. 2/ 20, every book is a unique specimen. Signed by Warnke and Gerard.

Inv. No. 92 / 797. Acquired at the Uwe Warnke publishing house in 1992.

A conceptional cooperation between the papermaker John Gerard and the text author Uwe Warnke finds its expression in “Numeralien” (Numerals), as an example. Word lines are drawn up to the numbers 1-10, in which the number builds the prefix. The so chosen words are then jointed in columns in alphabetical order and evenly distributed over the extreme broad sides of the book. They delicately divide the fundamental dynamic “all-over” gestures which the slanting ascending stripes, poured into the coloured pulp, are performing.

Gerard excels through his papers which are executed with a thematically oriented picturesque verve. They are not bearer of the applied message; rather they are imbedded as an indispensable part. Gerard was born in 1956 in Michigan, USA. After his studies in Art history he was a curator in Broomfield Hills, USA at the Cranbrook Academy of Art. His artistic works lead him to Berlin (Art house Bethanien) and to many Universities at home and abroad as a teacher. He lives and works in Rheinbach in the Eifel.

Heterogeneous chains of terms arranged in a formal order belong to Warnke’s poetic method, serially intervening in the conventions of language usage. In stipulated lists of individual words correlations are vividly presented which set free the semantic and tonal expansion of the mind of commonly arranged language.

Uwe Warnke was born in 1956, after having studied cartography in Dresden, collected experiences in various fields of work prior to his concentration on text activities. Since 1981 the collecting pool of his published work is the socially critical original graphic artist’s magazine “Entwerter / Oder” which in times of DDR until today is a platform for independent comments of artists.

Since 1990 operation of Uwe Warnke’s publishing house. 1991 V. O. Stomps award of the city of Mainz.

(St. S.)

Lit.: Zeitgenössisches deutsches Kunsthandwerk , volume 4.

13 x Künstlerbücher , page 36 f .

Uwe Warnke : Wortgang.

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