

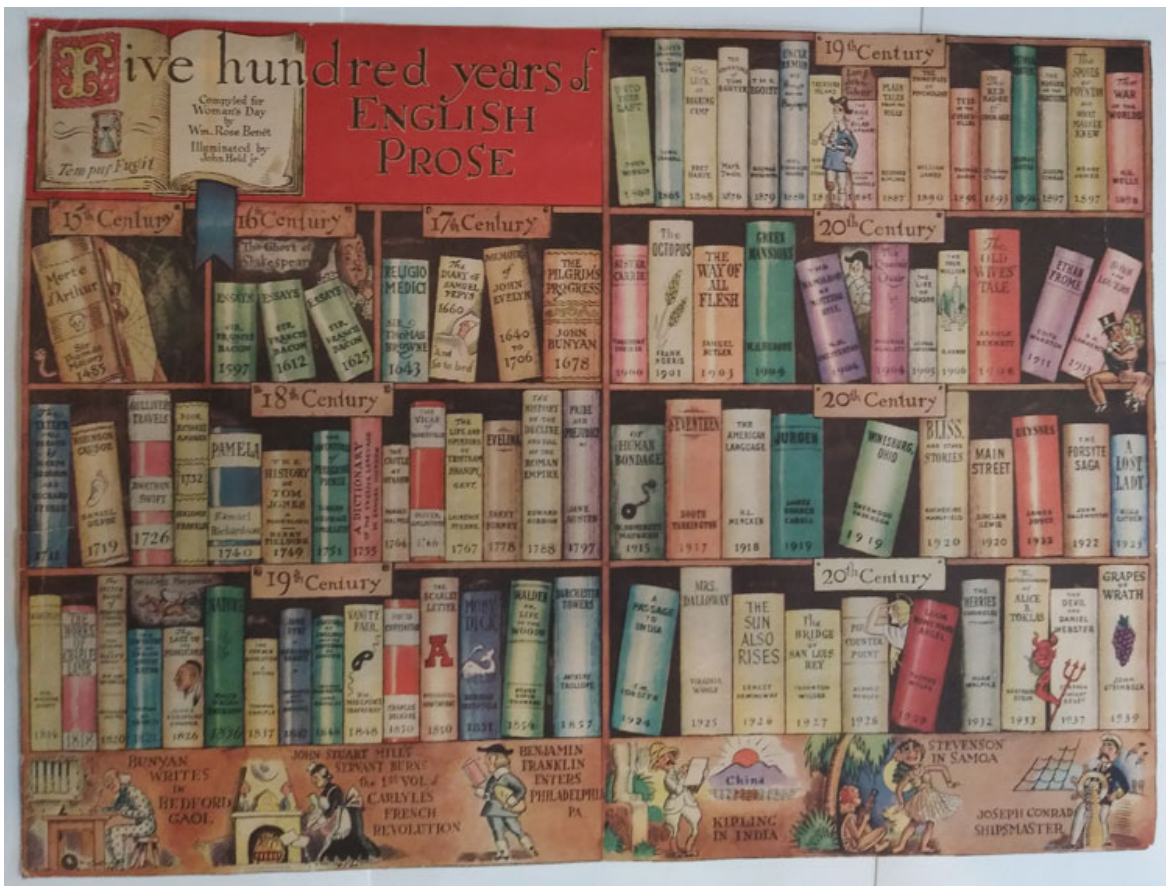
1. Erté (Romain de Tiroff) [Art Deco]. **Monte Carlo [Original Signed Serigraph]**. Serigraph [16" x 21"] in mat [24" x 29 1/2"]. Very faint (almost blind) notation "CHES 1988" in lower right corner, perhaps from a previous owner. Print. [58042] \$950

Number 107 of 350. Signed by Russian artist Erté in the lower right corner. Erté (1892-1990) was a prominent 1920s fashion illustrator and set designer. His work was featured on the front cover of over 240 issues of Harper's Bazar.



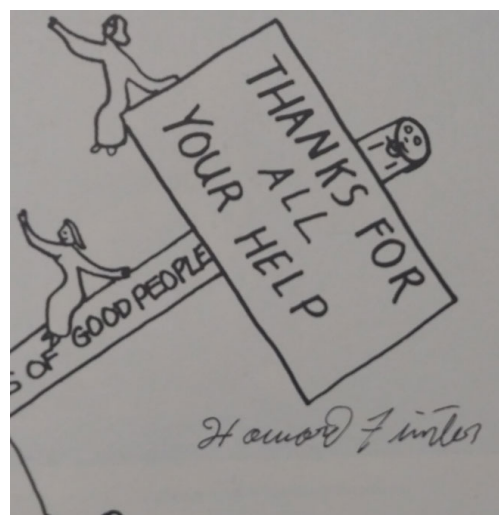
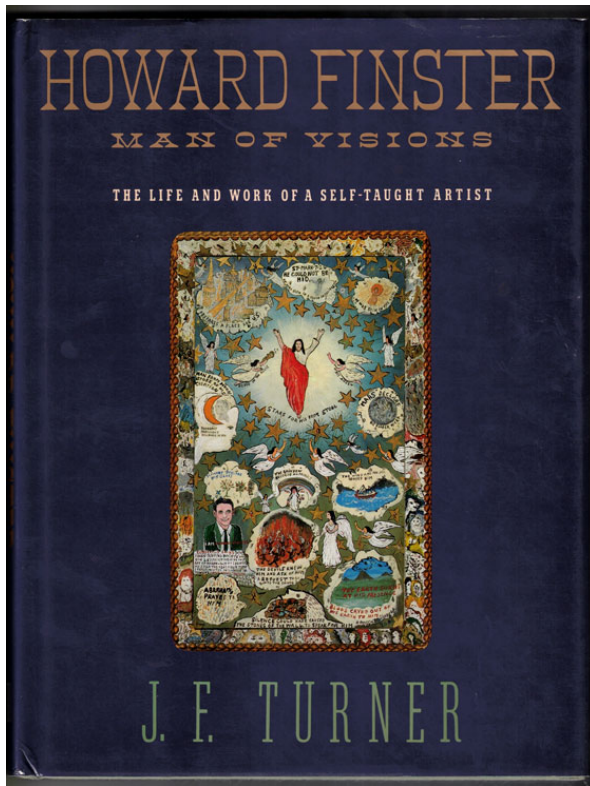
2. [Poster] William Rose Benet and John Held Jr. **Five Hundred Years of English Prose. Compyled for Woman's Day by Wm. Rose Benet. Illuminated by John Held Jr.** Color poster [20" x 15"]. With light edgewear and several short closed tears in the edges. Pinholes in the corners.

A poster depicting important dates in publishing history, and advertising works beginning with *Morte d'Arthur* and ending with *Grapes of Wrath*. This seems to have been a premium from *Woman's Day* magazine. A poster illustrated by Held in his characteristic style. Very good. [58020] \$300
The Utah artist, John Held Jr., was one of the best known magazine illustrators of the 1920s, and his designs for F. Scott Fitzgerald jackets became icons of the Jazz Age.



3. Howard Finster; J. F. Turner [Outsider Art]. **Howard Finster: Man of Visions**. New York: Alfred A. Knopf, 1989. First edition. ISBN: 0394579615. SIGNED. 242pp. Quarto [26 cm] Olive green cloth over boards with a gilt stamped title on the backstrip. Spine ends gently bumped; covers just a trifle warped. In a dust jacket, with rubbing and two 2" scratches to the panels. Very good in very good dust jacket. [58040] \$150

Signed by self-taught artist Howard Finster on the front free endpaper.



4. Peter H Beaman. **Deck of Cards [Book Arts]**. Washington DC, 1989. 56 cards (four of which are the title card, the dedication, the limitation, and the preface) housed in a box. This edition consists of 600 copies on Mowhawk Superfine set in Times and printed on a Hamada offset press by Brad Freeman, master printer at Pyramid Atlantic, under the direction of Elizabeth Whiteley, book artist, of which 100 are numbered 1-100 and signed by the author and the book artist, and 500 copies are numbered from 101 to 600, and of which this copy is 334. This deck has been signed by Beaman on the title card. [58034] \$175
Illustrations by Peter H. Beaman and Elizabeth Whiteley.

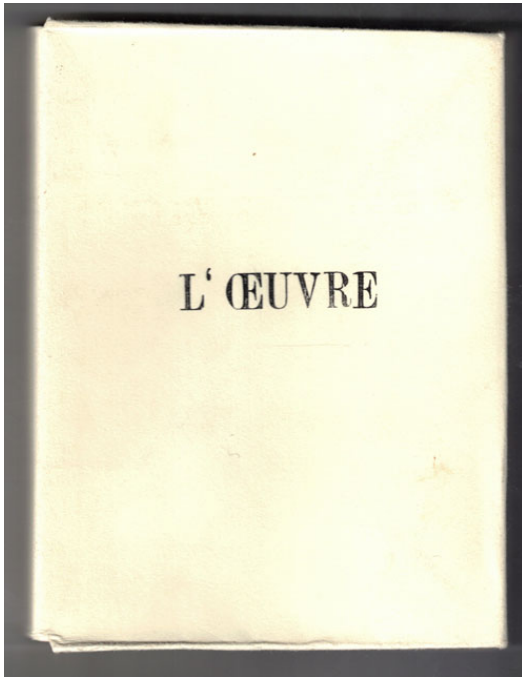
From the Author's Note-

"Deck of Cards is 52 'cards' constituting a textual and visual description of a single spring moment in Pittsburgh. The 'cards' are 'readable' in any order and should be shuffled before each reading. The narrative operates in the interactive present- the present because the 'now' is the only form of time in which action occurs with an unknown outcome; interactive because the reader, by rearranging the sequence of the text, involves in the creation of the narrative. From a narrative perspective the 'past' or 'future' lack one of those attributes- the narrative outcome must be known or it must be predetermined. Deck of Cards, involving the reader as co-author of the text, seeks also to participate the reader in the narrative as one of the characters experiencing the described events. These events are treated as occurring simultaneously in the lives of five characters: at the moment Julie steps on board her bus, Paul is already almost downtown on an earlier bus; Richard is awakening; Enid is visiting her psychiatrist and Dora is getting dressed. Because the 'real time' are simultaneous, the order of presentation is irrelevant. The characters, however recall their interlocked pasts with recollections developing a 'plot' leading to the described moment. The order of the immediate and recollected experiences is determined by the reader who, having shuffled the 'cards', has created a text which only that reader has made."



5. Masereel, Frans. **L'Oeuvre: Soixante Bois Graves.** Paris: Pierre Vorms, Editeur; Galerie Billiet, 1928. Limited Edition. Duodecimo [18.5 cm] Plain white wraps with a French-fold dustwrapper. The hinges have been neatly glued. Good. [58016] \$500

Illustrated with 60 woodcuts by Frans Masereel. Number 281 in an edition limited to 500.



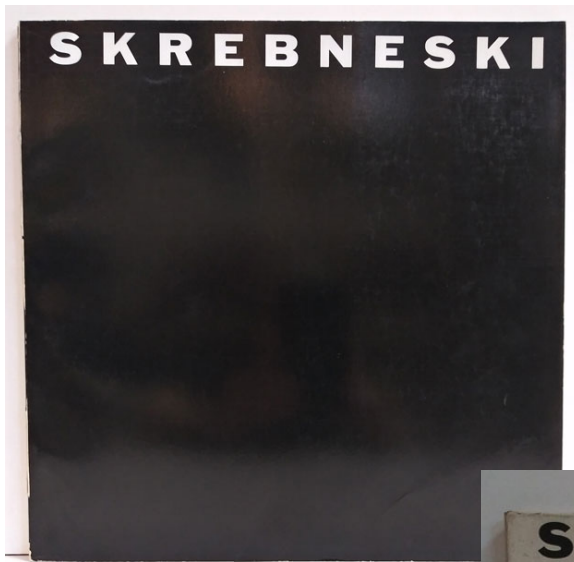
6. Sam Haskins. **Posters**. New York: Thomas Y. Crowell Company, 1972. First trade edition. ISBN: 0690718322. Slim elephant folio [48 cm] Illustrated wraps, with the publisher's plain white folder, and illustrated thin card slipcase. The slipcase is in very good condition, with light wear. Includes 31 posters. 5 posters are detached, but laid in. [58056] \$250

A book of mini posters designed and photographed by Sam Haskins, author of Five Girls/Cowboy Kate/African Image and November Girl. Individual pages are designed to be removed.



7. Victor Skrebneski. **Skrebneski**. New York: Ridge Press, 1969. First edition. Square folio [36.5 cm] Black wraps, with to the wraps, and chipping to the paper of the backstrip. In the slipcase with edgewear and general mild surface soiling and scratching. Very good. [58057] \$100

Skrebneski (1929-2020) was a self-taught American photographer born to parents of Russian and Polish heritage, and based in Chicago. He was most known for his glamour and fashion photography, including what he produced for the Estee Lauder cosmetic company.

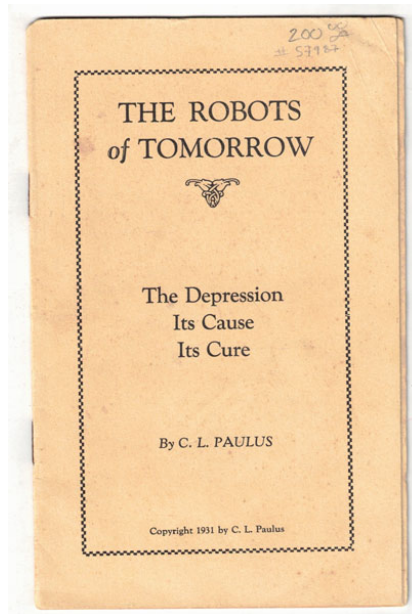


8. C. L. Paulus [Early Robot Reference]. **The Robots of Tomorrow: The Depression, Its Cause, Its Cure.** 1931. Very slim sextodecimo [18 cm] Saddle-stitched printed wraps. Light wear to the wraps. One of the pages is a bit soiled. Very good. [57987] \$200

"The term robot has been applied to our modern appliances which are having so great a part in displacing man's necessity as a factor in the world's industries. We use it here as a convenience.

"This particular robot came into use so gradually it was not taken into account as it might have been had its advancement been more rapid. Man as a whole was not aware of its encroachment until he found himself out of a job... It is plain that the conditions all point to the fact that we are producing and will continue to produce, all the world's needs with the facilities now in use. The robot of industry, like the airplane and radio, have come to stay. All of them are only in the beginning of their possibilities." - C. L. Paulus

An early use of the term "robot." The term "robot" was first popularized Karel Capek's 1920 play "R.U.R. (Rossum's Universal Robots)". According to the distinguished science fiction bibliographer E. F. Bleiler, "the present-day reader's interest in the play centers on Capek's creation of the robot. Taken from the Czech word 'robota', meaning "forced labor," the word "robot" was invented by Josef Capek [Karel's brother], and it has come to have a far more precise meaning than either brother can have intended. In the play the robots are not mechanical, metallic creatures, but are instead androids - living, organic simulacra - indistinguishable at first (and second) glance from humans. Capek's robots represent, at times rather loosely and inconsistently, a complex or symbolic meanings: the threatening aspects of the industrial dehumanization of the work force, as well as the pathos that surrounds the victims of rationalization and the assembly line. Through this ambivalence, which is not always convincing in its mixture of reductive caricature and sentimental special pleading, the image of the robot represents the logical outcome, for the helpless masses, of living and working in a world where human autonomy is not only superfluous but also directly counterproductive." Bleiler p.585



9. George Otis Smith (Director). **Topographic Map of Glacier National Park, Montana. "See America First" Great Northern Railway. National Park Route.** U. S. Geological Survey, 1912. Edition of August 1911, reprinted July 1912. Linen-backed folding map [31" x 35" when unfolded] mounted between beige cloth boards. Very good. [58025] \$150

The Great Northern Railway helped promote legislation that established Glacier National Park in 1910.



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