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- Coke logo (De Luce Ed.)
- Manifest - locandine
- Pubblicità. Cat. in USA



**SOPRINTENDENZA ALLE GALLERIE ROMA II - ARTE CONTEMPORANEA
GALLERIA NAZIONALE D'ARTE MODERNA**

**ALLA PRESENZA DEL PRESIDENTE DELLA REPUBBLICA GIOVANNI LEONE
SARÀ INAUGURATA LA MOSTRA DI**

GIORGIO MORANDI

(1890 - 1964)

**LA S. V. È INVITATA ALL' INAUGURAZIONE CHE SI TERRÀ GIOVEDÌ
17 MAGGIO 1973 ALLE ORE 11 NELLA GALLERIA NAZIONALE D'ARTE
MODERNA.**

LA SOPRINTENDENTE

PALMA BUCARELLI

ROMA - VALLE GIULIA

DI STEFANO DE LUCA
EDITORE IN ROMA

Direzione:

00185 Roma, Via Gaeta 23
Tel. 487.324 - 463.044

Stabilimento:

00019 Tivoli, Via Aniene 1
Tel. 22.122



Fattura N. 675

Roma, 27 Giugno 1973

SPETT. SOPRINTENDENZA ALLE GALLERIE DI ROMA II - ARTE CONTEMPORANEA

GALLERIA NAZIONALE D'ARTE MODERNA - Viale Belle Arti, 131

OOIOO - R O M A

per quanto consegnatovi il a mezzo

CONDIZIONI GENERALI DI VENDITA: La merce viaggia sempre a rischio, pericolo e per conto del committente, anche se resa franca di porto a destino -
Trascorsi tre giorni dal ricevimento della merce, senza che sia stato avanzato, a mezzo lettera raccomandata, motivato reclamo, essa s'intende accettata e di com-
pieta soddisfazione del committente - Per ogni e qualsiasi controversia riflettente la presente fattura i contraenti riconoscono la competenza giudiziaria al Foro di Roma.

Per n. 2.000 locandine "MORANDI" in formato 25 X 35 stampa a 5 colori, come da nostro pre- ventivo del 20/12/1972.....	£.	280.000=
Imposta Valore Aggiunto 12%.....	£.	33.600=
T O T A L E (S . E . & . O .).....	£.	313.600=

Pagamento

ISTITUTO GRAFICO TIBERINO
DI STEFANO DE LUCA
EDITORE IN ROMA

Direzione:
00185 Roma, Via Gaeta 23
Tel. 487.324 - 463.044



Fattura N. 674

Stabilimento:
00019 Tivoli, Via Aniene 1
Tel. 22.122

Roma, 27 Giugno 1973

SPETT. SOPRINTENDENZA ALLE GALLERIE DI ROMA II - ARTE CONTEMPORANEA

GALLERIA NAZIONALE D'ARTE MODERNA - Viale Belle Arti, 131

00100 - R O M A

per quanto consegnatovi il a mezzo

CONDIZIONI GENERALI DI VENDITA: La merce viaggia sempre a rischio, pericolo e per conto del committente, anche se resa franca di porto a destino. Trascorsi tre giorni dal ricevimento della merce, senza che sia stato avanzato, a mezzo lettera raccomandata, motivato reclamo, essa s'intende accettata e di completa soddisfazione del committente. Per ogni e qualsiasi controversia riflettente la presente fattura i contraenti riconoscono la competenza giudiziaria al Foro di Roma.

Per 500 copie del manifesto "MORANDI" in formato 200 X 140 stampa a 5 colori con bozzetto da noi fornito, come da nostro preventivo del 20/12/1972.....	£.	910.000=
Imposta Valore Aggiunto 12%.....	£.	109.200=
T O T A L E (S. E. & O.).....	£.	1.019.200=

De Luca si ricorda che erano manifesti diretti da lui a suo conto fatti con un po' di denaro e intesa molto rincarata

Pagamento

ISTITUTO GRAFICO TIBERINO
DI STEFANO DE LUCA
EDITORE IN ROMA

Direzione:

00185 Roma, Via Gaeta 23
Tel. 487.324 - 463.044

Stabilimento:

00019 Tivoli, Via Aniene 1
Tel. 22.122



Fattura N. 673

Roma, 27 Giugno 1973

SPETT. SOPRINTENDENZA ALLE GALLERIE DI ROMA II - ARTE CONTEMPORANEA

GALLERIA NAZIONALE D'ARTE MODERNA - Viale Belle Arti, 131

00100 - R O M A

per quanto consegnatovi il a mezzo

CONDIZIONI GENERALI DI VENDITA: La merce viaggia sempre a rischio, pericolo e per conto del committente, anche se resa franca di porto a destino -
Trascorsi tre giorni dal ricevimento della merce, senza che sia stato avanzato, a mezzo di lettera raccomandata, motivato reclamo, essa s'intende accettata e di com-
pleta soddisfazione del committente - Per ogni e qualsiasi controversia riflettente la presente fattura i contraenti riconoscono la competenza giudiziaria al Foro di Roma

Per 5.000 copie del manifesto "MORANDI" in formato 70 X 100 stampa a 5 colori con bozzetto da noi fornito, come da nostro preventivo del 20/12/1972.....	£.	700.000=
Imposta Valore Aggiunto 12%.....	£.	84.000=
T O T A L E (S. E. & O.).....	£.	784.000=
Pagamento		

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Via Gaeta, 14 - Telefono 487.324

Roma,

29/3/50

1950

BOLLETTA DI CONSEGNA N° 2717

Spett.

Gallerie Naz. Arte Moderna

Indirizzo

si consegna quanto segue:

Quantità	Descrizione
150	Copie "Catalogo Venezia 4"

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Via Gaeta, 14 - Telefono 487.324

Roma, *28/3/* 19*56*

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Spett. *Galleria Nazionale d'Arte Moderna*

Indirizzo

si consegna quanto segue:

Quantità	Descrizione
<i>125</i>	<i>Copie "Catalogo Howard";</i>
<i>400</i>	<i>Copie "Arte Italiana Contemporanea"</i>

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Via Gaeta, 14 - Telefono 487.324

Roma,

27/3/

19 66

BOLLETTA DI CONSEGNA N° 2713

Spett.

Gall. Naz. Arte Moderna

Indirizzo

si consegna quanto segue:

Quantità	Descrizione
395	Copie "Catalogo Morandi"
1595	Copie "Arte Italiana Contemporanea"

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Via Gaeta, 14 - Telefono 487.324

Roma, *26/8/66* 19*66*

BOLLETTA DI CONSEGNA N° 2550

Spett. *Galleria Naz. Arte Moderna*

Indirizzo

si consegna quanto segue:

Quantità	Descrizione
<i>10050</i>	<i>Catalogo Pirelli</i> <i>99 Settimane Gazei</i>

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Via Gaeta, 14 - Telefono 487.324

Roma,

24/3/

19

68

BOLLETTA DI CONSEGNA N° 2530

Spett.

Gallerie Naz. Arte Moderna

Indirizzo

si consegna quanto segue:

Quantità	Descrizione
1500	Pieghevole 9° Settimana Mani
1	Raccolto

ISTITUTO GRAFICO TIBERINO
DI STEFANO DE LUCA
EDITORE IN ROMA

Direzione:

00185 Roma, Via Gaeta 23
Tel. 487.324 - 463.044

Stabilimento:

00019 Tivoli, Via Aniene 1
Tel. 22.122



Roma, 5 Gennaio 1973

Spettabile
GALLERIA NAZIONALE DI ARTE MODERNA
E DI ARTE CONTEMPORANEA
Viale Belle Arti, 131
00100 - R O M A

OGGETTO: Edizione del catalogo mostra "GIORGIO MORANDI"

Facciamo seguito ai colloqui avuti con il professor Giorgio De Marchis e Vi sottoponiamo le tre soluzioni possibili per la pubblicazione del catalogo di cui all'oggetto che avrebbe le seguenti caratteristiche:

TIPO A

- formato cm. 21 X 24
- carta patinata da gr. 130 al mq. per il testo e le tavole
- pagine 390-400 circa
- tutte le opere presenti in mostra riprodotte a piena pagina + 100 pagine tra testi e schede + 12 tavole a colori + copertina a colori

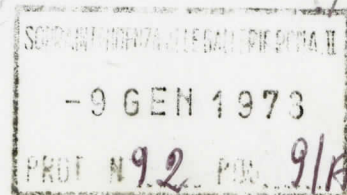
Il catalogo avrà una notevole mole e verrà posto in vendita ad un prezzo di lire 5.000 la copia. Il Ministero acquisterà n. 1.000 copie al prezzo scontato di £. 4.500 la copia.

TIPO B

- formato cm. 21 X 24
- carta testo e tavole patinata da gr. 130 al mq.
- 55 pagine di testi di cui 30 di bibliografia
- 100 dipinti in bianco e nero: 25 a piena pagina (12 a colori) e 75 disposti a 3 per pagina

(le opere sono riprodotte (solo a colori))

Supplemento
Di Marchis



ISTITUTO GRAFICO TIBERINO
DI STEFANO DE LUCA
EDITORE IN ROMA

Direzione:

00185 Roma, Via Gaeta 23
Tel. 487.324 - 463.044

Stabilimento:

00019 Tivoli, Via Aniene 1
Tel. 22.122



Roma,

- 131 incisioni disposte su 22 pagine (6 per pagina)
- 15 acquerelli: 3 a piena pagina e 12 in 4 pagine
- 36 disegni disposti in 12 pagine ,

Il catalogo quindi avrà un totale di 144 pagine e verrà posto in vendita a lire 2.000 la copia. Il Ministero acquisterà al prezzo ridotto di lire 1.800 + I.V.A., 1.000 copie del catalogo.

TIPO C

Qualora si venisse nell'idea di diminuire la bibliografia rimandando il lettore al Vitoli, il prezzo di copertina potrebbe essere ridotto a £. 1.500 la copia. Il Ministero in questo caso dovrebbe acquistare 1350 copie al prezzo di lire 1.350 la copia.

Fra le tre soluzioni pensiamo sia più adatta la terza, in quanto non togliendo nulla al catalogo, a parte il lusso esterno, renderebbe alla portata di tutti il prezzo e potrebbe quindi garantire la massima diffusione dello stesso raggiungendo così gli scopi da Voi sempre perseguiti della massima diffusione della cultura attraverso le mostre a tutti gli strati sociali della popolazione.

Restiamo in attesa di una Vostra comunicazione in merito e con l'occasione Vi porgiamo i nostri più distinti saluti.

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Stefano De Luca

ISTITUTO GRAFICO TIBERINO
DI STEFANO DE LUCA
EDITORE IN ROMA

Direzione:

00185 Roma, Via Gaeta 23
Tel. 487.324 - 463.044

Stabilimento:

00019 Tivoli, Via Aniene 1
Tel. 22.122



Roma, 20 Dicembre 1972

Spettabile
GALLERIA NAZIONALE D'ARTE MODERNA
E D'ARTE CONTEMPORANEA
Viale Belle Arti, 131
00100 - R O M A



Facendo seguito alla Vostra pregiata richiesta Vi rimettiamo il nostro preventivo per i seguenti lavori per la mostra "MORANDI":

Per 5.000 copie di un manifesto in formato di cm. 70 X 100, stampa a 5 colori con bozzetto da noi fornito.....	£.	700.000
Per 2.000 locandine in formato di cm. 25 X 35 stampa a 4 colori.....	£.	280.000
Per 500 copie di un manifesto in formato di cm. 200 X 140, stampa a 4 colori con bozzetto da noi fornito.....	£.	910.000

Restiamo in attesa di un Vostro cortese cenno di riscontro e nel contempo Vi porgiamo i nostri più distinti saluti.

ISTITUTO GRAFICO TIBERINO

di Stefano De Luca

Stefano De Luca

De Luca



mes.
9/11

Montra Morandi

Catalogo in U.S.A.



RIZZOLI EDITORE CORPORATION

712 FIFTH AVENUE • NEW YORK, N. Y. 10019 • PHONE 245-0400

NATALIA DANESI MURRAY
VICE PRESIDENT

1 maggio 1974

Dr. Palma Bucarelli
Soprintendente
Galleria Nazionale d'Arte Moderna
Viale Delle Belle Arti 131
00197 Rome, Italy

Cara Palma:

La tua lettera del 9 aprile mi e' arrivata oggi
1.0 maggio (!), ed ho subito informato la segretaria di
Peter Mayer di Overlook del contenuto. Il Sig. Mayer e'
in questo momento in viaggio verso l'Europa e conta di
telefonarti da Milano.

La segretaria lo avrebbe informato quando le tele-
fonava da Londra in modo che dovrebbe darti le basi di un
accordo per i diritti di autore, quando vi parlerete; altri-
menti appena ritorna a New York si mettera' a contatto con
te o con me.

Tanti cari saluti.

Natalia Danesi Murray
(Natalia Danesi Murray)

NDM/as

De Marchis
forbasse con me
che per me

SEGRETERIA DELLA RIZZOLI CORPORATION II
24 GIU 1974
PROL. 1995 9/17

Marco Monardi
Ref 1230

- 9 APR 1974

1230
9/A

Cara Natalia,

faccio seguito alla mia lettera
concernente l'edizione del catalogo di Morandi
da parte della Overlock Press. Ho risposto in
senso affermativo, ma ritengo sottinteso che
l'editore corrisponderà secondo gli usi corren-
ti i diritti d'autore agli estensori dei testi
e ai curatori del catalogo. Poichè hai già fatto
opera di intermediaria a richiesta dell'editore
americano, ti sarei grata se volessi anche farmi
confermare dallo stesso quanto sopra.

Ti invio intanto i miei migliori sa-
luti.

(Palma Bucarelli)

Sig.ra Natalia DANESI MURRAY
Rizzoli Corporation
712 Fifth Avenue-New York



UNIVERSITÀ DI ROMA
ISTITUTO DI STORIA DELL'ARTE

Roma 23-III-74

Il Direttore

Care Palma, in linea di massima non sono contraria
a fare uscire in inglese il mio saggio introdotto in
Moretti. Ma se a te lo feci gratuitamente, non intendo
di dover fare lo stesso per la Oxford Press. Sarei in grado
di essere pagato in modo congruo: altrimenti non
concedo la pubblicazione.

Con i più cordiali saluti il tuo

Esmeraldo

Di Lanchini
pubblicazione con me

ad.

26 MAR 1974
1031 8A

782
SA

- 7 MAR. 1974

Prof. Cesare Brandi

Via S. Andrea delle Fartte 38/a

R O M A

Mostra Morandi.

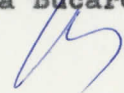
Catalogo in U.S.A.

Caro Brandi,

il signor Mayer della Overlock Press di New York mi chiede di fare un'edizione in America del catalogo della mostra Morandi. In linea di massima sarei d'accordo a condizione, come ho scritto all'interessato, che l'edizione sia integrale e che vengano inviate le bozze agli autori dei testi. Vorrei che mi confermassi anche il tuo accordo e in attesa ti invio i miei cordiali saluti.

LA SOPRINTENDENTE

(Dott. Palma Bucarelli)



GdM/ac

781
9A

7 MAR. 1974

Dottor Stefano De Luca

Via Gaeta 23

ROMA

Mostra Morandi.

Catalogo in U.S.A.

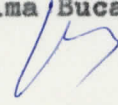
Caro De Luca,

il signor Mayer della Overlook Press di New York mi chiede di fare una edizione in America del catalogo della mostra Morandi. Sono d'accordo con il prof.Brandi e con il dr. de Marchis per l'autorizzazione e vorrei che Lei mi confermasse anche il Suo accordo. Il signor Mayer comunque Le scriverà direttamente.

In attesa,Le invio i miei migliori saluti.

LA SOPRINTENDENTE

(Dott.Palma Bucarelli)



GdM/ac

3/95
GA
all'ed. cat.

-2 MAR. 1974

Mr. Peter Mayer
The Overlock Press
C/° The Viking Press

NEW YORK, N.Y. 10022

Mostra Morandi - Pubblicazione
Catalogo in U.S.A.

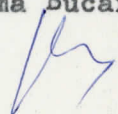
Gentile Signor Mayer,

rispondo alla Sua del 31 agosto 1973 scusandomi di farlo con tanto ritardo. Sono senz'altro d'accordo, insieme al prof. Brandi e al dr. de Marchis, per un'edizione in America del catalogo della mostra Morandi tenutasi in questa Galleria Nazionale, di cui Le allego copia, a condizione che tale edizione sia integrale e che io e gli altri autori dei testi possiamo rivedere le bozze.

Per quanto riguarda l'editore De Luca (Stefano De Luca Via gaeta 26, Roma) che ha pubblicato il catalogo a Roma, mi ha assicurato di non avere nessuna difficoltà ma penso che sia ugualmente opportuno che Lei prenda contatto formalmente con lui.

In attesa di Sue notizie Le invio i migliori saluti.

LA SOPRINTENDENTE
(Dott. Palma Bucarelli)



GdM/ac

305

GA

-2 MAR. 1974

Mostra Morandi. Pubblicazione
catalogo in U.S.A.

Sig.ra Natalia Danesi Murray
Rizzoli Corporation
712 Fifth Avenue
NEW YORK, N.Y. 10019

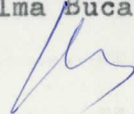
Cara Natalia,

ti ringrazio della tua del 18 dicembre concernente l'edizione
americana del catalogo Morandi.

Ho già risposto positivamente al signor Mayer e confido che
la cosa possa farsi facilmente.

I più cordiali saluti.

LA SOPRINTENDENTE
(Dott. Palma Bucarelli)



GdM/ac



RIZZOLI EDITORE CORPORATION

712 FIFTH AVENUE • NEW YORK, N. Y. 10019 • PHONE 245-0400

NATALIA DANESI MURRAY
VICE PRESIDENT

18 dicembre 1973

Dr. Palma Bucarelli
Galleria Nazionale di Arte Moderna
Valle Giulia
Rome, Italy

Cara Palma,

l'editore e mio buon amico, Peter Mayer, si e' rivolto a me per avere una risposta alla sua lettera del 31 agosto scorso, che qui ti accludo. Non so se l'hai mai ricevuta. La lettera e' auto-esplicativa - quel che posso dirti e' che la Overlook Press ha pubblicato in questi giorni un bellissimo volume sull'ARTE DEL GRAFICO di Milton Glaser, la cui edizione italiana della Rizzoli uscirà in febbraio '74. Potrai così assicurarti di persona della qualità e distinzione del volume.

Peter Mayer desidererebbe pubblicare negli Stati Uniti il catalogo della tua Mostra di Giorgio Morandi. Vuoi rispondergli se e' possibile?

Spero che questa mia ti giunga a destinazione e nel frattempo ti invio molti molti auguri.

Natalia
(Natalia Danesi Murray)

*my letter with copy
in English
(check with copy
B.M.)*

*informazioni
con i precedenti
De Morandi
non con la
buca free -
fornite per un
interimista*

NDM/as
All.

SOFFRINTI DEBITI A LEGALITRI ROMA II
23 GEN 1974
PROT. N° 305 POS. 9A

ell. 1

25 SET. 1973

33/6
SA

Mr. Peter MAYER

The Overlock Press C/o The
Viking Press -625 Madison Ave.

NEW YORK N.Y. 10022

Mostra Morandi-
Pubblicazione Catalogo

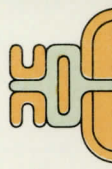
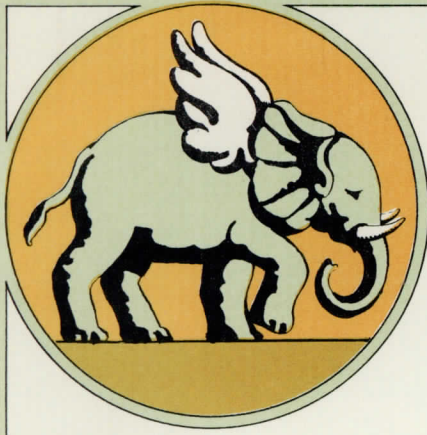
U.S.A.

La Soprintendente, dott. Palma Bucarelli,
è temporaneamente assente. Sarà nostra cura
sottoporLe la Sua lettera al suo ritorno.

Con i migliori saluti.

L'ISPETTORE

Bruno Mantovani



The Overlook Press

Lewis Hollow Road, Woodstock, New York 12498

New York 212 OR 3-2823

Woodstock 914 679-6838

ALL CORRESPONDENCE TO:
The Overlook Press
c/o The Viking Press
625 Madison Avenue
New York, N.Y. 10022

August 31, 1973

National Gallery of Modern Art
Valle Giulia
Rome,
Italy

Dear Sir, or Madam,

I read an article in The New York Times recently about your exhibition of the work of Giorgio Morandi. Unfortunately, the section of the paper was an older issue (from June) and the exhibition has since closed in late July, I believe. I have long been an admirer of Mr. Morandi's work, and am wondering if there is the possibility you would consider allowing The Overlook Press to publish your catalogue in the United States. I enclose our catalog here, to give you an idea of some of our books.

At the moment we are publishing a beautiful and very comprehensive book dealing with the graphic design of Milton Glaser, covering his career of the last twenty years. In fact, Giorgio Morandi first came to my attention through Mr. Glaser, who studied etching with Mr. Morandi quite some years ago. He, in fact, speaks of his studying with Mr. Morandi within the text of the book.

I have not actually seen your catalog for the exhibition since I read about the show after it had already closed. Could you please send a copy to Overlook Press and also let me know if there is a possibility of our producing a U.S. edition of the catalog? This would be greatly appreciated. I look forward to hearing from you.

Sincerely yours,

Peter Mayer

Peter Mayer
(Publisher)

Safaristambula

PM:pdm

14 SET 1973
3195 9A

Balahvar said: This transitory life resembles a man pursued by a raging elephant. And it cornered him inside a fearsome abyss. Then he caught sight of some trees on to which he climbed and then saw two mice, one black and one white, which were gnawing away the roots of the trees up which the man had clambered. And he looked down into the chasm and noticed a dragon, which had parted its jaws and was intent on swallowing him. And he looked up above and saw a little honey trickling down the trees, and he began to lick it up. And now he remembered no longer the peril into which he had fallen. But the mice gnawed through the trees, and the man fell down, and the elephant seized him and hurled him over to the dragon. Now, O king's son, that elephant is the image of death, which pursues the sons of men; and the trees this transitory existence; and the mice are the days and nights; and the honey is the sweetness of the passing world; and the savour of the passing world diverts mankind. So the days and nights are accomplished and death seizes him and the dragon swallows him down into hell; and this is the life of men.

Dear God,
It is I,
the elephant,
your creature,
who is
talking to you.
I am so
embarrassed
by my great size,
and think
it is not my
fault, if I spoil
your jungle
a little with my
big feet. Let
me be careful and
behave wisely,
always keeping my
dignity and
poise. Give me
such philosophic
thoughts, that
I can rejoice
everywhere I go,
in the lovely
oddity of things.
Amen.



THE OVERLOOK PRESS

Lewis Hollow Road

Woodstock, New York 12498

FALL/WINTER BOOKS

1973—74

*The Overlook Press is a new,
independent publishing company
situated in Woodstock, New York,
distributed to the trade by
The Viking Press.*

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PETER L. BERGER, Professor of Sociology at Rutgers, is the author of *The Noise of Solemn Assemblies*, *The Precarious Vision*, *The Sacred Canopy*, and *A Rumor of Angels*.

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ERVING GOFFMAN teaches at the University of Pennsylvania. He is the author of *Asylums* and *Interaction Ritual*.

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LAWRENCE DURRELL's publications, among other works, include *The Alexandria Quartet* and *Pope Joan*.

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JOSEPH ROTH lived in Vienna and Berlin until he fled to Paris in 1933. There he became the focus for the intellectual emigré community. He died in 1939; his reputation continues to grow.

432 pages, 6 x 9 OBE January \$8.95
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Richard Corliss

Preface by Andrew Sarris

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Howard Koch

15 black-and-white stills

The actual text of the classic movie expressing the American ideal with all the innocence of Hollywood's golden era intact. Romance, excitement, and irony are all vividly captured in its sharp dialogue. The unusual story behind the making of this film is retold by screenwriter Koch, together with critical appreciations by Ralph Gleason and Richard Corliss, and a collection of contemporary reviews. Fifteen famous stills embody the enchantment of Bogart, Bergman, Henreid, Rains, Greenstreet, Lorre, and Dooley Wilson in unfading glamour.

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The well-known Brechtian authority analyzes the fundamental characteristics shared in common by such major playwrights as Beckett, Pinter, Ionesco, Arrabal, Brecht, and Albee; the work is now considered the central evaluative study of theatre since the war. In the words of critic George Steiner, it is an "exciting and erudite book." It is clearly an essential addition to the permanent bookshelf of every student and layman seriously involved in the contemporary theatre.

440 pages, 6 x 9
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MILTON GLASER: GRAPHIC DESIGN

Preface by Jean Michel Folon

320 plates

94 in full color



The time is particularly appropriate for the publication of a major work by the pre-eminent graphic artist in the U.S.; a time when there is growing concern for the design environment within the larger society. In *Graphic Design*, Glaser undertakes not only an extraordinary wide-ranging representation of his *oeuvre* extending back over the last two decades but, in a personally revealing introduction and a splendid text, he speaks of the influences on his work, the responsibilities of the artist, the hierarchies of the traditional art world, and the role of graphic design in the area of his creative growth.

Glaser has designed this book in its entirety and in it he considers some of the works which continue to interest him, reviews what he remembers of their origins, the information to be communicated, and the artistic approach to problem-solving. Glaser has consistently viewed the design function in its largest perspective; his work ranges from posters to book and record covers; from store and restaurant design to toy creations, magazine formats, and logotypes.

MILTON GLASER, a founder of Push Pin Studio, faculty member of the New York School of Visual Arts, co-founder of *New York Magazine*, has written and illustrated numerous books. He is the recipient of the 1972 Gold Medal of the American Institute of Graphic Arts and the 1973 Co-Chairman of the Aspen Design Conference.

240 pages, 10⁷/₁₆ x 10¹/₂, illus. *October* COBE
\$30.00 *Until December 31, 1973* \$27.50
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Deluxe Limited Edition of 200; slip-cased in linen, numbered copies, with a signed original silk-screen print by the artist. Also available from the publisher. \$125.00 SBN: 0-87951-016-1

This handsomest book of the Christmas season is likely at the same time to be a work of lasting importance to all those connected with the arts and communication.

THE LYRICS OF NOËL COWARD

A complete collection of the lyrics of Sir Noël, whose urbane wit and romantic elegance have brightened the stages of the world for the past fifty years. Divided into five parts—the Twenties through the Sixties—each inimitably introduced by Sir Noël, this beautifully designed book recaptures the delightful absurdity and human folly that distinguished each decade, all presented with the sure touch of the master lyricist. Passing years have only enhanced the luster of old favorites like "Mad Dogs and Englishmen," "Mad About the Boy," "Don't Put Your Daughter on the Stage, Mrs. Worthington," and "I've Been to a Marvelous Party." Written by Cole Porter's only peer, *Lyrics* is perfectly in tune with today's passion for theatre nostalgia; it will captivate dyed-in-the-wool addicts and conquer legions of newcomers.

NOEL COWARD, one of the glories of the Anglo-American stage, wrote such plays as *Private Lives* and *Blithe Spirit*. *Oh Coward!* is a long-running hit in New York now, with *Cowardy Custard* due from London in the Fall.

432 pages, 9¹/₂ x 6¹/₄ OBE *September* \$12.95
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Four Centuries of Floral Art

Peter Mitchell

381 plates

51 in full color

Floral art is the single most popular *genre* in painting, from both a collecting and practicing viewpoint. In this extraordinarily beautiful book Mr. Mitchell surveys the development of flower painting from its glorious ascendancy in seveneenth and eighteenth century Europe to the outstanding contributions of nineteenth and twentieth century art in Europe and America. He also deals with those sixteenth century painters who heralded this "great flowering" by way of introduction to his comprehensive treatment of the various schools of flower painting.

The author traces the particular influences, techniques, and styles that characterize each school with pertinent examples in the text. Arranged in alphabetical order with each artist represented by at least one illustration, the book concludes with an extensive bibliography. *Great Flower Painters* is bound to become the standard reference work for painters, students, collectors, and just plain flower-lovers; its superb reproductions recommend the book to all those who simply value beauty for its own sake.

PETER MITCHELL, a graduate of the Courtauld Institute of Art, has also written *Dutch Painting* and all the Dutch and Flemish entries for *The Oxford Companion of Art*.

276 pages, 11 x 8⁷/₈ OBE *September* \$27.95
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Peter Mitchell

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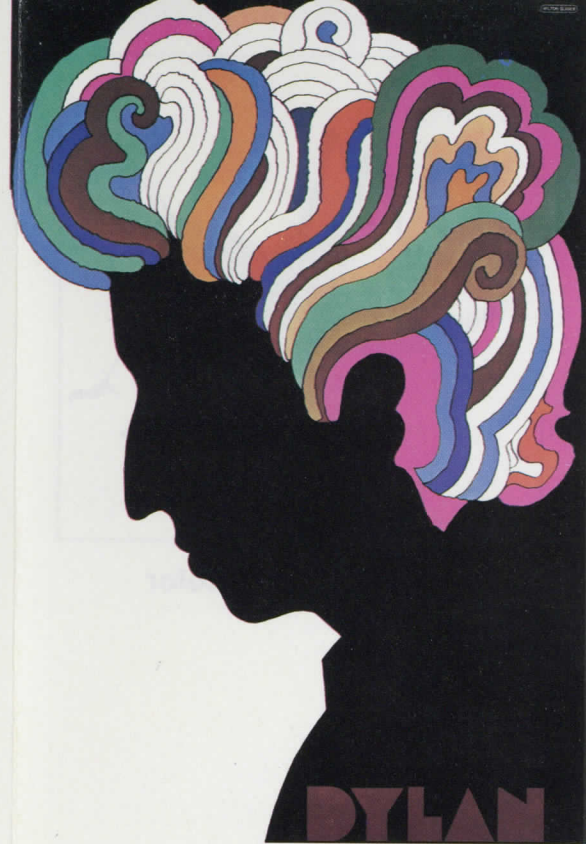
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The time is particularly appropriate for the publication of a major work by the pre-eminent graphic artist in the United States, a time when there is growing concern for the design environment within the larger society.

In *GRAPHIC DESIGN*, Glaser undertakes not only an extraordinary wide-ranging representation of his *oeuvre* extending back over the last two decades but, in a personally revealing introduction, he speaks of the influences on his work, the responsibilities of the artist, the hierarchies of the traditional art world, and the role of graphic design in the area of his creative growth.

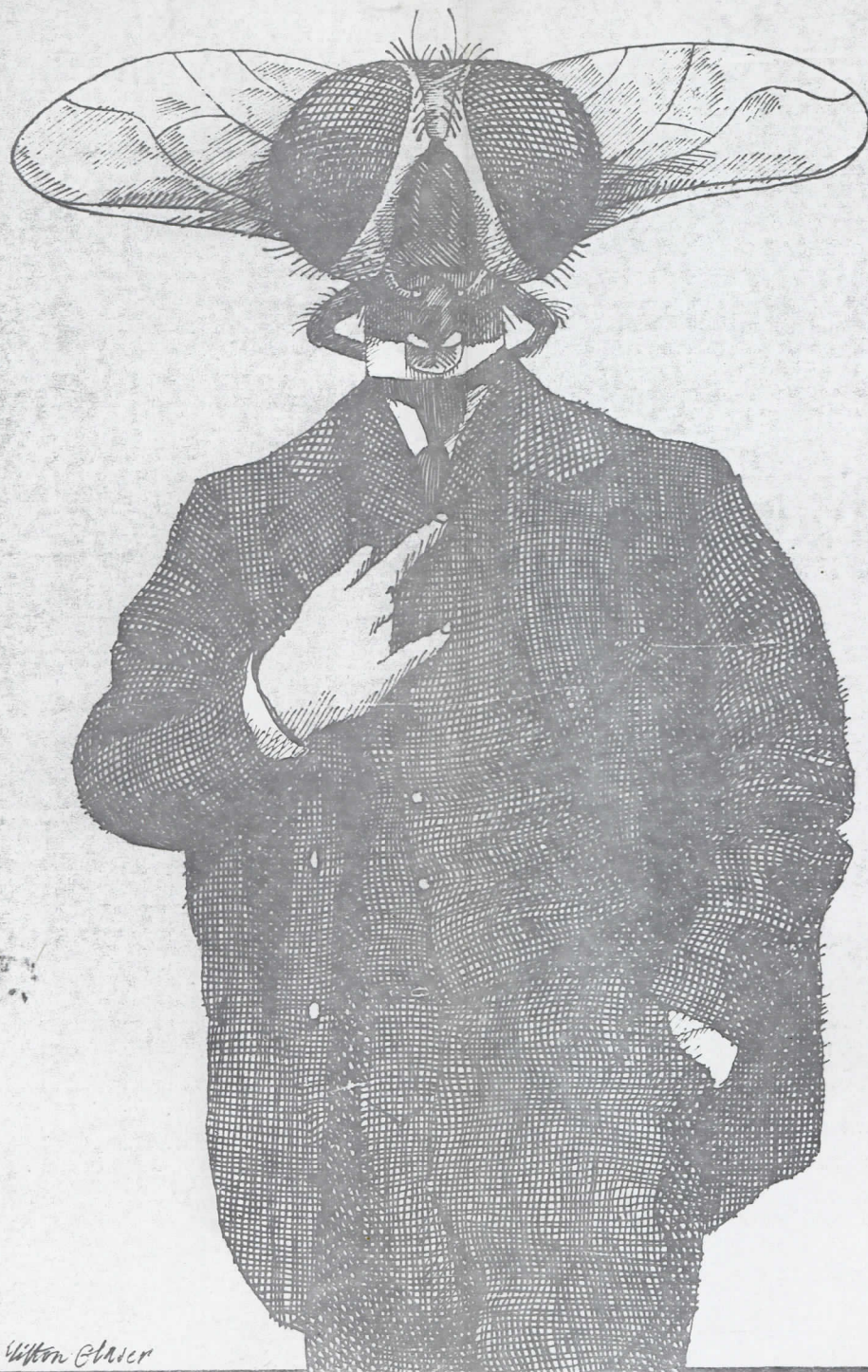
A teacher for nearly fifteen years at the internationally famous School of Visual Arts, Glaser in considering some of the works which continue to interest him, reviews what he remembers of their origins, the information to be communicated, and the artistic approach to problem-solving. The heart of each commentary accompanying a piece or related series is the artist-client relationship, in other words, the aesthetic-commercial dynamic. As one of the founders of the Push Pin Studio, a group whose work has been exhibited in Paris, London, Amsterdam, Belgrade, Rio de Janeiro, and Tokyo, he has consistently viewed the design function in its largest perspective. His work ranges from posters to book and record covers; from store and restaurant design to toy creations, magazine formats, and logotypes. His commissions

range from IBM, Olivetti, and Time-Life, to Paris Match, Graphis, RCA, and CBS.

The present work has been designed throughout by Glaser to embody a concept transcending the display of individual pieces. With the general public as well as the graphic arts student in mind, Glaser provides an insight into the creative function as well as into the technical aspects of the design process.

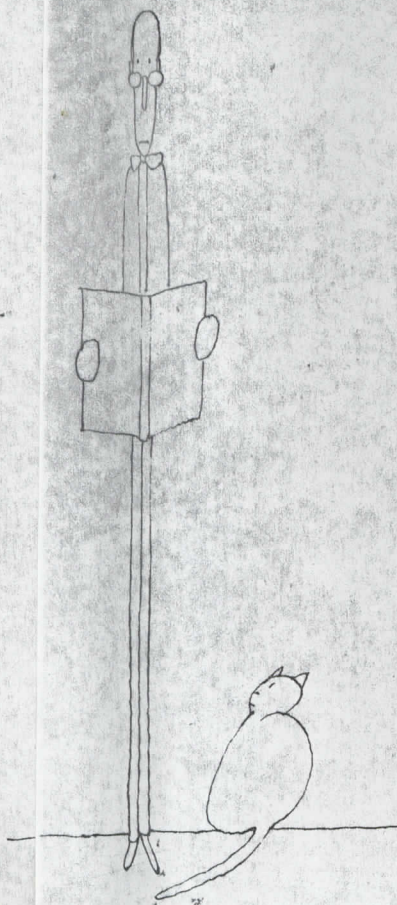
The artist and author was born in New York City in 1929. He studied at Cooper Union in New York and the Academy of Fine Arts in Bologna. He is married and lives in New York City and Woodstock.





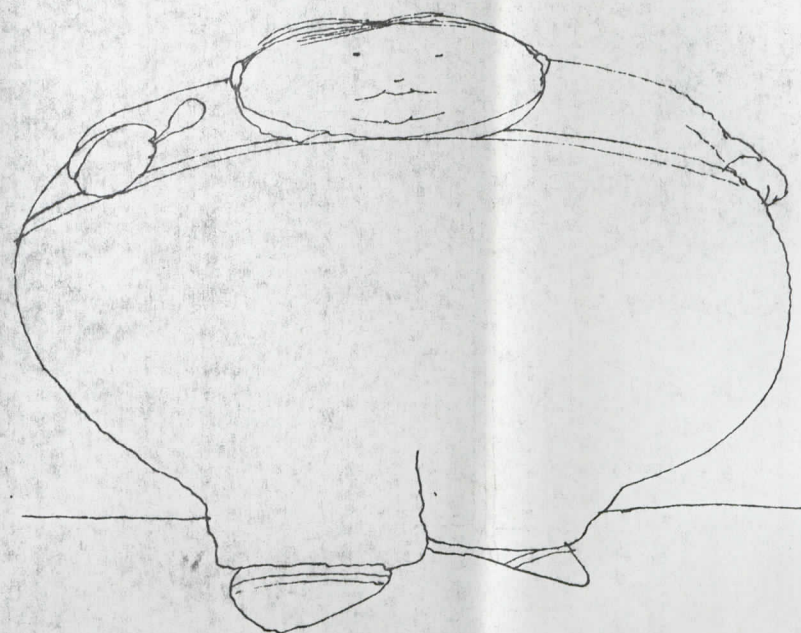
Wilton Clark

(50)
Surrealism has been an enormous influence on my work as it has been on much of American illustration. This drawing done for *Show* when Henry Wolf was the magazine's art director is indebted to Max Ernst and the collages he constructed from old engravings in the Thirties. It also demonstrates my continued interest in cross-hatching as a technique. Much of this emerged from Morandi's influence, particularly in the field of etching.



Dreaming of fasting
reveals a serious and
reserved character.

104



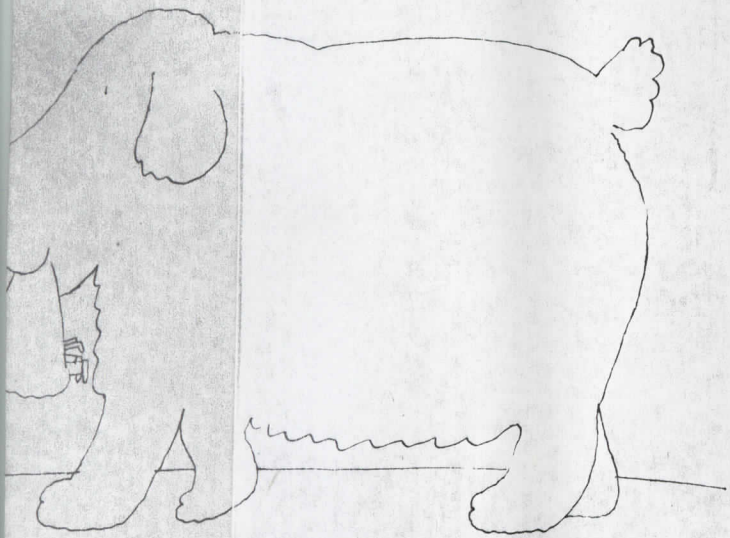
Dreaming of being fat
indicates that you will
indulge in many pleasures.

105

106

(104-107)
A selection of pages from a
Graphic which parodied
books with dream interpreta-
tions. My teacher in Bologna,
Giorgio Morandi, taught only
hard ground etching with a
needle, perhaps the most
fundamental way of drawing
outside of using a stick in
sand—just a single un-
weighted, untextured line
incised into a metal plate.
I've never gotten over my
surprise at the expressive
capacity of such a simple
technique.

DOG.

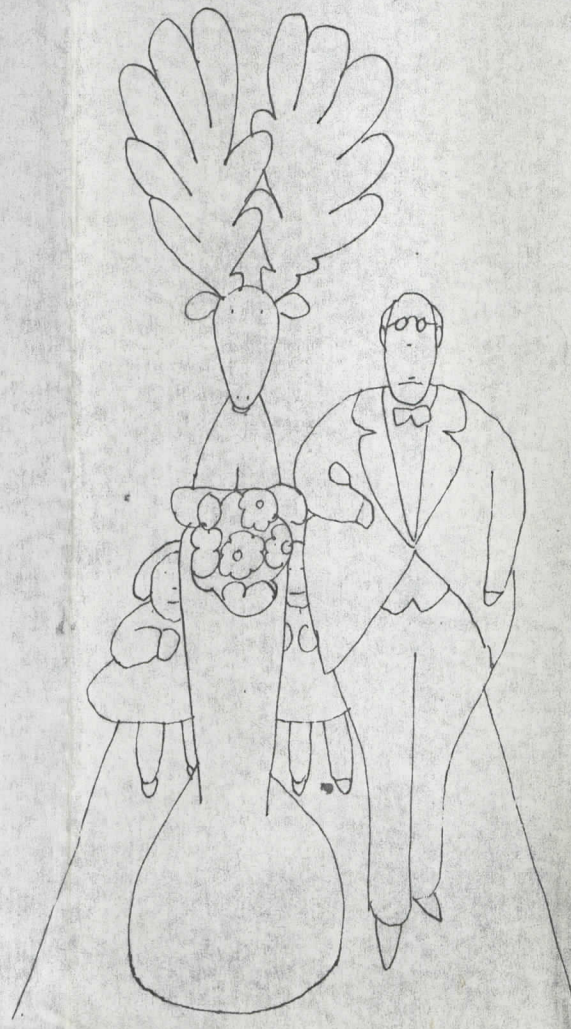


Dreaming of a dog
signifies trustworthy companions
and fruitful matrimony.

107

ANIMALS.

5



If a lover dreams of
various animals it signifies
that he will soon wed.

113