



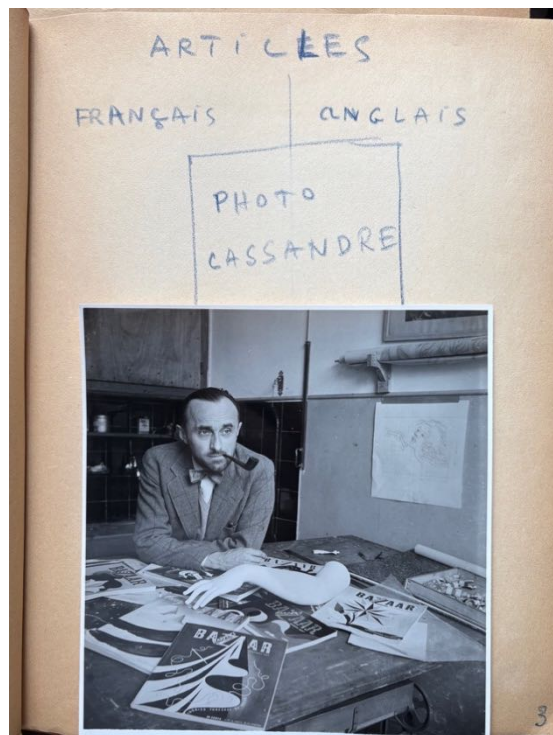
A REVELATORY ARCHIVE DOCUMENTING THE PUBLISHING EFFORTS OF AN ART DECO MASTER DESIGNER AND ARTIST.

A. M. CASSANDRE. AN ARCHIVE OF CORRESPONDENCE, PRODUCTION DOCUMENTS, AND TWO ORIGINAL MAQUETTES FOR A CATALOG OF THE POSTERS OF CASSANDRE. THE MATERIALS DOCUMENT CASSANDRE'S EFFORTS TO PUBLISH A CATALOG OF HIS POSTER PRODUCTION, 1925-37. THE MAQUETTES WERE USED BY CASSANDRE AND HIS COLLEAGUES TO GAUGE POTENTIAL INTEREST FROM BOOKSELLERS IN SEVERAL EUROPEAN COUNTRIES.

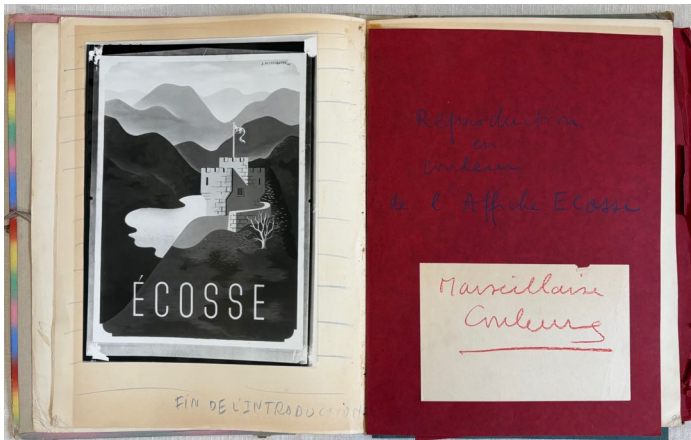
\$9,500

A REMARKABLE ARCHIVE OF ORIGINAL DOCUMENTS INCLUDING TWO PROMOTIONAL MAQUETTES TOWARD THE PUBLICATION OF AN ANTHOLOGY BY ONE OF THE 20TH CENTURY'S MOST RECOGNIZED AND ADMIRABLE DESIGNER-ARTISTS:

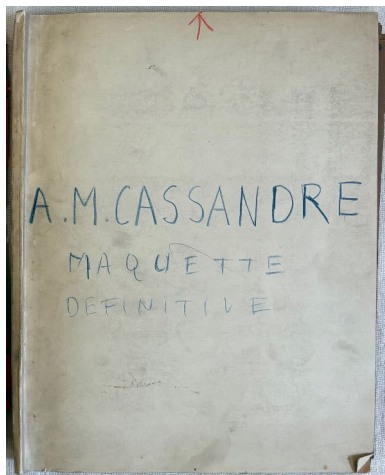
- **The first draft maquette for a catalog.** (32 x 24.5 cm): 63 pages. 75 black & white photographs, with six red and two blue sheets inserted as placeholders for the color reproductions. Hardcover portfolio with cloth ties. The photographs of the posters are dated on the back (1925 to 1937). Notably, some of the photographic reproductions are not referenced or included in later publications (e.g., "Tabac Baltimore" p. 53 in the "maquette definitive"). **This preliminary version is carefully laid-out with pencil notes on each page indicating where each poster is to appear, with the photos glued in place (some of which have come loose).**



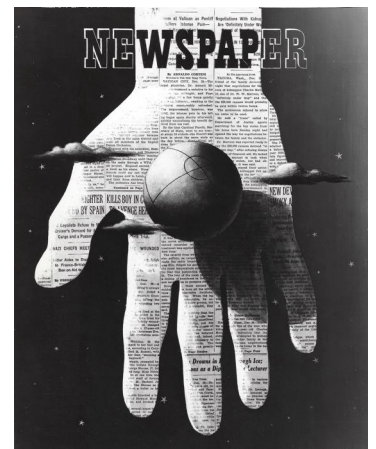
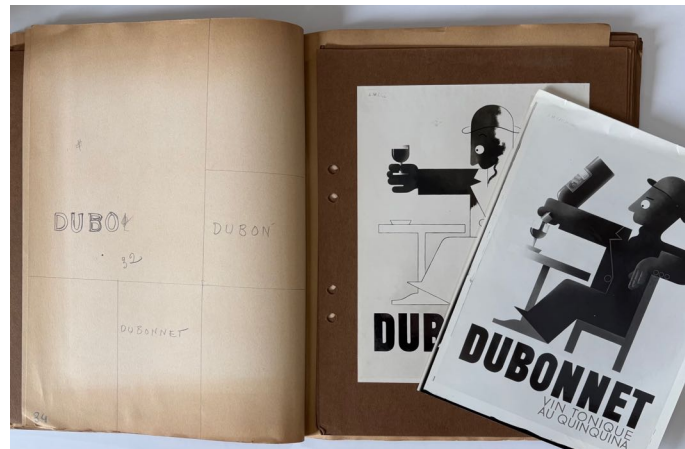
The two maquettes are similarly laid out and must have been produced around the same time. The popularity of Cassandre's Dubonnet posters is evident, and both maquettes include numerous images from those campaigns.



Above: the earlier maquette ; below: the "Maquette definitive."

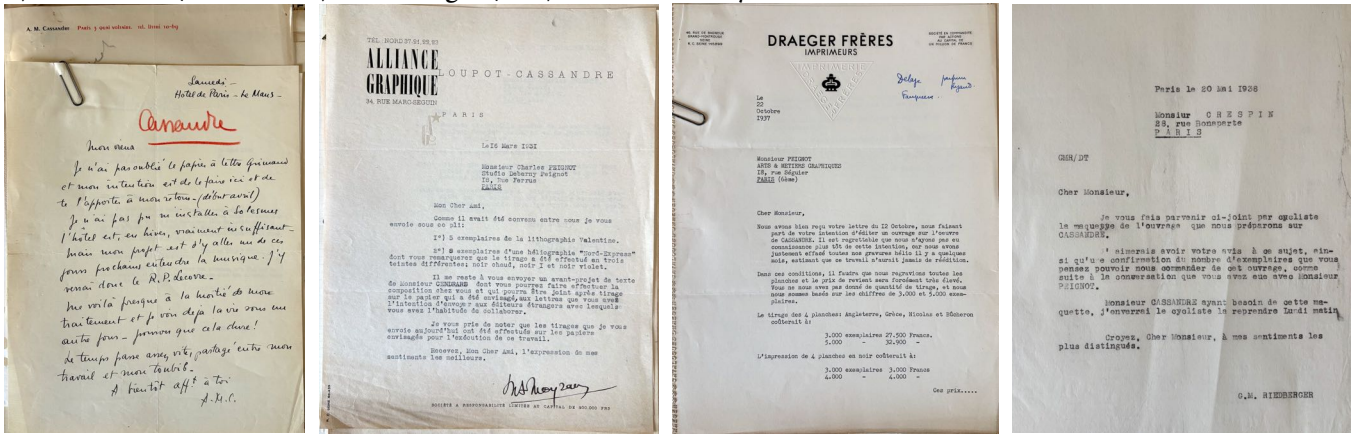


- "A.M. Cassandre. Maquette Definitive". (31 x 24 cm): 64 pages. 71 black & white photographs of posters and a photograph of Cassandre. 19 of them are pasted on brown stiff paper stock, intended to be full page reproductions. Softcover notebook. The carefully designed maquette was used to promote the proposed catalog (see the correspondence below). The location for each poster is indicated in pencil by a short title and year of creation, where they are to appear. Six of the images here do not feature in Cassandre's 1948 catalog, nor the BnF's 2005 exhibition. Studying the maquettes provides insight into how the artist conceived of recording and displaying his work.



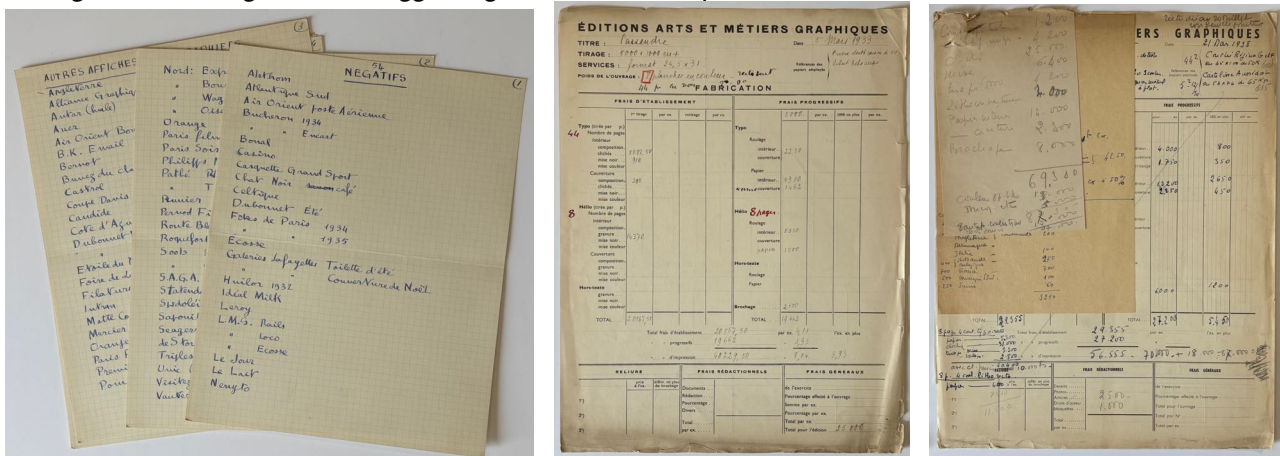
- A group of 33 black & white photographs, including 4 pasted on brown card stock that match those used in the Maquette Definitive. Some duplication of images.

- Correspondence and documentation: mostly related to the book project with: 7 leaves (n.d.) listing the negatives for Cassandre's posters; 3 color reproductions (1928-1937); 5 double-sided book production cost sheets (1933, 1937); 27 letters (1931-1968), including 2 (n.d.) handwritten by Cassandre.



The correspondence includes production details and estimates for the proposed work, and other business details of Cassandre's advertising firm (Alliance Graphique). Noteworthy is a group of letters corresponding with booksellers, which solicit interest for the proposed work: *two of the letters explicitly mention sending the maquette by bicycle messenger, which was shared with prospective booksellers for review and promotion.* Among the letters of interest here are two written in Cassandre's hand; an early letter (1931) from Maurice Moyrand to Charles Peignot mentioning a text from Blaise Cendrars to be used for a book—possibly for *Le Spectacle est dans la rue* (1935) or the proposed project; a letter from Cassandre's printer, Draeger Frères, with price quotes for reproduction of four of Cassandre's posters in color and in black and white; and a group of letters to and from booksellers discussing interest in the proposed project.

The book production cost sheets (dated 1933 and 1937-8) show that the attempt to publish a catalog collecting all of Cassandre's posters was a drawn-out process. There are valuable production and cost estimate sheets for works of different lengths and configurations, suggesting that the cost may have been a concern.



In 1931, Cassandre and fellow graphic designers *Charles Loupot and Maurice Moyrand* founded the Alliance Graphique, one of the world's first advertising agencies. The correspondence here includes letters from his principal partners and collaborators, such as Charles Loupot, Maurice Moyrand, E. Vieujoy, Michel Cauvet [same address as Cassandre in Versailles], Charles Peignot, and H. K. Frenzel.

Collecting Cassandre's work:

This collection documents the artist's efforts to produce a catalog of his popular, innovative, and explosively colorful posters. "Cassandre's posters for a variety of products and services enlivened the streets of Paris in the 20's and 30's, and had a profound impact on graphic design throughout the world. He revived and redesigned bold, sans serif typefaces and used them with remarkable power and clarity" (Press release from the 1971 MOMA exhibition).

In 1935 Cassandre collaborated with Blaise Cendrars to published, *Le Spectacle est dans la rue*, comprising text by Cendrars and 15 posters by Cassandre, four of which were in color. The work was produced as a publicity pamphlet by the printer Draeger Frères, who in 1935 became the exclusive printer of Cassandre's posters in France.

We trace no work that corresponds to the proposed project described in the documents that make up this archive prior to 1948, when *A.M. Cassandre, peintre d'affiches* was published by Les Éditions Parallèles, Paris, reproducing 104 different posters, mostly in black and white. We count six images and reference to two more that are included in our maquette that do not appear in the 1948 version ("Nenyto" p.11; "Vinay chocolat" p.22; "Premier anise" p. 22; "Dubonnet (swimsuit)" p. 33; "Tabac Baltimore" p.53; "Italia (skis)" p.54; [images absent, but referred to in the maquette]: "Dole" p. 57 and "Marseille" p.61).

Jean-Marie Mouron, a.k.a. A.M. Cassandre (1901-1968), was a French painter, commercial poster artist, and typeface designer. The renowned French poster artist (born in Kharkiv, Ukraine, in 1901, died in 1968), intended to reproduce his entire collection of posters in this book. Cassandre, like Toulouse-Lautrec before him, created advertising posters that defied the division between commercial art and fine art, and become one of the most iconic and recognizable artists of the 20th century.



The above poster covered entire walls along the streets of Paris (1928), like Cassandre's Dubonnet ads and others.

Below: the six posters not included in other collections.

