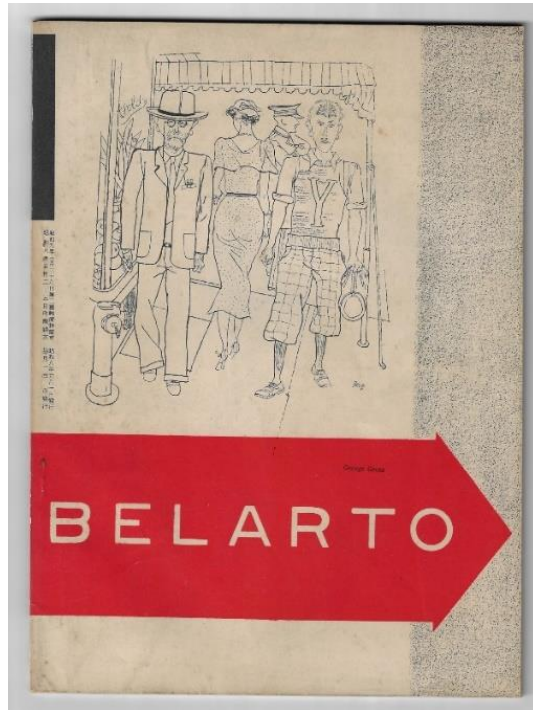


ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books

LIST 284

Art - Design - Architecture - Japanese Books

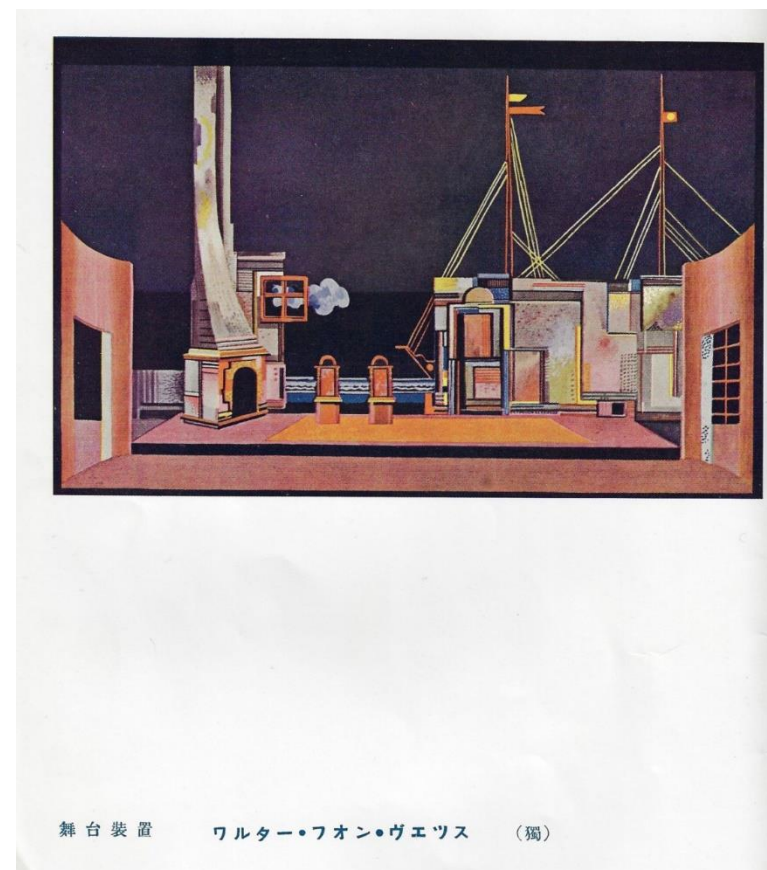
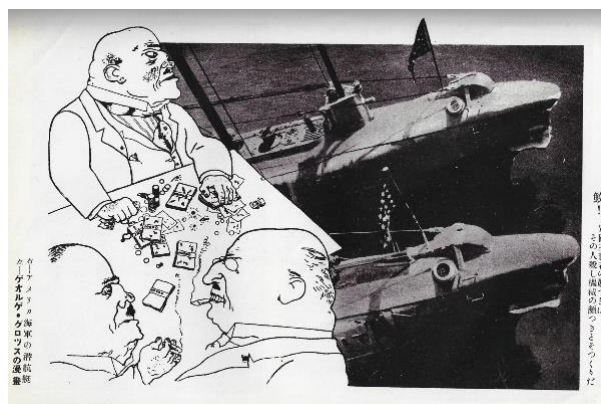
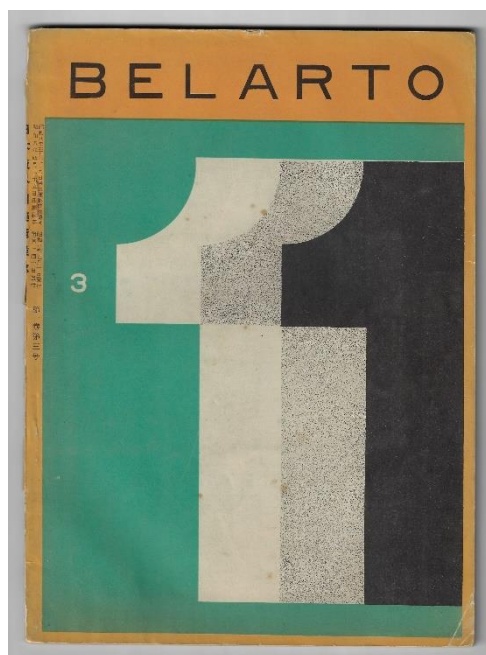


Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

Telefon 0221-34666601 Mobil 0175-4173774 Mail: post@antiquariat-rohlmann.de www.antiquariat-rohlmann.de

1 Belarto. 4 issues (all published). Tokyo, Atelier Sha 1933. Each issue ca. 40 pages and numerous plates on better paper. 26 x 19 cm. Original illustrated wrappers.
EUR 2000

Foreign and domestic application of design trends and theories were catalogued domestically in periodicals like Gendai Shogyo Bijutsu Zenshu, and the intensely modern-focused Kokoku-kai (Publicity World), as well as journals such as Belarto, a short-lived art and design journal whose operations began and ceased within the span of one year, 1933. Issue 1: contains illustrations by Pablo Picasso, Fernand Leger, Joan Miro (sets and costumes), Käte Kollwitz, Horst Strempel, Gerda Wegener, Alexander Archipenko, and many others. A text on modern German art, "New Vision" by Laszlo Moholy Nagy (Japanese translation). Issue 2: contains illustrations of Man Ray, Bela Kadar, Moses Kisling, George Grosz, Bernhard Hoetger, and many others. A text by Christian Zervos on Pablo Picasso. Issue 3: contains illustrations of works by Willi Baumeister, Hans Arp, Le Corbusier (Voisin plan), Jean Carlu, André Masson, Man Ray, William Zorach, Jean Moral, and many others. Text on Bauhaus, on Muscovite artists, on Cassandre. Issue 4: contains illustrations by Max Ernst, Werner Scholtz, Otto Nagel, George Grosz, Frantz Masarell, Henri Matisse, avant-garde Russian decorative art, and Japanese modernist artists (including one board of photomontages).



2 Berlin. Wohnungsbauten der – Heimat -. Gemeinnützige Bau- und Siedlungs-Akt.-Ges. zu Berlin
Zehlendorf-Mitte. 1928 – 1929. Without place, year and publisher [ca. 1929]. 120pp with many photo
illustration. 32 x 24 cm. Original publisher's illustrated cloth. EUR 100

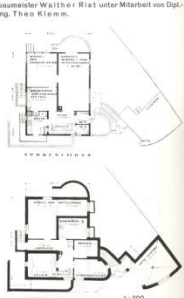
Rare publication on Berlin cooperative and housing estate construction of the 1920s. Architects: Jean
Krämer, Heinrich Straumer, Wilhelm Riphahn, and many others.



Das Typenhaus ET 27 in
Stuttgart-Weissenhof, Plan-
kollage

TYPENHÄUSER DES SCHWÄBISCHEN SIED- LUNGS-VEREINS STUTTGART

Entwurf: Bautechnische Abteilung des Schwäbischen
Siedlungsvereins E.V. Stuttgart; Leiter: Regierungs-
baumeister Walther Rist unter Mitarbeit von Dipl.
Ing. Theo Krimm.



16

4 CIAM.- Statuts de l'association „Les Congrès Internationaux D'Architecture Moderne“. Acquis lors de Congrès à
Francfort sur le Main le 26 octobre 1929. One sheet printed on one side. 29,5 x 21 cm. EUR 750

Typography by Kurt Schwitters. „druck: buchdruckerei zur alten universität, zürich, typographie: kurt schwitters, hannover.

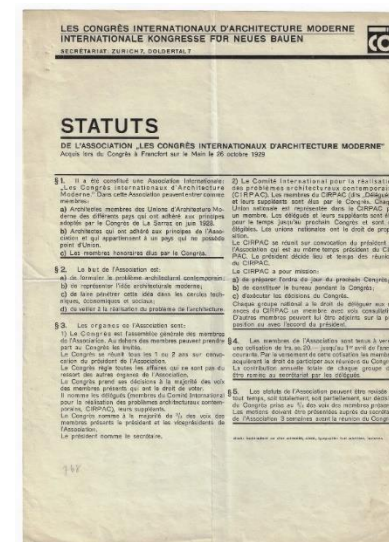
Provenance private property Austria.

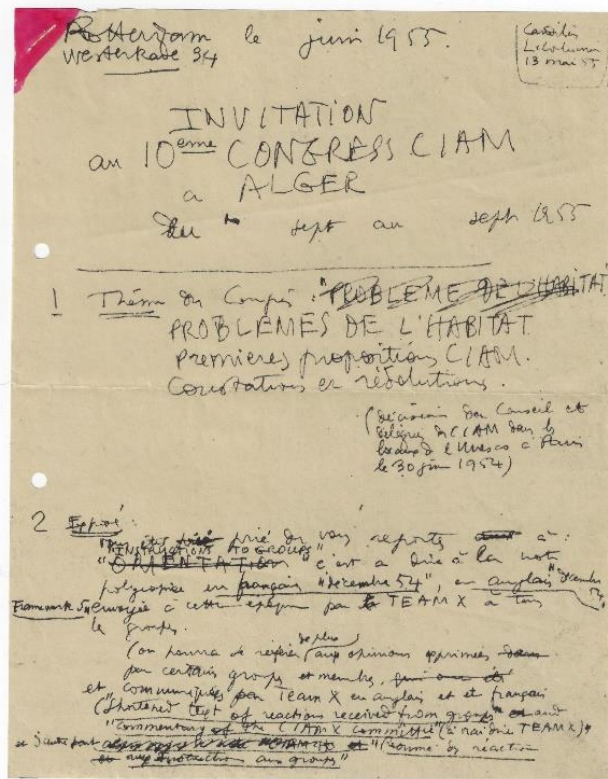


Dreigeschossige Bautengruppe mit Geschäftwohnungen

3 Block, Fritz. Probleme des Bauens. In Zusammenarbeit mit dem Studienausschuss des Bundes Deutscher
Architekten für zeitgemässes Bauen herausgegeben. Potsdam, Müller & Kiepenheuer 1928. 215, (1) 279pp. text with
drawings and plans. 29,5 x 21 cm. Original cloth. EUR 100

Essays on the application of rational principles of planning to the design of houses and housing developments.
Contributors include Walter Gropius (Der Architekt als Organisator der modernen Bauwirtschaft und seine
Forderungen an die Industrie), Ed. Jobst Siedler (Heimstättengärten in der Großstadt), Richard J. Neutra (Neue
Bauweisen. Amerikanischer Kreis), Ernst May (Volkswohnungsbau in Frankfurt a. M.) and other leading architects of
the period.

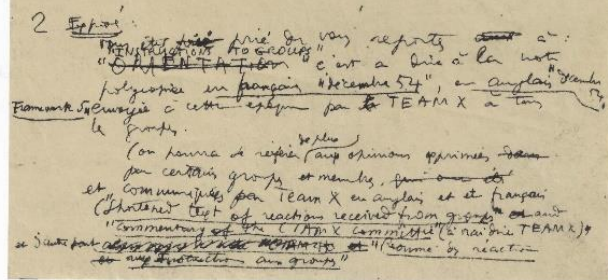




5 CIAM.- Original blueprint by **Le Corbusier**. Concept for the 10th CIAM Congress in Algiers, with many corrections and deletions. 3 leaves. 27 x 21 cm. EUR 2800

Top right with the address: Westerkafe 34: The office address of the Dutch architect and CIAM member Jacob Berend "Jaap" Bakema (1914 – 1981). Top left with the entry: Candilis [Georges Candilis 1913-1995] Le Corbusier mai 55.

This planned congress in Algiers was never realized. Provenance: Oswald Haerdtl (1899-1959) Haerdtl reestablished the Austrian CIAM group, which had lost their representatives by the emigration of Josef Frank and Walter Loos before the war. He taught this consistently international, made intensive efforts to make contact with the exiled colleagues., Provenance private property Austria.

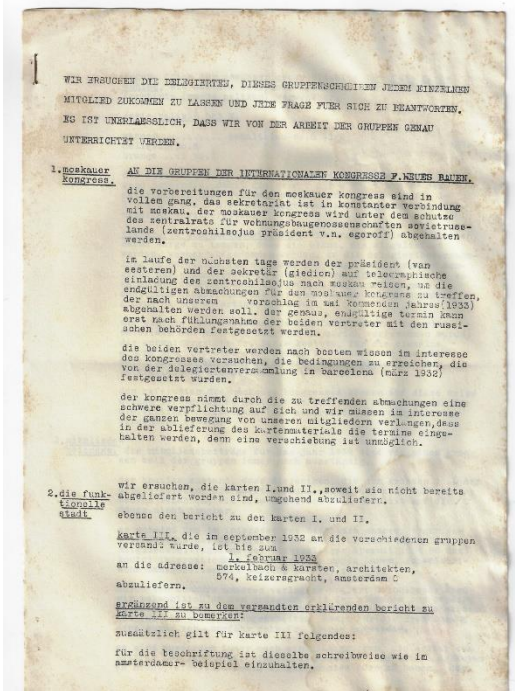


6 CIAM,- 6-page [Hecographed] letter to the CIAM members. Dated: Zürich, November 26, 1932. Written by Van Eesteren and Giedion. 29 x 21 cm. EUR 2700

Circular on the planned CIAM Kongress 1933 in Moscow, which did not take place. The letter contains information about the planned congress in Moscow, invites members

to submit educational material, reports on past exhibitions, informs about upcoming exhibitions. Particularly interesting point 8 of the letter: "**closing dessauer bauhaus.**" The members are invited to publicly protest. "wir bitten die delegierten jeder gruppe, Sorge zu tragen, dass die schließung des bauhauses in der tages- und fachpresse auch nachträglich gebrandmarkt wird. es wäre auf die befruchtende tätigkeit und die bedeutung des bauhaus hinzuweisen, und zwar gerade in bezug auf seine weitgehende ausstrahlung, die anscheinend in deutschland immer noch nicht verstanden wird."

" We ask the delegates of each group to take care that the closure of the bauhaus in the daily and specialized press is also subsequently branded. it would be necessary to point out the stimulating activity and the importance of the bauhaus, especially with regard to its extensive significance, which apparently still does not seem to be understood in Germany." The paper partly foxing with a water edge lower right. Provenance private property Austria.



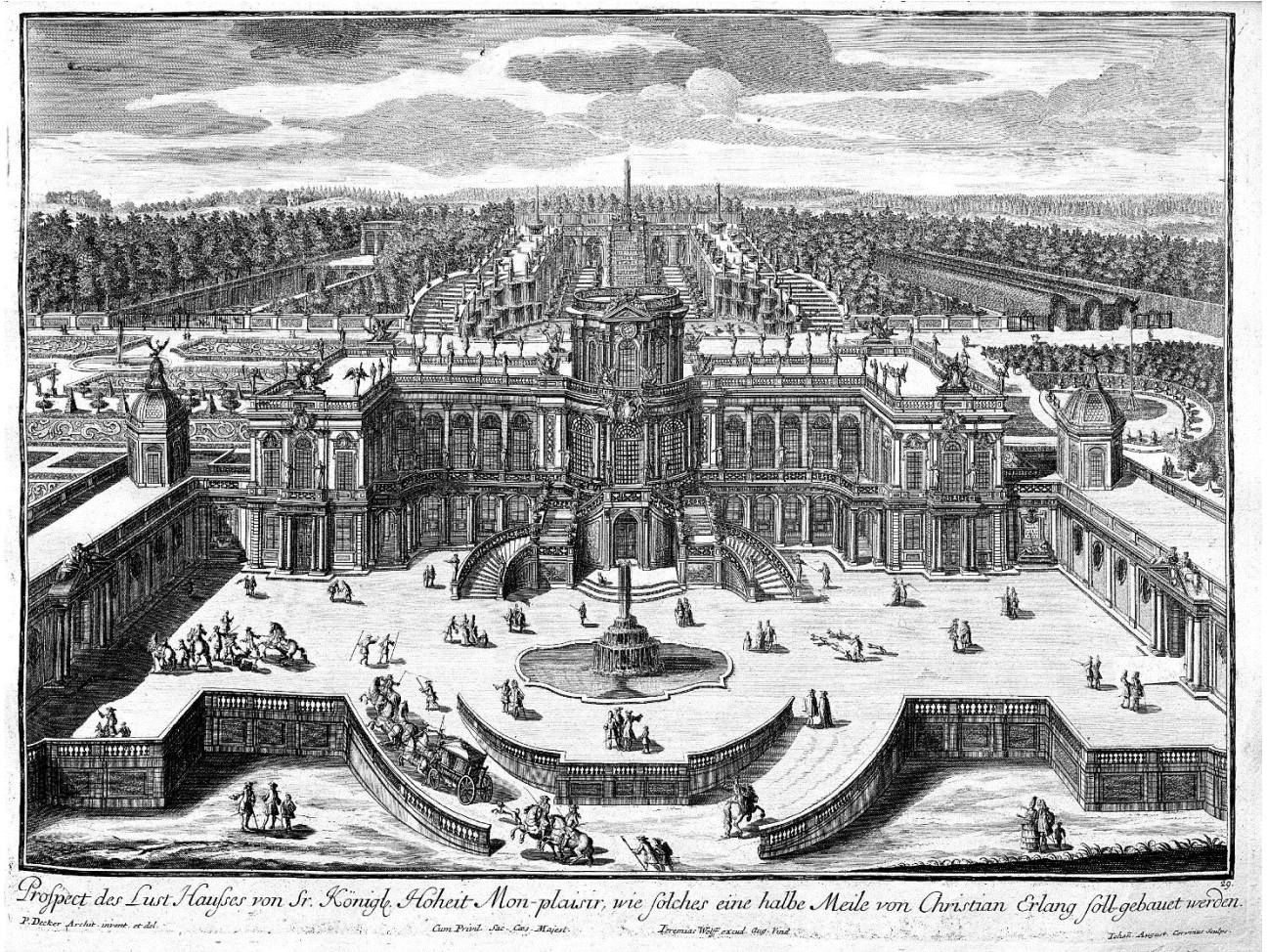
7 Decker, Paulus. Fürstlicher Baumeister, Oder: Architectura Civilis, wie grosser Fürsten und Herren Paläste, mit ihren Höfen, Lust-Häusern, Gärten, Grotten, Orangerien und anderen darzu gehörigen Gebäude füglich anzulegen, und nach heutiger Art auszuzieren. **Erster Theil.** Augsburg, Jeremias Wolff 1711. Engraved frontispiece, title, (8) pp., and 59 engraved plates.

Decker, Paulus. Deß Fürstlichen Baumeisters **Anhang** zum ersten Theil. Welcher nicht allein den zum Fürstlichen Pallast gehörigen Triumph-Bogen, Ehren-Saul, Garten u. sondern auch einige andere Fürstlichen Lust-Häuser vorstellet. Augsburg, Jeremias Wolff 1713. Title and 40 engraved plates. 44,5 x 57 cm. Unbound. EUR 2400

Fine and representative works on German Baroque architecture. The splendid plates in co-operation with artists such as G. C. Bodenehr, J. J. und P. H. Kleinschmidt, J. U. Krauss, J. B. Probst et al, showing inside and outside views of castles and palaces etc. „The most valuable feature of his book is that Decker not merely supplies elevations, sections and ground plans of his intended buildings, but also illustrates in exact detail every wall and ceiling of each of the principal state rooms as they would have been decorated and painted in the completed palace. He also provides handsome perspective illustrations of the formal gardens that would be appropriate for the palace concerned, with accompanying designs for orangeris, pavilions, grottes, fountains and other structures.“ Hugh Pagan, Catalogue 41, # 31.

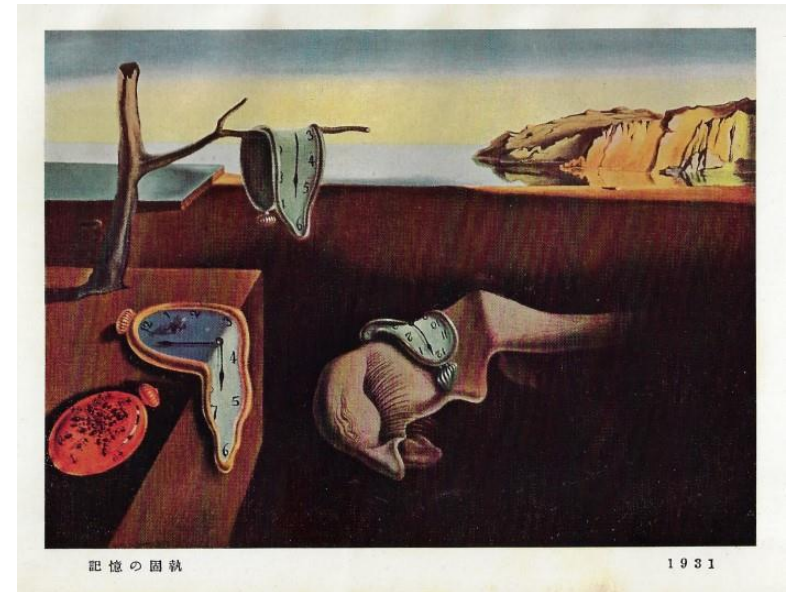
A second part appeared in 1716 with 32 plates. In places something stained or browned, some plates with rebacked tears. Detailed description of the condition and photos on request.

Fowler 97. - Millard Coll. 23. - Ornamentstich-Slg. Bln. 1990. - Cicognara 487. - Thieme/B. VIII, 525. - Kat. Wolfenbüttel Architekt und Ingenieur, 147. - Wimmer/Lauterbach 205f.



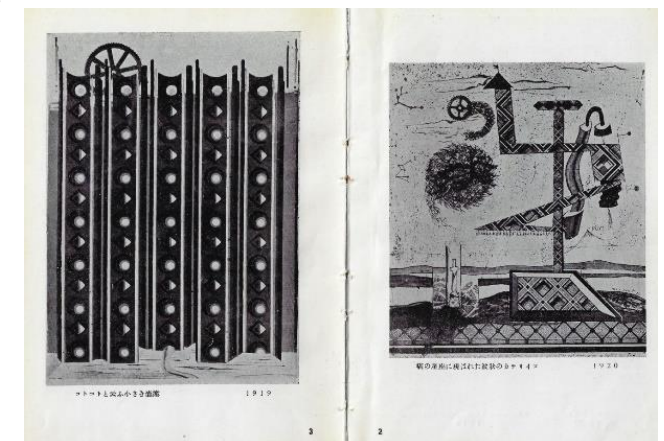
8 Salvador Dali,- Takiguchi, Shūzō 瀧口 修造: Dari ダリ [Dalí]. Tōkyō, Atelier-sha 1939 (Shōwa 14). Color plate, title, 48 pages plates, 37pp, 3 unnumbered pages, incl. 1 page of advertisements. 19 x 13 cm. Publisher's illustrated wrappers. EUR 500

Seiyō Bijutsu Bunko 西洋美術文庫 No.24. First edition, first printing. Shūzō Takiguchi (瀧口 修造,) (1903 -1979) was a Japanese surrealist artist. He is considered the most important representative of surrealism in Japan. In 1935 he published an article about surrealism in Japan in the Cahiers d'Art. Together with Tiroux Yamanaka, he organized the international exhibition of surrealism in Tokyo, Kyoto, Osaka, Nagoya and Kanazawa in 1937 in collaboration with Paul Éluard, Georges Hugnet and Roger Penrose. In 1938 he published L'Art moderne, a book in which he defended avant-garde art, and in 1940 he wrote the first monograph dedicated to the painter Joan Miró. Unusual fine copy of the very fragile small book.

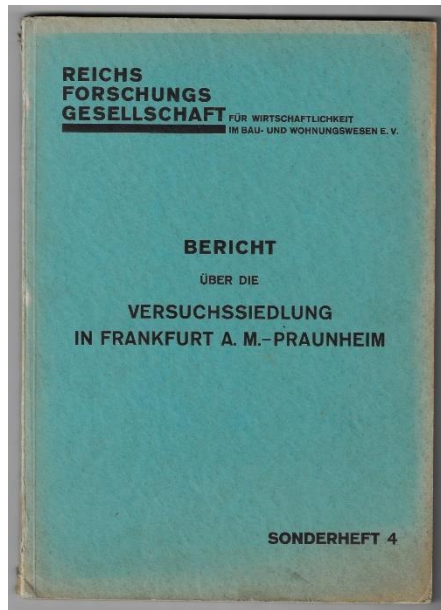


9 Max Ernst.- Fukuzawa, Ichirō (福澤一郎). Erunsuto (エルンスト) [Max Ernst]. Tōkyō: Atorie Sha, Shōwa 14 [1939]. Color plate, title, 48 pages plates, 37pp. 10 unnumbered pages, incl. 2 pages of advertisements. 19 x 13 cm. Publisher's illustrated wrappers. EUR 500

Seiyō Bijutsu Bunko 西洋美術文庫 No.23. Small monograph on Max Ernst by Ichirō Fukuzawa (1898-1992). In the early twenties he decided to become a sculptor and studied this subject under Asakura Fumio (朝倉文雄) (1886-1964). From 1924 to 1931 he stayed in Europe, where he was attracted by Fauvism and began to paint. The surrealist art movement in Paris had a strong impulse for him, especially Giorgio de Chirico and Max Ernst had a great influence on his artistic development.



During his stay in Europe, Fukuzawa participated in the founding of the "Independent Art Society" (独立美術協会, Dokuritsu bijutsu kyōkai). The following year he participated in their first exhibition of 37 paintings that he had painted during his time in Europe. With the first really surreal paintings in Japan he gained some attention. In 1939 he participated in the foundation of the "Society for Artistic Culture" (美術文化協会, Bijutsu bunka kyōkai). OCLC lists only one copy outside Japan (Metropolitan Museum, New York). Edges of the spine slightly rubbed, altogether an unusual fine copy of the very fragile small book.

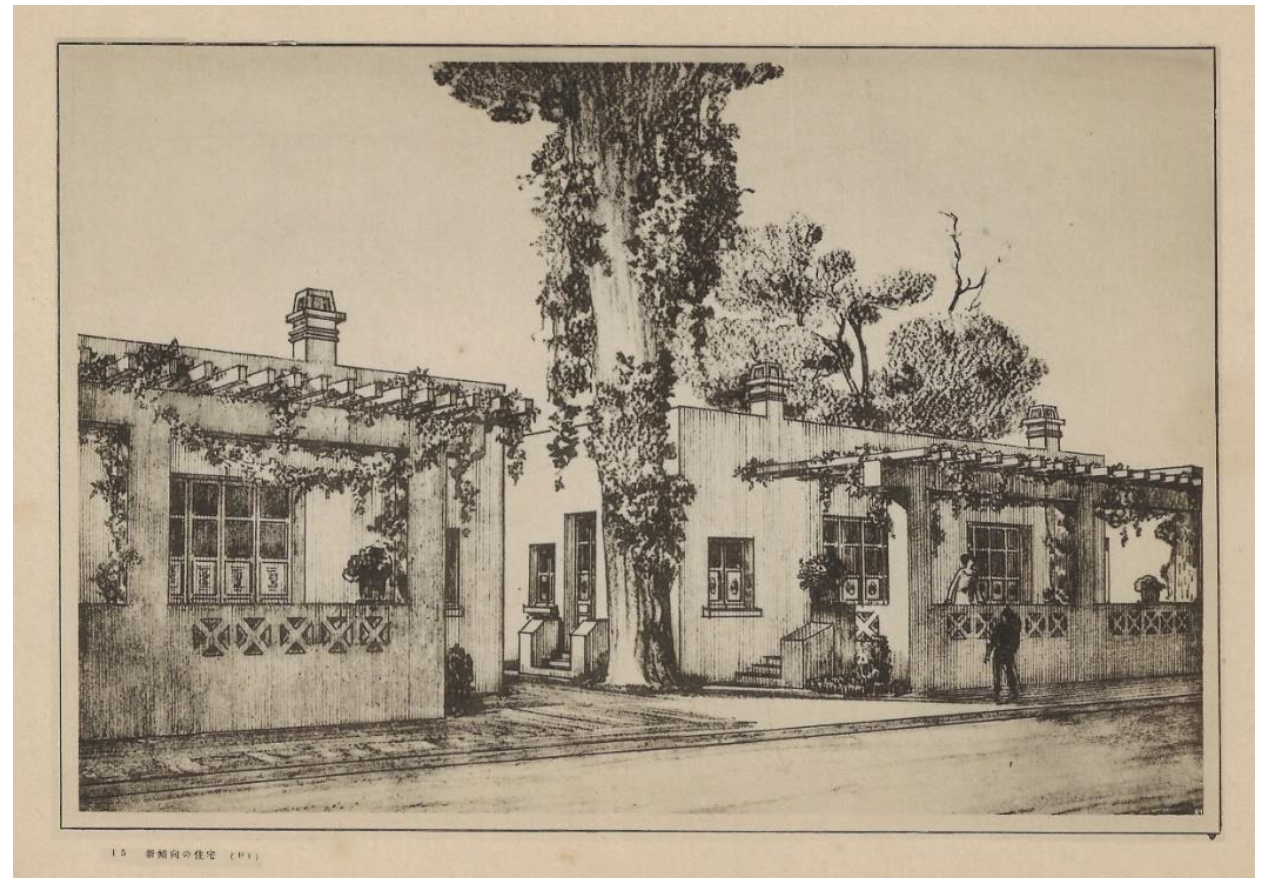


10 Frankfurt.- Reichsforschungs-Gesellschaft. Sonderheft 4, 1929. Bericht über die Versuchssiedlung in Frankfurt A.M.,- Praunheim. Berlin, Triasdruck 1929. 132, (2) pp. with numerous illustrations. 30 x 21 cm. Original publisher's wrappers. EUR 180

Important, special theme issue. Ernst May's Frankfurt was a civic and critical success. This has been described (by John R. Mullin) as "one of the most remarkable city planning experiments in the twentieth century". In two years May produced more than 5,000 building units, up to 15,000 units in five years, published his own magazine (*Zeitschrift Das Neue Frankfurt*) and in 1929 won international attention at the Congrès International d'Architecture Moderne. Spine slightly damaged above and below, otherwise fine copy.

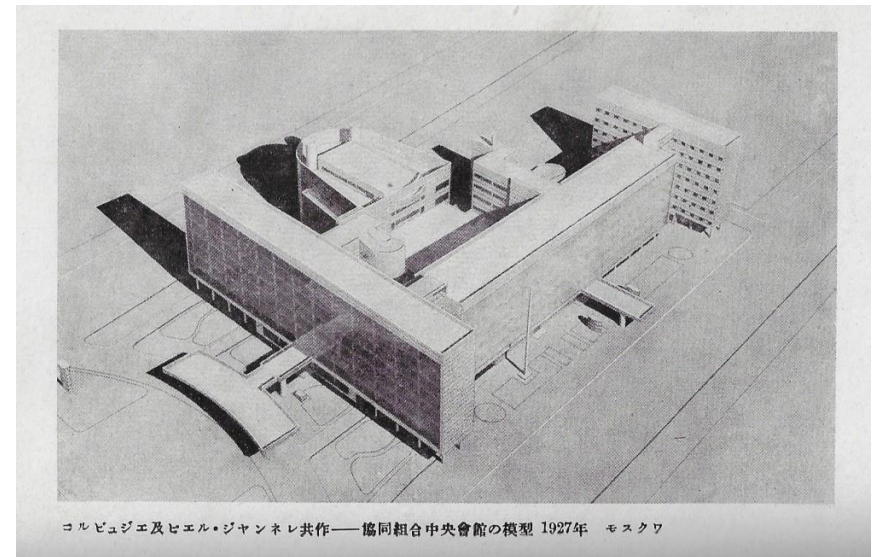
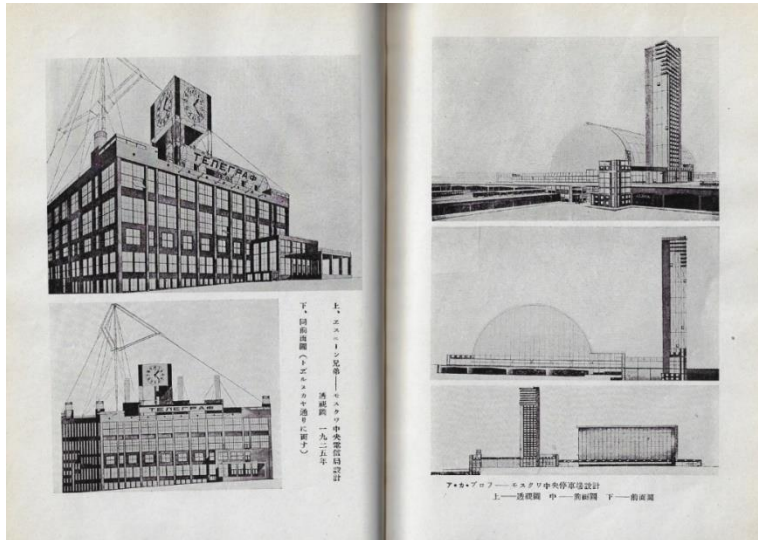
11 Tony Garnier.- Takanashi, Yoshitarô (高梨, 由太郎, ed.): Shin katamuke no jûtaku (新傾向之住宅) [New trends in residential buildings]. Tokyo, Kôyôsha 1925 (Taishô 14), 8 th impression (First impression: 1922 (Taishô 11)). Title, 80 plates, including some sepia tinted photos and numerous drawings and floor plans. 26 x 19,5 cm. Original portfolio, covers with mounted drawing on the cover. EUR 500

Works (residential buildings from the Cité industrielle concept) by French architect Tony Garnier (1869-1948). Published in the same design as Takanashi's famous portfolio about F.L.Wright's Imperial Hotel in Tokyo (1923).



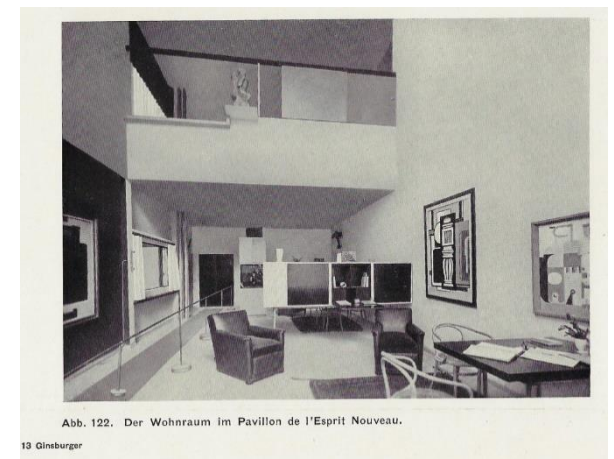
12 Ginzburg, Mosei (Moissei Ginzbourg; M. Ginsburg]. Yôshiki to jidai: Kôsei shugi kenchikuron (様式と時代—構成主義建築論). [Stil i epocha. Problemy sowremennoj architektury. Стиль и эпоха. Проблемы современной архитектуры] (Translator: Tatsuo Kuroda). Tokyo, Sobunkaku 1930. Title, 204pp and 22pp illustrations. 20 x 14 cm. Original wrappers. EUR 650

First edition, first printing (1930.1). Published as volume 9 of the series: Marukusu shugi geijutsu riron sôsho. [マルクス主義芸術理論叢書 Collection of Marxist Arts Theory]. Very rare Japanese edition of Ginzburg (1892-1946) basic architectural-theoretical writing "Stil i epocha Problemy sowremennoj architektury", first published in Moscow in 1924. Spine with small chips, else a fine uncut copy.



14 Ginsburger, Roger. Frankreich. Die Entwicklung der neuen Ideen nach Konstruktion und Form. Wien, Schroll 1930. 132pp with 183 b/w illustrations. 29 x 22,5 cm. Original publisher's cloth. EUR 250

Neues Bauen in der Welt, vol 3. A good illustrated account of contemporary modernist architecture in France, relating to the historical background provided by the development of new building materials during the nineteenth century, and featuring civil engineering projects and buildings. Spine faded due to exposure to sunlight.





15 Gut, Albert. Der Wohnungsbau in Deutschland nach dem Weltkriege. Seine Entwicklung unter der unmittelbaren und mittelbaren Förderung durch die Gemeindeverwaltungen. Mit einem Geleitwort von O. Mullert. München, Bruckmann 1928. 568pp including 380pp with ca 800 photos of buildings and models and 140 area and site plans and 12 color plates. 30 x 24 cm. Publisher's cloth. EUR 120

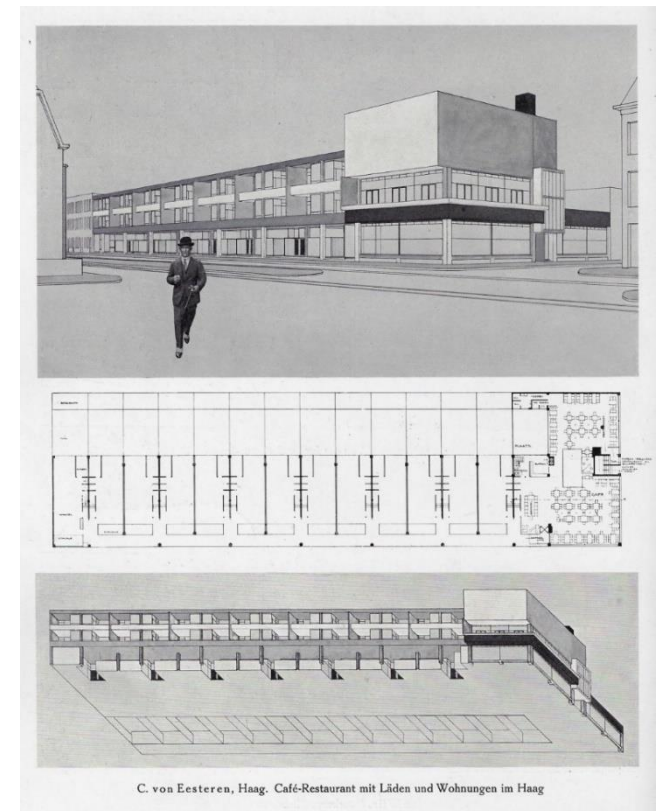
A survey of **municipal housing in Germany 1918-1928** with an exceptional body of fine illustrations and text by nine authors on various aspects of community housing and planing, with perspectives by Riphan, Salvisberg, Otto Haesler, Ernst May, Bruno Taut etc..

16 Hilberseimer, Ludwig. Internationale neue Baukunst. Im Auftrag des Deutschen Werk-bundes Herausgegeben von Ludwig Hilbers-eimer. Stuttgart, Julius Hoffmann 1927. 48pp with 110 illustrations. 29 x 23 cm. Original publisher's wrappers. EUR 90

First edition. Die Baubücher, volume 2. Excellent illustrated survey of modern movement architecture, with photographs of the key buildings by each of the architects. In this edition 65 architects are represented. In the second, enlarged edition their number has risen to 83. (See next item). Very nice copy, without dust jacket

17 Hilberseimer, Ludwig. Internationale neue Baukunst. Im Auftrag des Deutschen Werk-bundes Herausgegeben von Ludwig Hilbers-eimer. Stuttgart, Julius Hoffmann 1928. 2. vermehrte Auflage. 55pp with 137 illustrations. 29 x 23 cm. Original publisher's wrappers. EUR 90

Die Baubücher, volume 2. Second, enlarged edition. Fine copy, without dust jacket, upper spine slightly torn (ca. 1,5 cm).





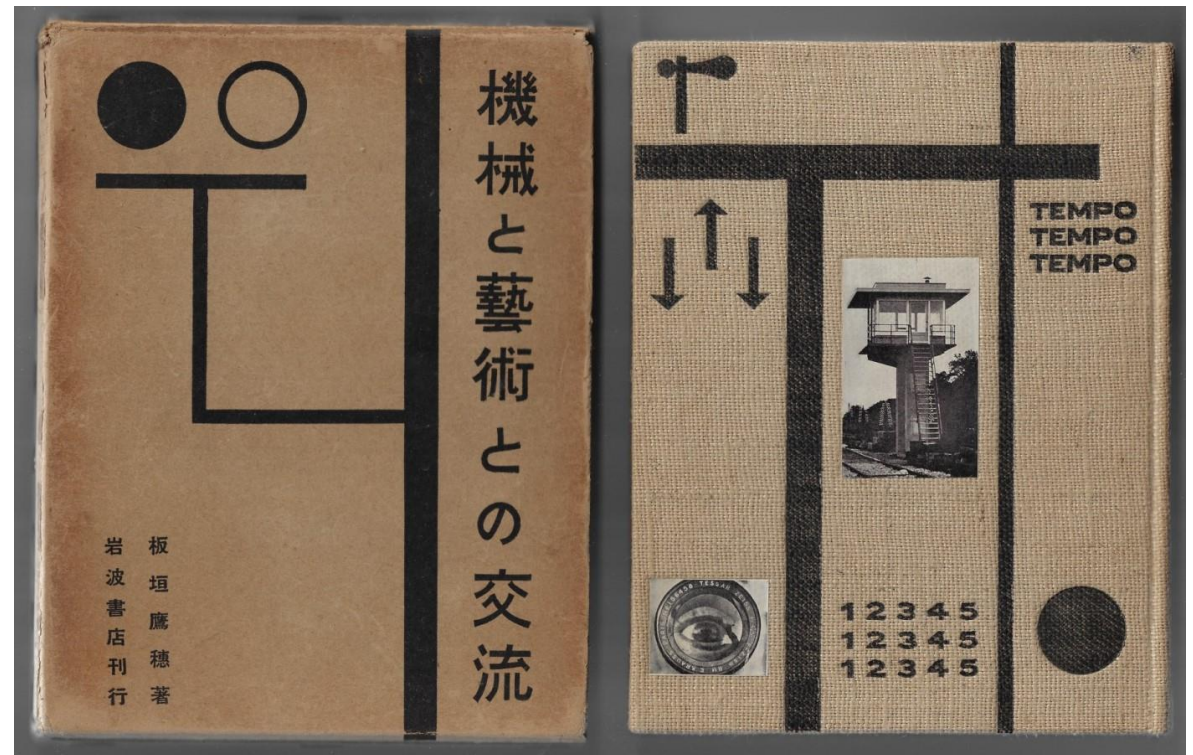
Marcel Breuer, Berlin. Ebzimmer
Anton Lorenz, Berlin. Speisezimmer

18 Hoffmann, Herbert. Die neue Raumkunst in Europa und Amerika. Stuttgart, Hoffmann 1930. VIIpp. text, and 292 illustrations on 208pp, (4)pp index. 30 x 24 cm. Original publisher's cloth. EUR 280

Bauformenbibliothek, volume 28. About modern interior style and furniture. Works from Alvar Aalto, Dominikus Böhm, Marcel Breuer, Le Corbusier, Walter Dexel, Julius R. Davidson, S. Donald Deskey, Richard Döcker, Maurice Dufrène, Emil Fahrenkamp, Bohuslav Fuchs, Oswald Haertl, Ludwig Hilberseimer, Bruno and Max Taut, Ludwig Kozma, Paul Laszlo a.o. Spine slightly discolored at the top.

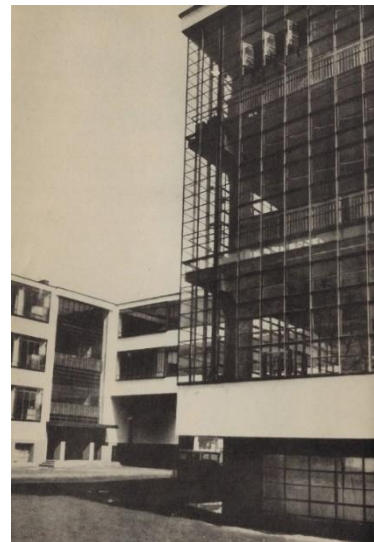
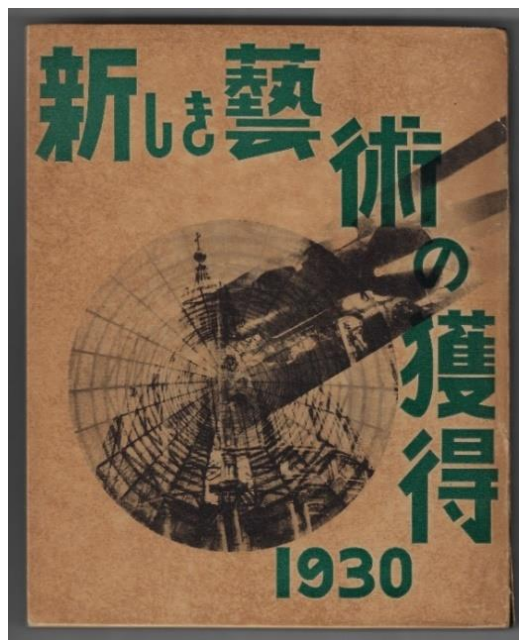
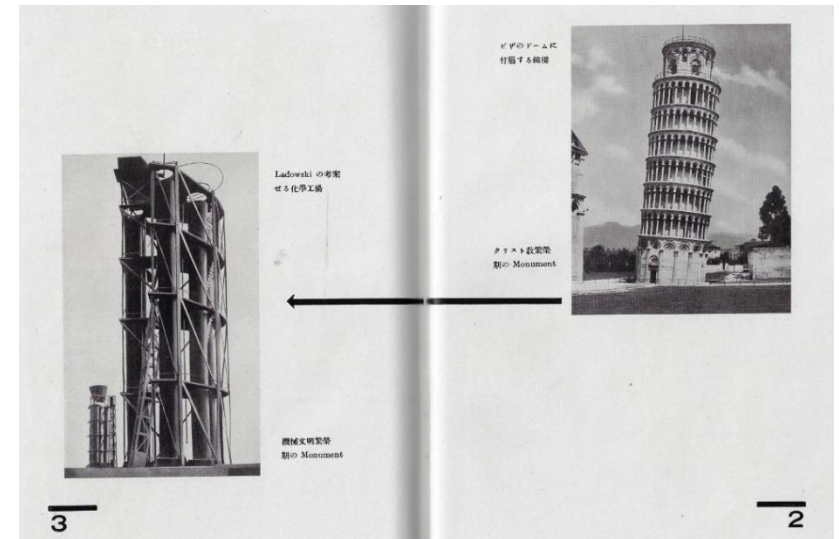
19 Itagaki, Takao. Kikai To Geijutsu Tono Koryu [The Cultural Exchange between Machines and Art]. Tokyo, Iwanami 1929. 4, 181pp.. 35 plates with many illustrations. 20 x 15,5 cm. Publisher's pictorial embossed cloth boards with two mounted photographic prints, original typographically designed slipcase. EUR 1800

The book "The Cultural Exchange between Machines and Art" is one of the most important Japanese avant-garde books that shows the influence of the Bauhaus in Japan. The design and presentation of the development of art and architecture towards objectification and machine art is one of the most conclusive depictions of this development in the 1920s in Japan. Takao Itagaki (1894-1966) with his numerous publications on photography, film and architecture, he is regarded as an important transformer of Western culture and aesthetics to Japan. Examples are shown by the following artists: Le Corbusier, Gropius, Mies van der Rohe, Behrens, Mendelsohn, Vesnin, Garnier, Lissitzky, Tatlin, and Tchernikov, American skyscrapers and industrial buildings, Bauhaus Dessau, steel chairs by Breuer and Gropius. Photos and film styles by Richter, Man Ray, Leger and Biermann. Pictures and sculptures by Futurists and constructive ones like Delaunay, Archipenko, Gleizes, Belling, Severini, Beckmann and Schlemmer. A series of picture examples show aircraft engines and cars in their development lines. Very fine copy with the rare slipcase.



20 Itagaki, Takao (板垣 鷹穂): Kokumin bunka han'eiki no Oschu gakai. (国民文化繁栄期の欧州画界) [The time of emerging modernity in Europe]. Tokyo, Geibun Shoin 1929- (Shôwa 4). (1), XXV, 166, (4) pp. with many illustrations. 22 x 15 cm. Original cloth, with a mounted illustration, in original slip case. EUR 380

First edition, first printing. Takaho Itagaki (1894 - 1966) was an philosopher and art critic who, due to his good German knowledge, found a special access to the Western avant-garde. With his numerous publications on photo-graphy, film and architecture, he is regarded as an important trans-former of Western culture and aesthetics to Japan. The slipcase with stains and stronger traces of use, the book itself in very fine condition.

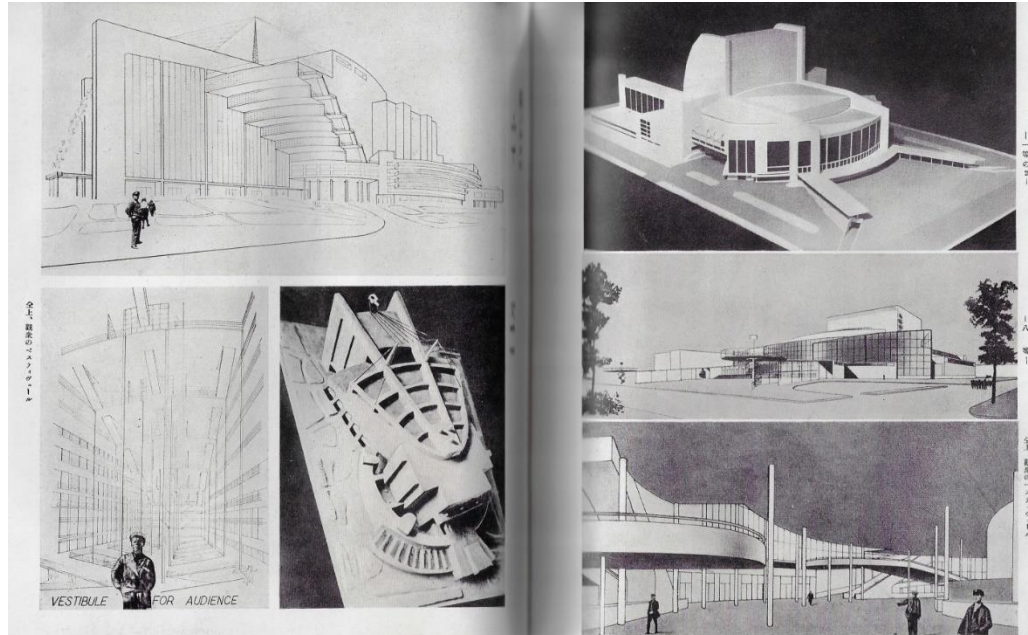
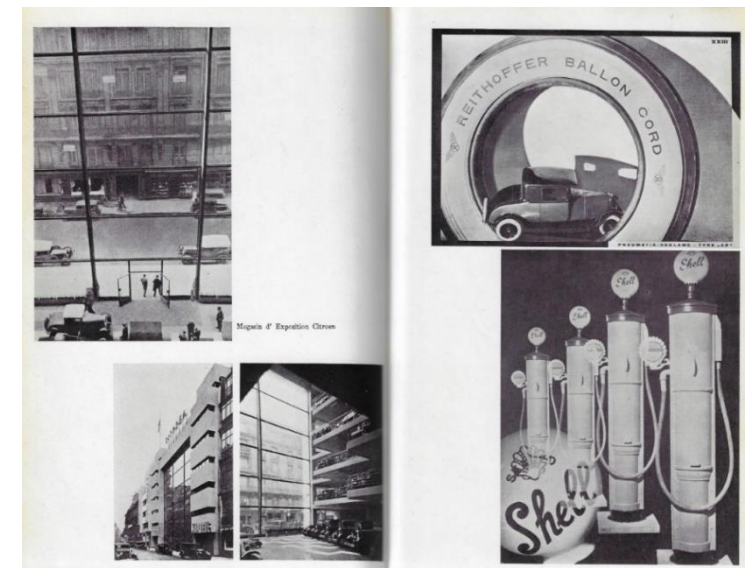


21 Itagaki, Takao (板垣 鷹穂). Atarashiki Geijutsu no Kakutoku (新しき芸術の獲得). [Acquisition of new art]. Tokyo, Tenjinsha 1930. 246pp, photo illustrations on 16 plates. 20x15cm. Publisher's illustrated wrapper and original slipcase. EUR 700

First edition, first printing (1930.5). Takaho Itagaki (1894 - 1966) was an philosopher and art critic who, due to his good German knowledge, found a special access to the **Western avant-garde**. With his numerous publications on photography, film and architecture, he is regarded as an important transformer of Western culture and aesthetics to Japan. Very fine copy with the rare slipcase.

22 Itagaki, Takao 板垣 鷹穂: Geijutsuteki gendai no shosô 芸術的現代の諸相 [Aspects of artistic modernity]. Tokyo, Rokubunkan, Shôwa 6 (1931). Title, 400 (2) pp and 24 plate pages. 23 x 15,5 cm. Original cloth with photo illustration, original slip case. EUR 650

First edition, first printing. An important collection of essays by the art critic and theorist Itagaki Takao (1894-1966) advocating modernist trends in general and the aesthetics of the machine in particular. The cover of 'Aspects of Artistic Modernity' shows a collage of European Communist publications photographed by Horino Masao who was strongly influenced by Itagaki and worked with him on several projects. (Titus Boeder, 4/2007). Very fine copy.

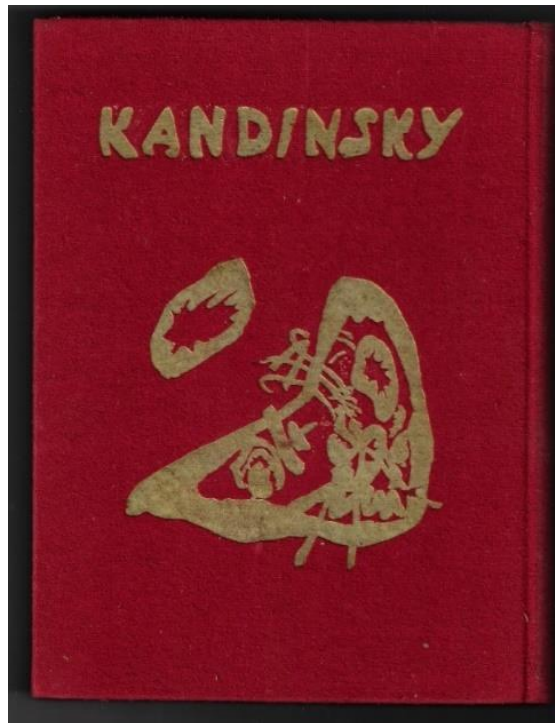
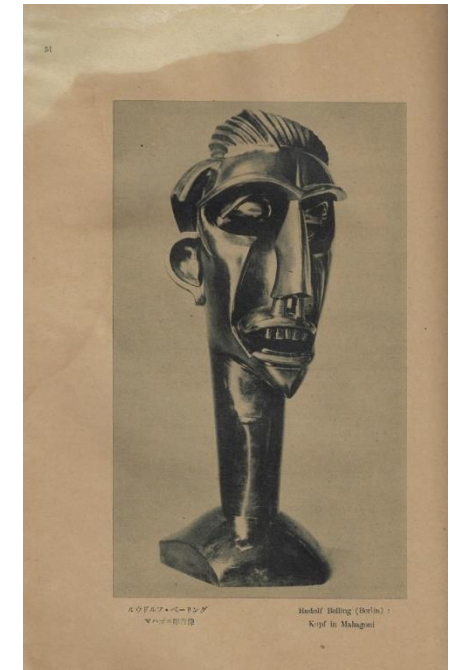


23 Itagaki, Takaho 板垣鷹穂, Horiguchi, Sutemi 堀口捨己. Kenchiku yôshiki ronsô 建築様式論叢 [Architecture Style Theory]. Tokyo, Rokubunkan 1932 (Shôwa 7). Title page, 3, 707, (6) pp. 52 plates of b/w photos and over 275 text illustrations and plans. 19,5 x 18 cm. Original cloth with original slipcase. EUR 1400

First edition, first printing. Different emblematic examples of architecture styles are presented in detail. Certainly not by chance this book opens with a chapter on Japanese tea-houses and ends with Tokyo and the Japanese influence on (international) modern architecture, thus showing Japanese traditional buildings as another major architectural style along western building styles from antiquity and renaissance to modernity. Topics covered: Japanese tea-house structure, Ancient and Roman architecture, medieval and baroque architecture, "Die Wohnung für das Existenzminimum", CIAM, "Siedlungen" (residential estates), airports in modern cities, new house of parliament, "The Theatre for mass musical stage" (Ukraine), city architecture (Tokyo), skyscrapers (detailed charts on height, volume, usage, costs, etc.), Le Corbusier, Japanese influence on modern architecture, etc. The slipcase (including original metal snaps) partly browned, very fine copy of the rare publication.

24 Kamata, Keishirô 鎌田 敬史郎: Erste Deutsche Kunstausstellung – Doitsu-ten 独逸展 [Germany Exhibition] Japan 1926. Tokyo, Asahi Shinbun 1926 (Taishô 15). Table of contents, 64 plates with 74 black/white illustrations. 26 x 18,5 cm. Typographically and multicolour designed original brochure. EUR 900

Valuable document on the artistic exchange between Japan and Germany in the 1920s. Among the exhibited pictures are works by: Max Liebermann (Selbstporträt) (Bildnis von Albert Einstein); Otto Müller (Abendlandschaft); Emil Nolde (Blumengarten); Hans Baluschek (Der Lastzug); George Grosz (Berliner Tanzlokal); Willi Baumeister (Badende vor roter Wand); Heinrich Campendonk (Liegendes Mädchen); Arthur Segal (Menschen in Bewegung); and sculptures among others from: Rudolf Belling (Kopf in Mahagoni); Oswald Herzog (Geniessen). Binding slightly dusty, due to the paper quality browned paper. Outside the margin, outside the illustrations, the paper is brightened in places, some plates with very weak water streaks. In spite of these small monks still a very attractive copy.



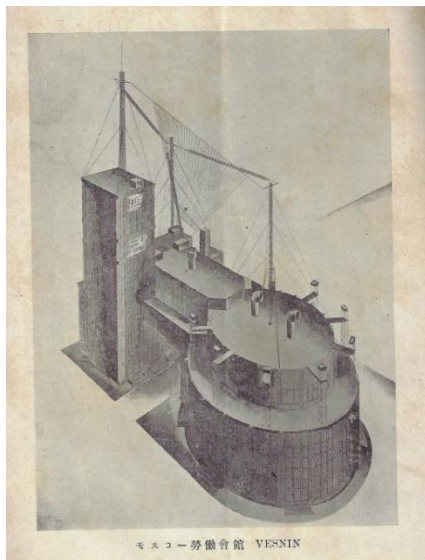
25 Kandinsky, Wassily. Kanjinsukî no geijutsuron (カンヂンスキーの芸術論). [Über das Geistige in der Kunst]. Tokyo, Idea Shoin 1924. 170 leaves: = 110 leaves with printed text; 60 leaves of glossy paper with plates, printed title in Japanese and Western characters on glossy paper, monochrome photographic portrait of Kandinsky. 25,5 x 19,5 cm. Original publisher's cloth with gilt, original card slipcase. EUR 800

A very scarce edition of Kandinsky's „Über das Geistige in der Kunst“ published in Japan in 1924. This Japanese edition incorporates the text and woodcuts of the earlier editions as well as Kandinsky's later introductions to the first and second editions as well as illustration from 'Klänge'. The Japanese translation is by Obara Kuniyoshi (1887-1977), the publisher, translator and educational theorist and president of Tamagawa University which he founded. Obara's translation of the present work is not only an indication of the importance of Kandinsky's text and theories but also casts light on the emergence of Japan's own avant-garde and its international influences. Only the slipcase slightly damaged, otherwise a very fine copy.

26 Keishi, Ose (尾瀬 敬止). Shin rosia gakan (新露西亜画観) [Neue Ansichten aus Russland]/ Siluet novoi Rossii. Tokyo: Ars, Shôwa 5 [1930]. [8], 155, [5] pp. Profusely illustrated with photographs and reproduced drawings throughout. 20 x 18 cm. Original illustrated boards and matching illustrated cardboard slipcase.

EUR 650

The book documenting Keishi Ose's trip to the Soviet Union in 1927, it is an exploration of the new Soviet state. The outstanding design of the book and slipcase, fusing Russian and Japanese avant-garde elements, is by Onichi Koshiro (1891-1955). The binding and book design by Onchi is remarkable, capturing the constructivist aesthetic very effectively. Although Onchi later became known as an important print-maker and photographer, he initially supported himself as a book designer. A compelling symbiosis of Japanese book design and Russian constructivism. The spine and the edges of the slipcase more browned. Two leaves in the margins with burn marks - The reader had better not smoke while reading a book! Otherwise a nice copy.



27 Kishida, Hideto.(岸田 日出刀) and **Imai, Kenji** (今井 兼次). Kenchiku Gakkai Panfuretto (建築学会パンフレット). Volume 1, no. 1: Kaigai ni okeru kenchikukai no susei (海外に於ける建築界の趨勢 (其 1)) [Trends of the architectural world outside Japan, part 1]; and Vol.1, no.10 Kaigai ni okeru kenchikukai no susei (海外に於ける建築界の趨勢 (其 2)) [Trends of the architectural world outside Japan, part 2] Tokyo, Kenchiku Gakkai 1927.7 and 1928.6. 80pp.; 64pp. with numerous illustrations. 22 x 15 cm. Original wrappers. EUR 250

The following architects will be discussed and their works will be presented in pictures: H. Th. Wijdeveld, De Klerk, W.M. Dudock, G. Asplund, E. Saarinen, M.J. Ginsburg, J.A. Golosow, A.K. Burow, Tatlin, Vesnin, A. Gaudi, A. Perret, Le Corbusier, P. Jeanneret, El Lissitzky, Mies van der Rohe, Th. Doesburg, W. Gropius, A. Lurcat, and many others. Browned inside and outside due to the paper quality. Stapling rusted, handwritten name on the cover, despite the condition taken into account in the pricing, an important document.

28 Klee, Paul. Pädagogisches Skizzenbuch. München, Albert Langen 1925. 50, (1) pp. with many drawings. 23,5 x 19 cm. Original illustrated wrappers (designed by L. Moholy-Nagy). EUR 1400

Bauhausbücher, vol. 2. In his legendary Pedagogical Sketchbook, Paul Klee takes a theoretical approach to drawing using geometric shapes and lines. Evincing a desire to reunite artistic design and craft, and written in a tone that oscillates between the seeming objectivity of the diagram, the rhetoric of science and mathematics, and an abstract, quasi-mystical intuition, Klee's text expresses key aspects of the Bauhaus' pedagogy and guiding philosophies. And while Klee's method is deeply personal in the context of the fundamentally multivocal Bauhaus, his individual approach to abstract form is typical in its idiosyncrasy. In this book he presents his own theory about the relationships between line, shape, surface, and color in the visual space. Near mint copy.

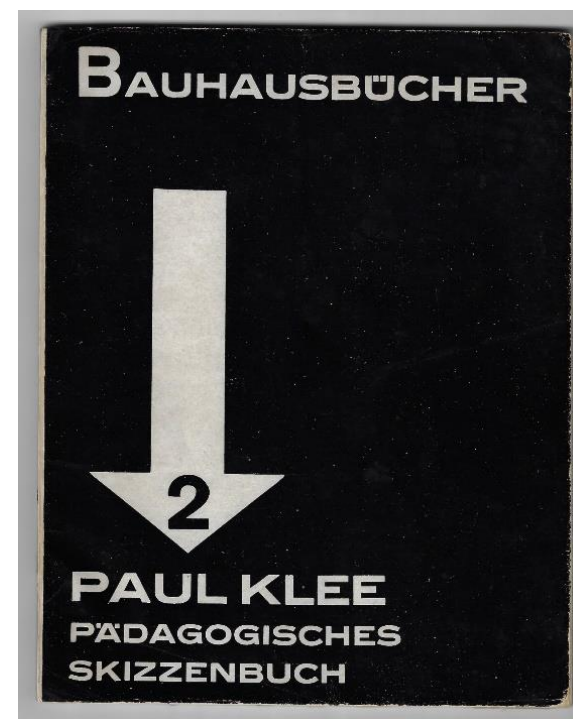


29 Klenze, L[eo] von. Anweisung zur Architektur des christlichen Kultus. München, Literarische Artistische Anstalt 1834. Title, IV, 40 pp. and 38 plates after Klenze engraved by Unger. Text 46,5 x 32 cm; plates 52,5 x 35 cm. Contemporary portfolio. EUR 1800

First public edition. The edition published 1822 was distributed only to religious authorities throughout Bavaria. Engraved title surrounded by four panels with framed views of Bethlehem, the church at Calvary, and statues of Christ by Thorwaldsen and Michelangelo. The 38 plates, with elevations and plans, include 11 design for small village churches, three for larger ones, two for urban parish churches, two for the main church in large towns and one for a cathedral.

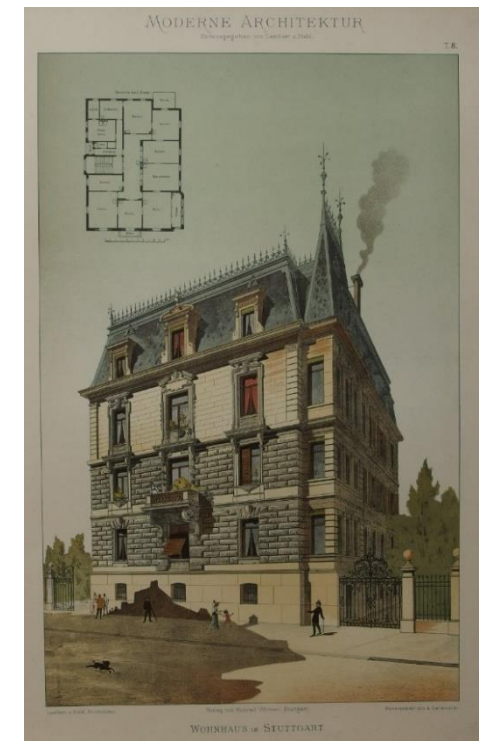
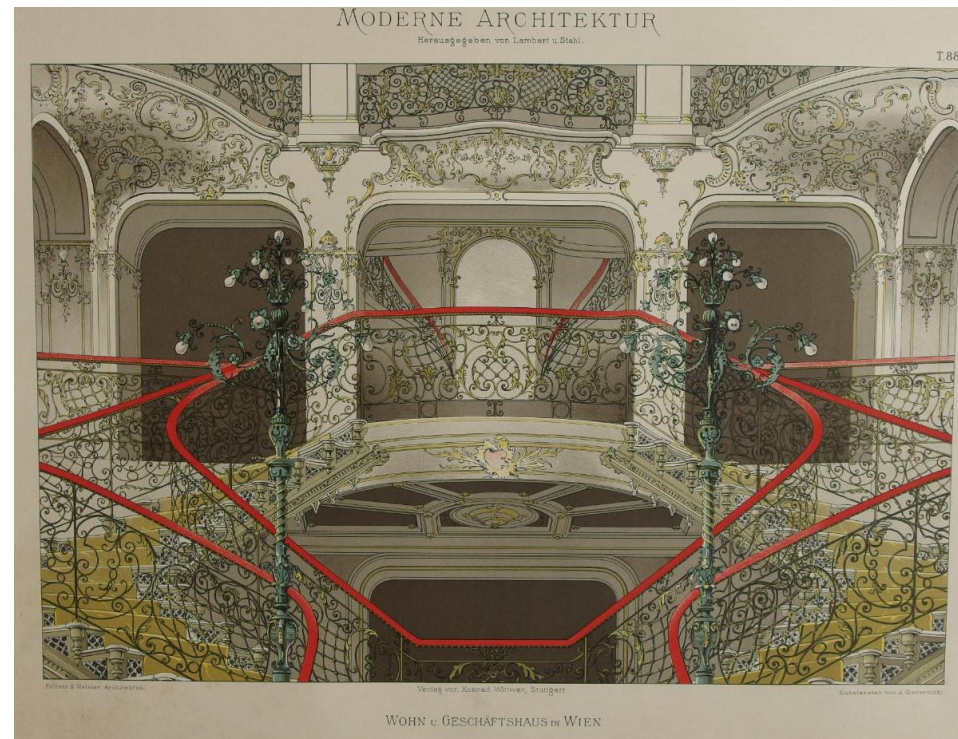
"The 'Anweisung zur Architektur des christlichen Kultus' can be regarded as a pattern book of modern basilica-based church architecture, which Klenze aimed to elevate to a new and higher level of development. Taking sacred buildings as an example, he formulated his neo-classical approach to architecture in an excursus covering the philosophy of religion, history, aesthetics and the history of art and culture." Bernd Evers, *Architectural Theory from the Renaissance to the Present*, 2006 p. 380. Riba, *Early Printed Books* # 1681.

Rare unbound copy in the state as it appeared, placed in a contemporary portfolio. Portfolio restored, text pages sometimes slightly browned in the margin, otherwise good copy with broad margins.



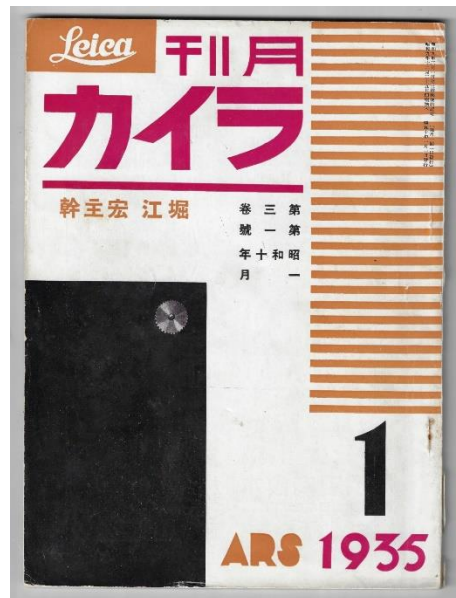
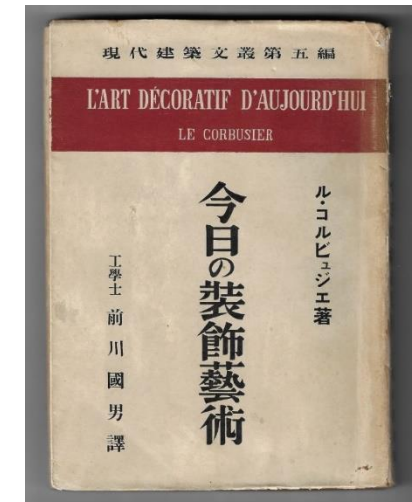
30 Lambert, [André] und Stahl, [Eduard]. Moderne Architektur, Ausgeführte städtische Wohngebäude, Geschäfts- und Einfamilienhäuser, Villen mit ihren Nebenbauten, interessante Details und Innenansichten, Holz- und Zierbauten, Grundrisse, ect. etc. in farbiger Darstellung. Stuttgart, Verlag Konrad Wittwer [1889-1891]. Titelblatt, ein Blatt Inhalts-Verzeichnis und 100 farbige lithographierte Tafeln. 50 c 26 cm. Original Halbleinenmappe. EUR 1200

Lambert & Stahl war eine Architektensozietät in Stuttgart, die von dem Schweizer Architekten André Lambert und dem deutschen Architekten Eduard Stahl 1883 gegründet wurde und bis 1912 bestand. Das Architekturbüro plante und realisierte Bauten in Deutschland und in der Schweiz vornehmlich im Baustil des Neobarock und Jugendstil, neben zahlreichen Bauten von Lambert und Stahl werden auch Bauten der Architekten Colomb & Prince, Hans Grisebach, F. Bluntschli, Otto Wagner, Emil Ritter von Foerster, u.v.a. dargestellt. Einband leicht beschädigt, die Tafeln sauber und frisch.



31 Le Corbusier. Kyô no sôshoku geijutsu (今日の装飾芸術). [The decorative art of today]. [Translator: Kunio Mekawa]. Tokyo, Takuij Inoki 1930. Title, (4), 267, (9)pp. with numerous illustrations. 19 x 14 cm. Original wrappers. EUR 450

First Japanese edition of Le Corbusier's influential „L'Art décoratif d'aujourd'hui“ (1925). One of three writings of Le Corbusier, which have appeared in Japan between 1929 and 1930. Fine copy, cover a bit dusty, especially the spine. Uncut copy.

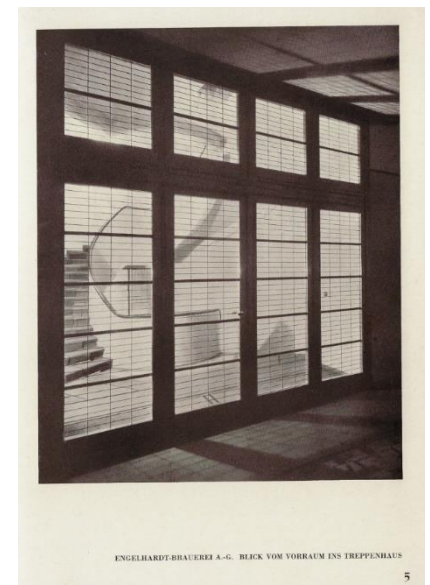


32 LEICA. Gekkan Raika (月刊ライカ) / The Leica Monthly, for the achievement of Leica photography. Horie, Hiroshi (chief ed.) Tokyo, Ars Publishing Company Ltd. Vol.3, issue 1-6 1935 (Shôwa 10), January. Cover design: Onchi Kōshirō (恩地 孝四郎(?)). Each issue contains about 40 pages of text with illustrations, numerous plates, and advertisement appendix. 26 x 19 cm. Typographic designs, colored original wrappers. 6 issues together EUR 400

Complete volume 3. A good example of a specialist amateur magazine catering to users of the famous German camera. Anecdotal evidence suggests that the Leica first came to Japan in 1929 aboard the famous airship Graf Zeppelin and has attracted a large fan-base ever since. This monthly magazine was first published in January 1934 and vol. 4, no. 6 issue is in fact the last under the name of Leica. The magazine continued under a new name Compact Camera Monthly [Gekkan Kogata Kamera] in January 1936. Boeder, Titus, Japanese Photography from the Pre-War Period: Photobooks & Prints, London, Maggs Bros., 2007. Very well preserved set.

33 Lesser.- Moritz Ernst Lesser in Arbeitsgemeinschaft mit Leopold Stelten. Mit einer Einleitung von Martin Richard Möbius. Berlin, Leipzig, Wien, Friedrich Ernst Hübsch Verlag 1929. XVIII pp. and 26 plates with numerous photo illustrations and drawings. 26,5 x 20 cm. Original cloth binding. EUR 280

Neue Werkkunst. The only contemporary documentation of the buildings by Moritz Ernst Lesser (1882-1958) in Berlin. with photos from Arthur Köster and Emil Leitner. Jaeger, Neue Werkkunst, Berlin 1998, # 0069. Cover and back lettering with minimal imperfections.

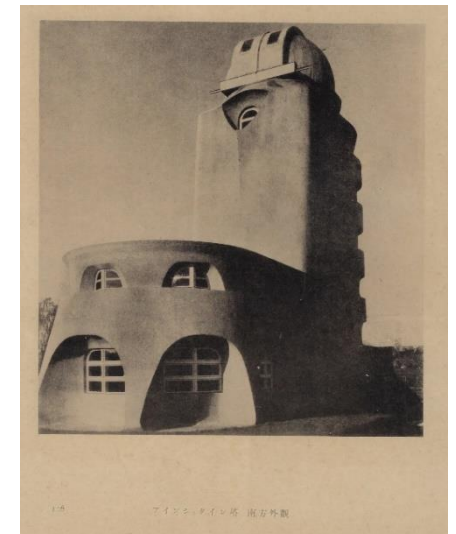
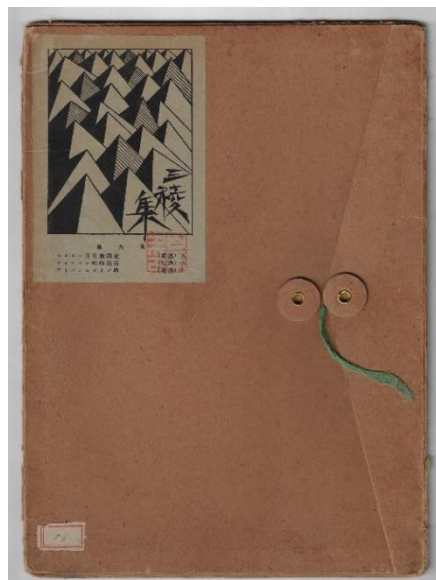
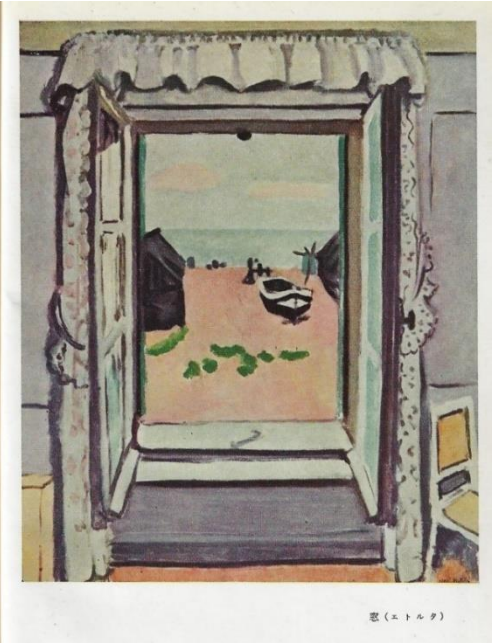


34 Henri Matisse.- Hazama, Inosuke 裕 伊之助: Machisu マチス [Matisse]. Tokyo, Atelier-sha 1938 (Shôwa 13). Color plate, title, 48 pages plates, 34pp 4 unnumbered pages, incl. 2 pages of advertisements. 19 x 13 cm. Publisher's illustrated wrappers. EUR 150

Seiyô Bijutsu Bunko 西洋美術文庫 No.17. First edition, first printing. Hazama, Inosuke 裕 伊之助 (1895-1977) was a Japanese painter and potter who, in addition to his artistic activities, published numerous essays in the most important Japanese art magazines. The spine of the binding rubbed and slightly brittle.

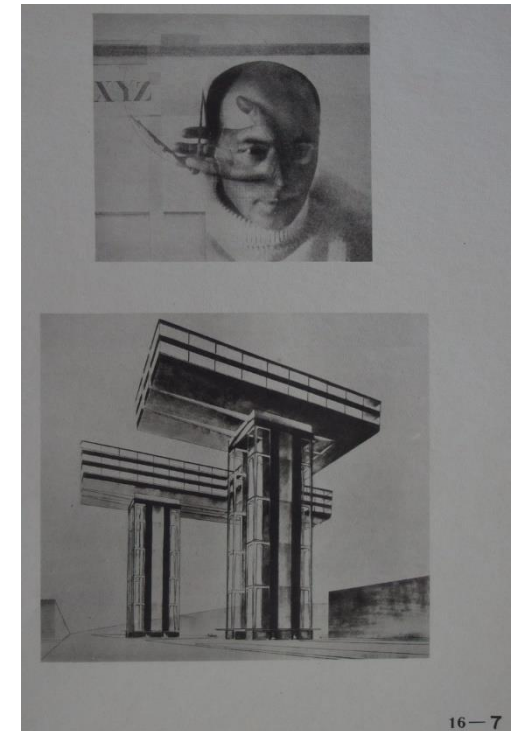
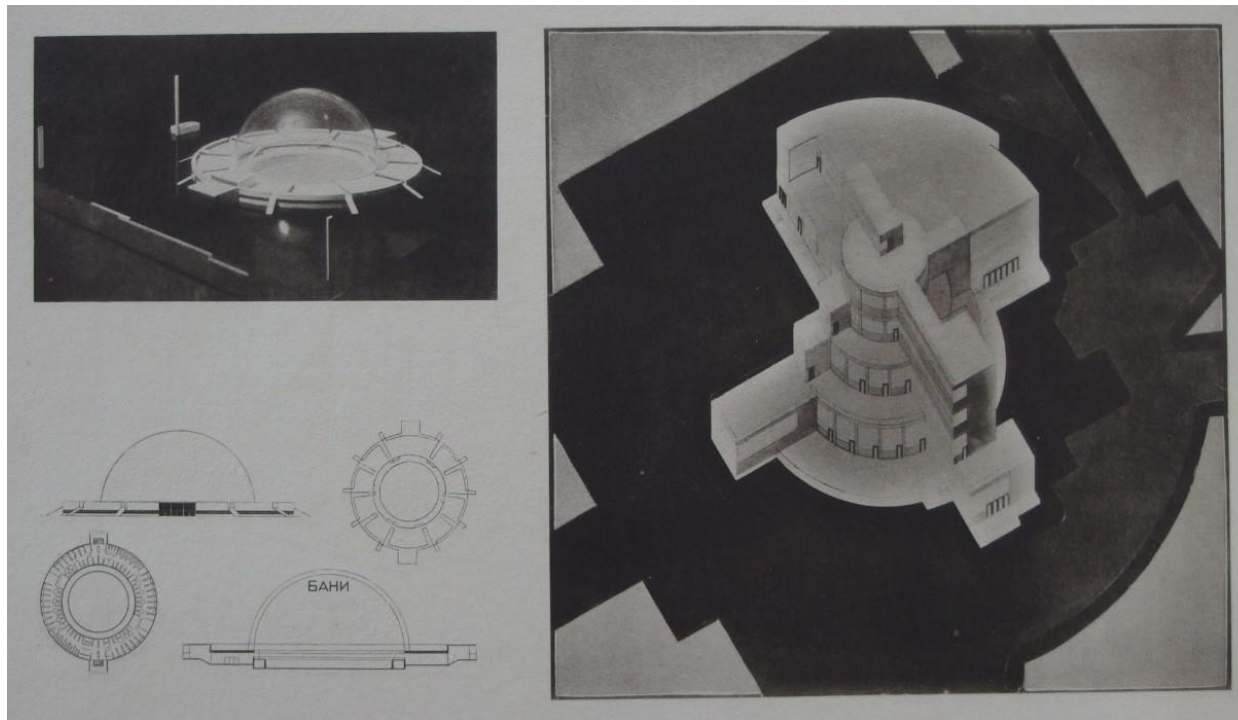
36 Erich Mendelsohn.- Sanryoushu. サンリョウシュウ. [Three Pyramids Collection]. Volume 6. Tokyo [?], Unknown publisher, ca. [1924/25]. Folder contains 18 plates without text, as has been published. A short description of the contents is on the cover of the folder. 29 x 21 cm. Original folder. EUR 450

In total, 8 volumes appeared in this rare series, here is volume 6, which contains only buildings by Erich Mendelsohn. Mosse Building, Berlin. 1921 (8 plates), Weichmann Building, 1921/22 (3plates). Einstein Tower, Potsdam, 1920/22 (7plates). As far as almost unknown series of portfolios with picture documentation of European and American architecture between ca. 1900 and 1924. The picture sequences, each of 18 plates, kept in the original portfolio folder. Extremely rare series, even the Japanese National Library only knows volumes 1 to 7. Further volumes and individual plates available on request.



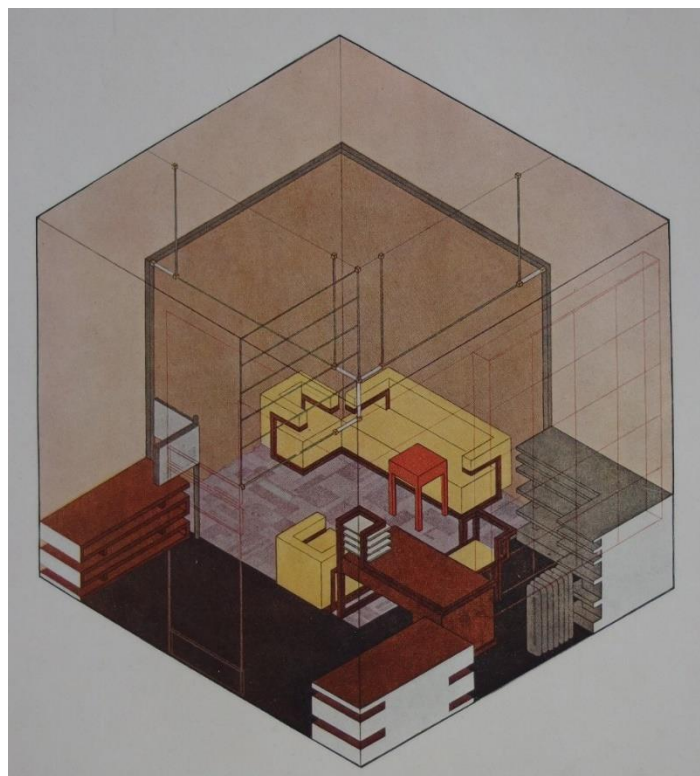
37 Modern Soviet architecture - Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.). Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 16 + 17: Soviet Union and Poland]. Tokyo, Shobo 1931. [4]pp (text), 15 (!) loose plates; [2]pp (text), 14 loose plates as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover. EUR 1200

The 16th and 17th volume of the series, published in 17 individual volumes between 1929 and 1931. The series includes: 1 = England; 2 = America 1; 3 = America 2; 4 = Germany & Austria 1; 5 = Germany & Austria 2; 6 = Germany & Austria 3; 7 = France 1; 8 = France 2; 9 = France 3; 10 = Holland; 11 = Holland and Belgium (2); 12 = Scandinavia 1; 13 = Scandinavia 2; 14 = Switzerland & Czechoslovakia; 15 = Italy & Spain; 16 = Russia; 17 = Russia & Poland. Only one sheet of text is a little browned, otherwise in exceptionally fine condition.



39 Modern French Architecture - Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.). Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 7, 8, 9: French architecture]. Tokyo, Shobo 1930. [4]pp (text), 14 loose plates (including a color plate); [4]pp (text), 14 loose plates; [2]pp (text), 14 loose plates, as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover. EUR 1400

The 7th, 8th and 9th volume of the series, published in 17 individual volumes between 1929 and 1931. The series includes: 1 = England; 2 = America 1; 3 = America 2; 4 = Germany & Austria 1; 5 = Germany & Austria 2; 6 = Germany & Austria 3; 7 = France 1; 8 = France 2; 9 = France 3; 10 = Holland; 11 = Holland and Belgium (2); 12 = Scandinavia 1; 13 = Scandinavia 2; 14 = Switzerland & Czechoslovakia; 15 = Italy & Spain; 16 = Russia; 17 = Russia & Poland. Exceptionally fine condition.

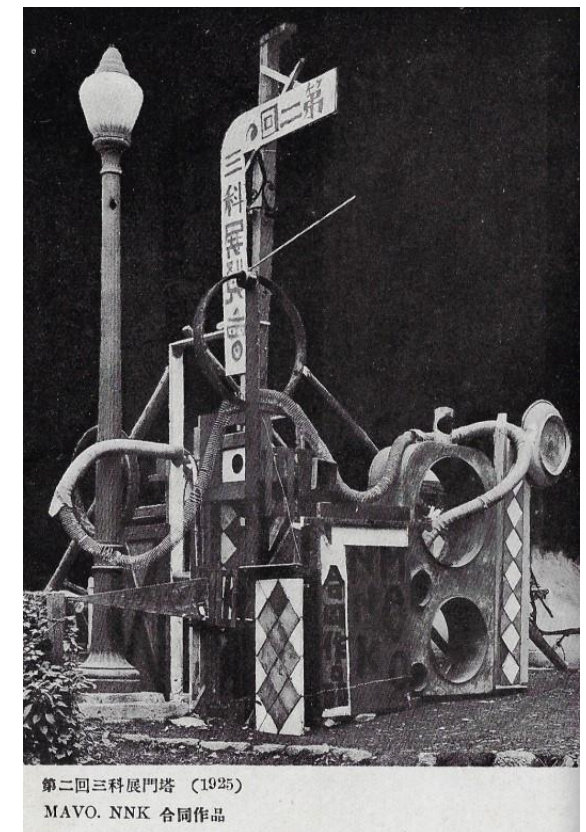
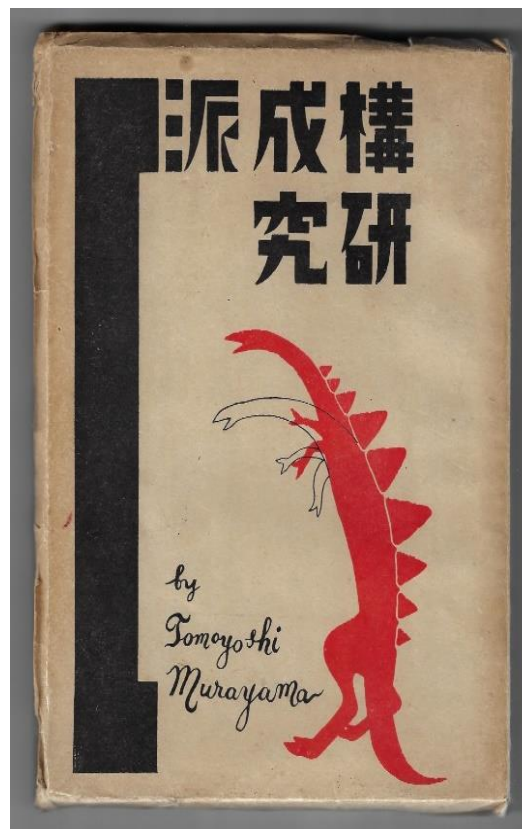


40 Modern German Architecture - Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.). Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 4, 5, 8: German and Austria architecture]. Tokyo, Shobo 1929. [4]pp (text), 14 loose plates (including a color plate); [4]pp (text), 14 loose plates; [4]pp (text), 14 loose plates, as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover. EUR 1400

The 4th, 5th and 6th volume of the series, published in 17 individual volumes between 1929 and 1931. The series includes: 1 = England; 2 = America 1; 3 = America 2; 4 = Germany & Austria 1; 5 = Germany & Austria 2; 6 = Germany & Austria 3; 7 = France 1; 8 = France 2; 9 = France 3; 10 = Holland; 11 = Holland and Belgium (2); 12 = Scandinavia 1; 13 = Scandinavia 2; 14 = Switzerland & Czechoslovakia; 15 = Italy & Spain; 16 = Russia; 17 = Russia & Poland. A back of a portfolio with numbers and lines inscribed, one edge partially damaged, otherwise in exceptionally fine condition.

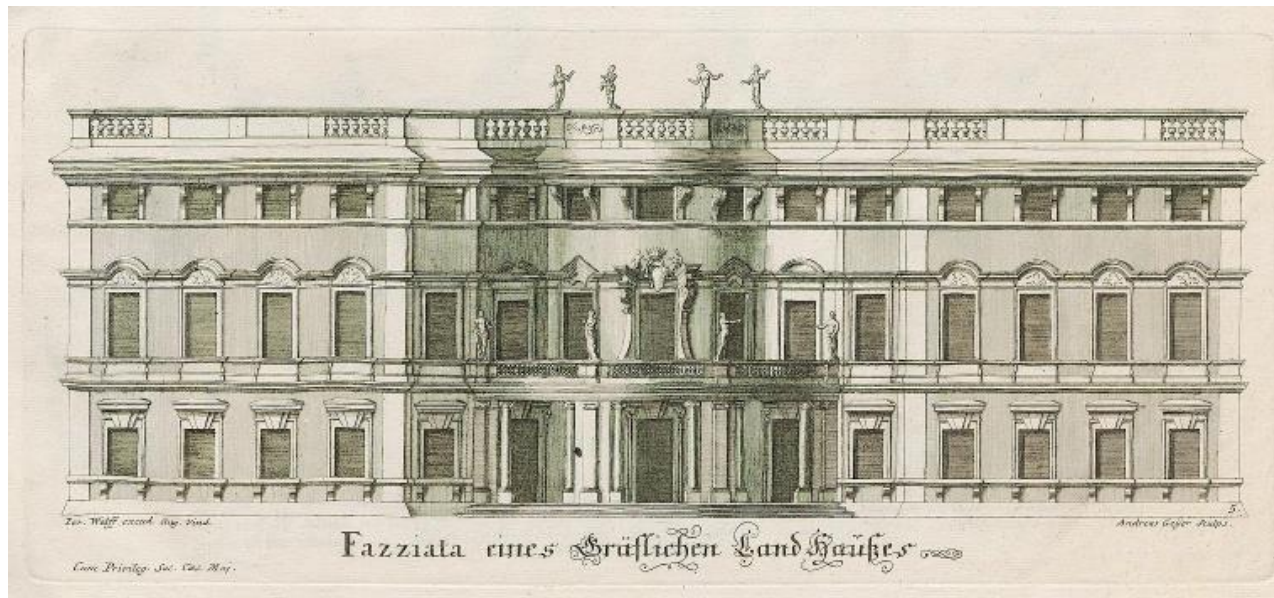
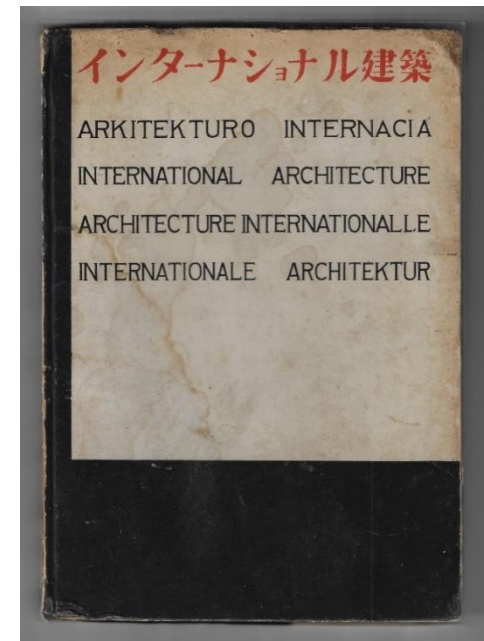
41 Murayama, Tomoyoshi (村山 知義). *Kōseiha kenkyū* (構成派 研究). [Study of Constructivism]. Tokyo, Chūō Bijutsusha, Taishō 15 [1926]. (2), 2, 6, pp., 32 plates with illustrations, 81, (2)pp., 3 pages of advertisements. 19,5 x 14 cm. Publisher's illustrated wrappers. EUR 1800

First issue, first print, in the same year two more prints were published. This book is an important document for the transfer of the European avant-garde to Japan and its adaptation to the Japanese Mavo movement. It is Tomoyoshi Murayama's (1901-1977) second publication after his European journey (1922/23) and is devoted to the Constructivist elements of the art movements in Europe at that time. The Japanese avant-garde that emerged in the Taisho period can be exemplified by two major movements: the Futurist Art Association (1920-22) and Mavo (1923-25). Although the course of the two groups paralleled Futurist and Constructivist movements in Russia, we must understand it for its distinctive characteristics rather than its interpretation of foreign concepts. In practice, Japanese avant-garde movements placed less emphasis on theoretical frameworks than their Western counterparts. Many artists participated in both groups and their style shifted over time rather than abruptly. Consequently, the works produced by the members of the two groups often cannot be visually distinguished even though the two groups touted distinctive artistic foundations. The overlapping margins of the cover slightly creased as usual, cover slightly browned, all in all a very above average beautiful copy of the first impression of the first edition.



42 Nakao, Tamotsu (中尾 保), Nihon Intânashonaru Kenchikukai (日本インターナショナル建築会) [Japan International Architecture Association]: Arkitekturo Internacia – インターナショナル建築[International Architecture – Architecture Internationale – Internationale Architektur]. Osaka, Kaizensha 1932.11. (2). 25pp. with photo illustrations; (20), 64, (2) profusely illustrated with photographs and drawings. 22,5 x 16 cm. Original typographical designed boards. EUR 600

First edition, first issue. The book is divided into two parts, one part with old Japanese reading direction from the back to the front, and the second part in a modern western style from the front to the back. In Japanese reading direction, various aspects of modern Western architecture are presented. These include the development of Art Nouveau, Expressionists, Bauhaus and International Style with examples by Walter Gropius, Bruno Taut, Richard Neutra, Erich Mendelsohn, Luckert and Anker, Mangold, Ernst May, Steven Mallet-Stevens, Le Corbusier, André Lucat and others. In the western reading direction, the book documents the Japanese International Architects' Meeting of July 1927. The illustrated section documents buildings by Mallet-Stevens, Karl Schneider, Luckard and Anker, Walter Gropius, Wilhelm Ripahn and others. Binding a bit rubbed at the edges, browned and stained in places. Inside very good copy.



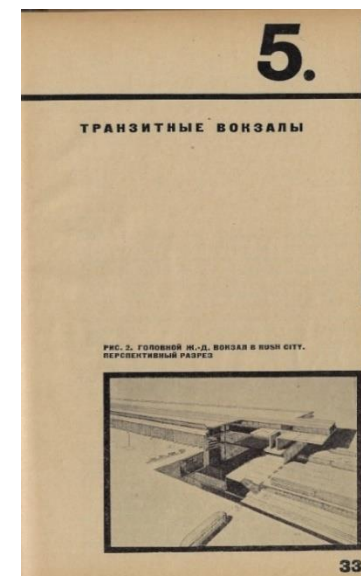
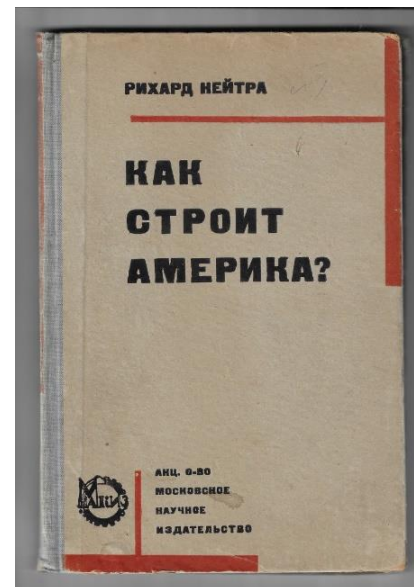
43 Nette, [Johann Friedrich]. Adelige Land- und Lust-Häuser nach modernen Gout, entworfen, und theils ins Werk gestellt durch Nette, Seiner Hochfürstl. Durchl. Zu Württemberg Major und Ober-Ingenieur. Augsburg, Jeremias Wolff [1710 oder 1712]. Titelblatt und 15 plano Kupfertafeln, nummeriert 2-16. [Kupfertafel 1 = Titelblatt]. 43 x 28,5 cm. Ohne Einband. EUR 1400

Katalog der Ornamentstichsammlung Berlin, Berlin (1939), 1988. Millard Architectural Collection. III, 96.

Detailed description of the condition and photos on request.

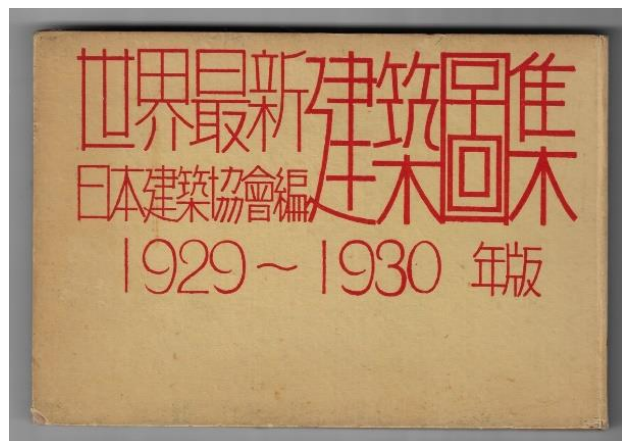
44 Neutra, Richard. Kak stroit Amerika? / Rikhard Neitra ; perevod s nemetskogo L.A. Olisovoï, s predisloviem akademika arkhitektury A.V. Shchuseva. Moskva, Makiz 1929. 177pp. with numerous photo illustrations and drawings. 23 x 15 cm. Original hardback with half cloth spine. EUR 450

Russian edition of "Wie baut Amerika", first published in German in 1927.



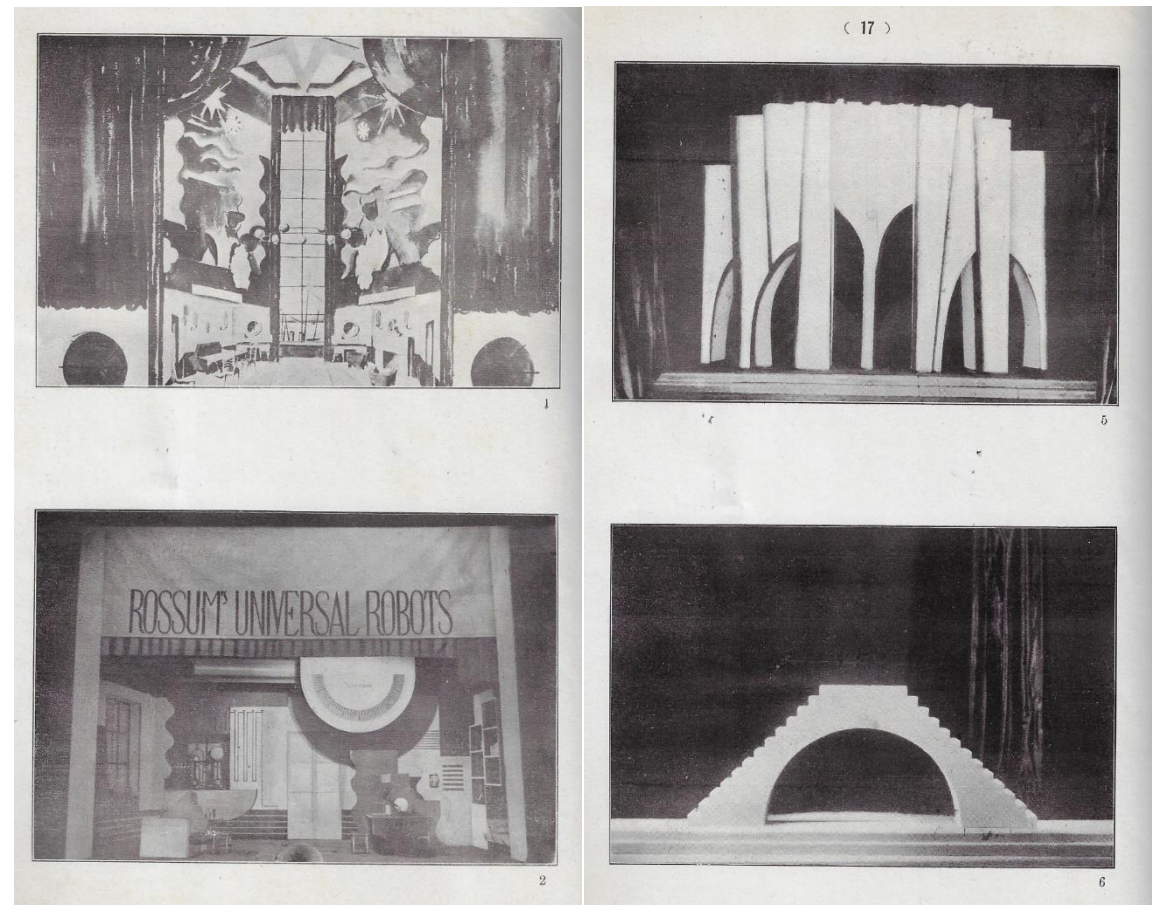
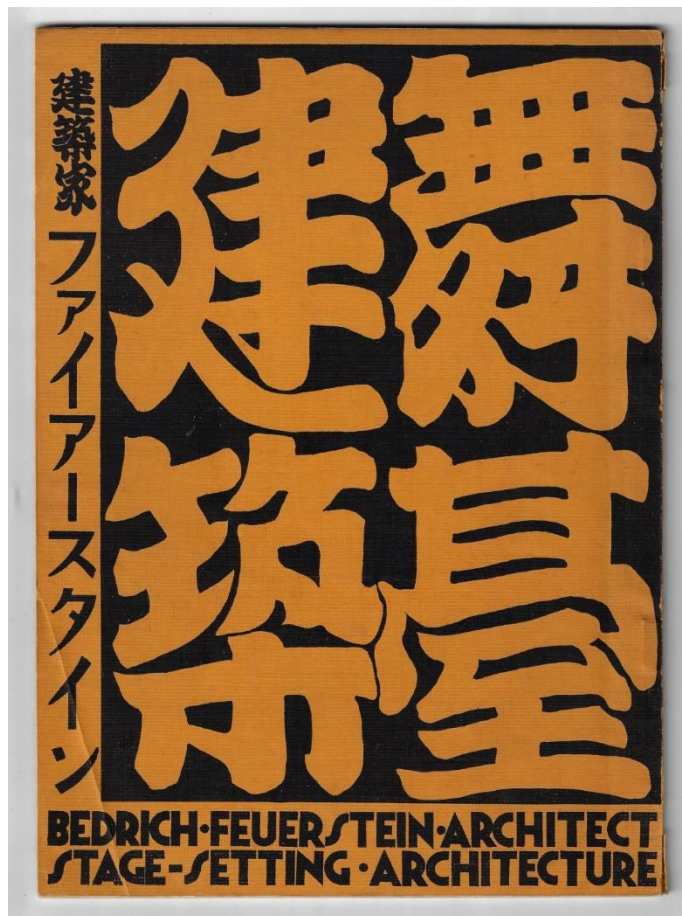
45 Nihon kenchiku kyôkai 日本建築協会 [Architecture Association of Japan] ed.): Sekai saikin kenchiku zushû 世界最近建築図集 [World's latest architecture pictorial] – 1929-1930 edition. Osaka, Nihon Kenchiku Kyôkai 1931 (Shôwa 6). Title page, table of contents, 98 table pages with hundreds of photos and drawings and 24 pages of advertisements. 12 x 19 cm. Original boards. EUR 380

A publication edited by the "Architecture Association of Japan", which is a small illustrated book with very extensive pictorial material about modern architecture in western countries. An important document that proves the enormous influence of modern architecture in Japan. Contains among other things: Government and municipal offices; schools and libraries; museums and galleries; public halls; theatres; office-buildings, banks and shops; factories and marketplaces; train stations and parking lots; bathrooms and public pools; hospitals; hotels, restaurants and cafés; apartment buildings and condominiums; residences; religious buildings; furniture and interior design. Very fine copy.



46 Okada, Chûichi (岡田 忠一). *Kenchikuka Faiâsutain: Butai kenchiku* (建築家ファイアースタイン 舞台建築). Bedrich Feuerstein Architekt. Stage-Setting Architecture. Okada Chûichi, Shôwa 2 (1927), Februar. (48) pages including many plates. Typographically designed original wrappers. EUR 1500

First and only edition. Content: Foreword (introduction of West-East influence of art, biography Feuerstein) and over 20 stage designs, including the legendary play by Karl Clapek R.U.R. Bedrich Feuerstein (1892-1936) Czech architect, painter and stage set Designer, a pupil of Jeseoph Plecnik, who subsequently worked with Auguste Perret in Paris and Antonin Raymond in Japan (where he designed modernist buildings both in Tokyo and Yokohama).

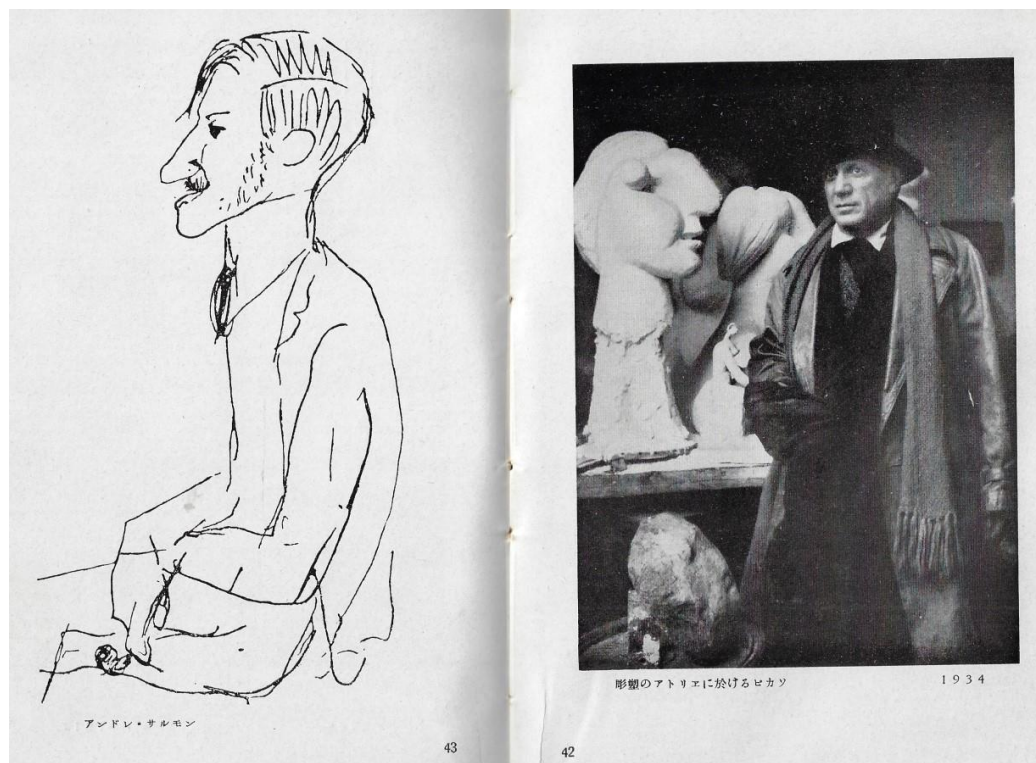
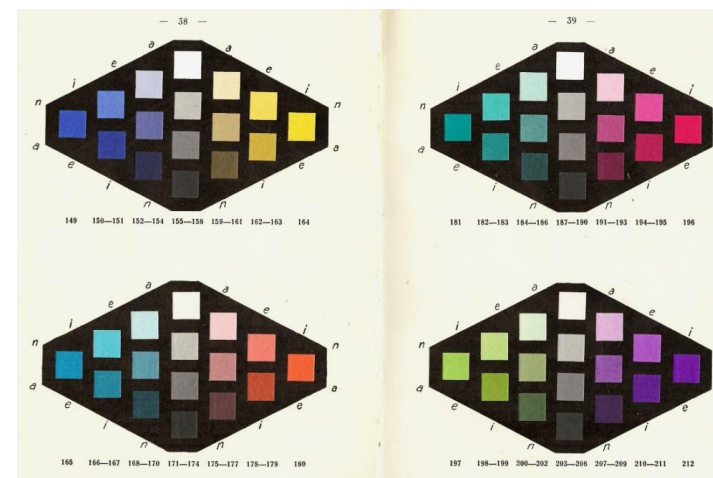


47 Ostwald, Wilhelm. Die Farbenfibel. 9. unveränderte Auflage. Leipzig, Verlag Unesma 1922. VII, 46pp., with 252 mounted colour samples, 10 diagrams to the text. 22,5 x 16,5 cm. Original cloth, black lettering, with mounted colour sample to upper cover. EUR 65

Friedrich Wilhelm Ostwald (1853–1932) wrote several publications in the field, such as his *Malerbriefe* (Letters to a Painter, 1904) and *Die Farbenfibel* (The Color Primer, 1916). His work in color theory was influenced by that of Albert Henry Munsell, and in turn influenced Paul Klee and members of Deutscher Werkbund, Bauhaus, and De Stijl, including Piet Mondrian. Very fine copy.

48 Ostwald, Wilhelm. Die Farben-fibel. 4. bis 5. Auflage. Leipzig, Unesma 1920. VII, 45pp., with 252 mounted colour samples, 9 diagrams to the text. 22,5 x 16,5 cm. Original boards, black lettering, with mounted colour sample to upper cover. EUR 35

Fine copy.



49 Pablo Picasso.- Nakada, Sadanosuke 仲田 定之助: Pikaso ピカソ [Picasso]. Tôkyô, Atelier-sha 1938 (Shôwa 13).). Color plate, title, 48 pages plates, 35pp, 4pp, 4 unnumbered pages, incl. 2 pages of advertisements. 19 x 13 cm. Publisher's illustrated wrappers. EUR 250

Seiyô Bijutsu Bunko 西洋美術文庫 No.18. First edition, first printing. Sadanosuke Nakada (1888-1970) After studying in Germany and visiting the Bauhaus, he wrote an introductory article ("National Bauhaus") in the magazine "Mizue" in 1925 after his return to Japan. During his studies abroad, he came into contact with various other art movements and processed his impressions, experiences and contacts in numerous publications. His role in the Japanese avant-garde is presented, among others, in: Gennifer Weisenfeld, *Movo. Japanese Artists and Avant-Garde 1905-1931*. Pp107-108. The spine rubbed and slightly brittle.



50 Rasch, Heinz und Bodo. Wie bauen? Materialien und Konstruktionen für industrielle Produktion. Jahres-Ausgabe 1928 [on cover: No. 2, 1929]. Stuttgart, Akademischer Verlag Dr. Fritz Wedekind & Co [1928]. 287pp., with 378 drawings and photo illustrations. 29,5 x 22 cm. Original publisher's cloth backed boards with illustrated cover. EUR 480

„Wie bauen?“ was published twice in a strongly changed concept and layout. The first book, dating from 1927, with a preface by Adolf Behne, was subtitled „Bau und Einrichtung der Werkbundsiedlung am Weißenhof in Stuttgart 1927“ referring directly to the Weißenhof settlement. The second book, bearing the same title undoubtedly because of the commercial success of the first (only adding to the front cover the year „1929“ and „Nr.2“ in red color) is subtitled more general: „Materialien und Konstruktionen für industrielle Produktion - Jahresausgabe 1928“ (Materials and structures for industrial production - annual edition 1928). The puzzling 1929 - instead of 1928 - on the cover must have been the publisher's choice to have a better sell over more years. In the second issue we find an advertisement of „Wie bauen?“ Nr.3 (annual edition 1929) which, however, was never published. The advertisement promised a content showing the development of hand craft building towards recent industrial production, tables on optimal dimensions of building elements of American building industry.” Jos Tomlow. Very fine copy.

51 Richtera, Leopold. Die Farbe als wissenschaftliches und künstlerisches Problem. Die Grundlagen der Farbenlehre für Künstler und Kunstgewerber. (4), 82, (4) Seiten mit 57 Textabbildungen. 24x17cm. Original Broschur. EUR 280

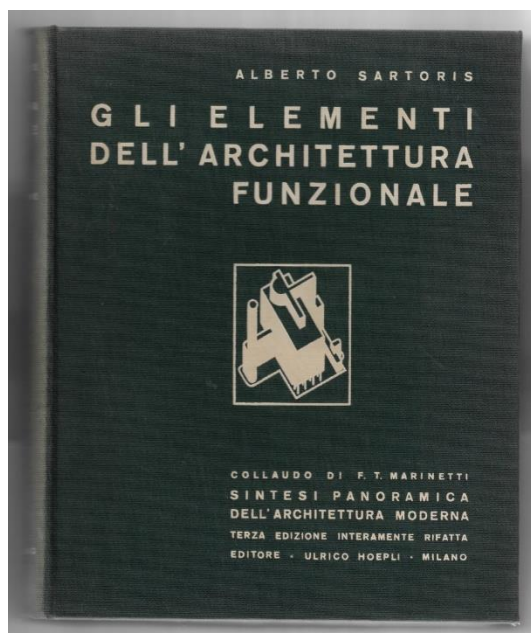
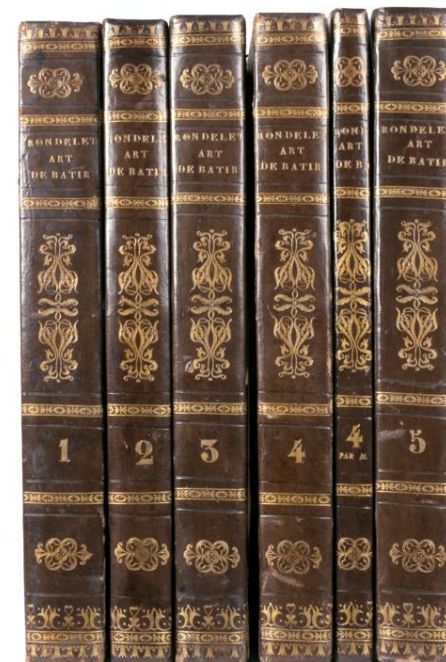
Leopold Richtera (1887–1930) Veröffentlichung resultiert auf Vorlesungen an der „Höheren Graphischen Lehr- und Versuchsanstalt“ in Wien. Es erschien 1927 auch auf Russisch und übte neben Wilhelm Ostwalds Farbenlehre großen Einfluß auf die Moskauer „Höheren künstlerisch technischen Werkstätten“ (WChUTEMAS) aus, an dem viele Künstler der russischen Avant-garde, vor allem aus der Richtung des Konstruktivismus wirkten, wie z.B. Alexander Rodtschenko, Wladimir Tatlin, El Lissitzky, Konstantin Melnikow, Wassily Kandinsky und Alexander Wassiljewitsch Kuprin. Vgl. Vikoria Schindler, Farbe, Form, Linie, Fläche ... Diss. Berlin 2018. Umschlag mit Widmung des Verfassers an den Wiener Radiopionier Oskar Czeija, dem Mitbegründer und ersten Generaldirektor (1924–38) der österreichischen Rundfunkgesellschaft RAVAG.



52 Rondelet, Jean-Baptiste. Traité théorique et pratique de l'art de bâtir. 5 volumes text in 6 volumes and one plate volume. Paris, Chez l'auteur, Endos Panthéon 1812-1814. XVI, 442; (4), 351; (4), 412, (4) + IX tables; (4), 416, 7 + 2 folded tables, (4), 143, (5) +1 folded table; (4), a – r, XXXV, 36 + 1 tables; 14, (2), 346 + 16 tables + 13 folded tables. [plate volume=] 194 plates many folded, numbered 1 – 188, + 69, 90, 152, 161, 165 and 169 bis. Text volumes 30,5 x 23 cm, plate volume 30,5 x 42 cm. Contemporary half calf.

EUR 1900

Jean-Baptiste Rondelet (1734-1829), a pupil of Jacques-Francois Blondel and Boullée, travelled through Italy in 1783-84. His five-volume „Traité théorique et pratique de l'art de bâtir“ was a practical pedant to Durand's „Précis des leçons“. He summarised his architectural aesthetic in the perface to he first volume, many of he ideas expressed being thos of Blondel and Durand. The main source of Rondelet's importance ist he comprehensive theory of materials and building construction given in the second, third und fourth volumes of his work. He was one of he first to undetake systematic analysis of the use of iron and the statics of iron structurers, to which he was first drawn while working under Soufflot at the Panthéon in Paris. He examined iron bridges in detail and wrote an analytical study off he famous bridge at Coalbrookdale in Shropshire, built in 1777-81. Kruft, Architectural theory, London 1994, 275. Text with heavier foxing in places, some plates soiled at outer margins, otherwise well preseved and broadmargined copy in decorative contemporary bindings.

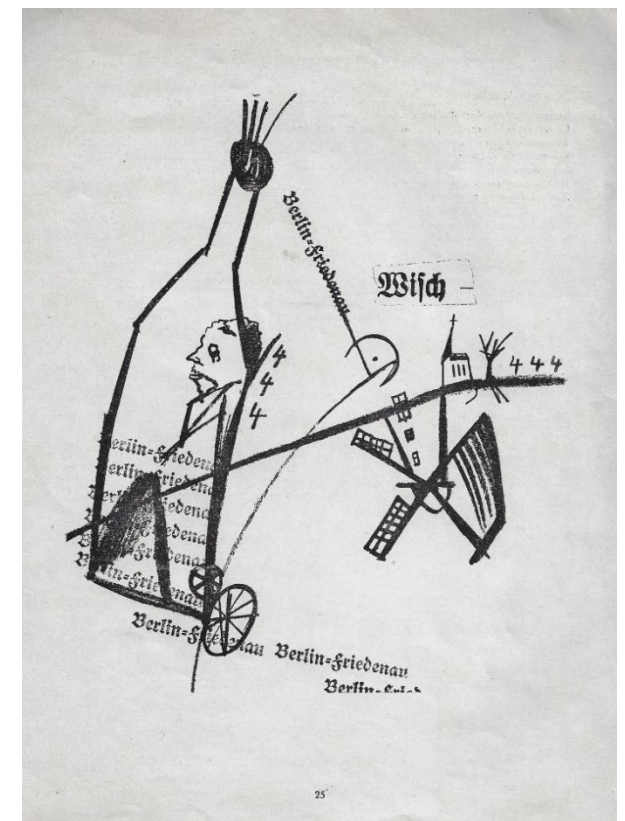
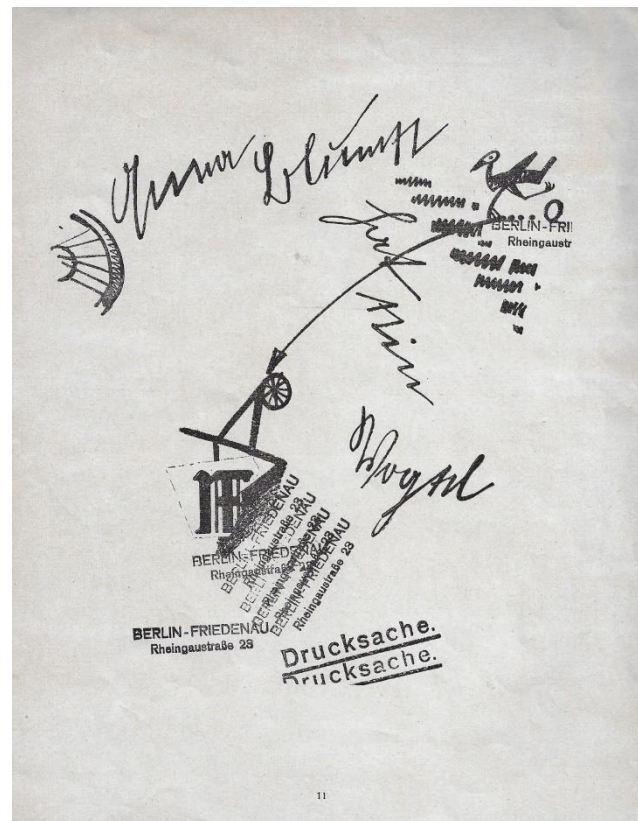
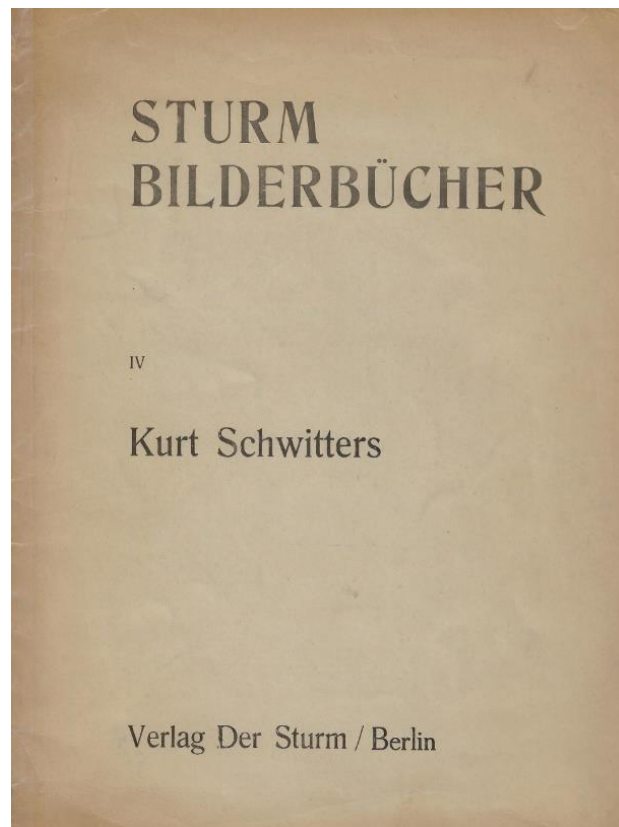


53 Sartoris, Alberto. Gli elementi dell'architettura funzionale. Sintesi panoramica dell'architettura moderna. Terza edizione, interamente rifatta. Collaudo di F.T. Marinetti. Introduzione di P.M. Bardi. Prefazione di Le Corbusier. Milano, Ulrico Hoepli 1941. viii, 946, (2)pp. 1135 (sic!) illustrations. 28 x 23,5 cm. Original cloth, embossed in white. EUR 650

“Sartoris's great pictorial survey of the architecture of the modern movement, originally published in 1932, is here in its third, substantially enlarged edition of 1941. It has lasting merit as a visual record of much of the best modern movement architecture built from the late 1920s onwards, and provides especially full treatment of the work of Giuseppe Terragni and other Italian architects of the immediate pre-war period. In other respects its coverage is genuinely international, benefiting from Sartoris's wide architectural contacts, and the relatively small amount of space allotted to German architects, og whom only Gropius, Mis and Scharoun are properly represented, allows the contribution of architects from other European countries to the much better appreciated than in other international surveys of the style.” Pagan, Catalogue 19, # 108. Lightly sunned at spine, a very fine copy. Sharp 148; Placzek, III.664f.

54 Kurt Schwitters - Sturm Bilderbücher- Sturm Bilderbücher IV - Kurt Schwitters {15 Gedichte und 15 Stempelzeichnungen} Berlin, Verlag Der Sturm (1921). 32 Seiten mit 15 ganzseitigen Stempelzeichnungen. 28,5 x 22,6 cm. Originalbroschur. EUR 5000

First edition. With a two-page introduction by Otto Nebel. "One of the most beautiful Schwitters publications, an artist's book still remarkably fresh. Discussing the rubber-stamp drawings as a whole, Werner Schmalenbach comments that "The charm of these sheets is in their rhythm, the humor of association, and in general the naïve delight in printing with rubber stamps. In his introduction to the 'Sturm-Bilderbuch' devoted to Schwitters, Otto Nebel wrote: 'Numbers and letters remain purely pictorial. Their sense is artistically irrelevant. In itself, writing is the graphic outline of a word. In the Merz-picture writing becomes the wordless sound of pure line. Sense has been weeded out.' And yet it must be noted that the 'sense' constitutes a fundamental charm of these rubber-stamp drawings.... The artist's pleasure in nonsense determines the wording of the legends even when it has been subordinated to the optical effect." Ars Libri Cat 154 # 98, Schmalenbach/Bolliger 2, p. 107f.; Elderfield p. 46; "Typographie kann unter Umständen Kunst sein" (Wiesbaden, 1990), p. 44; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), no. 155 94. Inside fold reinforced with Japan paper, very fine copy.

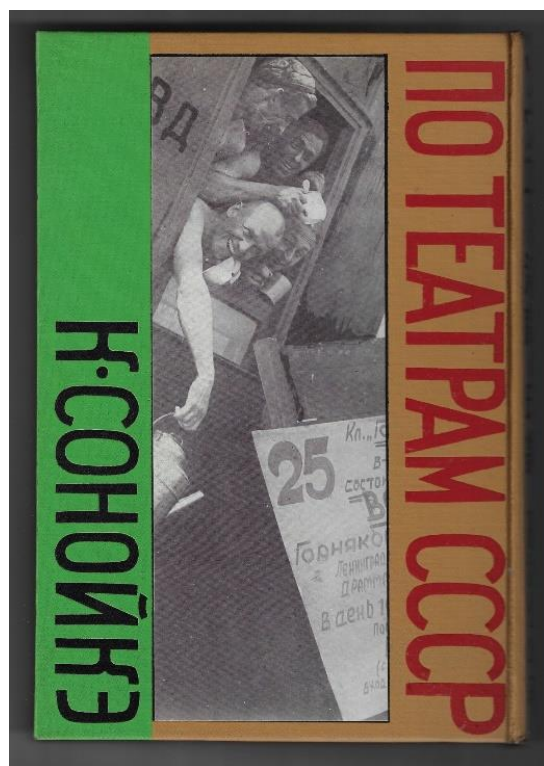


55 Schulze, Konrad Werner. Der Stahl-Skelettbau. Geschäfts- und Hochhäuser. Stuttgart, Wissenschaftlicher Verlag Dr. Zaugg & Co. 1928. 94, (2) pages, 105 photos and plans. 29 x 23 cm. Original publisher's boards with dust jacket. EUR 280

First edition. On steel frame use and application for modern building in Germany. The book is distinguished by the author's close observation of all the stages in the construction of Erich Mendelsohn's Schocken department store in Stuttgart. Weinreb 52, # 931. Two chips at spine of jacket. Copies with dust jacket are very rare.



Abb. 70. Kaufhaus Schocken, Stuttgart. Turnierhaus mit den Treppenhäusern und Podestträgern. Ausführung: Südt. Eisengesellschaft Nürnberg-Stuttgart.

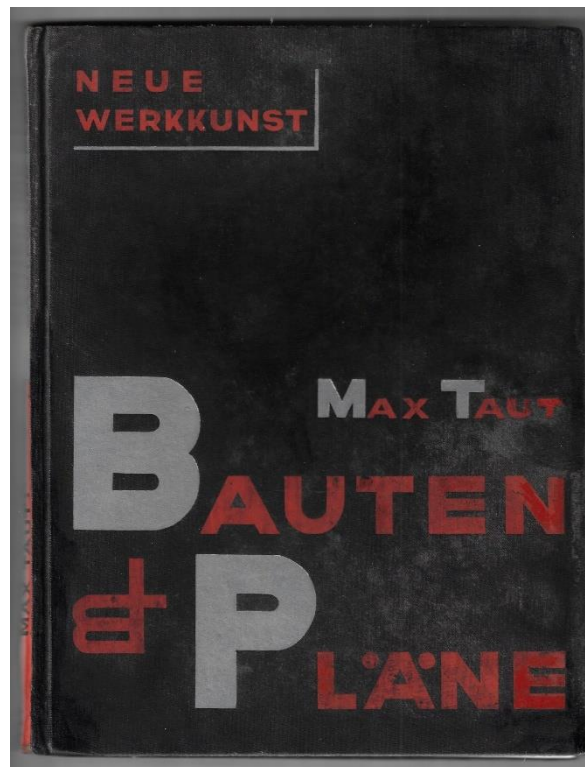
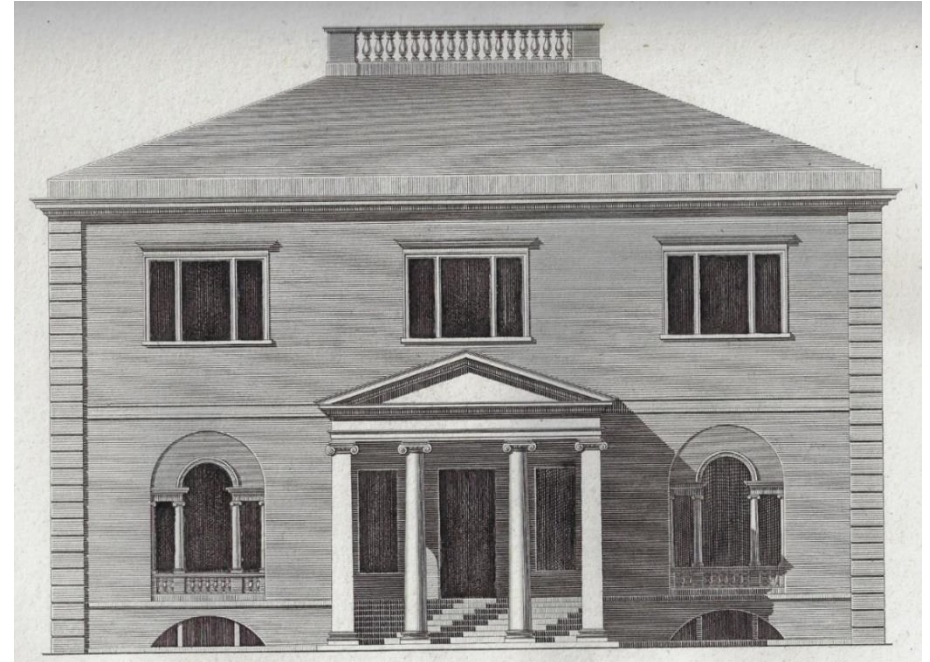


56 Sonoike, Kinnaru (園池 公功). Sovueto engeki no inshô (ソヴェト演劇の印象). [An Account of Modern Soviet Theatre]. Tokyo: Kensetsusha, 1933. 192pp. [2] with 92 b/w photographs. 23.5 x 16 cm. Original cardboard slipcase, photo-illustrated buckram boards. EUR 600

Detailed analysis of the more recent trends and developments (early 20th century) in Russian/Soviet avant-garde theatre and film, by Japanese theatre director and critic Kinnaru Sonoike (1896 - 1972). The author had been invited to the Soviet Union the previous year, where he had visited various theater and saw productions in Moscow and Leningrad. The fourth chapter deals with Soviet cinema, and includes Sonoike's observations about his meeting with filmmaker Vsevolod Pudovkin, experiences going to the movie theater and visiting the Moscow film school. The images display a wide range of production designs ranging from proletarian scenes, soviet realism, to more avant-garde expressionist type of staging. The final group of images is of soviet films, including stills of the famous "Odessa Steps Sequence", from Sergei Eisenstein's landmark film Battleship Potemkin. Additional in-text b/w lithographic illustrations of set designs and caricatures of theatre figures, as well as some tables and charts, throughout. Slipcase with some staining to the corners.

57 Stieglitz, C[hristian] L[udwig]. Zeichnungen aus der schönen Baukunst oder Darstellung idealischer und ausgeführter Gebäude mit ihren Grund- und Aufrissen auf 115 Kupfertafeln. Mit nöthigen Erklärungen und der Abhandlung über die Schönheit in der Baukunst begleitet von C. L. Stieglitz. Zweyte verbesserte Auflage. Leipzig, bey Georg Voss 1805. Gestochenes Frontispiz, Titelblatt, 1 Blatt, Widmung, 46 Seiten Text und Tafelverzeichnis und 114 Kupfern auf 104 theils. gefalteten Tafeln. 45 x 31 cm. Halblederband der Zeit mit Rückenvergoldung. EUR 2800

Das Werk erschien erstmals 1798-1800 ebenfalls bei Voss in Leipzig als Plans et dessins tirés de la belle architecture, die deutsche Erstausgabe folgte 1800. Eine ausführliche Würdigung findet sich in: Klaus Jan Philipp, Um 1800: Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810. Stuttgart 1997. Zustand: Der schöne zeitgenössische Einband gering berieben und bestoßen. Das Titelblatt im Rand etwas stockfleckig, die Tafeln in klaren guten Abzügen und nur im äußerem Rand hin und wieder etwas stockfleckig.

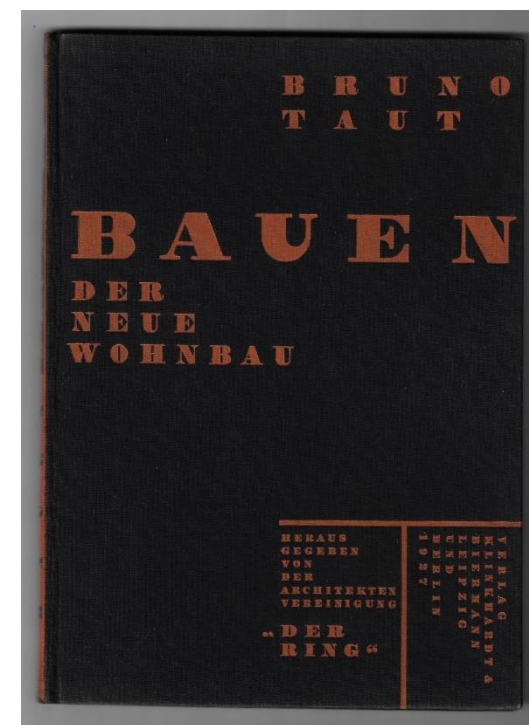
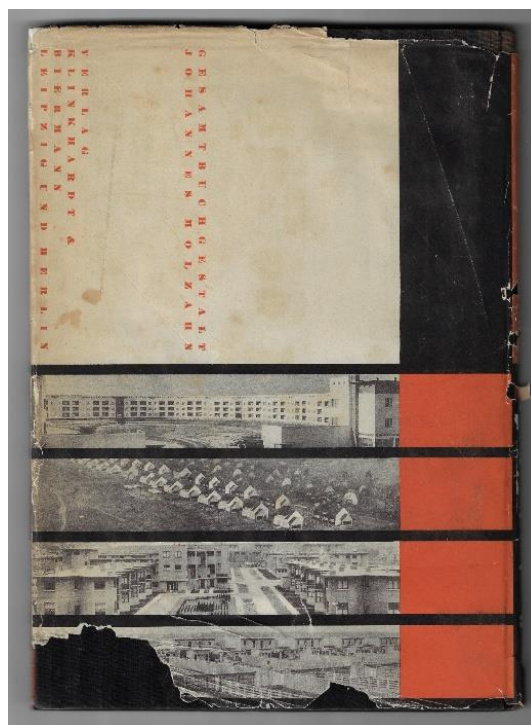
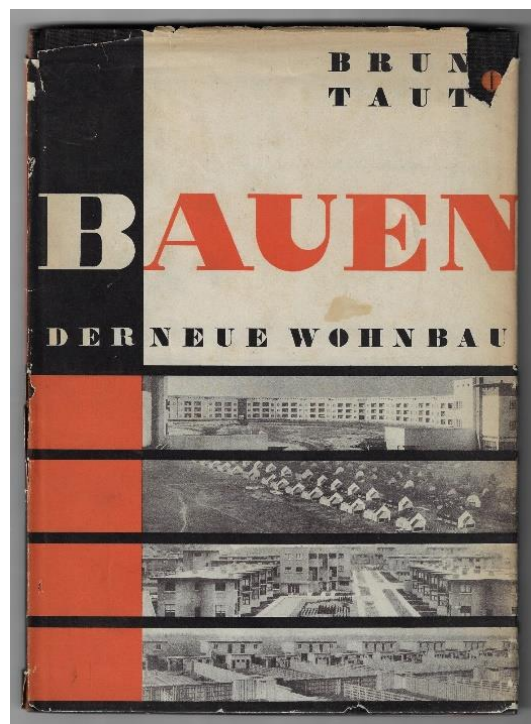


58 Max Taut.- Max Taut. Bauten und Pläne. Mit einem Beitrag von Adolf Behne [Einige Bemerkungen zum Thema: Moderne Baukunst]. Berlin, Leipzig und Wien, Hübsch Verlag 1927. 80pp. with numerous photo illustrations and drawings. 26,5 x 20 cm. Original cloth with fine typographical cover designed by Johannes Molzahn. EUR 280

Neue Werkkunst. Design of book cover and typographic arrangement by Johannes Molzahn. One of the most important monographs issued in the "Neue Werkkunst" series. Jaeger, 0108. Jürgen Holstein, Blickfang, Berlin 2005, pp 35. Binding a little dusty, lettering not quite fresh. Inside good copy.

59 Taut, Bruno. Bauen. Der neue Wohnbau. Herausgegeben von der Architektenvereinigung "Der Ring". 1. bis 5. Tausend. Leipzig und Berlin, Klinkhardt & Biermann 1927. (4), IV, 75, (1) pages with 166 photo illustrations and plans. 27 x 19 cm. Original decorative cloth and original dust jacket designed by Johannes Molzahn. EUR 280

First edition of the important polemic work on modern housing architecture published by "Der Ring", illustrated with photos of buildings designed by Behrens, Döcker, Frank, Gropius, Haesler, Loos, Mies, Max Taut, Bruno Taut, Bourgeois, Oud, Le Corbusier, Lurcat, Fisker etc. as well as "deterrent examples" of miserable architecture with satirical comments by Bruno Taut. Jaeger 0920, Abb. 107. Junghanns, Bibl. 9; Placzek, IV 181-184. The rare dust jacket with defects, defects backed with Japan paper.



60 Taut, Bruno. Bauen. Der neue Wohnbau. Herausgegeben von der Architektenvereinigung "Der Ring". 1. bis 5. Tausend. Leipzig und Berlin, Klinkhardt & Biermann 1927. (4), IV, 75, (1) pages with 166 photo illustrations and plans. 27 x 19 cm. Original decorative cloth designed by Johannes Molzahn.

EUR 200

First edition. Very fine copy, without dust jacket.

62 Togo, Seiji. Renai kabushiki kaisha [Lovers Co., Ltd.]. Tokyo, Hasuisha 1931. 345, (3)pp. 22 fullpage line drawings hors texte, signed Seidzi. 20,5 x 15,5 cm. Publisher's remarkable photo-illustrated boards, printed in red and black, original slipcase. EUR 800

Book design by Seiji Togo. "Togo had achieved recognition in Japanese art circles with his cubofuturist painting 'Woman Holding a Parasol' (Parasoru saseru onna), exhibited at the third Nika exhibition in 1916. This work went on to win the Nika prize. Togo first studied in France from April 1921 until March 1922; he met the leader of Italian futurism, Filippo Tommaso Marinetti, along with Luigi Russolo, the Dadaists and poets Tristan Tzara and Philippe Soupault and Pablo Picasso. Upon his return to Japan, Togo was one of a number of Nika artists spearheading a stylistic move toward a cubo-futurist and abstract expressionist style and away from the post-impressionist modes that had dominated the group" (Weisenfeld). Very fine copy, slipcase somewhat dusty and slightly stained. Weisenfeld, Gennifer: Mavo: Japanese Artists and the AvantGarde, 1905-1931 (2002), pp. 275 n. 16, 279 n. 56



63 Otto Wagner.- Sasori-kai さそり会 [Sasori-Association]: Wagunâ Sakuhinshû - Kenchiku Shashin Ruijû ワグナー作品集ー建築写真類聚 [Wagner Collected Works - Architecture Photography Collection]. Tôkyô, Tôyôsha 1924 (Taishô 13). Title, and 50 b/w plates. 19 x 13,5 cm. Original half cloth folder. EUR 350

First edition, first printing. Small portfolio with a collection of the most important buildings by Otto Wagner. Early document of the special appreciation of contemporary European architecture in Japan.

Additional pictures are available on: www.antiquariat-rohlmann.de

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