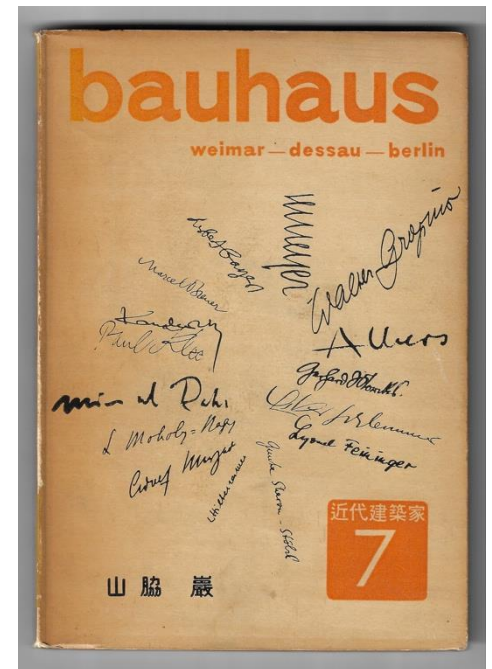
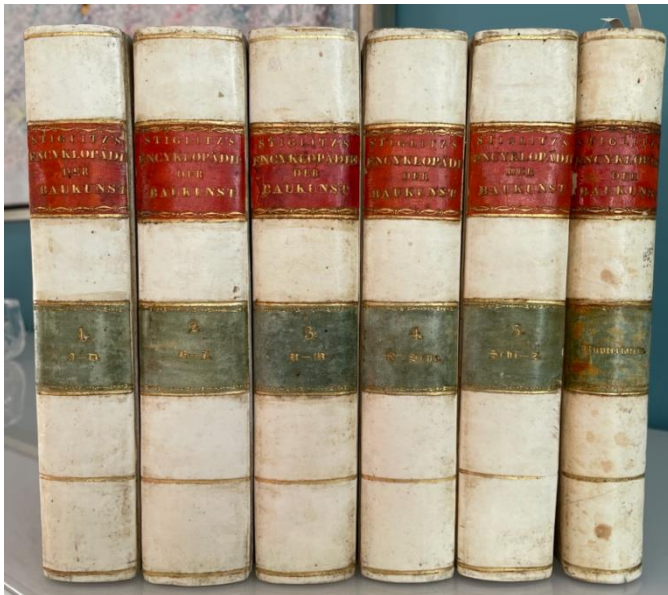


# ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books

LIST 286

Architecture - Design - Art - Japanese Books



Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

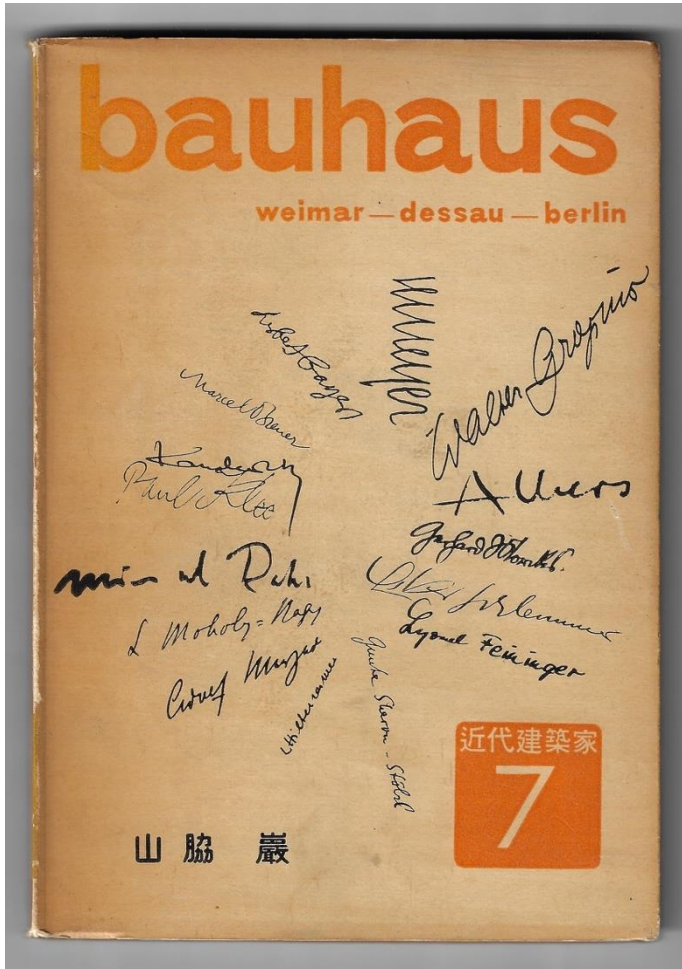
Telefon 0221-34666601 Mobil 0175-4173774 Mail: [post@antiquariat-rohlmann.de](mailto:post@antiquariat-rohlmann.de) [www.antiquariat-rohlmann.de](http://www.antiquariat-rohlmann.de)

# Bauhaus

1 Small advertisement by **Bauhaus Dessau** on the back cover of the magazine „Der Cicerone“ 1927 issue 16. Advertisement format: 10.7 x 7.2 cm.

EUR 65

This issue is the only one of the 24 issues of the year 1927 that has such an advertisement.



**2 Yamawaki, Iwao** 山脇 巖. bauhaus – weimar-dessau-berlin. (Title on cover). Bauhausu no hitobito [The people of Bauhaus] – Bauhaus und Bauhäuser. Tokyo, Shōkokusha Shōwa 29 [1954]. 141, (3)pp. profusely illustrated with photos and drawings. 18,5 x 13 cm. Original wrappers.

EUR 160

Kindai kenchikuka [Modern architect] vol. 7.

Iwao Yamawaki (1898-1987) was a Japanese photographer and architect who trained at the Bauhaus Dessau. Interesting little book documenting the appreciation of the Bauhaus in Japan, illustrated with extensive, partly rare, illustrative material.

Binding slightly browned.



Rotterdam le juni 1955.  
Westerkade 34

Invitation  
au 10<sup>ème</sup> CONGRÈS CIAM  
à ALGER  
du 1<sup>er</sup> sept au 10 sept 1955

1. Thème du Congrès: "PROBLÈME DE L'HABITAT"  
PROBLÈMES DE L'HABITAT.  
Premières propositions CIAM.  
Constatations et résolutions.

(Réunion du Conseil et  
du Bureau du CIAM par  
Candilis & Moscovici à Paris  
le 30 juin 1954)

2. Objet:  
"Réunions de groupes"  
"CIAM X" c'est à dire à la fois  
polygones en français "Kreuzhaus", en anglais "Kreuzhaus"  
Romeau Selousie à cette époque par le TEAM X à la fois  
le groupe.  
(on pourra se référer aux opinions exprimées dans  
par certains groupes et membres, par exemple  
et communiques par TEAM X en anglais et en français  
(Hinter) Text of reactions received from groups and  
"Communique of the CIAM X Committee" (à paraître TEAM X)  
à l'attention des groupes et "Réunion de réaction"  
à l'attention des groupes

Candilis  
Léonard  
13 mai 55

**3 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: Westerkade 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.

WIR ERSUCHEN DIE DELEGIERTEN, DIESES GRUPPENSCHREIBEN JEDEM EINZELNEN MITGLIED ZUKOMMEN ZU LASSEN UND JEDE FRAGE PIER SICH ZU BEANTWORTEN. ES IST UNERLÄSSLICH, DASS WIR VON DER ARBEIT DER GRUPPEN GENAU UNTERRICHTET WERDEN.

1. moskauer kongress. AN DIE GRUPPEN DER INTERNATIONALEN KONGRESS P. NEUES BAUEN.  
die vorbereitungen für den moskauer kongress sind in vollen gang. das sekretariat ist in konstanter verbindung mit moskau, der moskauer kongress wird unter dem schutze des zentralrats für wohnungsbaugesellschaften sovjetrusslands (zentroschilsojus präsident v.n. egoroff) abgehalten werden.  
in laufe der nächsten tage werden der präsident (van eesteren) und der sekretär (giedion) auf telegraphische einladung des zentroschilsojus nach moskau reisen, um die endgültigen abmachungen für den moskauer kongress zu treffen, der nach unserem vorschlag im mai kommenden jahres 1933 abgehalten werden soll. der genaue, endgültige termin kann erst nach fühlungnahme der beiden vertreter mit den russischen behörden festgesetzt werden.  
die beiden vertreter werden nach bestem wissen im interesse des kongresses versuchen, die bedingungen zu erreichen, die von der delegiertenversammlung in barcelona (märz 1932) festgesetzt wurden.  
der kongress nimmt durch die zu treffenden abmachungen eine schwere verpflichtung auf sich und wir müssen im interesse der ganzen bewegung von unseren mitgliedern verlangen, dass in der ablieferung des kartenmaterials die termine eingehalten werden, denn eine verschiebung ist unmöglich.

2. die funk-telegraphische wir ersuchen, die karten I. und II., soweit sie nicht bereits abgeliefert worden sind, umgehend abzuliefern.  
ebenfalls den bericht zu den karten I. und II.  
karte III, die im september 1932 an die verschiedenen gruppen versandt wurde, ist bis zum 1. februar 1933 an die adresse: merkulbach & karten, architekten, 574, keizersgracht, amsterdam C abzuliefern.  
ersügend ist zu dem versandten erklärenden bericht zu karte III zu bemerken:  
zusätzlich gilt für karte III folgendes:  
für die beschriftung ist dieselbe schreibweise wie im amsterdamer-beispiel einzuhalten.

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

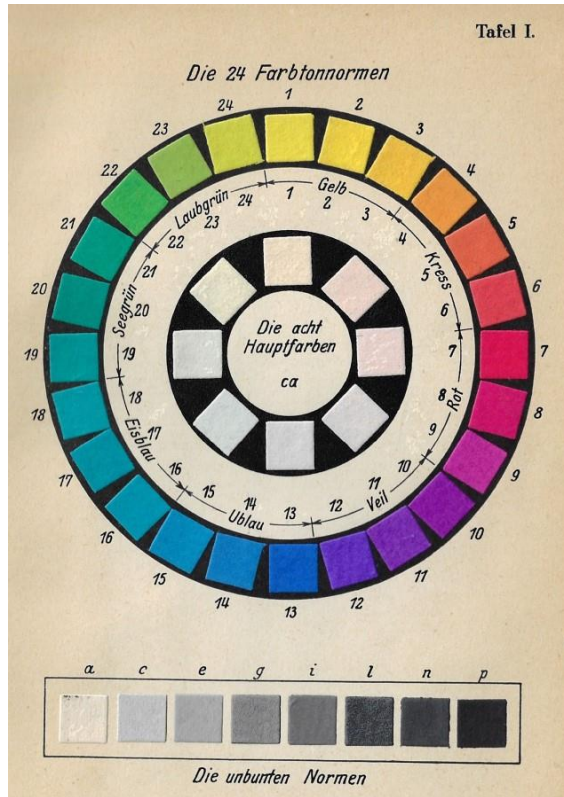
EUR 2700

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.

## Colour Theory



**5 Ostwald, Wilhelm.** Die Maltechnik jetzt und künftig. Leipzig, Akademische Verlagsgesellschaft 1930. VII, 160 pp. and 4 figures in the text, 4 colour plates with mounted original colour samples. 22 x 14,5 cm. Original wrappers. EUR 90

First edition of the rather rare edition, 2 years before the author's death. Despite his age, Ostwald (1853-1932) explained his theory of colour in a series of lectures at the Bauhaus Dessau in 1926 and 1927, spoke at the World Congress of Advertising in Berlin in 1929 and participated in the design of the Werkbund exhibition Wohnung und Werkraum in Breslau in 1929.

Binding with slight signs of wear, overall a fine copy.



**6 Richtera, Leopold.** Die Farbe als wissenschaftliches und künstlerisches Problem. Die Grundlagen der Farbenlehre für Künstler und Kunstgewerber. Halle, Verlag Wilhelm Knapp 1924. (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.

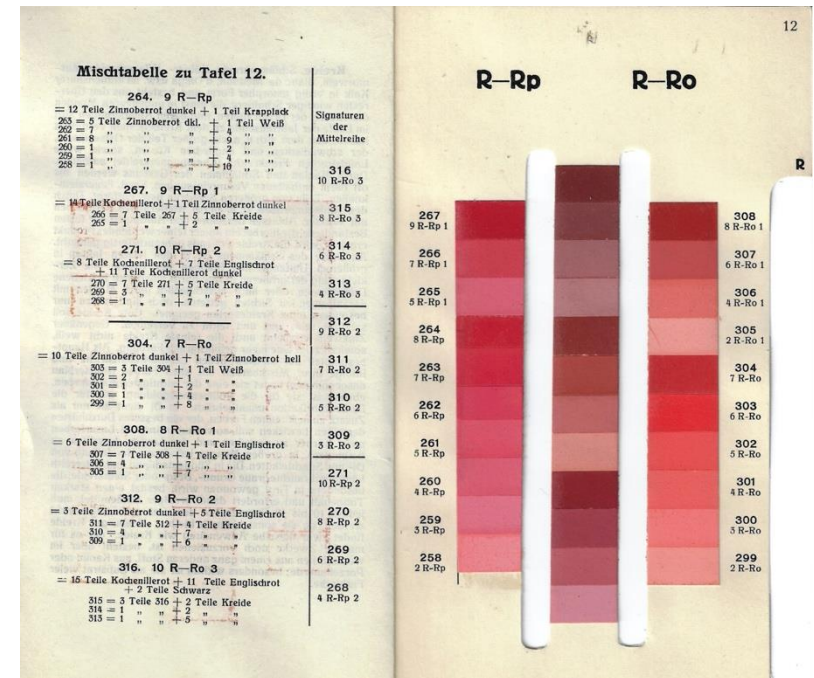
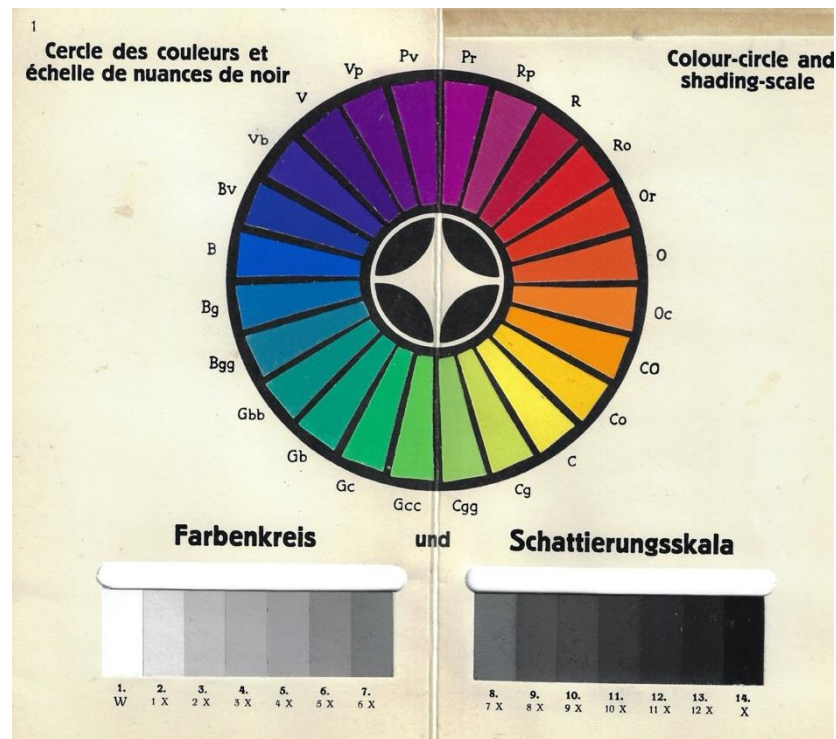


## Colour Theory

**7 Baumanns Neue Farbentontkarte** [=title on title page; title on cover = Baumanns neue Farbtonkarte]. System Prase. 1359 systematisch abgestufte Farbentöne nebst Angabe ihrer Mischverhältnisse und Mitteilungen über Art und Verwendbarkeit der gebräuchlichsten Farbstoffe. Aue (Sachsen), Druck und Verlag von Paul Baumann, without year of publication [not before 1928].

4 pages instructions, booklet xvi pages [with publisher's preface signed Paul Baumann; introduction signed Otto Prase], 1 color circle and shading scale [= double plate 1-2], 47 plates. Plate numbering: 1-2 (double plate), 3 – 6, 6a, 7 – 47 with a total of 1359 color samples (so according to the publisher's printed note inside cover complete). Attached to each plate 3-47 a sheet printed on both sides with explanations and color mixing data. 18 x 12 cm. Original glossy light brown wrappers with black lettering on cover and spine and small color cube pasted to front cover.

EUR 900



In the bibliographical record and descriptive evaluation of this publication, we have tried to be accurate and not to repeat erroneous information in catalogs and offers in antiquarian and auction catalogs – I hope that we have been successful. The present copy is the second edition of 1928 with the bronze fab tones on plate 7. „The second edition of the color chart system Prase 1928 shone thereby with twelve bronze tones as well as some textual improvements. In total, it now contained 1359 shades“ [https://de.wikipedia.org/wiki/Otto\\_Prase](https://de.wikipedia.org/wiki/Otto_Prase) Paul Baumann (1869-1961) founded his company in 1912 in the Erzgebirge town of Aue together with the Otto Prase (1874-1956).

The year 1912 is often incorrectly given as the year of publication of the present work, the company foundation is usually dated in the specialist literature to 1912, but it is remarkable in this context that Baumann and Prase state that they had already been awarded a medal in Munich for their work in 1905.

Prase developed his own new color theory with instructions and recipes for mixing pigments, for which he was awarded many gold and silver medals at trade fairs (1905 Munich, 1913, 1924 and 1928 Leipzig, 1926 Zeitz and 1926 Zittau). On behalf of the Deutscher Werkbund, he supplied „for industrial use the best available tool for these purposes for industry, trade and craft“. The explanatory notes to plate 47 contain references to literature. The most recent publication date is 1926 (H. Trillich, Das deutsche Farbenbuch I-III, 1925/26). Among other titles cited are: Baumann-Prase, Neuer Farbenatlas 1922 and Baumann-Prase, Der Farbenfächer 1924. Absolutely complete and very well preserved copy.

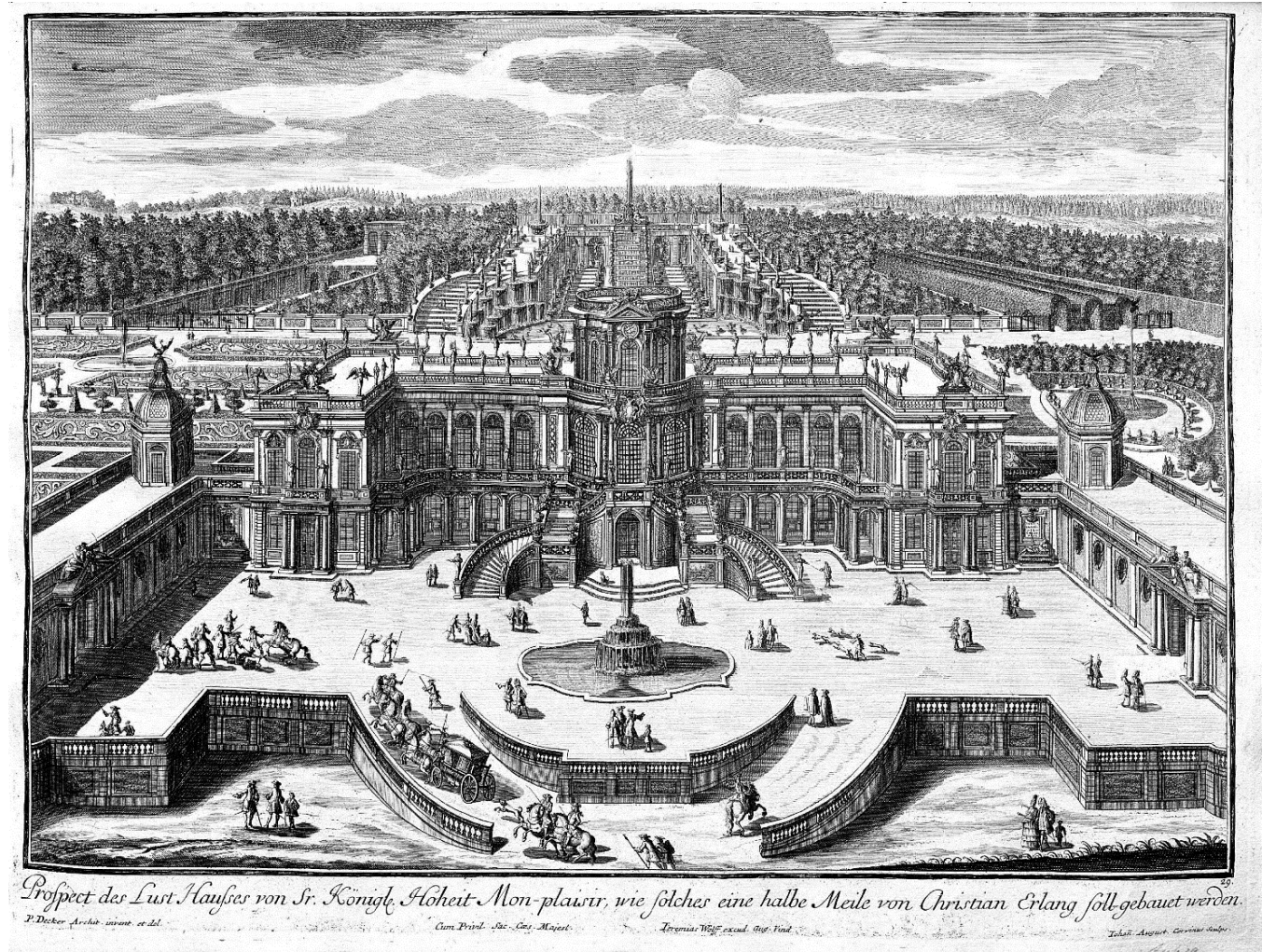


## German Baroque Architecture

**8 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 vorstellt. 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.



## Wendingen – Dudok's Townhall design and executed works

**9 Wendingen.** Maandblad voor bouwen en sieren van „Architectura et Amicitia“.

Redactie: C.J. Blauw – W.M. Dudok u.a.

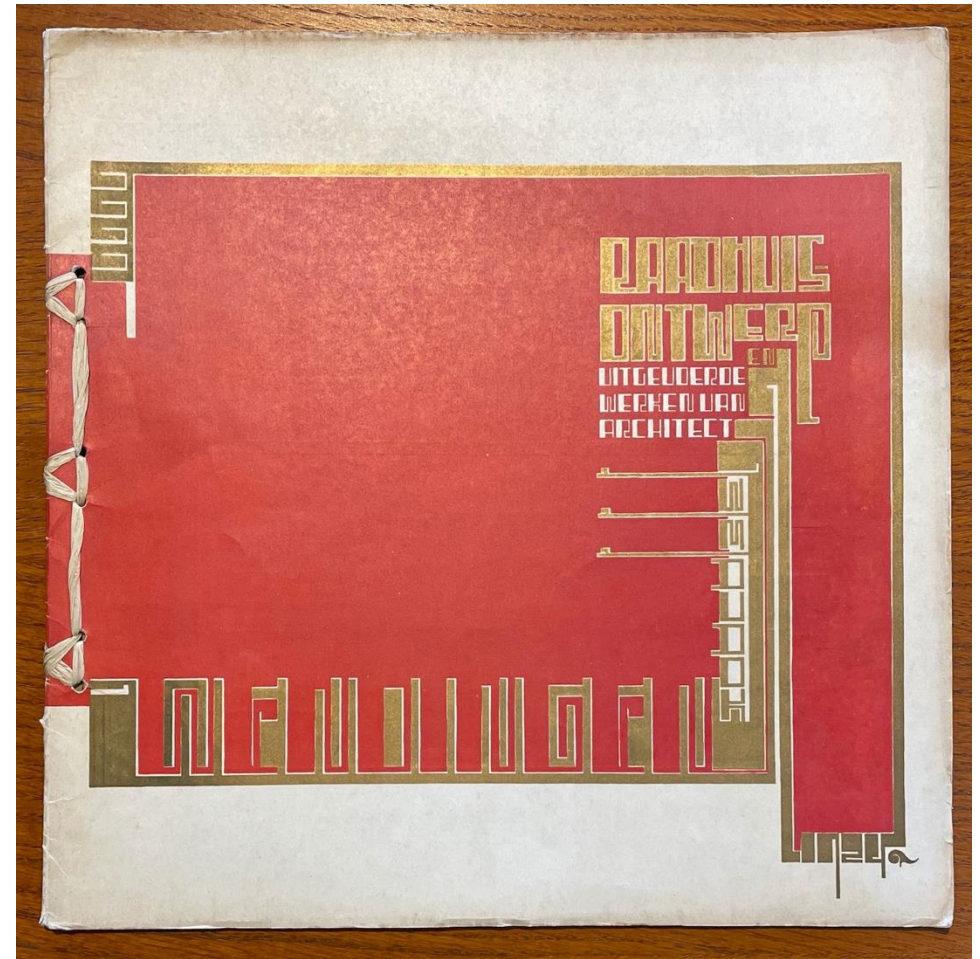
Volume 6, 1924, issue 8.

40 pages with numerous drawings and photos, of which 16 pages are advertising appendices. 33 x 33 cm. Original wrappers, bound as a block book with raffia binding.

EUR 300

Here I show a web page entry from the Dutch National Library that pays tribute to The Wendingen Magazine as a whole and to this issue in particular.

*Wendingen*, published from 1918 through 1931, is in many respects a remarkable journal. It was published by 'Architectura et amicitia', an Amsterdam-based society, and developed into the major representative of the Amsterdam School. This did not mean that it was only restricted to architecture: design, various visual art forms, even exotic subjects like shells and crystals were equally discussed in theme issues. *Wendingen* acquired international fame not only for its contents, but to a large extent also for its design. Its idiosyncratic, large square format (33 x 33 cm), its bifoliate infolded pages tied together with raffia *à la japonais*, but most of all its typography make it an impressive and unusual journal. The great mind behind it all was the architect H.Th. Wijdeveld. Inspired by the work of J.L.M. Lauweriks – who had already published a periodical called *Ring* in Germany in 1908, foreshadowing the advent of *Wendingen* – Wijdeveld designed the 'Wendingentypografie'. This typography is characterized by the use of a sans serif (a grotesque) for the texts, the vertically eccentric position of text and illustration on the pages, and – most conspicuous of all – the composition of letters for the titles and the various captions from elements taken from the case of display types, a feature that encountered great opposition. 'Illegible' was the often heard reproof, and not unjustly so. Another remarkable characteristic is the design for the advertisements: despite individual differences they are all consistently framed by thick lines and printed in only one colour, which lend them a uniform appearance that smoothly fits into the overall design.



A good example of its idiosyncratic lettering is the cover of the Dudok issue reproduced here, an issue devoted to the Hilversum town architect W.M. Dudok. Although these letters have been drawn and subsequently lithographed, the similarity to the letters made up from type-setting material is obvious. It takes some time for the reader to find out that it concerns an issue of \*Wendingen\* (at the bottom), containing the 'Raadhuis-ontwerp en uitgevoerde werken van architect W.M. Dudok' (Dudok's Townhall design and executed works) as shown on the opposite page. In itself this issue fits in perfectly with the series of theme issues devoted to architects. It has extensive reproductions of the designs for building the impressive townhall in Hilversum, which was eventually started in 1928. Exceptionally beautiful and pristine copy.

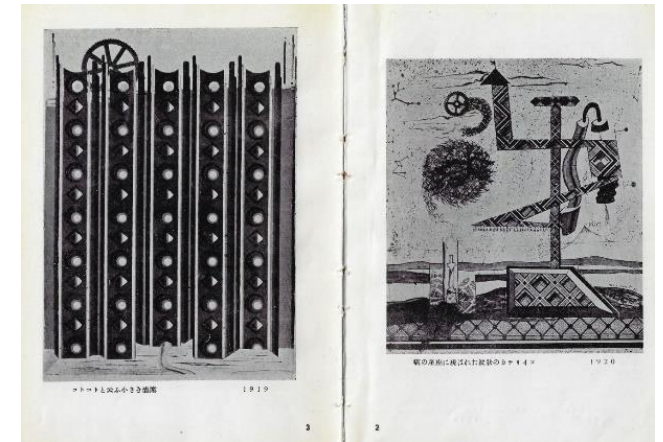
**Further issues of the magazine Wendingen are available on request.**

## The first independent monograph on Max Ernst ?



**10 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 surrealist 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.

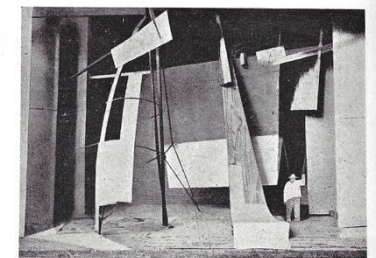
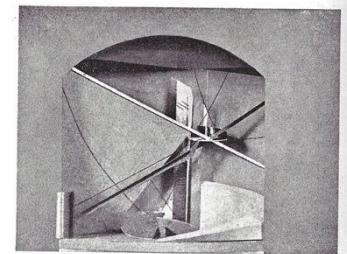
## Russian revolutionary theatre in Japan

**11 Fülöp-Miller, René** ルネ・フューロップ・ミレー. Sonoike, Kinnaru 園池 公功 & Sanbayashi, Ryōtarō 三林 亮太郎 (transl., ed.). Soveto engekishi ソヴェト演劇史. Das russische Theater. Seine Geschichte mit besonderer Berücksichtigung der Revolutionsperiode. Tokyo, Kensetsusha Shōwa 7 [1932]. 188pp. of which 48 pages with two illustrations each. 22,5 x 16 cm. Original cloth and slipcase.

EUR 150

First edition, first printing.

This translation into Japanese, with its extensive illustrative material, documents the great influence of Russian revolutionary theatre in Japan.

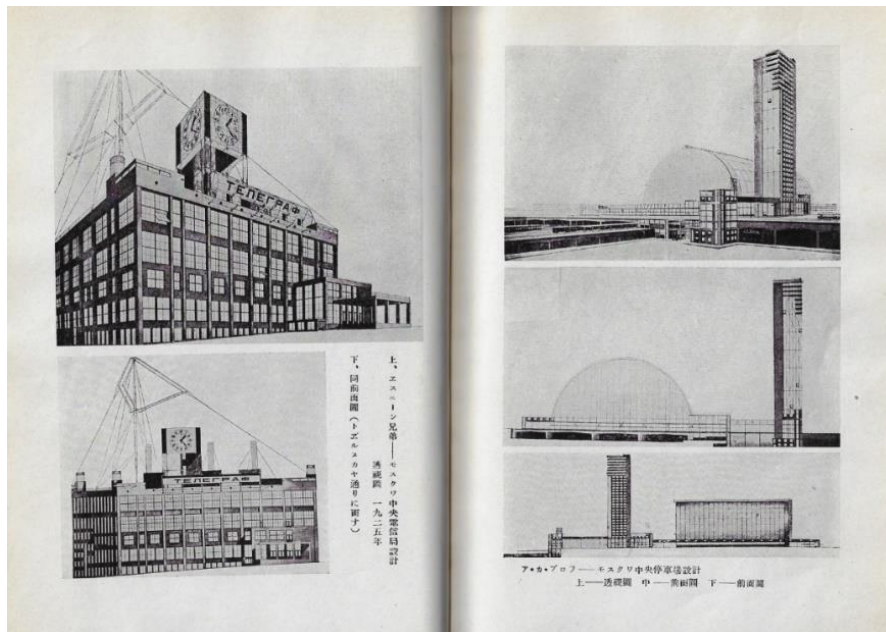
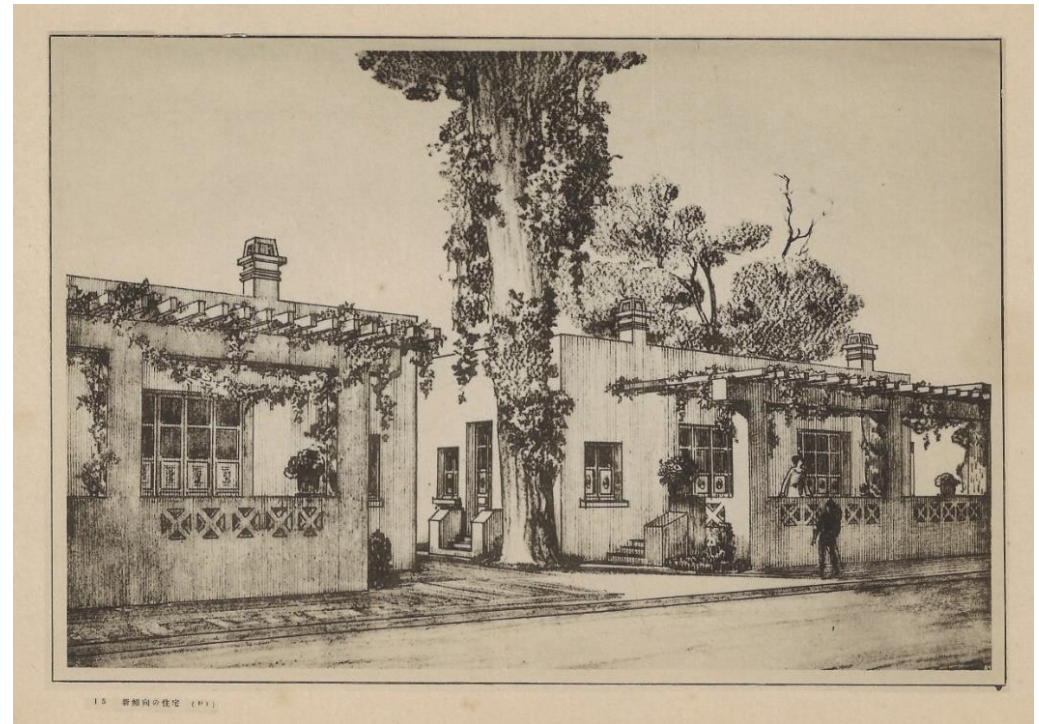




**12 Tony Garnier.- Takanashi, Yoshitarô** (高梨, 由太郎, edt.): Shin katamuke no jûtaku (新傾向之住宅) [New trends in residential buildings]. Tokyo, Kôyôsha 1925 (Taishô 14), 8 th impression (First impression: 1922 (Taishô 11)). Title, 80 plates, including some sepia tinted photos and numerous drawings and floor 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).



**13 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 550

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.

## Neues Bauen in der Welt

**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 photomontage wrappers (designed by El Lissitzky).

EUR 900

*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. Very fine copy.*



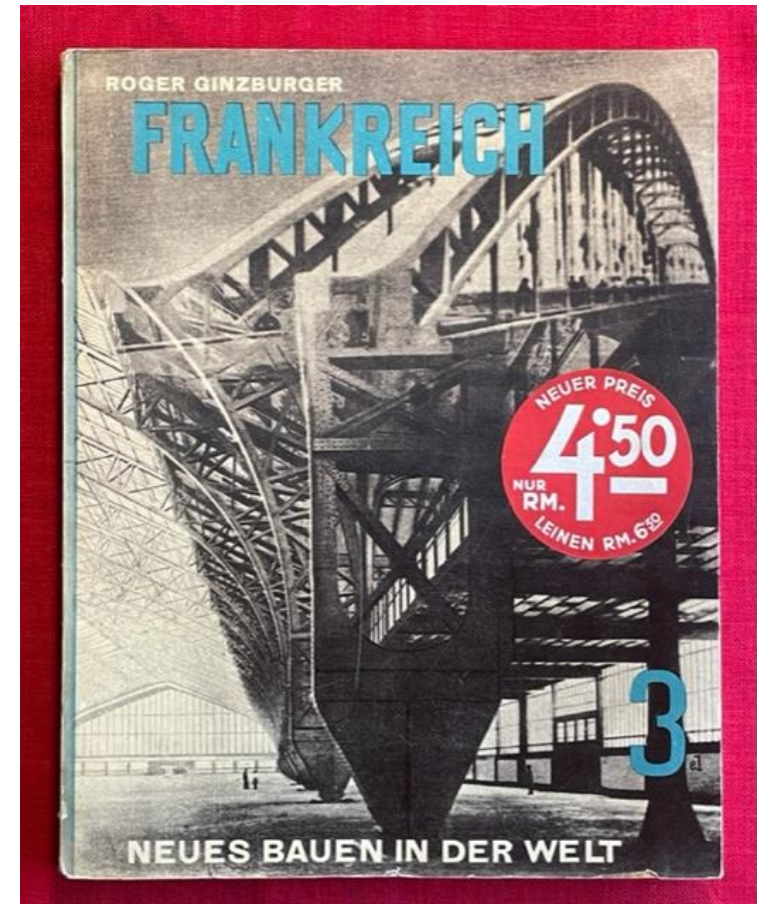
Abb. 121. Paris. Int. Kunstgewerbeausstellung 1925. Pavillon de l'Esprit Nouveau. Le Corbusier & Pierre Jeanneret.



Abb. 122. Der Wohnraum im Pavillon de l'Esprit Nouveau.

13 Ginsburger

97



A second copy is available:

**15 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 cloth (no dust-jacket).

EUR 300

*Neues Bauen in der Welt, volume 3.*

Copy from the library of the well-known architecture historian and Bauhaus expert, **Christian Schädlich**, with his discreet name stamp on the front title. Spine of binding faded.



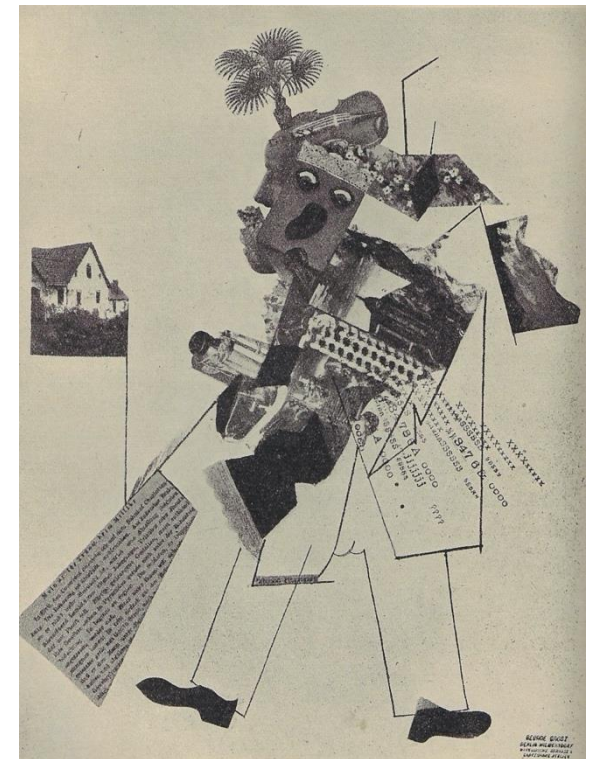
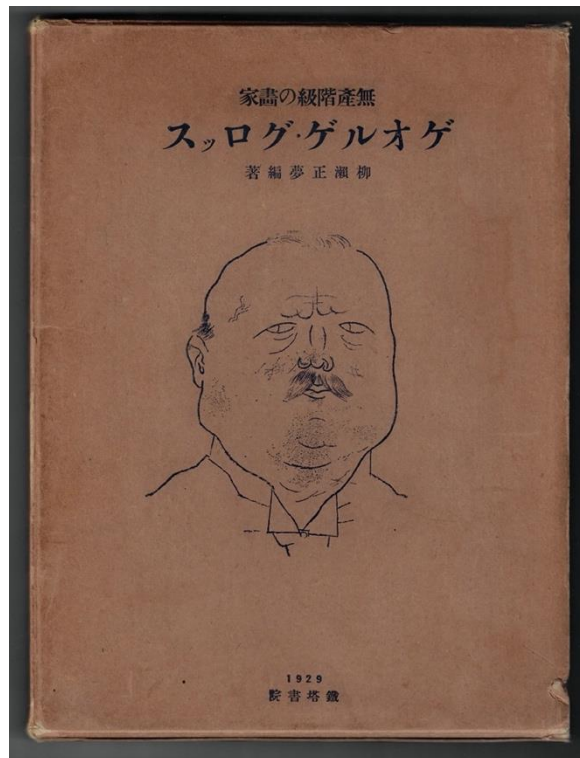
## George Grosz's Influence on the Japanese Avant-garde Movement

**16 Yanase, Masamu** (柳瀬 正夢). Musan kaikyû no gaka Georuge Gurossu (無産階級の畫家ゲオルゲ・グロツス). Tokio, Tetto Shoin 1929. Colour frontispiece, 42pp. and 58 plates, one in colour. Original boards with original illustrated cardboard slipcase.  
EUR 1200

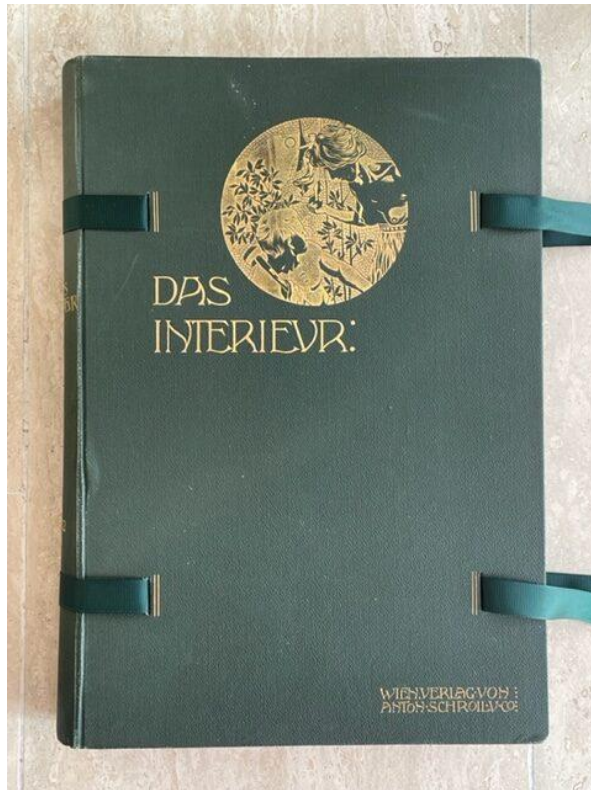
Rare monograph on the German artist George Grosz by Japanese artist Masamu Yanase (190-1945). In the early 1920s Yanase became interested in the Japanese Futurist movement, and joined the Miraiha-Bijutsu Kyokai (Futurist Art Society). He became interested in political issues, and became intrigued with the Constructivist movement, it was at that time that he joined the avant garde radical art collective, Mavo.

After the Great Kanto Earthquake in 1923, Yanase was arrested during a round-up of radicals, which inspired him to become even more political. In response to this new radical political spirit, he discontinued painting, which he viewed as a bourgeois activity, to begin working on posters, graphics and other forms of mass communication and popular art forms such as comics and cartoons. In 1931, he joined the then illegal Japanese Communist Party. In 1932, he was arrested and tortured by the Special Higher Police on suspicion of violating the Peace Preservation Law. His social commentary cartoons were published in the Yomiuri Shimbun newspaper. Some of Yanase's *manga* drawings were inspired by the German artist, George Grosz, as in the 1924 *manga*, *The Face of the Bourgeoisie Composed out of (the works of) Grosz*.

Very fine copy.



## Wiener Werkstätte



**17 Das Interieur.** Wiener Monatshefte für angewandte Kunst. Volume 3, 1902. Edited by Ludwig Abels. Wien Verlag Anton Schroll 1902. Title page, table of contents, 180 pages of text (from 184) with 297 illustrations, advertisement section (44 pages, from 48 pages) and 104 plates, many of them in colour. 32 x 21,5 cm. Loose in the original publisher's portfolio.

EUR 700

Original edition of the important Viennese journal with outstanding illustrative material, often of high documentary value for the attribution of artists of the „Wiener Werkstätten“.

Title page with handwritten ownership note by the Swiss architect Karl Indermühle.

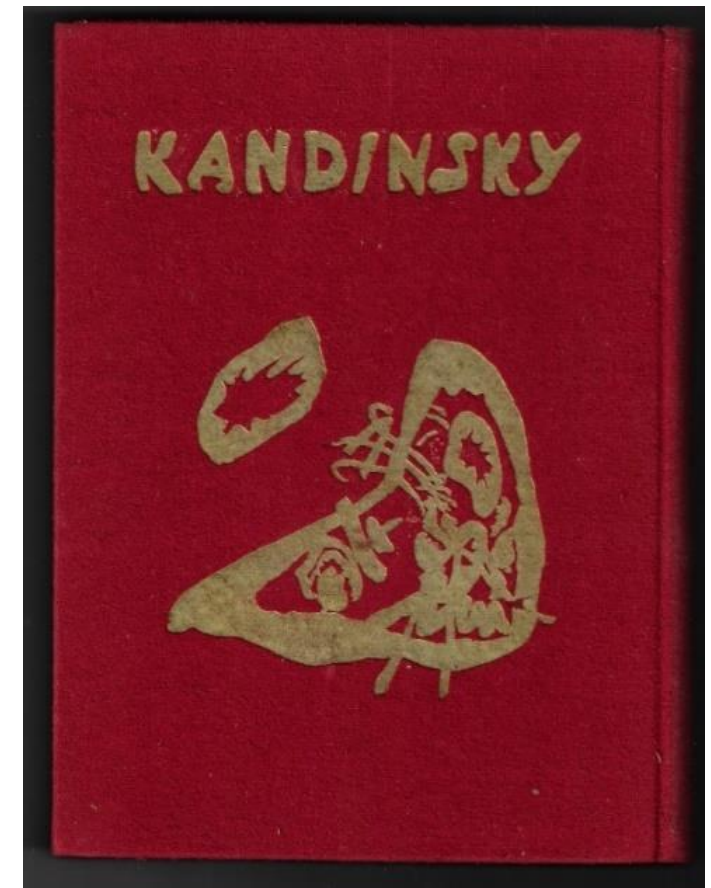
Pages 55-58 are missing from the text. Furthermore, 4 pages of advertisements for the month of November are missing. The closing bands of the portfolio renewed, otherwise a very nice copy with the often missing advertisement section.

**18 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.

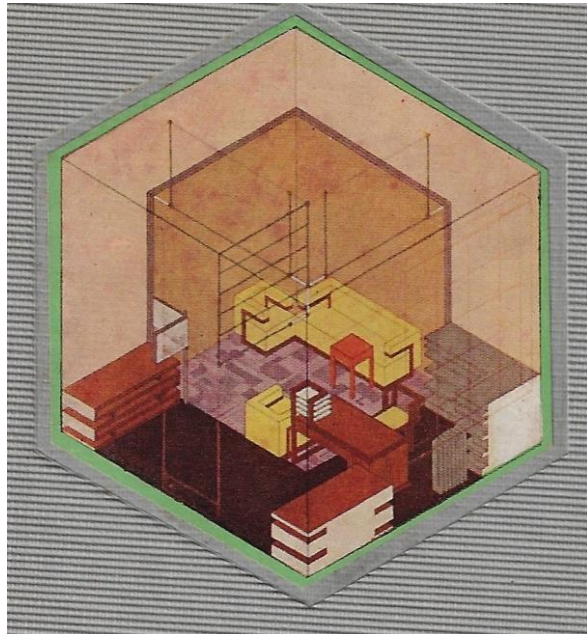




**19 Itagaki, Takao** (板垣 鷹穂). Kokumin bunka han'eiki no Oschu gakai. (国民文化繁栄期の欧州画界) [The time of emerging modernity in Europe]. Tokyo, Geibun Shoin 1929- (Shōwa 4). (1), XXV, 166, (4) pp. with many illustrations. 22 x 15 cm. Original cloth, with a mounted illustration, in original slip case.

EUR 380

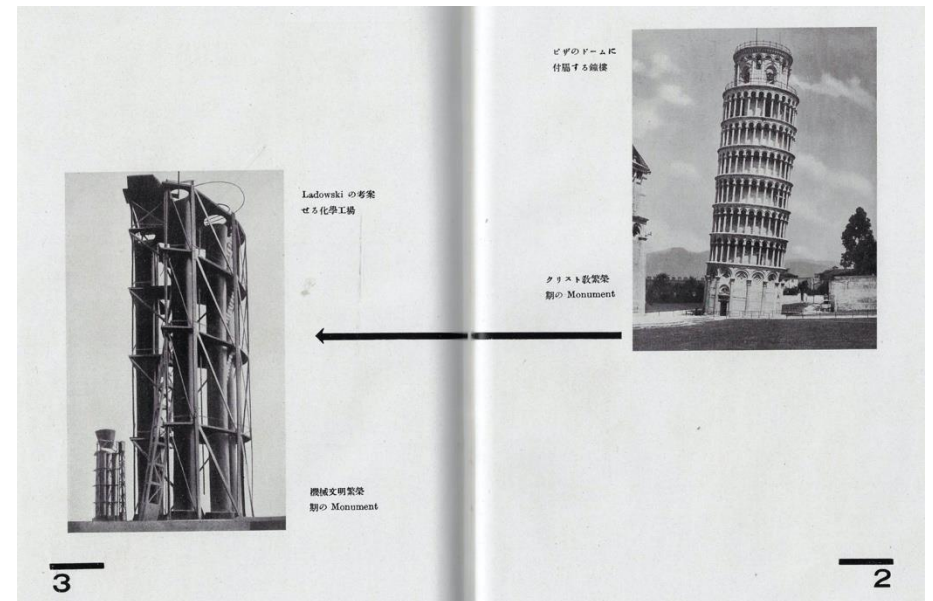
First edition, first printing. Takao Itagaki (1894 – 1966) was an philosopher and art critic who, due to his good German knowledge, found a special access to the Western avant-garde. With his numerous publications on photography, film and architecture, he is regarded as an important transformer of Western culture and aesthetics to Japan. In very fine condition.



**20 Itagaki, Takao** 板垣 鷹穂. Geijutsukai no kicho to jicho. 藝術界の基調と時. [The art world – its contemporary and current trends]. Tokyo, Rokubunkan 1932- 2. (1), 4, 425, (3)pp., including 36 pages of photo illustrations. 21 x 15,5 cm. Original cloth, with a mounted colored illustration, in original slip case.

EUR 600

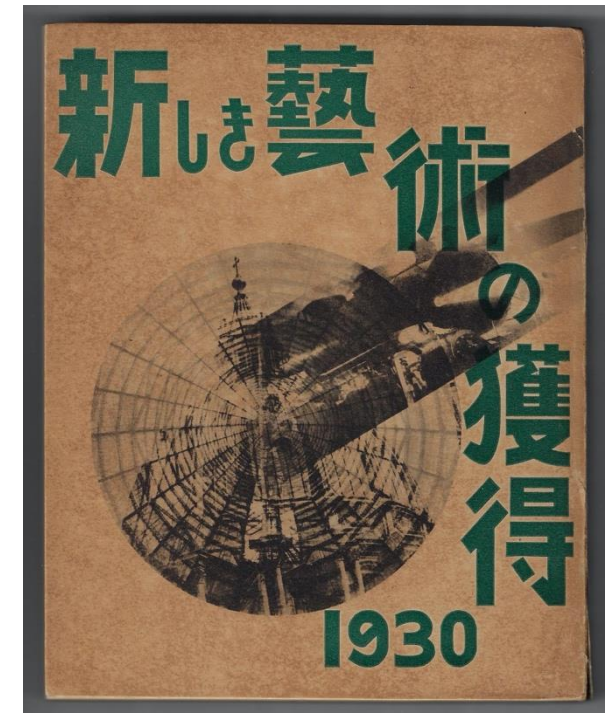
First edition, first printing. An important book in the series of publications in which Itagaki deals with the cultural transfer Of modernity to Japan. Very fine copy.



**21 Itagaki Takaho.** 新しい芸術の獲得 [Atarashiki Geijutsu no Kakutoku] [Dt. Gewinn der neuen Kunst]. Tokyo, Tenjinsha 1930. 246pp, photo illustrations on 16 plates. 10x15cm. Publisher's illustrated wrapper and original slipcase.

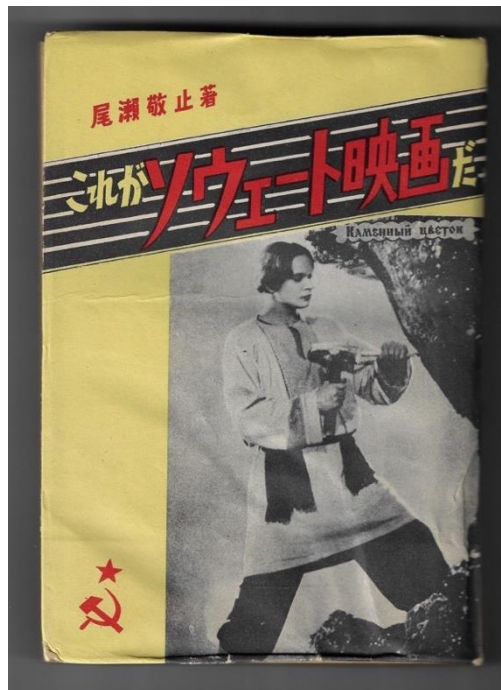
EUR 500

One of 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.



**22 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 500

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. Very fine copy.



**23 Ose, Keishi** (尾瀬敬止) Korega sovêto eiga da (これがソヴェート映画だ) [This is soviet-film!]. Kyoto, Kanshoin 1950 (Shôwa 25). (6)pp. plates, 219pp.; 68pp. (=detailed glossary) 18 x 12,5 cm. Original illustrated wrappers. EUR 80

Keishi Ose (1889-1952) traveled through Russia several times and published several books on the Soviet Union, culture, film, theater and political development.



## Machinery and the artistic revolution

24 **Kimura, Toshimi 木村 利美** (ed. & transl.): *Kikai to geijutsukakumei 機会と芸術革命* [Machinery and the artistic revolution]. Tokyo, Hakuyōsha 1930 (Shōwa 5). Title, 32 plate pages, 316,(2)pp. 20 x 14 cm. Original photo illustrated wrappers.

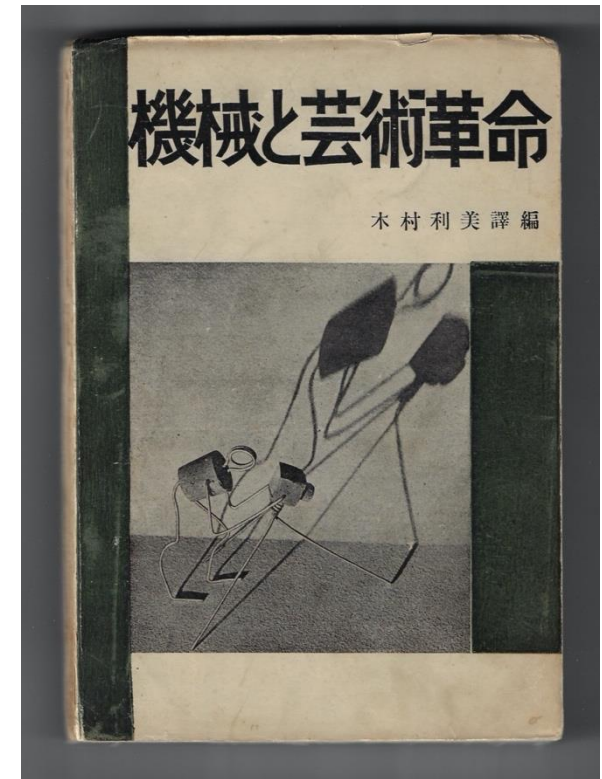
EUR 1000

Beside Tako Itagaki's book „Kikai To Geijutsu Tono Koryu [The Cultural Exchange between Machines and Art]. Tokyo 1929 "another important publication about „Machine and Art Revolution“ Edited with contributions from: Fox, Richard Michael (1891-1969), Carter, Huntly (1861-1942), O'Brian, Edward Joseph Harrington (1890-1941); and translated into Japanese by Toshimi Kimura.

Includes: Machines and capitalism. (Fox); Machines and Theater. (Carter); Machines and bourgeois-literature. (O'Brian); Machines and the artistic revolution. (Kimura), Machines and proletarian literature. (Kimura); Mechanisms and expression. (Kimura).

Lit.: Starrs, Roy, *Rethinking Japanese Modernism*, Leiden 2011.

Very fine uncut copy.



25 **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.

## Influence of Bauhaus Design Principles to Japan



**26 Kurata, Chikatada (蔵田 周忠).** Ōshū toshi no kindaisō (欧州都市の近代相). Neues Bauen in Deutschland was ich gesehen habe. Tokyo, Rokubunkan 1932. 5, 496, (4) pp. text with some text illustrations and 18 plates with many illustrations on glossy paper. 21 x 15 cm. Original half cloth binding. EUR 750

Chikatada Kurata (1895-1966), architect modernist, a member of the avant-garde group Bunriha, studied at the Bauhaus by Walter Gropius. Contains some examples of international architecture but the book is mainly devoted to modern German architecture. A chapter is devoted to Walter Gropius.

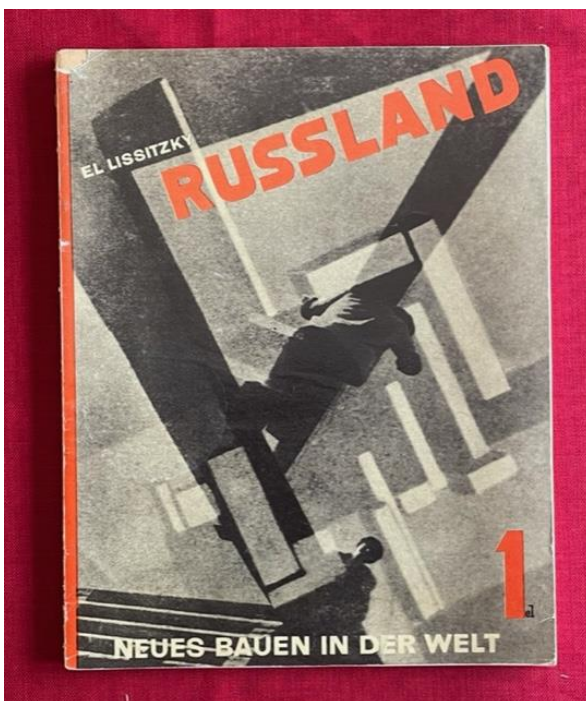
Kurata Chikatada, the leader of Keiji Kōbō (1928-1940), employed the idea of standardization derived from the Bauhaus workshops, and tried to find a way to massproduce handcrafts, and he designed standardized models that would meet the budget of Japanese middle-class housewives.

Lit.: Suzie Kim, Competing Constructivism: Modern Architecture and Design in Japan and Korea, 1925-1940, Diss. 2015.

Binding slightly stained and spine a little faded.







## Cover Design by El Lissitzky

**27 Lissitzky, El.** Russland. Die Rekonstruktion der Architektur in der Sowjetunion. Wien, Verlag Anton Schroll 1930. 104 pages with 104 illustrations. 29 x 22,5 cm. Original wrappers with original dust jacket.

EUR 900

Neues Bauen in der Welt, Vol. 1.

Edited and with an introduction by Joseph Ganter. Text, entire book design and the remarkable dust jacket by El Lissitzky. With excellent illustrations of the buildings of the „Neues Bauen“ in post-revolutionary Russia before the collapse of Stalin's dogma of „socialist realism“. Cf. Bolliger VI, 26. Lissitzky-Küppers, pp. 371-372.

Upper left corner with very small loss in cover. Very fine copy with the rare original dust jacket.

## ‘Am Rupenhorn’ in Berlin

**28 Luckhardt und Anker.** Zur neuen Wohnform. Architekten BDA Luckhardt und Anker Berlin Dahlem. Konstruktion: Dipl. Ing. Müller in Fa. Ph. Holzmann AG. Berlin, Bauwelt-Verlag 1930. 4pp. including 48 pages with 61 photographs on black background, one tipped-in colour plate. 28 x 30 cm. Original black covers with colour plate. EUR 1700



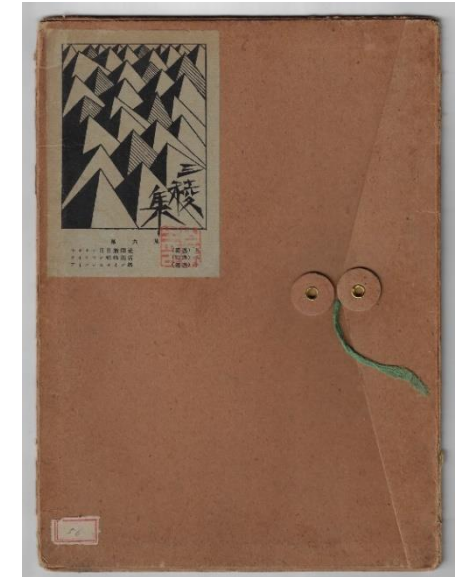
First edition. (Der wirtschaftliche Baubetrieb, 3). "The book is mainly a pictorial documentation of the Luckhardt Brother's uncompromisingly abstract and cubic terrace of houses in the Dahlem district of Berlin and their steel-framed houses at 'Am Rupenhorn' in Berlin's Charlottenburg, both defining them as masters of refined International Style architecture. But the book also includes interiors and furniture displayed at the 1928 exhibition 'Heim und Technik' in Munich, photos of small apartment buildings models, etc. 'Zur neuen Wohnform' is one of the most attractively designed publications ever on International Style architecture, in itself a congenial expression of the Luckhardts Brothers aesthetic ideals" J. Dahlberg. Covers very slightly rubbed, spine professionally and carefully restored.

## Early Erich Mendelsohn Reception in Japan

**29 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. In Japan, between the beginning of the 20th century and the 1930s, numerous portfolios on the architecture of the western world were published, often containing plates with illustrations and a table of contents with text reduced to two pages. It is worth noting that buildings completed in Germany in 1924, for example, were included in such publications just one year later. These portfolios are a valuable document of the reception of European Modernism and the Avant-garde movement.



**30 Nette, [Johann Friedrich].** Adelige Land- und Lust-Häuser nach modernen Gout, entworfen, und theils ins Werk gestellt durch Nette, Seiner Hochfürstl. Durchl. Zu Würtemberg 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.



**31 Moderne Bauformen.** Monatshefte für Architektur und Raumkunst. Volume 27, 1928. Complete in 12 issues. Stuttgart, Julius Hoffmann 1928. 508pp. profusely illustrated with photos, drawings and some colour plates. „Mitteilungen aus der Fachwelt“. 29,5 x 23 cm. Original wrappers.

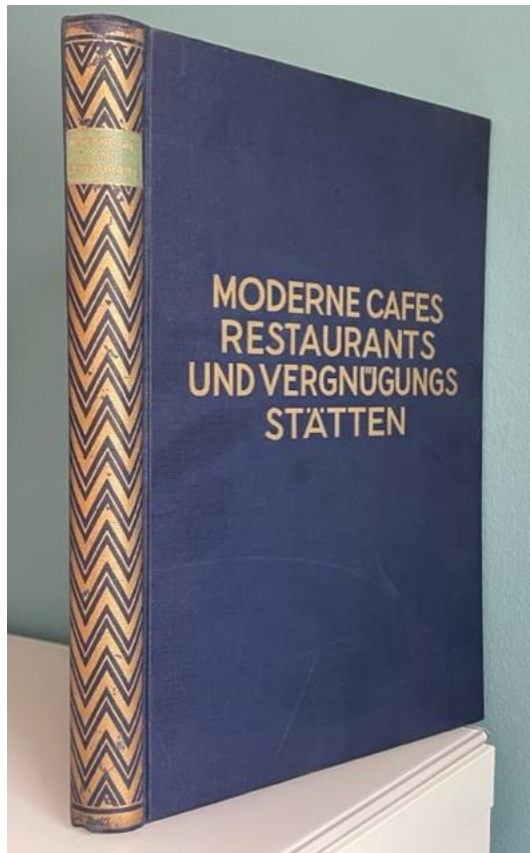
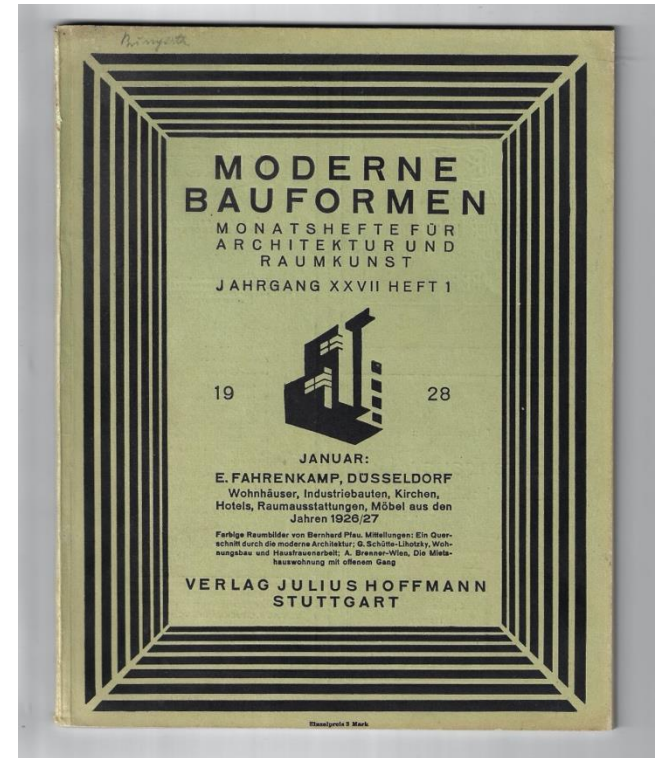
EUR 240

The years 1927 to 1932, the most substantial of the journal in regard to the modernist architecture. They contain a large number of pictures and information that are not found in any other publication. The individual issues include, with its own pagination, the „Mitteilungen aus der Fachwelt“ and numerous pages of advertising. Some architects presented in volume 1928: Josef Hoffmann, Otto Prutscher, Andre Lurcat, Ernst Lichtblau, E.J. Margold.

Important contributions: Die neue Baukunst in Deutschland, by Hugo Häring. Ausstellung "Neuzeitliches Wohnen" in Wien. Jüngste Tschechische Architektur.

In very fine condition. Copies in the original single issues are rare, furthermore, the bound copies often do not contain the advertising section.

Numerous other volumes and individual issues are available on request.

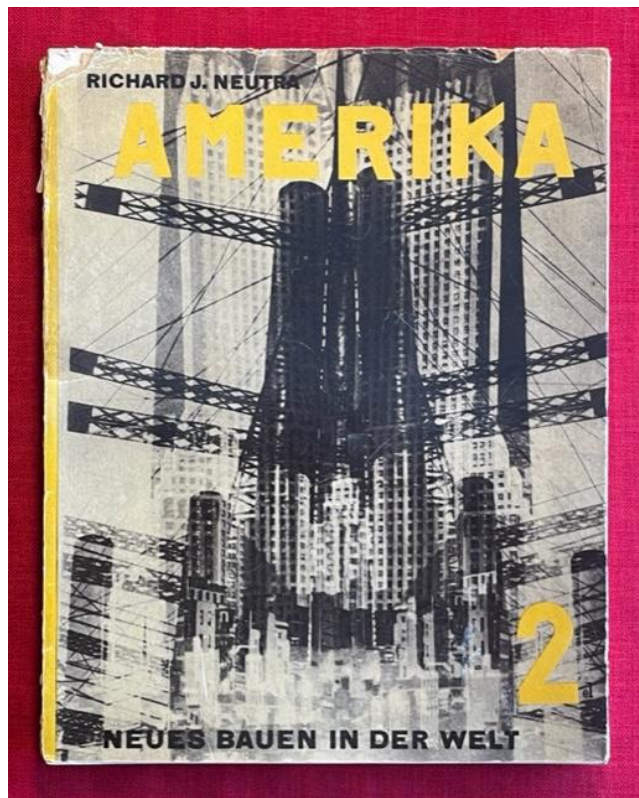


**32 Moderne Cafés Restaurants und Vergnügungsstätten.** Aussen- und Innenarchitektur. Berlin-Charlottenburg, Ernst Pollak Verlag (1928). XIV pages and 188 plates. 30,5 x 22 cm. Publisher's original cloth.

EUR 180

First edition. With buildings and designs by: Adolf Abel, Peter Baumann, Paul Bonatz, Curt Björklund, Wilhelm Brenschede, Fritz Breuhaus, Pierre Charreau, Deutsche Werkstätten Hellerau, Hans Ebert, C. van Esteren, Th. Effenberger, Erberich & Schneebein, Emil Fahrenkamp, Otto Firle, Alfred Fischer, Otto & Eduard Fucker, Christian hacker, M. Hadda, Oscar Heiniz, Fr. Höger, Bernhard Hoetger, Ernst Huhn, Kaufmann & Wolffenstein, Edmund Kröner, Wilhelm Kreis, Robert Lederer, Franz Lorscheidt, J.J.P. Oud, Heinrich Pallenberg, Bernhard Pankok, Bruno Paul, Wilhelm Riphahn, Caspar Maria Grod, Runge & Scotland, Charles Siclis, Heinrich Straumer, Max Wiederanders, Eduard Lyonel Wehner, Ernest Wiesner, Otto Zollinger.

Very fine copy of the publication printed on the best paper



**33 Neutra, Richard.** Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten. Wien, Verlag Anton Schroll 1930. 163pp with 260 illustrations. 29 x 22,5 cm. Original wrappers with photomontage dust-jacket designed by El Lissitzky.

EUR 750

Neues Bauen in der Welt, volume 2.

One of the most important immigrants from Europe was Richard J. Neutra (1892-1970), who became an American citizen in 1932. A native of Vienna, like his schoolfriend and sometime partner Rudolph Schindler, Neutra settled in California and helped to secure the acceptance of European functionalism in the 1920s. He was already familiar with Frank Lloyd Wright's work before he left for America in 1923. He visited Louis Sullivan before his death and was present at Sullivan's funeral in 1924, where he met Wright for the first time, a man who was to exert a considerable influence on him. Neutra's earliest books were devoted to describing his American experiences for the benefit of European readers.

"Wie baut Amerika?" (1927), for example, gives an account of the construction of the Palmer House in Chicago, in which he had himself been involved during his time with Holabird & Roche, while his second book, "Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten" (1930), was written during the time when, in cooperation with Schindler, he was building the Lovell House in Los Angeles, the project which made him famous overnight. In this book he promoted Schindler's work and the Californian architecture of Irving Gill, which was almost unknown in Europe at the time. These works of Neutra's made a great impact on Europe – even on Japan – and did more to promote an understanding of American architecture than, for example, Erich Mendelsohn's "Amerika: Bilderbuch eines Architekten" (1926). Kruft, A history of architectural theory, London 1994. pp. 431. Jaeger 0772. Bolliger, VI, 25.

Upper left corner with small loss in cover. Spine completely preserved, many copies restored at spine.

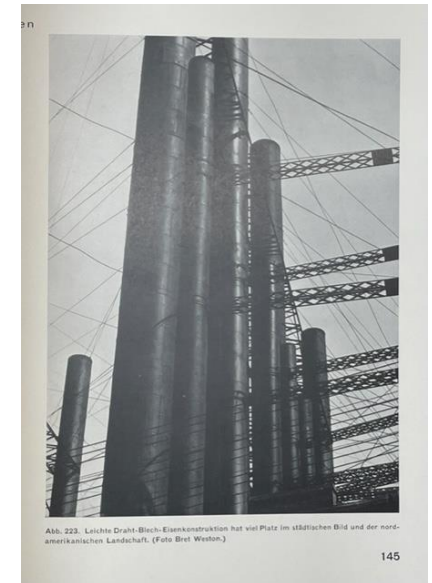


Abb. 223. Leichte Draht-Blach-Eisenkonstruktion hat viel Platz im abstrakten Bild und der nord-amerikanischen Landschaft. (Foto Bret Weston)

145

**34 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.

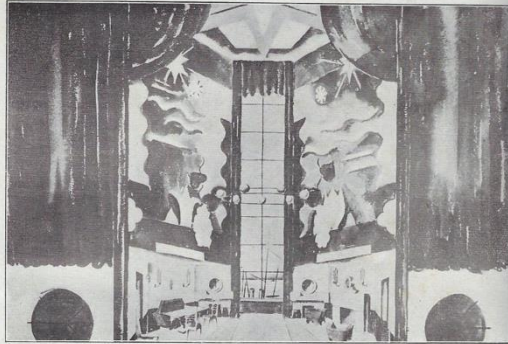
EUR 380

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.



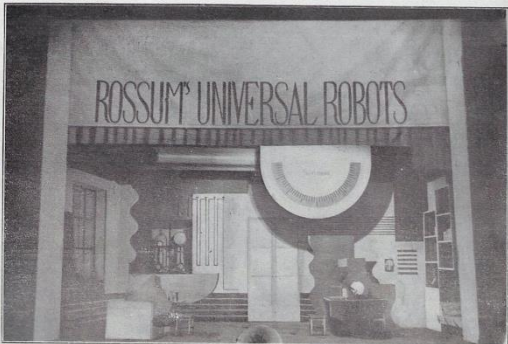


## Stage design for the legendary play R.U.R. by Karl Clapek



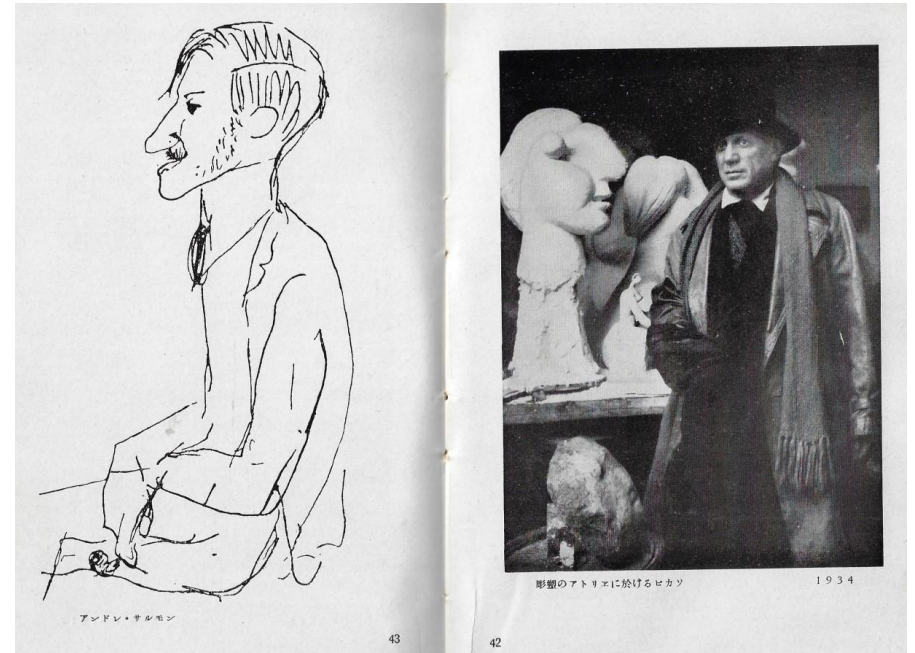
**35 Okada, Chûichi (岡田 忠一).** *Kenchikuka Faiâsutain: Butai kenchiku* (建築家ファイアースタイン 舞台建築). Bedrich Feuerstein Architekt. Stage-Setting Architecture. Okada Chûichi, Shôwa 2 (1927), Februar. (48) pages including many plates. Typographically designed original wrappers.  
EUR 1500

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 Jesech Plecnik, who subsequently worked with Auguste Perret in Paris and Antonin Raymond in Japan (where he designed modernist buildings both in Tokyo and Yokohama).



**36 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.



## Ceramics in oriental architecture

**37 Raymund, Alexander.** Alttürkische Keramik in Kleinasien und Konstantinopel. Mit einer Einführung und erläuternden Beschreibung von Karl Wulzinger. München, Verlag Bruckmann 1922. 28 pages introduction and 40 high quality color plates. 50 x 36,5 cm (!). Original hardcover with linen spine.

EUR 600

Splendid illustrations of Turkish ornamentation on the example of architectural ceramics in mosques in Brussa, Isnik, Istanbul and Konia as well as some faïences.

With introductory art-historical treatise by Karl Wulzinger.

Very nice copy of the fundamental work.



上、ゾムルトフ監督「第十一号」  
下、ゾムルトフの共働者カメラマン、カウフマン。  
「カメラを持つた男」也。

## Movie-Revolution of the Soviet Union

**38 Senda, Koreya** 千田 是也. Sovêto dômei eiga kakumei ソヴェート同盟映画革命 [The movie-revolution of the Soviet Union]. Tokyo, Shunyôdô Shôwa 6 [1931]. (3), 347pp. and 24pp. with many illustrations. 22,5 x 15,5 cm. Original cloth and slipcase.

EUR 120

First edition, first printing. Koreya Senda (1904 –1994) was a Japanese stage director, translator, and actor. In the late 1920s and early 1930s, Senda lived in Berlin where he was involved with underground theatre performances. He was involved with the community of Japanese artists living in Germany who was actively engaged with political activism. To supplement his income, in 1930 Senda founded the design studio *Tomoe* in Berlin, with the painter Osuke Shimazaki, lacquer artist Kotaro Fukuoka, photographer Hiroshi Yoshizawa, and the Bauhaus students Iwao and Michiko Yamawaki, a photographer and architect, and a textile artist, respectively. The studio produced posters, gift-wrap paper and leaflets, and undertook window dressing and interior design for Japanese restaurants. Senda and his wife, Irma, returned to Japan on January 1931 via Moscow. The spine lettering is completely faded.

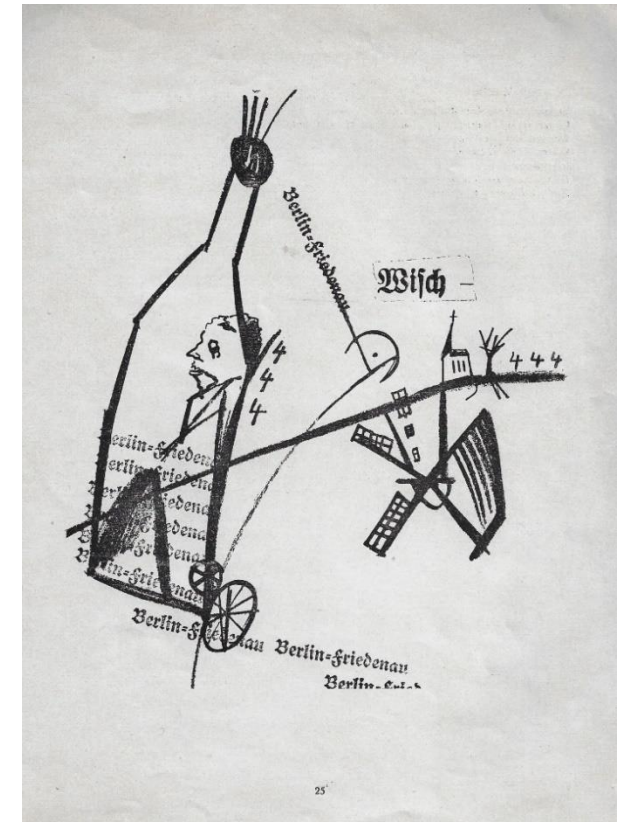
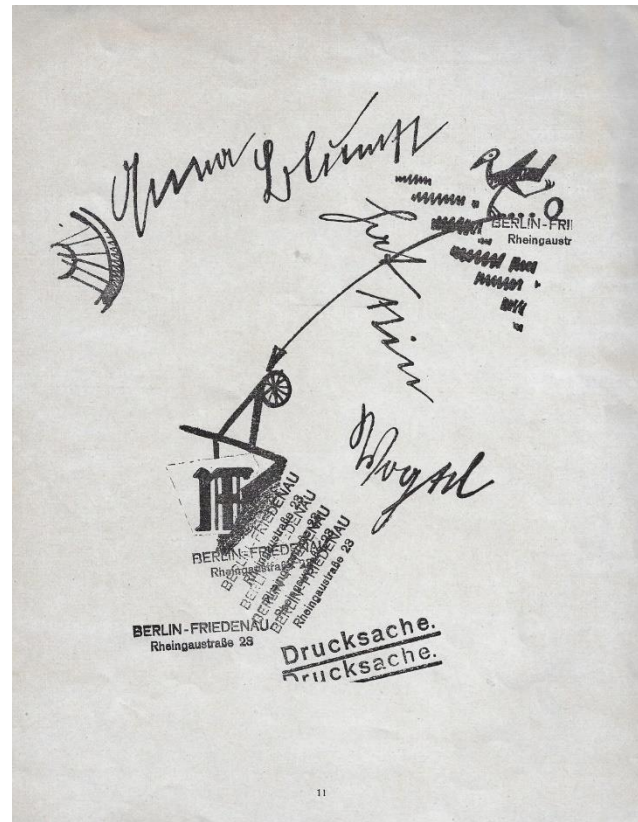
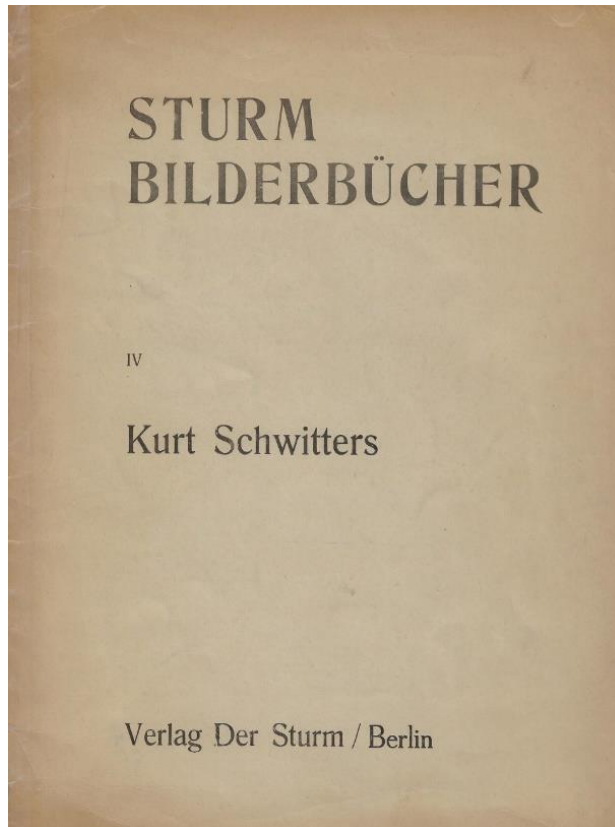


## Schwitters as a poet as well as a visual artist

**39 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.



## Comprehensive German Guide to Civil Architecture

**40 Stieglitz, Christian Ludwig.** Encyklopädie der bürgerlichen Baukunst, in welcher alle Fächer dieser Kunst nach alphabetischer Ordnung abgehandelt sind. Ein Handbuch für Staatswirth, Baumeister und Landwirth. 5 volumes text and one plate volume. Leipzig, bey Caspar Fritsch 1792-1798. X, 675; (2), 769, (1); (2), 779; (2), 726; (2), 708pp with 118 folded engraved plates (numbered I-XVI, I-XXIV, I-XXV, I-XXIX, I-XXIV). 20,5 x 12,5 cm. Contemporary half vellum volumes, spine gilt with red and green label.

EUR 3800

First and only edition, very rare. „This encyclopedia was compiled from a wide range of existing sources by Stieglitz, who perceived the need for a practical compilation which would synthesize the works of others into a simple, comprehensive German guide to civil architecture.“ Early printed Books 1478-1840, Volume 4.

For Klaus Jan Philipp and Jochen Meyer the work is more than a “synthesize work of others”. „Christian Ludwig Stieglitz (1756-1836) ist in der Architekturgeschichte nahezu vergessen oder zumindest nicht seiner Bedeutung gemäß präsent. Wenn sein Name und der eines seiner zahlreichen Werke fällt, dann wird er meist als Kompilator, als ‚Stoppler‘ disqualifiziert, bei dem kaum Eigenes gefunden werden könnte. Stieglitz hat dieses Urteil selbst verschuldet, indem er in der Einleitung der

‚Encyklopädie‘ schreibt, daß man darin nichts Neues suchen dürfe, vieles sei aus der Literatur wörtlich zitiert oder exzerpiert und ’nur das wenigste eigne Bearbeitung‘. Wenn dies auch nicht ausschließlich ein Bescheidenheitstopos ist, so bleibt es Stieglitz’ Leistung, in dem Werk fast 1800 Artikel unter Verwendung von etwa ebensoviele Literaturtiteln zu allen Bereichen der Baukunst den jeweils aktuellen Stand der Forschung dargelegt zu haben. Der Autor ist, zumindest was den deutschsprachigen Bereich anlangt, auf dem aktuellen Stand der Literatur; auch die zentralen Architekturtheorien Italiens, Englands und Frankreichs sind ihm nicht fremd, und selbstverständlich sind ihm die Klassiker, wobei allein sein Literaturverzeichnis zum Artikel ‚Vitruv‘ vierzehn enge Druckseiten einnimmt.“ Klaus Jan Philipp, Um 1800, Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810, Stuttgart 1997, 79-105.

„Der Eindruck, daß seine Enzyklopädie rein kompilatorischen Charakter habe, läßt sich für den Artikel zum Theaterbau auch nicht bestätigen, auch wenn Stieglitz die Positionen verschiedener ausländischer Theoretiker zu einzelnen Problemen wie Akustik, Dekorationsmalerei oder Beleuchtung wiedergibt. Zunächst stellt schon allein die Vermittlung dieser Beiträge angesichts des Fehlens derartiger Werke im deutschsprachigen Bereich eine ausserordentliche Leistung dar. Im übrigen bezog Stieglitz selbst Stellung und lieferte schließlich mit seinen Entwurf – seit Penthers Entwurf für ein höfisches Opernhaus aus dem Jahre 1748 immerhin das erste in Deutschland publizierte Projekt für ein grösseres Theatergebäude – einen selbständigen Beitrag. Sein Artikel kann schon deshalb mit Recht als unverzichtbares Referenzwerk für die nachfolgenden Theoretiker betrachtet werden.“ Jochen Meyer, Theaterbautheorien zwischen Kunst und Wissenschaft, Zürich and Berlin 1998, pp. 50ff.

Ornamentstichlg. Berlin 2045. Architekt und Ingenieur, Catalogue Wolfenbüttel 1984, Cat.-No. 30.

Slight browning at beginning and end of the volumes, but otherwise very fine.





## Bruno Taut's first book with his expressionist architectural fantasies

**41 Taut, Bruno.** Alpine Architektur. In 5 Teilen und 30 Zeichnungen. Hagen im Folkwang- Verlag 1919. Title, list of plates, 5 intertitle and twenty-two tipped-in monochrome plates and 8 colour plates. 39,5 x 33,5 cm. Original textured thick paper wrappers decorated and lettered in silver.  
EUR 4800

This is Taut's most exclusive and sought after work, which caused a great sensation when it appeared in 1919. The title page of this book carries the Latin tag *Aedificare necesse est, vivere non est necesse*, thereby making the polemical assertion that building is of greater import than life. Influenced by the anarchist poet Paul Scheerbarth and by the proto-Expressionist climate of Berlin, Taut adopted anti-industrial, antimilitaristic stance both before and after the First World War. *Alpine Architektur* in conjunction with *Die Stadtkrone*, published in the same year, embodies the first full polemical statement of this position. Strongly affected by Scheerbarth's visionary insistence that the emergence of a totally new spiritual, anarcho-socialism, the new liberated culture would depend upon building in nothing but colored glass. Taut advocated retreating to the Alps, as an unspoiled Nirvana in which to begin our civilization anew. This phantasmagoric ferro-vitreous vision was brought down to earth in Taut's more pragmatic *Arbeitsrat für Kunst* program (1919); a tract that would go on to provide the substance for the Bauhaus declaration of the same year. (Kenneth Frampton, in the *Avery's Choice*, # 335, p. 237).



„Der Erste Weltkrieg brachte die praktische Tätigkeit Tauts zum Erliegen. Nun schrieb und zeichnete Taut, nicht um der grausamen Realität zu entkommen, sondern um ihr eine positive Utopie entgegenzusetzen. So kann man Tauts schriftstellerisches und zeichnerisches Werk zwischen 1916 und 1920 auch keineswegs als Beschäftigungstherapie eines arbeitslosen Architekten einordnen. Vielmehr ist es ein dichtes und eindrucksvolles künstlerisches Werk, angesiedelt zwischen Gesellschaftsutopie und Stadtplanung, zwischen Esoterik und Ästhetik, zwischen Gesamtkunstwerk und Zivilisationskritik, zwischen Glasmetaphorik und Abstraktion. Die dreißig Tafeln seiner 'Alpinen Architektur' zeichnete und kolorierte Taut in einer Manier, die sich Techniken der Comics Strips zunutze machte: zeitliche Sequenzen in der Abfolge der Darstellung, filmischer Wechsel von Detail und Totale, Maßstabsänderungen auf ein und demselben Blatt, Einbeziehung der Schrift in das Bild, Visualisierung der Schrift-elemente (Farbe, Versalien, Strichstärke, rhythmische Zeilenverlauf).“ *Archi-tekturetheorie von der Renaissance bis zur Gegenwart*, Köln 2003, pp.. 692ff. W. Pehnt, *Die Architektur des Expressionismus*, Stuttgart 1973, page. 84.  
A fine copy.



## Printed on paper of varying colours

**42 Taut, Bruno.** Die Auflösung der Städte oder Die Erde eine gute Wohnung oder auch: Der Weg zur Alpen Architektur in 30 Zeichnungen. Hagen, Folkwang Verlag 1920. Lithographed half-title, title in red, blue and black, and 30 plates (4 colour) printed on paper stocks of varying colours, 81 pp. text. 27 x 21,5 cm. Original publisher's lithographed boards.

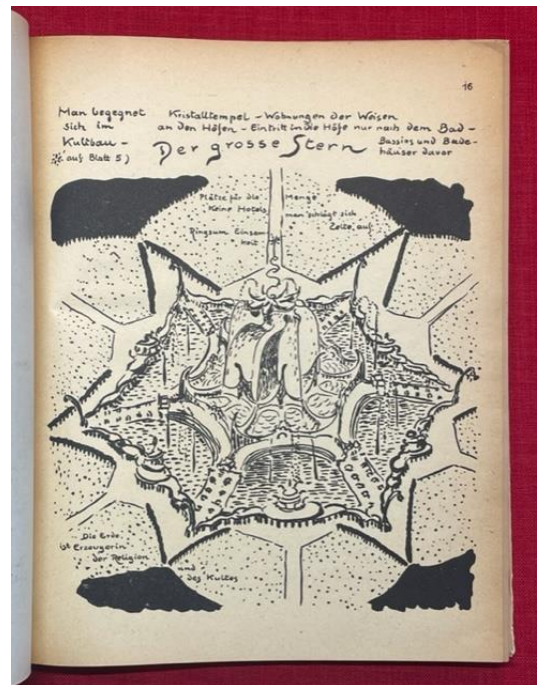
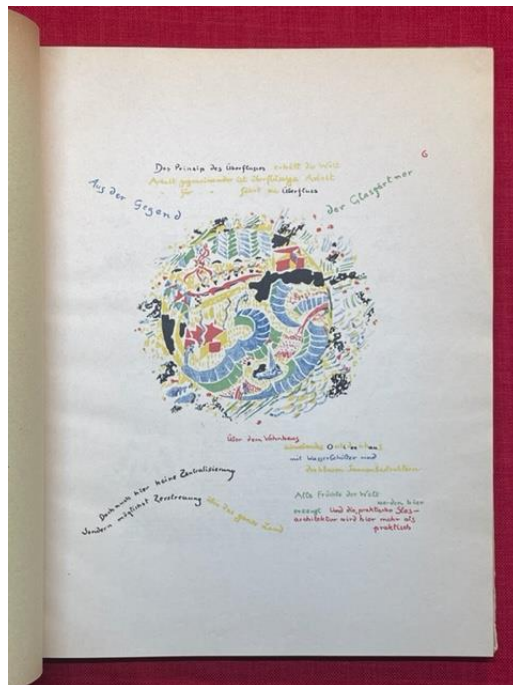
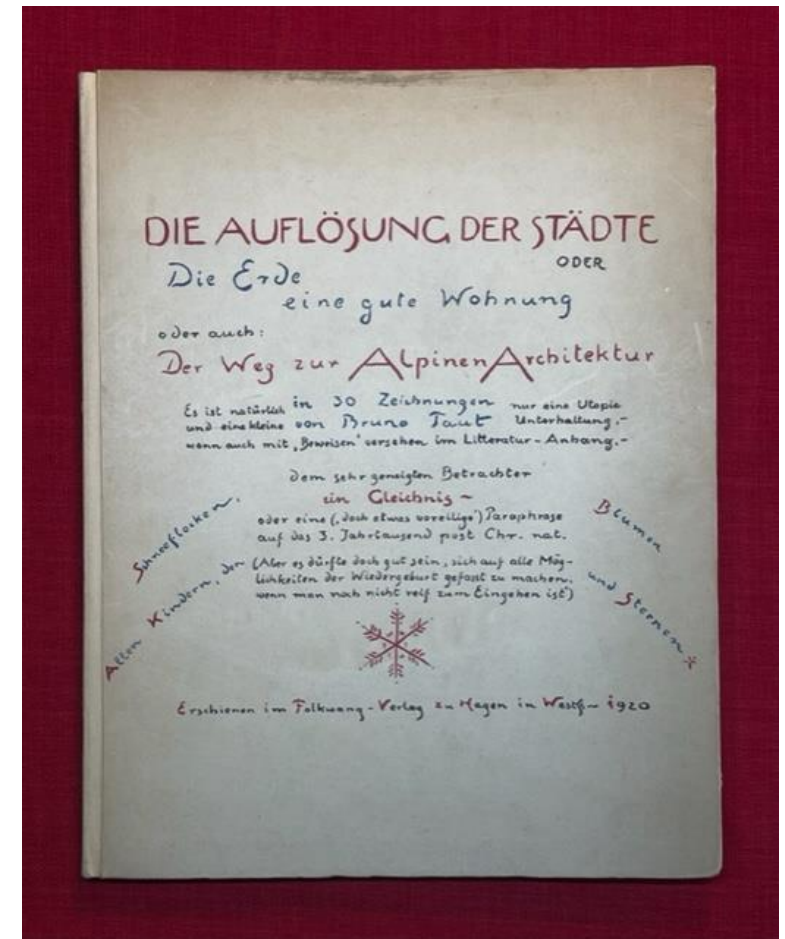
EUR 1000

First edition. Since the summer of 1918, Bruno Taut had been collecting political and above all socialist texts. He prepared excerpts from essays on urban and land questions, a total of 82 pages, in such a way that, together with 30 drawings of his own, they described the surface of the earth as a „good dwelling“ for all people.

The prerequisite for this, in his view, was the elimination of all cities and states. Taut's aim was to show the consequences of an equal distribution of people under the conditions of a happy need arising from the inner necessity of each individual. The book was intended to enable its readers to reflect „on what needs to be considered in the present day when building new settlements. Its unlimited wealth of forms could almost be called vegetal and biological.“

„Die Auflösung der Städte“, published in August 1920, is Bruno Taut's fourth book of utopian architectural visions after „Die Stadtkrone“ (1917/1919), „Alpine Architektur“ (1918/February 1920), and „Der Weltbaumeister“ (June 1920).

Very fine clean copy. The spine of the binding is almost invisibly professionally restored, without any text or paper loss.





## Bruno Taut's comprehensive Japanese edition with unique visual material

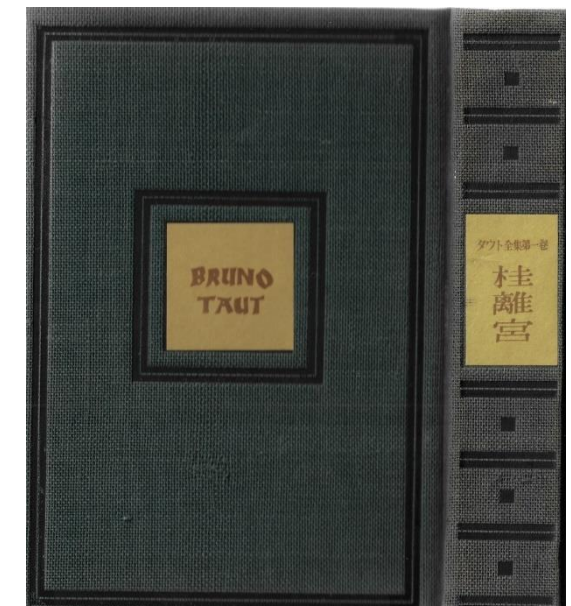
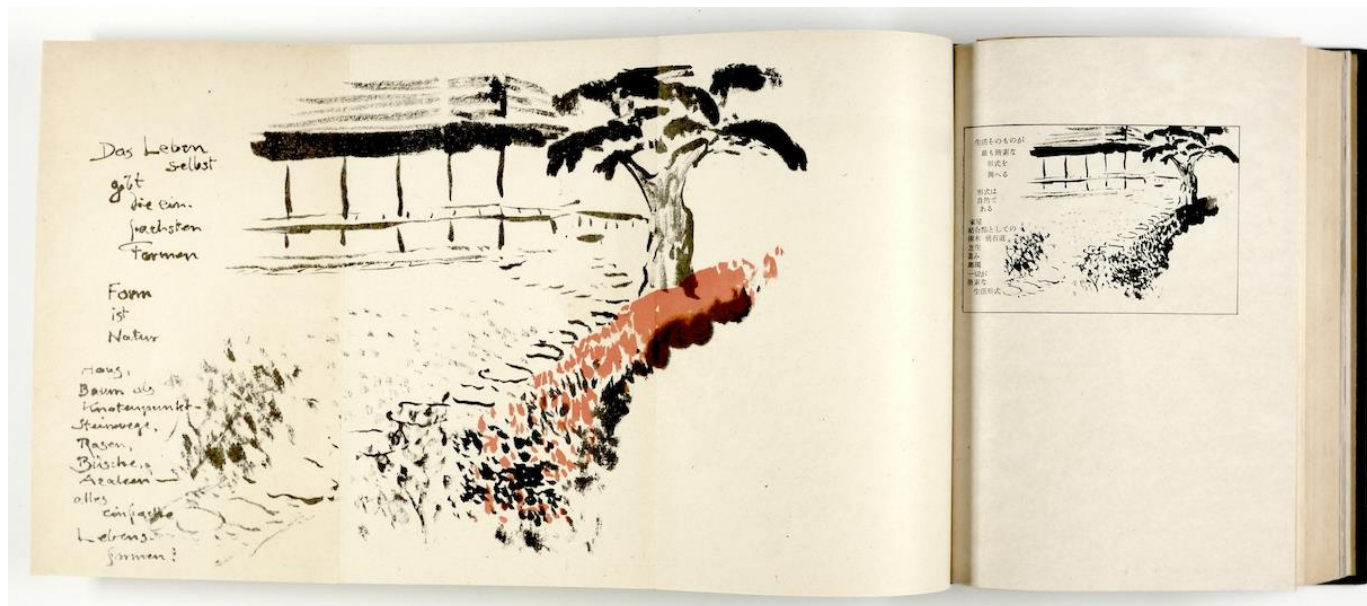
**43 Taut, Bruno;** Shinmura, Izuru 新村 出, Itô, Chûta 伊東 忠太, Nishida, Naojirô 西田 直二郎 (Editor); Taut [Wittich], Erika (Revision): Tauto Zenshû タウト全集 [Taut's Collected Works]. Tôkyô, Ikuseisha Kôdôkaku 1942-44 (Shôwa 17-19). 6 volumes, only volumes 1-3, 5-6 published; Vol. 6 in different format. Volume 6, which is not available here but can be offered on request, differs greatly in format, layout, and content. It is a facsimile reproduction of Bruno Taut's work "Alpine Architektur" from 1919, in a slightly reduced format.  
4 volumes EUR 900

Vol. 1 Taut, Bruno タウト. Shinoda, Hideo 篠田 英雄 (Translator): Katsura Rikyû 桂離宮. Tauto Zenshû タウト全集 [Taut's Collected Works]. Tôkyô, Ikuseisha Kôdôkaku 1942 (Shôwa 17). 8, 40, 311, 14 pages and 27 double fold-out plates with partly colored hand sketches by Taut. 40 b/w plates with numerous images of the Katsura Villa. 27 pages with double fold-out plates with colored sketches of the Katsura Villa. 21.5 x 15.3 cm. Original green cloth.

Vol. 2 Taut, Bruno タウト, Shinoda, Hideo 篠田 英雄 (Translator): Nihon Zakki 日本雑記 [Miscellaneous writing about Japan]. Tôkyô, Ikuseisha Kôdôkaku 1943 (Shôwa 18). 12, 40, 552, 9 pages 40 b/w plates with numerous images of Taut's impressions on his journeys in Japan. Further a few sketches by Taut including his famous commitment "Ich liebe die Japanische Kultur" (I love the Japanese Culture). 21.5 x 15.3 cm. Original dark-green cloth.

Vol. 3 Taut, Bruno タウト, Shinoda, Hideo 篠田 英雄 (Translator): Bijutsu to Kôgei 美術と工芸 [Arts and crafts]. Tôkyô, Ikuseisha Kôdôkaku 1943 (Shôwa 18). 2, 40, 527, 20 pages. Two mounted color sketches by Taut 40 b/w plates with images of Japanese and European Art, Applied Art, objects and sketches by Taut in Japan. 21.5 x 15.3 cm. Original dark-green cloth.

Vol. 5 Taut, Bruno タウト, Fujishima, Gaijirô 藤島 亥治郎 (Translator): Kenchiku Ronshû 建築論集 [Collected writings on architecture]. Tôkyô, Ikuseisha Kôdôkaku 1943 (Shôwa 18). 6, 32, 397, 14, 12 pages. 32 plates with b/w images of architectures by Taut and colleagues, which occupied him during his career, b/w images in the text, including "Die Stadtkrone" and "Frühlicht" and from his settlement projects. 21.5 x 15.3 cm. Original dark-green cloth.



## Deutscher Werkbund

**44 Form, Die.** Zeitschrift für gestaltende Arbeit. Edited by Walter Riezler. Berlin, Verlag Hermann Reckendorf.  
 Each issue with numerous photo illustrations. 30 x 21 cm. Original wrappers, with fine photo illustrated covers.  
 Each issue EUR 75  
 The official Journal of the Deutsche Werkbund. Main emphasis is on the new movement in architecture, there is good coverage of many aspects of design, including photography and film, typography etc.  
 Volume 4, 1929 issue 15, 16, 18.  
 Volume 5, 1930 issue 2, 7, 9, 13, 14, 15, 23/24.  
 Volume 7, 1932 issue 1, 5, 10.



**45 Werkbund-Ausstellung. Die Form** Juni-August 1924 im Stuttgarter Handelshof, Königstraße. Stuttgart, Tageblatt-Buchdruckerei (1924). 54 pages, of which 30 pages of advertisements. 15,5 x 11,5 cm. Original wrappers.  
 EUR 1400

Extremely rare small catalog for the Stuttgart Werkbund exhibition 1924. The importance of this edition lies almost only in the excellent typographical design of the cover.  
 On the back of the title with the printed note: „Entwurf des Umschlags und Satzanordnung des Textes sowie des größten Teils der Anzeigen Willy (!) Baumeister, Stuttgart.“  
 Neither the arrangement of the typesetting nor the design of the advertisements can even begin to compare with the quality of the cover.  
 Beautiful typographical document in nice condition, only the back of the cover a little foxed.



## Book design influenced by the Bauhaus

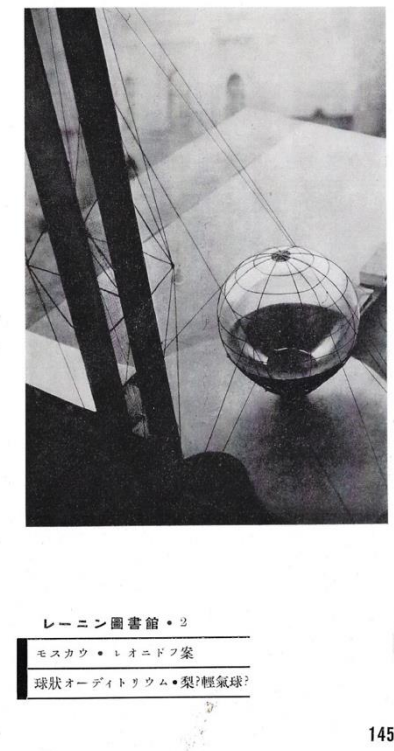
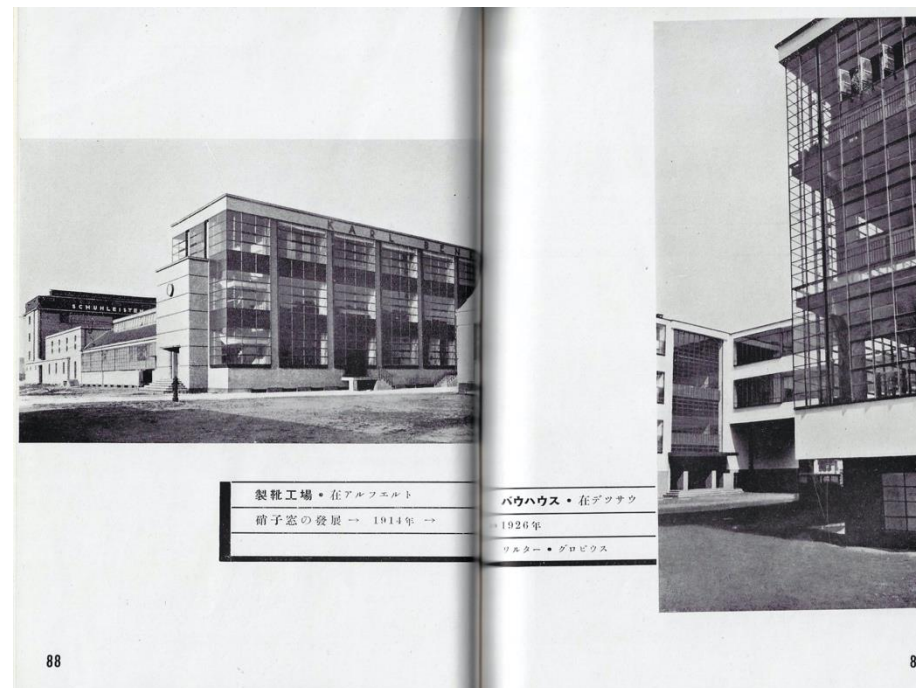
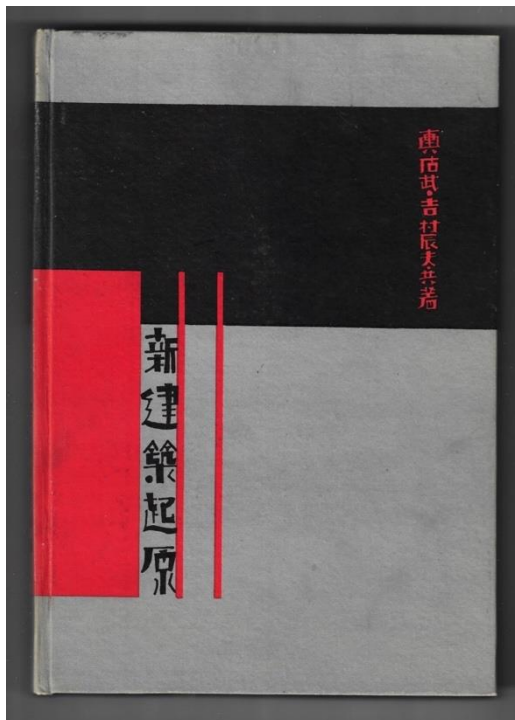
**46 Tatsuo Yoshimura and Takeshi Koshiishi.** 吉村辰夫, 奥石武著 吉村, 辰夫 奥石, 武. Shin kenchiku kigen. 新建築起原 [The origin of modern Architecture]. Tokyo, Kenchiku Kogyosha 1930. 3, 7, (3), 219, (3)pp. with many photo illustrations and drawings on glossy paper. 22,5 x 16 cm. Original boards with typographic design in gray, red and black, original slipcase.

EUR 1200

The book gives a comprehensive overview of the most important buildings in Holland, Denmark, Germany, France, Czechoslovakia, Russia and America. The modern avant-garde design of the book in the style of the Bauhaus also gives this edition further significance as an introduction to the transfer of modern Western architecture to Japan. This transfer to modern Japanese architecture is described in the last chapter "New Japanese Movement"

.Here is a selection of the architects presented: Netherlands: P. Cuijpers, H.P. Berlage, J.M. van der May, P.L. Kramer, M. de Klerk, J.J.P. Oud, J. Wils, G. Rietfeld, K.P.C de Bazels, J. Luthmann, G. Versteeg, J.F.Staal, J. Gratama, A.J. Kropholler, W.M.Dudok. 18 reproductions. New Danish architecture; A. Clemmensen, C. Brummer, H. Hansen, H. Kampmann, E. Madvig, A. Rafn, P. Methling, E. Monberg, E. Thomson, G.B. Hagen, L. Hygom, Th. Havning, S. Risom. 12 reproductions. Germany: J. Hoffmann, H. Tessenow, W. Kreis, B. Paul, H. Poelzig, B. Taut, E. Mendelsohn, H. Luckhardt, E.J. Margold, F. Hoeger, O. Bartning, E. Fahrenkamp, W. Riphon, P. Andrae, M. Taut, E. May, K. Schneider, L. Hilberseimer, E. Gutkind, A. Brenner, L. Mies v.d. Rohe, G. Muehe. 17 reproductions. France: T. Ganier, Bourgois, A. Perret, Freyssinet, Freres, Le Corbusier, A. Lucat, M. Stevens, G. Guevrekian, T.H. Doesburg. 13 reproductions. Constructivism – Russia: Lissitsky, Chernichov, Ladovskij, Krinskij, Dokutschaew, Leonidov, Parkin, Paschov, Golosov, Schtschussew 18 reproductions. New Czechoslovak Architecture: J. Krejcar, B. Fuchs, R. Kozak, O. Tyll, A. Spalek, C. Henzeck 18 reproductions. America: D. Burnham, J. Root, L.H. Sullivan, F.L. Wright, G.G. Elmslie, F.B. Byrne, A.C. McArthur, Watson, R. Neutra, A. Raymond, Hood & Howells, Miller & Pflueger, A. Kahn.

Fine copy in original slipcase



Additional pictures are available on: [www.antiquariat-rohlmann.de](http://www.antiquariat-rohlmann.de)

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