

# ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books

## LIST 288

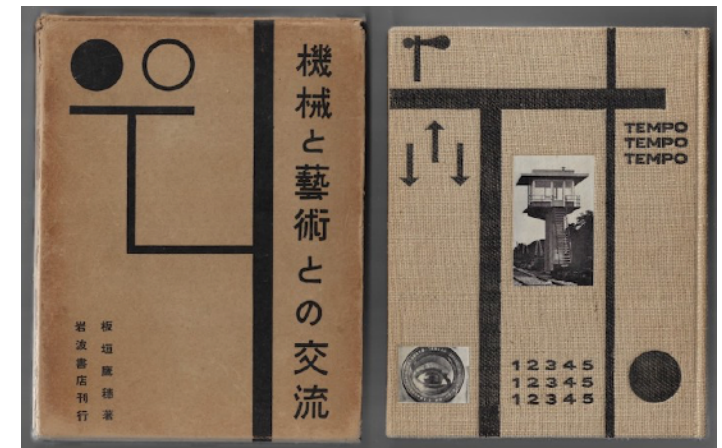
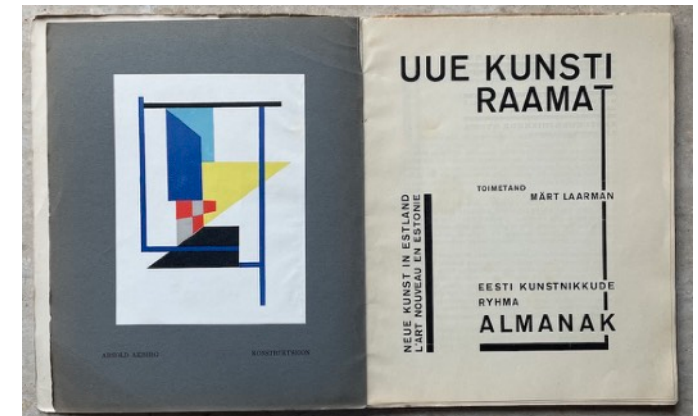
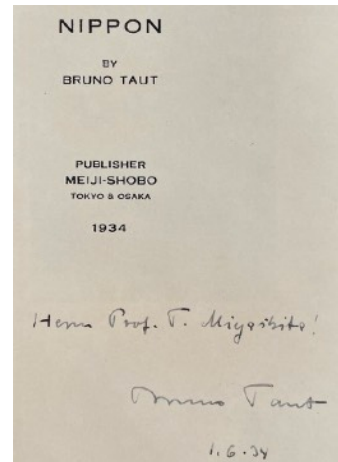
Architecture

Art

Design

Typography

Japanese Book

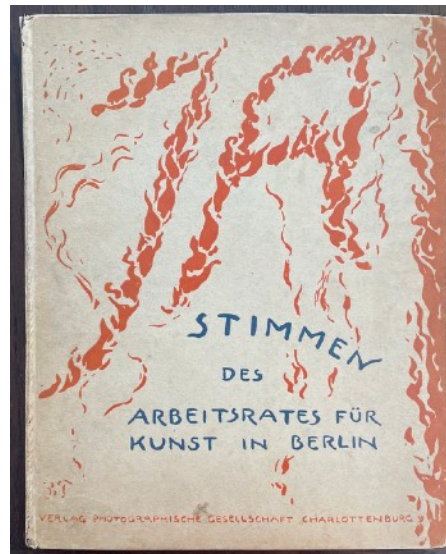
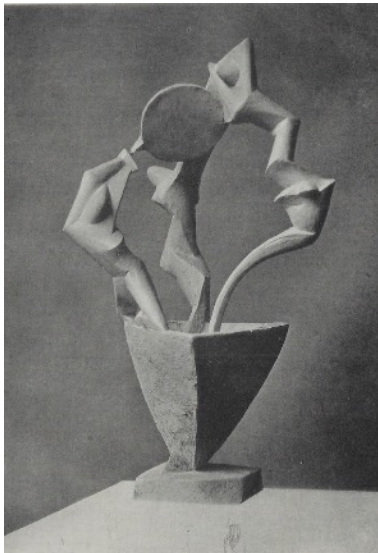


Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

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

**1 JA! Stimmen des Arbeitsrates für Kunst in Berlin.** Berlin, Photographische Gesellschaft in Charlottenburg 1919. 115 pages and 32 plates. 24,5 x 19,5 cm. Illustrated original boards. EUR 900

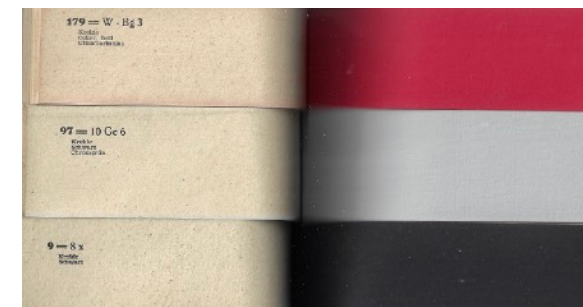
First publication of the Arbeitsrates für Kunst. „Hervorragendes Dokument zur Frühgeschichte des Bauhauses und wichtige Quelle für die Novembergruppe.“ (Bolliger). Programmatistische Schrift des im Zuge der Novemberrevolution gegründeten Arbeitsrates, in der die Stellungnahmen von 28 Mitgliedern zu einem Fragen-Katalog zusammengestellt sind. With contributions by, among others: Adolf Behne, Walter Gropius, Max and Bruno Taut. Illustrations after César Klein, Otto Freundlich, Heinrich Richter, Moritz Melzer, Max Pechstein, Karl Schmidt-Rottluff. The spine of the binding expertly restored without loss of material, a fine copy.



## Deutscher Werkbund - Color Theory

**2 Baumanns Neue Farbentontarte,** System Prase. Block VII. Aue (Sachsen), Paul Baumann, without year of publication [1922?]. 3 pages preface and 257 horizontal cut color sample cards. 13,5 x 15,2 cm. Original boards with linen strips as spine. EUR 250

Each of the three color patterns arranged horizontally next to each other has the format 4.5 x 15 cm. Spine new, the color samples fresh and complete.



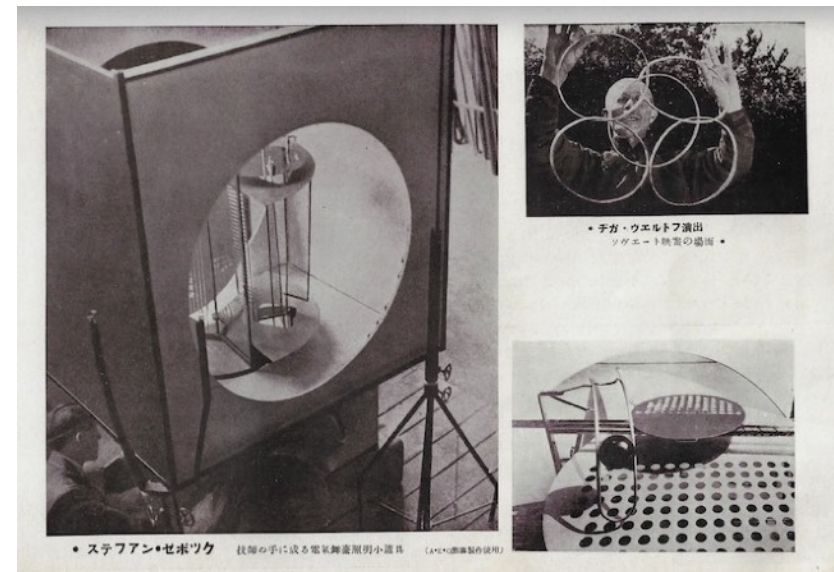
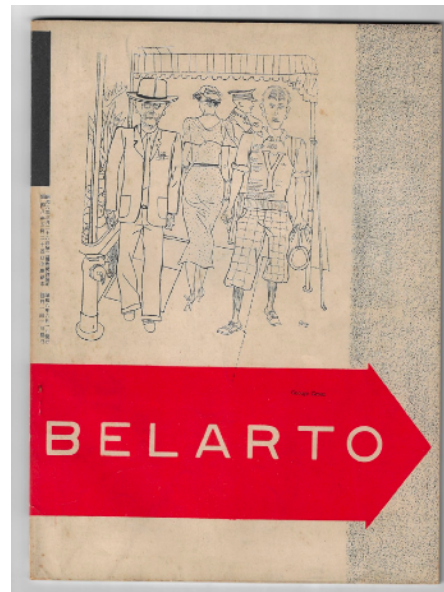
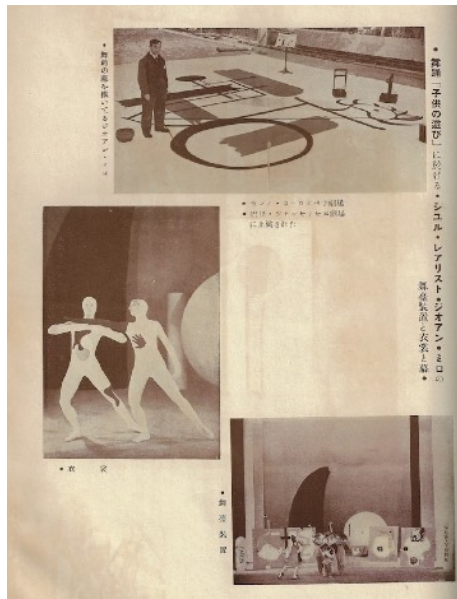


## European Avant-Garde Art in a Japanese Art Magazine

**3 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), Käthe Kollwitz, Horst Stempel, 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).

Near mint copy!

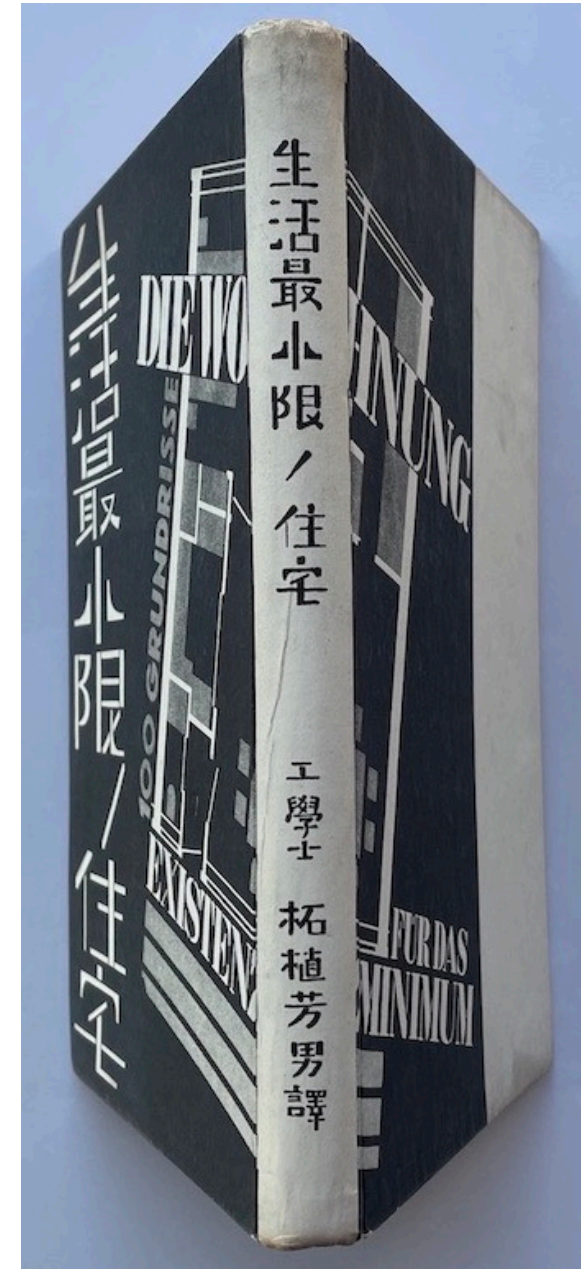
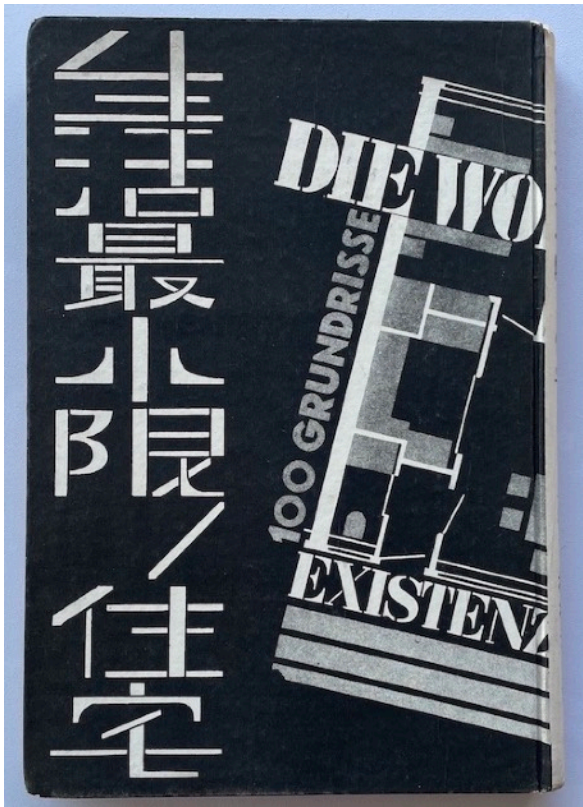


## Congrès Internationaux d'Architecture Moderne (CIAM) in Japan

4 柘植芳男訳. **Tsuge Yoshio**. 生活最小限の住宅 / Seikatsu saishōgen no jūtaku. (Die Wohnung für das Existenzminimum). Tōkyō, Kōseisha Shobō Shōwa 5 [1930]. (2), 173, 26, (4) pages with numerous drawn ground plans. 22,5 x 15,5 cm. Original binding with typographic design. EUR 1500

In every aspect a valuable document on the interaction between Western and Japanese art and architecture. A few months after the second Congrès Internationaux d'Architecture Moderne (CIAM) in Frankfurt in 1929, this Japanese edition, which is largely identical to the German edition, was published almost simultaneously. The cover design is particularly interesting, combining parts of the design of the German edition with Japanese typography. The design of the German edition was created by Hans Leistikow.

Very well preserved, unrestored copy.





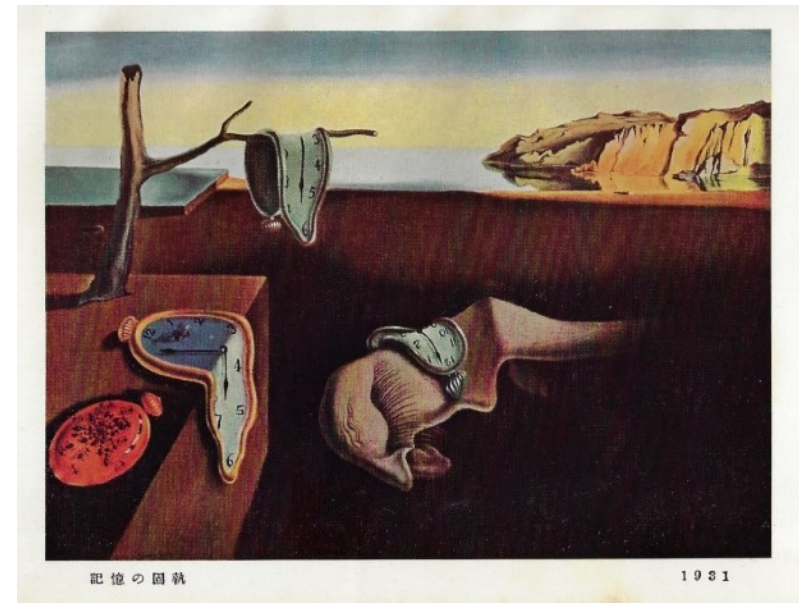
## Written by the Japanese Surrealist Artist Shūzō Takiguchi

5 **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 250

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.

The very delicate spine of the slim volume with missing parts, otherwise a very good copy.

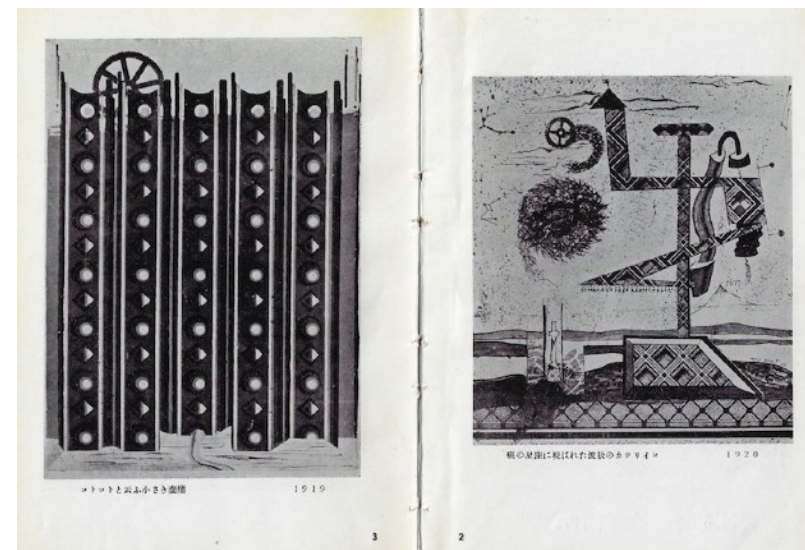


## The first independent monograph on Max Ernst ?

6 **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 350

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). Edges of the spine slightly rubbed, altogether an unusual fine copy of the very fragile small book.

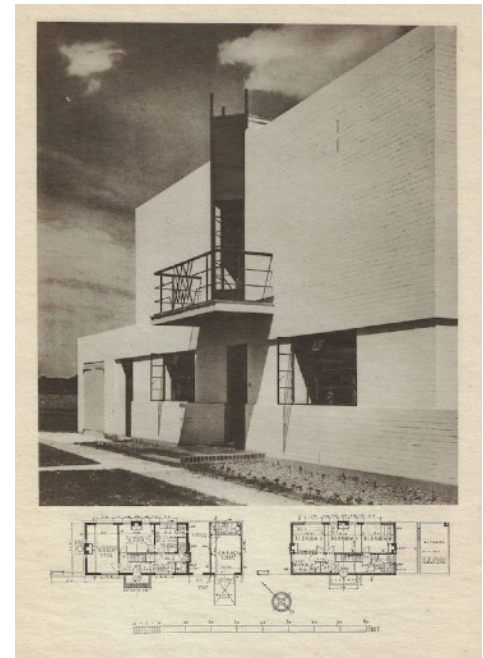


## General Survey of Modern Architecture. - The United Kingdom

**7 Hideto Kishida (岸田日出刀).** Gendai kenchiku taikan (現代建築大観) [General Survey of Modern Architecture]: Dai 1-gô: Igrisu hen (第1輯: イギリス篇) [Vol. 1: The United Kingdom]. Tokyo, Shobo 1929. [6]pp (text), 14 loose leaves (plates), as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover. EUR 380

This first volume of the series, published in 17 individual volumes between 1929 and 1931, is dedicated to The United Kingdom, and contains 14 photogravures depicting the following: Charles Rennie Mackintosh's Glasgow School of Art (Plates 1-2); Charles Rennie Mackintosh's and Margaret Macdonald Mackintosh's Hill House in Helensburgh, Scotland (Plates 3-4); Edgar Wood's Upmeads, Staffordshire (Plate 5); Oliver Hill's Woodhouse Copse, in Surrey (Plates 6-7); Louis de Soissons' Welwyn Garden City (Plate 8); Thomas S. Tait's Silver End Garden Village (Plates 9-10); Easton & Robertson's Royal Horticultural Society Hall (Plates 11-12-13); Charles Holden's Tooting Broadway subway station (Plate 14).

In very good condition.



## General Survey of Modern Architecture. - American Architecture

**8 Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.).** Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 2 and 3: American architecture]. Tokyo, Shobo 1930. [4]pp (text), 14 loose plates; [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 600

The second and third volumes of the series are dedicated to American architecture, 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.

The images include an aerial view (1925) of Manhattan, Bronx, Brooklyn, Queens and Richmond, the Columbia Medical Center, Chicago Civic Opera, Los Angeles Public Library, Delaware River Bridge, Tribune Tower Chicago, New York Life Insurance Company Building.

Some other single volumes of the series are available on request.



**Gendai Shogyo Bijutsu Zenshu 現代商業美術全集. (The Complete Commercial Artist).** Tokyo, Ars 1928-30 (Showa 3 - 5). Edited by Hamada Masuji, Sugiura Hisui and others.

Published from June 1928 to September 1930, The Complete Commercial Artist documented how modernism was taking shape around the world, and how a growing community of commercial artists was interpreting it in Japan. The volumes are a visual feast of original design and lettering work, and its photographs from Japan and the West were a valuable resource for circulating current trends. Each volume featured a specific area of commercial art, from window displays and neon signs, to store exteriors, newspaper ads, and packaging.



**9 Shuppin shinretsu sôshoku shû 出品陳列裝飾集 [Collection of decorations and product presentation].** Tôkyô, Ars 1929.12 (Shôwa 4). 72, 38 pp. illustrated with numerous photographs and drawings, some in color. 26,5 x 19 cm. Original wrappers. EUR 90

Gendai shôgyô bijutsu zenshû 現代商業美術全集 [The Complete Commercial Artist], Volume 11. This volume deals with sales kiosks, exhibition pavilions and other forms of product presentation.

**10 写真及漫画応用広告集. [Advertising Collection of Photographs and Comic Art Applications].** Tôkyô, Ars 1929.12 (Shôwa 4). 8, 56, 58 pp. illustrated with numerous photographs and drawings, some in color. 26,5 x 19 cm. Original wrappers. EUR 240



Gendai shôgyô bijutsu zenshû 現代商業美術全集 [The Complete Commercial Artist], Volume 14. The theme is the advertising design of posters and brochures, with numerous international examples, including the use of photomontages.

**11 カタログ・パンフレット表紙図案集 [Book and brochure cover design collection].** Tôkyô, Ars 1929.12 (Shôwa 4) 8, 64, 54 pp. illustrated with numerous photographs and drawings, some in color. 26,5 x 19 cm. Original wrappers. EUR 140

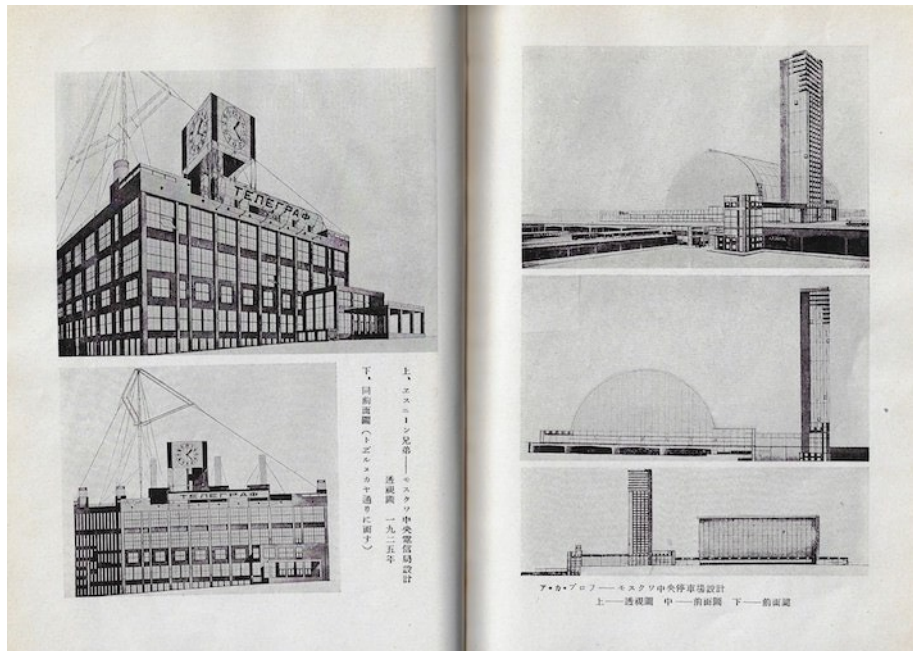
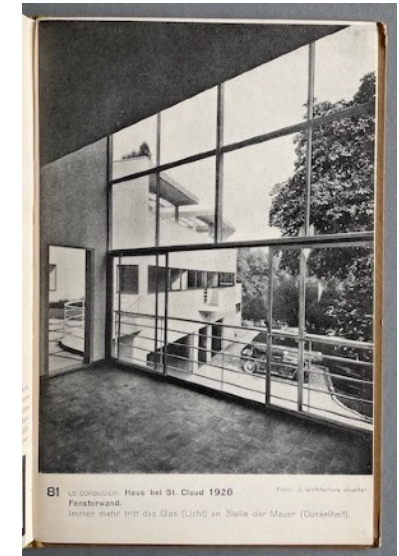
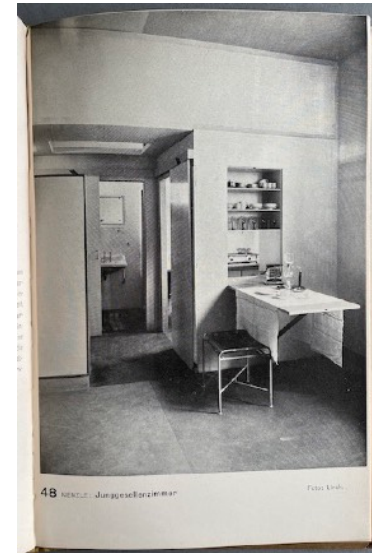
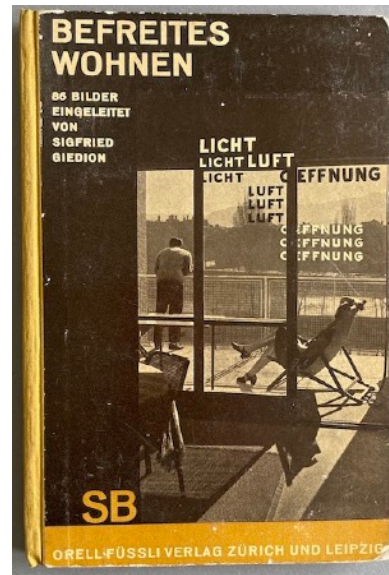
Gendai shôgyô bijutsu zenshû 現代商業美術全集 [The Complete Commercial Artist], Volume 21. This volume deals with the design of book bindings, cover design and poster design.



**12 Giedion, S[igfried].** Befreites Wohnen. 85 Bilder erläutert von S. Giedion. Zürich und Leipzig, Orell Füssli 1929. 20 pp. and 20 photo plates with 86 illustrations. 19,5 x 13 cm. Original publisher's cloth backed boards.

EUR 75

Schaubücher, Band 14. André Tavares appreciates and describes in "The Anatomy of the Architectural Book" (2016), over 40 (!) pages, the genesis, structure, design and reception of the present volume by Sigfried Giedion.



**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 450

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 very fine uncut copy.



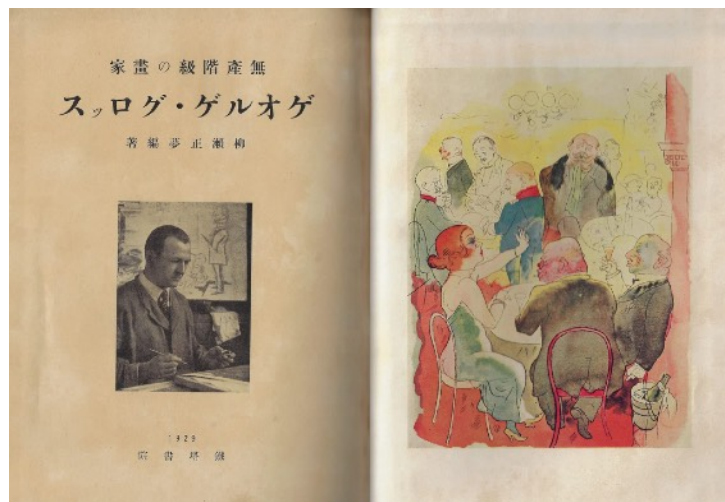
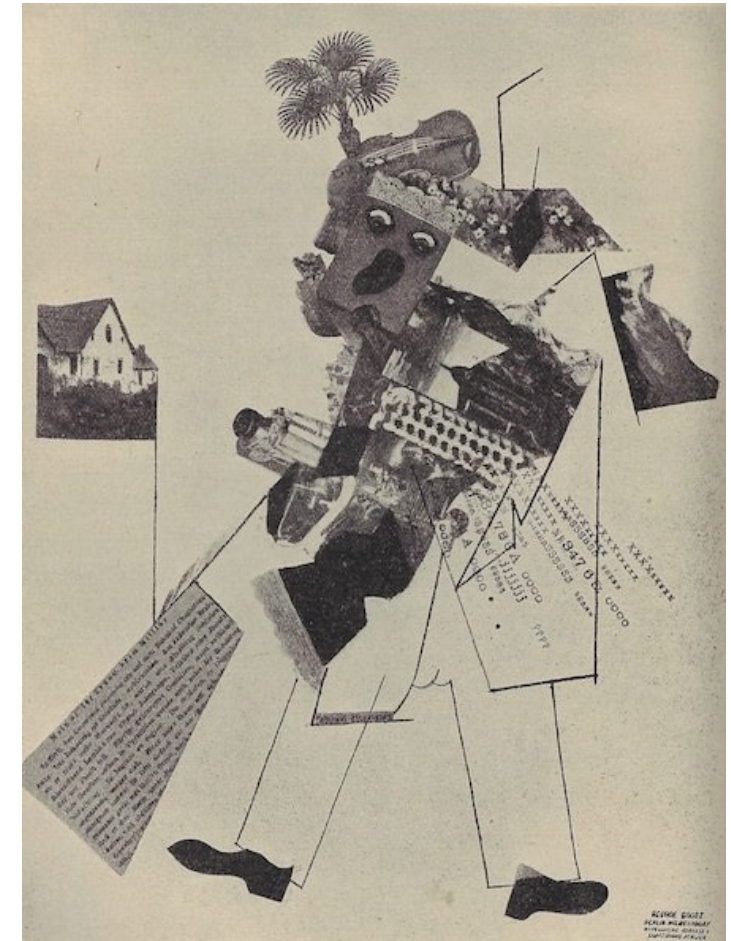
## George Grosz's Influence on the Japanese Avant-garde Movement

**14 Yanase, Masamu** (柳瀬 正夢). *Musan kaikyû no gaka Georuge Gurossu* (無産階級の画家ゲオルゲ・グロース). Tokio, Tetto Shoin 1929. Colour frontispiece, 42pp. and 58 plates, one in colour. Original boards with original illustrated cardboard slipcase. EUR 900

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.



## An architectural theorist who died at an early age

15 **Heigelin, K(arl) M(arcell)**. Lehrbuch der höheren Baukunst für Deutsche. 3 Bände. Leipzig, Fleischer (1828-1832). Kupfertitel, (12), 152, (2) Seiten und 25 Kupfertafeln; Kupfertitel, (6), 183, (3) Seiten und 20 Kupfertafeln; Kupfertitel, (4), 156, (2) Seiten und 21 Kupfertafeln. 28,5 x 23 cm. Braune Leinenbände um 1900.

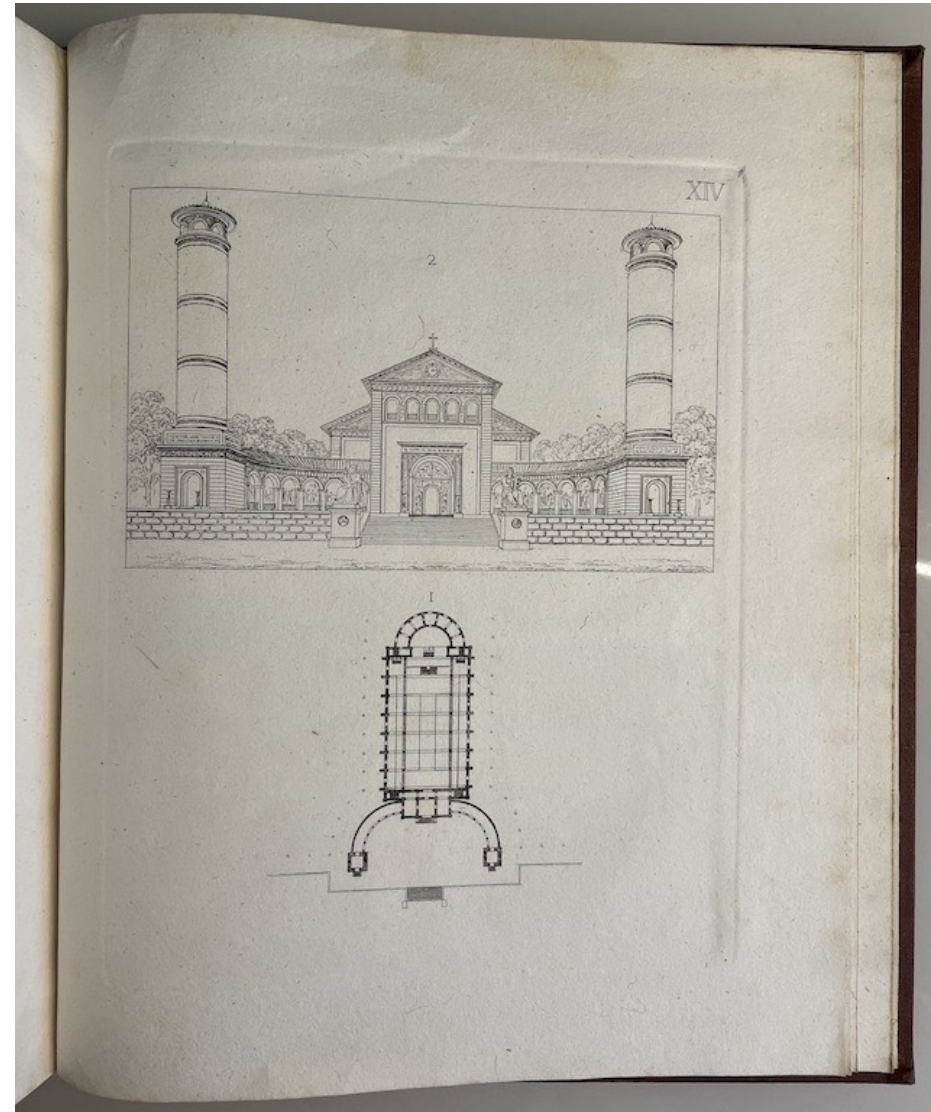
EUR 600

Carl M. Heigelin (1798-1833) war Privatdozent für Baukunst und Kunstgeschichte der Universität Tübingen. In Stuttgart legte er den Grundstock zur späteren Architekturschule. "Er vertrat einen aus dem Klassizismus fortentwickelten, eigenen Baustil, verwarf jegliche Nachahmung und bekämpfte die herrschende Lehre von der Trennung der Baukunst in eine theoretische und eine praktische Richtung, ebenso wie die in eine 'höhere' und eine 'gemeine'." (NDB, VIII, 255f.). Der erste Band enthält Kapitel zu verschiedenen Baumaterialien, Konstruktionen von Dächern, Deckengewölben, Treppen, Mauern etc. Der zweite Band enthält u.a. die Abschnitte: 'Über das Schöne in der Baukunst überhaupt', 'Harmonie der Formen und Verhältnisse', 'Architektonische Verzierungen', 'Säulen-Ordnungen', Grundsätze der Gartenkunst', 'Verschiedene Elemente festlicher Architektur'. Der dritte Band enthält Kapitel zu verschiedenen Gebäudetypen: Bäder, Schlösser, Rathäuser, Tempel u.s.w., sowie ein umfangreiches Kapitel zum Theaterbau (Vgl. Jochen Meyer, Theaterbautheorien zwischen Kunst und Wissenschaft, Berlin 1998). Abgeschlossen wird der dritte Band mit dem Abschnitt 'Über die Gestaltung der Städte und die Verzweigung des Bauwesens in der Landschaft'.

Provenienz: Bibliothek Großherzog von Oldenburg, Titelblatt und Einbände mit dem Stempel der großherzoglichen Privatbibliothek.

Deren Bestände wurden (1918/19) nur zu einem kleinen Teil von der Landesbibliothek Oldenburg gekauft. Der größere Teil wurde antiquarisch veräußert, auch die hier vorliegenden Bände. Vgl.: Müller, Die Landesbibliothek Oldenburg von der Jahrhundertwende bis 1945. In: Crusius/Müller: Zur "Erleichterung der Erwerbung nützlicher Kenntnisse" und Verbreitung des guten Geschmacks". Die Geschichte der Landesbibliothek Oldenburg von 1792 bis 1987. Oldenburg [2017]. S. 111-196, hier: S.145.

Schönes und besonders breitrandiges Exemplar, meist sehr sauber und frisch.





## Modern Dutch architecture - Cover in Wendingen Design

**16 Horiguchi, Sutemi (堀口 捨己):** Gendai Oranda kenchiku (現代オランダ建築) [Modern Dutch architecture]. Tokyo, Iwanami Shoten 1924 (Taishō 13). (2), 9, 15, 42, (2)pp and 86 plates, profusely illustrated with photographs and drawings. 26,5 x 18,5 cm. Original boards.  
EUR 800

First edition, first impression.

Horiguchi Sutemi (1895-1984) was a Japanese architect of the Taishō and Shōwa period. He graduated from the Department of Architecture at the University of Tokyo in 1920 and teamed up with old school friends to replace the eclectic styles of the time with architecture that was scientifically and theoretically justified. With this in mind, he designed various buildings for the 1922 Peace Memorial Exhibition, in which the influence of the Vienna Secession can be felt. In 1923 Horiguchi traveled through Europe, where he studied the latest Bauhaus work and traveled to the Netherlands. Back in Japan, he represented a functionalism in architecture, as his villas for the Yoshida family (1930), Wakasa family (1939) and the Meteorological Station Ōshima (1939) show. The design of the cover is very noteworthy because it uses the design of Th. Wijdeveld for the „Mendelsohn“ issue of the Wendingen series from 1920.



**17 Imada, Kingo. (今田謹吾編). Roshiya osorubeshi (ロシア恐るべし) [Awe inspiring Russia]:** Tokyo, Bukyōsha 1932 (Shōwa 7). 335pp.; full-page plates (many in color) and numerous illustrations in the text. 25,5 x 19 cm. Original publisher's photo-collaged wrappers. EUR 180

Hanzai kagaku (犯罪科学) [Science of crime], vol.3, issue 12. Japanese account of the rise of the Soviet Union. The illustrations in the text depict fine art, architecture, industry, politics and daily life. There are chapters on subjects as varied as the five-year plan, sport, photography, literature and the food supply.



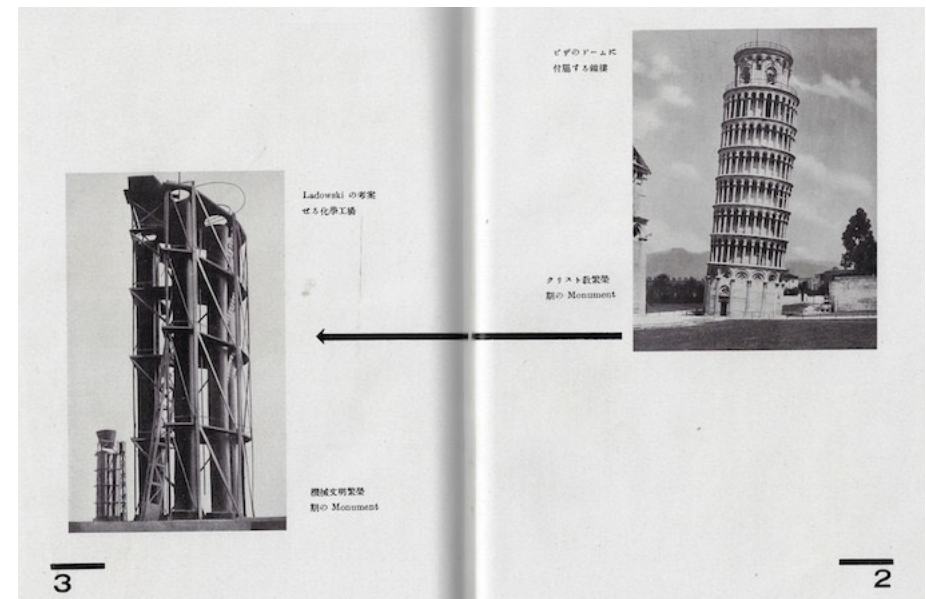
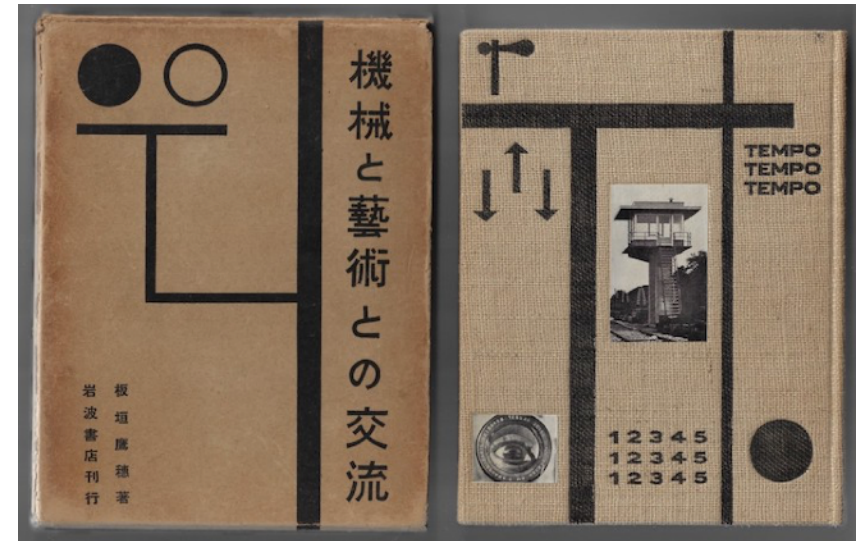
## The Cultural Exchange between Machines and Art

18 **Itagaki, Takao**. (板垣 鷹穂). *Kikai To Geijutsu Tono Koryu 機械と芸術との交流*. [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 with two mounted photographic prints, with original cardboard slipcase. EUR 2000

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. Takaho 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.

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-(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 photography, film and architecture, he is regarded as an important trans-former of Western culture and aesthetics to Japan. In very fine condition.





Contains large section about Le Corbusier

20 **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 1200

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.

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 600

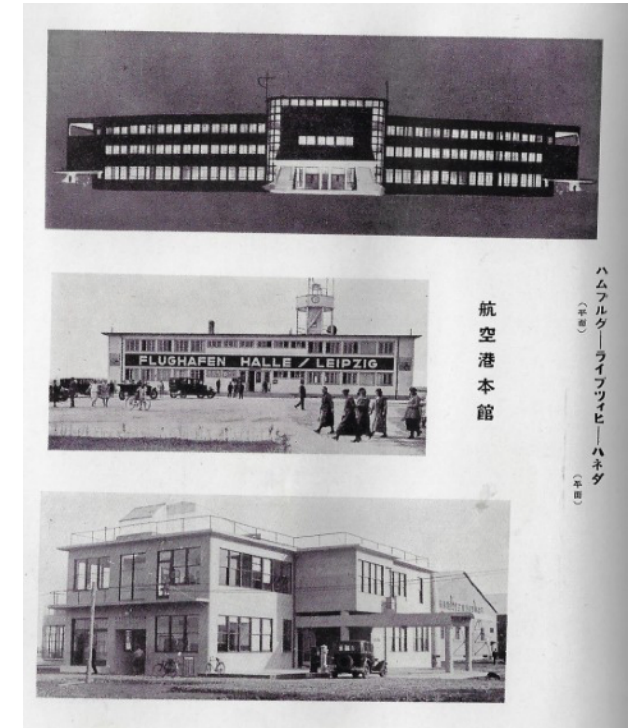
First edition, first printing (1930.5).

22 **Itagaki, Takao** 板垣 鷹穂. *Geijutsukai no kicho to jicho*. 藝術界の基調と時潮. [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. EUR 500

First edition, first printing. Very fine copy.

23 **Itagaki Takaho**. 板垣, 鷹穂. *美術史の根本問題* / *Bijutsushi no konpon mondai* 1923-1930. (Fundamental problems of art science). Tokyo, 1930. (4), 2, 262, (4)pp. 23 x 15,5 cm. Publisher's original cloth and original slipcase. EUR 120

First edition, first printing. Very fine copy.



**24 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 700

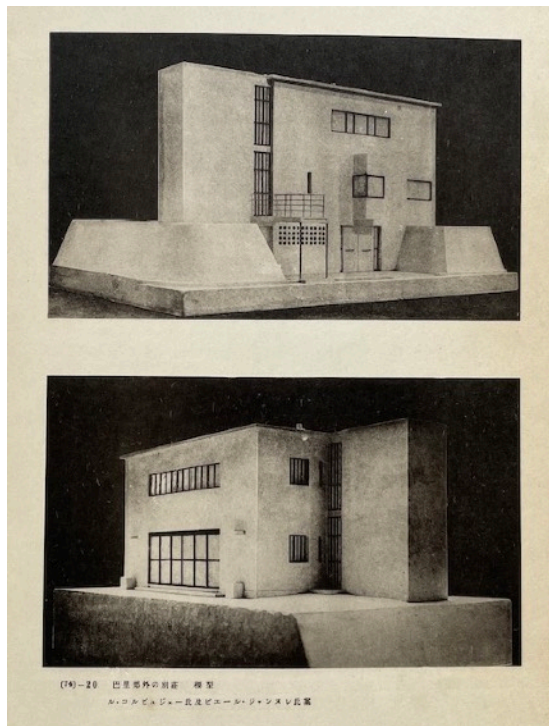
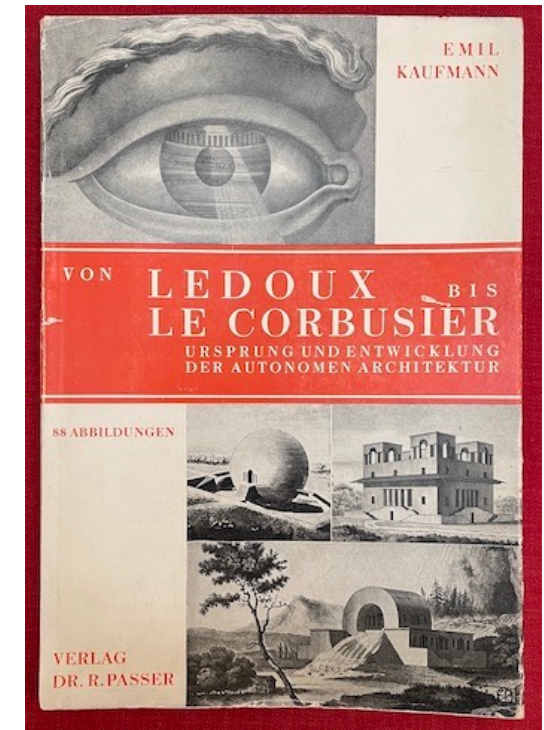
A scarce edition of Kandinsky's „Über das Geistige in der Kunst“ published in Japan in 1924. This Japanese edition incorporates the text and woodcuts of the earlier editions as well as Kandinsky's later introductions to the first and second editions as well as illustration from ‚Klänge‘. The Japanese 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.





**25 Kaufmann, Emil.** Von Ledoux bis Le Corbusier. Ursprung und Entwicklung der autonomen Architektur. Wien und Leipzig, Verlag Dr. Rolf Passer 1933. 64pp, with 88 illustrations. Original wrappers with original illustrated dust jacket. EUR 220

The book was held in high esteem by Walter Benjamin, his texts on the history of architecture and culture refer to Emil Kaufmann's publication several times, and he cited the book again and again. Emil Kaufmann (1891 in Vienna – 1953 in Cheyenne, Wyoming) was an Austrian art and architecture historian. Kaufmann is best known for his studies of neo-classicism. From 1913 he studied at both the University of Innsbruck and the University of Vienna. In Vienna he studied under Max Dvořák, Josef Strzygowski and Moriz Dreger in the spirit of the so-called Vienna School of Art History, such as Alois Riegl and Franz Wickhoff, who attempted to give greater objectivity to the study of art. Kaufmann fought as a soldier in World War I and afterwards attended to his studies intermittently because of illness. He received his Ph.D. in 1920, writing his dissertation under Dvořák on the development of the architecture of Ledoux and classicism. After completing his studies, Kaufmann was unable to obtain an academic position and so earned a living as a bank clerk. In 1933, Kaufmann published the book „Von Ledoux bis Le Corbusier“, which argued for a formal aesthetic continuity between neoclassicism and modernism. It was regarded by established Austrian scholars such as Hans Sedlmayr as symptomatic of all that was bad about Modernism. – Wikipedia.



## New French Architecture

**26 Kinsei kenchiku (近世建築)** [Modern Architecture], No.74, 1925-6: Furansou no kind kenchiku. [New French Architecture]. Editor: Takanashi, Yoshitarô (高梨 由太郎). Tokyo, Kôyôsha 1925 (Taishô 14). Title and 20 plates. 26 x 19 cm. Original portfolio. EUR 180

Collection of French architecture from the early 20th years. Among others, the presentation of two very important public swimming pools in France: Piscine de la Butte aux Cailles (1922-24) and Piscine des Tourelles (1924). Furthermore, two plates show the early and important work of Le Corbusier: Villa Bests „Ker-Ka-Ré“ (1922). The house was commissioned by the art critic Georges Besnus (1864-1950), also known as Georges Denoinville. He had discovered Le Corbusier's work at the Salon d'Automne of 1922, where a model of the Citrohan house was on display.

Cover slightly browned, spine with missing parts somewhat damaged, spine lined from the inside. Title, as often, more browned.

**Kenchiku Kogei** (建築工芸). [Architectural Craft]. Aisîôru (アイシーオール). [I see all]. Tokyo, Koyosho.

Editor: **Kawakita Renshichiro** (川喜田 煉七郎).

Kawakita Renshichiro (1902-1975) was an architect and interior designer and a key figure during the early phase of modernism in Japan. In 1932 he founded the Institute of New Architecture and Industrial Arts with the aim of bringing the ideas of the Bauhaus school to Japan. The present monthly magazine (also launched in 1932) showcases aspects of modern commercial architecture (shops, restaurants, theatres, cinemas, libraries, schools, factories) as well as interior design (showcases, shelving, chairs etc.) from the West and their application in Japan. Most of the articles are by Kawakita himself but there are also translations from Western sources. 'I see all' was strongly influenced by the Russian and German avant-garde and later issues discuss the influence of technology on contemporary art (Hans Arp) and photography (montage). References are made to new publications and magazines for specific countries (Germany: Die Form; Moderne Bauformen, Die Neue Linie; Soviet Union: USSR in Construction, Cobetckay Apxntektypa) showing the keen awareness in Japan of modernist trends abroad.

The condition of this series of journals offered on the market today is often not perfect. The stapling used by the publisher is often rusty due to the high humidity in Japan. In most of the issues we offer, we have had the rusty staples removed and replaced by thread stitching or adhesive binding.

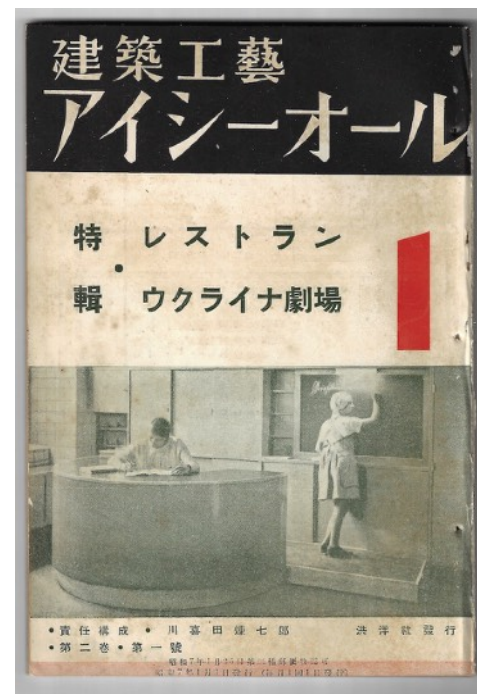
The individual issues are individually priced depending on the condition and contents.



**27 Volume 1, no. 2,**  
February 1931. (2), 50, (10)  
pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers.

EUR 280

Deals with the furnishing of  
homes with simple and space-  
saving furniture.  
Stapling was replaced by fade  
stitching with gluing.



**28 Volume 2, no. 1.** 1932. (2),  
84pp., (10)pp. with numerous  
illustrations and numerous  
pages of advertisements. 22 x  
15 cm. Original illustrated  
wrappers. EUR 380

This issue of the magazine is  
dedicated to the first part of the  
planning of restaurants and cafes  
in Japan and Europe (Cafe De  
Unie, Rotterdam by J.J.P. Oud ).  
The second part presents the  
results of the international  
competition for the State Theatre  
in Kharkov, Ukraine in 1930-31.  
Spine with loss of paper, rusty  
staple removed.

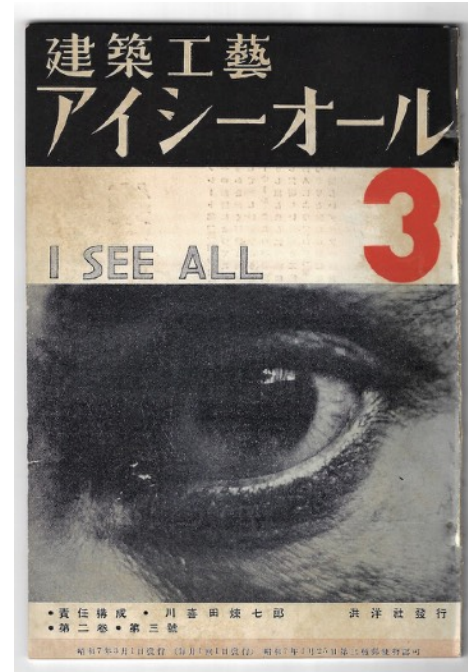




29 **Volume 2, no. 2**,  
February 1932. (2), 50, (10)  
pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers.

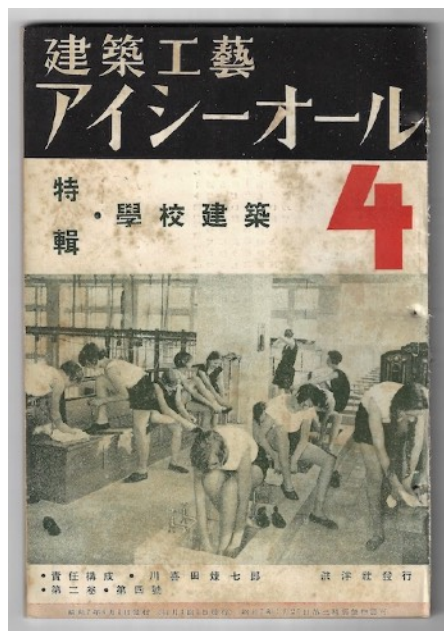
EUR 320

The main topic is shop window  
design and the correct  
arrangement of goods, taking  
into account the customer's  
perspective.  
Stapling was replaced by fade  
stitching with gluing.



30 **Volume 2, no. 3**, March 1932.  
(2), 59, (13) pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers. EUR 320

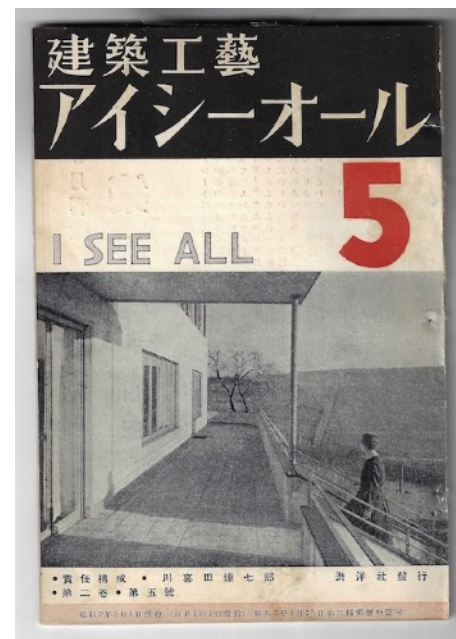
The present monthly magazine  
theme: showcases aspects of  
modern commercial architecture  
(shops, restaurants, theatres,  
cinemas, libraries, schools, factories)  
as well as interior design  
(showcases, shelving, chairs etc.)  
from the West and their application in  
Japan.  
Stapling was replaced by fade  
stitching with gluing.



31 **Volume 2, no. 4**, June  
1932. (4), 86, (8) pp. with  
numerous illustrations. 22 x  
15 cm. Original wrappers.

EUR 250

The topic is school construction  
and classroom design.  
Stapling was replaced by fade  
stitching with gluing.



32 **Volume 2, no. 5**, August 1932.  
(4), 50, (10) pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers. EUR 250

The topic is school construction and  
classroom design.  
Stapling was replaced by fade  
stitching with gluing.



**33 Volume 2, no. 8,**  
August 1932. (2), 59, (13)  
pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers.

EUR 320

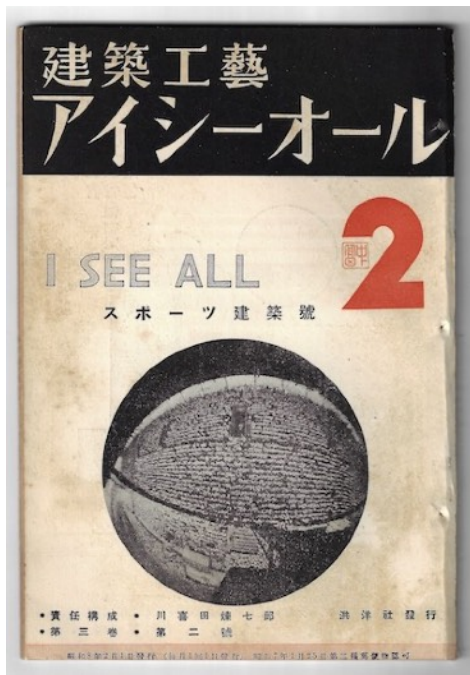
The topic is, among other  
things, urban planning.  
Stapling was replaced by  
fade stitching with gluing.



**34 Volume 2, no. 9,**  
September 1932. (2), 59,  
(13) pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers.

EUR 350

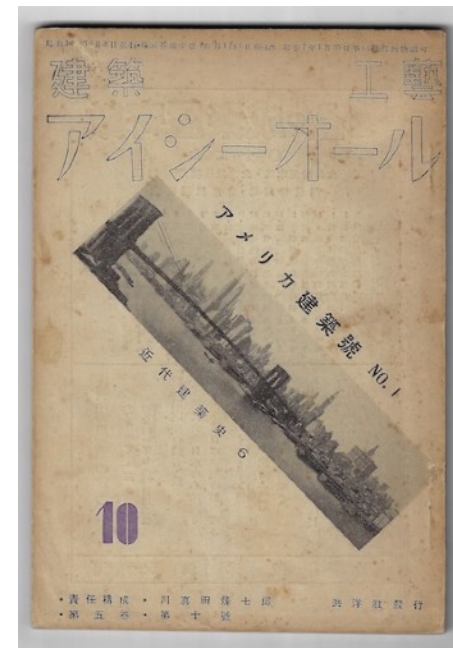
Special edition about  
theater construction and  
stage architecture. Spine  
with loss of paper, rusty  
staple removed.



**35 Volume 3, no. 2,**  
February 1933. (4), 50,  
(10) pp. with numerous  
illustrations. 22 x 15 cm.  
Original wrappers.

EUR 320

The theme of this issue is  
sports stadiums.  
Stapling was replaced by  
fade stitching with gluing.



**36 Volume 6, no. 10,**  
October 1935. Pp. 385-460  
with numerous illustrations.  
22 x 15 cm. Original  
wrappers. EUR 280

Tokushû-gô [= special issue]  
Amerika kenchiku gô No.1.  
From the content: Urban  
Development Chicago  
(1850-1930), New York,  
Manhattan, Skyscrapers,  
Philadelphia, Los Angeles,  
Apartment Complex, Michigan,  
confrontation "Old America".  
Cover a bit stained.



**37 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 1200

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.

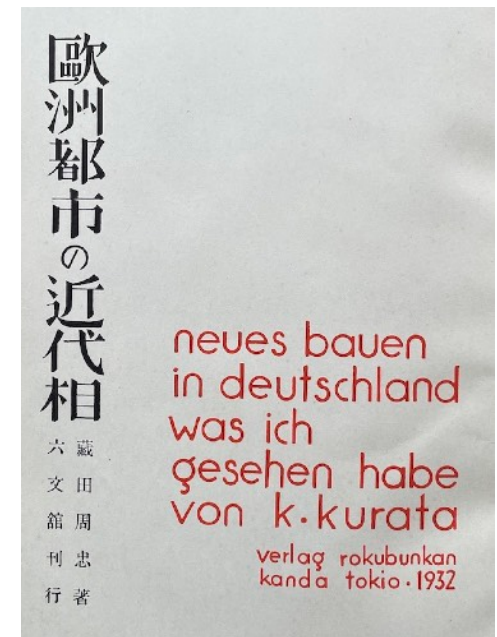
"The 'Anweisung zur Architektur des christlichen Kultus' can be regarded as a pattern book of modern basilica-based church architecture, which Klenze aimed to elevate to a new and higher level of development. Taking sacred buildings as an example, he formulated his neo-classical approach to architecture 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.



**38 Kurata, Chikatada (蔵田 周忠).** Ôshû toshi no kindaisô (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 500

Chikatada Kurata (1895-1966), architect modernist, a member of the avant-garde group Bunriha, studied at the Bauhaus with 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.

Binding slightly stained and spine a little faded, inner joint reinforced.



## Neue Kunst in Estland – Estonian avant-garde art

39 **Uue kunsti raamat.** Neue Kunst in Estland. L'art nouveau en Estonie. Eesti Kunstnikkude Ryhma almanak. Edited by Märt Laarman. Tallinn: Eesti Kunstnikkude Ryhm, 1928. 80 pp. Tipped-in color frontispiece, sixty four pages of black-and-white reproductions. 22 x 18 cm. Original pictorial wrappers by Märt Laarman. EUR 2000

First and only edition of Laarman's „New Book of Art,“ a overview of Estonian avant-garde art, sculpture, and architecture meant to propagate these new forms both domestically and abroad. The EKR was one of the main organizations propagating cubo-futurist tendencies in Estonia throughout the 1920s and early 1930s. With an introduction by the editor, Estonian artist Märt Laarman, as well as summaries in French and German. The numerous illustrations showcase the best cubist and constructivist paintings, woodcuts, decorative arts, stage design and sculpture produced in Estonia at the time, by artists such as Felix Johansen, Eduard Ole, Edmond Arnold Blumenfeldt, Arnold Akberg, and Laarman himself. At the time, in fact, the book led to some international recognition for the new Estonian art: „Laarman ensured that copies were sent to influential artists and art critics across Europe, with the art historian Michel Seuphor and Theo van Doesburg being amongst those to receive copies. The Book of New Art made an impact on the de Stijl movement's leader, for, as Mai Levin recounts, he praised it in terms of design quality and content, and included a favorable review in his own journal“ Quoted after: Penka Rare Books, Berlin 2017.

Binding with faint foxing in places, spine professionally restored, good copy of the delicate book.

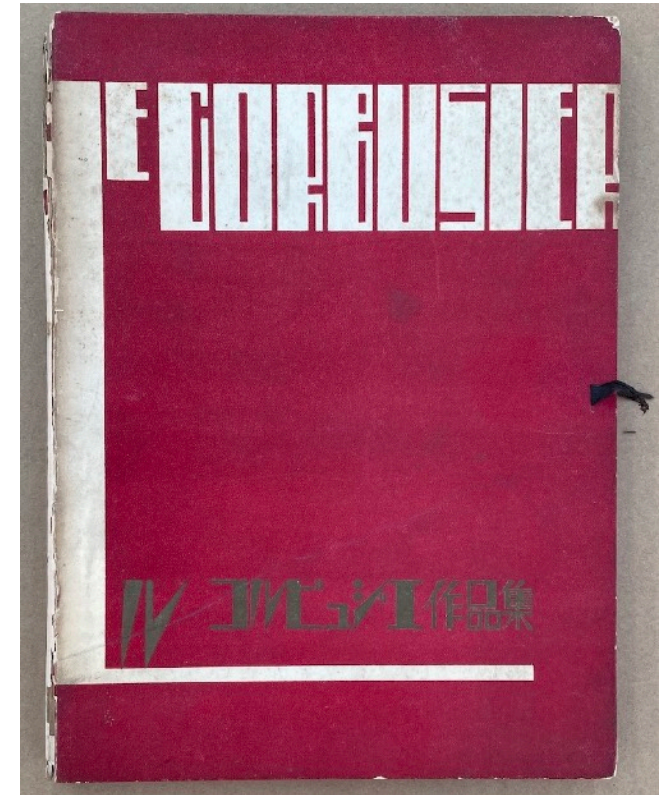
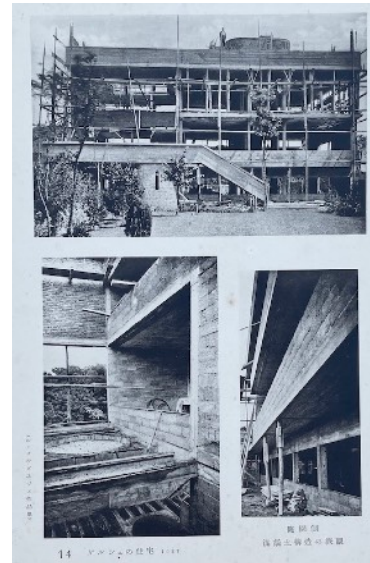




## Le Corbusier's worldwide reputation at the end of the 20s

40 **Le Corbusier.**- ル・コルビュジエ作品集 = Le Corbusier [i.e. Corbusier] / [編輯高梨由太郎]. Ru Korubyujie sakuhinshū = Le Corbusier [i.e. Corbusier] / [henshū Takanashi Yoshitarō]. Tōkyō : Kōyōsha, Shōwa 4 [1929]. 4 pages, 72 leaves of plates, with over 180 photographs, drawings and floor plans. 26 x 19 cm. Original portfolio. EUR 1400

Very rare Japanese portfolio, which documents the high reputation and influence of Le Corbusier in Japan already the 20 years. The plates contain between one and four photos and drawings per plate. The typographic cover design is obviously influenced by the cover design of the Dutch magazine Wendingen. Worldcat lists only one copy in the Getty Library, Los Angeles. The delicate portfolio is rubbed at the edges and has a 2 x 4 cm missing part at the top, the plates themselves are clean and fresh.



41 **Le Corbusier** parle mes pensées à 73 ans. (vinyl record 45 T). Paris, Dunod, disques culturels français 1961. 18 x 18 cm. Original record cover.

EUR 150

Collection français de notre temps, 3. Very rare Audio document. Cover with crease, record in good condition

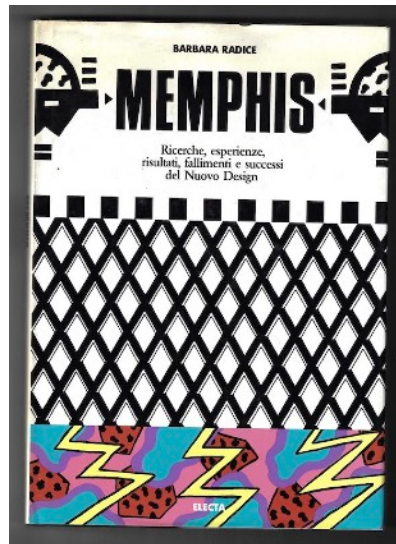




42 **Machine Art.**- 長谷川, 七郎 / Shichiro Hasegawa. 機械芸術 / Kikai geijutsu (Machine art). Tokyo 1943. 96, (2) pp. with numerous photo illustrations. 18,5 x 13 cm. Original cloth back hardcover.

EUR 200

Designed entirely in the style and certainly inspired by the legendary exhibition at MOMA New York in 1934, curated by Philip Johnson.



43 **Memphis.**- Radice, Barbara. Memphis. Ricerche, esperienze, risultati, fallimenti e successi de Nuova Design. Milano, Editoriale Electa 1984. 208 pages with numerous photos, illustrations and drawings. 30,5 x 21,5 cm. Original cloth with original dust jacket.

EUR 100

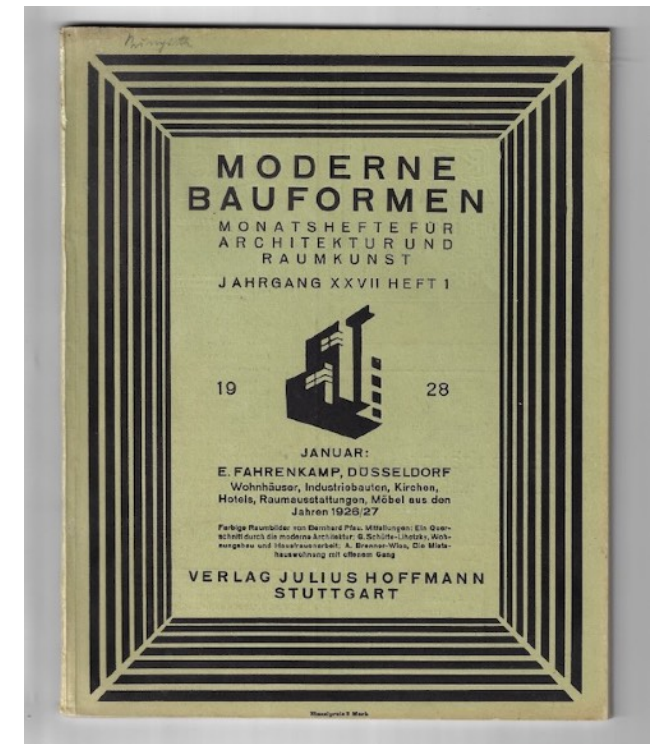
First edition.

44 **Moderne Bauformen.** Monatshefte für Architektur und Raumkunst. Volume 27, 1928. 12 issues. Stuttgart, 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.

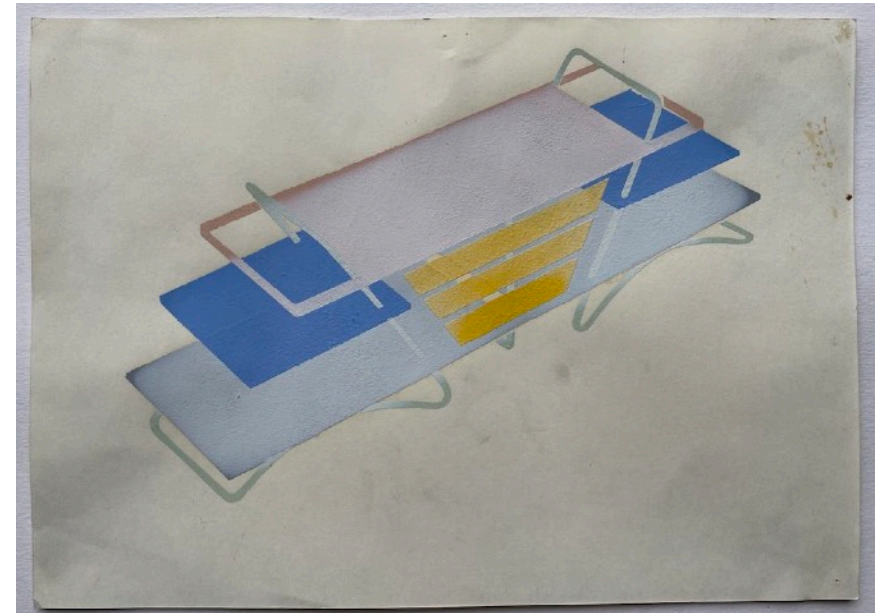
Numerous other volumes and individual issues are available on request.





45 **Jasper Morrison.**- Original gouache drawing by Jasper Morrison. Inscribed on the reverse: Jasper Morrison – Sideboard – 1982. Paper size 21,8 x 29,3 cm. EUR 320

Very early design drawing in colour by Jasper Morrison, Morrison studied at the „Kinston School of Art + Design“ 1979-1982 and at the „Royal College of Art“ 1982-1986.  
Condition a little bit stained in the right margin, two tiny holes in the margin, probably due to fixation with push pins.  
Provenance: Archive of the magazine „Zweitschrift“ Hannover.

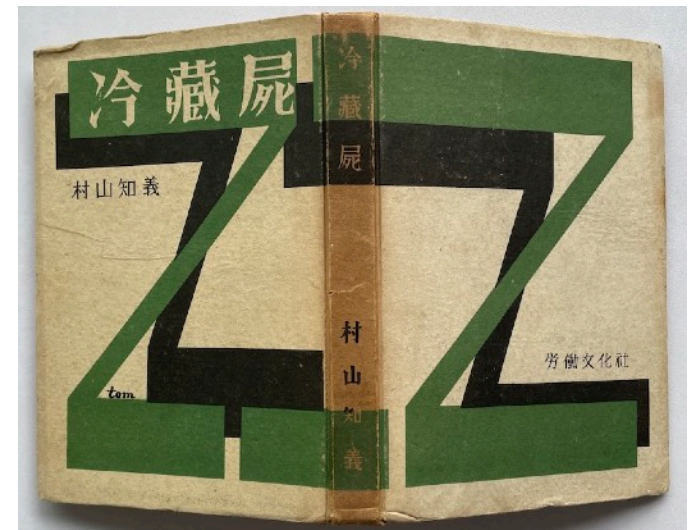


## Murayama Tomoyoshi - Works as a Cover Designer



46 **Murayama Tomoyoshi.** La Teatro. Published monthly by Teatro-Sha. Januar 1936. Tokyo, 1936. 102 pp. 22 x 15 cm. Colour illustrated wrappers. Design by tom (=Tomoyoshi Murayama). EUR 100  
Fine example of the graphic work of Murayama, founder of the influential Japanese MAVO artists' movement. Apart from the English title, completely in Japanese.  
Upper right corner with small loss, inside paper browned.

47 **Murayama Tomoyoshi.** 村山知義著. Reizōshi : Shōsetsushū. 冷蔵屍 : 小説集 .Tokyo 1948. 278, (2) pp.. 18,5 x 13 cm. Original paperback designed in black and green. Design by tom (=Tomoyoshi Murayama). EUR 140  
Fine example of the graphic work of Murayama, founder of the influential Japanese MAVO artists' movement. Completely in Japanese.  
The spine somewhat browned.

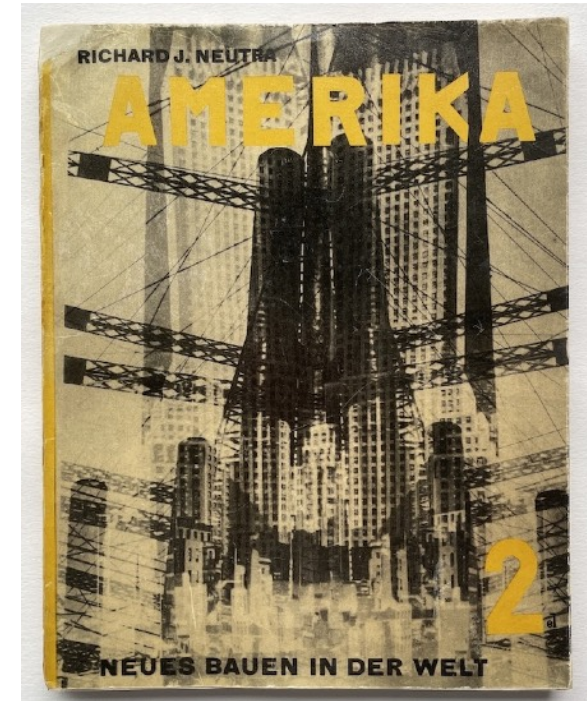






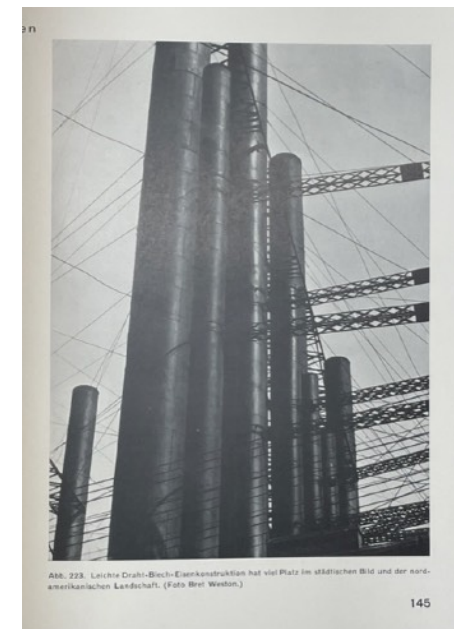
49 **Neutra, Richard.** Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten. Wien, Verlag Anton Schroll 1930. 163pp with 260 illustrations. 29 x 22,5 cm. Original wrappers, dust-jacket designed by El Lissitzky. EUR 750

Neues Bauen in der Welt, volume 2. One of the most important emigrants 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, where he first worked in the studio of Holabird & Roche in Chicago. 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 of binding completely preserved, many copies restored at spine.



50 **Neutra, Richard.** Как строит Америка? / 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.



## Koshiro Onchi - Works as a Cover Designer

51 **Koshiro Onchi** (恩地孝四郎).- **Gauguin, Paul**. Noa Noa. Tahichi no Tabi (ノアノア. タヒチの旅). [English title: Noa Noa. Trip to Tahiti]. Tokyo, Ars (Arusu) 1926. 2, 3, (2), 8, 148, (24) pp. with 17 reproductions of woodcuts, one color plate and 8 b/w plates with reproductions after paintings by Paul Gauguin. Original cloth with original dust jacket. EUR 500

Rare Japanese edition of Gauguin's „Noa Noa“ designed by Koshiro Onchi (恩地孝四郎). Very nice unrestored copy with the rare dust jacket.



52 **Onchi Kōshirō** 恩地孝四郎, editor. Shosō Magazine 書窓, Vol.1 No. 5 Summer Special Edition. 23,5 x 16,3 cm. Original wrappers. EUR 240  
The premier journal in Japan dedicated to the book arts and graphics of its day, edited by the foremost artist and book designer, Onchi and filled with graphic and textual contributions by contemporary giants.



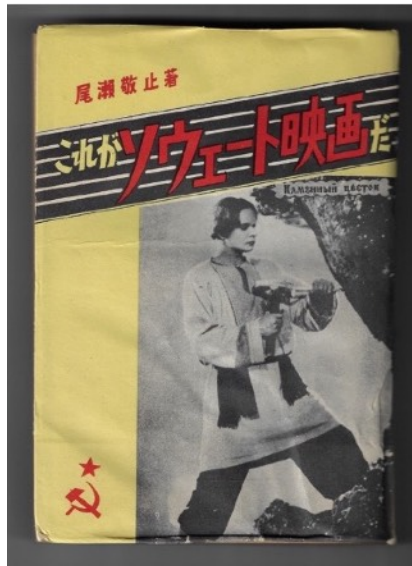
53 **LEICA**. Gekkan Raika (月刊ライカ) / The Leica Monthly, for the achievement of Leica photography. Horie, Hiroshi (chief ed.) Tokyo, Ars Publishing Company Ltd. Vol.4, issue 7 July 1935 (Shōwa 10), **Cover design: Onchi Kōshirō** (恩地 孝四郎). 40 pages of text with illustrations, numerous plates, and advertisement appendix. 26 x 19 cm. Typographic designs, colored original wrappers. EUR 100

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, 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.



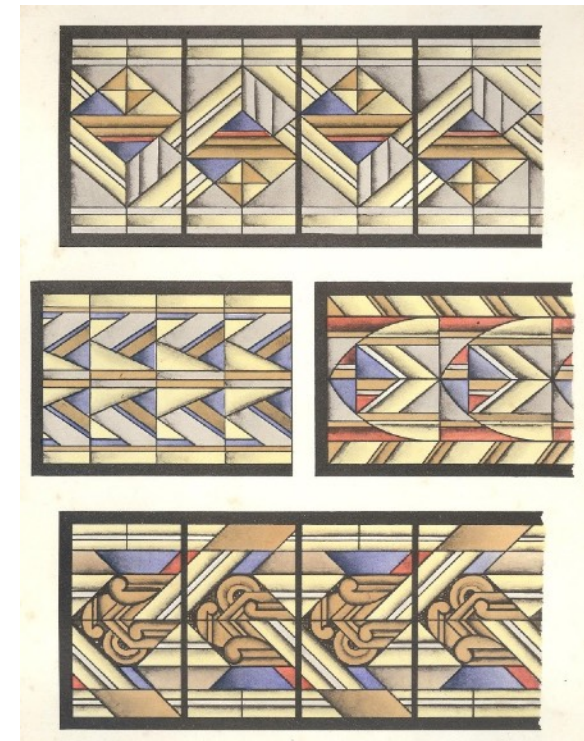
54 **Nihon kenchiku kyôkai** 日本建築協会 [**Architecture Association of Japan** ed.): Sekai saikin kenchiku zushû 世界最近建築図集 [World's latest architecture pictorial] – 1929-1930 edition. Osaka, Nihon Kenchiku Kyôkai 1931 (Shôwa 6). Title page, table of contents, 98 table pages with hundreds of photos and drawings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



55 **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.



56 [**Peerboom, Alfons**. Neue Kunstverglasungen für Treppenhaus, Dielen- und Badezimmerfenster usw. Plauen im Vogtl., Christian Stoll approximately 1928]. 12 color plates with art deco stained glass. 36 x 28 cm. EUR 180

Rare collection. The collection appeared without text, only with a title that unfortunately is missing here.

## Second Modified Edition

**57 Platz, Gustav Adolf.** Die Baukunst der neuesten Zeit. Zweite Auflage. Berlin, Propyläen 1930. 635 pages with 23 color plates and numerous photographs, plans and drawings. 27 x 20 cm. Original quarter morocco. € 180

Second heavily modified edition (first published 1927). This edition includes a section on modern architecture outside Germany which is not found in the first edition. Indispensable standard work on the development of modern architecture 1900-1930 in Europe and America. With architect's biographies and list of their main works, bibliography, and extensive index. "Die zweite Auflage dieses Standardwerks von 1930 muß aufgrund der darin enthaltenen Veränderungen und Ergänzungen als eigenständige Veröffentlichung gewertet werden." Jaeger S. 15. Zu Gustav Adolf Platz (1881-1947) vgl. auch: Roland Jaeger, Gustav Adolf Platz und sein Beitrag zur Architekturstilgeschichte der Moderne, Berlin 2000.- Arntzen/ Rainwater J 138. Jaeger 0785.



## Text on the Color Theory of the 20s

**58 Richtera, Leopold.** Die Farbe als wissenschaftliches und künstlerisches Problem. Die Grundlagen der Farbenlehre für Künstler und Kunstgewerber. Halle (Saale), Knapp 1924. (4), 82, (4) Seiten mit 57 Textabbildungen. 24×17cm. Original Broschur. EUR 280

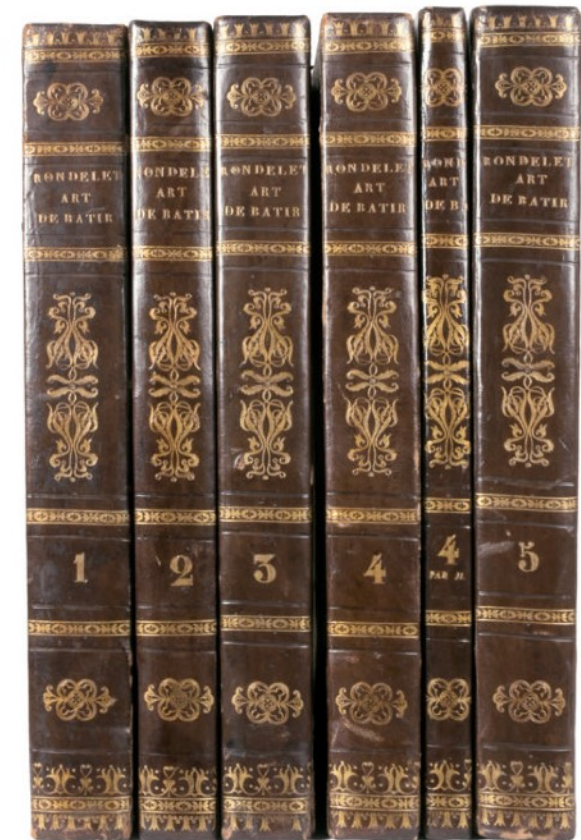
Leopold Richtera (1887–1930) Veröffentlichung resultiert auf Vorlesungen an der „Höheren Graphischen Lehr- und Versuchsanstalt“ in Wien. Es erschien 1927 auch auf Russisch und übte neben Wilhelm Ostwalds Farbenlehre großen Einfluß auf die Moskauer „Höheren künstlerisch technischen Werkstätten“ (WChUTEMAS) 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.



## A Pupil of Blondel and Boullée

**59 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 1200

Jean-Baptiste Rondelet (1734-1829), a pupil of Jacques-François Blondel and Boullée, travelled through Italy in 1783-84. His five-volume „*Traité théorique et pratique de l'art de bâtir*“ was a practical pendant to Durand's „*Précis des leçons*“. He summarised his architectural aesthetic in the preface to the first volume, many of his ideas expressed being those of Blondel and Durand. The main source of Rondelet's importance is his comprehensive theory of materials and building construction given in the second, third and fourth volumes of his work. He was one of the first to undertake systematic analysis of the use of iron and the statics of iron structures, 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 of the 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 preserved and broad margined copy in decorative contemporary bindings.



## The first publication about Karl Schneider outside Germany ?

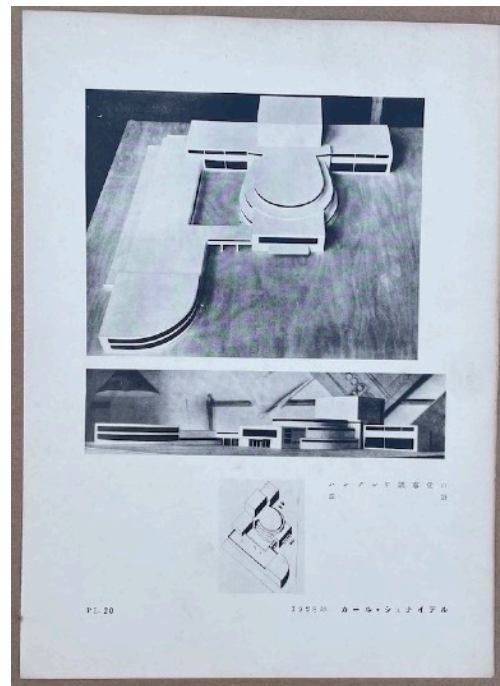
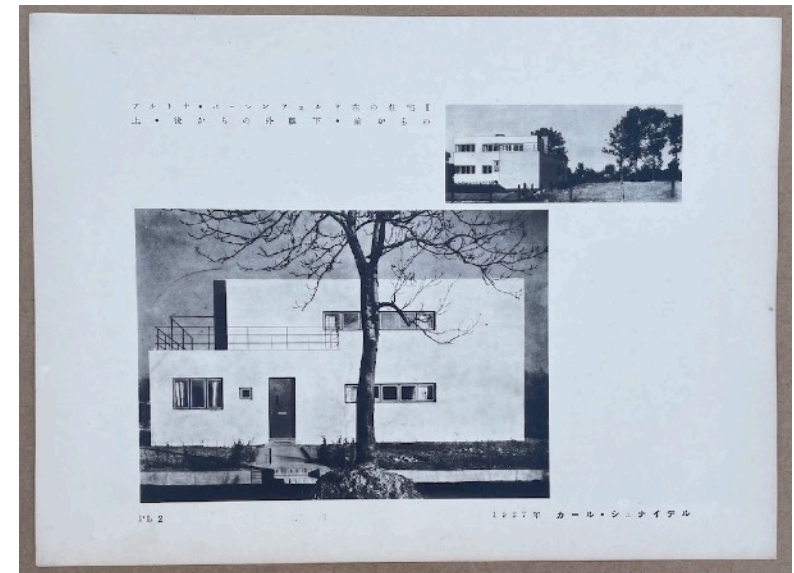
60 **Karl Schneider.**- カール・シュナイデル作品集. Kāru Shunaideru sakuhinshū. Tōkyō : Kōyōsha, 1929. [4] pages, 20 leaves of plates with over 180 photographs, drawings and floor plans. 26 x 19 cm. Original portfolio.

EUR 800

Series: 建築時代 ; 1. Kenchiku jidai ; 1. Very rare Japanese portfolio, which documents the influence Karl Schneider (1892-1945) in Japan already the 20 years. Noteworthy is also the fact that the first monograph on Karl Schneider also appeared first 1929 in Germany, in the series "Neue Werkkunst". The plates contain between one and four photographs and drawings per plate.

The delicate portfolio rubbed at the edges, the boards themselves clean and fresh.

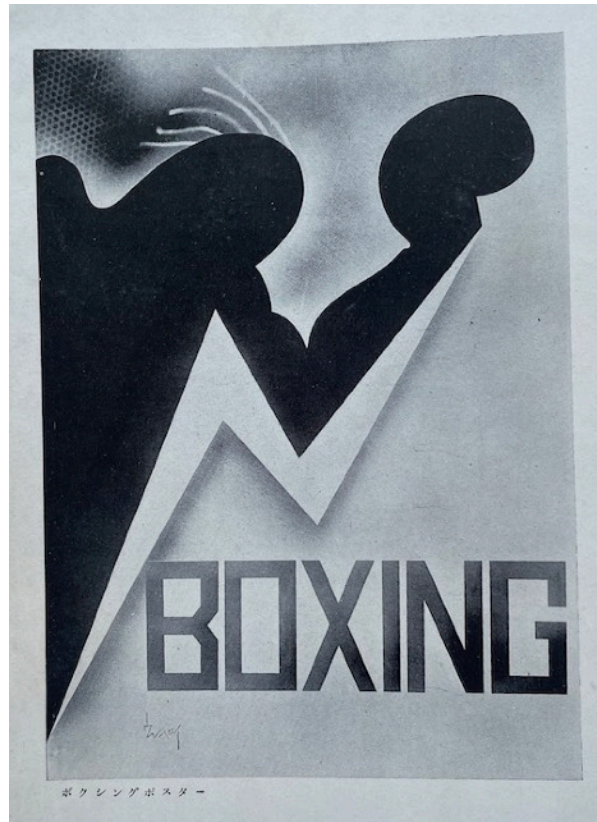
In this series, among other publications, a portfolio on Walter Gropius was published - available on request.





61 **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.



上、ゲルトルフ監督「第十一年」  
下、ヴェルツの監督「カメラマン、カウフマン」  
「カメラを持つ男」から。

### Japanese Poster Design from the Pre-War Period

62 [**Shogyo Bijutsuten Posuta Shusei**]. Osaka, Shogyo Bijutsu Renmai 1934 (Showa 9). [5]ll and 104 b/w plates printed on one side. 27 x 20cm publisher's patterned boards and slipcase printed in orange and black. EUR 180

The panel pages all in black and white, but still a good exhibition of modern Japanese poster designs mounted by the Commercial Art League (Shogyo Bijutsu Renmai). Designs - not printed or published posters - with artists all identified.

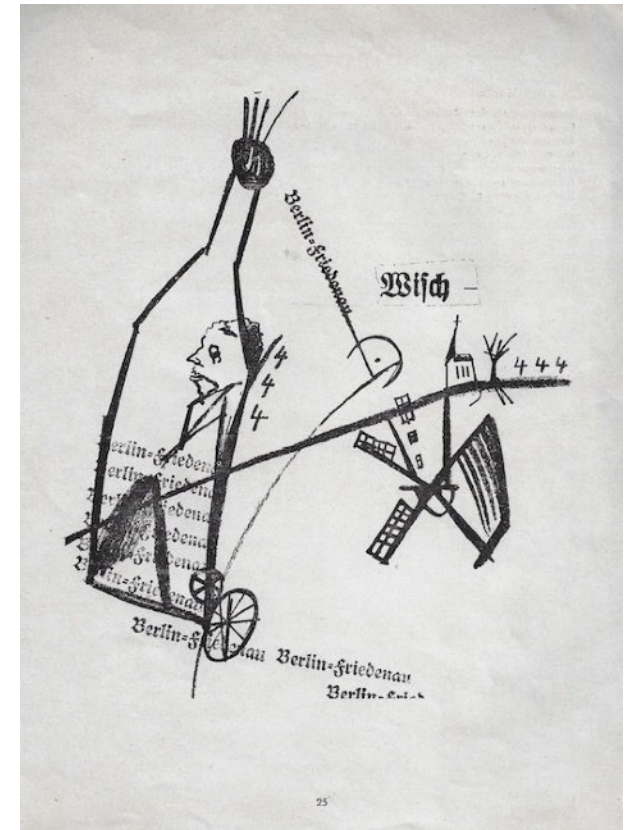
Copy with old Japanese stamps on title page and imprint. Binding edges and slipcase somewhat rubbed. Not such a rare book but hard to find in better condition.

## Kurt Schwitters as an Illustrator and Poet

**63 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 3800

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.



**64 Sièges contemporains.** Editions Charles Moreau. Paris, no date (1930). 4 pages (including title) and 32 plates. 41,5 x 32,5 cm. Original portfolio (Design by J. Desnos) EUR 450

With designs of armchairs and chairs by: J.-J. Adnert, J. Ruhlmann, Louis Sognot, Charlotte Alix, Eugène Printz, Maurice Dufrene, René Prou, Charlotte Perriand, Jaromir Krejcar, Eileen Gray, Pierre Chareau, B.-J. Klotz, Robert Block, and others.

Somewhat foxed throughout, especially the title page, overall still a good copy of this rare publication.



## Book Design by Yamawaki Iwao

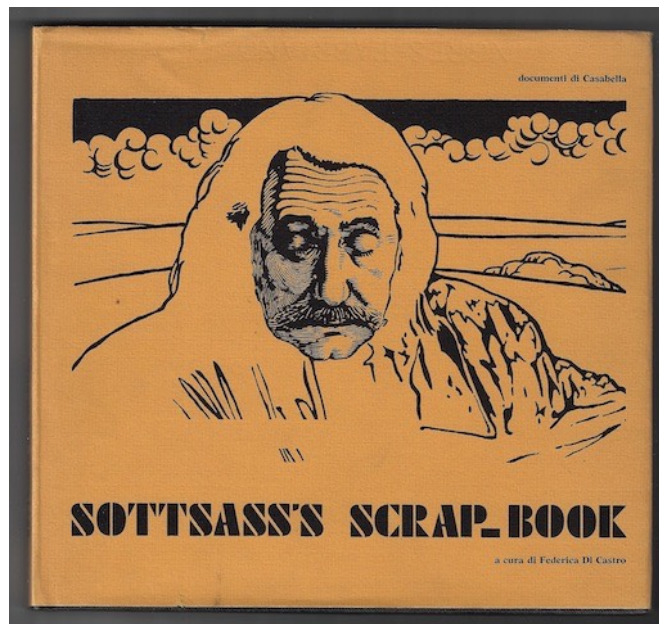
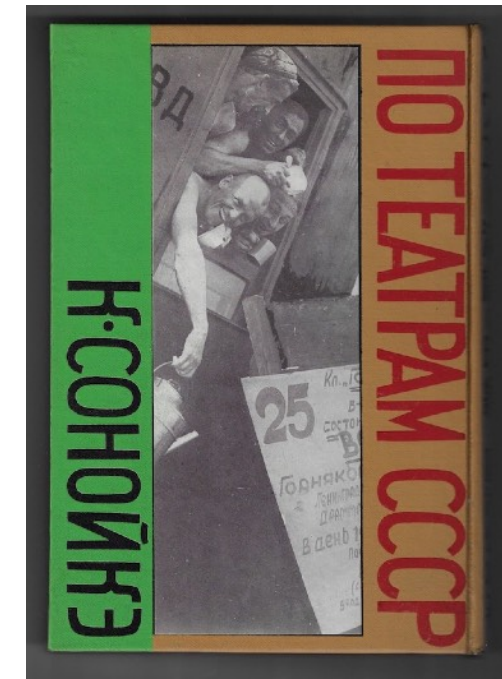
**65 Sonoike, Kinnaru (園池 公功).** Sovueto engeki no inshô (ソヴェト演劇の印象). [An Account of Modern Soviet Theatre]. Tokyo: Kensetsusha, 1933. 192pp. [2] with 92 b/w photographs. 23.5 x 16 cm. Original cardboard slipcase, photo-illustrated buckram boards. (Design by Yamawaki Iwao).

EUR 350

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.

The **book designer Yamawaki Iwao** (1898-1987) graduated from Bauhaus, and was an apprentice of Mies van der Rohe and Wassily Kandinsky.

Slipcase with some staining to the corners.



**66 Sottsass.-** Castro, Federica de. Sottsass's scrap book. Disegni e note di Ettore Sottsass jr. Drawings and notes by Ettore Sottsass jr. Milano, Casabella 1976. 148, (2)pp. with numerous drawings. 22,5 x 24 cm. Original cloth with dust jacket. € 350

First edition. Italian-English text. In 1959 Sottsass began working as a design consultant for Olivetti, designing office equipment, typewriters and furniture. Throughout the 1960s, Sottsass traveled in the US and India and designed more products for Olivetti culminating in the bright red plastic portable Valentine typewriter in 1969, which became a fashion accessory.

While continuing to design for Olivetti in the 1960s, Sottsass developed a range of objects which were expressions of his personal experiences traveling in the United States and India. These objects included large alter-like ceramic sculptures and his "Superboxes"; radical sculptural gestures presented within a context of consumer product, as conceptual statement. Covered in bold and colorful, simulated custom laminates, they were precursors to Memphis, a movement which came more than a decade later.

## Plate Work with over 100 Copper Plates

67 **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. Engraved frontispiece, title page, 1 leaf, dedication, 46 pages of text and list of plates and 114 engravings on 104 partly folded plates. 45 x 31 cm.

Contemporary half calf with gilt spine. EUR 1800

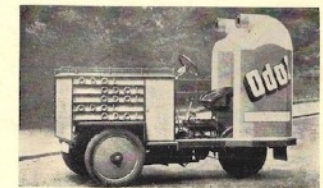
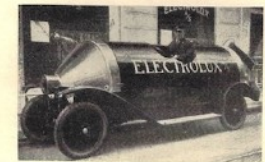
The work was first published in 1798-1800, also by Voss in Leipzig, as *Plans et dessins tirés de la belle architecture*, followed by the first German edition in 1800. A detailed appreciation can be found in: Klaus Jan Philipp, *Um 1800: Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810*. Stuttgart 1997. Condition: The beautiful contemporary binding slightly rubbed and bumped, the joints somewhat brittle. The title page somewhat foxed in margin, the plates in clear good impressions and only in the outer margin now and then somewhat foxed.



## Commercial art and advertising design

68 **Suita, Kennosuke** 水田 健之輔. Gaitō kōkoku nos hin-kenkyū 街頭廣告の新研究 [New research on street advertising/outdoor advertising]. Tōkyō, Atelier-sha (Atorie-sha) 1930.6 (Shōwa 5.6). Title, 4, 274, (4) pages and 28 plates, and numerous illustrations. 19 x 13,5 cm. Original silver hardcover. EUR 240

Volume 1 of the series: Shōgyō bijutsu kenkyū sōsho 商業美術研究叢書 [Collection of industrial design research]. First edition, first printing. This book is a typical example of the influence of European commercial art and advertising design trends in Japan. Binding a little rubbed and bumped.



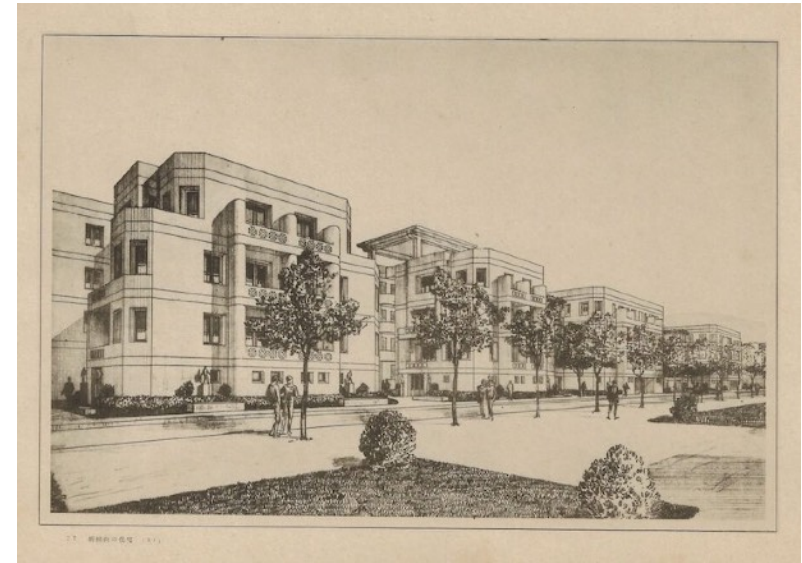
昭和五年四月に撮影



## Architect Tony Garnier

69 **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), 8th impression (First impression: 1922 (Taishô 11)). Title, 80 plates, including some sepia tinted photos and numerous drawings and floorplans. 26 x 19,5 cm. Original portfolio, covers with mounted drawing on the cover. EUR 300

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).



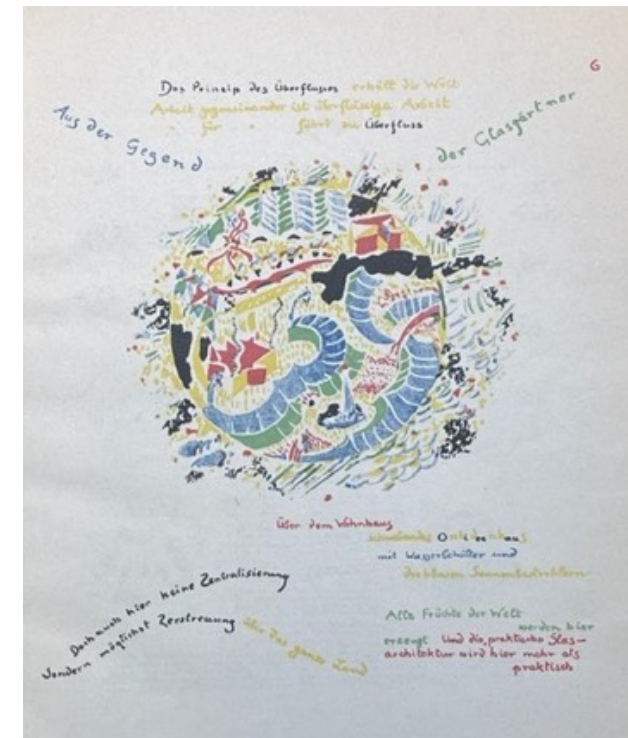
## Printed on paper stocks of varying colours

70 **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 800

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."

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

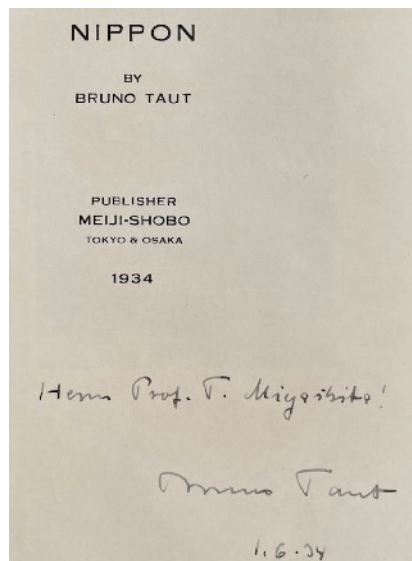
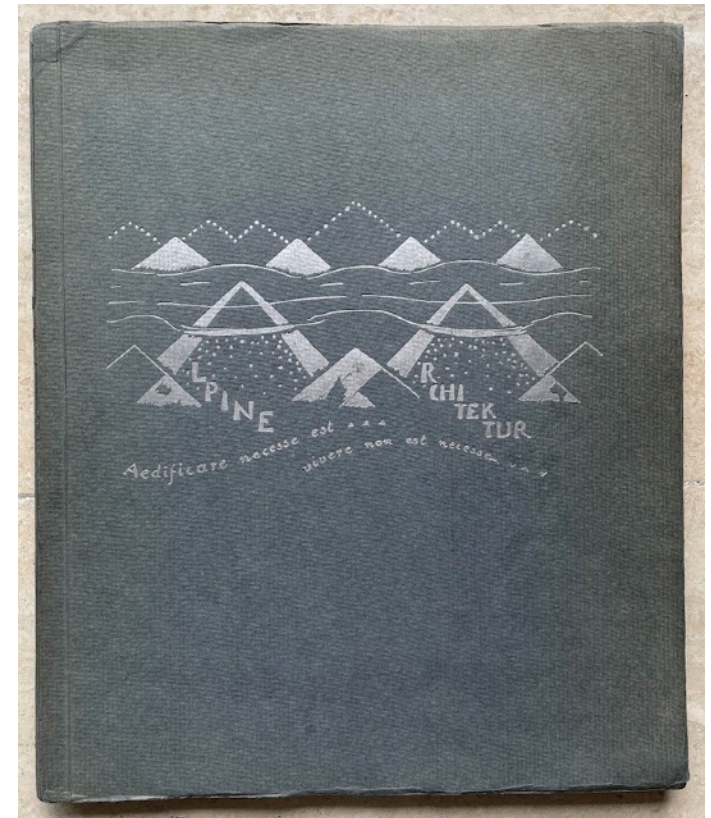


## Bruno Taut's first book with his expressionist architectural fantasies

69 **Taut, Bruno.** Alpine Architektur. In 5 Teilen und 30 Zeichnungen. Hagen im Folkwang-Verlag 1919. Title, list of plates, 5 inter-title 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 3800

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 Scheerbart and by the proto-Expressionist climate of Berlin, Taut adopted anti-industrial, anti-militaristic 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 Scheerbart'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).

*Architekturtheorie von der Renaissance bis zur Gegenwart*, Köln 2003, pp. 692ff. W. Pehnt, *Die Architektur des Expressionismus*, Stuttgart 1973, page. 84. A fine copy.



## Presentation Copy

70 **Taut, Bruno.** (Hirai, Hitoshi 平居 均, transl.): *Nippon. Yōroppa-jin no me de mita.* ニッポン—ヨーロッパ人の眼で見た. [Japan, seen through European eyes.] Tokyo, Meiji Shobō 1934. [5]. Portrait of Bruno Taut, one title page each in Japanese and English, 186pp. and 90 plates with photo illustrations. 20,5 x 15 cm. Original cloth. EUR 1200

First edition, first printing. Bruno Taut had been in Japan for barely four weeks in 1933 when he was commissioned by Meiji Shobo Verlag to write a book about his impressions. "Nippon seen through European eyes" immediately became a bestseller in 1930s Japan. This is the extremely rare first edition.

In his diary Bruno Taut notes on 1 June 1934: „Heute ist mein Buch erschienen.... Habe eine Reihe Exemplare signiert.“



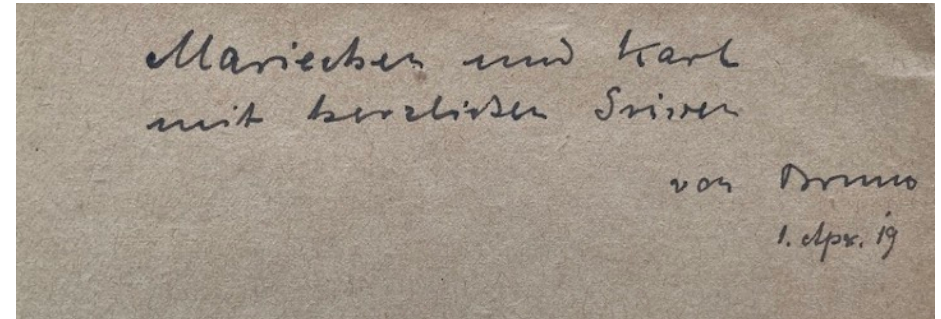
### Dedication copy to his wife's sister and brother-in-law

**71 Taut, Bruno.** Die Stadtkrone. Mit Beiträgen von Paul Scheerbart, Eich Baron, Aolf Behne. Jena, Verlegt bei Eugen Diederichs 1919. 142, (2) pp. with 72 illustrations on smooth art paper and mounted illustrations. 24 x 18 cm. Original wrappers. EUR 580

First edition. With the dedication: „Mariechen und Karl mit herzlichen Grüßen von Bruno 1. April 19.“ Interesting personal entry, Marie was the younger sister of Taut's wife Hedwig, née Wollgast, Karl Schmieles was her husband.

Vgl. Architekturtheorie von der Renaissance bis zur Gegenwart, Köln 2003, S. 692ff mit Abb.. Wolfgang Pehnt, Die Architektur des Expressionismus, Stuttgart 1973.

The text has some annotations in pencil, as well as numerous underlinings, some in yellow and red. Some traces of use professionally restored.



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

**72 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. 21,5 x 15,3 cm. Original dark-green cloth. 4 volumes EUR 900

Vol. 1 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.

Vol. 2 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).

Vol. 3 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.

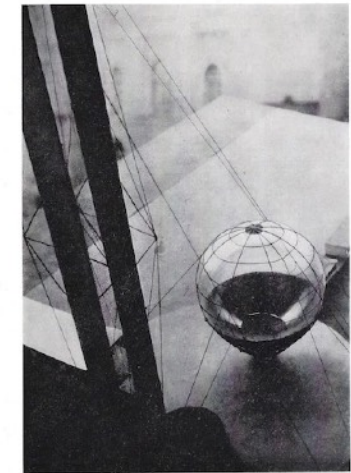
Vol. 5 Fujishima, Gaijirô 藤島 亥治郎 (Translator): Kenchiku Ronshû 建築論集 [Collected writings on architecture]. Tôkyô, Ikuseisha Kôdôkaku 1943 (Shôwa 18). 6, 32, 397, 14, 12 pages. 32 plates with b/w images of architectures by Taut and colleagues, which occupied him during his career, b/w images in the text,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

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.

## Book design influenced by the Bauhaus

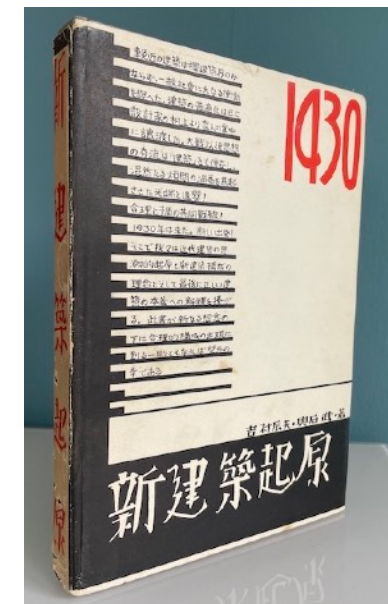
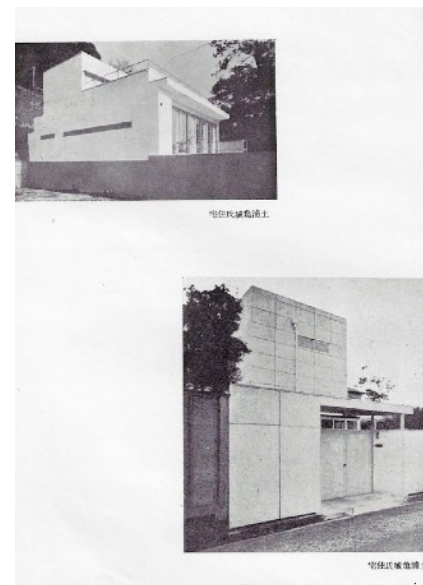
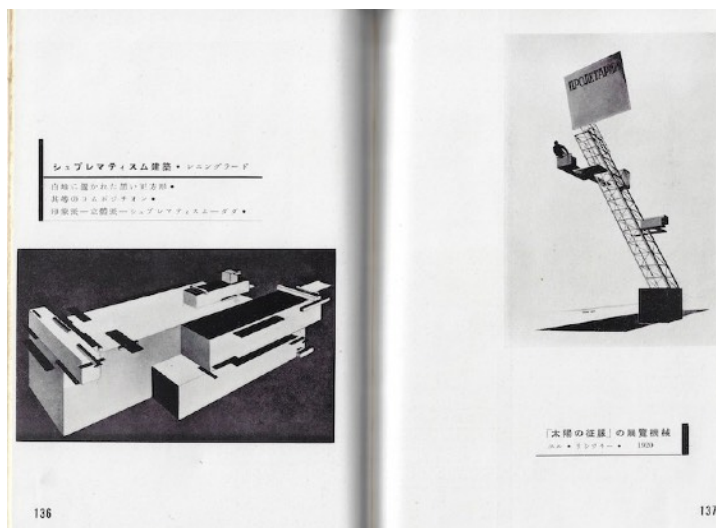
**73 Tatsuo Yoshimura and Takeshi Koshiishi.** 吉村辰夫, 奥石武著 吉村, 辰夫 奥石, 武. Shin kenchiku kigen. 新建築起原 [The origin of modern Architecture]. Tokyo, Kenchiku Kogyosha 1930. 3, 7, (3), 219, (3)pp. with many photo illustrations and drawings on glossy paper. 22,5 x 16 cm. Original boards with typographic design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



レーニン図書館・2  
モスクワ・レオニドフ案  
球状オーディトリウム・契利ネア?

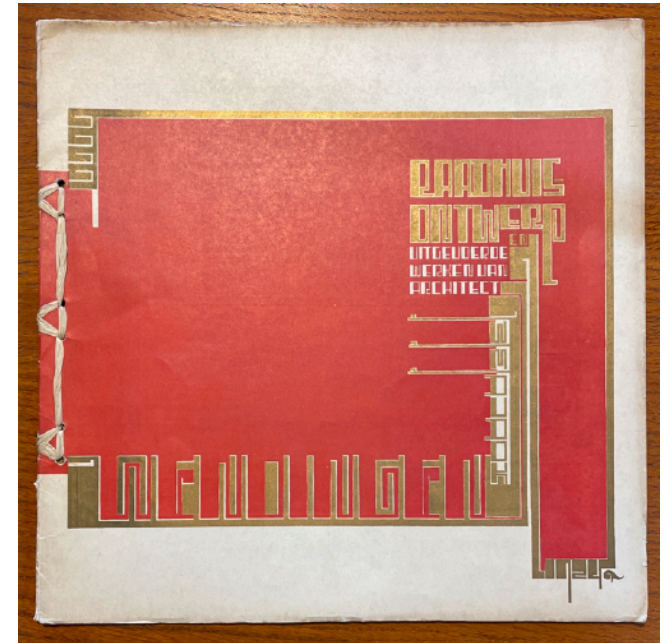
145





**74 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

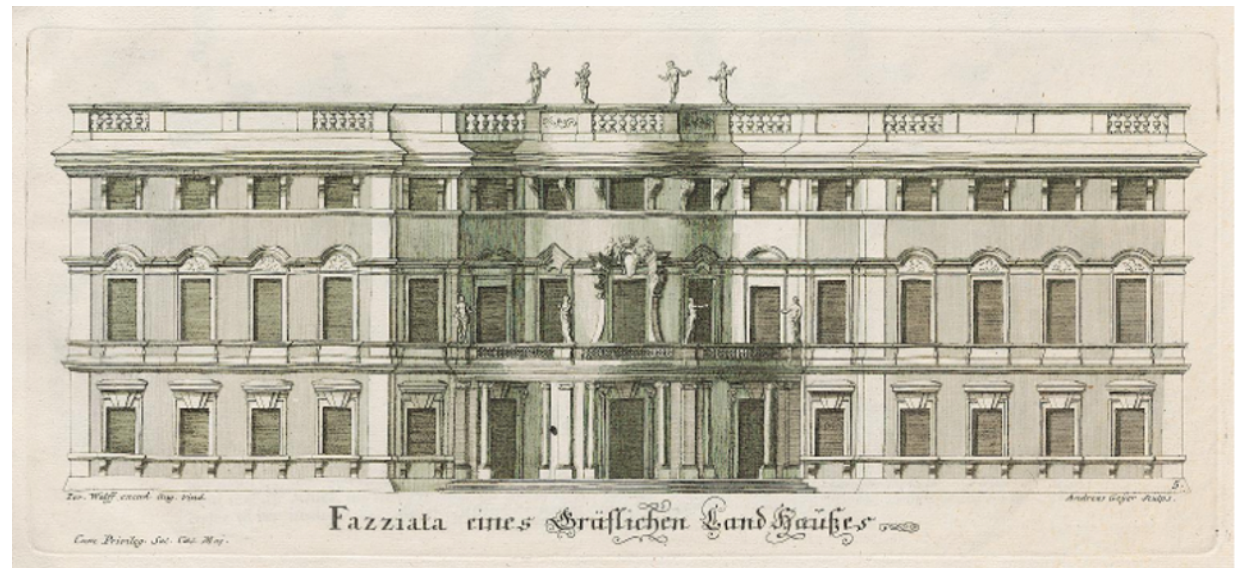
Here I show a web page entry from the Dutch National Library that pays tribute to The Wendingen Magazine as a whole and to this issue in particular. „A good example of its idiosyncratic lettering is the cover of the Dudok issue reproduced here, an issue devoted to the Hilversum town architect W.M. Dudok. 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.



## Addendum:

**75 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]. Titelball und 15 plano Kupfertafeln, nummeriert 2-16. [Kupfertafel 1 = Titelblatt]. 43 x 28,5 cm. Ohne Einband. Lose in neuer Leinenkassette. EUR 1800

Katalog der Ornamentstichsammlung Berlin, Berlin (1939), 1988. Millard Architectural Collection. III, 96.  
Detailed description of the condition and photos on request.



**76 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 in modern Portfolio. EUR 2800

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 orangeries, 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 rebaked 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.





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

You can find a lot of information about our rare book store on our account on [Instagram](#)

Conditions of sale: Prices are quoted in Euro, including 7 % VAT. All items are in good antiquarian condition, unless otherwise described. All material is adequately described and guaranteed genuine. All items may be returned (after contacting me), if returned within two weeks in the same condition as sent, and if packed, shipped and insured as received. Shipping/handling charges are additional. Our usual method of shipping is DHL (German Post) for domestic and European orders and FedEx for overseas clients. We also use other carriers. Please let us know the shipping method you prefer. All transactions are made under German law.

**Vertragsbedingungen:** Mein Angebot ist freibleibend. Ein Anspruch auf Lieferung besteht nicht. Rechnungen sind zahlbar innerhalb von 14 Tagen. Die Preise verstehen sich in Euro (inklusive 7 % MWSt.). Für jede Lieferung innerhalb der Bundesrepublik Deutschland berechne ich 7 Euro Versandkosten, für den Versand innerhalb der Europäischen Union berechne ich 14 Euro Versandkosten. Für alle anderen Sendungen bitte Konditionen anfragen. Erfüllungsort und Gerichtsstand ist Köln.

Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

Fon 0221-34666601 Mobil 0175-4173774 email: [post@antiquariat-rohlmann.de](mailto:post@antiquariat-rohlmann.de)