

# ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books

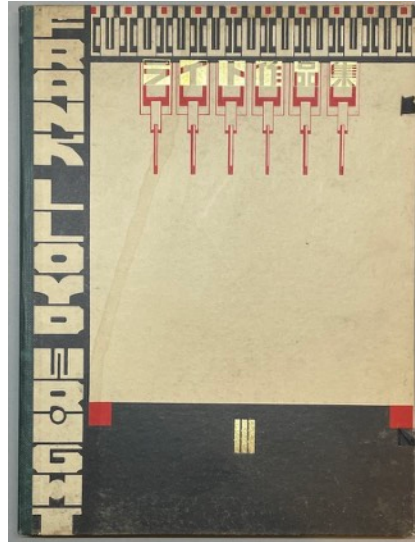
## LIST 289

Architecture

Design

Typography

Japanese Books



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## Stunning cover design

### 1 Doesburg, Theo van.

Klassiek – Barock – Modern. Lezing door Theo van Doesburg.

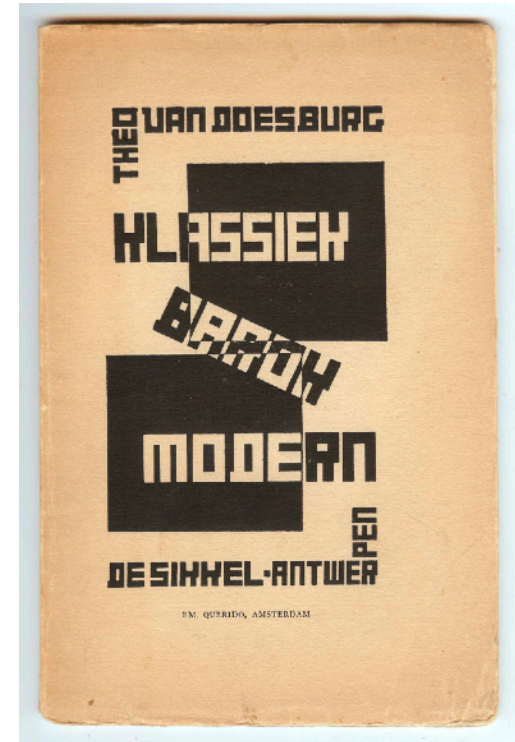
Antwerpen, De Sikkel / Amsterdam, Em. Querido 1920.

31, (1) pages and 12 plates.

22,5 x 14,5 cm. Original wrappers with typographical cover.

EUR 250

Important work on modern art from 1920 in first edition, from the earliest period of De Stijl. The cover is a constructivist typographic composition by Theo van Doesburg. The book contains images of works by Frank Lloyd Wright, Gerrit Rietveld, Piet Mondrian, Georges Vantongerloo, Vilmos Huszar, Sant Elia, Robert van 't Hoff and J.J.P. Alt.



### 2 Kandinsky, Wassily.

Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente.

München, Verlag Albert Langen 1926.

190, (6) pages with 25 plates and numerous text illustrations.

23 x 18 cm. Original wrappers (Design: Herbert Bayer).

EUR 900

Bauhausbücher, vol. 9. First edition.

The binding very slightly dusty, spine minimally faded, very nice copy.

One of the most attractively designed publications ever on architecture

### 3 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.

64pp. 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 2400

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.

Very fine unrestored copy.



### Japanese article about Erich Mendelsohn

#### 4 Kenchiku sekai 建築世界 [World of architecture].

Tôkyô, 1932. Volume 26, issue 5.

Approx. 250 pages (not numbered consecutively), including extensive advertising section, numerous illustrations, photos and drawings.

26 x 19 cm. Original wrappers.

EUR 120

Interesting issue containing, among other things, an 8-page article with 9 illustrations documenting Erich Mendelsohn's own house in Berlin. One of several publications documenting the high esteem in which Erich Mendelsohn was held in Japan during his lifetime.

In places with narrow unobtrusive waterstain.



## Typenmöbel

### 5 Paul, Bruno.

Vereinigte Werkstätten für Kunst im Handwerk AG. Typenmöbel für Stadt und Land von Prof. Bruno Paul.

Berlin [1912].

58 pages with numerous illustrations. + Preisliste für Typenmöbel. 13 pages.

22 x 19,5 cm. Original wrappers.

EUR 480

Rare catalogue of the Vereinigte Werkstätten für Kunst und Handwerk. The price list with minor marginal damage, otherwise a very good copy.



## Furniture Design

### 6 Petits meubles du jour.

Paris, Editions Charles Moreau (1934).

(4) pp, 32 loose photo plates.

44 x 33 cm. Cloth backed portfolio with typographic cover design.

EUR 450

Two to five photo illustrations on each plate of small pieces of furniture, sideboards, small tables, desks, dressing tables and some armchairs. Designers of the furniture are among others: J. Ruhlmann, Maurice Dufrene, J.-E. Leleu, Eugène Printz, Albert Guenot, Robert Block, j.-J. Andet.

The binding slightly dusty and stained, the plates clean and fresh.



## Japanese Advertising Photography

7 国際広告写真展選集: 附 広告写真を語る Kokusai kōkoku shashinten senshū : Fu kōkoku shashin o kataru (Selected Images From the International Advertising Competition [WITH] „Lets Talk About Advertising Photography“) BY 濱田増治 (HAMADA, MASUJI); 仲田定之助 (SADANOSUKE NAKATA)

Tokyo, 東京朝日新聞社 (Tokyo Asahi Shinbunsha), 1930.

134pp. [1]. 37pp. with numerous photos.

25,5 x 19 cm. Photo-illustrated wrappers with red lettering on the front cover and spine.

EUR 2000

The book contains a selection of 168 works from the International Advertising Photography Contest held by the Tokyo Asahi Shinbunsha newspaper, in 1930, the first of its kind in Japan. The book is profusely illustrated throughout with finely printed sepia-toned photographic reproductions of the images from the competition. Many of the images display modernist qualities, and some with more avant-garde sensibilities, utilizing such techniques as photomontage, multiple exposure and more abstract framing. These images advertise a wide-range of contemporary products from toiletries and other household items to cosmetics, food, drink, records, and clothing, laid out in single, double, triple and quadruple image spreads. Each image is accompanied at least a one line captioned description. The first image in the book displays the first prize winning work of Iwata Nakayama\* (中山 岩太), who would go on to be known as one of pioneer of modernist avant-garde photography in Japan. His work shows a traditional white Japanese sock (tabi), outlined in black, against a white background with the image of a fukusuke (traditional Japanese good luck charm) imprinted on the sock. The first 14 pages contain what were determined to be among the best works from the competition, with larger images on glossy paper. The images from the competition are also contrasted with a group of similar international photographic works, including the work of some known figures such as František Drtikol (p.103-134).

Appended to the publication is „Lets Talk About Advertising Photography“, a collection of eight essays on the subject from a wide variety writers, including advertising department heads, magazine editors, photographers and scholars.

Iwata Nakayama (中山 岩太, 1895 – 1949) was a pioneering Japanese photographer, known for his association with the Emerging Photographs (Shinkou Shashin) movement and the Ashiya Camera Club (芦屋カメラクラブ) in Japan, and for his influence in the world of modernist and avant-garde photography. After studying at Tokyo University of the Arts as part of the first photography class, and later at California State University, he worked for a time as a successful photographer in New York. Subsequently he traveled to Europe, and stayed in Paris, where he came into contact with the likes of Man Ray and László Moholy-Nagy, and was influenced by their work. Upon his return to Japan in 1927, he continued his successful work as an art and commercial photographer. His is credited with producing some of the first examples of commercial montage photography.

The spine with a few very tiny defects, otherwise a very nice clean copy.







## Bauhaus Chapel on Cover

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

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). Volume 6, issue 5, 1936.

(2), 46, (16) pp. with numerous illustrations. 22 x 15 cm. Original wrappers.

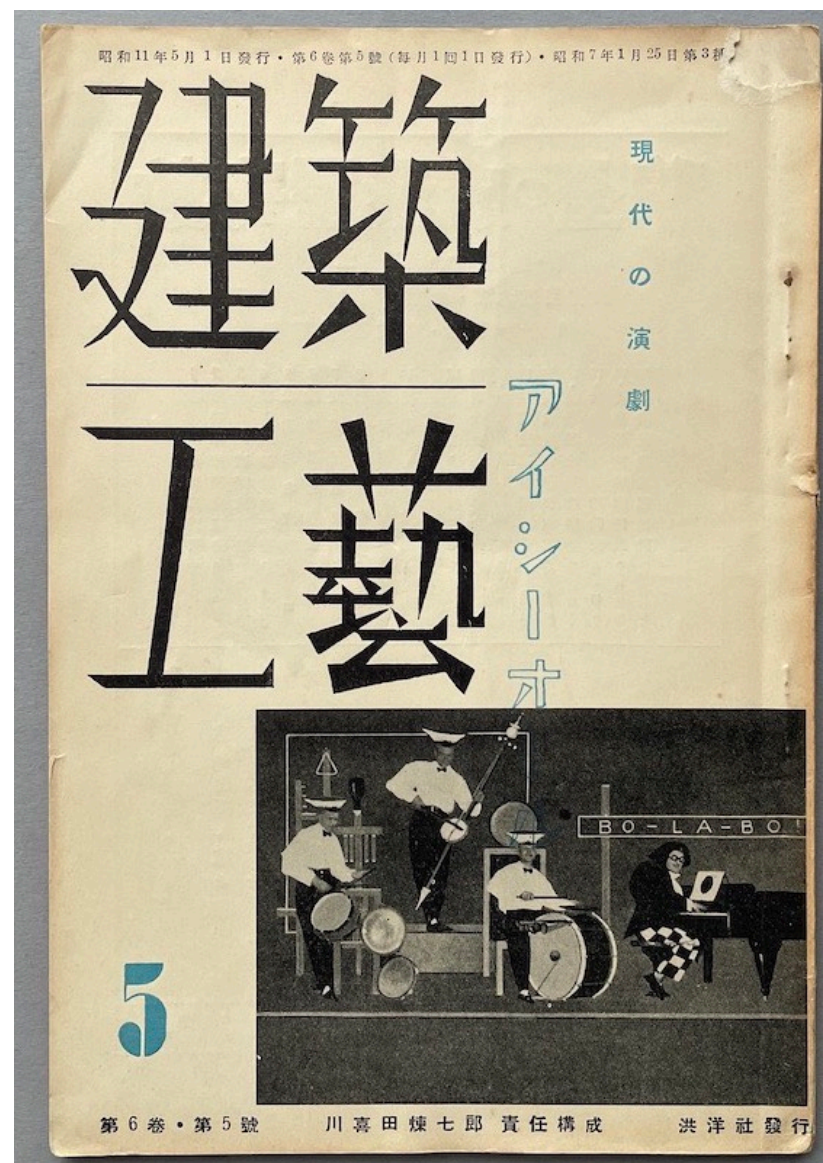
EUR 320

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 theme: Russian theatre of the twenties, including the Mayakovsky Theatre.

The cover shows the Bauhaus chapel with Hans Hoffmann, Heinrich Koch, Rudolph Paris and Andreas Weininger.

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.



Layout and typography by Franz Wilhelm Seiwert

9 **Kölnischer Kunstverein-Verein e.V.:** Ausstellungen von Januar 1929 bis Januar 1932 im Kunstgewerbe-Museum der Stadt Köln.

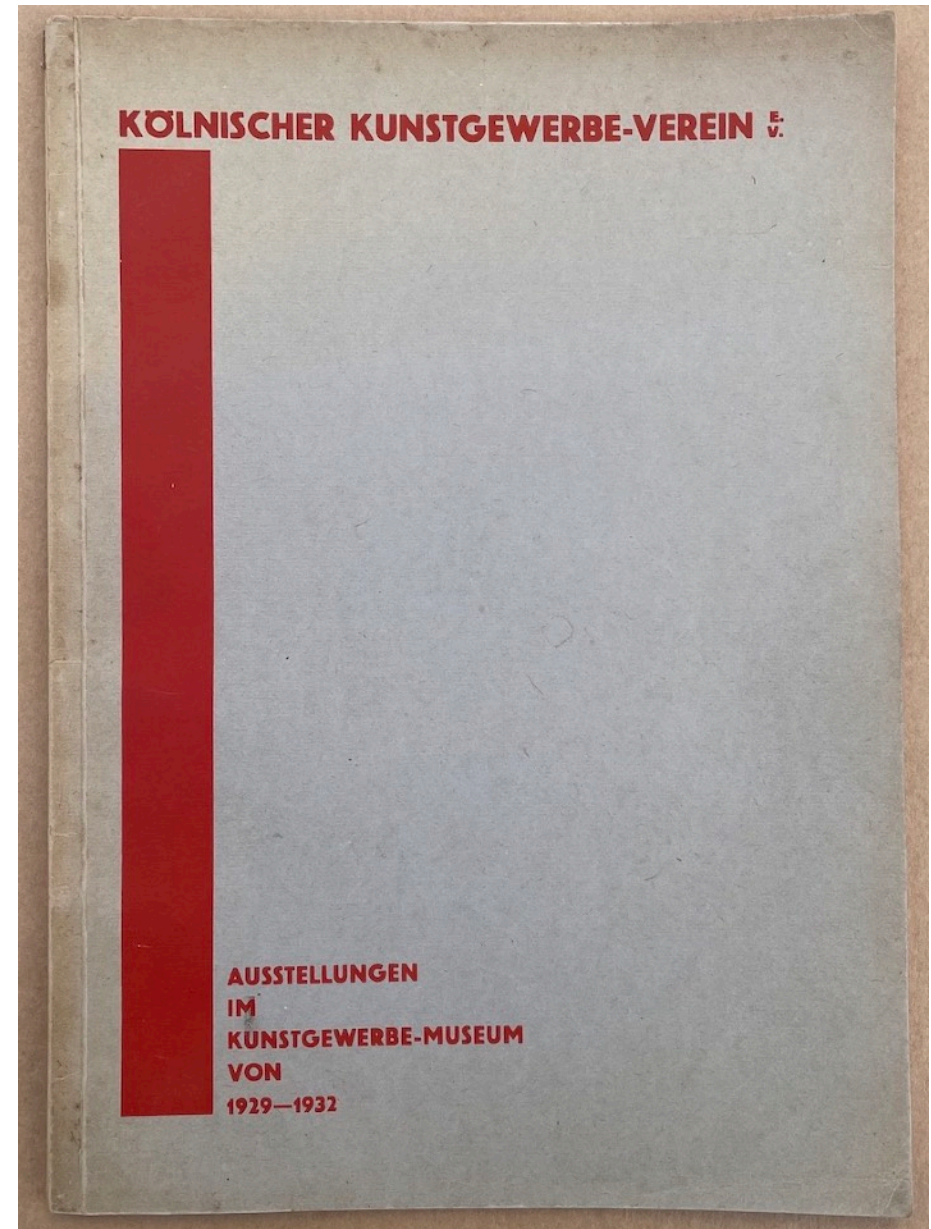
Köln, 1932.

47 (1) p., with numerous photo illustrations.

29,5 x 21 cm. Original cardboard with red typographic cover design (Layout and typography: Franz Wilhelm Seiwert).

EUR 400

Summary of the exhibitions organised in the museum since 1929 under the dedicated museum director Karl With (promoter of modernism in Cologne), each illustrated with photographs. Including photographs by Alfred Renger-Patzsch; Light in the service of advertising (compiled by the Werkbund magazine „Die Form“). Cologne architects (A. Doering, F. Fuss, Clemens Klotz, H. H. Lüttgen, Wilhelm Riphahn & C. M. Grod, H. Schumacher). Cologne photographers (Blumberg and Herrmann, Albert Capell, Eugen Coubillier, Ehrlich, E. Gropp, H. Holdt, J. Kessel, August Kreyenkamp, Werner Mantz, W. Matthäus, H. Paulus, August Sander, Hugo Schmölz). Buildings and designs by Walter Gropius. Illustrations by Hugo Schmölz, Werner Mantz, Blum und Herrmann, Eugen Coubillier, Ulrich Hoesel, among others. First and last leaf more heavily stained, otherwise only minor foxing in places.





## Kurt Schwitters designed publication

**10 Die billige, gute Wohnung.** Grundrisse zum zusätzlichen Wohnungsbau-Programm des Reiches.

Berlin, „Die Baugilde“, (1930).

II+80 pp. with 119 detailed plans.

30 x 21 cm. Printed blue-grey wrappers, designed by Kurt Schwitters.

EUR 400

A rare by Kurt Schwitters designed publication who (on the last page) is credited for the overall typography of the publication. Social housing projects by leading German modernist architects. Minimum housing plans for „cheap, good dwellings“ by Döcker, Gropius, Häring, Haesler & Völcker, Hilberseimer, Luckhardt & Anker, Rading, Schwagenscheidt, Völckers, and others.

Wrappers with former owner's name „Immanuel Hohlbauch“ and, with his owner's stamp inside and some annotations and markings in the book. Immanuel Hohlbauch (1879-1953), town councillor in Göppingen, trained carpenter and architect. Even during his student days, he was a committed supporter of the Liberals; his friends included Rheinhold Maier and, in particular, Theodor Heuss. Heuss was often a guest of Hohlbauch. When Heuss was almost unable to publish anything under the Nazis, Hohlbauch supported him as far as his resources allowed. Hohlbauch also went through a difficult time between 1933 and 1945. As he was a particularly strong opponent of the Nazis, he was constantly subjected to harassment. The climax came in 1938, when the Hitler Youth publicly paraded him through the city centre with a sign around his neck as a „Jewish friend“.



## Rare variant of the famous edition

### 11 Kurt Schwitters – Käte Steinitz – Theo van Doesburg.

Die Scheuche. Märchen.

Hannover, Apossverlag 1925.

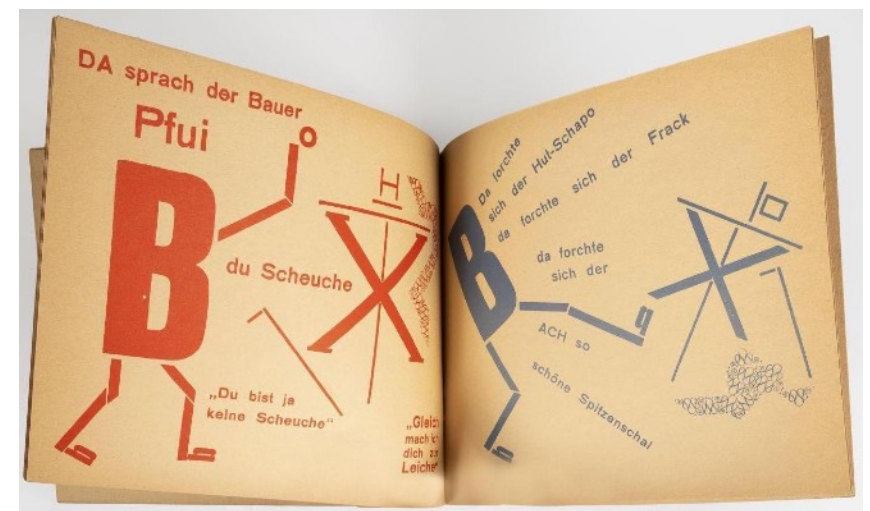
(12) pages printed in red and blue.

20,5 x 24,5 cm. Typographically designed original brochure.

EUR 4200

First edition. – Part of the book edition was later labelled Merz 14/15 by Schwitters with a strip of paper glued on. Three different designs of the front cover are known. Two variants are described in the subtitle as „Märchen“, one variant of which also contains the inscription „Aposs NO 3 Hannover“ turned 90 degrees anti-clockwise, as here in the offered copy. In the third variant, the artists eliminated the designation „Märchen“ and replaced it with the printed designation „Merz 14/15“, which can be traced back to a later inclusion in the Merz series.

With „Die Scheuche“, Schwitters and Steinitz created a purely typographic picture book that dispenses with any drawings and uses purely typographic elements for the illustrations. „Kurt knew the typesetter Paul Vogt, who liked to play around with new typographic ideas in a small print shop. He let us run wild, was happy to cut the extra-large O we needed for Monsieur le Coq, the cockerel, and did not refuse, as any normal typesetter would have done, to set the small b as the peasant's feet diagonally and the capital B completely diagonally for the angry peasant.“ Quoted from: Schelle, Der Typograph Kurt Schwitters A 16, Hannover 1987.





**12 Sörgel, Herman.**

Verirrungen und Merkwürdigkeiten im Bauen und Wohnen.

Leipzig, Gebhardt's Verlag 1929.

93, (3)pp. with 85 illustrations.

22 x 17 cm. Original publisher's illustrated wrappers.

EUR 280

First edition. Interesting, partly polemical, description of buildings by Bruno Taut, Hugh Ferriss, Le Corbusier, Theo van Doesburg, Gerrit Rietveld, Walter Gropius, Mies van der Rohe and many others.



**13 Sanryōshū. サンリョウシュウ. [Three Pyramids Collection].** Volume 1-6, from 8 appeared.

Tokyo [?], Unknown publisher, ca. [1924/25].

Each folder contains 18 plates without text, as has been published. A short description of the contents is on the cover of the individual folders.

29 x 21 cm. Original folders with mounted cover label.

EUR 1200 (6 volumes)

Widely unknown early series of portfolios with picture documentation of European and American architecture between ca. 1900 and 1924. Contains buildings by: Eliel Saarinen, Louis H. Sullivan, Josef Ruff, Walter Gropius, Josef Margold, Ragnar Östberg, Erich Mendelsohn.

## Frank Lloyd Wright

14 フランク・ロイド・ライト作品集. 3 / Furanku Roido Raito sakuhinshū. 3  
(Frank Lloyd Wright Works, vol. 3).

Tokyo, Ushigome 1927.

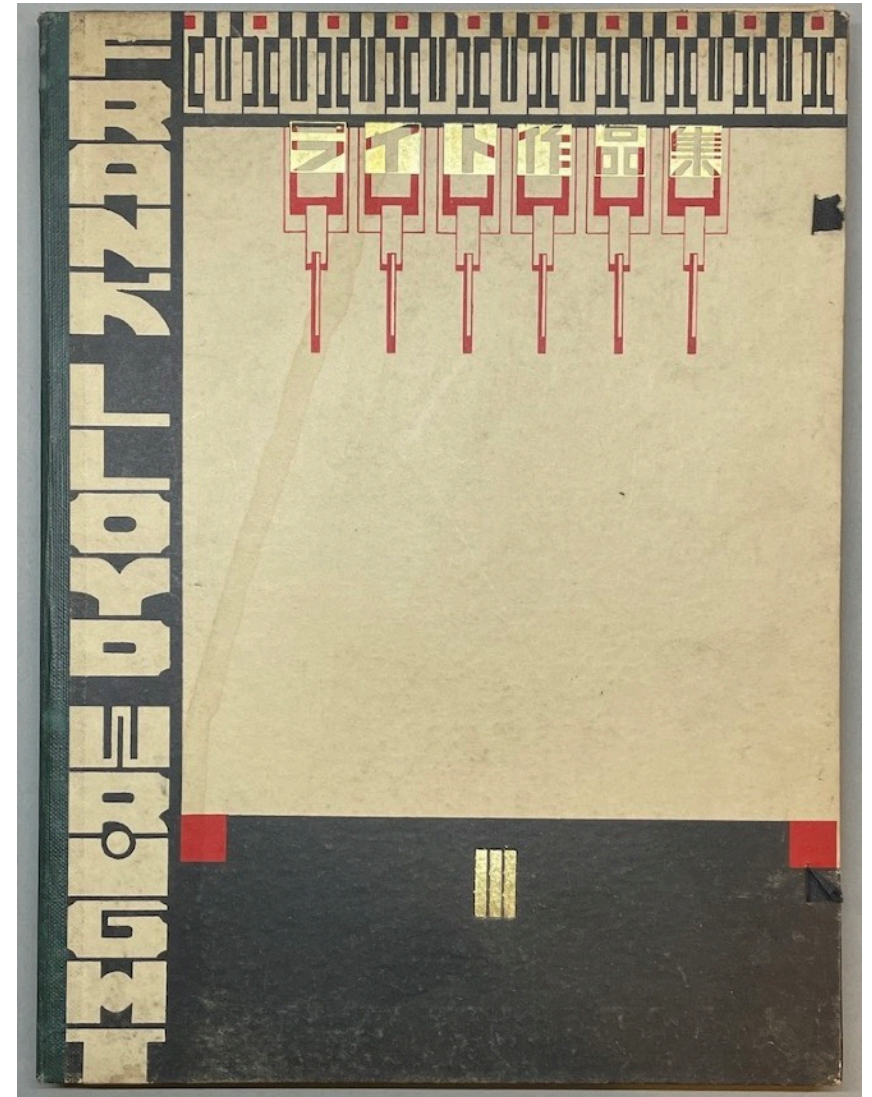
Contains: Title leaf, 48 leaves (numbered 97-144) of plates and a Japanese translation (4 pages) of „Frank Lloyd Wright“ written by H.P. Berlage.

26 x 19 cm. Original typographically designed portfolio.

EUR 1200

Volume 3 of a comprehensive five-volume monograph on Wright's work, which was published in Tokyo between 1926 and 1928 and is largely unknown in the western reception of F.L. Wright. The series documents in photographs, drawings and floor plans mainly the early buildings that emerged from Wright's office in Chicago until around 1925. Not in the bibliography of: Robert L. Sweeney, Frank Lloyd Wright, An annotated Bibliography, Los Angeles 1978.

Back cover of the portfolio slightly rubbed and somewhat stained at the edges. The last 11 plates in the margins, outside the illustration; with brown stain. Overall a very good copy of this very rare series.





## Japanese Portfolio - „Ausgeführte Bauten“

15 フランク・ロイド・ライト作品集. 第1輯 / Furanku roido raito sakuhinshu. 1. (Frank Lloyd Wright, Collected Works, volume 1 of 2 volumes). 小山正和 編. Toyama, Masakuza (Editor).

Tokyo, 建築世界社 1926, Kenchiku Sekaisha, 1926.

One photo portrait of F.L. Wright, 52 plates, booklet (27 x 19 cm) with 25 pages text and 6 pages with list of plates.

36 x 27 cm. Original portfolio with cloth spine.

EUR 900

The legendary publication by Frank Lloyd Wright „Ausgeführte Bauen und Entwürfe“ was published in Berlin 1910 by Ernst Wasmuth. A second, undated German edition, was published in smaller size by Wasmuth 1924.

Three different portfolios with illustrations of FLW's work were published in Japan between 1916 and 1928. The illustrations are largely taken from the original work from 1910. The first Japanese edition was published 1916 in Osaka and contains only 32 plates selected from the original work of 100 plates. Another edition appeared around 1920 in Kyoto, under the title „Executed Buildings“ with 50 plates. The present edition was published in 1926-27 in two volumes with over 100 plates; only the first volume is offered here.

This edition reproduces almost all the plates of the original work, with the interesting exception that some of the illustrations of FLW's drawings have been replaced by photographs. I will be happy to send you a detailed list of all the plates on request. Interesting document on the appreciation of Frank Lloyd Wright's work in Japan.

All three Japanese editions were offered by Sotheby's in New York in 2012, none of the lots were sold, the estimates of 25,000 to 55,000 US dollars per edition were certainly far too high.

Cover of the portfolio with missing parts in the paper cover, the binding tapes missing, the portrait with marginal damage, otherwise a very good copy.



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



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