

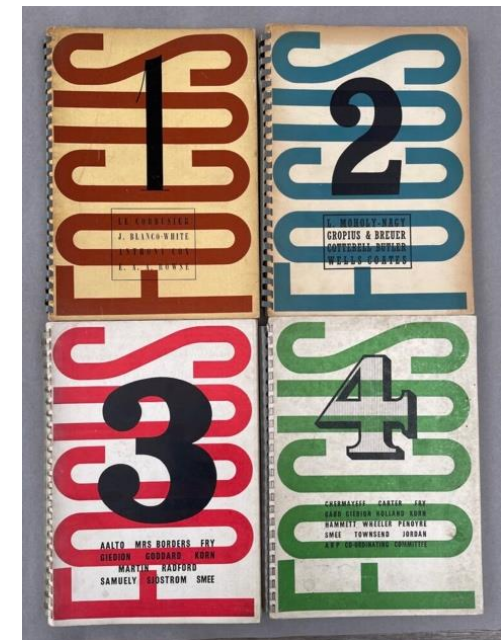
ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books

LIST 290



Art - Design - Architecture - Japanese Books



APOSS-VERLAG

SERIE 1: NEUE ARCHITEKTUR
 Heft 1: Hilbersamer: Großstadtbauten Mk. 2,00
 Heft 2: Mahberg u. Krieger: Wohnbau Mk. 3,00
 (Drittenserie sind weitere 2 Hefen)

SERIE 2: MÄRCHEN UNSERER ZEIT
 Heft 1: Schwilke-Schwitz: Die Märchen vom Paradiese Mk. 3,20
 Heft 2: Schwilke-Schwitz-Dosburg: Die Schwärze Mk. 1,50

DIE NEUE ARCHITEKTUR
 "Die Schenke ist grandiosste Typographische Neuheit!"
 Dr. Hirschfeld, Ludwigshafen

Alle die Kritiken über "Die Märchen vom Paradiese" - "Eigener, noch nie gekannter Manierismus" - "Echte Märchen-erfindung" - "Eine neue Form des Märchens, ganz aus der Phantasie des Kindes geboren" - "Voll wirklichen Kinderhumor, Kinderpsychologie." - "Die Märchen unserer Zeit!"

APOSS-VERLAG HANNOVER GEORGSTR. 34
 Aufhebung für den Buchhandel nur durch Carl F. Petersen, Leipzig

BESTELLKARTE

Hiermit bestelle ich vom Aposs-Verlag, Hannover Aufhebung für den Buchhandel nur durch Carl F. Petersen, Leipzig - den folgenden:

Hilbersamer: Großstadtbauten	4 Mk. 2,00
Mahberg u. Krieger: Wohnbau	4 Mk. 3,00
Die Märchen vom Paradiese	4 Mk. 3,20
Die Schwärze	4 Mk. 1,50

Wir geben **RABATT** bei Bestellung auf:

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mind. 5 St.	45 Pr.
Partie 11-10	45 Pr.

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1291 large colour tone cards

1 BAUMANN, PAUL. Neue Farbentonkarte. System Prase D.R.G.M. Aue, Baumann, (1912). Text accompanying booklet (8 x 13 cm) Misch-Tabelle zu Baumanns Neuer Farbenton-Karte. System Prase. (32) pages and 1291 (instead of 1359) color tone cards. The colour cards in the format 7.3 x 11.8 cm and 6.8 x 12.7 cm. Size of the storage boxes 13 x 29 x 8 cm and 13.5 x 7.5 x 8.4 cm. Loose in 2 original boxes. EUR 3000

In the bibliographical record and descriptive evaluation of this publication, we have tried to be accurate and not to repeat erroneous information in catalogs and offers in antiquarian and auction catalogs – I hope that we have been successful. Different spellings also lead to confusion; Paul Baumann usually calls his publications Farbentonkarte and not Farbtonkarte. Not to be confused with another publication by Paul Baumann with an almost identical title. I was able to offer a completely different edition in 2023: <https://antiquariat-rohlmann.de/book/baumanns-neue-farbentonkarte/>

At least two slightly different editions and presentations have been published. This set is a combination of slightly different copies. The first difference consists in the different original storage boxes, there are editions with four boxes for all 1359 colour cards in the format of 13.6 x 7.5 x 8.5 cm each, covered with green or blue linen, there are also boxes in the format 13 x 29 x 8.5 cm, which contain all 1359 colour cards. One variant contains the colour numbers with bluish stamping ink on the reverse, the composition of the colour can then be found in the text booklet, in the other variant the colour numbers and the colour composition are given in detail in letterpress. The sizes of the cards also differ slightly: the cards with a stamp on the back measure 12.7 x 6.7 cm, the cards with letterpress printing on the back measure 11.7 x 7.3 cm.

It was not only in science and research or in industry that binding colour standards were considered in the early 20th century; the craft also provided the impetus to harmonise the diversity of colours and the equally diverse demand for colourants and colour applications. Otto Prase (1874-1956) and Paul Baumann (1869-1961), master painters and colour theorists, contemporaries of the Nobel Prize-winning chemist and colour researcher Wilhelm Ostwald (1853-1932), did this for the painting trade.

The colour sample cards with original colour markings are numbered on the reverse with consecutive numbers from 1 to 1325 (+ 34 colour sample cards numbered a to c or d), making a total of 1359 cards published. The enclosed small text booklet lists the colour tones contained in all 1359 colour cards. In the present copy 64 cards are missing and 31 cards with very small cut-off strips. I will be happy to send you a list of the missing cards on request, as well as numerous other photos of the set. The lettering on the large box somewhat faded, all colour cards in absolutely fresh condition.

Bassenge, Berlin, Auktion 116, 2020, lot 3554, 3.800 EUR + buyer's premium. In contrast to the catalogue description, this copy was not complete, 16 cards were missing. The lot also contained other writings by Paul Baumann.

No copies found in OCLC.



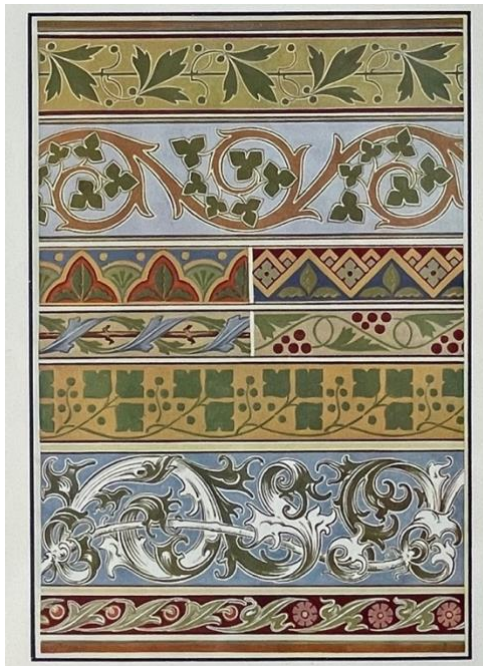
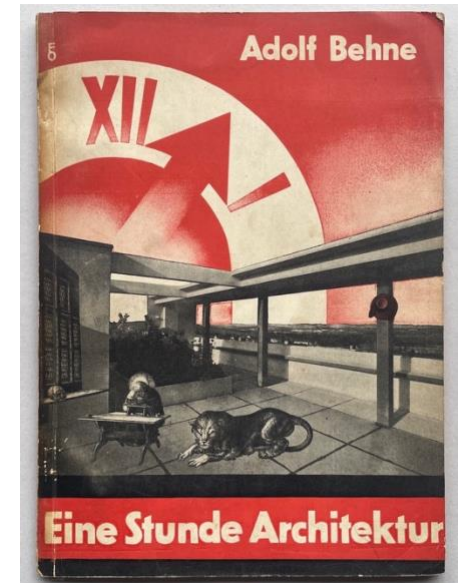
tion



Accompanied the 1927 Werkbund exhibition

2 Behne, Adolf. Eine Stunde Architektur. Stuttgart, Akademischer Verlag Dr. Fritz Wedekind & Co 1928. 64pp. with numerous illustrations. 24,5 x 18 cm. Original publisher's wrappers. (Cover design by Max Fischer). EUR 300

«Adolf Behne (1885–1948) was an art and architectural critic in Berlin best known for his publications on Expressionism and Neue Sachlichkeit. He was the author of several books including *Der Moderne Zweckbau*, 1926, and *Eine Stunde Architektur*, 1928. Behne joined the Deutsche Werkbund, founded in 1907, which sought to bring together art, craft and industry, and founded the Arbeitsrat für Kunst in 1918 with Walter Gropius and Bruno Taut (among others). The group combined social-political goals with crafts and architecture. The publication of *Eine Stunde Architektur* accompanied the 1927 Werkbund exhibition “Die Wohnung” at the Weissenhofsiedlung in Stuttgart. It also inaugurated a small series of books connected to the Werkbund. These included Werner Graeff's *Eine Stunde Auto* on automotive design, and in 1930, *Eine Stunde Druckgestaltung*, edited by typographer Jan Tschichold. At the beginning of *Eine Stunde Architektur* Behne proposes a new way of dwelling and living in which spaces respect their inhabitants. He writes, “Dwelling means living in space so that space and person relate to one another. Dwelling means living purposefully in a space... it implies that space recognizes people.” Behne approached this functionalism through a rubric of art and art history, transcending conventional approaches to both, in his definition of a new way to live. “So was the old way of dwelling not good?” he asks. “It was not good because it was not a way of dwelling,” he answers. In the excerpt published here, Behne uses art and architectural examples from the 16th to 18th centuries to explore the historical relationship of people to their dwellings.» Molly Wright Steenson.



Stylistic elements of Historicism and Art Nouveau

3 C(arl) Behrens. ABC des Decorationsmalers. Ein Lehrgang für Fach- und Fortbildungsschulen sowie für den Selbstunterricht. Herausgegeben von C. Behrens, Maler und Lehrer an der I. Handwerksschule zu Berlin. 15 Seiten Text mit 25 Illustrationen, Kopfleisten und Vignetten. 20 Vorlagetafeln, davon 12 in Dreifarbendruck. Berlin, Otto Baumgärtel, Verlag für Kunstgewerbe und Architektur, without year of publication [but 1902]. 16 pages, 20 plates, 12 of which are printed in three colours. 39,5 x 28,5 cm. Publisher's original half-cloth portfolio with illustrated cover and as well as ribbon ties.

EUR 450

The only edition of this school for decorative painters with large-format, mostly multi coloured plates. Contents: The plates of the work compiled and edited by Carl (Karl) Behrens, a painter and teacher of this profession working in Berlin, show motifs (often floral) with stylistic elements of historicism (Romanesque, Gothic, Renaissance) and Art Nouveau as well as examples of wood and marble painting for use by advanced „parlour and decorative painters“. In addition to an introductory preface, the text booklet contains detailed descriptions of the plates.

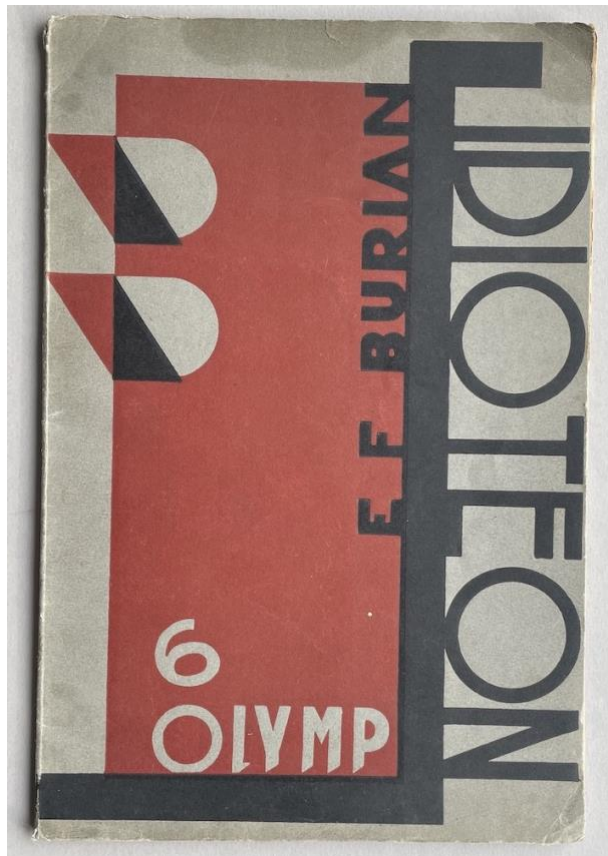
School for decorative painters

4 Behrens, C(arl). Neue Deckenmalereien. Ca. 125 Motive im Geschmack der Neuzeit. Zur praktischen Verwendung für Decken, Flure und Treppenhäuser. Berlin, Verlag für Kunstgewerbe und Architektur Otto Baumgärtel 1903. Title page and one page preface, and 24 plates in coloured collotype (so complete). 40 x 30 cm. Original half-linen portfolio with ribbons.

EUR 280

The only edition of this school for decorative painters with large-format plates. The plates of the work compiled and edited by Carl (Karl) Behrens, a painter and teacher of this profession working in Berlin, show motifs (often floral) with stylistic elements of historicism (Romanesque, Gothic, Renaissance) and Art Nouveau.

Binding very slightly stained, the plates clean and fresh.



Typographically designed by Josef Hlaváček

5 Burian, Emil Frantisek. Idioteon. Malé Groeky. Prag, Olymp, (1927). [40] pages. 24 x 16 cm. Typographically designed original wrappers. (Design: Josef Hlaváček).

EUR 280

Issue 6 of the Olymp series. – One of 550 numbered copies printed on Japanese paper.
Lit.: Michael Ilk, Global Avantgarde Typography, page 97, no. 22.
Binding with slight stain at top, inside few pages slightly stained, overall still a very good copy.

Capek's pioneering work of science-fiction drama

6 Capek, Karel; Suzuki Zentaro (translator). R.U.R ロボット [R.U.R Roboto]. Tokyo, Kinseido 1924 (Taishi 13). 172 [4] pages, lithographically illustrated title-page, b/w photographic frontispiece. 18 x 12 cm. Original wrappers.

EUR 850

Subtitle: 先駆芸術叢書 2 (Pioneering Art Series, #2)

This is the second translation of Karel Capek's play into Japanese, by Zentaro Suzuki (鈴木 善太郎, 1883-1950). In 1923, a different translation appeared under the title Jinzo Ningen – artificial man – by Uga Itsuo, probably the most meaningful word of our time.

First published in 1920 in Czech, Capek's pioneering work of science-fiction drama and social commentary was instantly popular. The first official staged production of the the play premiered at Prague's National Theatre in January of 1921. The drama was the first to establish to concept of a 'robot', but here they are humanoid android workers and servants created by the Rossum's Universal Robots (R.U.R.) company from biological material and assembled, rather than being made of electronics and cybernetic material.

Zentaro Suzuki (鈴木 善太郎, 1883-1950) wrote a long article on the play in 1923 and this translation predates the first production of Uga's version. It is not known whether Zentaro Suzuki was familiar with the translation from the previous year; the text became known in Japan in its translation.

The lithographic title page illustration in red and black was originally created as a poster for the production, by its set designer, the American architect, painter and designer Lee Simonson (1888-1967).

WorldCat lists no copies of this outside Japan.

The cover slightly browned, the spine a little more so.

Overall a fine copy of the slim, delicate book.

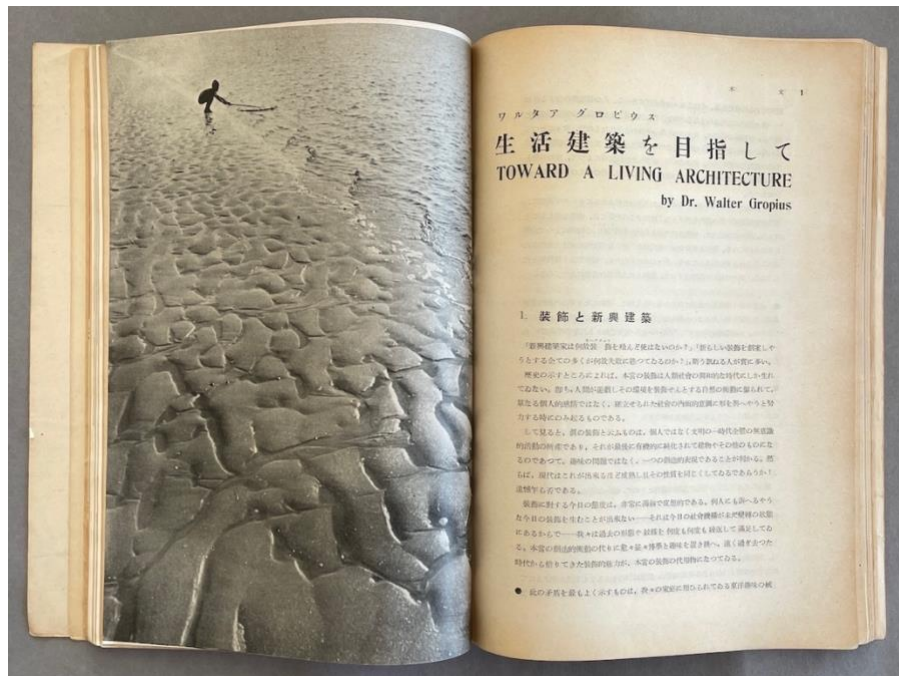
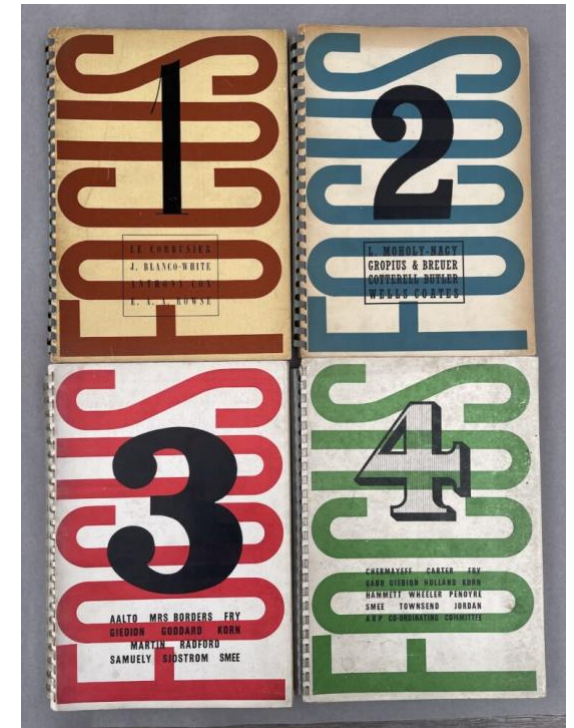


Produced by students of the Architectural Association, London

7 Focus. Nos. 1-4 (all published). London, Lund Humphries Summer 1938 – Summer 1939. Each issue with 60 to 112 pages of text illustrated with numerous photos and drawings, as well as several pages of adverts. 22,5 x 16 cm. Original printed wrappers with original plastic spiral binding to spine. EUR 1600

A complete set of this quarterly, its publication cut short by the outbreak of World War II. It was produced by students of the Architectural Association and its aim was to debate and solve contemporary architectural problems. Acceptance of the International Modern Movement had been notably slower in Great Britain than on mainland Europe, and among the existing British architectural periodicals it had only been the Architectural Review that had consistently taken a progressive line. Focus, although a student-managed periodical, was therefore welcomed by established avant-garde architect in Britain such as those associated with MARS group, and it attracted contributions from Le Corbusier, Moholy-Nagy, S. Giedion, J.L. Martin, and so on. (Pagan, catalogue 46, 127).

Despite the delicate spiral binding, an exceptionally well-preserved copy, kept in a handmade linen case.



Walter Gropius “Toward a living architecture”

8 Kenchiku sekai 建築世界 [World of architecture]. Volume 32, issue 3. Tōkyō, 1938. Approx. 300 pages (not numbered consecutively), including extensive advertising section, numerous illustrations, photos and drawings. 26 x 19 cm. Original wrappers. EUR 200

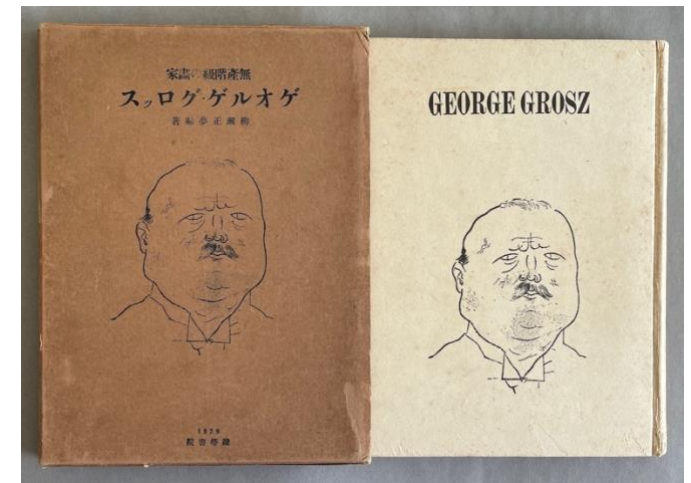
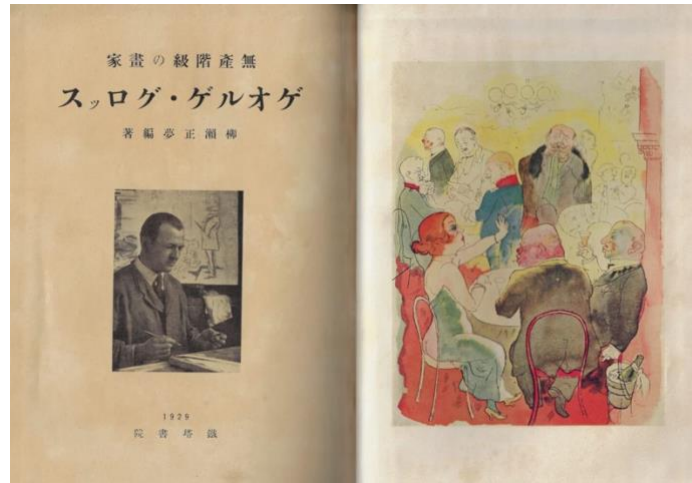
Very substantial issue of the journal, including a five-page translation of an article by Walter Gropius that appeared in English for the first time the previous month. “Toward a living architecture”, The American Architect, 1938. 1. Also included are contributions from: M. Tanaka, Personification of Architecture as Ontology. Gunpei Matsuda (1894-1981), Factory of the Teikoku Sewingmachine Co. Ltd. and many examples of international architecture in the USA and Europe. The spine of the cover slightly brittle, otherwise a nice copy.

George Grosz in Japan

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

EUR 750

Rare monograph on the German artist George Grosz by Japanese artist Masamu Yanase (1900-1945), who was influenced by the futurist movement and was a founder of the MAVO. Very fine copy.



Important collection of essays

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

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



Poster Theory Through Japanese Eyes

11 Izuo, Arai and Ikebe Yoshiatsu. 新井泉男、池辺義敦 編. Posutā no riron to hōhō ポスターの理論と方法. [Poster theory and method].

Tōkyō, Atoriesha 1932. 147 pages, 20 leaves of plates (of which four in color), 16 unnumbered pages of plates. 23 x 16 cm. Original cloth, original slipcase.

EUR 750

Rare survey of modern poster art and its key tendencies, with special focus on the Soviet political poster. The numerous illustrations emphasize modernist aesthetics, especially Constructivism and Bauhaus. Published in Japan during the first Soviet-five-year plan (1928-1932), an ambitious industrial modernization campaign, five-year plan posters are especially well represented among the examples.

Curiously these are shown alongside German, French, British, and American posters advertising consumer goods such as coffee and Shell Oil as well as luxury experiences such as cruises along the French Riviera. A number of contemporary Japanese posters reflecting the modernist tendencies follow the Western examples. Photomontage is also of special interest, with striking photomontage poster compositions for Dziga Vertov's films „The Man With the Movie Camera“ and „Eleventh Year“ and political posters by Gustav Klutis. Finally, several pages of illustrations show ways in which public spaces were used for slogans and advertising in the Soviet Union and in the West.

Very nice copy, only the cover is slightly browned, the spine a little stronger.

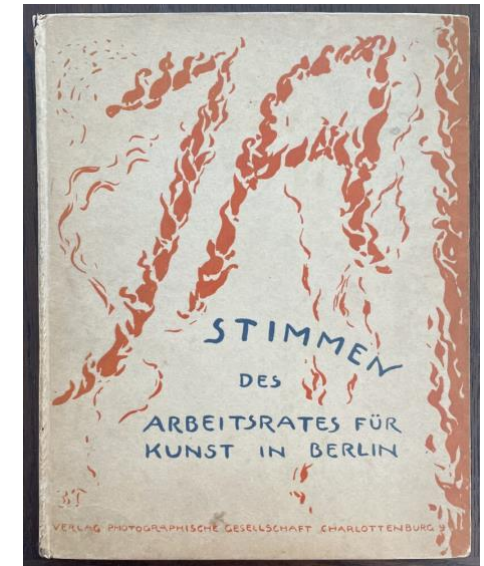


Erste Publikation des Arbeitsrates für Kunst

12 JA! Stimmen des Arbeitsrates für Kunst in Berlin. Berlin, Photographische Gesellschaft in Charlottenburg 1919. 115 Seiten und 32 Tafeln. 24,5 x 19,5 cm. Illustrierter Originalpappband

EUR 700

Erste Publikation des Arbeitsrates für Kunst. „Hervorragendes Dokument zur Frühgeschichte des Bauhauses und wichtige Quelle für die Novembergruppe.“ (Bolliger). Programmatische Schrift des im Zuge der Novemberrevolution gegründeten Arbeitsrates, in der die Stellungnahmen von 28 Mitgliedern zu einem Fragen-Katalog zusammengestellt sind. Mit Beiträgen u.a. von Adolf Behne, Walter Gropius, Max und Bruno Taut. Abbildungen nach César Klein, Otto Freundlich, Heinrich Richter, Moriz Melzer, Max Pechstein, Karl Schmidt-Rottluff. Einband am Rücken gering beschädigt.



Attractively designed publications on International Style architecture

13 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.



Russian political posters and comic-like picture

14 Shomu Nobori (昇曙夢). ソヴェートロシア漫画・ポスター集 / 昇曙夢編. Sovēto Roshiya manga posutāshū. (Soviet Russia cartoon and poster collection). Tōkyō, Nanban Shobō 1929. Title, 4, 4, (2), pages, 130 pages mostly colour illustrations, 47, (3) pages text. 23 x 15,5 cm. Original black cloth binding with original slipcase. EUR 700

Shomu Nobori (1878 – 1958) was the pen-name of a noted translator and educator of Russian literature in Taishō and Shōwa period Japan. His real name was Naotaka Nobori (昇直隆, Nobori Naotaka). He also served as a special advisor to the Japanese cabinet on Russian and Soviet issues.

In 1928, he traveled to the Soviet Union on the occasion of the 100th birthday of Tolstoy, and on his return to Japan was the acknowledged Japanese expert on Soviet literature and culture. The present work documents the materials on the subject of Russian political posters and comic-like picture stories collected on this journey. The slipcase with a slight water mark.



Counterpart of Platz's ,Die Baukunst der neuesten Zeit

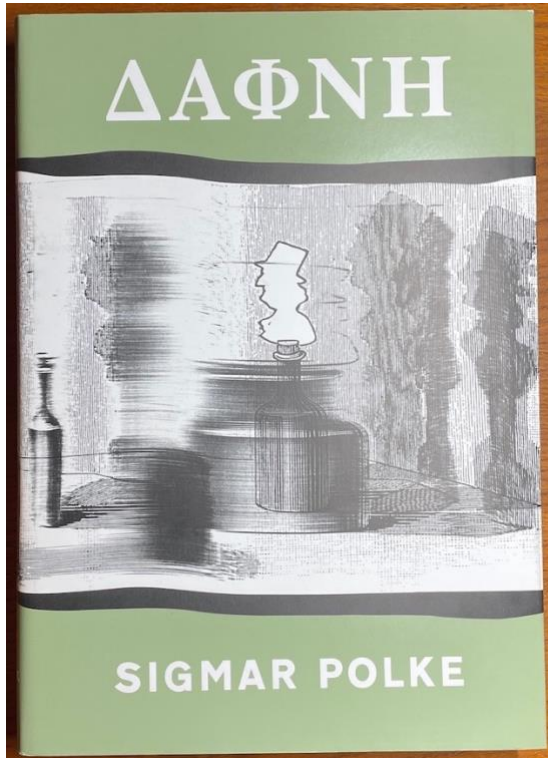
15 Platz, Gustav Adolf. Wohnräume der Gegenwart. Berlin, Propyläen-Verlag, (1933). 517 pp., pp. 195 photo plates, 15 coloured (of which 12 tipped-in) and with extensive index. 27 x 19 cm. Original cloth backed boards.

EUR 200

Lavishly illustrated work on modern interior design, profusely and beautifully illustrated, with hundreds of b/w photo reproductions, and with fine colour plates (of interiors by Gropius, Le Corbusier, André Lurçat, L.Kozma, Rietveld, etc). Sough after counterpart of Platz's ,Die Baukunst der neuesten Zeit' Lit. Roland Jaeger, Gustav Adolf Platz und sein Beitrag zur Architekturihistoriographie der Moderne, Berlin 2000.

Near mint condition copy.





A view into Sigmar Polkes secret archives

16 Sigmar Polke. Daphne.

Edited and accompanied with a text by Reiner Speck German issue. Ghent /Cologne, Snoeck 2004. 440 pages with 400 xerographs in 24 sequences. 41,5 x 29 cm. Clothbound with embossed spine, title shield and dust jacket in original black slipcase.

EUR 420

One of 1000 numbered (no. 927) and signed copies.

This book »Daphne« conceived by Reiner Speck in collaboration with the artist provides a deep insight into Sigmar Polke's workshop and into the subtly ironic work of one of the most important artists of our day. This anthology of sources of visual inspiration and documents throw light on Polke's creative process in twentythree chapters of differing length featuring large-format photocopies with strongly diverging motifs, thereby revealing that undoubtedly unique method of picture genesis: the old and trusted sketchbook seems to have been superseded here by files of photocopied sheets which at some point or other suddenly cumulate into the motif of a large picture or smaller graphic cycles. The script of the work to be created at a later date begins at the photocopier and its drama is determined by the hand and the watchful eye of the artist. The printed dot, the resolution, the subject and speed all determine the apparently unpredictable and often impenetrable secret of a picture whose drafts are akin to the waste products of a copying machine. Even if this is but a brief insight into Sigmar Polke's ever secret files and archives it is still a significant one. The unique quality of this book is its tautological handling and reflection on the way it came into being – the original copies are reproduced, ordered and bound according to the same process in their original size. For the first time here we see an artist's book with such an aura of authenticity that Walter Benjamin's essay »Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit« requires re-reading on the basis of this product. Mint condition !

Schwitters Typography

17 Kurt Schwitters (Design).

Order card for publications of the Aposs-Verlag from the series Neue Architektur [New architecture] and Märchen unserer Zeit [Fairy tales of our time]. (Hannover),1925. Letterpress on paper. 14.9 x 21.6 cm.

EUR 500

Reference: <https://www.moma.org/collection/works/280260>

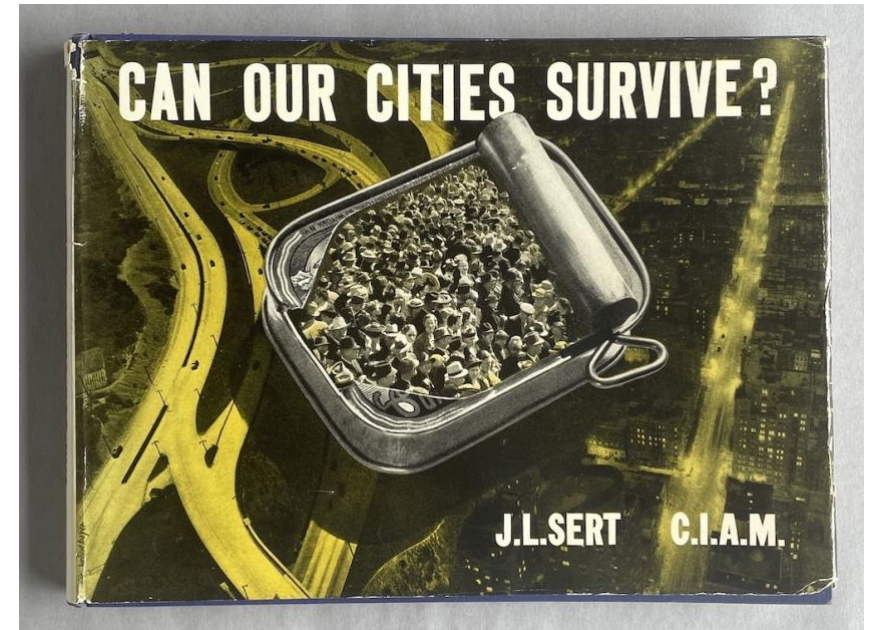


Cover design by Herbert Bayer

18 Sert, Jose Luis. Can Our Cities Survive? an ABC of urban problems their analysis, their solutions. Based on the proposals formulated by the C.I.A.M. International Congresses for Modern Architecture. Second Printing. Cambridge, The Harvard University Press, 1944. XI pp, [1], 259 pages with numerous illustrations. Index. 24 x 32 cm. Original cloth and dust jacket (Cover design by Herbert Bayer).

EUR 180

José Luís Sert (1902 – 1983) played a leading role in defining urban design education and practice. He created the first professional degree program in urban design at Harvard in 1959 and shaped the profession through projects in the Boston area and beyond. He received a degree in architecture in 1929 from the Escuela Superior de Arquitectura in his native Barcelona. In the subsequent decade, he was among the leading young Spanish architects, active in both CIAM (International Congress for Modern Architecture) and GATEPAC (Grupo de Arquitectos y Técnicos Españoles para el Progreso de la Arquitectura Contemporánea). Sert gained an international reputation with his design for the Spanish Pavilion built for the 1937 International Exposition in Paris. Immigrating to the United States in 1941, he was from 1941 to 1958 a founding partner in Town Planning Associates, a design firm specializing in both architectural and urban design projects, with a particular focus on Latin America. The back of the dust jacket with a larger, missing piece approx. 9 x 9 cm.



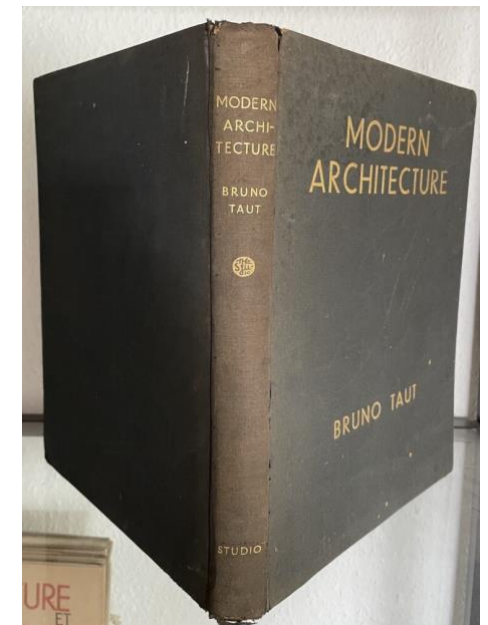
18 a Taut, Bruno. Modern Architecture. London, The Studio (1929). X, 212 pages with numerous photo illustrations. 29,5 x 23 cm. Original publishers cloth.

EUR 90

Fully illustrated with black and white photographs of industrial buildings, offices, shops, restaurants, apartment buildings, halls, theatres, stadiums, schools, religious buildings as well as many other types of houses. Each photograph annotated with the name of the building and architect & the year it was built.

Includes work by, C. R. Ashbee, O. Bartning, P. Behrens, Max Berg, H. P. Berlage, B. Bijvoet, L. C. Boileu, Victor Bourgeois, J. A. Brinkman, Pierre Chareau, Le Corbusier, Pierre Jeanneret, Djo-Bourgeois, Richard Döcker, J. Duiker, Easton & Robertson, Gustave Eiffel, August Endell, A. Fischer, T. Fischer, Alf Francken, Josef Frank, Frederick French, Bohuslav Fuchs, Tony Garnier, Walter Gropius, Gabriel Guevrékian, Richard Hächler, Otto Haesler, Hugo Häring, Hendry & Schooling, Ludwig Hilberseimer, Josef Hoffmann, Vladislavovitch Joltowski, Albert Kahn, E. Kaufmann, L. De Klerk, Korn & Weitzman, Carl Krayl, Kysela, Béla Lajta, Frank Lloyd Wright, Adolf Loos, André Lurçat, Charles Macintosh, Emile Maigot, Rob Maillet-Stevens, Béla Málnai, Ernst May, Erich Mendelsohn, Alfred Messel, Adolf Meyer, Hannes Meyer, Richard J. Neutra, Martin Nyrop, Oelsner, Josef M. Olbrich, J. J. P. Oud, Pierre Patout, John Paxton, A. & G. Perret, Hans Poelzig, Gerrit Rietveld, Michel Oroux-Spitz, C. H. Rudloff, Conrad Ruhl, Henry Sauvage, Hans Sharoun, R. M. Schindler, Karl Schneider, O. E. Schweizer, S. S. Serafimoff, Charles Sielis, Sloan & Robertson, Louis Sullivan, Thomas S. Tait, Bruno Taut, Andrew J. Thomas, Oldrich Tyll, Henry Van Der Velde, Mies Van Der Rohe, C. Van Easteren, S. Van Ravesteyn, Martin Wagner, Otto Wagner.

Copy with traces of use, binding slightly damaged and bumped at top and bottom. Still a good working copy offered in good condition at much higher prices.



Taut's Japanese edition with unique visual material, incl. vol. 6 „Alpine Architektur“

19 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).

5 volumes, only volumes 1-3, 5-6 published; (Volume 4 has not been published !) Vol. 6 in different format differs greatly in format, layout, and content. It is a facsimile reproduction of Bruno Taut's work „Alpine Architektur“ from 1919.

EUR 1800

Vol. 1 Taut, Bruno タウト. Shinoda, Hideo 篠田 英雄 (Translator): Katsura Rikyû 桂離宮.

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

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

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

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

Vol. 6 Taut, Bruno タウト, Yoshiyuki 水原 徳言 (transl.): *Arupusu Kenchiku* アルプス建築 (*Alpine Architektur*). Tauto zenshû 6 タウト全集6 (Taut Collected Works 6). Tôkyô, Ikuseisha kôdôkan 1945 (Shôwa 19). 36 x 26 (!) cm. Blue original paperback. Enclosed is the often missing small booklet (21 x 15 cm) with the Japanese translation of the text of the original German edition.

Volume 6 with light wear to spine and edges. Due to the low paper quality of volume 6 partly browned. Overall a very nice copy.

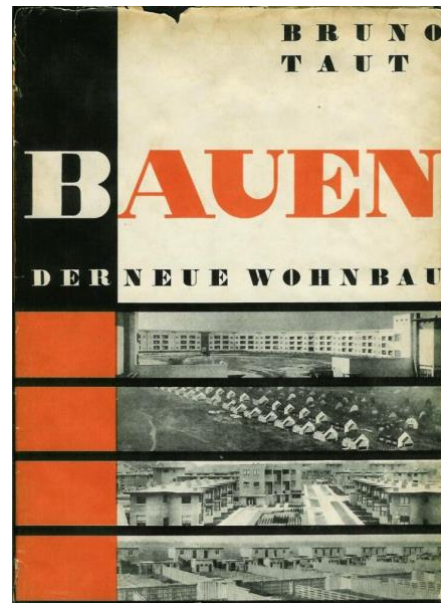
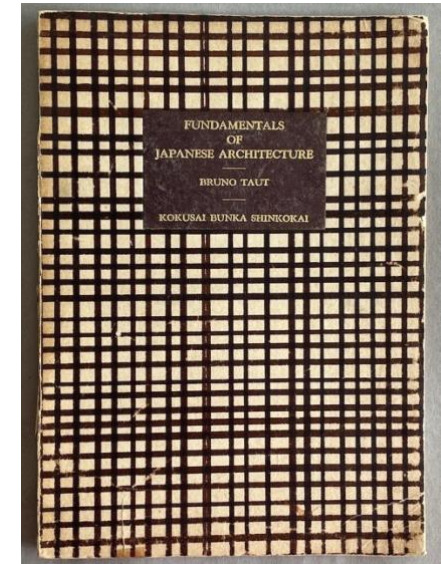


20 Taut, Bruno. Fundamentals of Japanese Architecture. Tokyo, Kokusai Bunka Shinkonai (The Society for International Cultural Relations 1937). 36, (2) pages with elevations, plans and 25 photographic illustrations. 26,5 x 19 cm. Brown patterned paper covers with dark brown gilt lettered title label. EUR 350

K.B.S. Publications, Series B, 23.

This copy is the second edition from November 1937, identical to the first edition from 1936.

The book is in overall very fine condition. However, there is some loss to the head and base of the spine



Designed by Johannes Molzahn

21 Taut, Bruno. Bauen. Der neue Wohnbau. Herausgegeben von der Architektenvereinigung „Der Ring“. 1. bis 5. Tausend. Leipzig und Berlin, Klinkhardt & Biermann 1927. (4), IV, 75, (1) pages with 166 photo illustrations and plans. 27 x 19 cm. Original decorative cloth and original dust jacket designed by Johannes Molzahn. EUR 400

First edition of the important polemic work on modern housing architecture published by „Der Ring“, illustrated with photos of buildings designed by Behrens, Döcker, Frank, Gropius, Haesler, Loos, Mies, Max Taut, Bruno Taut, Bourgeois, Oud, Le Corbusier, Lurcat, Fisker etc. as well as „deterrent examples“ of miserable architecture with satirical comments by Bruno Taut. Jaeger 0920, Abb. 107. The rare dust jacket with small professionally restored tears.T

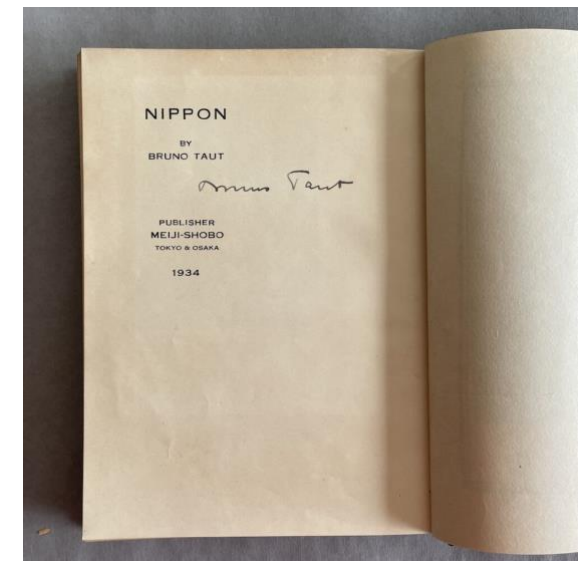
Copy signed by Bruno Taut

22 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, with mounted orange cover label.

EUR 1000

Signed copy. 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, first printing. Text in Japanese language. In his diary Bruno Taut notes on 1 June 1934: „Heute ist mein Buch erschienen.... Habe eine Reihe Exemplare signiert.“



European Modern Movement

23 Usaburō Toyama, 外山卯三郎.

二十世紀繪画大觀 / Nijisseiki kaiga taikan.

The binding and the slipcase with the original (!)
publisher's label in German:

Die Malerei im 20 Jahrhundert (sic!). Ismusuebersicht.

Tōkyō, Kinseidō 1930.

(4), 6 pages, 49 plates with full-page illustrations,
275 pages and (14) pages index of artists and
5 pages of publisher's advertisements.

22,5 x 15,5 cm. Original brochure in original slipcase.

EUR 800

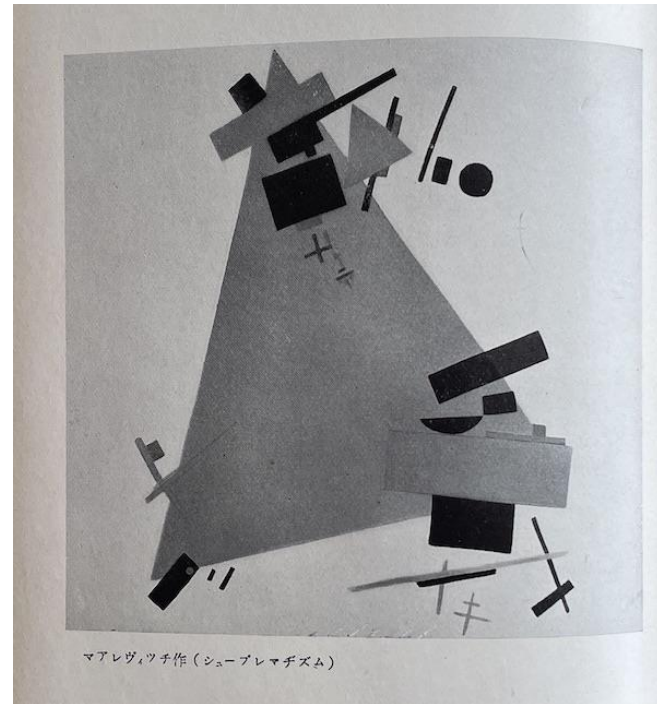
Toyama Usaburo (1903-1980) was a famous intellectual
and historian of the Showa period. He wrote works on the
European Modern Movement, the present one on art-isms
in painting, as well as a well-known work on avant-garde
photography in Europe in the twenties and thirties.

The book's index lists the following artists and art movements,
among others: Hans Arp, Willy Baumeister, Marc Chagall,
Max Ernst, Juan Gris, Wassily Kandinsky, Paul Klee,
Kasimir Malewitsch, Fernand Léger, Pablo Picasso,
Man Ray; Neu Sachlichkeit, Expressionismus, Kubismus,
Dadaismus, Suprematismus, Surrealismus.

WorldCat lists only two copies in Japan.

Very nice copy, only a few very small holes on the upper spine.

With the almost flawless original slipcase.



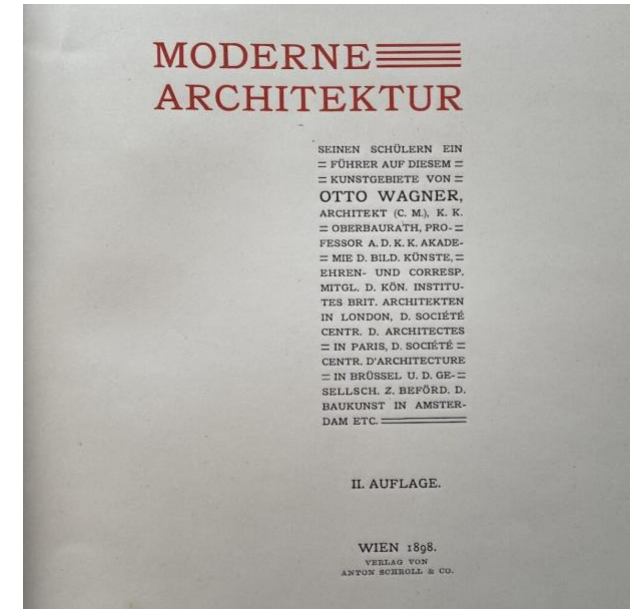
Reads like a declaration inaugurating the architecture of the twentieth century

24 Wagner, Otto. Moderne Architektur. Seinen Schülern ein Führer auf diesem Kunstgebiete. 2. Auflage. Wien, Anton Schroll 1898. 120pp with 8 illustrations. 26 x 20 cm. Original green cloth.

EUR 1200

Second edition. Otto Wagner (1841-1918) proposed a new style which would have no truck with historicism. His 'Modern Architektur' reads like a declaration inaugurating the architecture of the twentieth century. Hanno-Walter Kruft, Architectural theory: from Vitruvius to the present, London 1994, pp.320-322. Otto Wagner's 'Moderne Architektur' appeared in four editions between 1896 and 1914. His textual changes to the second edition of 1898 were slight; in both the third and fourth editions of 1902 and 1914 respectively, they are more extensive. In the fourth edition Wagner added two new chapters and gave the book a new title 'Die Baukunst unserer Zeit'. Wagner's 'Moderne Architektur' is one of a handful of books in the literature of architecture whose appearance not only created a sensation but also presaged a revolution. Part textbook, part professional breviary, part polemical tract. It was the first modern writing to make a definitive break with the past, outlining an approach to design that has become synonymous with twentieth-century practice. Historically, however, it may be more accurate to view the work as the culmination of nineteenth-century efforts to create a new style. Harry Francis Mallgrave. Otto Wagner, Modern Architecture, A guidebook for his students to this field of art. Introduction and translation by Harry Francis Mallgrave. Santa Monica 1988. Published by The Getty Center for the History of Art and the Humanities.

A few small foxing spots here and there, otherwise a fine copy of this rare edition.



Design by Koshiro Onchi

25 Watanabe, Yoshio (渡辺義雄). Snappu shashin no neraikata (スナップ写真の狙い方) (The Aim of Snapshot Photography) Tokyo, Genkosha, dated: Showa 12 [i.e. 1937]. (6), 268, (8)pp. with numerous photographic plates. Japanese text. 21 x 16,5 cm. Original decorated boards in original slipcase (Design by Koshiro Onchi).

EUR 500

From 1925-28 Yoshio Watanabe (1907-2000) attended Konishi College of Photography. In 1931 joined the editorial staff of the monthly magazines 'Oriental News' and 'Photo Times'. In 1934 began to work for the 'Society of the Promotion of International Cultural Relations'. After the war became involved in various professional organizations for the promotion of photography. Watanabe's first 'How to' book and possibly his best before the War. Hundreds of images are given detailed technical descriptions. Most of them show scenes in and around Tokyo, including some remarkable night views. They oscillate between 'Shinko shashin' and documentary photography. Plate 47 shows a remarkable picture of a lady sitting in a café on the Ginza. The image is divided into two parts by an open glass-fronted door reflecting the high buildings on the opposite side. It could have been taken anywhere in Paris or Berlin. After the war Watanabe concentrated almost exclusively on architectural photographs. Due to the high cost of photographic publishing 'how-to' books were often the only way for a photographer to get his images into print. This book is vol. 4 of the Shashin jitsugi daikozu series. Boeder 2007 / Japanese Photography from the Pre-War Period: Photobooks & Prints.

Very fine copy in the original slipcase.

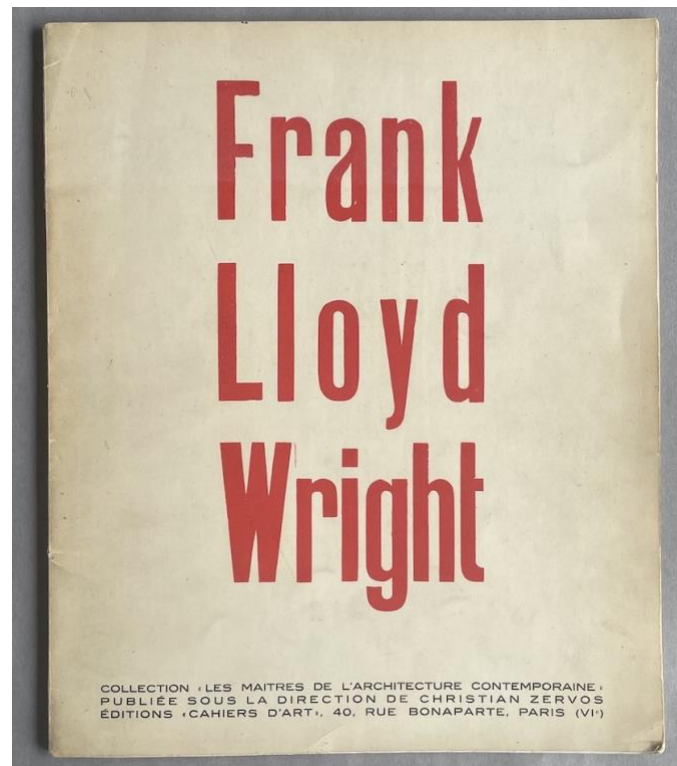
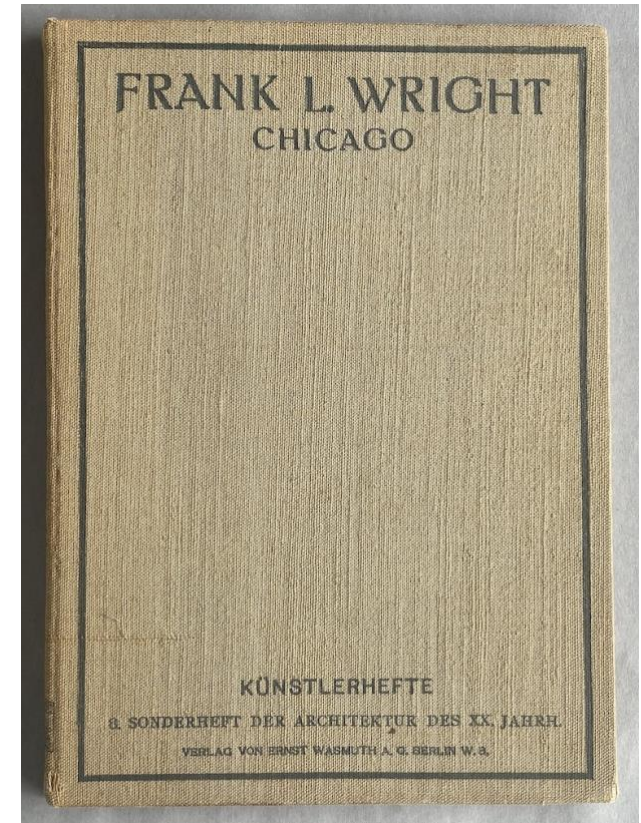
One of the earliest books about FLW

26 Frank Lloyd Wright.- Frank L. Wright. Chicago. Berlin, Verlag Ernst Wasmuth (1911).
113, (1) pages, with color frontispiece and 148 photo illustrations. 29 x 21 cm. Original publishers cloth.
EUR 780

8. Sonderheft der Architektur des XX. Jahrhunderts.

„The Wasmuth firm in Berlin, publishes of the two great portfolios of drawings of Frank Lloyd Wright’s architectural work issued under the title ‚Ausgeführte Bauten und Entwürfe‘ in 1910, supplemented their investment in Wright by the issue in 1911 of a smaller, photographically illustrated monograph on Wright with a preface by C.R. Ashbee. It was this, rather than the larger portfolios, that brought Wright’s work to general attention on the European continent, and as there was no similar English-language publication on Wright at this time, it is an important component of the literature on Wright generally. It exists in two states, one running to 142 pages issued under the title ‚Frank Lloyd Wright, Ausgeführte Bauten‘, and the other, represented by the present copy, running to 114 pages and issued as the ‚8. Sonderheft der Architektur des XX. Jahrhunderts‘ under the title ‚Frankl. Wright. Chicago‘.“ See: Hugh Pagan, catalogue 47, # 123.

The present copy is bound in the very rare full cloth edition, the tissue paper sheet protecting the frontispiece is slightly damaged.



27 Hitchcock, Henry Russell.

Frank Lloyd Wright.
Paris, Cahiers d'Art 1928.
(4) pp. text, photo portrait, and 30 pp. with 48 photo plates.
27,5 x 22,5 cm. Original stiff printed wrappers.

EUR 240

Les maîtres de l'architecture d'aujourd'hui, vol.1.

The publication with a short foreword by H.R. Hitchcock documents the work of FLW until 1923 with numerous photos.

Japanese Advertising Photography

28 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.



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

Please follow us on Instagram, where I often present new acquisitions:

<https://www.instagram.com/antiquariatrohlmann/>

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.

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