

ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books

LIST 287

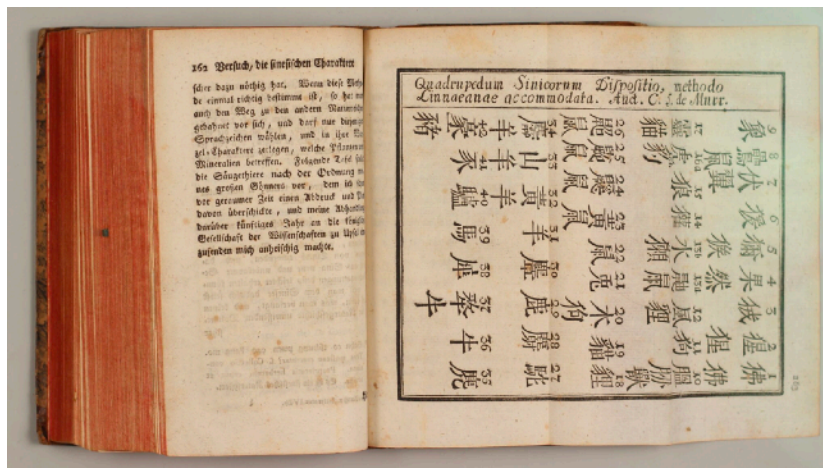
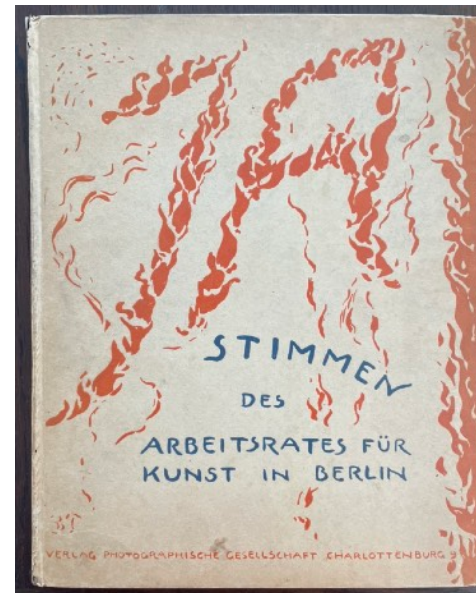
Architecture

Art

Design

Typography

Japanese Books



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1 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 900

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, sonst innen gut erhaltenes Exemplar.



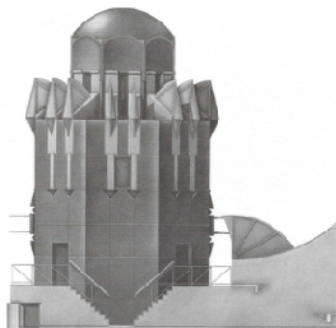
Architectural Association, Folios

2 Shin Takamatsu. The killing moon, and other projects. London: AA Publications, 1988. 24 pp. text booklet, and 20 plates. 32 x 32 cm. Loose as issued in original cardboard box.

EUR 500

Architectural Association Folio XII

The Architectural Association publishes titles that explore developments in architecture, engineering, landscape and urbanism, as well as the fields that touch on them – philosophy, history, art and photography. Founded as a means of examining influential contemporary projects and opening up ideas to debate, AA Publications has a long tradition of publishing architects, artists and theorists early in their careers.



3 Coop Himmelblau. Wolf D. Prix and H. Swiczinsky: Blaubox. London: AA Publications, 1988. 24 pp. text booklet, and 28 plates printed on various materials, heavy paper, transparent paper and foils. 32 x 32 cm. Loose as issued in original cardboard box.

EUR 450

Architectural Association, Folio XIII

4 Peter I Wilson. Bridge buildings + The Shipshape. Introduction by Bruno Minardi. Interview by Alvin Boyarsky with Peter Wilson. London: AA, 1984. 16 pp. text booklet, and 26 plates. 32 x 32 cm. Loose as issued in original cardboard box.

EUR 450

Architectural Association, Folio IV



Deutscher Werkbund - Color Theory

6 Baumanns Neue Farbtonkarte [=title on title page; title on cover = Baumanns neue Farbtonkarte]. System Prase. 1359 systematisch abgestufte Farbentöne nebst Angabe ihrer Mischverhältnisse und Mitteilungen über Art und Verwendbarkeit der gebräuchlichsten Farbstoffe. Aue (Sachsen), Druck und Verlag von Paul Baumann, without year of publication [not before 1928]. 4 pages instructions, booklet xvi pages [with publisher's preface signed Paul Baumann; introduction signed Otto Prase], 1 color circle and shading scale [= double plate 1-2], 47 plates. Plate numbering: 1-2 (double plate), 3 – 6, 6a, 7 – 47 with a total of 1359 color samples (so according to the publisher's printed note inside cover complete). Attached to each plate 3-47 a sheet printed on both sides with explanations and color mixing data. 18 x 12 cm. Original glossy light brown wrappers with black lettering on cover and spine and small color cube pasted to front cover.

EUR 900

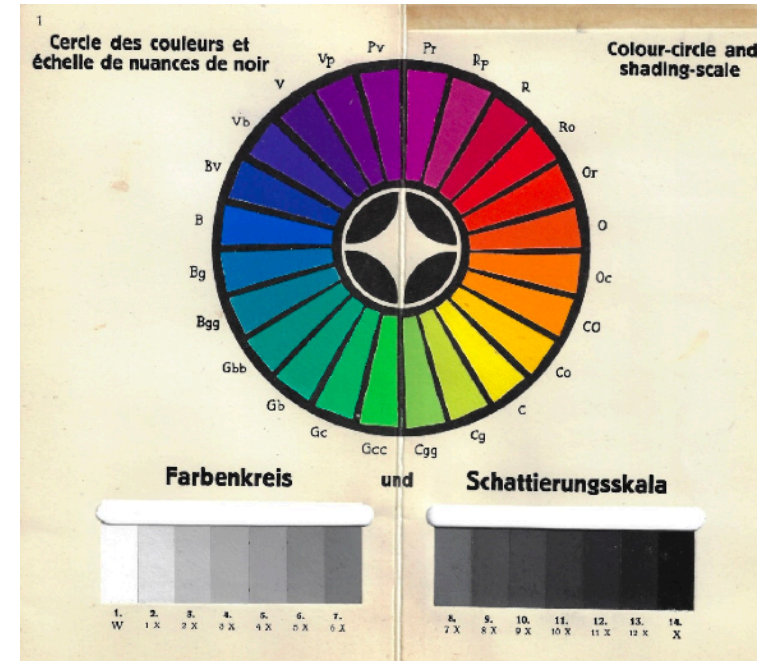
In the bibliographical record and descriptive evaluation of this publication, we have tried to be accurate and not to repeat erroneous information in catalogs and offers in antiquarian and auction catalogs – I hope that we have been successful. The present copy is the second edition of 1928 with the bronze fab tones on plate 7. „The second edition of the color chart system Prase 1928 shone thereby with twelve bronze tones as well as some textual improvements. In total, it now contained 1359 shades“ https://de.wikipedia.org/wiki/Otto_Prase

Paul Baumann (1869-1961) founded his company in 1912 in the Erzgebirge town of Aue together with the Otto Prase (1874-1956).

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

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

Absolutely complete and very well preserved copy.

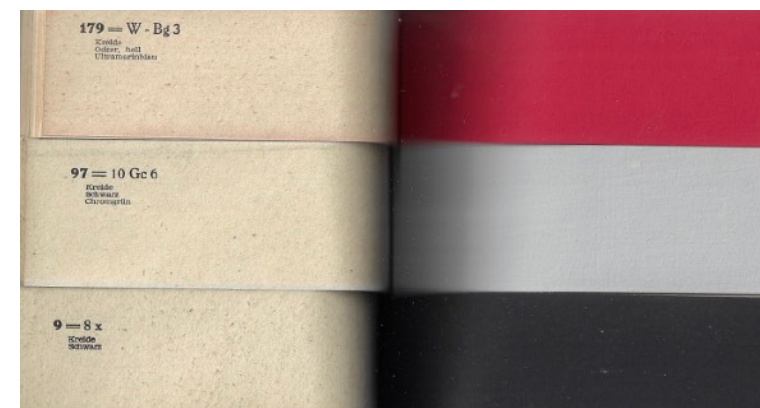


7 Baumanns Neue Farbtonkarte, System Prase. Block VII. Aue (Sachsen), Paul Baumann, without year of publication [1922?]. 3 pages preface and 257 horizontal cut color sample cards. 13,5 x 15,2 cm. Original boards with linen strips as spine.

EUR 500

Each of the three color patterns arranged horizontally next to each other has the format 4.5 x 15 cm.

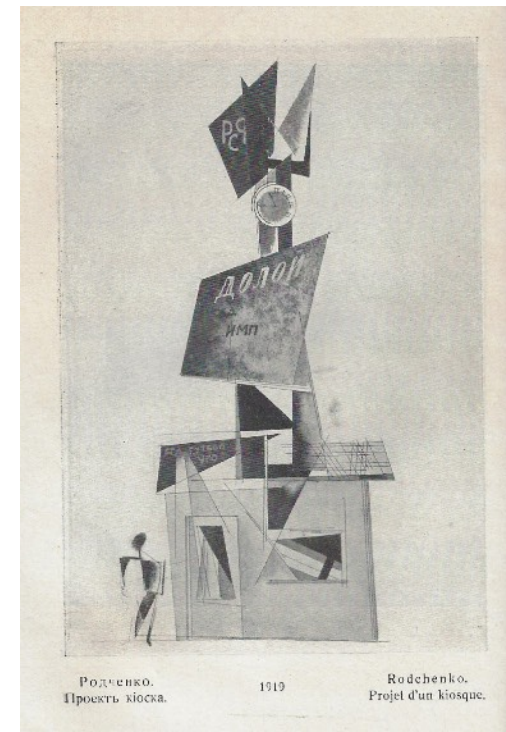
Spine new, the color samples fresh and complete.



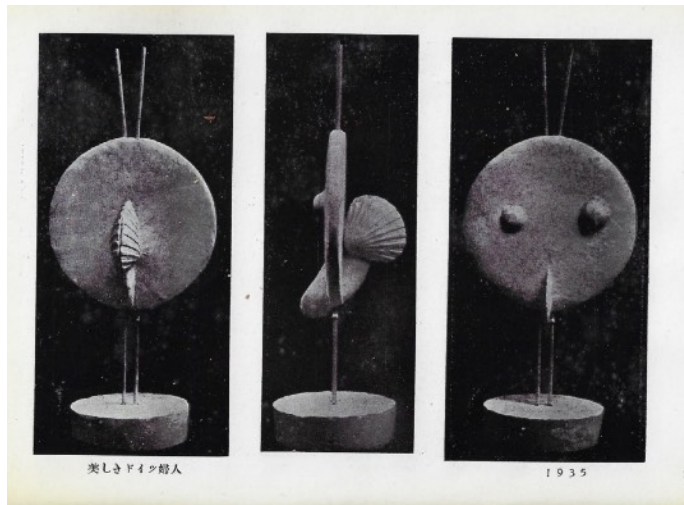
8 ERENBURG (or EHRENBURG), Ilya (Grigorevich).
 A vse-taki ona vertitsja. [And yet the world goes round].
 Moscow and Berlin, Gelikon (1922). 139,
 (3)pp. and Moscow and 16 photogravures on plates, and
 line illustrations by F. Léger, and others.
 22,5 x 16,5 cm. Original illustrated wrappers (F. Leger).

EUR 1800

This rare treatise on contemporary avant-garde art by Ehrenburg (1891-1967) is not only noteworthy for its typographical experimentation, but it defends Constructivism in early art („Oblozhka raboty Fernanda Lezhe“) and includes also a penetrating analysis of the „new architecture“ which Vladimir E. Tatlin and his work are seen to have generated. Among the artists the Russian critic considers are Léger, Lipchitz, Lissitzky, Picasso, Rodchenko, Van Doesburg and even from a Charlie Chaplin film.
 Very fine uncut copy.



The first independent monograph on Max Ernst ?



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

EUR 500

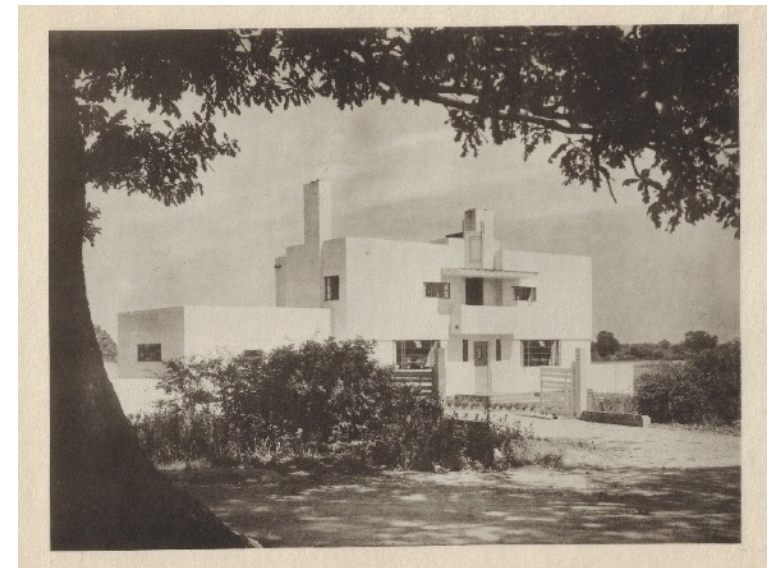
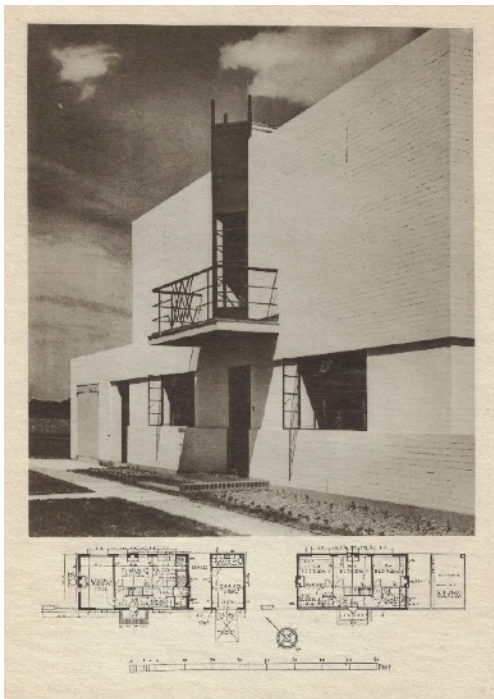
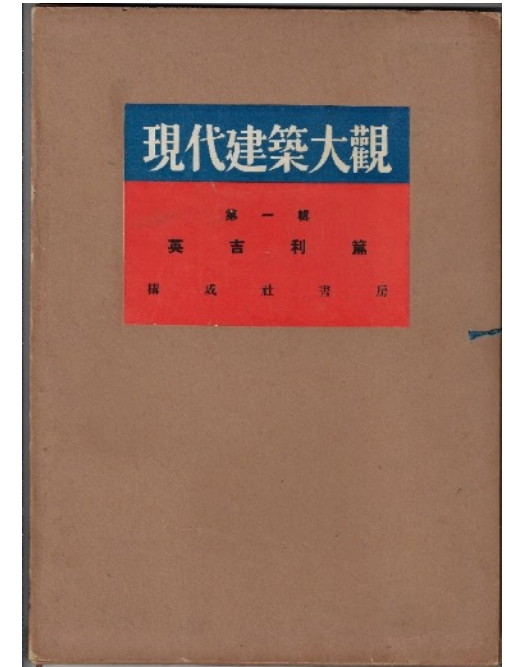
Seiyō Bijutsu Bunko 西洋美術文庫 No.23. Small monograph on Max Ernst by Ichirō Fukuzawa (1898-1992). In the early twenties he decided to become a sculptor and studied this subject under Asakura Fumio (朝倉文雄) (1886-1964). From 1924 to 1931 he stayed in Europe, where he was attracted by Fauvism and began to paint.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

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

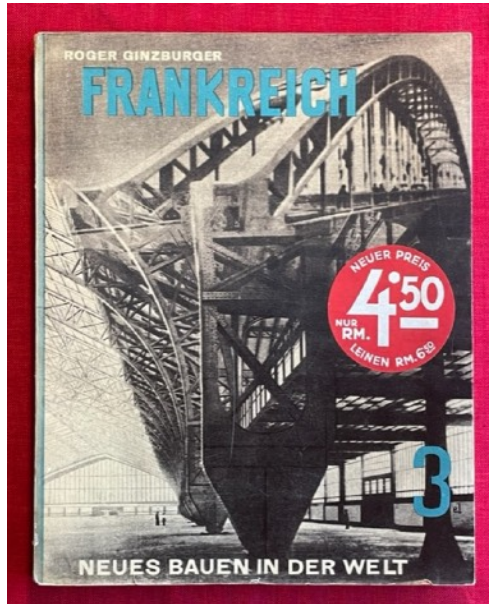
General Survey of Modern Architecture. - The United Kingdom

10 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.



Neues Bauen in der Welt - Covers designed by El Lissitzky



11 Ginzburger, Roger. Frankreich. Die Entwicklung der neuen Ideen nach Konstruktion und Form. Wien, Schroll 1930. 132pp with 183 b/w illustrations. 29 x 22,5 cm. Original photomontage wrappers (designed by El Lissitzky).

EUR 900

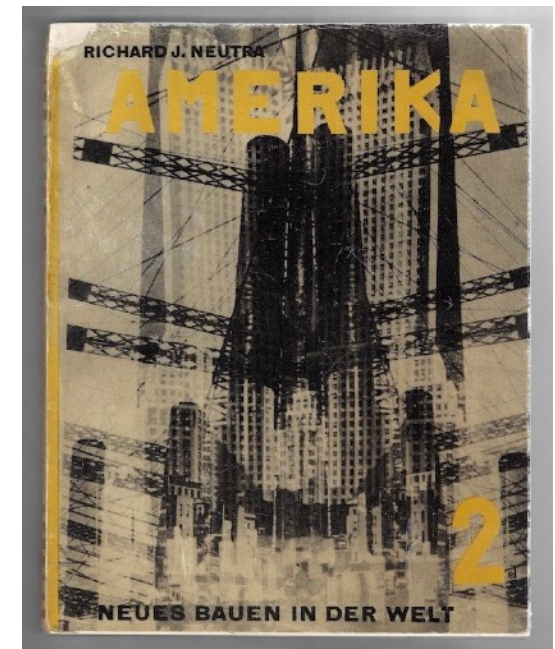
Neues Bauen in der Welt, vol 3. A good illustrated account of contemporary modernist architecture in France, relating to the historical background provided by the development of new building materials during the nineteenth century, and featuring civil engineering projects and buildings. Very fine copy.

12 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.



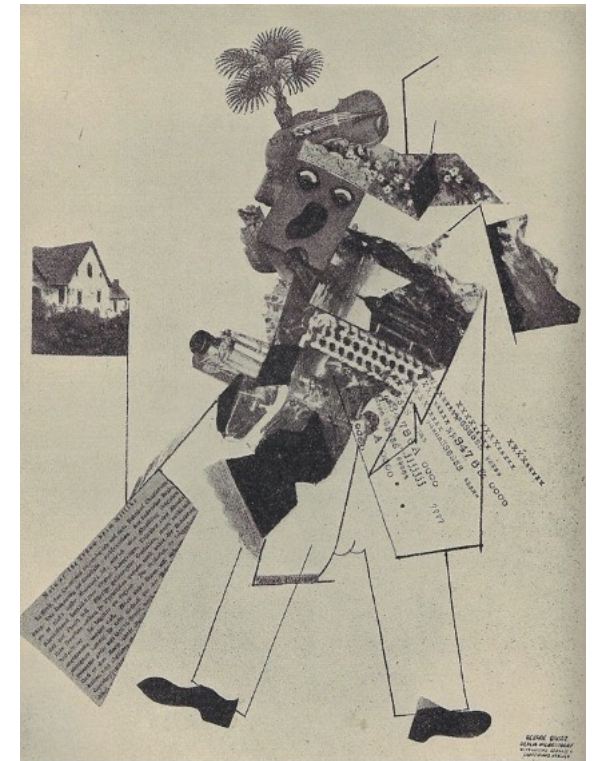
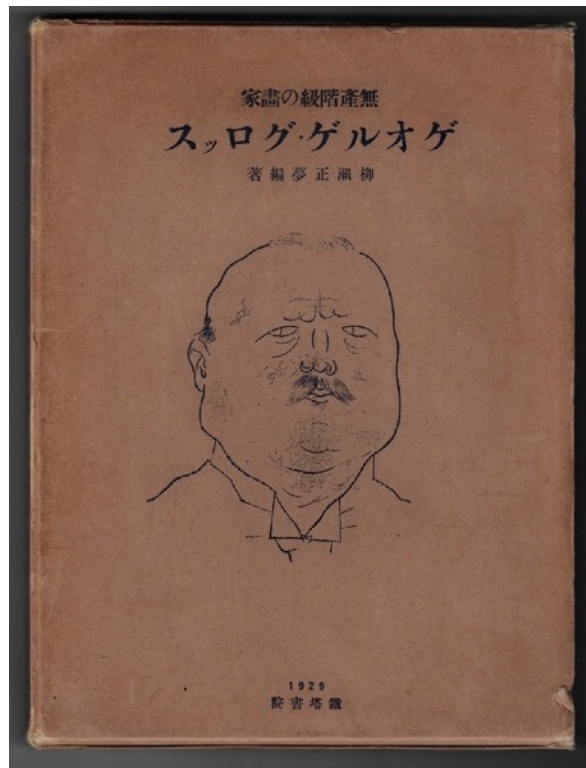
George Grosz's Influence on the Japanese Avant-garde Movement

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

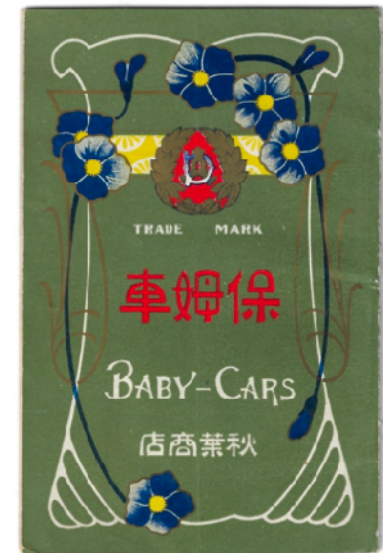


14 Hobosha 保姆車 / Baby-Cars Sales catalog from: Akiba Shōten 秋葉商店 Tōkyō, (Printer: Suitengumae Katsushima) ca.1910-30. (20) pages with 7 photo illustrations. 15 x 10 cm. Original wrappers.

EUR 75

Interesting little sales catalog for strollers. A total of 7 different models are presented. Without year, binding style and product suggests the period from 1910 to 1930.

Back cover a bit stained, otherwise very nice copy.



The Cultural Exchange between Machines and Art



15 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.

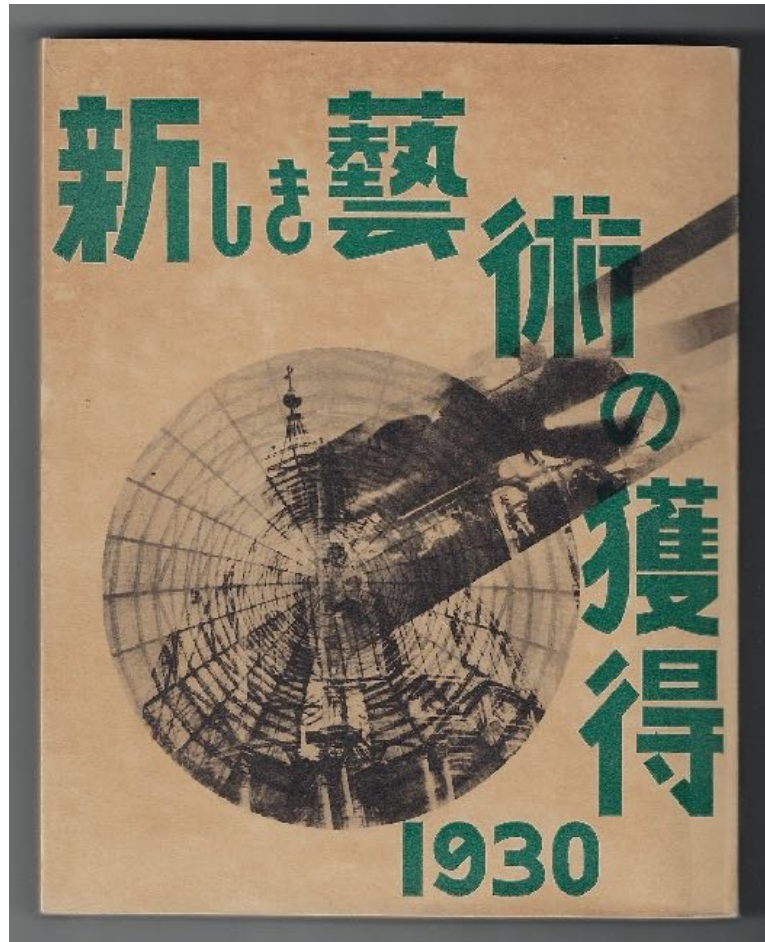
EUR 1500

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.

16 **Itagaki, Takao** (板垣 鷹穂). Kokumin bunka han'eiki no Oschu gakai. (国民文化繁荣期の欧州画界) [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.



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

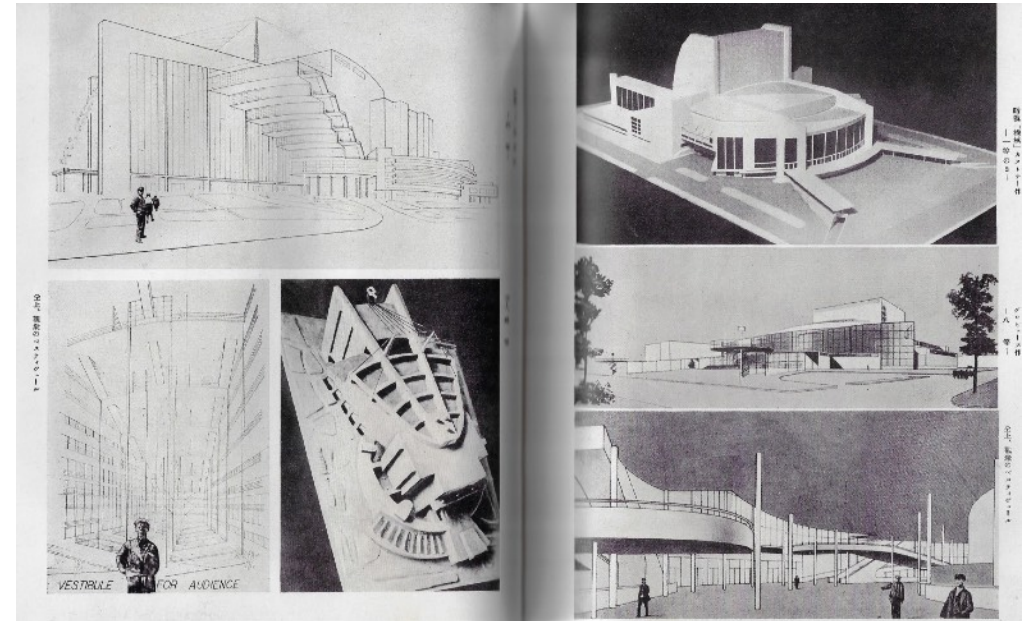
Very fine copy with the rare slipcase.

18 Itagaki, Takaho 板垣鷹穂, Horiguchi, Sutemi 堀口捨己. Kenchiku yōshiki ronsō 建築様式論叢 [Architecture Style Theory]. Tokyo, Rokubunkan 1932 (Shōwa 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



19 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. An important book in the series of publications in which Itagaki deals with the cultural transfer of modernity to Japan. Very fine copy.

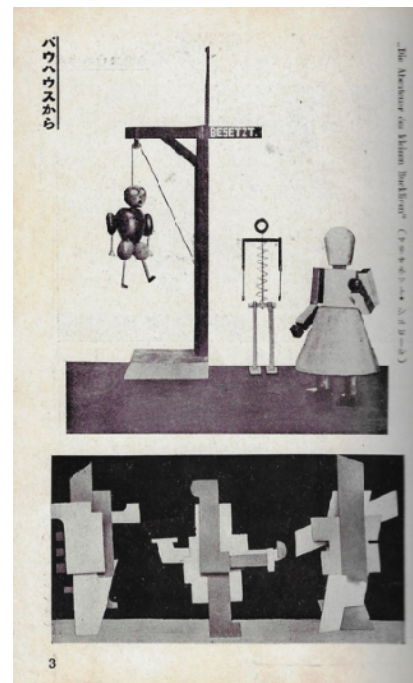
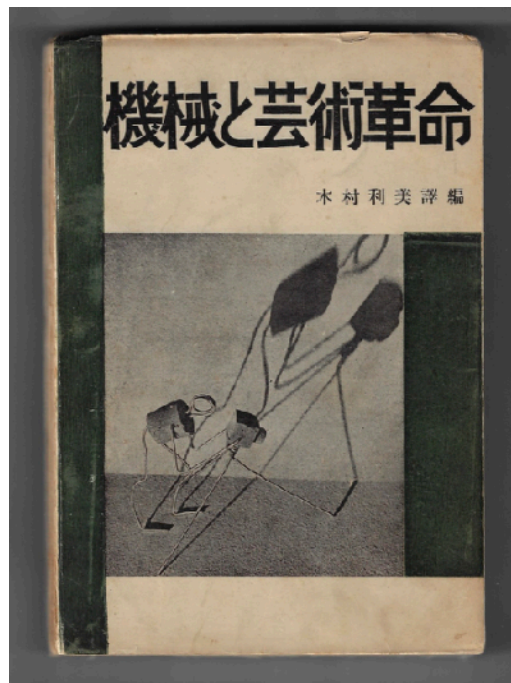
21 Kamata, Keishirô 鎌田 敬史郎: **Erste Deutsche Kunstausstellung** – Doitsu-ten 独逸展 [Germany Exhibition] Japan 1926. Tokyo, Asahi Shinbun 1926 (Taishô 15). Table of contents, 64 plates with 74 black/white illustrations. 26 x 18,5 cm. Typographically and multi colour designed original brochure.

EUR 900

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



Machinery and the artistic revolution



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

EUR 1000

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

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

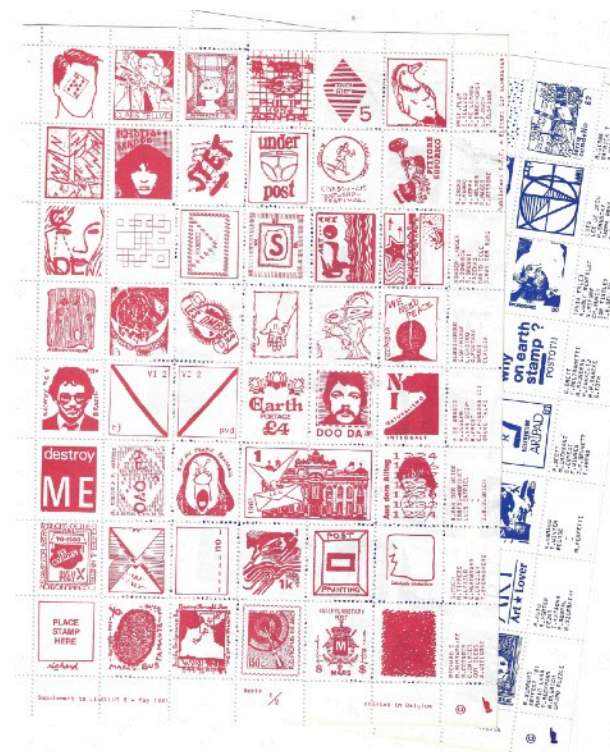
Avant-garde journal, edited by Guy Schraenen

23 **Libellus: A Monthly Mail-Art Publication.** Nos. 1 (October 1980) through 12 (October 1981) (all published). Project by A.S.P.C. and I.C.C. Antwerp on occasion of the "International Mail Art Festival", 1980-1981. 12 Numbers each issue 8 pages. 29,5 x 21 cm each issue.

EUR 500

Produced and edited by Guy Schraenen and illustrated with original mail art by international artists. This publication was a one year Mail-Art project which ended on the date of the Antwerp International Mail-Art Festival. The whole magazine is full of reproduced mail-art.

A complete run in twelve issues of the avant-garde journal, edited by Guy Schraenen, conceived of as a 12-part project leading up to the "Antwerp International Mail-Art Festival" held in October 1981, with contributions by many of the most important European practitioners of the movement, including dramatic and quirky juxtapositions of text and images documenting various projects, both individual and collective, profusely illustrated throughout. The initial issue also contains brief paragraphs and drawings calling for submissions in the form of directory listings, postage stamp drawings, audio cassettes, videos, postcards, and other documents. Subsequent issues contain listings of all of the international submissions received during the past month, with highlighted selections reproduced within the pages of Libellus. Contributors whose work was printed in the journal include Alberto Harrigan, Grupo Texto Poético, Pawel Petasz, Damso Ogaz, Dan Berber, G.A. Cavellini, Daniele Ciullini, Christoph Mach, Vittore Baroni, Piotr Rypson, Herman de Vries, Dick Higgins, Árpád Tóth, Teresinka Pereira, Falves Silva, Gunter Ruch, Michele Perfetti, Edgardo Antonio Vigo, Klaus Groh, Lourdes Castro, Robert Filliou, Endre Tot, Carlo Pittore, and many others. Some of the issues seem to be focused on one certain type of submission, while others contain a wider variety of types of artwork. Issue no. 3 is dedicated to invitations, no. 5 contains small notecards and postcards, and no. 7 is primarily postage and rubber stamps. Issue no. 8 also contains two supplementary sheets of original perforated postage stamps, printed in red and blue, with 48 stamps to each sheet. This set is in mint condition.

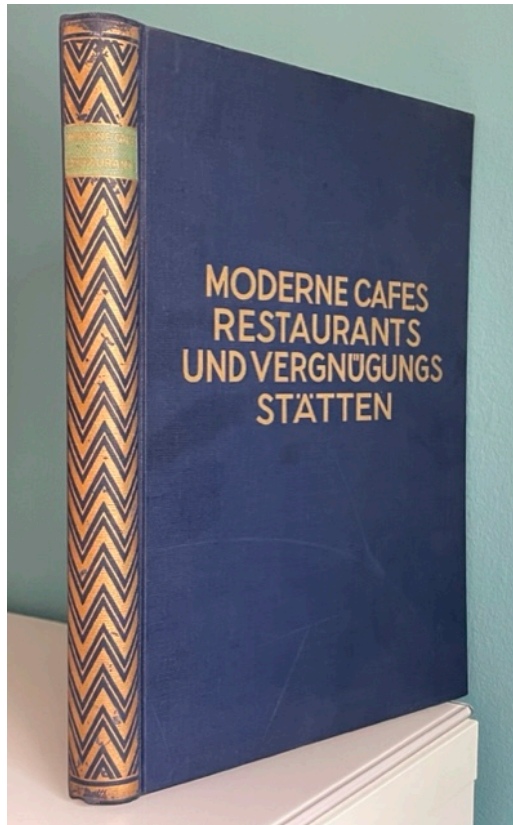


24 **Luckhardt und Anker.** Zur neuen Wohnform. Architekten BDA Luckhardt und Anker Berlin Dahlem. Konstruktion: Dipl. Ing. Müller in Fa. Ph. Holzmann AG. Berlin, Bauwelt-Verlag 1930. 64pp. including 48 pages with 61 photographs on black background, one tipped-in colour plate. 28 x 30 cm. Original black covers with colour plate.

EUR 1700

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

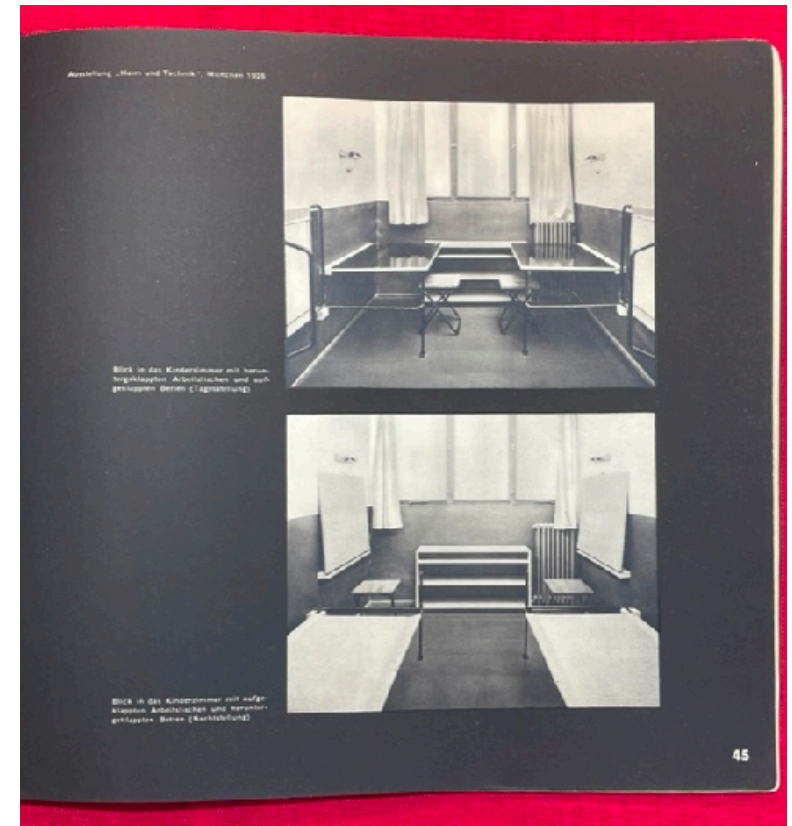
Covers very slightly rubbed, spine professionally and carefully restored.



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

EUR 180

First edition. With buildings and designs by: Adolf Abel, Peter Baumann, Paul Bonatz, Curt Björklund, Fritz Breuhaus, Pierre Charreau, Deutsche Werkstätten Hellerau, Hans Ebert, C. van Esteren, Th. Effenberger, Erberich & Schneeben, Emil Fahrenkamp, Alfred Fischer, Fr. Höger, Bernhard Hoetger, Ernst Huhn, Kaufmann & Wolfenstein, Edmund Kröner, Wilhelm Kreis, Robert Lederer, Franz Lorscheidt, J.J.P. Oud, Heinrich Pallenberg, Bernhard Pankok, Bruno Paul, Wilhelm Riphahn. Very fine copy of the publication printed on the best paper



26 **Murr, Christoph Gottlieb von.** Journal zur Kunstgeschichte und zur allgemeinen Litteratur. 17 in 9 Bänden. Mit: Idem. Neues Journal zur Litteratur und Kunstgeschichte. 2 Bände. — Nürnberg, Johann Eberhard Zeh, 1775-1789, und Leipzig, Schäfer, 1798/99.

Mit 14 Kupfer-, 4 Holzschnitt- und 2 typographischen Tafeln, davon 16 gefaltet, 3 blattgroßen sowie etlichen kleinen Textholzschnitten, darunter Wasserzeichen und chinesische Ideogramme. *Neues Journal*: Fünf gefalteten Kupfertafeln, einer Falltabelle und chinesischen Holzschnitt-Zeichen im Text. 17,5 x 10,5 cm Journal; 19 x 11,5 cm. Halblederbände der Zeit mit Rückenschildern, floraler Rückenvergoldung und Rotschnitt. Einfache Kartonage des 19. Jahrhunderts.

EUR 4500

„Vollständige Reihe der von Murr allein redigierten Zeitschrift. Kernpunkte seiner Interessen waren Mittelalter und Renaissance, Kunst und Archäologie des 18. Jahrhunderts, europäische Wissenschaftsgeschichte und nicht zuletzt die Idiome fremder Völker. Murrs eigene Forschungen sind mit internationaler Korrespondenz angereichert worden, darunter Briefe von Haller und Linné, Niebuhr, Reiske und Casiri, sowie ehemaliger Jesuiten.

Das Journal gilt als erste nennenswerte deutsche Zeitschrift zur Kunstgeschichte. Großaufsätze sind *Versuch einer nürnbergischen Kunstgeschichte vor den Zeiten Albrecht Dürers* (II 31-256; XV 23-50) und *Versuch einer nürnbergischen Handwerks-geschichte vom 13. Jahrhundert bis zur Mitte des 16.* (V 37-179; XIII 2-72).

In Band X folgen die Venedig 1506 geschriebenen Briefe *Albrecht Dürers an Wilibald Pirckheimer* (mit 4 Skizzen in Holzschnitt und Handschriften-Faksimile in Band XVII).

Die auch separat erschienene *Diplomatische Geschichte des portugiesischen Ritters Martin Behaim nach Familien-Urkunden* enthält die erste detaillierte Beschreibung des Behaim-Globus von 1492 (VI). Das dazugehörige Faltpapier (58 : 40 cm) zeigt den westlichen Seeweg von den Azoren bis China mit Japan im Zentrum – noch ohne Amerika.

Murr berichtet ferner über Nürnberger Künstler des 18. Jahrhunderts wie die Familie Dietzsch, den Gemmenstecher Johann Adam Schweikart (mit Übersicht der 27000 *Solfi* des Barons von Storch). XI 2-22 würdigt er den aus Nürnberg gebürtigen Stecher & Botaniker John Miller einschließlich einer genauen Beschreibung seiner *Illustratio Systematis Sexualis Linnaei*.

Bibliographische Arbeiten sind die über Jahrzehnte zusammengestellte *Bibliotheca Rhetorica* (X 91-138; XI 77-177) und das *Kritische Verzeichnis der Handschriften in dem Trewischen Museo zu Altdorf* (V).

Im Neuen Journal findet sich die erste Personalbibliographie Agrippas von Nettesheim; II 177-286 dann *Litterargeschichte des Theophrastus Paracelsus* (Schriften, Bildnisse und Urkunden einschließlich Nachlaßinventar).

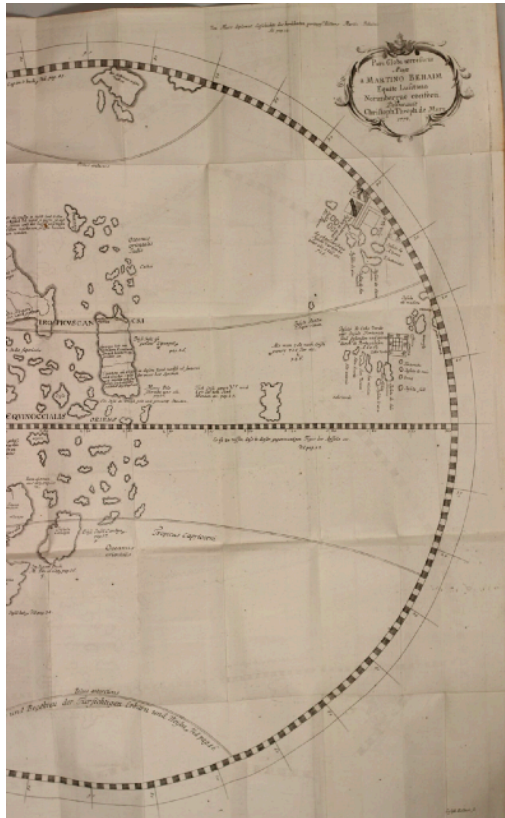
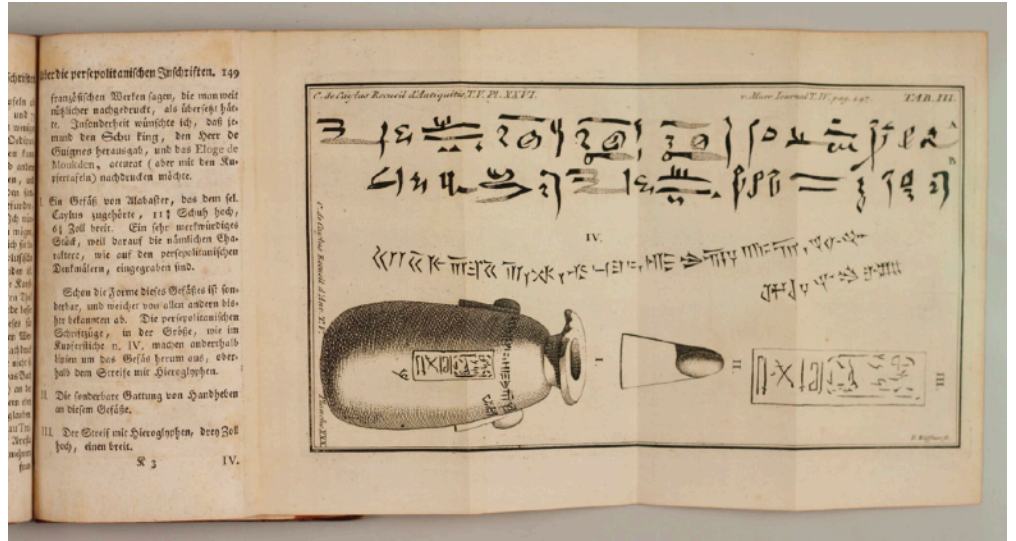
Bedeutend ist Murrs Auseinandersetzung mit Leibniz. Bereits I 257-264 finden sich *Drey bisher noch ungedruckte Briefe Leibnitzens*, im *Neuen Journal* dann 20 Briefe von Leibniz an Gisbert Cuyper und 4 an Salomon Cyprian, im letzten Band 51 Briefe an J. von Dransfeld, sämtlich nach den Autographen. Dazu tritt VII 123-231 Eckharts *Lebensbeschreibung des Freyherrn von Leibnitz ex Autographo*, mit Zusätzen Murrs zur Rechenmaschine, zum *Rechencylinder* (mit blattgroßem Holzschnitt) und zu *Leibnitzens Excerptirschränk*. 1798 behandelt Murr die Genese des *Calculo situs & differentiali*, hierzu Briefe von Leibniz an Huygens im Auszug.

Von Leibniz spannt sich der Bogen zu China und der Rubrik *Sinesische Litteratur* in den Bänden I, IV, VI, VIII, IX sowie Neues Journal I. Murrs *Versuch, die sinesischen Charaktere zur Universalsprache zu gebrauchen* (IV 151-210) schließt unmittelbar an Leibniz an. Murr entwickelt die Idee jedoch praktisch und verhandelt mit Linné brieflich über eine hier erstmals in Holzschnitt wiedergegebene Falltabelle vierfüßiger Tiere in chinesischen Ideogrammen (cf. Soulsby no. 2058 a). ...

Provenienz: Auf den Vorsätzen der Hauptreihe zierlicher zeitgenössischer Eintrag einer Münchener Kapuzinerbibliothek, in den Innendeckeln eingehändiger Besitzvermerk des Bayerischen Exjesuiten und Historiker (Lorenz von) Westenrieder (1748-1829). Die Nachtragsbände im 19. Jahrhundert mit v. *Berlep'sche Bibliothek* gezeichnet.“ Antiquariat Andreas Müller, Katalog 14, Potsdam 2008.

Kirchner, *Bibliographie* nos. 4082 & 4102; Ders, *Geschichte* I, p. 174; Walravens, *China illustrata* no. 160; Löwendahl, *Sino-Western Relations*, Serials g (ohne das *Neue Journal*). – Die Nachtragsbände unbeschnitten, jeweils erst Bl. mit alt hinterlegten Randschäden, dadurch Buchstabenverlust am Titel des zweiten. 6 Lagen beider Bände gegeneinander verheftet. Die Hauptreihe wohlerhalten und sehr schön gebunden.“

Leibniz: Ravier 482, 489 bis, 502, 504.





Turkish architectural ceramics

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

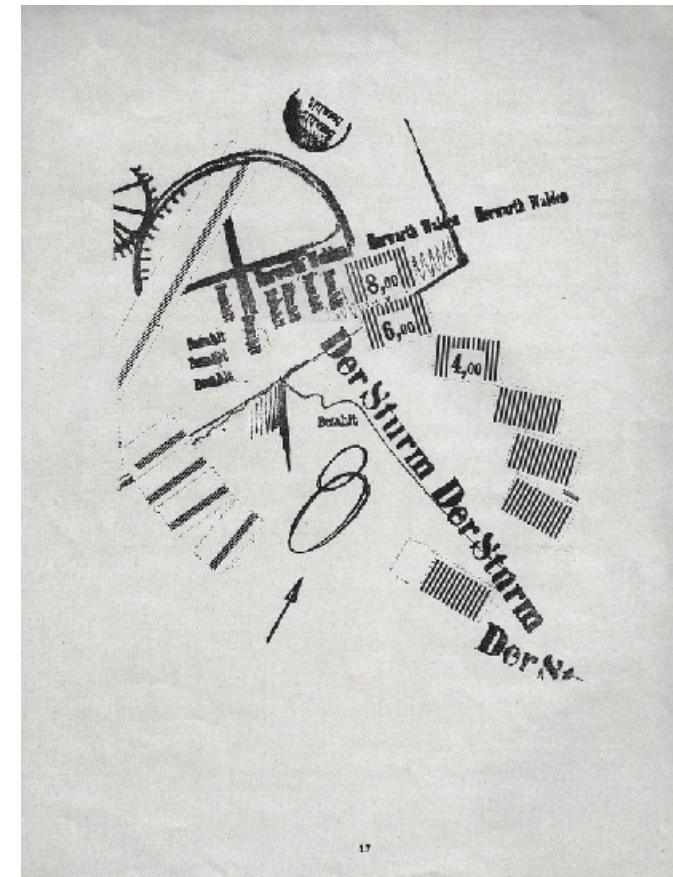
EUR 600

Splendid illustrations of Turkish ornamentation on the example of architectural ceramics in mosques in Brussa, Isnik, Istanbul and Konia as well as some faiences. With introductory art-historical treatise by Karl Wulzinger. Very nice copy of the fundamental work.

28 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 4500

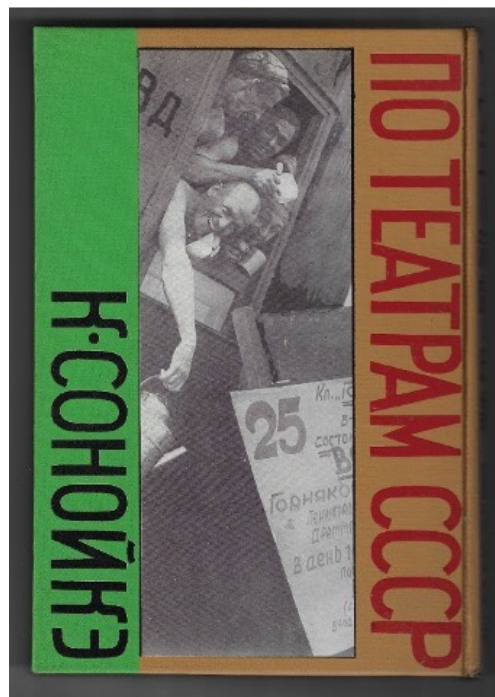
First edition. With a two-page introduction by Otto Nebel. "One of the most beautiful Schwitters publications, an artist's book still remarkably fresh. Discussing the rubber-stamp drawings as a whole, Werner Schmalenbach comments that "The charm of these sheets is in their rhythm, the humor of association, 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.



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

EUR 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. Slipcase with some staining to the corners.

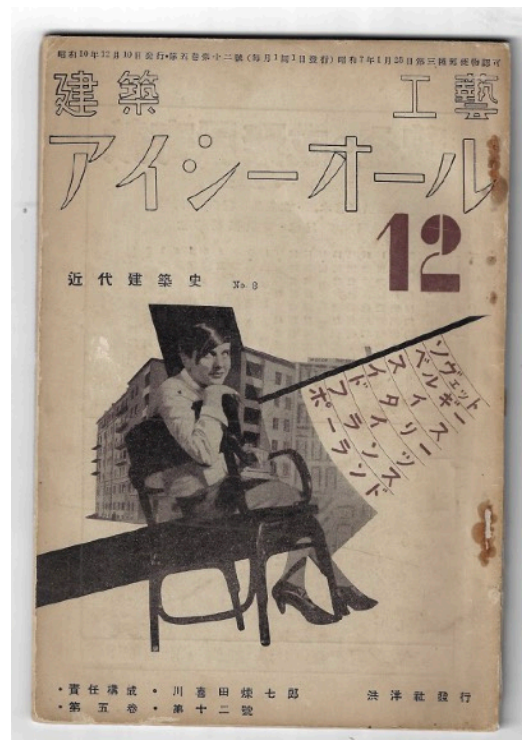
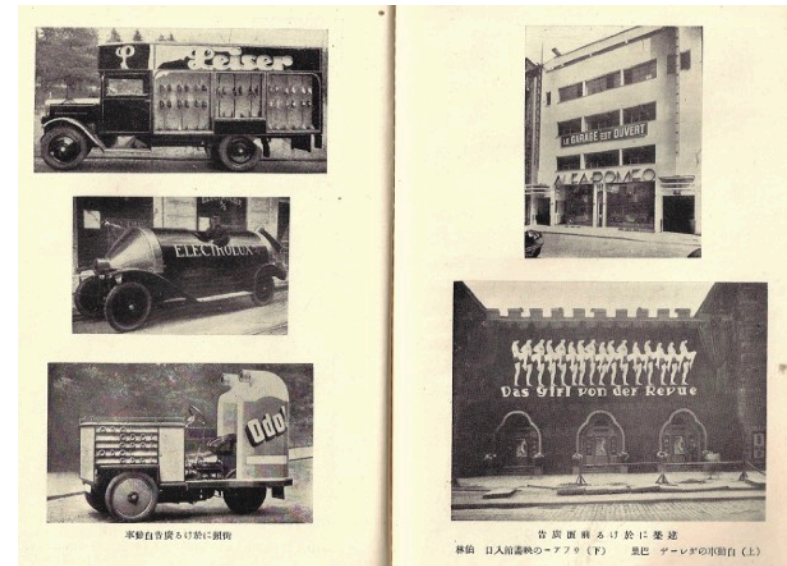


Commercial art and advertising design

30 **Suita, Kennosuke** 水田 健之輔. *Gaitô kôkoku nos hin-kenkyû* 街頭廣告の新研究 [New research on street advertising/outdoor advertising]. Tôkyô, Atelier-sha (Atorie-sha) 1930.6 (Shôwa 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: *Shôgyô bijutsu kenkyû sôsho* 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.



Kenchiku Kogei (建築工芸). [Architectural Craft]. *Aisîrô* (アイシーオール). [I see all]. Tokyo, Koyosho 1932.

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*, showing the keen awareness in Japan of modernist trends abroad.

31 **Volume 5, no. 12, December** 1935. Pp. 505-548 with numerous illustrations and numerous pages of advertisements. 22 x 15 cm. Original wrappers.

EUR 180

This issue of the journal presents, under the title „Modern Architectural History 8“, an excerpt from Gustav Adolf Platz „Die Baukunst der neuesten Zeit“, 1927/1930. Modern architecture from the Soviet Union, Belgium, Switzerland, Italy, Germany and France. Among others, works by: Tatlin, El Lissitzky, Wesnin, Melnikov, Golosov, Popov, Kluzis, Ginzburg, and many others.

Rusty staple removed, rust stains on cover and inner margin. In most of the issues we offer, we have had the rusty staples removed and replaced by thread stitching or adhesive binding.

We are happy to offer numerous other issues on request, each with a detailed description of their condition. The prices per issue range from EUR 100 to EUR 300, depending on condition and content.

German guide to civil architecture

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

EUR 3800

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

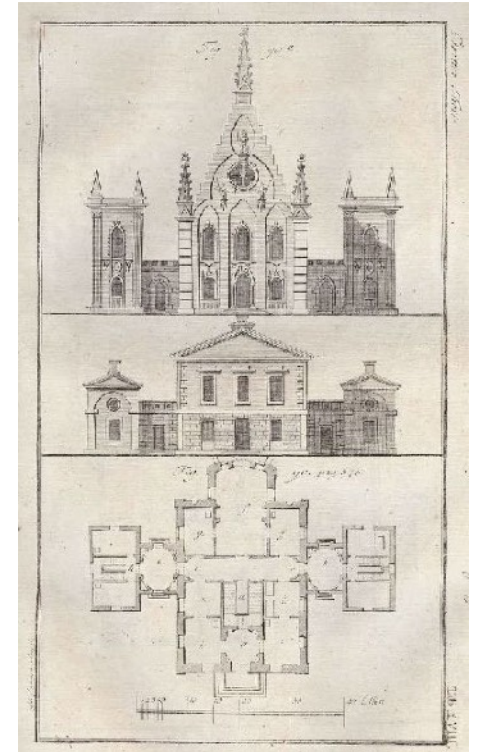


For Klaus Jan Philipp and Jochen Meyer the work is more than a "synthesize work of others".

„Christian Ludwig Stieglitz (1756-1836) ist in der Architekturgeschichte nahezu vergessen oder zumindest nicht seiner Bedeutung gemäß präsent. Wenn sein Name und der eines seiner zahlreichen Werke fällt, dann wird er meist als Kompilator, als 'Stoppler' disqualifiziert, bei dem kaum Eigenes gefunden werden könnte. Stieglitz hat dieses Urteil selbst verschuldet, indem er in der Einleitung der 'Encyclopädie' schreibt, daß man darin nichts Neues suchen dürfe, vieles sei aus der Literatur wörtlich zitiert oder exzerpiert und 'nur das wenigste eigne Bearbeitung'. Wenn dies auch nicht ausschließlich ein Bescheidenheitstopos ist, so bleibt es Stieglitz' Leistung, in dem Werk fast 1800 Artikel unter Verwendung von etwa ebensoviele Literaturtiteln zu allen Bereichen der Baukunst den jeweils aktuellen Stand der Forschung dargelegt zu haben. Der Autor ist, zumindest was den deutschsprachigen Bereich anlangt, auf dem aktuellen Stand der Literatur; auch die zentralen Architekturtheorien Italiens, Englands und Frankreichs sind ihm nicht fremd, und selbstverständlich sind ihm die Klassiker, wobei allein sein Literaturverzeichnis zum Artikel 'Vitruv' vierzehn enge Druckseiten einnimmt.“ Klaus Jan Philipp, Um 1800, Architekturtheorie und Architekturkritik in Deutschland, Stuttgart 1997, 79-105.

„Der Eindruck, daß seine Enzyklopädie rein kompilatorischen Charakter habe, lässt sich für den Artikel zum Theaterbau auch nicht bestätigen, auch wenn Stieglitz die Positionen verschiedener ausländischer Theoretiker zu einzelnen Problemen wie Akustik, Dekorationsmalerei oder Beleuchtung wiedergibt. Zunächst stellt schon allein die Vermittlung dieser Beiträge angesichts des Fehlens derartiger Werke im deutschsprachigen Bereich eine ausserordentliche Leistung dar. Im übrigen bezog Stieglitz selbst Stellung und lieferte schließlich mit seinem Entwurf - seit Penthers Entwurf für ein höfisches Opernhaus aus dem Jahre 1748 immerhin das erste in Deutschland publizierte Projekt für ein grösseres Theatergebäude - einen selbständigen Beitrag. Sein Artikel kann schon deshalb mit Recht als unverzichtbares Referenzwerk für die nachfolgenden Theoretiker betrachtet werden.“ Jochen Meyer, Theaterbautheorien zwischen Kunst und Wissenschaft, Zürich and Berlin 1998, pp. 50ff. Ornamentstichslg. Berlin 2045. Architekt und Ingenieur, Catalogue Wolfenbüttel 1984, Cat.-No. 30.

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



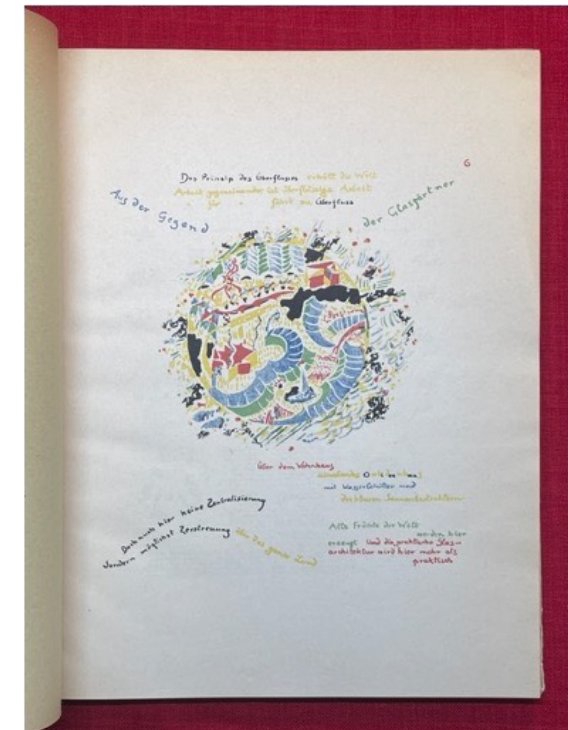
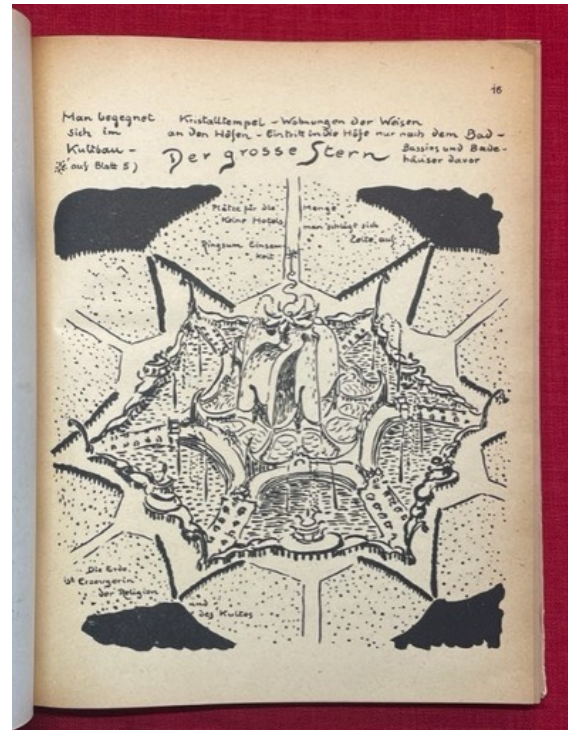
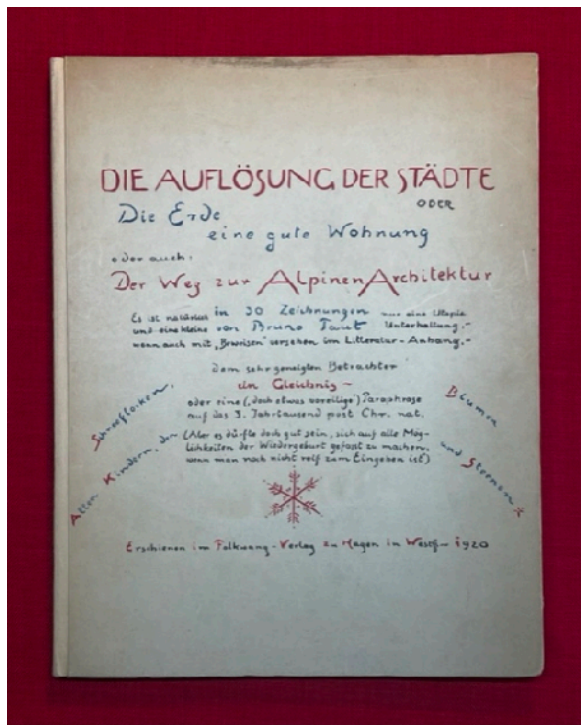
Printed on paper stocks of varying colours

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

EUR 1000

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

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

EUR 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, antimilitaristic stance both before and after the First World War. *Alpine Architektur* in conjunction with *Die Stadtkrone*, published in the same year, embodies the first full polemical statement of this position. Strongly affected by 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).



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

A fine copy.



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

35 **Taut, Bruno**; Shinmura, Izuru 新村 出, Itô, Chûta 伊東 忠太, Nishida, Naojirô 西田 直二郎 (Editor); Taut [Wittich], Erika (Revision): Tauto Zenshû タウト全集 [Taut's Collected Works]. Tôkyô, Ikuseisha Kôdôkaku 1942-44 (Shôwa 17-19). 6 volumes, only volumes 1-3, 5-6 published; Vol. 6 in different format 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.

5 volumes EUR 1800

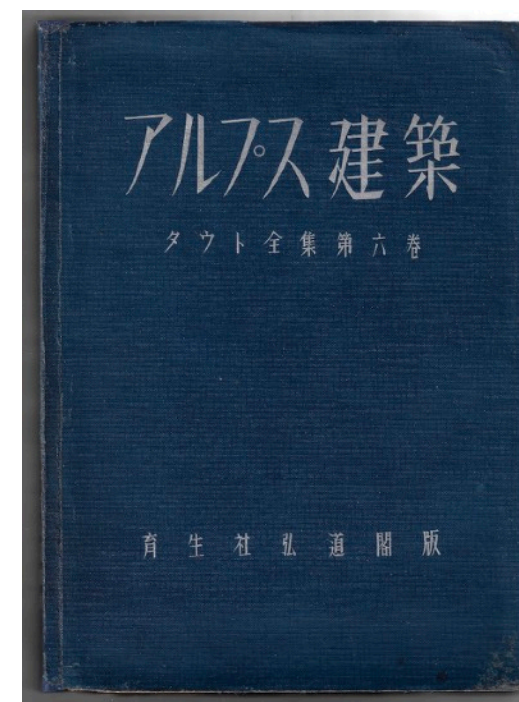
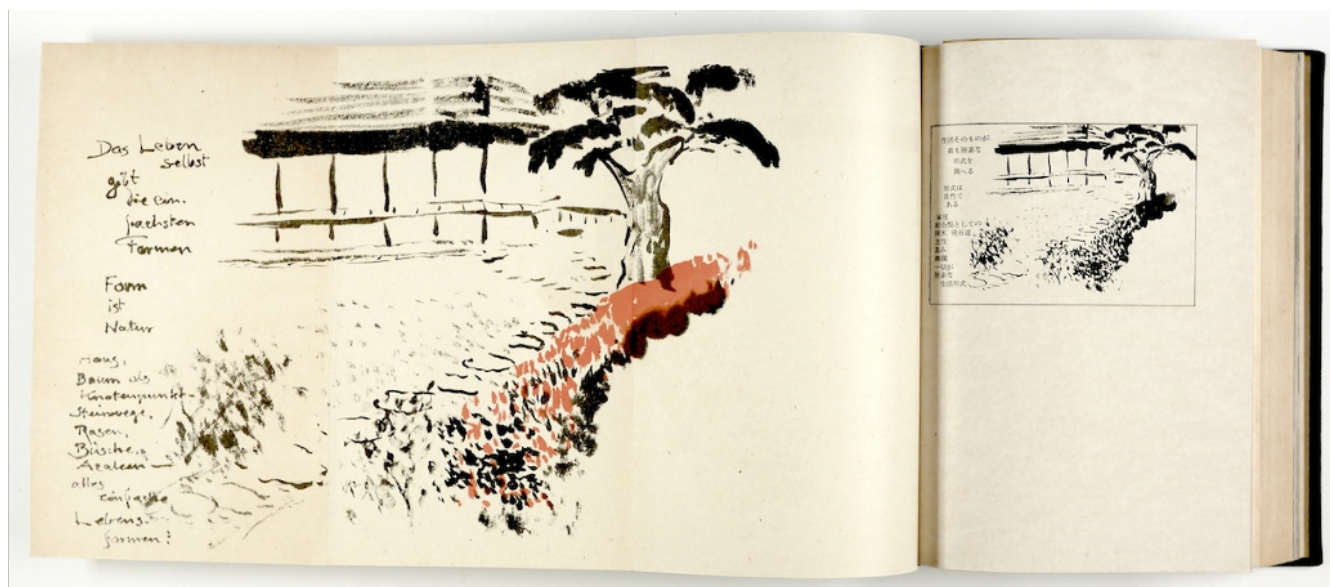
Vol. 1 Taut, Bruno タウト. Shinoda, Hideo 篠田 英雄 (Translator): Katsura Rikyû 桂離宮. Tauto Zenshû タウト全集 [Taut's Collected Works]. Tôkyô, Ikuseisha Kôdôkaku 1942 (Shôwa 17). 8, 40, 311, 14 pages and 27 double fold-out plates with partly colored hand sketches by Taut. 40 b/w plates with numerous images of the 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 美術と工芸 [Arts and crafts]. Tôkyô, Ikuseisha Kôdôkaku 1943 (Shôwa 18). 2, 40, 527, 20 pages. Two mounted color sketches by Taut 40 b/w plates with images of Japanese and European Art, Applied Art, objects and sketches by Taut in Japan. 21.5 x 15.3 cm. Original dark-green cloth.

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

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).



Bruno Taut's comprehensive Japanese edition with unique visual material

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

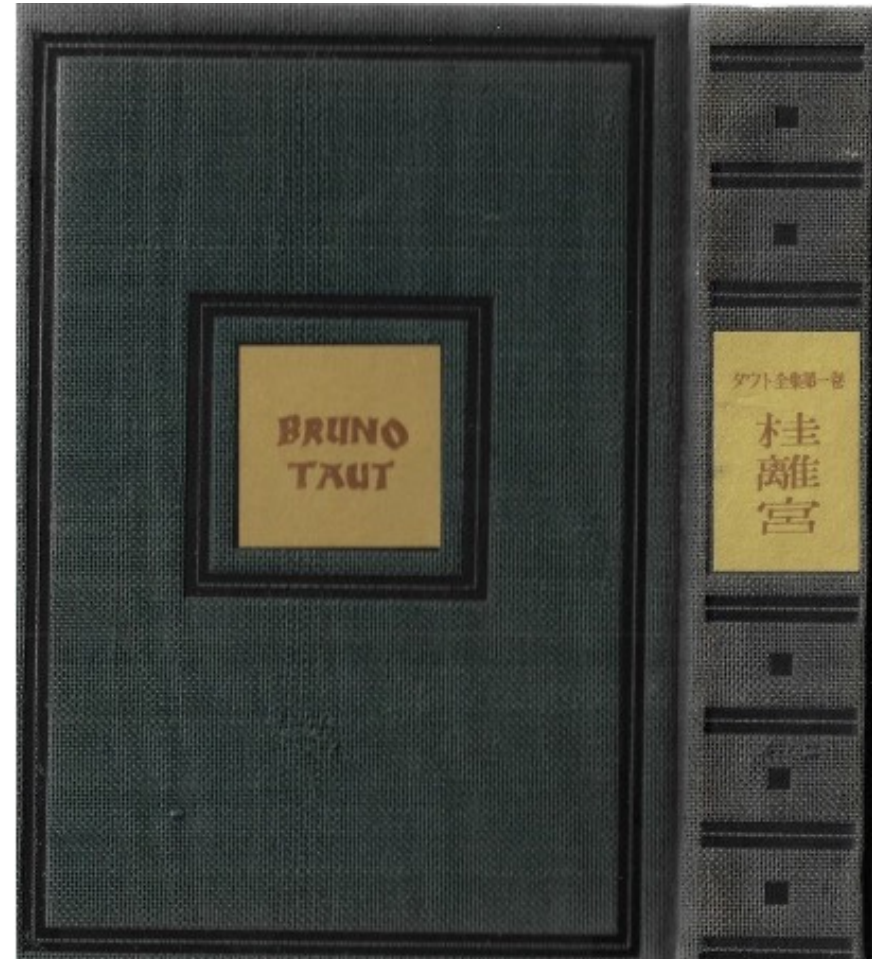
4 volumes EUR 900

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

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

Vol. 3 Taut, Bruno タウト, Shinoda, Hideo 篠田 英雄 (Translator): Bijutsu to Kôgei 美術と工藝 [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



37 Kurata, Chikatada (蔵田 周忠). Burûno Tauto. (ブルーノ・タウト). Shôwa 17 [=1942]. 152 pp. and 48 plates with 119 photographs and drawings, further drawings and illustrations in the text. 18,5 x 13 cm. Original half-cloth with mounted photo on the book cover.

EUR 80

Early Japanese monograph on Bruno Taut. Chapter titles: 1. The architect Bruno Taut. 2. Taut's life and environment: The time in Königsberg - years of apprenticeship and traveling - (Altona - Wiesbaden - Berlin - Stuttgart) - The time in Magdeburg - Branch in Berlin - Invitation of the Soviet Union - The time of residence in Japan - A new job in Turkey. 3. Taut's works and writings: "Pavilion of the German Steelworks Association" and "Glass Pavilion". Writings from the expressionist phase. The expressionist phase. The colored city. Architectural works of the Magdeburg period. Trust and the trend of new residential areas. Residential Buildings by Traut. Three works relating to residential buildings 4. Taut and the settlement. City and Settlement - The Situation in Germany and Berlin - The Design of Trauts Siedlung. 5. Tauts views and opinions. 6. Taut and the Japanese culture Visit to Japan - Architecture Designs - Arts Teaching - Writings on Japan. 7. Memories of Bruno Traut. 8. Chronology to Tauts Live. Life - Works - Writings.

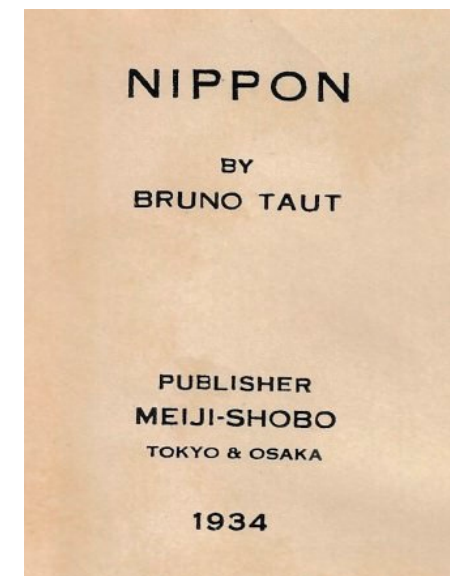
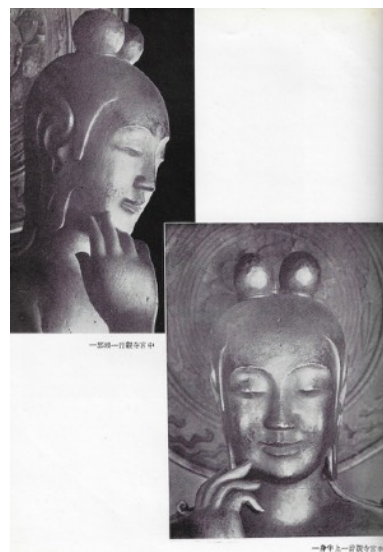
Binding edges of the small monograph somewhat rubbed and inside somewhat browned due to the paper quality.



38 Taut, Bruno. (Hirai, Hitoshi 平居 均, transl.): Nippon. Yôroppa-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 Shobô 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 600

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. Binding very slightly dusty, spine lettering faded.



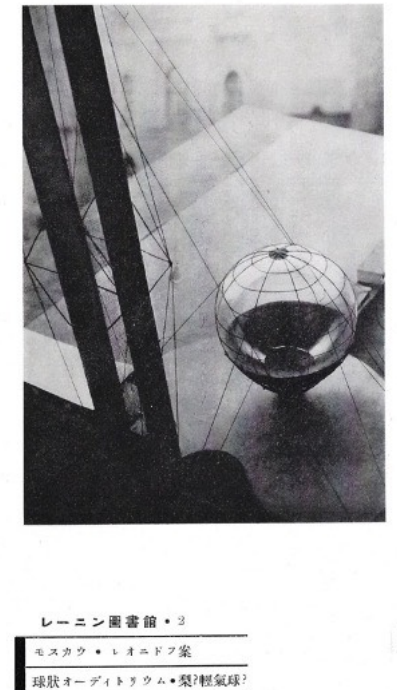
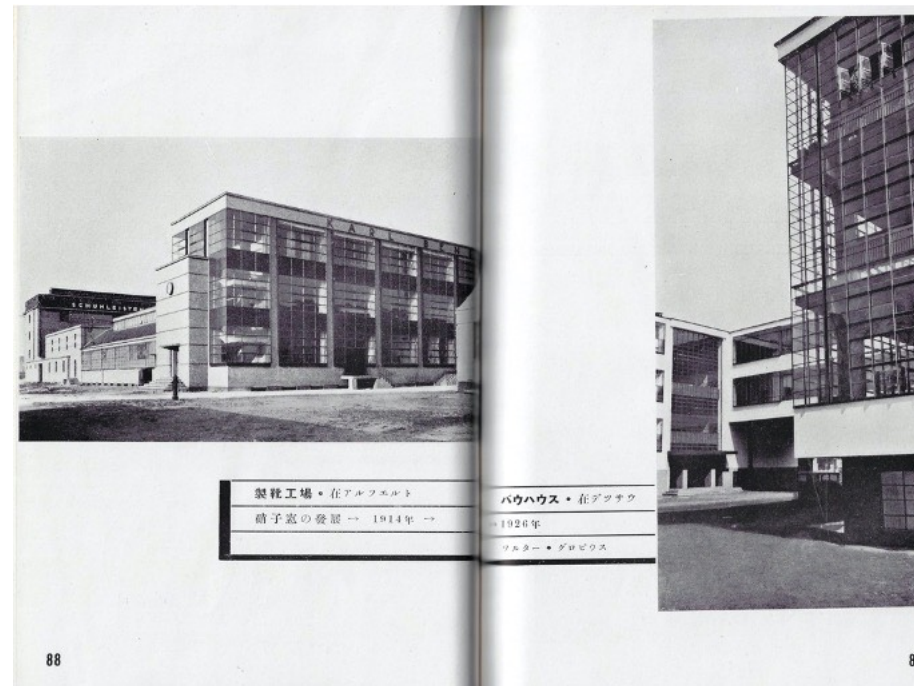
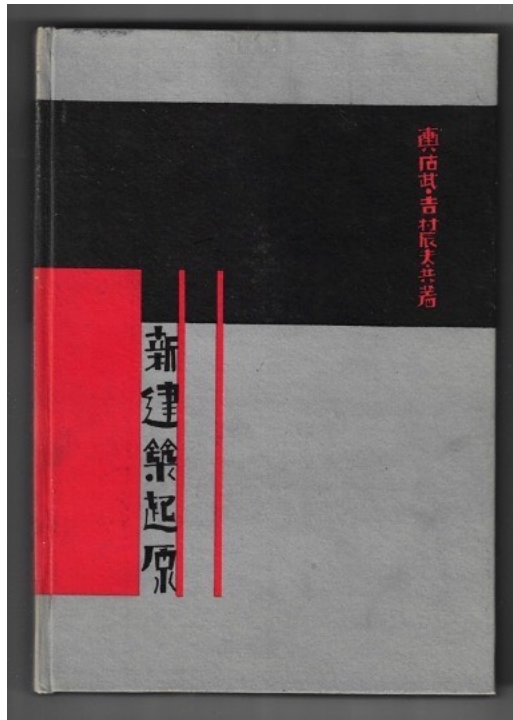
Book design influenced by the Bauhaus

39 Tatsuo Yoshimura and Takeshi Koshiishi. 吉村辰夫, 興石武著 吉村, 辰夫 興石, 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"

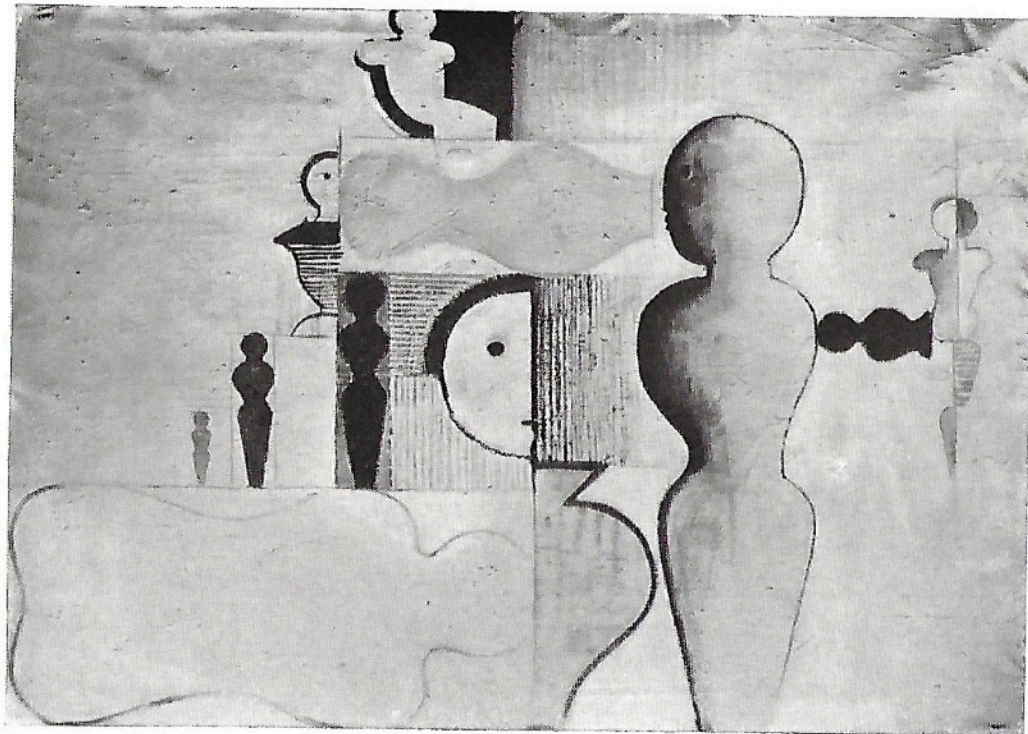
.Here is a selection of the architects presented: Netherlands: P. Cuijpers, H.P. Berlage, J.M. van der May, P.L. Kramer, M. de Klerk, J.J.P. Oud, J. Wils, G. Rietveld, K.P.C de Bazels, J. Luthmann, G. Versteeg, J.F.Staal, J. Gratama, A.J. Kropholler, W.M.Dudok. 18 reproductions. New Danish architecture; 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. Riphann, P. Andrae, M. Taut, E. May, K. Schneider, L. Hilberseimer, E. Gutkind, A. Brenner, L. Mies v.d. Rohe, G. Muehe. 17 reproductions. France: T. Ganier, Bourgeois, 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



40 **Üecht-Gruppe.** Stuttgart. (Text by Richard Herre). Stuttgart, 1919. (24) pages with 18 full-page illustrations. 17,5 x 12,5 cm. Illustrated original brochure.

EUR 850

First edition. - Very rare document of the artists' group Üecht founded in 1919 by members of the Stuttgart Art Academy as a local group of the Berlin November Group. The group existed until 1924. Besides the artists represented at the exhibition, the architect Richard Herre also belonged to the group. - With illustrations of works by Willi Baumeister, Gottfried Graf, E.D. Kinzinger, Albert Müller, Oskar Schlemmer and Hans Spiegel.



Oskar Schlemmer

Plan mit Figuren



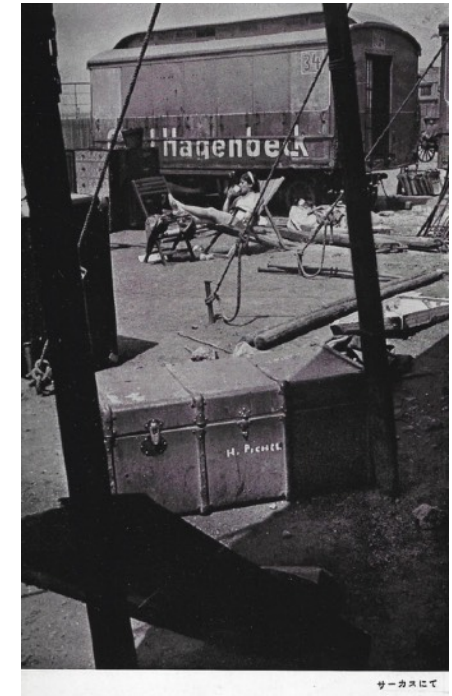
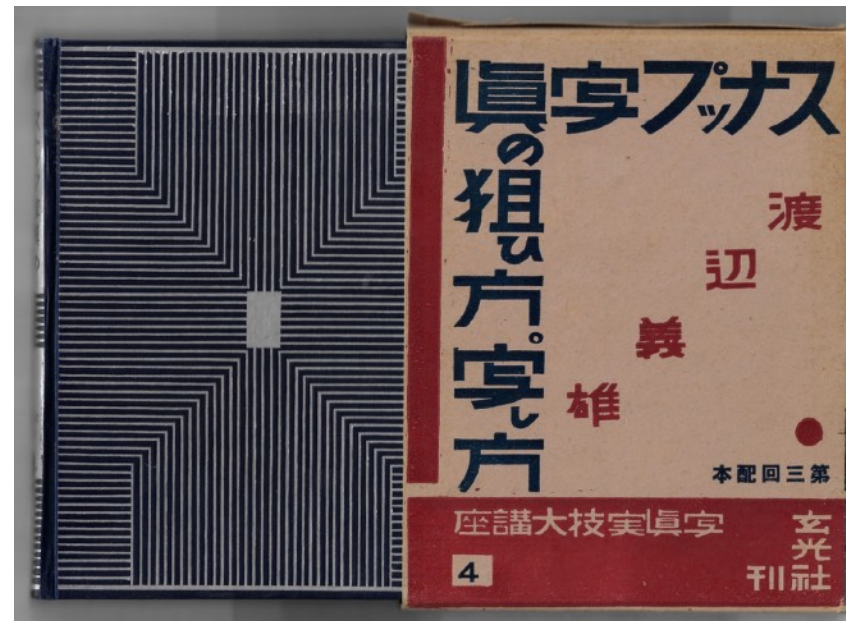
41 Watanabe, Yoshio (渡辺義雄). Snappu shashin no neraikata (スナップ写真の狙い方) (The Aim of Snapshot Photography). Tokyo, Genkosha, dated: Showa 12 [i.e. 1937]. (6), 268, (8)pp. with numerous photographic plates. Japanese text. 21 x 16,5 cm. Original decorated boards in original slipcase (Design by Koshiro Onchi).

EUR 450

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 daikozo series. Boeder 2007 / Japanese Photography from the Pre-War Period: Photobooks & Prints.

Very fine copy in the original slipcase.



42 Yamawaki, Iwao (山脇 巖). Keyaki (欖) [Japanese Zelkova]. Tokyo, Atoriesha Shōwa 17 [1942]. 4, 215, (6)pp and (66) pages photo illustrations. 21,5 x 16 cm. Original boards in original slip case.

Yamawaki, Iwao (山脇 巖). Keyaki – zoku (欖 続) [Japanese Zelkova – sequel]. Tokyo, Inoue Shoin 1973. 8, 208, (1)pp. and (32) pages photo illustrations. 21,5 x 16 cm. Original boards in original slip case.

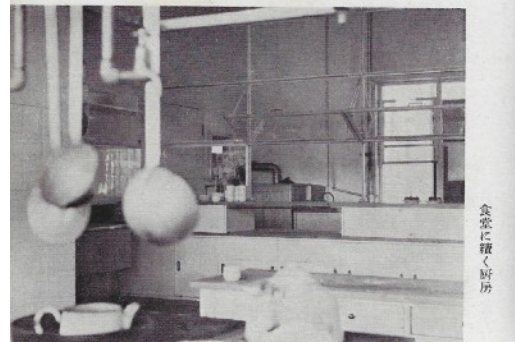
2 volumes EUR 450

This books consists essays by Iwao Yamawaki (1898-1987) who was a Bauhaus trained photographer and architect. Included is an essay on the Bauhaus with his own photographs of it. The first part of this collection was published in 1942, the second part, by a different publisher, was published 31 (!) years later by a different publisher.

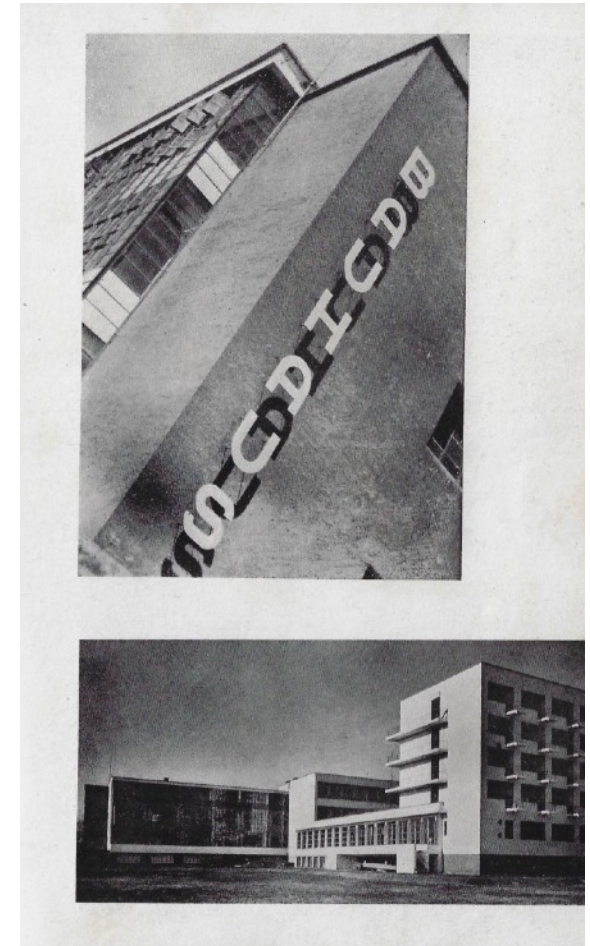
Iwao Yamawaki studied architecture at the Tokyo School of Fine Arts from 1921 to 1926. After his graduation he worked as an architect for the Yokogawa Construction Company and began to take photographs, which he submitted to the publications and competitions of Kenchiku gakkai (The Society for Architectural Research). He was active in theatre circles as a costume and set designer and in 1926 he founded the Ningyō-za theatre in Tokyo with others, and became involved with Tan'i sanka, an avant-garde artists' group, where he met the Bauhaus student Sadanosuke Nakada, and where he later became friends with Takehiko Mizutani, the first Japanese student to study at the Bauhaus. In May 1930 Iwao and Michiko Yamawaki left Japan for New York, where they spent two months, before travelling to Berlin, where they were reunited with Koreya Senda, who had already been living in Berlin for about two years. Senda, a politically active socialist, was involved with underground theatre in Berlin, and with the Japanese artistic community in the city, which he introduced the Yamawaki's to. They often gathered in decadent bars, such as the El Dorado, a famous gay, lesbian and trans venue. In 1930 Yamawakis, together with Senda, the painter Osuke Shimazaki, lacquer artist Kotaro Fukuoka and photographer Hiroshi Yoshizawa, founded the design studio Tomoe in Berlin. Iwao Yamawaki had a strong interest in architectural photography and took many photographs of the exterior and interior of the famous Bauhaus Dessau building complex, as well as of buildings in Berlin, Amsterdam and Moscow. His photographs are strongly influenced by the Neues Sehen (New Vision), an avantgarde movement of the 1920s and 1930s. On his return to Tokyo, Yamawaki taught photography for 6 months at the Shinkenchiku kōgei (New Architecture and Design College), which was known as the 'Japanese Bauhaus'. He exhibited some of his work, but was dissatisfied with the Japanese photographic scene and gave up photography altogether.



食堂と研究生



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



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