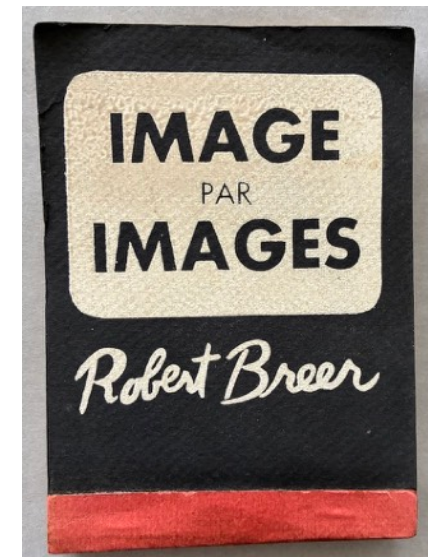


LIST 295



Architecture
Design
Typography
Japanese Books



1291 color cards – Not to be confused with another publication by Paul Baumann

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 color 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 color 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 color cards. One variant contains the color numbers with bluish stamping ink on the reverse, the composition of the color can then be found in the text booklet, in the other variant the color numbers and the color 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 color standards were considered in the early 20th century; the craft also provided the impetus to harmonise the diversity of colors and the equally diverse demand for colourants and color applications. Otto Prase (1874-1956) and Paul Baumann (1869-1961), master painters and color theorists, contemporaries of the Nobel Prize-winning chemist and color researcher Wilhelm Ostwald (1853-1932), did this for the painting trade.

The color sample cards with original color markings are numbered on the reverse with consecutive numbers from 1 to 1325 (+ 34 color sample cards numbered a to c or d), making a total of 1359 cards published. The enclosed small text booklet lists the color tones contained in all 1359 color 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 color 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.



An Hour of Architecture

2. Behne, Adolf.

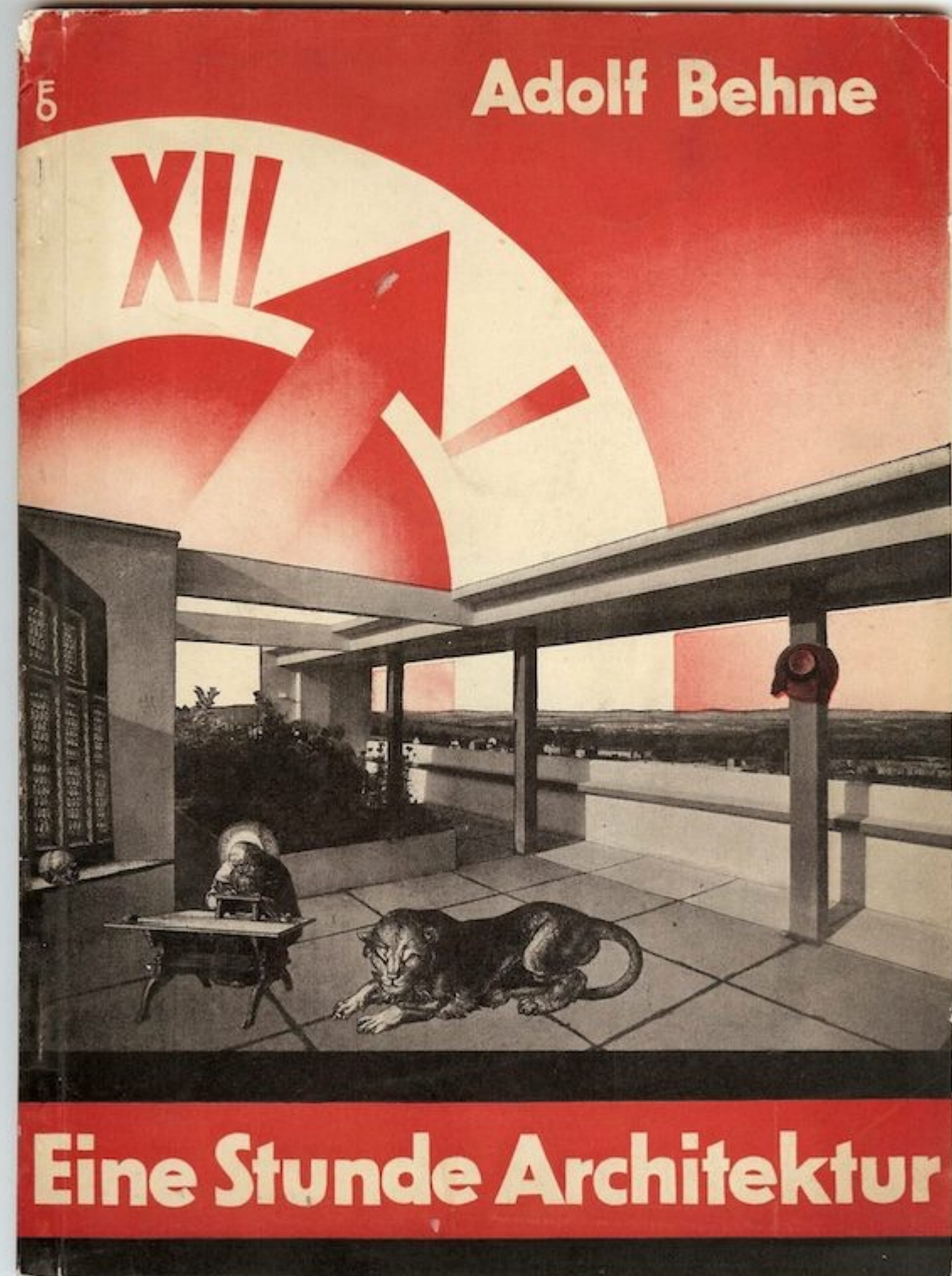
Eine Stunde Architektur.

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 240

«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.



ABC of the Decoration Painter

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].

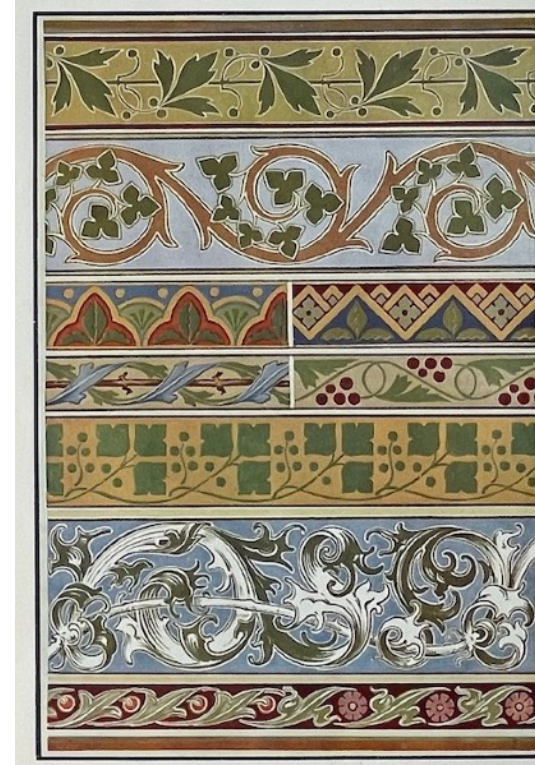
16 pages, 20 plates, 12 of which are printed in three colors.

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.

OCLC has no record of any copy in North America.



Art Nouveau – Ceiling Paintings

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 colored 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.

OCLC has no record of any copy in North America.



Robert Breer – The First Flip Book

5. Breer, Robert.

Image par images.

Paris: Galerie Denise René. 1955.

Unpaginated flip book, it consists 100 sheets, printed on the recto side only. Creating an animated sequence of abstract shapes.

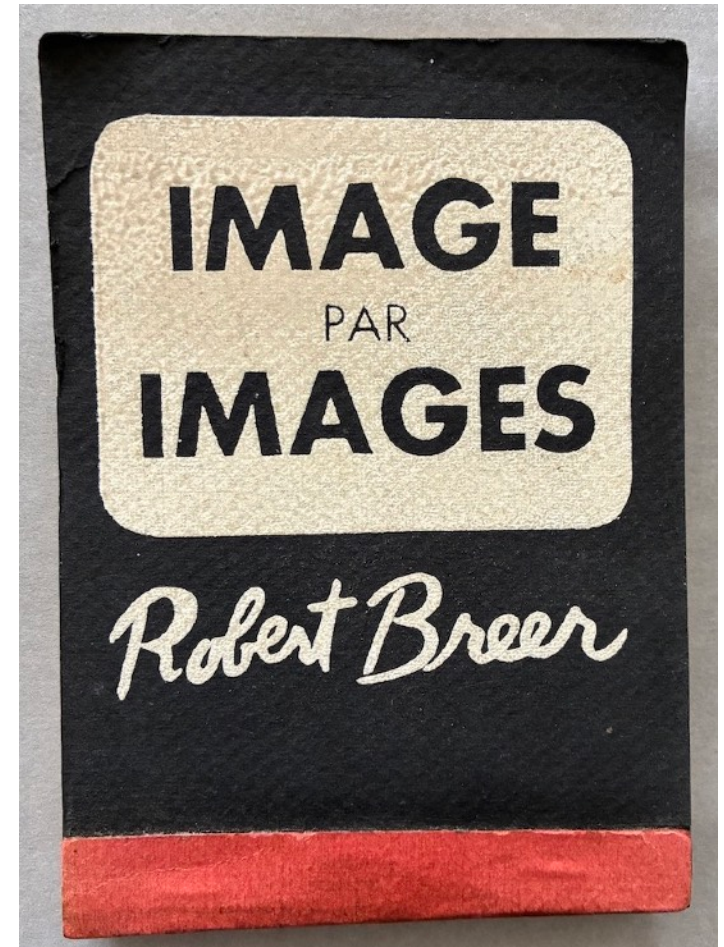
12 x 9 cm. Flip book in original black paper covers.

EUR 2800

Created in 1955 by the American avant-garde artist and filmmaker Robert Breer (1926-2011), *Image Par Images* (translated as „Image by Image“ or „Frame by Frame“) is a seminal masterpiece of kinetic art. Produced for the legendary *Le Mouvement* exhibition at the Galerie Denise René in Paris, this work represents a historic milestone: it is widely recognized as the first flip book to be presented and recognized as an autonomous work of art within a gallery space.

The content within the book reflects Breer's background in geometric abstraction, influenced by the Neo-Plasticist movement. Each page features minimalist abstract lines, blocks of color, and evolving geometric forms. While every single page stands alone as a static, abstract composition, the pages are chronologically sequenced. When the viewer flips through the edges of the book with their thumb, the individual frames merge into a fluid, animated sequence, creating a cinematic experience in the palm of one's hand.

OCLC lists only 5 copies in North America.



Publisher's sales brochure

„Traité du beau essentiel dans les arts ...“

Charles Etienne Briseux

6. **Publisher's sales brochure** for the work „Traité du beau essentiel dans les arts ...“

By Charles Etienne Briseux.

Published in Paris in 1752.

4 pages.

36.6 x 25.5 cm.

EUR 180

The dispute between François Blondel and Claude Perrault is one of the most famous and far-reaching controversies in the history of architecture. It forms the architectural centerpiece of the famous literary and philosophical debate known as the Querelle des Anciens et des Modernes (The Quarrel of the Ancients and the Moderns). Although the dispute took place in 1683, Charles-Étienne Briseux did not publish his **Traité du beau essentiel dans les arts** until 1752—almost 70 years later. As the text on the brochure shows, Briseux saw Perrault's theory as the root cause of architecture's decline. In the first half of the 18th century, the whimsical, asymmetrical Rococo style (the “style rocaille”) had become established in France. For traditionalists like Briseux, this style was pure “whim and caprice.” With his book, Briseux sought to refute Perrault retroactively by attempting to prove, through mathematics and “physics,” that harmonious proportions are, after all, an absolute, unchanging reality. It was a desperate attempt to defend the old architectural order against modernity.



PROSPECTUS
DUN NOUVEL OUVRAGE
SUR L'ARCHITECTURE.

L paroît un Livre qui a pour Titre, *TRAITÉ DU BEAU ESSENTIEL DANS LES ARTS*, appliqué particulièrement à l'Architecture. Il est en deux volumes, petit in-folio, qui renferment 138 planches d'Architecture, 8 Frontispices, 15 Vignettes & 30 Culs-de-lampe, le tout gravé en Taille-douce.

Par le Sieur BRISEUX, Architecte, qui a ci-devant donné *l'Art de bâtir des Maisons de Campagne*. A Paris chez l'Auteur, rue neuve Grange-Battelière.

Une dispute qui s'éleva en 1683, entre François Blondel & Claude Perrault, a donné lieu à ce Traité. Perrault piqué d'un trait que Blondel avoit mis à son sujet dans son sçavant Cours d'Architecture, entreprit d'écrire contre les Proportions, principal objet de ce Cours, & il s'efforça de prouver qu'elles étoient inutiles à l'Architecture, & que la beauté de l'Art n'avoit d'autre fondement que le hazard & le caprice des Ouvriers; ce qu'il persuada si fort, aux Architectes de son tems, que depuis, le flux & l'arbitraire prirent la place du vrai & du judicieux.

Pour détruire un système si erronné & si pernicieux, l'Auteur rapporte dans son Avant-propos, les raisons que Perrault employa pour l'établir, &

The first text to introduce the word Robot into the Japanese language

7. 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 650

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 Zentatro 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 play premiered at Prague's National Theatre in January of 1921. The drama was the first to establish the 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.

Zentatro 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 Zentatro 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.

A very fine copy of the slim, delicate book.



Collection of Design Patterns

8. 表現文様集 / Hyōgen mon'yōshū

(Collection of Design Patterns)

Tōkyō, Taishō 14 [1925].

Title page and 100 plates, mostly with photographs and some drawings.

23 x 16 cm. Original half-cloth portfolio.

EUR 240

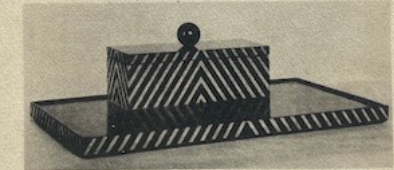
Table of Contents: Ceramics, small boxes, metalwork, leather goods, ivory, embroidery and fabrics, prints, bookbinding, wallpapers, mirror frames, lighting fixtures, carvings, architectural decoration.

Cover slightly discolored, plates occasionally with small brown spots on the margins, outside the illustrations.

Very scarce; as of March 2026, OCLC locates only a single holding of this work in a library in Japan, and one in Taiwan.



51 線物刺繍 ツブー・エイザ・テラベ・堂



11 鉄とインク壺 ミツバ・マダス堂



2 着色硝子器

ダブリュー・アロー・レンツ堂

Exhibition „Deutsches Bauen“ Tokyo 1932

9. 新興独逸建築作品集 / Shinkō doitsu kenchiku sakuhinshū = Deutsches Bauen.

[Editors: Kenchiku Gakkai, Nichidoku Bunka Kyōkai].

Tōkyō, Maruzen 1932 (5th printing, September 1936).

10 pages, a double-sided map of Germany, 104 leaves of plates.

22,5 x 19 cm. Original cover with modern typographic design.

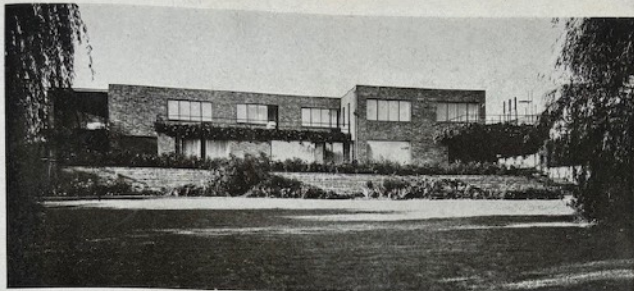
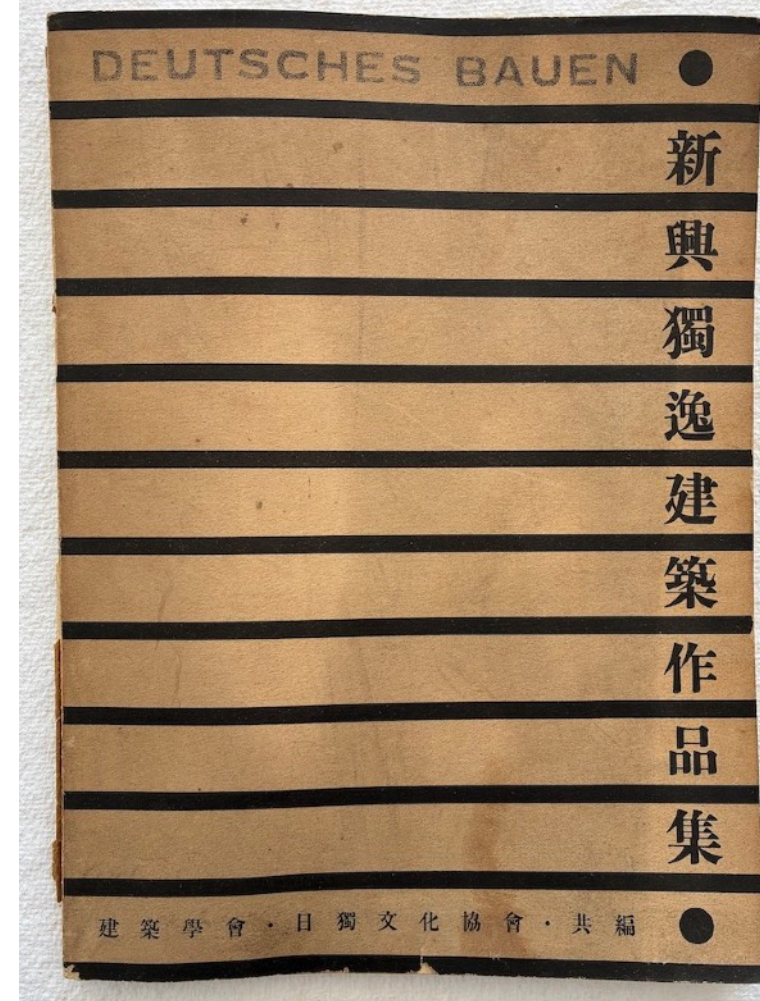
EUR 500

The exhibition „Deutsches Bauen“ (German Construction) in Tokyo was an adaptation of the 1931 „German Construction Exhibition Berlin.“ It opened on May 14, 1932, at the Matsuzakaya department store in Tokyo's Ueno district. The showcase featured approximately 100 construction projects from the original Berlin event, along with 173 images of historic German architecture provided by the „Reichsbahnzentrale“ Berlin. The display included works by renowned architects such as Paul Bonatz, Walter Klingenberg, Erich Mendelsohn, Hans Poelzig, and Max Taut, among others.

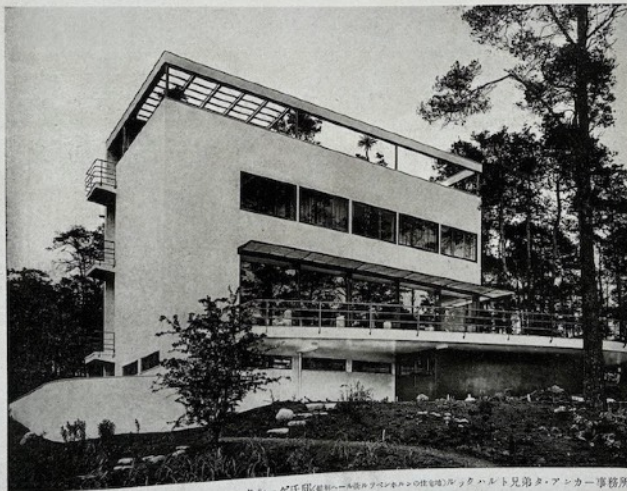
The exhibition was organized by the Architect Conference Japan and the Japan-German Cultural Association (Nichidoku Bunka Kyokai). The local arrangement was managed by Japanese architect Gonkuro Kume (1895–1965), who had previously studied at the University of Stuttgart's Institute of Architecture from 1923 to 1929.

OCLC lists two copies in North America (Princeton University and University of Michigan) and one in Japan (National Diet Library).

Overall, a nice copy; only the spine has a few small tears.



クレーフェルト市のラング氏邸 ミース・ファン・デル・ローエ



クレーフェルト市のラング氏邸 ミース・ファン・デル・ローエ

Die Form – Design by Joost Schmidt

10. Die Form, Zeitschrift für gestaltende Arbeit.

Jahrgang 1, Heft 1 - 15 (Issue 14 is missing!), 1925-26. (=Issue 1, October 1925, through Issue 15, December 1926!).

Bonn und Berlin, Verlag Kurt Schröder (issue 1-5) 1925-1926

Berlin, Verlag Hermann Reckendorf 1926. (issue 6-15) 1926

352 pages and numerous unnumbered pages containing the “Mitteilungen des Deutschen Werkbundes”

30 x 21 cm. Original wrappers. Typographic design by Joost Schmidt.

Sold

This first volume of the Deutscher Werkbund journal is by far the rarest volume available on the market.

A few issues are slightly yellowed and dusty, but overall they are in excellent condition. Issue 14 is missing.

11. Die Form, Zeitschrift für gestaltende Arbeit. Jahrgang 1, Heft 5, 1926.

Berlin, Hermann Reckendorf 1926.

(4) page 85- 108, (4 pages). 30 x 21 cm. Original wrappers. Typographic design by Joost Schmidt.

EUR 280

An excellent single issue in the most famous design by Bauhaus lecturer Joost Schmidt. Includes, amongst other things, the following articles: Paul Zech „Vom Chaos zur Form des Bühnenwerks“; Johannes Molzahn „Auf dem Wege zur stahlzeitlichen Theatergestalt“.

12. Die Form, Zeitschrift für gestaltende Arbeit. Jahrgang 1, Heft 8, May 1926.

Berlin, Verlag Hermann Reckendorf 1926.

(4) page 157- 180, (2 pages). 30 x 21 cm. Original wrappers. Typographic design by Joost Schmidt.

EUR 240

Includes, amongst other things, the following articles: Gustav Wolf „Vom Wege der Bautypen; Hugo Haring „Zwei Städte“.



The official Journal of the „Deutscher Werkbund“

13 Form, Die. Zeitschrift für gestaltende Arbeit. Vol. 2, 1927. Issue 1-12 (all). Edited by Walter Riezler.

Berlin, Verlag Hermann Reckendorf 1927.

392 pp., (4) pp. index „Mitteilungen des Deutschen Werkbundes“, with numerous photo illustrations.

30 x 21 cm. Original wrappers.

EUR 800

The official Journal of the Deutsche Werkbund. Main emphasis is on the new movement in architecture, there is good coverage of many aspects of design, including photography and film, typography etc.

Volume 2 contains articles by: Fritz Block „Wohnform und Wandlungsfähigkeit“; Jan Tschichold „Zeitgemäße Buchgestaltung“; Werner Gräff und Wilhelm Lotz „Werkbund-Ausstellung `Die Wohnung‘“; Bruno Taut „Arbeiterwohnhaus“; and many others.

Furthermore, this volume includes the two important special issues on the Werkbund exhibition „Die Wohnung“.

Overall, a very fine copy; two issues have very tiny tears in the covers, three issues have pages that are very slightly warped in places.



14. Form, Die. Zeitschrift für gestaltende Arbeit. Vol. 5, 1930. Issue 1-24 (all). Edited by Walter Riezler.

Berlin, Verlag Hermann Reckendorf 1930.

616 pp., (8) pp. index, (24) pp. „Mitteilungen des Deutschen Werkbundes“, with numerous photo illustrations.

30 x 21 cm. Original wrappers, photo illustrated covers.

Sold

The official Journal of the Deutsche Werkbund. Main emphasis is on the new movement in architecture, there is good coverage of many aspects of design, including photography and film, typography etc.

Volume 5 contains articles by: Otto Neurath „Das Sachbild“ and „Die neue Zeit im Lichte der Zahlen“; Roger Ginsburger „Pariser Momentaufnahmen“; Marcel Breuer „Beiträge zur Frage des Hochhauses“; Otto Haesler „Die doppelgeschossige Etagenwohnung“; Heinrich de Fries „Neue Pläne von Frank Lloyd Wright“; Johannes Itten „Pädagogische Fragmente einer Formenlehre“; Adolf Behne „Dammerstock“; Mies van der Rohe „Die neue Zeit“; and many others.

Two issues are torn at the spine; overall, the covers show slight dusting; a lovely, complete set in the original issues.

Graphic Design – Japanese Matchbox Labels

15. A collection of 322 Japanese matchbox labels.

Japan, circa 1926-1940.

Usually 16 labels (each 3.5 x 5.5 cm) mounted on each page; the album comprises a total of 12 cardboard sheets containing 322 labels in all.

19 x 28.5 cm. Cloth album with cord binding.

EUR 450

In the 1920s and 1930s, Japanese matchbox labels (raberu) enjoyed a golden age, during which they evolved from purely functional labels into miniature works of art and advertising graphics.

Matchboxes became the primary means of advertising and promotion. Bars, coffee houses, cinemas, tobacconists, cabarets and chemists in major cities such as Tokyo and Osaka had their own customised labels designed, which they distributed to customers as free gifts.

Due to the small surface area (usually around 3.5 x 5.5 cm), the designs had to be extremely minimalist. The Bauhaus style offered the perfect visual efficiency. A hybrid typography emerged. Designers combined Latin letters (often to convey a Western flair) with highly stylised, geometric Kanji characters. Typical features included flat color planes, uncompromising asymmetry, the deliberate use of negative (empty) space and a high-contrast color palette.

An impeccable, high-quality and extensive collection.



George Grosz and Masamu Yanas

16. George Grosz.- Yanase, Masamu (柳瀬 正夢).

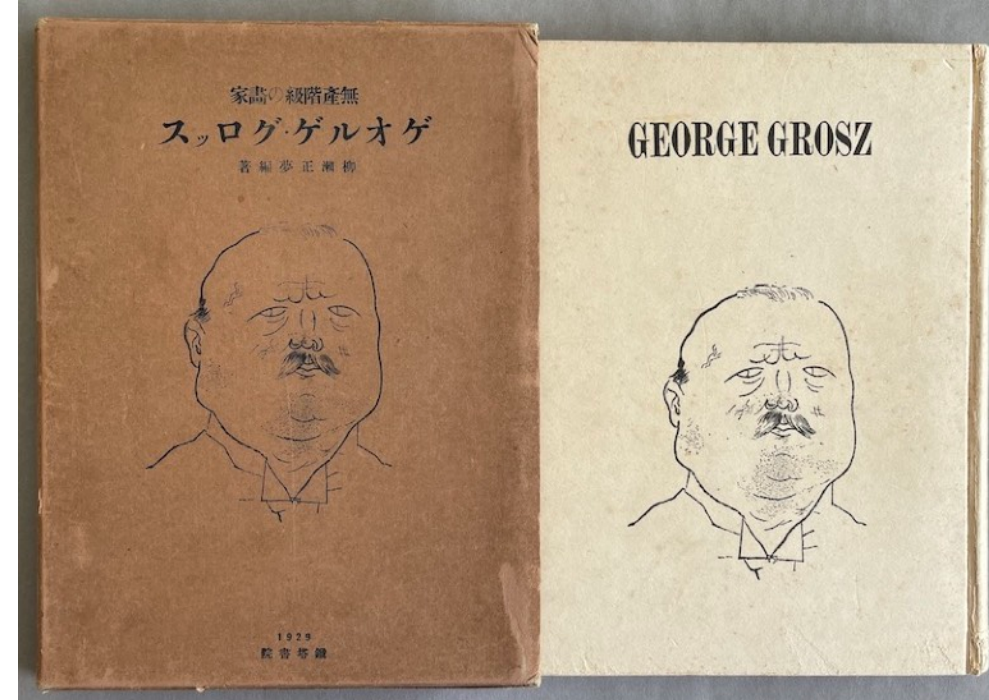
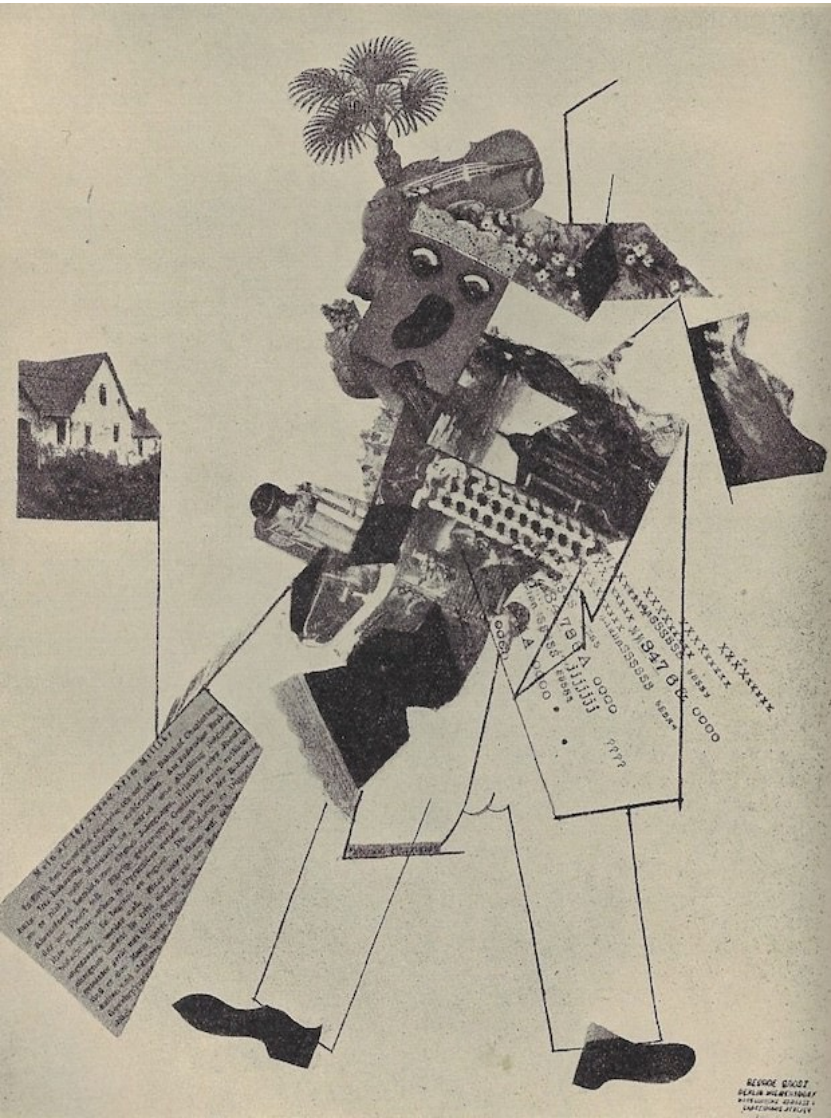
Musan kaikyû no gaka Georuge Gurossu (無産階級の画家ゲオルゲ・グロッセ).

Tokio, Tetto Shoin 1929.

Colour frontispiece, 42pp. and 58 plates, one in colour.

Original boards with original illustrated cardboard slipcase.

EUR 650



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.

The book is a testament to the transcultural exchange between the European and Japanese avant-garde in the 1920s. While George Grosz called himself "George" in English in Germany, he was known in Japan by the German pronunciation "Georg Grosz" (ゲオルゲ・グロッセ). He was regarded as an absolute cult figure in the left-leaning art and manga scene there in the 1920s. On the one hand, Yanase celebrated Grosz as a "courageous fighter" who ruthlessly exposed the "ulcers of capitalism." At the same time, however, he leveled sharp criticism from a proletarian-revolutionary perspective. He criticized the lingering petty-bourgeois, nihilistic tendencies in Grosz's work. For Yanase, Grosz's pure, often cynical negation was not enough; instead, he called for art that actively contributes to constructive class struggle and socialist construction. The book impressively demonstrates how strongly the aesthetics of New Objectivity and Dadaism shaped political graphics and the early development of caricature and manga in prewar Japan.

Very fine copy.

Itagaki – [The Cultural Exchange between Machines and Art]

17. 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].

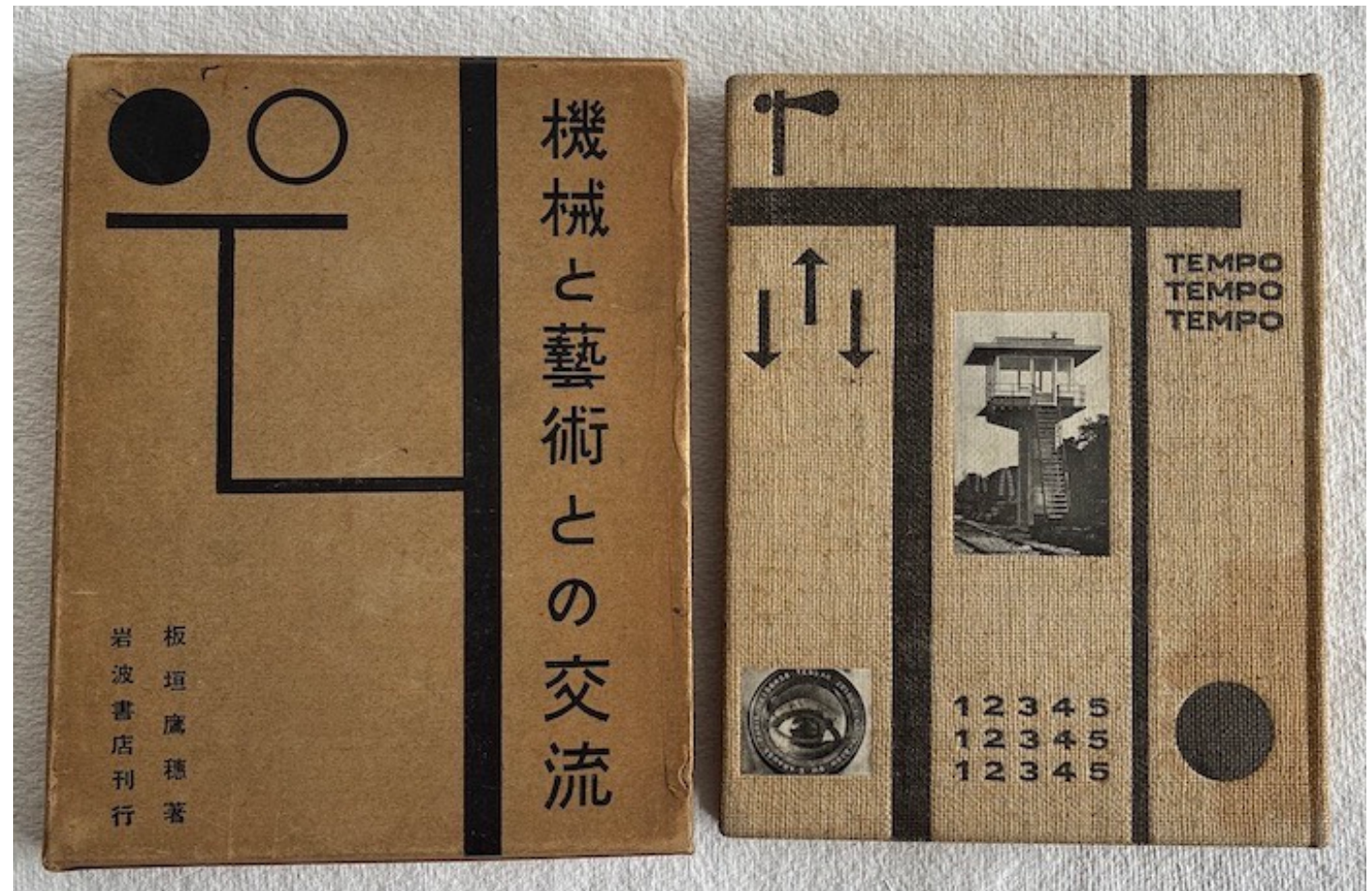
Tokyo, Iwanami 1929.

4, 181pp.. 35 plates with many illustrations.

20 x 15,5 cm. Publisher's pictorial embossed cloth boards with two mounted photographic prints and original slipcase.

EUR 1200

First edition. First printing (!). 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. Takao 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.

A fine copy; the original slipcase in particular is in exceptionally good condition. The price takes into account the slight browning in the bottom right-hand corner of the cover; the text and illustrations are in very good condition.

A book on Western furniture design with an unusual cover

18. Itō, Yoshiji. Atarashii Shitsunai Sōchi to Kagu (新しい室内装置と家具), (New Interior Design and Furniture). Ōsaka, Kōjinsha Shōwa 9 [1934].

(2), 9, 482 pages, illustrated with a few drawings and 28 plates of photographs.

22,5 x 16 cm. Hardback with a green cover featuring a leather-like pattern and a mounted illustration, original slipcase.

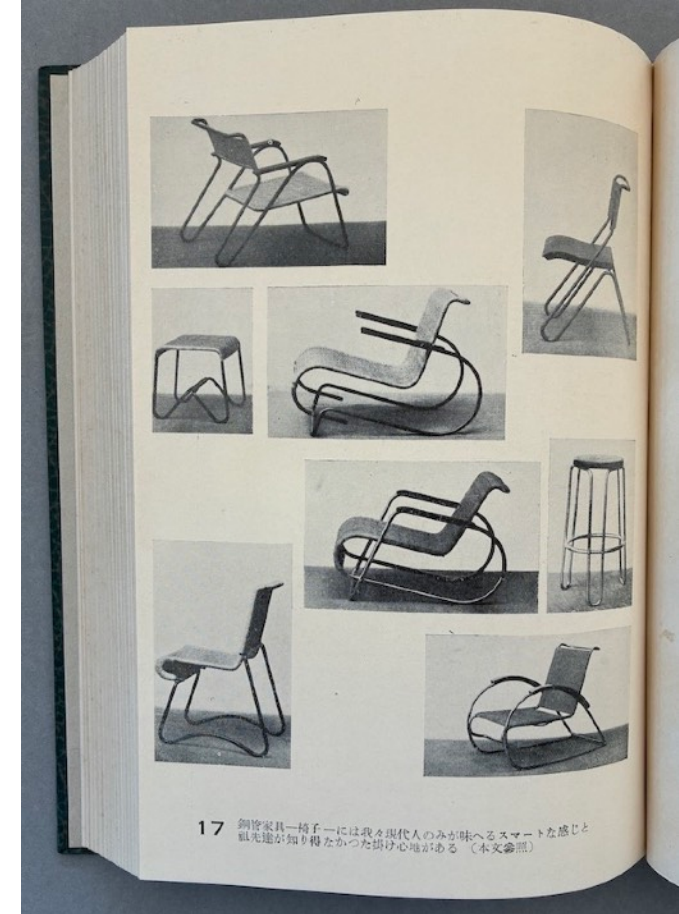
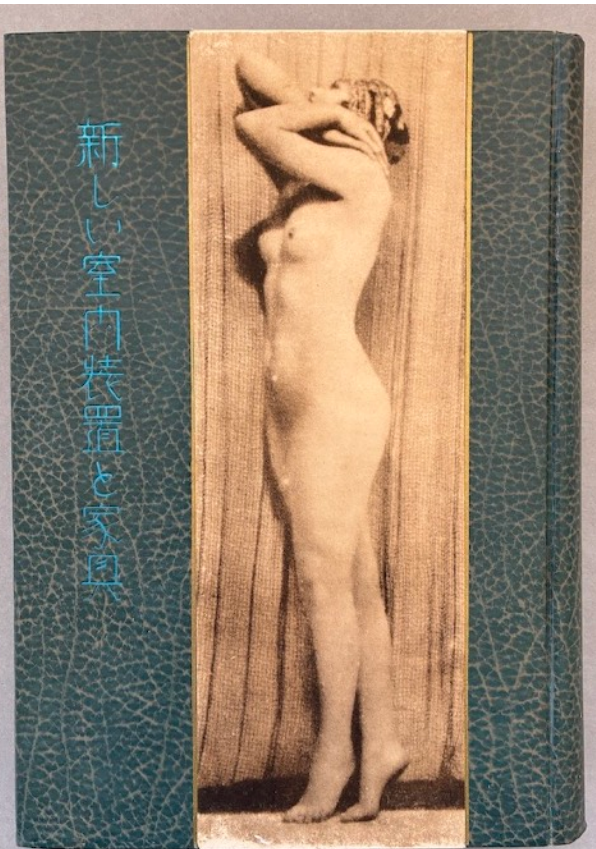
EUR 400

The book was edited by Yoshitsugu Itō, with contributions from Yoshitaka Oguri. It is divided into several sections that explore the evolution of housing, providing an overview of the development of housing styles in Japan and Western Europe, detailed floor plan concepts, and the design and furnishings of individual rooms. Yoshitsugu Itō was an expert in interior architecture and furniture design during the early Shōwa period. He was not only active as an author but also taught at technical colleges (such as the Tokyo Higher School of Arts and Technology), which played a key role in introducing Western manufacturing techniques and aesthetics to Japan.

At first glance, the cover seems jarring for a book on interior design, but it is typical of the 'Shōwa Modernism' of the 1930s. The nude as a symbol of modernism. The use of nude photography was intended to signal a radical break with tradition. It stood for 'liberation', 'naturalness' and the 'new human'. In the design community of the time, the human body was regarded as the ultimate measure of ergonomic furniture design.

Outside Japan, I can only locate one copy: Library of Congress, in the US.

The original slipcase is slightly stained and damaged at the edges; the book itself is in excellent condition.



Machinery and the artistic revolution - Japan

19. Kimura, Toshimi 木村 利美 (ed. & transl.):

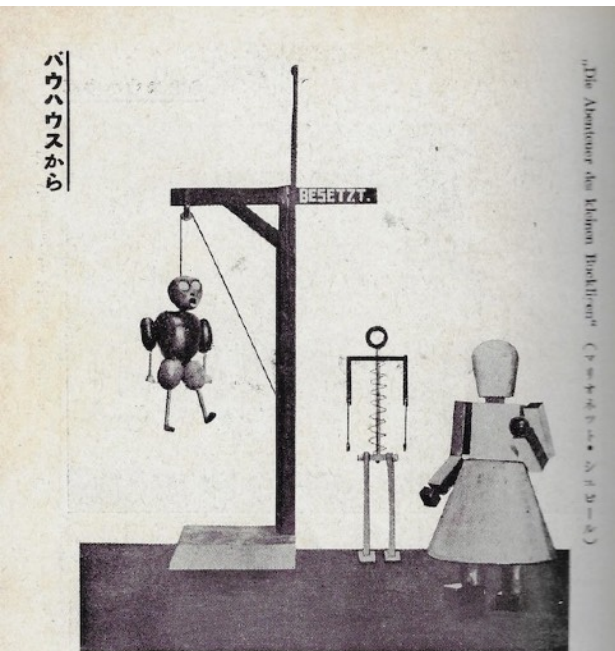
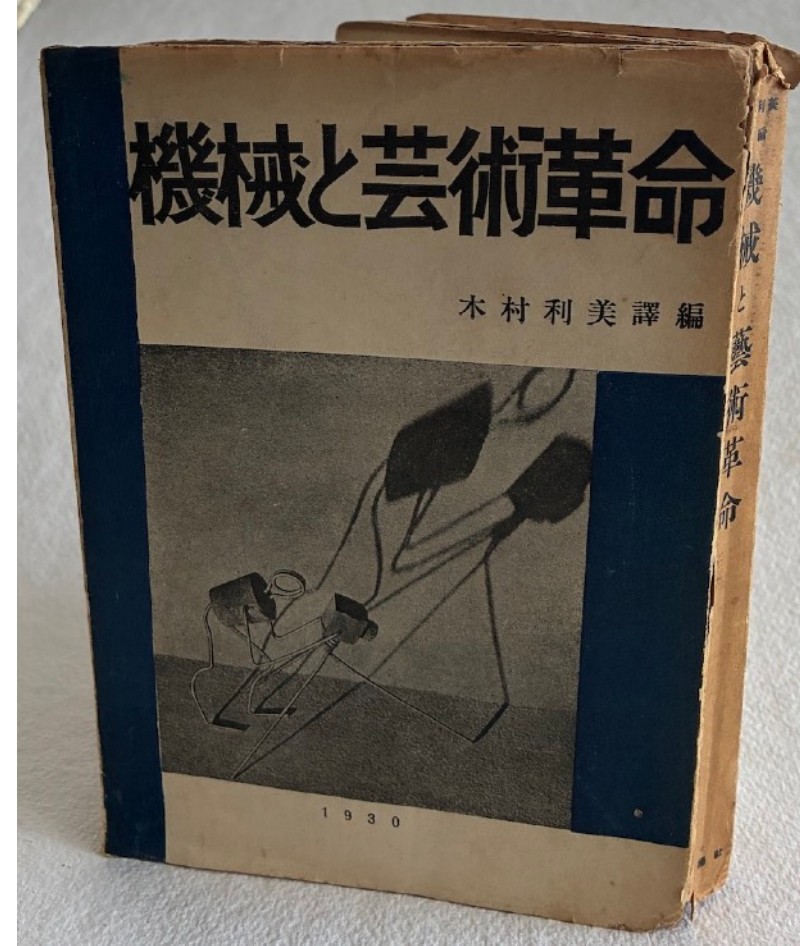
Kikai to geijutsukakumei 機会と芸術革命 [Machinery and the artistic revolution].

Tokyo, Hakuyōsha 1930 (Shōwa 5).

Title, 32 plate pages, 316,(2)pp.

20 x 14 cm. Original photo illustrated wrappers. (Design by: Masao Asano 朝野方夫)

EUR 700



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.

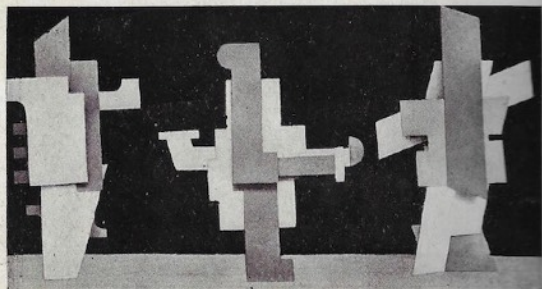
The text explores how the unstoppable mechanization of everyday life and the rise of factory and machine culture (the “Kikai civilization”) are fundamentally transforming the nature of art. It examines the “revolution” in art forms toward an aesthetic shaped by Constructivism, New Objectivity, and proletarian concepts of theater and art.

The book is a prime example of the rapid transfer of culture and knowledge in interwar Japan. With this translation, Kimura introduced key texts of Western discourse to Japan. Authors such as Huntly Carter were known for their analyses of Soviet avant-garde theater and the new working-class culture.

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).

OCLC lists four copies worldwide: one in Japan and three in North America: University of Michigan, Metropolitan Museum of Art, Princeton University Library.

The dust jacket has small tears on the top and bottom of the spine, the binding under the cover with a loss in the spine cover.



Japanese Avant-Garde Book Design – ‘The New Woman’ in Japan

20. Kitagawa, Kusahiko. 北川草彦.

Onna no nioi to kaori. 女の匂ひと香.

Tōkyō, Shun'yōdō, Shōwa 6 [1931].

270 pages, 60 unnumbered pages of plates.

25,5 x 21 cm. Bound in western style in cloth with decorated jacket.

EUR 650

The book by Kusahiko Kitagawa (1894–1968) is part of the pre-war literary movements in Japan which, in the wake of the ‘Ero-Guro-Nansensu’ trend of the time (eroticism, the grotesque, nonsense), engaged intensively and often provocatively with modern Western customs. It is a popular science and essay-style treatise on modernisation, eroticism and consumer culture in the West during the 1920s and early 1930s.

It sheds light on the rapidly changing role of women in modern society. It examines in depth topics such as Western cosmetics, perfumes, fashion (e.g. the changing perception of nudity) and the customs in nightclubs, cinemas and salons. The Japanese public was fascinated by the figure of the ‘Moga’ (Modern Girl) and eagerly devoured reports on the debauched, ‘neurotic’ and vibrant life in the metropolises of New York, Berlin and Paris. Kitagawa Kusahiko catered precisely to this market, which is why the book was, at the time, a typical product of Tokyo’s urban popular culture.

The book cover and jacket deserve closer analysis as wonderful examples of avant-garde book design. The designer remains at this point unknown, but the research continues.

Outside Japan, I can only locate one copy: Metropolitan Museum, New York.

Both the dust jacket and the text pages – but not the plate pages – show a few scattered foxing spots; the only copy I have been able to trace on the Western market is more heavily browned and is now in the Metropolitan Museum, New York.

The extremely rare dust jacket with minimal edge imperfections.



Leo von Klenze – Sammlung architektonischer Entwürfe

21. Klenze, Leo von.

Sammlung architektonischer Entwürfe für die Ausführung bestimmt oder wirklich ausgeführt.

München, Stuttgart und Tübingen in der J.G. Cotta'schen Buchhandlung 1830 [- 1842].

8 deliveries in 7 issues. 2 sheets, 11 pages, 1, 1 sheet, 11 pages and 48 plates.

76 x 56 cm (!). Loose in the original delivery wrappers with lithographed cover titles.

EUR 4800

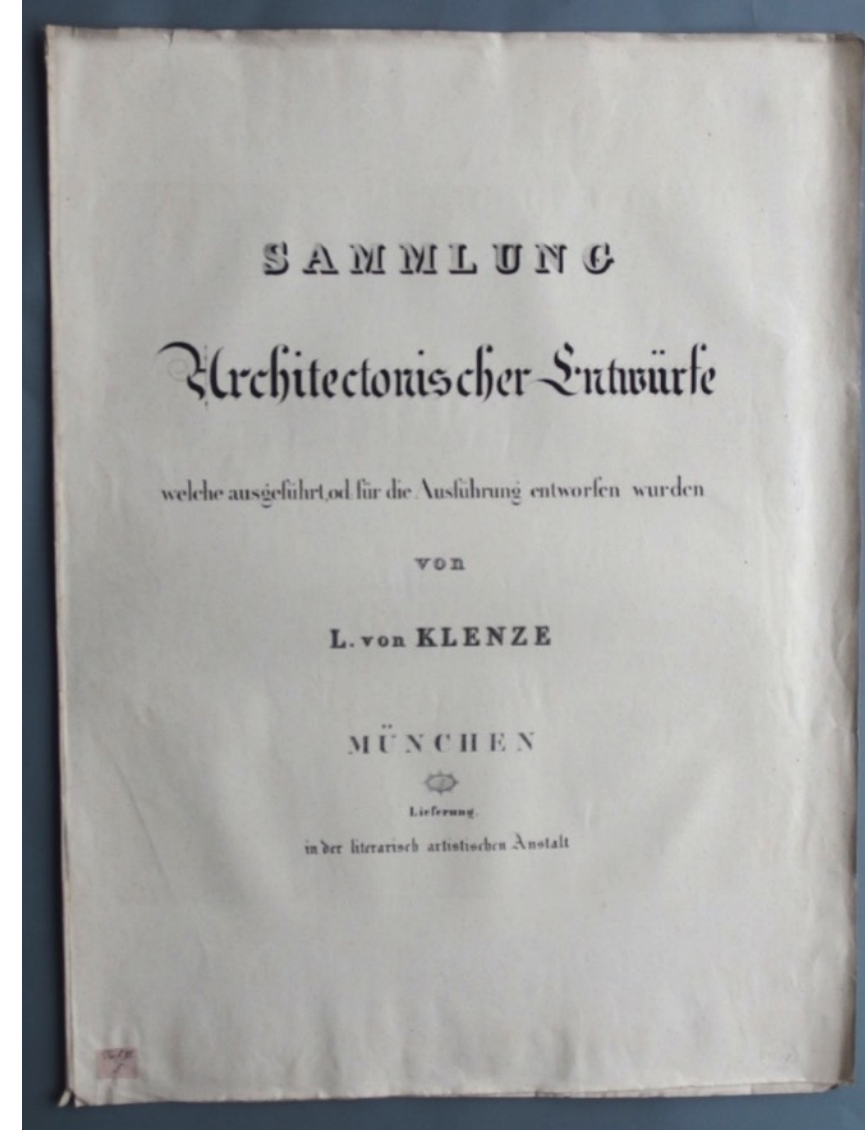
Very rare first edition of Klenze's 'Sammlung Architektonischer Entwürfe'. The work is exceptionally rare in its first edition, the number of copies sold was probably 300, and mostly only incompletely available in libraries. The double edition VII/VIII with its own title 'Walhalla in artistischer und technischer Beziehung' with two tinted lithographed views by C.A. Lebsché, among others.

Leo von Klenze (1784-1864) was a versatile man – an architect, painter, and writer – best known for his work as the court architect to Ludwig I, king of Bavaria. His first real architectural training was in Berlin from 1800-1803, in the circle of Friedrich Gilly. A little later, in Paris, he was introduced to the architectural theories of Jean Nicolas Louis Durand and spent a short time working in the atelier of Percier and Fontaine. His early work included a modest theatre at the court of Napoleon's brother Jerome, in Kassel – but at the end of the Napoleonic era (1814) he went to Paris and then to Vienna. In 1816 he was called by Ludwig I to Munich, which he was to make his permanent home and where he would play an important role in transforming the city right up to years just before his death. Although he had designed the Glyptothek in 1816 incorporating elements drawn from the Propylaea of the Acropolis, a trip to southern Italy and Sicily in 1823 gave him his first real exposure to Greco-classicistic architecture – and an opportunity for more direct contact with Greek buildings came in 1834, when he was sent to Greece by Ludwig I on a mission during which he became involved in the restoration of the buildings on the Acropolis. Klenze was the architect of the earliest Rundbogen church in Germany (Allerheiligen Hofkirche in Munich, 1827) and the earliest Renaissance palazzo in Germany (the Leuchtenberg Palace of 1816, modeled on the Palazzo Farnese in Rome).

Condition: Very clean and fresh copy. The oversized original wrappers with minor marginal wear. The missing text page 7/8 is enclosed as a facsimile, plate 6 from volume 2, supplemented from a copy of the second edition, this somewhat less wide-margined and browned in the margins.

Catalogue of the Berlin Ornamental Engraving Collection 2174 Florian Hufnagl, Leo von A detailed description in: Klenze und die Sammlung Architektonischer Entwürfe. Worms 1983 [=Commentary volume to the facsimile edition Worms 1983].

OCLC lists 3 copies in North America.



Kurata, Chikatada. Neues Bauen in Deutschland was ich gesehen habe.

22. Kurata, Chikatada (蔵田 周忠). Ôshû toshi no kindaisô (欧州都市の近代相).
Neues Bauen in Deutschland was ich gesehen habe.

Tokyo, Rokubunkan 1932.

5, 496, (4) pp. text with some text illustrations and 18 plates with many illustrations on glossy paper.

21 x 15 cm. Original half cloth binding and original slipcase.

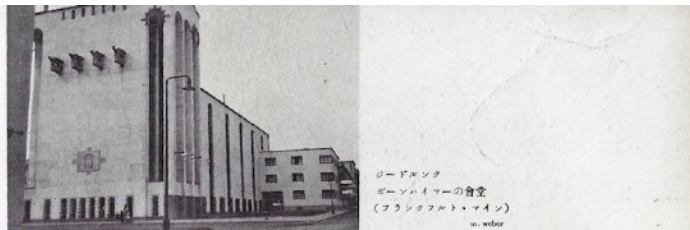
EUR 480



Chikatada Kurata (1895-1966), architect modernist, a member of the avant-garde group Bunriha, studied at the Bauhaus with Walter Gropius. Kurata travelled to Europe (particularly Germany) to study modern architecture and design. The book is a direct result of this study trip and served to convey the latest European developments in urban planning and architecture to Japan. In this work, he captured the 'modern dimensions' of European metropolises, focusing not only on aesthetics but also on the social and functional structures of the cities. As co-founder of the 'Seikatsu Kōsei Kenkyūjo' (Research Institute for Living), Kurata sought to adapt architecture to everyday life and modern living conditions. His book helped lay the theoretical foundations for modern, functionally oriented urban planning in Japan. Contains some examples of international architecture but the book is mainly devoted to modern German architecture. A chapter is devoted to Walter Gropius.

OCLC lists only 5 copies in North America, one in Japan, and one in Taiwan; there are no copies in Europe.

The slipcase is slightly discoloured and has a small hole in the spine (1 x 1.5 cm). The spine has slightly faded lettering.



Did Le Corbusier fly to Prague in 1924?

23. Le Corbusier (i. e. Charles Edouard Jeanneret), architect (1887-1965).

Typed postcard signed (C. Jeanneret!) to Charles (=Karel). Teige (1900 – 1951) was a Czech modernist avant-garde artist, writer, critic and one of the most important figures of the 1920s and 1930s movement, in French.

Paris, 28 April 1924.

8,8 x 13,8 cm. Postcard, hand stamped with the Name „L'ESPRIT NOUVEAU“ and addressor his international review.

EUR 900

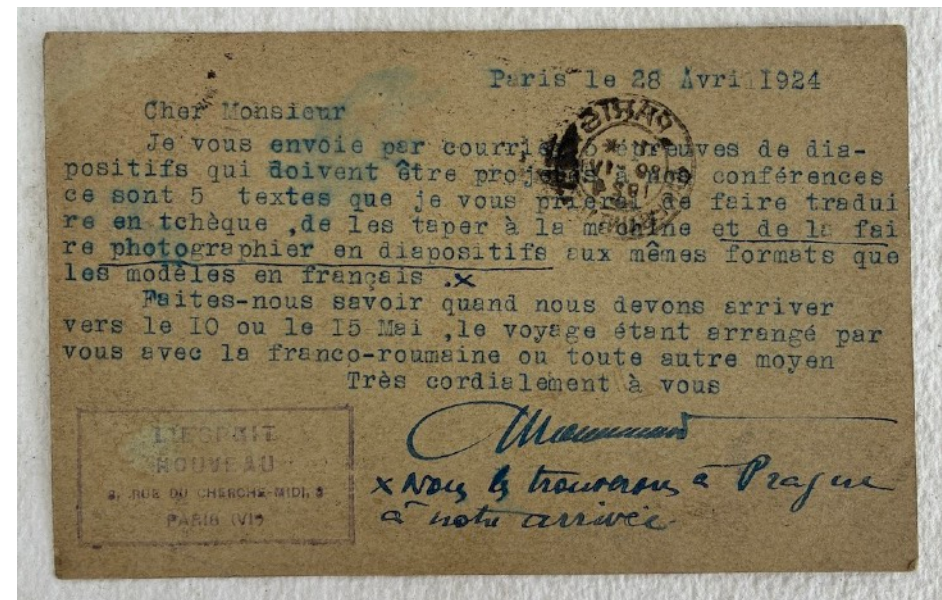
In the well-known biographical works on Le Corbusier, his first trip to Prague is dated to 1928; this postcard reveals a new fact – or did the trip not actually take place after all? Le Corbusier's announcement of how he would be travelling there is also very interesting. The text mentions that the journey will be organised around 10 or 15 May 'with the Franco-Roumaine or by other means'.

The Compagnie Franco-Roumaine (founded in 1920) was the world's first transcontinental airline. Its aeroplanes flew from Paris (Le Bourget Airport) via Strasbourg and Prague to Vienna, Budapest, Bucharest and later even as far as Constantinople (Istanbul). In 1924, a flight from Paris to Prague was considered highly exclusive, very expensive and extremely progressive.

Translation of the postcard written in French: „I am sending you by mail, photographic slides that are to be projected at our conferences. These consist of 5 texts that I would like you to have translated into Czech, typed up, and photographed as slides in the exact same format as the French originals. Please let us know when we should arrive around May 10th or 15th and whether travel arrangements should be made through the Franco-Romanian agency or by any other means. Very cordially yours, We'll pick them up upon our arrival in Prague.“

There is some slight smudging in places, but overall it is very nice.

Provenance: Presumably acquired by the previous owner from the New York autograph dealer 'David Schulson Autographs'.



Le Corbusier's letter to a young, persecuted Jewish

24. **Le Corbusier** (i. e. Charles Edouard Jeanneret), architect (1887-1965).

Typed letter signed to Josef Melier (Incorrect spelling of Le Corbusier; the correct spelling is 'Josef Meller'), in French.

Paris, 35 rue de Sèvres – VI. Dated 11 Juin 1938

27 x 21 cm. 1 page, with printed letterhead of Le Corbusier.

EUR 1800

The letter to which Le Corbusier is replying here was probably written by hand, which is why the sender's name was misspelt; from the address, I was able to spot the incorrect spelling of the name and identify the recipient of Le Corbusier's letter.

This letter bears witness to the European refugee crisis immediately following the Nazi 'Anschluss' of Austria in March 1938. The recipient, the Jewish architecture student Josef Meller (born on 1 February 1921), was just 17 years old at the time of the correspondence. He lived at Zirkusgasse 36 in Vienna's 2nd district (Leopoldstadt), which was then the centre of Jewish life in Vienna. Faced with immediate bans on practising his profession, expropriations and anti-Semitic persecution by the Nazi regime, Meller wrote to one of the most influential figures in modern architecture on 3 June 1938: Le Corbusier.

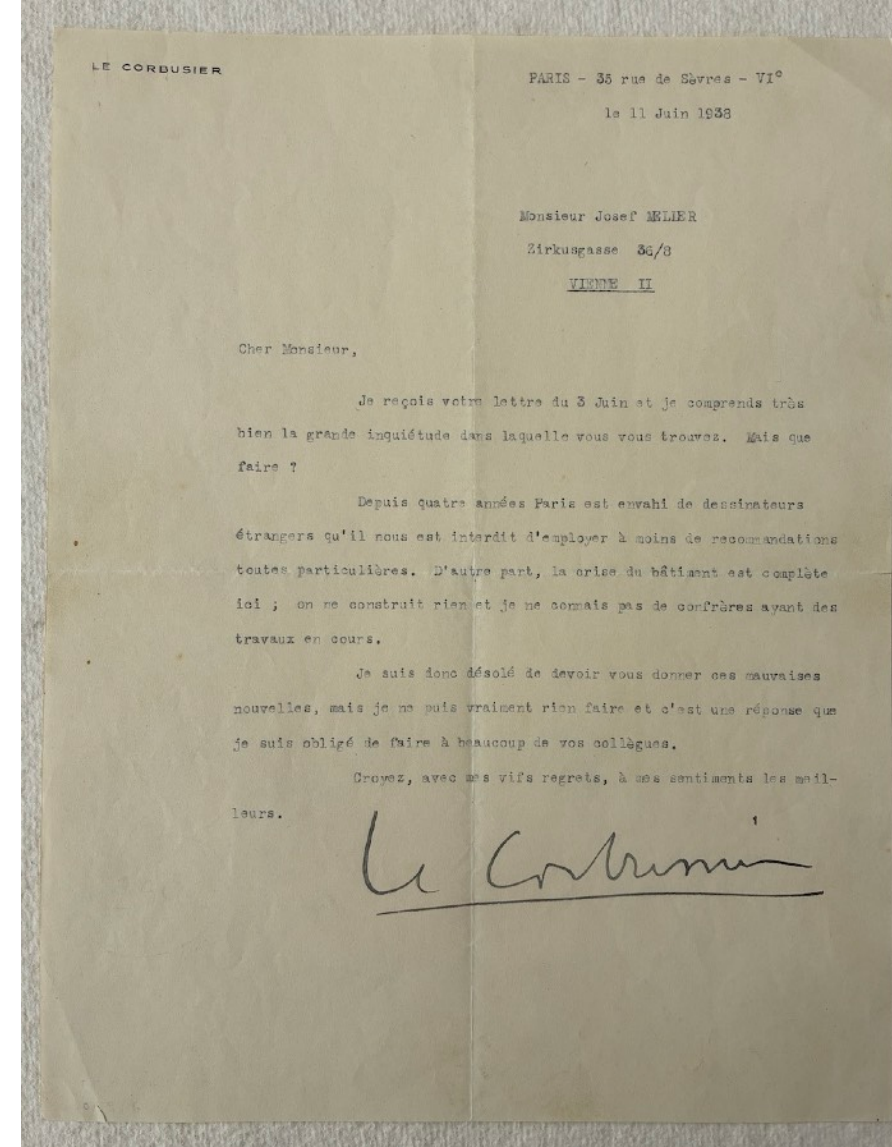
Le Corbusier's refusal reflects the reality of the late 1930s in France. The letter documents the restrictive French labour laws ('protectionist employment bans on foreigners') as well as the severe recession in the Parisian construction industry at that time. Le Corbusier's remark that he 'has to send this reply to many of your colleagues' attests to the numerous desperate applications from Jewish and other persecuted intellectuals who wrote to the architect's Paris studio in the summer of 1938.

Although Josef Meller was turned down by Le Corbusier in Paris, he managed to flee to England. He was given one of the coveted places at Kitchener Camp (Richborough, Kent) – a refuge run by British-Jewish aid organisations for men from Germany and Austria who were under threat. In the British registration records of that time (Aliens Department), he was explicitly listed as a 'student of architecture'.

Translation of the letter written in French: „Dear Sir, I received your letter of June 3 and I understand very well the great anxiety in which you find yourself. But what to do? For four years Paris has been invaded by foreign designers whom we are forbidden to employ without very specific recommendations. Aside from that, the building crisis is complete here; nothing is being constructed and I do not know of any colleagues with work in process. I am therefore distressed to have to give you this bad news, but I am truly unable to do anything and it is a reply that I am obliged to send to many of your colleagues. With my deepest regret, I send my best wishes“

Provenance: Presumably acquired by the previous owner from the New York autograph dealer 'David Schulson Autographs'.

In very fine condition, with only minimal creases.



A personal, emotional postcard from Le Corbusier

25. Le Corbusier (i. e. Charles Edouard Jeanneret), architect (1887-1965).

Autograph postcard signed to Marguerite Tjader Harris, in French.

Smyrna, 7 October (19) 48.

9 x 14 cm. Card recto: Photo Izmir, Bahribaba park; verso: Text and franked with Turkish stamps.

EUR 900

The relationship between Le Corbusier and the American author and publisher Marguerite Tjader Harris (1901–1986) was a deep and long-standing one that unfolded largely through correspondence. The relationship between Le Corbusier and Marguerite Tjader Harris spanned some thirty years. Between intimacy and distance: Biographers (such as Nicholas Fox Weber) describe the relationship as a predominantly epistolary (correspondence-based) affair, characterised by deep affection and emotional dependence. The tone of Le Corbusier's messages ranged from tender and passionate to imploring.

Around 1980, some of these highly personal letters were acquired through the antiquarian book trade (such as Serendipity Books), thereby finally making them accessible to researchers. A large proportion are now held in the Canadian Centre for Architecture (CCA). A few found their way into private collections.

Translation of the letter written in French: „Marguerite: 35, 46, 47, 48. Years go by. Corbu is in Ionia again, this time on the Turkish side. I've seen Istanbul [sic] again, after 40 years: my youth memories collapsed! ... Marguerite, I saw you this summer for two minutes, and I enjoyed it. Life is so hard and silly. It allows only very few spaces where time is valuable. It took me 8 days to finish a 440 square feet painting: beautiful! Then, I flew here. What for? To bring dreams, dreams of harmony, me, alone, in my hotel room. Good day, Marguerite!"

In 1948, Le Corbusier created a large, monumental mural directly onto Isorel panels in his Parisian architectural practice at 35 Rue de Sèvres. It served as the focal point of his studio. The text is presumably referring to this mural, which measures approximately 44 square feet.

Provenance: Acquired by the previous owner from the New York autograph dealer 'David Schulson Autographs'.



By the end of 1938, Le Corbusier was exhausted and tired

26. Le Corbusier (i. e. Charles Edouard Jeanneret), architect (1887-1965).

Autograph letter signed to Marguerite Tjader Harris, in French.

Paris, 22 December 1938 (date of postmark).

21 x 13,5 cm. 3 pages written on the recto and verso of a single folded sheet, includes original envelope.

EUR 1500

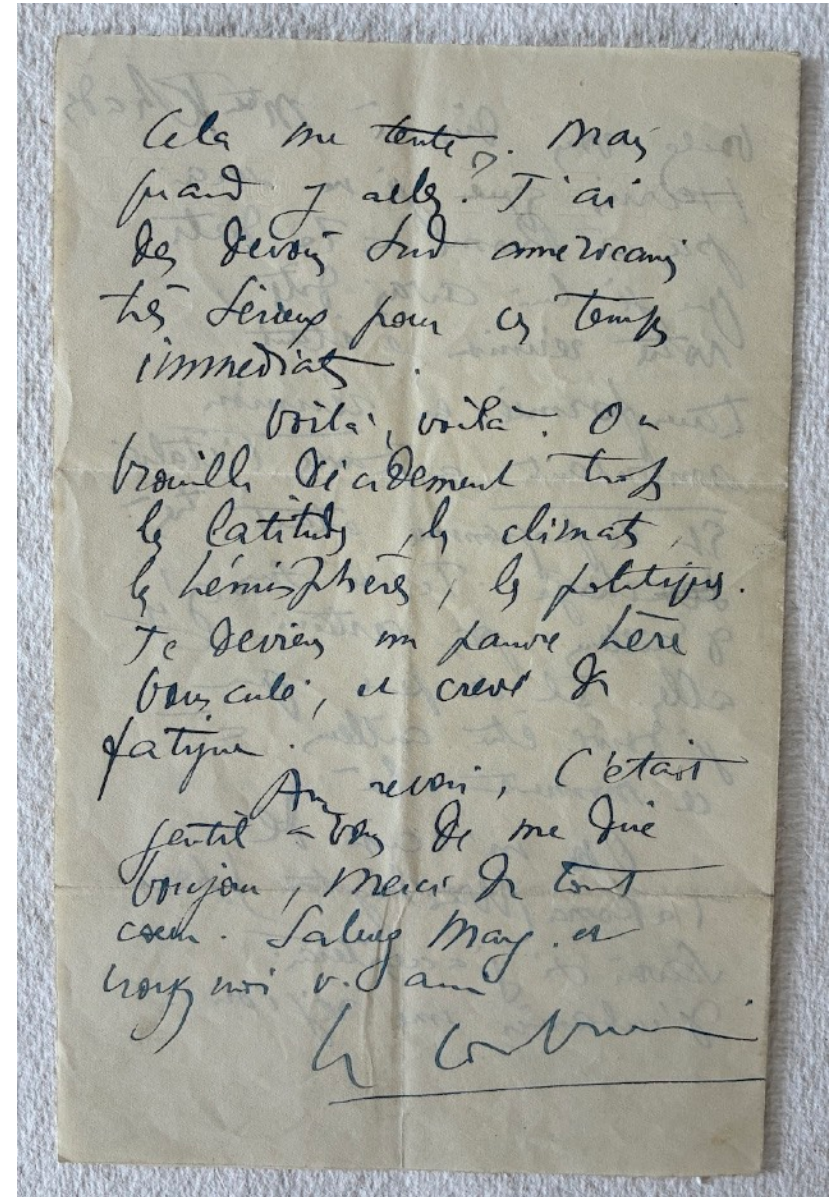
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Around 1980, some of these highly personal letters were acquired through the antiquarian book trade (such as Serendipity Books), thereby finally making them accessible to researchers. A large proportion are now held in the Canadian Centre for Architecture (CCA). A few found their way into private collections.

A very personal letter; Le Corbusier is exhausted and weary after the eventful year of 1938 and misses his close confidante, Marguerite Tjader Harris

„Dear friend: I came back from Rio de Janeiro yesterday, and I am leaving tomorrow morning for the seaside to get some rest after an exhausting year. I phoned you twice, but I couldn't reach you, and I am sorry for that. Your presence in Paris seems like a door that was suddenly opened which looks out onto Connecticut! It is always like this: do you think we can one day work it out? Are you happy, pleased, satisfied? I hope you are. I am sure that things can be that way. Would you tell M... that I won't be in Roma at the date that I gave him? Our meeting has turned into a travelling meeting across Italy. My schedule is very hectic. I am not even sure I am going there. I might have to be somewhere else at that time. I've received a letter from Takoma (Washington) asking me if I accept to urbanize an area there. The offer is tempting, but I have to find the time to go there... Well, well. Everything is mixed up nowadays: latitudes, climats [?], hemispheres, politics. I've become a poor person, always in the rush, always exhausted. So long. It was kind of you to say hello. Thank you with all my heart. Give my regards to May. Sincerely Yours“

Provenance: Acquired by the previous owner from the New York autograph dealer 'David Schulson Autographs'. Light wear, folds.



Cela me tente. Mais
grand j'ally. J'ai
des devoirs sur amercant
les serais pour ce temps
immédiats.
Voilà, voilà. On
brouille si adement trop
le latitudes, le climat,
le hemispheres, le politiques.
Te deviens un pauvre here
brouille, et creux de
fatigue.
Am revoir, C'était
fautil - Oh de me dire
bonjour, merci de tout
cœur. Salut May. a
long moi v. j. am
Le Corbusier

Le Corbusier and the French Pavillion in New York

27. Le Corbusier (i. e. Charles Edouard Jeanneret), architect (1887-1965).

Autograph letter signed to Marguerite Tjader Harris, in French.

Paris, 11 June (19) 38.

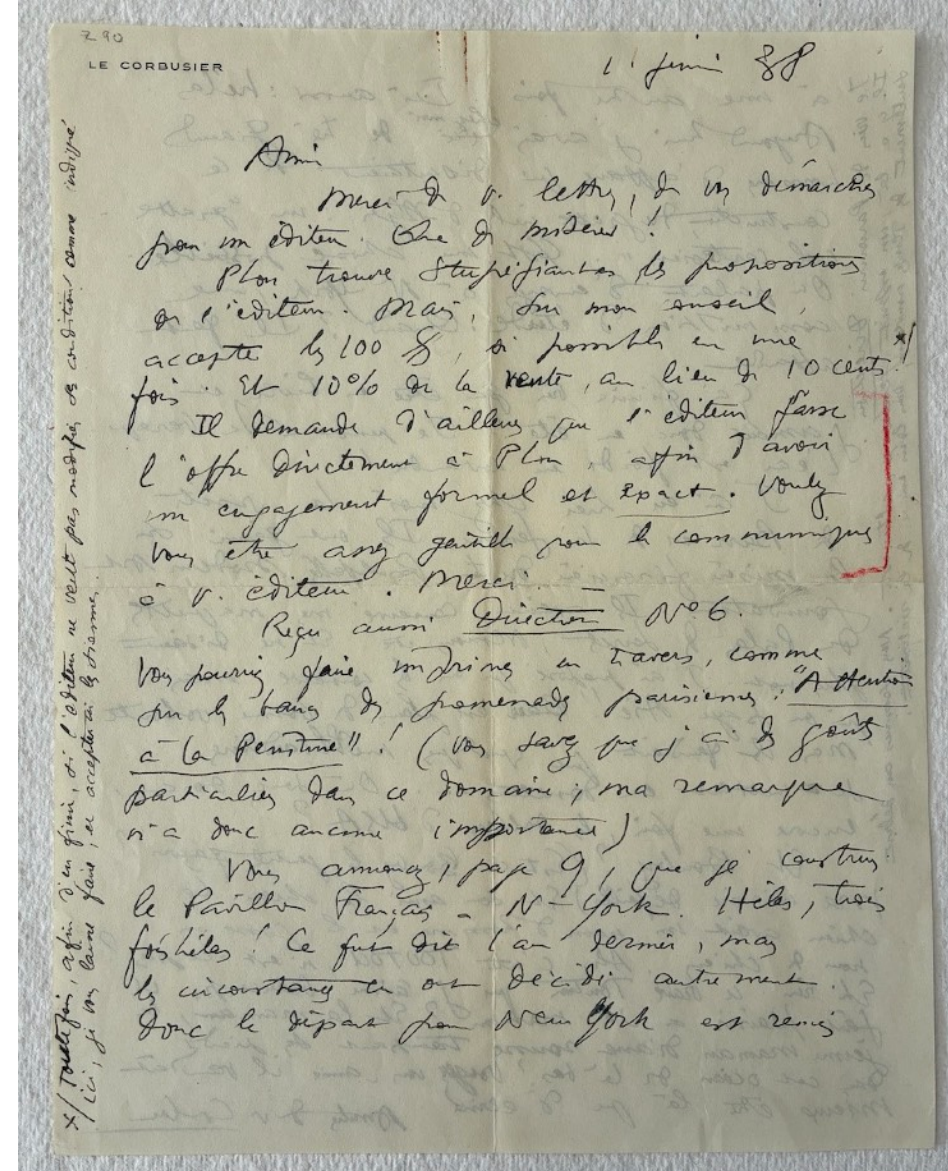
27 x 21 cm. Letterhead by Le Corbusier, with writing on both the front and back, includes original envelope.

EUR 2000

For more on the relationship between Le Corbusier and the American author and publisher Marguerite Tjader Harris (1901–1986), see the other two letters addressed to her in this list.

„Dear friend: Thank you for your letters, and your efforts to find me a publisher. Plon is amazed at the publisher's propositions, but following my advice, he accepts the \$100, and would like to be paid at once if possible. He also accepts the 10% on the sale, instead of 10 cents. x/ He's asking the publisher to make his offer directly to him, so that they have a formal and accurate proposition. Would you, please, kindly say that to your publisher? Thank you. I've received Direction #6. You could print, on the side : „wet paint“, as on Parisien benches (don't mind my remark, you know that I have a very peculiar taste in these things) . You're announcing, on page 9, that I am building the French Pavilion at New York. Unfortunately, this was also said last year, but it never came true. I've postponed my trip to New York. Today, I had a meeting with some very important businessmen, who were discussing the construction of Algiers sky-scaper [sic], „the Cartesian sky-scaper“. It can be done. They were talking about sending a committee to New York to study the case. When? We'll have to wait. It'll end up being in winter, and never in summer! I'm thinking about the house. The water is freezing in November! Barr and his wife came over yesterday. They complained about the financial difficulties of the Rockefeller Modern Art foundation. They have kept all my models of the Palace of Loirets, Nemours etc.. without asking me for my permission. I told them that they could keep them, but that they would have to pay for them. Barr was willing to accept my proposition [sic], but he said he will have to solicit the generosity of wealthy donators... Once more, where are USA dollars? And Bouby? (Was this nice little boy called Bouby? I don't remember very well.) What about his friendly dog? The dog had a man's name, and the boy a dog's name. Yes, it was Toutou, wasn't it? I like Toutou very much. Is he a good boy? What about his young red-haired mother Diane, who used to wet her feet in the ocean? You see, my friend, I'd rather be there than talk about it. Sincerely Yours Corbu x/ If the publisher doesn't want to modify his conditions, I will accept them as they are, because I want to finish with that. I've just went through Direction. I think it's a generous and altruistic effort. But we're only at the beginning of new times, and we're still far away from their realization.“

Provenance: Acquired by the previous owner from the New York autograph dealer 'David Schulson Autographs'. Light wear.



Japanese Book Exclusively to the Work of Erich Mendelsohn

28. Kenchiku Ishō Kenkyū Zushū (建築意匠研究圖集) (Architectural Design Research and Study).

Volume 3 of this series, which is devoted exclusively to the work of Erich Mendelsohn (designated as "No. 1" within this subcategory).

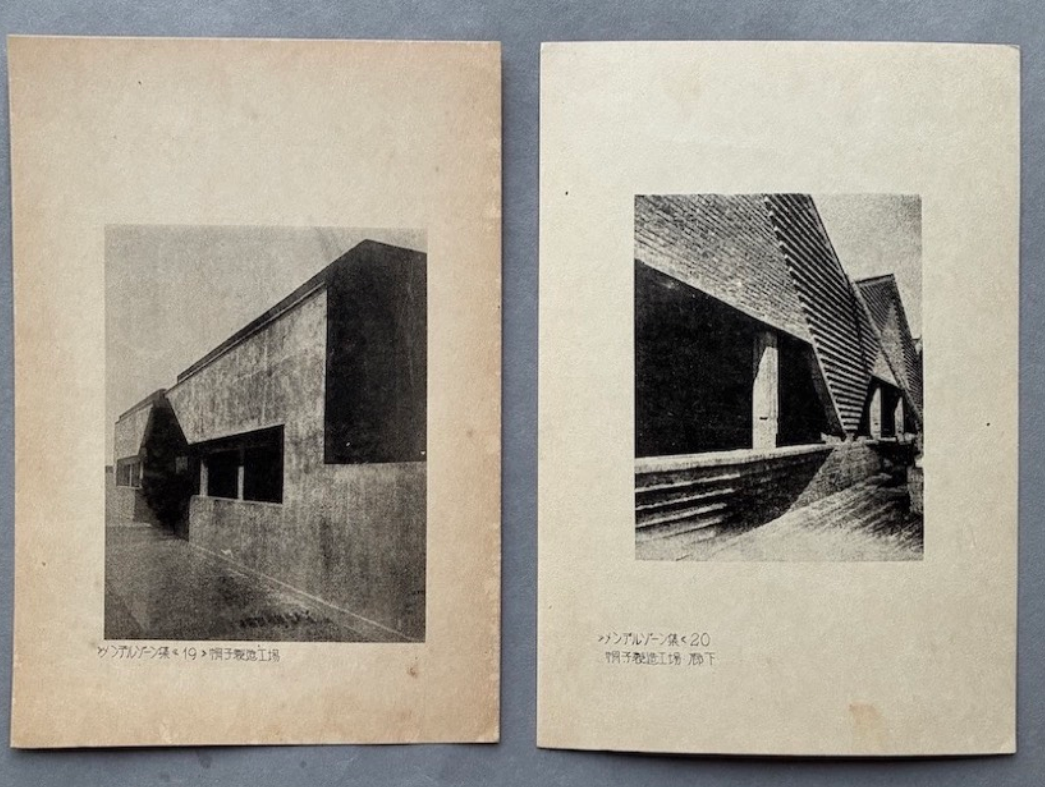
Osaka, Taisho 14 (September 1925).

One page of introductory text, 26 plates, 5 of which are double-page sized, with photographs and drawings.

20 x 13,5 cm. Original small hardboard folder with a mounted drawing.

EUR 450

In the 1920s, Japanese architects showed enormous interest in European modernism. Mendelsohn's style, which used reinforced concrete to create fluid, sculptural forms, was considered groundbreaking. Such "collections of study drawings" served as important reference materials in Japanese architectural firms at the time.



The one-page introductory text in Japanese quotes Howard Morley Robertson (1888–1963), an American-born British architect and President of the Royal Institute of British Architects.

I can't find this title in OCLC.

A nice copy; only the binding is torn.

Architecture copper engravings of the Baroque

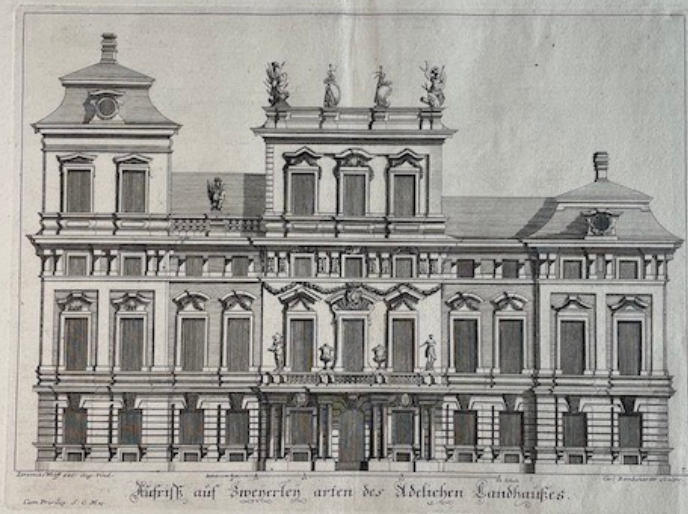
29. Nette, [Johann Friedrich].

Adeliche Land- und Lust-Häuser nach modernen Gout, entworfen, und theils ins Werk gestellt durch Nette, Seiner Hochfürstl. Durchl. Zu Württemberg Major und Ober-Ingenieur.

Augsburg, Jeremias Wolff [1710 oder 1712].

Title page and 15 plano copper plates, numbered 2-16 [copper plate 1 = title page]. 43 x 28,5 cm. In loose plates, probably taken from an 'Sammelband' with several copperplate engravings.

EUR 900



The work presents designs, floor plans, elevations, and perspective views of stately country estates and pleasure palaces. It served as an architectural design manual ("Vorlagenwerk") for builders and craftsmen. The designs were drawn by Johann Friedrich Nette, the Chief Architectural Director of Württemberg and the first major construction manager of Ludwigsburg Palace. The detailed rendering in copperplate engravings was carried out by the Augsburg-based engraver Karl Remshart. The title refers directly to contemporary French taste (goût). The designs break with older, Italian-dominated traditions and exemplify the ideal of the French château and the hôtel particulier—characterized by clear symmetry, flat roofs, and a stately corps de logis.

Katalog der Ornamentstichsammlung Berlin, Berlin (1939), 1988. Millard Architectural Collection. III, 96.

Boards with wide margins, partly somewhat browned, one board with old restoration at the bottom, see illustrations.

Rondelet's book revolutionized the way buildings were designed and constructed

30. Rondelet, Jean-Baptiste.

Traité théorique et pratique de l'art de bâtir. 5 volumes text in 6 volumes and one plate volume.

Paris, Chez l'auteur, Endos Panthéon 1812-1814.

XVI, 442; (4), 351; (4), 412, (4) + IX tables; (4), 416, 7 + 2 folded tables, (4), 143, (5) + 1 folded table; (4), a – r, XXXV, 36 + 1 tables; 14, (2), 346 + 16 tables + 13 folded tables. [plate volume=] 194 plates many folded, numbered 1 – 188, + 69, 90, 152, 161, 165 and 169 bis.

Text volumes 30,5 x 23 cm, plate volume 30,5 x 42 cm. Contemporary half calf.

EUR 1200

Jean-Baptiste Rondelet (1734-1829), a pupil of Jacques-Francois Blondel and Boullée, travelled through Italy in 1783-84. His five-volume „Traité théorique et pratique de l'art de bâtir“ was a practical pendant to Durand's „Précis des leçons“. He summarised his architectural aesthetic in the preface to the first volume, many of his ideas expressed being those of Blondel and Durand.



The main source of Rondelet's importance is his comprehensive theory of materials and building construction given in the second, third and fourth volumes of his work. He was one of the first to undertake systematic analysis of the use of iron and the statics of iron structures, to which he was first drawn while working under Soufflot at the Panthéon in Paris. He examined iron bridges in detail and wrote an analytical study of the famous bridge at Coalbrookdale in Shropshire, built in 1777-81. Kruff, Architectural theory, London 1994, 275.

According to OCLC, I can only find three copies of this edition in North America.

Text with heavier foxing in places, some plates soiled at outer margins, otherwise well preserved and broadmargined copy in decorative contemporary bindings.

Cologne Cathedral - 120 large-format plates, 16 of which are in color

31. Schmitz, Franz. (Illustrated and published by Franz Schmitz)

Ennen, Leonard (Historical Introduction) *Der Dom zu Coeln seine Construction und Ausstattung*
Abtheilung 1: Chor, Lang- und Querschiffe, alte Glasmalerei. Abtheilung 2: Thürme und innere Ausstattung.

Coeln und Neuss, Schwann'sche Verlagsbuchhandlung (1868) – 1877.

2 title pages (dated 1877), with a table of contents printed on the reverse. 120 plates, including 1 plate doubled folded (158 x 44 cm), 20 folded plates (124 x 44 cm), 7 tinted lithographs, 16 color plates, and 1 photographic plate. Text volume: (8), 110 pages. (Preface dated February 1871).

62,5 x 44,5 cm. Recent half-cloth portfolio with the original delivery cover, published in 1868, mounted on it. Text volume: 23,5 x 16 cm dark green contemporary cloth.

EUR 2400

The completion of Cologne Cathedral in the 19th century was accompanied, both academically and artistically, by two monumental, large-format publications: the visionary pioneering work by Sulpiz Boisserée (published 1821–1831) and the highly precise documentary work by Franz Schmitz. Whilst Boisserée's magnificent volume made the continuation of construction possible, both politically and emotionally, Schmitz provided the structural and architectural survey at the very peak of the cathedral's completion.

Franz Schmitz (1832–1894) worked directly at the Cologne Cathedral as master builder from 1859 to 1868. This large-format work is remarkable for its comprehensive, metrically precise and graphically brilliant documentation of the cathedral's architecture and its entire interior furnishings. It features precise construction drawings of vaults, buttresses, tracery and the delicate sculptural details. Whereas Boisserée had drawn idealised visions 50 years earlier, Schmitz documented the real, highly modern engineering and the craftsmanship of the Prussian construction phase. Thanks to his training as a stonemason and architect at the cathedral, Schmitz's work possesses an unrivalled technical depth.

Every detail is reproduced to exact scale and served as a teaching manual on Gothic architecture for subsequent generations. Many of the details drawn by Schmitz were damaged during the Second World War or destroyed by environmental factors. To this day, his plates remain one of the most important sources for the restorers at the Cologne Cathedral in the faithful reconstruction of figures and finials.

The color plates included deserve special recognition, as in the 19th century they bridged the gap between technical architectural drawings and magnificent art publications. Whilst the majority of the work consists of fine line drawings, the colour plates document the cathedral's windows in their full, colourful splendour.

Condition: The plates are often, particularly at the edges, more or less affected by foxing; the color plates, if at all, show this only outside the colored areas. The text volume is clean and in very fine condition.

OCLC lists 5 copies in North America: Columbia University (incomplete, lacks 3 plates, without the text volume); Rochester Public Library (only vol. 2); Art Institute of Chicago (without the text volume); Hennepin County Library; University of Nebraska (only vol. 2?).



Theoretical and visual manifesto of experimental theatre work at the Bauhaus

32. **Schlemmer, Oskar.** Die Bühne im Bauhaus.

München, Albert Langen (1924).

84 pages, 2 leaves, one folding colour plate "Partiturskizze zu einer mechanischen Exzentrik" (55 x 21 cm!), as well as another unnumbered leaf between pp. 60 and 61 (printed on transparent paper).

23 x 18,5 cm. Original publisher's wrappers with dust jacket. (Cover designed by Oskar Schlemmer, typography by L. Moholy-Nagy).

EUR 1500

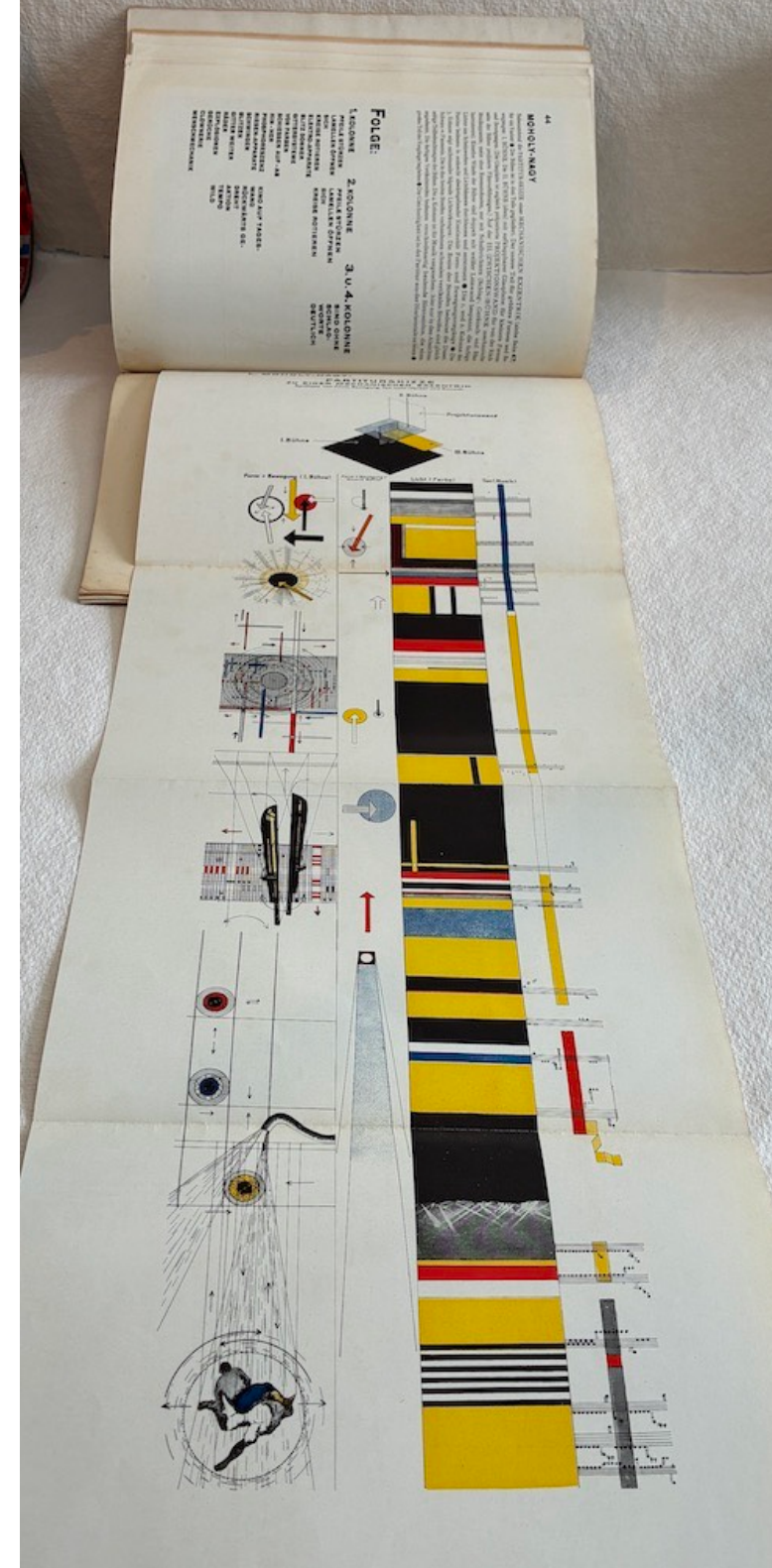
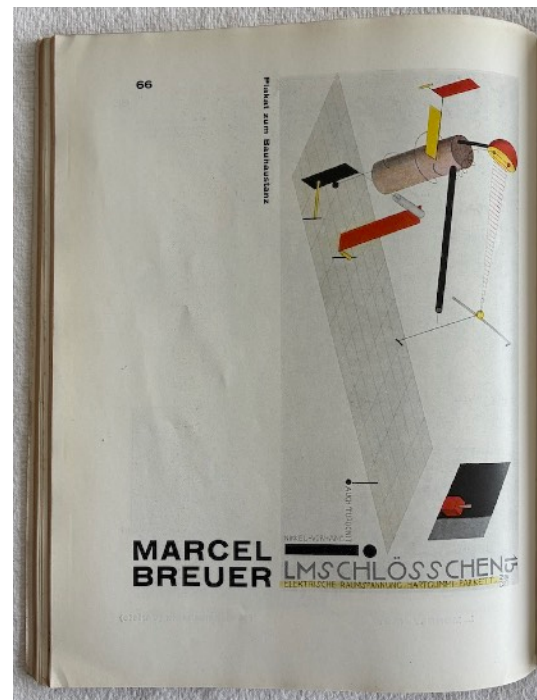
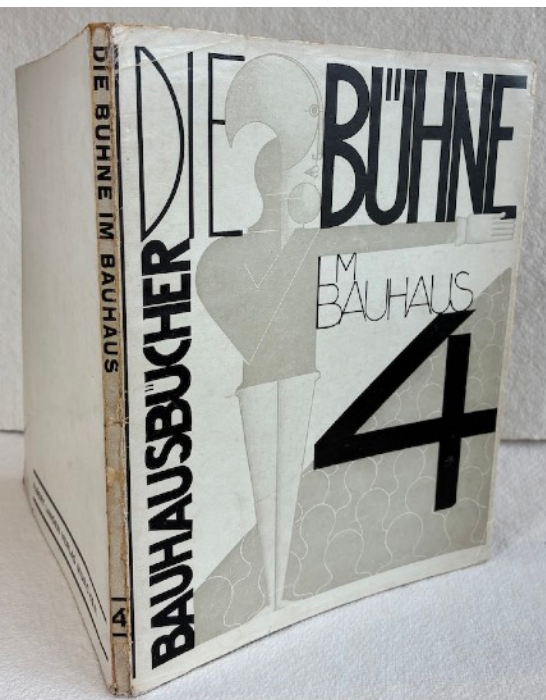
Bauhausbücher, vol. 4.

At the center of Schlemmer's programmatic introductory text lies the transformation of the human form. He explores the relationship between nature and artificiality, the body and mechanics.

He defines the stage as a space in which the visual arts (form, colour, space, architecture) merge with dance, costume and music. Here, the visual artist acts as a synthesiser.

In addition to Schlemmer's contributions, the book contains Moholy-Nagy's reflections on light, movement and film ('Theatre, Circus, Variety') as well as Molnár's architectural designs for a total theatre space.

The edges of the spine are very slightly rubbed, but otherwise it is a very fine copy.



Pioneering Japanese Graphic Designer

33. Kessaku kōkoku zuan daishūsei / hensansha **Tsuji Katsumi**.

傑作廣告圖案大集成 / 編纂者辻克己. [A Comprehensive Collection of Masterpiece Advertising Designs / Compiled by Katsumi Tsuji].

Tōkyō, Kōbunsha Shōwa 9 (1939).

(2) pages, 320 pages illustrations, (2) pages and 7 color plates.

27 x 20,5 cm. A linen-bound volume with a typographically designed cover, accompanied by a typographically designed slipcase.

EUR 240

5th edition, 1939. The content is identical to that of the first edition of 1934; only the slipcase has a different design.



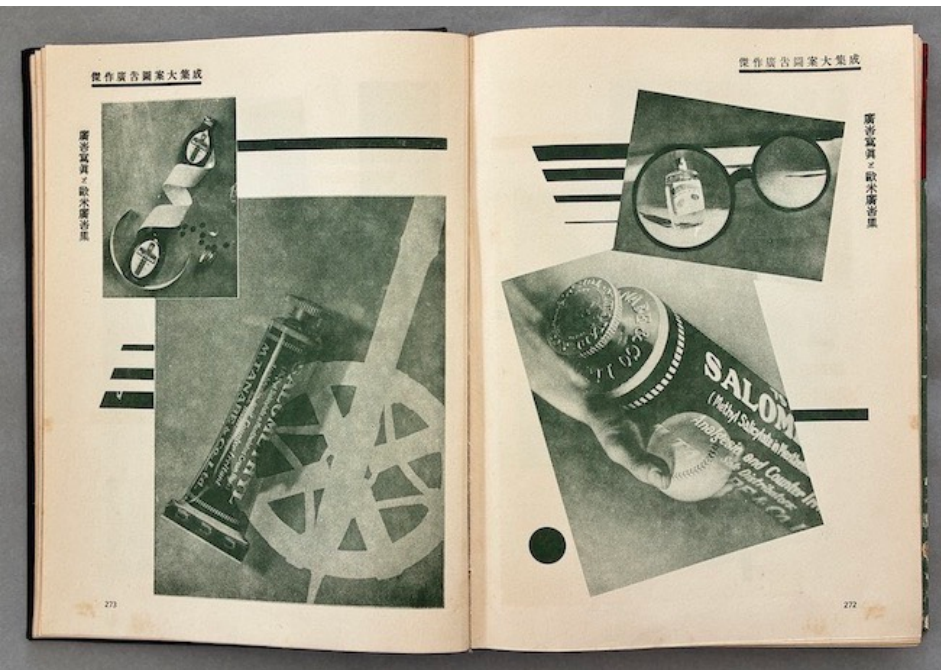
Katsumi Tsuji (1892–1982) was a pioneering Japanese graphic designer, typographer and pattern designer (Zuan-ka). He was particularly active during the Taishō and early Shōwa periods (the 1920s and 1930s) – an era in which Japan was rapidly modernising and absorbing Western influences. In an era before computers and digital typefaces, Tsuji drew every single character, logo and advertising element entirely by hand. Tsuji liberated Japanese script (kanji and kana) from the centuries-old tradition of classical brush calligraphy. He elevated the construction of characters to an independent, modern design discipline. He was one of the first to systematically apply European avant-garde movements such as the Bauhaus, Constructivism and Art Deco to the Japanese writing system. He broke down complex characters into basic geometric shapes (circles, squares, thick bars).

With his comprehensive compendia and pattern books, he laid the foundations for the modern professional roles of advertising graphic designer and art director in Japan. Particularly noteworthy is a separate section devoted to the integration of advertising photography – which was innovative at the time – in place of purely hand-drawn illustrations.

The book cover features a three-dimensional 'A/D' logo. The abbreviation stands for the Art Directors Club. It is regarded as a historical precursor and a direct inspiration for the subsequent founding of what is now the Tokyo Art Directors Club (ADC).

Unlike the first edition, which we also stock, this slipcase is slightly scuffed with very minor imperfections in the cover; the spine of the slipcase is more heavily browned.

OCLC lists five copies outside Japan, all in the USA: University of Hawaii; Duke University; University of California Los Angeles; Smith College; The Metropolitan Museum of Art (later edition 1936).



European art movements for a Japanese audience

33. Sakuma Seiichi (佐久間政一).

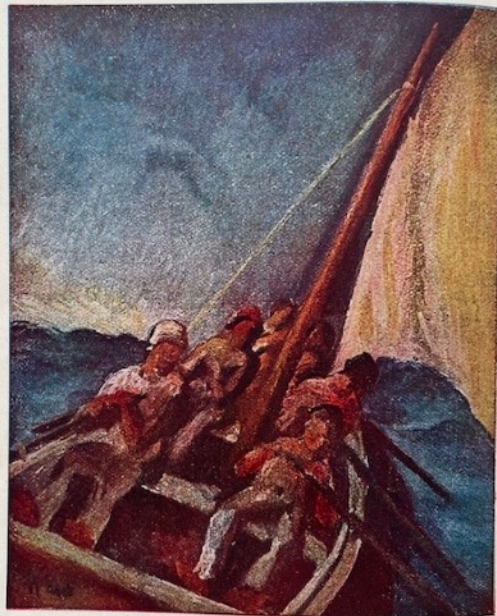
Hyōgen-ha no Geijutsu 表現派の藝術. (The Art of Expressionism).

Tokyo, Nihon Bijutsu Gakuin 1922 (Taishō 11).

6, 196 pages, few illustrations, one of which is in color.

20 x 14 cm. Illustrated original brochure.

EUR 200



船シタユシツベ 艇 松

Sakuma Seiichi was a Japanese art critic and intellectual who was particularly committed to the avant-garde. He was one of the mediators who systematically processed new European art movements for a Japanese audience. In addition to this work, he wrote other texts on art theory and aesthetics. His texts are a valuable source for research into Japanese modernism (Mavo movement, proletarian art).

The book is one of the earliest Japanese treatises on expressionism. In it, the author analyzes the shift away from naturalism toward an art form that emphasizes the subjective and emotional. It not only deals with painting, but also understands expressionism as a comprehensive mindset that also influences literature and architecture. It introduces European role models (such as the German expressionists) and discusses their relevance to the Japanese art world.

OCLC lists only two copies outside Japan, Frick Art Research Library, New York and Academia Sinica, Taiwan.

Uncut copy, spine more heavily browned, dedication on the last page (publisher's notice), otherwise a fine copy.

術藝の派現表



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; (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, 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). Original brochure.

OCLC lists 4 copies in North America, some sets are incomplete.

A detailed description of the condition and additional photos of the contents are available upon request.



Bruno Taut, Die Stadtkrone – Dedication copy within the Taut family

35 a. Taut, Bruno.

Die Stadtkrone.

Mit Beiträgen von Paul Scheerbart, Eich Baron, Aolf Behne.

Jena, Verlegt bei Eugen Diederichs 1919.

142, (2) pp. with 72 illustrations on smooth art paper and mounted illustrations.

24 x 18 cm. Original wrappers.

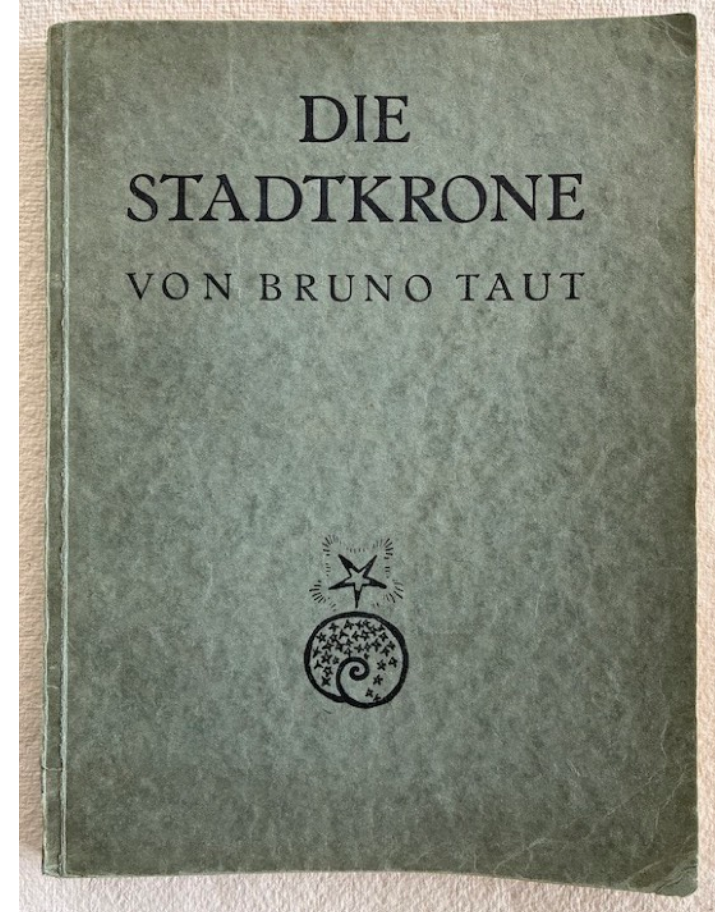
EUR 580

First edition. With the dedication: „Mariechen und Karl mit herzlichen Grüßen von Bruno 1. April 19.“

Interesting personal entry, Marie was the younger sister of Taut's wife Hedwig, née Wollgast, Karl Schmiele was her husband.

The text has some annotations in pencil, as well as numerous underlinings, some in yellow and red.

Provenance: From the estate of Heinrich Taut (1907–1995); I do not know whether the markings in the book were made by him.



Mariechen und Karl
mit herzlichen Grüßen

von Bruno
1. Apr. 19

Book design by Seiji Togo

36. Togo, Seiji.

Renai kabushiki kaisha [Lovers Co., Ltd.].

Tokyo, Hasuisha 1931.

345, (3)pp. 22 fullpage line drawings hors texte, signed Seidzi.

20,5 x 15,5 cm. Publisher's remarkable photo- illustrated boards, printed in red and black, original slipcase.

EUR 240

Book design by Seiji Togo. "Togo had achieved recognition in Japanese art circles with his cubofuturist painting 'Woman Holding a Parasol' (Parasoru saseru onna), exhibited at the third Nika exhibition in 1916. This work went on to win the Nika prize. Togo first studied in France from April 1921 until March 1922; he met the leader of Italian futurism, Filippo Tommaso Marinetti, along with Luigi Russolo, the Dadaists and poets Tristan Tzara and Philippe Soupault and Pablo Picasso. Upon his return to Japan, Togo was one of a number of Nika artists spearheading a stylistic move toward a cubo-futurist and abstract expressionist style and away from the post-impressionist modes that had dominated the group" (Weisenfeld).

The slipcase is slightly tanned, rubbed and has minor damage. The delicate binding has a tanned spine and minimal tanning along the left edge.

Lit.:Weisenfeld, Gennifer: Mavo: Japanese Artists and the AvantGarde, 1905-1931 (2002), pp. 275 n. 16, 279 n. 56 63.

Very scarce; as of March 2026, OCLC locates only one copy, Biblioteca del Museo Reina Sofía, Madrid.



Usaburō Toyama – Ismusuebersicht

37. Usaburō Toyama, 外山卯三郎. 二十世紀絵画大観 / Nijisseiki kaiga taikan.

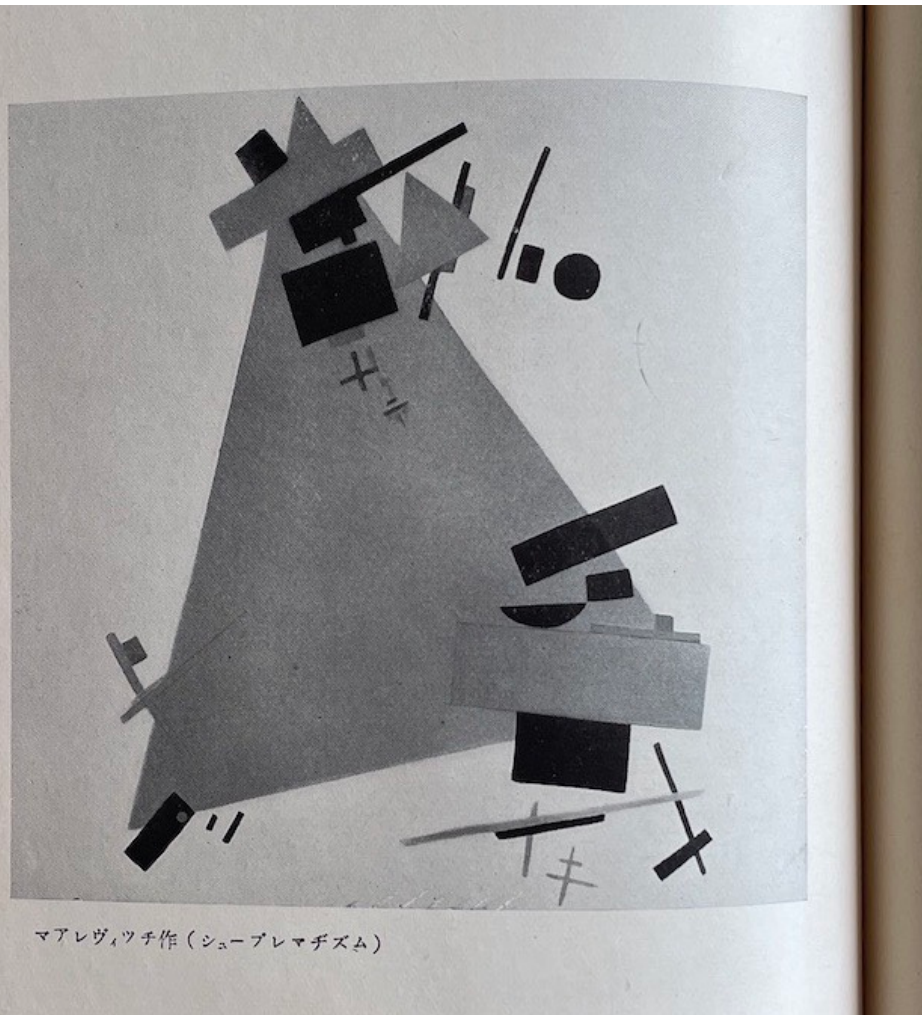
The binding and the slipcase with the original (!) publisher's label in German: Die Malerei im 20 Jahrhundert (sic!). Ismusuebersicht.

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.

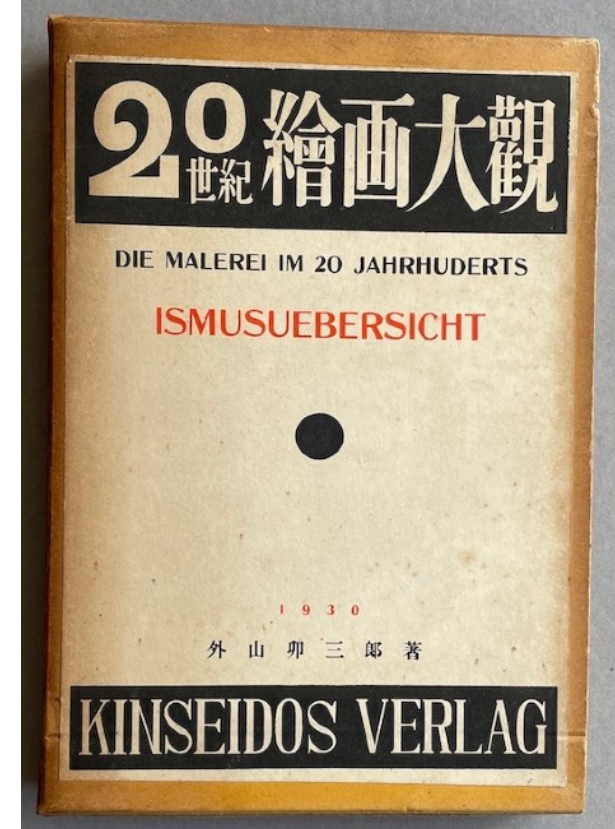
EUR 800



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 three copies in non-Japanese libraries.

Very nice copy with original slipcase.



Mavo – Murayama Tomoyoshi

38. Murayama, Tomoyoshi. 村山知義.

Genzai no geijutsu to mirai no geijutsu : ichimei ishikiteki kōsei shugi eno dōtei.

現在の藝術と未來の藝術：一名、意識的構成主義への道程 (The Art of the Present and the Art of the Future).

Tōkyō : Chōryūsha Shoten, Taishō 14 [1925]

2, 6, 262 pages, [10] pages of plates (1 in color)

20 x 13,5 cm. Original brochure designed in color typography, untrimmed copy.

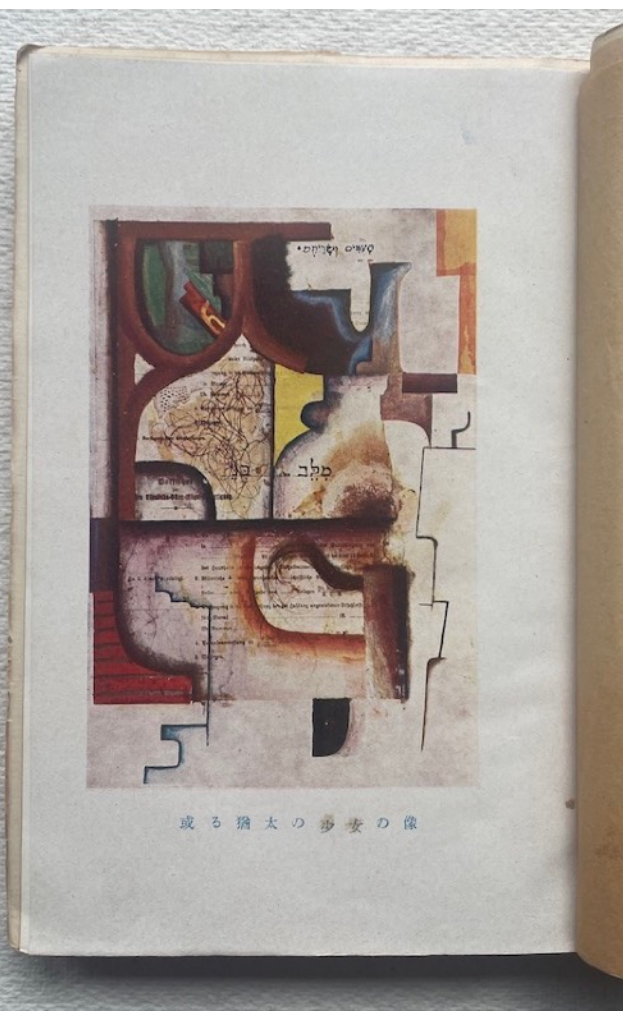
EUR 2.800

One of the rarest books by Murayama Tomoyoshi (1901–1977), a multi-talented artist, playwright, and one of the leaders of the radical artist group Mavo. Murayama traveled to Berlin (1922–1923) to study philosophy. However, he immersed himself in the European avant-garde, exhibited at the Der Sturm gallery, and was influenced by artists such as Kandinsky and Klee. Due to his involvement in the proletarian theater movement and Marxist beliefs, he was arrested several times by the Japanese authorities in the 1930s and 1940s.

Lit.: Gennifer Weidenfeld, Mavo. Japanese Artists and the Avant-Garde. 1905-1931. London 2002, page 195ff, with image of the cover. Thomas Hackner, Dada und Futurismus in Japan, München 2001, page 142ff.

Very nice specimen, tiny defect at the top of the spine, 0.5 x 0.7 cm.

OCLC lists several copies in the USA, although these are often not the original edition but a reprint of the edition published in Japan in 2002.



Watanabe – The Aim of Snapshot Photography

39. Watanabe, Yoshio (渡辺義雄).

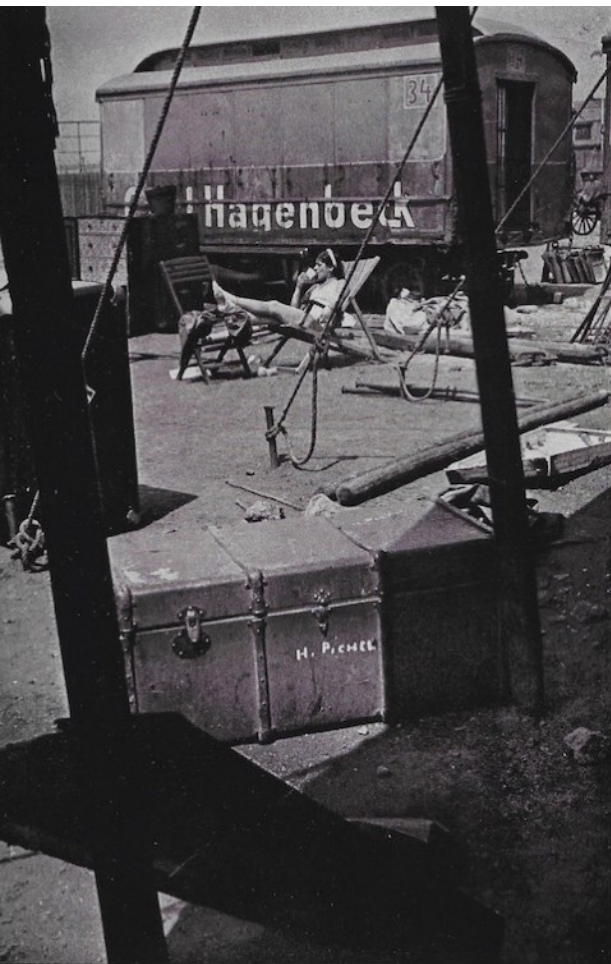
Snappu shashin no neraikata (スナップ写真の狙い方) (The Aim of Snapshot Photography)

Tokyo, Genkosha, dated: Showa 12 [i.e. 1937].

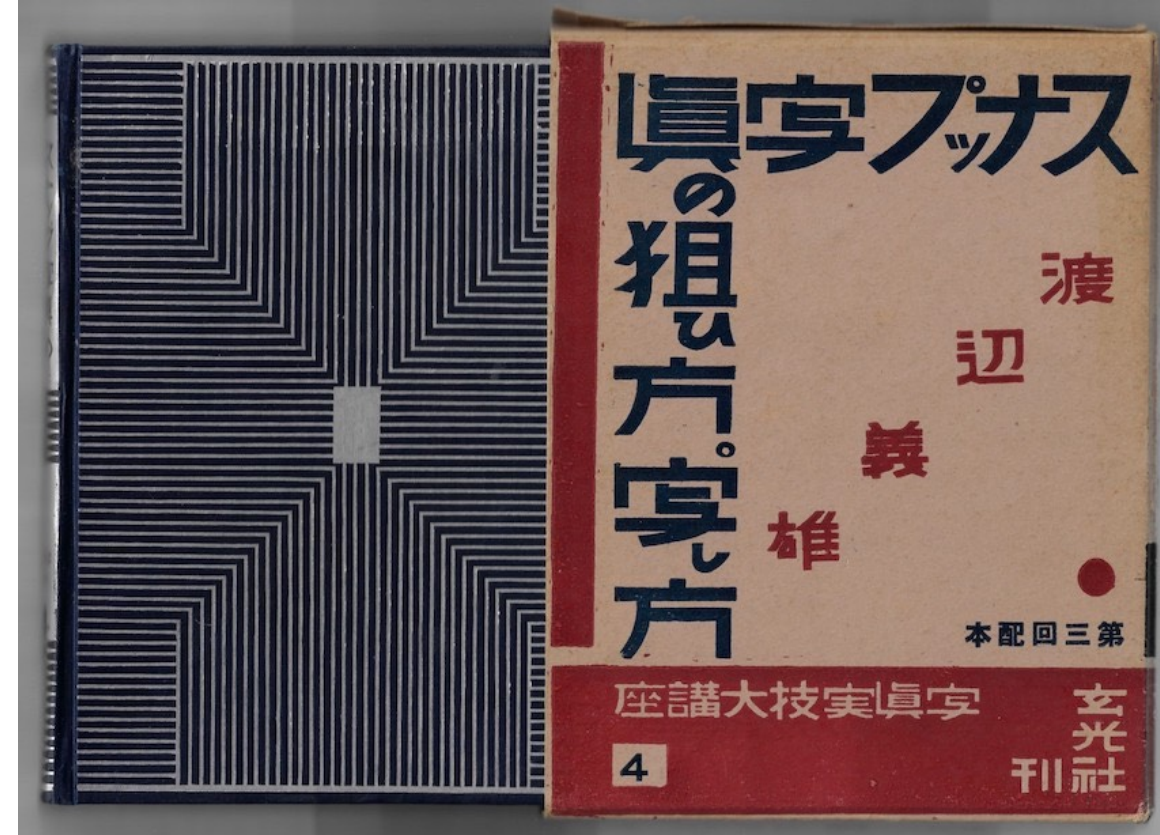
(6), 268, (8)pp. with numerous photographic plates. Japanese text. 21 x 16,5 cm.

Original decorated boards in original slipcase (Design by Koshiro Onchi).

EUR 500



サーカスにて



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

Very fine copy in the original slipcase.

OCLC lists only two copies in North America: Princeton and Museum Fine Arts, Houston.

A programmatic document of the November Revolution

40. JA! Stimmen des Arbeitsrates für Kunst in Berlin.

Berlin, Photographische Gesellschaft in Charlottenburg 1919.

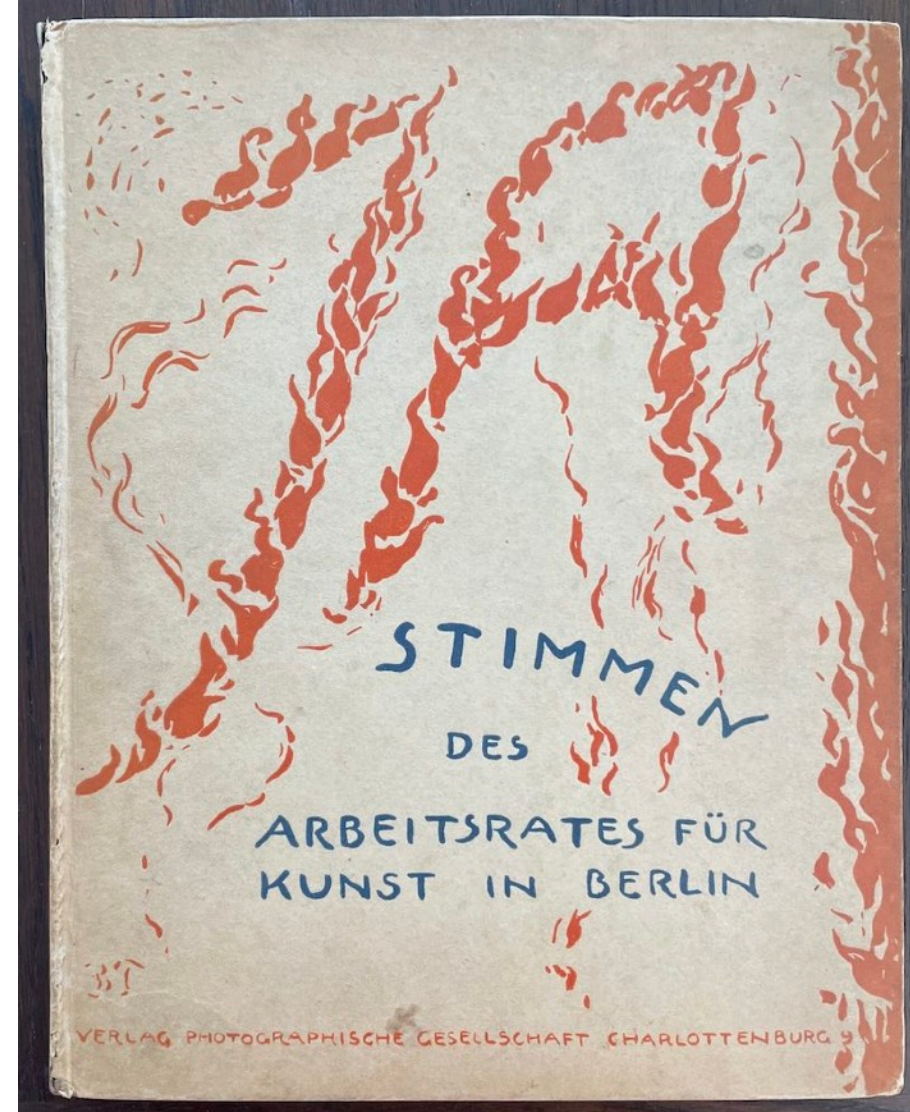
115 pages and 32 plates.

24,5 x 19,5 cm. Illustrierter Originalpappband

EUR 450

First publication of the Workers' Council for Art. "An outstanding document on the early history of the Bauhaus and an important source for the November Group." (Bolliger). A programmatic document by the Workers' Council, founded in the wake of the November Revolution, compiling the responses of 28 members to a questionnaire. With contributions by, among others, Adolf Behne, Walter Gropius, Max and Bruno Taut. Illustrations by César Klein, Otto Freundlich, Heinrich Richter, Moriz Melzer, Max Pechstein, and Karl Schmidt-Rottluff.

The rear spine joint is somewhat brittle; otherwise, a fine copy.



„Japanese Werkbund“

41. 工作文化：近代工作文化特輯 [Kosaku Bunka : Kindai Kosaku Bunka Tokushu].

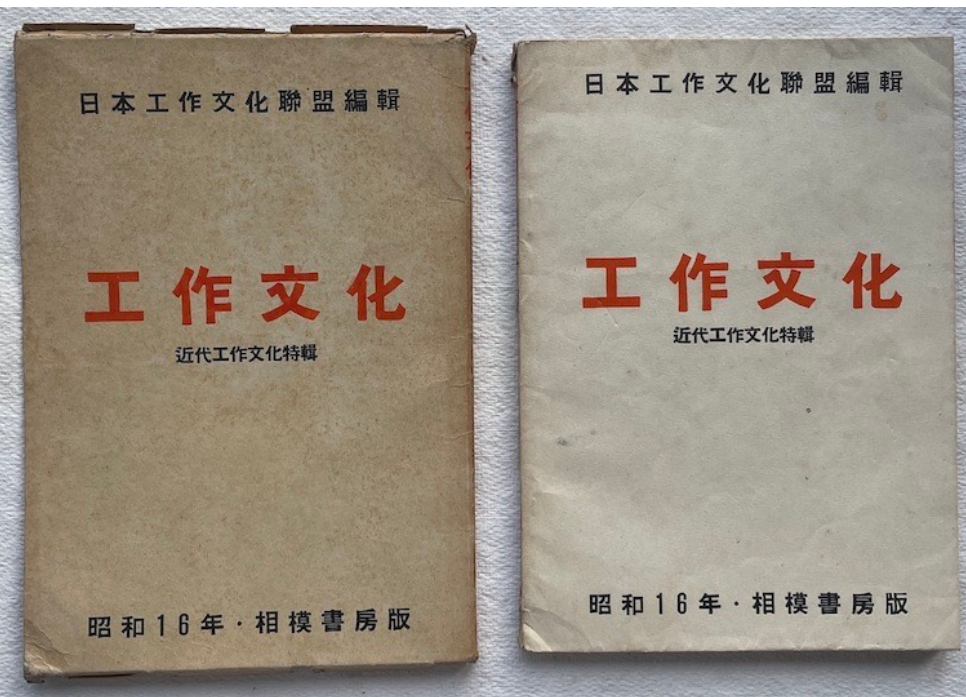
Tokyo, Sagamishobo 1941 (Showa 16).

76pp and numerous illustrations on 32 plates.

26 x1 8cm. Publisher's printed wrapper, card slipcase.

EUR 380

„Nihon Kosaku Bunka might be translated as Japanese Craft Culture but Japanese Werkbund is a better translation; that was the model. This is no bunch of carvers and potters; elite modernist architects formed the Kosaku Bunka in 1936 out of the endless schisms that began with the first such group: Bunriha Kenchikukai formed in 1920. The founding 25 members include just about every hallowed name in Japanese modernism, with Bunriha veteran Horiguchi Sutemi at the helm. The ‚Japanese‘ part is important, the aim was „to impart a Japanese guiding spirit to Japanese architectural styles, arts and crafts, industrial products, and other areas by the time of the Olympics four years from now.“ (a rough translation from the Asahi Shimbun). Of course the proletarians immediately accused them, not unfairly, of fascist tendencies.



This is a collection of six essays published the year after the end of its short lived journal, Gendai Kenchiku (Contemporary Architecture). It is billed as a special issue. No more appeared. The six articles cover prospects for new Japanese architecture; interwar architecture in France; in Germany; German urban planning; ending with some art and design.“ Quoted from Richard Neylon

OCLC lists three copies worldwide: two in Japan and one in Taiwan.

Slipcase very slightly damaged.

Japanese cinemas and theaters of the 1920s and 1930s

42. 劇場と映畫館 / Gekijō to eigakan

(Theaters and cinemas)

Compiled and edited by Yutaro Takanashi.

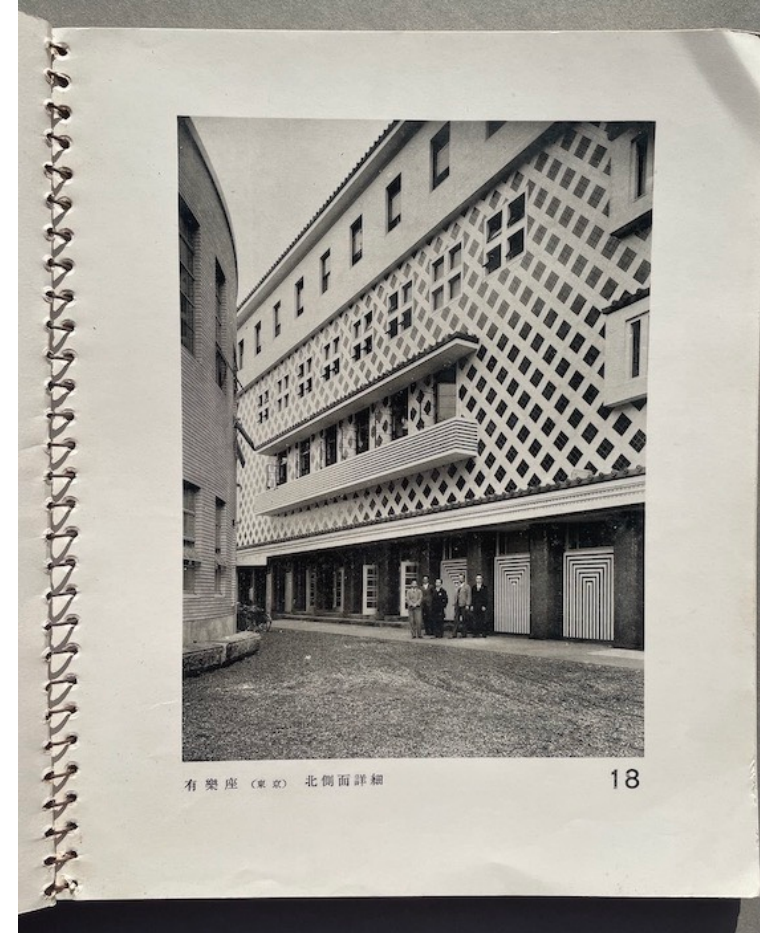
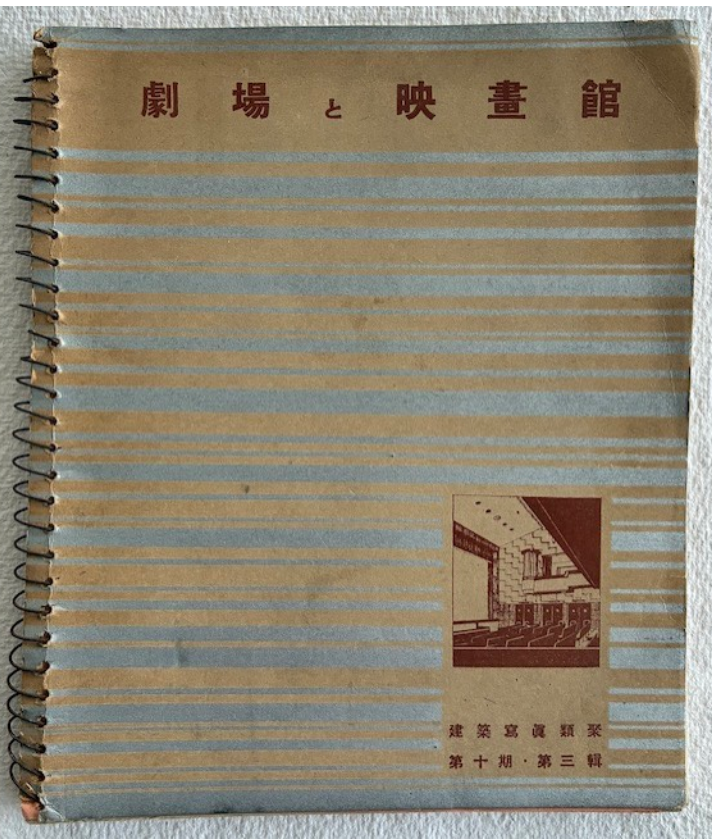
洪洋社, Tōkyō, 1937 / Kōyōsha, Tōkyō, 1937.

4 pages and 48 plates with black-and-white photographs and architectural drawings of theaters and cinemas.

19 x 16 cm. Designed as a ring binder with a hard cover.

EUR 150

This is the third volume of the tenth series of an architectural photography collection called "Kenchiku Shashin Ruijū." The series is a well-known collection of pre-war Japanese architectural photography documenting various types of buildings such as residential houses, hospitals, and, in this case, theaters.



The most pioneering theatres and cinemas of the 1920s and 1930s in Japan are documented. The selection features designs by leading architects of Japanese Modernism (Kindai), who adapted Western avant-garde styles (Art Deco, Expressionism, Functionalism).

The cover and the first page of text have minor damage to the edges, but the plates are clean and fresh.

OCLC lists only one copy of this title in Japan.

Kagu Shashin Shusei – Collection of Furniture Photographs

43. 家具寫真集成 / Kagu shashin shūsei. (A Collection of Furniture Photographs).

机 家具写真集成 1 (Desks: A Collection of Furniture Photographs 1)

Tokyo (東京): Koyosha Henshubu (洪洋社. 編輯部), [ca. 1932].

4 pp. contain text captions in numerical order, followed by 20 plates of printed b/w photogravure images of the furniture, and two final pages publishers advertisements.

26 x 19 cm. Spiral-bound illustrated red, black and white wrappers.

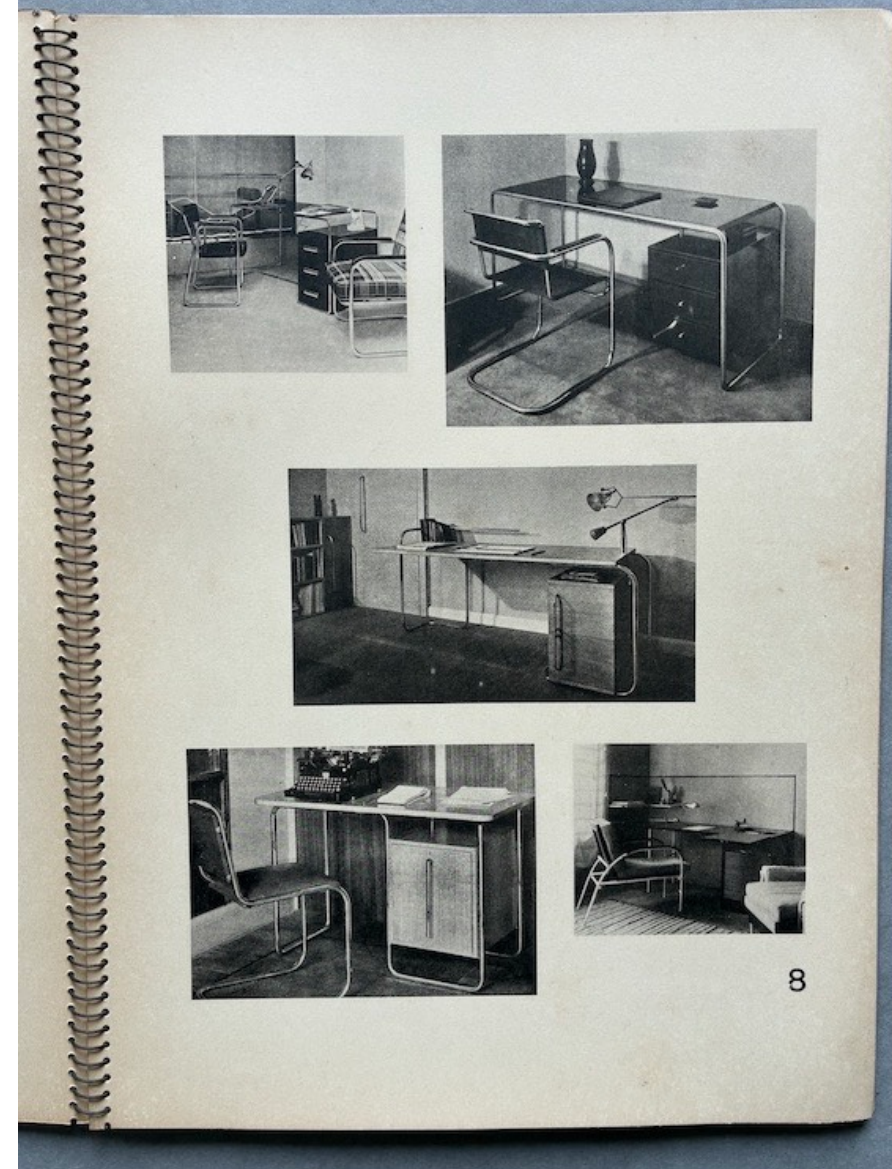
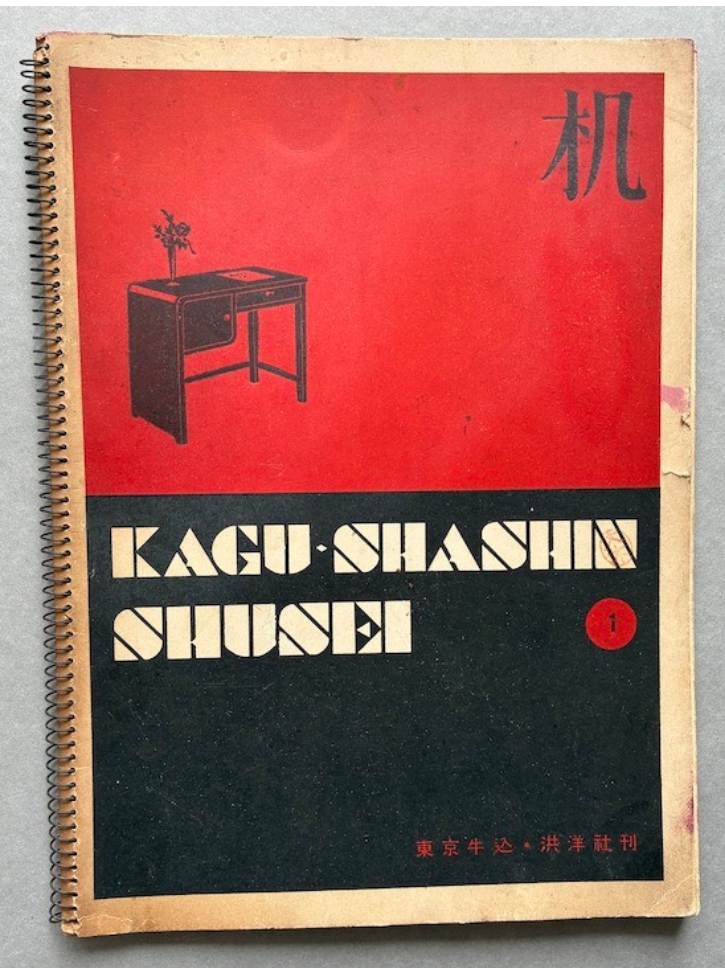
EUR 350

The first volume of a Japanese book series entitled „Kagu Shashin Shusei“ (家具寫真集成), which translates roughly as ‘Collection of Furniture Photographs’. This publication is an important document of Japanese modernism from the early 1930s. It is a photographic survey of modern furniture designs of that era. The series comprises at least 16 volumes, covering various subject areas, such as office furniture or café furnishings. In the Japanese and international markets, I can only ever find individual volumes, mostly in poor condition due to the delicate spiral binding.

Characteristic of these original editions are the spiral binding and the striking graphic design in red, black and white. The large character in the top right-hand corner, 机 (Tsukue), means ‘desk’ or ‘table’ and indicates the thematic focus of this volume. The style of the furniture ranges from Art Deco to Functionalism, including tubular steel furniture.

The book cover is evenly slightly tanned; overall, a copy in fine condition.

OCLC lists holdings only in Japan and Princeton; further results include digital resources, no physical items.



Major influence on the Moscow 'Höhere künstlerisch-technische Werkstätten' (WCHUTEMAS)

44. Richtera, Leopold. Die Farbe als wissenschaftliches und künstlerisches Problem. Die Grundlagen der Farbenlehre für Künstler und Kunstgewerber. Halle (Saale), Verlag Wilhelm Knapp 1924. (4), 82, (4) pages with 57 illustrations in the text. 24×17 cm. Original paperback.

EUR 280

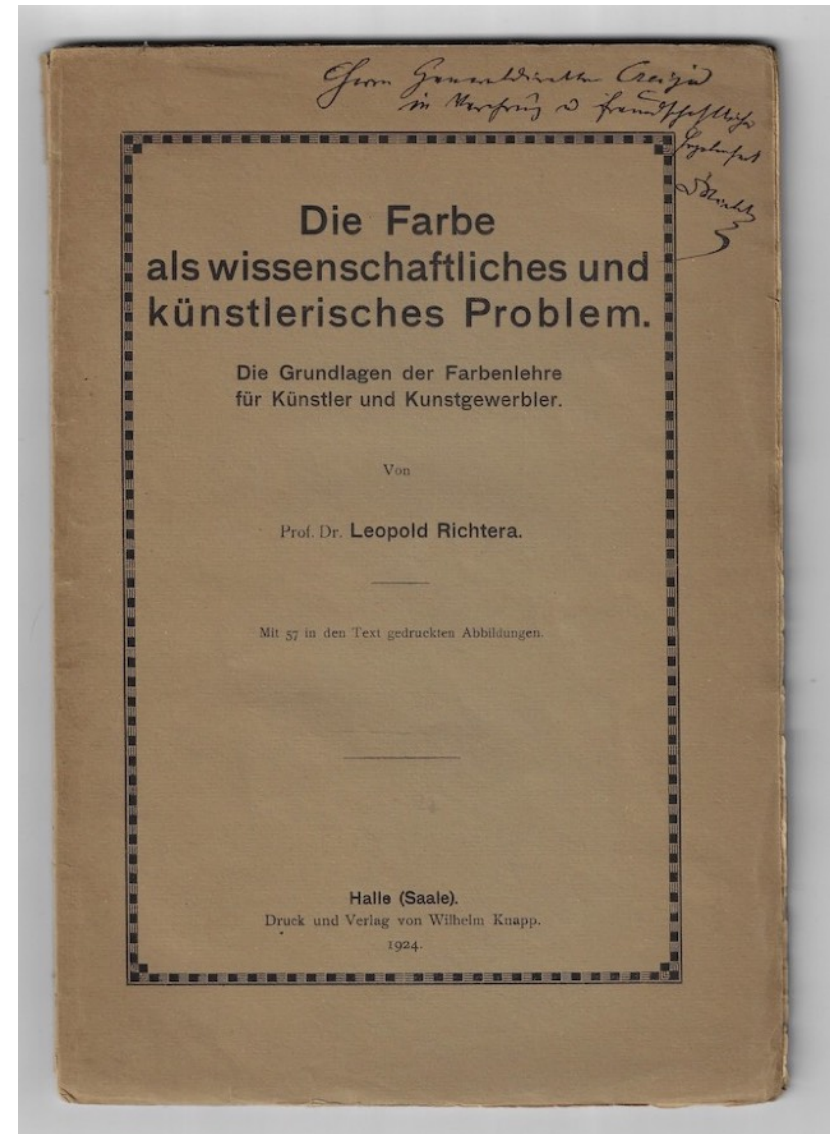
Leopold Richtera's (1887–1930) publication is based on lectures given at the 'Höhere Graphische Lehr- und Versuchsanstalt' in Vienna. It was also published in Russian in 1927 and, alongside Wilhelm Ostwald's 'Theory of Colours', exerted a major influence on the Moscow 'Höhere künstlerisch-technische Werkstätten' (WCHUTEMAS), where many artists of the Russian avant-garde, particularly those associated with Constructivism, were active, such as Alexander Rodchenko, Vladimir Tatlin, El Lissitzky, Konstantin Melnikov, Wassily Kandinsky and Alexander Vasilievich Kuprin.

See Vikoria Schindler, Colour, Form, Line, Plane ... PhD thesis, Berlin 2018.

Cover bearing a dedication by the author to the Viennese radio pioneer Oskar Czeija, co-founder and first Director-General (1924–38) of the Austrian broadcasting company RAVAG.

Not often found; OCLC lists only six copies in North America, whilst it is more commonly found in European libraries.

Spine slightly damaged.



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

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

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

Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

Fon 0175-4173774 email: post@antiquariat-rohlmann.de www.antiquariat-rohlmann.de