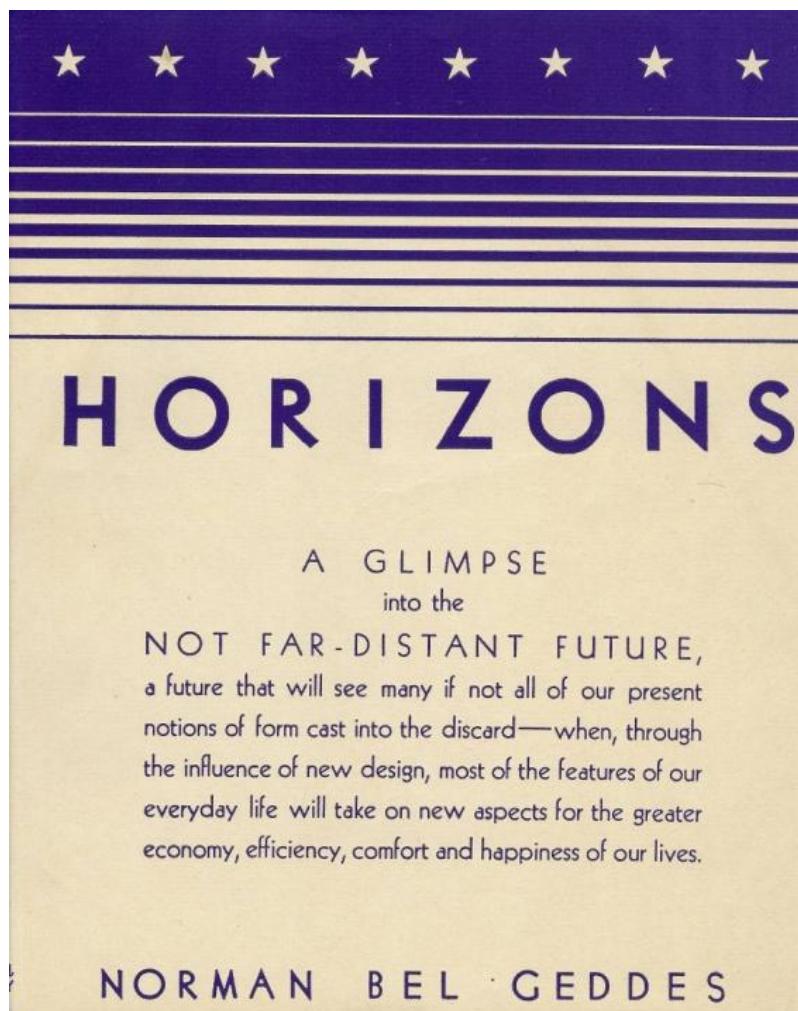


R O H L M A N N

Rare books on architecture and the allied arts



L I S T 2 5 1



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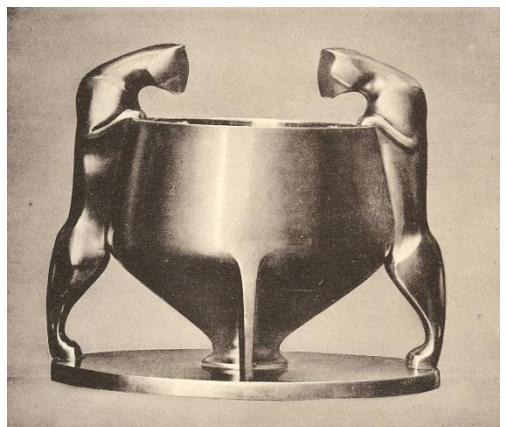
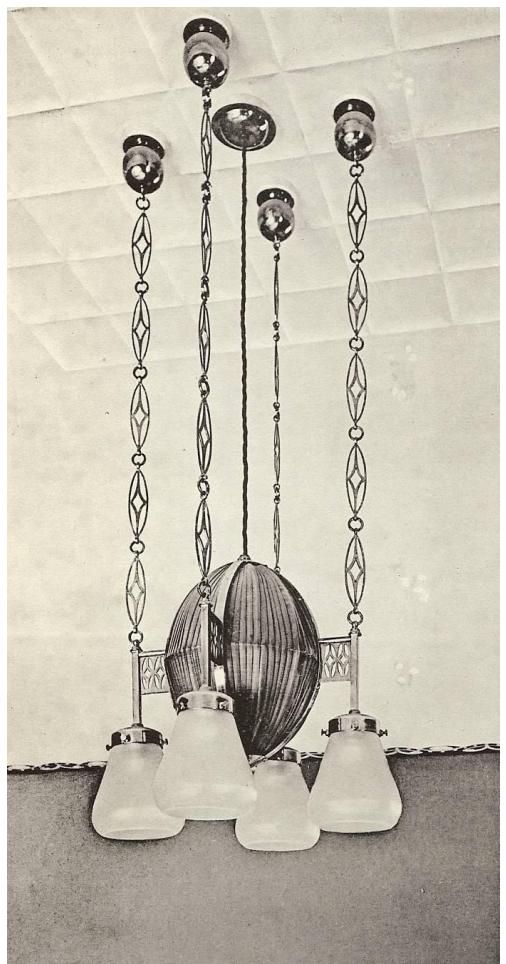
Please visit us online: www.antiquariat-rohlmann.de

1 Albinmüller (= Albin C. Müller). Architektur und Raumkunst. Ausgeführte Arbeiten nach Entwürfen von Albin Müller. Mitglied der Künstlerkolonie Darmstadt. Leipzig, Baumgärtner's Buchhandlung, (1909). (39 x 33 cm). (5) lvs. title, introduction by Theodor Volbehr, index, and 100 magnificent photo plates. In loose leaves, as issued, kept in original cloth portfolio with inside flaps. € 1200

Impressive and very scarce photo survey of the building and interiors of the Hessische Landesausstellung in Darmstadt 1908, designed by architect, painter and designer Albin Müller (1871-1941), who became a member of the Artists' Colony Darmstadt in 1906. The very fine photographs not only depict the exterior, gardens, and interiors, but also the furniture, lamps, metal work, wall paper, etc., all designed by Albin Müller. – Portfolio front cover and inside flaps spotted, contemporary ink ownership inscription on title page, light browning, small waterstain on first text leaves.



ESSZIMMER



2 a Architektonische Entwürfe aus der Sammlung des Architekten-Vereins zu Berlin. Potsdam, Verlag von Hermann Riegel 1837-1842. Coloured litho frontispiece (plate 1), 15 pp, 12 pp., (2) pp., 23 plates (numbered 2-24). 48,5 x 34,5 cm. Clothed backed original printed boards. € 1200

The Berlin Architekten-Verein, founded in 1824, organised monthly internal competitions for which its members were expected to submit designs for a specified type of building. By 1837 the Architekten-Verein had handed over the publication of their competition designs to the Potsdam publisher Ferdinand Riegel. See: Hugh Pagan catalogue 8, 1990, item 130 and 131.

Architects: Stüler, Knoblauch, Hitzig, Strack, Stier, Runge, Berger and many others. Some spotting on text and one plate.

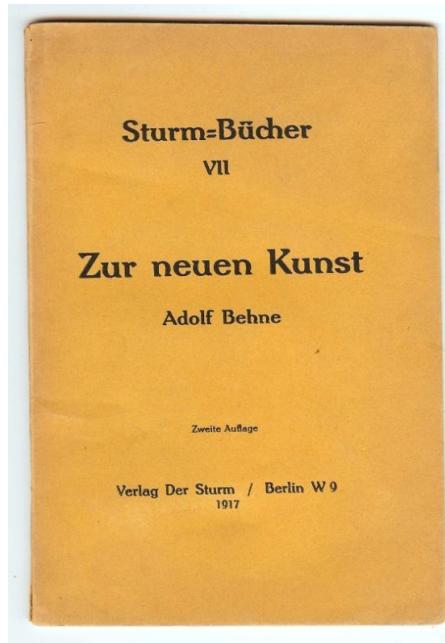


WACHTTHURM.



2 Behne, Adolf. Zur neuen Kunst. Zweite Auflage. Berlin, Verlag Der Sturm 1917. 32pp. 19,5 x 13 cm. Original wrappers. € 90

Sturm-Bücher, volume VII. Very fine copy.

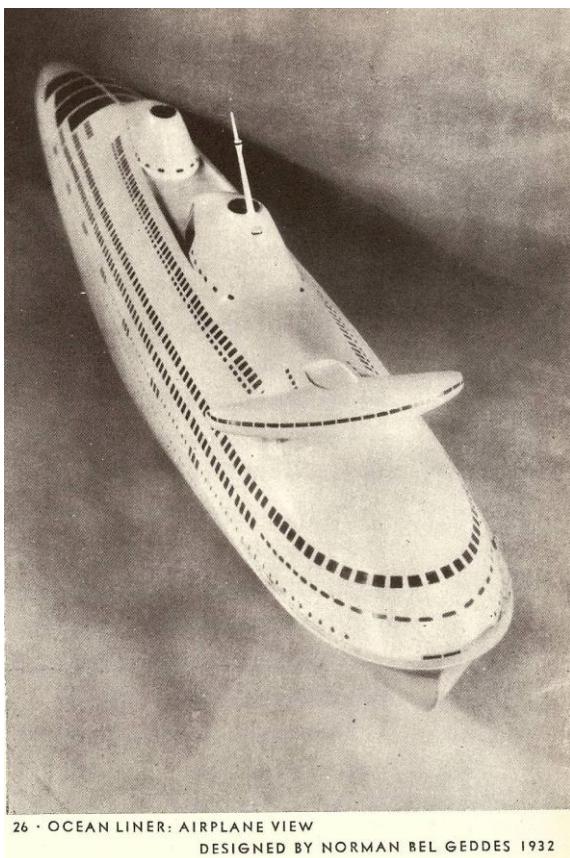


3 Bel Geddes, Norman. Horizons. Boston, Little, Brown & Com. 1932. XIX, 293 pp. with 222 illustrations. 26,5 x 21 cm. Original publisher's cloth in original dust-jacket. € 380

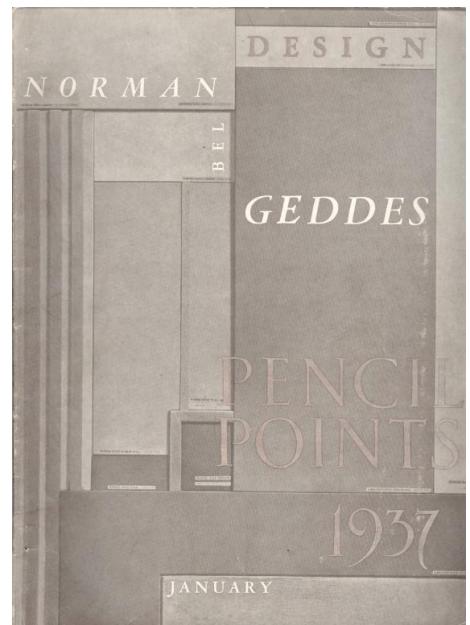
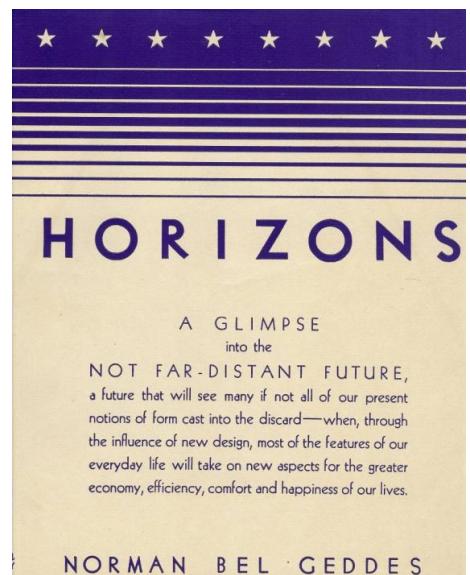
Norman Bel Geddes (1893-1958) was a Broadway stage designer turned industrial designer. During much of his life, his ideas stretched beyond the vision of most people. He encountered a lot of apprehension toward his innovative ideas, many of which never left the drawing board. His book Horizons showcased a series of futuristic designs for buildings and transportation systems utilizing the streamlined style of the modern industrial world. He described and illustrated projects like a fully streamlined ocean liner and a huge passenger airplane with public lounges, promenade decks (in the wings).

Mint copy in original dustwrappers.

We can also quote a fine copy in original publisher's cloth. Price: € 240



26 · OCEAN LINER: AIRPLANE VIEW
DESIGNED BY NORMAN BEL GEDDES 1932



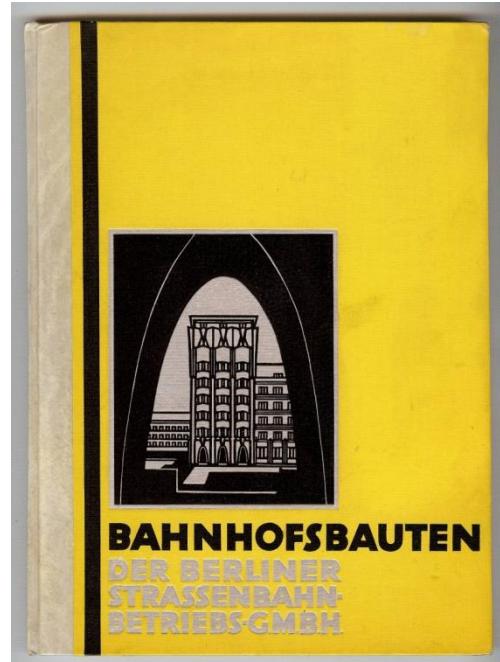
4 Norman Bel Geddes. Pencil Points. Kenneth Reid (editor) Volume 18, Number 1, January 1937. Stanford: Reinhold Publishing Co., 1937. 30 x 22 cm. Original wrappers, cover design and typography by Norman Bel Geddes (uncredited). € 180

This issue of Pencil Points is noteworthy for its feature article: Norman Bel Geddes: Master of Design by Kenneth Reid. 32 pages and 51 b/w images cover all aspects of Bel Geddes career up to 1937, including automobile and transportation design, consumer industrial design, set design, city planning, furniture, architecture and more. Norman Bel Geddes was the first person to seriously apply the concepts of aerodynamics and streamlining to industrial design.

Some underlining in red, else a fine copy.

5 Bahnhofsgebäude der Berliner Straßenbahn. Osborn, Max. Die Straßenbahnstadt in der Müllerstraße. Kremer, Philipp. Die Bahnhöfe der Berliner Straßenbahn im Wechsel der Zeiten. Berlin, Otto v. Holten [1927]. 40pp. profusely illustrated with 29 tipped-in plates (incl. 9 by Willy Jaeckel, 14 photos by Emil Leitner). 27 x 19,5 cm. Original half vellum, covers with black and silver illustration and lettering. € 380

Typography by Jean Krämer and Heinrich Alex. Print in typical 1920's expressionistic style. Very fine copy.

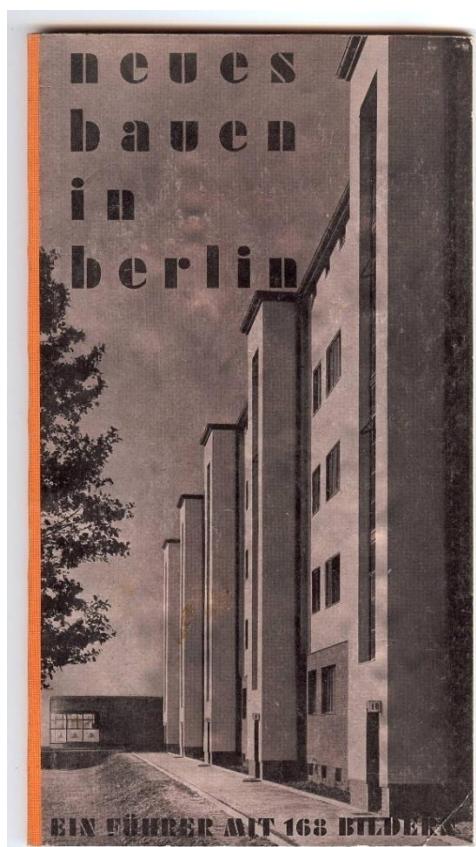


6 Berlin.- Johannes, Heinz. Neues Bauen in Berlin. Berlin, Deutscher Kunstverlag 1931. 96, (2)pp with 168 plans, and photo illustrations and 10pp. publicity, 1 folding plan. 24,5 x 13,5 cm. Original publisher's illustrated cloth backed wrappers. € 350

"Der Band "Neues Bauen in Berlin" von 1931 gilt nicht nur als der erste Architekturführer zur Moderne, sondern als der erste moderne Architekturführer überhaupt. Er war das Produkt einer sich in den zwanziger Jahren stark entfaltenden Architekturpublizistik. Die über die Fachwelt hinaus auch das breite Publikum erringen wollte." Roland Jaeger Nachwort zur Reprintausgabe Berlin 1998. Graphisch hervorragend gestalteter Führer durch Berlin mit Beschreibung der nach 1919 gebauten Geschäfts-, Industrie- und Verkehrsbauten, Wohnhäuser, Siedlungen etc. Bolliger, Dokumentations-Bibliothek, VI, 15. Jaeger 0662 (Abb. 18).

7 Berlin.- Hajos, Elisabeth Maria und Leopold Zahn (Hrsg.) Berliner Architektur der Nachkriegszeit. Mit einer Einführung von Edwin Redslob. Berlin, Albertus-Verlag 1928. XIII, 131pp incl. 9 photographs in the text, photo plates carrying 146 illustrations. 30 x 23 cm. Original cloth. € 70

Neue Architektur der Großstädte, Vol. 1. Slightly rubbed at edges.



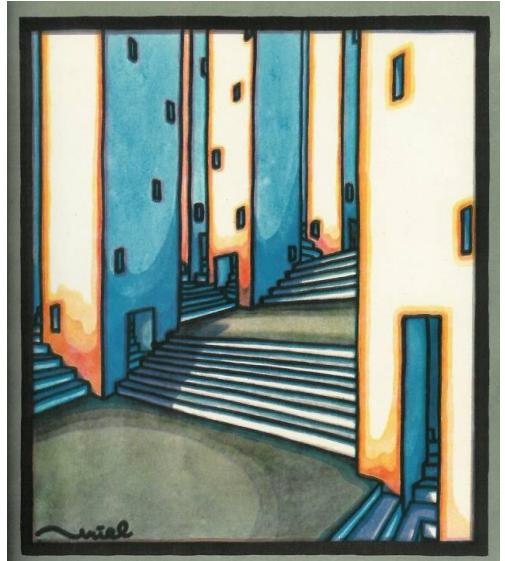
8 Birnbaum, Uriel. Der Kaiser und der Architekt. Ein Märchen in fünfzig Bildern. Leipzig und Wien, Thrysos Verlag 1924. Colour frontispiz, 84, (4)pp. with 50 colour plates. 30,5 x 23,5 cm. Original decorative cloth.

€ 480

First edition. "Bei den 1921/22 entstandenen Stadtvisionen Birnbaums, die an ähnliche Arbeiten von Bruno Taut, Wenzel Hablik oder Hermann Finsterlin erinnern, handelt es sich um Beispiele der spätexpressionistischen Architekturephantastik: 'Das Bild, das sich die Expressionisten vom genialen Baumeister machten, hat niemand anschaulicher geschildert als der österreichische Graphiker und Poet Uriel Birnbaum' (Wolfgang Pehnt). Das vorangestellte Märchen und der nachfolgende, fünfzig Szenen umfassende Bilderzyklus berichten von einem Kaiser, der die Vision von einer himmlischen Stadt empfangen hat. Vergeblich bemüht sich der von ihm beauftragte Architekt, diesen Traum in die Wirklichkeit umzusetzen. Am Ende einer ganzen Abfolge utopischer Stadtgebilde entsteht eine Turmstadt, die vom Blitz Gottes zerstört wird und ihren Erbauer unter sich begräbt. Mit 'Der Kaiser und der Architekt' hat der Thrysos-Verlag gleichwohl eines der eigenwilligsten und zugleich attraktivsten Architekturbücher der zwanziger Jahre hinterlassen."

Roland Jaeger, Neue Werkkunst, Berlin 1998, page 26-27.

Spine and binding partly brightened.

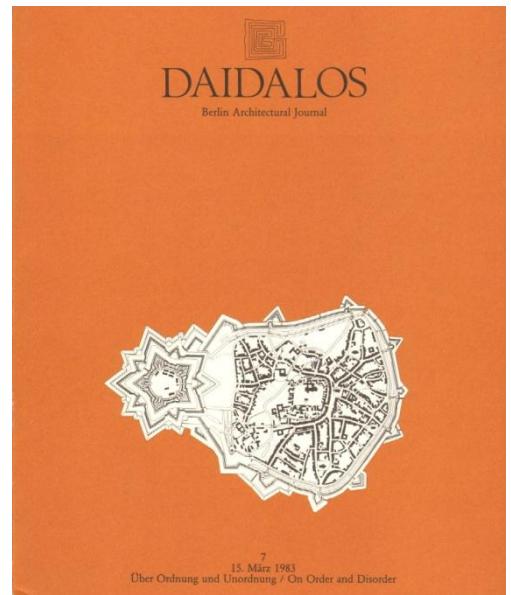


9 Daidalos. Berlin architectural journal. Architektur, Kunst, Kultur. Vol. 1 - 75 (all). 1981 - 2001. Editor: Gerhard Auer, Ulrich Conrads, Gert Mattenkrott, Werner Oechslin, Jan Pieper. Berlin, Bertelsmann 1981-2001. Each issue ca. 144 pp. with many illustrations and drawings, most in colour. 29,5 x 24,5 cm. Original wrappers. € 2000

A multidisciplinary architectural quarterly of a similar conceptual approach and high-quality content as "Domus" and "Metropolis". Illustrations and graphics are superb, most in color. Each issue has so a distinctive title. Text in German with complete English translation.

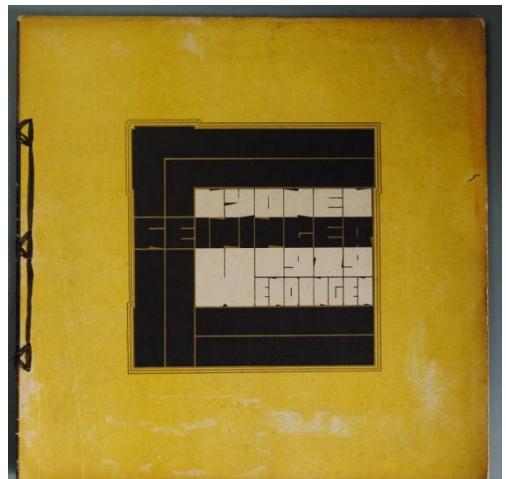
"Daidalos war von allem Anfang an - und wollte es sein - eine Zeitschrift der Luxusklasse. So ging etwa das klassisch zu nennende Layout nicht nur verschwenderisch mit dem Papier um, sondern entnahm vor allem das Bild seiner häufig allein illustrierenden Rolle. Mit der Zeitschrift entstand nach und nach ein opulenter Bilderfundus und durch die thematische Ausrichtung der jeweiligen Hefte bedingt ein Nachschlagewerk zur Kulturgeschichte der Architektur, eine kleine Enzyklopädie und irgendwie auch ein Objekt für Sammler und Liebhaber."

Archithese 5, 2000 page 89.



10 Lyonel Feininger.- Wendingen, volume 10, issue 7. Amsterdam, Wendingen, 1929. 18pp with 16 illustrations. 32,5 x 32,5 cm. Original color printed wrappers, pages are double-folds as in the Japanese manner. € 240

Special issue of 'Wendingen' on the work of Lyonel Feininger. With an introduction by Edwin Redslob "Het werk van Lyonel Feininger" (in Dutch). Fine copy.



11 Form, Die. Zeitschrift für gestaltende Arbeit. Vol. 6, 1931. Issue 1-12 (all). Edited by Walter Riezler. Berlin, Verlag Hermann Reckendorf 1931. 480 pp., title, (6) pp. index, (24) pp. „Mitteilungen des Deutschen Werkbundes“, with numerous photo illustrations. 30 x 21 cm. Contemporary cloth backed boards. € 300

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 6 contains illustrations by: Uno Ahren, Marcel Breuer, Walter Gropius, Otto Haesler, Ludwig Hilberseimer, Brüder Luckhardt, Mies van der Rohe, Lilly Reich, Thonet AG, Wilhelm Wagenfeld and many others.



Von links nach rechts: Häuser Hans Vetter, Wien; Adolf Loos, Wien; ganz rechts: Karl Augustinus Bieber, Eindhoven, und Otto Niedermoser, Wien



Blick vom Haus Bawivald nach Norden
In der Mitte: Haus von Hans Vetter, Wien
Ganz rechts im Vordergrund: Haus von Adolf Loos, Wien

Fotos: J. Scherb, Wien

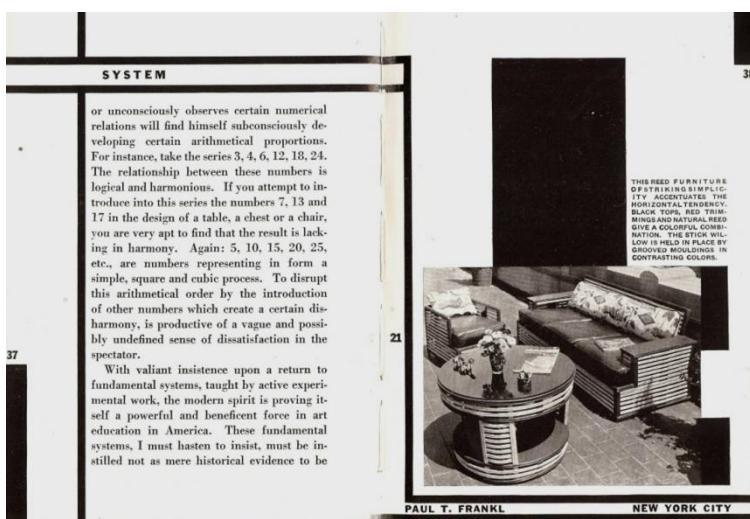
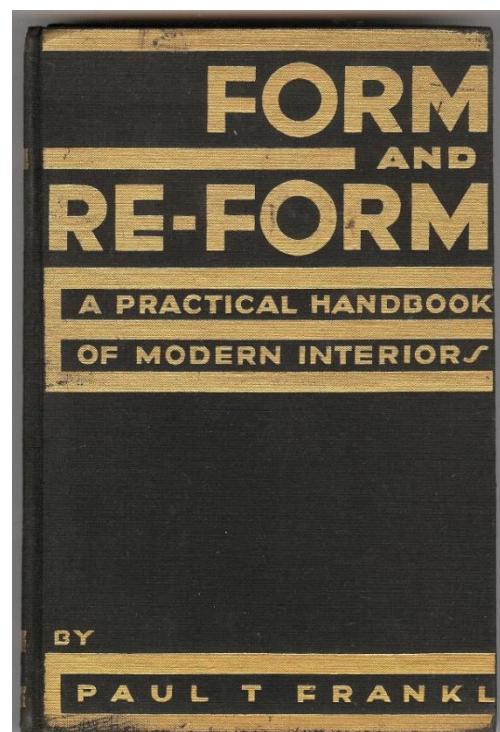
12 Form, Die. Zeitschrift für gestaltende Arbeit. Vol. 7, 1932. Issue 1-12 (all). Edited by Walter Riezler. Berlin, Verlag Hermann Reckendorf 1932. 392 pp., title, (24) pp. „Mitteilungen des Deutschen Werkbundes“, with numerous photo illustrations. 30 x 21 cm. Contemporary cloth. € 250

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.

13 Frankl, Paul T. Form and re-form. A practical handbook of modern interiors. New York, Harper & Brothers 1930. 203pp with 109 black and white plates. 22 x 15 cm. Original cloth elaborately decorated in gold. € 300

Paul T. Frankl (1886–1958), an Art Deco furniture designer and maker, architect, painter and writer from Vienna, Austria, was the son of a wealthy real estate speculator. After Frankl completed his architectural studies at the Berlin Polytechnic, he traveled, spending time in Berlin and Copenhagen before arriving in the United States in April 1914. He settled in New York City and brought with him an outsider's fresh perspective and an enthusiasm for forging a uniquely American design aesthetic. Frankl began as an architect and later switched to designing and painting fine art and furniture. In the years between the two world wars he, more than any other designer, helped shape the distinctive look of American modernism.

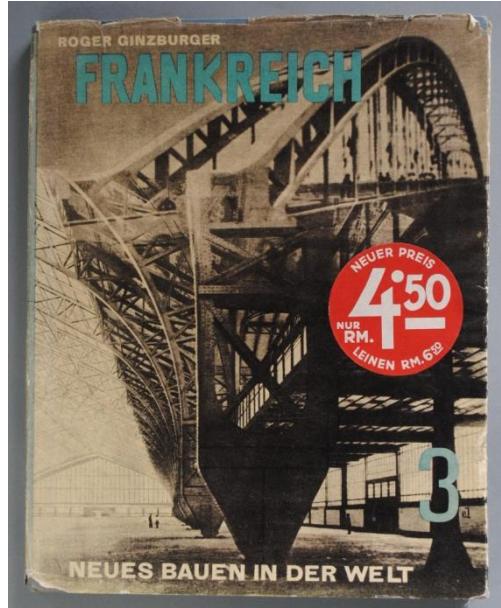
In the 1920s, he introduced his celebrated skyscraper style (before turning to metal furnishings in the 1930s). Frankl opened Frankl Galleries on 48th Street, calling his company Skyscraper Furniture, which became an epicenter of American modernism, including modern textiles and wallpapers imported from Europe. [Wikipedia]. Spine brightened.



14 Ginsburger, 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 cloth with photomontage dust-jacket (designed by El Lissitzky). € 1000

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.

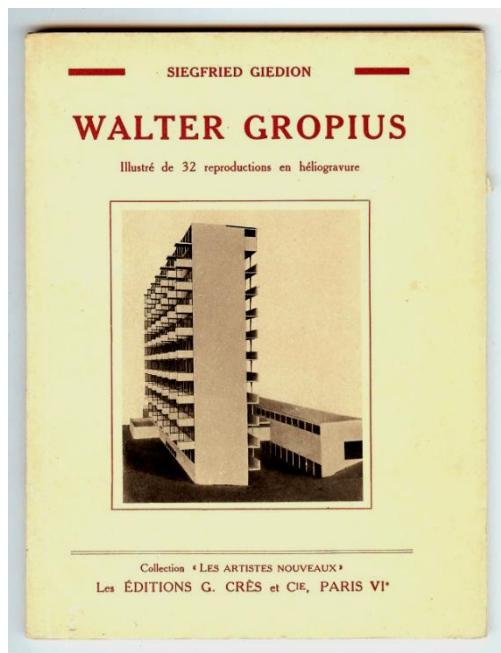


15 Ginsburger, Roger. Frankreich. Die Entwicklung der neuen Ideen nach Konstruktion und Form. Wien, Schroll 1930. 132pp with 183 b/w illustrations. 29 x 22,5 cm. Original cloth (no dust-jacket). € 300

Neues Bauen in der Welt, volume 3. Binding a bit dusty.

16 Walter Gropius.- Giedion, Sigfried. Walter Gropius. Paris, Les Editions Cres 1931. 15, (1) pp. text and 32 heliogravure plates. 19,5 x 14,5 cm. Original wrappers. € 90

Collections 'Les Artistes Nouveaux'. Fine clean copy.



16 a Hoffmann, Ludwig. Neubauten der Stadt Berlin; Gesamtansichten und Einzelheiten nach den mit Maßen versehenen Original-Zeichnungen der Fassaden und der Innenräume sowie Naturaufnahmen der bemerkenswertesten Teile der seit dem Jahre 1897 in Berlin errichteten städtischen Bauten. 11 volume. Berlin, Hessling 1902-1912. Together with 550 plates (complete) and ca. 180 pp. descriptive text. 52 x 42 cm. Loose as issued in 11 original cloth-backed portfolios. € 2800

Ludwig Ernst Emil Hoffmann (1852 – 1932) was one of the most famous architects of Berlin. In 1896, Hoffmann became Stadtbaurat - director of urban planning and construction - for Berlin. He served for 28 years until 1924. Under his leadership 111 facilities were built, including over 300 buildings. He designed the new administration building for the city of Berlin, now known as the Altes Stadthaus (1902 - 1911). He designed the Märkische Museum (1899 - 1904), the museum of Berlin and the Mark Brandenburg. With Alfred Messel, he designed the built version of the Pergamon Museum on Museum Island (1910 - 1930). In addition he designed bridges, fountains, public baths, schools of every kind, orphanages, hospital complexes, cemeteries, private villas, and apartment buildings.

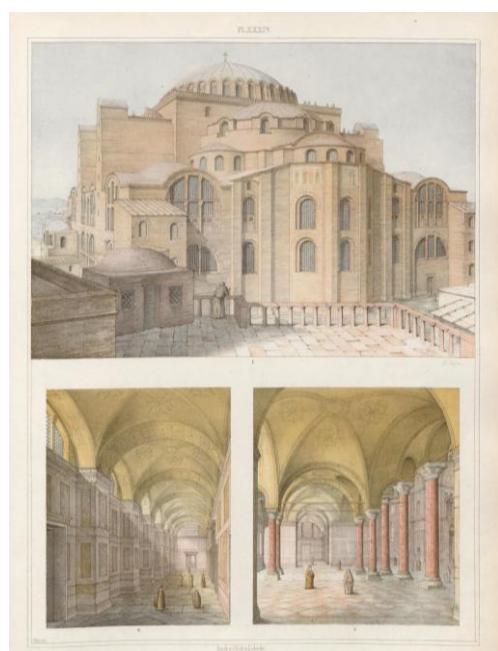
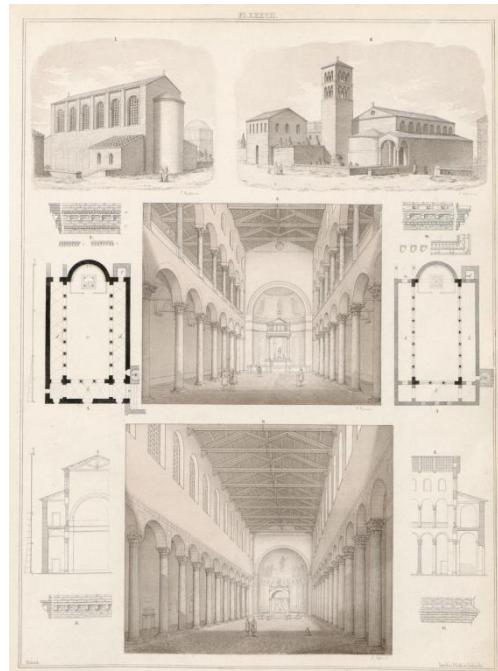
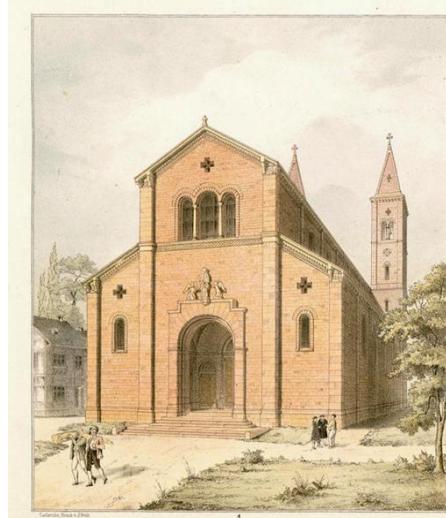
Complete sets are rare.

17 Hübsch, (Heinrich). Monuments de l'architecture chrétienne depuis Constantin jusqu'à Charlemagne et de leur influence sur le style des constructions religieuses aux époques postérieures. Ouvrage traduit de l'allemand par V. Guerber. 2 volumes. Paris, A. Morel, 1866. IV pp., 116 columns, XXX columns, 6 leaves; 63 litho plates, some partly coloured or tinted. 56 x 44 cm. Contemporary half calf, marbled boards. € 1800

The present French-language version of Heinrich Hübsch's book, intended to appear simultaneously with a German-language one, includes a good biographical notice of Hübsch by his French translator. "Hübsch's last and most extensive work, "Die altchristlichen Kirchen nach den Baudenkmälern" (1858-1862 /63), which has long been considered to be a publication on early Christian and Byzantine monuments in Italy. A closer analysis of the text reveals that Hübsch tried again to reconcile theory and history of architecture in order to establish a new, objective canon or "grammar" of architectonic elements which could be modified by each architect according to present needs and individual taste. In the first part, the architect takes up the question of style in contemporary church building and then holds the view that it must be founded on the "altchristliche Stil" (i.e. early Christian and Byzantine tradition) to meet ethical, aesthetic and practical needs of modern church architecture. Hübsch felt the need to justify his thoroughly rational and universal concept of style by giving it historical roots of the Christian tradition in order to compete with the architects of the Gothic Revival movement who could rely on a series of accepted Gothic monuments that were held to represent a "period style". Hübsch's second part of that work, his contribution to archaeological reconstructions of destroyed monuments in Italy, Asia Minor etc. is described by way of summary and illustrated by his reconstruction of S. Lorenzo maggiore (Milan), which led to a controversy with the art historian Franz Kugler concerning the value of the "altchristliche Stil". Silke Walther, "In welchem Style sollen wir bauen?" - Studien zu den Schriften und Bauten des Architekten Heinrich Hübsch (1795-1863). Diss. Stuttgart 2004.

ADB 23, 273. Thieme/Becker 18, 51. ADB 13, 273. Ausstellungskatalog Heinrich Hübsch, Der große badische Baumeister der Romantik, Karlsruhe 1983.

Slight browning at beginning and end of the text volume, but otherwise very good, fresh copies of each volume in pleasing contemporary bindings.



18 Clemens Holzmeister.- Weiser, Armand. Clemens Holzmeister. Berlin, Leipzig and Wien, Friedrich Ernst Hübsch Verlag 1927. XII pp. and 38 plates. 26,5 x 20,5 cm. Original green cloth. € 140

Neue Werkkunst. Jaeger 0044. Spine slightly brightened.



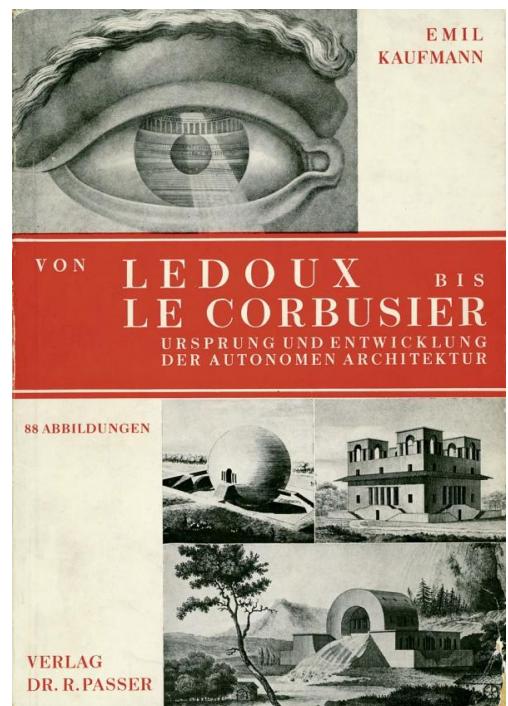
WOHNHAUSANLAGE DER GEMEINDE WIEN, XIII. BEZ., ROTTSTRASSE

19 Kaufmann, Emil. Von Ledoux bis Le Corbusier. Ursprung und Entwicklung der autonomen Architektur. Wien and Leipzig, Verlag Dr. Rolf Passer 1933. 64pp, with 88 illustrations. Original wrappers with original illustrated dust jacket. EUR 320

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

20 Koch, Alexander. Einzelmöbel und neuzeitliche Raumkunst. Darmstadt, Verlagsanstalt Alexander Koch 1930. (8) pages introduction, and 185 photo plates (of which 1 coloured), (6) pages index and adverts. 29 x 22 cm. Original cloth, cover design in red, black and white by Ludwig Kozma. € 200

Designs for furniture and interiors in modernist styles by contemporary designers, chiefly German, Austrian, Czech or Hungarian (Breuhaus, Frank, Gross, Kozma, Sobotka, etc.) Koch also features Le Corbusier very latest in steel chairs. Fine copy.



21 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. € 2000

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, but a very fine copy.



22 Mallet-Stevens.- Moussinac, Léon. Mallet-Stevens. Paris, Les Editions G. Cres 1931. 16 pages text and 32 heliogravure plates. 19,5 x 14,5 cm. Original publisher's illustrated wrappers.

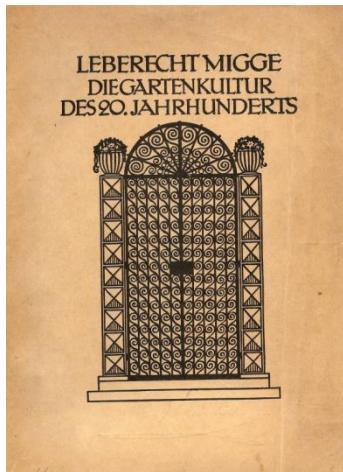
€ 160

Collection "Les Artistes Nouveaux".

23 Migge, Leberecht. Die Gartenkultur des 20. Jahrhunderts. Jena, Diederichs 1913. III, (1), 161, (3) pp. with 74 illustrations, 23 plates and 10 pp. plans. 21,5 x 16 cm. Original wrappers.

€ 150

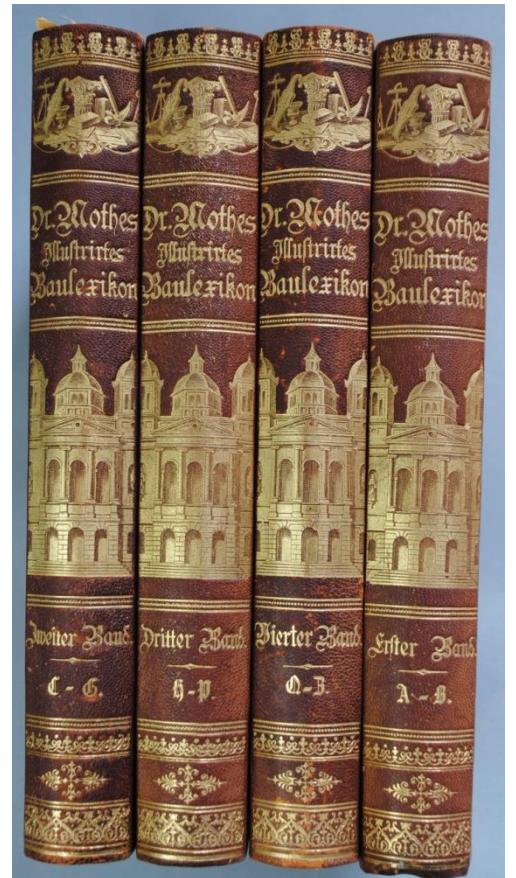
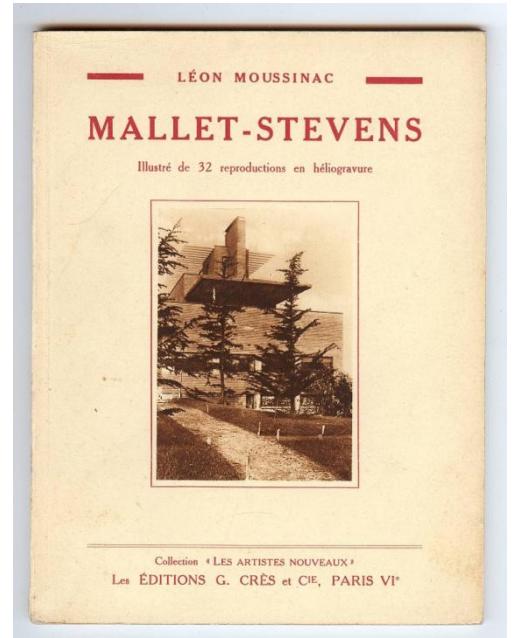
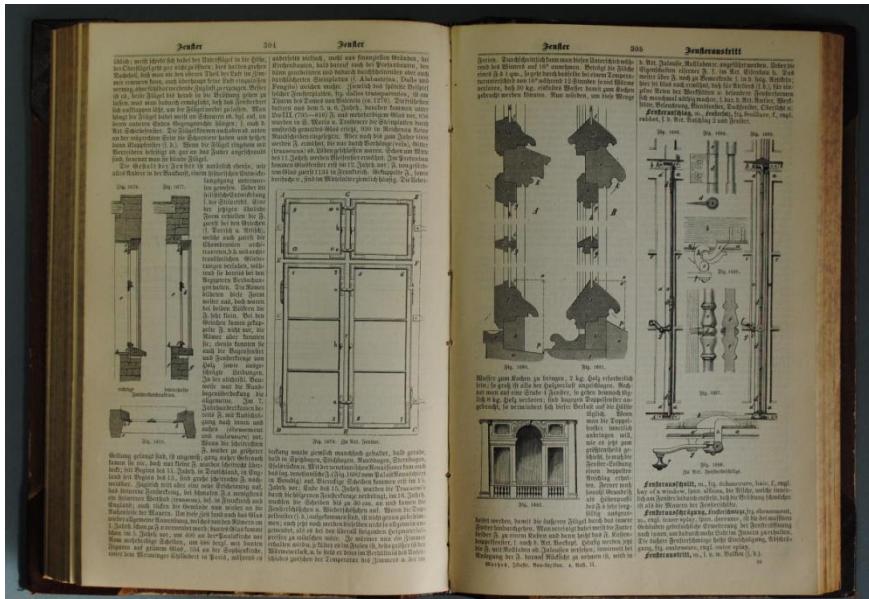
First edition.



24 Mothes, Oscar. Illustriertes Bau-Lexikon. Praktisches Hülf- und Nachschlagebuch im Gebiete des Hoch- und Flachbaues, Land- und Wasserbaues, Mühlen- und Bergbaues, der Schiffs- und Kriegsbaukunst, sowie der mit dem Bauwesen in Verbindung stehenden Gewerbe Künste und Wissenschaften. Für Architekten und Ingenieure, Baugewerke und Bauherren, Baubeflissene und Polytechniker, sowie Archäologen, Kunstliebhaber und Sammler. Vierte umgearbeitete und vervollständigte Auflage. Leipzig und Berlin, Verlag Otto Spamer 1881-1884. VI, 564pp., 1055 text illustrations; 552pp., 1013 text illustrations; 584pp., 832 text illustrations; 528pp., 725 text illustrations. 25 x 18 cm. Original publisher's half calf.

€ 320

Clean and fresh copy.



25 Neue Frankfurt, Das. Monatsschrift für die Fragen der Grosstadt-gestaltung. . Volume 1, number 1-7, 1926-1927. Frankfurt, Verlag Englert & Schlosser 1926-1927. 211pp. with numerous illustrations and several related advertisement. 26 x 24,5 cm. Red contemporary cloth volume, original wrappers, with fine typographical covers, bound in. € 2000

New Frankfurt was an affordable public housing program started in 1925 and completed in 1930. It was also the name of the accompanying magazine that was published from 1926 to 1931 dedicated to international tendencies in architecture, the renewal of art, housing and education. Fifty-two issues in five volumes were published in all. In some ways, it came close to being an "architectural manual", although it also gave wide play to other themes like the new means of communication, education, and advertising. Ernst May, head of the Technical Office of City Hall, introduced the first issue in this way: "Das neue Frankfurt's endeavour will encompass all of the sectors of activity that in our opinion are significant in terms of definition of culture in the metropolis".

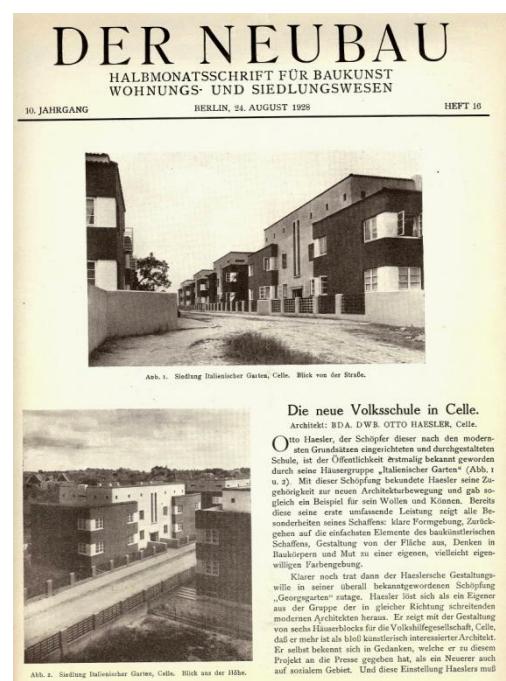


53



26 Neubau, Der. Halbmonatsschrift für Baukunst, Wohnungsbau und Siedlungswesen. Year 10, 1928, 24 issues. Berlin, Ernst & Sohn 1928. (4) pp. index, 292 pp. with 753 photo illustrations and drawings. 34,5 x 26 cm. Contemporary half cloth. € 180

With contribution by Otto Haesler, *Die neue Volksschule in Celle*.



Die neue Volksschule in Celle.

Architekt: BDA DWB OTTO HAESLER, Celle.

Otto Haesler, der Schöpfer dieser nach den modernsten Grundsätzen eingerichteten und durchgestalteten Schule im Osnabrücker Stil, ist bekannt geworden durch seine Häusergruppe „Hallenischer Garten“ (Abb. 1 u. 2). Mit dieser Schöpfung bekundet Haesler seine Zugehörigkeit zur neuen Architekturbewegung und gab sogar dem Betrieb eine Weltbezeichnung. Konnte diese seine erste umfassende Leistung zeigen, zeigt alle Besonderheiten seines Schaffens: klare Formgebung, Zurückgehen auf die einfachsten Elemente des baukunstlichen Schaffens, Verzicht auf alles, was von der Farbe aus, Denken in Bauteilen und Mut zu einer eigenen, vielleicht eigenwilligen Farbgebung.

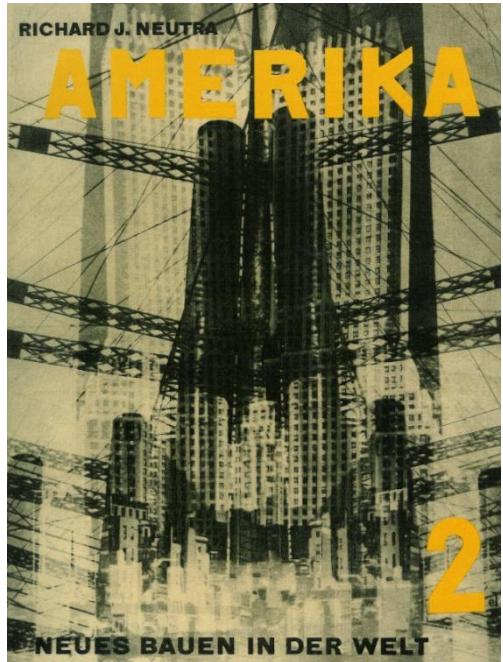
Wir werden noch darüber berichten.

Schön, aber sehr bekanntgewordene Schöpfung „Georgsgarten“ zufolge. Haesler löst sich als ein Eigener aus der Gruppe der in gleicher Richtung stehenden modernen Architekten. Er zeigt mit der Gestaltung von „Hallenischer Garten“ für das Jahr 1928 in Celle, daß er mehr ist als bloß künstlerisch interessanter Architekt. Er selbst bekennen sich in Gedanken, welche er zu diesem Projekt an die Presse gegeben hat, als ein Neuerer auch auf solemnen Gebiet. Und diese Einstellung Haeslers muß

Abb. 2. Siedlung Hallenser Garten, Celle. Blick aus der Höhe.

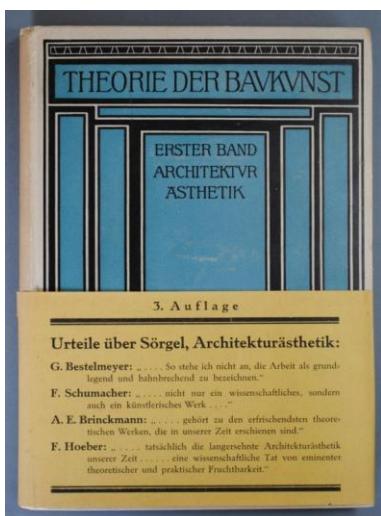
27 Neutra, Richard. Amerika. Die Stilbildung des neuen Bauens in den Vereinigten Staaten. Wien, Verlag Anton Schroll 1930. 163pp with 260 illustrations. 29 x 22,5 cm. Original photomontage wrappers designed by El Lissitzky. € 1250

Neues Bauen in der Welt, volume 2. One of the most important immigrants 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. Wrappers expertly restored. Jaeger 0772. Bolliger, VI, 25.



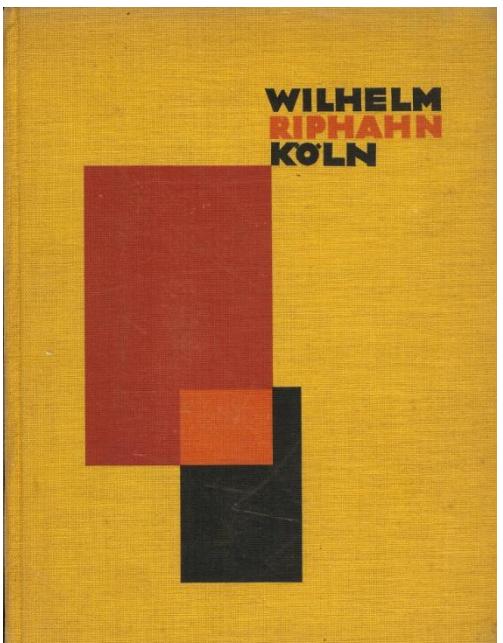
28 Wilhelm Riphahn.- Fries, H[einrich] de. Wilhelm Riphahn. Berlin, Leipzig and Wien, Friedrich Ernst Hübsch Verlag 1927. (12)pp and 33 plates with photo illustrations. 27 x 20 cm. Original cloth. € 320

Neue Werkkunst. Jaeger 0089. Very fine copy.



29 Sörgel, Herman.
Architektur-Ästhetik. [Theorie der Baukunst, vol. 1 (all)].
Dritte erweiterte Auflage. München, Pilony & Loehle 1921. 332pp. 24 x 18 cm. Original publisher's boards with publisher's blurb. € 140

*Theorie der Baukunst, vol 1.
Jaeger 0888. Near mint copy.*



30 Stindt, Otto G. and Paul Zucker. Lichtspielhäuser Tonfilmtheahter. Berlin, Verlag Wasmuth 1931. 166 pp. with numerous photo plates and drawings. 29,5 x 21,5 cm. Original cloth. € 180

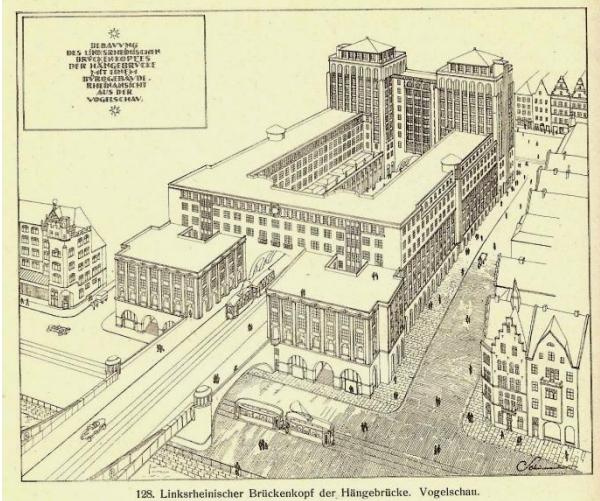
First edition. Publicise the new architecture of the cinema in all its styles from neo-classical to expressionist and modernist. With excellent photos and measured drawings.



Lichtburg, Berlin. Haupteingang

31 Schumacher, Fritz. Köln. Entwicklungsfragen einer Groszstadt. Unter Mitwirkung von Wilhelm Arntz. Köln, Saaleck-1923. 323, (2) pp. with 158 drawings. 28 x 23,5 cm. Original publisher's cloth backed boards. € 100

First edition.



32 Taut, Bruno. Die Stadtkrone. Mit Beiträgen von Paul Scheerbart, Erich Baron, Adolf Behne. Jena, Eugen Diederichs 1919. 144, (2) Seiten mit 72 Abbildungen und Tafeln. 24 x 18 cm. Original Broschur. € 240

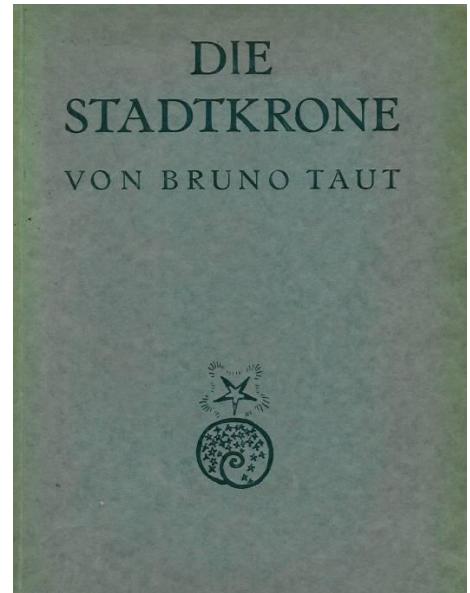
Die 1916/17 verfasste und 1919 veröffentlichte 'Stadtkrone' lässt eine gewisse Verwandtschaft zu den Entwürfen utopischer Sozialisten wie etwa Charles Fourier, die architektonische Konzepte mit weltlichen Chiliasmus verbanden, erkennen. Taut entwarf eine kreisförmige Gartenstadt mit einem Radius von etwa sieben Kilometern, für die immense Zahl von drei Millionen Einwohnern. In ihrer Mitte sollte sich "mächtig und unerreichbar" die "Stadtkrone" erheben, ein Kultur- und Gemeinschaftszentrum, gipflend in einem hochhausähnlichen, zweckfreien "Kristallhaus". Vgl. Architekturtheorie von der Renaissance bis zur Gegenwart, Köln 2003, S. 692ff mit Abb.. Wolfgang Pehnt, Die Architektur des Expressionismus, Stuttgart 1973. Papierbedingt gebräunt. Schönes Exemplar.

33 Wachsmann, Konrad. Holzhausbau. Technik und Gestaltung. Berlin, Wasmuth [1930]. 141 pp., with numerous photo plates and drawings. 29,5 x 21,5 cm. Original cloth-backed boards. € 180

First edition. Konrad Wachsmann (1901-1980), architect, educator, and pioneer of industrialized building systems in the United States and Europe. Apprenticed as a cabinetmaker, he later became a pupil of Heinrich Tessenow and Hans Poelzig. He worked on advanced laminated structures in timber and practiced as an architect in Berlin, building a summer house (1928) for Albert Einstein with whom he developed a lifelong friendship. In 1940, he came to the United States and was associated with Walter Gropius in Cambridge. -Placzek, 4, 355.

34 Werkbundsiedlung Wien.- Frank, Josef. (Hrsg.) Die internationale Werkbundsiedlung Wien 1932. Wien, Anton Schroll 1932. 22 Seiten Text und 74 Tafelseiten mit zusammen 277 Abbildungen. 28 x 22 cm. Orig.-Broschur mit Orig.-Schutzumschlag. € 780

Neues Bauen in der Welt, Band 6. An der Planung der 70 Häuser waren 32 Architekten, davon 26 Österreicher beteiligt u.a. Adolf Loos, Heinrich Kulka, Josef Frank, und Josef Hoffmann. Aus dem Ausland waren Architekten wie Gerrit Rietveld, Richard Neutra, Hugo Häring und Andre Lurcat eingeladen. Schutzumschlag mit kleinen Randläsuren.



Die Haupteingangssseite



Einfamilienwohnhaus in Plattenbauweise von Professor Bruno Paul, Berlin. Die Gartenseite mit überdecktem Sitzplatz



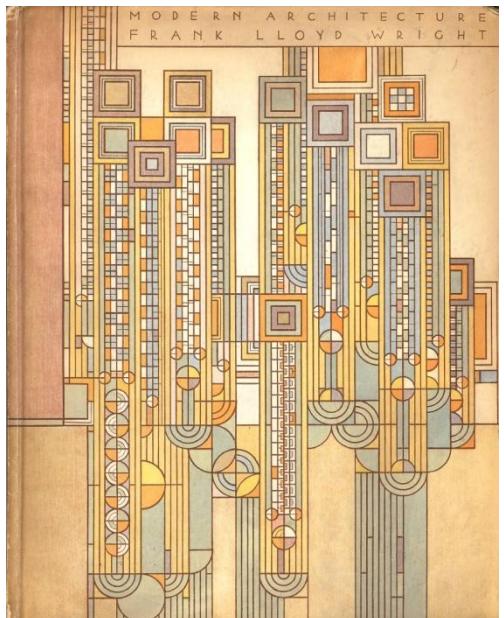
35 Wright, Frank Lloyd. Modern architecture, being the Kahn Lectures for 1930. Princeton, Princeton University Press 1931. Frontisp. Portrait, (12), 114, (2) pp and 6 halftone plates. 27 x 21,5 cm. Original decorated boards (designed Frank Lloyd Wright). € 580

In his Kahn Lectures Wright gave a summary of the ideas behind his prairie houses, setting out in a nine-point programme the principles of the unbroken transition from interior to exterior, the open plan and what he called 'the destruction of the box'. (Kruft)

The present binding by Wright is a particularly pleasing and successful design. The text is also important: "One of Wright's last reasonably jargon-free publications. It is the most coherent statement of his philosophy available in his own words, a book well worth reading and keeping." Robert Twombly in: Design Book Review, 1990 issue 18, p.65.

Robert L. Sweeny, *Frank Lloyd Wright. An Annotated Bibliography*. Los Angeles 1978. # 250.

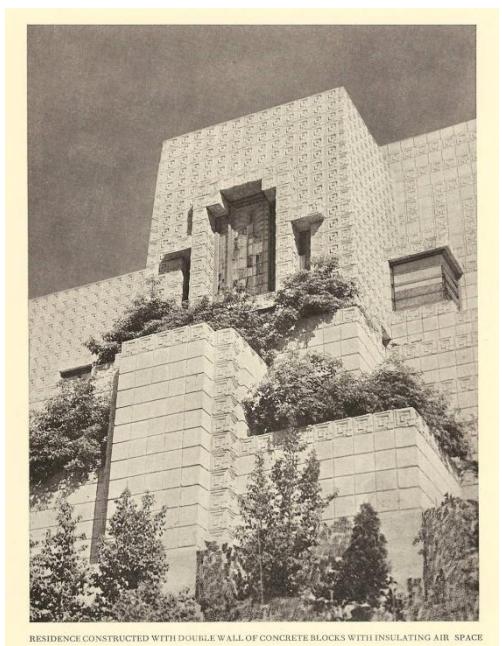
Published without a dust jacket. A very fine copy of this fragile book.



36 Wright, Frank Lloyd. Two Lectures on Architecture. Chicago, The Art Institute of Chicago [1931]. 63 pp., frontispiece and 8 b/w illustrations of drawings. 26x 19 cm. Original wrappers with original orange printed dust-jacket. € 220

*First edition. The texts of two lectures delivered at the Art Institute Chicago, 1 and 2 October 1930. Their titles are "In the Realm of Ideas" and "To the Young Man on Architecture". Robert L. Sweeny, *Frank Lloyd Wright. An Annotated Bibliography*. Los Angeles 1978. # 261.*

Very fine copy.

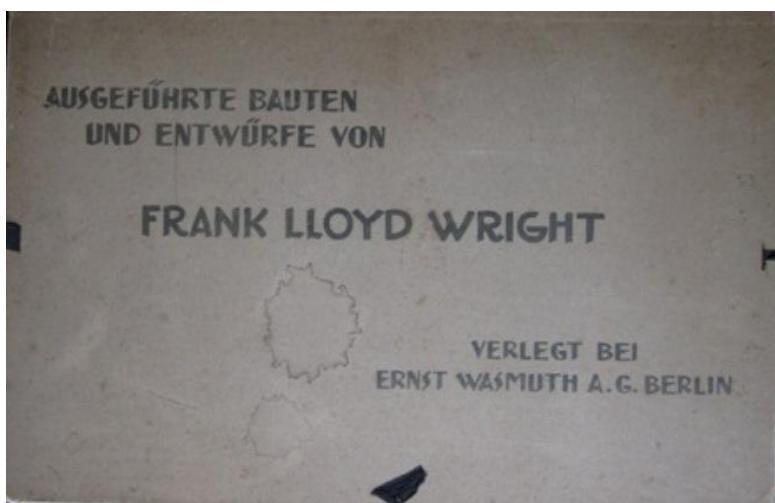
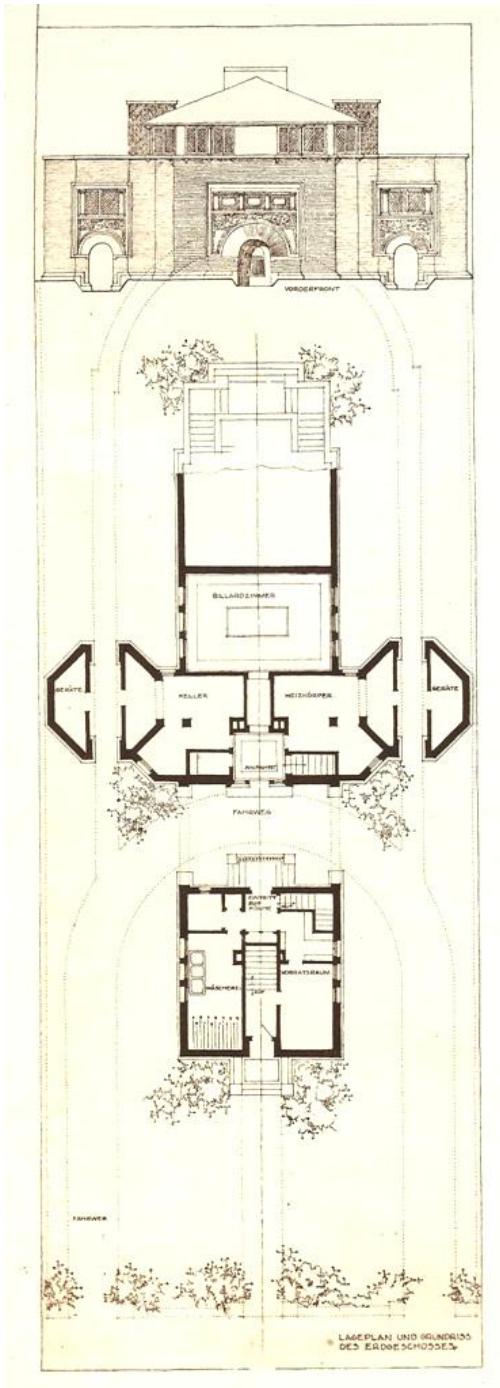


37 Wright, Frank Lloyd. Ausgeführte Bauten und Entwürfe. Second edition. Berlin, Ernst Wasmuth Verlag [1924]. [31pp. text and list of plates] missing in this copy. [This offered copy includes: Reprint of the portfolio published 1910 with the missing text and list of plates]. 100 original plates printed in brown ink on glossy white paper. 48,5 x 32,5 cm. Loose as issued in original publisher's cloth-backed portfolio. € 1800

This second edition was published in smaller size by Wasmuth 1924. The rarity of the first publication (1910) is due to the unfortunate destruction of many of the copies in a fire. The Portfolio had enormous influence on the architects of the day and have since become world-famous and highly prized by collectors, scholars, and followers of Wright's career. The plates are kept in their original sequence, but they are reduced from 64 x 40,5 cm to 48,2 x 32,5 cm. A total of one hundred plates prepared from drawings made at Wright's Oak Park studio illustrate seventy buildings and projects between 1893 and 1909. They are printed in brown ink on glossy white paper. The plates include perspective views, plans, sections, and interior and exterior details.

It was the first publication of any of Wright's work to appear anywhere in the world, as Wright had not published any of his work in his twenty previous years of activity in the United States. The portfolio is significant as a link between Wright's pioneering American architecture, and the first generation of modernist architects in Europe. Wright toured Europe for a year from October 1909 through October 1910, partly to support the publication of the portfolio, but also to experience firsthand a great deal of European architectural history. Wright's early influence in northern Europe is unquestionable: Le Corbusier is known to have had and shared a copy, Czech architect Antonin Raymond and Austrian architects Rudolf Schindler and Richard Neutra all re-located to the United States in hopes of working for Wright, and one look at Willem Marinus Dudok's 1924 Hilversum Town Hall betrays its origins. At the time of the portfolio's publication, three major influential architects of the twentieth century (Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius were all working essentially as apprentices in the atelier of Peter Behrens in Berlin, where it has been said that work stopped for the day when the portfolio arrived. If this story is true, it reveals the magnitude of the immediate impact of Wright's architecture in European circles, since Behrens could have conceivably received a copy of the Wasmuth portfolio merely days or weeks after its publication. Wright would never admit that the exchange worked both ways, always claiming that he took nothing from his year in Europe, but the work of Wright scholar Anthony Alofsin suggests that Wright was heavily influenced by the work of the Vienna Secession. In turn, the Dutch De Stijl movement follows Wright's designs by just a few years. De Stijl's major contributors credit Wright with some influence. Approximately half of the images in the Wasmuth portfolio are the work of architect and one-time Wright assistant Marion Mahony Griffin, whose visual style has a lot to do with its success. [Wikipedia].

Robert L. Sweeny, Frank Lloyd Wright. An Annotated Bibliography. Los Angeles 1978. # 87 # 157. Some browning or soiling of the portfolio, ties fail. Inside fine.



38 Warburg, Aby. Die Erneuerung der heidnischen Antike. Kulturwissenschaftliche Beiträge zur Geschichte der europäischen Renaissance. Mit einem Anhang unveröffentlichter Zusätze. Leipzig and Berlin, B. G. Teubner 1932. XX, 442 pp.; V, pages 443-725, (6) pp. publishers advertisements and 181 illustrations on 96 plates. 27 x 20 cm. Contemporary half vellum, marbled boards, red labels. € 1800

Gesammelte Schriften, 2 volumes. Herausgegeben von der Bibliothek Warburg. Unter Mitarbeit von Fritz Rougemont. Herausgegeben von Gertrud Bing. No ownership inscription but **Ernst Robert Curtius** copy, with a very few underlining by E.R.- Curtius. Lit.: Dieter Wuttke, Kosmopolis der Wissenschaft. E.R. Curtius und das Warburg Institut. Briefe 1928-1953. Baden-Baden 1989. A very fine copy in fresh, clean condition.

39 Journal of the Warburg Institute [later: Journal of the Warburg and Courtauld Institutes]. Volume 1 – 17 [lacks vol. 3]. London, Warburg Institute 1937-1954. 27 x 20. Contemporary half vellum (vol. 1-2), cloth (vol. 4-7), original wrappers (vol. 8-17). € 1000

Original edition. **Ernst Robert Curtius** copy, some volumes with ownership inscription: E. R. Curtius. Lit.: Dieter Wuttke, Kosmopolis der Wissenschaft. E.R. Curtius und das Warburg Institut. Briefe 1928-1953. Baden-Baden 1989. Arntzen / Rainwater Q 226.

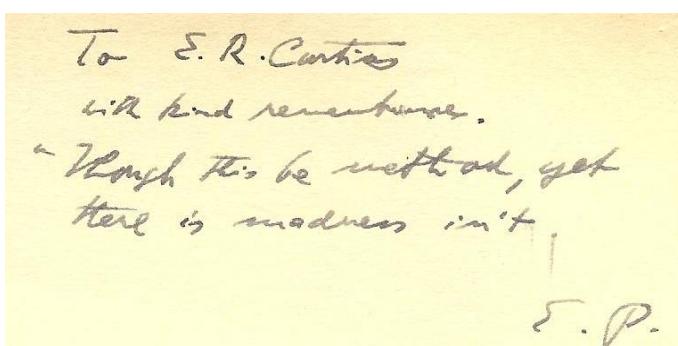
40 Kulturwissenschaftliche Bibliographie zum Nachleben der Antike. Erster Band. Die Erscheinungen des Jahres 1931. In Gemeinschaft mit den Fachgenossen bearbeitet von Hans Meier, Richard Newald und Edgar Wind. Herausgegeben von der Bibliothek Warburg. Leipzig and Berlin, B. G. Teubner 1934. XXVIII, (2), 333 pp., (6) pp. publishers advertisements.

A Bibliography on the Survival of the Classics. Second volume. The publications of 1932-33. Edited by The Warburg Institute. London, The Warburg Institute 1938. XIV, (2), 382 pp.. 24,5 x 17 cm. Contemporary half vellum, marbled boards, morocco labels. € 280

No ownership inscription but **Ernst Robert Curtius** copy, with a very few underlining by E.R.- Curtius. An annotated critical bibliography of the survival and revival of antiquity from late antiquity on. Text in German and introduction in English. Short-lived yet still an important document which reflects the Warburg approach to cultural history. Arntzen / Rainwater A 194.

41 Panofsky, Ewin. Who is Jan Eyck's "Tymotheos"? Offprint: Journal of Warburg and Courtauld Institutes. Vol. 12, 1949. Pp. 80-90, 2 plates. 26,5 x 20 cm. Original wrappers. € 180

First edition, off-print. Presentation-copy to **Ernst Robert Curtius**.



Prima facies arietis ē mar
ia & ē facies audacie: for-
titudinis: altitudinis: & inue-
recundie.
Secunda facies est folio &
est nobilitatis: altitudinis:
regni & magni domini,
suetudinis: in domo: gaudio:
& impunitationum.
Tertia facies est veneris &
est fabilitatis in opere: man-
suetudinis: in domo: gaudio:
& impunitationum.



In primo gradus arietis
Accedit vir dexter tenet falce:
& sinistra manu balistam.
Homo cum capite canino de-
teria sua extensa: in finib[us] ba-
culum habentem.
Homo aliquando laborat: ali-
quando vero bella exercet.
Homo litigiosus erit et iniui-
duo ut canis.

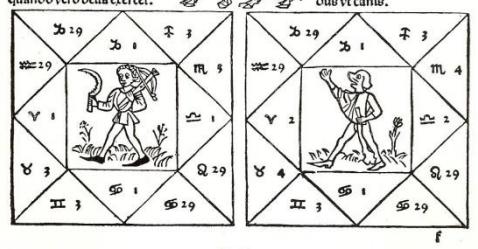
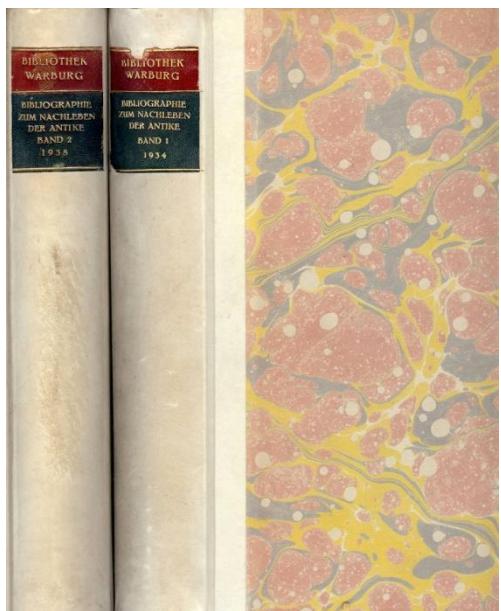


Abb. 106. Die Aries-Dekane aus: Astrolabium Magnum, ed. Engel, Augsburg 1488 (zu Seite 466f.).



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