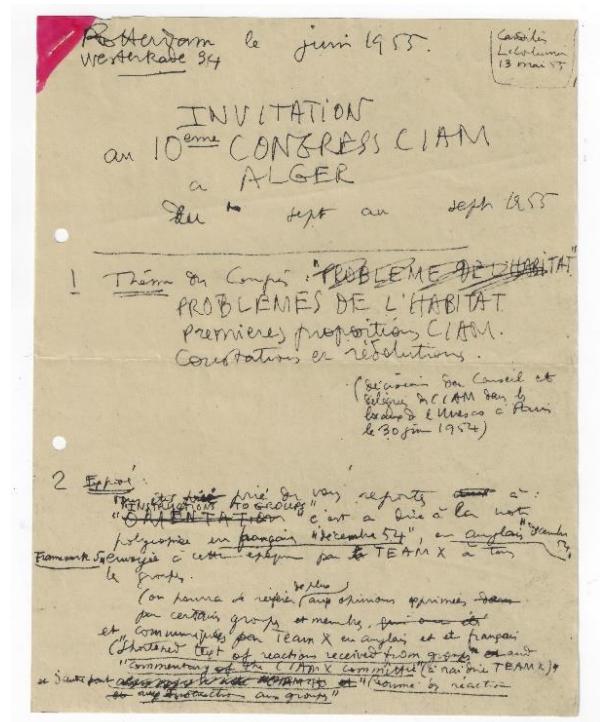
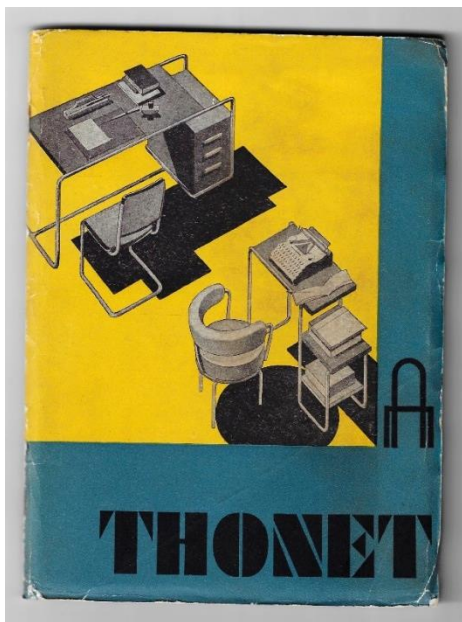


LIST 275

Architecture

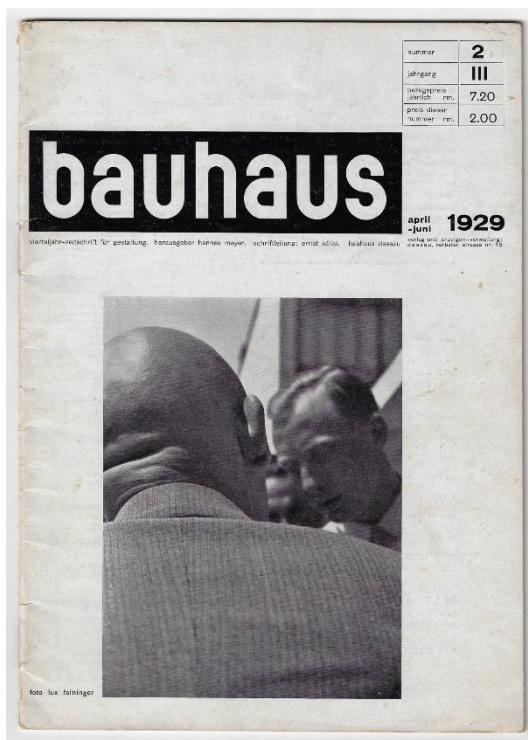
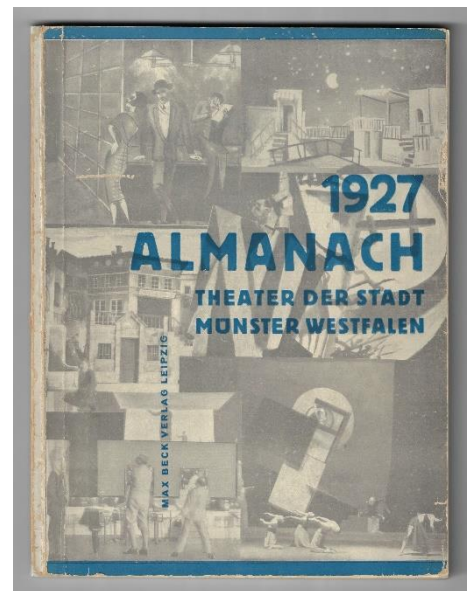
Interior Decoration

Design



1 Almanach 1927. Theater der Stadt Münster. Herausgegeben von der Intendanz des Theaters. Intendant: Dr. Hanns Niedecken-Gebhard. Leipzig, Max Beck Verlag 1927. 118pp. (10)pp. related advertisement. 23 x 17,5 cm. Original illustrated wrappers (Design by Alfred Schlee and Anna Taussig). EUR 1200

Alfred Schlee (1901-1999) interest in the latest trends in contemporary art and music brought Schlee u. a. in contact with the Dessau Bauhaus circle, the conductor Erich Kleiber, whom he met on the occasion of the world premiere of Alban Berg's "Wozzeck" in Berlin in 1925, the dancer Harald Kreutzberg and the painter and stage designer Oskar Schlemmer, in whose Paris production of the "Triadic Ballet" He held the piano part in 1932.



2 Bauhaus. Vierteljahr-Zeitschrift für Gestaltung. Volume 3, 1929. Issue 1-4 (complete). Herausgeber: Hannes Meyer. Schriftleitung: Ernst Kállai. Dessau, Bauhaus Dessau 1929. Each issue 32pp. With numerous illustrations. 29,5 x 21 cm. Original illustrated wrappers (Design by Joost Schmidt).

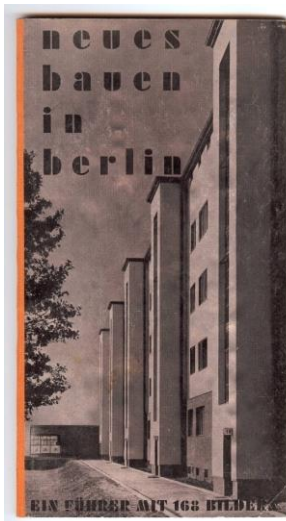
EUR 3000

With contributions from: Oskar Schlemmer, Le Corbusier, Willi Baumeister, Hannes Meyer, Mart Stam, Ludwig Hilberseimer. Photos: Lotte Gerson, Andreas Feininger, Werner Feist, Walter Peterhans, Sascha Stone and others.

3 Bauhaus.- Gropius, Walter, (Editor). Staatliches Bauhaus Weimar, 1919-1923. Weimar, München, Köln, Bauhausverlag / Karl Nierendorf 1923. 224, (2)pp. 147 illus., including 20 color plates, of which 9 are original color lithographs by Herbert Bayer, Marcel Breuer, L. Hirschfeld-Mack (2), P. Keler and W. Molnár, R. Paris, K. Schmidt (2) and F. Schleifer. 24,5 x 25 cm. Original black boards. EUR 4200



The first book published by the Bauhaus, preceding the Bauhausbücher proper of 1925 and after; Bayer's brilliant front cover design is fittingly proclamatory. Typography by L. Moholy-Nagy; binding design by Bayer. Texts by Gropius ("Idee und Aufbau des Staatlichen Bauhauses"), Klee, Kandinsky, Moholy-Nagy, Schlemmer and Grunow. The work was issued on the occasion of the great Weimar Bauhaus exhibition of 1923. One of 2000 German-language copies, from the edition of 2600 in all. The delicate spine is hardly visible professionally restored.



4 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. EUR 200

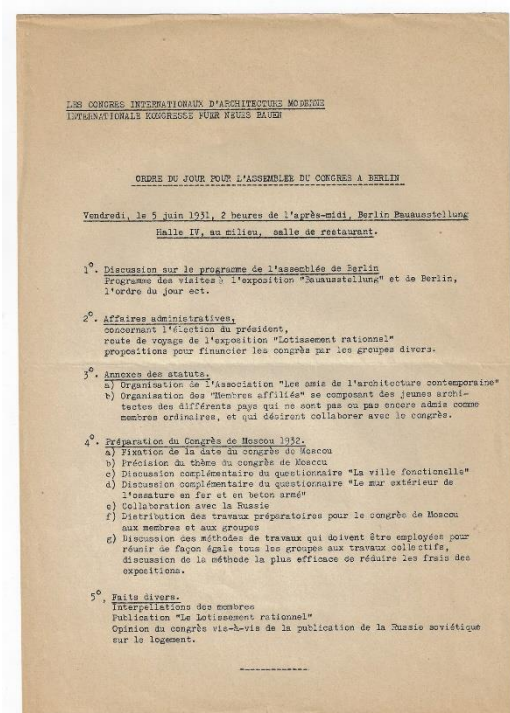
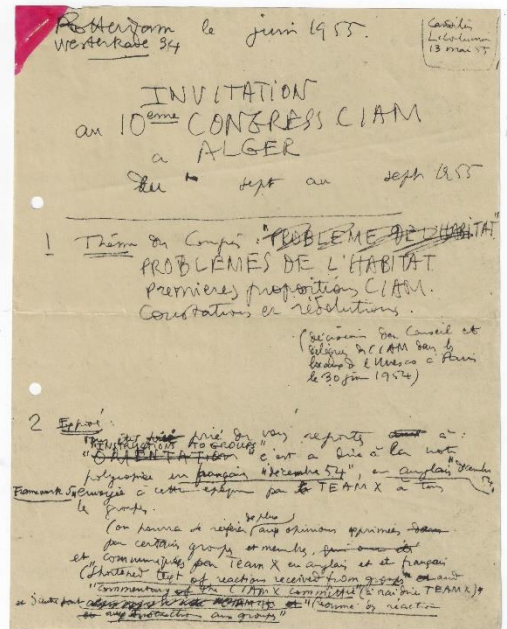
"Der Band "Neues Bauen in Berlin" von 1931 gilt nicht nur als der erste Architekturführer zur Moderne, sondern als der erste moderne Architekturführer überhaupt. Er war das Produkt einer sich in den zwanziger Jahren stark entfaltenden Architekturpublizistik. Die über die Fachwelt hinaus auch das breite Publikum erreichen 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).

5 CIAM.- Original blueprint by **Le Corbusier**. Concept for the 10th CIAM Congress in Algiers, with many corrections and deletions. 3 leaves. 27 x 21 cm. EUR 2800

Top right with the handwritten address: Westerkade 34: The office address of the Dutch architect and CIAM member Jacob Berend "Jaap" Bakema (1914 – 1981). Top left with the entry: Candilis [Georges Candilis 1913-1995] Le Corbusier mai 55.

This planned congress in Algiers was never realized.

Provenance: Oswald Haerdtl (1899-1959) Haerdtl re-established the Austrian CIAM group, which had lost their representatives by the emigration of Josef Frank and Walter Loos before the war. He taught this consistently international, made intensive efforts to make contact with the exiled colleagues., Carmela Haerdtl (Vienna), private property Austria.



6 CIAM.- 1 sheet [hctographed] agenda for a meeting in Berlin 1931. 29,5 x 20,5 cm. EUR 350

Provenance: Oswald Haerdtl (Vienna), Carmela Haerdtl (Vienna), private property Austria.

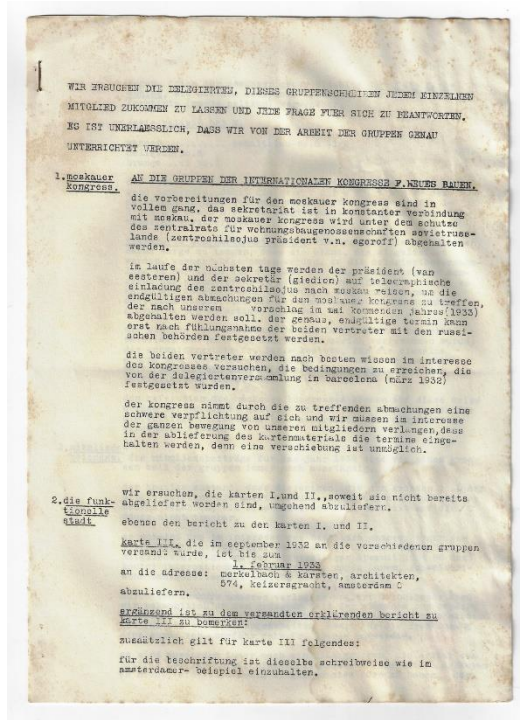
6 CIAM,- 6-page [Hecographed] letter to the CIAM members. Dated: Zürich, November 26, 1932. Written by Van Eesteren and Giedion. 29 x 21 cm. EUR 2700

Circular on the planned CIAM Kongress 1933 in Moscow, which did not take place. The letter contains information about the planned congress in Moscow, invites members to submit educational material, reports on past exhibitions, informs about upcoming exhibitions. Particularly interesting point 8 of the letter: „ closing dessauer bauhaus. "The members are invited to publicly protest. "wir bitten die delegierten jeder gruppe, Sorge zu tragen, dass die schließung des bauhauses in der tages- und fachpresse auch nachträglich gebrandmarkt wird. es wäre auf die befruchtende tätigkeit und die bedeutunmg des bauhaus hinzuweisen, und zwar gerade in bezug auf seine weitgehende ausstrahlung, die anscheinend in deutschland immer noch nicht verstanden wird."

" We ask the delegates of each group to take care that the closure of the bauhaus in the daily and specialized press is also subsequently branded. it would be necessary to point out the stimulating activity and the importance of the bauhaus, especially with regard to its extensive significance, which apparently still does not seem to be understood in Germany."

The paper partly foxing with a water edge lower right.

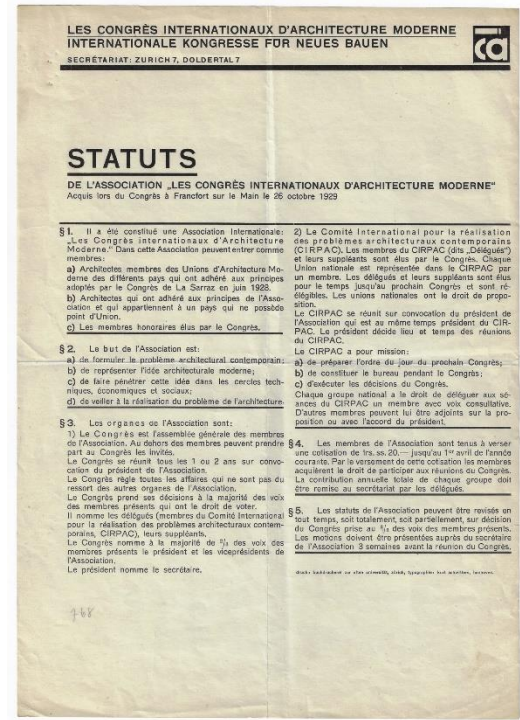
Provenance: Oswald Haerdtl (Vienna), Carmela Haerdtl (Vienna), private property Austria.



7 CIAM.- Statuts de l'association „Les Congrès Internationaux D'Architecture Moderne“. Acquis lors de Congrès à Francfort sur le Main le 26 octobre 1929. One sheet printed on one side. 29,5 x 21 cm. EUR 750

Typography by Kurt Schwitters. „druck: buchdruckerei zur alten universität, zürich, typographie: kurt schwitters, hannover.

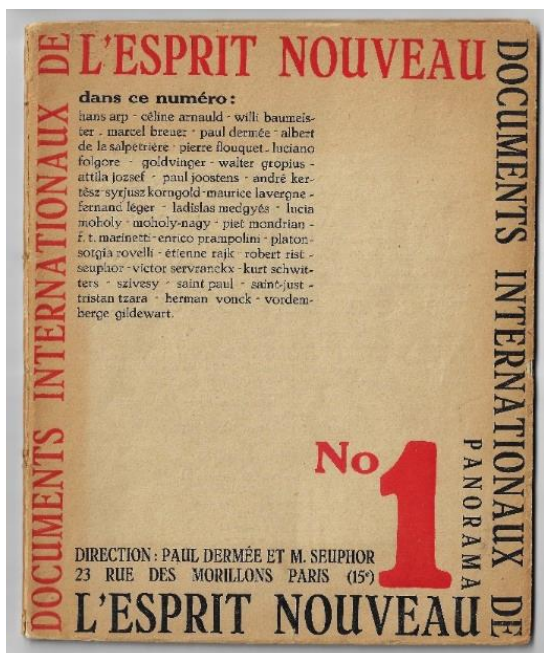
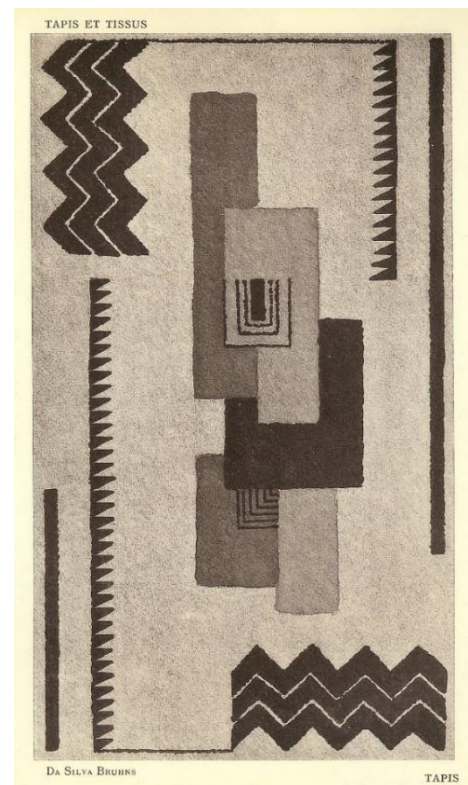
Provenance: Oswald Haerdtl (Vienna), Carmela Haerdtl (Vienna), private property Austria.



8 Delaunay, Sonia. Tapis et Tissus. Paris, Éditions d'Art Charles Moreau (1929). 8 pp. [=title page, introduction, list of plates] ,39 plates and 11 coloured plates. 33 x 25 cm. Loose as issued in original portfolio with printed stiff boards, ties. EUR 800

L'Art International D'Aujourd'hui, no. 15.

Scarce portfolio compiling fine carpets and textile design. Represented designers among others are: Sonia Delaunay, Fernand Léger, Josef Albers, Joseph Hoffmann, Eileen Gray, Walter Gropius, and Ruth Valentín.



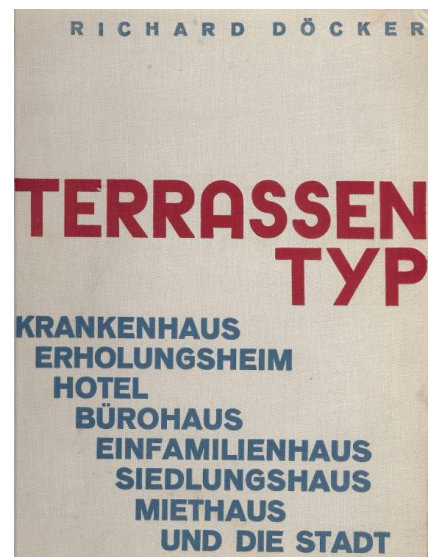
9 Documents internationaux de l'esprit nouveau.

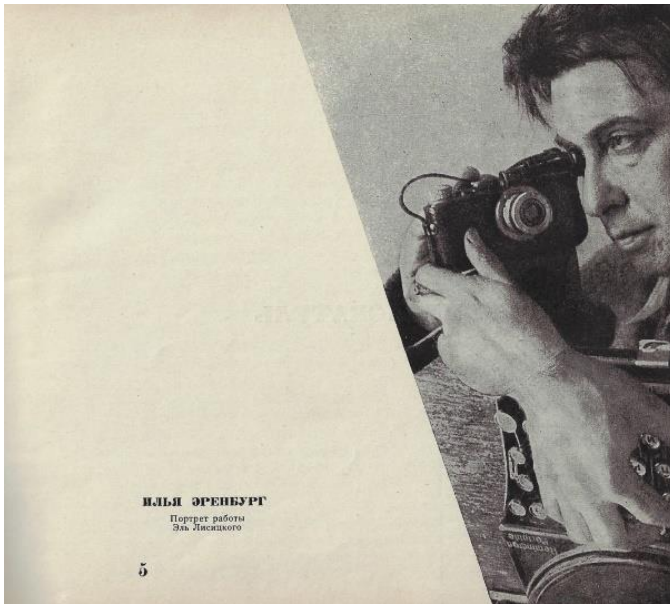
Direction: Paul Dermée et Michel Seuphor. No. 1 (all published). Paris 1927. [64] pp. with 37 illustrations. 26 x 21 cm. Original wrappers. EUR 1600

Texts by Seuphor, La Salpêtrière, Baumeister, Dermée, Schwitters, Tzara. Illus. after Prampolini, Lucia Moholy, Vonck, Vordemberge-Gildewart, Baumeister, Mondrian, Medgyés, Kertész. The inaugural issue, the only issue published. The typography and mise-en-page are very strong.

10 Döcker, Richard. Terrassentyp. Krankenhaus, Erholungsheim, Hotel, Bürohaus, Einfamilienhaus, Siedlungshaus, Miethaus und die Stadt. Stuttgart, Julius Hoffmann Verlag 1930. (4), 141, (3) pp. with 217 plans and photo illustrations. 30 x 23 cm. Original cloth. EUR 180

When the Werkbund was planning its exhibition 'Die Wohnung' in Stuttgart in 1927, it was Döcker who was the spokesman for a group of young architects and artists who were eager to make sure that the orientation of the exhibition would be towards the 'New Building' philosophy. The plan that was finally accepted for the Weißenhof housing development was designed by Mies van der Rohe, but Döcker himself was in charge of the building works, and it was he who designed and built numbers 21 and 22 of the houses (which were later destroyed in the war). As a result of his assignment, and, even more, the Waiblingen Hospital, designed on his terrace principle, Döcker became internationally famous. He developed his ideas on this kind of building in his book 'Terrassentyp'. Muriel Emanuel (Hrsg). Contemporary architects, New York 1980, S. 208-209.- Jaeger 0538 Abb. 202. Upper and lower spine slightly frayed.





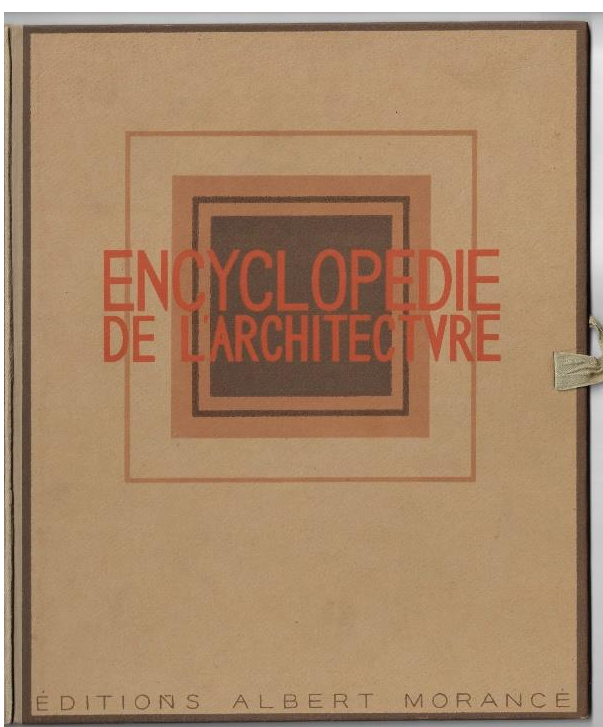
11 Ehrenburg, Ilya. *Moi Parizh.* Moscow, Izogiz 1933. 240pp. With 121 illustrations after photos by Ilya Ehrenburg and El Lissitzky (2). 16 x 18,5 cm. Original publisher's boards. EUR 700

The book was designed by El Lissitzky who also provided preliminary photographs, and photomontages. *The Paris of Ilya Ehrenburg knows no Louvre or Notre Dame and shows the Eiffel Tower crouching behind shabby facades and building timber. The Paris in which the Russian revolutionary lived from 1908 to 1940 was a place in which completely normal people with little money and hope struggled through life. Ehrenburg photographed them at their doors and in cafes, at work and at rest, in their poverty and dignity, and wrote brief texts that describe them. My Paris is an impressive work of photographic social reporting. It presents portraits of the elderly and children, workers and outcasts and stands in contrast to the glamorous Paris of so many idealized representations.*

The edges of the spine slightly rubbed, the cover slightly dusty and stained.

12 Encyclopédie de l'architecture. *Constructions modernes.* Paris: Albert Morancé [1928-1939]. 12 volumes, Title pages, table of contents, index and 1200 plates, including some double-page numbered as two, a few coloured. + 2 volumes: *Encyclopédie de l'architecture. Constructions de style.* Paris: Albert Morancé 1929. Title pages, table of contents, index and 200 plates [All]. 27,5 x 23 cm. Original cloth-backed printed paper-covered portfolios with ties. EUR 3500

A complete set of this rare survey of modernist architecture. Each volume comprises photogravure plates numbered 1-100 (some folding with double numbering) with photographes, elevations and designs of contemporary buildings, interiors and details (a few in colour), plans on verso of plates, accompanied by text leaves providing indices of plates and the architects. Richly illustrated with domestic and public buildings, some unrealised, including stadia, swimming pools, casinos, theatres, airports, etc., in France and beyond, including California, Egypt, Germany, and Japan, by leading architects of the period, including Le Corbusier (including his Cartesian skyscraper), Neutra, Schweizer, Mallet-Stevens, Cassan, Pacon, Lucas, Ruhlmann, etc., and colonial projects by Tur. A spectacular publication, and very rare complete.



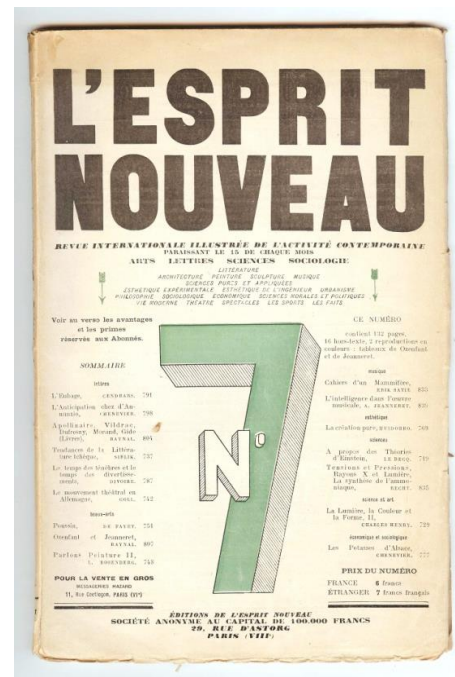
L'Esprit Nouveau. Revue internationale d' esthétique. [later: de l' activité contemporain]. Paris, Société des Editions de l'Esprit Nouveau. October 1920 – January 1925.

Immensely influential journal, founded by C.E. Jeanneret (Le Corbusier), the painter and philosopher Amédée Ozenfant and the poet Paul Dermée, the title coming from Apollinaire.

13 L'Esprit Nouveau. Revue internationale illustrée de l' activité contem-porain. **Issue 5.** Paris, Société des Editions de l'Esprit Nouveau. EUR 280

14 L'Esprit Nouveau. Revue internationale illustrée de l' activité contem-porain. **Issue 6.** Paris, Société des Editions de l'Esprit Nouveau. EUR 280

15 L'Esprit Nouveau. Revue internationale illustrée de l' activité contem-porain. **Issue 7.** Paris, Société des Editions de l'Esprit Nouveau. EUR 280



16 Eileen Gray. Badovici, Jean. Eileen Gray. Meubelen en interieurs. Wendingen, volume 6, issue 6. Amsterdam, Wendingen, 1924. 32pp [pp. 19-32 advertisements] with 32 illustrations. 33 x 33 cm. Original color printed wrappers, pages are double-folds as in the Japanese manner. EUR 600

Special issue of 'Wendingen' on the work of English interior and furniture designer Eileen Gray with an introduction by Jan Wils (in Dutch) and an essay by Jean Badovici (in French). "This issue is devoted entirely to Gray's work, with illustrations of the bedroom-boudoir she exhibited at the Salon des Artistes Décorateurs in 1923, and numerous examples of her designs for furniture, lamps and tapestries. In addition to being a critic, the Romanian architect Badovici was also Gray's companion, and her collaborator at this time on their famous house in the south of France, called E.1027 (a coded combination of their initials)." Ars Libri, Catalogue 148, #58.



A copy of this issue made EUR 5625 (estimate EUR 1200-1800) at Christies Paris in March 2011 (Les Collections du Château de Gourdon, lot 98). These price reflect the art market rather than the book market.

17 Grüner, Oskar. Moderne städtische Wohnhäuser in Meisteraquarellen. Serie I. Kleinere eingebaute Wohnhäuser. Wien und Leipzig, Friedr. Wolfrum & Co [um 1905]. Titelblatt und 64 Tafeln mit montierten Abbildungen, davon 48 in Farbe. 47 x 37 cm. Original Halbleinenmappe. EUR 2000

Seltenes Werk mit kollotypierten, großformatigen Bildtafeln von 48 Wohn- und Geschäftshäusern des Jugendstils aus Deutschland und Österreich, vom Wiener Architekturmaler Oskar Grüner (1867-1921) eigens für vorliegende Publikation in farbenprächtigen und detailgetreuen Aquarellen festgehalten. Die Planer der Gebäude waren u.a. Heinrich Mandrix („Zeus-Haus“, Hamburg), Josef Maria Olbrich (Wohnhaus auf der Darmstädter Mathildenhöhe), Jože Plečnik (Schüler von Otto Wagner, „Villa Langer“, Wien), Otto Schönthal (Schüler und Mitarbeiter Wagners, „Villa Vojsik“, Wien) und Felix Gottfried Wehling („Plakathaus“ mit Majolikafassade für die Fa. Gebrüder Mangold, Düsseldorf). Die Mehrzahl der heute oft nicht mehr bestehenden Gebäude stammt aus Düsseldorf (22), des weiteren aus Hamburg (4), Dresden und Karlsruhe (je 3), Darmstadt, Hannover, Koblenz, Köln, Wahlershausen/Kassel und Wien (je 2), Erfurt, Halle a. S., Mainz und Stuttgart (je 1). Deckel der Mappe etwas fleckig, ansonsten sehr gut erhalten.



18 Hinfuss, Carl Ernst and Wilhelm H. Deffke. Handelsmarken und Fabrikzeichen. Eine Werbeschrift. Charlottenburg, Wilhelmswerk (1917). (23)pp. letterpress text, 45 plates, each with a single mark (of which 19 with elements in color). 1 additional mark in text. 20,5 x 20,5 cm. Japanese-bound. Wrappers, the front cover blind-embossed with the logo of Wilhelmswerk.

EUR 500

The graphic designers and advertising directors Carl Ernst Hinfuss (1881-1970) and Wilhelm Deffke (1887-1950) were among the most innovative figures to emerge in Germany in the period around the first World War. Collaborators in the years 1915 to 1920 at their partnership, Wilhelmswerk, they focused especially on trademark and branding design, developing new ideas and styles for the corporate logo that remain influential today, exemplified in their book "Handelsmarken und Fabrikzeichen" of 1917. Cover slightly dusty, back browned in places. Overall, beautiful copy, inside clean and fresh.



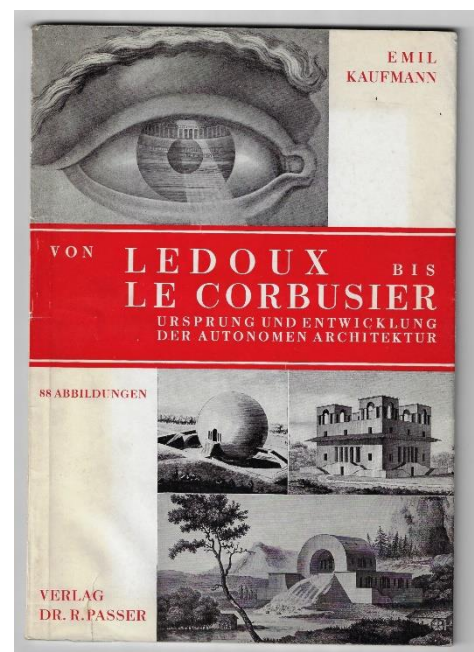
19 Itagaki, Takao. Kikai To Geijutsu Tono Koryu [Dt. Titel: Der Kulturelle Austausch von Maschinen und Kunst]. Tokyo, Iwanami 1929. 4, 181 Seiten. 35 Kunstdruckseiten mit zahlreichen Abbildungen. 20 x 15,5 cm. Original Leinenband mit zwei montierten Fotos. EUR 1800

Das Buch "Der Kulturelle Austausch zwischen Maschinen und Kunst" ist eines der bedeutendsten japanischen Avantgarde Bücher, das den Einfluss des Bauhauses in Japan aufzeigt. Die Gestaltung und die Darstellung der Entwicklung von Kunst und Architektur hin zur Versachlichung und zur Maschinenkunst ist eine der schlüssigsten Darstellungen dieser Entwicklungsrichtung in den 20er Jahren in Japan. Takao Itagaki (1894-1966) studierte Deutsch und Philosophie an der Universität Tokio. Dort spezialisierte er sich auf die Geschichte der westlichen Kunst und Medien. Mit seinen zahlreichen Veröffentlichungen zur Fotografie, Film und Architektur gilt er als wichtiger Transformator der westlichen Kultur und Ästhetik nach Japan. Itagaki zeigt in seinem Werk "Der Kulturelle Austausch zwischen Maschinen und Kunst" Entwicklungslinien von der Renaissance bis zur Modernen Baukunst auf, die teilweise mit Balkendiagrammen in Bauhausmanier in Bezug gesetzt werden. Über die Architektur hinaus wird die Fotografie und der Film als moderne Medien dargestellt. Ein letzter Textbeitrag stammt von Dziga Vertov. Es werden u.a. folgende Bildbeispiele von folgenden Künstlern gezeigt: Le Corbusier, Gropius, Mies van der Rohe, Behrens, Mendelsohn, Vesnin., Garnier, Lissitzky, Tatlin, und Tchernikov, Amerikanische Hochhäuser und Industriebauten, Bauhaus Dessau, Stahlstühle von Breuer und Gropius. Fotos von Richter, Man Ray, Leger und Biermann. Es finden sich Bilder und Skulpturen von Futuristen und Konstruktivisten wie Delaunay, Archipenko, Gleizes, Belling, Severini, Beckmann und Schlemmer. Eine Reihe Bildbeispiele zeigen Flugzeuge Maschinen und Autos in ihren Entwicklungslinien. Das bekannte Bauhaus Frontdesign wurde dem Bauhausbuch Nr. 8 Moholy Nagy; Malerei, Fotografie, Film, 1925 auf S. 116/117 entnommen und als Prägung auf dem Frontdeckel ausgeführt. Das Foto mit dem Kamera-Auge stammt von der berühmten Überblendung aus "Der Mann mit der Kamera", 1928 von Dziga Vertov.



20 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 neo-classicism. 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.



21 Kenchiku Kogei. [Architectural Craft]. Aisioru. I see all. Tokyo, Koyosho 1932. Editor: **Kawakita Renshichiro.**

Kawakita Renshichiro (1902-1975) was an architect and interior designer and a key figure during the early phase of modernism in Japan. In 1932 he founded the Institute of New Architecture and Industrial Arts with the aim of bringing the ideas of the Bauhaus school to Japan. The present monthly magazine (also launched in 1932) showcases aspects of modern commercial architecture (shops, restaurants, theatres, cinemas, libraries, schools, factories) as well as interior design (showcases, shelving, chairs etc.) from the West and their application in Japan. Most of the articles are by Kawakita himself but there are also translations from Western sources. 'I see all' was strongly influenced by the Russian and German avant-garde and later issues discuss the influence of technology on contemporary art (Hans Arp) and photography (montage). References are made to new publications and magazines for specific countries (Germany: Die Form; Moderne Bauformen, Die Neue Linie; Soviet Union: USSR in Construction, Cobetckay Apxntektypa) showing the keen awareness in Japan of modernist trends abroad.

10 issues. Volume 3, no. 2, 3, 4, 8, 9; volume 4, no. 1; vol. 5, no. 2, 5, 6, 7. 22 x 15 cm. Original illustrated wrappers. EUR 4500



22 Klee, Paul. Pädagogisches Skizzenbuch. München, Albert Langen 1925. 50, (1) pp. with many drawings. 23,5 x 19 cm. Original illustrated wrappers (designed by L. Moholy-Nagy).

EUR 1600

Bauhausbücher, vol. 2. In his legendary Pedagogical Sketchbook, Paul Klee takes a theoretical approach to drawing using geometric shapes and lines. Evincing a desire to reunite artistic design and craft, and written in a tone that oscillates between the seeming objectivity of the diagram, the rhetoric of science and mathematics, and an abstract, quasi-mystical intuition, Klee's text expresses key aspects of the Bauhaus' pedagogy and guiding philosophies. And while Klee's method is deeply personal, in the context of the fundamentally multivocal Bauhaus, his individual approach to abstract form is typical in its idiosyncrasy. In this book, he presents his own theory about the relationships between line, shape, surface, and color in the visual space. Very fine copy.





23 Malewitsch, Kasimir. Die Gegenstandslose Welt. München, Albert Langen Verlag 1927. 104 pp with 92 illustrations. 23 x 18,5 cm. Original wrappers with illustrated dust jacket (Design: Moholy-Nagy). EUR 1300

Bauhausbücher, vol. 11.

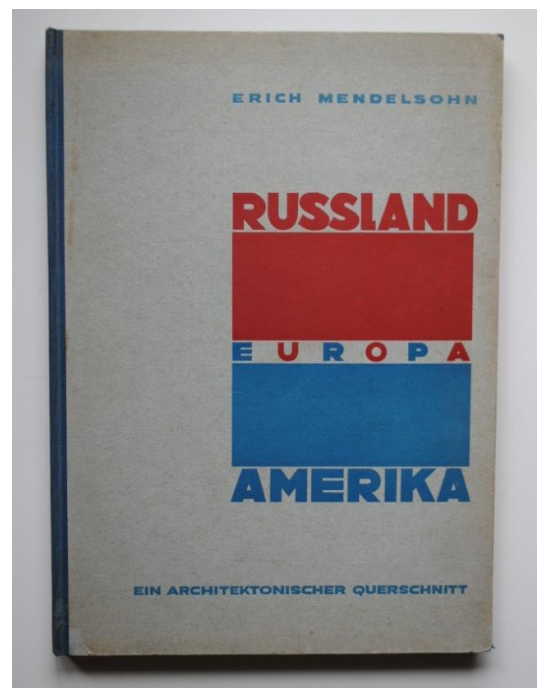
First edition. The Russian publication of part one (Introduction to the theory of the additional element in painting) had been planned for a long time but had been abandoned by its initiators after it had already been set in type. The second, voluminous part of the book (Suprematism) was written and illustrated especially for the Bauhaus book series. The edges of the spine slightly rubbed, the cover slightly dusty and stained.

24 Mendelsohn, Erich. Amerika. Bilderbuch eines Architekten. Mit 100 meist eigenen Aufnahmen des Verfassers. Berlin, Rudolf Mosse Buchverlag 1928. 222, (5) pp. With 100 photo illustrations. 34,5 x 24 cm. Original hardback with half cloth spine. EUR 200

Second enlarged printing. This second printing was published two years after the first printing. First printing 1926, mentioned in the book as "first till third printing" and second printing 1928, an enlarged edition, mentioned in the book as "different, enlarged sixth printing" (last one is mentioned in Martin Parr, The Photobook, vol 1, page 76/77). Covers slightly stained.

25 Mendelsohn, Erich. Russland, Europa, Amerika. Ein architektonischer Querschnitt. Berlin, Mosse 1928. 214, (8)pp. with 100 reproductions of (for the smaller part) Mendelsohn's photographs. 34 x 24 cm. Original cloth-backed boards (designed by Erich Mendelsohn). EUR 280

„Vergleichende Untersuchung über die Architektur von Russland, Europa und Amerika. Alle Aufnahmen (teilweise mit eigenen Photos von Erich Mendelsohn) mit eingehenden Legenden, Einleitungstexte zu den Ländern und einem zusammenfassenden Text "Synthese"“. Bolliger, Dokumentations-Bibliothek zur Kunst des 20. Jahrhunderts, San Francisco 1991, VI, 31.

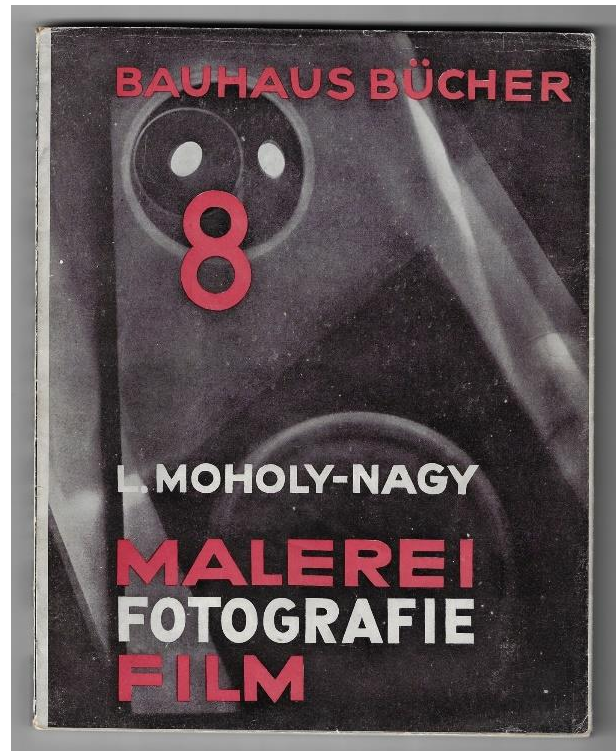


26 Moholy-Nagy, L[ászló]. Malerei, Fotografie, Film. Zweite veränderte Auflage. München Albert Langen Verlag 1927. 140pp. With profusely illustrated with photos and some drawings. 23 x 18,5 cm. Original wrappers with dust jacket. (Design: Moholy-Nagy).

EUR 2600

Bauhausbücher, vol. 8. With images by Alfred Stieglitz, F. M. Duncan, Charlotte Rudolf, Renger-Patzsch, Moholy-Nagy, Grünewald, Consemüller, J. B. Polak, Man Ray, Eckner, Lohöfener, Dr. Mabuse, Mucho, Citroen, Hannah Höch.

Very fine copy. A loose side newly mounted.



Neue Frankfurt, Das. Monatsschrift für die Fragen der Grosstadt-Gestaltung.

27 Volume 2, issue 6. 1928. PP. [2], 97-112, [2]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers. EUR 280
Faded spine of wrappers.

28 Volume 2, issue 11/12. 1928. PP. [2], 197-236, [2]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers. EUR 380

29 Volume 4, issue 1. 1930. PP. [4], 1-20, [4]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers. EUR 280

30 Volume 5, issue 2. 1931. PP. [2], 21-40, [2]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers, with fine photo illustrated covers. € 280

31 Volume 5, issue 7. 1931. PP. [2], 117-135, [3]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers, with photo illustrated covers. € 280

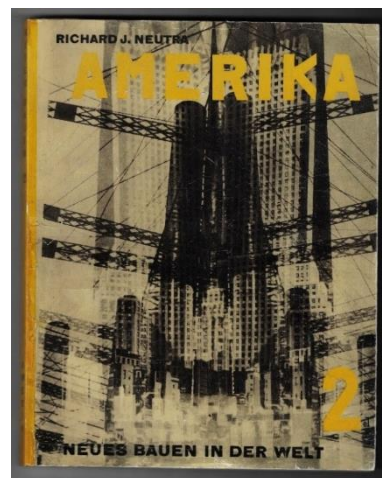
32 Volume 5, issue 8. 1931. PP. [2], 137-156, [2]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers, with photo illustrated covers. € 280

33 Volume 5, issue 9. 1931. PP. [2], 159-175, [3]. with numerous illustrations and several related advertisement. 26 x 24 cm. Original wrappers, with photo illustrated covers. € 280
Faded spine of wrappers.



34 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. EUR 900

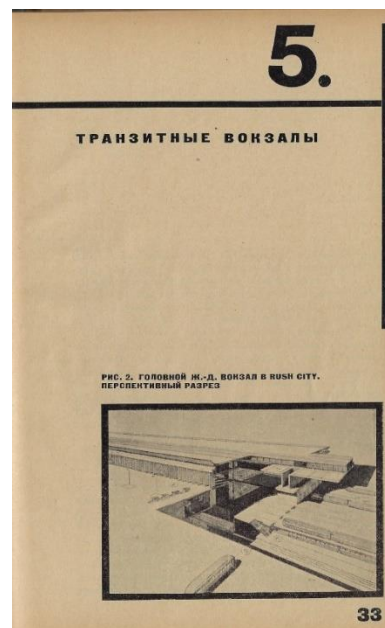
Neues Bauen in der Welt, volume 2. One of the most important immigrants from Europe was Richard J. Neutra (1892-1970), who became an American citizen in 1932. A native of Vienna, like his schoolfriend and sometime partner Rudolph Schindler, Neutra settled in California and helped to secure the acceptance 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.



35 Neutra, Richard. Kak stroit Amerika? / Rikhard Neitra ; perevod s nemetskogo L.A. Olisovoï, s predislaviem akademika arkhitektury A.V. Shchuseva. Moskva, Makiz 1929. 177pp. with numerous photo illustrations and drawings. 23 x 15 cm. Original hardback with half cloth spine.

EUR 450

Russian edition of "Wie baut Amerika", first published in German in 1927.



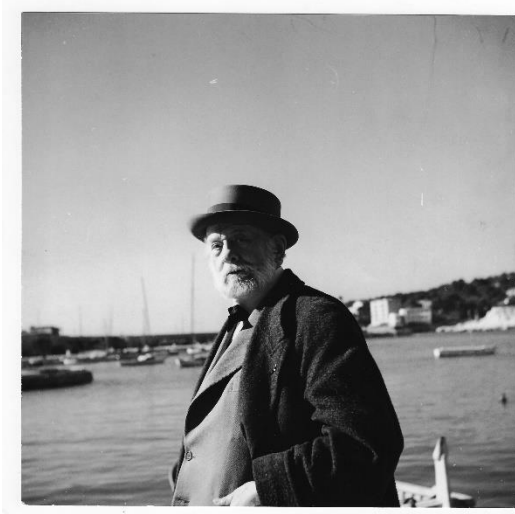
36 Richard J. Neutra / Julius Shulman.- 5 original b/w photos with buildings by Richard Neutra, photographs by Julius Shulman. 20 x 25 cm. EUR 900

Inscribed and by an unknown hand on verso, and with stamp of the photographer. The photos show the following buildings: Griffith-Park Apts., Singleton House, Kaufmann Desert House.

37 Oud, J.J.P.- View of a side chair designed by J.J.P. Oud for Metz & Co., Amsterdam, Netherlands. Unknown photographer. Gelatin silver print, 18,8 x 17,5 cm, sheet: 24 x 18,2 cm. EUR 580

Inscribed and by an unknown hand, in blue ink, on verso: Staal Arch. J.J.P. Oud 1934. With strong light / dark contrast executed photo. Corresponds exactly to the copy in the CCA.

www.cca.qc.ca/en/search/details/collection/object/8182



38 Auguste Perret.- 4 original b/w portrait photos of Perret. 18 x 18 and 23,5 x 17,5 cm. EUR 580

Three photos show Perret in Le Havre, Inscribed by an unknown hand: „le Havre 1952“, the other picture shows Perret in Neaples, , Inscribed by an unknown hand: „Neaples / Beinnale d’outremer, janvier Perret avec Leandre Vallat 1940.“

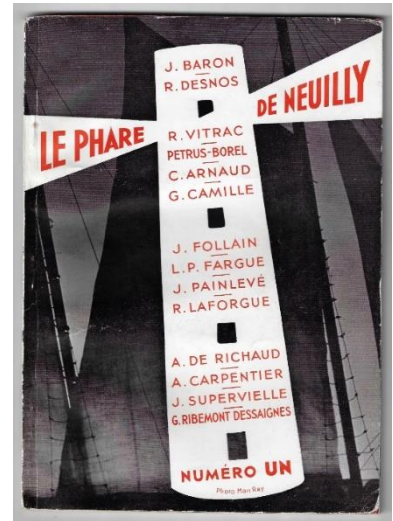
39 PH-Leuchten. Das Frankfurter Register, 12. 1 Blatt. 26 x 24 cm. EUR 100

„Wir beginnen in diesem Hefte [Januar 1928] mit der Herausgabe loser Blätter, die unter dem Titel ‚Das Frankfurt Register‘ jeweils den einzelnen Nummern beigelegt werden. Jedes von ihnen zeigt einen Gebrauchsgegenstand, der als Serienfabrikat im Handel ist und als zweckmäßig und zweckhaft schön bezeichnet werden kann. Auf diese Weise soll durch fort-laufende Publikation ein Katalog vorbildlicher Gebrauchsgegenstände geschaffen werden“ Verlagsmitteilung 1928. Leaf margins with minor damage.



40 **Le Phare de Neuilly.** Revue mensuelle. No. 1. Directise: Lise Deharme. Neuilly sur Seine [1933]. 1 Blatt „Bulletin d'Abonnement“, 3 farbige Blätter Werbung 70, (6) Seiten. Original Broschur. (Umschlagillustration mit einer Fotografie von Man Ray). EUR 480

Originalausgabe der ersten Nummer [von drei Nummern 1, 2, 3/4] dieser seltenen surrealistischen Zeitschrift. Mit Texten von Léon-Paul Fargue, Jacquy Baron, Robert Desnos, Andre de Richard, Jean Painlevé, Roger Vitrac u.a. Mit Fotografien von Lee Miller, Nadar und Man Ray. Exemplar mit farbigen Anzeigenblättern (nicht bei Bolliger Katalog 9, # 1168 enthalten).



41 **Rasch, Heinz und Bodo.** Wie bauen? Materialien und Konstruktionen für industrielle Produktion. Jahres-Ausgabe 1928 [on cover: No. 2, 1929]. Stuttgart, Akademischer Verlag Dr. Fritz Wedekind & Co [1928]. 287pp., with 378 drawings and photo illustrations. 29,5 x 22 cm. Original publisher's cloth backed boards with illustrated cover. € 480

„Wie bauen?“ was published twice in a strongly changed concept and layout. The first book, dating from 1927, with a preface by Adolf Behne, was subtitled „Bau und Einrichtung der Werkbundsiedlung am Weißenhof in Stuttgart 1927“ referring directly to the Weissenhof settlement. The second book, bearing the same title undoubtedly because of the commercial success of the first (only adding to the front cover the year „1929“ and „Nr.2“ in red color) is subtitled more general: „Materialien und Konstruktionen für industrielle Produktion - Jahresausgabe 1928“ (Materials and structures for industrial production - annual edition 1928).

The puzzling 1929 - instead of 1928 - on the cover must have been the publisher's choice to have a better sell over more years. In the second issue we find an advertisement of „Wie bauen?“ Nr.3 (annual edition 1929) which, however, was never published. The advertisement promised a content showing the development of hand craft building towards recent industrial production, tables on optimal dimensions of building elements of American building industry.” Jos Tomlow.

42 **Raymond.- Antonin Raymond.** His work in Japan 1920-1935. Preface by Elie Faure and an article by Antonin and Noémi P. Raymond. Tokio, Johnan Shoin 1935. (6), 29pp., 104pp. 40pp with numerous photographs and illustrations. 28 x 31 cm. Original metal spiral binding. EUR 1800

Important and beautifully designed book. Czech born American citizen Raymond and his wife and partner Noemi both worked for Frank Lloyd Wright at Taliesin and then on the Imperial Hotel in Japan. He left to do his own work in 1921. Though influenced by Wright and Corbusier he wanted to incorporate more Japanese traditions in his designs. He is considered one of the fathers of modern Japanese Architecture. Most of his assistants were Japanese and some followed him to the US in 1939. He designed projects around the world and in post war Japan following his principles of simplicity, economy, elegance and lightness.



43 ReD. Revue pro moderni kulturu. Revue internationale illustrée de l'activité. Internationale Monatsschrift für modern Gestaltung. Edited and designed by Karel Teige. Prague, Verlag Odeon 128. Each issue 32-40pp with numerous photographs and illustrations. 23 x 18 cm. Original wrappers designed by Karel Teige.

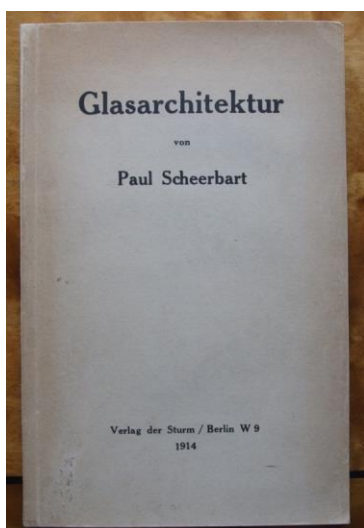
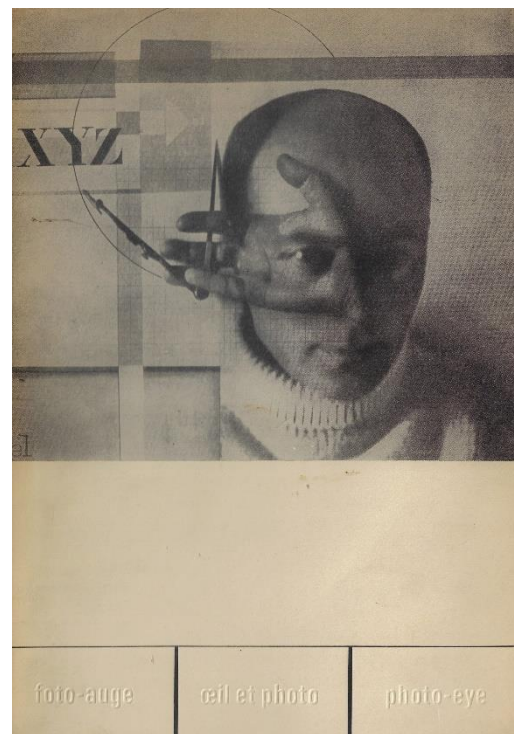
- Issue 4, January 1928. EUR 3 00
- Issue 6, March 1928 EUR 300
- Issue 10, July 1928. EUR 300

„The most important Czech avant-garde periodical and principal platform of the Devetsil group in the late twenties - early thirties, with texts and illustrations by almost all major architects, artists and authors of the period. Teige's masterpiece of design and one of the most attractive avant-garde magazines of the interbellum" Vloemans, Avantgarda, 102.



44 Roh, Franz and Jan Tschichold. Foto-Auge. 76 Fotos der Zeit. œil et photo. 76 photographies de notre temps. Photo-eye. 76 photoes [!] of the period. Stuttgart, Akademischer Verlag Dr. Fritz Wedekind & Co 1929. 18pp. and 76 full-page halftone plates. 29,5 x 21 cm. Original illustrated wrappers. Japanese-bound. EUR 900

First edition. Design of book cover and typographic arrangement by Jan Tschichold. Photo on the cover by El Lissitzky (self-portrait). Parallel texts in German, French and English. "Two books were published to accompany the 1929 "Film und Foto" exhibition in Stuttgart organized by the Deutscher Werkbund --*Foto-Auge*, edited by Franz Roh and Jan Tschichold, and *Es kommt der neue Fotograf!*, edited by Werner Gräff With its cover of El Lissitzky's now famous "Self Portrait" of the artist as a hand in service to the eye celebrating the monocular medium (photography), *Foto-Auge* served both as an catalog of the work exhibited as well as a visual polemic detailing Laszlo Moholy-Nagy's New Vision. Featuring work from the world's leading modernist photographers, as well as anonymous news and bureau photos, Roh's and Tschichold's editing and sequencing energetically riff on the Bauhausian notion of enlightened objectivity." <http://lib.stanford.edu/art-architecture-library>. Martin Parr / Gerry Badger, *The Photobook, A History*, Vol. I, pp. 98f. Backstirp slightly rubbed, 20mm split at spine, else a good copy of the scarce book, usually found in tattered condition.

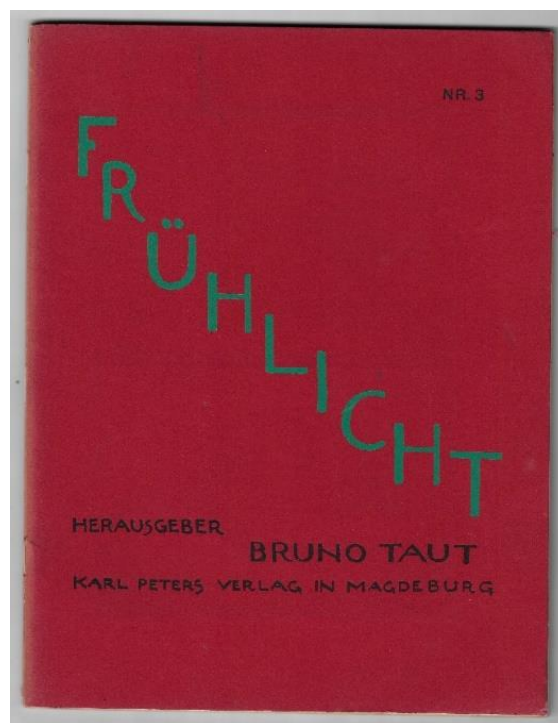


45 Scheerbart, Paul. Glasarchitektur. Berlin, Verlag der Sturm 1914. 125, (3) pp.. 20,5 x 13 cm. Original publisher's wrappers. € 450

First edition. This propagandist publication on glass architecture is dedicated to his friend Bruno Taut, who's little Glass Pavillon at the 1914 Werkbund Exhibition was in turn a monument to Scheerbart's ideas. Ground-breaking Modernist architectural text. In 111 sections, Scheerbart describes the role glass could play - and in his opinion should play - in the establishment of a new aesthetic for architecture. Strictly theoretical in tone, the work reflects the idealism prevalent in European artistic circles prior to the First World War, positing glass as the symbol of the new.

46 Taut.- Stadtbaukunst alter und neuer Zeit. Halbmonatsschrift herausgegeben von Cornelius Gurlitt und Bruno Möhring. Incl. Taut, Bruno. Frühlicht. Nos. 1-14 (all published as the supplements to Stadtbaukunst vol. 1) Berlin, "Der Zirkel" Architekturverlag 1920. (4), 400 pages with numerous plans, drawings and photo illustrations. 31 x 24 cm. Publisher's printed boards. EUR 2800

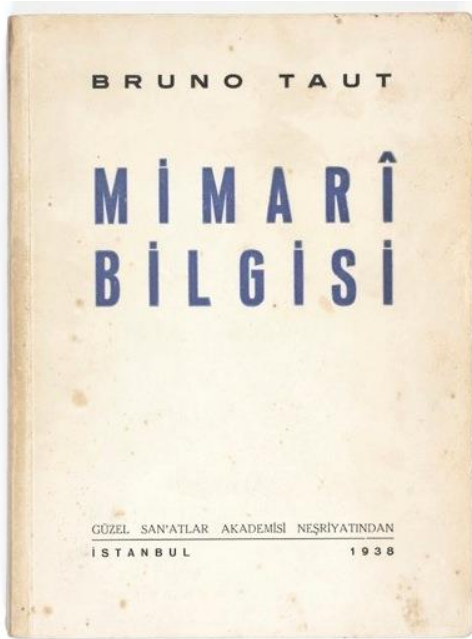
A complete set of the Berlin edition of Frühlicht. Issue 1-14 (1920) contain a section called Frühlicht, written by Bruno Taut, which became a separate periodical with the same title in fall 1921. (Magdeburg, Peters Verlag 1921-22, nos. 1-4, all published). In 1919 a group of radical utopian architects, on the initiative of Bruno Taut, began a network of correspondence through which they expressed their views on the architecture of the future. In July 1920 the editors (Bruno Möhring and Cornelius Gurlitt) of the more conservative 'Stadtbaukunst' could, in Taut's words, "no longer stand the light" and their uncomfortable association came to an abrupt end. After Bruno Taut was appointed city planner and architectural adviser to Magdeburg in 1921 he revived 'Frühlicht' as separate magazine. The Magdeburg edition is more widely known, it is the much scarcer Berlin 'Frühlicht' that best captures the mood and spirit of this group. Small section of the spine professionally restored. Very scarce.



47 Taut, Bruno. (Hrsg.) Frühlicht. Eine Folge für die Verwirklichung des neuen Baugedankens. Heft 1 bis 4. [mehr nicht erschienen]. Magdeburg, Karl Peters Verlag 1921-1922. Zusammen 132 Seiten mit zahlreichen Zeichnungen und Abbildungen und 54 Seiten Anzeigenteil. 28 x 21,5 cm. Typographisch gestaltete Orig.-Umschläge in den Farben Blau (1), Violett (2), Rot (3) und Weiss (4). EUR 2800

Das "Frühlicht" erschien in einer ersten Folge von Anfang Januar bis Mitte Juli 1920, und zwar als Anhang zu den ersten 14 Heften des 1. Jahrgangs der Halbmonatsschrift "Stadtbaukunst in alter und neuer Zeit", die von Cornelius Gurlitt, Bruno Möhring und Bruno Taut im Verlag "Der Zirkel" herausgegeben wurde. Siehe das obenstehende Angebot. Vom Herbst 1921 bis Sommer 1922 erschien das "Frühlicht" in Heftform als selbständige Folge. In der ersten Folge ging „Frühlicht“ – geprägt von Paul Scheerbart, dem Dichter der Glasarchitektur mit der bürgerlichen Kultur ins Gericht. Ohne Aussicht auf praktische Bauaufgaben zogen sich die Autoren aus der Realität zurück und planten für eine bessere Zukunft. Eine langsame, aber merkliche Wandlung vollzog sich in den hier vorliegenden Heften, die Taut als eigenständige Zeitschrift in Magdeburg herausgab. Zwar sind weiterhin Texte von Scheerbart und Mitgliedern der Gläsernen Kette abgedruckt, doch finden sich hier häufiger Berichte über ausgeführte Bauten oder ausführbare Projekte. Farbe in der Architektur bildet einen weiteren Schwerpunkt.

Bolliger, Dokumentations-Bibliothek, Band 6, Bern 1977, Nr. 762. Jaeger 1076. Ciré, Annette und Haila Ochs, Die Zeitschrift als Manifest, Basel 1991, Seite 92ff. In der Farbgestaltung der Hefte existieren Varianten, Heft 2 findet sich auch mit grünem Orig.-Umschlag. Die Umschläge am Rand teilweise gering ausgebleicht. Insgesamt sehr schöne Reihe.



48 Taut, Bruno. Mimarî bilgisi [Lectures on Architecture]. Istanbul, Güzel Sanatlar Akademisi Neşriyatından 1938. 353, (3) pp. with 106 photo illustrations. 20,5 x 15 cm. Original wrappers. EUR 2000

First edition. Extremely rare exile publication. WorldCat locates 6 copies worldwide. "Taut's activity in Turkey is known principally for the educational buildings he designed as the Head of the Architectural Office in the Ministry of Education, and for his book Mimarî Bilgisi [literally, Architectural Knowledge, but usually translated into English as "Lectures on Architecture"] his manifesto of theoretical discourse he developed as the Head of the Department of Architecture at the Istanbul Fine Arts Academy." Giorgio Gasco. Fine copy.

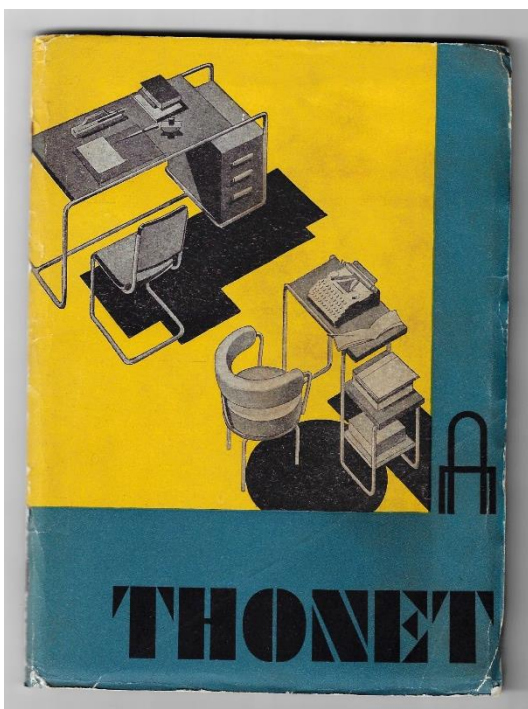
49 Max Taut.- Max Taut. Bauten und Pläne. Mit einem Beitrag von Adolf Behne [Einige Bemerkungen zum Thema: Moderne Baukunst]. Berlin, Leipzig und Wien, Hübsch Verlag 1927. 80pp. with numerous photo illustrations and drawings. 26,5 x 20 cm. Original cloth with fine typographical cover designed by Johannes Molzahn. EUR 420

Neue Werkkunst. Design of book cover and typographic arrangement by Johannes Molzahn. One of the most important monographs issued in the "Neue Werkkunst" series. Jaeger, 0108. Jürgen Holstein, Blickfang, Berlin 2005, pp 35.



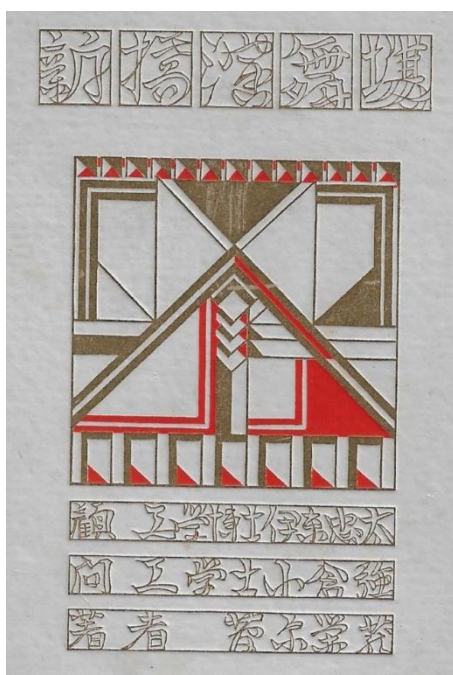
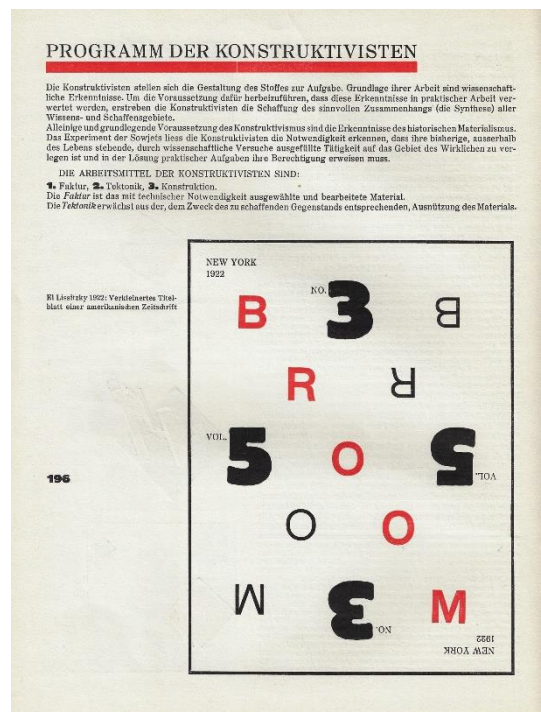
50 Thonet. Firmenkatalog als Loseblattwerk. Frankenberg um 1930. 41 Katalogtafeln mit ganzseitigen Abbildungen, beiliegt eine französische Preisliste von Thonet no. 3604 [24 Seiten. 11 x 14 cm]. 21 x 15,5 cm. Original Umschlagtasche nach einem Entwurf von Karl Schmidt. EUR 2200

Die von Kurt Schmidt entworfene Umschlagtasche diente der Aufnahme von bis zu 50 Mustertafeln, wurde aber wohl jeweils nach Vertreter- und Kundeninteresse zusammengestellt, hier in der seltenen internationalen Variante ohne den deutschen Begriff „Stahlrohrmöbel“. Die Tafeln mit Stahlrohrmöbel nach Entwürfen von Bauhauskünstlern, u. a. Marcel Breuer, Mies van der Rohe, Le Corbusier und Mart Stam,



51 Tschichold, Ivan (sic!). Elementare Typographie. = Sonderheft der Typographischen Mitteilungen. Zeitschrift des Bildungsverbandes der deutschen Buchdrucker Leipzig. Leipzig, 1925. VIII, 32pp [numbered 191-214; 73-80] and 8pp advertisements., + 4pp Fachmitteilungen für die deutschen Korrektoren. 31 x 23,5 cm. Original wrappers. EUR 2000

Very rare original edition, complete with all supplements. Contains typographic works by Herbert Bayer, Max Burchartz, El Lissitzky, Moholy-Nagy, Johannes Molzahn, Kurt Schwitters, Mart Stam and Jan Tschichold. Furthermore with the contributions: „Neues Bauen“ by Adolf Behne and „Dadaismus“ by Richard Huelsenbeck. Very fine copy.

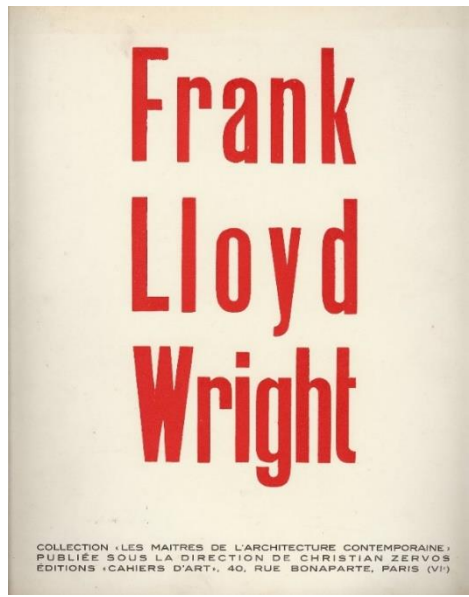


52 Frank Lloyd Wright.- Eizo Sugawara. [Shinbashi Enbujo - Shinbashi Theatre]. Tokyo, Koyosha 1926. [2],10pp and 71 plates (two colour plates with mosaic designs). 26 x19 cm. Publisher's decorated white boards blocked in gilt and red, printed card slipcase. EUR 700

This could be called 'Frank Lloyd Wright's Tokyo Theatre' for it is, top to toe, Wright at his most Japanese. Even the red and gold design on the cover is pure Wright. Wright did design a never-built theatre while in Tokyo so despite his aversion to sharing credit, or fees, perhaps he had some satisfaction in seeing the theatre of his colleague and acolyte Eizo Sugawara realised so exactly in his own image. Following the colour plates of mosaic designs are measured drawings and plans and photo views of the exterior and interior, where Wright is particularly rampant, with satisfying detail. Spine a bit browned and restored along the hinges; slipcase with some small repairs.

53 Hitchcock, Henry Rusell. Frank Lloyd Wright. Paris, Cahiers d'Art 1928. (4) pp. text, photo portrait, and 30 pp. with 48 photo plates. 27,5 x 22,5 cm. Original stiff printed wrappers. EUR 280

Les maîtres de l'architecture d'aujourd'hui, vol.1. A photo study which includes representations of Wright's work completed between 1902 and 1923. Robert L. Sweeny, Frank Lloyd Wright. An Annotated Bibliography. Los Angeles 1978. # 201. Very fine copy.



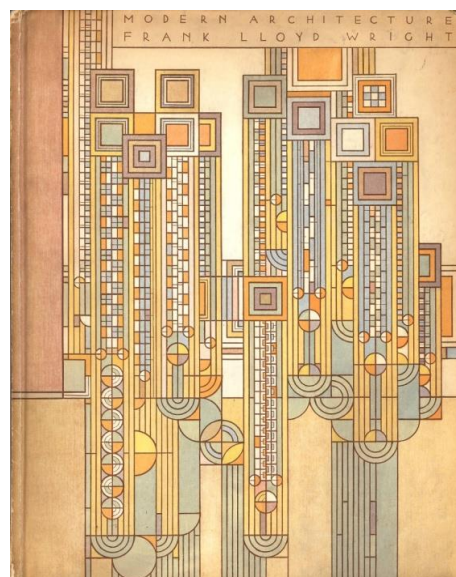
54 El Lissitzky.- Wright, Frank Lloyd. Wendingen. Volume IV, number 11. Edited by H.Th. Wijdeveld. Amsterdam: A. Wohlfeld for De Hooze Brug, 1921. 38 pages, of with pp 19-38 are adverts, with many illustrations. 33 x 33 cm. Original stitched wrappers illustrated after a design by El Lissitzky. EUR 3000

First edition. A fine copy of the Lissitzky designed covers, perhaps his most well-know Suprematist design. Spine a little worn, cover very slightly age-browned.



55 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). EUR 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.



56 Publishing prospectus for the journal MSA published and designed by Karel Teige. 4pp. with 7 illustrations, 23,5 x 18 cm. EUR 320

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

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