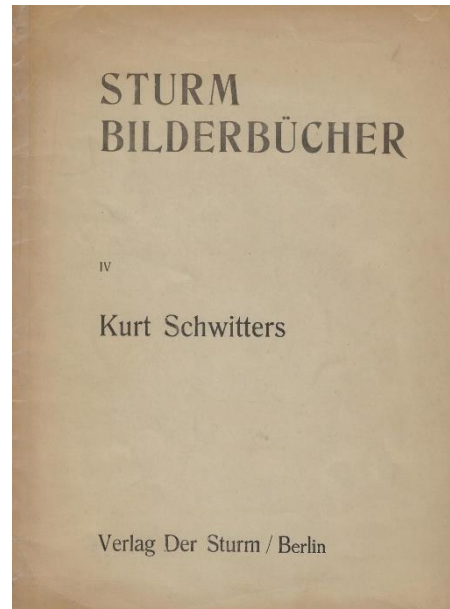
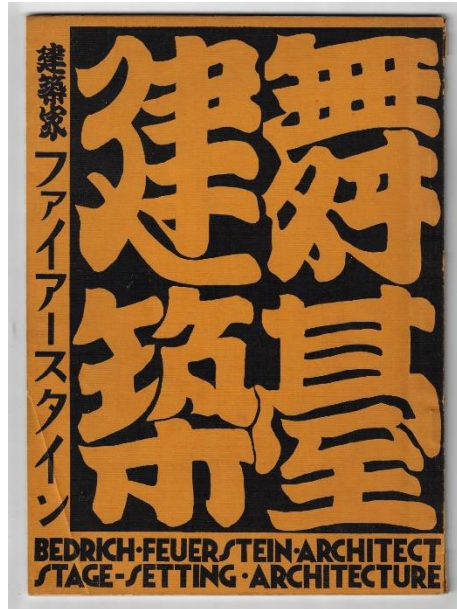


# ROHLMANN

Rare Books on Architecture, Art and Design - Japanese Books



**LIST 283**

Architecture

Art and Design

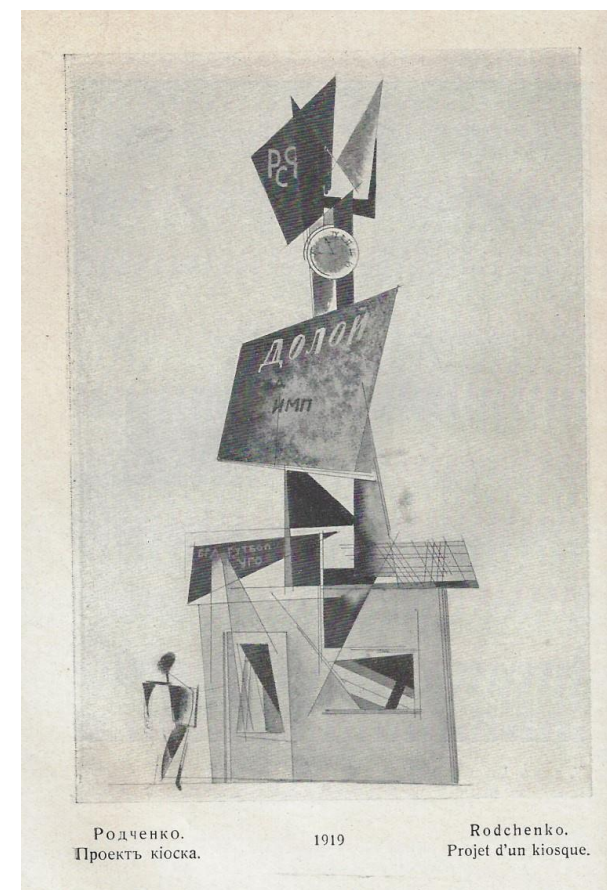
Japanese Books

Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

Telefon 0221-34666601 Mobil 0175-4173774 Mail: [post@antiquariat-rohlmann.de](mailto:post@antiquariat-rohlmann.de) [www.antiquariat-rohlmann.de](http://www.antiquariat-rohlmann.de)

**1 ERENBURG (or EHRENBURG), Ilya (Grigorevich).** A vse-taki ona vertitsja. [And yet the world goes round]. Moscow and Berlin, Gelikon (1922). 139, (3)pp. and Moscow and 16 photogravures on plates, and line illustrations by F. Léger, and others. 22,5 x 16,5 cm. Original illustrated wrappers (F. Léger).  
EUR 2400

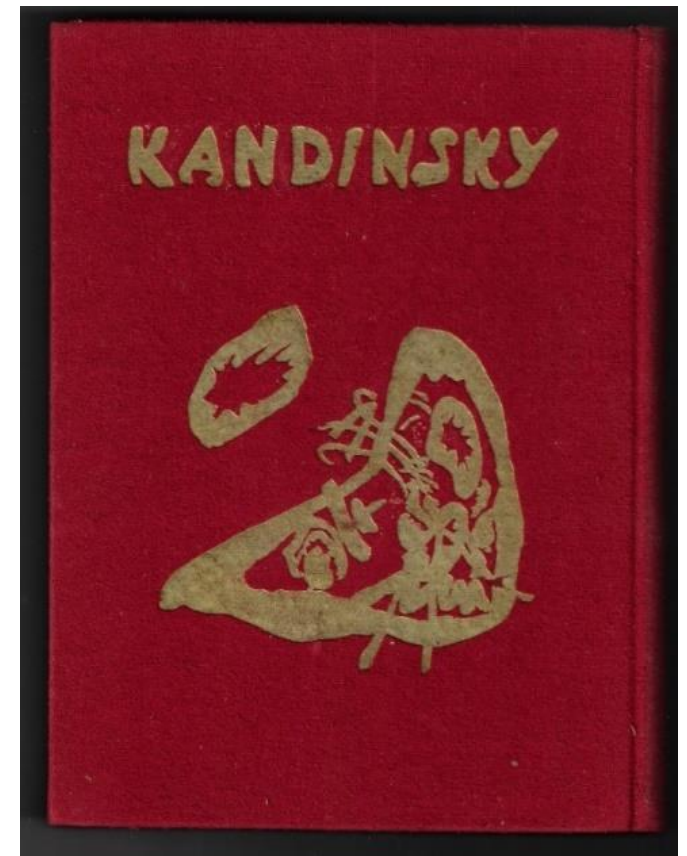
This rare treatise on contemporary avant-garde art by Ehrenburg (1891-1967) is not only noteworthy for its typographical experimentation, but it defends Constructivism in early art ("Oblozhka raboty Fernanda Lezhe") and includes also a penetrating analysis of the "new architecture" which Vladimir E.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





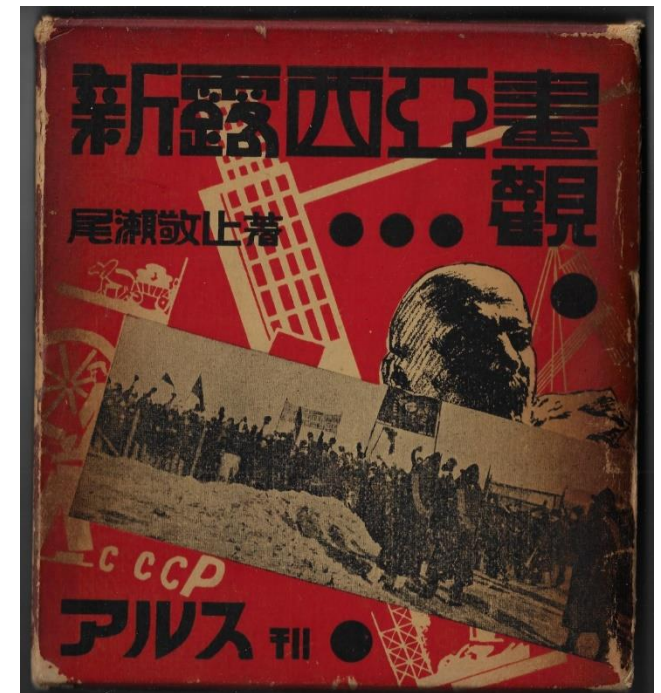
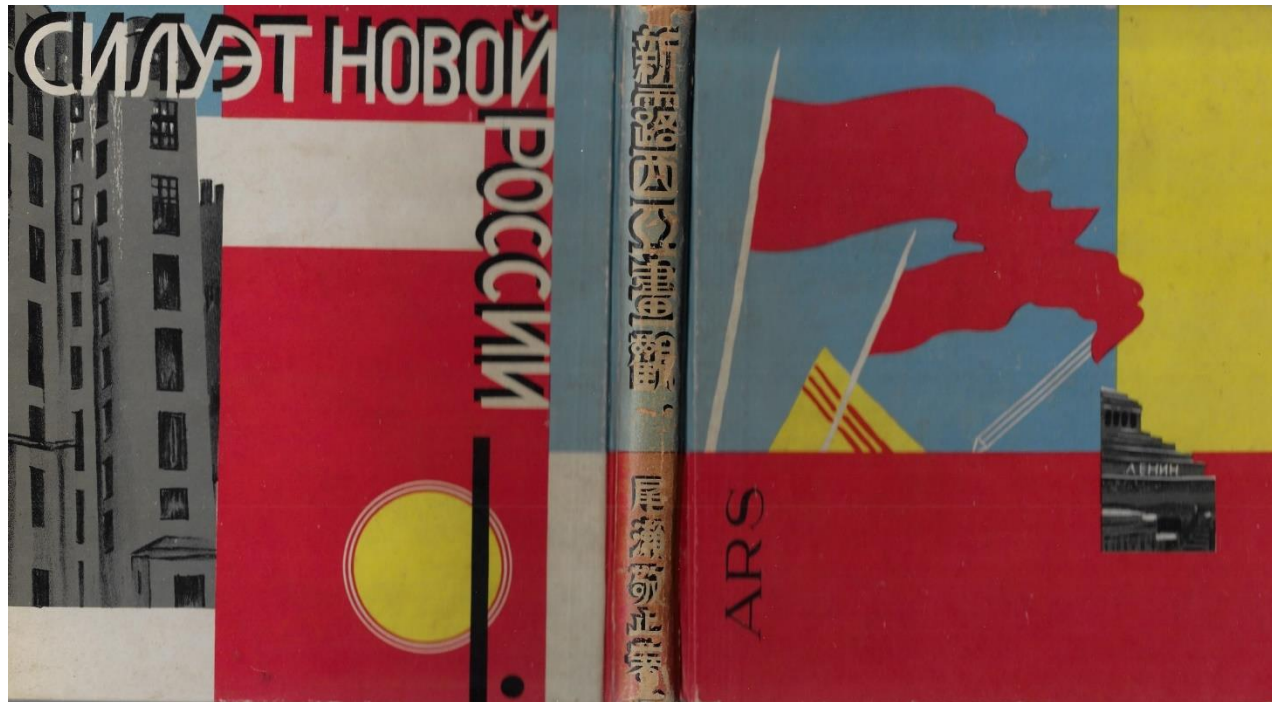
**2 Kandinsky, Wassily.** Kanjinsukî no geijutsuron (カンヂンスキーの芸術論). [Über das Geistige in der Kunst ]. Tokyo, Idea Shoin 1924. 170 leaves: = 110 leaves with printed text; 60 leaves of glossy paper with plates, printed title in Japanese and Western characters on glossy paper, monochrome photographic portrait of Kandinsky. 25,5 x 19,5 cm. Original publisher's cloth with gilt, original card slipcase. EUR 800

A very scarce edition of Kandinsky's „Über das Geistige in der Kunst“ published in Japan in 1924. This Japanese edition incorporates the text and woodcuts of the earlier editions as well as Kandinsky's later introductions to the first and second editions as well as illustration from 'Klänge'. The Japanese translation is by Obara Kuniyoshi (1887-1977), the publisher, translator and educational theorist and president of Tamagawa University which he founded. Obara's translation of the present work is not only an indication of the importance of Kandinsky's text and theories but also casts light on the emergence of Japan's own avant-garde and its international influences. Only the slipcase slightly damaged, otherwise a very fine copy.



**3 Keishi, Ose** (尾瀬 敬止). Shin rosia gakan (新露西亞畫觀) [Neue Ansichten aus Russland]/ Siluet novoi Rossii. Tokyo: Ars, Shôwa 5 [1930]. [8], 155, [5] pp. Profusely illustrated with photographs and reproduced drawings throughout. 20 x 18 cm. Original illustrated boards and matching illustrated cardboard slipcase. EUR 650

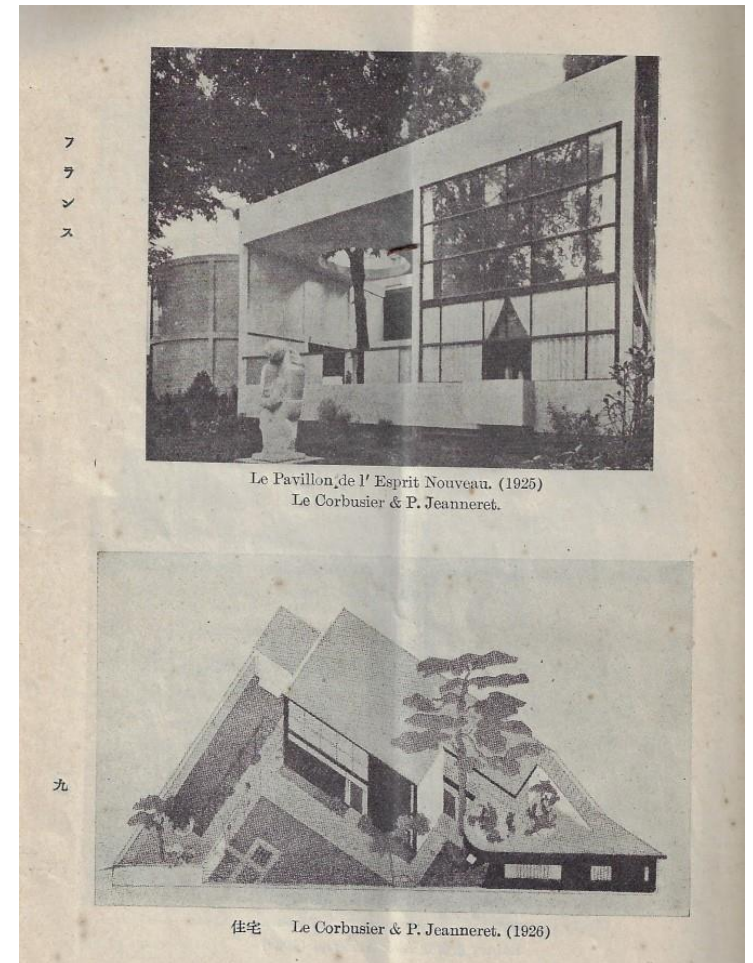
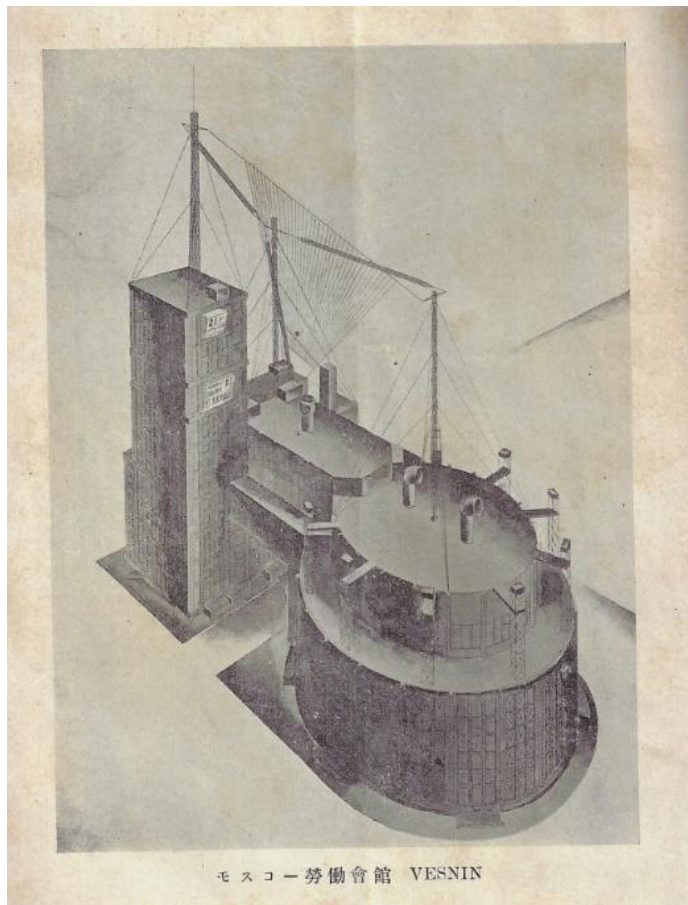
The book documenting Keishi Ose's trip to the Soviet Union in 1927, it is an exploration of the new Soviet state. The outstanding design of the book and slipcase, fusing Russian and Japanese avant-garde elements, is by Onichi Koshiro (1891-1955). The binding and book design by Onchi is remarkable, capturing the constructivist aesthetic very effectively. Although Onchi later became known as an important print-maker and photographer, he initially supported himself as a book designer. A compelling symbiosis of Japanese book design and Russian constructivism. The spine and the edges of the slipcase more browned. Two leaves in the margins with burn marks - The reader had better not smoke while reading a book! Otherwise a nice copy.





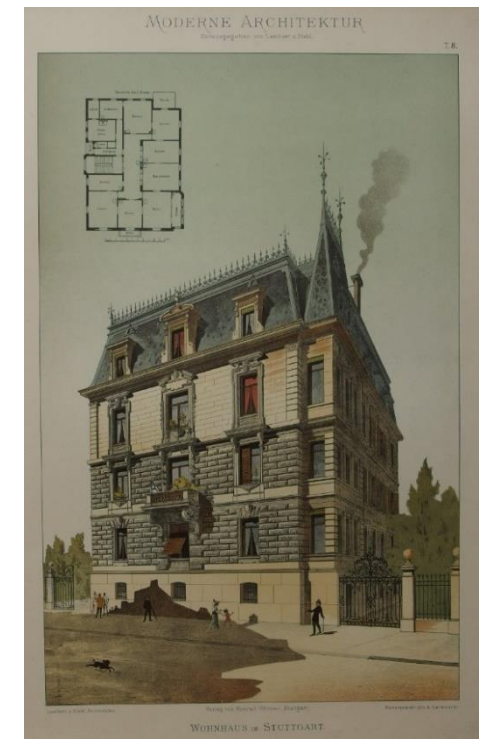
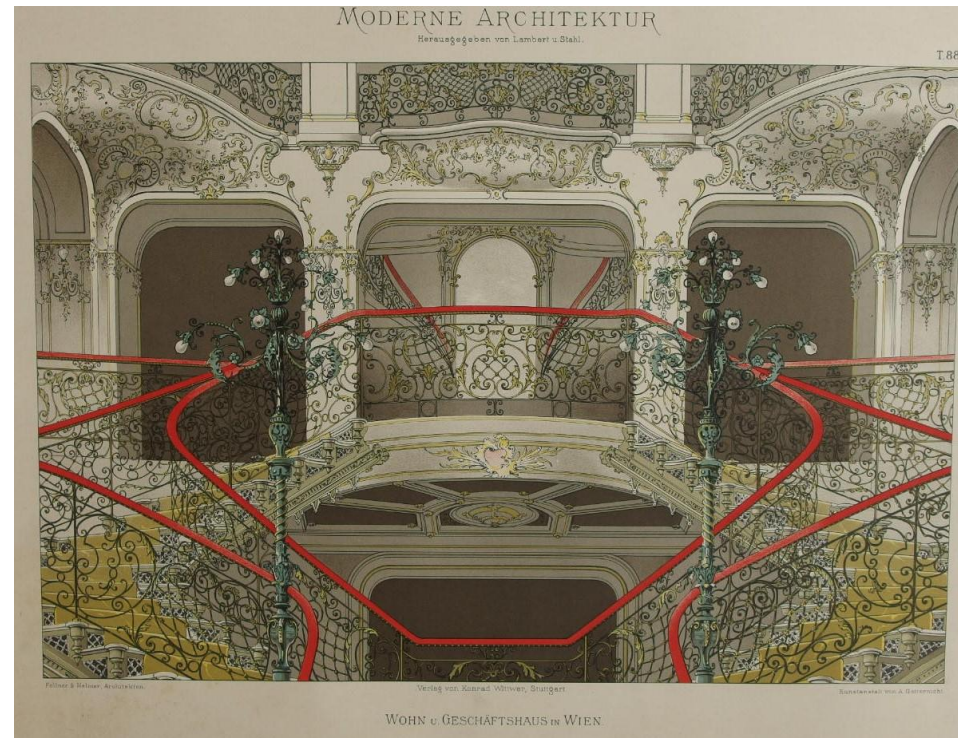
**4 Kishida, Hideto.**(岸田 日出刀) and **Imai, Kenji** (今井 兼次). Kenchiku Gakkai Panfuretto (建築学会パンフレット). Volume 1, no. 1: Kaigai ni okeru kenchikukai no sūsei (海外に於ける建築界の趨勢 (其 1)) [Trends of the architectural world outside Japan, part 1]; and Vol.1, no.10 Kaigai ni okeru kenchikukai no sūsei (海外に於ける建築界の趨勢 (其 2)) [Trends of the architectural world outside Japan, part 2] Tokyo, Kenchiku Gakkai 1927.7 and 1928.6. 80pp.; 64pp. with numerous illustrations. 22 x 15 cm. Original wrappers. EUR 250

The following architects will be discussed and their works will be presented in pictures: H. Th. Wijdeveld, De Klerk, W.M. Dudock, G. Asplund, E. Saarinen, M.J. Ginsburg, J.A. Golosow, A.K. Burow, Tatlin, Vesnin, A. Gaudi, A. Perret, Le Corbusier, P. Jeanneret, El Lissitzky, Mies van der Rohe, Th. Doesburg, W. Gropius, A. Lurcat, and many others. Brownded inside and outside due to the paper quality. Stapling rusted, handwritten name on the cover, despite the condition taken into account in the pricing, an important document.



**5 Lambert, [André] und Stahl, [Eduard].** Moderne Architektur, Ausgeführte städtische Wohngebäude, Geschäfts- und Einfamilienhäuser, Villen mit ihren Nebenbauten, interessante Details und Innenansichten, Holz- und Zierbauten, Grundrisse, ect. etc. in farbiger Darstellung. Stuttgart, Verlag Konrad Wittwer [1889-1891]. Titelblatt, ein Blatt Inhalts-Verzeichnis und 100 farbige lithographierte Tafeln. 50 c 26 cm. Original Halbleinenmappe. EUR 1200

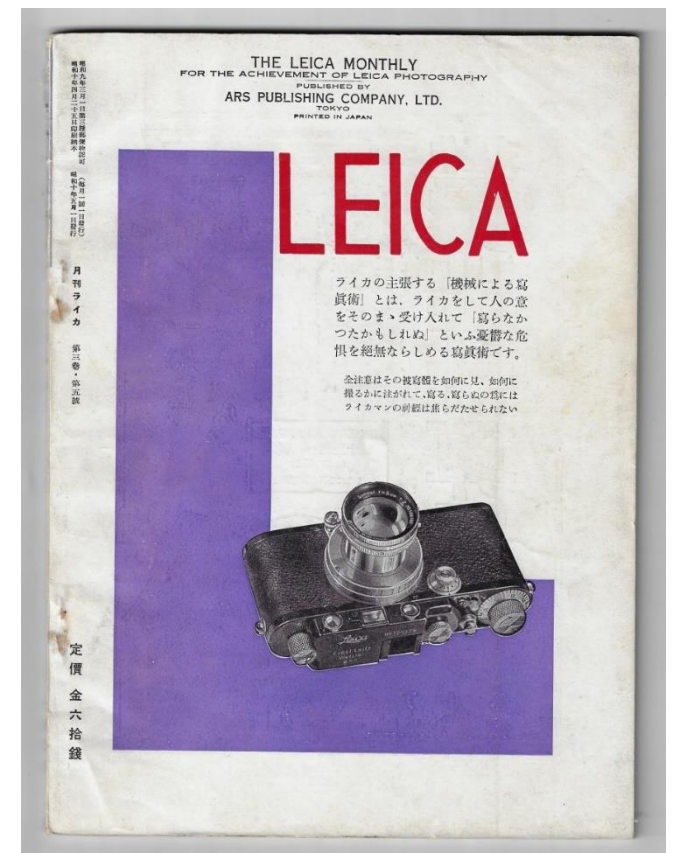
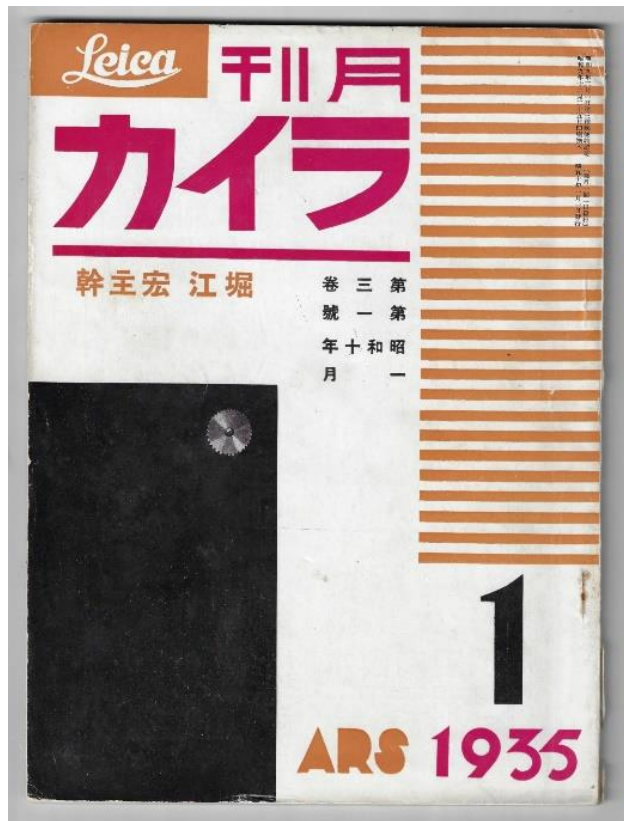
Lambert & Stahl war eine Architektensozietät in Stuttgart, die von dem Schweizer Architekten André Lambert und dem deutschen Architekten Eduard Stahl 1883 gegründet wurde und bis 1912 bestand. Das Architekturbüro plante und realisierte Bauten in Deutschland und in der Schweiz vornehmlich im Baustil des Neobarock und Jugendstil, neben zahlreichen Bauten von Lambert und Stahl werden auch Bauten der Architekten Colomb & Prince, Hans Grisebach, F. Bluntschli, Otto Wagner, Emil Ritter von Foerster, u.v.a. dargestellt. Einband leicht beschädigt, die Tafeln sauber und frisch.





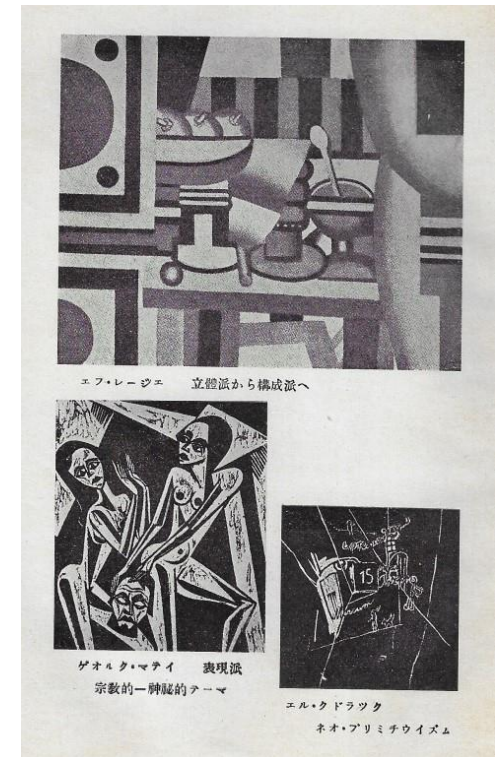
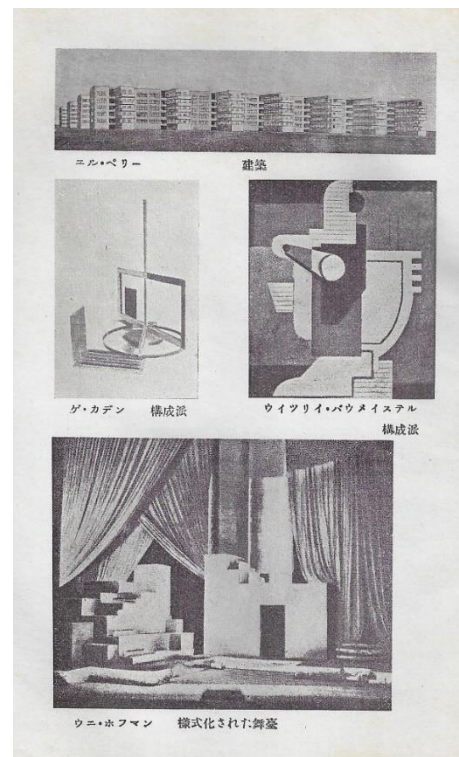
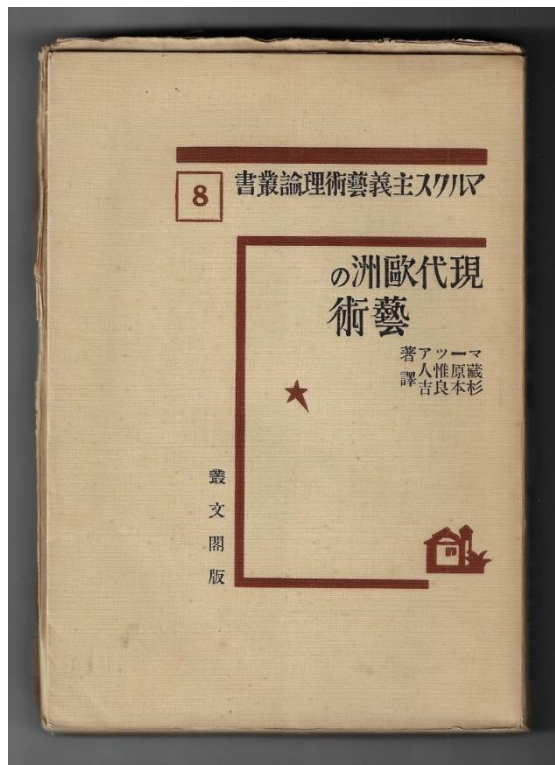
**6 LEICA.** Gekkan Raika (月刊ライカ) / The Leica Monthly, for the achievement of Leica photography. Horie, Hiroshi (chief ed.) Tokyo, Ars Publishing Company Ltd. Vol.3, issue 1-6 1935 (Shōwa 10), January. Cover design: Onchi Kōshirō (恩地 孝四郎(?)). Each issue contains about 40 pages of text with illustrations, numerous plates, and advertisement appendix. 26 x 19 cm. Typographic designs, colored original wrappers. 6 issues together EUR 400

Complete volume 3. A good example of a specialist amateur magazine catering to users of the famous German camera. Anecdotal evidence suggests that the Leica first came to Japan in 1929 aboard the famous airship Graf Zeppelin and has attracted a large fan-base ever since. This monthly magazine was first published in January 1934 and vol. 4, no. 6 issue is in fact the last under the name of Leica. The magazine continued under a new name Compact Camera Monthly [Gekkan Kogata Kamera] in January 1936. Boeder, Titus, Japanese Photography from the Pre-War Period: Photobooks & Prints, London, Maggs Bros., 2007. Very well preserved set.



**7 Mácza, János.** マーツア, イ (=Iwan Ludwigowitsch Maza); Kurahara, Korehito 蔵原 惟人 & Sugimoto, Ryôkichi 杉本良吉 (translators): Gendai ôshû no geijutsu 現代欧州の芸術 [Modern european art]. Marukusu-shugi geijutsu riron sôsho 8 マルクス主義芸術理論叢書 8 [Marxist Art-Theorie Series 8]. Tokyo, Sôbunkaku 叢文閣 1930 (Shôwa 5). 287pp. and 8 plates. 20 x 14 cm. Original wrappers. EUR 250

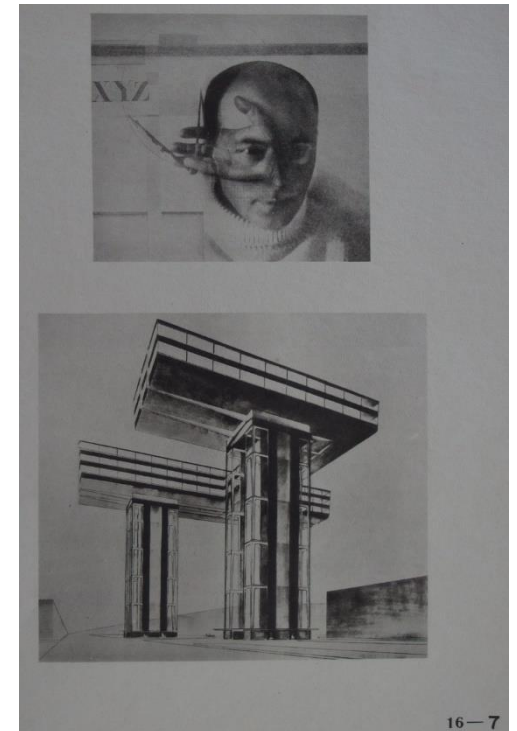
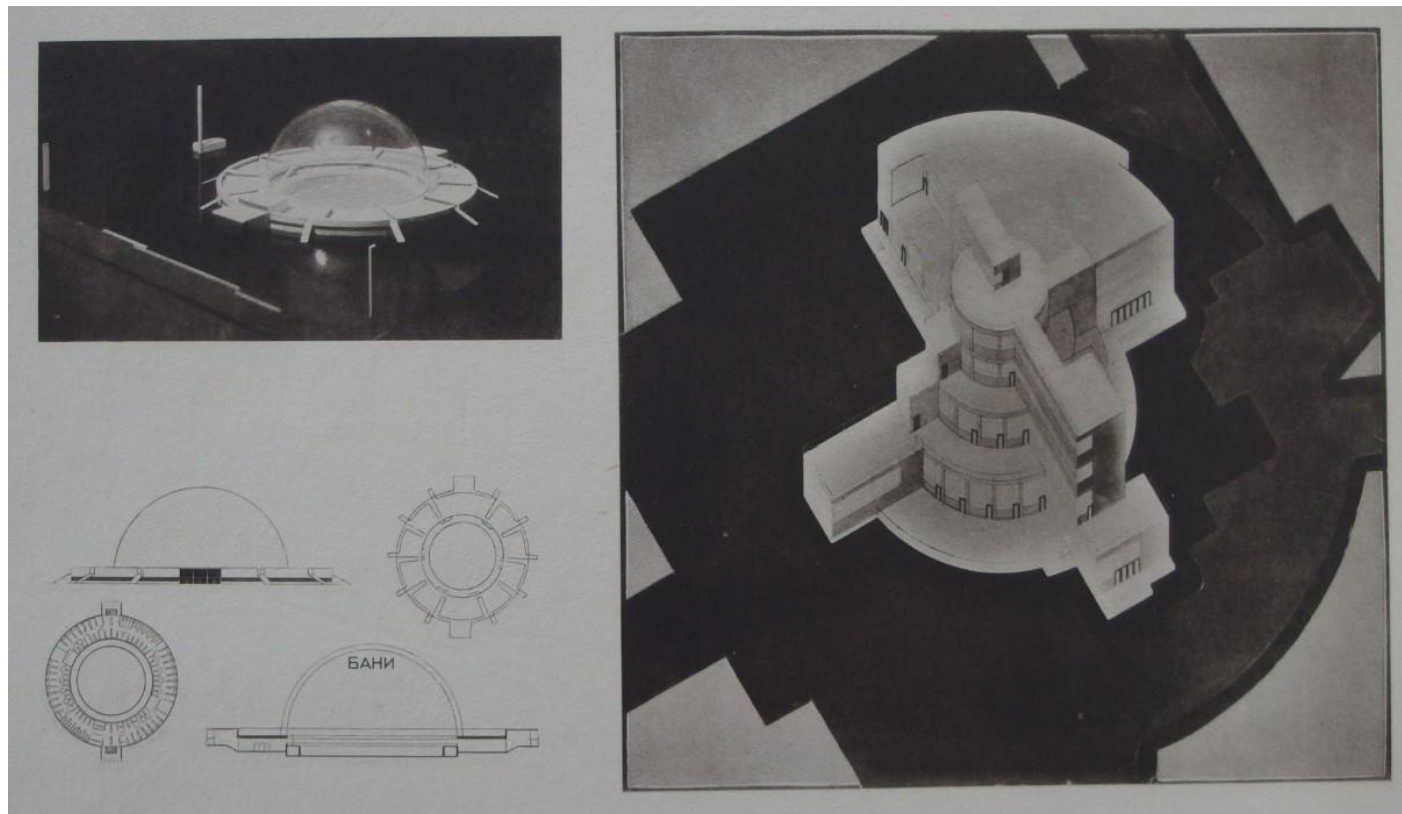
First edition (1929), 5. Printing. From 1915 János Mácza (1893-1974) was a contributor to the monthly journals A Tett (The Deed, 1915/16) and MA (TODAY, from 1916), edited by Lajos Kassák, which focused both on propagating the artistic and literary ideas of the avant-garde and on publishing politically radical, especially communist, authors. During the short-lived Hungarian Republic of Councils under Béla Kun, he was deputy director of the Budapest National Theater in 1919. In 1923 Mácza moved to the Soviet Union and joined the CPSU in the same year. His scientific work in the 1920s focused on the fields of aesthetic theory and the theory and history of architecture. In Moscow, he first taught art theory at various educational institutions; then, from 1928, at Moscow State University (MGU), where he received a professorship in 1930. There, in 1933, he began collecting valuable documents of artistic activities from the period of the Soviet avant-garde. Part of these collections became the property of the State Archive of Literature in Moscow. Very fine uncut copy.





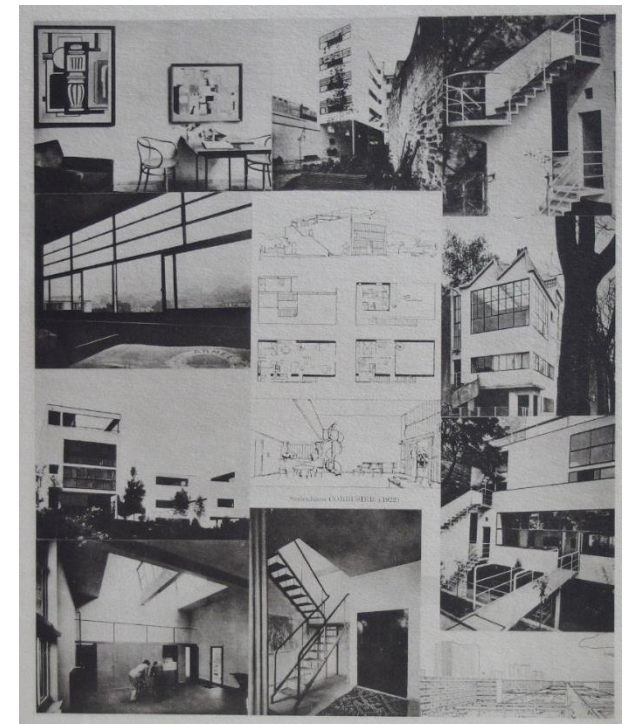
**8 Modern Soviet architecture** - Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.). Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 16 + 17: Soviet Union and Poland]. Tokyo, Shobo 1931. [4]pp (text), 15 (!) loose plates; [2]pp (text), 14 loose plates as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover. EUR 1200

The 16th and 17th volume of the series, published in 17 individual volumes between 1929 and 1931. The series includes: 1 = England; 2 = America 1; 3 = America 2; 4 = Germany & Austria 1; 5 = Germany & Austria 2; 6 = Germany & Austria 3; 7 = France 1; 8 = France 2; 9 = France 3; 10 = Holland; 11 = Holland and Belgium (2); 12 = Scandinavia 1; 13 = Scandinavia 2; 14 = Switzerland & Czechoslovakia; 15 = Italy & Spain; 16 = Russia; 17 = Russia & Poland Only one sheet of text is a little browned, otherwise in exceptionally fine condition.



**9 Modern French Architecture** - Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.). Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 7, 8, 9: French architecture]. Tokyo, Shobo 1930. [4]pp (text), 14 loose plates (including a color plate); [4]pp (text), 14 loose plates; [2]pp (text), 14 loose plates, as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover. EUR 1400

The 7th, 8th and 9th volume of the series, published in 17 individual volumes between 1929 and 1931. The series includes: 1 = England; 2 = America 1; 3 = America 2; 4 = Germany & Austria 1; 5 = Germany & Austria 2; 6 = Germany & Austria 3; 7 = France 1; 8 = France 2; 9 = France 3; 10 = Holland; 11 = Holland and Belgium (2); 12 = Scandinavia 1; 13 = Scandinavia 2; 14 = Switzerland & Czechoslovakia; 15 = Italy & Spain; 16 = Russia; 17 = Russia & Poland. Exceptionally fine condition.

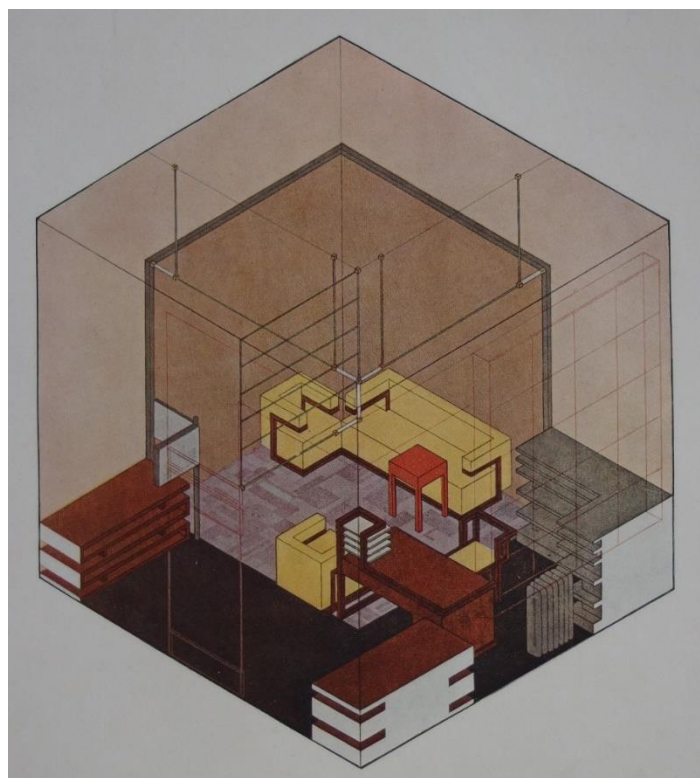




**10 Modern German Architecture** - Imai, Kenji, Horiguchi, Sutemi, Fujishima, Gaijirô & Kishida, Hideto (eds.). Gendai kenchiku taikan [General Survey of Modern Architecture]: [Vol. 4, 5, 8: German and Austria architecture]. Tokyo, Shobo 1929. [4]pp (text), 14 loose plates (including a color plate); [4]pp (text), 14 loose plates; [4]pp (text), 14 loose plates, as issued. 41 x 29,5 cm. Original heavy cardboard portfolio, with printed label pasted to front cover.

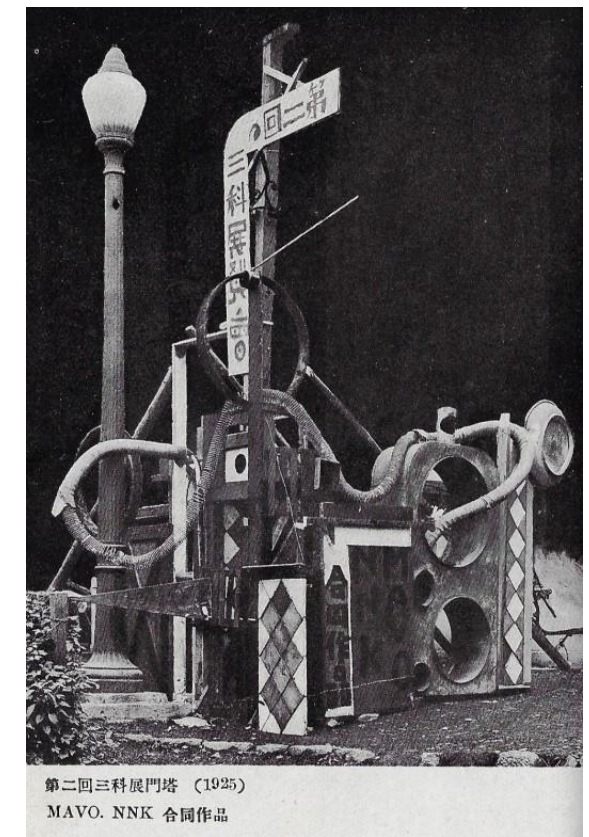
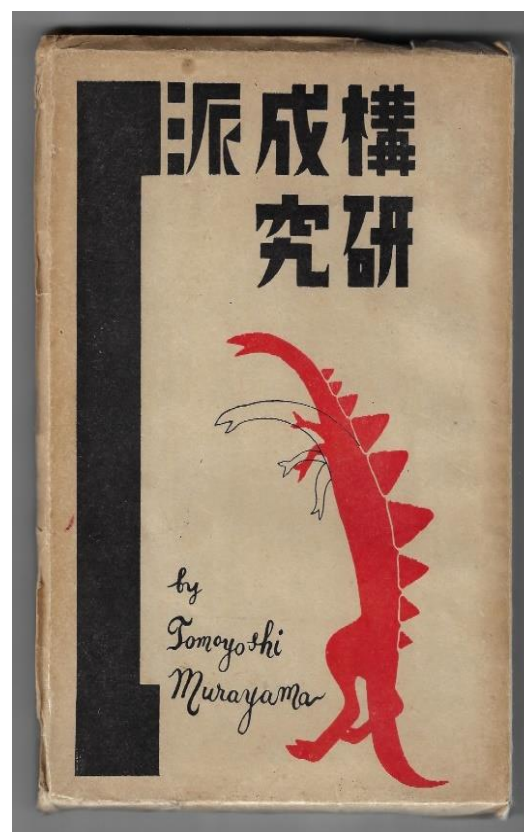
EUR 1400

The 4th, 5th and 6th volume of the series, published in 17 individual volumes between 1929 and 1931. The series includes: 1 = England; 2 = America 1; 3 = America 2; 4 = Germany & Austria 1; 5 = Germany & Austria 2; 6 = Germany & Austria 3; 7 = France 1; 8 = France 2; 9 = France 3; 10 = Holland; 11 = Holland and Belgium (2); 12 = Scandinavia 1; 13 = Scandinavia 2; 14 = Switzerland & Czechoslovakia; 15 = Italy & Spain; 16 = Russia; 17 = Russia & Poland. A back of a portfolio with numbers and lines inscribed, one edge partially damaged, otherwise in exceptionally fine condition.



**11 Murayama, Tomoyoshi** (村山 知義). *Kōseiha kenkyū* (構成派 研究). [Study of Constructivism]. Tokyo, Chūō Bijutsusha, Taishō 15 [1926]. (2), 2, 6, pp., 32 plates with illustrations, 81, (2)pp., 3 pages of advertisements. 19,5 x 14 cm. Publisher's illustrated wrappers. EUR 1800

**First issue, first print**, in the same year two more prints were published. This book is an important document for the transfer of the European avant-garde to Japan and its adaptation to the Japanese Mavo movement. It is Tomoyoshi Murayama's (1901-1977) second publication after his European journey (1922/23) and is devoted to the Constructivist elements of the art movements in Europe at that time. The Japanese avant-garde that emerged in the Taisho period can be exemplified by two major movements: the Futurist Art Association (1920-22) and Mavo (1923-25). Although the course of the two groups paralleled Futurist and Constructivist movements in Russia, we must understand it for its distinctive characteristics rather than its interpretation of foreign concepts. In practice, Japanese avant-garde movements placed less emphasis on theoretical frameworks than their Western counterparts. Many artists participated in both groups and their style shifted over time rather than abruptly. Consequently, the works produced by the members of the two groups often cannot be visually distinguished even though the two groups touted distinctive artistic foundations. The overlapping margins of the cover slightly creased as usual, cover slightly browned, all in all a very above average beautiful copy of the first impression of the first edition.





**12 Behne, Adolf. (Hrsg.) Ruf zum Bauen.** Zweite Buchpublikation des Arbeiterrats für Kunst. Berlin, Verlag Ernst Wasmuth 1920 48 Seiten mit 43 Abbildungen und 2 Farbtafeln. 23,5 x 16 cm. Orig.-Pappband mit Orig.-Schutzumschlag. EUR 500

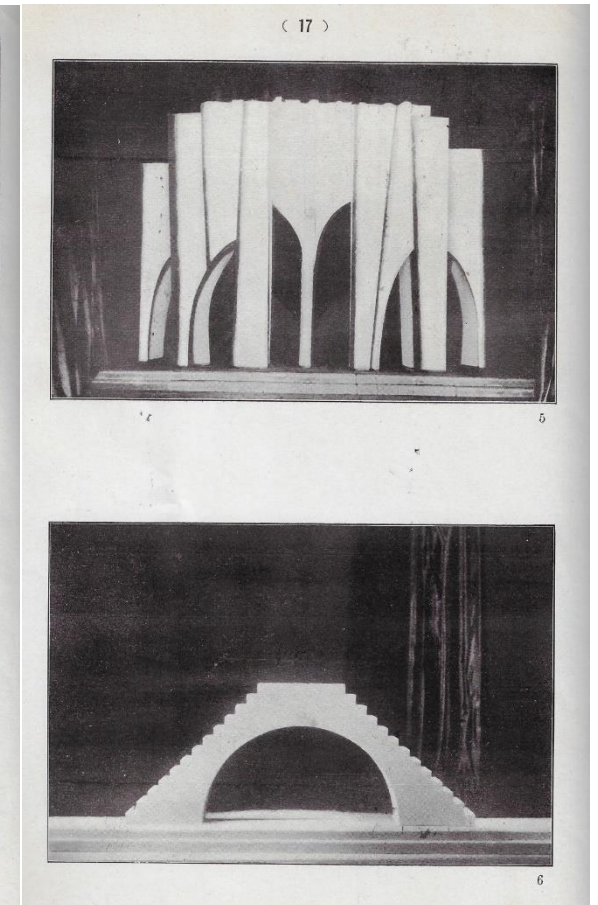
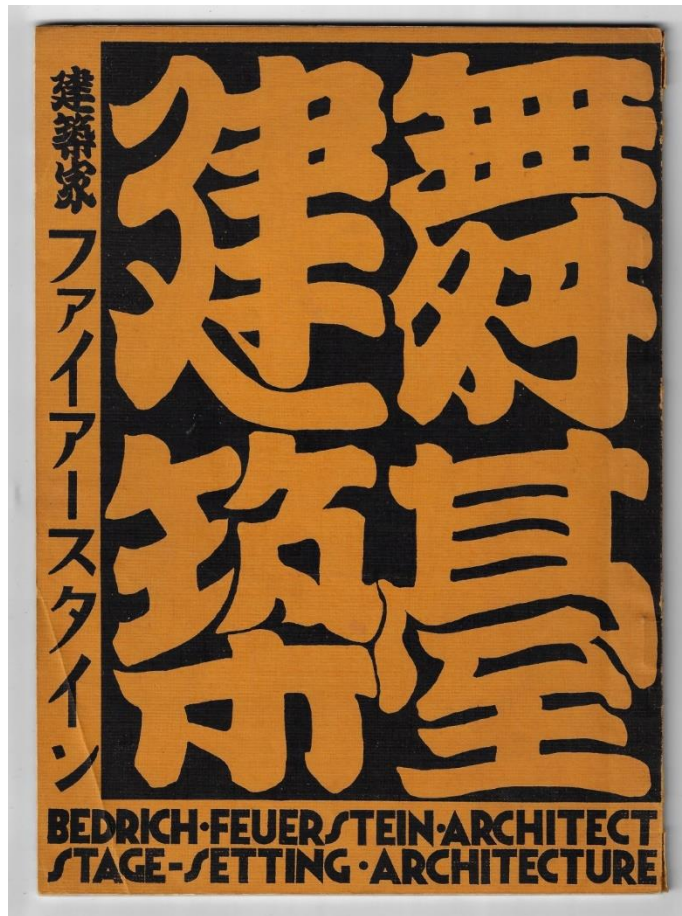
Erste Ausgabe. Mit kurzen Texten von Adolf Behne, Bruno Taut, Hans Scharoun und Hans Hansen. Die Abbildungen zeigen Zeichnungen und Entwürfe von: Paul Goesch, Bruno Taut, Max Taut, Wenzel Hablick, Hans Luckhardt, Wassili Luckhardt, Herrmann Finsterlin, Wilhelm Brückmann, Carl Krayl, Kaldenbach und Hans Hansen. Der Schutzumschlag am Rücken brüchig, Vorderdeckel mit kleiner Fehlstelle.





13 Okada, Chûichi (岡田 忠一). *Kenchikuka Faiâsutain: Butai kenchiku* (建築家ファイアースタイン 舞台建築). Bedrich Feuerstein Architekt. Stage-Setting Architecture. Okada Chûichi, Shôwa 2 (1927), Februar. (48) pages including many plates. Typographically designed original wrappers. EUR 1500

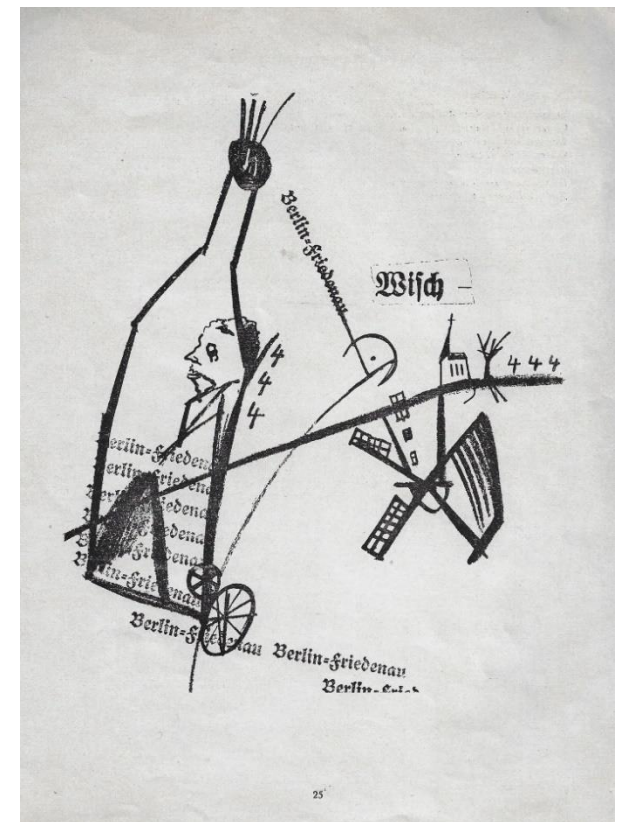
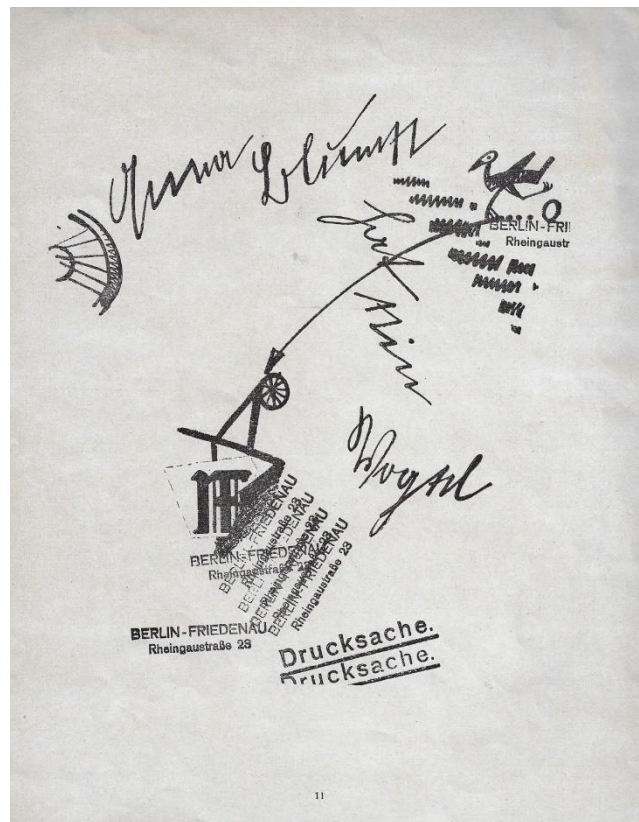
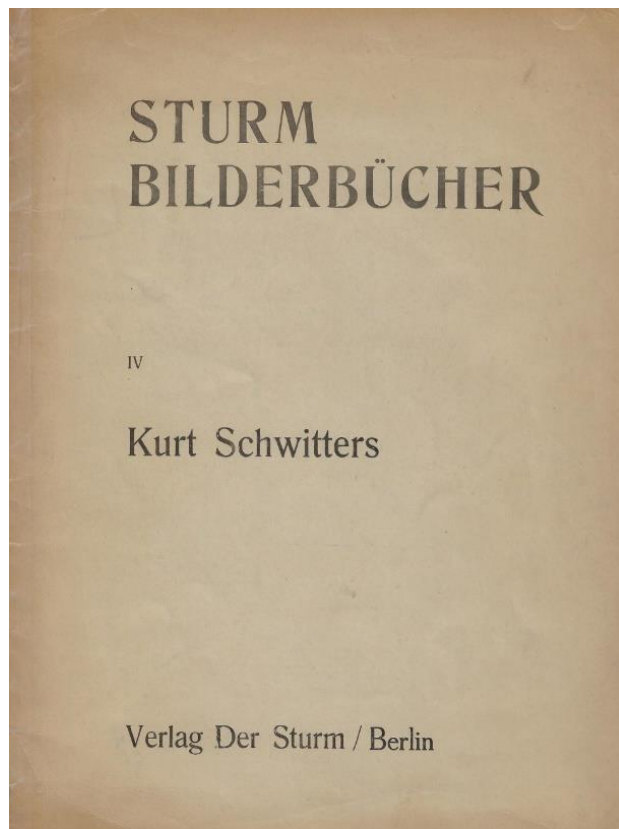
First and only edition. Content: Foreword (introduction of West-East influence of art, biography Feuerstein) and over 20 stage designs, including the legendary play by Karl Clapek R.U.R. Bedrich Feuerstein (1892-1936) Czech architect, painter and stage set Designer, a pupil of Jesech Plecnik, who subsequently worked with Auguste Perret in Paris and Antonin Raymond in Japan (where he designed modernist buildings both in Tokyo and Yokohama).





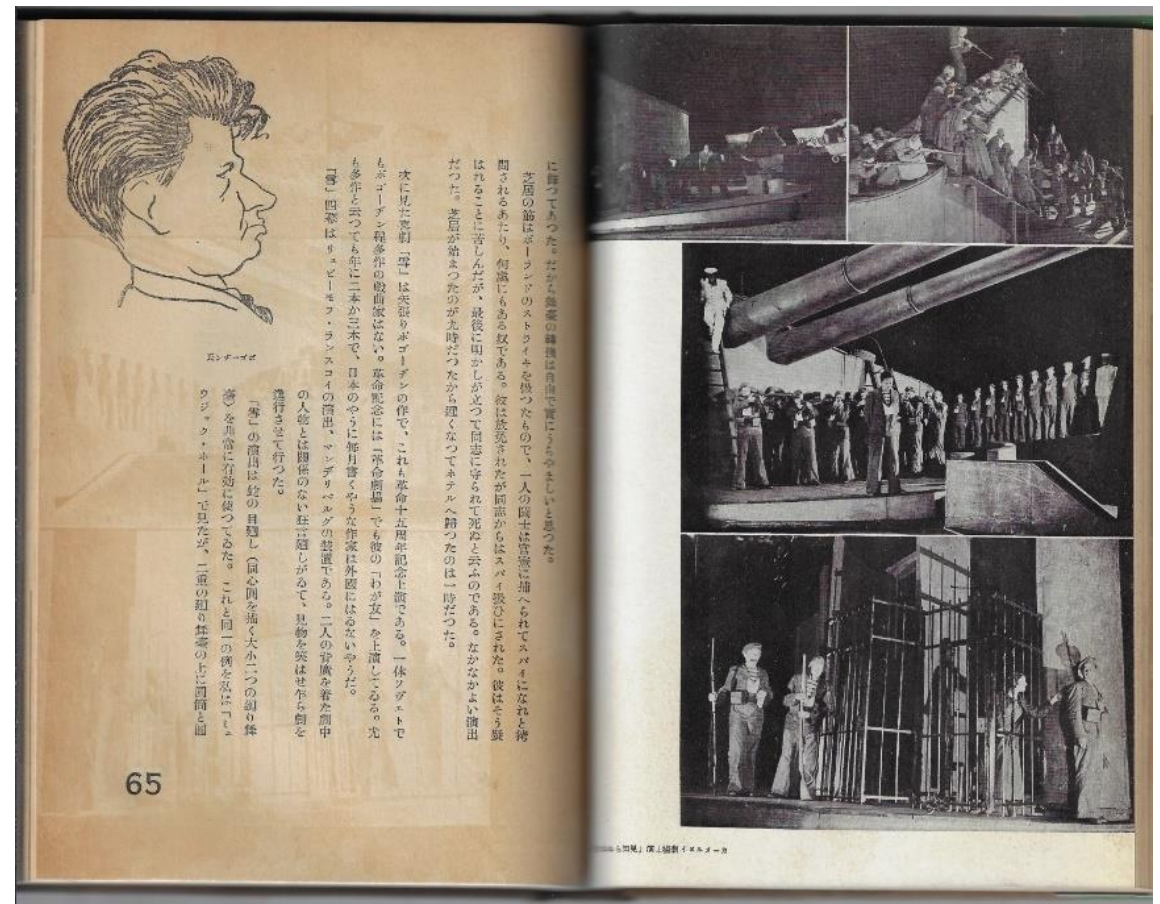
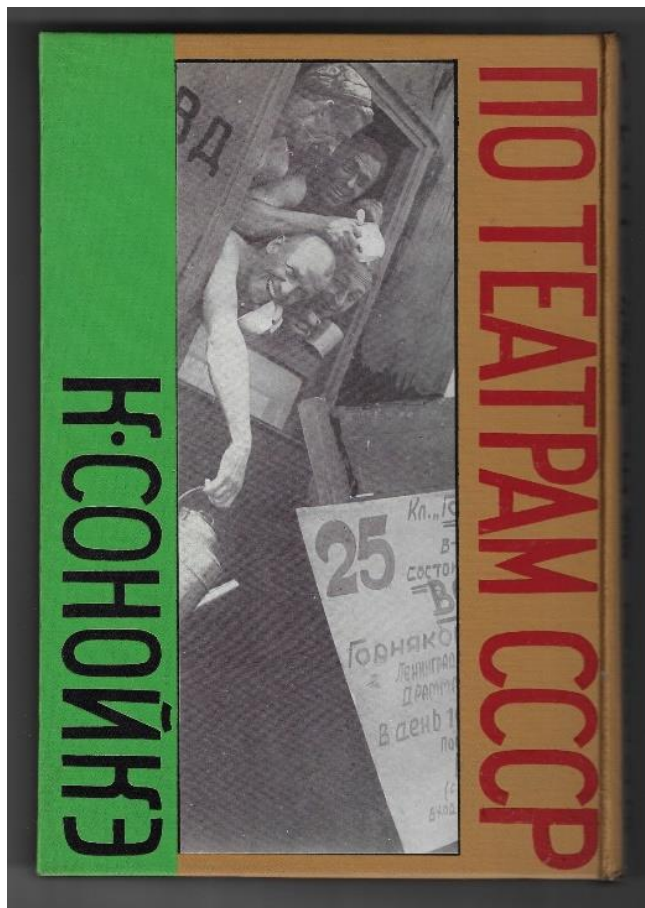
**14 Kurt Schwitters - Sturm Bilderbücher-** Sturm Bilderbücher IV - Kurt Schwitters {15 Gedichte und 15 Stempelzeichnungen} Berlin, Verlag Der Sturm (1921). 32 Seiten mit 15 ganzseitigen Stempelzeichnungen. 28,5 x 22,6 cm. Originalbroschur. EUR 5000

First edition. With a two-page introduction by Otto Nebel. "One of the most beautiful Schwitters publications, an artist's book still remarkably fresh. Discussing the rubber-stamp drawings as a whole, Werner Schmalenbach comments that "The charm of these sheets is in their rhythm, the humor of association, and in general the naïve delight in printing with rubber stamps. In his introduction to the 'Sturm-Bilderbuch' devoted to Schwitters, Otto Nebel wrote: 'Numbers and letters remain purely pictorial. Their sense is artistically irrelevant. In itself, writing is the graphic outline of a word. In the Merz-picture writing becomes the wordless sound of pure line. Sense has been weeded out.' And yet it must be noted that the 'sense' constitutes a fundamental charm of these rubber-stamp drawings.... The artist's pleasure in nonsense determines the wording of the legends even when it has been subordinated to the optical effect." *Ars Libri* Cat 154 # 98, Schmalenbach/Bolliger 2, p. 107f.; Elderfield p. 46; "Typographie kann unter Umständen Kunst sein" (Wiesbaden, 1990), p. 44; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950* (New York, 2002), no. 155 94. Inside fold reinforced with Japan paper, very fine copy.



15 Sonoike, Kinnaru (園池 公功). *Sovueto engeki no inshô* (ソヴェト演劇の印象). [An Account of Modern Soviet Theatre]. Tokyo: Kensetsusha, 1933. 192pp. [2] with 92 b/w photographs. 23.5 x 16 cm. Original cardboard slipcase, photo-illustrated buckram boards. EUR 600

Detailed analysis of the more recent trends and developments (early 20th century) in Russian/Soviet avant-garde theatre and film, by Japanese theatre director and critic Kinnaru Sonoike (1896 - 1972). The author had been invited to the Soviet Union the previous year, where he had visited various theater and saw productions in Moscow and Leningrad. The fourth chapter deals with Soviet cinema, and includes Sonoike's observations about his meeting with filmmaker Vsevolod Pudovkin, experiences going to the movie theater and visiting the Moscow film school. The images display a wide range of production designs ranging from proletarian scenes, soviet realism, to more avant-garde expressionist type of staging. The final group of images is of soviet films, including stills of the famous "Odessa Steps Sequence", from Sergei Eisenstein's landmark film *Battleship Potemkin*. Additional in-text b/w lithographic illustrations of set designs and caricatures of theatre figures, as well as some tables and charts, throughout. Slipcase with some staining to the corners.

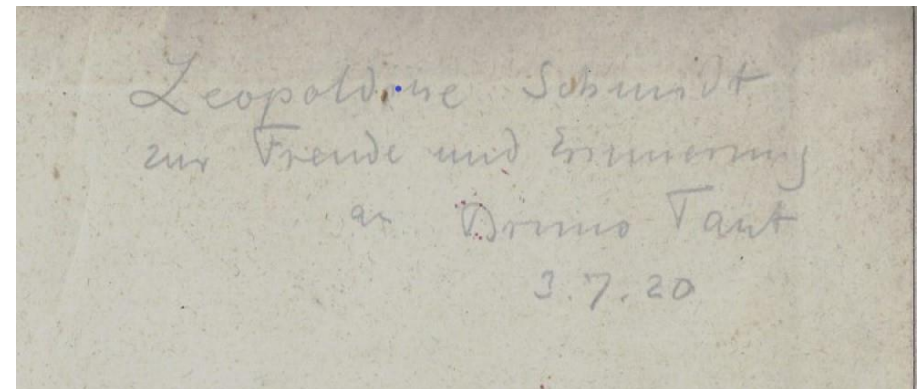
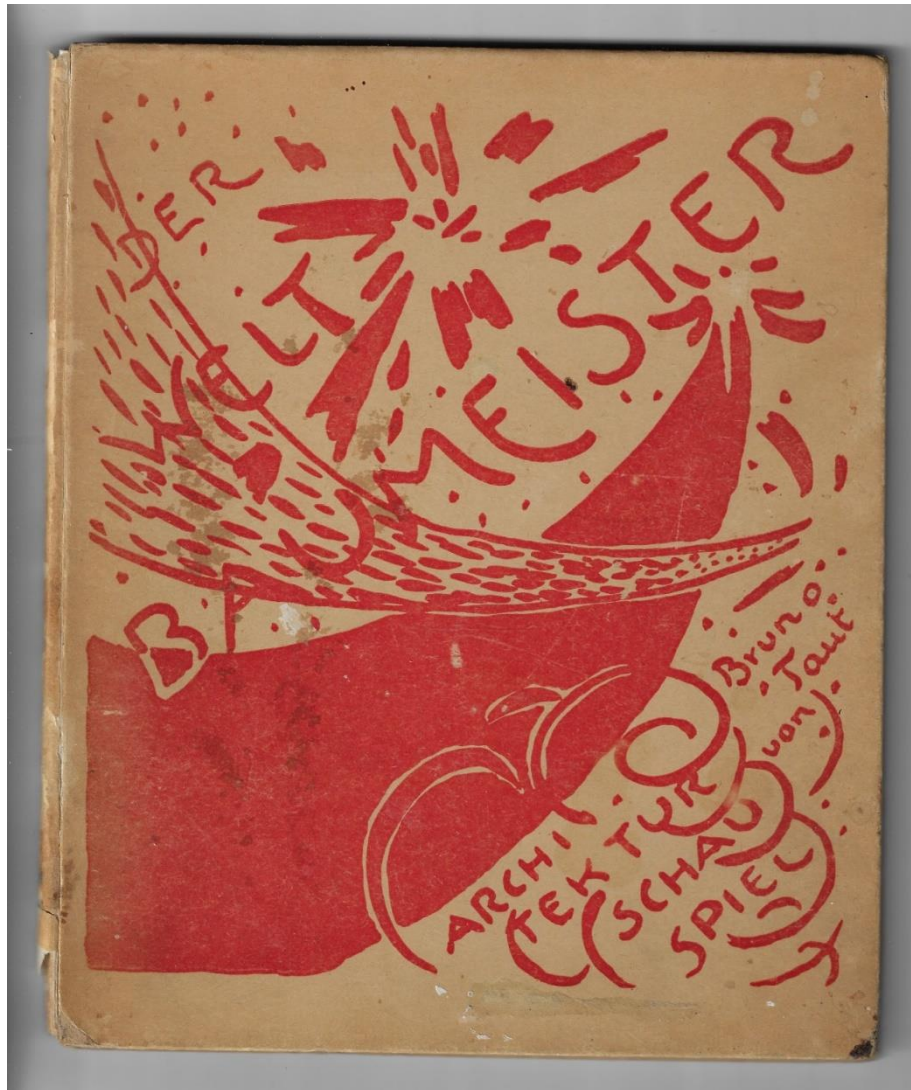




## 16 Taut, Bruno - Widmungsexemplar

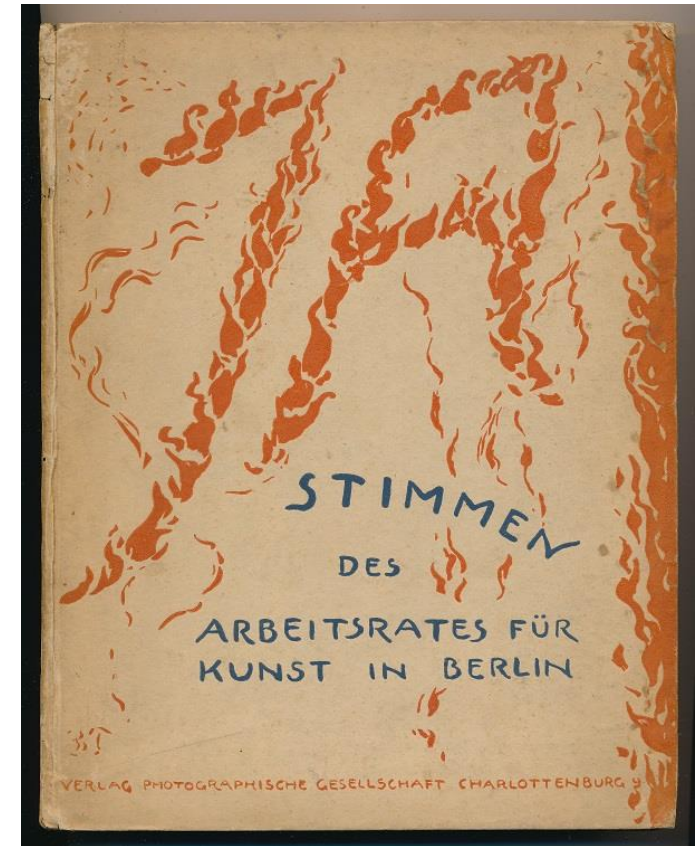
Taut, Bruno. Der Weltbaumeister. Architektur-Schauspiel für symphonische Musik. Dem Geiste Paul Scheerbarts gewidmet. Hagen, Folkwang-Verlag 1920. (64) Seiten, davon 28 einseitig bedruckte Tafeln. 23 x 19,5 cm. Orig.-Pappband mit Deckelillustration. EUR 450

Vorsatz mit handschriftlicher Widmung von Bruno Taut: "Leopoldine Schmidt zur Freude und Erinnerung an Bruno Taut 3.7.20." Einbandrücken mit kleinen Fehlstellen im Bezug, Einband gering fleckig.



**17 JA! Stimmen des Arbeitsrates für Kunst in Berlin.** Berlin, Photographische Gesellschaft in Charlottenburg 1919. 115 Seiten und 32 Tafeln. Illustrierter Originalpappband EUR 500

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



**18 Farbenlehre – Richtera, Leopold.** Die Farbe als wissenschaftliches und künstlerisches Problem. Die Grundlagen der Farbenlehre für Künstler und Kunstgewerbler. (4), 82, (4) Seiten mit 57 Textabbildungen. 24x17cm. Original Broschur. EUR 280

Leopold Richtera (1887–1930) Veröffentlichung resultiert auf Vorlesungen an der „Höheren Graphischen Lehr- und Versuchsanstalt“ in Wien. Es erschien 1927 auch auf Russisch und übte neben Wilhelm Ostwalds Farbenlehre großen Einfluß auf die Moskauer „Höheren künstlerisch technischen Werkstätten“ (WChUTEMAS) aus, an dem viele Künstler der russischen Avant-garde, vor allem aus der Richtung des Konstruktivismus wirkten, wie z.B. Alexander Rodtschenko, Wladimir Tatlin, El Lissitzky, Konstantin Melnikow, Wassily Kandinsky und Alexander Wassiljewitsch Kuprin. Vgl. Vikoria Schindler, Farbe, Form, Linie, Fläche ... Diss. Berlin 2018. Umschlag mit Widmung des Verfassers an den Wiener Radiopionier Oskar Czeija, dem Mitbegründer und ersten Generaldirektor (1924–38) der österreichischen Rundfunkgesellschaft RAVAG.



Additional pictures are available on: [www.antiquariat-rohlmann.de](http://www.antiquariat-rohlmann.de)

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

**Vertragsbedingungen:** Mein Angebot ist freibleibend. Ein Anspruch auf Lieferung besteht nicht. Rechnungen sind zahlbar innerhalb von 14 Tagen. Die Preise verstehen sich in Euro (inklusive 7 % MWSt.). Für jede Lieferung innerhalb der Bundesrepublik Deutschland berechne ich 6 Euro Versandkosten, für den Versand innerhalb der Europäischen Union berechne ich 12 Euro Versandkosten. Für alle anderen Sendungen bitte Konditionen anfragen. Erfüllungsort und Gerichtsstand ist Köln.



Antiquariat Heinz Rohlmann Untere Dorfstraße 49 50829 Köln Germany

Telefon 0221-34666601 Mobil 0175-4173774 email: [post@antiquariat-rohlmann.de](mailto:post@antiquariat-rohlmann.de)

