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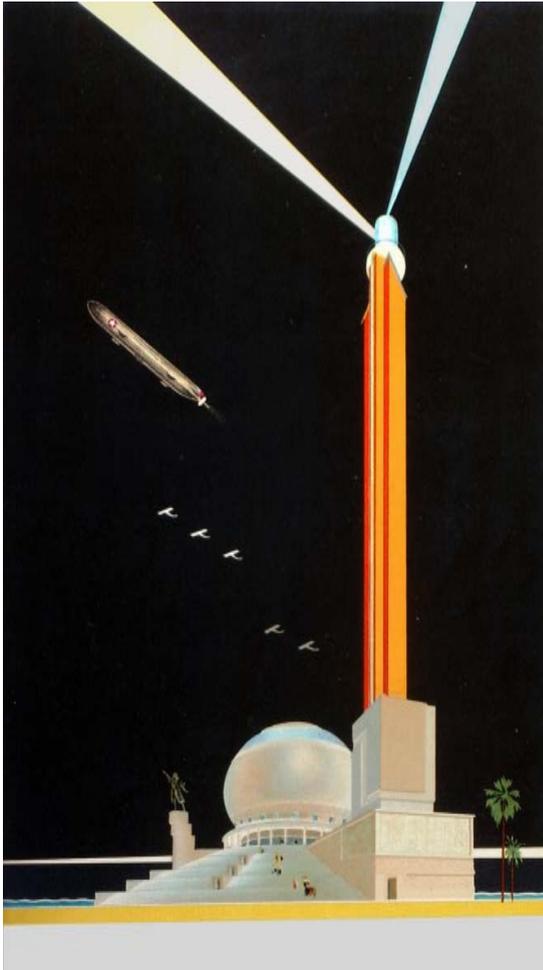
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Architecture and Design 1-75

Art and Photography 76-109



acceptera

den föreliggande verkligheten — endast därigenom har vi utsikt att behärska den, att rå på den för att förändra den och skapa kultur som är ett smidigt redskap för livet. Vi behöver inte urvuxna former för att Vi kan inte smycka kan inte heller h och oklart in i en än se verkligheten att behärska den. V. är mål i våra dagar någon verklig tvekan pessimistiska som på. att vi håller på att skapa en maskinkultur som är sitt eget ändamål. Det är

*Gunnar Asplund
Wolter Gahn
Sven Markelius
Gregor Paulsson
Eskil Sundahl
Uno Åhrén*

Tiden



Architecture and Design

1 ARKHITEKTURA SSSR. Vol. 1. Moskva 1933.

29x22. 40; 40; 64; 60; 56 pp. *Designs and photos throughout, with captions in Russian and French. Original printed cloth binding, all wrappers preserved (cover design and typography by El Lissitsky). The volume comprises five issues, as publishing started with the July issue and there is a double-issue for September/October.*

Complete first year of the monthly journal published by the recently founded Soviet Architects' Union. Features projects and executed work by Leonidov, Melnikov, Fomin, Antipov, Iofan, Kolli, Milinis, Popov, Simonov and others, and articles written by Melnikov, Arkin, Ginsburg, Golosov, Barchin, etc. The international outlook includes articles on Adolf Loos, André Lurçat, and housing in Germany, and there is a "How I Work" inquiry with contributions by i.a. Oud, Lurçat, Mallet-Stevens, Bourgeois, Josef Frank, and Hannes Meyer. Senkevitch 67.

6000

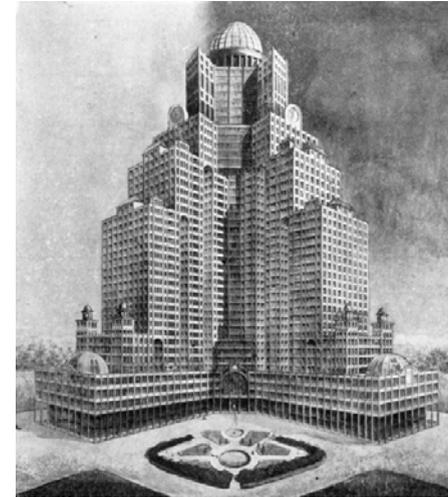
2 Asplund, Gunnar et al.

ACCEPTERA –. Stockholm 1931.

27x18. 200 pp. *Ca 180 photos and plans. Pictorial wrappers.*

First edition of the controversial ideological manifesto of Swedish Functionalism, written by six of its foremost observers and protagonists: the architects Gunnar Asplund, Uno Åhrén, Wolter Gahn, Sven Markelius and Eskil Sundahl, and the leader of the Swedish Werkbund (Svenska Slöjdföreningen) Gregor Paulsson who was the major ideologue behind the 1930 Stockholm Exhibition. *Acceptera* (literally *Accept!*) was the incitement to accept an inevitable cultural change characterized by standardization, mass production and new family patterns – and to adopt Functionalism in order to cope with (and adhere to) this new reality.

1500



3

3 Bernège, Paulette

SI LES FEMMES FAISAIENT LES MAISONS. Paris 1928.

21x14. IV+64 pp. *15 drawings, renderings and photos (8 full-page). Printed wrappers.*

Paulette Bernège was the leading protagonist of the habitational rationalization movement in interwar France. In this publication titled "If Women Made the Houses", there are drawings illustrating the facts that, in forty years, the walk between kitchen and dining-room equals a walk between Paris and the Baikal Sea, and climbing the stairs five times a day is equal to lifting the 9 000 tons of the Eiffel Tower. Bernège argues in favour of collective housing and presents a utopian "Cité Rationalisée" scheme conceived by the architect Paulet; this is illustrated with perspective rendering and section. According to Bernège, the Rationalized City would assure the working classes the comfort of modern luxury palaces combined with all the social services of a modern city.

2000

4 BO BÄTTRE OCH BILLIGARE... RADHUSEN I ÄLSTEN GE
LÖSNINGEN... Stockholm 1932.

15x12. 12 pp. Pictorial wrappers. Coloured map, site model photo, site plan, one house plan, and two perspective drawings of houses and living room respectively. Together with:

SVENSKA SLÖJDFÖRENINGENS PROPAGANDAUTSTÄLLNING
DET MODERNA HEMMET. RADHUSEN I ÄLSTEN, 4-27 MARS.
Stockholm 1933. 21x15. 40 pp. 2 full-page plans (bottom / upper
floor). Printed wrappers being an actual sample of Duro wallpaper.

Two rare publications presenting the row of terraced houses designed by Paul Hedquist in the Stockholm garden suburb Älsten – a famous example of refined Swedish Functionalism, popularly called the "Per Albin houses" as the Swedish Prime Minister Per Albin Hansson was one of the first to move in. The 1932 publication is an advance presentation of the houses; the 1933 catalogue was published for the "Propaganda Exhibition The Modern Home" at which the Swedish Werkbund (Svenska Slöjdföreningen) showed the new houses with furnishing by i.a. Svenskt Tenn, NK and David Blomberg. The fragile wallpaper covers of the catalogue are in exceptionally fine condition with only very tiny chipping of the rear wrapper.

1700

5 BRAAT'S STÅLFÖNSTER, STÅLDÖRRAR, ÖVERLJUS.
Göteborg, Torsten O. Lindbecks A.-B., 1930.

32x23. 112 pp. + loosely inserted 4-page list. Ca 100 photos (40 full-page).
Pictorial wrappers, excellent copy. Very scarce.

An attractive publication promoting steel windows manufactured by the Dutch company Braat, published by their Swedish representative. The major part (71 pages) is a fine photographic survey of modern architecture with Braat windows; the emphasis is on buildings in Scandinavia, designed by Asplund, Markelius, Aalto, Lallerstedt, Westman, Osvald Almqvist, Cyrillus Johansson, Hakon Ahlberg and others, but also included are Dutch buildings by Oud, Berlage and Brinkmann & Van der Vlugt.

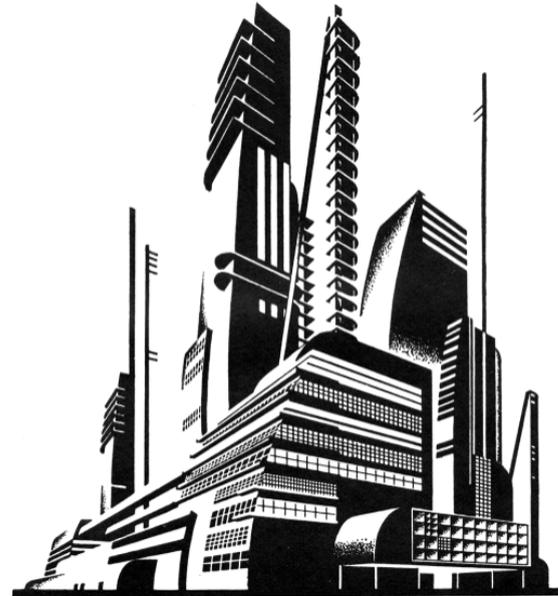
2700

6 Chareau, Pierre (ed.)
MEUBLES. PRÉSENTÉ PAR PIERRE CHAREAU. Paris,
Charles Moreau, (1929).

33x25. 8 pp. including introduction by Chareau and list of plates + 50
photogravure plates with ca 100 photos and 2 pochoir-coloured designs.
Loose as issued in printed cloth-backed portfolio with ties (minor cracks at top
of spine). Inscribed on first, blank page. (L'Art international d'aujourd'hui, 7).

An attractive portfolio displaying modern furniture designed by Chareau, Le Corbusier & Perriand, Lurçat, Mallet-Stevens, Sognot, Djo-Bourgeois, René Herbst, Eileen Gray, Kohlmann, Oud, Breuer, Sartoris, Figini, and some others.

5500



7 Chernikhov, Iakov
KONSTRUKTSIJA ARKHITEKTURNYKH I MASHINYKH
FORM. Leningrad 1931.

30x21. 234 pp. + 40 plates. 365 designs besides the plates. Titles in Russian, French and German. Publisher's printed green boards, wear to covers and spine with some repairs and retouchings, interior very fine.

The Construction of Architectural and Machine Forms was Chernikov's theoretically most powerful book. He saw the Machine as the embodiment of constructive principles in their purest form, and therefore accorded a central role in modern architecture. He also formulated the fundamental laws of such an approach, illustrated with numerous imaginative designs. But far from idolising the machine, Chernikhov regarded the constructive principle as a natural phenomenon inherent to the organisation of life in all its diverse forms. "Unlike many architects, who had vulgarised the art of architecture in their passion for machinery, his way of glorifying the machine was a subordination of it to the laws of art, not the other way around" (Cooke 1983: p. 69). Senkevitch 206.

27000

8 Chernikhov, Iakov
OSNOVY SOVREMENNOJ ARKHITEKTURY.
ÉKSPERIMENTALNO-ISSLEDOVATELSKIE RABOTY.
Leningrad 1931.

30x21. 102 pp. + 46 plates with 144 perspective renderings (6 full-page in colour). 134 designs in the text. Publisher's printed boards; some rubbing, chipping and repairs; interior very fine. Senkevich 207.

Second edition of Chernikhov's first major work, the *Fundamentals of Contemporary Architecture* first published in 1929. Chernikhov's message is based upon a profound, singular rethinking of central architectural concepts. The 'rhythms of repetition' characterizing classical architecture must be replaced in 20th-century architecture by a 'rhythm of relationships', and in its fullest implications this would be the vital factor of the architectural revolution. "In its publication, 'Fundamentals' was extremely timely, appearing as it did when investigations toward a new style had essentially only just begun /.../ It served not only as a declaration about the proper path; it was also a textbook for achieving it" (Cooke 1983: p. 69). Senkevitch 207.

23000

9 Chernikhov, Iakov
ARKHITEKTURNYE FANTAZII. 101 KOMPOZITSIJA V
KRASKAKH. 101 ARKHITEKTURNAJA MINIATJURA.
Leningrad 1935.

30x21. 102 pp. + 101 plates with colour renderings. 101 small-size and 12 full-page black and white designs in the text. Titles in Russian, French and German. Publisher's blind-lettered cloth. An astonishingly fine copy preserved in (original?) printed cardboard slipcase. Senkevitch 205.

Architectural Fantasies was the last and most spectacular of the Chernikhov books published during his own lifetime, illustrating his utopian visions of modern architecture with greatest brilliance. As a Constructivist he was possessed by the powers of abstraction and geometry, but his singular, expressive designs go far beyond mere constructivism in visionary ingenuity. For Chernikhov, fantasy drawing offered the architect an effective means of liberating himself from convention and imagining a future reflecting the avant-garde culture of the new Soviet Union. But his unusual ideas were distrusted by the Soviet regime, and the *Architectural Fantasies* was one of the last avant-garde art book to be published in Russia during the Stalinist era. Senkevitch 205. (See colour illustration on front cover of this catalogue).

"Architectural fantasy stimulates the architect's activity, it arouses creative thought not only for the artist but it also educates and arouses all those who come in contact with him; it produces new directions, new quests, and opens new horizons. Architectural fantasy in all cases propels the culture of architectural problems, and with the freshness of new thoughts, with the transition to new phases of architectural creativity, it serves as the best aid in real design work. We also use the help of architectural fantasy in finding a form for presenting architectural representations, in finding images of architecture, in finding the basics with whose help architectural style of our epoch is crystallized." (translated from Chernikhov's text)

50000

10 Dieckmann, Erich

MÖBELBAU IN HOLZ, ROHR UND STAHL. Stuttgart 1931.

29x22. IV+90 pp. 132 photos and ca 100 drawings. Printed wrappers. A very nice copy in the original, pictorial dust jacket although this has minor discolouring and small repairs at backstrip. (*Die Baubücher*, 2).

An excellent documentation of the whole range of Erich Dieckmann's furniture design. Dieckmann was one of the most important designers of modern furniture at the Bauhaus, Weimar. When the Bauhaus moved to Dessau in 1925, he transferred to the Staatliche Bauhochschule in Weimar, where he was head of the carpentry workshop until 1930. Like Breuer and Mies, Dieckmann experimented with steel tubing and bentwood but is primarily known for his stringently geometric wooden furniture.

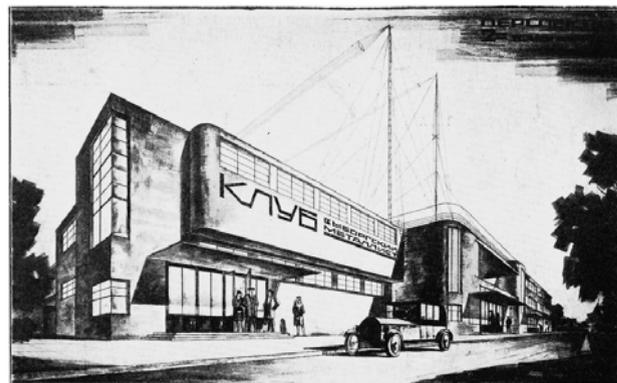
2400

11 ENCYCLOPEDIE DE L'ARCHITECTURE. CONSTRUCTIONS MODERNES. 12 Vols. Paris, Morancé, mid-1920s to mid-1930s.

Each volume comprises photogravure plates numbered 1-100 (some folding with double numbering) with photographs, elevations and designs of contemporary buildings, interiors and details (and a few colour pochoirs), plans on verso of plates; accompanied by text leaves providing indices of plates and of the architects. A very fine set in publisher's original printed board portfolios with ties. One plate in volume 2 misbound (no. 19 placed between nos. 97 and 98), one half missing of double-plate 53-54 in volume 11. Volume 3 contains an extra plate (two different plates both numbered 51); the last volume contains plates 1-76 only (and no text calling for plates 77-100). Discreet stamps "Kooperativa Förbundet, Arkitektkontoret".

A rare complete set of this celebrated, massive pictorial documentation of modern private and public architecture, emphasizing but by no means restricted to France. This set is from the library of the Swedish Cooperative Union Architects' Office. Founded in 1925, it was Sweden's largest architectural office in the 1930s, and a decisive force behind the socially directed Functionalism of that era. It was closed in the 1970s.

32000



13

12 EZHEGODNIK MOSKOVSKOGO ARKHITEKTURNOGO OBSHCHESTVA. Nos. 5 and 6.

No. 5, Moskva 1928. 33x26. VIII+142 pp. + errata slip + loosely inserted leaf with editorial notice. Ca 110 perspective renderings, elevations etc., 90 plans, and 50 photos. Titles and indices of architects in Russian and German.

No. 6, Moskva 1930. 35x25. XII pp. + 144 pp. with ca 140 perspective renderings and elevations, 120 plans, and 30 photos + pp. 145 -172 (text on architectural competitions 1927-28; indices) + one tipped in coloured plate. Titles in Russian, German, French and English; preface and indices in Russian and German.

*Af fine set in the original printed wrappers (no. 6 in wrappers over blank card covers as issued). No. 5 is very little worn, and there is minor paper loss from bottom of backstrip and corner of No. 6. The editions were 2000 copies and 1000 copies respectively. * See colour illustration on first page of this catalogue*

A rare, attractive set of the two postrevolutionary issues of the Moscow Architectural Society (MAO) Yearbook, providing excellent surveys of designs submitted to the Society's competition as well as other contemporary projects and completed buildings. Although the two volumes share the title of its prerevolutionary predecessor, the format is larger and the typographical design reflects the current modernist ideals. The MAO was disbanded in 1932 following a decree abolishing individual architectural associations, and the creation of the Union of Soviet Architects (see item 1). Senkevitch 69.

38000

13 EZHEGODNIK OBSHCHESTVA ARCHITEKTOROV-KHUDOZHNIKOV. Nos. 12-14. Leningrad 1927-35.

No.12, 1927: 29x21. VIII+108 + folding plate + 112-125 + plate + 127-212 pp. (complete). No.13, 1930: 34x26. VIII+174 pp. No.14, 1935: 30x24. VI+282 pp. + editorial slip. Altogether ca 1500 renderings, photos, elevations, plans, etc.

No. 12 neatly bound in later half cloth, original printed cardboard covers bound in; No.13 in original printed wrappers designed by Armen K. Barutshv (front wrapper and first/last leaves slightly damp stained in margins, extremities of wrappers slightly chipped and a crease mark on lower wrapper); No. 14 in publisher's decorated cloth. The two latter volumes have bilingual titles and indices of architects in German and French respectively.

A complete set of the postrevolutionary issues of the Russian Society of Architect-Artists' yearbook. Founded in 1903, the society published eleven uniformly designed yearbooks annually from 1906 to 1916. Some years after the revolution the society was reformed, and three further volumes appeared under the same title but differing in design and devoted to the contemporary Soviet architecture. The 1927 and 1930 volumes reflect the modernist currents of the early Soviet years – still much alive in the 1935 volume (including projects by Chernikov) although at this stage Stalin Baroque ideals are clearly on the rise. Senkevich 71.

22000

14 Frank, Josef

ARCHITEKTUR ALS SYMBOL. ELEMENTE DEUTSCHEN NEUES BAUEN. Wien 1931.

18x12. VIII+192 pp. Publisher's printed cloth (backstrip neatly repaired). First edition. Author's presentation copy inscribed "Für Karin Ahlin dieses Buch als Symbol. Josef Frank".

Despite the title focusing on architecture, the book constitutes an extended essay on what Frank viewed as the problems of contemporary design. At its core is an attack on the German functionalists who "lacked the courage to rely on any human feeling". Citing the tubular steel chairs which he believed summed up the recent tendencies in design he writes that "steel is not a material but an ideology" and notes sarcastically that "the new German feels he is under a moral obligation to sit uncomfortably, and does not want to know that any other type of chair exists. The God who made iron grow did not want wooden furniture".

5000

15 Frank, Josef (ed.)

DIE INTERNATIONALE WERKBUNDSIEDLUNG WIEN 1932. Wien 1932.

28x22. 196 pp. + 8 pp. with relevant advertisements + errata slip. 101 photos (including 33 of rooms with furniture) and 176 plans and elevations. Fine half green cloth; pictorial wrappers bound in, these insignificantly worn, "Neuer Preis" label on front wrapper. An attractive copy of this rare publication. (Neues Bauen in der Welt, 6).

The official documentation of the Austrian Werkbund's equivalent of the Weissenhof Exhibition in Stuttgart 1928. Josef Frank was charged with the planning and construction of the project, and invited architects whom he felt had views more or less in line with his own. Consequently some of the best-known members of the modernist avant-garde were absent from the exhibition – the tubular chairs so despised by Frank were not, however. The illustrations show houses and furnished interiors by Frank, Josef Hoffmann, Rietveld, Lichtblau, Adolf Loos, Walter Loos, Holzmeister, Häring, Strnad, Sobotka, Neutra and Lurçat. Introduction by Frank and texts by i.a. Neutra, Lurcat, Sobotka and Strnad.

4500

16 Gan, Aleksej

KONSTRUKTIVIZM. Tver 1922.

24x20. II+70 pp. Constructivist-typographical devices in the text. Original wrappers in red and black designed either by Gan or by Rodchenko, to whom the book's innovative typographical design has been attributed.

First edition of the first extensive manifesto of Russian Constructivism, by its pioneer theoretician. Gan's mission was to unite the modern movements within a constructivist framework and to wipe out traditional art, declaring that "art is indissolubly linked with theology, metaphysics and mysticism ... Death to Art!" (p.19). This refrain, repeated by the chorus of Constructivists associated with the journal LEF (Left Front of Arts), justified the general avant-garde turn toward industrial design in the early twenties. Senkevich 591.

12000

17 Garnier, Tony

UNE CITÉ INDUSTRIELLE. ÉTUDE POUR LA
CONSTRUCTION DES VILLES. 1-2. Paris, Massin, (1932).

32x42. XVI; + II pp. + 164 plates, 44 of which are folding (32 are double-size or larger), comprising ca 60 plates with elevations and house plans, 60 with elaborate perspective renderings, and 40 with town plans. Loose as issued in printed, cloth-backed portfolio with ties.

Second edition of Garnier's utopian design for an imaginary modern city, characterized by an emphasis on common property (including a large central building where 3000 citizens could meet together) and the rejection of police stations, law courts, jails or churches, all of which Garnier believed would be unnecessary under socialism. Architecturally, the scheme is a pioneering program for the use of reinforced concrete construction. In the decades between the first and the second edition, the Cité Industrielle ultimately influenced the architectural and townplanning philosophy of Le Corbusier and other members of the CIAM.

16000

18 [GARNIER]

L'ŒUVRE DE TONY GARNIER. Paris, Morancé, 1932.

27x23. 36+IV pp. with Introduction, List of Contents, and numerous drawings and plans + 49 photogravure plates (numbered 1-50 including one folding double-plate) with ca 40 perspective renderings, 40 sections and plans, and 14 photographs. Loose as issued in pictorial cloth-backed portfolio with string-ties. (L'Architecture Vivante, Printemps '8 & Été 1932).

Excellent portfolio documenting projects and realized works by this visionary architect, including an account of his Cité Industrielle project as well as much material on his other work in the Lyon area.

4000

19 Giedion, Sigfried

BAUEN IN FRANKREICH – EISEN – EISENBETON. Leipzig
& Berlin (1928).

26x18. VIII+128 pp. 90 photos and 49 perspectives, plans, etc. Printed grey cardboard covers with red lettering, pictorial dust jacket (with very minor chipping). On front of the jacket the pencil signature of G(ustaf) Näsström, the author of Svensk Funktionalism (see item 44), also a few marginal notes and markings by him. Second edition.

A pioneering study and acclaim of steel and ferroconcrete construction in modern French architecture. Giedion questions the very idea of an architecture with definitive boundaries – if it is to survive at all, it must break out of the limits imposed on it by tradition and by its functioning as an institution. This ideology is exemplified with illustrations from the work of Perret, Garnier, Le Corbusier, Mallet-Stevens, Sauvage, Guevrekian, Lurçat, and others.

4000

20 Gollerbach, Eric

LA PORCELAINE DE LA MANUFACTURE D'ÉTAT.
Moscou 1922.

32x24. 56 pp. + 7 leaves, each with one tipped-in colour plate. 49 photos and 13 marks and monograms in the text. Vignettes and wrapper design by Sergei Chekhonin and J. Roehrberg. Half cloth, marbled boards, printed wrappers bound in (former owner's name with "Moscou, 1923" on the blank page 3). Edition was limited to 750 copies.

Rare, early documentation of the Soviet State Porcelain Factory. After the 1917 Revolution, the Imperial Porcelain Factory was renamed the State Porcelain Factory, and it was placed under the authority of the Narkompros (Commissariat for Enlightenment), largely through the efforts of Sergei Chekhonin who was appointed director of the factory's Art Section. The most frequent designers featured are Natalya & Elena Danko (the latter was director of the Sculpture Workshop); among the others are Chekhonin, Shchekotikhina, Zinaida Kobyletskaya, Mikhail Adamovich, Valentin Shcherbakov, Maria Lebedeva, Liubov Gausch, Vasili Timorev and Varvara Freze.

6800

21 Gropius, Walter

INTERNATIONALE ARCHITEKTUR. München (1927).

23x18. 112 pp. full-page photos and designs. Original wrappers designed by Farkas Molnar, typography by Moholy-Nagy. "Zweite veränderte Auflage". (Bauhausbücher, 1).

Second, revised edition, with some new illustrations, of the first book in the Bauhausbücher series – a pictorial presentation of International Style architecture with introduction by Gropius and his preface to the new edition (the first edition appeared in 1925). An important publication promoting the Bauhaus ideals and the very concept "International Style".

4500

- 22 Gropius, Walter
NEUE ARBEITEN DER BAUHAUSWERKSTÄTTEN. München
1925.

23x18. 116 pp. + 4 colour plates. Ca 110 mostly full-page photos. Publisher's printed cloth designed by Moholy-Nagy. Minor external signs of wear. First edition. (*Bauhausbücher*, 7).

A presentation of recent works from the Bauhaus workshops with an introduction by Gropius and photos of furniture, light fixtures, metal work, textiles and ceramic ware designed by Gropius, Breuer, Albers, Dieckmann, Wagenfeldt, Marianne Brandt, Otto Lindig and others.

5000

- 23 [HAESLER] text by Otto Völckers
DIE NEUE VOLKSSCHULE IN CELLE, VON OTTO HAESLER.
EIN BEITRAG ZUM PROBLEM DES NEUZEITLICHEN
SCHULHAUSES. Frankfurt am Main (1930).

26x24. 40 pp. 37 photos and 8 plans. Pictorial wrappers, an excellent copy. (*Stein / Holz / Eisen*, 3).

A pictorial survey and study, in elegant Functionalist layout, of the school building in Celle completed in 1927 to the design of Otto Haesler – a prominent example of refined International Style architecture. Through Haesler's work, the town Celle in Niedersachsen became an important centre of modern architecture in the 1920s. After 1933 he was intensely attacked by Nazi authorities and went into "inner exile" in Schleswig-Holstein.

3500

- 24 Hilberseimer, Ludwig
GROSSTADTBAUTEN. Hannover, Apossoverlag, 1925.

24x15. 32 pp. 20 perspective renderings, and 11 plans etc. Pictorial wrappers.

This rare, pioneering book on modern city architecture by the former member of the Arbeitsrat für Kunst and the Novembergruppe, was the only publication on architecture to emanate from Kurt Schwitters' Apossoverlag. Schwitters issued it again in 1926, then designating it no. 18/19 of Merz (in at least two versions, one with the Merz statement printed on the cover, and one with Merz stickers pasted on). The present issue is the first edition, prior to the Merz publication.

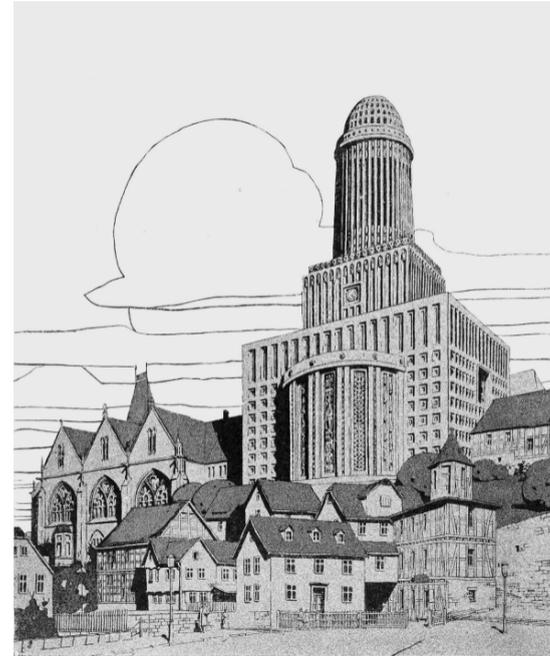
22000

- 25 Johannes, Heinz
NEUES BAUEN IN BERLIN. EIN FÜHRER MIT 168 BILDERN.
Berlin 1931.

25x13. 106 pp. + loosely inserted folding map. Ca 135 photos and perspective drawings, and 35 plans. Original cloth-backed covers, pictorial silver-coloured front cover. A nice copy despite minor signs of use including some incipient cracking of the spine/cover cloth joint.

Attractively designed guide to modern buildings in Berlin, several designed by Bruno or Max Taut, others by Mendelsohn, Gropius, Behrens, Mies, Korn, Neutra, Poelzig, Scharoun, etc.

3000



26 Kohtz, Otto

GEDANKEN ÜBER ARCHITEKTUR. Berlin 1909.

24x19. 68 leaves comprising title leaf, three leaves with Kohtz's introduction, 44 plates with renderings printed in black and grey, eight folding double-plates with renderings printed in red, and four leaves each with one plate with colour rendering tipped-in on to black paper. Publisher's gilt-lettered cloth. A very fine copy despite tiny scuffing of bottom inner corner.

A remarkable series of designs for imaginary public buildings, prepared by Kohtz between 1904 and 1909, predating similar utopian designs by Bruno Taut, Poelzig and other architects in the forefront of the Expressionist movement. Apparently Kohtz had come under the influence of the radical architectural thinker Paul Scheerbart.

2300

27 [Korn, Arthur]

ARTHUR KORN ARCHITEKTUR. BAUTEN UND ENTWÜRFE DES ARCHITEKTÜROS KORN UND WEIZMANN. Berlin 1924.

29x22. 16 pp. with 30 photos of executed buildings, models and project designs + 14 pp. adverts. Pictorial wrappers (browned). Extremely scarce.

An intriguing publication covering early work by Korn since he left Mendelsohn's office and opened his own practice (with Sigfried Weitzmann). Included besides pioneering early examples of pure cubist architecture foreboding the International Style, there are some models of extremely radical detached house designs, and examples of Korn's characteristic inclination for glass walls.

8000

28 Korn, Arthur

GLAS IM BAU UND ALS GEBRAUCHSGEGENSTAND. Berlin 1929.

30x25. 256 pp. 187 photos. Publisher's gilt-lettered cloth.

Excellent copy of Korn's famous homage to glass in modern architecture and design – an attractive photographic survey alphabetically arranged by architect/designer, including Korn, Gropius, Albers, Mendelsohn, Mies, Döcker, Le Corbusier, Mallet-Stevens, Rading, Luckhardt Brothers, Rietveld, Duiker, Mart Stam, Brinckmann & Van der Vlugt, Krejcar and Bohuslav Fuchs; with commentary by Korn couched in almost poetical terms.

3000

29 Le Corbusier

VERS UNE ARCHITECTURE. Nouvelle édition revue et augmentée. Paris (1924).

24x16. 248 pp. Ca 215 photos and drawings. Neat half cloth, pictorial front wrapper bound in. "8e édition" on the base of front wrapper may be regarded as a continuation of the fictive designation of the 1923 first edition printings (most extant copies of which are marked "5e édition"). Uno Åhrén has written his (last) name in pencil on front wrapper; on first blank leaf his name again and the address to Le Corbusier's studio in Paris; markings and underlinings in the text as well as occasional margin notes by Åhrén.

Intriguing association copy of the second, revised edition of Le Corbusier's first book on architecture. It originally appeared in 1923 under the name "Le Corbusier-Saugnier" which was the joint pseudonym under which Charles-Édouard Jeanneret and Amedée Ozenfant first published the texts in their periodical *L'Esprit Nouveau*. This second edition was extended by Jeanneret who dropped the "Saugnier", thus taking the whole credit for the texts. The present copy is from the library of Uno Åhrén, the pioneering architect who was instrumental in shaping socially directed Functionalism in Swedish architecture, housing and townplanning. "Uno Åhren was most likely the first Swedish architect to visit Le Corbusier in his Paris studio, apparently in connection with Åhrén's attendance at the Paris exhibition 1925. We don't know if Uno Åhrén had read Le Corbusier's writings before 1925, but this year he has at least studied 'Vers une Architecture' and 'Urbanism', which he enthusiastically recommends in the very first article he wrote." (translated from Rudberg 1981: 42f).

7000

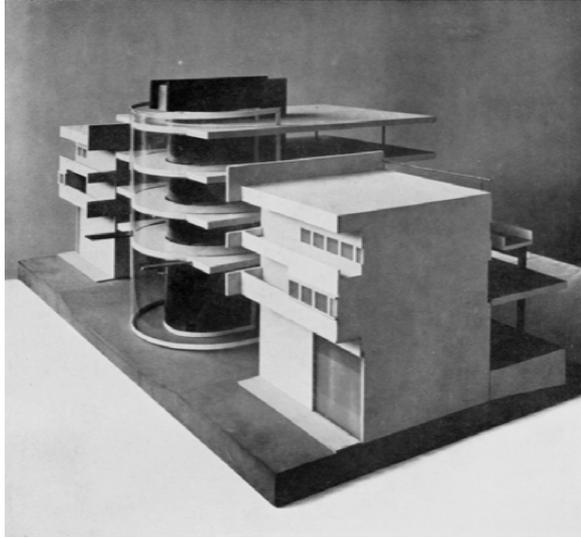
30 (Le Corbusier)

ALMANACH D'ARCHITECTURE MODERNE. Paris (1925).

24x16. 122 pp. Drawings and plans and ca 70 photos. Neat half cloth, pictorial wrappers (with very light signs of wear) preserved.

A publication devoted to the New Spirit in Architecture, including the discourse *L'Esprit Nouveau en Architecture* delivered at Sorbonne in 1924, and describing Le Corbusier's *Pavillon L'Esprit Nouveau* at the Paris Exhibition 1925 (the title design of which is reproduced on the book's front wrapper). Le Corbusier's survey of other recent works by him includes the studio building he designed for Ozenfant, The La Roche / Albert Jeanneret twin house in Auteuil, and other villas.

3500



27

31 Le Corbusier
**PRÉCISIONS SUR UN ÉTAT PRÉSENT DE L'ARCHITECTURE
 ET DE L'URBANISME.** Paris 1930.

24x16. VIII+272 pp. + 8 coloured plates. 226 drawings by Le Corbusier (including the plates). Neat half cloth; pictorial wrappers bound in, these somewhat unevenly tanned and there is a small hole in bottom inner margin of lower wrapper, otherwise very fine. Bold pencilled name of first owner (Uno) Åhrén on front wrapper.

First edition. This copy is from the library of the important Swedish Functionalist architect and townplanner Uno Åhrén. *Précisions* is a series of spontaneous and exuberant lectures first given by Le Corbusier in Buenos Aires during the fall of 1929 – as he spoke, he improvised drawings on large sheets of paper with crayons. An eloquent exposition summarizing the philosophy of architecture and urban design that would inform Le Corbusier's work in the 1930s.

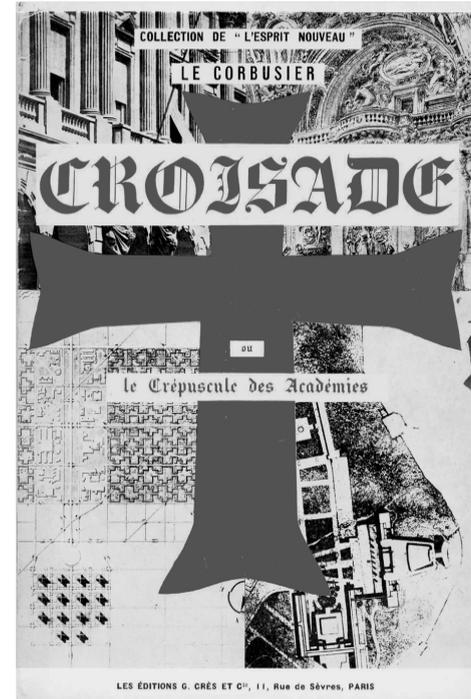
3500

32 Le Corbusier
CROISADE, OU LE CRÉPUSCULE DES ACADÉMIES.
 Paris 1933.

24x16. 92 pp. 40 photos, designs and plans. Pictorial wrappers. Backstrip skilfully repaired without loss.

First edition of the "Crusade, or Twilight of the Academies". This crusade against academism and traditionalism may be regarded as a response to the prolonged campaign against Le Corbusier mounted by the journal *Art National* published by the *Association des Architectes Anciens Combattants*.

3400



32

33 Le Corbusier

LA VILLE RADIEUSE. ÉLÉMENTS D'UNE DOCTRINE D'URBANISME POUR L'ÉQUIPEMENT DE LA CIVILISATION MACHINISTE. Boulogne-sur-Seine (1935).

23x29. 348 pp. Drawings, plans and photos throughout. Publisher's printed, cloth-backed boards.

First edition of 'The Radiant City', Le Corbusier's seminal, extensively illustrated manifesto on city planning presenting his prototype capital city as well as radical redevelopment schemes for i.a. Paris, Moscow, Barcelona and Stockholm.

6000

34 Le Corbusier

DES CANONS, DES MUNITIONS? MERCI! DES LOGIS... S.V.P. MONOGRAPHIE DU "PAVILLON DES TEMPS NOUVEAUX" A L'EXPOSITION INTERNATIONALE "ARTS ET TECHNIQUES" DE PARIS 1937. Paris 1937.

23x29. 148 pp. Several hundred photos, drawings and plans – some coloured – incorporated in the text. Publisher's cloth-backed boards with photo montage on front cover. An unusually fine copy.

Le Corbusier's typographically most advanced publication, issued to coincide with his "Pavillon des Temps Nouveaux" at the 1937 Paris World Fair. Text and illustrations brilliantly composed into a vivid propaganda work on behalf of modern architecture, and an antiwar plea arguing for the employment of new technology and investments in modern housing and urban design rather than armament.

16000

35 LE CORBUSIER. OEUVRE PLASTIQUE. PEINTURES ET DESSINS, ARCHITECTURE. Paris, Morancé, (1939).

27x22. 36 pp. text and drawings + 40 plates. Textbook and plates each in printed wrappers (plates loose as issued). Kept in publisher's pictorial cloth-backed board covers with tie strings. Front cover lightly rubbed, contents immaculate.

A sumptuous publication devoted to Le Corbusier's artistic oeuvre, but also including photographs of exhibition designs. Introduction by Jean Badovici and an essay by Le Corbusier (Peinture) with 40 drawings from 1910-1937. Of the 40 plates, four are colour lithographs,

one is a colour pochoir; 28 are reproductions of paintings and drawings (one coloured); and 7 are photogravure illustrations (three coloured) from the "Pavillon des Temps Nouveaux" at the Paris 1937 Expo, including an aerial plan.

15000

36 [League of Nations Palace Competition]

PROGRAMME AND RULES FOR THE ARCHITECTURAL COMPETITION FOR THE ERECTION OF A LEAGUE OF NATIONS BUILDING AT GENEVA. Geneva (1926).

35x24. 32 pp. text in printed wrappers + 11 Annexes:

I. "General Plan of the City of Geneva Showing the Situation of the League of Nations New Property" [folding plate 44x48].

II. "Ground Plan" [folding plate 98x208].

II bis. "Supplement to the Ground Plan" [folding plate 69x99].

III. "Geological Section and Map" [35x25].

IV. "10 Photographs; Details of the Site, panoramic views" [4 pp. + 10 photo plates; in printed wrappers].

V. "Table Showing All the Rooms Required" [folding plate 70x50].

VI. "Sketch Showing a Speciment Arrangement of the Desks" [4 pp].

VII. "Summary of Estimates and Prices (competitors are required to use this form in drawing up their estimates)" [20 pp].

VIII. "Scale of Fees for Architectural Work" [8 pp].

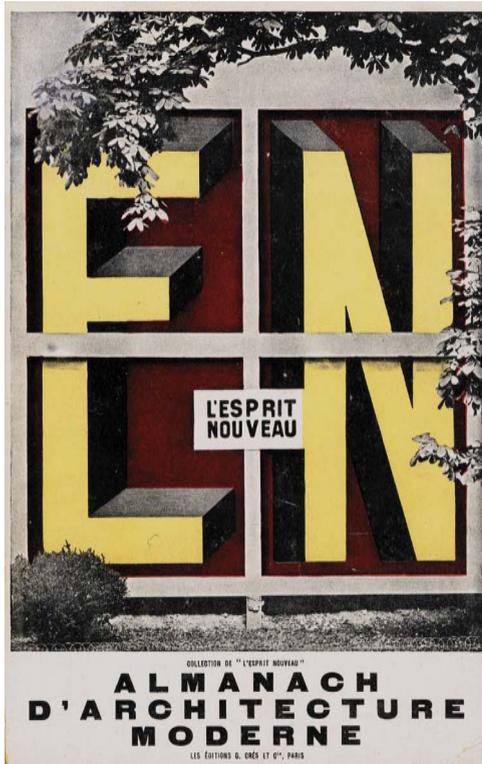
IX. "Note Explaining the Organisation of the League of Nations" [8 pp].

X. "Schedule of Dates for the Dispatch a) of the programmes of the competition, and b) of the plans submitted by the competitors" [4 pp].

No. 471 of the English-language edition limited to 1100 numbered copies (the edition in French comprised 2900 copies). Text book and Annexes loose as issued in the original marbled slipcase with printed title labels (the outer slipcase provided with discreet cloth reinforcements). On front the pencil autograph "Wernstedt". For some reason the first Annex appears in duplicate copies, one of which bears the pencilled names of six other Swedish architects including Östberg, Ahlberg and Sundahl.

The official material intended for contributors to the League of Nations Palace competition. This copy is from the library of the Swedish architect Melchior Wernstedt. Annex VII is an extensive and detailed list of building material and equipment etc. from reinforced concrete and masonry to rollerblinds and locksmiths' work; here the competitors are requested to make their own estimates of quantities and amounts for their schemes, and add them up. The total of Wernstedt's estimations runs to 16 196 000 Swiss francs.

3500



30



34

- 37 Loos, Adolf
 INS LEERE GESPROCHEN 1897-1900. Paris, Crès, 1921.
23x15. 168 pp. Printed wrappers.
 First edition of the first book to present Loos's radical theories first "spoken into the void" in the *Neue Freie Presse* and other magazines. An important influence on the Viennese avantgarde circles although rejected by established Austrian and German publishers – in a preface Loos gives an account of the book's controversial publishing history.
 4000
- 38 Lotz, Wilhelm (ed.)
 LICHT UND BELEUCHTUNG. Berlin 1928.
26x19. 60 pp. text + 80 pp. with ca 190 photos. Publisher's blue cloth with orange lettering. (Bücher der Form im Auftrag des Deutschen Werkbundes, 6).
 Excellent German Werkbund publication on modern lighting and lamp design with text by i.a. Ernst May and a photographic survey of lamps, neon signs and façade illumination. Among the designers are Marianne Brandt, Wagenfeld, Bourgeois, Döcker, Haesler, Korn, Margold, Mendelsohn, Neutra and Rading.
 3000
- 39 [Luckhardt Brothers]
 ZUR NEUEN WOHNFORM. ARCHITEKTEN BDA LUCKHARDT UND ANKER, BERLIN-DAHLEM ... Berlin 1930.
28x29. 66 pp. including 48 pages with 61 photographs on black background + one tipped-in colour plate + two opaque leaves (before and after the photo section). Ca 30 plans and sections. Original black covers with colour plate and title "BRÜDER LUCKHARDT. ZUR NEUEN WOHNFORM". Very rare. (Der wirtschaftliche Baubetrieb, 3).
 The book is mainly a pictorial documentation of the Luckhardt Brothers' 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 building 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 Luckhart Brothers' aesthetic ideals.
 22000
- 40 [Lurçat, André]
 GROUPE SCOLAIRE DE L'AVENUE KARL MARX À VILLEJUIF, RÉALISÉ POUR LA MUNICIPALITÉ PAR ANDRÉ LURÇAT, ARCHITECTE ... Paris, Éditions de l'Architecture d'aujourd'hui, (1932).
24x32. 118 pages paginated 1-120 with 108-109 omitted in pagination (the 54th leaf is erroneously paginated 107/110 instead of the expected 107/108). 141 photos and 36 elevations, plans, etc. Pictorial covers, metal spiral spine. Front cover detached.
 An ambitiously produced publication on Lurçat's influential school building complex in Villejuif near Paris. According to the leader of the French Communist Party, Maurize Theorez, the Communist municipality of Villejuif had "created a city out of a swamp: Streets built, municipal services started, water, gas, and electricity" (*Humanité*, 30 April 1929). The Villejuif school buildings were designed by Lurçat 1931-32. His uncompromising aesthetic ideals are expressed in the architecture as well as in the typographical design of this publication (for which he took many of the photographs himself). The list of collaborators comprises no less than 341 names including every construction worker, electrician, etc. A final portion is occupied by contractors' advertisements including Thonet who supplied the furniture.
 2800
- 41 MACHINE ART. New York, The Museum of Modern Art, 1934.
25x19. 116 pp. Ca 120 photos. Text by Philip Johnson and foreword by Alfred J. Barr. Pictorial wrappers; a virtually perfect copy of this scarce publication.
 A major purpose of this influential exhibition was to show the aesthetic merit of industrially manufactured objects created without artistic intention. In the foreword, Barr identifies abstract and geometric beauty, kinetic rhythms, beauty of material and surface, visual complexity and function as being central to the aesthetic of "machine art". However, the illustrated items also include furniture, glass and ceramic ware and other objects designed by Le Corbusier, Marcel Breuer, Gilbert Rodhe, Frederick Carder, Russell Wright, Walter Dorwin Teague, Walter Von Nesse, Howe & Lescaze, etc.
 4500

42 Moscow Metro

CHTO DOLZHEN ZNAT PASSAZHIR METROPOLITENA.
Moskva, Moskovkij Rabochij, 1935.

6x13. 64 pp. 32 photos from the stations; portrait photos of Stalin and Lazar Kaganovich, and a group photo of Kaganovich et al. Text and maps printed in red and black. Printed wrappers; front wrapper is a foldout with a diagram of the line route on inside. One small stain on a photo of a train rolling into a station, otherwise a very fine copy.

This rare publication titled "What to know for Metro passengers" may be the very first official account of the Moscow underground railway system. When opened in 1935, it comprised 11 kilometres line and 13 stations. Each station is presented with a map showing its location and photos of the station building/entrance and interior.

12000

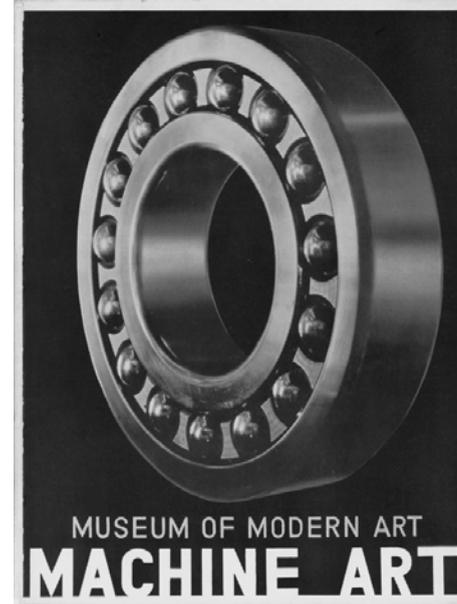
43 [Moscow Metro] Kravets, Samuil M.

ARKHITEKTURA METROPOLITENA, IMENI L.M.
KAGANOVICHA. Moskva 1939.

22x17. 84 s. 73 photos and renderings mainly of the station buildings and interiors, and one map. Pictorial wrappers. Backstrip slightly worn with tiny loss of paper, otherwise a fine copy. (Populjarnaja biblioteka po arhitekture).

Rare presentation of the architecture of the Moscow Metro stations. The author was one of the architects of the grandiose Dvoretsov station (renamed Kropotkinskaya in 1957). When opened in 1935, the Moscow Metro was the first underground railway system in the Soviet Union. It was named (until 1955) after Lazar Moiseyevich Kaganovich, the Communist Party Secretary who organized and contributed greatly to the building of the Moscow Metro. From 1935 to 1937 he was Narkom (minister) for the railways, and was given the nickname "Iron Lazar" for his ruthless implementation of Stalin's purging policy, organizing the arrests of railway administrators and managers as alleged "saboteurs".

5500



41

44 Näsström, Gustaf

SVENSK FUNKTIONALISM. Stockholm 1930.

29x22. VI+156 pp. 177 photos, perspectives and plans. Publisher's boards with red text on photo montage printed in sepia; the fragile binding is in excellent condition.

A singular piece of Swedish Functionalist propaganda, published to coincide with the Stockholm Exhibition. The author's refutation of the attacks on "International Style" architecture includes an attempt to trace the roots of Swedish Functionalism to vernacular traditions. The message is brought home with illustrations of modern buildings and projects by Asplund, Åhrén, Markelius, Lewerentz, Gahn, Osvald Almqvist, Wallander, Sundahl and others – as well as old Swedish log houses and 18th-century residences.

1600

45 Nelson, Paul

LA MAISON SUSPENDUE. RECHERCHE DE PAUL NELSON.
Paris, Morancé, (1939).

8 pp. text + 14 plates including one with pochoir-coloured plan, five with elevations and plans, and eight with full-page photographs. Publisher's printed orange cardboard covers, metal spine. Scarce. ("L'Architecture Vivante").

The American-French architect Paul Nelson contributed significantly to the dialogue between American and French architecture in the mid-twentieth century. His most famous project, the much-studied Maison Suspendue (Suspendable House), was never built but remains a landmark of elegant modernism married to prefabricated technology. Interchangeable prefabricated units were literally hung within a structural metal armature, allowing for endless freedom and adaptation to modern living. A model of the project was exhibited at the Museum of Modern Art in New York, and established Nelson as a major figure on the European architectural scene.

5000

46 *Neues Bauen in der Welt*, 1-3

- El Lissitzky. RUSSLAND. DIE REKONSTRUKTION DER ARCHITEKTUR IN DER SOWJETUNION.
- Richard J Neutra. AMERIKA. DIE STILBILDUNG DES NEUEN BAUENS DER VEREINIGTEN STATEN.
- Roger Ginsburger. FRANKREICH. DIE ENTWICKLUNG DER NEUEN IDEEN NACH KONSTRUKTION UND FORM.

Wien, Schroll, 1930. 29x23. 104; 164; 132 pp. Altogether 547 photos, designs and plans. Pictorial photo montage wrappers over blank covers as issued. Spines slightly worn/chipped and some paper loss from lower wrapper of volume 1, otherwise a nice set, kept in a specially made box.

Rare complete set of these well illustrated surveys and studies of contemporary architecture in the Soviet Union, the USA, and France. Although the series title was attached to later publications (see item 15 for one example) these three volumes form a series of its own with uniform typography and wrapper design by El Lissitzky.

30000

47 Neutra, Richard

WIE BAUT AMERIKA? Stuttgart 1927.

29x22. IV+80 pp. 75 photos and renderings and 27 plans, sections, etc. Printed wrappers, in rarely seen pictorial dust jacket. The jacket is lightly discoloured in top margin, and the jacket flap folds have been neatly strengthened on the inside. Loosely inserted is a leaf with the publisher's advertisement for the book. (Die Baubücher, 1).

After working with Mendelsohn, Neutra moved to the United States in 1923. "Wie baut Amerika" chronicles his search for an architectural vision based upon American construction and transportation practices, its central theme being the emergence of a new beauty conditioned by American technological promises. The message is brought home with a variety of illustrative examples, including in-depth studies of the Palmer House hotel in Chicago by Holabird and Roche and a terraced house row by Schindler in La Jolla. A key source to the role of Functionalist aesthetics as a link between rationalized technology and modern architectural ideals.

3300

48 Olbrich, Josef Maria

NEUE GÄRTEN VON OLBRICH. Berlin, Wasmuth, (1905).

25x22. IV+60 pp. 26 full-page photos and 15 pages of plans, elevations and sections. An attractive copy in later morocco-backed yellowbrown cloth. Printed yellowbrown wrappers bound in, these slightly wrinkled/discoloured with minor discreet repairs; first owner's name on title page. Secessionist-style lettering on front cloth cover is identical to the title design on front wrapper.

An illustrated account of the "Farbengärten" and adherent buildings and furnishing designed by Olbrich for the Gartenbauausstellung in Darmstadt 1905. The Secessionist architect's three octagonal gardens based upon the colours red, yellow and blue respectively, were the main attraction of the exhibition. When the exhibition was over, it was all obliterated.

12000

BRÜDER LUCKHARDT



ZUR NEUEN WOHNFORM

39



46

- 49 Raley, Dorothy (ed.)
A CENTURY OF PROGRESS: HOMES AND FURNISHING.
Chicago 1934.

26x19. 128 pp. Ca 150 photos enclosed by rectangles printed in silver. Publisher's printed cloth designed in silver, black and red. Very scarce.

Attractive coverage of the thirteen exhibition homes at the Chicago World's Fair 1934, including Crystal House and dodecagonal House of Tomorrow both designed by George Fred Keck. Complete documentation of the furnishing with many examples of tubular steel and other metal furniture by Herman Miller Co., the Chicago Workshops, etc.

2000

- 50 REPERTOIRE DU GOÛT MODERNE. No.2. ANDRÉ LURÇAT,
MAURICE MATET, J. CH. MOREAUX, CHARLOTTE
PERRIAND, J. J. ADNET, ETC. Paris, Albert Lévy, (1929).

33x25. 8 pp. + 40 plates with ca 100 pochoir-coloured designs. Loose as issued in cloth-backed portfolio with string-ties; cover design by Elise Djo-Bourgeois.

Rare, exquisite portfolio of coloured renderings by leading French interior and furniture designers. The first 20 plates contain designs of furniture (and lamps) by those mentioned in the title plus Jacques Ruhlmann; plates 29-40 contain designs for rugs, linoleum flooring etc. by Djo-Bourgeois, Da Silva Bruhns and others.

5600

- 51 Rochowanski, Leopold Wolfgang
WACHSENDE HÄUSER. ACHTZEHN PROJECTE.
Wien & Leipzig 1932.

29x22. 60 pp. + loosely inserted leaf with "Sonderschau der Wiener Baumesse Der Wachsende Haus". Ca 20 photos and 75 plans, elevations and perspectives. Pictorial wrappers.

The Austrian architectural contest "Das Wachsende Haus" arranged by Martin Wagner aimed at the design of houses expandable both internally (more rooms) and externally. Projects by Josef Hoffmann & Oswald Haerdtl, Leopold Bauer, Erich Boltensstern, Leopold Ponzen, Martin Wagner and other Austrian architects.

1800

- 52 RUF ZUM BAUEN. ZWEITE BUCHPUBLIKATION DES
ARBEITERRATS FÜR KUNST. Berlin 1920.

28x16. 48 pp. + 2 plates with colour renderings. 45 reproductions, 26 full-page including the colour plates. Original pictorial wrappers over boards. A good copy of this fragile item, only minor rubbing and cracking at extremities.

Introduction by Adolf Behne, and renderings by Bruno Taut, Max Taut, Hans Scharoun, Wassili Luckhardt, Hans Luckhardt and others. *Ruf zum Bauen* (A Call for Building) was the second book published by the union alternately called "Arbeiterrat für Kunst" (Workers' Council for Art) and "Arbeitsrat für Kunst" (Work Council for Art). This ambiguity may reflect the opposition between its original 1918 founder Bruno Taut, who wanted the group to wield political influence similar to the Soldiers' and Workers' Councils, and Walter Gropius who joined in 1919 and aimed mainly to the fusion of the arts under the wing of architecture. For the first book published by the Arbeitsrat, see item 94.

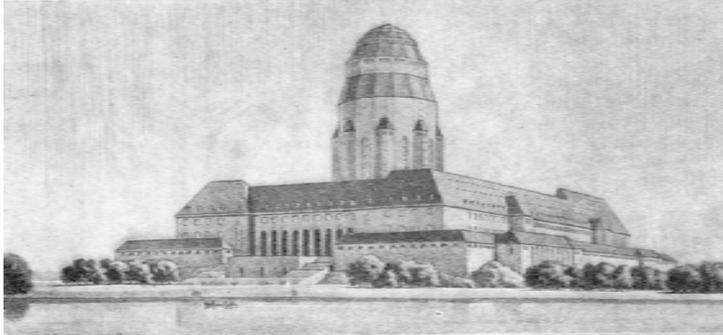
7500

- 53 Saarinen, Eliel
KALEVALATALO. SUOMALAISEN KULTUURITUTKIMUKSEN
AHJO JA OHJELMA. TALON PIIRUSTUSLUONNOKSET
TEHNYT ELIEL SAARINEN. Helsinki 1921.

24x16. 16 pp.text + 8 pp. with four elaborate perspective renderings, one elevation, two sections and one site plan + 3 folding detailed building plans. Printed wrappers, excellent copy.

Rare publication presenting Eliel Saarinen's utopian Kalavala House project. This imposing edifice, designed by Saarinen between 1919 and 1921 but never realized, was meant to be a monument to Finnish culture, containing a "Finnish Pantheon" crowned by a tower eighty metres tall, artists' studios, a concert hall, a research institute, and even a mausoleum.

2800



53

- 54 [Schwitters's Dammerstock catalogue]
 AUSSTELLUNG KARLSRUHE DAMMERSTOCK-SIEDLUNG.
 DIE GEBRAUCHSWOHNUNG. VERANSTALTET VON DER
 LANDESHAUPTSTADT KARLSRUHE. [23 TYPEN 228
 WOHNUNGEN. OBERLEITUNG PROFESSOR DR. W.
 GROPIUS]. Karlsruhe (1929).

21x30. 64 pp. Ca 45 elevations and 60 plans. Printed red wrappers with bold typographical design by Kurt Schwitters including the exhibition logo. Wrappers are lightly tanned near edges and there is a faint owner's name on front wrapper.

The catalogue to the opening of the Dammerstock Siedlung – a project of residence buildings designed in the modernist International Style. Walter Gropius was in charge of this first phase, although buildings designed by Otto Haesler outnumber those designed by Gropius. The graphic work connected with the project, from letterheads to the catalogue of the exhibition, was entrusted to Kurt Schwitters. The catalogue is uncompromisingly designed in the Bauhaus manner and set entirely in lower case letters on the request of Walter Gropius quoted on the first page. Among the catalogue's advertisements for various companies there is one for Schwitters's own "merz-werbe" advertising and design agency in Hannover, proudly claiming the graphic design for the Dammerstock project and soliciting all kinds of advertising and design commissions.

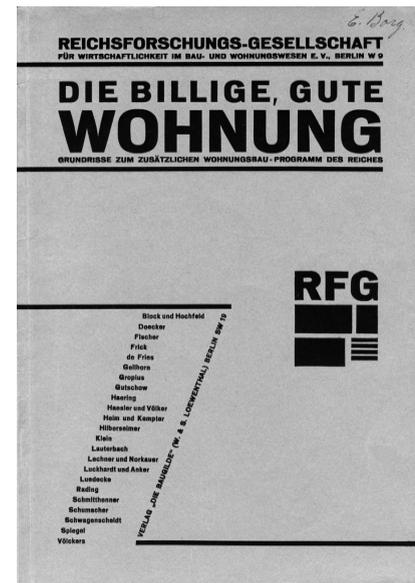
25000

- 55 [Schwitters design]
 DIE BILLIGE, GUTE WOHNUNG. GRUNDRISSE ZUM
 ZUSÄTZLICHEN WOHNUNGSBAU-PROGRAMM DES
 REICHES Berlin, "Die Baugilde", (1930).

24x19. II+80 pp. 119 detailed plans. Printed blue-grey wrappers, former owner's name, tanned near edges. Wrappers designed by Kurt Schwitters who (on the last page) is credited for the overall typography of the publication. (Reichsforschungs-Gesellschaft für Wirtschaftlichkeit im Bau- und Wohnungswesen).

A rare Schwitters-designed publication of social housing projects by leading German modernist architects. Minimum housing plans for "cheap, good dwellings" by Döcker, Gropius, Häring, Haesler & Völcker, Hilberseimer, Luckhardt & Anker, Rading, Schwagenscheidt, Völckers, and others.

12000



55

56 Setnicka, Josef (ed.)

URBANISMUS – ARCHITEKTURA ZÁVODA BAT'A A.S. VE ZLINE. Praha, Casopis Stavotel, (early 1930s).

29x21. 40 pp. 36 photos; 36 building plans, elevations, sections and perspectives; and 21 site plans, town plans and maps. Pictorial wrappers, unobtrusive wear and crease marks, a very good copy. Extremely scarce.

A presentation of the housing, townplanning and architectural projects undertaken by the Bata shoe manufacturing company in the late 1920s and early 30s. The city of Zlín became famous for the company's extraordinary social scheme developed after the First World War and its modernist urbanism and architecture. The urban plan of Zlín was the creation of František Lydie Gahura, a student at Le Corbusier's atelier in Paris. Gahura, Antonín Víték and Vladimír Karfík are responsible for most of the illustrated buildings and town plans. Two major articles are extensively summarized in English, French and German: F.L. Gahura, "How Zlín was built", and Josef Setnicka, "Town planning and architecture of Bata's works in Zlín"; and all picture captions (often substantial) are provided in translations.

3800

57 Strengell, Gustaf / Sigurd Frosterus

ARKITEKTUR. EN STRIDSSKRIFT VÅRA MOTSTÅNDARE TILLÄGNAD. Helsingfors 1904.

30x23. 48 pp. Orange-red devices and initials throughout, vigorous period typography at its best. Attractive printed covers; sewn as issued with visible red satin lace. No. 38 of an unspecified edition.

Strengell and Frosterus, a pupil of Henry van de Velde's, drew public attention with this pamphlet – most likely a manifestation of anger because the jury had maltreated Frosterus's very modern competition design for a new Helsinki Railway Station, whereas Eliel Saarinen's winning entry had been raised to the skies. "We have more to learn from machinery, bicycles and automobiles, battleships and railway bridges, than we have from the historical styles. /.../ Even in Finland, we do not earn our living any longer from fishing and hunting; for this reason, plant ornaments and bears, not to mention all the other animals, are not proper symbols for a time of steam power and electricity."

4000



56

58 SVENSK STIL OCH STANDARD 1933. UTSTÄLLNING AV MODERN SVENSK KONSTINDUSTRI ... Stockholm 1933.

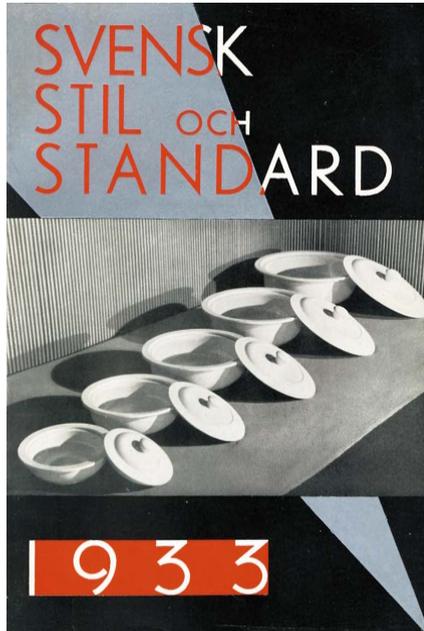
21x14. 92 pp. + 3 colour plates + one wallpaper sample leaf. 58 photos (20 full-page) in addition to the plates. Pictorial wrappers in black, silver, red and white.

Attractive catalogue to an exhibition of modern Swedish design held in Oslo in February 1933. Text by Åke Stavenow and photos of porcelain, glass and metal ware, and furniture designed by Wilhelm Kåge, Arthur C:son Percy, Simon Gate, Edward Hald, Elis Bergh, Axel Einar Hjorth, Axel Larsson and others.

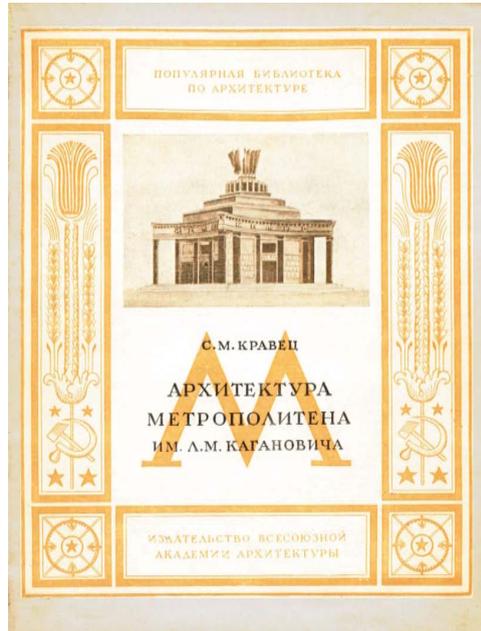
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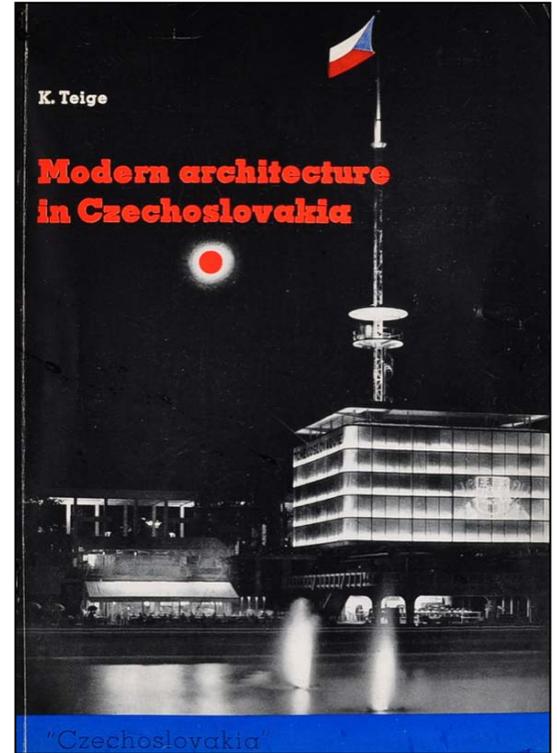
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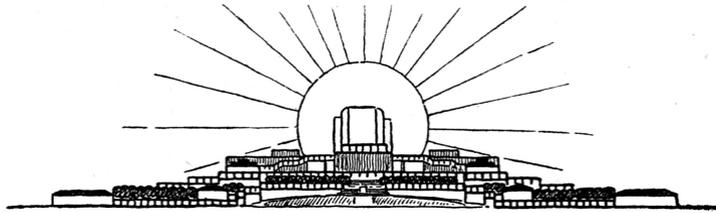
58



43



65



60

59 TAK, DÖRRAR OCH PANELER AV PLYWOOD. Stockholm, Plywoodfabrikernas Upplysningsbyrå, (1938).

30x21. 62 pp. 51 photos (9 in colour) and 4 double-page colour renderings. Publ's printed cloth. With a letter from the publishers to the architect Erik Fant.

A singular and scarce publication promoting plywood in interior design, with photos from restaurants and other modern interiors designed by Gunnar Asplund, Sven Markelius, Wolter Gahn & Erik Fant, I.G. Clason and other architects (as well as some unexpected examples including the old manor Julita). The large colour renderings are wild plywood schemes for a cinema foyer, a hotel foyer with a bar, a nursery, and a studio.

1500

60 Taut, Bruno

DIE STADTKRONE. Jena 1919.

25x18. 144 pp. 72 illustrations including four tipped-in plates, 40 pages of photos on coated paper, and drawings by Taut in the text. Publisher's quarter cloth with cover design by Taut.

First edition of Taut's utopian town building manifesto, with contributions by Paul Scheerbart, Adolf Behne and Erich Baron. Introduced by Scheerbart's "Das neue Leben. Architektonische Apokalypse" the central part of the book is Taut's utopian City Crown scheme, the basic argument of which was the presence in every major city of buildings serving as a focus of the community: palaces, churches etc. Taut provides a new town for the modern man, with a central City Crown of theatre and opera houses, libraries, museums and other buildings grouped around a huge crystal house in which the "lonely wanderer can see his town below his feet and, above him, the rise and fall of the sun".

3500

61 Taut, Bruno

EIN WOHNHAUS. Stuttgart 1927.

24x16. VI+12 p. + one foldout leaf with a tipped-in strip of 24 coded colour samples. 104 photos (one full-page in colour) and 72 drawings and plans. Publisher's yellow cloth with red lettering and circular photographic inset plate; cover design and typography by Johannes Molzahn. First edition. (Reihe der Kosmos Haus Bücher).

Taut's exhaustive presentation of his own home as the ideal affordable family house. "An essential part of Taut's work must be seen in his use of color which he had reintroduced to architecture during his Expressionist period" (Waechler 1982: p.182), and the colour scheme always remained an essential theme in Taut's design thinking. In the text and drawings throughout the book there are letters indicating the colours used in the rooms, referring to the strip of letter-coded colour samples at the end.

2000

62 Taut, Bruno

DIE NEUE BAUKUNST IN EUROPA UND AMERIKA. Stuttgart 1929.

29x23. VII+128 pp. Ca 300 photos and renderings and 75 plans, sections, etc. Publisher's gilt-lettered cloth.

An influential work on modern architecture, with an introduction that puts the new style firmly in a line of descent from selected aspects of 19th-century designs and gives importance to the Expressionists and the Amsterdam school at a time when their reputations are declining. The introduction is followed by an 158-page survey of buildings designed by Bruno Taut, his brother Max, Mendelsohn, Döcker, Gropius, Mies, Scharoun, Häring, Ernst May, Josef Frank, Josef Hoffmann, Van der Vlugt, Oud, Rietveld, Bohuslav Fuchs, Lurcat, Le Corbusier, Mallet-Stevens, and others. A truncated version in English, without the plans and sections, was published in the same year.

4500



64

- 63 Taut, Bruno
 HOUSES AND PEOPLE OF JAPAN. London, John Gifford
 (printed in Tokyo at the Sanseido Press), 1938.

26x19. X+XIV+320 pp. + 10 tipped-in plates (mostly reproductions of watercolour designs by Taut). Altogether 551 photos, drawings and plans. Publisher's linen cloth. On front cover is mounted a colour plate reproducing a Japanese wood carving. Bookplate of the Swedish architect Björn Hedvall and his wife Elna; the latter's name on first leaf (and the name of the second owner, Swedish artist Nils G. Stenqvist). First edition, second printing, (although designated "First impression 1938" it was actually preceded by a 1937 printing).

Bruno Taut's extensive study of Japanese architecture was written during his three-year stay in Japan in the 1930s. For many of the Bauhaus and 'International Style' architects, Japanese architecture was an important source of inspiration, a trait especially apparent in the work of Bruno Taut. On the Imperial Katsura Palace he writes

that "this Palace is one of the soundest examples of complete and perfect realization of function; indeed, in the functions of beauty and spirituality as well as that of utility. The extent to which every detail has been brought into perfect proportion with every other is worthy of great admiration."

4500

- 64 Teige, Karel (ed.)
 MSA. MEZINÁRODNI SOUDOBÁ ARCHITEKTURA –
 L'ARCHITECTURE INTERNATIONALE D'AUJORD'HUI –
 INTERNATIONALE ARCHITEKTUR DER GEGENWART.
 1 jaro. Praha 1929.

23x18. IV+176 pp. Ca 120 photos and perspectives, and 75 plans, sections etc. A very good copy of this rare item, in the original printed wrappers designed by Teige (tiny scuffing at bottom of spine and faint, hardly visible architect's name stamp on front wrapper).

The first volume of MSA, the important publication of the Czech and international avantgarde edited and designed under the influence of Bauhaus Dessau. MSA 1 contains writings by Teige and (translated into Czech) Mies, Loos, Mart Stam, Le Corbusier, Ginsberg, and others, and lavish pictorial documentation of buildings designed by the aforementioned and Krejcar, Molnar, Koula, Bohuslav Fuchs, Gropius, Hannes Meyer, Rietveld, Lurçat, Leonidov, Lissitzky, Golosov, Vesnin, etc. Two further volumes appeared 1930-31: MSA 2 on modern Czech architecture, and MSA 3 on the work of Havlicek & Hanzik.

6000

- 65 Teige, Karel
 MODERN ARCHITECTURE IN CZECHOSLOVAKIA.
 Prague 1947.

30x21. 48 pp. Ca 50 photos. Pictorial wrappers designed by Teige. A fine copy of this scarce and fragile publication.

A key text by the important Czech avant-garde protagonist, and a useful photographic survey of buildings designed by Kotera, Gocar, Krejcar, Jiri Kroha, Bohuslav Fuchs, Jan Koula, Karl Kotas, Jan Gillar, Adolf Loos and others. Includes a list of important works created by modern architects in Czechoslovakia since 1922.

7500

66 THONET FRÈRES. MEUBLES EN BOIS COURBÉ.
MEUBLES EN TUBE D'ACIER. SIÈGES DE SPECTACLE.
Paris & Marseilles (1933).

24x34. 24 pp. Ca 136 photos. Pictorial wrappers with Josef Frank chair.

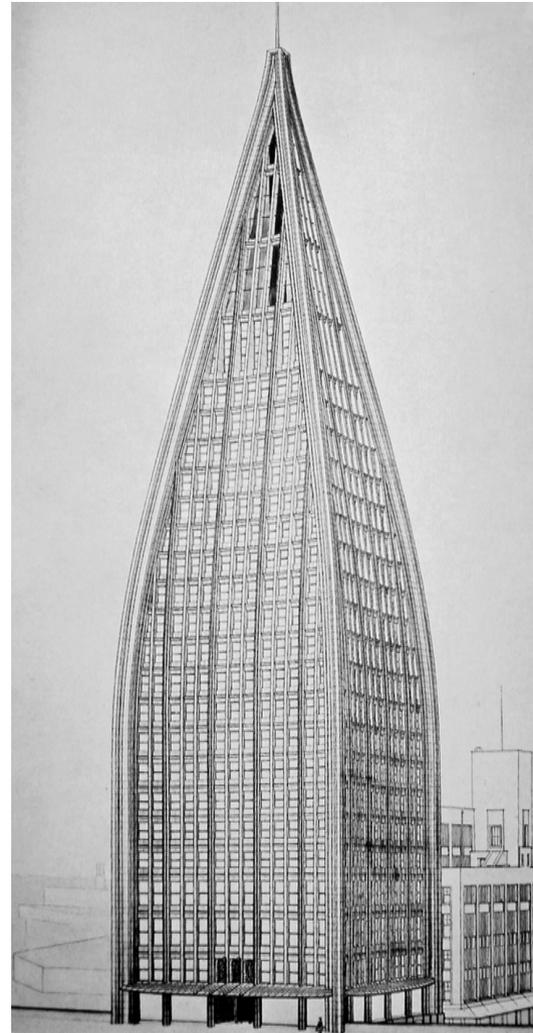
Attractive trade catalogue of Thonet furniture, emphasizing bentwood but including tubular steel. The illustrations include ca 70 photos of single chairs, 34 of tables, 20 of stools, hat-stands etc. and 12 photos from theatres and other interiors with Thonet furniture. Wrapper title of the catalogue is "Thonet 3308"; enclosed is an 8-leaf price list of Thonet tubular steel furniture: "Tarif meubles tubes d'acier no. 3311"
3700

67 [Tribune Tower Competition]
THE INTERNATIONAL COMPETITION FOR A NEW
ADMINISTRATIVE BUILDING FOR THE CHICAGO TRIBUNE
MCMXII, CONTAINING ALL THE DESIGNS SUBMITTED IN
RESPONSE TO CHICAGO TRIBUNE'S \$ 100,000 OFFER ...
Chicago 1923.

31x19. XVI pp. including frontispiece + 104+II pp.+ 281 plates with full-page renderings and photos of models + VI pp. (advertisement and two blank leaves). 27 illustrations in the text. A very fine copy in publisher's burlap cloth with gilt-lettered labels on front cover and spine reading "TRIBUNE TOWER COMPETITION".

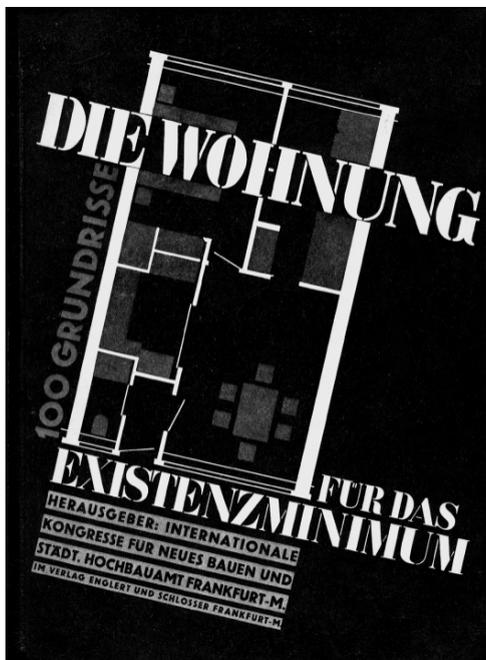
The sumptuously produced, exhaustive account of the Tribune Tower competition. The architects' major renderings of all the 259 submitted entries are reproduced, and those awarded the three top prizes are given particular space. First prize was awarded to the Neogothic-ish design by John Mead Howells and Raymond Hood, and Holabird & Roche took the third place. The Second prize went to Eliel Saarinen's radically simplified tower, considered the best entry by many critics including Louis Sullivan. Saarinen's design anticipated the coming impact of stripped-down modernism and was a crucial influence on the next generation of skyscrapers, including Raymond Hood's own subsequent work. Several of the most intriguing designs are among those from abroad – more than 40 percent of the entries were submitted by architects outside the USA, including Walter Gropius, Bruno Taut, Max Taut, Ludwig Hilberseimer, Adolf Loos, Clemens Holzmeister, and the Vienna-based *Werkstatt für Massenform*.

6000



67

- 68 VILLAS. Paris, Vincent Fréal, (1931).
30x20. 4 pp. + 64 photogravure plates with ca 50 photographs and 40 plans and drawings. Loose as issued in portfolio with silver-lettered red boards, cloth spine and tie-strings.
 Handsomely produced portfolio displaying 26 modern French villas, eleven of which are designed by the singular architect Adrien Graves; among the other architects are Charles Siclis, Paul-Henri Datessen, and Marcel Beaudoin & Eugène Lods.
 4500
- 69 Wagner, Otto
 MODERNE ARCHITEKTUR. Wien 1902.
27x20. 190 pp. 185 photos of buildings and other works by Wagner, and numerous decorative designs. Publisher's printed limp cloth, a nice copy with small tears expertly repaired at top and bottom and spine.
 Third edition of Wagner's challenging statement of architectural belief and practice, forming an assault upon the prevailing, historical style eclecticism. The text was first published in 1896, without illustrations, for the guidance of his students. In this edition each page is topped with a photograph flanked by Secessionist ornamental designs.
 7000
- 70 [Weissenhof Exhibition]
 BAU UND WOHNUNG. DIE BAUTEN DER WEISSENHOF-SIEDLUNG IN STUTTGART 1927 ... IM RAHMEN DER WERKBUNDAUSSTELLUNG "DIE WOHNUNG". Stuttgart 1927.
29x20. 152 pp. Plans, isometric drawings and ca 130 photos. Publisher's grey cloth with black and red lettering.
 The architects' own account of the houses at the pioneering, immensely influential Weissenhof exhibition that made the Modern Movement visibly international – "following the lead established by Gropius' book *Internationale Architektur*, it led Alfred H. Barr to apply to mature Modern architecture of the mainstream that stylistic label that has adhered to it ever since – The 'International Style'" (Banham 1960, p. 274). Text by Behrens, Bourgeois, Döcker, Frank, Gropius, Hilberseimer, Le Corbusier, Mies van der Rohe, Oud, Poelzig, Rading, Scharoun, Schneck, Mart Stam, Bruno Taut and Max Taut, with a preface by Mies who supervised the work.
 4200
- 71 [Weissenhof Exhibition]
 INNENRÄUME. RÄUME UND INNENEINRICHTUNGS-GEGENSTÄNDE AUS DER WERKBUNDAUSSTELLUNG "DIE WOHNUNG", INSBESONDERE AUS DEN BAUTEN DER STÄDTISCHEN WEISSENHOF-SIEDLUNG IN STUTTGART. Stuttgart 1928.
29x20. 164 pp. 184 photos. Publisher's printed cloth.
 The account of the interiors and furniture of the flats at the Weissenhof exhibition, designed by Breuer, Gropius, Mies, Josef Frank, Lilly Reich, Schuster, Mart Stam, Oud, Le Corbusier and others; lamps by Marianne Brandt, W H Gispen, Richard Döcker, Poul Henningsen, etc. Includes texts by Breuer, Gispen, Josef Frank, Mart Stam and Le Corbusier.
 3500
- 72 [Weissenhof Exhibition] Rasch, Heinz & Bodo
 WIE BAUEN? BAU UND EINRICHTUNG DER WERKBUND SIEDLUNG AM WEISSENHOF IN STUTTGART 1927. Stuttgart (1927).
29x21. 176 pp. Ca 175 photos and 35 drawings and plans. Publisher's gilt-lettered cloth. Scarce.
 A study and survey of the construction methods and materials employed at the building and fitting of the International Style houses at the Weissenhof exhibition 1927. Includes rarely seen photos of the Weissenhof buildings in various stages of construction as well as the finished houses designed by Mies, Gropius, Döcker, Bruno Taut, Poelzig, Hilberseimer, Rading, Scharoun, Behrens, Ernst May, Josef Frank, Oud, Mart Stam, Le Corbusier and others.
 3200



74

74 DIE WOHNUNG FÜR DAS EXISTENZMINIMUM.
Frankfurt am Main 1930.

24x18. 248 pp. including 97 pages of plans and sections, each page displaying one exhibition project + 16 pp. English summaries of the texts + errata slip. A very fine copy in pictorial wrappers.

The CIAM (Congrès International d'Architecture Moderne) was founded in 1928, and the 1929 congress, held in Frankfurt, was devoted to the planning of Minimum Dwellings for the low income classes. The case was based upon Ernst May's Frankfurt experiment, introducing prefabricated units and reducing the floor area to an absolute minimum, while softening the industrial aesthetic by finishing the units with plastered brick walls, small wooden framed windows, etc. The close of the congress coincided with the opening of the international Minimum Dwelling Unit exhibition containing floor plans of individual units identified in areas of low income inhabitants. Text by Ernst May, Le Corbusier & P. Jeanneret, Sigfried Giedion, Victor Bourgeois, Hans Schmid and Walter Gropius.

3800

75 [WRIGHT] Ashbee, Charles Robert (introduction)
FRANK LLOYD WRIGHT, CHICAGO. Berlin, Wasmuth, 1911.

28x19. 114 pp. + coloured frontispiece + 2 advertisement leaves. 122 photos and ca 30 plans. Neat half cloth, printed wrappers bound in.

Interior and exterior photographs of buildings executed before Wright's departure to Chicago in 1909, with an introduction by the British Arts and Crafts architect. Another publication was issued by Wasmuth in the same year under the title "Ausgeführte Bauten", with photos differing in content and quantity but with the same text – Wright visited Ashbee in England in September 1910 and asked him then to write the introduction. (Die Architektur des XX. Jahrhunderts, Sonderheft 8). Sweeney 157.

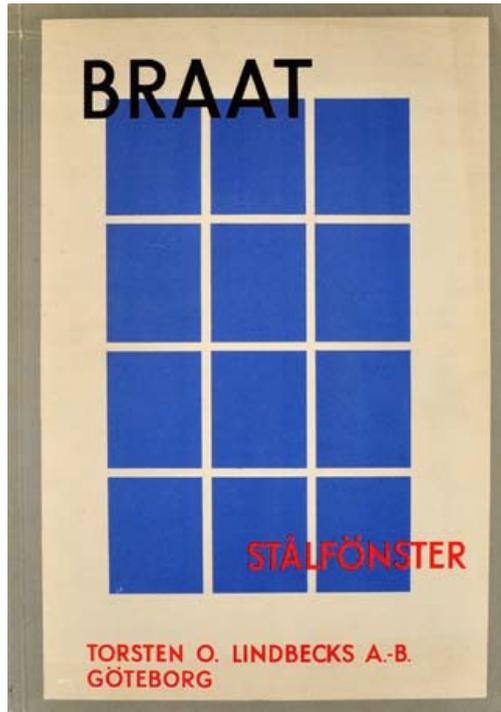
3600

73 [Weissenhof Exhibition] Roth, Alfred / Le Corbusier
ZWEI WOHNHÄUSER VON LE CORBUSIER UND PIERRE
JEANNERET / FÜNF PUNKTE ZU EINER NEUEN
ARCHITEKTUR. Stuttgart 1928.

29x21. 11+48 pp. + 2 folding plates with plans and elevations. Pictorial wrappers. Scarce variant with the Pierre Jeanneret's surname misspelled JEANNARET on front wrapper.

An account of the houses designed by Le Corbusier and his cousin at the Weissenhof Exhibition 1927, including Le Corbusier's own text (Fünf Punkte ...) from the Weissenhof publication 'Bau und Wohnung'.

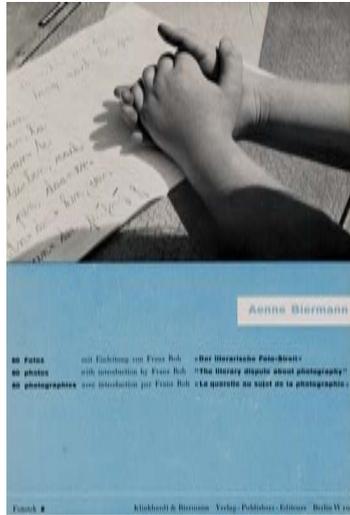
2700



5



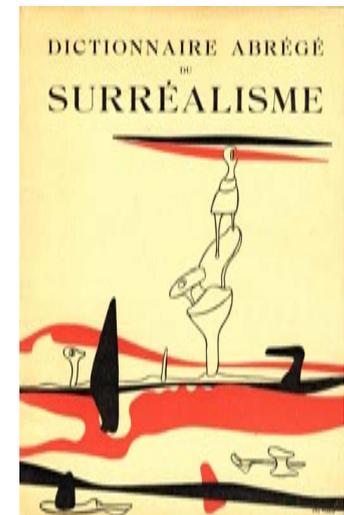
54



76



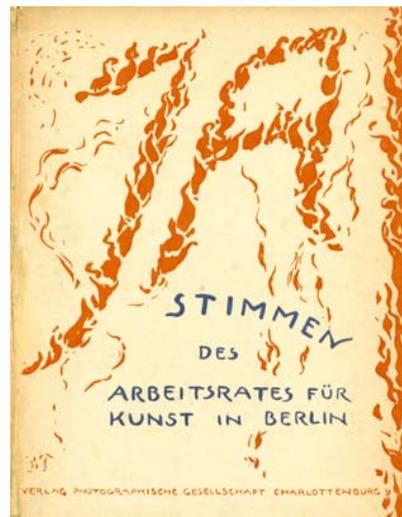
92



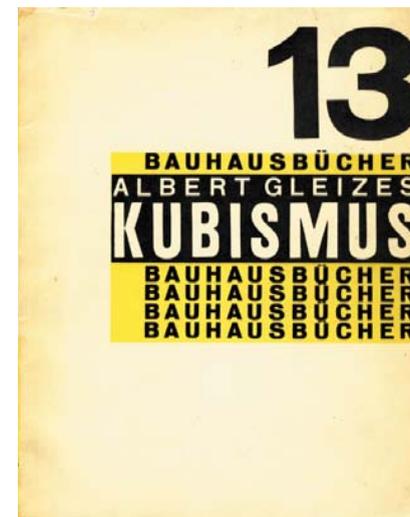
84



89



94



90

Art and Photography

76 [BIERMANN] Roh, Franz

AENNE BIERMANN. 60 PHOTOS. Berlin 1930.

25x17. 76 pp. Pictorial wrappers. Typography and wrapper design by Jan Tschichold. An excellent copy of this rare and fragile book, with only very light wear to the sensitive backstrip. (Fototek, 2).

60 full-page photographs by Aenne Biermann, one of the major protagonists of the New Objectivity movement in photography, who died at the young age of 34 shortly after the publishing of this book. The last photograph in the book is a portrait of Franz Roh who has written the text (which appears in German, English and French). The "Fototek" series was a collaboration between Roh and Tschichold – the creators of the 1929 publication Foto-Auge – and several issues were planned but only two were realized, on Moholy-Nagy and Biermann respectively.

6000

77 Brassai / Henry Miller

BRASSAI. Paris, Éditions Neuf, 1952.

27x21. 84 pp. 63 reproductions of photographs (46 full-page) and 8 of drawings. Publisher's cloth with photo plate on front cover.

An exquisite collection of photographs and drawings by Brassai with his own notes as well as his autobiographical "Souvenirs de mon enfance", text by Henry Miller (L'Oeil de Paris), and a poem by René Bertel. The fifth publication in the *Collection Neuf* series edited by Robert Delpire and Pierre Facheaux.

3300



78

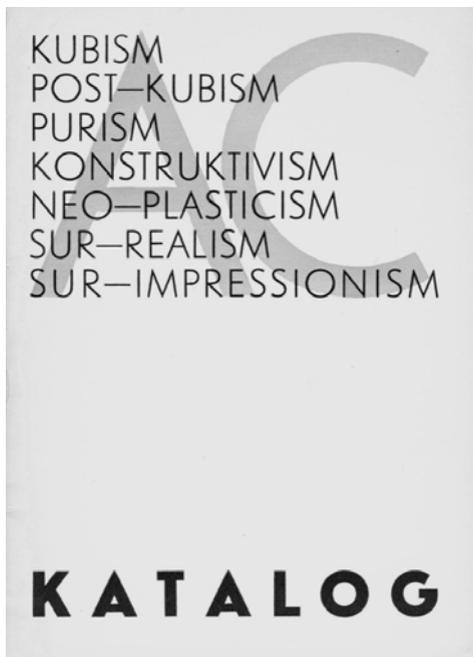
78 Brunius, August

DET MODERNA ORIGINALTRÄSNITTET.
Råsunda, Handpresstryckeriets Förlag, 1917.

31x25. 38 pp. + 13 original woodcut plates with printed guard-tissues. Woodcut title leaf (printed in brown, green and black) and vignettes by Brunius. Entirely untrimmed as issued in publisher's printed, decorated boards; minor foxing to a few text leaves. No. 12 of 200 copies only.

A handsomely produced study of modern woodcut art, with original woodcuts by thirteen Swedish artists including Siri Derkert and Isaac Grünewald. The book was printed in a handpress in 200 copies, and the editions of the woodcuts were limited to 200 copies for the book and additional 50 copies for each artist.

7500



79

- 79 Carlsund, Otto G. (ed.)
 INTERNATIONELL UTSTÄLLNING AV POST-KUBISTISK
 KONST. PARKRESTAURANGEN, STOCKHOLMS-
 UTSTÄLLNINGEN 1930. Stockholm 1930.

*19x13. 48 pp. 31 reproductions. Printed wrappers designed by Carlsund.
 Extremely scarce.*

The catalogue of the (in)famous "Post-Cubist Art" Expo arranged at the Stockholm Exhibition 1930, with prefaces by Carlsund and (in French) by Jean Hélion. Originally planned as a collective effort of the *Art Concret* group (Carlsund, Hélion, van Doesburg, Léon

Tutundjian and Marcel Wantz) – hence AC on the cover – Carlsund's exhibition concept aroused the interest of other artists. The final contributors in addition to the *Art Concret* artists were: Léger, Ozenfant, Arp, Charcounne, Moholy-Nagy, Mondrian, Vantongerloo, Pevsner, Täuber-Arp, Neugeboren, Vordemberge-Gildewart, Francisca Clausen, Joe M. Hanson and 13 Swedish artists including Adrian-Nilsson, Grate, Christian Berg, Greta Knutsson-Tzara and members of the Halmstad group. The works of this extraordinary congregation were unappreciated and ridiculed by most critics and visitors, and only a few minor items of the 107 works were sold. The failure was a disaster for Carlsund who had financed the entire project on credits with the exhibited works as security. Most of the catalogues remained unsold in a Stockholm book shop and after a few years they ended up at the dump.

Enclosed: AC. *KONKRETISTFIASKOT 1930. ETT TJUGOFEMÅRS-MINNE.* Stockholm, Samlaren, 1955. 12 pp. Published in conjunction with an attempt to reconstruct the AC exhibition with reproductions and replicas. Includes an essay on the AC exhibition by Oscar Reuterswärd.

8000

- 80 Cartier-Bresson, Henri
 IMAGES A LA SAUVETTE. PHOTOGRAPHIES PAR HENRI
 CARTIER BRESSON. Paris, Éditions Verve, 1952.

36x27. XXVIII pp. + 64 pp. with 126 photographs (73 full-page and 19 double-page). Pictorial boards designed by Henri Matisse. Covers lightly warped; the fragile spine expertly repaired.

In 1947 Cartier-Bresson founded the Magnum picture agency (with Robert Capa, David Seymour and George Rodger) and in the following years he won international recognition for his coverage of Gandhi's funeral and of the last stage of the Chinese Civil War. A number of photographs from the East and the West was selected for *Images à la Sauvette*, a title which can be loosely translated as "pictures on the sly". Cartier-Bresson's extensive philosophical preface takes its keynote text from the 17th-century Cardinal de Retz: "Il n'y a rien dans ce monde qui n'ait un moment décisif" (There is nothing in this world that does not have a decisive moment), and *The Decisive Moment* became the title of the English translation published in the same year.

13500



80

81 Chagall, Marc

DESSINS POUR LA BIBLE. Paris 1960.

35x27. 34 pp. introductory text by Gaston Bachelard + 96 pp. with full-page reproductions + 24 original colour lithographs by Chagall. Publisher's pictorial boards (original lithograph by Chagall). An excellent copy. (Verve, Vol. X: Nos. 37-38).

The Bible illustrations were commissioned by Ambroise Vollard in 1931. Although Vollard died eight years later Chagall continued to work obsessively with the Bible series till 1956, melding symbolic motifs and iconographies from the traditions of Jewish Hasidism, eastern Orthodoxy and western Christianity, as well as incorporating elements from his Russian cultural roots. The outcome was published by Verve as *Bible* (1956) and *Dessins pour la Bible* (1960). "I did not see the Bible, I dreamed it. Ever since early childhood, I have been captivated by the Bible. It has always seemed to me and still seems today the greatest source of poetry of all time." (Chagall quoted in Wullschlager 2008: p. 350).

37500

82 [CLÉMENT] Cendrars, Blaise

UNE NUIT DANS LA FORÊT. PREMIER FRAGMENT D'UNE AUTOBIOGRAPHIE. EAUX-FORTES DE CH. CLÉMENT. Lausanne 1929.

33x25. II+56 p. including three leaves which are etchings by Clément. Half orange morocco, orange printed wrappers bound in. Offset from plates and other scattered foxing onto text leaves, not affecting the etchings. Printed on handmade paper, edges untrimmed. No. 274 of an edition limited to 500 copies (one of 150 copies "réservés aux éditions «Au sans Pareil», à Paris").

The Swiss-born artist Charles Clément was a co-founder and illustrator of the satirical and pacifist journal *l'Arbète* published in Lausanne (which was subjected to censorship during the First World War). In 1927 he left Switzerland to settle in Paris.

4800

83 Dalí, Salvador

LA CONQUÊTE DE L'IRRATIONNEL. Paris, Éditions Surréalistes, 1935.

15x12. 32 pp. incl. coloured frontispiece + 36 pp. with 33 full-page illustrations. Pictorial wrappers. A very good copy of this scarce book, despite slight darkening of backstrip and minor thumbing on leftmost part of the front wrapper.

A piece of propaganda for Dalí's "paranoia-critical" method of irrational knowledge "based on the critical and systematic objectivation of delirious associations and interpretations", illustrated with paintings by him from 1929-35. It is a curious publication in that it was published by the official Surrealist publishing house a full year after the Surrealists had condemned Dalí and vowed to "fight him by every possible means". (See Nadeau 1964: pp. 183-90 for the study *Dalí and Paranoia-Criticism*).

2800

84 DICTIONNAIRE ABRÉGÉ DU SURRÉALISME. Paris 1938.

24x15. 76 pp. Ca 220 reproductions, portraits, vignettes etc. Pictorial wrappers with Tanguy drawing. A very fine copy, with loosely inserted catalogue: *EXPOSITION DU SURRÉALISME, Janvier-Février 1938. 8 pp.*

The highly original ABC and Who's Who of Surrealism and Surrealists, conceived and developed by Breton and Eluard with the assistance of Dalí, Man Ray, Tristan Tzara, Duchamp, Artaud, Picasso, and others. The publication was issued at the occasion of the International Surrealist Exhibition held at the Galerie des Beaux-Arts – a collective statement which outdid anything the Surrealist movement had undertaken – and this copy is supplied with the rare, separately printed eight-page catalogue containing a complete checklist of the 229 exhibits.

5500

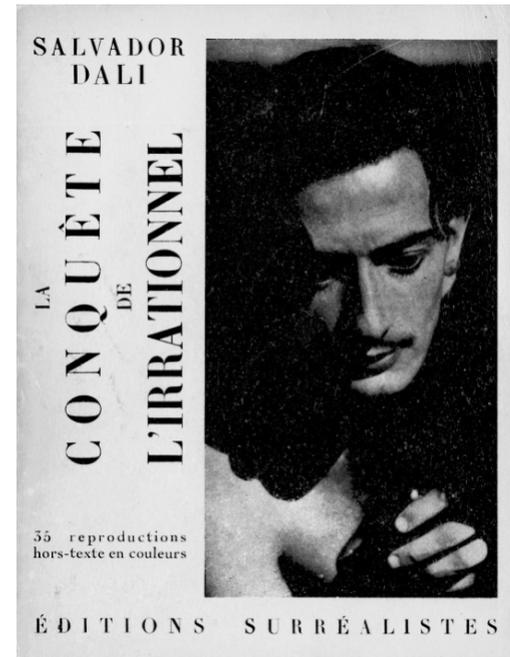
85 Doesburg, Théo van

CLASSIQUE-BAROQUE MODERNE. Anvers & Paris 1925.

46 pp. 18 photos and renderings. Printed wrappers. Occasional light foxing of text pages, otherwise a very nice copy.

First issued in Dutch earlier in the same year, this rare French edition of Doesburg's key text was published by Léonce Rosenberg. Doesburg's aim was to show that modern abstraction was really the equivalent of classical art with all the "nature" forced out of it. The illustrations show works by Vantongerloo, Sant Elia, Chiattonne, Frank Lloyd Wright, Oud (and Oud & Doesburg), Rietveld, etc.

2500



83

- 86 Doesburg, Théo van
GRUNDBEGRIFFE DER GESTALTENDEN KUNST.
München 1925.

23x19. 68 pp. 30 reproductions and photos. Original wrappers designed by Van Doesburg. Externally rubbed and some cracking and chipping at extremities, with loss of two small parts of the backstrip. (Bauhausbücher, 6).

The rare Bauhaus edition of Doesburg's most important book. Doesburg taught intermittently at the Bauhaus between 1922 and 1924, and this German translation of his *Gronndbegrippen der nieuwe beeldende Kunst* was published as number six of the Bauhausbücher series.

8000

- 87 Ernst, Max / Paul Éluard
A L'INTERIEURE DE LA VUE. 8 POÈMES VISIBLES.
Paris, Pierre Seghers, 1948.

21x14. 126 pp. including 39 pages with illustrations by Max Ernst, printed by Mourlot Frères (including 7 coloured by hand or pochoir in blue, yellow, rose, and redwashes). Headings and initials printed in violet throughout. Pictorial wrappers. No. 456 of an edition limited to 610 copies only.

** see colour illustration on front cover of this catalogue*

An excellent copy of this intriguing collaboration between the two surrealists. "For Ernst and the poet Paul Éluard, the eye represented what they called the 'interior of seeing,' a phrase that can be read as a metaphoric description of Surrealist aesthetics. They used the phrase in the title 'A l'intérieur de la vue: 8 poèmes visibles' (The Interior of Seeing: Eight Visible Poems), a book created in 1931 and published in 1947, which also includes a dreamlike image of two rows of eyes facing each other." (Andel, 328 f).

15000

- 88 Ernst, Max
SEPT MICROBES, VUS À TRAVERS UN TEMPERAMENT.
Paris 1953.

18x13. 80 pp. 30 tipped-in actual-size reproductions. Neat cloth, printed wrappers with colour plate bound in. No. 921 of an edition limited to 1100 copies.

Seven series of "Microbe" paintings accompanied by Max Ernst's own poetic text. It was during a brief stay in the Nevada desert in 1946 that Max Ernst, together with Dorothea Tanning, started to paint minuscule decalcomanias known as Microbes. By assembling two sheets of paper, one of which would have patches of paint, the artist would then separate them and cut out interesting fragments from one of the sheets and highlight interesting patterns with his brush.

4000

- 89 ERSTE RUSSISCHE KUNSTAUSSTELLUNG, BERLIN 1922.
Berlin, Galerie van Diemen, 1922.

22x14. 32 pp. text + 48 pp. with 54 reproductions. Original wrappers designed by El Lissitzky.

El Lissitzky designed the catalogue as well as the spectacular installation of this landmark exhibition of modern Russian art. The catalogue lists 594 items: various works of art, architectural designs, decorated porcelain, etc. by Archipenko, Burljuk, Chagall, Exter, Gabo, Kandinsky, Lissitzky, Malevitch, Pevsner, Popova, Puni, Rodchenko, Sterenberg, Tatlin and others. The "First Russian Art Exhibition" was largely responsible for introducing the Russian avant-garde to Western Europe.

17000

- 90 Gleizes, Albert
KUBISMUS. München 1928.

23x18. 104 s. 47 full-page reproductions. Printed wrappers. A fine copy with very minor imperfections, the most obtrusive being a few millimetres loss from top of the backstrip. Typography and wrapper design by Moholy-Nagy. (Bauhausbücher, 13).

First edition of the Bauhaus book providing a German translation of Gleize's important critical essay on Cubism. The illustrations show works by all the major Cubist painters, with commentary arguing that they have passed through two phases and are now in a third, characterized by the rejection of the perspective mechanism altogether. This trait also defines a younger group of painters whose work is shown in the book – essentially pupils of Gleize and Léger.

4000

- 91 Grosz, George
 HINTERGRUND. 17 ZEICHNUNGEN ZUR AUFFÜHRUNG
 DES "SCHWEJK" IN DER PISCATOR-BÜHNE. Berlin, Malik-
 Verlag, 1928.
*17x26. Title leaf + 17 plates with drawings. Loose as issued in a pictorial
 paper portfolio. The edges/folds of the portfolio neatly repaired, closed tear in
 front cover margin outside text and pictures, some offset to title page; plates
 very fine.*
 The drawings published in this portfolio were executed by Grosz as
 stage background images for Erwin Piscator's theatrical adaption of
 Hašek's anti-militarist "The Good Soldier Schweik", produced in 1928
 at the Theater am Nollendorfplatz in Berlin. Three of the drawings in
 the portfolio (Shut up and soldier on!; Bow to the Authorities; The
 pouring out of the Holy Spirit) led to a right-wing campaign against
 Grosz and Wieland Herzfeld, founder of the Malik-Verlag (and
 brother of John Heartfield). This resulted in the authorities charging
 Grosz and Herzfeld with blasphemy and placing them on trial in
 1928. After one of the longest running and most closely watched
 blasphemy trials in history, they were acquitted in 1931, but the
 Schweik drawings and their printing plates were confiscated by the
 court and destroyed. 4800
- 92 Guttuso, Renato / text by Antonello Trombadori
 "GOTT MIT UNS". VENTQUATTRO TAVOLE IN NERO E A
 COLORI. Roma 1945.
*25x34. 56 pp. 12 full-page colour reproductions and 12 black/white
 reproductions of drawings. Publisher's pictorial boards, new morocco spine
 (repairs in text leaf margins outside the text). No. 586 of an edition limited to
 715 copies only.*
 Guttuso took an active part in the struggle against the Fascists and
 Nazis, and his experiences with the Resistance movement led him to
 produce this bitterly satirical series of drawings on the theme of
 wartime atrocities. The title is drawn from the text on the belt buckles
 of German soldiers in the Second World War. Trombadori who wrote
 the introduction was an art critic and journalist who had escaped from
 Fascist imprisonment in 1943, was subsequently arrested by the
 Germans in February 1944, and managed to escape again in August.
 5800
- 93 Herbin, Auguste
 L'ART NON-FIGURATIF NON-OBJECTIF. Paris, Edition Lydia
 Conti, 1949.
*23x19. IV+140 pp. + 7 original colour silkscreen prints by Herbin. 17 full-page
 illustrations in the text (2 coloured). No. LVII of 80 H.C. copies, from a total
 edition of 1080. Inscribed by Herbin 17 mai 1950. Original printed wrappers
 over cardboard. Excellent copy kept in an attractive specially made box.*
 Herbin's major explication of his artistic philosophy; this copy
 inscribed to the Swedish art and design critic Ulf Hård af Segerstad.
 With Vantongerloo, Herbin was a founder of the *Abstraction-Création*
 group aiming to foster abstract art. The strictly geometric paintings
 which he began to produce in 1939 paved the way for the work of his
 late period, in which he represented basic geometrical shapes such
 as the square, the circle and the triangle, unbroken colours and
 expansive, complete two-dimensional compositions. 12000
- 94 JA! STIMMEN DES ARBEITSRATES FÜR KUNST IN BERLIN.
 Charlottenburg (Berlin) 1919.
*24x19. 116 pp. including frontispiece by Lionel Feininger + 32 plates with 41
 reproductions and photos of works by Otto Mueller, Schmidt-Rottluff,
 Campendonck, Pechstein, Poelzig, Gropius, Wassili Luckhardt, Max Taut,
 Bruno Taut, and others. Publisher's boards with text and design by Bruno Taut
 in red and blue. Backstrip darkened and neatly repaired, otherwise a most
 excellent copy.*
 The rare first book published by the *Arbeitsrat für Kunst* union of
 architects, painters, sculptors and art writers, founded in 1918 by
 Bruno Taut together with Walter Behne and César Klein, joined by
 Walter Gropius in 1919. Among the demands of the union were the
 dissolution of the Academy of the arts and the Prussian national art
 commission; the establishment of community centres for the exchange
 of art and ideas; the release of architectural, plastics, painting and
 handicraft commissions from national patronage; the acknowledge-
 ment of all tasks of building as public and not private tasks; and the
 removal of artistically worthless monuments. The main text of the
 book is a questionnaire answered by 28 members including – in
 addition to the aforementioned founders – Campendonck, Schmidt-
 Rottluff, Rudolf Belling, Gerhard Marcks, Hermann Finsterlin, Hermann
 Obrist and Ernst Osthaus. (For the second book published by the
 Arbeitsrat, see item 52). 4000

- 95 Janneau, Guillaume
L'ART CUBISTE. THÉORIES ET REALISATIONS. ÉTUDE ET
CRITIQUE. Paris, Moreau, 1929.

27x20. XII+120 pp. + 36 heliogravure plates + 12 colour pochoir plates.
Printed covers with a colour pochoir. A very fine copy, inscribed by the author.

Author's presentation copy of Janneau's beautifully produced book
on the origins, theories and manifestations of Cubism.

5000

- 96 Kandinsky, Wassily
ÜBER DAS GEISTIGE IN DER KUNST, INBESONDERE IN
DER MALEREI. München 1912.

21x18. XII+106 pp. + 8 plates + 8 tables. 10 original woodcuts by Kandinsky in
the text. Publisher's pictorial cloth with design by Kandinsky. Erroneously
designated "Dritte Auflage" on front cover (the actual third edition comprises
XII+130 pages besides the plates and tables, it includes a new preface, and
the main title is printed in red).

First edition, issued in third edition binding, of Kandinsky's famous
discussion of the spiritual foundations of art and the nature of artistic
creation. His singular views on the associative properties of specific
colours are brought home with analogies between certain hues and
the sounds of musical instruments. Kandinsky defines Improvisations
as the 'largely unconscious, spontaneous expression of inner
character, non-material nature' and Impressions as the 'direct
impression of nature, expressed in purely pictorial form'. He
considers his Compositions to be the most important of these works
and describes them as consciously created expressions of a 'slowly
formed inner feeling, tested and worked over repeatedly and almost
pedantically'.

13000



96

- 97 KANDINSKY 1901-1913. Berlin, Der Sturm, (1913).

24x27. Title leaf + 68 leaves with poem, portrait and 75 (mainly full-page)
reproductions + 32 pp. with text by Kandinsky. Original gilt-designed pictorial
wrappers. Backstrip neatly reinforced, some loss of the gold print on front
wrapper, minor foxing. Kept in a specially made cloth box with front title label.

First edition of the substantial Kandinsky publication issued by Der
Sturm, illustrating his work from the early figurative paintings to the
revolutionary "abstract" works from 1910-13. Selection and
classification of the works was done by Kandinsky himself, and there
are two text by the artist: "Rückblicke" – the only published
autobiographical text by Kandinsky – and "Notizen", on his works
'Komposition 6', 'Komposition 9' and 'Das Bild mit Weissem Rand'.

6000

- 98 KANDINSKY. Stockholm, Gummesons Konsthandel, 1922.

18x13. 8 pp. 3 full-page reproductions. Wrappers designed by Kandinsky in
red and black; may very well be a lithograph but is not recorded by Roethel.
Light unobtrusive foxing.

The rare catalogue to Kandinsky's second exhibition in Sweden,
which includes a two-page preface by the artist (translated into
Swedish) in which he prophesies a synthesis of "analytic" and
"intuitive" tendencies of art.

4000

- 99 [KANDINSKY] Grohmann, Will
KANDINSKY. Paris, Editions "Cahiers d'Art", 1930.
28x23. XL pp. text + 58 pp. with 74 photogravure reproductions + one colour wood engraving by Kandinsky, protected by a cover leaf. Fine half red morocco, printed wrappers bound in. No. 213 of an edition limited to 610 copies.
Attractive publication by Kandinsky's friend and early champion, with an original wood engraving printed from three blocks in yellow, red and black. In addition to Grohmann's text there is a section of "Hommages à Kandinsky" with contributions by Maurice Raynal, Katherine S. Dreier, Christian Zervos, and others.
16000
- 100 [KIESLER] Breton, André
ODE À CHARLES FOURIER. Paris 1947.
28x17. IV+52 pp. Unsewn as issued, in printed wrappers designed by Frederick J. Kiesler. Title page, typography and illustrations by Kiesler. No. 861 of an edition limited to 1055 numbered copies. (Collection "L'age d'Or").
Singular, intriguing book design by the Surrealist artist, stage designer and architect who in the same year designed the installation of the International Surrealist Exhibition in Paris.
3000
- 101 [LÉGER] Cendrars, Blaise / Fernand Léger
LA FIN DU MONDE, FILMÉE PAR L'ANGE N.-D. ROMAN.
COMPOSITIONS EN COULEURS PAR FERNAND LÉGER.
Paris, Éditions de la Sirène, 1919.
31x25. 60 pp. Pochoir-coloured illustrations and headings by Léger. Pictorial cardboard covers, spine slightly worn and minor signs of wear on covers, a few unobtrusive repairs. Kept in a specially made box. The edition was limited to 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the pochoir printing). This copy is inscribed by Léger "à Gregor Paulsson très amicalement, F. Léger". Gregor Paulsson, the art historian and critic, was a Swedish protagonist of the modern movements in art and design. From 1920 he directed and radicalized the Swedish Werkbund (Svenska Slöjdföreningen).
- A signed presentation copy of Léger's most brilliant venture in book illustration, drawing on the collage technique of Cubism and the literary calligrams of Apollinaire. Cendrars's text was originally conceived as a film script, but funding for the movie fell through and the script was published as a novel artistically designed and illustrated by Léger. Written as a satire, the story features God in the guise of an American industrialist, who out of sheer boredom orchestrates an apocalyptic war on earth for the amusement of the god Mars. Léger includes fragments of Cendrars's text as boldly coloured and stencilled block letters, inspired by his love of street signs and silent-movie titles. The dynamic, fractured compositions create a simulation of the moving images of film as the pages of the book are turned. *La Fin du Monde* is a congenial poet-artist collaboration and a landmark of modern book design,
60000
- 102 [LÉGER] Cooper, Douglas
FERNAND LÉGER ET LE NOUVEL ESPACE. Genève 1949.
24x19. 200 pp. + 8 tipped-in colour plates + one original lithograph in six colours, signed by the artist. 119 reproductions. No. 18 of 71 copies, signed by Léger. Fine half blue morocco; dust jacket, lithographed wrappers and backstrip bound in.
An attractive copy of the rare, limited edition of Cooper's major Léger study with a signed lithograph by Léger.
16000
- 103 Moholy-Nagy, Laszlo
MALEREI, FOTOGRAFIE, FILM. München 1927.
23x19. 140 pp. Ca 100 photos including 60 full-page. Publisher's printed cloth designed by Moholy-Nagy. On first page autograph of Swedish film director and critic Gösta Werner. (Bauhausbücher, 8).
Gropius had invited the twenty-eight-year-old Hungarian phenom onto the Bauhaus faculty in 1923. Moholy's Bauhaus book *Malerei Fotografie Film* was the first attempt to lay out his entire theory and program of painting and photography, and ultimately, for the transformation of human vision.
6000



104 Ozenfant, Amedée / Charles-Édouard Jeanneret
APRÈS LE CUBISME. Paris 1918.

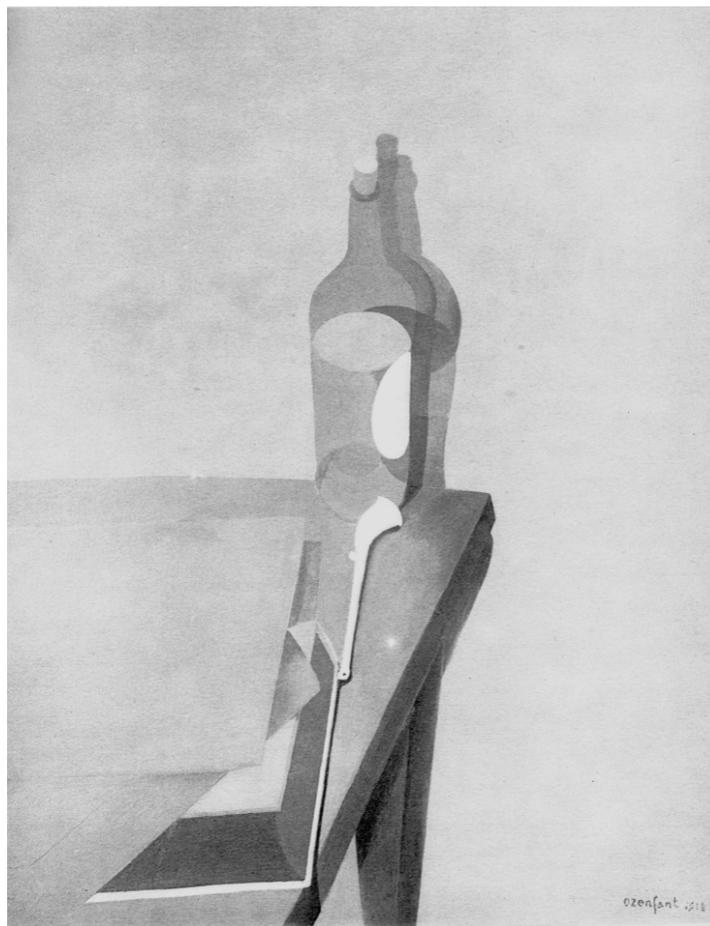
18x13. II+62 pp. Contemporary half calf with gilt decorations on spine.
(Commentaire sur l'art et la vie moderne, 1). Bound up with:

EXPOSITION OZENFANT & JEANNERET, OUVERTE DU
15 AU 28 DÉCEMBRE 1918. 8 pp. + 10 plates. Inserted are an
invitation card to the exhibition and an order form for the book
Après le Cubisme. (Bulletin Thomas, No. 1. 15 Novembre 1918).

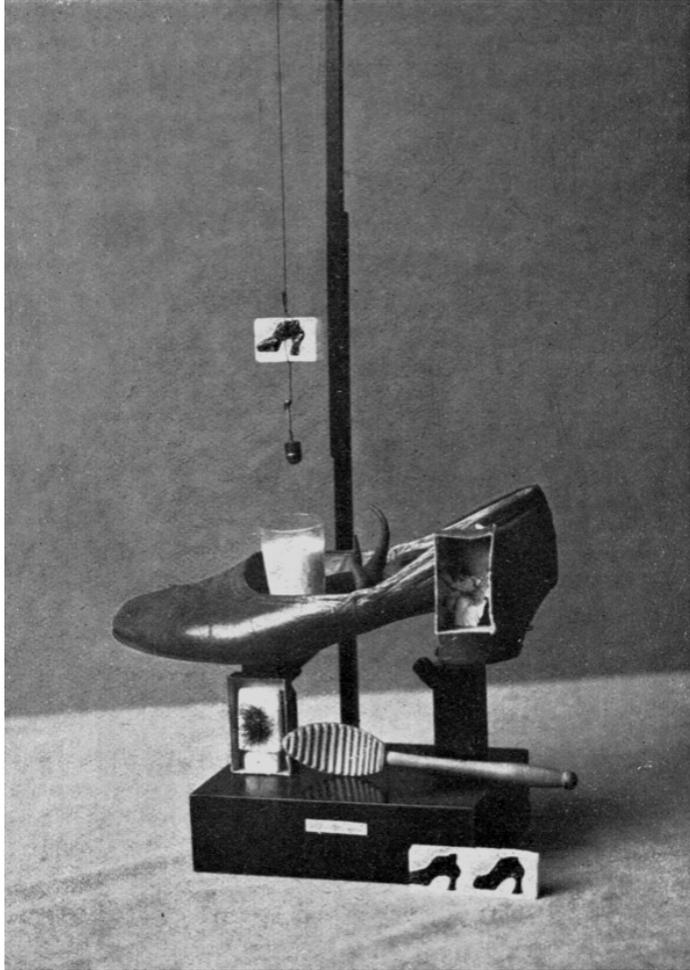
An extremely rare set of the first Purist manifesto and the first Purist
exhibition catalogue. Inscribed "Pour monsieur Carlsund en souvenir,
bien sympathique, Ozenfant 1927".

The Swiss-born artist Amedée Ozenfant and artist/architect Charles-Édouard Jeanneret (who would later adopt the name Le Corbusier) were the founders and early proponents of the Purist movement. Realized particularly in painting and architecture, Purism championed traditional classicism with a formal focus on clean geometries and the machine aesthetic. In 1918 Ozenfant and Jeanneret published *Après le Cubism* (After Cubism) in which their commentaries on the current condition of art take the form of a manifesto for postwar French painting, the chapter entitled 'The Laws' establishing the philosophical underpinnings of Purism. In conjunction with the publication of *Après le Cubism*, they held a two-man exhibition at the Galerie Thomas in Paris. The imagery of the works exhibited was pared down and based on geometric forms. Some paintings showed buildings and landscapes in addition to the still lifes that would ultimately define Purist subject matter.

This copy is inscribed by Ozenfant to the Swedish artist Otto G. Carlsund. In the 1920s he was a pupil of Ozenfant and Léger at the *Académie Moderne* in Paris. Ozenfant held Carlsund in high regard. When asked in 1925 to find and an avantgarde artist to prepare mural paintings for a planned library annex to Eric Mendelsohn's Einstein Observatory, Ozenfant recommended Carlsund (who prepared a number of paintings on canvas before the entire project was abandoned by Mendelsohn). When Carlsund arranged the first major Swedish show of international avantgarde art in 1930, the Purist manifesto title "After Cubism" was echoed in Carlsund's definition of the exhibition as "Post-Cubist" (see item 79).



- 105 Ray, Man
 TO BE CONTINUED UNNOTICED. Beverly Hills, The Copley Galleries, 1948.
30x22. 16 pp. 4 full-page photos of recent works, and reproductions of drawings. Printed on two pink and four yellow leaves loosely inserted in printed pink paper covers (included in pagination) with title "Some Papers by Man Ray in connection with his exposition December 1948". Kept in blue heavy paper covers with text "Continued Unnoticed", and outer yellow covers the front of which is shaped as a truncated triangle, with text "TO BE". Edition was limited to 275 copies.
 Written and designed throughout by Man Ray for the occasion of his his exhibition at Copley's short-lived Surrealist gallery. One of his two essays includes the oft quoted words "There is no progress in art, any more than there is progress in making love. There are simply different ways of doing it." – the other essay ends with a letter to André Breton. In 1947 William Copley and his brother-in-law had hatched the plan to open a gallery to exhibit Surrealist artists, and they managed to track down Man Ray who was living in Los Angeles at the time. Although Copley succeeded in winning not only Man Ray but Max Ernst, Magritte, Tanguy, Matta and Cornell for his exhibitions, they were on the whole unappreciated by the South Californian public, and the gallery had to be closed after less than a year.
 6000
- 106 Strömholm, Christer
 TILL MINNET AV MIG SJÄLV (title on front wrapper). (Stockholm) 1965.
20x15. 32 pp. with photographs + 4 cardboard leaves with text and colophon. Pictorial wrappers. First owner's name (Swedish photographer Ulf Sjöstedt) and "juni 1965" on first page. (Foto Expo Bok, 5).
 First edition of Strömholms first photo book, which includes a conversation on Strömholm by Peter Weiss et al. *Till minnet av mig själv* (In memory of myself) was deemed one of the 175 best photo books ever by an international jury in 2004, as was his second, more substantive book *Poste Restante* (see next item).
 7500
- 107 Strömholm, Christer
 POSTE RESTANTE. Stockholm 1967.
24x20. 20 pp. text + 100 pp. with photographs. Publisher's printed boards, pictorial dust jacket (this neatly repaired at spine and corners). First owner's name (Swedish photographer Ulf Sjöstedt) and "dec 1968" on front endpaper.
 First edition of Strömholm's second photo book, which includes his own notes on the photographs edited from a taped interview held at the Hotel Bouquet de Montmartre in Paris. Strömholm's photographic autobiography details his extensive travels in a book constructed as an Existentialist diary. Juxtaposing the urbane and the macabre, combining portraiture and street scenes with abstract photographic fragments, the book uses metaphor and visual pun in an unrelenting stream of consciousness.
 8000
- 108 LE SURREALISME AU SERVICE DE LA RÉVOLUTION. 1-6 (all published). Paris 1930-33.
27x19. IV+48; + VIII+36; + IV+36; +IV+36; + X+52; +IV+56 pp. + altogether 44 pages with photos (as well as illustrations in the text). Bound in one volume with all original wrappers preserved, printed in green with yellow lettering which is phosphorescent on all wrappers but the first. The fine binding has title on front cover drawn from the wrapper designs, and a green morocco spine.
 A complete run of the Surrealist magazine which was regarded in retrospect by its editor André Breton as "of all Surrealist publications by far the richest in the sense we understand it and also the most alive". Intriguing, varied contents including photos and reproductions of work by Man Ray, Max Ernst, Dalí, Tanguy, Duchamp, Arp, Miró, Giacometti, Valentine Hugo, Breton, Eluard and others; texts by Breton, Aragon, Bunuel, Char, Crevel, Dalí, Duchamp, Eluard, Giacometti, Péret, Tanguy, Tristan Tzara, etc.
 15000



108

109 [VILLON] Tzara, Tristan
MIENNES. EAUX-FORTES PAR JACQUES VILLON.
Paris, Caractères, 1955.

*32x24. IV+48 pp. including 7 leaves being original etchings by Villon.
Unbound as issued in printed wrappers over initial and last pairs of blank
leaves. No. 95 of 111 copies only; signed by Jacques Villon and Tristan
Tzara.*

"Enfant, je gravais sur une planche, à l'aide d'un clou, les dates mémorables où la colonne des désillusions, au détriment de celle des plaisirs, se gonflait sous l'empire d'un pouvoir bouleversant."
A rare poetry-art collaboration between the Dada Doyen and the painter, printmaker and innovator in the cubist movement who was the elder brother of Marcel Duchamp and Raymond Duchamp-Villon. Born Gaston Emile Duchamp, he adopted the name Jaques Villon in order to to distinguish himself from his siblings.

12500



94

Lyonel Feininger

RAVHANS

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