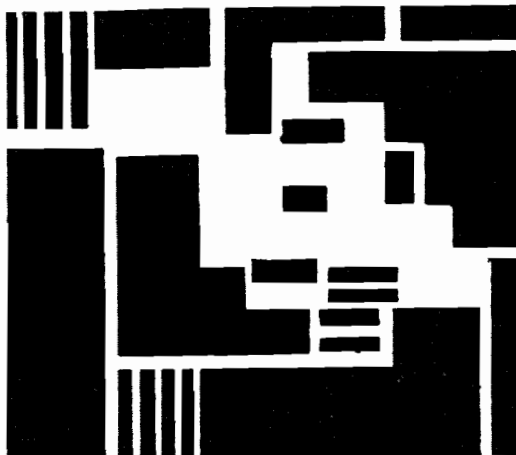


MODERN ARCHITECTURE 1919--1939: POLEMICS
BOOKS, PERIODICALS AND EPHEMERA
FROM THE COLLECTION OF PETER D. EISENMAN

THE EXHIBITION GALLERY
PRINCETON UNIVERSITY LIBRARY
PRINCETON, NEW JERSEY

FEBRUARY 16 THROUGH APRIL 15, 1968
MONDAY THROUGH SATURDAY 9 A. M. to 6 P. M.
SUNDAY 2 to 5 P. M.



A COMMENT ON THE EXHIBITION

By Peter D. Eisenman

As the title might indicate, this exhibition is an attempt to bring a distinct phase of architectural literature into specific focus.

The dates 1919 and 1939 require no explanation. Nor, since the belligerent, committed tone of so much writing from and about the so-called "heroic period" of the modern movement is well-known, should a pre-occupation with such architectural polemics require any extensive apology.

This much the student of modern architecture immediately appreciates. Nevertheless, from my own point of view, having been asked by the Princeton University Library to display a number of books from my collection, I do feel some obligation to comment upon the purpose of the exhibition.

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For an understanding of the architecture of any recent period there are two categories of primary source material to be consulted: on one hand are the buildings and the drawings; on the other are the statements--both graphic and verbal--of those involved, as to the aims and ideas which the buildings or drawings were believed to represent. And as this exhibition is concerned only with this latter category of source material, something is already stipulated as to its purpose.

But there is a further justification for the exhibition of this collection of books and periodicals. The decades between the two wars did, after all, witness a revolution in architectural ideology and method so crucial that this revolution remains, and for a long time to come is likely to remain, a change in direction which commands attention and which compels explanation. Hence the literary production of these years is particularly important. But if these books--both in their format and content--are regarded as so many witnesses to the urgency and the messianic intensity of a revolutionary state of mind, their testimony

might also serve as some corrective to many commonly held ideas about what modern architecture is said to be.

For since the late Nineteen Thirties, around this primary literature of the modern movement there has grown up a secondary literature which, in striving to make modern architecture acceptable, has created an idealized picture of it, so neat and tidy that it could in no way be regarded as a representation of reality. Because of reference to such highly simplistic criteria of explanation, modern architecture is often said to be no more than an approach to building derived from the architect's recently-acquired "absence of prejudice"-- and, correspondingly, his increased sophistication of scientific method. Thus, it is often contended that the new architectural forms are simply derived from a new "functionalism," something evolving "naturally" from an analysis of functional requirements. Or, equally, it is often presumed that any new forms are something deriving from a "new technology," something made physically possible by this technology--but assisted in ways not entirely understood by the operations of a sympathetic Zeitgeist. And, implicated with these ideas, there is likely to be found a culminating proposition: that the architect, because of his concern, because of his susceptibility to the promptings of the spirit of the age, has at last been able to attain an objectivity of judgement and expression, plus a responsibility toward the requirements of society which previous generations of architects were somehow without.

Much of this may be true. But much of it is also known to be an overstatement deriving from wishful thinking, from a too uncritical view of the more public manifestations of the modern movement, and from an insufficient acquaintance with the ideas and sentiments which these buildings were intended to embody. Hence there is another reason for an exhibition such as this. Because much of the secondary literature of modern architecture seems to have been evolved in ignorance of the primary literary sources, an exposure to these sources seems important insofar as it might oblige us to revise some of our basic impressions as to what modern architecture was and is.

At this stage, of course, a paradox should be faced. On a cursory inspection, these books, pamphlets, and periodicals could seem to support exactly those propositions which have just been introduced. Mies van der Rohe's "we refuse to recognize problems of form but only problems of building," and his "form is not the aim of our work but only the result," are observations of a kind which we are likely to find repeated again and again in these publications.

However, a more protracted examination of this material will allow quite alternative, or even contrary groups of propositions to be developed. Indeed, simply to notice a few of the sub-titles of these publications--Zeitschrift fur Neue Gestaltung, Zeitschrift fur Elementare Gestaltung, Monatschrift fur Moderne Gestaltung, International Maanblad Voor Nieuwe Kunst--is certainly to permit one to assume that there were other than simply functional, technological, and sociological criteria at work. But, if from these titles and from other comparable evidence one can suppose a concern for the making of form, one might therefore feel encouraged to speculate about the relationship of these writings to the forms themselves.

However, it is not the understanding of these forms, nor is it the truth or falsehood of what is said about them, that is likely to be important for us today. For today neither these forms nor these writings necessarily have, in themselves, much relevance. It is neither forms nor ideas, but rather the evidence of their relationship or interaction which might be considered of some value to the teaching and practice of architecture today.

Here one is not suggesting a direct one-to-one correspondence between ideas about architecture and specific buildings. One is not suggesting that by some mysterious process of logic the written word is explicitly transposable into physical form. This is not to be expected, and it would be simplistic to assume it as either possible or likely. Equally, one is not proposing that the search for a relationship between ideas and form need be a conscious effort on the part of architects. But one is implying that it is both unscientific and ultimately supercilious to insist (as certain critics have) that there need be no correspondence whatever between specific ideas about architecture and the architectural forms

which emerge while these ideas are prevalent. In other words, one is suggesting that it might be useful to look at these polemics not only for their historical value, as representative of a period, but also for their theoretical value, as illustrating something of the essential condition of architecture itself.

As an architect, being concerned with the relationship of ideas to form, I have found myself as a collector concerned with books which serve as evidence to illustrate a phase of this basic relationship. For this exhibition I have also limited my selection to original writings by European architects and their colleagues, since the form and quantity of these writings are an evidence of the importance of ideas for these architects and I have further limited my selection to such of the writings as appeared in what might be considered the "polemical" books and journals of the day, rather than in the contemporaneous standard publications.

These polemical publications are distinguished by their heated tone; they exist in a psychological climate which is all their own. And because of their highly polarized style of argument and attack, they are likely to contain more surprises and, therefore, to bring about more significant revelations. Indeed, through the restrictive filter which they provide, it becomes possible to understand how Mies van der Rohe and Hugo Haering, disparate in terms of the forms they produced, came together as part of the 'Ring' in Berlin; how the ideas of Kurt Schwitters and Theo van Doesburg appeared side by side in Merz; how Bruno Taut could edit Frühlicht and include the work of J.-J. P. Oud; and how Wendingen could publish the work of Johannes Dulker with the work of Eric Mendelsohn.

These juxtapositions are not expected. They imply an ideological linking of artistic personalities whom one would have thought to be sharply differentiated. However, it provides a temporary focus for a new--perhaps valuable--construct of ideas. And it is because I wish to demonstrate that books and periodicals may bring about such a new focus that I have concentrated on a selection of highly specific publications for this exhibition, rather than on more diffuse, and ostensibly more objective material.

This is conceivably a limitation. But the notion of limitation becomes an

important one, becomes perhaps even an ideal when one is talking about the role of a private collection of books. Thus, while an institutional library must, by definition, be catholic in its choices, this same restriction does not apply to a private collection. Here the process of selection can become a more positive function. In fact, it is probably more significant to define what is left out of a private collection than to emphasize what is included. Further, it seems that an exhibition demonstrating this process of selection could be important from a bibliographical as well as from an historical point of view.

But the important issue is that the existence of a private collection implies limits and it is the judicious definition of these limits which ultimately becomes the strategy of such a collection. Hence, even if it were possible to define what was meant by "complete," the idea of a "complete" collection becomes irrelevant. Equally, any ideal of completion becomes a nearly impossible task, when one realizes not only how much of the literature of modern architecture was destroyed in the Second World War, but also how much--being regarded as ephemeral--was just not preserved.

In conclusion, it must be noticed that an exhibition of books has also certain inherent physical limitations, that unless one is prepared to photograph the contents of the books and to reproduce them as a series of images, a book exhibition is limited to a display of covers or perhaps to a crucial page of text. So much is obvious; but, nevertheless, even this limitation may become a strength. In many cases, the books on exhibition--their format, typography, and layout--are indeed visual representatives of their verbal content. Their appearance allows us to infer much of what their text advocates. Thus, for example, the student can learn almost as much about the changes in architectural attitudes circa 1900 by comparing the typography of an early edition of Otto Wagner's Moderne Architektur, with its later version published as Die Baukunst Unserer Zeit, as he can from changes in the text. He can equally qualify and enlarge upon the fortunes of the Bauhaus merely by following the changes in format of the Bauhaus newspapers.

Much of the material in this exhibition has never been described in standard

bibliographies, though it is not clear whether this is the result of purposeful selection or simply oversight. It is, of course, just such oversight, when taken to be selection, which causes certain books to disappear as sources of reference; which tends to restrict the student to secondary sources; and which, by distorting the empirical realities of a situation, encourages abstractions from the facts to be passed on as fact. If this exhibition can, in some way, modify this process of distortion, it will have been successful; but, in any case, it is hoped that it might serve somewhat to stimulate a re-appraisal of the primary literary sources of the modern movement, and a re-examination by historians and architects of the importance of ideas to the making of buildings.

1. Lacerba, published by Guido Pogni.

Florence, 1913 - 1915. 37 x 27.3 CM

The issue August 1, 1914 (Volume 2, Number 15) was exhibited; 8 leaves: [225] - 240. Lacerba was probably the boldest in layout and most prominent in its presentation of Futurist polemics, of all the Futurist journals. The issue exhibited is important for architects in that it contains the first printing after the "Nuove Tendenze" exhibition catalogue of Sant'Elia's Manifesto.

The changes from the catalogue text lead to speculation about Marinetti's role in the Lacerba version of the Manifesto.

2. Poesia, edited by F. T. Marinetti.

Milan, February 1905 - October 1909.

Two issues were exhibited:

Volume II, Numbers 6/7/8 (July/August/September 1908); excepting the front and back covers, 22 leaves: [i - iv] 1 - 16 33 - 48 [49 - 54], 26.1 x 27.5 CM

Volume IV, Number 8 (September 1908); excepting the front and back covers, 22 leaves: incomplete and bound out of order, 1 - 10, 17 - 28, 35 - 43 [44], (5 - 10 and 35 - 40 are duplicated). 27.7 x 29.6 CM

The covers of this pre-Futurist journal are an indication of the change in Marinetti's position in the few short years between 1905 and 1909.

3. I Poeti Futuristi, con un proclama di F. T. Marinetti e uno studio sul Verso libero di Paolo Buzzi.

Milan, Edizioni Futuriste di "Poesia", 1912. 20 x 14 CM

218 leaves: [1] - [436]. The volume was exhibited opened to page 29, the opening of "Battaglia peso and Odore" and to Marinetti's name at the end of this introduction.

4. Jahrbuch des Deutschen Werkbundes, published by Eugen Diederichs.

Jena, 1912 - 1920 (Number 19 not published). 25.4 x 19.6 CM

Three issues of this hardbound annual were exhibited:

1912 (entitled, Die Durchgeistigung der deutschen Arbeit, Wege und Ziele in Zusammenhang von Industrie, Handwerk, und Kunst); 147 leaves: [i - iv] I - III [IV] 1 - 116, plates [i - ii] 1 - [131]. This issue was exhibited opened to the plates on pages 64 - 65 ("Automobile Carrosserie" and "Carrosserie").

1913 (entitled, Die Kunst in Industrie und Handel); 165 leaves: [i - ii] [1 - 4] 5 - 16 [plates i - viii] 17 - 80 [plate ix] 81 - 96 [plate x] 97 - 110 [111 - 112] plates 1 - 108 [plate 109] plates 110 - 122 [plates 123 - 169] [113 - 160]. This issue was exhibited opened to pages 44 - 45 ("Wasserturm Stellingen Bei Hamburg" and "Wasserturm Posen").

1914 (entitled, Der Verkehr); 141 leaves: [i - x] 1 - 64 [plate 1] 65 - 104 [plate 1] plates 2 - 122 [plates 123 - 168]. This issue was exhibited opened to page 94 illustrating the "Projekt der Dalcroze-Schule, Hellerau" and the "Entwurf des Stadttheaters Duisberg" and to the color plate on plate 101 of "Verpackungen der Fabrikate der Firma Günther Wagner, Hannover."

5. ADOLF LOOS, Bede am Grab, 25 August 1933, by Karl Kraus.

Vienna, Verlag der Buchhandlung Lanyl, 1933. 23.2 x 16.6 cm

Excepting the front and back covers, 4 leaves: [1 - 8].

Opened to exhibit the title page and the facing photograph of Loos by Emil Theis.

6. Das Andere. Ein Blatt zur Einfuehrung abendlaendischer Kultur in Oesterreich, edited by Adolf Loos.

Vienna, 1903. 24.2 x 21 cm

Two issues (all that were published) were exhibited:
Number 1 (1903); exclusive of front and back covers, 6 leaves: 1 - 12.

Number 2 (October 15, 1903); exclusive of front and back covers, 6 leaves: 1 - 12.

The two issues that are exhibited--all that were published--represent Loos' only attempt to produce a magazine. Evidence suggests that he had compiled material for a third issue which never appeared. The material from both issues, in a new sequence, appears in pages 9 to 49 of "Trotzdem," the second volume of his collected writings which appeared in 1931.

It is interesting to note that the advertisement on the left of the front cover of each issue was placed by Goldman & Salatsch, the firm of tailors for whom Loos did the building on the Michaelerplatz in Vienna in 1910.

7. Adolf Loos, by Karl Marilaun.

Vienna, Wiener Literarische Anstalt, 1922. 12.1 x 9.2 cm

Exclusive of front and back covers, 26 leaves: [1 - 11] [1 - 6] 7 - 44 [45 - 50].

This small pamphlet of 44 pages was issued as 1 Reihe, 5. Band. of the Die Wiedergabe series.

8. Ins Leere gesprochen, 1897 - 1900, by Adolf Loos.

Paris, Georges Cres et Cie, 1921. 23 x 15.5 cm

Hardcover; exclusive of end-papers, 84 leaves: [1 - 4] 5 - 7
[8 - 9] 10 - 19 [20 - 21] 22 - 33 [34 - 35] 36 - 131 [132] 133 - 141
[142 - 143] 144 - 152 [153]-154 - 163 [164] 165 [166] 167 [168].

Opened to the title page.

9. Die Schriften von Adolf Loos, by Adolf Loos.

Innsbruck, Brenner-Verlag, 1931 - 1932, 19.6 x 12.4 cm.

Two volumes, hardcover; volume 1 (entitled, Ins Leere gesprochen, 1897 - 1900); exclusive of end-papers, 132 leaves: [i - iv] [1 - 12] 3 - 5 [6 - 10] 11 - 221 [222 - 224]. Volume 2 (entitled, Trotzdem, 1900 - 1930); exclusive of end-papers; 132 leaves: [i - iv] [1 - 8] 9 - 257 [258 - 260].

The first volume was exhibited opened to page 79, the beginning of the chapter on "Ornament und Verbrechen".

10. Moderne Architektur, by Otto Wagner.

Vienna, Anton Schroll and Company, 1902. 21.7 x 20 cm.

Hardcover; 95 leaves: [1 - 3] 4 - 188 [189 - 190].

This copy of the third edition is opened to the opening of "Der Architekt" on page 17.

11. Die Baukunst Unserer Zeit. Dem baukunstjünger ein führer auf diesen kunstgebiete, by Otto Wagner.

Vienna, Anton Schroll and Company, 1914. 25.3 x 20 cm.

Exclusive of front and back covers; 71 leaves: [1 - 11] [1 - 2] 3 - 138 [139 - 140].

It is interesting to compare the third (1902) and fourth (1914) edition of this book. The first three editions are similar in format and text to the fourth edition. The typography and design on the cover of the third edition changes from a late Art Nouveau style (1902) to a fairly bold sans serif typography with a linear bordering. The elegant Art Nouveau drawings that appear to either side of the illustrations on each page of the text are gone, and several new chapters have been added.

However, the most significant difference is in the title of the book. The first three editions were titled Moderne Architektur; the fourth is called Die Baukunst ^{und} Unserer Zeit. In his introduction to the fourth edition, Wagner says that it was the influence of Herman Muthesius' "ingenious" book, Baukunst ~~Nicht~~ ^{und} Stilarchitektur, that brought the "faulty" title of Wagner's book to his attention. What seems important in this context, and indeed is crucial to the history of modern architecture, is the change from a title Moderne Architektur in 1902 to Die Baukunst Unserer Zeit in 1913 (literally, "the building art of our time"). It is the change from the word "modern," which in a sense is not a precise definition, to "of our time" which brings a direct historicist reading into the

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12
1. Artis sola domina necessitas, Erläuterungsbericht zum Entwurfe für den General-Regulierungs-Plan über das gesamte Gemeindegebiet von Wien, by Otto Wagner.

Vienna, Friedrich Jasper, 1894. 20 x 13.8 cm.

Exclusive of front and back covers, 47 leaves: [1 - vi] [1 - 3] 4 - 6 [7] 8 - 54 [55] 56 - 74 [plate 1] 75 - 88.

12. Amerikaansche Reisherinneringen, by H. P. Berlage.

Rotterdam, W. L. and J. Brusse, 1913. 25.4 X 19.3 cm.

Hardcover; exclusive of end-papers, 34 leaves: [1 - 4] 5 - 48
[49 - 50] Plates 1 - 15 [51 - 52].

Open to "Interieur Van Het Kantoorgebouw Larkinfabriek
to Buffalo" No. 2 and Het "Strijkijzergebouw" No. 3.

13. Après le cubisme, by A. Ozenfant and C-E. Jeanneret.

Paris, Editions des Commentaires, 1918. 18.5 X 13.7 cm

Exclusive of front and back covers, 45 leaves: [1 - 11] [1 - 11]
12 - 20 [21 - 25] 26 - 28 [29] 30 - 34 [35 - 39] 40 - 49 [50 - 53],
54 - 60 [61 - 66] [plates 1 - 10] [67 - 68].

(Commentaires sur l'art et la vie moderne, 1er Volume)

Open to title page

This is the second major book by Le Corbusier (C-E. Jeanneret), the first being a study of German art movements. It is the first book written by Ozenfant and Le Corbusier, and was published as a supplement to their first Purist exhibition at the Galerie Thomas in 1918. It is their first statement of a post-Cubist rationalism in opposition to Dada and Surrealism.

It is interesting that there is a note on the first page that "Vers Une Architecture" was in the press at that early date since this would place the book before the "Esprit Nouveau" articles which make up the book, and which began appearing in 1920.

14. Du cubisme et des moyens de le comprendre, by Albert Gleizes.

Paris, Editions "la Cible", 1920. 19.2 X 14.3 cm

Exclusive of front and back covers, 48 leaves: [1 - 4] 5 - 55
[56][1 - 11] [plates 1 - 19].

One of several books on Cubism written by Gleizes, this copy is inscribed to Jean-Gabriel Lemoine.

Open to title page.

15. Du Cubisme au Classicisme, by Gino Severini.

Paris, J. Povolozky and Company, 1921. 19.5 x 14.5 cm

Exclusive of front and back covers, 71 leaves: [1 - 7] 8 - 12
[13] 14 - 16 [plate 1] 17 - 21 [22] 23 - 26 [27] 28 - 32 [plate 2]
33 - 35 [36] 37 - 42 [43] 44 - 48 [plate 3] 49 - 52 [53] 54 - 59
[60] 61 - 64 [plate 4] 65 [66] 67 [68 - 70] 71 - 72 [73] 74 - 80
[plate 5] [81]-82 [83] 84 - 87 [88] 89] 90 [91] 92 - 96 [plate 6]
97 - 101 [102] 103 - 110 [111] 112 - 115 [116] 117 - 123 [124 - 130]

Open to fig. XX and XXI.

This is perhaps the only book by Severini, who is important in the context of this collection of books for his Futurist and De Stijl connections; he wrote for both groups in their various periodicals.

This particular work is concerned with proportion, regulating lines, geometric configurations, and an attempt in general to define the similar formal tools of both Cubism and Classicism.

16. Classique-Baroque-Moderne, by Theo Van Doesburg.

Paris, Anvers et Léonce Rosenberg, 1921. 32 x 14.4 cm

Exclusive of front and back covers, 25 leaves: [1 - 6] 7 - 31
[32] [plates 1 - 16] [33 - 34].

(Theo Van Doesburg one of several pseud. of C.E.M. Kupper.)

Open to XV "Oud, Entrepot" XVI Oud en Van Doesburg

This is one of the two books written by Van Doesburg (the other, Grundbegriffe der Neuen Gestaltenden Kunst, appeared as Bauhausbucher No. 5). This is the French edition of the original Classique-Barok-Modern published in Leyden in 1918. It is interesting not only for the particular sequence of ideas suggested in the title, but also because of the inclusion of illustrations of an early Rietveld chair, several Oud projects, some Futurist studies by Sant'Elia and Chiattonne, Wright's Unity Church, Van't Hoff's house and the interior of a factory, in addition to some proto-De Stijl studies. If these illustrations are seen as the result of Van Doesburg's personal choice they might indicate a pedigree of influences on his later De

Stijl compositions. The extensive Van Doesburg bibliography in Joffe's De Stijl 1917-1931 does not include reference to this publication except in the footnotes on page 263 and 265.

14. Drie Voordrachten Over De Nieuwe Beeldende Kunst, by Theo Van Doesburg.

A. C. Berlage, 1919. 16.5 x 11.6 cm

Exclusive of front and back covers, 52 leaves: [1 - 5] 6 - 32 [33] 34 - 48 [49] 50 - 64 [65] 66 - 104.

16. Over Stijl in Bouw-enMeubelkunst, by H. P. Berlage.

Rotterdam, W. L. and J. Brusse, 1908. 25.7 x 19.6 cm.

Hardcover; exclusive of end-papers, 68 leaves: [1 - 6] 7 - 131 [132 - 136].

Open to page 90-91.

Formerly published as Anhang to Stadtbaukunst alter und neuer Zeit. Under this title fourteen supplements were issued bi-monthly, January to July 1920. Open to page 58 and 59.

Holdings: 1, 1921
2, 1921
3, 1921/22
4, 1921/22

This periodical contains much of the important writing of Bruno Taut, the German architect, critic, and polemicist. While his architecture and his writings both display an inherent German romanticism, there is an overriding concern for a new understanding of these forms, both in the city and the individual

house. Some interesting inclusions are an article by Mies Van Der Rohe, a program by J.-J. P. Oud, and some studies by the Russian constructivist T&lim, in addition to the straight "Expressionist" works of Paul Scheerbart and Erich Mendelsohn.

Taut also wrote a number of books, some of which are shown here. These continue the themes developed by him while editing "Fruhlicht."

19. Frühlicht, Eine Folge für die Verwicklichung des neuen Baugedankens,
edited by Bruno Taut.

20

Magdeburg, Karl Peters, 1921 - 1922.

The four numbers of this periodical in the exhibition are bound into a single volume, 66 leaves: [1] 2 - 132. No wrappers or covers were present. The pages measure 10 6/10 inches by 8 inches.

20. Der Weltbaumeister, Architektur-Schauspiel für symphonische Musik,
by Bruno Taut.

21

Hagen, Folkwang-Verlag, 1920. 33.1 x 19 cm

Hardcover; exclusive of end-papers, 32 leaves: [1 - 64].

Mantova, 1920 - ?.

Two issues were exhibited; Number 1 (July 1920), 2 leaves: [1 - 4]
Number 3 (January 1921), 3 leaves: [1 - 6]. 37.3 x 24.7 cm. 35.2 x 25.1 cm

Bleu is an example of the insurgence of the Dada movement in Italy from Futurist roots. Issue No. 1 has an article "L'Art Monumental" by Van Doesburg. Issue No. 3 has, on its final page, an interesting list of publications received (including De Stijl and L'Esprit Nouveau).

22. Studies Over Bouwkunst Stijl En Sameleving, by H. P. Berlage.

Rotterdam, W. L. and J. Brusse's Uitgeversmaatschappij, 1922. 25.2 x 18.7 cm

Hardcover; exclusive of end-papers 77 leaves: [1 - 12] 13 - 56
[57 - 58] 59 - 89 [90 - 92] 93 - 119 [120 - 122] 123 - 141 [142 - 144]
145 - 153 [154].

Open to title page.

23. Three articles on J.-J. P. Oud, in Bouwkinding Weekblad. 31.4 x 22.5 cm.

Volume 43, Number 35, September 2, 1922; 5 leaves: 337 - 346.
Volume 43, Number 43, October 28, 1922; 5 leaves: 415 - 424.
Volume 45, Number 9, March 1, 1924; 3 leaves: 89 - 94.

Amsterdam, 19----.

43ste Jaar, No. 35, 2 Sept., 1922 p. 337-346
43ste Jaar, No. 43, 28 Oct. 1922 p. 415-424
45ste Jaar, No. 9, 1 Maart 1924, p. 89-94. Review
of "Vers Une Architecture"

Oud was given much early prominence by Hitchcock's

monograph on him in 1930 and his inclusion in The Museum of Modern Art's first exhibition. in 1932, on Modern Architecture. He was the architectural editor of the Dutch magazine "i 10" (1927-1929). He was a frequent contributor to the "De Stijl" magazine, especially in the early years. Many of these articles were reproduced later in other foreign periodicals. Oud also wrote Hollandische Architectuur at this time in the series of Bauhaus books--an important link from DeStijl to other Dutch and international groups.

24. Alta Tensione, Bollettino Internazionale d'arte d'avanguardia, G. Ghidini.

Milano 1925 - ? 35.2 x 25.3 cm.

4 leaves: [1 - 8]

Anno I, No. 1 of this review is included for a number of reasons, not the least of which is the fact that it was sent to Van Doesburg in Paris. Since this was the first number of this magazine, it would be difficult to assume that Van Doesburg knew of it in advance. But rather, it is likely that this number was sent to him as an editor of "De Stijl." This issue was probably sent to all the magazine editors listed under a section called "foreign avante-garde" magazines. This list is interesting not only for the magazines included but also for the subtitles they are given in Italian, possibly reflecting a preoccupation with Constructivism.

This magazine also presents in its articles an interesting link between Constructivism (a brief note by Malevich), Futurism (A column titled Manifesto Futurista) and Dadaism (a note by Tristan Tzara) which was probably not an uncommon juxtaposition at the time; see Van Doesburg and Schwitters, Van Doesburg and Severini. This connection does raise the question of the intellectual significance of Dadaism at the time, and its relationship to architecture.

25. De Stijl, Maanblad voor de beeldende vakken,

Leiden, 1917 - 1931. 25x13.8 cm

Two issues were exhibited. Volume 1, Number 4 (January 1917); exclusive of front and back covers, 7 leaves: 25 - 36 [37 - 38] Volume 5 (1922), Anthology, exclusive of front and back covers, 12 leaves: 177 - 208, [plates 1-6] [1 - 11].

This magazine, along with "L'Esprit Nouveau," is one of the crucial polemical publications of the modern movement. It represents a continuing development of De Stijl ideas from 1917 into the 1930's. Most of Van Doesburg's and Mondrian's critical writings appear first in "De Stijl." The magazine also reflects the movement of people in and out of Van Doesburg's orbit as well as carefully tracing Van Doesburg's own movements and developing ideas.

The format of the first few years is unimpressive, with a woodcut by Válmos Huszar on a dull green cover. Aside from the almost Nineteenth Century quality of the design, there is an interesting ambiguity in the letters "De Stijl" with a small 'i' and a decorative black square between the 'i' and the 'j' which at the same time provides the 'y' reading.

The format changes somewhere in the third year to a long horizontal rectangle with the cover format designed by Van Doesburg. When the format changes, the sub-title changes from monthly to international monthly, International maanblad voor nieuwe kunst wetenschap en cultuur.

Open to page 187-190.

26. L'Esprit Nouveau.

Paris, Editions de L'Esprit Nouveau, October 1920 - January 1925, (Numbers 11- 28, with 11 and 12 a double issue).

Holdings: 1 - 10, 13, 17 - 20, 22 - 25, 28.

Dir Directors: Numbers 1 - 3, Paul Dermée. Subtitle: Revue internationale l'esthétique.

Numbers 4 - 28, Ozenfant and C-E. Jeanneret. Subtitle: Revue internationale illustree de l'activite contemporaine.

Six issues were exhibited. Number 1 (October 1920); exclusive of front and back covers 66 leaves: [1 - vii] [1 - 3] 4 [5] 6 - 12 [13] 14 - 18 [plates 1 - 8] 27 - 28 [29] 30 - 37 [38] 39 - 42 [43 - 45] 46 - 48 [49] 50 - 57 [58 - 61] 62 - 64 [65] 66 - 68 [69 - 77] 78 - 80 [81 - 84] 85 - 89 [90 - 91] 92 [93 - 94] 95 [96 - 97] 98 [99] 100 - 102 [103] 104 - 107 [108] 109 - 110 [111] 112 - 115 [116 - 132].

Number 4; ^(January 1921) exclusive of front and back covers, leaves: [369] 370 - 386 [387 - 389] 390 [391] 392 [393] 394 [395] 396 - 398 [399] 400 [401 - 411] 412 - 418 [419] 420 - 424 [425 - 427] [428 - 434] [435 - 443] 444 - 448 [449] 450 - 452 [453] 454 - 456 [457] 458 - 463 [464] 465 - 468 [469] 470 [471] 472 - 473 [474] 475 [476] 477 [478] 479 [480] 481 - 482 [483] 484 - 485 [486] 487 [488 - 498].

Number 17; exclusive of front and back covers, 27 leaves: [1 - 54].
_(June 1922)

Number 20 (January - February, 1924); exclusive of front and back covers, 49 leaves: [1 - 98].

Number 24 (June 1924); exclusive of front and back covers, 49 leaves: [1 - 98].

Number 28 (January 1925); exclusive of front and back covers, 49 leaves: [2312 - 2320] 2321-2335 [2336] 2337 [2338] 2339 - 2341 [2342] 2343 - 2345 [2346 - 2347] 2348 - 2349 [2350] 2351 - 2358 [2359] 2360 - 2361 [2362] 2363 - 2368 [2369 - 2376] 2377 - 2383 [2384 - 2386] 2387 - 2391 [2392 - 2407] 2408 - 2409.

1. ~~One~~ copy open to page 1

No 1 ~~is~~ " " " " 157 Trois rappels à MM. LES ARCHITECTES

No 24 ~~is~~ ~~open~~ open to a section on Urbanisme par le Corbusier

No 28 ~~is~~ ~~open~~ open to page 2392 Une Ville Contemporaine

No 20 ~~is~~ ~~open~~ open to Autres Icones Les Musées

L'Esprit Nouveau is one of the most important journals of the time, not only because of its commentaries on the arts in general, but especially because it was in its pages that four books, "Vers Une Architecture," "Urbanisme," "La Peinture Moderne," and "L'Art Decoratif D'Aujourd'hui" first appeared.

. It was here that the pseudonym Le Corbusier first appeared. Initially articles were signed Le Corbusier-Saunier; the Le Corbusier being Jeanneret's pseudonym taken from a cousin's family name, Le Corbusier; the Saunier being Oanefant's pseudonym from his mother's family name. Thus, all of the

articles that appear under the signature of Le Corbusier-Saunier are supposed to have been written by both of them. It is worth noting that all of the articles for "Vers Une Architecture" (L'Esprit Nouveau, 1-16), appear under this

joint pseudonym, and even the first edition of the book appears this way. Yet in later editions the Saugnier is dropped, leaving Le Corbusier as the only supposed author of the book.

The same thing occurs with the articles for "Urbanisme," which begins in "L'Esprit Nouveau," 17, ~~17~~ and it is not until the third article, in "L'Esprit Nouveau," 19, that the Saugnier is dropped. The remainder of the articles as well as the book all appear under the pseudonym of Le Corbusier.

The articles for "L'Art Decoratif D'Aujourd'hui" begin in "L'Esprit Nouveau," 19 (although an article in the same series, in "L'Esprit Nouveau," 18 entitled "Les Pieds Dans La Plat" does not appear in the book). These articles are unsigned and appear under the title: 1926: Expo. Arts. Deco. The book appeared with Le Corbusier's name.

The fourth book, "La Peinture Moderne," began in "L'Esprit Nouveau," 18 (even though this becomes the eighth of nine chapters in the book). All of these articles are signed by Ozenfant and Jeanneret as is the book. It is probable that, in the early days, they used the pseudonym Le Corbusier-Saugnier rather indiscriminately because a review of Le Corbusier's ^wWillia Schob at La-Chaux-Des-Fonds appears in "L'Esprit Nouveau,"

Sp?

6 which attributes the house to Le Corbusier-Saugnier. (The article is signed Julien Caron, another of Ozenfant's pseudonyms.)

The first director of the magazine, Paul Dermée, a poet and journalist, was appointed by Ozenfant and Jeanneret. But, Ozenfant, in his memoirs, says that Dermée wanted to turn the magazine into a Dadaist journal, and therefore had to be replaced after the first three issues. These issues contain articles by the Futurists Marinetti and Severini.

27. Vers Une Architecture, by C-E. Jeanneret (1887 - 1965).

Four French and one English edition were exhibited.

First edition, Paris, G. Cres et. Cie, 1923; exclusive of front and back covers, 117 leaves: [1 - vii] viii - xi [xii] [1 - 4] 5 - 10 [11 - 14] 15 - 20 [21 - 24] 25 - 29 [30 - 34] 35 - 40 [41] 42 - 47 [48 - 52] 53 - 62 [63 - 68] 69 - 73 [74] 75 [76 - 77] 78 - 80 [81 - 84] 85 - 96 [97] 98 - 100 [101 - 104] 105 - 116 [117 - 122] 123 - 128 [129 - 131] 132 - 133 [134 - 137] 138 - 140 [141 - 149] ~~150 - 151 [152] 153 - 160 [161 - 164] 165 [166 - 169] 170 - 182 [183 - 188] 189 [190 - 191] 192 - 193 [194 - 195] 196 - 197 [198 - 200] 201 [202 - 203] 204 - 205 [206 - 209] 210 - 211 [212 - 216] 217 - 230 [231 - 234] 25 x 16.9 cm.~~

Eighth edition, Paris, G. Cres et Cie, c. 1923; exclusive of front and back covers, 129 leaves: [1 - vii] viii - xi [xii] [1 - 4] 5 - 10 [11 - 14] 15 - 20 [21 - 24] 25 - 29 [30 - 34] 35 - 40 [41] 42 - 48 [49 - 52] 53 - 56 [57] 58 - 62 [63] - 64 [65 - 68] 69 - 73 [74] 75 [76 - 77] 78 - 80 [81 - 84] 85 - 96 [97] 98 - 100 [101 - 104] 105 - 115 [116 - 122] 123 - 128 [129 - 131] 132 - 133 [134 - 137] 138 - 140 [141 - 149] 150 - 151 [152] 153 - 160 [161 - 164] 165 [166 - 169] 170 - 181 [182] 183 [184 - 188] 189 [190 - 191] 192 - 193 [194 - 195] 196 - 197 [198 - 200] 201 [202 - 203] 204 - 205 [206 - 215] 216 [217] 218 - 220 [221 - 222] 223 - 224 [225 - 228] 229 - 239 [240] 241 [242] 243 [244 - 246]. 24.5 x 15.8 cm

Fifteenth edition, Paris, G. Cres et Cie., c. 1924; exclusive of front and back covers, 138 leaves: [1] - [xxii] [1] - [248]. 24.2 x 16 cm.

Seventeenth edition, Paris, G. Cres et. Cie., 1924; exclusive of front and back covers, 138 leaves: [1] - [xxii] [1] - [248]. 24.5 x 16 cm

English edition (from thirteenth French edition), London, John Rodker, 1931; hardcover, exclusive of end-papers, 156 leaves: [1] - [xx] [1] - [292]. 25.5 x 19.3 cm.

German edition, entitled Kommende Baukunst, Berlin und Leipzig, Deutsche Verlags, 1926. Hardcover, exclusive of end-papers, 136 leaves: [1] - [xvi] [1] - [256]. 25.5 x 18.5 cm

Open to title page. Open to pages 42-43. Open to pages 20-21.

~~XXXXXXXXXXXXXXXXXXXXXXXX~~ (Bordeaux -Pessac). Open to pages 200-201.

Open to pages 198-199. English version open to title page.

Perhaps one of the key polemical books on modern architecture, and with "Urbanisme," "Precisions," "Ville Radieuse," the most important statement of Le Corbusier's philosophy.

It is interesting to note the changes in the make-up of the book as it went through its many editions. All of the original text appeared in the magazine "L'Esprit Nouveau." An announcement in "Après Le Cubisme," in 1918, that the book "Vers Une Architecture" was 'sous presse' casts an interesting light as to whether the book was in essence complete before the articles

began appearing in 1920. (The First Edition appeared in 1923.)

The First Edition appears with the name of Le Corbusier-Saunier, and is dedicated to Ozenfant. However, Ozenfant, in his book on art, explains that Saunier was his pseudonym as Le Corbusier was the pseudonym taken by C-E. Jeanneret. The dedication to Ozenfant continues in all later editions, but the Saunier is dropped after the First Edition, leaving only the name Le Corbusier.

In the later editions, the illustrations have more captions than they had in the First Edition.

The chapter "The Plan" is almost entirely rewritten in later editions, even though the illustrations remain the same.

As new editions came out, Le Corbusier added new illustrations of his most recent works as they applied to a particular chapter.

In the Eighth Edition, the Ozenfant houses replace the Villa at La-Chaud-De-Fonds in "Les Traces Regulateurs." Changes also appear in "Eyes Which Do Not See," especially on page 73 with the famous "une maison est une machine à habiter." In the First Edition, this read "une maison est une machine à demeurer." This particular change probably only reflects a more precise usage, but might also signify a more direct statement of the concept.

The illustration on the title page of the chapter "Maisons en Serie" changes from the open interior of an automobile to a series of posters advertising cars, as well as including additional projects of Le Corbusier.

In the chapter "Maison en Serie" the Bordeaux-Pessac project is added in the 8th Edition.

The addition of a page of pictures on the Fiat factory is made in the last chapter "Architecture ou Revolution." also appears in this edition.

A section called "Temperature" was added to the introduction supposedly on the occasion of the Third Edition. How-

ever, it appears in the 15th and not in the 8th, and is dated
1 January 1928 which leads one to believe that it appeared
somewhere between the 8th and 15th Edition.

There seem to be no further changes in the later editions.

28. L'Architecture Vivante, Documents sur l'activité constructive dans
tous les pays, published under the direction of Jean Badovici.

Paris, Editions Albert Morance.

Six folios and ~~four~~ loose leaves were exhibited.

1925; 55 leaves: [1] - [40], plates 1, 5, 7, 11 - 13, 19, 24, 26 - 50. $29 \times 23.4 \text{ cm}$
1929; 35 leaves: [1] - [20], plates 1 - 25. $28 \times 23 \text{ cm}$
Autumn 1931; 70 leaves: [1] - 40, plates 1 - 50. $28 \times 23 \text{ cm}$
Winter 1932; 25 leaves: [1 - 4] 33 - [48] plates 26 - 38, 40, 42, 50. $28 \times 23 \text{ cm}$

Le Corbusier et P. Jeanneret (1927); 45 leaves: [1] - [40] plates 1 - 25. $28 \times 23 \text{ cm}$
Le Corbusier et P. Jeanneret (1929); leaves: [1] - [42] 47 - 48, $28 \times 23 \text{ cm}$
plates 1 - 34, 36 - 50. $28 \times 23 \text{ cm}$

Spring 1928; 1 leaf: plate 8. $21.8 \times 21.6 \text{ cm}$
Spring 1930; 4 leaves: plates 9, 11, 13, 23. $21.8 \times 21.6 \text{ cm}$

This publication which appeared quarterly for eleven years
is probably the most significant revue which in itself was not
sponsored by a polemical group. Yet it was extremely polemical
in what it chose to publish, and very acute in its early under-
standing of the importance of De Stijl, Constructivism, and
Le Corbusier. The format of the magazine was a soft cover loose
leaf folio; the pages which pertained to a particular subject
or a particular architect were then collated and appeared in
hard cover under the title of the architect or a group of
architects as an "Extrait de L'Architecture Vivante." The folios
were usually made up from a single quarter which was usually
devoted to a particular subject or a particular architect.

Folios. Été 1925 Numero 8 Troisieme Annee
Automne 1925 Numero 9 Troisieme Annee Mostly the
work of A. & G. Perret Special De Stijl issue.
Automne 1927 Numero 17 Cinquieme Annee
Special issue Le Corbusier. (This became
serie 1 of Le C. and P. J.)

Plate #	Title	Case # 22
8	La Cité	
16	Villa	
?	Mundaneum	
15	Villa	
9	Salon d'Automne	
3	Villa	
5	Hotel Particulier	
11	Salon d'Automne	
46-47	Mundaneum	
28	Pavillon Démontable pour les Faires Commerciales	

single pages the title page
 L'Esprit de Vérité
 Ou En Est l'Architecture?
 page 15

Plate #	Title	Case #7
19	Construction	
7	Hotel Particulier	
5	" "	
24	Café-Restaurant à Rotterdam	
11	La Couleur	
12	" "	
13	Plastiques de Jardin	
1	Groupe d'Habitations de Bauhaus	
1	Gratte-Ciel pour la Chicago Tribune	

Introduction "Les Constructivistes" by P. Mondrian

29. Staatliches Bauhaus, Weimar, 1919 - 1923, by Walter Gropius.

Weimar-München Bauhausverlag, 1923. 3+7 X 9 cm.

Hardcover; exclusive of end-papers, 123 leaves: [1] - [226].

This is the first important Bauhaus publication published for the "Bauhaus Ausstellung" in 1923. It is probably because of this "exhibition" and the nature of the material exhibited, that the Bauhaus was forced to move from Weimar to Dessau in 1925. This book is probably the most complete record of the

Weimar period. The work is without much of the later De Stijl and International style influences, and as has been often pointed out, has many latent Expressionist tendencies.

30. Merz, published by Kurt Schwitters.

Hanover, 1923 - ?. 32.2 X 14.0 cm

Issue number 1 (January 1923) was exhibited; exclusive of front and back covers, 8 leaves: 1 - 16.

An important periodical in that it establishes a link between Schwitters, Van Doesburgh, Mondrian, and other people from the De Stijl group. It also brings together two seemingly disparate intellectual and stylistic groups: Dada and De Stijl. In this context, it is Schwitters' work on new language forms through hispoetry and collage that are significant in the context of this collection. The title "Merz" is probably derived from an early collage by Schwitters where the Merz appears to have been cut from the word kommerziell, bringing with it several layers of meaning.

The magazine appeared quarterly during 1923, each issue having 16 pages numbered consecutively. The individual issues were numbered 1 2 4 6.

31. G, Zeitschrift für elementare Gestaltung, published by Hans Richter, and edited by Werner Graff, Friederich Kiesler, Mies van der Rohe, and Hans Richter.

Berlin, 1923 (July) - 1926. 35 x 17.5 cm.

Issue number 3 (June 1924) was exhibited; exclusive of front and rear covers, 32 leaves: 1 -[64].

This magazine presents two seemingly opposite positions-- the Constructivist and the Dadaist. While one is based on the necessity of order, the other seems to be concerned with mere chance. Yet Dada and Constructivism are both concerned with a formal order, for to produce change one is concerned with some kind of "non-order." El Lissitzky, who named the magazine "G", for "Gestaltung," was an editor only of the first number. Mies Van Der Rohe was an editor of 2 and 3; Werner Graff for the first three; Friederich Kiesler for three issues; and Hans Richter for all six of the issues published.

This issue--No. 3, June 1924-- has the only cover of a magazine designed by Mies. It is a little-seen facade of the glass skyscraper for the Friederichstrasse in Berlin. It was in "G" and the magazine "Die Form" that most of Mies' writing of this time appears.

32. Blok, Ezasopismo awangardy artystycznej, editor Henryk Stazewski.

Warsaw, 1924. 24.4 X 34.8 cm

Issue number 3 - 4 (1924) was exhibited; inclusive of front and back covers, 8 leaves: [1 - 16].

This particular issue of this Polish Constructivist journal has a superb cover with a strange boat appearing like a real Constructivist exercise. It also contains a long article by Kasimir Malevich.

33. Une Maison, - Un Palais, "A la recherche d'une unite architecturale," by C-E. Jeanneret.

Paris, G. Cres et Cie., c. 1929. 24.2 X 15.7 cm.

Hardcover; exclusive of end-papers, 117 leaves: [1 - 1v] [1] - [230].

The apposition of house and palace in the title has many implications. The most literal interpretation would describe the discussion of Le Corbusier's "Palais des Nations" (League of Nations competition) scheme which occupies half of the book

with a complete documentation of the controversy raised by the jury's selection, and the presentation of several of his houses that had been completed to that date. At another level of interpretation, the entire question of architecture for a few or architecture for a society is raised, and the suggestion that housing for the society be raised to a level of nobility formerly reserved for the few.

34. Almanach d'Architecture Moderne, by Charles-Edouard Jeanneret (1887 - 1965).

Paris, G. Crès et Cie., 1927. 24.3 X 16 cm

~~Exclusive~~; of front and back covers; 111 leaves: [1 - 11] [1] - [220].

This book brings together many of Le Corbusier's earlier writings from various periodicals and includes some material from Carnet de Route, originally written in 1910 and recently published posthumously. The central theme is concerned with the Pavillon de L'Esprit Nouveau and the ideas from his first four books in the collection "L'Esprit Nouveau" that reached a certain maturity at the time of the Paris exhibition (1925). Le Corbusier himself says that this book could be truly called "Le Livre d'Or" of the Pavillon.

35. Urbanisme, by Charles-Edouard Jeanneret.

Paris, G. Crès et Cie., eighth edition, c. 1927. 24.2 X 16 cm

Exclusive of front and back covers, 158 leaves: [1 - vi] [I - VI]
[1] - [300] [plate 1]

It is difficult to give an exact date to the first publication of this book. It probably appeared in late 1924 or early 1925, corresponding to the end of ~~XXXXXXXXXXXXXXXXXXXX~~ the publication of L'Esprit Nouveau.

The book appeared, like Vers Une Architecture in article form in L'Esprit Nouveau beginning with No. 17.

Open to an unfolded map of "Une Ville Contemporaine."

36. La Peinture moderne, by Amedee Ozenfant and Charles-Edouard Jeanneret.

Paris, G. Crès et Cie., c. 1925 (second edition). 24.8 X 16.3 cm

Exclusive of front and back covers, 174 leaves: [1 - vi] [I - VI]
[1] - [174] [plates 1 - 30] [175 - 176].

This is the last volume in the collaboration between Ozenfant and Le Corbusier. It is interesting that the authors are used as Ozenfant & Jeanneret, without any initials. (This leads to a confusion whereby the Avery Library lists this under Pierre Jeanneret rather than C-E. Jeanneret.) The book, which is a more elaborate exposition than "Après Le Cubisme," is their final commentary on Cubism and Futurism.

Open to pages 44-45 (Variation du facteur)

37. L'Art Décoratif D'Aujourd'hui, by Charles-Edouard Jeanneret.

Two editions were exhibited:

Fifth edition, Paris, G. Crès et Cie., c. 1925; excluding front and back covers, 119 leaves: [1 - vi] [I - VI] 1 - [226]. 25.2 X 16.3 cm

Eighth edition, Paris, G. Crès et Cie., 1925; excluding front and back covers, 117 leaves: [1 - vi] [I - VI] 1 - [222]. 24.5 X 16 cm

One of the eight volumes in the series, "L'Esprit Nouveau."

Several of the chapters appeared as articles in the original L'Esprit Nouveau magazine edited by Le Corbusier and Ozenfant. These articles appeared under the title of 1925:

Expo. Arts. Decc., with no author indicated.

The main emphasis in this volume, in both the text and illustrations, is on the functionalism and therefore inherent qualities of "art" in machine-made and contemporary objects: chairs, glasses, bottles, cars, ships. This theme was not a new one for Le Corbusier, as this same theme is running through much of early Cubist and Purist paintings done by him.

page 124-127

38. Futurismo e fascismo, by F. T. Marinetti.

Foligno, Franco Campitelli - Editore, 1924. 197 X 13.7cm.

Excluding front and back covers, 128 leaves: [1] - [256].

This is a collection of essays by Marinetti beginning with his Futurist Manifesto, published originally in Le Figaro in 1909, and including many subsequent articles up until 1919. The dedication is to "Mio caro e grande amico Benito Mussolini."

39. Russland, Europa, Amerika, ein architektonischer Querschnitt, by Erich Mendelsohn.

Berlin, Rudolf Mosse Buchverlag, 1929. 22.2 X 21.1cm.

Hardcover; exclusive of end-papers, 112 leaves: [1] - [224].

40. Amerika, Bilderbuch eines Architekten, by Erich Mendelsohn.

Berlin, Rudolf Mosse Buchverlag, 1926. 35 X 23.8cm.

Hardcover; excluding end-papers, 92 leaves: [I] - [XI] 1 - [86].

These two books are interesting for the pictures the author chose to select. While, three years before the publication of this book, grain elevators, as examples of pure form, had been popularized in Le Corbusier's Vers Une Architecture, there is still a very original, if romantic, point of view in the pictures, especially in the Expressionist Russian churches.

41. Wie baut Amerika? by Richard J. Neutra.

Stuttgart, Julius Hoffmann, 1927. 28.8 X 22.4cm.

Excluding dustjacket and front and back covers, 43 leaves: [1 - vi] 1 - [80].

Open to pages 42-43.

The first book in the Baubücher Series, much of the impact of this work comes in its concern for photographs of steel skeleton buildings under construction, as well as an extensive section on block construction.

42. Bulletin de l'effort moderne, edited by Léonce Rosenberg.

Paris, Editions de l'effort moderne, 1924 - 1927. 24.7 x 16.3 cm.

Issue number 6, (June 1924) was exhibited; exclusive of front and back covers, 16-18 plates-18- [photos-116.16] 9 - 16.

43. Die neue Wohnung, die Frau als Schöpferin, by Bruno Taut.

Leipzig, Verlag Klinkhardt and Biermann, 1928. 20.5 x 14.1 cm.

Excluding front and back covers, 64 leaves: [1] - [128].

44. Groszstadt Architektur, by Ludwig Hilberseimer.

Stuttgart, Verlag Julius Hoffmann, 1927. 28.7 x 22 cm.

Hardcover; excluding end-papers, 55 leaves: [1 - 1v] 1 - [106, pp 35-36, 45 - 46, out of order, with 35 - 36 following p. 44 and 45 - 46 following p. 34.

Open to pages 80-81.

45. Die Kunstisten, 1914 - 1924, herausgegeben von El Lissitzky und Hans Arp.
Les ismes de l'art, 1914 - 1924, publiés par El Lissitzky et Hans Arp.
The Isms of Art, 1914 - 1924, published by El Lissitzky and Hans Arp.

Erlenbach-Zürich, München, and Leipzig, Eugen Rentsch Verlag, 1925. ↑

Hardcover; Excluding end-papers, 30 leaves: I - [XII] 1 - 48. ^{26.3 x 20.6 cm}

46. Zwei Wohnhäuser, von Le Corbusier und Pierre Jeanneret, by Alfred Roth.

Stuttgart, Akademische Verlag Dr. Fr. Wedekind and Company, 1927. 29.6 x 21 cm.

Excluding front and back covers, 26 leaves: [1 - 11] 1 - [48] [plate 1].

Open to pages 24-25.

47. Zwei Wohnhäuser, von Le Corbusier und Pierre Jeanneret, by Alfred Roth.

Stuttgart, Akademische Verlag Dr. Fr. Wedekind and Company, 1928. 29.6 x 21 cm

E Excluding front and back covers, 26 leaves: [1] - [50] [plate 1]

Two editions of this work were issued, one in 1927 and one in 1928. The cover of the 1927 edition misspells Jeanneret's last name, as Jeannaret. The pagination changes in the second edition: the first page begins with three instead of one.

This is the most complete study of the two houses by Le Corbusier for the Weissenhof Siedlung at Stuttgart in 1927. It has an analytic text and sketches (in the style of Le Corbusier) by Alfred Roth, and a complete set of photographs and diagrams of the construction process not to be found in any other study of these houses.

In addition, the book includes the first printing of the five points to a new architecture (in German). These ^{same five points} also appeared in L'Architecture Vivante Autumn 1927 (No. 17), but without a title and as six points. It seems obvious since these five points have often been restated, that the sixth point "La Suppression de la Corniche" has indeed in itself been suppressed.

48. 1 10, Internationale revue, hoofdredactie Arthur Müller Lehning, edited by J. J. P. Oud, Willem Pijper, and L. Moholy-Nagy.

Amsterdam, 1927 - 1929. 29.7x21cm

Two issues were exhibited:
Volume I, number 1 (1927); exclusive of front and back covers, 20 leaves: 1 - 40.
Volume I, number 3 (1927); exclusive of front and back covers, 20 leaves: 81 - 121.

This little-known Dutch publication is significant in the sequence and development of the ideas of modern architecture. The magazine initially appeared monthly. Twenty-two issues were produced in all between 1927 and 1929. Arthur Müller Lehning was the editor and there were three associate editors: for architecture, J.-J.P. Oud; for music, Willem Pijper; and for photo, L. Moholy-Nagy. Listed among the collaborators were Le Corbusier, Hannes Meyer, El Lissitzky, Mart Stam, Kurt Schwitters, S. Syrkus and Mondrian.

The journal's name was derived in the following way: the "i" for international and the 10 for 1927, the tenth

anniversary of the Communist International. In this context, two interesting observations can be made. Between the covers of issues one and three, in the list of contributors on the right are the names of Kandinsky, Oud, Mondriaan, Behne, Moholy-Nagy and on the left in the list of subjects is the name Trotsky. A similar list appears on the right of the cover of issue number three, but on the left instead of Trotsky one finds Mussolini.

An anthology of the magazine appeared in 1963 at the time of the exhibition at the Stedelijk Museum.

49. Die Wiener Werkstätte, 1903 - 1928, Modernes Kunstgewerbe und sein Weg. Vienna, Krystall-Verlag, 1929. 23.2 X 22 cm.

Hardcover; excluding end-papers, 73 leaves: [1 - 146]. (English edition, The Wiener Werkstätte, 1903 - 1928, the Evolution of the Modern Applied Arts, Vienna, Krystall-Verlag, 1929; hardcover; excluding end-papers, 73 leaves: [1 - 146]. also exhibited).

Open to photos of work by Josef Hoffman.

This book appeared for the 25th anniversary of the founding of the Wiener Werkstätte. It is quite an extraordinary publication especially in terms of its page layout, with an unusual use of blocks of type as elements in a figure-ground interplay with both illustrations and blocks of color. It is one of the only books of the period with a cover relief.

Much of the written material is by Josef Hoffmann, as is much of the work that is reproduced. However, there are two short pieces, one by Peter Behrens and one by Le Corbusier, which tend to provide further support to the Vienna-Berlin connection and with Le Corbusier's early involvement with these people.

50. Requête, adressée par MM. Le Corbusier et P. Jeanneret à M. Le Président et à MM. les membres du Conseil de la Société des Nations.

Paris, Imprimerie Union, 1928. 24.5 X 15.6 cm

Exclusive of front and back covers, 16 leaves: [1] - [32].

51. Précisions, Sur un état présent de l'architecture et de l'urbanisme,
by Charles-Edouard Jeanneret.

Paris, G. Crès et Cie., 1930. 24.5 x 16cm.

Excluding front and back covers, 139 leaves: [1 - vi] [1] - [272].

Open to page 2 (beginning page)

Further evidence of the range of Le Corbusier's polemic: this pamphlet is a statement addressed to the League of Nations, arguing the case against the disqualification of Le Corbusier's submission for the League of Nations competition which was ruled out for some minor technicality.

Le Corbusier, pseud. of C-E. Jeanneret, on cover.

Showing page 47 with sketches by Le Corbusier.

This book is a compilation of the ten lectures that Le Corbusier delivered in Buenos Aires in October, 1929 with a 'prologue americaine' and 'ecrollaire bresilien.' As the title of the sub-title indicates, the book is the basis for a new theory of architecture and urbanism representing a summation of Le Corbusier's thinking to that date. Its structure closely parallels that of Durand's "Precis de Lecons."

52. Croisade: ou le Crépuscule des Académies, by Charles-Edouard Jeanneret.

Paris, G. Crès et Cie., 1933. 24.9 x 16cm.

Excluding front and back covers, 46 leaves: [1] - [92].

53. Bau und Wohnung.

Stuttgart, Akademische Verlag Dr. Fr. Wedekind und Co., 1927. 23.7 x 20.7cm.

Excluding front and back covers, 76 leaves: [1] - 152.

With its companion publication Innenraume this is probably the most complete documentation of the "Weissenhofsiedlung"

in Stuttgart. The book contains plans and photographs of each architect. The most significant contributions are projects by

Mies van der Rohe, Le Corbusier, Mart Stam, and J.J. P. Oud.

Open to pages 76-77 "Mies van der Rohe Berlin"

54. Hallenbauten, by Ludwig Hilbersheimer.

Leipzig, J. M. Gebhardt's Verlag, 1931. 26.9 X 18.8 cm

Hardcover; excluding dustjacket and end-papers, 72 leaves: [1] - [144].

Open to pages 42-43.

Abb. 52-54. ---Trocadéro--Palast zu Paris

55. Ein Wohnhaus, by Bruno Taut.

Stuttgart, W. Keller and Co., 1927. 23.7 X 16 cm

Hardcover; excluding end-papers, 62 leaves: [1 - vi] 1 - [124]g

Open to pages 22-23 "Im Anfang War der Grundriss"

56. Modern Architecture, by Bruno Taut.

London, The Studio Limited, 1929. 29.5 X 23 cm.

Hardcover; excluding end-papers, [12-leaves: [1] - [xii] 1 - [212].

Open to page 1.

57. Internationale 16 Neue Baukunst, im auftrag des Deutschen werkbundes, by Ludwig Hilbersheimer.

Stuttgart, Verlag Julius Hoffmann, 1928. 23.8 X 22.5 cm

Excluding front and back covers and end-papers, 28 leaves: [1] - [56].

This is one of a series of nine books put out under the title of "Die Baubücher." The most important contributions to this series are three books by Hilberseimer, "Grosstadt

58. Hauen, Der neue Wohnbau, by Bruno Taut.

Leipzig and Berlin, Verlag Klinkhardt und Biermann, 1927. 26.6 X 19 cm.

Hardcover; excluding end-papers, 42 leaves: [1 - iv] I - IV 1 - [76]. (Also second edition copy of similar description).

Architektur," "Beton Als Gestalter" with L. Vischer, and this book.

Of the three, "Beton Als Gestalter" is the most impressive in its scope of work included and in the ideas that can be deduced from the collected works. It leads one to enquire about the relative contributions of Vischer and Hilberseimer. However, all three are of a quality in their presentation of

photographic material to establish Hilberseimer as a prominent chronicler. The books give an insight into the work of the early Modern movement that is perhaps unequalled in any other compendium form. An interesting analysis could be made of projects that are added and subtracted from the first to the second edition of this book.

Open to pages 22-23. M. J. Ginsturg, Moskau
El Lissitzky, Moskau

59. De 8 en Opbouw.

Rotterdam, Van Holkema and Warendorf N. V., c. 1930 - 1943. 23.6 x 22 cm

Issue number 26 (December 22, 1932) was exhibited. Excluding front and back covers, 4 leaves: 255 - [262].

Open to pages 64-65. Abb. 151-156.

This bi-monthly journal brought together two loosely-associated groups, "De 8" from Amsterdam and "Opbouw" or "Rebuilding" group from Rotterdam. It represents the continuing tradition

of Dutch periodicals from "De Stijl" through "i 10," and in a sense can be said to represent the style of the 1930's in Holland. People such as Rietveld, Van Tijen, Merkelbach etc. were loosely associated with these two groups and the periodical.

60. Hoogbouw, by J. Duiker.

Rotterdam, W. L. and J. Brusse's Uitgeversmaatschappij, 1930. 21.8 x 17.5 cm

Excluding front and back covers, 26 leaves: [1] - [52].

This is the only book written by Duiker. The title "Highrise" introduces a plan for a series of tower-like housing units by Duiker and Wiebenga which is the central theme of the book. There are also references to scheme by Perret and Le Corbusier.

61. Architecture, by André Lurçat.

Paris, Au Sans Pareil, 1929. 22.4 x 15.7 cm

Exclusive of front and back covers, 96 leaves: [1] - [192].

Open to pages 32-33. photos of works by Bouroff, Rietveld, Wright, André Lurçat.

62. Jetzt wird ihre Wohnung eingerichtet. Das Warenbuch für den neuen Wohnbedarf, by Werner Gräff.

Potsdam, Müller and I. Kiepenheuer, 1933. 21.4 X 15.2 cm

Exclusive of front and back covers, 121 leaves: [1 - 242].

Open to a section on furniture.

This is a catalogue of contemporary furniture and furnishings including actual samples of wall coverings designed at the Bauhaus. ~~XXXXXXXXXXXX~~ One interesting "Trouvaille" is the sofa listed as catalogue No. 9 attributed to Mies Van der Rohe, ~~which does not appear in any other book on Mies.~~ In addition the Liegesofa (catalogue No. 5) which when it appears with buttons is usually attributed to Mies Van der Rohe, is here attributed to Lilly Reich. This probably raises a number of questions as to the role of Lilly Reich in Mies' early design work.

Werner Gräff, the editor of this catalogue, was one of the original editors of G.

63. Architettura d'Oggi, by Marcello Piacentini.

Rome, Paolo Cremonese, 1930. 17.8 X 12.3 cm

Hardcover; 102 leaves: [1]- [204].

Marcello Piacentini's one important book, "Architettura d'Oggi" is almost an anachronism when one considers both his later work and his later writings, especially as the editor of the Fascist architectural publication, "Architettura." Here it is necessary to distinguish between Piacentini the architect and Piacentini the Fascist. This book is an important contribution in making that distinction.

Open to photos of houses by Walter Gropius and Djo Bourgeois

64. Antonio Sant'Elia, Architetto Futurista Creatore della nuova Architettura, by F. T. Marinetti and M. Del Bello.

Rome, Casa Editrice il Libro Periodico, 1933. 22 x 16.2 cm

Exclusive of front and back covers,
leaves: [1] - [58], with unnumbered plates preceeding pages
3, 7, 9, 17, 19, 23, 25, 33, 35, and 39.

Marinetti was the spokesman for the group of Italian painters, Sculptors, writers, and architects called "Futurists."

He was a poet, writer and journalist who first brought the idea of Futurism to the public's attention in his manifesto in 1901. Three of the many publications of this prolific writer and pamphleteer are shown in this exhibition.

Open to pages 8-9. plate of "Teatro"

65. L'Architetto Antonio Sant'Elia, Manifesto dell'11 Luglio 1914 di Antonio Sant'Elia, by Alberto Sartoris.

Milan, Grafiche "Esperia," 1930. 17.2 x 12.2 cm

Exclusive of front and back covers, 18 leaves: [1] - [36].

Number 192 in a limited edition of 500.

32 p. front. 17 1/2 cm.

This is one of the many pamphlets and articles on Sant'Elia.

It has a good bibliography and, more importantly, contains a publication of Sant'Elia's manifesto "L'Architettura Futurista" with a significant footnote by Sartoris stating that only part of the manifesto appeared in the catalogue of the first exhibition of the "Gruppo Nuove Tendenze." Here is one of the first clues in the debate over the authorship of the manifesto as opposed to the messagio--the statement in the catalogue, being referred to as the messagio. There exists some question as to whether Marinetti might have made the changes that appear in the manifesto.

66. Architettura Futurista, 1928. Prima mostra sotto l'alto patronato, by S. E. Mussolini.

Tornio, Lampografico, 1928. 16.7 x 12.5 cm

Exclusive of front and back covers, 17 leaves: [1 - x] 1 - 12 [13 - 14] 15 - [24].

Open to plates of work by Virgilio Marchi and Alberto Sartoris.

It is interesting to note the late date of this first Italian exhibition of Futurist architecture. This is reflected in the lack of purely "Futurist" manifestations and the obvious external influences that had become known as "Futurist" in Italy: the obvious "De Stijl" influences on Pannaggi, the Expressionist influences of Marchi, and the "International Style" of Sartorius.

67. Adolf Loos, das Werk des Architekten, by Heinrich Fülka.

Vienna, Anton Schroll and Company, 1931. 28.8 x 22.4 cm

Exclusive of front and back covers, 76 leaves: [1 - 11] [1] - [150]

This book is the most complete documentation of Loos' work and projects, including plans, sections, and photographs so the most of his major work. It is an excellently produced document, reflecting a quality that appears throughout the series of five books. There were six volumes planned in the series but the 5th volume, "Das Hochhaus" by Walter Gropius, never appeared. The juxtaposition of El Lissitzky, Loos, and Neutra with "Russland," "Amerika" and "Frankreich" makes for interesting speculation as to the purpose of this series.

68. J.-J. P. Oud, by Henry-Russell Hitchcock, Jr.

Paris, Editions "Cahiers d'Art", 1931. 27.8 x 22.7 cm

Exclusive of front and back covers, 32 leaves: [1 - xii] 1 - [52].

Open to pages 18-19 "Maison du contre-maitre" & café.

~~TRICKERY~~ Part of the series produced by "Cahiers d'Art," this book has a short essay by Hitchcock and another complete set of plans and illustrations of Oud's buildings to that date. Despite Hitchcock's complementary interest in Wright and Oud at this time, one could assume that there were other Dutch architects that might be better grouped with Wright. It is ^{to} Hitchcock's credit that Oud received such coverage at this time and in the later catalogue of the Museum of Modern Art exhibition.

69. Russland, die Rekonstruktion der Architektur in der Sowjetunion, by Lissitzky.

Lazar Markovich:

Vienna, Anton Schroll and Company, 1930. 28.8 x 23 cm

Exclusive of front and back covers, 52 leaves: [1] - [104].

This is probably the most succinct presentation of the Russian Constructivist work, with the possible exception of the three special issues of L'Architecture Vivante on Constructivism. But while this latter publication suffers from poor reproductions, this is not the case with the Lissitsky volume.

70. Frankreich, die Entwicklung der neuen Ideen nach Konstruktion und Form, by Roger Ginsburger.

Vienna, Anton Schroll und Company, 1930. 33.8 x 23 cm.

Exclusive of front and rear covers, 66 leaves: [1] - 132.

This book has two essential sections: the projects that Ginsburger considered to be "engineering work," in which he includes early reinforced concrete factories, warehouses, etc.

and a second section devoted to what the author calls "functional building." This portion of the book has an extensive presentation of the early work of Le Corbusier, Pierre Jeanneret, André Lurçat, and Gabriel Quevrekian. Included are plans and elevations for Le Corbusier's housing project in Pessac, which is difficult to find in later publications. In addition there are early plans for Le Corbusier's houses at Poissy and Garches. The cover as in the first two books in the series is by El Lissitsky.

71. Glas in Bau und als Gebrauchsgegenstand, by Arthur Korn, 1891 - Berlin-Charlottenburg, Ernst Pollak Verlag, [1929]. 30.8 x 22 cm.

Ha Hardcover; exclusive of front and back end-papers, 128 leaves: [1] - [256].

Open to pages 20-21 "Mies Van der Rohe. Bürohaus" & "Mies Van der Rohe. Projekt Termhaus"

72. Amerika, die Stilbildung des neuen Bauens in den Vereinigten Staaten, by Richard J. Neutra.

Vienna, Anton Schroll und Company, 1930. 29 x 23 cm

Hardcover; exclusive of front and back end-papers, 82 leaves: [1] - [164].

Probably the most informative book of this type of graphic presentation, "Amerika" includes much of the little known work of Wright, Schindler, and Sullivan. It also has a preoccupation, as in Neutra's other book Wie Baut Amerika, with structural systems and structural types. The cover is by El Lissitzky.

Open to pages 136-137.

73. La Ville Radieuse, éléments d'une doctrine d'urbanisme pour l'équipement de la civilisation machiniste, by Charles-Edouard Jeanneret.

Paris, Editions de l'Architecture d'aujourd'hui, 1931. 23.3 X 29.8 cm.

Hardcover; exclusive of front and back end-papers, 174 leaves: [1] - [348].

Open to pages 206-207. plans for Paris.

74. Praesens, Szasopismo revue, edited by Szymon Syrkus.

Warsaw, 1930 - 7. 30.8 X 23.1 cm.

The issue 1930, number 2, May, was exhibited; exclusive of front and back covers, 106 leaves: [1] - [212].

This magazine, edited by the Polish architect Szymon Syrkus, was issued by the group of the same name. It is an annual and seems similar in format and intent to "M.S.A.", the Czech annual of the same period. It contains projects and work by Aalto, Breuer, Le Corbusier, Duiker, Hamnes Meyer, Mies Van Der Rohe, Oud, Stam, etc, and is obviously an important contribution to the infusion of the ideas of the Modern Movement into Eastern Europe.

Open to more than one page.

75. M.S.A.,

Prague, Odeon, 1929 - 1931. 23.5 X 18.2 cm.

Two issues were exhibited:
Number 1 (1929); subtitled, "mezinárodní soudobá architektura"; exclusive of front and back covers, 90 leaves: i - iv, [1] - 176.
Number 1 (1930); subtitled, "moderní architektura v ceskoslovensku"; exclusive of front and back covers, 152 leaves: i - viii, [1] - [296].

This annual review by Karel Teige is rarely mentioned in bibliographies and library holdings, yet it is one of the most forceful and polemical compendia with a clear bias towards constructivism and related aspects of functionalism and rationalism.

Many obscure proto-constructivist projects and buildings are illustrated. There are major articles by Le Corbusier, Mies Van Der Rohe, Adolf Loos, Mart Stam, and Hannes Meyer among others.

Not to be confused with M.A. also published in Prague.

Open to page 95 "Mies Van der Rohe"

74. L'Architecture D'Aujourd'hui, edited by André Bloc.

Boulogne (Seine), Editions de L'Architecture D'Aujourd'hui, 1930 - date ^{31.8 x 27.1 cm.}

Issue number 10; exclusive of front and back covers, 96 leaves:
[1 - xxxvi] [1] - [156]; spiral bound.

This issue--Numero 10--is one of three special numbers of this magazine devoted to the work of Le Corbusier. (The other two appeared in 1948 after Le Corbusier's death)

With the first volume of the Oeuvre complete in 1929 and the special numbers of L'Architecture Vivante, this issue stands as the most thorough record of some of Corbusier's major projects and writings to that time.

75. Circle, International Survey of Constructive Art, edited by J. L. Martin, Ben Nicholson, and N. Gabo.

London, Faber and Faber Limited, 1937. 26 x 19.5 cm

Hardcover; exclusive of front and back end-papers, 150 leaves:
[1] - viii, 1 - [292].

This volume contains one of the most important collections of articles concerned with the "constructive idea" in art, sculpture and architecture. Contributors include Piet Mondriaan, Le Corbusier, Siegfried Giedion, Walter Gropius, and Lewis Mumford. It is interesting for not only the ideas expressed but for the group of people that was brought together as contributors.

Open to plates of work by the "Praesens" & "U" group

76. Des Canons, des munitions?, by Charles-Edouard Jeanneret.

Boulogne (Seine), Editions de L'Architecture D'Aujourd'hui, 1938. ^{23.8 x 27.1 cm.}

Hardcover; exclusive of front and back end-papers, 74 leaves:
[1] - [148].

77. Quadrante: rivista mensile illustrata, edited by Massimo Bontempelli and P. M. Bardi.

Milan, Societa Grafica, 1933 - 1935. 30.2x23cm.

Two issues were exhibited:
Number 13; exclusive of front and back covers, 23 leaves: [1 - 11] 1 - [44].
Number 35 - 36; exclusive of front and back covers, 56 leaves: [1 - 11] I - [XXIV] 1 - [58] XXV - LII.

Holdings: Complete.

This is one of the most important issues of Quadrante (the double issue, Nos. 35 & 36 on Terragni being the other) in that it contains a transcript of the two lectures given by Le Corbusier on Rome to the "Circolo Delle Arti E Delle Lettere" under the auspices of Quadrante in October of 1933. In addition, there are two full-color pages of sketches made by Le Corbusier at the lectures.

Open to page 18 "Misure d'Insieme" & sketches by Le Corbusier.

78. Plans, revue mensuelle, edited by Jeanne Walter, Phillippe Lamour, Hubert LaGardeue, Charles-Edouard Meanneret, Francois de Pierrefeu, and Pierre Winter.

Paris, January 1931 - March 1931. 24x16.5cm.

Four issues were exhibited:
January 1931 (Number 1); exclusive of front and back covers, 88 leaves: 1 - viii [1] - 160, ix - xvi.
February 1931 (Number 2); exclusive of front and back covers, 88 leaves: 1 - viii [1] - 160, ix - xvi.
April 1931 (Number 4); exclusive of front and rear covers, 88 leaves: 1 - viii [1] - 160, ix - xvi.
March 1932 (Number 13); exclusive of front and rear covers, 70 leaves: [1] - viii, [1] - [128] ix - xii.

This is the second of three magazines that Le Corbusier was involved in; the other two, "L'Esprit Nouveau" and "Preludes". Evidence indicates that there were only thirteen numbers published. Le Corbusier probably contributed an article in each issue which together became a section of his book "La Bille Radieuse." Le Corbusier wrote the book "La Maison des Hommes" with one of the other editors, Francois de Pierrefeu.

1. A copy open to photo of Italie
2. " " " " article on "Menace sur Paris" par Le Corbusier
3. A copy open to an article on "Architecture et Urbanisme"

29. Quand les cathédrales étaient blanches, voyage au pays des timides, by Charles-Edouard Jeanneret.

Paris, Librairie Plon, 1937. 20.4 x 14.4 cm.

Exclusive of front and rear covers, 166 leaves: [1 - vi] [I] - II [1] - 324.

This book, which appeared the year after his La Ville Radieuse, is a record of Corbusier's observations and proposals after a brief visit to the United States in 1935.

80. ⁵² "Il Vero Sola Ragione Dell'Architettura." In Domus, Number 118, October 1937, Milan, Editoriale Domus S. A. 32.8 x 26 cm.

In this series of sketches by Le Corbusier--part of an analysis of a friend's villa in Italy--it is worth noting the particular type of masonry arches in evidence throughout the villa, which may have provided a stimulus for some of his later work--maison Jaoul and Maison du weekend.

Open to page 8 and a fold-out of plans of Villa di Tragara by Le Corbusier.

81. Giovanni e Giuseppe. Dialoghi d'architettura, by Cesare Cattaneo.

83 Milan, Libreria artistica salto, 1941. 22.4 x 12.4 cm.

Two copies were exhibited, one with fly-leaf signed by both Cattaneo and Mario Radice. This copy was open to this fly-leaf during the exhibition.

Both copies are, exclusive of front and back covers, 144 leaves: [1] - [288].

The fly-leaf is signed by both Cattaneo and Mario Radice. Open to this.

This young Italian architect who died in 1943 contributed many articles to Italian journals. However, his important contribution, in addition to a brilliant apartment block in Cernobbio, was this book written with his friend Mario Radice, the painter. It consists of a series of dialogues on architecture which was philosophically one of the most significant publications emanating from Italy at the time.

82. Valori Primordiali, edited by Franco Ciliberti.

84 Rome, Edizioni Augustea, 1938. 28.2 x 19.6 cm.

Number 1, (February 1938) was exhibited; exclusive of front and back covers, 94 leaves: [1] - [158], plates I - [XXX].

Only a single number of this periodical was issued. It is important not only for its articles and illustrations of work, but also because it is the only review in which Giuseppe Terragni served as an editor. (He was earlier part of the larger group that founded "Quadrante" in 1933.) The title is probably a commentary on an earlier Italian group of latter Futurists, "Valori Plastici."

Open to page XI.

85
85. Destin De Paris, by Charles-Edouard Jeanneret.

Paris, Editions Fernand Sorlot, 1941. 18.7 X 11.9 cm

Exclusive of front and back covers, 32 leaves: [1] - [64].

(On cover: Collection

Preludes "Themes Preparatoires a L'Action.")
Author's pseud., Le Corbusier, on cover.

Written by Le Corbusier shortly after he had left Paris after the Occupation. It contains a compendium of his ideas and sketches for Paris, especially the "Ilot Insalubre."

Contains a bibliography of Le Corbusier's articles that appeared in the magazines Plan and Preludes.

86
86. Sur les 4 routes, by Charles-Edouard Jeanneret.

Paris, Gallimard, 1941. 21 X 14.3 cm

Exclusive of front and back covers, 120 leaves: [1] - [240].

Open to pages 72-73. A drawing of "un homme debut, devant un pan de verre (soleil, espace, verdure)"

87
87. Focus.

London, Percy Lund Humphries and Company, Limited, 1938 - 1939. ↓
22.3 X 15.8 cm.

Four issues were exhibited:

- [I - IV] [1] - [62] i - [vi].
Number 1 (Summer 1938); exclusive of front and back covers, 36 leaves:
- [I - II] [1] - 96, i - x.
Number 2 (Winter 1938); exclusive of front and back covers, 54 leaves:
- [I - III] [1] - [114] i - xii.
Number 3 (Spring 1939); exclusive of front and back covers, 64 leaves:
- [1] - [102] i - [xx].
Number 4 (Summer 1939); exclusive of front and back covers, 61 leaves:

(NB: Focus, No. 1 is a 2nd impression, containing book reviews

(see Avery Index, p. 3995)).

This magazine which appeared against the background of pre-war Europe is an accurate catalogue of the passions and fears of the young English architects and students centered around the Architectural Association School in the late Thirties. In issue Number 3 (there were only four published), the controversy of the old vs. the new, the establishment against the young Left empowered by the activities in Nazi Germany, is elaborated through the account of the struggle at the Architectural Association School.

For a student of the history of the Thirties, especially in England, these four numbers are important. In addition there are articles by Le Corbusier, Gropius & Breuer, Giedion, Gabo, etc.

Open to page 12--the end of an article by Le Corbusier

Open to photos of a factory.

86. Le lyrisme des temps nouveaux et l'urbanisme, by Charles-Edouard Jeanneret.

88] Paris, Les Editions du Point, [1939]. 25.8 x 19.3 cm

Exclusive of front and back covers, 20 leaves: [1] - [40].

Open to photo on first page.

87. Wendingen.

89] Amsterdam, 1918 - 1931 (No publication in 1922 and in 1926). 33.3 x 33.3 cm.

4 individual issues and a seven-issue set on Frank Lloyd Wright were exhibited:

Number 11 (1921); exclusive of front and back covers, 19 leaves: [1] - 38.

Number 12 (1921); exclusive of front and back covers, 19 leaves: [1] - 38.

Frank Lloyd Wright Special Issues (1925);

Number 1; exclusive of front and back covers, 18 leaves: [1] - 36.

Number 2; exclusive of front and back covers, 18 leaves: [1] - 36.

Number 3; exclusive of front and back covers, 19 leaves: [51] - 76.

I - XII.

Number 4; exclusive of front and back covers, 15 leaves: [1 - 11] [76]-[94] I-X.

Number 5; exclusive of front and back covers, 13 leaves: [1 - 11] [95]- 118.

Number 6; exclusive of front and back covers, 15 leaves: [1 - 11] 119 - 140, I - IV.

Number 7; exclusive of front and back covers, 17 leaves: [1 - 11] 141 - 164, I - VIII.

The Frank Lloyd Wright Special Issues are bound together, hardcover.

Numbers 11 and 12 (1925); exclusive of front and back covers, 21 leaves: [1]- 42.

Number 2 (1930); exclusive of front and back covers, 15 leaves: 1 - 30.

Holdings:

1918 2.4-10, 12
1919 1-6, 9-12
1920 1-5, 8-12
1921 3-6, 9+12
1923 1-12
1924 1-6, 8, 11, 12
1925 1-12
1927 1-12
1928 1,2,5-7, 11
1929 1-12
1930 1-12
1931 1, 3, 4, 6-9

1918 Editors: J. Gratama, H. A. Van Anrooy, G. J. Blaauw,
P.H. Endt, P.L. Kramer, E.J. Kuipers, J.L.M. Lauweriks,
R.N. Roland Holst, M.J. Granpre Mouere
Secretary: H. Th. Wijdeveld

1919-24 Head Editor: H. Th. Wijdeveld

1925 Commission of Editors: H. Van Anrooy, J. G. Boteren
Brood, H.A. Van Den Eijnde, P.L. Kramer, E. Kuipers,
J.L.M. Lauweriks, J.B. Van Loghem, R.N. Roland Holst,
J.F. Staal, H. Th. Wijdeveld

1927-31 Editors: C.J. Blaauw, W.M. Dudok, Hildo Krop,
J.F. Staal, P. Vorkink, and H.C. Verkruijsen

This was the publication of the Wendingen group in Amsterdam; the so-called Dutch Expressionists. Probably the most widely known issues are the seven special numbers in 1925 on Frank Lloyd Wright. It is ~~is~~ interesting to note that while there are special numbers on Berlage, Hoffmann, Mendelsohn, etc., as would be expected, there are also issues on Duiker, the Van Nelle Factory, and a cover by Lissitsky, which indicates certain cross-currents in their activity.

Open to photos of:

1. Avondbeeld Van Kantoor en Fabriek Vanaf den Terreiningang
2. " " " " Fabrieksgebouw
3. " " Act "

⁹⁶
88. Holländische Architektur, by J. J. P. Oud.

Munich, Albert Langen Verlag, 1926. 23.7 x 18.6 cm

Hardcover; exclusive of front and back end-papers, 44 leaves: [1] - [88]. A second edition, 1929, was also exhibited; exclusive of end-papers, 54 leaves: [1] - [108].

(Bauhausbucher 10. Series ed. by Walter Gropius & L. Moholy-Nagy)

This is the first book written by Oud (it is actually a compilation of several articles. The first edition appeared in 1926 and the second in 1929. The second has an additional article, "Ja Und Nein; Bekenntnis Eines Architekten", which

first appeared in Europa-Almanach in 1925. The central text and illustrations in the book concern a review of modern Dutch architecture. There is also an interesting inclusion: an article on the influence of Frank Lloyd Wright in Europe.

89. Bauhaus, Zeitschrift für Gestaltung.

91

All 29,7x21cm except No. 3, 41,7x29,7cm.

7 issues were exhibited:

Number 3, (1927); 3 leaves, [1 - 6].

Number 4, (1927); 3 leaves, [1 - 6].

Number 2, (1928); exclusive of front and back covers, 8 leaves:

1 - [16].

Number 1, (1929); exclusive of front and back covers, 16 leaves:

1 - 32.

Number 3, (July - September 1929); exclusive of front and back covers, 16 leaves: 1 - 32.

Number 4, (October - December 1929); exclusive of front and back covers, 16 leaves: 1 - 32.

Number 1 (January 1931); 2 leaves: [1 - 4].

Bauhaus. Viertel Jahr. Zeitschrift für Gestaltung.

Year One 1926-1927 There were three numbers in 1927, and one at the end of 1926.

Year Two 1928 There were three issues with the second 2/3 being a double issue.

Year Three 1929 There were four issues.

Year Four 1931 There were three issues.

Holdings: 1927: 3 & 4
1928: 1
1929: 1, 3, 4
1931: 1

It is interesting to follow the development and fortunes of the Bauhaus through the title, format, editorship, typography, and contents of this quarterly journal. In the first year it has a large, tabloid size, 6-page fold-out format. There is no sub-title, and Gropius and Moholy-Nagy are listed as co-editors.

In 1928 it changes its format to an octavo, magazine-type layout of 16 pages. Gropius and Moholy-Ngay are still the editors, and there is a new sub-title, "Zwitschrift fur bau und gestaltung." In February 1928 Hannes Meyer replaces Fropius as the director, and from the second issue of 1928 becomes the publisher with Ernest Kallai as the editor. Throughout ~~the~~ 1928 and 1929 the format remains the same--there are now 32 pages per issue and the sub-title has been changed, eliminating the "bau" to "zeitschrift fur gestaltung." This change is reflected in the editorial policy as well. There is much more of an international flavor, with articles by Mart Stam, Gerrit Tietveld, G. Van Ton Gerloo, and Le Corbusier.

In 1930 Mies Van Der Rohe replaces Hannes Meyer and there is no publication in 1931. The "Zeitschrift" reappears, as a four-page journal, and there are three final numbers with the Bauhaus now listed as the publisher and a new editor for each issue; Ludwig Hilterseimer, Josef Albers, and Wassily Kandinsky.

96. Walter Gropius, by Siegfried Giedion.

97 Paris, G. Crés et Cie., 1931. 19.5X4.7cm.

Exclusive of front and back covers, 24 leaves: [1] -[48].

(Collection "Les Artistes Nouveaux," publiee sous la direction de Georges Besson.)

This series is interesting for the particular inclusion of four architects in a group of about fifty painters; Gropius, Le Corbusier, P. Jeanneret, Loos, and Mallet-Stevens. The text is fairly straight biographical with some very good photos in the rear of Gropius' early work including a splendid photo of the Voiture Motrice of 1913.

93
91. Red, měsíčník pro moderní kulturu, edited by Karel Teige.

Prague, Odeon, 1928 - ?. 23.4x13.2cm

Issue Number 3, 1930, was exhibited; exclusive of front and back covers, 16 leaves: 129 - 160.

Holdings: 1930, No. 5 Special issue on the Bauhaus.

This, like M.S.A., Strauband Disk, is another of Teige's publications.

Here, in the special number on the Bauhaus, the relationship between Hannes Meyer, head of the Bauhaus from 1928 to 1930, can be seen. It is worth noting that the only advertisement for a magazine in the 1929 Bauhaus Zeitschriften is for the magazine Red.

92. Qualität. Internationale Propaganda-Zeitschrift für Qualitätserzeugnisse. Herausgabe Schriftleitung und Ausstattung: Carl Ernst Hinkefuss. Berlin-Charlottenburg, Internatio G.M.B.H., 1922 ?

Beside the many different styles of typography presented in this magazine, this particular issue contains an important article on the Bauhaus by L. Moholy-Nagy. On page 84 there is an early sketch for ^{the new Bauhaus} building in Dessau by Walter Gropius. Its romantic expressionist aspect, with the sun rising behind a building of an almost "neo-modern" quality, needs little comment, except for the fact that it is rarely seen in later publications.

Another article of interest in this issue is a reprint of "Die Form Ohne Ornament" which follows in the same line of thought as Adolf Loos' "Ornament und Verbrechen" published in 1908.

Open to pages 84-85.

94
92. Die Stadtkrone, by Bruno Taut.

Jena, Diederichs, 1919. 25.4x19cm.

Hardcover; exclusive of end-papers, 72 leaves: [1] - [144].

95. Offset, Buch und Werbekunst; Das Blatt für Drucker, werbe Fachleute und Verleger.

Leipzig, Der Offset Verlag G. M. B. H., 1924 - 1937. 30.8x23.5cm

Volume 7 (1926) was exhibited; exclusive of front and back covers, 52 leaves: [349] - [452].

This special number on the Bauhaus which is listed under Bauhaus publications, even though it was published by an independent journal, is concerned particularly with typography. It is an important document in the history of the development of the Bauhaus, including many full color plates not found in any other publication. Included is an especially interesting set of analytic diagrams on the new Bauhaus building at Weimar, in addition to elaborate plates on the Bauhaus typography.

96. Bauhausbücher, edited by Walter Gropius and L. Moholy-Nagy.

Munich, Albert Langen Verlag, (1924 - c. 1929). ^{Softcover 18 x 23.2cm,}
^{Hardcover 18.6 x 23.8cm.}

There were fourteen books in the series. Exhibited were:

- Number 1: Internationale Architektur, by Walter Gropius. Exclusive of front and back covers, 54 leaves: [1] - [108].
- Number 2: Pädagogisches Skizzenbuch, by Paul Klee. 1925. Exclusive of front and back covers, 27 leaves: [1] - [54].
- Number 3: Ein Versuchshaus des Bauhauses in Weimar, by Adolf Meyer. 1925. Exclusive of front and back covers, 40 leaves: [1] - [80].
- Number 6: Grundbegriffe der neuen gestaltenden Kunst, by Theo van Doesburg. 1925. Exclusive of front and back covers, 34 leaves: [1] - [138]. [68].
- Number 7: Neue Arbeiten der Bauhauswerkstätten, by Walter Gropius, editor. 1925. Exclusive of front and back covers, 58 leaves: [1] - [116].
- Number 8: Malerei fotografie film, by L. Moholy-Nagy. 1927. Exclusive of front and back covers, 70 leaves: [1] - 140.
- Number 9: Punkt und Linie zu Fläche, by W. Kandinsky. 1928. Hardcover; exclusive of end-papers, 99 leaves: [1] - [198].
- Number 11: Die gegenstandlose Welt, by Kasimir Malewitsch. 1927. Two copies were exhibited, one hardcover, one softcover. Each, exclusive of end-papers and covers, 52 leaves: [1] - 104.