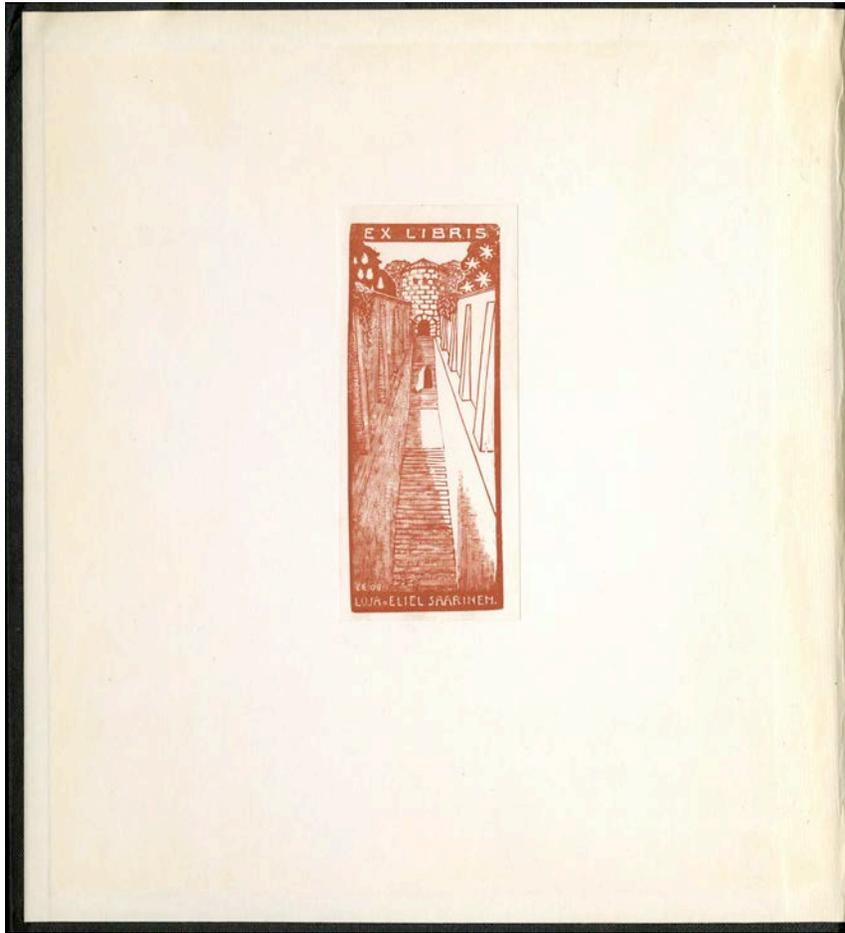


MODERN ARCHITECTURE

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2018



In a city, time becomes visible.

—Lewis Mumford

Prior to moving to Louisiana, my wife and I spent a lot of time and mental energy constructing our imaginary Dream House while slowly outgrowing an 800-square-foot South Austin duplex. We dreamed of a home big enough to house our home office (i.e., all those books), a home with an open floor plan perfect for entertaining, flowing seamlessly from indoors to outside, a home sturdily built on a single level—with maybe a sunken conversation pit in the living room—surrounded by mature shade trees, a fully functional kitchen with lots of cabinets and elbow room, multiple bathrooms, a guest room, and windows—lots of windows. Le Corbusier said it best when he said “the home should be the treasure chest of living.”

But our treasure chest wasn’t going to be uncovered in Austin. Our dreams were foiled by the harsh realities of the overheated Central Texas housing market. By the time we started hunting for our Dream House, we had been priced out of town.

Politicians, ugly buildings, and whores all

get respectable if they last long enough. —Noah Cross

Fortunately we already knew about the exceptional Modernist heritage of Shreveport and Caddo Parish, Louisiana. The Wiener brothers—Samuel G. and William B.—are Shreveport’s most famous and prolific modern architects, responsible for many public and private commissions from the 1920s through the 1960s. Their careers and reputations took off after visits to Europe in the late twenties when they returned as proselytizers of the International Style.

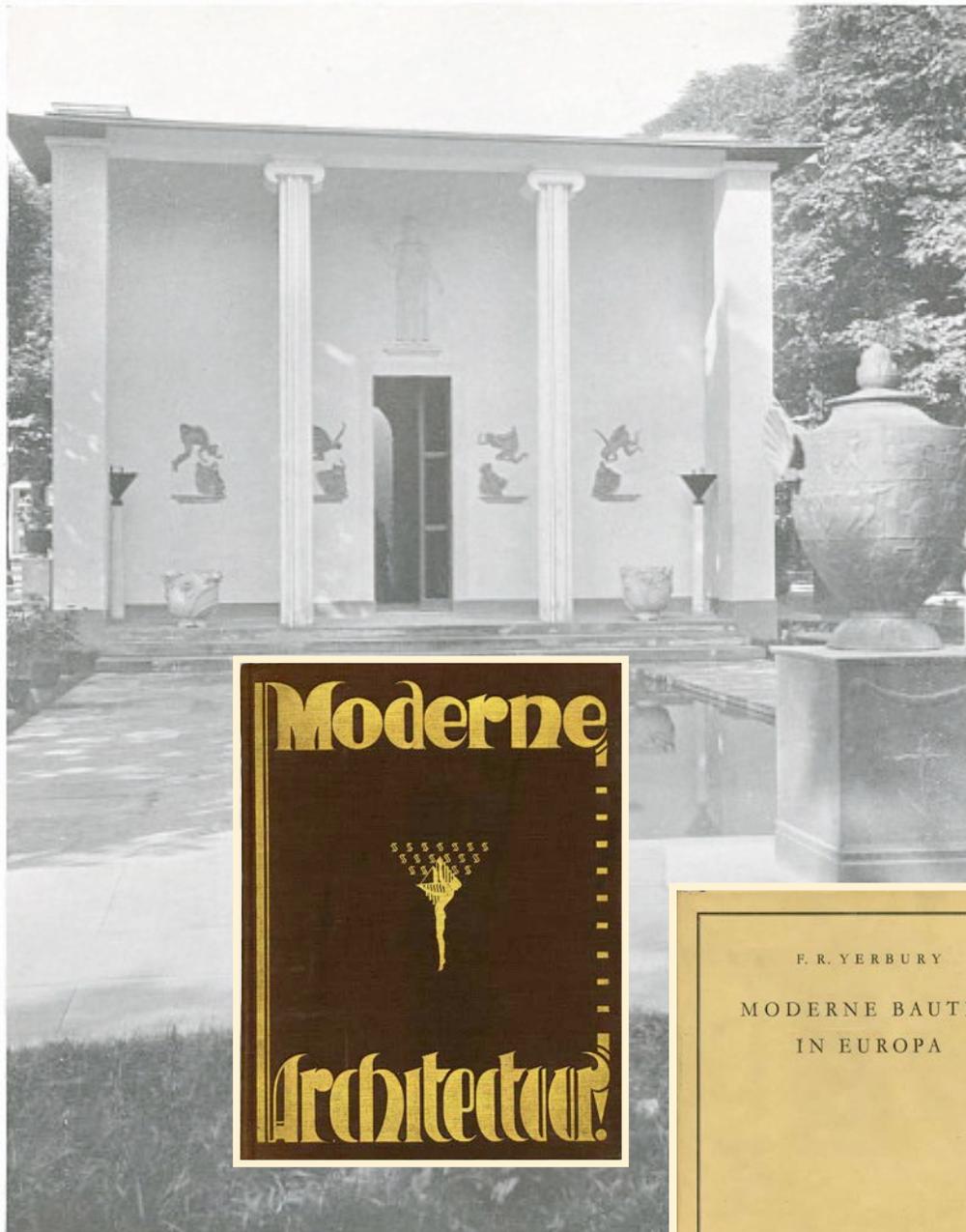
Walter Gropius believed “Society needs a good image of itself. That is the job of the architect.” The Wiener brothers took that idea to heart.

The Wieners parlayed the early successes of their residential commissions into a lucrative practice that became the de facto face of Shreveport after World War II. They designed and built International Style High Schools in Bossier City and Haughton, as well as the new Shreveport Airport, office buildings, and houses. These houses dot the South Highlands and Pierremont Acres neighborhoods, where we found our Dream House in 2009. The house we found here checked off every one of the boxes from our Austin wish list—minus the conversation pit—and even added a double-sized lot and a swimming pool as lagniappes.

**We make our buildings and afterwards
they make us. They regulate the course
of our lives.**

—Winston Churchill

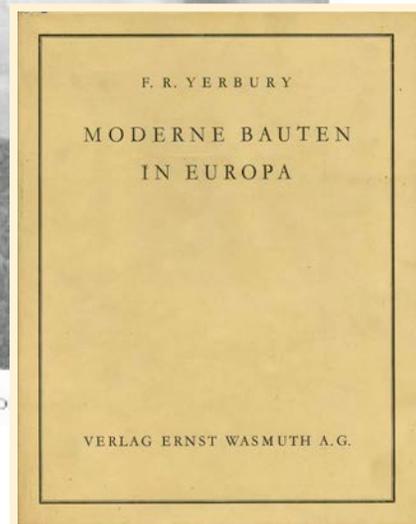
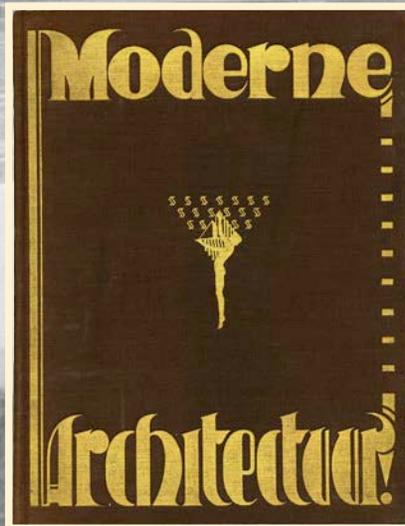
Pictured Left: Ex Libris Bookplate for Loja and Eiel Saarinen.



SWEDEN : PARIS EXHIBITION 1925
SWEDISH PAVILION

SCHWED

Arch. : Carl Bergsien



- 1 [Anthology] Prof. J. G. Wattjes
MODERNE ARCHITECTUUR \$175
[IN NOORWEGEN, ZWEDEN, FINLAND, DENEMARKEN,
DUITSCHLAND, TSJECHOSLOWAKIJE, OOSTENRIJK,
ZWITSERLAND, FRANKRIJK, BELGIE, ENGELAND
EN VER STATEN V. AMERIKA]

Amsterdam: Uitgevers-Maatschappij "Kosmos," 1927.

Text in Dutch. Folio. Embossed brown cloth decorated and titled in gilt. Unpaginated. 307 black and white plates, 56 plans. Binding designed by J. E. Wiersma. Bookplate to front endpaper. Publishers spine cloth lightly sunned. Front joint tender and textblock lightly shaken, but a very good copy of this magnificent and thorough photographic survey.

FIRST EDITION. Thorough photographic survey of modern buildings constructed internationally prior to 1927. It is noticeable that although by 1927 modern movement architectural styles were dominant in Germany and France, and spreading to other European countries, Wattjes's illustrations of recent English architecture are dominated by the vernacular domestic work of architects such as Clough Williams-Ellis, Oliver Hill and Oswald P. Milne.

- 2 [Anthology] F[ranzis]. R[owland]. Yerbury
MODERNE BAUTEN IN EUROPA \$250
Berlin, Verlag Ernst Wasmuth [1929].

Text in German with parallel captions in German and English. Quarto. Embossed red cloth titled in gilt. Publishers dust jacket. x + 288 pp. 144 black and white full-page plates. Bookplate to front endpaper. Publishers printed jacket lightly rubbed and faintly soiled. A remarkably well-preserved example: fine in a fine dust jacket. Rare.

FIRST EDITION. Collection with a 10-page foreword followed by 144 full page black and white plates printed rectos only by The Camelot Press in London. Excellent photographic illustrations of a wide range of the best recent public buildings designed by leading architects of the time in Britain and Europe, reproduced from photographs personally taken by the volume's compiler, Francis Yerbury. Yerbury, Librarian of the Architectural Association in the inter-war period, played a major part in interpreting contemporary trends in architecture on the European continent for a British audience, and the selection of buildings made here reflects his own personal preference for Dutch and Scandinavian architecture in a modernist idiom. German architects whose buildings are featured include Erich Mendelsohn and Luckhardt & Anker, and the volume also illustrates a good range of office and other buildings by contemporary British architects.

3

[Anthology] Ludwig Hilberseimer
INTERNATIONALE NEUE BAUKUNST
[DIE BAUBÜCHER BAND II]

\$350

Stuttgart: Verlag Julius Hoffmann, 1928

[Im Auftrag des Deutschen Werkbundes Herausgegeben].

Text in German. Slim quarto. Embossed and printed thick wrappers. Photo illustrated dust jacket. 56 pp. 137 black and white illustrations. Bookplate to front endpaper. Fragile dust jacket edgeworn and chipped, with front flap neatly separated and a couple of archival tape repairs to verso. Penciled check-marks to margins of a few leaves. A very good copy in a scrappy—but essentially complete—dust jacket.

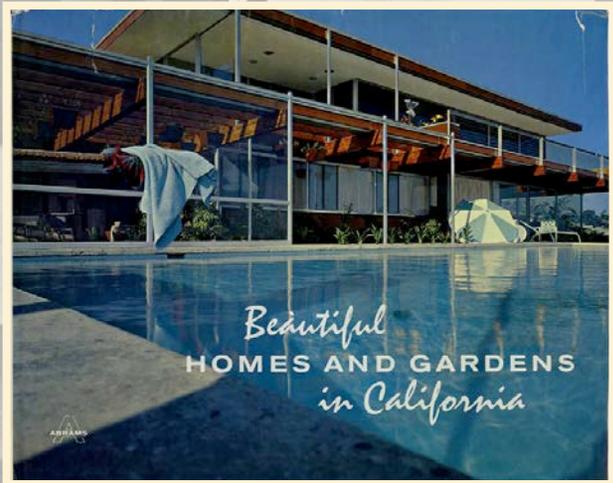
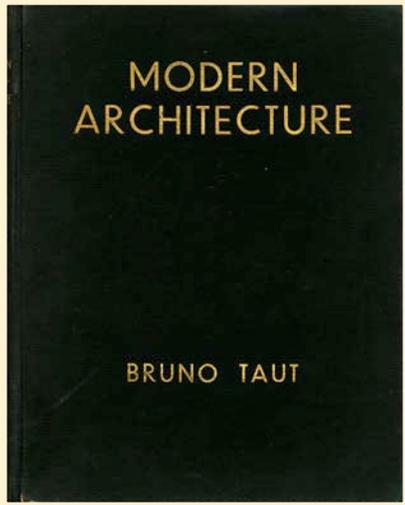
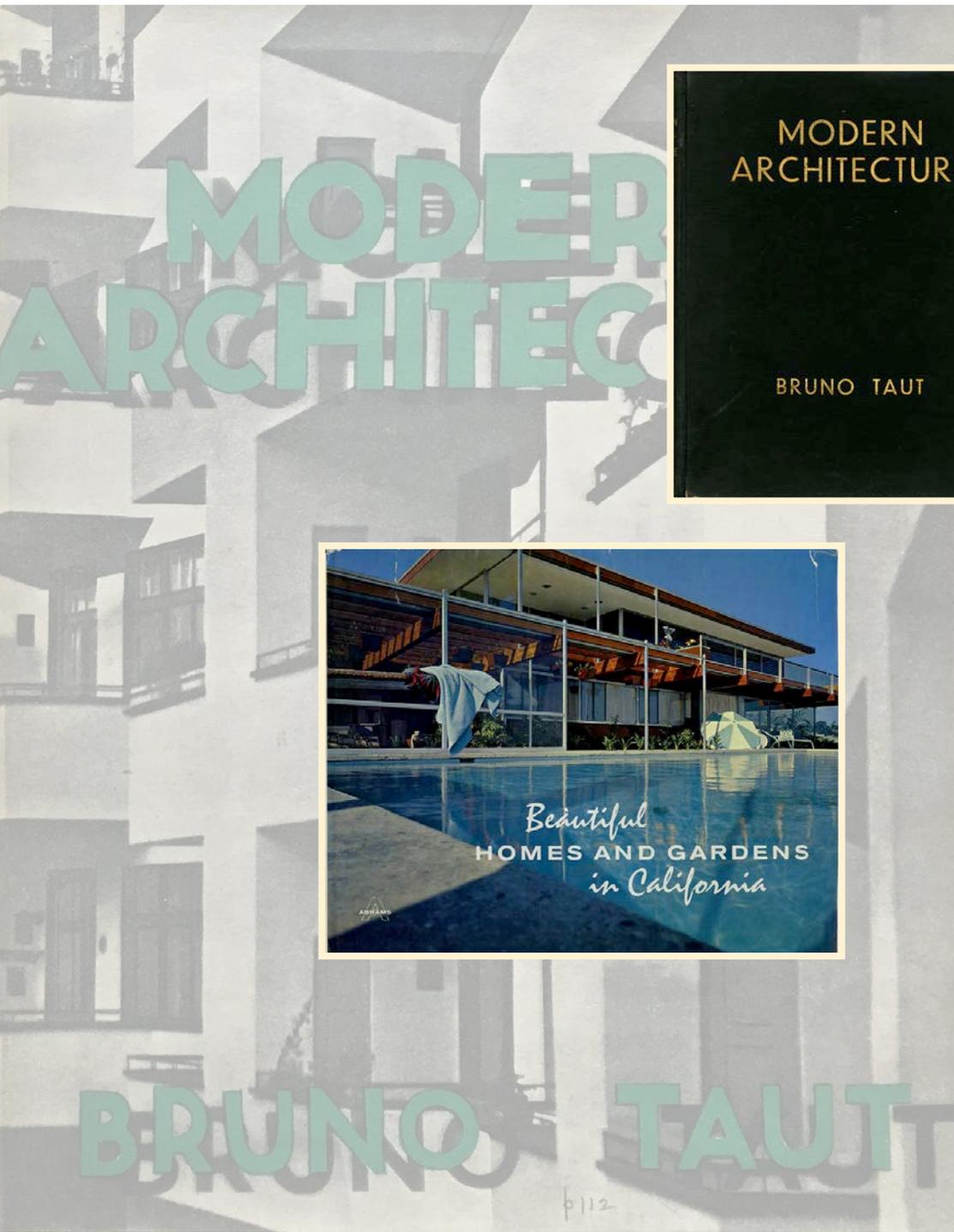
SECOND ENLARGED EDITION. Vintage collection presenting the newest and finest examples of the as yet uncoded International Style, issued on behalf of the Artists and Industrialists of the German Werkbund.

The Deutscher Werkbund (German Association of Craftsmen) is a German association of artists, architects, designers, and industrialists, established in 1907. The Werkbund became an important element in the development of modern architecture and industrial design, particularly in the later creation of the Bauhaus. Its initial purpose was to establish a partnership of product manufacturers with design professionals to improve the competitiveness of German companies in global markets. The Werkbund was less an artistic movement than a state-sponsored effort to integrate traditional crafts and industrial mass production techniques, to put Germany on a competitive footing with England and the United States. Its motto *Vom Sofakissen zum Städtebau* (from sofa cushions to city-building) indicates its range of interest.

Ludwig Karl Hilberseimer (1885–1967) was a German architect and urban planner best known for his ties to the Bauhaus and to Mies van der Rohe, as well as for his work in urban planning at Armour Institute of Technology (now Illinois Institute of Technology).

In 1929 Hilberseimer was hired by Hannes Meyer to teach at the Bauhaus at Dessau, Germany. In July 1933 Hilberseimer and Wassily Kandinsky were the two members of the Bauhaus that the Gestapo identified as problematically left-wing. Like many members of the Bauhaus, he fled Germany for America. He arrived in 1938 to work for Mies van der Rohe in Chicago while heading the department of urban planning at IIT College of Architecture. Hilberseimer also became director of Chicago's City Planning Office.





4 [Anthology] Bruno Taut
MODERN ARCHITECTURE \$450
London: The Studio Limited, [1929].

Quarto. Embossed black Publishers cloth decorated in gilt. Dust jacket front panel face-trimmed and expertly attached to front free endpaper. 212 pp. Black and white photographs. Black cloth lightly rubbed along lower fore edge. Bookplate to front endpaper. Front hinge starting. Scholarly penciled marginalia throughout textblock. A couple of signatures slightly pulled, but a nearly very good copy.

FIRST ENGLISH-LANGUAGE EDITION. Fully illustrated with black and white photographs of industrial buildings, offices, shops, restaurants, apartment buildings, halls, theatres, stadiums, schools, religious buildings as well as many types of houses. Each photograph annotated with the name of the building and architect & the year it was built. The English edition of Taut's important work on the "new movement."

The German architect **Bruno Taut** (1880–1938) gained recognition as a leader of the 'New Objective' architecture. His best-known single building is the Glass Pavilion at the Cologne Werkbund Exhibition (1914). Taut's left-leaning politics often caused him problems—limiting his opportunities before WWI and forcing him flee to Switzerland and Japan (he wrote three influential books on Japanese culture and architecture). His politics, the influence of the garden movement, and the Deutscher Werkbund resulted in a belief that architecture is a universal art, not for the elite only.

5 [Anthology] Herbert Weisskamp
BEAUTIFUL HOMES AND GARDENS IN CALIFORNIA \$275
New York: Abrams, 1964.

Oblong quarto. Blue cloth titled in white. Photo illustrated dust jacket. Peach endpapers. 212 pp. 428 black and white photographs, diagrams and site plans. 4 color plates. Jacket with a couple of short, closed tears and mild edgewear. Rear panel with a large closed tear and a chip to upper edge. Bookplate to front endpaper. Textblocked uniformly and mildly sun-haloed to upper edges. A nearly fine copy in a nearly very good dust jacket. Scarce in this condition.

FIRST EDITION. Contains individual chapters on Raphael S. Soriano, Pierre Koenig, Craig Ellwood, Frank Lloyd Wright, Aaron Green, Harwell Hamilton Harris, Henry Hill, Lawrence Halprin, Garrett Eckbo, Lloyd Ruocco, John Carl Warneke, John Rex, Charles Eames, A. Quincy Jones and Frederick E. Emmons, Greta Magnusson Grossman, Thomas D. Church, Martin Ruderman and Cactus Slim Moorten, John Lautner, Edward A. Killingsworth, Richard Neutra, and others

Alfred H. Barr, Jr., Henry-Russell Hitchcock, Jr.,
Philip Johnson and Lewis Mumford

**6 MODERN ARCHITECTURE:
INTERNATIONAL EXHIBITION \$1,500**

New York: Museum of Modern Art, February 1932.

Quarto. Thick photo illustrated wrappers. 200 pp. Text, plates and diagrams. Red spine titles sun faded. Lower spine starting to roll and wrappers lightly soiled. A very good or better copy.

FIRST EDITION [5,000 copies]. Published on the occasion of the Exhibition at the Museum of Modern Art from February 10 to March 23, 1932.

"Modern architectural developments in America and throughout the world will be graphically illustrated in the first International Exhibition of Modern Architecture which opens to the public Feb. 10 at the Museum of Modern Art, 730 Fifth Avenue.

"Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor" It is pointed out by Alfred H. Barr, Jr. the Director of the Museum, in his foreword to the catalogue of the exhibition.

"As a result of forty years of successive and simultaneous architectural fashions, the avenues of our greatest cities, our architectural magazines and annual exhibitions are monuments the capriciousness and uncertainty of our architecture.

"The present exhibition is an assertion that the confusion of the past forty years, or rather of the last century, may shortly come to an end." [Museum of Modern Art press release, February 6, 1932]

Barr, Jr., Hitchcock, Johnson and Mumford

**6-A MODERN ARCHITECTURE:
INTERNATIONAL EXHIBITION \$250**

New York: Museum of Modern Art, February 1932.

Quarto. Thick photo illustrated wrappers. 200 pp. Text, plates and diagrams. Spine and textblock well-reinforced with vintage tape. Front wrapper slightly shortened along lower edge. Bookplate inside front cover. A reference copy of a rare title.

FIRST EDITION [5,000 copies]. Includes lengthy illustrated sections with Models, Chronologies and Bibliographies on Frank Lloyd Wright, Walter Gropius, Le Corbusier, J. J. P. Oud, Mies van der Rohe, Raymond M. Hood, Howe and Lescaze, Richard Neutra and the Bowman Brothers.



MODERN ARCHITECTURE

MUSEUM OF MODERN ART



MODERN ARCHITECTURE

MUSEUM OF MODERN ART



7 Herbert Bayer [Designer], David Gebhard
THE RICHFIELD BUILDING, 1928–1968 \$175
 Los Angeles: Atlantic Richfield Company, [1970].

Slim square quarto. Photo illustrated thick perfect bound wrappers. Publishers cloth slipcase. Black endpapers. 28 pp. Color and black and white photography. Designed by Herbert Bayer. Bookplate to front endpaper. Yellow cloth slipcase lightly fingered and thumb indentation to fore edge, but a fine example in a very good or better example of the Publishers slipcase.

FIRST EDITION. A beautifully designed homage to the Atlantic Richfield building at 555 South Flower Streets in downtown Los Angeles (1929 to 1969) by Herbert Bayer—the image consultant for Atlantic Richfield since 1946.

For years the Richfield Building dominated the downtown Los Angeles skyline, an art-deco neon-topped masterpiece that is still considered one of the city's most beloved buildings. But in 1969, the new downtown—with its modern high-rises—meant the end for the Richfield Building. It was torn down to make way for the Arco twin towers.

[CIAM: Les Congrès Internationaux d'Architecture Moderne]
 Sigfried Giedion

8 **A DECADE OF CONTEMPORARY ARCHITECTURE** \$125
DIX ANS D'ARCHITECTURE CONTEMPORAINE
 Zürich: Editions Girsberger, 1951.

Parallel text in English and French. Quarto. Oatmeal buckram cloth covered boards titled in red. 232 pp. Fully illustrated in black and white. Jacket and book design by Richard P. Lohse SWB, Zürich. Shelfworn jacket with edgewear and some chipping. Former owner signature and Bookplate to front endpapers. A nearly fine copy in a very good dust jacket.

FIRST EDITION. The Congrès Internationaux d'Architecture Moderne (CIAM), or International Congresses of Modern Architecture, was an organization founded in 1928 and disbanded in 1959, responsible for a series of events and congresses arranged across Europe by the most prominent architects of the time, with the objective of spreading the principles of the Modern Movement focusing in all the main domains of architecture (such as landscape, urbanism, industrial design, and many others).

The International Congresses of Modern Architecture (CIAM) was founded in June 1928, at the Chateau de la Sarraz in Switzerland, by a group of 28 European architects organized by Le Corbusier, Hélène de Mandrot (owner of the castle), and Sigfried Giedion (the first secretary-general). CIAM was one of many 20th century manifestos meant to advance the cause of "architecture as a social art."



- 9 [Louis Herman De Koninck] R. Verwilghen [Editor] **LA CITÉ** **[REVUE MENSUELLE BELGE D'ARCHITECTURE ET D'URBANISME]** \$225
 Bruxelles: Librairie Dietrich & Co., December 1932.

Text in French. Slim quarto. Stapled photo illustrated wrappers. 20 [xvii] pp. Illustrated articles and advertisements. Wrappers lightly rubbed, but a very good or better copy.

ORIGINAL EDITION. Features a seven page feature with 21 photographs and diagrams of the Caneel House [1931], a functional residential masterpiece designed by L. H. de Koninck in collaboration with Jean Caneel-Claes, a modernist landscape architect.

One of the leading Belgian architects of the 20th century, **Louis Herman De Koninck** (1896–1984) developed an original form of functional architecture. Not a theoretician, L. H. De Koninck has rooted his design in the in-depth understanding of popular architecture developed by farmers on the Belgian sea shore. He spent many years copying these natural design, and maintained a deep sense of them all his life even when expressed through the most modern concepts and breakthrough use of lights and space in the 1920s.

- 10 [Craig Ellwood] Esther McCoy **CRAIG ELLWOOD ARCHITECTURE** \$225
 New York: Walker and Company, 1968.

Square quarto. White paper covered boards stamped in black. Photo illustrated dust jacket. 156 pp. Black and white and color illustrations throughout. Board tips uniformly bumped. Jacket bruised to lower front edge and faintly worn overall. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Includes a foreword by Peter Blake, essay by Esther McCoy and essay *On Architecture* by Craig Ellwood.

If ever there was a product of Hollywood, it was architect **Craig Ellwood** (1922–1992). A fiction of his own making—even his name was an invention—Ellwood fashioned a career through charm, ambition, and a connoisseur's eye. He had no professional license, but was named one of the "three best architects of 1957" along with Frank Lloyd Wright and Mies van der Rohe. He drove a red Ferrari with the license plate VROOM. His succession of wives brought him clients and influenced his designs. He relied on a staff of talented assistants to realize his ideas. By the 1950s Ellwood had a thriving practice that infused the Germanic rationalism of Mies van der Rohe with an informal breeziness that was all Southern California. A series of dramatic, open, and elegant houses made him a media star, and interest in him and his work has only increased in recent years.





11

Lazar Markovich (El) Lissitzky
**RUSSLAND [DIE REKONSTRUKTION
 DER ARCHITEKTUR IN DER SOWJETUNION]**

\$4,000

Vienna: Anton Schroll & Co., 1930.

Text in German. Quarto. Plain card boards with French folded photo illustrated dust jacket attached at spine [as issued]. 103 pp. 104 black and white relief halftones on coated off-white wove paper. Photomontage wrappers and period correct page design by El Lissitzky. Spine joints lightly rubbed and trivial wear to spine ends. Bookplate to front endpaper. A nearly fine, fresh copy of a title sought by multiple constituencies. Rare thus.

FIRST EDITION [NEUES BAUEN IN DER WELT NO. 1] subtitled The Reconstruction of Architecture in the Soviet Union—volume one of the three-volume 'New Building in the World' series. Amerika by Richard J. Neutra and Frankreich by Roger Ginzburger completed the series.

"The birth of the machine marked the beginning of the technical revolution, which destroyed craftwork and became determinant for large modern industry. Within the course of a century, all essential processes were re-organized on the basis of the new production systems. Today, technology has revolutionized not only social and economic, but also aesthetic, development. In Western Europe and America, this revolution has produced the basic elements of new architecture."

—El Lissitzky

"The idea for this collection comes from a project undertaken by Schroll publishers, whose intention was to carry on a long-standing family tradition by drawing on its own publications about modern architecture . . .

"We set to work only after having identified the best way to integrate the existing literature. The editor invited several figures who were active in the modern architecture movement to participate; he asked them to bring to light the constructive, formal and economic elements that had ushered in, promoted and led to the full establishment of modern construction.

"In any case, the collection is based on sincere representation of the new style's artistic forms and social assumptions.

—From Joseph Gantner's foreword

Lazar Markovich (El) Lissitzky (1890–1941) was an artist, designer, photographer, typographer, polemicist and architect. He was an important figure of the Russian avant-garde, helping develop suprematism with his mentor, Kazimir Malevich, and designing numerous exhibition displays and propaganda works for the Soviet Union. His work greatly influenced the Bauhaus and constructivist movements, and he experimented with production techniques and stylistic devices that would go on to dominate 20th-century graphic design.

Inscribed to Elaine Lustig Cohen

- 12 John Follis and Dave Hammer
ARCHITECTURAL SIGNING AND GRAPHICS \$250
New York/London:
Whitney Library of Design/The Architectural Press, Ltd., 1979.

Quarto. Embossed red cloth titled in white. Printed dust jacket. 232 pp. 250 black and white illustrations. 24 pages of color reproductions. INSCRIBED by John Follis on dedication page. Jacket spine lightly sunned and edges with a couple of tiny nicks and short closed tears. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. INSCRIBED to Elaine Lustig Cohen on dedication page: "To Elaine / with best wishes, thank / you for your help / John." Nice inscription, especially since Follis dedicated the book to his teacher Alvin Lustig on the same page. John Follis studied under Alvin Lustig at the Art Center College of Design.

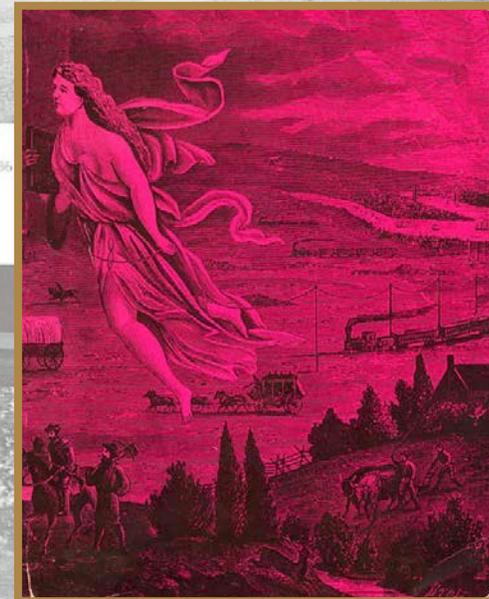
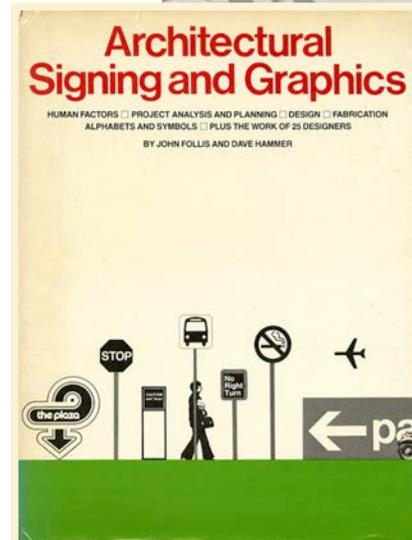
- 13 David Gebhard and Harriette Von Breton
ARCHITECTURE IN CALIFORNIA 1868-1968 \$50
Santa Barbara: The Art Galleries,
University of California, Santa Barbara, 1968.

Slim quarto. Printed wrappers. 34 pp. + 146 black and white illustrations. Bookplate to front endpaper. Minor shelf wear, but a very good copy.

FIRST EDITION. Published in conjunction with an exhibition of the same name: The Art Galleries, University of California, Santa Barbara [April 16–May 12, 1968]. Includes an essay by David Gebhard and a bibliographic index.

David S. Gebhard (1927–1996) was a leading architectural historian, particularly known for his books on the architecture and architects of California. He was a long-time faculty member at the University of California, Santa Barbara, and was dedicated to the preservation of Santa Barbara architecture.

Gebhard was born and raised in Minnesota; he received his Ph.D. at the University of Minnesota in 1958. He served, for six years, as director of the Roswell Museum and Art Center in New Mexico, before moving to UC Santa Barbara in 1961. As a teacher he inspired many students at both the undergraduate and graduate levels. In addition to his long teaching career, he served as director of the University Art Museum for twenty years, building a small gallery into a significant accredited university museum. In this position, he initiated the Architectural Drawings Collection, now one of the leading West Coast repositories for architectural materials. With Robert Winter he co-authored guides to architecture in northern and southern California.





- 14 Walter Gropius and Adolf Meyer
WEIMAR BAUTEN
 Berlin, Verlag Ernst Wasmuth [1923].

SOLD

Slim quarto. Publishers offprint in printed stapled wrappers. 36 pp. Photo illustrations, drawings and ground plans. Fragile wrappers chipped at spine with loosening and some loss. Text-block soiled and thumbed, but a good copy of this rare offprint from Wasmuths Monatshefte für Baukunst, 1923.

Publishers offprint with 36 pages of work by Walter Gropius and Adolf Meyer produced between 1911 to 1923. Wrappers with period-correct heroic typography.

Includes the Fagus Factory, Alfeld an der Leine, Germany (19100; the Office and Factory Buildings at the Werkbund Exhibition, Cologne, Germany (1914); the Sommerfeld House, Berlin, Germany designed for Adolf Sommerfeld with interior details by Joost Schmidt (1921); the entry for the Chicago Tribune Tower competition (1922); the remodeled Stadttheater in Jena (1923); exhibition and storage buildings for the agricultural machinery manufacturer Gebr. Kappe & Co. in Alfeld an der Leine (1922–23); and other early architectural projects.

The modernist movement was alive and well in inter-war Germany. Not only at the Bauhaus, which stood at the forefront of the avant-garde, under the leadership of Walter Gropius, Hannes Meyer, and Ludwig Mies Van der Rohe, but all over the country. László Moholy-Nagy and Gropius published their famous *Bauhausbücher* series, El Lissitzky established his journal *ABC: Beiträge zum Bauen*, and Theo van Doesburg transplanted his Dutch *De Stijl* magazine to Germany.

Wasmuth's *Monatshefte für Baukunst und Städtebau* was something of a mixed bag, presenting traditional architectural buildings alongside some of the more avant-garde productions. Modernism, as a self-consciously international movement proposing a new universal language for architecture, sought to transcend national borders and keep their domestic audiences informed of developments abroad.

By their own admission, much of Gropius and Meyer's design work between 1910 and 1914 had little artistic merit. After the Fagus-Werk, their next building of national and international repute was the now-famous model factory design for the 1914 Cologne Werkbund exhibition. As a member of the Werkbund Board of Directors, Karl Ernst Osthaus lobbied to obtain a good commission for Gropius. When Hans Poelzig withdrew from the project, Gropius received the commission for the model factory, which included a machine hall, offices, and a pavilion for the Deutz gas Engine Factory. Like the Fagus-Werk, this building combined modern aesthetics with abstracted neoclassicism after the manner of Peter Behrens.

- 15 Henry-Russell Hitchcock, Jr.
**MODERN ARCHITECTURE:
 ROMANTICISM AND REINTEGRATION** \$175
 New York: Payson & Clarke, 1929.

Quarto. Publishers green cloth with titling to spine. xvii + 253 pp. 32 plates with 58 black and white photographs. Three private bookplates to front endpapers. Green cloth dusty with edgewear and sun-faded spine. Scholarly penciled marginalia throughout textblock. Front hinge tender and starting. Rear hinge split, thus final four-page signature (rear endpaper and the final illustrated page) loose and laid in. A good copy.

FIRST EDITION. The earliest substantial American account of the Modern movement in architecture, organized in three sections: *The Age of Romanticism*; *The New Tradition*; and *The New Pioneers*; with discussion of developments in America and Europe.

- 16 Henry-Russell Hitchcock, Jr. and Philip Johnson
**THE INTERNATIONAL STYLE:
 ARCHITECTURE SINCE 1922** \$500
 New York: W. W. Norton, 1932.

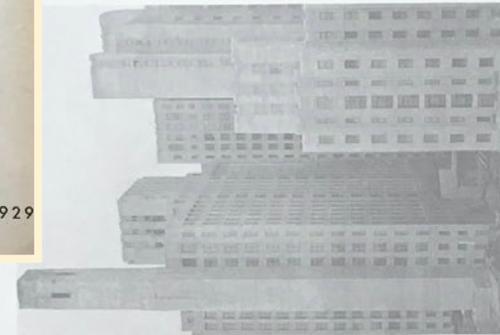
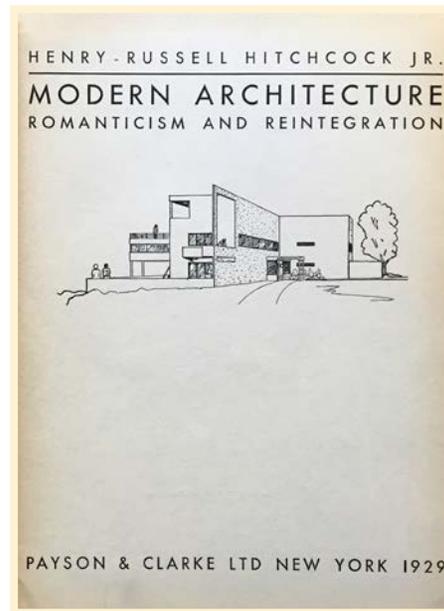
Quarto. Red cloth stamped in gold and black. 240 pp. 156 black and white photographs and plans. Red spine cloth discolored and rubbed. Spine crown and heel rounded with slightest fraying. Endpapers mildly toned with two vintage ownership signatures to FEP. A very good copy of the work regarded as the most influential work of architectural criticism and history of the 20th century.

FIRST EDITION. Hitchcock and Johnson argue that architects of the 1910s and 1920s abandoned the imitative “styles” of the nineteenth century in favor of designs prompted by the vision of the individual architect. They suggest that this experiment produced, by the early 1930s, a distinct style, as sound and deserving of respect as some of the most revered styles of the past.

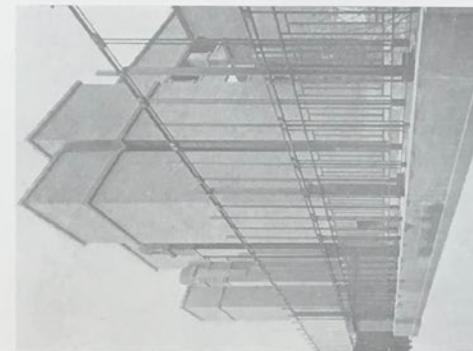
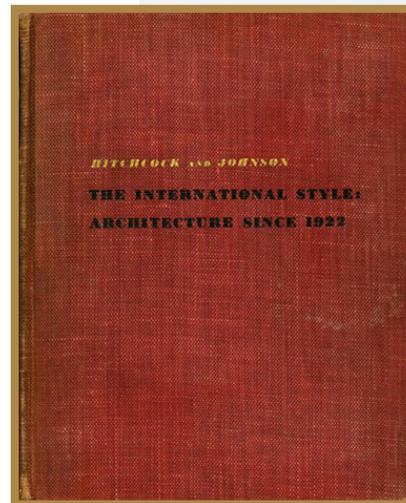
“[Hitchcock’s] writings at Harvard and later at the Museum of Modern Art helped introduce architectural modernism to the United States as a style rather than as a technical, functional or sociological way of building (as modernism was then being espoused in Europe). His scholarship always reflected the conviction that architecture is an art, and that architectural history proceeds “genealogically” through a succession of major and minor masters who directly influence one another.

“Mr. Hitchcock argued that the individual shaped architecture more than broad social forces, and he focused on aesthetic and formal aspects of buildings rather than on their political, economic and social context. He mixed academic interpretation of architectural history with criticism.”

—Joseph Giovannini



22. Medical Center, New York, by J.C. Rogers. 1927



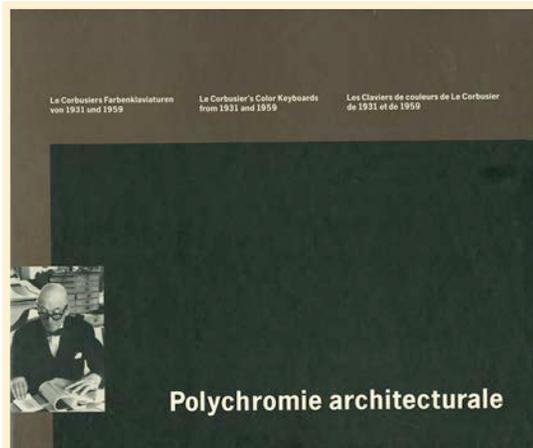
21. Larkin Soap Factory Offices, Buffalo, by Frank Lloyd Wright. 1903



- 17 Charles-Edouard Jeanneret
 Le Corbusier, Max Bill [Editor and Designer]
LE CORBUSIER & P. JEANNERET
OEUVRE COMPLETE 1934-1938 \$200
 Zürich: Les Editions d'Architecture, 1947.

Text in French, with articles in German and English. Oblong quarto. Photo illustrated dust jacket. Tan cloth embossed and stamped in red. 208 pp. 550 black and white illustrations. Cloth lightly worn; textblock lightly shaken (as usual); jacket lightly rubbed and soiled with mild chipping along top edge. A very good or better copy in a very good dust jacket.

THIRD PRINTING. The third volume in the *Oeuvre Complète* series, and a nice early edition from one of the great architectural publishing ventures of the 20th century.

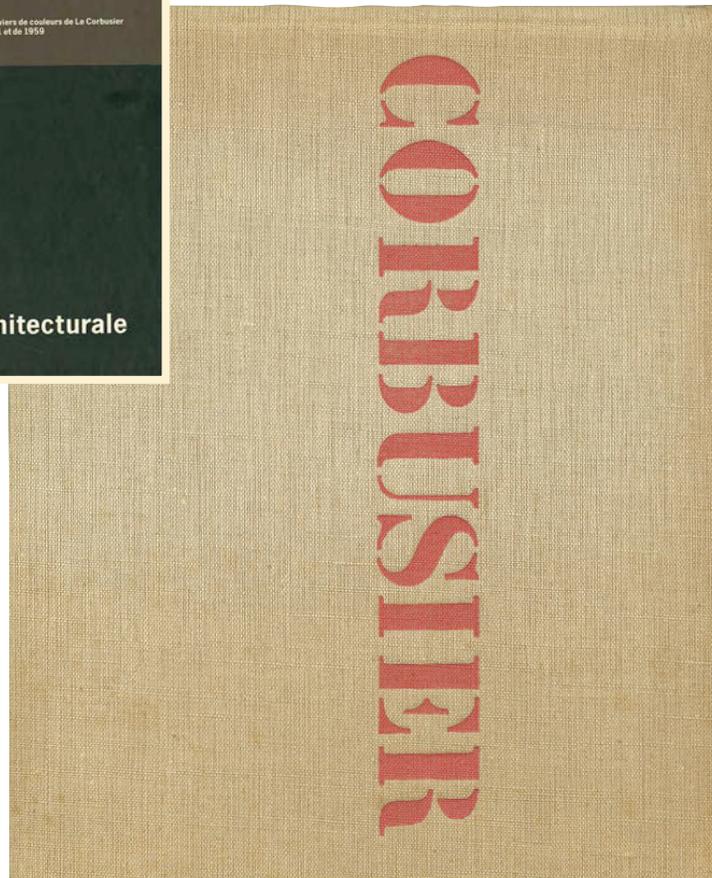


- 18 [Le Corbusier] Arthur Rüegg [Editor]
POLYCHROMIE ARCHITECTURALE
[LE CORBUSIER'S COLOR KEYBOARDS
FROM 1931 AND 1959] \$1,000
 Basel, Boston, Berlin: Birkhäuser Verlag, 1997.

Text in English, French and German. Oblong quartos. Three volumes housed in Publishers slipcase: Vol. I: Polychromie Architecturale, 173 pp. text with color illustrations throughout; Vol. II: Color Swatches, 63 full page color sheets; Vol. III: Color Keyboards, 12 color plates with the 63 colors, with 4 sliders in pocket at back. Elaborate production with custom printed color samples, swatches and 4 die-cut viewing slides [as issued]. Publishers slipcase rubbed along lower joints, otherwise a fine, unread set. Rare thus.

FIRST EDITION. This highly complex and exact reproduction printed in pigments of Le Corbusier's renowned Salubra Colours includes 12 chromatically perfect sample cards, 4 slide bands and 63 color sample sheets, all produced by a high-quality printing process, and then assembled and bound by hand.

Le Corbusier designed two color collections for the Salubra wallpaper company: the Clavier de couleurs of 1931, with 43 colors, and the 1959 collection, with 20. Not content with the mere color selection, drawn from his experience as an architect and painter, he also organized the tones on 12 sample cards in such a manner that, by using a slider (his "color keyboards"), three or five colors could be varyingly isolated or combined. Each card contained a different color scheme meant, when applied, to create a particular spatial effect. This would become not only a useful tool but also a testament of the purist color theory.



- 19 [Berthold Lubetkin] Pierre Mardaga [Editor] **BERTHOLD LUBETKIN—UN MODERNE EN ANGLETERRE** \$50
Bruxelles / Liege 1981.

Text in French. Quarto. Thick printed wrappers. 232 pp. 219 black and white illustrations. Elaborate period correct graphic design throughout. Corners faintly bumped, otherwise a nearly fine copy.

FIRST EDITION. Catalog for an exhibition at the Institut Francais d'Architecture in Paris from June to September 1983, with essays by François Chaslin, Joanna Drew, Ivor Smith, Jean-Claude Garcias and Martin K. Meade.

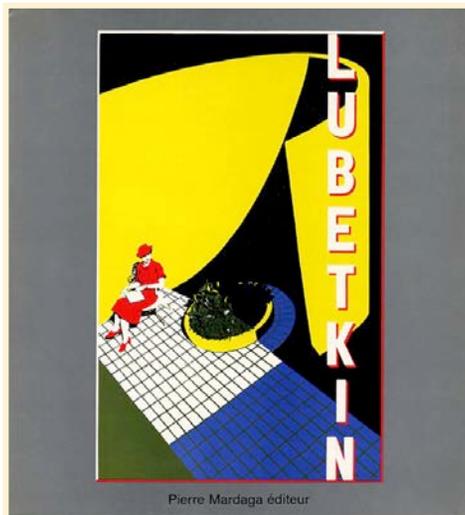
Lubetkin wanted buildings to empower people. "Architecture can be a potent weapon," he wrote, "a committed driving force on the side of enlightenment, aiming however indirectly at the transformation of our present make-believe society, where images outstrip reality and rewards out pace achievement."

- 20 [Berthold Lubetkin] John Allan **BERTHOLD LUBETKIN—ARCHITECTURE AND THE TRADITION OF PROGRESS** \$125
London: RIBA Publications, 1992.

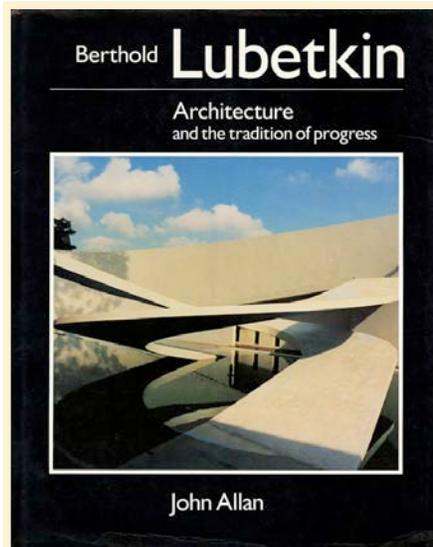
Quarto. Black cloth titled in white. Photo illustrated dust jacket. Blue endpapers. 631 pp. 400 black and white illustrations. Former owner's name stamp to front endpaper. A few instances of penciled marginalia to textblock. Jacket faintly worn, otherwise a nearly fine copy.

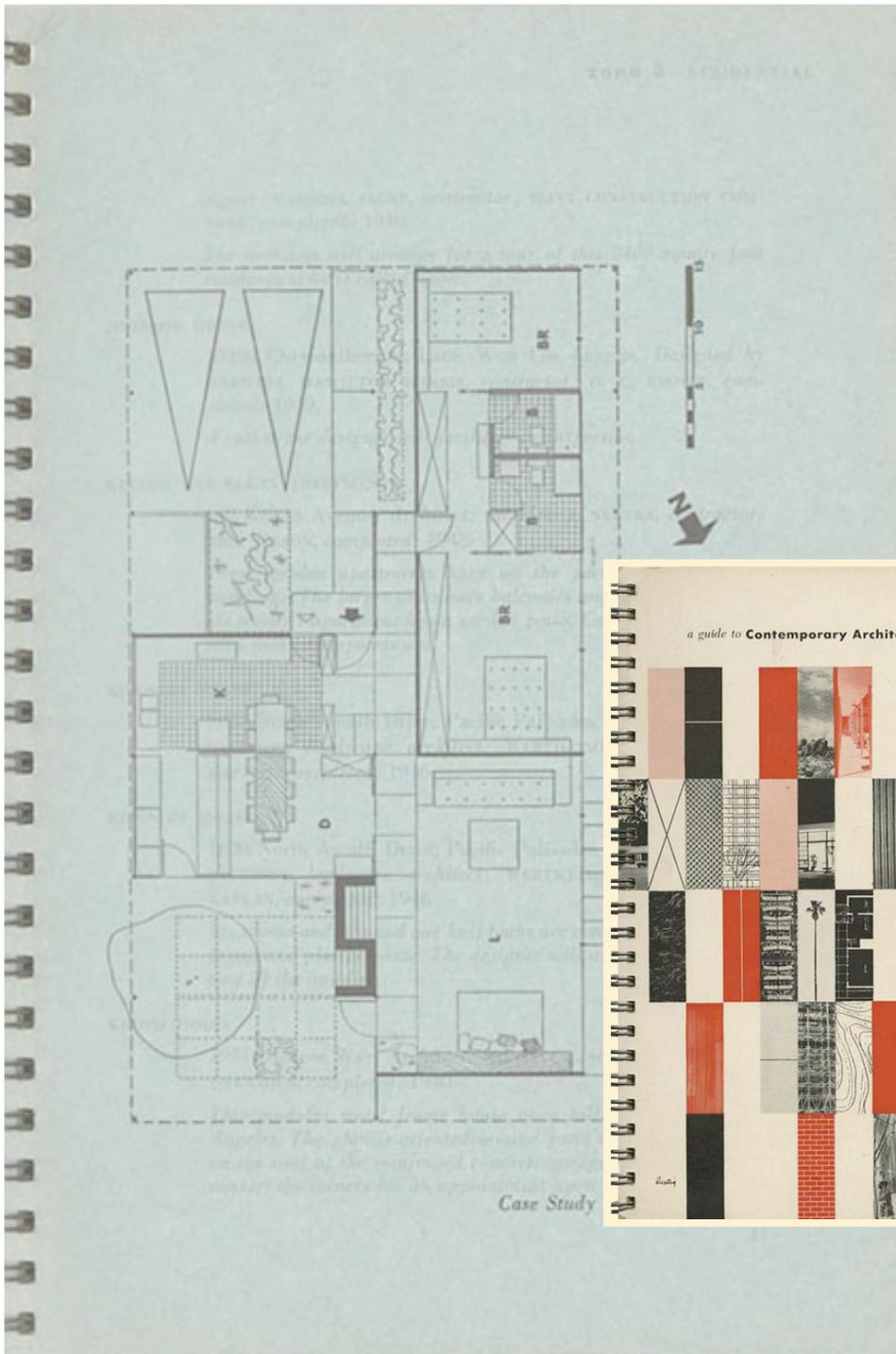
FIRST EDITION. Widely regarded as the definitive account of the life and works of **Berthold Lubetkin** (1901–1990), Britain's leading Modernist architect. In 1982, at the age of 81, he was awarded the RIBA Royal Gold Medal for Architecture and he is believed to have more listed buildings to his credit than any other twentieth century architect in Britain. Lubetkin's prime years in practice were during the 1930s, with his pioneering work leading the Modern Movement in Britain. He continued to have a prolific output in the post-war years. An exhibition of Modern Architecture in England at the Museum of Modern Art in New York in the 1930s established Lubetkin as a celebrated figure in the US and his name still carries that legendary status.

His post-war career never regained the propulsion of before, and although the council flat plots and parks which spatter those years represented continued involvement with the cultural impact of architecture, the flighty towers and wildlife enclosures of before were a thing of the past. Nevertheless, in 1982, eight years before his death, Lubetkin received recognition from the Royal Institute of British Architects who awarded him a prestigious Gold Medal.



7: Concrete Proof





21 **A GUIDE TO CONTEMPORARY ARCHITECTURE IN SOUTHERN CALIFORNIA** \$1,250

Alvin Lustig [Designer], Julius Shulman [Photographer], Frank Harris, Weston Bonenberger [Editors]
Los Angeles: Watling and Company, 1951.

Octavo. Double wire parallel binding. Thick letterpressed wrappers. 92 pp. 17 black and white plates. 7 plans. Multiple paper stocks. Wrappers faintly edgeworn. Vintage price sticker inside rear cover. Vellum leaves lightly sunned to edges, otherwise a fine copy. A rare title, seldom offered.

FIRST EDITION. Foreword by Arthur Gallion. Includes bibliography and directory. Southern California is divided into four zones with a map of each zone serving as chapter breaks. Each zone is further divided into Residential, Commercial, Public and Landscape categories.

"The design of a book is an extremely subtle and muted problem closer to a string quartet than to the grand orchestration of magazine design."
—Alvin Lustig, 1954

This fragile volume was designed to educate the public on the wide varieties of modern architecture being practiced in Southern California (circa 1951) and it survives as a phenomenal design object of the era. Alvin Lustig's design and Julius Shulman's photography combine to make a booklet that truly embodies the spirit of the age.

Photographs include a Greene and Greene House; the Irving Gill House; the Shulman House (Raphael Soriano); United Productions of America (John Lautner); Johnson House (Ain, Johnson and Day); Eames House (Ray and Charles Eames); Davidson House (J. R. Davidson); Sturges House (Frank Lloyd Wright); Columbia Broadcasting System (William Lescaze); Frank Perls Gallery (Alvin Lustig); Prudential Insurance Company (Wurdeman and Becket); Herman Miller Showroom (Ray and Charles Eames); Dunsmier Flats (Gregory Ain); Aloe Building Richard Neutra; Clark House (Clark and Frey); Malibu Church (William Cody); Channel Heights (Richard Neutra).

Plans are printed on translucent vellum and include the Byles House (Douglas Byles and Eugene Weston); the Share House; a Case Study House (Raphael Soriano); a typical Mar Vista House (Ain, Johnson and Day); the Lyndon House (Maynard Lyndon); the Frey House (Albert Frey); and the Hvistendahl House (A. Quincy Jones).

"Lustig created monuments of ingenuity and objects of aesthetic pleasure. Whereas graphic design history is replete with artifacts that define certain disciplines and are also works of art, for a design to be so considered it must overcome the vicissitudes of fashion and be accepted as an integral part of the visual language."
—Steven Heller

22 John McAndrew
**GUIDE TO MODERN ARCHITECTURE—
NORTHEAST STATES** \$150

New York: Museum of Modern Art, August 1940.

Octavo. Thick printed wrappers. Metal parallel ring binding. 126 pp. Well illustrated with photographs, renderings and plans. Indices. Wrappers lightly worn. Wrappers rubbed and worn around the ring binding [as usual for this edition]. For a book published in an edition of 10,000 copies, it is surprisingly uncommon. A very good copy.

FIRST EDITION [10,000 copies]. After Philip Johnson decided to learn a vocation at the Harvard Graduate School of Design under Gropius and Breuer, John McAndrew was selected as Head of the MoMA Department of Architecture and Design. This guide was the first title published under his leadership.

23 Ian McCallum
ARCHITECTURE USA \$125

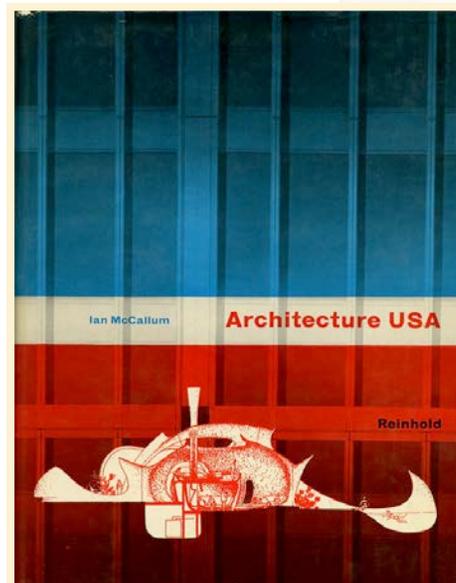
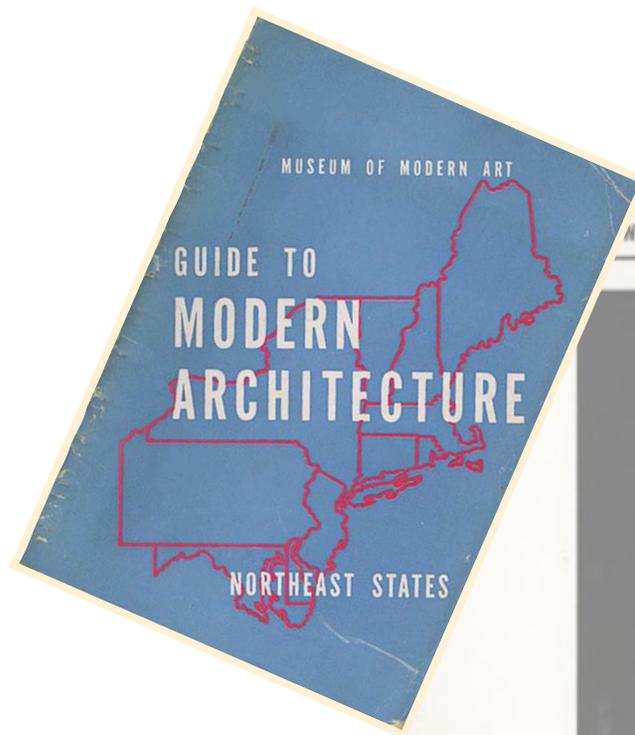
New York: Reinhold Publishing Corp., 1959.

Quarto. Red cloth titled in black. Photo illustrated dust jacket designed by Herbert Spencer. 216 pp. Black and white photographs, diagrams and plans. Bookplate and former owners address label to front endpapers. Dust jacket faintly rubbed Interior unmarked and very clean. Out-of-print. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Beautifully designed and printed in the UK at the Shenvall Press. Discussion and copious examples of the works of 33 architects in the field since 1950. A wide-ranging look at the field by an expert critic.

From the book: "Since 1950 the United States has attained a dominant place in world architecture. Here, a British critic, Ian McCallum, surveys our architecture in breadth and depth, studying not only the major architects, but also their predecessors—the great pioneers—and the social and historical developments that carried their ideas to fruition. The towering figure of Frank Lloyd Wright looms large not only in company with those other native pioneers, H. H. Richardson, Louis Sullivan, Greene and Greene, and Leonard Maybeck, but also among those architects who today are re-shaping our cities—our country—by employing some of the design and planning ideas, the materials and methods of building, first introduced by Mr. Wright.

In ARCHITECTURE USA the author has combined first-hand experience with extensive research to draw a group portrait of what our British copublisher calls "the most stimulating assembly of architectural minds in the world today."





- 24 Esther McCoy
VIENNA TO LOS ANGELES: 2 JOURNEYS \$100
[LETTERS BETWEEN R. M. SCHINDLER AND RICHARD NEUTRA; LETTERS OF LOUIS SULLIVAN TO R. M. SCHINDLER]

Santa Monica: Arts & Architecture Press, 1979.

Square quarto. Photo illustrated thick wrappers. 160 pp. Well illustrated in black and white. Bookplate inside front cover. Wrappers lightly worn and creased, but a very good copy.

FIRST EDITION. Esther McCoy's study of the confluence between R.M Schindler and Richard Neutra explores the architects' Viennese roots, and publishes for the first time scores of photographs, drawings, and typographically transcribed correspondence between Schindler and Neutra, as well as Schindler and the renowned Louis Sullivan.

- 25 Erich Mendelsohn
AMERIKA \$450
[BILDERBUCH EINES ARCHITEKTEN]

Berlin, Rudolf Mosse Buchverlag, 1928.

Text in German. Folio. Original quarter black cloth over printed paper covered boards, with black lettering to front cover, and blue lettering to spine. 222 [vi] pp. 100 black and white plates by Mendelsohn, Knud Lönberg-Holm and Karweik. Bookplate to front endpaper. Endsheets lightly spotted and a few signatures pulled. Boards age toned and edgeworn. Backstrip pulled at spine crown. A nearly very good copy of this fragile oversized Architect's Picturebook.

SECOND EDITION, ENLARGED [Sechste völlig veränderte und wesentlich vermehrte Auflage 1928]. The Sixth completely changed and substantially increased edition 1928.

"And yet, although Mendelsohn was a thoroughly modern architect, he was essentially a pictorialist photographer, albeit one who was rapidly discovering a more modernistic photographic language. He was probably unconcerned with matters of photographic style, and was led to this new language through his subject matter, of which he had a highly sophisticated understanding. He often ignored the standard etiquette of professional architectural photography, tilting his camera vertiginously. Cropping his pictures into thin verticals, he emphasized the height of the American city, demonstrating a possible familiarity with the pictorial language of Alvin Langdon Coburn or early Steiglitz. In all, this is a fascinating transitional photobook, the work of a talented amateur photographer with prior knowledge of pictorialist modes groping towards a proto-modernism as he worked."

—Parr/Badger, *THE PHOTOBOOK: A HISTORY VOLUME 1*, 2004, p. 76–77

- 26 Erich Mendelsohn
ERICH MENDELSON:
DAS GESAMTSCHAFFEN DES ARCHITEKTEN
[SKIZZEN, ENTWÜRFE, BAUTEN]
 Berlin: Rudolf Mosse, 1930.

Text in German. Quarto. Tan cloth titled in brown. 252 pp. 402 black and white photos, illustration, diagrams and floor plans. Bookplate to front endpaper. Charming penciled marginalia and underscoring to textblock. Cloth backstrip slightly pulled at lower spine edge and cloth a trifle dusty, but a very good or better copy.

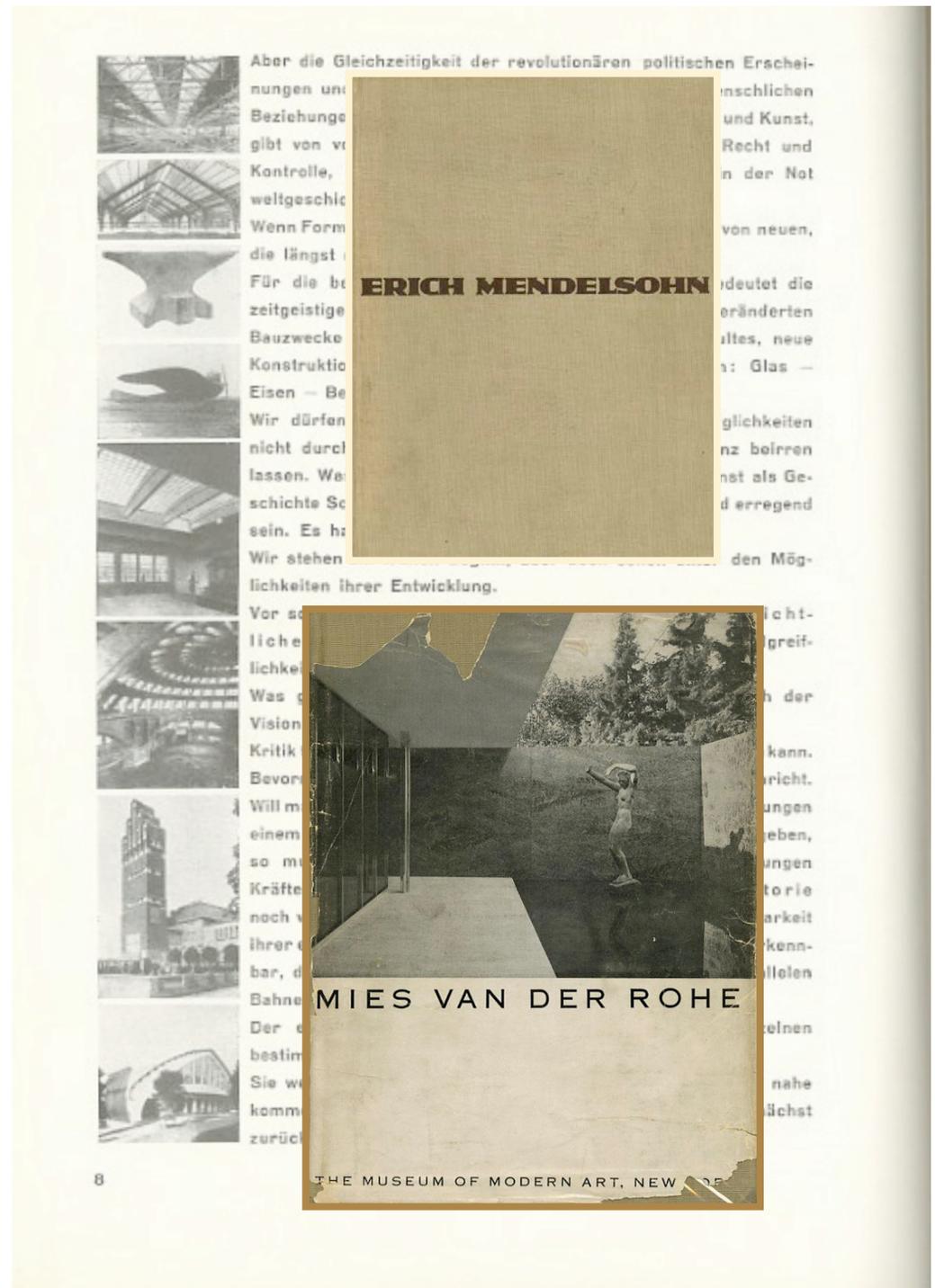
FIRST EDITION. Includes Mendelsohn's essays *Das Problem einer neuen Baukunst* (Berlin, 1919) and *Die Internationale Übereinstimmung des neuen Baugedankens, oder Dynamik und Funktion* (Amsterdam, 1923).

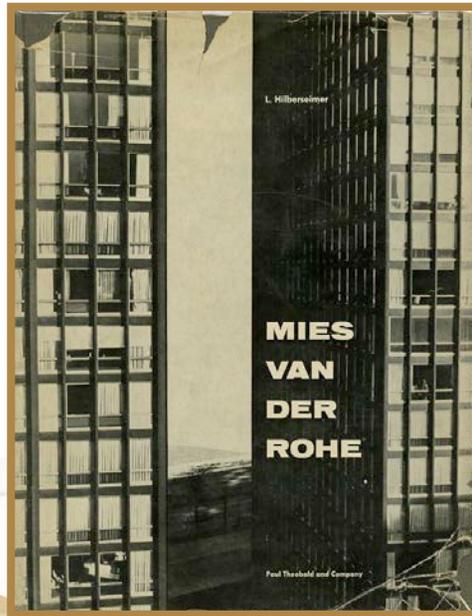
German Jewish architect **Erich Mendelsohn** (1887–1953) was known for his expressionist buildings in the 1920s, the first in the style, as well as for developing a dynamic functionalism in his projects for department stores and cinemas. Mendelsohn became famous early in his career with his Einstein Tower in Potsdam in 1921, and the Schocken department stores in Stuttgart and Chemnitz, revealed him to be at highest level of his art; dynamic, flowing lines together with a constructive clarity resulting in buildings of expressive plasticity. In 1933 he emigrated to Great Britain where he designed the De La Warr Pavilion at Bexhill-on-Sea in 1935. He then moved to Palestine, designing the hospital at Haifa in 1938. From 1941 until his death in 1953 he worked in the USA.

- 27 [Mies van der Rohe] Philip Johnson
MIES VAN DER ROHE
 New York: the Museum of Modern Art, 1947.

Octavo. Tan cloth stamped in black. Photo illustrated dust jacket. 216 pp. 200 black and white plates. Jacket in two pieces with spine perished and chipping with loss. Former owner signature and Bookplate to front endpaper. Lower corner slightly pushed, but a nearly fine copy in a scrappy dust jacket preserved under archival mylar.

FIRST EDITION. The first English-language monograph devoted to Mies van der Rohe. Mies occupied the epicenter of the modern movement and this hagiography is one of the primary reasons for Mies's dominance. From the Bauhaus to Chicago, Philip Johnson explains exactly why you need to be intimately acquainted with the work of this German master. Mies's aphorisms "Less is more" and "God is in the details" are shortcuts to understanding the rigorous intellectual and spiritual foundations of his architecture.





- 28 [Mies van der Rohe] [Ludwig Karl]. Hilberseimer
MIES VAN DER ROHE \$250
 Chicago: Paul Theobald and Company, 1956.

Quarto. Charcoal cloth decorated in gray. Photo illustrated dust jacket. 200 pp. 187 black-and-white illustrations. Book designed by William Fleming. Bookplates to front endpapers. Edgeworn jacket with chipping to both edges. A very good or better copy in a good dust jacket.

FIRST EDITION. From the first chapter: Mies van der Rohe "is an artist—not a designer, not an inventor of ever-changing forms, but a true master builder. His architecture emerges from the nature of the material and is the embodiment of truth and harmony. Its beauty, to use S. Augustine's words, is the splendor of truth."

- 29 [Mies van der Rohe] Dusan Riedl, Libor Tepy [Photographer]
THE VILLA OF THE TUGENDHATS \$175
CREATED BY LUDWIG MIES VAN DER ROHE IN BRNO
 Brno: Institute for the Protection of Monuments in Brno in conjunction with the Brno City Museum, 1995.

Oblong slim quarto. Text in English. Thick glossy photo illustrated wrappers. Publishers screenprinted chipboard slipcase decorated with flag sticker [as issued]. Stainless steel spine. 56 pp. 8 printed vellum leaves. Fully illustrated in color and duotone. Gift inscription to half title page, but a fine copy in a fine example of the Publishers slipcase.

FIRST EDITION [2,000 COPIES]. Illustrated history of the Modern Classic villa designed by Ludwig Mies van der Rohe. Includes 8 color printed leaves showing the villa floor plans floor by floor, a cross section, schematics for the Barcelona, Tugendhat, Easy, Brno and M. R. Wicker Chairs, the M. R. Low and Circular Dining Tables, and a Glass Buffet. Interesting book design that successfully pays homage to the lavish construction materials specified by Mies in 1928.

"The Tugendhat family left Czechoslovakia for Venezuela in 1938 shortly before The Munich Agreement and never returned. The Gestapo set up flats and offices in the abandoned house during the World War II, when most of the windows were blown out during air raids and the original furniture was eventually all stolen. The villa was used in 1992 for the formal signing that separated the country into the present day Czech Republic and Slovakia, and since 1994 has been open to the public as a museum. Heirs of Fritz and Grete Tugendhat filed for the reinstatement of the villa into their ownership in 2007 on the basis of laws in place regarding works of art confiscated during the Holocaust."

—Jules Gianakos



[LOUIS CHRISTIAN MULLGARDT]

David Gebhard [introduction] and Robert Judson Clark [essay]

30 LOUIS CHRISTIAN MULLGARDT 1866–1942

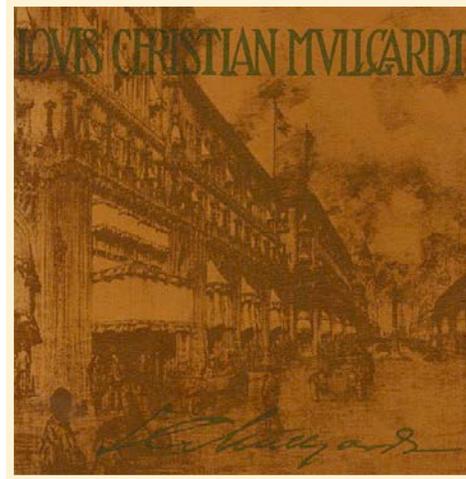
\$75

Santa Barbara: The Art Galleries,
University of California, Santa Barbara, 1966.

Square quarto. Printed wrappers. 40 pp. Black and white illustrations. Bookplates to front endpaper. A nearly fine copy.

FIRST EDITION. Published in conjunction with an exhibition of the same name: The Art Gallery, University of California, Santa Barbara [April 5–May 8, 1966]; The M. H. de Young Memorial Museum, San Francisco [June 27–August 7, 1966]. Traces Mullgardt's career in Chicago, San Francisco, Hawaii, and elsewhere. Among his works were the first de Young Museum and the Court of the Ages and other buildings for the Panama-Pacific International Exposition, 1915. With bibliography, chronology, and list of projects and works.

From the website for UC Berkeley's Environmental Design Archives: Louis Christian Mullgardt was born in Washington, Missouri, and began apprenticing with architectural firms in St. Louis at age fifteen. Mullgardt formed two short-lived partnerships and worked as a structural consultant in England before arriving in San Francisco to open his own office in 1905. Between 1905 and approximately 1920 he designed residences and large buildings in the San Francisco Bay Area and was appointed to the board of the 1915 Panama-Pacific International Exposition, for which he designed an ornate courtyard. Mullgardt also designed the President's house for Stanford University (1915–1918), the M. H. de Young Memorial Museum in Golden Gate Park (1916–1921), and a block-long business center in Honolulu (1919–1921).



177

George Nelson and Henry Wright

31 TOMORROW'S HOUSE

\$225

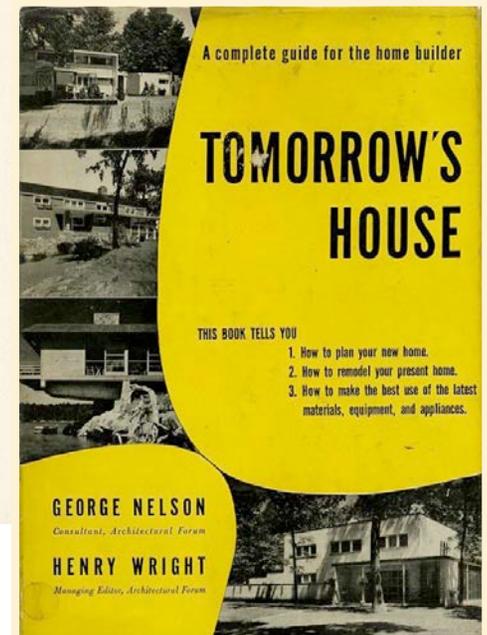
New York: Simon and Schuster, 1945.

Quarto. Tan fabricoid boards decorated in red. Photo illustrated dust jacket. 214 pp. 232 black and white photographs and illustrations. Gutters lightly marked. The scarce dust jacket is lightly spotted and soiled with a chipped spine crown. A nearly fine copy in a very good dust jacket that presents nicely under archival mylar.

FIRST EDITION. Find out how these two self-avowed modernists would prefer to see American housing trends go after the end of World War II. A very desirable book that pinpoints the move away from the streamline and moderne styles of the thirties through the International Style onward into the future.



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32

Richard J. Neutra
WIE BAUT AMERIKA?
[DIE BAUBÜCHER BAND I]

SOLD

Stuttgart: Verlag Julius Hoffmann, 1927.

Text in German. Slim quarto. Embossed and printed thick wrappers. 78 pp. 105 black and white illustrations. Architectural historians' bookplate to front endpaper. Wrappers lightly worn with a split to spine crown and a chip to lower front corner. A very good or better copy.

FIRST EDITION [4,400 copies]. "The book as a whole was more descriptive and prescription, between what was and what ought to be. The book as a whole was more descriptive than interpretive, and its mountains of data were tediously formidable. Yet however commonplace his details of American building would seem half a century later, they were eagerly seized upon when the book was first published in January 1927 The book sold briskly to a worldwide audience and elicited enthusiastic reviews—both in America and in Europe.

—Thomas Hines

Schlusssätze und abgegriffene Schablonen zu vermeiden, durch-
 zuckt er die Aufgaben, die sich dem heutigen Baumeister stellen,
 Indeed, now and when shall I ever think, unacknowledged
 Authorities wachlich zu beurteilen. So ist dieser Band
 das Bekannte der positiv eingestellten, auftragenden Nach-
 schlagenswerten: Zugleich ein Überblick über die Entwicklung
 der letzten Vergangenheit und ein Hinweis auf die Zukunft.



33

Richard J. Neutra, El Lissitzky [Designer]

AMERIKA

\$2,500

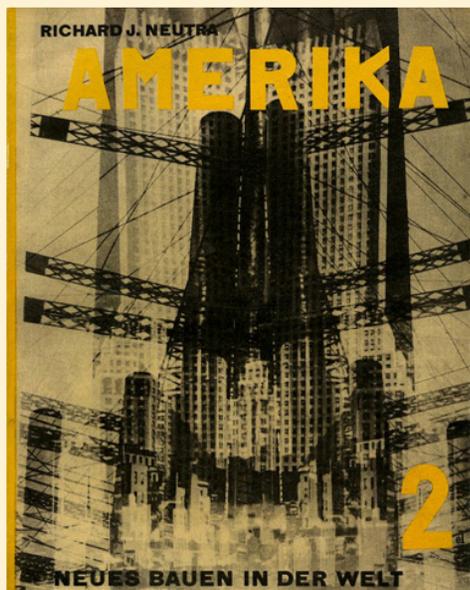
Vienna: Verlag Anton Schroll, 1930.

Text in German. Quarto. Plain card boards with French folded photo illustrated dust jacket attached at spine [as issued]. 163 pp. 260 black and white relief halftones on coated off-white wove paper. Photomontage wrappers and period correct page design by El Lissitzky. Spine joints lightly rubbed and trivial wear overall. Bookplate to front endpaper. A fine, fresh copy. Rare thus.

FIRST EDITION [NEUES BAUEN IN DER WELT NO. 2]. Neutra's second book, completed shortly after his triumphant completion of the Lovell Health House in 1929. He elaborated on themes first addressed in WIE BAUT AMERIKA? published in 1927. This later volume continues Neutra's praise of Schindler's work and includes many contemporary examples by his American peers, circa 1930.

"Traveling in America for the purpose of literary criticism is an old established European tradition. Particularly after the foundation of the first great post-Roman republic (1776), an event which interested the cultured world to the same extent as did the Russian Revolution during the Great War, it became popular to book a passage by sea, go West and write books about America, based on more or less detailed local investigation."

—Richard J. Neutra



Inscribed Copies

- 34 Richard Neutra
MYSTERY AND REALITIES OF THE SITE \$700
Scarsdale, NY: Morgan and Morgan, 1951.

Oblong quarto. Red cloth stamped in white. Photo illustrated dust jacket. 64 pp. 50 black and white illustrations. INSCRIBED on front free endpaper. Professor W. D. Howe inkstamp to front and rear endpapers, with dated ink signature to front. Dust jacket with only a trace of foxing to rear panel. A nearly fine copy in a nearly fine dust jacket. Uncommon thus.

FIRST EDITION. INSCRIBED by Richard Neutra on front free endpaper: "My _____ Wishes! / 58 Richard Neutra" A beautiful copy, enhanced by an inscription by an architect whose role in the development of the postwar modern residential movement cannot be overstated.

The first book published in the United States concerning the architectural work of Richard Neutra.

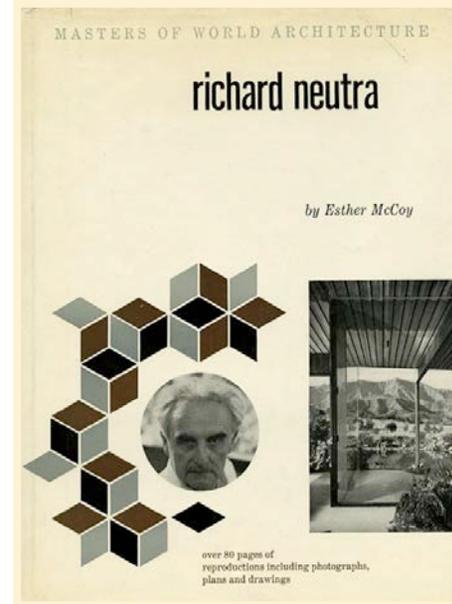
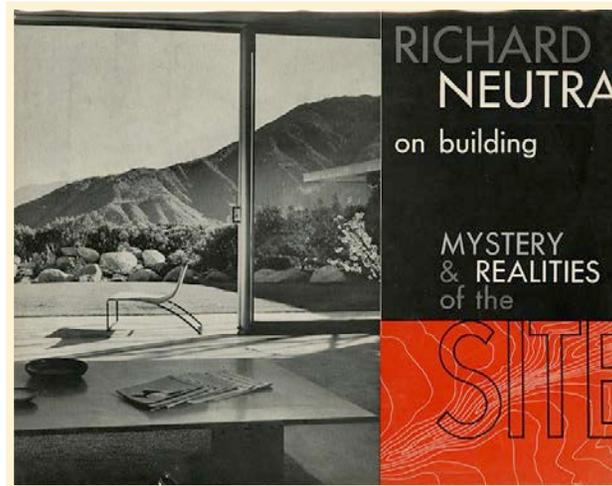
"In the book the author states principles that can be applied to a multitude of building conditions, cites illuminating examples of his ingenious solutions to land-and-house problems, and shows countless ways in which the 'profound assets rooted and buried in each site' can be awakened to 'startling values of design, truly assured of duration, growth, and never ending life.'"

- 35 Esther McCoy
RICHARD NEUTRA \$450
New York: Georges Braziller, 1960.

Quarto. Marbled paper boards with gray cloth backstrip titled in black. Photo illustrated dust jacket 128 pp. 138 black and white illustrations. Ink INSCRIPTION to half-title page. Bookplate to front endpaper. White glossy jacket lightly rubbed with a short, closed tear to rear panel and creases to the front flap. A very good or better copy in a very good or better dust jacket.

FIRST EDITION [Masters Of World Architecture series]. INSCRIBED by Richard Neutra on half-title page: "To _____ / with my most cordial / wishes / Xmas 1960 / Richard Neutra." Recipients' FAIA business card laid in. The first inscribed copy of this title we have handled.

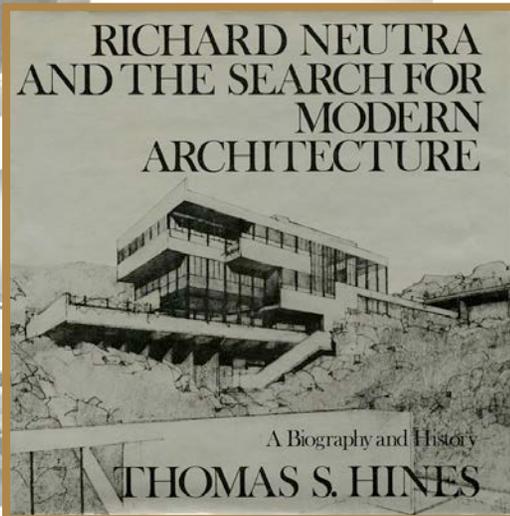
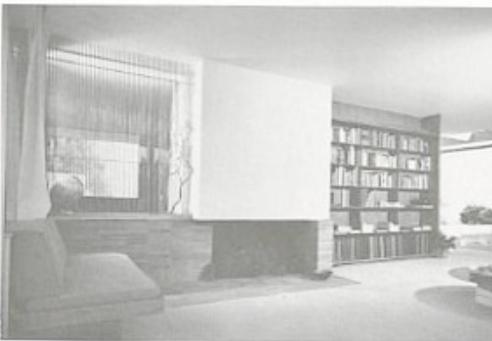
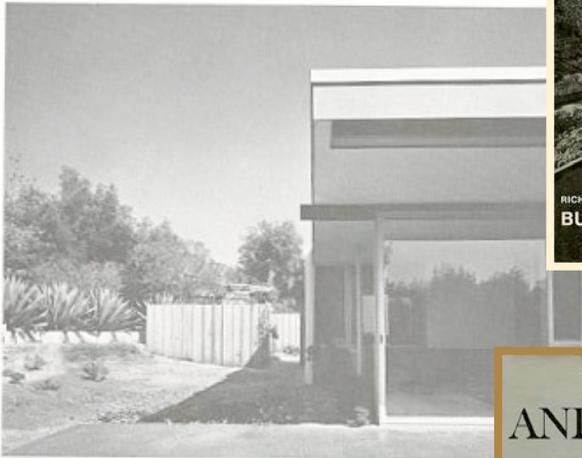
Neutra was famous for the attention he gave to defining the real needs of his clients, regardless of the size of the project, in contrast to other architects eager to impose their artistic vision on a client. Neutra sometimes used detailed questionnaires to discover his client's needs, much to their surprise. His domestic architecture was a blend of art, landscape, and practical comfort.



1. House. Living room.

18. Lovell House. Living room.





36 **BUILDING WITH NATURE** **\$175**

New York: Universe Books, 1971.

Quarto. Blue fabricoid titled in black. Photo illustrated dust jacket. 222 pp. Fully illustrated with black and white photographs and plans. Price-clipped jacket with a trace of wear to lower edge and a lightly rubbed rear panel. Small sticker shadow and scrape to front endpaper. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. Profusely illustrated with black and white plates and plans of Neutra's residential architecture, all finely printed in Germany. An early and comprehensive Neutra monograph.

37 **RICHARD NEUTRA AND THE SEARCH FOR MODERN ARCHITECTURE** **\$100**

New York and Oxford: Oxford University Press, 1982.

Square quarto. Black cloth stamped in white. Printed dust jacket. 356 pp. 360 black and white images. Bookplate to front endpaper. Jacket with one short closed tear to lower front panel edge and faint edgewear. A nearly fine copy in a nearly fine dust jacket: uncommon thus.

FIRST EDITION. **Richard Neutra** (1892–1970) was an Austrian-American architect whose building career in Southern California established him as one of the preeminent Modern Architects of the 20th century.

Neutra moved to the United States by 1923 and became a naturalized citizen in 1929. Neutra worked briefly for Frank Lloyd Wright before accepting an invitation from his close friend and university companion Rudolf Schindler to work and live communally in Schindler's Kings Road House in Los Angeles. Neutra's first work in California was in landscape architecture, where he provided the design for the garden of Schindler's beach house (1922–25), designed for Philip Lovell, Newport Beach, and for a pergola and wading pool for Wright and Schindler's complex for Aline Barnsdall on Olive Hill (1925), Hollywood. Schindler and Neutra collaborated on an entry for the League of Nations Competition of 1926–27; in the same year they formed a firm with the planner Carol Aronovici (1881–1957) called the Architectural Group for Industry and Commerce (AGIC). He subsequently developed his own practice and went on to design numerous buildings embodying the International Style, twelve of which are designated as Historic Cultural Monuments (HCM), including the Lovell Health House (HCM #123; 1929) and the Richard and Dion Neutra VDL Research House (HCM #640; 1966).

- 38 [J.J. P. Oud] Henry-Russell Hitchcock, Jr.
J-J. P. OUD \$400
Paris: Editions Cahiers d'Art, 1931
[Les maîtres de l'architecture d'aujourd'hui, vol. 2].

Text in French. Quarto. Perfect bound thick printed wrappers. [6] pp. text, photo portrait, and 45 pages of photo heliotype plates. Bookplate to front endpaper. Wrappers lightly edgeworn. Binding glue loosened—easily reglued, with signatures still secure in textblock. A nearly fine copy.

FIRST EDITION [Les Cahiers d'Architecture Contemporaine Vol. II]. Short introductory text followed by a full-page portrait and 44 pages of beautiful heliotypes of Oud's projects between 1915 and 1930.

Important overview of the work of architect **Jacobus Johannes Pieter Oud** [1900–1963], probably the foremost Dutch representative of modern functionalism.

In America Oud is perhaps best known for being lauded and adopted by the mainstream Modernist movement, then summarily kicked out on stylistic grounds. As of 1932, he was considered one of the four greatest modern architects (along with Ludwig Mies van der Rohe, Walter Gropius and Le Corbusier), and was prominently featured in Hitchcock and Johnson's 1932 International Style exhibition.

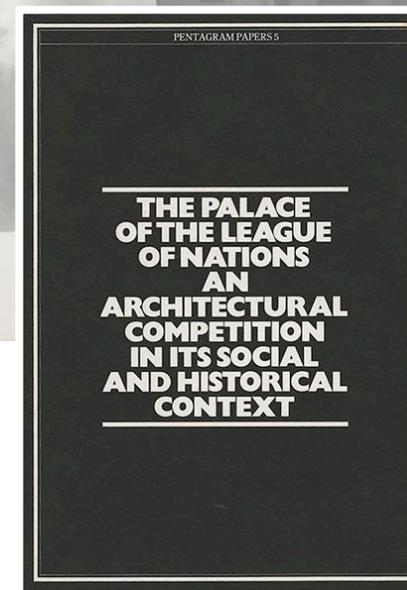
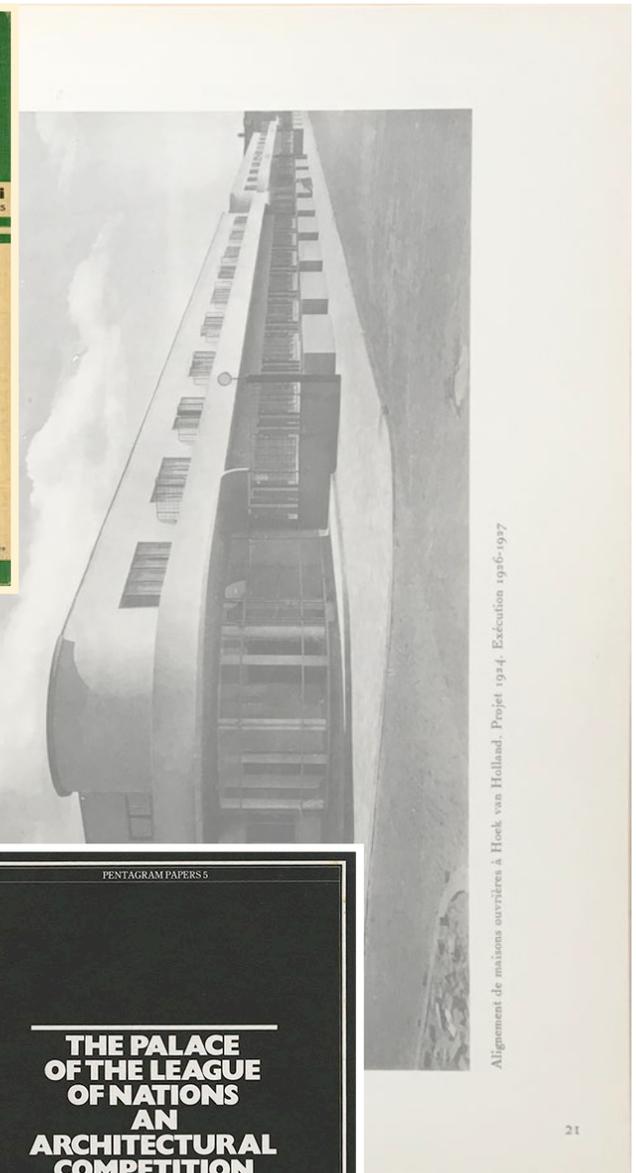
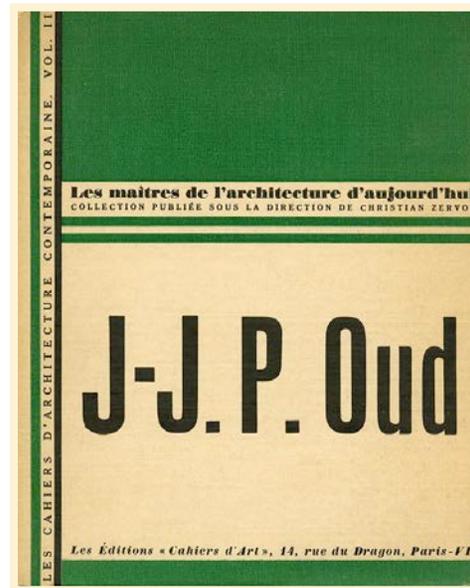
- 39 [Pentagram] Ron Herron and John McConnell
**THE PALACE OF THE LEAGUE OF NATIONS
[AN ARCHITECTURAL COMPETITION
IN ITS SOCIAL AND HISTORICAL CONTEXT]** \$100
London: Pentagram Design, n.d [Pentagram Papers No. 5, 1978].

Sm. 4to. Plain black wrappers in a printed dust jacket. 40 pp. Black and white photographs throughout. Trace of edgewear. A nearly fine copy.

FIRST EDITION [LIMITED TO @ 2,000 COPIES]. Archigram's Ron Herron provides an exceptional social and historical context to the architectural competition held in the 1920s to choose a design for the palace of the League of Nations in Geneva. The author shows the Competition as the final act of the first Age of Heroic Modernism.

The project was described thus: "The Palais, whose construction is the object of the competition, is intended to house all the organs of the League of Nations in Geneva. It should be designed in such a way as to allow these organs to work, to preside and to hold discussions, independently and easily in the calm atmosphere which should prevail when dealing with problems of an international dimension."

A jury of architects was selected to choose a final design from among 377 entries but was unable to decide on a winner.





- 40 [Lilly Reich] Matilda McQuaid
LILLY REICH: DESIGNER AND ARCHITECT \$75
New York: Museum of Modern Art, 1996.

Oblong slim quarto. Photo illustrated wrappers. 64 pp. 75 black and white photos, illustration, diagrams and floor plans. Hint of wear overall. Interior unmarked and very clean. Out-of-print. A nearly fine copy.

FIRST EDITION. Catalog from the first exhibition of work by the German architect and designer **Lilly Reich** (1885–1947), one of the most influential women practicing in her field during the 1920s and 1930s at The Museum of Modern Art from February 8, to May 7, 1996.

Reich derived and exercised much of her creative philosophy through her association with the progressive German Werkbund, an organization dedicated to promoting and upholding the highest standards of design and manufacture in Germany. She was the first woman elected to the board in 1920, an unprecedented appointment for a woman of that era. Reich assimilated the Werkbund's principles, approaching design with the ideological intent of improving society. She sought the overall integration of good design into everyday life through the refinement of consumer display techniques, fashion, furniture, and interiors.

- 41 [Gerrit Rietveld] Theodore M. Brown
THE WORK OF G. RIETVELD ARCHITECT \$450
Utrecht: A. W. Bruna & Zoon, 1958

Text in English. Quarto. Black fabricoid titled in white. Printed dust jacket. Red endpapers. 198 pp. 200 black and white illustrations. 2 color plates. The Rietveld-designed jacket lightly worn along top edge. A fine copy in a nearly fine dust jacket.

FIRST EDITION. The first comprehensive examination of Rietveld's approach to architecture, interior, industrial and furniture design and the cultural and historical context for such designs.

Gerrit Thomas Rietveld (1888–1964) seems possessed of two personalities, each so distinct that one might take his work to be that of more than one artist. The first personality is that seen in the craftsman cabinet-maker working in a primordial idiom, re-inventing chairs and other furniture as if no one had ever built them before him and following a structural code all of his own; the second is that of the architect working with elegant formulas, determined to drive home the rationalist and neoplastic message in the context of European architecture. The two activities alternate, overlap, and fuse in a perfect osmosis unfolding then into a logical sequence.

- 42 Albert Christ-Janer, Alvar Aalto [foreword].
ELIEL SAARINEN \$300
 Chicago: University of Chicago Press, 1948.

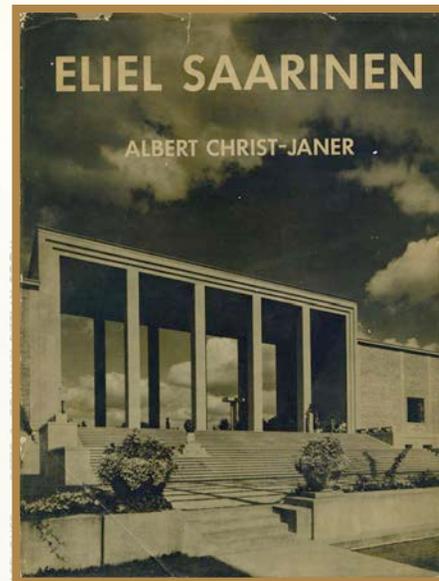
Folio. Full buckram decorated in gray. Photo illustrated dust jacket. xi + 153 pp. 194 black and white illustrations. SIGNED and numbered 308 by Eliel Saarinen and Albert Christ-Janer to rear flyleaf. Bookplate to front endpaper. Jacket chipped and edgeworn with some loss to rear panel. One of the signed/numbered first edition, produced in an unknown limitation. A very good or better copy in a scrappy dust jacket.

FIRST EDITION [hand numbered #308]. Eliel Saarinen (1873–1950) pioneered a form of stripped down, vernacular Art Nouveau that coincided with stirring Finnish nationalism and a corresponding appetite for a romantic national style and consciousness; his Helsinki Central Station became part of the Finnish identity along with Finnish language theaters and literature. Later moving to America, his city planning and Art Deco designs resonated through western cities in the first half of the 20th century.

- 43 [Eero Saarinen] William A. Hewitt [Chairman]:
WELCOME TO THE DEERE & COMPANY ADMINISTRATIVE CENTER \$150
 Moline, Il.: Deere & Company, [1964].

Ephemera: four pieces produced in conjunction with the opening of the Eero Saarinen-designed Deere & Company Administrative Center in 1964. Printed Deere & Company letterhead with welcome notice signed in facsimile by William A. Hewitt; four-panel accordion-fold brochure printed in duotone; single-fold printed brochure for visitors; and two-sided map of Moline and vicinity. Map with inked notation. Other pieces lightly handled and folded as issued for mailing, thus a very good set of original vintage ephemera.

The Deere & Company Administrative Center opened on April 20, 1964. The buildings were designed by the Finnish architect Eero Saarinen, who died before its construction was complete, only four days after he signed the contract for the newest buildings. The project was finished by architect Kevin Roche. It was built according to Deere & Company President William Hewitt's instructions using COR-TEN weathering steel—one of the first architectural applications of the material—which gave the building an earthy look as it oxidized and aged.



DEERE & COMPANY
 MOLINE, ILLINOIS 61205

WILLIAM A. HEWITT
 CHAIRMAN

TO JOHN DEERE EMPLOYEES AND THEIR FAMILIES:

Welcome to the new Deere & Company Administrative Center. We are pleased you have taken the time to visit our new headquarters.

In the past 94 years since the first section of our old building on Third Avenue in Moline was built, the John Deere organization has grown into one of the world's major manufacturing companies. With this growth, the old headquarters was no longer big enough to accommodate under one roof the many specialists a modern business needs if it is to compete successfully, operate profitably, and provide steady and secure employment for its employees.

The new buildings provide flexible space for our operations and room to grow for many years to come. We are confident that in the years ahead the John Deere organization will continue to flourish and grow. The Administrative Center is a symbol of that confidence.

The success of any company is dependent upon the people who work for it. The high standards of workmanship and integrity which have characterized the planning, production, and marketing of John Deere products have been basic to our success. Last year, for the first time in history, our company sold more farm machinery than any other company in the world. That was possible only because of the efforts of many thousands of John Deere employees around the world.

We are proud of the people who work for John Deere. We hope you enjoy your visit today.

Yours truly,
William A. Hewitt
 William A. Hewitt

EAST MOLINE AREA

WELCOME TO THE
DEERE & COMPANY ADMINISTRATIVE CENTER

Please feel free to spend just as much time on your tour as you like. Inside this booklet are a few tips on how to make the most of your time while you are touring the Administrative Center. Again, we say WELCOME...

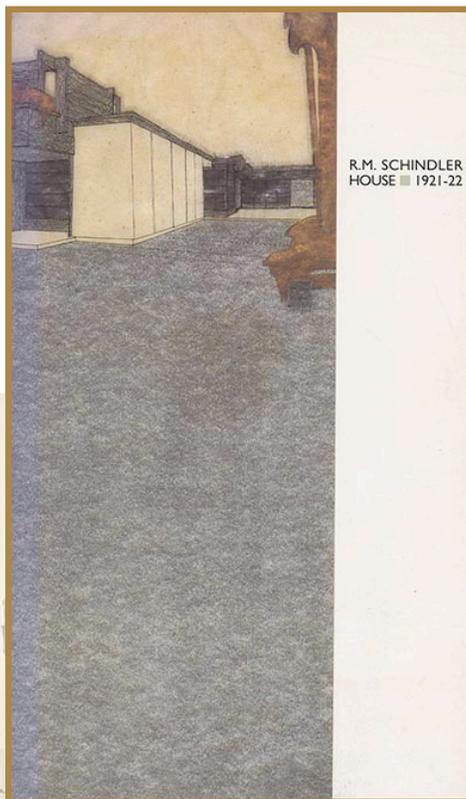
modernism101.com



- 44 [R. M. Schindler] David Gebhard and Esther McCoy:
R. M. SCHINDLER ARCHITECT \$100
 Santa Barbara: The Art Galleries,
 University of California, Santa Barbara, 1967.

Slim quarto. Thick printed wrappers. 114 pp. Fully illustrated in black and white. Bookplate inside front cover. Wrappers lightly worn, but a very good or better copy.

FIRST EDITION. Catalog for the Santa Barbara Exhibition from March 30 to April 30 1967—the first exhibition devoted exclusively to the architecture of R. M. Schindler. Catalog designed by David Gebhard.



- 45 [R. M. Schindler] Kathryn Smyth
R.M. SCHINDLER HOUSE 1921-22 \$125
 West Hollywood, CA: Friends of the Schindler House, 1987.

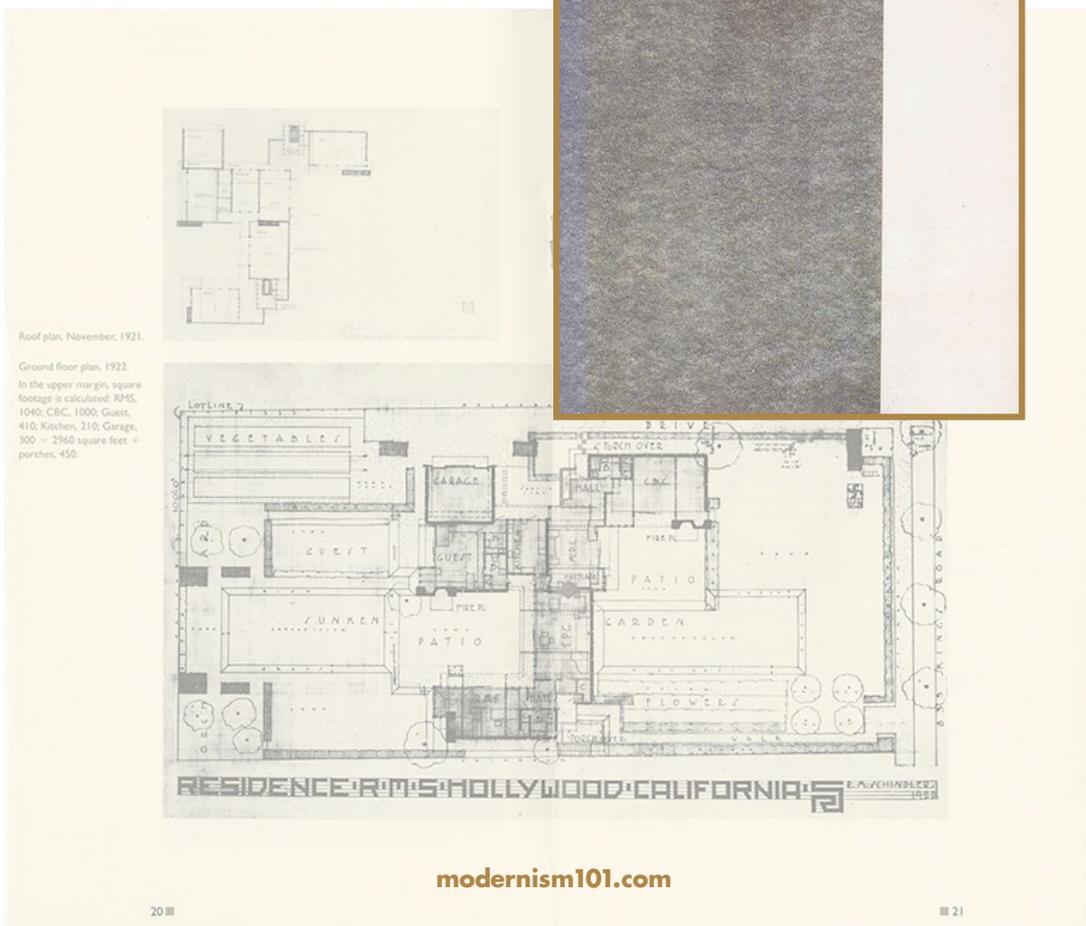
Slim octavo. Photographically printed stapled thick wrappers. 39 + [1] pp. Text and illustrations. Rough erasure mark to rear cover, otherwise a nearly fine copy.

FIRST EDITION. Published "In Commemoration of the Centennial of R.M. Schindler and the 10th Anniversary of the Friends of the Schindler House." Foreword by Robert L. Sweeney. Illustrated with photos from the Chace Family, Dione Neutra, Pauline Schindler, and Kathryn Smith Collections, Julius Shulman, maps and drawings from the U. C. Santa Barbara University Art Museum Architecture Drawing Collection.

"Each room in the house represents a variation on the constructive architectural theme. This theme corresponds to the principle requirements for protecting a tent: a protected back, an open front, an open fireplace and a roof. Each room has a concrete wall at the rear and a large front opening onto the garden with sliding doors. The shape of the rooms and their relationship to the patios and various roof levels creates a totally new spatial concept between the interior and the garden."

—R. M. Schindler

Hailing from Vienna, **Rudolph Michael Schindler** (1887–1953), like his colleague Richard Neutra, emigrated to the US and applied his International Style techniques to the movement that would come to be known as California Modernism. Influenced by the work of Frank Lloyd Wright and taking cues from spatial notions found in cubism, he developed a singular style characterized by geometrical shapes, bold lines, and association of materials such as wood and concrete, as seen in his own Hollywood home (built in 1921–22) and the house he designed for P. M. Lovell in Newport Beach (1923–24).

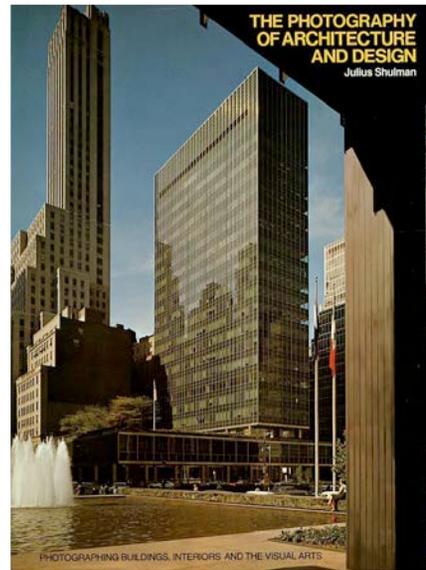


46 Julius Shulman
THE PHOTOGRAPHY OF ARCHITECTURE AND DESIGN \$50
**[PHOTOGRAPHING BUILDINGS, INTERIORS,
AND THE VISUAL ARTS]**

New York/London: Whitney Library of Design/
The Architectural Press, 1977.

*Quarto. Brown fabricoid titled in gold. Photo illustrated dust jacket.
240 pp. 16 pp. in color. 300 black and white illustrations. Jacket
faintly worn along lower edge with a closed tear to lower rear
panel joint. A nearly fine copy in a very good or better dust jacket.*

FIRST EDITION. American photographer **Julius Shulman** (1910–2009) produced so many iconic architectural images that his work is now considered as an independent art form. Each Shulman image unites perception and understanding for the buildings and their place in the landscape. The precise compositions reveal not just the architectural ideas behind a building's surface, but also the visions and hopes of an entire age. A sense of humanity is always present in his work, even when the human figure is absent from the actual photographs.



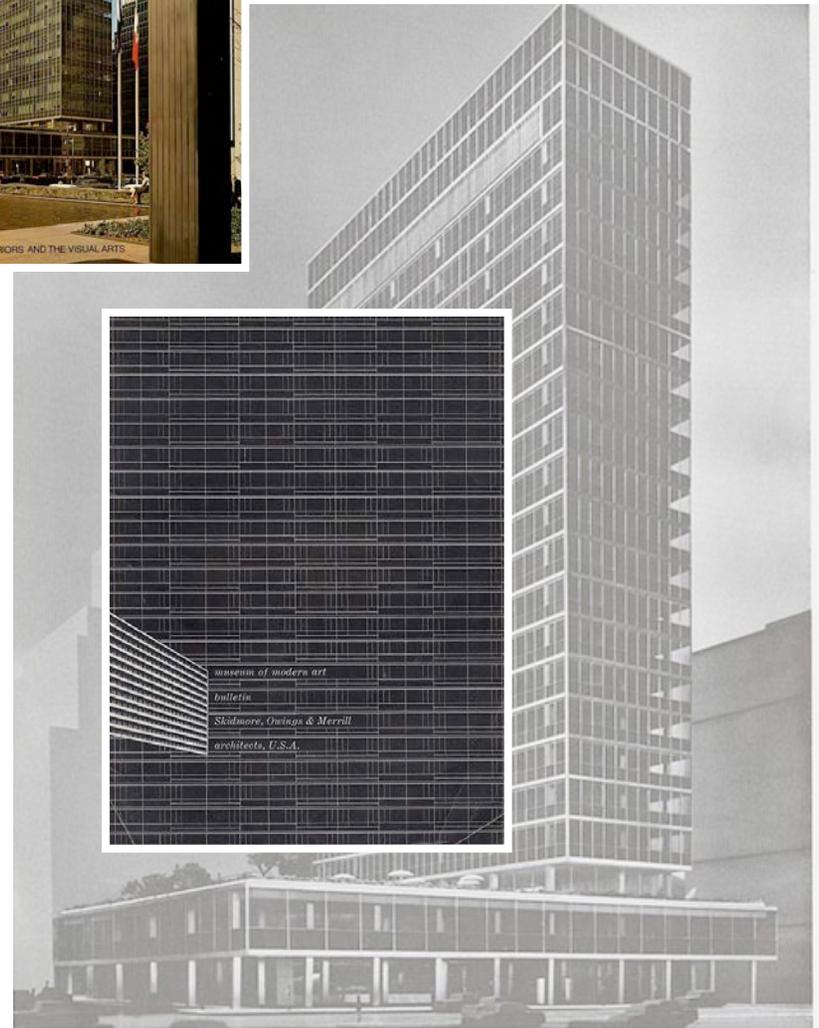
47 [SOM] Eric Nitsche [Cover Designer]:
SKIDMORE, OWINGS & MERRILL ARCHITECTS U.S.A. \$50
New York: Museum of Modern Art, 1950.

*Slim quarto. Stapled self wrappers. 24 pp. 17 black and white
illustrations. Wrappers lightly worn and creased. Several pages
diagonally creased to lower corner. A very good copy.*

ORIGINAL EDITION [The Museum of Modern Art Bulletin, Vol. XVIII, No. 1, Fall 1950]. Includes Lever House, Central Staff Offices for the Ford Motor Company, and others.

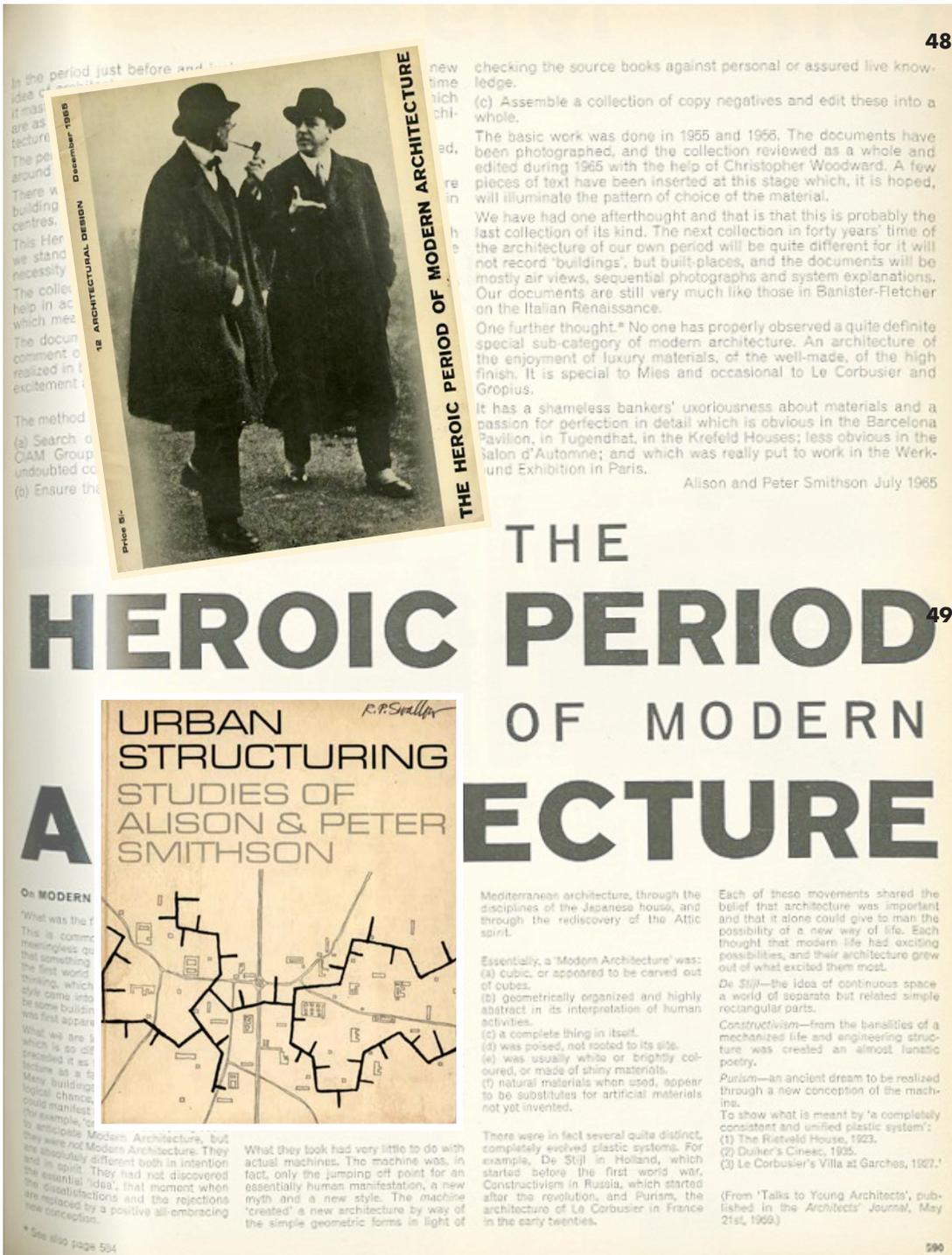
Skidmore, Owings and Merrill was founded in Chicago in 1939 by **Louis Skidmore** (1897–1962), **Nathaniel Owings** (1903–1984), and engineer **John Merrill** (1896–1975); the firm dominated American corporate architectural practice for over three decades and grew to be one of the largest practices in the world. SOM created an American image and style: International Style, modernist, glossy, meticulously detailed buildings, fitted out with modern furniture and art.

Architectural recognition came first with Lever House (1952), New York, by Gordon Bunshaft—a 21-storey rectangular block, in plan only about one third of the available plot area, placed above one end of a 2-storey podium, which extends to the edges of the site and is open at street level. Not only was this the genotype of hundreds of city buildings, giving better access to natural light and air, but its almost transparent curtain-wall skin, made possible by brilliant structural engineering, opened a new, glass-aesthetic phase of modernism, to be imitated all over the world.



LEVER HOUSE (see page 10)

Photo: Louis Clarkman



48

[Alison and Peter Smithson] Monica Pidgeon [Editor]

ARCHITECTURAL DESIGN

\$200

London: The Standard Catalogue Co., Ltd,
Volume 35, Number 12, December 1965.

Slim quarto. Photo illustrated wrappers. 54 [lx] pp. Illustrated articles and trade advertisements. Spine crown worn, but a very good copy.

ORIGINAL EDITION. Devoted to Alison and Peter Smithson's illustrated essay "The Heroic Period of Modern Architecture," a collection of images from architectural journals published between 1910 to 1933.

"In the period just before and just after the first world war a new idea of architecture came into being. In an amazingly short time it mastered its necessary techniques and produced buildings which were as completely realized as any in the previous history of architecture."

The Smithson's presented their collected research as a wordless story of the exchange of ideas during the "heroic age of modern architecture," establishing a timeline and a parabolic curve before the aesthetic and ideological compromises of the 1930s polluted modernism's pure first strain.

Alison and Peter Smithson, John Lewis [Editor]

**URBAN STRUCTURING:
STUDIES OF ALISON & PETER SMITHSON**

\$75

London & New York: Studio Vista & Reinhold, 1967.

Square octavo. Stiff printed wrappers. 96 pp. Photographs, diagrams and sketches. Former owner signature on cover and half-title page. Trivial wear overall, but a very good or better copy.

FIRST EDITION. A large part of this book was previously published as UPPERCASE 3 [London: Whitefriars, 1960], designed by Theo Crosby.

When Peter Smithson died aged 79 in March 2003, *The Times* devoted a page of readers' letters commenting on the buildings he had designed with his wife Alison. They ranged from glowing tributes to this "brilliant pair" and affectionate anecdotes from friends to a scathing critique of their first public building, the prize-winning Hunstanton School in Norfolk, which one man, who had taught there for 37 years condemned as "more suited to being a prison than a school."

This combination of accolades and attacks had accompanied the Smithsons throughout their long career ever since Hunstanton—known locally as the "glasshouse"—was completed in 1954. Controversial though it was, Hunstanton established Alison and Peter Smithson as leading lights of post-war British architecture.

Text in Czech. A4. Letterpressed thick wrappers. Green endpapers [front only]. 40 pp. Eighteen single-family residences profiled in halftone and line rendering. Designed by Ladislav Sutnar. London Czech Republic Legation inkstamp to title page. Small inked catalog number to title page and front wrapper and remnants of catalog sticker to spine heel. Uncoated wrappers soiled and edgeworn. Textblock well thumbed. A good example of this rare Czech Functionalist title.

FIRST EDITION. Presenting the eighteen best projects from a 1929 competition for design of a minimum terrace or detached family house held jointly by the Czechoslovak Arts and Crafts Association and the National Education Ministry.

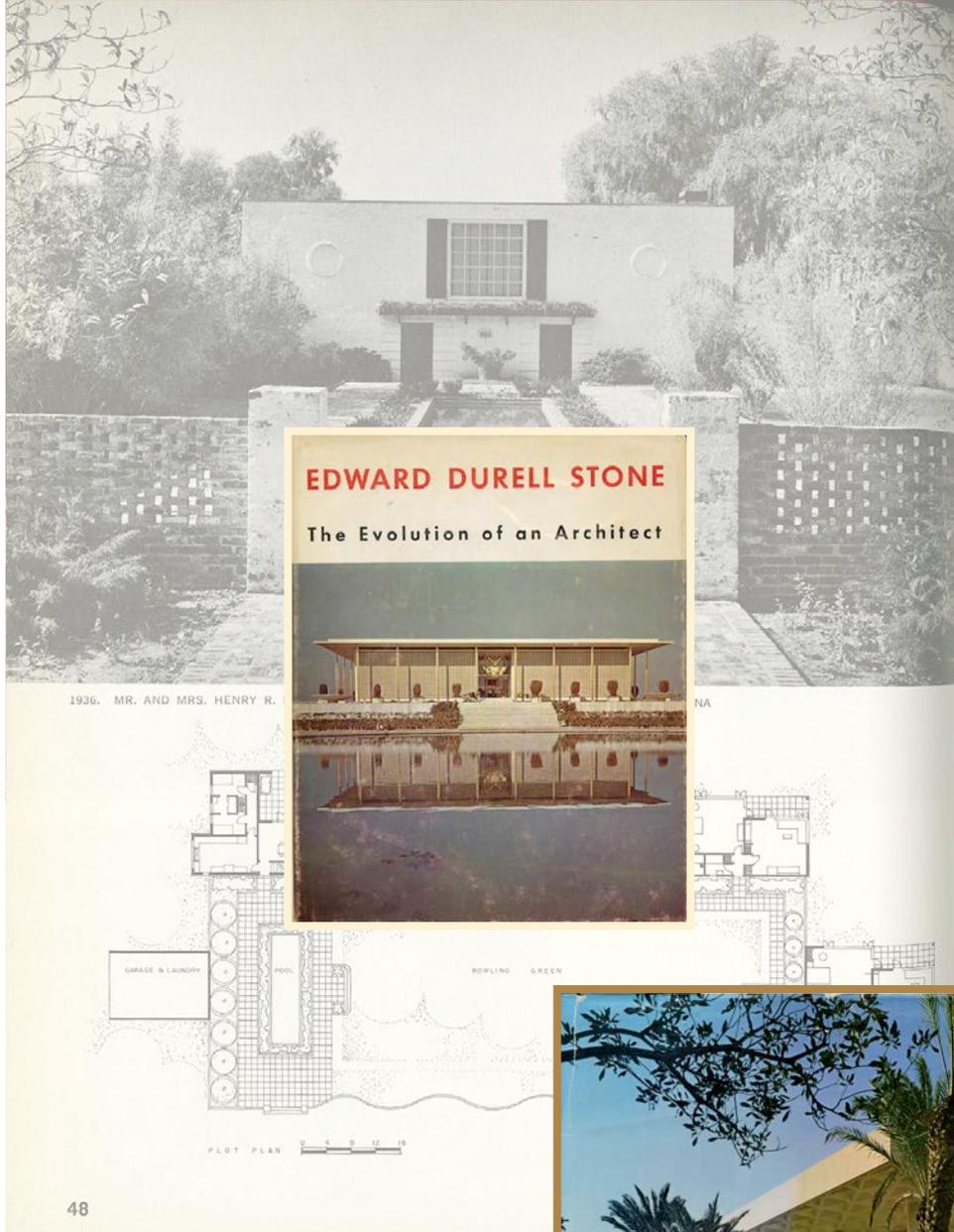
Ladislav Sutnar (1897–1976) arrived in the United States on April 14th, 1939 as the designer in charge of the Czechoslovakian pavilion at the New York World's Fair. Sutnar was the Director of the State School of Graphic Arts in Prague and enjoyed a reputation as one of the leading Czech proponents of Functionalist design.

"Functional advertising design," Herbert Bayer wrote, "should be based primarily on the laws of psychology and physiology." Ladislav Sutnar's dynamic jacket design expresses Bayer's Functionalism: the center red square tips off the title, joined to a geometric spiderweb alluding to the modern city's complexity and anonymity. Within the web are montaged photographs of couples, a bicyclist, and the solitary and somewhat ominous figures at the lower right. The whole composition, apparently restful, remains an alarming evocation of the idea of minimum habitation for the working citizens of a mass society.

Unfortunately for Sutnar's American assignment, Czechoslovakia had ceased to exist the previous month. Germany invaded Czechoslovakia on March 15, 1939, and divided the country into the Protectorate of Bohemia and Moravia and the puppet Slovak State. The dissolution of Czechoslovakia and the outbreak of World War II stranded Sutnar in New York City where he remained and worked for the rest of his life.

By 1939 many former Bauhaus faculty members—Marcel Breuer, Walter Gropius, Mies van der Rohe, László Moholy-Nagy, Joseph Albers, and others—had won teaching positions at various American Universities. These educators were instrumental in bringing European modernism to American architecture and design. America offered the Europeans not only a safe haven, but also great opportunities to make their modernist visions reality. The dynamically developing US building industry and the open mass-production market permitted the exiled Avant-Garde to continue pursuing their ideas in a democratically minded society.





Edward Durell Stone
51 THE EVOLUTION OF AN ARCHITECT **\$175**
 New York: Horizon Press, 1962.

Quarto. Red cloth stamped in gold. Photo illustrated dust jacket. Printed endpapers. 288 pp. Plates and diagrams. Bookplate to front endpaper. Trace of wear overall. Jacket with two, short closed tears to rear panel. A nearly fine copy in a nearly fine dust jacket.

FIRST EDITION. The Horizon Press carried the Gold Standard for Architectural Book Publishing in the United States after World War II, and this edition displays the full range of the Horizon Press's formidable skills: superb design and layout, careful typesetting, crisp reproductions and wonderful full cloth binding with embossing and blind stamping.

Ninety-one projects are spotlighted in this edition, including the Ponce Museum of Art in Puerto Rico, Beckman auditorium, Huntington Hartford Collection Gallery, the original Museum of Modern Art, the Mandel House, the Conger Goodyear House and many others.

Edward Durell Stone
52 RECENT AND FUTURE ARCHITECTURE **\$125**
 New York: Horizon Press, 1967.

Oblong folio. Embossed red cloth titled in gilt. Photo illustrated dust jacket. 136 pp. 131 gravure plates. Price clipped dust jacket with archival tape repair to verso of front panel, otherwise 4-inch closed tear to cover and spine. Jacket lightly edgeworn, with no loss. First few leaves lightly fingered with a couple of random fingerprint smudges and neither artwork nor text affected. A very good or better copy in a nearly very good dust jacket. An uncommon title, especially in this exceptional condition.

FIRST EDITION. Stone's first major work, designed in the starkly functional International style in collaboration with Philip L. Goodwin, was the Museum of Modern Art, New York City (1937–39). As one of the earliest American exponents of the International Style, Stone had a major impact upon architectural education in the United States during the 1950s. He helped transform the International Style modernism of the 1950s into the postmodernism of the 1960s and 1970s by substituting formalism for functionalism.

Stone's formalism developed during in his Beaux-Arts education at the Massachusetts Institute of Technology and his apprenticeship in the New York office of Schultze and Weaver. Stone attributed his shift from a somewhat severe modernism toward the more ornamental formalism of his later career to his second wife, Maria Torchio, whom he met in 1953.

53 Swanson Associates Inc., Architects
SWANSON ASSOCIATES INC. ARCHITECTS \$125
Bloomfield Hills, MI: [Swanson Associates Inc., Architects, c. 1967].

*Slim quarto. Thick plastic covers. Plastic comb binding. [100] pp.
Multiple paper stocks. Elaborate design and production throughout. Trivial wear overall, but a fine, uncirculated example.*

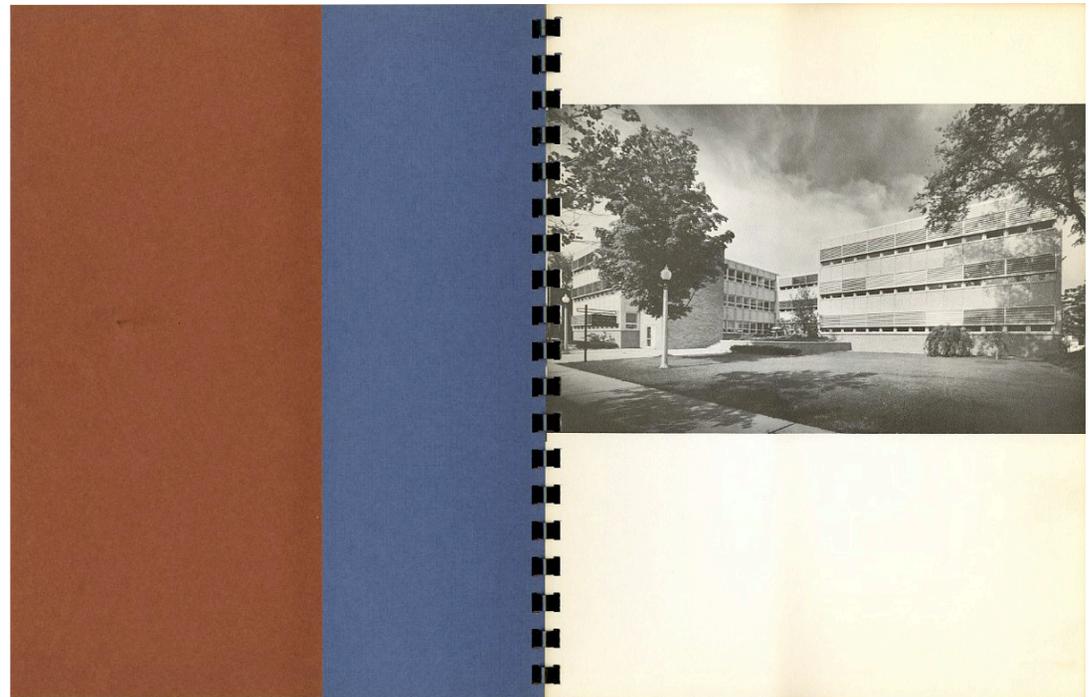
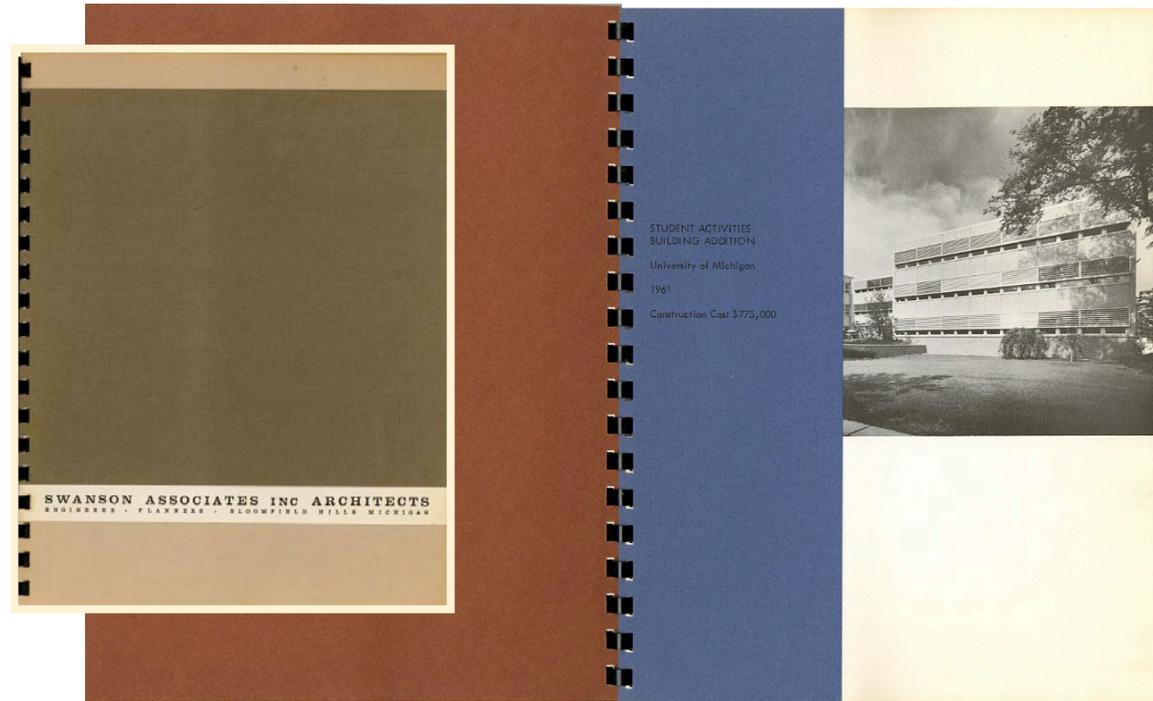
ORIGINAL EDITION. Prospectus for Swanson Associates with 100 pages of work examples and other data showcasing the firm's work in the Bloomfield Hills area and throughout Michigan during the fifties and early sixties. Includes biographies of principals J. Robert F. Swanson, AIA, Robert Saarinen Swanson, AIA, Jack K. Monteith, AIA, Paul Engle, AIA, Pipsan Saarinen Swanson, AIA, and Lynn W. Fry, AIA.

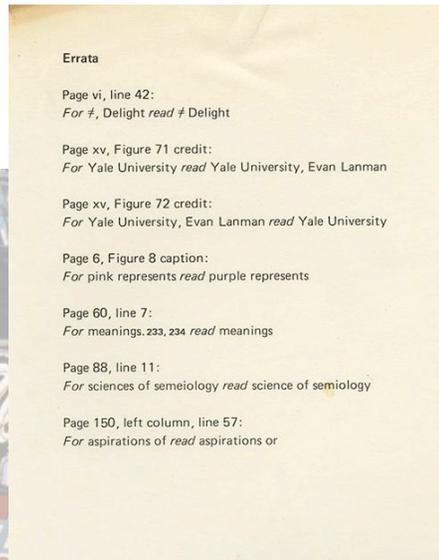
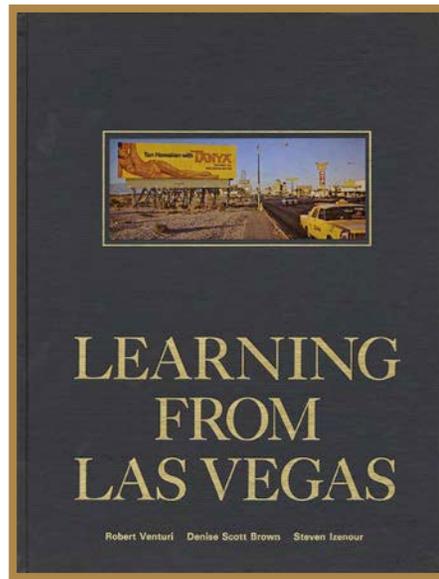
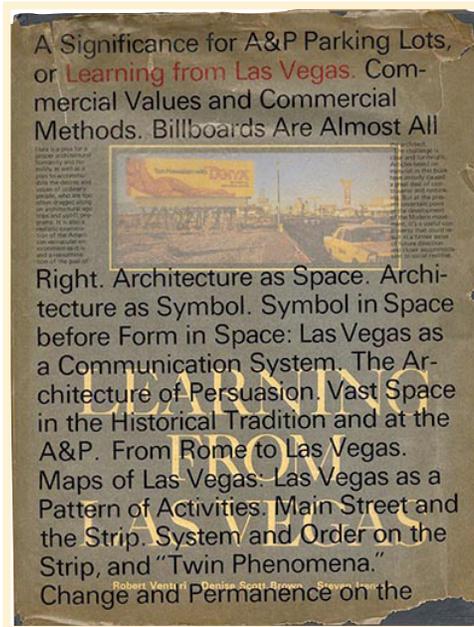
J.[ons] Robert F.[erdinand] Swanson (Bob) was born on June 14, 1900 in Menominee, Michigan to Swan Swanson, a lumberjack, and Anna Nordquist, both of whom were natives of Sweden. The Swanson family moved from northern Michigan to Grand Rapids, and later to Adrian, MI, where Bob graduated from high school.

Eva Lisa Saarinen (Pipsan) was born in Kirkkonummi, Finland on March 31, 1905. Pipsan was the daughter of Eliel Saarinen, an internationally distinguished architect, and Loja Gesellius, an accomplished sculptor, weaver, fabric and textile designer. Pipsan attended the Atheneum Art School and the University of Helsinki where she studied weaving, ceramics, and fabric design.

Bob was a student of architecture at the University of Michigan when he met Pipsan through her father, who was a guest faculty member. Bob also met and became a close friend of Henry (Harry) Scripps Booth. In 1924, after graduating, Bob and Harry began work at Cranbrook and created the architectural firm of Swanson and Booth. The firm for many years also included Eliel and his son Eero. Bob broke away to establish his own firm of Swanson Associates, and in 1933, moved the firm to the Guardian Building in downtown Detroit where Pipsan joined Bob as interior designer. Eliel was a partner for a number of years as the company developed. Pipsan became a partner in 1944. Notably, theirs became the first architectural firm that included interiors as part of the organization.

The Swansons, married in 1926, were lifelong design partners, and their work encompassed exteriors and interiors of many types: residences, schools, universities, churches, airports, banks and government, industrial, and commercial developments. They traveled extensively and raised two sons, Robert Saarinen Swanson and Ronald Saarinen Swanson. Pipsan passed away on October 23, 1979; Bob on March 13, 1981.





54 Robert Venturi, Denise Scott Brown and Steven Izenour
LEARNING FROM LAS VEGAS \$2,000
 Cambridge: The MIT Press, 1972.

Folio. Charcoal cloth stamped in gold. Tipped-in 4-Color half-tone photograph. Glassine dust jacket printed in black and red. xviii, 189 pp. Illustrated with photographs, drawings, plans and ephemera. Errata sheet and MIT Press Review material laid in. Elaborate graphic design throughout by Muriel Cooper. Head of first few leaves indented from paper clip and textblock head slightly dusty. Tight secure textblock feels unread. The rare glassine jacket typically browned to edges and spine, with chipping to spine heel and crown and both front and back edges. A nearly fine copy in a good or better example of the rare publishers glassine dust jacket.

FIRST EDITION. Unmarked, but from the personal library of Interiors Editor Olga Gueft, with shipment receipts from the MIT Press addressed to the Interiors Book Review Editor laid in.

Elaborately designed by Muriel Cooper, at the time design director of the MIT Press—a magnificent specimen of book design. According to Ellen Lupton: “The first edition of this world-changing manifesto was designed by Muriel Cooper. Alas, the original design finds little expression in the current editions, but the text remains a profound celebration of surface. This is the New Testament of design theory.”

LEARNING FROM LAS VEGAS consists of three sections:

- *A Significance for A&P Parking Lots, or Learning from Las Vegas*
- *Ugly and Ordinary Architecture, or the Decorated Shed*
- *Essays in the Ugly and Ordinary: Some Decorated Sheds.*

The final part of this first edition, on the architectural work of the firm Venturi and Rauch, is not included in any of the revised editions.

“Their insight and analysis, reasoned back through the history of style and symbolism and forward to the recognition of a new kind of building that responds directly to speed, mobility, the superhighway and changing life styles, is the kind of art history and theory that is rarely produced. The rapid evolution of modern architecture from Le Corbusier to Brazil to Miami to the roadside motel in a brief 40-year span, with all the behavioral esthetics involved, is something neither architect nor historian has deigned to notice”

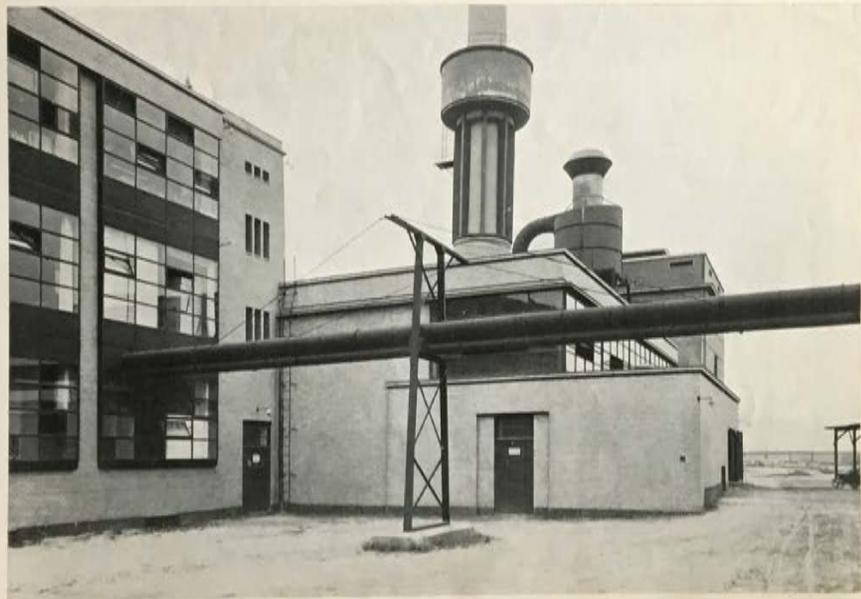
—Ada Louise Huxtable [*The New York Times*]





MASCHINENHAUS / FAGUS-WERK KARL BENSCHIEDT, SCHUHLEISTEN- U. STANZMESSER-FABRIK, ALFELD / LEINE

MASCHINENHAUS MIT HAUPTSCHORNSTEIN / FAGUS-WERK KARL BENSCHIEDT, SCHUHLEISTEN- U. STANZMESSER-FABRIK, ALFELD / LEINE



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