Finding aid for Bauhaus student work, 1919-1933

Hillary Brown.
Descriptive Summary

Title: Bauhaus student work
Date (inclusive): 1919-1933
Number: 850514
Creator/Collector: Bauhaus
Physical Description: 7 Linear Feet(14 boxes, 11 flat file folders)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: A comprehensive collection of photographs, records, notebooks, drawings, prints, manuscripts, and other materials documenting student coursework, assignments, projects, and activities at the Bauhaus (ca. 1919-1933). Includes some work by Bauhaus professors.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in German

Biographical/Historical Note

The Bauhaus was founded in 1919 by the architect Walter Gropius as a school of art, architecture, crafts, and theater, with the focus of instruction on the unity of art and technology. Gropius led the Bauhaus until 1928, when he named Hannes Meyer as his successor. Mies van der Rohe replaced Meyer in 1930. The Bauhaus began in Weimar, moved to Dessau in 1925, and closed in 1932. Attempts to revive the school were made in Berlin in 1933 and Chicago in 1937.

The mission of the Bauhaus was to provide courses in the combined constructive arts and crafts. Gropius' goal was to bridge the divide between fine and applied arts, and he envisioned the Bauhaus as a fulfillment of his ideal of a medieval craft guild, where artists and craftsmen worked in unison. Workshops were offered in carpentry, weaving, pottery, and glass-, wall-, and stage painting. Students, known as apprentices or journeymen, were enrolled in specific workshops, which were originally taught by pairs of professors: a Formmeister, a teacher of fine arts, and a Werkstattmeister, a craftsman. After the move to Dessau, the Werkstattmeister became subordinate to the Formmeister, and later workshops were taught by only one professor. Several students continued on at the Bauhaus as professors or workshop masters, including Gunta Stölzl, Margarete Willers, Otti Berger, Josef Albers, Marcel Breuer, Herbert Bayer, and Joost Schmidt. Every student was required to take the Grundkurs, which was directed by Johannes Itten, assisted by Paul Klee and Wassily Kandinsky from 1919 to 1923, and later led by Laszlo Moholy-Nagy (1923-1928), and Josef Albers (1928-1932).

The watershed event of the Weimar years was the "Bauhaus Week" held in August, 1923. Exhibits were presented, as well as stagings of Oskar Schlemmer's "Triadic Ballet." Gropius' opening address, "Art and Technology - an new unity," announced a change in Bauhaus ideology from the fusion of art and craft to art and industry.

After the move to Dessau, workshops for stained glass and pottery were ended, cabinetmaking and metal were combined into one workshop, and Kandinsky began a "free painting" workshop. The Dessau buildings, designed by Gropius and built 1925-1926, became a manifestation for many of Bauhaus philosophy, teaching and design.

Gropius' successor Hannes Meyer expanded upon his vision of forming closer alliances between the art and industry. Bauhaus weavers designed carpets which were mass-produced by manufacturers, and Bauhaus artists had their wallpaper designs sold in department stores. These efforts enriched the school and allowed them to accept more underprivileged students. Meyer also established a department of architecture and introduced photography to the curriculum. Painting was not encouraged, and Schlemmer left the Bauhaus in 1929 and Klee departed in 1931. Many of the faculty members and students resisted Meyer's rationalism and Marxism, and Laszlo Moholy-Nagy, Marcel Breuer and Herbert Bayer resigned in 1928 in protest over his appointment.

In 1930, a coup against Meyer replaced him with Mies van der Rohe. Mies introduced more discipline to the workshops, and the Bauhaus developed into a fairly conventional school of architecture. The metal/cabinetmaking workshop and wall painting workshop were merged into a singular interior design workshop. Nazi pressure on the school increased after the National Socialists gained control of the Dessau parliament, and the school closed at the end of 1932. Mies van der Rohe
attempted to revive the school in 1933, but the incarnation was short-lived. Many Bauhaus professors, including Josef Albers, Marcel Breuer, and Mies van der Rohe, moved to America.

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Bauhaus student work, 1919-1933, The Getty Research Institute, Los Angeles, Accession no. 850514.
http://hdl.handle.net/10020/cifa850514

Acquisition Information
The Bauhaus student work collection was assembled from several acquisitions acquired between 1984 and 1990. Items were moved from: Special Collections accession nos. 840009; 840052; 840053; 850024; 850138-850142; 850171; 850926; 860337; 860973A; 870213; 870381; 870383; 870581; 870649; 880104; 880220; 880404; 900010.

Processing History
Preliminary processing was completed by April, 1995. Hillary Brown processed, rearranged and described this collection in 1997. She wrote this finding aid in May 1997.

Separated Material
Material was moved to the following collections within Special Collections: Schmidt, accn. no. 880383A; Stölzl, accn. no. 880373B; Moholy-Nagy, accn. no. 890013; Schwitter, accn. no. 890014; Schreyer, accn. no. 900046; Itten, accn. no. 900047; Meyer, accn. no. 900048; Breuer, accn. no. 900049; Gropius, accn. no. 900058; Hözel, accn. no. 900070; Hubsch, accn. no. 900078; Bauhaus photography, accn. no. 900079.

Scope and Content of Collection
A comprehensive assembled collection representing the variety of assignments given to students at the Bauhaus in Weimar (1919-1925), Dessau (1925-1932), and Berlin (1932-1933). The collection includes designs by students, photographs of artworks and activities, and lectures.
This collection contains a few works by professors as well as notebooks kept by students of their courses. There are very few personal items in this collection.
Media in the collection include drawings (pencil, pen and ink, watercolor, charcoal, etc.), photographs, glass negatives, printed matter, holograph and typescript manuscripts, blueprints, and textile samples.

Arrangement note

Subjects - Names
Willers, Margarete
Schlemmer, Oskar

Subjects - Corporate Bodies
Bauhaus

Subjects - Topics
Art, German -- 20th century
Art schools -- Germany
Architecture-Study and teaching
Architecture -- Germany -- 20th century
Art -- Study and teaching
Color in art
Drawing, German -- 20th century
Furniture design
Pottery, German
Anatomy, Artistic
Calligraphy, German

Genres and Forms of Material
Glass negatives -- 20th century
Photographs, Original
Photographic prints -- 20th century
Architectural drawings -- 20th century
Drawings (visual works) -- 20th century

Contributors
Mrozek, Erich
Moholy-Nagy, László
Preiswerk, Gertrud
Ortner, Rudolf
Marx, Gerda
Loew, Heinz
Mies van der Rohe, Ludwig
Meyer, Hannes
Köster, Arthur
Körte, Hugo
Lindig, Otto
Lang, Lothar
Kandinsky, Wassily
Kampt, K. H.
Klee, Paul
Kessinger, Friedly
Weiss, Ursula
Tolziner, Philipp
Trinkhaus, Hermann
Weber, Vincent
Weiss, Gertrude
Radach, Stups
Renger-Patzsch, Albert
Schmidt, Joost
Albers, Josef
Balzer, Gert
Bill, Max
Bormann, Heinrich
Berger, Otti
Cieluszek, Karl
Buscher, Alma
Brendel, Erich
Bredendieck, Hinrich
Ehrhardt, Alfred
Dieckmann, Erich
Consemüller, Erich
Comeriner, Erich
Haupt, Karl Hermann
Hassenpflug, Gustav
Hartogh, Rudolf Franz
Gerson, Lotte
Kaminski, Walter
Itten, Johannes
Hözel, Adolf
Hilberseimer, Ludwig
Bauhaus
Schlemmer, Oskar

Series I. **Preliminary course, 1919-1931, n.d.**

**Physical Description:** 131 items

**Scope and Content Note**

Series contains 131 items, including drawings, photographs of work, notebooks, and collages by students working under Wassily Kandinsky, Paul Klee, Laszlo Moholy-Nagy, and Josef Albers. Students include: Gerd Balzer (2), Schlomo Ben-David (2), Otti Berger (1), Max Bill (2), Heinrich Bormann (1), Hinrich Bredendieck (1), Alma Buscher (1), Karl Cieluszek (6), Erich Comeriner (1), Erich Cönsmüller (9), Alfred Ehrhardt (11), Gustav Hassenpflug (1), Walter Kaminski (1), Friedly Kessinger (2), Hugo Körte (1), Lothar Lang (1), Heinz Loew (1), Gerda Marx (4), Takehito Mizutani (2), Erich Mrozek (8), Gertrud Preiswerk (11), Hilde Reindl (5), Albert Renger-Patzsch (3), Philip Tolziner (1), Gertrud Ursula Weiss (Schneider) (4), and unknown students (29). The six notebooks on courses include three kept by Hilde Reindl on Paul Klee's course, 1927; one by Erich Comeriner on Wassily Kandinsky's course, 1927 and one on Laszlo Moholy-Nagy and Paul Klee's course, 1927; and one by Vincent Weber, for Johannes Itten's course, ca. 1919-1923.

**box 1, folder 1**

**Erich Comeriner, 1927**

**Scope and Content Note**

1 notebook on Wassily Kandinsky's course, summer semester.

**box 1, folder 2**

**Erich Comeriner, 1927**

**Scope and Content Note**

1 notebook on Laszlo Moholy-Nagy and Paul Klee's course, winter semester.

**box 1, folder 3**

**Friedly Kessinger, 1929-1930**

**Scope and Content Note**

1 original folder titled "Grundlehre Materialübungen," annotated with date and teacher's name (empty).

**box 1, folder 4**

**Friedly Kessinger, n.d. 1929-1930?**

**Scope and Content Note**

Material from the folder "Grundlehre Materialübungen": 1 p. notes, 7 color and textures studies for Josef Albers' course.

**box 1, folder 5**

**Friedly Kessinger, 1929-1930**

**Scope and Content Note**

1 collage on wood; 1 collage of chocolate wrappers on cloth-covered board.

**box 1, folder 6**

**Hilde Reindl, 1927**

**Scope and Content Note**

1 notebook for Paul Klee's course.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Name</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 7</td>
<td>Hilde Reindl, 1927</td>
<td>1 notebook for Paul Klee's course.</td>
</tr>
<tr>
<td>1, 8</td>
<td>Hilde Reindl, 1927</td>
<td>1 notebook for Paul Klee's course with 1 p. notes and 8 p. photocopy of notes.</td>
</tr>
<tr>
<td>1, 9</td>
<td>Hilde Reindl, ca. 1927</td>
<td>5 color studies for Paul Klee's course.</td>
</tr>
<tr>
<td>1, 10</td>
<td>Vincent Weber, ca. 1919-1923</td>
<td>1 notebook on color &quot;nach professor Hoelzel&quot; (Adolf Hözel), from Johannes Itten's Preliminary Course, with typescript notes inserted.</td>
</tr>
<tr>
<td>2</td>
<td>Shlomo Ben-David</td>
<td>2 photographs.</td>
</tr>
<tr>
<td>2</td>
<td>Otti Berger</td>
<td>1 photograph by Lotte Gerson.</td>
</tr>
<tr>
<td>2</td>
<td>Max Bill</td>
<td>2 photographs (by Lotte Gerson?).</td>
</tr>
<tr>
<td>2</td>
<td>Hinrich Bredendieck</td>
<td>1 photograph by Lotte Gerson.</td>
</tr>
<tr>
<td>2</td>
<td>Alma Buscher</td>
<td>1 photograph.</td>
</tr>
<tr>
<td>2</td>
<td>Karl Cieluszek, 1929</td>
<td>1 photograph.</td>
</tr>
<tr>
<td>2</td>
<td>Erich Comeriner</td>
<td>1 photograph by Lotte Gerson.</td>
</tr>
<tr>
<td>2</td>
<td>Erich Consmüller</td>
<td>2 photographs for Albers's course.</td>
</tr>
<tr>
<td>2</td>
<td>Gustav Hassenpflug</td>
<td>1 photograph by Lotte Gerson.</td>
</tr>
<tr>
<td>Box</td>
<td>Student/Project</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>-----</td>
<td>----------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>2</td>
<td>Walter Kaminski</td>
<td>1 photograph.</td>
</tr>
<tr>
<td>2</td>
<td>Hugo Körte</td>
<td>1 photograph.</td>
</tr>
<tr>
<td>2</td>
<td>Lothar Lang</td>
<td>1 photograph for Laszlo Moholy-Nagy's course.</td>
</tr>
<tr>
<td>2</td>
<td>Heinz Loew</td>
<td>1 photograph by Heinz Loew.</td>
</tr>
<tr>
<td>2</td>
<td>Gerda Marx</td>
<td>4 photographs by Lotte Gerson.</td>
</tr>
<tr>
<td>2</td>
<td>Takehito Mizutani</td>
<td>2 photographs.</td>
</tr>
<tr>
<td>2</td>
<td>Philip Tolziner</td>
<td>1 photograph by Lotte Gerson.</td>
</tr>
<tr>
<td>2</td>
<td>Victor Tralau [?], 1926-1927</td>
<td>1 photograph.</td>
</tr>
<tr>
<td>2</td>
<td>Gertrud Ursula Schneider (Weiss)</td>
<td>2 photographs.</td>
</tr>
<tr>
<td>2</td>
<td>Unidentified students, 1927-1928</td>
<td>21 photographs, including photographs from Gustav Hassenpflug's collection and 2 photographs by Lotte Gerson, 1 photograph by Albers [?], 1927-1928, and 1 photograph of an exhibit installation.</td>
</tr>
<tr>
<td>4*, folder 1</td>
<td>Gerd Balzer, 1929</td>
<td>1 color study for Kandinsky's course, 1929. 1 sketch of fan-like forms, possibly for Albers's course, 1929.</td>
</tr>
<tr>
<td>4*, folder 1</td>
<td>Heinrich Bormann, 1929-1931</td>
<td>1 color project for Josef Albers's course, 1931.</td>
</tr>
<tr>
<td>4*, folder 3</td>
<td>Karl Cieluszek</td>
<td>5 drawings of studies of volumes for Kandinsky and Klee's course, ca. 1929-1930.</td>
</tr>
</tbody>
</table>
Series I. Preliminary course, 1919-1931, n.d.

**Scope and Content Note**

- box 4*, folder 4  
  Erich Consmüller, n.d.  
  3 photographs of projects for Josef Albers's course.

- box 4*, folder 5  
  Erich Consmüller, n.d.  
  4 photographs of projects for Josef Albers's course.

- box 5*, folder 1  
  Alfred Ehrhardt, n.d.  
  5 photographs of projects made of paper, probably for Josef Albers's course.

- box 5*, folder 2  
  Alfred Ehrhardt, n.d.  
  6 photographs of projects made of paper, probably for Josef Albers's course.

- box 5*, folder 3  
  Erich Mrozek, 1929-1930  
  4 color charts for Kandinsky's course.

- box 5*, folder 4  
  Erich Mrozek, 1929-1930  
  4 collages of color studies for Kandinsky's course.

- box 5*, folder 5  
  Albert Renger-Patzsch, n.d.  
  3 photographs of projects.

- box 5*, folder 6  
  Gertrud Weiss, 1926  
  2 color charts for Klee's course.

- box 6*, folder 1  
  Unidentified student, ca. 1928-1930  
  1 drawing of geometric volumes, for grundkurs, possibly for J. Schmidt.

- box 6*, folder 2  
  Unidentified students, n.d.  
  3 studies of nautilus shells.

- box 6*, folder 3  
  Unidentified students, n.d.  
  4 studies of nautilus shells.

- oversize 1**  
  Gertrud Preiswerk, ca. 1926  
  11 ink drawings of geometric shapes.

Series II. Woodworking, 1921-1922

**Scope and Content Note**

- Physical Description: 2 items

Two photographs of the interior of the Sommerfeld House, Berlin-Dahlem, showing carved interior decoration by Joost Schmidt, 1921-1922.
Series II. Woodworking, 1921-1922

- Joost Schmidt, ca. 1921-1922
  - 1 photograph of carved interior decoration in Sommerfeld House, Berlin-Dahlem.
  - 1 photograph of carved doorway and banister in Sommerfeld House, Berlin-Dahlem.

Series III. Cabinetmaking, 1921-1932 n.d.

- Physical Description: 22 items
- Scope and Content Note
  This workshop is represented by 22 original items and photographs of work, most prepared for Walter Gropius's course. Photographs of work by Erich Brendel (1), Marcel Breuer (2), Alma Buscher (1), Erich Diekmann (1), and unidentified students (9) showing furniture, 1921-1932. Original items include two plans by Gerd Balzer, 1931-1932, and six drawings of furniture designs by unidentified students, 1924, n.d. (See also Gustav Hassenpflug papers, Special Collections accession no. 870030).

- Erich Brendel, ca. 1923-1924
  - Scope and Content Note
  1 photograph of a desk, for Gropius's cabinetmaking workshop.

- Marcel Breuer, ca. 1925-1928
  - 1 photograph of a desk and chair, 1925-1928

- Lucia Moholy-Nagy (photograph by)
  - Scope and Content Note
  1 photograph of a furniture installation with a Breuer chair.

- Alma Buscher, 1924
  - Scope and Content Note
  1 photograph of a toy cabinet, with children playing.

- Erich Dieckmann, ca. 1921-1925
  - Scope and Content Note
  1 photograph of 2 chairs and a table, for Gropius's cabinetmaking workshop.

- Unidentified students, , n.d. 1932
  - Scope and Content Note
  9 photographs of furniture and furniture installations, including 1 featuring a Breuer chair, 1 photograph by Stups Radach, 1 photograph by Lucia Moholy-Nagy, and 1 photograph by Arthur Köster, 1932.

- Gerd Balzer, 1931-1932
  - 1 plan for a closet, 1931
  - 1 cross-section of a house, 1932

- Unidentified students, n.d.
  - Scope and Content Note
  2 designs for chairs.

- Unidentified student, 1924
  - Scope and Content Note
  1 plan for a tea-table.

- Unidentified students, , 1924 n.d.
  - Drawing of chairs on recto & verso of 1 sheet, 1924
  - 2 drawings of a chair or other furniture, n.d.
Series IV. Metal, 1925-1927 n.d.

Physical Description: 21 items

Scope and Content Note

Series contains 21 drawings and photographs of work, primarily prepared for Laszlo Moholy-Nagy's course. Items designed by Otto Rittweger includes six photographs of lamps, 1926-1927, n.d., and six drawings of lamps and tea services, n.d. One photograph of a coffee pot designed by Wilhelm Wagenfeld was taken by Laszlo Moholy-Nagy, ca. 1925. Eight photographs show tea services, flatware, punch bowl service, and displays at a lamp store designed by unidentified students.

box 2

Otto Rittweger, 1926-1927 n.d.

Scope and Content Note

6 photographs of desk and hanging lamps, photographs taken by various photographic studios, 1926, 1927.

box 2

Unidentified students, n.d.

2 photographs of student work.

box 8*, folder 1

Otto Rittweger, ca. 1925 n.d.

Scope and Content Note

1 drawing of a lamp with a clock, ca. 1925. 1 drawing of a table lamp, n.d.

box 8*, folder 2

Otto Rittweger, n.d.

1 drawing of a creamer and 1 drawing of a sugar bowl, n.d.

1 drawing of a teapot, n.d.

1 drawing of a coffee pot, n.d.

Wilhelm Wagenfeld, ca. 1925

Scope and Content Note

1 photograph of a coffee pot, taken by Lucia Moholy-Nagy ca. 1925.

box 8*, folder 3

Unidentified students, n.d.

1 photograph of tea strainers and a creamer, n.d.

Scope and Content Note

photograph touched-up with black and grey pen.

box 8*, folder 4

Unidentified students, n.d.

1 photograph of strainers, n.d.

1 photograph of flatware, a plate, and a glass, n.d.

1 photograph of a punch bowl service, n.d.

Series V. Ceramics, 1922-1933 n.d.

Physical Description: 22 items

Scope and Content Note

Series contains 22 photographs. Images of the professor Otto Lindig include a photograph of Lindig at the potter's wheel and four photographs of ceramics by Lindig, 1922-1923. Photographs of unidentified work include 15 images of Bauhaus and Dornberger ceramics, after 1930, n.d., and one photocollage by Heinz Loew, n.d. One photograph of a ceramics studio was taken after 1925. [See also photographs of Dornberg pottery, Special Collections accession no. 900012.]

box 2

Otto Lindig, 1922-ca. 1933

1 photograph of Lindig at the potter's wheel, after 1925

4 photographs of ceramics by Lindig, 1922-1923, after 1930

Unidentified students, ca. 1925-1933 n.d.
Series V. Ceramics, 1922-1933 n.d.

- box 2
  - 15 photographs of Bauhaus and Dornburger ceramics, after 1930, n.d.
  - 1 photograph of a ceramics studio, after 1925
  - 1 photographic collage by Heinz Loew of ceramics and a potter at the wheel, n.d.

Series VI. Weaving, 1922-1930 n.d.

Physical Description: 54 items

Scope and Content Note
Series contains 54 fabric samples, loom patterns, watercolor studies, and photographs of finished works prepared for weaving workshops and Paul Klee's course on color theory and design for weavers. Items include nine watercolors by Léna Meyer-Bergner; one photograph by Margarete Willers of a wall hanging by Ilse Wittig Fehling, 1922; one photograph of a rug by Ljuba Montastirsky; one photograph of a woman weaving by Nelly A. Peissachowitz; three fabric samples by Grete Reichardt, ca. 1926-1930; one watercolor by Hilde Reindl; two fabric samples by Immeke Mitscherlich Schwoordmann; six watercolors by Margarethe Willers, ca. 1922-1925; and 26 items by unidentified students. Also included are notebooks kept by Erich Comeriner, ca. 1927 and Gertrud Preiswerk, 1927. Two watercolor illustrated letters by Margarethe Willers do not relate to course work and comprise the small amount of personal material in this collection, 1919, n.d. [See also Gunta Stölzl collection, Special Collections accession no. 880383B*.

- box 1, folder 11 Erich Comeriner, ca. 1927
  - Scope and Content Note
  - 1 notebook on dye compositions.

- box 1, folder 12 Gertrud Preiswerk, 1927
  - Scope and Content Note
  - 1 notebook.

- box 1, folder 13 Margarethe Willers, n.d.
  - Scope and Content Note
  - 4 watercolor and pencil color studies.

- box 1, folder 14 Unidentified student or students, n.d.
  - Scope and Content Note

- box 1, folder 15 Unidentified student or students, n.d.
  - Scope and Content Note

- box 1, folder 16 Unidentified student or students, n.d.
  - Scope and Content Note
  - 7 p. with fabric/weaving swatches.

- box 2 Nelly A. Peissachowitz, n.d.
  - Scope and Content Note
  - 1 photograph of a woman weaving.

- box 2 Unidentified students, 1925 n.d.
  - 1 photograph of women in the weaving workshop, n.d.
  - 1 photograph of two women at a loom, 1925

- box 9*, folder 1 Léna Meyer-Bergner, 1927-1929
  - 2 watercolor studies from Paul Klee's course on color theory and design, 1927

- box 9*, folder 1 2 watercolor design for weavings, 1928, 1929

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<table>
<thead>
<tr>
<th>Box/Folder Information</th>
<th>Series/Student</th>
<th>Content Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 9*, folder 2</td>
<td>Léna Meyer-Bergner, n.d.</td>
<td>2 watercolor designs for weavings.</td>
</tr>
<tr>
<td>box 9*, folder 3</td>
<td>Léna Meyer-Bergner, n.d.</td>
<td>3 watercolor designs for weavings.</td>
</tr>
<tr>
<td>box 9*, folder 4</td>
<td>Ljuba Montastirsky, n.d.</td>
<td>1 photograph of a rug.</td>
</tr>
<tr>
<td>box 9*, folder 5</td>
<td>Grete Reichardt, ca. 1926-1930</td>
<td>2 weaving samples of furniture fabric with typed notes of specifications, ca. 1926-1930</td>
</tr>
<tr>
<td>box 10*, folder 1</td>
<td>Hilde Reindl, n.d.</td>
<td>1 weaving sample of heavy furniture fabric, ca. 1926</td>
</tr>
<tr>
<td>box 10*, folder 2</td>
<td>Immeke Mitscherlich Schwollmann, n.d.</td>
<td>1 watercolor design for a weaving.</td>
</tr>
<tr>
<td>box 10*, folder 4</td>
<td>Margarete Willers, ca. 1922-1925</td>
<td>2 watercolor-illustrated letters.</td>
</tr>
<tr>
<td>box 10*, folder 5</td>
<td>Ilse Wittig Fehling, 1922</td>
<td>1 photograph of a tapestry from the first Bauhaus exhibit.</td>
</tr>
<tr>
<td>box 10*, folder 6</td>
<td>Unidentified students, n.d.</td>
<td>3 watercolor designs for weavings, n.d.</td>
</tr>
<tr>
<td>box 10*, folder 6</td>
<td>Unidentified students, n.d.</td>
<td>3 photographs of weavings, n.d.</td>
</tr>
<tr>
<td>box 10*, folder 7</td>
<td>Unidentified students, ca. 1925</td>
<td>2 weaving samples.</td>
</tr>
</tbody>
</table>
Series VII. Printing and typography, 1927-1930 n.d.

Physical Description: 30 items

Scope and Content Note
Series contains 30 calligraphic samples and prints prepared for courses by Joost Schmidt, Oskar Schlemmer and possibly Josef Albers. Work done for Joost Schmidt includes 18 calligraphic samples by Gerd Balzer, 1929-1930. One print of a book plate was done by Hans Düne for Oskar Schlemmer's course, n.d. Graphic design items include one lithograph poster by Peter Keler and Farkas Molnar, 1923 and one design for a title page by Hermann Trinkhaus, 1927-1928. Also included are two typographical montages by Arthur Schmidt, ca. 1930, and two exercises and five typographical montages by unidentified students, some for Josef Albers, n.d. [See also Eberhard Schrammen collection, Special Collections accession no. 880277.]

box 11*, folder 1  Gerd Balzer, 1929-1930
Scope and Content Note
14 calligraphic studies for Joost Schmidt's course.

box 11*, folder 2  Hans Düne, n.d.
Scope and Content Note
1 print of a book plate made for Hildegard Dettmer in Oskar Schlemmer's course.

box 11*, folder 3  Peter Keler and Farkas Molnar, 1923
Scope and Content Note
1 lithograph poster titled "Tordurchfahrt."

box 11*, folder 4  Arthur Schmidt, ca. 1930
Scope and Content Note
2 typographical montages for Joost Schmidt.

box 11*, folder 5  Hermann Trinkhaus, 1927-1928
Scope and Content Note
1 design for a title page.

box 11*, folder 6  Unidentified student, n.d.
Scope and Content Note
2 exercises, possibly for Josef Albers.

box 11*, folder 7  Unidentified, n.d.
Scope and Content Note
2 typographical montages.

box 11*, folder 8  Unidentified, n.d.
Scope and Content Note
3 typographical montages.

oversize 3**  Gerd Balzer, 1929
Scope and Content Note
4 calligraphic studies for Joost Schmidt's course.
Series VIII. Theater, 1926-1930 n.d.

Physical Description: 35 items

Scope and Content Note

Series consists of 35 photographs of Bauhaus productions, actors, and costumes. Images of Oskar Schlemmer as the musical clown include one photograph taken by T. Lux Feininger, seven contact sheet strips, and five photographs of a theatrical production (one photograph by Irene Bayer, ca. 1926-1928). Photographic portraits include Max Bill, 1927, and Erich Comeriner photographed by George Hartmann. Other images include theatrical productions photographed by Irene Bayer (2); the cast of “A Company of Masks,” 1928-1929 (1); a masked dancer (2); costumed revelers at a Bauhaus party photographed by Umbo (1); and unidentified students and productions (12). There is also one photographic postcard of Bauhaus dancers and one of the dancer Grete Palucca.

box 2
1 photograph and 7 contact sheet strips of Oscar Schlemmer as the musical clown, photograph by T. Lux Feininger, ca. 1926-1928
box 2
5 photographs of theatrical production with Oscar Schlemmer as the musical clown, with 1 photograph by Irene Bayer, ca. 1926-1928
box 2
1 strip of contact prints of the cast of the dance pantomime “Company of Masks,” 1928-1929
box 2
2 photographs by Irene Bayer of theatrical productions, n.d.
box 2
1 photograph of Max Bill with two friends, 1927
box 2
1 portrait of Erich Comeriner by Georg Hartmann, n.d.
box 2
12 photographs of students and productions, n.d., 1930
Scope and Content Note
Including 1 of a rehearsal, 1 of a woman wearing a mask from Oskar Schlemmer's "Triadic Ballet," and 1 of three students at a reception.

box 2
2 photographs of a masked dancer, 1928
box 2
1 photograph by Umbo of two revelers, probably at the "Ear, Nose, and Heart Festival," 1928
box 2
2 photographic postcards, n.d.
Scope and Content Note
1 of a theater production and 1 of the dancer Grete Palucca.

Series IX. Drawing, 1922-1930 n.d.

Physical Description: 19 items

Scope and Content Note


box 12*, folder 1 Karl Hermann Hampt, 1923
Scope and Content Note
4 anatomical and geometrical studies for Klee's course.

box 12*, folder 2 Karl Hermann Hampt, 1923
Scope and Content Note
5 anatomical and geometrical studies for Klee's course.

box 12*, folder 3 Erich Mrozek, 1929-1930
Scope and Content Note
4 tracings and drawings for Kandinsky's course.
Erich Mrozek, n.d.
Scope and Content Note
1 drawing of anatomical studies, possibly for Oskar Schlemmer's course "Man."

Unidentified students, 1928-1929
Scope and Content Note
2 drawings titled "Kopfkonstruktion," studies of head, possibly for Oskar Schlemmer's course "Man."

Unidentified students, , 1922-1929 n.d.
1 drawing of cubes, possibly for Klee's course on artistic design, 1928-1929
1 drawing of the three elementary forms, for Kandinsky's Analytical Drawing course, 1922-1925
1 charcoal drawing titled "Seepflanzen und Steine," n.d.

Series X. Painting, n.d.
Physical Description: 3 items
Scope and Content Note
Three watercolors by unidentified students. [See also Hannes Beckmann Papers, Special Collections accession no. 890163].

Unidentified student or students, n.d.
Scope and Content Note
3 watercolors, "Mais," "Lupinien" and untitled.

Series XI. Photography, 1922-1933 n.d.
Physical Description: 80 items
Scope and Content Note
80 photographs, photcollages, glass negatives, and advertisements prepared for Walter Peterhans and possibly other professors. Photographers include Theo Ballmer (1), Lotte Beese (1), Alma Buscher (1), Karl Cieluszek (1), Erich Comeriner, ca. 1927-1930 (9), Hans Finsler (1), Irene Hoffmann, 1931 (1), Hilde Hubbuch (1), Waldemar Hüsing (3), Ernst Kallai (1), Lucia Moholy-Nagy, 1931 (1), Erich Mrozek, ca. 1929-1930 (1), Nelly Peissachowitz, 1932-1933 (1), Naftaly Rubinstein (1), Arthur Schmidt (8), Joost Schmidt (4), Herbert Schürmann (1), Umbo, 1928, ca. 1930 (3), Marc Vaux, ca. 1930 (1), and unidentified photographers (7). Other items include a series of 22 photographs by Theo Ballmer illustrating experiments with lighting, exposure, and focus; four advertisements by Xanti Schawinsky for Most Chocolates; and one notebook kept by Erich Mrozek on Peterhans's photography course, ca. 1929-1930. Glass plate negatives include experimental images by Edmund Collein (4) and Franz Ehrlich (1), 1928-1932.

Erich Mrozek, ca. 1929-1930
Scope and Content Note
1 notebook on Walter Peterhans's photography course.

Alma Buscher, n.d.
Scope and Content Note
1 photograph of a still life.

Karl Cieluszek, n.d.
Scope and Content Note
1 photograph of a still life of wood texture and an iron key.
<table>
<thead>
<tr>
<th>Box</th>
<th>Photographer</th>
<th>Years</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Erich Comeriner</td>
<td>ca. 1927-1929</td>
<td>1 photocollage.</td>
</tr>
<tr>
<td>2</td>
<td>Irene Hoffmann</td>
<td>1931</td>
<td>1 photocollage.</td>
</tr>
<tr>
<td>2</td>
<td>Hilde Hubbuch</td>
<td>n.d.</td>
<td>1 photograph collage.</td>
</tr>
<tr>
<td>2</td>
<td>Ernst Kallai</td>
<td>n.d.</td>
<td>1 photograph of collage of a policeman.</td>
</tr>
<tr>
<td>2</td>
<td>Erich Mrozek</td>
<td>ca. 1929-1930</td>
<td>1 still life of crumpled newspaper for Peterhans's photography course.</td>
</tr>
<tr>
<td>2</td>
<td>Nelly Peissachowitz</td>
<td>1932-1933</td>
<td>1 still life for Peterhans' photography course.</td>
</tr>
<tr>
<td>2</td>
<td>Joost Schmidt</td>
<td>n.d.</td>
<td>3 photographs and 1 contact sheet strip of still lifes of plastic forms.</td>
</tr>
<tr>
<td>2</td>
<td>Herbert Schürmann</td>
<td>n.d.</td>
<td>1 photograph of a still life.</td>
</tr>
<tr>
<td>2</td>
<td>Unidentified students</td>
<td>, 1922 n.d.</td>
<td>1 photocollage of the bust of Nefertiti.</td>
</tr>
<tr>
<td>2</td>
<td>Unidentified students</td>
<td>, 1922 n.d.</td>
<td>1 double-exposed or long-exposure photograph of a man sitting in a Breuer chair, ca. 1922</td>
</tr>
<tr>
<td>2</td>
<td>Unidentified students</td>
<td>, 1922 n.d.</td>
<td>1 photocollage of lightbulbs, possibly a preparatory work for an advertisement for Osram.</td>
</tr>
<tr>
<td>2</td>
<td>Unidentified students</td>
<td>, 1922 n.d.</td>
<td>1 still life of currency with the inscription &quot;Was kost die Welt!&quot;, n.d.</td>
</tr>
<tr>
<td>2</td>
<td>Unidentified students</td>
<td>, 1922 n.d.</td>
<td>2 still lifes of metallic ball and textiles.</td>
</tr>
<tr>
<td>2</td>
<td>Lotte Beese</td>
<td>photograph of Xanti Schawinsky, ca. 1928</td>
<td>4x5 black/white photograph printed with hatch-marks or lines across the portrait.</td>
</tr>
<tr>
<td>3</td>
<td>Edmund Collein</td>
<td>ca. 1928-1932</td>
<td>4 glass negatives titled &quot;Lichtplastische Studien I-IV&quot;.</td>
</tr>
<tr>
<td>3</td>
<td>Franz Ehrlich</td>
<td>ca. 1928-1932</td>
<td>1 glass negative titled &quot;Studier arbeit.&quot;</td>
</tr>
<tr>
<td>13*</td>
<td>Theo Ballmer</td>
<td>n.d.</td>
<td></td>
</tr>
<tr>
<td>Box and Folder</td>
<td>Description</td>
<td></td>
<td></td>
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<tr>
<td>---------------</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 1</td>
<td>22 photographs on 8 boards illustrating experiments with lighting, focus, exposure, etc., n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 1</td>
<td>1 board contains cloth sample and a sample of wood veneer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 2</td>
<td>1 photograph of a boat, n.d.</td>
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<td></td>
</tr>
<tr>
<td>box 13*, folder 2</td>
<td>Erich Comeriner, 1927-1930</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 2</td>
<td>3 photomontages, ca. 1927-1929</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 2</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 2</td>
<td>with 1 photomontage by an unknown student.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>5 photographs, including 2 of mannequins and 2 of building exteriors, ca. 1930</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>Jean Arp, ca. 1930</td>
<td></td>
<td></td>
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<tr>
<td>box 13*, folder 3</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>1 photograph of wooden leaves placed according to the laws of chance, photograph by Marc Vaux.</td>
<td></td>
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<tr>
<td>box 13*, folder 3</td>
<td>Hans Finsler, n.d.</td>
<td></td>
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</tr>
<tr>
<td>box 13*, folder 3</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>1 photograph of a platter of chocolates.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>Lucia Moholy-Nagy, 1931</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>1 photograph of a rooftop.</td>
<td></td>
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<tr>
<td>box 13*, folder 3</td>
<td>Naftaly Rubinstein, n.d.</td>
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<tr>
<td>box 13*, folder 3</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 13*, folder 3</td>
<td>1 photograph of a tortoise.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 1</td>
<td>Xanti Schawinsky, n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 1</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 1</td>
<td>4 photographs for advertisements of Most Chocolates, matted with 2 press clippings featuring an advertisement by Schawinsky and a biographical article, n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 2</td>
<td>Arthur Schmidt, ca. 1929-1930</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 2</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 2</td>
<td>8 photographs, many done for Walter Peterhans’s photography course.</td>
<td></td>
<td></td>
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<tr>
<td>box 14*, folder 3</td>
<td>Umbo, 1928-ca. 1930</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 3</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 14*, folder 3</td>
<td>3 portraits, including a portrait of a woman, and &quot;Ruth.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>oversize 4**</td>
<td>Waldemar Hüsing, 1930</td>
<td></td>
<td></td>
</tr>
<tr>
<td>oversize 4**</td>
<td>Scope and Content Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>oversize 4**</td>
<td>3 abstract photographs on blueprint paper.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Series XII. Architecture, 1925-1933 n.d.

Physical Description: 85 items

Scope and Content Note
Series contains 85 items by students working under Mies van der Rohe, Hannes Meyer and other professors. Two drawings of a school by Gerd Balzer were for Mies van der Rohe, 1932. Items by Karl Cieluszek include 42 drawings, 1928-1932, and ca. 15 p. notes, n.d. 13 drawings are by Rudolf Franz Hartogh, 1925-1926, n.d.; two drawings of a school are by Hans Kessler, 1930; one drawing of a house is by Rudolf Ortner, 1933; ten drawings are by unidentified students. [See also Fritz Schleifer collection, Special Collections accession no. 870382].

oversize 5**

Gerd Balzer, 1932
Scope and Content Note
2 designs of school, for Mies van der Rohe's course.

oversize 6**

Karl Cieluszek, 1928-1929
Scope and Content Note

oversize 7**
Karl Cieluszek, 1928-1930
1 drawing of a student dorm, 1928
4 drawings of a house and unknown building, 1930

oversize 8**
Karl Cieluszek, 1930-1932
7 drawings of a house and unknown building, 1930-1931
1 drawing of a weekend house, 1930-1931
1 drawing of a house, for Mies van der Rohe, 1931
1 drawing of an unknown building, 1931
3 drawings of a sanitarium, 1932

Rudolf Franz Hartogh, 1925-1926, n.d.
2 drawings entitled "Schnellentwurf," 1925
1 drawing of a duplex, 1925
6 drawings of a coffeehouse, 1925-1926
2 drawing of a family house, n.d.
2 drawing of housing, n.d.

Hans Kessler, 2 drawings for a school, 1930

Rudolf Ortner, 1 design of a house, for Mies van der Rohe, 1933

Unidentified students, n.d.
Scope and Content Note
10 drawings of buildings.