Christiane Lange

Karin Kneffel and the House of Collector Hermann Lange

In 2009, Martin Hentschel, director of the Kunstmuseen Krefeld, invited the painter Karin Kneffel to organize an exhibition at the Museum Haus Esters. In keeping with the exhibition history of the house, he wanted a show that would relate to the building and its architecture by Ludwig Mies van der Rohe.

Haus Esters, as well as the neighboring Haus Lange, has maintained a long tradition of exhibitions in which new, not yet established artistic positions were shown. Haus Lange has been available to the municipal mus um for exhibitions since 1955. Under the direction of Paul Wember, it became a hotspot for contemporary Western European and American art. In 1981, Haus Esters was added as a venue. Both are now under the direction of Gerhard Storck and Julian Heynen, who are carrying on this tradition. Installations with direct reference to the architecture constitute a central role in the exhibition program.[1]

The twin-like buildings were built, however, as private residences. In 1927, the silk factory owners Hermann Lange (1874–1942) and Josef Esters (1884–1966), closely connected both professionally and privately, commissioned Ludwig Mies van der Rohe to build two residential buildings for them and their families with three and four children, respectively. They also had Mies design some of the interior décor. In 1930, the families moved in. While Josef Esters' family used their house until the death of Ester's wife in 1976, the descendants of Hermann Lange decided as early as 1955 to give theirs to the municipal museum for exhibitions of contemporary art. To this day, the houses are

part of the Kunstmuseen Krefeld. In addition, together with the Krefeld Verseidag buildings that were also designed by Mies, they represent a third of the European oeuvre of Ludwig Mies van der Rohe and are among the most important architectural monuments of modernism in Germany.[2]

Karin Kneffel accepted Martin Hentschel's proposal.[3] *She probably didn't suspect that it would be the beginning of a thematic exploration that continues until today, and that in the process she would artistically assimilate first the houses, then the other buildings by Mies van der Rohe, and then finally the art collection of one of the owner-builders, Hermann Lange. This final group is shown for the first time in the current exhibition along with originals from the Lange Collection. This essay deals with the process of appropriating these artworks and the history of the house and collector.*

From the start, Kneffel's interest concerned not so much the architecture of Haus Esters as the historical appear- ance of the interior circa 1930. To put it more precisely: Historical photographs of the interior from monographs about the houses

piqued her interest.[4] In addition to a number of private photographs, a sixteen-part photo series was of particular significance. The photo agency Berliner Bild-Bericht had produced the photos of the newly inhabited houses in 1930 at the request of the architect. The series includes several exterior shots as well as some interior views, featuring all the interiors designed by Mies as well as the art works, which played an especially dominant role in the Haus Lange. I first published this series in 2007 as part of a publication about the furniture design of the architect and his partner, designer Lilly Reich. It had turned up only two years earlier as part of the estate of Eduard Ludwig, a former student of Mies.[5]





Berliner Bild-Bericht, 1930 Haus Lange, Wohnhalle/*Hall*

Haus Lange, Esszimmer/*Dining room* 60

Up until that point, only five photographs of the series had been known. Walter Cohen, director of Düssel- dorf's Ehrenhof, was able to incorporate one exterior and two interior views into his article on the Lange house in 1931, "thanks to the courtesy of the architect." In his commentary, he praised the "wonderful cohesion" between the house and the art, which reminded him of the house of art collector Oskar Reinhart in Winterthur.[6] Almost simultaneously, a beautiful shot of the garden facade appeared in Philip Johnson and Henry-Russell Hitchcock's canon-forming publication The International Style.*[7] In 1947, Johnson included two photographs*

in his monograph on the architect's work.[8] All future publications drew on these few early photographs, the only ones known to exist. It was not until 2005 that it became clear that they were part of a series of

21 photographs.

The photos were thus still quite "fresh" in terms of the history of their reception when Karin Kneffel became aware of them. For her first works on Haus Esters, she used several motifs from this series: A view from the entrance to the terrace[9], two of the Hall*[10] and a view of the Lady's Chamber in the Haus Lange[11] She introduced narrative moments, hiding the scenes behind fogged windows and surreal flying drops, as is characteristic of her work. Over the next two years, more works on the theme ensued, but now she drew primarily on the interior photographs of Haus Lange, which feature numerous works from the collection that the owner of the house had assembled in the 1920s: Ernst Ludwig Kirchner is prominently repre- sented in the Hall with* Potsdamer Platz*; Marc Chagall with the* Hommage à Apollinaire*, framed by the sculptures* Die Badende *and* Sich Umwendende *by Wilhelm Lehmbruck, as well as Oskar Kokoschka with* Sommer I *From August Macke, there's the* Große Promenade *from Franz Marc,* Die Hirten *and* Die Bergziegen.

In the photograph of the Lady's Chamber, *numerous small sculptures by Renée Sintenis catch the eye. They are arranged in a slender display case, a third of which is recessed into the wall, surely the most elaborate built- in furniture Mies van der Rohe ever designed. In* Dining Room[12]*, Marc Chagall is once again dominant with* Heiliger Droschkenkutscher *and* InterieurII *along with* La table de marbre *by Juan Gris. Karin Kneffel first reproduces the oil paintings and sculptures that can be seen on the photographs as grisailles, in part blurred – roughly as they appear in the black-and-white photo- graphs. The painter paints from the photo.*

It wasn't until 2014 that the artworks became colored. In a sense, Kneffel flicks on the light. Potsdamer Platz *and* Große Promenade *now appear in the room like light boxes. Kokoschka's* Sommer I*, however, remains dark for the time being, as does Chagall's* Droschkenkutscher*; they will follow in 2016. In the meantime, Kneffel went in search of the artworks in order to study the originals. She "documents" her research in paintings in which the piece she is looking for is marked with strong red lines on the photographic original. She "finds"* Potsdamer Platz *in Berlin's New National Gallery* Sommer I *in Dresden, the* Große Promenade *in the Franz Marc Museum and the* Heiliger Droschkenkutscher *in Frankfurt, though that one was hanging upside down She paints the found works in their museal settings.*

This is also the case with the hanging in Frankfurt, which she "corrects" by reproducing the photograph with the painting in the dining room of Haus Lange.[13]

Additional research involves an unspectacular photograph of the hallway on the second floor of Haus Lange. A small work is displayed there, almost black; only two points of light can still be seen in the photo. Kneffel believes (correctly) that she is looking at Spinnennetz *by Paul Klee and paints it into the scene. But then she corrects her decision. The* Spinnennetz *is crossed out and replaced by Klee's* Schwarzer Fürst *from the Kunstsammlung NRW. This work also belonged, originally, to the collection of Hermann Lange. One by one, all the paintings from the interior photographs obtain their color – now, the painter is painting the paintings.*

While Kneffel reproduces the works of her fellow painters without any conspicuous changes, she does intervene in certain aspects of the sculptures or change the selection. Lehmbruck's Badende *and the* Büste der Knienden, *for example, are given full and wavy hair in some versions. Manolo Hugué's* Hockende Frau *on the sideboard in the* Lady's Chamber *is juxtaposed with his* Liegende Frau *from 1936, which did not exist at the time of the photograph and never became part of the collection.*

The selection of Renée Sintenis in the Mies display case has also been altered. In 2011, Kneffel elongated the furniture and expanded the collection as she saw fit. She adds not only the Galoppierendes Pferd *from 1928 and the* Ausschlagendes Fohlen *from 1923 but also works that were not created until the 1950s, such as the* Laufender Elefant. *Even the Berlin* Bär, *undoubtedly Sintenis' best-known work, the symbol of the city and the trophy of Berlin's film festival, finds its way into the showcase: In 2011, it assumed its early form of 1932 as a squatting, childlike bear, and, later, in 2020, its now familiar form from the 1950s.*[14]

Are these counterfactual interventions to be understood as a form of commentary by the artist, as criticism of the work of Wilhelm Lehmbruck or of abstract representations in general? Might she even be making a suggestion for improvement to the collector? Unlikely. If one follows the trail of Kneffel's "research," it becomes clear that she seizes upon a constant exchange of impulses among the photographs themselves, the objects they show—particularly the art—, and Kneffel's investigatory artistic gaze. Image, likeness, and model repeatedly switch roles. The interventions are an expression of the freedom of her artistic practice, which does not aim at scientific precision but instead, primarily, nourishes her own painting.

Hermann Lange, the Collector

The interior photographs of Haus Lange show about a dozen paintings and about the same number of sculptures. Although they include major paintings such as Ernst Ludwig Kirchner's Potsdamer Platz *and several great works by Marc Chagall, Oskar Kokoschka, Franz Marc, August Macke, Juan Gris, and Paul Klee, they provide but a small glimpse of the collection that Hermann Lange assembled in the 1920s. According to estimates today, the collection comprised approximately 300 paintings and sculptures back then. On top of that, there were also prints and portfolio works.*[15] *In 1925, the journalist Max Osborn conveyed an impression of their richness in the*

Vossische Zeitung *after visiting Lange where he was living at the time, an upper middle class residential building from the turn of the century: "These rooms, loaded to the limit with paintings, drawings, and sculptures, are like an illustrated history of the latest epoch. Hardly anyone significant is missing. From the men of the 'Brücke,' it goes to the 'Blaue Reiter,' from Kircher and Heckel to Kandinsky and Marc. From Modersohn to Nolde, Kokoschka, and Meidner, from Hofer to Feininger, Klee, and Campendonk. [...] Then come the French: Léger, Gleizes, Delaunay, Laurencin. Then come the sculptures: Maillol and Lehmbruck. In between are Rhenish Madonnas and saints."*[16] *Walter Cohen, after visiting Mies shortly after he moved into his new home, came to the conclusion that the collection "has taken on a special character through its preference for the Cubist art of Picasso, Braque, and Gris, the architecturally defined painting of Léger, and the more visionary Paul Klee [...] which places it in the vicinity of the justly famous collection of Dr. Reber in Lausanne."*[17] *The gallerist Alfred Flechtheim even described the house and collection as a "twentieth-century bourgeois Sans-Souci."*[18]

Who Was Hermann Lange?

When Hermann Lange (1874–1942) and his British wife Mary (1875–1964) moved into their new home, both were in their mid-fifties. Their son and older daughter had already married; only the youngest of the three children lived in the family house for a few more years. The search for a suitable architect and the construction had taken longer than planned, so much so that the five-bedroom house was actually a bit too big for them by the time it was completed.

Josef Esters and Hermann Lange had jointly laid the foundation for their economic success in 1920. They merged their Krefeld silk weaving mills along with two others to form the Vereinigte Seidenwebereien Aktiengesellschaft *(Amalgamated Silk Weavers Corp., a.k.a. Verseidag), which, as a result of additional corporate combinations, developed into the largest silk manufacturer in Germany. The company existed until 2009; its production of technical fabrics still continues today. Krefeld, a velvet and silk town on the left bank of the Rhine, was considered the Lyon of the North. With over one hundred silk weaving mills, the corresponding technical schools, research institutes, and trade asso- ciations, it constituted the center of the German silk industry. After the association of German Silk Weavers established its headquarters in Krefeld, it became a kind of think tank for the industry.*

Lange not only served on the board of his company but was also one of the leading players in the industry association, which he chaired in 1930. The design modernization of the silk industry was one of his principle concerns. He had already come into contact with the reform-minded artists of Jugendstil at the start of the century. In the spirit of the reform movement, Friedrich Deneken, director of the city's Museum für Kunst und Gewerbe*, was committed to bringing artists together with local producers in order to improve the level of production design. With this goal in mind, he had also approached several silk manufacturers. Only a few companies participated, one of which was the silk weaving mill Carl Lange. In his father's company, Hermann Lange supervised the realization of silk designs based on concepts by Peter Behrens, Walter Leistikow, and others. Although the project was soon*

abandoned as uneconomical, the efforts at reforming design education were not. What Lange and his allies envisioned with their demand for "pathbreaking novel- ty" became clear in 1925 when Lange and Walter Gropius discussed the possibility of relocating the Bau- haus, or at least its weaving class, to Krefeld. Alternatively, Gropius could have taken over the direction of the local arts and crafts school. Nothing came of either proposal—the Bauhaus went to Dessau—but the plan was still partially implemented with the appointment of the influential Bauhaus master Johannes Itten as the first director of the Schule für Flächenkunst, *founded in 1931. Georg Muche and other Bauhaus members followed. Krefeld became one of the centers for former Bauhaus people during the Nazi era.*[19]

Hermann Lange's collaboration with the architect Mies van der Rohe was also not limited to the residences. Parallel to the construction of houses, Mies and his partner Lilly Reich designed exhibition architecture for the association's first public presentations at the fair Die Mode der Dame *in Berlin in 1927 and the World's Fair in Barcelona in 1929. The presentations in avantgarde dress were part of a comprehensive strategy to reposition the silk industry in the international market, especially against the all-dominant French competition. Further trade fair orders followed, as well as planning for one of Verseidag's operating facilities in Krefeld. Hermann Lange wasn't acting alone in the business or the association, but his influence in these processes was substantial. Thanks to his connections in the art scene and the Deutscher Werkbund, of which he was a member, he was able to draw on a complex network and harness it for his goals. He shaped not only the development of his industry but also that of his city in certain areas. At the same time, he had benefited from its forward-looking cultural policy since the turn of the twentieth century. In the contemporary imagination, the productive combination of silk industry, art, and design formed the city's DNA, to use a current buzzword.*[20]

Against this background, it is not entirely surprising that Hermann Lange, like some of his professional col- leagues, by the way, developed an interest in the visual arts. Although his purchases can no longer be traced in detail due to the loss of his personal estate during the war, his movements through the art scene have left traces in the archives of artists, collectors, galleries, and museums.[21] *Wassily Kandinsky was among the first artists whose works Lange acquired; they were offered to Lange by Herwarth Walden at the gallery* Der Sturm *in Berlin. It was there that Lange probably also acquired the 1911 work* Improvisation 21, *reproduced by Kneffel. Kneffel's depiction of the painting shows it in Mies van der Rohe's model house at the* Bauausstellung *in Berlin in 1931; it is based on a photograph from the magazine* Die Form.[22] *Hermann Lange had lent the architect the painting by his Bauhaus colleague for the duration of the* Bauausstellung, *a testament to their growing relationship.*[23]

At least since the end of World War I, Lange used his business trips to Paris to establish contacts with the leading galleries showing new French art. He was in contact with Daniel-Henry Kahnweiler, Léonce Rosen- berg, and the Galerie Simon, where he presumably also acquired La table de marbre *(1926) by Juan Gris. He is said to have owned twelve works by the artist.*[24] *In Germany, he was among the clients of Karl Nierendorf, who introduced him to Mies. Among the numerous galleries, the*

connection with Alfred Flechtheim, the leading purveyor of new French art, was the most important. Lange didn't just value Flechtheim as a dealer. He saw him as an important European who "was one of the first to contribute significantly to the promotion of cultural relations between Germany and France".[25] In addition to French art, Flechtheim showed Lange works by sculptors Wilhelm Lehmbruck, Aristide Maillol, and Renée Sintenis, and paintings by Paul Klee. During his visit, Cohen saw "twenty spread here and there all on their own." At the same time, Lange was in touch with other collectors. As a result, he acquired Potsdamer Platz *from the collector couple Alfred and Thekla Hess,* Das Spinnennetz *from the Bern-based Klee collector Hannah Bürgi-Bigler[27], and two of his important Chagalls, the* Hommage à Apollinaire *and* Der heilige Droschkenkutscher, *from the former gallery owner and Hanover-born collector Herbert von Garvens-Garvensburg.[28] He regularly made paintings from his growing collection available as loans. In particular, he gave the director of Berlin's National Gallery, Ludwig Justi, an unlimited choice of works to furnish the Kronprinzen- palais, and he did the same for art historian Carl Einstein for his volume on twentieth century Propylaean art. Both decisions were certainly not entirely altruistic. As Nina Senger explains, Lange "distinguished himself as a collector by virtue of his strong determination and profound knowledge. He was very familiar with the usages of the art market."[29]*

It is not known what motivated Lange to start buying contemporary avant-garde art. One might suspect a desire for prestige and status symbols on the part of the up-and-coming entrepreneur. However, the nature, quantity, and timing of his acquisitions—often made long before the artists enjoyed recognition from muse- ums or a broad public—would have served this purpose only to a limited extent. For that which was "contemporary and vigorous,"[30] Lange certainly accepted confrontations within his social milieu in stride. It was not just his residence by Mies that met with incomprehension.

He had already provoked fury in 1920 with his commitment to showing contemporary art at the municipal museum. Dissatisfied with Friedrich Deneken's conservative exhibition policy, he founded the Junge Kunst *association in 1920. With a large show of contemporary art for which he and his comrades-in-arms gathered loans from artists, museums, and fellow collectors, the aim was to expose Deneken's shortcomings and bring about his resignation.*

The plan only half worked. Massive resistance arose in the Friends of the Museum association to which Lange and his colleagues belonged. The opponents of the plan commissioned art historian Ludwig Thormaehlen to put together another show on contemporary art "in secret." This was intended to save Deneken's reputation and to take the wind out of the sails of the Junge Kunst *association.*

It was not to the detriment of the audience for art. After a long abstinence, people were unexpectedly able to inform themselves about the state of the avant-garde in no less than two top-class exhibitions in the municipal museum. The association organized additional shows until 1922, when it dissolved with the appointment of Max Creutz as its new director.[31]

A completely different side of the collector is evident in his decision to ask Otto Dix, of all people, for a portrait of his mother. He wasn't interested in the drastic depictions of coquettes and drunks. He instead hoped that Dix would succeed "in rendering my mother in the same loving manner as you did your parents." Dix painted Bertha Lange in 1925. Hermann Lange thought the portrait was "extraordinarily good."[32]

The move from the three-story house with its central stairwell, suite of rooms, wallpaper, and molding to a new modernist building with bright rooms and unstructured wall surfaces made it possible to present the collection in a way completely different from before. It was a first step toward the white cube that became standard for showing art in the second half of the century. Cohen praised the architect's "unusual sensitivity... for the special needs of a passionate art collector."[33]

The building also provided a solution for the requirements of an art collection in practical terms. Picture rails throughout the house facilitated the hanging of oil paintings and drawings. What was not on display could easily be moved into the picture depot in the cellar, directly accessible from the hall via a slot. For the sculptures, Mies had installed several wall brackets made of travertine. They were the architect's polite response to the client's—for Mies, unacceptable—wish to provide niches for them.[34]

Haus Lange was Mies' fifth project for a client with an art collection, the third in which the collection was not separated from the living area by a designated gallery. Even if he never developed a specific formal vocabulary for this type of house,[35] *the experiment bore fruit: His integration of paintings into his "Erdgeschoßhaus" at the 1931 Berlin Bauaustellung—including* Improvisation 21 *by Wassily Kandinsky from the Hermann Lange Collection—was perceived as an important innovation. "This avowal of such a radical—such an authoritative— architect as Mies van der Rohe regarding the pictorial decoration of the walls is a gratifying sign of the changed attitude of modern architecture towards visual art."*[36]

1. Dreißig Jahre durch die Kunst. Museum Haus Lange 1955– 1985. *Exhib. cat. Kunstmuseen Krefeld 1985.*
2. *Christiane Lange,* Ludwig Mies van der Rohe. Architecture for the Silk Industry, *Berlin 2011.*
3. *Martin Hentschel (Ed.),* Karin Kneffel. Haus am Stadtrand, *Exhib. cat. Museum Haus Esters Krefeld, Ostfildern 2009.*
4. *Kent Kleinmann and Leslie van Duzer,* Mies van der Rohe. The Krefeld Villas, *Princeton 2005; Christiane Lange,* Mies van der Rohe & Lilly Reich. Möbel und Räume, *Ostfildern 2007.*
5. *Lange 2007 (as note 4), ill. pp. 33–48. The photos found in the estate are stamped on the back with the Berliner Bild- Bericht stamp and numbered consecutively. Nos. 1–13 depict Haus Lange, Nos. 14–21 Haus Esters from the outside and inside. No. 1 is preserved in MoMA, New York. Nos. 2, 5, 16, 17 and 18 are missing. Whether they were culled by the architect or lost is unknown.*
6. *Walter Cohen, "Haus Lange in Krefeld,"* Museum der Gegenwart, *Berlin, Vol. 1, No. 4, 1931, pp. 160–168, ill. pp. 159–161.*
7. *Henry-Russell Hitchcock and Philip Johnson,* The International Style. Architecture Since 1922, *New York 1932.*

8. *Philip Johnson,* Mies van der Rohe, *Exhib. cat. The Museum of Modern Art, New York, Boston 1947, ill. pp. 40–41.*
9. *Berliner Bild-Bericht, Haus Lange und Esters, No. 21.*
10. *Berliner Bild-Bericht, Haus Lange und Esters, No. 18.*
11. *Berliner Bild-Bericht, Haus Lange und Esters, No. 12.*
12. *Berliner Bild-Bericht, Haus Lange und Esters, No. 13.*
13. *Karin Kneffel 2017 (ill.pp.81, 83)*
14. *Ill. in:* Karin Kneffel. Endlich Part 01, *Exhib. cat., Cologne 2015, p. 9 and p. 23.*
15. *Nina Senger and Jan Maruhn, "Hermann Lange, Förderer der Moderne," in Julian Heynen (Ed.),* Ein Ort für Kunst. Ludwig Mies van der Rohe. Haus Lange – Haus Esters, *Ostfildern 1995, pp. 14–19.*
16. *Max Osborn, "Von rheinischen Museen und Sammlungen," on the entertainment page of the* Vossische Zeitung, *No. 312, 4 July 1925.*
17. *Walter Cohen, "Haus Lange in Krefeld," in* Museum der Ge- genwart, *Berlin, Vol. 1, No. 4, 1931, p. 161.*
18. *Alfred Flechtheim, "Die Einbahnstraße," in* Omnibus. Eine Zeitschrift, Sonderheft: Almanach auf das Jahr 1931, *Berlin and Düsseldorf 1931, pp. 9–28, quot. p. 13.*
19. *On the history of the silk industry and its connection to the avant-garde, see Anke Blümm, Christiane Lange (Ed.),* Bau- haus und Textilindustrie. Architektur, Design, Lehre, *Munich 2019; and* Der Westdeutsche Impuls 1900–1914. Kunst und Umweltgestaltung im Industriegebiet. Von der Künstlerseide zur Industriefotografie. Das Museum zwischen Jugendstil und Werkbund, *Exhib. cat. Krefelder Museen, Krefeld 1984.*
20. *Lange 2011.*
21. *Senger and Maruhn 1995 (cf. fn. 15); Nina Senger, "Zwei begeisterte Sammler Chagalls: Franz Kluxen und Hermann Lange," in Georg Heuberger and Monika Grütters (Eds.),* Chagall und Deutschland. Verehrt, Verfemt, *Munich 2004, pp. 64–69; this and Stefan Frey, "Hermann Lange (1874–1942) Krefeld/Berlin," in* Phantasiewelten Paul Klee. *Exhib. cat. Schloßmuseum Murnau 2015, pp. 73–74.*
22. Die Form, Zeitschrift für gestaltende Arbeit, *No. 6, 1931, p. 243.*
23. *As part of the* Bauausstellung, *Mies van der Rohe was com- missioned to design the exhibition* Die Wohnung unserer Zeit *[The Dwelling of Our Time] to which he contributed model furnishings and a model house.*
24. *Cohen 1931, p. 164.*
25. *Birthday greeting from Hermann Lange to Alfred Flechtheim, 1 Apr. 1928.*
26. *Cohen 1931, p. 166.*
27. *Stefan Frey, "Klee-Sammlungen in der Schweiz," in* Phanta- siewelten Paul Klee, *Exhib. cat. Schloßmuseum Murnau 2015, pp. 84–88; re. Hannah Bürgi-Bigler, see p. 84.*
28. *Senger 2004, p. 68.*
29. *Ibid., p. 67.*
30. *Birthday greeting from Hermann Lange to Alfred Flechtheim, 1 Apr. 1928.*
31. *See Lange 2011, pp. 18–21.*
32. *Hermann Lange re. Otto Dix on 15 Sept. and 21 Dec. 1925, Otto Dix portfolio, Deutsches Kunstarchiv, Germanisches Nationalmuseum Nuremberg.*
33. *Cohen 1931, ill. p. 162.*
34. *See correspondence Mies' office: John to Walter on 2 Jan. 1929; John to Lange on 23 Jan. 1929. Museum of Modern Art, New York, Mies van der Rohe Archive, Correspondence Lange/Esters House.*
35. *See Jan Maruhn, "Bauen für die Kunst: Mies van der Rohe als Architekt für Kunstsammler," in Terence Riley and Barry Bergdoll (Eds.),* Mies in Berlin. Ludwig Mies van der Rohe. Die Berliner Jahre 1907–1938, *Munich 2001, pp. 318–323.*
36. *J.W. Schülein, "Bilder im Modernen Haus." In* Deutsche Kunst und Dekoration: Illustrierte

Monatshefte für moderne Malerei, Plastik, Architektur, Wohnungskunst und künstlerische Frauenarbeit. *No. 68, September 1931, p. 345.*

.