

# Camille Graeser – Refugee or Homecomer?

Hans Dieter Huber



The Swiss interior architect and designer Camille Graeser destroyed a large part of his paintings and hastily fled from Stuttgart on 21 July 1933 after the Gestapo had searched his flat.<sup>1</sup> His existential situation had become problematic, and Camille Graeser must have come to the conclusion that he would not have a future in Stuttgart.

A few years later than Graeser, the philosopher and social psychologist Alfred Schütz, who was the same age as the architect, was forced to leave his native land for ever following the "Anschluss" of Austria with National Socialist Germany. He fled via France to the United States. One of his first texts in the new country was an essay entitled "The Stranger". Graeser and Schütz never met, but they shared the same fate of flight, emigration, and a new beginning.

What does it mean to have to leave one's native land at the age of 41, to surrender all you have achieved so far, all your relatives, acquaintances, friends, and social relations, probably to leave behind most of your personal possessions and to build up a new life for yourself in a foreign country? Refugees find themselves in a new situation. In their new place of residence they have no friends, no supporters, no help, no assistance. They have to create a new circle of friends for themselves, to establish new personal and professional relationships. They must begin a new life.

This essay aims to examine in greater detail the existential threshold which a profound life crisis triggered in Graeser. His flight and emigration represented an abrupt turning point in his life. The present forms the perspective which drives life forward into the future. Those who remained behind in Stuttgart, his friends, acquaintances, and clients, were either Nazis or had themselves been persecuted, outlawed, and ostracised in their own country – like his artist friends Willi Baumeister, Oskar Schlemmer, Albert Mueller, Gottfried Graf, and Heiner Baumgärtner, or his Jewish clients who had to flee abroad as quickly as possible in order to save their lives.

In the estate held by the Camille Graeser Foundation in Zurich a small, undistinguished-looking notebook [ **figs. p. 42** ], which documents the fateful year 1933, has survived. Graeser must have been aware of the significance of this turning point in his life. In regular, concise entries he documented whom he had met, what he had done, from whom he had borrowed money and which commissions he had fulfilled. If we study this record in more detail and attempt to reconstruct the people he met and the places where he stayed, we can succeed in describing two different social

environments<sup>2</sup> in which Camille Graeser moved in 1933, during the first half of the year in Stuttgart and during the second half in Zurich. The cities represented two very differently structured urban environments which Graeser was able to use skilfully for himself. The social environment in Stuttgart was defined by the actions of different social actors who gathered at certain times in certain places and then dispersed again. The social environment in Zurich was structured very differently by comparison.

### **The social actors**

Which social actors appeared on the scene during Graeser's time in Stuttgart? In general we can say that they fell into three different social groups. First, there were personal acquaintances, including a relatively large number of young, unmarried women; a second social group comprised architects, interior designers, graphic artists, and artists; and a third group consisted largely of lawyers, businessmen, public prosecutors, and judges, among whom his clients could also be found. The person Graeser met most frequently was a certain Erni, whom he saw for the last time on 23 April 1933 according to the entry in his notebook. She was Jewish and after that she must have fled from the Nazis to Paris, where she lived in the flat of a mutual friend, the Jewish lawyer Fred Uhlman, who had already left Stuttgart in May of that year. Her full name was Ernie (probably Ernestine Madeleine) Bernheim. Delightful love letters that she wrote from Paris have survived, which, however, also describe her despair and melancholy.<sup>3</sup> In a letter from Chicago, Graeser's old Stuttgart friend and client for an interior design project, Arthur Löwenthal [ **figs. pp. 43–45** ], wrote on 12 November 1938: "Just imagine the coincidence. What a small world it is: this week Mrs Madeleine Rosenbusch came to visit us; she used to be called Ernie Bernheim, until she found a truly charming husband!"<sup>4</sup> Graeser wrote in a later notebook for 1940 that she lived in the United States. A second woman, listed in the notebook with the abbreviation "Ly" and who was a chemist, Dr Ing. Elisabeth Huezal, was an important reference person at this level. In a long letter dated 3 September 1933 she reported to Graeser from Stuttgart. She knew many of his friends, including Fred Uhlman and Rolf Pfander, and therefore doubtless moved in the inner circle of his close friends.<sup>5</sup> Graeser also designed furniture for the flat of another friend, Charlotte Hauser, in which she was to live following her marriage [ **figs. pp. 47–49 top** ].

Graeser's most important architect friend was Karl Schoch, on behalf of whom he created one of the last interior designs that he executed before emigrating. It was for the Haus Räber in Stuttgart-Schönberg, Parasolstrasse 24. Karl Schoch and his wife Lydia, another close friend of Graeser and evidently his closest confidante, were among the first to receive post from him from Rothau in Alsace following his "escape". His principal artist friends were Heiner Baumgärtner, Albert Mueller, Gottfried Graf, Willi Baumeister, and Max Ackermann. Baumeister gave Graeser a painting when he left, as the latter wrote in his notebook.<sup>6</sup>

Seen from a present-day perspective, it is remarkable how frequently Camille Graeser met other people in public. Almost daily, one could say. They met primarily in the Schlossgarten-Café opposite the main railway station, in the Zeppelin, in Café Wirth,<sup>7</sup> in the Alleen-Café [ fig. p. 50 ], in Café Mann, Café Föhl, or Café Buck. In the case of Café Buck a very interesting list of names for so-called "Thursday evenings" has survived [ fig. p. 51 ]. It reads like a "Who's Who" of Stuttgart's cultural upper crust. At the top of the list were the most important architects and senior officials from the city's building department, including Richard Döcker, Richard Herre, Hugo Keuerleber, Gustav Schleicher, Albrecht Merz, and Oskar Heiniz. Thereafter followed the artists: Willi Baumeister, Gottfried Graf, Albert Mueller, Bernhard Pankok, and Ernst Schneider. The next group included the art historians Dr Otto Fischer, Dr Klaus Graf von Baudissin, and Hans Hildebrandt, followed by the art critics August Sieburg and Konrad Karl Düssel of the *Stuttgarter Neues Tagblatt* as well as Dr Hans Stange and Friedrich Rümelin, the editor of the *Württembergische Zeitung*. Finally, a number of others have been added by hand, such as Camille Graeser, the sculptors Fritz von Graevenitz and Alfred Lörcher, and the artist Reinhold Nägele.<sup>8</sup>

### **The topology of the social space**

If we examine the connections between the places which Graeser frequented in Stuttgart, it can be seen that he moved within a relatively precisely defined topographical space. In 1898, when Camille was six years old and moved with his mother Emilie and his fourteen-year-old half-sister Georgette from Carouge near Geneva to the Stuttgart area, they moved initially to Esslingen on the Neckar, to a flat at Pliensaustrasse 44. The mother's occupation is listed as "Quincaillerieswarenhandlung", an ironmonger's store, which was presumably located on the ground floor of the

Camille Graeser's business card for his Stuttgart studio at Landhausstrasse 10, which he rented from 1924 to 1927, 1924, letterpress on thin card, unfolded: 5.7 × 27.7 cm, CGS Inv. no. E 24.1.



building.<sup>9</sup> From there the mother moved with her son and daughter in 1901 to the first floor at Eberhardstrasse 17 [ fig. p. 24 top ], where she ran a “shop for manufactured goods and remnants” on the ground floor.<sup>10</sup> In 1902 the family moved their home to the third floor at Heusteigstrasse 19 [ fig. p. 24 bottom ]. The shop remained initially at Eberhardstrasse. In 1904, now known as a “remnants store”, it was combined with the new flat on the first floor at Esslinger Strasse 14 [ fig. p. 25 top ]. Then from 1906 until 1918 Emilie Helene Graeser’s “remnants store” was located on the ground floor of Olgastrasse 69, where the family also lived [ fig. p. 25 bottom ].

In accordance with his mother’s wishes, on 29 April 1907 Camille began an apprenticeship as a carpenter in Karl Mayer’s furniture factory at Wilhelmstrasse 4, virtually round the corner from their home. From 1919 until 1930, in other words until his mother’s death, Graeser lived in an attic flat on the fourth floor at Hauptstätter Strasse 51 ½ (later 51B) [ fig. p. 26 top ]. Immediately next door, at no. 53A, lived his two aunts Marie and Sophie Caillood, who earned their living as seamstresses and with a dressmaking school.<sup>11</sup> Camille, as a bachelor, had his laundry done there and left them his bed linen before his “escape”.<sup>12</sup> On two occasions he moved his studio or his office to another district of the city. From 1924 until about 1927 he rented a studio in Landhausstrasse 10 near Kernerplatz, where he frequented a highly creative milieu among artists like Ida Kerkovius, Max Ackermann, Klara Neuburger, and others [ fig. right-hand page ]. In 1930 his office was registered at Olgastrasse 59 on the ground floor, but he continued to live at Hauptstätter Strasse 51B. In 1931 he and his business moved to one of the best locations in Stuttgart, Königstrasse 4 [ fig. p. 26 bottom ], at the top end of the street immediately behind the Hindenburgbau. He had fitted out the reception room on the first floor here in 1928. However, at the end of 1932 he had to give up the office again, probably for financial reasons. His last address in Stuttgart was Danneckerstrasse 15, where he rented the first floor from Lotte Herrmann [ fig. p. 27 ].

### The institutional context

One of the most far-reaching changes in the institutional circumstances affecting Camille Graeser was Adolf Hitler’s “seizure of power” on 30 January 1933. Graeser recorded it briefly in his notebook: “Hitler becomes Reich Chancellor.”



"My studio / Landhaus-Strasse 10 / in / Stuttgart / May / 1925", handwritten by Camille Graeser on the reverse, photograph, 1925, Archives CGS. – The artist is leaning against a cupboard on the door of which Willi Baumeister's lithograph *Apollo* from 1921/22 has been mounted; above it hangs a mask from Gabon. The studio was furnished in a simple but sophisticated manner and attracted the attention of the specialist press. See here the article "Schwäbische Künstler – Ein Innenarchitektonisches Intermezzo" by Dr Rudolf Utzinger in the *Neckar Rundschau*, no. 21, dated 28 May 1925 (see p. 220).



Street view with the building at Eberhardstrasse 17 in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-489StadtASgt. – In 1901 Emilie Helene Graeser-Caillood moved into the first floor flat with her son Camille and her step-daughter Georgette. On the ground floor she ran a “shop for manufactured goods and miscellaneous items”.



Street view with the residential building at Heusteigstrasse 19 in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-1685StadtASgt. – In 1902 Camille Graeser's family of three moved its residence to the third floor of the building. His mother's “shop for manufactured goods and miscellaneous items” remained at Eberhardstrasse 17.





Street view with the building at Esslinger Strasse 14 in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-283StadtAStgt. – In 1904 the family moved in to the first floor, where the flat and the shop premises were now combined. The shop at Eberhardstrasse 17 was closed down.



Street view with the building at Olgastrasse 69 in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-1695StadtAStgt. – From 1906 until 1918 Emilie Helene Graeser-Caillood's shop for miscellaneous items and the flat where the family lived were on the ground floor of Olgastrasse 69. In 1907, complying with his mother's wishes, Camille began an apprenticeship as a joiner in the nearby Karl Mayer furniture factory at Wilhelmstrasse 4. After successfully completing the course at the Königliche Kunstgewerbeschule (Royal School of Applied Arts), in 1917 he established his own first studio nearby at Olgastrasse 69B.



Street view with the two buildings at Hauptstätter Strasse 51B and 53A in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-1399StadtASgt. – From 1919 until 1930, until his mother's death, Camille Graeser lived on the fourth floor at Hauptstätter Strasse 51 ½ (later 51B), in an attic flat. Between 1928 and 1930 he also had his studio here. His aunts Marie and Sophie Cailloud lived next door at no. 53A. They earned their living as dressmakers and with a sewing school.



Street view with the building at Königstrasse 4 in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-830StadtASgt. – In 1931 Camille Graeser moved to Königstrasse 4 near the Hindenburgbau, one of the best addresses in Stuttgart. However, at the end of 1932 he had to give up the studio again for financial reasons.



Street view with the building at Danneckerstrasse 15 in Stuttgart, photograph, 1942, Stuttgart Municipal Archives FN250-1656StadtASTgt. – Camille Graeser's last home in Stuttgart was at Danneckerstrasse 15. Here he had lodgings on the first floor in the flat of Lotte Herrmann. Before leaving for Switzerland he was able to store some of his possessions and works in her attic. After settling in Zurich he had these items sent on.

On Tuesday, 7 March, he noted: "At 7 p.m. swastika flag was hoisted on station tower." Graeser had a great many Jewish acquaintances among the upper middle class, including Arthur and Hilde Löwenthal, Heinrich Thalheimer and his family, the lawyer Fred Uhlman, "Miss" Tiefenthal, and Paul Rabinowicz from Frankfurt; some of them were important clients. On 1 April he recorded in his notebook: "Boycott against Jews has begun!"

Graeser seems to have been very aware of the political changes taking place. An important institutional aspect developed from the fact that he was a Swiss citizen. This meant that he had to report regularly to the Consulate in Stuttgart in order to pay his military service indemnity, a tax for Swiss citizens who did not carry out their military service duties. In an indemnity declaration dated 15 February 1931 we find an indication of his economic situation [ fig. p. 56 ].<sup>13</sup> There he notes his gross income at 3,000 Reichsmarks, deducts his expenses and arrives at a profit of between 1,200 and 1,541 Reichsmarks. According to the Reich Office of Statistics, the average net income of state-insured employees in 1930 amounted to 2,074 Reichsmarks.<sup>14</sup> That means that in 1930 Graeser earned some 25–42 percent less than the average of all employees covered by the state pension insurance scheme. Like all other citizens in Stuttgart, he was required to submit an income tax declaration every year. In an application to the Tax Office for South Stuttgart dated 10 June 1931 he requested an extension for the quarterly advance payment of income tax amounting to 7 Reichsmarks with an interest rate of 5 percent p.a. until his income tax return was finally submitted<sup>15</sup> – this, too, is doubtless an indication of financial problems [ fig. p. 57 ].

Perhaps it was saying goodbye to Ernie Bernheim on 23 April 1933 that provided Graeser with the final incentive to leave the country himself. Since she was Jewish she fled to Paris to her lawyer friend Fred Uhlman, who had already been there for one month. Four days later Graeser went to the Swiss Consulate in Stuttgart and paid in arrears the 29.30 Reichsmarks military tax that he owed for 1930.<sup>16</sup> At the beginning of May he went for a few days to Rothau in Alsace, where his sister Georgette and her husband Léon Morel had settled after a prolonged sojourn in Africa. As he wrote on 21 May to the father of Fred Uhlman, the lawyer who had fled, he also discussed with them "whether it would be better to return to his home country, Switzerland"<sup>17</sup>. On Tuesday 23 May 1933 he was at the Swiss Consulate again, where he paid 2.40 Reichsmarks for his new passport. He applied for a new Swiss passport two months before he actually left the country. At

this point he seemed, therefore, to have already made the necessary preparations to be able to leave Germany.

### The myth of the escape

Graeser was regularly out and about in the centre of Stuttgart. At the beginning of the year, the Jewish lawyer Fred Uhlman was frequently present during his meetings in the Zeppelin or the Schlossgarten-Café. He was evidently a good and close friend of Graeser's, as we can see from the numerous meetings recorded in the latter's notebook.<sup>18</sup> In his autobiography *Erinnerungen eines Stuttgarter Juden*, Uhlman describes the circumstances of his flight from Germany:

"Pazaurek called me on 23 March.<sup>[19]</sup> He had met Dill, a judge with whom I had always got on well, but who to my horror had turned out to be a long-standing Nazi party member. Dill had said to him: 'When you see our little friend Uhlman, tell him that Paris is very pleasant just now. Tell him: now.' I understood immediately. I packed a few belongings, procured some money and – without being able to say goodbye to my parents – got into my car and disappeared."<sup>20</sup>

Surprisingly enough, this description resembles very closely the narrative of Graeser's "hasty escape". We must describe the narrative as a myth which arose several decades later, in around 1960.<sup>21</sup> The myth of Graeser's precipitate departure was described in detail for the first time in 1979 in a monograph on the Swiss artist by Willy Rotzler.<sup>22</sup> There we read:

"During those years Graeser belonged to a circle of friends who met regularly in an old wine tavern. The others were not aware of the fact that one of their number was a member of the National Socialist party. Soon after the Nazis came to power a Jewish lawyer who also belonged to the group of friends decided to disappear. In spite of their investigations the thugs were unable to track him down. The party member denounced Graeser as a probable accessory who had helped the wanted man to escape. As a result, house searches of Graeser's flat took place and attempts were made to persuade him to reveal the hiding place of his friend. A few days later he was warned by a public prosecutor who was also a member of the group of friends that further house searches and even arrest were imminent, and that Graeser might want to leave Stuttgart in the next few hours. So he had no alternative but to pack a few essentials, deposit his books and

other effects at the homes of friends, destroy much else and leave the country on the express train to Strasbourg."<sup>23</sup>

It is quite possible that the Gestapo questioned Graeser about the whereabouts of Fred Uhlman.<sup>24</sup> But who could the public prosecutor have been who supposedly warned him? Otto Dill and Fritz Bauer were judges, not public prosecutors. Graeser's friends and acquaintances, as far as we know from the notebook of 1933, were either lawyers or judges, but definitely not public prosecutors.<sup>25</sup> When writing his monograph Rotzler was able to refer to personal conversations with Graeser. Why are there so many obvious parallels in the narrative to the story of the flight of Fred Uhlman?

### Memories of an active life

Camille Graeser's autobiographical narrative begins in January 1938 with a letter he received from the Director of the Kunsthhaus Zürich, Dr Wilhelm Wartmann, asking him to answer a questionnaire for the fifth volume of the *Künstler-Lexikon der Schweiz, XX. Jahrhundert*. This external event seems to have been the reason that prompted Graeser to compile and order his life until that point in a Curriculum Vitae. We can recognise in the numerous surviving drafts that he had great difficulty remembering the previous decades reliably. The various drafts were evidently assembled into a brief two-page typescript, which he sent to Wartmann on 15 March 1938 [ figs. pp. 218–219 ]. This, however, contains not a single word about a flight or the destruction of his works. Nor is there any reference to them in his handwritten notes. As a result of the Second World War and the difficult economic situation that also prevailed in Switzerland, the *Künstler-Lexikon* was not published until 1958–61. Graeser expanded his biography considerably for this edition. Here we find a first mention of his flight and the destruction of his works. In a 20-page version which he personally dated 11 April 1960, we now find the information: "Leaves Germany in a hurry because of conflicts with the New Regime and destroys the entire oeuvre."<sup>26</sup> On a carbon copy of this typescript, the word "almost" has been inserted before "the entire" in fine pencil and in Graeser's handwriting [ fig. p. 63 ].

The entries that can be found in the notebook for 1933 contradict the narrative of the hasty departure. And the sheer number of works from the period before 1933 that have survived to this

day also refute the statement that “almost” the entire oeuvre was destroyed. As far as we know today, there can be no question that Graeser destroyed “almost” his entire oeuvre, as he indicates in this biography. First, some 120 drawings dating from the period before 1933 have survived. And, secondly, so have *hundreds* of sketches and drawings for interior designs, furniture, objects for everyday use, and graphic designs from the period before his emigration. Thirdly, the myth of the escape is also contradicted by the entries in the notebook from 1933 itself. Of particular importance in this respect are three entries: his giving away his bed linen to his aunts on 22 March 1933; the application for a new Swiss passport two months before his emigration; and moreover in the monthly overview at the beginning of July he noted what was about to happen with wise foresight: “Cancel insurance as of 1 August and telephone.”<sup>27</sup> By this point, at the latest, it becomes clear that he had the intention of leaving Germany. He deposited with his landlady Lotte Herrmann a box containing patterns, a portfolio containing, among other things, the Baumeister picture he had received as a gift, as well as an umbrella and a paletot,<sup>28</sup> which he wanted to have sent on to Zurich in late autumn, when the weather would be colder.<sup>29</sup>

### **A stranger in Zurich**

In his text “Der Fremde” (The Stranger), Alfred Schütz defines the stranger as a person who would like to approach a social group and be accepted or at least tolerated by them in the long term.<sup>30</sup> In this situation the refugee will find himself in a typical crisis. For him the customs of the new social group have not yet acquired the authority of routine. Admittedly, the new social group which he wants to approach has its own history and its own traditions, with which the stranger is even familiar in part. However, from the standpoint of the new social group, he is a person without a history and without tradition. The stranger therefore initially remains an outsider who does not know where he belongs. The members of the new society are often surprised that foreigners do not immediately take over their values in their entirety as a lifestyle.

The alienation of the refugee can be detected especially in Graeser's letters to Karl and Lydia Schoch: “The Swiss mentality is strangely difficult to characterise and difficult to understand and I cannot describe it. Here is the wound which perhaps will never heal. In our motorised age of hurrying I am arriving at knowledge at a snail's pace.”<sup>31</sup>

When Camille Graeser, coming by train from Rothau, crossed the border to Switzerland at Basel on Monday, 14 August 1933 at about 2 p.m., he started to canvass for jobs immediately. He tried to reach Dr Eduard Fischer, the Director of the Kunsthalle Basel, whom he knew from the Thursday evenings in the Café Buck when he was still Director of the Württemberg Museum of Fine Arts in Stuttgart,<sup>32</sup> but he was away. It was August, the prime holiday month. During the course of the day he then continued by train to Zurich and booked a room that evening in the Hotel Limmathof, now the Central, on what was then known as Leonhardsplatz [ **fig. right-hand page** ]. The very next day he set out to find somewhere to live and found a room on the fifth floor in the house of Frau Spillmann at Seefeldstrasse 66 [ **fig. p. 34 top** ]. The rent was 50 francs including bath and hot water, with 14 days' notice. He met the architect Alfred Roth, whom he also knew from Stuttgart, at the Utoquai bathing beach.<sup>33</sup>

During the following days Graeser repeatedly tried to make contact with the art historian Dr Sigfried Giedion, who in 1931 had established the company wohnbedarf AG in Zurich with the architect Werner Moser and the businessman Rudolf Graber. Graeser evidently wanted to be taken on by this company with his furniture designs. He had several meetings with Graber and the art historian Joseph Gantner. He introduced himself at the Jelmoli department store, but the director, Herr Jakob, was also away, for another two weeks. Graber promised him a cooperation under franchise. But all attempts to find a job remained vague and without any firm agreement. In the meantime, Graeser was supported financially to a large extent by cash transfers sent by his sister Georgette.

On Friday, 15 September, he accepted a position at Robert Hartung's offices in Fraumünsterstrasse 2 [ **figs. p. 66** ]. There he met his future wife Emmy Rauch, who was working for Robert Hartung as a bookkeeper. He designed a Christmas brochure [ **figs. p. 67** ], which revealed his skills at drawing and typography. It is a little masterpiece, designed with the simplest means. However, he did not receive a permanent employment contract from Hartung, but was only employed as a freelance member of staff.<sup>34</sup> On 24 October he met the Austrian sculptor Fritz Wotruba and his wife in the Rämi-Pavillon at Rämistrasse 8. They had left Austria because of the political situation and stayed initially in Zurich from 23 March until 2 November and then in Rüschiikon. On 2 November Graeser had his first invitation to dinner with "Fräulein Rauch".





1025 15. Okt. 1943  
Limmelquai u. Leonhardsplatz

Hotel Limmathof on the former Leonhardsplatz in Zurich, known today as Central, photograph, 15 October 1943, Architectural Archives of the City of Zurich. – Camille Graeser left Germany on 21 July 1933 and arrived by train at Zurich central station on the evening of 14 August 1933 after spending three weeks with his sister in Rothau in Alsace, followed by a short stay in Basel. He spent his first night at the Hotel Limmathof.

### Graeser's social environment in Zurich

If we look more closely at the districts of Zurich in which Camille Graeser lived, the places he frequented and where he met other people, we can see that he maintained the same behaviour patterns in Zurich as during his time in Stuttgart. He moved in an area around Seefeldstrasse that was fairly limited and accessible on foot [ figs. pp. 34–35 ]. The restaurants Bettini [ figs. p. 167 ], Select and Au Petit Dôme, the Rämi-Pavillon, and the Corso-Bar at the Bellevue, at which Graeser repeatedly met his acquaintances and friends, were all also in the vicinity of the places where he lived. The Utoquai bathing beach, where he frequently met Alfred Roth, was also just around the corner.

### Camille Graeser – a homecomer?

In August 1944, a year after “The Stranger”, Alfred Schütz wrote a second text in his new homeland, the United States. It was titled “Der Heimkehrer” (The Homecomer). Schütz argued that in spite of the apparent familiarity, the homecomer sees his native country with a stranger's gaze. His attitude differs from that of the foreigner, however. The foreigner attempts to become a member of a social group to which he has never belonged. He knows that he has arrived in a society with which he is not familiar, which has different structures, different customs, and different mentalities



Street view of Seefeldstrasse in Zurich, photograph, 11 October 1950, Architectural Archives of the City of Zurich. – One day after his arrival in 1933, Camille Graeser moved into a room in Frau Spillmann's fifth-floor flat at Seefeldstrasse 66.



Street view with the corner building at Florastrasse 15 in Zurich, photograph, ca. 1910, Architectural Archives of the City of Zurich. – On 26 September 1933 Camille Graeser rented a room for 60 CHF in Frau Wild's flat on the second floor of Florastrasse 15.



Street view of Holbeinstrasse in Zurich, photograph, 1965, Architectural Archives of the City of Zurich. – From 1 December 1934 until 20 November 1936 Camille Graeser lived in the Wagner family's flat at Holbeinstrasse 27, a building dating from 1899.



Street view of Sankt Urbangasse/Stadelhoferstrasse in Zurich, ca. 1940, Architectural Archives of the City of Zurich. – After their marriage on 14 November 1936, Camille and Emmy Graeser moved into a small flat on the third floor at Stadelhoferstrasse 33. Graeser described their home in a letter to Frau Schoch dated 28 November 1936: "Two rooms, separate living quarters, separate bedrooms, linked by the hall, with the kitchen and bathroom in between". The modern building was built in 1933 and is still standing today. It contained both residential and commercial units and was derived stylistically from the formal language of the Neues Bauen (New Building). The avant-garde buildings, the "Corso" with a cinema, dancing and bar, as well as the hotel and cinema "Urban", were immediately opposite.

from the one he came from. The homcomer, by contrast, expects to return to an environment which he believes he knows and in which he will only need to find his bearings once more. Here, Schütz continues, the homcomer is subject to a major misunderstanding. While the foreigner must adapt to what he finds and adjust to the new etiquette, the homcomer thinks that everything is the same as it was and all he needs to do is to remember the past. But he will suffer a shock nonetheless. Homeland is a particular lifestyle.<sup>35</sup> The homcomer attempts to feel at home. Life at home follows an organised pattern. As Schütz explains, it has its own routines, purposes, and means, and consists of a complex web of traditions, customs, institutions, and timetables. Someone who lives in his homeland moves within his primary social peer group. He shares space and time with it. The same things, people, and institutions exist within the shared horizon of the group. For an actor who has left his homeland, however, it is precisely this social structure that has changed during his absence. For him life in his homeland is no longer directly and immediately accessible, but it has been displaced in his memory.

We may ask what memories a six-year-old boy might have had of his homeland in French-speaking Switzerland. When he arrived in Stuttgart he spoke French and had to become integrated into the milieu of his school class as a "foreign child". Precisely the same thing now happened to him for the second time during his remigration to Switzerland. Now he was branded as a Swabian who spoke no *Schwyzerdütsch* – no Swiss German – and hence as an outsider.

So was Camille Graeser now a refugee or a homcomer, because he had returned to a country from which he had originally come and whose citizen he still was, but from which he had emigrated with his mother 35 years previously? From a Swiss point of view one could certainly answer the question as to whether he was a homcomer with "Yes". He was Swiss, in possession of a Swiss passport, but had lived abroad for three-and-a-half decades. From a German point of view, however, he was a refugee who had left the country because of the National Socialist dictatorship.

Schütz writes: "The home to which the homcomer returns is not the home that he left or the home which he remembered and which he longed for during his absence. To a certain extent every homcomer has tasted the magic fruit of foreignness, whether sweet or bitter."<sup>36</sup> Even in the midst of the greatest homesickness the wish remains to transfer something of the new aims, the newly discovered possibilities of realisation, the experiences and skills acquired in the foreign

place to the old patterns of home. Alfred Schütz closes his essay "The Homecomer" with the following sentences: "From the outset, it is not only the homeland which offers the homecomer a strange prospect. In the same way the homecomer also appears foreign to all those awaiting him, and initially he is enveiled in mist. Whoever comes home and whoever welcomes him there, they both need the help of a wise mentor."<sup>37</sup>

### A wise mentor?

It was a woman who opened the door into Swiss society for Camille Graeser. Her name was Emmy Rauch, née Knabl. Surprisingly, she too came from Stuttgart, where she had spent the first six years of her life. Her family situation was as complicated as Camille Graeser's, so that the two of them complemented each other perfectly. Emmy Rauch was the daughter of the unmarried waitress Ida Knabl from Fliess in the upper Inn valley. The mother was probably sent to Stuttgart-Vaihingen by her family in Fliess because of her pregnancy, so that she could give birth to her illegitimate child away from the village gossip. While abroad Emmy's biological mother earned her living as a waitress.<sup>38</sup> In the birth certificate issued by the registry office in Vaihingen the name of the child's father was not listed [ **fig. p. 70** ]. There is a revealing place in a letter dated 25 May 1984 from her cousin Barbara Rauch to the lawyer Dr Hans Hüssy, who was dealing with the inheritance matters of the recently deceased Emma Graeser-Rauch. In this letter it was stated that Jon Rauch from Scuol in Grisons, the owner of a café and pâtisserie, had confessed to his mother on his deathbed in 1912 that he also had an illegitimate child, asking her to take it into her home.

Thereupon<sup>39</sup> Emma Knabl was adopted by her grandmother Anna Rauch-Bisaz<sup>40</sup> on 4 February 1913 and was brought from Germany to Switzerland on 1 May 1913 [ **figs. pp. 68–69** ]. Initially she was taken to Stäfa on Lake Zurich, where she lived for almost a year and attended school [ **figs. pp. 71–72** ].<sup>41</sup> Shortly after her naturalisation on 7 March 1914<sup>42</sup> she was brought to Schuls (Scuol), where she grew up. Johann Rauch (5.11.1883–6.8.1912), the owner of the café and pâtisserie, was thus the biological father of Emma Knabl-Rauch. Anna Rauch-Bisaz (25.11.1855–25.12.1927), who adopted Emmy, was the mother of Jon Rauch and the paternal grandmother of Emmy Rauch.

The "German-speaking foreign child" will have had a similar experience in Stäfa and in Schuls to that of Camille Graeser in Stuttgart, when he arrived in his new home at about the same age as Emmy. First she had to learn Swiss German and then Rumantsch (Romansh), the Rhaeto-Romanic language of Grisons. Emmy Rauch seems to have been an ideal match for the confirmed bachelor, who was almost 42 when he met her. As a trained secretary and bookkeeper she evidently tried to establish a regular lifestyle and well-ordered books for the two of them. From 1942 she even regularly kept Camille Graeser's diary for him. As we can see from numerous photographs, it must have been a very happy time for both of them. There are a number of photographs from Scuol-Tarasp which show the couple in a happy, relaxed, and cheerful mood [ **fig. p. 163 top left** ]. Camille Graeser, who always looked somewhat earnest and melancholy [ **fig. p. 73 top** ], seems here to have found a new life, a new existence, and a new sense of satisfaction with himself.

However, he was far removed from becoming recognised and achieving success as a designer, an interior architect, or even an artist. This was granted him only at a later date. A key event for his official recognition as an artist was the enquiry from Leo Leuppi at the end of 1937 as to whether he would like to join the Allianz artists' movement and send some pictures to the group's first official exhibition in the Kunsthalle Basel. Through this membership Graeser gained access to the circle of the so-called Zurich Concrete Artists around Max Bill, Richard Paul Lohse, and Verena Loewensberg, with whom he had a close and friendly relationship and who repeatedly gave each other artworks as gifts.

After about eight years of hard times, deprivation, alienation, and a spartan lifestyle, the ex-Swiss had succeeded in establishing a new name and a new existence for himself. After a long journey from Geneva via Stuttgart to Zurich which had lasted for almost 40 years, he had "come home".

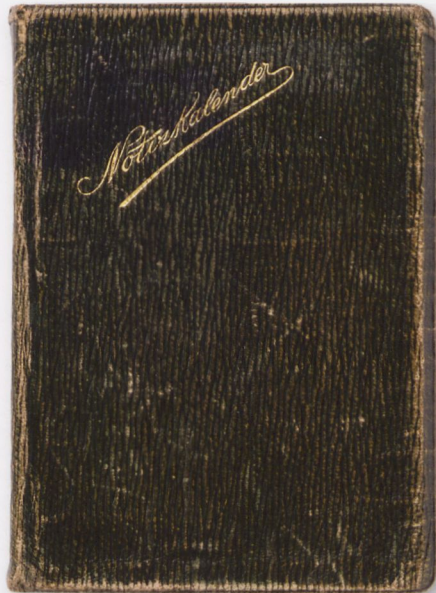


Street view of Hornbachstrasse in Zurich, photograph, 2006, Architectural Archives of the City of Zurich. – On 30 June 1942 Camille and Emmy Graeser moved into a flat on the fifth floor of a building dating from 1934, at Hornbachstrasse 67.

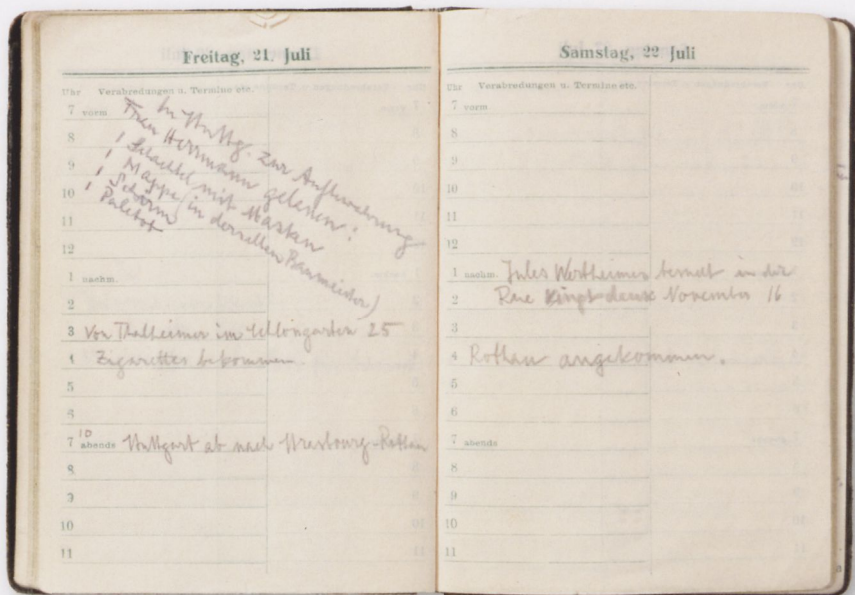
- 1 Cf. Willy Rotzler, "Camille Graeser", in *Camille Graeser*, exh. cat. Kunsthaus Zürich, Zurich 1964, p. 4, and idem, *Camille Graeser. Lebensweg und Lebenswerk eines konstruktiven Malers*, Zurich 1979, p. 14–15. Graeser recorded the precise date of his departure from Germany in his notebook for 1933 (fig. p. 42 bottom). It can be found in the Archives of the Camille Graeser Foundation, Zurich.
- 2 Martina Löw, *Raumsoziologie*, Frankfurt a.M. 2001.
- 3 On 8.8.1933 Camille Graeser received the first postcard from Ernie Bernheim in Rothau in Alsace (entry in the notebook for 1933). The letters preserved in the Archives of the Camille Graeser Foundation, Zurich, date from 20.8.1933, 13.9.1933, 15.9.1933, 19.9.1933, and 21.9.1934.
- 4 Arthur D. Löwenthal to Camille Graeser, letter dated 12.11.1938, p. 1, Archives of the Camille Graeser Foundation, Zurich.
- 5 Elisabeth Huezel to Camille Graeser, letter dated 3.9.1933, Archives of the Camille Graeser Foundation, Zurich.
- 6 Entry in the notebook for 23.6.1933. As Camille Graeser wrote to Will Grohmann in ca. 1960, the picture was "a subtly painted head in warm shades of dark grey with rigorous lines". A photograph of a room by Emmy Graeser from 1937 shows that the work was in his flat in Stadelhoferstrasse 33 on a wall shelf, beside a number of African sculptures. (Photograph in the Archives of the Camille Graeser Foundation, Zurich.) As Graeser reported to Will Grohmann, in February 1938 Baumeister cut the picture into small pieces before Graeser's eyes with his pocket knife because, as he explained to Graeser, he could no longer agree with the picture he had given him. One month later Graeser received a new picture by post by way of compensation: the painting *Verticals in the Form of Pennants*, 1938, BB 723. The draft of the letter to Will Grohmann from 1960 can be found in the Archives of the Camille Graeser Foundation, Zurich. See also the contribution by Dieter Schwarz, "Baumeister und die Schweiz", in *Baumeister: Gemälde und Zeichnungen*, exh. cat. Museo Fundación Juan March, Palma; Kunstmuseum Winterthur; MART Museo die arte moderna e contemporanea di Trento e Rovereto (2011–12), German edition: Richter Verlag, Düsseldorf 2011, pp. 27–43, pp. 39 and 43. Because the painting was destroyed, unfortunately no reference to it and the fact that it was given to Graeser can be found in the various "outgoing books" of Willi Baumeister in the Baumeister Archives in Stuttgart. I am grateful to Felicitas Baumeister for drawing my attention to these books; I should like to take this opportunity of thanking her sincerely for her support.
- 7 At Königstrasse 4, run by the Hauser family.
- 8 The daughter of the art critic Fritz Schneider reports that a group of artists met every week at her father's home, including Willi Baumeister, Oskar Schlemmer and occasionally also Camille Graeser. According to Brühlmann, Archives of the Camille Graeser Foundation, Zurich, n.p.
- 9 E-mail from Katja Rommel, Stadtarchiv Esslingen, to the author, 22.9.2015.
- 10 The details regarding address and profession were taken from the official address books of the City of Stuttgart for the years 1900–34.
- 11 The two houses at 51B and 53 Hauptstätterstrasse are, incidentally, the only two houses in Stuttgart which survived the devastating bombing raids of 1944 and are still standing today.
- 12 Entries in the notebook from 20.3.1933 and 29.6.1933.
- 13 The original is in the Archives of the Camille Graeser Foundation, Zurich.
- 14 [http://www.gesetze-im-internet.de/sgb\\_6/anlage\\_1.html](http://www.gesetze-im-internet.de/sgb_6/anlage_1.html) [accessed on 19.2.2019].
- 15 The original is in the Archives of the Camille Graeser Foundation, Zurich.
- 16 See the entry for 27.4.1933 in the notebook, Camille Graeser Foundation, Zurich. In his *Livret de Service* the payment is noted with the same date.
- 17 Graeser's letter to Ludwig Uhlman dated 21 May 1933; transcript in the Archives of the Camille Graeser Foundation, Zurich.
- 18 See the entries from 9.1.1933, 13.1.1933, 19.1.1933, 26.1.1933, 29.4.1933, the monthly overview for September and the address book.
- 19 Dr Gustav Pazaurek (1901–1965); journalist, latterly at the *Stuttgarter Zeitung*, son of Dr Gustav Edmund Pazaurek (21.3.1865–27.1.1935), 1913–32 Chairman of the Decorative Arts Department of the Landes-Gewerbemuseum Stuttgart.
- 20 Fred Uhlman, *Erinnerungen eines Stuttgarter Juden*, Stuttgart 1992, p. 96. Fred Uhlman's (1901–1985) autobiography was first published in 1960 under the title *The Making of an Englishman*. Only in 1992, after Uhlman's death, was it translated into German by Manfred Schmid and published as *Erinnerungen eines Stuttgarter Juden* by Klett-Cotta in Stuttgart. In 1998 Diogenes-Verlag, Zurich, republished the book. Its title was now *The Making of an Englishman. Erinnerungen eines deutschen Juden*.
- 21 It is possible that Graeser, who corresponded with Fred Uhlman until well into the 1950s, was reminded of the circumstances that led to his own escape in July 1933 by Uhlman's first version of his autobiography, published in 1960 in English, and that he began during the same year to mention his own hasty departure from Stuttgart in his biography. Another reason might have been that in the 1960s Graeser no longer needed to fear that he might experience problems of any kind as a result of his flight from Nazi Germany becoming known. In 1938, when he was writing his first biography, however, it was not yet clear how the political situation in Switzerland would develop.
- 22 There is no information about this in the monograph by Eugen Gomminger, *Camille Graeser*, ed. by Fridolin Müller, Teufen 1968.
- 23 Rotzler 1979 (see note 1), p. 16.
- 24 Rudolf Koella was the first to surmise that the lawyer who went into hiding might have been Fred Uhlman; Graeser



- was denounced as his putative accessory aiding his escape. Koella also investigated with care the weeks before Graeser's departure for Switzerland. Cf. on this subject Rudolf Koella, "Camille Graeser: Leben und Werk", in *Camille Graeser (1892–1980)*, exh. cat. Kunstmuseum Winterthur, Galerie der Stadt Stuttgart, Kunsthalle zu Kiel, 1992–93, Offizin Verlag, Zurich 1992, pp. 24–25, cf. especially footnote 46.
- 25 Dr Fritz Bauer, the later lawyer in the Frankfurt Auschwitz trial, whom Graeser mentions by name in his notebook on 2.3.1933, became probationary judge at the District Court in Stuttgart in 1928 and in 1930, at the age of 26, the youngest Circuit Judge in Germany. He is probably excluded as Graeser's possible informer because in Rotzler's account mention is made of a Public Prosecutor and not a judge. Incidentally, Fritz Bauer was arrested as early as April 1933 because of his political activities and was transferred to the concentration camp in Heuberg. (According to Imtrud Wojak, "Fritz Bauer – Stationen eines Lebens"; [http://www.humanistische-union.de/wir\\_ueber\\_uns/geschichte/geschichtedetail/back/geschichte/article/fritz-bauer-stationen-eines-lebens/](http://www.humanistische-union.de/wir_ueber_uns/geschichte/geschichtedetail/back/geschichte/article/fritz-bauer-stationen-eines-lebens/) [accessed on 3.7.2019].) The other friends of Graeser, Dr Wolfgang Schwammberger and Dr Rolf Pfander, whose names both occur in the notebook, were working as lawyers in Stuttgart in 1933. An enquiry addressed to the Fritz-Bauer-Institut in Frankfurt a.M. revealed that no correspondence or documents from this period have survived.
- 26 Second biography of Camille Graeser dated 11.4.1960, p. 2, typescript in the Archives of the Camille Graeser Foundation, Zurich.
- 27 Notebook for 1933, entry with monthly overview for July, Archives of the Camille Graeser Foundation, Zurich.
- 28 This is a slightly tailored, double-breasted man's coat with a velvet collar.
- 29 Notebook for 1933, entry from 21.7.1933, Archives of the Camille Graeser Foundation, Zurich.
- 30 Alfred Schütz, "Der Fremde. Ein sozialpsychologischer Versuch", in idem, *Gesammelte Aufsätze*, vol. 2, *Studien zur soziologischen Theorie*, The Hague 1972, p. 53. English edition: Alfred Schuetz, "The Stranger: An Essay in Social Psychology", in *American Journal of Sociology*, vol. 49, no. 6 (May 1944), pp. 499–507.
- 31 Camille Graeser to Lydia Schoch, letter dated 6.4.1935, p. 1, Archives of the Camille Graeser Foundation, Zurich.
- 32 Today Staatsgalerie Stuttgart.
- 33 Notebook for 1933, entry from 18.8.1933, Archives of the Camille Graeser Foundation, Zurich.
- 34 Notebook for 1933, entry after the page for 30.9.1933, Archives of the Camille Graeser Foundation, Zurich.
- 35 Alfred Schütz, "Der Heimkehrer", in Schütz 1972 (see note 30), p. 72.
- 36 *ibid.*, p. 82.
- 37 *ibid.*, p. 84.
- 38 See the details in the register of births for Vaihingen an der Fildern, today in the Registry Office Stuttgart-Vaihingen.
- 39 Letter from Barbara Rauch to Dr Hans Hüßy, lawyer in Zurich, who was charged with the regulation of the estate of Emmy Rauch, letter of 25.5.1984, p. 1, Archives of the Camille Graeser Foundation, Zurich.
- 40 See the adoption note in the Register of Births in the Registry Office Stuttgart-Vaihingen and in the birth certificate of the Registry Office of Schuls dated 17.4.1914.
- 41 See here the naturalisation documents of Emma Rauch in the Cantonal Archives of Grisons (STAGR IV 25 g 4, Einbürgerungsakten Emma Rauch). The details are described by Advocate Dr Anton Meuli in Emma Rauch's request to be included in the canton civic law, which the former had compiled and submitted on behalf of Anna Rauch on 16.11.1914; see also the school reports of Emma Rauch, Archives of the Camille Graeser Foundation, Zurich.
- 42 7.3.1914 is noted as the date of naturalisation in the family certificate of the community of Schuls from 5.2.1964. According to the naturalisation certificate dated 30.11.1914, her naturalisation was granted by the Federal Council on 19.6.1914; on 24.11.1914 she was granted citizenship rights of the Canton of Grisons. All documents are in the Archives of the Camille Graeser Foundation, Zurich.



Camille Graeser's notebook from 1933, Archives CGS.



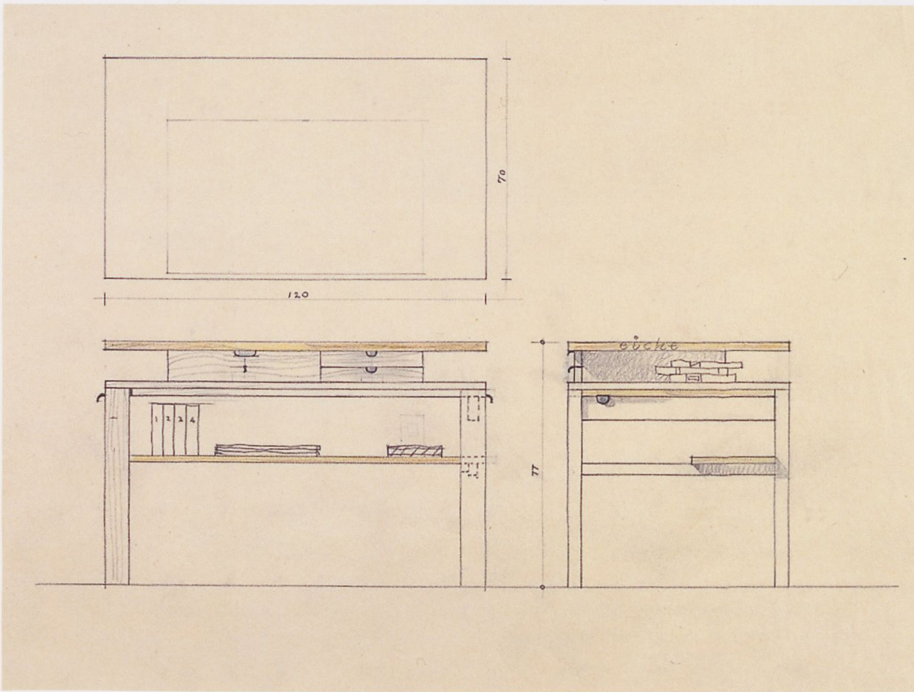
Open double page of the notebook for 21 and 22 July 1933, Archives CGS. – Camille Graeser noted here the precise date of his departure from Germany.



Sleeping compartment for the flat of Arthur and Hilde Löwenthal in Stuttgart, isometric sketch, 1929/35, watercolour and China ink on tracing paper, in passe-partout with a circular cut-out, 30 x 30.6 cm, CGS Inv. no. 29.19.



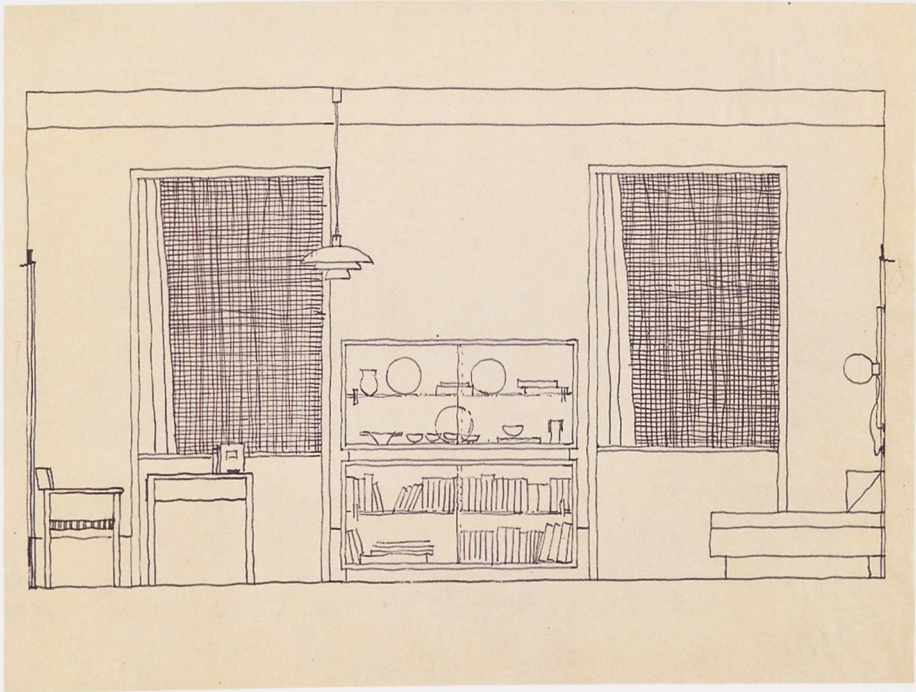
Writing corner in the living room of Arthur and Hilde Löwenthal in Stuttgart, 1929, contemporary photograph, CGS Inv. no. 29.15.06.



Desk for Arthur and Hilde Löwenthal in Stuttgart, design, 1929, pencil and crayon on tracing paper, 26 x 31.8 cm, CGS Inv. no. 29.4.01.



Dining table and glass-fronted bookcase in the living room of Arthur and Hilde Löwenthal in Stuttgart, 1929, contemporary photograph, CGS Inv. no. 29.16.04.



View of the wall of Arthur and Hilde Löwenthal's living room in Stuttgart, sketch, 1929, China ink on tracing paper, 26 x 31.8 cm, CGS Inv. no. 29.1.04.

CAMILLE GRAESER  
INNEN-ARCHITEKT D.W.B.

STUTTGART  
LANDHAUS-STR. 10

DEN

† Sehr geehrtes gnädiges Fräulein!

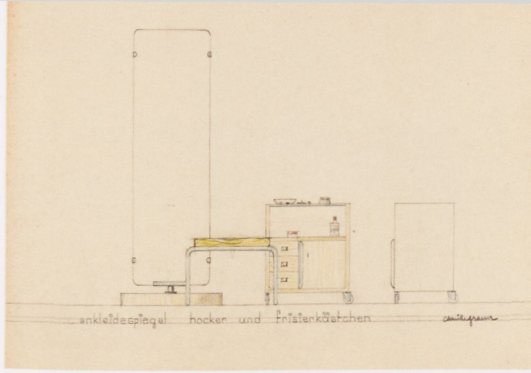
Ich möchte Ihnen meine Visitenkarte abgeben! Ich bin Innenarchitekt und Persönlichkeiten, die etwas davon verstehen sollen, sagen mir nach, dass ich etwas leiste.

Nun, gnädiges Fräulein, zu einer Ehe, die Sie, wie ich einer Zeitung entnehme, schliessen wollen, gehört nicht nur Glück, sondern dazu gehören auch Tische und Stühle, Schränke, Betten und Spiegel. Aber es kommt darauf an, dass diese Sachen nicht nur billig, sondern auch geschmackvoll und praktisch sind, wenn man nicht bald ihrer überdrüssig werden soll.

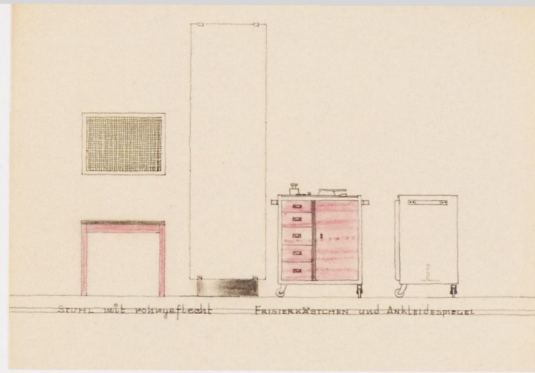
Darfich Sie, geehrtes Fräulein, und Ihren Herrn Bräutigam bei der Einrichtung Ihrer Wohnräume, die Sie doch sicher geschmackvoll gestaltet wissen wollen, unterstützen? Ich kann Ihnen bei den verschiedensten hiesigen führenden Firmen Möbel und fertige Innenräume nach meinen Entwürfen zeigen, die bei Kennern und Fachleuten höchste Anerkennung fanden. Auf alle Fälle möchte ich Sie beraten dürfen. Es würde mich jedenfalls freuen, von Ihnen, sehr geehrtes Fräulein, recht bald näheres zu hören.

Mit vorzüglicher Hochachtung

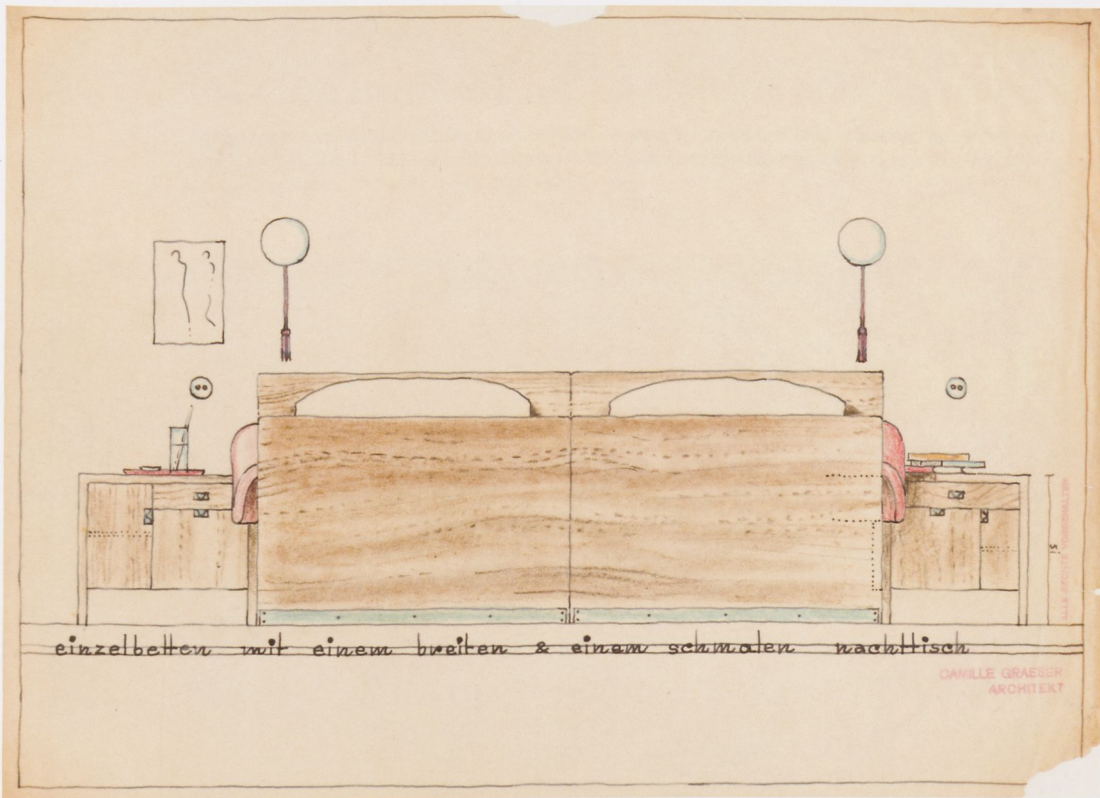
KONTO ● DRESDNER BANK FILIALE STUTTGART



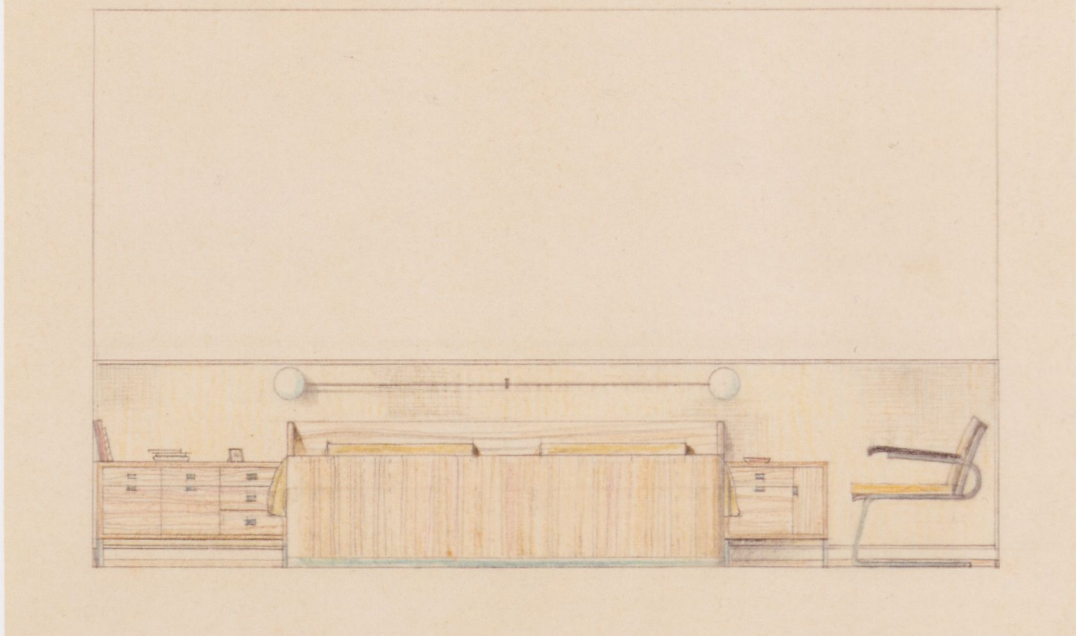
Dressing mirror, stool and hair-styling box for Charlotte Laufer-Hauser in Stuttgart, design, second variation, 1932, pencil, China ink and coloured chalk on tracing paper, 26.2 x 31.9 cm, CGS Inv. no. 32.61.



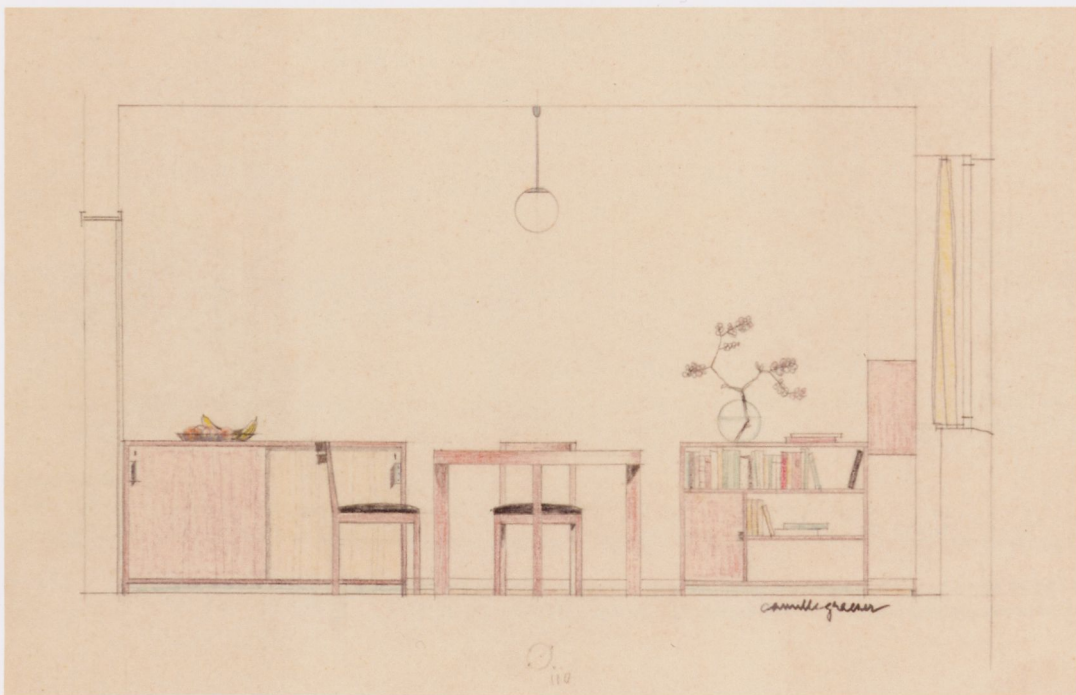
Wicker chair, hair-styling box and dressing mirror for Charlotte Laufer-Hauser in Stuttgart, design created in 1932, China ink and crayon on tracing paper, 25.9 x 32.1 cm, CGS Inv. no. 32.60.



Single beds with a broad and a narrow bedside table for Mr and Mrs Laufer-Hauser in Stuttgart, design, 1932, China ink and coloured chalk on tracing paper, 28 x 38.3 cm, CGS Inv. no. 32.55.1.

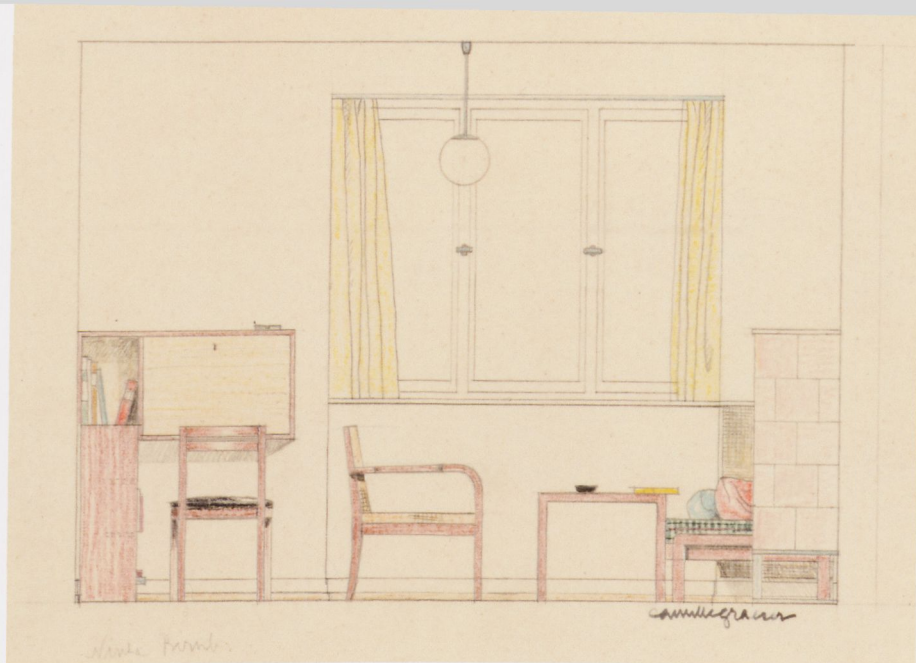


Two single beds with bedside table and bedside chest of drawers for Charlotte Laufer-Hauser in Stuttgart, design, 1932, pencil and crayon on tracing paper, 26.2 x 31.9 cm, CGS Inv. no. 32.55.3.

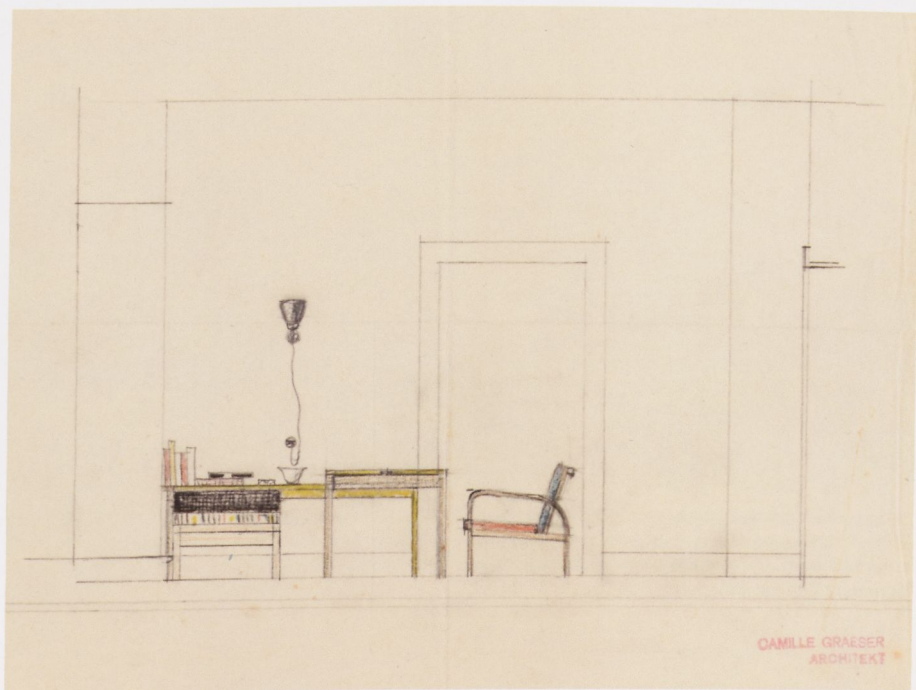


Living room furniture consisting of a dining table, two chairs, sideboard and bookcase for Mr and Mrs Laufer-Hauser in Stuttgart, design, 1932, pencil, crayon, coloured chalk and China ink on tracing paper, 26.2 x 31.9 cm, CGS Inv. no. 32.47.





Living room furniture consisting of a bookcase, writing desk, chair, chair with arms, small table and couch for Mr and Mrs Laufer-Hauser in Stuttgart, design, 1932, pencil, crayon and China ink on tracing paper, 26.3 x 31.9 cm, CGS Inv. no. 32.48.



Furniture for a gentleman's living room for (Friedrich?) Kaufmann in Stuttgart-Degerloch, ca. 1932, pencil, crayon and coloured chalk on tracing paper, 25.6 x 32.1 cm, CGS Inv. no. 32.70.

Seite 14  
Mittwoch, 15. März  
1967

# Künstler sagten: Talmieleganz

Ein amüsanter Dokument aus der „guten alten Zeit“

Stuttgarter Nachrichten

In diesem Jahre würde das Alleencafé in Stuttgart, falls es noch existierte, ein eigenartiges Jubiläum feiern. Es sind nämlich genau 40 Jahre her, daß der damalige Besitzer dieses Cafés in der Alleenstraße 9 bis 11 beschloß, die Räume modernisieren zu lassen. Beschluß und Ausführung allerdings sind keine historische Anmerkung wert. Es kümmert die Öffentlichkeit im allgemeinen nicht, wenn ein Gasthausbesitzer seine Räume mit neuen Tapeten bekleben läßt.

Doch im Alleencafé trafen sich damals Maler, Architekten, Schauspieler, Balletteusen, Schriftsteller, und sie waren nicht zufrieden mit den neuen Tapeten. Sie setz-

gerichtetes Kaffeehaus, das so wie dieses zum Treffpunkt künstlerisch interessierter Menschen geworden ist und dadurch ein bestimmtes Niveau sich bewahrt hat.

Die Einheit des gesamten Raumbildes wird heute durch die verständnislos durchgeführten Abtrennungen, die ohne Rücksicht auf das Ganze durchgeführt sind, empfindlich gestört. Die früheren Lichtträger und die Vorhänge sind samt und sonders entfernt und haben einer billig wirkenden Talmieleganz Platz machen müssen. Vollends ungünstig ist die neue Bemalung, die in ihrem kalten, ungemütlichen Grün einen unangenehmen Gegensatz zu der rostrotten Farbe von Möbeln und Wandtäfelung hereinbringt. Dazu wird der warme Holzton im Laden durch ein süßfades Rosa erdrückt.

Es wäre zu wünschen gewesen, daß die Besitzer sich zuerst an einige der dort verkehrenden Künstler gewandt hätten, um vor der Erneuerung, unter Hinzuziehung der Architekten, die die Räume geschaffen haben, einen sachgemäßen Rat zu erhalten. Kosten wären daraus keine entstanden. Auch darüber hätte sich sprechen lassen, ob der alte Zustand sich hätte wiederherstellen lassen oder ob eine neue Umgestaltung unter sinngemäßer Berücksichtigung der früheren Gestaltung möglich gewesen wäre.

Den Besitzern möge diese Kundgebung von einem besonderen Kreis des Publikums einen Fingerzeig geben, daß sich die Öffentlichkeit mit Fragen, die das heutige architektonische Schaffen berühren, wohl beschäftigen kann und daß sich durch eine solche verfehlt Änderung von selbst auch empfindliche Nachteile ergeben könnten.“

Unterschrieben haben unter anderen: Camille Gräser, Tyll, Gottfried Graf, Reinhold Nägele, Gustav Schleicher, Max Ackermann, Willi Baumeister. Wahrscheinlich weiß keiner von den Unterzeichnern, die noch am Leben sind, daß das Dokument noch erhalten ist. Es befindet sich allerdings auch nicht mehr in Stuttgart. Es liegt in Chicago, Illinois. Arthur Löwenthal, selbst Stuttgarter und einer der Unterzeichner, hat es unter seinen in die Emigration geretteten Papieren neben einigen Graphiken Max Ackermanns wiedergefunden und bewahrt es als Andenken an sein altes, verlorenes Stuttgart. H. S.

ten ein Protestdekret auf, und dieses Dekret verdient eine kleine Anmerkung: 1. weil es Geburtstag hat, 2. weil es die Unterschriften damals wenig, heute recht bekannter Künstler trägt, 3. weil es selbst ein eigenartiges Schicksal hatte.

Zunächst zum Inhalt. Der lautete so: „Die unlängst vorgenommene Änderung des Alleencafés veranlaßt eine Reihe von Freunden und Besuchern des Lokals, ihr Mißfallen über den neuen Zustand kundzugeben. Zur Zeit gibt es in Stuttgart kein anderes, in der gleichen Art zeitgemäß ein-

“Artists said: gaudy elegance”, in *Stuttgarter Nachrichten*, 15 March 1967, p. 14, Archives CGS. – Article about a protest statement drawn up in 1927 regarding the renovation of the Alleencafé in Stuttgart, which was a meeting place for artists from different fields at that time. In their view the renovation was unsuccessful. The statement was also signed by Camille Graeser.

Adressen für die Donnerstag Abende.

- |  |  |  |
|--|--|--|
| 1. Dr. Dürker                                | <del>Münsterstr. 17</del>              | <del>Münsterstr. 17</del>              |
| <del>2. Prof. Dr. Fiechter</del>             | <del>Waldstr. 18</del>                 | <del>Waldstr. 18</del>                 |
| 3. Prof. Keuerleber                          | Viergiebelweg 9                        | Viergiebelweg 9                        |
| <del>4. Dipl. Ing. Carl Sieber</del>         | <del>Königsstr. 23</del>               | <del>Königsstr. 23</del>               |
| <del>5. Sigismund, Architekt</del>           | <del>Oberer Hoppenlauweg 22 b, 1</del> | <del>Oberer Hoppenlauweg 22 b, 1</del> |
| 6. <del>Richter Hr. Heinz</del>              | <del>Polandstr. 11</del>               | <del>Polandstr. 11</del>               |
| <del>7. Baumeister Burkhardt</del>           | <del>Werastrasse 15</del>              | <del>Werastrasse 15</del>              |
| 8. Prof. Dr. Fiechter                        | Ancisenbergstr. 76                     | Ancisenbergstr. 76                     |
| 9. Herz, Albrecht, Architekt                 | Gänshöhe 119                           | Gänshöhe 119                           |
| 10. Prof. Wagner, Architekt                  | Degerloch <del>Werastr. 26.</del>      | Degerloch <del>Werastr. 26.</del>      |
| 11. Baumeister Willi,                        | <del>Waldstr. 18</del>                 | <del>Waldstr. 18</del>                 |
| 12. Prof. Graf                               | Sonnenbergstr. 21                      | Sonnenbergstr. 21                      |
| 13. Prof. Spiegel                            | <del>Königsstr. 1</del>                | <del>Königsstr. 1</del>                |
| 14. Albert Müller, <i>Maler</i>              | Körnerplatz 5                          | Körnerplatz 5                          |
| 15. Prof. Paulok                             | Kunstgewerbeschule                     | Kunstgewerbeschule                     |
| 16. Prof. Schneider                          | "                                      | "                                      |
| <del>17. Dr. Fischer, Galericinmeister</del> | <del>Haus Schloß</del>                 | <del>Haus Schloß</del>                 |
| 18. Graf Dr. Baudissin                       | Gemäldegalerie                         | Gemäldegalerie                         |
| 19. Prof. Dr. Hildebrandt,                   | Gerokstr. 63, I                        | Gerokstr. 63, I                        |
| 20. A. Sieburg, Redakteur                    | Stuttgarter Neues Tagblatt,            | Stuttgarter Neues Tagblatt,            |
| 21. K.K. Düssel, "                           | "                                      | "                                      |
| 22. Schneider,                               | Luisenplatz 7 - Ostend                 | Luisenplatz 7 - Ostend                 |
| <del>23. Martin Morik</del>                  | <del>Spittlerstr. 21</del>             | <del>Spittlerstr. 21</del>             |
| <del>24. Reg. Baumeister Eckert</del>        | <del>Keplerstr. 7</del>                | <del>Keplerstr. 7</del>                |
| x 25. Hans Schöpfer                          | Bismarckstr. 94                        | Bismarckstr. 94                        |
| <del>26. Dipl. Ingenieur Helene Revin</del>  | <del>Alexanderstr. 118</del>           | <del>Alexanderstr. 118</del>           |
| x 27. Albert Schieber, Architekt             | <del>Seestr. 108</del>                 | <del>Seestr. 108</del>                 |
| x 28. Gustav Steig                           | <del>Waldstr. 18</del>                 | <del>Waldstr. 18</del>                 |
| <del>29. Prof. Dr. Hans Leibitz</del>        | <del>Technische Hochschule</del>       | <del>Technische Hochschule</del>       |
| 30. Hermann Müller jr. Stuttgart             | Rosenbergstr. 65                       | Rosenbergstr. 65                       |
| 31. <i>Camille Graeser</i>                   | <i>Königsstr. 4</i>                    | <i>Königsstr. 4</i>                    |
| <del>32. <i>Fritz v. Gumbert</i></del>       | <del><i>Polandstr. 11</i></del>        | <del><i>Polandstr. 11</i></del>        |
| <del>33. <i>Paul v. Gumbert</i></del>        | <del><i>Polandstr. 11</i></del>        | <del><i>Polandstr. 11</i></del>        |
| 34. <i>H. Löcher</i>                         | <i>Waldstr. 18</i>                     | <i>Waldstr. 18</i>                     |
| <del>35. <i>Dr. Hans v. Gumbert</i></del>    | <del><i>Polandstr. 11</i></del>        | <del><i>Polandstr. 11</i></del>        |
| <del>36. <i>Paul v. Gumbert</i></del>        | <del><i>Polandstr. 11</i></del>        | <del><i>Polandstr. 11</i></del>        |

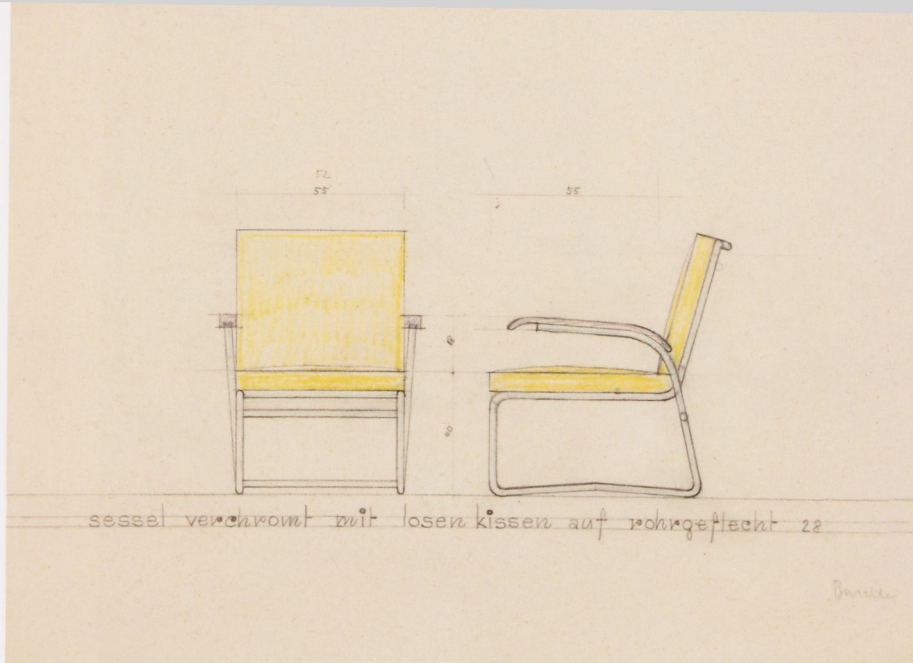
List with the names of the participants in the "Thursday evenings" in Café Buck in Stuttgart, ca. 1926, Archives CGS. - The list reads like the "Who's Who" of Stuttgart's cultural elite. The list is headed by the most important architects and officials of the building department, followed by artists, art historians and art critics as well as editors. Camille Graeser updated the list by hand in 1927 and 1931.



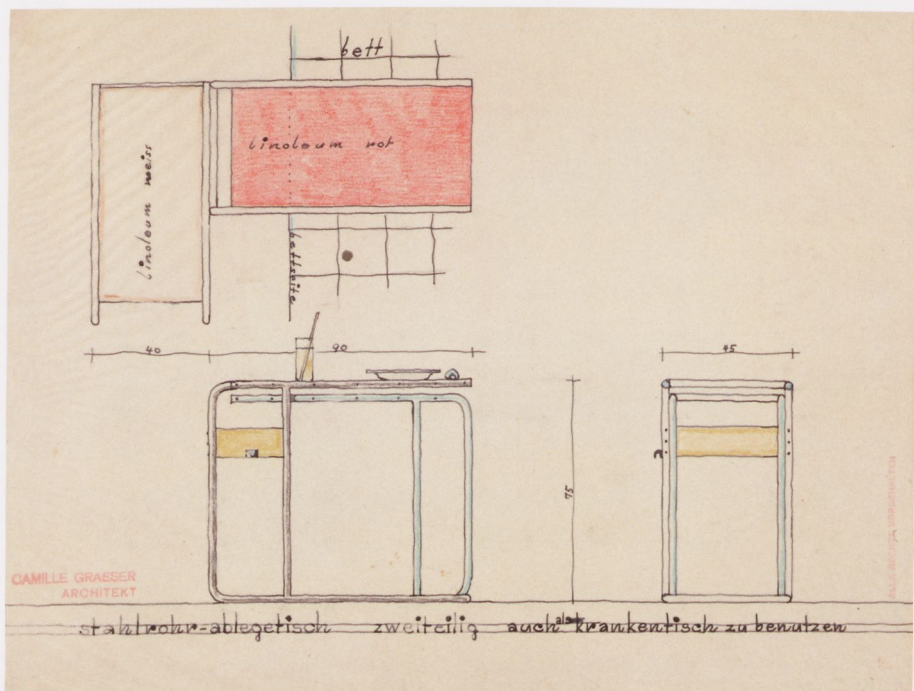
Dining area in the combined living and dining room by Camille Graeser, 1927, shown in the Werkbund exhibition *Die Wohnung* in the Weissenhof Estate in Stuttgart, photograph, 1927, CGS Inv. no. 27.10.01. – At the Werkbund exhibition Graeser furnished a two-room show flat (no. 14) in the block of flats by Mies van der Rohe with a combined living and dining room.



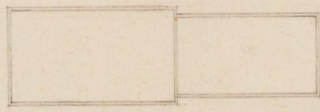
Dining room by Camille Graeser, ca. 1930, shown in the Werkbund exhibition *Wohnbedarf* in Stuttgart, illustration from a book prospectus from 1932, Archives CGS.



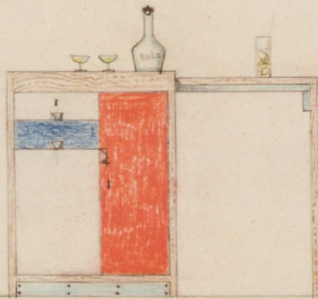
Armchair made of steel tubing with loose cushions, design, 1928, pencil and crayon on tracing paper, 25.7 × 32.2 cm, CGS Inv. no. 25-33.4.05.



Two-piece occasional table made of steel tubing, design, ca. 1930, China ink and crayon on tracing paper, 25.8 × 32 cm, CGS Inv. no. 25-33.11.01.

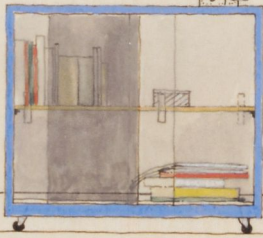
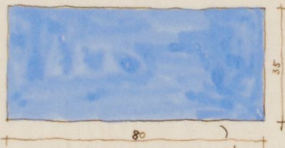


CAMILLE GRAESER  
ARCHITECT  
111 W. 11th Street, New York



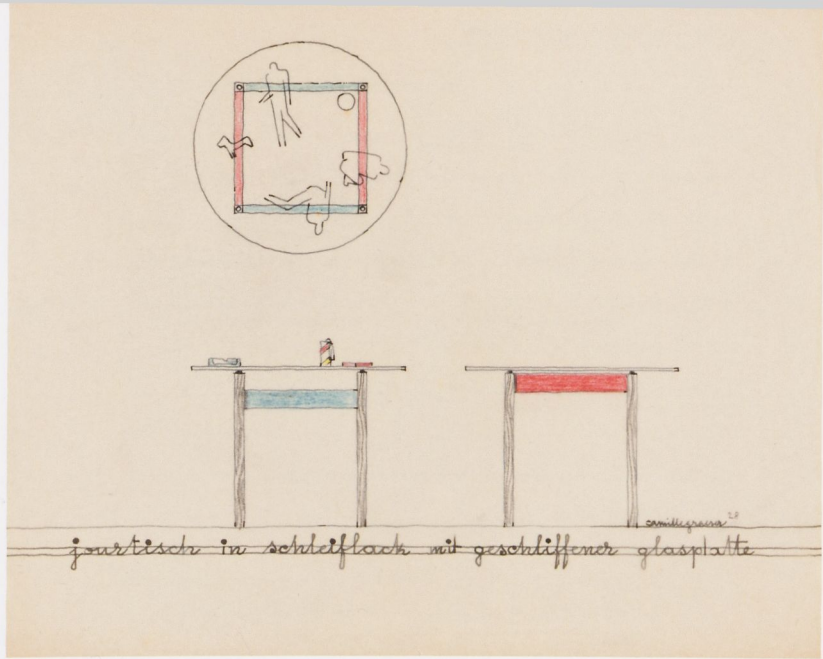
kleine hausbar in schleiflack mit ausziehbarer platte

Small lacquered bar with extending tabletop, design, 1925–30, pencil and crayon on tracing paper, 25.7 × 31.9 cm, CGS Inv. no. 25–33.11.11.

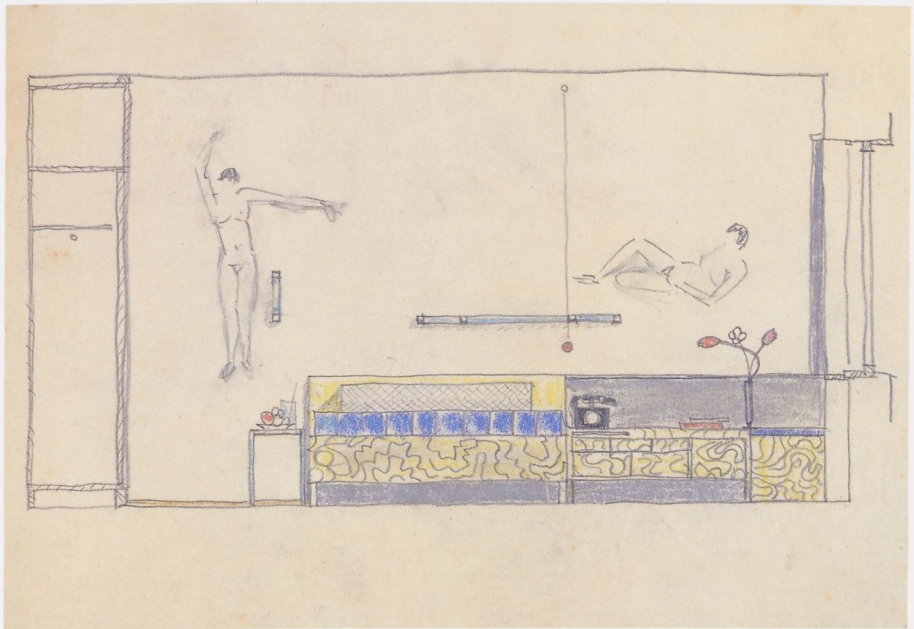


rauchzeug & zeitschriften vitrine - wagen -

Moveable display case for tobacco products and magazines, design, ca. 1930, China ink and gouache on tracing paper, 25.9 × 32 cm, CGS Inv. no. 25–33.12.01.



Lacquered occasional table with ground glass top for the graphic artist Roth's combined living room and study in Augsburg, design, 1932/33, crayon and China ink on tracing paper, 27 x 33.1 cm, CGS Inv. no. 32.106.



View of a bed-sitting room with silhouettes of figures as wall decoration, design, 1933, pencil and crayon on tracing paper, 20.9 x 29.4 cm, CGS Inv. no. 33.10.04.

# Ersatzerklärung

Name Camille Graeser Vorname Camille  
 Geburtsjahr 1892 Vorname des Vaters Camille  
 Beruf Mann - Militär Militärische Einteilung \_\_\_\_\_ Grad \_\_\_\_\_  
(Seite 8 des Dienstbüchleins)  
 Wohnort (genaue Adresse) Müllgart, Königsb. 4  
 Heimatgemeinde Genz Stammkontrolle der Gemeinde Genz Nr. 822  
(Seite 3 des Dienstbüchleins)  
 Kanton Genz  
 Letztes Domizil in der Schweiz Genz  
(Seite 30-36 des Dienstbüchleins)  
 Name der Eltern \_\_\_\_\_ Wohnung der Eltern \_\_\_\_\_  
(Strasse und Hausnummer)

## I. Einkommen

a) Erwerb ..... 3000.-  
Abk 1541.-

1. Taglohn ..... Wochenlohn ..... Jahresgehalt \_\_\_\_\_  
 2. Gratifikationen ..... Tantiemen \_\_\_\_\_  
 Provisionen ..... Trinkgelder \_\_\_\_\_  
 3. Naturalnutzungen (freie Wohnung, Kost etc.) \_\_\_\_\_  
 4. Arbeiterwerb der Ehefrau (Beiträge an die Kosten des Haushaltes) \_\_\_\_\_

b) Leibrenten, Pensionen und ähnliche Nutzungen (Nutzung an Frauenvermögen inbegriffen) im Übrigen hat mich ein Freund 2 Wägen unterkürst. - Das entsprechende Geschäftsjahr 1930 wird mit dieser Zahl klar m. gross dokumentiert!

## II. Vermögen

a) Grundeigentum

1. Rein landwirtschaftliche Gebäude und Grundstücke: Verkehrswert ..... 3000  
 Auf diesen Objekten haftende Grundpfandschulden . . . . . 1800  
 Restanz 1200.-

Angabe des Ortes, wo die Grundstücke liegen \_\_\_\_\_ <sup>3/4</sup> hiervon \_\_\_\_\_

2. Uebrigens Grundeigentum, Verkehrswert . . . . . \_\_\_\_\_  
 Auf diesen Objekten haftende Grundpfandschulden . . . . . \_\_\_\_\_  
 Restanz \_\_\_\_\_

Angabe des Ortes, wo die Grundstücke liegen \_\_\_\_\_

b) bewegliches Vermögen . . . . . \_\_\_\_\_  
 Nachgewiesene Schulden ohne die unter lit. a abgezogenen Grundpfandschulden . . . . . \_\_\_\_\_  
 Restanz \_\_\_\_\_

## III. Vermögen der Eltern

Haben Sie Geschwister? Wie viele? \_\_\_\_\_  
 Wenn die Eltern gestorben sind, Vermögen der Großeltern . . . . . \_\_\_\_\_  
 Anzahl der Kinder (Kinderstämme) der Großeltern \_\_\_\_\_

Wenden!

Declaration of military service exemption tax by Camille Graeser for 1930, Archives CGS. - Every Swiss male aged between 18 and 40 who was resident abroad was required to pay the military service exemption tax because he was unable to serve actively. The form gives an indication of Graeser's annual income at the time.



**Finanzamt Stuttgart-Süd**

Den 24. Juni 1931

in Stuttgart, Rotenbühlstraße 30  
**Veranlagungsstelle**  
 Konto Nr. 1742 beim Postfachamt Stuttgart  
 Girokonto Nr. 2211 b. d. Stadt Girokasse Stuttgart  
 Girokonto bei der Reichsbankhauptstelle Stuttgart  
 Fernsprecher Nr. 62451/54

Die Finanzkasse ist für den Zahlungsverkehr geöffnet:  
 Montag bis Samstag 8-12 Uhr vorm.

Die Namen und Unterschriftsproben der zur Quittungserteilung berechtigten Beamten  
 sind im Rahmenraum angehängt.

Steuernummer S 6540.

Herrn

Camill Gräser  
 Innenarchitekt

Stuttgart  
 Hauptstätterstr. 51.1/2.

Fördert den unbeherrschten Zahlungsverkehr, er erpart längeres Warten in der Finanzkasse.

Auf den Stundungs-Antrag vom 10.6.1931.

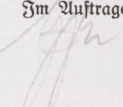
Die Zahl der	am	fälligen	Einkommen	steuer	von			
	10.4.1931			31	7,	RM	-	Rpf
	10.7.1931	"	"	"	7,	"	-	"
	"	"	"	"	"	"	"	"
	"	"	"	"	"	"	"	"

gem. § 100 E. St. G.  
 wird Ihnen der Betrag von RM 7,- stets widerruflich, gegen 5 v. H. Jahreszinsen  
~~zinslos und gegen~~ ohne Sicherheitsleistung mit Wirkung vom 11.6.1931 bezw. Fälligkeitstag ab bis zu  
 schließlich ~~gesundet~~ in der Welt ~~gesundet~~, daß zu ~~entrichten sind~~ zur end-  
 gültigen Einkommensteuerveranlagung 1931.

Erster Zinstag: 11.6.1931 bezw. Fälligkeitstag      Letzter Zinstag: Zahlungstag.

~~Der nicht gefundene Betrag von RM 7,- ist bei Beantragung der jeweiligen Beitrags-  
 binnen 1 Woche zu entrichten~~

bleibt eine Teilzahlung im Rückstand, so werden alle noch ausstehenden Teilzahlungen fällig.  
 Die Heraushebung des Zinsfußes für die Zukunft bleibt vorbehalten.  
 Wegen der zu leistenden Sicherheit sehe ich Ihre Mitteilung binnen 1 Woche entgegen.

In Vertretung:  
 Im Auftrage:  


AO. 107.      Stundungsberf. (Ausfertigung für den Steuerpflichtigen.)  
 April 31.

Tax office approval dated 24 June 1931 of Camille Graeser's application dated 10 June 1931 for the deferral of his quarterly advance income tax payment amounting to 7 Reichsmark until the submission of his final income tax declaration, Archives CGS. - Both the declaration of military service exemption tax and the application for deferred payment show clearly how precarious Graeser's financial situation was in 1931.

An den  
hochwohlh6blichen  
Magistrat  
der Stadt Brandenburg .

8. M6rzt 1927

Brandenburg  
=====

Aus der heute erschienenen M6rzt Nummer der Koch'schen  
Innendekoration entnehme ich Ihre Ausschreibung f6r die  
Neubesetzung der Fachlehrerstelle (Innen-Architekt) an der  
WREDOW-SCHULE f6r Kunstgewerbe und Technik.

In meiner Eigenschaft als Innen-Architekt erlaube ich mir,  
mich um diese Stellung, f6r die ich sehr geeignet w6re,  
ernstlich zu bewerben und werde ich bestrebt sein, falls Sie  
mich berufen sollten, das in mich gesetzte Vertrauen zu  
rechtfertigen. Als neuzeitlich schaffender und das Tempo  
der Zeit erfassender K6nstler mit den besten Erfolgen im  
praktischen und k6nstlerischen Leben, in STUTTGART und S6d-  
deutschland im besten Rufe stehend, glaube ich Ihren Anforder-  
ungen zu entsprechen, wenn ich Ihnen versichere, dass ich mich  
stets vorw6rtsschend f6r das Neue-wenn es mir gut erscheint-  
restlos einzusetzen weiss. Auch weiss ich diejenigen Kreise  
der interessierten M6belindustrie sowie den Laien f6r kultur-  
elle Werte zu gewinnen, dies auch im Interesse Ihres Instituts.  
Ich habe als Mitglied des Deutschen Werkbunds an seinen s6d-  
Veranstaltungen stets mitgewirkt und bin auch neuerdings an  
der grossen von weittragender Bedeutung sich auswirkenden  
Werkbundaussstellung "DIE WOHNUNG STUTTGART 1927" verpflichtet,  
d. h. eingeladen, innerhalb eines ganz kleinen Kreises von nur  
5 zugelassenen Stuttgarter Architekten und Innen-Architekten  
darunter Professor Schneck, ausser den ausw6rtigen und aus-  
l6ndischen Kr6ften wie Mies van der Rohe, Cud und Stam aus  
Rotterdam, Le Corbusier, Peter Behrens, Taut, Dr. Frank -Wien und

Letter of application dated 8 March 1927 in response to the call for applications in the March issue of the magazine *Innen-Dekoration* from 1927 for a replacement for the position of specialist subject teacher for interior decoration at the Wredow School for Applied Arts and Technology in Brandenburg, 3 pages, here sheets 1 and 2 (for sheet 3 see p. 60), Archiv CGS. - In 1927 Camille Graeser applied not only to the Wredow School, but also for various other teaching posts, including the School of Carpentry in Berlin. This shows that at the beginning of 1927 Graeser had plans to leave Stuttgart. One of his preferred destinations was evidently the Berlin area, where he had already worked for half a year in 1915/16, although he had then returned to Stuttgart.

und anderen Prominenten mitzuwirken d.H. in deren Siedlungsbauten vorbildliche Wohnungen zu gestalten und zu zeigen. Sie sehen aus dieser Aufzählung ohne eine Übertreibung meinerseits, dass meine Mitarbeit dem Werkbund wertvoll ist. Sie würden mit meiner Verpflichtung an Ihrer WREDDOWSCHULE nur die besten Erfolge für das Institut sich sichern, weil ich nicht nur auf meiner heutigen Stufe verbleiben möchte, sondern noch weiter vorwärts rücken will. Arbeitsproben d.h. Fotos und Entwürfe von ausgeführten Arbeiten werde ich sobald Sie das wünschen zu Ihrer gefälligen Einsichtnahme zuschicken. Kurz noch meinen Werdegang:

Nach absolvierter Mittelschule (Realschule) in Stuttgart lernte ich 3 Jahre Tischlerei in einer kleineren aber guten Möbelfabrik; dann trat ich als Volontär-Lehrling in das Entwurfsatelier der Möbelfabrik EUGEN BUSCHLE in STUTTGART ein, nach 1 1/2 Jahren besuchte ich die hiesige Kunstgewerbeschule und trat meine erste Stellung als Zeichner in der bayerischen Hofmöbelfabrik G.M. MÜLLER in Bamberg an, wo ich ausserordentlich viel, durch die Beziehungen der Firma mit den Künstlern der DEUTSCHEN WERKSTÄTTEN, profitierte. Nach dieser 2-jährigen Tätigkeit besuchte ich die 1913 neuorganisierte WÜRTT. STAATLICHE KUNSTGEWERBESCHULE STUTTGART unter Professor PANKOKs Leitung dessen andersgearteter Schüler ich war zum zweiten Mal, um mehr höheren künstlerischen Zielen nachzugehen und begann 1915 meine eigene, selbständige Tätigkeit als Innen-Architekt. Zwischen durch war ich in einem Atelier in Berlin und noch einmal bei der heute führenden Stuttgarter Möbelfabrik BUSCHLE tätig.

Ich stehe heute im 35. Lebensjahr und in einer schon über 10-jährigen Privatpraxis und arbeite für die Industrie sowohl für einen gebildeten Kreis Privater, mit den besten Erfolgen. Mitunter habe ich in Tages- und Fachzeitschriften Aufsätze über den neuen Wohngedanken sowie auch eigene Abbildungen publiziert und für den Fortschritt propagiert.

Blatt 3

Nebenbei möchte ich noch erwähnen, dass ich fast sämtliche Gebiete des Kunstgewerbs beherrsche was Sie vielleicht sicher interessieren wird.

~~Ich darf Sie~~ vielleicht doch noch bitten mir den genauen Lehrplan und Ihre Bedingungen zukommen zu lassen, und empfehle mich Ihnen

mit vorzüglicher Hochachtung

- 5 Zeugnisabschriften !  
Attest der Kunstgewerbeschule Stuttgart folgt!
- 1 Lichtbild
- 1 Zeitungsartikel.
- 1 Abbildung.

9. III. 27 Meyer

camille louis graeser swb zürich 8 hornbachstrasse 67 tel. 24 70 19

Biographie	1
Innenarchitektur	3
Produktgestaltung, Möbel, Textilien etc.	4
Graphik	5
Gedanken zu meiner konkreten Malerei	6
Malerei	7
Zeichnungen	10
Reliefs	12
Ausstellungen	13
Eigene Schriften	17
Lexika	18
Handbücher	18
Periodika	19

11  
4  
60

Title page of the folder dated 11 April 1960 for the compilation of Camille Graeser's autobiography in the *Künstler-Lexikon der Schweiz, XX. Jahrhundert*, ed. by Eduard Plüss, Frauenfeld 1958-67, vol. 1, 1958-61, pp. 375-378, Archives CGS.

GRAESER Camille Louis, Innenarchitekt, Maler, Plastiker,  
Produktgestalter, Graphiker (SWB) 27.2.1892 Carouge-Genf.

Kam 1898 von Carouge-Genf - nach Verlust des Vaters, der  
Ingenieur war - Mit der Mutter, die einem Hagenottengeschlecht  
entstammt, nach Stuttgart. Dort Besuch der Primar- und  
Sekundarschule.

- ✓ 1908 fasst den Entschluss Innenarchitekt zu werden und absolviert  
zunächst eine 3jährige Schreinerlehre.
- ✓ 1911 Zeichner-Volontär in Möbelfabrik Stuttgart.
- ✓ 1911-13 Zeichnertätigkeit in Bamberg (Bayern), wo sich Einblicke in  
das Schaffen der Vereinigten Werkstätten München, den Deutschen  
Werkstätten Dresden-Hellerau und den Wiener Werkstätten ergaben.  
Die Erneuerungstendenzen des Wohnens, die von der Velde,  
Peter Behrens, Bruno Paul und ganz besonders Josef Hoffmann Wien  
ausgingen, hatten mein Wollen entscheidend beeinflusst.
- ✓ 1912 Studienreise nach Nürnberg.
- ✓ 1913-15 an der Kunstgewerbeschule Stuttgart, Meisterschüler von  
Bernhard Pankok, Graphikstudien bei J.V. Cissarz. *Innenarchitektur*
- ✓ 1914 Besucht Darmstadt und die Künstlerkolonie Mathildenhöhe, wo  
Olbrich seinen Fünffingerturm als Wahrzeichen erstellt hat.
- ✓ 1914 Studienreise zur DWB-(Deutscher Werkbund)-Ausstellung Köln.  
Der Kuppelglasbau von Bruno Taut, das sachliche Bürohaus von  
Gropius, das fast vom Jugendstil entkleidete Theater von der Velde  
und der Bau von Josef Hoffmann hatten richtunggebend auf mein  
Schaffen eingewirkt. Dies trifft auch auf den riesigen expressiven  
schwarzen Wandries der Hölzelschüler Schlemmer, Stemmer und  
Stemmler zu.
- ✓ 1915 Geht zu Adolf Hölzel als Privatschüler und lernt dessen Theorie  
kennen, hielt sich jedoch von dessen Malstil bewusst frei.
- 1915 Zum Hölzelkreis gehörend, Kontakte besonders mit Schlemmer und  
Baumeister.
- 1917 Sieht das Triadische Ballet Schlemmers entstehen; wohnt 1922  
der Uraufführung im Stuttgarter Landestheater bei.
- ✓ 1915-16 in Innenausbau-Atelier, Berlin tätig.  
Entdeckt die Galerie "Der Sturm". Persönlicher Kontakt und  
nützliche Diskussionen mit Herwarth Walden. Die Auseinandersetzung  
mit den Problemen von Chagall, Kandinsky, Marc, Paul Klee und  
Archipenko war überwältigend und entscheidend.  
Wird Mitglied des "Sturm".
- ✓ 1916 Beteiligt sich erstmals an öffentl. Wettbewerb der "Innendekoration"  
Verlag Alex. Koch Darmstadt mit einer Innenraum-Darstellung, die  
publiziert wurde. *hier*

First page of Camille Graeser's second curriculum vitae dated 11 April 1960 in the folder for the compilation  
of Graeser's autobiography in the *Künstler-Lexikon der Schweiz, XX. Jahrhundert* (see p. 61), Archives CGS.

- ✓ 1918 Eröffnet Atelier für Innenausbau, Graphik und Produktgestaltung und versucht zunächst die Industrie für die Realisierung neuer Gedanken zu gewinnen, zweckdienliche sachliche Möbel, frei von Romantik herzustellen.
- 1918 Eigene Ausstellung im Kunsthaus Schaller, Stuttgart, zeigt kubistische Landschaften (Tempera) und farbige Wohnraum-Ideen.
- ✓ 1918 Aufnahme in den DWB (Deutschen Werkbund).
- ✓ 1924 Studienreisen: Strassbourg, Paris, Frankfurt.
- ✓ 1925 Besucht in Paris die "Exposition internationale d'art décoratif"
- ✓ 1927 Kontakt mit Mies van der Rohe anlässlich meiner Beteiligung an der DWB Ausstellung auf dem Weissenhof, Stuttgart.
- ✓ 1929 Besucht die viel diskutierte Demmerstock-Siedlung von Walter Gropius in Karlsruhe.
- ✓ 1930 Führt nach Paris und besucht die Ausstellung der "Société des artistes décorateurs"
- ✓ 1933 Verlässt Deutschland fluchtartig im Konflikt mit dem Neuen Regime und vernichtet <sup>(fast)</sup> das ganze Oeuvre.
- ✓ 1933 Eröffnet Atelier in Zürich, kommt zum Entschluss sich mit eigenen Gedanken und Problemen der Malerei zu befassen.
- ✓ 1937 Mitglied der Freunde des neuen Bauens, Zürich.
- ✓ 1938 Wird Mitglied der "Allianz" (Vereinigung moderner Schweizer Künstler)
- ✓ 1939 Erste Begegnung mit Hans Arp und Sophie Täuber-Arp.
- 1945 Aufnahme in den SWB (Schweizerischer Werkbund)
- ✓ 1949 Georges Vantongerloo in Zürich kennengelernt.
- ✓ 1953 Mitglied der Gruppe SW (Süd-West) Stuttgart
- ✓ 1953 Kontakt mit Jules Bissier.
- 1954 Eintritt in den "Club Bel Stage" Zürich

Second page of the second curriculum vitae of Camille Graeser (see left-hand page), Archives CGS. - It has the following entry for 1933: "Hastily fled from Germany in conflict with the New Regime and destroyed his entire oeuvre." On the carbon copy of the typescript, the word "almost" has been inserted before "his entire" in faint pencil in Graeser's handwriting.

## MALEREI

Zeichnet und malt als Kind, verschmäht aber jegliche Vorlagen, nur die Scherenschnitte des Vaters finden Gnade.

- ✓ 1913 An der Kunstgewerbeschule Stuttgart entstehen akademische Studien, doch unterwegs füllen sich die Notizbücher mit Darstellungen von Menschen und Motiven überall wo man ihnen begegnete.
  
- 1914 Beteiligt sich als Kunstgewerbeschüler an Exkursionen zum ehemaligen Kloster Maulbronn. Dort entstehen ausserhalb des fachlichen Pensums die ersten rein malerischen Arbeiten im Stil des Fauvismus:
  - ✓ Gotischer Innenraum Kloster Maulbronn, 1914 (Gouache)
  - ✓ Klostergarten Maulbronn, 1914 (Gouache)
  - ✓ Sendgrube beim Weissenhof Stuttgart, 1914 (Gouache)
  - ✓ Weg nach Feuerbach, 1914 (Aquarell)
  
- ✓ 1915 Bei Adolf Hölzel entstehen Collagen und rhythmische Raumteilungen. (vernichtet)
  
- ✓ 1916-20 Es entstehen spätkubistische ~~Gouachen und Zeichnungen~~ <sup>Temperabilder (sind</sup> (vernichtet), doch dem Ruf der Württ. MSbelindustrie folgend musste für einige Zeit die Malerei zurückgestellt werden, der Kontakt mit Schlemmer und Baumeister blieb jedoch bestehen.  
  
Zürich:
  - 1937 Wiederbeginn der Malerei, es entsteht ein abstrakt-konstruktives Bild mit räumlicher Betonung, womit die Oelmalerei ihren Anfang ~~nimmt~~: <sup>nimmt</sup>:
    - ✓ Komposition II, 1937
  
  - 1938/39 Entwicklung der ersten flächigen Konstruktionen:
    - ✓ Komposition 1938
    - ✓ Komposition W, 1939
  
  - ✓ 1943 Dynamische Konstruktionen mit totaler Bildflächengestaltung:
    - Konstruierte 8, 1943
    - Gestoppte Rotation, 1943
    - Transzendente Transmission, 1943 (erste Progression)
  
- 1944-Beginn der Progressionen und Vorkommen von grauen Bildgründen:
  - ✓ Dreiteilige progressive Kurve, 1944  
  
mit weissen Bildgründen:
    - ✓ Progression nach oben, 1944
    - ✓ Horizontal-Vertikal-Rhythmus, 1946
  
  - Erstes Erscheinen der "T"-Elemente:
    - ✓ 3 progressive Kontraste, 1944

First page of the "painting" section in the folder for the compilation of Camille Graeser's autobiography in the *Künstler-Lexikon der Schweiz, XX. Jahrhundert* (see p. 61), Archives CGS. - Between 1920 and 1937 there was initially a gap in his curriculum vitae, which was later completed by gluing in an additional strip of paper.



MALEREI

Zeichnet und malt als Kind, verschmäht aber jegliche Vorlagen, nur die Scherenschnitte des Vaters finden Gnade.

- ✓ 1913 An der Kunstgewerbeschule Stuttgart entstehen akademische Studien, doch unterwegs füllen sich die Notizbücher mit Darstellungen von Menschen und Motiven überall wo man ihnen begegnete.
- 1914 Beteiligt sich als Kunstgewerbeschüler an Exkursionen zum ehemaligen Kloster Maulbronn. Dort entstehen ausserhalb des fachlichen Pensums die ersten rein malerischen Arbeiten im Stil des Fauvismus:
  - ✓ Gotischer Innenraum Kloster Maulbronn, 1914 (Gouache)
  - ✓ Klostergarten Maulbronn, 1914 (Gouache)
  - ✓ Sendgrube beim Weissenhof Stuttgart, 1914 (Gouache)
  - ✓ Weg nach Feuerbach, 1914 (Aquarell)
- ✓ 1915 Bei Adolf Hölzel entstehen Collagen und rhythmische Raumteilungen. (vernichtet)
- ✓ 1916-20 Es entstehen spätkubistische ~~Gouachen und Zeichnungen~~ <sup>Temperabilder (sind vernichtet)</sup>, doch dem Ruf der Württ. Möbelindustrie folgend
- 1921-30 Die in der Zwischenzeit entstandenen Malereien, vorwiegend experimentelle Studien in Aquarell oder Gouache, sind teils verschenkt, teils nicht mehr vorhanden.
- 1937 Wiederbeginn der Malerei, es entsteht ein abstrakt-konstruktives Bild mit räumlicher Betonung, womit die Ölmalerei ihren Anfang ~~nimmt~~:
  - ✓ Komposition II, 1937
- 1938/39 Entwicklung der ersten flächigen Konstruktionen:
  - ✓ Komposition 1938
  - ✓ Komposition W, 1939
- ✓ 1943 Dynamische Konstruktionen mit totaler Bildflächengestaltung:
  - Konstruierte 8, 1943
  - Gestoppte Rotation, 1943
  - Transzendente Transmission, 1943 (erste Progression)
- 1944-Beginn der Progressionen und Vorkommen von grauen Bildgründen:
  - ✓ Dreiteilige progressive Kurve, 1944
  - mit weissen Bildgründen:
    - ✓ Progression nach oben, 1944
    - ✓ Horizontal-Vertikal-Rhythmus, 1946
- Erstes Erscheinen der "T"-Elemente:
  - ✓ 3 progressive Kontraste, 1944

First page of the "painting" section (see left-hand page), Archives CGS. - The years from 1921 to 1930 were subsequently completed by gluing in an extra strip of paper.



Building at Fraumünsterstrasse 2/Stadthausquai 1 in Zurich with the studio for individual interior design of Robert Hartung on the ground floor, photograph, 1947, Architectural Archives of the City of Zurich. – On Friday, 15 September 1933, Camille Graeser accepted a job with the interior designer Robert Hartung at Fraumünsterstrasse 2. Here he made the acquaintance of Emmy Rauch, who later became his wife, and who worked as a bookkeeper for Hartung.



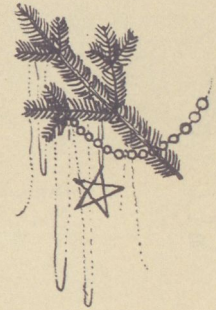
Studio for individual interior design of Robert Hartung on the ground floor of the building at Fraumünsterstrasse 2/ Stadthausquai 1 in Zurich, detail, photograph, 1947, Architectural Archives of the City of Zurich.

AN MEINE WERTE KUNDSCHAFT.  
 WEIHNACHTEN, DAS FEST DES  
 SCHENKENS, STEHT VOR DER TÜR.★  
 ES GILT WIEDER MANIGFALTIGE  
 WÜNSCHE ZU ERFÜLLEN UND  
 FREUDE ZU BEREITEN ★  
 ICH HABE AUCH DIESES JAHR  
 EINE SORGFÄLTIGE AUSWAHL  
 VON APARTEN GEGENSTÄNDEN  
 IN GLAS, IN KERAMIK, METALL  
 ETC./GETROFFEN, DIE ALS  
 GESCHENKE BESONDEREN  
 KÜNSTLERISCHEN DAUERWERT  
 BESITZEN★  
 BEKANNT SIND MEINE  
 ORIGINALSTOFFE, WELCHE SICH  
 VORZÜGLICH ZUR HERSTELLUNG  
 REIZENDER KISSEN, TISCH-U.  
 DIVANDECKEN, KAFFEE WÄRMER  
 ETC. EIGNEN★  
 MIT MUSTERN, AUSWAHLEN  
 UND BERATUNG STEHE ICH  
 IHNEN WEITGEHENDST ZUR  
 VERFÜGUNG UND BITTE SIE  
 UM BALDIGE ANGABE  
 IHRER WÜNSCHE.

*Hartung.*

ROBERT HARTUNG

ATELIER  
 FÜR  
 INDIVIDUELLEN  
 INNENAUSBAU



ZÜRICH 1  
 FRAUMÜNSTER STR. 2  
 STADTHAUS QUAI 1  
 TEL. 52.426

	<p>KERAMIK              VASEN              U.              ASCHER</p>	<p>POLSTERMÖBEL              FAUTEUILS              HOCKER</p>	
	<p>GLAS-SCHALEN-VASEN</p>	<p>VORHÄNGE-VITRAGES</p>	
	<p>LAMPEN              UND              LAMPENSCHIRME</p>	<p>STOFFE              FÜR              DECKEN · KISSEN · LAMPEN              FREIE BERATUNG              VERARBEITUNG IM              EIGENEN ATELIER</p>	
	<p>KLEINMÖBEL              WERDEN NACH WUNSCH              SKIZZIERT              U.              AUSGEFÜHRT</p>	<p>TEPPICHE UND              VORLAGEN</p>	
		<p>KISSEN U.              KISSENBEZUGSTOFFE</p>	

Christmas brochure of Robert Hartung, studio for individual interior design, Fraumünsterstrasse 2/  
 Stadthausquai 1 in Zurich, handwritten text and drawings executed by Camille Graeser, offset printing (?)  
 or lithograph (?), open: 17 x 21.6 cm, closed: 17 x 10.8 cm, exterior and inside pages (4 pages), 1933,  
 Archives CGS.

N<sup>o</sup> 233p

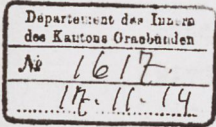
**ADVOKATUR-BUREAU**  
**DR. ANTON MEULI - DR. OTTO PINÖSCH - DR. R. A. GANZONI**  
**ADVOKATUR::VERWALTUNG::INKASSO**

---

Advokaten:  
DR. ANTON MEULI  
DR. OTTO PINÖSCH  
DR. R. A. GANZONI  
Telephon 1.29

CHUR, den 16. November 1914.

*M. E. H.*



An den Hochlöblichen K l e i n e n R a t ,  
zu Händen des Hohen Grossen Rates von Graubünden,

C H U R .

---

Namens und im Auftrage von Frau Anna Rauch-Bisaz in Schuls stellen wir hiermit das Gesuch um Aufnahme der Tochter der Vorgenannten, Emma Rauch, ins Kantonsbürgerrecht. Das am 20. Mai 1906 von einer österreichischen Mutter ausser-ehlich geborene Kind, das den Namen Emma Knabl trug, ist s. Z. mit Zustimmung des Hochlöbl. Kleinen Rates von <sup>Frau</sup> Rauch in aller Form rechtens adoptiert worden. Da das Kind gemäss Gesetz trotz der erfolgten Adoption durch seine in Schuls heimat-berechtigte Adpktivmutter die österreichische Staatsangehörigkeit beibehalten hat, wünscht Frau Rauch die Aufnahme Ihres Adoptivkindes ins Kantonsbürgerrecht, nachdem die Gemeinde Schuls bereits, wie aus beiliegendem Heimatschein hervorgeht, die Aufnahme des Kindes ins Gemeindebürgerrecht von Schuls beschlossen hat. Da die Mutter eine Bündnerin ist, der natürliche Vater ebenfalls ein Bündner war, und es sich zudem um ein achtjähriges Mädchen handelt, dessen Aufnahme ins Kantonsbürgerrecht für den Kanton keinerlei Risiko bedeutet, so nehmen wir an, dass die unter derartigen Verhältnissen übliche Einkaufssumme von Fr. 200.-- genügen werde. Vorgenannter Betrag ist inzwischen bei der Standeskasse deponiert worden; die bezügliche Quittung legen wir bei. Ferner legen wir bei :

- 1./ Geburtsschein,
- 2./ Heimatschein der Gemeinde Schuls,

3./ Bewilligung des Hohen Bundesrates zur Erwerbung  
des Kantons- und Gemeindebürgerrechtes.

Was das vom Gesetz vorgesehene Leumundszeugnis  
anbetrifft, so nehmen wir, da es sich um ein achtjähriges  
Kind handelt, an, dass von einem solchem Umgang genommen  
wird, ebenso von dem Ausweis über den mehr als zweijährigen  
Aufenthalt des Kindes ( das Kind ist am 1. Mai 1913 vom  
Unterzeichneten persönlich aus Deutschland, wo es bis anhin  
war, nach der Schweiz, zuerst nach Stäfa, Kt. Zürich, und  
dann nach Schuls verbracht worden, wo es z. Z. in die Schule  
geht ).

Hinsichtlich des Vermögensausweises verweisen wir  
darauf, dass das Kind nunmehr die einzige Tochter einer be-  
güterten Mutter ist, sodass ein Ausweis über eigenes Vermö-  
gen sich wohl erübrigt. Zudem geht aus den s. Z. Ihrer Hohen  
Behörde vorgelegten Adoptivakten hervor, dass der ausserehli-  
che Vater dem Kinde s. Z. auf dessen 20. Altersjahr hin einen  
grösseren Geldbetrag vermacht, resp. auf der hiesigen Kanto-  
nalbank deponiert hat. *(siehe nach Beilage)*

*zusammen* Wir ersuchen Sie, vorliegendes Gesuch dem nächstens  
zutretenden Grossen Rat zu unterbreiten und bitten Sie, die  
verspätete Einreichung mit der andauernden Abwesenheit des  
Unterzeichneten im Militärdienst gefl. entschuldigen zu  
wollen. Sollten Sie noch weiterer Ausweise bedürfen, so bit-  
ten wir um baldmöglichst gefl. Bericht.

Hochachtend !

Beilagen :

# Quittung über Fr. 200.--,  
Geburtsschein,  
Heimatschein von Schuls,  
Bundesrätliche Bewilligung,  
Depositionsurkunde vom 27.  
März 1912.

Für die Petentin Frau Rauch :

*St. A. Rauch*

E i n g e s c h r i e b e n -  
-----

# folgt morgen.

Vaihingen auf den Fildern  
22. März 1906

Vaihingen a. F. am 26. Mai 1906

Vor dem unterzeichneten Standesbeamten erschien heute, der Persönlichkeit nach

\_\_\_\_\_ Ich kenne,

den Ehelichen Herrn Marie  
Gammann \_\_\_\_\_

wohnhaft in Vaihingen a. F. \_\_\_\_\_

\_\_\_\_\_ Religion, und zeigte an, daß von der

ledigen Tochterin Frau Knabl;

geboren am 20. November 1885 in Stuttgart, Kreisbezirk Stuttgart,

Friedrichshafen, als neugeborener Christ Johann Knabl, katholisch, Religion,

wohnhaft bei Margarete Figg Witwe \_\_\_\_\_

\_\_\_\_\_

zu Vaihingen a. F. dem Geburtsort Knabls, offener

am zehnhundertsten Mai des Jahres

tausend neunhundert sechst \_\_\_\_\_ vor mittags

um \_\_\_\_\_ sechst \_\_\_\_\_ Uhr ein Mädchen

geboren worden sei und daß das Kind \_\_\_\_\_ den Vornamen

\_\_\_\_\_ Emma \_\_\_\_\_

erhalten habe, und daß im Bei der Einverständigung

des Knabls ausdrücklich gewirkt sei

\_\_\_\_\_ Vorlesung, genehmigt und unterschrieben

\_\_\_\_\_ Martin Lohmann.

\_\_\_\_\_

Der Standesbeamte, **Steele**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Bürgin von der Stadt Vaihingen  
in Thür., Genossin, am 6. Dezember 1906  
wurde, die in die Ehe mit  
Herrn Knabl am 4. September 1906 eingetragene  
Verheiratete ist die Ehefrau  
Herrn Knabl-Prater, wohnhaft  
in Stuttgart, Kreisbezirk  
Stuttgart, und wohnhaft  
wird die Frau Knabl an  
Statt mit der Kostgalerie aufgenommen,  
daß die Frau Knabl an  
Statt mit der Kostgalerie aufgenommen,  
daß die Frau Knabl an

Der Standesbeamte

Leit. d. i. p. g. Knabl

Knabl  
Komm. per loc.

10.03.1984  
Zürich, Schweiz  
10.09.15



Kirchbühl-Nord Primary School in Stäfa, which Emma Rauch attended for almost a year, photograph, before 1956, Archives Kirchbühl-Nord Primary School.



Primary school class in Stäfa with Emma Rauch in the middle, photograph, school year 1913/14, Archives CGS.

Klasse I.

Schuljahr 1913/14

	I. Quartal	
	Note	Bemerkungen
I. Fleiß		
II. Leistungen:		
1. Sprache: mündlicher Ausdruck		
<i>Rom:</i> schriftlich		
2. Rechnen		
3. Schreiben		
III. Betragen		
Absenzen: entschuldigte		
strafbare		
Absenzenstrafen		
<b>STÄFA</b>		
den 2. Okt. 1913		
Der Lehrer: <i>H. Kägg</i>		
Eingesehen (Der Vater oder Vormund):		

II. Quartal		III. Quartal		IV. Quartal	
Note	Bemerkungen	Note	Bemerkungen	Note	Bemerkungen
5				5	
4-5				5	
5				5	
5				5	
4				5	
<i>gut</i>		<i>gut</i>			
<i>17</i>		<i>10</i>			
den 2. Okt. 1913		den 19		den 30. 11. 1914	
<i>H. Kägg</i>		<i>H. Kägg</i>		<i>H. Kägg</i>	
<i>B. Lamm</i>		<i>B. Lamm</i>		<i>B. Lamm</i>	

Emma Rauch's report from the primary school in Stäfa, school year 1913/14, Archives CGS.

Schuls den 20 <sup>ten</sup> April 1915			
Betragen: <i>Sehr gut.</i>			
Verfäumnisse entschuldigt: <i>6</i> unentschuldigt: <i>1</i> Tage.			
Unterrichtsfächer	Fleiß	Fortschritt	Befondere Bemerkungen
Religion			<i>Sehr gute Schülerin, hat mit Sprachschwierigkeiten zu kämpfen, das sie durch gibt und die i. Rom Schülerin geworden hat</i>
Lesen	<i>1 1</i>		
<i>Rom</i> Deutsche Sprache	<i>1 2</i>		
Französl. Sprache			
Italien. Sprache			
Geschichte	<i>1 2</i>		
Geographie			
Naturgeschichte	<i>1 2</i>		
Kopfrechnen	<i>1 1</i>		
Zifferrechnen	<i>1 1</i>		
Geometrie			
Zeichnen	<i>1 1</i>		
Schönschreiben	<i>1 1</i>		
Singen	<i>1 2</i>		
Weibl. Arbeiten	<i>1 1</i>		
Turnen			
Unterschrift der Eltern oder des Vormundes:		Der Lehrer der <i>I</i> II. Schullasse:	
<i>Anna Rauch</i>		<i>F. G. Gsch.</i>	

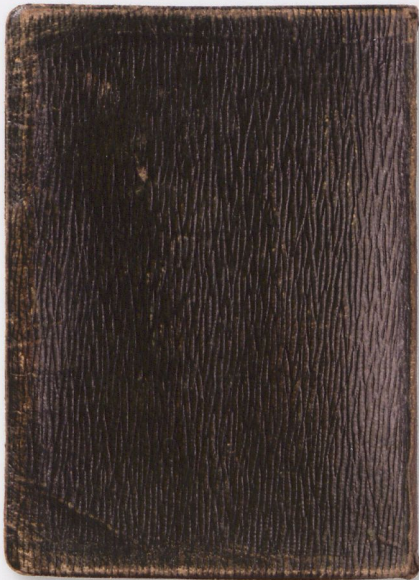
Scuol den 22 <sup>ten</sup> April 1916			
Betragen: <i>gut</i>			
Verfäumnisse entschuldigt: unentschuldigt: Tage.			
Unterrichtsfächer	Fleiß	Fortschritt	Befondere Bemerkungen
Religion		<i>1</i>	<i>gut</i>
Lesen		<i>1</i>	
Deutsche Sprache		<i>1-2</i>	
<i>Rom</i> Französl. Sprache			
Italien. Sprache			
Geschichte		<i>1</i>	
Geographie		<i>1</i>	
Naturgeschichte		<i>1</i>	
Kopfrechnen		<i>1</i>	
Zifferrechnen		<i>1</i>	
Geometrie		<i>1-2</i>	
Zeichnen		<i>1</i>	
Singen		<i>1</i>	
Weibl. Arbeiten	<i>1</i>	<i>1</i>	
Turnen			
Unterschrift der Eltern oder des Vormundes:		Der Lehrer der <i>III</i> Schullasse:	
<i>Anna Rauch</i>		<i>Stef. Zornig</i>	

Emma Rauch's reports from the primary school in Schuls (Scuol), school years 1914/15 and 1915/16, Archives CGS. – Since lessons in Schuls were taught in Romansch, the class teacher wrote the following comment in Emma Rauch's report: "A very good pupil; struggled with language difficulties because she was born German and attended the first class in German schools."





Camille Graeser, his sister Georgette Morel, Emmy Graeser and a relative of Emmy's in Scuol, photograph, 1937, Archives CGS.



Back of Camille Graeser's closed notebook from 1933, Archives CGS.