

# The Josef & Anni Albers Papers

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## Overview of the Collection

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### Creators

Josef and Anni Albers

### Title

The Papers of Josef and Anni Albers

### Dates

1899–1994 (bulk 1933–1994)

### Quantity

171 boxes, 39 oversize boxes, 9 oversize folders, 1 unboxed photograph album and 62 film cans (165.5 linear feet)

### Language

The records are in English, German, French, Spanish, Italian, Swedish, Dutch and Japanese.

### Processed by

Molly Wheeler 2003–2007

### Repository

The Josef and Anni Albers Foundation

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## **Administrative Information**

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### **Processing Information**

The Archive at The Josef and Anni Albers Foundation was organized and preserved during 2003–2007 through a major project supported by generous grants from The Getty Foundation, the National Endowment for the Arts, the Thaw Charitable Trust, the National Film Preservation Foundation, the Adjuvant Foundation, and the Connecticut Council for the Humanities.

Material removed from the Archive and included in The Josef and Anni Albers Foundation Art Collection are composite photograph and postcard collages, student studies, and photographs by Josef Albers. Please contact the Foundation for further information.

### **Donations of Archival Materials**

The Albers Foundation is grateful to receive contributions of archival materials relating to Josef and Anni Albers and/or their contemporaries in the arts and other disciplines. Contributed materials that are not represented in the Foundation's archives and deemed relevant for research purposes will be catalogued, conserved, and made a part of the Foundation's permanent archives. Donors will receive written acknowledgement of their gifts. Please note that although contributed archival materials may qualify as a tax-deductible charitable contribution, it is the donor's responsibility to assess the materials' worth for income tax purposes. The Albers Foundation, as a nonprofit entity, is enjoined from quoting in its acknowledgement letters the estimated monetary value of such gifts. Letters of inquiry concerning donations of archival materials, or gifts outright of such materials, should be addressed to the Foundation.

## Biographical Sketch

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Josef and Anni Albers, lifelong artistic adventurers, were among the leading pioneers of twentieth-century modernism. Josef Albers (1888–1976) was an influential teacher, writer, painter, and color theorist—now best known for the *Homages to the Square* he painted between 1950 and 1976 and for his innovative 1963 publication *Interaction of Color*. Anni Albers (1899–1994) was a textile designer, weaver, writer, and printmaker who inspired a reconsideration of fabrics as an art form, both in their functional roles and as wallhangings. Her seminal text *On Weaving* was published in 1965. The couple met at the Bauhaus in Weimar, Germany in 1922. They were married in Berlin in 1925.

In November of 1933, Josef and Anni Albers were invited to the USA when Josef was asked to make the visual arts the center of the curriculum at the newly established Black Mountain College in North Carolina. They remained at Black Mountain until 1949.

In 1950, the Alberses moved to Connecticut. From 1950 to 1958, Josef Albers was chairman of the Department of Design at the Yale University School of Art. There, and as guest teacher at art schools throughout North and South America and in Europe, he trained a whole new generation of art teachers. Following Josef's death in 1976, Anni Albers helped oversee her husband's legacy while expanding her own printmaking and textile design until her death in 1994.

For a more detailed biography go to [www.albersfoundation.org/artists/biographies](http://www.albersfoundation.org/artists/biographies).

## Scope and Contents

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Correspondence; handwritten and typed manuscripts, lectures, and notes; interviews; financial records; audio tapes and films; clippings; research files; printed materials; postcards; travel documents; photographs; and memorabilia document the life and work of Josef and Anni Albers. Reflected in these materials is their work as visual artists, teachers, writers and collectors.

The papers are organized into subgroups: Josef Albers Papers, 1910–1978 (bulk 1933–1976) and Anni Albers Papers 1899–1994 (bulk 1940–1994). The two subgroups reflect the individual work of each and indicate the creator of the materials. Each subgroup is further organized into series and subseries reflecting the activity from which the materials were created or the material format.

The arrangement of the two subgroups is similar. Most subseries are found in both the Josef and Anni Albers subgroups and contain similar materials. There is overlap between the two subgroups since correspondence was frequently addressed to both Josef and Anni Albers and authored by one on behalf of both. All correspondence to and from both Josef and Anni Albers is found in the Josef Albers subgroup. Correspondence between them is in the Josef Albers subgroup. Postcards collected and holiday cards created by the Alberses are found in the Josef Albers subgroup. Material reflecting the Alberses' collection of Pre-Columbian art is found in the Anni Albers subgroup.

The bulk of the archive consists of correspondence, writings, exhibition files, printed materials and financial files. Incoming and outgoing correspondence in the Josef and Anni Albers subgroups not listed in the finding aid are indexed at the end of the finding aid. The Anni Albers subgroup correspondence is minimally indexed since its smaller size allows for easier search and discovery. The archive has been in the possession of The Josef and Anni Albers Foundation since its creation (originally as The Josef Albers Foundation) by Josef Albers and was minimally organized. Various staff members made groupings over the years but the archive was largely out of order. Original groupings made by Josef and Anni Albers were sometimes kept with their original folder but such groupings were not common. Although the archive is in good condition, special care should be given to newspaper clippings and carbon paper. Josef Albers appreciated stapling, sometimes stapling five items together over a dozen times. Staples have been removed and original groupings of materials are honored, with exceptions when items were moved to a more coherent grouping.

The Josef Albers subgroup consists primarily of correspondence with individuals and institutions and organizations. Josef Albers commonly handwrote several drafts of letters before handwriting or typing the final copy and retained the carbon copy. Josef Albers frequently handwrote comments or preliminary drafts of reply on letters received. Enclosures such as clippings and photographs received with correspondence remain with the letter and are often noted in the folder list. Correspondence can also be found in the Professional Papers series, in the subseries Teaching, Project Files, Architectural Commissions, and Awards and Honorary Degrees; and in Writings series, in the Books subseries. All correspondence relating to exhibitions and loan and purchase agreements is within the Correspondence series. Correspondence with Lee Eastman on behalf of his firm Eastman and Eastman is found throughout the subgroup, as Eastman was the Alberses' attorney and friend. Additionally, correspondence with Sidney Janis on behalf of Sidney Janis Gallery in New York, Josef Albers's primary gallery, is found throughout the subgroup. In addition to the wealth of correspondence, of great importance are the drafts of published and unpublished writings by

Josef Albers. These include books, poems, lectures, speeches and notes on various topics. Many of the notes were scattered throughout the archive with no logical grouping. Effort was made during processing to describe the notes by topic but there are many that remain grouped together and undescribed. In addition to their own Writing series, writings are found throughout the subgroup in the Professional Papers series, in the subseries Teaching, Project Files, Architectural Commissions and Awards and Honorary Degrees.

Materials reflecting Josef Albers's career as an educator and active visual artist comprise a large portion of the subgroup, containing correspondence, administrative, exhibition and lecture materials. Solo and group exhibition files contain catalogues, brochures, publicity, condition reports, shipment forms, work lists and notes. Notebook binders, while retained, were disassembled and refoldered with the original order left intact.

The Personal and Holiday Cards series are the smallest of the Josef Albers subgroup but they contain important materials. Among the materials in the Personal series there are documents relating to Josef Albers's family; his academic records; birth, marriage and identification papers; and his will. The Holiday Cards series contains the holiday cards designed by Josef and Anni Albers that the couple sent to friends. These cards are considered among the works of art created by the couple.

The bulk of the materials in the Josef Albers subgroup date from 1940 to 1975. Materials across all series date from the 1920s to his death in 1976. Materials are in English and German, with translations of materials into French, Spanish, Italian, Swedish, Dutch and Japanese. Josef Albers's handwritten comments on materials can be found throughout the subgroup.

The Anni Albers subgroup consists primarily of correspondence with individuals and institutions and organizations. Most correspondence to Anni Albers before Josef Albers's death was addressed to the couple and is found in the Josef Albers subgroup. In addition to letters received, carbon copies of letters sent are throughout the papers. Staff of The Josef Albers Foundation (The Josef and Anni Albers Foundation was created after Anni Albers's death), most often Executive Director Nicholas Fox Weber, frequently wrote on behalf of Anni Albers when she became too ill to maintain her own correspondence. There are a small number of written phone messages for Anni Albers found grouped with related correspondence. Enclosures such as clippings and photographs received with correspondence remain with the letter and are often noted in the folder list. Correspondence can also be found in the Professional Papers series, in the subseries Teaching, Project Files, and Awards and Honorary Degrees; in the Writings series, in the Books subseries; and in the Pre-Columbian Collection series. All correspondence relating to exhibitions and loan and purchase agreements is within the Correspondence series, except for all correspondence regarding the exhibition "The Woven and Graphic Art of Anni Albers," at the Renwick Gallery of the National Museum of American Art, which can be found in the Professional Papers series, in the Solo Exhibitions subseries. Drafts of published and unpublished writings by Anni Albers are an important part of the subgroup. These include books, lectures, and articles on weaving, design, Pre-Columbian textiles and figurines, and on various topics relating to crafts and art. In addition to their own Writing series, writings are found in the Professional Papers series, in the Solo Exhibitions subseries, for the publication *The Woven and Graphic Art of Anni Albers*.

Comprising a large portion of the Anni Albers subgroup are materials reflecting Anni Albers's career as a weaver and printmaker. These materials regard various commission projects, the Josef Albers "Learning Never Ends" postage stamp, and solo and group exhibitions. Solo and group exhibition files contain catalogues, brochures, publicity, condition reports, shipment forms, work lists and notes.

Smaller series throughout the Anni Albers subgroup contain materials of great importance, including the Personal and Pre-Columbian Collection. Among the materials in the Personal series there are documents relating to Anni

Albers's family; academic records; birth and identification papers; and materials relating to the Alberses' travels in Latin America. The Pre-Columbian Collection series contains photographs, negatives, correspondence, receipts, and printed materials regarding the Alberses' collection of Pre-Columbian figurines and textiles.

The bulk of the materials in the Anni Albers subgroup date from 1945 to 1994. Materials across all series date from the 1899 to her death in 1994. Materials are in English, German, and occasionally in Spanish.

Other related materials, including books owned by the Alberses, duplicate periodicals and exhibition catalogues are at The Josef and Anni Albers Foundation. For further information, please contact the Foundation. Materials contained within the Archive often refer to works of art in the Art Collection at The Josef and Anni Albers Foundation.

### **Box and folder legend**

Box X: Standard legal document box

Box OSX: Oversized materials

Box PC: Postcard boxes

RoOX: Access CD-R numbers

For quick reference throughout the finding aid, Josef Albers is often referred to as JA and Anni Albers as AA.

# Josef Albers Papers

1910–1980 (bulk 1940–1975)

## Series I: Correspondence

1925–1976 (bulk 1934–1975)

33 boxes

This series contains personal and professional correspondence with individuals and institutions and organizations, documenting Josef Albers's personal and professional life. The series consists of the following six subseries: Individuals, Institutions and Organizations, Between Josef and Anni Albers, Birthday, German Officials, and Permissions. Note that typescript carbons of letters from Anni Albers written on behalf of Josef Albers are throughout the series and all letters to and from both the Alberses are in this series. Photographs and printed materials received as enclosures remain with the original letter.

### Series Ia: Correspondence with Individuals

1920–1976

The Correspondence with Individuals subseries includes letters between Josef Albers and family, friends, colleagues, and various individuals that Josef likely never met. Of note are correspondents Walter Gropius, Mies van der Rohe, Franz Grosse Perdekamp, Hannes Meyer, Herbert Bayer, Buckminster Fuller, Ruth Asawa, Ray Johnson, John Cage, Merce Cunningham, Ted and Bobbie Dreier, Inge and Otl Aicher-Scholl, Robert Osborn, Maximilian Schell, and two humorous letters expressing dismay at Josef's success. Correspondence with Betty Seymour and Jane Slater Marquis reveal intimate relationships with Josef and include poems written by Josef.

DESCRIPTION	DATES	BOX	FOLDER
Acha, Juan	1964–1965, undated	1	1
Acheson, Mrs. Dean Godderman	undated	1	2
Adams, George	1965–1973	1	3
Adler, Thomas	1966	1	4
Agoos, Herbert and Ruth	1981–1969	1	5
Aicher, Otl	1967	1	6
Aicher–Scholl, Inge	1967, undated	1	7
Albers, H.J.	1971	1	8
Albers, Michael	1949–1972	1	9
Albers, Josef (includes photograph)	1968–1973	1	10
Albers, Josef and Beatrix (includes genealogy report)	1967–1975	1	11(1)
Albers, Karl	1967	1	11(2)
Albrecht, Hans Joachim	1971–1974	1	12(1)
Alfeld, Kurt Schwerdtfeger	1962	1	12(2)
Alsdorf, James and Marilyn	undated	1	13
Alsleben, Kurd (includes letter to Elisabet Marx)	1963, 1970	1	14
Anderson, Harry (Hunk) (includes invoices)	1971–1972	1	15(1)
Anuskiewicz, Richard	1969	1	15(2)
Apgar, Nicholas	1961–1965, undated	1	16
Apollonio, Marina	undated	1	17
Arbogast, Ted Paul	1958	1	18
Arnheim, Rudolf	1966–1973	1	19
Arp, Hans and Marguerite	1963, undated	1	20
Asawa (Lanier), Ruth	1961–1974, undated	1	21
Ashton, Dore	1965–1968	1	22
Avedon, Richard	undated	1	23



<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Barcklow, Robert	1969	1	24
Barnitz, Jacqueline (regarding interview for Yale Scientific Magazine)	1964	1	25
Barragan, Luis	1967–1968	1	26
Barrett, Cyril	1971	1	27
Bartholomew, Andrew	1961	1	28
Bayer, Herbert and Joella	1934–1975	1	29
Beal-Westerman, Joanna	1963	1	30
Beard, Peter and Minne (includes photographs)	1970, undated	1	31
Beaucamp, Eduard (includes clipping)	1973–1974	1	32
Beckmann, Hannes (includes typescript, “A Painter Looks Back at the Bauhaus”)	1964–75	1	33
Belenius, Kent	1974	1	34
Bellman, Hans (includes letter to Eugen Gomringer with postscript to JA, photograph and photocopy of drawing)	1954–1973	1	35
Bennet, Marcia Joan	1961	1	35
Bergin, Emiel	1963	1	37 (1)
Bergermann, Otto	1976	1	37 (2)
Bergin, Thomas (includes 1967 Yale University Press Fall Books catalogue fragment)	1964–1968	1	38
Bernd, Max (includes reproduction of Sanctuary)	1946, 1966	1	39
Berswordt-Wallrabe, Hans-Ludorf Alexander von	1970	1	40
Berte, Ursula	1970	1	41
Berthiaume, Bruce	undated	1	42
Besset, Maurice	1971–1973, undated	1	43
Bianchi, Benedetto Roberto	1963	1	44
Biesele, Igildo and Renate	1963	1	45
Bill, Max (includes letter from Hans Wingler, telegraph from American Society for Friendship with Switzerland)	1961–1972	1	46
Birren, Faber	1974	1	47
Bittleman, Arnold and Dolores	1961–1970, undated	1	48
Blaine, Katharine	1949, undated	1	49
Blake, Peter	1975	1	50
Blaser, Werner (includes letter from U.S. Treasury Department Bureau of Customs to AA regarding chairs)	1961–1974	1	51
Bliss, Robert L	1975	1	52
Boehm, Gottfried	1973–1976	1	53
Bogler, Theodor (includes photographs)	1967	1	53
Bois, Yves-Alain	1974	1	55
Bongers, Aurel	1975	1	56
Bonnefoi, Christian	1974	1	57
Boothby, Norman	1961, 1965	2	1
Borgmann, Alfred	1968–1973	2	2
Bredendieck, Hin	1952	2	3
Breuer, Marcel	circa 1935, 1937, 1961, 1965	2	4
Brockhoff, Else	1969	2	5
Bröse, Siegfried	1973	2	6

DESCRIPTION	DATES	BOX	FOLDER
Brown, Leslie A. (includes forwarded letter from Charles Sawyer (Yale University) to Brown)	1956	2	7
Brunius, Teddy	1964–1970	2	8
Bryden, Robert (includes photocopy of “Josef Albers Murals”)	1966–1976	2	9
Bucholz, Erich	1957	2	10
Bucholz, Karl (regarding Paul Klee work for sale)	1939	2	11
Buddenborg, Pius (Abbey of Gerleve, Coesfeld)	1967, undated	2	11(1)
Bunshaft, Gordon (regarding ownership of <i>Homage to the Square: White Mountain</i> )	1972	2	12
Buntzen, Ernst Rudolf (regarding Johannes Itten)	1967	2	13
Burchard, John	1943–1949	2	14
Buren, Eva	undated	2	15
Buse, Herma	1965–1967	2	16
Bussman, George Jr.	1967	2	17
Cades, Charlotte	1963	2	18
Cadman (JA writing on color, art and education)	1959	2	19
Cage, John and Merce Cunningham	1948, undated	2	20
Calderara, Antonio	1972	2	21
Camu, Louis and Nisette	1968, undated	2	22
Cantreni, Joseph	1970	2	23
Cantor, Joseph	1951–1953, 1972	2	24
Carlberg, Norman	1962, undated	2	25
Casillas, Andrés	1966, 1968	2	26
Catusco, Louis	1963	2	27
Chanes, Rafael (includes 1965 poem “Ode to the Square”)	1965–1974	2	28
Charlot, Jean and Zohmah	1949, 1968–1978, undated	2	29
Chermayeff, Serge	1949	2	30
Christiansen, Broder (regarding Christiansen’s book <i>The Face of Our Time</i> )	1955	2	31
Chudzicki, Eugeniusz	1962	2	32
Citroen, Paul	1933	2	33
Clark, Eleanor	1976	2	34
Clark, James and Lillian	1964–1974	2	35
Clark, Lee	1975	2	36
Clay, Jean (includes photograph)	1966–1973, undated	2	37
Clemens, Roman	1975	2	38
Cohen, Arthur	1968–1969, undated	2	39
Cohen, John	undated	2	40
Cohn, Charles	undated	2	41
Conrad, Günter	1936	2	42
Conrad, Hans	1970–1971	2	43
Corkram, David (regarding Black Mountain College and graphic and verbal art)	1961	2	44
Corman, Cid (correspondence with JA for which Corman was cc’ed from Grossman Publishers with uncorrected galleys of JA contribution to Corman’s <i>The Gift of Origin</i> and Viking Press)	1960–1976	2	45

DESCRIPTION	DATES	BOX	FOLDER
Covington, Paul	undated	2	46
Crosby, Sumner	1938	2	47
Crowell, Fiske and Andrea	undated	2	48
Cunha, Luiz de Almeida (regarding Sixth Biennial Exhibition in São Paulo)	1960–61	2	49
Curtis, Edgar (regarding music score for <i>To Open Eyes</i> )	1967–1973	2	50
D’Harnoncourt, Rene	undated	2	51
Dana, Eugene	1962–1963	2	52
Daniel, Theodor	1936	2	53
Dantzic, Cynthia (includes magnetic print)	1966, 1974	2	54
Davis, Stuart	1951	2	55
Day, John	1968	2	56
De Antonio, Emile	undated	2	57
De Kooning, Willem and Elaine	1952, undated	2	58–59
Dearstyne, Howard	1975, undated	2	60
Delphendahl, Christian	1954	3	1
Delugan, Ello	1972–1973	3	2
DeNatale, Richard	1968	3	3
Diamant de Sujo, Clara (Estudio Actual, Caracas) (includes photographs of JA exhibition and Jean Clay article)	1959–1974	3	4
Dickmann, Alfred (includes clipping)	1968–1971	3	5
Doberman, Otto	1968	3	6
Dörner, Alexander	1953	3	7
Dowling Susan (regarding <i>Homage to the Square: Nocturne</i> )	1970	3	8
Dreier, Katherine	1936, 1941	3	9
Dreier, Ted and Bobbie	1962, 1975	3	10
Drot, Jean Marie	1971	3	11
Duberman, Martin [see Box 67 Folder 9]	1967, 1968	3	12
Duguid, John	1934–1935, undated	3	13
Eames, Charles and Ray	1946–1952	3	14
Edwards, Jared	1971	3	15
Egger, Marc	1961, 1965	3	16
Ehrmann, Vera	1961	3	17
Elek, Paul	1969	3	18
Eliot, Jane and Alexander (includes letter with JA drawings; photocopy of letter from Martin Duberman to Alex Eliot; letter of recommendation of JA for unidentified; and photography)	1965–1970, undated	3	19(1)
Eliot, Alexander (includes typescript mimeograph of “Sight and Insight” 1958)	1958	3	19(2)
Ellwood, Craig	1974–1976	3	20
Elkus, Lemore	undated	3	21
Emmerich, Andre and Constance	undated	3	22
Emmerich, David Georges	1964	3	23
Engels, Mathias	1971	3	24
Engman, Robert (includes letter from G. Holmes Perkins (University of Pennsylvania) to JA regarding Engman)	1963–1967, undated	3	25
Etzold, Joachim and Berni	1972–1973	3	26

DESCRIPTION	DATES	BOX	FOLDER
Evans, Elinor (includes correspondence regarding recommendation of Evans by JA to Rice University and the Danforth Foundation)	1957–1970	3	27
Evarts, John	1940	3	28
Falk, Marilyn	undated	3	29
Fanning, Robert	undated	3	30
Farman, Hans (Anni Albers's brother. Includes clipping about JA by Max Bill and letter from <i>Art News</i> to JA)	1938, 1964	3	31
Feild, Robert	1949	3	33
Feininger, Lyonel and Julia (Christmas print)	undated	3	34
Feininger, Theodore Lux (includes tear sheets of "The Bauhaus: Evolution of an Idea" from <i>Criticism</i> Summer 1960)	1960–1961	3	35(1)
Feja, Heinz and Friedel (includes handwritten notes photographs and letter from Helmut Glänzel 1959)	1959–1971	3	35(2)
Feuerlicht, Herbert (includes photographs of Feuerlicht sculptures)	1964, undated	3	36
Field, Richard S.	1974	3	32
Finger, Heinrich (includes song by Freur Kum, "Büren 05/08") [See Franz Schroder]	1959–1974	3	37
Fischer, Maria (formerly Schleifstein, includes letters to Schleifsteins)	1968–1974	3	38
Fischli, Hans	1967–1968	3	39
Flocon, Albert	1952	3	40
Florsheim, Lillian	undated	3	41
Foley, Matthew	1968	3	42
Forbat, Fred	1961	3	43
Fox, Donald	1974	3	44
Frankenstein, Alfred	1968	3	45
Friend, Leon	1931	3	46
Frölich, M	1964–1965	3	47
Fuchs, Gunter	1964–1969, undated	3	48
Fuller, Buckminster and Anne (includes recommendation of BF from JA to St. Peter's College)	1948–1974	3	49
Fuller, Sue	1956, 1972	3	50
Gatal, Lee	undated	4	1
Gatje, Robert F.	1961	4	2
Gee, Hugh	1966	4	3
Geier, Herbert	1970–1975	4	4
Geist, Hans-Friedrich	1948, 1967	4	5
Gerstner, Karl (includes clipping, handwritten notes and key for Gerstner's "color frame")	1958–1972	4	6–7
Getlein, Frank	1961, 1963	4	8
Gish, Delbert	1968	4	9(1)
Glänzel, Helmut and Marianne	1959–1960	4	9(2)
Glueck, Grace	1972, undated	4	10
Golder, Sylvan	1966	4	11
Goldring, Maurice	1963–1968	4	12
Goldstein, Gertrude (Gego)	1964	4	13
Goltz, Hans	1954	4	14

DESCRIPTION	DATES	BOX	FOLDER
Gomringer, Eugen [see Index of Individual Correspondents]			
Gottlieb, Carla	1964, 1973	4	15
Gotz, K.O. (includes <i>Meta 2: Moderne Kunst und Poesie</i> , February 1949)	1949, 1965	4	16
Gracklauer, O.	1963	4	17
Graf, Manfred	1971	4	18
Grinstein, Stanley (includes photograph of <i>Homage to the Square: Inner Glowing</i> )	1968	4	19
Grohmann, Will	1958–1968, undated	4	20
Gropius, Walter (includes JA handwritten bibliographies for <i>Bauhaus 1919-1928</i> by Gerd Hatje)	1939–1968	4	21
Grote, Ludwig	1949	4	22
Guermonprez, Paul	1935–1938	4	23
Gussow, Mary and Roy (includes handwritten list of sculptures owned by JA and AA)	1967	4	24
Hafkemeyer, Franz Ludwig	1971	4	25
Haftmann, Werner	1958	4	26
Hagemann, August	1973	4	27
Haider, Michael (regarding Family of Man award to be presented to President Lyndon B. Johnson)	1968	4	28
Halbert, Nancy (includes photocopy of Albers Coat of Arms Historiography)	1971	4	29
Halsey, Margaret Brown (Mrs. John Easton)	1965	4	30
Hamilton, George Heard	1970–1971	4	31
Hamlin, Will (regarding JA teaching at Black Mountain College)	1974	4	32
Hanes, Helen and Erwin	undated	4	33
Harris, Michael	1961	4	34
Hasegawa, Saburo	undated	4	35
Hauer, Erwin	1968, 1975, undated	4	36
Hauser, Erich	1974	4	37
Hauswald, W	1961	4	38
Haverland, Marieluise and Ernst Wilhelm	1959, 1966	4	39
Hayes, Roland	1945	4	40
Hecht, Edgar	1945	4	41
Helms, Dietrich	1965–1969	4	42
Henderson, Harriet	1967	4	43
Henze, Anton	1965	4	44
Herrmann, Rolf-Dieter	1974	4	45
Herrmann, Rolf-Dieter (includes JA interview)	1967–1971	4	46
Herzger, Walter	1947	4	47
Hess, Walter	1954–1973	4	48
Hildebrandt, Rainer and Lily (includes <i>Zur Erinnerung Josef Albers an Lily Hildebrandt: und also Dank für Teilnahme in Wortern und mit Blumenspenden,</i> a memory book, and photographs)	1967–1974	4	49
Hirschfield-Mack, Ludwig and Olive	1958–1965	4	50
Hofmann, Josef (includes letter from Donald White, son-in-law of Hofmann)	1963	5	1

DESCRIPTION	DATES	BOX	FOLDER
Hofmann, Otto	1950	5	2
Hooker, Isabel	undated	5	3
Howard, Carl (regarding <i>To Open Eyes</i> , includes ACI Films 1972–1973 16mm film catalogue, correspondence between ACI and Carl Howard, and ACI press releases)	1969–1976	5	4
Howe, George	1954	5	5
Huff, William (includes <i>Symmetry 4 August 1967</i> , <i>Symmetry 6</i> , January 1970 and brochure for “Design and Planning 65,” University of Waterloo, Canada)	1958–1975	5	6
Huffner, F.C.	1957–1973, undated	5	7
Hunter, Virginia	1966, undated	5	8
Hyuga, Akiko	1965	5	9
Iagle, Tom	1961	5	10
Imdahl, Max	1961	5	11
Ives, Norman (includes correspondence between Museum of Modern Art, New York (Gray Williams, Jr.), Kenneth Parker and Norman Ives; and Ives holiday print)	1967–1973	5	12
Jacobson, Egbert	1960	5	13
Jaffé, H.L.C. (includes “Josef Albers: Studie voor ‘Homage to the Square: Blue Depth,’ Geemente Museum, den Haag” by Jaffé)	1970	5	14
Jamieson, Mrs. Joseph (regarding leaving Black Mountain College)	1949	5	15
Jawlensky, Alexej and Elizabeth Kummel (includes photograph postcards of Jawlensky by JA)	1938–1939	5	16
Jochims, Reimer	1970–1971	5	17
Johansen, Ati Gropius and Charles Forberg	1948, undated	5	18
Johns, Jasper (regarding <i>In the Water</i> )	1960–1972	5	19
Johnson, Lyndon B. and Claudia “Lady Bird”	1965	5	20
Johnson, Philip	1934	5	21
Johnson, Ray (original postcards)	1974, undated	5	22
Johnson, Una	1971	5	23
Jonson, Raymond	1974	5	24
Kacik, Walter (includes Kacik slides)	1966, 1978	5	25
Kahn, Louis	1957	5	26
Kaiser, Hans	1967–1973, undated	5	27
Karsh, Yousof and Estrellita	1966–1967	5	28
Katayama, Toshihiro	1969	5	29
Kauff, Wilhelm and Gisela	1971–1972	5	30(1)
Kaufmann, Edgar	1965, undated	5	30(2)
Kedney, May	1959	5	31
Keelin, John	1961	5	32
Kelsey, Beverly	undated	5	33
Kepes, Gyorgy	1957, 1967	5	34
Kerr, Chester (regarding book on JA’s basic design course at Bauhaus)	1962, 1976	5	35
Kiesel,	1956	5	36
Kinzinger, Edmund	1937	5	37
Klee, Felix	1954–1971, undated	5	38

DESCRIPTION	DATES	BOX	FOLDER
Klee, Lily (includes photograph of letter to JA with drawing by Paul Klee original is in Josef and Anni Albers Foundation collection and photograph of Klee drawing offered by Alex Jawlensky to JA for purchase.)	1938	5	39
Klein, Alfred	1933, 1962	5	40
Kleffner, Liesel	1970	5	41
Klemm, Heinz	1967–1968	5	42(1)
Klumpp, Hermann	1961	5	42(2)
Koch, Eleanore	1967–1968	5	43
Koch, Fritz	1936	5	44
Kocher, Lawrence	1937	5	45
Koehler, Andreas	1950–51	5	46
Kone, Elliot	1969, undated	5	47
König, Harry	undated	5	48
Kranz, Kurt	1965	5	49
Kraus, Franz	1934, 1947–1948, undated	6	1
Krause, Rainer	1973	6	2
Krimmel,	undated	6	3
Kritzweiser, Kay	1972	6	4
Kruger, Georg (includes song by Kruger to JA)	1947–1948	6	5
Krüger, Werner (includes two photographs of JA by W. Krüger)	1973	6	6
Kuh, Katherine	1942–1962, undated	6	7
Kultermann, Udo	1967	6	8
Kunze, Herbert	1939, 1949, 1961	6	9(1)
Kurz, Eugen	1955	6	9(2)
Lange-Hegermann, Karl-Ernst	1968	6	10(1)
Larrain (Garcia-Moreno), Sergio (includes letter from JA to Embassy of the United States in Santiago, Chile)	1968–1973	6	10(2)
Lawson, Carl	1970	6	11
Leipold, F. Xavier	1970–1968	6	12
Leppien, Jean	1952	6	13
Lerner, Abram	undated	6	14
Le Ricolais, Robert (includes typescript carbon, “Reflexions sur les Graphism des Josef Albers”)	1955–1973, undated	6	15
Lempert, Fritz	1973	6	16
Leydenfrost, Robert	1958	6	17(1)
Lindsay, Kenneth (regarding Kandinsky letters)	1957	6	17(2)
Linnenkamp,	1968	6	18
Lipman, Jean (see “Playing Cards of Josef Albers” <i>Art in America</i> , 1963, Series IX. Printed materials)	1973	6	19
Lippard, Lucy (includes JA handwritten writings on his <i>Homage to the Square</i> series)	1967–1968	6	20
Lippold, Richard C. (includes Lippold’s statement on JA for 1972 <i>Homage to the Square</i> portfolio by Ives-Sillman)	1951–1973	6	21
List, Vera	undated	6	22
Locker, Theodore	1970	6	23
Logan, Anne-Marie	1968–1974, undated	6	24

DESCRIPTION	DATES	BOX	FOLDER
Lord, James (includes typescript photocopy and bound handwritten drafts of "Josef Albers: The Exercise of Integrity" by Lord)	1969–1974, undated	6	25
Loria, Jeffrey, Jill and Laurie	1971–1972	6	26
Lubell, Cecil and Winnie	1963	6	27
Lustig, Alvin	1949	6	28
Lyons, Benjamin E. (includes clipping of JA)	1974	6	29
Madrigal, August (includes letter to Gonzalez Robles, clippings and photograph) [see Museo Español de Arte Contemporaneo (Madrid)]	1967–1973, undated	6	30
Magriel, Paul	1962	6	31
Mahler, Maria	1965–1970	6	32
Mahnke, Otto	1975	6	33
Maiburg Family	1936	6	34
Maison, K.E. (regarding repetition)	1964	6	35
Malone, Robert and Nancy (includes JA drawings, bibliographies, notes, and writings on design; and project outline regarding unrealized book by Malone on JA's design work and recommendation for JA to receive Kaufmann International Design Award)	1961–1974	6	36
Marcks, Gerhard	1934, 1950	6	37
Maremont, Adele	1961, 1965	6	38
Marshall, Jurgen	1974	6	39
Marx, Rudolf and Elisabet	1950–1975	6	41
Mathews, Anthony	1972	6	42
Matula, Arthur	1971	6	43
McCullough, Jane Fiske (regarding Gropius, Bauhaus and basic design; includes questionnaire, correspondence with Thomás Maldonado and Cecily Sash, and JA interview with Sash)	1964–1971	6	44
McDermott, Margaret	1963	7	1
McGee, George and Mrs.	1964	7	2
McGinnis (letters written on behalf of the McGinnises by Thomas Messer (Institute of Contemporary Art) and Jean Bullitt (Massachusetts Institute of Technology), includes photocopy of letter from Fairweather-Hardin Gallery (Chicago))	1959–1960	7	3
McKee, William	1950–1962	7	4
Mellow, James (regarding article on the Bauhaus)	1969–1970	7	5
Mérida, Carlos	1966	7	6
Meservey, Robert and Mrs.	1956	7	7
Meyer-Waldeck, Wera	1950–1963	7	8
Mitchell, (regarding color studies)	1963	7	9
Mitscherlich, Immeke	1968	7	10
Mohr, Jan	1973–1976	7	11
Molitor, Broni (JA pupil from Bottrop)	1971	7	12
Monti, Pio (includes photograph)	1971	7	13
Morellet, Francois	1971	7	14
Morgan, Charles (regarding <i>Homage to the Square: Rooted</i> at Amherst College)	1968	7	15
Morschel, Jürgen	1963	7	16
Muche, Georg	1951	7	17
Mukai, Shutaro	1964–1975	7	18



DESCRIPTION	DATES	BOX	FOLDER
Müller, Herman and Gerda	1966	7	19
Müller-Widmann, A [Anni], Petzold, Roland and Aja (daughter of A. M-W)	1961–1963	7	20
Naar, John	1967–1970, undated	7	21
Nakahara, Yusuka	1975	7	22
Namuth, Hans (regarding film <i>Homage to the Square</i> and includes contract, invoice and correspondence with Paul Falkenburg, University-at-Large, Chelsea House, Institut für Film und Bild in Wissenschaft und Unterricht)	1965–1975	7	23
Nash, Leonard (regarding <i>The Nature of the Natural Sciences</i> and includes correspondence between JA and The Contemporaries (New York))	1963–1973	7	24
Nash, Ray (includes copy of "Josef Albers," <i>Print: A Quarterly Journal of the Graphic Arts</i> , Fall, 1945)	1968–1975	7	25
Neuberger, Roy	1968	7	27
Neumann, Eckhard (regarding <i>Bauhaus and Bauhaus People</i> , includes drafts of book portions)	1964–1969, undated	7	28
Neumann, J.B. (includes photocopy of letter from John Dewey to Black Mountain College and correspondence between JA and Elsa Schmid)	1940–1965	7	29
Neumann, Peter	undated	7	30
Neuner, Hannes	1968–1982	7	31
Neutra, Richard	1934	7	32
Newhall, Beaumont	1948–1949	7	33
Nilson, Karl-Gustaf and Ingrid (includes typescript with handwritten corrections, "Josef Albers on Color," photocopy with Nilson illustrations, photocopy of 1973 JA review of <i>Formulation: Articulation</i> , and photograph of Ingrid with JA prints)	1966–1974	7	34
Nivola, Ruth	1961	7	35
Nordness, Lee	1962–1963	7	36
Nowag, Heinz	1948	7	37
Ohff, Heinz (includes typescript of Ohff statement on JA for Galerie der neuen Künste)	1972–1973	7	38
Osborn, Robert	1950–1963	7	39
Osborn, Robert	undated	8	1
Osver, Arthur	1958	8	2
Otero, Alejandro	undated	8	3
Overlack, P. Rüpert	undated	8	4
Overy, Paul	1966	8	5
Padberg, Magdalena	1976	8	6
Page, Don	1966	8	7
Pando, Felipe Garcia	1967	8	8
Park, Willner (regarding thesis on Bauhaus typography)	1967	8	9
Parkinson, Eliza (regarding <i>Homage to the Square: Early Rising</i> )	undated	8	10
Pattek, Nina and Harry	undated	8	11(1)
Perdekamp, Franz Grosse (includes letter to JA from H. Röckler, list and handwritten notes)	1950–1953	8	11(2)
Peters, Heinz	1970	8	12

DESCRIPTION	DATES	BOX	FOLDER
Petipierre, Petra	1936, undated	8	13
Pfeiffer, Henri	1970, 1976	8	14
Pieper, Paul	1968	8	15
Pizitz, Silvia	1962	8	16
Pontes, Crimilda	1965	8	17
Powell, Albert and Adelle	1973, undated	8	18
Powell, Edward Warren	1958	8	19
Powers, Ellen (includes letter from Powers to Sidney Janis)	1967–1968	8	20
Pratt, Marjory (includes JA drawing and handwritten undated statement on “acoustical forms”)	1940,	8	21
Priestley, William	1937–1962	8	22
Pritchard, Jack (includes photographs of JA works in Pritchard residence)	1970	8	23
Probst, Rudolph	1948	8	24
Pulitzer, Joseph Jr.	1968	8	25
Pulyan, Alfred R.	1950	8	26
Quarella, Doris	1975–1976	8	28
Rabinek, David	undated	8	29
Ralfs, Kate	1964, 1975	8	30
Ralfs, Otto	1938–1939	8	31
Rasch-Naegele, Bodo and Ulo	1960–1963	8	32
Rattner, Abraham	1953	8	33
Rauschenberg, Robert	1969	8	34
Rebay, Hilla	1937–1949	8	35
Reed, Julie	1971	8	36
Reep, Edward (includes photocopy of review by Reep of <i>Interaction of Color</i> from <i>Labyrinth</i> June 1965)	1975	8	37
Reidemeister, Karl	1971	8	38
Reimann, William and Helen Sadowy (includes photographs) [see Box 56 Folder 5]	1959–1974	8	39
Reischle, Paul	1948	8	40
Reiss, John	1968–1969, undated	8	41
Reyes, Manuel	1967	8	42
Richter, Ré	1934	8	43
Rickey, George and Edith (includes “The Morphology of Movement,” <i>The Art Journal</i> , Summer 1963, and text on Albers for “Constructivism: Origins and Evolution”)	1963–1973	8	44
Ridell, Alan (includes clipping)	1973	8	45(1)
Robinson, Mark	1967	8	45(2)
Roertgen, William	1946, 1948	8	46
Roh, Franz	1957	8	47
Roh, Juliane	1966	8	48
Rondthaler, Theodore “Rondy”	1948	8	49
Rosenberg, Ruth Culberg (regarding ownership of <i>Homage to the Square: White Monument</i> ) [see Box 2 Folder 12]	1972	8	50
Rosenthal, George S.	1962	8	51
Rosenthal, Henry Sigmund	1976	8	52

DESCRIPTION	DATES	BOX	FOLDER
Rosenthal, Rudolf (includes JA handwritten writing on Bauhaus history and influence)	1946	8	53
Rosenthal, Stephen	1962	8	54
Rosner, Stanley (includes JA biographical notes; typescript with handwritten corrections, interview with JA; JA handwritten notes on the creative process; and typescript draft by Rosner, "The Creative Experience," featuring JA interview)	1968–1969	8	55
Rossig, Karl	1967	8	56
Rowe, Gordon Jr.	1966	8	57
Rowell, Margit Noel (includes JA notes)	1970–1972	8	58
Rubenstein, Michael Anthony	1963–1965	9	1
Rudelt, Karl Bauer Alcar	1968	9	2
Rudemeister, Kurt	1968–1970, undated	9	3
Rudofsky, Bernard	1949, 1959–1960	9	4
Saarinen, Aline	1961	9	5
Saegesser, Max	1969	9	6
Salant, Gerry	1975	9	7
Sandberg, Willem	1963	9	8
Schawinsky, Xanti and Irene	1938–1972	9	9
Schell, Maximilian (includes photographs)	1969–1972	9	10
Schlamminger, Karl	1974	9	11
Schlemmer, Oskar	1963–1965	9	12
Schlemmer, Tut (includes letter from Dieter Killer regarding Tut Schlemmer)	1954–1974	9	13
Schmidt, Karl Georg	undated	9	14
Schmidt-Pauli, Edgar von	1967–1968	9	15
Schmitt, Werner	1971	9	16
Schneider, Johanna	1969	9	17
Schneiderin,	1949	9	18
Schoettler, Peter	1968–1969	9	19
Schonberg, Harold	1968	9	20
Schreiber, Taft. B. (regarding <i>Homage to the Square: Beyond Focus</i> )	1970, 1972	9	21
Schreyer, Leslie J.	1973	9	22(1)
Schröder, Anneliese	1953–1954	9	22(2)
Schröder, Franz	1967–1974, undated	9	23
Schumann, Reinhard	1941	9	24
Schwartz, Freda	1961	9	25
Schweikher, Paul	1965–1968	9	26
Seckler, Dorothy (includes typescript with handwritten corrections and notes from JA interview)	1950	9	27
Seidler, Harry (includes photographs of Seidler residence)	1959–1976	9	28
Seitz, William C.	1966–1967	9	29
Sekler, Eduard	1970	9	30
Selmanagic, Selman	1968	9	31
Seuphor, Michel	1957–1965	9	32
Seymour, Betty (including bound notebook)	1945–1968	9	33–34

DESCRIPTION	DATES	BOX	FOLDER
Shapiro, Lindsay	1971	10	1
Sharon, Arieh	1966–1967	10	2
Shartle, Ruth and Thomas	1966	10	3
Sherwood, Roger (includes unanswered questions regarding Hannes Meyer)	1963	10	4
Shestack, Alan	1970	10	5
Shimomura, Chihaya	1965–1966	10	6
Shiraishi, Kazuya	1974–1975	10	7
Shull,	1951	10	8
Sillman, Si (Sewell)	1966–1970	10	9
Sizer, Theodore and Caroline	1957–1962, undated	10	10
Sjoberg, Leif	1960–1965	10	11
Marquis, Jane Slater (Slats) (includes letter from Ati Gropius Johansen transcribing card from Walter Gropius to Marquis)	1944–1947	10	12
Sloane, Joseph	1969, 1974	10	13
Slutsky, Robert	1960	10	14
Solmsen, Lily	undated	10	14 (1)
Sowers, Robert (includes transparency of window by Sowers)	1954	10	15
Spies, Werner (includes correspondence between Spies and Lee Eastman, Verlag M. DuMont Schauberg, and JA notes)	1967–1975, undated	10	16
Spiller, Jurg	1958	10	17
Staber, Margit	1961–1976, undated	10	18
Stanczak, Julian and Barbara	1964–1968	10	19
Stanton, Frank	1955	10	20
Staudt, Klaus	1974	10	21
Stein, Werner	1968	10	22
Steinberg, Leo	1956	10	23
Steinberg, Saul	1950, undated	10	24
Stendahl, Earl	1960	10	25(1)
Steinhauser, Wilhelm	1971	10	25(2)
Steyert, Richard	1962	10	26
Stix, John	1944	10	27
Stoller, Claude (includes letter of recommendation of Stoller by JA)	1940–1944	10	28
Stone, Warren Robert (includes letter from Fogg Art Museum to Stone regarding <i>Homage to the Square</i> )	1974–1975	10	29
Strand, Mark (includes “Principles of Paradox,” <i>Saturday Review</i> , January 29, 1972)	undated	10	30
Strauss, Alberta	1971	10	31
Strong, Roger	1964	10	32
Stunke, Eva [see Galerie der Spiegel]	1976	10	33
Sulzer, Fritz	1958	10	34
Swan, Natalie (includes photograph)	undated	10	35
Switzer, Susan and Ruth	1972–1973	10	36
Szepanski, Alfred	1975	10	37
Tangy, Julieta	undated	10	38
Tauss, Charles [see Related Materials]	1963–1965	10	39

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Taylor, Crombie	1971	10	40
Tenorth, P. Josef	1969	10	41
Terry, Dunan, Niles and Hilda	1949	10	42
Teuber, Marianne (includes correspondence between JA and Yale University Press regarding request to reproduce image)	1970–75	10	43
Thain, Joseph Waugh	1937	10	44
Thalman, Wolfgang	1970–1971	10	45
Thomas, Will	1971	11	1
Thompson, Bradbury [see Box 44 Folder 9]	1973–1975	11	2–3
Thompson, G. David	1954–1960	11	4
Thwaites, John	1937–1957	11	5
Tillmann, Curt	1975	11	6
Tovell, Arnold	1974	11	7
Trojanski, Hans	1968	11	8
Tschichold, Jan	1968	11	9
Ullstein, Karl (includes correspondence between Sidney Janis and JA regarding Ullstein's interest in JA work)	1958–1962	11	10
Ullstein, Rudolf	1950	11	11
van Beuren, Michael	1936	11	12
van der Rohe, (Ludwig) Mies (includes memorial card and note from Marianne Lohan regarding death)	1966–1967	11	13
Vellinghausen, Albert Schulze	1965–1967	11	15
Vergine, Pea	1968–1969	11	16
Vershbow, Arthur	1960, 1962	11	17
Vitt, Walter	1973	11	18
Volkman, Hans	1958	11	19(1)
Vollmoeller, Heidi	1964	11	19(2)
Volmer, Bruno	undated	11	20
von Bommel, Magdalena (JA's sister)	1976	11	21
von Eckardt, Wolf	1959–1960, 1975	11	22
von Erffa, Helmut	undated	11	23
von Kaufmann, Ingelberg	1963	11	24
von Navarini, Elizabeth (includes 1971–1972 Zürich clippings) [see Anne-Marie Logan]	1967–1972	11	25
von Schweinitz, Sigrid	1966–1967	11	26
von Waldthausen, Sophia-Maria (Fia Erst)	1954–1974, undated	11	27(1)
Voss, Hans	1974	11	27(2)
Wagner, Martin	1944–1951	11	28
Wagstaff, Sam	1967	11	29
Warburg, Anita	1968–1969	11	30
Wasserman, Burton (includes prints and exhibition prints)	1966–1975	11	31
Watenphul, Max Peiffer	1938–1950	11	32
Weaver, George	1968	11	33
Weaver, Mike	1967–1970, undated	11	33(1)
Weber, Vincent	1963	11	34
Weidler, Charlotte	1941–1966, undated	11	35

DESCRIPTION	DATES	BOX	FOLDER
Weininger, Andor	1961	11	36
Weinstein, Jacob and Bernice	1966–1967, undated	11	37
Weiss, Edward	1965–1967	11	38
Welliver, Neil (includes draft of Welliver review of <i>Design and Form: The Basic Course at the Bauhaus by Johannes Itten</i> )	1958, undated	11	39
Weren, Edward Chase	1965	11	40
West, Walter Jr.	1961	11	41
Weston, Norman	1934	11	42
Wetzel, Phoebe	1962	11	43
Whitney, Henry and Ruth	1947	11	44
Wilber, Tom	1953, 1958	11	45
Wilder, Thornton	1967, undated	11	46
Wilke, Ilfert	1965	11	47
Wilkie, Margot	1947	11	48
Williams, Amancio	1970	11	49
Wilson, Ann	undated	11	50
Wilson, Sybil	1968, undated	11	51
Winston, Lydia	1965	11	52
Winter, Fritz	1949	11	53
Wissman, Jurgen	1969–1976	11	54
With, Karl (includes With's statement on JA's 1945 exhibition) [see II.A. Teaching, Black Mountain College]	1939–1952	11	55
Wittenborn Family	undated	11	56
Wolff, Wilfalm	1934	11	57
Wols, Grety	1969	11	58
Wright, Wilson	1956, 1964	11	59
Wunderwald, Alfred	1967–1968	11	60
Wurm, Heinrich	1967	11	61
Wurster, Catherine	1944	11	62
Wyss, Eugen	1960–1969	11	63
Wildenhain, Marguerite (Pond Farm)	1949	11	64
Yamawaki, Iwao (includes letter from Takashimaya Company to JA and photographs; regarding lecture trip to Japan)	1962–1974	12	1
Yamin, Martina	1971–1972	12	2
Yanik, Dorothy (includes photograph)	1960, 1968	12	3
Zagorski, Ed	1969	12	4
Zapf, Hermann	1956–1973, undated	12	5
Zeisler, Richard	1968	12	6
Zugel, Oscar	1942–1962	12	7
Zwart, Piet	1965, undated	12	8
Unidentified (includes postcards, drafts of JA letters, photocopies of JA letters (including a 1920 letter from JA to Emil Nolde, and other correspondence; much of this material is in German.)	1920–1975, undated	12	9
Fan and hate mail	1951–1967	12	10
Former students (includes letters from William "Willie" Joseph and Fred Umminger Jr.)	1963–1989	12	11

**Series Ib: Correspondence with Institutions and Organizations 1927–1976**

This series includes letters between Josef Albers and various institutions and organizations. Included is correspondence regarding solo and group exhibitions and artwork gifts, sales and loans. Of note is correspondence with the American Council on Education, the Art Institute of Chicago, Bauhaus Archiv, the Metropolitan Museum of Art, Galerie Denise René, the Museum of Modern Art, Eastman and Eastman (including third party correspondence), Sidney Janis Gallery, Städtische Kunsthalle Düsseldorf, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Yale University, and correspondence between Ives-Sillman and Eastman and Eastman regarding the dissolution of Josef's professional and personal relationship with Norman Ives and Si Sillman.

DESCRIPTION	DATES	BOX	FOLDER
Harry, N. Abrams	1970–1971, undated	13	1
<i>Abstraction Création</i> (includes correspondence between AC and Jean Hélon; AC and unidentified; and 1934–1935 pamphlets)	1935–1937	13	2
Academy for the Science of Creative Intelligence	1975	13	3
Addison Gallery of American Art (Andover, MA) (includes "Report by the Committee for the Study of the Visual Arts, MIT" December 15, 1953)	1952–1956	13	4
Advertising Club of Worcester	1963	13	5
Åhlens and Åkerlunds Forlags (Stockholm)	1962	13	6
Akademie der Kunste (Berlin)	1974–1976	13	7
Akron Art Institute (Akron, OH)	1962	13	8
Albion College (Albion, MI)	1956	13	9
Albright-Knox Art Gallery (Buffalo, NY)	1956–1957, 1976	13	10
Alcon Films	1973	13	11
Aldegrevor Gesellschaft [see Westfälisches Landesmuseum für Kunst und Kulturgeschichte (Münster)]	1965–1974	13	12
Allegheny College (Allegheny, PA)	1957–1959	13	13
Alverthorpe Gallery (Jenkintown, PA)	1955	13	14
American Abstract Artists	1966, 1973–1974	13	15
American Academy of Arts and Letters (formerly National Institute of Arts and Letters)	1973–1974	13	16
American Artists Professional League	1945	13	17
American Arts Documentation	1969–1970	13	18
American Council on Education (regarding Eugen Gomringer, F.C. Huffner and Sergio Larrain coming to US)	1958	13	19–20
American Federation of Arts	1963–1970	13	21
American-German Review	1965	13	22
American Institute of Architects	1969–1970	13	23
American Institute of Graphic Arts (includes letter from U.S. Information Agency)	1963–1964	13	24
American Library Color Slide Company	1952	13	25
Arcady Press (letter to Yale University)	1964	13	26(1)
<i>Architectural Record</i>	1954	13	26(2)
Archives of American Art	1973	13	27
Art Appreciation Committee (includes various drafts of JA lesson plan for AAC publication "Master Teachers," unrealized)	1939–1949	13	28
Art Dealers Association of America	1974	13	29(1)
Art Directors Club, Ninth Annual Visual Communications Conference (includes letter to AA)	1964	13	29(2)

DESCRIPTION	DATES	BOX	FOLDER
Art Gallery of New South Wales (Sydney) (includes photographs)	1968, 1974	13	30(1)
Art Gallery of Ontario	1974	13	30(2)
<i>Art in America</i> (includes letter from Metropolitan Museum of Art and typescript carbon "In Behalf of Structured Sculpture")	1959–1965, undated	13	31
Art Institute of Chicago (includes letter from Lee Eastman, JA drawings and photograph; regarding gift of Erwin Hauer's sculpture "Intercircles" to Art Institute of Chicago)	1952–1974	13	32–33
Art Institute of Chicago	1947	13	34
<i>Art News</i>	1962–1963, undated	13	35
<i>Art Times</i>	undated	13	36
Artist's Gallery (New York)	1938–1939	13	37
Artist's Technical Research Institute	1961–1967	13	38
<i>Arts and Architecture</i>	1949	13	39
Arts Council of Great Britain	1968	13	40
Associated American Artists	1968, 1971	13	41
Associated Art Consultants	1973	13	42
Association Montessori International USA	1975	13	43
Association Typographique Internationale	1965	13	45
Atlanta School of Art	1966	14	1
L'Attico Galleria d'Arte (Rome) (includes correspondence between JA and Toninelli)	1968	14	2
<i>Axis Magazine</i>	1935	14	3
Badische Anilin-and-Soda-Fabrik (includes letter from Sidney Janis Gallery)	1969–1970	14	4
Baltimore Museum of Art	1974	14	5
Barnes Foundation (Merion, PA)	1934–1935	14	6
Bill Bass Contemporary Painting and Sculpture (includes letter from JA to Eric V. Lowenadler regarding <i>Homage to the Square: Centered Yellow</i> )	1972–1975	14	7
Bauhaus Archiv	1961–1976	14	8
Bauhaus Archiv (regarding <i>Das Bauhaus</i> by Hans Wingler; includes correspondence with Rockefeller Foundation)	1956–1975	14	9–10
H. B. Beal Technical and Commercial High School (London, Ontario)	1961	14	11
Bell and Howell Company (Chicago, IL)	1965–1967	14	12
Benjamin Galleries (Chicago)	1966	14	13
Benteli Verlag Bern	1961–1975	14	14
Berkshire Museum (Pittsfield, MA)	1966	14	15
Berlin City Hauptamt Kunst u. Literatur	undated	14	16
Berlin, Der Regierende Bürgermeister von Berlin	1972	14	17
Berufsverband Bildender Künstler Hamburgs	1963	14	18
1969 Biennale Nuremberg (includes correspondence with Städtische Kunstsammlungen, Stadt Bielefeld, Karl Ernst Osthaus, and Nürnberger Gobelin Manufaktur)	1968–1969	14	19
1969 Biennale São Paulo	1967–1970	14	20
Block Editions	1971–1972	14	21
Boden, Oppenhoff and Schneider	1974	14	22



<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
George Braziller, Inc.	1965	14	24
1st British International Print Biennale (Bradford City Art Gallery and Museum)	1968	14	25
Brooklyn Museum of Art	1952–1973	15	1
Brooklyn Museum of Art (list of 1968–1969 gifts and gift acknowledgements)	1968–1969	15	2
Bruckmann Munchen	1973	15	3
Bundesrepublik Deutschland	1976	15	4
Busch-Reisinger Museum (Cambridge, MA)	1962	15	5
California College of Arts and Crafts	1964–1966	15	7
California Institute of the Arts	1965, 1969	15	8
Canadian Broadcasting Corporation (regarding film <i>Man at the Center</i> )	1972	15	9
Carborundum Museum of Ceramics (Niagara Falls, NY)	1970–1974	15	10
Carnegie Institute Museum of Art (Pittsburgh, PA)	1962–1971	15	11
Carpenter Center for the Visual Arts, Harvard University (Cambridge, MA) [see Box 19 Folder 23(1)]	1964–1969	15	12
Catholic University of America (Washington, DC)	1938	15	13
Central Cadillac (Cleveland, Frank Porter)	1973	15	14
Cincinnati Art Museum	1952–1967	15	15
City Art Museum of St. Louis	1970–1972	15	16
Cleveland Institute of Art	1957–1971	15	17
Cleveland Museum of Art	1961–1970	15	18
Cohen and Powell	1958–1975	15	19
College Art Association of America (regarding creative education)	1940	15	20
College Art Association of America	1973	15	21
Coltejer II Bienal de Arte, Medellin (Colombia)	1970	15	22
Color Planning Center (Tokyo)	1975–1976	15	23
Columbia University (New York)	1964	15	24
Congress of Racial Equality	1963	15	25
The Contemporaries (New York)	1952–1968	15	26
Contemporary Arts Center (Cincinnati)	1965, 1967	15	27
Contemporary Portfolios	1965	15	28
Corcoran Gallery of Art (Washington, DC)	1957–1967	16	1
Craft Horizons	1958	16	2
Currier Gallery of Art (Manchester, NH)	1956–1961	16	3
Dallas Museum of Fine Arts	1963–1974	16	4
Stadt Darmstadt/Hessisches Landesmuseum	1967–1973	16	5
Davison Art Center (Wesleyan University)	1956, 1972	16	6
Rudolph de Harak, Inc.	1964	16	7
Isaac Delgado Museum of Art (New Orleans)	1967	16	8
Des Moines Art Center	1972–1973	16	9
Denver Art Museum	1947	16	10
Detroit Institute of Arts	1974	16	11
Deutsche Akademischer Austauschdienst (Berlin/ Städtische Kunsthalle Düsseldorf (includes clipping and notes)	1968–1975	16	12(1)

DESCRIPTION	DATES	BOX	FOLDER
Deutsche Bank	1970–71	16	12(2)
Deutsche Gesellschaft für Bildende Kunst (Kunstverein Berlin)	1968–1969	16	13(1)
Deutsche Verlags-Anstalt	1954	16	13(2)
Deutsche Welle (Köln) (includes catalogue text and clippings)	1970	16	14
Deutscher Akademischer Austauschdienst	1966	16	15
Documenta 1968 (Kassel)	1968	16	16
Doerner Institute (Munich)	1955	16	17
Dutton, E.P. and Company	1969–1973	16	18
M. Dumont Schauberg (Köln)	1966–1974	16	19
Albrecht Dürer Gesellschaft	1967–1971	16	20
East Tennessee State University (Johnson City)	1965–1966	16	21
Eastman and Eastman (correspondence between Eastman and JA)	1966–1976	16	22
Eastman and Eastman (3rd party correspondence regarding <i>Formulation: Articulation, A–L</i> )	1970–1975	16	23
Eastman and Eastman (3rd party correspondence regarding <i>Formulation: Articulation, M–Z</i> )	1970–1975	16	24
Ecole Nationale Supérieure des Beaux-Arts	1970, undated	16	25
Edition Domberger (Stuttgart)	1967–1972	16	26
Edition Hoffmann (Frankfurt)	1968–1974	16	27
Edition 999 (Zürich)	1973	16	28
Edition Alecto Limited	1964–1966	17	1
Robert Elkon Gallery (New York)	1964, 1972	17	2
<i>Encyclopedia Britannica</i>	1946, 1947	17	3
Ernst and Ernst	undated	17	4
Escuela de Desino Textil (Barcelona)	1972	17	5
Fairfield University (Fairfield, CT)	1967	17	6
Fairweather-Hardin Gallery (Chicago)	1959–1973	17	7
Richard Feigen Gallery (Chicago, New York)	1959–1973	17	8
Fides Freuhand-Vereinigung (Zürich)	1939	17	9
Film Society of Lincoln Center (regarding JA poster for 10th Annual New York Film Festival)	1972	17	10
Fine Arts Gallery of San Diego	1970–1971	17	11
Fischbach Gallery of San Diego (regarding Eva Hesse)	1970–1971	17	12
Flair Gallery (Cincinnati) (includes photograph of <i>Homage to the Square: Summer Call</i> )	1967	17	13
Fogg Art Museum, Harvard University (Cambridge, MA)	1975	17	14
<i>Folio II</i>	undated	17	15
Ford Foundation	1958–1963	17	16
<i>Fortune</i> (includes draft of “Color Industry” by Furth Saunders)	1951	17	17
French Television Service (includes questionnaire)	1973	17	18
Savage Friedman, Inc.	1969	17	19
Galería de Arte Mexicano (Mexico City) (includes Carlos Mérida 1966 catalogue and clipping for Ines Amor)	1963–1972	17	20
Galerie Balzac (Paris)	1965	17	21
Galerie Beyeler (Basel)	1971–1974	17	22
Galerie Suzanne Bollag (Zürich)(includes photograph)	1959–1972	17	23
Galerie Renate Boukes (Wiesbaden)	1969	17	24

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Galerie Brusberg (Hannover)	1965–1970	17	25
Galerie Burén (Stockholm)	1964	17	26
Galerie Chalette (New York)	1973	17	27
Galerie Im Erker (St. Gallen)	1973	17	28
Galerie Gmurzynska (Köln) (includes photographs of JA work)	1973–1974	17	29
Galerie Herbert Herrmann (Stuttgart)	1948	17	30
Galerie Hybler (Copenhagen)	1965	18	1(1)
Galerie Thomas (Munich)	1970–1971	18	1(2)
Galerie Thomas Keller (Starnberg)	1971–1975	18	2(1)
Galerie Kunsthandlung (Oldenburg)	1963	18	2(2)
Galerie Melki	1973–1975	18	3(1)
Galerie Ferdinand Möller (Berlin)	1938–1939	18	3(2)
Galerie Müller (Stuttgart and Köln)	1964–1975	18	4
Galerie Pierre (Paris)	1957–1972	18	5
Galerie Denise René (Paris)	1960	18	6–10
Galerie Gerd Rosen (Berlin)	1960	18	11
Galerie Alfred Schmela (Düsseldorf)	1965–1969	18	12
Galerie der Spiegel (Köln)	1964–1975	18	13
Galerie Otto Stangl (Munich)	1961–1966	18	14
Galerie Valentien (Stuttgart) (regarding purchase of Paul Klee work)	1939, 1946–1947, 1974	18	15
Galerie Alex Vömel (Düsseldorf)	1967	19	1
Galerie Wilbrand (Köln)	1966–1974, 1975	19	2–3
Galleria la Bertesca (Genoa)	1968	19	4
Galleria del Milione Libreria (Milan)	1935–1936	19	5
The Gallery (Tucson, AZ)	1962	19	6
German Embassy (Washington, DC)	1960–1961	19	7
Gimpel Fils (London)	1961–1968	19	8
Gimpel and Hanover Galerie (Zürich)	1963–1976	19	9–10
Goethe House (New York)	1968	19	11
Goethe House (Boston)	1970	19	12
Goethe Institute (Munich) (includes photographs)	1969–1974	19	13
Goethe Institute (Paris)	1969	19	14
Bertrand Goldberg Associates (includes photographs and typescript writing on Bauhaus by Goldberg)	1954–1967	19	15
Graham Foundation for Advanced Studies in the Fine Arts (regarding Paul Rudolph project at Yale University)	1964–1970	19	16
Greenberg Development (St. Louis, MO)	1964–1970	19	17
Solomon R. Guggenheim Museum (New York) (includes photographs)	1961–1974	19	18
Hamilton Galleries (London)	1964	19	19
Paul Hamlyn Publishers	1964–1965	19	20
Hampton Institute (Hampton, VA)	1973	19	21(1)
Hanseatische Assekuranz Vermittlungs Aktiengesellschaft Hamburg	1970	19	21(2)
Harcus/Krakow Gallery (Boston)	1967–1973	19	22
Harvard University, Carpenter Center for the Visual Arts (regarding 1966 exhibition, “Bauhaus: A Teaching Idea”; includes 1958 drawing for Dorothy Adlew, text for catalogue, catalogue and photographs) [see Box 15 Folder 12]	1966–1968	19	23(1)

DESCRIPTION	DATES	BOX	FOLDER
Jane Haslem Gallery (Washington, DC)	1974	19	23(2)
Dr. Ernst Hauswedell and Company	1935–1962, undated	19	24
Liesborn Abbey (Heinz Goebeler)	1973	20	1(1)
Sonia Henie-Niels Onstad Foundations	1969–1970	20	1(2)
High Museum of Art (Atlanta)	1966–1971	20	2
Joseph H. Hirshhorn Museum (Washington, DC) formerly Joseph H. Hirshhorn Collection (New York) (includes photographs)	1964–1975	20	3
Holy Ghost Fathers (Wheaton, MD)	1971	20	4
Honolulu Academy of Arts (includes photographs)	1972–1973	20	5
J.L. Hudson Gallery (Detroit)	1966	20	6
Idaho State College (Pocatello, ID)	undated	20	7
Illinois Institute of Technology	1963	20	8
Images Gallery (Toledo)	1974	20	9
Indianapolis Museum of Art	1973	20	10
Institute of Contemporary Art (Boston)	1958	20	11
Instituto Nacional de Cultura y Bellas Arts (Caracas)	1964	20	12
International Biennial Exhibition of Prints in Tokyo	1957–1965	20	13
International Graphic Arts Society	1962	20	14
International Publishers Association	1965	20	15
Israel Museum (Jerusalem)	1975	20	16
Ives-Sillman and Eastman and Eastman	1971–1975	20	17
Sidney Janis Gallery (New York)	1951–1968	20	18–20
Sidney Janis Gallery (New York)	1969–1976	21	1-2
Sidney Janis Gallery (New York) (sales listings)	1970	21	3
Sidney Janis Gallery (New York) (price lists, sales listings, notes)	1958–1972	21	4
Sidney Janis Gallery (New York) (price lists, sales listings, notes; regarding damage and insurance claim of <i>Structural Constellation, N-32</i> )	1969–1970	21	5
Jewett Arts Center (Wellesley College, MA)	1971	21	6
Hugo Kahn and Company Bankgesellschaft	1968	21	7
Katonah Gallery (Katonah, NY. Includes exhibition list)	1961	21	8
W.R. Keating and Company	1962, 1964	21	9
Josef Keller Verlag	1963–1975, undated	21	10–12
Kestner-Gesellschaft (Hannover)	1934–1975	22	1(1)
Kindler Verlag	1964–1971	22	1(2)
Paul Klee Stiftung (Bern)	1973–1974	22	2
Klingspor Museum (Offenbach)	1964	22	3
Stadt Köln	1973–1976	22	4
Kölnischer Kunstverein	1962	22	5
Konowitz and Rashba	1962	22	6
Kornfeld and Klipstein (Bern)	1963–1966	22	7
Kovler Gallery (Chicago)	1966	22	8
Kunstarchiv Arntz (Haag)	1963–1964	22	9
Kunstgeschichtliches Institut Technische Hochschule München (includes interview with JA)	1968–1973	22	10
Kunstgewerbemuseum Zürich	1967	22	11

DESCRIPTION	DATES	BOX	FOLDER
Kunsthalle Bern	1964	22	12
Kunsthalle Bielefeld	1968–1975	22	13
Kunsthaus Hamburg	1963	22	14
Kunsthaus Lempertz (Köln)	1963	22	15
Kunsthaus Zürich	1969–1977	22	16
Kunstkreis (Luzern)	1972–1974	22	17
Kunstmuseum Basel	1964	22	18
Kunstpädagogisches Zentrum (Nürnberg)	1969	22	19
Kunstsammlung Nordrhein-Westfalen (Düsseldorf)	1969–1973	22	20(1)
Kunstverein Berlin/Staatliche Museen Nationalgalerie	1965	22	21(2)
Kunstverein Hannover	1968	22	22
Kunstverein für die Rheinlande und Westfalen	1967	22	23(1)
Lafayette College (Easton, PA)	1968	22	23(2)
Landesgewerbeanstalt Bayern	1970–1971	22	24–25
Landeshauptstadt Düsseldorf	1968–1974	22	26
Westfälisches Landesmuseum für Kunst und Kulturgeschichte (Münster) (includes photograph)	1964–1970	22	27–28
Westfälisches Landesmuseum für Kunst und Kulturgeschichte (Münster)	1964–1970	23	1
Landkreis Unna	1964	23	2
Landschaftverband Westphalen-Lippe (Münster)	1960–1971	23	3
Karl Robert Langewiesche	1961	23	4
Langsam Galleries (Armdale, Australia)	1974	23	5
Eva Lee Gallery (Great Neck, NY)	1969	23	6
Sidney Lehrer C.P.A.	1965–1972	23	7
Wilhelm Lehmbruck Museum der Stadt Duisberg	1971–1974	23	8
Library of Congress	1963–1967	23	9
London Arts Gallery	1971–1972	23	10
<i>Look Magazine</i>	1951, 1965	23	11
Jeffrey H. Loria Collection (New York)	1967–1971	23	12
Los Angeles County Museum of Art	1952–1962	23	13
Louisiana Centre and Museum of Contemporary Art (Humblebaek, Denmark)	1970	23	14
Lowe Art Museum (Miami)	1974	23	15
Lukas Künstlerfarben und Maltuchfabrik (Düsseldorf)	1969	23	16
<i>Magazine of Art</i>	1946	23	17
Maharishi International University (Fairfield, IA)	1975	23	18
Otto Maier Verlag	1961	23	19
La Manufacture d'Aubusson (Atelier Tabard)	undated	23	20
Marlboro Books (Concerning <i>Homage to the Square, Dedicated</i> )	1970	23	21
Stadt Marl	1975	23	22
Marlborough Fine Art (London)	1962–1964	23	23
Marlborough Gallery (New York)	1975	23	24
Maryland Institute (Baltimore)	1961–1967	23	25
<i>Medical News Magazine</i>	1968	23	26
Meisner Edition	1975	23	27

DESCRIPTION	DATES	BOX	FOLDER
<b>Metropolitan Museum of Art (New York)</b>			
Miscellaneous	1954–1976	23	28
Department of Prints	1968–1974, undated	23	29
American Paintings and Sculpture	1965–1976	23	30
Regarding Rights and Reproductions	1970–1975	23	31
Regarding Junior Museum	1972	23	32
Regarding “New York Painting and Sculpture 1940–1970”	1969–1970	23	33
Regarding <i>Pillars</i>	1969–1970	23	34
Regarding “Josef Albers” Exhibition	1971–1972	23	35
Regarding <i>Red Orange Wall</i> screenprint reproduction for centennial series	1970–1974	24	1
Regarding 100th Anniversary Medal design project	1967	24	2
Regarding Education	1941, 1965–1973	24	3
Regarding Third International Biennale of Prints (Florence)	1972	24	4
Michigan State University (East Lansing)	1962	24	5
Mickery (Amsterdam) (Purchase of early prints. Includes photographs)	1968–1969	24	6
Miller Company (Meriden, CT) (includes contract and drawings)	1945–1948	24	7
Milwaukee Art Center	1966–1967, 1975	24	8
Milwaukee-Downer College	1960	24	9
Minneapolis College of Art and Design (includes photographs)	1972	24	10
Minneapolis School of Art	1953–1954	24	11
Boris Mirski Gallery (Boston)	1954, 1957	24	12
Modern Art Museum München (Villa Stuck)	1969	24	13
Moderna Museet (Stockholm)	1973–1974	24	14
Morgan State College (Baltimore)	1962	24	15
Multiples	1966–1973, undated	24	16
Munson Williams Proctor Institute (Utica, NY)	1950	24	17
Musées Royaux des Beaux-Arts de Belgique	1968	24	18
Museo Español de Contemporaneo (Madrid)	1971	24	19
Museu de Arte Contemporanea (São Paulo)	1970	24	20
Museu de Arte de Rio de Janeiro	1955	24	21
Museum des 20 Jahrhunderts/Hamburger Kunsthalle	1967–1979	24	22
Museum Boymans-van Beuningen (Rotterdam)	1966–1967	24	23
Museum of Contemporary Art (Chicago)	1972	24	24(1)
Museum of Fine Arts, Boston	1962–1966	24	24(2)
Museum Folkwang Essen	1960–1975	24	25
Museum des Kunsthandwerks Leipzig (includes negatives and photographs)	1965–1971	24	26
<b>Museum of Modern Art (New York)</b>			
Johnson, Philip	1934–1951	25	1
Barr, Alfred H.	1938	25	2
Lieberman, William S.	1964–1969	25	3
Castleman, Riva and Elizabeth Shaw	1969–1975	25	4
Various	1952–1975	25	5
Regarding Library	1949–1975	25	6

DESCRIPTION	DATES	BOX	FOLDER
Regarding Ensor show, reproduction quality	1952	25	7
Regarding "Homage to the Square" exhibition (includes photograph)	1963–1968	25	8
Regarding "Recent American Painting" exhibition	1966	25	9
Regarding "Two Decades of American Painting" exhibition	1966–1967	25	10
Regarding "Contemporary Painters and Sculptors as Printmakers" exhibition	1966–1968	25	11
Regarding "The Responsive Eye" exhibition	1967–1968	25	12
Regarding <i>Homage to the Square: Herbs</i>	1965–1968	25	13
Regarding loans to U.S. Embassies (includes clippings)	1966–1969	25	14
Regarding <i>In the Water</i>	1971	25	15
Loan agreements, receipts and royalty statements	1961–1971	25	16
Junior Council	1970	25	17
Museum of Non Objective Painting (New York)	1951	25	18(1)
Museum of Science and Industry (Chicago)	1967	25	18(2)
Museum of Primitive Art (New York)	1965	25	19
Museum der Stadt Wuppertal	1969–1972	25	20
Museum Tel Aviv	1956	25	21
Music and Art Series (Covington, Kentucky)	1966	25	22
National Art Education Association	1971	25	23
National City Bank of New York	1934	25	24
National Endowment on the Arts	1967	25	25
National Foundation on the Arts and Humanities	1967	25	26
National Gallery of Art	1952–1976	25	27
National Museum of Modern Art, Tokyo	1975	25	28
William Rockhill Nelson Gallery of Art	1964	25	29
Neue Zürcher Zeitung (Zürich)	1973	25	30
New Canaan Outdoor Art Exhibit (New Canaan, CT)	1963	25	31
New Geometric Art Group	1965	25	32
State of New York Dept. of Law (regarding prints)	1970	25	33
New York Graphic Society	1965–1973	25	34
New York Public Library	1958–1967	25	35
Nierendorf Gallery and Estate (New York)	circa 1940–1955	25	36
Ruth Nohl Galerie (Siegen)	1965, 1972	25	37
North Carolina Museum of Art (includes photographs)	1961–1973	26	1
North Carolina, Department of Archives and History	1963–1973	26	2
North Carolina, Governor's Office	1962	26	3
North Carolina Wesleyan College (Rocky Mount, NC)	1975	26	4
Nova Junior-Senior High School	1966	26	5
Nova Scotia College of Art and Design	1971	26	6
Nürnberg Kunsthalle	1968–1973	26	7
Nürnberg Gobelin Manufaktur	1970	26	8
Oakland Art Gallery (Oakland, CA)	undated	26	9
Karl Ernst Osthaus Museum/Stadt Hagen	1962–1973	26	10
Otis Art Institute of Los Angeles County	1967	26	11
Oudt Hollandse Olieverweg Makery	1972	26	12

DESCRIPTION	DATES	BOX	FOLDER
Overbeck Gesellschaft (Lübeck)	1963–1964	26	13
Ozenfant School of Fine Arts	1941, 1946	26	14
Pace Gallery (New York)	1962–1969	26	15
Pasadena Art Museum (Pasadena, CA)	1967–1975	26	16
Pennsylvania State University (University Park, PA)	1972–1973	26	17
Philadelphia Museum of Art	1952–1972	26	18
Phillips Collection	1962	26	19(1)
Phoenix Art Museum	1967	26	19(2)
Photo Lettering (New York)	1964	26	20
Plus (magazine)	1938	26	21
Pollock Gallery (Toronto) (includes photographs)	1972–1975	26	22
Portland Museum of Art (Portland, ME)	1969	26	23
Poster Originals	1968	26	24
Prestel Verlag (München)	1958–1962	26	25
Princeton University (Princeton, NJ)	1970–1973	26	26
Print Club (Philadelphia)	1967–1968	26	27
Print Council of America	1961–1963	26	28
Propyläen Verlag Berlin	1972–1976	27	1
Radiodiffusion-Télévision Française	1971–1973	27	2
George Rainbird Limited	1964–1965	27	3
Rembrandt Verlag	1965	27	4
Reynolds Metals Company	1961	27	5
Rheinisches Landesmuseum (Bonn)	1974	27	6(1)
Rhode Island School of Design	undated	27	6(2)
Rice University (Houston)	1973	27	7
Rockefeller Center	1963–1969	27	8
Rosc/The Poetry of Vision (Dublin)	1971	27	9
Earl Rowland Foundation (New York)	1971	27	10
Royal Society of Arts	1969–1974	27	11(1)
Rugoff Theatres	1961	27	11(2)
Ruhr University (Bochum)	1968	27	12
Russell Sage College (Troy, NY)	1968	27	13
St. Paul Art Center (St. Paul, MN)	1963	27	14
St. Peter's College (Oxford)	1970	27	15
San Antonio Art Institute	1966	27	16(1)
Salão de Maio (São Paulo)	1939	27	16(2)
San Francisco Museum of Art	1965–1975	27	17
<i>Saturday Evening Post</i> Savage Friedman [see Box 17 Folder 19]	1961	27	18(1)
Dr. Fr. Schoenfeld and Company	1965	27	18(2)
Schöner Wohnen	1971–1972	27	19
Schwarz, Galleria d'arte (Milan)	1962	27	20
Schwitters Ltd. (Basel)	1962	27	21
Seattle Art Museum	1973	27	22
Jacques Seligmann Galleries (New York)	1951	27	23
Sekai Magazine (Iwanami Shoten Publishers)	1964	27	24
Silvermine College of Art (New Canaan, CT)	1969	27	25



DESCRIPTION	DATES	BOX	FOLDER
Sirocco Screenprints (North Haven, CT)	1968, 1970	27	26
Skidmore College (Saratoga Springs, NY)	1959	27	27
Skowhegan School of Painting and Sculpture (Skowhegan, ME)	1973–1974	27	28
Smith College Museum of Art	1963–1967	27	29
Smithsonian Institution (Washington, DC)	1963–1971	27	30
Sociedad de Arte Contemporaneo (Santiago, Chile)	1969	27	31
Société International d'Art XXe Siècle (Paris)	1965–1973	27	32
Society for Contemporary American Art (Chicago)	1965	27	33
Sonnabend Gallery (New York)	1970	27	34
Stadt Soest	1964–1966	27	35
Sotheby Parke Bernet (New York)	1972–1974	27	36
Southern Illinois University (Carbondale, IL)	1961	27	37
Staatliche Museum Preussischer Kulturbesitz (Berlin)	1967–1974	27	38
Staatl. Vestisches Gymnasium Bottrop	1969–1971	28	1
Städtische Kunsthalle Düsseldorf (includes lists)	1970	28	2–3
Städtische Kunstsammlungen (Nürnberg)	1970–1971	28	4
Städtisches Kunstgalerie (Bochum)	1963–1972	28	5
Städtisches Museum Leverkusen Schloss Morsbroich	1961–1963	28	6
Städtisches Museum Mönchengladbach	1973–1974	28	7
Staempfli Gallery	1965–1966	28	8
State University of New York at Albany (regarding <i>To Open Eyes</i> ) [see Box 2 Folder 50 and Box 5 Folder 4]	1973–1975	28	9
State University of New York at Binghamton	1973	28	10
State University of New York at Oswego	1972	28	11
Stedelijk Museum (Amsterdam)	1961–1967	28	12
Stedelijke Akademie voor Schone Kunsten en Vormgeving (Genk)	1969–1970	28	13
<i>Structurist</i>	1963–1964	28	14
Students' International Meditation Society	1975	28	15
Süddeutscher Rundfunk (Stuttgart)	1967–1968	28	16
Tabard Frères and Soeurs (includes paint and fabric samples)	1966–1970	28	17
Tanglewood Gallery (New York/Stockbridge, MA)	1963	28	18
Tanglewood Press (New York)	1965	28	19
Tate Gallery (London)	1964–1968	28	20
J. Walter Thompson Company	1963	28	21
<i>Time</i>	1964, 1971	28	22
Toledo Museum of Art	1948, 1957	28	23
Toninelli Arte Moderna (Milan)	1961–1972	28	24
Universidad Catolica de Chile (Santiago)	1958–1960	29	1
Universidad Nacional de Ingenieria (Lima, Peru)	1964	29	2
University of Bridgeport (Bridgeport, CT) (regarding JA's time as Albert Dorne Professor of Drawing)	1965–1972	29	3
University of California at Berkeley	1963–1976	29	4
University of California at Los Angeles	1973	29	5
University of California at Santa Barbara	1962	29	6
University of California at Santa Cruz	1966	29	7
University of Hartford (Hartford, CT)	1965–1969	29	8

DESCRIPTION	DATES	BOX	FOLDER
University of Havana (Cuba)	1970, 1972	29	9
University of Illinois (at Urbana-Champaign)	1952–1969	29	10
University of Miami	1961–1964	29	11
University of Michigan (Ann Arbor)	1959–1964	29	12
University of North Carolina at Asheville	1973	29	13
University of North Carolina at Chapel Hill	1972	29	14
University of Notre Dame (Notre Dame, IN)	1966	29	15
University of Pennsylvania (Philadelphia)	1961	29	16
University of St. Thomas (Houston)	1966	29	17
University São Paulo (Museum of Contemporary Art)	1939	29	18
University of South Florida (Tampa)	1966	29	19
University of Southern California (Los Angeles)	1968	29	20
University of Texas at Austin	1946, 1965–1971	29	21
Union Carbide (regarding <i>Variant: On Tideland</i> )	1962–1970	29	22
Union College (Schenectady, NY) (regarding Arnold Bittleman's tenure at Union College)	1970	29	23
United States Atomic Energy Commission	1964	29	24
Union Trust	1971	29	25
United States Department of Agriculture, Federal Extension Service	1963–1964	29	26
United States Director of Customs (regarding personal items arriving from Germany)	1934	29	27
Embassy of the United States of America (regarding Sergio Larrain)	1968	29	28
United States Information Agency	1968	29	29
United States Plywood	1963	29	30
Stadt Unna	1968	29	31
Utah State University Galleries (Logan, Utah)	1975	29	32
Vassar College Art Gallery (Poughkeepsie, NY)	1959	29	33
Victoria and Albert Museum (London)	1966–1967	29	34
Virginia Museum of Fine Arts (Richmond, VA)	1950–1966	29	35
Visual Arts Gallery (New York)	1970	29	36
Visual Commonwealth Society of Pittsburgh	1966–1967	29	37
<i>Vogue</i>	1964	29	38
Wadsworth Atheneum	1956–1963	29	39
Günther Wagner (Hannover)	1963	29	40
Bertha Jordan van Heek Stiftung	1969–1970	29	41
Vereinigte Farbenglaswerke Aktiengesellschaft	1962	29	42
Verlag Aurel Bongers	1974	29	43
Verlag Gerd Hatje	1967	29	44
Verlag Philipp Reclam	1971–1972	30	1
Verlag M. DuMont Schauberg (includes tear sheet of Künstlerbriefe)	1967–1972	30	2
Verlag Ullstein	1972	30	3
Walker Art Center (Mnneapolis)	1974	30	4
Washington Gallery (St. Louis)	1971	30	5
Washington Gallery of Modern Art (Washington, DC) (includes typescript draft with handwritten corrections of "Josef Albers: The American Years" catalogue)	1965–1986	30	6

DESCRIPTION	DATES	BOX	FOLDER
Washington State University (Pullman, WA)	1972	30	7
<i>Werk und Zeit</i>	1957–1965	30	8(1)
Werkkunstschule Wiesbaden (includes letter to Hans Wingler from Weber)	1961	30	8(2)
Westfälischer Kunstverein (Münster)	1961	30	9
Wheaton College (Norton, MA) (includes unidentified writing on Albers)	1975	30	10
Whitney Museum of American Art (New York)	1956–1974	30	11
Wichita State University	1971	30	12
Wiggin and Dana (includes list of work in Stadt Galerie Bochum)	1965–1969	30	13
Nicholas Wilder Gallery (Los Angeles)	1967	30	14
Kaiser Wilhelm Museum/Museum Haus Lang (Krefeld, Germany)	1962–1975	30	15
Sir George Williams University (Montreal) (includes questionnaire with JA's answers)	1970	30	16
H.W. Wilson Company (regarding <i>Contemporary American Artists and Current Biography</i> )	1959–1962	30	17
Henry Francis de Pont Winterthur Museum (Winterthur, DE)	1966	30	18
Witwaterstrand University Press	1959	30	19
Woodward Foundation (Washington, DC)	1962–1970	30	20
Württembergischer Kunstverein	1967–1968	30	21
XYLON (International Society of Wood Engravers) (Zürich)	1966–1973	30	22
<b>Yale University</b>			
Yale Arts Association	1972	30	23
Brewster, Kingman	1974	30	24
Weaver, Howard (includes Report to the President: Studies in the Visual Arts in the University, January 9, 1970)	1967–1971	30	25
Library	1960–1975	30	26
Art Gallery (includes lists of prints gift in 1961 and Materials regarding 1965 retirement exhibition)	1960–1975	30	27
Art Library (regarding JA's gifts to library)	1963–1976	30	28
Yale University Press	1956–1974	30	29
School of Art and Architecture	1964, 1974	30	30
Trumbull College	1975	30	31
Zabriskie Gallery (New York) (includes untitled and unidentified 1944 poem for JA)	1972	30	32
Third party correspondence	1945, 1975	30	33

**Series Ic: Correspondence between Josef and Anni Albers 1935–1960, undated**

This series is primarily comprised of correspondence between Josef and Anni Albers during the time they spent apart as Josef traveled. Most of the correspondence is from Josef to Anni. The correspondence includes rich accounts of Josef's travels and teaching, betraying their great love not only as man and wife but also as companions in art.

DESCRIPTION	DATES	BOX	FOLDER
From Josef to Anni Albers	1935	31	1
	1936–38	31	2
	1939	31	3
	1940	31	4

DESCRIPTION	DATES	BOX	FOLDER
	1941	31	5–6
	1942	31	7
	1943	31	8
	1944	31	9
	1945	31	10
	1946	31	11
	1948	31	12
	1949	31	13
	1952	31	14
	1953	31	15
	1954	31	16
	1955	31	17
	1958	31	18
	1959	31	19
	1960	31	20
	Undated (from 1930s)	31	21
From Anni to Josef Albers	1953–1954	31	22
	1955	31	23
	Undated	31	24

**Series Id: Birthday Correspondence**

**1958–1975, undated**

The Birthday Correspondence consists of letters and cards to Josef Albers on his various birthdays. This material reveals the reverence that so many of Josef’s friends and colleagues had for him and the importance of these occasions for Josef. Robert Osborn’s cards are particularly colorful and celebratory.

DESCRIPTION	DATES	BOX	FOLDER
70th Birthday	1958	32	1–3
75th Birthday	1963	32	4
80th Birthday	1968	32	5
85th Birthday	1973	32	6
87th Birthday	1976	32	7
Unidentified	undated	32	8

**Series Ie: Correspondence with German Officials**

**1925–1938, undated**

Most items in this series concern Josef Albers’s teaching pension.

DESCRIPTION	DATES	BOX	FOLDER
	1925	33	1
	1932	33	2
	1933	33	3
	1934	33	4
	1935	33	5
	1936	33	6
	1937–1938	33	7
Various, including Application for a Certificate of Arrival and Preliminary Form for Petition for Citizenship	undated	33	8

**Series If: Permissions Correspondence****1950–1976**

The Permissions Correspondence series contains letters of request, reply and agreement regarding permission to reproduce Josef Albers’s work in various formats. Correspondence is with individuals and organizations, including publishing companies.

DESCRIPTION	DATES	BOX	FOLDER
A–K	various	33	9
M–Z	various	33	10
Harry N. Abrams, Inc.	1971–1973	33	11
Armstrong Floors (includes <i>A Portfolio of Mid-Twentieth Century Architectural Interiors</i> )	1960–1961	33	12
Chadwyck-Healy	1975	33	13
<i>Form</i>	1967	33	14
Fratelli Fabbri Editori	1967–1970	33	15
Prentice-Hall	1974–1975	33	16
Suhrkamp Verlag	1962–1966	33	17
Verlagsgruppe Bertelsmann	1969–1973	33	18

**Series II: Professional Papers****1925–1980****48 boxes**

This series contains extensive materials relating to Josef Albers’s professional life as an educator and as a visual artist in a variety of mediums. The series consists of eleven subseries: Teaching, Project Files, Solo Exhibitions, Group Exhibitions, Architectural Commissions, Awards and Honorary Degrees, Notebooks, Work Lists, Color Research, Interviews, and Bibliographies and Biographies.

**Series IIa: Teaching****1925–1976, undated**

Teaching includes materials created and collected by Josef Albers in his capacity as a teacher and administrator at the Bauhaus in Weimar and Dessau, Germany; at Black Mountain College in Black Mountain, North Carolina, United States; at the Hochschule für Gestaltung (HfG), Ulm, Germany; and finally at Yale University in New Haven, Connecticut, United States.

Materials regarding the Bauhaus include correspondence, course descriptions, meeting minutes, and printed materials. Of note is the material regarding the closure and reopening of the school in 1933. Other material relating to the Bauhaus is found in the Subject Files series.

The bulk of the subseries is comprised of the Black Mountain College materials, which include correspondence, administrative files, speeches, writings by Josef and other faculty members on the college, reports, lists, printed materials on the college, course descriptions and notes, teaching notes, and songs written by students about the college. Highlights of the materials include the Alberses’ first letters from the United States to friends in Germany; a eulogy for Mark Dreier written by Josef; letters regarding the resignation of John Andrew Rice, Josef Albers and Theodore (Ted) Dreier; Josef’s logo design for the college; several speeches by Josef given around the country to grow support for the college; copies of course notes of Si Sillman and Harry Seidler; a humorous birthday card made by students for Josef; and the near complete run of Black Mountain College Bulletins.

Josef’s time as visiting professor at the Hochschule für Gestaltung in Ulm is reflected in correspondence and printed materials, including correspondence with school founders Inge Aicher-Scholl and Max Bill, and colleague Gui Bonsiepe. Of note is the report by Josef on his course in basic drawing, design and color and the various notes and documents collected by Josef relating to the school.

Materials regarding Josef’s tenure as professor at Yale University in the newly formed Department of Design, and following his retirement is primarily documented through correspondence, notes and printed materials. Included among the materials is a 1961 petition requesting that Josef return as a visiting painting critic, “Ten Commandments for Color Course” (author unidentified), and the various Yale publications with contents on Josef.

Finally, the subseries includes various teaching materials demonstrating Josef's teaching exercises employed throughout his career, such as matière materials, typofacture materials, sketches and drawings, and various printed materials.

It is important to note that Albers disliked administrative work and avoided generating material in the conduct of administrative affairs. Therefore, there are few files reflecting his administrative work found in the subseries. Albers donated the bulk of his papers relating to his tenure as Chairman of the Department of Design at Yale to the Manuscripts and Archives Collection of Yale University (see Box 41, Folders 20 and 21)

DESCRIPTION	DATES	BOX	FOLDER
<b>Bauhaus, Weimar and Dessau</b>			
Correspondence (primarily regards JA's academic rank, focusing on when he was granted the title of professor and why he was not informed; includes meeting minutes, affidavits, handwritten notes and printed material)	1930–1933	34	1
Letter to Mies van der Rohe setting out conditions for Bauhaus reopening, July 21	1933	34	2
Bauhaus course descriptions	1927–1929, undated	34	3
Correspondence with Hannes Meyer (includes letter regarding employment contract at Dessau)	1928, 1931, 1933	34	4
Bauhaus Dessau buildings (clipping and postcard with handwritten descriptions)	undated	34	5
<i>Bauhaus Zeitschrift für Gestaltung</i> , no. 1 (includes JA's "Kombinationsschrift 3" with handwritten notes)	1931	34	6
Bauhaus addresses and lists	undated	34	7
Letter from George Schmidt from Kassel about Gestalt (includes typed notes regarding color effects and contrast)	1930	34	8
Statements by Hannes Meyer regarding Zeiss Ikon AG, October 28	1929	34	9
Clipping regarding work contribution for Bauhaus (includes typed notes regarding color effects and contrast), February 15	1933	34	10
Documents regarding JA's teaching position (includes letters from JA to Ernst Koch and Professor Blüm; photocopy of letter from JA to a colleague Wagner in Breslau);	1925–1932	34	11
Letters regarding the closing of the Bauhaus (includes photograph)	1933	34	12
Meeting minutes, photocopy, July 20	1933	34	13
Bauhaus portfolios pamphlet by Heinz Peters (includes letter)	1958, undated	34	14
Pamphlet 3. <i>Geisteswissenschaftlicher Kongress der Landeshauptstadt München "Die Zwanziger Jahre,"</i> November 21–25 1960	1960	89	37
<b>Hochschule für Gestaltung (HfG), Ulm</b>			
Aicher-Scholl, Inge (includes clipping on Aicher-Scholl)	1953–1964	35	1
Albers, Ingela	1954	35	2
Bäumler, Gisela	1963–1967	35	3
Bill, Max	1953–1955	35	4
Bonsiepe, Gui	1963–1967	35	5
Goldring, Maurice	1955	35	6(1)
Gomringer, Eugen	undated	35	6(2)
Kietermann, Renate	1964	35	7
Krampen, Martin (regarding film on JA teaching)	1954–1965, undated	35	8
Maldonado, Tomás	1963–1964	35	9
Rosner, Johanna	1954, 1963	35	10

DESCRIPTION	DATES	BOX	FOLDER
Postcards from students for Christmas and New Year	circa 1955–1956	35	11
Materials regarding JA's position at HfG through Exchange of Persons Headquarters, Office of Public Affairs	1953	35	12
Miscellaneous notes and documents regarding HfG	1953–1955, undated	35	13
Statements on HfG by students and teachers	1963, 1968	35	14
"Report on a Course in Basic Drawing, Design and Color Given at the Hochschule für Gestaltung in Ulm," U.S. Specialist Report by JA, January 20	1954	35	15
"Report Albers", Summer	1955	35	16
"My Courses at Ulm," by JA in <i>Form</i> (includes "Albers' Graphic Tectonics," by Irving Finkelstein), April 4,	1967	35	17
Printed materials on Ulm (includes postcards, articles on the HfG in <i>Industrial Design</i> (1957) and <i>IDEA</i> (1955), issue of the <i>Ulmer Monatsspiegel</i> with JA poem, newspaper clippings from the 1960s on difficulties at HfG, article on HfG in <i>The New York Times</i> , articles from German newspapers on Albers's teaching at Ulm)	1953–1968, undated	35	18
<i>Ulm</i> 6, 7, 8/9, 10/11, 12/13, 14/15/16, 17/18, special print from 8/9, 12/14	1962–1967	36	—
<b>Various teaching materials</b>			
Lists of JA students from various schools (includes class rosters and grades)	1940–1960s, undated	37	1
Photographs of student work, "Harvard 1950"	1950s	37	2
"General questions," handwritten, undated (Black Mountain College Senior Division examination questions)	1940s	37	3
"Vorkurs teaching at the Bauhaus and its continuation in USA as "Basic Design", handwritten.	circa 1965	37	4
"Gestaltungslehre an der Staatlichen Werkkunstschule, Kassel", pamphlet showing student work done from a basic design class	undated	37	5
Statements on teaching (handwritten notes and proclamations about teaching)	undated	37	6
Printed materials on basic design, possibly used in Teaching	undated	37	7
Drawings and sketches for teaching and artworks (includes drawings of the eye vs the camera)	undated	37	8
Printed materials about the Guilloche	undated	37	9
Printed materials used in teaching (including advertisements, Kodak handbook on color in photography)	undated	37	10
Notes for Pictorial Design and Advanced Painting	undated	37	11
Drawings for teaching exercises and studies (includes geometry and proportion studies, also explanation of the Chinese Dovetail)	undated	37	12
Collage of photographs of the teachers' college Albers attended in Büren (1908–11).	undated	37	13
Notes from Albers's class at Syracuse by Nicholas Apgar (one photocopied sheet)	undated	37	14
Drawings of proportion, geometry, and ellipses	circa 1930s, undated	37	15
<b>Black Mountain College</b>			
Josef and Anni Albers first letter to friends in Germany, December 6	1933	38	1
Published excerpt from letter to Black Mountain College from Thomas Whitney Surette	1935	38	2

DESCRIPTION	DATES	BOX	FOLDER
Letter to Theodore (Ted) Dreier re: Black Mountain College	1937	38	3
Correspondence (includes correspondence pertaining to the resignation of John Andrew Rice as Rector of Black Mountain College )	1938–1941	38	4
Correspondence (includes Report of Committee on the Deficit)	1942–1946	38	5
Correspondence (Includes correspondence concerning salaries, and internal college matters during the Albers’s sabbatical year)	1947	38	6
Correspondence (includes correspondence concerning faculty and financial matters during the period Josef Albers was rector)	1948	38	7
Correspondence (includes correspondence pertaining to the resignation of Josef and Anni Albers, Ted Dreier, and others)	1949	38	8
Correspondence (includes letters requesting payment of pension and letter to Charles Olson re:Albers’s pension)	1950–1957	38	9
Correspondence	1967–1970	38	10
Letter from Kenneth Kurtz to JA regarding JA’s poetry	undated	38	11
Architecture and grounds, remarks, reports and map	1945, 1948, undated	38	12
Fundraising memos and report	1943–1954	38	13
College report	undated	38	14
Report by Ted Dreier, May 10	1949	38	15
Report by Fred Schwartz	undated	38	16
College farm report	undated	38	17
List of faculty participating in art courses	1939–1940	38	18
Lists of 1944–1948 summer faculty	undated	38	19
Lists of graduates	1948	38	20
<i>Fortune</i> article on higher education and wartime, questionnaires and responses	1942	38	21
Financial reports and memos	1938–1949	38	22
Pension and salary, memos and lists	1949, undated	38	23
Teaching appointment announcement	1934	38	24
Draft of JA resignation as member of Board of Fellows and rector,	1949	38	25
Memo to the faculty of Black Mountain College regarding JA resignation as member of Board of Fellows and rector, March 14	1949	38	26(1)
Telegram, memo and meeting notes regarding Ted Dreier’s resignation	1949	38	26(2)
Notes on Kenneth Kurtz and Erwin Straus	undated	38	27
“As to the Suggestions made for the reorganization of Black Mountain College”	undated	38	28
Sample contract for Introductory Psychology	1946	38	29
Community Council Constitution	undated	38	30
Unidentified writing on the belief and aims of Black Mountain	undated	38	31
Teaching notes for JA’s “Drawing” course, February 10	1941	38	33
Teaching notes for JA’s “Seeing Art” course, March	1943	38	34
Art courses and descriptions	undated	38	34
Examination questions	1936–1948	38	35



DESCRIPTION	DATES	BOX	FOLDER
Aims of Black Mountain College	undated	38	36
Student government constitution	1942	39	1
Faculty appointment policies, November 14	1944	39	2
By-laws	1947, undated	39	3
Board of Trustees, report and addresses, and meeting minutes	1945–1949, undated	39	4
Meeting minutes	1945–1949, undated	39	5
Meeting itinerary	undated	39	6
Unidentified writing regarding John Andrew Rice's resignation, March 2	1940	39	7
New emblem announcement leaflet by JA, March	1935	39	8
Mark Dreier eulogy by JA, typescript and carbons with handwritten corrections, October	1941	39	9
Statements and writings on the war and Black Mountain College ("Education in Times of Crisis" Erwin Straus, "Tentative Proposals regarding the college and its relation to war" and untitled)	undated	39	10
Untitled radio interview with JA, Erwin Straus and Bob Wunsch. Typescripts, carbons and mimeographs with handwritten corrections March 13	1944	39	11
<b>Statements and writings of others on Black Mountain College</b>			
From a letter of John Dewey	1940	39	12
Reflections on some recent conversations, by Ted Dreier	undated	39	12
Albert Einstein's remarks to Black Mountain College at Lake Eden, with handwritten note to JA by Bob Wunsch	undated	39	12
"Black Mountain College: The Years 1933 to 1942 Reminiscences by John Evarts," fragment	undated	39	12
Selection from a lecture by Walter Gropius, August 28	1944	39	12
Untitled by Heinrich Jalowetz	undated	39	12
"Black Mountain College Project" by Leverett Smith, Jr.	undated	39	12
"The Dead Letter and the Living Word" by Erwin Straus, December	1940	39	12
"A Note on Democracy as a Social Climate" by John Wallen, January	1945	39	12
<b>Writings by Josef Albers</b>			
"A Second Forward" continuation of 1933–1934 "Forward" typescripts and carbons with handwritten corrections, December	1936	39	13(1)
"Simply on Education," portion of "A Second Forward," typescript carbon	1936	39	13(2)
"Art at Black Mountain College" for <i>Junior Bazaar</i> typescript carbons with handwritten notes, December–January 1945–1946, and handwritten note on published photo, unidentified	1945–1946	39	14
Heinrich Jalowetz eulogy, handwritten	1946	39	15
"Modern Education Can Be Realistic," catalogue draft with photographs	circa 1943	39	16
"Continuation of the Bauhaus in the USA: Black Mountain College"	undated	39	17
"The Story of Black Mountain College"	undated	39	18
<b>Speeches by Josef Albers</b>			
"Abstract Art," Asheville NC. Handwritten draft typescript carbons with handwritten notes, August	1935	39	19(1)
"Truthfulness in Art." Typescript and photocopy	1937	39	19(2)

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Untitled, Black Mountain College luncheon, Harvard University. Typescript carbons with handwritten corrections, April 29 [see Box 79 Folder 3]	1938	39	20
Untitled, Black Mountain College luncheon, Cosmopolitan Club (New York). Typescript and carbons with handwritten corrections, December 9	1938	39	21
Untitled, Black Mountain College Tea, Harvard University. Typescript carbons, December 15	1938	39	22
"Concerning Abstract Art," Greensboro Art Center (Greensboro, NC). Typescript carbons with handwritten corrections and notes, Spring	1939	39	23
"On Stage Design," Black Mountain College State Group. Typescript carbons, September 27	1939	39	24(1)
Untitled, Black Mountain College first general meeting of 1939. Typescript carbons with handwritten corrections, September 12	1939	39	24(2)
Untitled, Black Mountain College meeting, Museum of Modern Art (New York). Typescripts, carbons and mimeograph with handwritten corrections, January 9	1940	39	25
"The Meaning of Art," Black Mountain College. Typescripts and carbon with handwritten corrections, May 6	1940	39	26
Untitled speech, Black Mountain College meeting, New York, typescripts, June 12	1940	40	1
Untitled speech, Black Mountain College first general meeting of 1941, typescript carbons, September	1941	40	2
"On Education," Black Mountain College first general meeting of 1945, typescripts and carbons with handwritten notes, October 6 1945 (includes postcard from The Society for the Advancement of Education, May 24 1946), October 6	1945	40	3
"On Seeing Art," Black Mountain College Art Club, handwritten, June 3	1948	40	4
Untitled speech, Black Mountain College first general meeting of 1948, handwritten, September 11	1948	40	5
"Art Instruction at Black Mountain College" written for the National Society for the Study of Education Agencies of Technical Art Education, typescript carbons with handwritten corrections, January	1940	40	6
Untitled speech, School of the Museum of Fine Arts (Boston), handwritten draft	undated	40	7
Untitled, Black Mountain College meeting at the residence of Mr. and Mrs. Wiener (New York). Typescript carbon	undated	40	8
Untitled speech, Black Mountain College summer session opening, handwritten	undated	40	9
"Manual Work and Handicraft and their Relationship to Future Architecture," handwritten	undated	40	10
Untitled handwritten drafts on order and cleanliness at Black Mountain College	undated	40	11
Untitled speech, first general meeting	undated	40	12
Writings on Black Mountain College	undated	40	13
<b>Printed materials</b>			
"Tentative program for 1949–1950", January 1	1949	40	16
Black Mountain College Bulletins	various	40	17–18

DESCRIPTION	DATES	BOX	FOLDER
Catalogues	various	40	19
Brochures	various	40	20
Postcards	various	40	21
Thanksgiving activity flyer, November 28	1940	40	22
<i>Design</i> , April	1946	41	1
Letter to editor by JA, unidentified publication	undated	41	2
Articles on Black Mountain College (including article announcing Albers's arrival at BMC in <i>Asheville Citizen</i> and other papers, "Art as a Fourth 'R'" from <i>Arts and Decoration</i> , articles in <i>NY Herald Tribune</i> about Gropius and Breuer's building for BMC, clipping on the death of Mark Dreier, tearsheet of article on BMC in <i>Mademoiselle</i> , 1942 article in <i>Time</i> on BMC, 1949 article in the <i>North Carolina State Art Society, News of Art</i> about the Alberses' departure from BMC, other articles on BMC from <i>Life</i> (undated), and <i>Harper's</i> (1969) "Education on a Mountain" by Louis Adamic from <i>Harpers and Reader's Digest</i> )	various	41	3
Si Sillman's course notes from JA's color, design and structure sculpture courses, photocopy	1948–1949	40	14
Harry Seidler's course notes from JA's color and design courses, photocopy	1942	40	15
Songs for JA, "Albers' Song" and "Matière Song"	1944	41	4
Songs of Black Mountain College	undated	41	5(1)
Photograph sleeve and post office receipts	undated, 1948	41	5(2)
Article on Black Mountain College in <i>Pageant</i> ,	1957	118	1
Pamphlets on Blue Ridge and Lake Eden retreats (Black Mountain College)	undated	118	2
<b>Yale University</b>			
Yale University School of Architecture and Design/Art and Architecture (includes 1961 student petition for JA to return as visiting painting critic for 1961–1962)	1957–1962	41	6
Letter to Mrs. T. Dixon Walker regarding son Brad Walker, May 16	1958	41	7
Letters of recommendation for students includes handwritten notes	1960–1961	41	8
"Ten Commandments for Color Course," typescript carbon	undated	41	9(1)
Notes on Yale, handwritten	undated	41	9(2)
Instructor appraisal form and anonymous report on JA by student, May	1955, undated	41	10(1)
Statement on drawing and painting class	undated	41	10(2)
<b>Printed Materials</b>			
"Bulletin of Yale University: Division of the Arts" Series 49 No. 2, January 15	1953	41	11
"A Portfolio of Student Work from The School of Design at Yale University," (contains JA's "The Origin of Art")	circa 1955	41	12
"Art at Yale," reprinted from <i>Yale Alumni Magazine</i> (contains JA's "To Design is to Plan and Organize" and "Art and General Education," a compilation of excerpts from a radio interview), April	1958	41	13
<i>Yale Alumni Magazine</i>	1958	41	14(1)
<i>Yale News</i> , "Josef Albers, Teacher and Artist," by Richard Rhodes, clipping, April 25	1958	41	14(2)
<i>Yale University Art Gallery Bulletin</i> with "A Tribute to Albers," by Will Grohmann, Vol. 24 No. 2, October	1958	41	15

DESCRIPTION	DATES	BOX	FOLDER
<i>Yale Literary Magazine</i> "The Lit's Salute to Albers," (on the occasion of JA's 70th birthday), April	1958	41	16
<i>Yale Literary Magazine</i> (contains JA poems), Spring	1960	41	17(1)
<i>The Yale Undergraduate</i> , Spring	1960	41	17(2)
"Art and the Artist: Three Questions," from <i>Best of Yale Literary Magazine 1836–1961</i> , photocopy	1961	41	18(1)
<i>Quid Tum: The Graduate Program in the History of Art at Yale University</i> . (cover by JA)	undated	41	18(2)
Eye press release (dedicated to JA's 80th birthday), clipping photocopies and unidentified fragment, April	1968	41	19
Donation of personal collection materials to Yale University Department of Manuscripts and Archives, notes, brochure and lists, April	1968	41	20–21
Pamphlet for Yale University Endowed Lectureships with handwritten notes	undated	41	22
Comments on slides of work	undated	66	1
Slide lists and notes	1952–1958, undated	66	2

### Series IIb: Project Files

1926–1975

The series Project Files consists of materials pertaining to prints, paintings, glass works, lettering, and various other projects completed by Josef Albers, often in collaboration with a printmaker or other organization. Of note among the materials are correspondence, print documentation, lists and notes related to print portfolios made in collaboration with Gemini G.E.L., Ives-Sillman, Tamarind Lithography Workshop, and Tyler Workshop. The bulk of material relating to Josef's lettering is found in this subseries, containing studies, writings, photographs and printed materials on his Kombinationschrift alphabet. Other highlights include a clipping with Josef's design for the National Gallery of Art Science Stamp Competition, a drawing of the IV Bienal Americana de Grabado-Santiago Chile poster design, an example of the Container Corporation logo design, and instructions with drawings to build a wren house.

DESCRIPTION	DATES	BOX	FOLDER
<b>Prints</b>			
American Block Print Catalogue. <i>Aquarium</i> correspondence and print	1939	42	1
Brooklyn Museum of Art. <i>American Graphic Artists of the Twentieth Century No. 8: Josef Albers Prints 1915–1970</i> , notes and Jo Miller's typed photocopy draft with JA's handwritten corrections	undated	42	2
Editions Denise René price list and bulletins for 1966 <i>Homage au Carré</i> prints	1966–1967	42	3
<b>Gemini G.E.L.</b>			
<i>White Line Squares Series II</i> , complete series	1966	42	4
Correspondence, print documentation prices	1971–1975	42	5
<i>Embossed Linear Constructions</i> , incomplete series	1969	42	6
<i>White Line Squares</i> , correspondence, print documentation, shipping slips, notes and publicity	1966–1967, 1973	42	7(1)
<i>White Embossings on Grey</i> , brochures	1971	42	7(2)
Catalogue Raisonné	1971	42	8
<i>Embossed Linear Constructions</i> , <i>White Line Squares</i> , and <i>White Embossing on Gray</i> , correspondence, print documentation, price lists, shipping slips, notes, sketches, publicity and photocopy of introduction to <i>Embossed Linear Constructions</i>	1968–1973, undated	42	9

DESCRIPTION	DATES	BOX	FOLDER
Hirshhorn Museum and Sculpture Garden. "Josef Albers Honors the Hirshhorn Museum and Sculpture Garden," correspondence	1969–1974	42	10
<b>Ives-Sillman</b>			
Price lists and inventories	1971–1974	42	11
<i>Homage to the Square: Ten Works by Josef Albers</i> , publication announcement	1962	42	12(1)
<i>Josef Albers: Ten Variants</i> , publication	1967	42	12(2)
Invoices and checks	1966–1973	42	13
1970 <i>Birthday Square</i> , two prints and envelope with handwritten notes	1970	42	14(1)
1973 <i>LXXIIIa</i> and <i>LXXIIIb</i> prints celebrating 85th birthday, announcement	1973	42	14(2)
1969 <i>Homage to the Square I-S d</i> , publication announcement	1969	42	14(3)
Metropolitan Museum of Art. <i>Red Orange Wall</i> print order form	1970	42	15
<b>Tamarind Lithography Workshop</b>			
<i>Day and Night: Homage to the Square</i> , print specifications	1963	42	16
<i>Midnight and Noon</i> , announcement and print specifications	1964	42	17
Correspondence, notes, fact sheets and press releases	1960–1970	42	18
<b>Tyler Workshop</b>			
<i>Gray Instrumentation I</i> , print documentation and announcement	1974	42	19
<i>Gray Instrumentation II</i> , print documentation and announcement	1975	42	20
Webb and Parsons print lists	1971, undated	42	21
Portfolios, lists	undated	42	22
Handwritten notes	undated	42	23
Miscellaneous notes and lists regarding gifts, deliveries, prices, and titles of prints and portfolios	undated	42	24
Exhibition labels	1940s	42	25
Enclosures for prints being sent as gifts	undated	42	26
Graphic Portfolios, lists	circa 1971–1976	43	1
<b>Paintings</b>			
<b>1961–1971</b>			
Shipping and delivery lists	1961–1971, undated	43	3
Price lists	1963–1973, undated	43	4
<i>Homage to the Square</i> proportion sketch	undated	43	2
<i>Homage to the Square</i> dimensions and sketch	undated	118	3
<i>Variants</i> dimensions and sketches	undated	118	3
<i>Variants</i> dimensions and sketches	undated	118	4–5
<i>Variants</i> labels removed by Martina Yamin	undated	118	6
<b>Glass works</b>			
<b>1927–1964</b>			
Handwritten statement on untitled glass assemblage ( <i>Circle</i> 1921) in Hirshhorn Collection	1972	43	5
Statement on <i>City</i> from Jahresbericht 1960 of Zürcher Kunstgesellschaft. Typescript, typescript carbon and typescript mimeograph with German and English translation	undated	43	6
"Untitled statement on the Glass Paintings" from <i>Josef Albers Portfolio</i> , Vol. 2. Typescript carbon and mimeograph	undated	43	7

DESCRIPTION	DATES	BOX	FOLDER
Statement on <i>In the Water</i> , from <i>Abstract and Surrealist Art in America</i> by Sidney Janis. Typescript carbon with handwritten notes	1943	43	8
Statement on construction of <i>Skyscrapers</i> , handwritten	undated	43	9
Photocopies of articles regarding JA's glass works (includes copy of "zu meinem glas-wandbildern" in <i>a bis z 30</i> , Cologne, February 1933.)	1933–1934	43	10
"Abstrakte Kompositionen auf opakem Glas," <i>Glaswelt</i>	November 1958	43	11
<i>City</i> offprints	undated	43	12
<i>Interlocked / Façade</i> offprints	undated	43	13
Correspondence regarding glass works	1961–1980	43	14
Correspondence regarding damaged works	1934	43	15
Lists of glass work titles and framed dimensions	circa 1950–1970	43	16
<b>Lettering</b>	<b>circa 1926–1963</b>		
Studies	circa 1926	43	17
Study, "Im Jahre 1832..."	circa 1926	43	18
Stencil typeface "Schablonschrift," leaflet offprint circa 1927 (includes photocopy of article "Zur ökonomie der Schriftform")	undated	43	19
Design for universal typeface	circa 1926	43	20
Correspondence and notes regarding lettering	1949, 1960, undated	43	21
<i>Typografia</i> , No. 1 and No. 5 with photocopies of pages, November–December 1931, September–October 1932	1931–1932	43	22
Photograph of exhibition catalogue cover for "Internationale Avantgarde 1927–1929," Stedelijk Museum, Amsterdam (JA lettering is used for catalogue cover)	1963	43	23
Photocopy of study for Schlablonschrift from <i>Offset</i> No. 7	1926	43	24
Glass lettering, circa 1928. Photographs with handwritten description, typescript carbon writing and photocopies of lettering and writing	circa 1965, undated	43	25
"Hand and Eye are Symbolic of the Visual Arts"	undated	43	26
Kombinationschrift as represented by Photo-Lettering, Inc.	1961	43	27
"Kombinationschrift '3'" in special edition of <i>Bauhaus</i> , photocopies	January 1931	43	28
Kombinationschrift packets put together by JA comprised of reproductions of its appearance	undated	43	28
Reproductions of lettering demonstration charts	undated	43	29
<b>Armchair</b>			
Typescript and typescript carbon notes with drawings	circa 1926	43	30
Article from TVAR No. 1 with handwritten notes on article	1949	43	31
<b>Wood frames</b>			
Sketches	undated	43	32
Sketches of raw wood frames from Braxton Art Company	undated	43	33
<b>Furniture</b>			
Handwritten notes (see Box 34 Folder 1)	undated	43	34(1)
<b>Woodcuts, lithographs and machine engravings</b>			
List	undated	43	34(2)
List (photocopy) of machine engraved <i>Structural Constellations</i> with hand drawn diagrams	undated	43	35

DESCRIPTION	DATES	BOX	FOLDER
<i>Structural Constellations</i> . Reproductions of drawing announcements and reproduction	1962, undated	43	36
<i>Structural Constellations</i> . Drawings	undated	43	29
<i>Line Intaglios</i> , lists and drawings	1968, undated	43	37
<i>Sonnige Pfingsten</i> and <i>Ich wünsche ein glücklich Friedensjahr/Josef Albers</i> , notes, photographs and magazine clipping	undated	43	38
Plate rubbings made by JA	undated	118	8
Miscellaneous notes and dimensions	undated	118	9
<i>Die Oberfläche</i> , Baden-Baden/Agis Verlag. Correspondence and drawings	1964–1967	44	1
<i>Washburn Bible</i> (Bradbury Thompson) Correspondence and publicity	1960–1975	44	2
National Gallery of Art Science Stamp Competition Clippings.	1963–1964	44	3
“The Critic and the Visual Arts,” The American Federation of Arts Biennial Convention (1965) American Art Poster catalogue and advertisement	1968	44	4
League of Women Voters poster. Correspondence and contract	1969	44	5
IV Bienal Americana de Grabado-Santiago Chile poster, correspondence, drawing, and notes	1969	44	6
1972 Olympic Games poster design. Correspondence, contract, notes and publicity	1969–1973	44	7–8
Graphic Arts USA stamp. Invoices [see Bradbury Thompson]	1974	44	9
Command Records. Correspondence and publicity	1963	44	10
Lists of things to do	undated	44	11
Contact prints with negative image of JA Prints	undated	44	18(1–2)

### Series IIc: Solo Exhibitions

1932–1973

The Solo and Group Exhibition series comprise the bulk of the series and include catalogues, brochures, publicity, condition reports, shipment forms, work lists and notes. This subseries reveals Josef Albers’s long career exhibiting his work throughout the world. Of note among the large number of exhibition files are materials relating to a major solo exhibition, “Josef Albers,” organized by the Museum of Modern Art, New York, that traveled in South America, Mexico, and the United States from 1965 to 1967; and “Josef Albers at the Metropolitan Museum of Art,” a retrospective of his work held at the Metropolitan Museum of Art, New York in 1971, making Josef the first living artist to have a retrospective at the museum. Among the group exhibition files, highlights include the materials pertaining to the exhibitions “Josef and Anni Albers: Paintings, Tapestries and Woven Textiles,” at the Wadsworth Atheneum in Hartford, CT in 1953 and “The Responsive Eye,” at Museum of Modern Art in New York in 1965.

DESCRIPTION	DATES	BOX	FOLDER
May 1–12 1932 “Josef Albers, Glasbilder,” Bauhaus Berlin. Exhibition brochure, clipping and photographs	1932	45	1–2
December 29 1934–January 10 1935 Lyceum Club, Havana, catalogue and publicity	1934	45	4
December 23 1934–January 10 1935 “Siliographie recenti di Josef Albers e di Luigi Veronesi,” Galleria del Milione, Milan. Catalogue with copies of catalogue text	1934	45	5
March 9–30 1936 “Work by Josef Albers,” New Art Circle, J.B. Neumann, New York.	1936	45	6
August 15–25 1936 Periódico El Nacional, Mexico City	1936	45	7

DESCRIPTION	DATES	BOX	FOLDER
December 6–31 1938 "Josef Albers," Artists Gallery New York. Catalogues, clipping and publicity	1938	45	8
January 24–February 12 1939 "Prints and Watercolors by Josef Albers," Philadelphia Art Alliance. Publicity texts and photocopy of Philadelphia Art Alliance bulletin	1939	45	9
May 5–17 1939 Y.W. Room, Hollins College, Virginia. Publicity	1939	45	10
February 10–March 1 1941 "Josef Albers," Nierendorf Gallery, New York. Exhibition brochures and publicity	1941	45	11
July 1943 "Josef Albers," North Texas State University. Exhibition brochures	1943	45	12
January 2–17 1945 "Josef Albers," New Art Circle, J.B. Neumann, New York. Catalogue and gallery brochure	1945	45	13
January 24–February 12 1949 "Albers: Paintings in Black, Grey, White," Egan Gallery, New York and "Albers: Paintings Titled 'Variants,'" Sidney Janis Gallery, New York. Catalogues and publicity	1949	45	14
October 27–November 22 1949 "Josef Albers," Cincinnati Art Museum. Catalogue, brochure and publicity	1950	45	15
April 17–May 27 1950 "Josef Albers: 1931–1948 Allen R. Hite Art Institute, University of Louisville, Kentucky. Catalogue	1950	45	16
November 1950 Munson-Williams-Proctor Institute, Utica, New York. Publicity	1950	45	17
January 7–26 1952 "Albers: Homage to the Square Transformation of a Scheme," Sidney Janis Gallery, New York. Exhibition brochures	1952	45	18
April 4–May 4 1952 Philadelphia Art Alliance Publicity.	1952	45	19
June 12–28 1953 "Josef Albers," Essex Art Association, CT. Publicity	1953	45	20
March 6–27 1955 "Josef Albers," Hayden Gallery, Massachusetts Institute of Technology, Cambridge, MA. Exhibition brochure	1955	45	21
April 25–June 8 1956 "Josef Albers-Paintings, Prints, Projects," Yale University Art Gallery. Publicity	1956	45	22
January 20–February 17 1957 "Josef Albers," Karl Ernst Osthaus Museum, Hagen, Germany Catalogues and issue of "Pictures on Exhibit"	1957	45	23
May 28–June 8 1957 "Josef Albers," Staatliche Werkkunstschule/ Kunstsammlung Kassel. Catalogue text	1957	45	24
September 8–October 6 1957 "Josef Albers," Museum der Stadt, Ulm, Germany. Publicity	1957	45	25
October–November 1957 "Albers," Galerie Denise René, Paris. Catalogues, brochures and publicity	1957	45	26
March 14–April 19 1958 "Albers: 70th Anniversary," Sidney Janis Gallery, New York. Catalogues and publicity (includes photocopy of letter from Neil Welliver to ARTS)	1958	45	27
March 16–April 13 1958 "Josef Albers," Kunstverein Freiburg, Germany. Catalogues and publicity	1958	45	28
May 19–27 "Albers," Verkehrsverein, Bottrop, Germany. Publicity	1958	45	30
January 1959 Hathorn Studio, Skidmore College Saratoga Springs, New York. Publicity (lecture)	1959	46	1
January 10–February 7 1959 "Josef Albers," Landesmuseum, Münster. Catalogue and publicity.	1959	46	2
January 26–February 7 1959 "Inkless Intaglios," The Contemporaries, New York. Brochure and publicity	1959	46	3



DESCRIPTION	DATES	BOX	FOLDER
May 12–June 21 1959 “Josef Albers,” Museum am Ostwall Dortmund, Ostwall, Germany. Pamphlet	1959	46	4
July 31–August 21 1959 “Josef Albers,” Galleria la Palma, Locarno, Switzerland. Catalogue	1959	46	5
November 30–December 26 1959 “Homage to the Square,” Sidney Janis Gallery, New York. Brochures and publicity	1959	46	6
January 6–30 1960 “Josef Albers,” Galerie Suzanne Bollag, Zürich. Catalogue and publicity	1960	46	7
June–July 1961 “Albers,” Stedelijk Museum, Amsterdam. Catalogues, pamphlets and publicity	1961	46	8
July–August 1961 “Albers,” Gimpel Fils, London. Catalogue	1961	46	9
October–November 1961 “Josef Albers,” Toninelli Arte Moderna, Milan. Catalogue and publicity	1961	46	10
November 30–December 26 1961 “Homage to the Square,” Sidney Janis Gallery, New York. Catalogues and publicity	1961	46	11–12
April 1–May 15 1962 “Albers,” Katonah Gallery, Catalogues	1962	46	13
November 5–24 1962 “Josef Albers at the Pace Gallery,” Pace Gallery, Boston. Publicity	1962	46	14
February 1962 Galerie Boukes, Wiesbaden, Germany. Publicity (Press clippings)	1962	46	15
February 3–March 11 1962 “Josef Albers,” North Carolina Museum of Art. Catalogues, publicity, copies of Press clippings. 1962	1962	46	16
February 6–March 3 1963 “Josef Albers,” Museum Folkwang, Essen, Germany. Catalogues and publicity	1963	46	17
March 4–30 1963 “Albers,” Sidney Janis Gallery, New York. Publicity	1963	46	18
March 1963 “Interaction of Color,” Yale University Art Gallery. Invitation and publicity	1963	46	19
1963 “Interaction of Color,” Smithsonian Traveling Exhibition Service. Publicity	1963	46	20(1)
August 23–September 22 1963 Neubau Kunsthaus, Hamburg. Publicity	1963	46	20(2)
1963 publicity	1963	46	21(1)
January–February 1964 “Josef Albers,” Galerie Burén, Stockholm. Catalogue and publicity	1964	46	21(2)
January 13–February 1 1964 “Josef Albers,” Galerie ABC Wintherthur, Switzerland. Brochure	1964	46	22
February 5–23 1964 “Josef Albers,” Smith College Museum of Art, Northampton, MA. Photocopy of catalogue	1964	46	23
September 28–October 24 1964 “Josef Albers: Homage to the Square,” Sidney Janis Gallery, New York. Catalogue, publicity and Portable Gallery Press slides	1964	46	24
1964–1967 “Josef Albers: Homage to the Square,” traveling exhibition organized by the International Council, The Museum of Modern Art, New York (includes scrapbook of catalogue fragment, clippings and photographs from Galeria de Arte Mexicano)	1963–1967	47	1
January 1965 “Josef Albers,” Toninelli Arte Moderna Milan. Catalogues and clipping	1965	47	2
February 1965 “Josef Albers,” Galeria Schmela, Düsseldorf. Exhibition brochures	1965	47	3
April 19–May 7 1965 “The Art of Josef Albers,” The Austin Arts Center, Trinity College, Hartford, CT. Catalogues	1965	47	4

DESCRIPTION	DATES	BOX	FOLDER
May 1965 "Josef Albers," The Contemporary Arts Center, Cincinnati. Brochures and catalogue	1965	47	5
May 28–June 24 1965 "Josef Albers," Galerie Ruth Nohl, Siegen, Germany. Brochures and publicity	1965	47	6
June 23–August 7 1965 "Josef Albers: Homage to the Square," Gimpel and Hanover Galerie, Zürich Traveled to Gimpel Fils Gallery, London. September 1–October 2 1965 Catalogue, brochures and publicity	1965	47	7
1965–1966 "Josef Albers: The American Years," traveling exhibition organized by the Washington Gallery of Modern Art, Washington, D.C. Catalogues and publicity	1965–1966	47	8
January 1966–May 1971 "Action-Reaction: Recent Prints by Josef Albers," traveling exhibition organized by the Smithsonian Institution Traveling Exhibition Service	1966	47	9
November–December 1966 "White Line Square," Los Angeles County Museum of Art. Catalogues	1966	47	10
1966 publicity	1966	47	11
August 9–September 7 1967 "Homenaje a Josef Albers" Galeria de Arte Mexicano, Mexico City. Brochure	1967	47	12(1)
December 1967 "Albers" L'Attico, Rome. Catalogue and publicity	1967	47	12(2)
1967 publicity	1967	47	13
April 1967–April 1968 "Josef Albers," traveling exhibition of Western Association of Art Museums Itinerary	1967	47	14
January 7–19 1968 "Homage to Albers," Washington University Gallery of Art, St. Louis. Catalogue	1967	47	15
March–April 1968 "Albers," Galerie Denise René, Paris. Catalogue and publicity	1968	47	16
April 10–May 4 1968 "Albers," Sidney Janis Gallery, New York. Catalogue and publicity	1968	47	17
March 1968 Lenoir Rhyne College, Hickory, NC. Publicity	1968	47	18
April 28–June 2 1968 "Albers," Westfälisches Landesmuseum, für Kunst und Kulturgeschichte, Münster. Catalogue and Publicity	1968	47	19
May 15–June 9 1968, "albers," Kestner-Gesellschaft Hannover. Catalogues and English text translation	1968	48	3
September 27–December 8 1968 "Josef Albers," Kunsthalle der Stadt, Bielefeld. Catalogue	1968	48	4
1968 publicity	1968	48	5
February 1969 Kunstverein, Berlin. Publicity	1969	48	6
August 31–September 20 1969 "Albers in Bottrop," Cyriakusschule, Bottrop. Catalogue and publicity	1969	48	7
September–October 1969 "Josef Albers," Kunstverein, Herford. Catalogue	1969	48	8
October 1969 "Josef Albers," Galerie Renée Ziegler, Zürich. Publicity and brochure fragment	1969	48	9
1969 publicity	1969	48	10
December 8 1969–March 15 1970 "The Graphic Constructions of Josef Albers," Museum of Modern Art, New York. Press releases and MoMA calendars	1969–1970	48	11
January 1–March 1970 "Josef Albers: Bilder," Kunsthalle, Hamburg. Catalogue and publicity	1970	48	12

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
March 13–April 19 1970 “Josef Albers: Bilder und ‘Interaction of Color’, “Kunstverein, München. Catalogue	1970	48	13
October 5–October 31 1970 “Paintings by Josef Albers Sidney Janis Gallery, New York. Catalogue and publicity	1970	48	14
November 4–24 1970 Southern Connecticut State College, New Haven, CT. Photographs	1970	48	15
January 1971 “Josef Albers: Paintings and Graphics 1917–1970,” Princeton University Art Museum Princeton, NJ. Newsletter	1971	48	16
April–May 1971 “Josef Albers,” Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster. Publicity	1971	48	17
September–October 1970 “Prints by Josef Albers,” Yale University Art Gallery, New Haven, CT. Brochure	1971	48	18
March 1972 “Formulation:Articulation” Abrams Original Editions Gallery, New York. Invitation	1972	48	19
November 1971–January 1972 “Josef Albers at the Metropolitan Museum of Art,” Metropolitan Museum of Art, New York. Notes and publicity [see also Box OS25 and Series IIIb Writings, Box 82 Folder 19]	1971–1972	48	20
1971 publicity	1971	48	21
November 1972 “Josef Albers,” Studio Bellini, Milan. Invitation	1972	48	22
January 12–February 11 1973 “Josef Albers,” Kestner-Gesellschaft, Hannover. Catalogue	1973	48	23
January 13–February 1 1973 “Josef Albers: Formulation:Articulation” Kunsthaus, Zürich. Brochure, Statements of content and publicity	1973	48	24
March–April 1973 “Albers,” Galerie Beyeler, Basel. Invitation and catalogue text	1973	48	25(1)
May 1973 “Homenaje a Albers,” Estudio Actual, Caracas. Brochure	1973	48	25(2)
May 6–July 1 1973 “Josef Albers: Formulation: Articulation,” Abtei Liesborn, Heimathaus des Kreises, Beckum. Brochure and publicity	1973	48	26
July 6–September 1973 “Formulation: Articulation,” Kunstmuseum, Düsseldorf. Catalogue and publicity	1973	48	27
September 12–October 25 1973 “Josef Albers,” Galerie Gmurzynska, Köln. Catalogue	1973	48	28
October 26–November 16 1973 “Homage to Josef Albers,” Art Gallery of York University, Toronto, Catalogue and publicity	1973	48	29
November 13–December 8 1973 “Albers,” Galerie Melki , Paris. Publicity	1973	48	30
1973 “Josef Albers: Prints 1915–1970,” Brooklyn Museum of Art, New York. Catalogue.	1973	48	31
1973 publicity	1973	48	32
January 1974 Santa Rosa Junior College, Santa Rosa CA. Catalogue preface and note by Jim Rosen	1974	49	1
February 1974 Greensboro College, Greensboro, NC. Clipping	1974	49	2
February 1974 “Formulation:Articulation,” Galerie Denise René, Paris. Catalogue	1974	49	3
March 28–April 28 1974 “Josef Albers, Formulation: Articulation,” Städtisches Museum, Mönchengladbach. Brochure	1974	49	4
April 7–28 “Josef Albers, Formulation: Articulation,” Norrköpings Museum, Sweden. Catalogues and publicity	1975–1976	49	5

DESCRIPTION	DATES	BOX	FOLDER
1975–1976 “Josef Albers, Formulation: Articulation,”	1975–1976	49	6
Various locations. Catalogues and publicity	undated	49	7
Lists of exhibitions in Germany	1957–1963	49	8
Lists of exhibitions	1935–1963	49	9(1)
Lists of works sent out for exhibition	1936–1973	49	9(2)
Notes on exhibitions	undated	49	10
Photographs of various installations and work labels	1965, undated	49	11
Publicity, press clippings, and reviews (mostly duplicates)	1964, undated	50	unsorted
<b>Series IId: Group Exhibitions</b>	<b>1929–1976</b>		
April 21–May 20 1929 “Das Bauhaus Dessau: Ausstellung,” Gewerbemuseum, Basel. Catalogue photocopy	1929	51	1
February 1930 Bauhaus, Dessau exhibition, Folkwang Museum, Essen. Publicity	1930	51	2
1932 publicity	1932	51	3
February 26–March 26 1933 Gesellschaft der Freunde Junger Kunst, Braunschweig. Catalogue	1933	51	4
November 23–December 5 1936 “Four Painters,” Delphic Studios, New York. Catalogue and broadside	1936	51	6
November 1937 Katherine Kuh Gallery, Chicago. Publicity	1936	51	7
1937 Une Exposition d’Art International, Paris. Publicity	1937	51	8
November 1939 Mills College Art Gallery, Oakland, CA Publicity	1939	51	9
February 1940 “Art and the Artist: Paintings by Josef Albers, Lyonel Feininger and Frank London,” Mint Museum of Art, Charlotte, NC. Publicity	1940	51	10
May 15–June 1 1942 “Paintings by Francesco de Cocco and Josef Albers,” Museum of New Mexico, Santa Fe. Photocopy of bulletin text	1942	51	11
February 2–21 1947 “Graphic Circle,” Jacques Seligmann Galleries, New York. Catalogue	1947	51	12
July–August 1948 “Josef Albers, Hans Arp, Max Bill,” Galerie Herbert Herrmann, Stuttgart. Catalogue	1948	51	13
1951 Contemporary Art Society Interstate Exhibition Sydney. Catalogue fragment.	1951	51	15
1952 Contemporary American Painting, University of Illinois, Urbana. Catalogue fragment photocopies	1952	51	16
July 8–August 2 1953 “Josef and Anni Albers: Paintings, Tapestries and Woven Textiles,” Wadsworth Atheneum, Hartford, CT. Catalogue and publicity	1953	51	17
November 1–29 1953 “Formal Organization in Modern Painting,” Munson-Williams-Proctor Institute, Utica, NY. Catalogue	1953	51	18
January 31–February 26 1954 “Josef and Anni Albers: Painting and Weaving,” Academy of Art, Honolulu. Clipping	1954	51	19
1956 “Savremena umetnost u SAD,” Works from the Museum of Modern Art, New York. ULUS Gallery, Belgrade, Yugoslavia. Catalogue	1956	51	20
May 19 – June 17, 1956 “Modern Art in Evolution,” Cincinnati. Catalogue cover photocopy	1956	51	21
January 20–February 17 1957 Karl Ernst Osthaus Museum, Hagen. Publicity	1956	51	21

DESCRIPTION	DATES	BOX	FOLDER
April 1–20 1957 “Eight Americans,” Sidney Janis Gallery, New York. Catalogue	1957	51	21
May 15–June 15 1957 “Contemporary Art Acquisitions 1954–1957,” Albright Art Gallery, Buffalo. Catalogue	1957	51	21
September–December 1957 “A Arte do Bauhaus,” IV Bienal do Museu de Arte Moderna São Paulo. Catalogue	1957	51	21
April 30–June 15 1958 “The Museum and Its Friend: A Loan Exhibition,” Whitney Museum of American Art, New York. Catalogue	1958	51	22
October 29–December 10 1958 “Modern German Art,” World House Galleries, New York. Catalogue.	1958	51	23
January 5–31 1959 “Eight American Painters,” Sidney Janis Gallery, New York. Catalogue	1959	51	24(1)
October 21 1959 “Solomon R. Guggenheim Museum: Inaugural Selection,” Solomon R. Guggenheim Museum, New York. Catalogue	1959	51	24(2)
November 27–December 19 1959 Société d’Art Saint Germain, des Prés Paris. Invitation	1959	51	25(1)
May 1960 “The Calculated Image,” Morgan State College, Baltimore, MD. Invitation	1960	51	25(2)
June 8–September 9 1960 “American Art 1910–1960: Selections from the Collection of Mr. and Mrs. Roy R. Neuberger,” The American Federation of Arts. Catalogue	1960	51	26
April 8–May 7 1961 “The Sidney Janis Painters” John and Mable Ringling Museum of Art, Sarasota, FL. Catalogue	1961	51	27
May 4–June 3 1961 “Ten American Painters,” Sidney Janis Gallery, New York. Catalogue	1961	51	28
June–July 1961 Stedelijk Museum, Amsterdam. Catalogue, 1961 (includes handwritten translation notes)	1961	51	29
June 24–August 6 1961 “Bauhaus,” Kunsthalle, Darmstadt. Catalogue fragment photocopies with handwritten notes	1961	51	30
June 1961 “Bauhaus II Generation,” Galerie Suzanne Bollag, Zürich. Catalogue	1961	51	31
October–December 1961 “Abstract Expressionists and Imagists,” Solomon R. Guggenheim Museum, New York. Catalogue fragment photocopies	1961	51	32
November 1961–January 1962 “Drawings/USA,” St. Paul School of Art, St. Paul, MN. Catalogue	1961	51	33
November 2–25 1961 “Cincinnati Collects,” Cincinnati Contemporary Arts Center. Catalogue and publicity	1961	51	34
1961 “The Bauhaus: Aspects and Influences,” Gallery A Melbourne, Australia. Catalogue	1961	51	35
1961–1962 American Embassy, Yugoslavia. Catalogue	1961	51	36
1961–1962 publicity	1961–1962	51	37
February 1962 Galerie Denise René, Paris. Catalogue	1962	52	1
March–April 1962 “Painters of the Bauhaus,” Marlborough Fine Art, London, Catalogue and invitation	1962	52	2
March 16–May 13 1962 “Collaboration: Artist and Architect,” Museum of Contemporary Crafts, New York. Catalogue	1962	52	3
March 20–May 13 1962 “Geometric Abstraction in America,” Whitney Museum of American Art, New York. Catalogue	1962	52	4

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
April 21–October 21 1962 Seattle World's Fair, Seattle. Catalogue	1962	52	5
May 1962 "Continuity and Change," Wadsworth Atheneum, Hartford, CT. Publicity	1962	52	6
May 7–June 2 1962 "Ten American Painters," Sidney Janis Gallery, New York. Catalogue	1962	52	7
September 11–November 4 1962 "Why is an Object," Akron Art Institute, Akron, OH. Catalogue	1962	52	8
September 20 1962–February 15 1963 "American Prints Today," traveling exhibition, Print Council of America. Catalogue	1962	52	9
November 16 1962–January 5 1962 Gimpel and Hanover Galerie, Zürich. Catalogue	1962	52	10
December 12 1962–February 3 1962, "Annual Exhibition 1962," Whitney Museum of American Art, New York. Catalogue	1962	52	11
January 1–February 10 1963 "66 Annual American Exhibition," Art Institute of Chicago, Catalogue	1963	52	12
January 18–March 3 1963 28th Biennial Exhibition of Contemporary American Painting," Corcoran Gallery of Art, Washington D.C. Catalogue	1963	52	12
April 27–June 2 1963 "The New Tradition: Modern Americans Before 1940," Corcoran Gallery of Art, Washington, D.C. Catalogue	1963	52	12
April–May 1963 "Museum Collection Spring 1963," Solomon R. Guggenheim Museum, New York. Catalogue	1963	52	12
May 1–September 1 1963 "Nineteenth National Exhibition of Prints," Library of Congress. Catalogue.	1963	52	12
May–September 1963 "Esquisse d'un Salon," Galerie Denise René, Paris. Catalogue	1963	52	12
June 6–July 7 1963 "Formalists," Washington Gallery of Modern Art, Washington, D.C. Catalogue fragment photocopy	1963	52	12
November 15–December 22 1963 "Dunn International," Tate Gallery, London. Catalogue and publicity	1963	52	13
December 1 1963–December 6 1964 "New Directions in American Painting," traveling exhibition. Catalogue.	1963	52	13
December 11 1963–February 2 1964 "Annual Exhibition 1963: Contemporary American Painting," Whitney Museum of American Art, New York. Catalogue	1963	52	13
December 12 1963–February 5 1964 "Black and White," Jewish Museum New York. Catalogue	1963	52	13
January 9–25 1964 "White on White," The Contemporaries, New York. Invitation	1964	52	14
February 4–29 1964 "The Classic Spirit in the 20th Century," Sidney Janis Gallery, New York. Catalogue and publicity	1964	52	14
February 17–March 13 1964 "30 Contemporary American Prints," IBM Gallery, New York. Catalogue.	1964	52	14
May 8–June 16 1964 "The Friends Collection," Whitney Museum of American Art, New York. Catalogue	1964	52	14
June 24–September 23 1964 "Between the Fairs: 25 Years of American Art, 1939–1964," Whitney Museum of American Art, New York. Catalogue.	1964	52	14
June–October 1964 "Hard-Edge," Galerie Denise René, Paris. Catalogue and Publicity	1964	53	1

DESCRIPTION	DATES	BOX	FOLDER
September 8–26 1964 "Gallery Selections," J.L. Hudson Gallery, Detroit. Publicity	1964	53	1
September 15–October 11 1964 "Kunst Historiker Sammler und Mäzene," Städtische Kunstsammlungen, Bonn. Catalogue	1964	53	1
October 23–November 29 1964 Vorstand des Vereins Kunsthalle, Bern. Brochure and clipping	1964	53	1
October 30 1964–January 10 1965 "Pittsburgh International Exhibition of Contemporary Painting and Sculpture," Carnegie Institute. Pricelist	1964	53	1
1964 "International Graphics and Multiples," Pollock Gallery, Toronto. Publicity	1964	53	1
January 6–21 1965 "Izdanja Galerije Denise René," Kabinet Grafike, Zagreb, Yugoslavia (Croatia). Catalogue	1965	53	2
January 26–February 27 1965 "Abstract Trompe l'Oeil," Sidney Janis Gallery, New York. Catalogue	1965	53	2
February 25–April 25 1965 "The Responsive Eye," Museum of Modern Art, New York. Publicity	1965	53	2
March 14–April 25 1965 "1965 American Abstract Artists," Riverside Museum, New York. Invitation	1965	53	2
March 1965 Galerie Ruth Nohl, Siegen. Publicity	1965	53	2
April 11–May 9 1965 "1+1=3: An Exhibition of Retinal and Perceptual Art," University of Texas Art Museum, Austin, TX. Catalogue	1965	53	2
May–June 1965 "Art and Movement," Tel Aviv Museum, Tel Aviv. Catalogue	1965	53	2
June 14 1965 White House Festival of the Arts, Washington, D.C. Program	1965	53	2
August–December 1965 "Dürer and Rembrandt to Josef Albers: 150 Prints and Drawings," Brooklyn Museum, New York. Publicity	1965	53	2
December 8 1965–January 30 1966 "1965 Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York. Catalogue	1965	53	2
February 11–March 16 1966 "Six Printmakers," Philadelphia Art Alliance, Philadelphia. Publicity	1966	53	4
April 26–June 30 1966 "Black Mountain College," Carroll Reece Museum, Johnson City, TN. Catalogue	1966	53	4
April 26–May 28 1966 "Vasarely–Albers–Anaskiewicz," Marcus Krakow Gallery, Boston. Publicity	1966	53	4
May 8–June 19 1966 "Tendenzen Strukturaler Kunst," Westfälischer Kunstverein Münster. Invitation	1966	53	4
June 1966 "Albers, Anuszkiewicz, Arman, Dine, Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Steinberg, Vasarely, Wesselman at Janis" Advertisement in <i>The Art Gallery</i> , New York.	1966	53	4
June 1966 "Op Art," Galerie Wilbrand, Münster. Invitation	1966	53	4
June 12–August 7 1966 "Kontraste: Josef Albers, Karel Appel, Max Ernst, Robert Rauschenberg," Overbeck-Gesellschaft, Lübeck. Catalogue and publicity	1966	53	4
September 25–November 27 1966 "American Abstract Artists," Riverside Museum, New York. Catalogue and publicity	1966	53	5
October 16–November 13 1966 "Mussische Geometrie," Kunstverein, Hannover. Catalogue and publicity	1966	53	6

DESCRIPTION	DATES	BOX	FOLDER
September 9–October 30 1966 “Amerikaanse Kunst,” Museum Boymans, Rotterdam. Publicity	1966	53	7
December 16 1966–February 5 1967 “Annual Exhibition 1966: Contemporary Sculpture and Prints,” Whitney Museum of American Art, New York Catalogue.	1966	53	8
1966 Multiples Gallery, New York. Catalogue and 1967 Price List	1966	53	8
1966 publicity	1966	53	9
1966–1967 “Two Decades of American Painting,” International Council of The Museum of Modern Art, New York.			
–Catalogues	1966–1967	56	1
–Australian publicity and letter from MOMA to JA, August 11	1967	56	2
–Publicity	1966–1967	56	3
“Contemporary Painters and Sculptors as Printmakers,” International Council of the Museum of Modern Art, New York. Catalogue	1967	54	1
October 1967–January 1968 “1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture,” Carnegie Institute, Pittsburgh. Price list	1967	54	1
June 10–September 10 1967 “Vom Konstruktivismus zur Kinetik,” Galerie Denise René Hans Mayer, Krefeld. Brochures	1967	54	2
1967 publicity	1967	54	3
March 30–April 1968 “Op Kunst,” Kunsternes Hus, Oslo. Catalogue	1968	54	4
March 1968 “Art Concettuale,” Galleria Milano Milan, Catalogue	1968	54	4
April 3–14 1968 “Plus by Minus: Today’s Half-Century,” Albright-Knox Art Gallery, Buffalo. Catalogue	1968	54	4
April 1968 “III Bienal Americana de Grabado,” Museo de Arte Contemporáneo, Santiago, Chile. Catalogue	1968	54	4
April 28–May 19 1968 “5 Museums Come to Fordham University,” New York, NY. Catalogue	1968	54	4
May–October 1968 “Venezia Biennale” Venice. Brochure	1968	54	4
May–June 1968 American Academy of Arts and Letters and National Institute of Arts and Letters, New York Catalogue	1968	54	4
April 13–June 30 1968 “L’Art Vivant 1965–1968,” Fondation Maeght, Paris. Catalogue	1968	54	5
May 13–18 1968 “Print Club of Philadelphia Comes to New York,” American Artists Gallery, New York. Price list	1968	54	6
1968 “Serial Imagery” Pasadena Art Museum. September 17– October 27, photocopy of Catalogue page. Complete catalogue is in library of the Josef and Anni Albers Foundation.	1968	54	6
June 22–July 28 1968 “Josef Albers/Max Slevogt,” Kunsthalle Basel. Invitation	1968	54	6
June 15–August 4 1968 “Holland Festival,” Haags Gemeentemuseum	1968	54	7
June 1968 “Fünfzig Jahre,” Overbeck-Gesellschaft Lübeck. Catalogue	1968	54	7
July 20–September 15 1968 “Deutscher Künstlerbund Nürnberg Kunsthalle. Catalogue	1968	54	7
October 5–November 10 1968 “Signals in the Sixties,” Honolulu Academy of Arts, Honolulu. Catalogue	1968	54	7
October 8–November 30 1968 “12 Führende Moderne Künstler,” Modern Art Museum, München. Catalogue	1968	54	7
October 29 1968–January 26 1969 “Sixteenth National Print Exhibition: Two Decades of American Prints 1947–1968,” Brooklyn Museum, New York. Catalogue	1968	54	8



DESCRIPTION	DATES	BOX	FOLDER
November 10–December 15 1968 “Graphics from the Collection of Lydia and Harry Lewis Winston,” Kalamazoo Institute of the Arts,” Kalamazoo, MI. Catalogue	1968	54	8
November 13 1968–January 21 1969 “The Pure and Clear/American Innovations,” Philadelphia Museum of Art, Philadelphia. Catalogue	1968	54	8
November 23 1968–January 19 1969 “British International Print Biennale,” Bradford City Art Gallery and Museums, Yorkshire, England. Catalogue	1968	54	8
1968 “Kleine Dokumenta,” Overbeck-Gesellschaft, Lübeck. Catalogue	1968	54	8
1968 “Icon-Idea,” traveling exhibition, Smithsonian Institution Traveling Exhibition Service. Catalogue	1968	54	9
1968 Publicity	1968	54	10
March 19–April 19 1969 “Albers, Soto, Herbin,” Hanover Gallery, London. Invitation	1969	55	1
April 1–December 21 1969 Geigy Art Collection: Acquisitions. Catalogue	1969	55	1
May 2–June 28 1969 David Hendriks Gallery, Dublin. “Albers, Arp, Cruz Diez, Demarco, Mack, Le Parc, Soto, Tomasello, Uecker, Vasarely,” Invitation and catalogue	1969	55	1
May 30–July 3 1969 “Bauhäusler in Amerika,” “Josef Albers, Walter H. Allner, Fritz Goro,” Bauhaus Archiv, Darmstadt. Catalogue and invitation	1969	55	1
August 1969 “Carlos Mérida/Josef Albers,” Universidad Nacional Autónoma de México, Mexico City. Brochure	1969	55	1
September–October 1969 “Xylon V: Internationale Holzchnitt Ausstellung,” Kärntner Landesgalerie, Klagenfurt. Catalogue	1969	55	1
1969 “Recent Acquisitions 1969,” Pasadena Art Museum, Pasadena, CA. Catalogue	1969	55	1
1969 publicity (includes press clippings, photocopies and copy of <i>Kunst Nachrichten</i> July 1969)	1969	55	2
1970 publicity (includes press clippings and press release)	1970	55	3
January 1970 Galerie Müller, Köln. Brochure	1970	55	4
February 6–March 14 1970 “American Artists of the Nineteen Sixties,” Boston University, Boston. Catalogue.	1970	55	4
May 4–June 7 “American Painting 1970,” Virginia Museum, Richmond. Catalogue.	1970	55	4
June 1–September 1 “Seventeenth National Print Exhibition,” Brooklyn Museum, New York. Catalogue.	1970	55	4
July 1970–April 1971 “Moderne Duitse Kunst,” Stedelijk Groeningemuseum Brugge. Catalogue.	1970	55	4
August 7–September 13 1970 “IV Bienal Americana de Grabado Santiago de Chile,” Santiago, Chile. Catalogue. Includes 7 original signed prints. Cover image by Albers.	1970	55	5
October 10–November 10 1970 “Masterpieces of Modern Art,” Galerie Denise René Hans Mayer, Krefeld. Catalogue	1970	55	6
October 30 1970–January 10 1971 “1970 Pittsburgh International,” Carnegie Institute. Catalogue	1970	55	6
January 12–March 7 1971 “Contemporary American Prints,” Yale University Art Gallery, New Haven. Publicity	1971	55	7(1)
February 25–April 18 1971 “The Structure of Color,” Whitney Museum of American Art, New York. Catalogue and publicity	1971	55	7(1)

DESCRIPTION	DATES	BOX	FOLDER
November 1–December 28 1971 “Modern Graphics and Multiples,” 1971 ROSC exhibition Bishop’s Palace, Waterford, Ireland. Catalogue	1971	55	7(1)
1972 publicity (includes press clipping and offprint)	1972	55	7(2)
February 1972 “Il Principio,” Cenebio-Visualità ass., Milan. Catalogue. Inscription by curator.	1972	55	7(3)
March 6–April 22 1973 “Twenty-Five Years of American Painting 1948–1973” Des Moines Art Center, Des Moines, IA. Catalogue	1972	55	8
April 1–May 6 1973 “Westfälische Grafik 73,” Städtische Gustav Lübcke Museum, Hamm. Catalogue	1973	55	8
October 23–November 24 1973 “Herbert Geier presents . . .” Goethe House, New York. Catalogue	1973	55	8
December 9 1973–January 27 1974 “Bauhaus,” University of Michigan, Ann Arbor, MI. Invitation	1973	55	8
June 1–July 14 1974 “Geometric Abstraction of the 1930s” Zabriskie Gallery, New York. Publicity	1974	55	9
February 7–March 10 1974 “Less Is More: The Influence of the Bauhaus on American Art,” Lowe Art Museum, Miami. Catalogue	1974	55	10
February 21–24 1974 “Contemporary Paintings, Drawings and Sculpture,” Sotheby Park Bernet, Los Angeles. Publicity	1974	55	10
May 9–June 1 1974 “Selected Works from the Collection of Carter Burden,” Marlborough Gallery, New York. Catalogue	1974	55	10
September 1974 “Color in the Graphic Arts,” Library of Congress, Washington D.C. Publicity, notes and letter from JA to Library of Congress	1974	55	10
December 3 1974–March 3 1975 “American Prints–1913–1963” 1913–1963” Museum of Modern Art, New York. Catalogue	1974	55	10
February–March 1975 “Color” Museo de Arte Moderno Bogota, Colombia. Organized by the International Council, MoMA Catalogue/poster	1975	55	11
“Two Decades of American Painting” traveling exhibition organized by the International Council of the Museum of Modern Art. Catalogues.	1966–1967	56	1
“Two Decades of American Painting” Australian publicity. Includes letter from MoMA to JA, August 11, 1967	1967	56	2
“Two Decades of American Painting” Reviews	1967	56	3
May 23–14 1974 “An Exhibition of Art Work by students of Josef Albers,” Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA. Catalogue and publicity	1974	56	4
Undated (includes press clippings, exhibition materials, and offprints)	1950s–1970s	56	5
Undated (includes catalogues from Galerie Wilbrandt and “30 Years of Collecting” by Una E. Johnson” at the Brooklyn Museum)	1969, undated	56	6
May 3–June 12, 1949 “Illusionism & Trompe L’Oeil,” California Palace of the Legion of Honor, San Francisco. Catalogue	1949	119	1
February 3–24, 1958 “An Exhibition in Tribute to Sidney Janis,” Hetzel Gallery, Pennsylvania State University Press. Catalogue	1958	119	2
February 28–March 25, 1961 “Modern Works Lent by Distinguished Artists, Writers, Architects,” Otto Gerson Gallery, New York. Catalogue	1961	119	3

DESCRIPTION	DATES	BOX	FOLDER
April 1–30, 1961 "From Private Collections of Alumni, Massachusetts Institute of Technology," Hayden Library, MIT, Cambridge, MA. Catalogue	1961	119	3
June 16–July 16, 1961 "Mostra di Disegni Americani Moderni," Festival dei Due Mondi, Spoleto." Loan exhibition of the International Council of the Museum of Modern Art, New York. Catalogue	1961	119	3
August 21–October 3, 1961 "Modern American Drawings," Bezalel National Museum, Jerusalem. Loan exhibition of the International Council of the Museum of Modern Art, New York. Catalogue	1961	119	3
October 27, 1961–January 7, 1962 "The 1961 Pittsburgh International Exhibition of Contemporary Painting and Sculpture," Department of Fine Arts, Carnegie Institute, Pittsburgh, PA. Catalogue	1961	119	4
December 13, 1961–February 4, 1962 "Annual Exhibition 1961: Contemporary American Painting," Whitney Museum of American Art, New York. Catalogue	1961	119	4
August 28–September 30, 1962 "Amerikanische Zeichnungen, 1942–1961," Städtische Kunstsammlung en, Bonn. Organized by the International Council of the Museum of Modern Art, New York. Catalogue	1961	119	4
June 6–October 13, 1963 "Cezanne and Structure in Painting," Solomon R. Guggenheim Museum, New York. Brochure	1963	119	5
January 15–March 1, 1964 "The One Hundred and Fifty-Ninth Annual Exhibition of American Painting and Sculpture," Pennsylvania Academy of Fine Arts, Philadelphia. Catalogue	1964	119	5
February 1–March 14, 1964 "Bauhaus: Idee, Form, Zweck, Zeit," Göppinger Galerie, Frankfurt am Main. Catalogue	1964	119	5
February 1–March 30, 1964 "Graphische Selbstbildnisse unseres Jahrhunderts," Karl-Ernst-Osthaus-Museum Hagen. Catalogue	1964	119	5
March 1–27, 1964 "Esempi di Pittura non Figurativa," Toninelli Arte Moderna, Milan. Catalogue	1964	119	5
March 3–April 4, 1964 "Two Generations: Picasso to Pollock," Sidney Janis Gallery, New York. Catalogue	1964	119	6
May 21–June 15, 1964 "Hedendaagse Amerikaanse Grafiek," Knoll International, Amsterdam. Catalogue	1964	119	6
May 24–June 14, 1964 "Boston Collects Modern Art," Rose Art Museum, Brandeis University, Waltham, MA. Catalogue	1964	119	6
June 20–October 6, 1963 "Miroir et Mémoire du Premier Salon International de Galerie-Pilotes," Palais de Rumine, Lausanne, Switzerland. Catalogue	1964	119	6
July 26–September 6, 1964 "13 Konkrete," Kunstverein Ulm. Catalogue	1964	119	6
May 9–22, 1965 "An Exhibition of 150 Years of American Painting to Commemorate the Sesquicentennial of the Great Neck Public Schools," Great Neck, NY. Catalogue	1964	119	7
1966 "Grabados de Pintores y Escultores Contemporáneos," circulating exhibition of the International Council of the Museum of Modern Art, New York. Catalogue	1966	119	7
March 3–May 16, 1966 "Les Années '25: Art Déco, Bauhaus, Stijl, Esprit Nouveau," Musée des Arts Décoratifs, Paris. Catalogue	1966	119	7
October 4–15, 1966 "Art in Chicago Business," Fairweather-Hardin Gallery, Chicago. Catalogue	1966	119	8

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
November 1–December 10, 1966 “Exhibition of Work by Bauhaus Faculty,” Busch-Reisinger Museum, Cambridge, MA. Catalogue	1966	119	8
November 5–December 11, 1966 “Amerikaanse Schilderijen, Collages,” Museum voor Stad en Land Groningen. Catalogue	1966	119	8
February 25–April 1, 1967 “Horizonte,” Gimpel & Hanover Galerie, Zürich. Catalogue	1967	119	9
April 7–30, 1967 “Tweed Gallery Collects,” Tweed Gallery, Department of Art, University of Minnesota, Duluth. Catalogue	1967	119	9
April 10–30, 1967 “Fifty American Artists of the Twentieth Century,” North Shore Community Arts Center, Great Neck, NY. Invitation	1967	119	9
April 14–May 21, 1967 “Formen der Farbe,” Kunsthalle Bern. Invitation	1967	119	9
April 28–June 18, 1967 “Licht, Bewegung, Farbe,” Kunsthalle Nürnberg. Catalogue	1967	119	9
Summer 1967 “Museum Collections: Seven Decades, A Selection,” Solomon R. Guggenheim Museum, New York. Catalogue	1967	119	9
July 7–October 15, 1967 “Kinetika,” Museum des 20 Jahrhunderts, Vienna. Catalogue	1967	119	10
December 13, 1967–February 4, 1968 “1967 Annual Exhibition of Contemporary Painting,” Whitney Museum of American Art, New York. Catalogue	1967	119	10
1969 “10th Bienal de São Paulo: República da Alemanha” Catalogue	1969	120	1(1)
January 5–November 28, 1969 “Prints and Posters from the USA,” U.S. Cultural Center, Tel Aviv, Israel. Circulating exhibition. Catalogue	1969	120	1(1)
January 18–February 16, 1969 “Der Raum in der amerikanischen Kunst 1948–1968,” Kunsthaus Zürich. Catalogue	1969	120	1(1)
January 19–February 16, 1969 “Moderne Kunst aus Privatbesitz in Hannover,” Kunstverein Hannover. Catalogue	1969	120	1(1)
March 1969 “Collection Choice,” Gimpel & Weizhoffer New York. Catalogue	1969	120	1(2)
April 16–June 29, 1969 “Superlimited: Books, Boxes and Things,” The Jewish Museum, New York. Catalogue	1969	120	1(2)
July–September 1969 “Exposition-Position,” Galerie Denise René, Paris. Invitation	1969	120	1(2)
November 16–December 19, 1969 “Art on Paper 1969” Weatherspoon Art Gallery, Greensboro, North Carolina. Catalogue	1969	120	1(2)
1970 “How a Screen Print is Made,” American Federation of Arts, New York. Circulating exhibition. Catalogue	1970	120	2
July 16–September 30, 1970 “L’art vivant aux Etats-Unis,” Fondation Maeght, St. Paul, France. Catalogue	1970	120	2
March 30–April 30, 1971 “Thru a Collector’s Eye: A Selection of Prints and Drawings from the Collection of Lydia and Harry Lewis Winston,” Indiana University Art Museum, Bloomington, Indiana. Catalogue	1971	120	3
October 8–November 2, 1971 “Experiment in Grafiek: Gemini G.E.L. Van Abbemuseum, Eindhoven. Catalogue	1971	120	4
October 2–November 3, 1971 “25 Years of Janis, Part 1: From Picasso to Dubuffet; from Brancusi to Giacometti,” Sidney Janis Gallery, New York. Catalogue	1973	120	5
March 13–April 13, 1974 “25 Years of Janis, Part 2: From Pollock to Pop, Op and Sharp-Focus Realism,” Sidney Janis Gallery, New York. Catalogue	1974	120	6

**Series II: Architectural Commissions**
**circa 1916–1980**

This series contains correspondence, photographs, negatives, transparencies, plans, contracts, drawings, writings and publicity documenting the various architectural projects of Josef Albers commissioned by others. The earliest commission was a stained glass work, *Rosa Mystica Ora pro Nobis*, circa 1916–1917 in St. Michael’s Church, Bottrop. The piece was destroyed and there is little existing documentation regarding its existence. His last work, *Stanford Wall*, was commissioned by Stanford University and due to various complications was not completed until 1980 after Albers’s death. Albers’s highest profile commissions were for the Pan American Building (current Met Life Building) in New York, *Manhattan*, in 1963 (removed in 2001 and subsequently destroyed); and the Westfälisches Landesmuseum für Kunst und Kulturgeschichte in Münster, *Two Supraportas*, in 1972.

DESCRIPTION	DATES	BOX	FOLDER
Circa 1916–1917 St Michael’s Church, Bottrop <i>Rosa Mystica Ora pro Nobis</i>	undated	57	1
1953 Benton County P.U.D. Administration Building Seattle, unrealized commission	1953	57	5
1955 St. John’s Abbey Chapel, Collegeville, MN <i>White Cross Window</i> and unrealized commission for large window (includes correspondence with Marcel Breuer)	1957–1974	57	6–7
1955 Rouse House Fireplace, North Haven, CT	undated	57	8
1957 Cinestage Theater, Chicago, ornamented illuminated doors (includes drawings)	undated	57	9
1959 DuPont House Fireplace, Woodbridge, CT	1955	57	10
1959–1960 Corning Glass Building Lobby, New York, <i>Two Structural Constellations</i>	1958–1960	57	11–12
1961 Time and Life Building, New York, <i>Portals</i>	1961–1962	57	13–14
1961 St. Patrick’s Church, Oklahoma City, OK, altar wall [see also Box 59 Folder 9]	1963–1969	57	15–16
1963 Pan American Building (currently Met Life Building), New York, <i>Manhattan</i>	undated	57	17–18
1963 Yale University Art and Architecture Building <i>Repeat and Reverse</i>	undated	58	1
1967 Rochester Institute of Technology, <i>Growth and RIT Loggia Wall</i>	1966–1975	58	2–4
1972 University of the Ruhr, Bochum, Germany, two untitled murals	1971–1973, undated	58	5
1972 Celanese Building Lobby, New York, <i>Reclining Figure</i>	undated	58	6
1972 Grand Avenue National Bank Lobby, Kansas City, MO, <i>Gemini</i>	1971–1975, undated	58	7
1976 Mutual Life Center, Sydney, Australia, <i>Wrestling</i>	1971–1976, undated	58	8–9
1980 Stanford University, Lomita Mall, <i>Stanford Wall</i> , (includes correspondence with AA)	1960–1980, undated	58	10–13
1980 Stanford University Lomita Mall, <i>Stanford Wall</i>	1960–1980	59	1–4
1972 Landesmuseum für Kunst und Kulturgeschichte Münster, <i>Two Supraportas</i>	undated, 1969–1975	59	5–8
Notebook with descriptions and photographs of ten architectural commissions	undated	59	9
Notes and lists of architectural commissions	undated	59	10
1922 Haus Sommerfeld, Berlin-Dahlem, stained glass window (destroyed) Photographs	1922	118	11
1922–1923 Haus Otte, Berlin-Zehlendorf, stained glass window (destroyed). Photographs	1923	118	10
1926 Grassi Museum, Leipzig, ten stained glass windows (destroyed). Photographs	1926–1927	118	12

DESCRIPTION	DATES	BOX	FOLDER
1928 Ullsteinhaus, Berlin-Tempelhof, three stained glass windows (destroyed). Photographs	1926–1927	118	13

### Series II: Awards and Honorary Degrees

1957–1977

This series includes correspondence, awards, photographs, writings, speeches, publicity, medals from the universities, colleges, and professional organizations that bestowed awards and honorary degrees upon Josef Albers. Of particular importance to Josef Albers was the 1959 Ford Foundation Fellowship that made much of his work on *Interaction of Color* possible; the 1958 Conrad von Soest Prize; the Graham Foundation 1962 grant as co-recipient with Paul Rudolph for a sculpture commission for Yale Art and Architecture building, resulting in the sculpture *Repeat and Reverse*; the 1962 Honorary Degree of Doctor of Fine Arts from Yale University; the American Institute of Architects 1974 Fine Arts Medal Nomination; and various awards from the city of Bottrop.

DESCRIPTION	DATES	BOX	FOLDER
American Academy of Arts and Sciences 1973 Fellowship	1973	60	1
American Institute of Architects, 1969 Collaborative Achievement in Architecture Medal consideration for St. Patrick's Church, Oklahoma City, OK	1969	60	2
American Institute of Architects, 1972 Collaborative Achievement in Architecture Medal for Rochester Institute of Technology	1972–1973	60	3
American Institute of Architects, 1975 Fine Arts Medal	1969–1975	60	4–6I
American Institute of Graphic Art, 1964 Honorary Member	1964	60	7
Stadt Bottrop, Plakette der Stadt Bottrop	1963	60	8
Brooklyn Institute of Arts and Sciences, 1977 Life Member	1977	60	9
California College of Arts and Crafts, 1964 Honorary Degree of Doctor of Fine Arts	1964	60	10
Carborundum Company, 1970 Carborundum Sculpture Award	1971	60	11
Carnegie Institute, Pittsburgh International Exhibition of Contemporary Painting and Sculpture, 1967 Carnegie Institute Award for Painting	1967	60	12
College Art Association of America, 1973 Distinguished Teaching of Art Award	1973	60	13
Town of Fairfield, CT 1976 Artist of the Year Award	1976	60	14
Ford Foundation, 1959 Fellowship	1958–1959	61	1
Federal Republic of Germany, 1957 Cross of the Order of Merit	1957	61	2
Federal Republic of Germany, 1968 Cross of the Order of Merit	1968	61	3
Graham Foundation, 1962 grant and co-recipient with Paul Rudolph for sculpture commission for Yale Art and Architecture building <i>Repeat and Reverse</i>	1962–1964	61	4
Kaufman International Design Award, 1961 candidate	1971	61	5
Kenyon College, 1969 Honorary Degree of Doctor of Fine Arts	1969	61	6
Maryland Institute, 1972 Honorary Degree of Doctor of Fine Arts	1972	61	7
Metropolitan Museum of Art, 1970 Fellow for Life	1970	61	8
Minneapolis School of Art, 1969 Honorary Degree of Doctor of Fine Arts	1969	61	9
National Association of Schools of Art, 1971 Citation	1971	61	10
National Institute of Arts and Letters, 1968 Membership	1968	61	11
National Institute of Arts and Letters, 1974 Nomination for the Gold Medal for Graphic Art	1974	61	12

DESCRIPTION	DATES	BOX	FOLDER
Nordrhein Westfalen, 1968 Grossern Kunstpreis	1968	61	13
Norwegian International Print Biennale, 1972 Gold Medal	1972	61	14
Oklahoma City Arts Council, 1970 Design Excellence Award	1970	61	15
Philadelphia College of Art, 1976 Honorary Degree of Doctor of Fine Arts	1976	61	16
Philadelphia Museum College of Art, 1962 Citation	1962	61	17
Pratt Institute, 1975 Honorary Degree of Doctor of Fine Arts	1975	61	18
Royal Society for the Encouragement of Arts, Benjamin Franklin Fellow	1970	61	19
Ruhr Universität Bochum, 1967 Honorary Degree	1967	62	1
Skowhegan Medal for Graphics	1971	62	2
Tercera Bienal del Grabado, 1968 Premio de Honor	1968	62	3
Mark Twain Journal, 1972 Knight of Mark Twain	1972	62	4
University of Bridgeport, 1966 Honorary Degree of Doctor of Fine Arts	1966	62	5–6
University of Hartford, 1958 Honorary Degree of Doctor of Fine Arts	1958	62	7
University of Illinois, 1969 Honorary Degree of Doctor of Fine Arts [see Box OS23]	1969	62	8
University of Illinois, 1972 Alumni Association Life Member	1972	62	9
University of North Carolina, 1967 Honorary Degree of Doctor of Fine Arts	1967	62	10
Washington University, 1971 Honorary Degree of Doctor of Fine Arts	1970–1971	62	11
Conrad von Soest Prize	1958	62	12–13
Yale University, 1967 Saybrook College Fellow Emeritus	1967	62	14
Yale University, 1962 Honorary Degree of Doctor of Fine Arts	1962	62	15

### Series IIg: Notebooks

undated

Notebooks includes lists of private and public collectors, works sent to galleries and individuals, notes and writings, lists of people to whom books were sent, general lists of works and comments made on works. Of note is a portion of a notebook that contains a detailed description of Josef Albers's painting methods. The Worklists series is similar to the notebooks subseries in its content but contains loose sheets of paper and additionally includes insurance values and collection reports.

[Binders and loose leaves in notebooks were disassembled and placed in folders, the label contained in quotes, e/g. "Lect" is the label on the original binder/notebook]

DESCRIPTION	DATES	BOX	FOLDER
Lectures and consignments "Lect"	undated	63	1–2
Comments on work in books, catalogues and magazines "Publ"	undated	63	3–4
Prints, paintings and glass works up to 1949 "Pr"	undated	63	5–7
Collectors A–M "I"	undated	63	8–9
Collectors Mc–Z "II"	undated	63	10
Collectors Mc–Z "II"	undated	64	1
People to whom books were sent "C"	undated	64	2–3
Works sent to galleries and individuals (mostly Janis Gallery) and description of painting methods 1951–1958 "D I"	undated	64	4–5
Works with descriptions "F III"	1961–1966	65	1–2

DESCRIPTION	DATES	BOX	FOLDER
Exhibitions "Exh G"	1918–1967	65	3–4
Notes and writings	undated	65	5
Notes and writings (mostly blank) "4"	undated	65	6
Miscellaneous notes	undated	65	7
Notes on abstract art and English (mostly blank)	undated	65	8
Blank tablet	undated	65	9
"Preference and Prejudice"	undated	66	12

### Series IIh: Work Lists

DESCRIPTION	DATES	BOX	FOLDER
Private collections	undated	66	3
Private and public collections	undated	66	4
Public collections	undated	66	5
Work in Bottrop	1971	66	6
Work at Yale University Art Gallery	undated	66	7
Insurance values	1972, undated	66	8
Insurance values list	undated	66	9
Professional invitations	1964–1968, undated	66	10
Collection reports	1967, 1970, 1977–1979	66	11
Address Book "B" (Series IV. Personal Papers)	undated	66	13

### Series Ili: Color Research

1924–1975

The Color Research series is comprised of materials collected or created by Josef Albers over the span of his career. It includes commercially produced materials on color, including Color-Aid Paper; correspondence, sketches and notes regarding color; and various printed materials on color.

DESCRIPTION	DATES	BOX	FOLDER
ABC von K&E (Kast and Ehringer)	1955	76	1
Kolor Pakette (screen printed colored paper)	undated	76	2
Color Helm and other printed materials on color	1940	76	no folder
Pratt and Lambers Color Calibrator	1949	76	no folder
Various printed materials (includes newspaper articles, essays, photocopy from typescript of "Emblematische Maler – ein neuer stil?" printed in <i>Düsseldorfer Nachrichten</i> , <i>Color Controller</i> color harmony guide by Howard Ketcham, and guide to color mixing printed by Berger & Wirth Farbenfabriken, Leipzig)	1930s–1965, undated	77	1
Various printed materials (includes brochure for the <i>Color Helm</i> (see box 76), <i>An Explanation and Use of Allcolor Papers</i> , <i>The Teaching of Colour in Schools</i> by Arthur B. Allen (printed by Winsor & Newton), <i>A Catalogue of Books on Color</i> by Faber Birren, announcement of publication of <i>Historical Color Guide</i> by Elizabeth Burris-Meyer, The Birren Color Equation color harmony tool, printed materials and harmony guides produced by house and commercial paint manufacturers)	1937–1975, undated	77	2
Various printed materials (includes origami papers, four examples of <i>Der Farbenharmonie-Sucher</i> a color harmony tool by Franz Illgner of Dresden, <i>Die Farbe als Gleichnis der Welt</i> by Siegfried Bröse, various printed and painted color samples including examples from Schmincke Tempera (H. Schmincke Künstlerfarbenfabrik) and Wilhelm Ostwald)	1924, undated	77	3



DESCRIPTION	DATES	BOX	FOLDER
Various printed materials (includes announcement of publication of <i>Das Grosse Drei-Farben Mischbuch</i> by Hans Gaensslen, <i>The New Color Dictionary</i> color harmony tool, publicity about <i>Selling Color to People</i> by Faber Birren)	1957, undated	77	4
Inter-Society Color Council, newsletter and meeting programs	1942, 1947, 1964	77	5
Color-Aid Paper and color stamps	undated	77	6-7
Glanzfarben RAL-F3	undated	77	8
Materials regarding color psychology and Frank Duveneck (includes letters from JA to John Weis, Philip Adams, and National Building Research Institute; letters from Friedrich Wolff, Eric, Lenneberg Edward Dwight and H.H. Wessel to JA; notes on color; Massachusetts Institute of Technology Special Summer Program 1958 "Color in Art and Science" program; printed materials)	1955-1968	77	9

### Series IIj: Interviews

1957-1973

The Interviews series contains published interviews conducted with Josef Albers. A highlight of the subseries is the 1967 transcript typescript with handwritten corrections from the interview by Martin Duberman of Josef and Anni Albers. Material from this interview was included in Duberman's 1972 book *Black Mountain College: An Exploration in Community*, an important book on Black Mountain College but one that Josef and Anni took issue with due to alleged misinformation.

DESCRIPTION	DATES	BOX	FOLDER
"Yale Reports. The Teaching of Art II: Training in Visual Experience," No. 54. WTIC (Hartford) radio interview. January 20 Transcript photocopies	1957	67	1
<i>Arts</i> , May 1958 "Studio Talk, Color is Magic: Interview with Josef Albers" by Bernard Chaet. Clippings	1958	67	2
<i>The Artist's Voice: Talks with Seventeen Artists</i> by Katharine Kuh. Excerpt photocopies with handwritten corrections	1960	67	3
"Yale Reports. The Teaching of Art," WTIC (Hartford) radio interview. December 3 Transcript photocopies	1961	67	4
<i>Das Kunstwerk</i> , April-May 1961 "Fragen an Albers" by Leif Sjoberg. Handwritten drafts, typescripts and photocopies	1961	67	5
<i>Art Voices</i> , Winter 1965 "Taped Interview with Josef Albers" by Jacqueline Barnitz. Clippings, typescript carbons and photocopies with handwritten corrections	1965	67	6
Jane Fiske McCullough, transcript typescript photocopy December [see Box 6 Folder 44 for original]	1965	67	7
<i>ArtNews</i> , January 1966 "Albers on Albers" by Neil Welliver. Typescript carbon with handwritten corrections, clipping and photocopies	1966	67	8
Martin Duberman, letter from Duberman to JA and AA and typescript with handwritten corrections	1967	67	9
<i>Leonardo</i> , 1970 "A Conversation with Josef Albers" Reprints and typed transcript photocopy	1970	67	10
<i>Giessener Beiträge zur Kunstgeschichte</i> , Vol 1 1970 "Josef Albers über Franz von Stuck" by J.A.Schmoll gen. Eisenwerth. Pamphlets and English translation	1970	67	11(1)
"Einleitung (ein interview mit Albers)," Dietrich Mahlow, July typescript photocopy	1970	67	11(2)

DESCRIPTION	DATES	BOX	FOLDER
Kölner Stadt-Anzeiger No. 66/5 1973 "Farben Spielen Liebe und Has" by Werner Krüger. Photocopies	1973	67	12
Handwritten transcript excerpts of sound recordings [see Series XII. Audiovisual]	1960–1968	67	13

### Series IIk: Bibliography/Biography

1958–1976, undated

18 Boxes

Bibliographies and Biographies includes handwritten, photocopies and citations of bibliographies of publications on and by Josef Albers and biographies and biographical notes on Josef Albers. This subseries also contains submitted biographical entries and correspondence with biographical publications. A highlight is Josef Albers's undated notes and lists regarding a rough arrangement of his personal papers.

DESCRIPTION	DATES	BOX	FOLDER
Bibliographies of publications by JA	undated	68	1
Bibliographies of publications on JA	undated	68	2
Bibliographies of publications by and on JA	undated	68	3
Published bibliographies with handwritten annotations	undated	68	4
Bibliography and biography packet prepared by JA	undated	68	5
Bibliographies of German publications on JA	undated	68	6
Biographical publications. Correspondence and biographies	1958–1976	68	7
Biographies and biographical notes and writings by JA	undated	68	8–10
Notes and lists regarding arrangement of personal papers	undated	68	11
"Additional personal notes," typescript photocopy	undated	68	12

### Series III: Writings

1928–1977

The Writing Series in the Josef Albers subgroup documents Josef Albers's extensive writings throughout his life and includes writings of others. The series consists of three subseries: Books, Various, and Lectures.

#### Series IIIa: Books

1954–1977, undated

The Books series includes handwritten and typed drafts, page and plate proofs, correspondence, contracts, notes, lists, publicity, and printed materials pertaining to books written by or in collaboration with Josef Albers, including various editions of each. Books include the monograph *Josef Albers* by Eugen Gomringer, in the production of which Josef played a large part (note that this subseries contains nearly all of the subgroup's correspondence between Eugen Gomringer and Josef Albers); *Despite Straight Lines* by Francois Bucher; *Formulation: Articulation*, a print portfolio included in this subseries due to extensive text by Josef; his most important publication and among his most important teaching contributions, *Interaction of Color*; *Poems and Drawings*; and *Search versus Re-Search: Three Lectures by Josef Albers at Trinity College*. This subseries contains a wealth of material demonstrating Josef's commitment to art and art education.

DESCRIPTION	DATES	BOX	FOLDER
<b><i>Formulation: Articulation</i></b> 2 PORTFOLIOS. NEW HAVEN: IVES-SILLMAN; NEW YORK: HARRY N. ABRAMS	<b>1972, 1965–1976</b>		
Handwritten typescript drafts	undated	69	1
Project statement	1970	69	2
Harry N. Abrams correspondence and contract	1965–1976	69	3
Letters in response to gifts	1972–1975	69	4
Lists of gift recipients	1972, undated	69	5
Portfolio folders	undated	69	6

DESCRIPTION	DATES	BOX	FOLDER
Content description and process	undated	69	7
Publicity	1972	69	8
Prospective exhibition correspondence	1972–1974	69	9
<b><i>Poems and Drawings</i></b>			
NEW HAVEN: READYMADEPRESS 1958. SECOND ED., NEW YORK: GEORGE WITTENBORN 1961. [SEE IIIB. VARIOUS FOR POEMS]			
Handwritten notes	undated	69	10
List of gift recipients	undated	69	11
Publicity	1960	69	12
Correspondence and drawings	1954–1973	69	13
<b><i>Despite Straight Lines</i></b>			
FRANÇOIS BUCHER. NEW HAVEN AND LONDON: YALE UNIVERSITY PRESS, 1961. REVISED EDITION. CAMBRIDGE AND LONDON: MIT PRESS, 1977. GERMAN EDITION. ( <i>TROTZ DER GERADEN</i> ), BERN: BENTELI-VERLAG, 1961.			
Early transcript and handwritten draft with handwritten corrections	undated	70	1
Composite drafts	undated	70	2
Composite German drafts	undated	70	3
Early transcript draft with handwritten corrections	undated	70	4
Yale University Press proofs with handwritten corrections	1961	70	5
Handwritten notes and correspondence drafts	undated	70	6
François Bucher correspondence	1960–1976	70	7
Yale University Press memorandum of agreement and correspondence	1961–1973	70	8
Lists for Yale University Press of people to receive books	undated	70	9
Letters in response to gifts	1961–1967	70	10
Fan mail	1962–1971	70	11
Benteli Verlag correspondence	1961–1974	70	12
German edition, typescript with handwritten corrections, notes and drawings	undated	70	13(1)
Wittenborn and Company correspondence regarding German edition	1968–1973, undated	70	13(2)
Lists for Benteli Verlag of people to receive books	undated	70	14
Correspondence with Kyoshi Asano of Charles E. Tuttle Company regarding Japanese translation	1973–1974	70	15
Eastman and Eastman correspondence	1975–1976	70	16
Advertisements	1961, 1964, 1979	70	17
Reviews	1962–1979	70	18
MIT Edition			
Typescript carbons, typescript photocopy and handwritten drafts of additional text with photograph	undated	70	19
Typescript and handwritten drafts of additional text	undated	70	20
Typescript and typescript photocopy of additional text, changes and instructions	1974	70	21
Correspondence	1968–1976	70	22
Correspondence (with Anni Albers) March–September	1976–1977	70	23
Photocopy of books with additions and corrections	undated	70	24
Galley proofs with handwritten corrections	1976	70	25
MIT Press author questionnaire	March 1976	70	26

DESCRIPTION	DATES	BOX	FOLDER
<b><i>Josef Albers</i></b>	<b>1957–1975, undated</b>		
EUGEN GOMRINGER, ESSAYS BY JOSEF ALBERS, CLARA DIAMENT DE SUJO, WILL GROHMANN, NORBERT LYNTON, AND MICHEL SEUPHOR. NEW YORK: GEORGE WITTENBORN, 1968. GERMAN EDITION, STARNBERG: JOSEF KELLER VERLAG, 1968. FRENCH EDITION, PARIS: DESSAIN ET TOLRA.1972.			
Wittenborn and Company edition			
Composite draft with corrections	undated	71	1
Lists and notes	undated	71	2
Wittenborn and Company correspondence and invoices	1968–1970, undated	71	3
Typescript photocopy, corrected with annotations	undated	71	4
Eugen Gomringer correspondence (includes Gomringer family correspondence)	1957–1975	71	5–7
Miscellaneous materials from Eugen Gomringer	1971, undated	71	8
Josef Keller Verlag edition			
Correspondence	1963–1970, undated	71	9–10
Notes	1963, undated	71	11
Lists of people to receive books	1969–1970	71	12
Architectural commissions. Handwritten and typed notes	undated	71	13
Photographs, sketches and photocopies	undated	71	14
Correspondence	1961–1975	71	15
Handwritten and typed notes	undated	71	16
Invoices	1969	71	18–21
Empty folders with JA handwritten notes	undated	71	—
<b><i>Interaction of Color</i></b>	<b>1956–1974, undated</b>		
BOXED SET WITH 80 COLOR FOLIOS AND COMMENTARY. NEW HAVEN AND LONDON: YALE UNIVERSITY PRESS, GERMAN EDITION (GRUNDLEGUNG EINER DIDAKTIK DES SEHENS), STARNBERG: JOSEF KELLER VERLAG, 1972. <i>INTERACTION OF COLOR</i> . SMALL EDITION NEW HAVEN AND LONDON: YALE UNIVERSITY PRESS, 1971, REVISED 1974. GERMAN EDITION (GRUNDLEGUNG EINER DIDAKTIK DES SEHENS), KÖLN: VERLAG M. DUMONT SCHAUBERG, 1970, 1977. FRENCH EDITION(L'INTERACTION DES COULEURS), PARIS: LIBRAIRIE HACHETTE, 1974. SPANISH EDITION (LA INTERACTION DEL COLOR), MADRID: ALIANZA FORMA, 1975. JAPANESE EDITION, TOKYO: DAVID SHA, 1975. FINNISH EDITION (VARIEN VUOROVAIKUTUS), HELSINKI: VAAPA TAIDEKOULU,1978. 1956–1976			
Early text draft, typescript carbon with handwritten corrections	undated	73	1–2
Intermediate text drafts typescript and carbon with handwritten corrections with binder	1963	73	3–5
Handwritten, typescript carbon and photocopies of text draft fragments	undated	73	6
Chapter 10 text typescript, typescript carbon and photocopy with handwritten notes (includes German, French and Spanish translations)	undated	73	7
Correspondence			
Yale University Press	1957–1971	73	8
various correspondence	1957–1963	73	9
former students	1962, undated	73	10
regarding Paul Klee's <i>Hanging Fruit</i>	1962,1973	73	11
Chicago, Columbia and Yale (London) University Presses	1963–1964	73	12
Letters in response to gifts	1963–1971	73	13

DESCRIPTION	DATES	BOX	FOLDER
Rockefeller Foundation grant. Correspondence: grant application typescript, carbon and handwritten drafts: grant announcement policy; and expenses	1956–1959, undated	73	14
Yale University Press contract	1963	73	15
Royalty statements (includes <i>Despite Straight Lines</i> ) [see Box 70]	1963–1969	73	16
Lists of recipients	1966, undated	73	17
Correspondence regarding permission to reproduce	1966–1967	74	1
“Interaction of Color,” <i>ArtNews</i> , March 1963 (excerpt, “In visual perception”)	March 1963	74	2
“Interaction of Color,” <i>Ulm</i> September 1963 (excerpt “In visual perception”)	September 1963	74	3
Publicity with JA’s handwritten notes	1963, 1965	74	4
Publicity with accompanying correspondence	1963–1974	74	5
Publicity	1970s, undated	74	6
Mimeograph text typescript with handwritten corrections	1971	74	7
Correspondence	1971–1974	74	8
Yale University Press correspondence	1972–1974	74	9
Royalty statements and correspondence	1972–1974	74	10
Munsell Color Company correspondence and 2.5 YR chart	1972	74	11
“Teaching of Interaction of Color,” typescript carbon with handwritten notes	undated	74	12(1)
Folder labeled “Single Statements in Color” Includes: Color in Freshman Foundation Course at the Rhode Island School of Design,” by Florence Beeley “Color Studies,” by JA, a description of 16 sample studies from Color Class; handwritten notes on color letter from Mark Strand to JA regarding edits notes on exhibition, “Seeing Color” “Color and Composition Studies with Fall Leaves,” by JA Typescript and typescript carbon statements by JA: “Ich habe nicht die Absicht, ein weiteres Farbsystem zu finden oder zu konstruieren,” “In meinem Farbkursus bin ich zu dem Schluss gekommen,” “Anyone who feels able to predict the effect of any applied color” Typescript with handwritten corrections on “Teaching of Interaction of Color” Typescripts with handwritten corrections “The physiological phenomenon of the so-called after-image” and “Color is the most relative medium in art”	undated	74	12(2)
Text and Plate proofs and photocopies with handwritten notes and corrections and transparencies, with list of names of students who contributed color studies	1962–63, 1972	116–117	no folders
<b><i>Interaction of Color (German edition)</i></b>	<b>1970,1972</b>		
Early text draft, handwritten and typescript with handwritten corrections	undated	74	13
Text typescript photocopy drafts with handwritten corrections	undated	74	14–17
Draft typescript carbon with handwritten corrections	undated	74	18

DESCRIPTION	DATES	BOX	FOLDER
Draft typescript carbon with handwritten corrections	undated	74	19
Draft typescript carbon with handwritten corrections	undated	75	1–2
Draft typescript carbon with handwritten corrections	undated	75	3
Handwritten, typescript and mimeograph composite draft	undated	75	4
Josef Keller Verlag and Herbert Geier correspondence	1970–1974	75	5
Correspondence	1970–1973	75	6
Publicity	1975	75	7
Japanese edition, (1975) correspondence	1970–1974	75	8
French edition (1974) correspondence	1974	75	9
Finnish edition (1978) correspondence	1976	75	10
<b><i>Search versus Re-Search: Three Lectures by Josef Albers at Trinity College</i></b>	<b>1967–1975</b>		
HARTFORD, TRINITY COLLEGE PRESS, 1969			
Correspondence	1967–1975	72	1
“General Education and Art Education: Possessive or Productive”			
Handwritten, typescript, typescript carbon drafts with handwritten corrections	undated	72	2
Typescript carbon intermediate drafts with handwritten corrections	undated	72	3
“One Plus One Equals Three and More: Factual Facts and Actual Facts”			
Handwritten early drafts	undated	72	4–5
Typescript carbon intermediate drafts with handwritten corrections and letter from Trinity College Publications to JA March 9	1967	72	6
Typescript mimeograph fragments with handwritten corrections	undated	72	7
“Art Studies as Basic Training: Observation and Articulation,”	undated	72	8
handwritten, typescript, typescript carbon drafts with handwritten corrections			
“Design” plates, handwritten text	undated	72	9
Typescript carbon intermediate drafts with handwritten corrections	undated	72	10
Typescript final draft with handwritten corrections	undated	72	11
Page proofs with handwritten corrections	1968	72	12
Dustjacket text	1968	72	13
Preface text	1968	72	14
Lists of people to receive books	1969	72	15
Publicity	1969	72	16
Trinity College lecture typescript transcripts from ¼ reel tapes [see XII. Audiovisual sound recordings]	1965	72	17
Trinity College lectures publicity	1965	72	18
“Albers: Reflections, incomplete and unfinished book project.”	1970-1974	78	1
Yale University Press correspondence and photocopies of various JA writings			
Preliminary materials for unfinished books of writings	undated	78	2
Lists of people to receive books and reprints	undated	78	3
Lists of people and institutions to receive books	undated	78	4
Letters in response to gifts of various books	1969-1973	78	5
Lists and acknowledgments of books and reprints sent to institutions	1946–1961	78	6

**Series IIIb: Various Writings**
**1928-1971**

This series contains writings by Josef Albers, with writings by others on Josef Albers, and writings by others on topics not related to Josef Albers. The bulk of the subseries is handwritten and typescript drafts and printed versions of poems, statements and general writings by Josef Albers. Often these writings were published. Titles contained in brackets represent the first line of an untitled writing or the general topic. Highlights include the group of writings titled "I Remember," which contain various memories of Josef's and the group titled "My Book," which contains various writings put together by Josef for an unfinished book of writings; a facsimile score of *Six Melodies for Violin and Keyboard (for Josef and Anni Albers)* by John Cage; and an untitled statement on Walter Gropius for an unfinished book on Gropius by Xanti Schawinsky. Most handwritten and typescript versions of poems included in *Poems and Drawings* are in this subseries. There is a large number of loose leaves with fragments of writings and notes by Josef, both sorted and unsorted. Texts from the Black Mountain College period may also be found in Series IIa: Teaching.

DESCRIPTION	DATES	BOX	FOLDER
Translations of JA writings by F.C. Huffner (includes letter from Huffner)	1970, undated	78	7-10
[a-b] typescript photocopy	undated	79	1
"About Teaching Art," typescript carbons with handwritten corrections and notes (contribution to book, <i>Art Appreciation Committee</i> )	circa 1945	79	2
"Abstract-Presentational-Presentative," typescript carbons and reprints from 1946 <i>American Abstract Artist</i> , with handwritten notes	1946	79	3
[Achtung!], handwritten	1935	79	4
"Josef Albers," from <i>Nueva Vision</i> (Buenos Aires) No. 8, clippings (with article on JA)	1955	79	5
"Alle-Gemein," handwritten. Dated "Santiago VI.18.53"	1953	79	6
[Alle guten Dinge], handwritten	circa 1940	79	7
[Am Charles River], handwritten	1941	79	8
"Anfang ohne Ende," handwritten typescript and typescript carbons with handwritten notes and corrections	undated	79	9
[On Architectural Sculpture], handwritten	undated	79	10
"Art as Experience," reprints from <i>Progressive Education</i>	1935	79	11
"Art-Judgement-Criticism," handwritten	circa 1930s	79	12(1)
[On art in general education], handwritten	circa 1950	79	12(2)
[Art is not to be looked at], 1956 handwritten postcard to AA, June 24, 1972 <i>New Haven Register</i> clipping	1972	79	13
[Art is the language], handwritten draft	undated	79	14
[Artists are prophets], handwritten draft	undated	79	15
"Astrology in the Fog," typescript and typescript carbon	undated	79	16
[At night everything is gray], handwritten, typescripts and typescript carbon, with handwritten corrections	undated	79	17
[On Bauhaus methods in America], handwritten and typescript with handwritten corrections (in reply to October 21 1937 letter from Lawrence Kocher)	circa 1937	79	18
"Bezügliche Farbe," typescript with handwritten corrections, handwritten photocopy with handwritten corrections	undated	79	19
[On <i>Blue Reminding</i> ], handwritten	undated	79	20
"Cezanne," handwritten	undated	79	21
[On Cezanne and the right angle], handwritten	undated	79	22
[On JA's childhood and painting], handwritten	circa 1950	79	23

DESCRIPTION	DATES	BOX	FOLDER
"The Color in My Painting," typescripts, typescript carbons with handwritten corrections and catalogue translations	circa 1954, 1964	79	24
"Color is the Most Relative Medium in Art," typescript carbons with handwritten corrections	circa 1952	79	25
[The concept of the nineteenth century], typescript carbons with handwritten notes	undated	79	26
"On Co-ordination," typescript carbons with handwritten corrections	circa 1950, 1953	79	27
[Fácil-saber. . .], typescript carbon and photocopy with handwritten corrections	undated	79	28
[Es ist nichts Neues auf der Welt], handwritten with handwritten corrections	undated	79	29
"Explanation of Design #1 and #2," handwritten and typescript with handwritten corrections	undated	79	30
[To design is], handwritten, typescript carbons, photocopies and clippings, with handwritten corrections	circa 1958	79	31(1)
"Design is Planning," handwritten	circa 1950	79	31(2)
[Despite these rectangular and, therefore, distinctly flat], typescript	undated	79	32(1)
"The Direct Approach in Art," handwritten and typescript	undated	79	32(2)
[On "Do Less and Get More"], handwritten	undated	79	33
[Do right], typescripts and typescript carbons	undated	79	34
[Don't be pro], typescripts with handwritten corrections	undated	79	35
[On drawing], handwritten	undated	79	36
"Drunten im Hinterland," handwritten	1937	79	37
[On education], handwritten	1955	79	38(1)
"The Educational Value of Manual Work and Handicraft in Relation to Architecture," typescript carbons with handwritten corrections and notes, photocopies of reprint from <i>New Architecture and City Planning</i>	1944	79	38(2)
"Einigkeit macht stark," handwritten	circa 1940	79	39
[An eleventh amendment], handwritten	undated	79	40
"Emphasis and selection in art," handwritten and typescript	circa 1930s	79	41
"Erwachsene abzähl-reime," handwritten and typescripts with handwritten corrections	1940s	79	42
[Every perceivable thing has form . . .], typescript carbons	undated	79	43
"Formalism Functionalism," handwritten with drawings of bicycles	1949	79	44
[From paint to painting], typescript carbons with handwritten corrections and handwritten version by Anni Albers	undated	79	45
"Figure," The <i>Structurist</i> No. 4 Special issue on Art and Music	1964	79	46
[On glass painting], typescript	1940	79	47
"Graphic Tectonics (synopsis)," typescript carbons with handwritten notes, 1942 and "Tektonische Graphic," typescript for Cincinnati 1949 exhibition catalogue	1942, 1949	79	48
Untitled statement on Walter Gropius, typescripts and typescript carbons with handwritten corrections and notes written for unfinished book on Gropius by Xanti Schawinsky	circa 1950	79	49
[Grosse Vorbilder], typescript and typescript carbons	undated	79	50
[On teaching at Harvard], handwritten	undated	79	51
"Heroisch," typescript carbons with handwritten corrections	undated	79	52



DESCRIPTION	DATES	BOX	FOLDER
"On my Homage to the Square," typescripts and photocopies of various published translations	circa 1954	79	53
"Zu Meinen Homage to the Square," handwritten with drawing	undated	79	54
[I am a Westphalian from the Ruhr], reprints from <i>New Mexico Quarterly</i>	1953	80	1
[I don't think], handwritten	undated	80	2
"I Remember," handwritten. (Includes notes on Bauhaus and JA's Bauhaus colleagues Klee, Kandinsky, Schlemmer and others; Black Mountain College and Richard Lippold, John Rice, John Dewey and Albert Barnes; Mexico; Yale; and art works)	undated	80	3
[Ich glaube, dass sinnvolle formgebung für ein architektonisches], photocopy from <i>Spirale 5</i>	1955	80	4
[Ich sage "perceptuale" Effekte], handwritten and photocopy with handwritten corrections	circa 1965	80	5
"Idea and Spirit," handwritten	circa 1930s	80	6(1)
[If history is study of human conduct], handwritten	circa 1945	80	6(2)
[If we care to listen, we can hear repeatedly] typescript with handwritten corrections	undated	80	7
"Im Spiegel," handwritten	undated	80	8
"Re: <i>Imbedded Linear Constructions</i> ," typescript	circa 1971	80	9
"In a collection of emblems, two visual formulations of the past deserve reference," reprints from <i>Eight Symbols</i> by Norman Ives	1960	80	10
"In Behalf of Structured Sculpture," typescript carbons and photocopies with handwritten corrections and notes (written for <i>Art in America</i> No. 3 1961)	circa 1961	80	11
[In my painting], handwritten	undated	80	12
"Indicating Solids-Never Before," handwritten (with photocopies of Tyler Workshop brochure and related statements)	1976	80	13
"Inheritance/Erbmasse" (Heritage-Inheritance/Erbmasse-Massenerbe), handwritten, typescript and typescript carbons	undated	80	14
"It is always gratifying to see development," handwritten and typescript	circa 1940	80	15
[It is an old painter's rule that landscape], handwritten	undated	80	16
"It seems that there is still development," handwritten and typescript	circa 1940	80	17
[On Kandinsky], photocopy of <i>XXe Siècle Paris</i> 1966 and unidentified photocopy	undated	80	18
"Kausalität (Weltanschauung des Marktes)," handwritten	1937	80	19
[Keine Zeit ist/Walls and doors/Allen guten Dinge], handwritten	undated	80	20
"Kommunikation," handwritten	undated	80	21
"Less Works More/Weniger wirkt mehr," handwritten and typescript photocopies with handwritten notes	undated	80	22
[Man denkt], handwritten	1938	80	23
[Man Kämpft für], handwritten	1941	80	24
"Materialformen," handwritten with drawings	circa 1930s	80	25(1)
"Mehr Bauen als Malen," handwritten	undated	80	25(2)
"Negro Art," handwritten	circa 1940	80	26
[The new art term, "optical painting"], typescript with handwritten corrections	circa 1964	80	27

DESCRIPTION	DATES	BOX	FOLDER
"Nightingale in the Fog/Nachtigall bei Nebel," typescript and typescript carbons	undated	80	28
"Not But Yet/Doch wie Nicht," handwritten, typescript and typescript carbons with handwritten corrections	undated	80	29
"A Note on the Arts in Education," typescript and clippings from <i>The American Magazine of Art</i> , April 1936	1936	80	30
[Nothing "neo"], handwritten	undated	80	31
[OK, Amateurs], handwritten statement on teaching	undated	80	32
"O-O-O," typescripts	undated	80	33
[Oftmals denk ich], handwritten, typescript and typescript carbons	1941	80	34
"On Art," table of contents from <i>One Quarter Scale</i> , University of Cincinnati, March 1953	1953	80	35
"On My Work" [When I paint and construct], typescripts, typescript carbons with handwritten corrections, circa 1959 and reprints of <i>Daedalus</i> , Winter 1960	circa 1959, 1960	80	36
[One can suffocate from knowledge], typescripts and typescript carbons	undated	80	37
[One is walking], handwritten	undated	80	38
[Only the Goal/Nur das Ziel], handwritten typescripts with handwritten corrections	undated	80	39
"Op Art and/or Perceptual Effects," typescripts, typescript carbons and handwritten photocopy	circa 1965	80	40
"Op Art and/or Perceptual Effects," <i>Yale Scientific</i> November 1965 and reprints with handwritten notes	1965	80	41
[The origins of art/Der Ursprung der Kunst], handwritten, typescript, typescript carbons and photocopies with handwritten corrections (includes list of publications)	circa 1940	80	42
"Owl By Sunlight/Eule bei Sonnenschein," typescripts and typescript carbons with handwritten corrections	undated	80	43
[On perceptual effects], handwritten	undated	80	44(1)
[The physio-psychological phenomenon of the so-called after-image], typescript mimeography	undated	80	44(2)
"Plato II (For a Dialectician)/Plato II (An einen Dialektiker), handwritten, typescript and typescript carbons with handwritten corrections	1936	80	45
"Plus = Minus / + = -," typescripts, typescript carbons, typescript photocopies with handwritten notes, clipping from <i>Ulmer Monatsspiegel</i> July 1955 and photocopy of <i>Ord und Bil</i> No 4 1967 (includes "More or Less")	1955, 1967, undated	80	46
"Present and/or Past," reprints from <i>Design</i> with handwritten notes. April, 1946	1946	80	47
[The ratio of effort to effect is], typescript mimeograph	circa 1950	81	1
[On the reds in the paintings of the Janis Collection] handwritten with corrections (written for 1968 Dorothy Miller catalogue)	1968	81	2
"Reductio ad absurdum," typescript carbon and "Structural Constellation," photocopy with handwritten corrections	undated	81	3
[On religious edifices], handwritten with drawings	undated	81	4
"Schöne Wirtschaft," typescript with AA handwritten notes and typescript carbon	undated	81	5
[The search of science], handwritten	undated	81	6
"Seeing Art/Kunst Sehen," typescripts, typescript carbons with handwritten corrections and photocopies	circa 1952	81	7

DESCRIPTION	DATES	BOX	FOLDER
"On Seeing Art," handwritten and typescript	circa 1940	81	8
[So far a suspected noun], typescript with handwritten note	1964	81	9
"The So-Called Artist," typescript and handwritten	undated	81	10
[About my <i>Structural Constellations</i> ], typescript, typescript carbon and handwritten	undated	81	11(1)
"Structural Sculpture" [(It is more than 40 years), exhibition catalogues and photocopies with handwritten notes (Erwin Hauer and Robert Engman)]	1960, 1966, undated	81	11(2)
[On structure, facture, texture], photocopy of telegram November 26, 1938 [see Box 25 Folder 2]	1938	81	12
[On talking about art], handwritten	undated	81	13
"On Taste," typescript and handwritten	undated	81	14
[There is no world without a stage/Keine Welt hat Kein Theater], typescript and typescript carbon with handwritten corrections	undated	81	15
[To distribute material possessions/Austeilen materieller Güter], handwritten, typescript and typescript photocopies with handwritten corrections (includes "Plus=Minus")	circa 1938	81	16
[To educate is to adjust the individual to the community], handwritten and typescript carbons	circa 1940	81	17(1)
"To Me (So Far)/Fuer Mich (soweit)," typescripts and typescript carbons	circa 1952	81	17(2)
"To some particular promoters," handwritten, typescript and typescript carbons with handwritten corrections	undated	81	18
"To Those [Some/The/Their] Creators," handwritten corrections	undated	81	19
[Two reduced posters/Zwei verkleinerte Plakate], handwritten and photocopies	undated	81	20
"Unbelievable, But True/Un glaublich, aber Wahr," typescripts and typescript carbons with handwritten notes	undated	81	21
[On Variants on a Theme], handwritten, typescripts, typescript carbons and photocopies with handwritten corrections and notes	circa 1940	81	22
[Verbal analysis of a graphic presentation], typescript carbons with handwritten corrections (regarding Container Corporation logo) [see Box OS20 Folder 11(1)]	undated	81	23
"Verwünschter Wunsch," handwritten, typescript and typescript carbon	undated	81	24
"A Very Short Story/Schweigend Verstehen," handwritten, typescript and typescript carbons with handwritten corrections and notes (includes "To distribute material possessions")	circa 1945	81	25
"von Farbe zu Malerei," handwritten	undated	81	26
"Vorkurs 1923," typescript with handwritten corrections	1938	81	27
[Was ich nicht habe], handwritten	1941	81	28
"We Construct and Construct/Konstruieren und Konstruieren," handwritten, typescripts and typescript carbons	1943	81	29
[We had forgotten-but learned again/Wir haben verlernt-aber wieder gelernt], handwritten, typescript, typescript carbons and photocopies with handwritten corrections and notes	1963	81	30
"Weltanschauung," handwritten, typescripts, typescript carbons with handwritten notes, translation handwritten by Anni Albers	undated	81	31
"werklicher formunterricht," <i>Bauhaus 2/3</i> . Offprints and photocopies (with English translation and handwritten excerpt)	1928, undated	81	32

DESCRIPTION	DATES	BOX	FOLDER
[What I am aiming at in fundamental design], typescript carbon	undated	81	33
[What I want to do in my painting] handwritten	undated	81	34
[When I paint/Wenn ich male], handwritten typescripts, typescript carbons with handwritten corrections and photocopies of published versions	undated	81	35
[When our words, wishes, worlds], handwritten	undated	81	36
“White/In Praise of White,” handwritten and typescript with handwritten corrections	undated	81	37
[On <i>White Line Squares</i> ], typescript	undated	81	38
[With false premises/Mit falschen Prämissen (Swischen den Kulissen)], handwritten, typescript and typescript carbons with handwritten corrections	undated	81	39
“Zur Konference/Es gibt,” handwritten, typescripts and typescript carbons	undated	81	40
Untitled statement published in “Contemporary American Painting,” catalogue, University of Illinois Urbana, typescript carbons with handwritten notes	1952	81	41
Untitled statement on JA at the Bauhaus, handwritten and handwritten photocopy with handwritten corrections	undated	81	42
Quotations from JA’s writing	undated	81	43
Miscellaneous writings and notes, handwritten (includes notes on typologies of form)	circa 1920–1930s	82	1
Miscellaneous writings and notes on education handwritten (including notes on Black Mountain College)	circa 1940s–1960s	82	2
Miscellaneous writings and notes, handwritten	circa 1930–1960s	82	3
<b>Notes on</b>			
Other artists, architects and writers includes Ed Barnes (anecdote about JA’s painting “Legendary Pasture”), Paul Beidler (anecdote about JA as a teacher) Max Beckmann, John Cage, Marcel Duchamp, van Doesburg, Clement Greenberg, Will Grohmann (includes German obituary), Walter Gropius and the Bauhaus (includes clipping on Gropius), Wassily Kandinsky, Paul Klee, Henry Moore, Jackson Pollock, Tut Schlemmer, Frank Lloyd Wright)	undated	82	4
Basic Design	undated	82	5
Bauhaus	undated	82	6(1)
Bauhaus Archiv	undated	82	6(2)
Color and black and white	undated	82	7
Education	undated	82	8
Gestalt theories of perception	undated	82	9
Elliot Kone	undated	82	10
Movement and color	undated	82	11
“My Book”	undated	82	12
Painting and color	undated	82	13
Poetic creation	undated	82	14(1)
Repetition	undated	82	14(2)
Si Sillman and Norman Ives	undated	82	15
Systemics	undated	82	16
Quotations by and about Josef Albers	undated	82	17

DESCRIPTION	DATES	BOX	FOLDER
Miscellaneous notes from a disassembled folder (includes notes about Black Mountain College)	undated	82	18
Notes for a speech at opening of JA exhibition at the Metropolitan Museum of Art, New York, November 18 1971 [see Ilc. Solo Exhibitions Box 48 Folder 20]	1971	82	19
Notes on student Elinor Evan's MFA thesis, "Implications of Some Gestalt Perception in a Group of Contemporary Paintings"	undated	82	20
<b>Unsorted handwritten notes</b>			
Notes on work titles and miscellaneous	circa 1945–1975	83	1–3
Notes (includes photocopies of early JA writings, drafts and published poems, writings on art and artists, diagram for folded paper beard, notes for statement in print portfolio <i>Never Before</i> )	circa 1930s–1970s	83	4
Notes (includes preparatory work for JA teaching at Harvard, notes on Black Mountain College, note on Japanese art, notes on John Andrew Rice, lists of addresses, notes on press about Black Mountain College, notes on exhibitions, preparatory notes for lectures or classes)	circa 1930s–1960s	83	5
Notes (includes notes on paintings and other artworks, notes on gifts and loans of works, notes on criticism of JA work as "degenerate", lists of recipients for holiday cards, to do lists, lists for titles, drafts of letters, notes on <i>Bauhaus</i> by Hans Wingler, list of talks and writings from Black Mountain College)	circa 1930s–1970s	83	6
Notes (includes notes on translations, notes on glass works, notes on text for <i>Interaction of Color</i> and <i>Formulation : Articulation</i> , notes on titles, notes on paintings and prints, invitation to 1947 exhibition of work by Josef Albers in Denton Texas, notes on color circles, notes on Documenta III, notes on Mexican Lithographs, to do lists)	circa 1940s–1970s	83	7
Notes (includes lists of gifts, to do lists, notes on Paintings, lists of stained glass windows, notes on <i>Bauhaus</i> by Hans Wingler, notes on other artists and institutions, notes on loans and exhibitions)	circa 1950s–1970s	83	8
Notes (includes notes on paintings and collectors, lists of recipients for holiday cards, lists of addresses, notes on prints, lists of titles, notes about László Moholy-Nagy)	circa 1940s–1970s	83	9
Notes on Anni Albers (two items: Paul Klee reproduction, and sheet of paper with "Anni Albers" written on it)	undated	83	10
Puzzles and Games (mostly press clippings)	circa 1950s–1970s	83	11
Blank Paper	undated	83	12
<b>Writings by others on Josef Albers</b>			
Acha, Juan "Josef Albers: Homage to the Square," for <i>Cultura Peruana</i> October-December, 1964	<b>1938–1978</b> 1964	85	1
Albrecht, Hans Joachim "Josef Albers: Homage to the Square," for Kaiser Wilhelm Museum, April 1971 Krefeld exhibition catalogue	1971	85	2
Apollonio, Umbro "Albers," for <i>Graphic Tectonics</i> (German translation by Elisabeth Navarini)	undated	85	3
Arp, Hans/Jean "Josef Albers," (English translation by Anni Albers) (includes 2 copies of <i>der technische akademiker</i> nos. 7 and 8, 1958, in which Arp's poem is published, as well as an illustration of a Structural Constellation and an accompanying article "Test auf Vorurteile" by "Ro" probably the journal's editor Bruno Rothschuh)	1957	85	4(1)

DESCRIPTION	DATES	BOX	FOLDER
Baljeau, Joost "The Hegelian Romantic Negation in Modern Plastic Art"	undated	85	4(2)
Barnstone, Willis "For Josef Albers" (on the occasion of JA's Yale University retirement)	1958	85	5
Beckmann, Hannes "Formative Years"	undated	85	6
Boyden, Katrina "The Background of the Bauhaus and the Word of Josef Albers," Senior thesis Bennington College, June	1952	85	7
Chanes, Rafael "Ode to the Square"	1964	85	8
Charlot, Jean "Nature and the Art of Josef Albers," reprint from <i>College Art Journal</i> , Spring 1956	1956	85	9(1)
Clay, Jean "Albers: Three Stages of Logic," typescript incomplete, typescript photocopy and photocopy of article in <i>Rhobo</i> Spring 1958	1958	85	9(2)
Conant, Howard "The Pursuit of Excellence: An Address delivered by Professor Howard Conant Chairman, Department of Art Education, New York University, to the National Committee on Art Education at the Museum of Modern Art on 2 May 1963" (includes letter from Conant to JA, November 15 1963)	1963	85	10(1)
Crespo de la Serna, Jorge Juan "Josef Albers y lo Abstracto en la Arte"	circa 1934	85	10(2)
Culley, John H. Untitled, August 14, 1938, for catalogue of exhibition "Josef Albers" at the Artists Gallery, New York, December 6–31, 1938 (see Box 45 Folder 8)	1938	85	11(1)
Degand, Léon "Albers," from <i>Aujourd'hui No. 15</i>	1958	85	11(2)
Diament de Sujo, Clara "Josef Albers" May 1966. Spanish with English translation by Bonnie Lee Thompson	1966	85	12
Dörner, Alexander Untitled, February	1942	85	13
Duault, Alain "Albers" (à Ernest Beyeler) May 5, 73	1973	85	14
Farrell, Nancy "Prismatic II," (verbessert bei Frau Moellenhoff) A short appreciation of a painting by Josef Albers written in German. Farrell was a student at BMC ca. 1935–37. Anno Moellenhoff was a faculty member.	1937	85	15(1)
Folds, Thomas. Untitled January 6, 1952	1952	85	15(2)
Fuller, Buckminster "Josef Albers 1888–1976,"	1978	85	16
Gerstner, Karl "Aphorismen zu 80 Jahre Albers," October 27, 1967	1967	85	17(1)
Golden, Fred. Untitled (includes JA handwritten note)	undated	85	17(2)
Graham, (possibly John) Untitled, for catalogue of exhibition "Josef Albers" at the Artists Gallery, New York, December 6–31, 1938 (see Box 45 Folder 8)	1938	85	18
Greene, Balcomb. Untitled, for catalogue of exhibition "Josef Albers" at the Artists Gallery, New York, December 6–31, 1938 (see Box 45 Folder 8)	1938	85	19
Grohmann, Will. Various	1957–1965, undated	85	20(1)
Hildebrandt, Hans "Josef Albers"	undated	85	20(2)
Huffner, Fritz C. Various. (includes notes by JA)	1957–1971, undated	85	21(1)
Imdahl, Max "On Josef Albers's <i>Structural Constellations</i> "	undated	85	21(2)
Jaffé, Hans "Josef Albers: Studie voor "homage to the square: blue depth," Gemeente-museum den Haag	undated	85	22(1)

DESCRIPTION	DATES	BOX	FOLDER
Johns, Jasper "Homage to Albers," for March–April 1973 Galerie Beyeler, Basel	1973	85	22(2)
Le Ricolais, Robert "Bertrachtungen über die Graphiken von Josef Albers" for <i>Art International</i> March 20 1968	1968	85	23
Lord, James "Josef Albers: The Exercise of Integrity"	undated	85	24
Mérida, Carlos. Untitled, for catalogue of exhibition "Josef Albers" at the Artists Gallery, New York, December 6–31, 1938 (see Box 45 Folder 8)	1938	85	25
Morris, George L.K. Untitled, for catalogue of exhibition "Josef Albers" at the Artists Gallery, New York, December 6–31, 1938 (see Box 45 Folder 8)	1938	85	26(1)
Mokry, Uvod 1928 lecture on Bauhaus and JA (includes photocopy of original lecture and transcript translation with 1968 letter from translator, Zdenka Pospisil	1928, 1968	85	26(2)
Nakahara, Yusuke "Homage to the Square: Albers and Abstract Art," from <i>Sekai</i> , September 1964	1964	85	27
Nilson, Karl-Gustaf "Josef Albers: Interaction of Color"	1966	86	1–2"
Rogo, Elsa. Untitled, for catalogue of exhibition "Josef Albers" at the Artists Gallery, New York, December 6–31, 1938 (see Box 45 Folder 8)	1938	86	3
Aline B. Saarinen Quote from <i>New York Times</i> October 31, 1954	1954	86	4
Schmied, Wieland			
"Josef Albers," for <i>Neue Zürcher Zeitung</i>	1972	86	5
"Fifteen Statements for Josef Albers"	undated	86	6
"Experiences with Josef Albers,"	undated	86	7
"Homage to Josef Albers," for Kerstner-Gessellschaft, Hannover May–June 1968	1968	86	8
Von Eckardt, Wolf "What the Bauhaus Taught: Obsolete or Viable" for <i>Horizon</i> , November 1961. Typescript.	1961	86	9
Unidentified Introduction for JA lecture at Virginia Museum of Fine Art November 21 1966	1966	86	10
Unidentified "The Square Affair"	undated	86	11(1)
Unidentified "Reflections on the Graphisms of Josef Albers"	1967	86	11(2)
Unidentified	undated	86	12
Notes on Ed Barnes, Paul Beidler and "PM"s words on JA	undated	86	13
<b>Writings not on Josef Albers by others</b>			
Benne, Kenneth. "Intelligence as an Aim of Art Education"	undated	86	14
Cage, John. "Forerunners of Modern Music"	undated	86	15
Dreier, Katherine. Untitled	undated	86	16
Dwight, Edward. Untitled	undated	86	17
Gropius, Walter "Speech delivered at the Harvard Club of Boston at the Alumni Dinner for Walter Gropius's 75th Birthday," May 24	1958	86	18(1)
von Herrmann, Rolf-Dieter "Über das Gesellschaftliche sein des Künstlers."	1968	86	18(2)
Lippold, Richard. "On the Appropriateness of Materials"	undated	86	19
Lippold, Richard. Untitled writings	1947–1948	86	20
Matisse, Henri. Untitled letter to Henry Clifford February 13 1948, (published in <i>Perspecta</i> 4, 1957)	1948	86	21

DESCRIPTION	DATES	BOX	FOLDER
Mayer, Ralph. "The Newer Paint Materials and a Report on Art"	1968	86	22
Meyer, Hannes. "Creative Education" (includes handwritten JA note)	undated	86	23
Prager, Oscar. "Betrachtungen zur Asthetik der Gartenkunst"	1959	86	24
Rebay, Hilla. "New Age"	1949	86	25
Ringel, Fred. "America Seen by Americans"	1932	86	26
Wagner, Martin. "The Build of the Builders"	undated	86	28
Quotations by others	undated	86	28
Breuer, Martha. "Revision of the Genus Rhynchosciara Rùbsaamen (Diptera, Sciardae) in the Neotropical Region"	1969	118	14
<b>Series IIIc: Lectures</b>	<b>1928–1964</b>		
Untitled first and second lectures, Lyceum Club, Havana, Cuba, December 1934. Typescripts with handwritten notes and publicity	1934	84	1
"On Education and Art Education," Winnetka Illinois, November 28 1939. Typescript carbons with handwritten corrections and notes	1939	84	2
Untitled lecture on art and religion, handwritten	circa 1940	84	3
Untitled lecture, School of Museum of Fine Arts Boston, Spring 1941. Handwritten	1941	84	4
Untitled lecture on art education and general education ("Probably Denver"). Typescript carbon with handwritten corrections	circa 1941	84	5
"Art Education and General Education=Possessive or Productive," Graduate School of Design, Harvard University, June/July 1950. Excerpts from lecture, handwritten, typescript and typescript carbons with handwritten corrections and notes	1950	84	6–7
Untitled lecture, Conference on Design and Management, Aspen Colorado, August 1951. Typescripts and typescript carbons with handwritten corrections	1951	84	8
"Art Education and General Education," excerpts from lecture "On Teaching Art to Youngsters," Conference for Elementary and Secondary Teachers and Supervisors of Art, University of Illinois at Urbana, March 15 1952. Typescript carbons and typescript report of conference	1952	84	9
"On Teaching Art to Youngsters," Conference for Elementary and Secondary Teachers and Supervisors of Art, University of Illinois at Urbana March 15 1952. Typescript carbons with handwritten corrections	1952	84	10
"Photos as Photography and Photos as Art," February 24 1953. Typescript with handwritten photocopy	1953	84	11(1)
Untitled lecture, Universidad Nacional de Ingeniera, Lima, Peru, September 12 1953. Handwritten	1953	84	11(2)
Untitled lecture on Basic Design, St. John's University Collegeville, MN, March 1954. Handwritten with handwritten notes and photograph	1954	84	12
Lecture notes and fragments, typescript and handwritten	circa 1950–1955	84	13
Untitled lecture on art education and general education, October 1956. Composite typescript carbons with handwritten corrections ["New Haven"] with handwritten notes	1956	84	14
"Visual Communication," typescript carbon with handwritten corrections, (includes condensed version given at First Visual Communications Conference June 7 1956)	1956	84	15



<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Untitled lectures, Carnegie Institute of Technology, Pittsburgh, December 1957. Handwritten	1957	84	16
Untitled lectures, Yale University. Handwritten	circa 1957	84	17
Lecture notes "for Pittsburgh and Yale." Handwritten	circa 1957	84	18
"Dimensions of Design/A Few Dimensions of Design," Second Annual Conference of American Craftsmen, June 1958. Typescript and typescript carbon with handwritten notes and corrections and correspondence between American Craftsmen's Council regarding lecture edits for conference publication (includes "The External Pressures of Creativity" by Paul Aschenbach)	1958	84	19
"Dimensions of Design," Keynoting the Theme, The Second Annual Conference of American Craftsmen, June 28 1958. Typescript carbon with handwritten corrections and notes and conference pamphlet	1958	84	20
"Art and Education: Possessiveness or Productive," Wellesley College, February 24 1959. Handwritten, draft and notes, typescript carbon and photocopies of excerpts, February 20	1959	84	21
Untitled lecture, Yale University, April 15 1959 Handwritten	1959	84	22
Lecture excerpts compiled for unfinished book of collected writings, typescripts, typescripts carbons and photocopies with handwritten corrections and notes	undated	84	23
"Facts Versus Facts," handwritten	undated	84	24
"Art Instruction as Creative Education," handwritten English translation of German typescript	undated	84	25
Untitled lecture on art education and general education	undated	84	26
Untitled lecture on art education and general education, typescript with handwritten corrections	undated	84	27
Untitled lecture on art education and general education, typescripts with handwritten corrections	undated	84	28
Untitled lecture ("Probably Yale") on art and art education. Handwritten	undated	84	29(1)
Untitled lectures on art education. Handwritten	undated	84	29(2)
Invitation to lecture at the Catholic University of Chile at Santiago, July 21 1953 "On Art Education and General Education"	1953	84	30(1)
Invitation to four lectures at the Art Institute of Chicago, November 1959–January 1960	1959–1960	84	30(2)
Newspaper clipping for lecture sponsored by the Student Alliance of the Hartford Art School, University of Hartford and the Wadsworth Atheneum, 1962 "Color, A Magic Force"	1962	84	31
Clipping photocopies on lecture for Dallas Museum of Fine Arts on Interaction of Color, April 30 1963	1963	84	32
Invitation to lecture for Seminar of the Art Advisory Committee, New York City, August 6 1963 "Color-Factual Fact or Actual Fact"	1963	84	33
Invitation to lecture at University of Southern California, October 17 1963 "Interaction of Color"	1963	84	34
Newsletter for the lecture at Smith College, Northampton MA, March 1964 "The Interaction of Color"	1964	84	35
Brochure for The American Institute of Graphic Arts Speaker Program, May 11 1964 "The Interaction of Color"	1963	84	36

**Series IV: Personal****1910–1974, undated****1 box**

The Personal series in the Josef Albers subgroup documents Josef’s life outside of his career, including his family’s life. Among the materials in the Personal series there are documents relating to Josef Albers’s family; his academic records; birth, marriage and identification papers; and his will.

DESCRIPTION	DATES	BOX	FOLDER
JA birth certificate, copy	1936	87	1
JA’s Bottrop School, class of 1897 undated clipping with JA’s brother and Perdekamp (includes handwritten note by JA)	undated	87	2
Albers family birth, baptismal, marriage and death certificates. Copies	1933–1937	87	3–8
Albers house, Bottrop, Horsterstrasse 18, clipping, photographs and letter draft to François Bucher June 17 1975	1975	87	9(1)
Photograph and printed materials found with family materials	undated	87	9(2)
Academic records	1910–1932	87	10
Josef and Anni Albers copy of marriage certificate Photostat	1927	87	11
Notes and correspondence regarding departure from Germany	1933	87	12
U.S. Certificate of Citizenship	1939	87	13
Passports and International Certificates of Vaccination	1953–1968	87	14
Citizenship documents, photocopies and Photostats	1902–1952	87	15
Certificate of Title, Orange CT	1970	87	16
Lorenz Albers’s grave, Bottrop, photograph	1965	87	17
JA’s Will (includes letter from AA to Lee Eastman)	1977	87	18
JA’s Yale University Art Gallery memorial service, programs and invitations, April 23 1976 [see Box OS 19]	1976	87	19
“500 Jahre Stamm Albers aus Bödefeld (Sauerland)1460 bis 1972–1973” and Bödefeld clippings	1967, undated	87	20
Lists of travels	1933–1968	87	21
Addresses	undated	87	22
Postage stamps	undated	87	23
Mailing list	1974	87	24
Identification cards	undated	87	25
Albers name card	undated	87	26
Signature examples	1972, undated	87	27
Saul Steinberg 1969 and 1970 calendars	1969, 1970	87	28
State of Connecticut, Department of Motor Vehicles, Driver’s Manual	1947	87	29

**Series V: Financial****1949–1976****14 boxes**

The Financial series contains used and unused checks, receipts, bills, lists, and tax forms.

DESCRIPTION	DATES	BOX	FOLDER
	1949–1967	101	1(2)–13
	1968	102	1(2)–7
	1968–1969	103	1–9
	1969	104	1–5
	1969	105	1–6
	1970–1971	106	1–9
	1971–1972	107	1–6

DESCRIPTION	DATES	BOX	FOLDER
	1972–1973	108	1–6
	1973	109	1–9
	1974	110	1–11
	1974	111	1–2
	1975	112	1–4
	1950–1976	113	1–10

## Series VI: Postcard Collection

4 boxes

This series consists of postcards collected by Josef and Anni Albers during their travels throughout the United States, Europe and Latin America. The bulk of them are unmounted and all are arranged by location. Josef created postcard collages with a portion of them. Highlights of the postcards include colorful postcards from Hawaii and the continental United States and photograph postcards from various states in Mexico portraying places that Josef and Anni Albers visited. Postcards by Hugo Brehme are included among them. Detailed cataloguing information for the postcard collages can be found in the “Archive” section of the Josef and Anni Albers Collection database. Available to researchers by request.

DESCRIPTION	DATES	BOX	FOLDER
<b>Collages</b>			
Mexico and Peru	1953, undated	88	1
Santiago, Chile	1953	88	2
Church exteriors (majority Germany)	1955	88	3–5
Church exteriors and interiors (majority Germany)	1955	88	6–9
Church interiors	undated	89	1
Grand Canyon	undated	89	2
Hawaii	undated	89	3–5
San Francisco	undated	89	6
Bödefeld, Germany	undated	89	7
Miscellaneous cities	undated	89	8
Italy	undated	89	9
Hawaii	undated	89	9
Unidentified	undated	89	9
Hugo Brehme postcards envelope [See PC2]	undated	89	9
<b>Unmounted</b>			
United States of America	undated	PC1	—
Greek sculptures	undated	PC1	—
Churches	undated	PC1	—
Strasbourg	undated	PC1	—
Ulm	undated	PC1	—
Buren	undated	PC1	—
München	undated	PC1	—
Italy	undated	PC1	—
Germany, miscellaneous	undated	PC1	—
Egyptian statues	undated	PC1	—
American Indian Art	undated	PC1	—
Pre-Columbian Figurines	undated	PC1	—
Le Corbusier	undated	PC1	—

DESCRIPTION	DATES	BOX	FOLDER
Miscellaneous works of Art	undated	PC1	—
Mexican States	undated	PC2	—
Federal District	undated	PC2	—
Guerrero	undated	PC2	—
Guanajuato	undated	PC2	—
Hidalgo	undated	PC2	—
México	undated	PC2	—
Michoacán	undated	PC2	—
Morelos	undated	PC2	—
Oaxaca	undated	PC2	—
Nuevo Len	undated	PC2	—
Puebla	undated	PC2	—
Querétaro	undated	PC2	—
San Luis Potosi	undated	PC2	—
Tlaxcala	undated	PC2	—
Yucatán	undated	PC2	—
Peru	undated	PC2	—
Gods	undated	PC2	—
Unidentified	undated	PC2	—

## Series VII: Holiday Cards

circa 1934–1960

2 boxes

The Holiday Cards series contains the holiday cards designed by Josef and Anni Albers that the couple sent to friends. These cards are considered among the works of art created by the couple. They are beautifully designed and are often playful. Of note among the cards is one designed by Anni Albers and Alex Reed at Black Mountain College, circa 1940.

DESCRIPTION	DATES	BOX	FOLDER
Card storage envelopes with handwritten notes and drawings	1950–1958	44	12
Unfolded original cards	1950–1954	44	13
“Greetings,” designed by Anni Albers and Alex Reed, original cards with duplicate	circa 1940	44	14
“A Merry Christmas and a Happy New Year,” original card, handwritten draft of accompanying note, photocopies with handwritten notes	circa 1934–1935, undated	44	15
Card production materials	undated	44	16
Originals with handwritten notes	undated	44	17
Holiday cards	1939	PC3	—
	1941	PC3	—
	1943	PC3	—
	1950	PC3	—
	1951	PC3	—
	1952	PC3	—
	1953	PC3	—
	1954	PC3	—
	1957–1958	PC3	—
	1958–1959	PC3	—
	1960	PC3	—
	undated	PC3	—

**Series VIII. Subject Files****circa 1925–1976, undated****9 boxes**

The Subject Files series includes printed materials collected by Josef Albers on individuals, including artists and other notable people, various subjects relating to art and education and the Bauhaus. Josef often handwrote comments on the printed materials.

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
<b>Individuals</b>			
Adler, Bruno	1968	90	1
Anderson, Malcolm Jordan	1961	90	2
Antes, Horst	undated	90	3
Anuskiewicz, Richard	1963–1976	90	4
Arnheim, Rudolf	undated	90	5
Arp, Hans	1958–1971	90	6
Asawa Lanier, Ruth	1969	90	7
Barrágan, Luis	undated	90	8
Bayer, Herbert	1955–1971	90	9
Beckmann, Hannes	1964–1975	90	10
Beckmann, Max	1964–1972	90	11
Bertoia, Harry	1976	90	12
Bill, Max	1945–1976	90	13–14
Bittleman, Arnold	1965–1968	90	15
Blaser, Werner	1967	90	16(1)
Bliss, Anna Campbell	1976	90	16(2)
Boehm, Gottfried	1974	90	16(3)
Bogler, Theodor P.	1976	90	17
Bonies, Bob	1968	90	18
Bosch, Hieronymus	1955	90	19
Boyd, Rutherford	1930–1935	90	20
Breuer, Marcel	1947–1974	90	21
Brunius, Teddy	1970	90	22
Bryden, Robert	undated	91	1
Budnick, Sidney	1962	91	2
Cage, John	1965–1967	91	3
Calderara, Antonio	1964–1976	91	4
Carlberg, Norman and Robert Engman	1962–1976	91	5
Cézanne, Paul	1963–1970	91	6
Chagall, Marc	1936–1966	91	7
Clark, Kenneth	1967	91	8
Clemens, Roman	1970	91	9
Cornell, Joseph	1976	91	10
Dali, Salvador	undated	91	11
Day, John	1967	91	12
DeKooning, Willem	1968–1969	91	13
Dexel, Walter	undated	91	14
Dix, Otto	1966	91	15
Duarte, Angel	1971	91	16

DESCRIPTION	DATES	BOX	FOLDER
Duchamp, Marcel	1965–1971	91	17
Dürer, Albrecht	1970–1971	91	18(1)
Emmerich, D.G.	1963	91	18(2)
Engman, Robert	1960–1966	91	19
Ernst, Max	1966–1975	91	20
Farmanfarmaian, Monir	undated	91	21(1)
Feininger, Lyonel and Lux	1961	91	21(2)
Fiedler, Horst (includes photographs of “adjustable, elastic, reclining chair”)	undated	91	22
Fuller, Buckminster	1965–1976	91	23
Gerstner, Karl	1961–1976	91	24
Giacometti, Alberto	1948	91	25
Goeritz, Mathias	1960–1962	91	26
Gräsel, Friedrich	1968	91	27(1)
Grohmann, Will	1968	91	27(2)
Gropius, Walter	1940–1969	91	28
Hämäläinen, Kauko	1976	91	29
Hauptmann, Ivo	undated	91	30
Held, Al	1973	92	1
Hélion, Jean	1939	92	2
Helms, Dietrich	1966–1970	92	3
Hölzel, Adolf	1969	92	4
Hildebrandt, Hans	undated	92	5
Hinman, Charles	1975	92	6
Holweck, Oskar	1968	92	7
Honegger, Gottfried	1964	92	8
Horwitz, Channa	1976	92	9
Howe, George (January 29 1954 <i>New Haven Register</i> clipping of Louis Kahn and others presenting JA work to Howe)	1954	92	10
Itten, Johannes	undated	92	11
Ives, Norman	1965–1970	92	12
Jaffé, Hans	1970	92	13
Janis, Sidney	1960–1968	92	14
Jensen, Alfred	undated	92	15
Johnson, Ray	undated	92	16
Joseph, William	undated	92	17(1)
Kaiser, Hans	1965	92	17(2)
Kandinsky, Wassily	1933–1974	92	18
Katayama, Toshihiro	1968–1971	92	19
Kepes, Gyorgy	1963	92	20
Klee, Paul	1967–1976	92	21
Knepper, Hedda	1974	92	22
Koehler, Reinhold	1961	92	23
Kokoschka, Oskar	undated	92	24
Kranz, Kurt	1960–1968	92	25
Kupka, Frantisek	undated	92	26

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Le Corbusier	undated	92	27
Le Parc, Julio	1973	92	28(1)
Leppien, Jean	1965	92	28(2)
Leichner, Margaret	1970	92	29
Lindners, Richard	1968–1971	92	30
Londenberg, Kurt	undated	92	31
Malone, Nan	1960	92	32
Mayer, Hans	1967	92	33
Mayer, Ralph	1967	92	34
Meyer, Hannes	1967	92	35
Mérida, Carlos	1965	92	36
Michel, Robert	1972–1976	92	37
Miró, Joan	1968	92	38
Miyawaki, Aiko	1964	92	39
Moholy-Nagy, Lazlo	1967–1970	92	40
Mondrian, Piet	1972	92	41
Moore, Henri	1972	92	42(1)
Morandi, Giorgio	1949	92	42(2)
Morellet, François	1966–1971	92	43
Morita, Shiryu	undated	92	44
Motherwell, Robert	1961–1976	92	45
Munari, Bruno	1961	92	46
Nesch, Relf	undated	92	47
Nilson, Karl-Gustaf	1967–1976	93	1
Nivola, Constantino	1963	93	2
Noland, Kenneth	1962–1976	93	3
Offner, Elliot	1976	93	4(1)
Oldenburg, Claes	1970	93	4(2)
Osborn, Robert	undated	93	5
Otero, Alejandro	1964	93	6
Perdekamp, Franz Grosse	1971	93	7
Perry, Charles O.	1968–1976	93	8
Phillips, Peter	1970	93	9
Picasso, Pablo	1954–1968	93	10
Pinciotti, Michael Rosso	1976	93	11
Piqueras, Jorge	1963	93	12
Pöschel, Werner	1971	93	13
Rauschenberg, Robert	1963–1976	93	14
Rebay, Hilla	undated	93	15
Reed, Joseph	undated	93	16
Reimann, William	1975	93	17
Reinhardt, Ad	1955–1960	93	18
Rice, John Andrew	undated	93	19
Rickey, George	1976	93	20
Rockburne, Dorothea	1976	93	21
Rothko, Mark	1970	93	22

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Ruoff, Fritz	1971	93	23
Russell, Morgan	1953	93	24
Saarinen, Eero	1960	93	25
Sala, Marzio and Annamaria	undated	93	26
Schawinsky, Xanti	1971–1973	93	27
Schlemmer, Oskar	1950–1976	93	28
Schmidt, Wolfgang	1976	93	29
Schwitters, Kurt	1971	93	30(1)
Sempere, Eusebio	undated	93	30(2)
Seuphor, Michel	1976	93	31
Severini, Gino	1967	93	32
Slutzky, Robert	1976	93	33
Solin, Charles Gary	1959	93	34
Sommer, Ed (includes September 2 1966 letter to JA)	1966	93	35
Spies, Werner	1967–1974	93	36
Steinberg, Saul	1952–1976	94	1
Stella, Frank	1966	94	2
Stravinsky, Igor	undated	94	3
Struycken, Peter	1965	94	4
Tauss, Charles [see Related Materials]	1973	94	5
Thompson, Bradbury	1975	94	6
Thomson, Virgil	1972	94	7
Thwaites, John Anthony	undated	94	8
Twombly, Cy	undated	94	9
Tworkov, Jack	1963	94	10
Urbain, Elaine Schmitt	1945–1976	94	11
Urbásek, Miloš	1970	94	12
Valledor, Leo	undated	94	13
van der Rohe, Mies	1953–1969	94	14
Vasarely, Victor	1969	94	15
Vellinghausen, Albert Schulze	1965–1967	94	16
Vivarelli, Vivo	1969	94	17
Vojska, Marjan	1970	94	18
Von Eckardt, Wolf	1963	94	19
Warhol, Andy	1971	94	20
Wasserman, Barton	1973–1976	94	21
Welliver, Neil	1976	94	22
Wilder, Thornton	1959	94	23
Wilding, Ludwig	1965–1969	94	24
Williams, Amancio	1964	94	25(1)
Wolff, William (“Gegenseitige Beeinflussung der optischen und der akustischen Helligkeit,” 1933)	1933	94	25(2)
Yamawaki, Iwao	1963–1976	94	26
<b>Other Subjects</b>			
Josef Albers resemblances	1964–1972	94	27
American art institutions	1967–1976	94	28



DESCRIPTION	DATES	BOX	FOLDER
Archeology	undated	94	29
Architecture	1953–1967	94	30
Art, general	1942–1972	94	31
Art education	1951–1969	94	32
Art sales and auctions	1970–1971	94	33
Barwa chair	undated	94	34
<i>Black Mountain College: An Exploration in Community</i> by Martin Duberman, reviews and articles	1972, undated	94	35
<i>Change</i> , July–August 1972. Contains article “Black Mountain: Reflections on a Pioneer Living–Learning Community” by Martin Duberman	1972	94	36
Bottrop	undated	95	1
Christmas cards (of interest to JA for art history)	undated	95	2
Collecting	undated	95	3
Design	undated	95	4
Design, roads	undated	95	18
Dessau	undated	95	5
Documenta 1968	1968	95	6
Experiments in Art and Technology, Inc.	undated	95	7
Geometry	undated	95	8
German art institutions	undated	95	9
Hirshhorn Museum and Sculpture Garden (Washington, DC)	1974–1976	95	10
Metropolitan Museum of Art (New York) (primarily regarding acquisition controversy 1971–1973)	1972–1975	95	11
Museum of Modern Art (New York) postwar program	undated	95	12
Op Art	1954–1973	95	13
Pentagon Pose	1935	95	14
Prints	1960–1966	95	15
Proportion	1945	95	16
Pumpernickel	1968	95	17
Road Design	1963	95	18
Skowhegan School of Painting and Sculpture	1971–1973	95	19
Tamarind Lithography Studio	1960–1970	95	20
Typewriting design	undated	95	21
Typography	1963–1973	95	22
Haus Welbergen, Wasserburg	1970	96	1(1)
Yale University	1956–1967	96	1(2)
“Vom Trug der Sinne,” <i>Kölnische Illustrierte Zeitung</i> . No. 43 clipping of article on perception by Dr. Th. Wolff Friedenau	1929	96	2
Miscellaneous clippings	1963–1970	96	3
Miscellaneous photographs	undated	96	4
Catalogues from exhibitions of other artists	1953–1972	96	5
Miscellaneous pamphlets and brochures	undated	96	6
<b>Bauhaus</b>			
Correspondence regarding JA’s reaction to 1961 Bauhaus exhibition in Darmstadt (includes JA’s notes, letter drafts and copies of catalogues)	1961	97	1

DESCRIPTION	DATES	BOX	FOLDER
Clippings and photocopies from various Bauhaus exhibition catalogues with handwritten notes and corrections	circa 1961	97	2
English translation of statement on Bauhaus in <i>Die Zeit ohne Eigenschaften</i> (with JAs photocopied notes)	1960	97	3
Postcard with Bauhaus Masters House (from Estate of Elisabeth (Albers) Marx)	undated	97	4(1)
Photocopy of "Historisch oder Jetztig" (essay written by JA and published in <i>Junge Menschen</i> , 1924)	1924	97	4(2)
Printed material from the 1940s and 1950s (includes newspaper article about Franz Grosse-Perdekamp, "The End of the Bauhaus" by Mies Van Der Rohe)	1940s–1950s	97	5
Printed material from the 1960s (includes pamphlets from the Bauhaus-Archiv Darmstadt, offprints and newspaper clippings, "Paper at the Bauhaus" by Jane Fiske McCullough)	1960s	97	6
Printed material from the 1970s (includes clippings about the opening of the Bauhaus-Archiv Berlin, reprint of "The Creation of Living Form through Color, Form, and Sound – a 1923 article by Gertrud Grunow)	1970s	97	7
Undated printed material (includes "The Legacy of the Bauhaus" by Hin Bredendieck, catalogue of Bauhaus materials auctioned by Ex Libris, photocopy of typescript "What the Bauhaus Taught: Obsolete or Viable?" by Wolf Von Eckardt, announcement of the opening of The New Bauhaus (in Chicago) in the <i>Art News</i> , offprint of "Zum Gestaltwandel des Bauhauses" by Ludwig Grote, press clippings, "Das Staatliche Bauhaus – die Jahre in Weimar" by Wilhelm Wagenfeld)	undated	97	8
List of former students	undated	97	9
Original folder of materials regarding "50 Years of Bauhaus" traveling exhibition. Correspondence, handwritten notes, publicity, printed materials	1968–1969	97	10

### Series IX: Printed Materials

1936–1976 (bulk 1955–1974)

7 boxes

This series consists of published articles on or mentioning Josef Albers or of interest to Josef Albers. Included among the materials are photostats of articles made by and grouped together by Josef. Many of the materials include Josef's handwritten comments. Of note among the materials are New Yorker cartoons with references to Josef's work.

DESCRIPTION	DATES	BOX	FOLDER
Photostats of printed materials on or by JA from disassembled envelope	various, undated	98	1–12
<i>Artlover</i> announcement 1936	1936	99	1
<i>Print</i> , fall 1945	1945	99	2
Cover of <i>Interiors</i> , January 1947 (featuring JA print <i>Seclusion</i> )	1947	99	4
Announcement of JA 60th birthday in Westphalian newspaper	1948	99	5
Press clippings about JA lectures (Cincinnati Times and Richmond Times-Dispatch)	1949	99	6
"Albers Paints a Picture" by Elaine de Kooning, <i>Art News</i> , November 1950 offprints and copies typescript (not by de Kooning)	1950	99	7
Announcements of JA appointment to Yale ( <i>Christian Science Monitor</i> , <i>New York Herald Tribune</i> , <i>The New York Times</i> , <i>The Summer Crimson</i> ) offprint from catalogue: <i>Collection of the Société Anonyme: Museum of Modern Art 1920</i> , Yale University Art Gallery, 1950	1950	99	8

DESCRIPTION	DATES	BOX	FOLDER
Intro, Volume II, Number I (Albers is mentioned in "Museum Keepers, Professional Art Touts & The Rue de la 57" by Paul Lett)	1952	99	9
Photocopy of JA's entry in the <i>Künstler Lexicon</i> by Hans Vollmer; offprint of "Josef Albers" in the <i>New Mexico Quarterly</i> , Winter 1953	1953	99	10
Photocopy and translations of articles on JA color lecture "The Magic of Color" given in Munich in the <i>Süddeutsche Zeitung</i> and the <i>Schwäbische Donauzeitung</i> , January 1954	1954	99	11
Printed material (includes copy of <i>The College Art Journal</i> from which "Nature and the Art of Josef Albers" by Jean Charlot has been excised, photocopy of pages from <i>The Naked Truth and Personal Vision</i> by Bartlett Hayes Jr., excerpt from article on JA in <i>Nueva Visión</i> )	1955	99	12
Printed material (includes "Albers: Impersonalization in perfected form" by Michael Loew in <i>Art News</i> , photocopies of brief articles on JA in both <i>Art News</i> and <i>Architectural Design</i> )	1956	99	13
"Painter Joseph [sic] Albers, Ambassador of Color" (article on JA in the <i>Pittsburgh Sun-Telegram</i> ) announcement of acquisition of <i>Unconditioned (Homage to the Square)</i> in the <i>Bulletin of Associates of Fine Arts at Yale University</i>	1957	99	14
"The Artist as Collector", article featuring JA and the Alberses' pre-Columbian art collection by Andre Emmerich, <i>Art in America</i> , Summer 1958	1958	99	15
Article celebrating JA's 70th birthday in <i>Westfalenspiegel</i> , March 1958	1958	99	16
Printed material (includes articles about JA for his 70th birthday by Will Grohmann (typescript), Max Bill (in <i>Werk</i> ) and in various German newspapers, also <i>Yale Alumni Magazine</i> featuring descriptions of art classes taught by JA, Si Sillman and others)	1958	99	17
Printed material (includes announcement of JA receipt of the Conrad-von-Soest-Preis of 1958 in the <i>Dülmener Heimatblätter</i> , "What Happened to Geometry?" by Sidney Tillim in <i>Arts Magazine</i> , and review of JA gallery lecture in Yale and New Haven papers)	1959	99	18
Printed material (includes article critical of JA art as "tiring" in <i>Critical</i> , announcements of JA visits and lectures in Germany)	1960	99	19
Printed material (includes articles in Dutch by Will Grohmann and E. Bergen, <i>The Square</i> by Bruno Munari)	1961	99	20
Printed material (includes <i>Homage to the Square II</i> in <i>Los Angeles County Museum of Art Bulletin</i> , articles on JA by Margit Staber and Richard Lippold)	1962	99	21
German and English typescripts of "Die Welt von Josef Albers / The World of Josef Albers" by Iwao and Mityiko Yamawaki (from <i>Graphic Design</i> ), press clippings of "Exit Hofmann Left, Enter Albers Right" in <i>Arts Magazine</i>	1963	99	22
Printed material (includes front and back covers of <i>Art News</i> featuring <i>Homages to the Square</i> and a leaf study from <i>Interaction of Color</i> , articles about <i>Interaction of Color</i> , articles celebrating JA 75th Birthday)	1963	99	23
Printed material (includes "Op Art: Pictures that Attack the Eye" in <i>Time</i> , and cover of <i>Yale Alumni Magazine</i> featuring JA wall sculpture)	1964	99	24
Printed material (includes articles about JA lithograph stolen and recovered from exhibition at Trinity College, articles mentioning JA by Una Johnson and Katherine Kuh)	1965	99	25

DESCRIPTION	DATES	BOX	FOLDER
Printed materials (includes articles about JA lecture at University of Southern Florida)	1966	99	26
<i>Bell and Howell Annual Report</i> , featuring JA and <i>Interaction of Color</i>	1967	99	27
“Josef Albers” by Hans Hildebrandt ( <i>Das Kunstwerk</i> ), offprints, typescript, and English translation	1967	99	28
“Les carrés magiques d’Albers / Albers” by Jean Clay, <i>Réalités</i> , offprints in French and English, typescript in German	1968	100	1
Printed materials (includes articles celebrating JA’s 80th birthday)	1968	100	2
Printed materials (announcements of JA’s 80th Birthday in newspapers and magazines)	1968	100	3
Newspaper clippings about the Albers’ visit to Westphalia and Bottrop in 1968	1968	100	4
Newspaper clippings about gifts of JA art to Bottrop	1969–1972	100	5
Photocopy of letter to editor about JA teaching in Bottrop in 1922–1923 printed in <i>Rhur-Nachrichten</i>	1969	100	6
Articles on JA in <i>Westfalenspiegel</i>	1958–1969	100	7
Articles on JA in <i>Westfalenspiegel</i> (also includes press clippings about <i>Josef Albers – Das Werk des Malers und Bauhausmeisters als Beitrag zur visuellen Gestaltung im 20. Jahrhundert</i> by Eugen Gomringer)	1969	100	8
Printed material (includes Henri Cartier-Bresson’s photos of JA printed in <i>Journal of the Archives of American Art</i> , “Op-Kunst und / oder perzeptueller Effekt” by JA in <i>Kunst + Unterricht</i> )	1969	100	9
Printed material (includes typescript and reprint of article on JA by Sam Hunter published in <i>Vogue</i> ) and <i>Bulletin of the Metropolitan Museum of Art</i> January, 1970; with image of a JA Structural Constellation.	1970	100	10
Printed material (includes article on JA in <i>Die Kunst und das schöne Heim</i> , articles on JA by Grace Glueck, Gerald Norland, Werner Spies, Douglas Davis, Barbara Catoir)	1971	100	11
Article by Werner Spies on Giorgio Morandi that mentions JA	1971	100	12
Printed material (includes press clippings on JA exhibitions and auction sales, “Encounters with Artists” by Alexander Eliot (former JA student at BMC)	1972	100	13
Articles from German newspapers on JA and JA’s 85th birthday	1973	100	14–15
Printed material (includes clippings of advertisements from galleries and investors interested in buying JA artwork, articles on JA from <i>Artis</i> and <i>Aesthetic Education</i>	1974	100	16
Photocopied excerpt from <i>Malerei nach 1945</i> by Wieland Schmied	1972	100	17
Article critical of <i>Malerei nach 1945</i> by Hans Klinkel, <i>New York Times</i> article about acquisitions at the Metropolitan Museum of Art	1975	100	18
Article about a small exhibition on JA held at the Josef-Albers-Gymnasium in Bottrop	1976	100	19
Undated (includes duplicates of other printed material in boxes 99 and 100)	undated	100	20
Undated (“Huldigung an das Quadrat” typescript)	undated	100	21
<i>New Yorker</i> cartoons with JA references	undated	100	22
JA work displayed in background in homes	1960–1961	100	23
“Art at 410 Park Avenue,” Chase Manhattan Bank brochure	undated	100	24

DESCRIPTION	DATES	BOX	FOLDER
JA for sale in publications	1968, 1973, undated	115	1(1)
Transcript of radio show on JA's <i>Homage to the Square: Blue Depth</i> (includes correspondence with Richard Price)	circa 1970	115	1(2)
Publications with JA prints	1970, undated	115	2
Color slides catalogues	undated	115	3
Ralph M. Pearson Courses by Mail, Critical Appreciation Course II (includes letter)	1950–51	115	5

### Series X: Photograph and Scrapbook Albums

1954–1971, undated

5 boxes

This series includes loose mounted photographs, photograph albums, and scrapbooks assembled for Josef and Anni Albers. There are three photograph albums made by Hochschule fur Gestaltung students for Josef which include photographs of Josef teaching at the school and photographs of student studies. Among loose mounted photographs is a large print of Josef Albers's photograph of a baby. Also included in the series is a photograph album, "Josef Albers at the Metropolitan Museum of Art," Metropolitan Museum of Art, New York that includes photographs of Josef and Anni Albers at home and at Sirocco Screen Press. Photographers in the series include Arnold Newman, Margit Staber, Jon Naar, Cheryl Rossum, Erika Schmied, Josephine Mears, Lee Boltin, Michael Popp, Manfred Tischer, Herb Weitman, M. Unagami, and Hiram Ash.

DESCRIPTION	DATES	BOX	FOLDER
See Series X in Josef Albers Oversized			

### Series XI: Audiovisual

1955–1976

5.5 boxes

sound recording tape reels

62 film cans

The Audiovisual Series includes acetate and polyester open reel sound recordings and 16mm acetate and polyester films made of Josef Albers. They include only film and audio projects by other people on Josef Albers, as Josef did not make any of them himself. All sound recordings have been reformatted and access CD-Rs are available. Access DVDs are noted in the folder list when available.

#### Series XIa. Sound Recordings

1959–1976

The Sound Recordings subseries includes sound elements to film projects *To Open Eyes* and *Man at the Center*, Yale University Painting Crits, lectures and interviews. Among the lectures are the three lectures given at Trinity College in Hartford that led to the publication *Search versus Re-Search*. Also included in the subseries is a recording of Josef Albers discussing Black Mountain College, the interviews with Josef and Anni Albers conducted by Martin Duberman, and Josef Albers's Memorial Service at Yale University Art Gallery.

¼ inch open reels, 5" and 7" To match original open reel tapes (Boxes SR 1–6) with access DC-R copies, please contact the Josef and Anni Albers Foundation.

DESCRIPTION	DATES	REEL NUMBER
Film <i>To Open Eyes</i> sound elements	undated	R001–R024
Film <i>Man at the Center</i> sound elements	undated	R025–R024
Yale University Painting Crits, December 14, 1959; March 10 1961	1959, 1961	R043
<b>Lectures</b>		
Yale University	circa 1959	R044–R046
Morgan State College, Baltimore MD, May 5	1960	R049
Trinity Lectures, April [see IIIa Writings Box 72, <i>Search versus Re-Search: Three Lectures by Josef Albers at Trinity College</i> ]	1965	R056–060

DESCRIPTION	DATES	REEL NUMBER
"The Logic and Magic of Color," University of Southern Florida, Tampa January 19 and 21	1966	R061–062
University of Bridgeport, Bridgeport, CT, April 26	1966	R063–065
University of Bridgeport, Bridgeport, CT May 5	1966	R066
University of Bridgeport, Bridgeport, CT May 11	1966	R067
University of Miami, Miami, FL	undated	R084–085
<b>Interviews</b>		
"Invitation to Art, Distinguished Living Artists" April 25	1960	R048
Radio Interview, WRFM New York October 12	1961	R050
Josef Albers and Marian Gore Interview, WPFK 90.7 FM, July	1964	R051
Sidney Janis Gallery, November 19	1964	R052
Josef and Anni Albers, Martin Duberman November 11, 1967	1967	R069–070
Josef Albers, BBC	undated	R072–073
With L.E. Abt and S. Rosner July 27	1968	R074
NBC-NYC, with Grace Glueck March 31	1972	R075
TV interview with Josef Albers regarding <i>Despite Straight Lines</i> [see III. Writings Box 70]	1961	R086
With Dick [Richard] Tuttle	undated	R087
<b>Other</b>		
Discussing Black Mountain College	1965	R053–054
Josef Albers Memorial Service, April 23	1976	R076
"Albers" Yale University Art Gallery	undated	R079
On Color and On Education	undated	R083

#### Series XIb: Films

1955–1972, undated

The Films subseries includes 16mm prints of the following films: *Josef Albers at Yale* by John Cohen; *Josef Albers at Home* by Sedat Pakay; *Josef Albers: Homage to the Square* by Hans Namuth and Paul Falkenberg; *To Open Eyes* by State University of New York at Albany, directed by Arnold Bittleman; *Man at the Center* by Canadian Broadcast Company, Lister Sinclair, producer; and an untitled film by Lee Savage. Of note are the films *Josef Albers at Yale*, a short silent film showing Josef in the classroom leading students through exercises and *Josef Albers at Home*, a film showing Josef in his studio at home with his paintings.

An access DVD is noted when available. Please contact the Foundation for more information on films.

DESCRIPTION	DATES
<i>Josef Albers at Yale</i> by John Cohen [Access DVD available]	1955–1956
<i>Josef Albers at Home</i> by Sedat Pakay [Access DVD available]	1968]
<i>Josef Albers: Homage to the Square</i> by Hans Namuth and Paul Falkenberg	1969
<i>To Open Eyes</i> by State University of New York at Albany, directed by Arnold Bittleman	1971
<i>Man at the Center</i> by Canadian Broadcast, Company, Lister Sinclair, producer	1972
Untitled by Lee Savage	undated

## Oversize

DESCRIPTION	DATES	BOX	FOLDER
<b>Series Ia: Correspondence with Individuals</b>			
Sutner, Ladislav (includes 1980 JA postage stamp and envelope)	1967	OS21	28
<b>Series Ib: Correspondence with Institutions and Organizations</b>			
<i>Look Magazine</i> (includes tear sheet of January 15 article)	1948	OS1	1
<b>Series Id: Birthday Correspondence</b>			
70th Birthday	1958	OS1	1(2)
80th Birthday	1968	OS1	1(3)
<b>Series IIa: Teaching</b>			
"The College that Built Itself" (article on Black Mountain College)	circa 1942–45	OS1	2
<i>Junior Bazaar</i> (article on Black Mountain College)	May 1946	OS1	3
<i>Form</i> , no 4 (article on Black Mountain College)	April 15, 1967	OS1	4
<i>Form</i> , no 5 (article on Black Mountain College)	1967	OS1	5
<i>Form</i> , no 6 (article on Black Mountain College)	1967	OS1	6
"Black Mountain College: A Stirring Example of Democratic Education" in <i>Friends</i>	1942	OS1	7
"College Housing Problem" (article on Black Mountain College)	circa 1942–45	OS1	8
"Minimum House Black Mountain College"	circa 1943–48	OS1	9
"Homage to a Teacher: Josef Albers" by Arnold Bittleman, <i>Eye</i>	March 1968	OS1	10
Faculty finances spreadsheet (Black Mountain College)	undated	OS20	1
Card for JA from students	1948	OS20	2
Articles on construction at Black Mountain College ( <i>Boston Herald</i> , <i>New York Times</i> , and <i>Asheville Citizen-Times</i> )	1940	OS20	3–5
Coca-Cola materials (includes letter from Coca-Cola Company to JA regarding advertisements)	1942, undated	OS20	6
Clipping on Serpentine Wall (University of Virginia),	undated	OS20	7
Advertisements for color studies	undated	OS20	7
Publications about the Hochschule für Gestaltung, Ulm (includes <i>Ulm</i> 1, 2, 3)	1955–1958	OS21	2(1)
Typofecture materials (printed pages from newspapers)	undated	OS26	1–5
Photographs of material studies. Paperbending analysis, plastic action and figure-ground relations. Unknown source	undated	OS26	8
Matière materials. Printed materials, pages	undated	OS28	1–8
<b>Series IIb: Project Files</b>			
Mounted photographs with sketches and handwritten description	circa 1926	OS1	11
"Konstruierte Schriften" leaflet, example of JA's "Entwurf einer Schablونسchrift" with drawings and handwritten notes.	1930	OS19	9
Sketch, Ersatz für XX-2. Das Ostwald System for Interaction of Color	undated	OS19	10
Galerie der Spiegel, Köln <i>Homage to the Square: 12 Serigraphs</i> , publicity	1967	OS20	8(1)
<i>Embossed Linear Constructions</i> , print proof	1969	OS20	8(2)
Print proof for offset print of 1940s JA painting	undated	OS20	9
Container Corporation, logo design example	undated	OS20	11(1)
Wren House, instructions and drawings	undated	OS20	11(2)

DESCRIPTION	DATES	BOX	FOLDER
Notes on Geometric Form in drawings of early Churches and temples (see OS30 for drawings) Drawing of cathedrals of Amiens, Beauvais, and Cologne	circa 1920s–1930s	OS21	29
Sketches, drawings and studies of geometric forms and early churches and temples. Not all by JA.	undated	OS30	—
<b>Series IIc: Solo Exhibitions</b>			
January 7–26 1952 “Albers: Homage to the Square Transformation of a Scheme”, Sidney Janis Gallery, New York. Publicity	1952	OS2	1
November 30–December 26 1959 “Homage to the Square,” Sidney Janis Gallery, New York. Brochures and publicity	1959	OS2	2
September 17–October 13 1962 “Josef Albers,” Ferus Gallery, Los Angeles. Invitation	1962	OS2	3
January–February 1964 “Josef Albers,” Galerie Burén Stockholm. Catalogue and publicity	1964	OS2	4
September 1964 “Josef Albers,” Ferus Gallery, Los Angeles, Invitations	1964	OS2	5
September 28–October 24 1964, “Josef Albers: Homage to the Square,” Sidney Janis Gallery, New York. Publicity	1964	OS2	6
May 15–June 9 1968, “albers,” Kestner-Gesellschaft Hannover. “Homage to Josef Albers,” by Wieland Schmied	1968	OS2	7
November 1971–January 1972 “Josef Albers at the Metropolitan Museum of Art,” Metropolitan Museum of Art, New York. Catalogue	1971	OS2	8
March–April 1973 “Albers,” Galerie Beyeler, Basel. Catalogue and publicity	1973	OS2	9
August 15–25 1936 Periódico El Nacional, Mexico	1936	OS20	12
January 1959 Hathorn Studio, Skidmore College Saratoga Springs, New York. Publicity (lecture)	1959	OS20	13
November 5–24 1962 “Josef Albers at the Pace Gallery,” Pace Gallery, Boston. Review.	1962	OS20	14
October 15–December 1963 “Interaction of Color” Carpenter Center, Harvard University. Posters	1963	OS20	15
January 1971 “Josef Albers: Paintings and Graphics, 1917–1970,” Princeton University Art Museum Princeton, NJ. Catalogue	1971	OS20	16
<b>Series IId: Group Exhibitions</b>			
April 3–17 1937 “American Abstract Artists,” Squibb Galleries, New York. Portfolio	1937	OS19	1
August 26–September 10, 1950. “Linien. American Abstract Artists” Copenhagen. Publicity	1950	OS2	10(1)
September 24–October 10 1956 “Recent Paintings by 7 Americans,” Sidney Janis Gallery, New York. Invitation	1956	OS2	10(2)
1968 publicity	1968	OS2	10(2)
February 25–April 25 1965 “The Responsive Eye,” Museum of Modern Art, New York. Publicity	1965	OS2	11
March 1967 “Formen der Farbe,” Stuttgart. Publicity	1967	OS2	12
October 19–November 15 1968 “Icon-Idea,” Lafayette College, Easton, PA. Publicity	1968	OS2	13
September 17–October 27, 1968. “Serial Imagery.” Pasadena Art Museum. Publicity	1968	OS2	14
October–December 1976 “America America,” Galerie Beyeler, Basel. Catalogue	1976	OS2	15



DESCRIPTION	DATES	BOX	FOLDER
May 23–June 14 1974 “An Exhibition of Art Work by Students of Josef Albers,” Carpenter Center, Harvard University, Cambridge. Publicity	1974	OS2	16
July 8–August 2 1953 “Josef and Anni Albers: Paintings, Tapestries and Woven Textiles,” Wadsworth Atheneum, Hartford, CT. Catalogue and publicity	1953	OS20	17
February 16–March 20 1955 “Twentieth Century Drawings,” Yale University Art Gallery Print portfolio	1955	OS20	18
July 1963 Museum Haus Lange, Krefeld. Publicity	1963	OS20	19
April 14–May 21 1967 “Formender Farbe,” Kunsthalle Bern	1967	OS20	20
March 1969 Westfälischen Kunstverein, Münster. Publicity	1969	OS20	21
<b>Series IIe: Architectural Commissions</b>			
1963 Pan Am Building New York, <i>Manhattan</i>	undated	OS1	12
1980 Stanford University, <i>Stanford Wall</i> (empty Stanford University binders)	1960–1980	OS3	—
1967 Rochester Institute of Technology, <i>Loggia Wall</i> 1966–1975	undated	OS3	1
Mounted photographs of 1959–1960 Corning Glass Building Lobby, New York; <i>Two Structural Constellations</i> , 1958–1960; and 1963 Yale University Art and Architecture Building, <i>Repeat and Reverse</i>	undated	OS3	2
1976 Mutual Life Center, Sydney, Australia, <i>Wrestling</i>	1971–1976, undated	OS20	22
Plan and drawing for uncompleted commission “525 Wm. Penn Way”	undated	OS20	23
1980 Stanford University Lomita Mall, <i>Stanford Wall</i> . Publicity	1980	OS20	24
1967 Rochester Institute of Technology, <i>RIT Loggia Wall</i> . Photographs	1966	OS20	25 (1)
1972 Landesmuseum für Kunst und Kulturgeschichte Münster, <i>Two Supraportas</i> . Plans	1969–1975, undated	OS20	25 (2)
1950 Harvard University Graduate Center, <i>America</i> . Photographs	1950	OS20	26
<b>Series II f: Awards and Honorary Degrees</b>			
Pratt Institute, 1975 Honorary Degree of Doctor of Fine Arts	1975	OS4	—
American Institute of Architects, 1974 Fine Arts Medal Nomination	1973	OS4	1
Metropolitan Museum of Art, Benefactor	1972	OS4	2
Conrad von Soest Prize	1958	OS4	5
Yale University Honorary Master of Arts	1962	OS4	4
Kenyon College 1969 Honorary Degree of Doctor of Fine Arts (original and photocopies)	1969	OS31	2
Town of Fairfield, CT 1976 Artist of the Year Award	1976	OS5	—
Premio Internazionale Diano Marina per Illustrazione Artistica di Opera Letteraria	1973	OS5	—
Unidentified medal	undated	OS5	—
Unidentified medals	undated	OS6	—
American Institute of Architects, 1975 Fine Arts Medal	1969–1975	OS6	—
Stadt Bottrop, Plakette der Stadt Bottrop	1963, undated	OS6	—
Skowhegan Medal for Graphics	1971	OS6	—
Honorary Degrees (Universidad Catolica de Chile, Miembro Académico, 1953; Metropolitan Museum of Art, 1970 Fellow for Life, National Association of Schools of Art, 1971 Citation; University of North Carolina, 1967 Honorary Degree, Doctor of Fine Arts; American Institute of Graphic Art, 1964 Honorary)	1953-1971	OS 21	2(2)
Conrad von Soest Prize	1968	OS21	2(2–3)

DESCRIPTION	DATES	BOX	FOLDER
Stadt Bottrop, Ehrenbürgerrecht	1970	OS21	1(2)
Stadt der Arbeit und Erholung Bottrop, medal Fratelli Fabbri Editori medal	1968 undated	OS6 OS6	— —
NIGB Frederikstad	undated	OS6	—
Rathaus der Stadt Bottrop, medal	undated	OS6	—
Smithsonian James Smithson medal (includes note)	undated	OS6	—
<b>Series IIg. Notebooks</b>			
Disassembled empty binders and notebooks	undated	OS7–OS11	—
<b>Series Ili: Color Research</b>			
Examples of four-color offset printing	undated	OS15	(1–2)
“Merchandise sold by color” press clipping from <i>The German Tribune</i>	1962	OS15	3
“Color” clipping from <i>Life</i> , July 3, 1944	1944	OS15	4
“Color and Its Application to Fabric & Fashion Design” pamphlet printed by I.C.I. Organics, Inc.	undated	OS15	5
“Color” clipping from <i>Life</i> , July 3, 1944	1944	OS15	6
“How Good is Your Taste?” by Maitland Graves, Magazine clipping	undated	OS15	7
“Technology: Color in Industry” clipping from <i>Fortune</i> , Colorlog, Sigmund Ullman Company	1951 undated	OS15 OS21	8 4
Various color sheets and color examples	undated	OS21	5
Published material on color (includes “The Science of Color, A Summary of the Theories of Dr. Wilhelm Ostwald” and clipping from “Color” in <i>Life</i> )	1937, 1944	OS21	6(1)
Printed materials on color (poster for “Experimental Color Workshop” and “Moleta Architectural Color Guide Formula Sheet”	undated	OS21	6(2)
Charlotte Engraving Co. Screen Tint Color Guide	undated	OS31	1
<b>Series Ili: Interviews</b>			
“Einleitung (ein interview mit Albers)” Dietrich Mahlow, typescript photocopy and galleys July, 1970	1970	OS19	8
“Ich liebe das Quadrat: Ein Interview mit Josef Albers,” Die Zeit March 15	1968	OS21	7
<b>Series IIIa: Books</b>			
<i>Josef Albers</i> by Eugen Gomringer. Publicity	1968	OS1	13
<i>Formulation: Articulation</i> . Publicity	1972	OS1	14
<i>Search vs. Re-Search</i> . Trinity College lectures. Publicity	1965	OS21	8
<b>Interaction of Color</b>			
Publicity (includes promotional leaflet for complete German edition with JA’s annotations)	1968, 1972	OS12	1
Text and plate proofs with handwritten notes and corrections	1962–1963	OS12	2–13
Text and plate proofs and photocopies with handwritten notes and corrections and transparencies, with list of student names that contributed color studies, German edition.	1972	OS13	1–6
Color transparencies	undated	OS14	1–3
Publicity (Werk und Zeit, 1965)	1965	OS21	1(1)

DESCRIPTION	DATES	BOX	FOLDER
<b>Series IIIb. Various Writings</b>			
Spies, Werner Albers, mock-up	1971	OS19	9
Acha, Juan "Josef Albers: Homage to the Square," for <i>Cultura Peruana</i>	October–December 1964	OS19	20
Cage, John "Six Melodies for Violin and Keyboard (for Josef and Anni Albers), facsimile score	undated	OS19	—
<b>Series IIIc: Lectures</b>			
"Creative Education," from "VI. Internationaler Kongress für Zeichen, Kunstunterricht und Angewandte Künste in Prag, 1928." Photocopy of English version of "Werklicher Formunterricht (Practical form instruction) from H. Wingler <i>Bauhaus</i> p. 142	1928	OS19	7
<b>Series IV: Personal Papers</b>			
JA's memorial service guest book, April 23 1976	1976	OS19	—
<b>Series V: Financial</b>			
Financial Records	1973	OS15	9–10
Financial Records	1974	OS15	11–13
Financial Records	1975	OS15	14
<b>Series VII: Holiday Cards</b>			
Card production materials	undated	OS1	15
<b>Series VIII: Subject Files</b>			
Asawa Lanier, Ruth Magazine article "Christmas Claybake"	undated	OS19	5
Bill, Max (includes "Art Looking at us" by Paul Overy, with references to JA. <i>The Listener</i> , Nov 24, 1966	1952, 1966	OS16	1
Boyd, Rutherford (includes "Speaking of Pictures ... Solids and Lines show the Beauty of Mathematics" <i>Life</i> , March 21, 1949)	1938, 1949	OS16	2
Breuer, Marcel (regarding UNESCO Preliminary Project)	undated	OS19	6
Cézanne, Paul	1938, 1952,	OS16	3
Le Corbusier	1957, 1960	OS16	4
Darboven, Hanne, "6 Manuskripte" 69	1969	OS21	9
Duchamp, Marcel	1963	OS16	5
Dürer, Albrecht	1971	OS16	6
Dürer, Albrecht, article un Die Welt	1971	OS21	10
Fuller Sue	1949	OS16	7
Shutaro, Mukai "Concrete Poetry its source and relationship with Japan" Photocopy from <i>Graphic Design</i> (Tokyo) 52	1970	OS16	8(1)
Helms, Dietrich	1968	OS21	11
Itten, Johannes	1958	OS21	12
Ives Norman	1968	OS16	8 (2)
Lorenz, Konrad	1970	OS16	9
Mondrian, Piet	1971	OS16	10
Matisse, Henri	1970	OS21	14
Nehru, Pandit	1949	OS21	15
Reinhardt, Ad (includes Master of the Minimal, <i>Life</i> , February 3)	1967, undated	OS16	11
Rudolf, Paul	1967	OS16	12
Schwitters, Kurt	1969	OS16	13
van der Rohe, Mies	1966	OS21	16

DESCRIPTION	DATES	BOX	FOLDER
Wright, Frank Lloyd	1960	OS16	14
Wyss, Marcel	undated	OS21	17
Yamawaki, Iwao	undated	OS16	15
<b>Bauhaus</b>			
Bauhaus	1950s, 1960s	OS21	24
Bauhaus (includes articles from <i>The New York Times Magazine</i> , <i>The New York Times</i> , <i>Frankfurter Allgemeine Zeitung</i> , and others)	1950s, 1960s	OS21	24
Bauhaus ( <i>Frankfurter Allgemeine Zeitung</i> and others)	1970s	OS21	26
<b>Other Subjects</b>			
Art, general, (includes "The Old Men of Modern Art" <i>Life</i> Dec 12, 1949; "Violent Images of Emotion: Expressionist Art has a Big Revival, <i>Life</i> May 12, 1958 "10" Dwan Gallery catalogue Oct 4-29, 1966,	1949, 1958, 1966	OS16	16
Art, general	1937, undated	OS19	2-3
Art, general	1968, undated	OS21	18(1-2)
Art museums/ institutions (German press cuttings)	1968, 1971, undated	OS16	17
Art museums/ institutions "Museum of Modern Art" by Roger Angell. Reprint from <i>Holiday</i> , November	1953	OS16	18
Bottrop	1968, 1973	OS21	20
Design: Carpet Textures	undated	OS16	19
Design: Roads ("The New South" with photographs by Margaret Bourke-White. <i>Life</i> , October 31)	1949	OS16	20
Design: Furniture	1948, 1950	OS16	21
Golden Section (includes Tschichold's diagram	undated	OS16	22
"How Do You Price Art Works?" by Grace Glueck. <i>New York Times</i> , January 2	1976	OS21	19
"Kunsthalle in Bielefeld." Article on Philip Johnson's new building. <i>Frankfurter Allgemeine Zeitung</i> , November 9	1968	OS21	21
Op Art	1966	OS16	23
Miscellaneous	undated	OS16	24
Museum of Modern Art (New York)	1961	OS21	22
Rossini. Review of Biography	1968	OS21	23
Westphalia	undated	OS21	27
Yale University ("Yale Mother of Colleges" <i>Look</i> , April)	1950	OS16	25
<b>Series IX. Printed Materials</b>			
Cover of <i>Arts and Architecture</i> with image of Albers's painting "Construction on Black", (1938-42) July	1947	OS17	1
"Optical Tricks Train Yale Artists" <i>Life</i> , March 26	1956	OS17	2
"Josef Albers, ein Altmeister der Vorlehre" offprints from <i>Graphik</i> June	1959	OS17	3
"Photographer's Best of 1959" Photograph of Albers by Don Fitch, <i>New Haven Register</i> , December 27, 1959	1960	OS17	4
"The Corporate Splurge in Abstract Art" <i>Fortune</i> April, pp 138-147. Albers's painting "Starblue" illustrated on p.138	1960	OS17	5
"The Colin Collection: From Manet to Arp" <i>Vogue</i> April 15, 1960. Albers "Restrained Glow"(1951) reproduced on page 110 and described on p. 149	1960	OS17	6
"How to Read a Painting" by E.H. Gombrich. <i>The Saturday Evening Post</i> . Offprint. Albers <i>Structural Constellation</i> illustrated	1961	OS17	7

DESCRIPTION	DATES	BOX	FOLDER
"He Paints with his Brain" <i>Hartford Courant Magazine</i> , November 18.	1962	OS17	8
"Painters' Playing Cards", <i>Art in America</i> . Offprint Albers-designed playing cards on p. 42	1963	OS17	9
"The World Of Josef Albers" <i>Graphic Design</i> (Tokyo) no. 11, April 1963. Photocopy of 2 pages	1963	OS17	10
"With Art, 'One Man's Meat is Another Man's Poison" <i>Aloha-Sunday Star Bulletin &amp; Advertiser</i> , Sept 6	1964	OS17	11
"Op Art" <i>Life</i> , December 11	1964	OS17	12
"A Common Denominator in Four Exhibitions" by Emily Genauer. <i>New York Herald Tribune</i> , February 7	1965	OS17	13
"On Josef Albers's Interaction of Color" by Karl Gerstner <i>Form</i> , March. Acetate negative	1965	OS17	14
"The 100 Best People in the World", <i>Esquire</i> , August illustrations by Blake Hampton. 2 pages.	1965	OS17	15
"Six Talented Americans" <i>America Illustrated</i> no. 83 published by USIA for Russia and Poland. Includes Irving Penn's photograph of Albers and Jasper Johns	1965	OS17	16
"Colour and Line—Art and Education: On the work of Josef Albers" by Margit Staber. Offprint from <i>Neue Grafik</i> . Text in German, English and French	1965	OS17	17
"Collecting Original Art Prints" <i>Holiday</i> , February. Josef Albers's screen print "Golden Gate" reproduced, p.106	1966	OS17	18
"From Pollock to Pop: Twenty years of Painting and Sculpture", by Harold Rosenberg with photographs by Hans Namuth. <i>Holiday</i> , March. Full page color photo of Albers on p. 105	1966	OS17	19
"Poster Painters" <i>This Week</i> , June 6. Albers painting illustrated on cover	1966	OS17	20
"Surprise!!" <i>Esquire</i> , June. Albers "White Line Square" illustrated on p. 139	1967	OS17	21
"Reflections on the Graphisms of Josef Albers" by Robert le Ricolais. <i>Art International</i> , March 20 (includes page from a brochure with installation view of Albers's exhibition at Janis Gallery, September 1964	1968	OS17	22
"The Bauhaus Revisited" by Gene Baro. <i>Studio International</i> , September. Albers's "White Line Square" on cover. (includes supplement: Studiographic 2)	1968	OS17	23
"Serial Imagery" by John Coplans <i>Art Forum</i> , October	1968	OS17	24
"Josef Albers" Film von Dietrich Mahlow page from a calendar of TV programs of wdr Westdeutsches Fernsehen. Illustration of an Albers painting	1970	OS17	25
"Josef Albers: Prophet and Presiding Genius of American Op Art" by Sam Hunter. <i>Vogue</i> , October 15	1970	OS17	26
<i>Encyclopedia Universale Fablori</i> no. 6 p. 228 with entry on Albers and illustration of Homage to the Square "Between the Lines"	1971	OS17	27
"On Albers' Color" by Margit Rowell, <i>Art Forum</i> , January, (article and cover only, annotated)	1971	OS17	28-29
Various newspaper clippings in German	1968—1973	OS17	30
"Photographers In and Out of History" <i>New York Times Book Review</i> , December 1 (includes review of One Mind's Eye: The Portraits and Other Photographs of Arnold Newman" by Hilton Kramer	1974	OS17	31
Ad for New Haven Redevelopment Agency (includes Albers name) <i>The Hartford Courant</i> , Sunday May 2	1976	OS17	32

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Miscellaneous reproductions of JA's work (includes JA work in the background in homes)	1966, undated	OS17	34
Ad from <i>Schöner Wohnen</i> for Albers screenprint	undated	OS17	35
<i>Bauhaus 4</i> , 1927 and photograph of JA 1926 Tea Glass	1926-27	OS22	1(1)
<i>Perceptismo</i> , July-August 1952 offprint featuring JA Structural Constellation	1952	OS22	1(2)
<i>La Prensa</i> , 5 September 1953 (article about JA lectures in Lima, Peru)	1953	OS22	2
<i>Bottroper Stadt-Chronik</i> , article about JA becoming Professor Emeritus at Yale University	1956	OS22	3
Photostats of printed materials on or by JA from disassembled envelope	undated	OS22	4(1-2)
<i>Werk und Zeit</i> , article about JA 70th Birthday	1958	OS22	5
<i>Werk und Zeit</i> , article that mentions JA	1962	OS22	6
<i>L'Intransigent</i> , 13 January 1965 (article about Denise René that mentions Albers)	1965	OS22	7
Kunsthalle Bern, printed matter about "Weiss auf Weiss" an exhibition that featured Albers.	1966	OS22	8
<i>The Washington Post</i> , article about Corcoran Gallery featuring photo of Albers work	1968	OS22	9
Various printed materials (in German) related to JA's 80th Birthday	1968	OS22	10
<i>Werk und Zeit</i> , vol. 18, no. 4, article that features image of JA Structural Constellation	1969	OS22	11
Various printed materials (articles in German that mention Albers)	1971	OS22	12
<i>Toronto Globe and Mail</i> , 23 September 1972, article on Albers	1972	OS22	13
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<i>Spirale 3</i> 1955 (includes <i>Spirale 5</i> )	1955	OS26	7
Various printed materials of interest to JA (includes articles about art, religion, architecture, Mexico, other artists, and advertisements)	undated	OS29	—
<b>Series X. Photograph and Scrapbook Albums</b>			
Ulm	1954	OS18	—
Ulm (includes student studies)	1955	OS18	—
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Scrapbook album, photographs and printed material (includes unattached pages)	various	OS24	—
Photograph album, photographs by Lee Boltin, Margit Staber, Jon Naar, Michael Popp, Manfred Tischer Herb Weitman, M. Unagami, Hiram Ash,	1958-1971	OS25	—
Photograph album, "Josef Albers at the Metropolitan Museum of Art," Metropolitan Museum of Art, New York, at home, and at Sirocco Screen Press, photographs by Cheryl Rossum, Erika Schmied, Josephine Mears	1971	OS25	—
Mounted photographs by Arnold Newman	1948	OS26	—
Various mounted photographs of JA + AA (includes photograph of baby by Paul Guernonprez)	undated	OS27	—
Photograph of JA by Karsh of Ottawa	1966	OS31	3

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# Anni Albers Papers

1899–1994 (bulk 1945–1994)

## Series I: Correspondence

1930–1994 (bulk 1976–1990)

14 boxes

This series contains personal and professional correspondence documenting Anni Albers's personal and professional life. The series consists of the following two subseries: Individuals and Institutions and Organizations.

### Series Ia: Correspondence with Individuals

1938–1994

The Correspondence with Individuals subseries includes letters between Anni Albers and family, friends, colleagues, and various individuals that Anni likely never met. Of note are correspondents Maximilian Schell, John Cage (with enclosed macrobiotic recipes), Max Bill, Buckminster Fuller, Ruth Asawa, and Robert and Elodie Osborn. Highlights include the letters of sympathy written to Anni upon Josef's death.

DESCRIPTION	DATES	BOX	FOLDER
Adamic, Louis and Stella	1939–1951	1	1
Adams, George	1961	1	2
Adams, Robert Mc C.	undated	1	3
Agoos, Herbert and Ruth	1960–1981	1	4(1)
Alexander Family	undated	1	4(2)
Albers, Dolly	undated	1	5
Albers, Fritz	1991	1	6
Albers, Hubert and Anni (includes photographs and article, "Maler am Bauhaus")	1982–1990, undated	1	7
Albers, Iris (includes photographs)	1991	1	8
Albers, Michael	1976	1	9
Albers, Josef	1979	1	10
Albrecht, Hans Joachim (includes Albrecht exhibition catalogue)	1984–1985	1	11
Allen, Robert	1982–1992	1	12
Allner, Walter	1988	1	13
Aloi, Roberto	undated	1	14
Ameling, Nelly	1979–1985	1	15
Anderson, Harry (Hunk)	1971–1991	1	16
Anderson, Laurie (includes questionnaire)	1980	1	17
Anscombe, Isabelle (includes chapter of manuscript on women artists)	1980–1985	1	18
Arnold, Peter	1987	1	19
Arp, Marguerite	1965	1	20(1)
Asawa (Lanier), Ruth	1963, 1990	1	20(2)
Bailey, Angela	1987	1	21
Baskin, Arnold	1979	1	22
Beard, Charles and Mary	1944–1953	1	23
Beckmann, Hannes	1976	1	24
Benezra, Neal	1979	1	25
Benfey, Lotte and Ted (includes clippings, photograph, notes and JA undated Ringling Museums brochure)	1978–1991, undated	1	26
Berkeley-Hill, Jeannie and Sam	1978	1	27
Bertoia, Harry	1956	1	28



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Bliss, Anna Campbell and Bob	1977, 1982–1988, undated	1	30
Bobrow, Samuel	1981, 1989	1	31–32
Bolster, Ella S.	1959	1	33
Borgmann, Alfred (regarding Josef Albers Stiftung, includes photocopies of clippings) [see Franz-Josef Menter]	1983–1990	1	34
Boucher, François	1979	1	35
Breuer, Marcel	1958	1	36
Brown, Inge and Don (includes photograph and photocopy of clipping)	1979–1993	1	37
Bryden, Robert	1967–1989, undated	1	38
Bussmann, Klaus	undated	1	39
Cage, John (includes photocopies of macrobiotic recipes)	1979, 1984, undated	2	1
Calabria, Vera Lucia	1984–1985	2	2
Calderara, Antonio	1978	2	3
Callery, Mary	1975, undated	2	3(1)
Cantor, Joseph (includes prints pricelist)	1974	2	4
Carlberg, Norman	1977–1990	2	5
Carpenter, Joanna	1976	2	6
Charlot, Jean	1965	2	7
Chauncer, Jean	1965	2	8
Childs Family	undated	2	9
Craemer, Marion	1989	2	10
Cianciolo, Jerry	1979–1980	2	11
Claire, Ruth (includes brochure and leaflet for The Cosanti Foundation)	1985	2	12
Clancy, Clis (Callista)	1980	2	13
Clark, Lillian	undated	2	14
Cogan, Robert and Pozzi Escot	1977	2	15
Cohen, John	undated	2	16
Cohn, Charles	1983	2	17
Collingwood, Peter (includes contact print)	1961	2	18
Coler, Sofie	1963	2	19
Conklin, William (regarding Junius B. Bird Pre-Columbian Textile Conference Fund)	1977	2	20
Constantine, Mildred	1979	2	21
Constantinides, Kathy	1981	2	22
Cooke, Christopher	1967	2	23
Coomaraswamy, A.K.	1943	2	24
Corman, Cid and Shizumi	1976	2	25
Cowley, Thomas (includes project proposal)	1977	2	26
Crowell, Andrea and Fiske	undated	2	27
Danilowitz, Brenda	1989–1990	2	28
Danneman, Barbara	1977	2	29
Day, John	undated	2	30
Dehn, Toni	1980	2	31

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des Aubris, Zenaida	1984	2	33
Deshayes, Marie-Claude	1981	2	34
Dickey, Anne	1959	2	35
Dreier, Barbara	1992	2	36
Dreier, Ted and Bobbie (includes photograph and clipping on Maharishi)	1960–1986, undated	2	37
Dreier, Katherine	1940	2	38
Dreier, Ted Jr. and Kit	1976–1992	2	39
Dunham, Janet	1994	2	40
Dwight, Sally (Sara S.)	1978–1993	2	41
Eliot, Alexander	1956	2	42
Ellwanger, Marion	1981–1982	2	43
Ernst, Fia (includes photographs)	1977–1990, undated	2	44
Falk, Marilyn	1979–1981	2	45(1)
Farman, Hans and Betty (Aa's brother and sister-in-law letters to JA and AA) [Ned Farman gifted folder of correspondence in 2005]	1938–1980	2	45(2)
Feeney, Kelly	undated	2	46
Feininger, Andreas	1986	2	47
Feja, Friedel and Heinz	1977	2	48
Ferguson Family	1988	2	49
Finn, Gloria	1969–1970, undated	2	50
Fischedick, Otto (includes photograph)	1984	2	51
Freeman, Susie	1977	2	52
Freund, Oliver and Conrad	1984	2	53
Friedrich, Anny	1977	2	54
Fuller, Buckminster and Anne (includes BF essay on JA)	1959–1981, undated	2	55
Fuller, Craig	1984	1	46
Fuller, Sue	1965	2	57
Gaute, Gertrud	1984	2	58
Gerstner, Karl	1961, 1976	2	59
Giedion, Sigfried	1943	2	60(1)
Ginter, Mrs.	1986	2	60(2)
Gillman, Lucy	1980	2	60(3)
Glueck, Grace	1984	2	61
Gomringer, Eugen (includes 1989 "Formulation: Articulation" Vienna exhibition announcements)	1876–1988	2	62
Gonzalez, Loraine	1964	2	63
Goodman, Katherine and James	1980–1984	3	1
Gordon, Carol	1955	3	2
Gottlieb, Carla	1979–1980	3	3
Grannick, Charles	1985	3	4
Granon, Anne	1986	3	5
Grimson, Bettina	1979	3	6
Gropius, Ise	1963, 1977	3	7
Grote, Maud	1976–1977	3	8

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Gruner, Nan	1975	3	10
Grüning, Michael	1984	3	11
Gruttner, Ingbet	1970–1993	3	12
Haacke, Faith (includes photography invoices)	1982–1983	3	13
Haber, Shena	undated	3	14
Hamamura, John Hideyo	1977	3	15
Hambidge, May (includes photocopy of article “The Great Weaver of Eternity,” by Virginia Gardner Troy from <i>Surface Design</i> , Summer 1999)	1938	3	16
Hansen, Sue	1980	3	18
Harmon, Lily	1985–1986	3	19
Harrill, Laney	1989	3	20
Harrison, Ellen	undated	3	21
Harrison, John (includes packet of research materials)	1981–1982	3	22
Heartt, Sarah	1983, undated	3	23
Herlands, Eleanor	1980–1981	3	24
Herman, Lloyd	1987, undated	3	25
Hermarck, Helena (includes Hermarck catalogues and interiors July 1981)	1981	3	26
Hess, John	1976	3	27
Hicks, Sheila (includes AA exhibition catalogue March 1984 “La Part des Femmes dans L’Art Contemporain” Galerie Municipale, Paris and textile cleaning instructions)	1958–1985	3	28
Hill, Pat	1956	3	29
Higginson, Charlie and Geneva	1974, 1992, undated	3	30
Hildebrandt, Rainer	1978	3	31
Hirshhorn, Joseph and Olga (includes JH’s memorial service program, JH’s 1975 Maryland Institute commencement and invoices)	1977–1981	3	32
Hirshhorn, Olga	1986, 1991	3	33
Holtrichter, Wilhelm	1983	3	34
Huff, William	1962–1983	3	35
Ingersoll, Jo	undated	3	36(1)
Jacobs, Earle	1965	3	36(2)
Jocks, Petra	1984–1987	3	37
Johansen, Ati Gropius	1987, undated	3	38
Kacal, Helena	1963	3	39
Kadow, Elizabeth	1960	3	40
Kanell, David	1983	3	41
Kaufmann, Edgar Jr.	1959, 1965	3	42
Kepes, Gyorgy (includes 1995 Josef and Anni Albers Foundation correspondence regarding AA’s <i>Ark</i> weaving for Temple Emanu-el in Dallas)	1956, 1960	3	43
Kerr, Justin (includes interview questions)	1990	3	44
Kingsley, Gretchen	1986–1990, undated	3	45
Klein, Alfred	1976, 1979	3	46
Klepper, Renate	1943	3	47

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Koch, Ernst-Gunther	1961	3	48
Kuh, Katharine	1961	3	49
Kuhn, Heinz	1976	3	50
Kulicke, Barbara	1979	3	51(1)
Lande, Marilyn (includes questionnaire regarding Jewish women artists)	1990	3	51(2)
Lane, Mervin (includes contribution contract for <i>Sprouted Seeds: Recollections of Black Mountain</i> )	1989	3	52(1)
Lapp, Alex	1989	3	52(2)
Leahy, Richard and Sally	1981	3	53
Legorreta, Ricardo (Ricardo Legorreta Architects, Mexico City) [see Knoll and Camino Real]	1968–1975	3	54(1)
Lejwa, Madeleine Chalette	1990	3	54(2)
Lemkau, Candi	1992–1993	3	55(1)
Levine, Tom and Jim	1981–1983, undated	3	55(2)
Lewis, Emma	1988–1990	3	56(1)
Lewitt, Celeste	1980	3	56(2)
Liebes, Dorothy	1941	3	57
Lionni, Leo	1985	3	58
Liskov, Helen and Sam	undated	4	1
Lizzola, Gino (includes photographs of <i>Homage to the Squares</i> for authentication)	1977	4	2
Lohmann, Lottchen	1988–1990	4	3
Lumer, Arlene Franklin	1988–1990	4	4
Madrigal, August	1976–1986	4	5
Mangold, Anne	1986	4	6
Marquis, Jane Slater (includes photographs of Marquis' work)	1986	4	7
Marsell, Teresa	1980	4	8
Marx, Carl (includes Marx catalog)	1990, undated	4	9
Marx, Julius (includes clippings)	1977	4	10
Marx, Rudolf (JA's brother-in-law)	1977	4	11
Matthey, Jackie and Lou	1989	4	12
Maxcy, Mabel	1982	4	13
McCullough, Joseph (includes McCullough speech that quotes JA)	1977	1	14
McDermott, Margaret	1976	4	15
Melk, Christina	1981	4	16
Mennekes, P. Friedhelm, S.J. (includes transcript of conversation with JA)	1985–1986	4	17
Menter, Franz-Josef (regarding Josef Albers Stiftung) [see Alfred Borgmann]	1982–1983	4	18
Moellenhoff, Fritz and Anna (includes photographs of JA furniture)	1965–1980	4	19
Moore, Joshua	undated	4	20
Moorhead, Lucy	undated	4	21
Moorman, Jochen	1983	4	22
Morellet, Francois and Danielle	1985	4	23
Morris, Gita	1979	4	24
Motherwell, Robert	1946	4	25

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Mull, Diane	1987, 1993	4	26
Mumford, Lewis	1943	4	27
Mysch, Lucia (regarding back-strap looms)	1959	4	28
Namuth, Hans (includes Namuth obituary clipping)	1979–1987	4	29
Nathe, Lana	1988	4	30
Nichols, Ed and Joanna	1992	4	31
Nicholson, Roger	1965	4	32
Nilson, K G	1981	4	33
Osborn, Robert and Elodie	1954–1988, undated	4	34
Page, Don (includes drawing)	1979, undated	4	35
Parker, John	1991	4	36
Paternosto, Cesar	1988	4	37
Penfield, Tracy (includes photographs)	1988	4	38
Pflugstert, Ulrich	1990	1	39
Piccolo, James (includes photographs)	1980	4	40
Prescott, Jane	1977	4	41
Pottinger, Robert (Stuart)	1962–1966	4	42
Powell, Albert and Adele	1977–1983, undated	4	43
Quenneville, Earl	1981	5	1
Radewaldt, Ingrid	1982	5	2
Radziminski, Wayne	1984	5	3
Reiss, John	1978–1979	5	4
Reiss, June	1981	5	5
Rockburne, Dorothea	undated	5	6
Rodenjohann, Bernhard (includes photographs of <i>Homage to the Squares</i> for authentication)	1977, 1984	5	7
Rosenthal, Len	1990	5	8
Ross, Fernande (regarding Arnold Bittleman's death)	1985	5	9
Roth, Richard Jr. (includes clipping photocopy)	1965	5	10
Rudofsky, Bertha	1988	5	11
Sande, Filucha	1988	5	12
Scarborough, Amy (includes photograph)	1986	5	13
Schaffer, Gloria (includes gift receipt)	1976	5	14
Schotteman, Steve and Jeffrey Sanna	1989	5	15
Schell, Maximilian (includes photographs)	1971–1992	36	1–15
Scheyer, Renate	1989	5	16(1)
Schlemmer, Tut	undated	5	16(2)
Schmidt, Tracy	1989	5	17
Schweikher, Dorothy	1958–1959	5	18
Segura, Phyllis	1986–1987, undated	5	20
Seidler, Harry	1976	5	21
Sekimachi, Kay	1981–1982	5	22
Serrins, Myra	1987	5	23
Seuphor, Michel	1965	5	24
Séverac, Christina	1980	5	25
Shestack, Alan	1978–1985, undated	5	26

DESCRIPTION	DATES	BOX	FOLDER
Shestack, Nancy	1980	5	27
Shopland, Fiona	1985	5	28
Sikand, Vivienne (includes Renwick exhibition clipping)	1980–1987, undated	5	29
Sillman, Si (Sewell) (includes Sillman obituary clipping)	1984–1985	5	30
Skudera, Gail Lee	1975	5	31
Smith, Benjamin (includes AA 1974 lithograph prices)	1969–1980	5	32
Smith, Leila (includes typescript carbon copy draft of Smith’s article “Contemporary Handweaving”)	1952	5	33
Smith, Virginia	1960	5	34
Sorensen, Peter (includes photograph)	1991	5	35
Speyer, Mari	1977	5	36
Spies, Werner	1976	5	37
Sportaurin, Stephen	1976	5	38
Squatriti, Fausta	1981–1986	10	40
Staber, Margit	1976, 1983	5	39
Stadler-Stözl, Gunta (includes typescript “Mehr Wagnis als Planung: Die Textilwerkstatt des Bauhaus, 1919 bis 1931”)	1961	5	40
Stanczak, Julian and Barbara	1983, 1988, undated	5	41
Stillman, Rufus	1976	5	42
Sultus, Miroslav	1984	5	43
Sutton, Ann	1985	5	44
Tate, Lou	1943	5	45
Tauss, Charles [see Related Materials] (includes letter from Betty Spitz and original cards made by Tauss)	1977–1992	5	46
Temkin, Ann	1987	5	47
Thompson, Estelle	1958	5	48
Towner, Naomi	1978	5	49
Tyler, Ralph	1977	5	50
Ulich, Robert	1945	5	51
Ullstein, Hans	1976	5	52
Vagts, Miriam (Mary Beard’s daughter. Includes photocopies of Mary Beard letters to AA 1951, undated.)	1973	5	53
van Bömmel, Magdalena (JA’s sister. Includes letter from Hans Farman and prayer card for van Bömmel with note from family)	1977–1981	5	54
Vitt, Walter	1976–1977	5	55
Vollum, Jean	1986	5	56(1)
Wagner, Martin	1945	5	56(2)
Wallace, Kevin	1989	5	57(1)
Wallance, Don	1950	5	57(2)
Warburg, Anita (includes copy of article on C. Domela)	undated, 1985	5	58(1)
Waskiewicz, Cheryl	1980–1981	5	58(2)
Weaver, Mike (includes AA notes)	1968	6	1
Weber, Nicholas Fox	1976–1993	6	2
Weidler, Charlotte	1949, 1960	6	3
Welliver, Neil	undated	6	4
Weltzien, Marie	undated	6	5
Wemple, Teresa	1981	6	6

DESCRIPTION	DATES	BOX	FOLDER
Weston, Norman (includes photographs and negatives of AA textiles)	1979–1996	6	7
Wilber, Tom	1956, 1962	6	8
Wilkins, Renate	1987–1990, undated	6	9
Wissmann, Jurgen	1979	6	10
Wolf, Marion	1985	6	11
Wolfe, Ilse	1979–1980	6	12
Wu, Yeng, Pei and Mai	1984	6	13
Yamawaki, Michiko	undated	6	14
Yamin, Martina	1979–1992	6	15
Yanik, Dorothy and John	1965–1987, undated	6	16(1)
Yanik, Dorothy and John (includes correspondence from Anni Albers to DY)	1960—1977	6	16(2)
Zemans, Joyce	1982	6	17
Znamierowski, Nell (includes NZ article from <i>Handwoven</i> , November/December 1988)	1990–1991	6	18
Letters from former students	1959–1961, undated	6	19
Responses to AA articles	1943–1965, undated	6	20
Miscellaneous inquiries regarding AA's work	1989	6	21
Third party correspondence	1971–1990	6	22
Christmas Cards	1982, undated	6	23
Unidentified correspondence and miscellaneous unidentified notes	1976–1992, undated	6	24

#### Series Ib: Correspondence with Institutions and Organizations 1930–1994

The Correspondence with Institutions and Organizations subseries includes letters between Anni Albers and various institutions and organizations. Included among this subseries is correspondence regarding solo and group exhibitions and artwork gifts, sales and loans. Of note is correspondence with the Art Institute of Chicago, Bauhaus Archiv, Camino Real, Sidney Janis Gallery, Yale University, Zabriskie Gallery, letters from German institutions regarding Josef Albers's death, and letters regarding Anni's "Pictorial Weavings," traveling exhibition.

DESCRIPTION	DATES	BOX	FOLDER
Harry N. Abrams	1970	6	25
Accademia Italia	1981	6	26
Accademia degli Abruzzi per le Scienze (regarding nomination of JA)	1977	6	27
ADI Gallery	1977	6	28
A and R Enterprises	1981	6	29
Akron Art Institute (includes loan agreement)	1978–1979	6	30
Josef Albers Museum	1993	6	31(1)
Aldrich Museum of Contemporary Art (regarding JA exhibition, includes loan agreement)	1979	6	31(2)
American Abstract Artists	1976	6	32
American Association of Dealers in Ancient, Oriental, and Primitive Art	1980	6	33
American Biographical Institute	1987	6	34
American Craft Council	1980–1981	6	35(1)
American Craft Museum (New York)	1986–1989	6	35(2)
<i>American Fabrics and Fashions Magazine</i> (includes contact sheet of AA and photocopies of essay "Josef Albers, Monumental Artist, Teacher and Colorist" by Margaret Welch)	1962–1983	6	36(1)

DESCRIPTION	DATES	BOX	FOLDER
American Institute of Architects (regarding Trude Guermonprez)	1969	6	36(2)
American Museum of Natural History (New York) (includes notes on cleaning and mounting of fabrics)	1952–1957	6	38
<i>Architectural Digest</i>	1982–1983	6	39
Archives of American Art	1972–1994	6	40
Art Gallery of New South Wales	1975	6	41
Art Institute of Chicago	1970, 1980–1990	6	42
Artifacts Gallery (Indianapolis)	1983	6	43(1)
Artists Signature Gallery	1983–1984	6	43(2)
Arts Club of Chicago	1985	6	44(1)
Australian National Gallery (includes price list)	1978	6	44(2)
Bauhaus Dessau	1930	7	1
Bauhaus Archiv (includes clipping of weaving workshop photograph)	1961–1993	7	2
William Benton Museum (Storrs, CT) (includes announcement of JA exhibition, “Formulation: Articulation” and programming)	1979–1981	7	3
<i>Better Homes and Gardens</i>	1988	7	4
La Biennale di Venezia (includes “Archivio Storico della arti contemporanece)	1986, 1989	7	5
Black Mountain College Project	1970–1988	7	6
Block Editions	1972	7	7
Bloomingtondales	1980	7	8
Edith C. Blum Art Institute	1987	7	9
Bottrop (Stadt)	1977, 1989	7	10
Bradley University (Peoria, IL)	1949	7	11
British Museum	1980–1981	7	12
Brooklyn Museum (including loan agreements, Invitations, and re: “Anni Albers: Drawings and Prints” 1977)	1977–1980	7	13(1)
Brooklyn Museum (regarding <i>Orange Meander</i> gift)	1978–1989	7	13(2)
Brooklyn Museum (regarding gift of fabric samples)	1950–1968	7	13(3)
Busch-Reisinger Museum (Cambridge, MA)	1948–1967	7	14
Camino Real [see Ricardo Legorreta and Knoll]	1968	7	15
Canadian Broadcasting Corporation	1972	7	16
Carnegie Institute of Technology	1960	7	17
Centre Georges Pompidou (Paris)	1977	7	18
Change, Inc.	undated	7	19
College Art Association (regarding 1982 CAA Annual Meeting, AA’s panel discussion “Materials as Metaphor”)	1982	7	20
Colonial Investors Service Center	1985	7	21
Connaissance des Arts	1977	7	22
State of Connecticut	1970	7	23
Cooper Union for the Advancement of Science and Art (Cooper Hewitt Museum)	1953, 1967	7	24
Coty	1981	7	25
<i>Craft Horizons</i>	1969	7	26
<i>Crafts</i> (includes photocopies of article on AA, “Thoroughly Modern Anni” June 1985)	1985–1986, 1994	7	27
Cranbrook Academy	1944–1945	7	28



DESCRIPTION	DATES	BOX	FOLDER
<i>Crosstalk</i> (includes copies of cover art by AA)	1973–1974	7	29
Currier Gallery of Art (Manchester, NH)	1956	7	30
Dallas Museum of Fine Arts	1958, 1977	7	31
Dennis Croneen Galleries	1971–1972	7	32
Detroit Institute of Art (includes photograph)	1979–1980	7	33
Deutsche Bank	1988	7	34
Drury College (Springfield, MO)	1979	7	35
E.P. Dutton and Company (includes letters between AA and Gillian Naylor)	1969	7	36
Eastman and Eastman	1976–1984	7	37
Edgecliff College	1976	7	38
Editions Domberger	1971–1977	7	39
Educational Foundation for the Fashion Industries	1984	7	40
Ellert and Richter Verlag	1989	8	1
<i>Encyclopedia Britannica</i> (includes typescript carbon of “Handweaving” entry)	1966, 1971	8	2
Estudio Actual	1969	8	3
Ex Libris	1981	8	4
Fabric Workshop (includes slides, fabric samples, photographs, slides and “Material Pleasures/The Fabric Workshop at ICA)	1979–1992	8	5
<i>Fiber Arts</i> (includes letter from Niki Guyer to AA and <i>Fiber Arts</i> March/April 1984)	1984	8	6
Fox Press (Hartford, CT) (includes letter from Wadsworth Atheneum to Fox Press)	1971–1983, undated	8	7
Free Art School (Helsinki)	1979–1986	8	8
Barry Feldman, Ltd.	1987	8	9
Galerie Beyeler (Zürich) (includes price lists)	1972, 1978	8	10
Galerie d’Art International (includes exhibition announcements)	1982	8	11
Galerie Denise René (Paris) (includes shipping documents and work lists)	1976–1986	8	12
Galerie Thomas (München)	1979	8	13
Galerie Toninelli (Milan) (includes AA notes)	1972	8	14
Gallery 101 (Stamford, CT)	1982–1984	8	16
Connie Goldman Productions	1986	8	17(1)
Lenore Gray Gallery	1981	8	17(2)
Greenberg Gallery (St. Louis, MO)	1980	8	18
Greenwich Arts Council (Greenwich, CT) (includes clipping on AA)	1982	9	19
Grippi Gallery (New York) (includes price list and invoices)	1969–1973, undated	8	20
<b>Guggenheim Museum</b>			
Regarding gifts	1977, 1988	8	21
Regarding “The Guggenheim Museum Collection Paintings 1880–1945” exhibition (includes photograph)	1976–1986	8	22
Rudenstine, Angelica	1977–1978	8	23
Rebay Foundation Archive	1979	8	24(1)
Photographs of 1988 “Josef Albers Retrospective”	1988	8	24(2)

DESCRIPTION	DATES	BOX	FOLDER
Hackney and Howard	1980	8	25
Haenggi Foundation	1980–1981	8	26
Harcourt Brace Jovanovich, Inc.	1973–1979	8	27
Hartford Advocate	1979	8	28
Hartford Art School (University of Hartford)	1980–1984	8	29
Hartford Courant	1979	8	30
Harvard University Art Museums	1993	8	31
Heibling and Lichtenhahn	1979	8	32
Hirshhorn Museum and Sculpture Garden (regarding gifts, includes lists and invoices)	1977–1988	8	33
Holt, Rinehart and Winston	1972–1981	9	1
Horizon	1961	9	2
Housatonic State Community College (Bridgeport, CT)	1974	9	3
Howell Design Associates	1961	9	4
Illinois State University	1978	9	5(1)
Informationzentrum Berlin	1991	9	5(2)
<i>Interiors</i>	1959	9	6
Interweave Press (includes photocopies of AA at loom in <i>Handwoven</i> May/June 1990)	1990	9	7
Instituto Finanziario per l'arte (includes photographs of JA 1968 work for authentication)	1976	9	8
Israel Museum (includes photographs)	1971–1979, undated	9	9
Sidney Janis Gallery (New York)	1959, 1976–1983	9	10
Sidney Janis Gallery (regarding sale of JA's <i>In a Wide Light B</i> )	1959	9	11
Jewish Museum (New York)	1965–1977	9	12
Katonah Gallery (Katonah, NY)	1975–1978	9	13
<i>Kenyon Review</i>	1944	9	14
Kimball Art Museum (Fort Worth, TX)	1986	9	15
Boris Kroll Company	undated	9	16
Ruth Kurle Gallery (Madison, CT)	1978	9	17
Kunsthalle Nürnberg	1970–1972	9	18
Kunstmuseum Düsseldorf	1973–1983	9	19(1)
La Boetie, Inc.	1988	9	19(2)
Landesgewerbeamt Baden-Württemberg	1979	9	20
Lantern Gallery (Ann Arbor, MI)	1973–1977	9	21(1)
LaSalle Quartet	1983	9	21(2)
Lend Lease	1977	9	22
Little Gallery (Philadelphia)	1971–1972	9	23
Long Wharf Theater	1984	9	24
Los Angeles County Museum of Art	1973	9	25
<i>Los Angeles Times</i>	undated	9	26
Women's Pavilion, 1984 Louisiana World Exposition, New Orleans, Women in Mainstream, Inc.	1984	9	27(1)
Lumite Division (includes saran mesh and monofilament samples)	1956	9	27(2)
Marlborough Fine Art (London) (includes typescript photocopy of AA's essay on Kurt Schwitters)	1981	9	28

DESCRIPTION	DATES	BOX	FOLDER
Massachusetts Institute of Technology (Cambridge, MA)	1946	9	29
MIT Press	1977–1978	9	30(1)
Mattatuck Museum (Waterbury, CT)	1979–1980	9	30(2)
Metropolitan Museum of Art (New York)	1969–1984	9	31
Modern Master Tapestries (includes contract and brochures)	1978–1981	9	32
Monmouth Museum of Arts and Sciences (Lincroft, NJ)	1979	9	33(1)
Morris Museum of Arts and Sciences (Morristown, NJ)	1978–1980	9	33(2)
Muhely Art	1978	9	34
Musée Historique des Tissus	1977	9	35
Museum of Autographs	1981–1982	9	36
Museum of Modern Art (New York) (includes exhibition and collection files)	1945–1979	9	37
National Gallery of Art (Washington, DC)	1985	9	38
National Museum of Women in the Arts (Washington, DC) (includes program photocopy of 1945 International Textile Exhibition, Women’s College of the University of North Carolina)	1987–1994	9	39
Nationalgalerie (Berlin) (includes clipping on Josef Albers Stiftung)	1978–1980	9	40
Nelke Motors	1980	9	41
Die Neue Sammlung (München)	1965–1984	9	42
<i>New Haven Register</i>	1979	9	43
New York State Museum (Albany)	1977	9	44
New York Feminist Art Institute/Women’s Center for Learning (regarding AA as Guest of Honor, includes clipping photocopies)	undated	9	45
<i>New York Times</i> (includes clipping on knots)	1979, 1986	9	46
Newport Harbor Art Museum (Newport Beach, CA)	1976	9	47
Norfolk Museum of Arts and Sciences (Norfolk, VA)	1969	9	48
North Carolina State Archives	1963–1967	9	49
<i>Northeast Magazine (Hartford Courant)</i>	1986, 1989	9	50
Nürnbergger Gobelin-Manufaktur	1976–1978	9	51
Octagon Center for the Arts (Ames, IA)	1985	10	1
Oxford University Press (includes 1980 American Institute of Graphic Arts Certificate of Excellence for the Washburn College Bible)	1981	10	2
Pace Gallery (New York)	1986	10	3
Paragon Book Gallery (New York)	1986	10	4
Peabody Museum of Natural History, (New Haven) (regarding gift of Pre-Columbian Collection)	1975–1982	10	5
Pembroke Corporation	1986	10	6
Philadelphia College of Art (includes 100th Commencement Philadelphia College of Art 1976 program)	1976–1977	10	7
Philadelphia College of Textile and Science (regarding Bauhaus Textile exhibition)	1987	10	8
Philadelphia Museum of Art	1977–1992	10	9
Philadelphia Museum School of Art	1961	10	10
Philbrook Museum of Art (Tulsa, OK)	1987–1988	10	11
Pinton S.A (Aubusson Tapestries)	1976	10	12
Pollock Gallery (Toronto) (includes photographs, invoices, receipts and JP obituaries)	1972–1996	10	13

DESCRIPTION	DATES	BOX	FOLDER
Portland Art Museum (Portland, OR)	1979–1980	10	14
Pratt Graphics Center (includes Contemporary Tapestry exhibition catalog)	1980	10	15
Princeton Art Museum (New Jersey)	1977–1978	10	16
Quebec, Government of	1977	10	17
Rector and Olson (Boston) (regarding Harkness Commons restoration at Harvard University)	1987–1989	10	18
Renwick Gallery (Smithsonian Institution) (regarding Master Craftsmen lecture series)	1978	10	19
Rhode Island School of Design	1984	10	20
Rijksmuseum Kröller-Müller (Otterlo, Netherlands)	1980–1981	10	21
Ritz Carlton (New York)	1987	10	22
Mary Ryan Gallery (New York)	undated	10	23
Saarlandischen Rundfunk	1981	10	24(1)
Sacred Heart University (Bridgeport, CT)	1985	10	24(2)
St. James Press (regarding Contemporary Designers)	1983–1989	10	25
St. Raphael's Hospital (New Haven)	1989	10	26
San Francisco Museum of Modern Art	1979	10	27
San Jose State College	1971	10	28
Seattle Art Museum (regarding exhibition "Gemini G.E.L.: Art and Collaboration")	1985	10	29
Harry Seidler and Associates	1976–1977	10	30
Nancy Seltzer and Associates	1976–1977	10	31
Shuttle Craft Guild	1960, 1965	10	32
Werner Signer Unternehmungen	1989	10	33
Alice Simsar Gallery (Ann Arbor, MI, formerly Lantern Gallery)	1977–1993	10	34
James Smithson Society of the Smithsonian National Associates	1979–1989	10	35
Society of Connecticut Craftsmen	1992–1993	10	36
Society for the Preservation of New England Antiquities	1988	10	37
Southern Connecticut State University (New Haven)	1984	10	38
Southern States Art League	1940	10	39
Fausta Squatriti Editore	1981–1986	10	40
Staatliche Museen Preussischer Kulturbesitz (Berlin)	1978	11	1(1)
Städtisches Museum Schloss Rhydt	1977	11	1(2)
Stanford University	1976	11	2
State University of New York at Albany (regarding <i>To Open Eyes</i> )	1977–1987	11	3
State University of New York at Purchase	1976	11	4(1)
Bernice Steinbaum Gallery (New York)	1976	11	4(2)
Steinham Verlag (Munich)	1984	11	5
Studebaker Worthington (includes transparencies)	1977	11	6
Studio Vista [see E.P. Patton]	1967	11	7
Surface Design Association	1978	11	8
Tate Gallery (London)	1977–1979	11	9
Tel Aviv Museum of Art (regarding gift and JA exhibition)	1979–1990	11	10
Textile Conservation Workshop (New York) (includes treatment report and clipping)	1984–1989	11	11
Textile Museum of the District of Columbia	1931	11	12

<b>DESCRIPTION</b>	<b>DATES</b>	<b>BOX</b>	<b>FOLDER</b>
Textilingenieurschule	1961	11	13
Thieme-Becker-Kunstlerlexikon	1977	11	14
Ticknor and Fields (New Haven) (includes 1980 First List)	1978–1980	11	15
Tyler Graphics	1977	11	16
Embassy of the United States of America in Belgrade, Yugoslavia	1985	11	17
University of Bridgeport (Bridgeport, CT)	1983	11	18
University of California at Berkeley	1957, 1959	11	19
University of California at Los Angeles (regarding Lois Swirnoff recommendation)	1985	11	20
University of California at Riverside and Irvine (includes work lists and Tamarind Lithography project lists)	1978–1982	11	21
University of Connecticut Health Center Advisory Committee	1979–1982	11	22
University of Connecticut Health Center	1982	11	23
University of North Carolina Center for Public Television (Chapel Hill, NC) (regarding Black Mountain College documentary)	1986, 1987	11	24
Vassar College Art Gallery (Poughkeepsie, NY)	1984	11	25
Vendome Press	1984	11	26
Verab Brothers	undated	11	27
Verlag Aurel Bongers	1977	11	28
Vice President's House (regarding JA and AA works in Vice President's House)	1977	11	29
Walker Arts Center	1986–1987	11	30
Weatherspoon Art Gallery (Greensboro, NC)	1976	11	31
Wender and Associates (New York)	1980	11	32
Westfälisches Landesmuseum für Kunst und Kulturgeschichte (Münster)	1973–1976	11	33
White House, Social Security	1983	11	34
Whitney Museum of American Art (New York)	1977	11	35
World Print Council (includes "World Print Three" catalogue and publicity)	1980	11	36
Wyalt, Gerber, Shoup, Scobey and Badie (regarding Knoll and Sunar)	1980–1981	11	37
WNET/Thirteen	1981–1988	11	38
Wayne State University (Detroit, MI)	1986	11	39
Wesleyan University Press	1983	11	40
<b>Yale University</b>			
Yale Center for British Art	1978	12	1
Yale-New Haven Hospital (regarding JA works at hospital, includes publicity)	1977–1980	12	2
Department of Anthropology	1977–1983	12	3
Department of the History of Art (George Kubler)	1959, undated	12	4
Art and Architecture Library (regarding gifts)	1979–1985	12	5
School of Art	1976–1977	12	6
Library (regarding JA materials)	1977	12	7
Sillman College	1986	12	8
Yale University Press	1974–1976	12	9

DESCRIPTION	DATES	BOX	FOLDER
<b>Yale University Art Gallery</b>			
Regarding textiles	1971–1986	12	10(1)
Shestack, Alan	1978–1984	12	10(2)
Wissman, Fiona (includes typescript photocopy of article on 1978 gift of JA paintings to Yale, receipt and <i>Yale Alumni Magazine</i> June 1978)	1978	12	11
Regarding 1978 list of 64 JA paintings and 1978 exhibition “Josef Albers,” includes lists, receipts, catalogue text, invitations and catalogue galley photocopies	1978	12	12(1)
Yale Summer School (Norfolk, CT)	undated	12	12(2)
York University (Toronto) (includes portions of 1976 <i>York Gazette</i> with “Josef Albers: A Memoir and An Appreciation”)	1976	12	13
Zabriskie Gallery (New York) (includes account statements and receipts)	1975–1983	12	14
Correspondence re: permissions to reproduce Anni Albers’s work)	1959–1987	12	15
Regarding “Pictorial Weavings,” traveling exhibition	1959–1960	12	16

## Series II: Professional Papers

1930–1994 (bulk 1977–1985)

15 boxes

Materials in this series relate to Anni Albers’s professional life as a visual artist and educator. The series consists of seven subseries: Teaching, Project Files, Solo Exhibitions, Group Exhibitions, Awards and Honorary Degrees, Interviews, and Bibliographies and Biographies.

### Series IIa: Professional Papers, Teaching

1941–1978

Teaching includes materials created and collected by Anni Albers in her capacity as a teacher and administrator at Black Mountain College in Black Mountain, North Carolina, United States and as guest lecturer at Philadelphia Museum School of Art. There is a small amount of material relating to Anni’s teaching, including a letter of reappointment for Black Mountain College, a weaving lecture slide list, textile photographs and publicity.

DESCRIPTION	DATES	BOX	FOLDER
<b>Black Mountain College</b>			
Letter of reappointment	1941	13	1
Weaving lecture slide list	undated	13	2
Textile study photographs	undated	13	3
Announcement for AA lecture, “Weaving: Old and New,” Philadelphia Museum School of Art	1961	13	4

### Subseries IIb: Project Files

1946–1994

The subseries Project Files consists of materials pertaining to prints, weavings and various other projects completed by Anni Albers, often in collaboration with a printmaker or other organization. Of note among the materials are correspondence, print documentation, lists and notes related to print portfolios and weaving and design reproductions made in collaboration with Tyler Graphics, Gemini G.E.L., Knoll Textiles, Larsen Carpet, and Tamarind Lithography Workshop. Other highlights include material relating to the Harriet Engelhardt Memorial Collection of Textiles, assembled by Anni for Black Mountain College and eventually housed at the Yale University Art Gallery; an original weaving, Ark, commissioned by Temple Emanu-el in Dallas; a Bauhaus postage stamp with Josef Albers’s design; and Josef Albers’s “Learning Never Ends” postage stamp.

DESCRIPTION	DATES	BOX	FOLDER
<b>Prints</b>			
Pricelists	1971–1980, 1989	13	5
Description of printing <i>Meanders</i>	undated	13	6
Sales lists, receipts and invoices	1969–1987	13	7
Insurance values	1972	13	8
<b>Weavings</b>			
<i>Pictorial Weavings</i> , list of owners	1983–1984	13	9
<i>Pictorial Weavings</i> , price lists	undated	13	10
Insurance values	1972	13	11
B'nai Israel Synagogue, Woonsocket Rhode Island, Ark. Correspondence, typescript carbon writing on Ark and synagogue brochure	1961–1962	13	12
Bauhaus postage stamp with JA design, Correspondence (regarding JA designs)	1982–1983	13	13
Bauhaus postage stamp with JA design. Stamps, announcements, postcard and photograph	1983	13	14
Harriet Engelhardt Memorial Collection of Textiles. Correspondence (includes photocopies of materials relating to collection in the Black Mountain College Collection in North Carolina)	1946–1974	13	15
Harriet Engelhardt Memorial Collection of Textiles. Photographs, lists and Yale University Art Gallery receipts	1946–1974	13	16
Brooke Alexander, Inc. Correspondence, invoices and clipping regarding prints	1969–1974	13	17
Gemini G.E.L. Correspondence, print documentation and royalty statements regarding prints	1958–1984	13	18(1)
Hartford Ballet Company stage backdrop. Photograph	1974	13	18(2)
Jewish Home for the Aged (New Haven). Correspondence, printed materials and publicity regarding donation of print designs D.I. I and D.I. II for 1978 mural	1984–1986	13	19–20
Knoll Textiles/Knoll International. Correspondence, contracts, royalty statements and Knoll publication [see Camino Real and Ricardo Legorreta]	1957–1985	13	22–23
<b>Larsen Carpet</b>			
Larsen Carpet. <i>Parade Ground</i> , announcements	undated	13	21
Jack Lenor Larsen. Correspondence and printed materials	1965–1993, undated	14	1
<i>Interlace</i> , announcements	undated	14	2
<i>Smyrna</i> , announcements	undated	14	3
Weaving samples	undated	14	4
Seraphim Screenprints. <i>JA's Homage to the Square proofs</i> , correspondence and invoices	1980–1993	14	5
Sunar 82 and Sunar 84 catalogues	1982–1983	14	6
Tamarind Lithography Workshop. <i>Line Involvements</i> , correspondence, press release and printing statement	1964–1967	14	7
<b>Tyler Graphics</b>			
<i>Mountainous I-VI</i> , print documentation	July–October 1978	14	9
<i>Second Movement I-VI</i> , print documentation	September 1977– October 1978	14	10

DESCRIPTION	DATES	BOX	FOLDER
<i>Triangulated Intaglios I-VI</i> , print documentation (includes publicity and portfolio announcement)	May 1975–March 1976	14	11
Correspondence, sample print, press release, clippings, and photocopies of print sketches	1969–1982	15	1
Royalty statements	1976–1994	15	2
Vesti Corporation. AT&T Project (New York). <i>Orchestra I-III</i> and <i>Floating</i> , correspondence, contracts, photographs, plans and corporate report	1983–1984	15	3
<i>Washburn Bible</i> . Correspondence and photocopies of clippings [see Bradbury Thompson in JA Papers]	1978–1979	15	4
WNET/Thirteen (New York). “By Design” series, correspondence, catalogue and notes	1984	15	5
Shipping notices	1979	15	6
Easel drawing	undated	15	7
Knitmaster machine, invoices and manual	1956	15	8

#### Josef Albers “Learning Never Ends” postage stamp

DESCRIPTION	DATES	BOX	FOLDER
Correspondence	1980	16	1
Photographs and press releases	1980	16	2
Stamps	1980	16	3
Printed materials and publicity	1980	16	4
Bound sheet of stamps	1980	16	5
Stamp pendant (from William Huff)	undated		
Josef Albers postage stamp 1993, correspondence and stamps	1991–1993	16	6

#### Series IIc: Solo Exhibitions

1949–1991

Solo and Group Exhibition subseries comprise the bulk of the series and includes correspondence, writings, catalogues, brochures, publicity, condition reports, shipment forms, work lists, and notes. This subseries reveals Anni Albers’s career exhibiting her weavings, prints and jewelry. Of note among the exhibition files are materials relating to a major solo exhibition, “Anni Albers: Textiles,” at the Museum of Modern Art in New York in 1949, the first solo textile show at the Museum of Modern Art, and the traveling exhibition “Pictorial Weavings” in 1959–1960. Comprising the bulk of the subseries is material documenting the solo exhibition, “The Woven and Graphic Art of Anni Albers,” at the Renwick Gallery of the National Museum of American Art, Smithsonian Institution in Washington, D.C. in 1985–1986; and the subsequent traveling exhibition and publication, *The Woven and Graphic Art of Anni Albers* for which several individuals contributed essays. Among the group exhibition files, highlights include materials pertaining to the exhibitions “Anni Albers and Alex Reed: Exhibition of Necklaces,” Willard Gallery in New York in 1941; “Josef and Anni Albers: Paintings, Tapestries and Woven Textiles,” at the Wadsworth Atheneum in Hartford, CT in 1953 and “Gunta Stölzl and Anni Albers,” at the Museum of Modern Art in New York in 1990.

DESCRIPTION	DATES	BOX	FOLDER
September 14–October 30 1949 “Anni Albers: Textiles,” Museum of Modern Art, New York (traveling exhibition). Press release	1949	17	1
1959–1960 “Pictorial weavings,” traveling exhibition Yale University Art Gallery and MIT’s The New Gallery. Catalogues, invitation, exhibition list, press release and photographs [see Box 12 Folder 16]	1959–1960	17	2



DESCRIPTION	DATES	BOX	FOLDER
October 24–November 15 1969 “Anni Albers: Lithographs and Screenprints 1963–1969,” Retina Gallery, Cambridge, MA. Brochure	1969	17	3
July 1970 New acquisitions, Art Institute of Chicago. Receipt and publicity	1970	17	4
November 4–24 1970 “Anni Albers,” Earl Hall Gallery, Southern Connecticut State College, New Haven, CT. Invitation	1970	17	5
January 20–February 28 1971 “Anni Albers: Lithographs and Screenprints,” Carlson Library, University of Bridgeport, Bridgeport, CT. Brochure, list and publicity	1971	17	6
September 30–October 27 1973 “Anni Albers: Drawings, Prints, Pictorial Weavings,” Pollock Gallery, Toronto. Invitations and brochures.	1973	17	7
July–August 1975 “Anni Albers: Bildweberei-Zeichnung-Druckgrafik,” Kunstmuseum, Düsseldorf. Publicity and invitation	1975	17	8
September 5–November 23 1975 “Anni Albers: Bildweberei-Zeichnung-Druckgrafik, “ Bauhaus-Archiv, Berlin. Publicity and invitation	1977	17	9
January 12–30 1977 “Anni Albers,” Lantern Gallery, Ann Arbor, MI. Invitations	1977	17	10
October 1 1977–November 11 1977 “Anni Albers: Drawings and Prints,” Brooklyn Museum. Catalogue drafts, publicity, photographs and slides	1977	17	11
October 14–November 12 1977 “Anni Albers: Prints,” Zabriskie Gallery, New York. Invitation and publicity, concurrent with Brooklyn Museum exhibition	1977	17	12
October 1–October 26 1978 “Anni Albers: Drawings and Graphics,” Pollock Gallery, Toronto. Invitation and publicity	1978	17	13
December 10 1978–January 14 1979 “Anni Albers, Graphics,” Katonah Gallery, Katonah, NY. Brochure, publicity, photograph	1979	17	14
October 21–November 3 1978 “Anni Albers: Recent, Work,” Pollock Gallery, Toronto. Invitations	1978	17	15
March 5–30 1979 “Anni Albers: Graphics,” Paul Klapper Library, Queens College, Flushing, NY. Brochure	1979	17	16
April 1979 Monmouth Museum, Brookdale Community College, Lincroft, NJ. Publicity (includes letter from AA to <i>New York Times</i> )	1979	17	17
October 3–26 1979 “Graphic Work by Anni Albers,” Hartford Art School. Invitation and publicity	1979	17	18
January 3–13 1980 Mattatuck Museum, Waterbury, CT. Publicity	1980	17	19
February–March 1980 “Anni Albers: Prints and Drawings,” University Art Gallery, University of California at Riverside. List and publicity	1980	17	20
March 29–April 23 1980 “Anni Albers: Prints 1963–1979,” Alice Simsar Gallery, Ann Arbor (formerly Lantern Gallery). Invitations and publicity	1980	17	21
January 9–February 7 1982 “Anni Albers: Prints,” Silvermine Gallery, New Canaan, CT. Invitations and calendars, 1982	1982	17	22
November 20–December 18 1983 “Anni Albers: Printmaker,” Carlson Gallery, University of Bridgeport, Bridgeport, CT. Lists and invitation	1983	17	23

DESCRIPTION	DATES	BOX	FOLDER
September 23–November 2 1984 “Anni Albers: Silkscreen Prints,” Artists Signature Gallery, New Haven. Brochures, invitations and publicity	1984	17	24
Publicity	1967, 1974	17	25
February 17–March 3 1980 “Anni Albers: Evolving Systems,” Morris Museum of Arts and Sciences, Convent, NJ. Catalogues, invitations and photographs	1980	17	26
<b>June 12 1985–January 6 1986 “The Woven and Graphic Art of Anni Albers,” Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, DC</b>			
Correspondence, project description and photocopies of AA’s work	1981–1982	22	1
Correspondence, exhibition proposal and lists of work	1983	22	2
Correspondence	1984	22	3
Correspondence	1985	22	4
Correspondence	1986	22	5
Correspondence regarding publicity	1985	22	6
<i>Crafts Magazine</i> , “Thoroughly Modern Anni,” May/June 1985, tearsheets	1985	22	7
<i>American Craft</i> , June/July 1985	1985	22	8
<i>House and Garden</i> , “Weaving Wonders,” by Nicholas Fox Weber	1985	22	9
WETA broadcast review transcript (includes letter from Dorothy Yanik)	1986	22	10
Publicity clippings	1985–1986	22	11
Publicity photocopies	1985–1986	22	12
Certificate of insurance	1986	23	1
Loan agreements	1984–1985	23	2
Lists of works	1984–1985	23	3
Receipts for incoming objects and shipping documents	1984–1985	23	4
Correspondence, notes, receipts and confirmations at the Hay Adams Hotel	1985	23	5
Exhibition opening invitations, responses and miscellaneous materials	1985	23	6
Pamphlet catalogue of the exhibition	1985	23	7
Photocopies of weaving photographs	1985	23	8
Thank-You correspondence regarding exhibition	1985	23	9
AA design scarf for sale with exhibition, correspondence, catalogues, and fabric samples	1985–1986	23	10
Washington Fashion Group “Celebrating Anni Albers” fashion show, correspondence, AA statement, invitations, program and clipping (organized with G Street Fabrics)	1984	23	11
Correspondence and invitations regarding Mrs. Johnson Garrett luncheon and New York Stock Exchange Dinner	1985	23	12
Press releases	1985	23	13
Correspondence regarding response to exhibitions and AA’s birthday	1985	23	14

DESCRIPTION	DATES	BOX	FOLDER
<b>Traveling exhibition "The Woven and Graphic Art of Anni Albers"</b>	<b>1986</b>	<b>24</b>	<b>1</b>
Traveling exhibition itinerary			
Yale University Art Gallery			
Yale University Art Gallery, correspondence and opening invitation list	1985–1986	24	2
Invitations, brochures and catalogue	1986	24	3
Correspondence regarding response to the the exhibition	1986	24	4
Notes from local school children	1986	24	5
Publicity	1986	24	6
Ackland Art Museum, Chapel Hill, NC, correspondence and publicity	1986	24	7
Portland Art Museum and Oregon School of Arts and Crafts, Portland, OR. Correspondence,publicity and invitations	1985–1986	24	8–9
Frederick S. Wight Gallery, Los Angeles, correspondence	1986	24	10
Exhibition and UCLA Art Council symposium "Anni Albers: Printmaker and Weaver," publicity	1986	24	11
<b><i>The Woven and Graphic Art of Anni Albers. Essays by Nicholas Fox Weber, Mary Jane Jacob and Richard S. Field. Washington D.C. Smithsonian Institution Press, 1985 Smithsonian Institution Press</i></b>	<b>1983–1985</b>		
Introduction by Lloyd Herman, typescript photocopy	1983	25	1
Essay by Anni Albers, handwritten, typescript and photocopy drafts	1984	25	2
Essay by Nicholas Fox Weber, handwritten, typescript and typescript photocopy drafts (includes correspondence with Smithsonian Institution Press and contract)	1983	25	3
Typescript photocopy fragment with plate and figure descriptions and Nicholas Fox Weber essay galley photocopy	1983–1984	25	4
Essay by Mary Jane Jacob, typescript photocopy drafts and correspondence	1983–1984	25	5
Essay by Richard Field, typescript and typescript photocopy drafts with handwritten corrections	1983	25	6
Typescript photocopy of dust jacket text and figure and plate descriptions	25	7	
Press correspondence with invoices	1985–1994	25	8
Permissions correspondence	1983–1985	25	9
Catalogues and ads	1985–1988	25	10
Reviews and ads	1985–1991	25	11
<b>Series IId: Group Exhibitions</b>	<b>1930–1990</b>		
1930 "Moderner Bildwirkereien," Bauhaus Dessau. Catalogue	1930	18	1
May 5–25 1941 "Anni Albers and Alex Reed: Exhibition of Necklaces," Willard Gallery, New York. Invitations	1941	18	2
1948 "Modern Jewelry," Museum of Modern Art traveling exhibition. Photographs	1948	18	3
November 22 1950–January 28 1951 "Good Design" Museum of Modern Art, New York. Catalogues	1951	18	4
March 15–April 12 1953 "American Craftsmen," University of Illinois, Urbana. Catalogue	1953	18	5

DESCRIPTION	DATES	BOX	FOLDER
May 12–June 25 1956 “Albers, Callery, Fuller,” Currier Gallery of Art, Manchester, NH. Catalogue	1956	18	6
July 8–August 1953 “Josef and Anni Albers: Paintings Tapestries and Woven Textiles,” Wadsworth Atheneum, Hartford, CT. Catalogue	1953	18	7
May 12–June 14, 1964 “arbeiten aus der Weberei des Bauhauses,” Bauhaus Archiv, Darmstadt. Catalogue	1964	18	8
1968 “Wall Hangings,” Museum of Modern Art traveling exhibition. Catalogue	1968	18	9
November 6–25 1969 “New Dimensions in Lithography,” University of Southern California. Catalogue	1969	18	10
November 7 1970–January 3 1971 “Neuerwerbungen aus den letzten Jahren,” Museum Bellerive Zürich. Catalogue	1970	18	11
March 4–29 1973 “Selected Tamarind Lithographs,” California State Polytechnic University, Pomona. Brochure	1973	18	12
September 5–October 17 1976 “Wandteppiche in Deutschland 1920–1955,” Städtisches Museum Schloss Rheydt. Catalogue	1976	18	13
January 30–February 2 1980 National Women’s Caucus for Art Conference, New Orleans. Catalogues and publicity	1980	18	14
March 8–April 2 1980 “Modern Prints and Traditional American Quilts,” Pratt Manhattan Center Gallery, New York. Posters	1980	18	16
September 25–December 28 1981 “Jack Lenor Larsen: 30 Years of Creative Textile,” Musée des Arts Décoratifs, Paris. Catalogues	1981	18	17
October 1981 “Celebration 25” American Craft Museum, New York. Catalogue and publicity	1981	18	18
January 12–February 4 1984 “American Women Artists,” Sidney Janis Gallery, New York. Catalogues	1984	18	19
March 19 1984 “The Connecticut Artist,” Xerox Corporation, Stamford, CT. Invitation and calendar	1984	18	20
March 15–May 25 1985 “Schwarz auf Weiss von Manet bis Kiefer,” Galerie Beyeler, Basel, Brochure	1985	19	1
September 11–October 22 1985 “Anni Albers, Ella Bergman, and Ilse Bing,” Arts Club of Chicago, Chicago, IL. Catalogues	1985	19	2
November 14–December 12 1985 “Les Femmes et l’Abstraction Constructive,” Galerie Denise René, Paris. Catalogues, publicity and photographs	1985	19	3
April 8–May 31 1988 “Women of the Avant-Garde,” Helen Serger/La Boetie, New York. Invitation	1988	19	4
December 2 1986–January 3 1987 “Elders of the Tribe,” Bernice Steinbaum Gallery, New York. Catalogues and invitations	1986	19	5
February 15–July 10 1990 “Gunta Stölzl and Anni Albers,” Museum of Modern Art, New York. Catalogues, press releases and calendars	1990	19	6
1990 “Josef and Anni Albers,” Villa Stuck Museum Munich. Publicity and photograph	1990	19	7
Spring 1942 Exhibition of Black Mountain College weaving students’ work, Sophie Newcomb College, New Orleans. Photographs	1942	19	8
Unidentified, Fine Arts Gallery, Athens Josef and Anni Albers	circa 1940s	19	9

**Series IIe: Awards and Honorary Degrees,****1931–1990**

The Awards and Honorary Degrees subseries includes correspondence, awards, photographs, writings, speeches, publicity, and medals from the universities, colleges, and professional organizations that bestowed awards and honorary degrees on Anni Albers. Of particular importance to Anni Albers was the 1961 American Institute of Architects Craftsmanship Medal, the 1976 Philadelphia College of Art Honorary Degree of Doctor of Fine Arts, 1990 Royal College of Art Honorary Doctorate, and the various awards from the city of Bottrop.

DESCRIPTION	DATES	BOX	FOLDER
American Craft Museum, 1981 Gold Medal	1981	20	1–2
American Institute of Architects, 1961 Craftsmanship Medal	1961	20	3
Stadt Berlin Prize	1931	20	4
Maryland Institute College of Art, 1972 Citation	1972	20	5
Philadelphia Museum College of Art, 1962 Citation with JA	1962	20	6
Philadelphia College of Art, 1976 Honorary Degree of Doctor of Fine Arts	1976	20	7–8
Rhode Island School of Design, 1990 Honorary Doctorate of Fine Arts	1990	20	9
Royal College of Art, 1990 Honorary Doctorate (includes correspondence from Lady Gabrielle Annan and Ludwig Meyer, and transcript of Christopher Frayling’s “oration” for Anni Albers)	1989–1990	20	10
Royal Designers for Industry, 1984 Honorary Royal Designer for Industry	1984	20	11
University of Hartford, 1979 Honorary Doctorate	1979	20	12
Women’s Caucus for Art 1979 Outstanding Achievement in the Visual Arts	1979	20	13

**Series IIf: Interviews****1965–1990, undated**

The Interviews subseries contains printed interviews conducted with Anni Albers. The subseries is small and all are of great interest since few interviews with Anni Albers exist.

DESCRIPTION	DATES	BOX	FOLDER
<i>Craft Horizons</i> , July/August 1965 “A Conversation with Anni Albers,” by Neil Welliver. Reprint and article photocopy	1965	21	1
Sevim Fesci, July 5 1968. Typescript photocopies of transcript (for Archives of American Art oral histories project)	1968	21	2
Judith Pearlman, May 16 and June 10 1982. Typescript photocopy of interview notes	1982	21	3
Richard Polsky, January 11 1985. Typescript photocopy of transcripts with letter from Columbia University and correspondence with release form (conducted for “American Craftspeople Project: The Reminiscences of Anni Albers”)	1985–1988	21	4
<i>Abstraction Kontemplation</i> 1987 “Anni Albers im Gespräch mit Friedhelm Mennekes.” Typescript photocopy	1987	21	5
Maximilian Schell, Dec 16 1989. Typescript photocopies and bound typescript photocopy	1989	21	6
Gene Baro, typescript photocopy of transcript (interview for Brooklyn Museum)	undated	21	7

**Series IIg: Bibliographies and Biographies****1980–1994, undated**

Bibliographies and Biographies includes photocopies and citations of bibliographies of publications on and by Anni Albers and biographies and biographical notes on Anni Albers. This subseries also contains submitted biographical entries and correspondence with biographical publications.

DESCRIPTION	DATES	BOX	FOLDER
<i>Biography International</i> , correspondence and AA profile	1989	20	14
<i>Contemporary Personages</i> , correspondence	1980	20	15
<i>Who's Who in America</i> , 40–49th Editions, profiles	1981–1994	20	16
<i>Who's Who in American Art</i> , profile	1988	20	17
<i>Who's Who in the East</i> , 20–25th Editions, profiles,	1984–1992	20	18
<i>Who's Who in the World</i> , profile, 1982	1982	20	19
<i>Who's Who of American Women</i> , profiles	1982	20	20
Miscellaneous bibliographies	undated	20	21
Miscellaneous biographies	undated	20	22

**Series III: Writings****1926–1990****7 boxes**

The Writing Series in the Anni Albers subgroup documents Anni Albers's writings on weaving, design and on various topics relating to crafts and art. The series consists of three subseries: Books, Various and Lectures.

**Series IIIa: Books****1946–1990**

The Books subseries includes handwritten and typed drafts, page proofs, correspondence, contracts and royalty statements, notes, lists, publicity, and printed materials pertaining to books written by Anni Albers, including various editions of each. Books include Anni's important texts, *On Designing*, and *On Weaving*, with a small amount of material from *Pre-Columbian Miniatures*.

DESCRIPTION	DATES	BOX	FOLDER
<b><i>On Designing</i></b> THE PELLANGO PRESS, NEW HAVEN, CT 1959. SECOND EDITION, WESLEYAN UNIVERSITY PRESS, MIDDLETOWN, CT, 1962. FIRST PAPERBACK EDITION, WESLEYAN UNIVERSITY PRESS, 1971.	<b>1956–1989</b>		
Permissions correspondence	1956–1962	26	1
Contract for "new edition with new material," Wesleyan University Press	1961	26	2
Reviews and announcements	1962–1965	26	3
Responses from readers	1960–1965	26	4
Request and invoices for copies	1986	26	5
Royalty agreement, statements and reports	1963–1989	26	6
<b><i>On Weaving</i></b> WESLEYAN UNIVERSITY PRESS, MIDDLETOWN, CT	<b>1946–1990, undated</b>		
Composite typescript, typescript carbon and typescript photocopy draft	undated	26	7
Permissions correspondence	1946–1954	26	8
Wesleyan University Press contract	1963	26	9
Wesleyan University Press correspondence	1965–1990	26	10
Statements from individuals for publication	1965	26	11
Reviews	1965, undated	26	12

DESCRIPTION	DATES	BOX	FOLDER
Responses from readers	1965	26	13
Royalty reports and statements	1966–1969	26	14
Announcements	1973, 1981, undated	26	15
Request and invoices for copies	1982–1986	26	16
Wesleyan University Press catalogue and listing	1982	26	17
Harper and Row Publishers, correspondence and invoices	1982	26	18
University Press of New England, correspondence and royalty statements	1990	26	19
Tearsheets	circa 1965	27	1–2
Instructions for plates	undated	27	3
Illustration transparencies with list	undated	27	4
Photographs and drawings from plates 1–15	undated	27	5
Drawings for plates 16–23	undated	27	6
Photographs and drawings for plates 26–31	undated	27	7
Photographs for plates 32–35, 39–43, 48–58 [others are missing]	undated	27	8
Photographs and drawings for plates 59–112 [66 is missing]	undated	27	9
Unused diagrams, drawings, photographs and photocopies of photographs, undated	undated	27	10
Various reproductions of plate photographs	undated	27	11
<i>On Weaving/On Designing</i> royalty statements	1980–1990	27	20
<i>On Weaving/On Designing</i> circulars	undated	27	21

***Pre-Columbian Mexican Miniatures: the Josef and Anni Albers Collection***

**1968–1973**

(WITH IGNACIO BERNAL AND MICHAEL D. COE.) PRAEGER, NEW YORK, 1970.

Correspondence, contract, questionnaire, royalty reports and copy orders [See VII. Pre-Columbian Collection]

28 1

**Series IIIb: Various**

**1926–1981, undated**

The Various subseries includes various writings by Anni Albers. These writings appeared in various publications, many in *Design*. Highlights include “Bauhausweberei” in *Junge Menschen* 5 from 1926, “Work with Materials,” “Handweaving Today: Textile Work at Black Mountain College,” “We Need the Crafts for Their Contact with Materials,” “The Pliable Plane” in *Perspecta* 4 from 1957, and her obituary for Walter Gropius “On Walter Gropius” in *Craft Horizons* from 1969. Several of these articles were republished in *On Designing*.

DESCRIPTION	DATES	BOX	FOLDER
Paul Klee’s 1926 lectures “On Modern Art,” translated by Anni Albers, typescript (includes letter from AA to Charlotte Weidler, 1960)	1960, undated	28	2
“Bauhausweberei,” from <i>Junge Menschen</i> 5, typescripts and photocopies, November	1926	28	3
“Work with Materials,” <i>Black Mountain College Bulletin</i> , No. 5 1938, bulletins and photocopy; <i>College Art Journal</i> III: 2 January 1944; and <i>Interweave</i> Winter 1938, 1944, 1978	1938, 1944, 1978	28	4
“Handweaving Today: Textile Work at Black Mountain College,” <i>The Weaver</i> January-February 1941, reprints (includes photocopy of “It’s Pretty But Is It Art?” <i>The Weaver</i> July–August 1941, written in response to “Handweaving Today”	1941	28	5
“Designing,” <i>Craft Horizons</i> , complete issue, typescript and reprints, May	1943	28	6

DESCRIPTION	DATES	BOX	FOLDER
Untitled statement <i>Black Mountain College Bulletin</i> Vol. II No. 3 December 1943, typescript photocopy with handwritten notes and corrections	1943	28	7
"One Aspect of Art Work," <i>Design</i> 1944, reprints	1944	28	8
"We Need the Crafts for Their Contact with Materials," <i>Design</i> , complete issues and photocopy (this work appears as "One Aspect of Art Work" in <i>On Designing</i> ), December	1944	28	9
"Constructing Textiles," <i>Design</i> , complete issues and reprints (includes "Introduction" and "Present and/or Past" by JA) [see <i>On Designing</i> ], April	1946	28	10
"Design: Anonymous and Timeless," <i>Magazine of Art</i> , reprints and complete issues, February	1947	28	11
"Fabrics," <i>Arts and Architecture</i> , reprints, March	1948	28	12
"Handweaving for Modern Interiors," <i>Craft Horizons</i> , Winter	1949	28	13
Untitled statement for Colloquium of Associated Artists of Pittsburgh February 12 1964, typescript carbon	1964	28	14
"On Walter Gropius," <i>Craft Horizons</i> (obituary for WG) September–October	1969	28	15
Untitled review of Ben Nicholson: Paintings, Reliefs, Drawings (1948), appeared in <i>Magazine of Art</i> January 1950, clippings and typescript carbons	1950	28	16
Untitled statement [I want to make things for the contemplative mind], handwritten	undated	28	17
Untitled writing on textiles, composite typescript and handwritten draft with handwritten corrections	undated	28	18
"Anni Albers: Tribute to Kurt Schwitters," contribution to <i>Kurt Schwitters in Exile: The Later Work 1937–1948</i> exhibition catalog, Marlborough Fine Art, London, photocopies and letter to AA	1981	28	19

### Series IIIc: Lectures

1942–1982

Includes typescript drafts with publicity for various lectures. All are untitled except for "Material as Metaphor," given at the College Art Association of America in New York.

DESCRIPTION	DATES	BOX	FOLDER
Untitled lecture, Black Mountain College, composite typescript and typescript carbon draft, March 26	1942	28	20
Untitled lecture, New Haven, typescripts and typescript carbons with handwritten corrections, October	1963	28	21
Publicity for lecture, Philadelphia College of Art, October 26	1967	28	22
"Material as Metaphor," College Art Association of America (New York), typescripts and meeting program, February 26	1982	28	23

### Series IV: Personal

1899–1987

2 boxes

Among the materials in the Personal series there are documents relating to Anni Albers's family; academic records; birth and identification papers; the Alberses' guestbook, and material relating to the Alberses' travels in Latin America. Of note among the materials is Anni's mother's 1937 and 1939 travel diary to Mexico; correspondence and financial statements regarding Siegfried Fleischmann/Farman's estate with a will and printed materials on Ullstein family members; and materials regarding Josef Albers's death and memorial service.



DESCRIPTION	DATES	BOX	FOLDER
Birth certificate, confirmation pamphlet and certificate	1899, 1915–1916	29	1
Bauhaus diploma (includes letter from Hannes Meyer)	1930	29	2
Certificate of United States Citizenship	1939	29	3
U.S. Passports	1953, 1960, 1968, 1979	29	4
International Certificate of Vaccination/Personal Health History	1963–1967	29	5
Mexico trip, schedule, hotel bills and expense notebook	1967	29	6
Toni Fleischmann/Farman’s travel diary to Mexico (“Reisetagebuch” and “Aus der Bahn Geworfen”), bound typescript with handwritten corrections (includes English translation by Theodor Benfey)	1937, 1939	29	7
Photograph of Siegfried and Toni Fleischmann/Farman in Mexico	1937	29	8
Photocopies of various articles on the Ullstein family	undated	29	9
Albers guestbook, photocopy	1950–1977	29	10
Address books	undated	29	11–12
Primary contact address and phone lists	undated	29	13
Manuals, service orders and instructions for household appliances	undated	29	14
Various driving directions	undated	29	15
Photographs of 808 Birchwood Drive residence, Orange, CT	1994	29	16
808 Birchwood Drive residence, Orange, CT blank stationery [there are two boxes of blank stationery at the Foundation]	undated	29	17
Free coffee certificate for Pearsall, TX	1954	29	18
Correspondence and financial statements regarding Siegfried Fleischmann/Farman’s estate, will and printed materials on Ullstein family members	1962–1970	30	1
Thank you note for JA memorial service	1976	30	2
List of people to receive JA memorial print	1976	30	3
Miscellaneous photographs	undated	30	4
Address index cards	undated	30	5–7
JA print given to Siegfried Fleischmann	circa 1940–1946	30	8
Brochure: “Points of Interest along the Santa Fe”	circa 1954	30	9
Travel Maps (mainly Germany, some from Mexico)	undated	44	—

## Series V: Subject Files

### c. 1934–1994 (bulk 1950–1980) 6 boxes

The Subject Files series includes printed materials collected by Anni Albers on individuals, including artists and various notable people, subjects relating to art, Latin America, weaving, Pre-Columbian materials and Maximilian Schell.

DESCRIPTION	DATES	BOX	FOLDER
<b>Individuals</b>			
Adamic, Louis	1951–1953	31	1
Barocas, Melanie Eve	1988	31	2
Beck, Margit	1973	31	3
Bittleman, Arnold	1982–1985	31	4
Bliss, Anna Campbell	undated	31	5
Boretz, Naomi	1978	31	6
de Kooning, Willem	1983	31	7
Delauney, Sonia	1977	31	8
Eames, Charles (“The Order of Disorder of Nature” photographs)	undated	31	9

DESCRIPTION	DATES	BOX	FOLDER
Ernst, Fia	1989	31	10
Goethe, Johann	1946	31	11
Gropius, Walter	1947	31	12
Hicks, Sheila	1979–1999	31	13
Landis, Richard	1977	31	14
Levine, Tom	1982–1984	31	15
Liebes, Dorothy	1970–1983	31	16
Lytle, Richard	1981	31	17
Mollino, Carlo	1990	31	18
Neel, Alice	1997	31	19
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Anni Albers influence	1989	32	1
Archaeology	1953–1978	32	2
Art, general	1983	32	3
Fabric Workshop (Philadelphia)	1979–1986	32	4
Gold leaf	1967	32	5
Haystack Mountain School of Crafts	1988	32	6
India-Ghandi	undated	32	7
Pavement/Floors/Walls	1972	32	8
Peru	1965–1978	32	9
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Silvermine Guild of Artists	1984–1987	32	12
Tents and houses	1976	32	13
Group exhibition catalogues	1979–1982	32	14
Miscellaneous clippings	undated	32	15
<b>Weaving</b>			
Photographs of Pre-Columbian textiles in various museum collections	undated	33	1
List of loom and weaving equipment suppliers	undated	33	2
Photographs, postcards and clippings of looms	undated	33	3
Pencil drawings of weaver's knots, copied from <i>American Fabrics</i> , Spring 1951	1951	33	4

DESCRIPTION	DATES	BOX	FOLDER
John Cohen photographs of Peruvian backstrap looms with note to AA	undated	33	5
Articles and clippings about weaving	undated	33	6
Articles and clippings about Pre–Columbian textiles	1959, 1973, 1980, undated	33	7
Photographs and transparency of Peruvian women weaving on wide back-strap loom, by Truman Bailey	1954	33	8
Correspondence, photographs, circulars regarding AA’s looms, Allegheny River Textile Studio (Foxburg, PA) and Weavers Guild of Pittsburgh (includes Sigrid Piroch’s resumé)	1981–1997	33	9
Postcards, photograph and sample of textile	undated	33	10
<b>Pre-Columbian</b>			
Photographs	undated	34	1
Printed materials	1959–1988	34	2
Gallery Listing and Catalogues	1956–1972	34	3
Stolper Gallery, Los Angeles	1955–1956	34	4
Aaron Furman Gallery, New York	1957–1962	34	5
André Emmerich Gallery, New York	1958	34	6
Museum of Primitive Art, New York	1958–1965	34	7
Maximilian Schell	1973–1991	35	1–13

## Series VI: Printed Materials

1931–1985

2 boxes

This series consists of published articles on or mentioning Anni Albers.

DESCRIPTION	DATES	BOX	FOLDER
“Bauausstellung Berlin 1931, Halle II,” mounted clipping of AA weaving	1931	37	1(1)
<i>What Is Modern Design</i> , Museum of Modern Art, New York	1950	37	1(2)
“A Conversation with Anni Albers,” <i>Craft Horizons</i> reprint and complete issue, July/August	1965	37	2
“Anni Albers and the Printerly Image,” by Nicholas Fox Weber, <i>Art in America</i> , tearsheets, photocopies and color printouts, July/August	1975	37	3
<i>Yale Alumni Magazine</i> , October	1975	37	4
Knoll International Newsletter	1977	37	5
“In the Bauhaus Mode: Anni Albers,” <i>American Craft</i> December 1983/January 1984	1983–1984	37	6
“Weaving an Artistic Path,” <i>Washington Post</i> , June 13	1985	37	7
“A Visit with Anni Albers,” <i>Threads Magazine</i> , tearsheets, photocopies and complete issue	1986	37	8
“Bauhaus Artist: Anni Albers,” unprinted article for <i>New Fairfield Citizen News</i> , typescript and correspondence, by Eleanor Wolfson	1987	37	9
Art Institute of Chicago Calendar, undated (features AA weaving <i>Northwesterly</i> )	undated	37	10
Articles and clippings that mention Anni Albers	undated	37	11

**Series VII: Pre-Columbian Collection****1959–1983****2 boxes**

The Pre-Columbian Collection series contains photographs, negatives, correspondence, receipts, and printed materials regarding the Alberses' collection of Pre-Columbian figurines and textiles. As the Alberses' began to travel in Mexico, they became interested in Pre-Columbian figurines and textiles, eventually beginning to collect items during their travels and through galleries. They eventually gifted the collection to the Peabody Museum at Yale University. [See Series V: Subject Files]

DESCRIPTION	DATES	BOX	FOLDER
Envelopes 1-8, index cards with photographs	undated	38	—
Correspondence regarding gift to Peabody Museum at Yale University	1970, 1975	38	1
André Emmerich Gallery (New York), correspondence price lists and invoice	1964–1965	38	2
Invoices from galleries for purchases	1959–1964	38	3
Ludwig Bretschneider (Munich), correspondence and postcards	1960–1961	38	4
Appraisal by Carroll Alton Means, correspondence lists and invoice	1966–1971	38	5
Correspondence regarding possible gifts to Peabody Museum at Harvard University	1975	38	6
Insurance valuations	1972	38	7
Inventory of Pre-Columbian textiles (includes letter from Sheila Hicks)	undated	38	8
<i>Discovery</i> Vol. 16 No. 2 1982–1983 "The Albers Collection of Ancient Mexican Art" by Michael D. Coe	1982–1983	38	9
Prints of negatives	undated	39	10
Photographs and negatives of collections with list (includes photograph of non-collection item)	undated	39	11
Negatives of Pre-Columbian and Mexican lace	undated	39	12

**Series VIII: Photographs and Scrapbooks****1988****1 box**

See Anni Albers Oversized Box OS 8

**Series IX: Josef Albers Museum, Bottrop****1979–1983****2 boxes**

This series contains correspondence, plans, a photograph album, printed materials and publicity pertaining to the opening of the Josef Albers Museum in Bottrop in 1983. Of note among the materials is the photograph album containing photographs of German officials and Anni Albers at the opening and a letter of regret from Robert Rauschenberg.

DESCRIPTION	DATES	BOX	FOLDER
Correspondence, plans and photographs	1979–1980	39	1
Plans	1979	39	2
Statement from Robert Rauschenberg regarding JA and Josef Albers Museum	1983	39	3
Printed material	1983	39	4
Photograph album of opening	1983	39	—
Empty binders, contained plans, commemorative token	1983	unboxed	shelf

**Series X: Financial****1973–1983****4 boxes**

The Financial series contains used and unused checks, receipts, bills and tax forms.

DESCRIPTION	DATES	BOX	FOLDER
Financial	1973–1977	40	1–11
Financial	1977–1978	41	1–9
Financial	1978–1979	42	1–7
Financial	1979–1983	43	1–8

**Series XI: Audiovisual****1967, undated****5 boxes**

[To match original open reel tapes (Boxes SR1–6) with access CD–R copies, please contact The Josef and Anni Albers Foundation]

Sound recordings, ¼ inch open reels, 5" and 7",

The Audiovisual series includes acetate and polyester open reel sound recordings, containing one lecture and two interviews. All sound recordings have been reformatted and access CD–Rs are available.

DESCRIPTION	DATES	REEL NUMBER
Lecture at Yale University	undated	RO47
Anni Albers interview, Channel 4 New Haven	Spring 1967	RO68
Martin Duberman interview with JA and AA	November 11 1967	RO69–O70

## Oversize

DESCRIPTION	DATES	BOX	FOLDER
<b>Series IIa. Teaching</b>			
Diagrams of 54" Loom and Loom frame, Black Mountain College	undated	OS9	2
<i>The Arts Journal</i> , vol 3 no.7 April Special BMC issue	1978	OS 7	2
<b>Series IIb: Project Files</b>			
Temple Emanu-el, Dallas, TX. "Lofty Shrine: Dallas Congregation Dedicates Synagogue <i>Life</i> , February 25, (photograph showing AA's Ark Panels)	1957	OS1	1
Blueprint reproductions of <i>Camino Real</i>	undated	OS8	1
<b>Series IIc: Solo Exhibitions</b>			
"The Woven and Graphic Art of Anni Albers" Publicity "Annie [sic] Albers: The threads of a weaver's life" <i>Westport News</i> , December 17	1985	OS1	2
"The Woven and Graphic Art of Anni Albers" Publicity "The Weaver's Tale: Anni Albers and the tapestry of her Life" <i>The Washington Post</i> , June 13; "Weaving Together a Lifetime of Work" <i>Washington Home</i> June 6; "Anni Albers: the threads in a Weaver's Life" <i>Washington Times</i> , June 13	1985	OS7	13
AA scarf	1985	OS6	—
<b>Series IId: Group Exhibitions</b>			
"Bauhaus Webereien 1920–33" <i>Werk und Zeit</i> 9, Sept and other articles	1964	OS7	3
"Sehen, was nicht da ist: Josef and Anni Albers" Villa Stuck Museum Munich. Publicity and photograph. December	1990	OS1	3
October 2–November 16 "Objects: USA," National Collection of Fine Arts, Smithsonian Institution. Publicity	1969	OS1	18
<b>Series IIe: Awards and Honorary Degrees</b>			
University of Hartford, 1979 Honorary Doctorate Publicity. September	1979	OS1	4
Maryland Institute College of Art, 1972 Citation	1972	OS2	—
Philadelphia College of Art, 1976 Honorary Degree of Doctor of Fine Arts	1976	OS2	—
University of Hartford, 1979 Honorary Doctorate.	1979	OS2	—
York University, 1973 Honorary Doctorate	1973	OS2	—
Stadt Bottrop	1983	OS2	—
Decorative Arts Book Award Citation	1965	OS7	16
State of Connecticut Official Citation	1989	OS7	16
Southern Illinois University Foundation, Summa Cum Laude Society certificate of membership for the Josef Albers Foundation	undated	OS7	16
American Institute of Architects Craftsmanship Medal	1961	OS9	1
<b>Series IIf: Interviews</b>			
"Das Bauhaus: Ein ungeordneter Haufen," <i>Süddeutsche Zeitung</i> , January	1990	OS7	4
<b>Series IIIa: Writing—Books</b>			
"Anni Albers on the Beginnings of Weavings," <i>American Fabrics</i> Excerpts from <i>On Weaving</i> . American Fabrics	1965	OS1	7

DESCRIPTION	DATES	BOX	FOLDER
"Anni Albers on the Designing of Textiles and the Handweavers Place in Industry," Excerpt from <i>On Designing. American Fabrics</i>	1965	OS1	8
Publicity Album	1962	OS3	—
Publicity Album	1965	OS3	—
<i>Pre-Columbian Miniatures</i> , mounted photographs	undated	OS5	—
Reproductions of "Variation on a Theme"	undated	OS7	1
<b>Series IIIb: Writing—Various</b>			
"Fabrics," <i>Arts and Architecture</i> , March	1948	OS1	5
"Weavings," <i>Arts and Architecture</i> , February	1949	OS1	6
"The Pliable Plane," <i>Perspecta 4</i> . Offprints and complete Journal	1957	OS1	9
<b>Series IV: Personal</b>			
We Blundered Hitler into Power," by Hermann Ullstein, <i>Saturday Evening Post</i> July 13	1940	OS1	15
Albers guestbook	1950–1986	OS5	—
Calendars	1979, 1984, 1986, 1987	OS7	14–15
Framed photograph of JA and AA	Undated	OS8	—
<b>Series V: Subject Files</b>			
"Pictorial Weavings: Anni Albers," <i>Craft Horizons</i> reprint and complete issue, July/August	1965	OS1	17
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Dietrich, Marlene "My ABC's" <i>Look</i> magazine	1961	OS4	2
Farman, Betty	1990	OS4	3
Mexico, "Mexican Art and Life," April	1939	OS4	4
Miró, Joan	1978	OS4	5
Peru	1963, 1983	OS4	6
Pre-Columbian Art (includes article on Diego Rivera)	1937, various	OS4	7–9
Maximilian Schell	1980s	OS4	10
Maximilian Schell (including Marlene Dietrich)	1978–1986	OS7	9
Textile Technology	1948	OS4	11
Armstrong, Neil	1969	OS4	12
Abbado, Claudio, "How Claudio Abbado Wins Ovations in Vienna," <i>New York Times</i> , March	1987	OS7	5
"Ancient Egypt" <i>New Haven Register</i> , Oct 22	1978	OS7	6
Landowska, Wanda, <i>New York Times</i> , June 19	1983	OS7	7
"Before Columbus: The Masterful Art of Middle America explored in an exhibition" <i>New York Times</i> , February 5	1956	OS7	8
<b>Series VI: Printed materials</b>			
"Anni Albers""the designer . . . an intermediary who is trying to help the not-yet-existent turn into reality' by Emily Cain. Photograph by Tod Eastwood. <i>New Haven Register Sunday Pictorial</i> , October 3	1965	OS1	10
"A Museum's Light Approach to Craft. on the 25th anniversary party of the American Craft Museum (includes photo of AA and Jack Lenor Larsen <i>New York Times</i> , October 3	1981	OS1	1
"Design Notebook: examining 25 changing years in the broad field of crafts by Grace Glueck. <i>New York Times</i> , January 28	1982	OS1	12

DESCRIPTION	DATES	BOX	FOLDER
"Pictorial Weavings: Anni Albers," by Bernard Chaet <i>Arts and Architecture</i> , September	1959	OS1	17
"Weavings: Back to Black Mountain," <i>Art Forum</i> , April	1987	OS4	13
"Modern Tapestries and Ancient Ways <i>St Louis Post Dispatch</i> , August 3. With inscription from Ted Dreier, concerning Evelyn Anselvicus (Evelyn Hill)	1972	OS7	10
William Huff and G.A. Steiner Collections. <i>Pittsburgh Press</i> , April 2 and <i>Pittsburgh Post Gazette</i> , April 17	1972	OS7	11
<i>Yale Alumni Magazine</i> , March	1977	OS7	12
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<i>The Chronicle of Higher Education</i> . Article about JA postage stamp "Learning Never Ends" May 5	1980	OS1	16
<b>Series VIII: Photographs and Scrapbooks)</b>			
Photograph album from <i>Josef Albers Retrospektive</i> Staatliche Kunsthalle Baden-Baden, June 12–July 24	1988	OS8	—
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