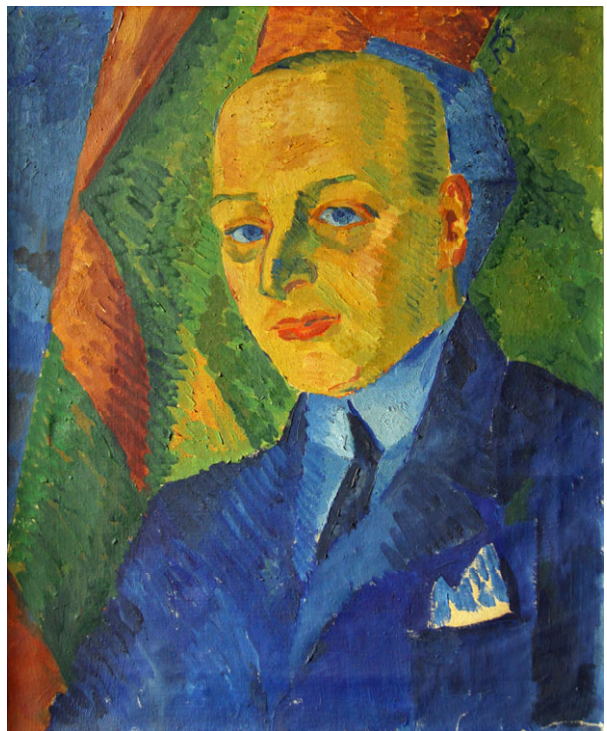




The Expressionist Fritz Schaefer

Rediscovered Lost Works

The Heymann Family Collection



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Key:

W = width in cm

H = height in cm

4783 = number of the original photo

During the academic period the works were signed "Fritz Schäpler"; subsequently the signature was "F. Schaepler"

Names of paintings printed in boldface are the original names of the works

Forewords

From the stories told by my father Hannsotto Schaefer I knew that a large proportion of the works of Fritz Schaefer had been scattered all over the world as a result of National Socialism and the Second World War.

He repeatedly talked about large bodies of his works in the USA and England and also frequently mentioned the names Heymann and Tietz.

In spring 2002 I received a "sign of life" in the form of an e-mail from Bernard Heymann in London to the effect that he still had a number of paintings by Schaefer and would therefore like to make contact with me. Initially I more or less forgot about this message.

Later on, while Dr. Christiane Schmidt was examining Schaefer files and portfolios as part of the research for her dissertation, Mr. Heymann's tip resurfaced. However, a severe illness prevented me from dealing with the matter at that time.

Not until January 2009 did I finally call Bernard Heymann. The very next day, I was sitting in his house in London at teatime and looking at a selection of important works of my grandfather.

We agreed to meet again in London very soon in order to make a complete list of this body of paintings and document them in photographs.

In May 2009 we spent three days as guests of the Heymann family in London. Here we found a collection of works by Schaefer that astonished us in terms of its quality and extent (almost 80 works).

Unfortunately, many of these works were in need of extensive restoration.

Between autumn 2009 and mid-2010 an art restorer in Aachen put these works back into a condition in which they could be exhibited.

I look forward to the first exhibition of the Schaefer works from the Heymann Collection. It is a pleasure to know that this significant body of work will be exhibited to the public for the first time.

Christoph Schaefer

Cologne, July 2010

I am delighted that the works of Fritz Schaefer from the Heymann Collection will finally be reproduced in an extensive illustrated catalogue. For this I am grateful to Fritz Schaefer's grandson, Christoph Schaefer, who worked together with the art historian Dr. Christiane Schmidt to compile this survey.

I dedicate this survey to my parents, Joseph and Luise Heymann, and I hope it will help to bring Fritz Schaefer's oeuvre the recognition it deserves.

Bernard Heymann

London, July 2009

Biography of Fritz Schaepler

Born: 31st December 1888 in Eschau, Lower Franconia

Died: 24th April 1954 in Cologne

Fritz Schaepler grew up in Eschau, Lower Franconia, and attended grammar school in Aschaffenburg from 1899 to 1900 and then in Landshut until 1905.

From 1905 to 1909 he studied simultaneously at the Polytechnical University, the Vocational School and the Art Academy in Munich.

He thus acquired a wide-ranging education, with knowledge and skills in many areas: handicrafts, the decorative arts, technology, architecture and, in particular, fine art.

In 1910 he opened his own studio in Munich and for the first time presented his drawings and paintings to the public.

During the First World War, Schaepler received a severe head wound in autumn 1916. Following a phase in which he had to overcome irrational fears caused by his head wound, he focused his work primarily on religious themes and a preoccupation with insanity.

In 1918/19 he was an active participant in the Munich Revolution, a member of the Action Committee of Revolutionary Artists and the publisher of the cultural and political journal *Der Weg* (The Path).

His first printed graphic works were created in 1918.

In 1919 he had to leave Munich as a result of the political changes and fled to Passau to stay with his friend Alfred Kubin, and a short time later he moved into the house of his mother-in-law Clara Ratzka close to the Chiemsee, where he lived and worked as an artist until 1927.

In the early 1920s Fritz Schaepler designed stage sets and costumes for various theatres in Munich, including the Neue Bühne and the National Theatre, as well as the dancer Manda von Kreibitz.

From this time on, Schaepler was interested in colour design for public and private spaces.

In 1927 he and his family settled in Cologne, attracted by the excellent reputation of the Cologne Vocational School as well as Cologne's status as western Germany's centre of religious art. Cologne was to become a source of new and important clients.

In the 1930s he created glass windows, altar paintings and graffiti for many churches and secular buildings.

As an Expressionist artist, he was pilloried in the "Degenerate Art" exhibition organized by the Nazis in 1937, where two of his paintings were displayed. More than 30 of his works were removed from many German museums, and some of them were destroyed.

Schaepler spent the final months of the war in 1944/45 in Remerscheid in the Bergische Land region east of Cologne.

After the end of the war he returned to Cologne and devoted himself to his works from the Late Expressionist period, some of which he reworked. Subsequently he turned increasingly toward non-objective (abstract) painting.

The position of the Heymann Collection in the œuvre of Fritz Schaeffler

Today, 55 years after the death of Fritz Schaeffler, the Heymann Collection brings to light a multifaceted and colourful treasure trove of works that impressively completes the artist's previously known œuvre. This is one of the most significant collections flanking the artist's estate, especially in view of the sheer number of paintings involved. It covers the period from the early 1920s to the late 1930s and testifies to Fritz Schaeffler's artistic development during these years through a broad spectrum of genres ranging from works painted on commission to private projects and portraits.

The watercolours showing bathers and the colourful images of nature represent the early 1920s, when Schaeffler lived near the Chiemsee and focused entirely on the local landscape and its people. "I would like to paint the peasants in their absolutely healthy, absolutely bold vividness and wildness. People, people!"¹ (4876, 4825).

A typical example of the early watercolours Schaeffler painted around 1920/21 is "Village with Strollers" (4675), showing a deconstruction of the architecture and the blue shades of the sky into geometrical forms and areas of colour. In parts of the painting he thus creates almost abstract images. In the watercolour "Water Reflections" (4781) he deconstructs forms even further. Schaeffler takes a similar approach in his watercolours of the harbour in Hamburg (4757, 4879, 4880, 4892). These works were created in 1921, when Schaeffler was commissioned by the Bloom & Voss Company in Hamburg to paint a view of the Hamburg harbour in oils. Using a Bloom & Voss barge he prepared his initial studies.²

The watercolours Schaeffler created around 1921 (e.g. "Forest with Sun III" (4753), "Sunrise in the Mountains" (4777) and "Moonrise in the Forest" (4783)) are also abstract representations of nature, but here he dissolves the colour fields by means of a dabbing technique, thus giving the images a fluttering, transparent appearance. Here Schaeffler reduces people — in formal terms, not very convincingly — to triangles. Toward the mid-1920s the watercolours become more naturalistic. Schaeffler created a large set of works depicting bathers, sometimes as pure watercolours ("Bathers at the Lake" (4885), "Bathers" (4882)) or, typically for him, in watercolour combined with red chalk drawing ("Three Bathers at the Lake" (4884)).³ Some of these landscapes, with their clearly delineated formal elements, are reminiscent of works by Erich Heckel or Ernst Ludwig Kirchner (e.g. "Alpine Foothill Landscape" (4887) or "Forest Lake" (4773)). Due to his deliberate and at times expressive use of colours Schaeffler creates wonderful atmospheres such as, for example, the clear coldness of a sunny day in his watercolour "Mountains in Winter" (4768). He creates a similar atmosphere in his "Autumn Landscape" (4889) by means of the large orange-red tree in the foreground, which directs the viewer's gaze toward other trees and deep into the mountain gorge.

¹ Letter from Fritz Schaeffler to Kurt Gerstenberg, undated (in the Schaeffler estate).

² Cf. [Fritz Schaeffler \(1888-1954\). Ein unbekannter Expressionist](#) (An Unknown Expressionist), ed. Renate Puvogel, Suermondt-Ludwig-Museum and Museumsverein Aachen, Aachen 1983, p. 53.

³ For further examples, cf. [Fritz Schaeffler 1888 – 1954; Im Spannungsfeld des Expressionismus; Malerei und Grafik](#) (In Expressionism's Field of Tension; Paintings and Graphics), ed. Vera Thiel, Deutsches Klingenmuseum Solingen, Solingen 1996 (inclg. a list of works).

In "Winter Moon Landscape" (4816) Schaeffler depicts a similar motif in egg tempera. Here the scene seems moresolemn, because this technique does not permit delicate, translucent flows of colour. Brilliantly shining egg tempera paintings such as "Landscape with Lake" (4864) and "Moor Landscape in Alpine Foothills" (4868) are highlights of the Heymann Collection.

In the portraits as well, one is struck by the artist's attempts to create certain moods using nuances of colour. The portrait of Betty Heymann (4833) conveys a rather cool and distanced mood through the dark tones of the subject's clothing and the dark background, which contrast with her very fair complexion. Abraham Heymann emanates great dignity as he sits in a high-backed red armchair in front of a red background (4842). His face appears more strongly contoured than that of Betty Heymann. The portrait of Joseph Heymann (4837) is depicted more expressively; here Schaeffler breaks up the areas of colour by means of individual brushstrokes and he contrasts strong colours — including green tones for the shadowed parts of the face — with one another. The multicoloured background and the three-quarters view of the subject make the portrait livelier.

The three pencil drawings, which were done by Schaeffler during his studies, follow the academic portrait style in every particular (4740, 4745, 4693). They clearly show that Fritz Schaeffler was a master of his craft.

The Neoimpressionist oil painting "Reclining Nude" (4805) was probably also painted during Schaeffler's studies at the Art Academy.

The large number of paintings done in egg tempera is striking. They testify to Joe Heymann's function as a patron of the arts, because he provided Fritz Schaeffler with the financial means of implementing his ideas in egg tempera. One painting stands out in this group: the expressive crucifixion (4831), which was probably created before 1920. Previous to this painting, the only known works by the artist on this theme were watercolours, drawings, woodcuts and etchings.⁴ The transformation of this theme in egg tempera is consistent with Schaeffler's way of using all artistic techniques to treat the themes that were important to him.

One would like to know more about "Children's Wall Painting" (4817) and about Schaeffler's personal system of symbols as it is reflected in the still life "Pike and Mask" (4849). The former was probably intended to be a wall decoration in a child's room. These two paintings probably date back to the 1930s. By contrast, the scene with marionettes (4821) may depict a puppet show performed by Käthe Gerstenberg, an enthusiastic puppeteer and the wife of the art historian Kurt Gerstenberg, who published many essays about Fritz Schaeffler.

The absence of etchings and woodcuts in this collection is quite striking. These are techniques Schaeffler used primarily in his works from 1918 and 1919, which were influenced by Expressionism. In terms of style, these techniques were the only ones appropriate to the task of coming to terms with the war and his severe war wound, as well

⁴ Cf. the detailed account in: Christiane Schmidt: Fritz Schaeffler (1888-1954). Expressionistische Arbeiten der Jahre 1918 bis 1919 in München (Expressionist Works 1918-1919 in Munich), Munich 2008.

as expressing his cultural and political work for revolutionary publications.⁵ After the move to the Bavarian countryside, Fritz Schaeffler abandoned his black-and-white- palette and in the following years he worked with a palette of brilliant colours. The stylistic transformation from Expressionist colour combinations to a naturalistic style can also be traced in a series of still life paintings with flowers: "Blooming" (4867) – "Flower Painting" (4829) – "Vase of Flowers" (4883) – "Flower Painting 3" (4856).

After the move to Cologne in 1927, Schaeffler painted works such as "City Houses" (4873) and "Circus Scene" (4893) in a naturalistic style, which he continued to use until well into the 1950s.

We can conclude by saying that the reunion of the works in Schaeffler's estate with those in the Heymann Collection has, most importantly, filled a major gap in the artist's work during the 1920s by revealing the egg tempera paintings that reinterpret the watercolours painted during the artist's sojourn on the Chiemsee. A retrospective exhibition of the best works from both collections would be desirable in order to honour Fritz Schaeffler's broad range of work as a graphic artist and a painter. It would also be desirable as a continuation of the efforts to bring out of the shadows of art history this representative of the so-called "lost generation" of Expressionist artists who worked after the First World War and remained relatively unknown because they were banned by the National Socialists.

© *Christiane Schmidt*

The Joseph Heymann family

Joseph Heymann was born in Cologne in 1887. He was the second son of Abraham and Betty Heymann (née Nahm), who also had three daughters. Abraham was a businessman and the owner of A. Heymann & Co. The family originally came from the town of Wesseling in the Rhineland region.

Joe (Joseph) received a commercial education, which included a stay in London before the First World War. After the war, the family bought a wool spinning mill in Wipperfürth near Cologne. The company, which produced felt shoes and wool blankets, employed 800 men and women in the 1920s.

In 1926 Joe Heymann married Luise Tietz, a daughter of Georg Tietz from Berlin. They had four sons and lived in Cologne until 1937.

Joe was very involved in the cultural life of Cologne and collected contemporary art in the style of German Expressionism. At the time of their emigration to Bradford in the UK, the family owned an extensive art collection.

Joe met Fritz Schaeffler in the 1920s, and in the years until 1937 he acquired many of his works — more than 70 works in all, which remained together as an integral collection after the Second World War.

⁵ Ibid.



4833

Betty Heymann
(Mutter von Joe Heymann)
H 76,5 x B 67,2
Eitempera-Malerei



4837

Joseph Heymann
oben rechts signiert „F.S.“
H 65,0 x B 55,0
Eitempera-Malerei
rückseitig auf Keilrahmen bezeichnet
„26 F. Schaefer“ und weiter von B.
Heymann bezeichnet auf Etikette
„This is the Property of Bernard
Heymann“



4842

Abraham Heymann
(Vater von Joe Heymann)
H 83,7 x B 68,5
Eitempera-Malerei



4803

„Blühende Bäume“

unten links signiert: „F. Schaefer“

H 74,6 x B 74,6

Eitempera-Malerei

hinten auf Keilrahmen bezeichnet
„Blühende Bäume F. Schaefer“



4805

Liegender Frauenakt

H 50,0 x B 70,0

Öl-Malerei

(im Keilrahmen innen gemessen)
(Rückseite von 4813)



4816

„Wintermondlandschaft“

H 90,5 x B 95,0

Eitempera-Malerei

rückseitig auf Keilrahmen bezeichnet
und signiert „Wintermondland-
schaft F. Schaefer“



4825

„Pflügender“

unten links signiert „F. Schaeffler“
H 80,0 x B 97,0

Eitempera-Malerei
rückseitig auf Keilrahmen betitelt
und signiert „F.Schaeffler“

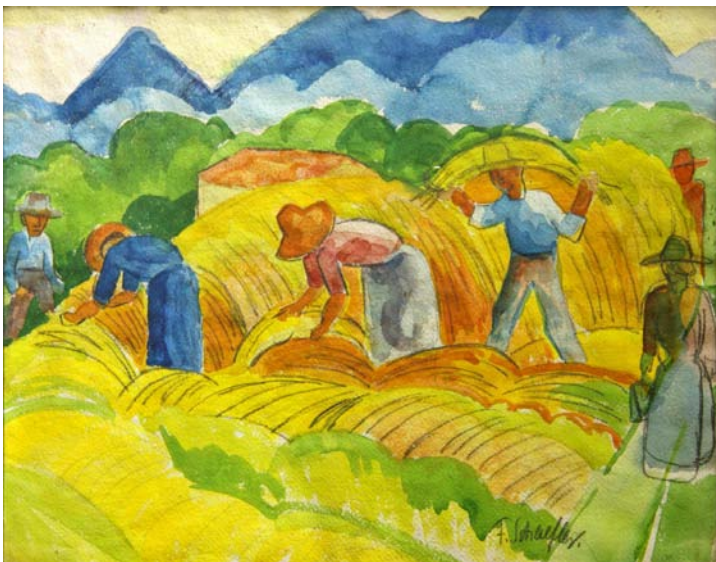


4852

„Moorlandschaft“

unten rechts signiert „F. Schaeffler“
H 99,0 x B 70,0

Eitempera-Malerei
rückseitig betitelt „Moorlandschaft“
rückseitig zusätzlich betitelt von B. Heymann
„hi. woodet Landscape with Farmworkers“



4876

Schnitter

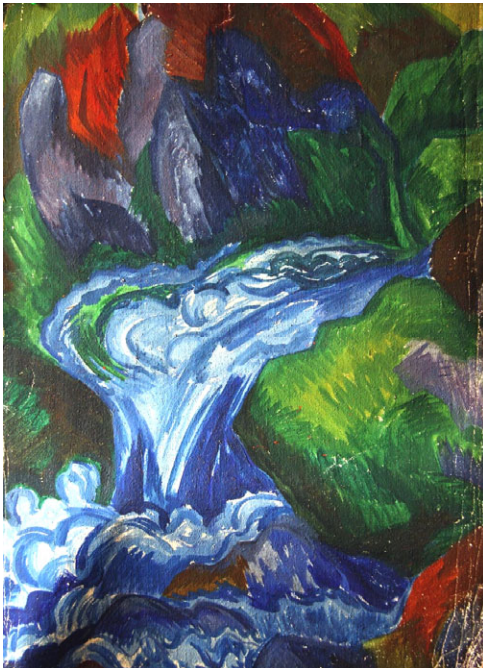
unten mittig rechts signiert
„F. Schaeffler“

H 39,8 x B 50,0
Aquarell



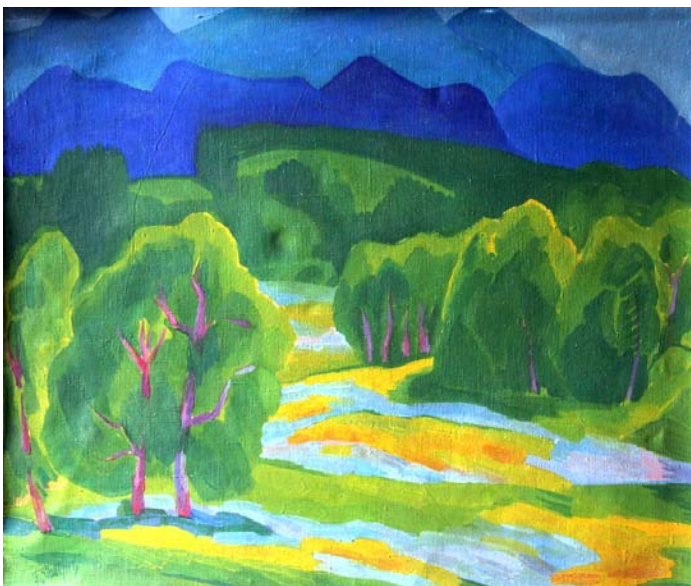
4864

Landschaft mit See
Unten rechts signiert „F. Schaepler“
H 81,0 x B 89,8
Eitempera-Malerei
(aus Keilrahmen herausgeschnitten)



4858

Wasserfall
H 91,0 x B 64,3
Eitempera-Malerei



4868

Voralpenmoorlandschaft
unten links signiert „F. Schaepler“
H 59,4 x B 69,4
Eitempera-Malerei



4845

„Waldbild III“

unten mittig signiert „F. Schaefer“

H 91,0 x B 61,0

Eitempera-Malerei

rückseitig auf Keilrahmen bezeichnet

„Waldbild III F.Schaefer“



4829

„Blumenbild“

unten links signiert „F. Schaefer“

H 95,5 x B 78,0

Eitempera-Malerei

rückseitig auf Keilrahmen bezeichnet

„Blumenbild F. Schaefer“



4867

Erbliihen (kubistisch)

H 81,0 x B 89,8

Eitempera-Malerei

(Rückseite von 4864)

(aus Keilrahmen herausgeschnitten,
sehr restaurierungsbedürftig)



4870

Blumenbild 4

unten links signiert „F. Schaepler“

H 80,0 x B 59,5

Eitempera-Malerei



4854

Blumenbild 2

unten mittig rechts signiert „F. Schaepler“

H 99,2 x B 80,0

Eitempera-Malerei

Auf Rückseite von B. Heymann bezeichnet
„Still Life Flowers“



4856

Blumenbild 3

unten links signiert „F. Schaepler“

H 86,8 x B 80,3

Eitempera-Malerei

Auf Rückseite von B. Heymann
bezeichnet „Still Life Flowers“

4817

„Childrens Wall Painting“

(rückseitig bezeichnet von B. Heymann), H 45,0 x B 145,5

Eitempera-Malerei , rückseitig bezeichnet vom Künstler „N 89 F. Schaepler“



4821

„Marionetten“

unten links senkrecht signiert:

„F. Schaepler“

H 68,3 x B 67,0

Eitempera-Malerei

rückseitig bezeichnet

„Marionetten 34 F. Schaepler“

4849

„Hecht mit Maske“

unten rechts signiert „F. Schaepler“

H 68,2 x B 91,5

Eitempera-Malerei

rückseitig auf Keilrahmen betitelt

„Hecht mit Maske“





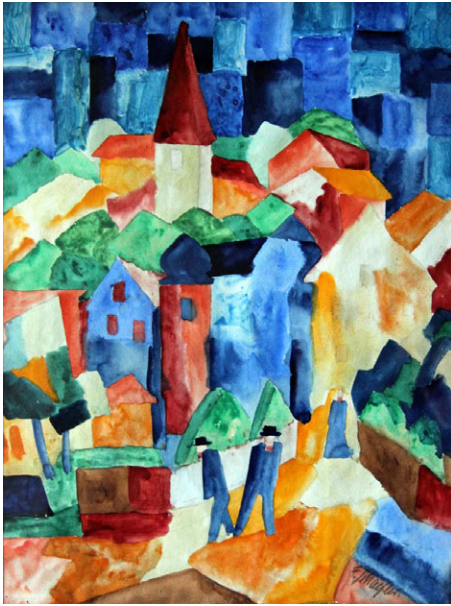
4831

Kreuzigung / Golgatha (entwertet)
H 85,5 x B 68,0
Eitempera-Malerei
(im Keilrahmen innen gemessen,
Rückseite von 4829, „Blumenbild“)



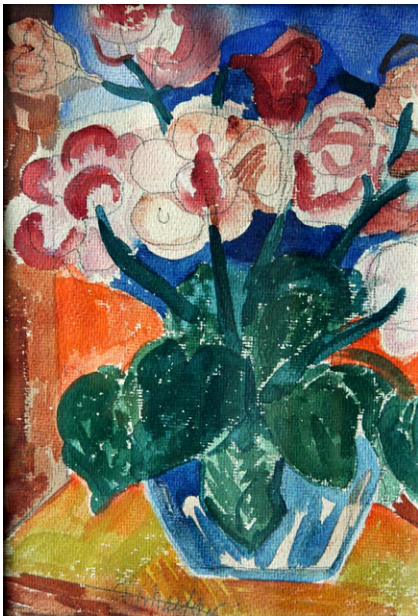
6293

Trommelfeuer
ca. 1918
(gefertigt nach Skizze aus 1. Weltkrieg)
unten links signiert „F. Schaefer“
H 50,0 x B 43,3
Aquarell auf Tusche



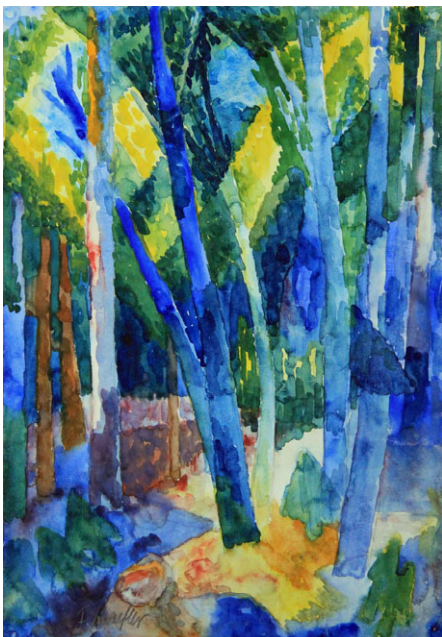
4675

Dorf mit Spaziergängern
unten rechts signiert „F. Schaepler“
H 47,5 x B 35,2
Aquarell



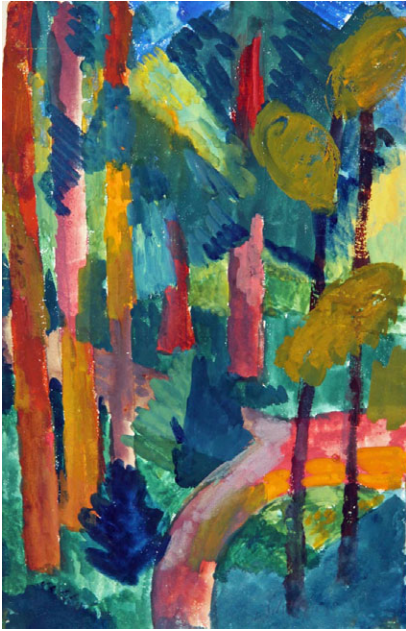
4698

Blumenstillleben
unten mittig links signiert „F. Schaepler“
H 47,5 x B 32,0
Aquarell



4753

„Wald mit Sonne III“
unten links signiert „F. Schaepler“
H 47,8 x B 33,0
Aquarell
rückseitig bezeichnet „N100 F. Schaepler“
und weiter „Priem am Chiemsee Haus Ried“



4763

Waldweg

unten rechts signiert „F. Schaefer“

H 34,0 x B 21,5

Aquarell



4762

„Wald mit Sonne“

unten rechts signiert „F. Schaefer“

H 66,5 x B 50,6

Aquarell

rückseitig bezeichnet „N327 Wald mit Sonne“



4770

„Blumen“

unten mittig links signiert „F. Schaefer“

H 56,5 x B 42,9

Aquarell

rückseitig bezeichnet „N 190 Blumen F. Schaefer“



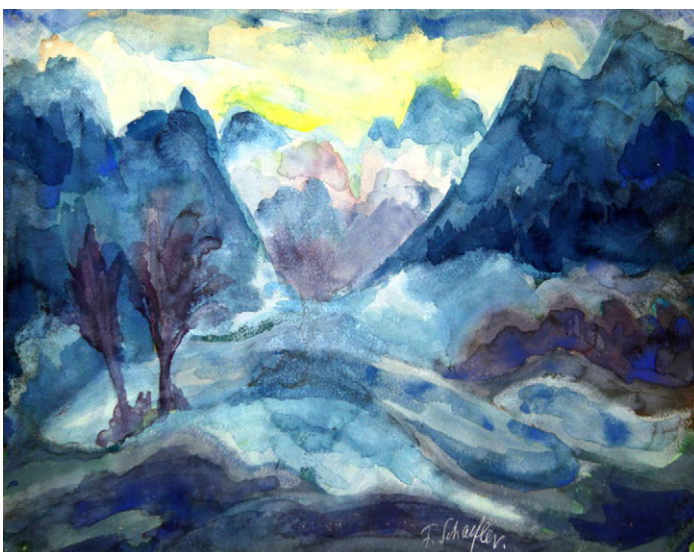
4765

Waldsee
unten mittig rechts signiert „F. Schaeffler“
H 57,2 x B 55,4
Aquarell



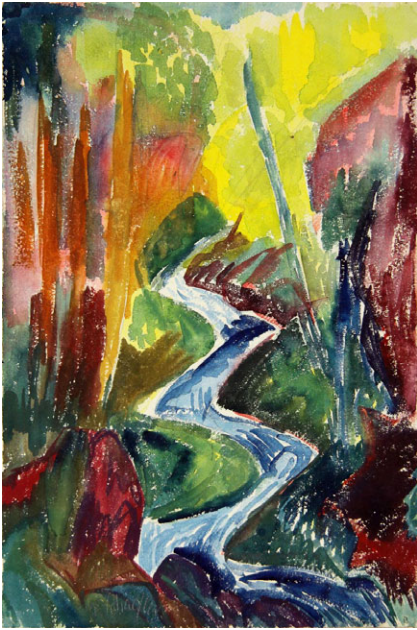
4766

„Landschaft“ in lila-braun Ton
N 328 Landschaft (entwertet)
H 57,2 x B 55,4
(Rückseite von 4765)
Aquarell



4768

„Berge im Winter“
unten mittig rechts signiert „F.
Schaeffler“
H 44,4 x B 57,0
Aquarell
rückseitig bezeichnet „N294“
rückseitig noch durchgestrichen
bezeichnet „N200 Landschaft F.
Schaeffler“



4771

„Bergbach“

unten links signiert „F. Schaefer“

H 57,2 x B 38,3

Aquarell

rückseitig bezeichnet „Bergbach - N208,
F. Schaefer“



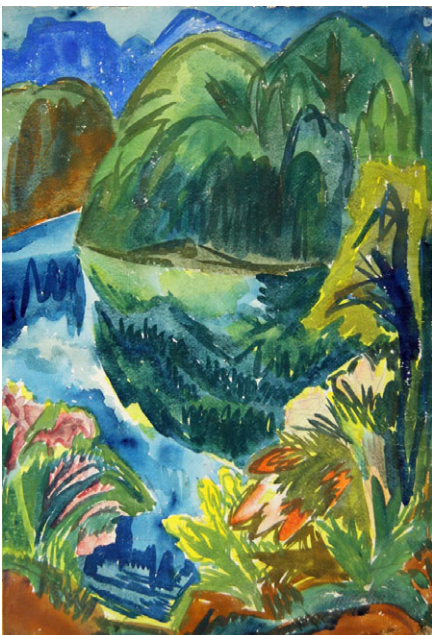
4767

Wasserfall

unten links signiert „F. Schaefer“

H 57,0 x B 46,8

Aquarell



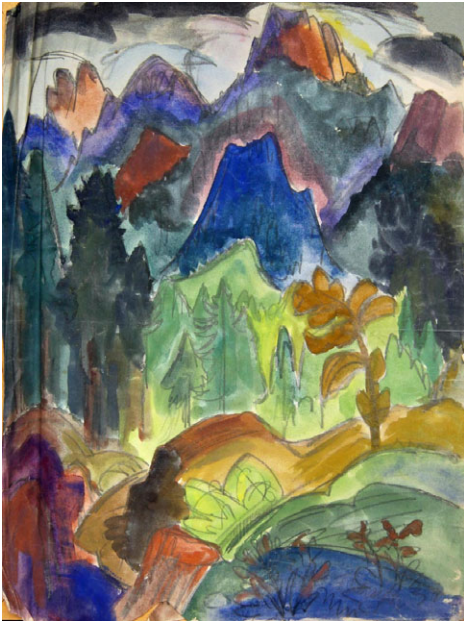
4773

Waldsee

unten rechts signiert „F. Schaefer“

H 57,2 x B 37,4

Aquarell



4776

„Berge“

unten rechts signiert „F. Schaefer“

H 61,0 x B 46,0

Aquarell

rückseitig bezeichnet „Berge 410 F.
Schaefer“



4772

Sitzendes Paar in Herbstlandschaft

unten rechts signiert „F. Schaefer“

H 63,0 x B 51,0

Aquarell



4777

Sonnenaufgang in den Bergen

unten mittig links signiert „F.Schaefer“

H 47,1 x B 33,6

Aquarell

rückseitig bezeichnet „N.7 D.C. 618“



4778

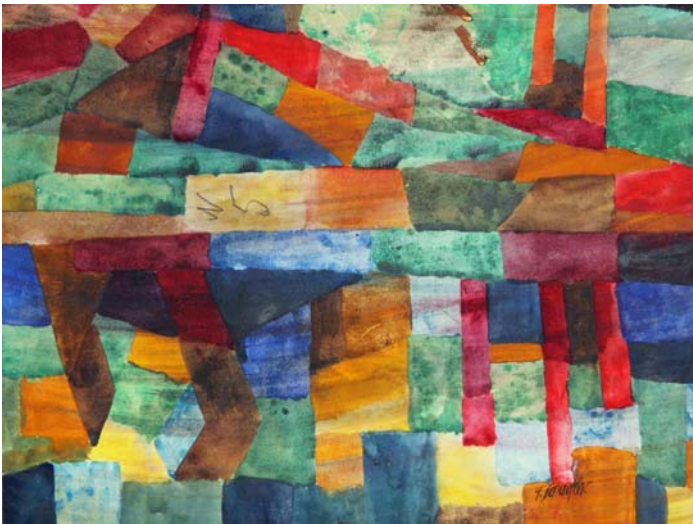
„Häuser mit Bäumen“

unten links signiert „F. Schaefer“

H 33,7 x B 30,4

Aquarell

rückseitig bezeichnet „Häuser mit
Bäumen, Prien am Chiemsee, Haus
Ried, F. Schaefer“



4781

Wasserspiegel

„N 5“

unten rechts signiert „F.
Schaefer“

H 28,5 x B 37,4

Aquarell

(Rückseite von 4782)



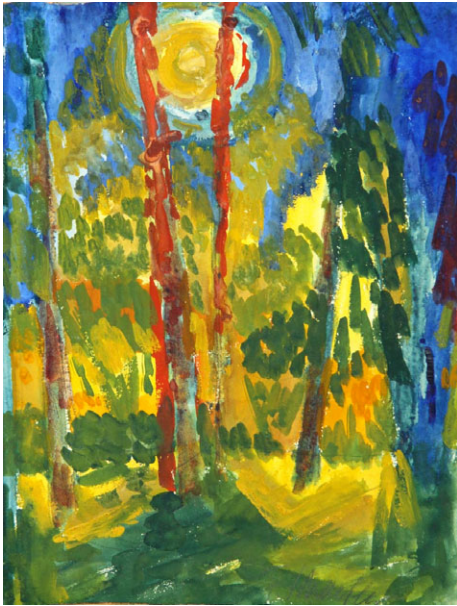
4782

Spaziergänger im Wald

unten rechts signiert „F. Schaefer“

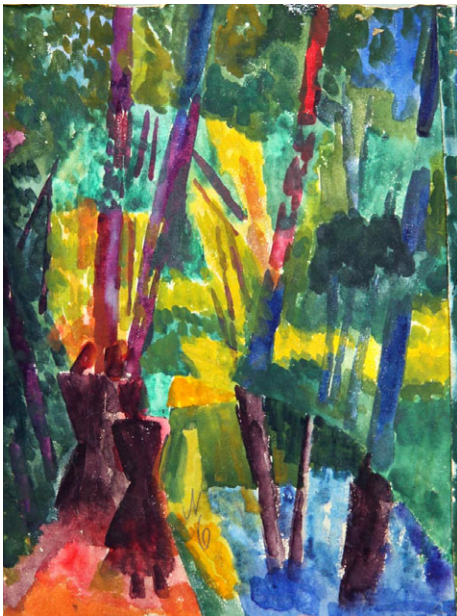
H 37,4 x B 28,5

Aquarell



4783

Mondaufgang im Wald
unten rechts signiert „F. Schaeffler“
H 33,0 x B 25,0
Aquarell



4784

Drei Frauen in Lila im Wald
„Nr. 6“
H 33,0 x B 25,0
Aquarell
(Rückseite von 4783, Mondaufgang im Wald)



4787

„Landschaft“
unten rechts signiert „F. Schaeffler“
H 54,5 x B 57,0
Aquarell
rückseitig bezeichnet „N 310
Landschaft F. Schaeffler“



4873

Stadt-Häuser

H 51,3 x B 43,9

Aquarell

rückseitig bezeichnet „38 F.
Schaeffler“

weiter rückseitig von B. Heymann
bezeichnet „Study Houses“



4893

Zirkusszene

unten links signiert „F. Schaeffler“

H 59,0 x B 46,2

Aquarell



4878

Schlittschuhlaufen

unten rechts signiert „F. Schaeffler“

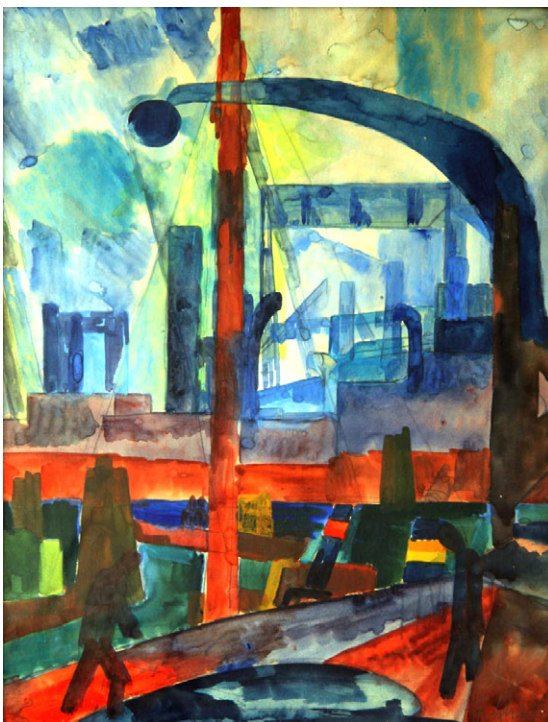
H 40,1 x B 50,2

Aquarell



4879

Hamburger Hafen 2
unten rechts signiert „F. Schaefer“
H 40,1 x B 50,2
Aquarell



4892

Hamburger Hafen 4
unten rechts signiert „F. Schaefer“
H 50,0 x B 38,5
Aquarell



4757

Hamburger Hafen 1
unten mittig rechts signiert
„F. Schaefer“
H 46,7 x B 56,5
Aquarell



4880

Hamburger Hafen 3
unten links signiert „F. Schaefer“
H 25,0 x B 30,0
Aquarell



4881

Badehütten
unten mittig signiert „F. Schaefer“
H 29,0 x B 37,2
Aquarell



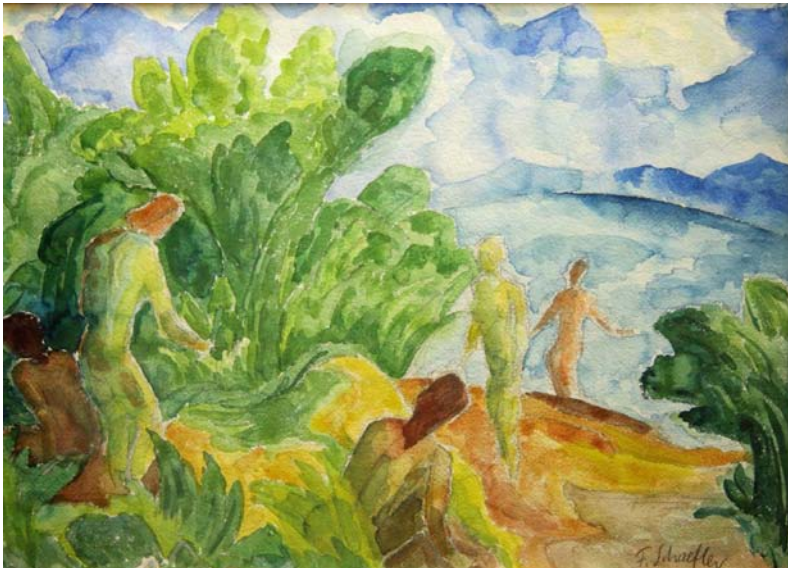
4882

Badende
unten rechts signiert
„F. Schaefer“
H 50,5 x B 62,8
Aquarell



4884

Drei Badende am See
unten rechts signiert „F. Schaeffler“
H 62,5 x B 47,0
Aquarell



4885

Badende am See
unten rechts signiert „F.
Schaeffler“
H 47,0 x B 62,3
Aquarell



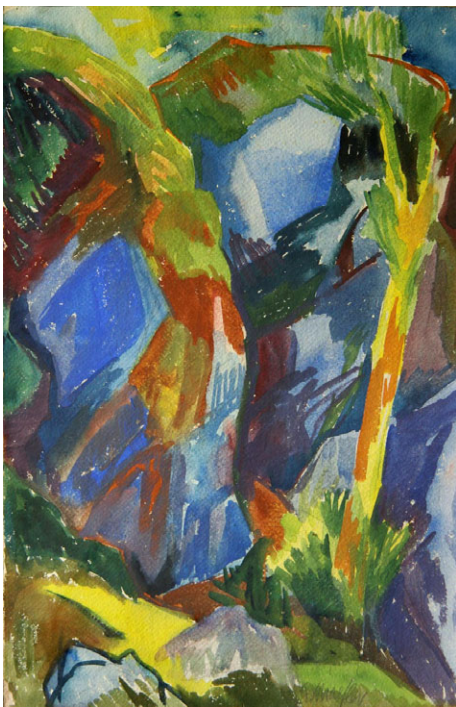
4764

Frauenakte
unten rechts signiert „F. Schaeffler“
H 59,5 x B 46,0
Aquarell



4887

Voralpenlandschaft
unten rechts signiert „F. Schaefer“
H 44,8 x B 58,5
Aquarell



4888

Wasserfall 3
unten rechts signiert „F. Schaefer“
H 56,0 x B 37,3
Aquarell



4889

„Herbstlandschaft“
unten rechts signiert „F. Schaefer“
H 55,7 x B 53,0
Aquarell
rückseitig bezeichnet
„Herbstlandschaft Fritz Schaefer“



4677

Männliche farbige Aktgruppe
unten mittig links signiert „F. Schaeffler“
H 56,5 x B 47,2
Aquarell



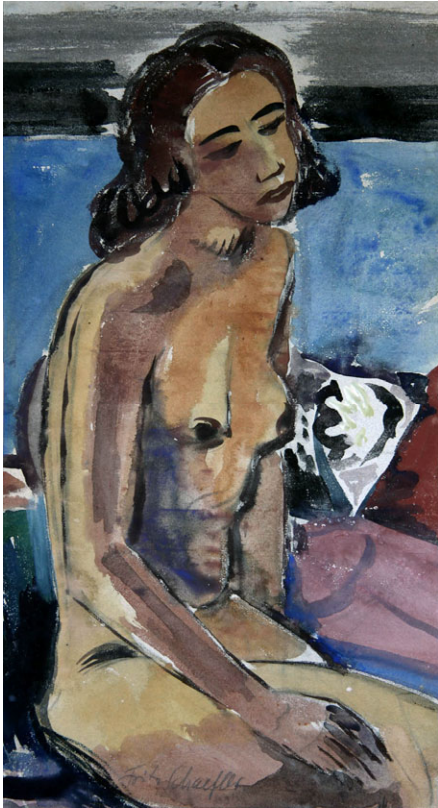
6296

Sonnenuntergang im Wald
unten links signiert „F. Schaeffler“
H 37,7 x B 33,7
Aquarell



6297

weiblicher Akt im Wald
unten mittig signiert „F. Schaeffler“
H 35,4 x B 26,4
Aquarell
rückseitig bezeichnet „N228“



6294

sitzendes Maedchen

unten mittig signiert „F. Schaefer“
rückseitig bezeichnet „Fritz Schaefer,
Köln-Bickendorf“
H 54,5 x B 28,9
Aquarell



6302

Alfred 1932

(Sohn von Joe Heymann)
1932
H 45,8 x B 30,7
Röthel
unten mittig links signiert Ton in Ton, fast
unsichtbar, mit Monogramm „F.S.“



6300

Selbstbild 1920

unten rechts signiert „F. Schaefer“

H 29,1 x B 23,9

Kaltnadel-Radierung

auf Blatt unten rechts signiert „F. Schaefer 18.“



6301

Dorf mit Kaminen

1918

Auf Blatt unten rechts signiert „F. Schaefer 18.“

H 29,9 x B 29,5

Kaltnadel-Radierung



6305

der alte Kupferdrucker

im Druck datiert „August 1918“

auf Blatt unten rechts signiert „F. Schaefer 18.“

Auf Blatt unten links betitelt

H 19,7 x B 16,0

Kaltnadel-Radierung



4740

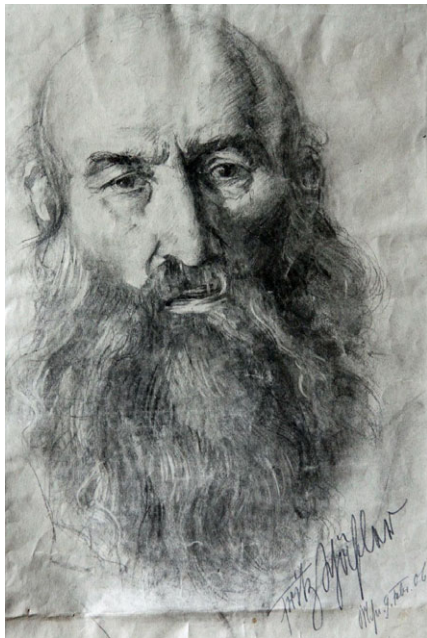
ein alter Mann 1

unten links signiert „Fritz Schäfer Mchn
16.II.06“ (München 16.02.1906)

H 49,8 x B 33,8

Kohle, Bleistift

rückseitig durch B. Heymann bezeichnet
„An Old Man“



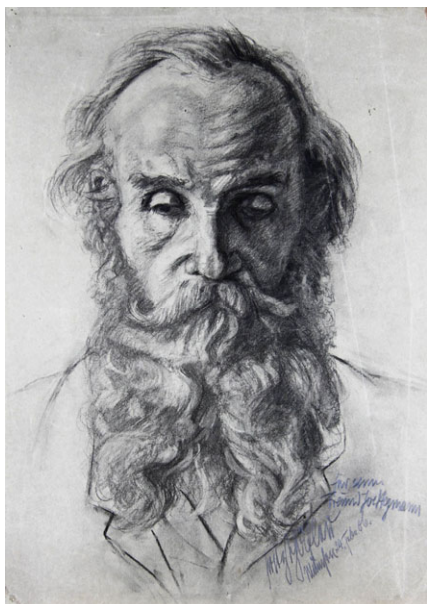
4745

ein alter Mann 2

H 51,0 x B 32,8

Kohle, Bleistift

unten rechts signiert „Fritz Schäfer Mchn.
9.Feb.06“ (München 09.02.1906)



4693

Salomon Heymann

(1790 – 1850)

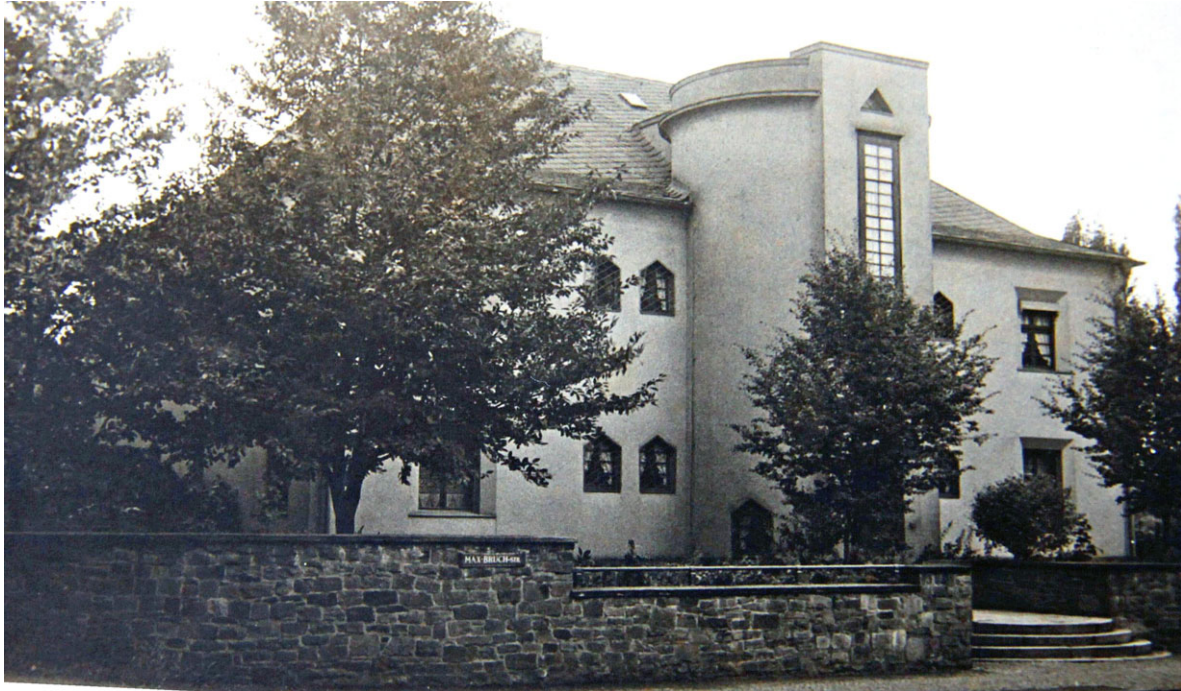
H 50,1 x B 34,9

Kohle auf Bleistift

unten rechts signiert „Fritz Schäfer“
und später vermutl. von Fritz Schaefer
(inzwischen signierte der Künstler nur noch
„F. Schaefer“ mit „ae“) dazu geschrieben
„für meinen Freund Joe Heymann“

Residences and family grave of the Heymann family in Cologne

1 Max-Bruch-Street, Cologne-Lindenthal, approximately 1925



Privathouse Family Betty + Abraham Heymann; built from Architect Wilhelm Riphahn



Status June 2009: 1 Max-Bruch-Street, Cologne-Lindenthal

5 Virchowstreet, Cologne-Lindenthal, Privathouse Family Josef and Anna Heymann



approximately 1935



Status June 2009, Bernard Heymann in the foreground

Jewish-Cemetery, Cologne-Bocklemuend, family grave of the Heymann family



approximately 1930



June 2009



Family grave left hand under the trees

German literature on Fritz Schaeffler (compendium)

Bücher

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