

Bauhaus, 1919-1928

**Edited by Herbert Bayer, Walter Gropius, Ise
Gropius**

Author

Bayer, Herbert, 1900-1985

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1919-1928

BAUHAUS



BAUHAUS 1919-1928

edited by Herbert Bayer, Ise Gropius,
Walter Gropius (Chairman of the Department
of Architecture, Harvard University)

550 illustrations; 224 pages; \$3.75

THE MUSEUM OF MODERN ART
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WHEELER

WHAT is the Bauhaus?

The Bauhaus is an answer to the question: **how can the artist be trained** to take his place in the machine age.

HOW did the Bauhaus idea begin?

As a school which became the **most important and influential institution** of its kind in modern times.

WHERE?

In Germany, first at Weimar, then at Dessau.

WHEN?

From 1919 until closed by the National Socialists in 1933.

WHO were its teachers?

Walter Gropius, its founder and first director, Kandinsky, Klee, Feininger, Schlemmer, Itten, Moholy-Nagy, Albers, Bayer, Breuer, and others.

WHAT did they teach?

Architecture, housing, painting, sculpture, photography, cinema, theatre, ballet, industrial design, pottery, metal work, textiles, advertising, typography and, above all, **a modern philosophy of design**.

WHY is the Bauhaus so important?

- 1 Because it **courageously accepted** the machine as an instrument worthy of the artist.
- 2 Because it **faced the problem** of good design for mass production.
- 3 Because it **brought together on its faculty** more artists of distinguished talent than has any other art school of our time.

(continued on back flap)

ADDITIONS AND CORRECTIONS

*The more important corrections are asterisked.

- P 5 Footnote, line 2: for **is accordance** read **in accordance**.
- *P 17 Caption for second plate: for **Walter Gropius** read **Walter Gropius and Adolf Meyer**.
- P 33 Caption for second plate, line 4: for **develope** read **develop**.
- P 36 Line 22: for **Franke** read **Francke**.
- *P 40 Transpose captions.
- P 85 Line 19: for **unprejudisted** read **unprejudiced**.
- *P 91 Illustrations are of work done in Moholy-Nagy's course.
- P 96 First column, line 36: for **Six years later** read **In 1930**.
First column, line 40: for **Ladislaus Moholy-Nagy** read **László Moholy-Nagy**.
Second column, line 2: delete (Bibl. XXX).
Second column, line 4: for (Bibl. XXX) read (Bibl. no. 9).
- *P 100 Insert between lines 3 and 4 of The New Curriculum: who had previously been trained in both craft and theory at the Bauhaus and was thus prepared to teach both.
- *P 102 Insert between lines 14 and 15: order to understand the.
- *P 103 Second column, lines 1 and 2: for **administra-tion offices** read **architectural department**.
- *P 109 Add to captions for third and fourth plates: **Interior designed by L. Moholy-Nagy**.
- P 113 Caption for first plate: for **Hans Witwer** read **Hans Wittwer and Hans Volger**.
- Pp 122, 127 For **George Grosz** read **Georg Grosz**. (This is not the well known draughtsman and painter who recently became an American citizen.)
- *P 131 Caption for first plate should read: **Marcel Breuer: Nest of four tables. Four different colors. 1926**
Caption for second plate should read: **Marcel Breuer: Harnischmacher apartment, Wiesbaden. View of kitchen and dining space. 1927**
- P 156 Caption for first plate: for **florence henry** read **florence henri**.
- P 204 Caption for first plate: for **1926** read **1925**.
- P 210 Caption for first plate: for **1929** read **1931**.
- P 220 Line 17: for **New York World's Fair** read **New York World's Fair, 1939**.
- P 224 For **Henry, Florence** read **Henri, Florence**.
Under Moholy-Nagy add 109.
Under Hans Volger add 113.
For **Witwer, Hans** read **Wittwer, Hans**.

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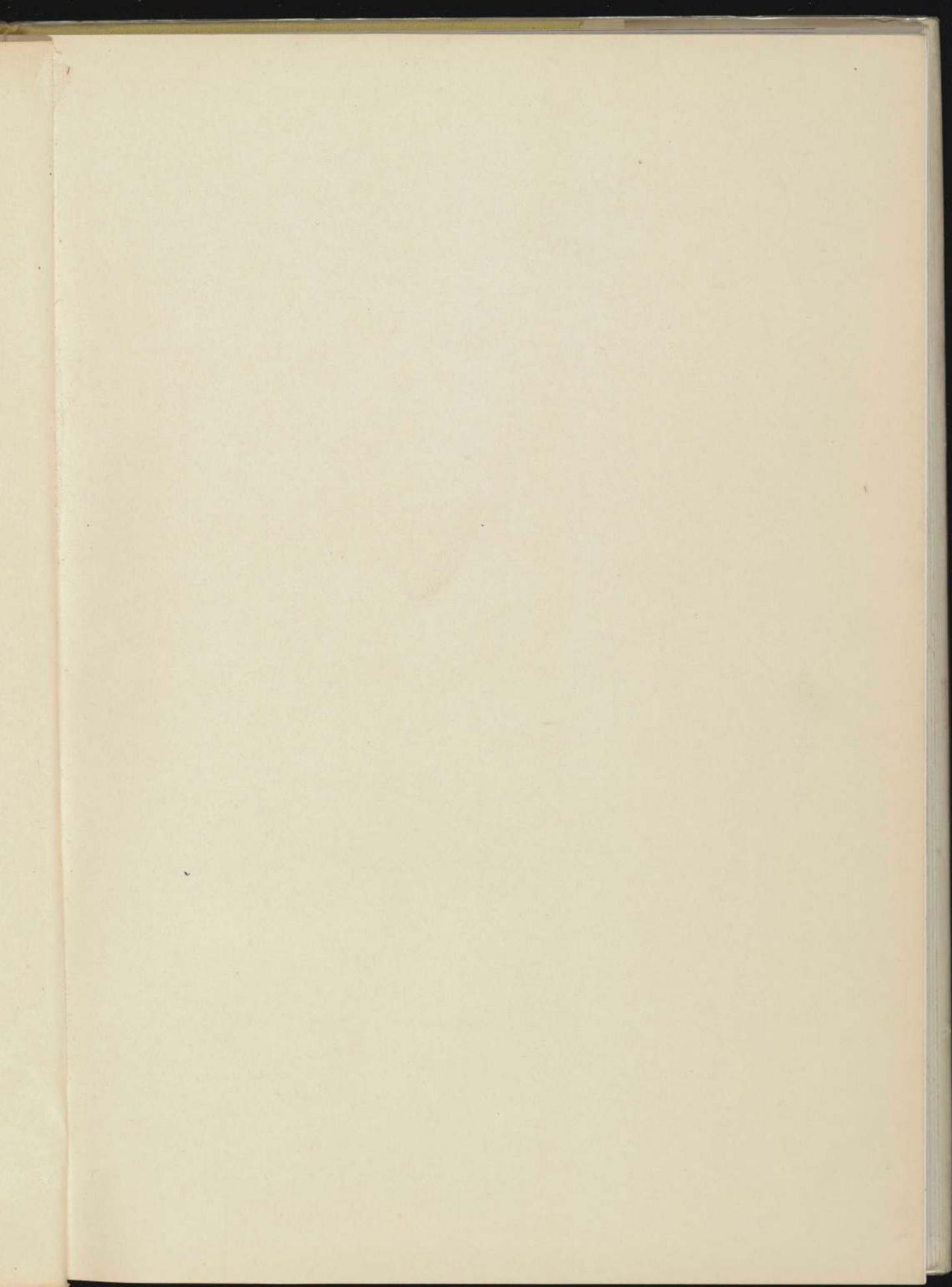
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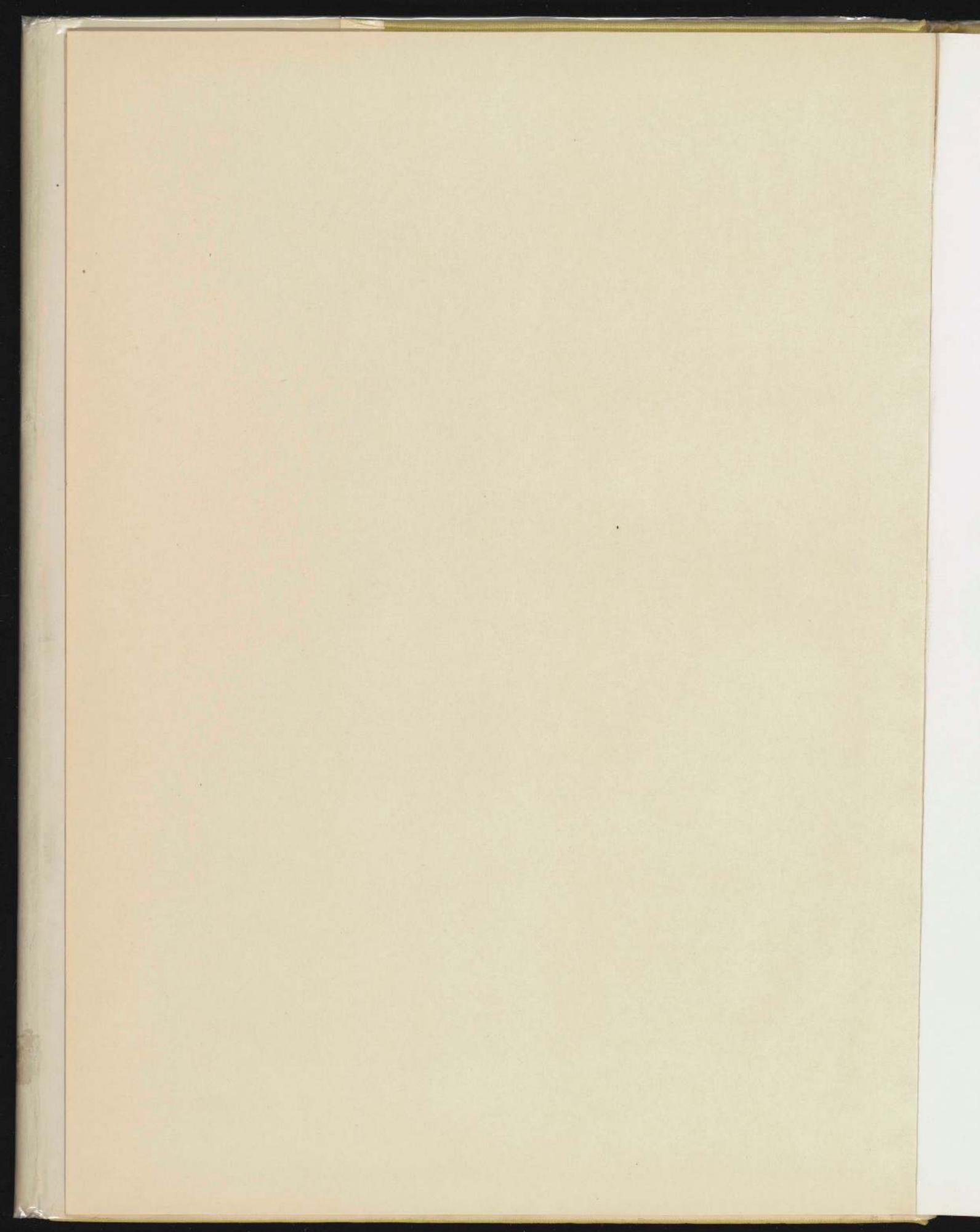
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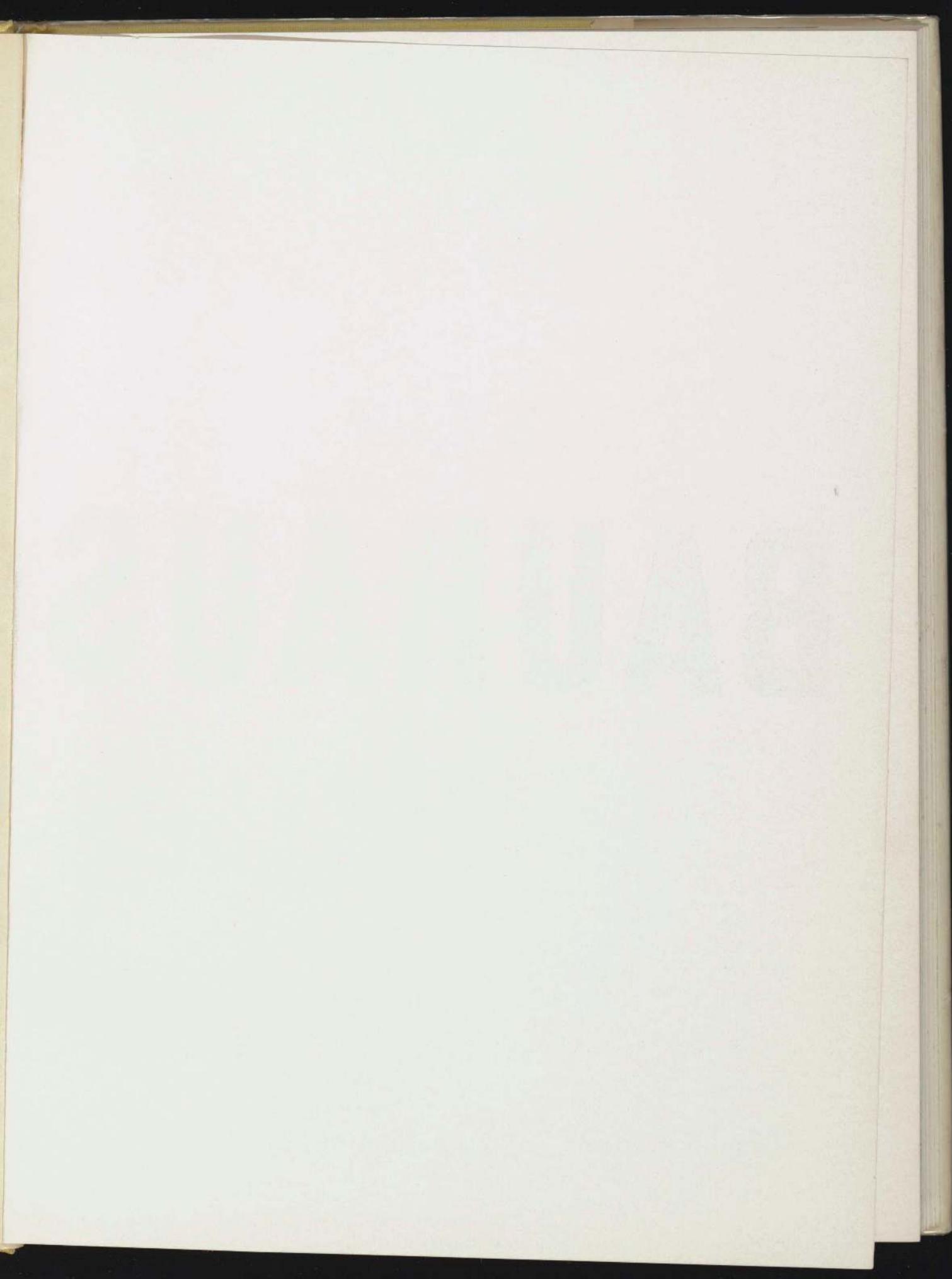
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1919

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1928

edited by { HERBERT BAYER
 WALTER GROPIUS
 ISE GROPIUS

THE MUSEUM OF MODERN ART · NEW YORK · 1938

MOMA 82

c. 2

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*As explained on page 149 this and following sections of the book are printed without capital letters in accordance with Bauhaus typographical practice introduced in 1925.

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PREFACE

It is twenty years since Gropius arrived in Weimar to found the Bauhaus; ten years since he left the transplanted and greatly enlarged institution at Dessau to return to private practice; five years since the Bauhaus was forced to close its doors after a brief rear-guard stand in Berlin.

Are this book, then, and the exhibition which supplements it, merely a belated wreath laid upon the tomb of brave events, important in their day but now of primarily historical interest? Emphatically, no! The Bauhaus is not dead; it lives and grows through the men who made it, both teachers and students, through their designs, their books, their methods, their principles, their philosophies of art and education.

It is hard to recall when and how we in America first began to hear of the Bauhaus. In the years just after the War we thought of German art in terms of Expressionism, of Mendelsohn's streamlined Einstein tower, Toller's *Masse Mensch*, Wiene's *Cabinet of Dr. Caligari*. It may not have been until after the great Bauhaus exhibition of 1923 that reports reached America of a new kind of art school in Germany where famous expressionist painters such as Kandinsky were combining forces with craftsmen and industrial designers under the general direction of the architect, Gropius. A little later we began to see some of the Bauhaus books, notably Schlemmer's amazing volume on the theatre and Moholy-Nagy's *Malerei, Photographie, Film*.

Some of the younger of us had just left colleges where courses in modern art began with Rubens and ended with a few superficial and often hostile remarks about van Gogh and Matisse; where the last word in imitation Gothic dormitories had windows with one carefully cracked pane to each picturesque casement. Others of us, in architectural schools, were be-

ginning our courses with gigantic renderings of Doric capitals, or ending them with elaborate projects for colonial gymsnasiums and Romanesque skyscrapers. The more radical American architects and designers in 1925, ignoring Frank Lloyd Wright, turned their eyes toward the eclectic "good taste" of Swedish "modern" and the trivial bad taste of Paris "modernistic." It is shocking to recall that only one year later the great new Bauhaus building at Dessau was completed.

It is no wonder then that young Americans began to turn their eyes toward the Bauhaus as the one school in the world where modern problems of design were approached realistically in a modern atmosphere. A few American pilgrims had visited Dessau before Gropius left in 1928; in the five years thereafter many went to stay as students. During this time Bauhaus material, typography, paintings, prints, theatre art, architecture, industrial objects, had been included in American exhibitions though nowhere so importantly as in the Paris *Salon des Artistes Décorateurs* of 1930. There the whole German section was arranged under the direction of Gropius. Consistent in program, brilliant in installation, it stood like an island of integrity, in a mélange of chaotic modernistic caprice, demonstrating (what was not generally recognized at that time) that German industrial design, thanks largely to the Bauhaus, was years ahead of the rest of the world.

And the rest of the world began to accept the Bauhaus. In America Bauhaus lighting fixtures and tubular steel chairs were imported or the designs pirated. American Bauhaus students began to return; and they were followed, after the revolution of 1933, by Bauhaus and ex-Bauhaus masters who suffered from the new government's illusion that modern furniture, flat-roofed architecture and abstract painting were

degenerate or bolshevistic. In this way, with the help of the fatherland, Bauhaus designs, Bauhaus men, Bauhaus ideas, which taken together form one of the chief cultural contributions of modern Germany, have been spread throughout the world.

This is history. But, one may ask, what have we in America today to learn from the Bauhaus? Times change and ideas of what constitutes modern art or architecture or education shift with bewildering rapidity. Many Bauhaus designs which were once five years ahead of their time seem now, ten years afterward, to have taken on the character of period pieces. And some of its ideas are no longer so useful as they once were. But this inevitable process of obsolescence was even more active in the Bauhaus while it still existed as an institution for, as Gropius has often insisted, the idea of a Bauhaus style or a Bauhaus dogma as something fixed and permanent was at all times merely the inaccurate conclusion of superficial observers.

Looking back we can appreciate more fully than ever certain magnificent achievements of the Bauhaus which are so obvious that they might be overlooked. It is only eight years since the 1920's came to an end yet I think we can now say without exaggeration that the Bauhaus building at Dessau was architecturally the most important structure of its decade. And we can ask if in modern times there have ever been so many men of distinguished talent on the faculty of any other art school or academy. And though the building is now adorned with a gambled roof and the brilliant teaching force has been dispersed there are certain methods and ideas developed by the Bauhaus which we may still ponder. There are, for instance, the Bauhaus principles:

that most students should face the fact that their future should be involved primarily with industry and mass production rather than with individual craftsmanship;

that teachers in schools of design should be

men who are in advance of their profession rather than safely and academically in the rear-guard;

that the school of design should, as the Bauhaus did, bring together the various arts of painting, architecture, theatre, photography, weaving, typography, etc., into a modern synthesis which disregards conventional distinctions between the "fine" and "applied" arts;

that it is harder to design a first rate chair than to paint a second rate painting—and much more useful;

that a school of design should have on its faculty the purely creative and disinterested artist such as the easel painter as a spiritual counterpoint to the practical technician in order that they may work and teach side by side for the benefit of the student;

that thorough manual experience of materials is essential to the student of design—experience at first confined to free experiment and then extended to practical shop work;

that the study of rational design in terms of techniques and materials should be only the first step in the development of a new and modern sense of beauty.

and, lastly, that because we live in the 20th century, the student architect or designer should be offered no refuge in the past but should be equipped for the modern world in its various aspects, artistic, technical, social, economic, spiritual, so that he may function in society not as a decorator but as a vital participant.

This book on the Bauhaus is published in conjunction with the Museum's exhibition, *Bauhaus 1919-28*. Like the exhibition it is for the most part limited to the first nine years of the institution, the period during which Gropius was director. For reasons beyond the control of any of the individuals involved, the last five years of the Bauhaus could not be represented. During these five years much excellent work was done and the international reputation of the Bauhaus increased rapidly, but, fortunately for the purposes of this book, the fundamental character

of the Bauhaus had already been established under Gropius' leadership.

This book is primarily a collection of evidence—photographs, articles and notes done on the field of action, and assembled here with a minimum of retrospective revision. It is divided into two parts: Weimar, 1919-1925, and Dessau, 1925-1928. These divisions indicate more than a change of location and external circumstances, for although the expressionist and, later, formalistic experiments at Weimar were varied and exciting it may be said that the Bauhaus really found itself only after the move to Dessau. This book is not complete, even within its field, for some material could not be brought out of Germany. At some time a definitive work on the Bauhaus should be written, a well-ordered, complete and carefully documented history prepared by a dispassionate authority, but time and other circumstances make this impossible at present. Nevertheless this book, prepared by Herbert Bayer under the general editorship of Professor Gropius and with the generous collaboration of a dozen Bauhaus teachers, is by far the most complete and authoritative account of the Bauhaus so far attempted.

The exhibition has been organized and installed by Herbert Bayer with the assistance of the Museum's Department of Architecture and Industrial Art.

The Museum of Modern Art wishes to thank especially Herbert Bayer for his difficult, extensive and painstaking work in assembling and installing the exhibition and laying out this book; Professor Walter Gropius, of the Graduate School of Design, Harvard University, for his supervision of the book and exhibition; Mrs. Ise Gropius for her assistance in editing the book; Alexander Schawinsky, formerly of the Bauhaus, and Josef Albers, Professor of Art at Black Mountain College and formerly of the Bauhaus, for their help in preparing the exhibition.

Also Miss Sara Babbitt, Mrs. John W. Lincoln, Mr. Paul Grotz, Mr. Philip Johnson and

Mr. Brinton Sherwood, who, as volunteers, have assisted Mr. Bayer and the Museum staff; also those who have generously lent material to the exhibition and contributed photographs for reproduction in the book.

The Museum assumes full responsibility for having invited Professor Gropius, Mr. Bayer, and their colleagues to collaborate in the book and its accompanying exhibition. All the material included in the exhibition has been lent at the Museum's request, in some cases without the consent of the artist.*

Alfred H. Barr, Jr., Director

*The work of many artists in this book is being shown without their consent. When the book was at the point of going to press it was considered advisable to delete the names of several of these artists.



Männer und Frauen von Weimar!

Unsere altherühmte Kunsthalle, deren besonnene Weiterentwicklung auch wir wünschen, ist im Gefahr.

Sie droht durch die einseitige Vorherrschaft einer bestimmten Richtung zerstört und ihres Wesens beraubt zu werden.

Obgleich man uns von gewisser Seite das Recht abspricht, in Kunstschulen mitzureden, bitten wir doch alle Weimarer, denen unsere Kunstd- und Kulturstätten heilig sind, sich an einer

öffentlichen Kundgebung

Donnerstag, 22. Januar, abends 8 Uhr, im Urmbrüderhof
zu beteiligen.

All Freunde der obigen Ausschöpfung sind gebeten, sich recht zahlreich einzufinden.

Die gewählten Einwohnerausschüsse.

"Men and women of Weimar!
Our old and famous Art School is in danger!"

All citizens of Weimar to whom the abodes of our art and culture are sacred, are requested to attend a public demonstration on Thursday, January 22, 1920, at 8 p.m.

The committees, elected by the citizens . . ."

THE BACKGROUND OF THE BAUHAUS by ALEXANDER DORNER

Director of the Art Museum of the Rhode Island School of Design
Formerly Director of the Landesmuseum, Hanover, Germany

It was with such alarms that the people of Weimar greeted the appearance of the Bauhaus in their midst. This reception was not to be blamed on the traditional "spirit of Weimar," a town living more in the past than in the present, —a "Goethe town," an "Athens-on-the-Ilm": anywhere in Germany it would have been much the same in the stormy cultural atmosphere following the catastrophe of 1918.

The Confusion of the Post-War Period

German opinion was divided into extreme factions. On one side were aligned all those who could not understand that the pre-war world was dead; on the other stood men and women determined to learn from the débâcle, and to find a new way of life.

The latter, even outside Germany, were drawn to the Bauhaus as to a magnet; but to those who clung to the past, the Bauhaus was like a red rag. It was remarkable with what

unanimity post-war Germans found in every novelty a sign of some ideological program, and this fact in part explains the force of the attack launched against the Bauhaus.

As early as 1919 there was talk of "art-Bolshevism" which must be wiped out" and even then there were appeals to the "national German spirit" of artists who were to "rescue mature art." It was a feverish and tormented nation that drew such drastic distinctions between the old and new and made peaceful growth impossible. Yet this very tension and alertness may have contributed to the quick and clear-cut development of the Bauhaus.

First to protest against the Bauhaus were, of course, the adherents of the old art academies

* It is interesting to note that the same phrase was used in an attack on the exhibition of Impressionist and Post-Impressionist Paintings at the Metropolitan Museum in New York in 1921.

and of the bourgeoisie whom the academies supplied with art—an art carrying on the tradition of eclectic architecture, of monuments and portraits in the grand manner, the depiction of historical glory and decorative landscape—an art accepting almost any historical "style" or eclectic stylistic mélange.

Products of the French official tradition, the academies had originally been intended to train designers for the royal manufactures of porcelain, furniture, tapestries and other decorative material destined for the courts and upper classes. This "applied art" was carefully differentiated from "fine art," though equally dependent on the accepted styles of the past. The disappearance of court life and caste rule spelled the disappearance of the principal market of these state manufactures which, consequently, passed into private hands.

The "modern art" movements which were opposed to the academies all over Europe as well as in Germany presented a bewilderingly confused picture. In Germany there were Expressionism and Dadaism, both forms of unbridled individualism; in Italy, Futurism; in Holland, Russia and Hungary, different abstract and Constructivist movements; in France, Cubism, Purism and Dadaism. These revolutionary movements were often mutually hostile; they possessed no common program save that of opposition to the academies and the academic artist.

It is hard to think of anyone at that time who thought in any terms other than "art for art's sake," who saw beyond the purely personal and romantic experiments of artists trying to express their individual views. The tide of Romanticism was rising to a new height in this post-war period. Called Expressionism, it was still the same Romanticism which for a century had been vaunting individualism in its struggle against academic traditions. The purpose of that struggle had been to enrich art and extend its horizons. But, because it had taken place isolated from life and its practical demands, the creative geniuses of the 19th century and early 20th

had to make their way in solitude. Nowhere were there any positive, clear suggestions for achieving a new productive cooperation between art and life, until the handful of people who made up the German *Werkbund* at last perceived this goal and directed their efforts toward it, steering clear both of the late academicism and the late Romantic Expressionism of their contemporaries.

The Deutsche Werkbund

The *Werkbund* idea had been foreshadowed in the 1880's by William Morris in reaction against the artistic confusion of his day. He called for a return to the cultural integration of the great periods of the past, wherein art, morality, politics and religion all formed one living whole. To him, the ideal was the Gothic cathedral, in the creation of which all artists joined together in the role of craftsmen.

Morris, in some ways a retrogressive Romantic, would have nothing to do with machine production. He strove, rather, for a revival of medieval handicrafts. But, with the means of mass production developed in the industrial revolution, and with the new mass demand, his concentration on the obsolescent techniques of handicraft brought about one of the very things he was trying to prevent—the isolation of the individual artist-craftsman able to produce handmade objects only for a select few.

The progressive phases of Morris' ideas were carried further, toward the end of the century, on the Continent and in the United States. In contrast with England and its "arts and crafts" movement, the Continent and America began, somewhat theoretically, to glorify technology. In the '90's, the Belgian Henry van de Velde* proclaimed the engineer as the true architect of our times, and announced that the new materials developed by modern science, such as steel, reinforced concrete, aluminum, and linoleum, called for a new type of logical structure. (At the same time, however, he was pre-

*Gropius' predecessor at the Weimar Academy of Arts and Crafts.

occupied with *Art Nouveau* ornament.) By 1900, Adolf Loos, a Viennese partly trained in the United States, dared to banish all ornament from his buildings. In America, a country of amazing technical proficiency, Louis Sullivan and then Frank Lloyd Wright were the first to insist that "form should follow function." Their work was a great inspiration to their European contemporaries.

In Germany, Hermann Muthesius sought a synthesis between the "machine style" and the Morris "arts and crafts" movement. He founded the *Deutsche Werkbund* in 1907 in an effort to effect real cooperation between the best artists and craftsmen on the one hand, and trade and industry on the other. At the first session of the *Werkbund* Theodor Fischer said, "Mass production and division of labor must be made to produce quality." Therewith the fallacy of Morris' "craftsman's culture" seemed to have been overcome. But no one had yet devised the means of absorbing, either practically or esthetically, the spirit of engineering into art.

The cultural coordination of art and economics, sought but not found by Morris, was not to be achieved even by the *Werkbund* movement. Architects and designers, as well as painters and sculptors, were for the most part still romantic individualists. Muthesius admitted: "We ourselves do not know where we are drifting."

Walter Gropius

It was the youngest of the *Werkbund* leaders, Walter Gropius, who, by founding the Bauhaus, began really to solve the problem.

It would have been unnatural for the young Gropius to have been entirely untouched by late Romantic influence. But, from the very beginning, he differed from his contemporaries in the driving earnestness with which he attacked the problem of reconciling art and an industrialized society.

As early as 1910 he and his master, the architect Behrens, had drafted a *Memorandum on the Industrial Prefabrication of Houses on a Unified Artistic Basis*. The idea of the prefab-



Henry van de Velde:
Weimar Bauhaus build-
ing, 1905

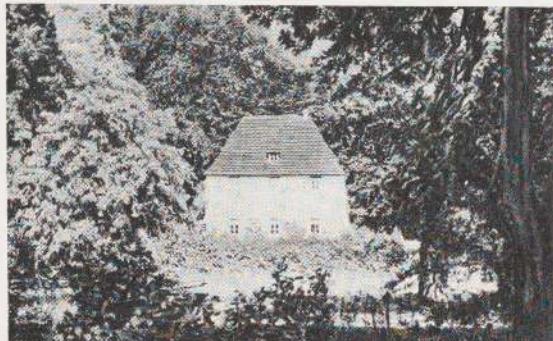
Students' studio building,
called Prellerhaus

ricated house was borrowed from the United States, but Gropius' insistence on solving the problem on a "unified artistic basis" was a new move toward the synthesis of technology and art. In 1911 he demonstrated this in his factory building at Alfeld, and again in 1914 in his office building at the Werkbund Exposition at Cologne (both in collaboration with Adolf Meyer). These buildings were the first to show clearly the elements of a new architectural style—free from traditional massiveness, exploiting the new lightness of modern building construction.

The Early Bauhaus at Weimar

Starting with architecture, Gropius extended his interests into the whole field of the arts. While still at the front, he was at work on a new project for art education, encouraged by the Grand Duke of Saxe-Weimar who had already discussed with him the possibility of his assuming the directorship of the Weimar Art Academy. Gropius wanted to combine the Academy with the Weimar Arts and Crafts School to create a "consulting art center for industry and the trades." By achieving this union in 1919 at the Bauhaus, he took a most important and decisive new step, for every student at the Bauhaus was trained by two teachers in each subject—by an artist and a master craftsman. This division of instruction was unavoidable at the beginning, for no teachers were to be found with sufficient mastery of both phases. To develop just such creative "ambidexterity" was the purpose of the Bauhaus.

Because of the character of the artists on the faculty, the first products of the new education quite naturally showed the influence of contemporary "modern" movements, particularly Cubism, evidenced by a somewhat formalistic and arbitrary attitude toward design. The press, quite understandably, sometimes confused the aims of the Bauhaus with the "isms" seen elsewhere, and debated the "entry of Expressionism into the Bauhaus." Today, considering what the Bauhaus eventually became, it is astonishing to realize that it ever had anything to do



Goethe's garden house,
near Weimar

Goethe's house, Weimar

Weimar. Set in charming surroundings, a center of classic German culture. Residence of the poets Herder, Wieland, Goethe, Schiller, during the golden era of German poetry, and, later, of Liszt and Nietzsche. Here, after the revolution of November, 1918, the National Convention assembled and adopted the Constitution of the new German Republic.



Goethe-Schiller monument,
Weimar

with Expressionism and Dadaism, but it must be remembered how very confused the world of art was when the Bauhaus began.

No one would have prophesied success for Gropius. In the world of art his ideas stood alone amid the chaos of uncoordinated forces. Creative instinct combined with his strength of character made his leadership unique. At the very start he stood firm against relentless opposition and the economic difficulties of the inflation period. With equal perseverance he struggled to develop the right program within the Bauhaus itself.

Fortunately, the first and difficult stage of development was over fairly quickly, and Gropius' idea soon achieved realization: modern artists, familiar with science and economics, began to unite creative imagination with a practical knowledge of craftsmanship, and thus to develop a new sense of functional design.

The Bauhaus at Dessau

In 1925 the Bauhaus was moved from hostile Weimar to hospitable Dessau. By this time, a new generation of teachers had been trained, each of whom was at once a creative artist, a craftsman and an industrial designer, and the dual system of instruction could be abandoned. New ideas began to flow forth in abundance, and from the Bauhaus of this period derive many familiar adjuncts of contemporary life—steel furniture, modern textiles, dishes, lamps, modern typography and layout. The spirit of functional design was carried even into the "fine arts" and applied to architecture, city and regional planning. But to speak of a cut and dried "Bauhaus style" would be to revert to the cultural paralysis of the 19th century with its "free styles." Its integral part, namely the functional foundation of design, was just as full of changing possibilities as our own "technical age." We believe that we have only glimpsed the great potentialities of this technical age, and that the Bauhaus idea has only begun to make its way.



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Map of Germany showing location of Weimar and Dessau

Walter Gropius

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From a photograph of 1923

- GROPIUS, Walter.** Architect, writer. Born, Berlin, 1883
- 1903 Studied architecture, Munich
 - 1905-1907 Studied architecture, Berlin
 - 1907-1910 Assistant to Peter Behrens, Berlin
 - 1910-1914 Private practice
 - 1914-1918 Served in the German army
 - 1918 Appointed Director of the Grossherzogliche Sächsische Kunstgewerbeschule and the Grossherzogliche Sächsische Hochschule für Bildende Kunst
 - 1919 Union of the two schools under the name Bauhaus (Staatliches Bauhaus Weimar)
 - 1925 The Bauhaus moves to Dessau with all teachers and students (Bauhaus Dessau, Hochschule für Gestaltung)
 - 1928 Resignation from post as Director of the Bauhaus to resume private practice
Member of the board of the Research Institute for Building Economy of the German Reich
 - 1929 Appointed "Dr. ing. honoris causa," by University of Hanover
 - 1934 Moved to London
 - 1935 Went into partnership with Maxwell Fry, A.R.I.B.A.
 - 1937 Appointed Senior Professor, Department of Architecture, Harvard University
 - 1938 Appointed Chairman of the Department of Architecture, Harvard University

Ise Gropius, née Frank,
joined the Bauhaus com-
munity in 1923



Walter Gropius and Adolf Meyer: Fagus Shoe-last Factory, Alfeld-on-the-Leine. 1911

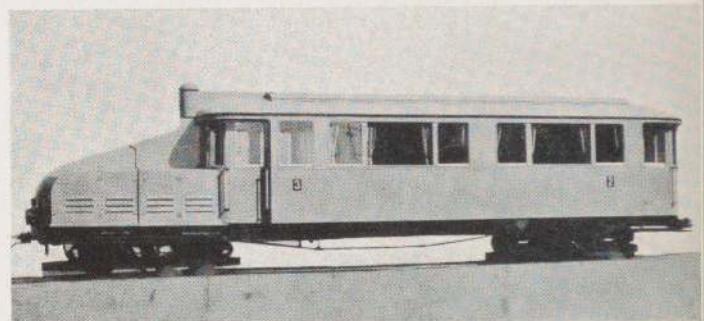


Walter Gropius: Cologne Exposition of the German Werkbund, Hall of Machinery. 1914.

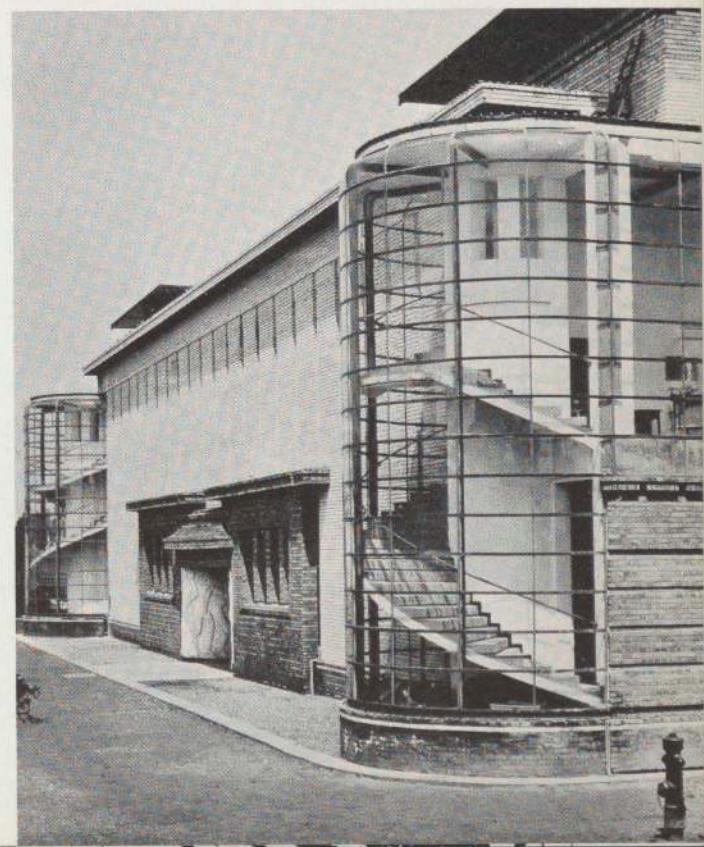


Walter Gropius' most important works before the Bauhaus

Walter Gropius: Diesel-driven locomotive car designed for a firm in Danzig. 1914



Walter Gropius and Adolf Meyer: Cologne Exposition of the German Werkbund. Administration Building. Front view. 1914



WEIMAR BAUHAUS 1919-1925



Peter Röhl
Program of the opening celebra-
tions of the Bauhaus at
the German National Thea-
ter at Weimar, 1919

14 18

The contract for the direction of the Bauhaus was concluded at Weimar April 1, 1919, between the architect Walter Gropius of Berlin and the office of the Hofmarschall of Weimar with the agreement of the provisional Republican Government of Saxe-Weimar (Sachsen-Weimar-Eisenach) and the Departments of the Ministry of State.

The first Bauhaus seal



From the FIRST PROCLAMATION of the WEIMAR BAUHAUS:

The complete building is the final aim of the visual arts. Their noblest function was once the decoration of buildings. Today they exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters and sculptors must recognize anew the composite character of a building as an entity. Only then will their work be imbued with the architectonic spirit which it has lost as "salon art."

Architects, sculptors, painters, we must all turn to the crafts

Art is not a "profession." There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control of his will, the grace of heaven may cause his work to blossom into art. *But proficiency in his craft is essential to every artist.* Therein lies a source of creative imagination.

Let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together let us conceive and create the new building of the future, which will embrace architecture and sculpture and painting in one unity and which will rise one day toward heaven from the hands of a million workers like the crystal symbol of a new faith.

Lyonel Feininger:
Woodcut from the first proclamation, 1919





WHO WERE THE TEACHERS?

During the war some vacancies occurred on the staffs of the two schools (the Academy of Pictorial Art and the Academy of Arts and Crafts) which Gropius later united in the Bauhaus. This enabled him to have three masters appointed at the very beginning: Johannes Itten, Lyonel Feininger and Gerhard Marcks in May, 1919. They were joined later by Adolf Meyer, 1919,

—, 1920, Paul Klee, January, 1921, Oskar Schlemmer, April, 1921, Wassily Kandinsky, June, 1922, and László Moholy-Nagy, 1923. Replacement of certain members of the old staff, who did not fit into the new educational line at the Bauhaus, led to bitter controversy with the older generation of artists in Weimar.

WHERE DID THE STUDENTS COME FROM?

The students of the Weimar Bauhaus came from all over Germany, north and south, and from Austria. They were from seventeen to forty years old, most of them in their early twenties. Two-thirds of them were men, half of whom had served in the army during the last years of the great war. Most of the students had to earn their living, and Gropius therefore persuaded the Weimar Ministry of Education to cancel tuition fees. Furthermore, he managed to give some financial support to those students who produced saleable goods in the Bauhaus workshops.

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FROM A STUDENT'S LETTER

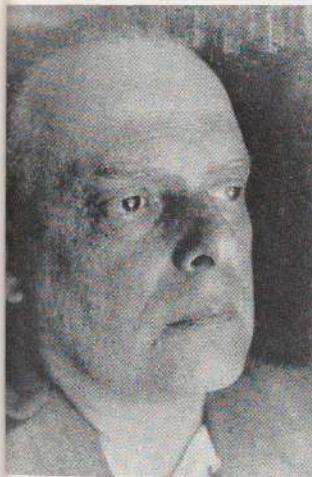
When I saw the first Bauhaus proclamation, ornamented with Feininger's woodcut, I made inquiries as to what the Bauhaus really was. I was told that "during the entrance examinations every applicant is locked up in a dark room. Thunder and lightning are let loose upon him to get him into a state of agitation. His being admitted depends on how well he describes his reactions." This report, although it exaggerated the actual facts, fired my enthusiasm. My economic future was far from assured, but I decided to join the Bauhaus at once. It was during the post-war years, and to this day I wonder what most Bauhaus members lived on. But the happiness and fullness of those years made us forget our poverty. Bauhaus members came from all social classes. They made a vivid appearance, some still in uniform, some barefoot or in sandals, some with the long beards of artists or ascetics. Some came from the youth movements.

Johannes Itten
Adolf Meyer
Oskar Schlemmer
Lyonel Feininger
Wassily Kandinsky
Paul Klee
L. Moholy-Nagy

The student body was composed of two hundred Germans, fourteen Austrians, three Germans from the Baltic countries, two Sudeten Germans and two Hungarians. The Bauhaus budget in 1920: 206,406 marks (\$50,000.00).

OSKA

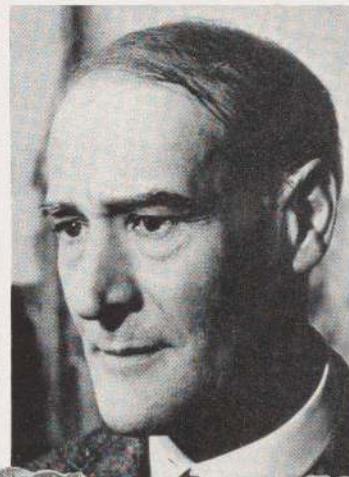
PAUL KLEE



GERHARD MARCKS



LYONEL FEININGER



JOHANNES ITTEN



OSKAR SCHLEMMER



WASSILY KANDINSKY



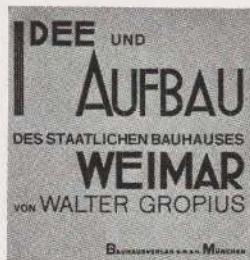
LASZLO MOHOLY-NAGY



THE THEORY AND ORGANIZATION OF THE BAUHAUS

by WALTER GROPIUS

Translation of *Idee und Aufbau des Staatlichen Bauhauses Weimar.*



Published in 1923 at the Bauhausverlag, Munich, during the 4th year of the Bauhaus at Weimar. A few paragraphs and occasional sentences have been omitted, for the sake of brevity. Many of the sub-headings have been added.

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The dominant spirit of our epoch is already recognizable although its form is not yet clearly defined. The old dualistic world-concept which envisaged the ego in opposition to the universe is rapidly losing ground. In its place is rising the idea of a universal unity in which all opposing forces exist in a state of absolute balance. This dawning recognition of the essential oneness of all things and their appearances endows creative effort with a fundamental inner meaning. No longer can anything exist in isolation. We perceive every form as the embodiment of an idea, every piece of work as a manifestation of our innermost selves. Only work which is the product of inner compulsion can have spiritual meaning. Mechanized work is lifeless, proper only to the lifeless machine. So long, however, as machine-economy remains an end in itself rather than a means of freeing the intellect from the burden of mechanical labor, the individual will remain enslaved and society will remain disordered. The solution depends on a change in the individual's attitude toward his work, not on the betterment of his outward circumstances, and the acceptance of this new principle is of decisive importance for new creative work.

The decadence of architecture

The character of an epoch is epitomized in its buildings. In them, its spiritual and material resources find concrete expression, and, in consequence, the buildings themselves offer irrefutable evidence of inner order or inner confusion. A vital architectural spirit, rooted in the entire life of a people, represents the interrelation of all phases of creative effort, all arts, all techniques. Architecture today has forfeited its status as a unifying art. It has become mere scholarship. Its utter confusion mirrors an uprooted world which has lost the common will necessary for all correlated effort.

New structural elements develop very slowly, for the evolution of architectural form is dependent not only upon an immense expenditure of technical and material resources, but also upon the emergence of new philosophical concepts deriving from a series of intuitive perceptions. The evolution of form, therefore, lags far behind the ideas which engender it.

The art of architecture is dependent upon the cooperation of many individuals, whose work reflects the attitude of the entire community. In contrast, certain other arts reflect only narrow sections of life. The art of architecture and its

many branches should be not a luxury, but the life-long preoccupation of a whole people. The widespread view that art is a luxury is a corruption born of the spirit of yesterday, which isolated artistic phenomena (*l'art pour l'art*) and thus deprived them of vitality. At the very outset the new architectural spirit demands new conditions for all creative effort.

The "academy"

The tool of the spirit of yesterday was the "academy." It shut off the artist from the world of industry and handicraft, and thus brought about his complete isolation from the community. In vital epochs, on the other hand, the artist enriched all the arts and crafts of a community because he had a part in its vocational life, and because he acquired through actual practice as much adeptness and understanding as any other worker who began at the bottom and worked his way up. But lately the artist has been misled by the fatal and arrogant fallacy, fostered by the state, that art is a profession which can be mastered by study. Schooling alone can never produce art! Whether the finished product is an exercise in ingenuity or a work of art depends on the talent of the individual who creates it. This quality cannot be taught and cannot be learned. On the other hand, manual dexterity and the thorough knowledge which is a necessary foundation for all creative effort, whether the workman's or the artist's, can be taught and learned.

Isolation of the artist

Academic training, however, brought about the development of a great art-proletariat destined to social misery. For this art-proletariat, lulled into a dream of genius and enmeshed in artistic conceit, was being prepared for the "profession" of architecture, painting, sculpture or graphic art, without being given the equipment of a real education—which alone could have assured it of economic and esthetic independence. Its abilities, in the final analysis, were confined to a sort of drawing-painting that had no relation to the realities of materials,

techniques or economics. Lack of all vital connection with the life of the community led inevitably to barren esthetic speculation. The fundamental pedagogic mistake of the academy arose from its preoccupation with the idea of the individual genius and its discounting the value of commendable achievement on a less exalted level. Since the academy trained a myriad of minor talents in drawing and painting, of whom scarcely one in a thousand became a genuine architect or painter, the great mass of these individuals, fed upon false hopes and trained as one-sided academicians, was condemned to a life of fruitless artistic activity. Un-equipped to function successfully in the struggle for existence, they found themselves numbered among the social drones, useless, by virtue of their schooling, in the productive life of the nation.

With the development of the academies genuine folk art died away. What remained was a drawing-room art detached from life. In the 19th century this dwindled to the production of individual paintings totally divorced from any relation to an architectural entity. The second half of the 19th century saw the beginning of a protest against the devitalising influence of the academies. Ruskin and Morris in England, van de Velde in Belgium, Olbrich, Behrens and others in Germany, and, finally, the Deutsche Werkbund, all sought, and in the end discovered, the basis of a reunion between creative artists and the industrial world. In Germany, arts and crafts (Kunstgewerbe) schools were founded for the purpose of developing, in a new generation, talented individuals trained in industry and handicraft. But the academy was too firmly established: practical training never advanced beyond dilettantism, and draughted and rendered "design" remained in the foreground. The foundations of this attempt were laid neither wide enough nor deep enough to avail much against the old *l'art pour l'art* attitude, so alien to, and so far removed from life.

Dearth of industrial designers

Meanwhile, the crafts—and more especially the industries—began to cast about for artists. A demand arose for products outwardly attractive as well as technically and economically acceptable. The technicians could not satisfy it. So manufacturers started to buy so-called "artistic designs." This was an ineffective substitute, for the artist was too much removed from the world about him and too little schooled in technique and handicraft to adjust his conceptions of form to the practical processes of production. At the same time, the merchants and technicians lacked the insight to realize that appearance, efficiency and expense could be simultaneously controlled only by planning and producing the industrial object with the careful cooperation of the artist responsible for its design. Since there was a dearth of artists adequately trained for such work, it was logical to establish the following basic requirements for the future training of all gifted individuals: *a thorough practical, manual training in workshops actively engaged in production, coupled with sound theoretical instruction in the laws of design.*

Analysis of the designing process

The objective of all creative effort in the visual arts is to give form to space. . . . But what is space, how can it be understood and given a form?

. . . Although we may achieve an awareness of the infinite we can give form to space only with finite means. We become aware of space through our undivided Ego, through the simultaneous activity of soul, mind and body. A like concentration of all our forces is necessary to give it form. Through his intuition, through his metaphysical powers, man discovers the immaterial space of inward vision and inspiration. This conception of space demands realization in the material world, a realization which is accomplished by the brain and the hands.

The brain conceives of mathematical space in terms of numbers and dimensions. . . . The

hand masters matter through the crafts, and with the help of tools and machinery.

Conception and visualization are always simultaneous. Only the individual's capacity to feel, to know and to execute varies in degree and in speed. True creative work can be done only by the man whose knowledge and mastery of the physical laws of statics, dynamics, optics, acoustics equip him to give life and shape to his inner vision. In a work of art the laws of the physical world, the intellectual world and the world of the spirit function and are expressed simultaneously.

The Bauhaus at Weimar

Every factor that must be considered in an educational system which is to produce actively creative human beings is implicit in such an analysis of the creative process. At the "State Bauhaus at Weimar" the attempt was made for the first time to incorporate all these factors in a consistent program.

In 1915, during the war, the author had been summoned to an audience with the Grand Duke of Saxe-Weimar to discuss his taking over the Academy for Arts and Crafts from the distinguished Belgian architect, Henry van de Velde, who had himself suggested Gropius as his successor. Having asked for, and been accorded, full powers in regard to reorganization, in the spring of 1919 the author assumed the directorship of the Grand Ducal Saxon Academy for Pictorial Art (Grossherzogliche Sächsische Hochschule für Bildende Kunst) as well as of the Grand Ducal Saxon Academy for Arts and Crafts (Grossherzogliche Sächsische Kunstgewerbeschule) and united them under the new name of "State Bauhaus" (Staatliches Bauhaus). The theoretical curriculum of an art academy combined with the practical curriculum of an arts and crafts school was to constitute the basis of a comprehensive system for gifted students. Its credo was: "The Bauhaus strives to coordinate all creative effort, to achieve, in a new architecture, the unification of all training in art and design. The ultimate, if distant, goal of

the Bauhaus is the collective work of art—the Building—in which no barriers exist between the structural and the decorative arts."

The guiding principle of the Bauhaus was therefore the idea of creating a new unity through the welding together of many "arts" and movements: a unity having its basis in Man himself and significant only as a living organism.

Human achievement depends on the proper coordination of all the creative faculties.⁵ It is not enough to school one or another of them separately: they must all be thoroughly trained at the same time. The character and scope of the Bauhaus teachings derive from the realization of this.

THE CURRICULUM

The course of instruction at the Bauhaus is divided into:

I. Instruction in crafts (Werklehre):

STONE	WOOD	METAL	CLAY	GLASS	COLOR	TEXTILES
Sculpture workshop	Carpentry workshop	Metal workshop	Pottery workshop	Stained glass workshop	Wall-painting workshop	Weaving workshop

- A. Instruction in materials and tools
- B. Elements of book-keeping, estimating, contracting

II. Instruction in form problems (Formlehre):

1. Observation

- A. Study of nature
- B. Analysis of materials

2. Representation

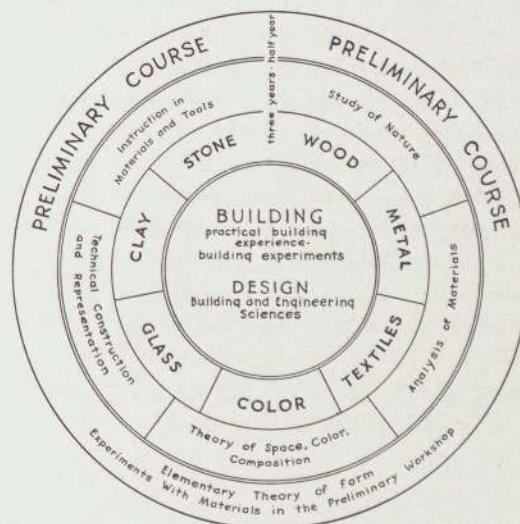
- A. Descriptive geometry
- B. Technique of construction
- C. Drawing of plans and building of models for all kinds of constructions

3. Composition

- A. Theory of space
- B. Theory of color
- C. Theory of design

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S.C.



Supplementary instruction

Lectures in fields relating to art and science, past and present.

The curriculum includes three departments (compare with the plan):

1. The preliminary course, lasting half a year. Elementary instruction in problems of form, combined with practical experiments with different materials in the workshops for beginners.

Result: Admission to one of the workshops.

2. Instruction in a craft in one of the workshops after signing legal articles of apprenticeship; advanced instruction in form. Three year course.

Result: Journeyman's Diploma of the Chamber of Crafts (*Gesellenbrief der Handwerkskammer*) and, under certain circumstances, Diploma of the Bauhaus.

3. Instruction in architecture.

Practical participation in buildings under construction and, for especially talented journeymen, independent architectural training in the Bauhaus Research Department.

Duration: depending on achievement and special circumstances. Architectural activity and experimental work represent a continuation of instruction in crafts and form.

Result: Master's Diploma of the Chamber of Crafts and, under special circumstances, Diploma of the Bauhaus.

During the entire curriculum a practical course in the fundamental relationships of sound, color and form is followed, designed to harmonize the physical and psychic qualities of the individual.

The Preliminary Course (*Vorlehre)**

Practical and theoretical studies are carried on simultaneously in order to release the creative powers of the student, to help him grasp the physical nature of materials and the basic laws of design. Concentration on any particular stylistic movement is studiously avoided. Observa-

tion and representation—with the intention of showing the desired identity of Form and Content—define the limits of the preliminary course. Its chief function is to liberate the individual by breaking down conventional patterns of thought in order to make way for personal experiences and discoveries which will enable him to see his own potentialities and limitations. For this reason collective work is not essential in the preliminary course. Both subjective and objective observation will be cultivated: both the system of abstract laws and the interpretation of objective matter.

Above all else, the discovery and proper valuation of the individual's means of expression shall be sought out. The creative possibilities of individuals vary. One finds his elementary expressions in rhythm, another in light and shade, a third in color, a fourth in materials, a fifth in sound, a sixth in proportion, a seventh in volumes or abstract space, an eighth in the relations between one and another, or between the two to a third or fourth.

All the work produced in the preliminary course is done under the influence of instructors. It possesses artistic quality only in so far as any direct and logically developed expression of an individual which serves to lay the foundations of creative discipline can be called art.

Instruction in crafts and form problems

In earlier centuries when there was no academic instruction in the crafts or arts, students were taught independently by a master who was a craftsman as well as an artist. Such instruction would still be the best. But, because of the disastrous secession of art from the workaday life of the people, in our time such creative versatility no longer exists and it is therefore impossible for one man to undertake a student's entire art education. Synthesis is the only solution: coordinated instruction by two masters, one a craftsman, the other an artist. Thus, doubly trained, a future generation of creatively gifted workers may once more achieve a new productive coordination, and may gradually

*The preliminary course was developed by Johannes Itten; he continued and enlarged at the Bauhaus the courses he had already been giving in 1918 in Vienna. At the Bauhaus, the preliminary course was required as preparation for work in the workshops.

become indispensable collaborators in the working life of the people. With this in mind the Bauhaus has ruled (1) that every apprentice and journeyman is taught by two masters, a craftsman and an artist, who work in close cooperation; (2) that instruction in crafts and in the theory of form are fundamental: no apprentice or journeyman can be excused from either.

Production work in the workshop of the preliminary course. Work in all the crafts under the technical supervision of the respective masters.		Studies in materials. Free creative work in different materials	Theory of form and color
Drawing from Nature	Mathematics Physics Mechanics	Draughting and technical Construction	Synthetic study of space (Synthetische Raumlehre)
General coordination (Harmonisierungslehre)			

Instruction in crafts

Training in a craft is a prerequisite for collective work in architecture. This training purposely combats the dilettantism of previous generations in the applied arts. Every apprentice, by signing the articles issued by the Chamber of Crafts, engages himself to work through the lawfully prescribed period of apprenticeship. The teaching of a craft serves solely to train the hand and to ensure technical proficiency; it is by no means an end in itself. Its aim is to add to a many-sided education rather than to develop the specialized craftsman.

The Bauhaus believes the machine to be our modern medium of design and seeks to come to terms with it. But it would be senseless to launch a gifted apprentice into industry without preparation in a craft and hope thereby to reestablish the artist's lost contact with the world of production. He would be stifled by the materialistic and one-sided outlook predominant in factories today. A craft, however, cannot conflict

with the feeling for work which, as an artist, he inevitably has, and it is therefore his best opportunity for practical training.

The principal difference between factory production and handicraft lies not in the machine's superiority over more primitive tools as an instrument of technical precision, but in the fact that in the factory each operation involved in manufacturing a product is performed by a different man, whereas the craft product is made entirely by one person. But if industry is to develop, the use of machinery and the division of labor must be maintained. Neither factor is in itself responsible for the loss of creative unity which has resulted from technological development. The root of the evil exists rather in the much too materialistic attitude of our times and in the loss of contact between the individual and the community.

It follows that the Bauhaus does not pretend to be a crafts school. Contact with industry is consciously sought, for the old trades are no longer very vital and a turning back to them would therefore be an atavistic mistake. Craftsmanship and industry are today steadily approaching one another and are destined eventually to merge into one. Such a new productive union will give every individual that understanding of and desire for cooperation which is essential to creative work. In this union the old craft workshops will develop into industrial laboratories: from their experimentation will evolve standards for industrial production.

The teaching of a craft is meant to prepare for designing for mass production. Starting with the simplest tools and least complicated jobs, he gradually acquires ability to master more intricate problems and to work with machinery, while at the same time he keeps in touch with the entire process of production from start to finish, whereas the factory worker never gets beyond the knowledge of one phase of the process. Therefore the Bauhaus is consciously seeking contacts with existing industrial enterprises, for the sake of mutual stimulation.

From these contacts with industry the apprentice and, later, the journeyman learn not only to extend their technical experience but also to consider, in carrying out their work, the unavoidable demands which industry makes on the individual to economize on time and means. In the same measure, the academic superciliousness of another day constantly dwindles, and respect for hard realities unites individuals engaged in a common work.

After three years of thorough training, the apprentice undergoes a work-test in the presence of a committee of established craftsmen. Having passed this, he becomes a publicly certified journeyman. Every journeyman at the Bauhaus who is publicly certified is entitled, as soon as he considers himself sufficiently advanced, to a further test as "Bauhaus journeyman"; the requirements of this test are more severe than the public test, especially in regard to the journeyman's creative ability.

Instruction in form problems

Intellectual education runs parallel to manual training. The apprentice is acquainted with his future stock-in-trade—the elements of form and color and the laws to which they are subject. Instead of studying the arbitrary individualistic and stylised formulae current at the academies, he is given the mental equipment with which to shape his own ideas of form. This training opens the way for the creative powers of the individual, establishing a basis on which different individuals can cooperate without losing their artistic independence. Collective architectural work becomes possible only when every individual, prepared by proper schooling, is capable of understanding the idea of the whole, and thus has the means harmoniously to coordinate his independent, even if limited, activity with the collective work. Instruction in the theory of form is carried on in close contact with manual training. Drawing and planning, thus losing their purely academic character, gain new significance as auxiliary means of expression. We must know both vocabulary and

grammar in order to speak a language; only then can we communicate our thoughts. Man, who creates and constructs, must learn the specific language of construction in order to make others understand his idea. Its vocabulary consists of the elements of form and color and their structural laws. The mind must know them and control the hand if a creative idea is to be made visible. The musician who wants to make audible a musical idea needs for its rendering not only a musical instrument but also a knowledge of theory. Without this knowledge, his idea will never emerge from chaos.

A corresponding knowledge of theory—which existed in a more vigorous era—must again be established as a basis for practice in the visual arts. The academies, whose task it might have been to cultivate and develop such a theory, completely failed to do so, having lost contact with reality. Theory is not a recipe for the manufacturing of works of art, but the most essential element of collective construction; it provides the common basis on which many individuals are able to create together a superior unit of work; theory is not the achievement of individuals but of generations.

The Bauhaus is consciously formulating a new coordination of the means of construction and expression. Without this, its ultimate aim would be impossible. For collaboration in a group is not to be obtained solely by correlating the abilities and talents of various individuals. Only an apparent unity can be achieved if many helpers carry out the designs of a single person. In fact, the individual's labor within the group should exist as his own independent accomplishment. Real unity can be achieved only by coherent restatement of the formal theme, by repetition of its integral proportions in all parts of the work. Thus everyone engaged in the work must understand the meaning and origin of the principal theme.

Forms and colors gain meaning only as they are related to our inner selves. Used separately or in relation to one another they are the means

of expressing different emotions and movements: they have no importance of their own. Red, for instance, evokes in us other emotions than does blue or yellow; round forms speak differently to us than do pointed or jagged forms. The elements which constitute the "grammar" of creation are its rules of rhythm, of proportion, of light values and full or empty space. Vocabulary and grammar can be learned, but the most important factor of all, the organic life of the created work, originates in the creative powers of the individual.

The practical training which accompanies the studies in form is founded as much on observation, on the exact representation or reproduction of nature, as it is on the creation of individual compositions. These two activities are profoundly different. The academies ceased to discriminate between them, confusing nature and art—though by their very origin they are antithetical. Art wants to triumph over Nature and to resolve the opposition in a new unity, and this process is consummated in the fight of the spirit against the material world. The spirit creates for itself a new life other than the life of nature.

Each of these departments in the course on the theory of form functions in close association with the workshops, an association which prevents their wandering off into academicism.

Instruction in architecture

Only the journeyman who has been seasoned by workshop practice and instruction in the study of form is ready to collaborate in building.

The last and most important stage of Bauhaus education is the course in architecture with practical experience in the Research Department* as well as on actual buildings under construction. No apprentices are admitted to the Research Department: only certified journeymen capable of working out by themselves technical and formal problems. They have access to the

*The Research Department for experimental work was only partially realized, due to lack of space and funds.

draughting office adjoining the Research Department, as well as to all the workshops, in order to enable them to study other crafts than their own. They are invited to collaborate both on the plans and the actual construction of buildings for which the Bauhaus has been commissioned, so that they may have the experience of cooperating with all the building trades and, at the same time, earn their living.

In so far as the Bauhaus curriculum does not provide advanced courses in engineering—construction in steel and reinforced concrete, statics, mechanics, physics, industrial methods, heating, plumbing, technical chemistry—it is considered desirable for promising architecture students, after consultation with their masters, to complete their education with courses at technical and engineering schools. As a matter of principle, journeymen should have experience (machine work) in manufacturing workshops other than those at the Bauhaus.

The new approach to architecture

The most important condition for fruitful collaboration on architectural problems is a clear understanding of the new approach to architecture. Architecture during the last few generations has become weakly sentimental, esthetic and decorative. Its chief concern has been with ornamentation, with the formalistic use of motifs, ornaments and mouldings on the exterior of the building—as if upon a dead and superficial mass—not as part of a living organism. In this decadence architecture lost touch with new methods and materials; the architect was engulfed in academic estheticism, a slave to narrow conventions, and the planning of cities was no longer his job.

This kind of architecture we disown. We want to create a clear, organic architecture, whose inner logic will be radiant and naked, unencumbered by lying facades and trickeries; we want an architecture adapted to our world of machines, radios and fast motor cars, an architecture whose function is clearly recognizable in the relation of its forms.

With the increasing firmness and density of modern materials—steel, concrete, glass—and with the new boldness of engineering, the ponderousness of the old method of building is giving way to a new lightness and airiness. A new esthetic of the Horizontal is beginning to develop which endeavors to counteract the effect of gravity. At the same time the symmetrical relationship of parts of the building and their orientation toward a central axis is being replaced by a new conception of equilibrium which transmutes this dead symmetry of similar parts into an asymmetrical but rhythmical balance. The spirit of the new architecture wants to overcome inertia, to balance contrasts.

Since architecture is a collective art, its welfare depends on the whole community. As an extreme instance, the monument is only significant when it springs from the will of the whole nation. This will does not yet exist today. But even the construction of absolutely necessary housing is at a standstill thanks to the makeshift economies of our time. Nowhere are the fundamental problems of building studied as such.

Standardization of units

For this reason the Bauhaus has set itself the task of creating a center for experimentation where it will try to assemble the achievements of economic, technical and formal research and to apply them to problems of domestic architecture in an effort to combine the greatest possible standardization with the greatest possible variation of form. Therefore the buildings which are to be thought of as outgrowths of modern technique and design may be conceived as an assembly of prefabricated and standardized parts so applied as to fulfill the varying requirements of those to be housed.

The artist and the technician must collaborate in carrying out this task. Any industrially produced object is the result of countless experiments, of long, systematic research, in which business men, technicians and artists participate to determine a standard type. To an even greater degree, the standardization of building

units for industrial production will require the generous cooperation of all concerned, in business, in engineering, in art. Such cooperation would be a real demonstration of farsightedness. It would, in the end, prove more economical than the use of substitutes.

The Bauhaus has taken the first steps toward such collaboration with the building of an experimental house at its 1923 exhibition, which was an actual demonstration of new conceptions of housing as well as of new technical methods.

Every architect must understand the significance of the city in order to be able to engage actively in city planning; he must recognize "*simplicity in multiplicity*" as a guiding principle in the shaping of its character. Form elements of typical shape should be repeated in series. All the building parts should be functional limbs of the comprehensive organism which depends simultaneously on building, street and means of transportation.

The investigation of these problems constitutes the final stage of the course in building. A student who has achieved technical perfection and absorbed all that the Bauhaus can teach him can be certified a master.

The goal of the Bauhaus curriculum

Thus the culminating point of the Bauhaus teaching is a demand for a new and powerful working correlation of all the processes of creation. The gifted student must regain a feeling for the interwoven strands of practical and formal work. The joy of building, in the broadest meaning of that word, must replace the paper work of design. Architecture unites in a collective task all creative workers, from the simple artisan to the supreme artist.

For this reason, the basis of collective education must be sufficiently broad to permit the development of every kind of talent. Since a universally applicable method for the discovery of talent does not exist, the individual in the course of his development must find for himself the field of activity best suited to him within the circle of the community. The majority become interested

in production; the few extraordinarily gifted ones will suffer no limits to their activity. After they have completed the course of practical and formal instruction, they undertake independent research and experiment.

Modern painting, breaking through old conventions, has released countless suggestions which are still waiting to be used by the practical world. But when, in the future, artists who sense new creative values have had practical training in the industrial world, they will themselves possess the means for realizing those values immediately. They will compel industry to serve their idea and industry will seek out and utilize their comprehensive training.

The Stage

Theatrical performance, which has a kind of orchestral unity, is closely related to architecture. As in architecture the character of each unit is merged into the higher life of the whole, so in the theater a multitude of artistic problems form a higher unity with a law of its own.

In its origins the theater grew from a metaphysical longing; consequently it is the realization of an abstract idea. The power of its effect on the spectator and listener thus depends on the successful translation of the idea into optically and audibly perceptible forms.

This the Bauhaus attempts to do. Its program consists in a new and clear formulation of all problems peculiar to the stage. The special problems of space, of the body, of movement, of form, light, color and sound are investigated; training is given in body movements, in the modulation of musical and spoken sounds; the stage space and figures are given form.

The Bauhaus theater seeks to recover primordial joy for all the senses, instead of mere aesthetic pleasure.

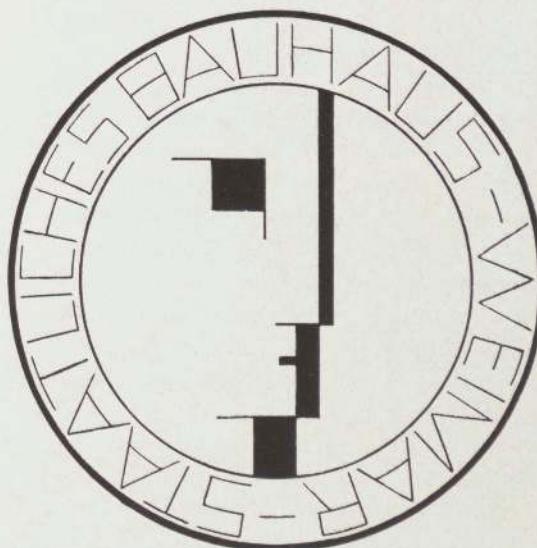
Conclusion: the Bauhaus in education

An organization based on new principles easily becomes isolated if it does not constantly

maintain a thorough understanding of all the questions agitating the rest of the world. In spite of all the practical difficulties, the basis of the growing work of the Bauhaus can never be too broad. Its responsibility is to educate men and women to understand the world in which they live and to invent and create forms symbolizing that world. For this reason the educational field must be enlarged on all sides and extended into neighboring fields, so that the effects of new experiments may be studied.

The education of children when they are young and still unspoiled is of great importance. The new types of schools emphasizing practical exercises, such as the Montessori schools, provide an excellent preparation for the constructive program of the Bauhaus since they develop the entire human organism. The old conservative schools were apt to destroy the harmony within the individual by all but exclusive head-work. The Bauhaus keeps in touch with new experiments in education.

During the first four years of constructive work, many ideas and problems have evolved from the original idea of the Bauhaus. They have been tested in the face of fierce opposition. Their fruitfulness and salutary effect on all phases of modern life have been demonstrated.



The later Bauhaus seal, designed by Oskar Schlemmer, 1922

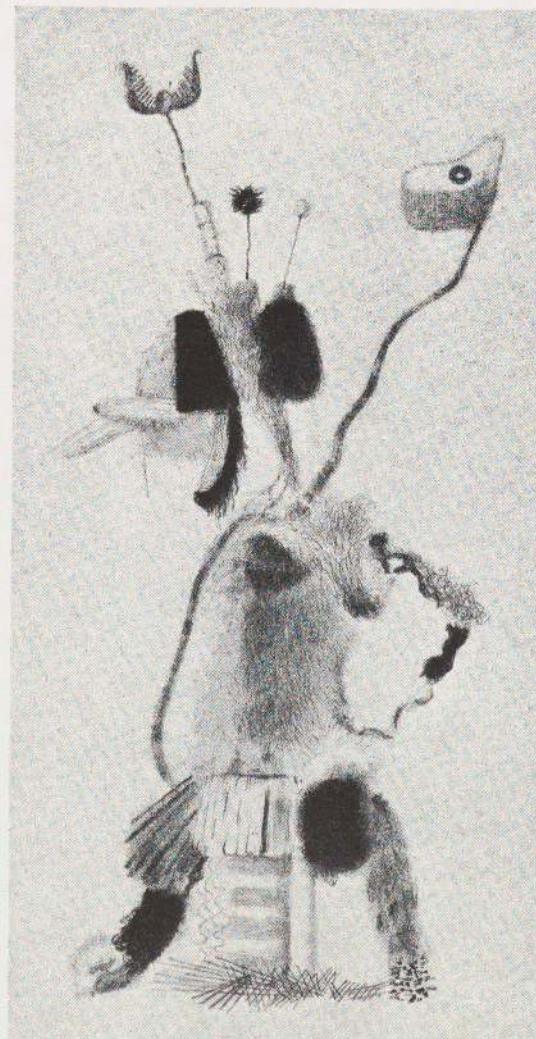
PRELIMINARY COURSE

PRELIMINARY COURSE: ITTEN

The backbone of the Bauhaus system was the preliminary course, the foundations of which were laid by Johannes Itten. Gropius had met Itten in 1918 in Vienna, where he was directing a private school, and—impressed by his theory of education—Gropius called him to the Bauhaus as the first collaborator. The following fundamentals of Itten's teachings were retained in part at the Bauhaus, in spite of various additions and changes made by other instructors.

- 1 Detailed study of nature (see plates opposite), especially: (a) representation of materials and (b) experiments with actual materials.
- 2 Plastic studies of composition, with various materials (see plates, page 35).
- 3 Analyses of old masters (see plates, page 36).

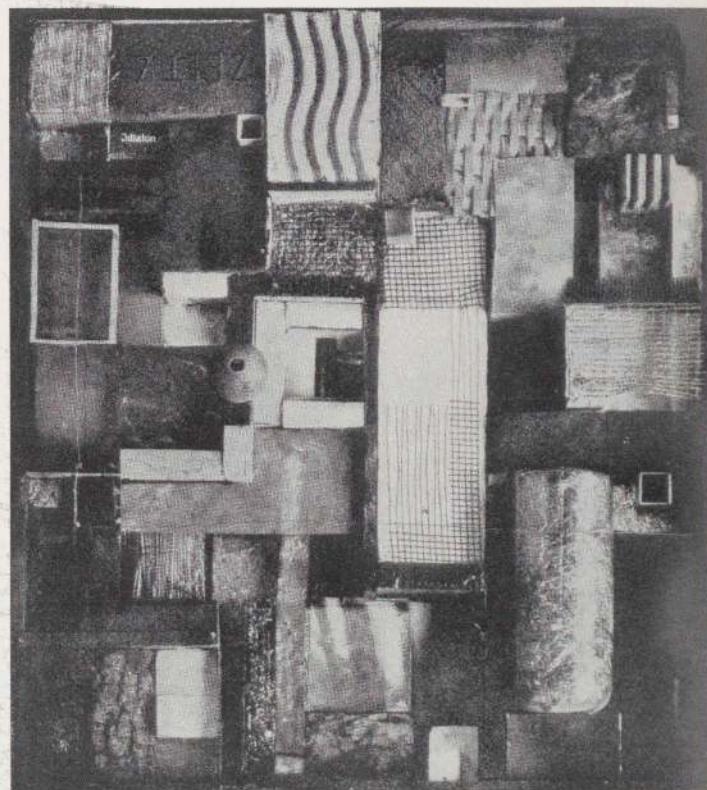
Herbert Bayer: Drawing
in various media of different
textures. 1921



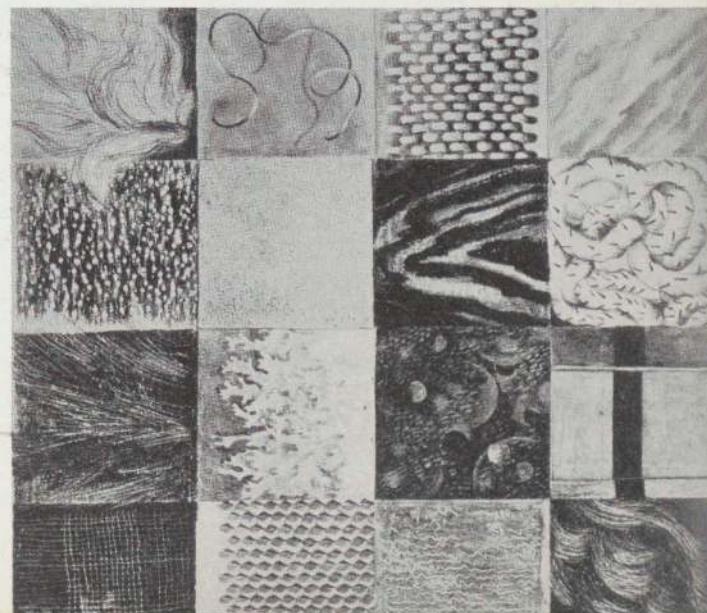
H. Hoffman: Drawing from nature. Various materials, 1920



E. Dieckmann: Composition using commonplace materials. Exercise designed to develop sense of touch and subjective feeling for material



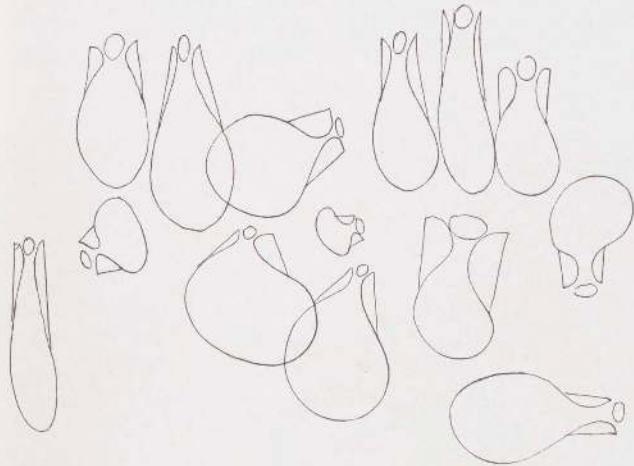
Drawing of contrasting materials



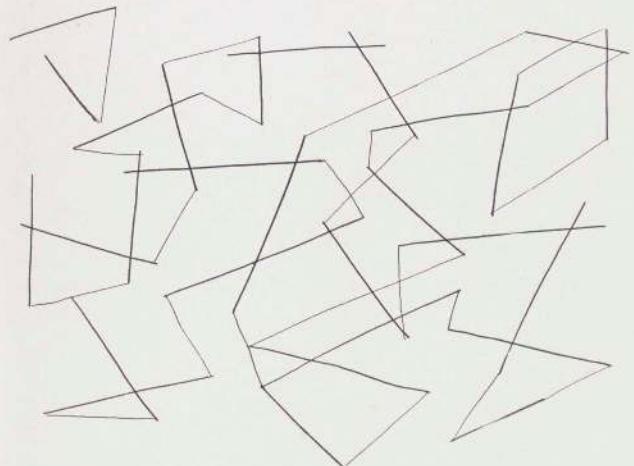


L. Leudesdorff-Engstfeld:
Drawing showing charac-
teristic structure of wood.
1922

Max Bronstein: Composition, Various materials different in character, but unified by rhythmic arrangement. 1922

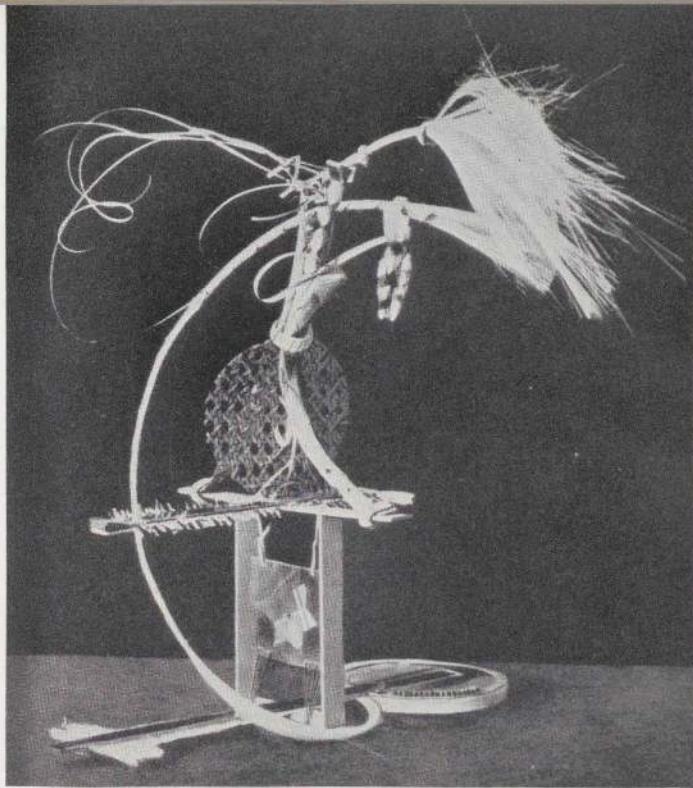


Ludwig Hirschfeld-Mack:
Line drawing (curved shapes). Ink. 1922



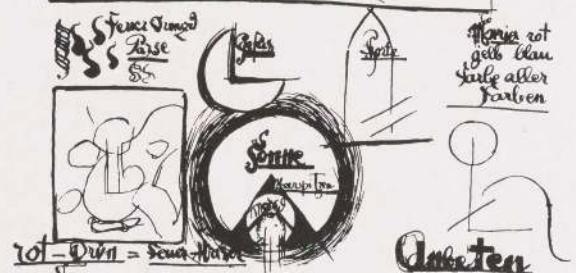
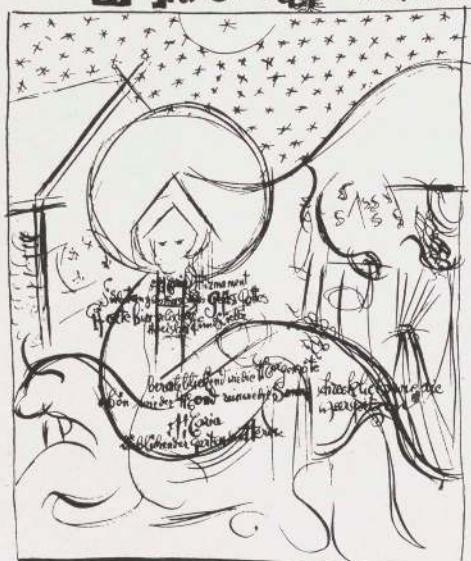
Ludwig Hirschfeld-Mack:
Line drawing (straight
lines). Ink. 1922

N. Wassiljeff: Composi-
tion. Exercise in combina-
tion of simplest plastic and
rhythmic forms. 1922



Anbetung

Master Franke



36

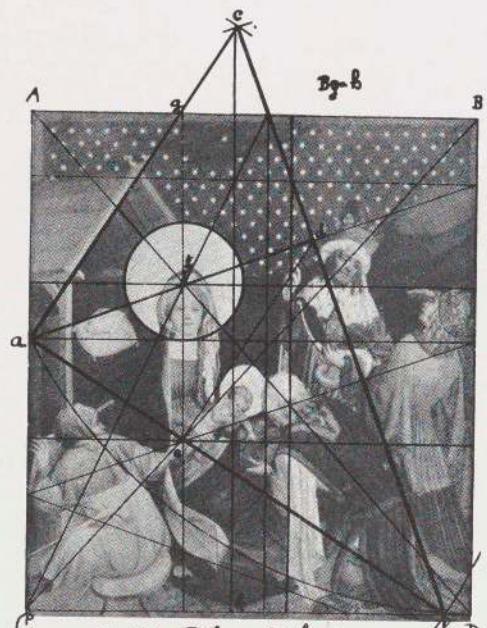
PRELIMINARY COURSE, WEIMAR April/May, 1922

Each Bauhaus student is at first admitted for a trial period of six months to work in the preliminary course. This course is intended to liberate the student's creative power, to give him an understanding of nature's materials, and to acquaint him with the basic principles which underly all creative activity in the visual arts. Every new student arrives encumbered with a mass of accumulated information which he must abandon before he can achieve perception and knowledge that are really his own. If he is to work in wood, for example, he must know his material thoroughly; he must have a "feeling" for wood. He must also understand its relation to other materials, to stone and glass and wool. Consequently, he works with these materials as well, combining and composing them to make their relationships fully apparent.

Preparatory work also involves exact depiction of actual materials. If a student draws or paints a piece of wood true to nature in every detail, it will help him to understand the material. The work of old masters, such as Bosch, Master Franke or Grünewald also offers instruction in the study of form, which is an essential part of the preliminary course. This instruction is intended to enable the student to perceive the harmonious relationship of different rhythms and to express such harmony through the use of one or several materials. The preliminary course concerns the student's whole personality, since it seeks to liberate him, to make him stand on his own feet, and makes it possible for him to gain a knowledge of both material and form through direct experience.

A student is tentatively admitted into a workshop after a six months' trial period if he has sufficiently mastered form and materials to specialize in work with one material only. If he has a talent for wood, he goes into the carpentry shop; if his preference is for woven materials, he goes into the weaving workshop. At the conclusion of a second successful trial period of six months he is definitely admitted to the workshop as an apprentice. Three years as an apprentice make him eligible for examinations to become a journeyman.

As a matter of principle, each apprentice has to do his own designing. No outside designs, not even designs made by Bauhaus masters, may be executed in the workshops. (from Bibl. no. 6)



$\triangle abc$ ist das Pythagoräische Δ
 $ac : ab : bc = 3 : 4 : 5$

$ad = b = \text{Höhe } \delta. \Delta$

$AC = 4$
 $AB = 3$
 $BC = 5$

Schnittpunkt AD ad = g = Centrum
 der Glorie der deren Radius
 $\frac{DR}{4}$



Johannes Itten: Diagrammatic analysis of the Adoration of the Magi by Master Francke, c. 1919
From Johannes Itten's *Tagebuch*

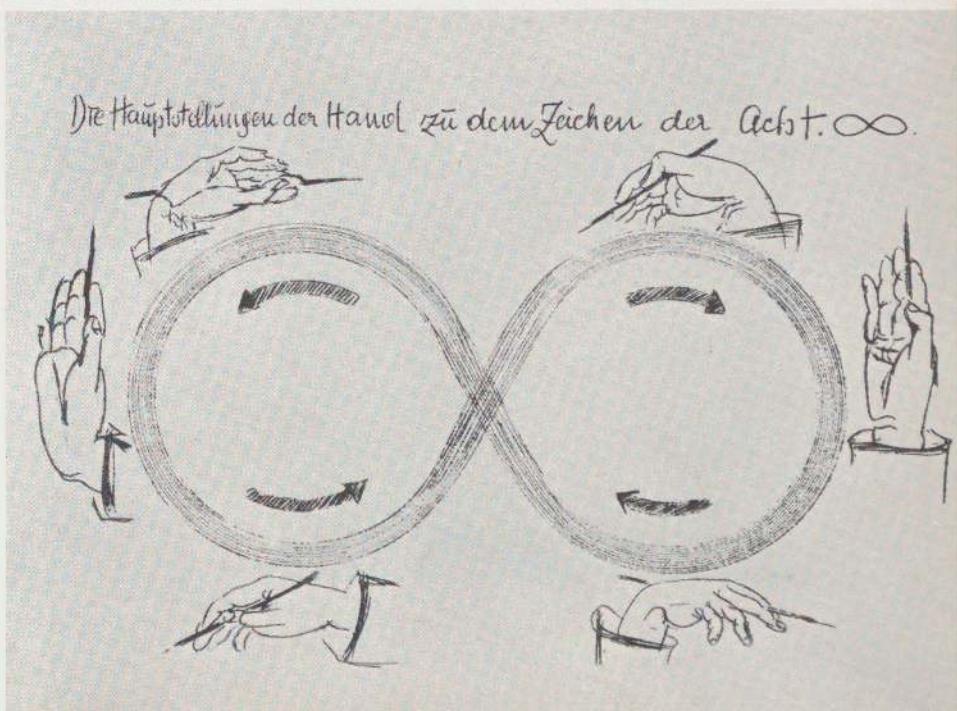


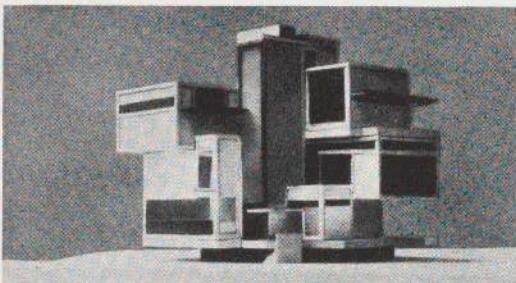
Erna Niemeyer. Light and shade analysis of an Annunciation, 1922

Johannes Itten: Study of hand positions while drawing the figure eight, 1919, From Johannes Itten's *Tagebuch*



Johannes Itten: Geometric analysis of the Adoration of the Magi, by Master Francke (Hamburg, Kunsthalle), c. 1919. From Johannes Itten's *Tagebuch*





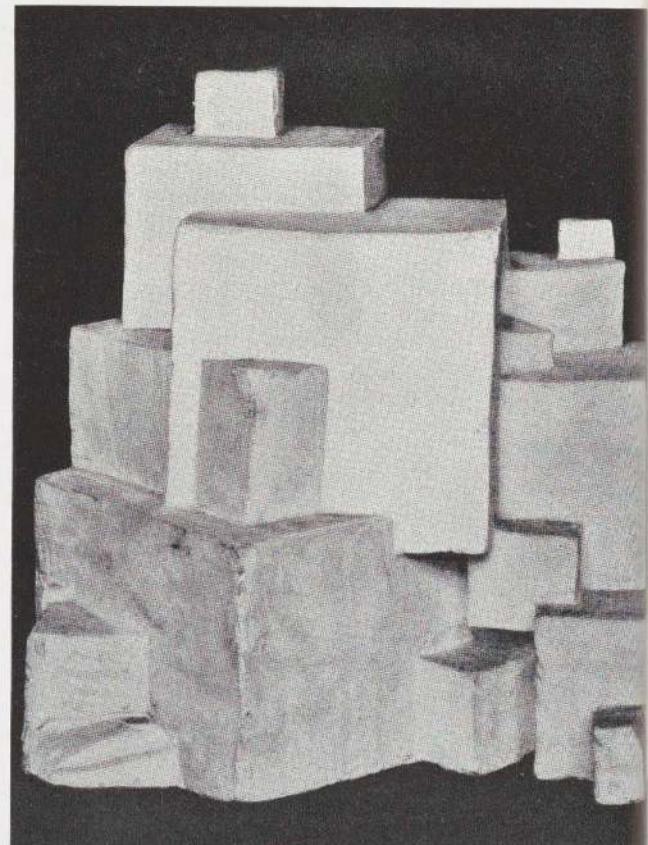
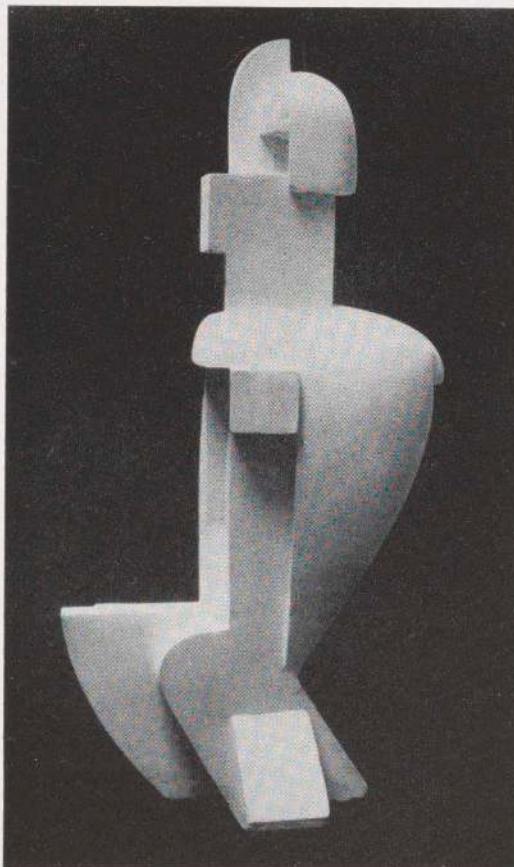
Theo van Doesburg and
C. van Eesteren: House
for an artist. 1923

THEO VAN DOESBURG:

Attracted by the endeavours of the Bauhaus, Theo van Doesburg and several other artists not belonging to the Bauhaus organized a section of the "Stijl" movement* in Weimar in 1922. Doesburg's preoccupation with problems of pure form was not in harmony with the Bauhaus ideal of educating the individual in the interests of the whole community, nor with its emphasis on technical training. His influence on a group of the students gradually waned, though there is little doubt that his visit to Weimar helped to clarify the problem of creative design.

*The "Stijl" group was formed at Leyden in 1917 and included in addition to Doesburg, the painter Piet Mondrian, the architect J. J. P. Oud and many others. The "Stijl" artists developed a style in which the principle form was the rectangle, the principle colors pure red, blue and yellow, and principle compositional device a carefully balanced asymmetry. The Bauhaus published books by all the leading "Stijl" designers (Bibl. nos. 20, 21 and 25). For an account of the Stijl, see *Cubism and Abstract Art*, the Museum of Modern Art, 1936, pp. 140-152.

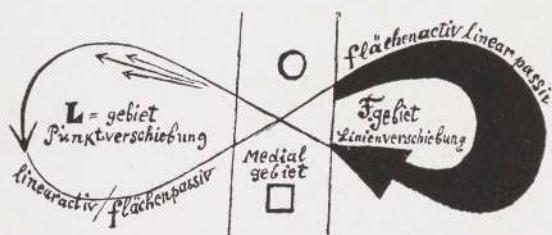
38



K. Schwerdtfeger: Study in
space. 1921

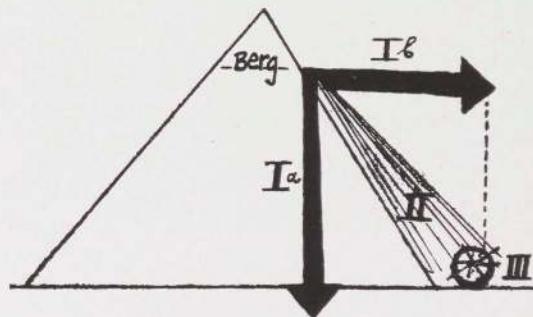
E. Mögelin: Cubic compo-
sition. Exercise in observa-
tion of static-dynamic
relations. 1922

KLEE'S COURSE



Paul Klee: Line and plane: three stages. At left, the active line (produced by a moving point); at right, the active plane (pro-

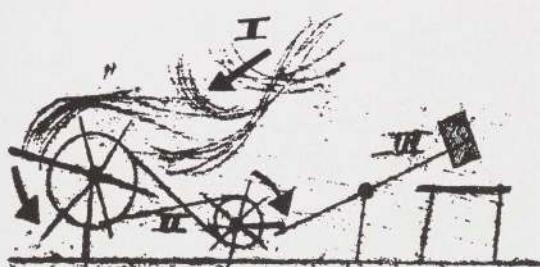
duced by a moving line); in the middle, intermediate or transitional territory with linear forms giving the effect of planes



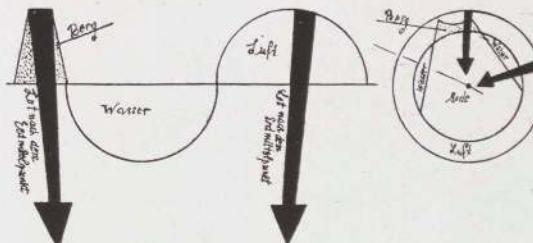
Paul Klee: Active, intermediate and passive factors: the watermill. (I) The conflict of the two forces, (a) gravity and (b) the resisting mountain (both

active factors), is expressed by (II) the diagonal waterfall (intermediate factor) which turns (III) the mill (passive factor)

39



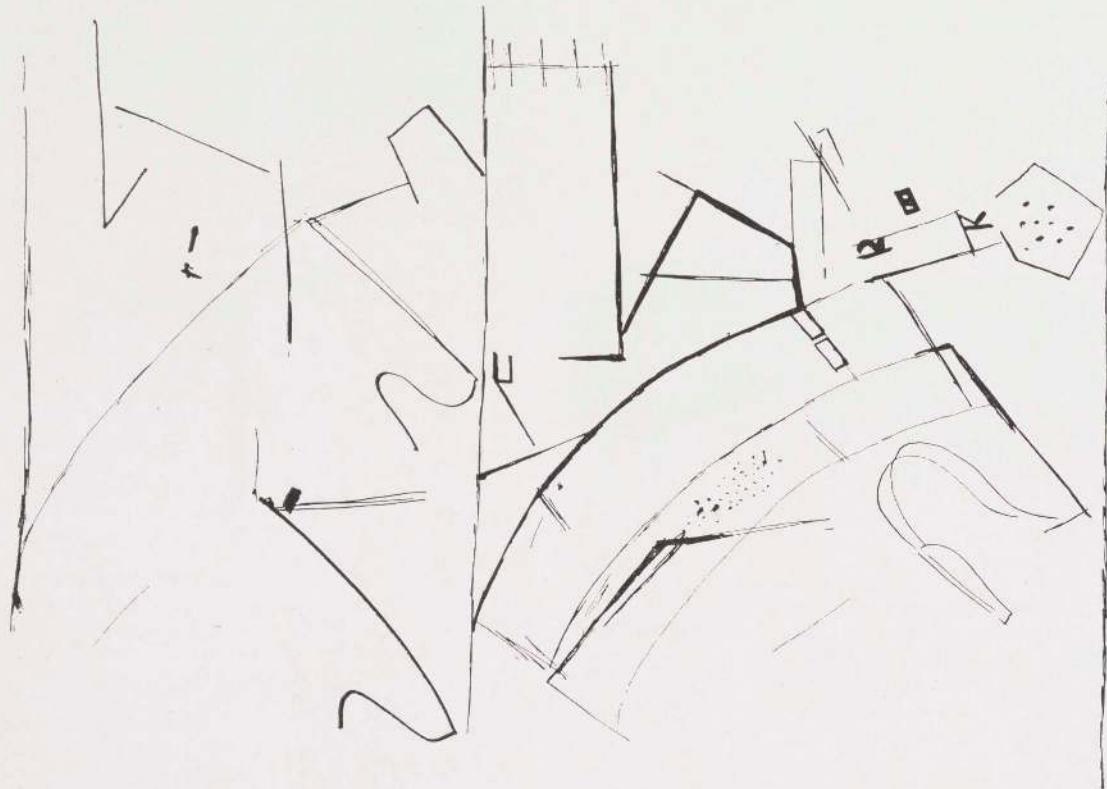
Paul Klee: Active intermediate and passive factors: (I) the waterfall (active); (II) the mill wheels (intermediate); (III) the trip hammer (passive)



Paul Klee: Earth, water and air. Symbols of the province of statics are the plummet, which points toward the center of the earth, and the balance

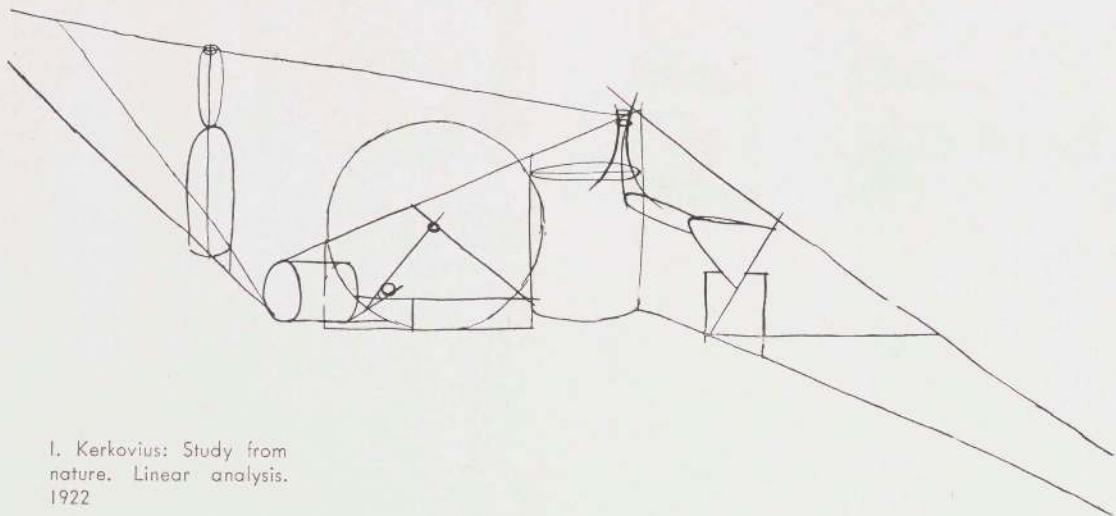
KANDINSKY'S COURSE

40



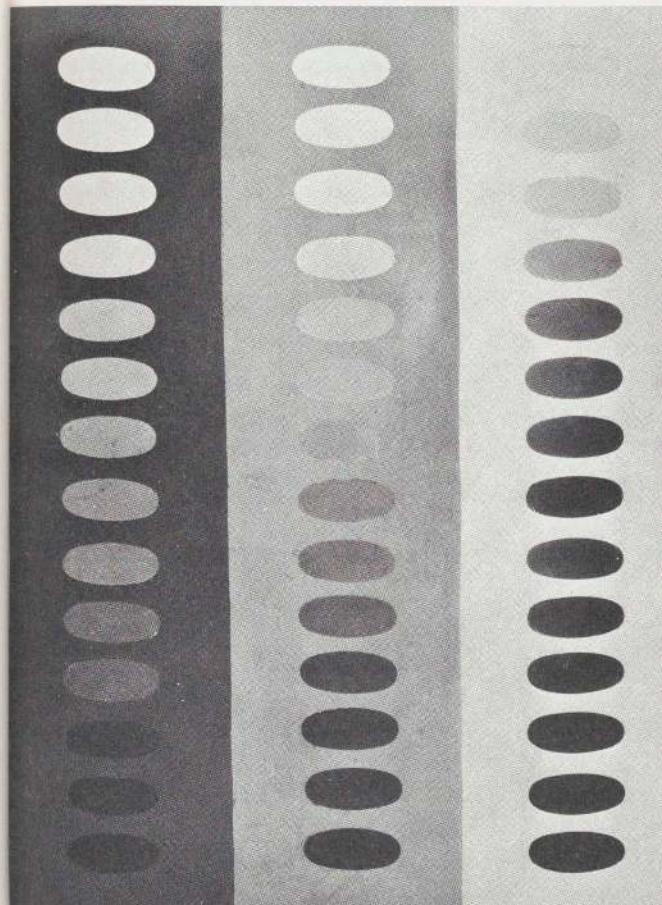
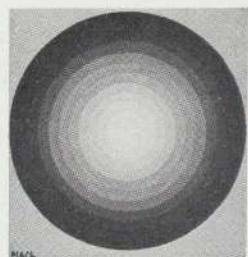
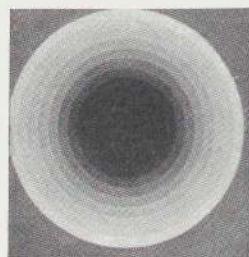
M. Rasch: Study from nature. Constructional analysis. 1922

I. Kerkovius: Study from nature. Linear analysis. 1922

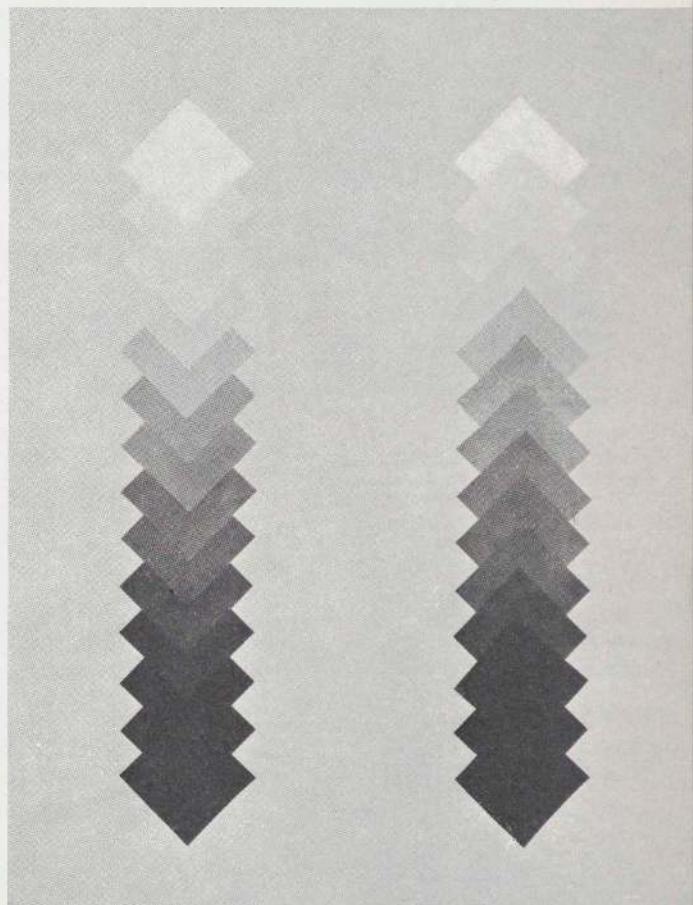


COLOR EXPERIMENTS

Ludwig Hirschfeld-Mack:
Experiments in the qualities
of black and white. White
is aggressive, advancing,
centrifugal and dynamic;
black is passive, receding,
centripetal and static



Ludwig Hirschfeld-Mack:
Experiments in the qualities
of black and white when
mixed with colors. Colors
mixed with black tend to
recede; colors mixed with
white tend to advance



Ludwig Hirschfeld-Mack:
Experiments in the qualities
of black and white. Similar
shapes in tones shading
from black to white appear
to be advancing or
receding according to
the order in which they
are superimposed

CARPENTRY WORKSHOP

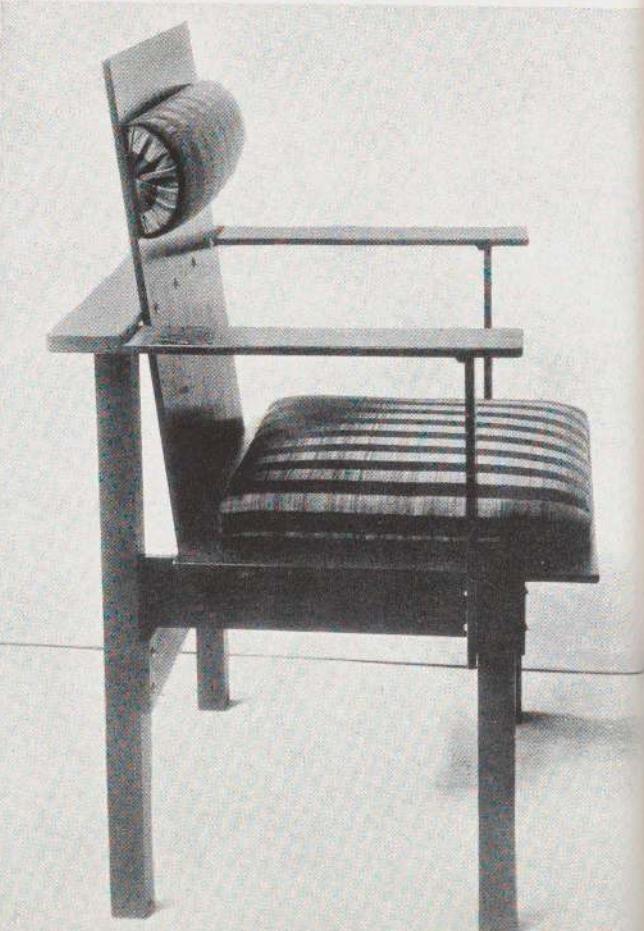
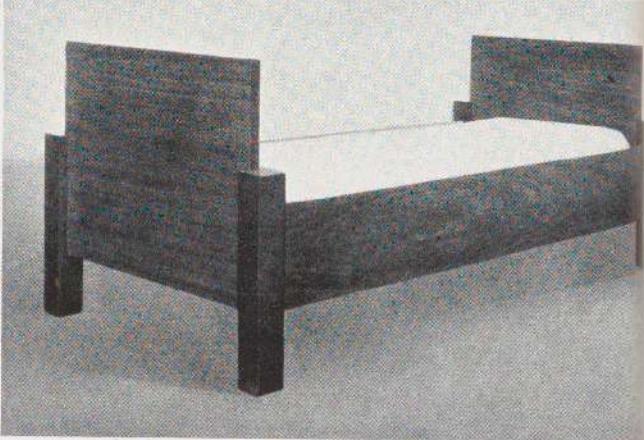
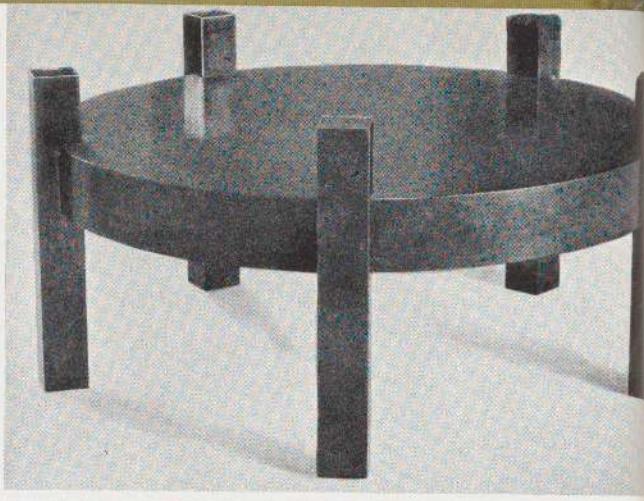
THE ROLE OF HANDICRAFTS AT THE BAUHAUS

Gropius was subjected to numerous attacks, even from those who took a friendly interest in his work, on the ground that his insistence on the value of training in a craft was anachronistic. They denied that industry had any use for handicrafts. But Gropius stuck to his guns. He saw that there were not enough men trained as craftsmen to supply industry with the specialized workers it needed and that industry was therefore trying to give craft instruction in its own workshops. He concluded from this that the handicraft tool and the industrial machine differed in scale but not in kind and that even the most refined machine could be operated productively only by a man whose understanding of its development derived from his own thorough analysis of the relation between tool and material. Hence he considered instruction in crafts at the Bauhaus a means of achieving that understanding and established simultaneous schooling of hand and mind as the basic pedagogic principle of all Bauhaus training.

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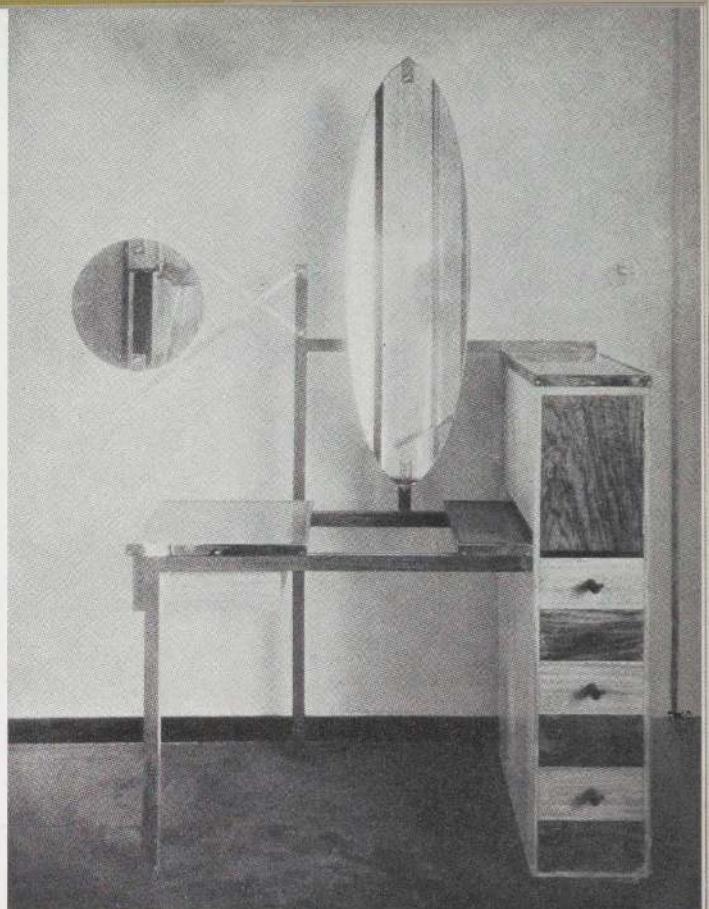
FUNDAMENTAL DIFFERENCE BETWEEN THE BAUHAUS and OTHER CONTEMPORARY ART SCHOOLS

The discrepancy of form in Bauhaus products of the first few years was often misinterpreted by the press and even by friends of the Bauhaus who failed to recognize in this variety a logical result of the director's educational plan. In contrast to other contemporary art schools whose students were trained to learn from existing forms produced by artists of former periods or by their own teachers, the Bauhaus emphasized the method of creative approach. It strove to provide an objective education in design in which the institution as a whole participated. Each individual, accordingly, had to find, even if indirectly, his own way toward the common aim. His initiative and probable detours were not to be obstructed by authoritative outside pressure; no seeming harmony in style was to be achieved prematurely by the adoption of ready-made forms. These pedagogic methods insured a slow organic development and brought about the genuine unity of form which all Bauhaus products attained in later years.



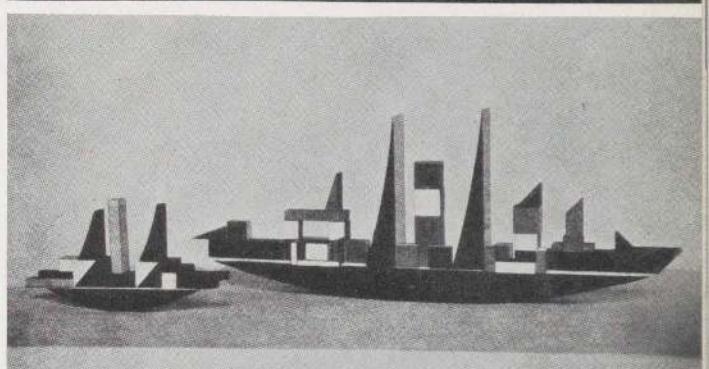


Marcel Breuer: Polished black table. 1921



E. Dieckmann: Bed. 1922

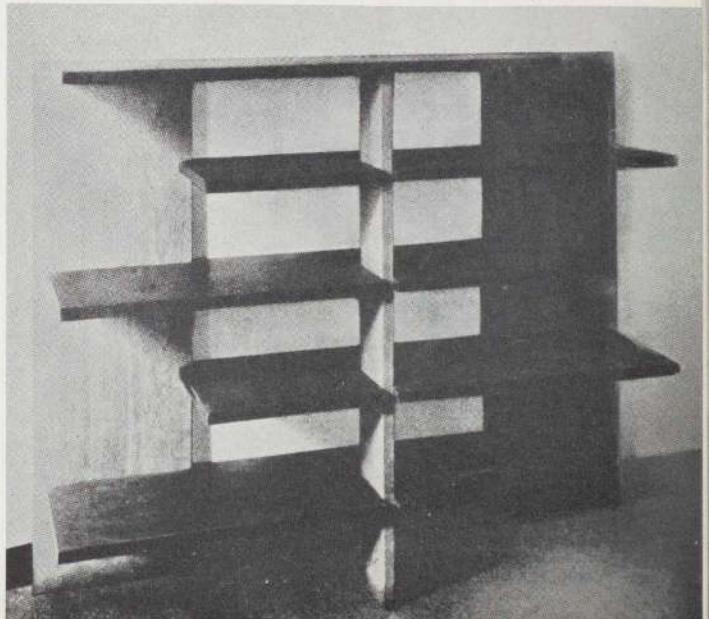
Marcel Breuer: Dressing table. 1923



Alma Buscher, Toys.
Brightly lacquered wood.
1923

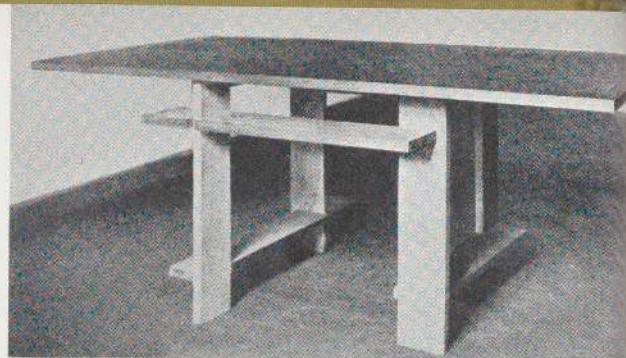


Marcel Breuer: Chair.
1922

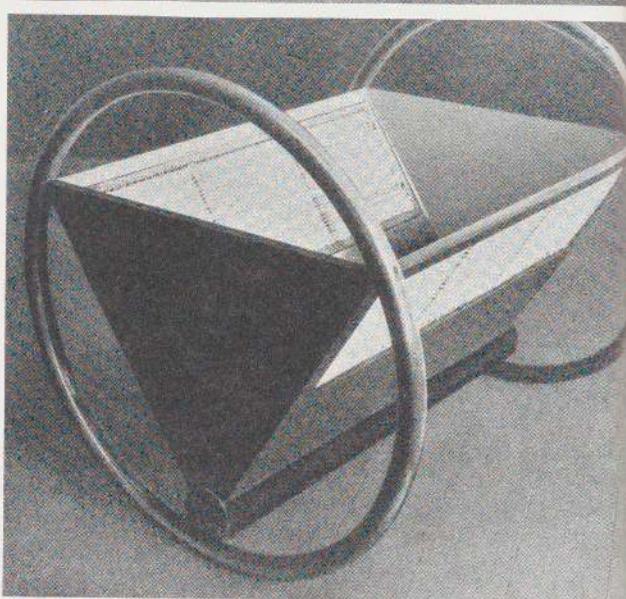


Josef Albers: Shelves for
magazines. Light and dark
oak. 1923

Josef Albers: Conference
table. Light and dark oak.
1923



Peter Keler: Cradle. 1922

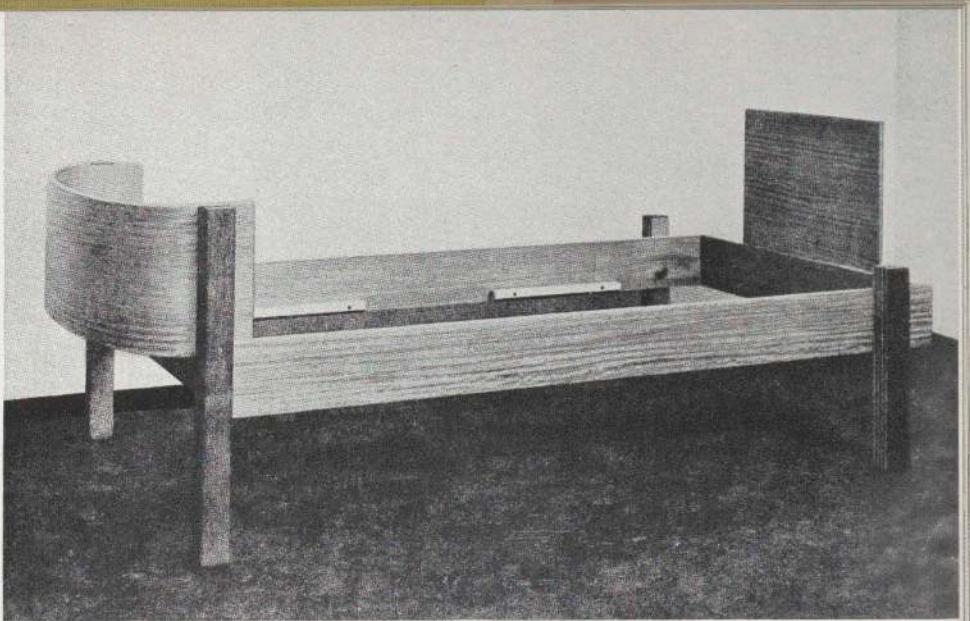


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Walter Gropius: Weimar
Bauhaus. Director's room.
1923



Marcel Breuer: Bed.
Lemonwood and walnut.
1923

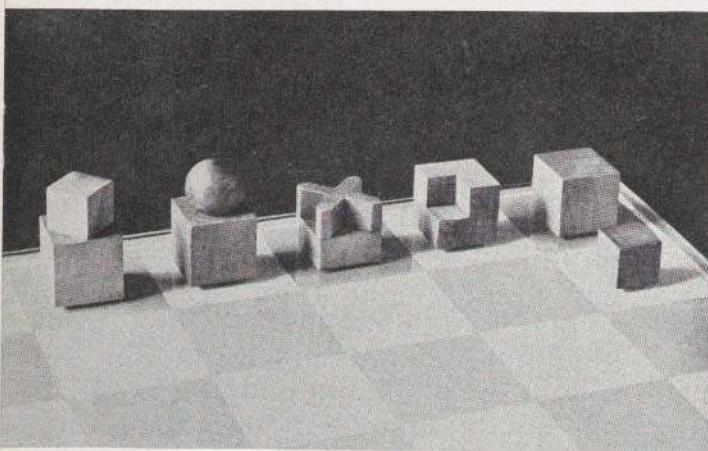


Marcel Breuer: Chair.
Fabric seat and back rest.
1924





H. Nösselt: Chess table.
Red beechwood, partly
stained black, 1925



J. Hartwig: Chess set.
1924



Pawn and *Castle* move on lines parallel to the edges of the board: expressed by the cube.



Knight moves on a right angle: right angle surrounding square.



Bishop moves diagonally: cube with cross cut from top on diagonal.



King moves one square straight or diagonally: a small cube set diagonally on a larger cube.

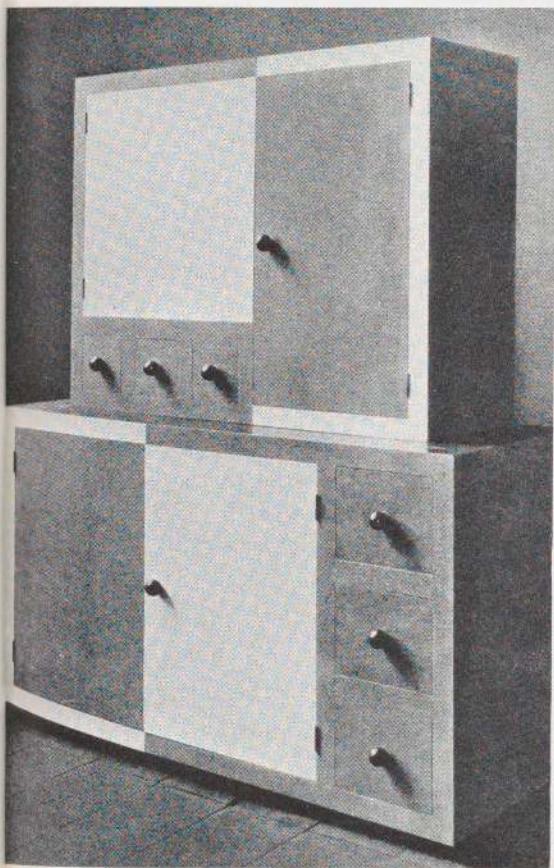


Queen, the most active piece, moves any number of spaces straight or diagonally: cylinder and ball, in sharp contrast to the cube, symbol of weight and mass, which characterizes the *King*, *Castle* and *Pawn*.

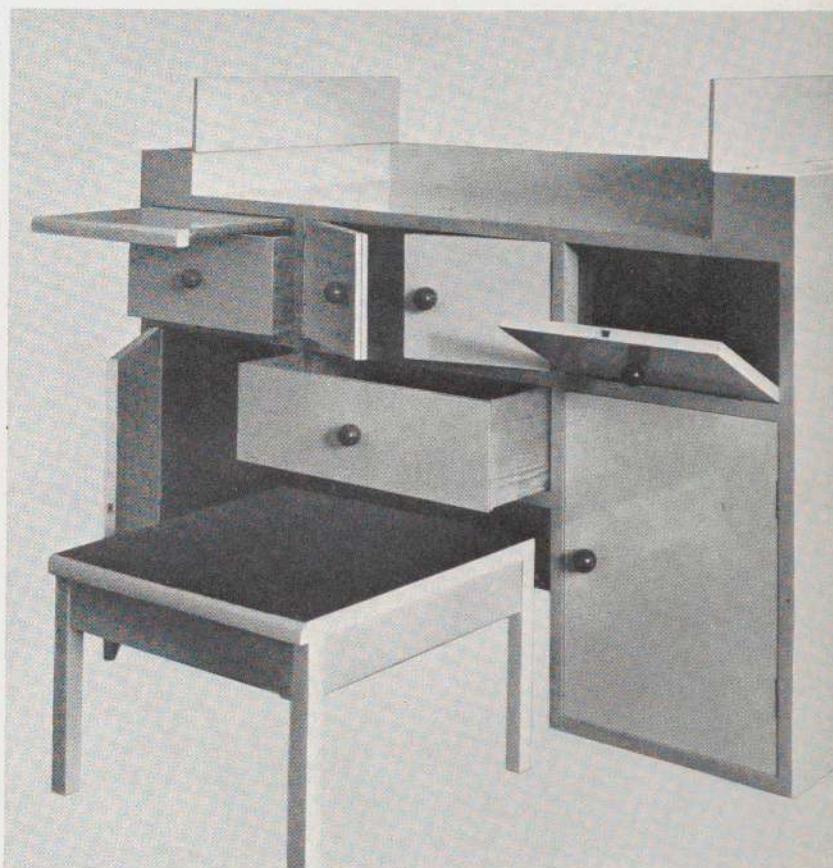


J. Hartwig: Chess set.
1924

Alma Buscher: Play
cupboard in use. Storage
cabinets can also be used
as tables, chairs, and carts

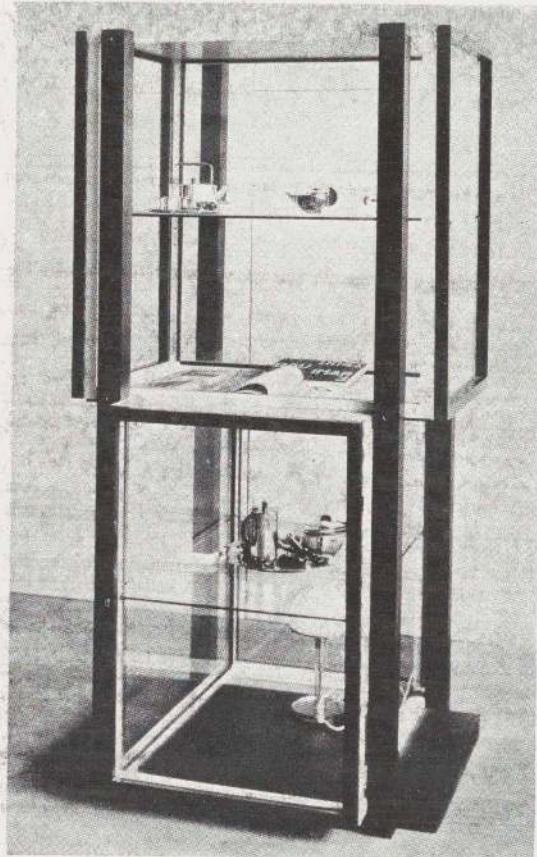


Marcel Breuer: Kitchen cabinet. Wood lacquered in color. 1923

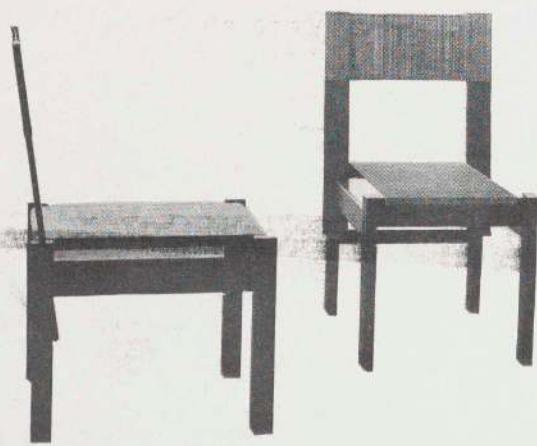


Alma Buscher: Nursery commode. Brightly lacquered wood. 1924

Marcel Breuer: Desk
backed with bookshelves.
Plywood lacquered in two
colors. 1924



Marcel Breuer: Showcase.
Glass and wood lacquered
in black and white. 1925

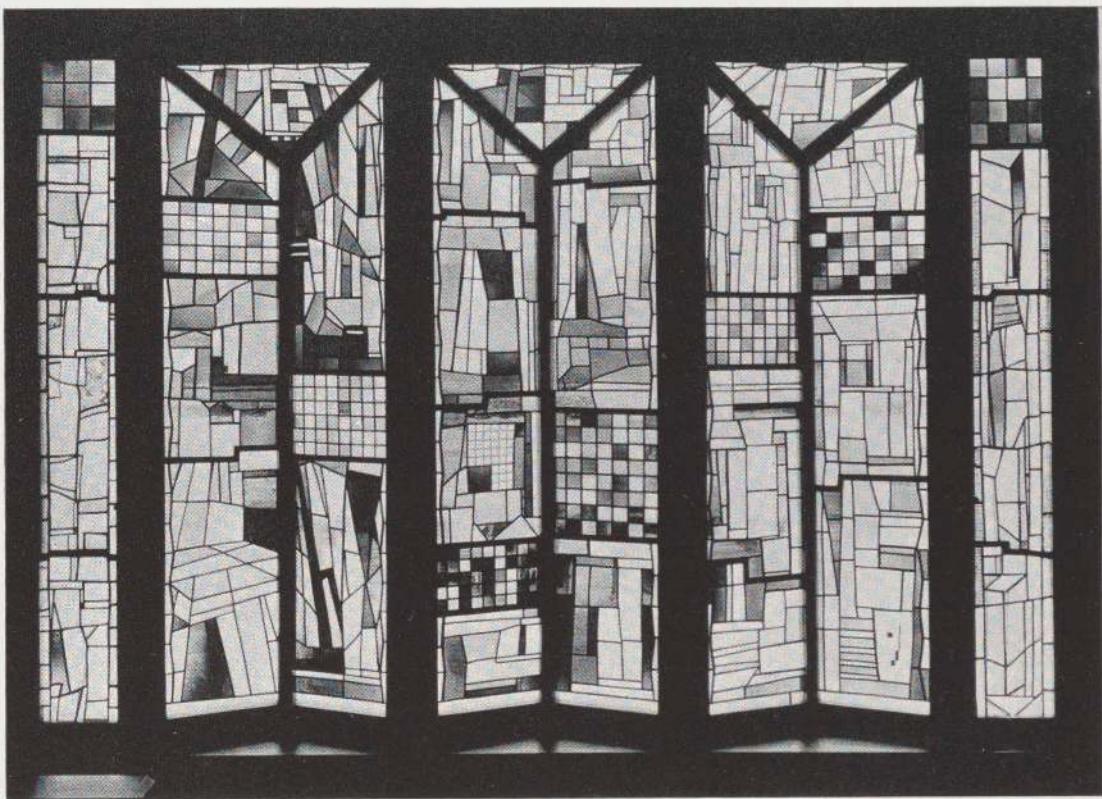


Marcel Breuer: Wooden
chair. Fabric seat and
back rest. 1926

STAINED GLASS WORKSHOP



Stained glass workshop. 1923



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Josef Albers: Stained
glass in the stair well,
Sommerfeld house in
Berlin, by Gropius.
1922

POTTERY WORKSHOP

In Dornburg near Weimar a traditional pottery center

50

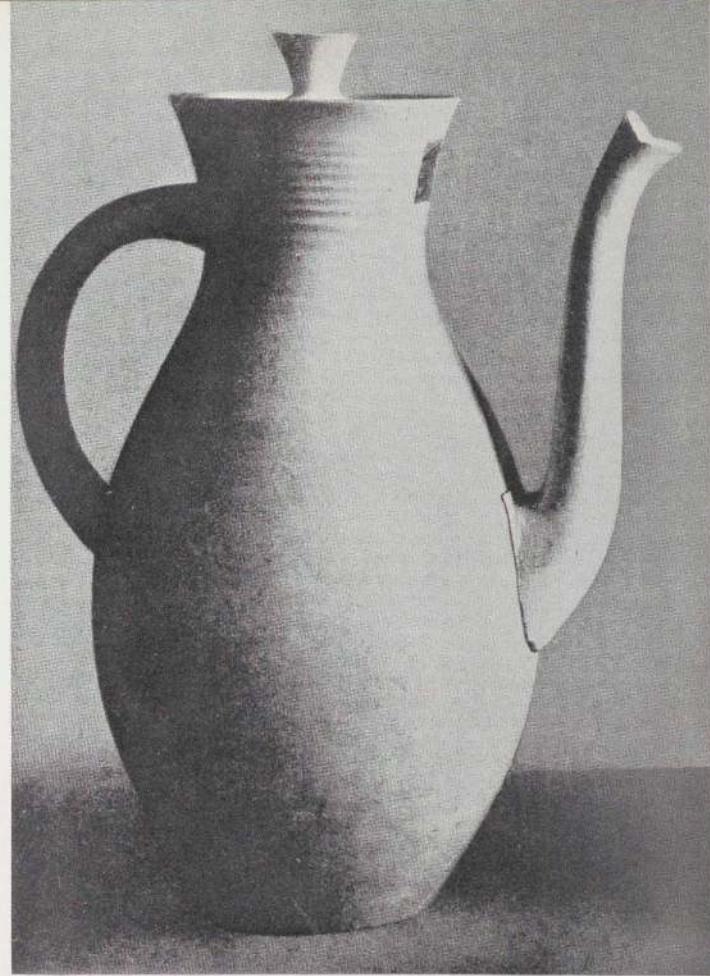


Pottery workshop,
Dornburg.

DORNBURG. Romantic town on the river Saale. One of Goethe's favorite retreats.

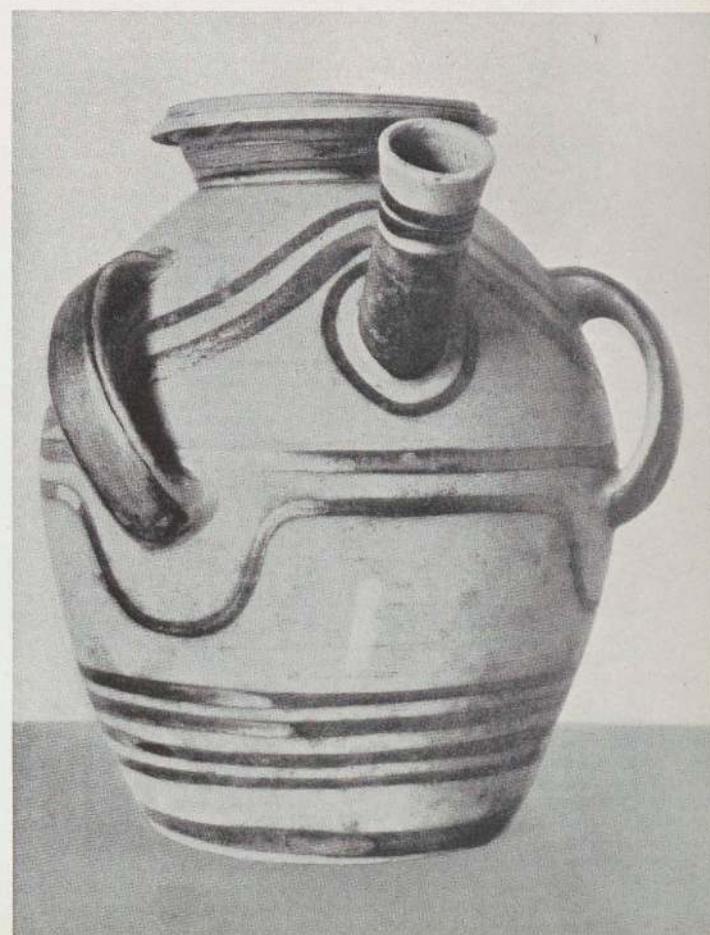
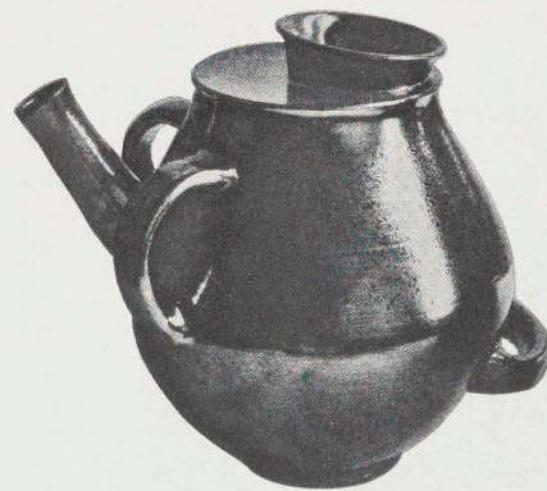


O. Lindig: Plaster model
of a coffee pot designed
for mass production



O. Lindig: Earthenware
jug. Decorated by
Gerhard Marcks. 1922

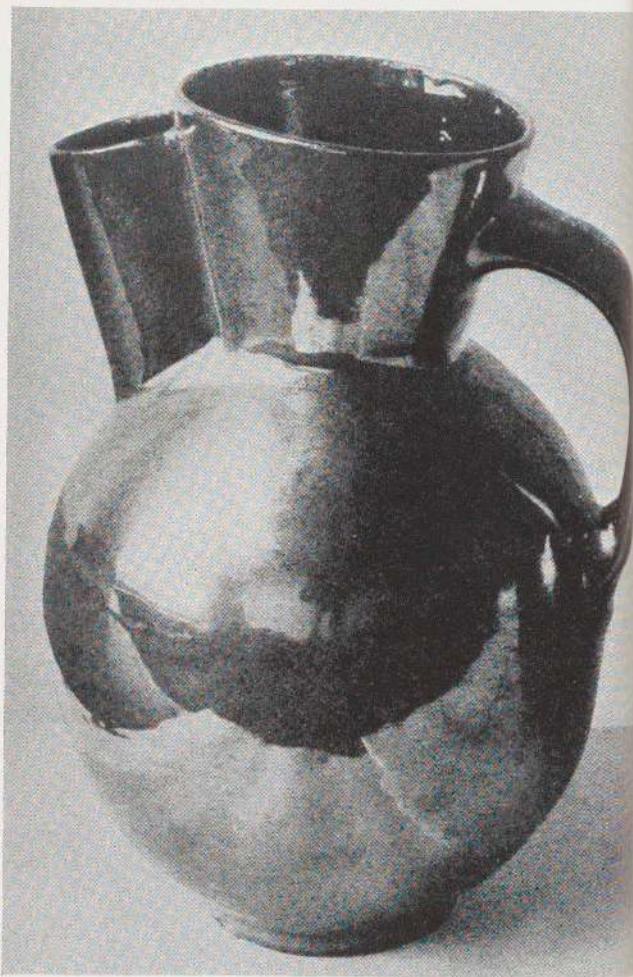
O. Lindig: Water pitcher



*Left T. Bogler: Cannisters.
Right O. Lindig: Cocoa set.* Porcelain designed for
mass production. Executed by the Alteste Volkstädter
Porzellanfabrik. 1923



O. Lindig: Glazed earth-
enware cocoa pot. 1922



O. Lindig: Coffee set. 1922



T. Bogler: Earthenware kitchen containers designed for mass production. Executed by the Steingutfabrik, Velten-Vordamm. 1923

O. Lindig: Earthenware coffee pots designed for mass production.

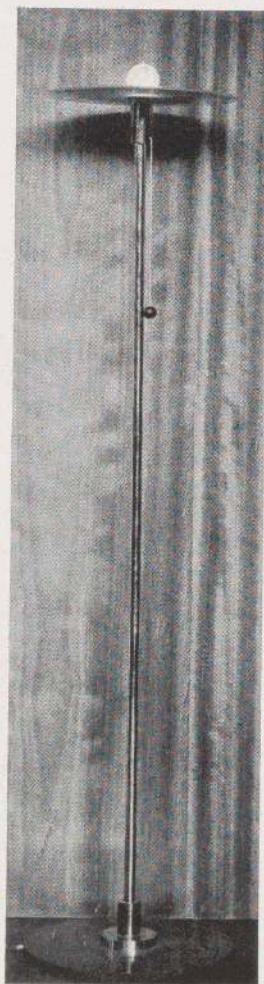
←
Left O. Lindig: Cup. Cast.
Right Margarete Friedlander: Mugs. Turned.
Bottom T. Bogler: Teapot. Cast. 1923

T. Bogler: Coffee machine designed for mass production. Executed by the Staatliche Porzellanmanufaktur, Berlin. 1923



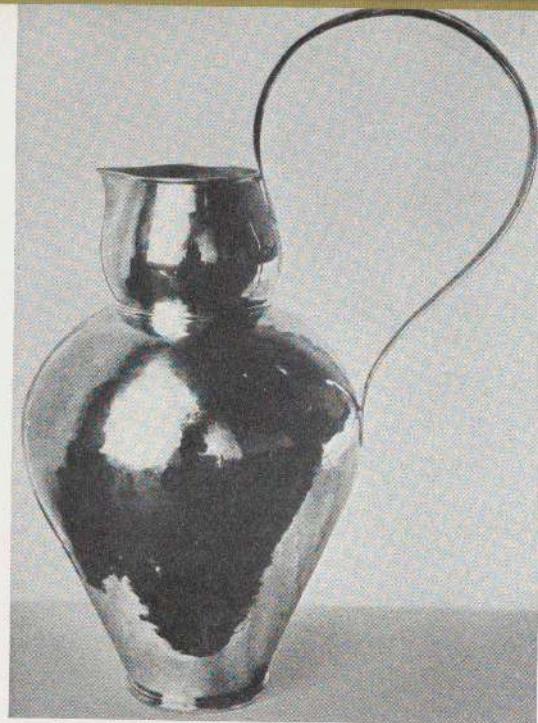
METAL WORKSHOP

54

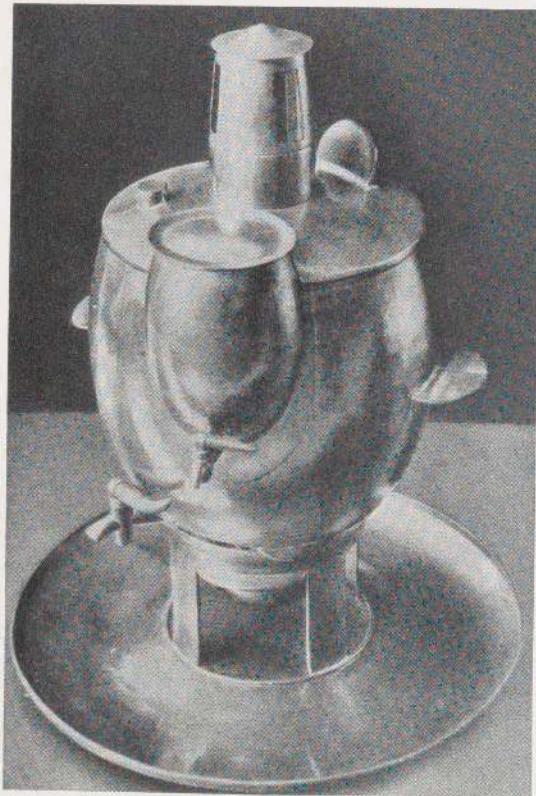


J. Pap: Steel and nickelated brass floor lamp. 1923

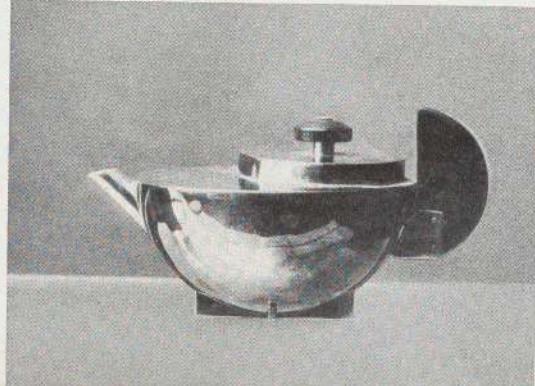
J. Pap: Water pitcher. Copper, bronze and brass. 1922

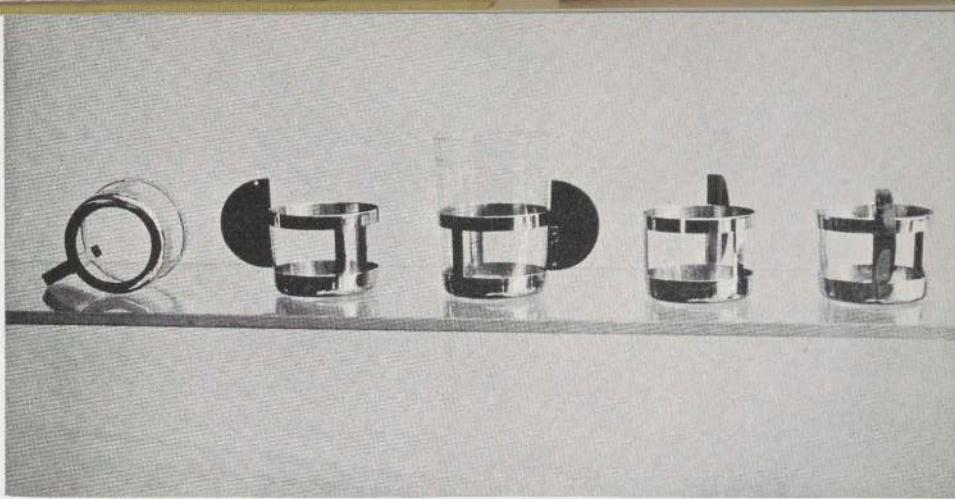


K. Jucker: Brass samovar lined with silver. c. 1922

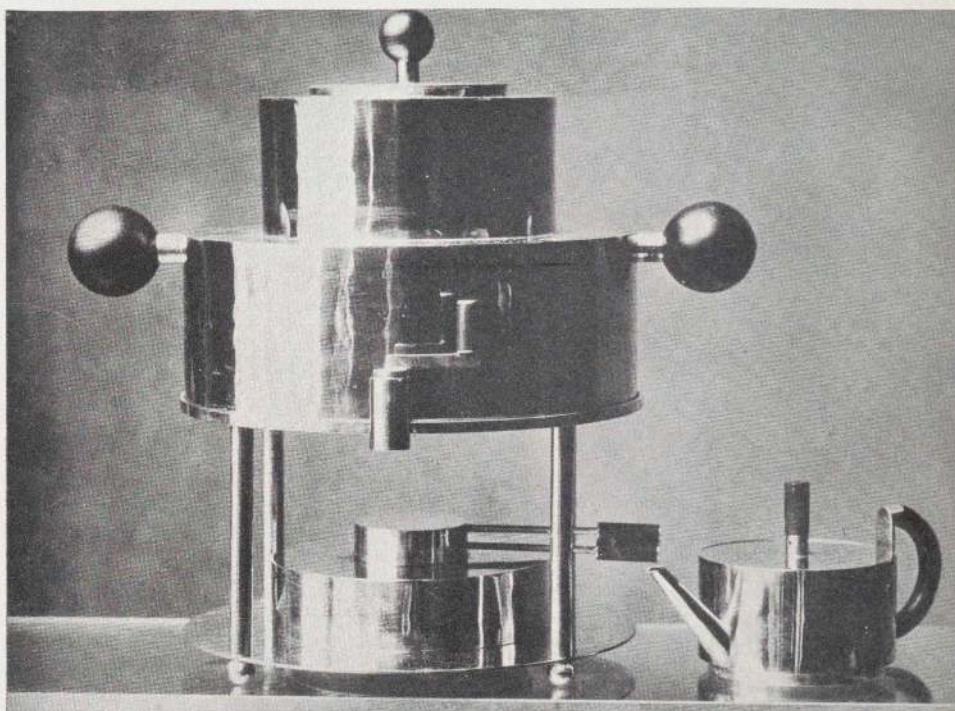


Marianne Brandt: Metal teapot. 1924

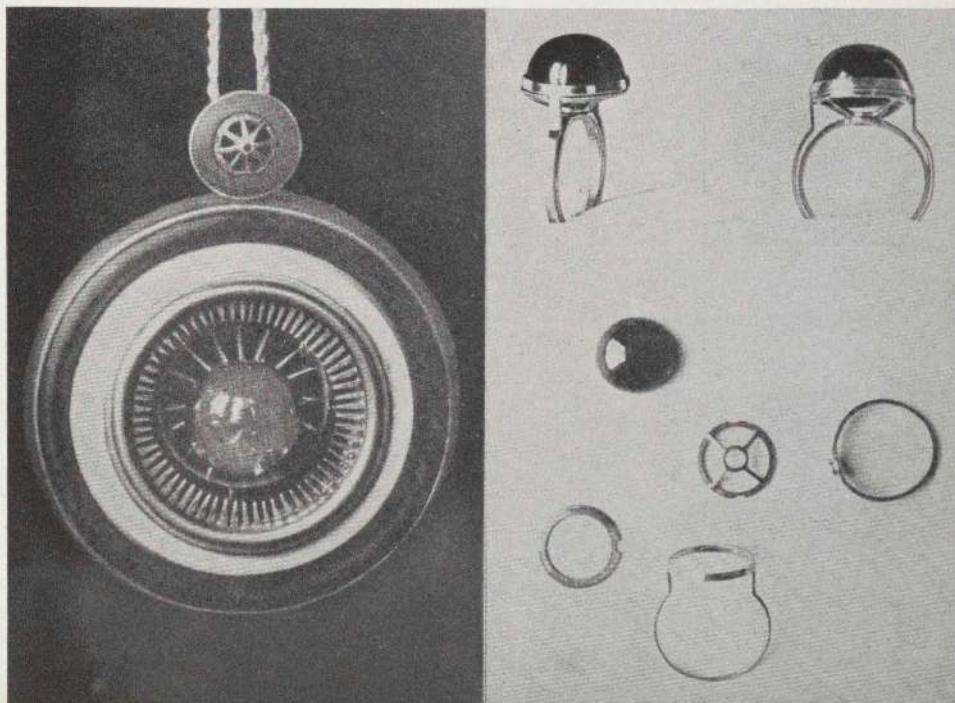




M. Krajewski: Silver-bronze
tea-glass holders with
ebony handles. 1924



J. Knau: Samovar with
spirit lamp and small pot
for tea essence. Silver-
bronze with silver lining
and ebony handles. 1924

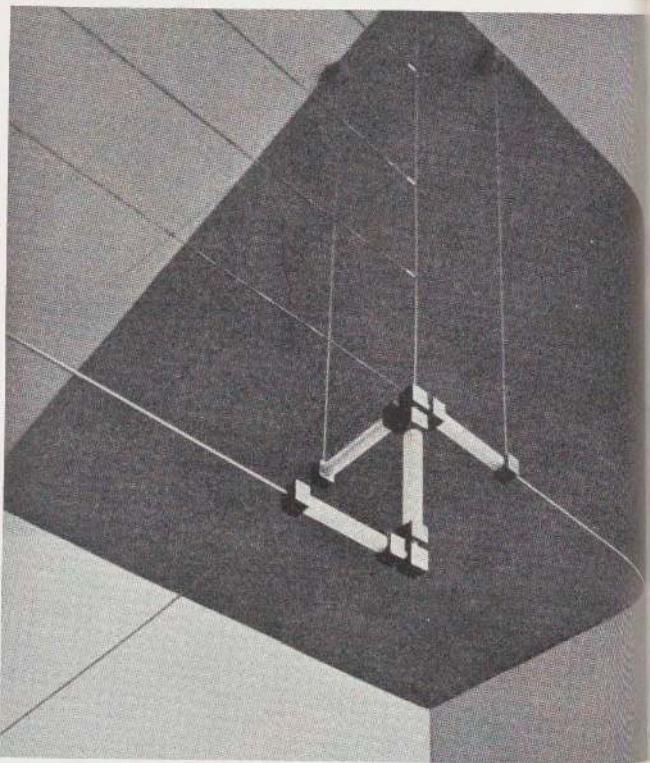


Naum Slutsky: Pendant.
Silver, wood, ivory and
quartz. 1923

Naum Slutsky: Ring with
setting designed to permit
change of stones.
Component parts and the
whole. 1924



Marianne Brandt: Coffee-
and teapots designed for
mass production. 1926



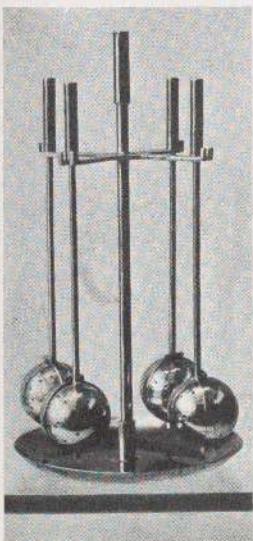
Walter Gropius: Lighting
fixture of tubular bulbs.
Wired through thin
aluminum tubes. 1923



Marianne Brandt:
Silver-bronze tea set with
ebony handles. 1924

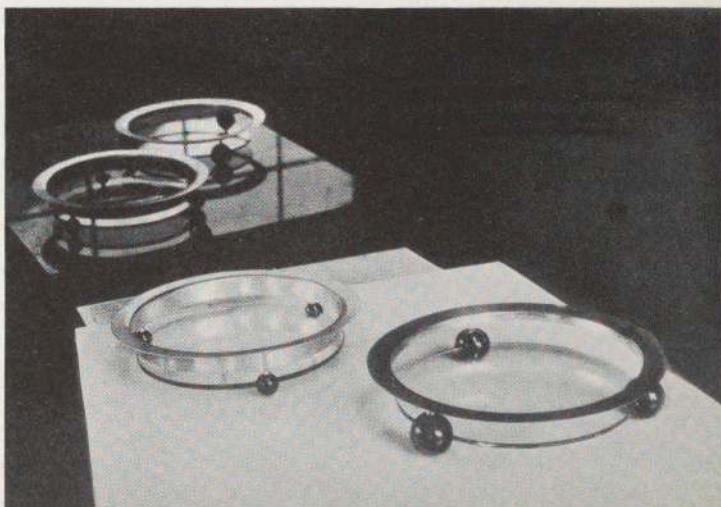


Metal workshop, Weimar.



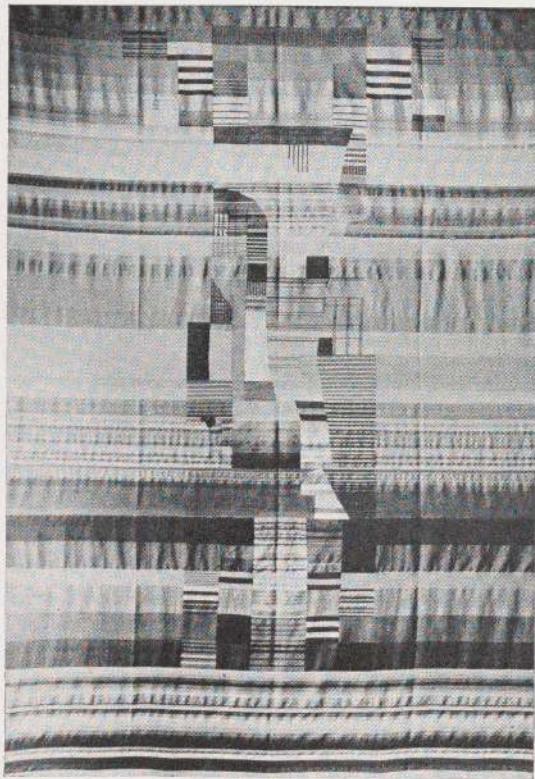
O. Rittweger and
W. Tümpel: Silver-bronze
tea balls and stand. 1924.

Josef Albers: Glass berry
dishes with metal rims and
wooden ball feet. 1923

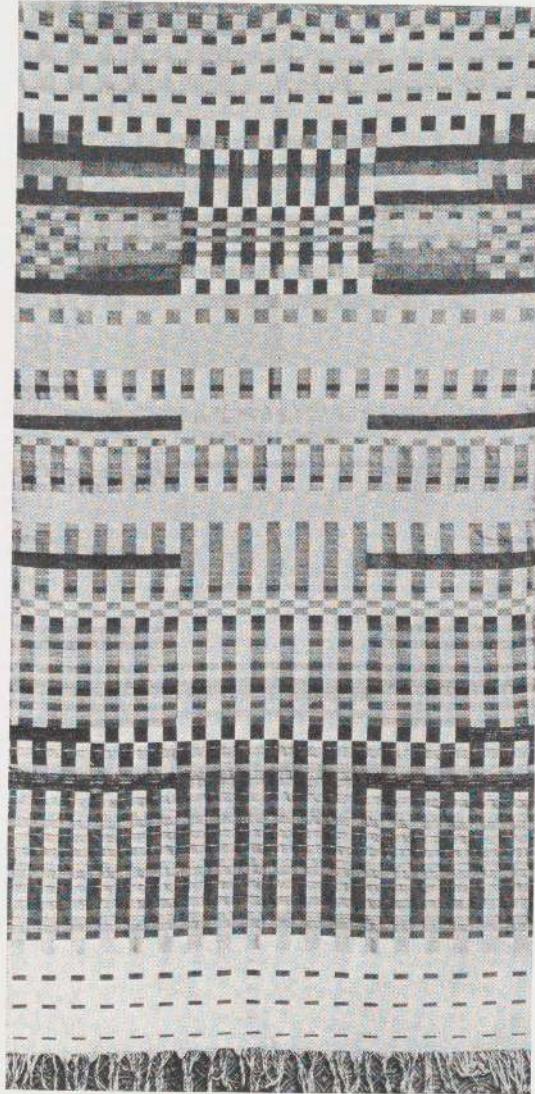


WEAVING WORKSHOP

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Guntha Sharon-Stölzl:
Wall hanging. c. 1924

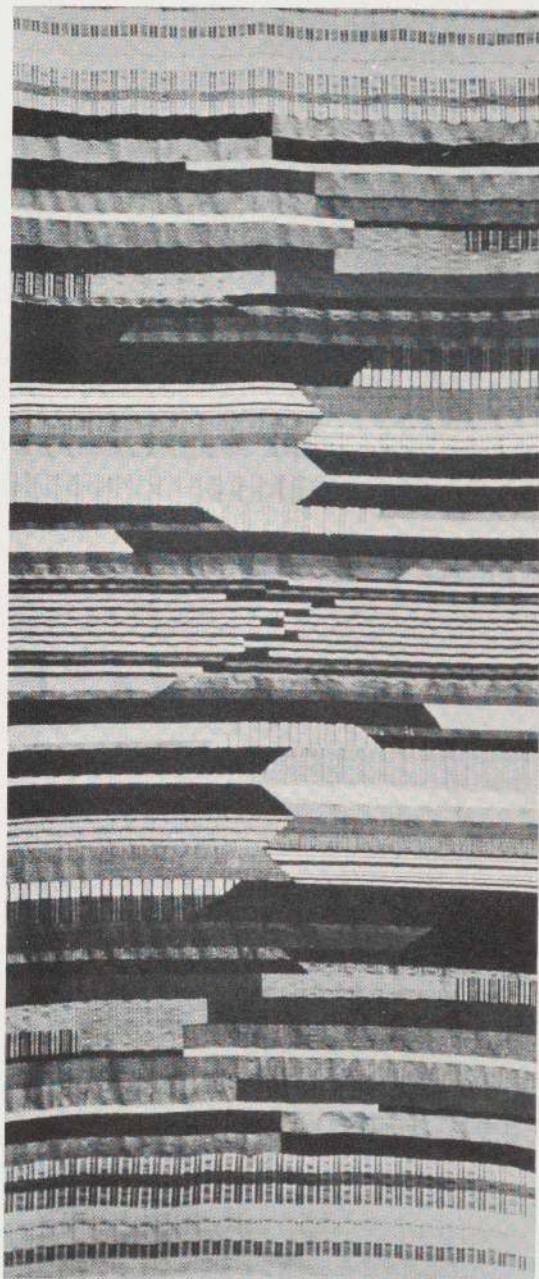


B. Otte: Wall hanging.
Yellow, gray, brown, violet,
white. Cotton. 1924

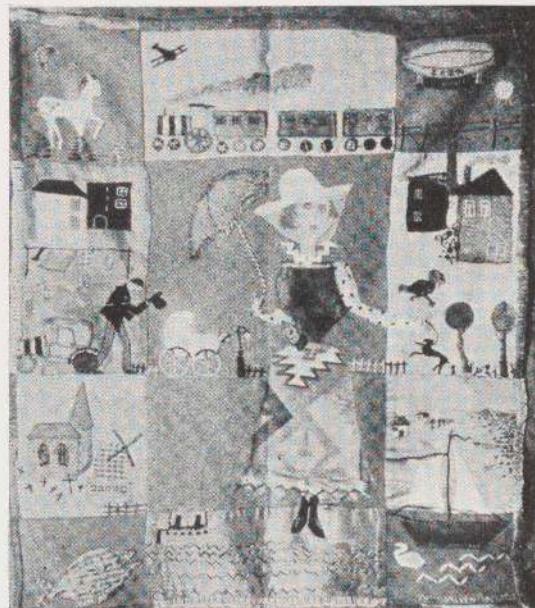
Ruth Hollós: Woven cover.
Repeated pattern adapted
for machine production
derived from handwoven
cover at right



Guntha Sharon-Stölzl:
Woven cover, Gray and
white. Wool and rayon.
1923

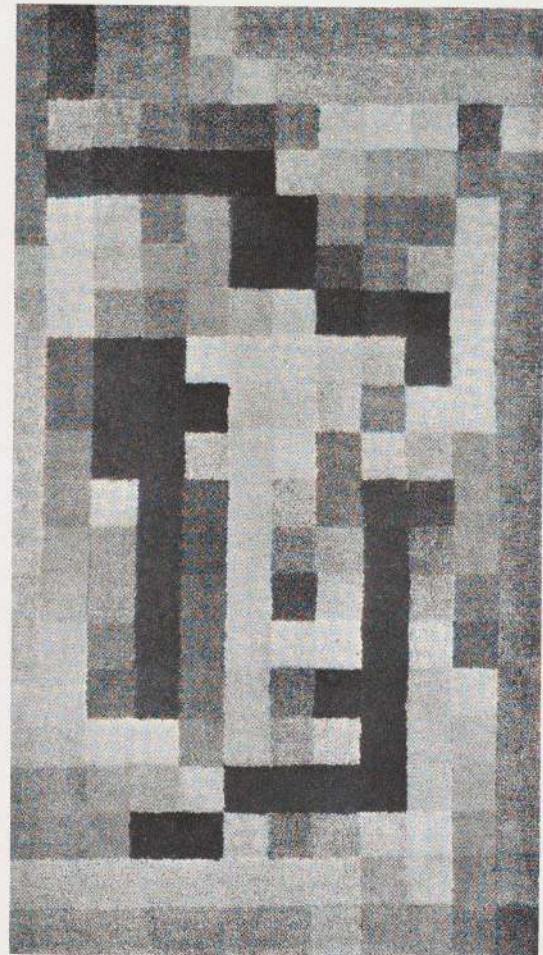
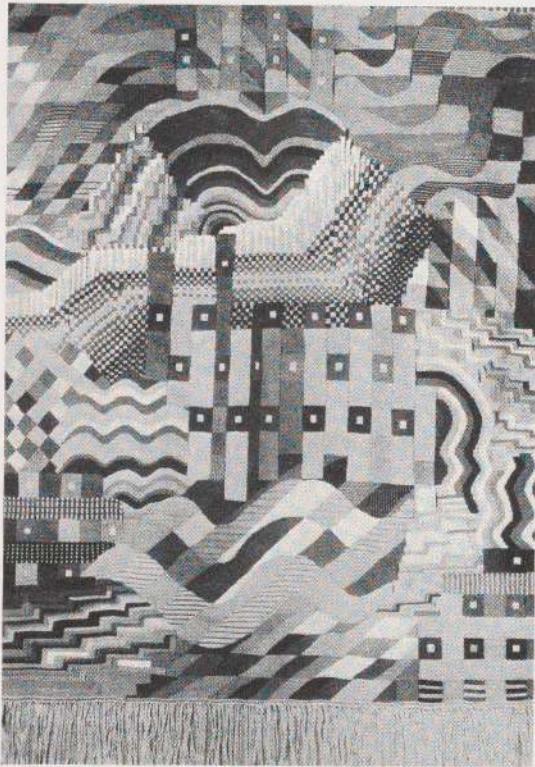


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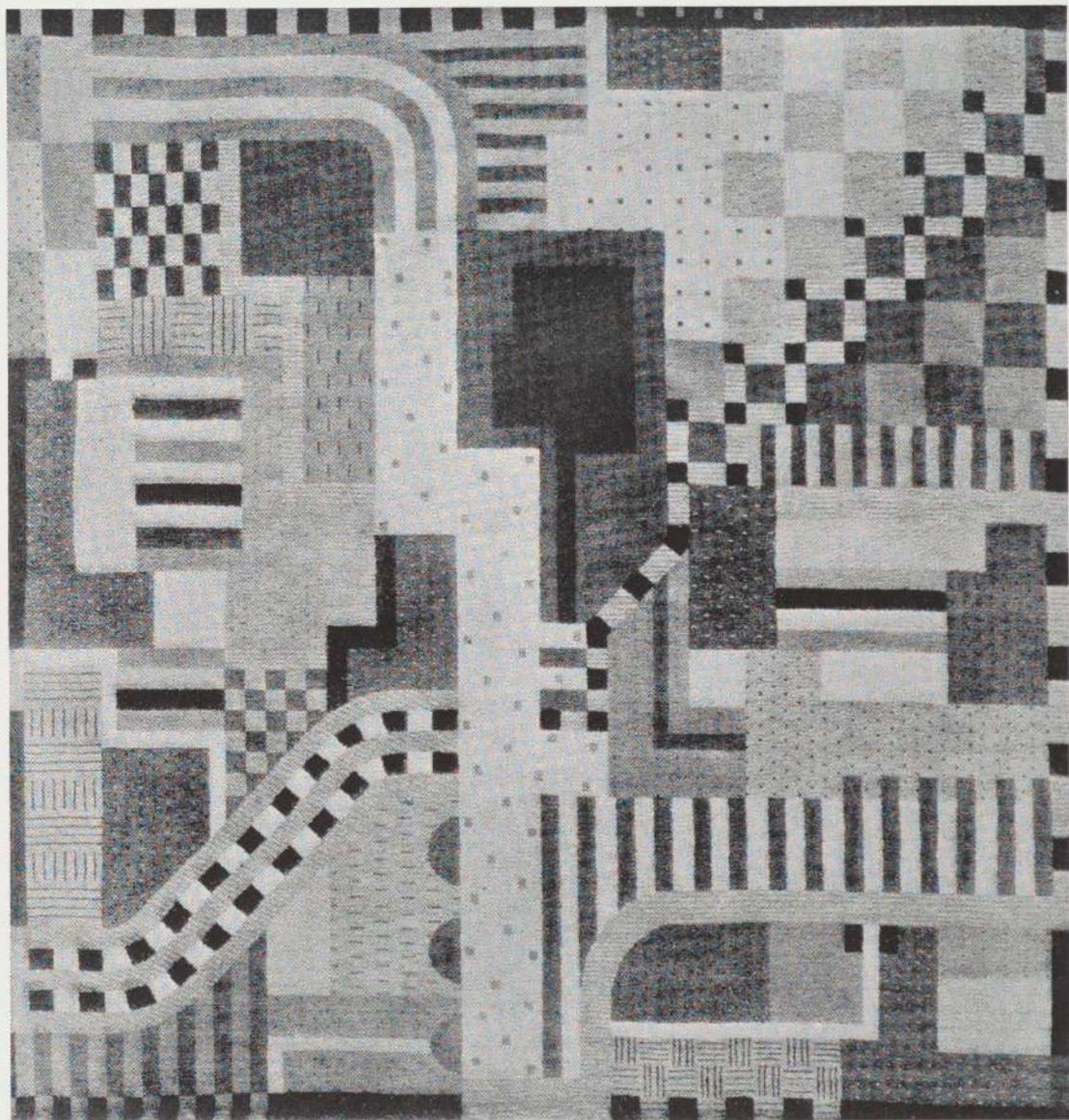


Ruth Citroën-Vallentin:
Appliquéd and embroi-
dered hanging for child's
room, 1923

Guntha Sharon-Stölzl:
Tapestry. 1927



G. Hantschki: Knotted rug.
Smyrna wool. 1924

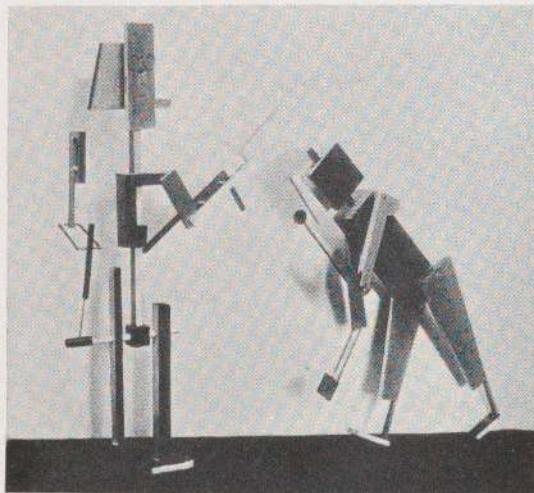
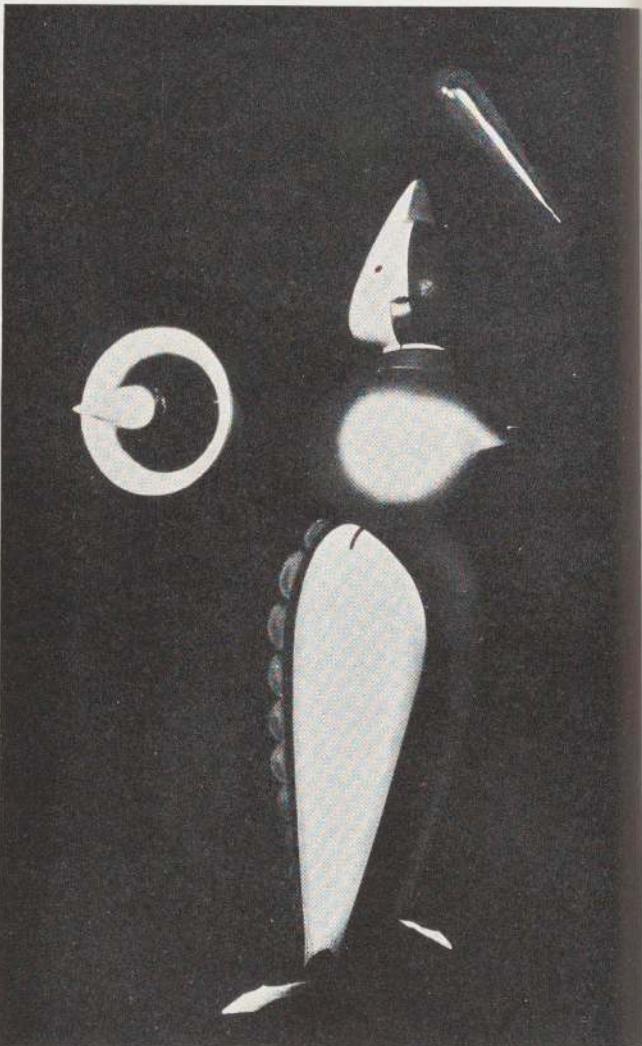
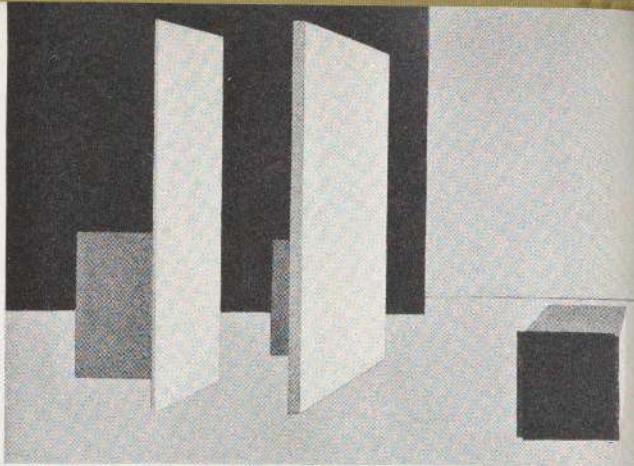


Martha Erps: Knotted rug.
Smyrna wool

STAGE WORKSHOP

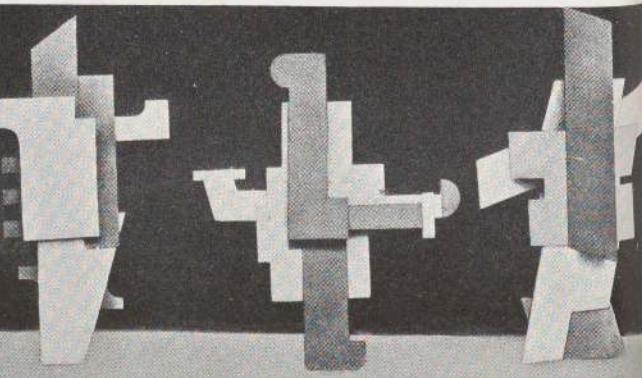
Kurt Schmidt: Stage set for
The Mechanical Ballet.
1923

Oskar Schlemmer: Figure
from *The Triadic Ballet*

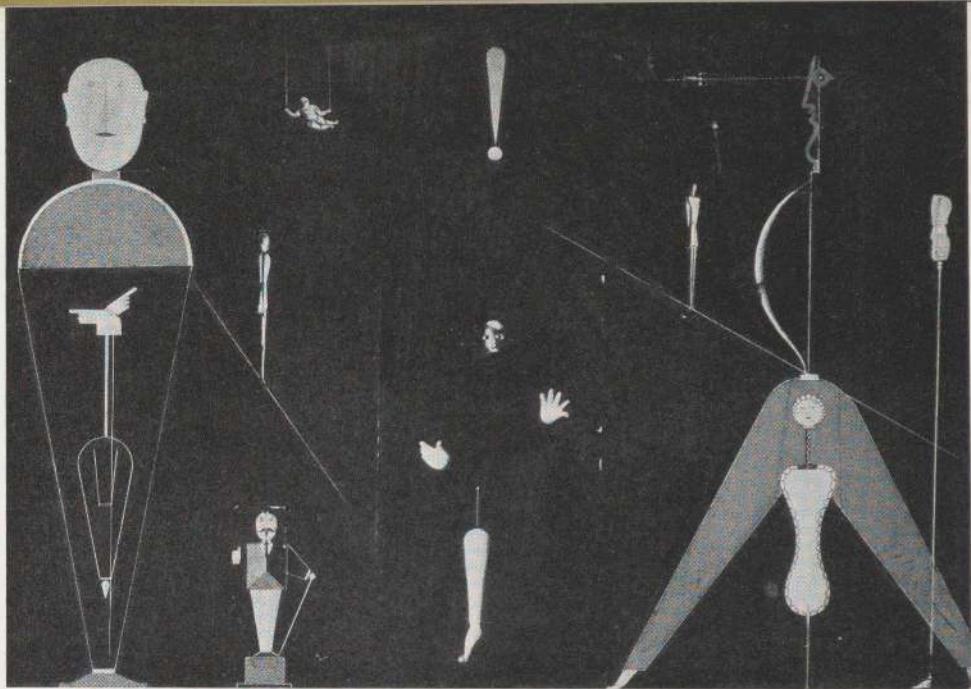


Kurt Schmidt: design;
T. Hergt: execution.
Marionettes for *The Adventures of the Little Hunchback*

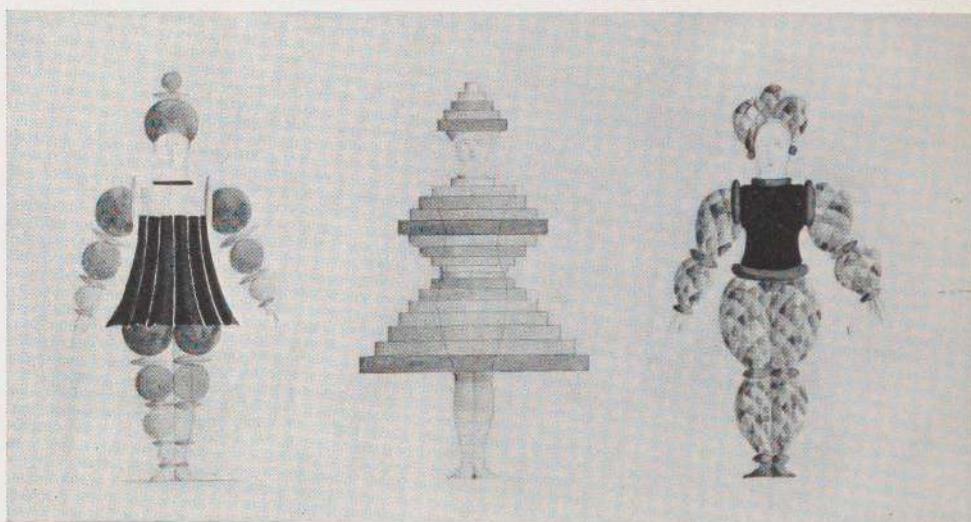
Kurt Schmidt with F. W.
Bogler and Georg
Teltscher: Figures for *The Mechanical Ballet*. First
produced in Jena, 1923



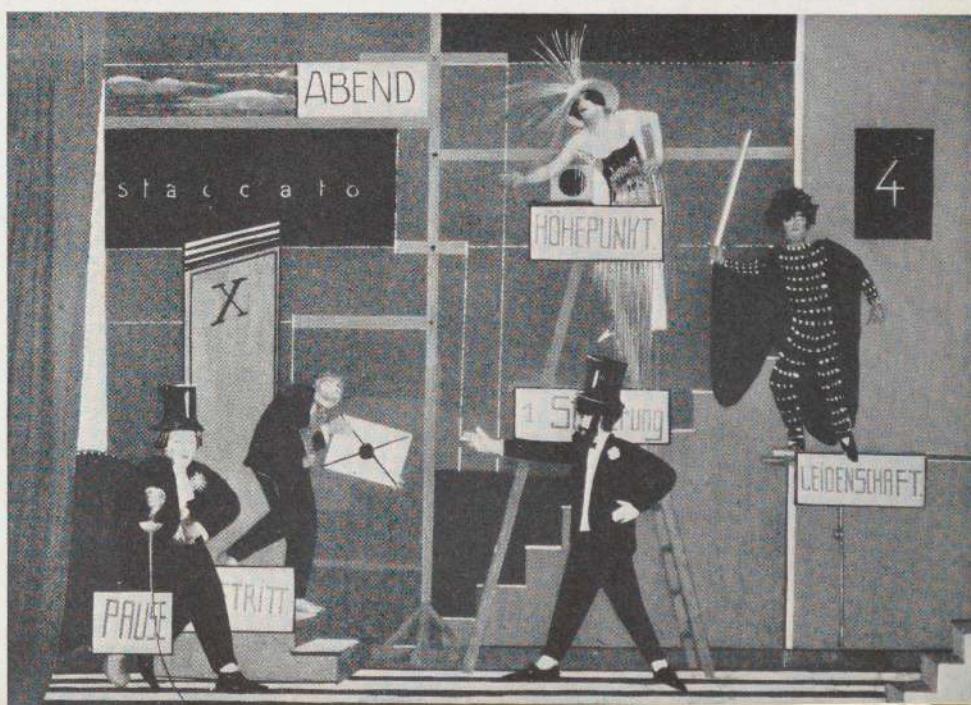
Oskar Schlemmer: *The Figural Cabinet*. Second Version. Photomontage. 1922



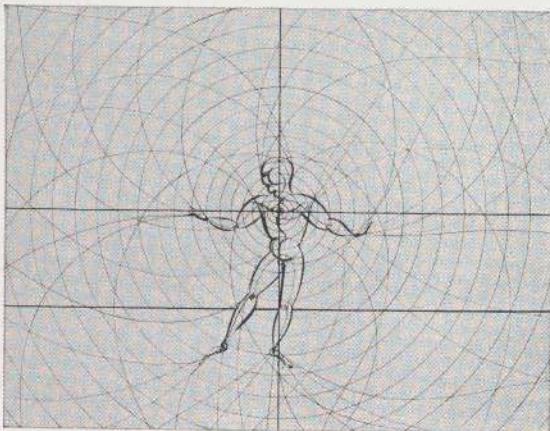
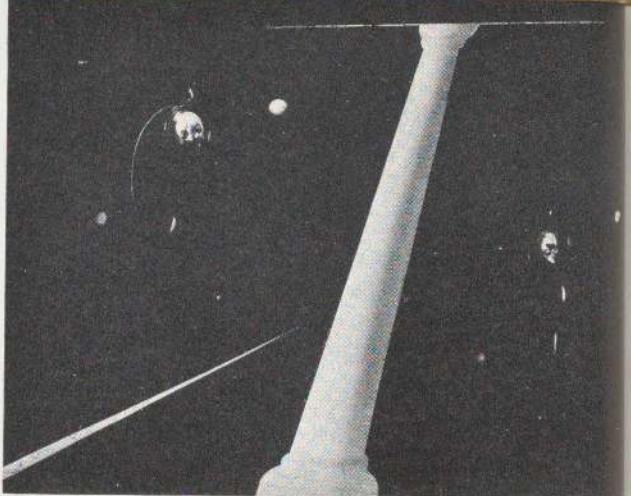
Oskar Schlemmer:
Costume designs for
The Triadic Ballet. 1922



Oskar Schlemmer: Design
for a scene of *Meta, or the
Pantomime of Places*. First
produced in Weimar, 1924



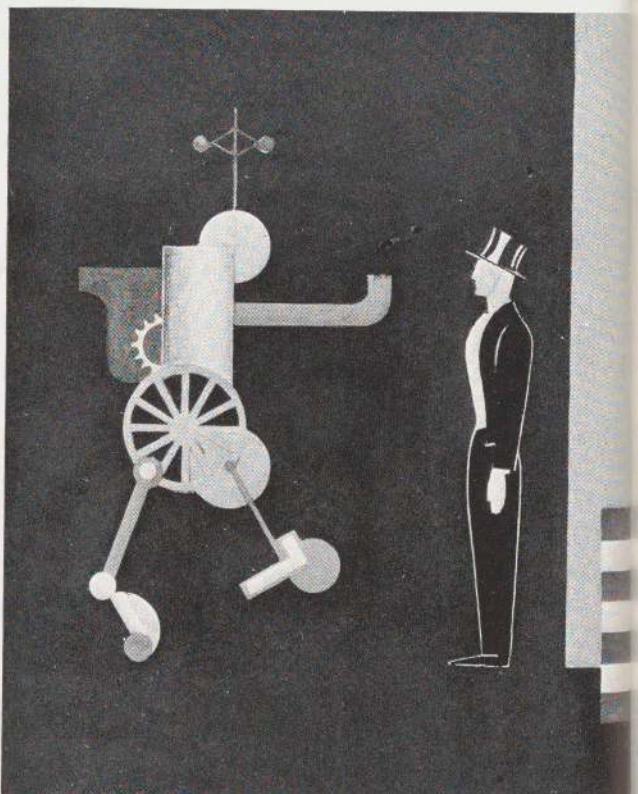
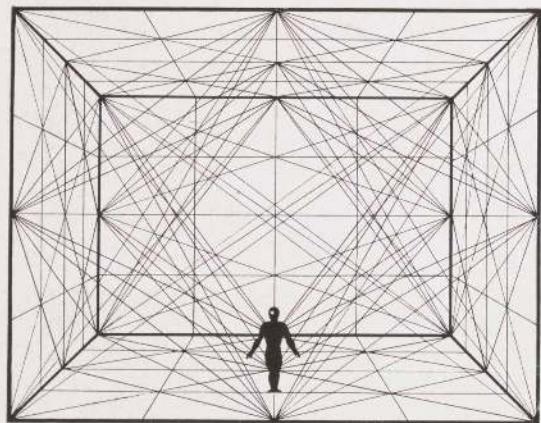
Oskar Schlemmer: Disk
dancers from *The Triadic
Ballet*. Photomontage



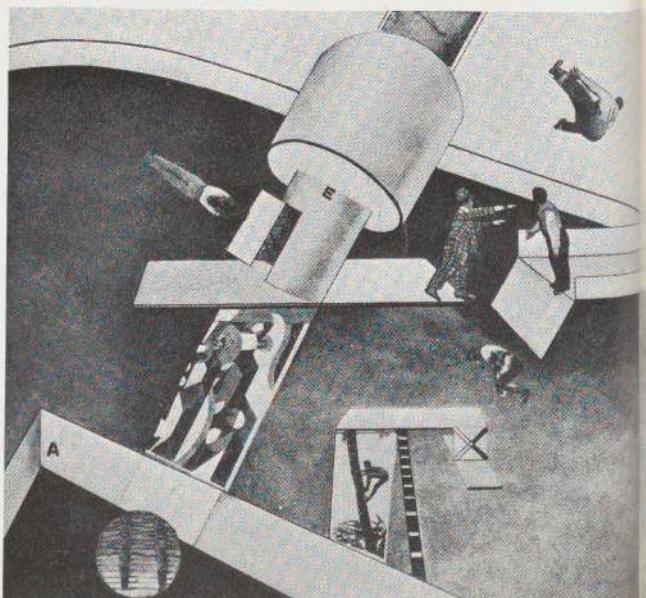
Oskar Schlemmer:
Delineation of space by
human figures. Theoretical
drawings. 1924

Alexander Schawinsky:
Tap dancer and tap
dancing robot, 1925

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Farkas Molnár: U-Theater
in action



Oskar Schlemmer: *The Triadic Ballet* ("Das Triadische Ballett"), begun at Stuttgart in 1912.

Ballet in three acts; a climactic development; dance scenes, the meaning of which is intensified as jest becomes earnest.

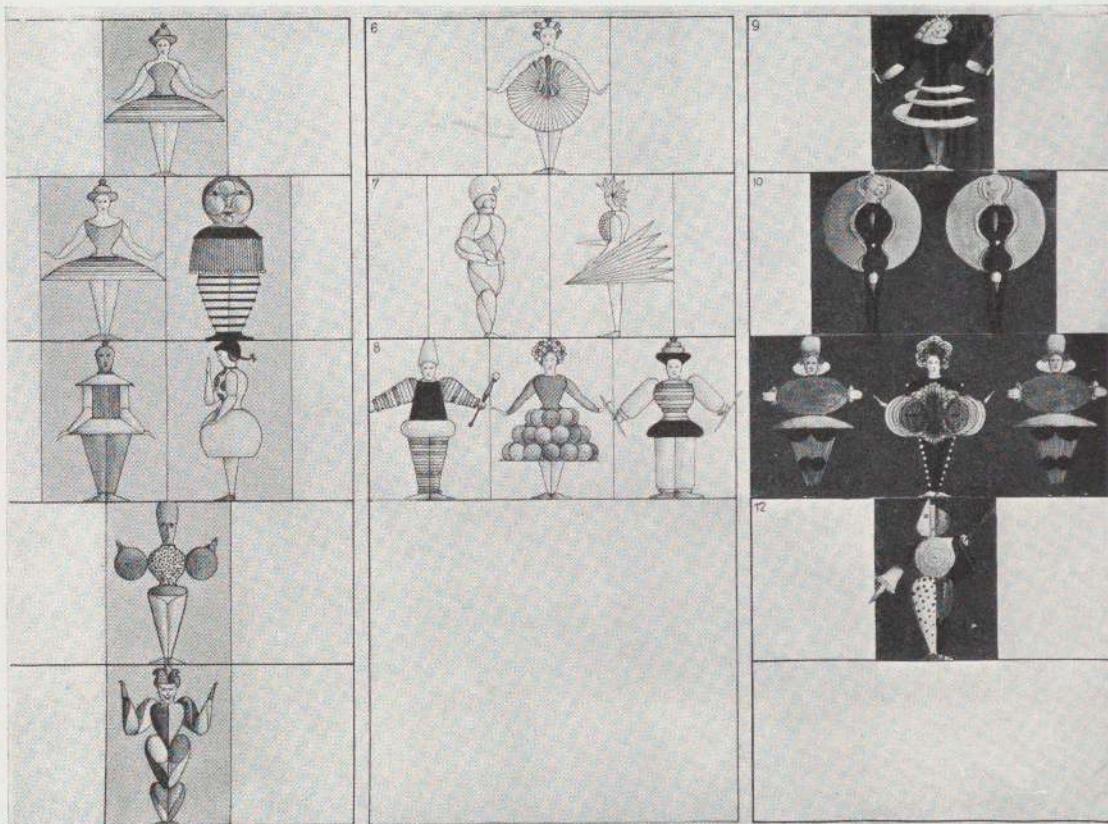
The first act, gay and burlesque, is danced against lemon-yellow stage sets.

The second act is a festive ritual on a pink stage.

The third act, on an all black stage, has a mysterious, fantastic character.

The twelve different dance scenes in eighteen different costumes are executed by three dancers in turn, two male and one female. The costumes consist of padded tights on one side and, on the other, rigid papier-maché forms, with colored or metallic surfaces.

(from Bibl. No. 19)



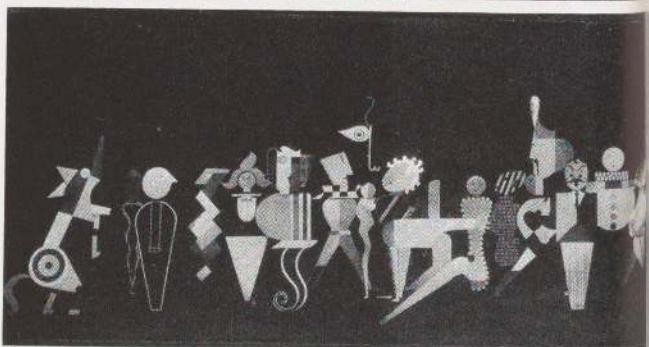
65

Oskar Schlemmer:
Costumes for the three acts
of *The Triadic Ballet*

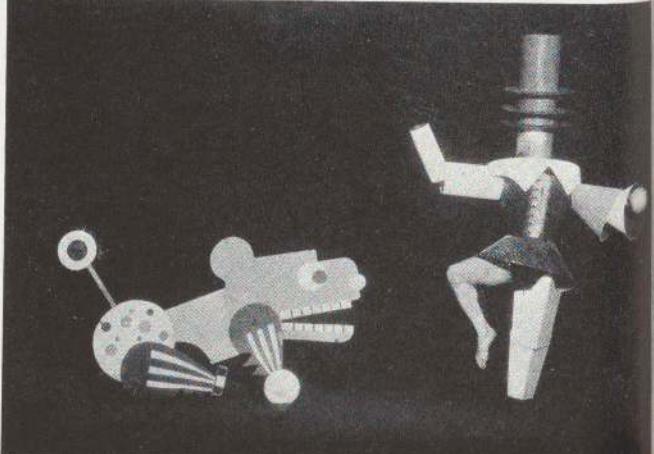
Oskar Schlemmer: Figures in space for *The Triadic Ballet*. Photomontage



Oskar Schlemmer: *The Figural Cabinet*. Later version



Schawinsky and Fritsch: Scene from *The Circus*. First produced at the Bauhaus, 1924



K. Schwerdtfeger:
Reflected light composition

THE REFLECTED LIGHT COMPOSITIONS OF HIRSCHFELD-MACK

Analogous to the abstract films of Eggeling, Richter and Ruttmann were the reflected light compositions (*Reflektorische Lichtspiele*) of Ludwig Hirschfeld-Mack. He first produced these at the Weimar Bauhaus in 1922 and later at the People's Theater (*Volksbühne*) in Berlin. He described his innovation as follows in the *Berliner Börsenkurier* of August 24, 1924:

"Yellow, red, green, blue, in glowing intensity, move about on the dark background of a transparent linen screen—up, down, sideways—in varying tempi. They appear now as angular forms—triangles,

squares, polygons—and again in curved forms—circles, arcs and wave-like patterns. They join, and overlappings and color-blendings result.

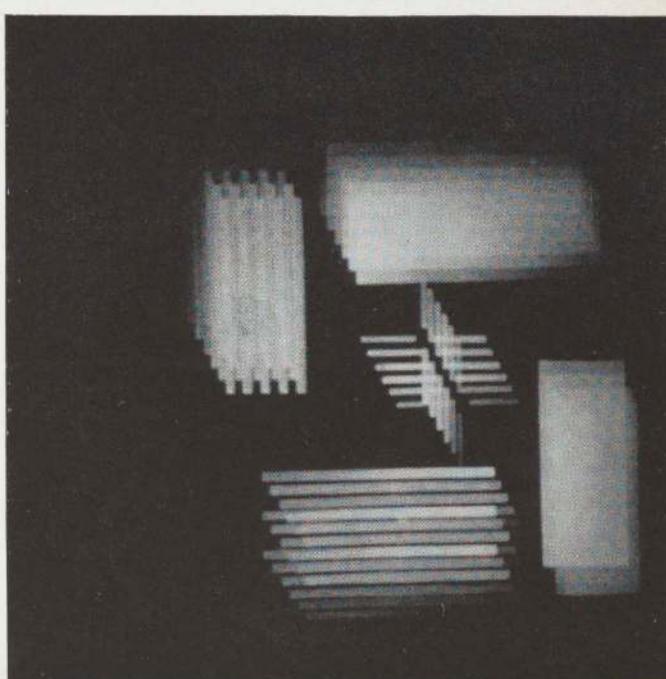
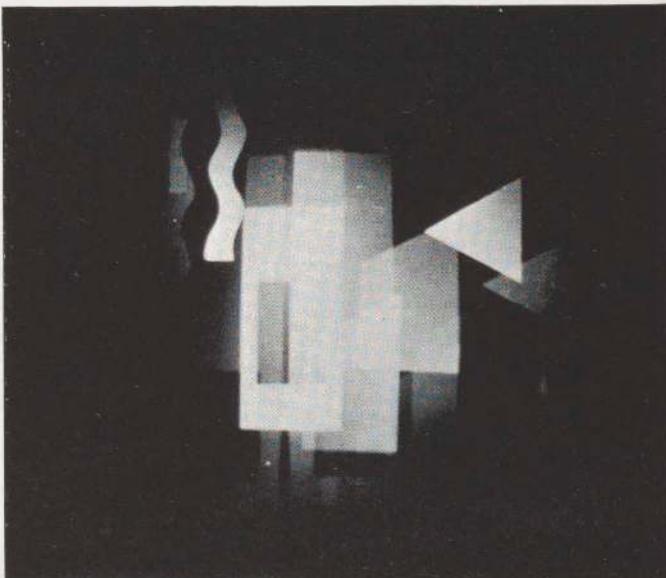
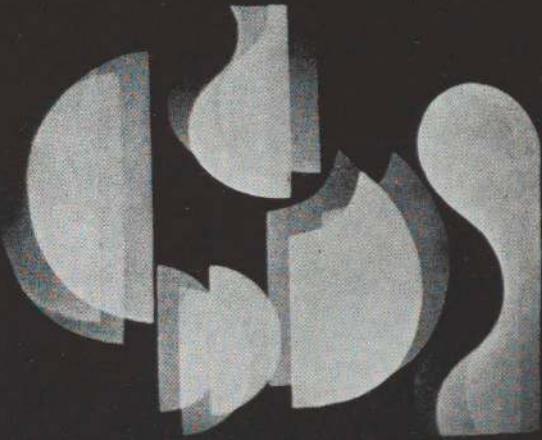
"At the Bauhaus in Weimar we worked for two years on the development of these reflected light compositions, which had begun as a chance discovery during a simple shadow-play entertainment . . .

"After much experiment, control was successfully achieved over what had originally been accidental and by the time it was ready for public display, the process had been matured technically and artistically . . ."

FARBEN-SONATINE II (Rot) von Ludwig Hirschfeld-Mack.

The musical score consists of five staves of musical notation. Staff 1 starts with a dynamic of ff , followed by f , then p . Staff 2 starts with f , followed by p . Staff 3 starts with f , followed by p . Staff 4 starts with pp , followed by p . Staff 5 starts with ff , followed by p .

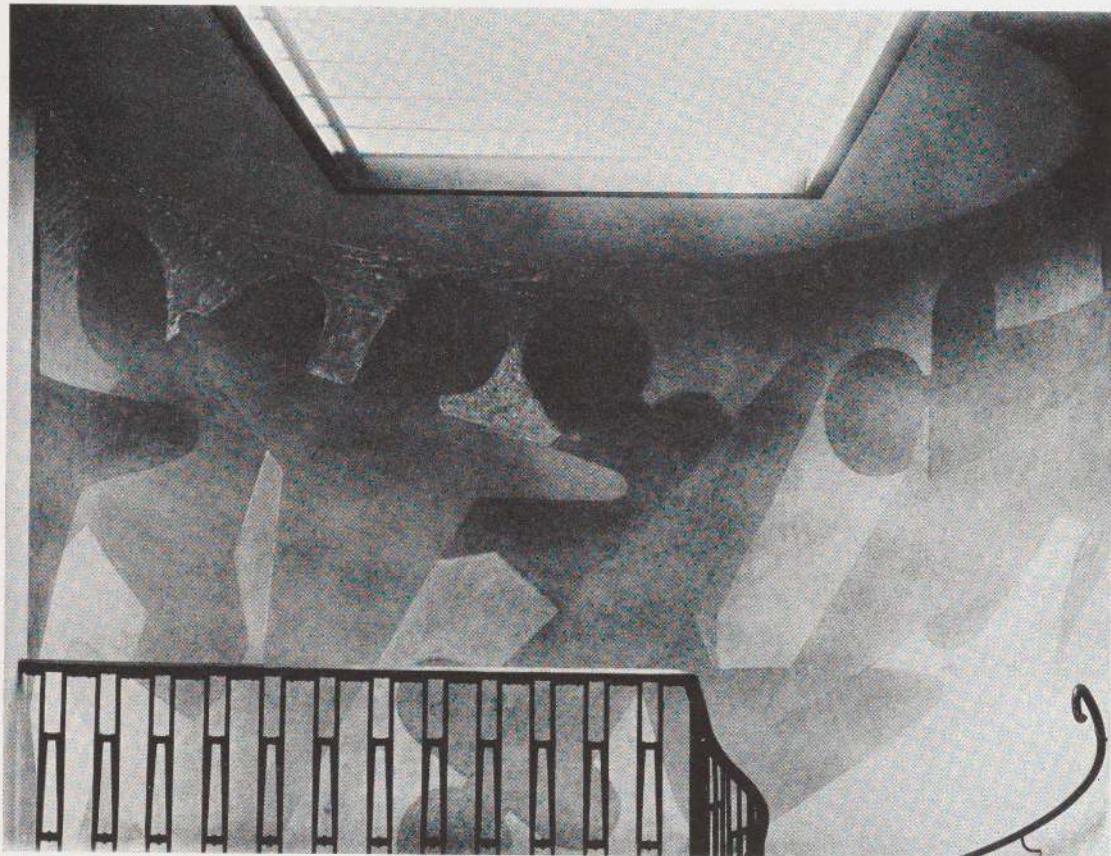
Ludwig Hirschfeld-Mack:
Color sonatina in red



Ludwig Hirschfeld-Mack:
Center and bottom Reflect-
ed light compositions

WALL-PAINTING WORKSHOP

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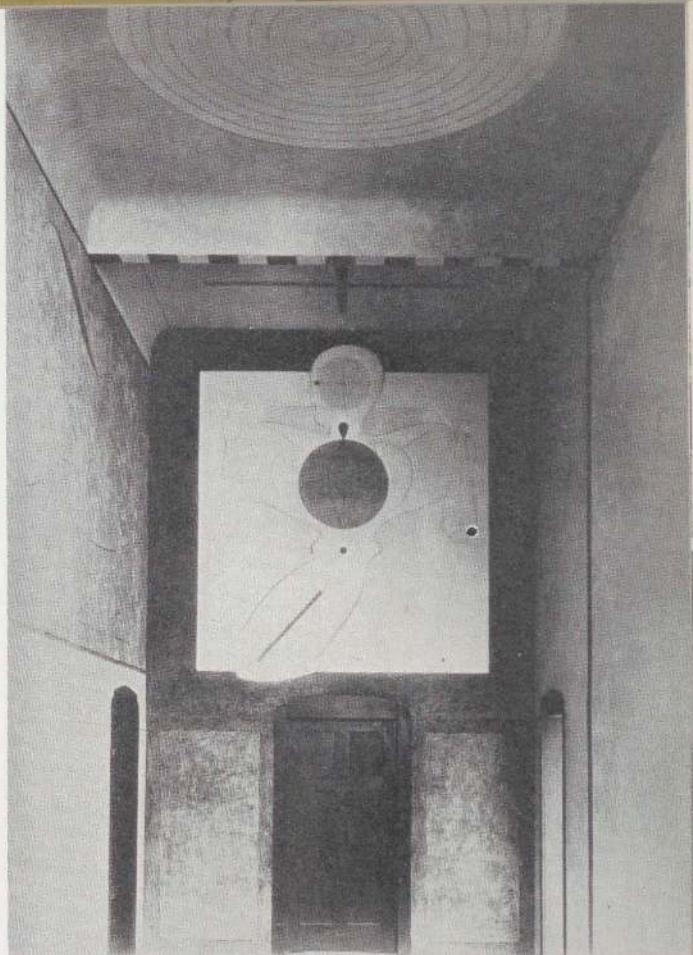


Oskar Schlemmer: Mural
at the head of the stair
well, Weimar Bauhaus.
1921-1922

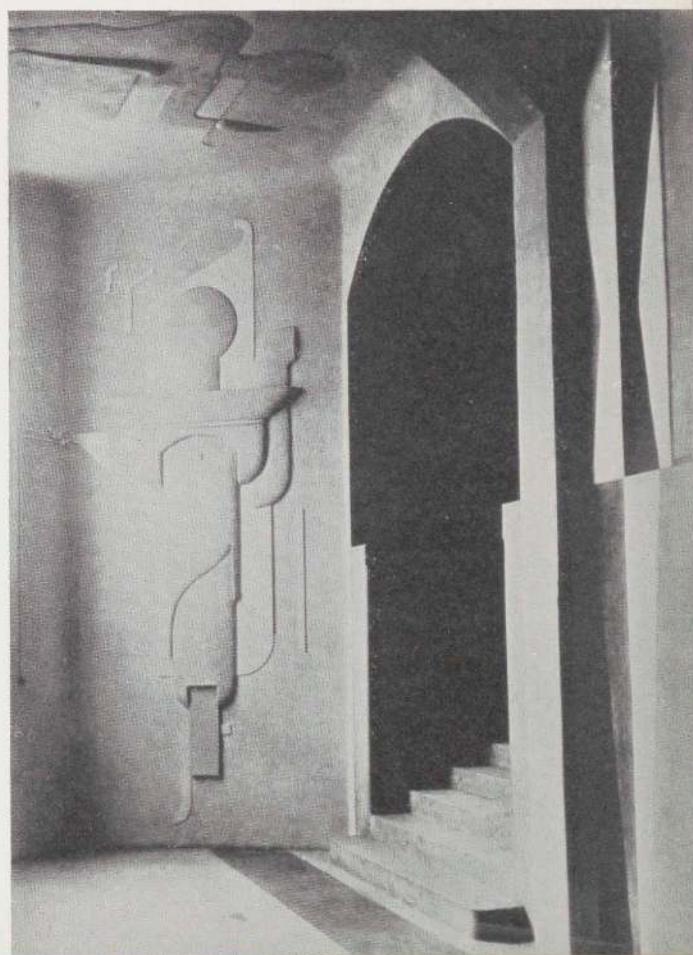
The following interiors were executed in color by the
wall-painting workshop:

Theater in Jena, 1922 (building by Gropius)
Sommerfeld House, Berlin, 1922 (building by Gropius)
Otte House, Berlin, 1922 (building by Gropius)
Room at the No-jury Exhibition in Berlin, 1922, from
designs by Kandinsky
House "Am Horn," Weimar, 1923 (building by Muche
with collaboration of the Bauhaus Architecture De-
partment)
Many private residences

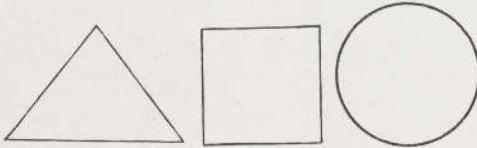
Oskar Schlemmer: Mural
in fresco and oils in the
entrance hall, Weimar
Bauhaus. 1921-1922



Oskar Schlemmer: Murals
and relief in the entrance
hall, Weimar Bauhaus.
1921-1922



Questionnaire given to all Bauhaus members to investigate psychological relationship between form and color.



Speciality (Profession): ..

Sex.....

Nationality.....

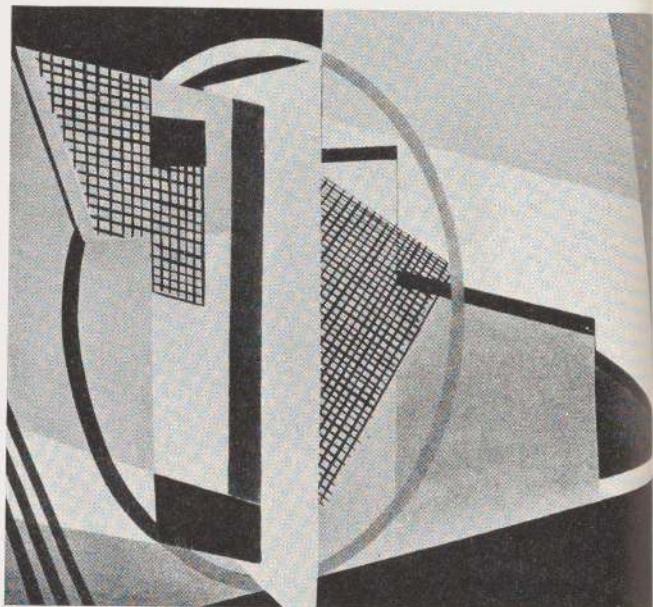
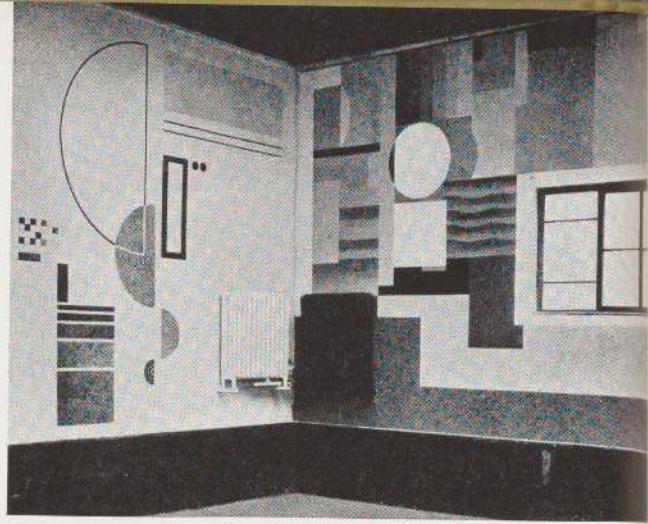
For experimental purposes the wall-painting workshop of the Weimar Bauhaus asks you to do the following problems:

1. Fill in these 3 forms with 3 colors: yellow, red and blue. Each form should be completely filled by one color.

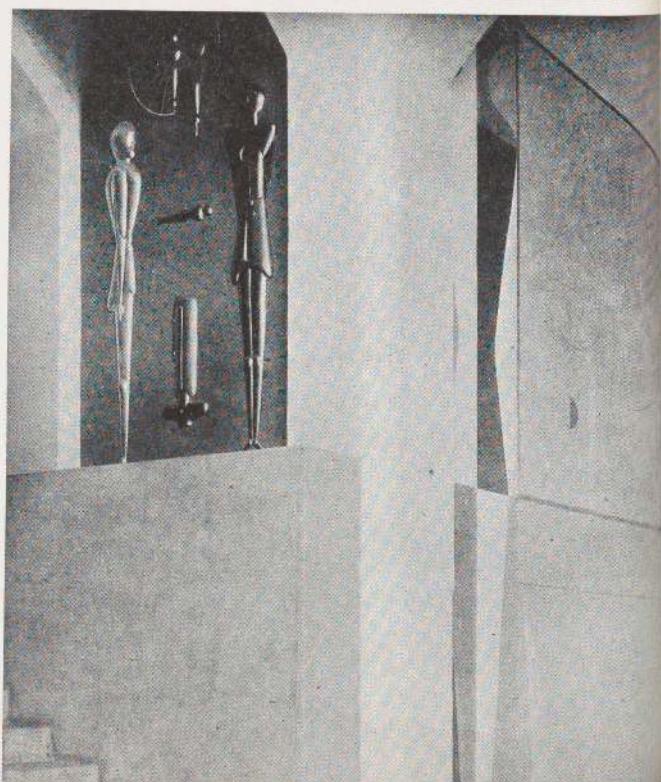
2. If possible, explain your distribution of colors.
Explanation:

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W. Menzel: Fresco in the wall-painting workshop, Weimar



Oskar Schlemmer: Relief in the entrance hall, Weimar Bauhaus, 1921-1922



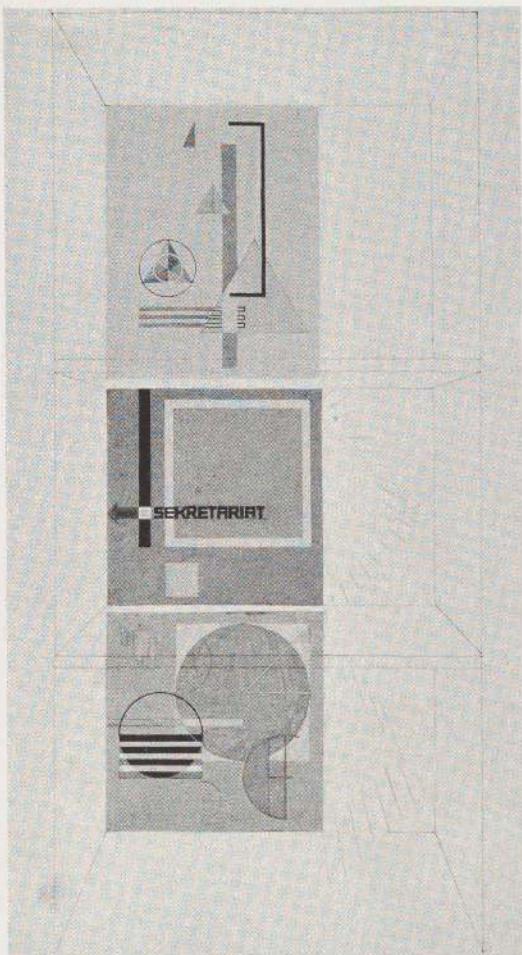


Left wall: Herbert Bayer:

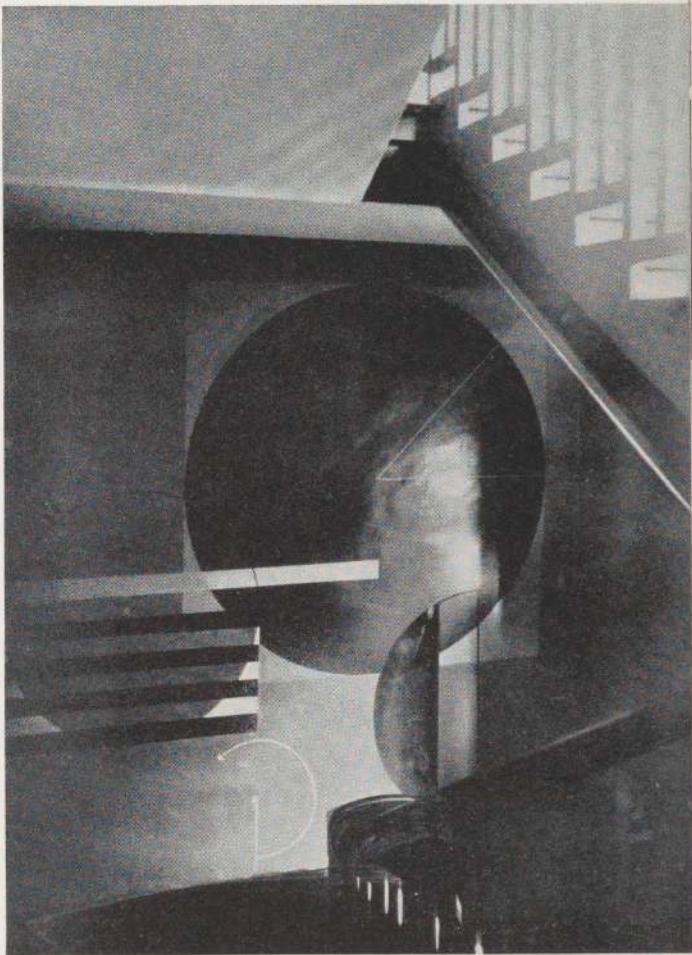
Sgraffito

Right wall: R. Paris:

Calcimine used in various ways



Herbert Bayer: Design for murals in the stair well, Weimar Bauhaus. Various techniques. First floor: composition in dark blue; circle. Second floor: composition in bright red; square. Third floor: composition in light yellow; triangle. Application of experiments in the relationship between colors and forms. 1923



Herbert Bayer: Mural in the stair well, ground floor, Weimar Bauhaus. 1923

DISPLAY DESIGN

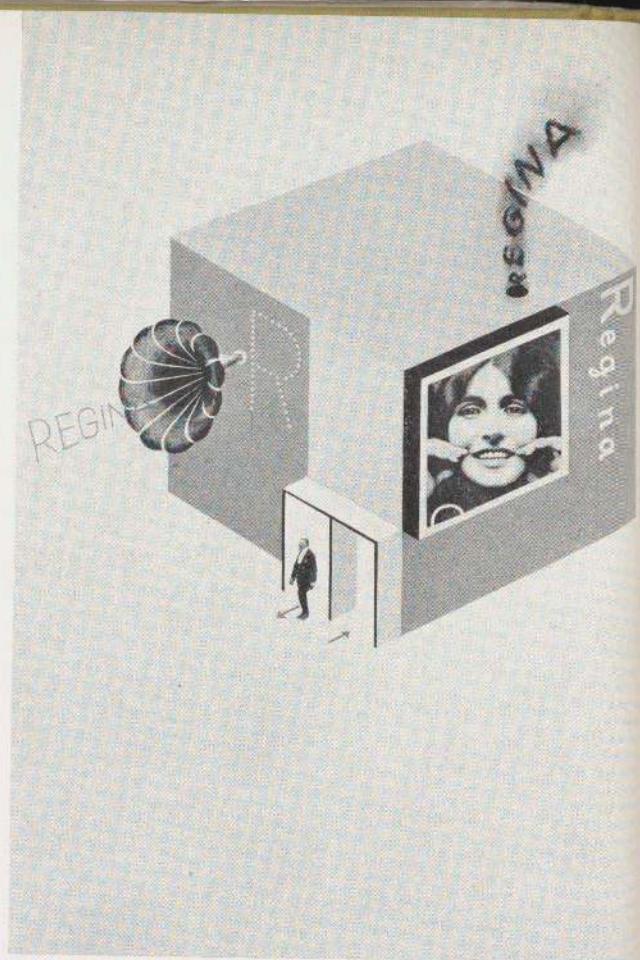
Although there was no specific workshop for exhibition technique, new ideas were developed and fundamental principles outlined

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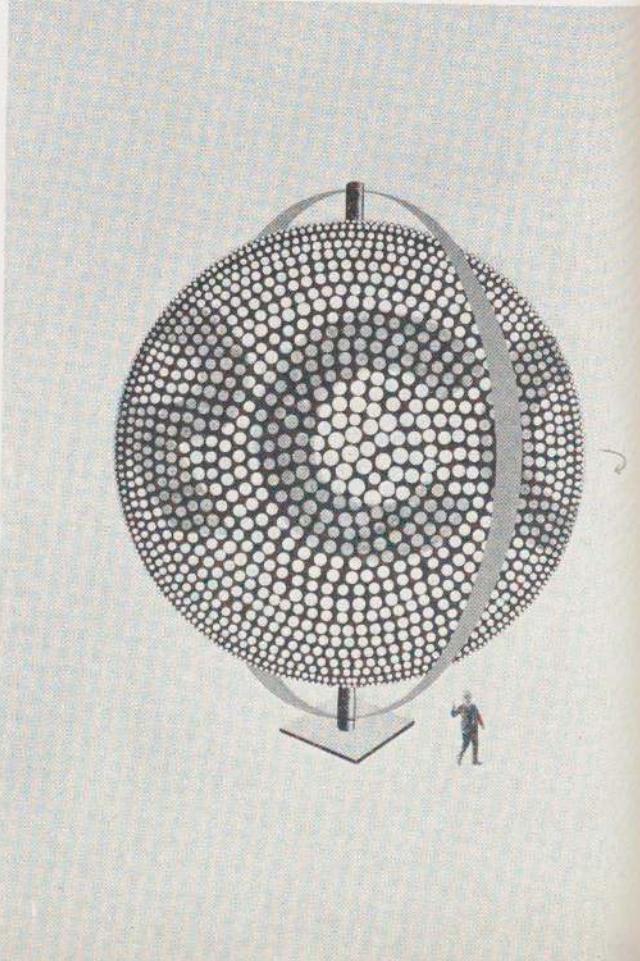


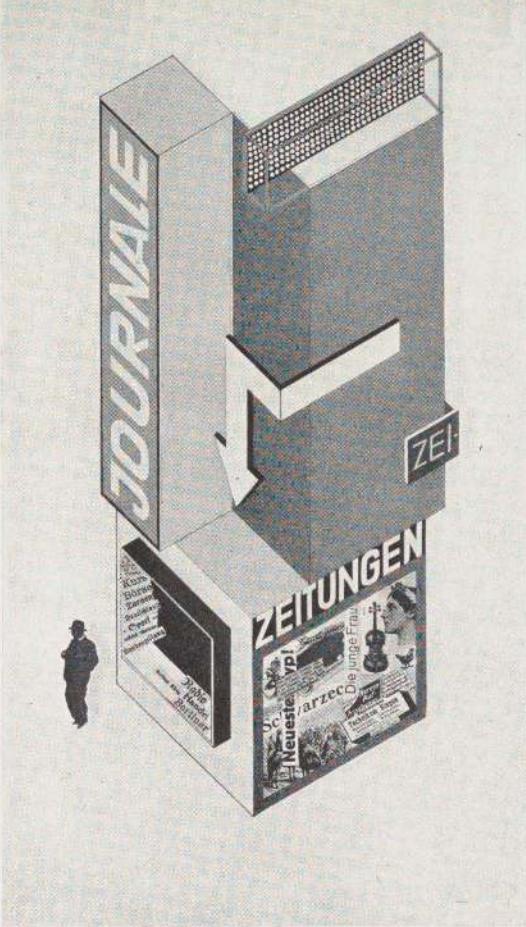
Herbert Bayer: Exhibition tower advertising electrical products. Letters in electric bulbs revolve about the shaft. 1924

Herbert Bayer: Project for small exhibition pavilion at an industrial fair. Toothpaste for sale inside and advertised outside by (1) a film (projected from within), (2) electric sign, (3) loudspeaker, (4) letters formed by smoke. 1924

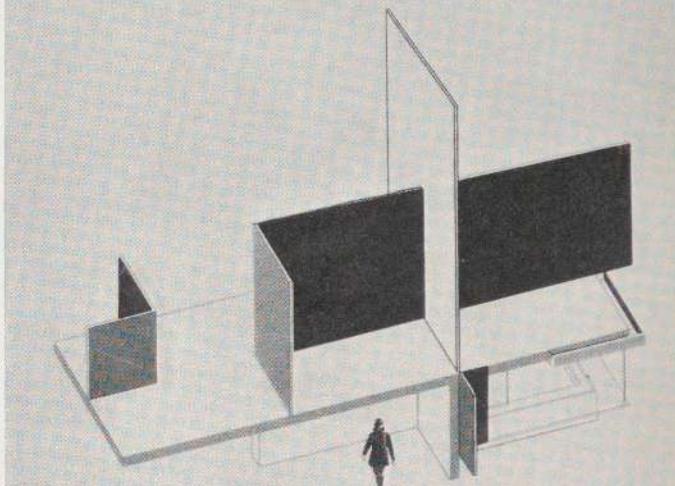


Herbert Bayer: Exhibition pavilion. Revolving sphere covered with electric bulbs. 1924

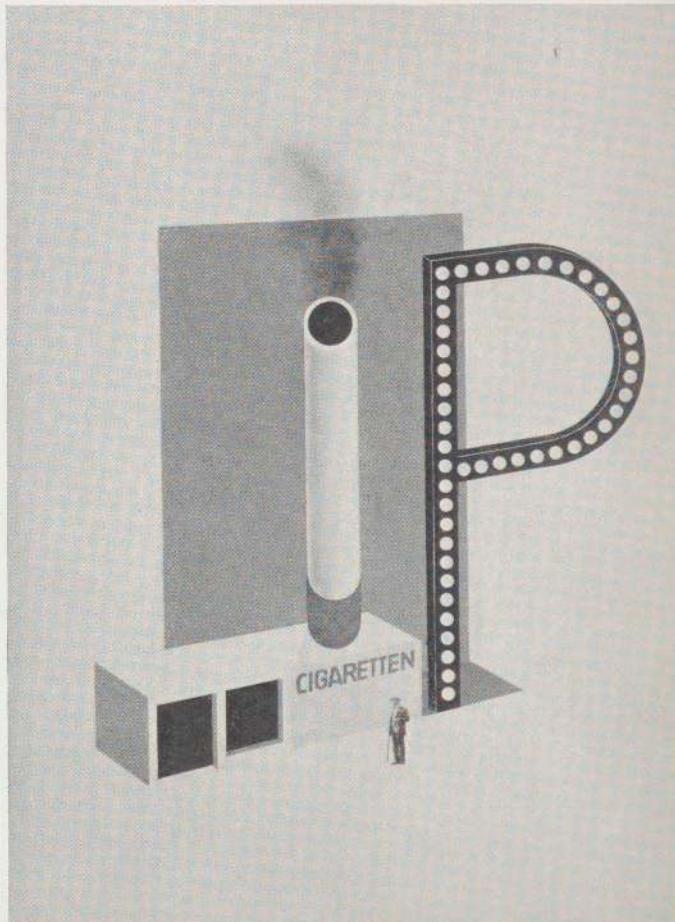




Herbert Bayer: Kiosk designed for the sale and advertisement of newspapers. Small base supporting tall angular superstructure with many different colored areas for posters, 1924.



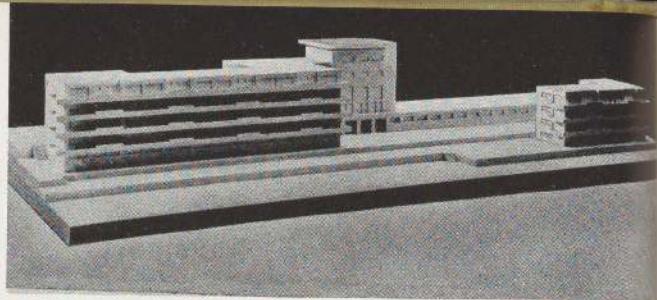
Herbert Bayer: Openstreet-car waiting room with news stand. Colored advertisements for various products on the roof. Simple construction adapted to mass production, 1924.



Herbert Bayer: Kiosk designed for the sale and advertisement of a brand of cigarettes, 1924.

ARCHITECTURE

Walter Gropius and Adolf Meyer: Model of proposed academy of philosophy, 1923



Architecture department:
Standardized serial houses.
Drawing shows the various
units of which the houses
are composed according
to the needs of the
inhabitants. 1921

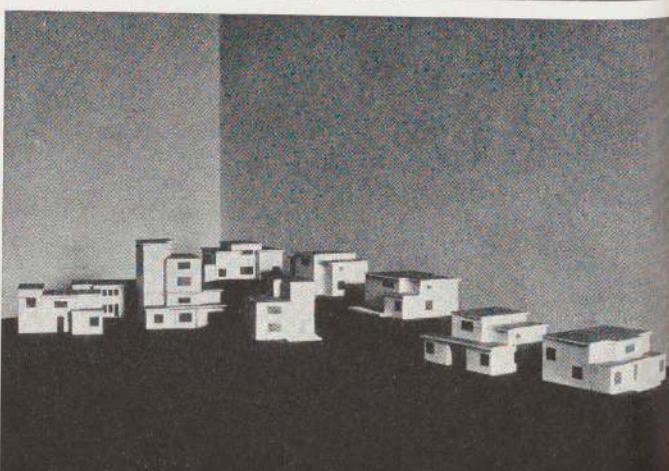
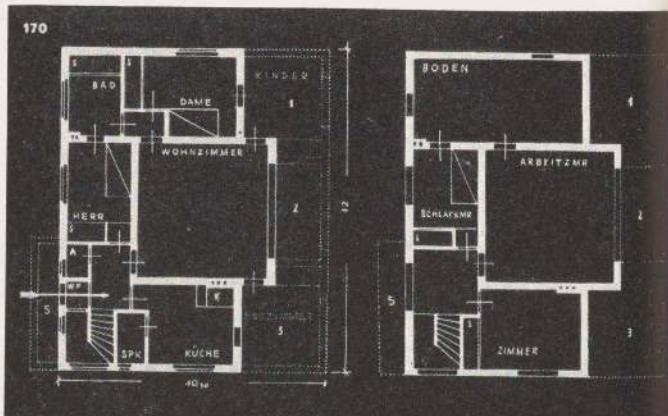
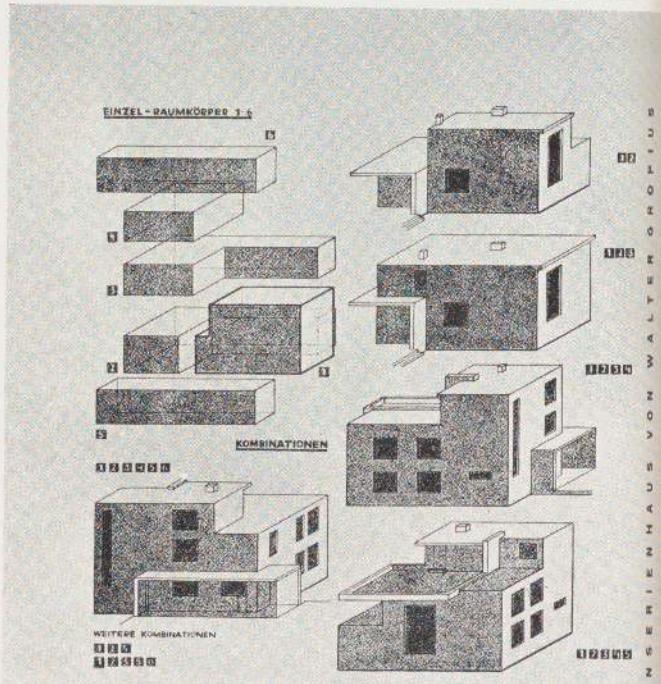
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THE ARCHITECTURE DEPARTMENT

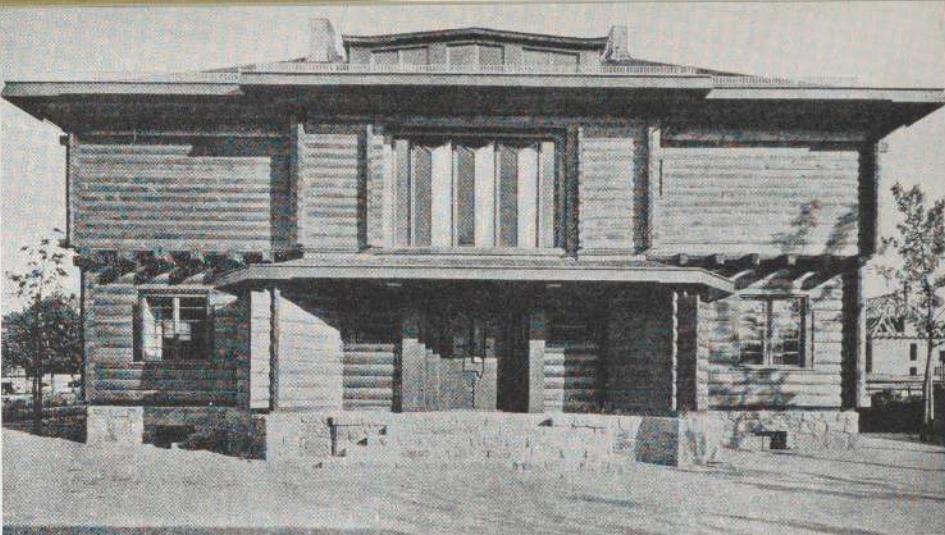
It had been Gropius' intention to reinforce the courses in architecture with a broad program of practical work, but he was hindered in this by lack of understanding on the part of the authorities and by the effects of inflation. He raised money privately to build the house "Am Horn" for the 1923 exhibition, hoping that it would mark the beginning of an extensive housing development. The Thuringian government leased the land surrounding the house "Am Horn" to the Bauhaus and an elaborate building scheme for additional houses was drawn up, but the funds for their construction were never forthcoming.* The correspondence between the Bauhaus administration and the various political regimes reveals both the bureaucratic indolence and the tragic financial impotence which prostrated the country at the time. Nevertheless, in order to assure the workshops some measure of practical building experience, Gropius employed them on his private architectural commissions, including the construction of the theater in Jena and the Sommerfeld residence in Berlin.

*In order to use the land the director could, therefore, do nothing but turn it over to the students, to be cultivated in their spare time as a service to the Bauhaus community. The garden produce was sold in the Bauhaus canteen. When the progressive catastrophe of inflation menaced this activity Gropius sold an historic family heirloom—a silver table service and linen which had belonged to Napoleon.

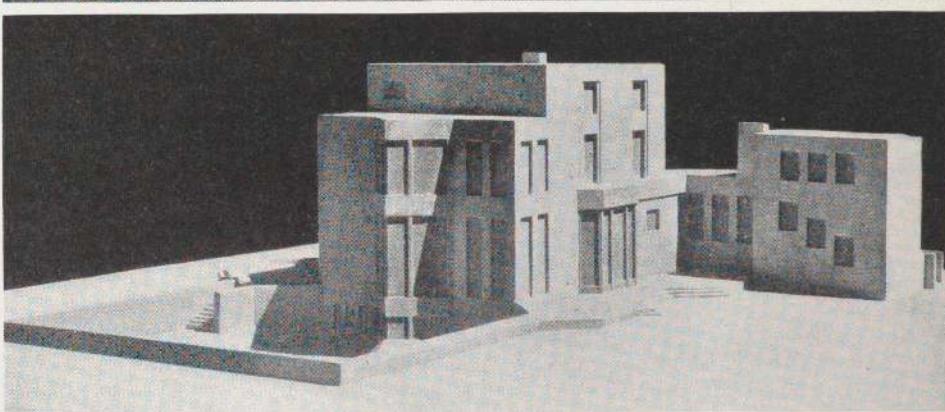
Architecture department:
Below models showing
variations of houses com-
posed of standardised
units; *above* plans, 1921



W. Gropius: Sommerfeld House, Berlin, 1921. For the first time Bauhaus workshops actually collaborated in decorating and furnishing the rooms.



Walter Gropius and Adolf Meyer: Model for a house, 1922

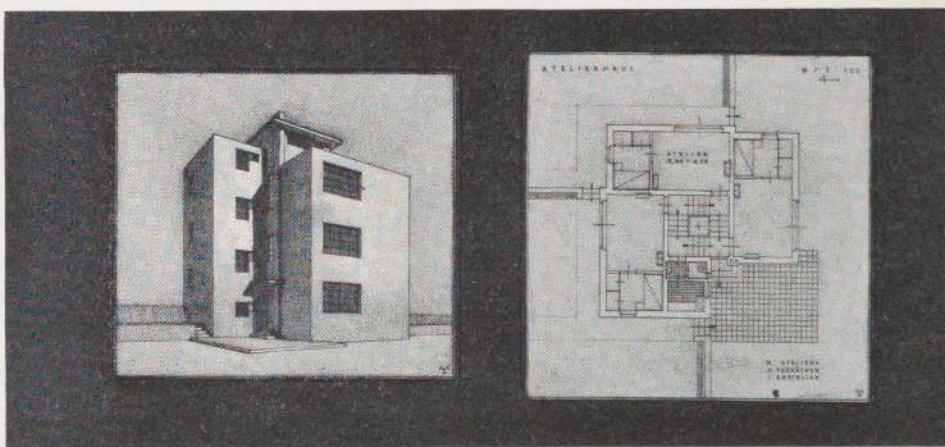


Fred Forbat: Atelier-house and typical floor plan. Three studios and adjacent bedrooms, kitchenette and lavatory. 1922

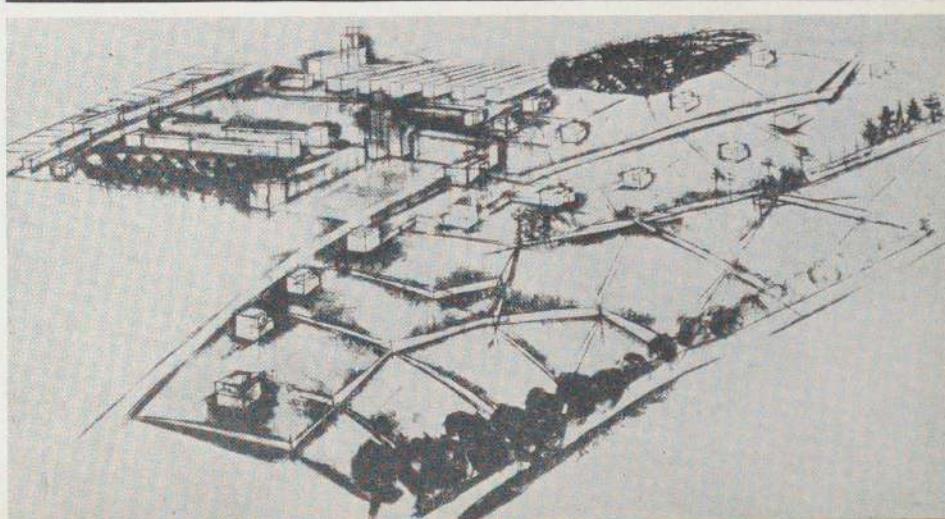


"The Bauhaus settlement was also born from necessity. A vegetable and fruit farm, leased from the State, was worked by the Bauhaus and made the kitchen independent of price fluctuations in the markets. A plan was being evolved for single houses and apartments for Bauhaus members in a beautiful section of Weimar adjoining the farm. The construction of these community buildings was to be directed by the Bauhaus and to provide contracts for the workshops. Inquiries concerning the Bauhaus settlement were answered by the 'Bauhaussiedlung G. m. b. H.,' Staatliches Bauhaus, Weimar."

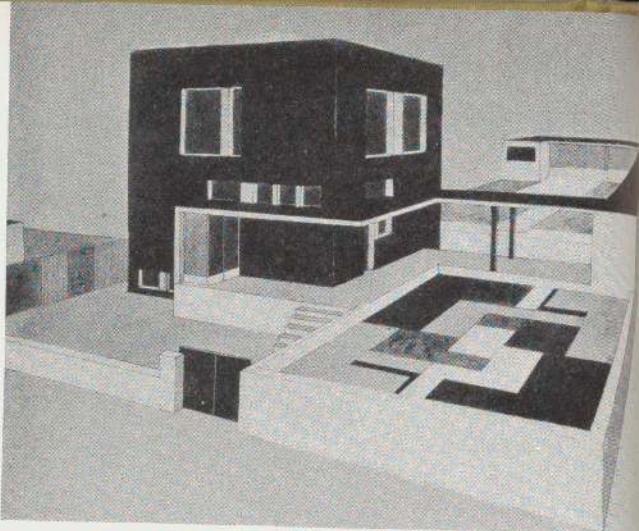
(From Bibl. no. 4F)



Architecture department: General view of the Bauhaus community planned for Weimar. The house "Am Horn," 1923 (lower left), was the only building completed. Drawing by F. Molnár.

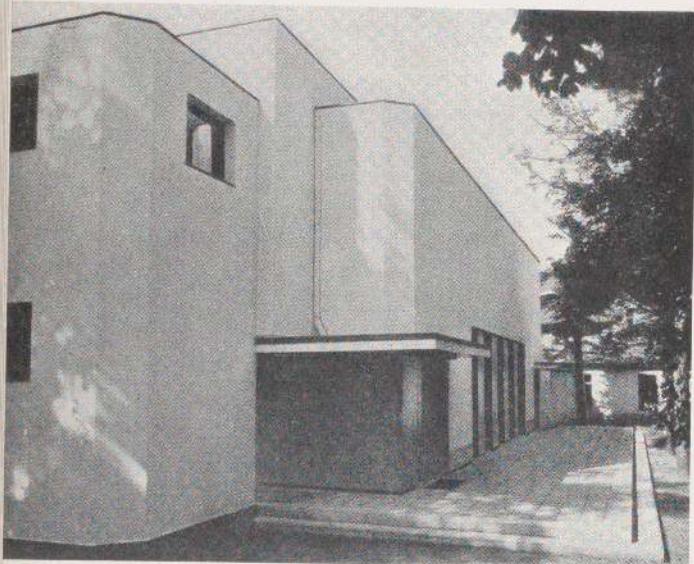


Farkas Molnár: Project for a house, "The Red Cube." 1922

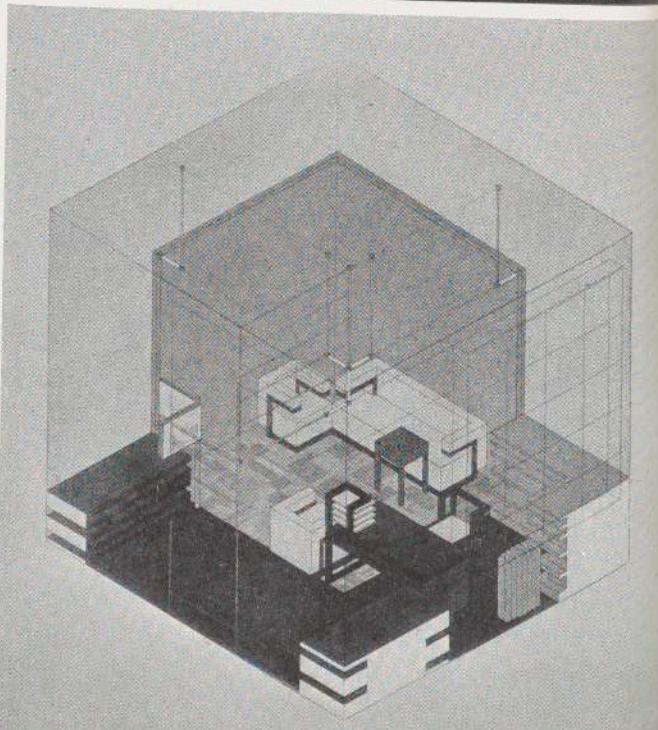
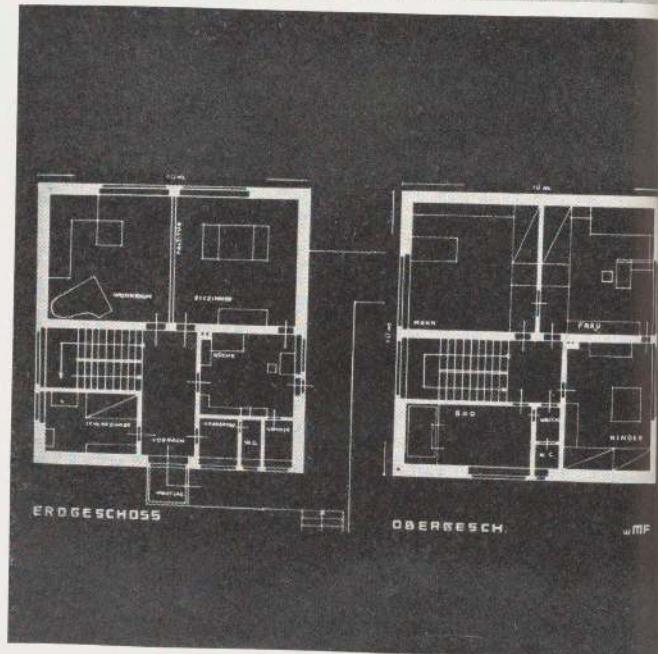


Farkas Molnár: Plans for "The Red Cube." Left: first floor. Right: second floor. 1922

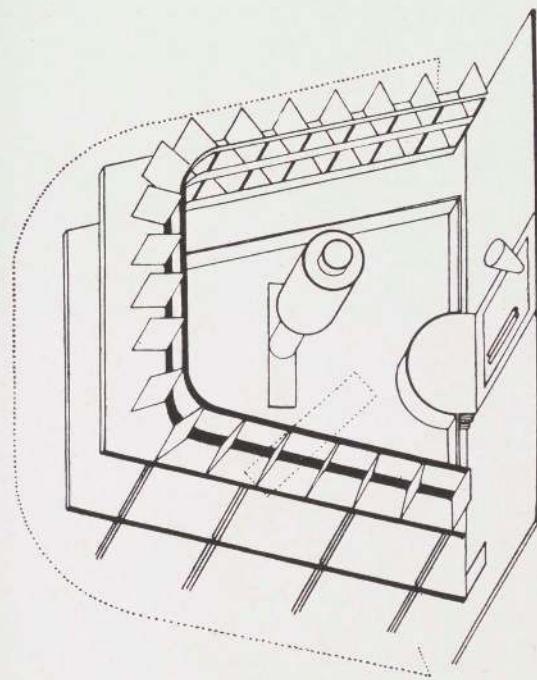
Walter Gropius and Adolf Meyer: Entrance façade of remodeled municipal theater, Jena. 1922



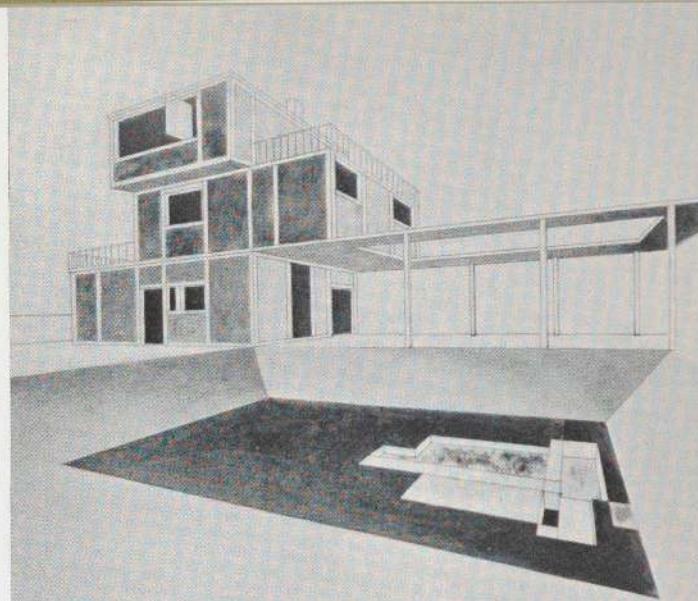
Walter Gropius: Design for a study. Drawing by Herbert Bayer. 1922



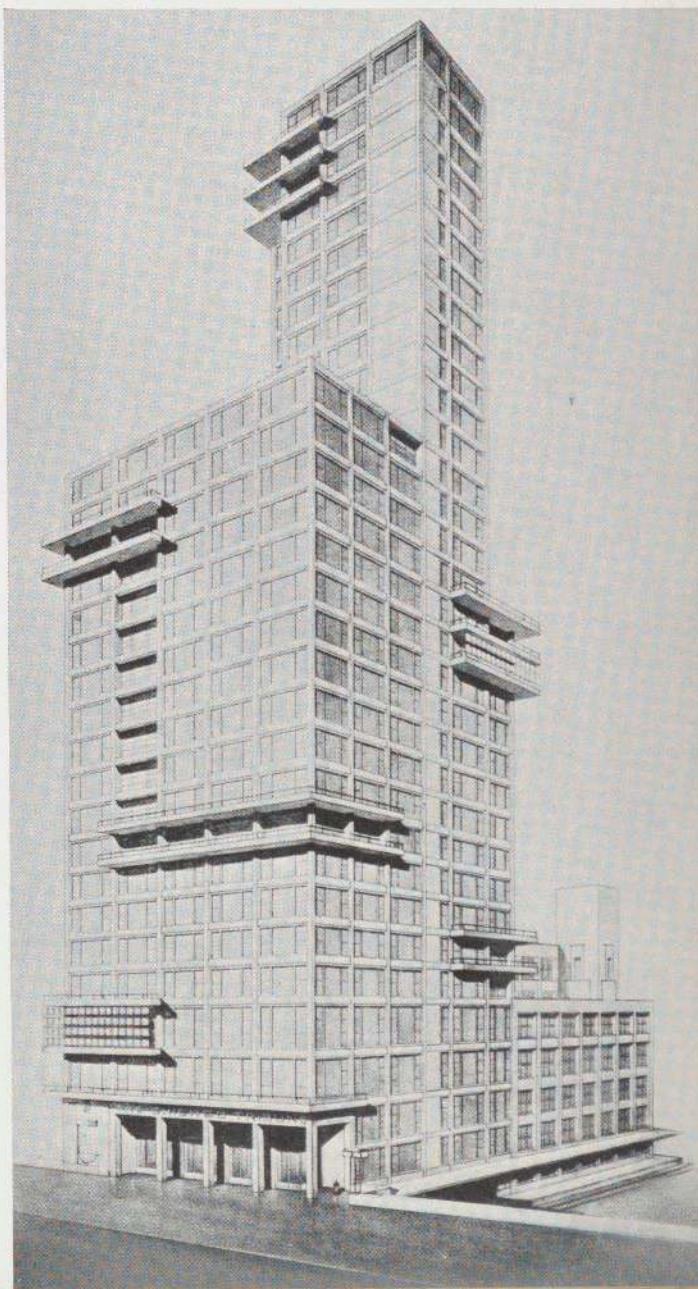
Farkas Molnár; Project for
a wood frame house. 1922



Farkas Molnár: Project for
a U-theater

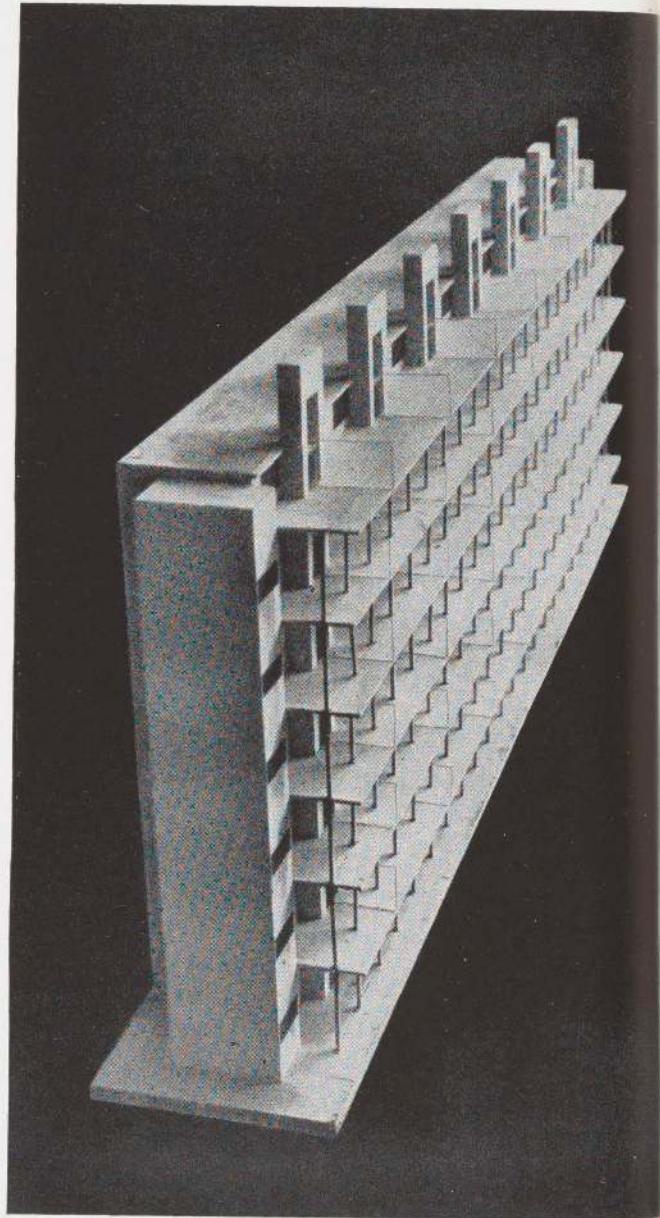


Walter Gropius and Adolf
Meyer: Project submitted
to the Chicago Tribune
Competition. Reinforced
concrete. 1922





— : Project for
an apartment house.
Reinforced concrete. 1924

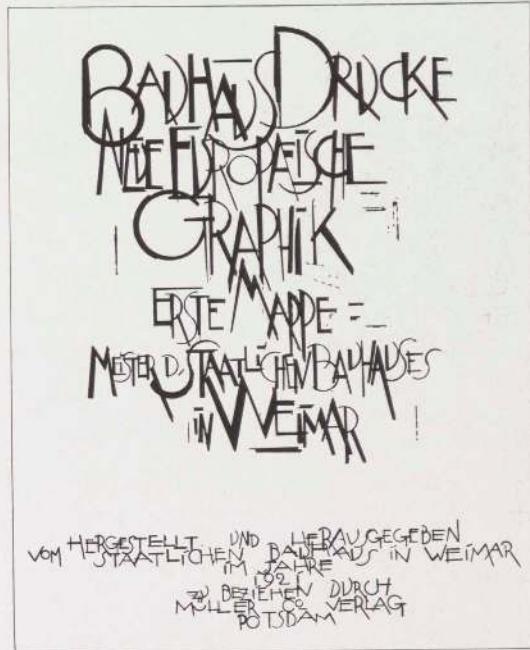


Marcel Breuer: Model of
proposed apartment
house. 1924

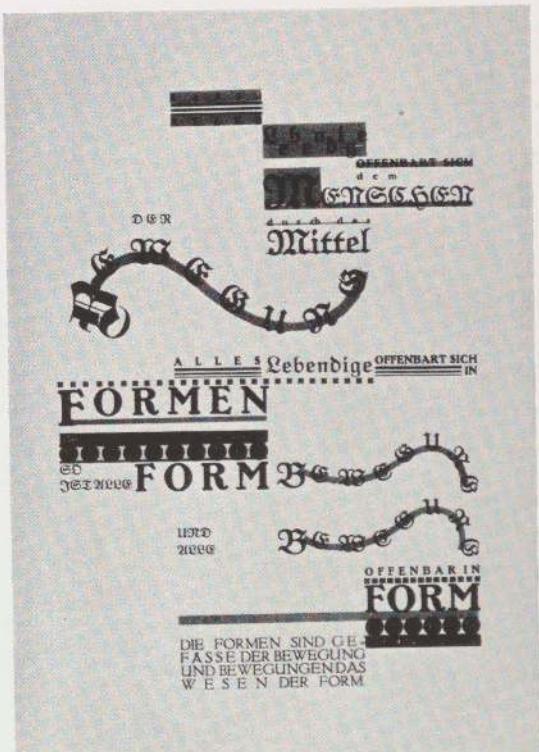
TYPOGRAPHY AND LAYOUT

Albums of lithographs, woodcuts and copperplate engravings (Bibl. nos. 2, 3A, B, C, D, 5, 7) were printed in a workshop equipped with hand presses. The albums were bound in the well equipped Bauhaus bindery.

Lyonel Feininger: Title page, *Europäische Graphik*. Woodcut, 1921



Johannes Itten: Typographical design. Page from *Utopia*, 1921





L. Moholy-Nagy: Title page. *Staatliches Bauhaus in Weimar 1919-1923*.

TYPOGRAPHY AS A MEANS OF COMMUNICATION by MOHOLY-NAGY

It must be clear communication in its most vivid form.

Clarity must be especially stressed for clarity is the essence of modern printing in contrast to ancient picture writing.

Therefore, first of all: absolute clarity in all typographical work. Communication ought not to labor under preconceived esthetic notions. Letters should never be squeezed into an arbitrary shape—like a square.

A new typographic language must be created, combining elasticity, variety and a fresh approach to the materials of printing, a language whose logic depends on the appropriate application of the processes of printing.

(from Bibl. no. 8)

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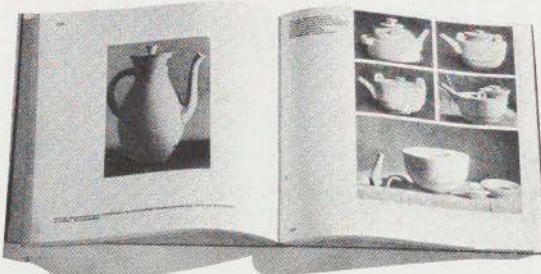
THE BAUHAUS PRESS

On the occasion of the 1923 exhibition, the first Bauhaus publication was issued by the newly founded Bauhaus Press (Bauhausverlag), Weimar-Munich (later Albert Langen Verlag, Munich), in collaboration with Karl Nierendorf, Cologne. The book, **STAATLICHES BAUHAUS IN WEIMAR 1919-1923**, edited by Gropius and Moholy-Nagy, is chiefly a record of Bauhaus activities during the first three years.

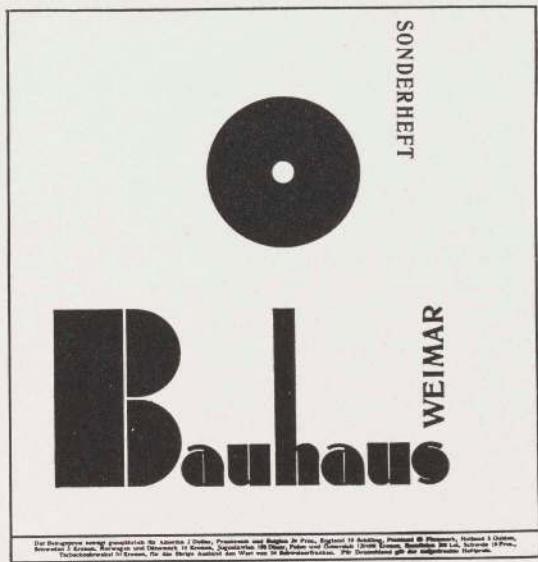


Herbert Bayer: Cover design. First Bauhaus book. 1923

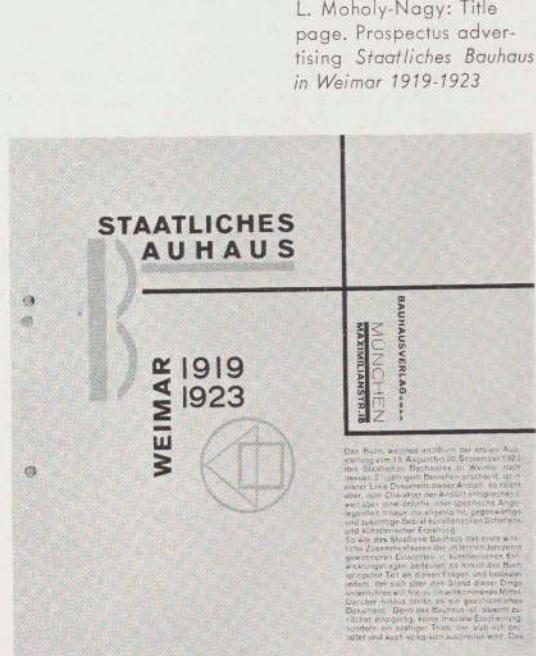
→
The further aim of the Bauhaus Press was to edit a series of books as evidence of the integration of cultural problems. These Bauhaus books are listed in the bibliography.



L. Moholy-Nagy: Page layout. *Staatliches Bauhaus in Weimar 1919-1923*.



: Title page.
Special Bauhaus number
of *Junge Menschen*. 1924



L. Moholy-Nagy: Title page. Prospectus advertising *Staatliches Bauhaus* in Weimar 1919-1923

THE 14 VOLUMES OF THE BAUHAUS PRESS



WEIMAR EXHIBITION, 1923

"Art and Techniques, a New Unity"

In 1923 the Thuringian Legislative Assembly (Landtag) asked for a Bauhaus exhibition—which would serve as a report on what had been accomplished in four years. (This was contrary to the intentions of the Director, who would have preferred to postpone a public display until more mature results had been obtained.) Every department hummed with activity in order that the exhibition might be a thorough presentation of the ideas which animated the Bauhaus. Gropius stated the theme: "ART AND TECHNICS, A NEW UNITY." The exhibition included:



Entrance to the 1923 Exhibition. Poster by Herbert Bayer

Oskar Schlemmer: Cover design for prospectus of the 1923 Exhibition

Fifteen thousand persons visited the Bauhaus exhibition in Weimar, 1923.

EXHIBITIONS IN THE MAIN BAUHAUS BUILDING:

designs, murals, reliefs in various vestibules, staircases and rooms; international exhibition of modern architecture.

in the workshops:

in the classrooms:

in the State Museum at Weimar:

on the ground of the Bauhaus "settlement" (Siedlung):

"BAUHAUS WEEK" PROGRAM:

lectures:

Walter Gropius, "Art and Technics, a New Unity"

Wassily Kandinsky, "On Synthetic Art"

J. J. P. Oud, "New Building in Holland"

Oskar Schlemmer, "Das Triadische Ballett"

the class in stagecraft, mechanical vaudeville

C. Koch, lecture with films
concerts conducted by H. Scherchen

Program: Hindemith, Busoni, Krenek, Stravinsky

(Most of the composers were present at the concerts.)

other entertainments:

paper lantern festival, fireworks, dance with music by Bauhaus jazz-band, reflected light compositions

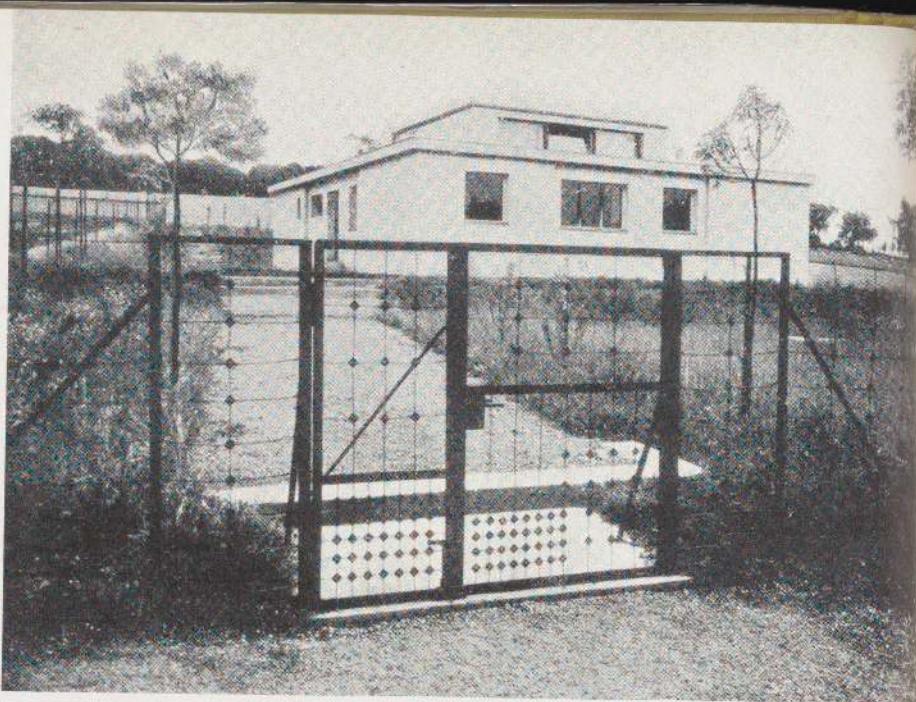




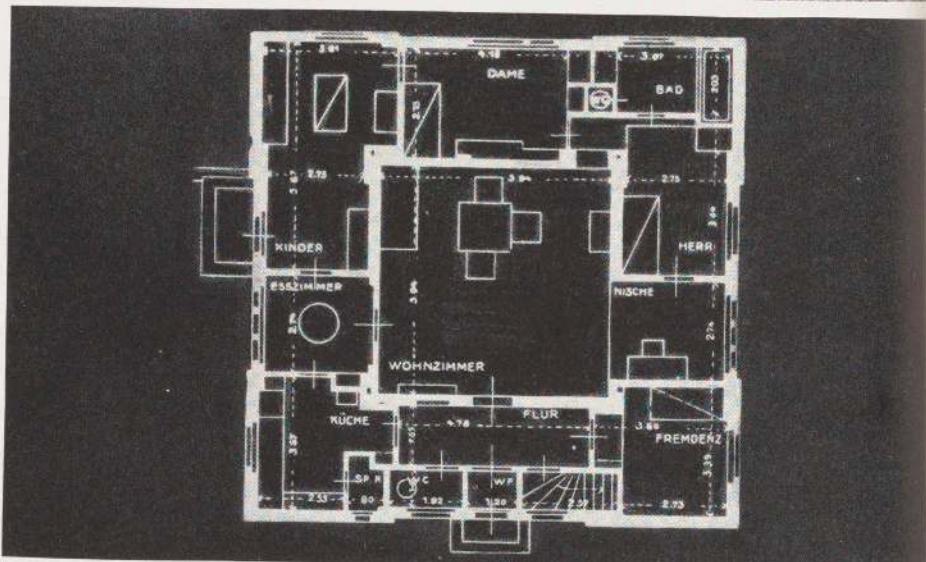
Postcards printed for the
1923 Exhibition

George Teltscher Ludwig Hirschfeld-Mack Herbert Bayer
Herbert Bayer Farkas Molnár
Lyonel Feininger Paul Klee Wassily Kandinsky

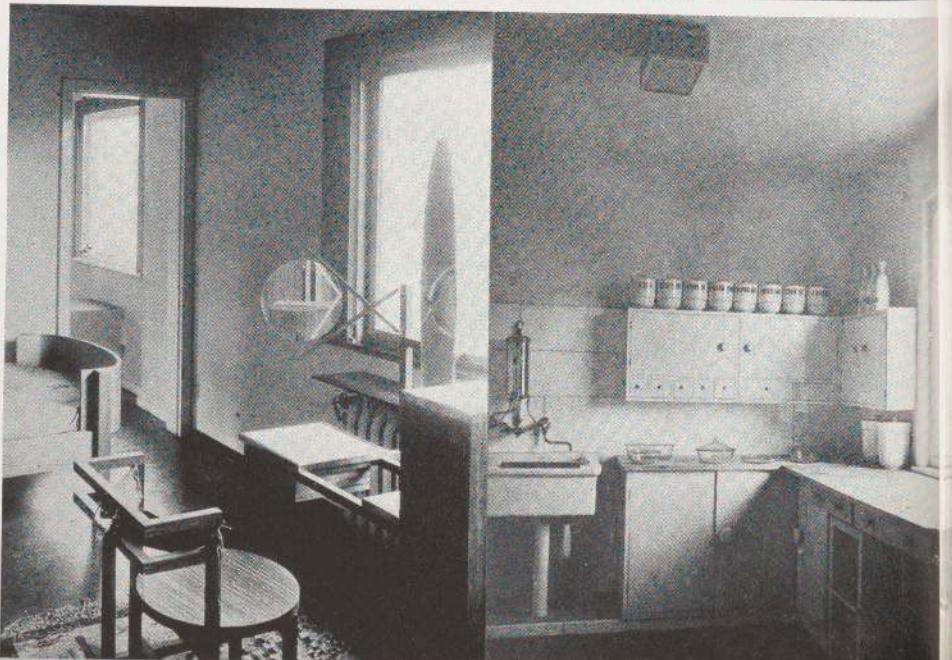
Experimental building, the house "Am Horn," Weimar, 1923



The house "Am Horn," Weimar. Floor plan



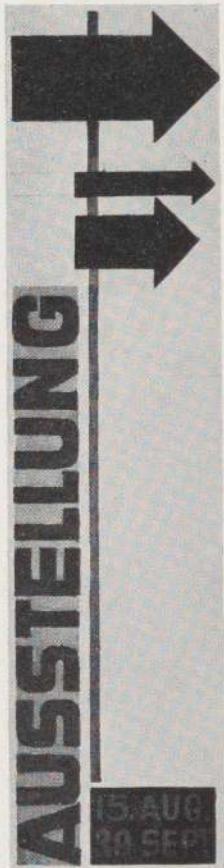
The house "Am Horn," Weimar. Left Corner of bedroom. Right Kitchen



EXPERIMENTAL BUILDING "AM HORN"

It is hard to realize today to what impassioned pronouncements the first experimental Bauhaus building, the house "Am Horn," inspired its critics. Their opinions reflected the conflict between their prejudiced conception of a home and the effect produced by a new type of house conceived in new terms.

The Bauhaus had attempted to crystallize the still unformulated desires of a new man—the post-war German—who had not yet realized what he needed. This man had to construct a new way of life from the debris of a wrecked world—a way of life utterly different from that of pre-war times. He had to recreate the world around him with limited means in a limited space: a task preceded of necessity by psychological readjustments. Conservative critics made much of the famous Weimar "Goethehaus" as an argument against the appropriateness of the "Haus am Horn." But they were unexpectedly countered by a young unprejudiced Canadian, Miss G. Wookey, of the University of Toronto, who observed that Goethe's garden house in the Weimar park was the only building in Weimar that possessed a certain congenial relationship to the Bauhaus.



Herbert Bayer:
Poster for 1923 exhibition

WEIMAR, 1924

The last Leipzig Fair was a distinct success. All Bauhaus workshops were busy for five months filling orders. At this time more than fifty firms were buying Bauhaus products to such an extent that the scarcity of machinery and capital made it impossible to fill all orders. Orders were received from abroad, from Austria, England, Holland, America.

Five hundred and twenty-six students were trained in the Bauhaus between October, 1919, and April, 1924. A large number of others took only the preliminary course. In 1923, in order to maintain the highest possible standard, forty-seven of these students were not admitted to the advanced courses.

EXTRA-CURRICULAR ACTIVITIES

The "kite-festival" was a big yearly event. Every autumn a troop of Bauhaus students went out into the fields to fly the amazing kites which they had built. In the summer, there were parades at night through the peaceful streets of Weimar with paper lanterns of the students' own invention.



Postcards designed for kite-festivals and lantern parades by Klee, Molnár, Klee, Hirschfeld - Mack, Feininger, 1923

Peter Röhl: design for a program, 1921

BAUHAUS EVENINGS

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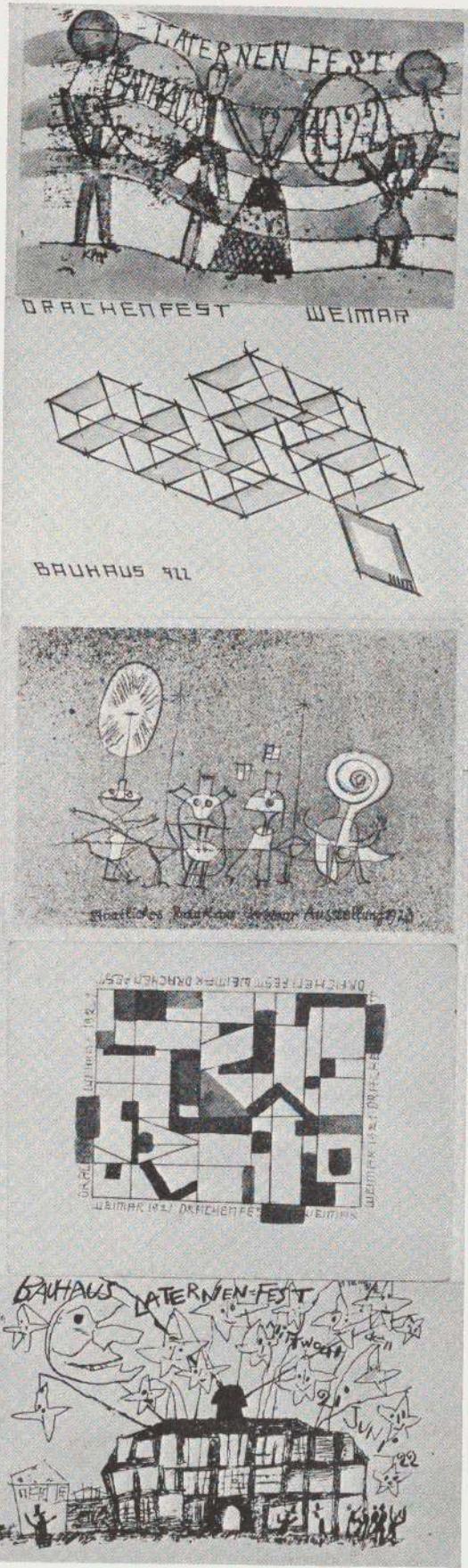
Architects, scholars and painters who were in sympathy with the ideals of the Bauhaus generously contributed their services for "Bauhaus evenings." Among them were such celebrities as the architects Oud, Berlage and Poelzig; the pianist Rudolf Serkin; the violinist Adolf Busch; the composer Bela Bartok; the dancer Palucca; the writer Theodor Däubler; Professor Freudlich of the Einstein Institute; the physio-chemist Wilhelm Ostwald; and the biologist Hans Driesch. Thus the Bauhaus strove to keep in touch with the best and newest in other fields of science and art. The lectures, concerts and dance recitals brought together not only those actually connected with the Bauhaus but also the townspeople interested in the school. In this way they served as a link between the Bauhaus and the community.

THE FRIENDS OF THE BAUHAUS

The association known as "The Friends of the Bauhaus" proved of invaluable moral and financial help during the stormy years of development. Its council was composed of the following:

H. P. Berlage, The Hague
Peter Behrens, Berlin
Adolf Busch, Berlin
Marc Chagall, Paris
Hans Driesch, Leipzig
Albert Einstein, Berlin
Herbert Eulenbergh,
Kaiserswerth
Edwin Fischer, Berlin

Gerhart Hauptmann,
Agnetendorf
Josef Hoffmann, Vienna
Oskar Kokoschka, Vienna
Hans Poelzig, Potsdam
Arnold Schönberg, Vienna
Adolf Sommerfeld, Berlin
Josef Strzygowski, Vienna
Franz Werfel, Vienna



Ludwig Hirschfeld-Mack:
S Dance



The Bauhaus band started with the musical improvisations of a group of painters and sculptors on trips around Weimar. Accordion-music and the pounding of chairs, the rhythmic smacking of a table and revolver shots in time with fragments of German, Slavic, Jewish and Hungarian folk songs would swing the company into a dance. This dance music soon became known all over Germany and was played at artists' festivals everywhere; but since it could never be successfully transferred to paper, it remained gaily impromptu, even later when the instrumentation was expanded to include two pianos, two saxophones, clarinet, trumpet, trombone, banjos, traps, etc.

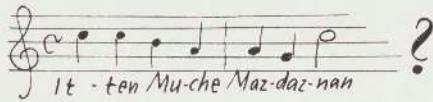


EVERY MAN A MILLIONAIRE

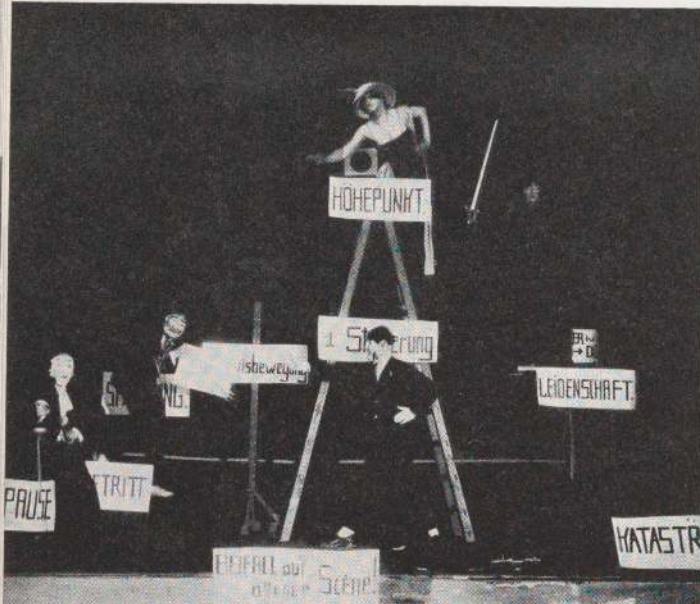
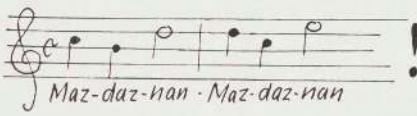
The rapid devaluation of the German mark during the inflation years led to incredible grotesqueness in daily life. At the height of the economic crisis in 1923, money received in the morning had to be disposed of before evening of the same day for by that time it was likely to be valueless. When the Bauhaus Exhibition of 1923 opened, a million marks in paper money equaled in value one mark forty-seven pfennigs in gold. Four months later one reckoned in billions; a man paid for his lunch in billion mark notes. The one million mark note was designed by Herbert Bayer in 1923 for the State Bank of Thuringia. Two days later it was issued with the ink still wet.

Bauhaus whistling tune

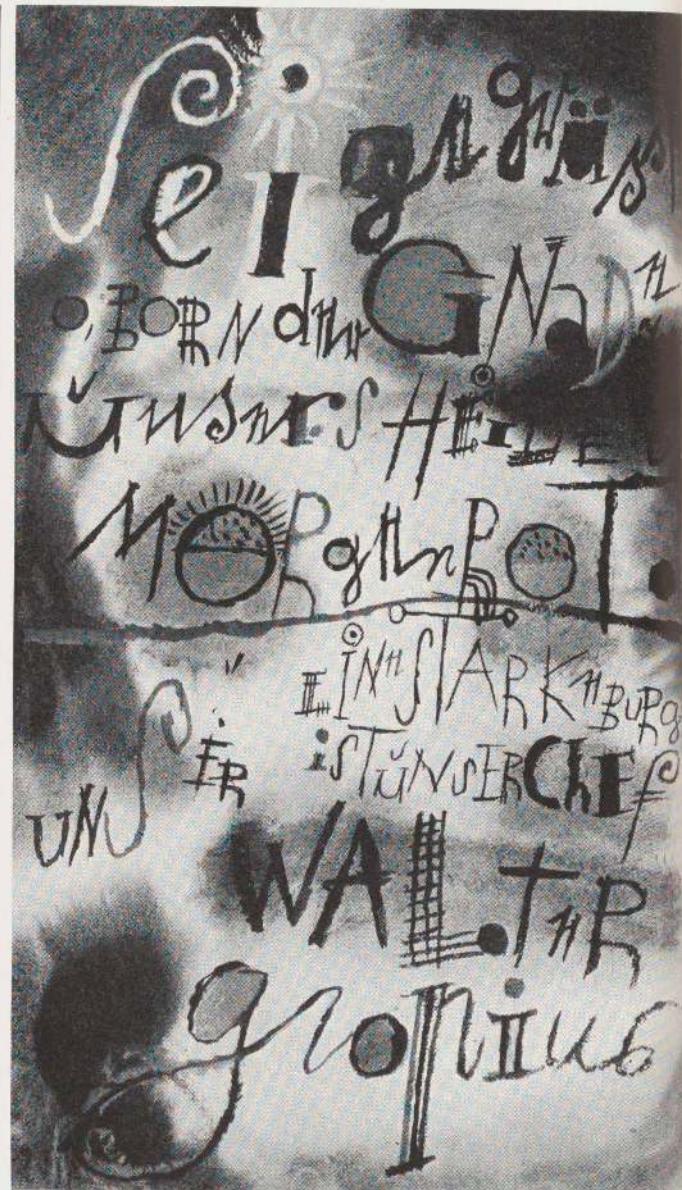
QUESTION



ANSWER



Top, Oskar Schlemmer,
1922; bottom, Alexander
Schawinsky, 1924: Impro-
vised sketches at Bauhaus
dances



Marcel Breuer: Birthday
greetings to Walter
Gropius

The **Bauhäusler** presented a highly curious appearance to the provincial eyes of the Weimar citizenry. Partly through pure fantasy, and partly through enthusiasm for clothes intended to forecast future styles, he wanted to express in dress his entire independence of conventional modes. He was so wrapped up in the fascinating task of discovering and shaping his own ego and his environment that he scarcely observed the radical contrast between his own intensive existence and the ordinary small-town life which surrounded him. Still less did he think of recording in word or photograph the life of those first few colorful and explosive years at the Weimar Bauhaus. Absorbed in living, he found no time for the task of observing and recording.

Marcel Breuer: Portrait of Josef Albers. Etching

One student did tailoring work. Under Itten's influence, he made fantastic Bauhaus clothes: wide trousers without creases, narrow at the feet, high closed jacket with a belt, scarf held by a pin. After the first romantic years these clothes were discarded in accordance with Gropius' opinion that the artist of today should wear conventional clothing.

Like so many generations of young Germans, Bauhaus students went south to Italy. Mostly on foot, like vagabonds, they earned their living along the way as craftsmen, mechanics or painters.

The **Bauhaus canteen** enabled the students to eat well for little money. The poverty of a great many Bauhaus apprentices and journeymen made the canteen a vital necessity. It was made possible by the unselfish aid of Bauhaus members and friends. Some of the canteen work was done by the Bauhaus members themselves.

Every Saturday a **Bauhaus dance** was held either in Weimar or in one of the many nearby country inns. The great enthusiasm of the early days in Weimar found an outlet in spontaneous shows and parties for which fantastic masks and costumes were improvised. Improvised, too, were the posters which appeared in the Bauhaus lobby every week to announce the dances. For private celebrations, such as birthdays, a special kind of "gift design" (Geschenkgraphik) was developed. Somewhat influenced by Dadaism, these unconventional and imaginative designs played an important part in the development of lay-out and typography.

Herbert Bayer: Poster for Bauhaus dance. 1923

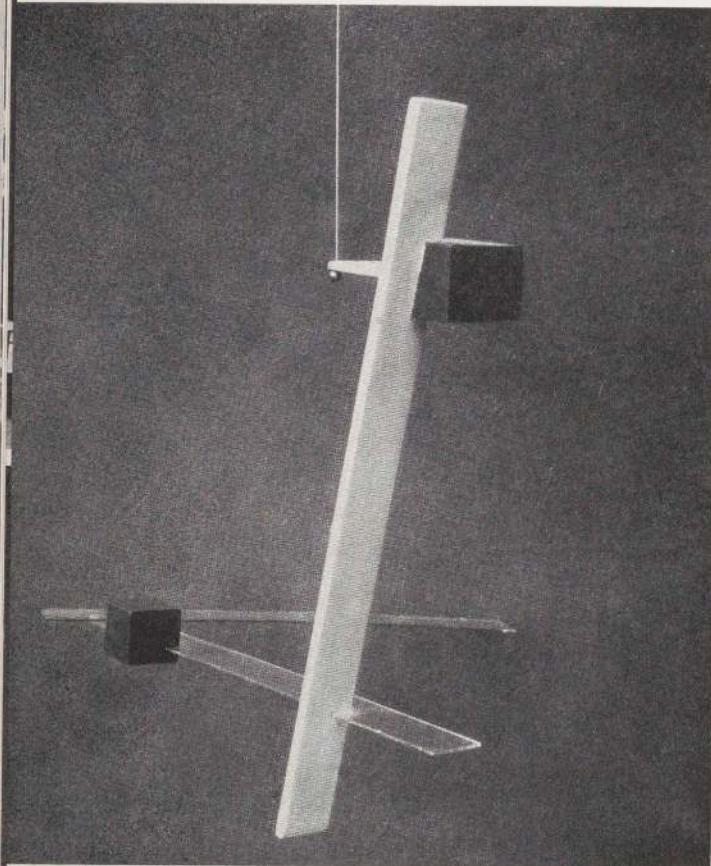


PRELIMINARY COURSE: MOHOLY-NAGY

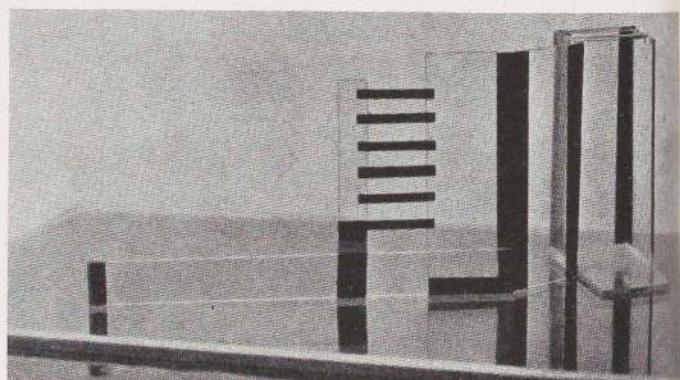
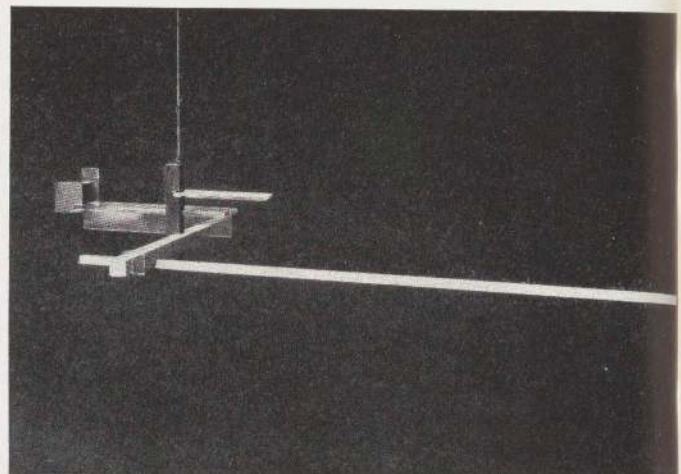
Owing to differences of opinion as to the actual conduct of the course, ITTEN left the Bauhaus in the spring of 1923. About this time Josef Albers, who had been a student at the Bauhaus, began to work actively on the development of the preliminary course. He took charge of the studies in materials and continued this work even when Moholy-Nagy was called to the Bauhaus shortly afterward to direct the preliminary course. Each taught independently and thus widened the scope

of the teaching. Because of his unusual pedagogic gifts, Albers was formally offered a position as teacher at the Bauhaus after the institution had moved to Dessau. From then on, he directed the preliminary course during the first term, while Moholy-Nagy took over the second term. When Gropius and Moholy-Nagy left the Bauhaus in 1928, Albers continued to teach in both preliminary classes until the closing of the Bauhaus in April, 1933.

Suspended construction.
1923

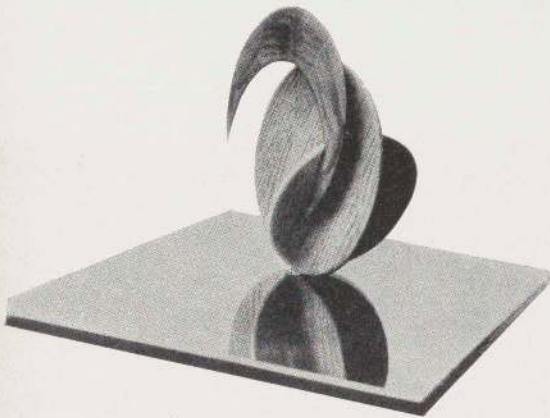


Irmgard Sörenson-Popitz:
Suspended construction.
1924



Charlotte Victoria: Study
in volume and space.
Glass and calico. 1923

PRELIMINARY COURSE: ALBERS



Toma Grote: Study in balance, based on specific gravities of various woods. Right half is made of heavy wood to balance projection of left half which is of light wood. Whole construction rests in perfect balance upon a single point. 1924



Paul Reichle: Construction. 1924

The work with materials in this course was planned to prepare the first semester students for later craft-studies in the various Bauhaus workshops. The students were introduced to a simple and elementary, but appropriate use of the most important craft materials, such as wood, metal, glass, stone, textiles and paint, and to an understanding of their relationships as well as the differences between them. In this way we tried, without anticipating later workshop practice, and without workshop equipment, to develop an understanding of the fundamental properties of materials and the principles of construction.

To this end we analyzed typical treatments and combinations of materials, and worked them out with our hands. For instance, we visited the workshops of box, chair and basket-makers, of carpenters and cabinet-makers, of coopers and cartwrights, in order to learn the different uses of wood, the different characteristics of flat grain and quarter-sawing, split, bent and laminated wood, and to learn the various methods of joining: glueing, nailing, pegging and screwing.

We tried to apply our knowledge to the making of useful objects: simple implements, containers, toys and even toy furniture, first of one material alone, later of several combined materials, but, as already indicated, using no machines and only simple everyday tools. Thus, at first, we studied material more or less on a traditional handicraft basis.

Soon, however, we expanded our practical work to allow more inventiveness and imagination, as a fundamental training for later specialized design. This development is briefly described in my article on our more developed preliminary course at Dessau, (page 116).

OPPOSITION TO THE BAUHAUS

on the part of authorities

The Non-Political Character of the Bauhaus

Throughout its existence, the Bauhaus found itself involved in the political convulsions of post-war Germany. In Thuringia, the government ran the gamut from Left Socialist to the "People's Party," the forerunner of the National Socialist Party. The fact that the Bauhaus happened to open during a Socialist regime (the program had been initiated earlier under the patronage of the Grand Duke of Saxe-Weimar), caused it to be attacked by all subsequent governments on the grounds that the Socialists had started it.

Gropius foresaw these difficulties. He found it necessary at an early date to prohibit political activity of any kind in the Bauhaus, and faculty and students held themselves aloof from participation in the work of any political party. Although the enemies of the school tried in every conceivable way to confirm their suspicions (they even went so far as to order house-to-house searches by the military authorities) they never succeeded in producing any convincing proof. But without its non-partisan attitude, the institution would certainly have come to a premature end.

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on the part of officials

From a letter from the Business Manager (Syndikus) of the Bauhaus to the Director

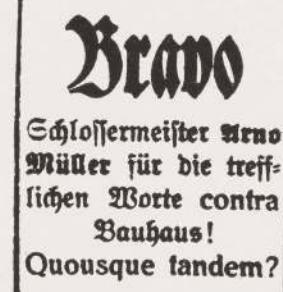
... Since October, 1922, I have done my utmost to further the development of the Bauhaus. Cooperation, which should have been a matter of course on the part of Government officials, notably the Department of Finance, has not been forthcoming; the attitude shown by superior officials is malevolent, obtuse and so inflexible as constantly to endanger the growth of the institution; furthermore, this attitude has entailed financial loss. Until recently it was possible to avert the most pressing dangers, but since the advent of the new government the official attitude, which had hitherto been indifferent, has changed into open animosity . . .

(signed) Emil Lange
29/3/1924

on the part of the crafts

The Bauhaus workshops prepared designs much in the manner of a laboratory for industrial and craft use. Not only was this in accord with the original conception of the Bauhaus; it also took the sting out of the attacks (foreseen from the start!) of craft organizations, which opposed the sale of actual objects produced at publicly financed schools as unfair competition with private enterprise. But the sale of Bauhaus designs in return for royalties on mass produced objects could not be denounced as competition with the handicrafts.

The shortsighted attitude of the craftsmen's organizations in Germany was one of the greatest obstacles the Bauhaus encountered. Instead of recognizing the Bauhaus as a natural link between craft and industry, they fought it, and feared it as a new factor likely to accelerate that decline of the crafts which had resulted from 20th century industrial development.



From a newspaper:
Bravo, Locksmith Arno Müller, for your telling words against the Bauhaus!
How long . . .?

PRESS COMMENTS 1923-1932

The critics of the Bauhaus showed a tendency, typical of the period, to narrow down the comprehensive Bauhaus program in order to make it fit in with one of the many different cultural ideologies then current. However, the Bauhaus never forced its natural growth, never chose a policy prematurely and preserved thereby its main source of strength. A characteristic critical estimate appeared in *Stavba*, the leading architectural periodical in Czechoslovakia, where, in 1924, Karel Teige wrote: ". . . unfortunately, the Bauhaus is not consistent, as a school for architecture, as long as it is still concerned with the question of applied arts or 'art' as such. Any art school, no matter how good, can today be only an anachronism and nonsense. . . . If Gropius wants his school to fight against dilettantism in the arts, if he assumes the machine to be the modern means of production, if he admits the division of labor, why does he suppose a knowledge of the crafts to be essential for industrial manufacture? Craftsmanship and industry have a fundamentally different approach, theoretically as well as practically. Today, the crafts are nothing but a luxury, supported by the bourgeoisie with their individualism and snobbery and their purely decorative point of view. Like any other art school, the Bauhaus is incapable of improving industrial production; at the most it might provide new impulses."

"The architects at the Bauhaus propose to paint mural compositions on the walls of their rooms, but a wall is not a picture and a pictorial composition is no solution of the problem of space. . . . Modern artistic vitality has at last come to deny painting and sculpture as such."

In contrast to the above is a review of the exhibition of 1923 by the Swiss art historian, Siegfried Giedion*, in *Das Werk*, Zurich, September, 1923:

"After three and a half years of existence the Bauhaus at Weimar called in its friends and foes to judge for themselves its aims and achievements. It is assured of respect in any case. It pursues with unusual energy the search for the new principles which will have to be found if ever the creative urge in humanity is to be reconciled with industrial methods of production. The Bauhaus is conducting this search with scant support in an impoverished Germany, hampered by the cheap derision and malicious attacks of the reactionaries, and even by personal differences within its own group.

"The Bauhaus is undertaking the bold and, in these times, almost presumptuous task of reviving art. It tears down the barriers between individual arts. . . . It recognizes and emphasizes the common root of all the arts."

The opinion of a German trade paper, *Stein Holz Eisen* (Stone Wood Iron), on the inauguration of the Bauhaus at Dessau, 1926.

"On December 4th, the formal inauguration of the new

*Charles Eliot Norton Lecturer, Harvard University, 1938-1939.

Bauhaus building will take place. The word 'Bauhaus' has become a rallying-cry for friend and foe. To do it justice, we must don neither the rose-colored glasses of boundless enthusiasm nor the black spectacles of blind refusal-to-see. It is possible to state quite soberly what the Bauhaus is worth to Germany and what it may be worth in the future. It should be valued as the first and, until now, virtually the only institution for practical experiment in new materials, new methods and new forms, the only institution concerned with the integration of all aspects of contemporary culture. It is understandable and human that such an experiment, in the midst of present-day chaos, should not proceed without clashes of opinion. . . . But that is not the main thing. The Bauhaus is of national importance; it concerns all Germany."

Walter Curt Behrendt* in the *Deutsche Allgemeine Zeitung*, October 2, 1923, commenting on the exhibition of 1923:

"Apprentices at the Bauhaus are taught by two masters, a craftsman and an artist, working in close cooperation. The difficulties of this novel method of education begin here. The dualism of this system can never lead to that unity of art and technics of which Gropius dreams. . . . And after a careful scrutiny of the results obtained in Weimar, it is to be feared that this method at the Bauhaus cannot avoid creating again the same dangerous dilettantism. . . . The problem remains, as before, how to educate human beings to meet the most urgent needs in the field of industrial production. The road chosen by the Bauhaus will not, we believe, lead to this goal. . . . Nevertheless, the experiment begun here by a few courageous and steadfast men remains a valuable one in spite of all the problems it raises, and it should be allowed to continue under all circumstances."

Theo van Doesburg, 1924:

"When I first became acquainted with the aims of the Bauhaus, I was not only amazed but enthusiastic. Where else in the world was it possible to satisfy the new desire for a systematic art education, a desire which had begun to assert itself in all countries in the fields of art, science and technics? Where else but here in Weimar was a generation struggling for self-expression offered the possibility of developing its creative powers? Neither in France, nor England nor anywhere else was there an institution where the students themselves were encouraged to create, instead of being taught merely to repeat that which had already been created. . . . The Bauhaus is open to criticism in many respects; as a whole it shall not and must not be attacked."

Inspired by the Bauhaus Exhibition of 1923 Dr. Harkort, the proprietor and manager of a ceramics plant at Velten, near Berlin, wrote in the periodical *Die Kachel- & Töpfekunst* (The arts of tile and pottery):

*Special lecturer at Dartmouth College, 1934; now Technical Director of Research Station, Buffalo City Planning Association and lecturer at the University of Buffalo.

Der Verfall der Weimarer Kunst.

Der Schriftsteller Heinrich Lichtenstein, der gen Monaten seinen Wohnsitz von Berlin nach Weimar hat, gibt in der Weimarer Landeszeitung seine

Schwindel-Propaganda.

Das staatliche Bauhaus in Weimar.

Gewirr in Weimar

Unser Weimarer Kulturrepresentent schreibt uns unter dem 24. Januar: „Den Kampf, der jetzt in Weimar um das

Staatliche Bauhaus“ geführt wird, im einzelnen

Staatliche Müllzuflöhr.

Das staatliche Bauhaus in Weimar.

Der Bauhaus-Standal.

In den Weihnachtstagen wurde in der „Vossischen Zeitung“ ausführlich berichtet, dass die Schließung des Weimarer Bau-

Rettet das Bauhaus!

Eine Mahnung im letzten Augenblick

Die Bedrohung Weimars.

Von Edwin Redslob.

Ausgabe

Der Künstlerstreit in Weimar.

Von Edwin Redslob.

[Nachdruck verboten.]

jetem ständigen Mitarbeiter.

Der Schlag gegen das Bauhaus

Die eueste „Kulturtat“ der Thüringer Ordnungsregierung

— 28. Sept. — politischen Zwangslage bis jetzt den sachlichen

zuwenden, die von Sachverständigen so zahlreich

für das Bauhaus in

Kultur-Abbau in Thüringen

Die Völkischen verlangen den Abbau des Staatlichen Bauhauses

Kunstphilister.

Im Frühjahr 1919 hat der Architekt Walter Gropius sein Amt als Leiter des Staatlichen Bauhauses in Weimar begeistertes Gr.

Studierende erhielten

in Weimar

Ein Protest der Weimarer Künstlerkunst.

Zus Weimar

Der Kulturmampf in Thüringen.

Systematischer „Abbau der Republik“. Von unserem Ko

Für das Weimarer Bauhaus.

S. J.-Y. Wenn politische Gesinnung und Kunst sich befehden, gibt es einen sonderbaren Streit. Gesinnung schlägt die Menschen. Die Künster aber wehren sich, indem sie ihre Leistungen voran-

"It is evident that a fundamental improvement in industrial production, which all informed persons agree is necessary, depends largely on the widespread and enthusiastic participation of artists. They should not remain aloof from this important task but undertake it as the most pressing problem of the present day; for its benefit they must sacrifice their own pleasant individual preoccupations.

"The Bauhaus wants to enlist an entire generation of artists in a struggle to solve the creative problems of industrialism. It used to be more or less a chance occurrence for a creative artist to find his way into a factory and master the problems put to him. This will now be done consciously and to an extent worthy of the importance of these problems.

"The ceramics industry, in particular, where esthetic considerations are so imperative and where industrial requirements have had a particularly devastating influence on artistic quality, should feel obliged to participate in the effort made at Weimar and should be eager to accept and develop what has been begun there."

Dr. E. Redslob, National Art Director of Germany, commenting on the plans for the House "Am Horn" to be erected for the proposed exhibition in 1923:

"Invited by the Director of the Bauhaus to make a statement concerning the plans for a house in the proposed exhibition in 1923, I affirm that I can hardly imagine, under present circumstances, a plan more suited for exe-

cution in an exhibition than the one submitted. As a matter of principle, I am skeptical about the construction of houses for display purposes, but in this case it is a question of a new type of building, the realization of which is likely to have far-reaching cultural and economic consequences. The need for a strictly economical method of construction, as well as our altered way of life seem to call for a new treatment of the one-family house in which it ceases to be an imitation of the villa with rooms of equal size. There is evidence that a type of design is developing which organically unites several small rooms around a large one, thus bringing about a complete change in form as well as in manner of living. Of all the plans I have seen, none appears to me to be so apt to clarify and to solve the problem as the one submitted by the Bauhaus. The plight in which we find ourselves as a nation necessitates our being the first of all nations to solve the new problems of building. These plans clearly go far toward blazing a new trail."

The relation between the Bauhaus and the State Government presented a problem which confronted almost all publicly appointed directors of cultural institutions in the new democracy: how far the democratic principle of the vote should be allowed to interfere with non-political matters. Koch, a democratic Secretary of State, finally settled the dispute by declaring that any kind of public voting on questions of art was an absurdity.

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The *Deutsche Werkbund*, under the leadership of its president, the architect Hans Poelzig, adopted the same point of view, in a letter addressed to the government of the free state of Saxe-Weimar:

"The public controversy now raging around the Bauhaus at Weimar is no local matter; in more ways than one, it concerns all those interested in the growth and development of our art. It is always undesirable to confuse problems of art with political trends. The fury of political strife injected into all discussion of the work and purpose of the Bauhaus impedes any real consideration of the great and important experiment boldly going forward here. We trust that the officials and departments having jurisdiction over this matter will do their utmost to prevent political passions from destroying an undertaking which should not be measured by personal prejudices or by considerations foreign to art, but solely by its own straightforwardness and its own unimpeachable objectives."

F. H. Ehmke, a well known art teacher and typographer, commenting on the cover of the book, *Staatliches Bauhaus Weimar* (Bibl. no. 8), 1923:

"Wholly concerned with shopwindow effects, or, if one wants to be nasty, sheer bluff; brutal in coloring, without refinement of form . . ."

Bruno Taut, architect, commenting on the Preliminary Course:

"The method of testing a student by letting him experi-



A FEW HEADLINES

- The Collapse of Weimar Art
- Disintegration of the Staatliche Bauhaus in Weimar
- Swindle-Propaganda
- Storm over Weimar
- Staatliche Rubbish
- Bauhaus Scandal
- Save the Bauhaus!
- The Menace of Weimar
- The Art War in Weimar
- The Assault on the Bauhaus
- Culture Demolition in Weimar
- The Cultural Fight in Thuringia
- Protest of the Weimar Artists

ment independently and freely often seems curious to the layman; but for the teacher it is the most infallible indication of whether a student has any creative ability and whether he can profitably be admitted to a specified workshop. This method of selection is, perhaps, one of the most important achievements of the Bauhaus."

Kole Kokk in the *8 Uhr Abendblatt*, Berlin, February, 1924, wrote of the Bauhaus dances:

"The Ilmschlösschen (an inn) is far out in the country, in Oberweimar. What a delicate poetic name, and what a shack thus decorated! Through a narrow passageway one penetrates into a dance hall of medium size, of luxuriant ugliness. The decorative murals date assuredly from the '80's; they represent maidens playing the harp on some green meadow in paradise. Can it be that the pupils of Lyonel Feininger, of Kandinsky or Paul Klee are going to dance here? Idle doubts disappeared after an hour's enthusiastic participation! In this throne-room of Kitsch [cheap bad taste] there is more real youthful artistic atmosphere than in all the stylishly decorated artists' balls of Berlin. All is primitive, there is not the least refinement, nor is there that yawning blasé demeanor nor that overheated atmosphere which necessitates the stationing of a policeman in front of every dark recess at our balls in Berlin. Everything has been done by the Bauhaus students themselves. First of all, there is the orchestra, the best jazz band that I ever heard ragging; they are musicians to their fingertips. In invention and glorious coloring the costumes leave far behind anything that can be seen at our performances. . . . The Bauhaus community, masters, journeymen, apprentices, form a small island in the ocean of the Weimar bourgeoisie. Four years of serious labors have not been able to accustom the Bauhaus people to the good folks of Weimar—and vice versa. . . ."

Six years later the *Salon des Artistes Décorateurs* in Paris included an exhibition of the *Deutsche Werkbund*, organized under the direction of Walter Gropius with the collaboration of Herbert Bayer, Marcel Breuer and Ladislaus Moholy-Nagy. On this occasion Paul Fierens wrote in the *Journal des Débats*, June 10, 1930:

"In all European countries, the same ideas have been advanced, the same efforts are being made. In our own country they are too dispersed. In Germany, they are more concentrated; artists and industrialists are working together in the same spirit. The Bauhaus at Dessau represents a whole generation of explorers capable of exploiting the numerous resources of modern technics; it is a school and a laboratory at the same time. Germany has realized the importance of the problem, which she has considered in connection with the social readjustment now going on. And that is why, in the history of architecture and the industrial arts of the 20th century, Germany will have the lion's share."

In June, 1924, Dr. August Emge, Professor of National Economy and Philosophy at the University of Jena, pub-

lished two lectures entitled *The Conception of the Bauhaus* (Bibl. xxx). Basing his views on the theses set forth by Gropius in his essay, *The Theory and Organization of the Bauhaus* (Bibl. xxx), Dr. Emge compared the "esthetic synthesis" of the Bauhaus with its "social synthesis."

After quoting the Gropius thesis "mechanized work is lifeless, proper only to the lifeless machine. . . . The solution depends on a change in the individual's attitude toward his work, not on the betterment of his outward circumstances," Dr. Emge writes: "A blunter rejection of Marxism and kindred Utopias is inconceivable. It is clearly stated here that harmonious creation is an ethical problem to be solved by the individual."

Later he alludes to the relation of the Bauhaus conception to the contemporary world: "A movement which is timely in the best sense of the word cannot be said to deny history. . . . It is difficult to determine just how the artist is affected by tradition. Tradition must live in a man—it cannot be cultivated in him. 'Once spirit has taken on material form,' says Hegel, 'it is futile to try to impose on it forms evolved by earlier cultures; they are like withered leaves thrust aside by buds which have been nourished from the same roots.' It may be true even in other fields of endeavor that tradition must make itself felt harmoniously, unobtrusively and subconsciously, but it is especially applicable in the realm of art. Esthetic tradition is embodied in style. But a style must be inborn in the artist and generic to its epoch as were the great styles of the past. All conscious attempts to gain insight into the essence of a style, all artificial preservation, lead to an historical attitude which is hostile to life and, considering the multiplicity of choice, to a chaos of style, in one and the same period."

Attacks on the Bauhaus

The following quotation from an article by H. Pflug, printed in the political weekly "Die Tat" in 1932, describes the unceasing warfare the Bauhaus was forced to wage against its adversaries.

"Different valuations may be placed on the role of the Bauhaus in the development of modern architectural design, but undoubtedly that role was a great one. The violence of the attacks testified to the strength and historical significance of Bauhaus ideas. The political attacks had as their basis psychological and philosophical resentment. Those no longer able or not yet willing to change and learn, realized that the Bauhaus stood for a new life and a new style in a new time. Philistines and reactionaries rebelled. All the animosity they could not unload elsewhere was directed against the visible embodiment of what they feared."

The following persons and societies participated in the flood of protests against the discontinuance of the Bauhaus at Weimar which were addressed to the Government of the State of Thuringia:

Professor Peter Behrens
Professor Lovis Corinth
Professor Albert Einstein
Dr. Alexander Dorner
J. J. P. Oud
Professor Dr. C. Fries
Dr. Gerhart Hauptmann
Ludwig Justi
Miës van der Rohe
Dr. Roland Schacht
Hermann Sudermann
Professor Rohlf
Prof. Dr. Riemerschmid
Professor Hans Poelzig

League of German Architects (Bund Deutscher Architekten)
Architects Society "Architectura et Amicitia," Amsterdam
German Werkbund (Deutscher Werkbund)
Austrian Werkbund (Österreichischer Werkbund)
Society of Social Building Trades (Verband Sozialer Baubetriebe)
Society of German Art Critics (Verband Deutscher Kunstkritiker)

Newspapers from the following cities recommend the continuance of the Bauhaus:

Berlin	Apolda
Bielefeld	Leipzig
Weimar	Hamburg
Dresden	Munich
Darmstadt	Frankfort
Jena	Stuttgart
Bremen	Heilbronn
Chemnitz	Hanover
Magdeburg	Karlsruhe
Erfurt	

Also protesting the discontinuance of the school at Weimar were the following publications:

Germany:
Die Tat
Der Cicerone
Weltbühne
Die Bauwelt
Kunstchronik in Kunstmarkt
Schatzkammer
Switzerland:
Neue Züricher Zeitung
Das Werk

Holland:
Telegraaf, Bouwerkundig
Weekblad, Nieuwe Rotterdamsche Courant
Czechoslovakia:
Pragertageblatt
Hungary:
A Magyar, Budapest
U. S. A.:
The Freeman, New York

Professor Bernhard Pankok
Dr. Max Osborn
Professor Dr. Hans Thoma
Professor Josef Hoffmann
Hugo von Hoffmannsthal
Professor Oskar Kokoschka
Professor Max Reinhardt
Arnold Schönberg
Professor Strygowski
Franz Werfel
Gräfin Kalkreuth
Dr. N. Muthesius
and many others

THE BAUHAUS QUILTS WEIMAR

From a letter to the Government of Thuringia

Weimar, December 26th, 1924

The Director and masters of the State Bauhaus at Weimar, compelled by the attitude of the Government of Thuringia, herewith announce their decision to close the institution created by them on their own initiative and according to their convictions, on the expiration date of their contracts, that is, April first, nineteen hundred and twenty-five.

We accuse the Government of Thuringia of having permitted and approved the frustration of culturally important and always non-political efforts through the intrigues of hostile political parties. . . .

(signed by all the masters)

From a letter to the Government of Thuringia

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Weimar, January 13th, 1925

We notify the Government of Thuringia that we, collaborators at the State Bauhaus at Weimar, shall leave the Bauhaus together with the leaders of the Bauhaus, because of the actions of the State Government. . . .

(signed by all the students)

Menaced by an uncomprehending and antagonistic government and conscious of their solidarity and rights as founders of the institution, the director and council of masters decided, at Christmas time, 1924, on the dissolution of the Bauhaus in order to forestall its destruction. In spite of all prophecies to the contrary, this step proved to be wise. The *esprit de corps* which had gradually developed among the students and masters withstood this trial. Of their own accord, the students informed the government that they stood with the director and masters and intended to leave with them. This united attitude was reflected in the entire press and decided the future of the Bauhaus. Various cities, Dessau, Frankfort, Hagen, Mannheim, Darmstadt, opened negotiations with a view to transplanting the Bauhaus. On the initiative of Mayor Hesse, Dessau, in the center of the mid-German coal belt, invited the entire Bauhaus to reestablish itself there. This invitation was accepted and, after carrying out their contracts in Weimar, masters and students moved to Dessau in the spring of 1925 and there began the reorganization of the Bauhaus.

a fresh start at DESSAU, APRIL, 1925



: cover from
a prospectus advertising
Dessau. 1928

ADVANTAGES OF THE SMALL TOWN

Only those familiar with the cultural quality and importance of the provincial German town can understand why on two occasions a small town was chosen as the site of the Bauhaus. Germany has an unusually large number of small towns unique and inimitable in character. Thanks to their civic structure and their spiritual vitality, they provide an ideal environment for cultural movements which require strong personal direction and a favorable atmosphere. Comparatively simple administrative machinery; comparatively few authorities (whose decisions can be quickly carried out); a community whose various elements are clearly differentiated and defined—these are the advantages of the provincial city. Both in Weimar and in Dessau a fruitful working atmosphere, free from distraction, and the proximity of beautiful natural surroundings were indispensable factors in the lives of those who worked at the Bauhaus.



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DESSAU. Mentioned for the first time in 1213. Since 1603 the seat of a line of the house of Anhalt. Important industrial town and transportation center: Junkers Works (all-metal airplanes), chemical industry, manufacture of machinery, railroad cars, wooden articles, chocolate, sugar. Renaissance palace, residence of the Dukes of Anhalt; small palaces and town houses in baroque and neo-classic styles. Near the town, at Wörlitz, are large 18th century parks in the English "Romantic" style.

DESSAU BAUHAUS 1925-1928

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Dr. Fritz Hesse, Mayor
of the City of Dessau

The Mayor of Dessau, Dr. Fritz Hesse, was an eminently farsighted person, one of those notable individuals who demonstrate the importance of the small German city as a cultural factor. Owing to his energy and courage, the Junkers airplane works moved to Dessau. He encouraged cultural activity with the same tenacity. On his initiative, the Bauhaus was transferred from Weimar to Dessau; he loyally supported its principles; and thanks to him it was able to develop relatively undisturbed for a number of years.

FACULTY AND STUDENTS

Almost all the former masters, Feininger, Gropius, Kandinsky, Klee, Moholy-Nagy, Muche, Schlemmer, remained with the Bauhaus when it moved to Dessau. Gerhard Marcks, however, went to teach near Halle since there was not money or room to reinstall his ceramics workshop in Dessau.

Five former students, Josef Albers, Herbert Bayer, Marcel Breuer, Hinnerk Scheper, Joost Schmidt, were appointed masters, and nearly all the Bauhaus students moved from Weimar to Dessau, where work was immediately begun in provisional quarters.

NEW BUILDINGS

The mayor of Dessau had approved an appropriation for seven houses with studios for the former Weimar masters and for a new building to house both the Bauhaus and the Municipal Arts and Crafts School. Construction, from Gropius' designs, was begun at once. Especially noteworthy was the city's decision to add to the Bauhaus building proper a wing with twenty-eight studio apartments, baths, laundry and dining hall for the students.

THE NEW CURRICULUM

The curriculum underwent several changes: joint instruction by a craftsman and an artist was abandoned. Henceforth each workshop was directed by one master. The department of architecture was considerably enlarged and the teachers of the Municipal School co-operated with it.

A department of typography and lay-out was added. **The principles of the Bauhaus were again clarified:** The Bauhaus is an advanced school for creative work. Its purpose is:

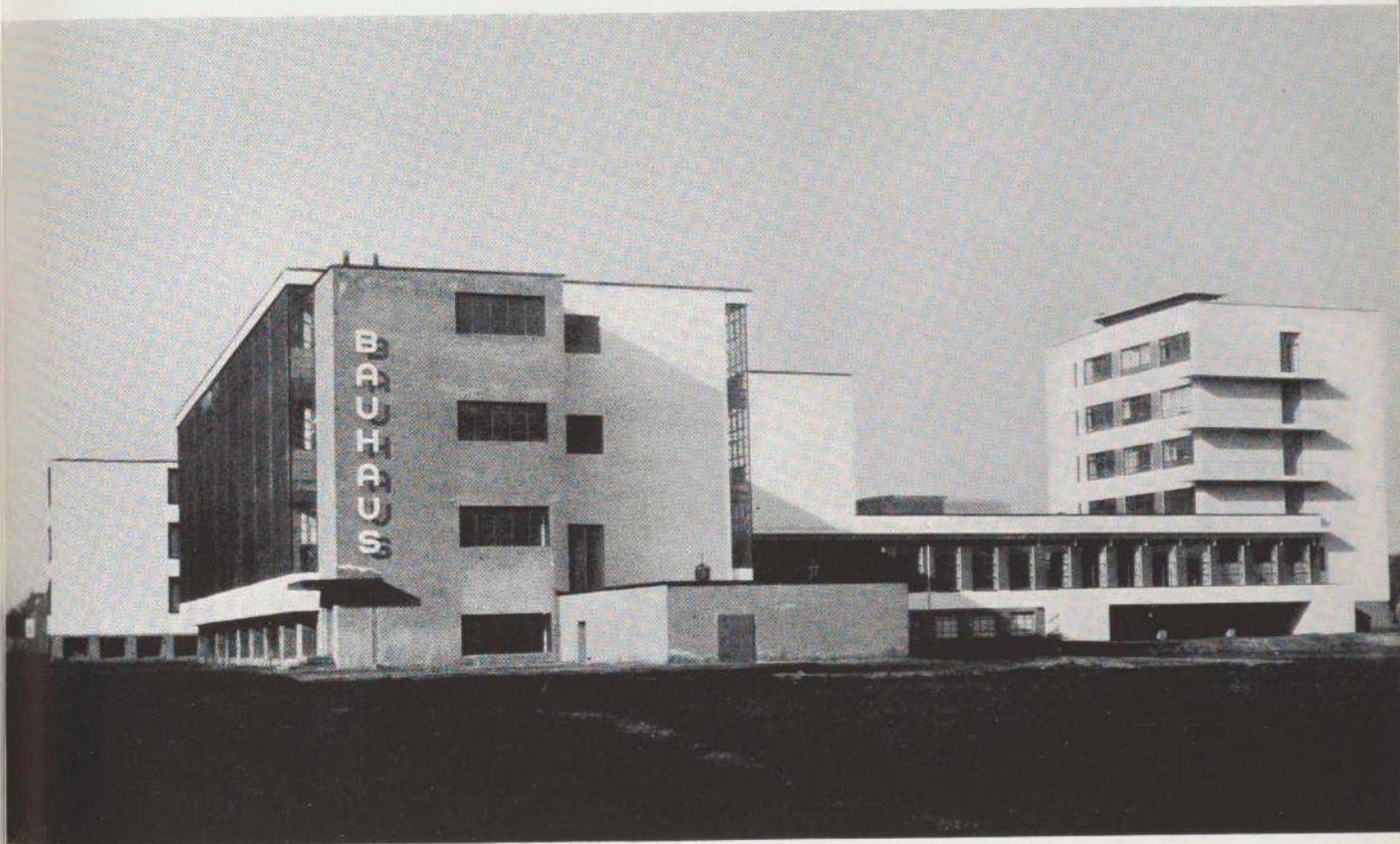
1. The intellectual, manual and technical training of men and women of creative talent for all kinds of creative work, especially building.

2. The execution of practical experimental work, especially building and interior decoration, as well as the development of models for industrial and manual production.

A business organization, the Bauhaus Corporation, was established to handle the sale to industry of models created in the Bauhaus workshops.

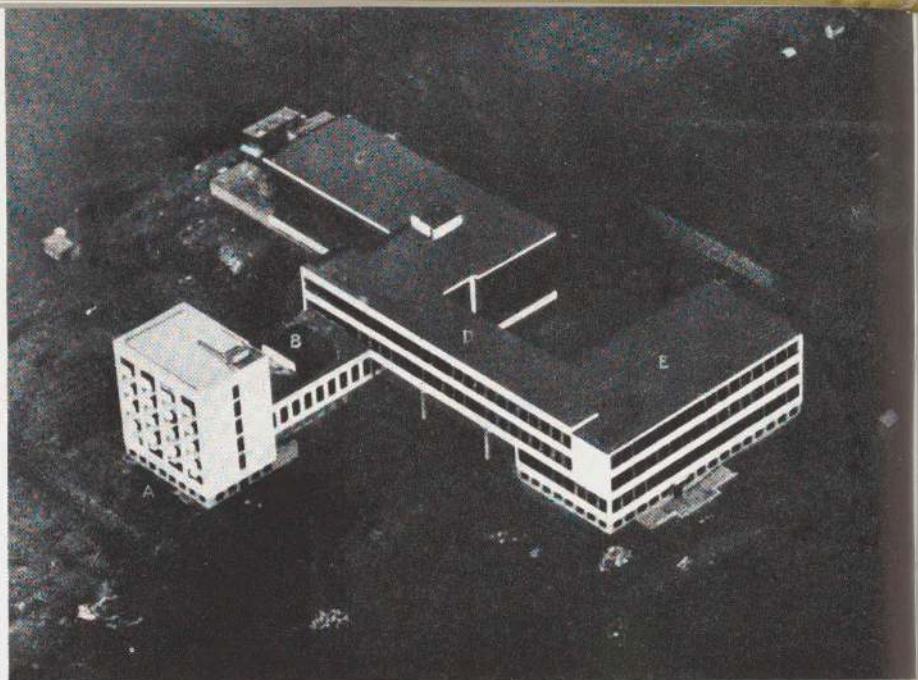
The Transitional Period at Dessau

After leaving Weimar, the Bauhaus had to move into temporary quarters in Dessau, pending the completion of its new building at the end of 1926. The workshops were set up on a floor of the Seiler factory; classroom instruction took place in the rooms of the existing Arts and Crafts School, which had also been placed under Gropius' supervision; and ateliers were provided for the artists in the old and, at the time, empty Art Museum.



Walter Gropius: Dessau
Bauhaus. View from north-
west. 1925-1926

Walter Gropius: Dessau
Bauhaus. Air view.
1925-1926



A characteristic building of the Renaissance or Baroque has a symmetrical facade, with the entrance on the central axis. The view offered to the spectator as he draws near is flat and two-dimensional.

A building expressing the modern spirit rejects symmetry and the frontispiece facade. One must walk around this structure in three-dimensional character of its form and the function of its parts.

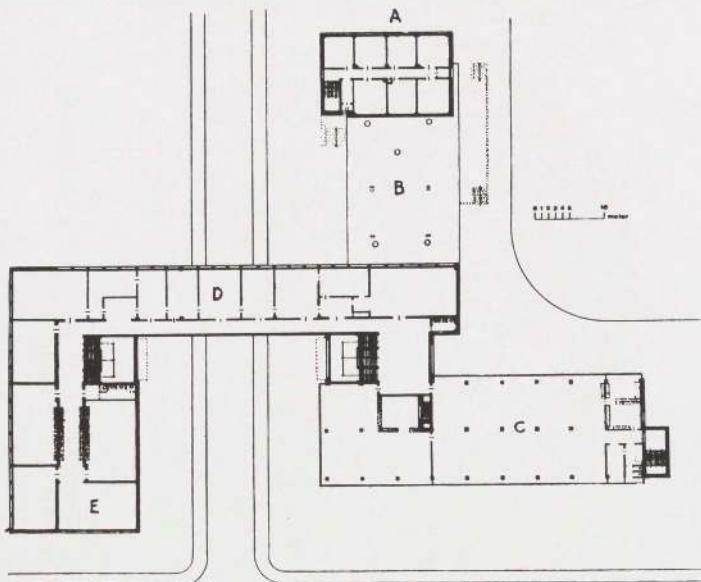
**Plan of the Bauhaus:
Ground Floor**

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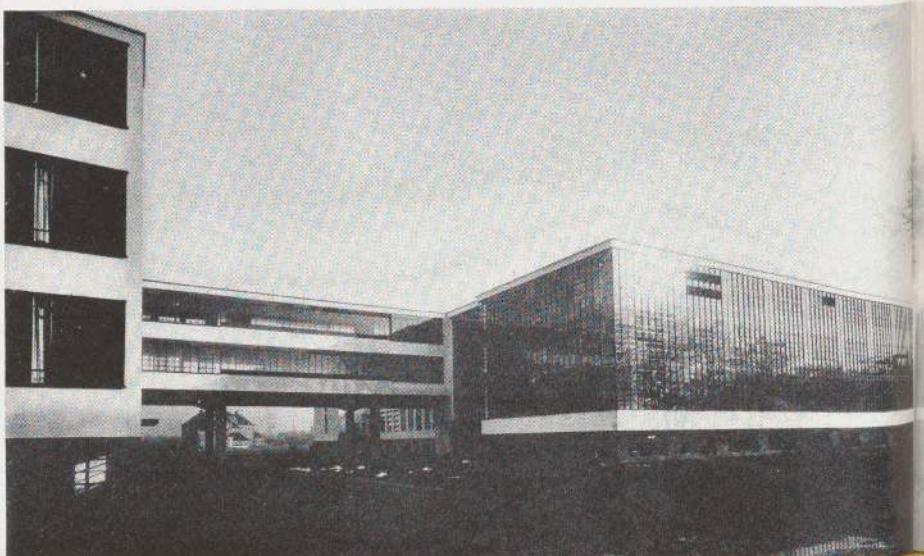
Considerations to be kept in mind in organizing a plan:
proper orientation to the sun
short, time-saving communication
clean-cut separation of the different parts of the whole
flexibility, making possible a reassignment of room-uses, if organizational changes make this necessary.

- A Studio wing
- B Auditorium, stage and dining-hall
- C Laboratory workshop
- D Bridge (administration offices)
- E Technical school

(from Bibl. no. 27)



Walter Gropius: Dessau
Bauhaus. View from south-west. 1925-1926



THE BAUHAUS BUILDING

designed by WALTER GROPIUS

The Bauhaus building was begun by the city of Dessau in the autumn of 1925 and was completely finished in time for the formal dedication in December, 1926.

The whole building occupies an area of about 28,300 square feet, the volume is approximately 1,150,000 cubic feet. The total cost amounted to 902,500 marks, about \$230,000.00, or roughly twenty cents per cubic foot. The cost of furnishing the building amounted to 126,200 marks. The building consists of (see plate opposite):

E. **The wing which contains the Technical School (later Professional School), its classrooms and administrative quarters, instructors' rooms, library, physics hall, room for models.** These are housed in a three story block (with basement). The two upper floors are connected with a bridge across the street, carried on piers. On the lower floor of this bridge are the administrative offices of the Bauhaus, and, on the upper floor, the architectural department. The bridge (D.) leads to

C. **The laboratory workshops and the classrooms.** In the basement, half below and half above ground, are the printing plant, the dye-works, the sculpture room and the packing and storerooms, the servants' quarters and the furnaces.

On the ground (first) floor are the carpentry shop and the exhibition rooms, a large vestibule leading to the auditorium with a raised stage at one end.

On the second floor, the weaving room, rooms for preliminary courses (grundlehre), a large lecture room. The bridge connecting buildings 1 and 2 joins this floor.

On the third floor, the wall-painting workshop, metal workshop, and two lecture halls which can be connected to make a large exhibition hall. This leads to the upper story of

the bridge, containing the administration offices and Professor Gropius' office.

The auditorium (B.) on the ground floor, only one story in height, is connected with the

A. **Studio wing, which contains scholarship students' quarters.** The stage, situated between the auditorium and the dining hall, can be opened on both sides, so that spectators can sit on either side with the stage between them. On gala occasions, all the walls surrounding the stage can be removed, and thus all the space occupied by the dining hall, stage, auditorium and vestibule can be combined into one large hall for the occasion. The dining hall communicates with the kitchen and several smaller rooms. In front of the dining hall is a spacious terrace, which in turn leads to the sports areas.

In the five upper stories there are twenty-eight studio apartments for students, and in addition each floor has a kitchenette. In the basement of the studio building there are baths, a gymnasium and locker-room, and an electric laundry.

Material and construction of the project

Reinforced concrete skeleton with "mushroom" columns, brick masonry, hollow tile floors. Steel window-sash with double weathering contacts. The flat roofs designed to be walked on are covered with asphalt tile, welded together, the tile laid on insulation boards of "torfoleum" (compressed peat moss); regular roofs have the same type of insulation mentioned above, covered with lacquered burlap and a cement topping. Drainage by cast iron pipes inside the building. Exterior finish of cement stucco, painted with mineral paints.

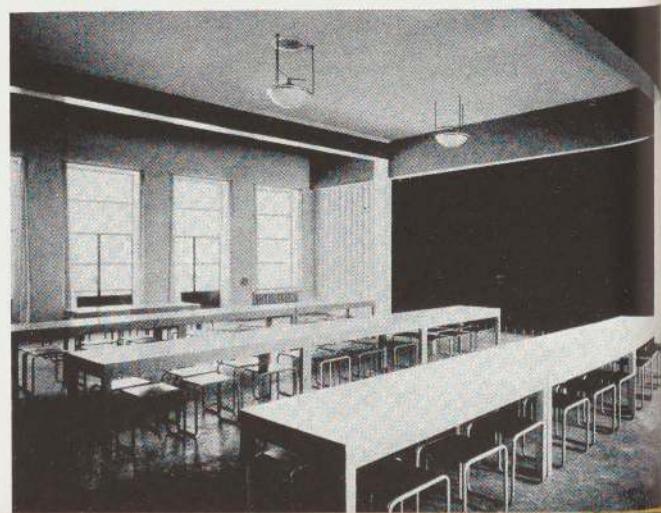
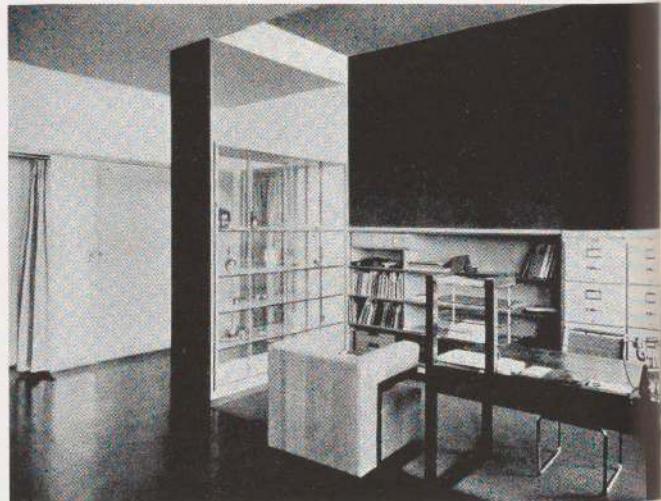
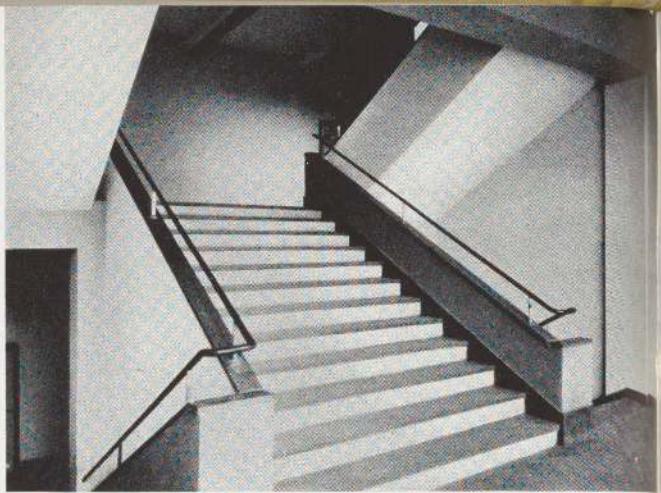
The interior decoration of the entire building was executed by the wall-painting workshop, the design and execution of all lighting fixtures by the metal workshop. The tubular steel furniture of the assembly hall, dining room and studios was executed from designs by Marcel Breuer. Lettering was executed by the printing workshop.

On December 4, 1926, the Bauhaus was formally inaugurated. The inaugural celebrations included an exhibition, lectures, motion pictures, as well as a dance in the new building. The inaugural address was delivered by National Art Director (Reichskunstwart) Erwin Red-slob who had been born in Weimar and who had, from the very beginning, shown great interest in the Bauhaus. The reopening of the Bauhaus under more prosperous conditions was regarded as a great cultural event and brought more than 1500 visitors to Dessau. Two thousand attended a Bauhaus ball that evening.

Sixty press representatives were present at the Bauhaus opening in 1925.

Reports in the press indicated that only a few critics understood that the interior had been designed mainly by the workshops themselves. Most of them believed it had been designed by the architects and only executed by the workshops.

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Walter Gropius: Dessau
Bauhaus. Staircase.
1925-1926

Walter Gropius. Dessau
Bauhaus. Corner of the
workshop wing, bridge
and technical school
beyond. 1925-1926



Walter Gropius: Dessau
Bauhaus. Night view.
1925-1926

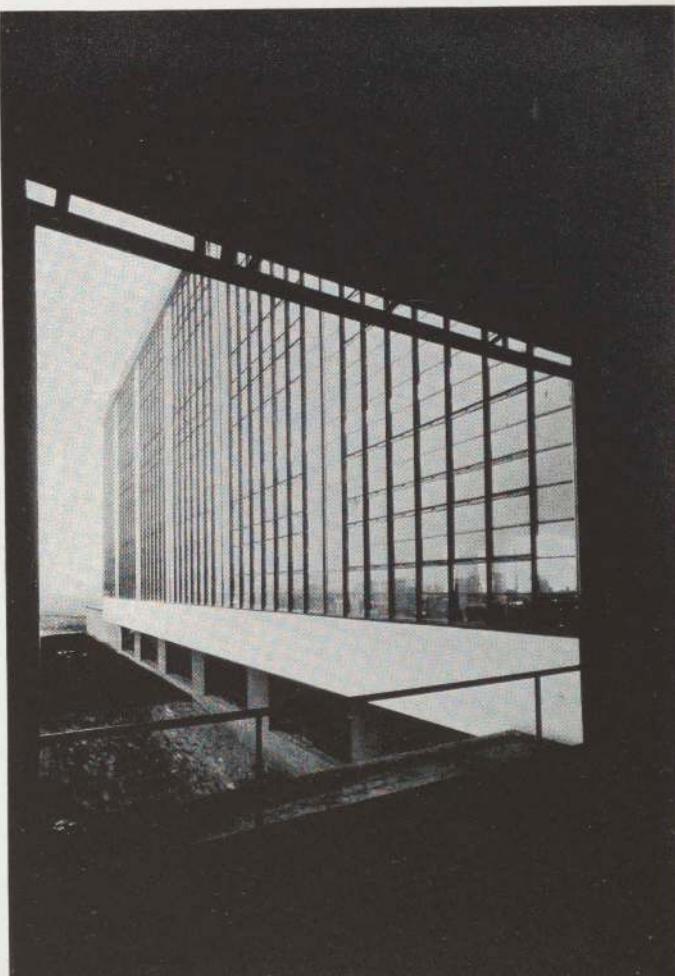
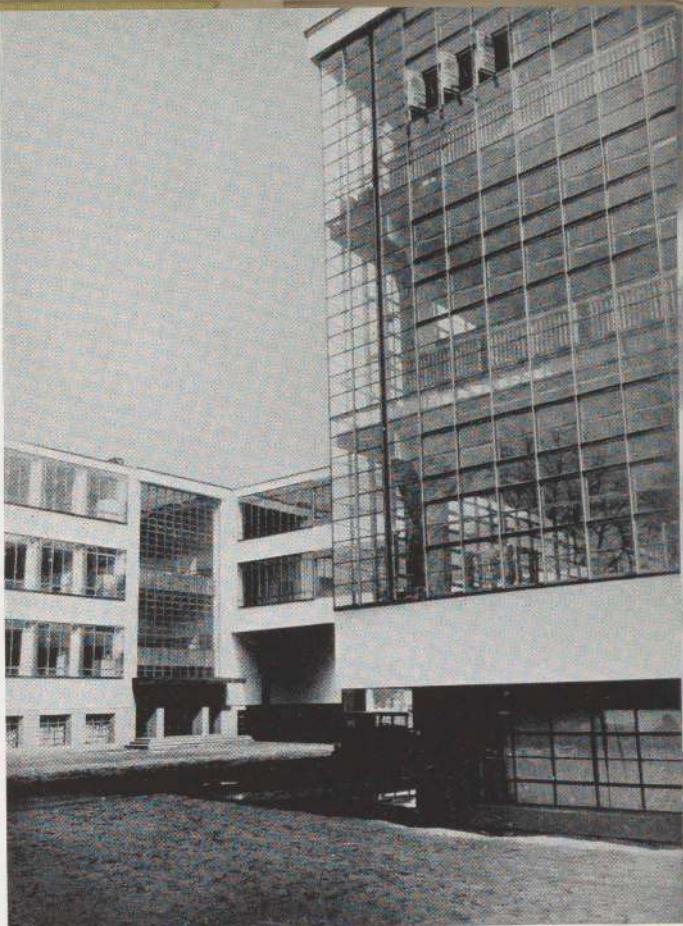


Walter Gropius: Dessau
Bauhaus. Office of the
Director. 1925-1926

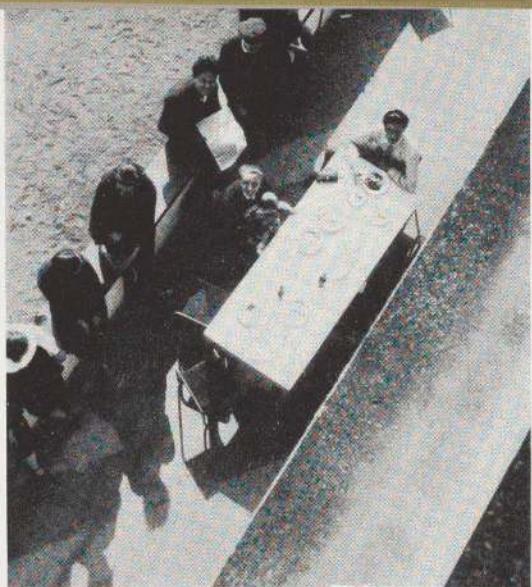


Walter Gropius: Dessau
Bauhaus. Dining room.
View toward stage end.
1925-1926

Walter Gropius: Dessau
Bauhaus. View from the
staircase toward the
workshops. 1925-1926



Life at the Bauhaus
in Dessau



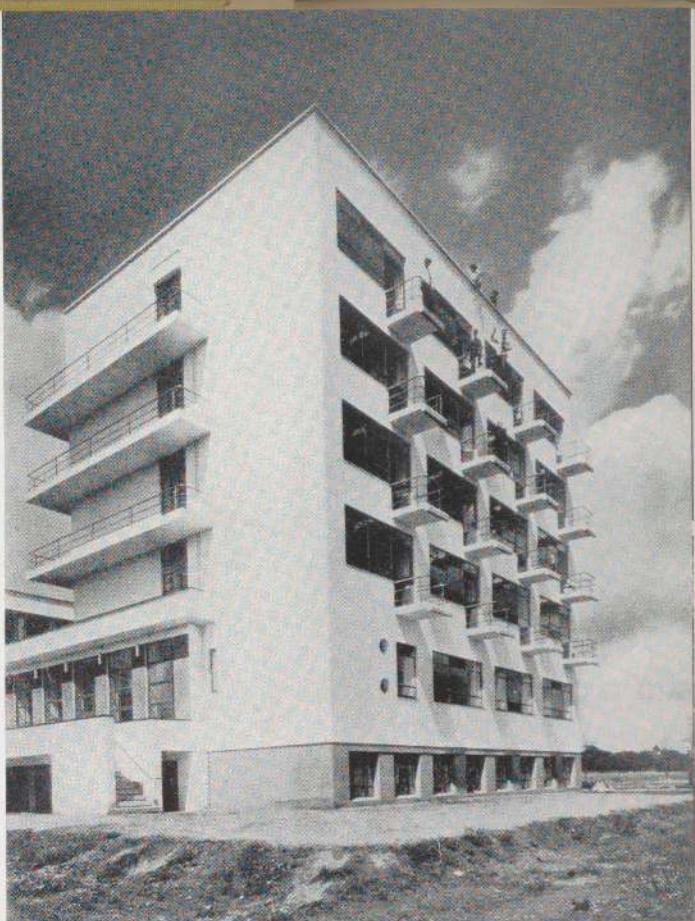
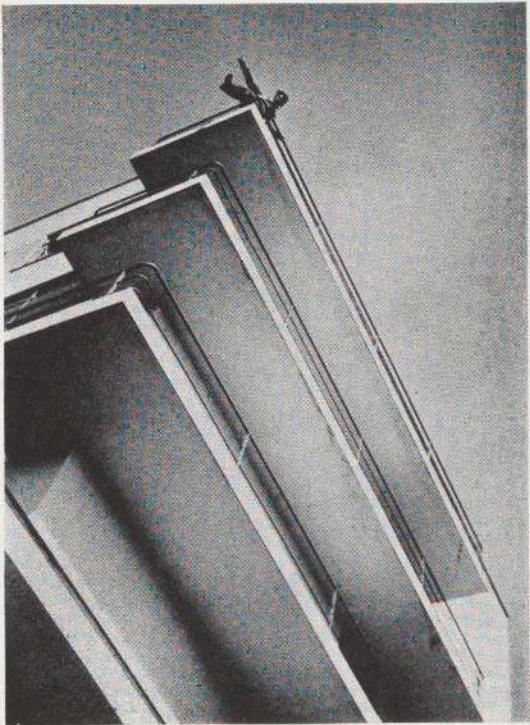
106



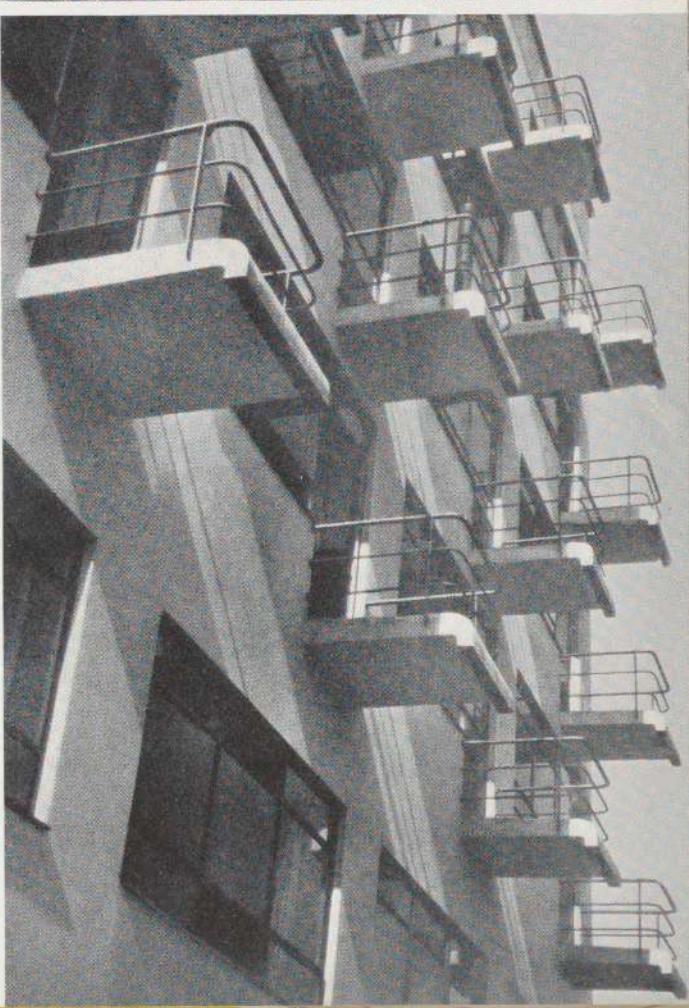
Room in the studio
wing

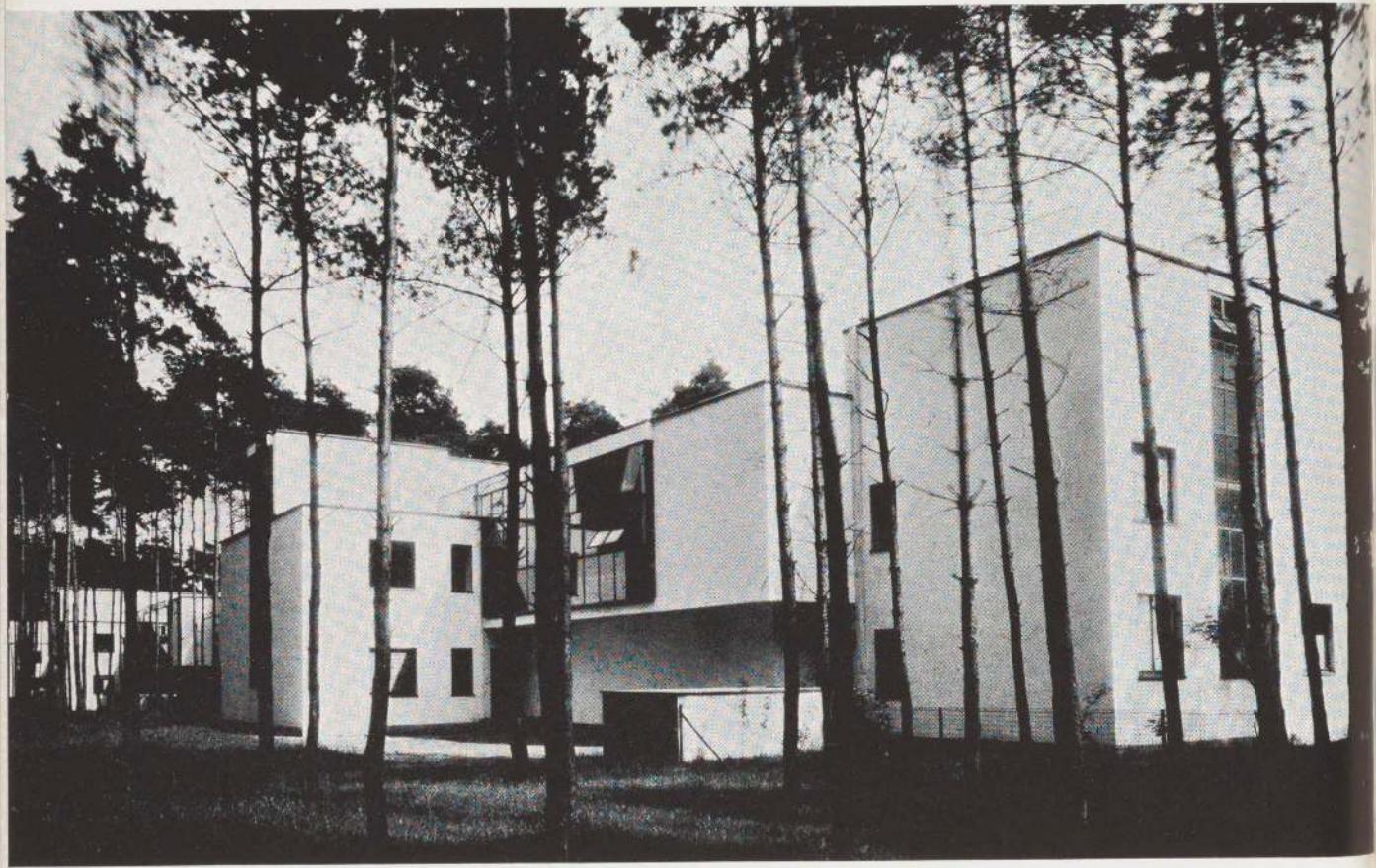


Walter Gropius: Dessau
Bauhaus, View of students'
studio building from
southeast. 1925-1926



Walter Gropius: Dessau
Bauhaus, Balconies of the
students' studio building.
1925-1926





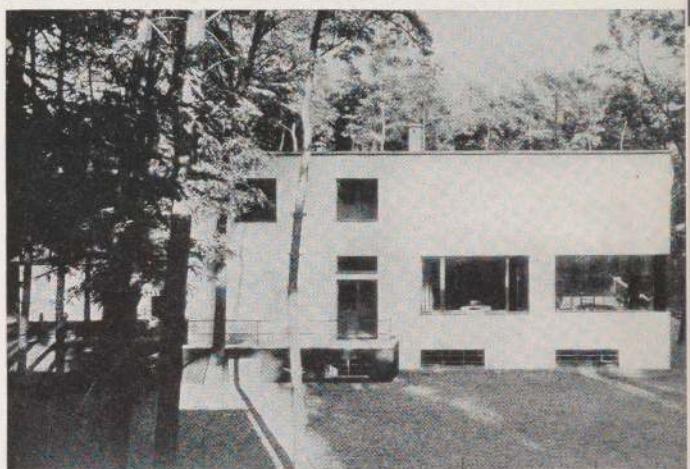
Walter Gropius: Masters'
houses, Dessau. 1925-1926

A few hundred yards from the main Bauhaus building were three double houses and one single house built by the town of Dessau for the Bauhaus masters. The interiors were designed and executed by the Bauhaus workshops.

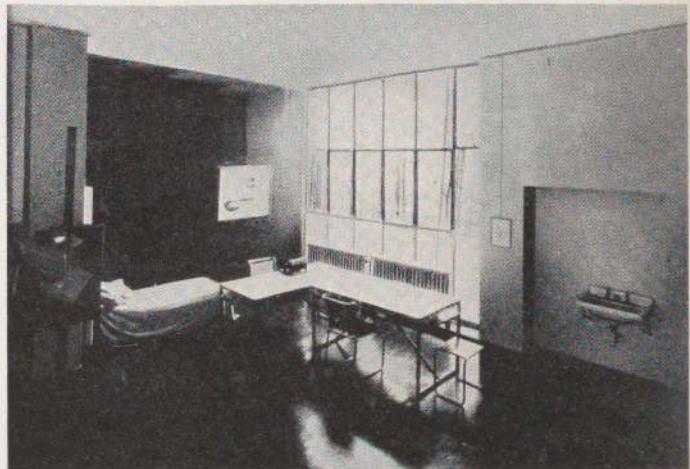
Walter Gropius: View of
masters' houses, Dessau.
1925-1926



Walter Gropius: Director's
house, Dessau. 1925-1926



Walter Gropius: Studio
in a master's house,
Dessau. 1926



Walter Gropius: Living
room in master's house,
Dessau. 1926

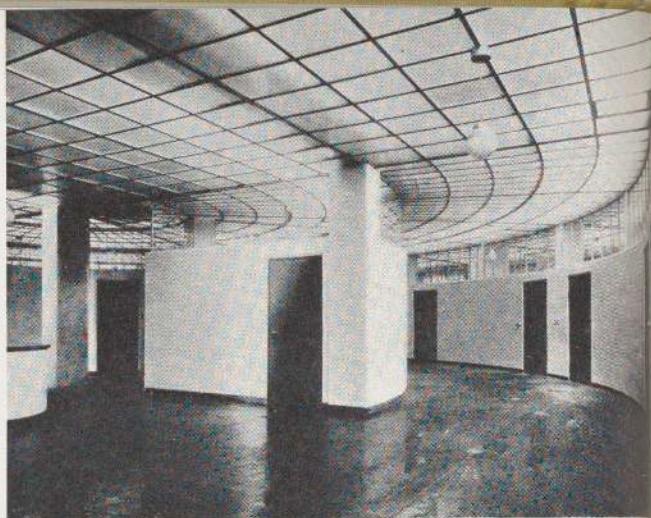


In mid-September, 1926, 60 one-family houses using standardized units were begun in Törten, as part of a new housing project for the city of Dessau. Walter Gropius was the architect. By 1928 he had completed 316 houses, which were partly furnished by the Bauhaus workshops.

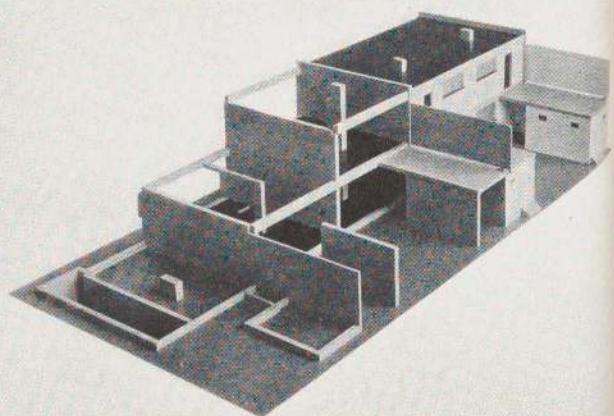
Walter Gropius: Dessau-Törten, a community of workers' houses. General view. 1926

Walter Gropius: Dessau-Törten. Structural scheme of typical units. 1926

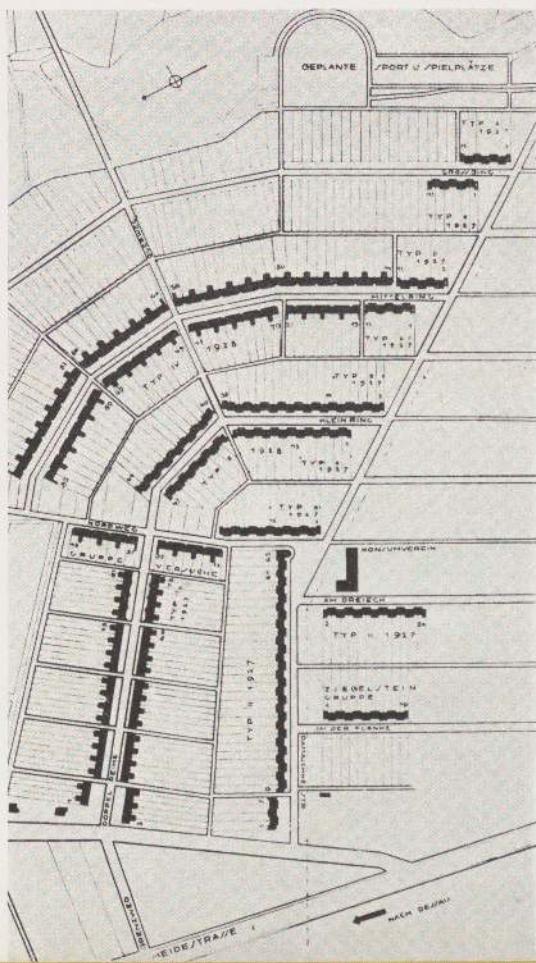
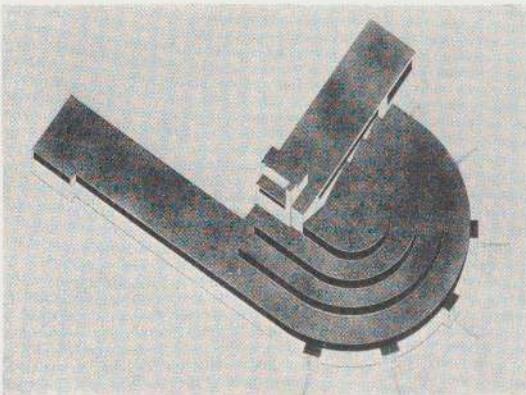
Walter Gropius: City Employment Office, Dessau. Interior view. 1929



Walter Gropius: City Employment Office, Dessau. View showing radiating entrances for various vocational groups. 1929



Walter Gropius: City Employment Office, Dessau, 1929



Walter Gropius: Dessau-Törten. Site plan, 1926

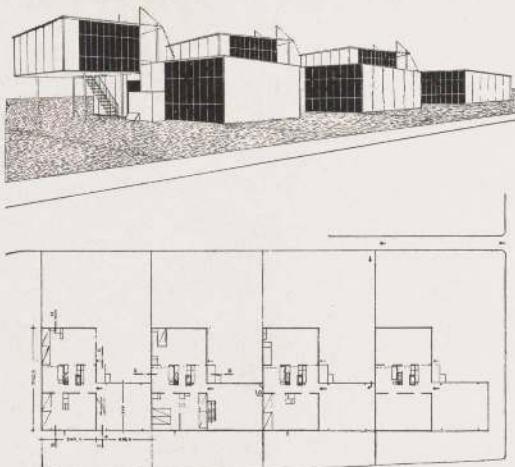


III

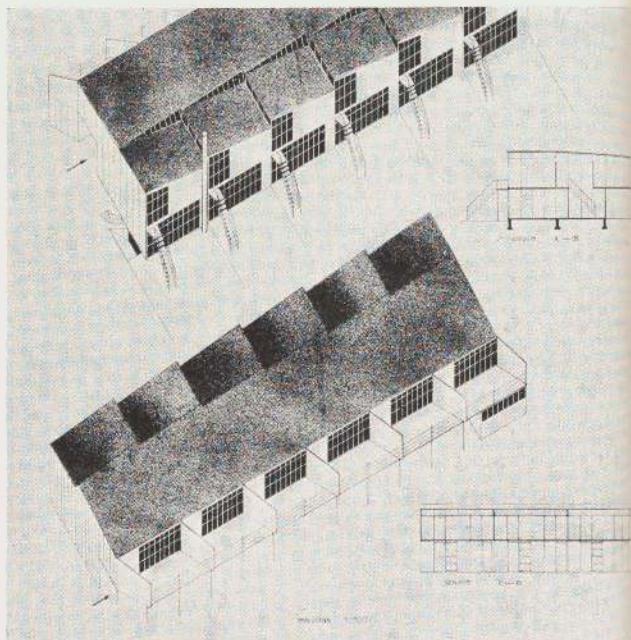
Anonymous: "Minimal dwelling"

Marcel Breuer: Bambos Houses. A project to house five Bauhaus masters. Two large rooms, separated as well as connected by the entrance hall and the kitchen and bathroom units are planned with an eye to the dual phases of family life (husband — wife; parents — children; day — night). A variation

of the plan below includes a studio unit. An attempt was made to depart from the rigid horizontal—vertical composition prevalent in modern architecture. The saw-tooth design of the roofs allows for clerestory windows, thus increasing sunlight and adding interest to the interior design. 1927



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ARCHITECTURE DEPARTMENT

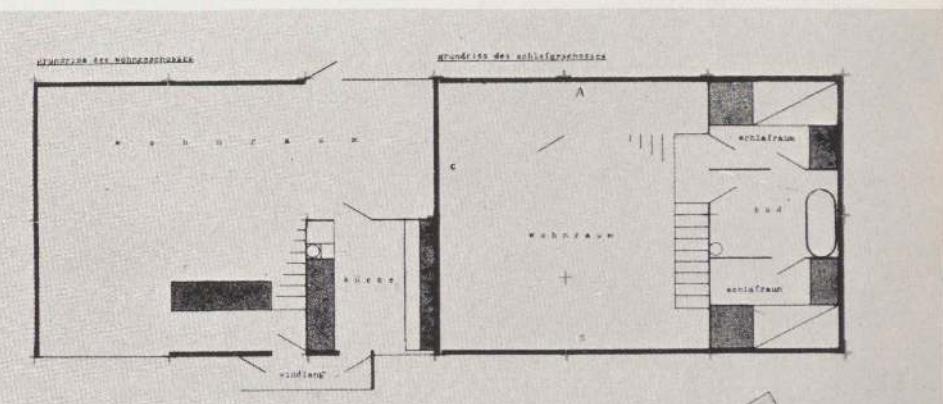
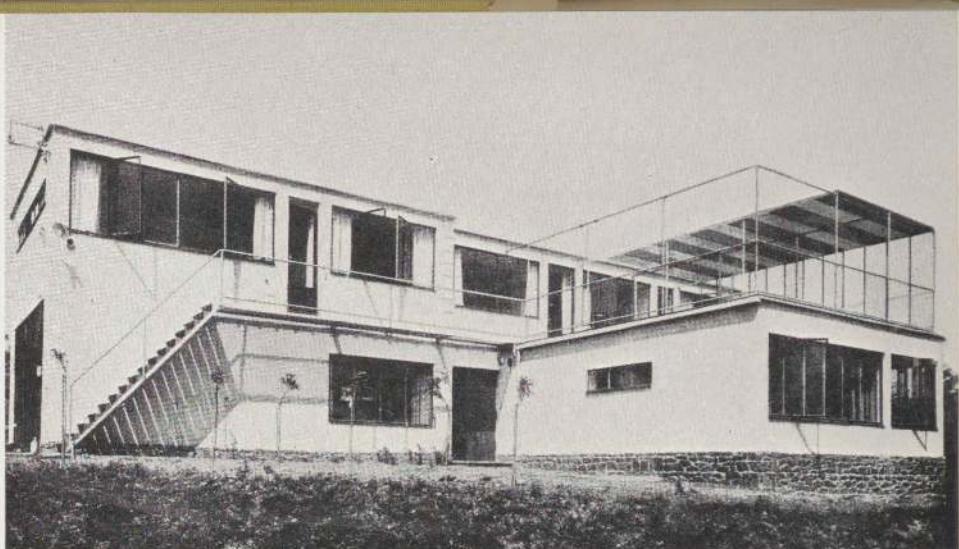
Specialists in Construction, Statics and Descriptive Geometry were appointed to the staff in Dessau in order to widen the scope of the architectural training. In 1927 Gropius succeeded in bringing the Swiss Hannes Meyer to the Bauhaus as instructor in Architecture. Hannes Meyer became head of the Architecture Department and, after Gropius left in 1928, Director of the entire Bauhaus for a short period. The pedagogic procedure followed in the architectural courses, as in all others, was the inductive method, which enables the pupil to form conclusions on the basis of his own observation and experience. Some of the points of Gropius' program were never realized, however, because of the shortage of funds.



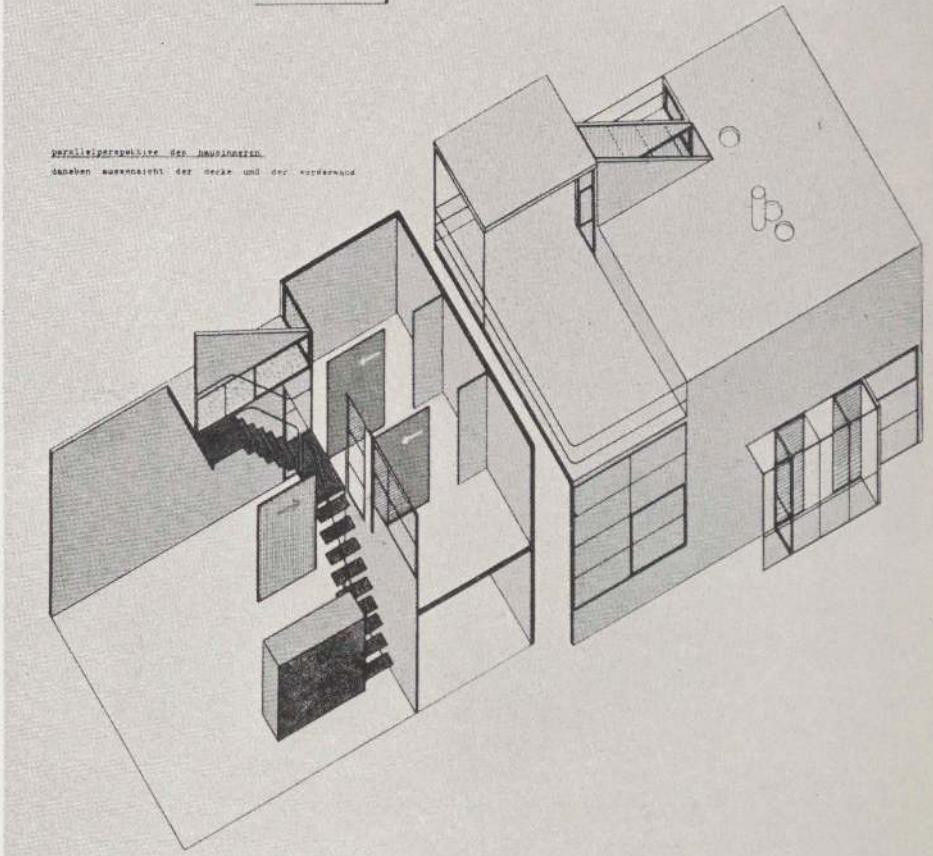
HANNES MEYER, 1928

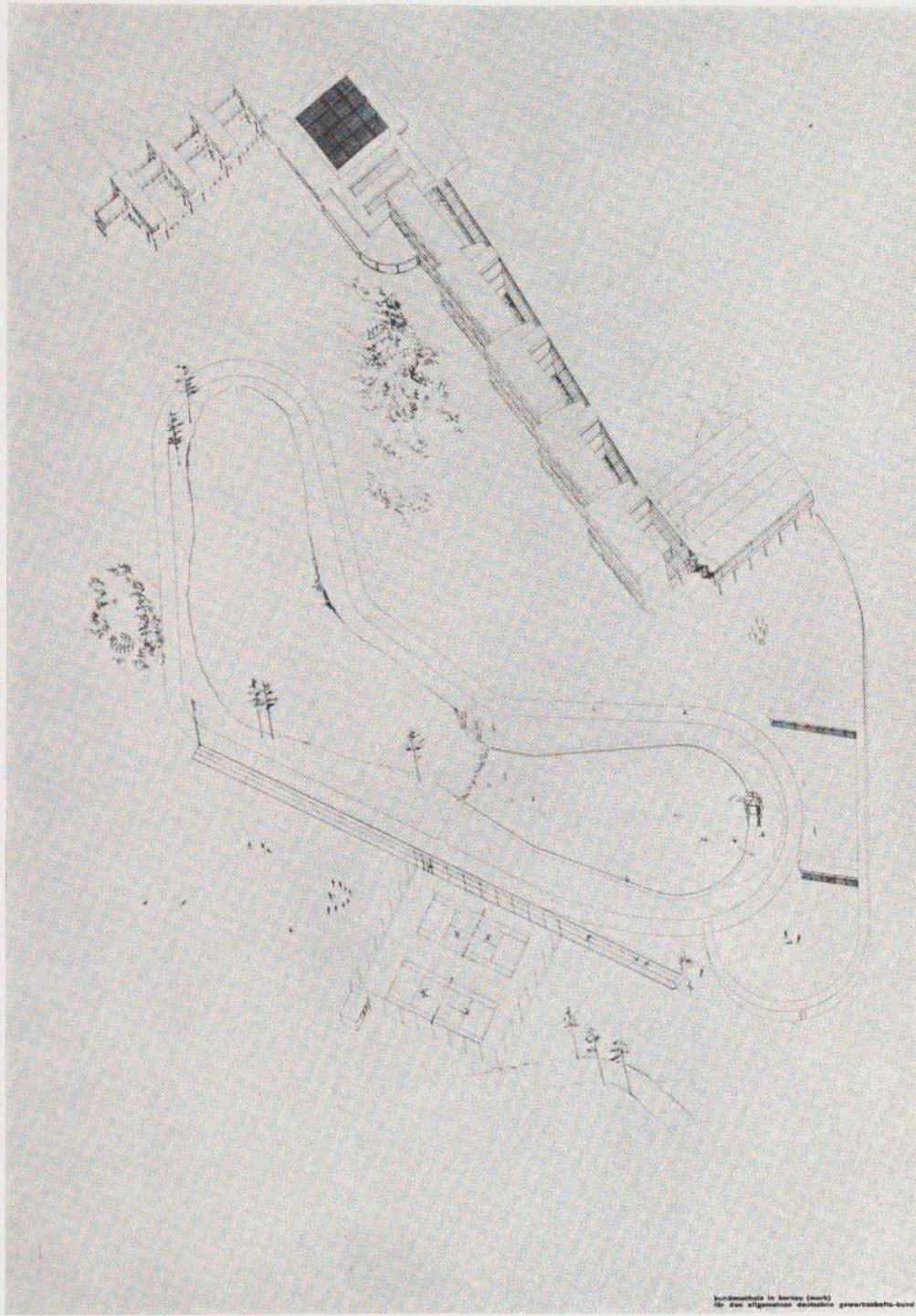
H. Meyer

Hans Witwer: House for Dr. Nolden, Mayen, 1928



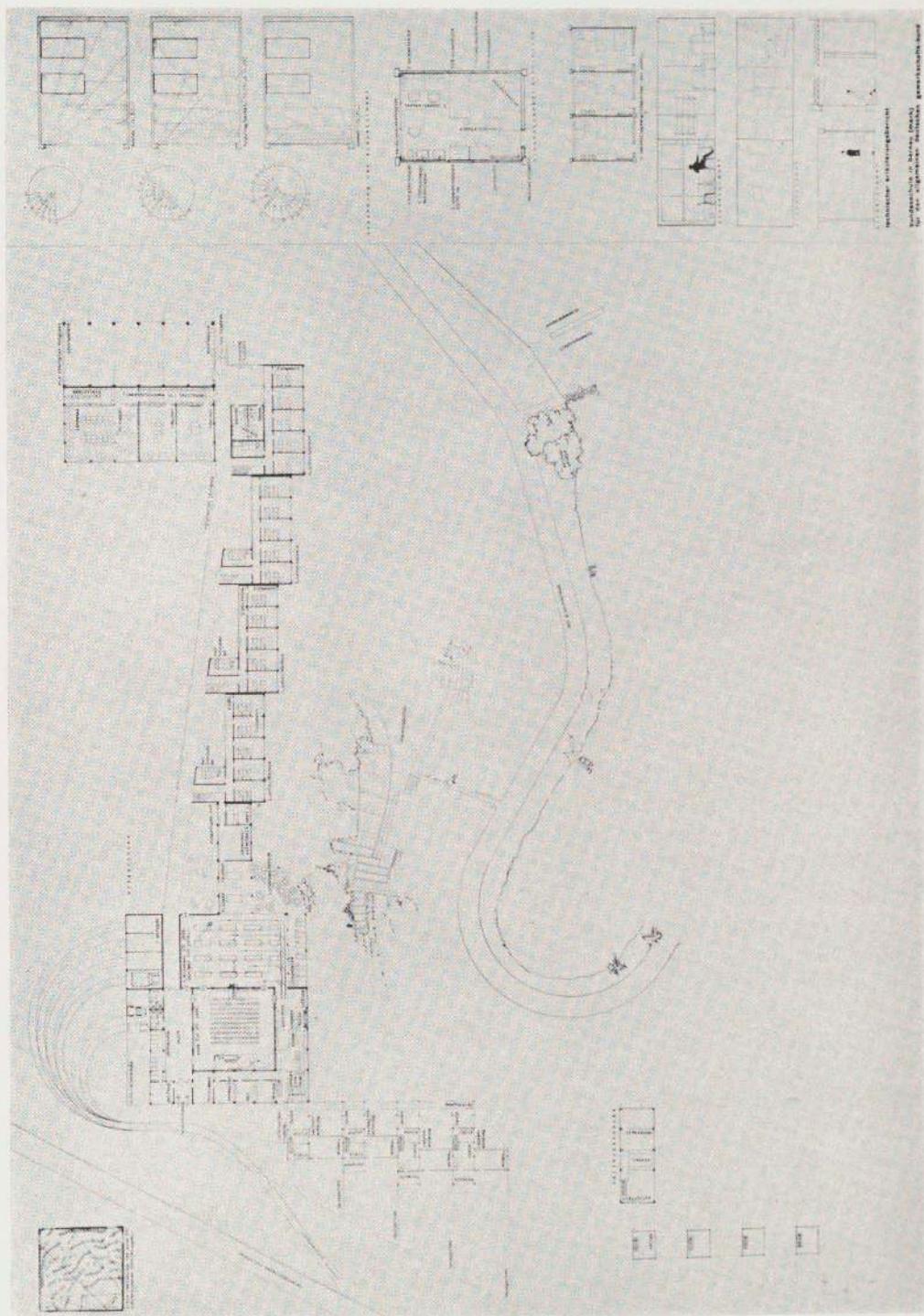
Marcel Breuer: Plan and isometric drawing of small metal house designed for prefabrication, 1925





Hannes Meyer: Trade
Union School, Bernau.
Isometric view. 1928

Institut für Bauwesen und Raumforschung
der Universität Stuttgart gewidmet



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Hannes Meyer: Trade
Union School, Bernau.
Plan. 1928

PRELIMINARY COURSE: ALBERS



JOSEF ALBERS, 1926

A few

CONCERNING FUNDAMENTAL DESIGN by JOSEF ALBERS

Learning through experiment

Economy of form depends on function and material. The study of the material must, naturally, precede the investigation of function. Therefore our studies of form begin with studies of materials.

Industrial methods of treating raw materials represent the results of a long technological development. Technical education, therefore, has consisted chiefly in the teaching of established processes.

If such training is given alone, it hinders creation and invention.

The learning and application of established methods of manufacturing develop discernment and skill, but hardly creative potentialities. The ability to construct inventively and to learn through observation is developed—at least in the beginning—by undisturbed, uninfluenced and unprejudiced experiment, in other words, by a free handling of materials without practical aims.

To experiment is at first more valuable than to produce; free play in the beginning develops courage. Therefore, we do not begin with a theoretical introduction; we start directly with the material....

In order to insure first-hand, manual knowledge of the material we restrict the use of tools. As the course advances the possibilities in the use of various materials as well as their limitations are gradually discovered. The most familiar methods of using them are summarized; and since they are already in use they are for the time being forbidden. For example: paper, in handicraft and industry, is generally used lying flat; the edge is rarely utilized. For this reason we try paper standing upright, or even as a building material; we reinforce it by complicated folding; we use both sides; we emphasize the edge. Paper is usually pasted; instead of pasting it we try to tie it, to pin it, to sew it, to rivet it. In other words, we fasten it in a multitude of different ways. At the same time we learn by experience its properties of flexibility and rigidity, and its potentialities in tension and compression. Then, finally, after having tried all other methods of fastening we may, of course, paste it.

Our aim is not so much to work differently as to work without copying or repeating others. We try to experiment, to train ourselves in "constructive thinking."

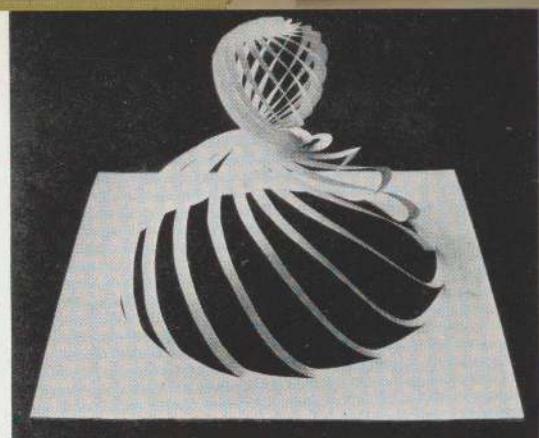
Constructions

To increase our independence of the traditional use of materials we solve certain given problems in technique and form by making original constructions out of a great variety of materials; out of corrugated paper and wire netting, for instance, or with match-boxes, phonograph needles and razor blades. These constructions must demonstrate the qualities and possibilities of the materials used by fulfilling the technical requirements set forth in the wording of the problem.

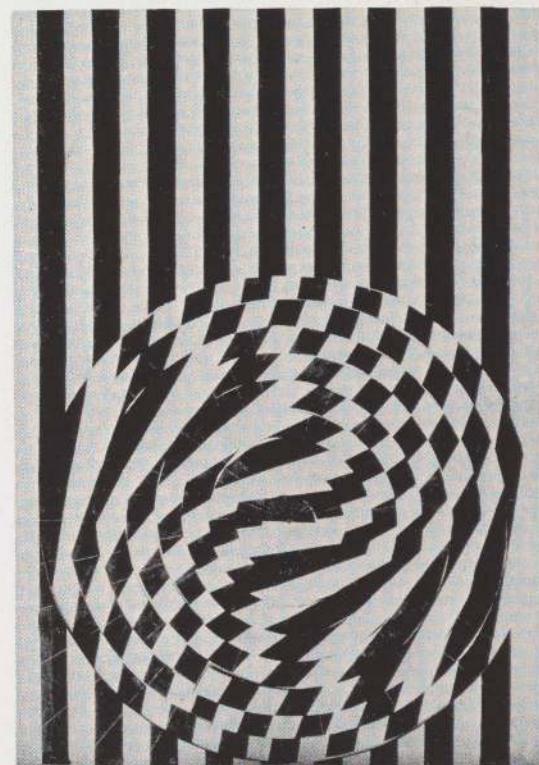
Sometimes the results of these experiments represent innovations in the application or treatment of material. But even when we evolve methods which are already in use, we have arrived at them independently, through direct experience and they are our own because they have been re-discovered rather than taught.

We know that this learning through experiment takes more time, entails detours and in-

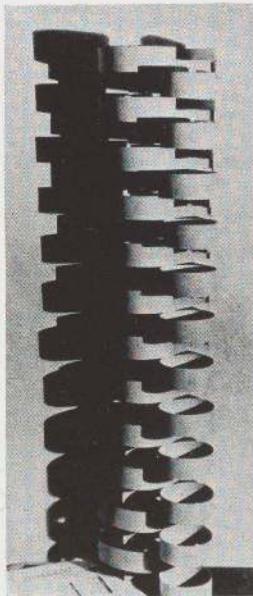
Study in plastic use of paper. Cut without waste from one piece of paper. The twisting is automatic result of lifting or stretching



Exercise in transformation on one plane



G. Hassenpflug: Study in plastic use of paper. Cut without waste from one sheet of paper. 4 feet high



Margrit Fischer: Study in materials combining similar and different textures



directions; but no beginning can be straightforward. Consciously roundabout ways and controlled mistakes sharpen criticism and promote a desire for improvement...

As the proportion of effort to achievement is a measure of the result, an essential point in our teaching is economy. Economy is the sense of thriftiness in labor and material and in the best possible use of them to achieve the effect that is desired.

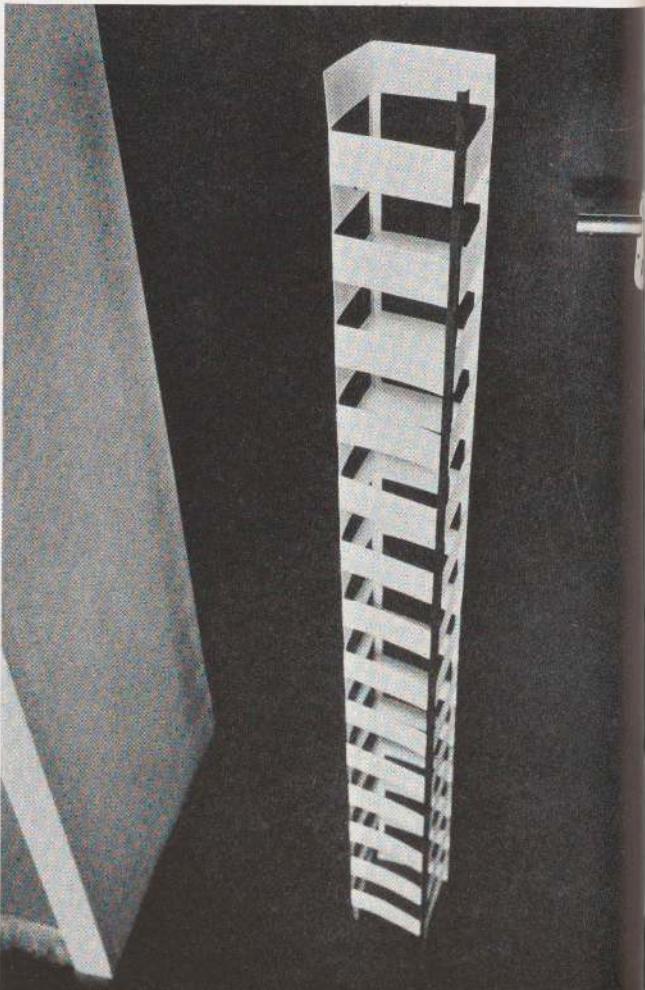
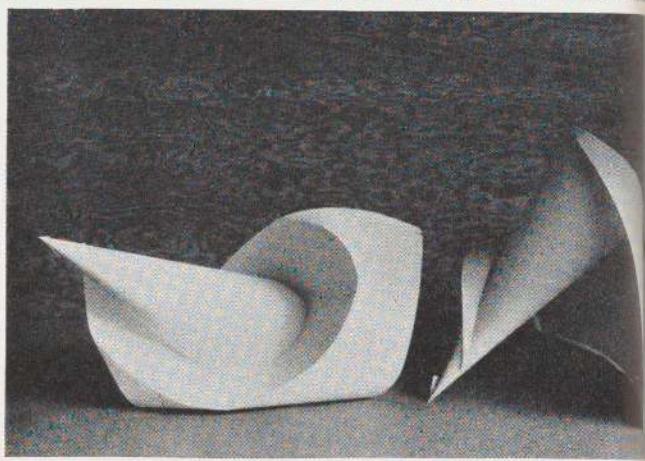
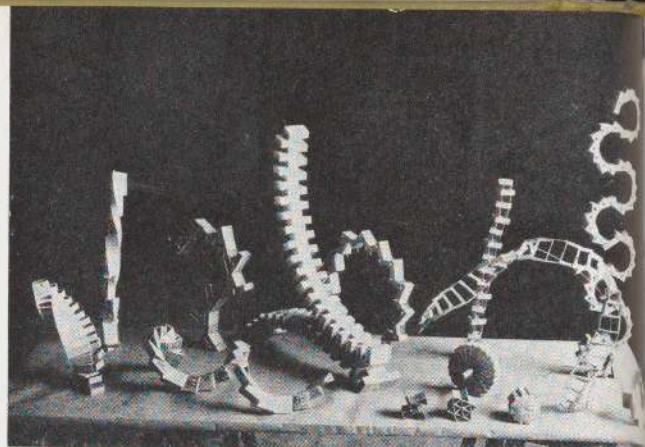
Economy of labor is as important as economy of material. It is fostered by the recognition of quick and easy methods, by the constant use of ready-made and easily procured means, that is to say, by the correct choice of tools, by the use of ingenious substitutes for missing implements, by the combination of several processes or by restricting oneself to a single implement.

Learning in this way, with emphasis on technical and economical rather than esthetic considerations makes clear the difference between the static and the dynamic properties of materials. It shows that the inherent characteristics of a material determine the way in which it is to be used. It trains the student in constructive thinking. It encourages the interchange of experience and the understanding of the basic laws of form and their contemporary interpretation. It counteracts the exaggeration of individualism without hampering individual development.

Texture

Experiment with surface qualities is another method for the study of form and the development of individual sensibility. These exercises in textures alternate with the "construction" studies described above. They are not concerned with the inner qualities of the material, but with its appearance. Just as one color influences another by its value, hue and intensity, so surface qualities, both tactile and optical, can be related.

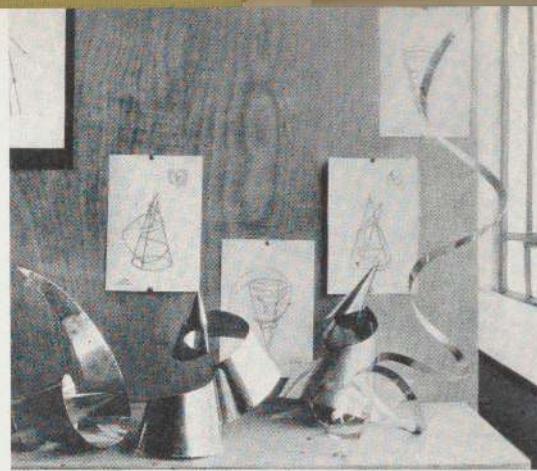
We classify the appearance of the surface of a material as to structure, facture and texture, which we differentiate carefully. These qualities of surface can be combined and graduated somewhat as colors are in painting. The sys-





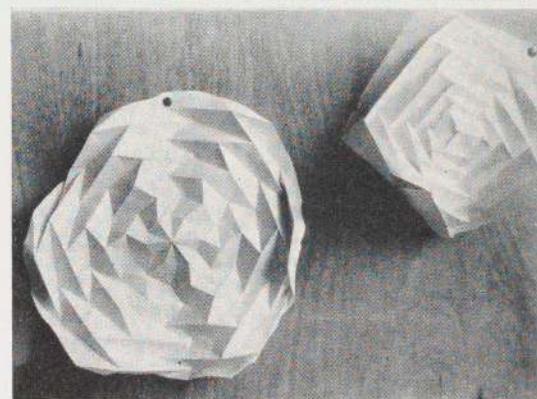
Werner Feist: Construction. Matchboxes

Studies in plastic use of tin. Transformation of a cone by cutting, bending, stretching and compressing. This sort of exercise replaced final examinations.



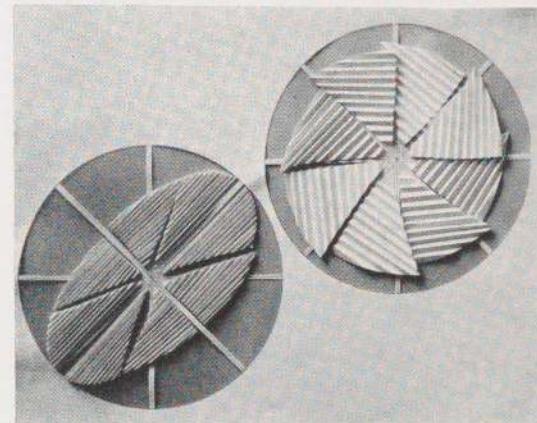
Study in plastic use of paper. Curved folds

Study in plastic use of paper

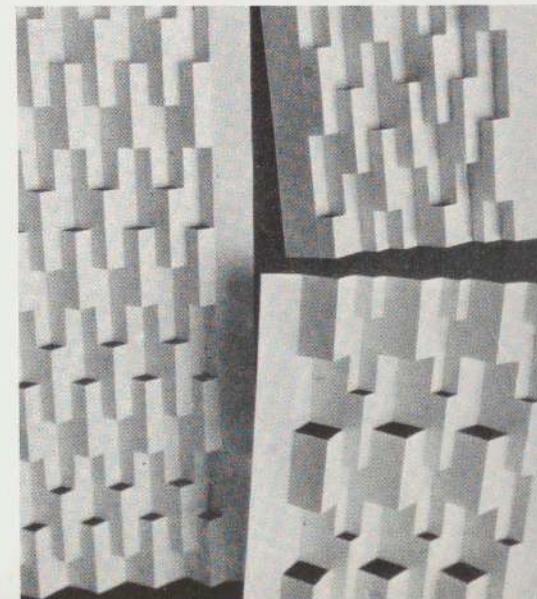


Study in plastic use of paper. Cut without waste from one sheet of paper. 4 feet high

First attempts to use cardboard plastically



Study in plastic use of paper



matic arrangement of surface qualities in scales and series makes one sensitive to the minutest differences and the subtlest transitions in the tactile qualities of surfaces, such as hard to soft, smooth to rough, warm to cold, straight-edged to shapeless, polished to mat; also in the visual qualities of surfaces such as wide-meshed and narrow-meshed; transparent and opaque; clear and clouded.*

Through discussion of the results obtained from the study of the problems of materials, we acquire exact observation and new vision. We learn which formal qualities are important today: harmony or balance, free or measured rhythm, geometric or arithmetic proportion, symmetry or asymmetry, central or peripheral emphasis. We discover what chiefly interests us: complicated or elementary form, mysticism or science, beauty or intelligence.

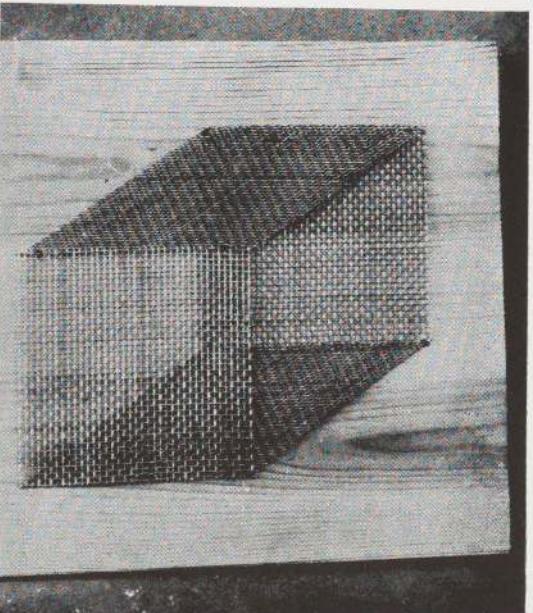
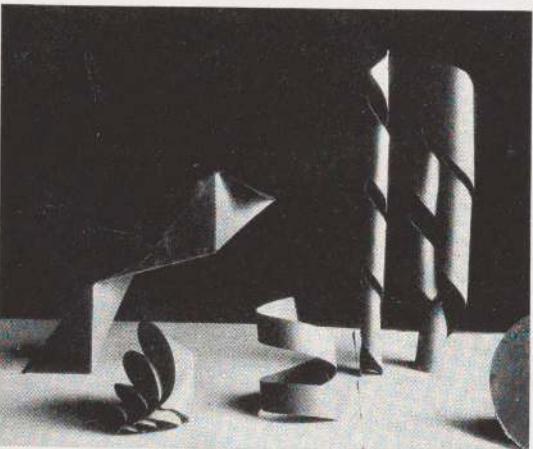
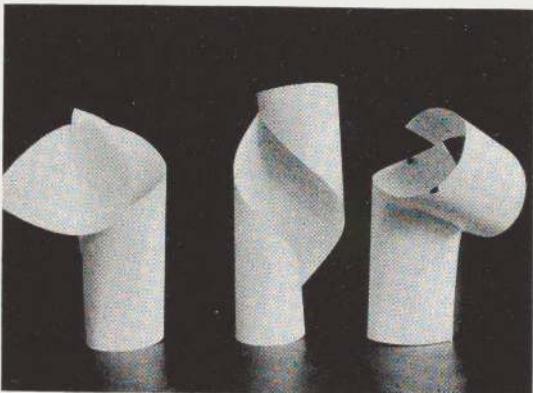
To summarize briefly: the *inductive* method of instruction proposed here has as its goal self-discipline and responsibility toward ourselves, toward the material and toward the work. It helps the student, in choosing his vocation, to recognize which field of work is closest to him. It develops flexibility. It leads to economical form.

We must, as students and teachers, learn from each other continually, in stimulating competition. Otherwise teaching is a sour bread and a poor business.

(from "Werklicher Formunterricht,"
published in Bibl. no. 30, 1928, nos. 2-3)

* "Structure" refers to those qualities of surface which reveal how the raw material grows or is formed, such as: the grain of wood or the composite structure of granite. "Facture" refers to those qualities of surface which reveal how the raw material has been treated technically, such as the hammered or polished surface of metal, or the wavy surface of corrugated paper. "Texture" is a general term which refers to both "structure" and "facture," but only if both are present. For instance, the "texture" of polished wood reveals both the "structure" (grain) and the "facture" (polishing).

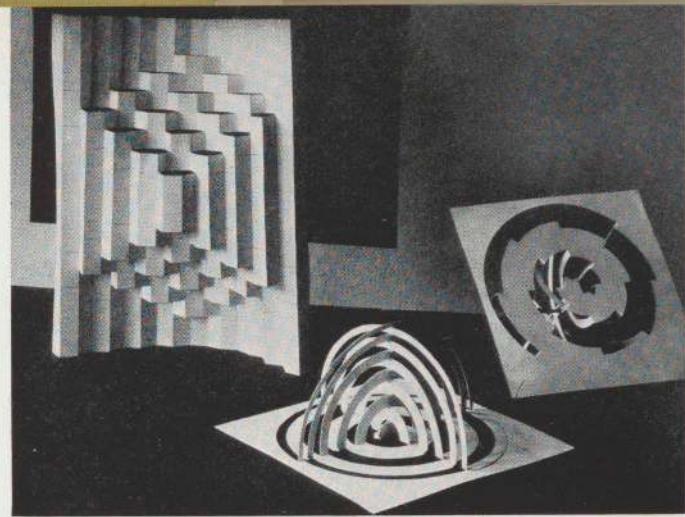
These surface qualities can be perceived usually by sight and often by both sight and touch. Examples: the structure of highly polished wood can be perceived by eye but not by touch; the facture of a printed page can be perceived by sensitive fingertips but, of course, far more easily by the eyes; the texture of a carpet is easily perceived by both hand and eye.





Exhibition of a student's first semester work. These are chiefly studies in the properties of wire. 1927

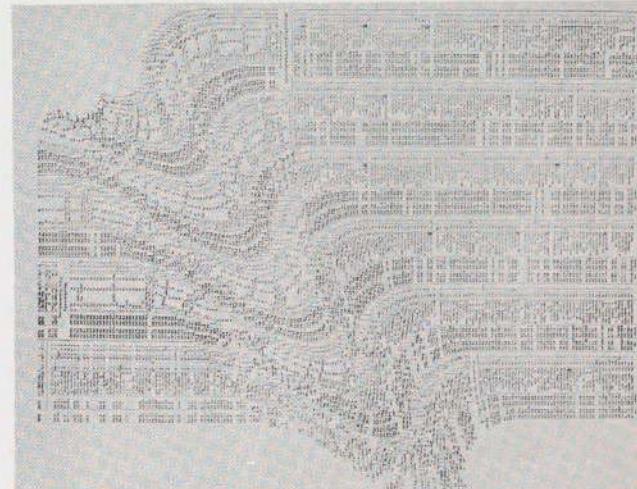
Study in plastic use of paper. 1926



Studies in plastic use of paper. Transformation of a cylinder through cutting and bending



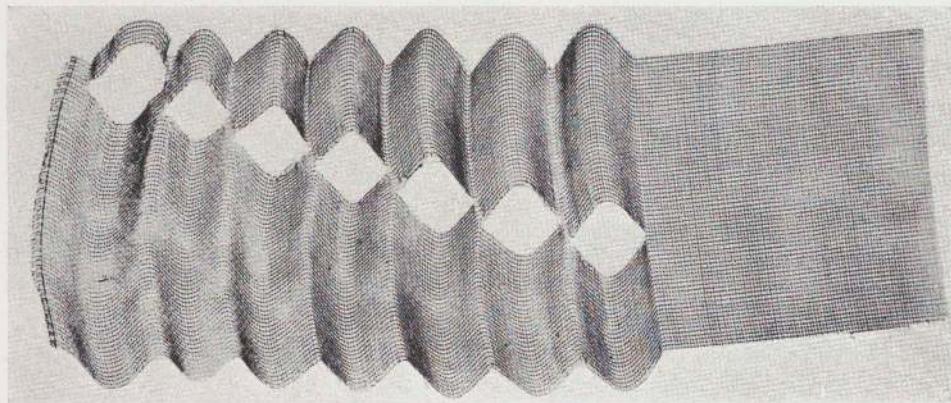
Study in illusory three dimensions



Study in optical illusion. Flat wire netting arranged in one plane

Study of three dimensions, actual and illusory

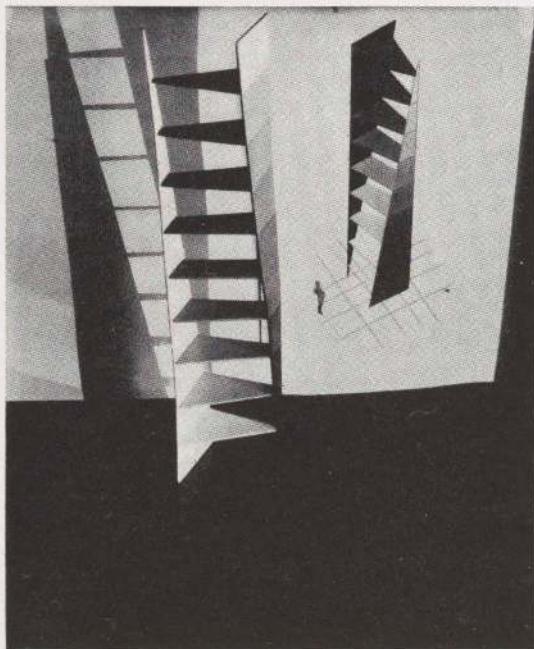




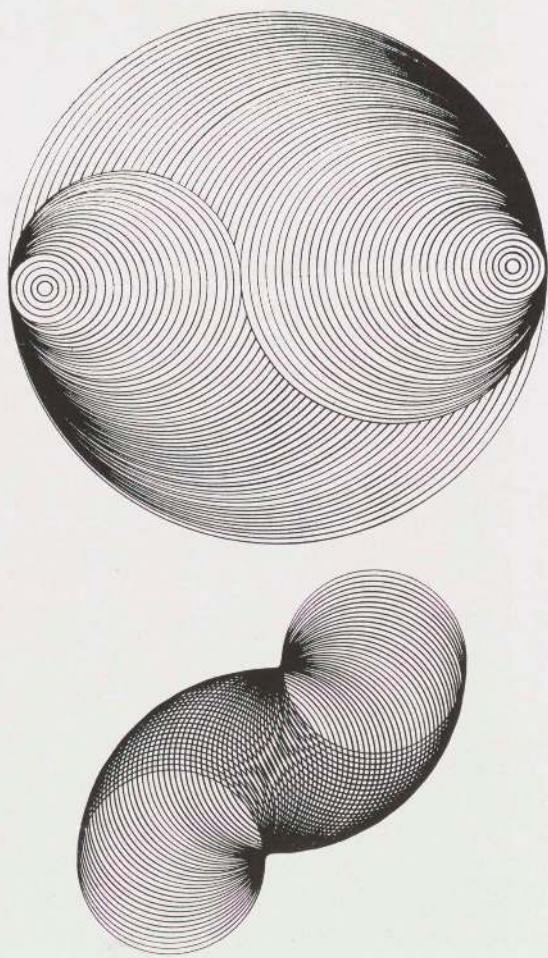
Study in optical illusion.
Flat wire netting

G. Hassenpflug: Study in
relationship between
colors and forms. Inverse
use of colors and forms.
1929

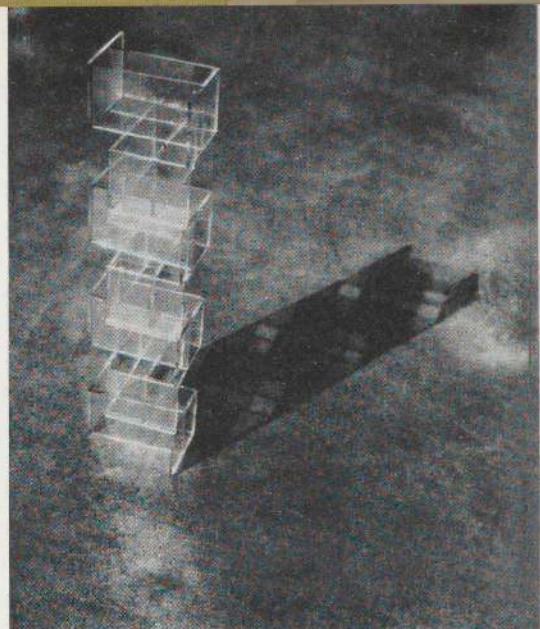
122



Above George Grosz; be-
low P. Toliner: Studies in
optical illusion. Three-
dimensional effects
achieved by repetition of
two-dimensional elements:
circles and parts of circles

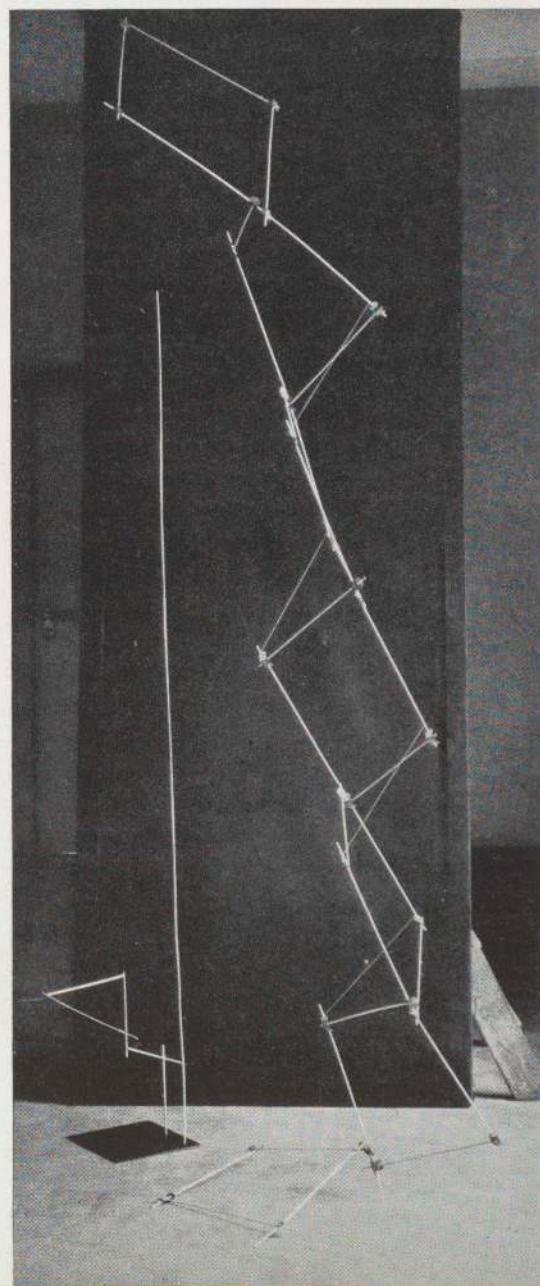
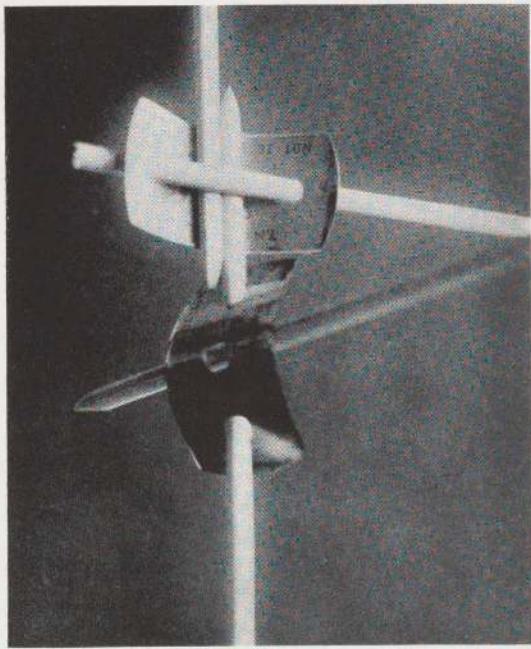


G. Hassenpflug: Study in plastic use of glass



Construction. Wooden sticks fastened together with razor blades. 9 feet high

Detail of construction at right



PRELIMINARY COURSE

MOHOLY-NAGY

THE CONCEPT OF SPACE

by MOHOLY-NAGY

We are all biologically equipped to experience space, just as we are equipped to experience colors or tones. This capacity can be developed through practice and suitable exercises. It will, of course, differ in degree in different people, as other capacities do, but in principle space can be experienced by everyone even in its rich and complex forms.

The way to learn to understand architecture is to have direct experience of space itself; that is, how you live in it and how you move in it. For architecture is the functionally and emotionally satisfactory arrangement of space. Naturally, just as in every other field, long preparation is necessary before one can appreciate this essential character of architecture.

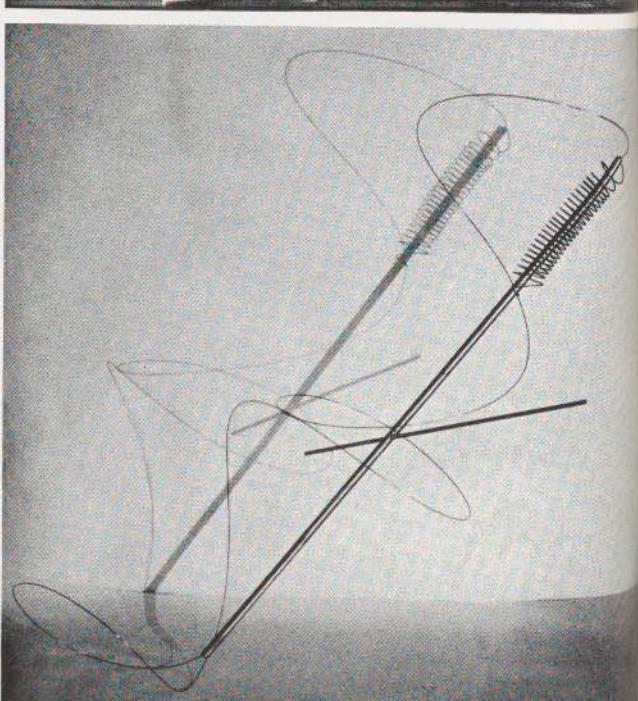
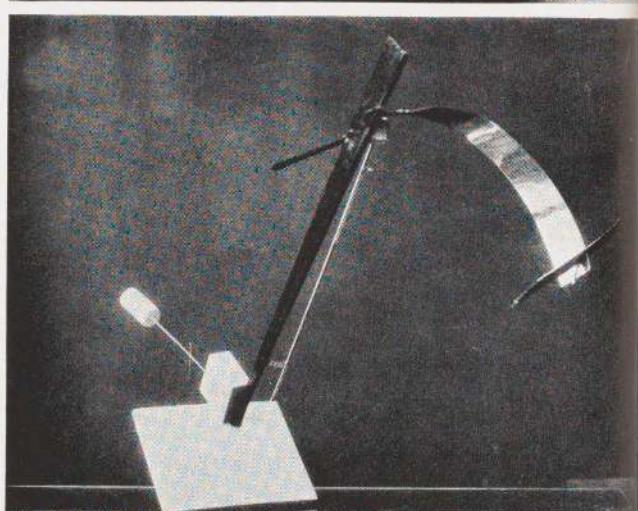
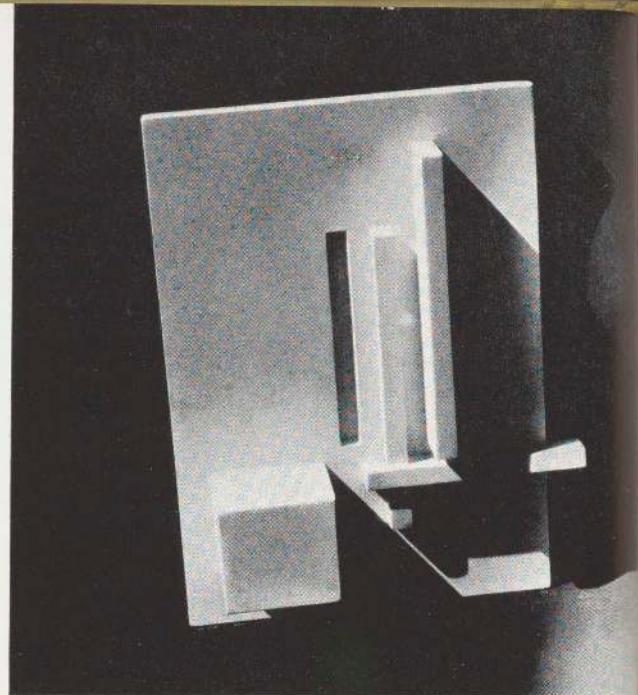
Most people, unfortunately, still learn architecture out of books. They learn how to tell the "styles" of the great monuments of the past—how to recognize Doric columns, Corinthian capitals, Romanesque arches, Gothic rosettes, etc. But these are only the tags of architecture; those who learn by the historical method can seem to know a lot when all they have really learned is to classify and date the monuments of the past. In reality, only a very few ever learn really to experience the miracle of esthetically arranged space.

In general the "educated" man today is incapable of judging works of architecture in a true way, for he has no idea of the real effect of pure space arrangement, of the balance of tense contrary forces, or of the flow of interweaving space.

Today spatial design is an interweaving of shapes; shapes which are ordered into certain well defined, if invisible, space relationships; shapes which represent the fluctuating play of tensions and forces.

Pure space arrangement is not a mere question of building materials. Hence a modern space composition is not a mere combination

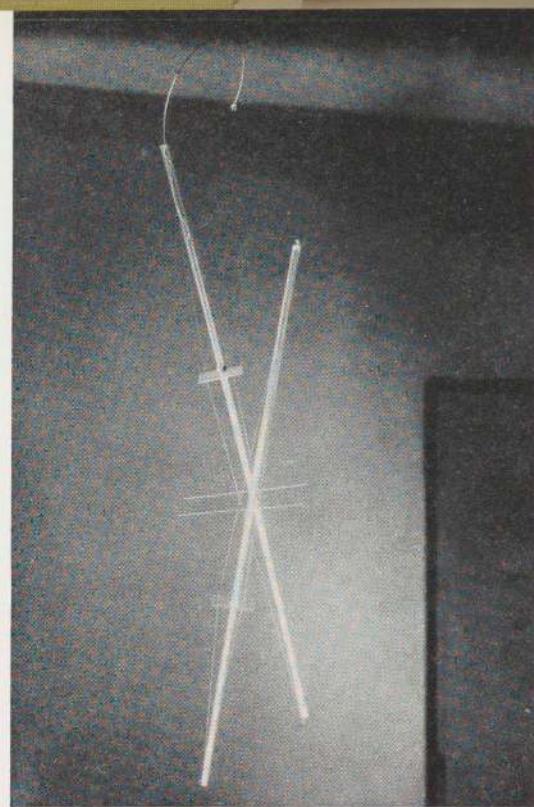
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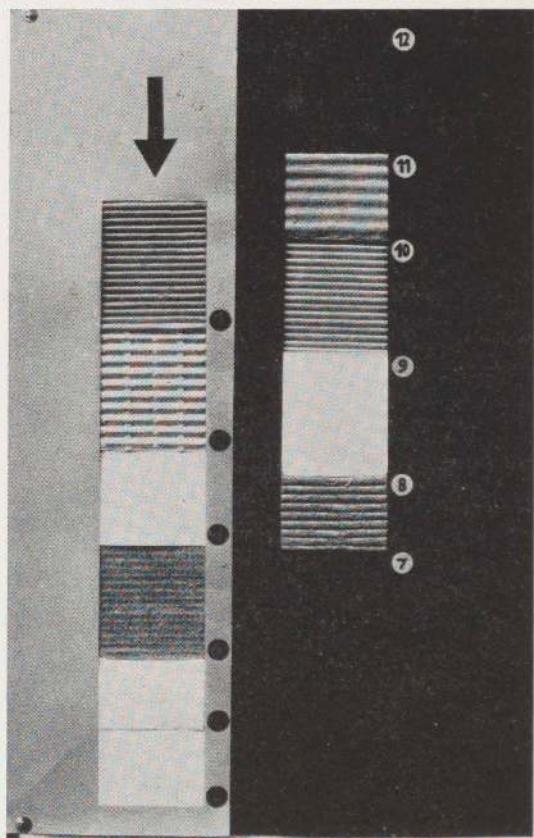
Klaus Neumann: Con-
struction. 1928

Hinrick Bredendieck:
Suspended construction.
Glass tubes fastened
together with thin wire.
1928



Marianne Brandt: Study in
balance. 1923

Gerda Marx: Study in
texture. Below: An attempt
at graphic transcription.
1928



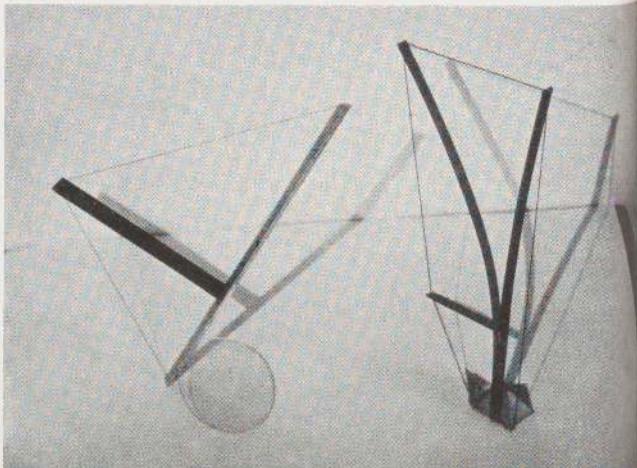
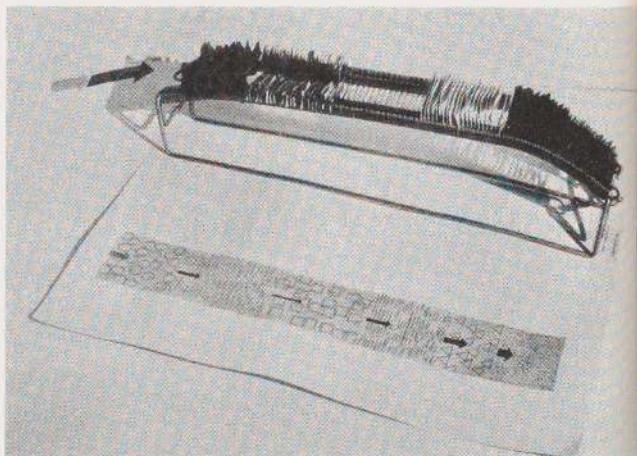
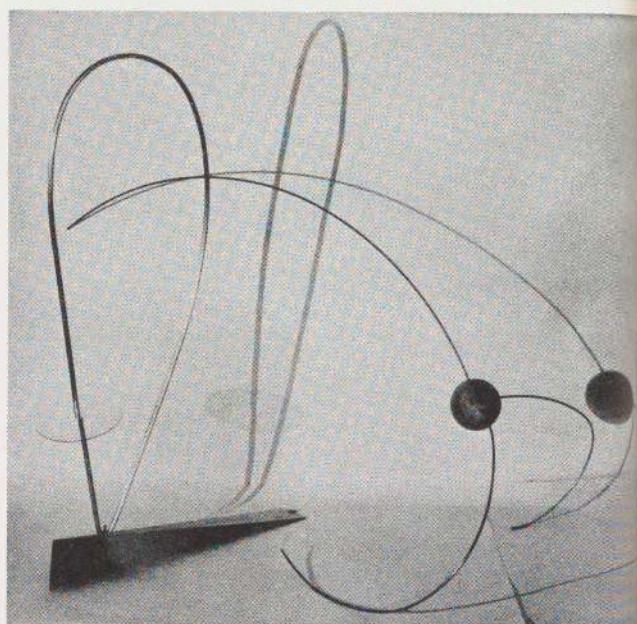
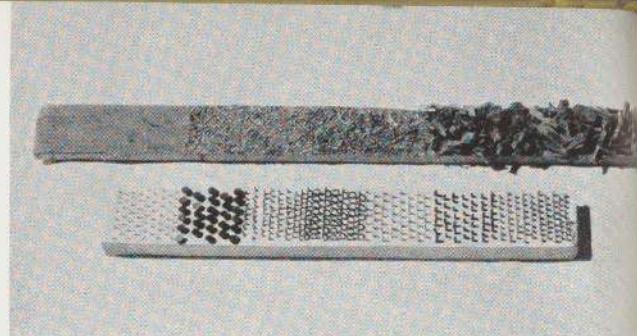
Werner Zimmermann:
Construction. Wire and
tubes. 1928

of building stones, not the putting together of differently shaped blocks and especially not the building of rows of blocks of the same size or of different sizes. Building materials are only a means, to be used as far as possible in expressing the artistic relations of created and divided space. The primary means for the arrangement of space is still space itself and the laws of space condition all esthetic creation in architecture.

That is, architecture will be understood, not as a complex of inner spaces, not merely as a shelter from the cold and from danger, nor as a fixed enclosure, as an unalterable arrangement of rooms, but as an organic component in living, as a governable creation for mastery of life.

(Adapted from Bibl. no. 29)

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Above Lothar Lang; below
Siegfried Griesenschlag:
Studies in texture. 1927



Construction. Wire and
wood



G. Hassenpflug: Bridge
illustrating vibration and
pressure of various mate-
rials. Below: an attempt at
graphic transcription. 1927



George Grosz: Construc-
tion. 1924

SCOPE OF THE BAUHAUS TRAINING

Gropius:

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"What the Bauhaus preached in practice was the common citizenship of all forms of creative work, and their logical interdependence on one another in the modern world. It wanted to help the formal artist to recover the fine old sense of design and execution being one and the same, and make him feel that the drawing-board is merely a prelude to the active joy of fashioning. Building unites both manual and mental workers in a common task. Therefore all alike, artist as well as artisan, should have a common training; and since experimental and productive work are of equal practical importance, the basis of that training should be broad enough to give every kind of talent an equal chance. As varieties of talent cannot be distinguished before they manifest themselves, the individual must be able to discover his proper sphere of activity in the course of his own development. Naturally the great majority will be absorbed by the building trades, industry, etc. But there will always be a small minority of outstanding ability whose legitimate ambitions it would be folly to circumscribe. As soon as this elite has finished its communal training it will be free to concentrate on individual work, contemporary problems, or that inestimably useful speculative research to which humanity owes the sort of values stockbrokers call 'futures.' And since all these commanding brains will have been through the same industrial mill they will know, not only how to make industry adopt their improvements and inventions, but also how to make the machine the vehicle of their ideas."

(from Bibl. no. 32)

FURNITURE WORKSHOP

A piece of furniture is not an arbitrary composition: it is a necessary component of our environment. In itself impersonal, it takes on meaning only from the way it is used or as part of a complete scheme.

A complete scheme is no arbitrary composition either but rather the outward expression of our everyday needs; it must be able to serve both those needs which remain constant and those which vary. This variation is possible only if the very *simplest* and most *straightforward* pieces are used; otherwise changing will mean buying new pieces.

Let our dwelling have no particular "style," but only the imprint of the owner's character. The architect, as producer, creates only half a dwelling; the man who lives in it, the other half.

Marcel Breuer (from Bibl. no. 15)

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. . . the new interior should not be a self-portrait of the architect, nor should it attempt to fix in advance the personal environment of the occupant.

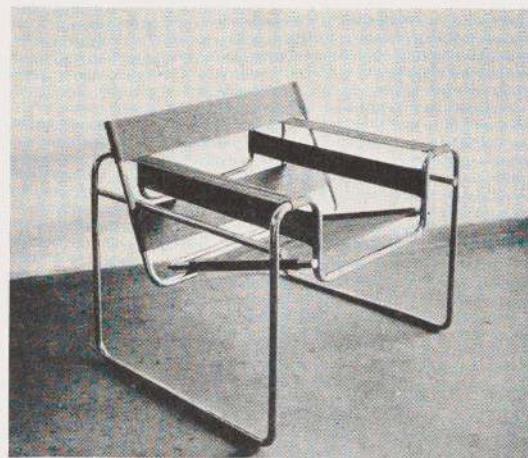
And so we have furnishings, rooms and buildings allowing as much change and as many transpositions and different combinations as possible. The pieces of furniture and even the very walls of a room have ceased to be massive and monumental, apparently immovable and built for eternity. Instead they are more opened out, or, so to speak, drawn in space. They hinder neither the movement of the body nor of the eye. The room is no longer a self-bounded composition, a closed box, for its dimensions and different elements can be varied in many ways.

One may conclude that any object properly and practically designed should "fit" in any room in which it is used as would any living object, like a flower or a human being.

Marcel Breuer (from *das neue frankfurt*, 1927)



Marcel Breuer



Josef Albers: Wooden armchair with spring back. 1926



G. Hassenpflug: Folding wooden table. 1928



129



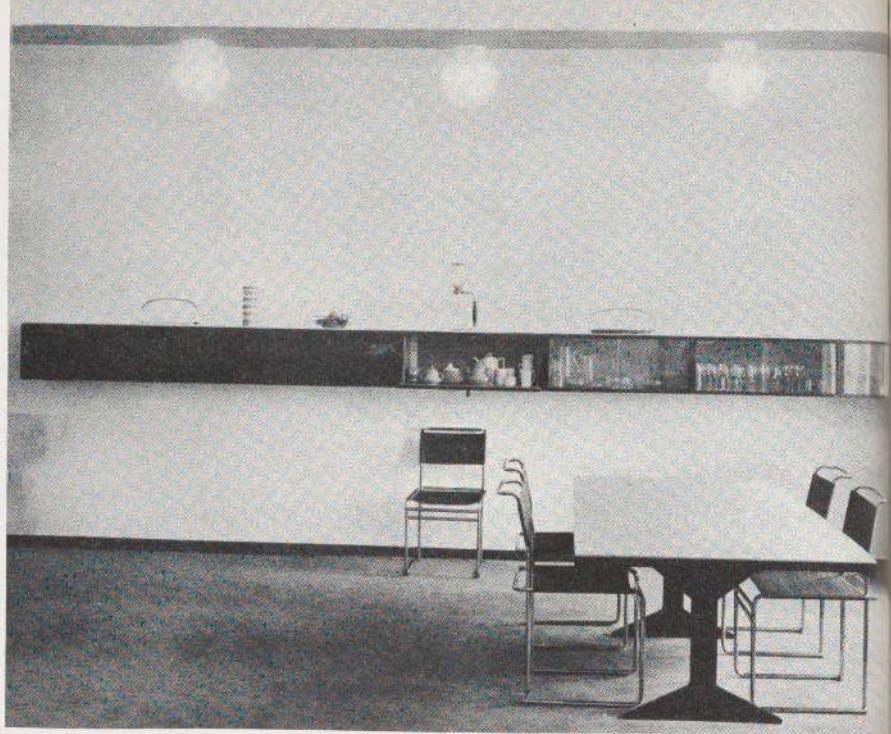
Marcel Breuer: First tubular chair. Fabric seat, back and arm rests. 1925



Marcel Breuer: Chair. Metal tubes and wood. Designed for a dining room. 1926

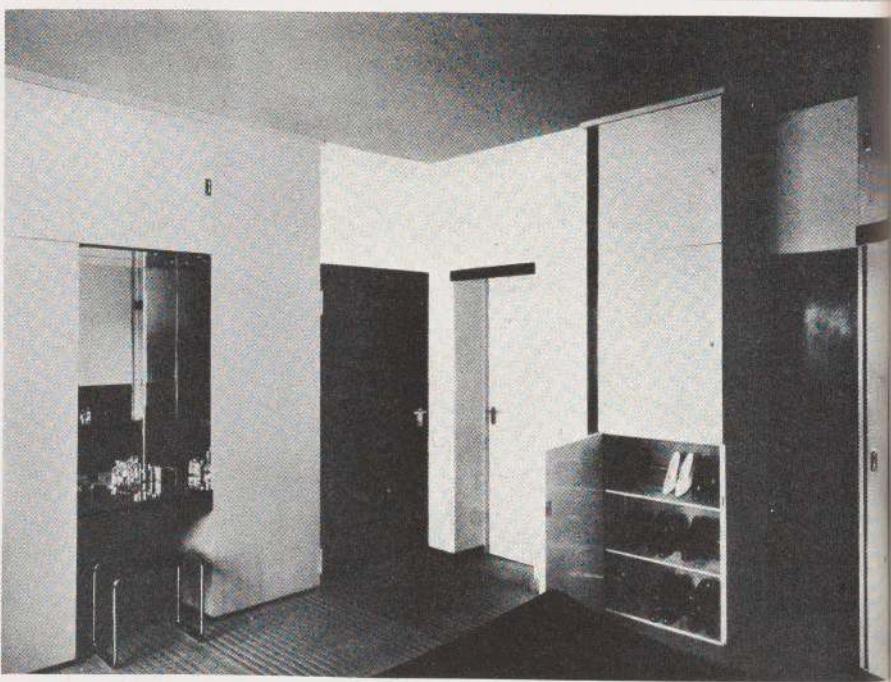


Marcel Breuer: Folding chair. 1928



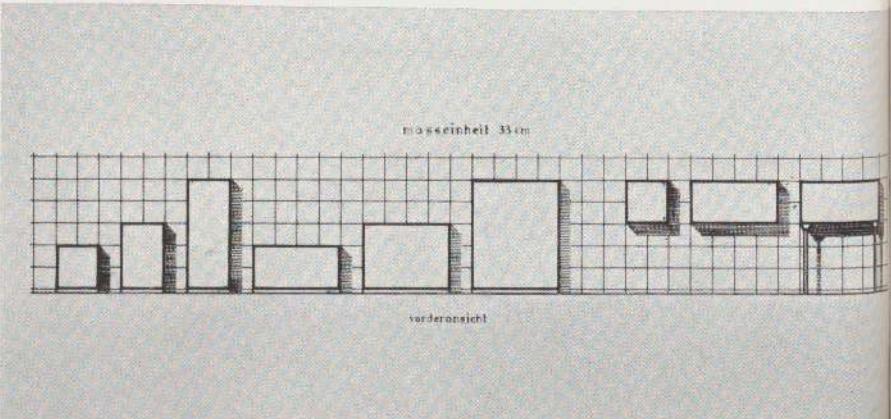
Marcel Breuer: Piscator House, Berlin. Dining room, 1927

130



Marcel Breuer: Dessau Bauhaus. Bedroom in Director's house, 1926

Marcel Breuer:
Standardized furniture units, 1927



Marcel Breuer: Tubular chairs. Fabric seat and backrest. 1926



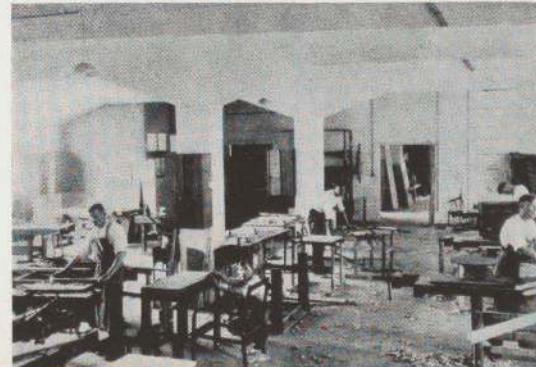
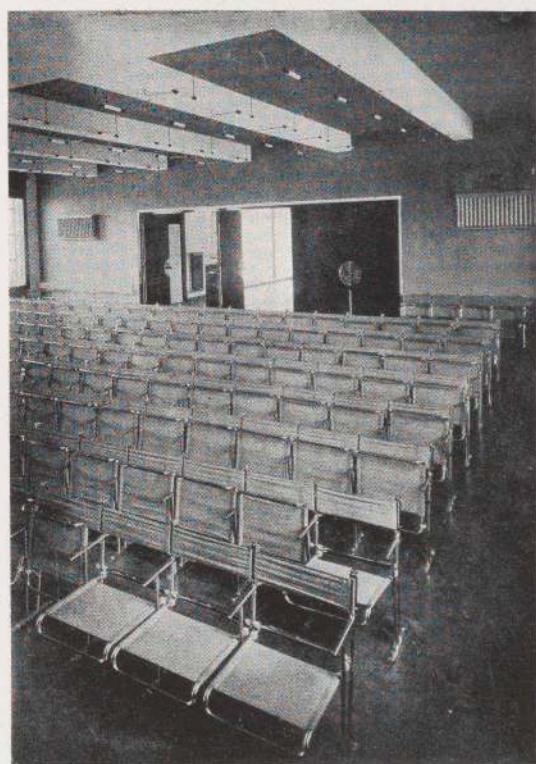
Walter Gropius: Dessau Bauhaus Auditorium. Chairs by Marcel Breuer. 1926



Marcel Breuer: Tubular chairs. Fabric seat and back rest. 1926



Carpentry workshop, Dessau



132



1921

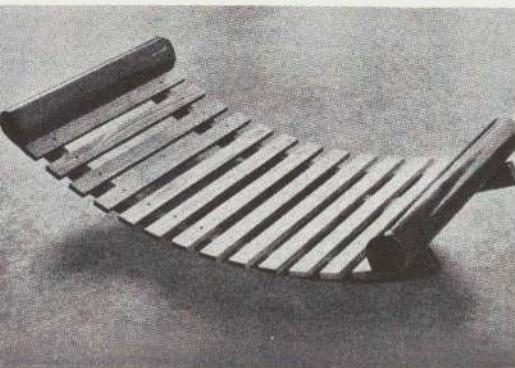
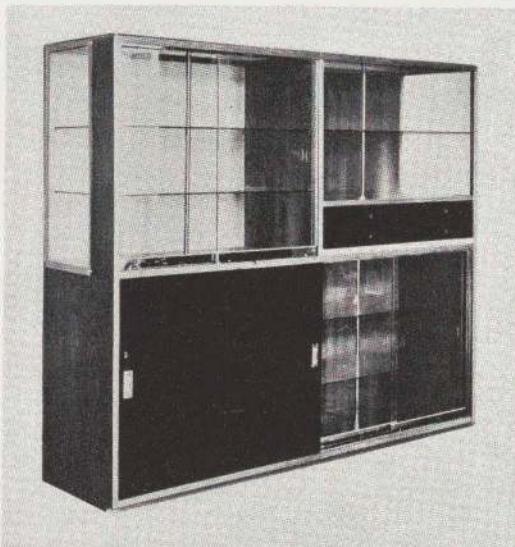
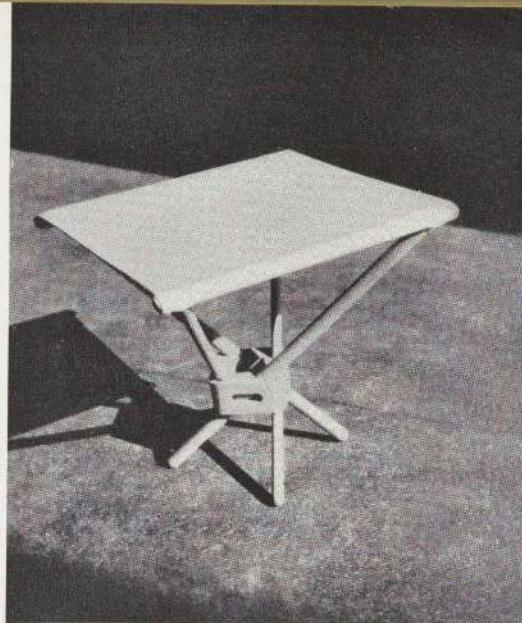
1921 1/2

1924

1925

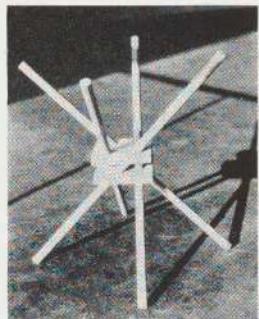
1927

A Bauhaus Movie lasting five years.
Author: Life demanding its rights.
Operator: Marcel Breuer who recognizes these rights.
Better and better every year; in the end we will sit on
resilient air columns. (from Bibl. no. 30, 1926, no. 1)





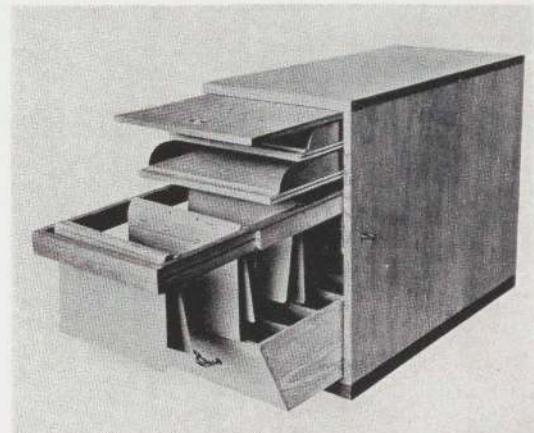
T. Mizutani: Collapsible stool. Stretched fabric seat. Below: Legs without seat. 1926



Carpentry workshop:
Desk composed of table
and drawer unit. 1928



Marcel Breuer: Dining room cabinet. 1926



G. Hassenpflug: Folding chair. Fabric seat and backrest. 1928



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Marcel Breuer. Wooden table with tubular supports



P. Bücking: Chair.
Plywood seat. 1928



Lotte Gerson: Child's rocker. 1928

After Marcel Breuer had completed the first steel chair at the Bauhaus, the Mannesmann Works were asked to put steel pipe at our disposal for further experiments. The request was refused on the grounds that such experiments were unimportant. Today, after thirteen years, the production of tubular steel furniture has taken on tremendous proportions. It has spread all over the world, exercising a decisive influence on many other aspects of interior design.

Some pages from catalogs of factories producing furniture designed at the Bauhaus

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Marcel Breuer: Swivel chair. Steel tubing and plywood



During 1925 the workshops of the Dessau Bauhaus executed orders for furniture, lighting fixtures, and designs in color for the following firms:

Nierendorf Gallery, Berlin

New Art Gallery, Fides, Dresden

King Albert Museum, Zwickau

Showrooms of the "Abstracts," Berlin

Children's Home, Oranienbaum

Uncle Tom's Cabin, restaurant, Berlin

and for a number of private apartments, including the masters' houses in Dessau and the new Bauhaus building.

COOPERATION WITH INDUSTRY

The practical objective of the Bauhaus workshops—to evolve designs satisfactory from formal and technical points of view which should then be submitted to industry for production—was pursued on a large scale only after the Bauhaus had moved to Dessau. Designs for furniture, lamps, textile fabrics, metal- and glassware were accepted by manufacturers. The factories were then often visited by Bauhaus designers who studied the processes used and cooperated with technicians to simplify and improve the designs. Conversely, the factories often sent their technicians to the Bauhaus workshops to keep them informed about the development of designs. This was a great improvement over the ineffective dependence on paper projects against which the Bauhaus had rebelled as an inadequate means of communication between designers and industry.

ROYALTIES

Each workshop had the right to confer independently with industrial firms regarding technical problems, but commercial negotiations were handled by the Bauhaus Corporation. When a workshop considered a design ready for sale it was turned over to the Business Manager of the Corporation together with all the necessary drawings and descriptions of the processes involved so that contracts could be drawn up.

The income was divided between the Bauhaus Corporation and the school itself, which paid the designer. Half the royalty paid the school was credited to the Bauhaus fund, while the other half went to a welfare fund used to pay for designs which were considered valuable but which could not be disposed of for the time being.

Income from royalties rose steadily, until, under the direction of Mies van der Rohe, in 1932 it exceeded 30,000 marks.

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Bauhaus products were exhibited at:

Leipzig Spring Fair

Gesolei, Düsseldorf

German Society of Women's Apparel and Culture, in various towns

Kestner Society, Hanover

Trade Museum, Basel

Art Museum (Kunsthalle), Mannheim

Werkbund Exhibition, Tokio

The Bavarian National Museum, the Trade Museum of Basel, the Art Museum, Mannheim, and the Werkbund Exposition, Tokio, purchased Bauhaus products for their respective collections.

METAL WORKSHOP

FROM WINE JUGS TO LIGHTING FIXTURES

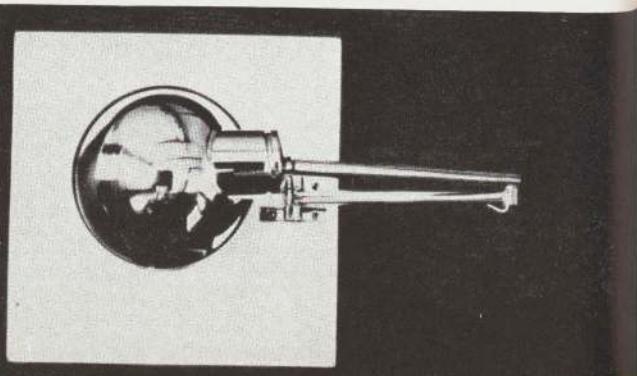
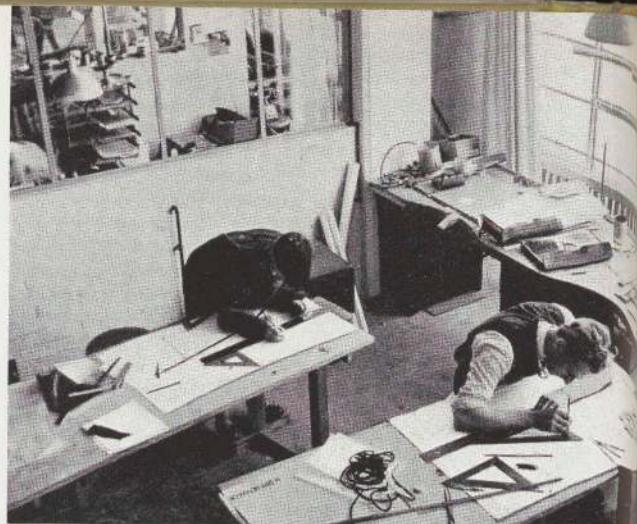
by MOHOLY-NAGY

When Gropius appointed me to take over the metal workshop he asked me to reorganize it as a workshop for industrial design. Until my arrival the metal workshop had been a gold and silver workshop where wine jugs, samovars, elaborate jewelry, coffee services, etc., were made. Changing the policy of this workshop involved a revolution, for in their pride the gold- and silversmiths avoided the use of ferrous metals, nickel and chromium plating and abhorred the idea of making models for electrical household appliances or lighting fixtures. It took quite a while to get under way the kind of work which later made the Bauhaus a leader in designing for the lighting fixture industry.

I remember the first lighting fixture by K. Jucker, done before 1923, with devices for pushing and pulling, heavy strips and rods of iron and brass, looking more like a dinosaur than a functional object.* But even this was a great victory, for it meant a new beginning. After this we developed lighting fixtures introducing such useful ideas as: the close-fitting ceiling cap; combinations of opaque and frosted glass in simple forms technically determined by the action of light; securing the globe to the metal chassis; the use of aluminum, particularly for reflectors, etc. All of these were adopted for industrial production. In addition to these innovations may be mentioned one which even today presents a very useful solution of one lighting fixture problem, especially in localities where the quick settling of dust makes ordinary lighting inefficient. This principle involves the use of concentric glass cylinders to avoid a glare. From this originated the louvre system of concentric rings of metal and, recently, of translucent plastics. The metal workshop also handled other prob-

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* Reproduced, Bibl. no. 8, page 116.





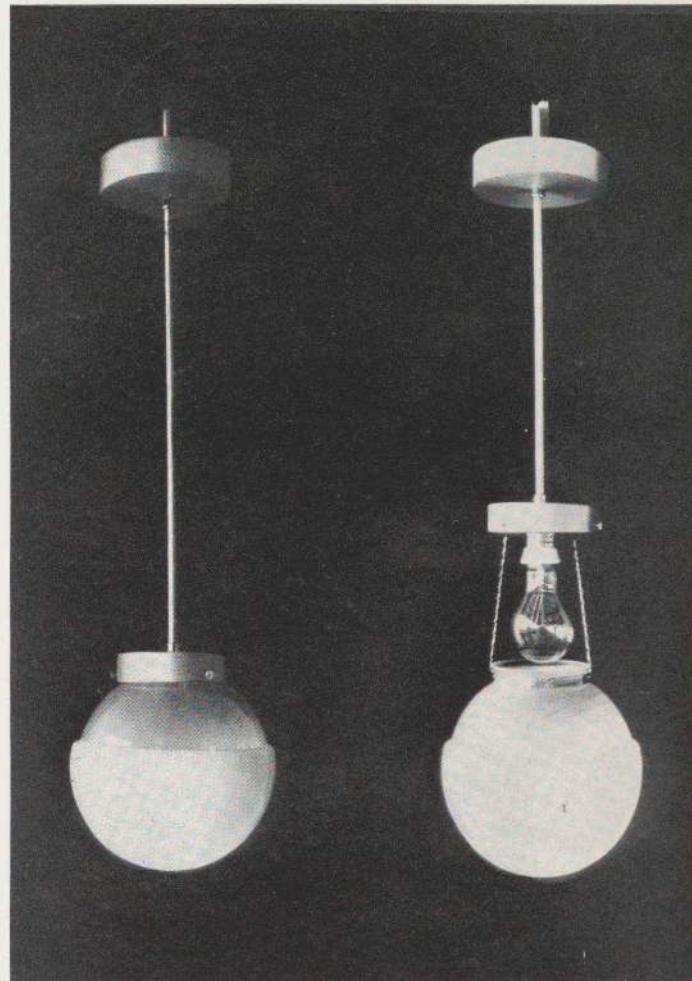
Draughting room of the metal workshop, Dessau

Marianne Brandt:
Egg-boiler. 1926



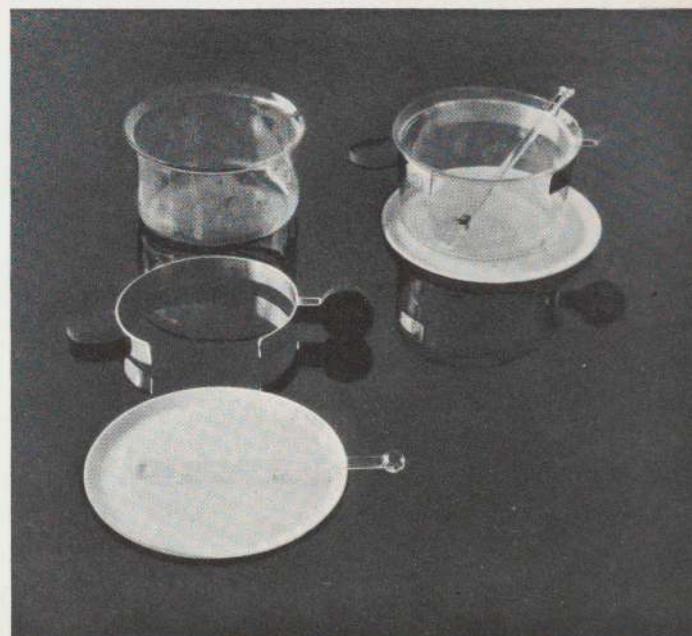
M. Krajewski and
W. Tümpel: Individual tea
set. 1923-1925

Marianne Brandt: Lighting
fixture. Frosted and plain
glass globe. Chains hold
globe while electric bulb
is being changed. 1925



Marianne Brandt: Fish
casserole. Silver-bronze
lined with silver. 1926

Josef Albers: Glass tea
set. 1925



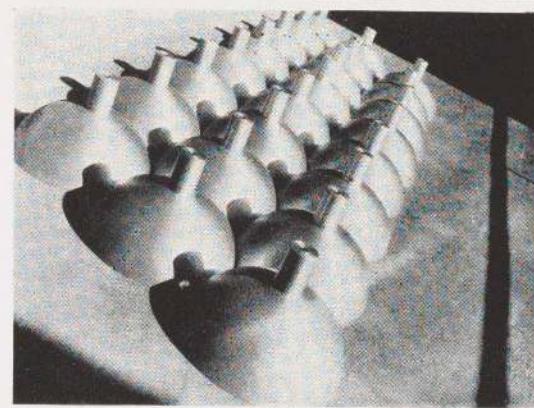
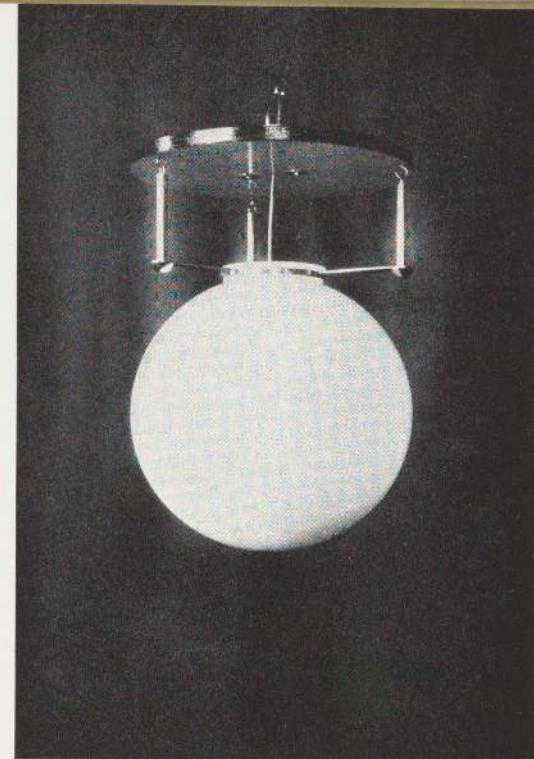
Marianne Brandt:
Movable wall fixture with
adjustable reflector. 1925

lems of industrial design: utensils and household appliances.

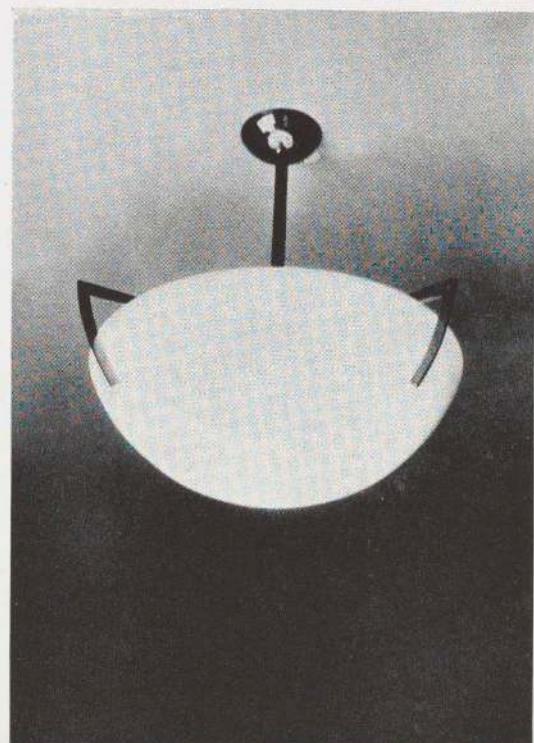
The function of the metal workshop was a special one, involving simultaneously education and production. We therefore selected for young apprentices problems from which the use of materials, tools and machinery could be learned and which were at the same time of practical use. During those days there was so conspicuous a lack of simple and functional objects for daily use that even the young apprentices were able to produce models for industrial production (ash trays, tea holders, etc.) which industry bought and for which royalties were paid.

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Marianne Brandt:
Industrially produced
lamp shades. 1926



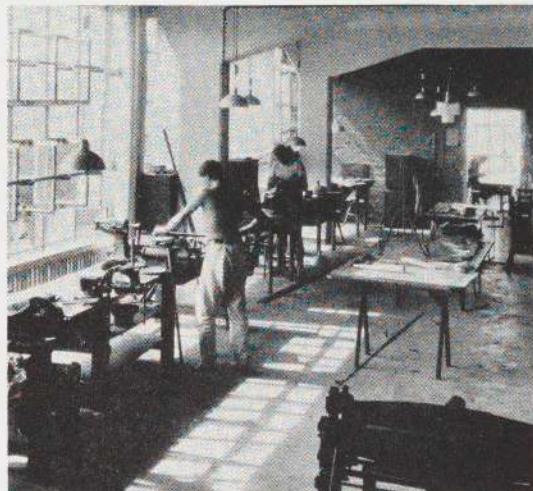
M. Krajewski: Chromium and frosted glass lighting fixture. Hooks supporting the globe are easily adjustable. 1925





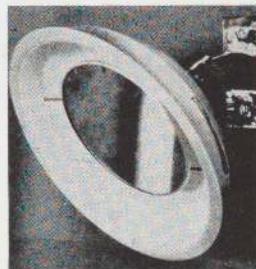
Marianne Brandt:
Chromium and frosted
glass lighting fixture. 1924

Marianne Brandt: Wall
fixture. c. 1925

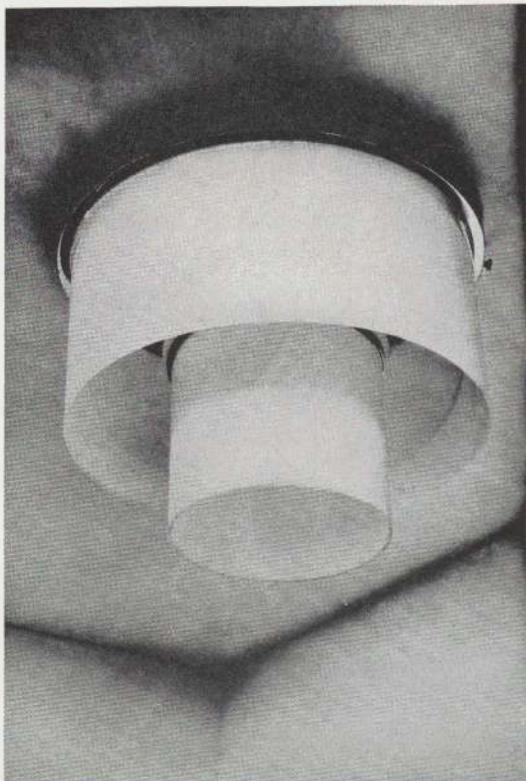
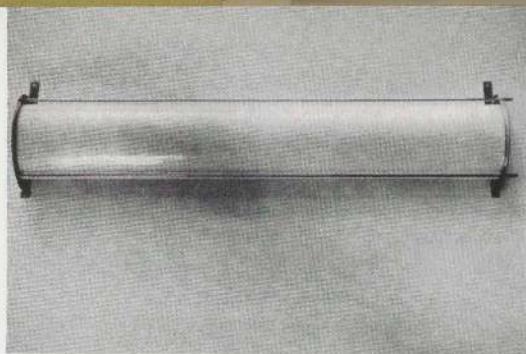


Metal workshop, Dessau

Marianne Brandt: Mirror
for shaving or makeup.
Dull aluminum reflector
lit by electric bulb behind
mirror. 1926



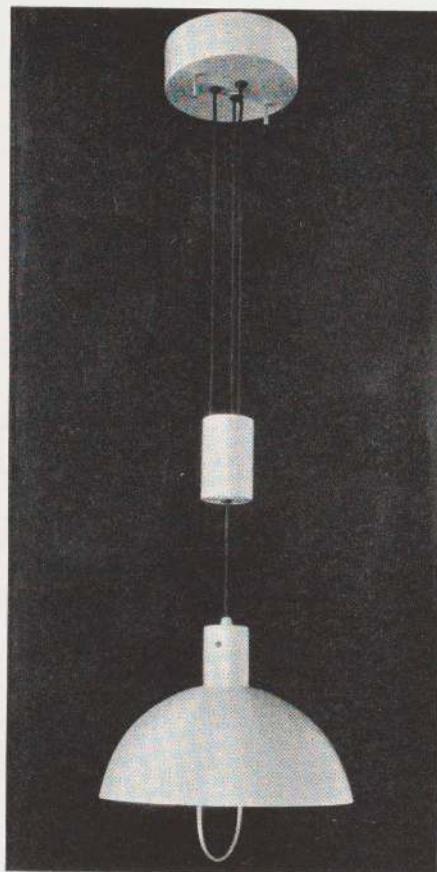
Marianne Brandt: Ceiling
fixture



Metal workshop, Dessau



Marianne Brandt: Spun chromium lighting fixture for corridors. 1925



M. Brandt and
H. Przyrembel: Adjustable ceiling fixture. Aluminum shade. 1926



Marianne Brandt:
Lighting fixture for walls
or low ceilings. 1925



Metal workshop:
Adjustable desk lamp.
1924

Pages from catalogs of
factories manufacturing
lighting fixtures from
Bauhaus designs

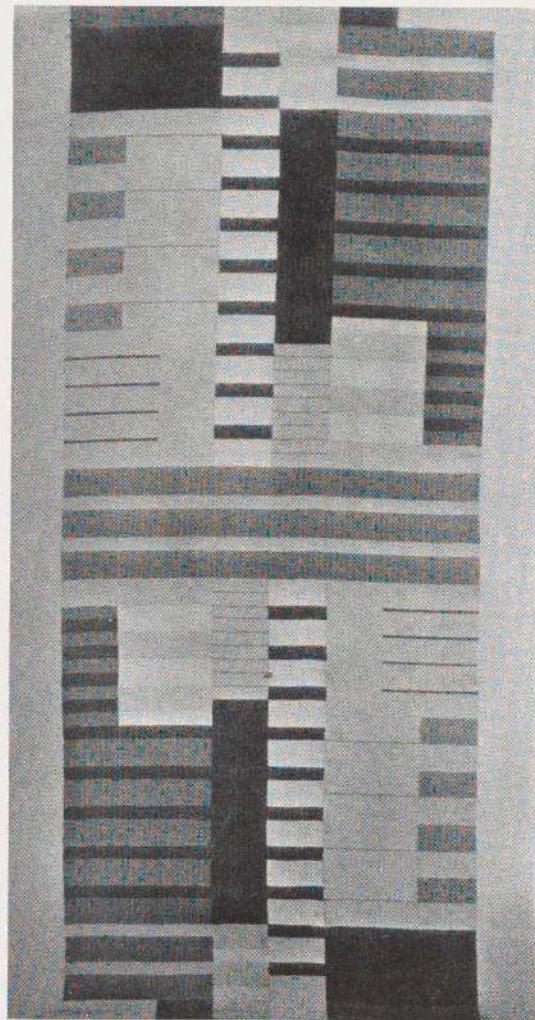
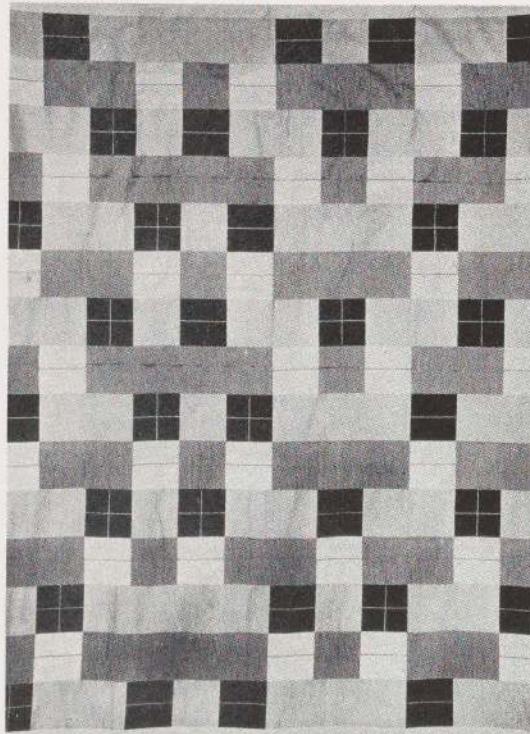


WEAVING WORKSHOP



Gunke Sheron - Störl

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Anni Albers: Double-woven wall hanging. Silk. 1925

Anni Albers: Tapestry. Red and yellow silk. 1927

THE WEAVING WORKSHOP

by ANNI ALBERS

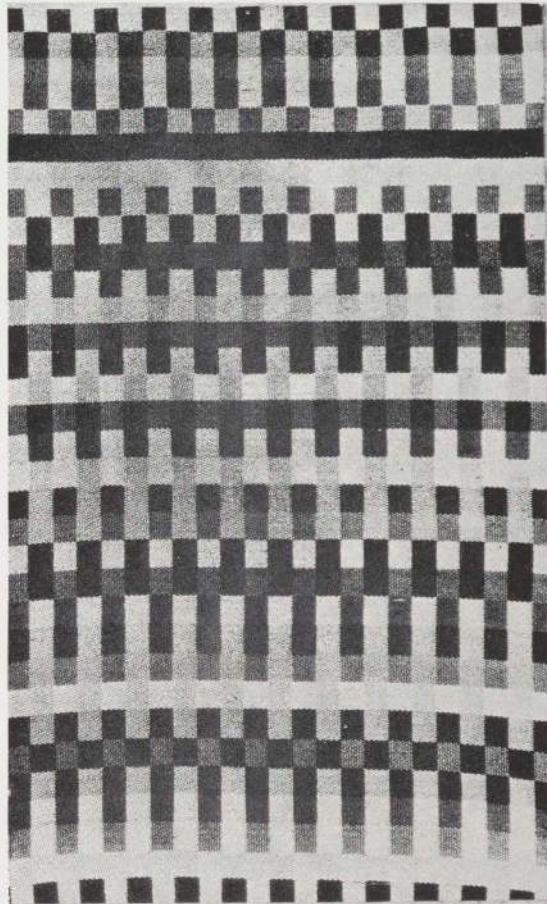
Any reconstructive work in a world as chaotic as post-war Europe had, naturally, to be experimental in a very comprehensive sense. What had existed had proved to be wrong—even to its foundations.

At the Bauhaus, those starting to work in weaving or in any other craft were fortunate to have had no traditional training. It is no easy task to discard conventions, however useless. Many students had felt the sterility of the art academies and their too great detachment from life. They believed that only manual work could help them back to solid ground and put them in touch with the problems of their time. They began amateurishly and playfully, but gradually something grew out of their play which looked like a new and independent trend. Technique was acquired as it was needed and as a foundation for future attempts. Unburdened by any practical considerations, this play with materials produced amazing results, textiles striking in their novelty, their fullness of color and texture, and possessing often a quite barbaric beauty.

This freedom of approach seems worth retaining for every novice. Courage is an important factor in any creation; it can be most active when knowledge does not impede it at too early a stage.

The weaving improvisations furnished a fund of ideas from which more carefully considered compositions were later derived. Little by little the attention of the outside world was aroused and museums began to buy.

It was a curious revolution when the students of weaving became concerned with a practical purpose. Previously they had been so deeply interested in the problems of the material itself and in discovering various ways of handling it that they had taken no time for utilitarian considerations. Now, however, a shift took place from free play with forms to logical composi-



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Anni Albers: Woven rug.
c. 1927

Weaving class, Dessau



tion. As a result, more systematic training in the mechanics of weaving was introduced, as well as a course in the dyeing of yarns. The whole range of possibilities had been freely explored: concentration on a definite purpose now had a disciplinary effect.

The physical qualities of materials became a subject of interest. Light-reflecting and sound-absorbing materials were developed. The desire to reach a larger group of consumers brought about a transition from handwork to machine-work: work by hand was for the laboratory only; work by machine was for mass production.

The interest of industry was aroused.

The changing moods of the time affected the Bauhaus workers and they responded according to their ability, helping to create new art forms and new techniques. The work as a whole was the result of the joint efforts of a group, each individual bringing to it his interpretation of a mutually accepted idea. Many of the steps were more instinctive than conscious and only in retrospect does their meaning become evident.

1927-1928

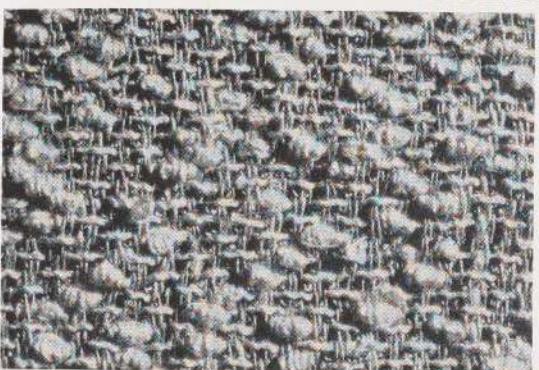
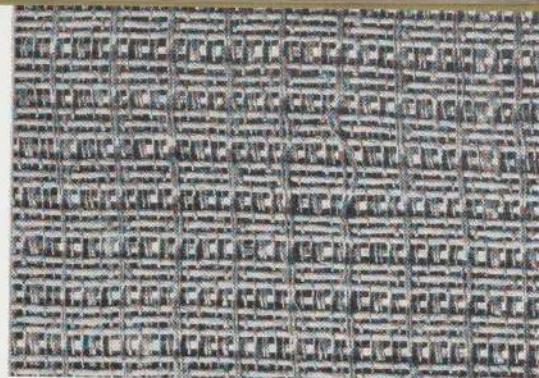
Anni Albers: Wall covering. Tan cotton, paper fibre and cellophane

Anni Albers: Drapery material. Wool and rayon

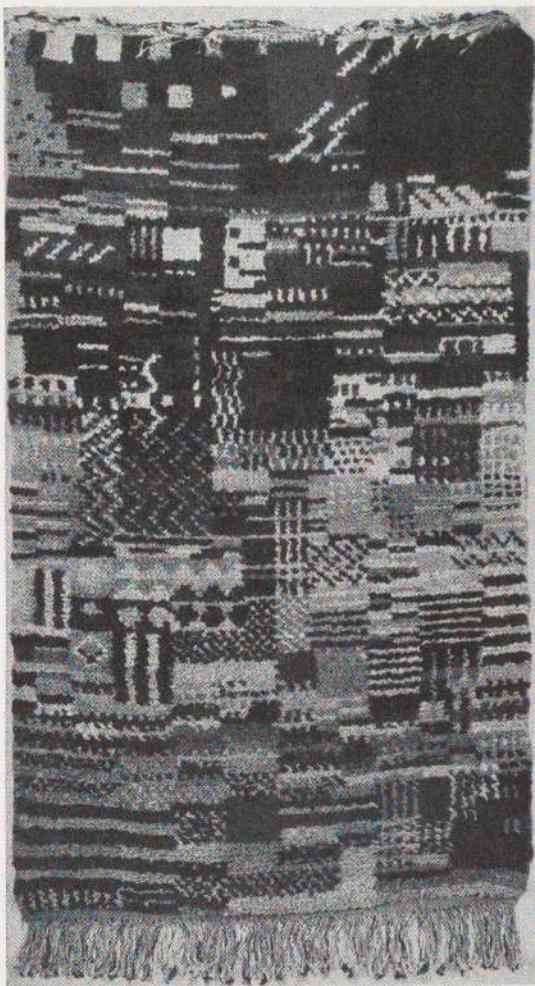
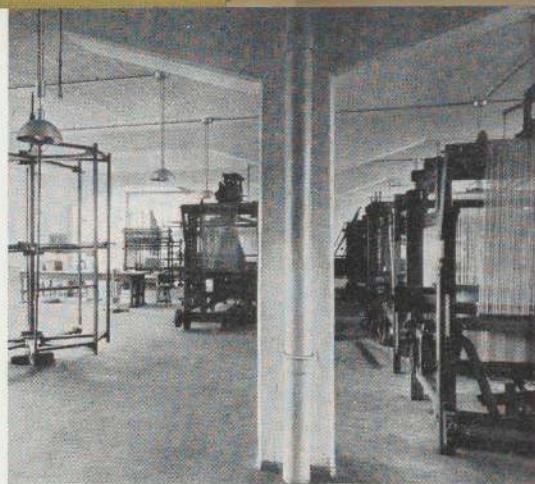
Anni Albers: Drapery material. Two shades of brown. Cotton and rayon

Anni Albers: Wall covering. Tan, brown. Cotton and cellophane

Anni Albers: Drapery material. Blue and white. Wool and rayon



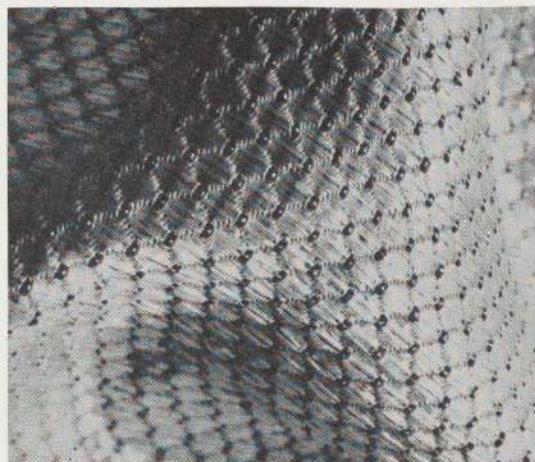
Weaving workshop, Dessau



Otti Berger: Knotted rug.
Black, blue, red, gray



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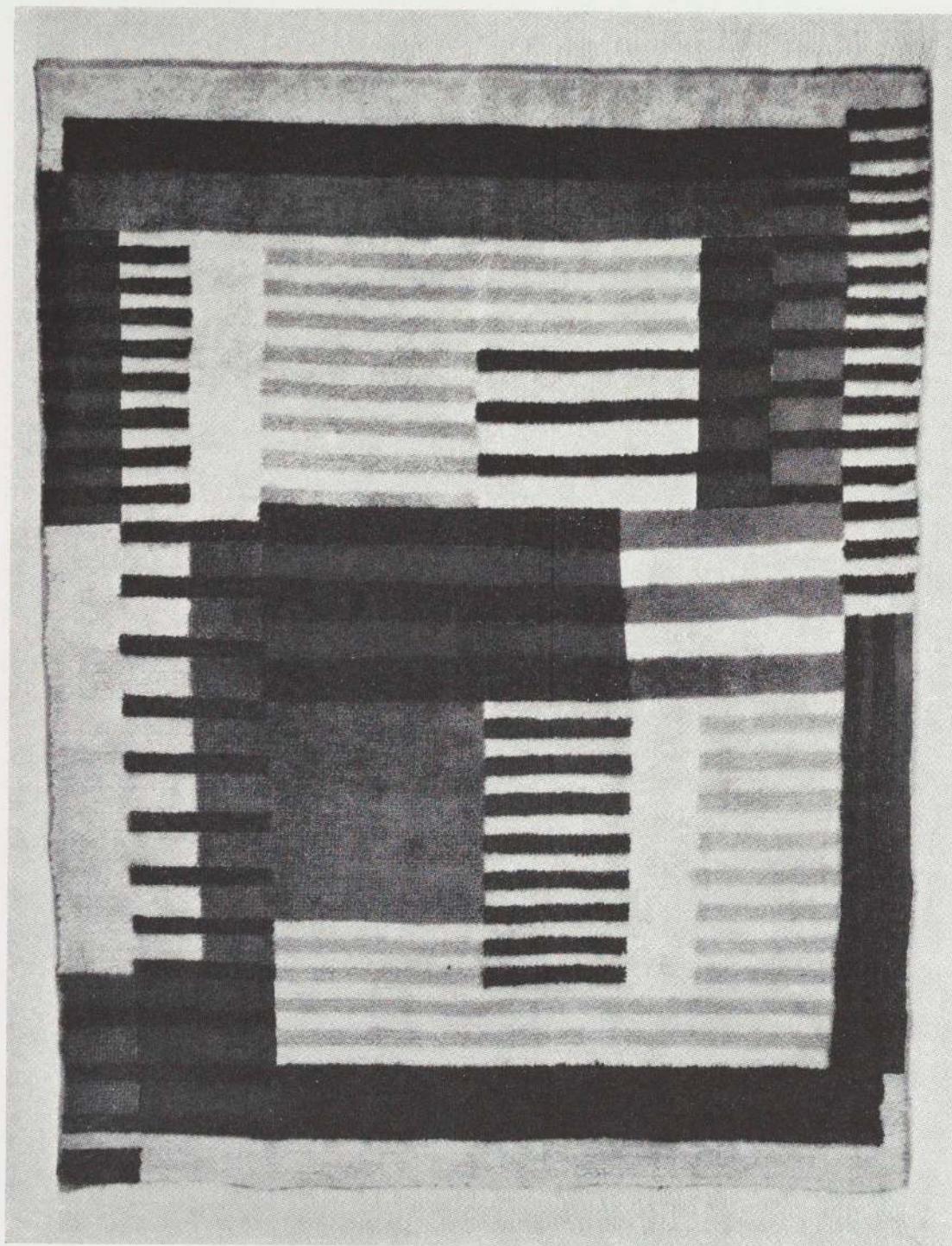
Guntha Sharon-Stölzl:
Coat material. Wool



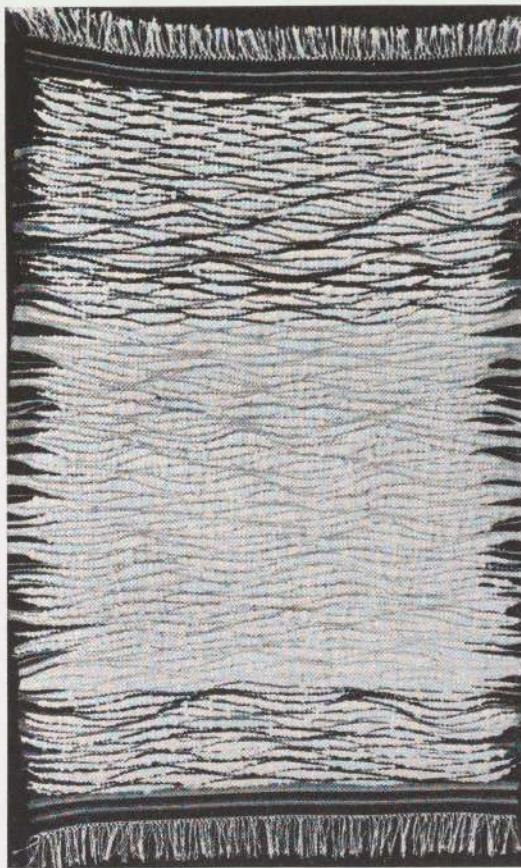
Guntha Sharon-Stölzl:
Curtain material.
Cellophane

Otti Berger: Textile. White
cellophane and cotton

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Lis Volger: Rug. Heavy wool and fine hemp



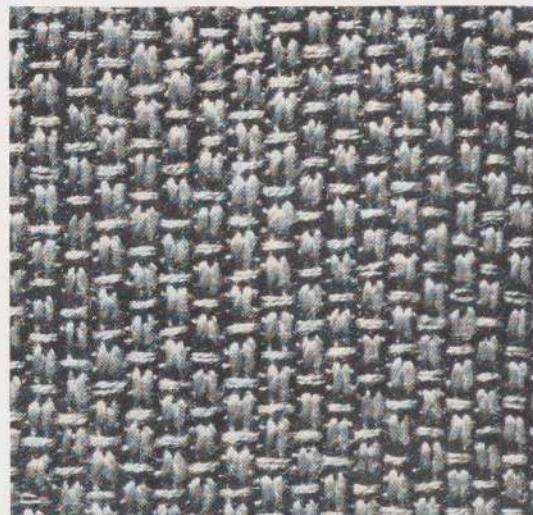
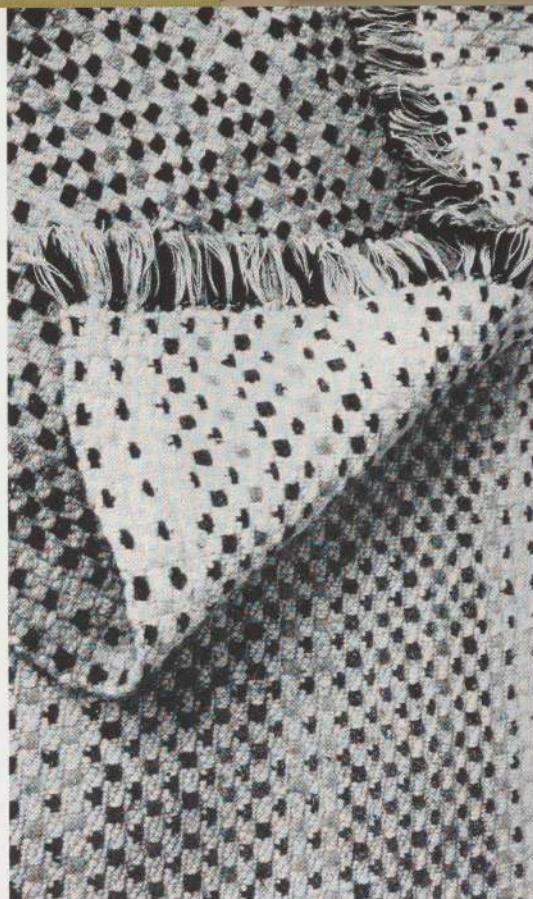
Otti Berger: Rug. White, black, brilliant blues, red, yellow. Smyrna wool and hemp

Anni Albers: Drapery material. Black and white. Cotton, rayon and wool

Anni Albers: Wall covering. Cellophane and cotton



Anni Albers: Knotted rug. Gray, red, black. Smyrna wool. 1925



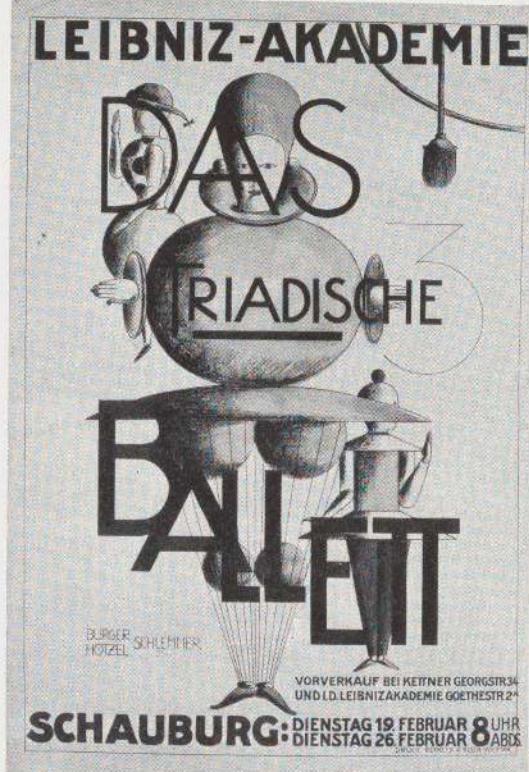
typography workshop

herbert bayer: page layout, bauhaus prospectus. printed at the bauhaus workshop, 1925



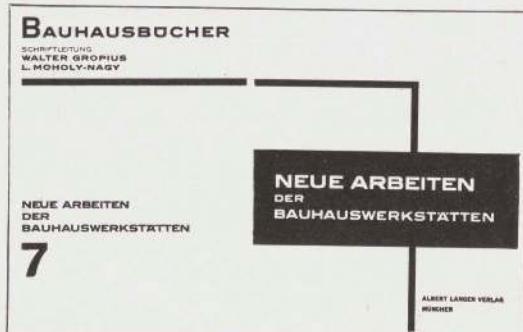
herbert bayer

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oskar schlemmer: poster,
the triadic ballet,
lithograph

l. moholy-nagy: title
page, *neue arbeiten der
bauhaus werkstätten*.
1925



typography by herbert bayer

why should we write and print with two alphabets? both a large and a small sign are not necessary to indicate one single sound.

A = a

we do not speak a capital A and a small a. we need only a single alphabet. it gives us practically the same result as the mixture of upper- and lower-case letters, and at the same time is less of a burden on all who write—on school children, students, stenographers, professional and business men. it could be written much more quickly, especially on the typewriter, since the shift key would then become unnecessary. typewriting could therefore be more quickly mastered and typewriters would be cheaper because of simpler construction. printing would be cheaper, for fonts and type cases would be smaller, so that printing establishments would save space and their clients money. with these common sense economies in mind the bauhaus began in 1925 to abandon capital letters and to use small letters exclusively. this step toward the rationalization of writing and printing met with outraged protests, especially because in german capital initials are used for all nouns. moreover, the bauhaus had always used roman or even sans serif letters instead of the archaic and **complicated gothic alphabet** customarily employed in german printing, so that the suppression of capitals added fresh insult to old injury. nevertheless the bauhaus made a thorough alphabetical house-cleaning in all its printing, eliminating capitals from books, posters, catalogs, magazines, stationery and even calling cards.

dropping capitals would be a less radical reform in english. indeed the use of capital letters occurs so infrequently in english in comparison with german that it is difficult to understand why such a superfluous alphabet should still be considered necessary.

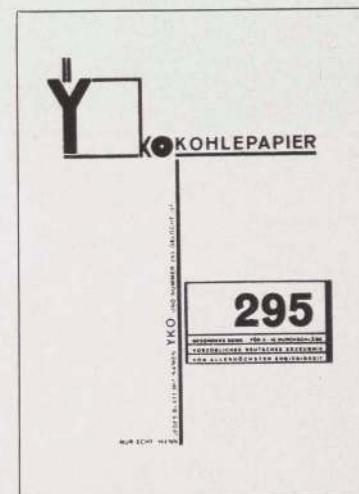
to recall this typographical experiment *the balance of this volume, to page 221, will be printed without using capital letters.*



Firma PAUL HENNS, WEIMAR 37
SPIELWARENFABRIK

Handbills

1924



295

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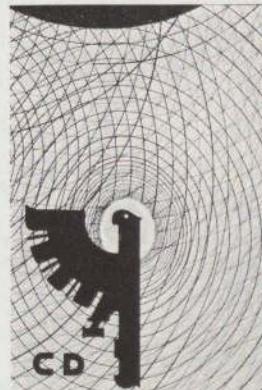


1924

: handbills.

herbert bayer: cover design, bauhaus prospektus. 1926

I. moholy-nagy: cover design, magazine qualität. 1926





— : cover
design, magazine offset.
1926

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herbert bayer: poster.
1926



herbert bayer: exhibition
poster, printed in the
bauhaus printing shop.
1926



herbert bayer: basic elements from which the *universal* type is built up: a few arcs, three angles, vertical and horizontal lines

herbert bayer: *universal* type. condensed bold. characters at base show medium and light weights.

herbert bayer: *universal* type. characters at base show bold, medium and light weights, 1925. improved, 1928

herbert bayer: research in the development of the *universal* type

L. moholy-nagy: book jacket, 1924



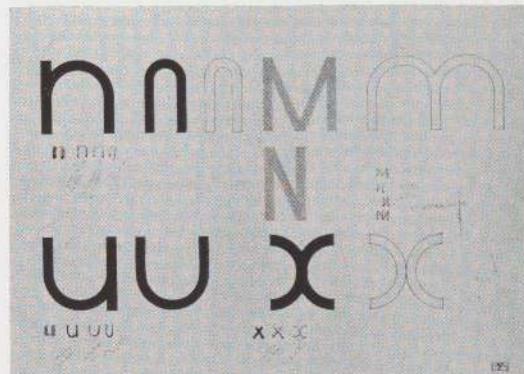
josef albers: stencil letters. design based on three fundamental shapes. 1925

josef albers: stencil letters. basic elements from which the letters are built up. 1925

a b c d e f g h i j k l
m n p q r s t u v w
x y z a g dd

1/ 2 varianten 1 mal halbst 1 mal
lang

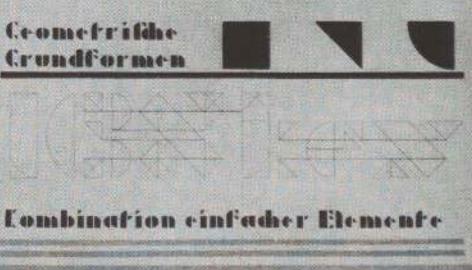
a b c d e f g h i
j k l m n o p q r
s t u v w x y z
a dd



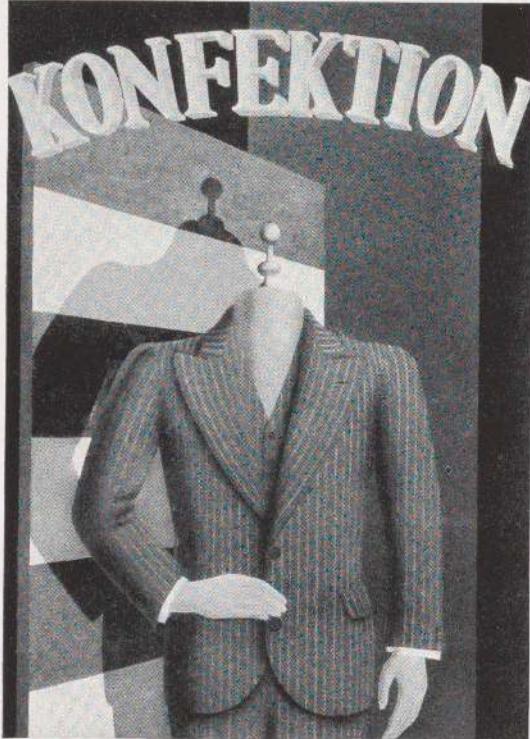
151

a b c d e f g h i j k l m n
o p q r f x s t u v w
x y z f t d h k f z

A B C D E F G H I J L
M N O P Q R F S T U

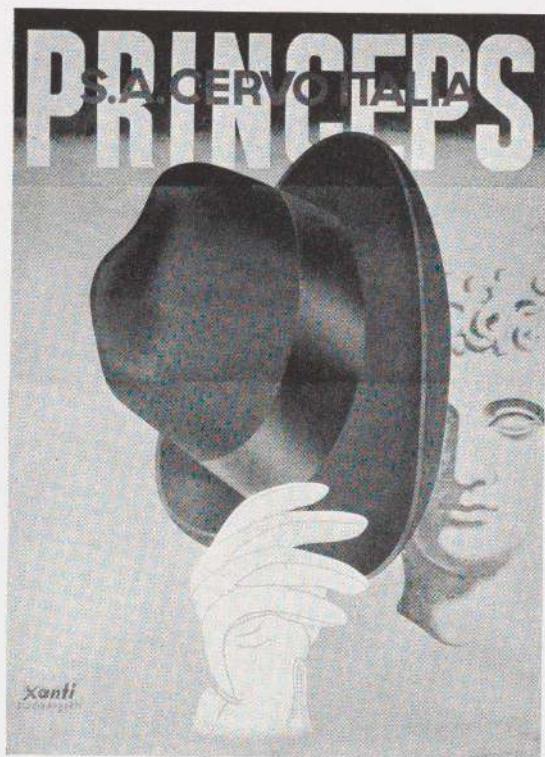


152



alexander schawinsky:
poster advertising men's
clothing. 1928

alexander schawinsky:
poster advertising hats.
1928, executed in italy.
1935



course

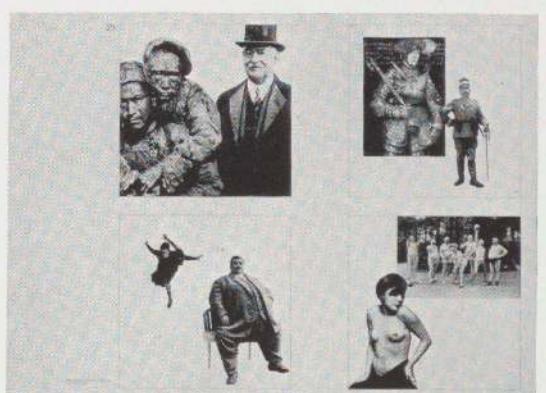
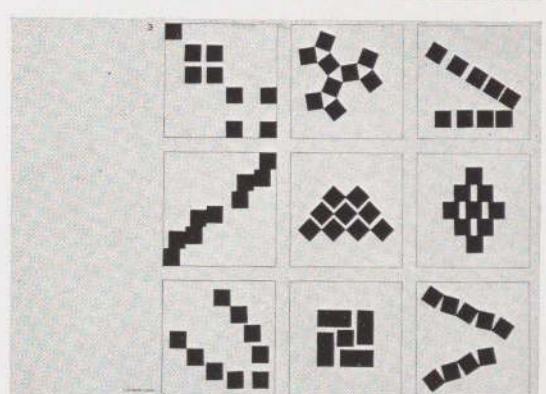
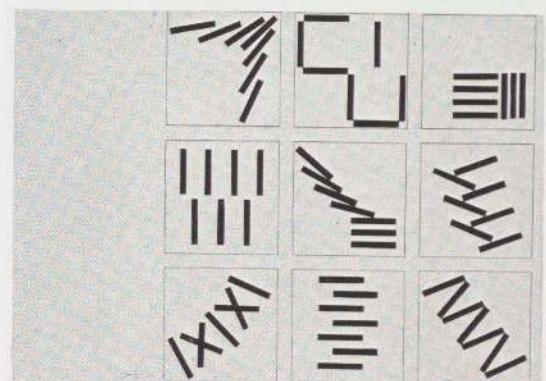
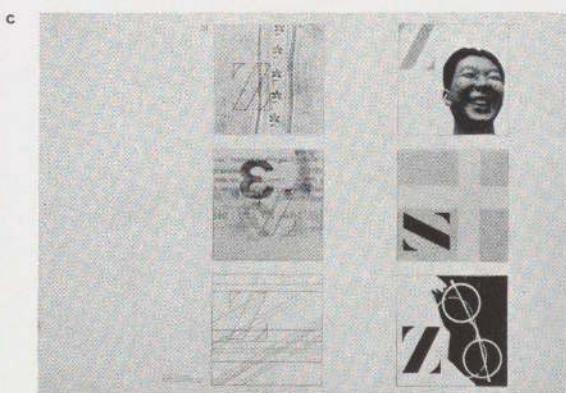
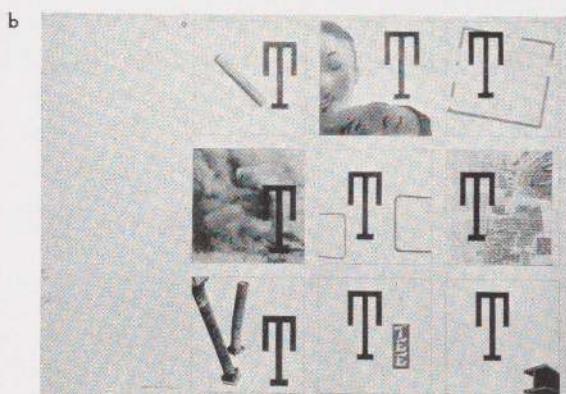
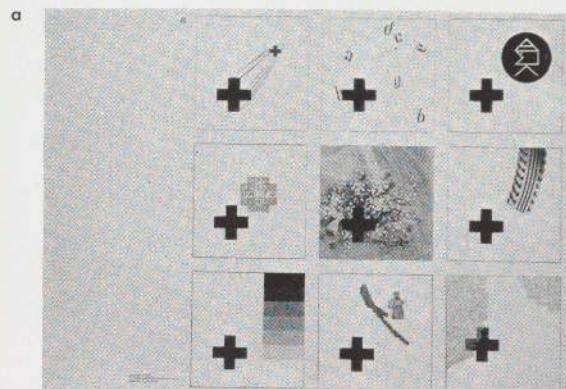
a anonymous: studies in contrast, given: a cross

b anonymous: studies in contrast, given: form of letter T

c anonymous: studies in illusion of distance and proximity for purposes of layout and display, given: form of letter z, free choice of additional elements

d anonymous: studies in composition, given: seven bars of equal size

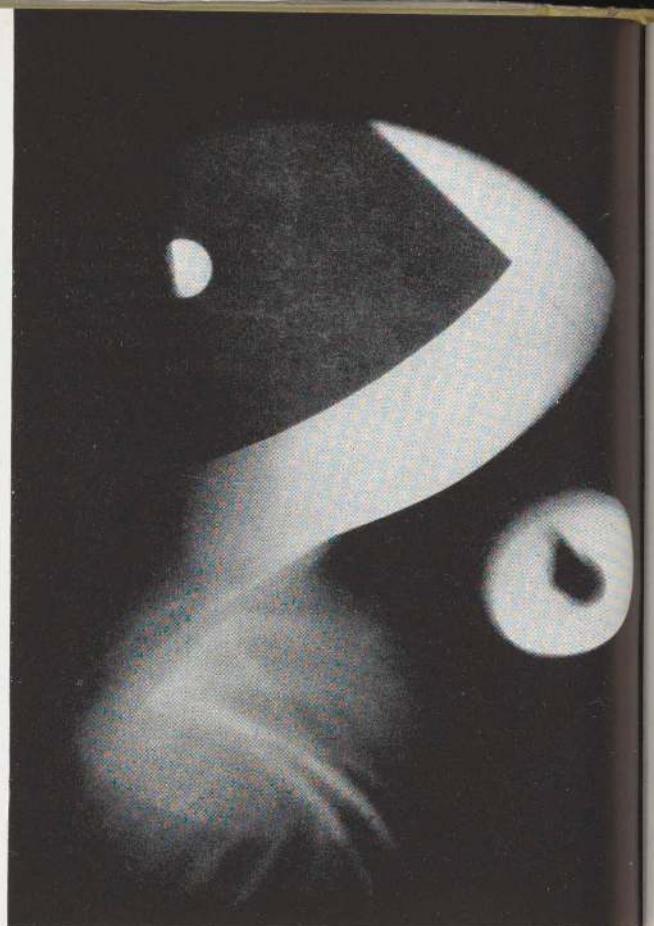
f anonymous: studies in thematic and optic contrasts



photography

no technical photographic workshop was in existence until 1929. photography, however, had a very important influence on all bauhaus work.

it was moholy-nagy who first encouraged the bauhaus to consider photographic problems. his course as well as his own photographic work (such as the photogram, or exposure without a camera) stimulated the students to make their own experiments. the bauhaus students, deeply concerned with new problems of space relations, responded eagerly to the new artistic possibilities of photography: bird's eye and worm's eye view, "negative effects," double exposure and double printing, microphotography and enlargements. not only was photography thus considered as an end in itself, but it was put to practical use in advertising layout, posters and typography. thus the bauhaus took an active part in the development of photographic art.



L. moholy-nagy: photogram. 1923

applied photography, by moholy-nagy

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the most important development affecting present day layout is photo-engraving, the mechanical reproduction of photographs in any size. an egyptian pictograph was the result of tradition and the individual artist's ability; now, thanks to photography, the expression of ideas through pictures is far more exact.

the camera's objective presentation of facts frees the onlooker from dependence on someone else's personal description and makes him more apt to form his own opinion.

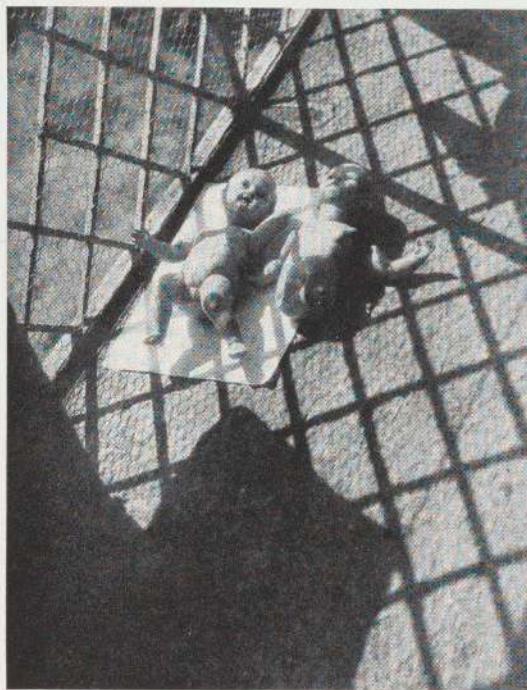
the inclusion of photography in poster design will bring about another vital change. a poster must convey instantaneously all the high points of an idea. the greatest possibilities for future development lie in the proper use of photographic means and of the different photographic techniques: retouching, blanking out, double printing, distortion, enlargement, etc.

the two new resources of poster art are: (1) photography, which offers us a broad and powerful means of communication; (2) emphatic contrast and variations in typographical layout, including the bolder use of color.

1923 (from bibl. no. 8)

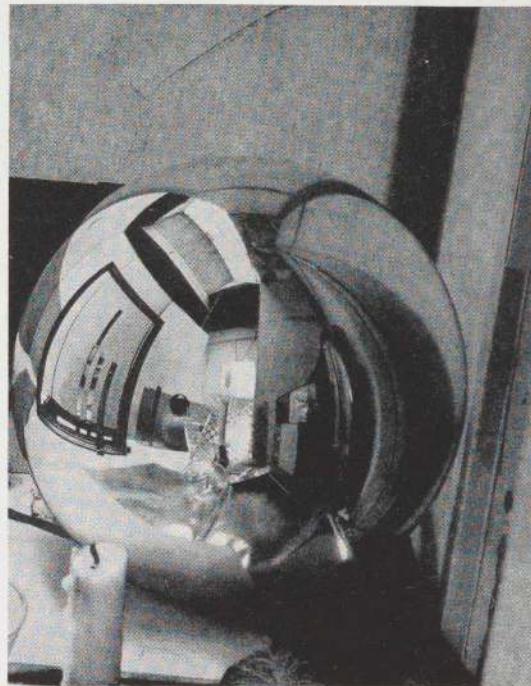


L. moholy-nagy:
poster, photomontage



I. moholy-nagy: dolls.
1926

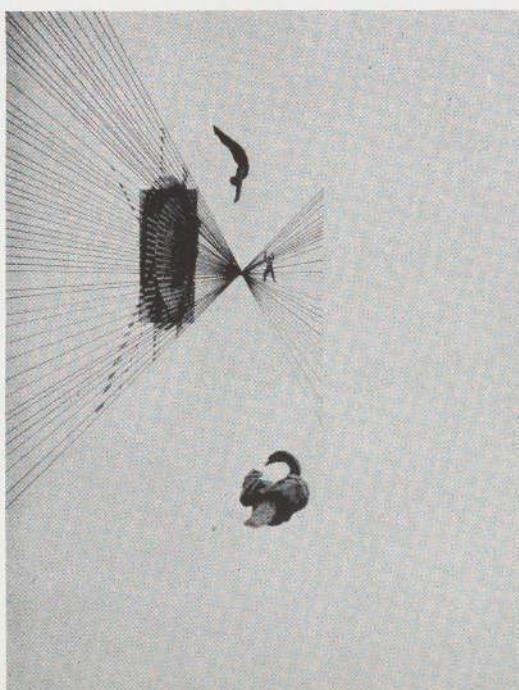
— : studio
reflected in garden
crystal. 1923

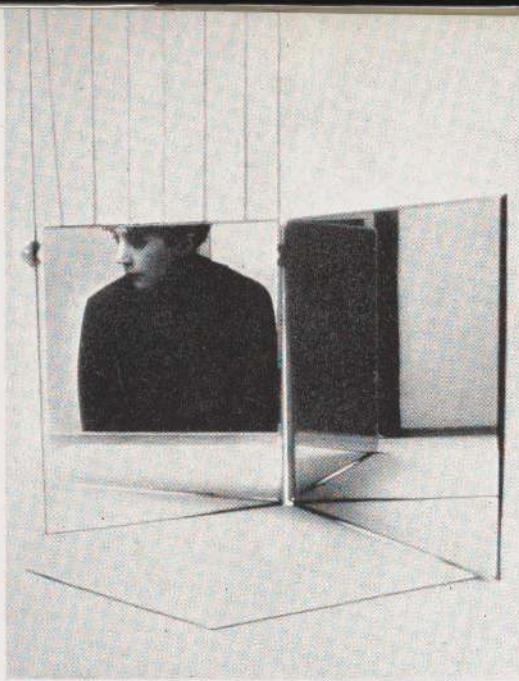


155

I. moholy-nagy: leda and
the swan, photomontage.
1925

I. moholy-nagy:
photogram. 1922





florence henry:
photograph. 1927

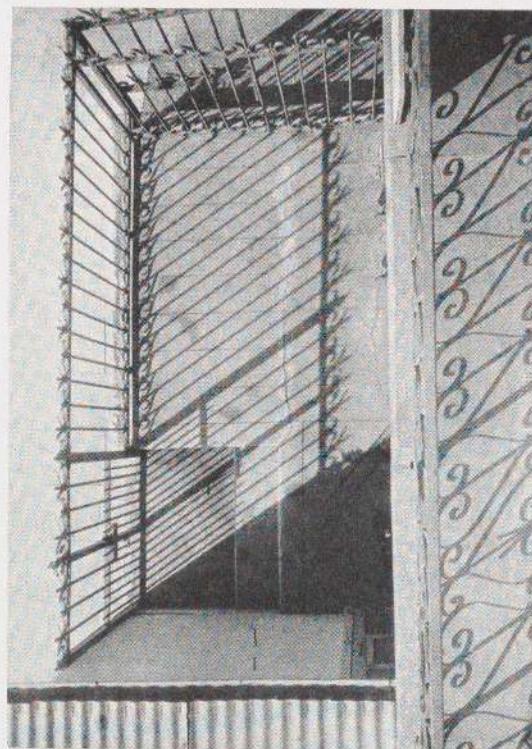


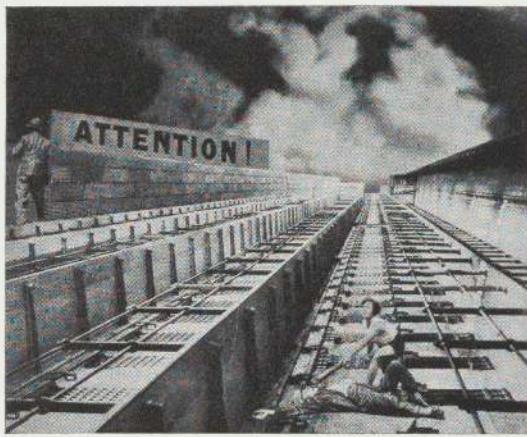
lux feininger:
photograph. 1928

156

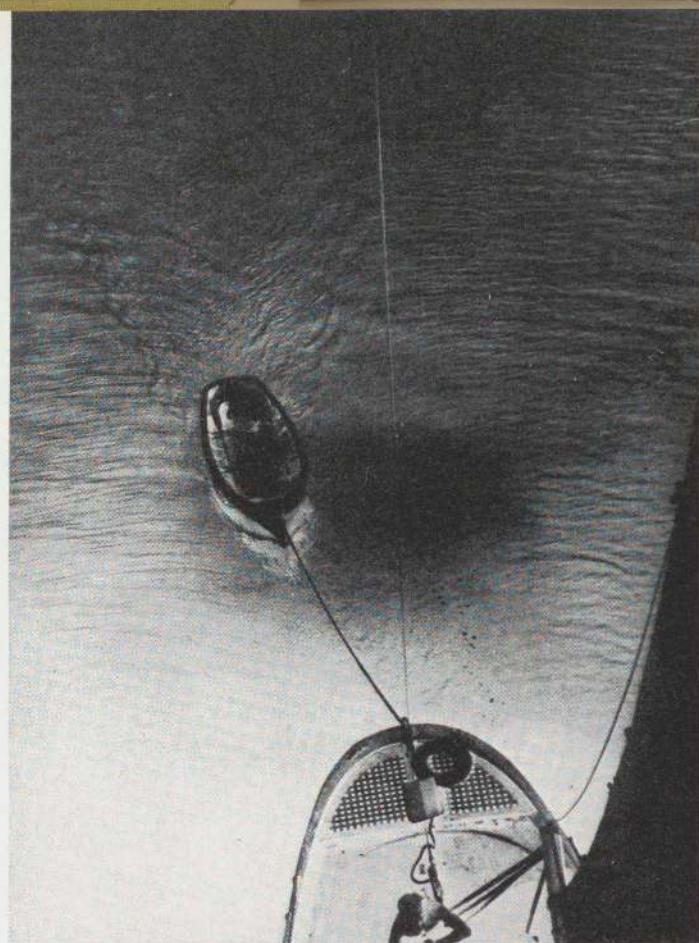
herbert bayer: balcony.
1928

werner feist: the pipe.
1928





anonymous: attention!
photomontage



L. moholy-nagy:
negative print, 1927



herbert bayer: photo-
graph for cover of maga-
zine *bauhaus*. awarded
first prize in the exhibition
of foreign advertising
photography at the art
center, new york, 1931

exhibition technique

in addition to exhibitions at the bauhaus itself, the following exhibition designs by bauhaus people may be mentioned:

herbert bayer, exhibition of the towns of dessau and zerbst, berlin, 1927

herbert bayer, hall of elementary typography, at the press exposition, cologne, 1928

herbert bayer and herman paulik, transportable pavilion for exhibition purposes, ventzki, 1928

alexander schawinsky and joost schmidt, junkers pavilion, gas and water exhibition, berlin, 1928

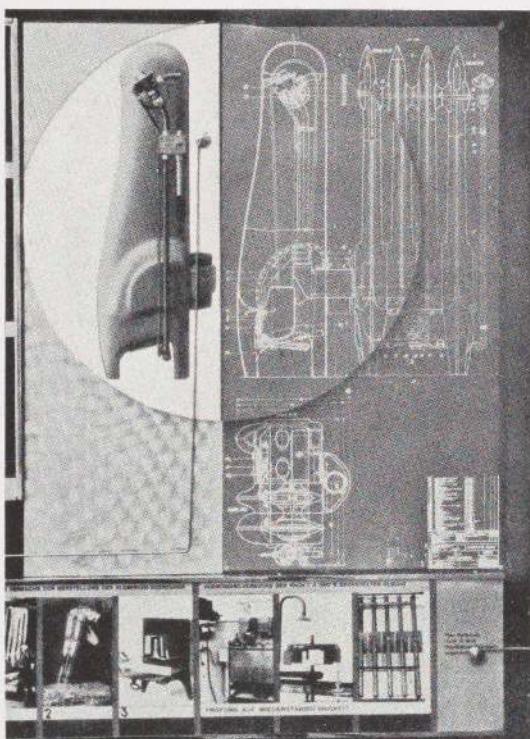
walter gropius, moholy-nagy, alexander schawinsky, marcel breuer, exhibition of housing problems (gagfa), berlin, 1929

walter gropius, moholy-nagy, marcel breuer, herbert bayer, werk'bund exhibition, paris, 1930

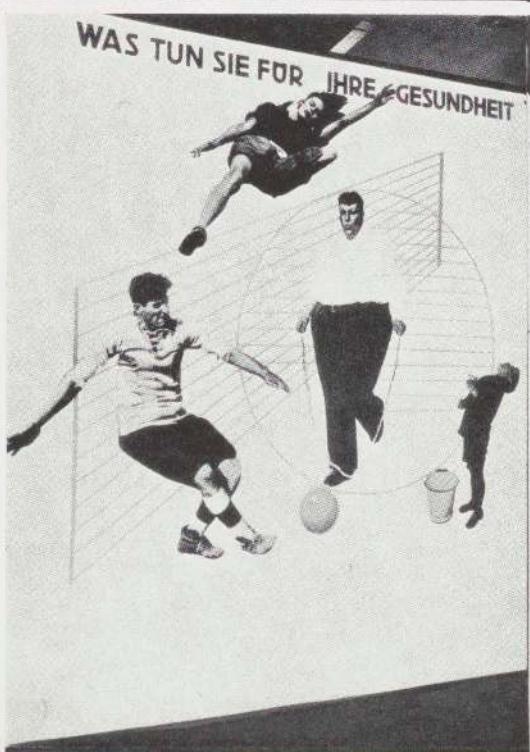
herbert bayer, moholy-nagy, walter gropius, exhibition of the building unions (soziale baugewerkschaften), building exhibition, berlin, 1931

walter gropius and alexander schawinsky, building exhibition, berlin, 1931

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: part of
display for junkers gas
water heaters, gas and
water exhibition, berlin.
1928



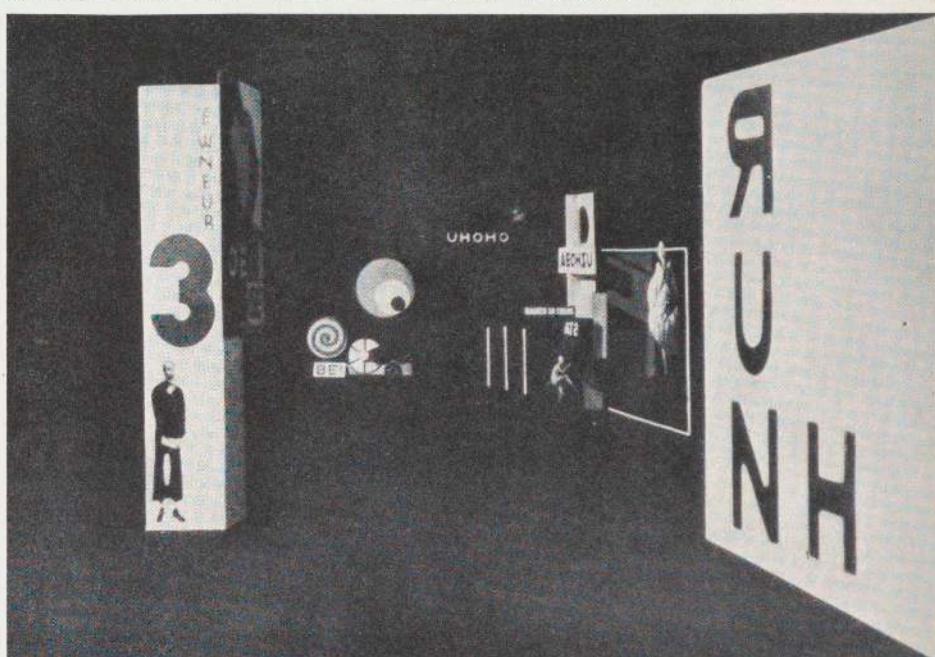
herbert bayer: design for a transportable exhibition pavilion advertising agricultural machinery. 1928



alexander schwinsky: transparent display for hot water boilers, gas and water exhibition, berlin. 1928



alexander schwinsky: plastic health poster in junkers pavilion, gas and water exhibition, berlin. 1928

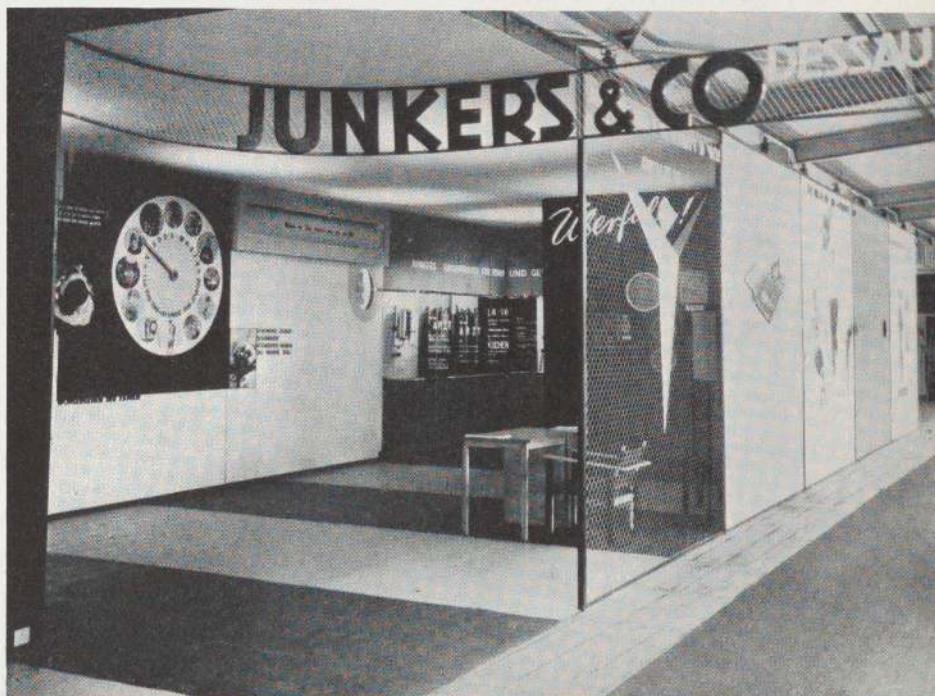


heinz loew and franz ehrlich: studies in luminous advertising. 1928



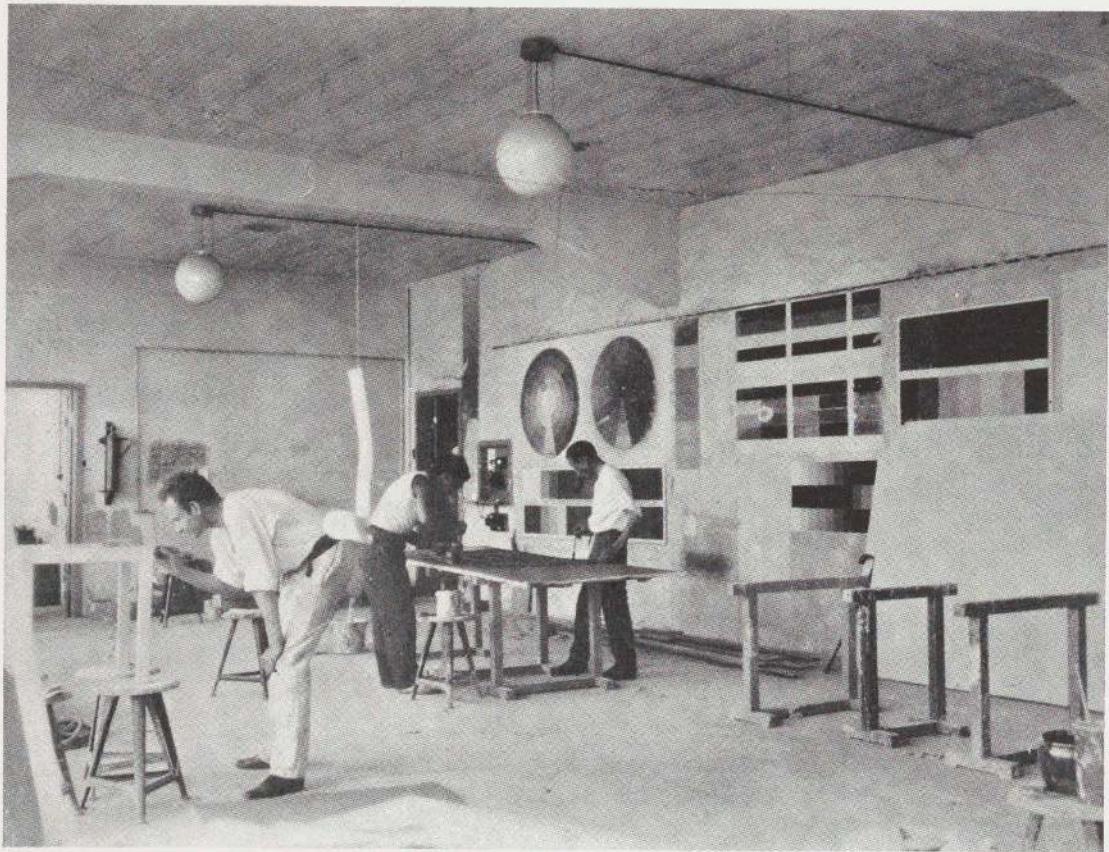
alexander schwinsky: health poster in junkers pavilion, gas and water exhibition, berlin. 1928

alexander schwinsky: pavilion for junkers gas boilers, gas and water exhibition, berlin, executed by the bauhaus workshops. 1928



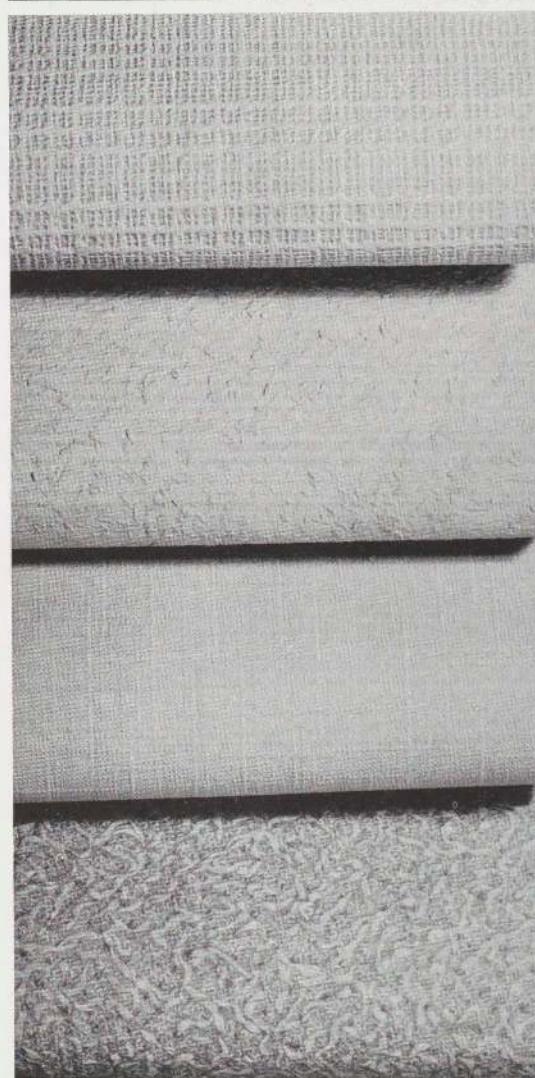
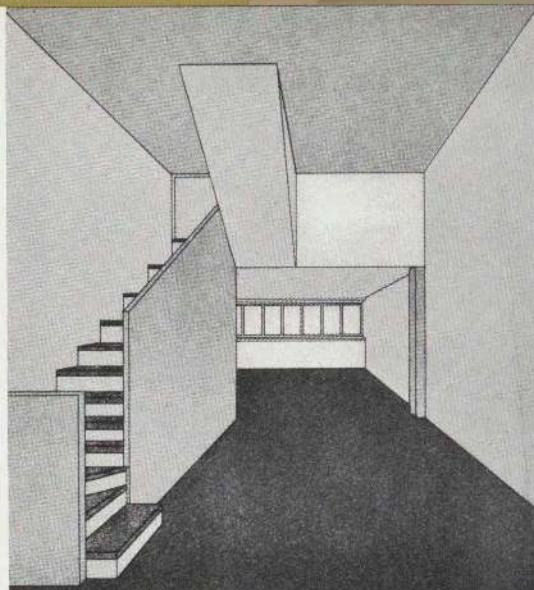
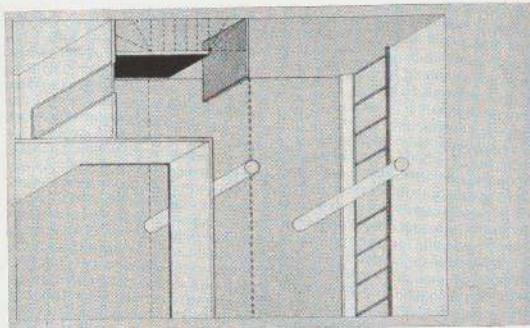
wall-painting workshop

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wall-painting workshop,
dessau. on the walls,
experiments in various
techniques and materials

— : wall-painting designs. 1927



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instruction in the workshop included instruction in theory of form, color and materials, and thorough practical training in actual painting.

1 technical composition of the painting ground

lime plaster, plaster of paris, gypsum plaster, marble and alabaster dust plasters for tempera painting; spatter painting (airbrush) on plaster, wood and metal; preparation of the ground for panel pictures

2 study of all known painting techniques of the past

fresco, casein and mineral paints
tempera, watercolor, calsofine, encaustic
oil paint, lacquer, metallic paint

3 fundamental principles of color harmony.

chemical nature of oils, varnishes, lacquers, dryers and pigments

4 practical application of the new techniques discovered in the experimental workshop

5 projects for color schemes for given architectural models, plans and elevations

6 poster work

7 knowledge of tools, erection of scaffolding, the making of stencils and cartoons, working drawings, perspectives, models

8 taking dimensions, preparing estimates, bookkeeping

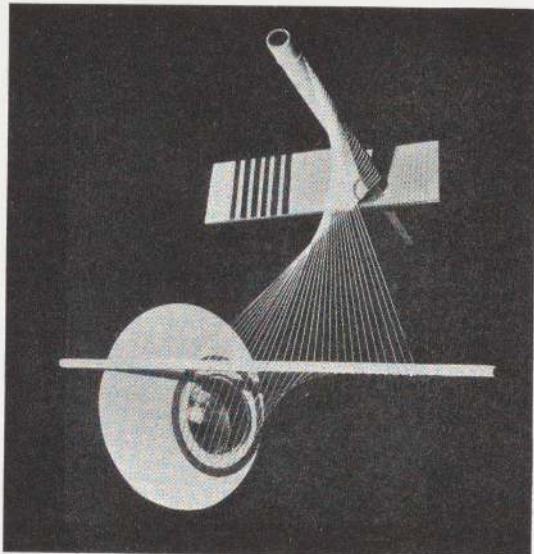
wall paper production was planned under gropius. actual execution took place under hannes meyer and, later, miës van der rohe. the emphasis was not on pattern but on texture:

solid colors were used, and a number of new techniques were introduced. the influence on german manufacturers was very great; bauhaus wall paper was widely imitated.

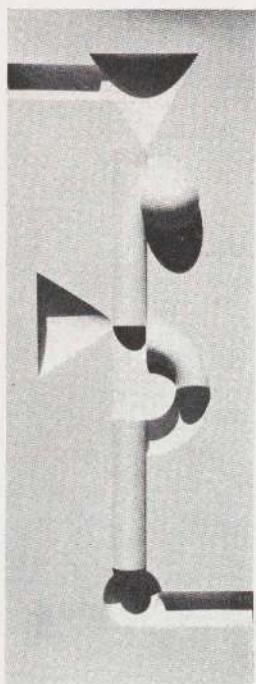


sculpture workshop

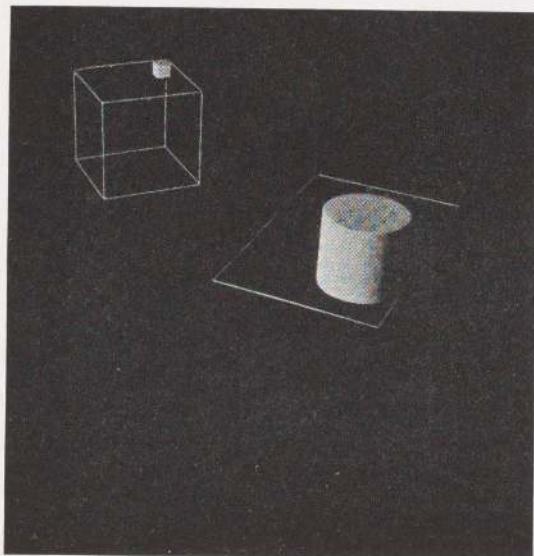
— : paraboloid
sculpture, 1926-1928



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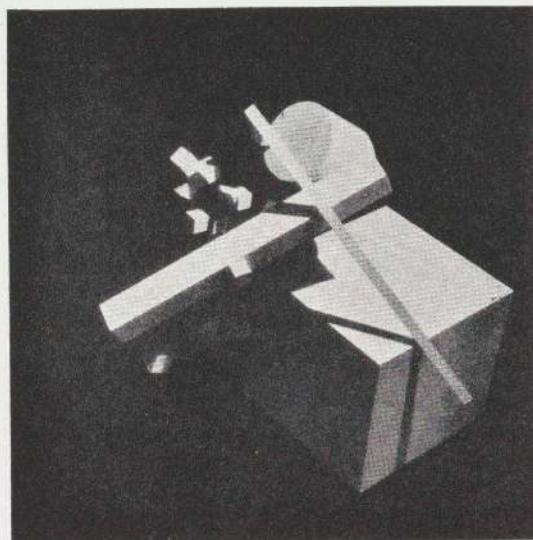


f. ehrlich: sculptured
relief, 1928

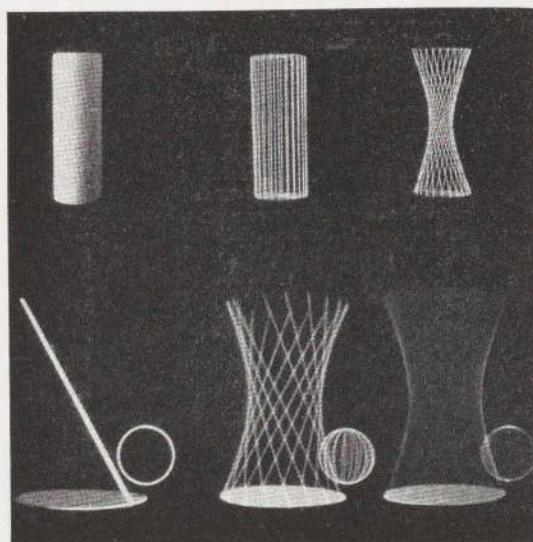
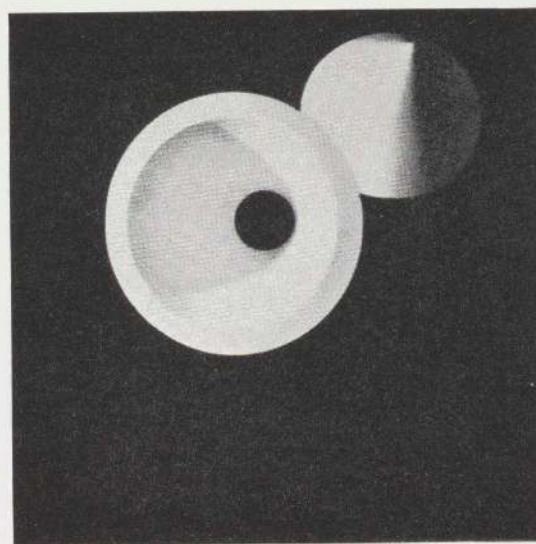


— : linear and
plastic forms

— :
composition of primary
plastic forms. 1926-1928

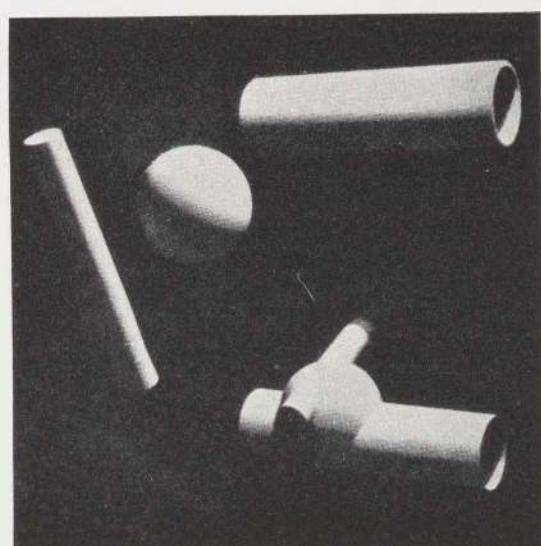


— : study in
comparison, positive and
negative conical volumes.
1926-1928



— : comparative
forms. top transformation
of cylinder to hyperboloid,
bottom transformation of
line and circle to hyper-
boloid and sphere

— : primary
plastic forms. 1926-1928



stage workshop

from a lecture with stage demonstrations by oskar schlemmer, delivered before the friends of the bauhaus, march 16, 1927, published in bibl. no. 30, 1927, no. 3, pp. 1. 2

in weimar, where we had no theater of our own, we had to use some one of the local stages for our productions. now, however, in the new building at dessau we are lucky enough to have our own theater.

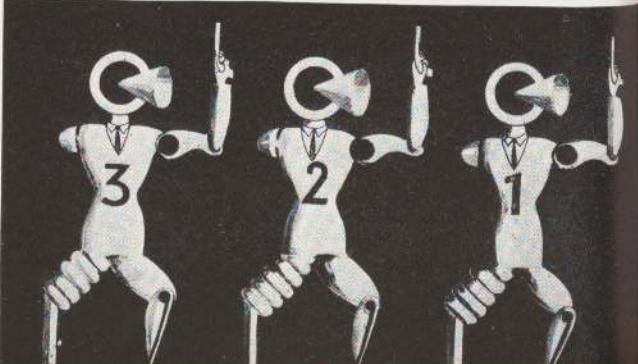
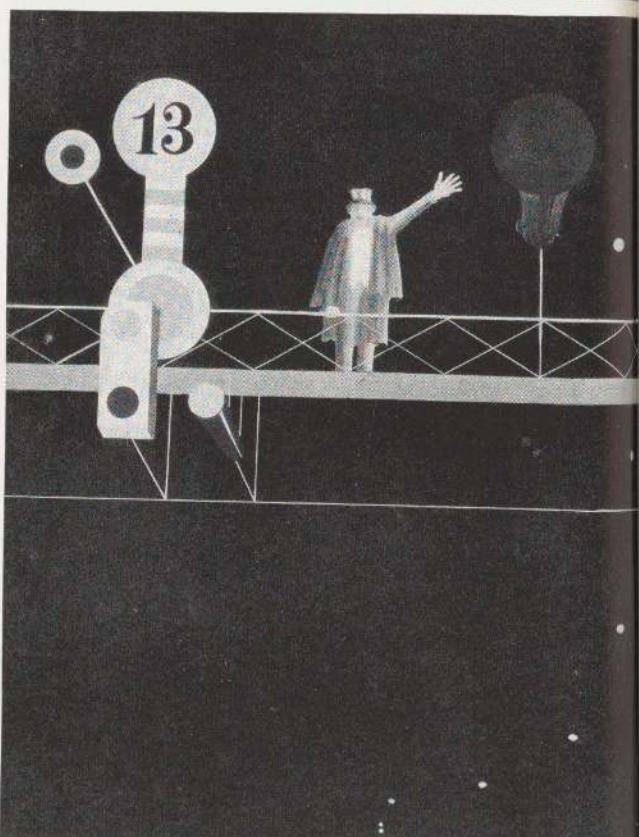
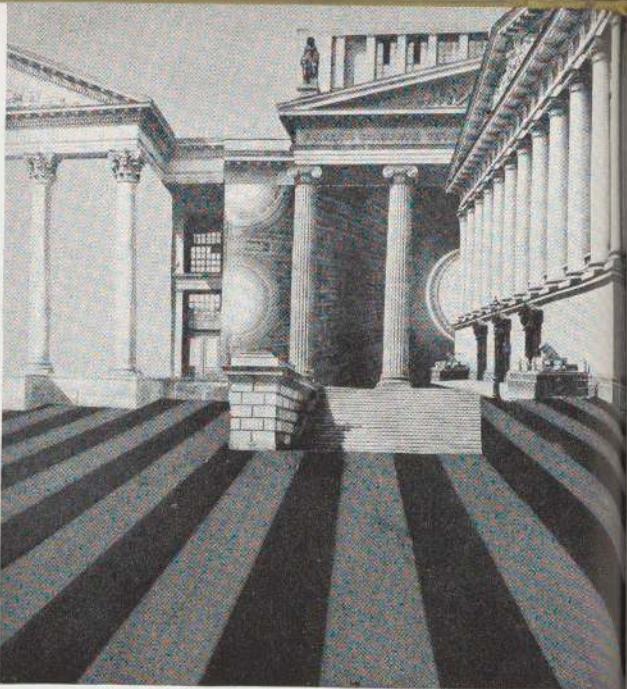
we are interested in interior space treated as part of the whole composition of the building. stagecraft is an art concerned with space and will become more so in the future. a theater (including both stage and auditorium) demands above all an architectonic handling of space; everything that happens in it is conditioned by space and related to it. form (two-dimensional and three-dimensional) is an element of space; color and light are elements of form.

light is of great importance. we are predominantly visual beings and therefore purely visual experience can give us considerable satisfaction. if forms in motion provide mysterious and surprising effects through invisible mechanical devices, if space is transformed with the help of changing forms, colors, lights, then all the requirements of spectacle, a noble "feast for the eyes," will be fulfilled.

if we go so far as to break the narrow confines of the stage and extend the drama to include the building itself, not only the interior but the building as an architectural whole—an idea which has especial fascination in view of the new bauhaus building—we might demonstrate to a hitherto unknown extent the validity of the space-stage, as an idea.

let us consider plays consisting only in the movements of forms, colors and lights. if the movement is purely mechanical, involving no human being but the man at the switchboard, the whole conception could have the precision

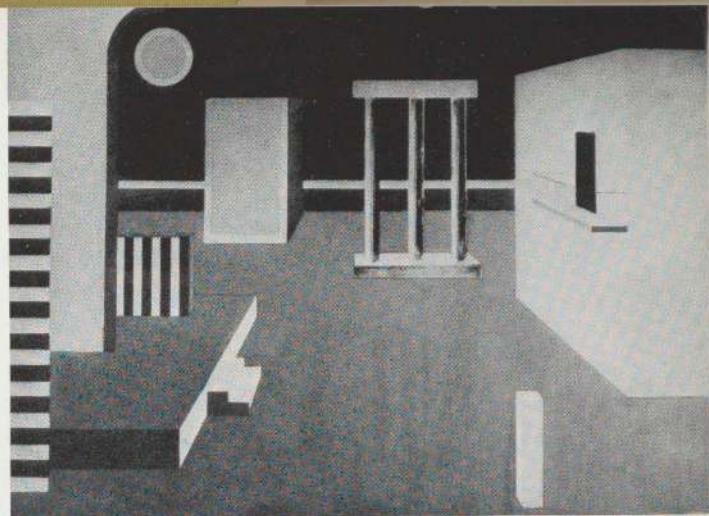
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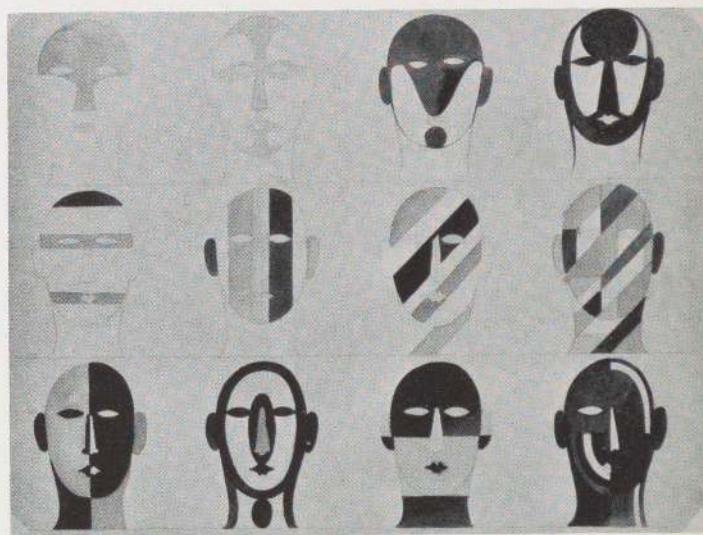
alexander schawinsky:
design for a theater
curtain

alexander schawinsky:
stage set for a
shakespearean play. the
units can be combined in
various ways. executed at
zwickau, 1926



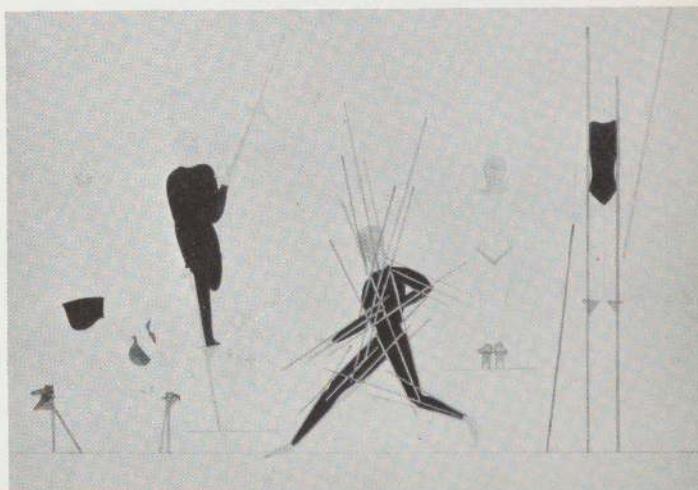
alexander schawinsky:
design for georg kaiser's
from morn till midnight.
1926

oskar schlemmer:
variations on a mask.
drawings for class in stage
theory



alexander schawinsky;
figures for robbers' ballet
*in two gentlemen of
verona*. 1925

oskar schlemmer: stilt-
walkers. design for a
ballet. drawings for class
in stage theory. c. 1927



of a vast automaton requiring a tremendous technical equipment. modern engineering can produce such equipment; it is only a question of money.

but there is also the question of the extent to which such equipment would be justified by the effects obtained. how long can a spectator's interest be held by rotating, swinging, humming machinery, even if accompanied by innumerable variations in color, form and light?

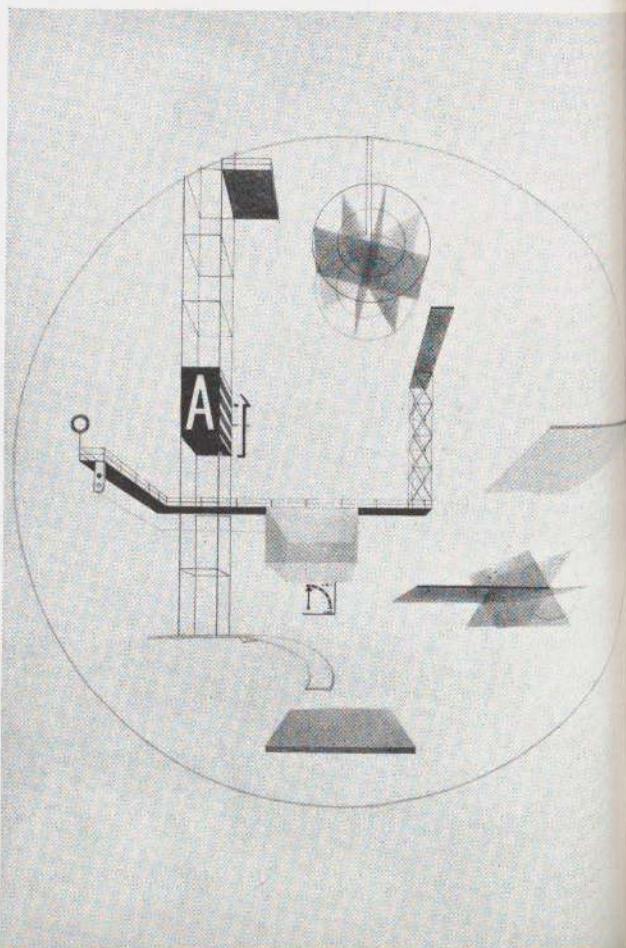
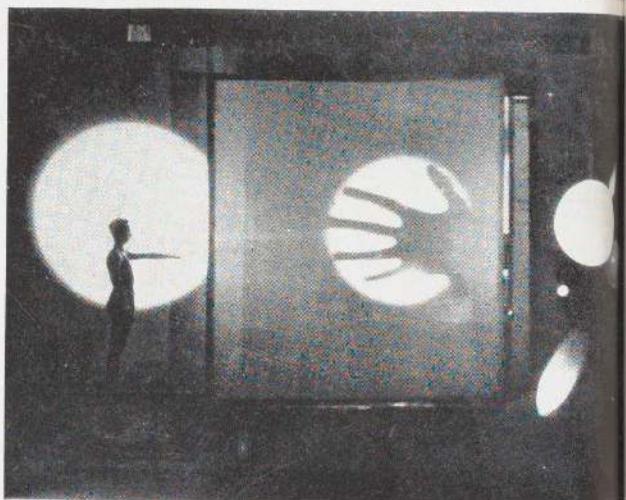
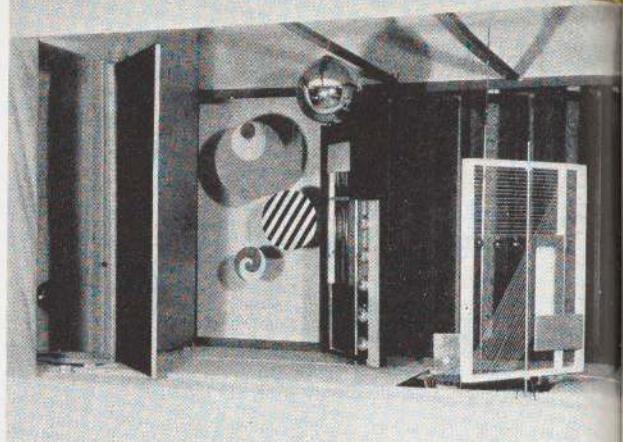
is entirely mechanized drama to be thought of as an independent genre, can it dispense with man except as a perfect mechanic and inventor?*

since at present no such mechanically equipped stage exists, and since our own experimental stage until now has had even less equipment than the regular theaters, the human actor continues to be an essential element of drama for us.

and he will remain so as long as there is a stage. he is the antithesis of the rationally constructed world of form, color and light; he is the vessel of the unknown, the immediate, the transcendental—an organism of flesh and blood as well as a phenomenon existing within the limits of time and space. he is the creator of an important element of drama, perhaps the most important—speech.

we admit that we have cautiously avoided this problem so far, not because it does not concern us, but because we are well aware of its significance and want to master it slowly. for the time being we are satisfied with the mute play of gesture and movement, with pantomime, but firmly believe that some day we shall develop speech quite naturally from them. we want to understand words, not as literature, but in an elementary sense, as an event, as though they were heard for the first time.

*i am speaking of completely independent mechanical automata, not of the mechanization and technical renovation of stage equipment—the theater of steel, concrete and glass with rotating stage, film projections, etc.—which is meant to serve as a background for performances by human actors.





heinz loew: model of a mechanical stage set, 1927

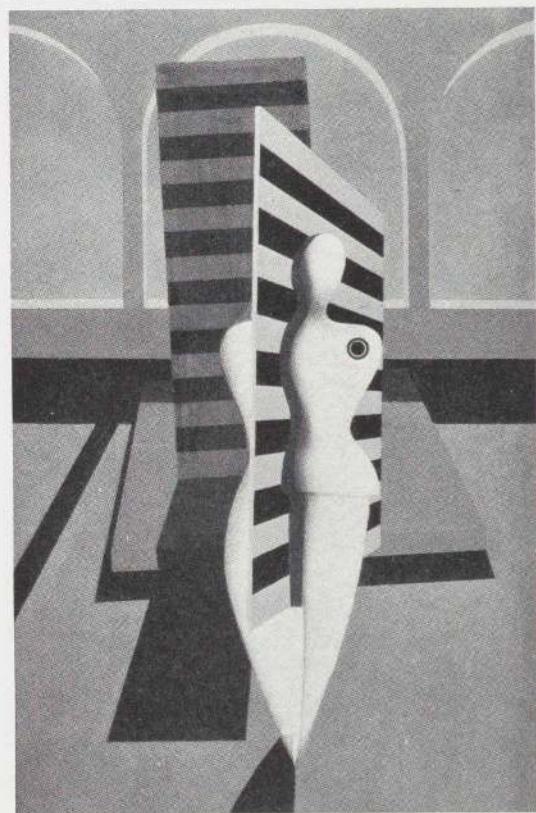


light play, experiment with different ways of using light



alexander schawinsky: preliminary sketch for a space theater, 1926

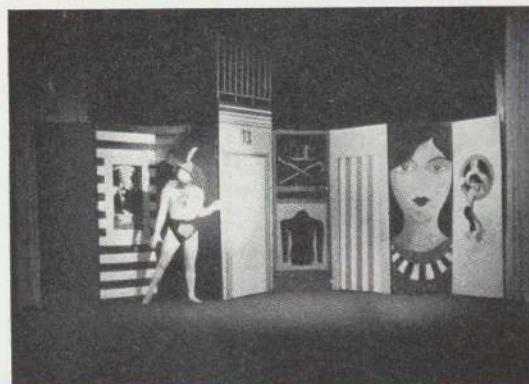
oskar schlemmer: spiral figure from the *triadic ballet*



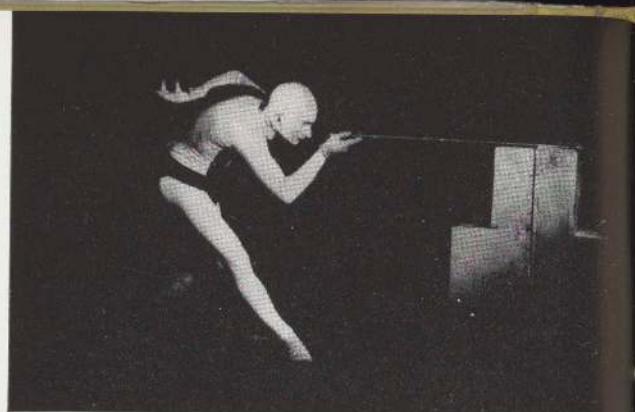
167

alexander schawinsky: stage set, 1926

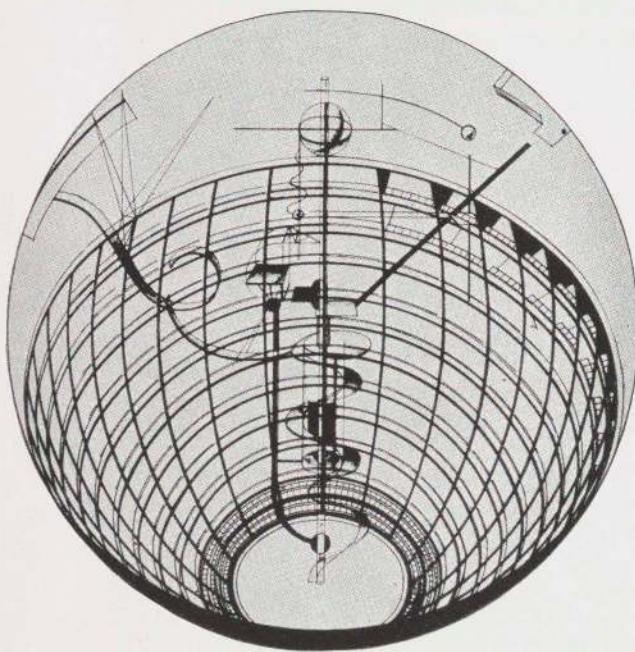
alexander schawinsky: sketch, produced by stage class



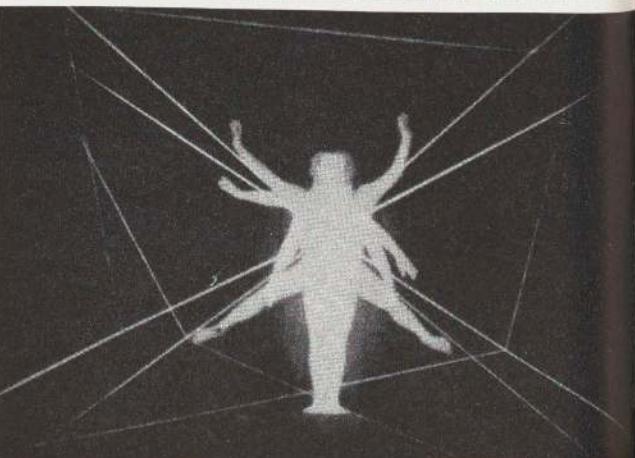
oskar schlemmer: *box play*, danced by siedoff



oskar schlemmer:
musical clown, danced by
andreas weininger



andreas weininger:
design for a spherical
theater, the spectators sit
along the interior surface
of the globe; each
overlooks the whole
interior, is drawn toward
the center and is,
therefore, in a new
psychological, optical and
acoustical relationship to
the whole



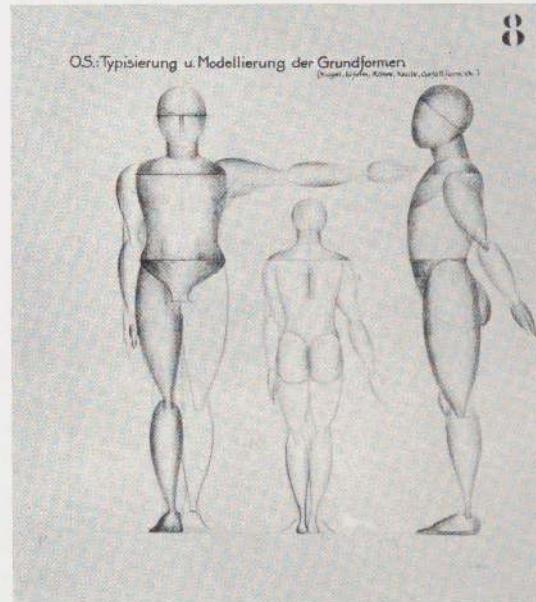
oskar schlemmer: wives' dance. produced by stage class



oskar schlemmer:
drawings of the human
body, drawings for class
in stage theory



alexander schwinsky:
sketch, danced by
schwinsky, kreibig,
schlemmer. produced by
stage class



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stage class rehearsing on
the bauhaus roof. black
figure in center: oskar
schlemmer



oskar schlemmer:
delineation of space by
human figure, danced by
siedoff. c. 1927



kandinsky's course

analytical drawing

first stage:

the students began with still-life compositions, and their first analytical problems were:

- 1 reduction of the entire composition to a simple, major form, to be carefully drawn within certain limits to be determined by the student himself.
- 2 distinguishing the characteristic forms of single parts of the still-life, studied separately and afterwards in relation to the whole composition.
- 3 rendering of the entire composition in a simplified line-drawing.

gradual transition to the **second stage** of instruction, briefly described as follows:

- 1 indication of the *tensions* discovered in the composition—rendered in line-drawing.
- 2 accentuation of the principal *tensions* through the use of broader lines or the use of color.
- 3 indication of the constructional *net* with its focal or starting points (see the dotted lines in drawing opposite; the objects suggested are a saw, a grindstone and a pail).

third stage:

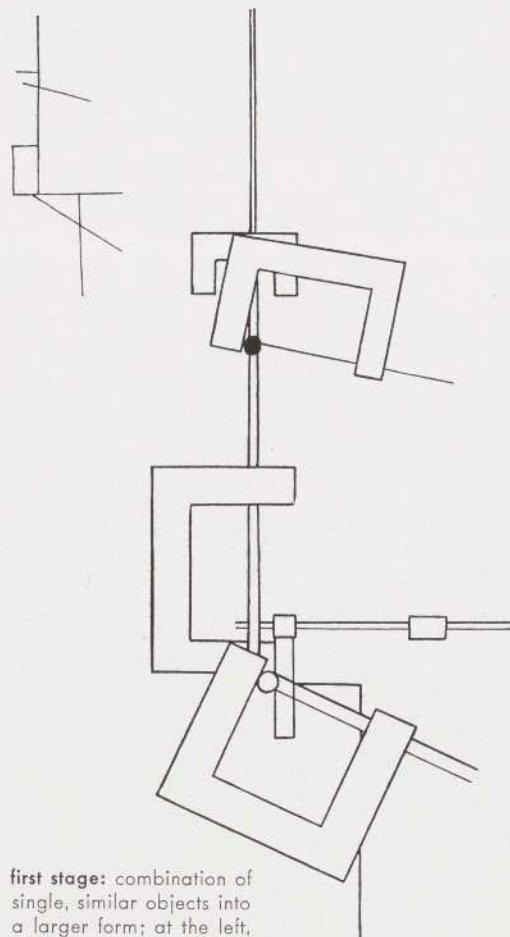
- 1 the objects are considered solely as *energy-tensions*; the composition is reduced to arrangements of lines.
- 2 different possibilities of the composition: obvious and hidden construction (see drawing opposite).
- 3 exercises in the most drastic simplification of the whole and of the individual *tensions*—concise, exact expression.

subjects and methods can be described only very generally in these few words. in many cases there are more possibilities to be considered than have been indicated here. for instance, the main theme of a composition can be explored in relation to the most varied partial *tensions*, such as the significance of single parts of the composition, their weight, center, shape, character, etc.

the following must be added:

- 1 drawing instruction at the bauhaus is training in observation, in exact seeing and exact rendering, not of the external appearance of an object, but of its constructional elements, of their logical forces or *tensions* which are to be discovered in the objects themselves and in the logical arrangement of them. the handling of plane surfaces is preliminary to the handling of space.
- 2 drawing instruction is based upon the method in my other courses, and which in my opinion should be the method used in all other fields.

(from bibl. no. 30)

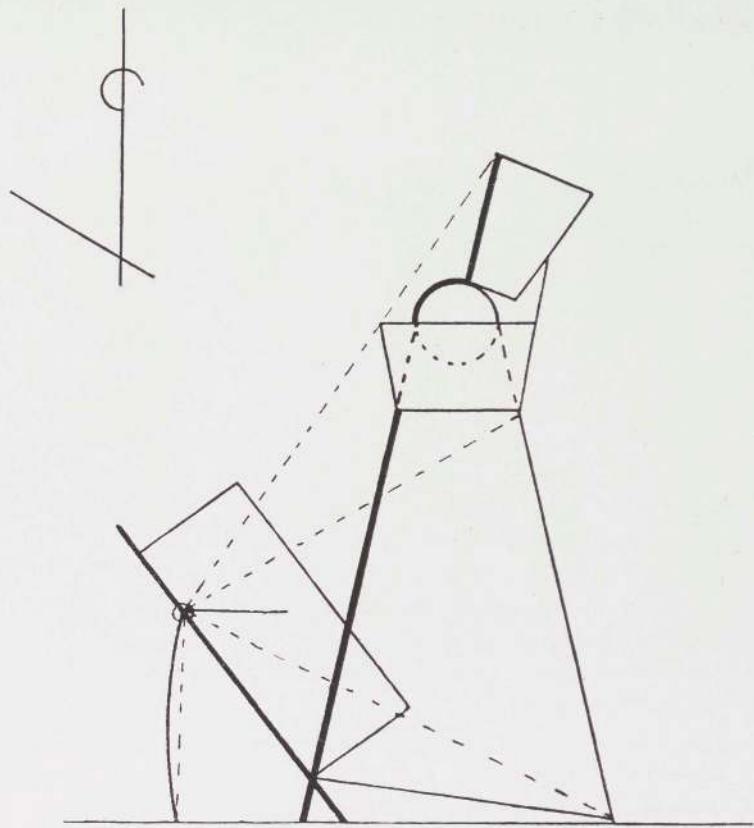


first stage: combination of single, similar objects into a larger form; at the left, top, essential scheme of the composition

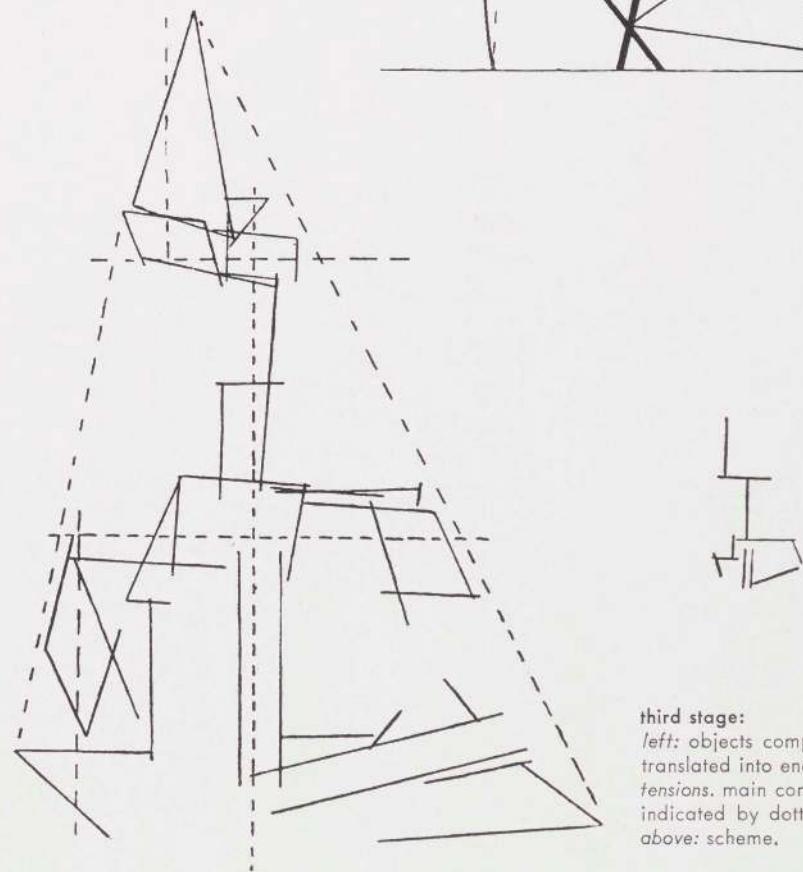
second stage:

objects recognizable (saw, grindstone, pail), main tensions indicated in colors, principal weights in broad lines; focal point of the constructional net in dotted lines

above: essential scheme of the composition

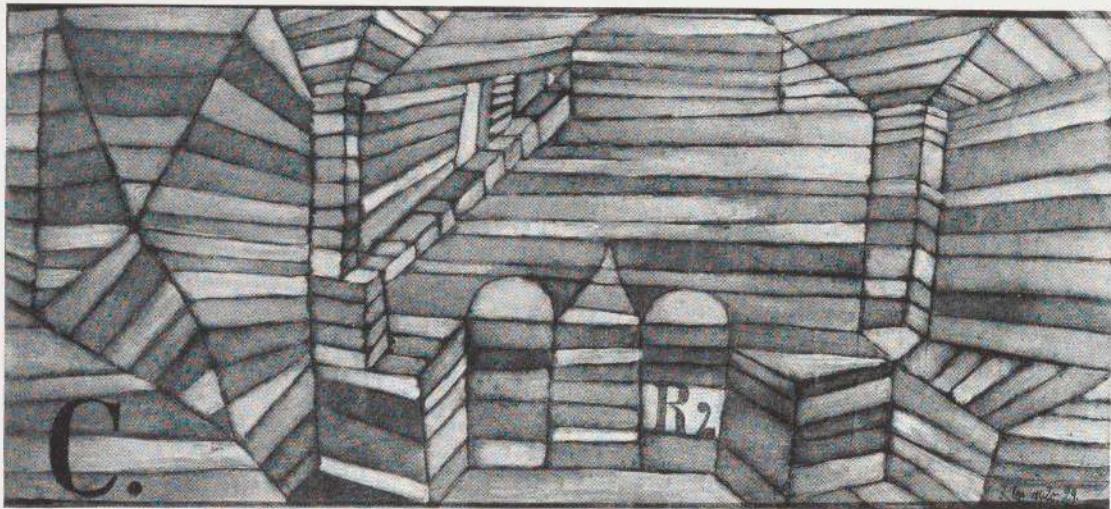


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third stage:

left: objects completely translated into energy tensions. main construction indicated by dotted lines.
above: scheme.



paul klee: hall c.
oil on canvas, 1920,
courtesy buchholz gallery

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Paul Klee speaks:

we construct and construct and yet intuition still has its uses. without it we can do a lot, but not everything. one may work a long time, do different things, many things, important things, but not everything.

when intuition is joined to exact research it speeds the progress of exact research. exactitude, winged by intuition, is temporarily superior. but exact research being exact research, it can get along, if tempo is disregarded, without intuition. it can get along as a matter of principle without intuition. it can remain logical, it can construct itself. it can boldly bridge the distance from one thing to another. it can preserve an ordered attitude in chaos.

art, too, has been given sufficient room for exact investigation, and for some time the gates lead-

ing to it have been open. what had already been done for music by the end of the eighteenth century has at last been begun for the pictorial arts. mathematics and physics furnished the means in the form of rules to be followed and to be broken. in the beginning it is wholesome to be concerned with the functions and to disregard the finished form. studies in algebra, in geometry, in mechanics characterize teaching directed toward the essential and the functional, in contrast to the apparent. one learns to look behind the façade, to grasp the root of things. one learns to recognize the undercurrents, the antecedents of the visible. one learns to dig down, to uncover, to find the cause, to analyze.

(from bibl. 14)

administration

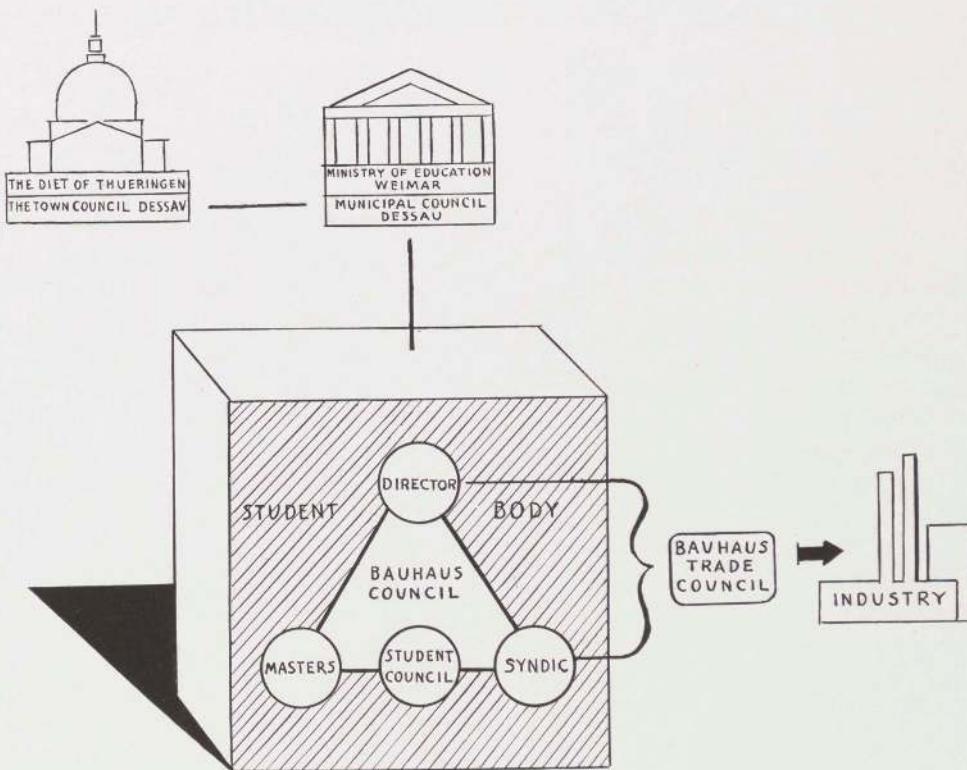
what authorities had to be consulted by the director when it was necessary to make important decisions affecting the internal conditions or external relations of the bauhaus?

at weimar, the whole institute, including the director, was under the jurisdiction of the ministry of public education; at dessau, this authority was vested in the municipal council.

the annual budget varied between 130,000 and 200,000 marks. at weimar it was prepared by the minister of public education and submitted to the thuringian *landtag*; at dessau the budget was prepared by the municipal council and submitted to the *stadtparlament*. in the bauhaus itself, the director had far-reaching powers. he was given "full charge of the creative and administrative activities of the bauhaus." in the early years, the faculty had a nominal right to vote on vital decisions. in the belief that problems affecting creative work can

never be solved by a majority, the right to vote was discarded in subsequent statutes; in fact, decisions by majority vote were dropped altogether. full responsibility was granted to the director by a unanimous vote. the statutes provided, however, that all decisions had to be preceded by discussion. all instructors and the student representatives had the right to participate in these discussions. the formal consultants were:

1. for the sale of models to industrial firms: the business manager (syndikus) who was in charge of the commercial activities of the bauhaus and later of the bauhaus corporation.
2. for problems of internal organization and teaching: the bauhaus council, made up of masters teaching problems of form and technical instructors in the workshops (the latter were included only at weimar), the business manager, and the student representatives.



discussion in the bauhaus; influence of the student body

the basic conception of the bauhaus had so many ramifications that it gave rise to a vast number of problems demanding solution. this led to spirited discussions in the early years and even to violent controversies, not only among faculty members, but between the faculty and the student body (see klee's letter, right). as the years passed, the educational system and its organization were frequently revised as a result of these discussions. gropius intended that the process of learning should merge imperceptibly into a communal task (as the first manifesto put it, "the school is the servant of the workshop; and the day will come when the school will be absorbed into the workshop"). in accordance with these views, the students were permitted to take an active part in shaping the policies of the bauhaus. the critics were challenged to formulate practical suggestions for improvement. this gave each student a feeling of responsibility for the work as a whole, and made it easier to clarify the problems agitating everyone. there can be no doubt that this aspect of the students' creative activity contributed largely to the institution's subsequent successes.

in the course of time it became possible to give the student body more and more direct influence in the affairs of the whole organization. originally there was a student council which was consulted from time to time by the director. later on, the students were granted the right to send one delegate from each workshop to the faculty council when vital decisions were to be made. still later, in dessau, one or two student representatives attended all meetings of the faculty council.

paul klee: letter to the faculty council

i welcome the fact that forces so diversely inspired are working together at our bauhaus. i approve of the conflict between them if its effect is evident in the final product.

to attack an obstacle is a good test of strength, if it is a real obstacle.

critical estimates are always subjective and thus a negative judgment on another's work can have no significance for the work as a whole.

in general, there is no right nor wrong, but the work lives and develops through the play of opposing forces just as in nature good and bad work together productively in the long run.

(signed) paul klee
december, 1921

from a manuscript used for a bauhaus evening discussion:

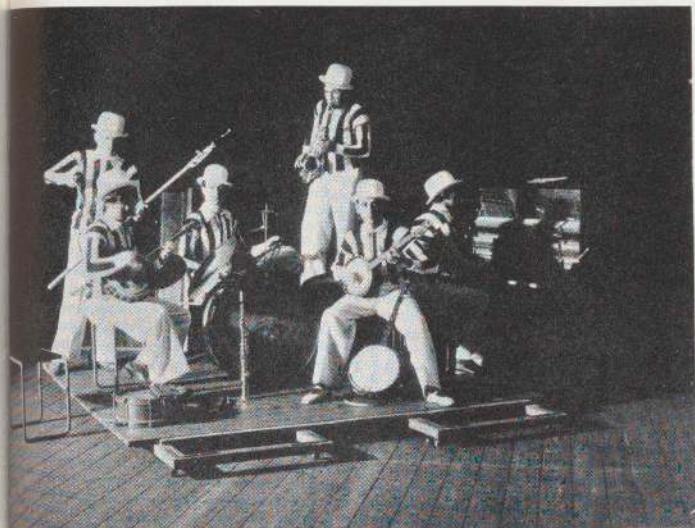
even if i try, i see no chaos in our time. that some painters can't make up their minds whether to paint naturalistically, abstractly or not at all does not mean chaos.

our needs are clear enough; the possibilities are limited only by ourselves. the main thing is to lend a hand where something needed is lacking, and to move with whatever forces we can command toward a single-minded economical solution. . . . marcel breuer

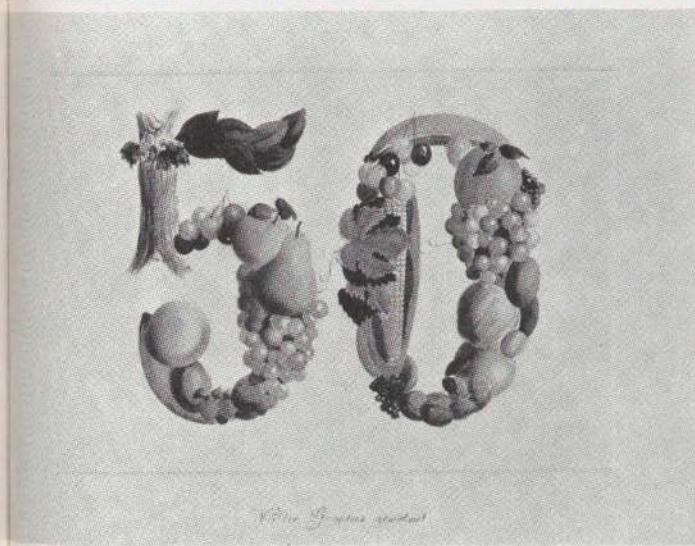
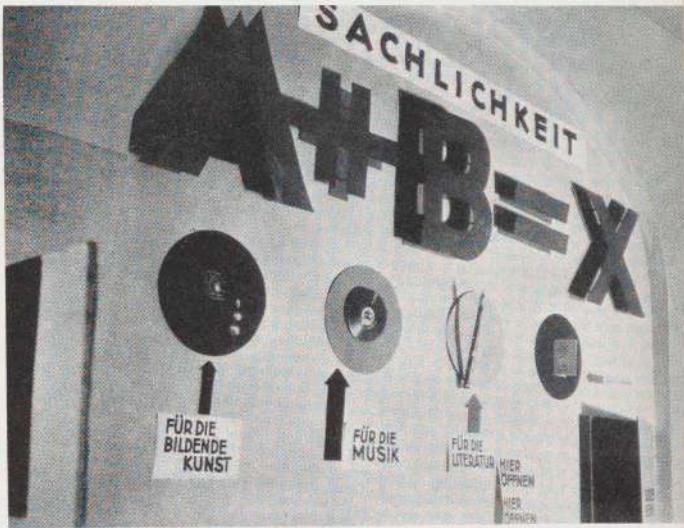
in 1926 the first issue of the bauhaus periodical, **bauhaus: zeitschrift für gestaltung**, was published, edited by gropius and moholy-nagy, with the collaboration of all members of the bauhaus. publication was continued for several years, after 1928 under varying editorship.

extra-curricular activities

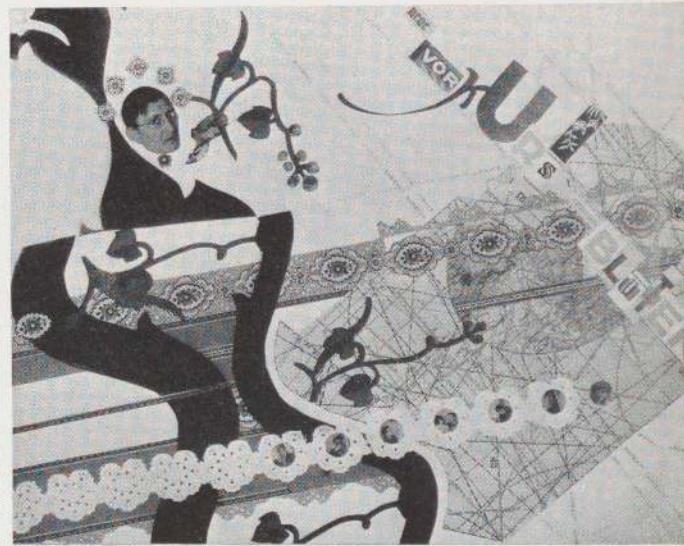
the bauhaus band



L. moholy-nagy: wall-display for a bauhaus festival, 1925

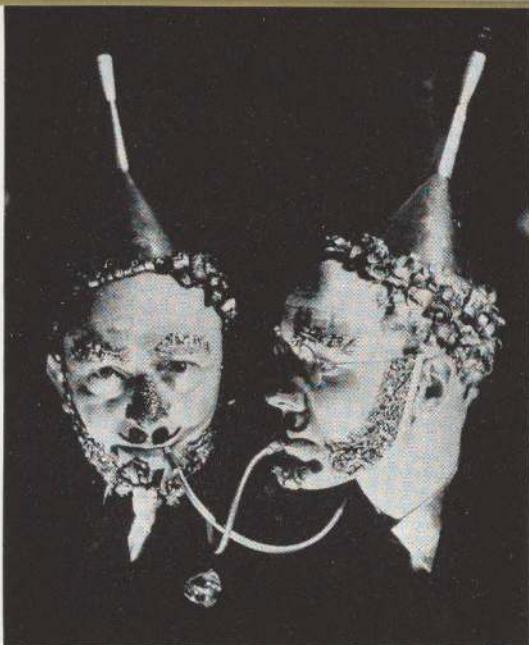


alexander schawinsky:
birthday greetings

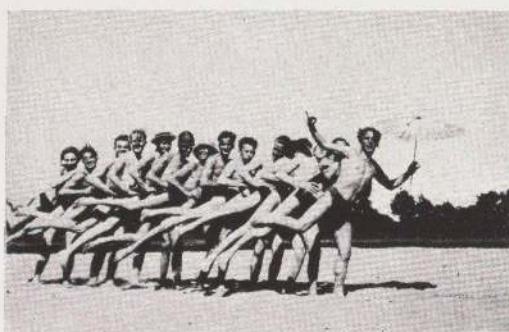


montage from gilt album.
1928

costumes for a bauhaus
party

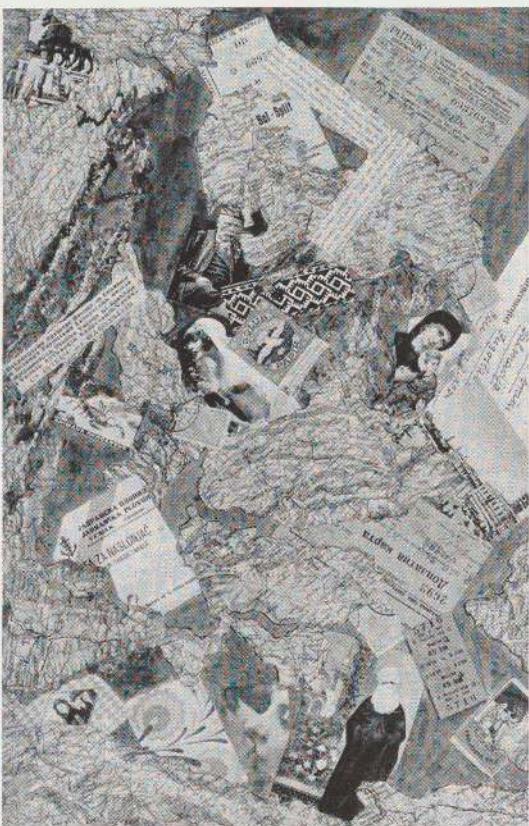


beach life



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→ : visual re-
port of a trip to jugoslavia.
montage. 1926



a bauhaus costume party



DAS WEISSE FEST



herbert bayer: invitation
to the white festival. theme:
white checked, dotted and
striped. 1925

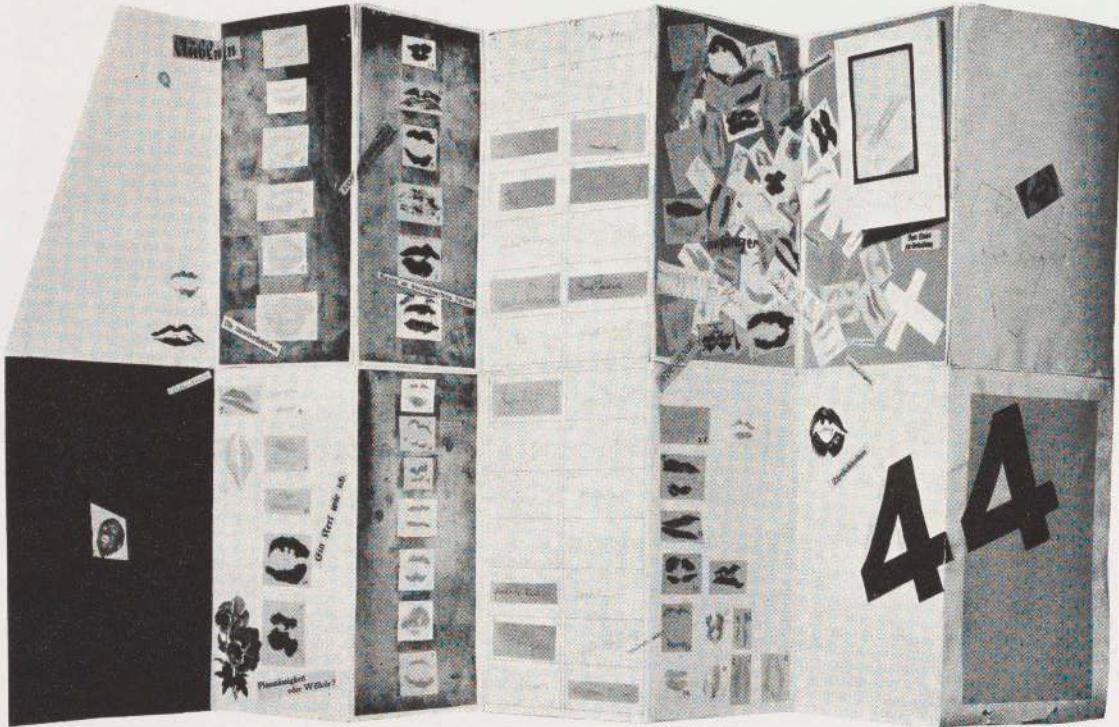
photograph by lux feininger



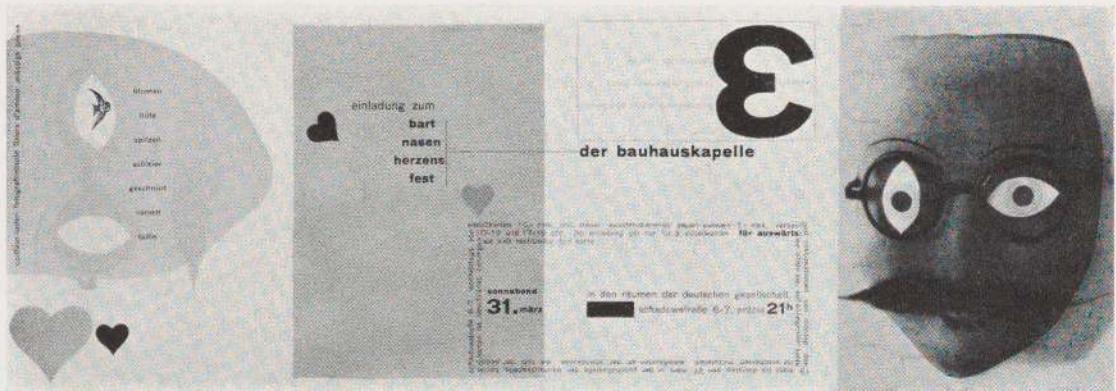
: page from
a birthday album. mon-
tage of pictures and news-
paper clippings. 1925



otti berger: gingerbread
figure baked for a birth-
day party



herbert bayer: birthday
gift to walter gropius.
screen imprinted with kisses
from students and masters.
1926

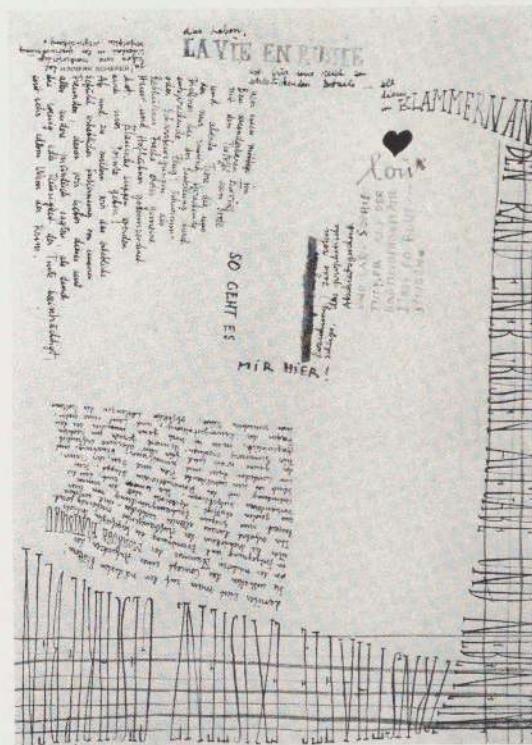


herbert bayer: invitation
to the beard, nose and
heart festival. printed at
the bauhaus workshop.
1928

the bauhaus band. photograph by lux feininger



— : letter



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alexander schawinsky: poster for the beard, nose and heart festival, 1928

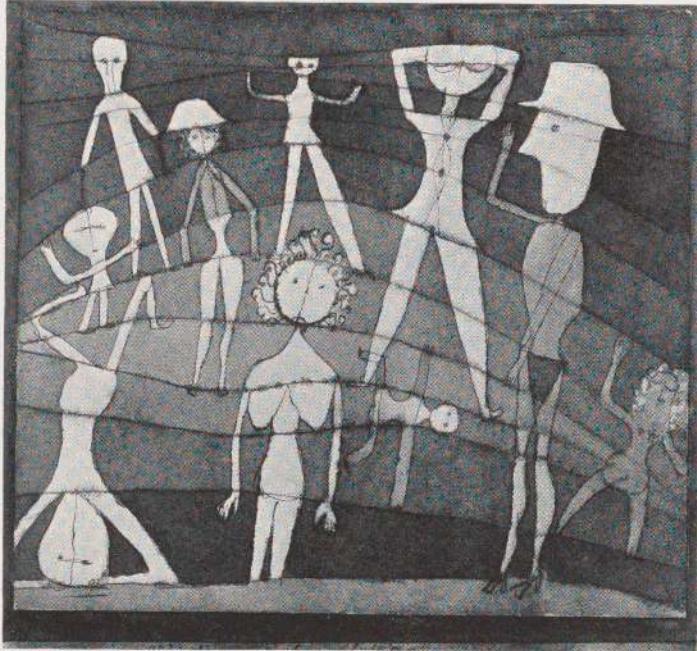


painting, sculpture, graphic arts, 1919-1928

"iconoclasts"—the "house without pictures"

the opposition of the bauhaus to conventional and academic ideas led to the charge of "iconoclasm." for instance, at one period the bauhaus reacted violently against the custom of overloading the walls of a house with all kinds of pictures. the bauhaus felt that the "wall" itself had to be rediscovered and its treatment experimented with in many ways, so that interest could be centered on the mural or relief which would exist as an integral feature of the room rather than on framed pictures which were too often casual after-thoughts. the "house without pictures" (haus ohne bilder) was merely the short-lived battle cry of a few extremists for, as a matter of fact, the bauhaus took the keenest interest in painting and sculpture. otherwise it would hardly have invited world-famous artists to join its faculty, nor would it have included so many paintings in its exhibitions. from the very beginning the student body included a number of artists who were allowed to devote themselves exclusively to painting.

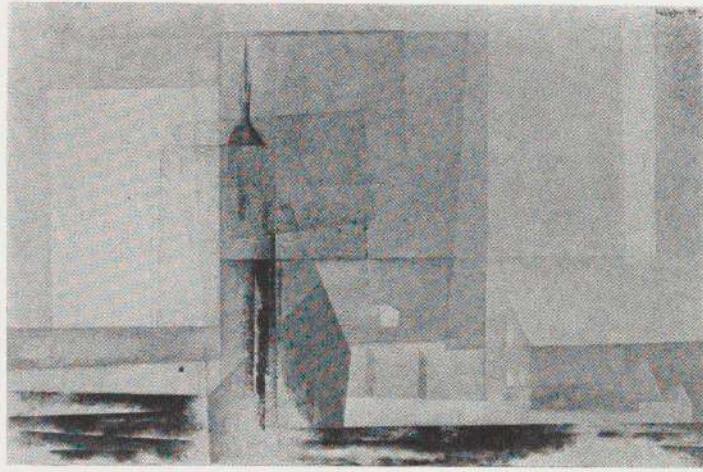
180



paul klee: outdoor sport.
watercolor, 1923.
courtesy j. b. neumann

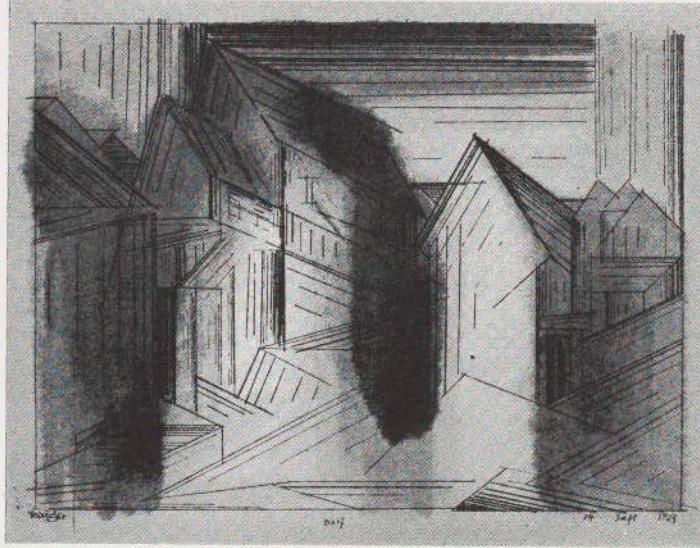


paul klee: arctic thaw.
oil on cardboard, 1920.
courtesy nierendorf gallery

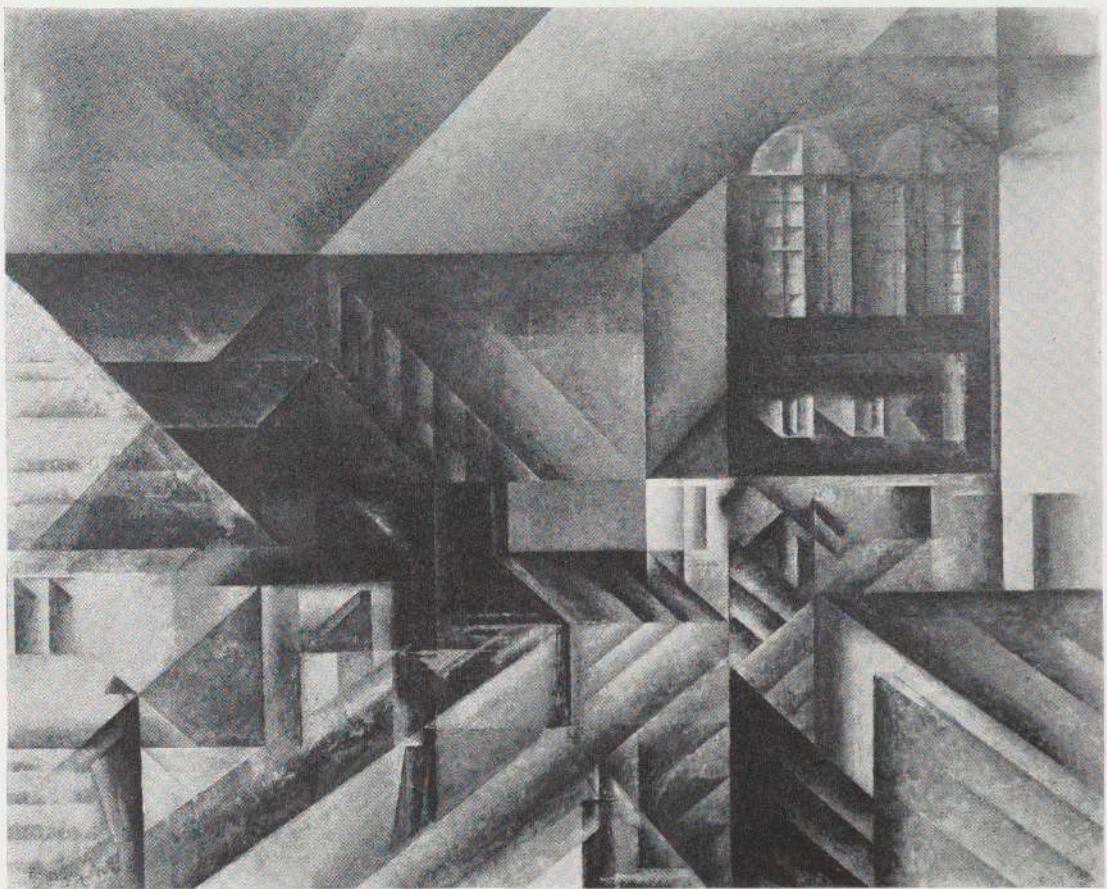


lyonel feininger:
nieder-reissen.
oil on canvas. 1924

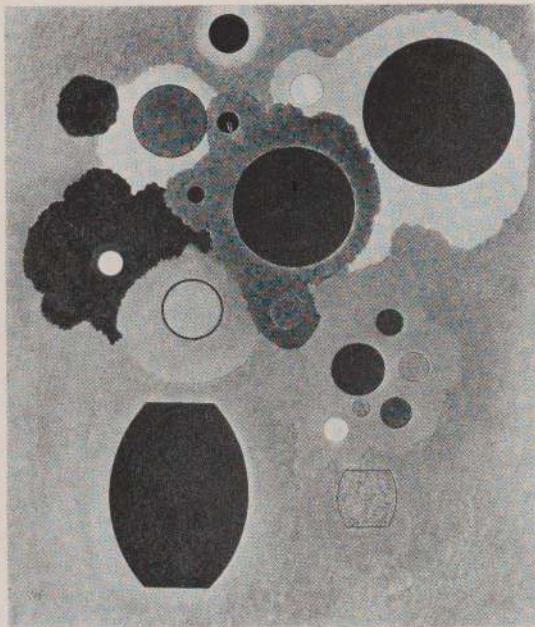
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lyonel feininger:
village.
watercolor. 1923

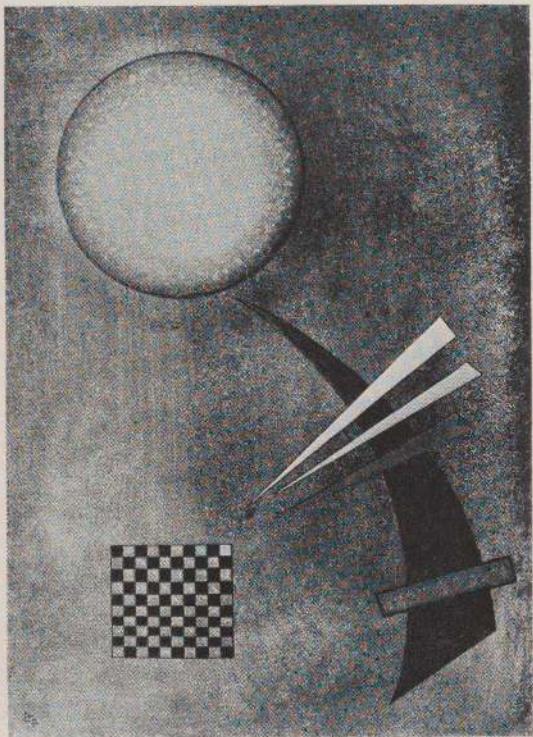


Lyonel feininger: gothen.
oil on canvas. 1919.
courtesy nierendorf gallery



wassily kandinsky:
graduated black.
oil on canvas. 1927.
courtesy j. b. neumann

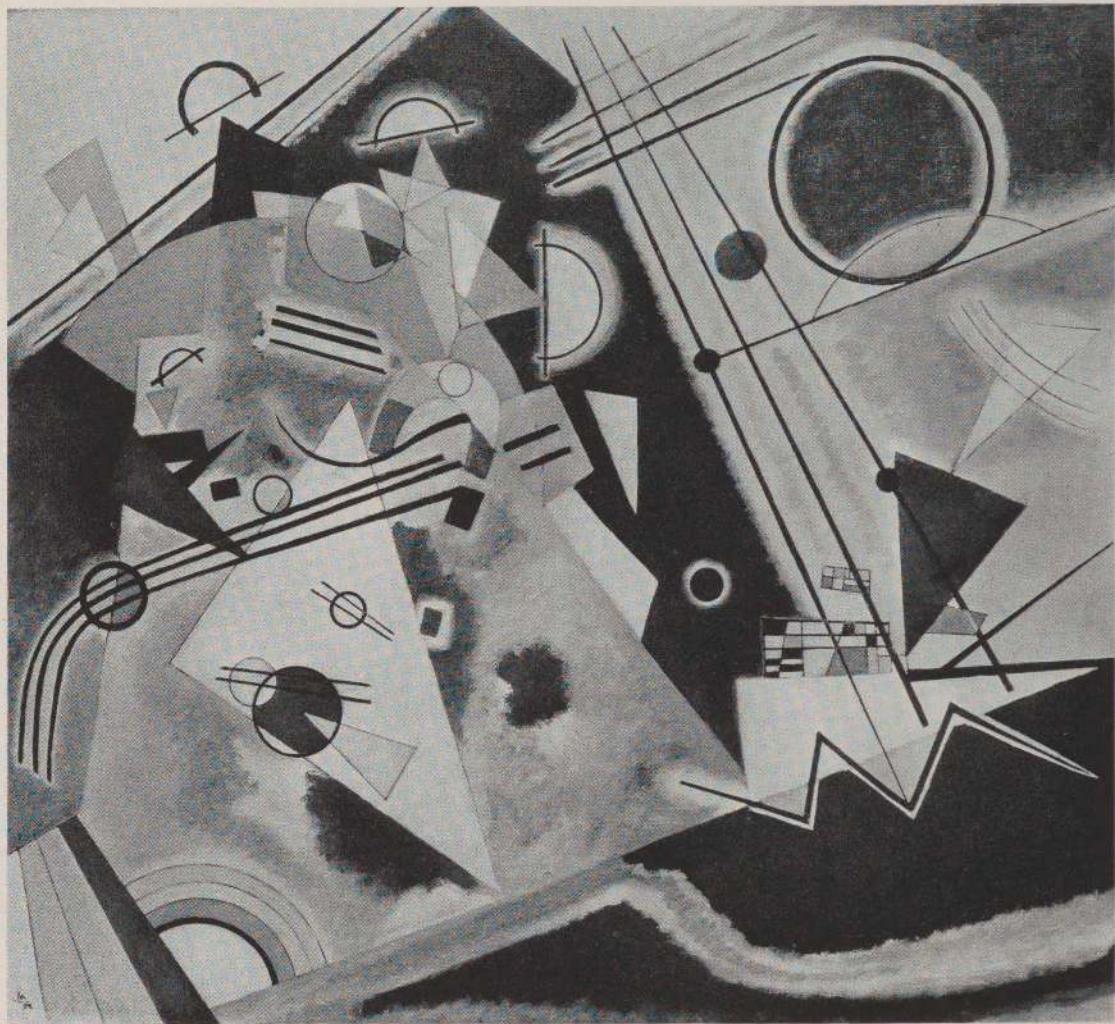
184



wassily kandinsky:
composition 307 modified.
oil on composition
board. 1925.
courtesy nierendorf gallery

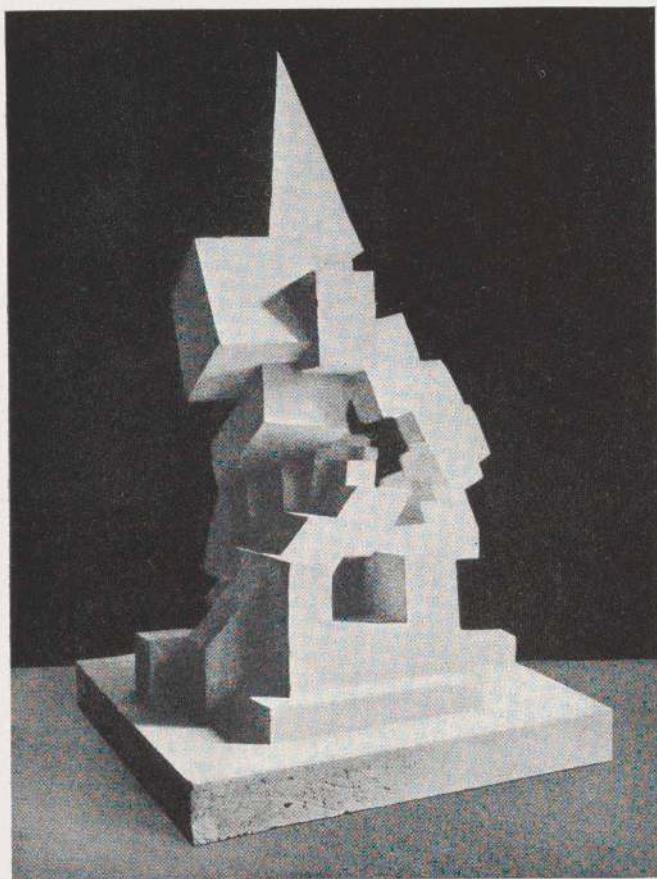


wassily kandinsky:
colored woodcut. 1922

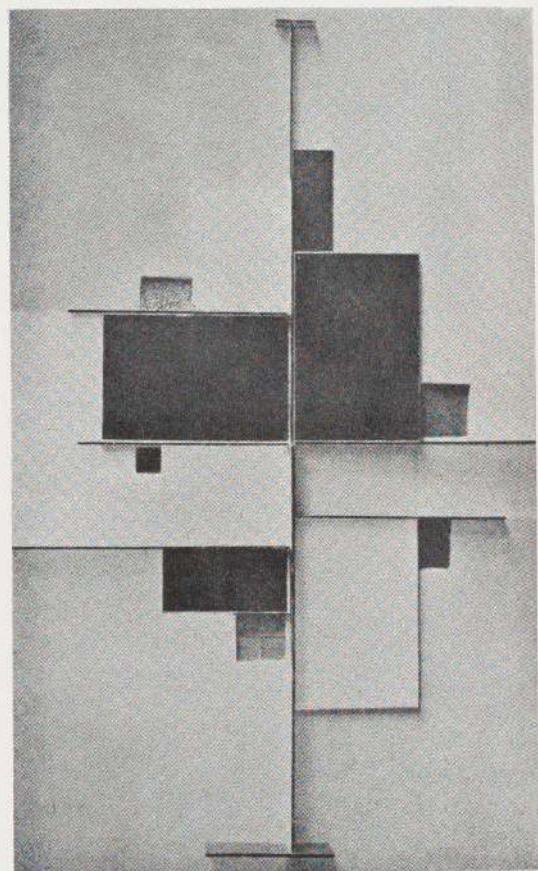


wassily kandinsky: sérène.
oil on canvas. 1924.
courtesy j. b. neumann

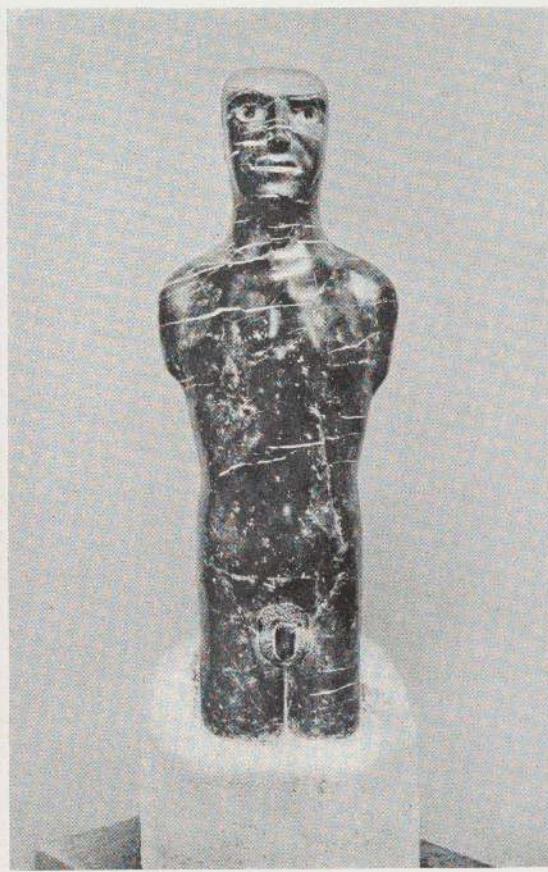
186



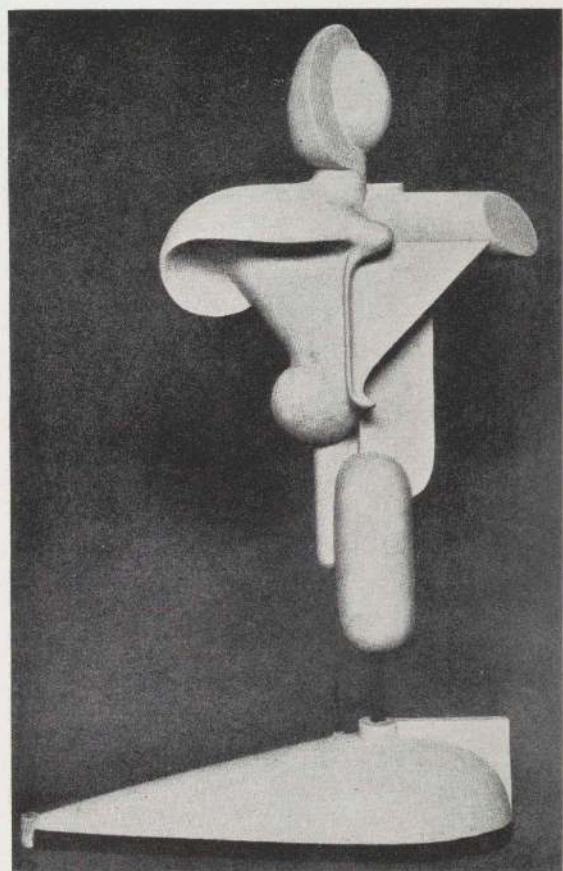
johannes itten: cubic
composition. 1919



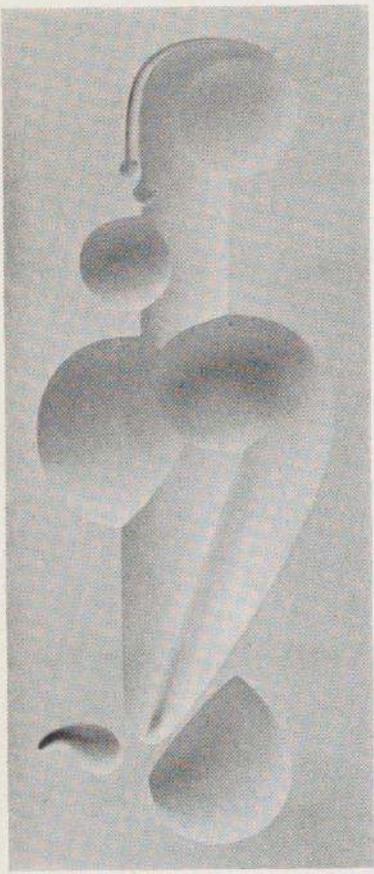
k. schwerdtfeger: relief.
glass and plaster. 1922



k. schwerdfeger: torso.
tyrolean marble. 1922

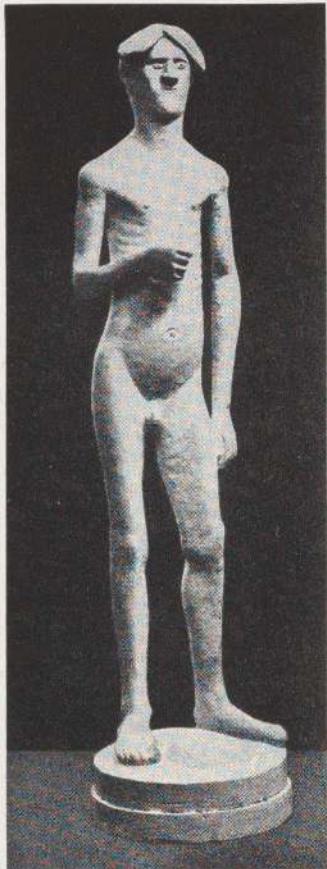


oskar schlemmer:
free sculpture.
plaster. 1923

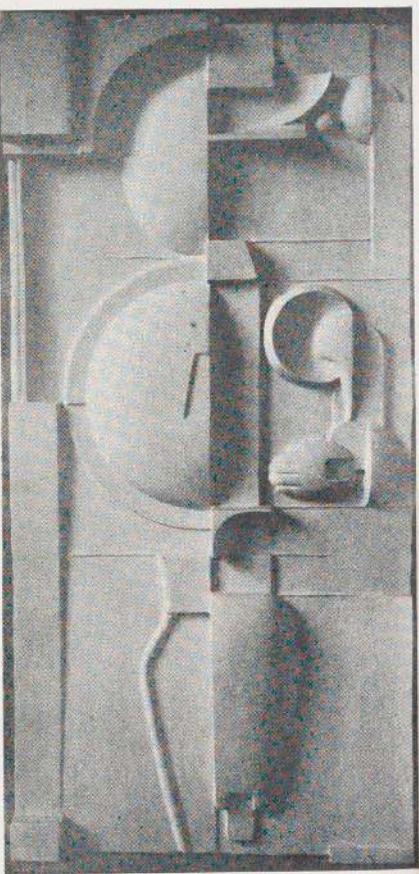


oskar schlemmer:
architectonic relief. 1923

oskar schlemmer:
figure k¹.
lithograph. 1921.
(from bibl. no. 3a)



gerhard marcks:
the youth.
plaster. 1922-1923



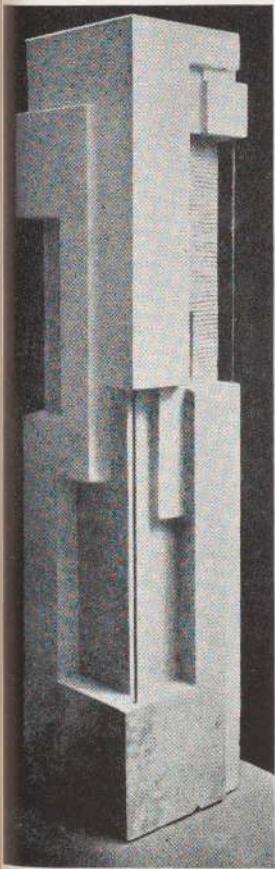
oskar schlemmer:
architectonic relief. 1923

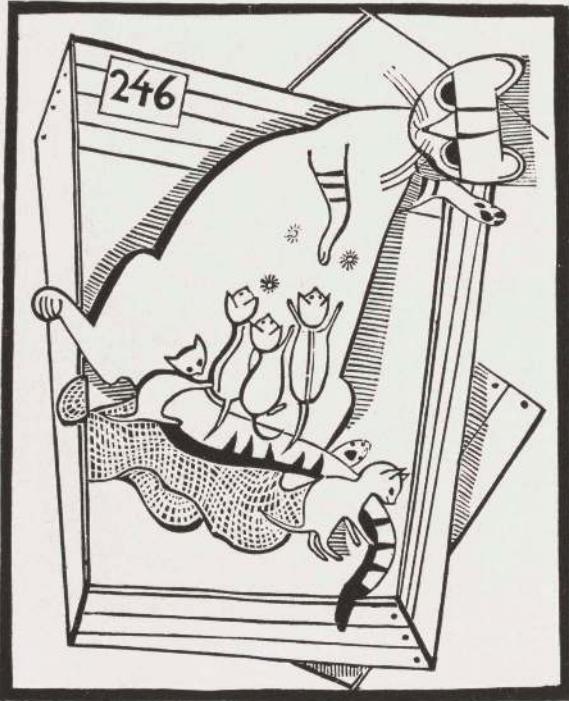




weimar bauhaus.
sculpture workshop

k. schwerdfeger:
architectural sculpture.
sandstone





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gerhard marcks:
mother cat.
woodcut, 1922.
courtesy j. b. neumann



gerhard marcks:
cain and abel.
woodcut, 1923



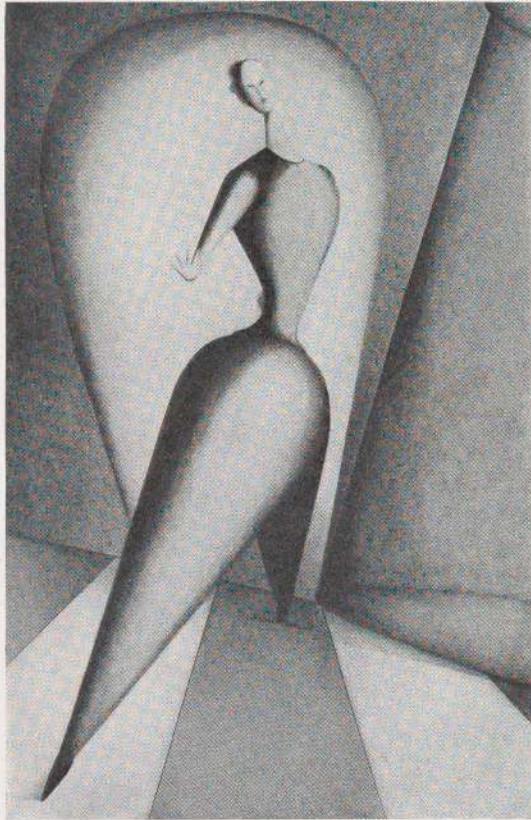
gerhard marcks:
the owl.
woodcut. 1921.
(from bibl. no. 3a)

191



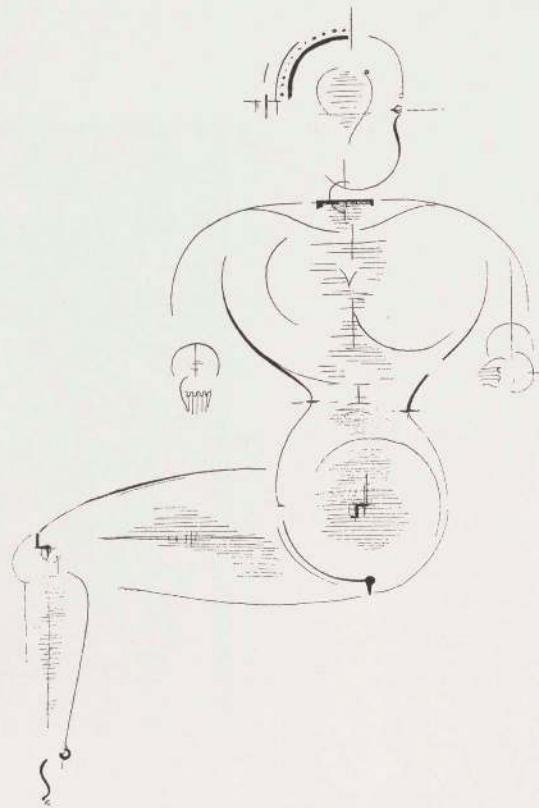
friedl dicker:
fantastic animals.
lithograph. 1922

192

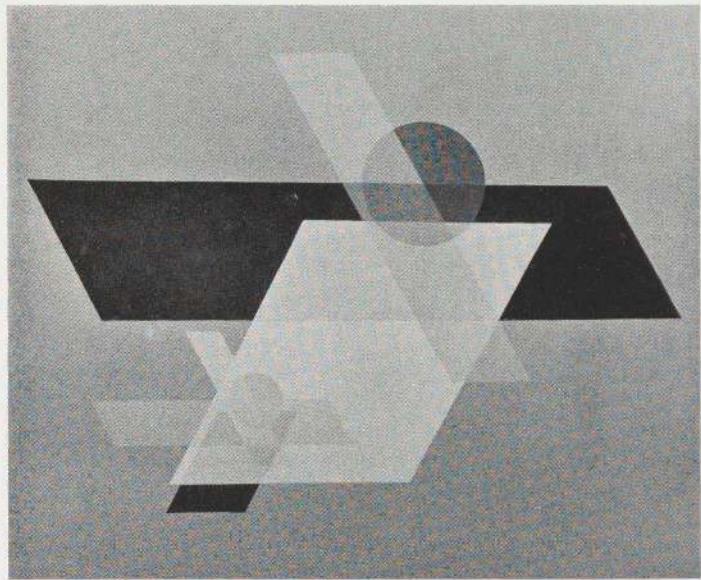


oskar schlemmer:
dancer. oil on canvas.
c. 1923

oskar schlemmer:
figure h².
lithograph. 1921.
(from bibl. no. 3a)

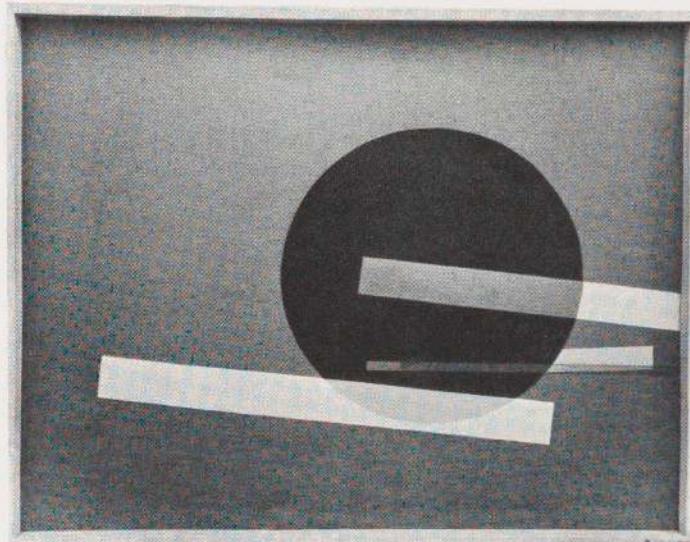


oskar schlemmer:
the bauhaus stairs.
oil on canvas. c. 1929.
courtesy philip johnson



L. moholy-nagy:
construction a II.
tempera on canvas, 1924

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L. moholy-nagy:
construction.
tempera on canvas, 1926

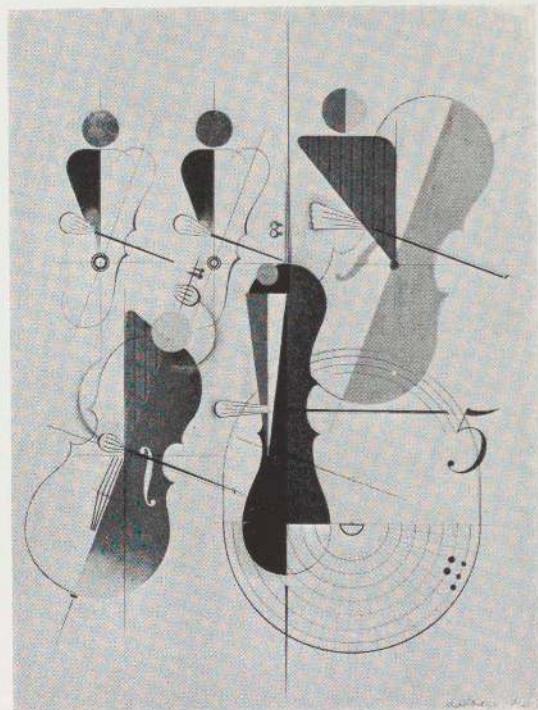


— : still life.
colored lithograph. 1926

194

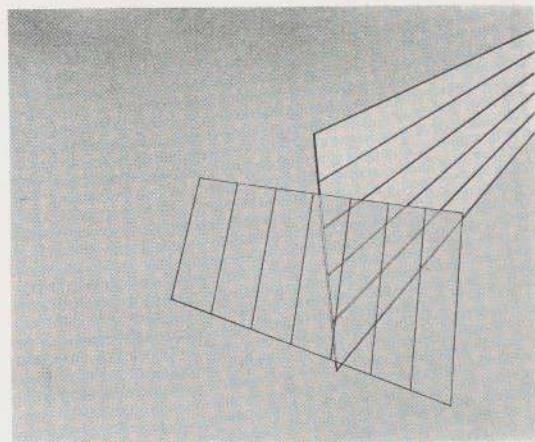


paul citrœn:
after braque.
etching. 1923



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herbert bayer: the five.
watercolor. 1922

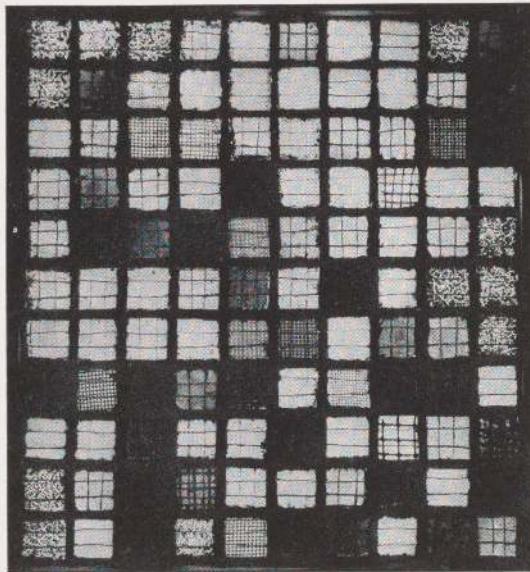


l. moholy-nagy:
construction b 100.
tempera on canvas. 1928

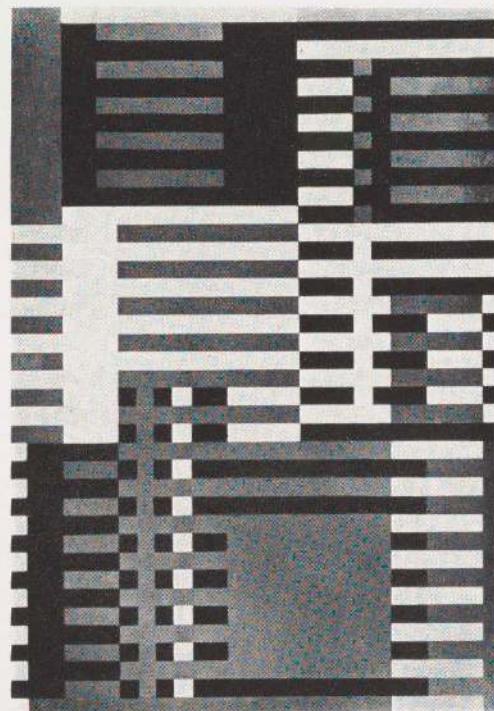


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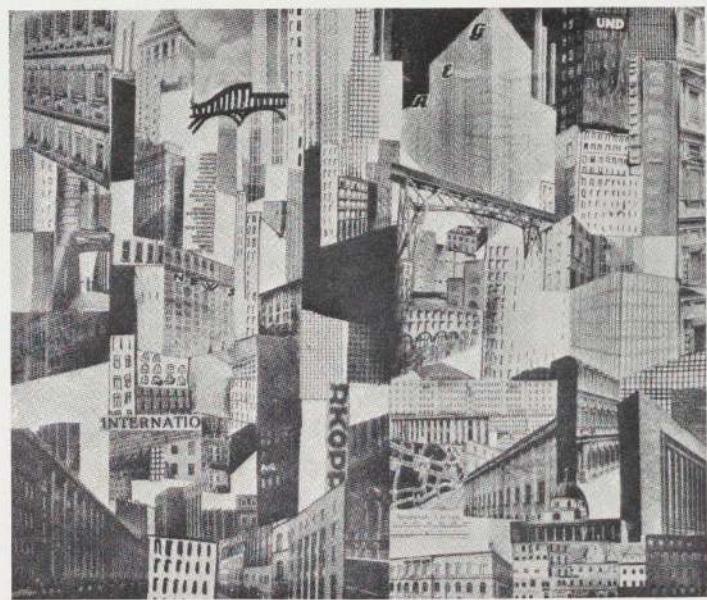
josef albers: picture.
fragments of colored
glass bottles. 1921



josef albers:
lattice picture.
stained glass. 1921



josef albers:
glass picture.
single pane. 1926

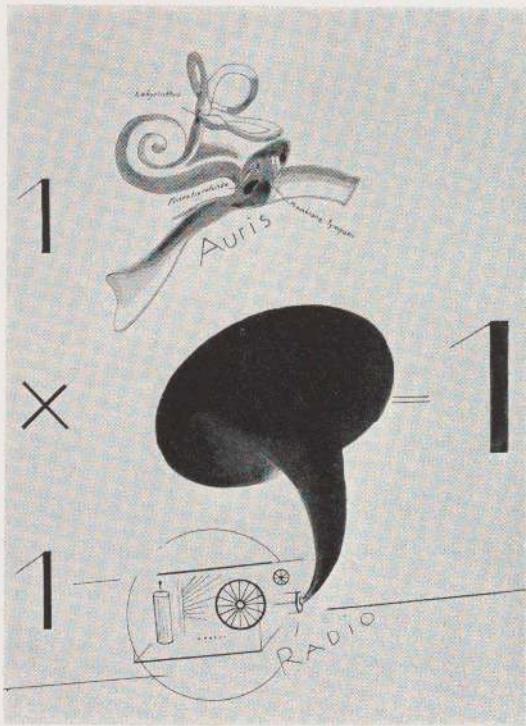


paul citroen: metropolis.
montage. 1921

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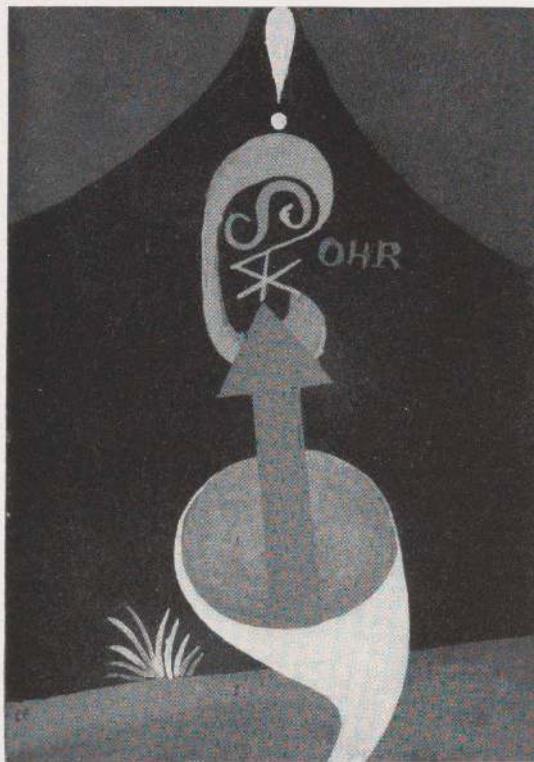


rudolf baschant:
composition.
etching. 1922



oskar schlemmer:
variation.
red and black ink. 1924

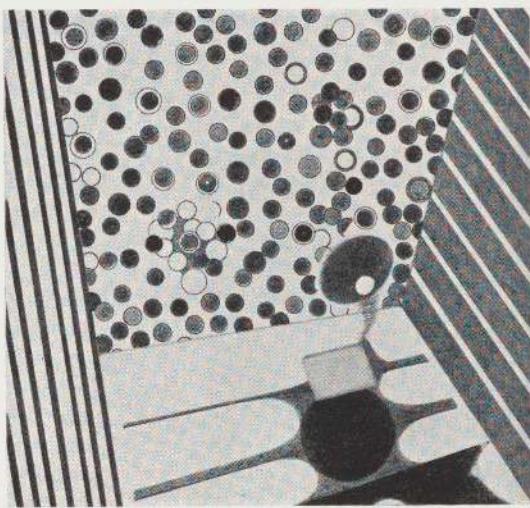
198



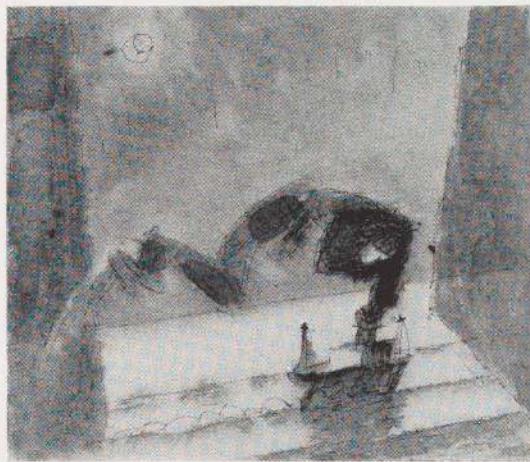
paul klee: variation.
tempera. 1924



photograph from magazine showing crowd and loudspeaker. the plates on this and the opposite page are individual variations on this photograph, after an idea of moholy-nagy, which were made up into a portfolio as a birthday gift to walter gropius

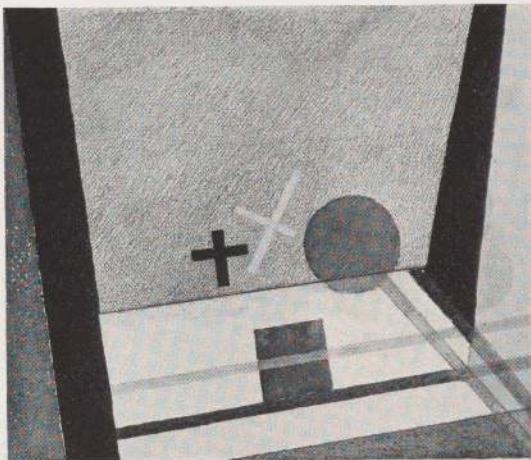


— : variation.
pencil and wash. 1924

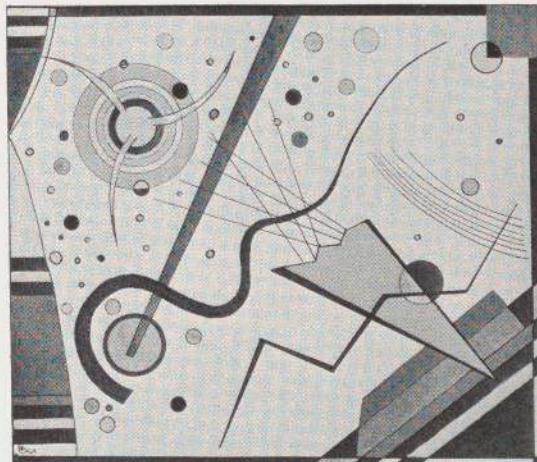


lyonel feininger:
variation.
watercolor and ink. 1924

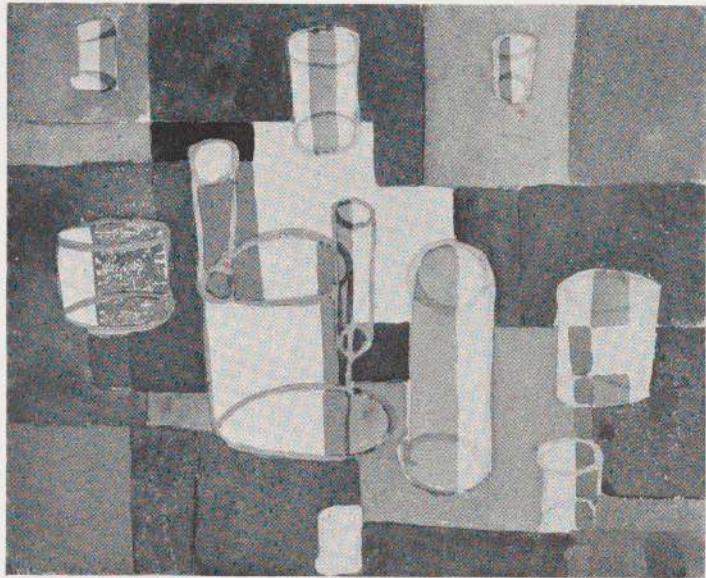
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l. moholy-nagy:
variation.
pencil and wash. 1924

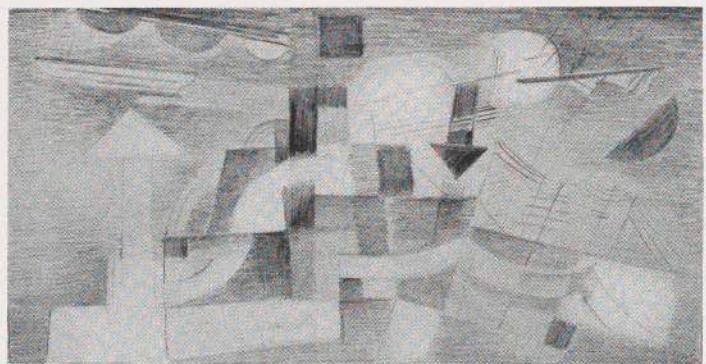


wassily kandinsky:
variation.
watercolor and ink. 1924

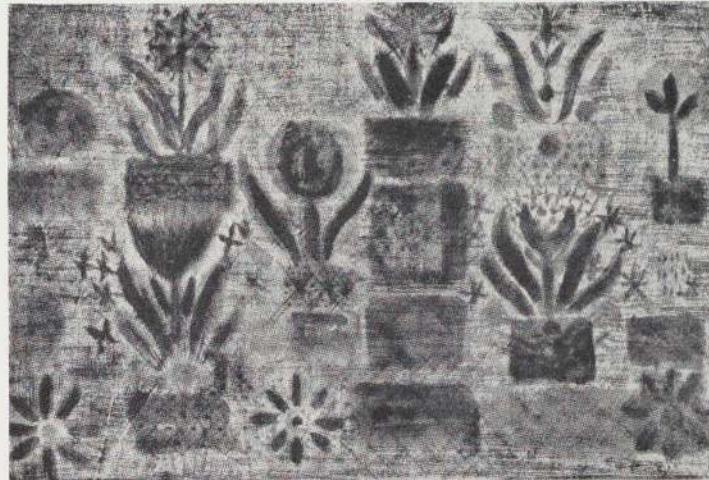


200

ludwig hirschfeld-mack:
composition, watercolor.
1922

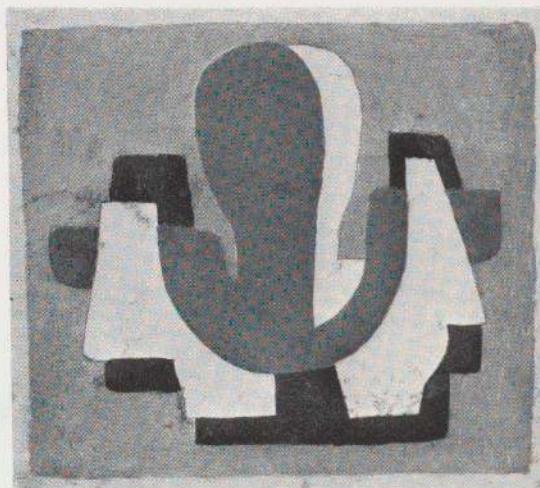


werner drewes:
abstraction, pencil.
1927-1928



albert braun: watercolor.
1927

201



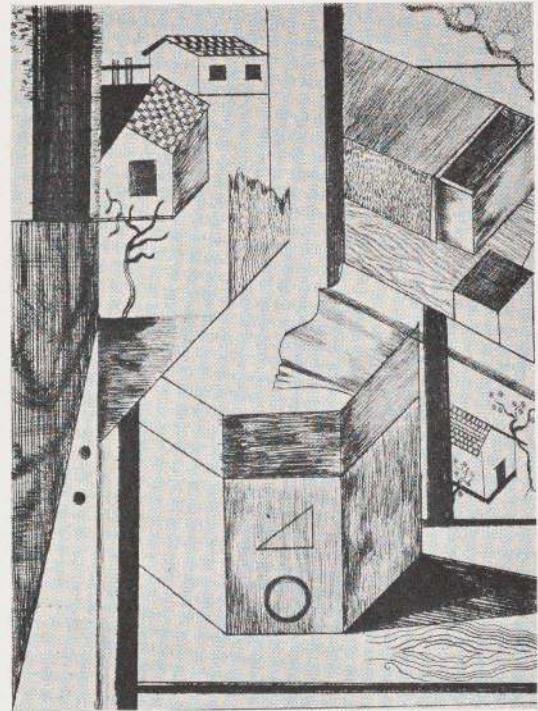
margrit fischer:
composition.
monotype, 1928

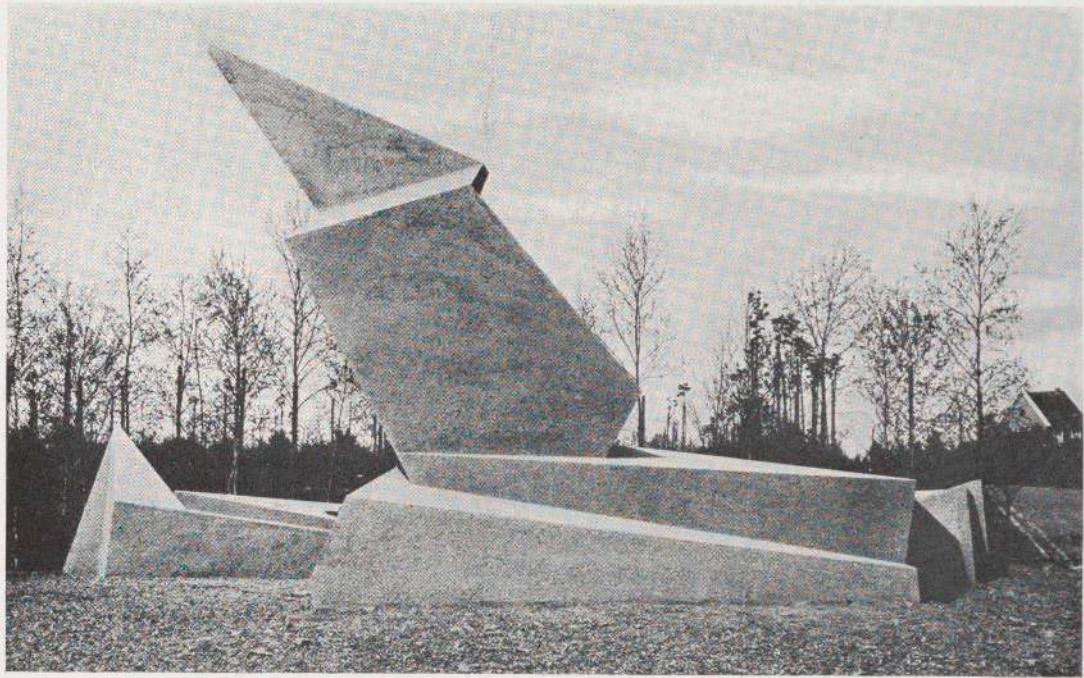


202

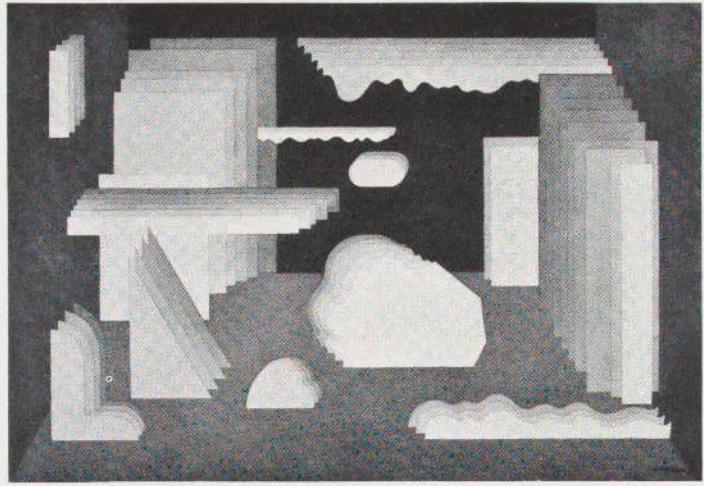
fritz kuhr: watercolor.
1928

k. scherdfeger: view.
etching, 1923



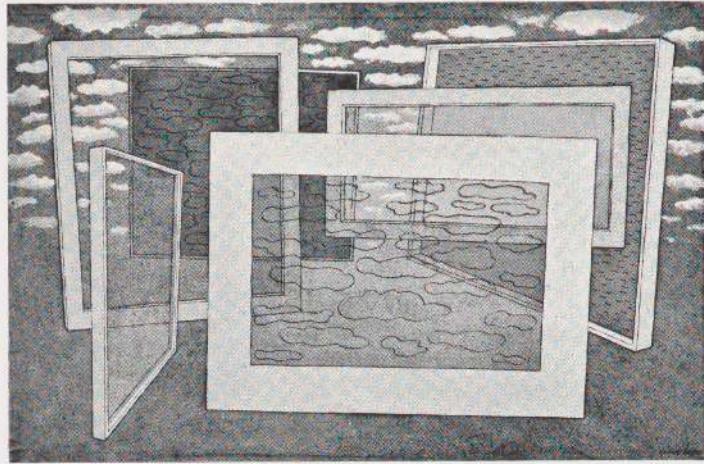


walter gropius:
monument, weimar.
concrete. 1921

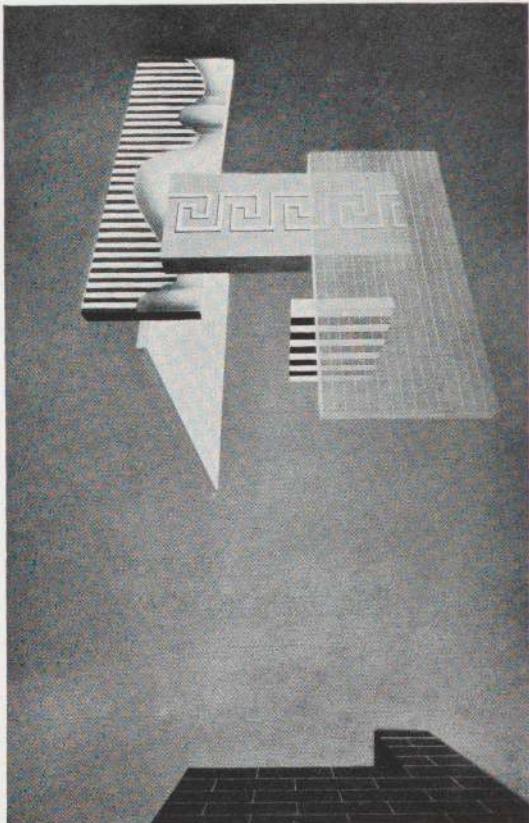
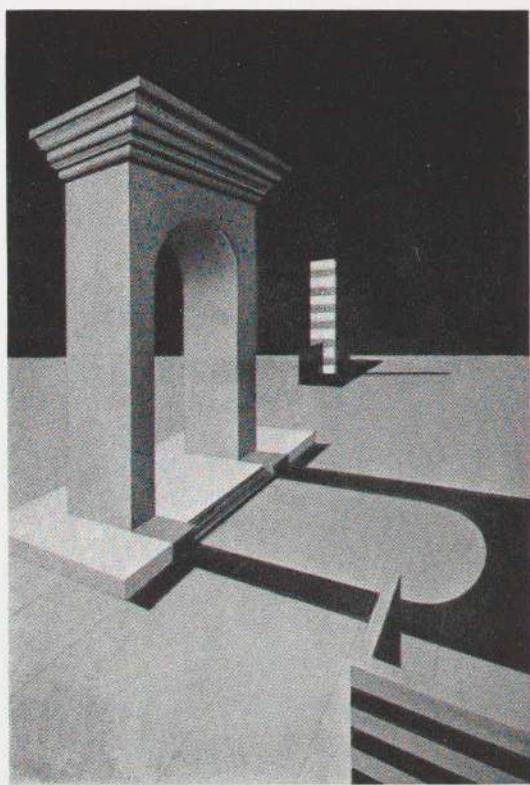


herbert bayer:
composition in space.
tempera. 1926

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herbert bayer:
abstraction.
tempera and watercolor.
1928



alexander schawinsky:
suspended architecture.
tempera. 1927

alexander schawinsky:
tempera. 1926

administrative changes, 1928

early in 1928, gropius decided to leave the bauhaus. he issued this public statement: "i intend to leave the present scene of my activities, in order to exert my powers more freely in a sphere where they will not be cramped by official duties and considerations. the bauhaus, which i founded nine years ago, is now firmly established. this is indicated by the growing recognition it receives and the steady increase in the number of its students. it is therefore my conviction (especially since my public duties are steadily becoming more onerous) that the time has now come for me to turn over the direction of the bauhaus to co-workers to whom i am united by close personal ties and common interests . . ."

gropius recommended as his successor the swiss architect, hannes meyer, who was at that time in charge of the architecture department at the bauhaus. his selection was ratified by the municipal council of dessau. the departure of gropius coincided with that of breuer, bayer and moholy-nagy.

hannes meyer continued as director until june, 1930, when conflict with the municipal authorities led to his resignation. the municipal council tried to persuade gropius to take charge once more, but instead he suggested the well-known berlin architect, ludwig miës van der rohe. this suggestion was followed and miës van der rohe served as director of the bauhaus until the school was closed by the national socialist regime in april, 1933. at the time of its closing, the bauhaus was occupying temporary quarters in berlin, where it had moved in october, 1932, when the national socialists took over the government of anhalt, in which the town of dessau is situated. since april, 1933, the national socialist party has used the bauhaus building as a training school for political leaders.

notwithstanding individual differences among the collaborators, bauhaus products had a certain similarity in appearance, as may be seen in this book. this was not the result of following slavishly a stylized esthetic convention, since it was against just such imitativeness that the bauhaus revolted. it was the outcome of a unified conception of art developed by all the workers in common. at the same time, however, it was necessary to combat imitators and unintelligent admirers who thought that every unornamented building or implement was derived from the bauhaus "style" and who thus threatened to cheapen the meaning of bauhaus work. expressly stated: the goal of the bauhaus is not a "style," system, dogma, canon, recipe or fashion. it will live as long as it does not depend on form, but continues to seek behind changing forms the fluidity of life itself. the bauhaus was the first institution in the world with this anti-academic trend. it assumed the responsibilities of leadership in order to assure the victory of its ideas and to maintain the vitality of its own community. but the development of a bauhaus "style" would mean a return to academic stagnation and inertia. may it be preserved from such a death!

(from bibl. no. 27)

spread of the bauhaus idea

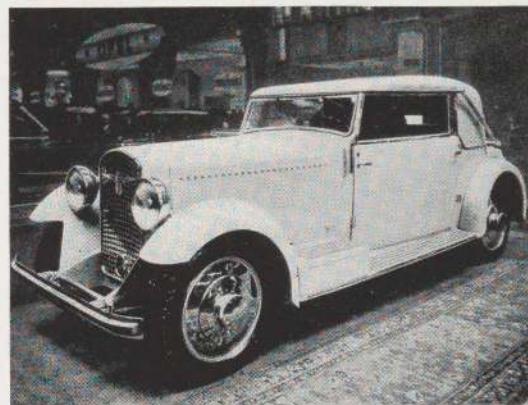
problems raised by the bauhaus were soon eagerly debated by the public at large. numerous lectures by the staff in germany and abroad, bauhaus books and exhibitions and, later, the magazine *bauhaus* kept the discussion of these problems alive and safe from the perils of academicism. bauhaus methods began to influence those responsible for other public art schools in germany and trained bauhaus students easily found teaching positions. the academy of fine arts at breslau, the arts and crafts schools in halle, stettin, hamburg and other cities adopted the pedagogical principles of the bauhaus. johannes itten founded a successful textile school at krefeld, and former bauhaus members started centers of fresh activity in hungary, the netherlands, switzerland, estonia and japan.

the following pictures show some examples of how the bauhaus idea was carried on after 1928 in private practice.

above walter gropius:
apartment development for
the city of berlin, berlin-
siemensstadt. 1929

walter gropius, adler auto-
mobile. 1929-1931

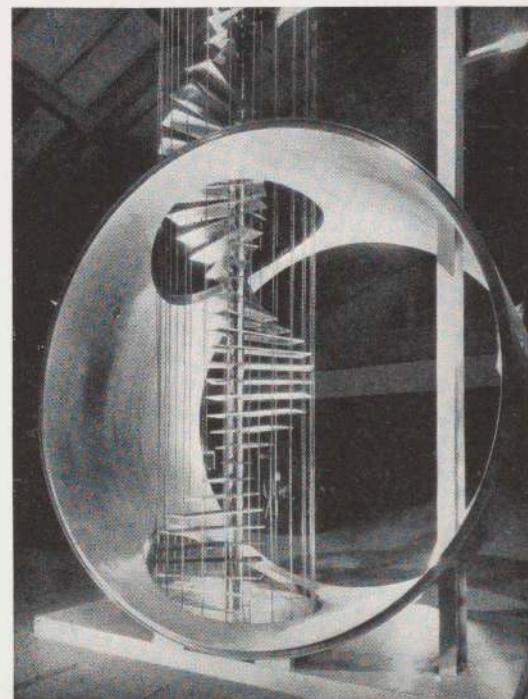
walter gropius and e. max-
well fry: house for benn
levy, london. 1936



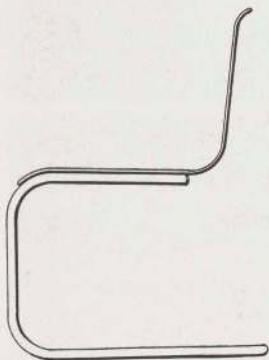
below gropius and joost
schmidt: display at an ex-
hibition of copper and
brass products. each plate
of the spiral is of a dif-
ferent metal. the whole
spiral slowly revolves. 1934

exhibitions in america

the bauhaus painters, especially feininger, klee and kan-dinsky, participated in many american exhibitions during the 1920's, notably those organized by the *société anonyme* of new york, under the direction of miss katherine dreier, and the *blue four* exhibitions arranged in new york and on the west coast by mrs. galka scheyer. schlemmer and others of the bauhaus theater exhibited at the international theater exposition, new york, 1926. the bauhaus was represented in the machine age exhibition, new york, 1927, and in an exhibition of modern printers and typography, wellesley college, 1928. small exhibitions entirely devoted to the bauhaus were given by the harvard society for contemporary art, under the direction of lincoln Kirstein, cambridge, decem-ber, 1930-january, 1931; at the john becker gallery, new york, january-february, 1931; and at the arts club of chicago, march, 1931.

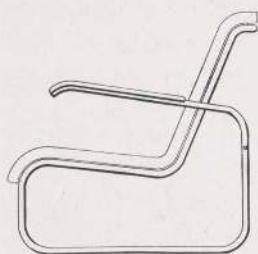


marcel breuer: living unit
of an apartment hotel.
werkbund exhibition, paris.
1930

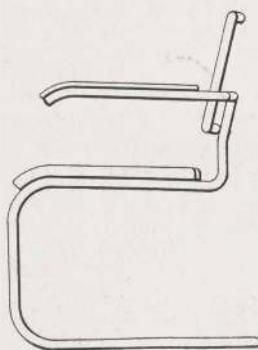


herbert bayer: scheme for
display of photographs.
page of catalog for werk-
bund exhibition, paris. 1930

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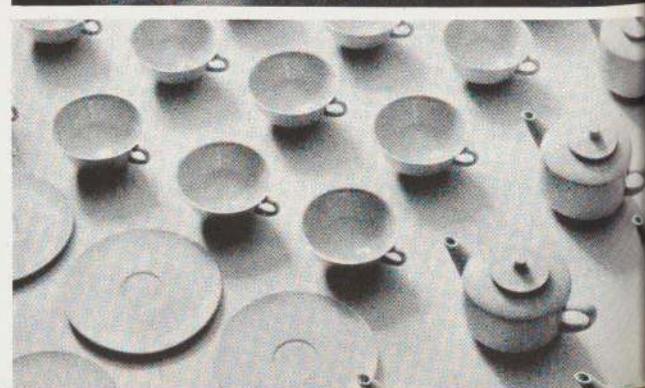
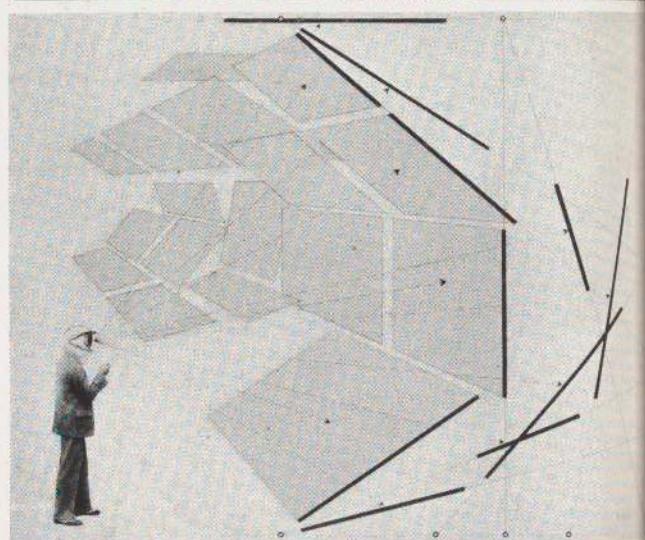


L. moholy-nagy: exhibition
of bauhaus work. werkbund
exhibition, paris. 1930



marcel breuer: designs for
tubular chairs. c. 1928

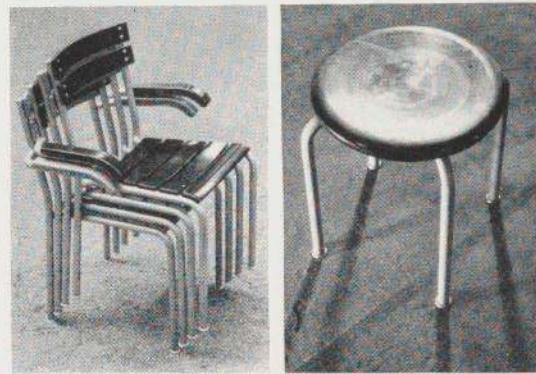
m. friedländer: porcelain
tea set designed for hotel
use. executed by the staat-
liche porzellan manufac-
tur, berlin



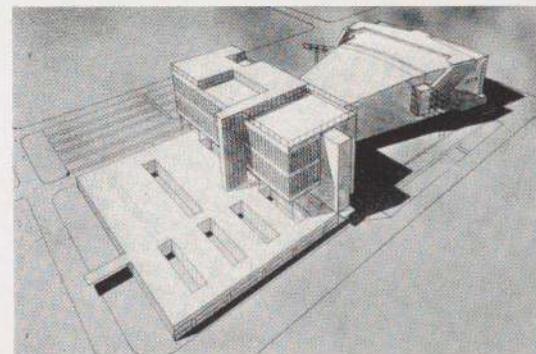
g. hassenpflug: trellis of metal tubing with plants designed for a flower show, berlin, 1935



g. hassenpflug: chairs designed for easy stacking.



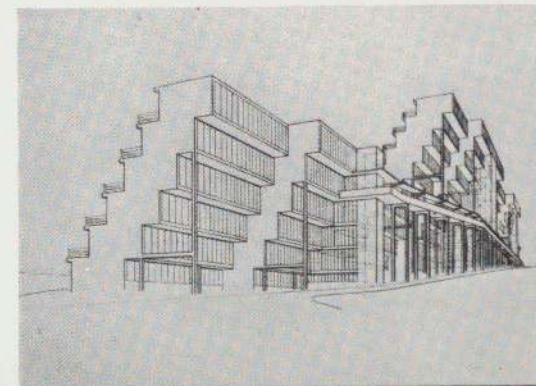
marcel breuer: project for a theater, 1929



marcel breuer: dining room of the boroschek apartment, 1930



marcel breuer: project for a hospital, 1929

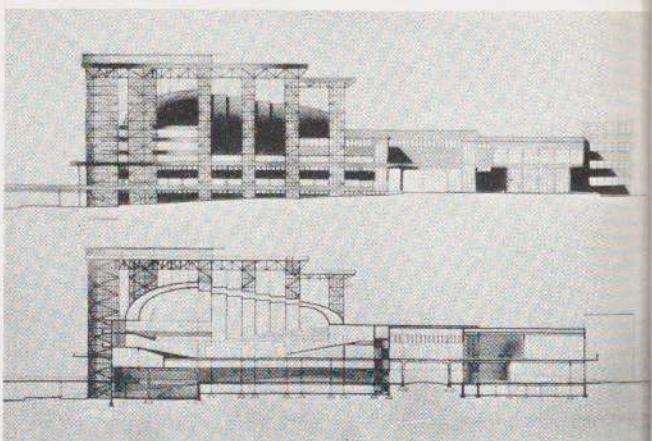


I. moholy-nagy, herbert bayer and walter gropius:
display for the building unions, building exhibition,
berlin. 1929

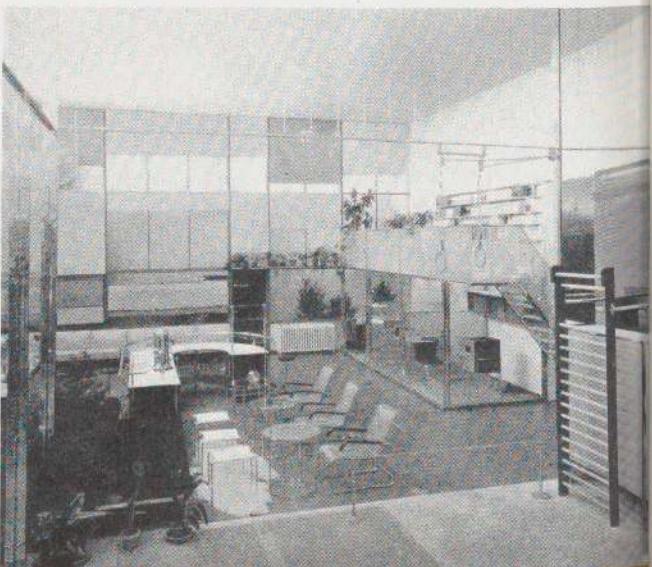


210

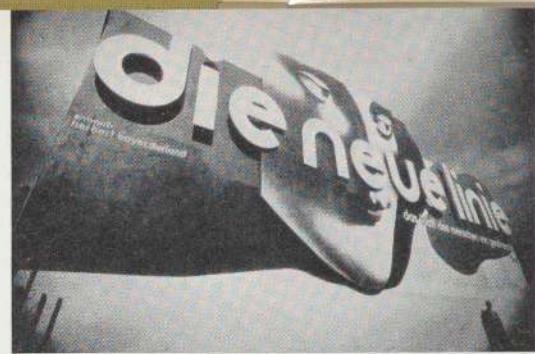
walter gropius: project submitted in a competition
for a city hall in halle.
1928



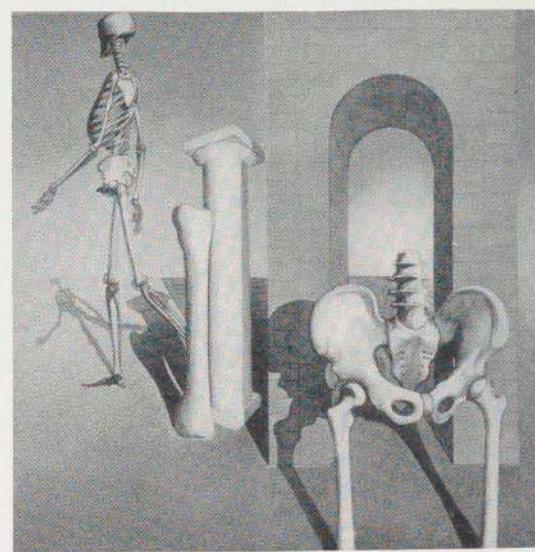
walter gropius: social
rooms of an apartment
hotel with adjoining swim-
ming pool and gymnasium,
werkbund exhibition, paris.
1930



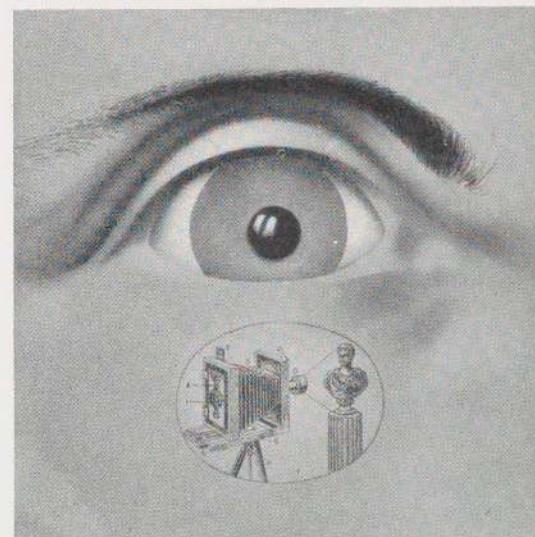
herbert bayer: outdoor signboard advertising a magazine



herbert bayer: comparison of the structure of the human body with that of buildings. page from the catalog of "the wonder of life" exhibition, berlin. 1935



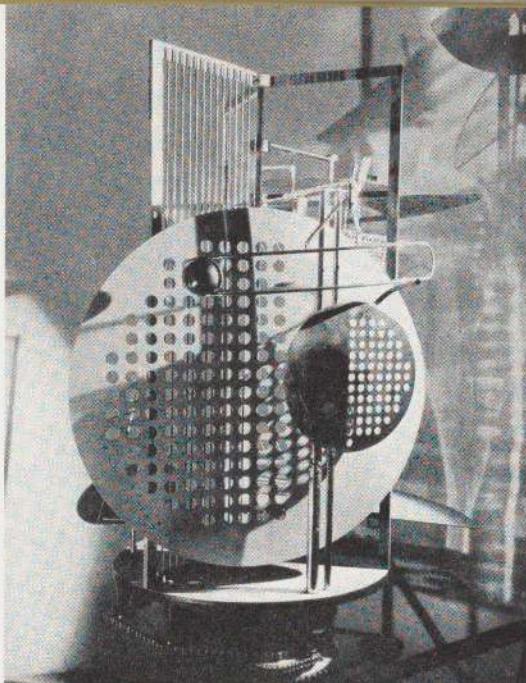
herbert bayer: the function of the eye. page from the catalog of "the wonder of life" exhibition, berlin. 1935



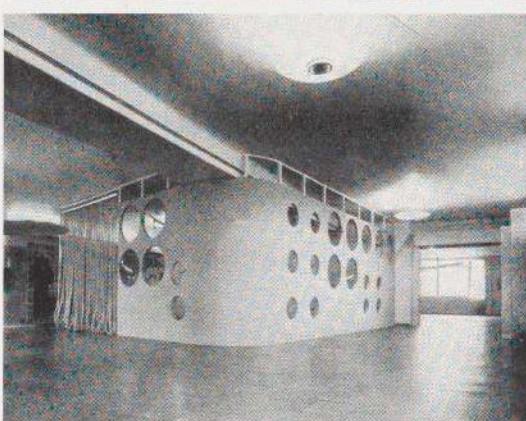
max bill: swiss pavilion at the triennale exhibition, milan. 1936



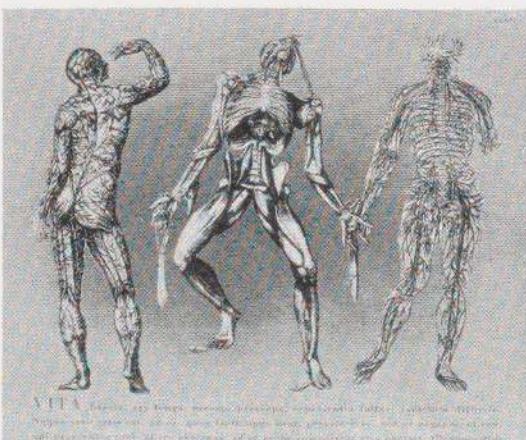
I. moholy-nagy: mobile sculpture, glass and different metals, illuminated to produce a variety of light effects, shown at the werk-bund exhibition, paris. 1930



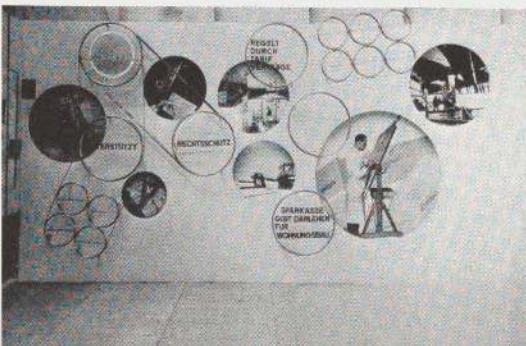
I. moholy-nagy: aviation exhibition, london. 1936



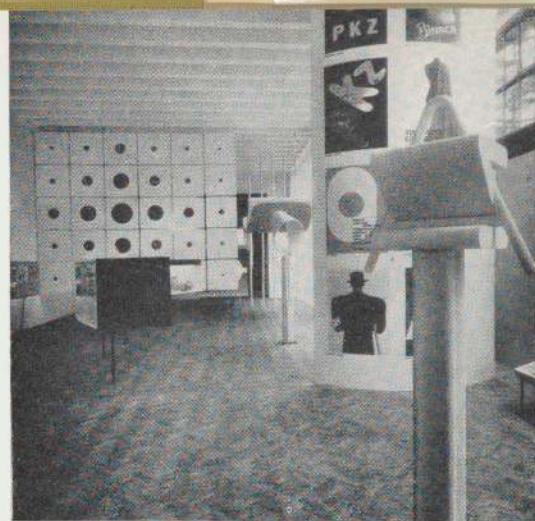
alexander schawinsky:
cover of a pamphlet advertising olivetti typewriters. 1935



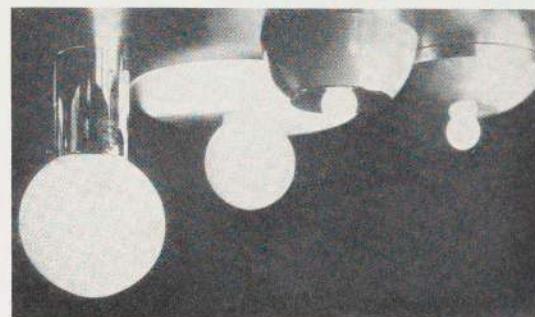
herbert bayer and
I. moholy-nagy: display for
the building unions, building
exhibition, berlin. 1929



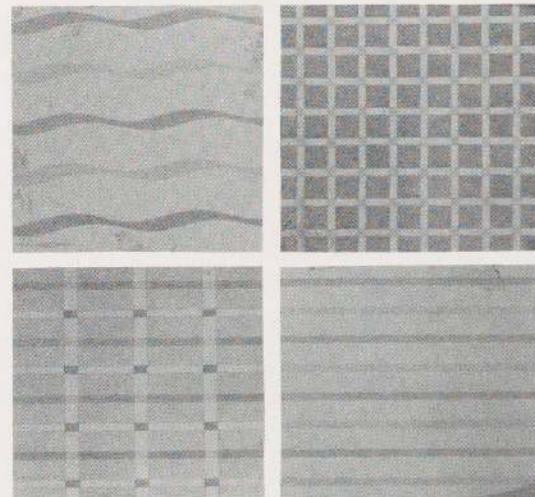
max bill: swiss pavilion at
the triennale exhibition,
milan, 1936



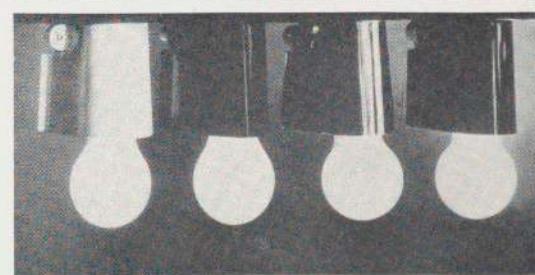
naum slutzky: lighting fixtures. 1928-1932



hans volger: designs for
etched glass, executed by
august keil, würzburg



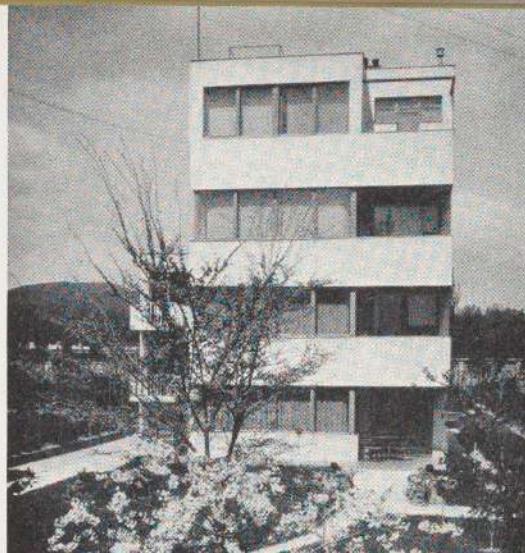
naum slutzky: lighting fixtures



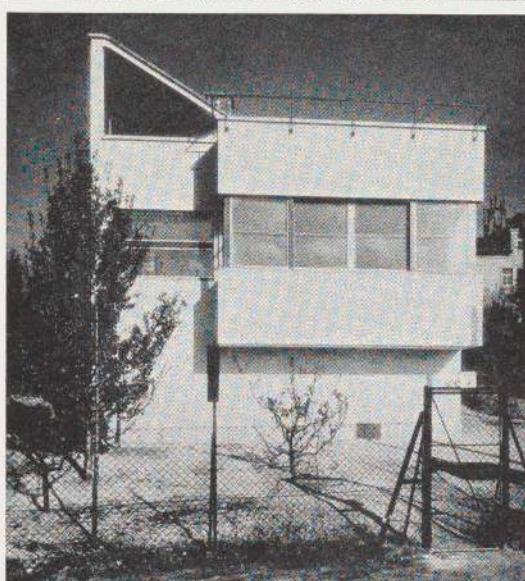
christian dell: wall fixture



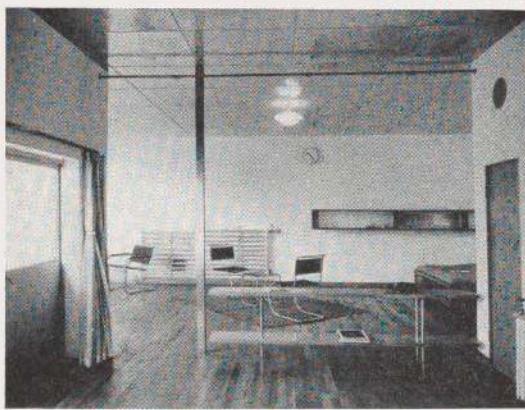
farkas molnár: apartment house, budapest. 1933



farkas molnár: private house, budapest. 1933



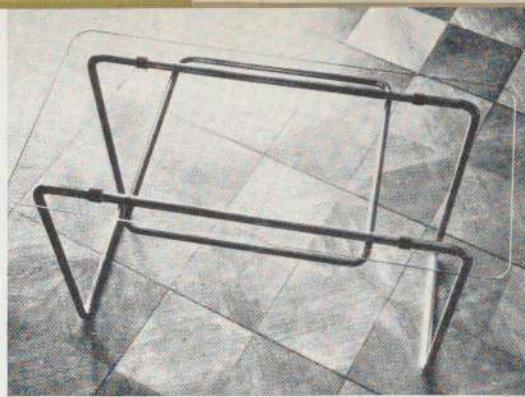
iwao yamawaki: living room in the house of the architect, tokyo



fred forbat: stadium, zehlendorf. 1926



marcel breuer: table.
glass and rubber on a
steel frame. 1928



textiles. new techniques
and materials designed
for industrial production

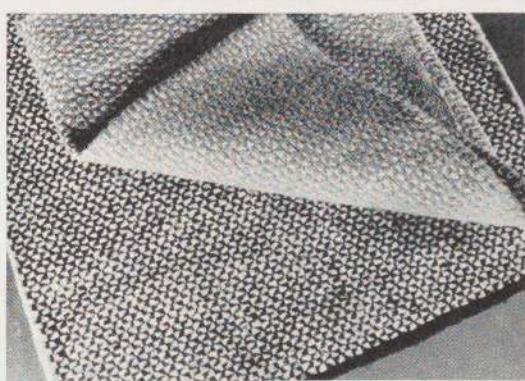
otti berger: carpeting



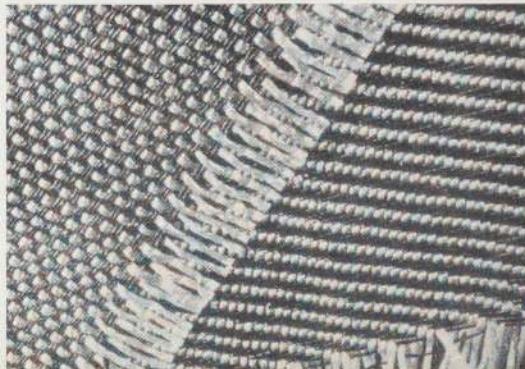
otti berger: wall covering



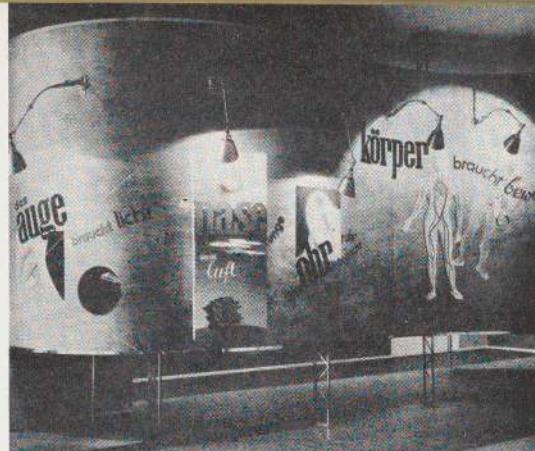
otti berger: washable up-
holstery material



otti berger: material for
upholstery or curtains



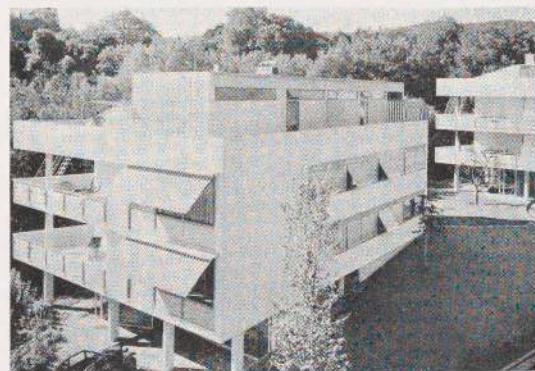
alexander schawinsky:
display at the building
exhibition, berlin. 1931



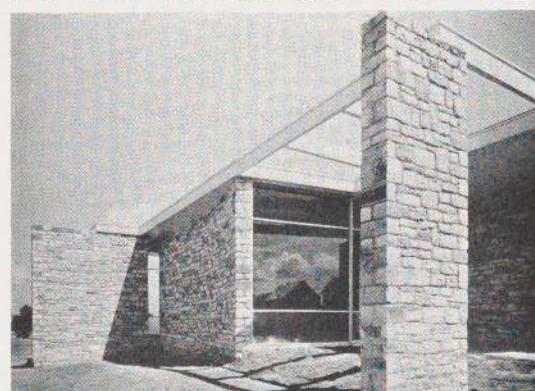
wilhelm wagenfeld: wine
glasses. executed by the
vereinigte lausitzer
glaswerke. c. 1935



marcel breuer and alfred
roth: apartment houses,
zurich. 1935



marcel breuer and f. r. s.
yorke: pavilion for messrs.
p. e. gage ltd. at royal
show, bristol. 1936



marcel breuer and f. r. s.
yorke: model for a garden
city of the future



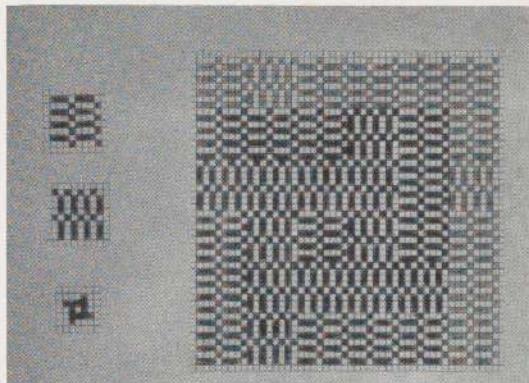
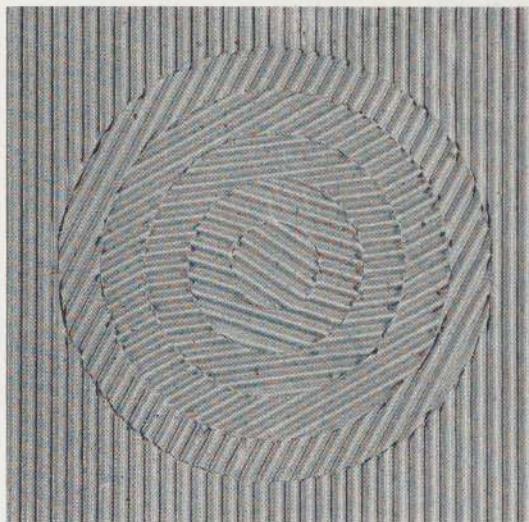
black mountain college

in the united states during the past few years, bauhaus teaching methods have been introduced by josef albers and alexander schwinsky at **black mountain college**, north carolina; by moholy-nagy, bredenbeck and kepes at the **new bauhaus** in chicago; by walter gropius and marcel breuer in the department of architecture at **harvard university** and by miës van der rohe, hilberseimer and peterhans in the department of architecture at the **armour institute**, chicago. former bauhaus students are also teachers at the **laboratory school of industrial design** in new york and at the **southern california school of design**.

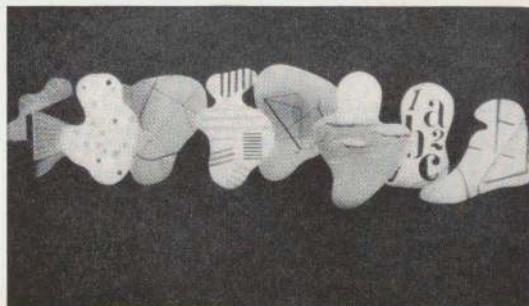
above: elementary course,
josef albers: study in
changing a given pattern
to produce new effects in
texture

elementary course, josef
albers: study in corrugated
paper, new patterns and
light effects

weaving course, anni
albers: don page: rib
weave developed from
three elementary weaves
at left



217



stage studies,
alexander schwinsky:
paper costumes. 1936

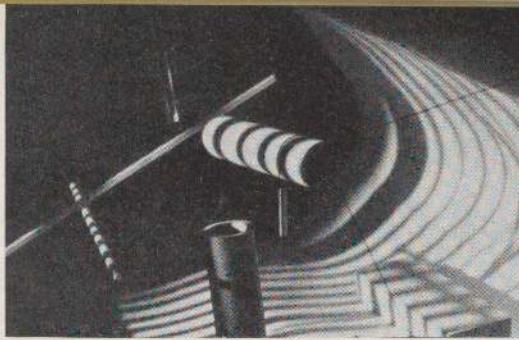
stage studies,
alexander schwinsky:
designs for forms to be
carried like shields across
the stage

the new bauhaus, chicago

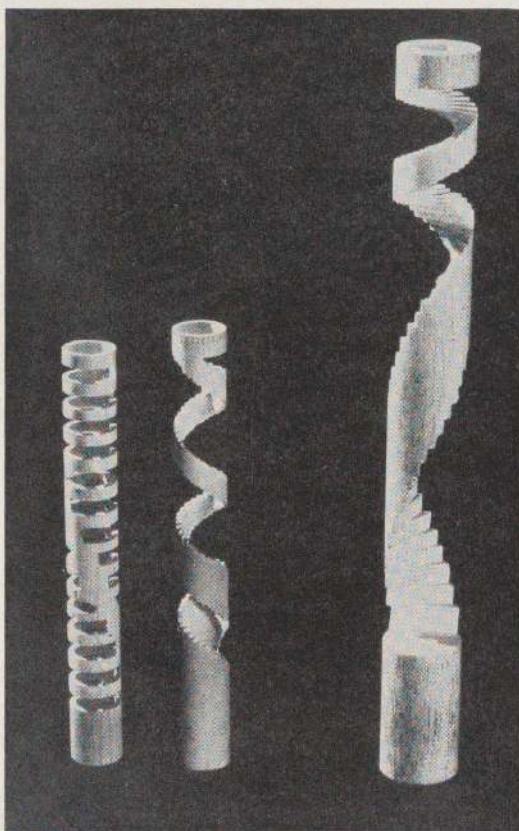
american school of design

director: l. moholy-nagy

photography course
nathan lerner: study in
light and volume. 1937



preliminary course
r. koppe: woodcutting



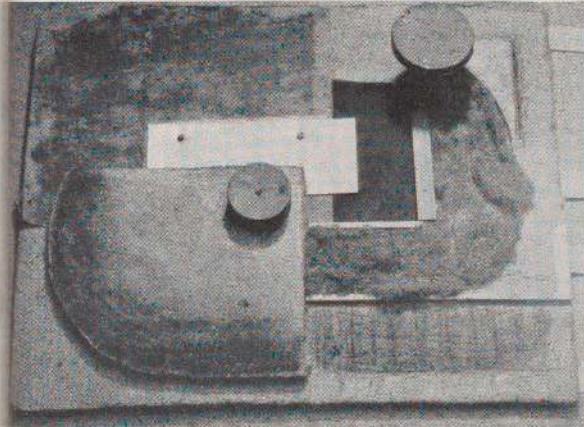
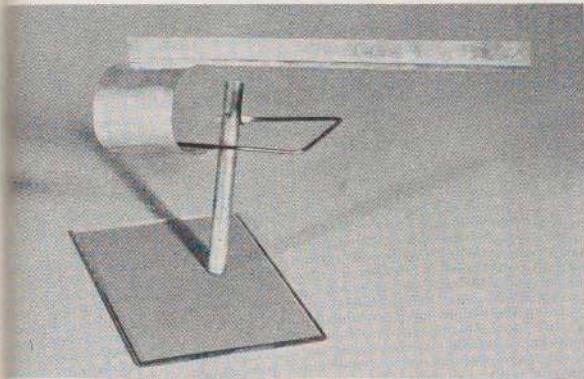
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preliminary course
woodcutting. through
machine cutting wood
acquires great elasticity.
1938

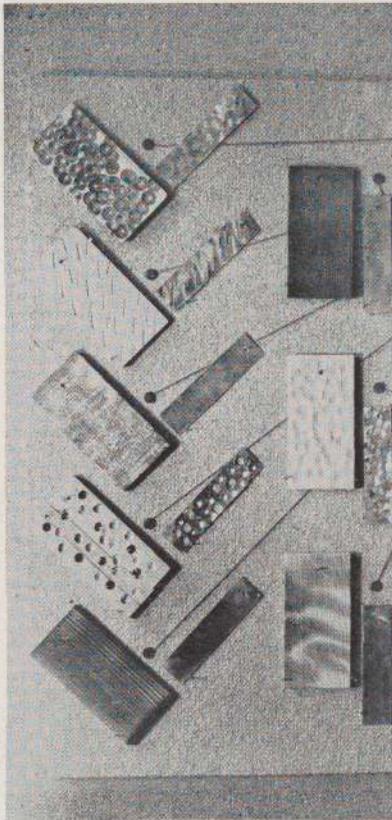


laboratory school of industrial design, new york
(formerly design laboratory)

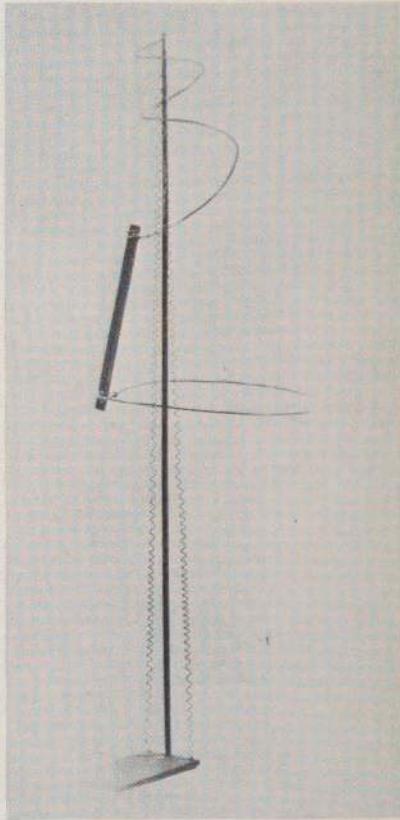
seymour wassung: metal construction. problem in balance. 1937



study in materials and textures. 1937



victor sklaire: study in surface effects produced by the use of different tools on wood and metal. 1938



marco vici: metal construction. problem in tension

BIOGRAPHICAL NOTES

220

	ALBERS, Josef. Painter, especially on glass, photographer, typographer. Born, Westphalia, Germany, 1888 Studied, Royal Art School, Berlin; Arts and Crafts School, Essen; Art Academy, Munich; Bauhaus, Weimar	1888-1892 Berlin, Academy 1892-1893 Paris, Colarossi Academy Illustrator for German, French and American periodicals
1923-1933	Taught courses in Fundamental Design (Werklehre), Drawing and Lettering at the Bauhaus in Weimar, Dessau and Berlin until it was closed in 1933; also taught in glass and furniture workshops	1894-1906 Berlin 1906-1908 Paris, gave up illustrating, began to paint. Influenced by Cubism, 1912
1933-	Professor of Art, Black Mountain College, North Carolina. Lectures and Seminars, Harvard University	1913 Associated with Marc and Klee in Berlin exhibition of the Blue Rider group 1919-1933 Taught at the Bauhaus, Weimar, Dessau; then lived in Halle until 1936
		1926 With Klee, Kandinsky and Jawlensky formed Blue Four which exhibited in America 1936 Returned to United States. Now living in New York 1938 Mural for Marine Transportation Building, New York World's Fair
	BAYER, Herbert. Typographer, painter, designer, photographer. Born Haag, Austria, 1900; early schooling in Linz.	
1917-1919	Served in the Austrian Army	
1919	Linz, studied architecture under Schmidt-hammer	
1920	Darmstadt, working with the architect, Emanuel Margold	1912 Studied in art schools at Berne and Geneva Germany, Belgium, Holland; influence of van Gogh
1921	Bauhaus, Weimar, study of wall-painting under Kandinsky. Typography	1913-1914 Stuttgart, painting under Adolf Hözel
1923-1924	Travel in Italy	1915 Vienna, started teaching
1924	Painting studio in Berchtesgaden	1916 Started making constructions
1925-1928	Bauhaus, Dessau, teaching advertising, layout and typography	1919 Went to teach at Bauhaus, Weimar To Switzerland
1928-1938	Berlin, advertising, typography, painting and photography Director of Dorland advertising agency	1923 Taught at Lebensschule Aryana, Herrliberg near Zurich Later founded his own school in Berlin and more recently taught weaving at Krefeld
1938-	New York	1938 Lives in Amsterdam where he is continuing scientific experiments in the expression of individual character through color
	BREUER, Marcel. Architect and industrial designer. Born Pécs, Hungary, 1902	
1920-1924	Bauhaus, Weimar	
1925-1928	Master at the Bauhaus, Dessau	
1925	Invented tubular steel furniture	
1928-1931	Traveled in Spain, North Africa, Greece, Switzerland, Italy and the Balkans	
1934-1937	London, architect	
1937	Appointed Research Associate in the Department of Architecture, Harvard University	
	FEININGER, Lyonel. Painter, graphic artist. Born, New York, July 17, 1871; studied music under father, Karl Feininger.	
1887	To Germany to continue music studies but decided to become an artist	1903-1905 Tunis, Cairo, Rapallo
1887-1888	Hamburg, School of Industrial Art	1906 Paris, influenced by Gauguin
		1907 Berlin
		1908-1914 Munich
		1911 First abstract painting
		1912 Founded the Blue Rider group with Marc; published <i>The Art of Spiritual Harmony</i>
		1914 Russia
		1919 Taught Moscow Academy; Director, Museum of Pictorial Culture, Moscow and helped form other museums throughout the U. S. S. R.

- 1920 Professor, University of Moscow; 1921, founded the Academy of Artistic Sciences
 1921 To Berlin
 1922-1932 Taught, Bauhaus, Weimar, Dessau
 1923 Vice-President of the Société Anonyme, New York
 1934- Living in Paris

KLEE, Paul. Painter, graphic artist, writer. Born near Berne, Switzerland, 1879, of Bavarian and French parentage.

- 1898-1900 Studied, Munich, under Franz von Stuck
 1901 Italy
 1903-1906 Berne, etchings
 1905 Paris
 1906-1920 Munich
 1912 An original member of the Blue Rider group, Munich
 1913 Paris, met Picasso, Delaunay, Apollinaire
 1920-1929 Taught at the Bauhaus, Weimar, Dessau
 1930-1933 Professor, Düsseldorf Academy; discharged, 1933
 1933- Living in Berne

MARCKS, Gerhard. Sculptor, graphic artist, ceramist. Born, Berlin, 1889

- 1907 Started studies, atelier of Richard Scheibe, Berlin, influenced by Kolbe and Gaul
 1914-1918 Served in German army
 1919 Director, Dornburg pottery-workshop, Bauhaus, Weimar
 1925-1933 Teacher of ceramics and, later, Director, School of Arts and Crafts (Kunstgewerbeschule) at Giebichenstein, near Halle
 Lives near Berlin

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MOHOLY-NAGY, László. Painter, constructivist, photographer, typographer, designer for the theatre, writer. Born, Borsod, Hungary, 1895; turned from the study of law at University of Budapest to painting.

- 1915-1918 Served in the Hungarian army
 1920-1923 Berlin, painting and writing for MA, De Stijl, Cahiers d'Art, etc.
 1921-1922 First constructions in Germany
 1923-1928 Bauhaus, Weimar, Dessau, teaching the Preliminary Course, and director of metal workshop
 1928 Berlin, experiments with light and color in painting, photography and films. Commercial typography. Stage sets for State Opera and Piscator's Theatre
 1935-1937 London
 1937 Director of the New Bauhaus, Chicago

BIBLIOGRAPHY of BAUHAUS PUBLICATIONS

1

1919 Programm des Staatlichen Bauhauses in Weimar.
The first proclamation, 4 pp., including woodcut cover by Lyonel Feininger. Preface by Walter Gropius.

2

1921 Zwölf Holzschnitte von Lyonel Feininger.
Portfolio of 12 woodcuts printed and bound in the Staatliches Bauhaus, Weimar.

3

1921 Neue europäische Graphik . . . Hergestellt und herausgegeben vom Staatlichen Bauhaus in Weimar im Jahre 1921; zu beziehen durch Müller Co. Verlag, Potsdam.
Planned as a series of 5 portfolios (from the Bauhaus bookbindery), with title-page and table of contents.
Portfolio 2, French artists, was not issued.

A Erste Mappe: Meister d. Staatlichen Bauhauses in Weimar. 14 woodcuts, lithographs and etchings by Feininger, Itten, Klee, Marcks, Muche, Schlemmer and Schreyer.

B Dritte Mappe: Deutsche Künstler. 14 lithographs, woodcuts and linoleum cuts by Bauer, Baumeister, Campendonk, Dexel, Fischer, van Heemskerk, Hoetger, Marc, Schwitters, Stuckenberg, Topp, Waver. The plate by Hoefer was substituted for the announced plate by Ernst.

C Vierte Mappe: Italienische u. Russische Künstler. 11 etchings and lithographs by Archipenko, Boccioni, Carrá, Chagall, Chirico, Goncharova, Jawlensky, Kandinsky, Larionov, Prampolini. A 12th plate, by Soffici, was announced but never issued.

D Fünfte Mappe: Deutsche Künstler. 13 etchings, lithographs, woodcuts and linoleum cuts by Beckmann, Burchartz, Gleichmann, Grosz, Heckel, Kirchner, Kokoschka, Kubin, Mense, Pechstein, Rohlfs, Scharff, Schmidt-Rottluff.

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4

1922 Satzungen, Staatliches Bauhaus in Weimar.
Paper folder, containing six leaflets:
A I. Lehrordnung. 8 pp.
B II. Verwaltungs Ordnung. 4 pp.
C Anhang 1: Lehrkräfte und Plan der Lehrgebiete. 4 pp.
D Anhang 2: Lehrgebiete der Werkstätten; Prüfungs-Ordnung. 4 pp.
E Anhang 3: Verlag, Bühne. 2 pp.
F Anhang 4: Küche, Siedlung. 2 pp.

5

1922 Kandinsky. Kleine Welten: zwölf Blatt original Graphik. Berlin, Propyläen Verlag.
Portfolio of 4 etchings, 4 woodcuts and 4 lithographs, printed at Staatliches Bauhaus, Weimar, for Propyläen Verlag.

6

1922 Ausstellung von Arbeiten der Gesellen und Lehrlinge im Staatlichen Bauhaus, Weimar, April/Mai 1922.
Single sheet.

7

1923 Das Wielandslied der alten Edda, in der Übersetzung von K. Simrock. Holzschnitte von Gerhard Marcks. München-Weimar, Bauhaus-Verlag, 1923.
Portfolio of 10 woodcuts, with 4 pp. text. Printed at the Bauhaus.

8

1923 Staatliches Bauhaus, Weimar, 1919-1923. Weimar-München, Bauhaus-Verlag.
226 pp., 147 illus., 20 colored plates. Published by the Bauhaus in collaboration with Karl Nierendorf, Cologne.
Typography by L. Moholy-Nagy, cover by Herbert Bayer.

9

1923 Walter Gropius: Idee und Aufbau des Staatlichen Bauhauses, Weimar. München, Bauhausverlog G. m. b. H.
12 pp. Also appeared in 8 pp. 7-18.

10

1924 Bauhaus Weimar.
Special number of periodical Junge Menschen, Hamburg, 1924, vol. 5, no. 8, with articles by Bauhaus students.

11

1924 Presse-Stimmen (Auszüge) für das Staatliche Bauhaus, Weimar.
72 pp. Two supplements were issued:
A Nachtrag zu den Pressestimmen . . . (März-April 1924),
paged 73-104;
B Kundgebungen für das Staatliche Bauhaus, Weimar, Oktober, 1924, paged 105-143.

12

1926 bauhaus, dessau
Prospectus, designed by Herbert Bayer.

13

1926 Bauhaus-Heft.
Special number of periodical Offset, Buch- und Werbekunst, Leipzig, 1926, No. 7, pp. 356-410. Contributions by Gropius, Breuer, Moholy-Nagy, Albers, Bayer, Stölzl, Schlemmer; collected by Moholy-Nagy. Cover designed by Joost Schmidt.

14

1929 bauhaus

Prospectus, with words "junge menschen kommt ans bauhaus!" on rear cover. 44 pp., with articles by Klee, Kandinsky, Albers, Peterhans, Riedel, Meyer, schedule of classes, photographs of students' work, list of faculty.

15

1929 Catalog of Bauhaus exhibition, Basel.

1925 Bauhausbücher.

to

1930

Series edited by Gropius and Moholy-Nagy, and published by Albert Langen, Munich. Designed (typography, bindings, jackets) by Moholy-Nagy except where otherwise indicated.

16

1 Walter Gropius: *Internationale Architektur*. 1925. 111 pp., illus. Jacket designed by Farkas Molnár.
2d edition, 1927.

17

2 Paul Klee: *Pädagogisches Skizzenbuch*. 1925. 51 pp., 87 illus.
2d edition, 1928.

18

3 Adolf Meyer, ed.: *Ein Versuchshaus des Bauhauses in Weimar*. 1925. 78 pp., illus. Typography by Meyer.

19

4 Oskar Schlemmer, ed.: *Die Bühne im Bauhaus*. 1925.
87 pp., illus., inc. 1 folding color plate. Title-page designed by Oskar Schlemmer.

20

5 Piet Mondrian: *Neue Gestaltung, Neoplastizismus, nieuwe beelding*. 1925. 66 pp. Translated by Rudolf F. Hartogh and Max Burchartz.

21

6 Theo van Doesburg: *Grundbegriffe der neuen gestaltenden Kunst*. 1925. 40 pp., plus 32 illus., partly colored.
Translated by Max Burchartz. Jacket designed by Theo van Doesburg.

22

7 Walter Gropius, ed.: *Neue Arbeiten der Bauhauswerkstätten*. 1925. 115 pp., illus.

23

8 L. Moholy-Nagy: *Malerei, Photographie, Film*. 1925. 133 pp., illus.

2d edition, with title *Malerei, Fotografie, Film*, 1927. 140 pp., illus.

24

9 Wassily Kandinsky: *Punkt und Linie zu Fläche; Beitrag zur Analyse der malerischen Elemente*. 1926. 198 pp., 102 figs. in text, 25 plates, 1 colored plate. Typography by Herbert Bayer.
2d edition, 1928.

25

10 J. J. P. Oud: *Holländische Architektur*. 1926. 107 pp., inc. 55 illus.
2d edition, 1929.

26

11 Kasimir Malewitsch: *Die gegenstandslose Welt; Begründung u. Erklärung des russischen Suprematismus*. 1927. 104 pp., inc. 92 illus. Translated by A. von Riessen.

27

12 walter gropius: *bauhausbauten dessau*. 1930. 221 pp., illus.

28

13 Albert Gleizes: *Kubismus*. 1928. 101 pp., inc. 47 illus.
Translated by Frau Eulein Grohmann.

223

29

14 moholy-nagy: *von material zu architektur*. 1929. 241 pp., inc. 209 illus.
For English translation, see no. 31.

30

1926 bauhaus: *zeitschrift für gestaltung*.
to
1931

Quarterly periodical, 1926-1929, 1931.
Editors: Gropius and Moholy-Nagy, 1926-8; Meyer and Kállai, 1929; Hilbersheimer, Albers, Kandinsky, 1931.

BOOKS IN ENGLISH

31

L. Moholy-Nagy: *The New Vision, from Material to Architecture*. Translated by Daphne M. Hoffmann. New York, Brewer, Warren & Putnam, Inc., n.d.
A translation of 29. 2d edition, New York, W. W. Norton and Co., 1938.

32

1936 Walter Gropius: *The New Architecture and the Bauhaus*.
Translated from the German by P. Morton Shand, with a preface by Joseph Hudnut. New York, Museum of Modern Art; London, Faber and Faber, Ltd.

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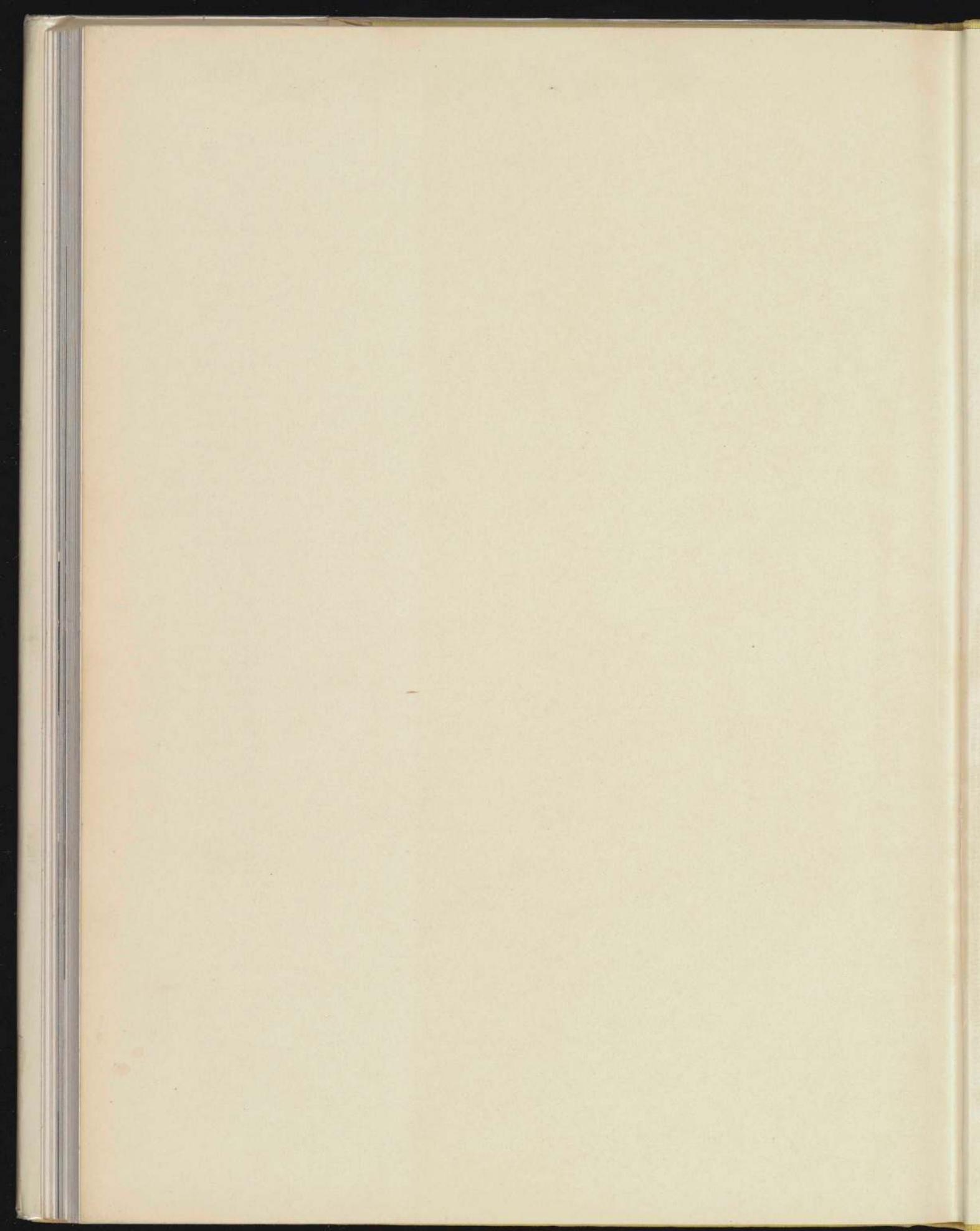
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ADDITIONS AND CORRECTIONS

*The more important corrections are asterisked.

- P 5 Footnote, line 2: for *is accordance* read *in accordance*.
- *P 17 Caption for second plate: for *Walter Gropius* read *Walter Gropius and Adolf Meyer*.
- P 33 Caption for second plate, line 4: for *develope* read *develop*.
- P 36 Line 22: for *Franke* read *Francke*.
- *P 40 Transpose captions.
- P 85 Line 19: for *unprejudisted* read *unprejudiced*.
- *P 91 Illustrations are of work done in Moholy-Nagy's course.
- P 96 First column, line 36: for *Six years later* read *In 1930*.
First column, line 40: for *Ladislaus Moholy-Nagy* read *László Moholy-Nagy*.
Second column, line 2: delete (Bibl. XXX).
Second column, line 4: for (Bibl. XXX) read (Bibl. no. 9).
- *P 100 Insert between lines 3 and 4 of The New Curriculum: who had previously been trained in both craft and theory at the Bauhaus and was thus prepared to teach both.
- *P 102 Insert between lines 14 and 15: order to understand the.
- *P 103 Second column, lines 1 and 2: for *administration offices* read *architectural department*.
- *P 109 Add to captions for third and fourth plates: *Interior designed by L. Moholy-Nagy*.
- P 113 Caption for first plate: for *Hans Witwer* read *Hans Wittwer* and *Hans Volger*.
- P 122, 127 For *George Grosz* read *Georg Grosz*. (This is not the well known draughtsman and painter who recently became an American citizen.)
- *P 131 Caption for first plate should read: *Marcel Breuer: Nest of four tables. Four different colors. 1926*
Caption for second plate should read: *Marcel Breuer: Harnischmacher apartment, Wiesbaden. View of kitchen and dining space. 1927*
- P 156 Caption for first plate: for *florence henry* read *florence henri*.
- P 204 Caption for first plate: for *1926* read *1925*.
- P 210 Caption for first plate: for *1929* read *1931*.
- P 220 Line 17: for *New York World's Fair* read *New York World's Fair, 1939*.
- P 224 For *Henry, Florence* read *Henri, Florence*.
Under Moholy-Nagy add 109.
Under Hans Volger add 113.
For *Witwer, Hans* read *Wittwer, Hans*.



(continued from front flap)



- 4 Because it **bridged the gap** between the artist and the industrial system.
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