

1919

BAUHAUS

1928

edited by {

**HERBERT BAYER
WALTER GROPIUS
ISE GROPIUS**

THE MUSEUM OF MODERN ART • NEW YORK • 1938

"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 . . ."



Uncorded

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.

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.

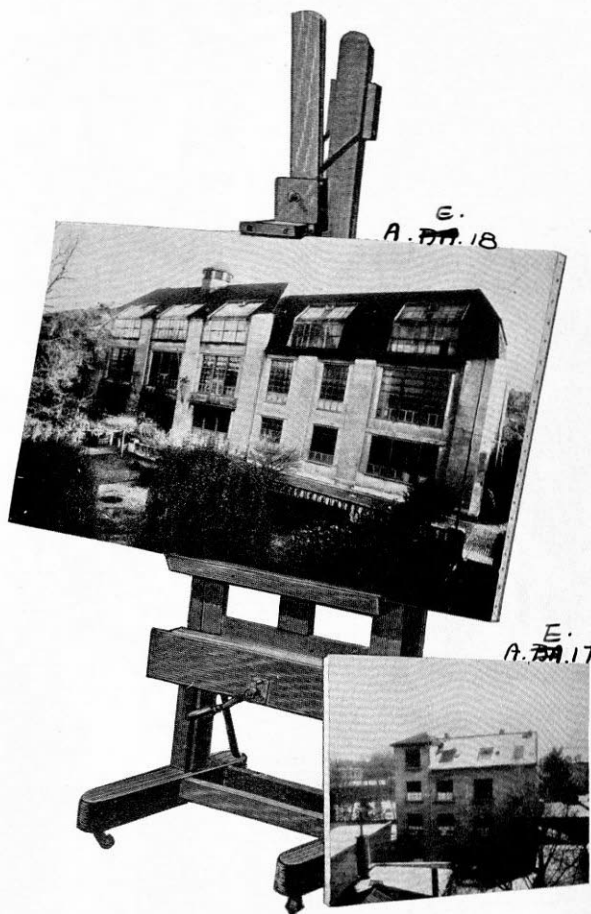
The cultural coordination of art and economics, sought but not found by Morris, was not to be achieved even by the *Werkbund* movement. Architects and designers, as well as painters and sculptors, were for the most part still romantic individualists. Muthesius admitted: "We ourselves do not know where 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 building, 1905

Students' studio building,
called Prellerhaus

*not exhibited or recorded
made for catalog*

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

Not recorded - Bayer

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

Not recorded - Bayer

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

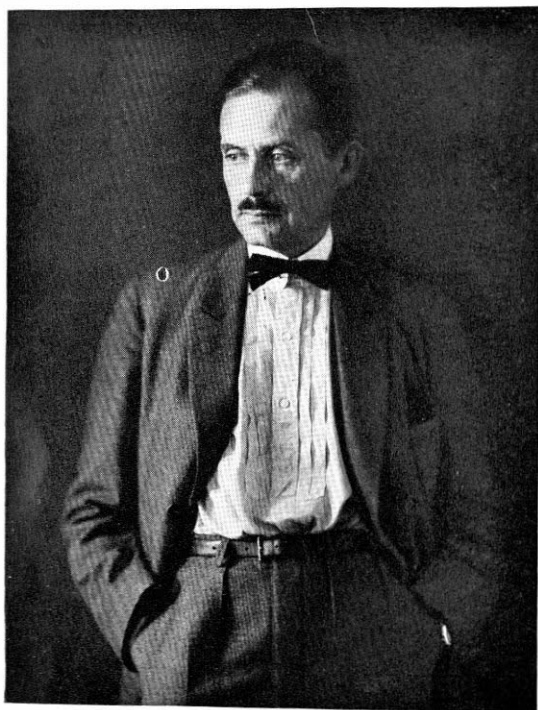
In 1925 the Bauhaus was moved from hostile Weimar to hospitable Dessau. By this time, a new generation of teachers had been trained, each of whom was at once a creative artist, a craftsman and an industrial designer, and the dual system of instruction could be abandoned. New ideas began to flow forth 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.



Map of Germany showing
location of Weimar and
Dessau

Not recorded - Bayer

Walter Gropius



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

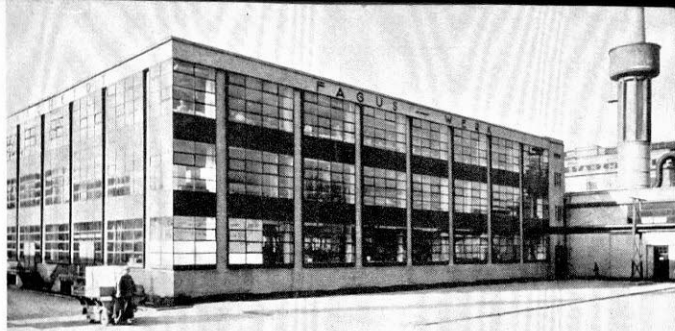


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A.E.4

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

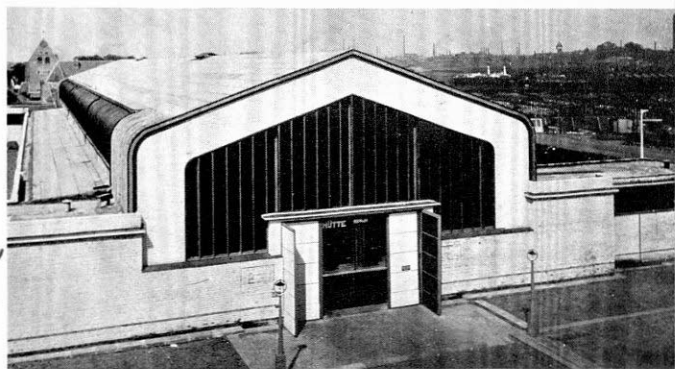
*Not recorded
Gropius N.E.x*



A.E.1.

and Adolf Meyer
Walter Gropius: Cologne Exposition of the German Werkbund. Hall of Machinery. 1914.

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Gropius N.E.x.*

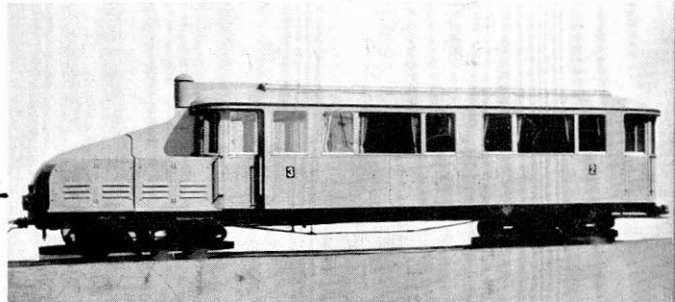


Walter Gropius' most important works before the Bauhaus

A.E.2

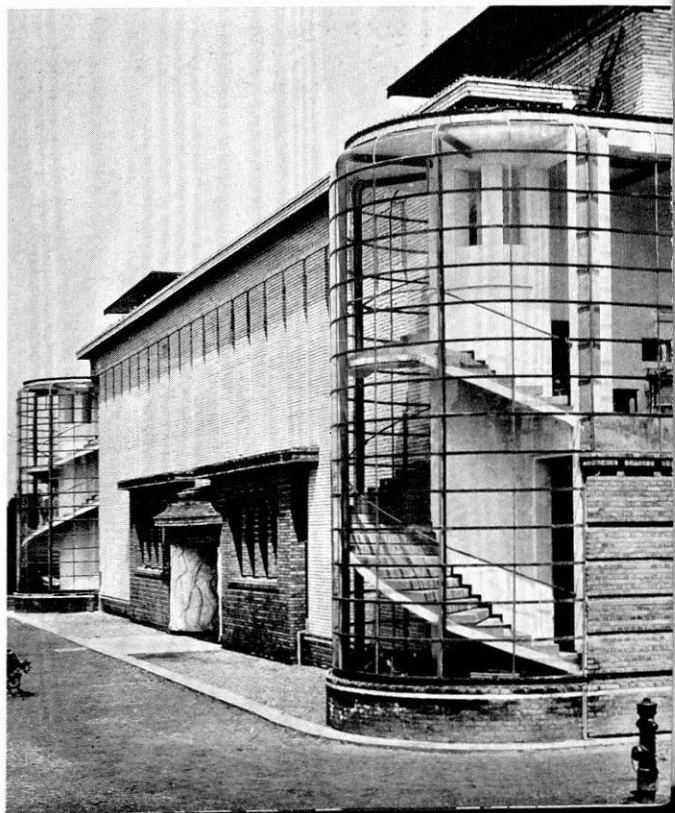
Walter Gropius: Diesel-driven locomotive car designed for a firm in Danzig. 1914

*Not recorded
Gropius N.E.x.*



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

*Not recorded
Gropius N.E.x.*



A.E.o.

WEIMAR BAUHAUS 1919-1925

A.E.8
S.2331



Peter Röhl
Program of the opening celebrations of the Bauhaus at the German National Theater at Weimar, 1919

A.38.3068

Gropius - circ. et. only.
also A.39.59
GROPIUS (?)
in et.

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.

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.

The first Bauhaus seal



S.2317

Lyonel Feininger:
Woodcut from the first proclamation, 1919



A38.3080

Boyer
(enlargement in et.)
one side of A.249.39

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.

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.

not included
Gerhard Marcks
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).

A. K5

A. 38.437

Albers

PAUL KLEE

A. E. 14

GERHARD MARCKS

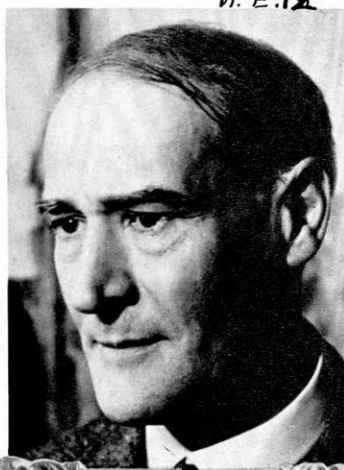
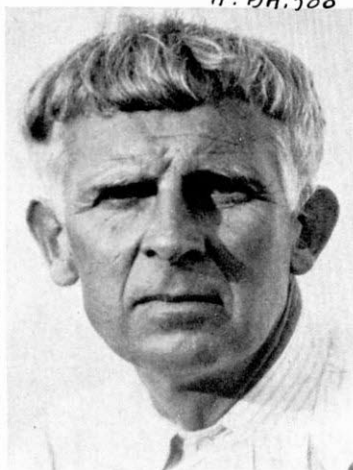
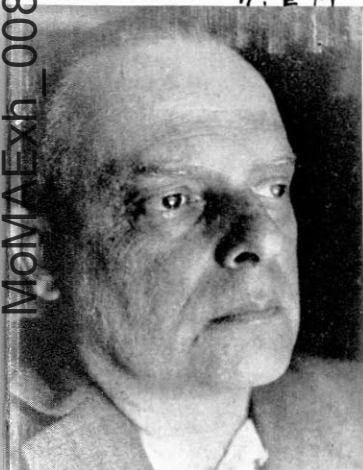
A. BA. 500

LYONEL FEININGER

A. E. 12

JOHANNES ITTEN

A. E. 10



A. E. 11

OSKAR SCHLEMMER



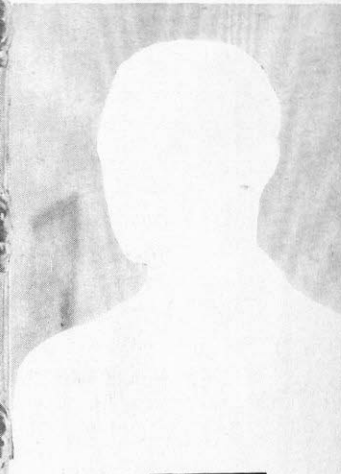
A. E. 13

WASSILY KANDINSKY



ADOLF
MEYER

LOTHAR
SCHREYER



A. E. 15
*orig picture
w. face
shown*

LASZLO MOHOLY-NAGY

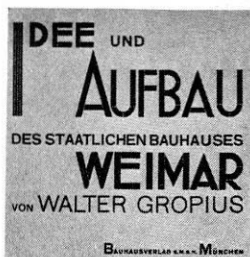


A. 50 100

THE THEORY AND ORGANIZATION OF THE BAUHAUS

by WALTER GROPIUS

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



A. Ex. 200

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.

Cf. A-39.61
Bayer

22

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

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 esthetic pleasure.

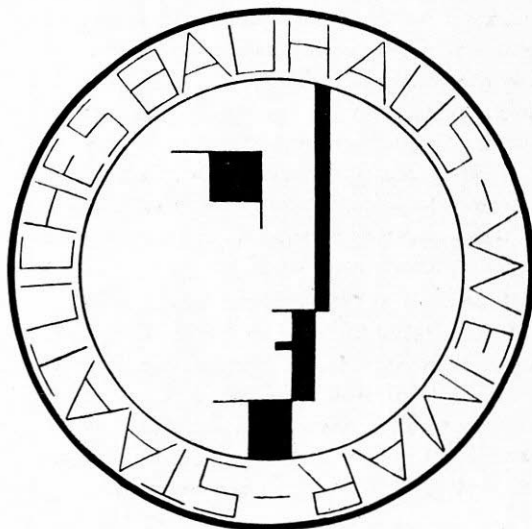
Conclusion: the Bauhaus in education

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 headwork. 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.



A. E. S.

A. 29. 1908

Bayer

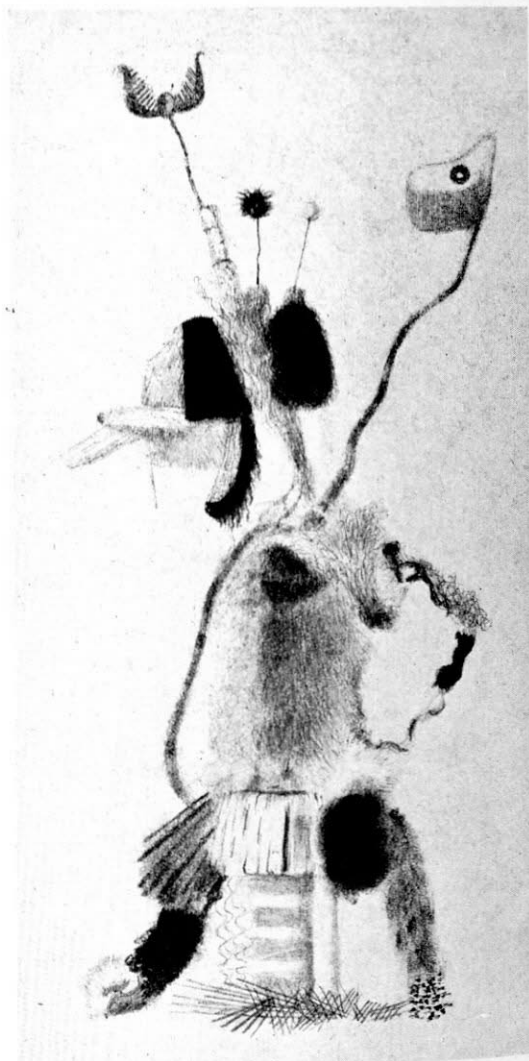
The later Bauhaus seal, designed by Oskar Schlemmer, 1922

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

A.38.1611

Bayer

A.Vo.5

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

not recorded - from
pg. 32 in Mus. Bib.

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A.81.39 (enlargement in C)

also p. 32 A. 38.2490

" " " A. 38.2555

Geopais

E. Dieckmann: Composi-
tion using commonplace
materials. Exercise de-
signed to develop sense
of touch and subjective
feeling for material

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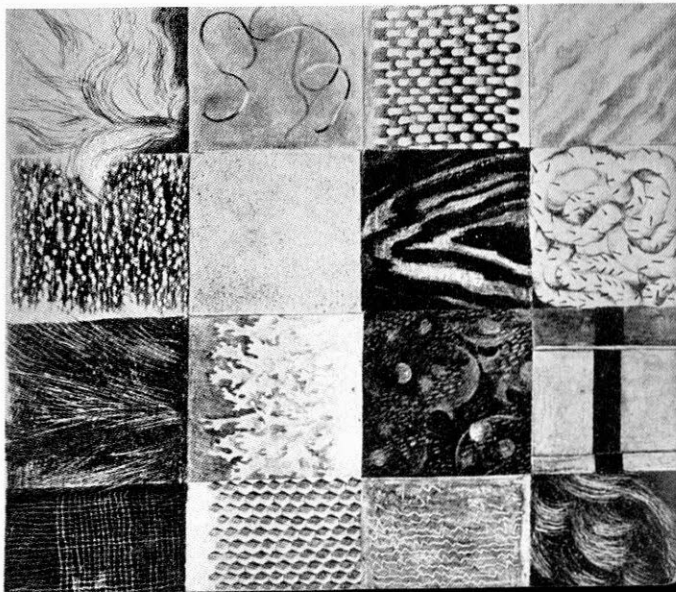
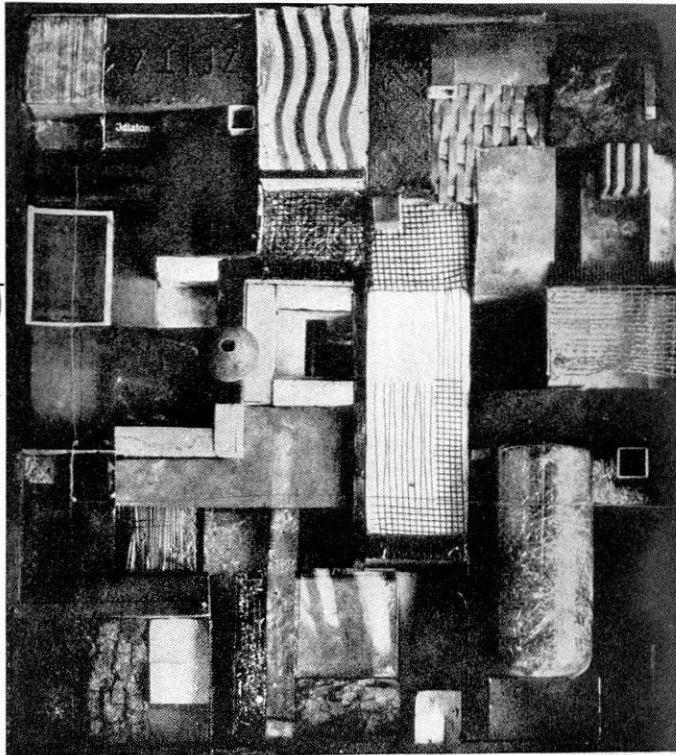
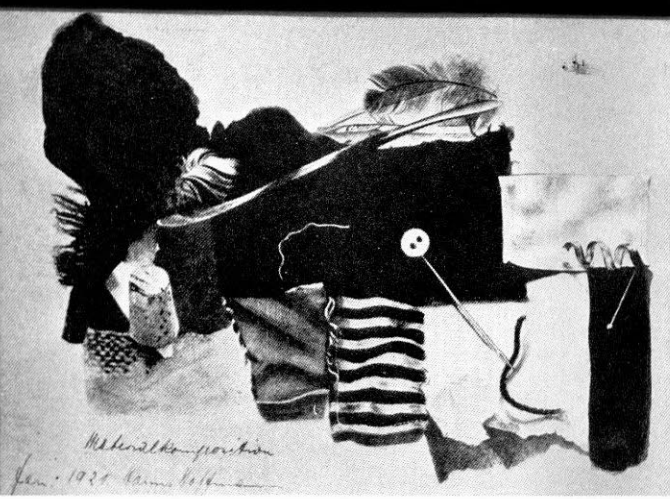
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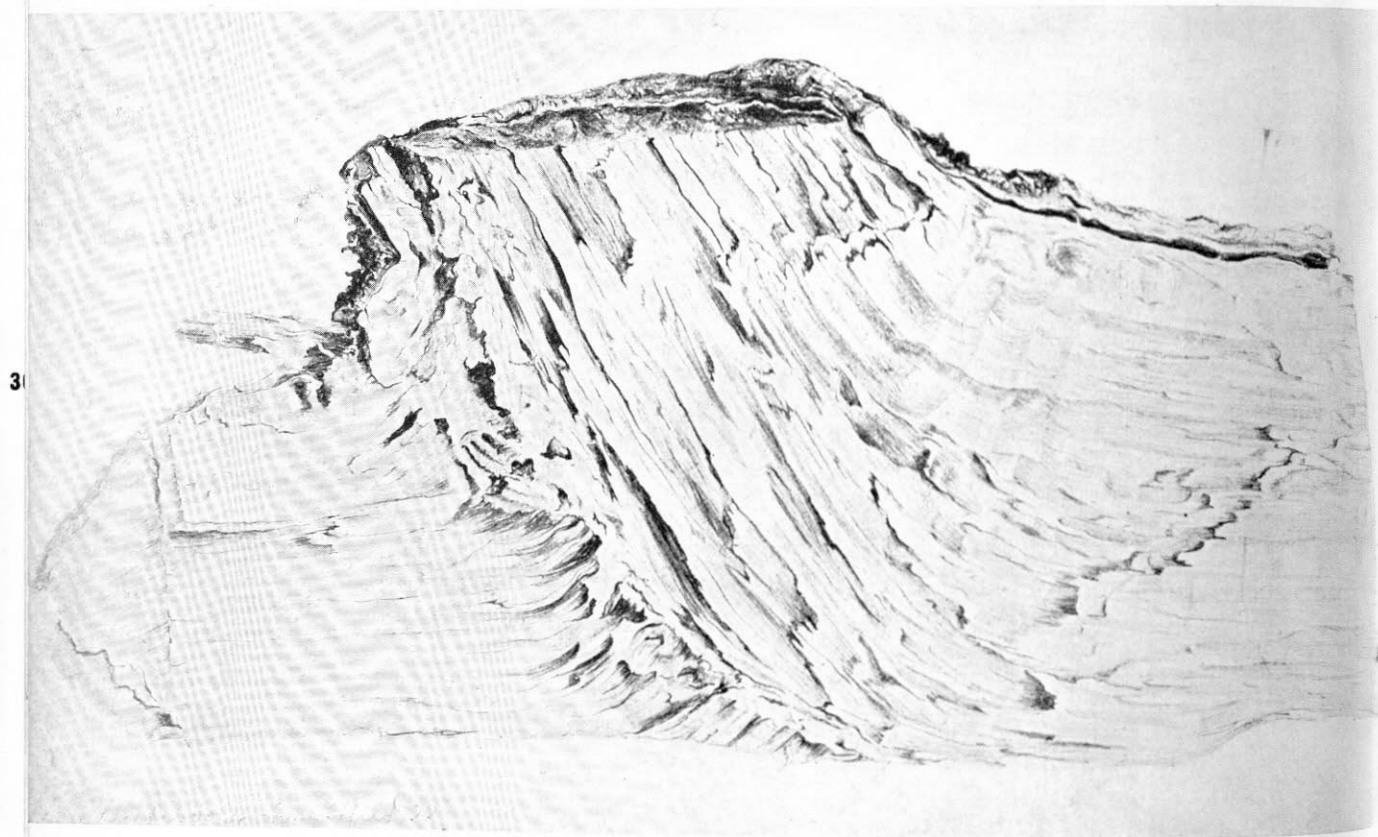
A. Vo. 8.

Drawing of contrasting
materials

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A. Vo. 8a.





A.vo.3

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

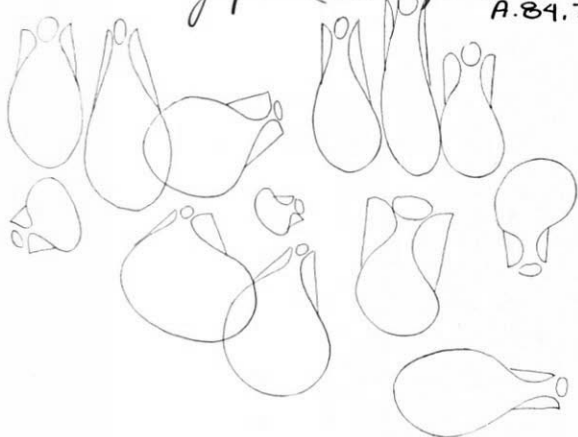
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 " " A.38.2555
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A.82.39

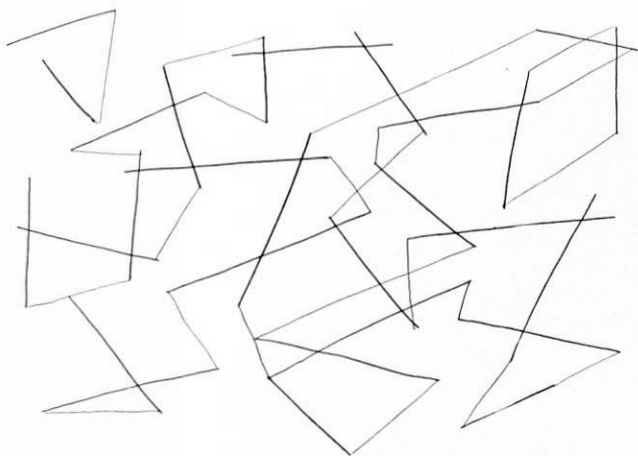
A.Vo.4.

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

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A.38.2555 pg 40 in Mus. Lib. 3.8B2
Groupings (enlargement in Cl) A.84.39



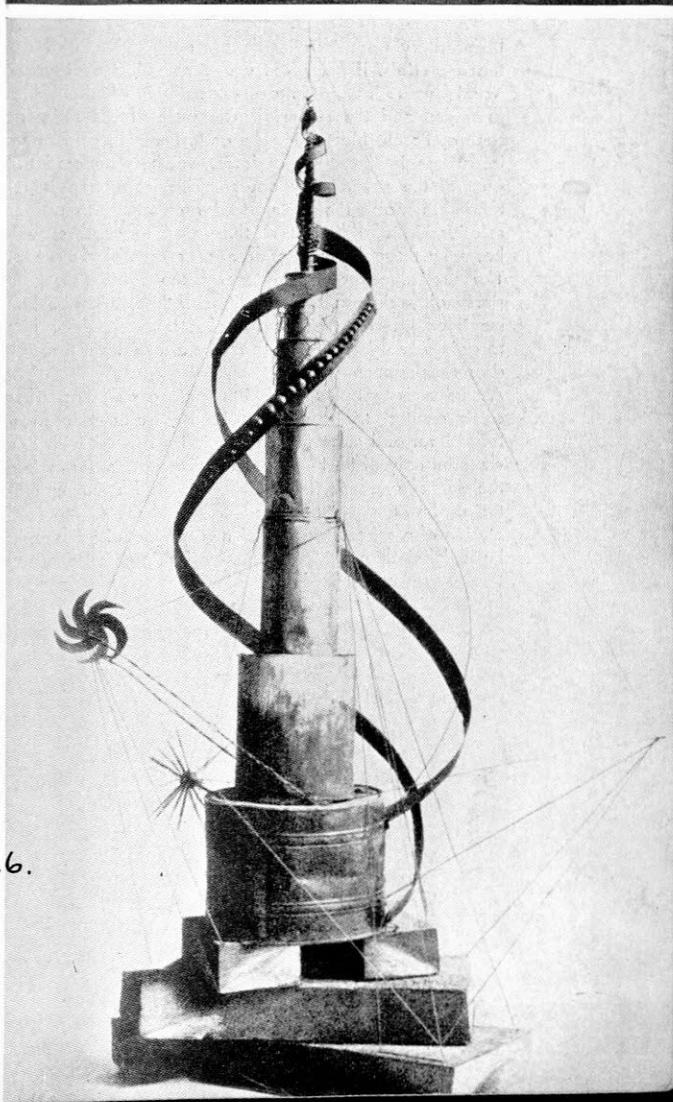
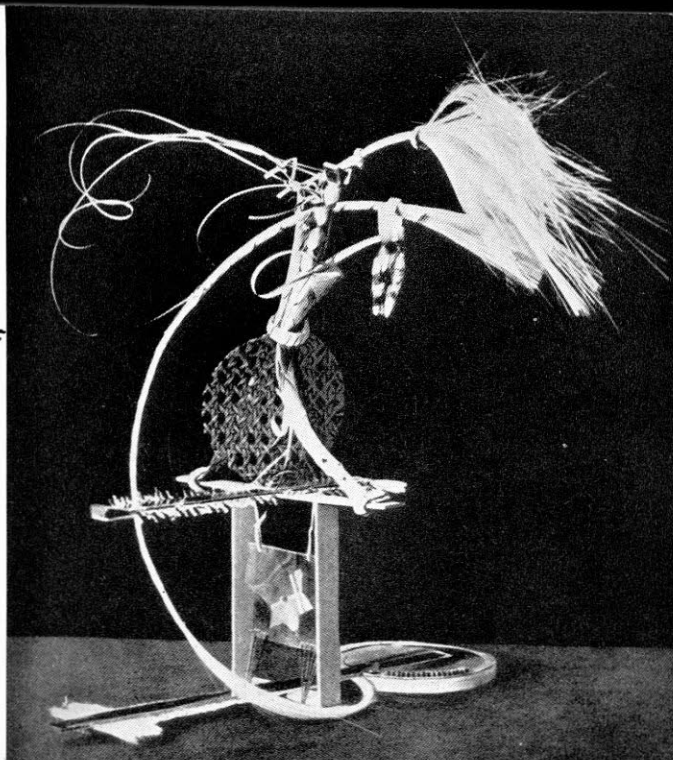
Ludwig Hirschfeld-Mack:
Line drawing (curved
shapes). Ink. 1922



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

N. Wassiljeff: Composition. Exercise in combination of simplest plastic and rhythmic forms. 1922

also p. 43 A.38.2490 not recorded - from
A.38.2555 pg. 43 in Mus. Lib. 3.8B2
Groupings (enlargement in Cl) A.87.39



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.

Preliminary 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 Franko 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)

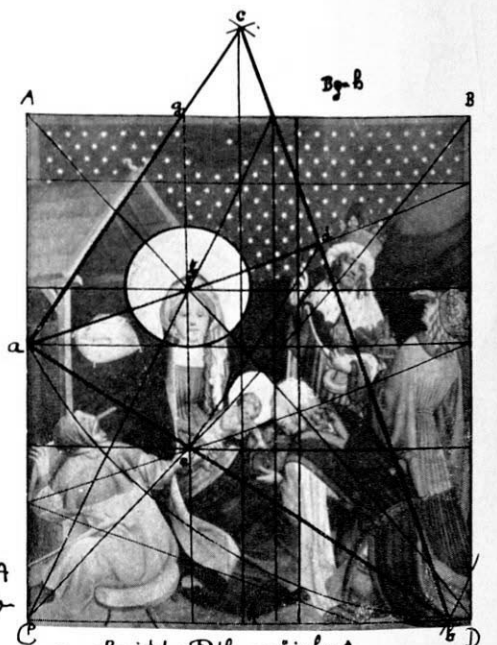
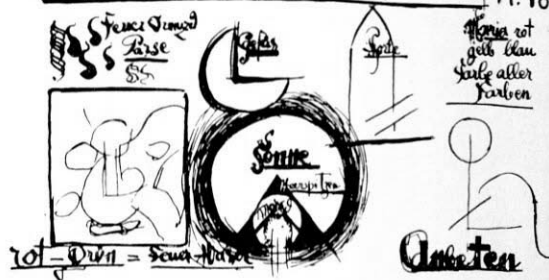
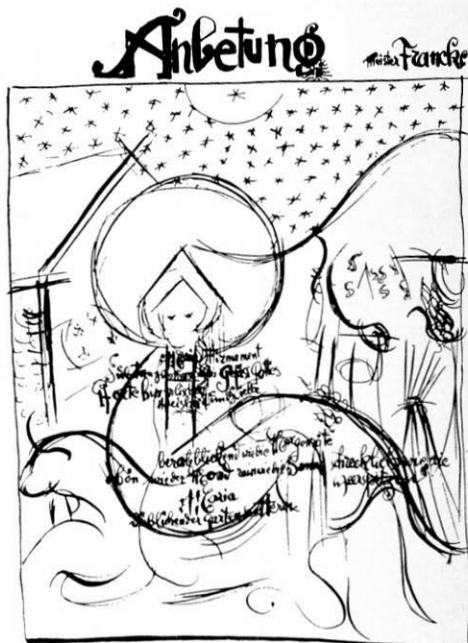


diagram A.Vo.2A
picture A.Vo.1b

picture A, Vol. 6

$\triangle abc$ ist das Pythagoräische \triangle

$$3:4:5$$
$$ad = h = \text{Höhe d. } \Delta$$
$$\frac{AC}{AB} = \frac{4}{\frac{3}{2}h}$$

Schrittpunkt $Ad = g = \text{Centrum}$
der Gloriole deren Radius $\frac{Dk}{4}$

A.vo.10



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

enlargement in G.
A.85/39



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

A.38.1612

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

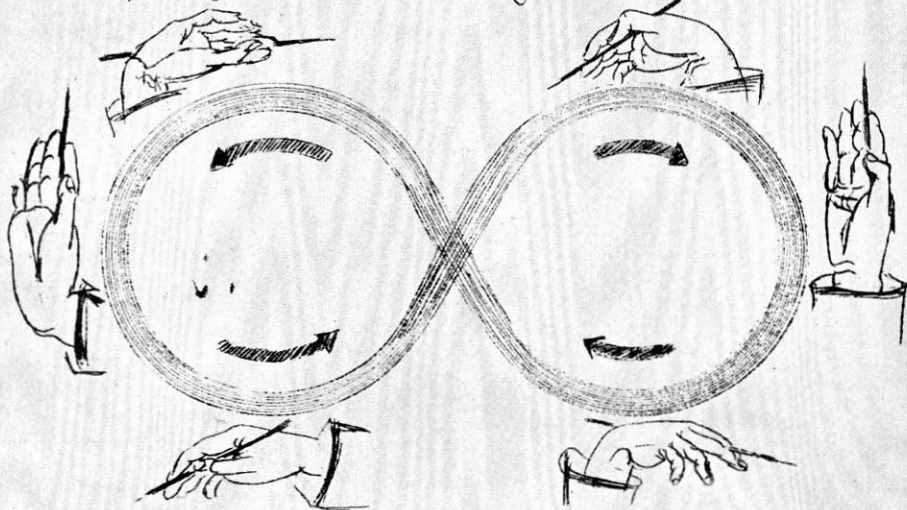
enlargement in G.
A.86.39



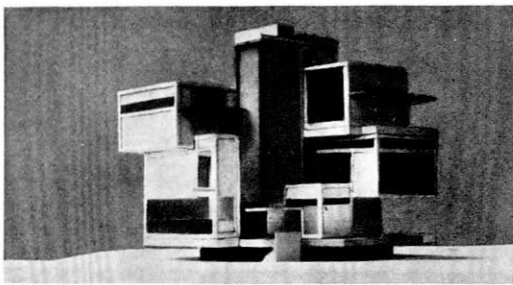
Johannes Itten: Geometric analysis of the Adoration of the Magi, by Master Francke (Hamburg, Kunsthalle), c. 1919. From Johannes Itten's *Tagebuch*

ref in exhibition

Die Hauptstellungen der Hand zu dem Zeichen der Acht. ∞ .



A.vo.12



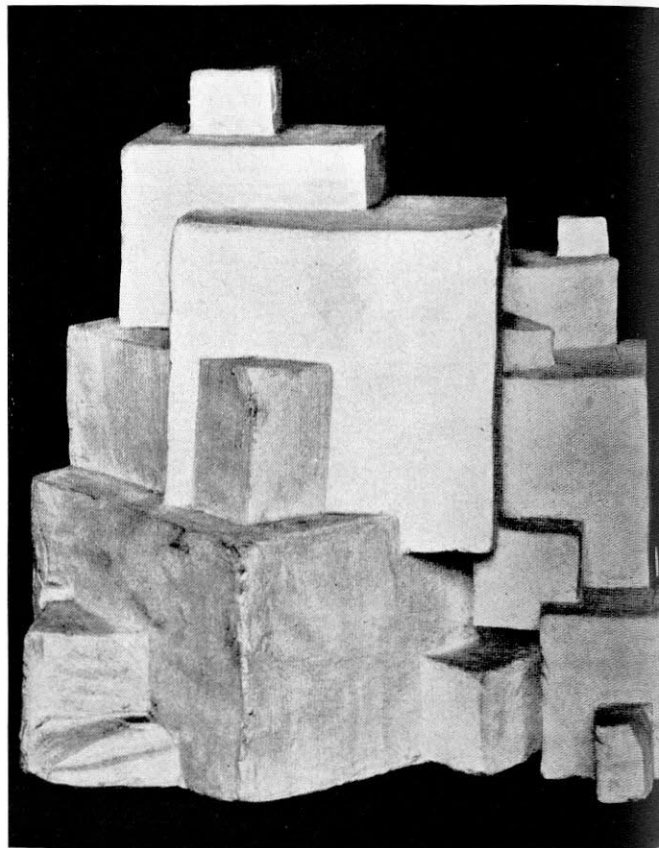
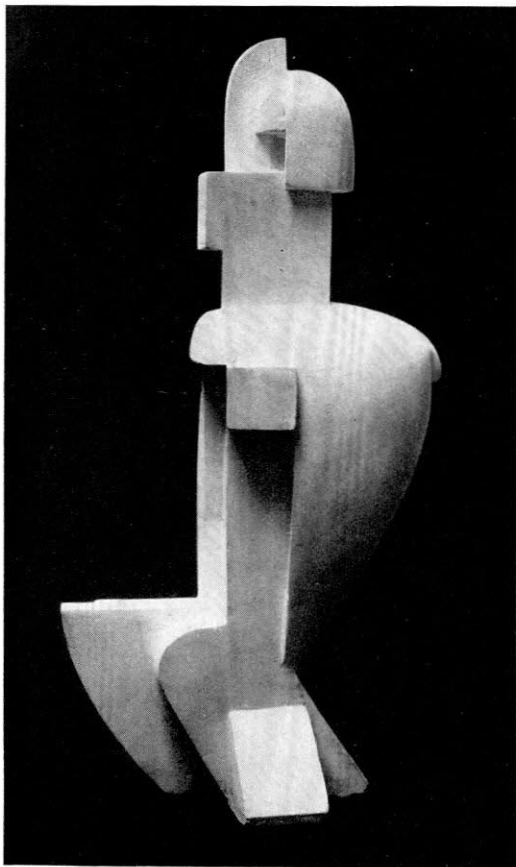
A. E 19A

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.



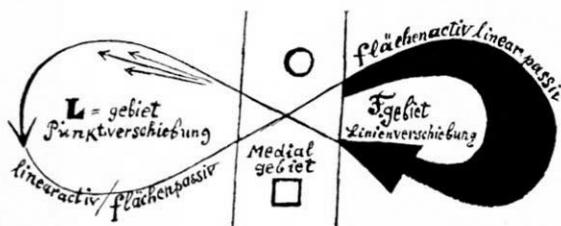
K. Schwerdtfeger: Study in
space. 1921

E. Mögelin: Cubic composition. Exercise in observation of static-dynamic relations. 1922

photo not recorded A. 109
Lender Groupings
not exhibited

38B2
pg. 53 of mma New Lib. 1515
" " A. 38.2490
" " A. 38.2555
enlargement in Cp. A. 83.39
A. 107

KLEE'S COURSE



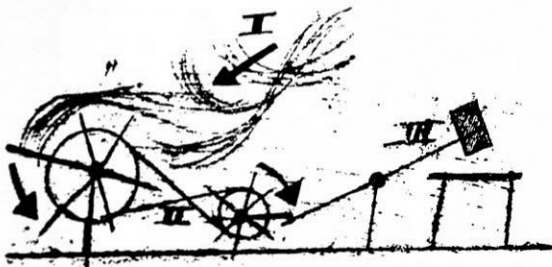
Paul Klee: Line and plane: three stages. At left, the active line (produced by a moving point); at right, the active plane (pro-

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

A.119.39 enlargement in C.

S.2328

A. For 16

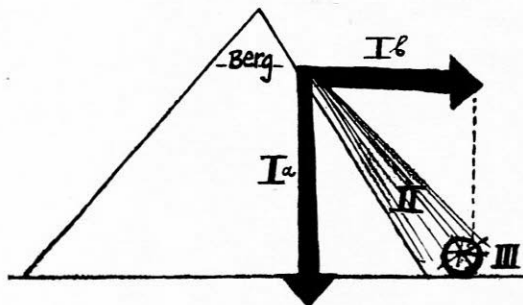


Paul Klee: Active intermediate and passive factors: (I) the waterfall (active); (II) the mill wheels (intermediate); (III) the trip hammer (passive)

enlargement A.121.39

S.2328

A. For 17



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

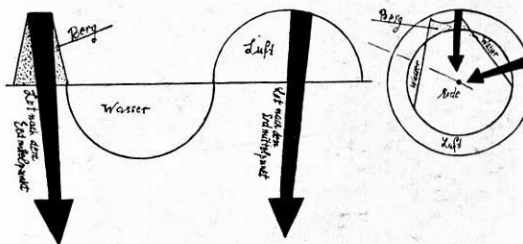
active factors), is expressed by (II) the diagonal waterfall (intermediate factor) which turns (III) the mill (passive factor)

39

enlargement, A.118.39

S.2328

A. For 18



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

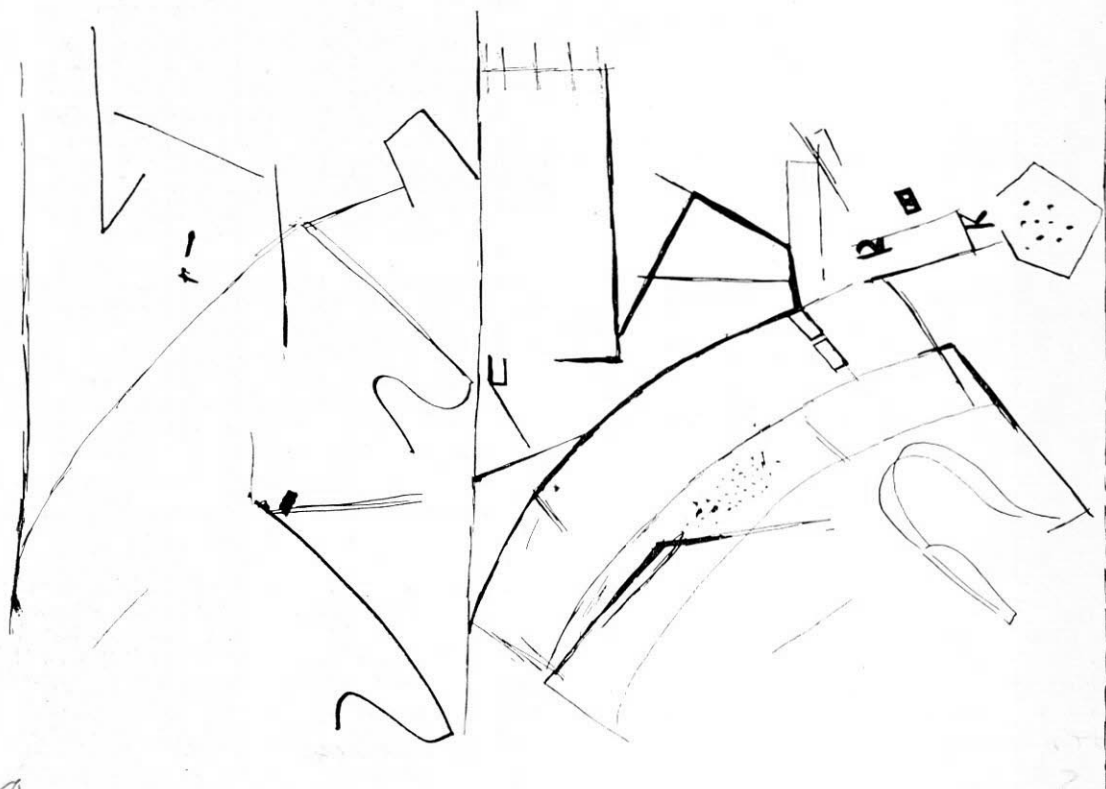
enlargement A.120.39

S.2328

A. For 19

KANDINSKY'S COURSE

40



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

pg. 58 of Mus. Bib. ~~45328~~ 3.8B2
.. .. A. 38.2490
.. .. A. 38.2555

Enlargement in Cl. A. 124.3

S. 2320

A. Vo. 17

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

Not recorded - from
pg 59 Mus. Bib. ~~45328~~ 3.8B2

Enlargement not esth.

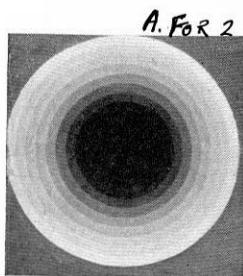
also pg 59 of A. 38.2490 Gropius
.. .. A. 38.2555

A. Vo. 20

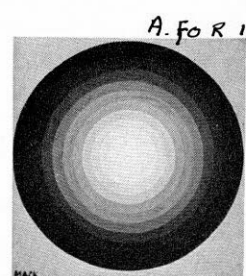
COLOR EXPERIMENTS

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.

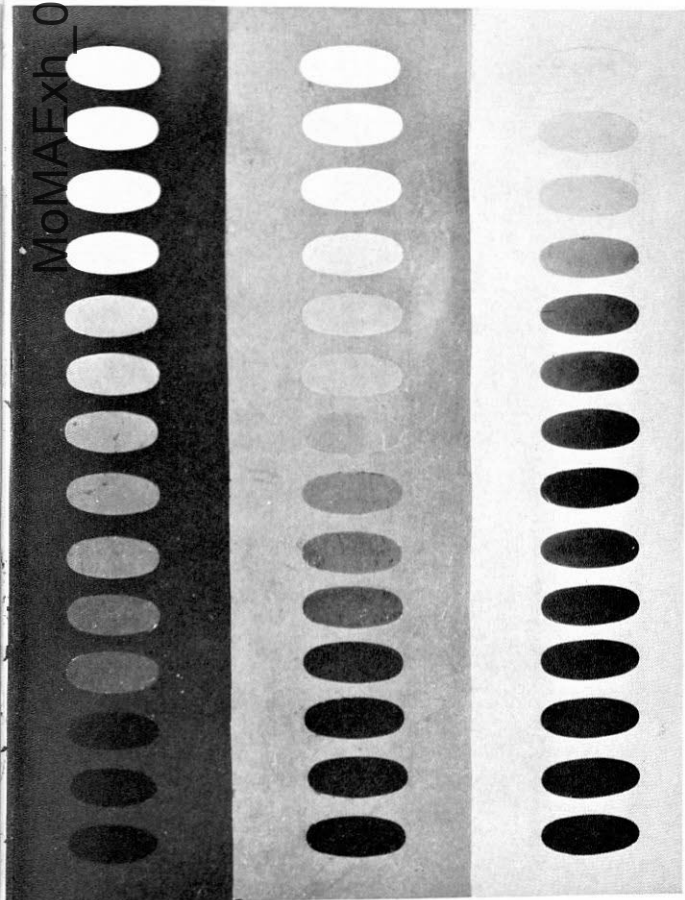
S. 2328



A. 38.1633

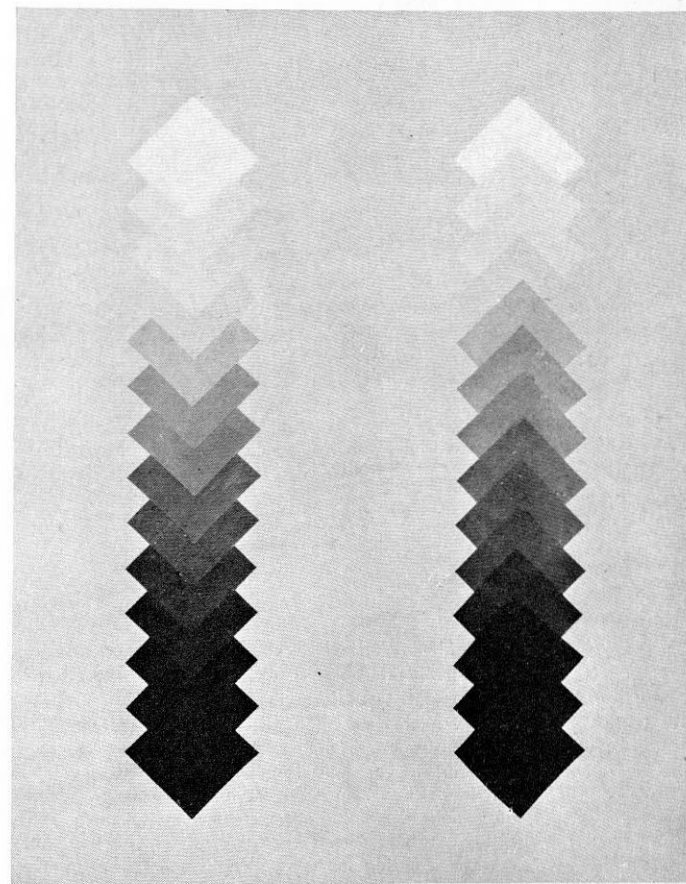


A. 38.1632



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

A. For 5



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

A. 38.1631

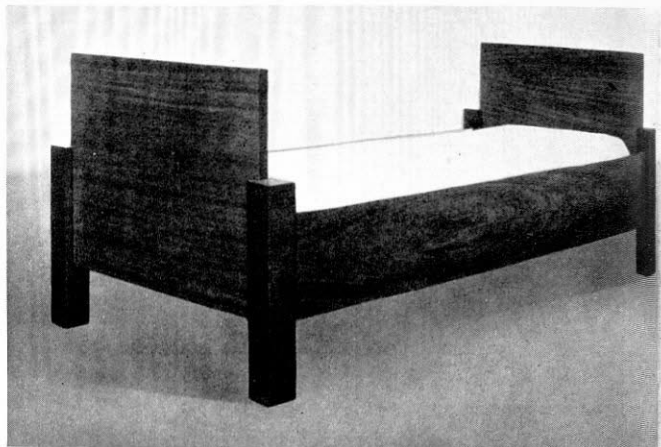
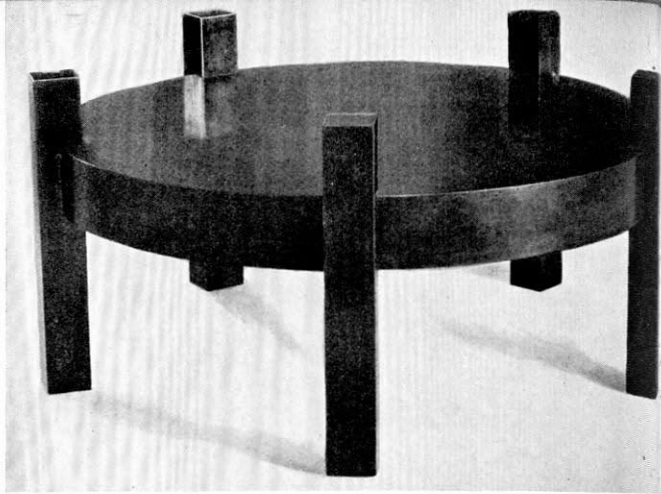
S. 2328

A. For 3

CARPENTRY WORKSHOP

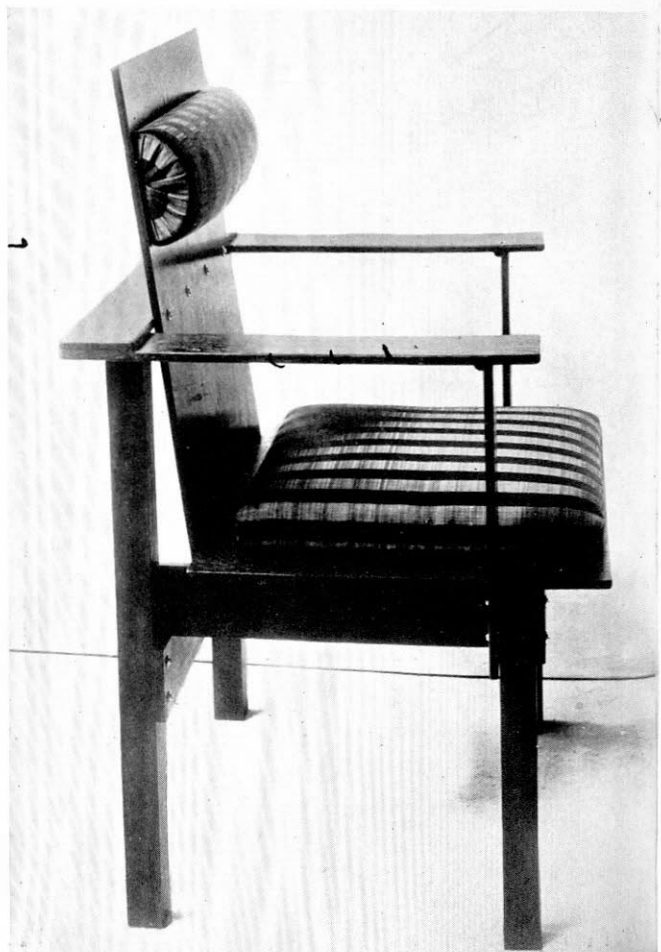
THE ROLE OF HANDICRAFTS AT THE BAUHAUS

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.



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.



A.T.1.5



Marcel Breuer: Polished
black table. 1921

A.38.1906.42

Breuer N.E.x.

also p. 14 of A.38.2490 *Gropius*
" " " " A.38.2555 " "



E. Dieckmann: Bed. 1922

A.134.39 *enlargement in C.*

p. 82 of A.38.2490 *Gropius*

" " A.38.2555 " "

" Mus Lib 3.8 B2

Marcel Breuer: Dressing
table. 1923

A.38.1889.403

Breuer N.E.x.

also A.38.2795 N.E.x.

Moholy Nagy

pg 27 in Mus Lib 45 B28

A.T.1.2
S.2332

A.T.1.20

pg 39 in A.38.2543 *Gropius*
Mus Lib 45 B28

Alma Buscher: Toys.
Brightly lacquered wood.
1923

A.139.39 *enlargement in C.*



Marcel Breuer: Chair.
1922

A.38.1906.19

Breuer

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

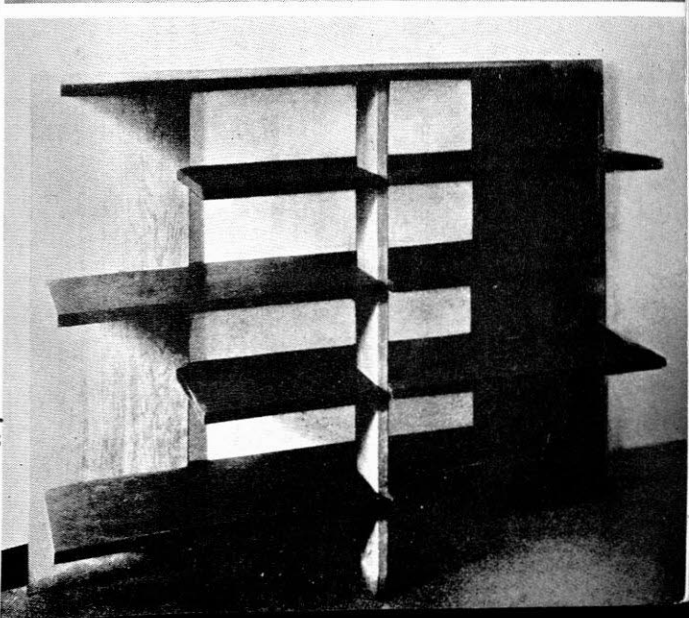
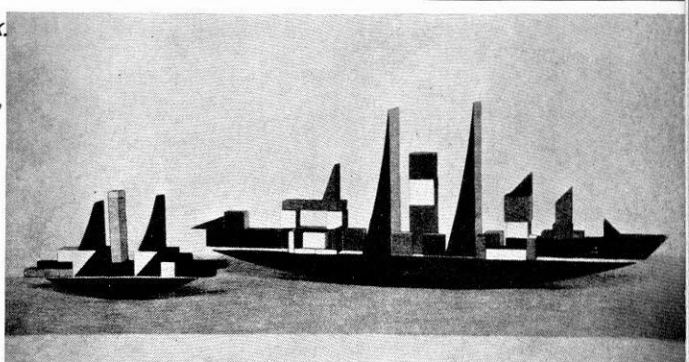
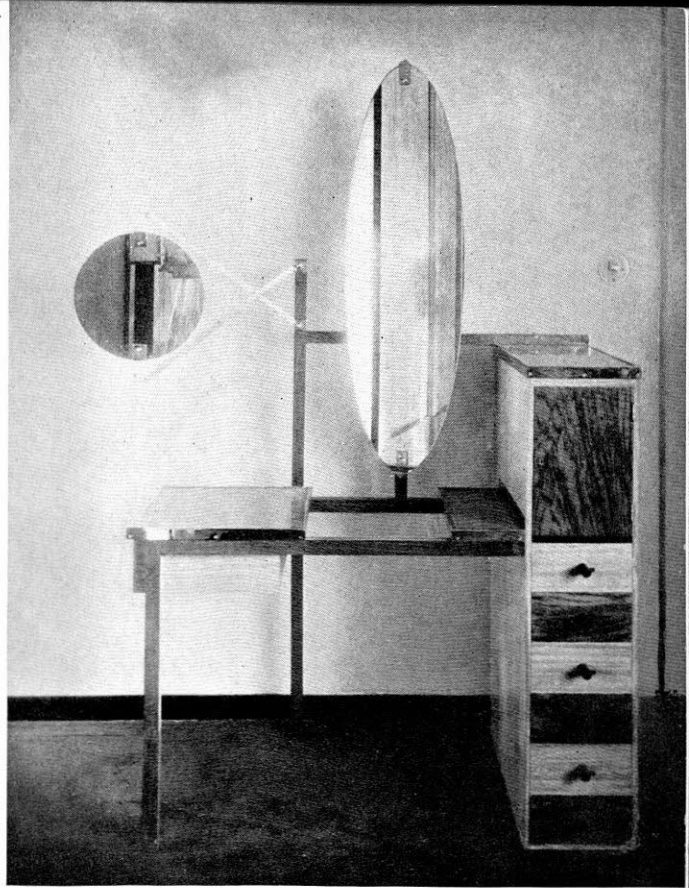
not recorded
Moholy Nagy photo

also p. 18 of A.38.2543
Gropius

pg 18 - Mus Lib 45 B28

A.T.1.8

A.T.1.3



S.2332
A.T1.27

See p. 21 of Mus Lib 45B28

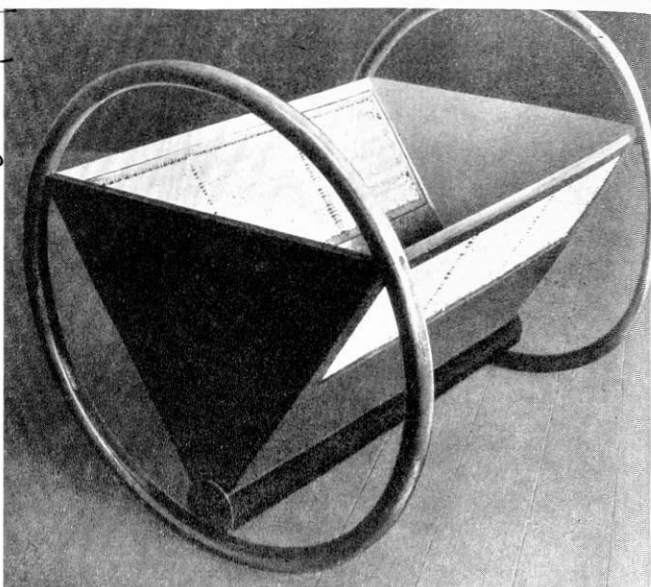
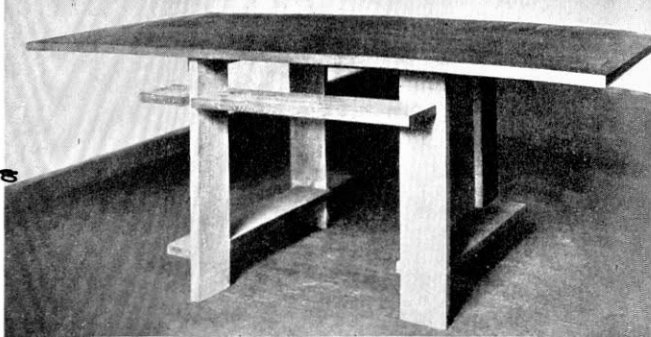
Josef Albers: Conference table. Light and dark oak. 1923

A.132.39

*Enlargement in Cf
not recorded
Maholy-Kagy photo*

also p. 21 of A.38.2543

*Gropius
" " " Mus Lib 45B28*

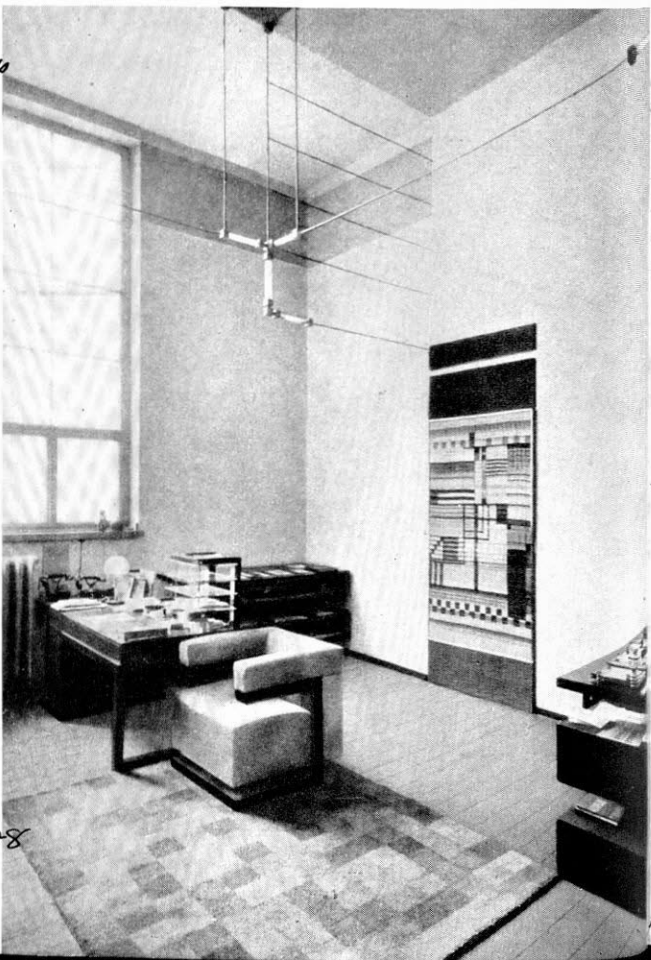


A.T1.6
S.2332

Peter Keler: Cradle. 1922

A.133.39

*Enlargement in Cf
p. 79 of A.38.2490 Gropius
A.38.2555
" " " Mus Lib 38B2*



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

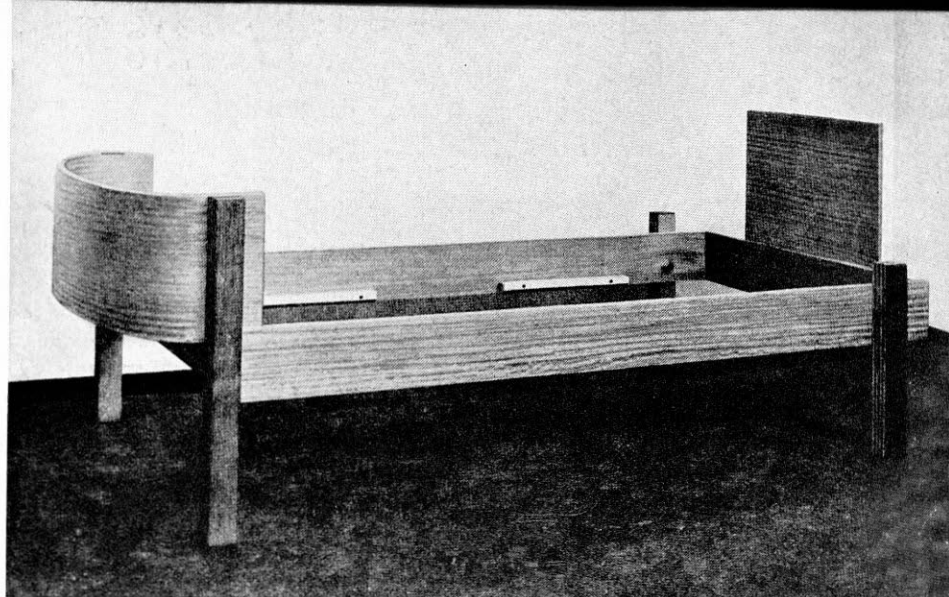
A.136.39

*Enlargement in Cf
also p. opp. p. 16 of
A.38.2543
Gropius
p. 61 " " Mus Lib 45B28*

A.T1.9
S.2332

A.T. 11

Marcel Breuer: Bed.
Lemonwood and walnut.
1923



p. 26 of A. 38.2543
Gropius
" " " Mus. lib 45B28

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

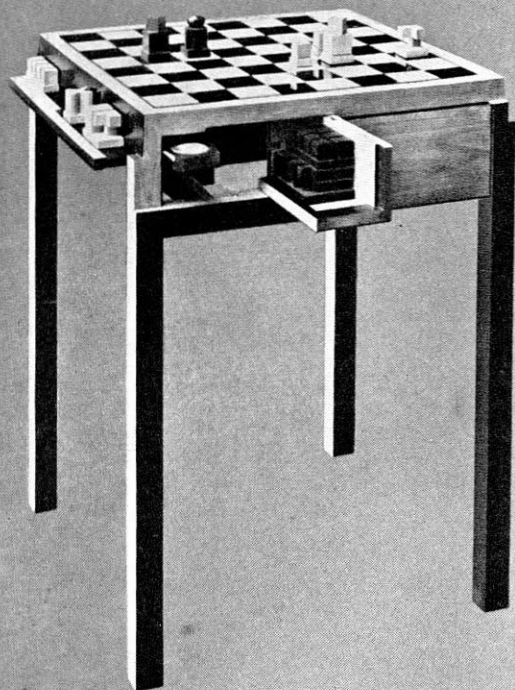
137.33 Enlargement in C.
A. 38.2796 NEX.
Mokoly Nagy

also from p. 29 of
A. 38.2543
Gropius
p. 29 Mus. lib 45B28



A.T. 29
S.2332

S.2332
A.T.1.16



enlargement in G. A.140.39

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

Not recorded

Moholy-Nagy photo N.E.v.

pg. 43 in Mus. Lib 45 B28

J. Hartwig: Chess set.

1924 ~~not recorded~~ - made by
arch. dept. for Bauhaus.

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



Knight moves on a right
angle: right angle sur-
mounting 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 diag-
onally: cylinder and ball,
in sharp contrast to the
cube, symbol of weight and
mass, which characterizes
the King, Castle and Pawn.

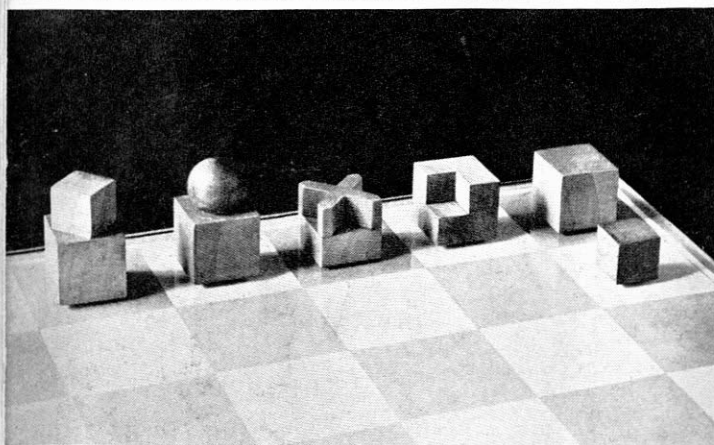
A.T.1.17

J. Hartwig: Chess set.

1924

actual chess set A.38.2205 Gropius
photo from p. 44 of A.38.2543

Mus. Lib 45 B28



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

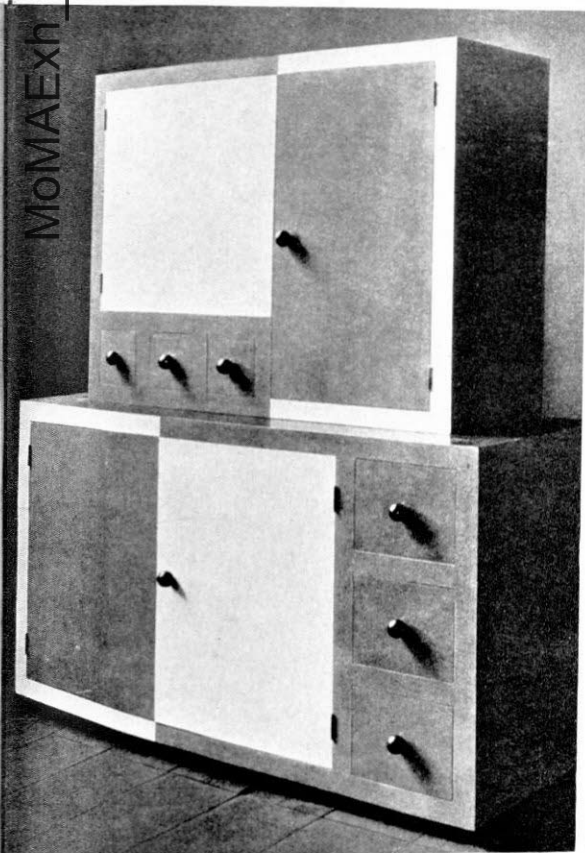
(enlargement in G) A.135.39

Not recorded

Moholy-Nagy photo

pg. 36 in Mus. Lib 45 B28
" " A.38.2543 Gropius

S.2332
A.T.1.1A



A.T. 15

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

*Not recorded
Mokoly Tagy photo N.E.x.*

*also p. 33 of A. 38. 2543
" " " " gropius
" " " " Mus. Lit 45B28*



S. 2332
A.T. 13

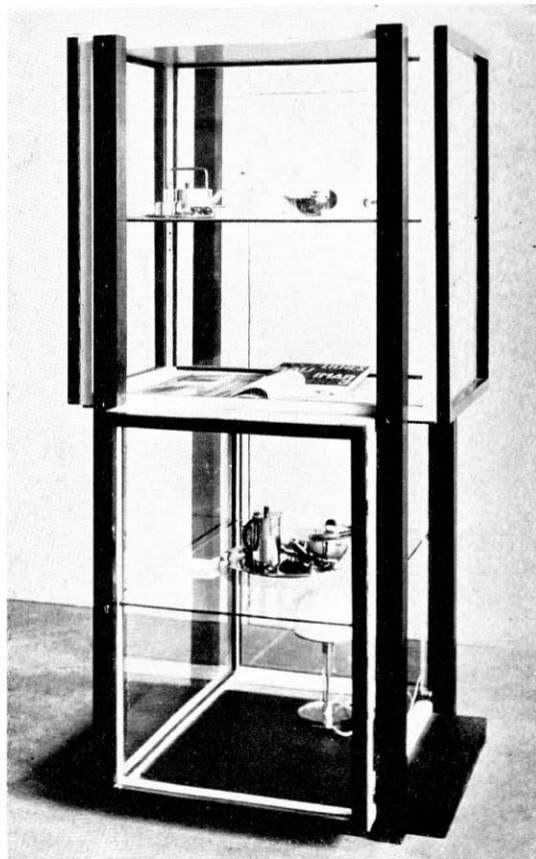
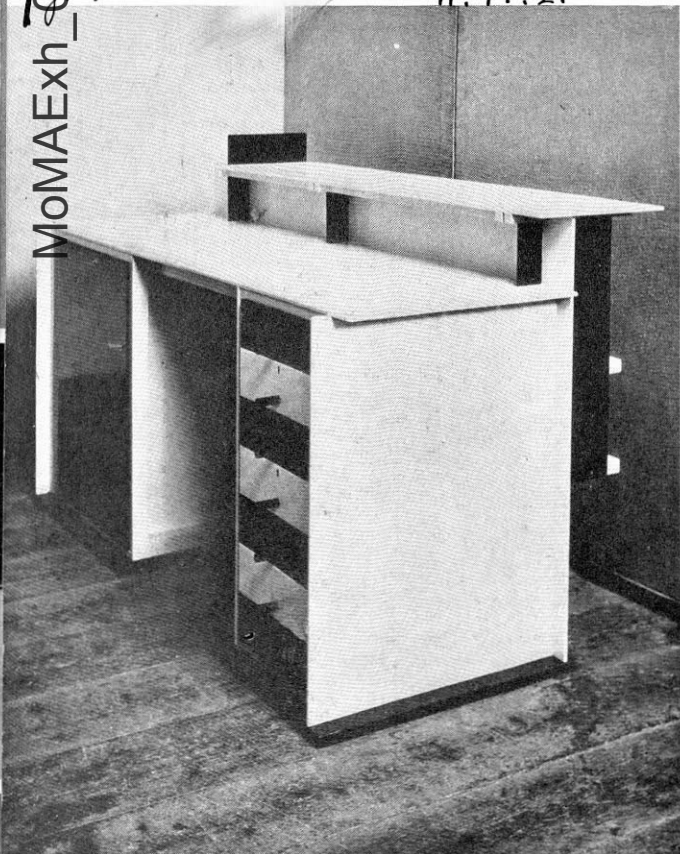
Alma Buscher: Nursery commode. Brightly lacquered wood. 1924

*(enlargement in C.A.) A. 138.39
A. 38. 1889.248*

*Breuer N.E.x.
pg 38 in Mus. Lit 45B28
" " " " A. 38. 2543 gropius*

Not recorded
Moholy-Nagy NEx.
 Marcel Breuer: Desk
 backed with bookshelves.
 Plywood lacquered in two
 colors, 1924
 A.T. 21

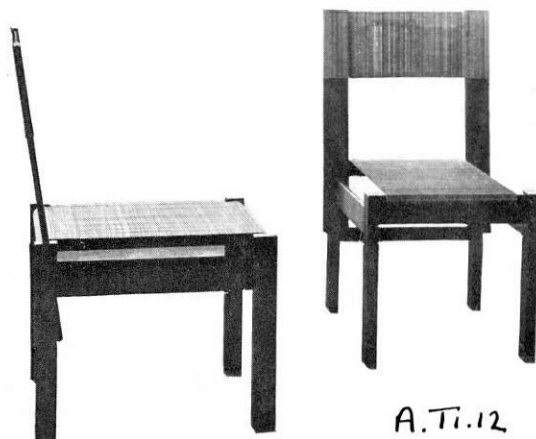
A-38.2543 *groupus*
 14m *Moholy* 45328



A.T. 37

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

A. 38.1906.12
Breuer



A.T. 12

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

A. 38.1904.11

Breuer

~~*(not recorded in exhibit)*~~

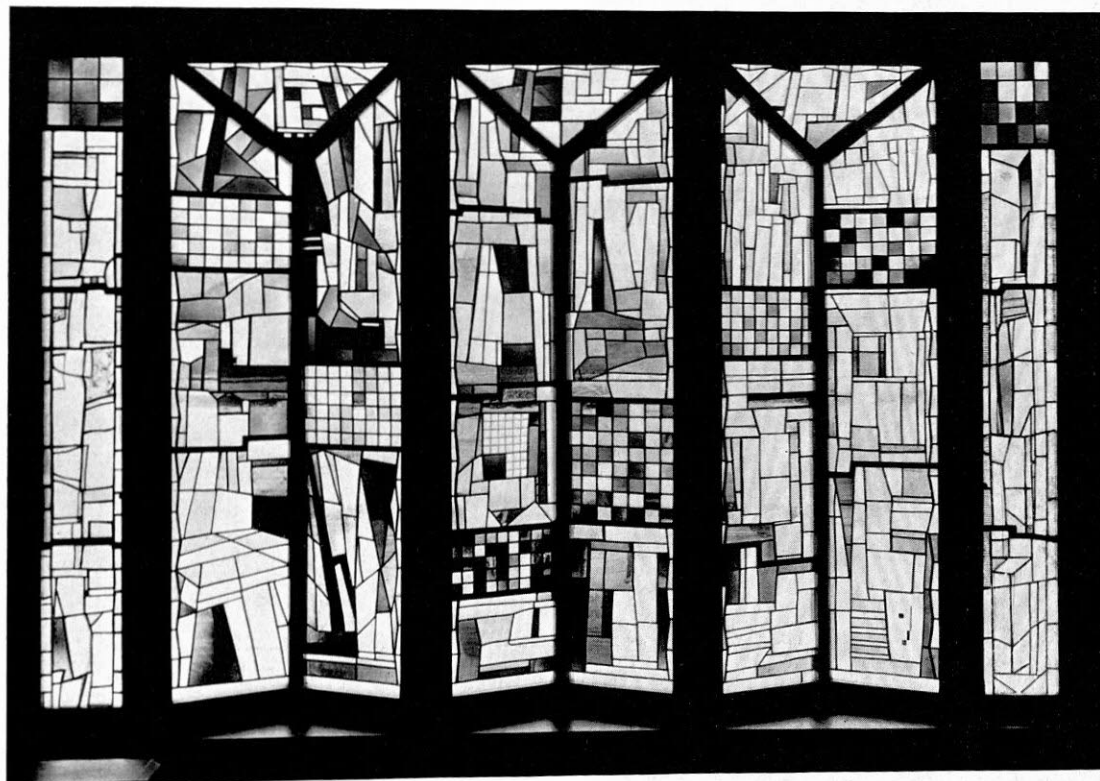
A. 38.2819
Moholy Nagy

STAINED GLASS WORKSHOP

N.E.x.
p. 103 A. 38.2490
A. 38.2555
Gropius
Stained glass workshop, 1923



A.C.L. 2



A.C.L. 1

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

A. 38.2432D

Albers.

N. E.F.

POTTERY WORKSHOP

In Dornburg near Weimar a traditional pottery center

50

A.To. 2



Pottery workshop,
Dornburg.

enlargement in Cl. A.160.39
p. 117 of A.38. 2490 popus
A.38. 555 "
" " Mus. lib. 3.8 B2

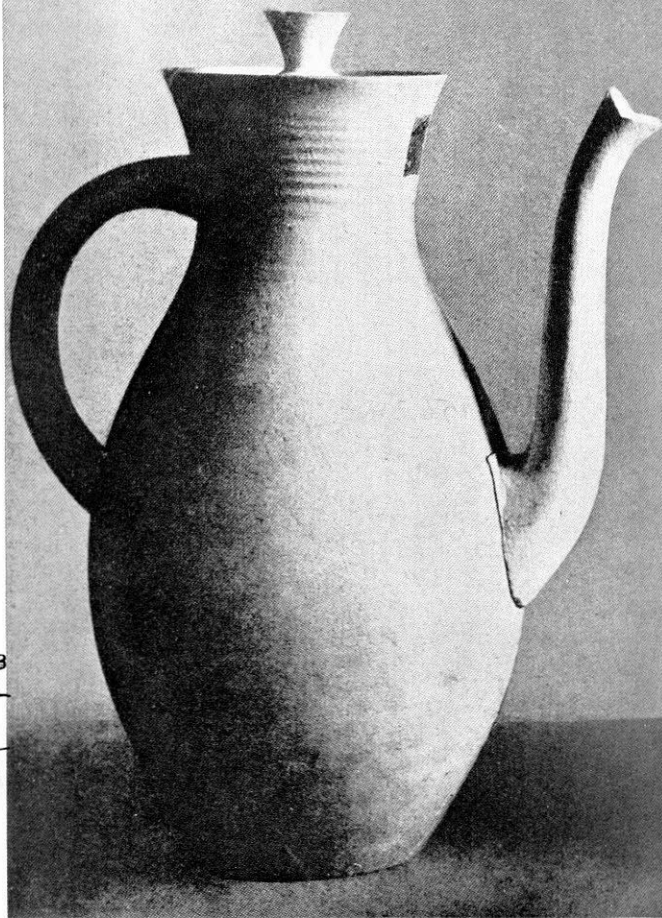
DORNBURG. Romantic
town on the river Saale.
One of Goethe's favorite
retreats.

N.E.v.



A. M 5826

A.To.5

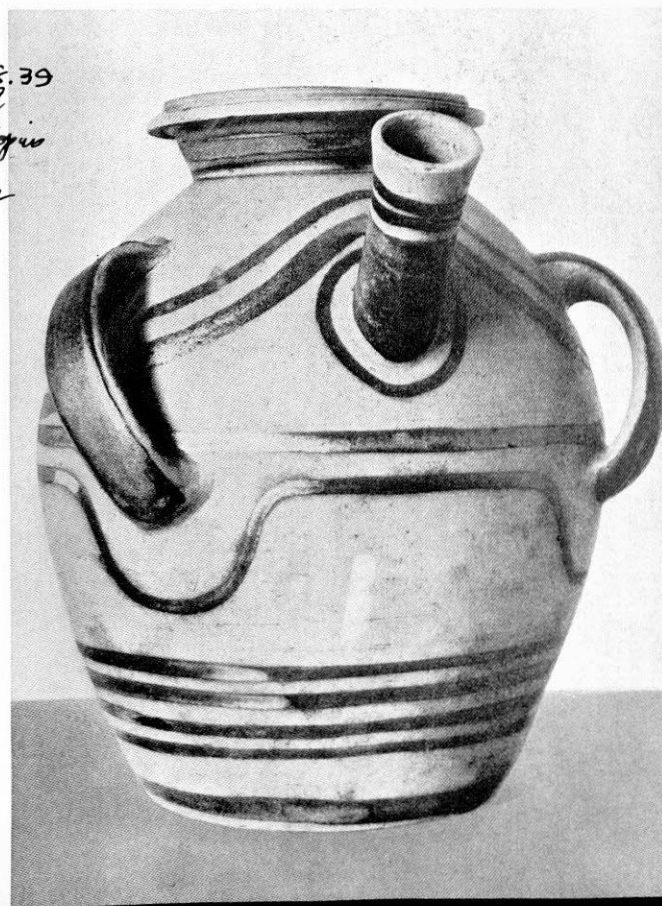


p. 126 *Muslib 3.8 B2*
 p. 126 of A. 38.2490
 A. 38.2555
Gropius
 A. 159.39 *Entwurf eines Kaffee-
 O. Lindig: Plaster model
 of a coffee pot designed
 for mass production*

p. 123 of A. 38.2490 *Gropius*
 A. 38.2555
 " " *Muslib 3.8 B2*
 O. Lindig: Water pitcher
 N.Ex.
 A.To. 4



O. Lindig: Earthenware
 jug. Decorated by
 Gerhard Marcks. 1922 A. 158.39
*Entwurf eines Kaffee-
 O. Lindig: Water pitcher
 p. 120 of A. 38.2490 *Gropius*
 A. 38.2555
 " " *Muslib 3.8 B2**



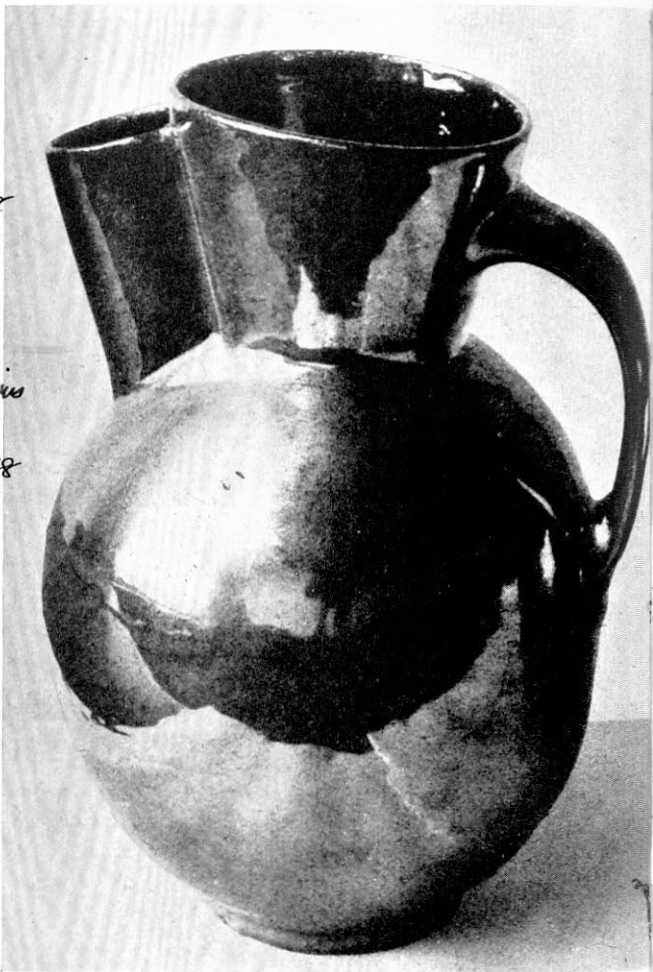
A.To.1

A.To.8

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



Not recorded
Gropius N.E.x.
A.156.39 enlargement incl.
also p.110 of A.38.2543
" " " Gropius
" " " " 451328
O. Lindig: Glazed earth-
enware cocoa pot, 1922
Enlargement in Ex.
A.To.6
p.118 of A.38.2490 Gropius
A.38.2555 "
pg 118 of Mushet ~~15328~~
3.882
A.259.39



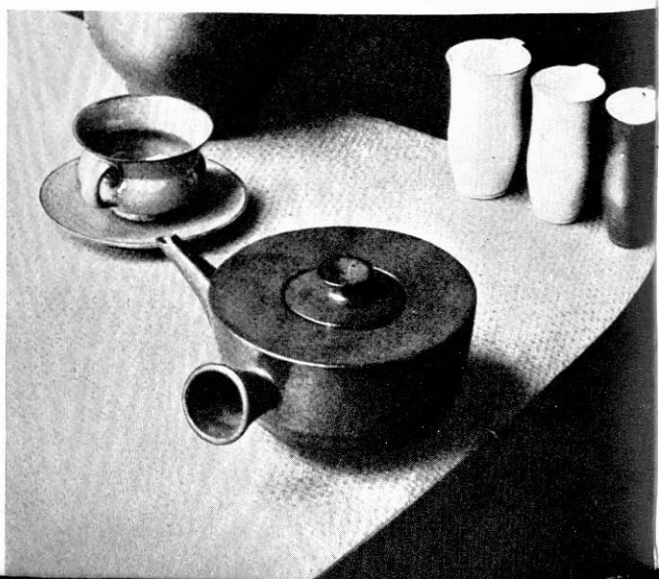
52



O. Lindig: Coffee set, 1922

A.To.3

N.E.x.
p.122 of A.38.2490 Gropius
A.38.2555 "
" " Mushet ~~15328~~
3.882



A.To.10

A.To.9

p. 106 of A.38.2543
Gropius
 " " " *Musik*
 45B28

A.38.2016 N.E.X.

Moholy Nagy

A.154.39 enlargement in C.

Moholy-Nagy photo
 Not recorded

Bayer N.E.X.

T. Bogler: Earthenware
 kitchen containers de-
 signed for mass produc-
 tion. Executed by the
 Steingutfabrik, Velten-
 Vordamm, 1923



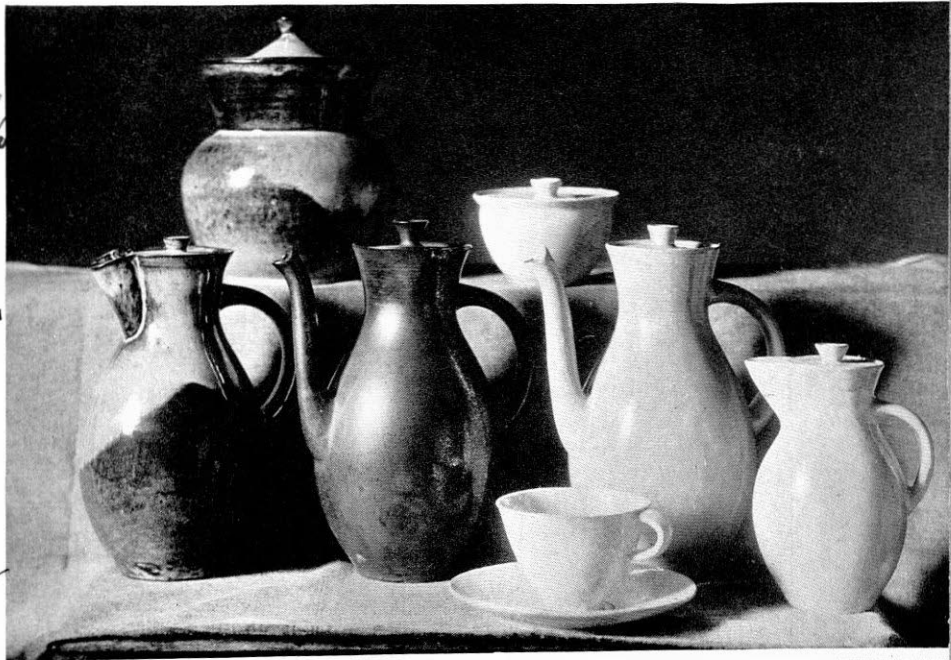
O. Lindig: Earthenware
 coffee pots designed for
 mass production.

Not recorded photo
 Moholy Nagy

A.38.2802

Moholy Nagy

A.To.11



p. 108 of A.38.2543
Gropius
 " " " *Musik*
 45B28

A.155.39 enlargement in C.

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

T. Bogler: Coffee machine
 designed for mass produc-
 tion. Executed by the
 Staatliche Porzellanmanu-
 faktur, Berlin. 1923

A.157.39 enlargement in C.

A.To.7

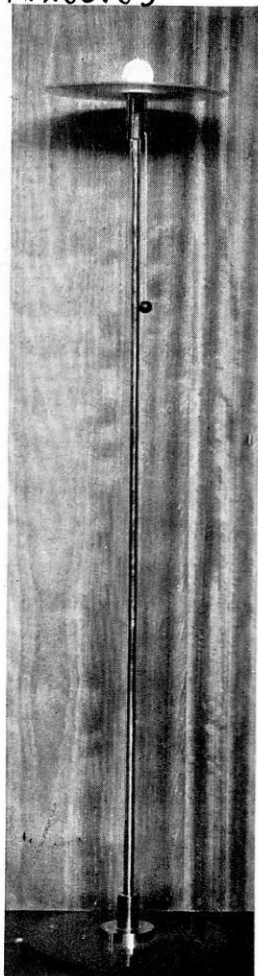
p. 109 of A.38.2543
Gropius
 " " " *Musik*
 45B28



METAL WORKSHOP

54

A.M.E.16



p 113 Mus. Bib. 3.8.132
 from p. 113 of A. 38.2490
 A. 38.2555
 Gropius
 pg 67 of A. 38.2543 Gropius
 pg 67 in Mus. Bib.
 45 B 28
 enlargement in Et.
 J. Pap: Steel and nicked
 brass floor lamp. 1923
 A. 230.39

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

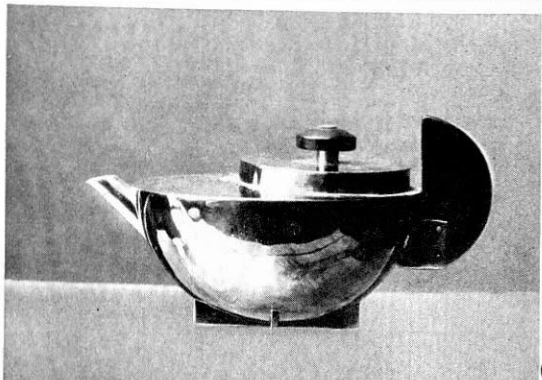
enlargement in Et.
 A. 162.39
 from p. 115 of A. 38.2490
 A. 38.2555
 Gropius
 p. 115 Mus. Bib. 3.8.132



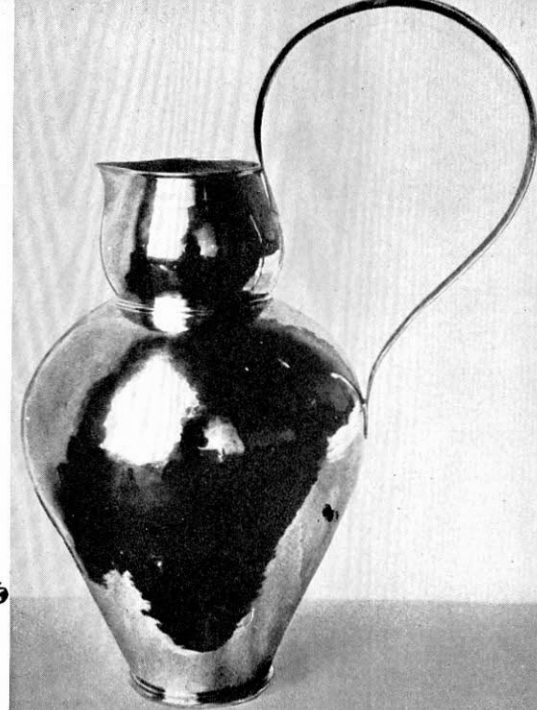
A.M.E.3

Marianne Brandt: Metal
 teapot. 1924 A. 168.39

enlargement in Et.
 pg 46 in Mus. Bib.
 45 B 28
 " " " A. 38.2543
 Gropius



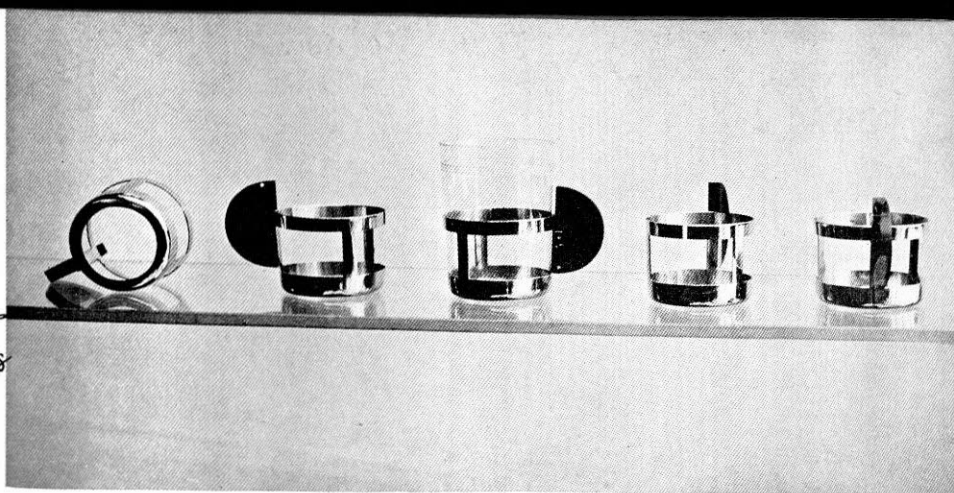
A.M.E.10



A.M.E.2

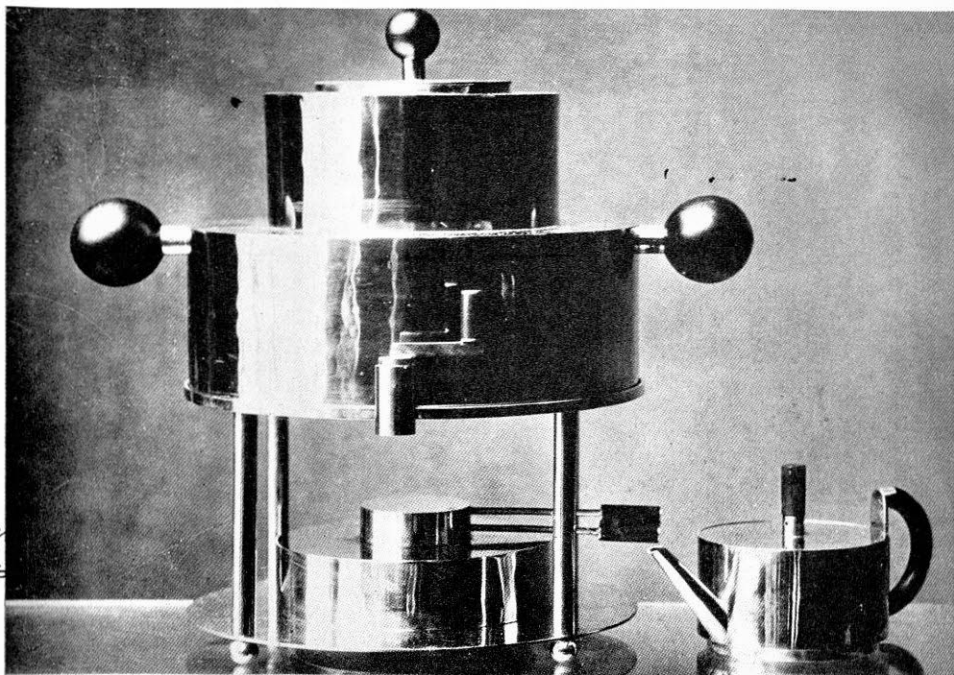
A.M.E.17

pg 50 of A.38.2543 Gropius
pg 50 in Mus. Lib 45 B38
A.163.39 enlargement in Et.
M. Krajewski: Silver-bronze
tea-glass holders with
ebony handles. 1924



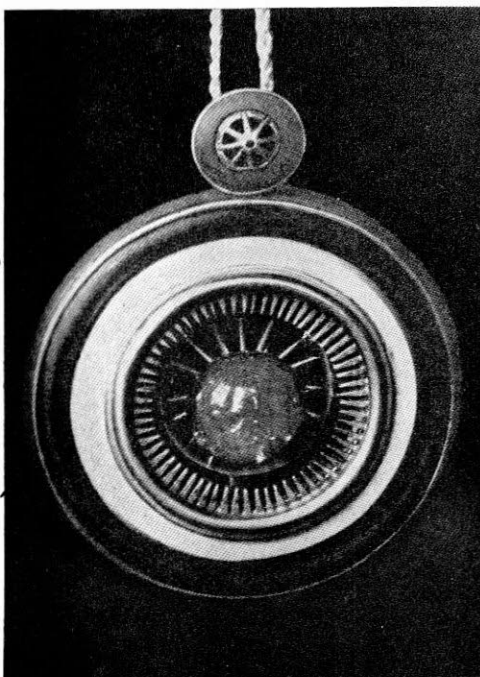
A.M.E.8

pg 57 in Mus. Lib 45 B38
" " A.38.2543 Gropius
J. Knaus: Samovar with
spirit lamp and small pot
for tea essence. Silver-
bronze with silver lining
and ebony handles. 1924
A.163.39 enlargement in Et.
A.M.E.4

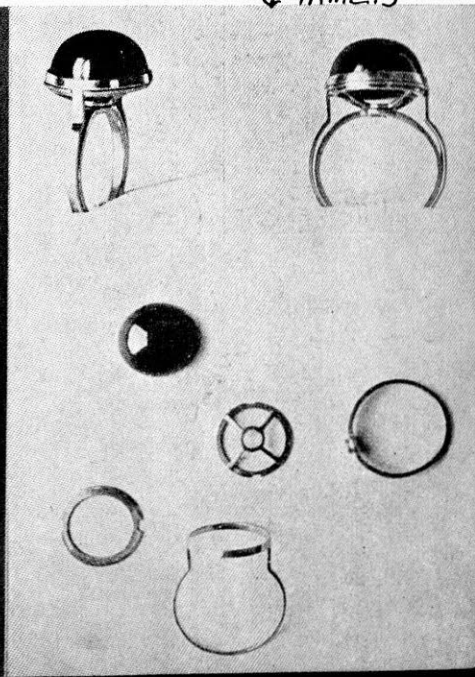


↓ A.M.E.5

III
pg 57 in Mus. Lib 45 B38
A.163.39 enlargement in Et.
Naum Slutzky: Pendant. A.167.
Silver, wood, ivory and
quartz. 1923



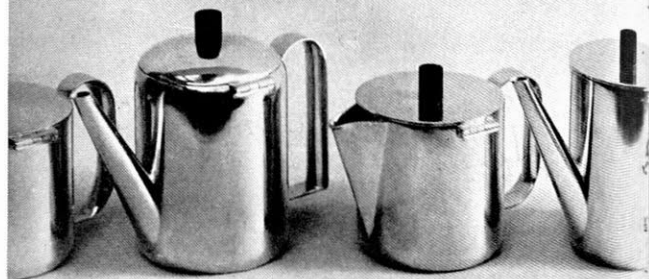
A.166.39 enlargement in Et.
unrecorded photo
Moholy-Nagy



A.M.E. 11

*Unrecorded photo
Gropius*

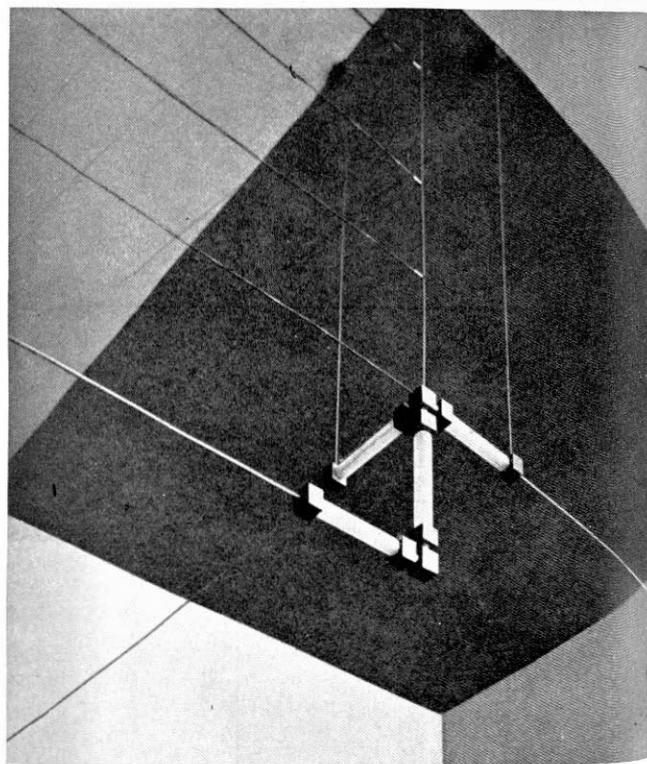
A.170.39 *enlargement of part in photo*
 Marianne Brandt: Coffee-
 and teapots designed for
 mass production. 1926



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

N.E.X.

pg 70 in Mus. d'ik
45 B 28
" " A. 38.2543
Gropius
 A.M.E. 14.

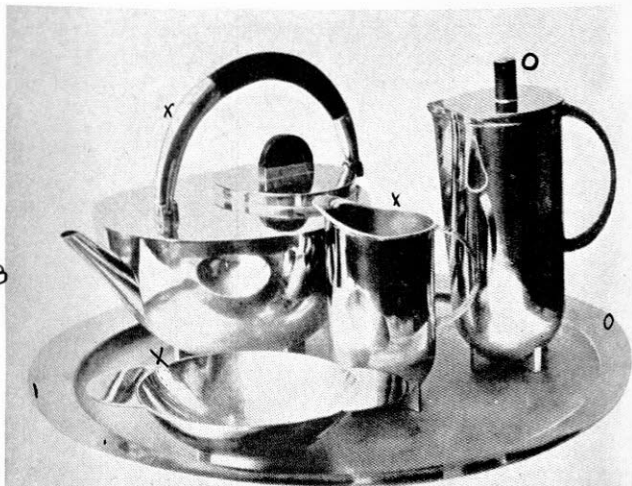


Marianne Brandt:
 Silver-bronze tea set with
 ebony handles. 1924

o N.E.X.
 x Et.

S.2332

pg 49 in Mus. d'ik
45 B 28
" " A. 38.2543
Gropius

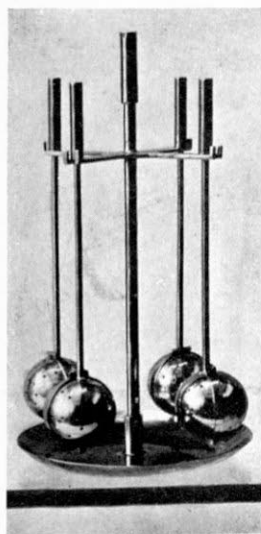


A.M.E. 7



Metal workshop, Weimar.

A. 164.39 enlargement in Et.
 P. 107 of A. 38.24909 papers
 " " A. 38.25550 " "
 " " Mus. Lib. 3.832



K. Jucker and
 W. Wagenfeld: Glass
 lamp. Shade of milky glass.
 Wired through a silver-
 bronze tube within the
 glass tube. 1923-1924

enlargement in Et.
 A. 38.2791
 Moholy Nagy
 A. 231.39

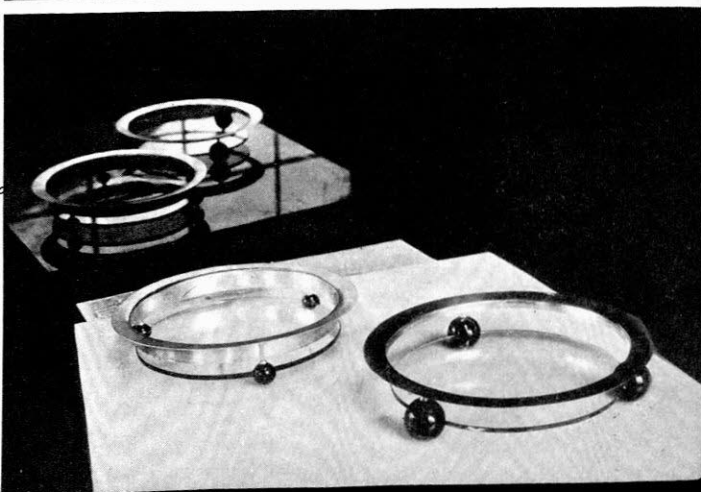
A.M.E. 13

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

enlargement in Et. A. 165.39

pg. 52 in Mus. Lib. 45B28.
 A. 38.2543 papers
 Josef Albers: Glass berry
 dishes with metal rims and
 wooden ball feet. 1923

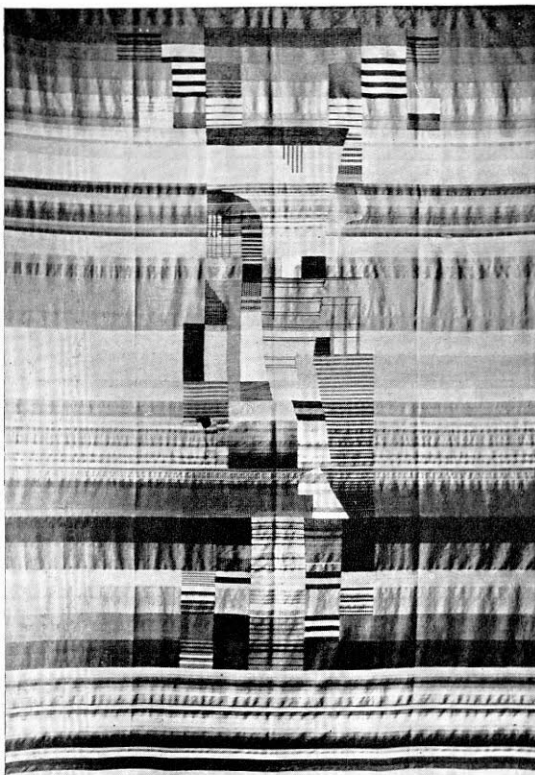
A. 172.39 enlargement in Et.
 local: A. 38.2451
 Scripps
 S. 2332
 A.M.E. 12



WEAVING WORKSHOP

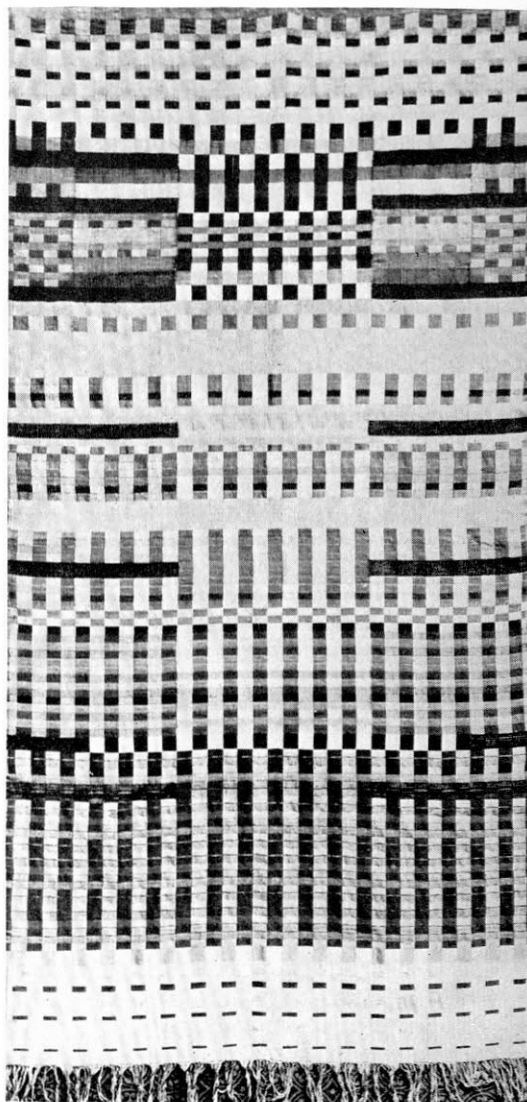
58

A.WE.6



Guntha Sharon-Stölzl:
Wall hanging, c. 1924

Not recorded
Moholy-Nagy photo
enlargement in Cf.
A.38.2817 Leon. &.
Moholy-Nagy
A.233.39 ←



A.WE.4

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

Not recorded
Moholy-Nagy photo
N.Ex.
p. 92 of A.38.2543
Gropius
" " " Mus. K. d. A 5 B 28

A.38.2797

Moholy Nagy

Not recorded

Moholy Nagy photo NIEY

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

A.38.2573 Gropius

pg 87 in Mus. Ab. 45 B28



A.WE.9.



A.WE.1

A.38.2806

Moholy Nagy

Not recorded

Moholy Nagy photo NIEY

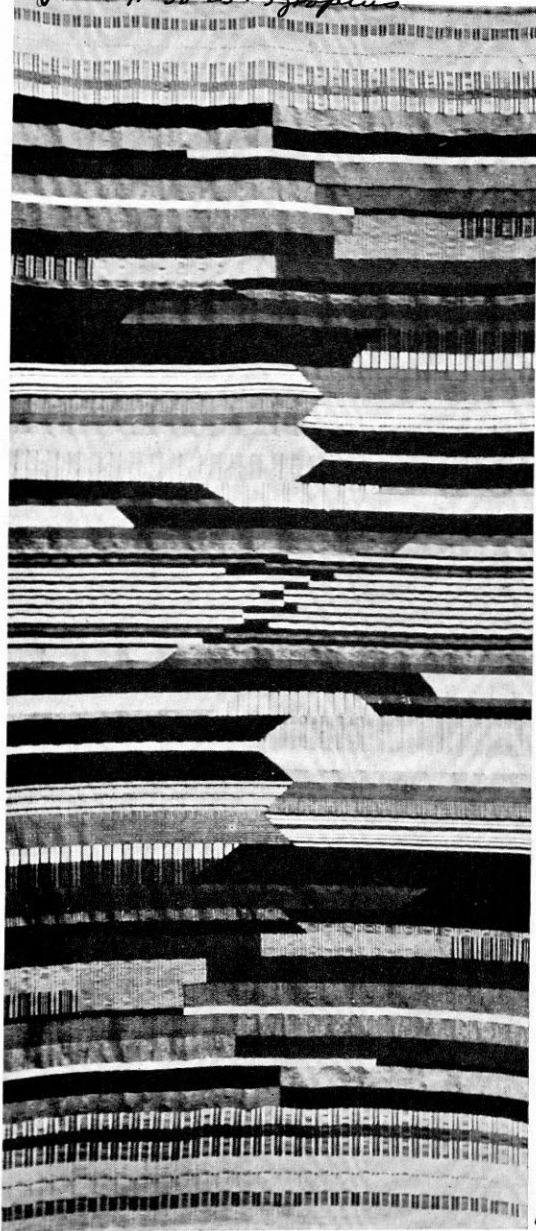
Guntha Sharon-Stözl

Woven cover, Gray and
white. Wool and rayon.

1923

pg 86 in Mus. Ab. 45 B28

A.38.2543 Gropius



59

A.WE.10

Ruth Citroën-Vallentin:
Appliqué and embroid-
ered hanging for child's
room. 1923

Page from A.38.2444

André Albers NIEY.

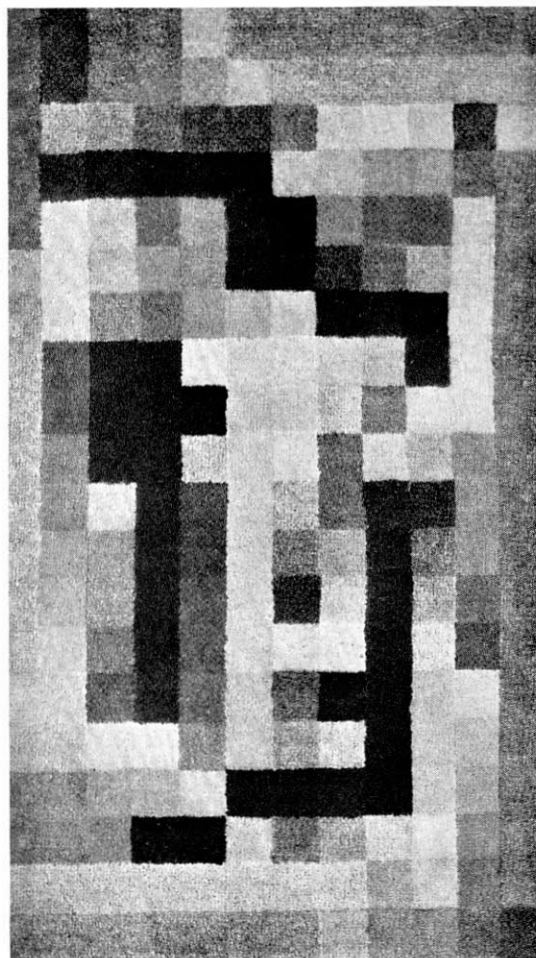
Guntha Sharon-Stölzl:
Tapestry, 1927

photo unrecorded
Gropius N.E.X.



60

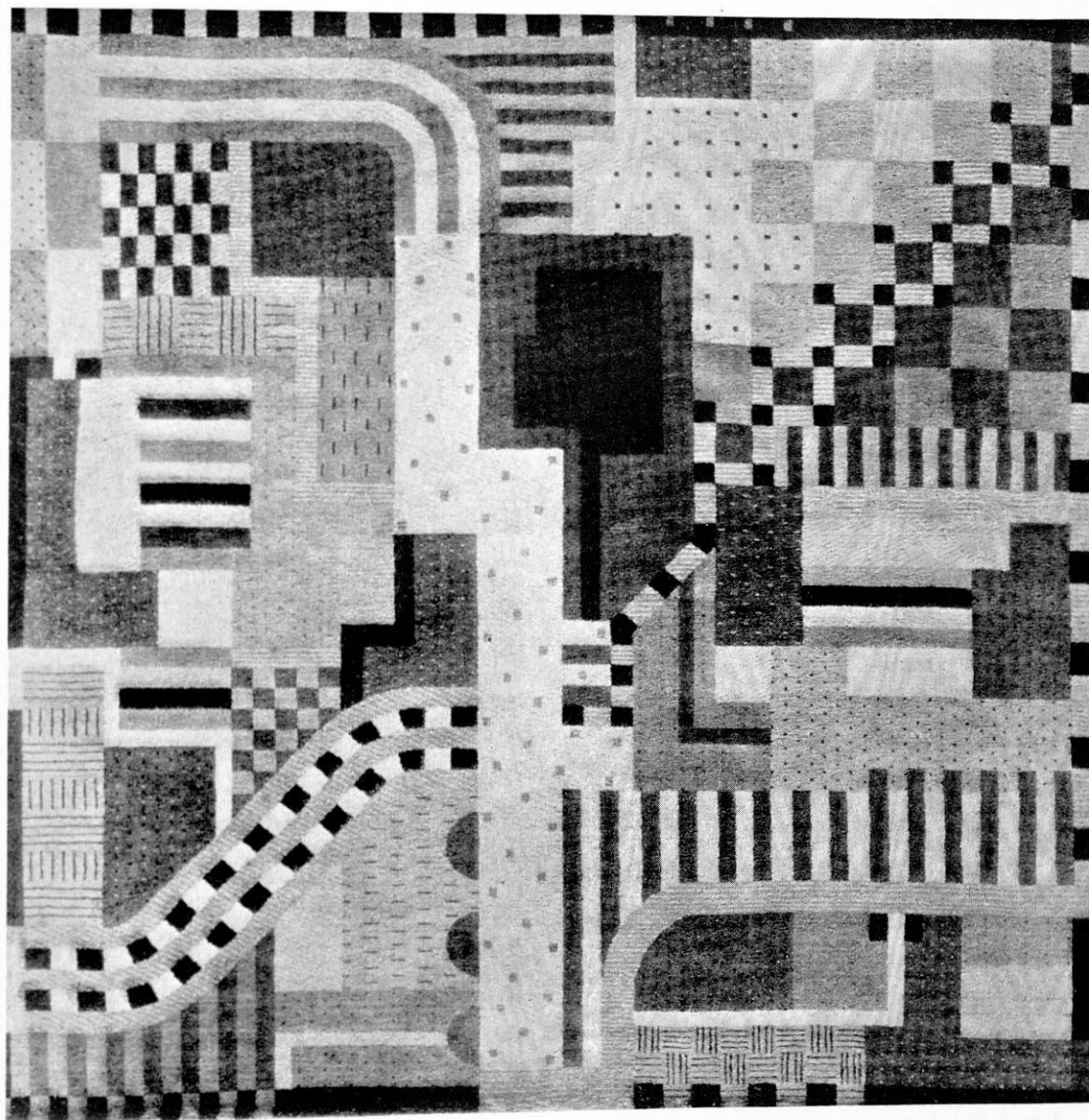
A.W.E.15



A.W.E.

G. Hantschk: Knotted rug.
Smyrna wool, 1924

Not recorded. Orig. in color
pg. from A. 38. 2543 Bauhaus Bucher 7
(page opp. p. 51) *Gropius*
also Mies lib. 45 B28



61

A.WE. 2.

Martha Erps: Knotted rug.

Smyrna wool

p. 131 *Mus. heb. 8 B2*
p. 131 *A. 38.2490*
A. 38.2555

Enlargement on Ct.
pg 91 in Mus. heb. 45 B28
" " A. 38.2543
A. 232.39 45 B28

A.Bu.17

STAGE WORKSHOP

NEx.

Kurt Schmidt: Stage set for
The Mechanical Ballet.
 1923

Oskar Schlemmer: Figure
 from *The Triadic Ballet*

Costume A.38.1885A-G

ORIG. PHOTO 38.43
 33x20 3/4" E.R.GAL.

(ENLARGEMENT IN
 EXHIBITION) A.236.39

A.38.2821

Moholy Nagy

S.2325

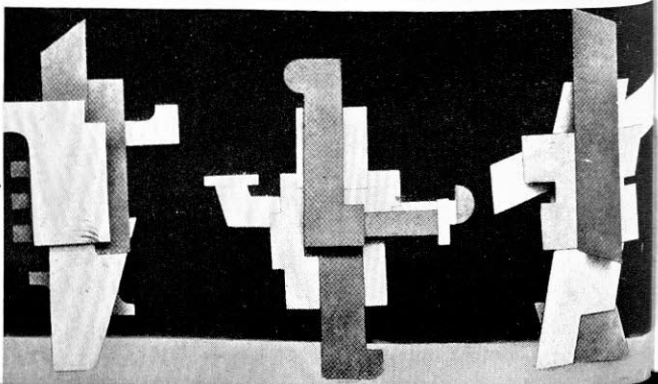
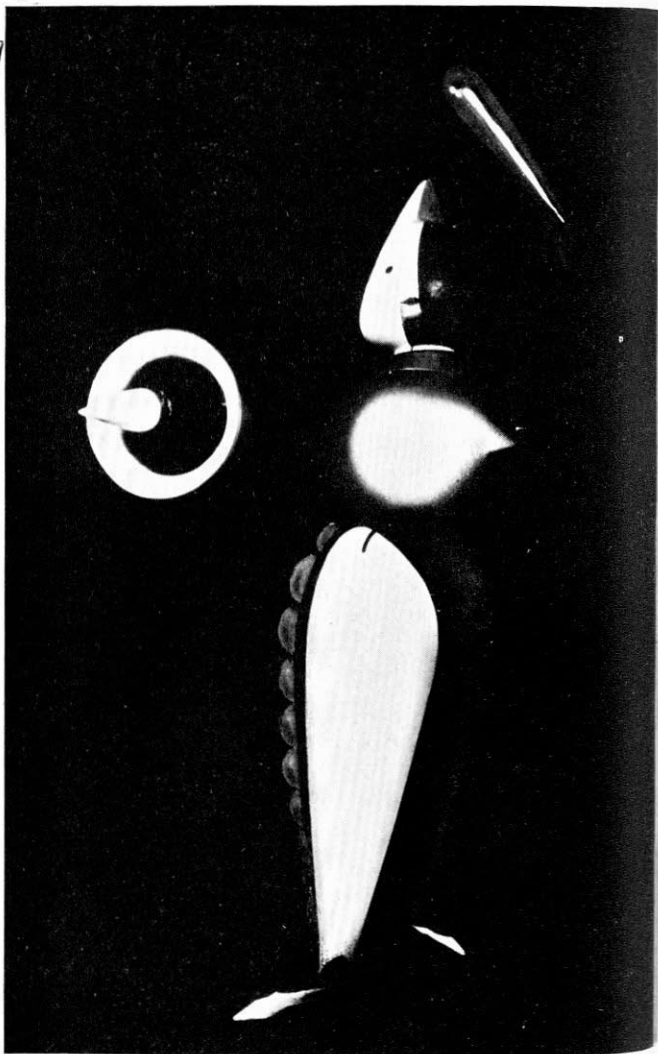
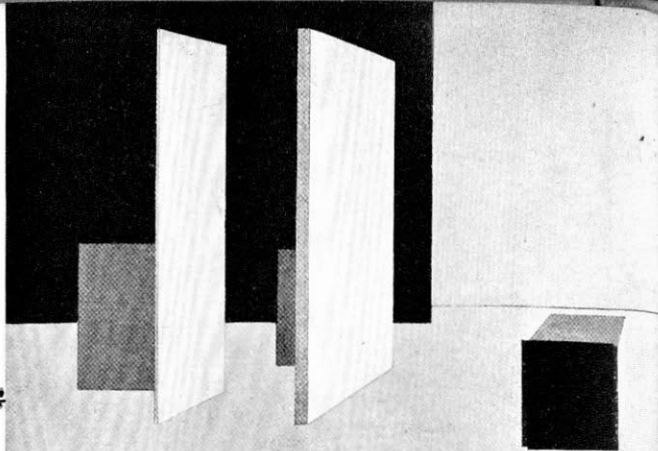
S.2326

A.Bu.2

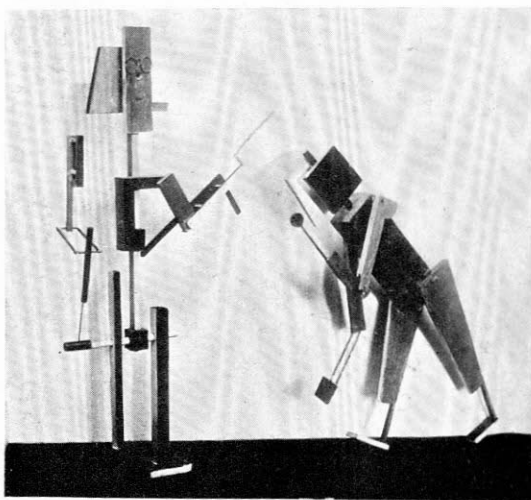
p. 149 of A.38.2490

" " " A.38.2555

" " *Mus. Gropius*
 A.38.2555
~~A.236.39~~



62



A.245.39

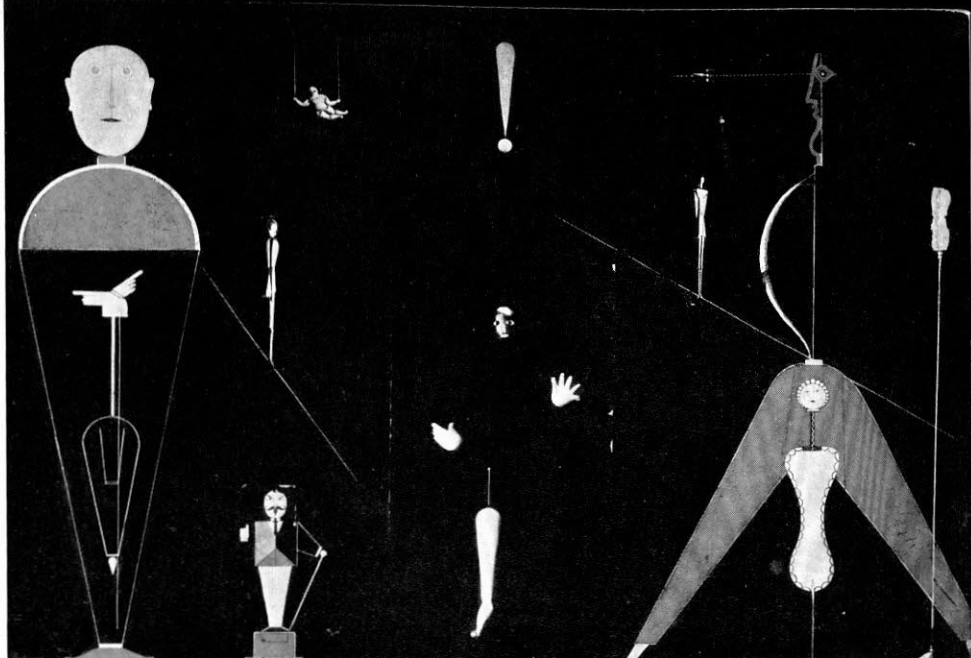
Kurt Schmidt: design;
 T. Hergt: execution.
 Marionettes for *The
 Adventures of the Little
 Hunchback*

Not recorded
Moholy Nagy photo
enlargement in Cf.
 S.2325
 S.2326
 A.Bu.15

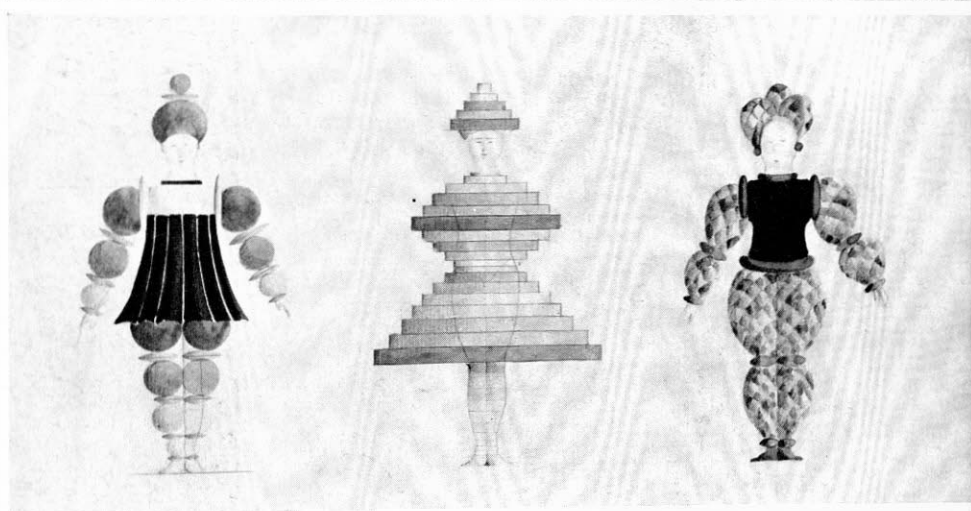
Kurt Schmidt with F. W.
 Bogler and Georg
 Teltscher: Figures for *The
 Mechanical Ballet*. First
 produced in Jena, 1923

Enlargement in Cf.
 S.2327
 A.Bu.4
 A.239.39

A.BU. 1



38.1871
Oskar Schlemmer: The Figure Cabinet. Second Version. Photomontage. 1922.
original in Cl.



A.BU. 14

Oskar Schlemmer:
Costume designs for
The Triadic Ballet. 1922
38.17
E.R. GALLERY
Oskar Schlemmer: Design
for a scene of Meta, or the
Pantomime of Places. First
produced in Weimar, 1924.
Enlargement in Cl.
S. 2327

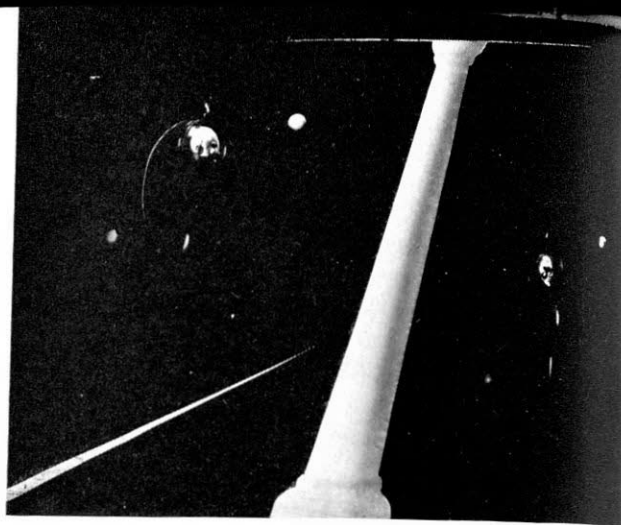
A. 239.39



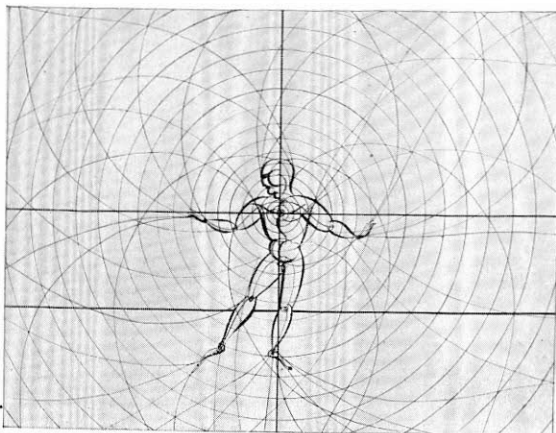
A.BU. 3

A.BU.10

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



A.BU.12 B.



38.9
E.R. GAL. ↑

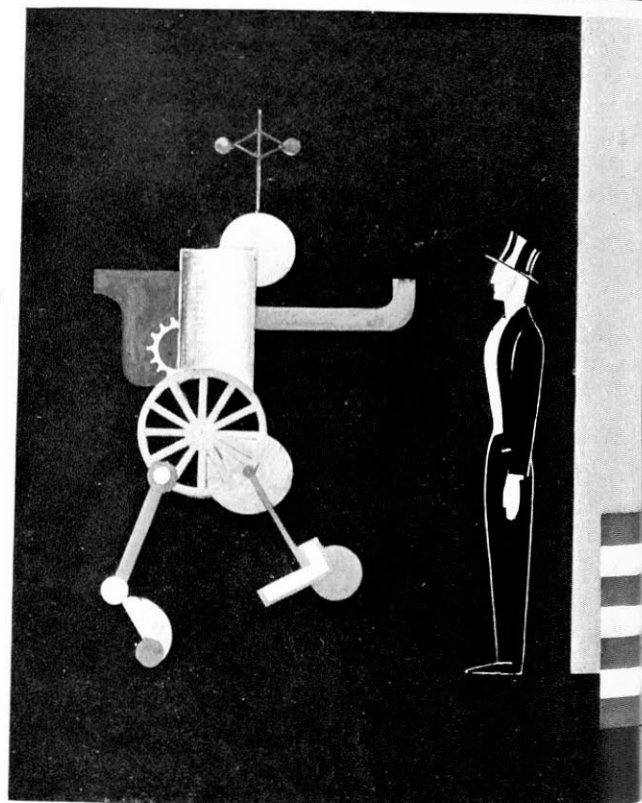
NEx.

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

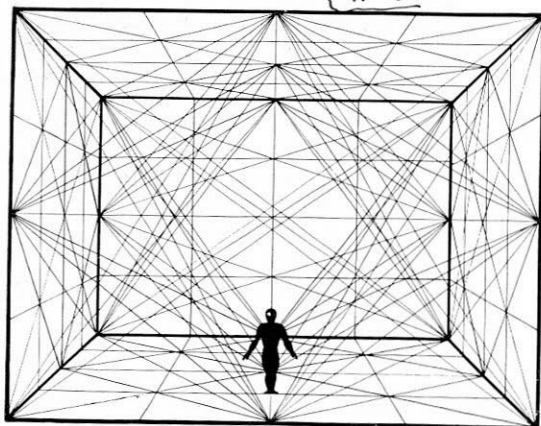
Alexander Schawinsky:
Tap dancer and tap
dancing robot, 1925 *Ex.*

A.38.2234.2

Schawinsky
S.2327
A.BU.18



64



38.9
E.R. GALLERY
NEx.

A.Bu 12a

A.246.39

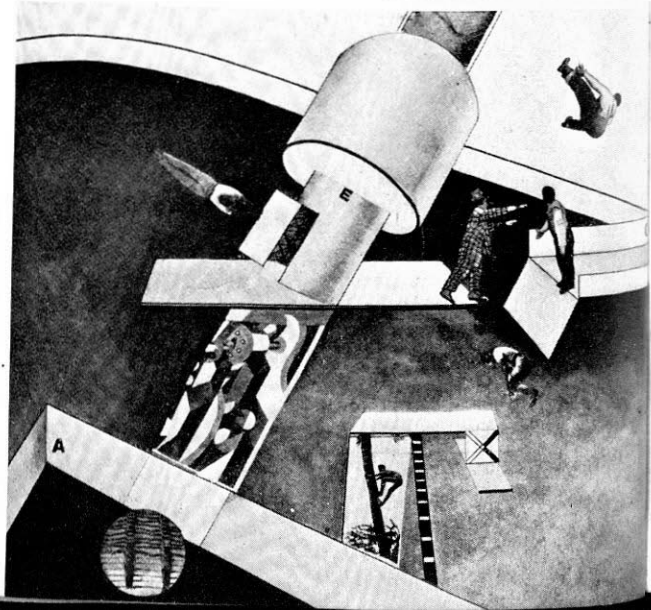
Farkas Molnár: U-Theater
in action

cul argument in Cd.

S.2325

S.2326

A.Bu .16



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.

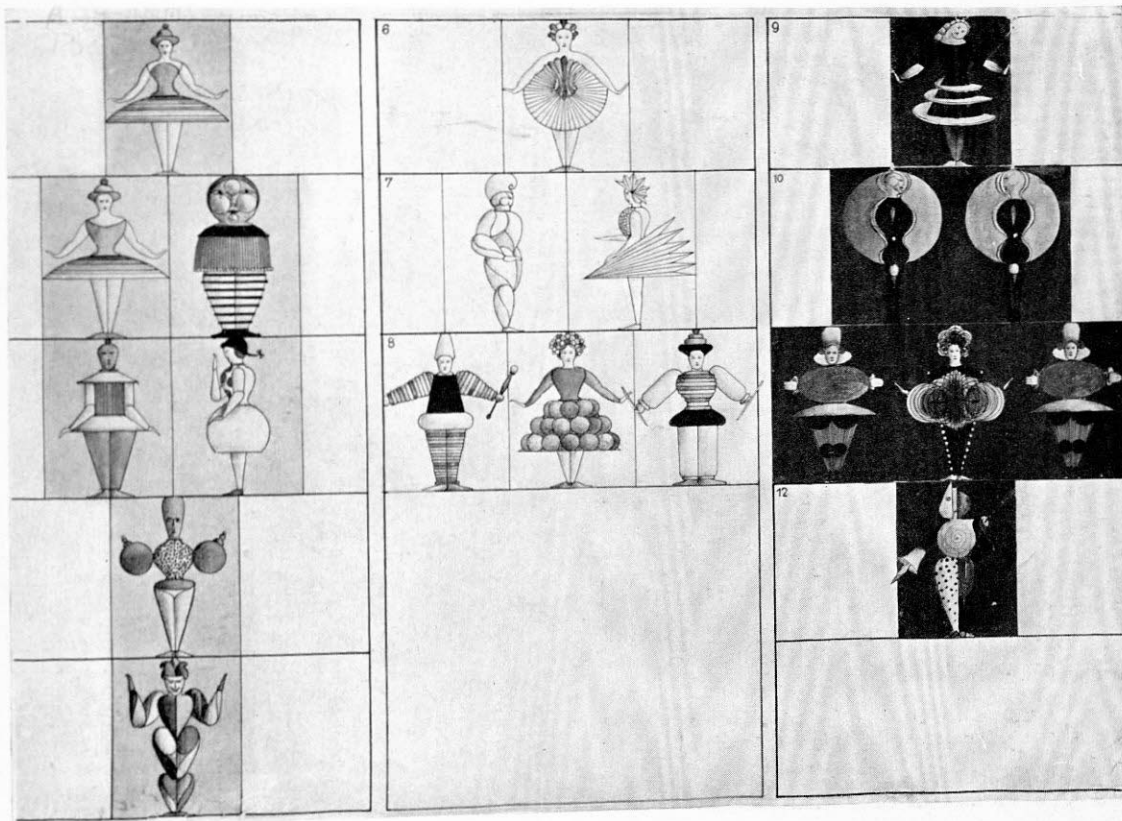
The first act, gay and burlesque, is danced against lemon-yellow stage sets.

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

A.B.U. 7

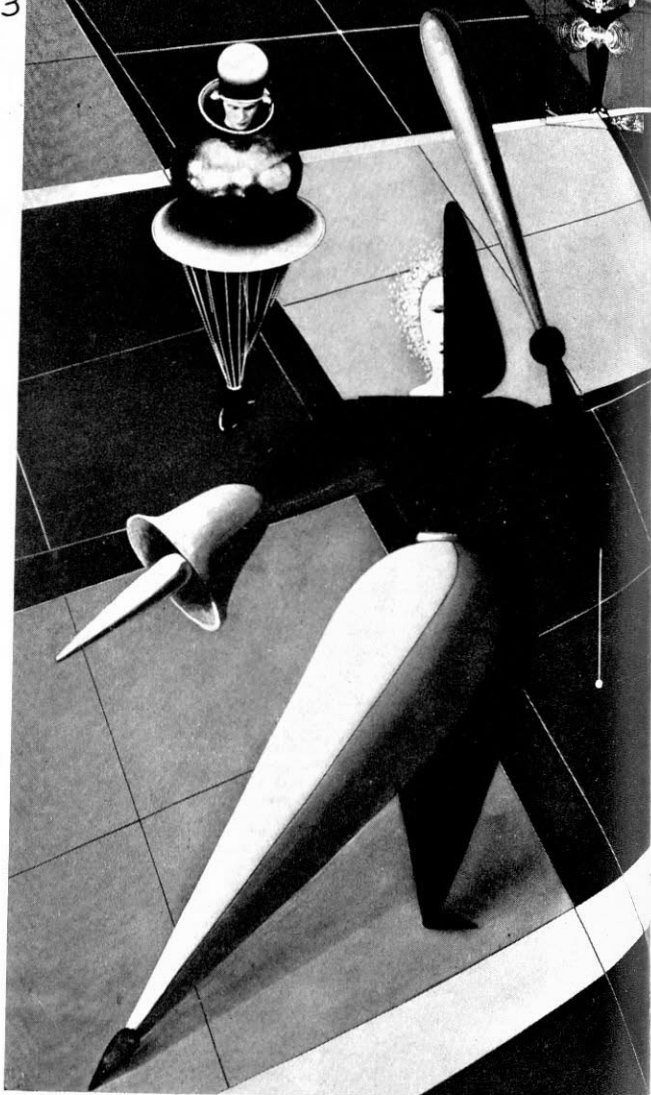
Oskar Schlemmer:
Costumes for the three acts
of *The Triadic Ballet*

38.15
E.R. Gallery

Handwritten signature/initials

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

*photo-re-recorded
for den
orig. in Cl.*



A.BU.434

Oskar Schlemmer: *The
Figural Cabinet*. Later
version

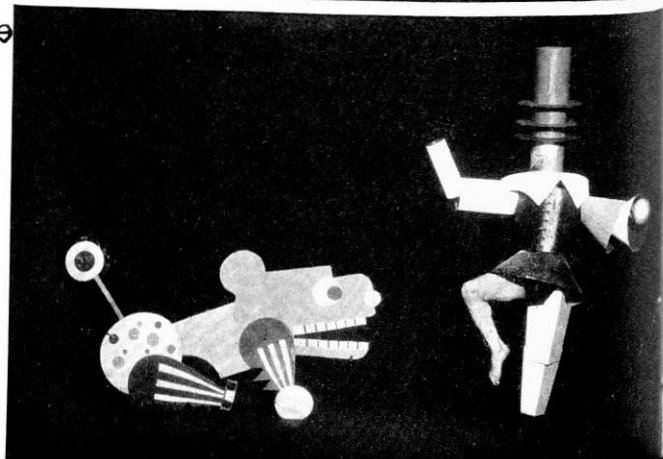
38.40
E.R. GALLERY
Large photo (in Cl.)



A.BU.19

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

A.38.2232A
*Schawinsky
N.E.*



A.Bu.6 S.2325
S.2326
enlargement in G.

K. Schwerdtfeger: A.238.39
Reflected light composition

p.1559 A.38.2490
" " A.38.2555
" " *of Mischke 3.132*

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



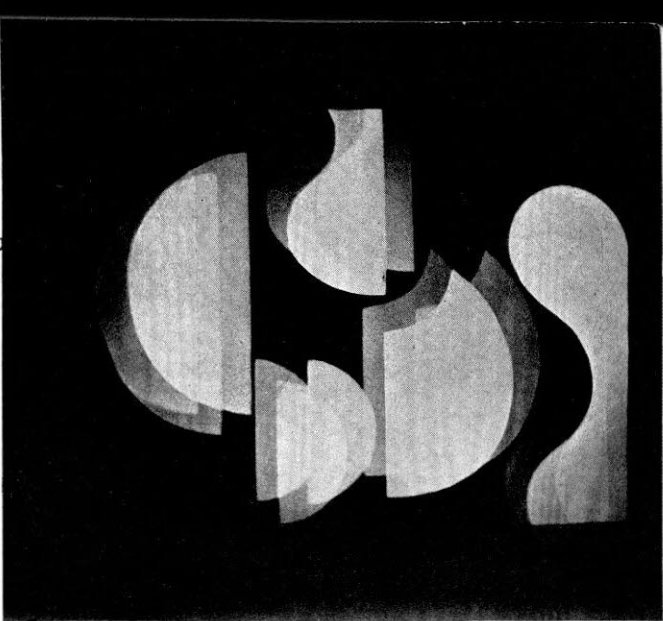
Ludwig Hirschfeld-Mack:
Color sonatina in red
A.38.1878 N. Ex.

A.Bu.5
S.2326
S.2325

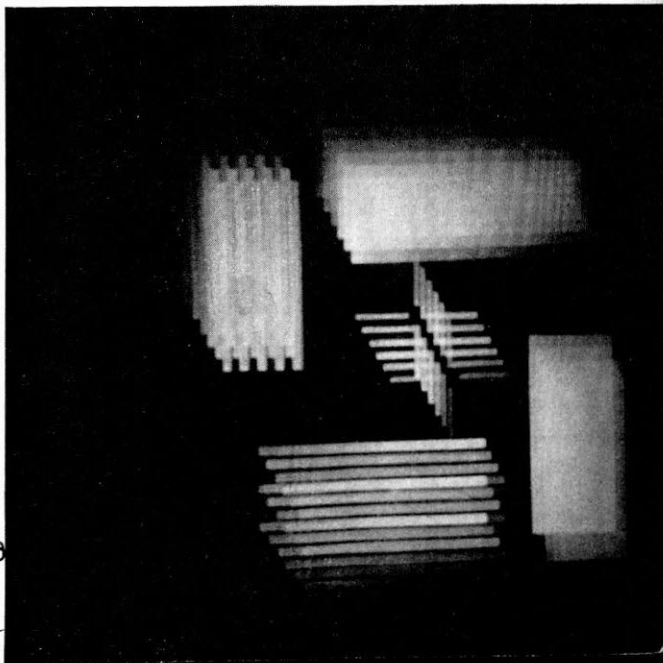
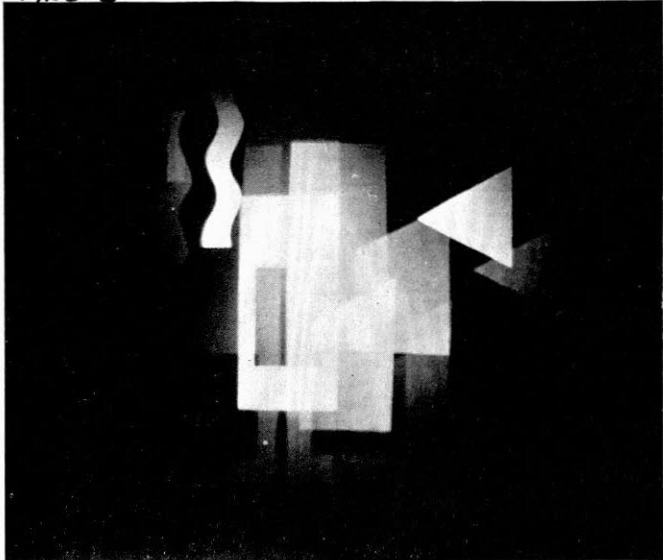
Ludwig Hirschfeld-Mack:
Center and bottom Reflected light compositions A.237.39

center: A. 38.1876
Bayre N. Ex.

A.38.1874 ~~N. Ex.~~
Bayre enlargement in G.

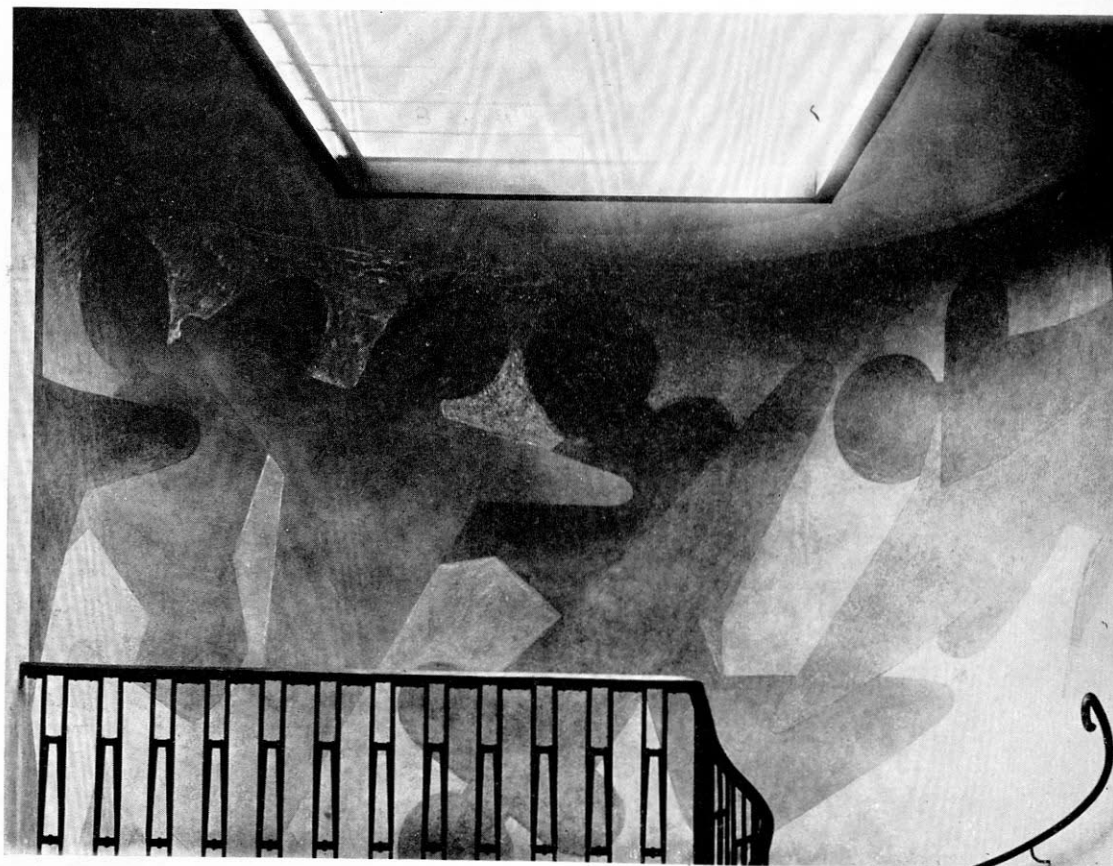


A.Bu.8



WALL-PAINTING WORKSHOP

68



A.WA.6

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

A.180.39 enlargement in Et.

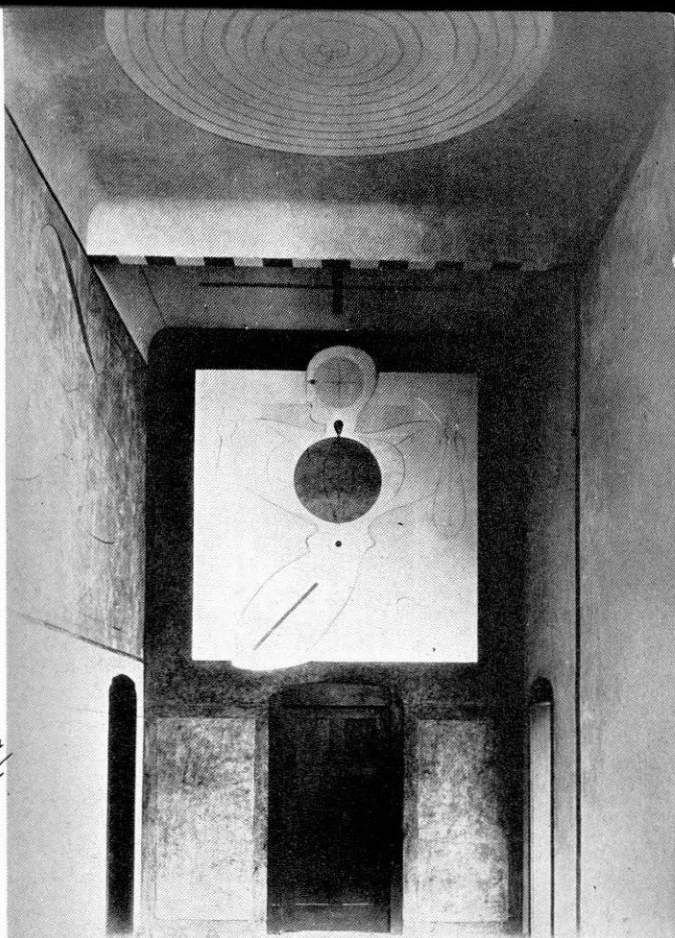
A.W.A.5

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

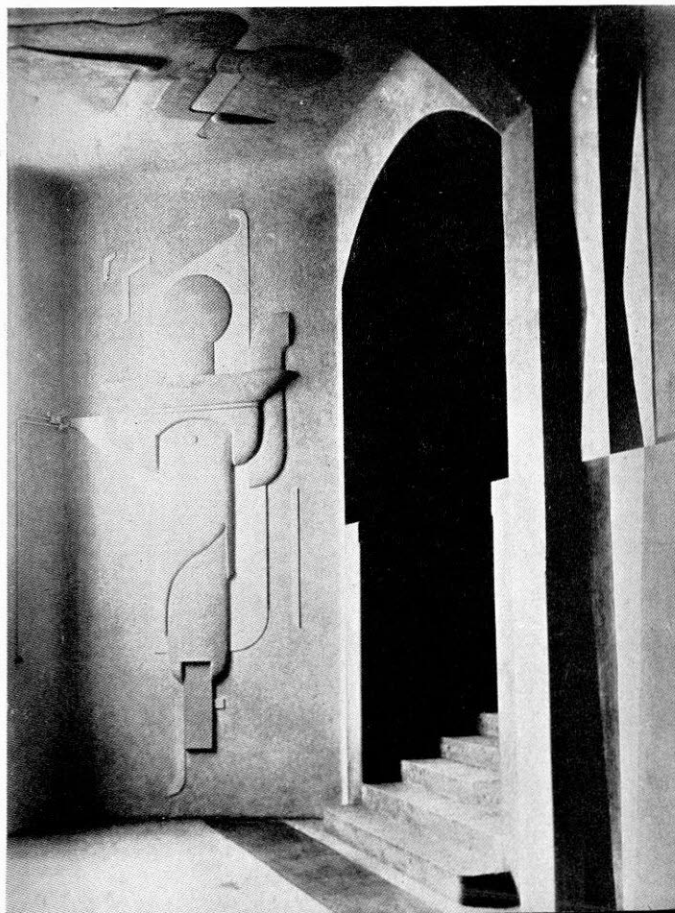
Oskar Schlemmer: Mural
 in fresco and oils in the
 entrance hall, Weimar
 Bauhaus, 1921-1922

A.181.39 *enlargement in G.*



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

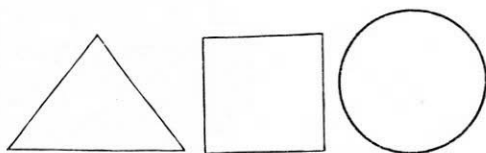
A.182.39 *enlargement in G.*



A.W.A.8

A.WA.2

Questionnaire given to all Bauhaus members to investigate psychological relationship between form and color. *N.E.X.*



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:

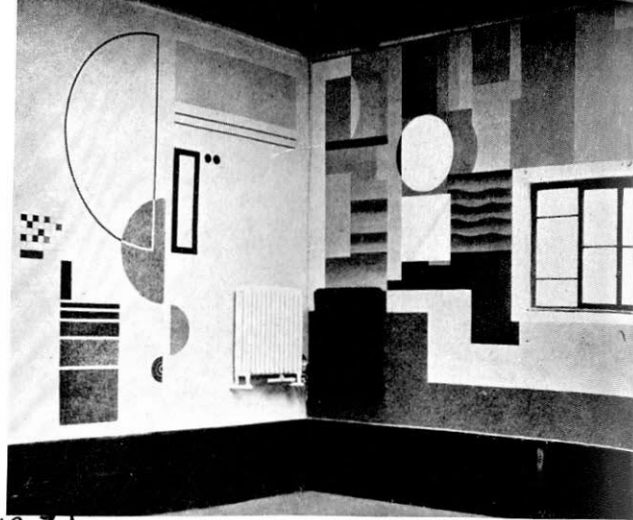
70

W. Menzel: Fresco in the wall-painting workshop,
 Weimar Bauhaus. 3.8.32
 p. 100 A. 38.2490
 A. 38.2555

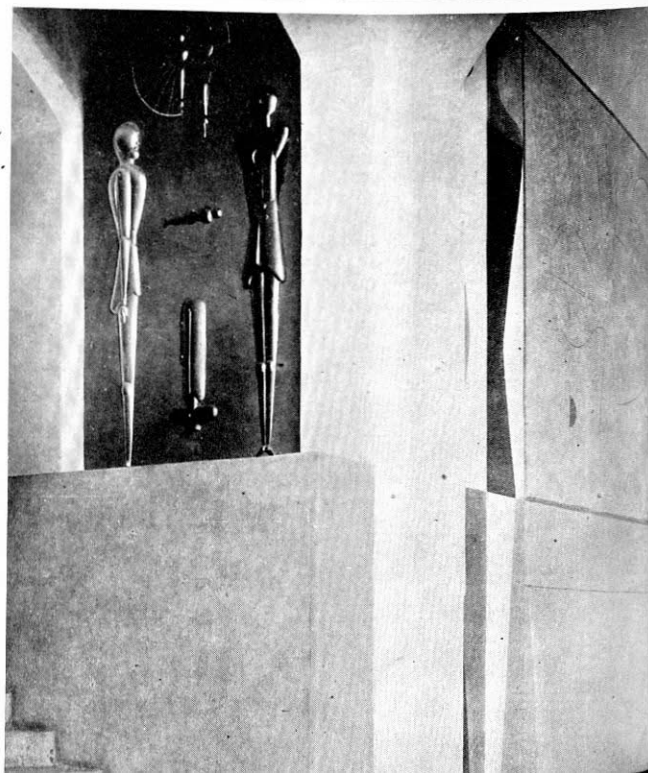
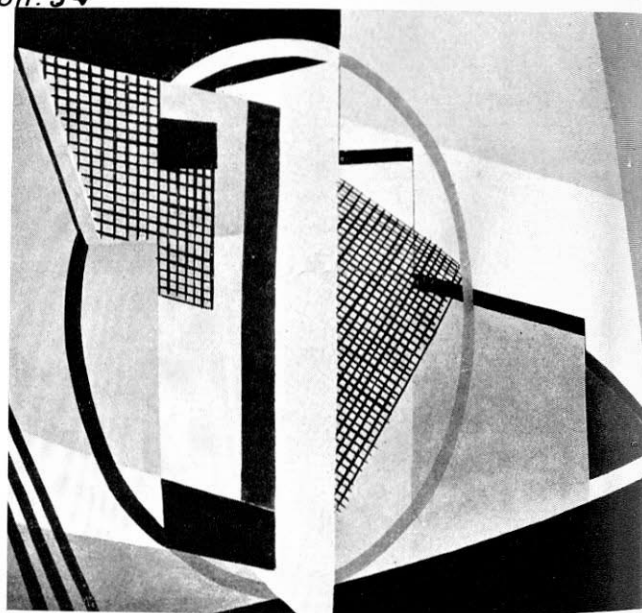
Graphic
 A.172.39 Enlargement in Cl.

Oskar Schlemmer: Relief in the entrance hall, Weimar Bauhaus. 1921-1922 *N.E.X.*

A.WA.7



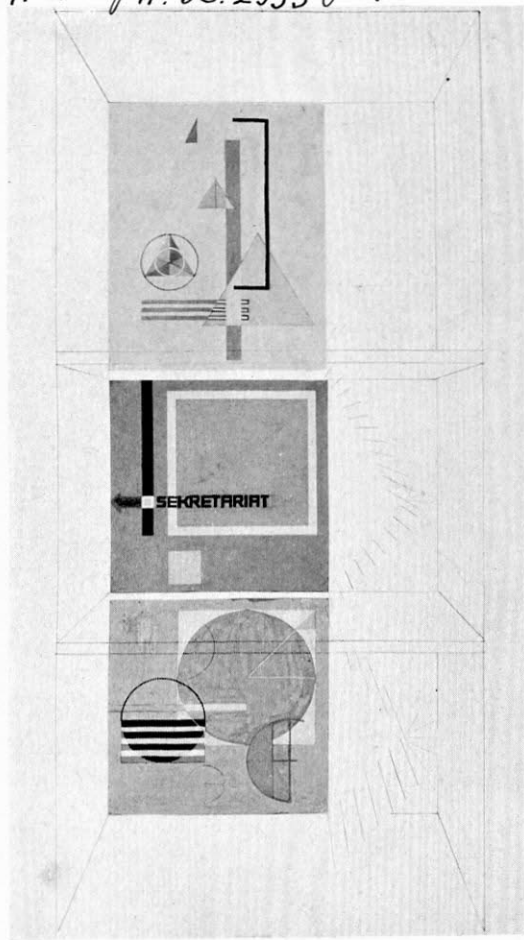
A.WA.34





Left wall: Herbert Bayer:
Sgraffito
Right wall: R. Paris:
Calcimine used in various
ways

A. 38.2003 *WEX*
pl. in Mus. A. 38.32
Bayer enlargement in A. 18.39
p. 101 of A. 38.2490 Gropius
p. 11 of A. 38.2555



A.W.A. 10

Herbert Bayer: Design for
murals in the stair well,
Weimar Bauhaus. Various
techniques. First floor: com-
position in dark blue; cir-
cle. Second floor: composi-
tion in bright red; square.
Third floor: composition in
light yellow; triangle. Ap-
plication of experiments in
the relationship between
colors and forms. 1923

A. 38.1945 A-C

Bayer
et.



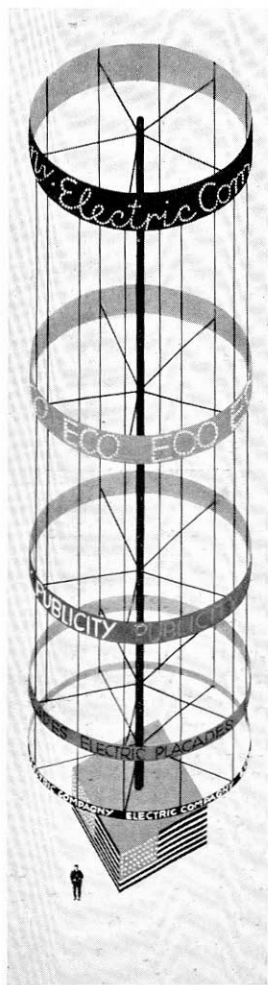
A.W.A. 10 B

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

A. 39.16
Bayer
enlargement in A. 18.39

DISPLAY DESIGN

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



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

A.38.1955 (orig.)

Bayer

A.38.1953 color print

Bayer N.E.x.

A.WA.12

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

A.38.1951 C.

Bayer

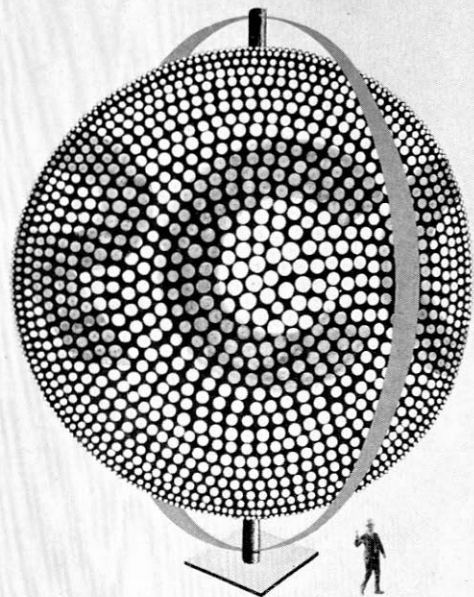
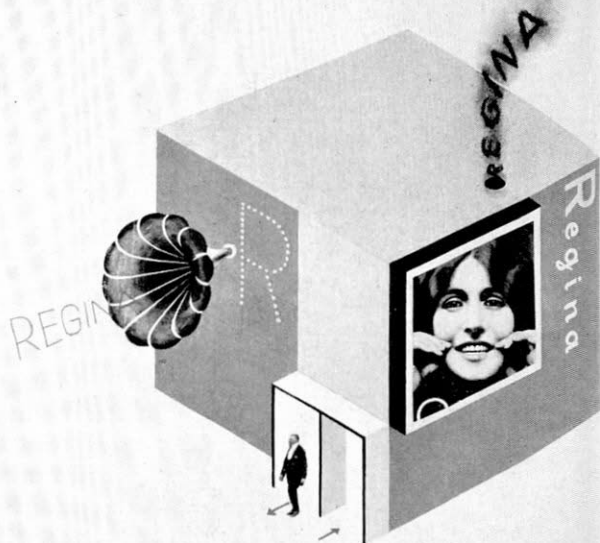
Herbert Bayer: Exhibition pavilion. Revolving sphere covered with electric bulbs. 1924

A.38.1950 (orig.)

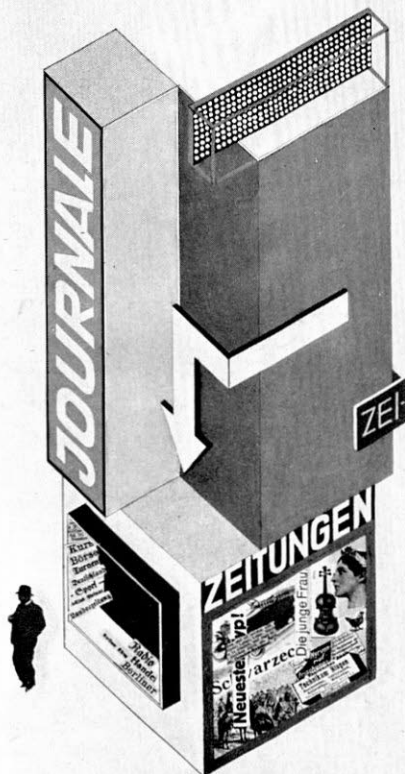
Bayer C.

A.38.1954 color print

Bayer N.E.x.



A.WA.13



A.WA.14

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

A. 38.2163

Bayer

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

A. 38.1953 print ver.

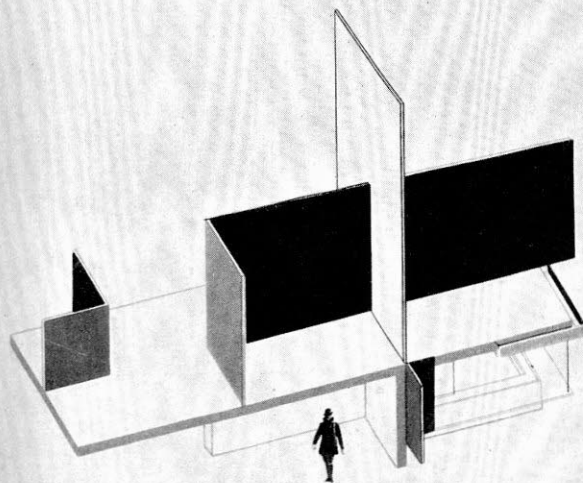
Bayer orig.

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

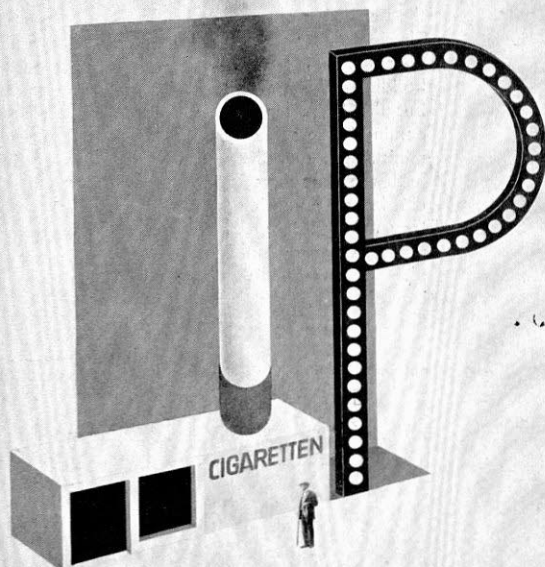
A. 38.1952 Et.

Bayer

A.WA.15



A.WA.16 ↑

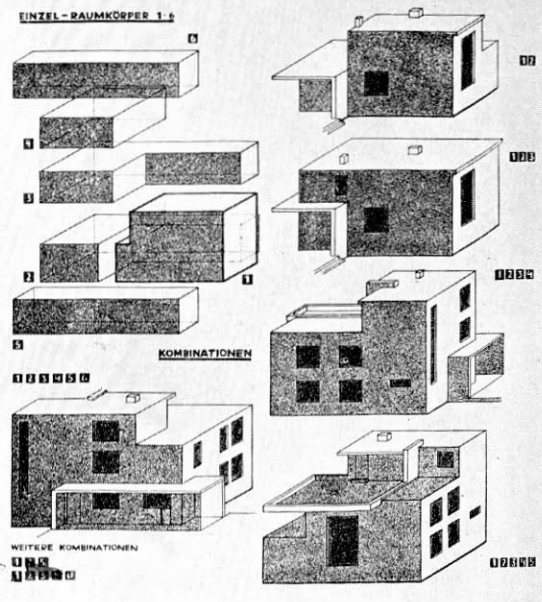
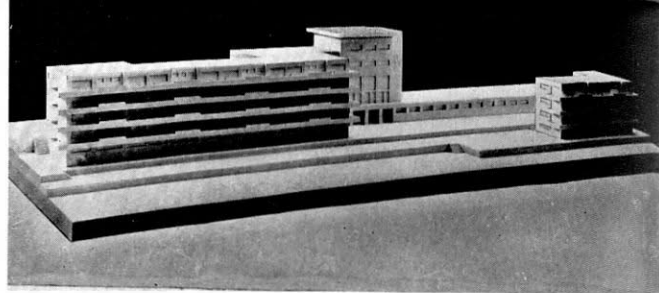


ARCHITECTURE

A. B A. 22

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

1923
not recorded
Griffin N.E.



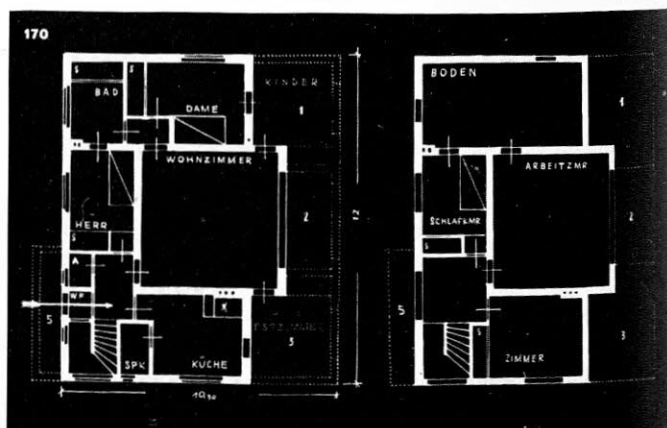
Architecture department:
Standardized serial houses.
Drawing shows the various
units of which the houses
are composed according
to the needs of the
inhabitants. 1921 *CA*

A.BA.25

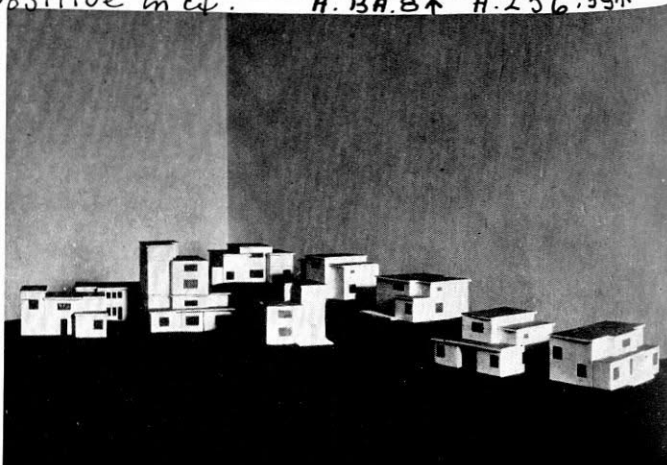
THE ARCHITECTURE DEPARTMENT

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 the 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.



positive in Cl: $H.3A.8 \uparrow$ $H.256.39 \uparrow$



A.BA.27

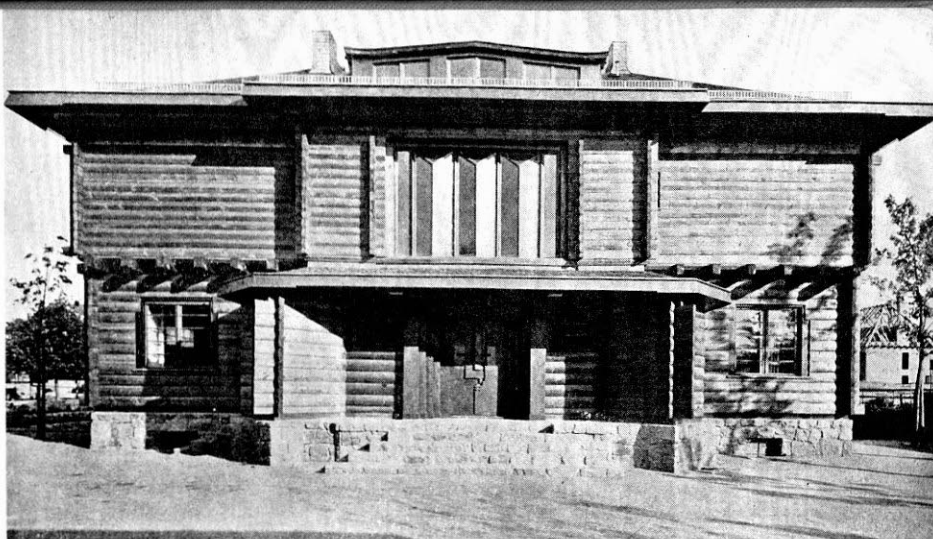
Architecture department:
Below models showing
variations of houses com-
posed of standardised
units; above plans, 1921

Not recorded
Geopius N. Ex.

A.BA.10

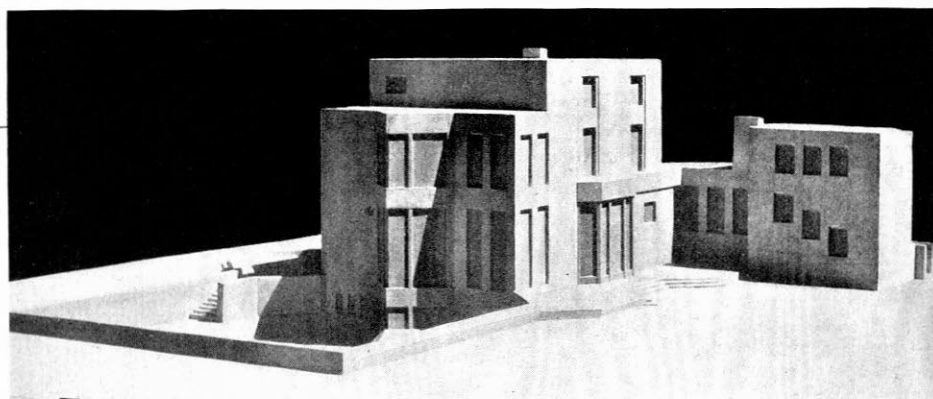
W. Gropius: Sommerfeld House, Berlin, 1921. For the first time Bauhaus workshops actually collaborated in decorating and furnishing the rooms. *N.E.x.*

p. 174 *A.38.2490*
 " " *A.38.2555*
Gropius
 " " *Mühlb. 3.8B2*



Walter Gropius and Adolf Meyer: Model for a house, 1922 *N.E.x.*

p. 171 *A.38.2490*
 " " *A.38.2555*
Gropius
 " " *Mühlb. 3.8B2*



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

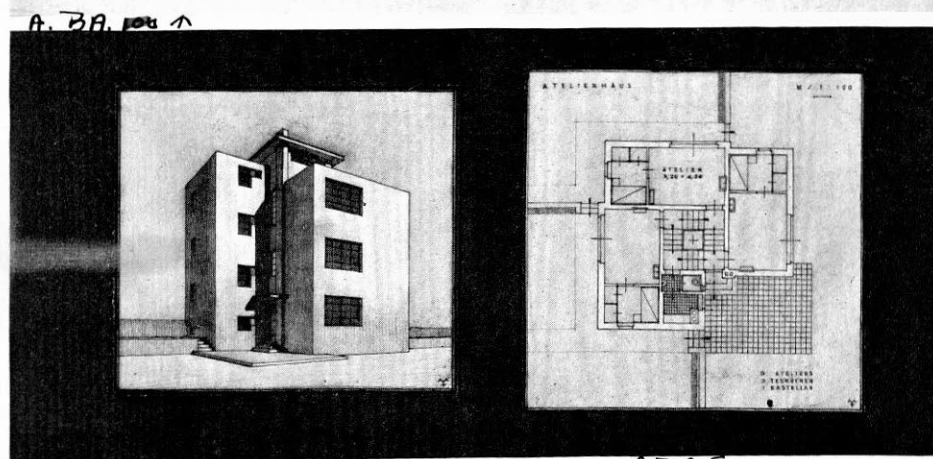
"The Bauhaus settlement was also born from necessity. A vegetable and fruit farm, leased from the State, was worked by the Bauhaus and made the kitchen independent of price fluctuations in the markets. A plan was being evolved for single houses and apartments for Bauhaus members in a beautiful section 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.

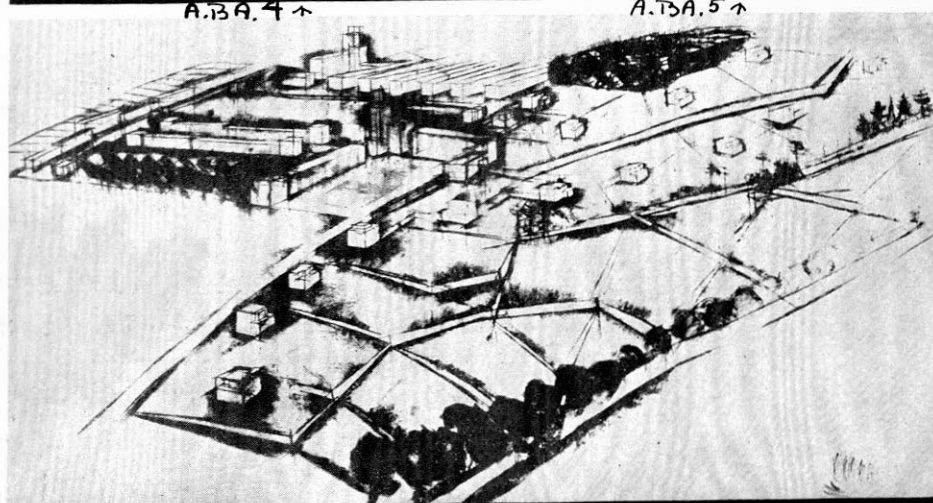
E. A.39.71
Bayer

A.BA.9



A.BA.4 ↑

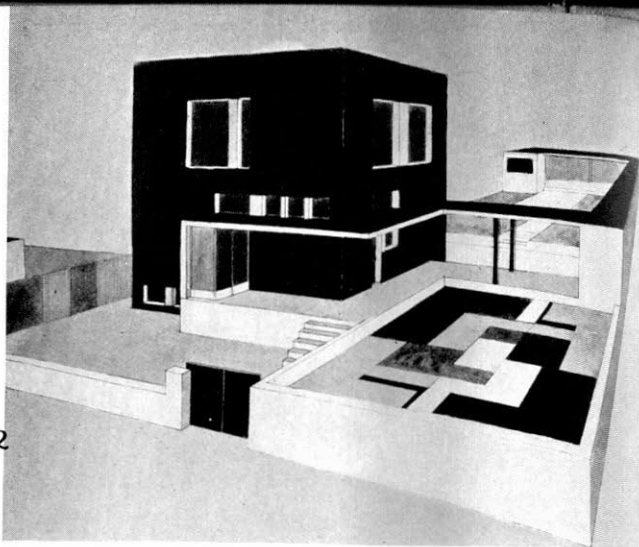
A.BA.5 ↑



A.BA.6

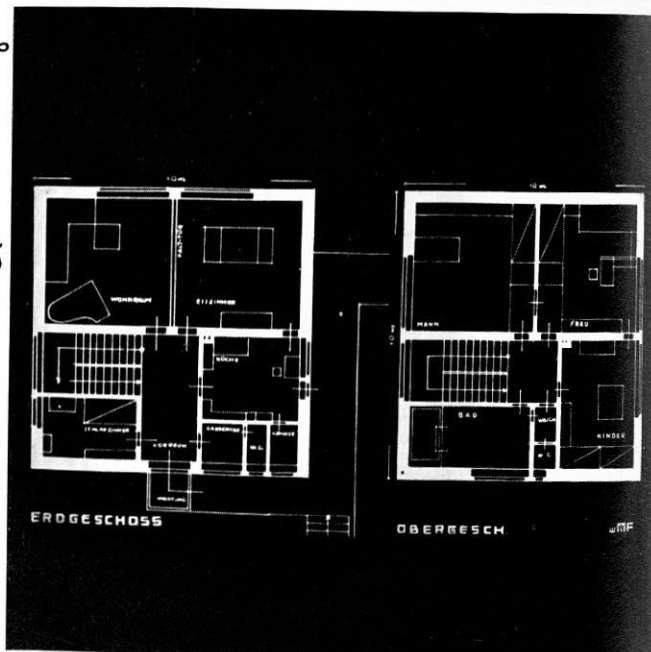
Farkas Molnár: Project for
a house, "The Red Cube."
1922 N.E.x.

p.159 of A.38.2490
A.38.2555
Gropius
" " " Mies van der Rohe 3.882



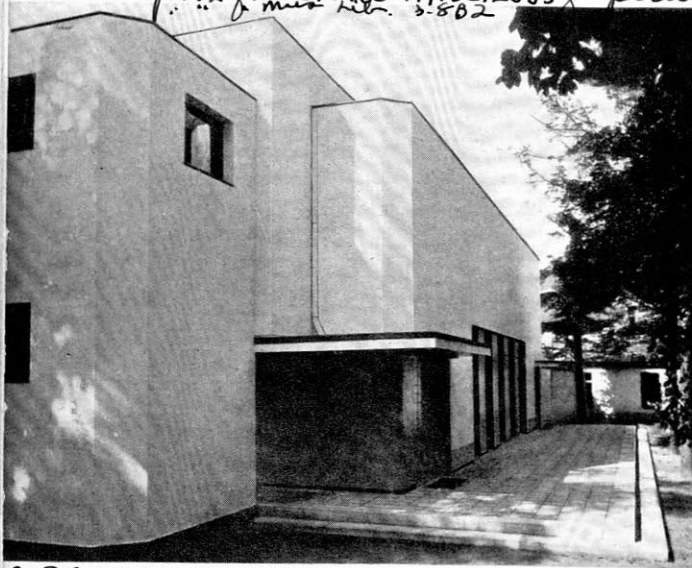
Farkas Molnár: Plans for
"The Red Cube." Left: A.BA.26
first floor. Right: second

p.161 of A.38.2490
A.38.2555
Gropius
" " " Mies van der Rohe 3.882
regarding point
enlargement in Et.
A.206.39



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

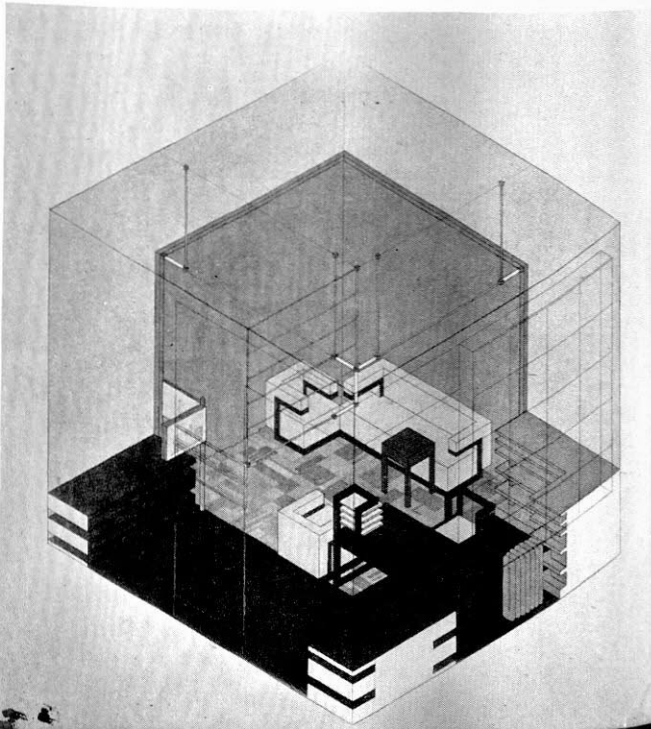
p.172 of A.38.2490 TA.38.2555 Gropius
" " " Mies van der Rohe 3.882



A.BA.11

Walter Gropius: Design
for a study. Drawing by
Herbert Bayer, 1922 N.E.y.

(color) p.178 of A.38.2490
A.38.2555
Gropius
" " " Mies van der Rohe 3.882

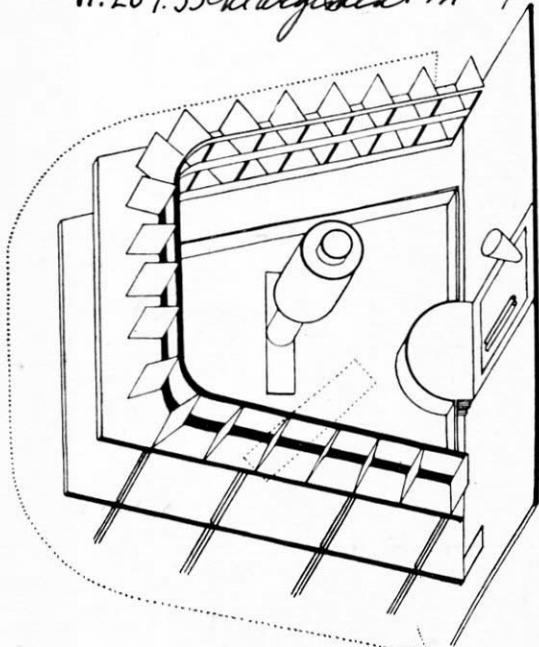


A.BA.12

A. PA. 17

Farkas Molnár; Project for
a wood frame house. 1922
p. 162 of A. 38. 2490
A. 38. 2555

" .. Gropius
must Feb. 3. 1922
A. 207. 39 enlargement in C.



A. PA. 18

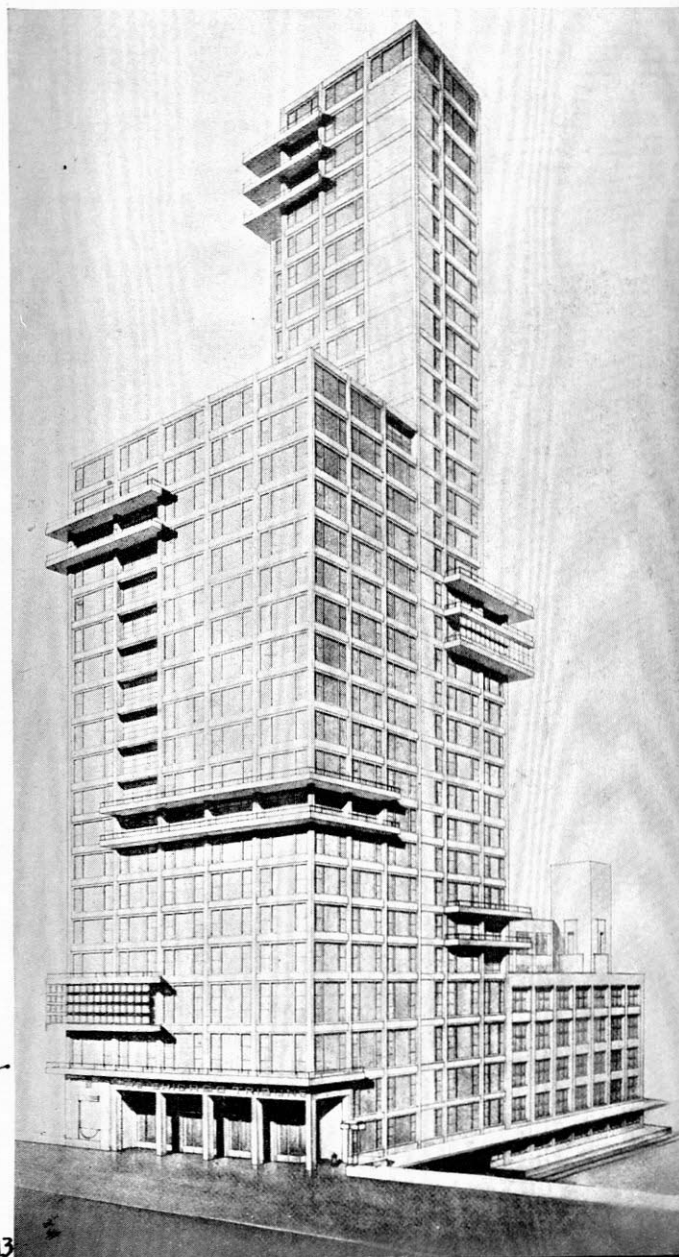
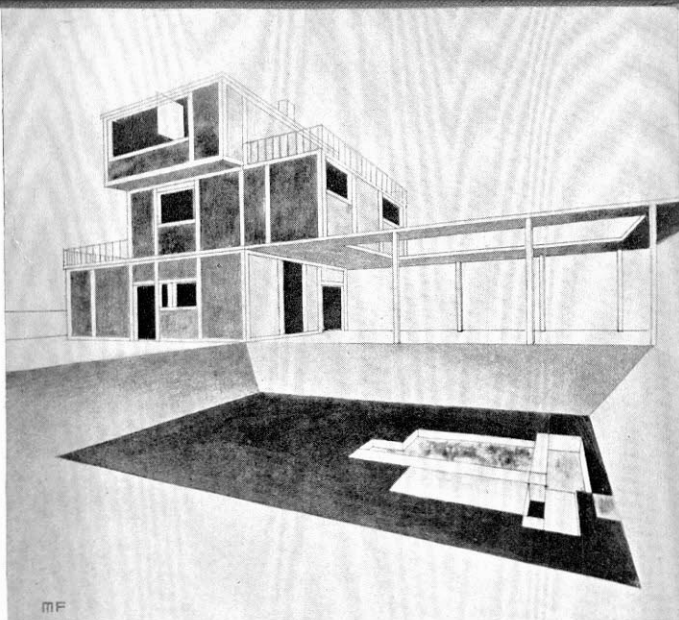
Farkas Molnár; Project for
a U-theater N.E.X.

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

p. 176 of A. 38. 2490
" " A. 38. 2555
" " must Feb. 3. 1922

A. 200. 39 enlargement in C

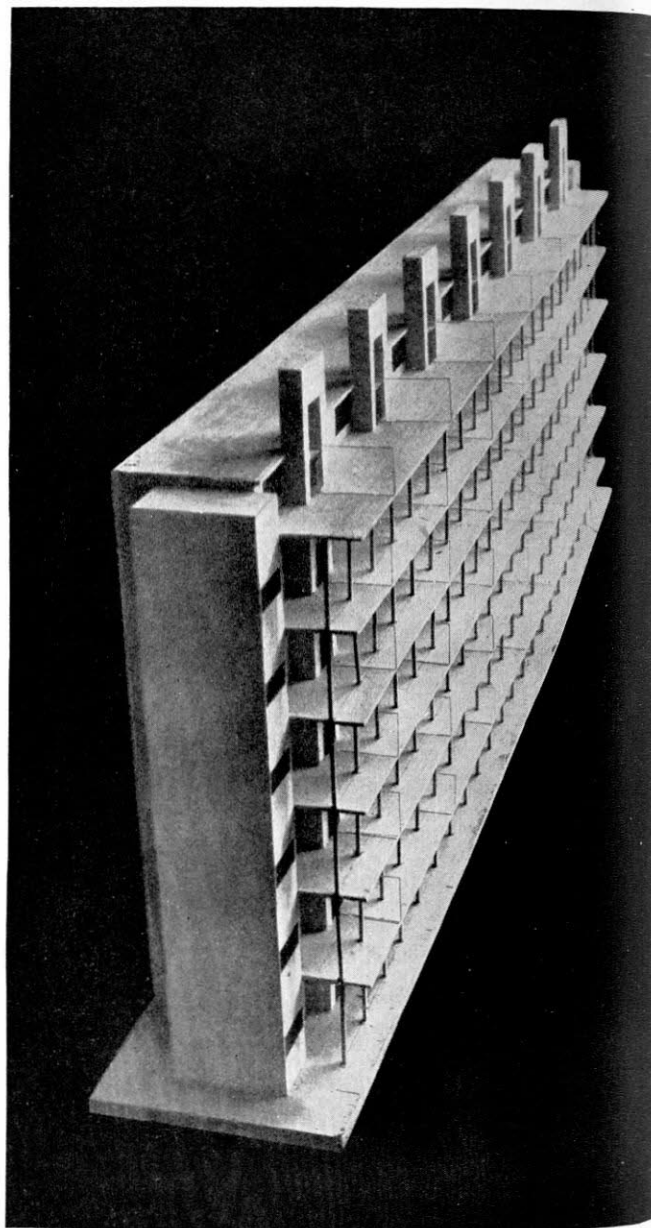
A. PA. 13





A. Ba ~~20A~~ 19
George Mucha: Project for
 an apartment house.
 Reinforced concrete. 1924

A.208.39-enlargement in Cf.



A. Ba 20A

Marcel Breuer: Model of
 proposed apartment
 house. 1924 *N.E.x.*

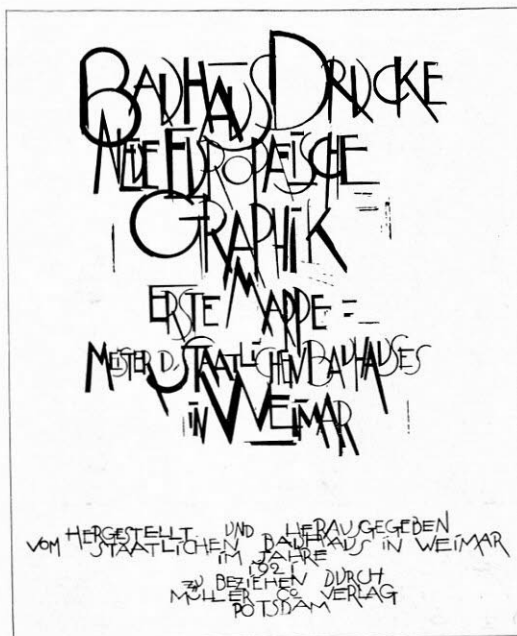
unrecorded photo
 Breuer

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.

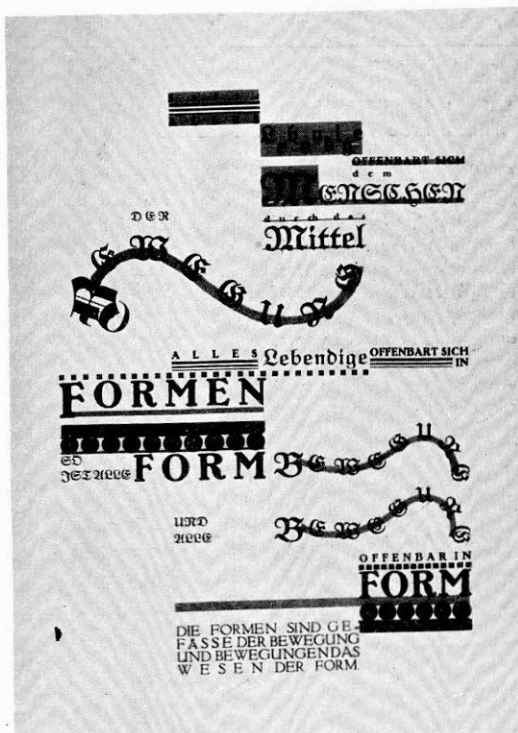
Lyonel Feininger: Title page. *Europäische Graphik*. Woodcut. 1921

A 38.2209.1
Grapius. Cf.



A. Ex. 23
52331

79



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

38.2064 Bager (Itten)
38.2065
unrecorded - Bager
Rechen

*Grapius Jh
in gazine*

A. Ex. A1
52331



A. Ren 1
S. 2331

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

(1) A. 38.3067

Gropius

(2) A. 39.62 ex
Bayer

80

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)

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.

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.



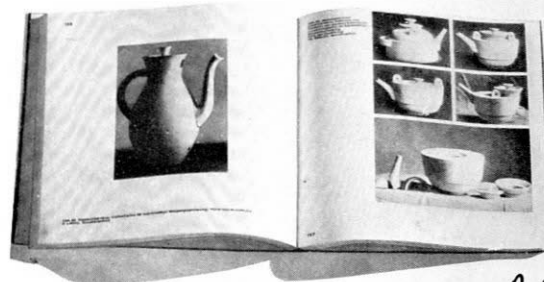
A. E. 2

Herbert Bayer: Cover design. First Bauhaus book. 1923

A. 38.2490 Gropius

A. 38.2555

Givento Mus. Lib. 3.8B2
in exchange for Library copy
Cover in Q.



A. E. 2A

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

pg. 7 A. 38.2490 Gropius
A. 38.2555
" Mus. Lib. 3.8B2

(1) A. 38. 3099 Moholy Nagy {circ et. only
(2) A. 39. 60 Gropius Cf.

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

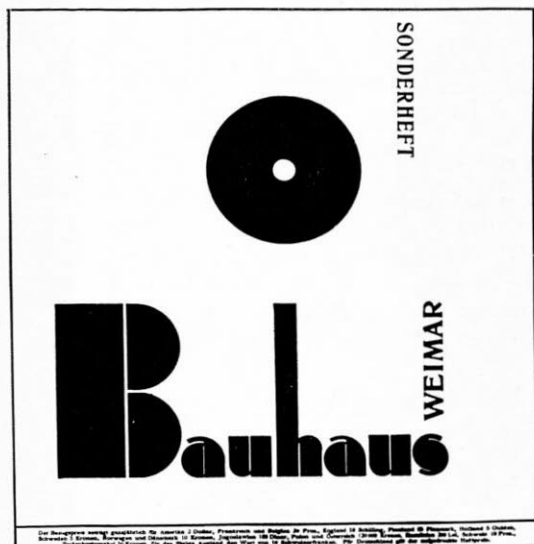


Handwritten notes in German, likely a list of items or a catalog. The text is written in cursive and includes numbers and names, such as '1. A. 38. 3099', '2. A. 39. 60', and 'Gropius'.

Handwritten notes in German, continuing the list or catalog. The text is written in cursive and includes numbers and names, such as '1. A. 38. 3099', '2. A. 39. 60', and 'Gropius'.



A. 38.23



Special Bauhaus number
of Junge Menschen. 1924

C.

- (1) A. 38. 3099 Moholy Nagy {circ et. only
(2) A. 39. 60 Gropius Cf.

L. Moholy-Nagy: Title
page. Prospectus adver-
tising Staatliches Bauhaus
in Weimar 1919-1923



S. 2331

81

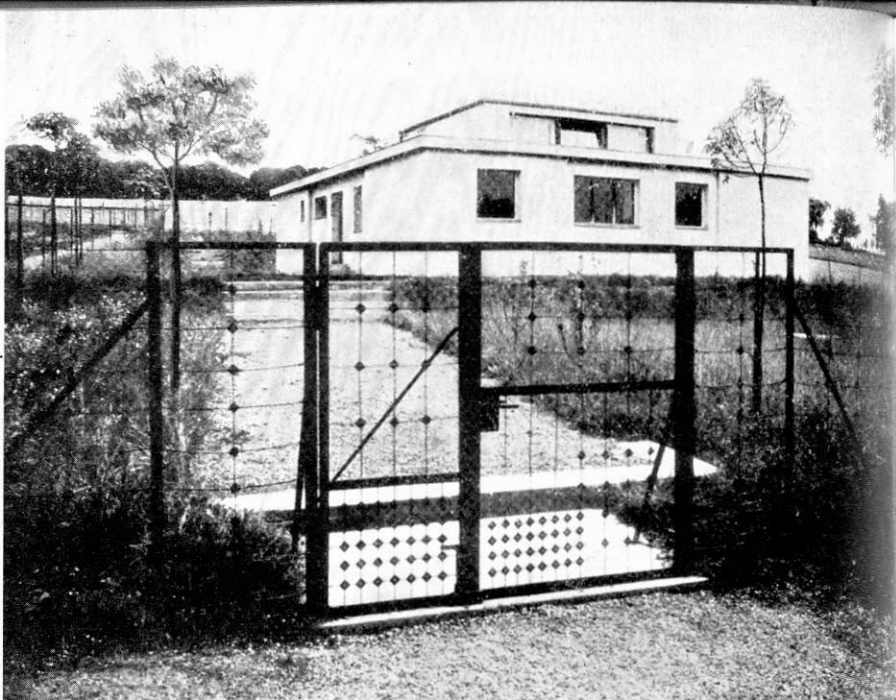
THE 14 VOLUMES OF THE BAUHAUS PRESS

9. (1) A. 38. 2545 N.E. x. Rot Gropius
(2) arch dept.
1. A. 38. 2537 Gropius
book jacket & book m.C.
2. (1) A. 38. 2538 Gropius
book jacket & book m.C.
(2) jacket - Arch dept.
4. A. 38. 2540 Gropius
6. A. 38. 2542 Gropius
7. A. 38. 2543 Gropius
12. (1) A. 38. 3069 Gropius
(2) Arch dept.
5. (1) A. 38. 2541 Gropius
rot et. held
(2) Arch Dept.
13. (1) A. 38. 2548 Gropius
rot et. held
(2) Arch Dept
3. A. 38. 2539
8. (1) A. 38. 2544 Gropius
circ. et. only
(2) Arch. Cf.
also jacket m. Cf.
- (3) Moholy Nagy Gropius
11. (1) A. 38. 2547
circ. et. only
(2) Arch. dept.
10. (1) A. 38. 2546 N.E. x. Gropius
(2) Arch. Dept.
14. (1) A. 38. 2549 Gropius
rot et.
(2) Arch. Dept.

A.Ex.10

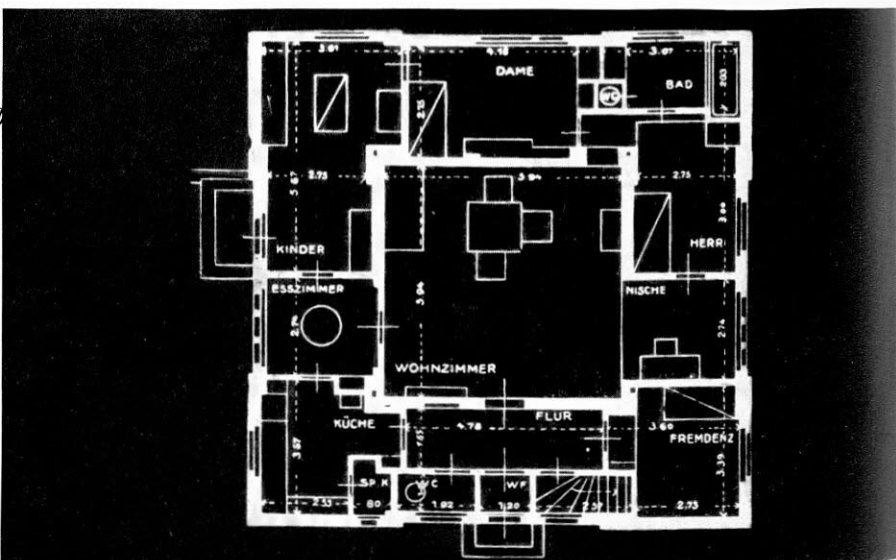
Experimental building, the house "Am Horn," Weimar, 1923

enlargement in 4.



The house "Am Horn," Weimar, Floor plan

positive enlargement in 4.



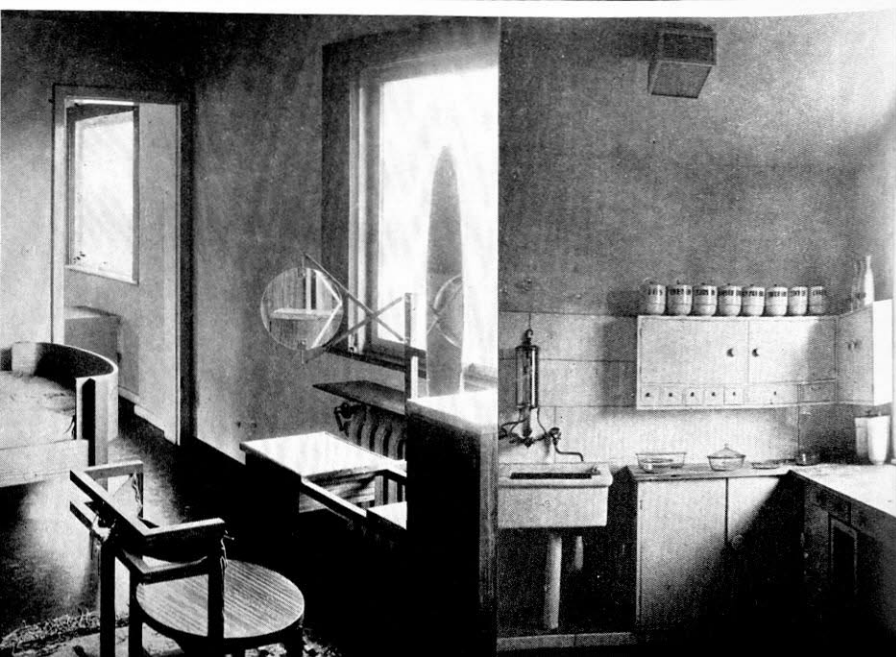
A.Ex. 8

*Left A.Ex. 11
Right A.Ex. 13*

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

A 38.1889.133

*Breuer N.Ex.
enlargement in 4.*



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

A. 30.2005

Bayer

N. Ex.



A. Ex. 18

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

A.38.2869

Gropius &

BAUHAUS EVENINGS

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 Freundlich 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:

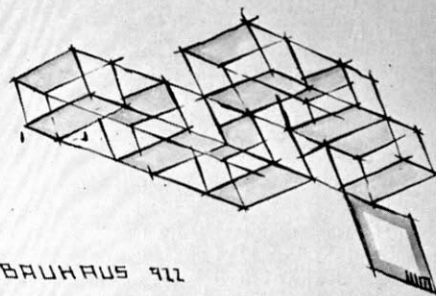
H. P. Berlage, The Hague
 Peter Behrens, Berlin
 Adolf Busch, Berlin
 Marc Chagall, Paris
 Hans Driesch, Leipzig
 Albert Einstein, Berlin
 Herbert Eulenberg,
 Kaiserswerth
 Edwin Fischer, Berlin

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

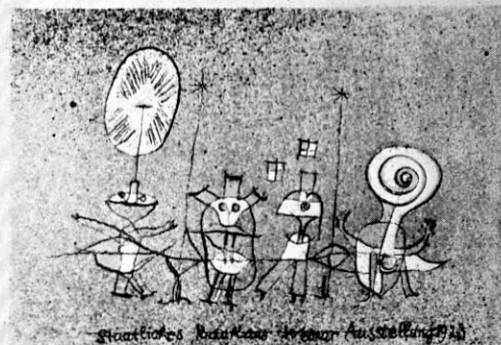


A.38.1788

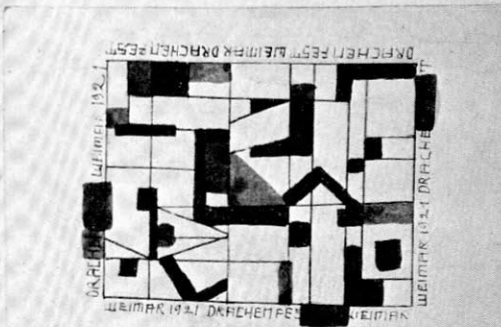
DRACHENFEST WEIMAR



A.38.17943



A.38.1798



A.38.1797



A.38.1796

A.4.0.02

Ludwig Hirschfeld-Mack:
S Dance

A. 38. 2105

S-Tanz von Ludwig Hirschfeld-Mack.

A.L.I. 1

Lebhaft u. schwer.



Erstausg. des Verlags

Gedruckt in der Haupt-Verlagsanstalt des Reichs-Verlags.

A-38. 2008
2010
2011
(duplicates)
N.E.X.



N.E.X.

A.E. 20

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.

CL.



A.L.I. 37

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

not rec.
made for cat.

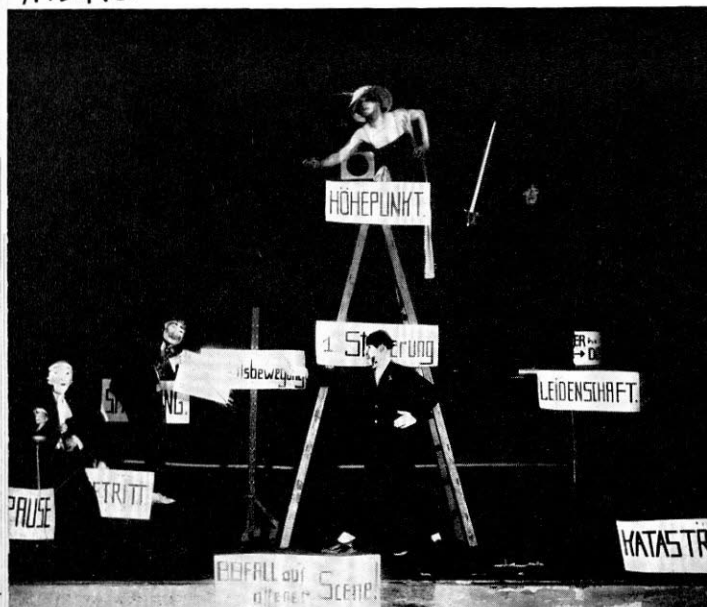
QUESTION



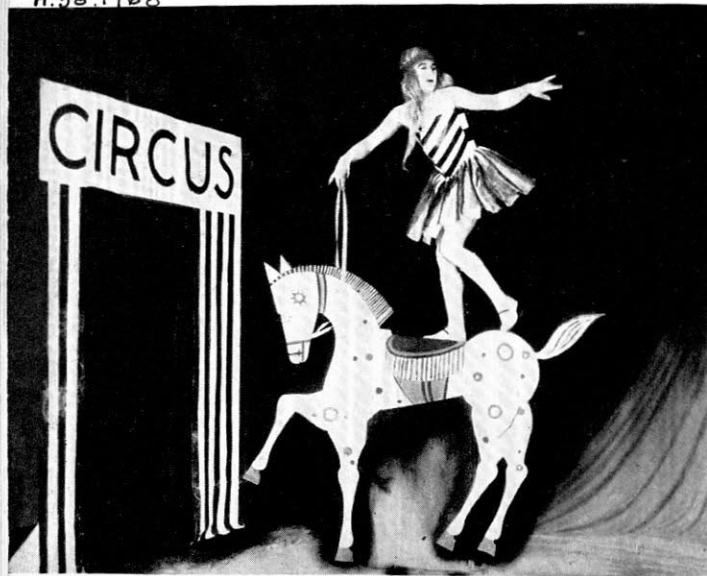
ANSWER



A.LI.8



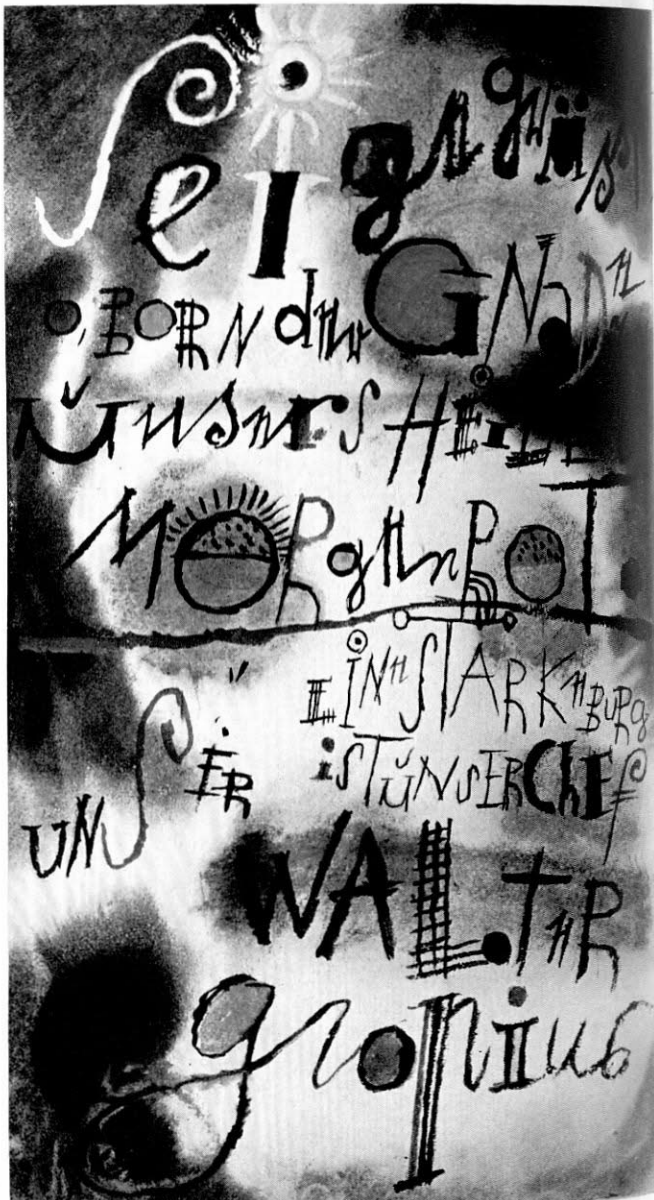
A.38.1768



A.38.1765

A.LI.9

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



A.LI.5

Marcel Breuer: Birthday
greetings to Walter
Gropius

A.38.2831 G.

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
A.38.2435
ALBERS

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 without 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

Herbert Bayer
A.38.1801
Bayer



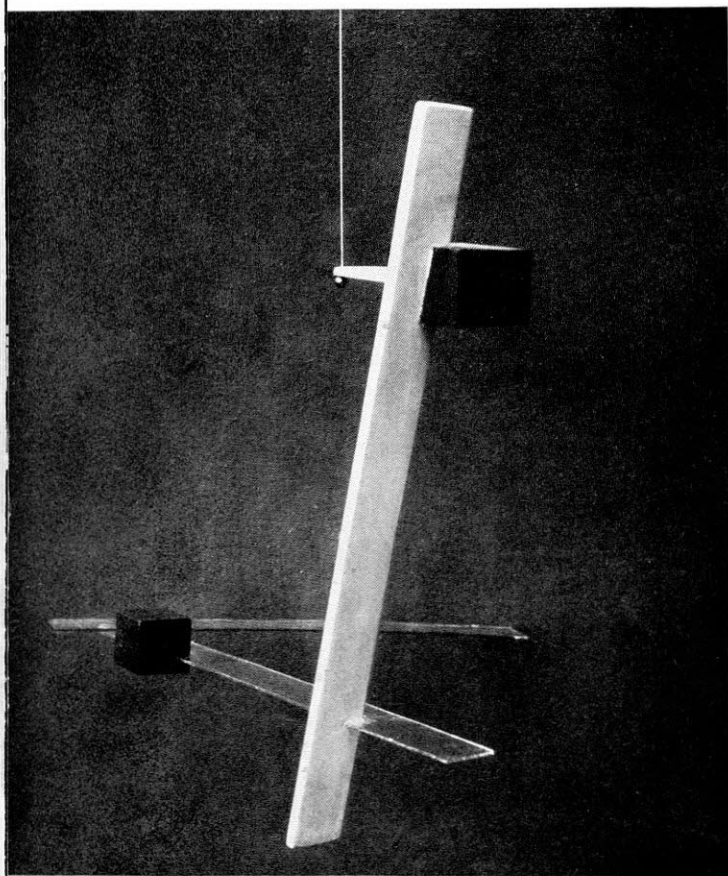
PRELIMINARY COURSE: MOHOLY-NAGY

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

*Not recorded
Moholy-Nagy photo* A.V.26
NEY.

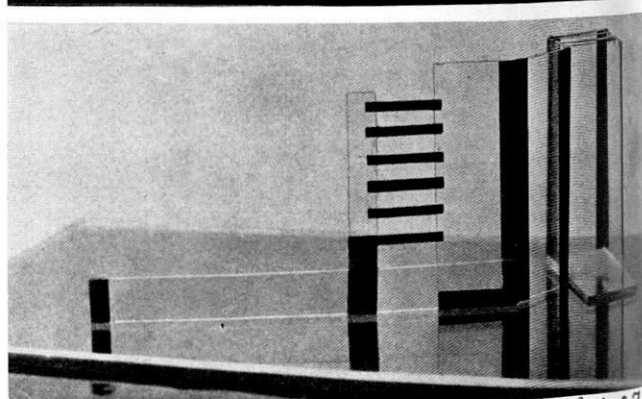
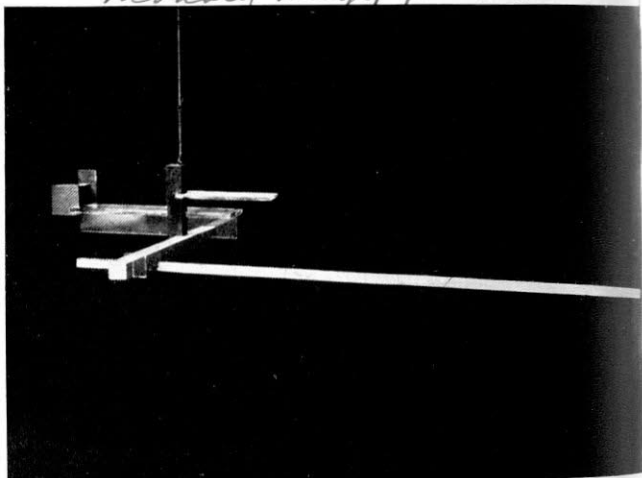


A.V.25

Irmgard Sörenson-Popitz;
Suspended construction.
1924

A.117.39

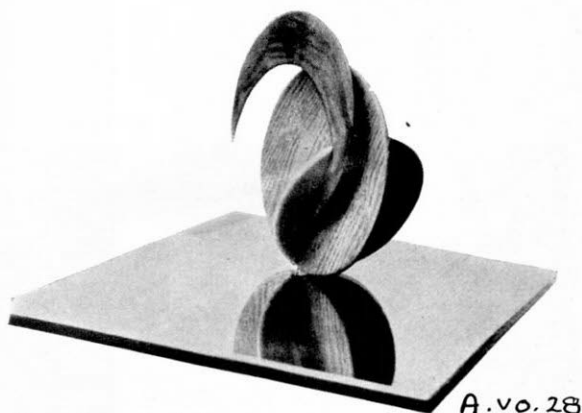
*(enlargement in C)
Not recorded
Moholy-Nagy photo*



A.V.27

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

*Illustrations are of work
done in Moholy-Nagy's
Course.*



A.v.o. 28

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

116.39 enlargement in Ex.



A.260.39

A.v.o. 24

Paul Reichle: Construction. 1924

*Not recorded
Moholy-Nagy photo N.E.V.
Not in Ex.*

PRELIMINARY COURSE: ALBERS

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.

92

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.

Bravo

Schlossermeister Arno
Müller für die treff-
lichen Worte contra
Bauhaus!
Quousque tandem?

146

From a newspaper:

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

Not recorded

"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 execution 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."

*Not recorded - made by
Arch. Dept. for catalog*

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

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.

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-



(Josef Schmidt)
 : cover from
 a prospectus advertising
 Dessau, 1928
 A-38.2442
 ALBGRS
 NEX.

A.DB1

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.



A.DB2

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.

NEX.

DESSAU BAUHAUS 1925-1928

100



Dr. Fritz Hesse, Mayor
of the City of Dessau

*Unrecorded
Gropius N.E.x.*

A.D.B. 3

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 cooperated 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.

* who had previously been trained in both craft and theory at the Bauhaus and was thus prepared to teach both.



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

A. 38.2219.12

Gropius

Colored enlargement in G.

A. D1310

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

*not recorded
Gropius N.E.v.*

A.190.39 enlargement in Cl.

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

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

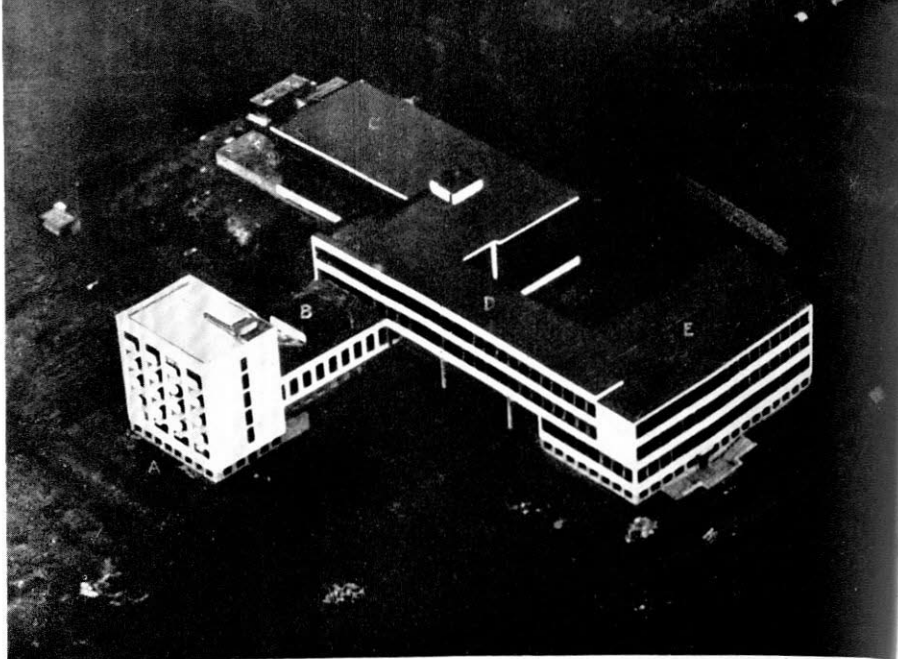
(from Bibl. no. 27)

Walter Gropius: Dessau
Bauhaus. View from southwest. 1925-1926

*not recorded
Gropius N.E.v.*

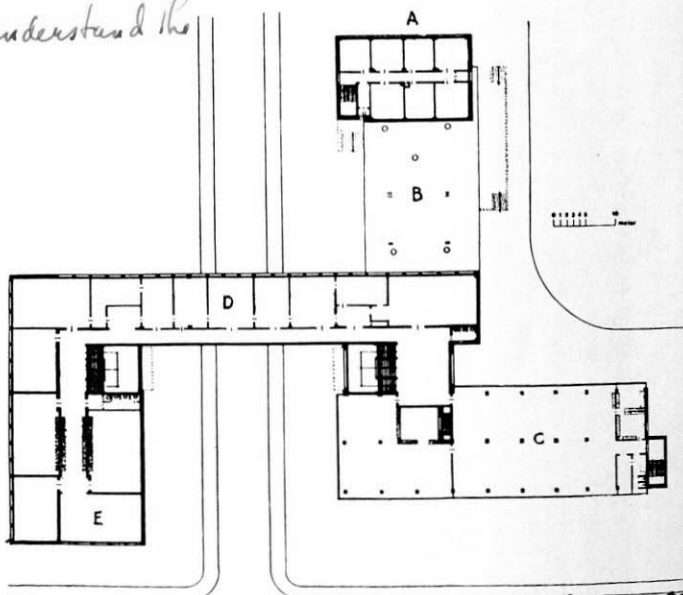
A.193.39 enlargement in Cl.

A.DB 18



A. DB 8

order to understand the



*N.E.v. enlargement in Cl.
A.189.39*

A. DB 100



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 of~~ *architectural department* ~~ices~~ 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.

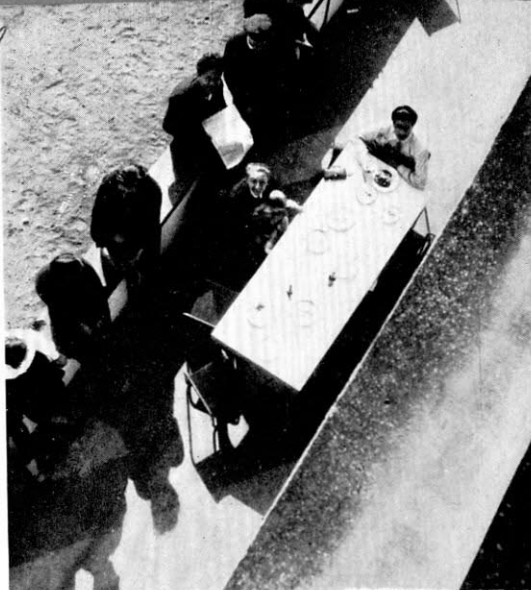
The interior decoration of the entire building was executed by the wall-painting workshop, the design and execution of all lighting fixtures by the metal workshop. The tubular steel furniture of the assembly hall, dining room and studios was executed from designs by Marcel Breuer. Lettering was executed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

(1) photo - not recorded

(2) A.38.2119

A.195.39 enlargement in C.

Life at the Bauhaus
in Dessau



A.38.2119

DB
A.39
^

A.38.1772
enlargement in C.
A.199.39



A.38.1772

DB
A.38
^

106



DB
A.40
^

Room in the studio
wing
NEX.

NEX.



DB
A.44
^

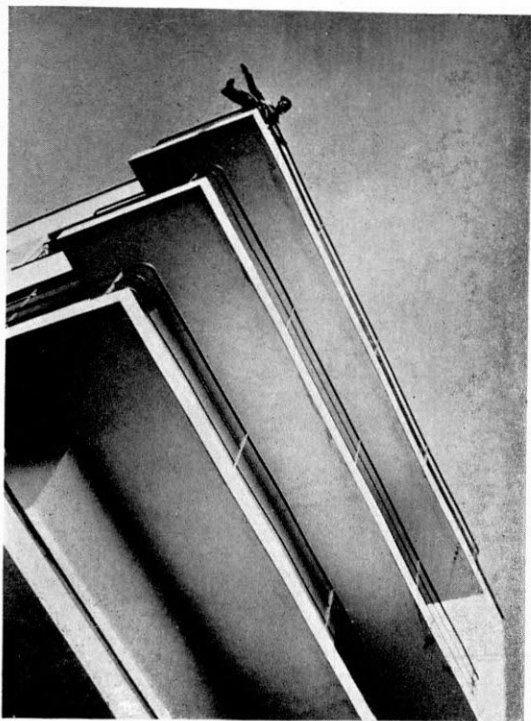
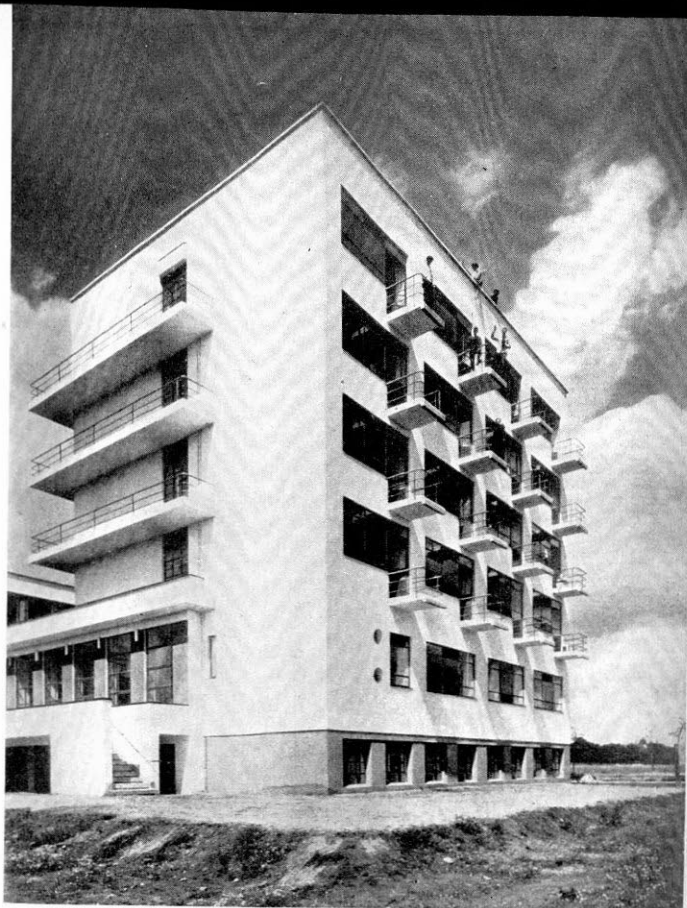
Photo by Kurt Kainig
A.198.39 enlargement in C.
DB
A.45
^



DB
A.11
A

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

A.188.39 enlargement in C.

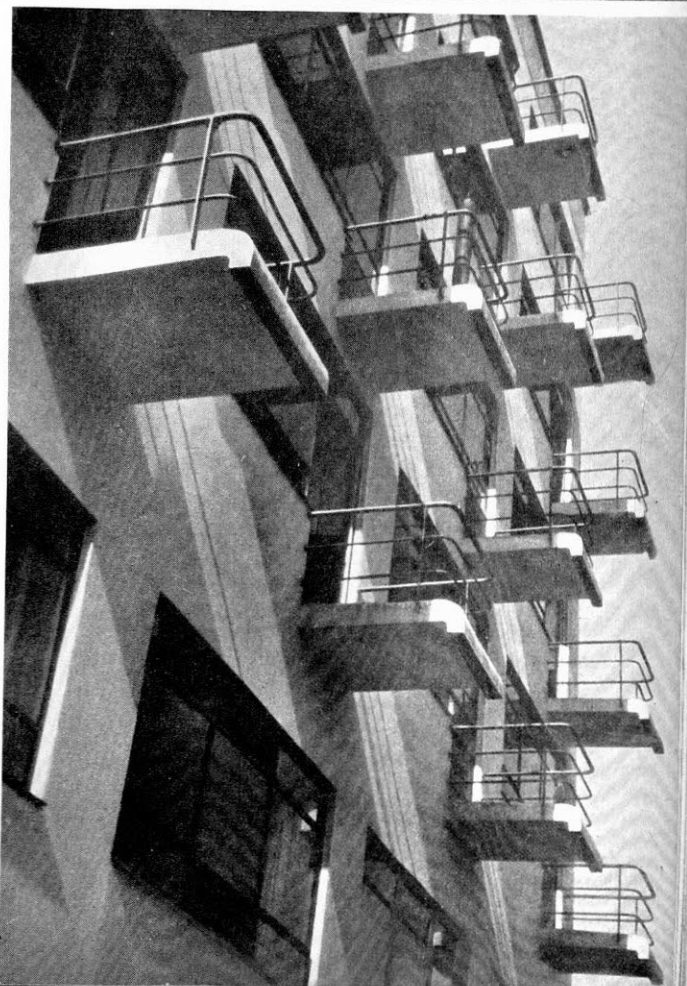


A.196.39 enlargement in C.
A.38.2822
Moholy Nagy

A. DB 17
(no neg):

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

N.E.X.



DB
A.12
A



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: Masters' houses, Dessau. 1925-1926

A.22

213

Not recorded

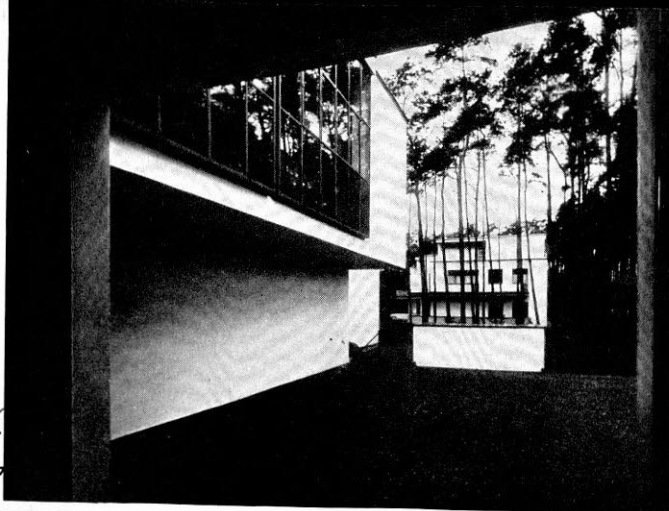
Gropius

A.184.39 *enlargement in P.*

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

not recorded
Gropius N.E.x

A.186.39 enlargement in C.
DB
A.26
1



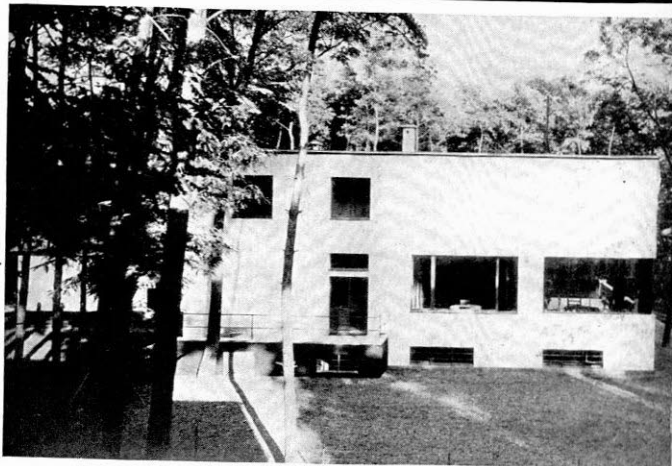
Walter Gropius: Director's
house, Dessau. 1925-1926

not recorded
Moholy Nagy

A.185.39 enlargement in C.

A.382810
Moholy Nagy

DB
A.25
1

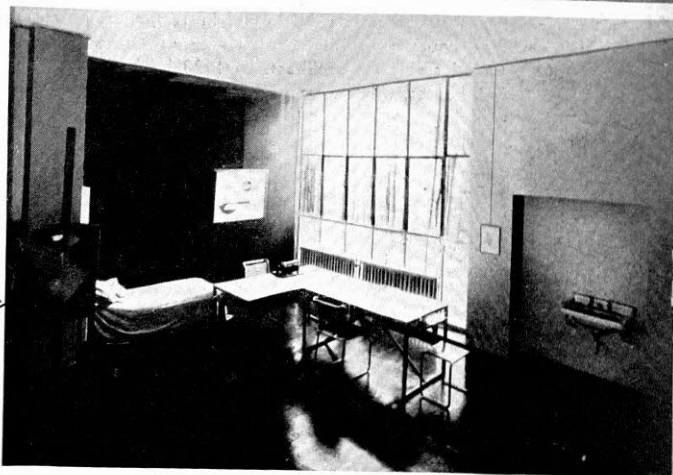


Walter Gropius: Studio
in a master's house,
Dessau. 1926

*Interior designed
by d. Moholy-Nagy*

N.E.x.

DB
A.28
1



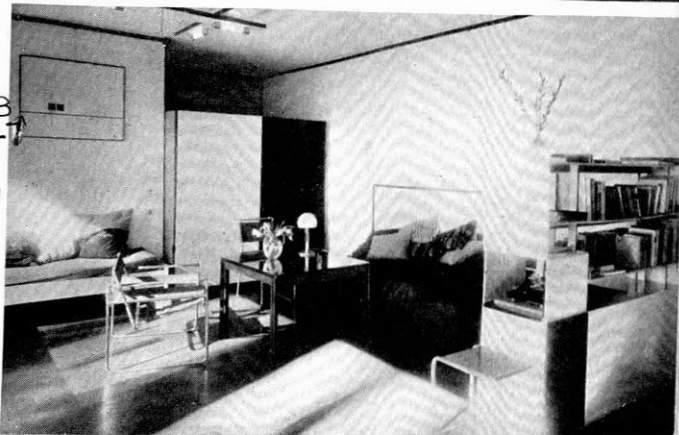
Walter Gropius: Living
room in master's house,
Dessau. 1926

*Interior designed
by d. Moholy-Nagy*

(1) A.39.17 *Bauer*
(2) A.38.3062 *Gropius*

A.187.39 enlargement in C.

DB
A.27
1

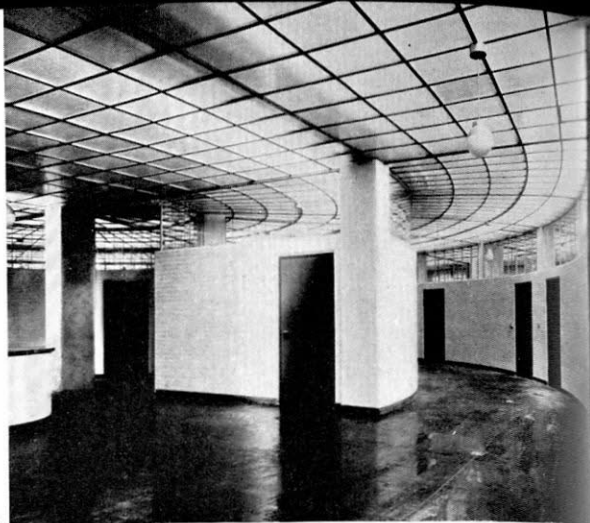


A.35
DB

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

A.39.15

Gropius
A.205.39 enlargement in Cl.



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

A.32
DB

Not recorded
Gropius N.E.x.
A.204.39 enlargement in Cl.



110

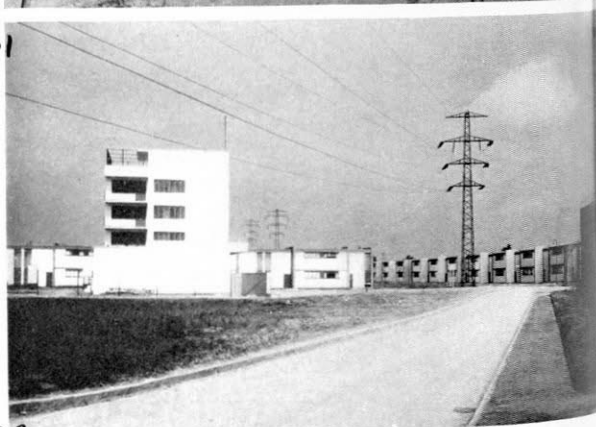
In mid-September, 1926, 60 one-family houses using
standardized units were begun in Törten, as part of a
new housing project for the city of Dessau. Walter
Gropius was the architect. By 1928 he had completed
316 houses, which were partly furnished by the Bauhaus
workshops.

DB
A.31

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

Not recorded

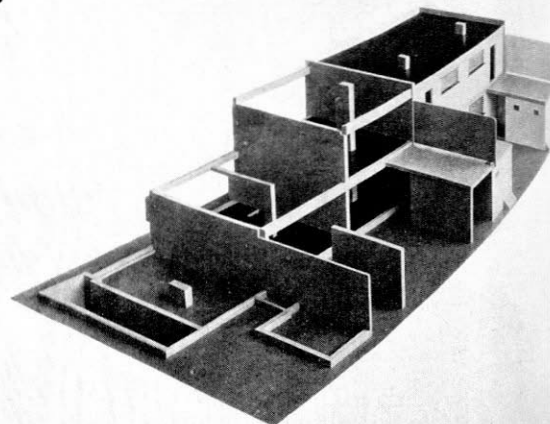
Gropius N.E.x.
A.201.39 enlargement in Cl.



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

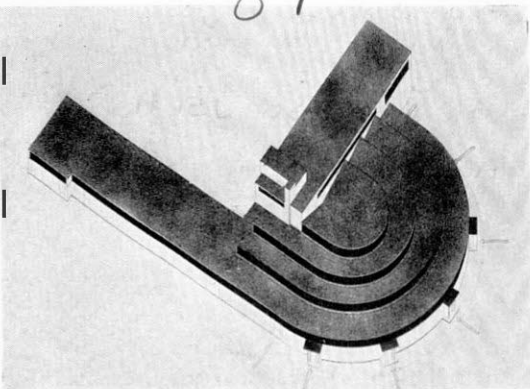
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Gropius N.E.x.
A.202.39 enlargement in Cl.

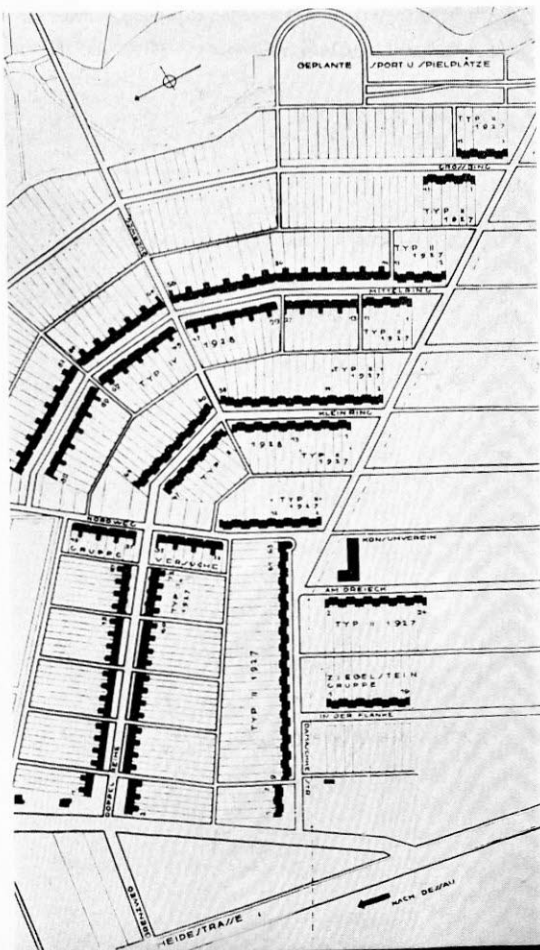


Walter Gropius: City
Employment Office,
Dessau, 1929

not recorded
Sapinis N.E.



A.D.B.34



A.D.B. 28

Anonymous: "Minimal dwelling"
A.38.1826

1. 4

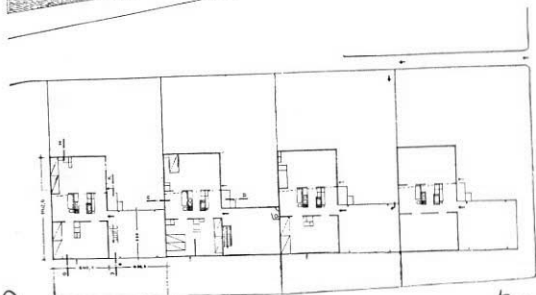
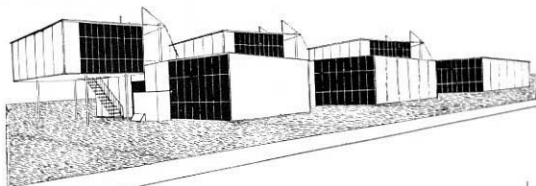
Walter Gropius: Dessau-Törten. Site plan. 1926

cular gemmation C.A. 203.39

DB
A.29
A

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



112

part 2

A.38.2020.45

Breuer
orig. in G.
2024
part 1

A.38.2020.44

Breuer
orig. in G.
A no number

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.

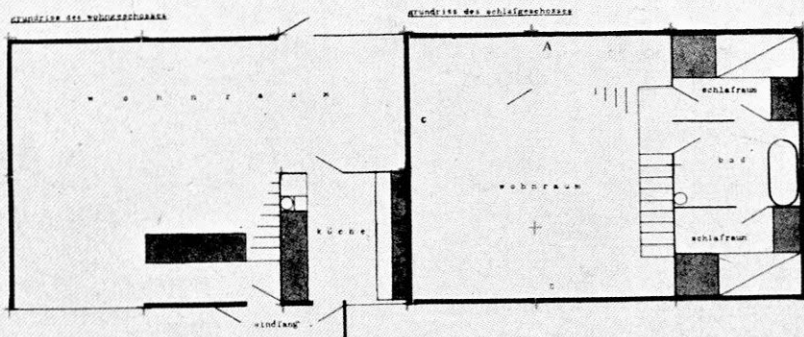
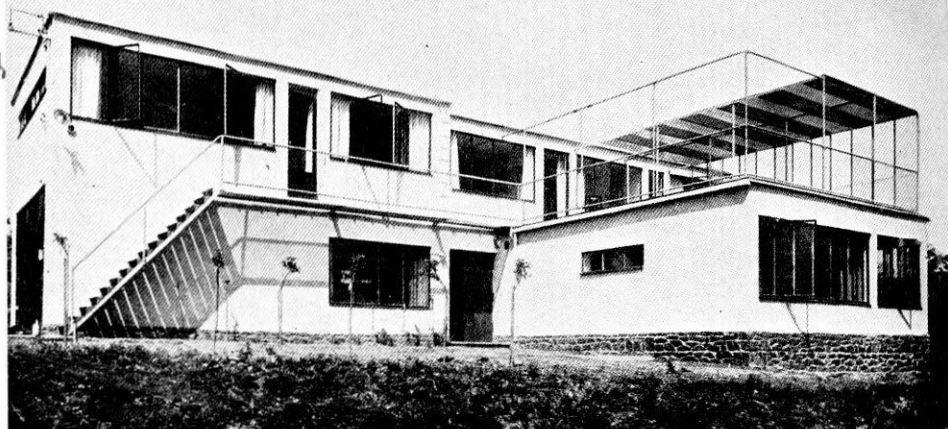


HANNES MEYER, 1928

H. Meyer
Not recorded N.E.V.
Leider

Haus Wittwer aus 8
Hans Volger
Hans Wittwer: House for
Dr. Nolden, Mayen, 1928

A.DB 46



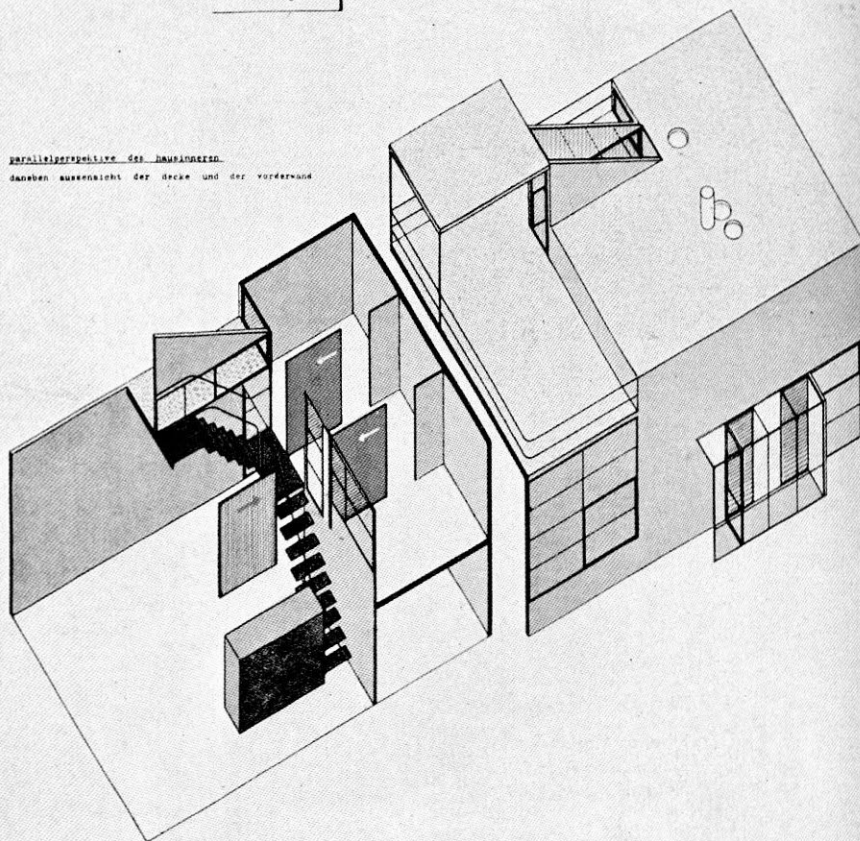
Marcel Breuer: Plan and
isometric drawing of small
metal house designed for
prefabrication, 1925

A.39.73

38.10.26

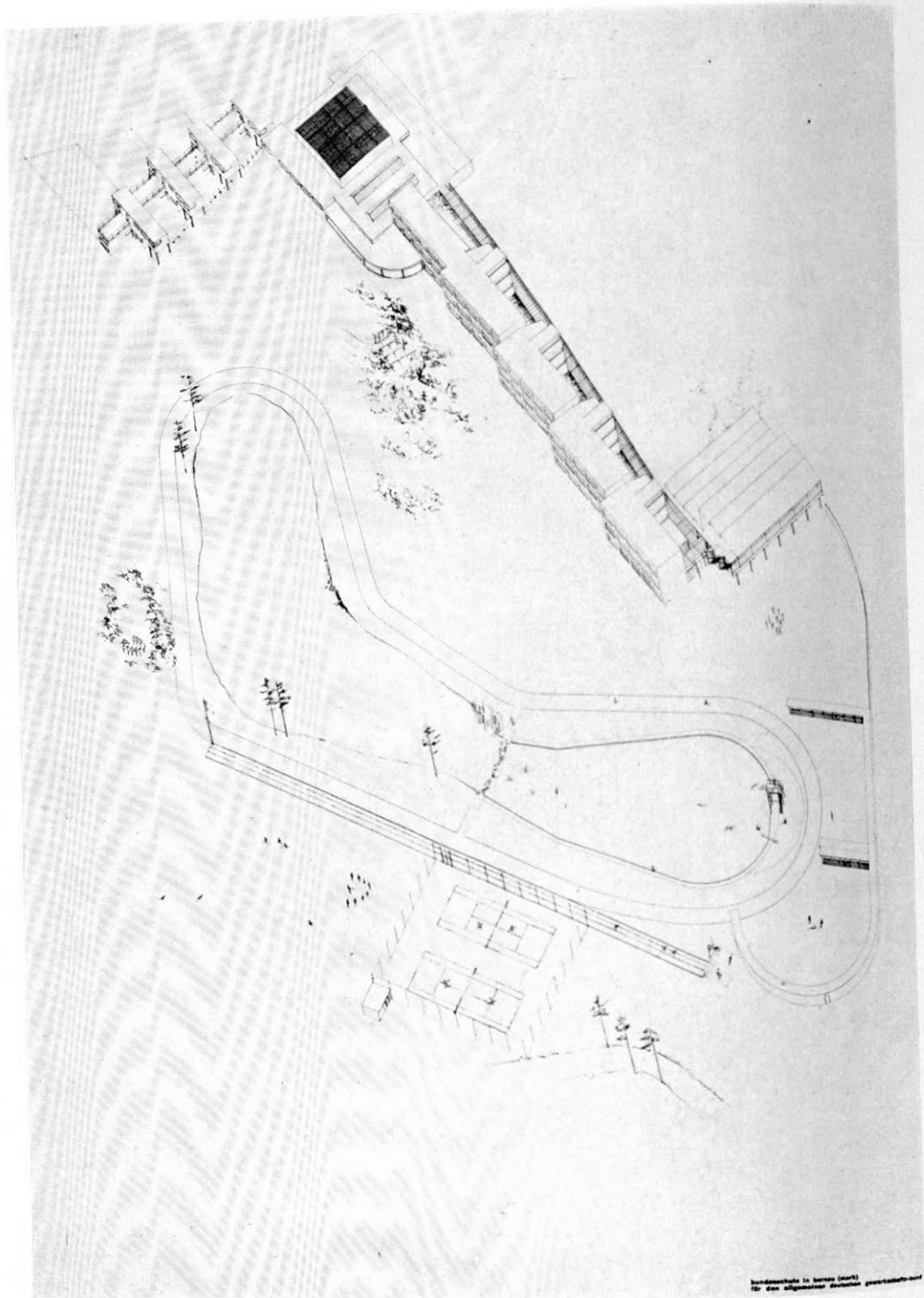
El.

Breuer



A.DA.20

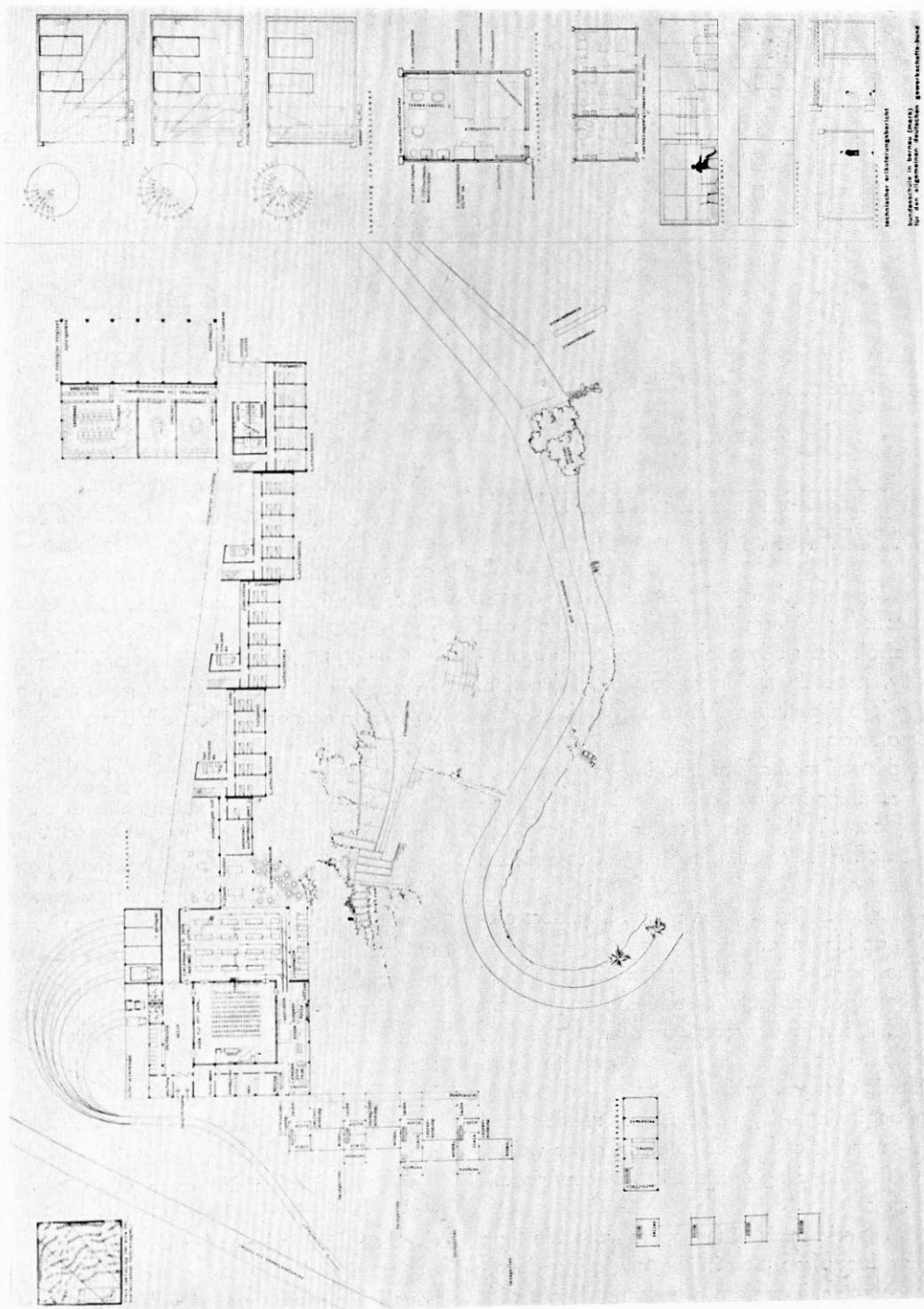
114



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

A. 38.2238 E.
Bauer

A. DP. 36.



A. 38.22.38 Cl.
B. 1928

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

A. D. B. 37

PRELIMINARY COURSE: ALBERS



JOSEF ALBERS, 1926

not recorded
December 7
Albers

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.

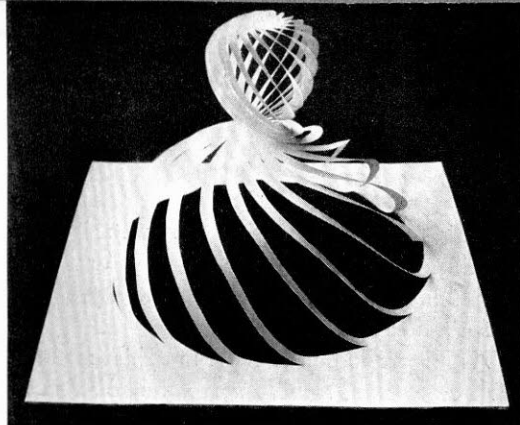
Sometimes the results of these experiments represent innovations in the application or treatment of material. But even when we evolve methods which are already in use, we have arrived at them independently, through direct experience and they are our own because they have been re-discovered rather than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

A. 38.2550.26

Albers N.E.v.



A.Vo.36

Exercise in transformation on one plane

A. 38.2550.4

Albers N.E.v.

enlargement in G.
A.93.39



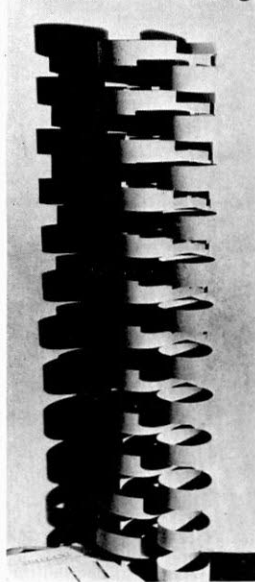
A.Vo.39

117

A.99.39 (enlargement in G.)
A. 38.1682

Dayer

G. Hassenpflug: Study in plastic use of paper. Cut without waste from one sheet of paper. 4 feet high
S.2328 A.Vo.63

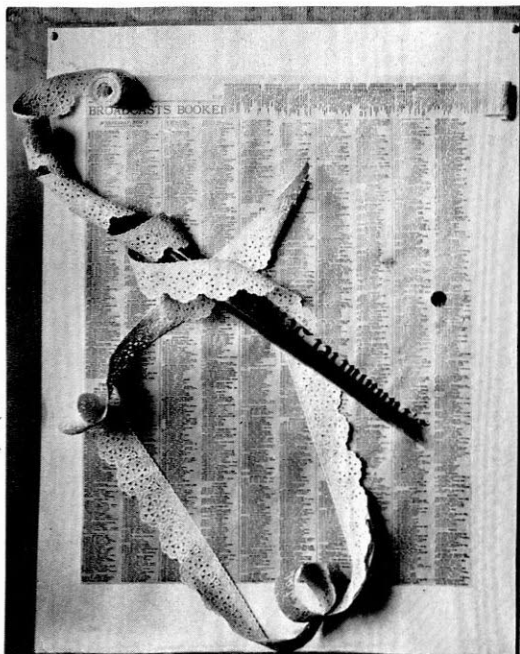


Margrit Fischer: Study in materials combining similar and different textures

A. 38.2550.3

Albers N.E.v.

enlargement in G.
A.92.39



A.Vo.37
S.2328

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.

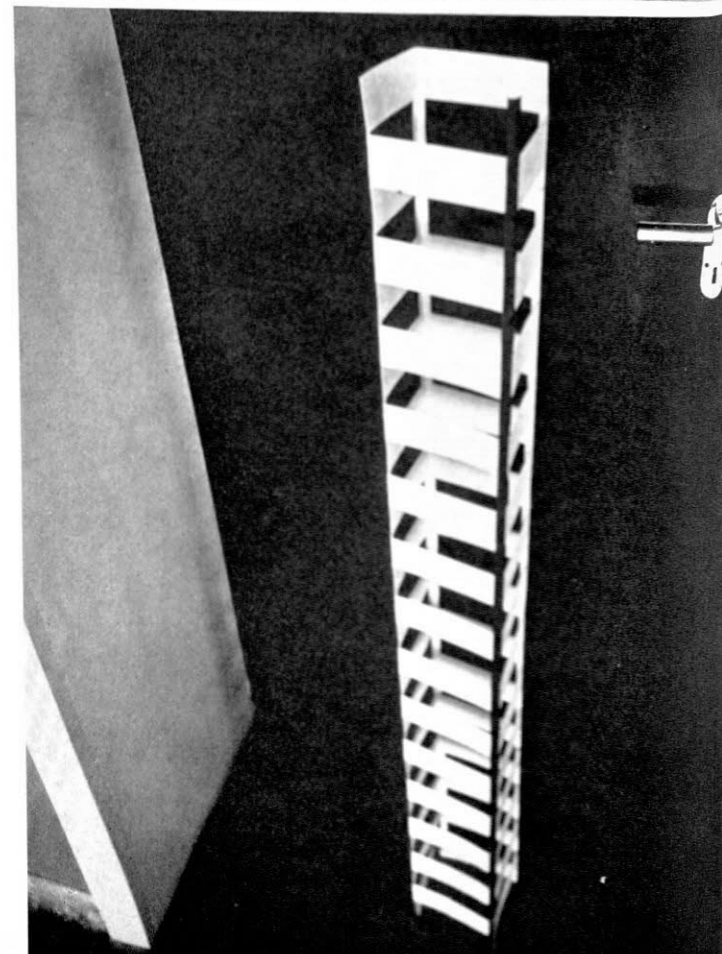
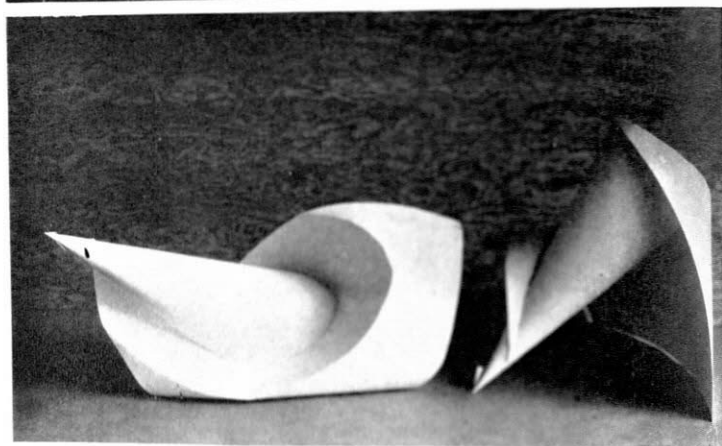
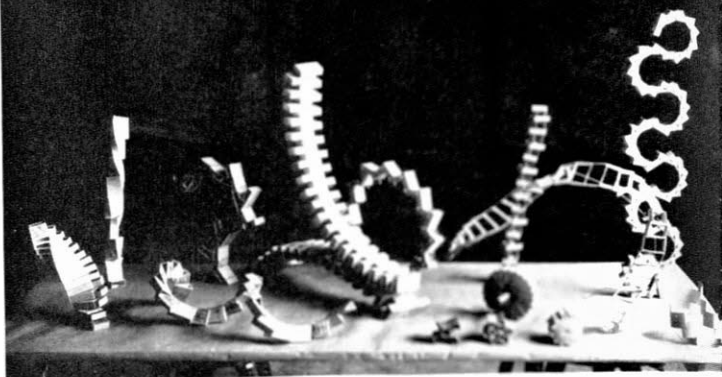
Economy of labor is as important as economy of material. It is fostered by the recognition of quick and easy methods, by the constant use of ready-made and easily procured means, that is to say, by the correct choice of tools, by the use of ingenious substitutes for missing implements, by the combination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





Werner Feist: Construc-
tion. Matchboxes

A. 38.1697 N.Ex.

Boyer

Studies in plastic use of
tin. Transformation of a
cone by cutting, bending,
stretching and compress-
ing. This sort of exercise
replaced final examina-
tions

A. 38.2550.11

Albers N.Ex.

part of enlargement in Cf.

Study in plastic use of
paper

A. 38.2550.19

Albers, N.Ex.

enlargement in Cf.
A. 97.39



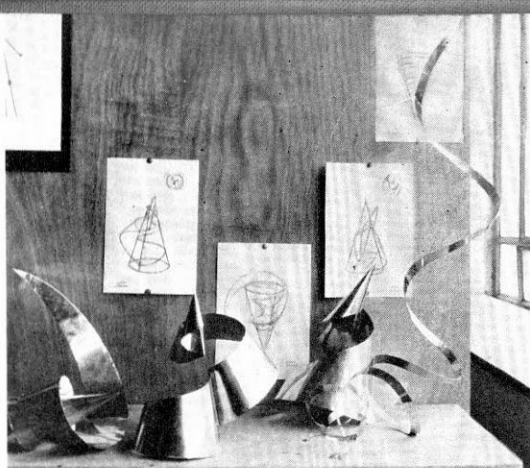
Study in plastic use of
paper. Curved folds

A. 38.2550.25

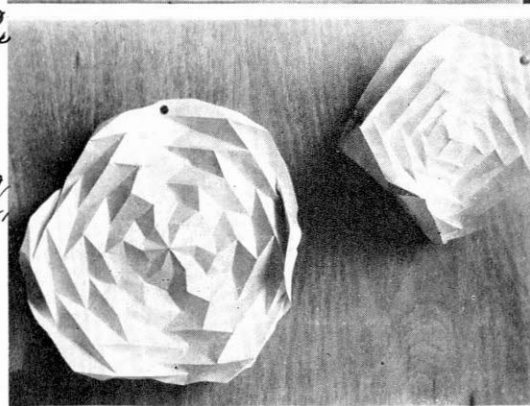
Albers

enlargement in Cf.

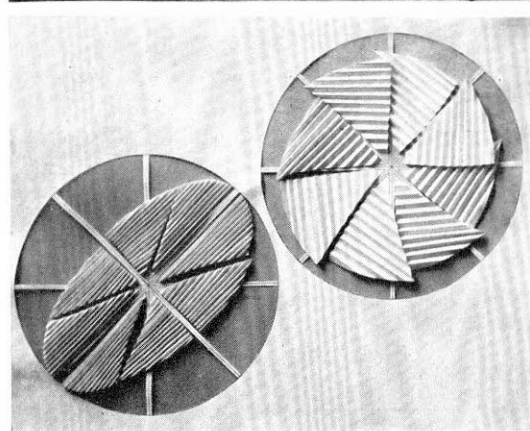
A. 96.39



A. vo. 50
S. 2328



A. vo. 41.



119

A. vo. 44
S. 2328



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

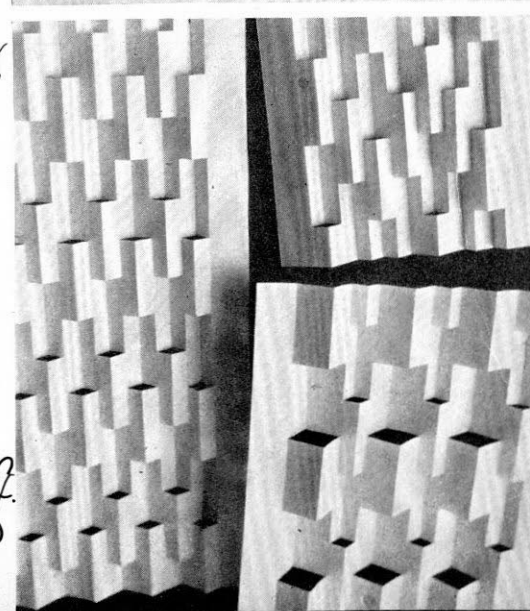
A. 38.2550.21

Albers N.Ex.

First attempts to use card-
board plastically

part of
A. 38.2550.22

Albers N.Ex.
enlargement in Cf.
A. 100.39



A. vo. 42
S. 2328

Study in plastic use of
paper

A. 38.2550.23

Albers N.Ex.

enlargement in Cf.
A. 102.39

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.

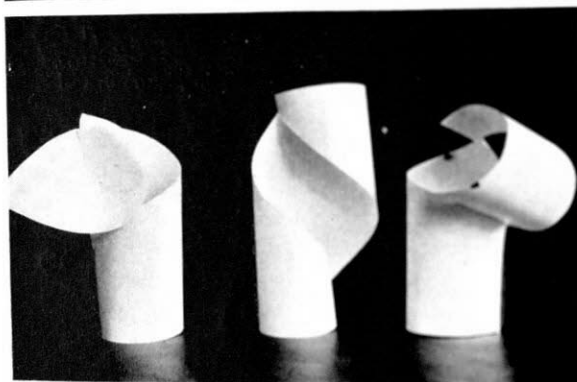
(from "Werklicher Formunterricht,"
published in Bibl. no. 30, 1928, nos. 2-3)

*"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).

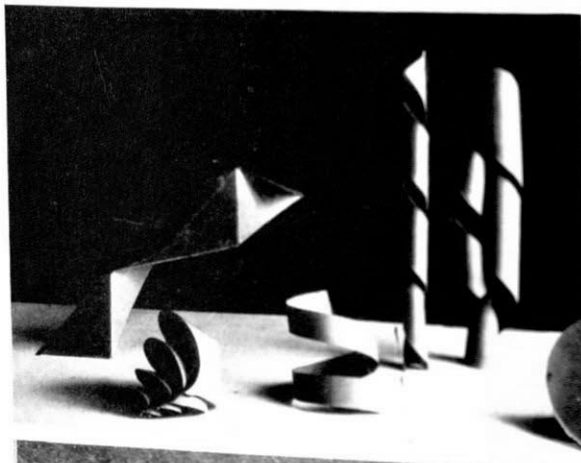
These surface qualities can be perceived usually by sight and often by both sight and touch. Examples: the structure of highly polished wood can be perceived by eye but not by touch; the facture of a printed page can be perceived by sensitive fingertips but, of course, far more easily by the eyes; the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



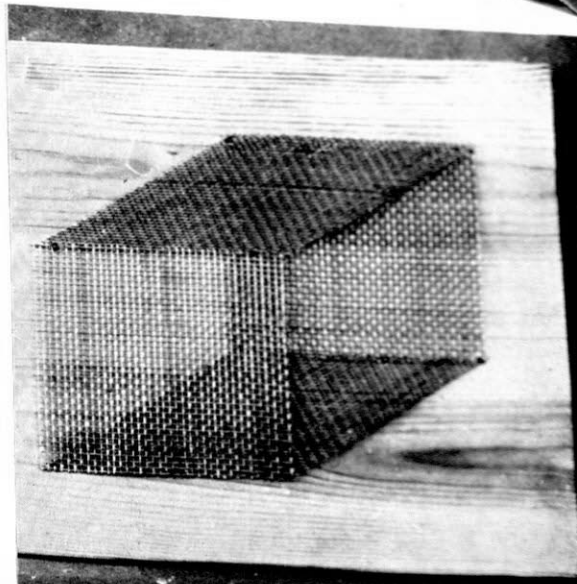
A.VO.40



A.VO.39#



A.VO.40a

A.VO.42a
S.2328

S.2328
A.Vo.45



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

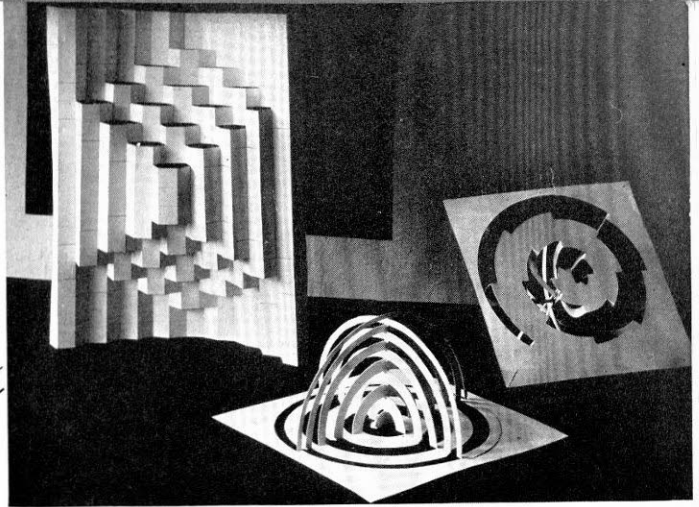
Study in plastic use of paper. 1926

A.38.2550.27

Albers N.E.x.
enlargement in C.
A.101.39

A.38.2550.12

Albers N.E.x.
enlargement in C.



A.38.2550.14

Albers N.E.x.
enlargement in C.
Studies in plastic use of paper. Transformation of a cylinder through cutting and bending

Study in illusory three dimensions

enlargement in C.
A.94.39
Jerro Baubau
Catalog.

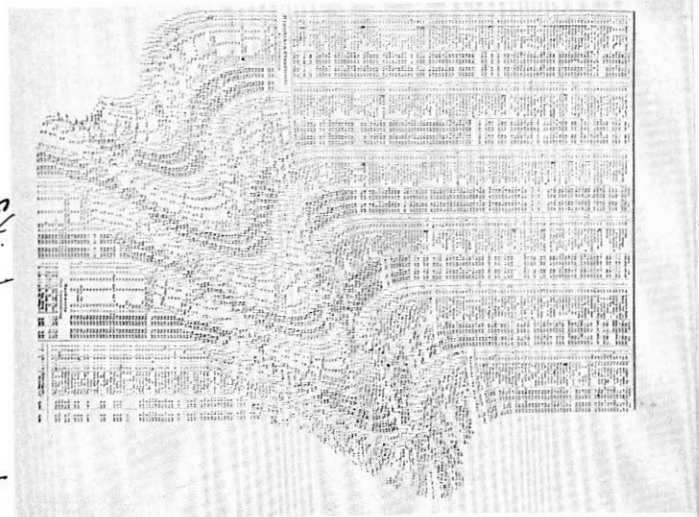


A.38.2550.16

Albers N.E.x.
enlargement in C.
A.90.39

A.38.3111
T. Bayer

A.Vo.35



A.Vo.51

Study of three dimensions, actual and illusory

part 2
A.38.2550.7
Albers N.E.x.
enlargement in C.
A.105.39

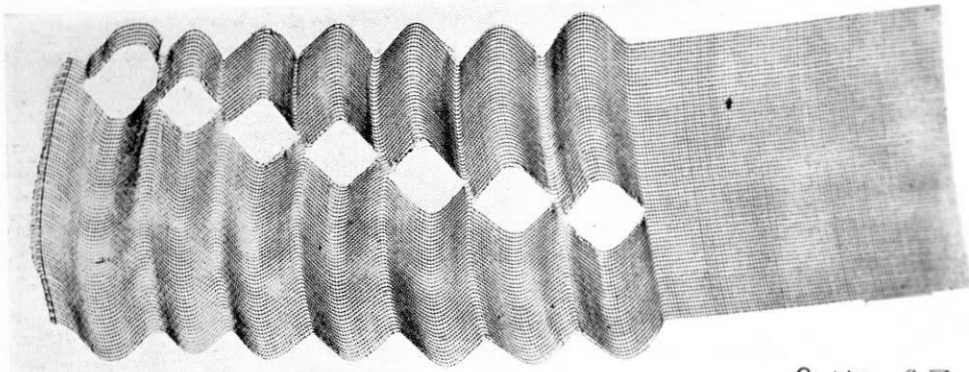


Study in optical illusion. Flat wire netting arranged in one plane

A.38.2550.28

Albers N.E.x.
enlargement in C.
A.103.39





A. V. 43

Study in optical illusion.
Flat wire netting

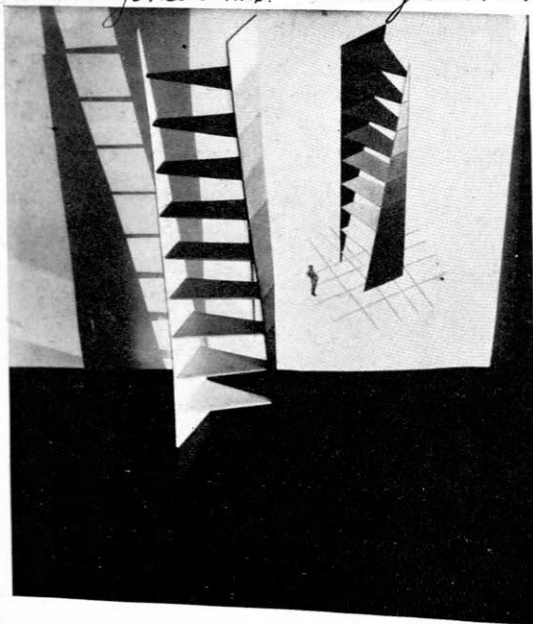
A. 38.2550.31
Albers N.E.x.

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

122

A. 107.39

enlargement in



A. V. 62
S. 2328

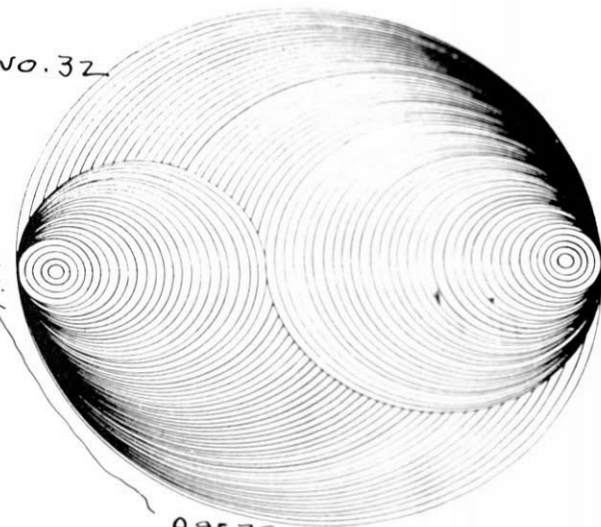
Above George Grosz; be-
low P. Toliner: Studies in
optical illusion. Three-
dimensional effects
achieved by repetition of
two-dimensional elements:
circles and parts of circles

A. 38.2550.32

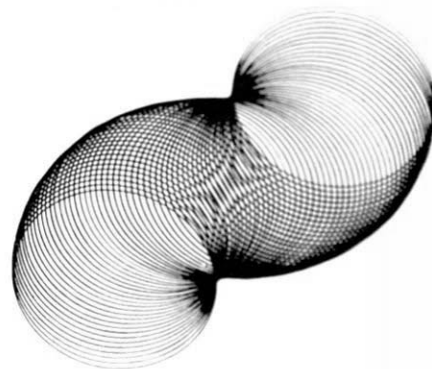
Albers N.E.x.

enlargement in

A. V. 32

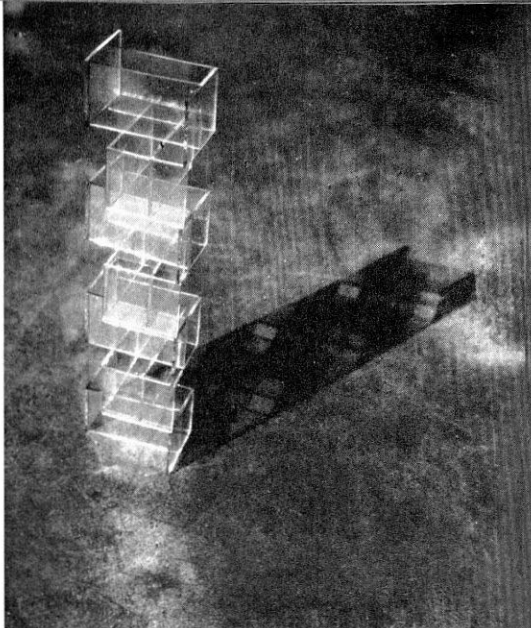


A. 35.39



G. Hassenpflug: Study in plastic use of glass

enlargement in C.
A.9V.39



A.Vo.64

A.106.39 *enlargement in C.*

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

A.38.2550.10

Albers N.E.v.

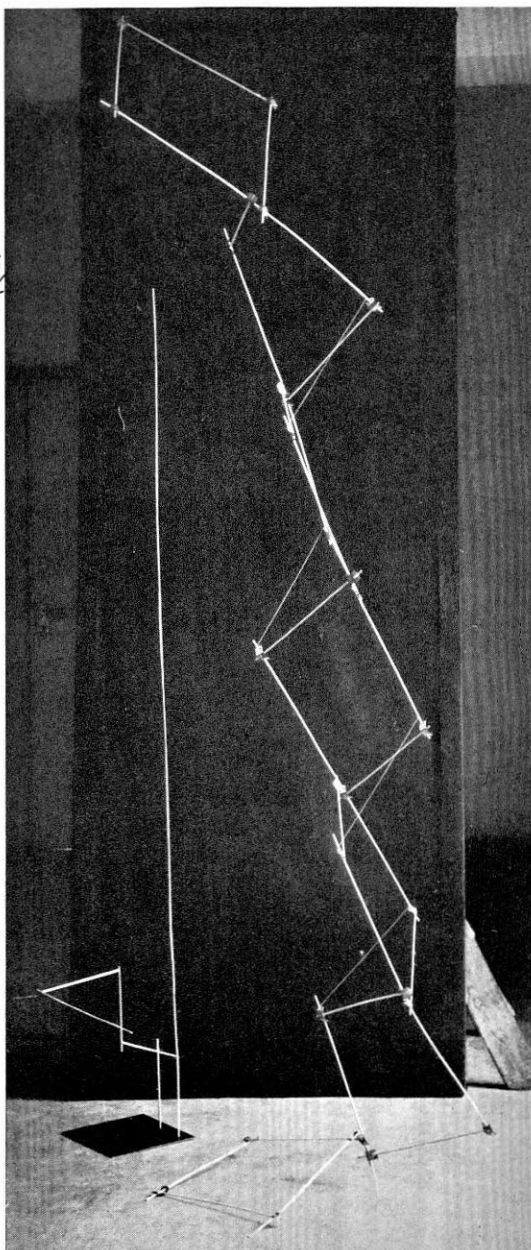
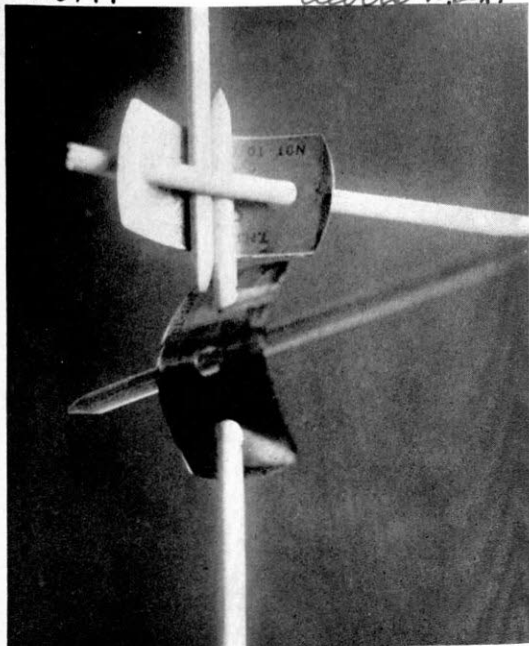
A.104.39 *enlargement in C.*

Detail of construction at right

A.38.2550.9

Albers N.E.v.

A.Vo.47



123

A.Vo.46

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.

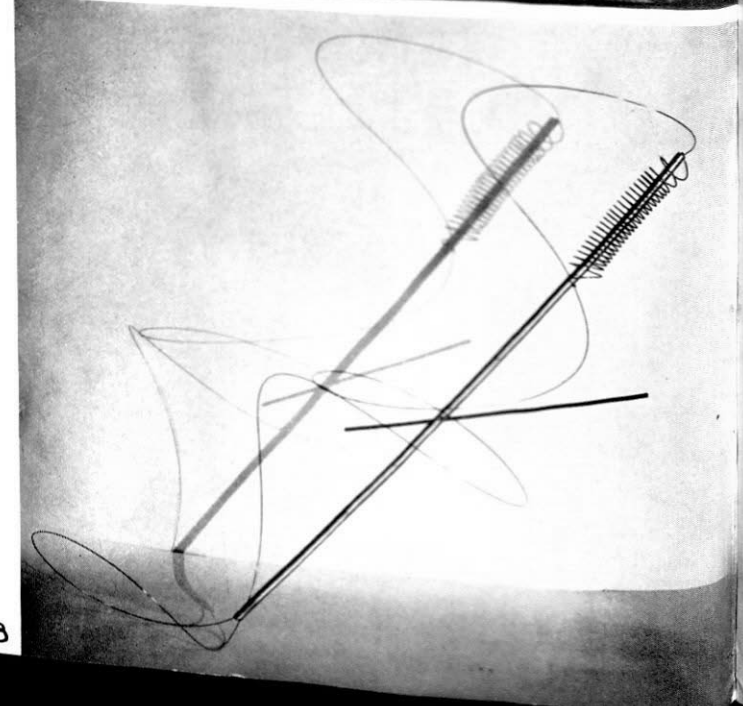
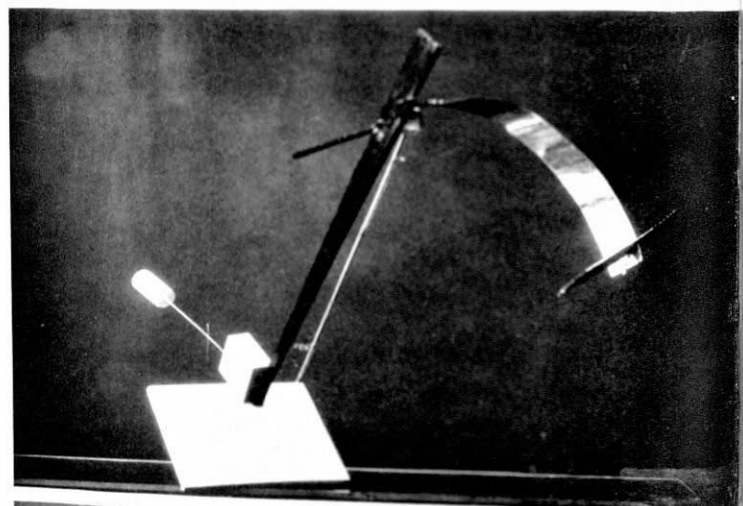
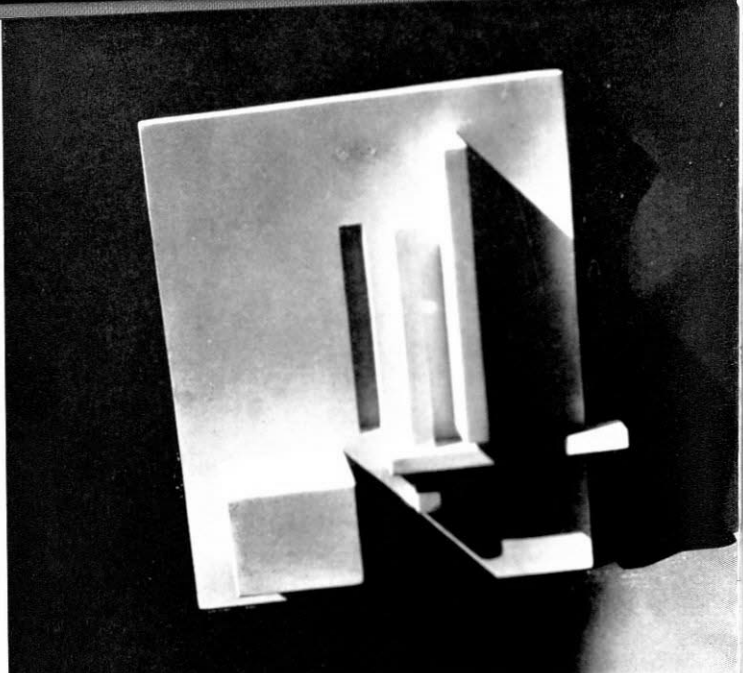
The way to learn to understand architecture is to have direct experience of space itself; that is, how you live in it and how you move in it. For architecture is the functionally and emotionally satisfactory arrangement of space. Naturally, just as in every other field, long preparation is necessary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





Klaus Neumann: Construction. 1928

(enlargement in Et)

not recorded

Moholy Nagy photo

A.38.2788

Moholy Nagy

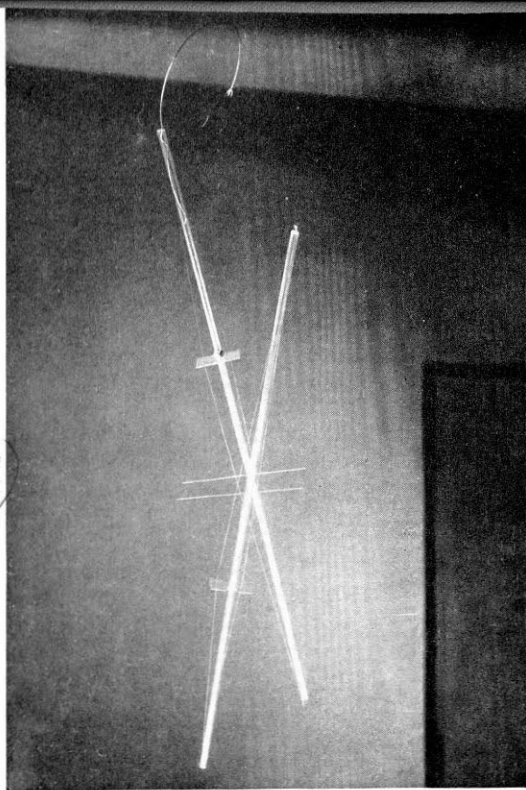
Hinrick Bredendieck:
Suspended construction.
Glass tubes fastened
together with thin wire.
1928

A.115.39

(enlargement in Et)

not recorded

Moholy Nagy photo



A.Vo.59

~~Gerda Marx~~

Construction. 1924.

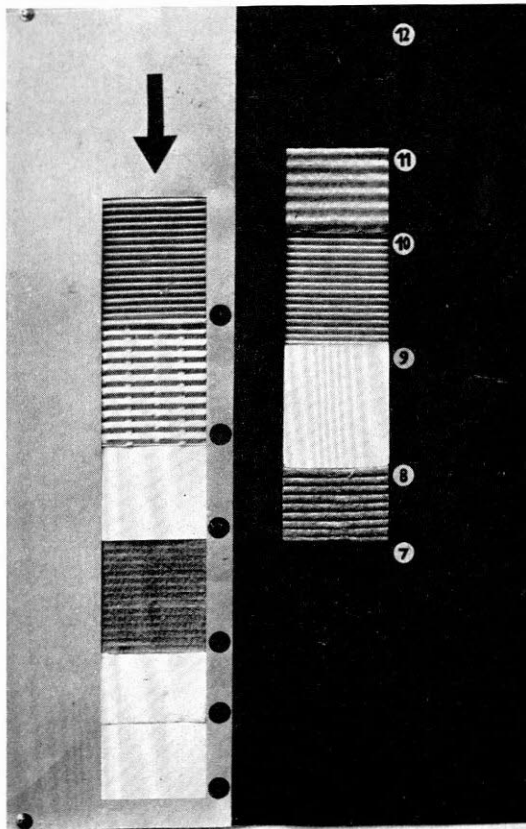


Marianne Brandt: Study in balance. 1923

(enlargement in Et)

not recorded

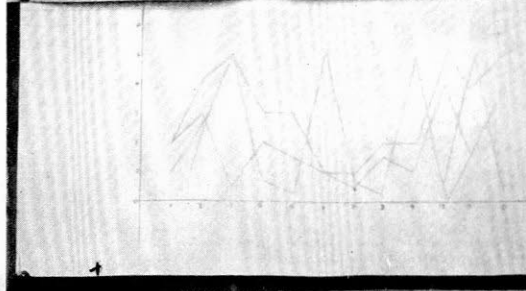
Moholy Nagy photo



125

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

not recorded
Moholy Nagy photo



A.Vo.57



Werner Zimmermann:
Construction. Wire and tubes. 1928

(enlargement in Et)

not recorded

Moholy Nagy photo

A.38.2787

Moholy Nagy

A.117.39

A.113.39

A.Vo.67

A.112.39

A.v.o. 54

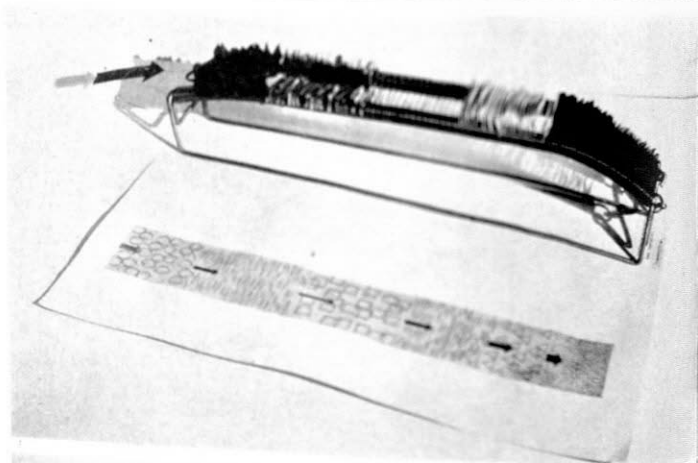
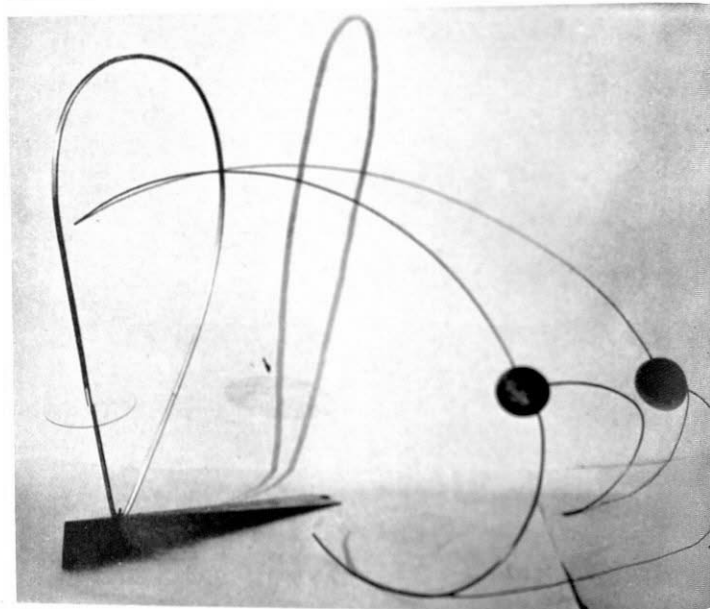
of building stones, not the putting together of differently shaped blocks and especially not the building of rows of blocks of the same size or of different sizes. Building materials are only a means, to be used as far as possible in expressing the artistic relations of created and divided space. The 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.

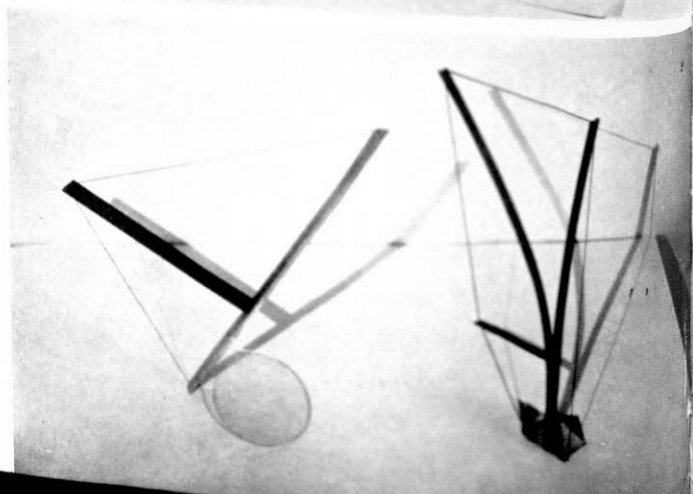
(Adapted from Bibl. no. 29)

126

A.v.o. 53



A.v.o. 55



A.v.o. 32



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

A.111.39

(enlargement in C)
not recorded
Moholy Nagy photo



Construction. Wire and
wood

not recorded NEX.
Moholy Nagy photo



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

A.109.39

(enlargement in C)
Moholy Nagy photo
not recorded
A.38.2811
Moholy Nagy



Georg Grosz: Construc-
tion. 1924

A.114.39

(enlargement in C)
not recorded
Moholy Nagy photo

SCOPE OF THE BAUHAUS TRAINING

Gropius:

127

"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)



A.T. 57

NEX.

Marcel Breuer

128

... 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)



A.T. 22

S.2332



A.T. 28

S.2332

Josef Albers: Wooden
armchair with spring back.
1926

S.2332 - A.38.1908 (chair)

Albers, J.

A.151.39 enlargement in Et.



A.T. 40
S.2332

G. Hassenpflug: Folding
wooden table. 1928

*A.153.39 enlargement in Et.
photo not recorded
Hassenpflug*



129

Marcel Breuer: First tubu-
lar chair. Fabric seat, back
and arm rests. 1925

Chair A.38.1907-52332

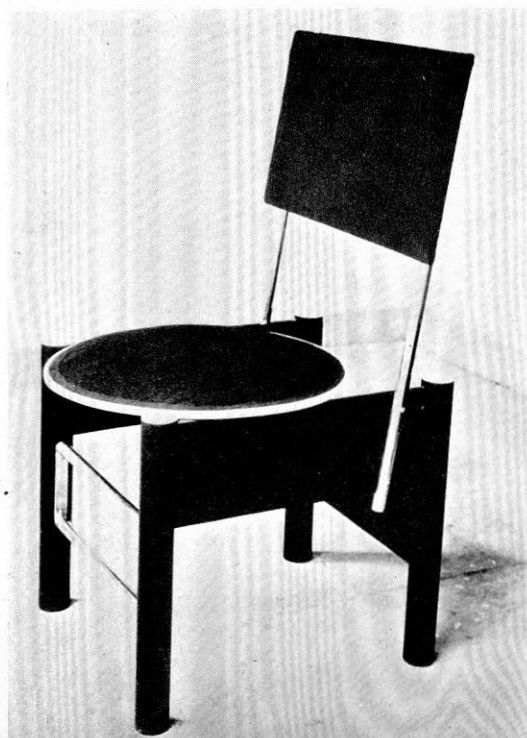
A.142.39 (enlargement in Et.)

photo: A.38.1905.40

Breuer

A.38.2815

Moholy Nagy



A.T. 46
S.2332

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

*not recorded
Breuer N.E.x.*

Marcel Breuer: Folding
chair. 1928

A.143.39 (enlargement in Et.)

A.38.1905.78

Breuer

S.T. 33

A.T. 36
S. 2332

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

A. 149.39

(enlargement in C)
A. 38.1904.24
Breuer

130

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

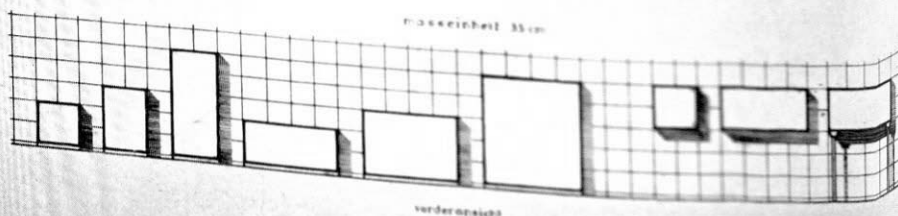
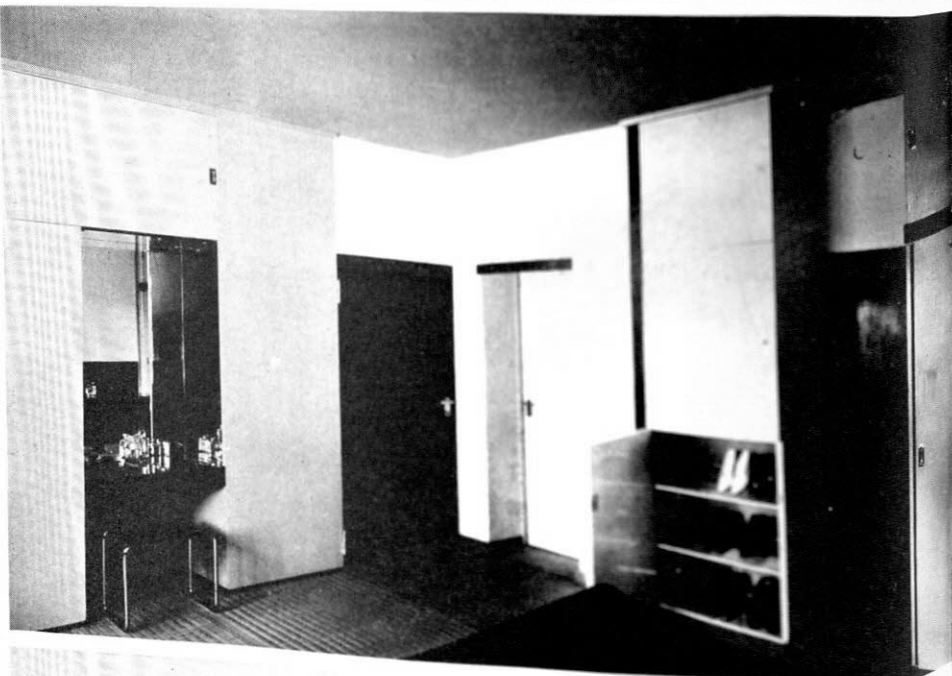
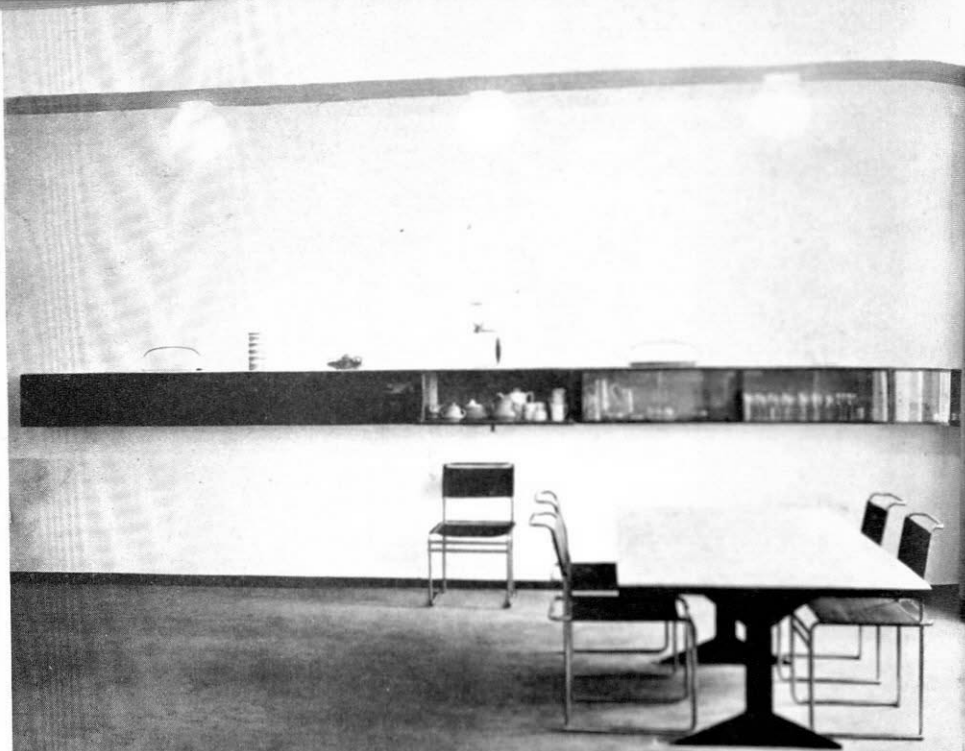
A. 38.1889.410
Breuer N.E.x

A.T. 38

Marcel Breuer:
Standardized furniture
units, 1927

A. 38.2020.29
Breuer N.E.x.

A.T. 55



*Next 9 of our tables
found different colors.*

Marcel Breuer: Tubular
Chairs. Fabric seat and
backrest. 1926 N.E.X.



*Walter Gropius: Dessau
Bauhaus Auditorium.
Chairs by Marcel Breuer.
1926
Wiesbaden
kitchen and dining space. 1927
not recorded
Breuer N.E.X.*



A.Ti. 24

S.2332

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

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

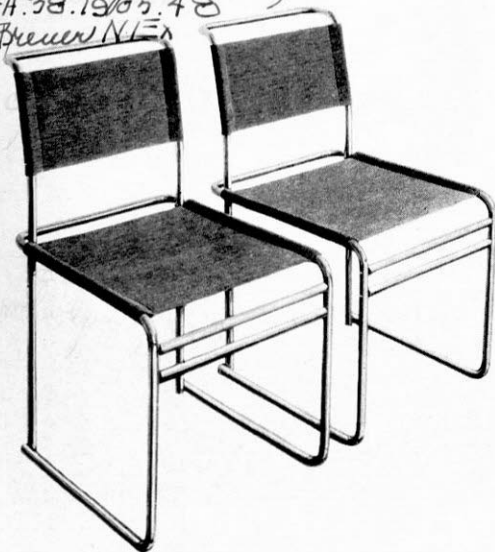
A.38.1905.34

A.145.39

(enlargement in 1/2) Breuer N.E.X.

A.38.1905.48

Breuer N.E.X.



131

A.Ti.29B

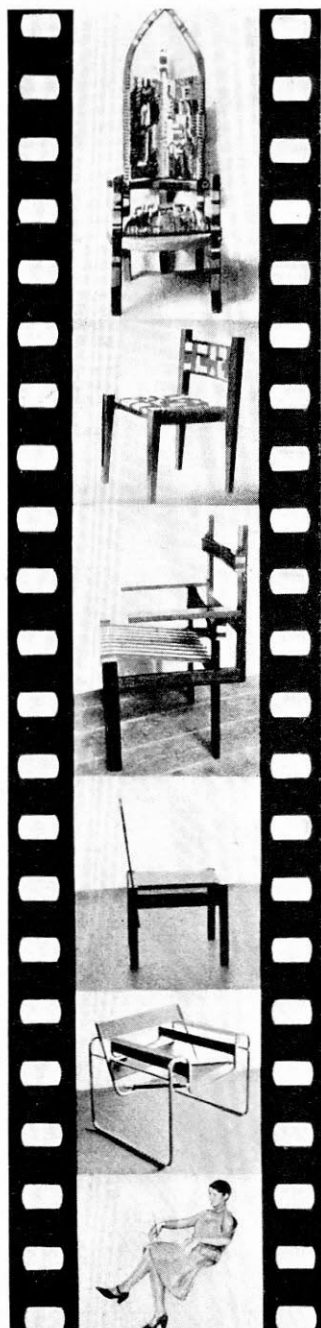
Carpentry workshop,
Dessau

*not recorded
Melody Nagy photo*



A.Ti.41

132



1921

1921½

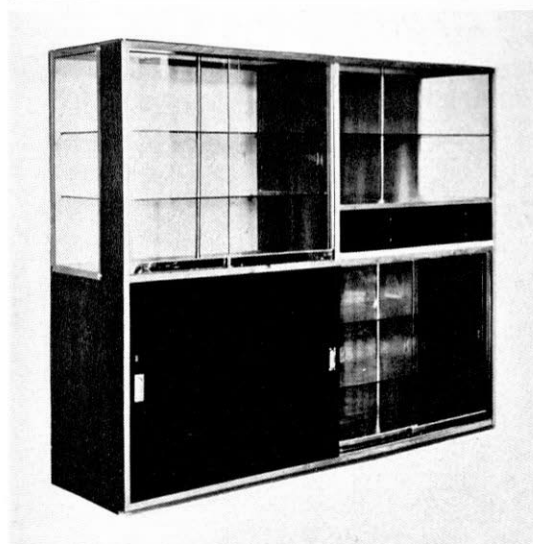
1924

1925

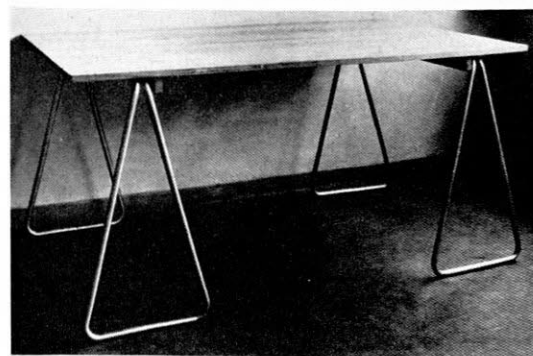
1927



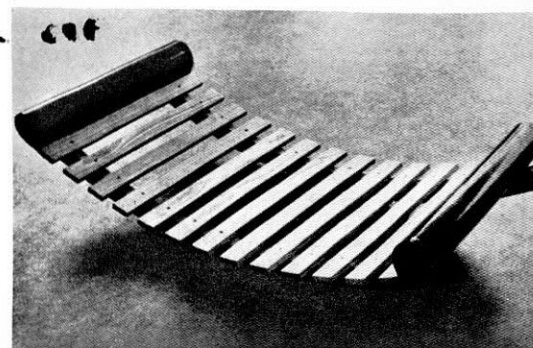
A.T. 45
S. 2332



A.T. 43



A.T. 34
S. 2332



A.T. 42
S. 2332

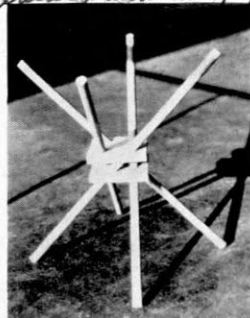
A Bauhaus Movie lasting five years.
Author: Life demanding its rights.
Operator: Marcel Breuer who recognizes these rights.
Better and better every year; in the end we will sit on
resilient air columns. (from Bibl. no. 30, 1926, no. 1)

A. 141.39

Entire strip enlarged in A.
S. 2332
A.T. 39

A.146.39 enlargement in cl.
 ← not recorded

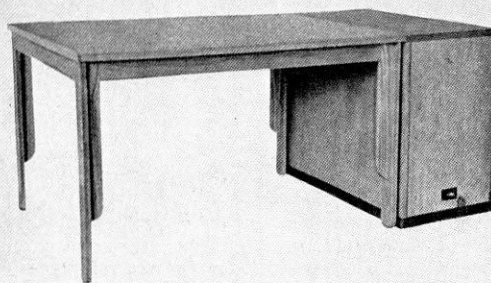
Breuer
 T. Mizutani: Collapsible
 stool. Stretched fabric
 seat. Below: Legs without
 seat. 1926



A.Ti.44

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

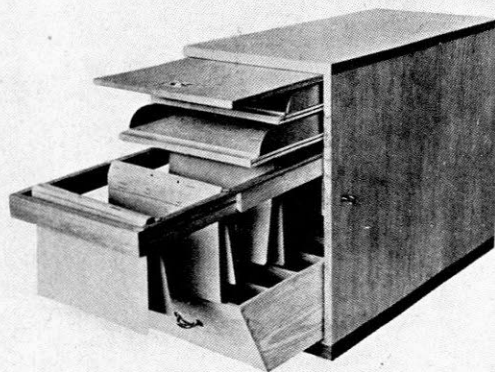
enlargement in Cl.
 A.147.39



A.Ti.53
 S.2332

Carpentry workshop:
 Drawer unit for desk. 1928

enlargement in Cl.
 A.150.39



A.Ti.54
 S.2332



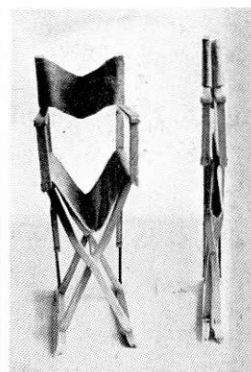
Marcel Breuer: Dining
 room cabinet. 1926

A.38.1889.266

Breuer N.Ex.

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

not recorded
 Hassenpflug



133

A.Ti.50



Marcel Breuer. Wooden
 table with tubular supports

A.144.39 enlargement in Cl.

not recorded
 Breuer N.Ex.

P. Bücking: Chair.
 Plywood seat. 1928

enlargement in Cl.
 A.152.39



A.Ti.57
 S.2332



Lotte Gerson: Child's
 rocker. 1928

A.148.39 enlargement in Cl.

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.

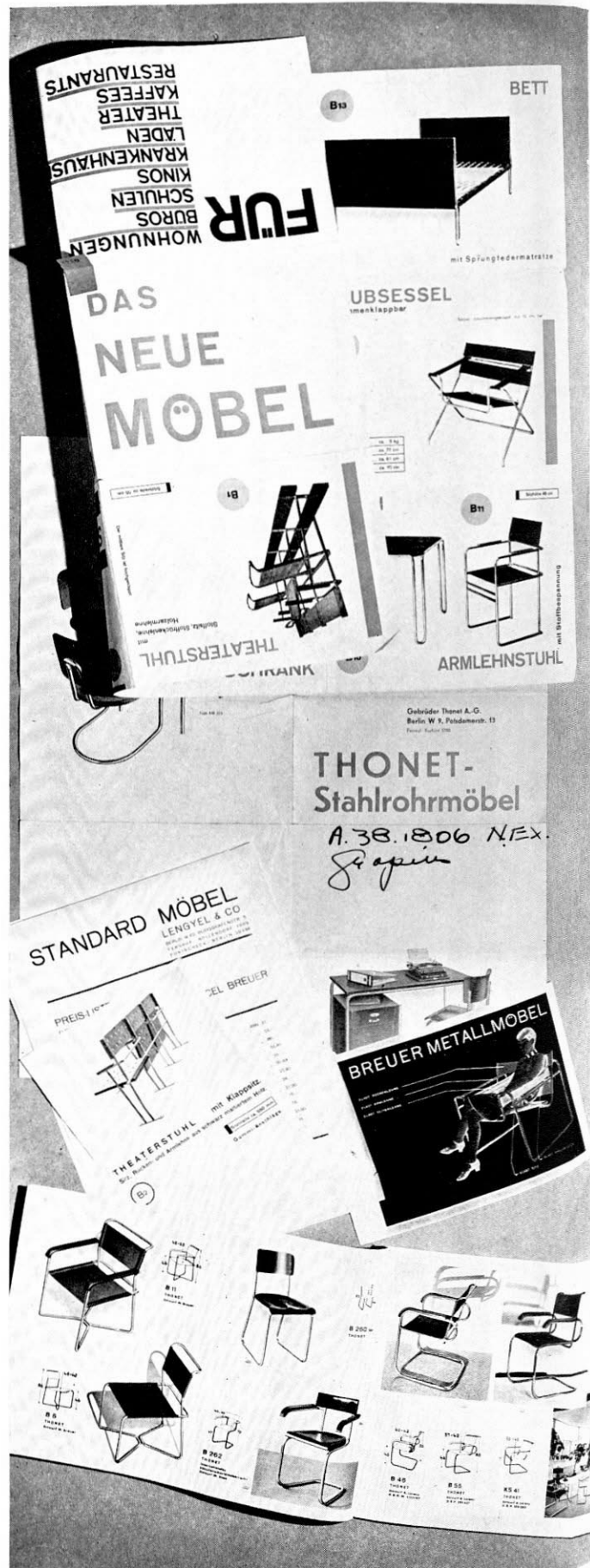
Some pages from catalogs of factories producing furniture designed at the Bauhaus

A. No neg.

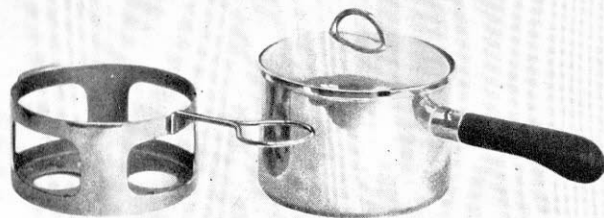
134

Marcel Breuer: Swivel chair. Steel tubing and plywood

Not recorded
Breuer N.E.x.
A.Ti. 27



A.ME.24



Marianne Brandt:
Egg-boiler. 1926

NEx.



Draughting room of the
metal workshop, Dessau

NEx.

A.ME.20

unrec. photo
Moholy-Nagy



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

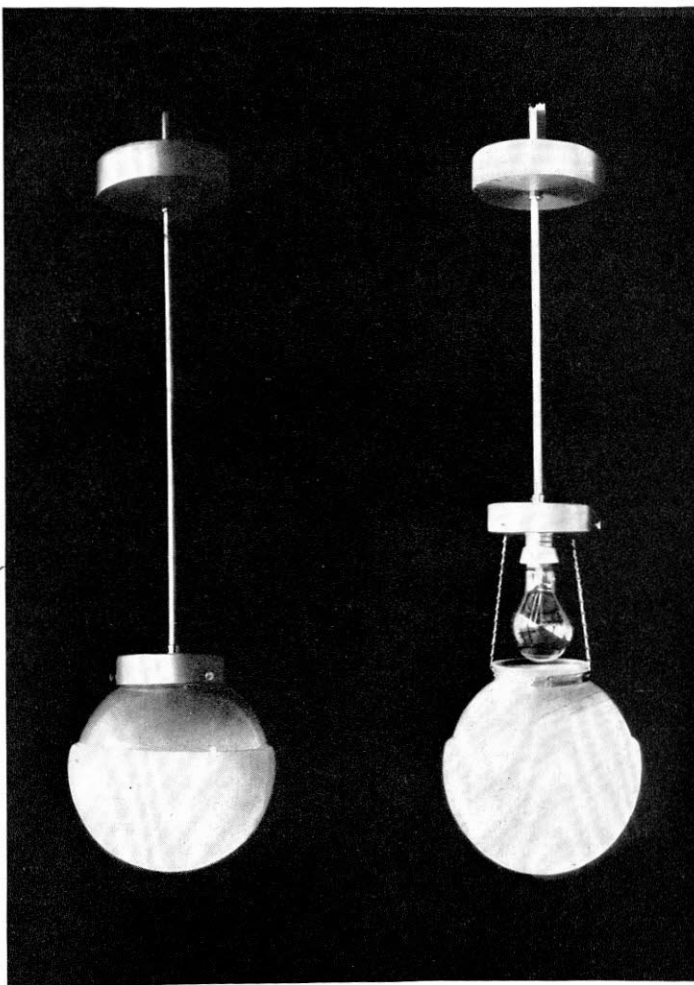
NEx.

A.ME.25

A.ME.26

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

enlargement in Cl.
at right A.38.2799
Moholy-Nagy
left half A.228.39



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

NEx.

A.ME.22

Josef Albers: Glass tea
set. 1925

A.38.2433 (photo)

Albers

actual set A.37.1547
Ross AB

S.2332

A.ME.23



Marianne Brandt:
Movable wall fixture with
adjustable reflector. 1925

A.171.39 enlargement in Cl.

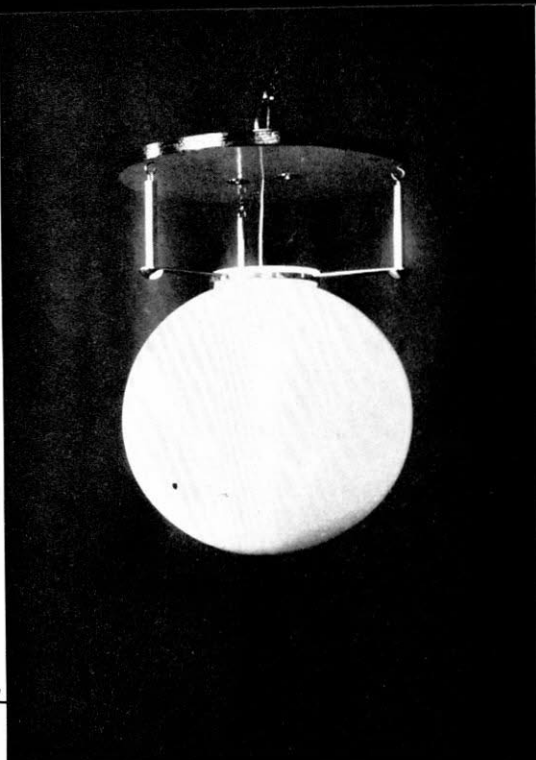
A.ME.21

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.

A.38.2240A-C

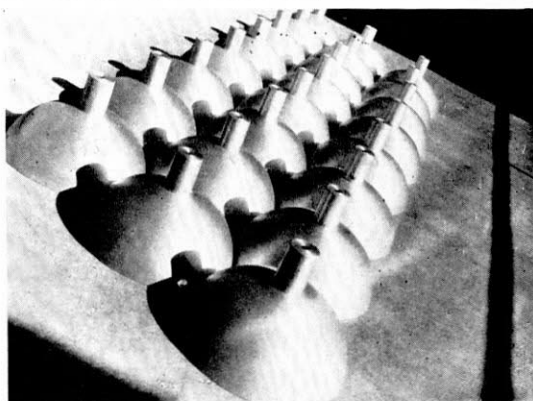
Gropius



A.ME.27

138

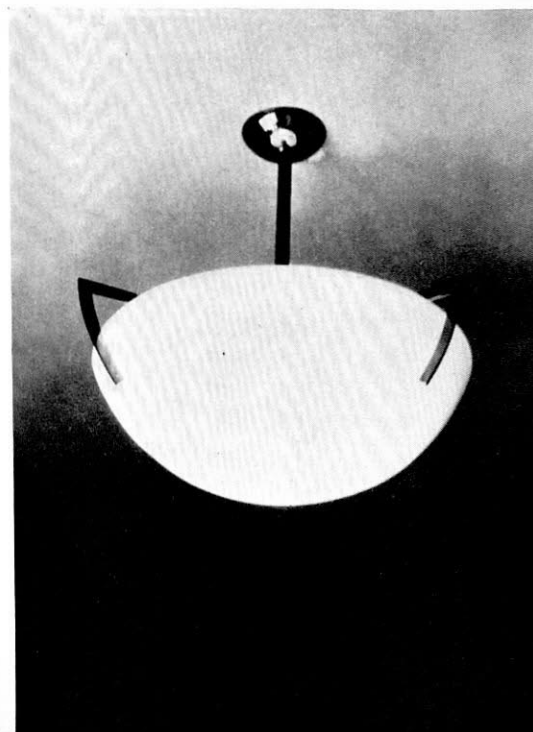
Marianne Brandt:
Industrially produced
lamp shades. 1926 *NEX*



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

object. A.38.2239A-B
Gropius

A.ME.30





Marianne Brandt:
Chromium and frosted
glass lighting fixture. 1924

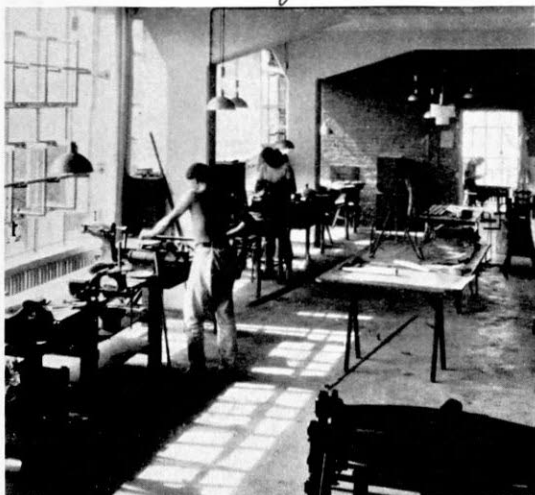
A. 225.39

Marianne Brandt: Wall
fixture. c. 1925

enlargement in Et.

Marianne Brandt: Night
table lamp with adjustable
shade. 1928

slight A. 248.39

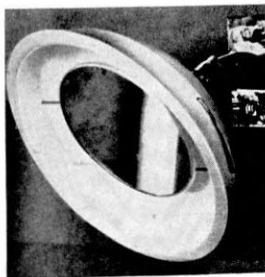


Metal workshop, Dessau

NEX.

A. ME. 19

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



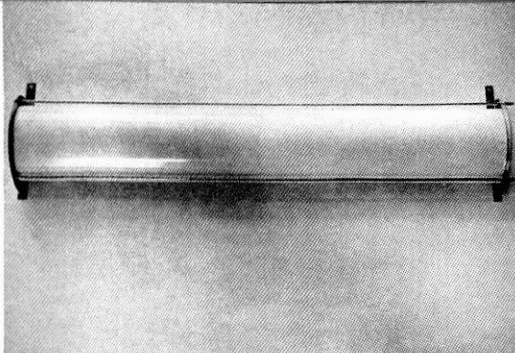
NEX.

A. ME. 33

Marianne Brandt: Ceiling
fixture

enlargement in Et.

A. 227.39

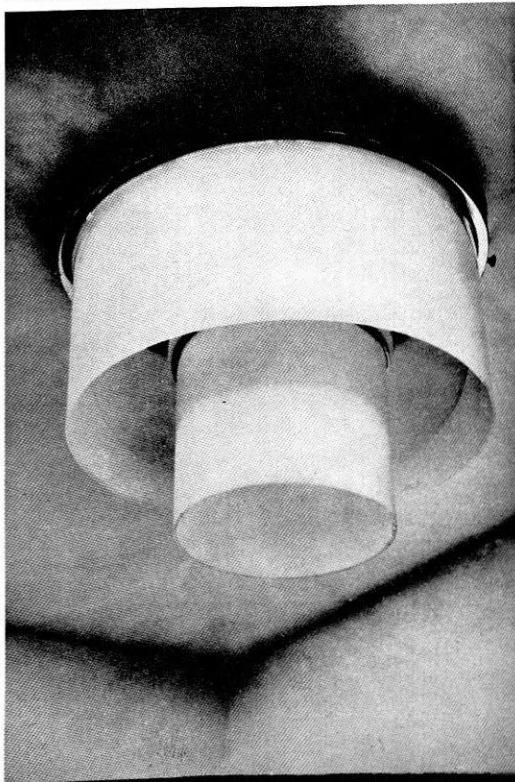


A. ME. 39

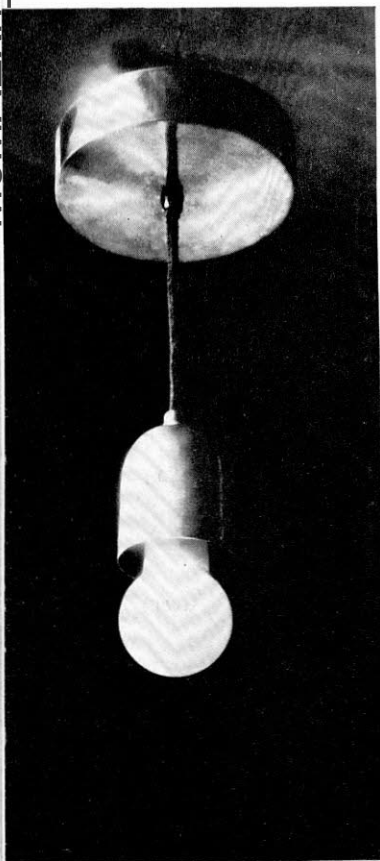


139

A. ME. 35



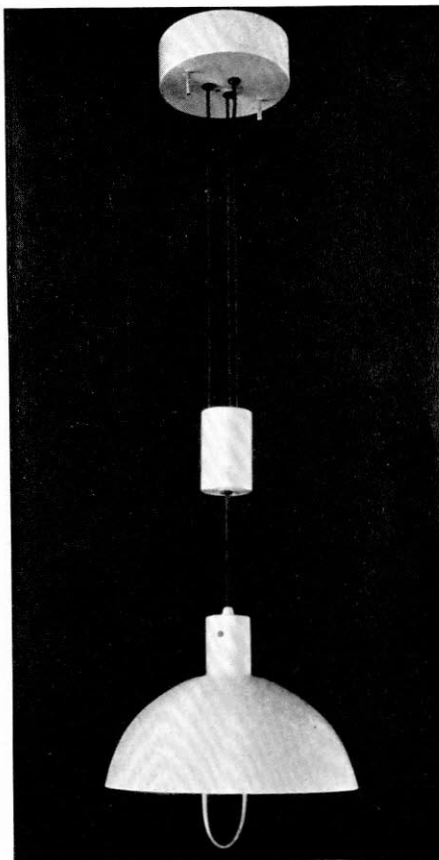
A. ME. 34



A.ME.29

Marianne Brandt: Spun chromium lighting fixture for corridors. 1925

objekt A.38.2221 B,C
Gropius



A.ME.28

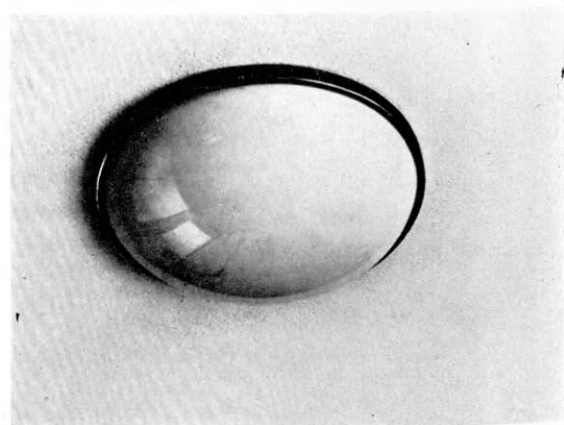
M. Brandt and H. Przyrembel: Adjustable ceiling fixture. Aluminum shade. 1926

objekt A.38.2220
Gropius
Eulagemein in Et.

A.226.39

Metal workshop, Dessau $N \neq X$

A.ME.38



A.ME.37.

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

cl

A.M.E. 40-45

object.
A. 38.3029
Mallenchogg.

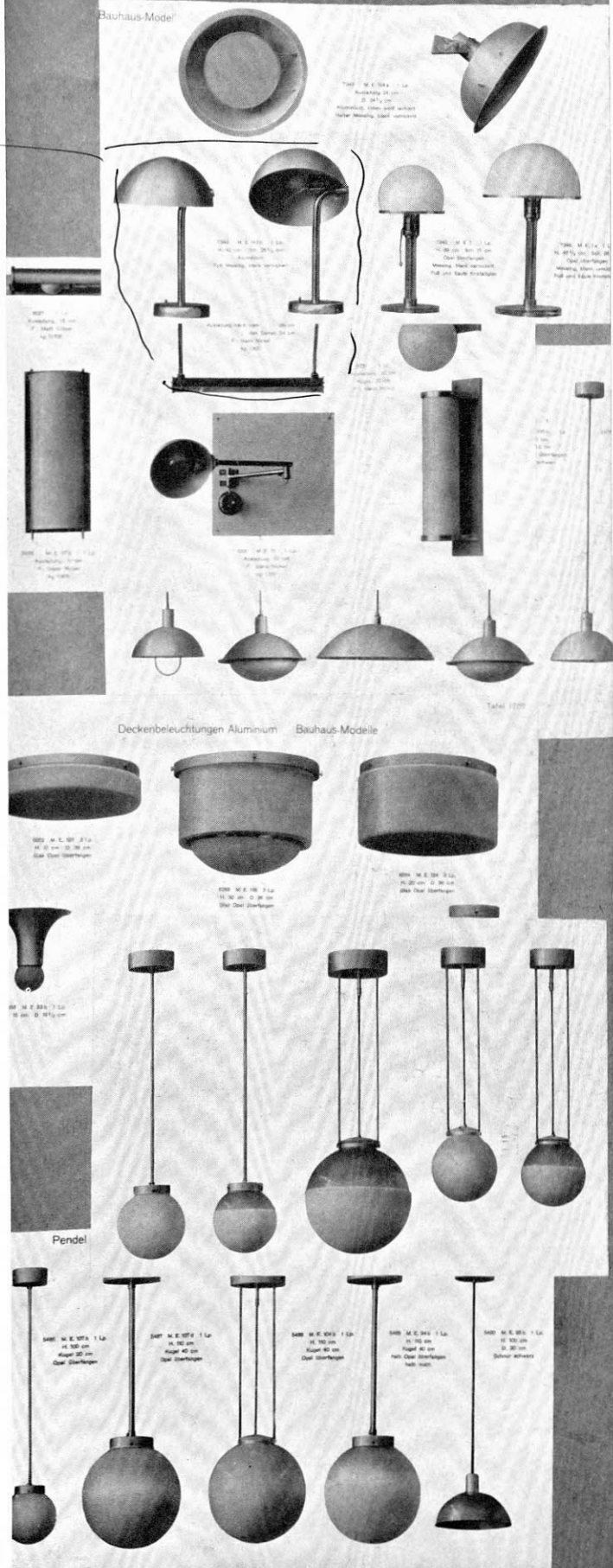


A.M.E. 32

Metal workshop:
Adjustable desk lamp.
1924

enlargement in C.
A. 38.2789
Moholy Nagy
A. 229.39

Pages from catalogs of
factories manufacturing
lighting fixtures from
Bauhaus designs

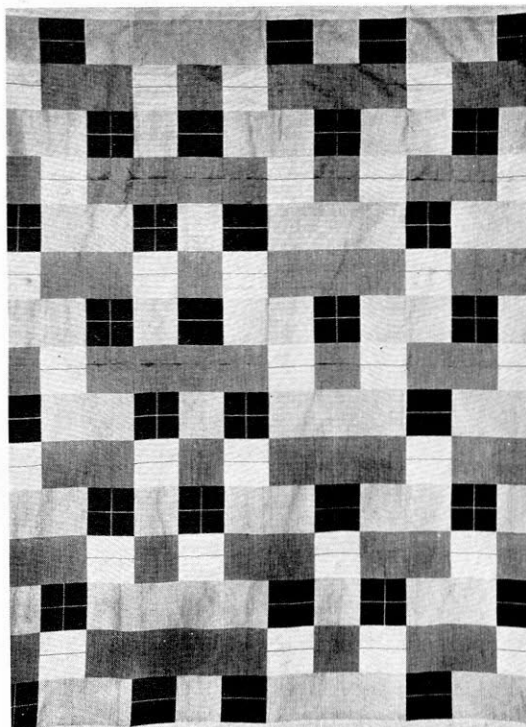


WEAVING WORKSHOP



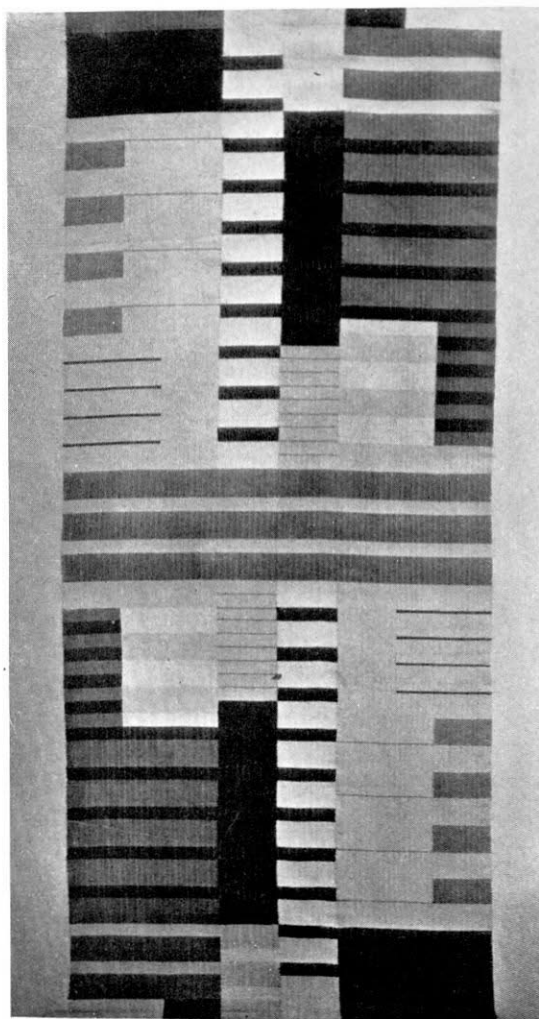
Gunta Stölzl - Stölzl

142



A.WE.18.

N.E.F.



A.WE.7

Anni Albers: Tapestry.
Red and yellow silk. 1927

~~A. 38.2445.15~~

~~Albers, A.~~

A. 38.2445.3
Albers, A.

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

A. 38.2445.15 (photo)

Albers, A. NEX
A. 38.2502 (textile)
Albers

THE WEAVING WORKSHOP

by ANNI ALBERS

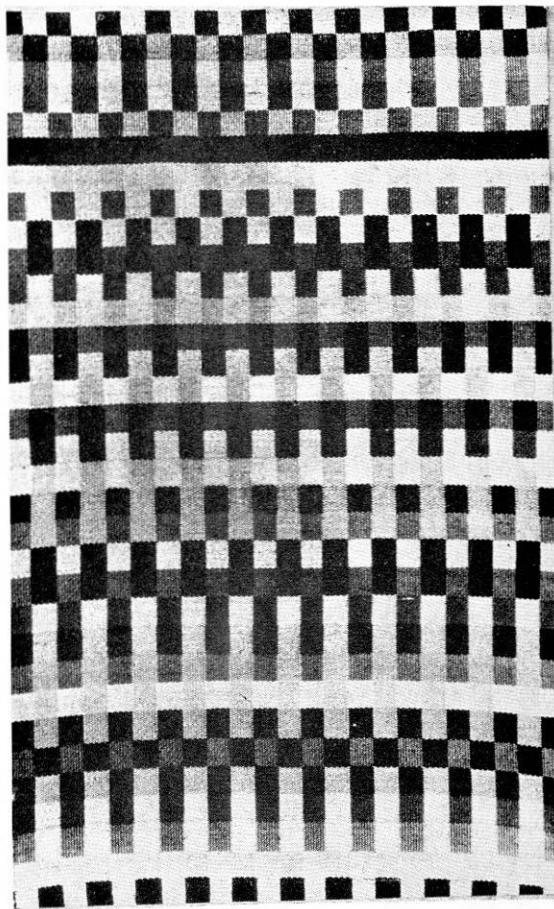
Any reconstructive work in a world as chaotic as post-war Europe had, naturally, to be experimental in a very comprehensive sense. What had existed had proved to be wrong—even to its foundations.

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.

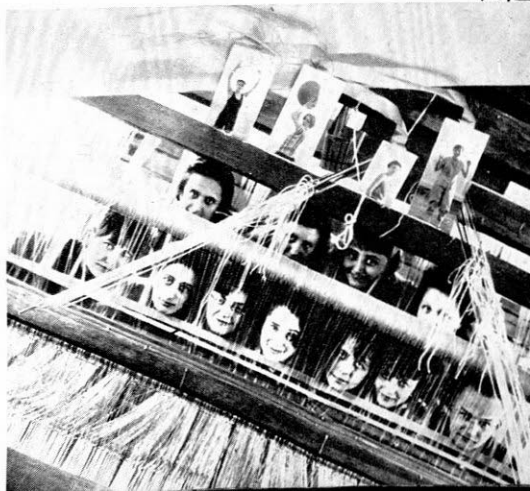
It was a curious revolution when the students of weaving became concerned with a practical purpose. Previously they had been so deeply interested in the problems of the material itself and in discovering various ways of handling it that they had taken no time for utilitarian considerations. Now, however,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



143

A.WE.13

Anni Albers: Woven rug. *A. 244.39*
c. 1927
A. 38.2445.1 (Enlargement in Ex.)
Albers, A. N.E.x. Weaving class, Dessau
N.E.x.



A.WE.44

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
A. 38.2513 (A)

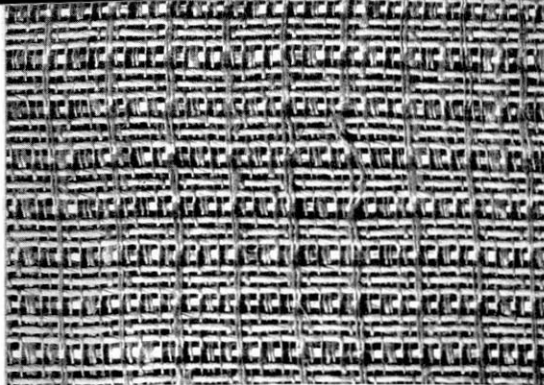
Anni Albers: Drapery material. Wool and rayon N.E.Y.

Anni Albers: Drapery material. Two shades of brown. Cotton and rayon (N.E.Y.)
A. 38.2515

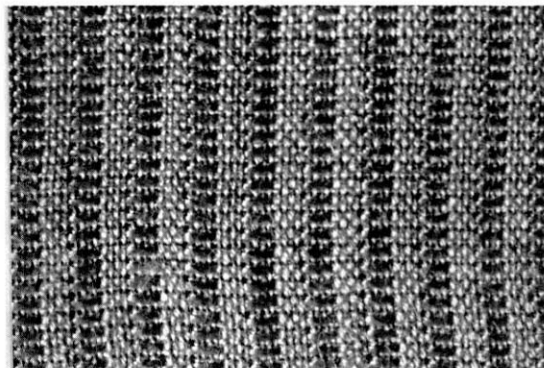
Anni Albers: Wall covering. Tan, brown. Cotton and cellophane
A. 38.2512 (F)

Anni Albers: Drapery material. Blue and white. Wool and rayon N.E.Y.
A. 38.2515 (B)

allens



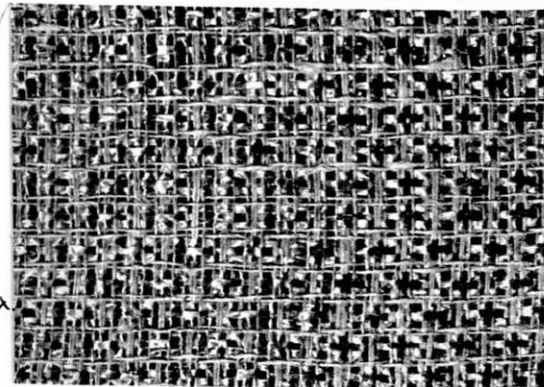
A. Wc. 34



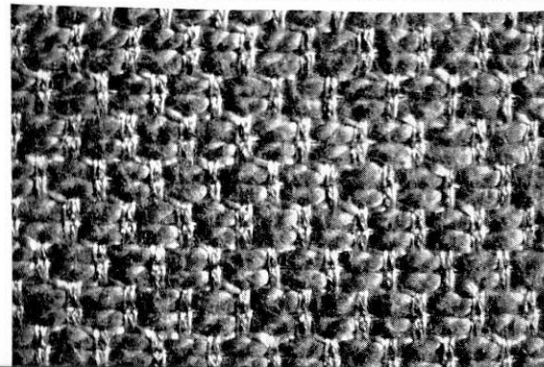
A. Wc. 37



A. Wc. 35

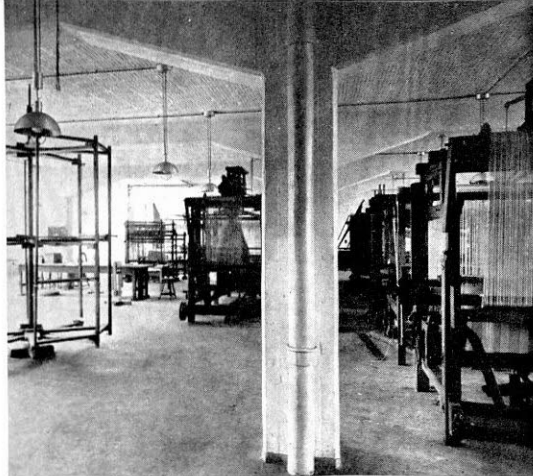


A. Wc. 33

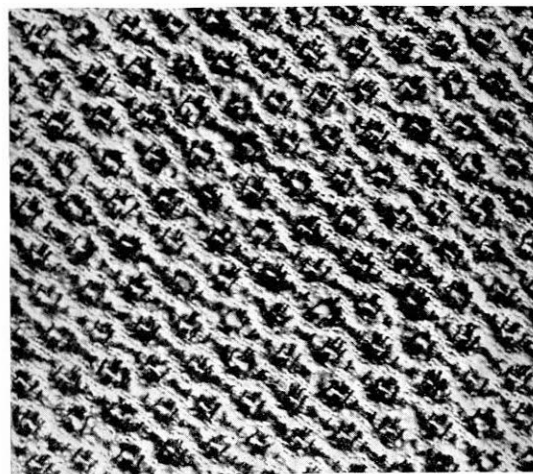


A. Wc. 32

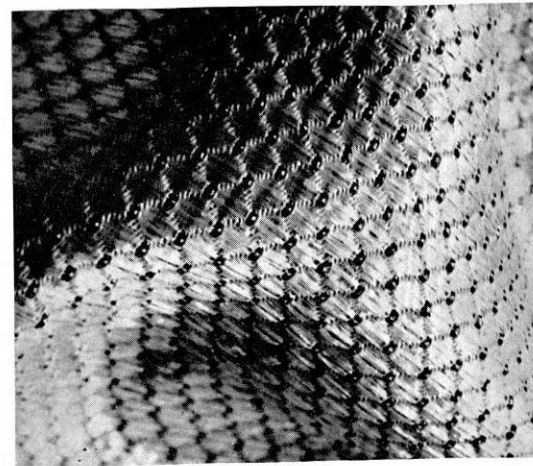
Weaving workshop, Dessau
not recorded
graphics NEX



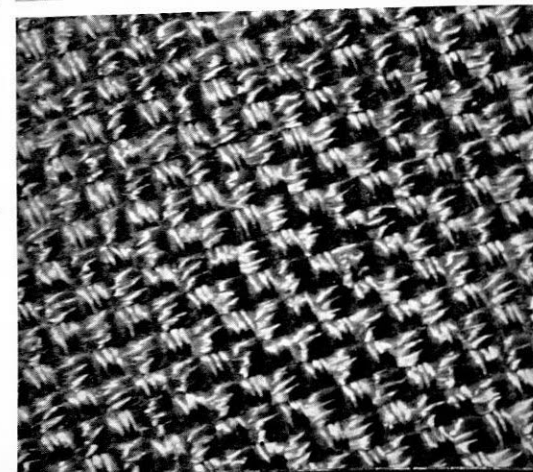
A.WE.12



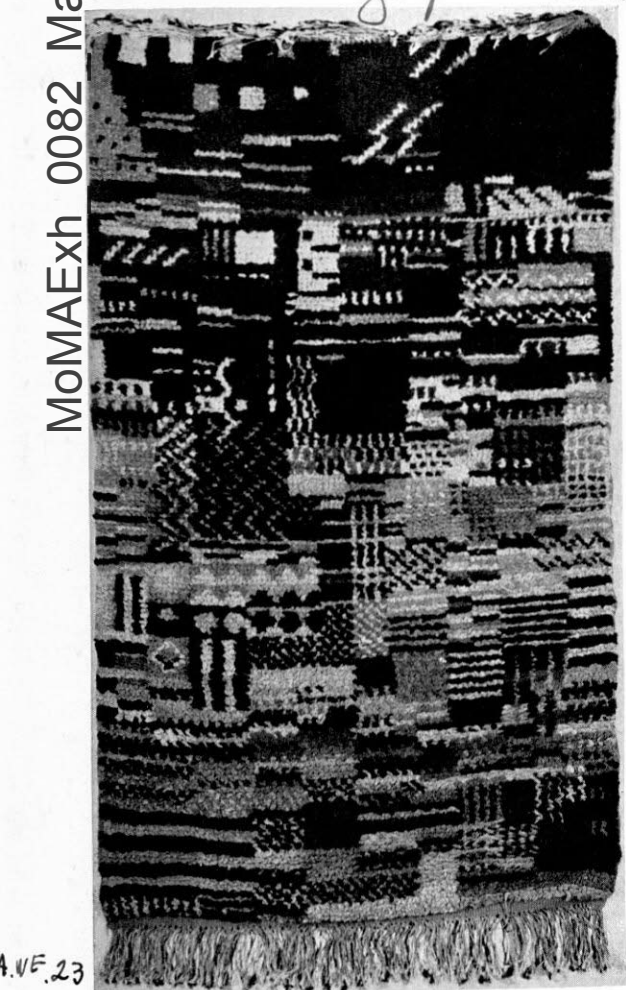
145
A.WE.39c



A.WE.39D



A.WE.22



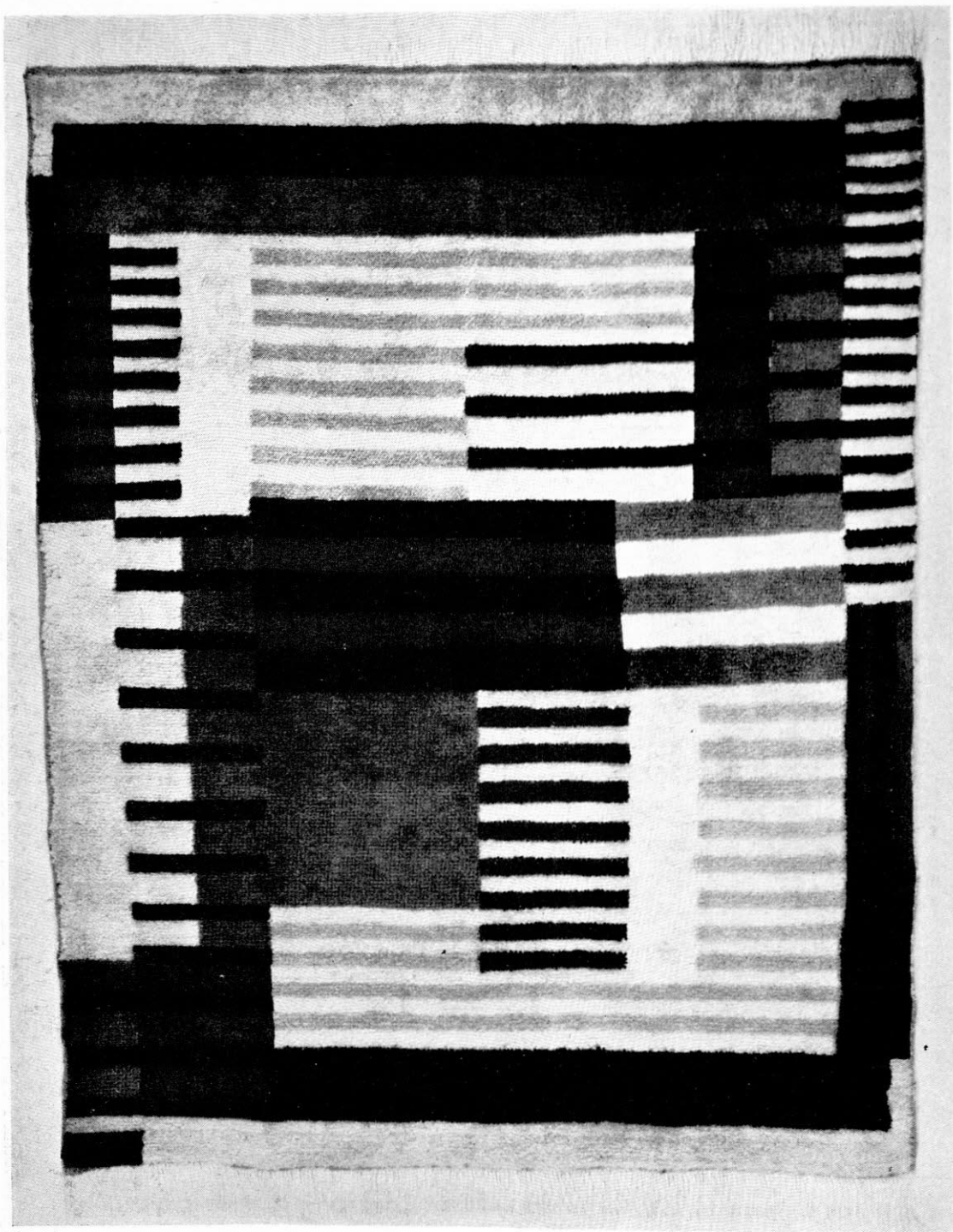
A.WE.23

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

rug, A.38.1940 Cl.
S.2322

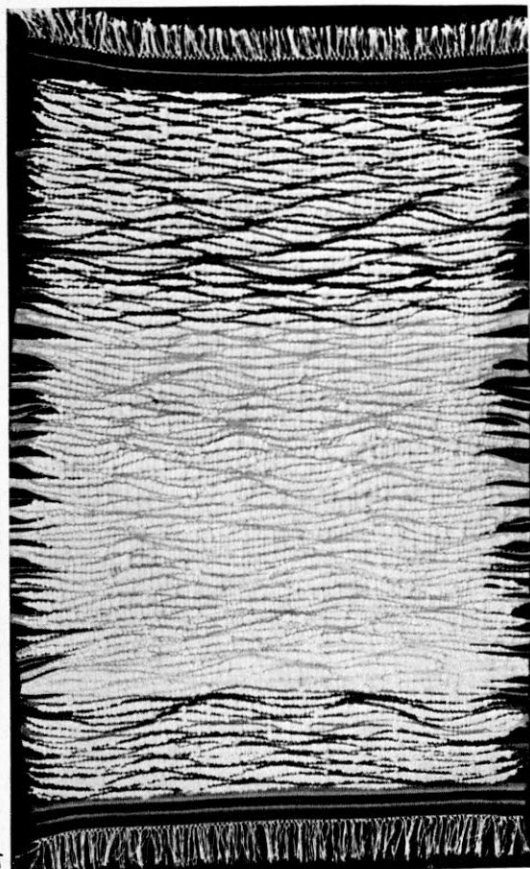
Guntha Sharon-Stölzl:
 Coat material. Wool *NEX*
photo unrecorded
 Guntha Sharon-Stölzl:
 Curtain material.
 Cellophane
photo unrecorded
 Otti Berger: Textile. White
 cellophane and cotton *NEX*.

146



A.WE.39C

Lis Volger: Rug. Heavy
wool and fine hemp
unrec. photo
Gropius



A.WE.24

Otti Berger: Rug. White,
black, brilliant blues, red,
yellow. Smyrna wool and
hemp rug. A.38.1939C.

photo: A.38.2554M

Dorner, N.E.

S.2322

Anni Albers: Drapery ma-
terial. Black and white.

Cotton, rayon and wool
A.38.2512(3)C

Anni Albers: Wall cover-
ing. Cellophane and cotton
A.38.2528C

Albers C.

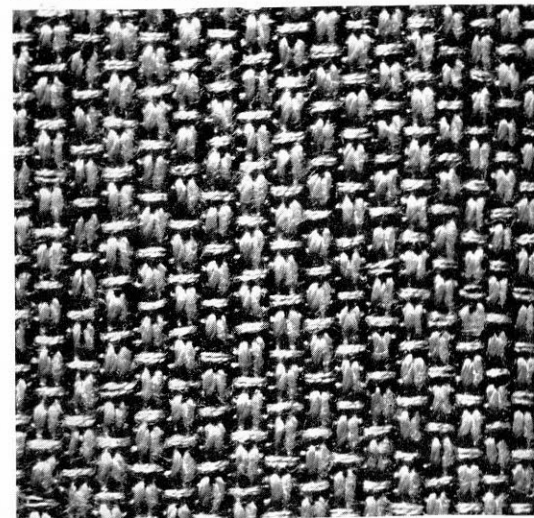


Anni Albers: Knotted rug.
Gray, red, black. Smyrna
wool. 1925 C.

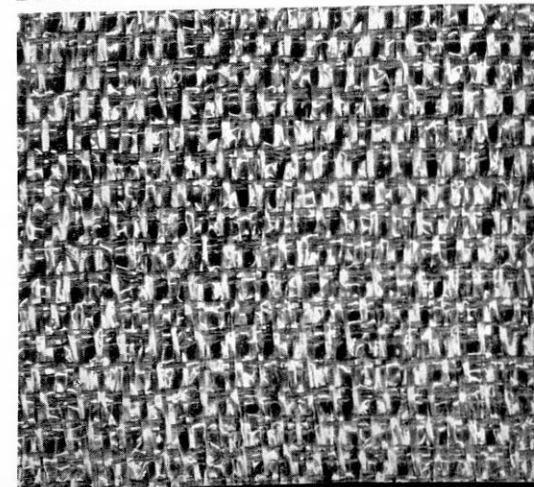


A.WE.22.

147



A.WE.36



A.WE.31

typography workshop



unrec. photo

Herbert Bayer

148

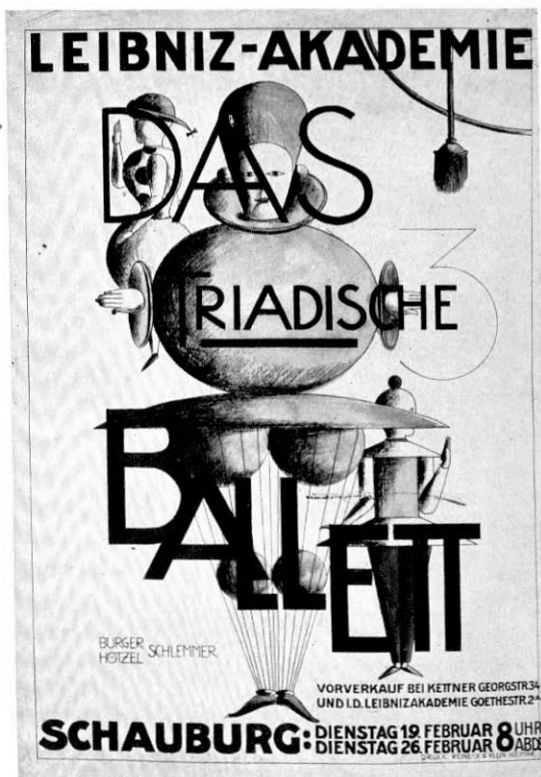
oskar schlemmer: poster.
the triadic ballet.
lithograph A.38.2014

I. moholy-nagy: title
page. neue arbeiten der
bauhaus werkstätten.
1925 N.Ex.

herbert bayer: page lay-
out. bauhaus prospectus.
printed at the bauhaus
workshop. 1925 N.Ex.



A.R.10



A.R.5
S.2331



A.R.9

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.

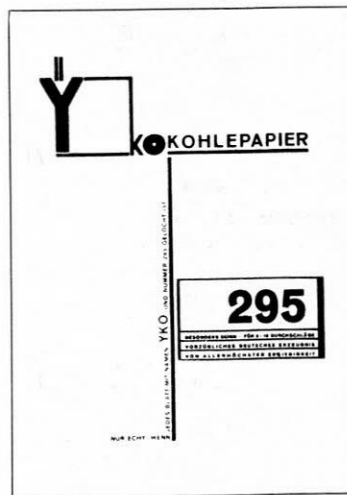
dropping capitals would be a less radical reform in english. indeed the use of capital letters occurs so infrequently in english in comparison with german that it is difficult to understand why such a superfluous alphabet should still be considered necessary.

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



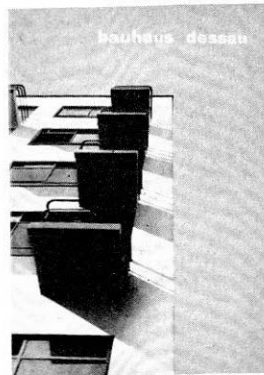
A. Re. 7

Not recorded
N.E.v.



149

A. Re. 6



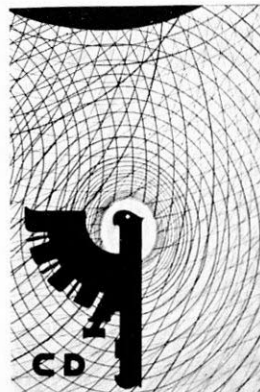
JOOST SCHMIDT : handbills. 1924

Not recorded
N.E.v.

A. Re. 100

herbert bayer: cover design. bauhaus prospectus. 1926 N.E.v.

I. moholy-nagy: cover design. magazine qualitat. 1926
A 38.2485D
MOHOLY-NAGY



A. Re. 40
S. 2331



Joost Schmidt

: cover
design, magazine offset.

1926 2 in Cl (entire magazine + title page)
S.2331

A.39.67

herbert bayer: poster.
1926 *NEy.*



A.Re.4



A.Re.2
S.2331

herbert bayer: exhibition
poster, printed in the
bauhaus printing shop.
1926 A.38.1998 Q.



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

photo not recorded

*Bayer
also right hand feet?*

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

photo not recorded

*Breuer &
also orig. A.38.
Bayer*

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

photo not recorded
Breuer N.E.X.

herbert bayer: research in the development of the universal type A.38. 1908

Bayer &

abcdefghijklmnopqrstuvwxyz
dd

2 variants seen

small half foot

small major S.2331

abcdefghijklmnopqrstuvwxyz
dd

A.R. 13

l. moholy-nagy: book jacket, 1924 *cl.*



*A.R. 9a
S.2331*

abcdefghijklmnopqrstuvwxyz
dd

151

*A.R. 17
S.2331*

abcdefghijklmnopqrstuvwxyz
dd

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

*A.R. 11
S.2331*

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

*A.39.66
Bayer*

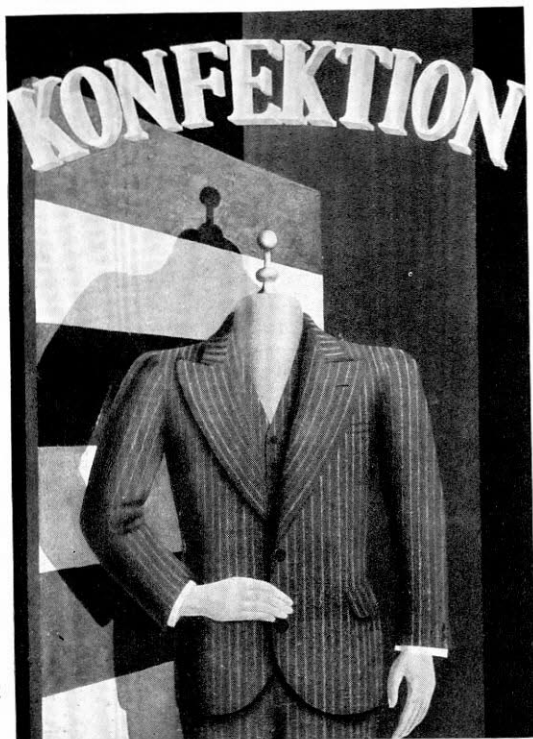
josef albers: stencil letters. basic elements from which the letters are built up. 1925 N.E.X.

Geometrische Grundformen



Kombination einfacher Elemente

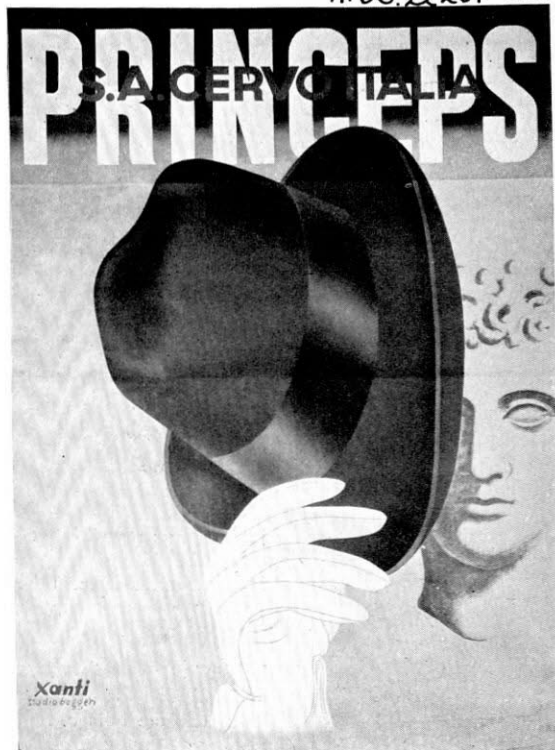
A.R. 50



A.Re.29
152
S.2331

alexander schawinsky:
poster advertising men's
clothing. 1928 *Cl.*
A.38.2229C.
Schawinsky

alexander schawinsky:
poster advertising hats.
1928, executed in Italy.
1935 ~~A.38.2016-3~~ *Cl.*
A.38.2229F *Schawinsky*



A.Re.23
S.2331

course

a anonymous: studies in contrast, given: a cross

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

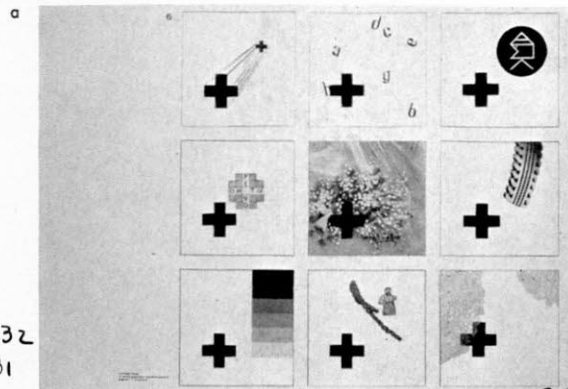
c anonymous: studies in illusion of distance and proximity for purposes of layout and display, given: form of letter z, free choice of additional elements

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

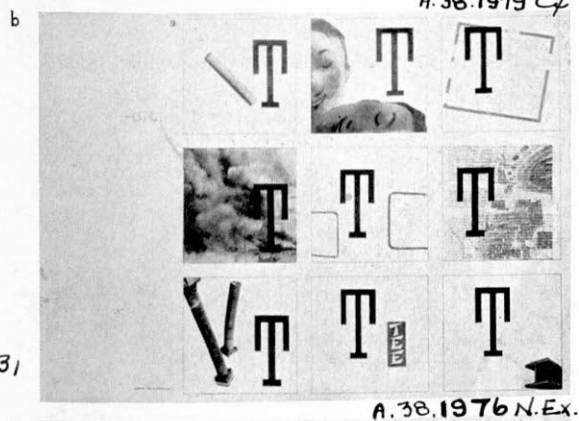
e anonymous: studies in composition, given: nine squares of equal size

f anonymous: studies in thematic and optic contrasts

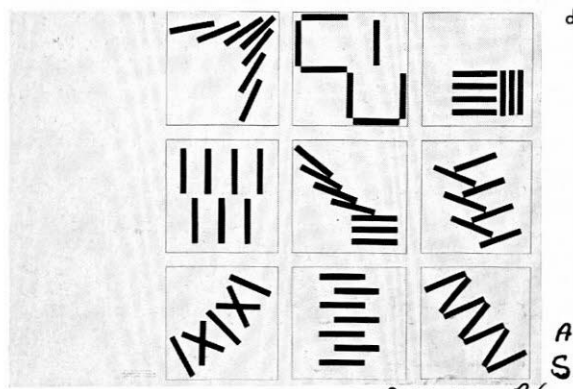
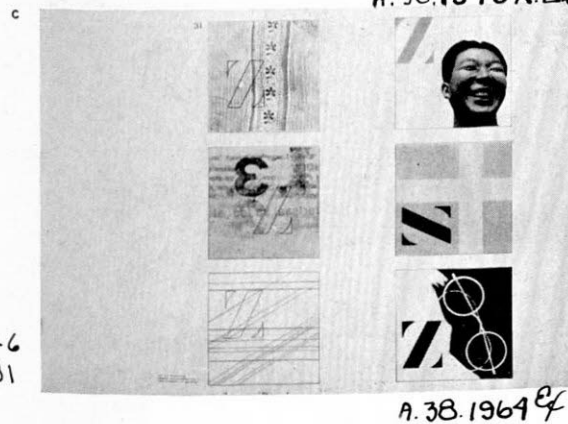
A.R. 32
S2331



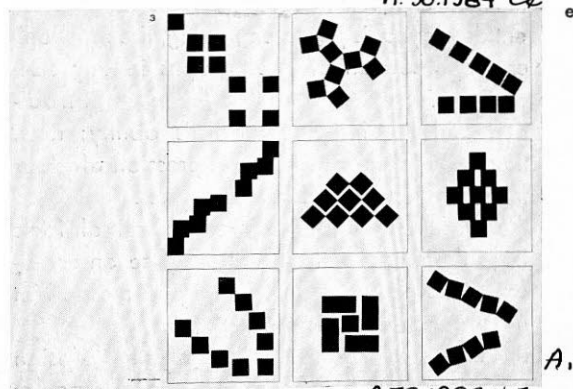
A.R. 31



A.R. 26
S2331



A.R. 33
S2331



153

A.R. 34



A.R. 27
S2331

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.

applied photography, by moholy-nagy

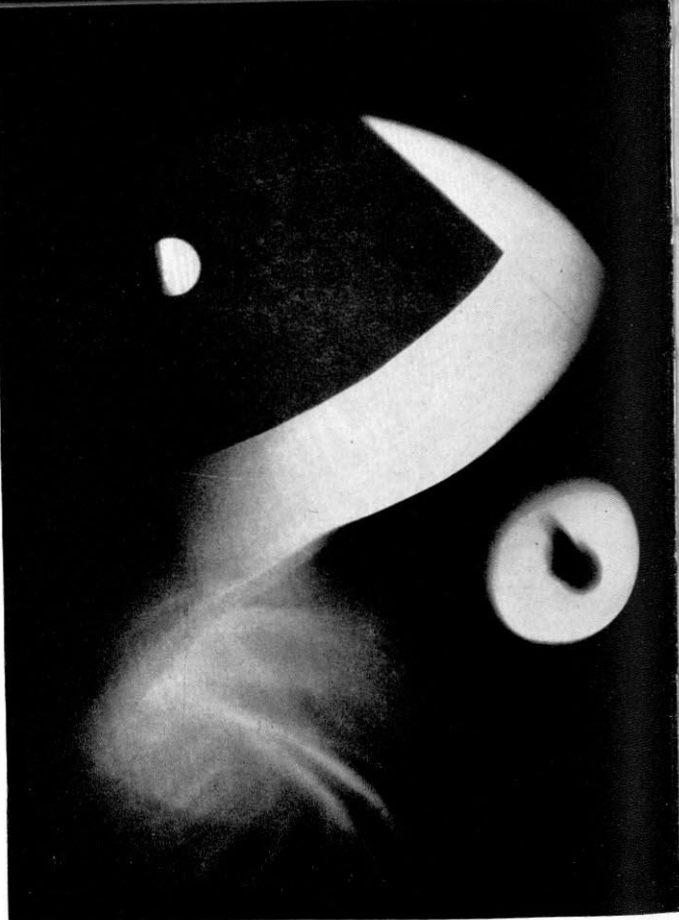
the most important development affecting present day layout is photo-engraving, the mechanical reproduction of photographs in any size. an egyptian pictograph was the result of tradition and the individual artist's ability; now, thanks to photography, the expression of ideas through pictures is far more 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: photogram. 1923

Ex
A-3 8.2476 BorC
Moholy-nagy

l. moholy-nagy:
poster, photomontage N.E.x.



A.Fo.25

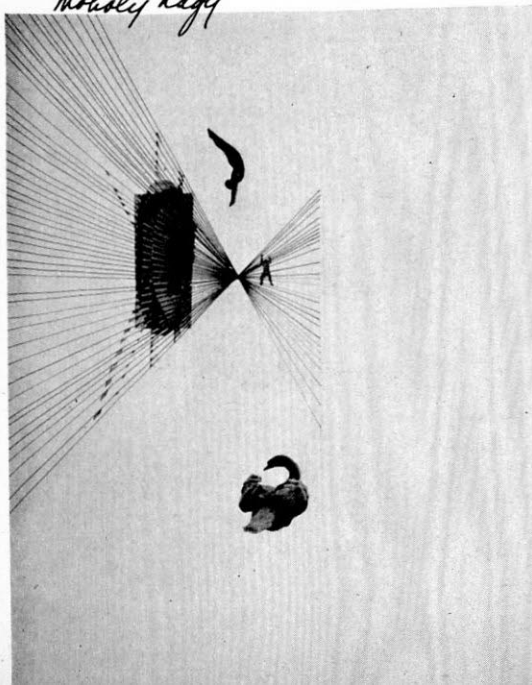
A.Fo.5
S.2331



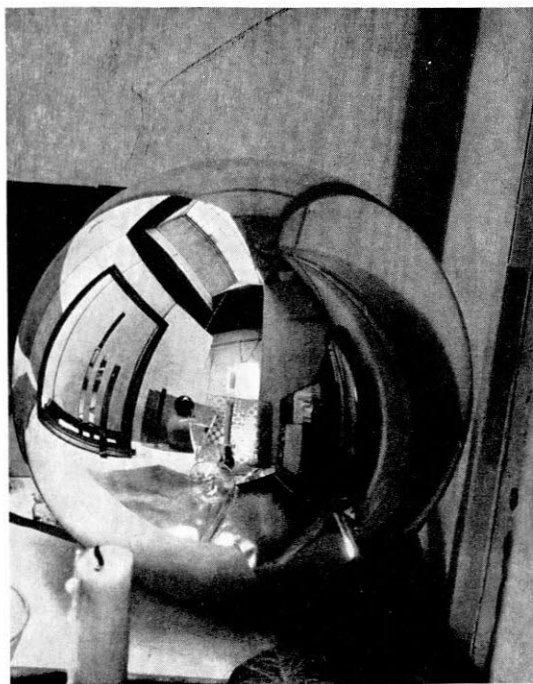
I. moholy-nagy: dolls,
1926 *Cl.*
A.173.39 *enlargement in Cl.*

jörg mücke : studio
reflected in garden
crystal, 1923
enlargement in Cl.
A.175.39

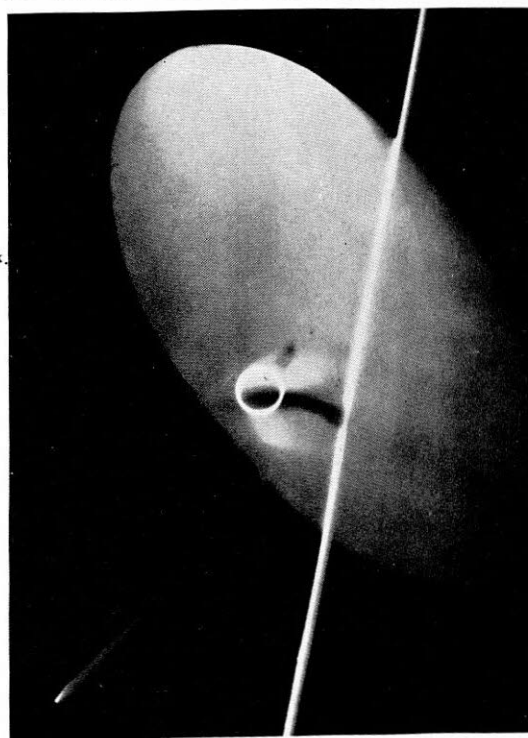
I. moholy-nagy: leda and
the swan, photomontage. *N.Ex.*
1925 *A.38.2470C*
Moholy Nagy



A.Fo.24



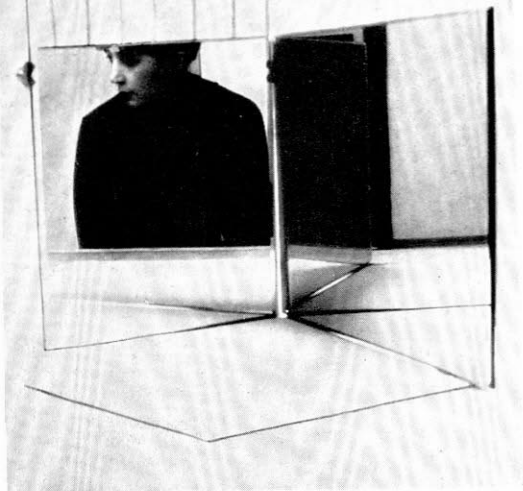
A.Fo.23
155



A.Fo.12

I. moholy-nagy:
photogram, 1922 *N.Ex.*

Fo. 18
S29



florence henry:
photograph. 1927 *Cl.*
A.38.2219.10
Graphic

lux feiningert:
photograph. 1928 *NEX.*



A.Fo.22

156

herbert bayer: balcony.
1928
Enlargement in Cl.

unrecorded photo NEX.
Feist

werner feist: the pipe.
1928 A.38.1827 *arc. exp. only*
Bayer
Enlargement in Cl. A.176.39



A.Fo.13



A.Fo.21
S2329

A.38.1830
Bayer Cl.

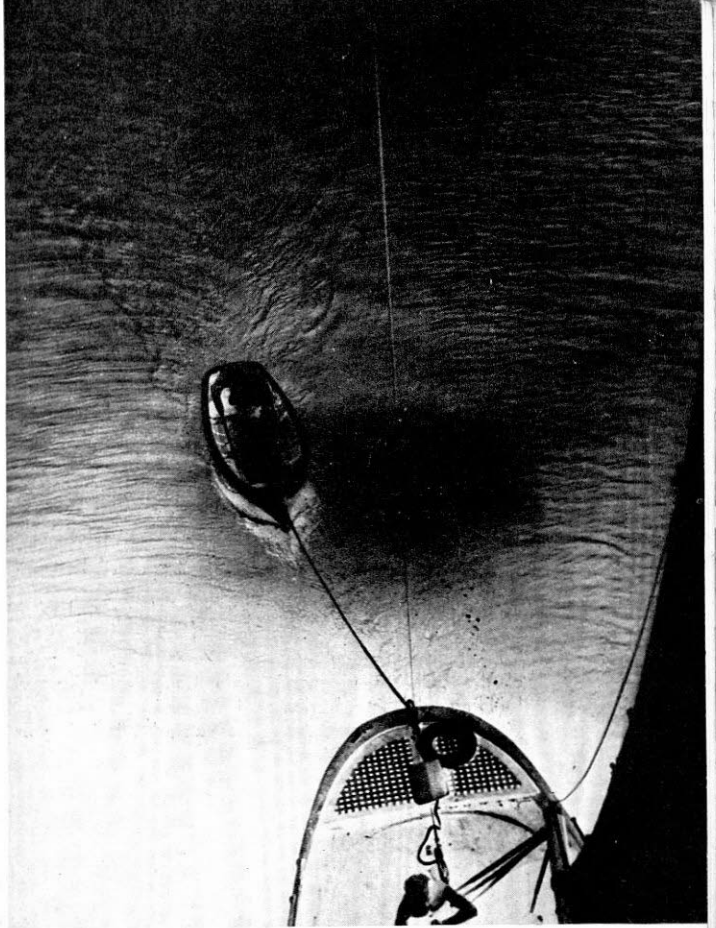
S. 2329
S. 2331
A. Fo. 8.



S2329

anonymous: attention!
photomontage
A38.1825 N.E. 1
Bayle
also G.

A.174.39 enlargement in Cl.
I. moholy-nagy:
negative print. 1927
N.E. A.38.2480
MOHOLY-NAGY



A. Fo. 2

S. 2329

herbert boyer: 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

Not recorded
Boyer
enlargement in Cl.
A.38.1829 Cl
Boyer

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

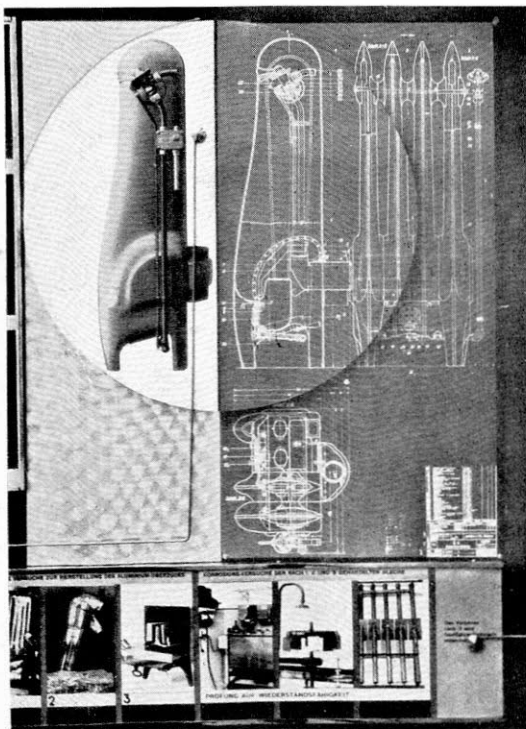
walter gropius, moholy-nagy, alexander schawinsky, marcel breuer, exhibition of housing problems (gogfa), berlin, 1929

walter gropius, moholy-nagy, marcel breuer, herbert bayer, werkbund 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 exposition, berlin, 1931

158



A.Aw.8

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

A.128.39 *Enlargement in Et.*



A.Aw.9



A.Aw.6



A.Aw.7

A. Aw. 2

herbert bayer: design
for a transportable exhibi-
tion pavilion advertising
agricultural machinery.
1928

A. 38.1956 N.E. x.

Bayer.

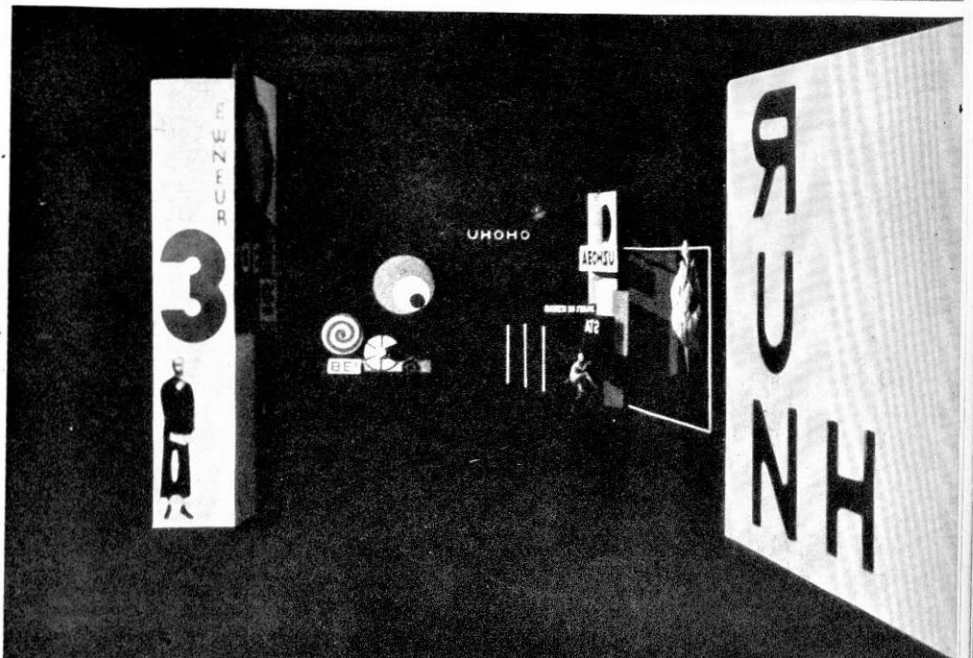


alexander schawinsky:
transparent display for
hot water boilers, gas and
water exhibition, berlin.
1928

enlargement in Cl.

alexander schawinsky:
plastic health poster in
junktors pavilion, gas and
water exhibition, berlin.
1928

enlargement in Cl.



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

enlargement in Cl.

A. A.U. 1

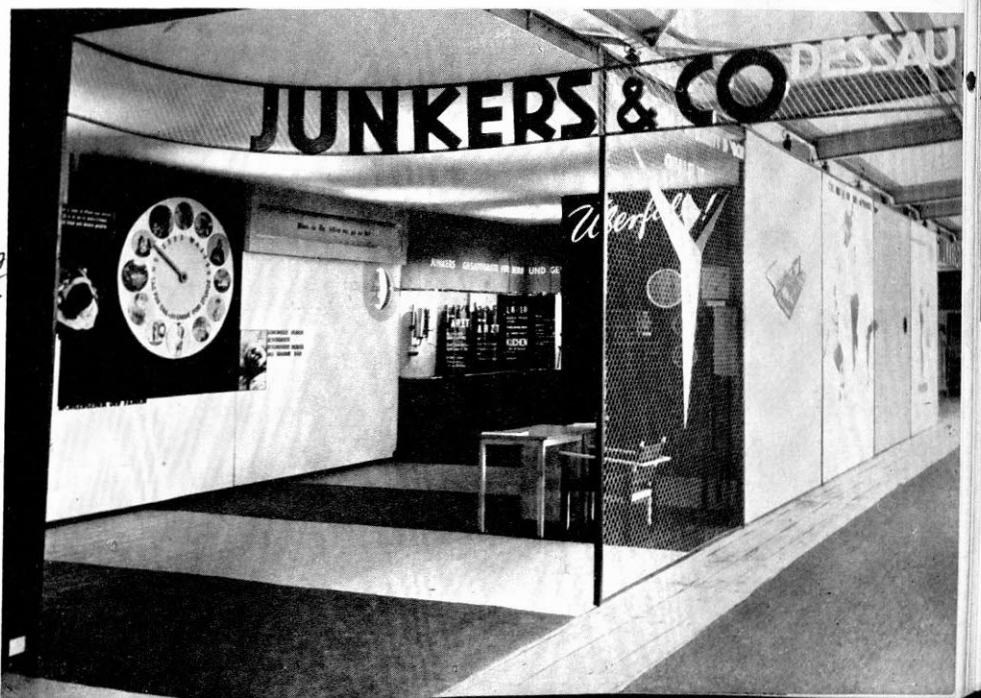


alexander schawinsky:
health poster in junktors
pavilion, gas and water
exhibition, berlin. 1928

enlargement in Cl.

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

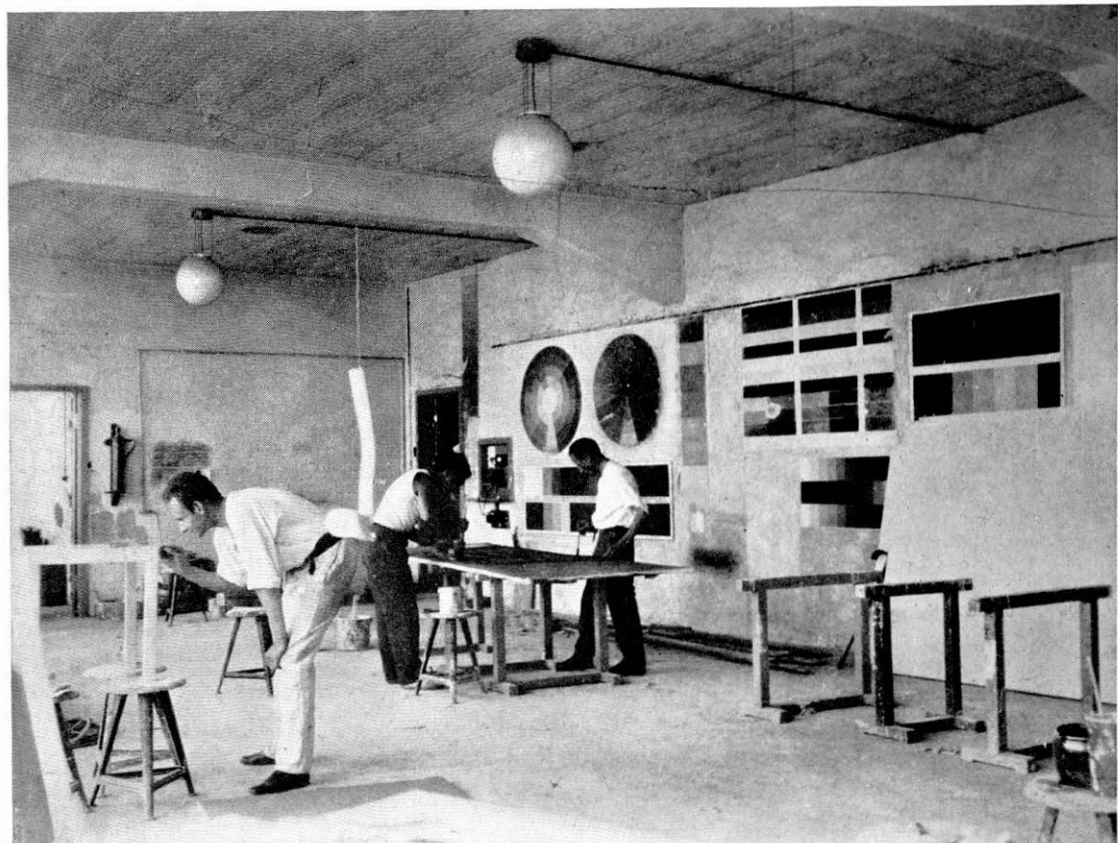
enlargement in Cl.



A. A.U. 3

wall-painting workshop

160



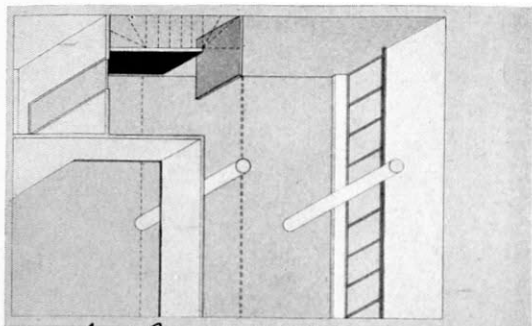
A.W.A. 17

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

Not recorded
Moholy Nagy N.E.x.

also o. A.38.2813
Moholy Nagy

rt. hand part of
A. 38.2214 C
Gropius : wall-
painting designs. 1927 C.



A.WA.20

left hand part of A. 38.2214 B
Gropius

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, calomine, 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

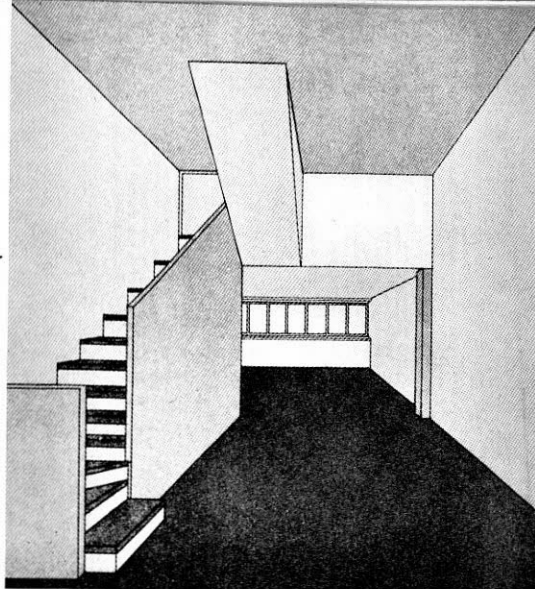
7 knowledge of tools, erection of scaffolding, the making of stencils and cartoons, working drawings, perspectives, models

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.

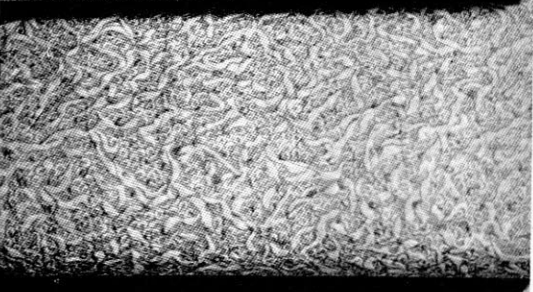
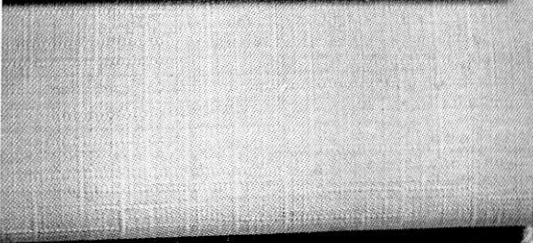
5 pages from
A. 38.1815
Gropius



A.WA.20



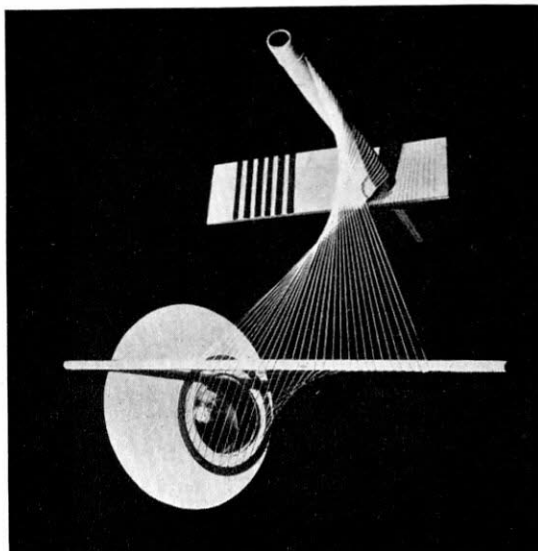
161



A.WA.23

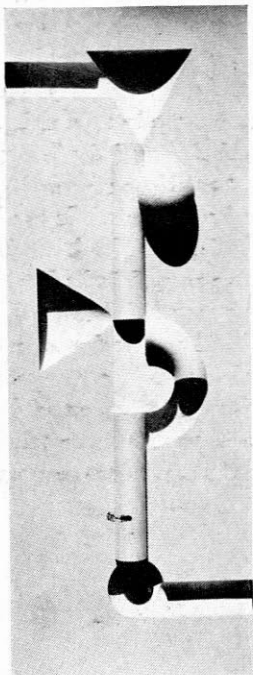
sculpture workshop

Joost Schmidt
: paraboloid
sculpture. 1926-1928
enlargement in Cl. A. 217.39



A. Pl. 11
S. 2333

162

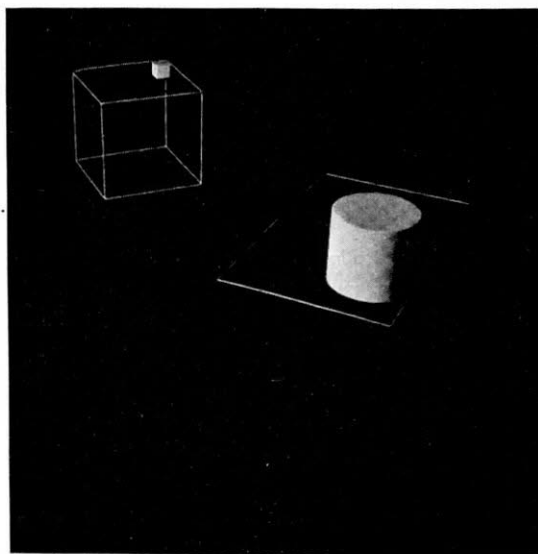


f. ehrlich: sculptured
relief. 1928 A. Cl.

A. 38. 2431

Moholy Nagy
enlargement in Cl.
A. 216.39

* A. Pl. 19



Joost Schmidt
: linear and
plastic forms

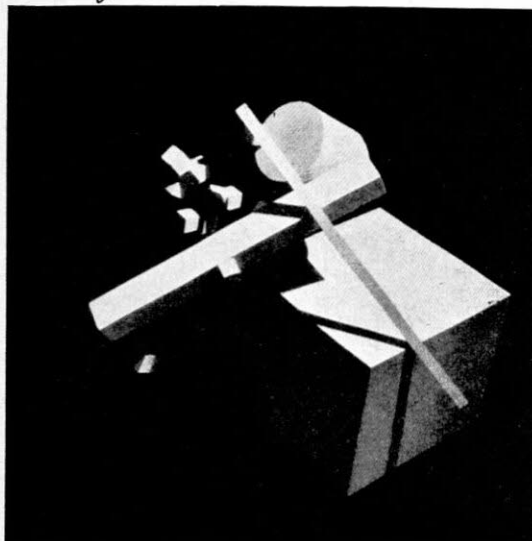
enlargement in Cl. A. 222.39

A. Pl. 12
S. 2333

Joost Schmidt

composition of primary plastic forms. 1926-1928

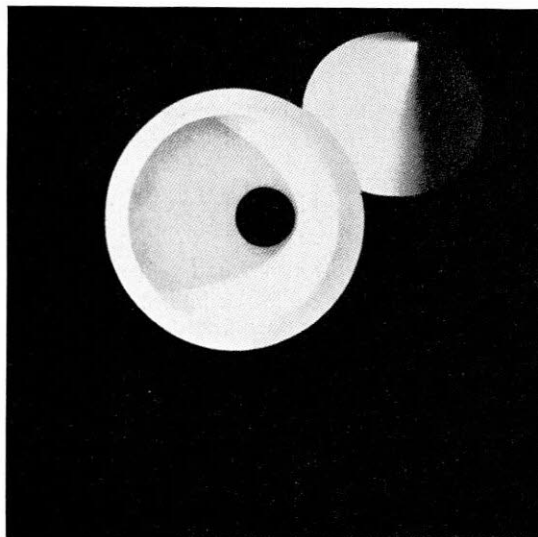
enlargement in *Ex. A. 214.39*



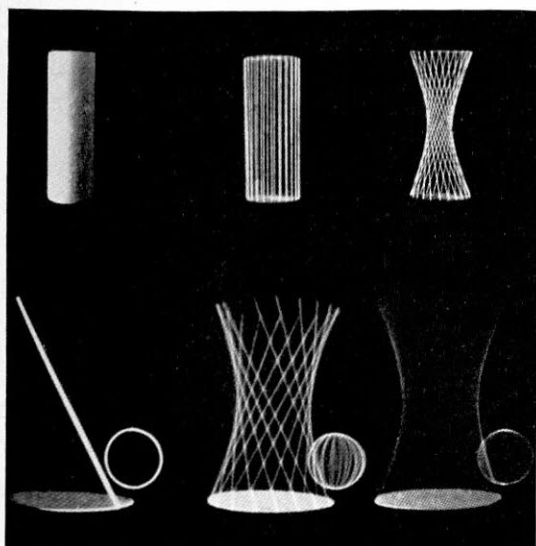
A.P.L. 17
S.2333

Joost Schmidt

: study in comparison, positive and negative conical volumes. 1926-1928 *N.F.V.*



A.P.L. 15



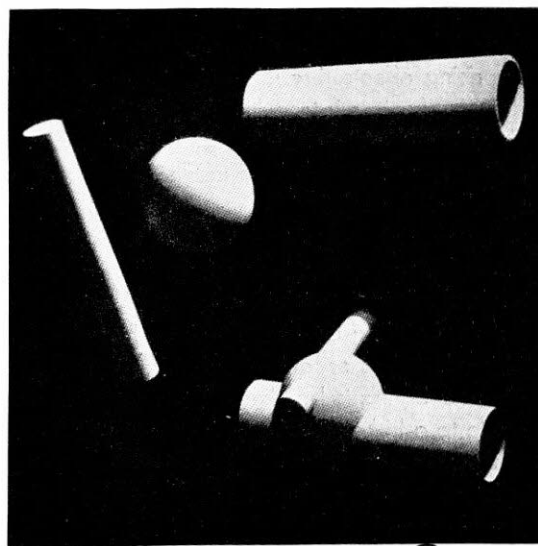
A.P.L. 13

S.2333

Joost Schmidt

: comparative forms. top transformation of cylinder to hyperboloid. bottom transformation of line and circle to hyperboloid and sphere

enlargement in *Ex. A. 218.39*



163

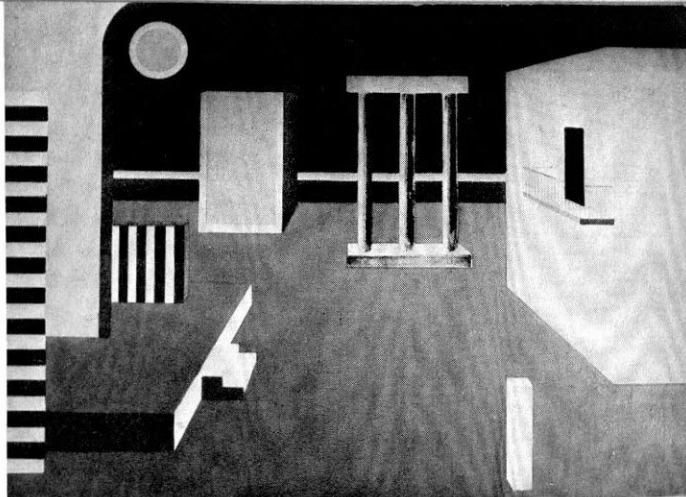
Joost Schmidt
: primary plastic forms. 1926-1928

enlargement in *Ex. A. 214.39*

S.2333
A.P.L. 16

A.BU.63

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



alexander schawinsky:
design for a theater
curtain *Cl.*

A.38.22.34.9

Bayer
Schawinsky

A.BU.43

oskar schlemmer: *dance
of gestures*. danced by
schlemmer, kaminsky,
siedoff. 1927 *Cl.*

38.31
E. R. Gallery



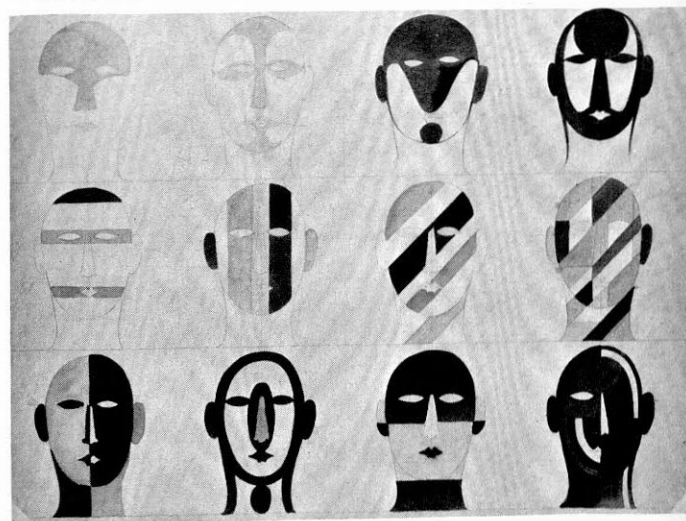
alexander schawinsky:
design for georg kaiser's
from morn till midnight.
1926 *Cl.*

A.38.2234.3

Schawinsky

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

38.10
E. R. Gallery



A.BU.35



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

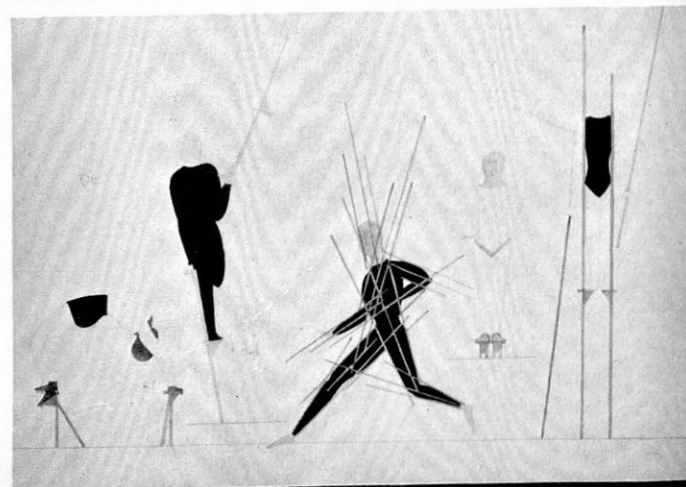
A.38.2234.5

Schawinsky

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

A.38.1854 *Cl.*

Bayer



A.BU.34

A.4.60

A.BU.71

A.BU.64



heinz loew: model of a
mechanical stage set, 1927

A.38.1861

Bayer

enlargement in Cf.

42.39

oskar schlemmer: spiral
figure from the triadic
ballet *Cf.*

38.42

E.R. Gallery



light play, experiment
with different ways of
using light

38.28

E.R. GALLERY

enlargement in Cf.

243.39



A. Bau 25

A. Bau.42



alexander schawinsky:
preliminary sketch for a
space theater, 1926 *Cf.*

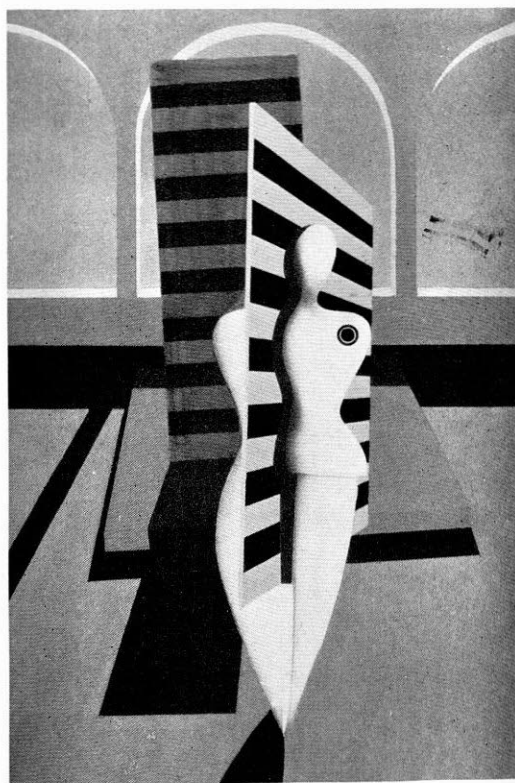
A.38.2234.11

Schawinsky

alexander schawinsky:
stage set, 1926 *Cf.*

A.38.2234.15

Schawinsky



167

A. Bau 72

alexander schawinsky:
sketch, produced by stage
class

enlargement in Cf.

S. 2327

A.235.39



A. Bau.69

A. Bau.61

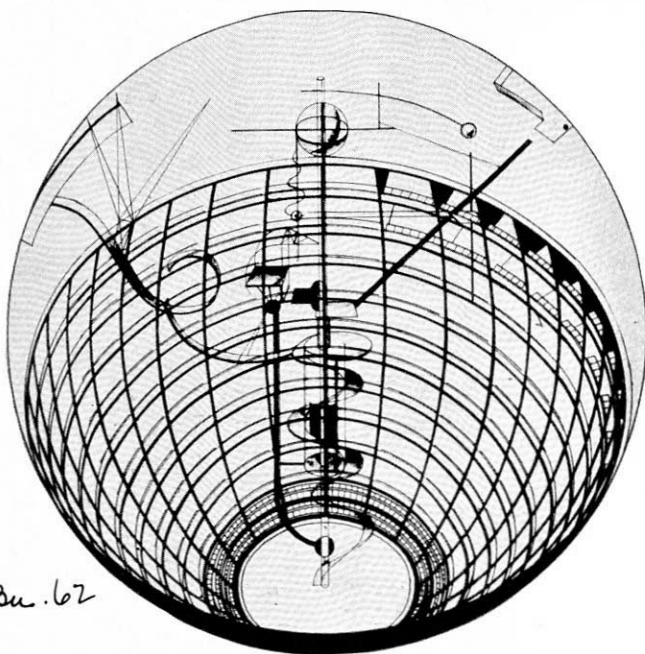
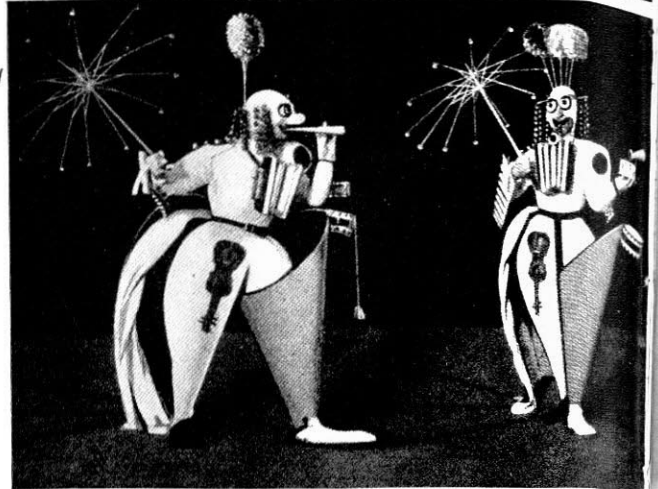
A.Bu. 55

oskar schlemmer: box
play, danced by siedoff NE
38.29
E. R. GALLERY



oskar schlemmer:
musical clown, danced by
andreas weininger A.Bu. 41

A.241.39

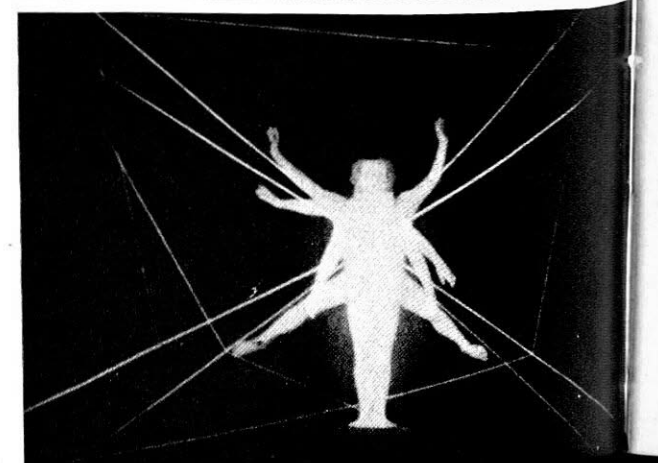


A.Bu. 62

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 NE.

Photo not recorded -

A.Bu. 70



A.Bu. 39.

oskar schlemmer: wives'
dance. produced by stage
class

A.38.1867

Bayer

enlargement in Et.

A.240.39



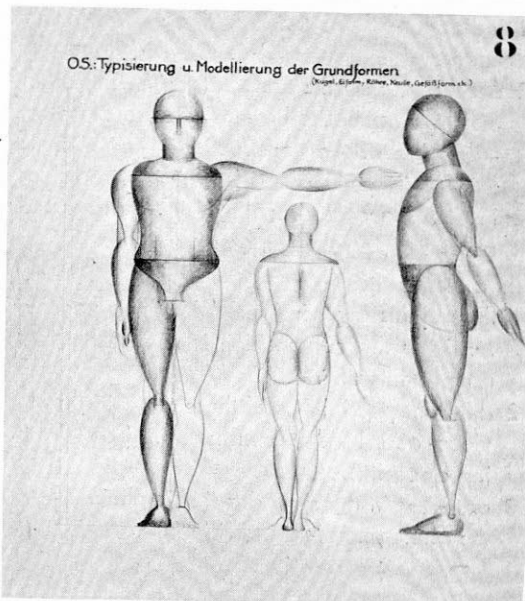
A.B0.59

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

enlargement in Et.

A.38.1840

Bayer



169



alexander schawinsky:
sketch. danced by
schawinsky, kreibig,
schlemmer. produced by
stage class N.E.X.

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

A.38.1836

Bayer

enlargement in
Et. A.197.39



A.DB.42



oskar schlemmer:
delineation of space by
human figure. danced by
siedoff. c. 1927 N.E.X.

28.7.27

Er. R. Gallery

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).

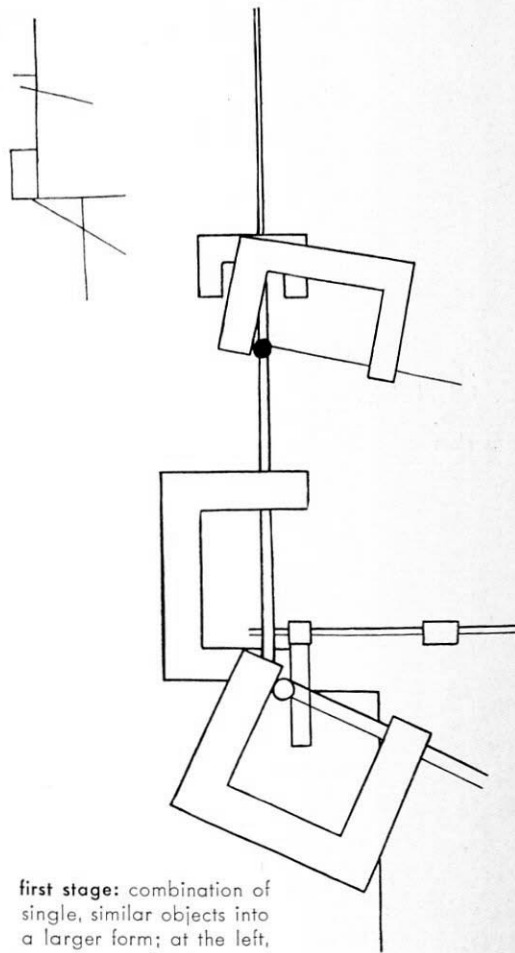
third stage:

- 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)

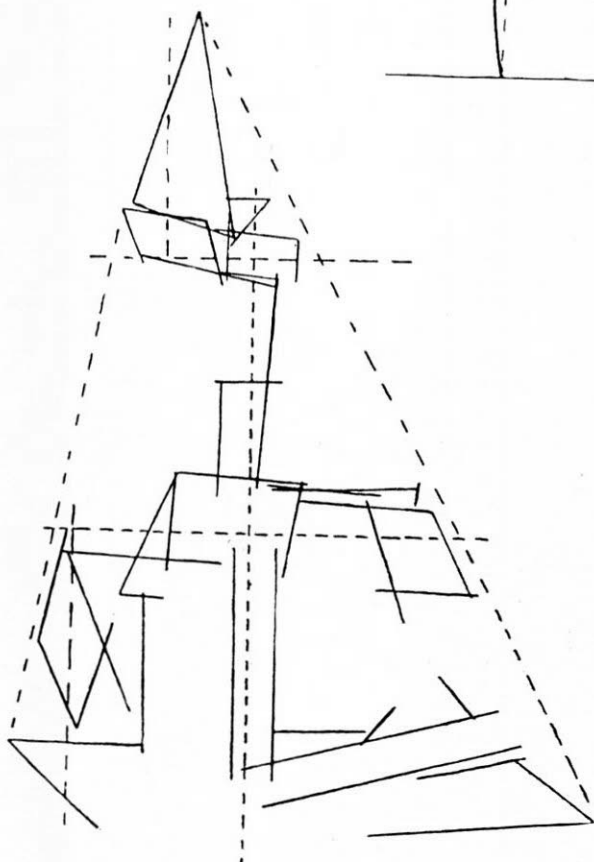
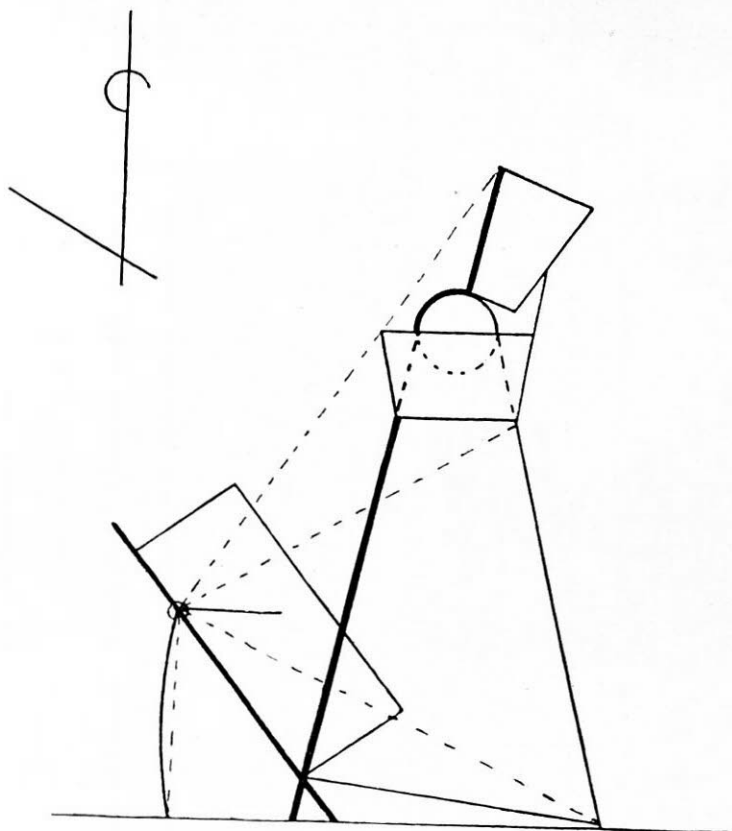


first stage: combination of single, similar objects into a larger form; at the left, top, essential scheme of the composition *N.E.x.*

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

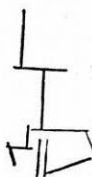
above: essential scheme of the composition *N.E.x.*

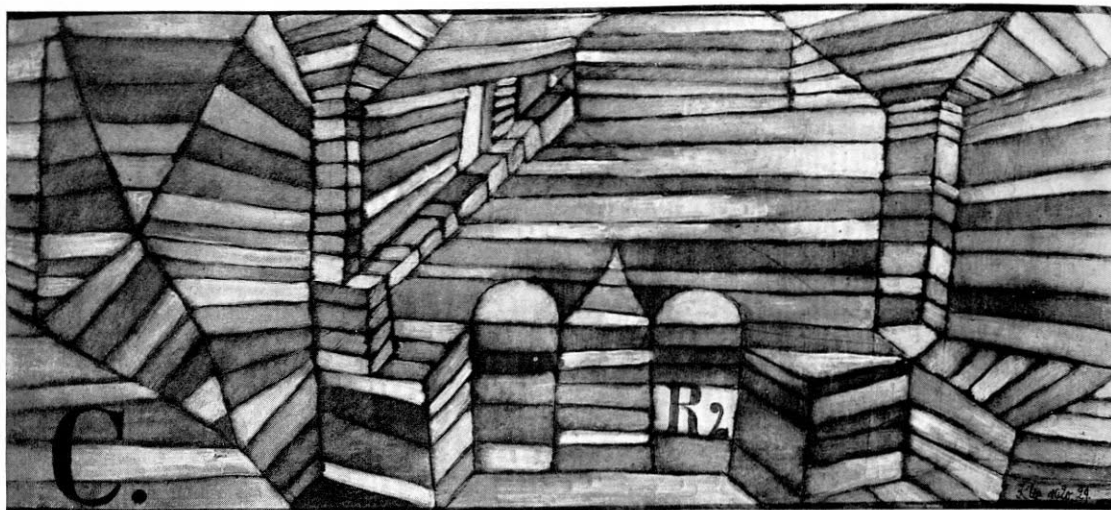


third stage:

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

above: scheme. *N.E.x.*





*Photo by Adolph Stucky
114 East 28th St.
from Buchholz*

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

A.38.3021

Buchholz

172

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

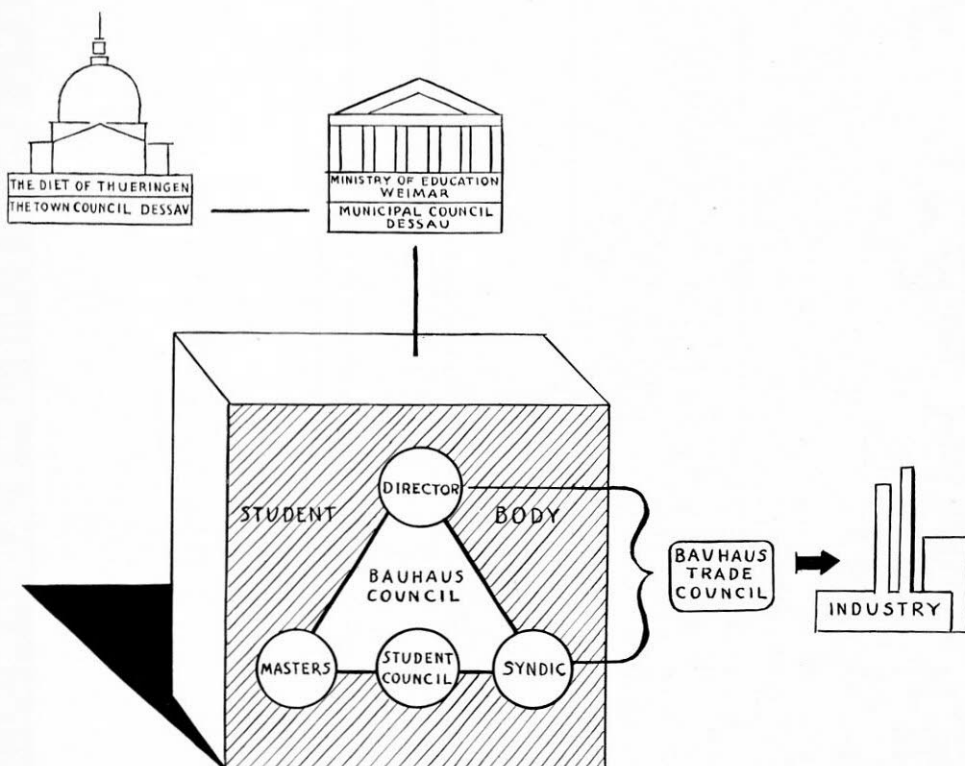
what authorities had to be consulted by the director when it was necessary to make important decisions affecting the internal conditions or external relations of the bauhaus?

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.



*not recorded
made by arch. Dept. for catalog*

extra-curricular activities

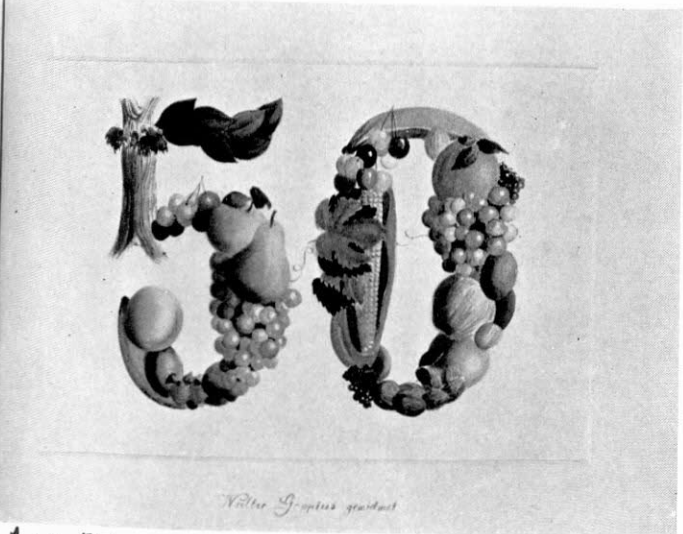
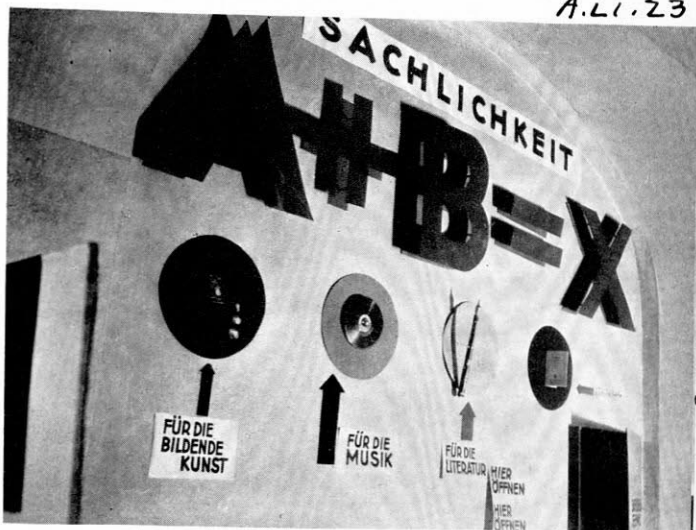
the bauhaus band *NEx.*

A.LI.37a



I. moholy-nagy: wall-
display for a bauhaus
festival, 1925 *NEx.*

A.LI.23



A.LI.38

alexander schawinsky:
birthday greetings *ex.*

A.38.2211

Gropius



A.LI.24

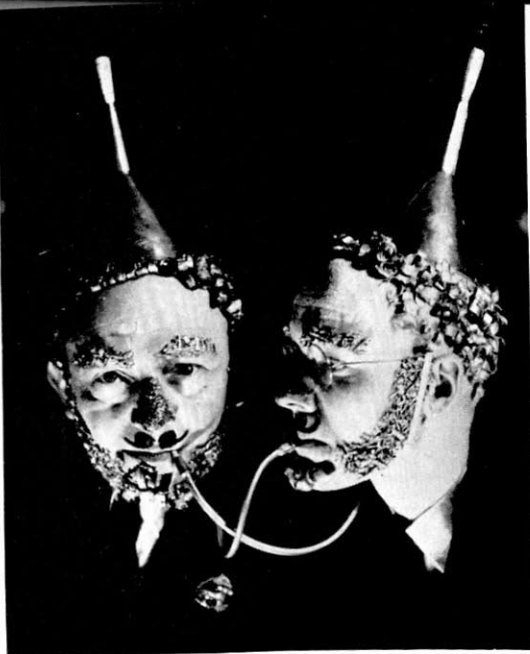
montage from gilt album.
1928 *NEx.*

A.LI.22

costumes for a bauhaus party

A.38.1778 N.E.

also. unrecorded timbo
photo of this



beach life



A.LI.19
176

A.38.1769

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

A.38.2219.9
Gropius

A.LI.43



a bauhaus costume party N.E.
part of A.38.2231B
Schawinsky



D.B. 43
A. Schawinsky



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

A.38.2012.11

Bayer

: page from
a birthday album. mon-
tage of pictures and news-
paper clippings. 1925 *Cl.*
page from A.38.2215.2
Gropius

A.LI.33



A.39.85
Feininger, Lux
photograph by lux feininger *Cl.*

A.LI.31



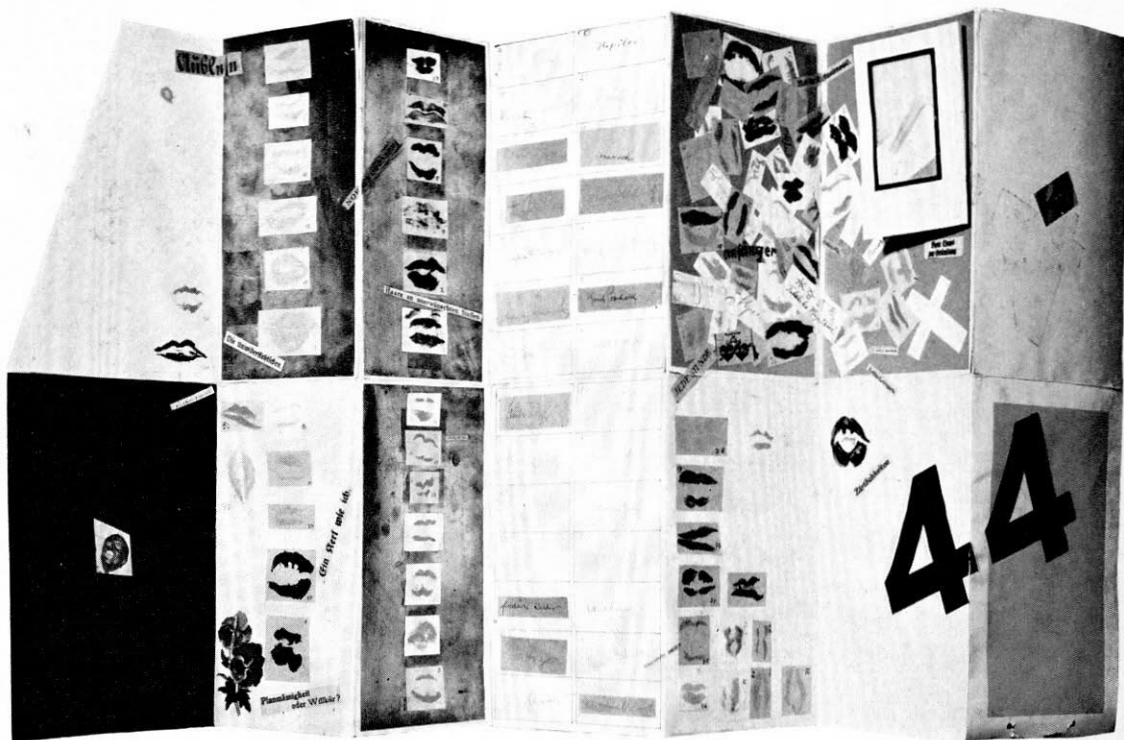
A.LI.20

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

A.38.3081

Gropius NEA. (circle)

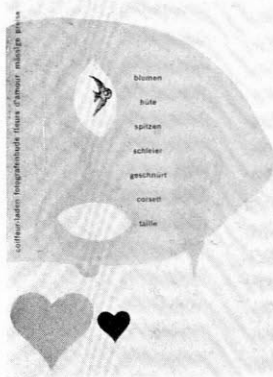
178



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

A.38.2215.1
Gropius

A.L1.27



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

A.38.2012.2
Bayer

A.L1.30

the bauhaus band. photo-
graph by lux feiningger

A-39.86 Ex.
Feiningger, lux

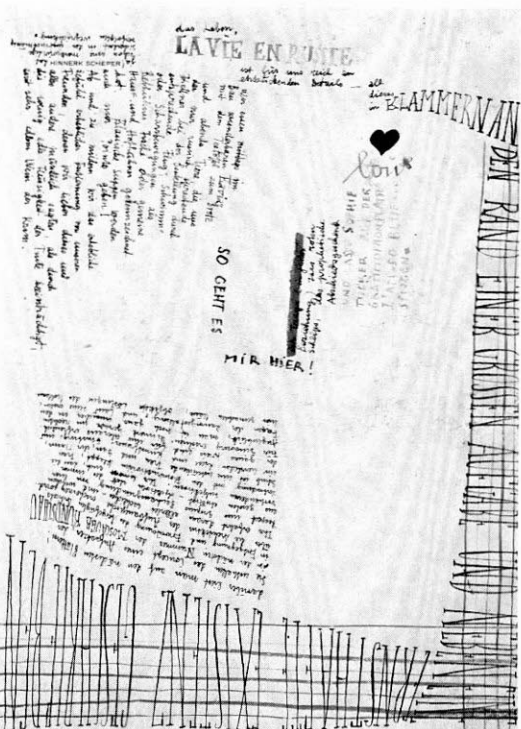


A.LI-26

— : letter

A-38.2215.6

Gropius NEA



179

A.LI.28

alexander schawinsky: pos-
ter for the beard, nose and
heart festival. 1928

photo not recorded
ender?

also part of A-38.2231B
Schawinsky



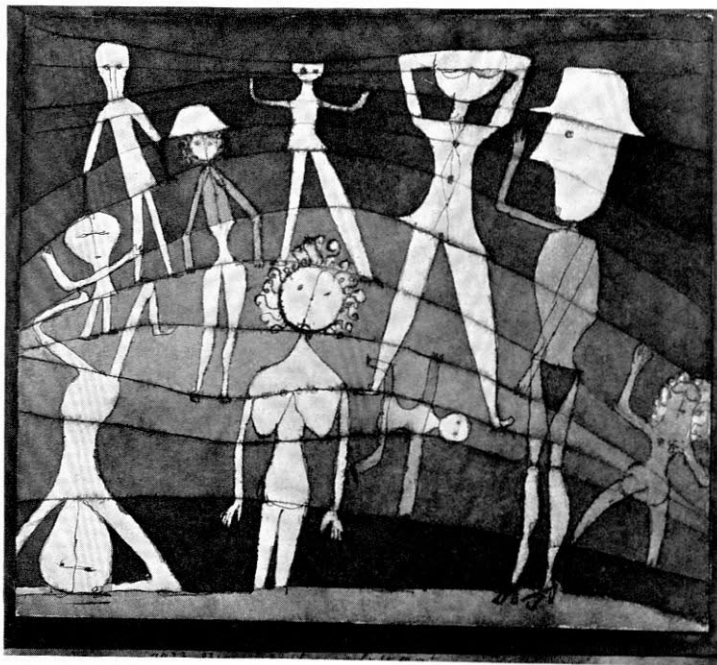
A.LI.36

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 afterthoughts. 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



S.2286

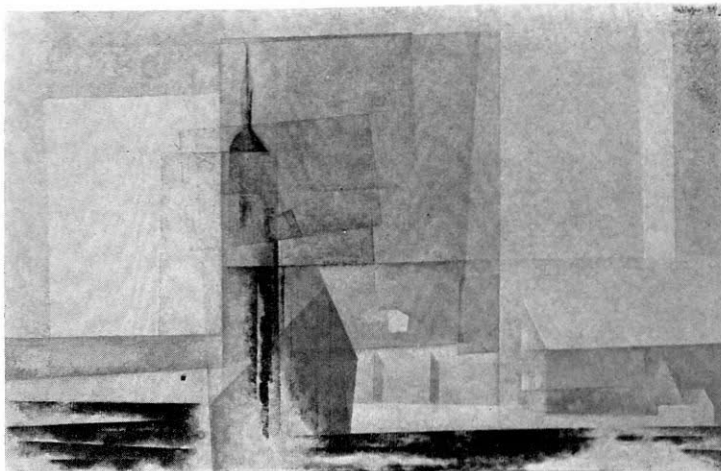
paul klee: outdoor sport.
watercolor, 1923.
courtesy j. b. neumann
A.38.2842 *cl.*



181

S2285

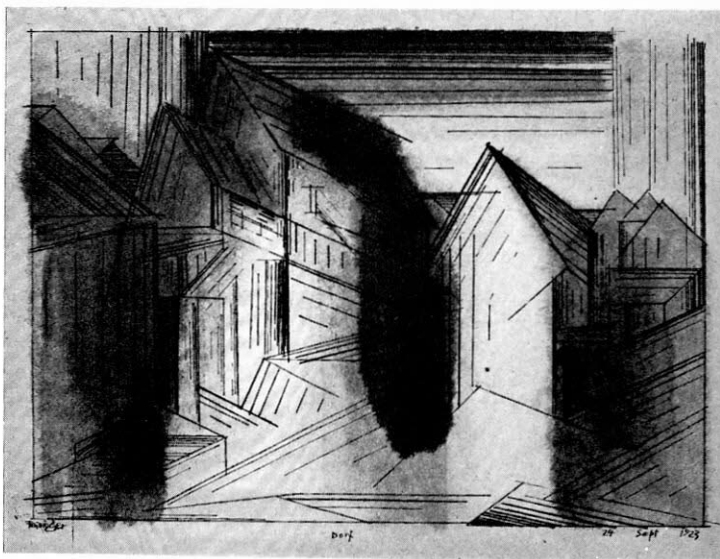
paul klee: arctic thaw.
oil on cardboard. 1920.
courtesy nierendorf gallery *cf.*
A. 38.2840



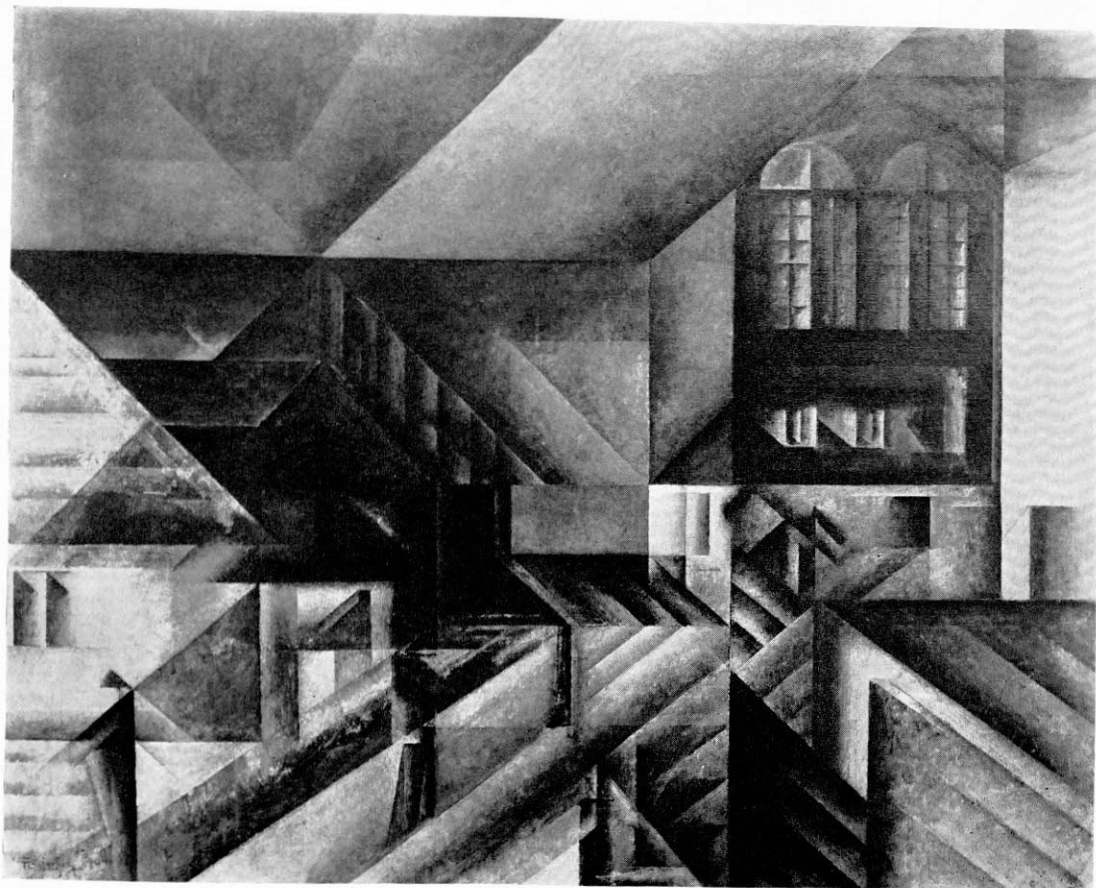
S.2289

lyonel feininger:
nieder-reissen.
oil on canvas. 1924 *cf.*
38.2846
Feininger

182



lyonel feininger:
village.
watercolor. 1923 *cf.*
A38.2865
Feininger

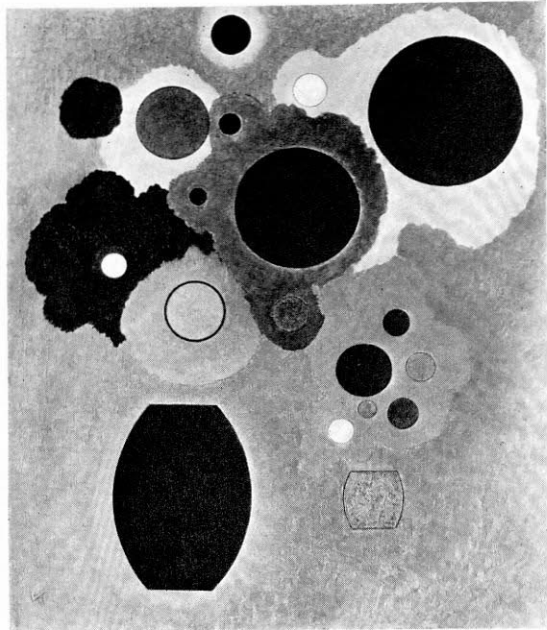


183

S. 2288

lyonel feininger: gothen.
oil on canvas. 1919.
courtesy nierendorf gallery *Q*
A.38.2848

184

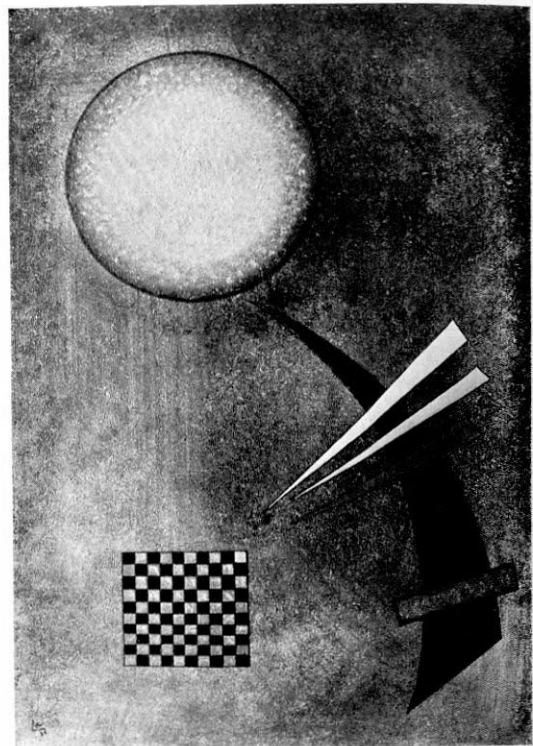


S.2284

wassily kandinsky:
graduated black.
oil on canvas. 1927.
courtesy j. b. neumann *NEx.*
A.38.2839



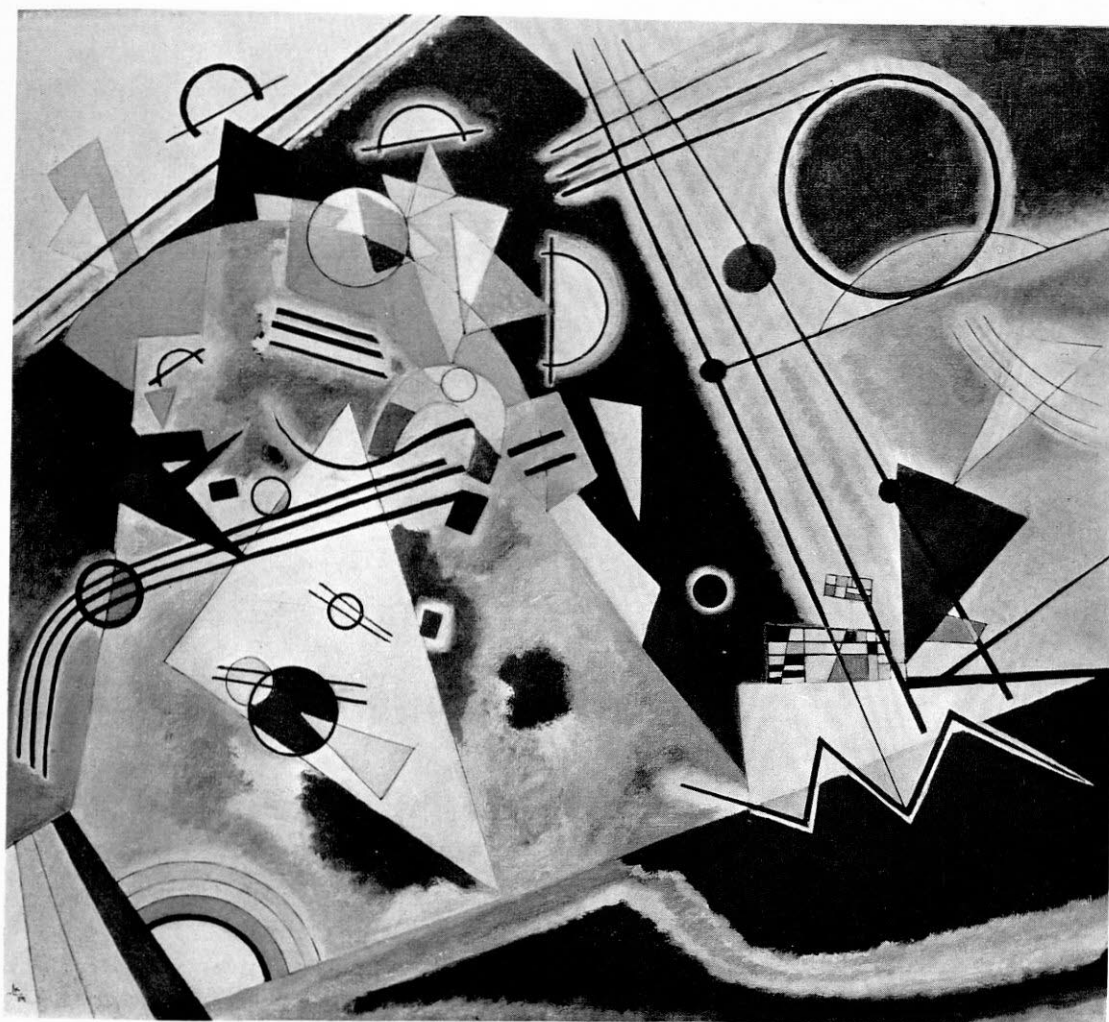
A38.2207.12
graphics



S.2282

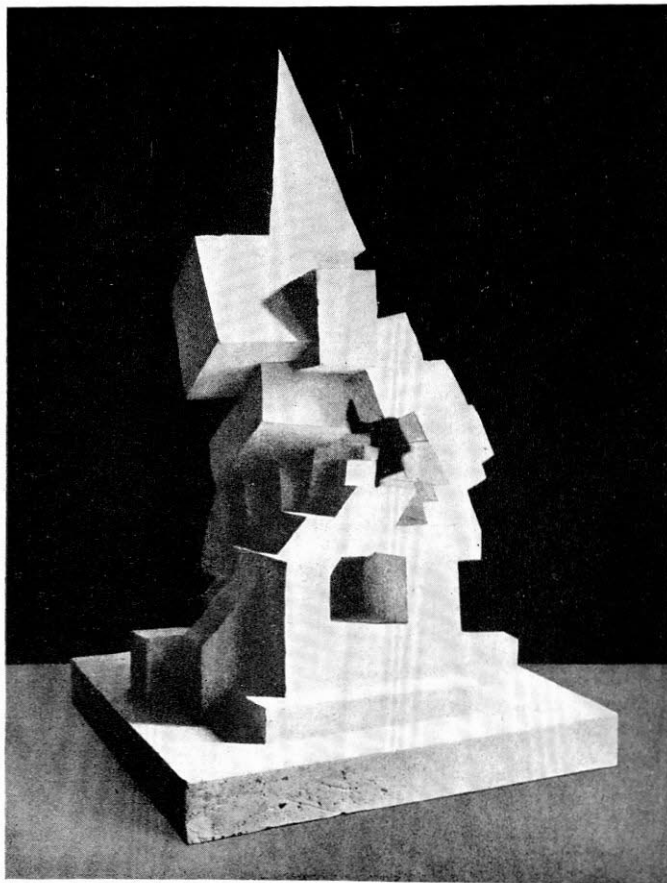
wassily kandinsky:
composition 307 modified.
oil on composition
board. 1925.
courtesy nierendorf gallery *CL*.
A.38.2838

wassily kandinsky:
colored woodcut. 1922 *NEx.*



wassily kandinsky: serene.
oil on canvas. 1924.
courtesy j. b. neumann *CK*
A.38.2837

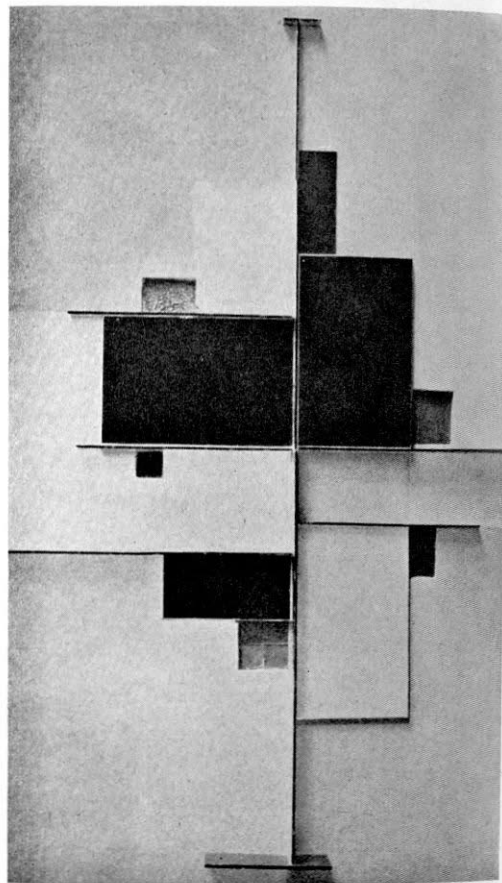
186



*No Aped a
nos.*

johannes itten: cubic
composition. 1919

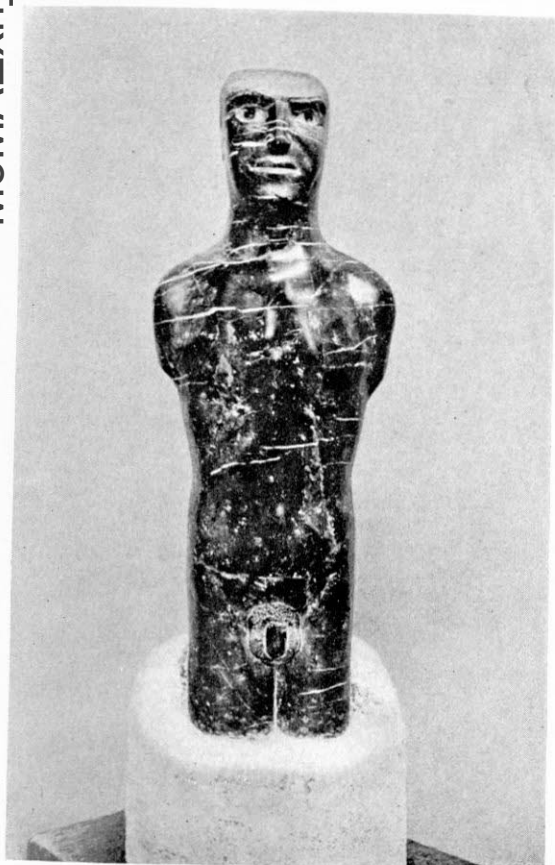
p. 184 of A. 38.2490 TA. 38.2555
Gropius
enlargement in Et.



k. schwitters: relief.
glass and plaster. 1922 N.E.x.

photo not recorded
leader?
also p. 95 of A. 38.2490 *Gropius*
A. 38.2555 "

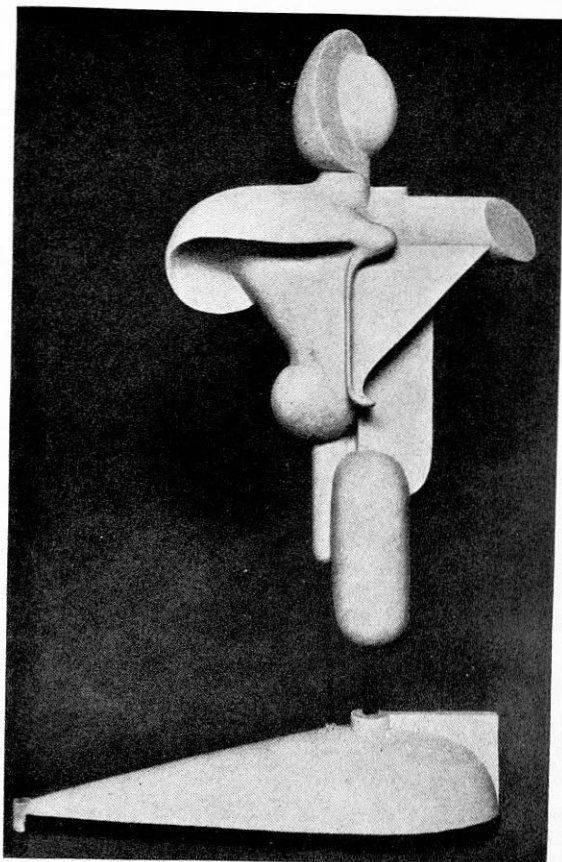
~~A. Pl. 2~~
A. Pl. 2



A, PL. 6

k. schwerdtfeger: torso.
tyrolean marble. 1922 *NEY*

p. 92 *J. A. 38.2490 Gropius*
A. 38.2555



S. 2333

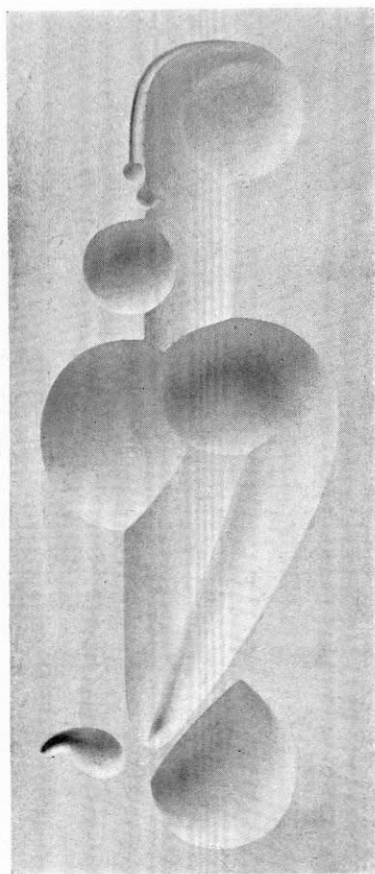
Russo PL. 4

oskar schlemmer:
free sculpture.
plaster. 1923

photo not recorded N. G. x.
excer:

enlargement in G.

also p. 199 J. A. 38.2490 Gropius
A. 38.2555



oskar schlemmer: *NEx.*
architectonic relief, 1923

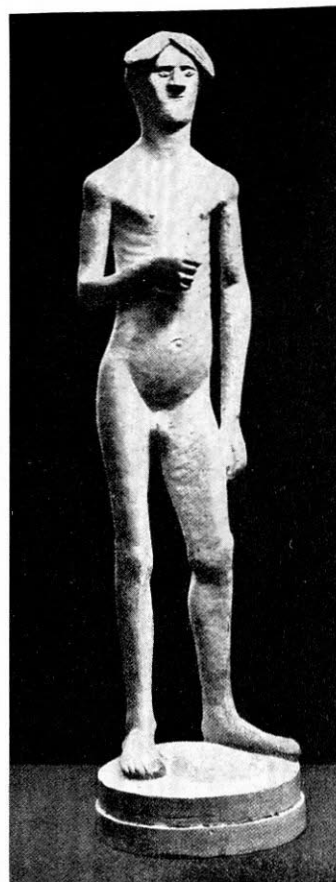
A.38.2048B

Schlemmer oskar schlemmer:

figure k1.

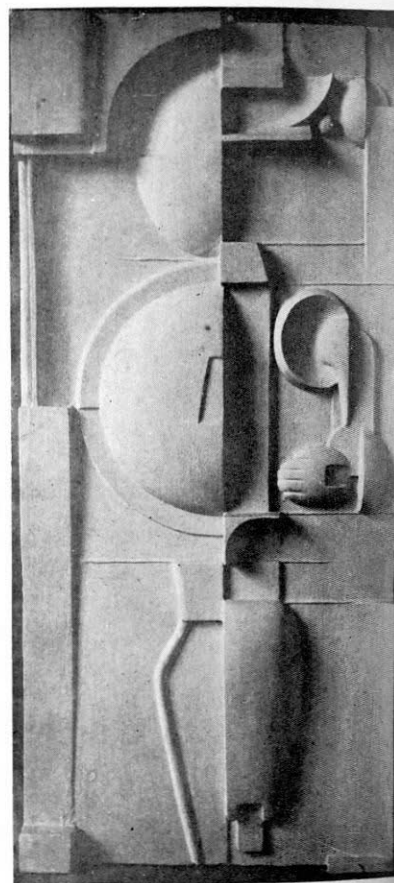
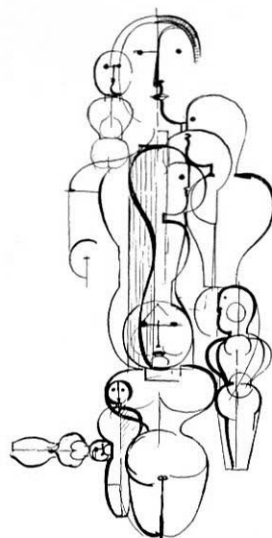
lithograph, 1921.

(from bibl. no. 3a) *NEx.*



gerhard marcks:
the youth.
plaster, 1922-1923

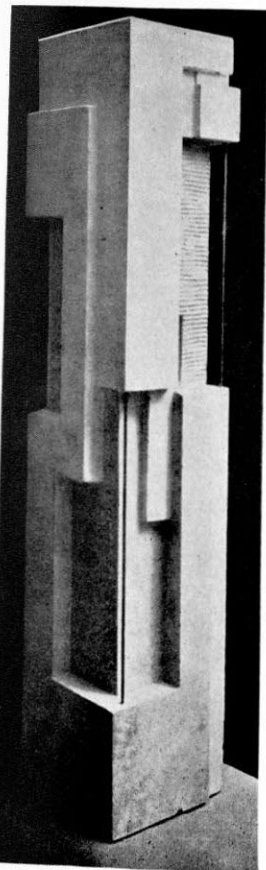
pg. 192 A.38.2490 *Stapins*
A.38.2555 "
enlargement in *Es.*



oskar schlemmer:
architectonic relief, 1923

A.38.2048D
SCHLEMMER
(THRU BAYER)

N. 5x



A. P. 8



weimar bauhaus.
sculpture workshop

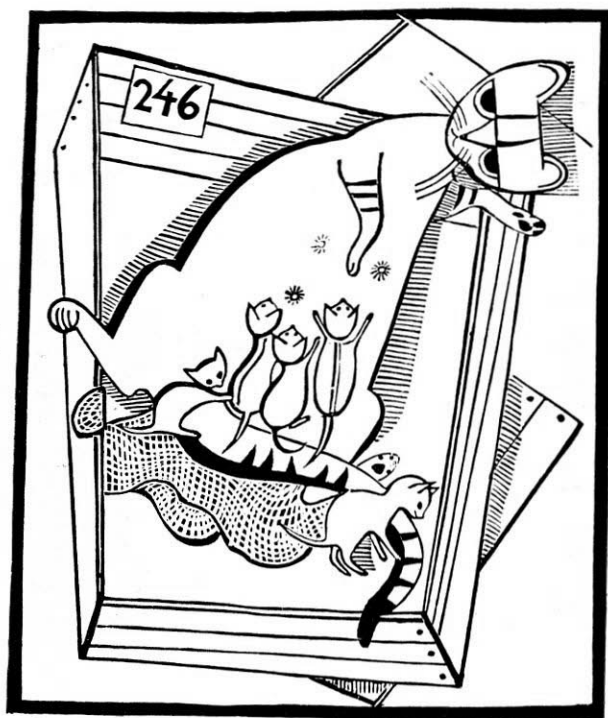
p. 917 A. 38.2490 *Gropius*
A. 38.2555
enlargement in G.

Russell

k. schwerdfeger:
architectural sculpture.
sandstone N.E.Y.

p. 937 A. 38.2490 *Gropius*
A. 38.2555 ..

190



S. 2281

gerhard marcks:
mother cat.
woodcut, 1922.
courtesy j. b. neumann *cf.*
A. 38.2843



gerhard marcks:
cain and abel.
woodcut, 1923 *cf.*
A. 38.2858
Fleminger



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

A. 38. 2209.10
Gropius N.E.x. (circ et.)

191

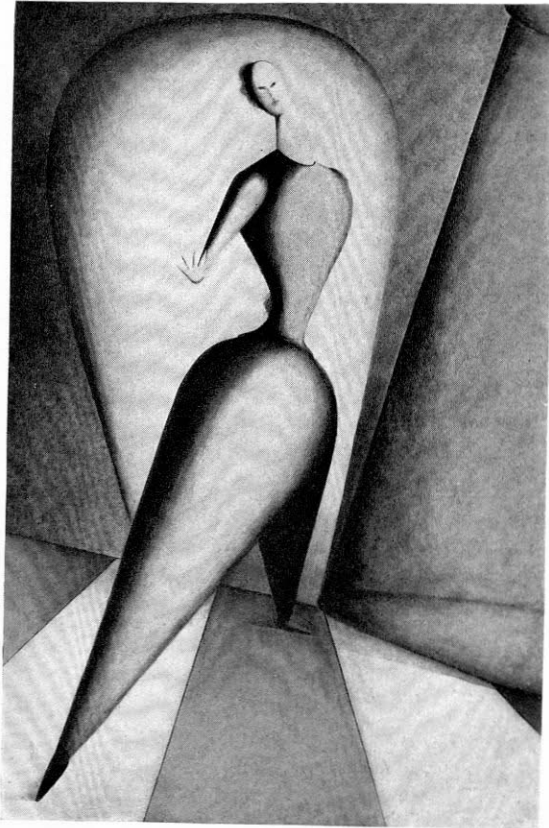


friedl dicker:
fantastic animals.
lithograph. 1922 *N.E.x.*

A. 38. 1462

Rose

192

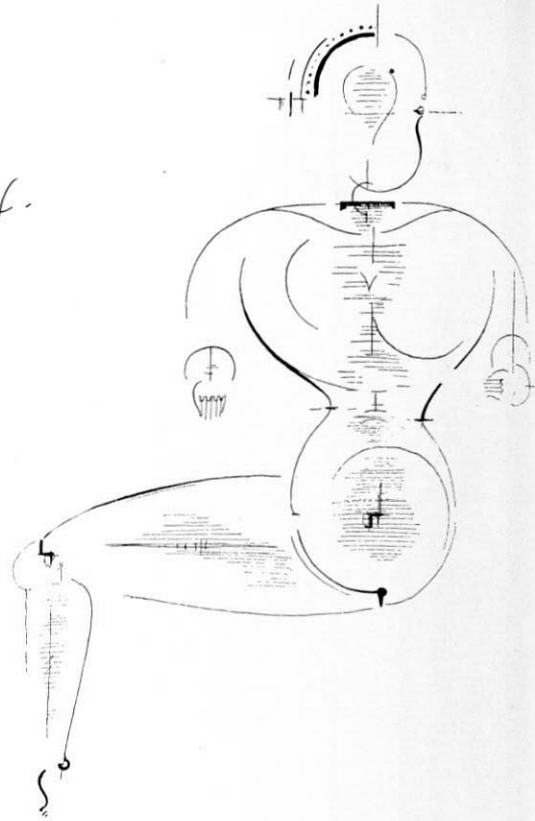


oskar schlemmer:
dancer, oil on canvas,
c. 1923

Cl.
A.30.1735

SCHLEMMER
(THRU Beyer)

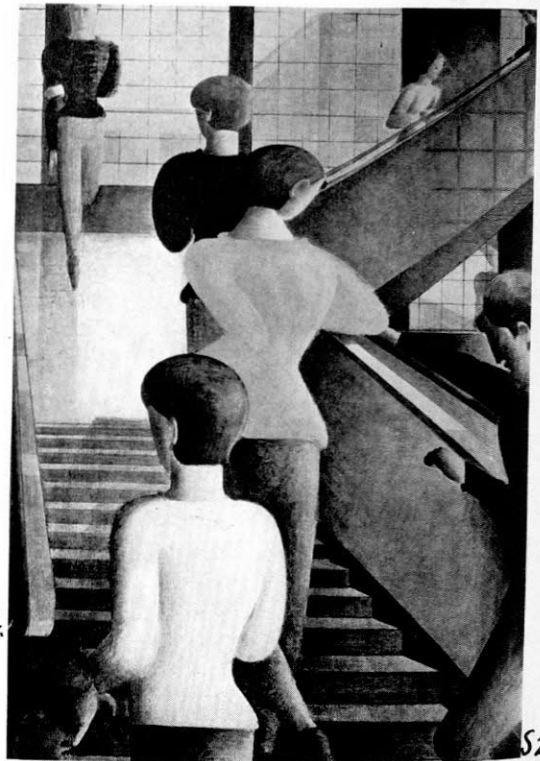
oskar schlemmer:
figure h²,
lithograph, 1921.
(from bibl. no. 3a) Cl.



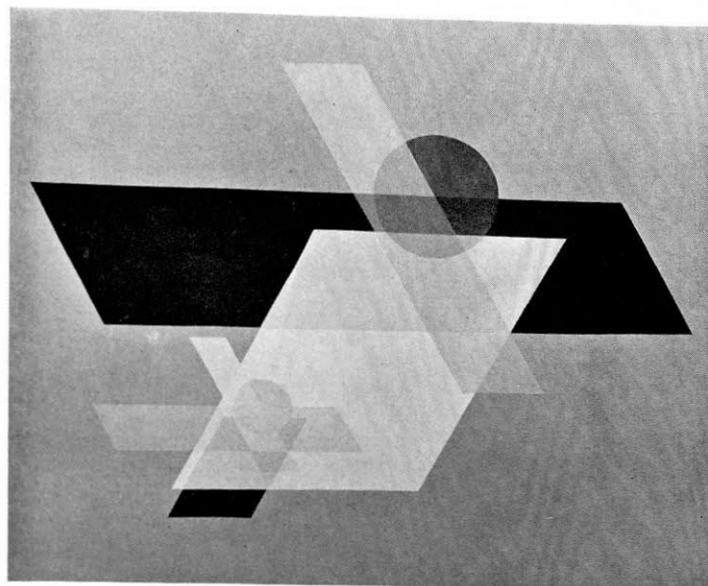
S.2290
S.2318

oskar schlemmer:
the bauhaus stairs,
oil on canvas, c. 1929.
courtesy philip johnson Cl.
A.30.3024

johnson



S215

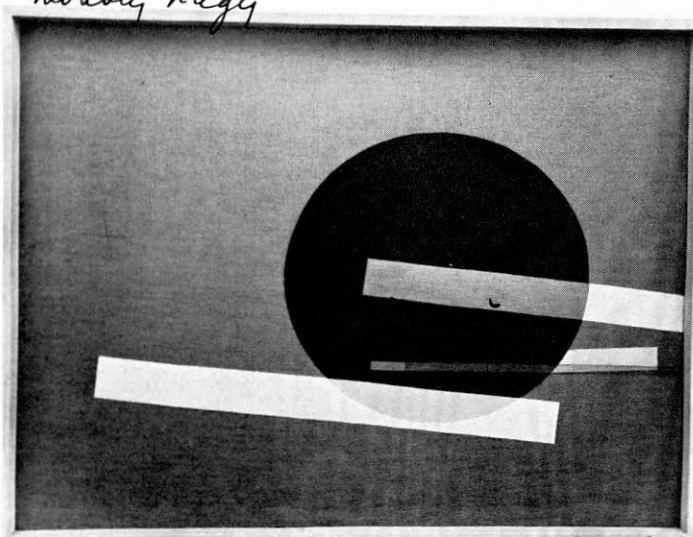


S2314

I. moholy-nagy:
construction a II.
tempera on canvas. 1924 C.

ptg - A. 38. 2558
Moholy Nagy
photo - A. 38. 2456. 1 N.E.Y.
Moholy Nagy

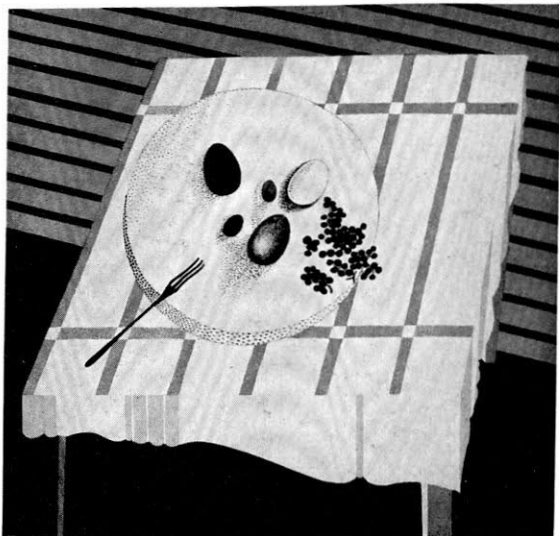
193



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

ptg - A. 38. 2556 N.E.Y.
Moholy Nagy
photo - A. 38. 2456. 13 N.E.Y.
Moholy Nagy

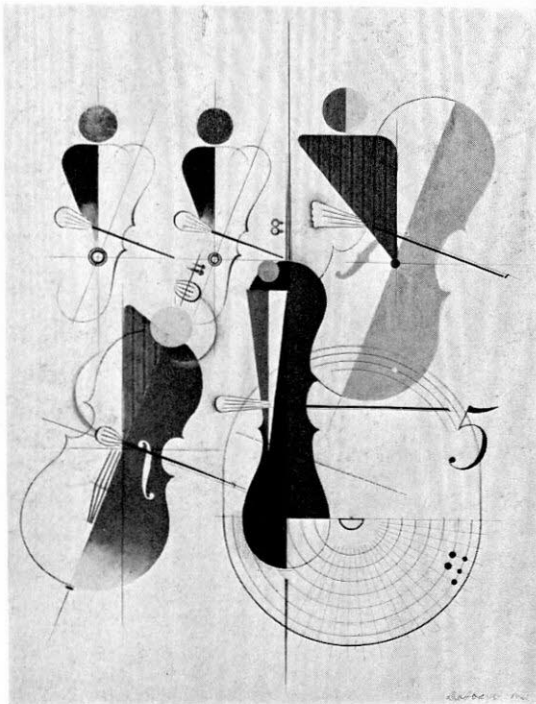
194



Georg Mucha
: still life.
colored lithograph. 1926 Et.
A. 38.2854
Nixisga



paul citröen:
after braque
etching. 1923 M.C.
A. 38.1448
Rose

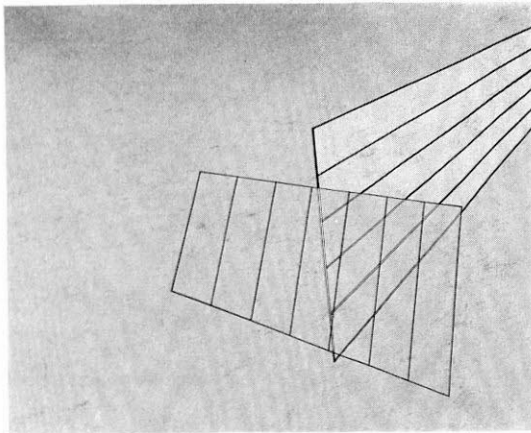


S.2316

herbert bayer: the five.
watercolor. 1922

A.38.2057 ~~Ex.~~
Bayer. *Ex.*

195



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

ptg. A.38.2553 *Ex.*
Moholy Nagy
photo A.38.2456.2 NEv.
Moholy Nagy

196

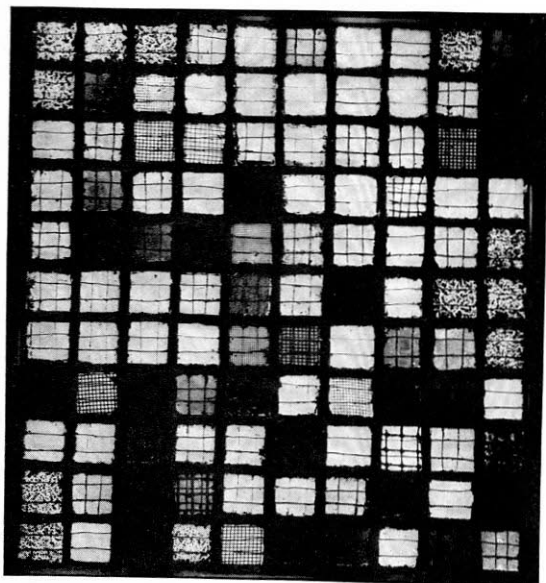


josef albers: picture.
fragments of colored
glass bottles. 1921 N.E.x.

~~A.38.1886~~

A.38.2432 A

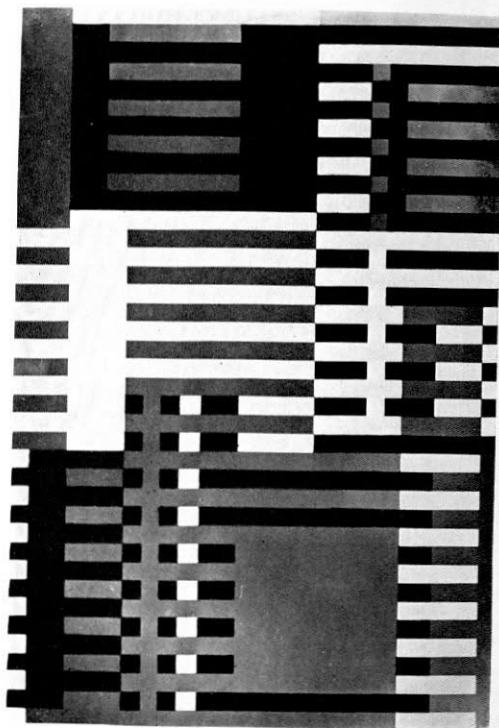
Albers



josef albers:
lattice picture.
stained glass. 1921

A.38.2432 B,C. (duplicates)

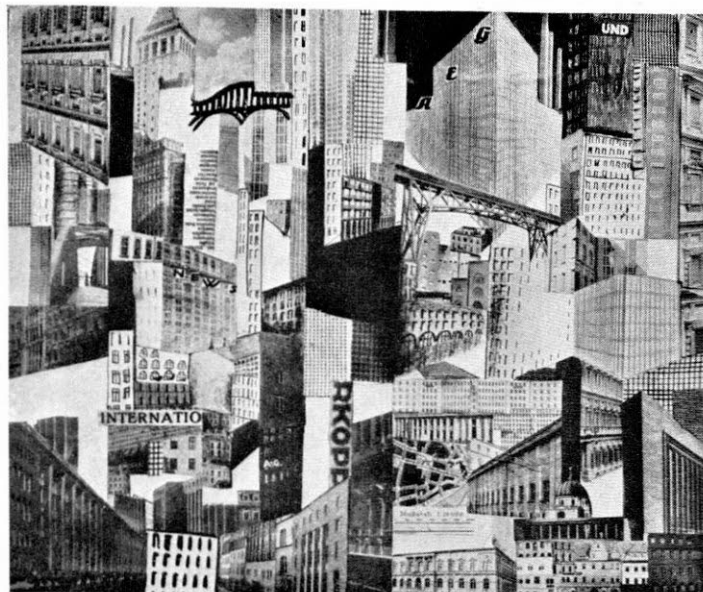
Albers N.E.x.



josef albers:
glass picture.
single pane. 1926

A.38.2084

Bayer N.E.x.



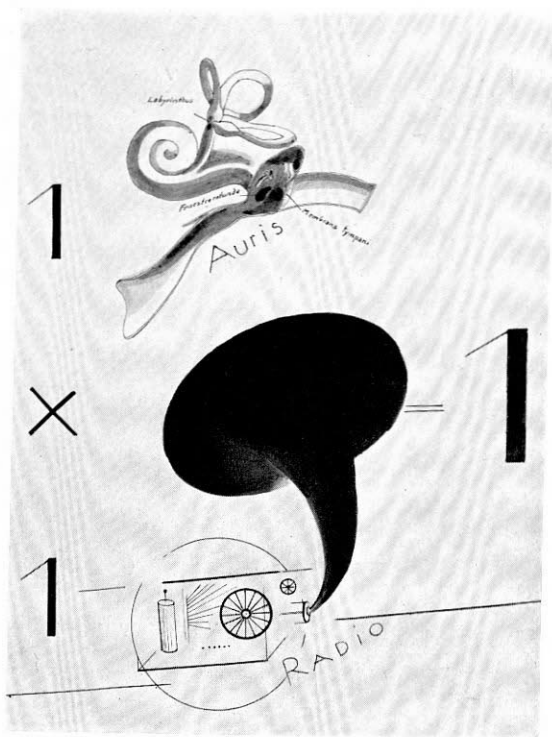
paul citröen: metropolis.
montage. 1921 N.Éx.

P. 215-A 38.2490 *Staples*
" " A.38.2555 "
" " Mus. Bib. 3.8 B2



rudolf baschant:
composition.
etching. 1922

A.38.2053 N.Éx.
Bayer



oskar schlemmer:
variation.
red and black ink. 1924 *cl.*

A.38.2210.4

Gropius

198



paul klee: variation.
tempera. 1924 *cl.*

A.38.2210.6

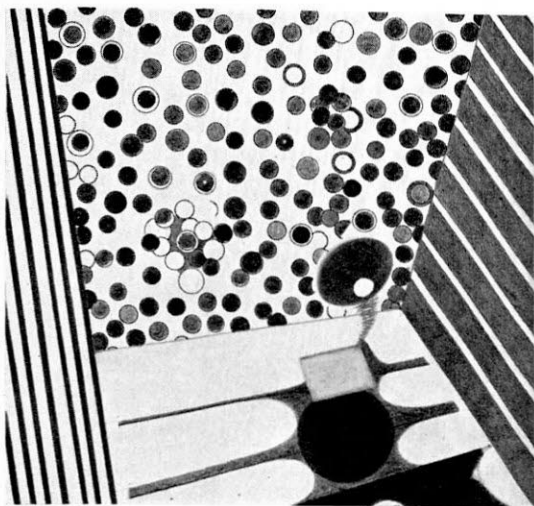
Gropius



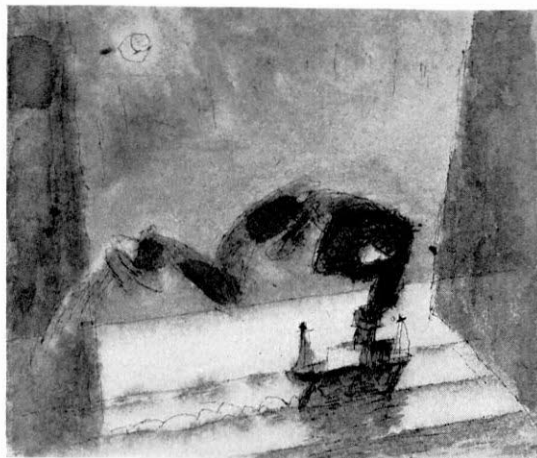
photograph from maga-
zine showing crowd and
loudspeaker. the plates on
this and the opposite page
are individual variations
on this photograph, after
an idea of moholy-nagy,
which were made up into
a portfolio as a birthday
gift to walter gropius *cl.*

A.38.2210.1

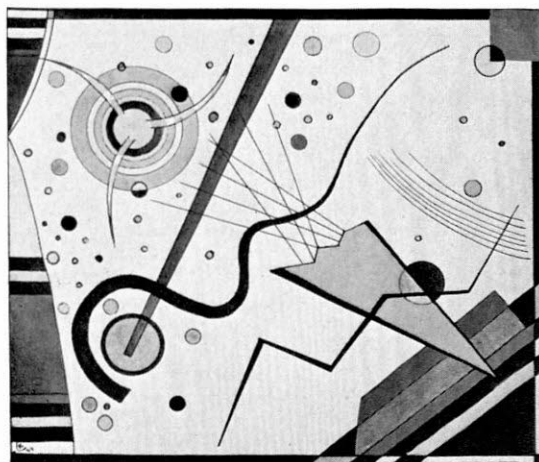
Gropius



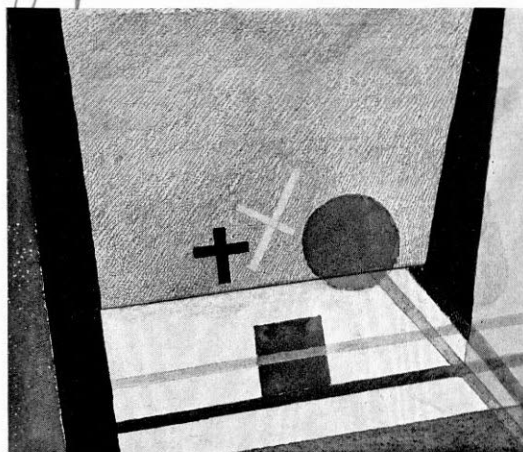
Klee : variation.
pencil and wash. 1924 *cl.*
A. 38.2210.2
Gropius



lyonel feininger:
variation.
watercolor and ink. 1924 *cl.*
A. 38.2210.5
Gropius

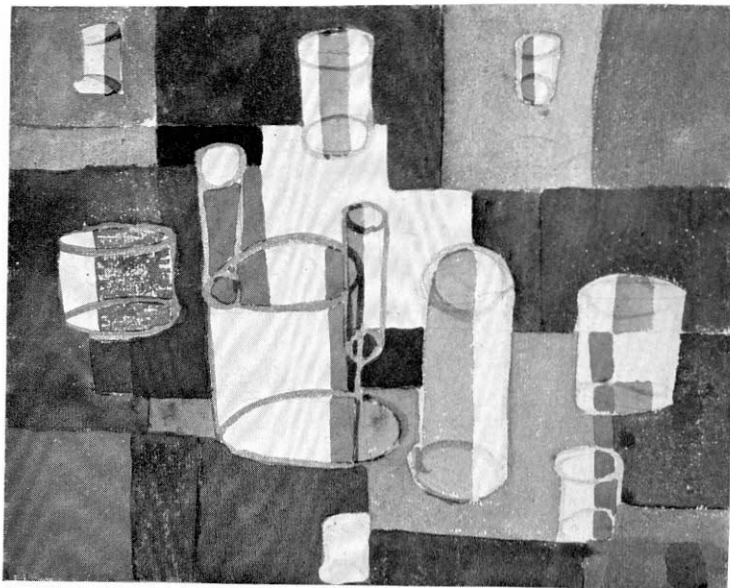


wassily kandinsky:
variation.
watercolor and ink. 1924 *cl.*
A. 38.2210.7
Gropius



l. moholy-nagy:
variation.
pencil and wash. 1924 *cl.*
A. 38.2210.3
Gropius

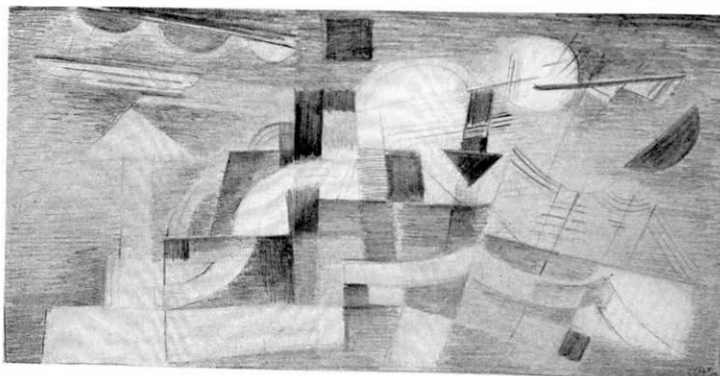
200



ludwig hirschfeld-mack:
composition. watercolor.
1922 *cl.*

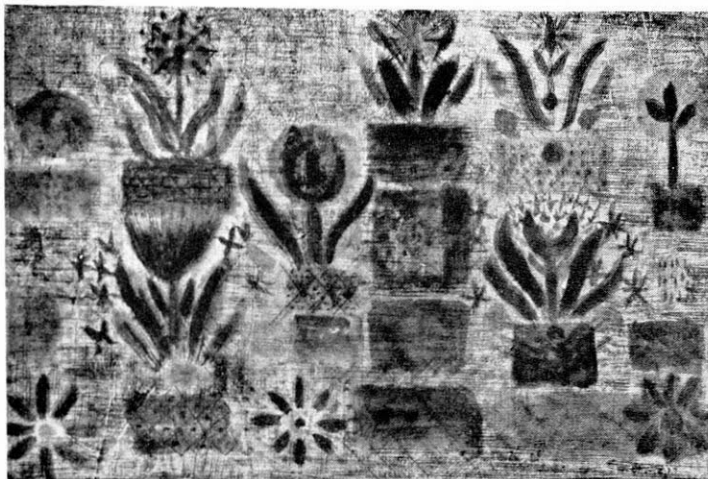
A.38.2050
Bayer -

~~pg. 216~~ *Museo Lib. 3.837*



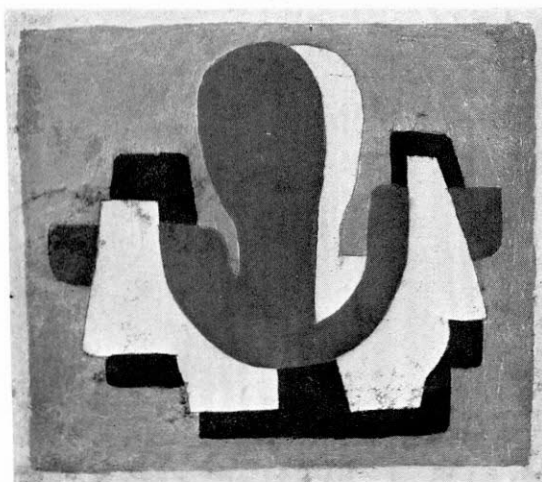
werner drewes:
abstraction. pencil.
1927-1928 *cl.*

A.38.2874
Drewes



albert braun: watercolor.
1927 *N.E.X.*

201



margrit fischer:
composition.
monotype, 1928 *G.*
A. 38.2828 A-B
Fischer

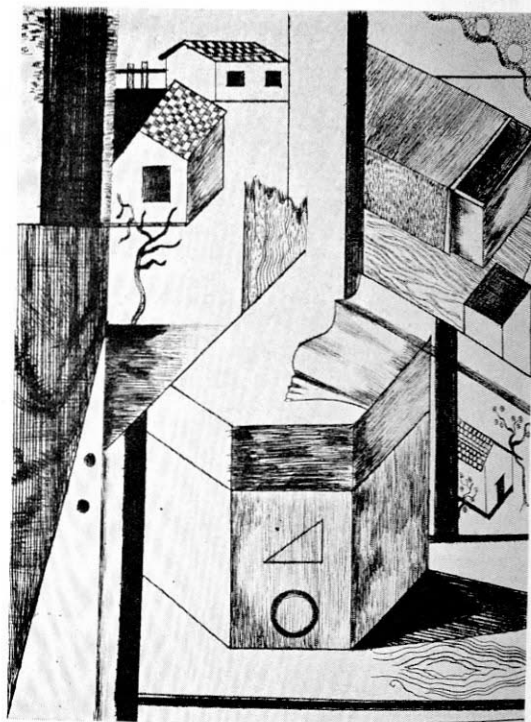
202

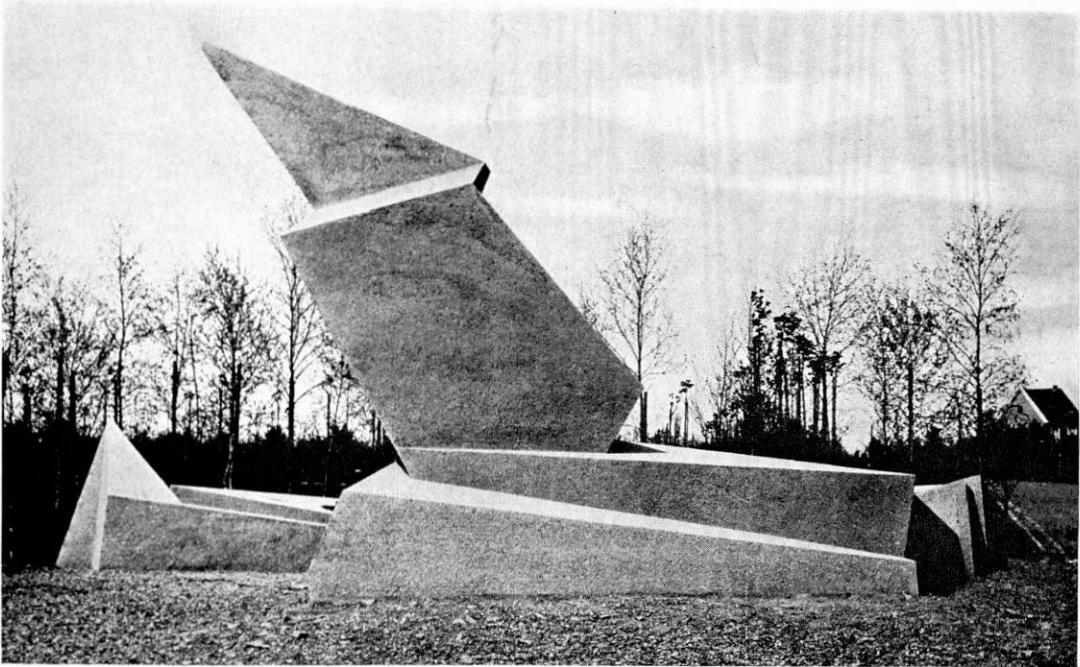


fritz kuhn: watercolor.
1928 *NE*x.

page in A.39. 145 (Bauhaus mag.)
Gropius

k. schwedtfeger: view.
etching. 1923 *NE*x.





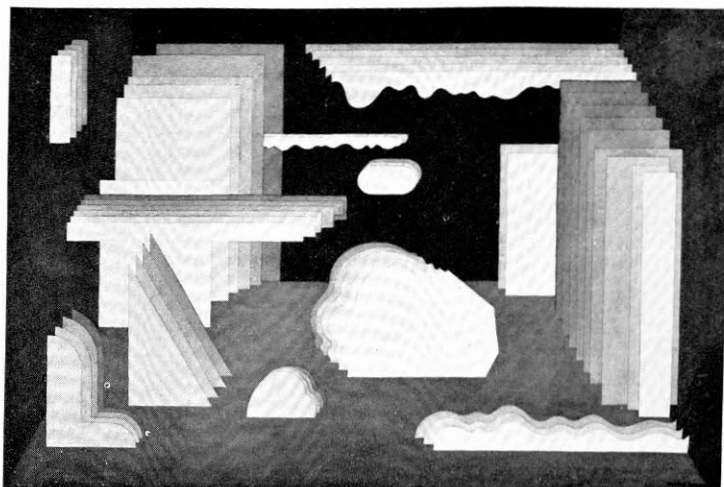
203

walter gropius:
monument, weimar.
concrete. 1921

A.P.L.3

*not recorded
Gropius N.E.x.*

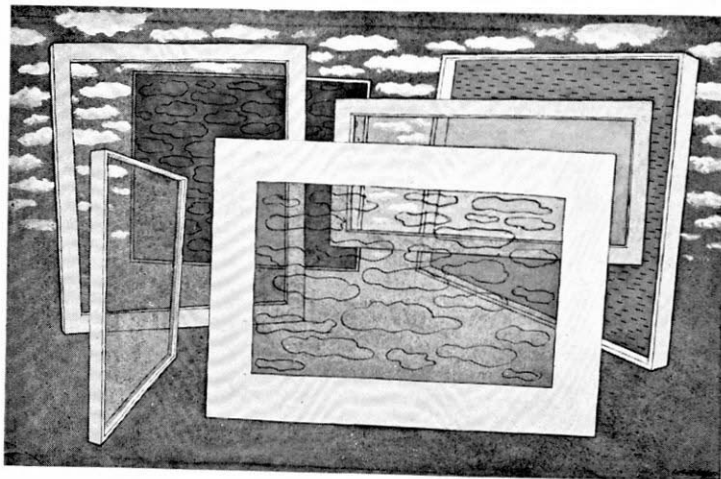
204



herbert bayer:
composition in space.
tempera. 1925

A.38.2059 N.Ex.

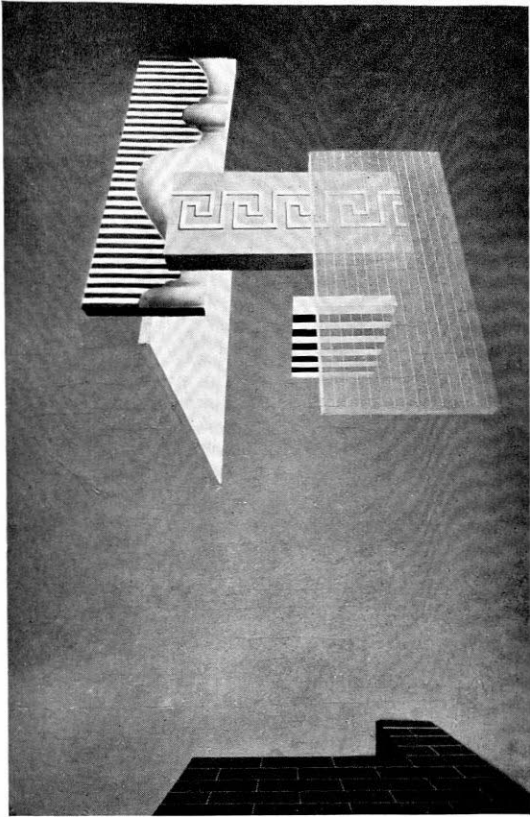
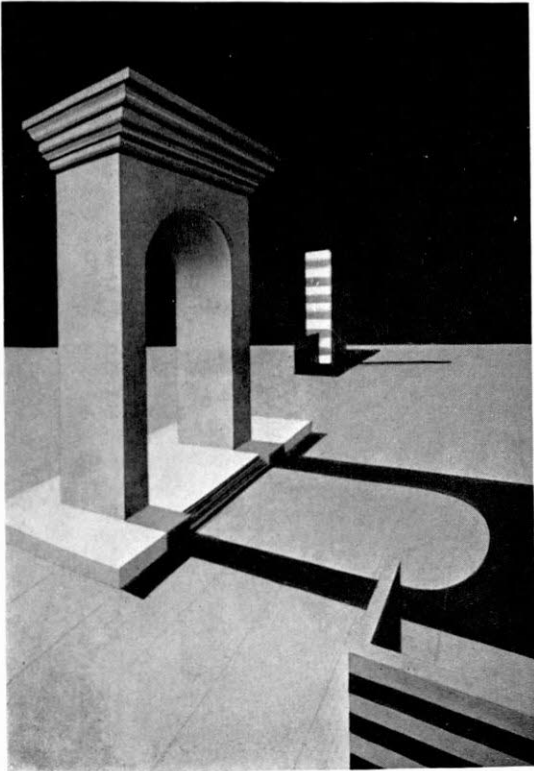
Bayer



herbert bayer:
abstraction.
tempera and watercolor.
1928

A.38.2058 N.Ex.

Bayer



205

alexander schawinsky:
suspended architecture.
tempera. 1927

photo: A. 38. 27. 30.D
Schawinsky N.E.K.
ptg.: A. 38. 30.37
Gropius in Et.

alexander schawinsky:
tempera. 1926

(photo) not recorded v.o.x
lexander Schawinsky

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, esthonia 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 *Cl.*

A. 39.87 Gropius
walter gropius, adler auto-
mobile. 1929-1931. *Cl.*
A. 39.117 Gropius

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

A. 38.3063
Gropius

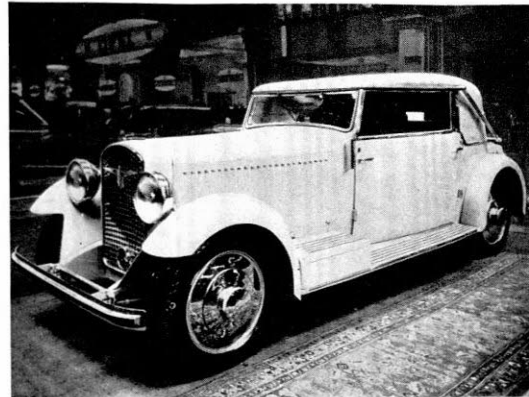
below gropius and joost
schmidt: display at an ex-
hibition of copper and
brass products. each plate
of the spiral is of a dif-
ferent metal. the whole
spiral slowly revolves. 1934 *Cl.*

exhibitions in america

the bauhaus painters, especially feiningger, klee and kandinsky, 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, december, 1930-january, 1931; at the john becker gallery, new york, january-february, 1931; and at the arts club of chicago, march, 1931.



A. Po. 12

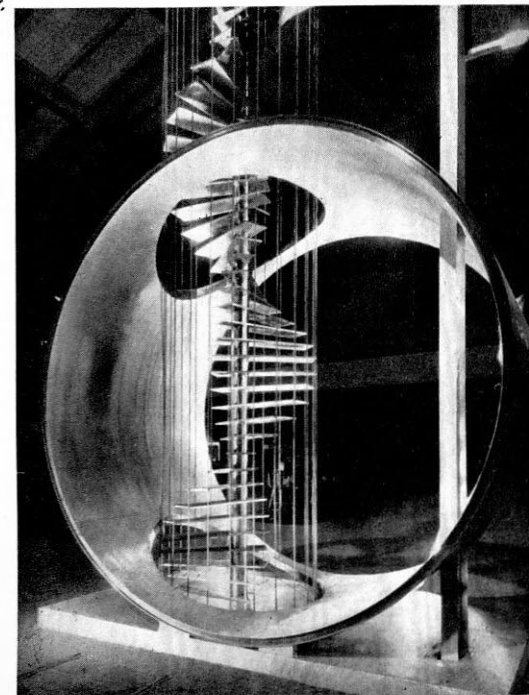


A. Po. 18



207

A. Po. 17



A. Po. 49

A.P.43

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



Ti. 30

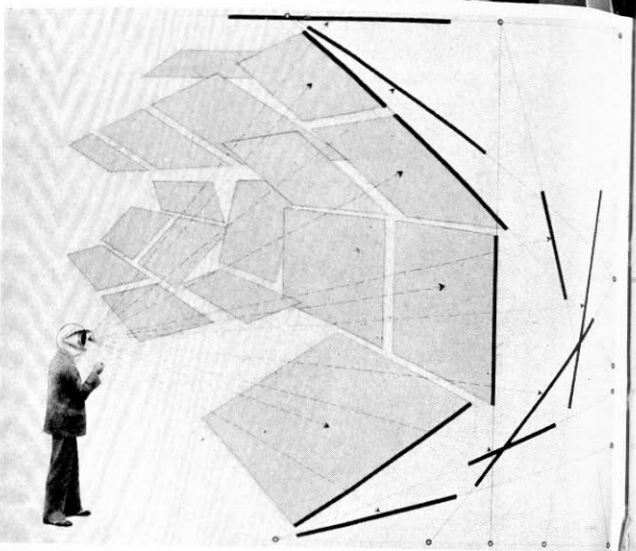
part 7. A.38.2020.27

Breuer *NEx.*

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

A.38.2027

Bayer *NEx.*



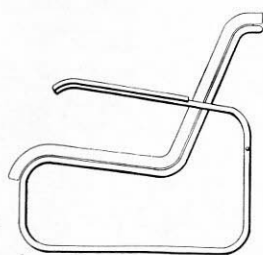
A.P.106

208

A.Ti. 32

part 7. A.38.2020.33

Breuer *NEx.*



l. moholy-nagy: exhibition
of bauhaus work. werkbund
exhibition, paris. 1930 *NEx.*



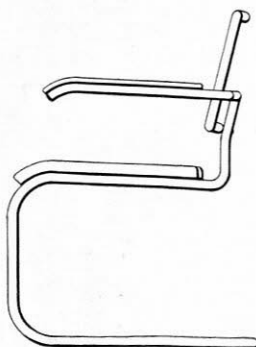
A.P.46

A.Ti. 31

marcel breuer: designs for
tubular chairs. c. 1928

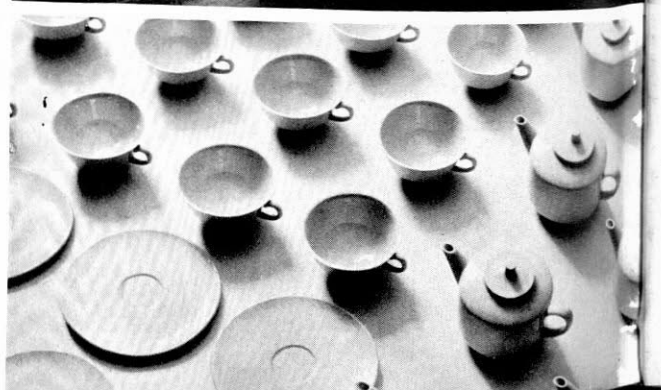
part 7. A.38.2020.27

Breuer *NEx.*



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

A.39.103
Gropius

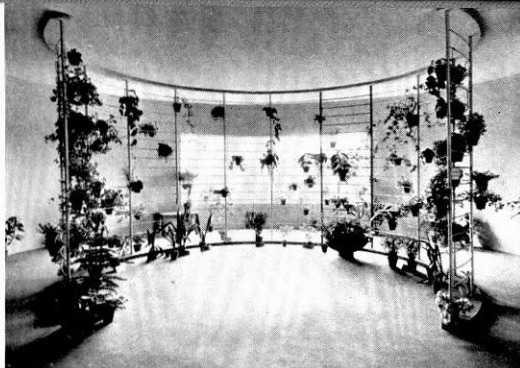


A.P.28

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

A. 38.3100

Hasenpflug



A.Po.32

g. hasenpflug: chairs designed for easy stacking.

A. 39.108

A.Po.33

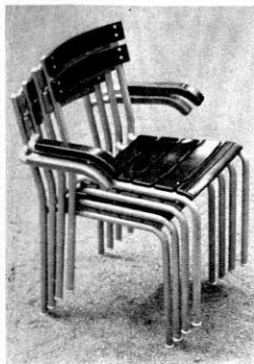
Hasenpflug

g. hasenpflug: kitchen stool

cl.

A. 38.2025.10

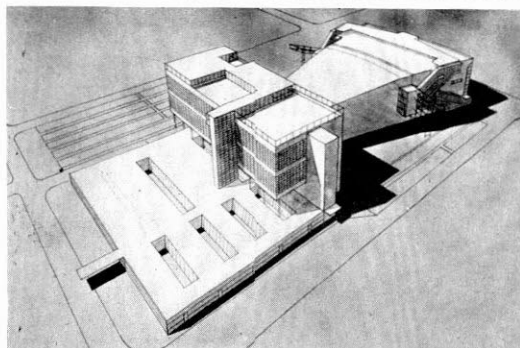
Bayer



A.Po.34

marcel breuer: project for a theater, 1929

N.E.x.



209

A.Po.19

marcel breuer: dining room of the boroschek apartment, 1930

cl.

A. 38.1889.169

Breuer



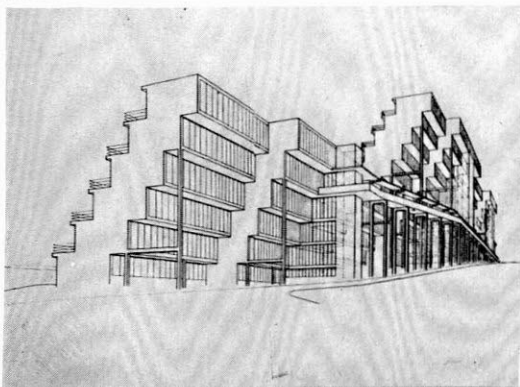
A.Po.38

marcel breuer: project for a hospital, 1929

cl.

A. 38.2123.12

Breuer



A.Po.21

A.Po.47

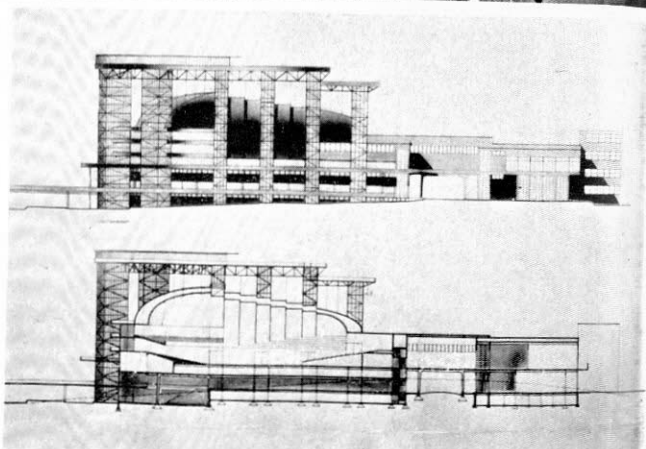
I. moholy-nagy, herbert
bayer and walter gropius:
display for the building
unions. building exhibition
berlin. ~~1927~~ 1931 Cf.
A. 38.221629
Gropius



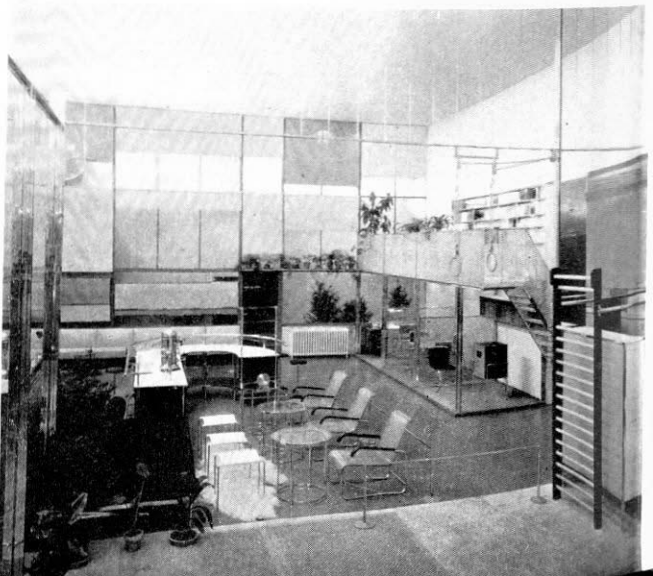
210

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

A.Po.9
lower half of
A. 39.100
GROPUS



walter gropius: social
rooms of an apartment
hotel with adjoining swim-
ming pool and gymnasium.
werkbund exhibition, paris.
1930 Cf.
A. 39.54
Gropius



A.Po.44

herbert bayer; outdoor
signboard advertising a
magazine *cl.*

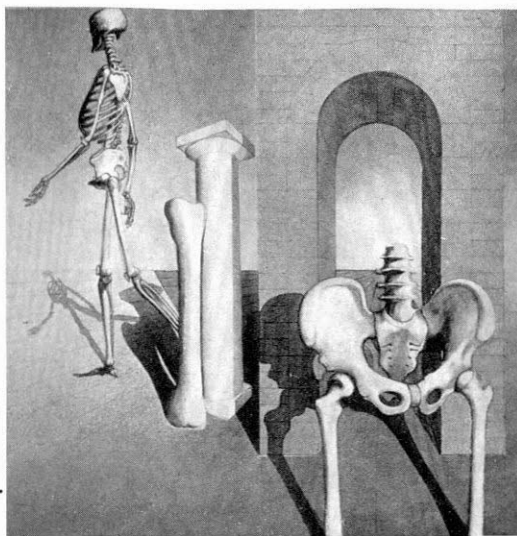
A. 38.2216.8
Gropius



A. Po. 59

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

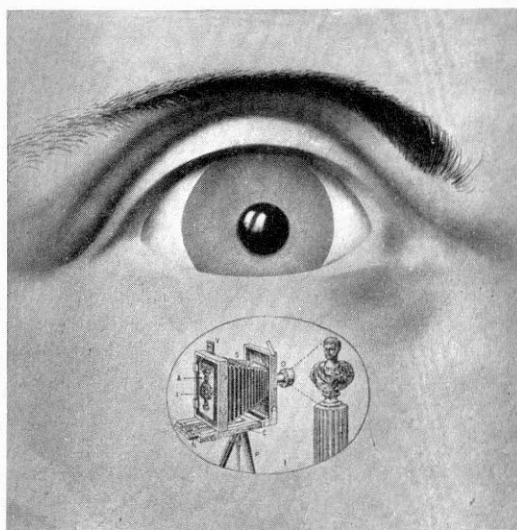
*Not in Cl.
(Fantasie Cl.)
page from A. 38.2217.5
Gropius N.E.K.*



A. Po. 60.

herbert bayer: the func-
tion of the eye. page from
the catalog of "the won-
der of life" exhibition, ber-
lin. 1935

*Orig. pty. in
(Fantasie Cl.)
page from A. 38.2217.5
Gropius N.E.K.*



211

A. Po. 61

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

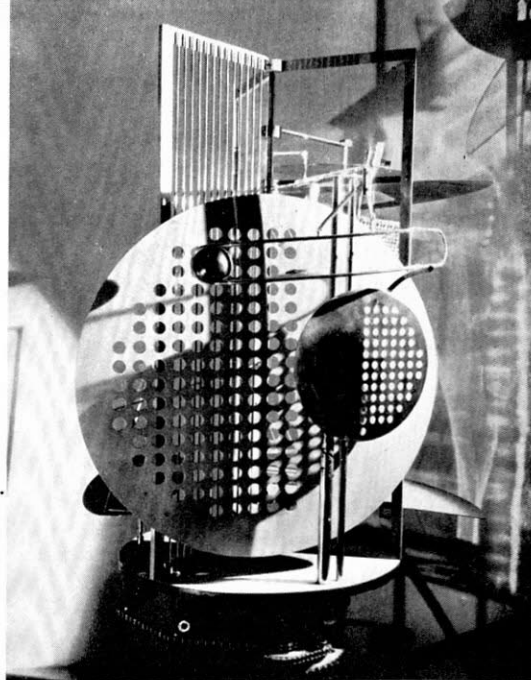
*part of photo in Cl.
A. 39.56
BILL*



A. Po. 150

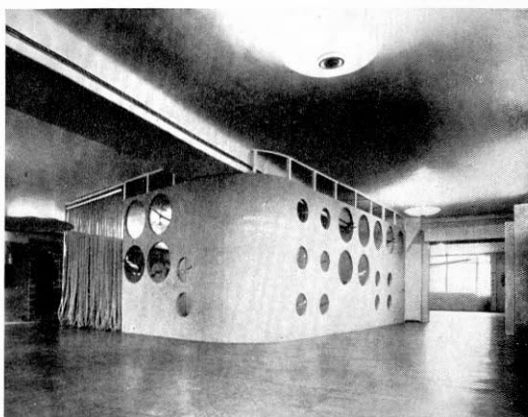
I. moholy-nagy: mobile sculpture, glass and different metals, illuminated to produce a variety of light effects. shown at the werkbund exhibition, paris. 1930

machine A.38.3039 Cl.
photo - Moholy Nagy
A.38.2456.8 N.E.K.
Moholy Nagy



A. Po. 64

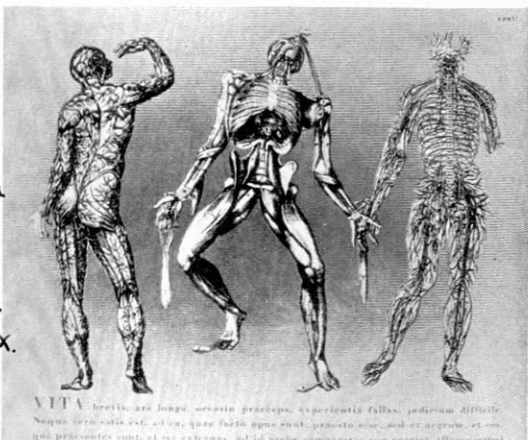
I. moholy-nagy: aviation exhibition, london. 1936 Cl.
A.38.2455.9
MOHOLY-NAGY



A. Po. 66

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

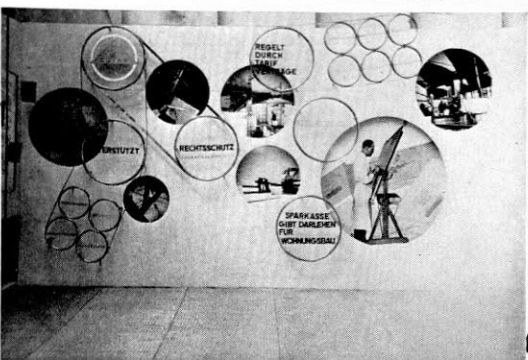
circled A.38.3098.A-B N.E.K.
Schawinsky
also { A.38.2228.2 Cl.
A.38.2228.2 Cl.
Schawinsky
" A.38.2228.24 N.E.K.
Schawinsky



A. Po. 101

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

A.38.2216.26
Gropius 1931



A. Po. 48

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

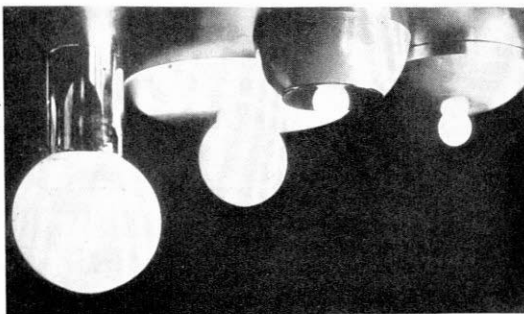
cf.
A. 39.57
BILL



A. Po. 15

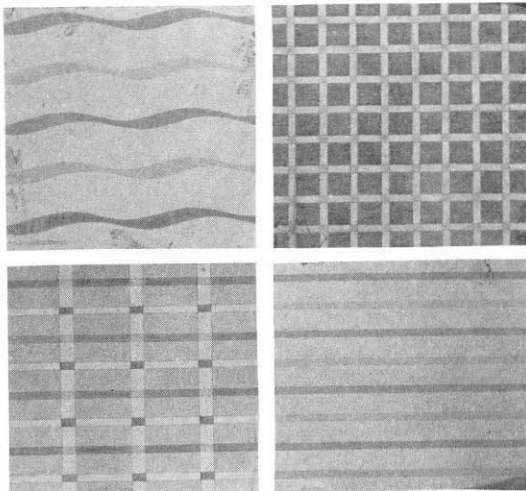
naum slutzky: lighting fix-
tures. 1928-1932

cf.
part 2 photo in
Persh. A. 39.113
Gropius



A. Po. 29

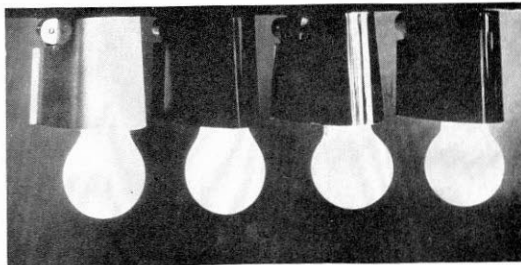
hans volger: designs for
etched glass. executed by
august keil, wüzburg



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naum slutzky: lighting fix-
tures

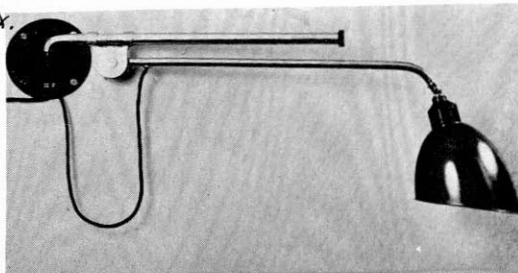
cf.
A. 39.112
Moholy-Nagy



A. M.H.

christian dell: wall fixture

not recorded
A. 39.177
Moholy-Nagy



A. Po. 31

farkas molnár: apartment
house, budapest. 1933 *cf.*

A. 39.122
Gropius



A. Po. 6

farkas molnár: private
house, budapest. 1933 *cf.*

A. 39.120
Gropius



A. Po. 5

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

A. 39.91
Gropius



A. Po. 2

fred forbat: stadium, zehl-
endorf. 1926 *cf.*

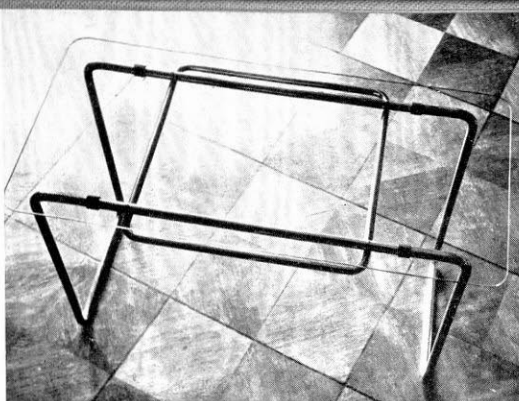
A. 39.121
Gropius



A. Po. 1

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

A.39.106
Breuer

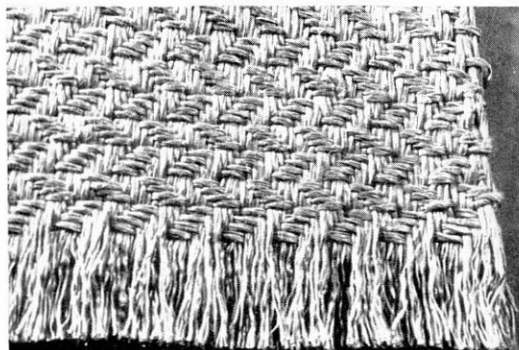


A.Po.36

textiles. new techniques
and materials designed
for industrial production

otti berger: carpeting

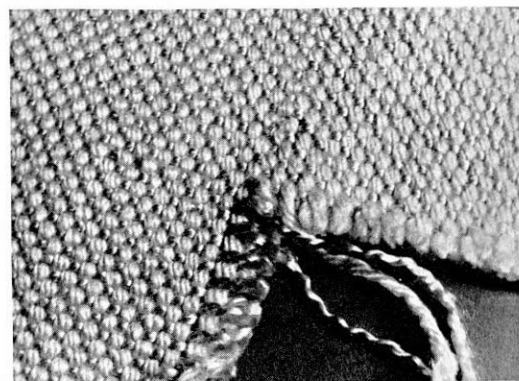
A.38.2554 J
Dorner N.E.



A.Po.50

otti berger: wall covering

A.38.2554 A
Dorner N.E.

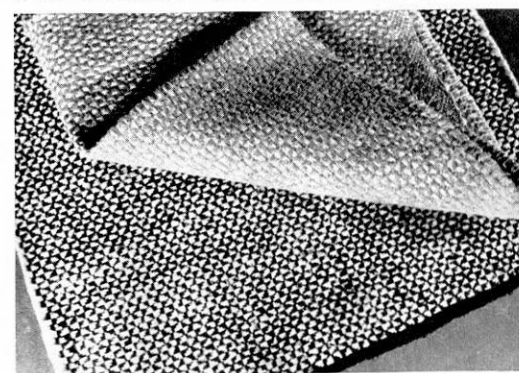


215

A.Po.110

otti berger: washable up-
holstery material

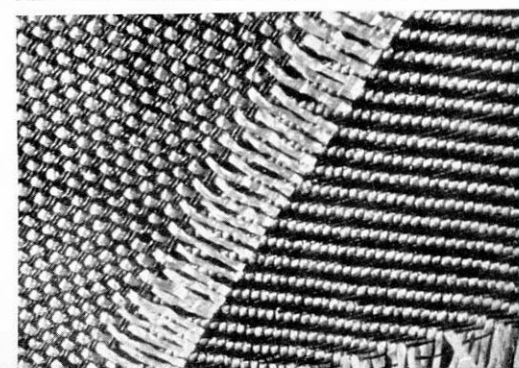
A.38.2554 F
Dorner N.E.



A.Po.52

otti berger: material for
upholstery or curtains

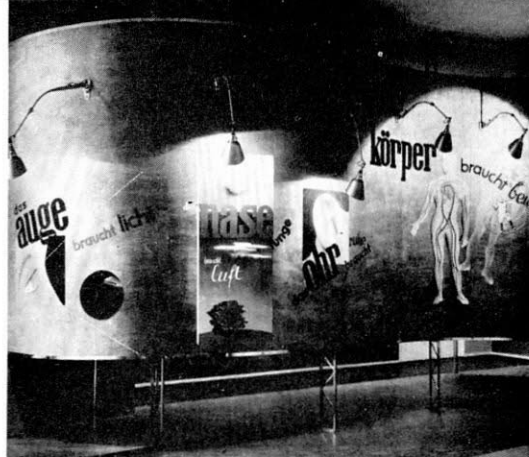
A.38.2554 H
Dorner N.E.



A.Po.51

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

*A. 38.2215.19
schawinsky*



A. Po. 151

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



A. Po. 27B

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

*A. 39.88
Breuer*



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

*A. 38.3017.9
Breuer*



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

*A. 39.119A-B
Breuer*



black mountain college

in the united states during the past few years, bauhaus teaching methods have been introduced by josef albers and alexander schawinsky at black mountain college, north carolina; by moholy-nagy, bredendieck 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, hilbersheimer 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

A.38.2527A

Albers
(Bottom part of A)

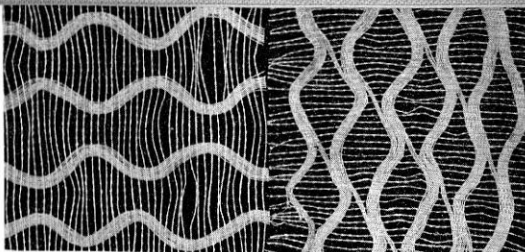
A.38.2223.24

Schawinsky
stage studies,
alexander schawinsky: Q.
paper costumes. 1936

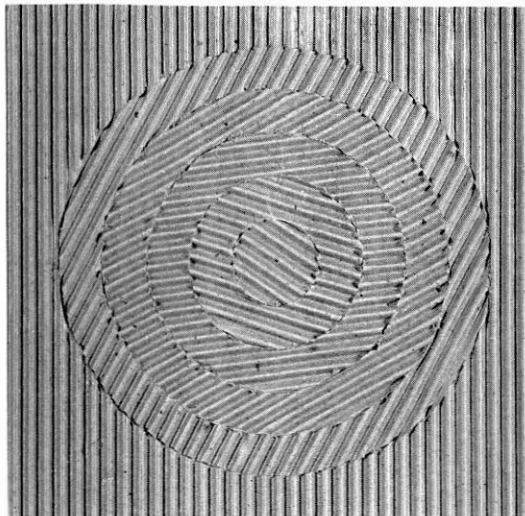
stage studies,
alexander schawinsky:
designs for forms to be
carried like shields across
the stage N.Ex.

A.38.2223.27

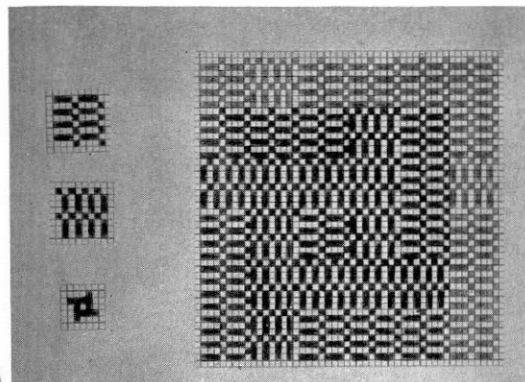
Schawinsky



Q.
A.38.2897
Albers



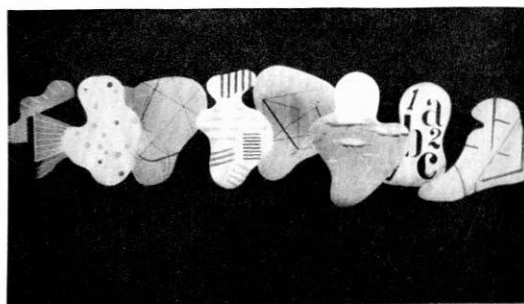
Q.
A.38.2899
Albers



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A. Po. 123



A. Po. 120

the new bauhaus, chicago

american school of design

director: l. moholy-nagy

photography course

nathan lerner: study in
light and volume. 1937

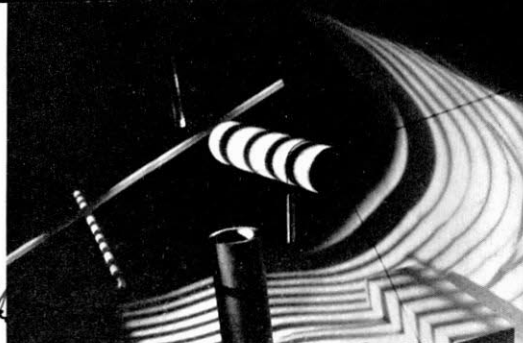
Q.
enlargement in Cb
from pp. in More
Business

preliminary course

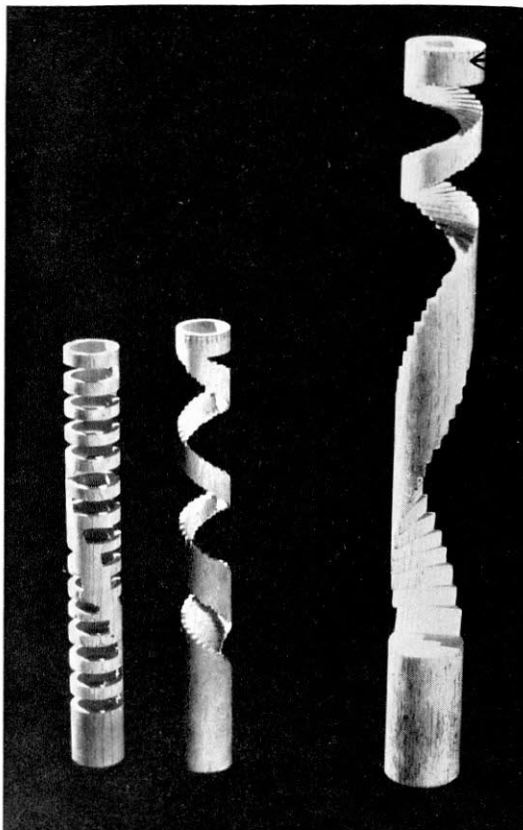
r. koppe: woodcutting

A.38.2555.6

Moholy-nagy

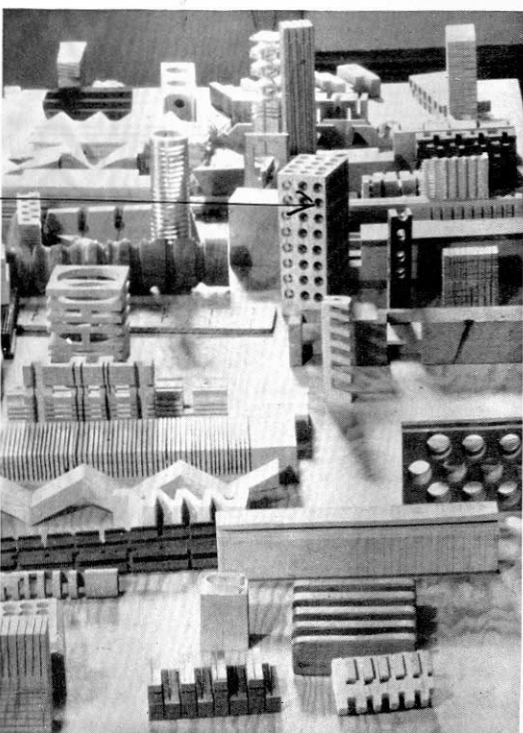


A. Po.100
S.2330



A.38.2879
Moholy Nagy
S.2320
S.2330

A. Po.103



A.38.2876
Moholy Nagy
S.2326
S.2330

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

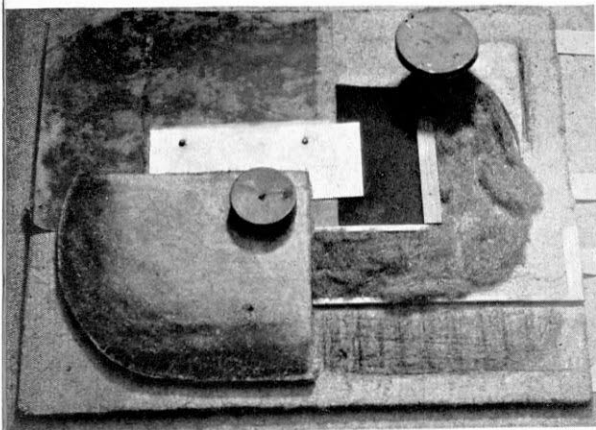
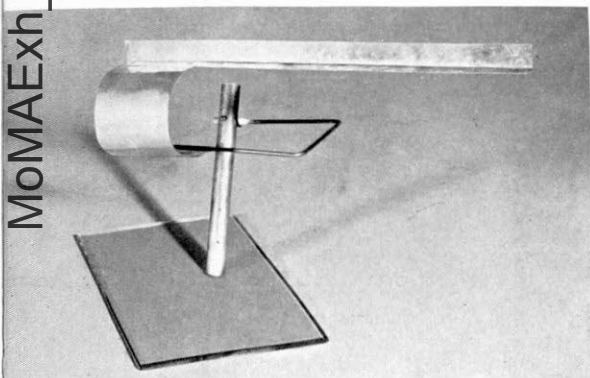
A.38.2551.11
Moholy-nagy

A. Po.100

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

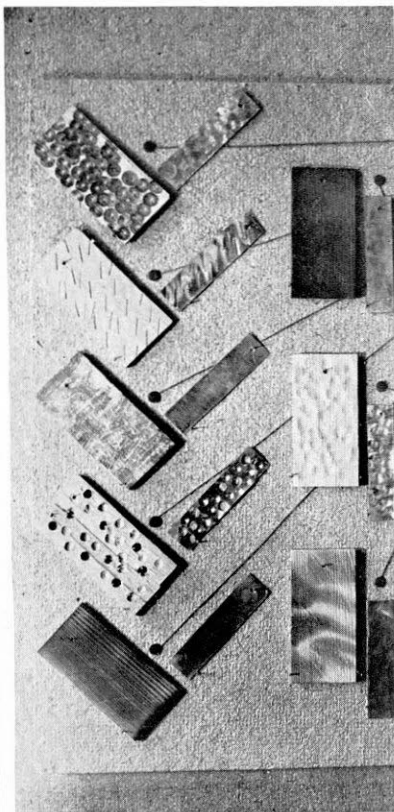
seymour wassing: metal
construction. problem in
balance. 1937

D.D. not come



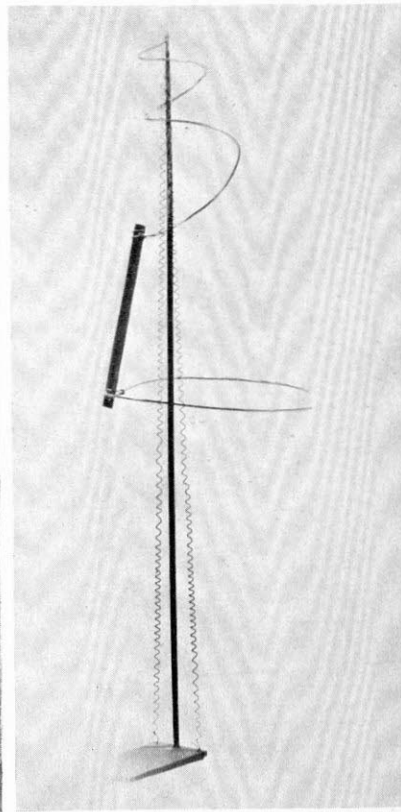
study in materials and
textures. 1937

D.D. not come



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

Did not come



marco vici: metal construc-
tion. problem in tension

A.38.2929

Lab. School

Q.