BAUHAUS

1919

1928
Men and women of Weimar!
Our old and famous Art School is in danger!

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

The committees, elected by the citizens . . .

THE BACKGROUND OF THE BAUHAUS by ALEXANDER DORNER

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

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

The Confusion of the Post-War Period

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

The latter, even outside Germany, were drawn to the Bauhaus as to a magnet; but to those who clung to the past, the Bauhaus was like a red rag. It was remarkable with what unanimity post-war Germans found in every novelty a sign of some ideological program, and this fact in part explains the force of the attack launched against the Bauhaus.

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

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

*It is interesting to note that the same phrase was used in an attack on the exhibition of Impressionist and Post-Impressionist Paintings at the Metropolitan Museum in New York in 1921.
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-
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
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.
1903
1905–1907
1907–1910
1910–1914
1914–1918
1918
1919
1925
1928
1929
1934
1935
1937
1938
Studied architecture, Munich
Studied architecture, Berlin
Assistant to Peter Behrens, Berlin
Private practice
Served in the German army
Appointed Director of the Grossherzogliche
Sächsische Kunstgewerbeschule and the
Grossherzogliche Sächsische Hochschule
für Bildende Kunst
Union of the two schools under the name
Bauhaus (Staatliches Bauhaus Weimar)
The Bauhaus moves to Dessau with all
teachers and students (Bauhaus Dessau,
Hochschule für Gestaltung)
Resignation from post as Director of the
Bauhaus to resume private practice
Member of the board of the Research In-
stitute for Building Economy of the German
Reich
Appointed "Dr. ing. honoris causa," by
University of Hanover
Moved to London
Went into partnership with Maxwell Fry,
A.R.I.B.A.
Appointed Senior Professor, Department of
Architecture, Harvard University
Appointed Chairman of the Department of
Architecture, Harvard University

From a photograph of 1923
Ise Gropius, née Frank, joined the Bauhaus com-
munity in 1923
Walter Gropius' most important works before the Bauhaus:

A.E1
Walter Gropius and Adolf Meyer: Fagus Shoe-last Factory, Alfeld-on-the-Leine, 1911.
Not recorded.

A.E2
Walter Gropius: Diesel-driven locomotive car designed for a firm in Danzig, 1914.
Not recorded.

A.E3
Walter Gropius and Adolf Meyer: Cologne Exposition of the German Werkbund, Hall of Machinery, 1914.
Not recorded.
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.
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.

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).
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 aesthetic pleasure.

Conclusion: the Bauhaus in education

An organization based on new principles easily becomes isolated if it does not constantly maintain a thorough understanding of all the questions agitating the rest of the world. In spite of all the practical difficulties, the basis of the growing work of the Bauhaus can never be too broad. Its responsibility is to educate men and women to understand the world in which they live and to invent and create forms symbolizing that world. For this reason the educational field must be enlarged on all sides and extended into neighboring fields, so that the effects of new experiments may be studied.

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

The later Bauhaus seal, designed by Oskar Schlemmer, 1922
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
H. Hoffmann: Drawing from nature. Various materials. 1920

E. Dieckmann: Composition using commonplace materials. Exercise designed to develop sense of touch and subjective feeling for material
L. Leudesdorf-Engstfeld:
Drawing showing characteristic structure of wood, 1922

Not recorded - from pg 34 in Munich.

A.B. 39 (Enlargement in?)

A. 38. 2490
A. 38. 2555

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

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

N. Wassilyeff: Composition. Exercise in combination of simplest plastic and rhythmic forms. 1922
PRELIMINARY COURSE, WEIMAR April/May, 1922

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

Preparatory work also involves exact depiction of actual materials. If a student draws or paints a piece of wood true to nature in every detail, it will help him to understand the material. The work of old masters, such as Bosch, Master Franck 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)
Johannes Itten: Diagrammatic analysis of the Adoration of the Magi by Master Francke, c. 1919. From Johannes Itten's Tagebuch.

Erna Niemeyer, Light and shade analysis of an Annunciation, 1922. A. 38.1612.

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

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

Die Hauptstellungen der Hand zu dem Zeichen der Geburt.
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.

THEO VAN DOESBURG and
C. van Eesteren: House for an artist, 1923

K. Schwerdtfeger: Study in space, 1921

E. Mägelin: Cubic composition, Exercise in observation of static-dynamic relations, 1922
Paul Klee: Line and plane: three stages. At left, the active line (produced by a moving point); at right, the active plane (produced by a moving line); in the middle, intermediate or transitional territory with linear forms giving the effect of planes.

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.

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).
M. Rosch: Study from nature. Constructional analysis. 1922

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

Not recorded from pg.59 Mus.Rib. 38 B.2

Also pg.59 A.38.2490 Soane.

A. Vo. 20
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. 23 2B

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. Similar shapes in tones shading from black to white appear to be advancing or receding according to the order in which they are superimposed.

A. 38.16 31

S. 23 2B

A. For 3
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.
Marcel Breuer: Polished black table. 1921
A. 38.1906.42
Breuer N. Ex.
also p. 749 A.38.2490 Eppendorf

E. Dieckmann: Bed. 1922
Enlargement in cut.
A. 139.39
Breuer N. Ex.
also A. 38. 2795 NE
Moholy Nagy
also p. 27 in Mus. Lib 45 B 28

Marcel Breuer: Chair. 1922
A. 38.1906.19
Breuer

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

not recorded
Moholy Nagy photo

A. Tl. 3
MoMAExh_0082_MasterChecklist

Walter Gropius: Weimar Bauhaus, Director's room.

Peter Keil: Cradle, 1922

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

A.132.39 Enlargement in C4 hat documented Walter Kage photos also p. 214 of A.38.2543

Walter Gropius: Weimar Bauhaus, Director's room.

A.136.39 Enlargement in C4 A.38.2555 also p. 16 of A.38.2543

A.T.1.6 S.2332
Marcel Breuer; Bed.
Lemonwood and walnut.
1923

Marcel Breuer; Chair.
Fabric seat and back rest.
1924
J. Hartwig: Chess set.
1924, not recorded.

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

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

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

Queen, the most active piece, moves any number of spaces straight or diagonally: cylinder and ball, in sharp contrast to the cube, symbol of weight and mass, which characterizes the King, Castle and Pawn.
Morcel Breuer: Kitchen cabinet. Wood lacquered in color. 1923

Alma Buscher: Nursery commode. Brightly lacquered wood. 1924

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

Alma Buscher: Nursery commode. Brightly lacquered wood. 1924

(MoMAExh_0082_MasterChecklist) A. 138.39
A. 38.1889.248
Breuer N.Ex.
p. 38 in Mess. Cat. 45B28
pg 38 in Mess. Cat 45B28

MoMAExh_0082_MasterChecklist

MoMAExh_0082_MasterChecklist
Marcel Breuer Desk
backed with bookshelves. Plywood lacquered in two colors. 1924
A.T.i. 21

Marcel Breuer: Showcase. Glass and wood lacquered in black and white. 1925
A. 38.1906.12

Marcel Breuer: Wooden chair. Fabric seat and back rest. 1926
A. 38.1904.11

MoMAExh_0082_MasterChecklist
Josef Albers; Stained glass in the stair well, Sommerfeld house in Berlin, by Gropius, 1922.

A. 38.2432 D

N. E.

Albers.
POTTERY WORKSHOP

In Dornburg near Weimar a traditional pottery center

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

O. Lindig: Earthenware jug. Decorated by Gerhard Marcks, 1923. A.159.39

Museum Cat. 38.B2

O. Lindig: Water pitcher

Museum Cat. 38.B2

A.159.39
Left T. Bogle: Cannisters. Right O. Lindig: Cocoa set. Porcelain designed for mass production. Executed by the Alteste Volkstüder Porzellanfabrik. 1923

O. Lindig: Glazed earthenware cocoa pot. 1922

A. To. 8

N. E.

P. 122 of A. 35. 2490 Groepen

A. 38. 2555

M. 19. 1882

A. 156. 39 enlargement med.

Also p. 110 of A. 35. 2543 enlargement med.

A. To. 6

A. To. 3

A. To. 10
O. Lindig: Earthenware kitchen containers designed for mass production. Executed by the Steingutfabrik, Velten-Vordamm, 1923

T. Bogler: Earthenware coffee pots designed for mass production.


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

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

J. Pap: Stencil and nickeled brass door lamp. 1923
A. 230.39

Marianne Brandt: Metal teapot. 1924 A.165.39

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

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

M.M.A. Exh. 0082 Master Checklist
M. Krawski: Silver-bronze tea-glass holders with ebony handles. 1924

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

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

Naum Slutzky: Pendant. 1923

Silver, wood, ivory and quartz, 1923

Unrecorded photo. Moholy-Nagy
Marianne Brandt: Coffee- and teapots designed for mass production. 1926

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

Marianne Brandt: Silver-bronze tea set with ebony handles. 1924
K. Jucker and W. Wagenfeld: Glass lamp. Shade of milky glass. Wired through a silver-bronze tube within the glass tube. 1923-1924

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

Josef Albers: Glass berry dishes with metal rims and wooden ball feet. 1923
Guntha Sharon-Stölzl: Wall hanging, c. 1924

B. Otte: Wall hanging. Yellow, gray, brown, violet, white. Cotton. 1924
Ruth Hollós: Woven cover. Repeated pattern adapted for machine production derived from handwoven cover at right. 1923.

A. 38. 2797
Meholy Kagy
Not recorded
Meholy Kagy photo NE
Ruth Citroën-Vallentin:
Appliqué and embroidered hanging for child’s room. 1923

Page from A. 38. 2444
Claud Albers NE.
Gunta Sharon-Stözl:
Tapestry, 1927

G. Hentschke: Knotted rug.
Smyrna wool, 1924

Hat recorded. Orig. in color
pg. from A. 38. 2643 Bauhaus Buch 7
(pg. opp. p. 84) Gruppe 6b 45 828
STAGE WORKSHOP

N.E.x.
Kurt Schmidt: Stage set for
The Mechanical Ballet.
1923

Oskar Schlemmer: Figure
from The Triadic Ballet

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

Oskar Schlemmer: Figure

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

Kurt Schmidt: Stage set for
The Mechanical Ballet. 1923

Oskar Schlemmer: Figure
from The Triadic Ballet

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

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

Oskar Schlemmer: Costume designs for The Triadic Ballet. 1922

Oskar Schlemmer: Design for a scene of Melo, or the Pantomime of Places. First produced in Weimar, 1924.
Alexander Schawinsky:
Top dancer and tap
dancing robot, 1925
Ex.
A.38.2239.2
Schawinsky
S.2327.18.

Oskar Schlemmer:
Disk
dancers from The Triadic
Ballet. Photomontage

Farkas Molnár: U-Theater
in action
A.246.39

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

G. R. Gallery
N. E. X.
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)
Oskar Schlemmer: Figures in space for The Triadic Ballet. Photomontage

Oskar Schlemmer: The Figural Cabinet. Later version

Schawinsky and Fritsch: Scene from The Circus. First produced at the Bauhaus, 1924
The reflected light compositions of Ludwig Hirschfeld-Mack

Analogous to the abstract films of Eggeling, Richter and Ruttman were the reflected light compositions (Reflektorisches 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 Börsekurier 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 shadowplay 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 . . . ."
Oskar Schlemmer: Mural at the head of the stair well, Weimar Bauhaus, 1921-1922

A.180.39 enlargement m. El.
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)
Otto House, Berlin, 1922 (building by Gropius)
Room at the Na-iury Exhibition in Berlin, 1922, from designs by Kandinsky
House "Am Horn," Weimar, 1923 (building by Muche with collaboration of the Bauhaus Architecture Department)

Many private residences

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

Oskar Schlemmer: Murals and relief in the entrance hall, Weimar Bauhaus. 1921-1922
Questionnaire given to all Bauhaus members to investigate psychological relationship between form and color.

Speciality (Profession): ...
Sex: ............
Nationality: ..........

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

1. Fill in these 3 forms with 3 colors: yellow, red and blue. Each form should be completely filled by one color.
2. If possible, explain your distribution of colors.
Explanation:

W. Menzel: Fresco in the wall-painting workshop, Weimar Bauhaus. 1921-1922

Oskar Schlemmer: Relief in the entrance hall, Weimar Bauhaus. 1921-1922
Left wall: Herbert Bayer: Sgraffito
Right wall: R. Paris: Calcimine used in various ways


Herbert Bayer: Mural in the stair well, ground floor, Weimar Bauhaus. 1923
DISPLAY DESIGN
Although there was no specific workshop for exhibition technique, new ideas were developed and fundamental principles outlined.

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.38.1963 colorprint
Bayer N.E.

Herbert Bayer: Exhibition tower advertising electrical products. Letters in electric bulbs revolve about the shaft. 1924
A.38.1951 cp.
Bayer

Herbert Bayer: Exhibition pavilion. Revolving sphere covered with electric bulbs. 1924
A.38.1950 (orig.)
Bayer cp.
A.38.1954 colorprint
Bayer N.E.
Herbert Bayer: Kiosk designed for the sale and advertisement of newspapers. Small base supporting tall angular superstructure with many different colored areas for posters, 1924

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

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

A.W.A. 14

A.W.A. 16
THE ARCHITECTURE DEPARTMENT

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

*In order to use the land the director could, therefore, do nothing but turn it over to the students, to be cultivated in their spare time as a service to the Bauhaus community. The garden produce was sold in the Bauhaus canteen. When the progressive catastrophe of inflation menaced this activity, Gropius sold an historic family heirloom--a silver table service and linen which had belonged to Napoleon.
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.
Farkas Molnár: Project for a house, "The Red Cube." 1922 N.Ex.

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

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

(c) p. 1780 A.38.2490
A.38.2555
Gropius

A. BA.6

A. BA.12
Farkas Molnár; Project for a wood frame house. 1922

Walter Gropius and Adolf Meyer; Project submitted to the Chicago Tribune Competition. Reinforced concrete. 1922
Project for an apartment house. Reinforced concrete. 1924

Marcel Breuer: Model of proposed apartment house. 1924

Enlargement in E. Unrecorded photo

MoMAExh_0082_MasterChecklist
Albums of lithographs, woodcuts and copperplate engravings (Bibl. nos. 2, 3A, 5, C, D, 5, 7) were printed in a workshop equipped with hand presses. The albums were bound in the well equipped Bauhaus bindery.

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

Johannes Itten: Typographical design. Page from Utopia, 1921
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.
Experimental building, the house "Am Horn," Weimar. Floor plan

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

The house "Am Horn," Weimar. Leff Corner of bedroom. Right Kitchen
EXPERIMENTAL BUILDING "AM HORN"

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

The Bauhaus had attempted to crystallize the still unfomed 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 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.

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

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

EVERY MAN A MILLIONAIRE
The rapid devaluation of the German mark during the inflation years led to incredible grotesqueness in daily life. At the height of the economic crisis in 1923, money received in the morning had to be disposed of before evening of the same day for by that time it was likely to be valueless. When the Bauhaus Exhibition of 1923 opened, a million marks in paper money equaled in value one mark forty-seven pfennigs in gold. Four months later one reckoned in billions; a man paid for his lunch in billion mark notes. The one million mark note was designed by Herbert Bayer in 1923 for the State Bank of Thuringia. Two days later it was issued with the ink still wet.
A. 1. 5

Marcel Breuer: Birthday greetings to Walter Gropius, 1924. Improvised sketches at Bauhaus dances.

Moritz Breuer: Birthday greetings to Walter Gropius, 1924.
The Bauhäusler presented a highly curious appearance to the provincial eyes of the Weimar citizenry. Partly through pure fantasy, and partly through enthusiasm for clothes intended to forecast future styles, he wanted to express in dress his entire independence of conventional modes. He was so wrapped up in the fascinating task of discovering and shaping his own ego and his environment that he scarcely observed the radical contrast between his own intensive existence and the ordinary small-town life which surrounded him. Still less did he think of recording in word or photograph the life of those first few colorful and explosive years at the Weimar Bauhaus. Absorbed in living, he found no time for the task of observing and recording.

Marcel Breuer: Portrait of Josef Albers. Etching

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

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

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

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

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 losses. Until recently it was possible to avert the most pressing dangers, but since the advent of the new government the official attitude, which had hitherto been indifferent, has changed into open animosity..."

(signed) Emil Lange
29/3/1924

on the part of the crafts

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

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

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

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-
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.

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.
FACULTY AND STUDENTS
Almost all the former masters, Feininger, Gropius, Kandinsky, Klee, Moholy-Nagy, Munch, 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, Hinrich Schepker, 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 layout was added. The principles of the Bauhaus were again clarified: The Bauhaus is an advanced school for creative work. Its purpose is:

1. The intellectual, manual and technical training of men and women of creative talent for all kinds of creative work, especially building.
2. The execution of practical experimental work, especially building and interior decoration, as well as the development of models for industrial and manual production.

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

The Transitional Period at Dessau
After leaving Weimar, the Bauhaus had to move into temporary quarters in Dessau, pending the completion of its new building at the end of 1926. The workshops were set up on a floor of the Seiler factory; classroom instruction took place in the rooms of the existing Arts and Crafts School, which had also been placed under Gropius' supervision; and ateliers were provided for the artists in the old and, at the time, empty Art Museum.
Walter Gropius: Dessau Bauhaus. View from northwest. 1925-1926

A. Dib 10

MoMAExh_0082_MasterChecklist
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 Bibli, no. 27)
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 class-rooms. In the basement, half below and half above ground, are the printing plant, the dye-works, the sculpture room and the packing and storerooms, the servants' quarters and the furnaces.

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

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

On the third floor, the wall-painting workshop, metal workshop, and two lecture halls which can be connected to make a large exhibition hall. This leads to the upper story of the bridge, containing the administration offices and Professor Gropius' office.

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

A. Studio wing, which contains scholarship students' quarters. The stage, situated between the auditorium and the dining hall, can be opened on both sides, so that spectators can sit on either side with the stage between them. On gala occasions, all the walls surrounding the stage can be removed, and thus all the space occupied by the dining hall, stage, auditorium and vestibule can be combined into one large hall for the occasion.

The dining hall communicates with the kitchen and several smaller rooms. In front of the dining hall is a spacious terrace, which in turn leads to the sports areas.

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

Material and construction of the project

Reinforced concrete skeleton with "mushroom" columns, brick masonry, hollow tile floors. Steel window-sash with double weathering contacts. The flat roofs designed to be walked on are covered with asphalt tile, welded together, the tile laid on insulation boards of "torfolium" (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.
Walter Gropius: Dessau Bauhaus. View of students' studio building from southeast, 1925-1926

Walter Gropius: Dessau Bauhaus. Balconies of the students' studio building, 1925-1926
A few hundred yards from the main Bauhaus building were three double houses and one single house built by the town of Dessau for the Bauhaus masters. The interiors were designed and executed by the Bauhaus workshops.
Walter Gropius: View of masters' houses, Dessau, 1925-1926

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

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

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

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In mid-September, 1926, 60 one-family houses using standardized units were begun in Törten, as part of a new housing project for the city of Dessau. Walter Gropius was the architect. By 1928 he had completed 316 houses, which were partly furnished by the Bauhaus workshops.
Walter Gropius: City Employment Office, Dessau, 1929

Anonymous: "Minimal dwelling"

Walter Gropius: Dessau-Törten. Site plan. 1926

Enlargement in Cat. A.203.39
Marcel Breuer: Bombas 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

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.
Hans Wittmer and Hans Valger
Hans Wittmer: House for Dr. Nolden. Mayen. 1928

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

A. BI3 46

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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.

Exercise in transformation on one plane

A.38.2550.4
Albers N.E.

Margrit Fischer: Study in materials combining similar and different textures

A.38.2550.3
Albers N.E.

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A.00.36
A.00.37
S.2328
A.00.63
A.93.39
A.92.39
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: Construction. Matchboxes

A. 38. 2557. N. Ex.

Bayee

enlargement 4.5

A. 96. 39

38. 2550. 11

Albers N. Ex.

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

A. 38. 2550. 11

Albers N. Ex.

enlargement 4.5

A. 97. 39

Study in plastic use of paper. Curved folds

A. 38. 2550. 25

Albers

enlargement 4.5

A. 96. 39

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 cardboard plastically

part 7

A. 38. 2550. 22

Albers N. Ex.

enlargement 4.5

A. 100. 39

Study in plastic use of paper

A. 38. 2550. 23

Albers N. Ex.

enlargement 4.5

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 Bibli. no. 30, 1928, nos. 2-3)

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

These surface qualities can be perceived usually by sight and often by both sight and touch. Examples: the structure of highly polished wood can be perceived by eye but not by touch; the facture of a printed page can be perceived by sensitive fingertips but, of course, far more easily by the eyes; the texture of a carpet is easily perceived by both hand and eye.
Exhibition of a student's first semester work. These are chiefly studies in the properties of wire. 1927
Albers N. Ex.
Enlargement in E.
A.38.2550.12

Study in plastic use of paper. 1926
Albers N. Ex.
Enlargement in E.
A.38.2550.27

Study in plastic use of paper. Transformation of a cylinder through cutting and bending
Albers N. Ex.
Enlargement in E.
A.38.2550.16

Study in illusory three dimensions
Albers N. Ex.
Enlargement in E.
A.90.39

Study of three dimensions, actual and illusory

Study in optical illusion.
Flat wire netting arranged in one plane
Albers N. Ex.
Enlargement in E.
A.38.2550.28

Albers N. Ex.
Enlargement in E.
A.103.39
Study in optical illusion.
Flat wire netting
A. 38.2.550.31
G. Hassenplug: Study in relationship between colors and forms. Inverse use of colors and forms. 1929
A. 107.30

Above Georg Grosz; below P. Tolnay: Studies in optical illusion. Three-dimensional effects achieved by repetition of two-dimensional elements: circles and parts of circles
A. 38.2.550.32

A. vo. 43
A. vo. 32
A. 95.33
A. vo. 62
S. 2328
G. Hassenplug: Study in plastic use of glass

A. Vo. 64

A. 106.39 enlargement in E:
Construction, Wooden sticks fastened together with razor blades, 9 feet high
A. 38. 2550.10
Albers N.E.K.

A. 104.39 enlargement in E:
Detail of construction at right
A. 38. 2550.9
Albers N.E.K.

A. Vo. 47
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
Hinrick Bredendieck: Suspended construction. Glass tubes fastened together with thin wire, 1928

Marianne Brandt: Study in balance, 1923

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

Werner Zimmermann: Construction, Wire and Tubes, 1928
of building stones, not the putting together of differently shaped blocks and especially not the building of rows of blocks of the same size or of different sizes. Building materials are only a means, to be used as far as possible in expressing the artistic relations of created and divided space. The primary means for the arrangement of space is still space itself and the laws of space condition all esthetic creation in architecture.

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

(Adapted from Bibl. no. 29)
SCOPE OF THE BAUHAUS TRAINING

Gropius:

"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)
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 not an 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)

... 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)
Josef Albers: Wooden armchair with spring back. 1926

G. Hassenplug: Folding wooden table. 1928

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

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

Marcel Breuer: Folding chair, 1928
Marcel Breuer: Piscator House, Berlin. Dining room, 1927

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

Marcel Breuer: Standardized furniture units, 1927
Marcel Breuer: Tubular chairs. Fabric seat and backrest, 1926. NGEx.


Carpentry workshop, Dessau
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 Btbl. no. 30, 1926, no. 1)
Carpentry workshop: Desk composed of table and drawer unit, 1928

Marcel Breuer: Dining room cabinet, 1928

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

P. Bücking: Chair, Plywood seat, 1928

Lotte Gerson: Child's rocker, 1928
After Marcel Breuer had completed the first steel chair at the Bauhaus, the Mannesmann Works were asked to put steel pipe at our disposal for further experiments. The request was refused on the grounds that such experiments were unimportant. Today, after thirteen years, the production of tubular steel furniture has taken on tremendous proportions. It has spread all over the world, exercising a decisive influence on many other aspects of interior design.

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

Marcel Breuer: Swivel chair. Steel tubing and plywood

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Droughting room of the metal workshop, Dessau

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

Marianne Brandt: Egg-boiler. 1926

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

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

Josef Albers: Glass tea set, 1925

Marianne Brandt: Movable wall fixture with adjustable reflector, 1925
lems of industrial design: utensils and household appliances.

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

Marianne Brandt: Industrially produced lamp shades. 1926

M. Krajewski: Chromium and frosted glass lighting fixture. Hooks supporting the globe are easily adjustable. 1925
Marianne Brandt: Chromium and frosted glass lighting fixture. 1924

Marianne Brandt: Wall fixture. c. 1925

Marianne Brandt: Night table lamp with adjustable shade. 1928

Metal workshop, Dessau

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

Marianne Brandt: Ceiling fixture
Marianne Brandt: Spun chromium lighting fixture for corridors, 1925

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

Marianne Brandt: Lighting fixture for walls or low ceilings, 1925
Metal workshop:
Adjustable desk lamp.
1924

Object:
A. 38/3029
Malleenfog

Pages from catalogs of factories manufacturing lighting fixtures from Bauhaus designs

A. ME. 32

A. 38.2789
Moholy Nagy
A. 229.39

Deckeneinzelungen Aluminium  Bauhaus Moaba
Anni Albers: Tapestry. Red and yellow silk. 1927

Anni Albers: Double-woven wall hanging. Silk. 1925
THE WEAVING WORKSHOP
by ANNII 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-
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

Anni Albers: Drapery material. Wool and rayon

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

Anni Albers: Wall covering. Tan, brown. Cotton and cellophane
A. 38. 2512

Anni Albers: Drapery material. Blue and white. Wool and rayon
Otti Berger: Knotted rug.
Block, blue, red, gray

Guntha Shcron-Stoul:

Guntha Sharon-Stolzl:
Curtain material.

Otti Berger: Textile. White
cellophane and cotton

Weaving workshop, Dessau

Not recorded

Scopine N.E.
Lis Volger: Rug. Heavy wool and fine hemp.


Anni Albers: Wall covering. Cellophane and cotton.

typography workshop

oskar schlemmer: poster. the triadic ballet. lithograph A.38. 2014

l. moholy-nagy: title page. neue arbeiten der bauhaus werkstatten. 1925 N. Ex.
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 engish. 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.
HERBERT BOver. 1926. Poster. 150 GEBURTSJAH.

H. Schmidt. Cover design. Magazine. Offset. 1926. In a special magazine. A. Re. 4

KANDINSKY

JUBILÄUMS-AUSSTELLUNG

60. GEBURTSJAH


AUSSTELLUNG
EUROPAISCHES
KUNSTGEBERBE
1927
LEIPZIG

ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMALDE AQUARELLE

ANHALTISCHER
KUNSTVEREIN
JOHANNISSTR. 13

GEMALDE AQUARELLE
herbert bayer: universal type. condensed bold. characters at base show medium and light weights. also see: "universal" by herbert bayer.

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

herbert bayer: research in the development of the universal type. also see: "universal" by herbert bayer.

l. moholy-nagy: book jacket. 1924

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

josef albers: stencil letters. basic elements from which the letters are built up. 1925
alexander schawinsky: poster advertising men's clothing. 1928  A.35.2229C
alexander schawinsky: poster advertising hats. 1928, executed in Italy. 1935 A.38.2229F Schawinsky
Anonymous: studies in contrast. Given: a cross

Anonymous: studies in illusion of distance and proximity for purposes of layout and display. Given: form of letter z.

Free choice of additional elements.


Anonymous: studies in thematic and optic contrasts.

photography

No technical photographic workshop was in existence until 1929. Photography, however, had a very important influence on all Bauhaus work. It was Moholy-Nagy who first encouraged the Bauhaus to consider photographic problems. His course as well as his own photographic work (such as the photogram, or exposure without a camera) stimulated the students to make their own experiments. The Bauhaus students, deeply concerned with new problems of space relations, responded eagerly to the new artistic possibilities of photography: bird's eye and worm's eye view, "negative effects," double exposure and double printing, microphotography and enlargements. Not only was photography thus considered as an end in itself, but it was put to practical use in advertising layout, posters, and typography. Thus the Bauhaus took an active part in the development of photographic art.

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)
A. Fo. 13

Florence Henri: photograph, 1927.

Lux Feininger: photograph, 1928.

Museum of Modern Art Exhibition Checklist:

430.156

A. Fo. 22

A. Fo. 329

36.0.1830

31.2
herbert bayer: photograph for cover of magazine bauhaus. awarded first prize in the exhibition of foreign advertising photography at the art center, new york, 1931.

anonymous: attention!
photomontage
negative print. 1927

A.174.38 - enlargement in Ef.
1. moehl, nagy.
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 Hermann Paulik, Transportable Pavilion for Exhibition Purposes, Venice, 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 (Gaglo), 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 Baugewerkschulen), Building Exhibition, Berlin, 1931
Walter Gropius and Alexander Schawinsky, Building Exhibition, Berlin, 1931

Part of display for Junkers gas water heaters, Gas and Water Exhibition, Berlin, 1928

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

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

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

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

alexander schawinsky: pavilion for junkers gas boilers, gas and water exhibition, berlin. executed by the bauhaus workshops. 1928
wall-painting workshop, dessau, on the walls, experiments in various techniques and materials.

Not recorded
Moholy Nagy N. Ex.

also A. 38.2813
Moholy Nagy
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, calamine, 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, Mies 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.
Joost Schmidt

composition of primary plastic forms, 1926-1928

transformation of cylinder to hyperboloid.

transformation of line and circle to hyperboloid and sphere.

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

MoMAExh_0082_MasterChecklist

A.P.L. 13

enlargement in En. A. 2.14.39

Oskar Schlemmer: dance of gestures, danced by Schlemmer, Kaminsky, Siedoff, 1927.

Oskar Schlemmer: variations on a mask, drawings for class in stage theory, 1927.

Oskar Schlemmer: stiltswalkers, design for a ballet, drawings for class in stage theory, c. 1927.
heinz loew: model of a mechanical stage set. 1927
A.38.1861

oskar schlemmer: spiral figure from the triadic ballet
38.42
E. R. Gallery

light play, experiment with different ways of using light
38.28
E. R. Gallery

alexander schowinsky: preliminary sketch for space theater. 1926
A.38.2234.11

alexander schowinsky: stage set. 1926
A.38.2234.15

alexander schowinsky: sketch, produced by stage class
S. 2327
A.235.39
oskar schlemmer: box play, danced by siedoff
38.29
E. R. GALLERY

oskar schlemmer: musical clown, danced by andreas weininger

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

Photo not recorded.
oskar schlemmer: wives' dance, produced by stage class
A38.1867
Bayer
enlargement in Cl.
A.240.39

oskar schlemmer: drawings of the human body, drawings for class in stage theory
enlargement in Cl.
A38.1840
Bayer

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

stage class rehearsing on the bauhaus roof, black figure in center: oskar schlemmer
A38.1836
Bayer
enlargement in Cl.
A.197.39

oskar schlemmer: delineation of space by human figure, danced by siedoff. c. 1927 N.E.V.
A.38.7
F.R. bronkery
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)
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.
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 leading 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.
extra-curricular activities

the bauhaus band N.E.X.

1. moholy-nagy: wall-display for a bauhaus festival. 1925 N.E.V.

alexander schowinsky: birthday greetings 4.
1928 N.E.V.

montage from gilt album.
1928 N.E.V.
costumes for a bauhaus party
A.38.1778  N.E.
also. covered Cuba
photo jobs.

beach life

A.38.1769

visual report of a trip to Jugoslavia,
montage. 1926  Ed.
A.35. 2-2-19. 7
gropius

a bauhaus costume party  N.E.

part q.  A.38.2231  B
Schumicky

A. D.O. A-3
herbert bayer: invitation to the white festival. theme: white checked, dotted and striped. 1925

photograph by lux feininger

oni berger: gingerbread figure baked for a birthday party

page from a birthday album. montage of pictures and newspaper clippings. 1925

ottig berger: gingerbread figure baked for a birthday party
herbert bayer: birthday gift to walter gropius. screen imprinted with kisses from students and masters. 1926

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

MoMAExh_0082_MasterChecklist
the bauhaus band, photograph by lux feininger
A. 39. 86  Ex.
Feininger  lup

alexander schawinsky: poster for the beard, nose and heart festival, 1928
photo not recorded
lender?
also part of A. 38. 2. 231 B
Schawinsky
"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.

paul klee: outdoor sport.
watercolor. 1923.
courtesy j. b. neumann
A.38.2842 ct.
paul klee: arctic thaw, oil on cardboard, 1920.
courtesy nierendorf gallery  
A. 38.2340
Iyonel Feininger:

**nieder-reissen.** 
Oil on canvas. 1924

MoMAExh_0082_MasterChecklist

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Iyonel Feininger:

**village.** 
Watercolor. 1923

MoMAExh_0082_MasterChecklist
Iyonel Feininger: gothen.
Oil on canvas. 1919.
Courtesy Nierendorf gallery.
Wassily Kandinsky:
- Composition. Oil on composition board, 1925.Courtesy Nierendorf Gallery.
- Colored woodcut, 1922. Courtesy N. Ex.
Wassily Kandinsky: Serene.
Oil on canvas, 1924.
Courtesy J. B. Neumann.
A.38.2837
johannes itten: cubic composition. 1919

k. schwerdtfeger: relief. glass and plaster. 1922

photo not recorded
k. schwerdtfeger: torso.
tyrolean marble. 1922 NE Y
f9.2 A. 38. 2490 Iropice
A. 38. 2555

oskar schlemmer:
free sculpture.
plaster. 1923
photo not recorded m. o. r.
leader:
 enlargement n. &
also p. 199 A. 38. 2490 Iropiec
A. 38. 2555
Gerhard Marcks:
The Youth.
Plaster, 1922-1923.

Oskar Schlemmer:
Architectonic Relief, 1923.

Oskar Schlemmer:
Figure, 1921.
Lithograph.

(from bibl. no. 3a)
k. schwerdtfeger
architectural sculpture.
sandstone Ni2+y.

939 38.2490 sophrino
A. 38.2555 7.

weimar bauhaus.
esculpure workshop
p. 917

enlargement m G.
Gerhard Marcks: 
mother cat, woodcut, 1922. 
courtesy J. B. Neumann. 
A.38.2843

Gerhard Marcks: 
cain and abel, woodcut, 1923. 
A.38.2858
Fleminger
Gerhard Marcks:
The Owl.
Woodcut. 1921.
(from bibl. no. 3a)

Friedl Dicker:
Fantastic Animals.
Lithograph. 1922 N.E.x.
A. 38. 1462
Rose
oskar schlemmer: dancer, oil on canvas, c. 1923

oskar schlemmer: the bauhaus stairs, oil on canvas, c. 1929, courtesy philip johnson
I. Moholy-Nagy:
construction a
 tempera on canvas. 1924

photo - A. 38. 2557B N.E.
Moholy-Nagy

photo - A. 38. 2476.13 N.E.
Moholy-Nagy
paul citroen:
a fler braque/ft!!
etching, 1926
A. 38. 2854

paul citroen:
after braque
etching, 1921
A. 38. 1448
Rose
Herbert Bayer: The Five. Watercolor. 1922

László Moholy-Nagy: Construction b 100. Tempera on canvas. 1928
josef albers: picture. fragments of colored glass bottles. 1921 N.E.
A.38.2932

josef albers: lattice picture. stained glass. 1921 A.38.2432 B.A. (duplicates)

josef albers: glass picture. single pane. 1926 A.38.2084
Bayer N.E.
paul citroen: metropolis.
Montage, 1921 \textit{N.E.X.}

rudolf baschant:
composition.
etching, 1922
oskar schlemmer:
variation.
red and black ink. 1924
A. 38. 2210. 9
photograph from magazine showing crowd and loudspeaker. the plates on this and the opposite page are individual variations on this photograph, after an idea of moholy-nagy, which were made up into a portfolio as a birthday gift to walter gropius
A. 38. 2210. 1
paul klee: variation.
tempera. 1924
A. 38. 2210. 6
Macle: variation.

pencil and wash. 1924

A. 38. 2210. 2

lyonel feininger:

variation.
watercolor and ink. 1924

A. 38. 2210. 3

wassily kandinsky:

variation.
watercolor and ink. 1924

A. 38. 2210. 7
ludwig hirschfeld-mack:
composition, watercolor.
1922
A.38.2050
Bayer--

werner drewes:
abstraction, pencil.
1927-1928
A.38.2874
Drewes
albert braun: watercolor.
1927 N.E.X.

margrit fischer:
composition.
monotype, 1928
A. 38, 2828 A-B
Fischer
fritz kuhr: watercolor.
1928 NE.

k. schwerdtfeger: view.
etching, 1923 NE.

Page in A.39, 195 (Bauhaus Mag.)
walter gropius:
monument, weimar.
concrete. 1921

Not recorded.
Graphics N.E.K.
herbert bayer:
composition in space.
tempera. 1928

herbert bayer:
abstraction.
tempera and watercolor.
1928
alexander schowinsky:
suspended architecture.
tempera. 1927

photo: A. 38. 27. 30.2D
Schawesheh N.E. Ex.
p.tg.: A. 38. 30.37
Gepeeio wi Et.

alexander schowinsky:
tempera. 1926

(phot) not recorded by
render Schowinsky
spread of the bauhaus idea

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

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

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

w. 269

gropius

w. 270

gropius adler automobile. 1929-1931

w. 34

gropius

w. 35

w. 36

below gropius and joost schmidt: display at an exhibition of copper and brass products. each plate of the spiral is of a different metal. the whole spiral slowly revolves. 1934

exhibitions in america
the bauhaus painters, especially feininger, 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. galia 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.
herbert bayer: scheme for display of photographs.
page of catalog for werk bund exhibition, paris. 1930 NE.

marcel breuer: living unit of an apartment hotel.
werk bund exhibition, paris. 1930 NE.

l. moholy-nagy: exhibition of bauhaus work, werk bund exhibition, paris. 1930 NE.

m. friedländer: porcelain tea set designed for hotel use, executed by the staatliche porzellan manufaktur, berlin CL.
A. 79. 103
6 coffee pins.

marcel breuer: designs for tubular chairs. c. 1928

A. 38. 2020. 33
Brauer NE.
g. hassenpflug: trellis of metal tubing with plants designed for a flower show, Berlin, 1935

A. Po. 31.00
Hassenpflug

G. hassenpflug: chairs designed for easy stacking

A. 39. 106 A. Po. 33
Hassenpflug

G. hassenpflug: kitchen stool

A. 38. 2025. 10
Bayer

Marcel Breuer: project for a theater. 1929

A. Po. 13
Breuer

Marcel Breuer: dining room of the Boroschek apartment. 1930

A. 38. 1089. 163
Breuer

Marcel Breuer: project for a hospital. 1929

A. 38. 212. 12
Breuer
I. Moholy-Nagy, Herbert Bayer and Walter Gropius: display for the building unions, building exhibition, Berlin. 1929-1930

Walter Gropius: project submitted in a competition for a city hall in Halle. 1928

Walter Gropius: social rooms of an apartment hotel with adjoining swimming pool and gymnasium. Werkbund exhibition, Paris. 1930

A. P. 47
herbert bayer: outdoor signboard advertising a magazine.


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

max bill: Swiss pavilion at the triennale exhibition, Milan, 1936.
I. Moholy-Nagy: Mobile sculpture, glass and different metals, illuminated to produce a variety of light effects, shown at the Werkbund exhibition, Paris. 1930

Moholy-Nagy: Mobile sculpture. Glass and different metals. Illuminated to produce a variety of light effects. Shown at the Werkbund exhibition, Paris. 1930

A. 38, 3039 E.
Photograph: A. 38, 2456 BN.

I. Moholy-Nagy: Aviation exhibition, London. 1936

A. 38, 4955.9
Moholy-Nagy

Alexander Schawinsky:
Cover of a pamphlet advertising Olivetti typewriters. 1935

A. 38, 3098 A - B
Schawinsky
Also A. 38, 2228.2 E.
Schawinsky

Herbert Bayer and
I. Moholy-Nagy: Display for the building unions. Building exhibition, Berlin. 1929

A. 38, 2216.26
Bayer

A. 38, 1931
max bill: swiss pavilion at the triennale exhibition, milan, 1936
cf.
A. 39.37
bill

naum slutsky: lighting fixtures, 1928-1932
cf.
part 2: photo
rub. A. 39.113
grapino

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

naum slutsky: lighting fixtures
cf.
A. 39.112
Moholy-nagy

christian dell: wall fixture
cf.
rub. of A. 39.117
Moholy-nagy
Farkas Molnár: Apartment House, Budapest, 1933

Fred Forbat: Stadium, Zehlendorf, 1926

Iwao Yamawaki: Living Room in the House of the Architect, Tokyo

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

ottie berger: carpeting

ottie berger: wall covering

ottie berger: washable upholstery material

ottie berger: material for upholstery or curtains
alexander schawinsky: display at the building exhibition, berlin. 1931

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

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

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

marcel breuer and f. r. s. yorke: model for a garden city of the future
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, Breudendieck and Kepes at the New Bauhaus in Chicago; by Walter Gropius and Marcel Breuer in the Department of Architecture at Harvard University and by Mies 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.


Weaving course. Anni Albers: Don Page: Rib weave developed from three elementary weaves at left.


Stage studies. Alexander Schawinsky: Designs for forms to be carried like shields across the stage.
the new bauhaus, chicago
american school of design
director: l. moholy-nagy

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

preliminary course
r. koppe: woodcutting

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

M.A.M.AExh_0082_MasterChecklist

MoMAExh_0082_MasterChecklist
laboratory school of industrial design, new york
(formerly design laboratory)

seymour wassnyng: metal construction. problem in balance. 1937
Did not come.

marco vici: metal construction. problem in tension

study in materials and textures. 1937
Did not come.

victor sklare: study in surface effects produced by the use of different tools on wood and metal. 1938
Did not come.

marco vici: metal construction. problem in tension