



Janet Reuter

May 2019**The German Weimar Republic was founded in 1919 and in the same year, 100 years ago the famous Bauhaus came into existence.**

When Walter Gropius launched the Staatliches Bauhaus in Weimar in 1919, no one could have imagined how revolutionary his ideas would become. The school was founded at a time when Germany was ruined after four years of the tragic World War One and was looking at how to start a new future. The development leading up to the Bauhaus had already started much earlier. At the end of the 19th century in fact. Germany aimed to overtake the British as the leading economic power in Europe. The combination of production methods of making industrial products with the elements of craftsmanship were the basis of the English Arts and Crafts Movement and the philosophy of William Morris, and was particularly strong internationally at the end of the 19th century. Products made in Britain were very desirable for export around the world. At the turn of the century the use of local materials and traditional in a modern concept was popularized by architects who designed houses working with local craftsmen. This inspired Walter Gropius in 1907. However, there were no art and design schools in Germany at that time until the Prussian schools of arts and crafts which had only been purely artistically oriented were inspired by the English model and set up design workshops. Contemporary artists such as Peter Behrens and Henry van de Velde took over the management of the arts and crafts schools in Dusseldorf and Weimar.



The Bauhaus School set up by Walter Gropius combined ideas of German craftsmanship with those of the English Arts and Crafts Movement. The state sponsored school aimed to incorporate good design into mass produced industrial products, with the intention of giving Germany a design and architectural identity. This would ultimately help the country to compete on a global scale. The school developed the concept of a "total work of art" which involved bringing

different art forms together, such as fine arts, crafts, design and architecture. The key idea of "form follows function", which means the purpose of design should act as a starting point, rather than the way it looks aesthetically. Further very important principles were working honestly with materials. The school attracted extremely creative students who were encouraged to develop "radical" ideas not only in the work situation but also in their private lives. It was an experimental form of learning and living which stood for openness and internationality. This formed the basis for art and design schools for the future and resounded back to Britain where these concepts still exist up to today.

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Bauhaus continued.

The teaching staff at the Bauhaus were called masters. They included some of the greatest and most creative artists of the 20th century. They included Josef Albers, Paul Klee, Wassily Kandinsky and Johannes Itten. The teachings on the theory of colour by Itten are still today a basis of study in design courses.



The House on Horn 1923, the first flat roof trial house built from concrete and steel.

In 1925 the Bauhaus moved from Weimar to Dessau, where Gropius designed a new building for the school. In 1928 Hannes Meyer also an architect took over directorship of the school and he was replaced in 1932 by Mies van der Rohe and it moved again to Berlin. Due to the changes of location and leadership the school became financially unstable. There was also increasing political pressure coming from the strongly growing anti-modernist Nazi government who believed only in the extremely traditional concepts of Germany's past. All together this led to the closure of the Bauhaus in 1933. Many of the greatest talents ever known in Germany moved abroad especially to the USA in order to continue the development of their inspirational modern design concepts in all fields but especially architecture. America and Israel profited to an unbelievable extent from these German designers and Germany lost in an equally unbelievable way from losing their artistic genius.

Women designers in the Bauhaus.

In the Bauhaus's first year more female students applied than male and the students who were accepted came from a variety of socio-economic and educational backgrounds. All students did a basic course to prepare them for the later more specialised subjects. However, after the first basic course the females were only allowed to study in the areas of weaving or ceramics. Females were not considered capable of studying in the courses in product design in the metal workshops and architecture. However, as the Bauhaus progressed and after very strong protests this changed. This change in the specialisation of female students was mainly due to the efforts and support of the Hungarian artist, Laszlo Moholy-Nagy. He fortunately for the women became part of the Bauhaus administration in 1928. This was also fortunate for the economic situation of the Bauhaus as the women designers brought in considerable amounts of money from the sales of their innovative products.

Johannes Itten's Colour Wheel



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Women in the Bauhaus continued.

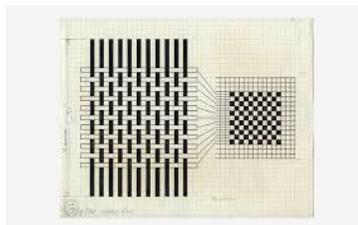
Marianne Brandt was trained initially as a painter, but became the first woman admitted into the metal working program. She studied under Moholy-Nagy, was appointed workshop assistant and eventually ended succeeding him as the workshop's director in 1928. Her industrial designs for household objects have been recognised as iconic expressions of the Bauhaus aesthetic. They have an unchanging appeal as objects and have influenced so many of the things we see around us today. I remember when a student, saving like mad to buy an angle-poise table lamp which was a classic Brandt design. I still use it today.



Alma Siedhof studied in the courses of Wassily Kandinsky and Paul Klee. However the courses she did with Johannes Itten led to her later work using these studies of colour theory. At first she worked in the weaving department but later was able to change to the wood working workshops. It was in this area that she developed her greatest designs for toys and furniture to encourage the creative development of children. She designed a childrens room in the prototype Haus am Horn. Her work became an instant success and she was able to earn a considerable income which she brought into the Bauhaus. Her interchangeable wooden objects in primary colours are still produced today and are used in kindergartens and pre-school education.



Gunta Stözl and Anni Albers were both major figures in the development of textile design and textiles as a creative art form. They both focused their creative energy into weaving abstract modernist textiles for commercial and industrial use. Textiles for floors, walls, windows and furniture were an essential part of the Bauhaus interior design concepts. Both were very talented artists and were able to translate their fine art basis into a more functional nature following the needs of contemporary industrial design. Gunta Stözl became the first female head of department and master at the school. After leaving Germany she set up her own companies and design school in Switzerland.



These are only a few of the great ladies of the Bauhaus whose names are not so well known as their male colleagues but their contribution was just as remarkable!

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News about and for the English ladies

Nothing like a Dame or Tea with the Dames a wonderful new documentary film!

What happens when four legends of British stage and screen get together? Dame Maggie Smith CH. OBE.DBE. aged 84, Dame Judi Dench OBE. DBE. FRSA aged 84, Dame Eileen Atkins CBE.DBE aged 84, and Dame Joan Plowright, Baroness Olivier, CH. OBE.DBE, aged 89, are among the most celebrated actresses of our time, with scores of iconic performances, decades of wisdom, and innumerable Oscars, Tonys, Emmys, and BAFTAs between them.



They are also longtime friends who hereby invite you to join them for a weekend in the country as they catch up with one another, reminisce, and share their candid, delightfully irreverent thoughts on everything from art to aging, to love, to a life lived in the spotlight. Bursting with devilish wit and whip-smart insights. Tea With The Dames is a remarkable opportunity to spend time in great female company and reminds me of what the Best of British is all about!

Mother's Day Sunday 10th May

The first International Mother's day was founded by the American social activist and feminist Anna Marie Jarvis (1864– 1948) in 1908. She was responsible for the American Mother's Working Clubs. Later in the 20th century she was however not pleased with the days commercialisation. „I hope to found a memorial mother's day to commemorate a mothers matchless service that she makes to humanity in every field of life. She is entitled to it „, quote from Anna Marie Jarvis.



Afternoon Tea in the Rosenpark, Steinfurt is starting again each Wednesday afternoon from 08. May

Plant Market in the Hessenpark, Neu Anspach.

Over one hundred regional and international companies are exhibiting everything that the avid gardener loves to have! From plants to trees to garden equipment and accessories.

4th and 5th May.



Birthdays in May

Annemarie Sacher

Hannelore Gal

Happy Birthday Ladies !!

