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INTRODUCTION

The anniversary of the Bauhaus' centenary, in 2019, is not something that La Cambre and the association Fonds Henry van de Velde could overlook. We know that the foundation, spirit, and legacy of the Bauhaus have had a profound impact on the history of La Cambre, from its creation to its modern and even contemporary developments. We also know the tight relationships that Henry van de Velde entertained with Walter Gropius, and with Weimar's artistic, industrial, and political communities. We are not as well informed, however, about the exact tenor of these relations, or how they evolved in light of the political and aesthetic upheavals that consumed Germany before, during, and after the First World War. That, then, was the mission of this double issue of the *Cahiers Henry van de Velde*: to revisit the facts and refine our understanding of the personal relations and influences that informed not only the functioning of van de Velde's first school, which was active in Weimar from 1907 to 1914, but also its eventual demise, and the birth of the Bauhaus from its ashes. This delicate mission was entrusted to Anne Van Loo, a specialist of van de Velde's trajectory and immense legacy, and the president of the scientific committee of the Fonds Henry van de Velde.

The Fonds was established in 2004 in order to manage—in the best possible scientific, technical, and financial conditions—the exceptional archives, graphic documents, photographs, books, and objects that van de Velde bequeathed to La Cambre.

Its creation allowed, in addition, for the creation of a new dynamics, one that combined the forces of the school with those of the association in the effort to raise both the public and private funds that would it make possible to preserve the documents in good condition, to undertake the necessary preventive measures, and to launch a number of important restoration campaigns.

The Fonds organizes exhibitions and publications, participates regularly in international conferences, and, less visibly but no less importantly, accompanies and advises the school in how to manage the high number of requests from Belgian and international researchers and museums for consultations, loans, and reproductions.

In 2014, the Fonds Henry van de Velde reactivated an editorial tradition that had been initiated in the 1960s by a previous association, the Amis de van de Velde (1960-1973). This renewed initiative led to the publication, first, of Cahier number 14, which celebrated the association's ten-year anniversary,

and now of this double issue, number 15/16, which sheds light on the context, experiences, and debates that van de Velde started or participated in during his time in Germany, and on the ways in which these contributed to the creation of the Bauhaus.

Benoît Hennaut, Director, La Cambre
Caroline Mierop, President, Fonds Henry van de Velde asbl

ABOUT THE HENRY Van de VELDE FAMILY FOUNDATION

In 2016, sparked by advice from avid van de Velde researchers, the great grandchildren of Henry van de Velde created a foundation in his name. The foundation's purpose is to support global interest in Henry van de Velde by connecting and assisting those that have been inspired by our great grandfather. As the foundation owns the rights to van de Velde designs and materials, we are able to finance selected projects with income generated from licensing fees associated with these rights. The foundation reviews project proposals and funds those it believes deepen the understanding of Henry van de Velde's ideas and influence and exposes his body of work to a broader audience of students, teachers, researchers and enthusiasts.

In this centenary year of the Bauhaus, we opted to support content related to van de Velde's contributions to the ideas and philosophy of this important school. Originally, the Cahier Henry van de Velde 14-15, dedicated to van de Velde and the Bauhaus, was published in French and German by the Fonds Henry van de Velde and the school La Cambre, in Brussels. In order to reach a larger audience, we invested in producing an English translation in free e-book format.

We are always interested to hear what future Henry van de Velde projects and research you think we should embrace. For more details, please have a look at the foundation's website henryvandeveldefoundation.org and share your ideas.

Mathijs van Houweninge, Chairman
Henry van de Velde Family Foundation

HENRY VAN DE VELDE AND THE BAUHAUS

By Anne Van Loo

A DISPUTED FILIATION

What, if anything, links the Bauhaus and Henry van de Velde? Could the Bauhaus have come into being without van de Velde's prior commitment to teaching the arts and crafts? It is unlikely. And yet, the filiation between van de Velde's Weimar school and the Bauhaus remains controversial, not to say unknown.

From 1900 to 1914, van de Velde contributed to making Germany a real leader in Europe in the fields of architecture and the industrial arts, and the Bauhaus continued that legacy from 1919 to 1933. For van de Velde, there was never any doubt about the kinship between his pedagogical approach and that of the Bauhaus, even though Walter Gropius devoted his energies to underscoring where their respective methods diverged.[1] The fact remains, however, that it was in Weimar—at van de Velde's School of Arts and Crafts (*Kunstgewerbeschule*) and at the Academy of Fine Arts (*Hochschule für bildende Kunst*), two remarkable buildings he constructed between 1904 and 1911—that the Bauhaus was born, in the spring of 1919, on a breeding ground that van de Velde had been cultivating since 1902.

Van de Velde was thirty-eight years old when he arrived in Weimar, where he would dedicate his best years to an ambitious economic and cultural project, namely the renewal of the production of arts and crafts, with teaching as the project's spearhead. The experiment was interrupted in 1914, though not, as we might have expected, because of the outbreak of war, but rather because the nationalist aspirations of the local powers (the grand duchy of Saxe-Weimar-Eisenach) could not tolerate van de Velde's free and internationalist spirit—the very same fate, incidentally, was to befall the Bauhaus twenty years later, albeit in different institutional and political context. Their two experiments evolved and unfolded under very different conditions: while van de Velde's actions were eventually stopped by the authoritarianism of a late feudal state, Gropius' actions were initially propelled by the revolutionary winds of the first years of the Weimar Republic.[2] The two schools, however, had as their goal a general education of form based on practice pedagogy (workshop), even if Gropius replaced the notion of *Kunstgewerbe* (arts and crafts), which had been so dear to van de Velde, with that of *Gestaltung* (design).[3]

The hypothesis of a filiation between these two men and their schools deserves to be explored further, since the materials being gathered and

published today (statements of intent, programs, student works, administrative documents, correspondence, testimonies, etc.) invite us to reexamine the question.[4] A first approach will consist, naturally, in establishing a chronology of the known facts capable of shedding light on the cause and effect relationships and on the conflicts that marked the antecedents, as well as the genesis, of the Bauhaus. Such an approach can delineate a general framework, one that could gradually be rendered more specific and that could be nourished by further researches, such as the ones sparked, among other things, by the conference dedicated to the relationship between Henry van de Velde and the Bauhaus organized in Brussels in 2019, the year that commemorates the hundredth anniversary of the birth of the Bauhaus.[5]

THE ARTS AND CRAFTS RENAISSANCE OF THE "NEW WEIMAR"

A painter by training, van de Velde abandoned painting and embraced the arts and crafts. As early as 1894, he claimed that "Art must conquer the machine," that "use creates shape," and that "rational forms impose themselves."[6] Influenced by William Morris, he founded his own company, which specialized in the making of furniture and Art Nouveau objects, in Brussels in 1898. However, the narrowness of the decorative arts in the Belgian scene led him to Berlin in 1900, where he started working with a major decoration brand, agreeing to design exclusively for it in exchange for sizeable fees.[7] The dissolution of that contract barely a year later obliged van de Velde to surrender the copyright to the designs he had conceived for the company for a period of five years—this misadventure explains, at least in part, why he abandoned Art Nouveau in 1902.[8]

It was in the wake of these events that Count Harry Kessler, a cosmopolitan intellectual and a clairvoyant patron of the arts, put van de Velde in contact with a number of important figures in Weimar, among them Elisabeth Förster-Nietzsche, sister of the philosopher, who had died in 1900. In the summer of 1901, negotiations were under way to name van de Velde advisor to the Grand Duke of Saxe-Weimar-Eisenach.[9] While waiting for that appointment to be confirmed, van de Velde and Kessler attended the inauguration of the Artists' Colony (*Künstlerkolonie*) exhibition in Darmstadt. It was an event that drew considerable media attention at the time, and one that gave pride of place to the architect Josef Maria Olbrich, who was then advisor

to the Archduke Ernst Ludwig. There, van de Velde discovered everything that an artistic advisor could hope to receive from his sovereign. He was, however, nauseated by the decorative exuberances that he saw in Darmstadt. As he confessed to a friend: "You cannot imagine the degree of absurdity that artist's phantasy can reach. (...) I am truly happy to be able to check the tendency towards ornamental and architectural madness that reigns here." In opposition to the "Künstler-Haus" that he found in Darmstadt's, van de Velde wanted to focus on studying a "Normal-Haus."[10]

In Weimar, the trio formed by van de Velde, Förster-Nietzsche, and Kessler hatched the project for a "New Weimar": their goal was to turn the little sleepy town into one of Europe's main artistic and intellectual centers, as it had been in the days of Goethe, Schiller, and Liszt. Van de Velde was played a leading role in that project. Over the course of 1902, he undertook a detailed investigation of the arts and crafts industries of the grand duchy.[11] He concluded that the technical training available to those industries was insufficient, and that led him to create, with his own funds, a free advisory and guidance center for craftsmen and art industries, which he called the Arts and Crafts Seminar.[12] Nor did the two other members of the trio sit idly by: Kessler became the director of Weimar's museums, a position he held from 1903 to 1906, while Förster-Nietzsche opened the Nietzsche-Archiv on October 15, 1903. The Archiv was not only the veritable center of gravity of the New Weimar project, it also allowed van de Velde to showcase his skills, and the work he did there marked the inauguration of a new plastic sobriety.

Between 1902 and 1905, all hopes were allowed.[13] Memorable events that brought together well-known artists and intellectuals were organized, among them: the foundation of the Deutscher Künstlerbund, an artists' association, on December 15, 1903; exhibitions of the work of Impressionists and neo-Impressionists, but also of the work of Wassily Kandinsky (July 27, 1904) and Paul Gauguin (July, 1905); and readings by André Gide (August 5, 1903) and Hugo von Hofmannsthal (April 29, 1905). And one could have met Richard Dehmel, Rainer Maria Rilke, Max Klinger, Théo Van Rysselberghe, Auguste Rodin, Jean Jaurès, Maurice Denis, and others. During the summer of 1904, eager to do more than supply models and offer advice, van de Velde envisaged expanding his Seminar into a fully-fledged school. Accordingly, he drew the blueprints for an "institute" that, he imagined, would become the centerpiece for a lasting reorientation of the arts and crafts industries of Thuringia.[14] Conscious of the difficulties involved organizing a total, and autonomous, education in the arts and crafts, van de Velde initially

entertained the idea of forging a tight collaboration with the Academy of Fine Arts: the two schools would have a common administrative and financial management, as well as shared classes.[15] Unfortunately, though, the project for his school had to be postponed in favor of a new building that he was commissioned to design and build for the Academy of Fine Arts (1904-1911).

But the atmosphere in Weimar was changing. The Grand Duke's conservative entourage beheld the upheavals being introduced by the New Weimar project with a critical eye. The first difficulties reared their head as early as 1905. While van de Velde was fighting to be able to build his school and thus bring it into being, he wrote to Kessler that "the gang" had convinced the Grand Duke to reduce the wing of the new building that was intended to house his own studio![16] In January, 1906, an exhibition of Rodin drawings deemed licentious served as the pretext for the Grand Duke to get rid of Kessler, who resigned his post on July 3. That is when the real problems started for van de Velde.

VAN DE VELDE'S PEDAGOGICAL LABORATORY IN WEIMAR

Despite the unfavorable evolution of his situation that announced itself in the summer of 1906, van de Velde decided not to loosen his hold: in July, following an important commission, he started working on his own home in Weimar, so as to "no longer feel like an exile."[17]

After a good deal of harassment, the Grand Ducal School of Arts and Crafts[18] officially opened its doors on October 7, 1907, with a promise from the Grand Duke to contribute a yearly sum to its operation. The first workshops to open were for silversmithing, chiseling of precious metals, enameling, bookbinding, weaving, and tapestry. A ceramics workshop was also in the works. There were also drawing and modelling classes.[19] In his memoirs, van de Velde writes:

> The school I had just created in Weimar and from whence flew the flag of insurrection was the most advance citadel of the new artistic principles. (...) An intense, stimulating, and pure atmosphere reigned over the place. (...) Young men and women, without exception, donned the white apron that doctors and nurses wear in hospitals. The least consequential object created in our workshops was treated with the same care and hygienic precautions that we reserve for newborns: it was welcomed with the same joyous satisfaction with which we welcome a new child into the world! (...) The school's curriculum did

> not include either an art history class, or a class about the history of styles. (...) Any and every recourse to nature—or, rather, to naturalist elements—is incompatible with the creation of pure form. The latter is entirely the result of a rational concept.[20]

For van de Velde, research into the pure, original, authentic form—with the moral charge implied therein—presupposed not only a technical knowledge of the craft, but also a mastery of materials, textures, and colors.

The school, however, was obliged to operate under the constant cloud of the political intrigues of the Grand Ducal house, and of an insufficient budget that strained its pedagogical goals. The Grand Duke financed school with his own private funds, endowing it with five thousand German marks a year. This dependence limited van de Velde's actions, and he tried, albeit in vain, to persuade the state to take the school under its wing. With the exception of bookbinding, weaving, and ceramics, all the other workshops were private. They belonged to masters or to external companies: these benefited from the spaces the school made available to them, but they were also responsible for the risks. All the workshops were simultaneously spaces for learning and for production—the latter completed the school's operational budget. The masters received a percentage of the sales from their workshops, and the students were interested in the income obtained by the sale of their work.[21] The school, in fact, functioned a bit like a company of which van de Velde was the patron. Aware of the pedagogical limits of such a system, he wrote, many years later:

> During the time when all I had was the Seminar, everything that issued from the researches and efforts undertaken in the workshops bore, inevitably, the imprint of my own personality. But it was during those years, when I intensified my teaching activities, that a number of things crystalized for me and, from that moment forward, I subjected my students to the principles and the discipline of the rational conception.[22]

Charles-Édouard Jeanneret, who visited the school while van de Velde was absent, on June 22, 1910,[23] wrote that it was an establishment of limited scope in which all the teaching was administered by the director himself. We may, however, question his impartiality, since we know the bonds that existed between Le Corbusier and August Perret when the latter stripped van de Velde of the Théâtre des Champs-Élysées commission in Paris.[24] The article that Fritz Hellwag published in 1911[25] paints a clearer picture of the pedagogy

at work at the school, though what made van de Velde's school unique in relation to other German institutions whose curriculum was focused on the arts and crafts is something that has not been studied in detail yet.

Be that as it may, Le Corbusier did not see that van de Velde's role in Weimar was not limited to directing the school, or to the mission that had been entrusted to him, but was inscribed in a global project: the New Weimar. The project drew its inspiration from Nietzsche's vitalism and from the idea of a harmony that encompassed, on the one hand, the rational and Apollonian vision of the engineer and, on the other, artistic sensibility, Dionysian sensuality, and cultural heritage. That, in fact, aptly describes the beautiful urban scheme that van de Velde had conceived to house the two schools in Weimar: the Academy of Fine Arts, modelled on Apollonian monumentality, and the small School of Arts and Crafts, which answered that monumentality with a vocabulary inherited from the local tradition, and achieved a remarkable integration of contemporary architecture into the city's Neoclassical environment. Set within the context of the New Weimar and of the school's budget problems, van de Velde's pedagogical and economic project is not quite as distant from the first Bauhaus as might appear at first sight. Like the latter, it ran into difficulties after a scant five years due to the intrigues fostered by reactionary pockets of society and to the hardening nationalisms that presaged the outbreak the war.

On March 30, 1914, while he was working at the theater for the Deutscher Werkbund exhibition in Cologne, van de Velde was recalled urgently to Weimar and invited to resign on the spot or face the shame of being fired.[(26)] van de Velde stood firm in the face of these intimidations, and he wrote a detailed report of the totality of his activities over the twelve years he had spent in the Grand Duchy.[(27)]

COLOGNE 1914: VAN DE VELDE AND ARTISTS AGAINST THE POLITICS OF THE DEUTSCHER WERKBUND

The exhibition organized by the Deutscher Werkbund was inaugurated in Cologne on May 18, 1914, and it was followed by a congress that ran from July 2 to 6, exactly a month before the outbreak of World War I. The Deutscher Werkbund was an association founded in Munich on October 5, 1907, by twelve artists and twelve industrial firms with the goal of promoting their common work. Among its founders we find, notably, Peter Behrens, Josef Hoffmann, Josef Maria Olbrich, and Richard Riemerschmid. A number of other figures, soon joined the movement as well; Karl Ernst Osthaus (1847-

1921), who was one of Germany's more important art collectors and patrons during the early part of the twentieth-century, played an important role in it. At the time (1908), Osthaus made a commitment to building, close to the city of Hagen, an artist's colony that billed itself as the modern reply to the Mathildenhöhe in Darmstadt. To that end, he put a number of well-known architects—including Behrens (whose studio employed Gropius, Le Corbusier, and Mies van der Rohe between 1908 and 1911), Riemerschmid, Jan Ludovic, Mathieu Lauweriks, Bruno Taut, and van de Velde—into competition. (28)

Van de Velde does not figure among the founders of the Deutscher Werkbund, but he was in fact invited to Munich on the eve of its founding, no doubt to participate in a preparatory meeting.(29) Did the opening of his own school in Weimar on October 7, 1907, along with the difficulties that van de Velde encountered there, dissuade him from committing himself to fighting on yet another front? Or was it, rather, that he was not convinced of the pertinence of such an association? His authority was in any case recognized by its founders, as we can tell from the fact that he was invited to speak at the first congress of the Werkbund, about art and industry.(30) On that occasion, he declared the following:

> The joining of art and industry means nothing less than the fusing of the ideal and the real, that is to say, nothing less than associating an ideal to realities that posit their demands in more imperious ways than all the others, realities that never give way to anything, and that never hesitate about destroying an ideal if need be. It is likewise just as foreign to the nature of industry to orient itself towards beauty as it is to count on the demands of a morality that rests on the perfect execution of the production. Industry's thirst for profit marks with its seal both nature and the means of production. Nothing stops either one or the other.(31)

After he pronounced these words, and while malicious gossip and xenophobic campaigns against him were multiplying in the German press, van de Velde, thanks to Osthaus' insistence, was invited to participate in the 1914 show, where he was able to make, after considerable prevarication, his famous tripartite stage.(32) Unfortunately, the outbreak of WWI less than two months after the opening of that important show meant that it did not have the international repercussion anticipated for it.(33) The exhibition's goal was to offer a survey of seven years of activity by the Werkbund, and to showcase Germany's contribution to the evolution of architecture and the decorative

arts. However, with the exception of the creations by Taut and Gropius, what the buildings conceived and erected for the occasion revealed, more than anything, were the divergent currents that ran through the Werkbund, and through German architecture itself, from the "regional style" (*Heimatstil*) of Hermann Muthesius to the neo-classicism revisited by Peter Behrens and Josef Hoffmann. The congress, which took place from July 2 to 6 that same year, was a powerful moment in the history of the association, which was at that time undergoing a crisis that threatened to splinter it. Muthesius (who was both president of the Werkbund and advisor to the Minister of Economic Affairs in Berlin) wanted to help the economic expansion of the Empire by disseminating German art abroad via the Werkbund. To that end, he formulated ten proposals which aimed to improve the quality of manufactured products through a focus on artistic research and on the creation on object-types, which he called Typisierung,[(34)] that could be serially produced for export. Artists, however, knew well that the demands of serial production did not necessarily correspond to those of artistic creation. And van de Velde's anarchic and internationalist convictions turned him into the main antagonist of these proposals. Although he had once said that the machine could be the source of beauty because of the rigor it demands, he argued vigorously against Muthesius' proposals:

> As long as there are artists in the Werkbund and as long as they still have an influence on its destiny, they will protest against every proposal of a canon or *Typisierung*. (...) And yet nothing, nothing good and splendid, was ever created out of a mere consideration for exports.[(35)]

Muthesius was obliged to retract his ten theses, since van de Velde was not alone in condemning them; on the contrary, some of the main figures of the Werkbund were on his side: Taut, August Endell, Hans Poelzig, and, most importantly, Walter Gropius, who positioned himself as one of Muthesius' main opponents.[(36)] Even Behrens, who had been working for the famous AEG since 1907, took a prudent attitude in the debate. And although the architect Riemerschmid supported van de Velde, he observed, in a spiritual tone: "Killing birds of paradise is undoubtedly stupid and brutal. Still, were anyone to propose a breeding camp for birds of paradise, I would be strongly against it."[(37)] By mid-July, however, Muthesius had reasserted his position in a tendentious article that he published after the congress. Van de Velde, Gropius, and Osthaus joined forces once again to pursue the polemic through the press.[(38)] In the end, Muthesius resigned as president of the direction

committee in 1916, though that gesture did not put an end to the controversy, which was resumed after the war.

This calling into question of the politics of the Werkbund by van de Velde and Gropius on the eve of World War I is a good illustration of the difficulties of being a modern artist while remaining faithful to a rigorous ethics in the face of a society's contradictions. The participation of artists in industrial production would go on to accompany the entire existence of the Bauhaus, which, *in extremis*, preferred to dissolve before it became completely instrumentalized. Still, this is a refrain that finds new currency in each epoch, and one that continues to interpellate the world of contemporary artistic creation.

It was shortly after these memorable days, and ten days prior to Germany's invasion of Belgium, that, on July 25, 1914, van de Velde sent his letter of resignation as director of Weimar's School of Arts and Crafts to the Grand Duke.[(39)] In his letter, van de Velde recommended his allies during the Werkbund controversy as possible successors to his post: the German architects August Endell and Walter Gropius, and the Swiss sculptor Hermann Obrist (who had collaborated with van de Velde in his theater).

WEIMAR DURING THE WAR

Walter Gropius, who came from a well-off family with many architects, had opened an architecture studio with his associate, Adolf Meyer, in Berlin in 1910. He had made his name with the functional aesthetics of the Fagus Factory building (Alfeld, 1911-14), whose glass façades garnered considerable attention. Moreover, he showed a keen interest in the industrialization of construction as a solution to the housing question. He was mobilized in the summer of 1914, and he passed the war years in combat, on many fronts. On December 1, 1914, he sent, of his own initiative, a letter to van de Velde, thanking him for everything he had done in Germany, and apologizing for his compatriots' attitude towards him.[(40)]

In Weimar, van de Velde, as a foreigner holding a civil servant's post, was obliged to take on German citizenship and was forbidden to leave the country.[(41)] His resignation was supposed to take effect on April 1, 1915, but was postponed to mid-October of that year, which is when his school had to be permanently closed. Van de Velde availed himself of any means he could to avert this threat.[(42)] In February, 1915, he met with Endell, who was enthusiastic about the idea of becoming his successor,[(43)] and, on April 11, he asked Gropius if he would be willing to become the new director of Weimar's School of Arts and Crafts, informing him at the same time about the other candidates he had

proposed for the post.[44] When Gropius accepted, van de Velde wrote him again, on July 8, 1915: “It’s terribly sad. The Grand Duke stipulated that the Grossherzoliche Kunstgewerbeschule [the School of Arts and Crafts] will cease to exist on October 1, 1915.” He also warned him, in the same letter, to be weary of creating an “Arts and Crafts Council” in place of the school, even though the relative efficiency of such an institution had in fact motivated the creation of his school. In October, 1915, van de Velde completed a long and final report, which he had printed to preserve for posterity the events that led to the destruction of his school, even though it was flourishing. The report concludes with these prophetic words: “The work is silenced. The empty and dead body can serve other ends.”[45]

From the front, Gropius suspected the intrigues that were being directed at van de Velde. And, concerned, he asked Osthaus for clarification on several occasions: “What is happening in Weimar? (…) Do people really want to destroy all of van de Velde’s work?”[46] Between the end of 1915 and the start of 1916, and at the request of the Grand Ducal administration, Gropius wrote (from the front!), his “Proposals for the Establishment of an Educational Institution to Provide Artistic Advisory Services to Industry, Trade and Crafts,” a project that owes just as much to the Deutscher Werkbund as to van de Velde. In it he writes:

> Industry today must confront artistic questions seriously (…). For the artist possesses the ability to breathe soul into the lifeless product of the machine, and his creative powers continue to live within it as a living ferment. His collaboration is not a luxury, not a pleasing adjunct; it must become an indispensable component in the total output of modern industry.
>
> Only the ability to give an adequate form to living conditions, which change or are completely renewed, allows us to judge the work of an artist … without it being necessary to depreciate the artistic legacy of the past with unjustified arrogance.
>
> A school that was run thus would be a real support both for the arts and crafts and for industry; indeed, it could enrich the applied arts much more than the production of a handful of unique and exemplary pieces that would, evidently, always preserve their value. Within its walls, it might be possible to revive that happy corporate activity found in its ideal form in medieval guilds, in which like-minded artists from related fields—architects, sculptors, craftsmen of all different levels—unassumingly made their own contributions to the common

> enterprise in a spirit of respect for the unity of a collective idea. This fact ensured that their contributions modestly inscribed themselves in the common work. Through the revival of that proven mode of work, adapted to the modern world, the ways in which the conditions of modern life express themselves will become more unified, until finally coalescing to form a new style in the days to come.[47]

Negotiations were then interrupted, to be resumed only in 1919. Gropius continued his life in the army, alternating between the front and his headquarters in the Vosges, and brushing up against death on several occasions. He was even deployed to Belgium for a while, where he taught military communications at the Flawinne Chateau, near Namur.[48]

At that time, van de Velde, in the throes of a full existential crisis that paralyzed his activity, was trying to get to the United States with the help of Gari Melchers (1860-1932), a post-impressionist American painter who had started teaching at Weimar's Academy of Fine Arts in 1909, but who had returned to the US in 1914. Although the project was on the verge of success in October, 1916, but it ultimately fell through,[49] probably because van de Velde found a way to reach Switzerland instead, where he arrived in April, 1917. In August of that year, he started working tirelessly to create "van de Velde workshops" for the production, and diffusion, of objects from all the branches of the industrial arts. Following the confiscation in Germany, in November 1918, of part of his goods, van de Velde was obliged to renounce his project of founding a new school and workshops in Uttwil, in the vast property (Schloss Uttwil) that he had purchased with that end in mind in August, 1918, on the border of Lake Constance with money borrowed from friends.

It was, finally, in a very different Germany from that of 1914 that the negotiations concerning the future of the Weimar schools were resumed, in early 1919, with the provisional Republican government of Saxe-Weimar. Between 1919 to 1925, a very turbulent period with occasional outbursts of insurrection, the country was transformed into a federal state under the presidency of the social democrat Friedrich Ebert. Without the proclamation of the Weimar Republic and the turbulent context of those years, the Bauhaus would not have come into being. Still, in Weimar, a part of the old, Grand Ducal administration remained in place at the municipal level, and so it was that the first person Gropius approached was the old *Hofmarschall* Herbert von Fritsch, who had been placed in charge of the arts, to inform him that he had deepened the idea of giving new form to Weimar's artistic life.[50] After his demobilization, Gropius resumed his architectural work in Berlin, and he

joined both the November Group (*Novembergruppe*) and the Workers' Council of the Arts (*Arbeitsrat für Kunst*),[51] two artistic associations with close ties to revolutionary movements, which counted as members Paul Klee, Erich Mendelsohn, Wassily Kandinsky, Lyonel Feininger, Kurt Weil, Bertolt Brecht, Alban Berg, and others. It was to the latter group that architect Otto Bartning presented the project for a study program for craftsmen, architects, and artists that undoubtedly influenced the Bauhaus program.[52]

BIRTH OF THE BAUHAUS —A DISAPPOINTMENT FOR VAN DE VELDE

Between the end of 1918 and the start of 1919, and following several meetings that took place in a tumultuous context[53] with Weimar authorities, Gropius finally managed to secure his appointment as director of the two schools, which would be combined into one and named, at Gropius' suggestion, Staatliches Bauhaus in Weimar.[54] The Staatliches Bauhaus was to be "a collective working community of all the artistic disciplines that (...) should eventually be capable of producing everything related to building: architecture, sculpture, painting, furnishings, and handicraft." The Bauhaus was created at the end of March, and Gropius, whose appointment started on April 1, 1919, wrote the famous manifesto whose frontispiece was illustrated by a Feininger woodcut, *The Cathedral*, which symbolized the collective goal of a "working community" inherited from Medieval guilds. As in the latter, the professors were "masters" and the students were, at first, apprentices, then colleagues, and, finally, apprentice masters in their turn. "Art is not a 'profession.' There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. (...) But proficiency in a craft is essential to every artist."[55] All the instruction was practice-based, and each workshop had a "master of form" and a "master of craft." The working community was conceived like an organism in which social life was learned via exchanges that were both internal (concerts, theater plays) and external (the sale of objects produced, contact with art industries, and so on).[56]

When Gropius assumed his new position, he did not dream even for an instant about having van de Velde, out of sight since he had gone to Switzerland, return to the school; indeed, he even considered for a while renting van de Velde's home in Weimar, the Hohe Pappeln, to use as his residence.[57] It was then that two old professors from the Academy of Fine Arts, the sculptor Richard Engelmann and the engraver Walther Klemm—both of whom had become "masters" at the Bauhaus in 1919—wrote a friendly

letter to van de Velde to announce Gropius' official nomination to head the two schools (which had been combined into one), and the appointment of the first four artists.[58] They offered van de Velde spaces (Gari Melchers' workshop) adjacent to the school, and expressed their hope that he would manage to reach a financial arrangement, either with the city authorities itself or with the Chamber of Skilled Trades, that would allow him to spend a good part of the year in Weimar, where he could pursue his activities and give talks at the Bauhaus.

Gropius, literally stupefied by this initiative, was not at all enthusiastic about the idea of being chaperoned by such an authority. Still, the idea had been launched, and van de Velde—who saw clearly that his project of starting a school in Switzerland was compromised and who imagined that Gropius was aware of the invitation—was both enchanted and touched by the proposition. Moreover, number of influential figures (K. E. Osthaus, Elisabeth Förster-Nietzsche, G. Kolbe, the Bauhaus' own Council of Masters) pleaded for his return to Weimar, but Gropius gently asked van de Velde to wait a little as he was facing certain difficulties.[59] Van de Velde returned to Weimar in July, 1919, for the first time after the war, to empty out his house in order to put it on the market, and he understood then that he was not welcome.[60] It was only on October 29, 1919, that Gropius was able to put an end to this delicate situation, though without meeting van de Velde himself: he gave the Bauhaus' Council of Masters the responsibility of informing van de Velde that the workshops could not be spared due to lack of space.[61]

It is true that the Bauhaus was beset by difficulties from the very start. Gropius had to deal with the same reactionary "clique" that had troubled van de Velde, and who saw the school as den for Spartakists and communists, despite the fact that any and every political activity was forbidden at the school. And yet, at that time, the Republic was being threatened by the extreme right, notably by the Kapp Putsch, Weimar's bloody riots, and the general strike that followed.[62]

Due to the lack of funds, the workshops that Gropius had announced in the Bauhaus manifesto were only created slowly over time.[63] And, as had also been the case at van de Velde's school, some of the workshops were the private property of the masters who ran them.[64] It was only towards the end of the 1920s that the workshops for glass painting, pottery (in Dornburg), and woodworking opened their doors; woodworking was the most important of the workshops at the Weimar Bauhaus, and Gropius started directing it in 1921. That same year, Gropius succeeded in bringing two painters to the

Bauhaus: Paul Klee, who was tasked with teaching the "theory of form," and Oscar Schlemmer, who was appointed head of the scenography workshop; a year later, Gropius brought Kandinsky into the mural workshop and the color theory class. The Bauhaus had series of high-profile modern artists who rejected traditional representation in its staff, though things were not always smooth.[65]

Starting in 1921, the "preliminary course" (*Vorkurs*) became compulsory in the first semester for all incoming students. The Swiss painter Johannes Itten was the person in charge of this, and he exerted a defining influence on the very life of the school. His method was founded on a subjective and intuitive approach, anchored to the materials themselves, which he supplemented with theoretical lessons on contrasts, basic forms and colors, and with an investigation into internal harmony. The instauration of the *Vorkurs* was certainly one of the most interesting particularities, along with the technical workshops, of the Bauhaus. Still, Itten's fascination with Zoroastrianism, combined with an attitude that became increasingly sectarian, meant that he was eventually obliged to resign, and he left the Bauhaus at the end of 1922.[66] He was replaced by the Hungarian painter Lázló Moholy-Nagy, to the great chagrin of Theo Van Doesburg—the founder, with Piet Mondrian, of the movement De Stijl—who had moved to Weimar in 1921 and had organized a very critical alternative learning program in the hopes of being hired by the Bauhaus.[67]

THE EXHIBITION OF 1923: "ART AND TECHNOLOGY—A NEW UNITY"

During these years, when inflation in Germany had risen to levels never seen before, the finances of the Bauhaus were a disaster. In the effort to consolidate the economic basis of his school, Gropius oversaw the transition of the workshops from apprenticeship to production—much as van de Velde had done before him, for the same reasons. Still, the credit Gropius obtained from Thuringia's Municipal Council was conditional on the organization of a major exhibition in 1923, and on a readjustment of the school's finances.

All the efforts of the academic year 1922-23 were directed at making sure that the exhibition would be a media success. The theme selected for the exhibition, and which Gropius addressed in his opening statement, delivered on August 15, 1923, was "Art and Technology—A New Unity," which led the Bauhaus towards a more functional approach.[68] The presentation of student work, which had been conceived with an eye to industrial production, drew

considerable attention: toys produced by the woodworking workshop, ceramic tea pots by Theodor Bogler, glass objects by Josef Albers, metal objects by Marianna Brandt, desk lamps by Karl Jucker and Wilhelm Wagenfeld, and so on. The exhibition of these objects was accompanied by a painting exhibition at Weimar's State Museum, and by an international architecture exhibition curated by Gropius himself.[69] The "Bauhaus Week" opened the festivities with a series of events: a concert by the Bauhaus' Jazz orchestra, and another by Paul Hindemith; productions of Schlemmer's *Triadic Ballet* and of *Stravinsky's Soldier's Tale*, with the composer present, and more. The core of the exhibition was the Haus Am Horn: conceived by Georg Muche and built by Adolf Meyer (Gropius' collaborator), it was presented as a model for future housing developments. It was a comfortable and affordable home, with an original spatial arrangement. The Haus Am Horn proved to be the only construction built and equipped entirely by the Weimar Bauhaus, which at that point still did not offer architecture classes.[70] The exhibition as a whole was a huge success, including with the international press.[71]

When the exhibition closed, on September 30, Gropius sent the catalogue to van de Velde, along with a letter in which he describes the difficulties the Bauhaus was facing due to the rise of conservative and nationalist forces.[72] A few days later, his home was searched by the Reichswehr (on November 23, 1923), and, in the spring of the following year (on April 24, 1924),[73] Gropius, reading the Jena and Berlin newspapers, learned that his contract would not be renewed. In the fall, using the school's financial instability as a pretext, the authorities in Thuringia terminated all the positions of masters at the Bauhaus. Gropius then requested, and got, the support of important international figures—Einstein, Stravinsky, Chagall, Kokoschka, Berlage, Behrens, Schoenberg. He wanted them to form an advisory board and to second the petition in favor of his school that he planned to send to the government and parliament. Van de Velde answered, albeit with some delay. He agreed to support the school in a long and sometimes ambiguous letter that he addressed to the Thuringian Landtag on October 16, 1924, but he rejected the idea of an advisory board: considering the point the situation had reached, he did not put much stock in its efficiency.[74]

On December 26, 1924, having understood that there was no point in expecting anything at all from the Thuringian Landtag, Gropius and eight other masters of the Bauhaus officially decided to dissolve the Staatliches Bauhaus in Weimar.[75]

THE BAUHAUS EXPANDS TO DESSAU
... AND TO BRUSSELS?

When van de Velde learned about the end of the Bauhaus in Weimar, he wrote to his wife: "It's only too natural that they should be thinking about me there."[76] But did he really at that point still count on returning to Weimar? It is not impossible, even though he did not have any concrete offers in that direction.[77] Since February, 1920, following Behrens, Mies van der Rohe, and Berlage, van de Velde was pursuing his career as the architect of the Kröller-Müller family, for whom he constructed several buildings in the Netherlands and conceived a vast museum, the work on which was always being postponed, intended to house the family's art collection, which included, among other things, 250 Van Goghs. But he was also, at that time, contemplating more and more seriously a return to Belgium.[78] In June, 1925, the Belgian art critic Paul Colin asked van de Velde, confidentially, if he would be "willing to move to Brussels to be the director of an Institute of Decorative Arts being planned by the government."[79] The project took more than a year to become a reality; meanwhile, in March, 1925, the Bauhaus announced that it was moving to the industrial city of Dessau at the invitation of its liberal mayor, Fritz Hesse. Gropius finished the plans (summer, 1925) for the new buildings of the school, and opened an office in Dessau, where he was entrusted with a number of important architectural projects.

At the same moment, van de Velde was getting ready to play a leading role in the world of architecture and the industrial arts in Belgium by becoming the director of a new establishment, the Institut Supérieur des Arts Décoratifs (or Higher Institute of Decorative Arts),[80] that the socialist minister Camille Huysmans created especially for him in 1926. The school—van de Velde chose both the staff and the pedagogical approach—was to run against the grain of academic teaching and to continue, albeit through other means, the Weimar experiment. That allowed for the creation of architecture classes, along with classes in urbanism, architecture's indispensable compliment (1927), and it also relieved the workshops from the pressure of having to live off of their productions.[81] Against a wave of protests from the academic world and a virulent press campaign, the ISAD was created by royal decree on November 30, 1926—in other words, four days before the Bauhaus officially inaugurated its new buildings, under a new name and with a new statute, in Dessau.[82] Van de Velde's school was located in the buildings of a former abbey, La Cambre, while the Bauhaus occupied brand new buildings that expressed Gropius' rational and optimistic vision of the new architecture.

In order to put substance on the new slogan, “Art and Technology—A New Unity,” and in order to put the artist in relation with “healthy realities of the working world,” the school established a more consequential scientific track, in the form of conferences, to complete the workshop-based curriculum. And, in 1927, Gropius invited Hannes Meyer to teach architecture at the Bauhaus. Taking advantage of a moment of respite and exhausted by the incessant struggles to defend the school, Gropius made Meyer the school’s director in 1928 so as to be able to devote more time to his own architecture studio—this coincided with the moment when a revival of the building sector in Germany was starting to gain momentum. Under Meyer’s leadership, architecture acquired increased importance, and the academic training shifted away from conferences and towards a cycle of classes, not only in the field of construction (building, the strength of materials, stability), but also in the fields of psychology and the social sciences—thus drawing a direct line from the reflections of the CIAM, which had come into being in June, 1928. The workshops were focused even more on the concrete realization of actual commissions,[83] and they required a serious functional and technological approach that sealed the transition from crafts to industrial design. On the other hand, artistic activities gained their autonomy and became optional, for art need not play a leading role in the invention of forms or the production protocols; where it is essential, rather, is in the education of the designer. After two years as the school’s director, Meyer was accused of giving it a Marxist orientation, and he was as a result relieved of his duties by the municipal council. Mies van der Rohe—who had acquired a strong reputation, as a member of the Deutscher Werkbund, for the work he had done on the Weissenhof housing exhibition in Stuttgart, and who was still basking in the fame of the German pavilion at the Barcelona Exhibition of 1929—was appointed to take Meyer’s place at the head of the school at the start of the academic year in 1930.[84] These events sounded the death knell of the Bauhaus. But van der Rohe—in spite of a severe repression of the students, a move towards a purely technical orientation, and a total submission to the rising xenophobic and racist politics of Nazism—was eventually obliged to move to an abandoned factory in Berlin-Steglitz on October 25, 1932.[85] And in spite of the—ever increasing—concessions he was willing to grant, van der Rohe eventually closed his school in July, 1933, following a decision taken by its professors.[86] This end could not have been surprising to van de Velde.

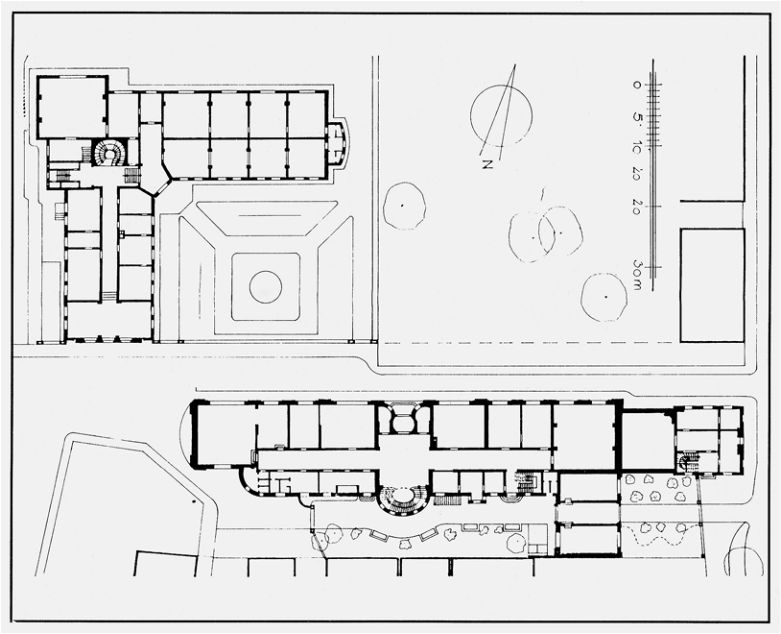
Gropius and van de Velde never met again after 1914, and hardly corresponded.[87] That does not mean, however, that they completely lost

sight of each other. After all, if there was one school in Europe that shared the Bauhaus' goals and pedagogical methods (and, indeed, even its amazing parties), it was van de Velde's school in Brussels: the ISAD was the only school contemporaneous with the Bauhaus that openly subscribed to its goals, and that shared, even, its heretical reputation … The event that undoubtedly best bears witness to this filiation is the Belgian participation at the Paris World's Fair of 1937: led by van de Velde and illustrated by his school, the Belgian participation drew spectacular acclaim.[88] But that is another story, one that van de Velde himself evokes, in his way, in *Les Citadelles*, but one that has barely been explored, and is still waiting to be written.[89]

For the rest of his life, Gropius' conscience was troubled by the memory of the Weimar affair.[90] For van de Velde—whose innate sense of timing meant that he found himself time and again at the precise place where the modern language of architecture and design was being developed—that whole affair only strengthened his sense that he had been the toy of a contrary fate, which kept him always from receiving the recognition he felt he deserved. That situation may be explained by the difficult, and sometimes questionable, choices that he made over the course of his life, and by the complicated relations he maintained with famous artists—like Horta, Perret, Le Corbusier, or Gropius—who benefited from efficient networks and who cultivated a better sense of communication than van de Velde. The century that now separates us from the birth of the Bauhaus should lead us to move beyond these barriers and to explore, with discernment, the archives that van de Velde compiled: an exceptionally rich collection, not only interesting in itself, but also because of its documentary value, which allows us to peruse the sources of modernity and the notion of avant-garde that bears its ideology.[91]

(FIG. 01) — Henry van de Velde, Weimar School of Fine Arts (1905–1911), which the Bauhaus occupied in 1919. Belvedere Allee entrance, with poster by Herbert Bayer announcing the exhibition of 1923. Photo: H. Bayer.

(FIG. 02) — Henry van de Velde, Weimar School of Fine Arts (1905–1911), main facade, with Richard Engelmann's sculpture *Die Ruhende* (The Sleeper), *ca.* 1912. Photo: Louis Held. [inv. S. 5263]

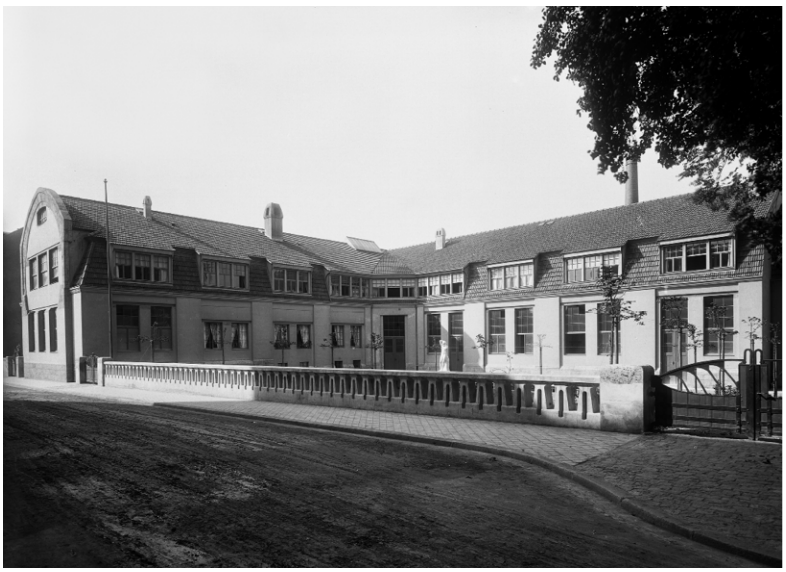


(FIG. 03) — Site plan for the two schools van de Velde designed and built in Weimar. The School of Arts and Crafts is on the top left. Montage by Anne Van Loo.

(FIG. 04) — Henry van de Velde, wooden staircase in the old part of the School of Fine Arts (1905–1906). The 1923 mural by Herbert Bayer was destroyed in 1930 and restored in 1979.

(FIG. 05) — Henry van de Velde, central staircase of the new part of the School of Fine Arts, 1911.

(FIG. 06) — Henry van de Velde, School of Arts and Crafts (1904-1907). The 1923 mural by Oskar Schlemmer was destroyed in 1930 and restored in 1979.

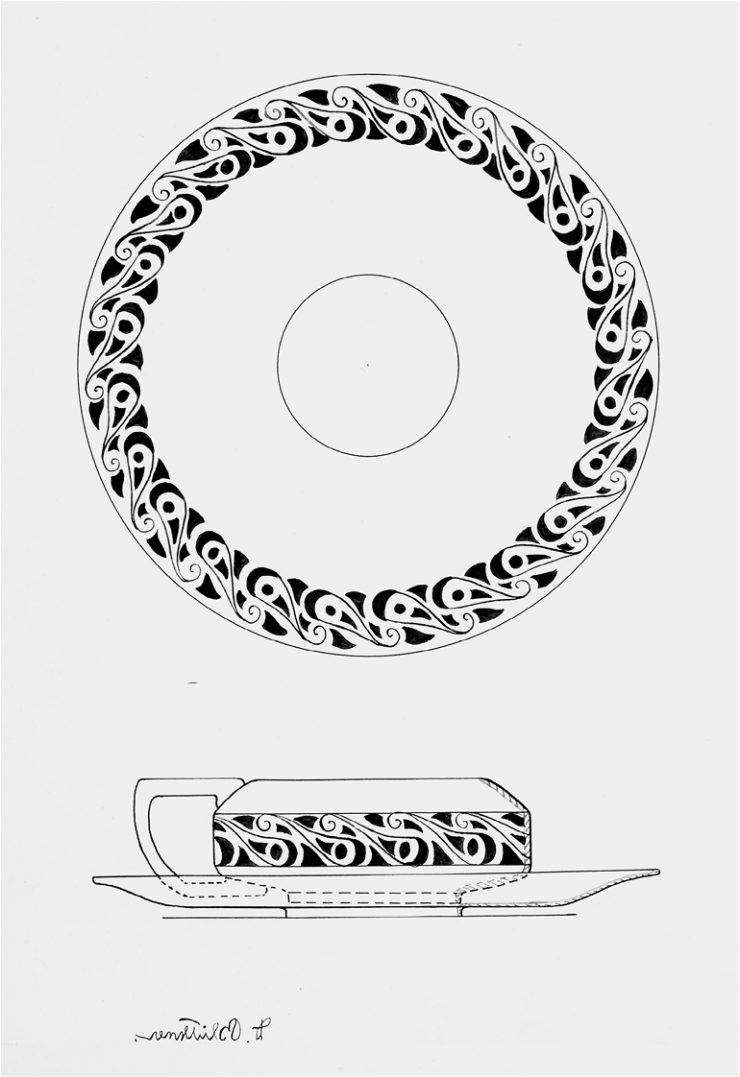


(FIG. 07) — Henry van de Velde, School of Arts and Crafts (1904-1907) and its now gone balustrade, *ca.* 1908. Photo: Louis Held. [inv. S. 5262]

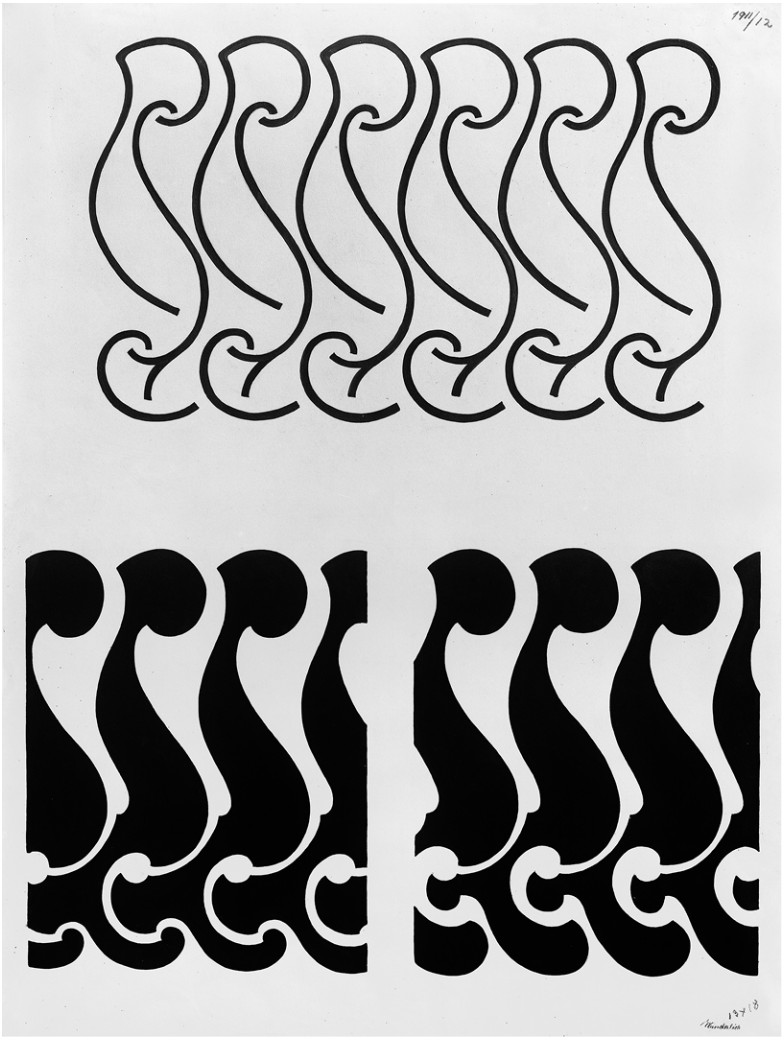
(FIG. 08) — Henry van de Velde in his studio at the School of Arts and Crafts, 1908. Photo: Louis Held. [inv. S. 5233]

(FIG. 09) — Henry van de Velde and three young professors of the School of Arts and Crafts, *ca.* 1910. Behind him, in the middle, is Dora Wibiral and, on the right, Arthur Schmidt.

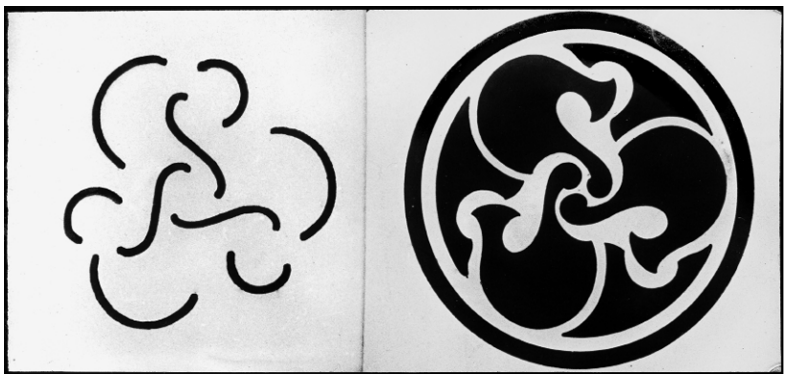
(FIG. 10) — Henry van de Velde, silver teapot and tray, *ca.* 1905. [inv. S 2081 & S. 2297]



(FIG. 11) — Work by one of the students of the School of Arts and Crafts (detail). Dorothea Blüthner, study for tea set, *ca.* 1913. [inv. V-362-17]



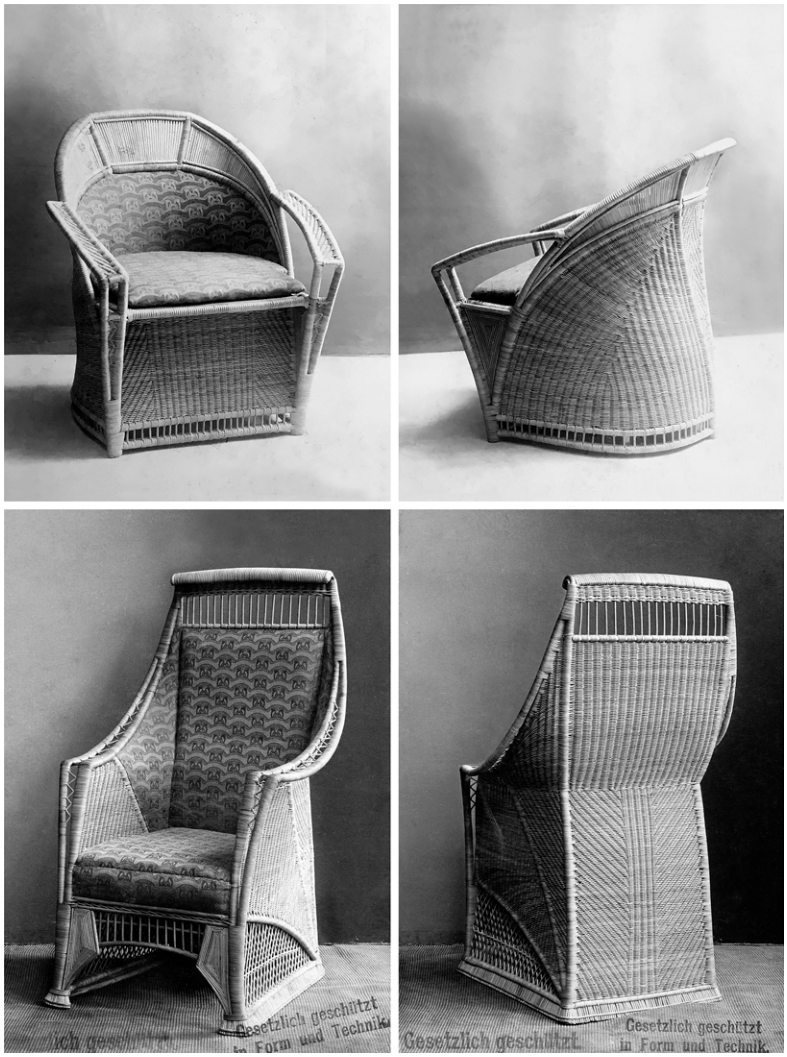
(FIG. 12) — Exercise by a student of the School of Arts and Crafts. Wunderlich, study for a decorative frieze with the transposition of the line to the surface, *ca.* 1911-1912. [inv. S. 2426]



(FIG. 13) — Exercise by a student of the School of Arts and Crafts. Ornamental studies: progression of a rotating form towards surface, 1912. [inv. S. 2799]

(FIG. 14) — Exercise by a student of the School of Arts and Crafts. Ornamental studies: dynamic motif for a continuous surface, 1912. [inv. S. 2822]

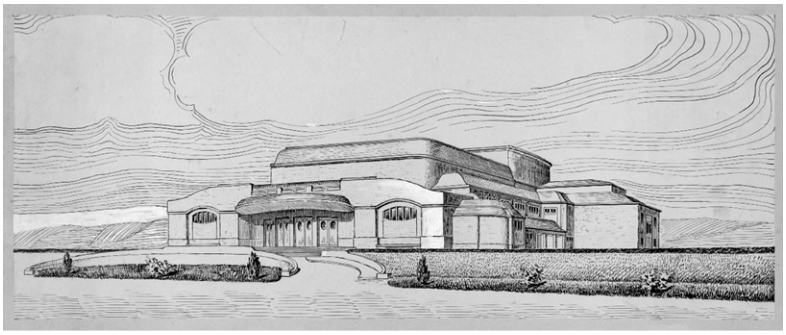
(FIG. 15) — Maria van de Velde at her desk in the Hohe Pappeln living room in Weimar, *ca.* 1910. In the foreground, a vase that Reinhold Hanke made in 1902-1903 from a model by van de Velde.



(FIG. 16) — Wicker chair models conceived by Henry van de Velde around 1904 for the Weimarische Korb-Kunstindustrie August-Bosse.

(FIG. 17) — The *Hohenhof*'s winter garden. Mural ceramics by Henry Matisse and wicker chairs by Henry van de Velde. [inv. S. 2187]

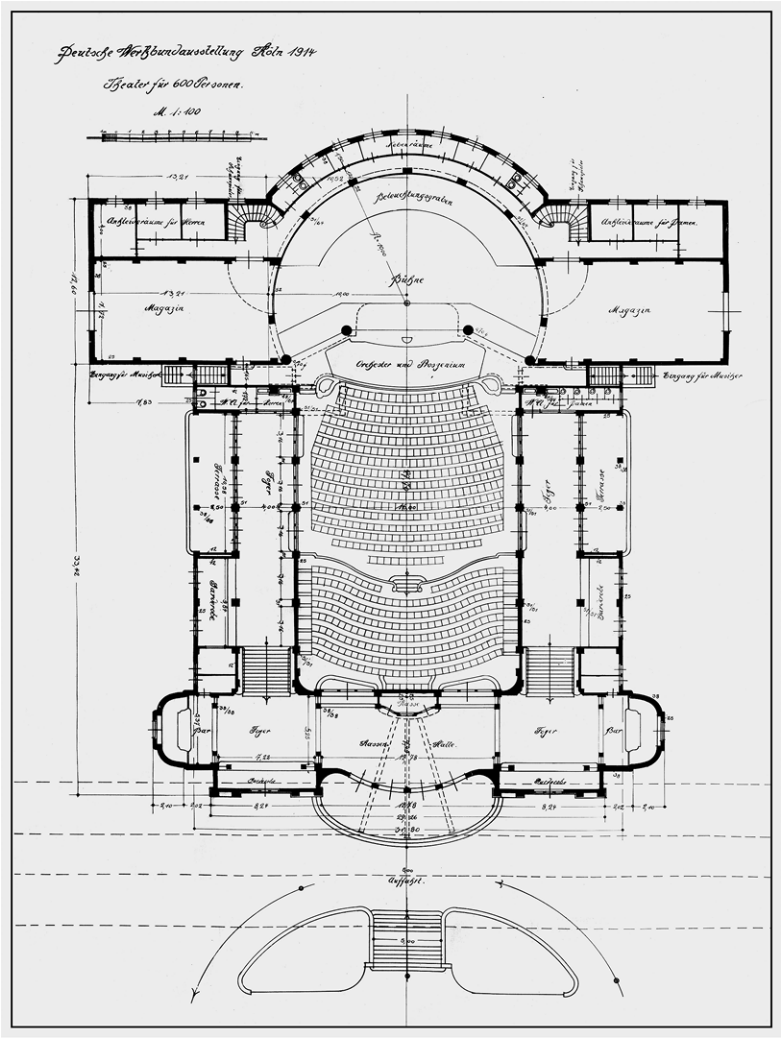
(FIG. 18) — Henry van de Velde, the *Hohenhof* in Hagen (1906-1908). The back facade as seen from the pergola.
[inv. S. 5194]



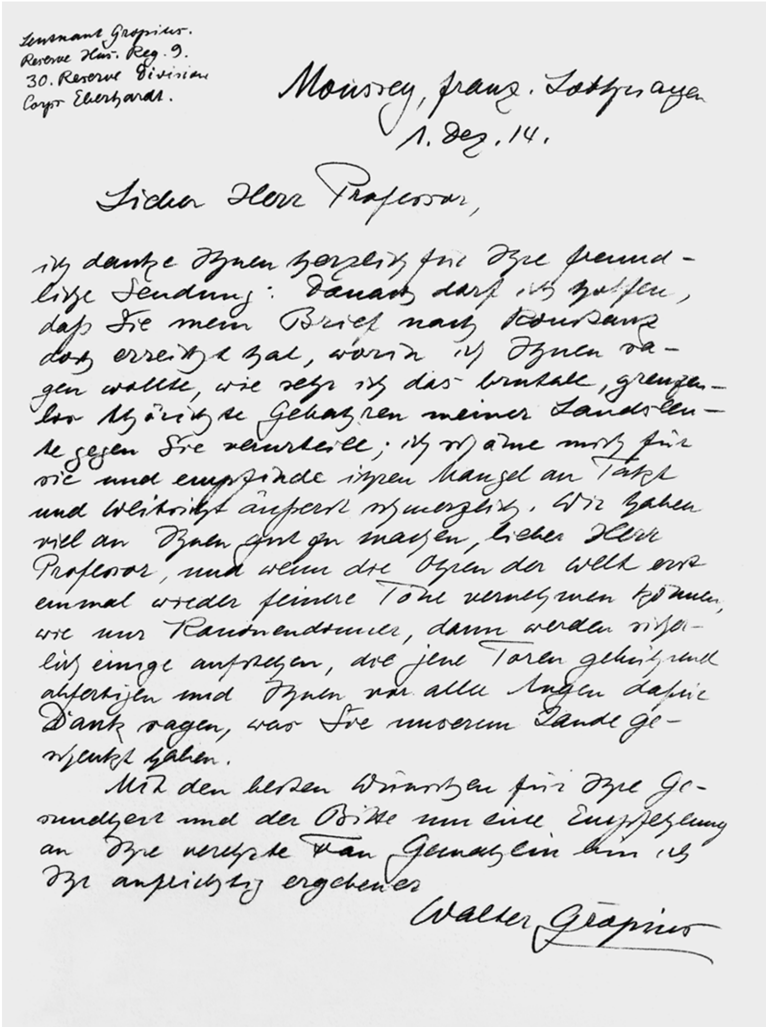
(FIG. 19) — Henry van de Velde, the theater for the *Deutscher Werkbund* exhibition, Cologne, 1913-1914. China ink and gouache on paper, 1913. [inv. S. 4610]

(FIG. 20) — Henry van de Velde, the theater for the *Deutscher Werkbund* exhibition, Cologne, 1913-1914. Plaster model, 1913. Lateral view, with the bank of the Rhine River. [inv. S. 5311]

(FIG. 21) — Henry van de Velde, the theater for the *Deutscher Werkbund* exhibition, Cologne, 1913-1914. Lateral facade seen from the back. [inv. S. 5295]



(FIG. 22) — Henry van de Velde, the theater for the *Deutscher Werkbund* exhibition, Cologne, 1913-1914. Blueprint for the ground floor. [inv. S. 5344]


Leutnant Gropius.
Reserve Hus. Reg. 9.
30. Reserve Division
Corps Eberhardt.

Moussey, franz. Lothringen
1. Dez. 14.

Lieber Herr Professor,

ich danke Ihnen herzlich für Ihre freundliche Sendung; danach darf ich hoffen, daß Sie mein Brief nach Konstanz doch erreicht hat, worin ich Ihnen sagen wollte, wie sehr ich das brutale, grenzenlos thörichte Gebahren meiner Landsleute gegen Sie verurteile; ich schäme mich für sie und empfinde ihren Mangel an Takt und Weitsicht äußerst schmerzlich. Wir haben viel an Ihnen gut zu machen, lieber Herr Professor, und wenn die Ohren der Welt erst einmal wieder feinere Töne vernehmen können, wie nur Kanonendonner, dann werden sicherlich einige aufstehen, die jene Toren gehörig abfertigen und Ihnen vor allen Augen dafür Dank sagen, was Sie unserem Lande geschenkt haben.

Mit den besten Wünschen für Ihre Gesundheit und der Bitte um eine Empfehlung an Ihre verehrte Frau Gemahlin bin ich Ihr aufrichtig ergebener

Walter Gropius

(FIG. 23) — Letter from Walter Gropius to Henry van de Velde, December 1, 1914.[inv. FS X 434 bis/1]

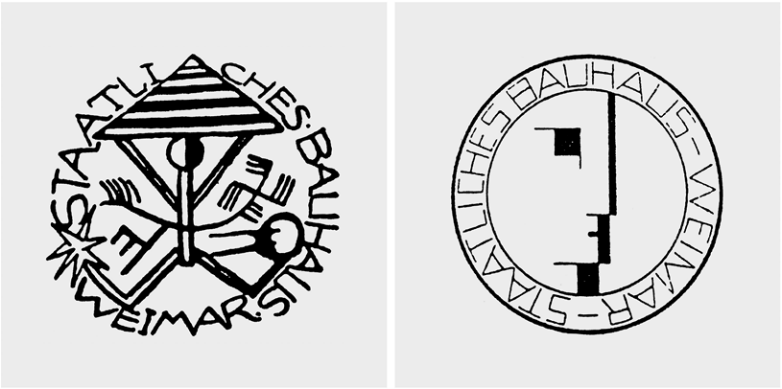
(FIG. 24) — Lieutenant Walter Gropius in uniform, *ca.* 1916.

(FIG. 25) — Walter Gropius and Adolf Meyer, front facade of the Sommerfeld House, Berlin-Steglitz (1919-1920). Fitted by students from the Bauhaus.

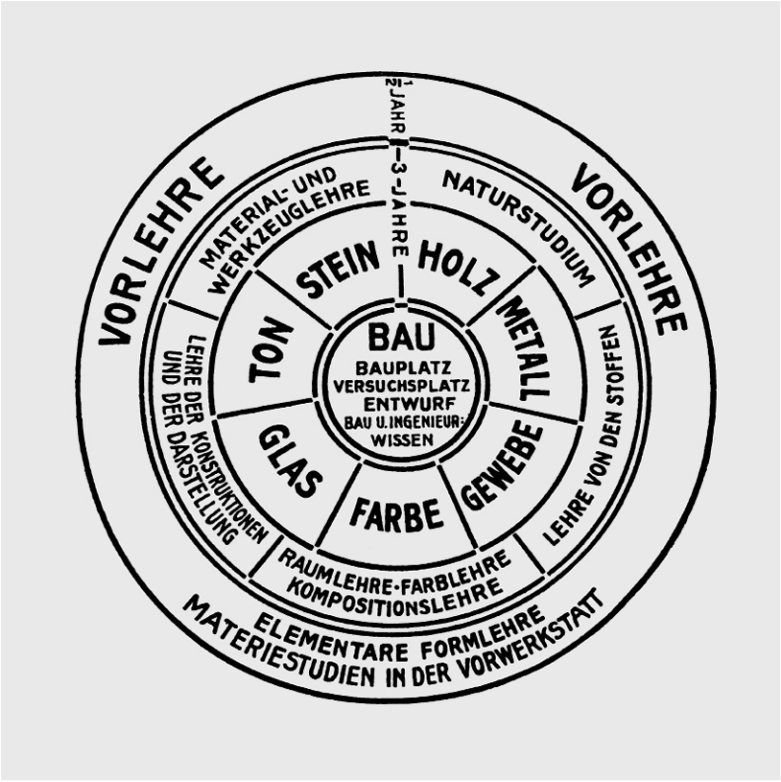
(FIG. 26) — Henry van de Velde's home, *De Tent*, in Wassenaar, The Hague (1920-1921). Prefabricated construction in wood from the Silesian firm Christoph & Unmack, based on a model adapted by van de Velde.

(FIG. 27) — Georg Muche and Adolf Meyer, the *Am Horn* House in Weimar, 1923. Fitted and equipped by students from the Bauhaus. Current photo.

(FIG. 28) — Walter Gropius, Monument to the March Dead, 1922. Destroyed by the Nazis in 1933 and since rebuilt.

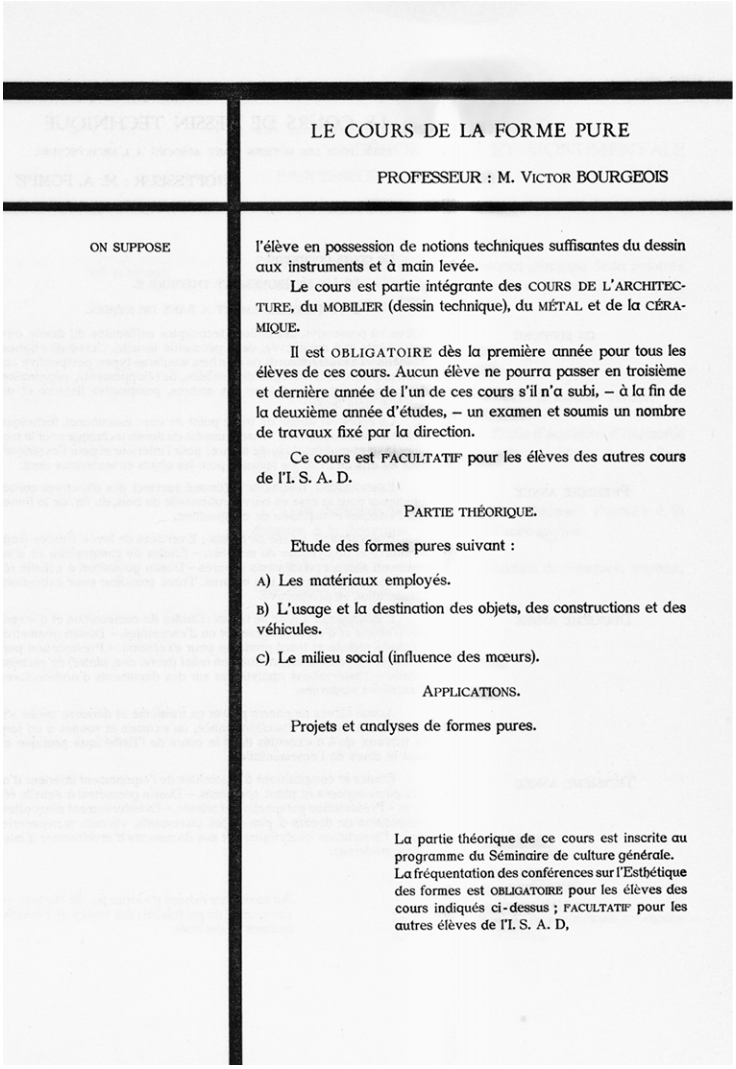


(FIG. 29) — Emblems for the Bauhaus. The design on the left is by Karl Peter Röhl (1919), the one on the right by Oskar Schlemmer (1923). Satzungen Staaliches Bauhaus Weimar, 1922.



(FIG. 30) — Course curriculum for Bauhaus students, 1923. Satzungen Staaliches Bauhaus Weimar, 1922.

(FIG. 31) — Study for the emblem for the Institut Supérieur des Arts Décoratifs (ISAD), by C. Cochius, 1931.



LE COURS DE LA FORME PURE

PROFESSEUR : M. VICTOR BOURGEOIS

ON SUPPOSE

l'élève en possession de notions techniques suffisantes du dessin aux instruments et à main levée.

Le cours est partie intégrante des COURS DE L'ARCHITECTURE, du MOBILIER (dessin technique), du MÉTAL et de la CÉRAMIQUE.

Il est OBLIGATOIRE dès la première année pour tous les élèves de ces cours. Aucun élève ne pourra passer en troisième et dernière année de l'un de ces cours s'il n'a subi, – à la fin de la deuxième année d'études, – un examen et soumis un nombre de travaux fixé par la direction.

Ce cours est FACULTATIF pour les élèves des autres cours de l'I. S. A. D.

PARTIE THÉORIQUE.

Etude des formes pures suivant :

A) Les matériaux employés.

B) L'usage et la destination des objets, des constructions et des véhicules.

C) Le milieu social (influence des mœurs).

APPLICATIONS.

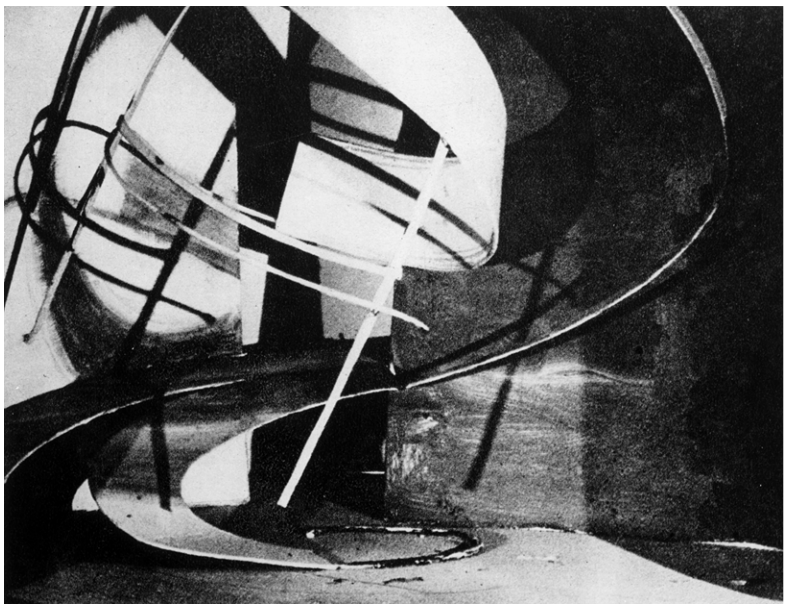
Projets et analyses de formes pures.

La partie théorique de ce cours est inscrite au programme du Séminaire de culture générale.
La fréquentation des conférences sur l'Esthétique des formes est OBLIGATOIRE pour les élèves des cours indiqués ci-dessus ; FACULTATIF pour les autres élèves de l'I. S. A. D,

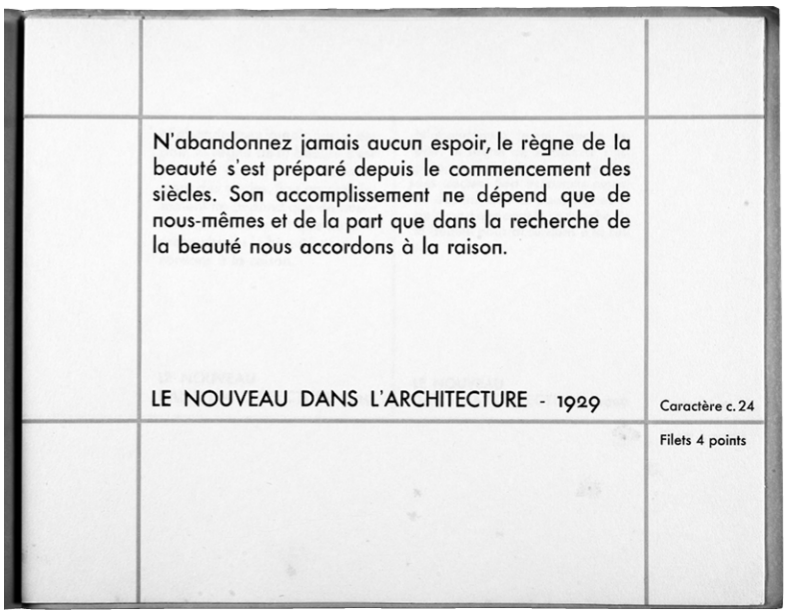
(FIG. 32) — Pure Form class by Victor Bourgeois. Extract from the ISAD's course program, 1927.

(FIG. 33) — Jean-Jules Eggericx's architecture workshop at the ISAD, 1934.

(FIG. 34) — Antoine Pompe's technical drawing class at the ISAD, 1929.



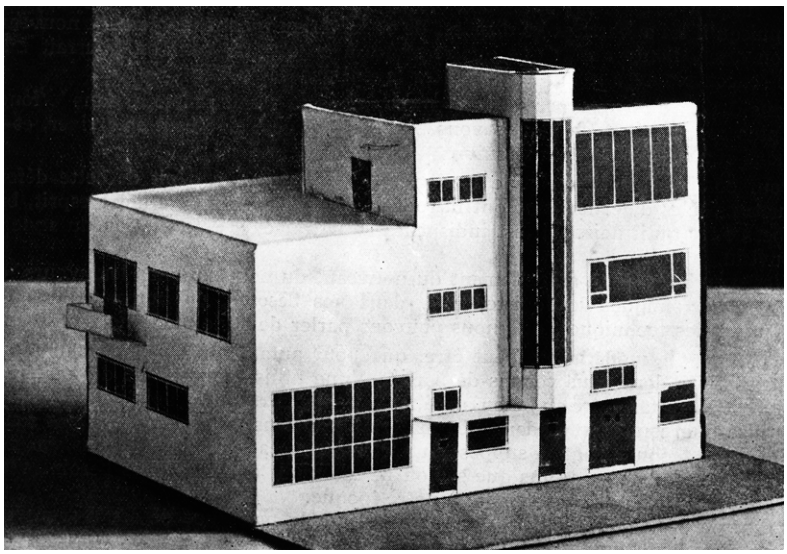
(FIG. 35) — Georges Hauman, study model for the set of Pirandello's *Henry IV*. Theatrical theory and practice class, ISAD, 1929.



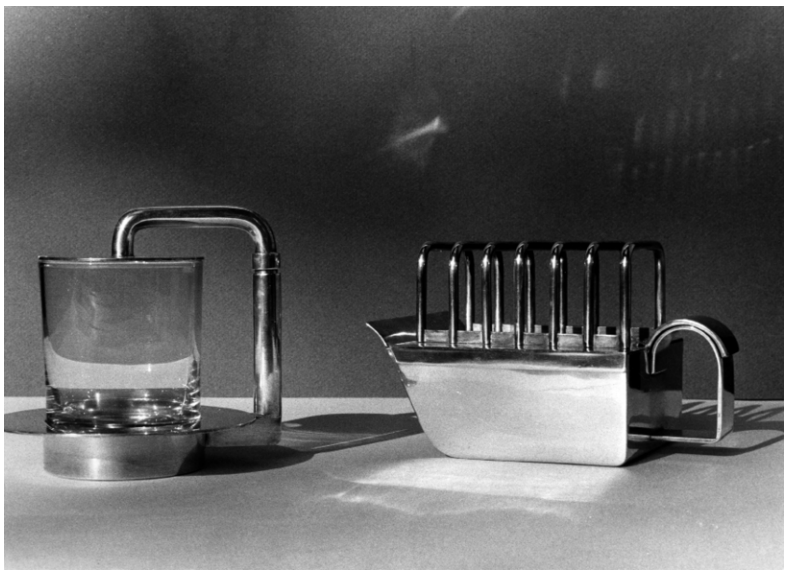
(FIG. 36) — Specimens of typographic fonts from the ISAD foundry and printer; the extract from Henry van de Velde's *Le Nouveau dans l'Architecture* (1929) is typeset in Futura.

(FIG. 37) — D. Martin's costume for the dancer Akarova in Darius Milhaud's *L'Orestie*, performed at the ISAD theater in 1931.

(FIG. 38) — Dutch version of the poster announcing the first exhibition of works by the students of the ISAD at the Palais des Beaux-Arts in Brussels, from June 20 to July 3, 1931. Photo: Isabelle Arthuis. [Coll. 00515]



(FIG. 39) — Gustave Herbosch, house for a painter, 1929-1930. Final project for Jean-Jules Eggericx's architecture class (first year) at the ISAD.



(FIG. 40) — Willia Menzel, jam jar and sliced fresh bread or toast holder in silver-plated copper, 1930. Both were made as part of Félix Jacques metal and enamel class at the ISAD.

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Editorial coordination and supervision (English version)
Régine Carpentier, Caroline Mierop, and Anne Van Loo

Introduction

Benoît Hennaut and Caroline Mierop

Essay

Anne Van Loo

Translation

Emiliano Battista

Design and coding

Esther Le Roy

Photo credits
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(1) — In his memoirs, van de Velde writes: “He [Gropius] established the Bauhaus in Dessau, and it took over the program and revolutionary goals of my institute of Industrial Arts” (Archives et Musée de la Littérature–henceforward AML—manuscript FS X 2, p. 957). Emile Henvaux underlines this same filiation in an article he wrote for the Belgian magazine *La Cité* (vol. VII, no. 1, 1928): “Immediately after the war, he [Gropius] was invited to succeed van de Velde as director of the Weimar School of Arts and Crafts” (p. 2). Gropius, for his part, wrote the following to Hans Curjel, in a letter from August 21, 1961: “My ideas about teaching are the opposite of van de Velde’s. The work of all his students in Weimar bore the stamp of van de Velde’s style. (...) What I tried to do at the Bauhaus, conversely, was to develop on a collaborative basis objective means derived from biological and psychological facts in order to allow the young students to stand on their own two feet rather than imitating their masters.” See Klaus Weber, “Wir haben viel an Ihnen gut zu machen,” in Klaus-Jürgen Sembach and Birgit Schulte (eds.), *Henry van de Velde—Ein europäischer Künstler seiner Zeit*, exh. cat. (Cologne: Wienand Verlag, 1992), p. 371. See also Kathleen James-Chakraborty, “Henry van de Velde and Walter Gropius: Between Avoidance and Imitation,” in *Bauhaus Culture: From Weimar to the Cold War*, ed. Kathleen James-Chakraborty (Minneapolis: University of Minnesota Press, 2006), p. 26-42.

(2) — The proclamation of the Republic took place on November 9, 1918, and on August 11, 1919, its constitution was voted on.

(3) — Conversely, van de Velde’s second pedagogical experiment, the ISAD (Institut Supérieur des Arts décoratifs, or Higher Institute of Decorative Arts), which opened its doors in Belgium in 1927, assimilated both the notion of *Gestaltung and the lessons that had come out of the Bauhaus in Dessau*.

(4) — The literature on the Bauhaus is substantial. Before the reunification of Germany yielded access to archival sources that had been unavailable till then, a pioneering book was written in the 1970s by Hans M. Wingler: *Das Bauhaus, Weimar, Dessau, Berlin und die Nachfolge seit 1937* (Cologne: Rasch & Co/DuMont, 1975); an adaptation of it appeared in English as *The Bauhaus: Weimar, Berlin, Dessau, Chicago*, ed. Joseph Stein and trans. Wolfgang Jabs and Basil Gilbert (Cambridge, MA and London: MIT Press, 1978). Another equally pioneering work from the same period is Karl-Heinz Hüter’s *Das Bauhaus in Weimar* (Berlin: Akademie-Verlag, 1976). Among the numerous works published after Germany’s

reunification in 1989, only a few actually revisited the sources in a systematic fashion. In the writing of the present text, I have in particular consulted the following academic and scientific sources: Lionel Richard, *Encyclopédie du Bauhaus. École du design* (Paris: Somogy, 1985)—although that book is out of print, Richard offers a summary of his main findings in a more recent work, *Comprendre le Bauhaus* (Paris: Infolio éditions, 2012); Magdalena Droste and Bauhaus Archiv, *Bauhaus 1919–1933* (Cologne: Taschen, 2019 [1990]); and the aforementioned *Henry van de Velde—Ein europäischer Künstler seiner Zeit* (note 1), particularly the text by Klaus Weber, "Wir haben viel an Ihnen gut zu machen," and that by Karl-Heinz Hüter, "Hoffnung, Illusion und Enttäuschung. Henry van de Veldes Kunstgewerbeschule und das frühe Bauhaus." Also important are Jacques Aron, *Anthologie du Bauhaus* (Brussels: Didier Devillez 1995); Volker Wahl (ed.), *Henry van de Velde in Weimar* (Cologne: Böhlau Verlag, 2007) and *Das Staatliche Bauhaus in Weimar* (Cologne: Böhlau Verlag, 2009); and Ute Ackermann and Ulrike Bestgen (eds.), *Das Bauhaus Kommt aus Weimar* (Munich: Deutscher Kunstverlag, 2009).

(5) — The conference "Henry van de Velde et le Bauhaus. Art, industrie et pédagogie" took place in Brussels on February 15, 2019, at the Royal Academy of Belgium. It was organized by the Fonds Henry van de Velde, the École nationale supérieure des arts visuels—La Cambre, the Faculté d'architecture La Cambre-Horta (Université libre de Bruxelles), in collaboration with the Royal Academy of Belgium, the German Embassy to Belgium, and Wallonie-Bruxelles International.

(6) — Henry van de Velde, *Cours d'art d'industrie et d'ornementation* (Brussels: J.H. Moreau, 1894), p. 6 and 12.

(7) — We are referring to Herman Hirschwald's Hohenzollern Kunstgewerbehaus; van de Velde also designed the company's offices and showrooms in Berlin, which were inaugurated, with a major exhibition, on November 12, 1900. See Henry van de Velde, *Récit de ma vie*, vol. 2, *1900-1917: Berlin, Weimar, Paris, Brussels*, edited, with commentary, by Anne Van Loo (Brussels: Versa; Paris: Flammarion, 1995), p. 82 & p. 67-77.

(8) — The breach of contract between van de Velde and Hirschwald was only signed on November 5 or 6, 1901, with Hirschwald owning the rights to van de Velde's models until 1906. See the telegram that van de Velde sent to Kessler on November 6 (Deutsches Literaturarchiv, Marbach am Neckar, Kessler Nachlass) and reproduced in van de Velde, *Récit de ma vie* (note 7), vol. 2, p. 82.

(9) — When appointed, van de Velde was tasked with reforming, with a financial goal, the aesthetic of the objects produced by the crafts industries of the grand duchy. His agreement with the head of the ministerial department of the Grand Ducal house was signed on January 15, 1902. See Wahl, *Henry van de Velde in Weimar* (note 4), p. 73-74. Wahl's book reproduces all the documents pertaining to van de Velde preserved in Weimar's public archives, as well as documents that complete those, which Wahl unearthed in other archives. The gathering is an indispensable tool for anyone studying van de Velde's activities in Weimar.

(10) — Letter from van de Velde to Charles Lefébure, November 8, 1901 (AML, FS X 534/01/1 or 2). Van de Velde and Kessler also sent a postcard of Darmstadt's Artists Colony to Maria van de Velde (on September 1 or 2, 1901): it shows the house that Behrens had built there (FS X 784/01/12). The card reads: "Dear kid, we are having dinner at the restaurant of the exhibition, and we're eating with spoons for frog's mouth and knives for elephant's horny feet."

(11) — Van de Velde organized and delivered the conclusions of his investigation by trade. His notes are sometimes in French, though the reports themselves are in German (see AML, FS X 1071). These reports were published in their definitive form in Wahl, *Henry van de Velde in Weimar* (note 4), p. 91-146.

(12) — The Arts and Crafts Seminar (*Kunstgerwerbliches Seminar*) was inaugurated on October 15, 1902. It was organized into four sections: 1) van de Velde's workshop and private studio; 2) a workshop-school in which students already in possession of a diploma could perfect or master a technique; 3) a center for documentation, advice, and the "recycling" of artisans; 4) an archive center (planned but never built). See "Le séminaire d'arts décoratifs du professeur Henry van de Velde," in the magazine *Innen-Dekoration* (French edition), Darmstadt, November, 1902. The initiative was both appreciated and timely, and, two and a half years later, from February 11 to March 6, 1905, the Grand Ducal Museum featured a significant exhibition of objects produced on the basis of van de Velde's projects, models, and advice. The catalogue of that exhibition, *Weimarische Kunstgewerbe-und Industrie-Ausstellung*, is in the collection of the Royal Library of Belgium, AML, FS X 1074.

(13) — Van de Velde even contemplated writing a book entitled *Partie inactuellement spéciale de l'éducation d'un prince*, which would gather everything he wanted to teach the young Grand Duke (letter to his wife, July 24, 1903, AML, FS X 784/03).

(14) — Letter from van de Velde to his wife, August 5, 1904 (AML, FS X 784/04/9). The project, which envisaged as well housing the sculpture workshops of the Academy of Fine Arts, was approved in early December, 1904. See van de Velde, *Récit de ma vie* (note 7), vol. II, p. 243-45.

(15) — Letter from van de Velde to the Grand Duke, December 24, 1904 (cited in Wahl, *Henry van de Velde in Weimar* [note 4], p. 159). Van de Velde suggests in his letter that the students of the School of Arts and Crafts could benefit from the drawing classes (from nature as well as from ancient and live models) and from the classes in Art History available at the Academy. By the same token, the students of the Academy could acquire a basic knowledge of the history and aesthetic of the decorative arts at van de Velde's school.

(16) — Letter from van de Velde to Kessler, July 20, 1905 (Deutsches Literaturarchiv, Marbach am Neckar, Nachlass Kessler). In addition to the School of Arts and Crafts, the new building was to house the Arts and Crafts Seminar, van de Velde's studio, and the sculpture workshops, which complemented the School of Fine Arts.

(17) — It was thanks to the important commission from K. E. Osthaus for the Hohenhof in Hagen that van de Velde was able to build himself a house in Weimar. See van de Velde, *Récit de ma vie* (note 7), vol. II, p. 261.

(18) — The school's exact name was: Grossherzogliche Kunstgewerbeschule in Weimar.

(19) — The school never offered architecture classes, but there was a technical drawing class and the possibility of attending architecture classes at a neighboring institution. See Hüter, "Hoffnung, Illusion und Enttäuschung" (note 4), p. 319. The school was only officially recognized on April 1, 1908, and it was only then that van de Velde was named its director; the contract is reproduced in Wahl, *Henry van de Velde in Weimar* (note 4), p. 187-89. The date, April 1, would subsequently leave its trace on the failures and setbacks that marked the existence of van de Velde's school, and of the Bauhaus as well. Van de Velde was backed for his role by an Administrative Board that included representatives from the government of the Grand Duchy, from its municipalities, from the Chamber of Commerce, the Chamber of Skilled Trades, as well as from two major companies from Jena. In Henry van de Velde in Weimar, Wahl documents the status of the various schools in Weimar as well as the minutes—from May 14, 1908, to August 31, 1914—of the annual meetings of the Administrative Board. Also included there are the annual reports that van de Velde himself wrote, starting with the academic year 1908-09 (p. 192-274).

(20) — Van de Velde, *Récit de ma vie* (note 7), vol. II, p. 249-51.

(21) — These sales yielded 52 000 German marks during the fiscal year 1912-13, which shows that the operating budget of five thousand marks granted by the Grand Duke was modest. See Hüter, "Hoffnung, Illusion und Enttäuschung" (note 4), p. 319.

(22) — Van de Velde, *Récit de ma vie*, vol. II, p. 249. That was, in any case, the pedagogy that he would apply in Brussels in 1927, at the ISAD (the Institut Supérieur des Arts Décoratifs, about which more below).

(23) — See the calendar of the first notebook (*carnet*) in Le Corbusier, *Les voyages d'Allemagne. Carnets* (Milano: Electa Architecture; Paris: Fondation Le Corbusier, 2002). At the request of the commission of the École d'Art de La Chaux-de-Fonds, Charles-Édouard Jeanneret travelled around Germany (from April 1910 to April 1911) to examine both how the arts and crafts were being taught, and the movement in favor of an urban aesthetics. It was in the framework of this investigation that he visited van de Velde's school. See also his letter to Charles L'Éplattenier, June 27, 1910, in which he writes: "I visited the Weimar school but unfortunately van de Velde was in Paris at the time." The reason van de Velde's absence is that he was working on a project for the Théâtre des Champs-Élysées, a commission that was eventually cancelled by Auguste Perret. See Marie-Jeanne Dumont (ed.), Le Corbusier. Lettres à Charles L'Éplattenier (Paris: Éditions du Linteau, 2007), p. 223-24.

(24) — Incidentally, Perret invited Le Corbusier to work on that theater from his office in Paris. In a letter announcing the news to W. Ritter is early August, 1911, Le Corbusier writes: "It's the theater that he [Perret] stole from van de Velde, who was fired." See Marie-Jeanne Dumont (ed.), *Le Corbusier. Lettres à Auguste Perret* (Paris: Éditions du Linteau, 2002), p. 57-58.

(25) — Fritz Hellwag, "Die Grossherzogliche Kunstgewerbeschule in Weimar," *Kunstgewerbeblatt*, September, 1911. The occasion for its publication was an exhibition of the students' work in July, 1911. For more on the school's pedagogy, see Hüter, "Hoffnung, Illusion und Enttäuschung" (note 4), p. 284-337. Winfried Nerdinger, for his part, thinks that van de Velde's school is the most important of the sixty or so *Kunstgewerbeschulen* created in Germany around 1900. See his Das Bauhaus. Werkstatt der Moderne (Munich: Verlag C. H. Beck, 2018), p. 12-13.

(26) — This was on April 1, 1914, the anniversary of his signing his contract. Some days prior to that, on March 16, he had learned of the machinations going on behind his back to have R. A. Schröder replace him as the director of the school. See van de Velde, *Récit de ma vie*, p. 507. See also the notebook containing the carbon copy of his correspondence from April 1914, in which he discusses these events and evokes the possibility of constructing workshops in the gardens of his home, the Hohe Pappeln (AML, FS X 1071).

(27) — For van de Velde's report of May 26, 1914, of his activities in Saxe-Weimar, which includes his reflections on the future of the School of Arts and Crafts, see Wahl, Henry van de Velde in Weimar (note 4), p. 296ff. See also the manuscript draft, written in French and dated April 22, 1914 (AML, FSX 1069). In this manuscript, van de Velde insists on the space the school needs in order to expand, on the lack of means, on the worrisome status of the teaching staff, as well as on the fact that no official commission had ever been entrusted to any of the workshops at his school. He also details the financial sacrifices that he had had to consent to for the sake of the school, and the complication he had exposed himself to by accepting responsibility for the production of all the school's workshops. He also mentions the state taking the school under its wing. Van de Velde sent his letter of resignation on July 25, 1914.

(28) — Van de Velde had already done the interior of the Folkwang Museum in Hagen (1900-1902) for Osthaus; in addition, between 1906 and 1908, van de Velde had built the Hohenhof, Osthaus' personal villa, the center of his artists' colony, and one of the most accomplished buildings of his German period.

(29) — Letter from van de Velde to his wife, September 13, 1907 (AML, FS X 784/07/12).

(30) — The congress was held in Frankfurt from September 30 to October 2, 1909. Letter from van de Velde to his wife, August 10, 1909 (AML, FS X 784/09/29).

(31) — Henry van de Velde, "Kunst und Industrie. Vortrag auf der Werkbund-Tagung," 1909, Frankfurt am Main (AML, FS X 1195bis).

(32) — Van de Velde had welcomed the members of the Deutscher Werkbund direction committee in Weimar on October 1 and 2, 1911. On that occasion, Osthaus had been his guest at Hohe Pappeln (AML, FS X 784/11/53).

(33) — The theater was built on the banks of the Rhine (that explains the modest sitting capacity), was in operation until August 4, 1914. Van de Velde had to renounce inviting Max Reinhardt to produce a piece on his tripartite stage. But the theater did produce not only number of plays (some of them, like Émile Verhaeren's *The Cloister*, performed in French, with set designs by van de Velde himself), but also dance pieces by Clotilde von Derp and Alexander Sakharoff. The war, however, cut the experiment short. The theater was abandoned, and, in 1918, it was requisitioned by French Army. Its dilapidated state condemned it to being demolished in 1920. See van de Velde, *Récit de ma vie*, vol. II, p. 383.

(34) — For Muthesius' ten theses and Henry van de Velde's ten antitheses, see "Muthesius/van de Velde: Werkbund Theses and Anthitheses," in Ulrich Conrads (ed.), *Programs and Manifestos on 20th Century Architecture* (Cambridge, MA: MIT Press, 1971), p. 28-31.

(35) — "The wonderful objects being exported to us now were none of them originally created for export: think of Tiffany glasses, Copenhagen porcelain, jewelry by Jensen, the books of Cobden Sanderson, and so on." See "Muthesius/van de Velde: Werkbund Theses and Anthitheses" (note 34), p. 30-31.

(36) — The letters about the Werkbund that Gropius and K. E. Osthaus exchanged in January 1914 reveal that he and Osthaus were the real protagonists of the controversy. See Anna Christa Funck (ed.), *Karl Ernst Osthaus gegen Hermann Muthesius. Der Werkbundstreit 1914 im Spiegel der im Karl Ernst Osthaus Archiv erhaltenen Briefe*, vol. III (Hagen: Karl Ernst Osthaus Museum, 1978).

(37) — Richard Riemerschmid, cited in Vittorio Savi and Luigi Zangheri, *Il Deutscher Werkbund 1914: Cultura, Design e Società* (Florence: Unedit, 1977), p. 39, and in van de Velde, *Récit de ma vie*, vol. II, p. 404.

(38) — See the three documents dated July, 1914, signed by Gropius, Osthaus, and van de Velde, and preserved in the Archives de l'Art Contemporain, Brussels, Musées Royaux des Beaux-Arts de Belgique (no. 10 094 à 10 096).

(39) — See Wahl, *Henry van de Velde in Weimar* (note 4), p. 303.

(40) — See AML, FS X 434 bis/1, and Wahl, *Henry van de Velde in Weimar* (note 4), p. 336. For an English translation, see Howard Dearstyne, *Inside the Bauhaus* (New York: Rizzoli International, 1986), p. 36. "We have much for which to make amends to you, my dear professor, and when the ears of the world again become receptive to sounds more delicate than the thunder of cannon, then surely some will arise who will settle with those fools according to their deserts and before the eyes of everyone express thanks to you for all that you have bestowed upon our country ...."

(41) — He was informed that the authorities considered that he had left the Grand Duchy of Saxony on August 25, 1914 (AML, FS X 168). It was thanks to Kessler's intervention that he was finally able to make it

to Switzerland in April, 1917. The problematic situation that was imposed on van de Velde at that time was something that would go one to accompany him like a ball and chain for the rest of his life. It made it impossible for him to return to Belgium until 1926, and ostracized him from his compatriots in his own country.

(42) — He drafted a report about the reorganization of his school (February 27, 1915); the Chamber of Skilled Trades of the Grand Duchy pleaded for van de Velde and his school with the Ministerial department of the Grand Ducal house (May 13, 1915); the professors of the school sent a signed petition to the Grand Duchy's *Landtag* (June 5, 1915); and so on. See Wahl, *Henry van de Velde in Weimar* (note 4), p. 309-19.

(43) — Following this meeting, van de Velde complained of a strong migraine in a letter to his wife, February 24, 1915: "It is the aftermath of my long discussion with Endell and of the feelings stirred in me by the fact that I have to give my post to someone else—it is as if I had had to give my "daughter's" hand, and to a bad suitor at that. It's inevitable!" (AML, FS X 1069-1070).

(44) — Letters to Gropius of April 11 and July 8, 1915. See Wahl, *Henry van de Velde in Weimar* (note 4), p. 336-37.

(45) — Ibid., p. 329-35.

(46) — Letter of October 13, 1915. For more on these intrigues, see the correspondence given by Weber, "Wir haben viel an Ihnen gut zu machen" (note 1), p. 364-65. See also Ute Ackermann, "Ein Allianz für Weimar? Henry van de Velde und Walter Gropius," Hellmut Seemann and Thorsten Valk (eds.), *Prophet des Neuen Stil. Der Architekt und Designer Henry van de Velde* (Göttingen: Wallstein Verlag, 2013), p. 301-21.

(47) — For the original text, see Wahl, *Henry van de Velde in Weimar* (note 4), p. 349-52. (A full English translation of Gropius' "Proposals" does not exist; the parts cited here, however, can be found in Éva Forgács, *The Bauhaus Idea and Bauhaus Politics*, trans. John Bátki [Budapest and New York: Central European University Press, 1995], p. 12ff.—Trans.).

(48) — What he admired about this property were its terraced gardens, which merge into the landscape and form "the most beautiful and grandest sight I have ever seen." Letter from Gropius to his mother, June 17, 1917. See Reginal Isaacs, *Gropius: An Illustrated Biography of the Creator of the Bauhaus* (Boston, Bulfinch Press, 1991), p. 15. See also Nicholas Fox Weber, *The Bauhaus Group: Six Masters of Modernism* (New York: Knopf, 2009), p. 37.

(49) — Melchers invited van de Velde to teach at the Rhode Island School of Design, in Providence, and at the New York School of Applied Arts for Women, in New York. Van de Velde received Melchers' letter on October 15, 1916, and he accepted the offer on October 30. The preserved file (AML, FS X 169) also contains the partial copy of a letter that Melchers sent to a third person via van de Velde (probably because the correspondence of that third person was being monitored), in which he underscores that he was sending two official invitations, one for Providence and the other for the Academy of Arts and Sciences in Savannah, Georgia. See van de Velde, *Récit de ma vie*, vol. II, p. 452.

(50) — On January 31, 1919. See Wahl, Henry van de Velde in Weimar (note 4), p. 379-80, and Richard, Comprendre le Bauhaus (note 4), p. 52.

(51) — Both the November Group and the Workers' Council of the Arts, of which Gropius became the director in March, 1919, had also counted expressionist artists among its members when they were founded (in December, 1918). See Gropius' reply to the survey conducted by the Workers' Council of the

Arts when he was working on the Bauhaus program. In that text, which lays bare the Bauhaus manifesto that was to follow, Gropius already claimed: “The ultimate aim of all creative activity is the building!” See Walter Gropius, “Programme of the Staatliches Bauhaus in Weimar,” in Conrads, *Programs and Manifestos* (note 34), p. 49.

(52) — See Richard, *Comprendre le Bauhaus* (note 4), p. 139, and *Encyclopédie du Bauhaus* (note 4), p. 30-34. Gropius’ joining of the two Weimar schools was part and parcel of a wide-ranging reform program conceived by the new German Republic to combat artistic elitism. This program, oriented towards gathering art and the people under the rubric of architecture, was spearheaded by the Workers’ Council of the Arts, as well as by such figures as the museum director Wilhelm von Bode and the architects Theodor Fischer, Bruno Paul and Fritz Schumacher (see Nerdinger, *Das Bauhaus* (note 25), p. 20-21). After the launch of the Bauhaus in Dessau, Otto Bartning became director of the Staatliche Bauhochschule (or Building High School), located in van de Velde’s buildings. Bartning was eventually replaced, on April 1, 1930, by the Nazi architect Paul Schultze-Naumburg, who immediately ordered the destruction of the murals (by Herbert Bayer and Oskar Schlemmer) and reliefs (by Oskar Schlemmer and Josef Hartwig) that had adorned the building’s halls and stairwell since the exhibition of 1923. These elements have been reconstituted since.

(53) — Wilhelm Ernest, Grand Duke of Saxe-Weimar-Eisenach, abdicated during the revolution of November, 1918.

(54) — That obliged him to rehire the professors of the Academy of Fine Arts, which still existed. Consequently, the Bauhaus also inherited more than 70% of the students of the two previous schools (see Ackermann, “Ein Allianz für Weimar?” [note 46], p. 318). The authorization to change the name was granted on April 12, 1919 (see Richard, *Comprendre le Bauhaus* [note 4], p. 56).

(55) — Gropius, “Programme of the Staatliches Bauhaus in Weimar,” in Conrads, *Programs and Manifestos* (note 34), p. 49.

(56) — Richard, *Encyclopédie du Bauhaus* (note 4), p. 56-62.

(57) — Letter from Gropius to his mother from March 31, 1919, cited in Weber, “Wir haben viel an Ihnen gut zu machen” (note 1), p. 366.

(58) — Letter of April 1, 1919. The four artists hired were Cesar Klein (glass painting), Lyonel Feininger (painting), Gerhard Marks (ornamental sculpture), and Johannes Itten (drawing). Van de Velde replied to this letter on April 17, 1919. See Wahl, *Henry van de Velde in Weimar* (note 4), p. 382-83.

(59) — Letter of May 24, 1919: “I am surrounded by a thousand dangers in this bourgeois village and (...) I can sense calamity. (...) The horde inveighs against me and has, quite frankly, turned hostile. (...) Should that calm down, and should I feel stable on my saddle, I will do everything I can to remind Weimar of its obligation to you” (AML, FS X 434bis). See also Wahl, *Henry van de Velde in Weimar* (note 4), p. 387-88. Incidentally, from the beginning, the Bauhaus suffered from a lack of financial and material means, much as had been the case with van de Velde’s school. See above, and also Nerdinger, *Das Bauhaus* (note 25), p. 24.

(60) — Van de Velde, letter to his wife date July 22, 1919: “It seems quite likely that I will not see Gropius. He is on holidays. What I gather from everything I have learned and from everything I can see around me is that he has no desire that I should resume my activities in Weimar.” Further on he adds: “Last night I found myself alone in the square between the two buildings—my school and the Academy of Fine Arts —and my heart grew faint as I measured how extensive the consequences of this blow of fate have been” (AML, FS X 784/19/10). On July 27, he wrote her again: “A different attitude from Gropius would

have made quite a few things easier for me. But his attitude is more than hesitant: he hides! But people say he is quite sick and overwhelmed by personal problems" (FS X 784/19/12). Gropius and van de Velde limited themselves to exchanging a few telegrams (FS X 784/19/13).

(61) — Ultimately, all the masters other than Engelmann and Klemm were opposed to van de Velde's return (see Wahl, *Henry van de Velde in Weimar* [note 4], p. 392). That did not keep the Ministry of the Interior of the Free State of Saxe-Weimar to approach van de Velde directly on December 30, 1919, to inform him that many people in the handicrafts (*Kunsthandwerk*) were eager to have him return to Weimar and resume his activities there (AML, FS X 206/3). And van de Velde tried, until February 1920, to reopen an office in Weimar (which he would oversee from The Hague) with the financial aid of his old clients (the Schulenburg, Esche, and Dürckheim), and the collaboration of his draftsman, Hugo Westberg (FS X 784/20/14).

(62) — The Putsch, which took place between March 13 and 17, 1920, led to violent and bloody riots and to a general strike. Van de Velde witnessed it, and gave a detailed account of the events to his wife in a letter from March 27 (AML, 784/20/11). Gropius would go on to erect a memorial to the "March victims" in Weimar's main cemetery; the Nazis destroyed it in 1933, but it was rebuilt after WWII.

(63) — At first, there were only six workshops: sculpture (on wood and stone), ceramics, book binding, stained glass, weaving, printing, and advertising. Despite an attempt in May, 1920, architecture only started being taught in 1927, at Dessau, by Hannes Meyer (who was the Bauhaus' Director from 1928 to 1930). See Richard, *Encyclopédie du Bauhaus* (note 4), p. 44-51, and Christian Schädlich, "La formation au Bauhaus," in *Bauhaus 1919–1933. Le Bauhaus dans les collections de la République Démocratique Allemande* (Brussels: C.F.C. Éditions, 1988), p. 21-37.

(64) — That was the case for book binding with Otto Dorfner and weaving with Helene Börner (who had taught at van de Velde's school).

(65) — Gropius had to contend with the fact that the professors of the former Academy of Fine Arts resigned, and to contend as well with the foundation, on April 4, 1921, of a new art school in Weimar, the State College of Fine Art, which operated in parallel to the Bauhaus, and at the detriment of its spaces. See Droste, *Bauhaus, 1919-1933* (note 4), p. 48-49, and Richard, *Encyclopédie du Bauhaus* (note 4), p. 51-53.

(66) — See Richard, *Encyclopédie du Bauhaus* (note 4), p. 72-75, and *Comprendre le Bauhaus* (note 4), p. 115.

(67) — See Richard, *Encyclopédie du Bauhaus* (note 4), p. 71-72, and *Comprendre le Bauhaus* (note 4), p. 108-11. From 1923 onwards, the artistic activities and theoretical reflections of the painter and photographer Moholy-Nagy—a "constructivist" fascinated by technique and the machine—exerted a determining influence, particularly on the transformation of the Bauhaus at Dessau, which sold on a regular basis models of everyday objects (lamps, silverware, kitchen utensils, etc.). See *Encyclopédie du Bauhaus*, p. 79-83.

(68) — Schlemmer notes this new orientation towards technology and towards a discussion of the "Living Machine" in a diary entry from May 11, 1922. See Oskar Schlemmer, *The Letters and Diaries of Oskar Schlemmer*, ed. Tut Schlemmer, trans. Krishna Winston (Evanston, IL: Northwestern University Press, 1990), p. 83.

(69) — It was as part of that exhibition that Le Corbusier showed his project for a city of three million inhabitants. See Fox Weber, *The Bauhaus Group* (note 48), p. 67.

(70) — The Sommerfeld House (1920–1921) cannot be counted a production of the Bauhaus, even though a number of Bauhaus students collaborated in its making: Albers did the stained glass, Breuer the furniture, and Schmidt the wooden sculptures. Built in Berlin-Steglitz by Gropius and Meyer, it was constructed using wood that had been recovered from a war ship. Its expressionist form should be ranged in parallel with De Tent, the prefabricated wood house that van de Velde built for himself at the same time in the Hague.

(71) — See, for example, Sigfried Giedion's article in *Das Werk* (no. 9, 1923), and the article by Adolf Behne in the Belgian magazine *7 Arts* (issue of November 15, 1923). Giedion's text, entitled "The Bauhaus and the Bauhaus Week at Weimar," can be found in Sigfried Giedion, *Walter Gropius: Work and Teamwork* (New York: Reinhold, 1954), p. 31-35. Behne's has not been translated into English.

(72) — Letter from November 5, 1923: "At present, however, the external difficulties have increased to such a pitch that soon any and every perspective will be closed off" (AML, FS X 435/3).

(73) — Letter of complaint from Gropius to Lieutenant General Hasse, Military Commander of Thuringia, dated November 24, 1923. The bulk of this letter can be found in Fiona McCarthy, *Gropius: The Man Who Built the Bauhaus* (Cambridge, MA: The Belknap Press, 2019), p. 161.

(74) — See the letter from van de Velde to Gropius of October 9, 1924, following his request that van de Velde sign the petition: "Whatever impressive names you have or plan to add to this list will have no influence at all on the Landtag or the government" (AML, FS X 434bis/24/1). And the letter from van de Velde to the Thuringian *Landtag* about the Bauhaus, October 16, 1924, which reads, in part: "Personally, I would have wished a less tumultuous period for my successor, a less tempestuous sphere, and feelings less avid for the sensational as he pursued the accomplishment of a task that we, who belong to a previous generation, set in motion .... The Staatliches Bauhaus is committed to continuing the task we had started. If, to that end, he [Gropius] has chosen means that seem too radical to the public, it is because, after the war, an appalling anarchy of taste and a corruption tending towards the falsely luxurious (...) threatened once again to call into question everything we had achieved with pain and effort. The Bauhaus has characterized itself by the violent action it undertook to face this attack. An attitude that is externally radical is perhaps called for in this case to vanquish the danger. Personally, I admire the courage of those who have adopted that attitude, and who have done so, I think, not so much as a matter of taste but from the sense that they had no other option" (AML, FS X 1073 bis/3). See Wahl, *Henry van de Velde in Weimar* (note 4), p. 393-94.

(75) — It was decided that the school would be closed on April 1, 1925. Some of the masters, like H. Börner and G. Marcks, decided not to follow the school to Dessau, and a number of talented collaborators and students, like E. Neufert and W. Wagenfeld, decided to stay in Weimar, at the school that succeeded the Bauhaus. Gropius' principal collaborator, Adolf Meyer, chose for his part to accept a position as advisor to urbanism in Frankfurt. See Richard, *Comprendre le Bauhaus* (note 4), p. 137-43, and Aron, *Anthologie du Bauhaus* (note 4), p. 159.

(76) — Letter dated January 12, 1925 (AML, FS X 784/25/1).

(77) — Other than two ambiguous letters from Elisabeth Förster-Nietzsche, April 16 and September 26, 1925 (AML, FS X 403/36 and /37).

(78) — Where the modernist architect Huib Hoste took it upon himself to find van de Velde a home out in the country. Letter from Hoste to van de Velde, June 18, 1925 (AML, FSX 481bis). Already in 1913, van de Velde had attempted a return to Belgium, though without success.

(79) — Letter from Paul Colin to van de Velde, July 29, 1925 (AML, FS X 290/36).

(80) — Van de Velde was disappointed with the designation “decorative arts,” which resulted from a political choice meant to ensure that the school would be placed under the purview of the minister of Arts and Sciences (which created the school), and not the minister of Work and Industry.

(81) — The mission of the artists, artisans and architects was to improve the level of production of their respective disciplines, and to do so by basing themselves on the principle of “rational conception.” Among the architects and urbanists who taught at the school are: Louis Van der Swaelmen, Jean-Jules Eggericx, and Huib Hoste, all of whom participated in the reconstruction of the country after WWI by conceiving and making the most important garden-cities in Belgium. Victor Bourgeois, author of the highly regarded Cité Moderne, in Brussels, was also a professor at the ISAD: he taught a class called “La Forme pure” (Pure Form), and he constructed a house for the Weissenhof housing exhibition (1927), which the Deutscher Werkbund organized in Stuttgart under the supervision of Mies van der Rohe.

(82) — Thenceforward, the Bauhaus would be called the Hochschule für Gestaltung (School of Design), and it became a municipal establishment even though it depended on the state (Land and Thuringia). The school occupied provisional spaces in Dessau from when it reopened, on October 25, 1925, until the inauguration (on December 4, 1926) of its new home in buildings commensurate with the pedagogical principles promoted by the school. See Aron, *Anthologie du Bauhaus* (note 4), p. 159-62.

(83) — Like the housing developments in Dessau-Törten, or Hannes Meyer’s ADGB Trade Union School in Bernau. See Richard, *Encyclopédie du Bauhaus* (note 4), p. 105-13, and *Comprendre le Bauhaus* (note 4), p. 178-88.

(84) — See the role that Kandinsky played in this whole affair—and, by extension, in the end of the Bauhaus—in Richard, *Comprendre le Bauhaus* (note 4), p. 181-82. Note as well that this was the same year that Oskar Bartning was replaced as director of the Weimar school by Paul Schultze Naumburg.

(85). The school then lost is status as a public entity and became van der Rohe’s private school. See Aron, *Anthologie du Bauhaus* (note 4), p. 255-57: “[Mies van der Rohe] ultimately gave more ammunition to the enemies of the Bauhaus, insofar as his name was forever linked with the monument to the memory of the revolutionaries Karl Liebknecht and Rosa Luxemburg.” The monument in question had been commissioned by the Communist Party in 1926, and was destroyed by the Nazis in 1934.

(86). The end of the Bauhaus was sharply criticized by the international press; in Belgium, the event was discussed in the *Revue des Beaux-Arts* (January 6, 1933) and the magazine *Bâtir* (issue no. 4, March 15, 1933).

(87) — Gropius sent van de Velde birthday greetings when he turned seventy, in April, 1933, and van de Velde replied by sending Gropius a signed copy of *La Voie sacrée*. Gropius also sent van de Velde a telegram for his ninetieth birthday. See Weber, “Wir haben viel an Ihnen gut zu machen” (note 1), p. 375. See also AML, FS X 200 and FS X 662.

(88) — See Anne Van Loo, “Le pavillon de la Belgique par Henry van de Velde à l’Exposition universelle de 1937,” in *Paris 1937 Cinquantenaire*, exh. cat. (Paris: Institut Français d’Architecture, 1989), p. 140-43.

(89) — The history of role of van de Velde’s school have been sketched, but not examined in detail, in a number of texts: Maurice Culot, Robert L. Delevoy, Anne Van Loo, *La Cambre, 1928-1978* (Brussels: AAM éditions, 1979); Jacques Aron, *La Cambre et l’architecture. Un regard sur le Bauhaus belge* (Liege: Mardaga, 1982); Anne Van Loo, “Henry van de Velde, le design et l’école de La Cambre,” *Design(s) à La Cambre 54/04* (Bruxelles, Éditions ENSAV–La Cambre, 2004), p. 19-35.

(90) — Gropius, in fact, always denied that he blocked van de Velde’s return to Weimar; in 1925, he even

asked Erich Mendelsohn, who was then a member of the Association of German Architects (Bund der deutschen Architekten), to help him combat the accusation. See Weber, “Wir haben viel an Ihnen gut zu machen” (note 1), p. 375.

(91) — See R. Carpentier, T. Gersten and A. Van Loo, “Le fonds Henry van de Velde et l’école de La Cambre: une histoire singulière,” *Cahiers Henry van de Velde* no. 14 (Brussels: Fonds Henry van de Velde; ENSAV–La Cambre, 2015).