A HISTORICAL ANALYSIS ON THE EFFECTS OF EXPERIMENTAL PHOTOGRAPHY IN INDUSTRIAL PRODUCT ADVERTISING: BAUHAUS SCHOOL

A Thesis Submitted to
The Graduate School of Engineering and Sciences of
İzmir Institute of Technology
in Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

in Industrial Design

by
Evrim KABUKÇU

December-2007
İZMİR

We approve the thesis of **Evrim KABUKÇU**

_____

Assoc. Prof. Dr. Önder ERKARSLAN
Supervisor

_____

Assist. Prof Dr. Emre ERGÜL
Committee Member

_____

Assist. Prof Dr. Şeniz ÇIKIŞ
Committee Member

_____
10 December 2007
Date

_____   _____
Assist. Prof. Dr. Koray KORKMAZ   **Prof. Dr. Hasan BÖKE**
Head of the Department of Industrial Design   Dean of the Graduate School of
                                                  Engineering and Sciences

ACKNOWLEDGMENTS

ABSTRACT

A HISTORICAL ANALYSIS ON THE EFFECTS OF EXPERIMENTAL PHOTOGRAPHY IN INDUSTRIAL PRODUCT ADVERTISING: BAUHAUS SCHOOL

This thesis explores whether the techniques developed as results of the experimental photography researches conducted at the Bauhaus School, founded in 1919 in the Weimar Republic, were effective on the industrial product advertising photographs published during the Third Reich by considering the political and economic background. Thus, first the applications of photomontage, use of photograph in typography and the studies conducted to develop new points of view and representation of movement were evaluated and the applications of the mentioned technical innovations in the industrial product advertising photographs were interpreted ;and yet continuing, the existence of the mentioned technical innovations created by the photographers of Bauhaus School, in the industrial product advertisements published during the Third Reich, which was reconstructed by the National Socialists, who came to power in 1933, is discussed.

Accordingly, it is claimed in this thesis that the techniques developed at Bauhaus School, founded in Weimar Republic as results of the experimental photography researches were applied in the industrial advertisements, which were parts of life reshaped as a result of the efforts for nazification of economy, art, culture, and the advertising sector by National Socialists during the Third Reich, despite the fact that Bauhaus was closed by being described as a bolschevic institution.

ÖZET

ENDÜSTRİYEL ÜRÜN TANITIMINDA, DENEYSEL FOTOĞRAFÇILIĞIN ETKİLERİ ÜZERİNE TARİHSEL BİR İNCELEME: BAUHAUS OKULU

Bu tez, Weimar Cumhuriyeti'nde 1919 yılında kurulan Bauhaus Okulu'nda yapılan deneysel fotoğrafçılık araştırmaları sonucunda geliştirilen tekniklerin dönemin siyasal ve ekonomik arka planı da göz önüne alınarak Üçüncü Reich'da yayımlanmış endüstriyel ürün tanıtım fotoğraflarına etkisi olup olmadığını tartışmaktadır. Bu nedenle ilk olarak Weimar Cumhuriyeti'nde kurulan Bauhaus Okulu'nda geliştirilmiş teknikler olan fotomontaj, fotoğraf ve tipografinin bir arada uygulanması, yeni görme biçimleri ve hareketin görsel sunumunu geliştirmek için yapılan çalışmalar değerlendirilip, sözü edilen teknik innovasyonların endüstriyel ürün tanıtım fotoğraflarındaki uygulamaları yorumlanmış; devamında ise 1933 yılında iktidara gelen Nasyonel Soyalistlerce yeniden inşa edilen Third Reich'da yayımlanan endüstriyel ürün tanıtımlarında kapatılan Bauhaus Okululu fotoğrafçıları tarafından yaratılmış olan sözü edilen teknik innovasyonların uygulamalarının varlığı tartışılmıştır.

Bu tezde, Üçüncü Reich'da Nasyonel Sosyalistlerce ekonominin, sanatın, kültürün basının ve tanıtım sektörünün Nazileştirme çalışmaları sonucunda yeniden şekillenen yaşamın bir parçası olan endüstriyel ürün tanıtımlarında, Weimar Cumhuriyet'inde kurulan Bauhaus'un kültürel bolşevist bir kurum olarak tanımlanıp kapatılmasına rağmen deneysel fotoğrafçılık araştırmaları sonucunda geliştirilen tekniklerin uygulandığı savunulmuştur.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

1.1. Definition of the Problem

The technology of photograph has been developing within the historical process with the contribution of intense scientific researches conducted for increasing optic quality and sensitivity to light; today it is provided with facilities meeting the gradually increasing requirements of the age and continues its searches towards the future. Photography has been subjected, since its invention up to today, to many researches for the purpose of ensuring technological development, mastering the light and learning to observe.

In addition, experimental studies on photography have a great importance among the searches for the purpose of improving photography. The Bauhaus School, having the slogan "combining art and technology by starting from a scratch", stresses the research and creation process in radical experimental studies on photography, and has played an important role in the evolution of photography. The Bauhaus School was established in Weimar Republic after World War I; and it emphasizes reconstruction of ruined values and hopes after the war. The founders of school sought to use and improve new facilities provided by technology and science, such as photography, in creating a new and modern world as contrary to the traditional mentality dominating to that time. They endeavored to develop styles of perception by training new individuals in order to design this utopian environment.

On contrary to the assertion that production of art is based on skills, main philosophy of training programs provided in the Bauhaus is to equip all individuals with visual and formal elements, and to ensure them to establish an experimental relation with materials and techniques. Hypotheses and theories developed in conclusion to experimental approaches have ensured the development of photography as it has been in all other fields included in training programs within the body of Bauhaus. In addition,

individuals with outstanding skills have born more successful products in the field of art owing to training in the Bauhaus.

Bauhaus aims at reconstructing visual environment by combining art and technology; and camera has been an ideal medium for Bauhaus because of its characteristic of producing technological image by combining art and technology. Bauhaus structured its experimental studies on the researches of new educated photographers; it erased the past of the perception, which was far from searching and innovations, of photography, which was based, up to that time, on established "modern", individual inspiration, and it initiated the efforts of reconstruction. Photography was reunited with new styles of observation, affluence of expression, and new techniques, which are still in use today, by the help of experimental studies in the Bauhaus being conducted within this framework.

The techniques, such as photogram, multi-shot, photomontage, using photography and typography together, were developed in the Bauhaus. In Bauhaus, where different viewpoints were sought, bird's eye view and frog's eye view were used as well as front and profile shots. Moreover, new images were formed with deformations by means of mirror, prism and special lenses. The language of photography was enriched; its meaning and its impressive character were improved owing to new techniques and new viewpoints discovered. In addition to the experimental photography studies, product advertising studies were conducted by using photographs in the advertising workshop in Dessau.

Adolph Hitler's appointment as German Chancellor on 30 January 1933 signalled the end of the Weimar Constitution which had been drawn up in 1919. The National Socialists put an end once and for all to the Bauhaus which had defamed as cultural bolshevist and Communist: repression from the police, the SA and the Gestapo forced the Bauhaus to close its doors on 20 July 1933 and the Bauhaus members were forced to emigrate from the Third Reich; however, this did not destroy the Bauhaus but made it an effective institution known throughout the world. Therefore, the studies on photography around the world were followed with the doctrine of Bauhaus, which still exists in America today.

The Great Depression which took place due to Wall Street Crash on 25 October 1929, caused the chaos and unemployment to increase in Weimar Republic. The main reasons why Adolph Hitler and the National Socialist became successful in economic environment where production decreased and unemployment increased was that the

party promised a new hope and the succesful advertising they did. With the nazification movement realised in all fields of life with the Hitler administration, the German Nation started a style of life different from the Weimar Republic.The aims of the National Socialists were to nazificate the culture, art and press, and thus to be able to ensure the prosperity of the German nation by eliminating all the factors that could confuse the superior German nation's mind.

The National Socialist Party was too aware of the power of word and image. Despite attempting to ridicule all that had been advocated in the Weimar years - it closed the Bauhaus in 1933 - it used some of the most advanced techniques of photograph and photomontage to promote its extremist policies. In addition to this, with the improvement of economy and the elimination of unemployment, "in the late 1930s, industrial research and development expenditures were enormous, virtually every able bodied man was employed and consumer products abounded, especially for export. Newspapers and magazines were crammed with advertising for consumer products of all sorts, from cars to cameras and bicycles to binoculars... The German economy was booming" (Cowdery 2004).

The main target of this study is to search whether the photograph techniques developed at the Bauhaus School established in Weimar Republic has any effects on the industrial product advertisements published between the years 1933-1940 during the Third Reich.

1.2. Objectives of the Study

Experimental photography, seeking to bring new horizons for the viewers, aims at ensuring the photographer to reflect not only what is seen, but also what is thought by bringing design element on the foreground. It has been sought to enrich the language of expression by means of new styles of observation and new techniques discovered, and to improve the impressive character of photographs by enriching its language. First objective of this study is to examine the "golden" Weimar years , the aims of Bauhaus School, the importance of photography in Bauhaus, the experimental photography researches conducted and the researches conducted in the advertising workshop in Dessau. In addition to these, the economic and political reasons which lay down behind the closing of Bauhaus School.

Second objective of the study is to examine the reasons for the collapse of Weimar Republic and the period between 1933-1940 in the Third Reich after Adolph Hitler and the National Socialist Party came to power politically, economically and culturally.

Third objective of the study is to examine the advertising sector in the Weimar Republic and the Third Reich and whether the experimental photography researches conducted in Bauhaus were effective or not on the industrial product advertisements between the years 1930 and 1940.

1.3. Methods of the Study

This study has been determined as follows under three main sections:

In the Chapter 2, the aims of the foundation of Bauhaus School are examined historically, taking into consideration the economic and the political conditions experienced in the Weimar "golden" years. The researches and practices in photograph and advertising workshops in the Bauhaus, which were established in Germany after World War I, are examined. In this respect, new observation styles developed and technical innovations performed are determined; advertising studies at the Bauhaus are included; and the new language used for enriching the expression of photography is taken as the basis. Examination of photography studies in the Bauhaus as performed by means of historical method. The reasons why Bauhaus School was closed by Nazi pressure and the masters of Bauhaus were forced to immigrate are examined.

In the Chapter 3, the political and the economic conditions during the Third Reich after the National Socialist Party under Adolph Hitler came to power following the 1929 Great Depression, are examined historically. The process of the National Socialists' nazification of the culture, press, and art is dealt with through the historical method.

In the Chapter 4, the advertising sector before and after the 1933 Nazi power is examined with the historical method. It is searched whether the experimental photography studies which were developed in the Bauhaus in Weimar Republic were effective on the industrial product advertising photographs in the period between 1933

and 1940 in the Third Reich. The industrial product advertising photographs chosen in this section have been taken from the catalogue of Ray and Josephine Cowdery called *German Print Advertising 1933-1945* published in 2004.

CHAPTER 2

BAUHAUS IN WEIMAR REPUBLIC
1919-1933

2.1. The "Golden" Twenties in Weimar Republic

Between the refoundation of the NSDAP (Nazi Socialist Party) in February 1925 and the beginnings of the new political and economic turmoil that was to usher in the shattering impact of the world economic crisis, the Nazi movement was no more than a fringe irritant in German politics. Its leader, Hitler, faced with the rebuilding of his party from scratch after it had fractured into warring factions during his imprisonment in 1924, and banned from speaking in public in most of German until 1927 was confined to the political wilderness (Kershaw 1998).

In the conditions of economic recovery and apparent consolidation that prevailed in the four years following the currency stabilization the major props of Nazi success before 1923 were removed. A semblance of "normality" came over the Weimar Republic. These were Weimar's "golden years". With Stresemann at the helm, the Locarno Treaty of 1925 (recognizing the western borders of the Reich as determined in the Versailles Treaty) and Germany's entry into the League of Nations the following year brought the country back into the international fold. At home, despite nationalist opposition, the Dawes Plan took much of the heat out of the reparations issue by regulating and substantially easing the rate of German repayment. It would be five years before the issue became sensitive again, when a further attempt -the Young Plan - in 1929 to establish terms for clearing the reparations burden stirred a new wave of nationalist agitation. Meanwhile, despite governmental instability, the new Republic seemed to be settling down. Beneath the four changes of administration between 1925 and 1927, there was a good deal of continuity in government coalitions (Falter, et al. 1986). In the economy, after a sharp but short-lived recession in 1926, industrial production for the first time came to surpass the pre-war level. Real wages did the same. The welfare state made impressive progress. Health provision was far superior to the pre-war period. Public spending on housing

increased massively. By the later 1920s, over 300,000 new houses a year were being built - a level to be reached in only two years during the Third Reich. Industrial disturbances fell. So did crime levels. The first glimmers of a mass-consumer society were visible. More people had radios, telephones, even cars (Peukert 1987). Shopping was increasingly carried out in big department stores. In all this, Germany in the mid-1920s followed patterns recognizable in much of Europe. America was the model, though Germany lagged far behind (Kershaw 1998).

Mass entertainment also flourished. Sporting events drew increasing numbers of spectators. Boxing, football, and motor-sports were especially popular (Peukert 1987). Cinemas and dance-halls sprouted up on urban street-corners. The Charleston, shimmy and foxtrot were the rage. Young people in big cities were more likely to be attracted to hot jazz than to *Heimatlieder* (Kater 1992). In the countryside, life continued at a more leisurely pace. "Apart from a few cases of fire, there are no notable disturbances of public safety to report," began the sleepy half-monthly dispatch of the Government President of Upper Bavaria in February I928 (Bavarian Main State Archive 1928). Five years earlier, his reports had been dominated by the activities of Hitler and his Movement. It was as if a storm had burst in 1923. The calm that followed held out little hope of future success for the Nazi Party (Kershaw 1998).

Altogether, many different changes in outlook and behaviour could be observed during the 1920s. In the sports and bathing boom, in sexuality and in other spheres, such as fashion, a more liberal attitude towards the body manifested itself. Many other traditions and standards became less of a constraint. This was reflected not least in the changing role of women, who – partly as aresult of the transformation that took place during the First World War – were increasingly going out to work and appearing in public with growing self- confidence (German Bundestag 1998).

Furthermore, "in the twenties, Germany experienced a great upsurge in intellectual and artistic life. The roots of this cultural revival and the modern ideas and creations which furthered it mostly originated around the turn of the century. But it was now that these developments achieved their widest impact, especially since in many respects the new democratic constitution offered them much greater scope. At the same time, cultural activities became, to an unprecedented degree, the subject of intellectual discussion and political argument. In literature and drama, in painting and in architecture, expressionism and other related styles initially remained predominant... In addition, a new type of mass culture began to develop. It was promoted both by new

and often highly agitational approaches to literature and drama and by the extraordinary rise of the mass media, to which the press contributed just as much as the new media of film and radio (German Bundestag 1998).

Almost three thousand different newspapers were published each year, ranging in circulation from about a thousand to more than half a million, and more than 6,700 magazines were offered, again with extremes in circulation. In Berlin, more than a hundred newspapers were sold, 23 appeared in Frankfurt, 15 in Munich, 11 in Stuttgart. The challenge of these numbers was compounded by the multiplicity of positions and attitudes that distinguished one publication from the next. Types of newspapers ran the gamut from prestigious titles to the smallest local efforts, from dailies to weeklies and biweeklies. Periodicals ranged from the popular *lllustrierte* to highly specialized and professional publications. The character and amount of information contained in a newspaper or magazine was conditioned by its particular purpose and readership. In 1924, for example, 170 different newspapers with a combined readership of 1.09 million were associated with the Socialist party; this promotion peaked in 1929 with 203 papers and 1.3 million readers. Yet during the decade from 1924 until Hitler's takeover in 1933, the "altercations in the (Socialist) press about positions and goals were continuous" (Kosyk 1958). Even within the realm of those papers associated with a specific political position, nuance in attitude could become confrontation (Pommer and Otto 1991). Film, "emerging as both artistic form and documentary, was becoming more sophisticated in its visual qualities and about to enter the era of sound" (Fessman 1973). Radio, developing a more accessible technology only during the later 1920s and contending with a limited audience, was unable to present events visually (Pommer and Otto 1991).

In the economic sphere the progressive industrialization of Germany now extended to almost every sector and region. During the twenties this process was accompanied by a strong tendency towards rationalization. The introduction of the convey or belt in production and of the typewriter and the open plan office in the administrative sector not only had a lasting impact on the working environment but also created considerable social problems. This applied even more to agriculture, the crafts and the increasingly concentrated commercial sector, which regarded themselves as the main losers in the process of industrialization and modernization (German Bundestag 1998).

From about 1923, new art forms appeared, for which the term "New Objectivity" was soon coined. The most enduring legacy, both in Germany and internationally, came from the architecture of the twenties, particularly from the creative ideas of the "Bauhaus" school (German Bundestag 1998). In 1915, Gropius had been appointed director of the Grand Duchy of Saxe-Weimar's School of Arts and Crafts and Academy of Fine Arts at Weimar by the Grand Duke of Saxe-Weimar, and in 1919 he amalgamated both institutions as the *Staatliches Bauhaus* Weimar. In the inaugural manifesto he wrote: "Today the visual arts are enveloped in a self-contented singularity from which they can be freed only by the conscious cooperation and interaction of all workmen. Architects, painters, and sculptors must once again learn to recognise and comprehend the polymorphic nature of a building in its entirety and its separate parts... All must return to craftsmanship. There is no 'professional art'. There is no essential difference between the artist and the craftsman ... The foundation of workmanship is indispensable for every artist. That is the original source of creative design" (Johann 1983). The teachers at the Bauhaus included painters Lyonel Feininger, Paul Klee, Oskar Schlemmer, and Wassily Kandinsky, sculptor Gerhard Marcks who designed pottery, and painter Georg Muche who designed textiles (Johann 1983). Between the two World Wars 1919 - 1933, The Bauhaus School, founded in Weimar by the architect Walter Gropius, became Germany's leading avant-garde art school and was a testing ground for the combined efforts of artists, artisans and industrial designers.

These years "marked the high-point of Weimar culture, of *Neue Sachlichkeit* (New Objectivity) and the thriving of an extraordinary cultural avant-garde. The modernist architectural experiments of the Bauhaus, the expressionist painting of leading artists such as Paul Klee and Wassily Kandinsky, the biting social commentaries in the pictures of Otto Dix and caricatures of George Grosz, the bold new musical forms attained by Arnold Schonberg and Paul Hindemith, the poetic genius of Bertolt Brecht's plays: all became synonymous with Germany's cultural pre-eminence in the 1920s" (Kershaw 1998).

On contrary, "social distress and fear of social decline gave rise to fundamental opposition to all things modern. This opposition went hand-in hand with a pronounced rejection of the new lifestyles and behavioural patterns and an often fanatical crusade against all modern cultural and artistic trends. During the years of the Weimar Republic, all modern phenomena were the subject of sharp controversy - a fundamental divergence

of views which added considerably to the already serious political differences (German Bundestag 1998).

2.2. Experimental Photography at the Bauhaus

The Bauhaus began with a utopian definition: "The building of the future" and was to combine all the arts in ideal unity. This required a new type of artist beyond academic specialization, for whom the Bauhaus would offer adequate education. In order to reach this goal, Walter Gropius saw the necessity to develop new teaching methods.

The school's first aim was to rescue all the arts from the isolation in which each then found itself and to train the craftsmen and artists of the future to embark on co-operative projects in which all their skills would be combined...The second aim was to elevate the status of the crafts to that which the "fine arts" then enjoyed. "There is no essential difference between the artist and the craftsman," the Manifesto proclaims. 'The artist is an exalted craftsman… Let us then create a new guild of craftsmen without the class-distinctions that raise an arrogant barrier between craftsman and artist!' (Whitford 1991). The artists and craftsmen in the Bauhaus, where this style of understanding was dominant, aimed at becoming a whole body for the development of Germany after the war by sharing knowledge and thus eliminating the art – craft problem.

The origins of Bauhaus were far from the earlier methods of education in industrial art, art proper and architecture. Its programme was based on the newest knowledge in pedagogy. The idealistic basis of Bauhaus was a socially orientated programme. An artist must be conscious of his social responsibility to the community. On the other hand the community has to accept the artist and support him. But above all the intention with Bauhaus was to develop creative minds for architecture and industry and thus influence them so that they would be able to produce artistically, technically and practically balanced utensils. The institute included workshops for making models of type houses and all kinds of utensils, and departments of e.g. advertising art, stage planning,photography,and typography (University of Industrial Arts Helsinki 2007).

After the invention of photography in nineteenth century, all the arguments, expressions there of were built on image. This may be considered to be a very natural

situation, because initial thoughts of people about photography were that it was an image obtained mechanically. Because of such thoughts and since first photographers had a background of painting, it was not considered in the beginning that photography can have a peculiar language. The painters attempted to replicate nature using camera and consequently photography became a servant of the art of painting.

Photography, sought to be built on a painting tradition of thousands of years, naturally brought also the thoughts and reactions. First serious reactions against the arguments of painting and photography and against the rise of photography were from a group of French artists. Paul Delaroche, Parisian artist depicting historical subjects, concluded: "The art of painting is dead". His English colleague William Turner also had a sharp reaction against the beginning of optic age and stated: "This is the end of art". Afterwards Charles Baudelaire made a step forward and in his essay titled "Is Photography an Art?", he defined photography as "the image of a narcissist man on a piece of metal"; and thus he considered photography not as an art but industry and also noted that it could never replace any branch of art, especially painting; that it is only a passing whim; and that photography could only be a servant of science and art. The opinions of poet were rather conservative; nevertheless, they are reasonably interesting that they reflect the thoughts and concerns of the intellectual at those times.

Photography is a medium reinvented in the Bauhaus. Photography, being defined as the slave of painting and being subjected to intense arguments, has been released from slavery with the researches in Bauhaus and ensured the realization of its peculiar value. Since Moholy-Nagy, who began teaching in the Bauhaus in 1923, showed close interest on photography, photography gained an important place in the academic program of the Bauhaus.

Laszlo Moholy-Nagy, one of the first theorists emphasizing the creativity side of photography, said in 1925 "photography is modern art" and added "The discussion between photographers and artists in terms of "is photography an art ?" is a wrong way of putting the problem on the foreground. We do not intend to replace painting with photography anyhow. What is the use of creating new forms of optic creation as brought by technological development? Critics always start out with the values of painting; they should now consider the own value of photography. It can only be judged in this way. Photography is not simply the reflection of the visible" (Greenhill 1992).

The development process, which started with the introduction of photography, the extension of human eye, to the world for the first time, and the struggles of

superiority with other branches of art are still under discussion. As Moholy-Nagy also mentioned, photography has no intention of establishing superiority over any branch of art. Photography seeks to intensify its value as a contemporary art. It has been proved with the studies in the Bauhaus that the range of observation can be improved by training; and it was aimed to bring forward the creative power of eyes trained with camera.

In 1923, the Bauhaus made changes to its program, which were to mark its future image under the motto: "art and technology – a new unity" because of the technical civilization. Design standards, taking both functional and aesthetic aspects into account were developed and Bauhaus workshops produced products for mass production. "Thus, the Bauhaus became in Germany the focusing point of the new creative forces accepting the challenge of technical process. It became the experimental shop, the laboratory of the new movement.By uniting, an artistic, scientific, and a real workshop training-with tools and basic machines, by keeping in constant touch with advancing art and technique, with the inventions of new materials and new constructions, the teachers and students of the Bauhaus were able to turn out designs which had a decisive influence not alone on industrial production, but also in reshaping of our daily life" (Moholy-Nagy 2005).

19th century overwhelmed man with inventions, new materials, new constructions, and new sciences. For this reason, the new problems demanding solution required more exact knowledge and a greater control. One of these inventions was photography. The camera has been considered as an ideal device for the Bauhaus aiming at combining art and technology. The fact that photograph is a technological image provided it to become one of the areas of education in the Bauhaus. Although art is a matter of talents, the new trained young individuals were trained about visual and formal elements, interactions between these elements and problem solving methods benefiting from these. Hypotheses and theories were developed, which still maintain validity today from the starting point of works created by studying photographs experimentally and which are still continued to be improved. Thus, peculiar standards of photography, which was a new branch of art, were investigated by means of the experimental approach in the Bauhaus and their limitations were forced to be broken.

Experimental researches on photography, which were performed at the Bauhaus under the leadership of Moholy-Nagy, aimed at teaching primarily the designers and

artists then everybody the new styles of observation and perception and creating a new style of visual environment and perception.

2.3. Artificial Light: The Invention of Photogram

In 1923, Moholy Nagy who was known as a successful experimental designer gave photography a new importance in the Bauhaus curriculum and practice. He thought that artists had to abandon the accepted limits of photography especially the historical influence of painting and regard the camera and film as flexible means of using light to make images. "Apparently without any knowledge of the experiments of Christian Schad (Schadograms) and Man Ray (Rayograms), Moholy began in 1922 to explore photography without a camera" (Haus 1980). The result was the invention of photogram. Photogram is where an image is formed by placing objects opaque or transparent, directly onto sensitive emulsion/printing paper and exposing it to a light source. It doesn't require a camera.
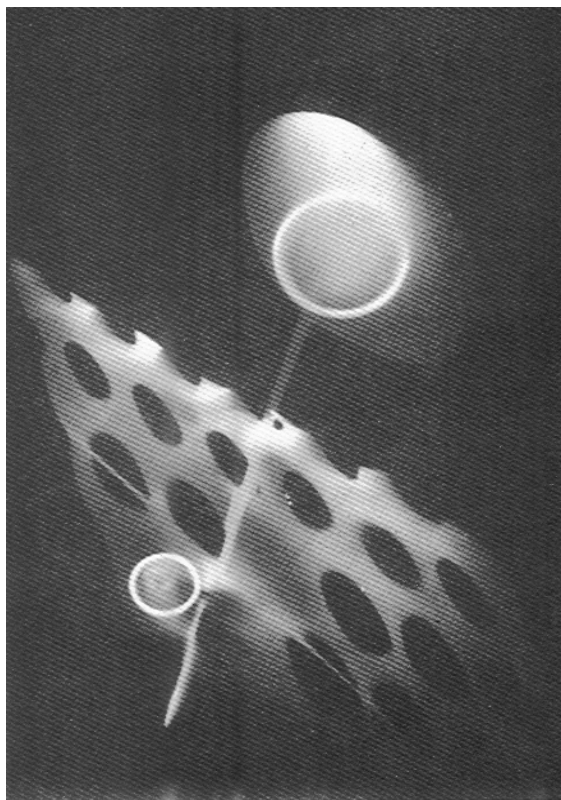
Figure 1. Photogram by L. Moholy-Nagy, 1923
(Source: Language of Vision, Gyorgy Kepes, 1995)

The early photogram corresponds closely in form to the artist's constructivist approach to design, and they come across as translations of his pictorial problems from painting into photography. By contrast, the later photogram, which is much freer in form, shows a genuine interest in actively modulating space by means of non-objective light forms (Haus 1980).

In addition to experiments in the area of abstract photography without a camera (photogram), the camera photographs should be mentioned which stood out by their unusual framing and camera angles (close-ups, bird's eye, and frog's eye views) and became models for the development of the new vision."Design of light" was sought for the perception and interpretation of a new world, transformed by the impact of modern technology. By unconventional perspectives, use of montage, multiple exposures and typo-photos were developed experimentally.

2.4. Technical Innovations

The studies on photography at Bauhaus are based on the searches of young students trained and on improving the findings obtained at the end of these studies. The language and expression styles of photography began to be developed by means of the analyses and syntheses on these findings. At the end of these searches, the variety and improvement in ways of expressing photography resulted in the emergence of techniques still used effectively today. Use of multi-shots, photomontage, typography and photograph together is still available today.

For double exposure, two pictures were taken on one frame of two film or two images printed on one piece of photographic paper. This technique was used to extend the means of expression in self portraiture in Edmund Collein's image (Figure 2). This photograph is in the spirit of everything which Bauhaus came to represent: an alliance between art and technology, and above all, intensification of meaning as obtained with the use of light and darkness together are viewed. This technique, which was developed by using two images together, aimed at bringing out so different meanings while the photograph is observed by viewers. Thus the meaning of photograph is divided and multiplied.

Figure 2. Double - Exposure by Edmund Collein, 1927-1928
(Source: IFA 2007)

Edmund Collein's famous "Double Exposure" has often been seen, quite rightly, as a metaphor for the times: a well-dressed, even flash, young man in a fashionable hat, cigarette hanging from the lip, in a theatricalised environment - humanity in the spotlight - yet overshadowed, literally, by a larger perhaps threatening yet anonymous profile.

2.4.1. Photomontage

Photomontage, which is another technique developed at the Bauhaus, has a significant place in the studies on photography. "Moholy's occupation with the medium of photography consists of the photomontages he himself called photo sculptures" (Wick 2000). Photo sculpture is a composite picture which is made from a number of photographs. "The photo sculpture brings about to use photography to communicate discoveries and trains of thought that could not be achieved to the same extent by other means. Visual and mental aspects are accessible in a moment, if the effect is to be achieved. For that reason, a balanced composition of the mental and the optical is an

especially important component here. The visual structure of these photo sculptures is not, however, composition in these old sense, not a solution of form and harmony for its own sake, but composition formed in pursuit of the goal that has been seen: the formation of ideas" (Moholy-Nagy 1980).

The elements in *Militarism* (Figure 3), which are models of a famous photo sculpture created by Moholy-Nagy, have been developed by combining the cross sections of different photographs. "Formerly regarded as distortion, today a startling experience! An invitation to re -evaluate our way of seeing. This picture can be turned round. It always produces new vistas (Moholy-Nagy 1969). This means "recognizing the four corners of the image as the only system of orientation. Top is no longer below here; gravity is suspended; one looks for a handhold on the edges (Kemp 1978). In the experimental forms of photomontages, dissecting and rearranging photographic elements and combining them with drawings attract attention. The images which were represented with lines and shapes produce a dynamic spatial.

Figure 3. Photo Sculpture *Militarism* by L. Moholy- Nagy, 1924
(Source: Tate Exhibition 2007)

2.4.2. Use of Photograph in Typography

Figure 4. Bauhaus Periodical no: 1 by Herbert Bayer, 1928
(Source: Krakow 2007)

In addition to such studies, there have been studies at the Bauhaus on the use of typography and photograph together. The use of photograph in typography was explored by Herbert Bayer, Moholy-Nagy and Joost Schmidt. One of the most successful and famous examples of Bauhaus typography is the title page of Bauhaus.

Herbert Bayer worked as a typographer, advertising artist, photographer, painter, sculptor, architect and even as a desiner of office landscapes. The ideals of the Bauhaus, where Bayer acquired his artistic education, are fittingly reflected in the creative activities that he pursued during various periods of his life. From 1921 to 1925, he studied at the Bauhaus in Weimar under Johannes Itten. In 1925, he took over the printing and advertising shop of Bauhaus in Dessau, where he he was also responsible for the design of Bauhaus printed publications (Goodrow and Thieleman 2001).

In this typo-photo (Figure 4), Herbert Bayer avoids using words to show something of the context. The plastic basic forms, symbolic elements that played a great part in the Bauhaus doctrine, were linked with drawing implements and the periodical itself. Photomontage was used; pieces were stuck together and photographed the whole

thing.All these findings came to focus in the practical tasks of contemporary advertising art. "Advertising was made to utilize them because it belonged to its very nature to be contemporary and forceful, and it could be so only through the use of the new dynamic visual idioms. A sheer illustration of a fact or of an idea was not vital enough to induce strong responses in the spectator. To put an advertising message through effectively, the most heterogeneous elements- verbal message, drawing, photography, and abstract shapes- were employed. This variety of meaning signs and symbols could only be integrated by a dynamic meaning organization. Visual advertising, however, has the eye as its customer. To satisfy this customer, it must be vital as a visual experience and it must be offer comfort to the eye. Each meaningful unit has an optical basis. It has color, value, texture, shape, direction, size and interval. Advertising for its well-conceived interest learned to use the dynamic plastic organization of these optical qualities; that is, it became an art. Here lies a great challenge for advertising today. Contemporary man-made environment makes up a very large part of man's visible surroundings. Posters on the streets, picture magazines, picture books, container's labels, window displays, and innumerable other existing or potential forms of visual publicity could then serve a double purpose. They could disseminate socially useful messages, and they could train the eye, and thus the mind, with the necessary discipline of seeing beyond the surface of visible things, to recognize and enjoy values necessary for an integrated life. If social conditions allow advertising to serve messages that are justified in the deepest and broadest social sense, advertising art could contribute effectively in preparing the way for a positive popular art, an art reaching everybody an understood by everyone" (Kepes 1995).

Even though there was a typography workshop at the Bauhaus, later called the "Printing and Advertising Workshop", only during the Dessau period beginning in 1925... The masters most involved in this were Johannes Itten, Oscar Schlemmer and Laszlo Moholy- Nagy, and from the student body Joost Schmidt, Josef Albers and Herbert Bayer... An "advertising department had been set up in the mural painting workshop under the direction of Wassily Kandinsky as master of form (Siebenbrodt 2000).

In the advertising workshop, which Joost Schmidt took over in 1928, the exercises for beginners clearly overlapped to some extent with the assignment of tasks in the basic instruction (Schmidt-Nonne note:19). Very soon, however, particular fields of work were decided on, as is evident from the fragmentary notes that Schmidt made in

1931. It is interesting to note that -despite all the focus on practical training, even to the extent of accepting real commissions- the interest in basic methods of representation (drawing, say) did not fall victim to the dictate of specializations (Wick 2000).

- Practical typography Business papers
- Prospectuses, advertisements, posters, and so on
- Company logos
- Book and magazine design
- Product packaging
- Shop window displays
- Display mannequins
- Display models
- Advertising exhibitions
- Advertising photographs
- Montages of advertising photographs
- Supplemental instruction Masters' studio:
- Design of advertising materials in combination with actual practice (in addition)
- Life drawing, representative drawing
- Perspective: vanishing-point and parallel perspective.
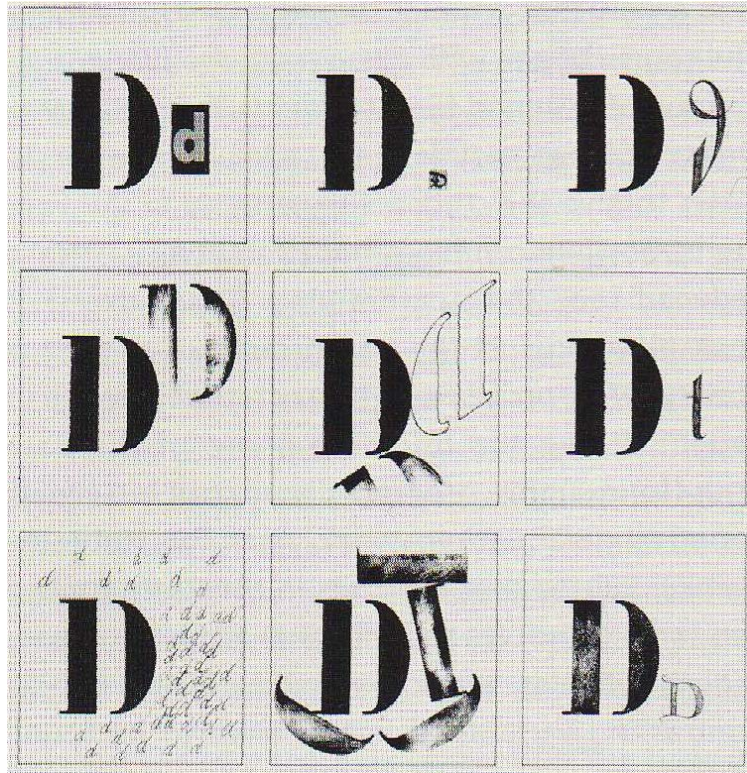- Photographic techniques (Neumann 1981).

Figure 5. Contrast Study: variants of letters on a given black stencil D by Kurt Kranz, 1931
(Source: Teaching At The Bauhaus, R.K. Wick, 2000)

Figure 6. Contrast Study: variants of letters on a given black stencil D by Hajo Rose,1931
(Source: Teaching At The Bauhaus, R.K. Wick, 2000)

This teaching program shows Schmidt in the thick of contemporary trends. From about 1923 on, advertising in Germany enjoyed an unprecedented boom based on the argument that it "improved quality and awakened egalitarian needs" and also functioned "in the service of democratization" (Hermand and Trommler 1978). To date just a few of the most important events: in 1923 the magazine *Gebrauchsgrafik* (Applied graphics) was established; in 1925 the Union of German Window Dressers was founded and began to publish the magazine *Schaufenster: Kunst und Technik* (Display windows: Art and technology); in 1926 Roy S. Durstine's book *Making Advertisements and Making Them Pay* (New York: C. Scribner's Sons, 1920) appeared in German translation; and in 1929 the International Poster Exhibition took place in Munich.

In Germany it was Moholy-Nagy, Herbert Bayer, and Joost Schmidt and, outside the Bauhaus, Max Burchartz, Jan Tschichold, and Paul Renner; in Russia, it was Rodchenko and El Lissitzky, among others, who made decisive contributions to the artistic distinction of the New Advertising that was flourishing at time, based on the principles of constructivism and the postulate of objectivity. In contrast to the raucous deportment of the usual rhetorical advertisements, the practice of these men was based to a large degree on ethics. Their motto was "Neither suggestion nor information" - that is to say, their goal was not to inveigle someone into something but to persuade "by means of a clear presentation of facts, of economic and scientific data" (Schmidt-Nonne Note:19). Along with students in the advertising department and in collaboration with the workshop for interior furnishings at the Bauhaus, Joost Schmidt put these principles into practice most convincingly in his avant-garde and groundbreaking exhibition buildings in Berlin (1929) and Dresden (1930). These "three-dimensional, accessible diagrams or graphic demonstration sites" (Kranz 1983). were meant to form a synthesis of art and commerce—an idea that had already been propagated by the German Werkbund before World War I (Wick 2000).

2.4.3. Representation of Movement

From atomic happenings to cosmic actions, all elements in nature are in perpetual interaction. For this reason, forms are appearing and disappearing; and man who is experiencing all these, is the subject in all kinetic change.

As J.J. Gibson, the psychologist famous with his studies on the field of visual perception, states in his book titled "Ecology of Visual Perception", observing

individuals are always in motion. The human being in motion, while observing his/her environment, may be stable but at least his/her eyes move. "As in a wild jungle one cuts new paths in order to progress further, man builds roads of perception on which he is able to approach the mobile world, to discover order in its relationships. To build these avenues of perceptual grasp he relies on certain natural factors. One is the nature of retina, the sensitive surface on which the mobile panorama is projected. The second is the sense of movement of his body- the kinesthetic sensations of his eye muscles, limbs, head, which have a direct correspondence with the happenings around him. The third is the memory association of past experience, visual and non-visual; his knowledge about the laws of the physical nature of the surrounding object-world. (Kepes 1995)
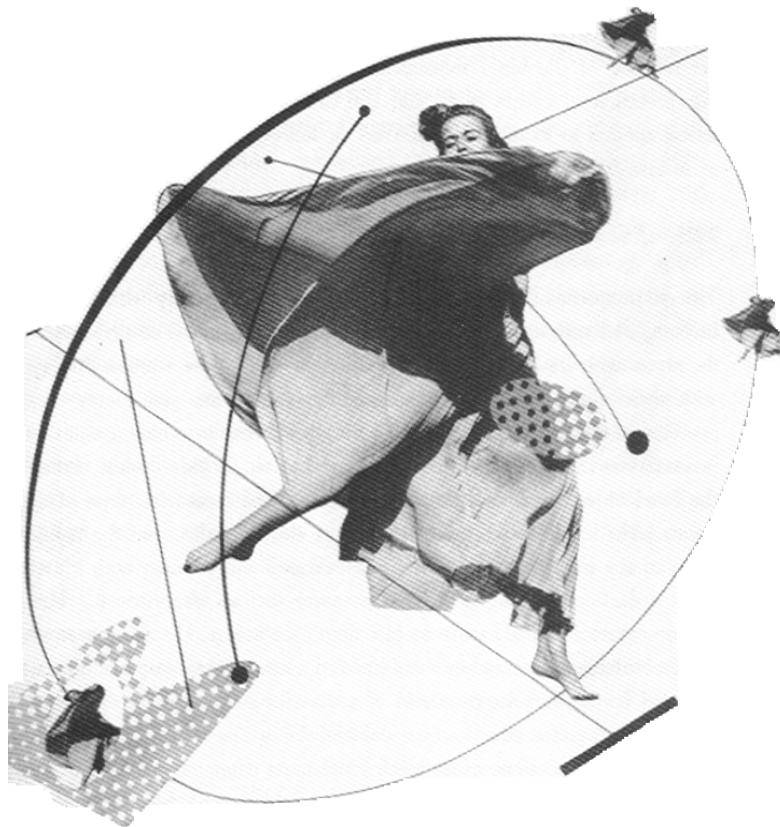

Figure 7. Lee King, School of Design in Chicago
(Source: Language of Vision, Gyorgy Kepes, 1995)

On the other hand, the speed of life increased gradually following the industrial revolution. "The environment of the man living today has a complexity which can not be compared with any environment of previous age. The skyscrapers, the street with its kaleidoscopic vibration of colors, the window-displays with their mirroring images, the street cars and motor cars produce a dynamic simultaneity of visual impression which can not be perceived in the terms of inherited visual habits. In this optical turmoil the fixed objects appear utterly insufficient as the measuring tape of the events. The artificial light, the flashing of electric bulbs, and the mobile game of the many types of light-sources bombard man with kinetic color sensations having a keyboard never before experienced. Man, the spectator, is himself more mobile than ever before. He rides in street-cars, motorcars and airplanes" (Kepes 1995). Moving from one place to another was much quicker than it was previously, and the environment seemed more different from a moving means. Every new machine discovered and commissioned led to an increase in activity at incredible speeds on the horizontal and vertical plane. Consequently, the age of observing the environment into deepest details was being replaced by the age of catching rhythm and determining the type of motion.

Since everything was in motion and within a process of continuous change, in fact the portraits (photographs) about life were segments in seconds that were taken from a process already experienced and known by all. However, the studies of catching movement are the act of presenting to viewers the segments of flowing time, which the human beings are a part thereof and which is available at such speeds that can not be noticed. At the Bauhaus, where new observation styles were sought in direction with these developments, the motion was examined and thereby the details of moments that we live but do not notice were presented to the viewers.

2.4.4. New Points of View

Renaissance painters used linear perspective as the main device for representing spatial relationships. Their artistic goal was the optical scientific mastery of nature. They sought to achieve this by focusing on one aspect. Linear perspective gave a unified formulation of space but it restricted the spatial relationship to one angle of vision, one fixed point of view, that of the spectator, by creating an illusory depth between objects and illusory distortion of their actual shape (Kepes 1995).

Figure 8. Bauhaus in Dessau Spring by L. Moholy-Nagy, 1926
(Eastman 2007)

Figure 9. Spring by L.Moholy-Nagy, 1929
(Source: Language of Vision, Gyorgy Kepes, 1995)

By photography at Bauhaus, untouched territories of perspective were explored, because the camera was able to reproduce objects from an angle of vision. Not only the frontal and profile views but also the view from above, the bird's eye view, and that from below, the frog's eye view were researched.

Figure 10. Bird's Eye View by L. Moholy-Nagy
(Source: Language of Vision, Gyorgy Kepes, 1995)
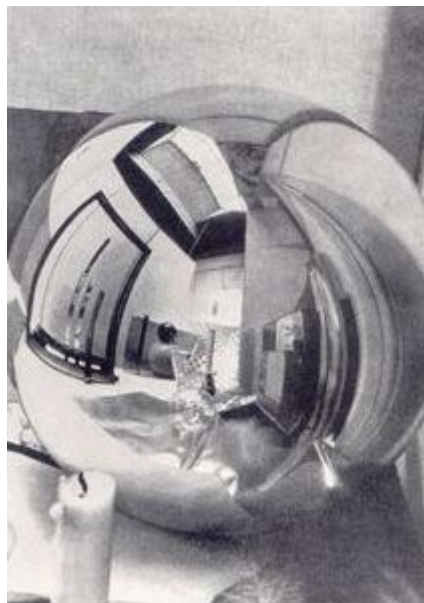
Figure 11. Distortion in Mirror by Georg Muche
(IFA 2007)

In addition, for the further exploration of the appearances of things, optical accessories were employed. Mirrors, prisms and special lenses distorted. Repeated and molded the things and created images not corresponding to direct visual perception.

2.5. New Objectivity

In addition to the photographers working for rediscovering photograph by means of experimental researches on photography, there are names that come to the foreground at the Bauhaus by conducting studies on the frozen record of life with different compositions. In contrast to Moholy-Nagy, his wife, Lucia Moholy gave more importance objection than experiment. She was less interested in the game with photographic techniques than in a subtle and unspectacular concern with reality as defined by "New Objectivity".

Lucia Moholy's documentary shots of materials produced by the workshops were used in publications and by the press. It has been decisive in the image making of the school. In Dessau, under the direction of Walter Peterhans, a photography class was founded at the Bauhaus. The students learned not only the photographic theory and practice, but also a precise vision. Peterhans arranged close-ups composed of fragments of textiles, glass, and metal. Lighting catches forms and textures in their finest nuances and imbues them with a near magical effect. His photographs open up a further surrealist poetic dimension. The Bauhaus at Dessau cultivated a lively photographic scene. Many of their photographic experiments preserved and also valued the creative power. These images give us details of everyday life and the high-spirited atmosphere of the school.

Figure 12. Champagne Glass by Walter Peterhans, around 1930
(IFA 2007)

Figure 13. *Komol* German Advertisement by Studio Ringl & Pit, 1931
(Exil Archive 2007)

Figure 14. *Petrole Hahn* German Advertisement by Studio Ringl & Pit, 1928
(Photography-Now 2007)

Figure 15. *Hats and Gloves* by Studio Ringl & Pit, 1931
(Robertmann 2007)

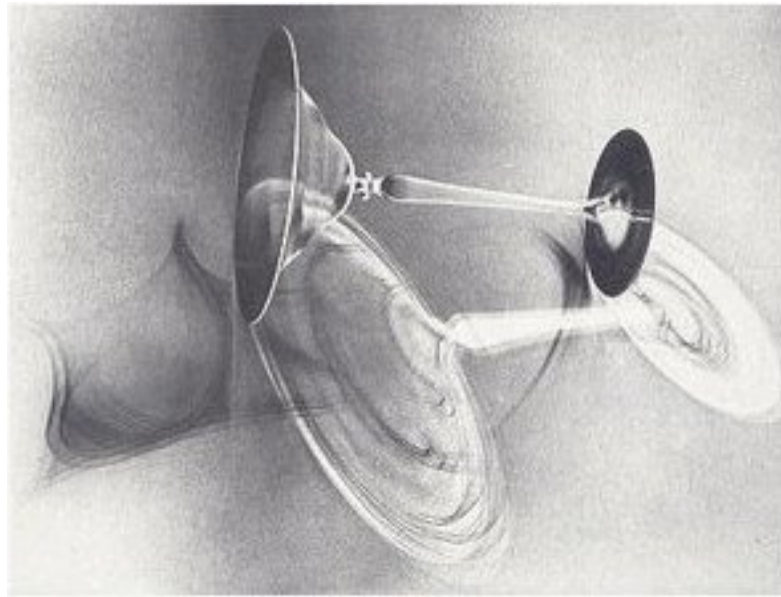Ringl & Pit was a commercial studio which was established by the students of Dessau at Bauhaus in 1930s; namely Ellen Auerbach and Grete Stern. The studio of these two female photographers, who concentrated on advertising photography and magazine illustrations, has came to the foreground in Germany in a short time as one of the most innovative studios because of its image as created with particularity and as bearing the new photography spirit. Moreover, surrealist motives and critical humor in their studies stand out. They presented to the advertising market their photographical studies with Walter Peterhans at the Bauhaus, together with rich content and formal elements. "The photographic work of Ringl+Pit (Ellen Auerbach and Grete Stern) is of exceptional significance in Weimar advertising photography. In images such as *Fragment of a Bride or Polski Monopol* (1930), the two former Bauhaus students implemented the functions of advertising photography while simultaneously putting them on display with a supremely ironical self-reflexivity (unlike Albert- Renger Patzch, the major rival in the field of Neue Sachlichkeit (New Objectivity) advertising photography). Both images concretize the two most important functions as advertising: first, to serve as a deictic tool of ostentatious presentation (to render details with the highest exactitude, for example, to dramatize the play of light and shadow, and to exaggerate the transparancy or the reflexivity of the sufaces of seduction) and second, to suspend the subject in condition of extreme fragmentation and spatial isolation so that it became the irresistabe commodity fetish "(Foster, et al. 2004).

As a firm opponent of so-called artistic photography, Albert Renger-Patzch developed a precise photographic style that made him a leading German exponent of the factual rendition of industrial and technical subjects. In publications such as the *World is Beutiful* (1928), *Pioneering Technology* (1928) and *Lübeck* (1928) he couched his industrial photographs in the programmatic context (Goodrow and Thieleman 2001). Renger-Patzsch achieved in his renderings of objects and the material world. As a protagonist of the movement that came to be known as *Neue Sachlichkeit* (New Objectivity), he wanted to record, phenomenologically as it were, the exact appearance of objects - their form, material, and surface. Thus he rejected any kind of artistic claim for himself. Believing that the photographer should strive to capture the "essence of the object," he called for documentation rather than art (MIT Press 2007).

Figure 16. Aluminum Pot by Albert Renger- Patzch, 1926
(Source: Albert Renger- Patzch Meisterwerke, 1997)
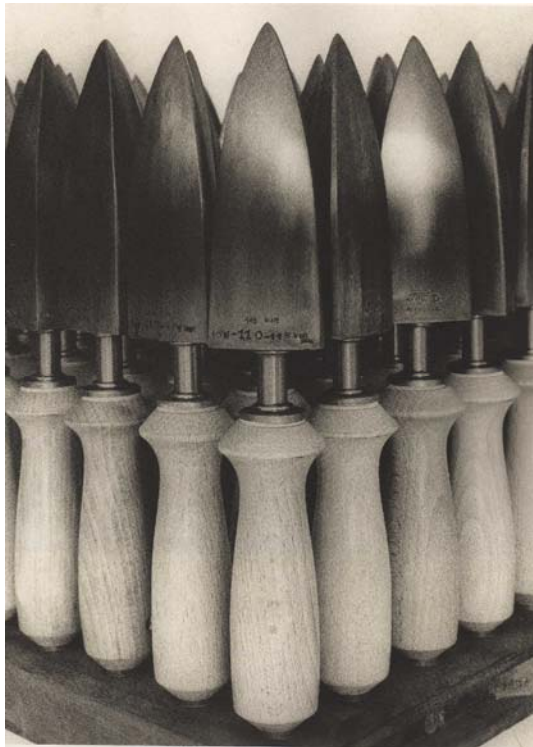
Figure 17. *Bügeleisen* for Shoe Factory by Albert Renger- Patzch, 1926
(Source: Albert Renger- Patzch Meisterwerke, 1997)

Figure 18. *Fagus* Shoe Sole by Albert Renger- Patzch,1926
(Source: Albert Renger- Patzch Meisterwerke, 1997)

Figure 19. Chain of Insulation by Albert Renger- Patzch,1927
(Source: Albert Renger- Patzch Meisterwerke, 1997)

Figure 20. Paint Box by Albert Renger- Patzch,1928
(Source: Albert Renger- Patzch Meisterwerke, 1997)

Figure 21. *Kaffee Hag* by Albert Renger- Patzch,1925
(Source: Albert Renger- Patzch Meisterwerke, 1997)

Figure 22. Black Tinplate by Albert Renger- Patzch,1928
(Source: Albert Renger- Patzch Meisterwerke, 1997)

Figure 23. Plastic Mop by Albert Renger- Patzch,1928
(Source: Albert Renger- Patzch Meisterwerke, 1997)
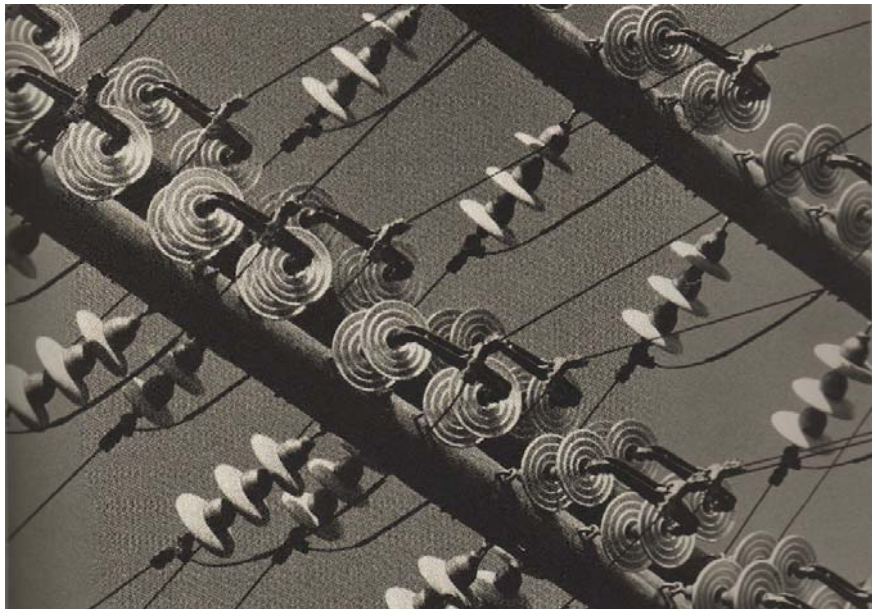
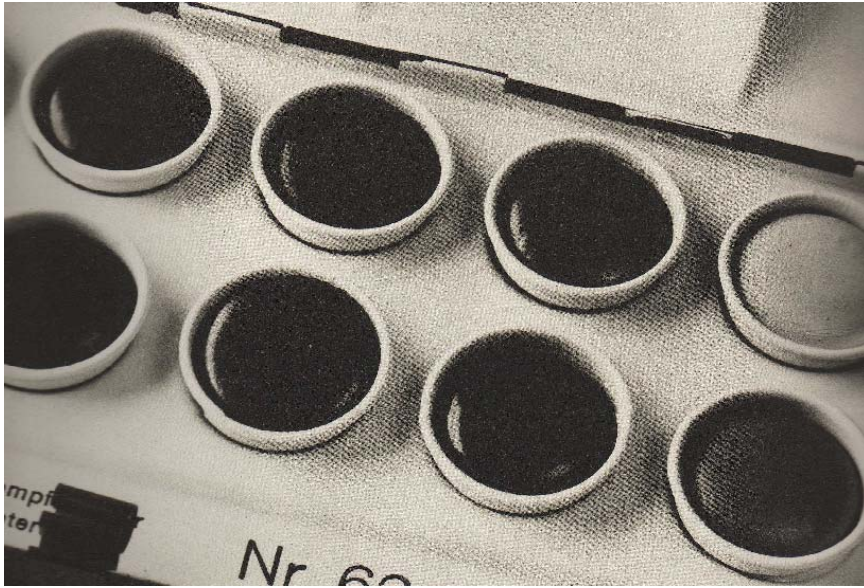## 2.6. Language of New Vision

In the 1920s new perspectives and the perception of reality was changed by the effects of artificial light. These changes created a new visual environment, which altered people's psychological relationships with their surroundings. For this reason, Moholy-Nagy and his colleagues at the Bauhaus maintained that a new visual language had to be developed.

The language of vision, optical communication, is one of the strongest potential means both to reunite man and his knowledge and re-form man into an integrated being. This visual language is capable of disseminating knowledge more effectively than almost any other vehicle of communication. With it, man can express and relay his experiences in object form. Visual communication is universal and international: it knows no limits of tongue, vocabulary, or grammar, and it can be perceived by the illiterate as well as by the literate. Visual language can convey facts and ideas in a wider and deeper range than almost any other means of communication. It can reinforce the static verbal concept with the sensory vitality of dynamic imagery. It can interpret the new understanding of the physical world and social events because dynamic interrelationships and interpenetrations, which are significant of every advanced scientific understanding of today, are intrinsic idioms of the contemporary vehicles of visual communication: photography, motion pictures, and television (Kepes 1995).

2.6.1 Transparency and Interpenetration

If one sees two or more figures partly overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. To resolve this contradiction, one must assume the presence of a new optical quality. The figures are endowed with transparency; that it is, they are able to interpenetrate without an optical destruction of each other. Transparency however implies more than an optical characteristic; it implies a broader spatial locations. Transparency means a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity. The position of the transparent figures has equivocal meaning as one sees each figure now as the closer, now as the further one (Kepes 1995).
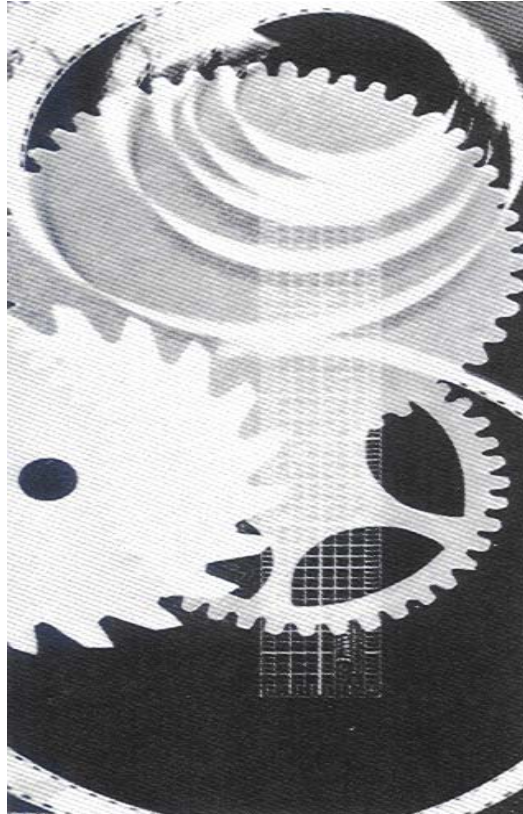
Figure 24. Advertising Design by Gyorgy Kepes, 1937
(Source: Language of Vision, Gyorgy Kepes, 1995)

In photography, the projection of images by light contributes the revaluation of overlapping and the representation of transparency. Because of covering of light rays, light increases and shadow deepens. The result is greater intensity.

The photographic emulsion is characteristically able to record on one picture surface two or more superimposed projections. The resulting effect compresses two or more spatial aspects and moulds them into a broader type of space representation. X-ray photography opened up a new aspect of the visible world. Things hitherto hidden from the human eye could be penetrated and made visible. Here the transparency has a new meaning, because the depth of the object is also evaluated by its optical density (Kepes 1995).

2.6.2. The Influence of Union of the Contours

The use of contour lines to the various spatial units provided integration of the chaotic color planes. This gained a double meaning; it refers to inside and outside space simultaneously. This double meaning effected and forced the spectator to seek to solve the contradiction. These equivocal contour lines not only unified different spatial data but also provide rhythmical unity. This rhythmical flow of the contour lines exposed a sensitive intensity.
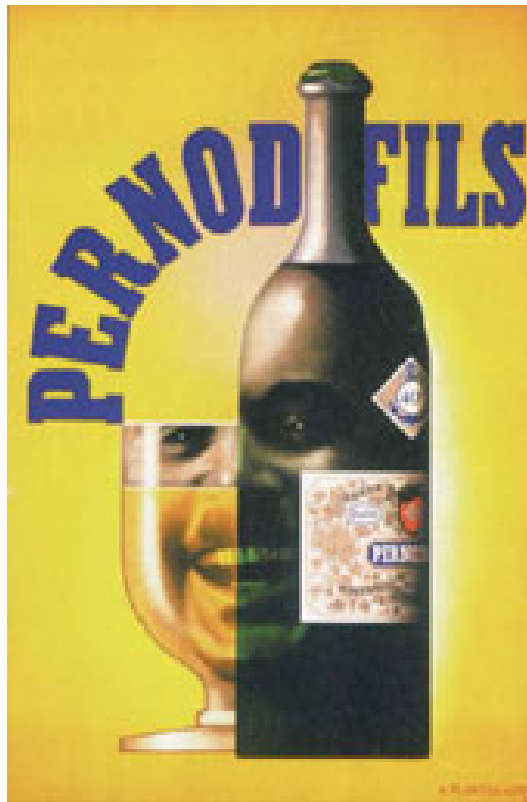
Figure 25. Poster by A.M.Cassandre,1935
(Prodimarques 2007)

The picture image employed for an advertising message has always posed the problem of bringing miscellaneous elements into harmonious fusion. Plastic and verbal elements operate on the same surface, each with its own force acting in its own direction. The copy, the calligraphic and mechanical quality of drawn elements, photography, colors, shapes are different in their perspective, as well as in their plastic and associative meaning. To perceive the differences, one must compare the elements (Kepes 1995).

The contour of a face is an outline of a glass, a bottle, and also of a line of copy. The identical optical quality, the common contour line, creates a spatial unity, in the terms of two-dimensional surface. Yet, because it binds together the different elements, it forces comparison of their differences. These optical differences, through their inevitable contiguity, grow to be optical contradictions that can be resolved only in a new common meaning (Kepes 1995). The contradiction aroused in viewers by such poster for advertising purposes caused them to think in front of the poster and it made an impression in the minds. Such models which lead to such thinking as used especially in the advertising sector shall be durable as to the techniques used and message presented in consideration that they are renewed and they increase in variety day by day.

2.7. Disintegration of Bauhaus

As early as 1925 the Bauhaus had to cease its activities in Weimar as its artistic direction was too modern, too "international" for the Rightist government in Thrungia . It was transferred to Dessau with Gropius designing the building and the teachers' quarters (Johann 1983).

Furthermore, "with the defeat of the Social Democrats in the local elections in Dessau 1932, the Bauhaus had to find a new location yet again. *Berlinsteglitz* was chosen, and there the work was continued as aprivate institute in ana old factory building, with more limited space and materials and a dramatically reduced teaching staff (Wick 2000).

Adolph Hitler's appointment as German Chancellor on 30 January 1933 signalled the end of the Weimar Constitution which had been drawn up in 1919. The life-span of the Bauhaus was precisely that of the Weimar Republic. The school had opened its doors while the National Constituent Assembly was deliberating the shape of the constitution, and in the same city. The school's subsequent history was shaped by the by the pressures against which the new Republic also struggled to survive. As Oscar Schlemmer, one of the Bauhaus teachers, wrote in 1923: "Four years of the Bauhaus reflect not only a period of art history, but a history of the times, too, because the disintegration of a nation and of an era is reflected in it" (Whitford 1991).   In 1933," The National Socalists put an end once and for all to the Bauhaus, which it had

defamed as cultural bolshevizm and Communist: repression from the police, the SA and the Gestapo forced the Bauhaus to close its doors on 20 July 1933" (Wick 2000).

2.8. Emigration: New Bauhaus in America

In 1933 the Bauhaus was disbanded as the Third Reich persecuted those who followed modern artistic schools of thought as "cultural Bolshevists", whether they embraced "New Objectivity" or abstract art. Many Bauhaus teachers and pupils continued their activities at art schools and institutes in Europe and America, extending the theories and methods evolved up to then. In 1934 Gropius left Germany for the United States where in 1937 he was given a chair at Harvard University. The "Museum of Modern Art" organised an exhibition entitled "Bauhaus 1919 to 1928" which attracted a widespread response. "America seems to have inherited a great European idea", wrote the Italian Carlo Argan in a study on "Gropius and the Bauhaus", and continued: "... an idea the Nazis had outlawed. Around the colleagues of Gropius, who like him had fled to America from Nazi persecution, just as many small Bauhauses are forming. Laszlo Moholy-Nagy is taking over the direction of the 'New Bauhaus' in Chicago, and other centres for design are springing up... However, even if the influence of these centres for instruction in design have become decisive for the development of American art... above all for the development of 'industrial design' - their sphere of action has never been able to extend as far as that of the Bauhaus in Dessau" (Johann 1983).

The old Bauhaus in Germany was eliminated by the Nazis, its teachers and students scattered over the world holding many important positions in education and production. Its spirit became the guide of progressive art education throughout the world, including the New Bauhaus (Moholy-Nagy 2005). Laszlo Moholy-Nagy, following his teaching activities at the Bauhaus, he worked in Chicago, where he was the founding director of the New Bauhaus. Gyorgy Kepes, who had previously worked with Moholy-Nagy in Berlin and London, joined as a staff member there.

The Chicago Institute -the New Bauhaus became the School of Design in 1939 and the Institute of Design (ID) in 1944 which has been a part of IIT since 1949 (Wick 2000). The Bauhaus continued its effect and presence in different bodies and countries until today and it still continues its innovative and creative frame of mind.
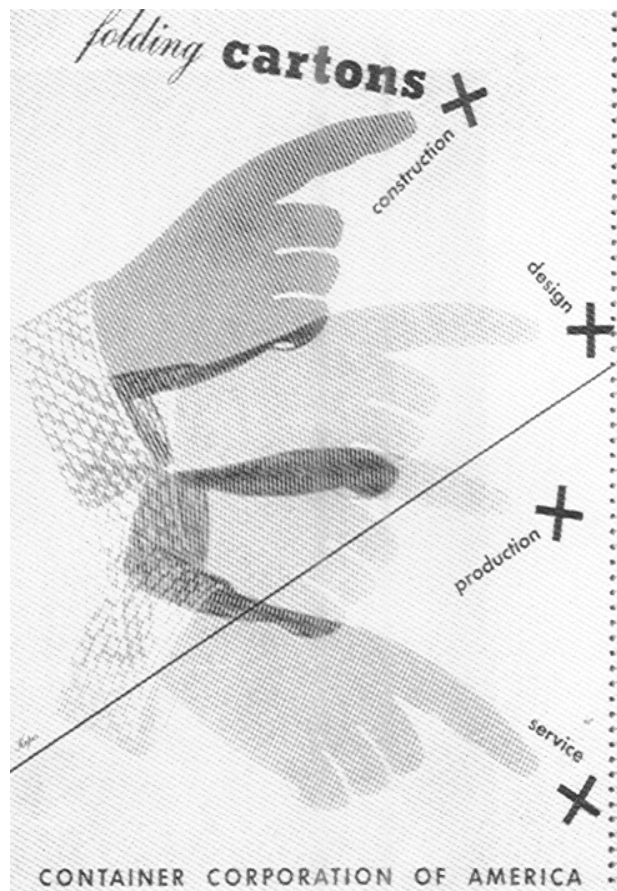
Figure 26. Advertising Design by Gyorgy Kepes, 1938
(Source: Language of Vision, Gyorgy Kepes 1995)

The basic idea of the New Bauhaus education is "everyone is talented". Courses at the Bauhaus brought the student's emotional and intellectual power into activity. The students of New Bauhaus were showed the way of a universal outlook and made conscious of their creative power. The mottos of the school were the truth of observation, the fantasy and the creativeness of the child.

CHAPTER 3

THE THIRD REICH

3.1. The Great Depression

For in politics and social history, 1930 signifies world economic crisis, constantly rising unemployment and the growth of National Socialism (Sembach 1972). All moves towards a more comprehensive and lasting stabilization in Germany were brought to an abrupt end by the Great Depression. The Wall Street Crash of 25 October 1929 suddenly made the public aware of the symptoms of crisis. Declining investment, the closing down of production facilities, cuts in income, mass unemployment and protectionism in turn influenced and accelerated the international economic slump.

Figure 27. The New York Stock Exchange in Wall Street on "Black Friday"
(Source: German Bundestag 1998)

Weimar was the first capitalist democracy to legitimate itself as a welfare state. The growing economic crisis at the end of the 1920s subjected it to pressures and strains which over – streched the welfare system (and would have done so even without the Wall Street crash) (Roseman 1997). Economic crises frequently unseat governments. It is much rarer for them to destroy systems of government. Even the extreme severity of the Depression of the early 1930s was compatible in some countries with the survival of democracy - where democracy was already firmly anchored, and not undermined by a lost war. The terrible privations that accompanied mass unemployment and economic collapse in the USA and Britain brought turbulence but no serious challenge to the democratic state. Democracy could emerge intact, perhaps strengthened. Even France, where democracy had a much more flimsy base, survived with some scares. But in Germany, the "system" itself, the very nature of the state, was at stake from the beginning of the crisis. Hitler and his party were the beneficiaries of this systemic crisis of the Weimar state. They were not its primary cause. Even in its "golden" years, Weimar democracy had never won the hearts and minds of large numbers of Germans. And even in those years, powerful sectors of society - business, the army, big landowners, leading civil servants in charge of government administration, academics, many intellectuals and opinion-leaders - had tolerated rather than actively supported the Republic. Not a few among the power elites were awaiting the opportunity to discard the democracy they detested so much. Now, as the crisis started to unfold, such groups began to show their true colours at the same time as the masses began to desert the Republic in droves. In Britain and America, the elites backed the existing, and long-established, democratic system, deeply embedded constitutionally, because it continued to serve their interests. In Germany, where the roots of democracy were far more shallow, they looked to change a system which, they felt, less and less upheld their interests, and to move to authoritarian rule. (For most of them this did not mean, at the time, Nazi rule.) In Britain and America the masses were, despite misery and discontent, faced with little alternative to the existing, well-established political parties. Nor, with few exceptions, did they look for any. In Germany, "political space" was opened up for the Nazi breakthrough by the prior fragmentation of support for the parties of the centre and Rights (Linz 1980). In Germany, therefore, the economic crisis ushered in from the beginning a fundamental crisis of the state. The battleground was, from the outset, the state itself. That was what Hitler wanted (Kershaw 1998).

Germany was soon reverberating under its shock-waves. Its dependence upon American short-term loans ensured that the impact would be extraordinarily severe. Industrial output, prices, and wages began the steep drop that would reach its calamitous low-point in I932 (James 1986). The agricultural crisis that had already been radicalizing Germany's farmers in 1928 and 1929 was sharply intensified. By January 1930, the labour exchanges recorded 3,218,000 unemployed - some 14 per cent of the "working-age" population. The true figure, taking in those on short-time, has been estimated as over 4% million (Deuerlein 1974).

In Germany, the crisis hit an economy which had obvious structural weakness. For years farmers had complained of falling incomes and were heavily indebted. The modernization of industry, the building boom in cities, towns and villages, indeed the entire economic upswing of twenties was largely financed by short-term investments of foreign capital (German Bundestag 1998). The cornerstone of German Prosperity had been loans from abroad, principally from America, and world trade. When the flow of loans dried up and repayment on the old ones became due to the German financial structure was unable to stand the strain. When world trade sagged following the general slump, Germany was unable to export enough to pay for essential import of the raw materials and food which she needed. Without exports, Germany industry could not keep its plants going, and its production fell by almost half from 1929 to 1932. Millions were thrown out of work. Thousands of small business enterprises went under. In May of 1931 Austria's biggest bank, the Kreditansalt, collapsed, and this was followed on July 13 by the failure of one of Germany's principal banks, the Darmstaedter and Nationalbank, which forced the government in Berlin to close down all banks temporarily. Not even President Hoover's initiative in establishing a moratorium on all war debts, including German reparations, which became effective on July 6, could stem the tide. The whole Western world was stricken by forces which its leaders did not understand and which they felt were beyond man's control" (Shirer 1992).

The central problem of the Great Depression was unemployment. The unemployment soared at the end of 1929. In 1930, "four million people were already registered as unemployed, and at the beginning of 1932 the six-million mark was exceeded, as against only twelve million people in employment. The provision of social security, particularly for the longer-term unemployed, was totally inadequate.Although the government and local authorties gradually developed a whole range of job-creation measures, this had no dramatic effect to begin with. Thus the Great Depression resulted

in the impowerishment of large sections of the population and in a general radicalization of politics which the democratic order of the Weimar Republic, built as it was on weak foundations, proved unable to handle " (German Bundestag 1998).

Figure 28. Queue of unemployed people in Berlin during Great Depression
(Source: German Bundestag 1998)

3.2. The Dissolution of the Republic

At the beginning of the 1920s, the National Socialist German Workers' Party of Germany (NSDAP) was but one of a large number of nationalist-racialist splinter groups determined to resort to the most radical measures to fight the new democratic republic.Under the leadership of Adolf Hitler, who assumed a key position in the party as as early as 1921, it initially geared all its efforts to organising a putsch. But they came to nothing: the putsch ended in dismal in November 1923 with the crushing of the party's march to the *Feldherrenhalle* in Munich. Hitler's subsequent trial and imprisonment served only to ehance his prestige, however. He became the central figure on the nationalist right (German Bundestag 1998).

After his release from prison in 1925, "Hitler was re-elected leader of the newly founded National Socialist German Workers' Party The "NSDAP". He succeeded in attracting a considerable following. Thanks to his demagogic abilities, he was able to exploit the inflation, the economic crisis, and unemployment to build up the NSDAP as a party for people who thought along extremist nationalist lines, the anti-semites, the dissatisfied, the out-of-work soldiers and the neglected " (Johann 1983).

When from autumn 1929 onwards, the social and economic crisis in Germany dramatically deepened, the NSDAP was well placed, both organizationally and ideologically, to act as a resevoir for fanatics and those dissapointed and embitered by the republic. The party rapidly became a mass protest movement whose ranks swelled as the crisis worsened. Politically there were no longer seemed to be any way round Adolf Hitler and the NSDAP (German Bundestag 1998).

After 1930, the ranks of the party began to swell, even though many new members would leave again soon afterwards. Although the number of new members from the middle and lower middle classes was disproportionately high, the NSDAP in fact drew its membership from all sections of society, including large numbers from the working class. As recent studies have shown, this also held true for the party's voters: the rise of National Socialism was the result not only a process of radicalization among the middle classes but of the emergence of a broad protest movement cutting across class divisions (German Bundestag 1998).

The depression which spread over the world like a great conflagration toward the end of 1929 gave Adolf Hitler his opportunity… Like most great revolutionaries he could thrive only in evil times, at first when the masses were uneployed, hungry and desperate, and later when they were intoxicated by war. Yet in one respect he was unique among history's revolutionaries: He intended to make his revolution *after* achieving political power. There was to be no revolution to gain control of the State. That goal was to be reached by mandate of the voters or by the consent of the rulers of the nation (Shirer 1992).

The protest of ordinary people who took the view that democracy had failed them, that "the system" should be swept away, became shriller on both Left and Right. Nazi advances in regional elections reflected the growing radicalization of the mood of the electorate. The Young Plan plebiscite had given the party much-needed publicity in the widely read *Hugenberg* press. Its value, said Hitler, was that it had provided "the occasion for a propaganda wave the like of which had never been seen in Germany before". (Hitler. Reden, Schriften, Anordnungen:Februar 1925 bis Januar 1933). It had allowed the NSDAP to project itself as the most radical voice of the Right, a protest-movement *par excellence* that had never been tarnished with any involvement in Weimar government (Broszat 1984).

As the year of 1931 ran its uneasy course, with five million wage earners out of work, the middle classes facing ruin, the farmers unable to meet their mortgage

payments, the Parliament paralyzed, the government floundering..., a confidence mounted in the breasts of the Nazi chieftains that they would not have long to wait. As Gregor Strasser publicly boasted, "All that serves to precipitate the catastrophe… is good, very good for us and our German Revolution" (Shirer 1992).

Statistics provide only an abstract glimmer of the human suffering. Industrial production had fallen by 42 per cent since 1929. The stocks and shares index had dropped by more than two-thirds. In the hard-hit agrarian sector, which had felt crisis long before the general Depression had caught hold, compulsory farm-sales had more than doubled. Falling demand, prices, and income had brought mounting indebtedness (Abelshauser 1985). Above all, the dark shadow of mass unemployment on an unprecedented scale hung over the country. The Employment Offices recorded 5,772,984 persons without work at the end of 1932; in January 1933 the figure was 6,013,612. Taking into account short-time workers and hidden unemployment, it was reckoned that the real total already in October 1932, had reached 8,754,000 (Deuerlein 1974). This meant that close on half of the work-force was either fully or partially unemployed (Abelshauser 1985). Towns offered free meals at soup kitchens, cheap or free warm baths for the unemployed, and warming-houses where they could shelter in winter (Abelhauser, et al. 1985).

Middle-class disaffection was, naturally enough, fragmented along the lines of sectional interest. The outlook remained bleak. But despite some drop in confidence in Hitler in autumn 1932 from groups which had been a backbone of his support, no political alternatives were on offer on the Right which appeared capable of creating the conditions of national renewal and imposed social harmony needed for economic recovery. For businessmen, craftsmen and small-scale producers, the Nazis held out the prospect of salvation from the economic threat posed by department stores, consumer associations, mail-order firms and mass-production (Winkler 1972). For young people, the Depression years had both in material and in psychological terms been appallingly damaging. Hopes and ideals had been blighted almost before they could take shape. By the end of 1932, four consecutive cohorts of pupils had left school to miserable prospects. Those lucky enough to find work had done so in deteriorating conditions, and were usually dismissed at the end of their apprenticeships. The youth welfare system was close to collapse. Growing suicide and youth criminality rates told their own tale. Those from more well-to-do backgrounds faced greatly diminished chances of launching a career in the professions to match their

ambitions. Above average support for the Nazis among university students was one indication of middle-class youth's alienation from the Weimar Republic (Peukert 1987).

For other social groups, too, the expectations placed in Hitler's movement and the motivations that underpinned their subsequent support or antipathy were strongly influenced by experiences in the Depression years. The way society and government had fallen apart in those years brought to the boil the welling resentment at the democratic system and sense of national humiliation that had been simmering throughout the Weimar era. The depth of anger towards those held responsible was one side of the response. The desire for social harmony and unity - to be imposed by the elimination of those seen to threaten it - was the other, and intrinsically related, side (Merkel 1975).

Along with this went a vindictiveness that the deprivations and tensions of the Depression years had promoted. Someone had to be blamed for the misery. Scapegoats were needed. Enemies were targeted. Political enemies were lined up for scores to be settled. Personal and political enmities often went hand in hand (Kershaw 1998). As regards scapegoats, the Jews were an easy target. Nazi diabolization of Jews enabled them to be portrayed as both the representatives of rapacious big capital and of pernicious and brutal Bolshevism. Most Germans did not go along with such crude images. Nor were they likely to become involved in, or approve of, physical violence directed at individual Jews and their property. But dislike of Jews extended far beyond Nazi sympathizers. No political party, pressure-group, or trade union, and neither main Christian denomination, made the defence of the Jewish minority an issue. And, when times were hard, it was simple enough to stir envy and resentment against a tiny minority of the population - 0.76 per cent in 1933 belonged to the Jewish faith - by stressing how they dominated out of all proportion to their numbers sections of business, the arts, and the professions (Mosse 1965).

Three years of crippling Depression had left Germany a more intolerant society. A sign that the humane principles on which the Republic had been based were being whittled away during the Depression, as German society lurched towards the Right, was the reintroduction of the death penalty in the early 1930s. A few years earlier it had seemed close to abolition. The Nazis were to make it the pivot of their proclaimed restoration of 'order' (Evans 1996). Another indicator of a changing

climate in which liberal values were being rapidly eroded-was the radicalization of medical views on eugenics and 'racial hygiene' (Noakes 1984).

During the final years of the Weimar Republic, ways of overcoming the economic crisis and the political radicalization it caused were increasingly   sought outside the parliamentary democratic order. The difficulties of forming a democratic majority furthered a a growing shift in the balance of political power away from the parties and Parliament to the Reich President and his conservative advisers. To efforts to transform the Republic into a more authoritarian state seriously weakened the forces and institutions of democracy. And so, on 30 January 1933, political power finally fell into the hands of the National Socialists (German Bundestag 1998).
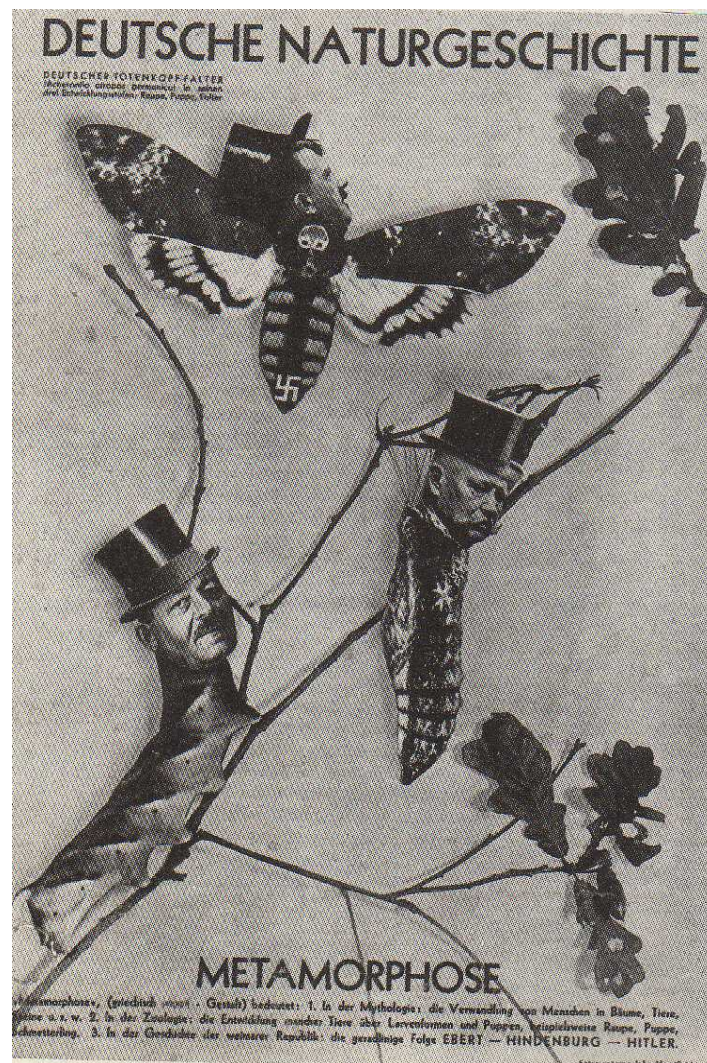

Figure 29. Metamorphosis by John Heartfield as the original in AIZMagazine 16 August1934
(Source: Photomontage, Ades, 1986)

It was undoubtedly used most brilliantly by Heartfield, first against the Weimar Republic and then to chart the terrible rise of Fascism and the dictatorship of Hitler. (Figure 29) In *Metamorphosis: Ebert, Hindenburg, Hitler,* Heartfield claims that the Weimar Republic was the caterpillar from which the Death's Head Moth/Hitler hatched (Ades 1986).

Without the unique conditions in which he came to prominence, Hitler would have been nothing. It is hard to imagine him bestriding the stage of history at any other time. His style, his brand of rhetoric, would, deprived of such conditions, have been without appeal. The impact on the German people of war, revolution, and national humiliation, and the acute fear of Bolshevism in wide sections of the population, gave Hitler his platform. He exploited the conditions brilliantly. More than any other politician of his era, he was the spokesman for the unusually intense fears, resentments, and prejudices of ordinary people not attracted by the parties of the Left or anchored in the parties of political Catholicism. And more than any other politician of his era, he offered such people the prospect of a new and better society - though one seeming to rest on 'true' German values with which they could identify. The vision of the future went hand in hand with the denunciation of the past in Hitler's appeal. The total collapse of confidence in a state system resting on discredited party politics and bureaucratic administration had led over a third of the population to place its trust and its hopes in the politics of national redemption (Kettenacker 1981).

Many Jews and political opponents of the Nazis now feared for their well-being - even for their lives. Some made hurried plans to leave the country. There were those, not just on the defeated left, who foresaw disaster. But others rapidly shook off their initial foreboding, convincing themselves that Hitler and the Nazis had few prospects of ruling for long. Sebastian Haffner, then a young Berlin lawyer, later - after leaving a country whose government he could no longer tolerate - a distinguished journalist and writer, summarized his views at the time: "No. All things considered, this government was no cause for concern. It was only a matter of what would come after it, and perhaps the fear that it would lead to civil war" (Haffner 2000).

3.3. The Nazification of Germany

Indeed, the extraordinary had happened. What few beyond the ranks of Nazi fanatics had thought possible less than a year earlier had become reality. Against all odds, Hitler's aggressive obstinacy - born out of lack of alternatives - had paid off (Deuerlein 1974). On 30 January 1933, Adolf Hitler was appointed Reich Chancellor by Reich President Hindenburg (German Bundestag 1998). That historic day was an end and a beginning. It denoted the expiry of the unlamented Weimar Republic and the culminating point of the comprehensive state crisis that had brought its demise. At the same time Hitler's appointment as Chancellor marked the beginning of the process which was to lead into the abyss of war and genocide, and bring about Germany's own destruction as a nation-state (Kershaw1998). The theory which Hitler had evolved that the way to power for revolutionary movement was to ally itself with some of the powerful institutions in the State had worked out in practice pretty much as he has calculated. The President, backed by the Army and the conservatives made him Chancellor. His political power, though great, was, however, not complete. It was shared with these three sources of authority. Hitler's immediate task was to eliminate them, make his party the exclusive master of the State and then with the power of an authoritarian government and its police carry out the Nazi Revolution (Shirer 1992).

Figure 30. Reich Chancellor Adolf Hitler with members of his cabinet in Berlin 1933
(Source: German Bundestag 1998)

Having deprived the democratic parties of any political influence by passing the Enabling Act, in June and July 1933 the National Socialists took steps to close them down completely. The SPD (Social Democratic Party of Germany), already in a state of internal collapse with its leaders having fled to Prague following the occupation of its offices on 10 May, was banned on 22 June. The other parties also found that they no longer had any political room for manouevre and were forced to opt for voluntary dissolution - the last two to do so were the Catholic Centre party and its Bavarian sister, the Bavarian People's Party (BVP), on 4 and 5 July. On 14 July 1933 a law was passed prohibiting the reestablish-ment of political parties - the National Socialist one-party state was complete. … Adolf Hitler, the "Führer of Nation" acquired vast personal power following the death of the Reich President. He was the head of the state and the government (German Bundestag 1998).

3.3.1. Economy in the Third Reich

The expectations the National Socilailsts faced on coming to power were particularly high in the economic field. In January 1933, more than 6 million people were registered as unemployed. Including their families, more than a third of all Germans were living from state benefits at the beginning of 1933. The Hitler government did achieve a steady reduction in unemployment: in 1934 only 2.7 million people were stil out of work; by 1937 the figure had fallen below the million mark. More than any other factor, the success of the National Socialists' economic policy helped to stabilize the regime (German Bundestag 1998).

Unemployment, the curse of the Twenties and early Thirties, was reduced…from six million in 1932 to less than a million for years later. National production rose 102 per cent from 1932 to 1937 and the national income was doubled. To an observer, Germany in the mid- Thirties seemed like one vast beehive. The wheels of industry were humming and everyone was as busy as a bee…Nazi economic policies…were devoted largely to putting the unemployed back to work by means of greatly expanded public works and the stimulation of private enterprise. Government credit was furnished by the creation of special unemployment bills, and tax relief was generously given to firms which raised their capital expenditures and increased employment. But the real basis of Germany's recovery was rearnament, to which the

Nazi regime directed the energies of business and labor-as well as of the generals-from 1934 on. The whole German economy came to be known in Nazi parlance as *Wehrwirtschafts,* or war economy, and it was deliberately designed to function not only in time of war but during the peace that led to war (Shirer 1992).

In September 1936, with the inauguration of the Four Year Plan …Germany went to a total war economy. The purpose of the plan was to make Germany self-sufficient in four years, so that a wartime blockade would not stifle it. Imports were reduced to a bare medium, severe price and wage controls were intorduced, dividents restricted to 6 per cent, great factories set up to make synthetic rubber, textiles, fuel and other Germany's own sources of raw materials and a giant Hermann Goering Works established to make steel out of the local low-grade ore. In short, the German economy was mobilized for war (Shirer 1992). Nazis successfully mastered national economic recovery and prepared Germany for a major war. In the course of the 1930s industry expanded, agricultural revival was restrained to keep down industry's costs and preparation for war became a more and more central priority (Turner 1980).
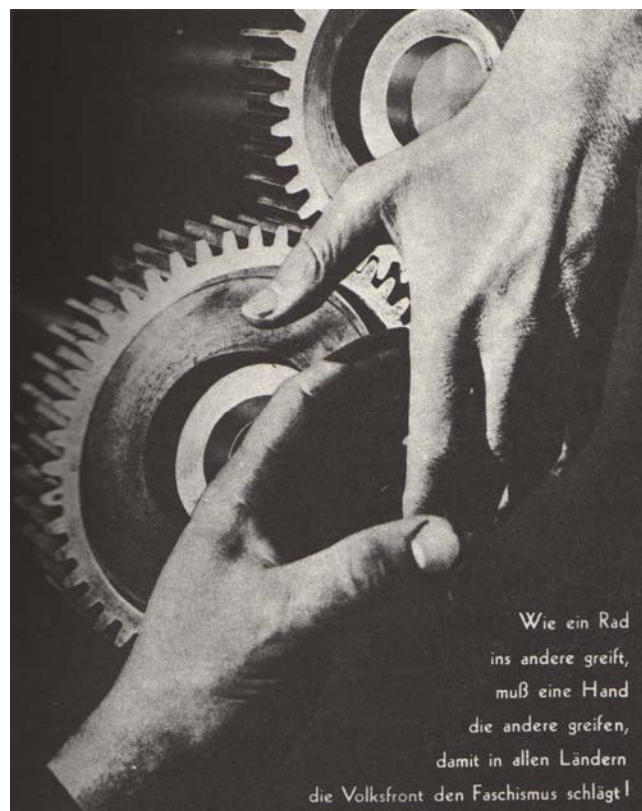

Figure 31. John Heartfield, 13 May 1936
(Source: Montage:John Heartfield, E. Siepmann, 1988)

On contrary, "deprived to his trade unions, collective bargaining,and the right to strike, the German worker in the Third Reich became an industrial serf, bound to his master, the employer, much as mediaval peasants had been bound to the lord of the manor… According to the law of October 24, 1934 which created it, it was "the organization of creative Germans of brain and fist." It took not only wage and salary earners but also employers and members of the professions. It was in reality a vast propaganda organisation….Its aim as stated in the law, was not to protect the worker but "to create a true social and productive community of all Germans. Its task to see that every single individual should be able…to perform the maximum of work."… Although millions more had jobs, the share of all German workers in the national income fell from 56.9 per cent in the depression year of 1932 to 53.6 per cent in the boom year of 1938 (Shirer 1992). The official statistics revealed that the much maligned capitalists, not the workers, benefited most from the Nazi policies.

In the first place,the financial policy of the National Socialist Government was no longer subject to any Parliamentary control. The autobahns, and later rearmament, were financed by bills of exchange on the *Reichbank* which accumulated there and undermined the currency. In 1938, The Reich's domestic liabilities already amounted to 42,000 million Marks, compared with 7,170 million in 1932. As a result of the placing of contracts for large public construction projects, the introduction of labour conscription, and the reintroduction (1935) of compulsory military service, the regime succeeded in bringing down the unemployment figure from 6.1 million to 0.4 million in July,1938. Ultimately, it was only to overcome this indebtness by a war of conquest, towards which was rearnament was leading. Once more it was Göring who, with cynical frankness, called upon the population for "guns instead of bread" (1937) …Then with these guns the Second World War started in reality on September 1, 1939 (Johann 1983). Whilst flavouring large scale enterprises in the arnaments sector in particular, it neglected the consumer goods industry made up largely of small and medium-sized companies. The government called upon industry and the general public to put up with certain difficulties and hardships by looking ahead to the benefits the coming war would bring (German Bundestag 1998).

3.3.2. Life in the Third Reich

The overwhelming majority of Germans did not seem to mind that their personal freedom had been taken away, that so much of their culture had been destroyed and replaced with a mindless barbarism, or that their life and work had regimented to a degree never before experienced even by a people accustomed for generations to a great deal of regimentation. In the background, to be sure, there lurked the terror of the Gestapo, and the fear of the concentration camp for those who got out of line or who had been Communists or Socialists or too liberal or too pacifist , or who were Jews. The Blood Purge of June 30,1934, was a warning of how rude the leaders could be (Shirer 1992).

Figure 32. Prisoner caught on the electric fence surrounding a concentration camp
(Source: German Bundestag 1998)

How many were slain in the purge was never definitely established. In his Reichtag speech of July13, Hitler announced that sixty-one persons were shot, including nineteen "higher S.A. leaders," that thirteen more died "resisting arrest" and that three "committed suicide"- a total of seventy-seven. *The Whitebook of the Purge*, published by emigres in Paris, stated that 401 had been slain, but it identified only 116 of them. At

the Munich trial 1957, the figure of "more than 1,000" was given. Many were killed out of pure vengeance for having opposed Hitler in the past, others were murdered apparently because they knew too much, and at least one because of mistaken identity (Shirer 1992). In spite of this unusual event, Germans supported it with genuine enthusiasm. Somehow it imbued them with a new hope and a new confidence and an astonishing faith in the future of their country.

Hitler regarded the Jews as being the actual cause of the national misfortunes. He considered it was they, above all, who had been the "November criminals" that had brought about defeat in 1918- as if it had been they, and not the Supreme Army Command, who asked the Kaiser to make the immediate offer of an armistice. Hitler's racial, hatred, and his attacks against the Church, the Jews and democracy, carried out by means of vast demonstrations staged in city after city, would hardly have met with such support had the economic conditions not led to much improvshment and anxiety about the future. The effect of unemployment was to drive the voters straight into his arms. When in power he immediately started the persecution of the Jews, just as he had demanded in countless electoral speeches and his book *Mein Kampf* (Johann 1983).

Soon after the "seizure of power" the National Socialists established an improvised system of repression. It included a large number of camps, some of them provisional, run by the SA and intended for political opponents taken into "protective custody". Under the supervision of the SS, this system was systematically expanded and devloped in the following years. A network of concentration camps whose inmates were subject to cruel maltreatment or brutally murdered, covered the entire country. Increasingly, the concentration camps were used to hold not only political prisoners but also "antisocial elements" and members of persecuted minorities: Jews, gypsies, homosexuals and others. During the war, the system of concentration camps was extended to the occupied territories, and the number of inmates increased from 25,000 to several million (German Bundestag 1998).

Figure 33. Arrest in Concentration Camp by John Heartfield
((Source: Montage:John Heartfield, E. Siepmann, 1988)

On the surface, life was in many ways more peaceful than it had been during the final turbulent years of the Weimar Republic. The immense political tensions of those years appeared overcome, and the economic and social problems in many cases had threatened people's very livelihoods were gradually being solved (German Bundestag 1998). Hitler was liquidating the past, with all its frustrations and disappointments. Step by step, and rapidly, he was freeing Germany from the shackles of Versailles, confounding the victories Allies and making Germany militarily strong again. This was what most Germans wanted and they were willing to make the sacrifices which the Leader demanded of them to get it: the loss of personal freedom, a Spartan diet (" Guns before Butter") and hard work. By the autumn of 1936 the problem of unemployment had been largely licked, almost everyone had a job again – from february 1933 to the spring of 1937, the number of registered unemployed fell from six million to less than one million – and one heard workers who had been deprived of their trade-union rights joking, over their full diner pails, that at least under Hitler there was no more freedom to starve. *"Gemeinnutz vor Eigennutz!"* (The Common Interest before Self!) was a popular Nazi slogan in those days (Shirer 1992).

Figure 34. "Hurrah, the Butter is finished!" John Heartfield, 19 December 1935
(Source:Photomontage, Ades, 1986)

As Lukacs said, a good photomontage has the effect of a good joke. Many of Heartfield's best jokes - which in being funny lose none of their savagery - involve a literal translation of Nazi rhetoric. So, in *Hurrah, the Butter is Finished! (1*9 December 1935), the text at the bottom, a quotation from a speech by Goering: (in his Hamburg speech): "Iron always makes a country strong, butter and lard only make people fat.'" So Heartfield shows (Figure 34) a family chewing obligingly on iron, while in the background photographs of Hitler are employed as decorative wallpaper (Ades 1986).

The Germans heard vaguely in their censored press and broadcasts of the revulsion abroad but they noticed that it did not prevent foreigners from flocking to the Third Reich and seemingly enjoying its hospitality. For Nazi Germany much more than Soviet Russia, was open for all the world to see. The tourists business thrived and brought in vast sums of badly needed foreign currency. Apparently the Nazi leaders had nothing to hide. A foreigner, no matter how anti-Nazi, could come to Germany and see and study what he liked – with the exception of concentration camps and, as in all countries, the military installations. And many returned who if they were not converted

were at least rendered tolerant of the "New Germany" and believed that they had seen, as they said, "positive achievements" (Shirer 1992). At the perfectly stage-managed Olympic Games of 1936, National Socialist Germany successfully presented itself to its own citizens and to the nations of the world as a normal and peace- loving country. (German Bundestag 1998) Actually, in the bacground of the Olymic Games, " the signs *"Juden unerwuenscht"* (Jews Not Welcome) were quitely hauled down from the shops, hotels, beer gardens and places of public entertainment, the persecution of the Jews and of the two Christian churches temporarily halted, and the country put on its best behaviour" (Shirer 1992).

Figure 35. Dutch Poster for the exhibition on "The Olympic Games under Dictatorship" 1936
(Source: Photomontage, Ades, 1986)

3.3.3. The Nazification of Culture

By this time, almost all organizations, institutions, professional and representative bodies, clubs, and societies had long since rushed to align themselves with the new regime. "Tainted" remnants of pluralism and democracy were rapidly removed, nazified structures and mentalities adopted. This process of "coordination" *(Gleicbschaltung)* was for the most part undertaken voluntarily and with alacrity (Kershaw 1998).

The National Socialists extended their policy of "coordination" of state and society to include culture. Freedom of the press was abolished, and a large number of writers and artists were forced into exile and deprived of their German citizenship.Due to this policy, there occured a scene in Berlin which had not been witnessed in the Western world since the late middle ages.

On 10 May 1933, "unGerman" literature was burned on the Openrnlatz in Berlin (German Bundestag 1998). They included among German writers, Thomas and Heinrich Mann, Lion Feuchtwanger, Jakob Wassermann, Arnold and Stefan Zweig, Erich Maria Remarque, Walther Rathenau, Albert Einstein, Alfred Kerr and Hugo Preuss, tha last named being the scholar who had drafted the Weimar Constitution. But not only the works of dozens of German writers were burned. A good many foreign writers were also included: Jack London, Upton Sinclair, Helen Keller, Margaret Sanger, H.G. Wells, Havelock Ellis, Arthur Schnitzler, Freud, Gide, Zola, Proust. In the words of a student proclamation any book was condemned to the flames " which acts subversively on our future or strikes at the root of German thought, the German home and the driving forces of our people (Shirer 1992). The poet Heinrich Heine (1797-1856), whose works were among those consumed by the flames, had written: "Where books are burnt, in the end people are also burnt" (Thamer 1986).

The organised burning of books during demonstrations at many universities in May 1933 at the beginning of the summer term was the first threatening sign of the ultimate destruction of the spirit of freedom.What was considered "contrary to German ideas" was consigned to the bonfire and the further circulation of the books immediately forbidden (Johann1983).

Figure 36. Books being burnt on the Operlantz in Berlin on May 1933
(Source: German Bundestag)

On 22 September 1933, The Reich Chamber of Culture as set up. Its purpose was to gather the creative artists in all spheres into a unified organization under the ledership of the Reich. "Seven subchambers were established to guide and control every sphere of cultural life: The Reich chambers of fine arts, music, the theater, literature, the press, radio and the films. All persons engaged in these fields were obligated to join their respective chambers, whose decisions and directives had the validity of law. Among other powers, the chambers could expel – or refuse to accept – members for "politicial unreliability" which meant that those who were even lukewarm about National Socialism could be, and usually were, excluded from practicing their profession or art and thus deprived of a livelihood (Shirer 1992). Thus Nazi Leaders decided that the arts, literature, the press, radio and the films must serve exclusively the propaganda purposes of the new regime. In any case, Hitler condidered all modern art was degenerate and senseless. In *Mein Kamph* he jad delivered a long tirade on the subject, an done of his act after coming to power was to *"cleanse"* Germany of its *"decadent"* art and to attempt to subsitude a new *"Germanic"* art.

As early as 1933 Hitler had had the neo- classical and ponderously inartistic "House of German Art" erected in Munich. Bronze plates displaying such utterances as "No nation lives longer than the documents of its culture" adorned that the temple-like structure… The themes had to be drawn from the "national community" – such as "The German Workers", "The German Peasant", "The German Soldiers" and "The German

Family" (with the parents accompanied by at least three children)…Criticism was forbidden (Johann 1983).

Modern paintings were removed from German museums. And then Hitler formally opened the "House of German Art" in 1937. Nazi art which was made the final selections by Hitler was exhibited to German public. Furthermore, "in his speech – it was delivered on july 18,1937 – he laid down the Nazi line for "German art":

> Works of art that can not be understood but need a swollen set of instructions to prove their right to exist and find their way to neurotics who are receptive to such stupid or insolent nonsense will no longer openly reach the German nation. Let no one have illusions! National Socialism has set out to purge the German Reich and our people of all those influences threatening its existence and character …with the opening of his exhibition has coma to end of artistic lunacy and with it artistic pollution of our people…" (Shirer 1992).

In spite of these, "Music fared best, if only because it was the least political of the arts and because the Germans had such a rich store of it from Bach through Beethoven and Mozart to Brahms. But the playing of Mendelsson was banned because he was a Jew (the works of all Jewish composers were verboten) as was the music of Germany's leading modern composer, Paul Hindemith. Jews were quickly weeded out of the great symphony orchestras and the opera. Unlike the writers, most of the great figures of German music world chose to remain in Nazi Germany " (Shirer 1992).

One way to escape the process of coordination, or *Gleichschaltung,* initiated by the National Socialists was to flee abroad. For many, emigration was indeed the only way to reach safety from persecution. From the very beginning the emigrants included not only politicians but also a large number of artists and scientists (German Bundestag 1998).

Of all the counries to take in refugees, United States gave asylum to the largest number with about 30,000 members of the independent proffessions, writers, scientists and artists between 1933 and 1943. On no other occasion in world history has a nation

been so radically seperated from its most eminent representatives as was Germany at that time… University professors who had been forced to emigrate were given chairs, even in smaller countries. In Ankara, for example, cells of German culture came into being- to be spied upon by a foreign organisation of the NSDAP originally set up to keep a watch on German diplomats and to indulge in propaganda abroad, but which had now to report to Berlin on their observations on emigres.Up to 1945, the emigres were also representatives in the Free World of those scientists and artists who in Germany itself were either actively resisting or had been killed by the National Socialists or carried of to concentration camps. Thus, in the sphere of culture, internal resistance and emigration must be considered together. It is thanks to both that there can still be talk of "German Culture" now that Hitler is no more (Johann 1983).

3.3.4. The Control of Press, Radio and Films

To be an editor in the Third Reich one had to be, in the first place, politically and racially "clean". The Reich Press Law of October 4, 1933 which made journalism a "public vocation" regulated by law, stipulated that all editors must possess German citizenship, be of Aryan descent and not married to a Jew. Section 14 of the Press Law ordered editors "to keep out of the newspapers anything which in any manner is misleading to the public, mixes selfish aims with community aims tends to be weaken the strength of the German Reich, outwardly or inwardly, the common will of the German people, the defense of Germany, its culture and economy…or offends the honour and dignity of Germany" (Shirer 1992). This law led to the outsing of the journals and journalists who were not Nazi.

With all newspapers in Germany being told what to publish and how to write the news and editorials, it was inevitable that a deadly conformity would come over the nation's press....And the total circulation of all journals fell of steeply as one paper after another went under or was taken over by Nazi publishers. In the first four years of Third Reich the number of daily newspapers declined from 3,607 to 2,671 (Shirer 1992). But the country's loss of a free and varied press was the party's gain.

Figure 37. John Heartfield, Arbeiter Illustrierte Zeitung 6/1930
(Source: Montage:John Heartfield, E. Siepmann, 1988)

The radio and the cinema were also harnessed to serve the propoganda of the Nazi State.They gained complete contol of broadcasting and shaped it to their own end. "In 1933 The Nazi Government automatically found itself in possession of the Reich Broadcasting Corporation. The Films remained in the hands of private firms but the Propaganda Ministry and the Chamber of Films controlled every aspect of the industry, their task being – in the words of an offically commentary – "to lift the film industry out of the sphere of liberal economic thoughts…and thus enable it to receive those tasks which it has to fulfill the National Socialist State" (Shirer 1992). The regime devoted a great deal of time and effort, mainly through the new media and of cinema and radio, to promoting light entertainment. These ostensibly unpolitical films and broadcasts were very popular with a wide public (German Bundestag 1998).

Despite the most severe punishment, foreign broadcasts were still listened to, so it was always possible for contact to be maintaned between the persons and opposed to the regime and the free world, even if only one-sidedly (Johann 1983).

3.3.5. Youth and Women in the Third Reich

Following National Socialists's *"seizure of power"*, young people, became increasingly regimented; they were required to pass through various youth organizations.(*Jungvolk* , the Hitler Youth and the League of German Maidens) and to complete labour service in *Reichsarbeitsdient* in the armed forces. Youth camps and marching formations became the institutions through which the National Socialists aligned young people to their ideological aims. The result was a young generation which grew up believing in National Socialism and was willing to be led into war (German Bundestag 1998).

Furthermore, "the young in the Third Reich were growing up to have strong and healthy bodies, faith in the future of their country and in themseves and a sense of fellowship and camaradeire that shattered all class and economic and social barriers " (Shirer 1992). Briefly, National Socialists built up German youth education ideologically and phsically for war.

The National Socialists had a deeply traditional view of the role of women: their lives should be restricted to taking care of the household and looking after their families and children. As far as possible they should no longer go out to work. Actual developments after 1933, however, only partially matched ideological ideal: although many women were forced out of skilled jobs as a way of reducing unemployment, the overall number of women in gainful employment did not in fact all (German Bundestag 1998).

The disaffection in German society did not, it seems, divide on gender lines. The Depression heightened the discrimination against women in the jobs market that had existed throughout the Weimar Republic. Traditional prejudice that a woman's role should be confined to 'children, kitchen, and church' was strongly reinforced. The witchhunt against "double-earners" -where both husband and wife worked and the woman was regarded as unnecessarily occupying a 'man's job' - was an indication of growing intolerance (Hausen 1986).

3.3.6. Education in the Third Reich

Education in the Third Reich, as Hitler envisaged it, was not to be confined to stuffy classrooms but to be furthered by a Spartan, political, and martial training in the successive youth groups and to reach its climax not so much in the universities and engineering colleges, which absorbed but a small minority, but first at the age of eighteen, in compulsory labor service and then in service, as conscripts, in the armed forces (Shirer 1992). In any case, in *Mein Kampf,* Hitler had set set down his ideas on education. "The whole education by a national state must aim primarily not at the stuffing with mere knowledge but at building bodies which are physically healthy to the core" (Hitler 1992). In this direction, the German schools, from first grade through the universities, were quickly Nazified.

Prior to 1933, The German public schools had been under the jurisdiction of the local authorities and the universities under that of the individual states. Now all were brought under the iron rule of the Reich Minister of Education. It was he who also appointed the rectors and the deans of the universities, who formerly had been elected by the full professors of the faculty. He also appointed the leaders of the university students' union, to which all students had to belong, and of the lectures' union, comprising all instructors. The N.S. Association of University Lectures, under the tight leadership of old Nazi hands, was given a decisive role in selecting who was to teach and to see what they taught was in accordance with Nazi Theories (Shirer 1992).

With the same brutality,…cultural life was also "politically coordinated delivered up to National Socialism. No matter whether Traditional or contemporary, anything that did not fit in with the "national" conception of literatur and art was obliterated. Now there was officially a "national science" In contrast to the supposed "Jewish Physics" of an Alber Einsten, there was a "German Physics" as Philipp Lenard, the Heidelberg Nobel Prize winner, an "enthusiastic" Nazi, called his textbook. Oddly enugh, in the Weimar period the universities had become particular breeding- grounds of national Socialism whose irrationalism accorded very much with the philosophical views and the Anti-Republician attitudes of most of the professors (Johann 1983).

The teaching of the natural sciences, in which Germany had been so pre-eminent for generations, deteriorated rapidly. After 1933, "though official figures put the number of professors and instructors dismissed during the first years of the regime

at 2,800- about one fouth of the total number (Shirer 1992). Great teachers such as Einstein and Franck in physics, Haber Willstaetter and Warnburg in chemistry, were fired or retired…They began to teach what they called German physics, German chemistry, German mathematics. Indeed, in 1937 there appeared a journal called *Deutche Mathematik*, and its first editorial solemnly proclaimed that any idea that mathematics could be judged noracially carried "within itself the germs of destruction of German science" (Shirer 1992).

On contrary to the pressure of Nazi, "whether- and if so, to what extent – the educational concepts of the Bauhaus may have survived its final destruction at the hands of the National Socialists in the Third Reich, either informally or indisguised form, is very difficult to determine, given the uncertain nature of the sources" (Mai 1993). Ekkehard Mai has spoken of "very different forms in which its effect continued…: not only literal emigration but also inner emigration, work continued inconspicuously and a wide variety of ways of securing its existence in schools (Mai 1993). As early as 1933 "all the teachers of the Bauhaus generation (had) lost their positions" (Droste 1993), a fate that they shared with a number of former Bauhaus students who were already teaching at art schools in the Weimar Republic- for example, Herzger, Haffenrichter, Schwerdtfeger, Schleifer, Ehrhardt, and many others. Naturally, the result was such a serious bloodletting that is no longer possible to speak of a continuation of the pedagogical principles of the Bauhaus within the aesthetic education of the Third Reich. This is especially so given that the arts and crafts school, which prior to 1933 had partially integrated ideas of reform pedagogy that were certainly reminiscent of the Bauhaus, had either been destroyed by the Nazis or converted into "master schools of German crafts" and compelled to follow the aesthetic program of *völkish* (nationalist, popular) arts and crafts. Even so, According to Magdelina Droste, it would be easy to "offset the group of dismissed teachers… with a list of those who kept their positions or found other employment after 1933" (Droste 1993) either because they were not considered suspicious politically, because the new powers- that – be had no quarrel with their art, or because they became active National Socialists. George Muche, Joost Schmidt, and Walter Peterhans had opportunities to intoduce Bauhaus ideas into their courses at Kunst und Werk (Art and work), the name given to what had been the Reimann School in Berlin (Wingler 1977). Itten who was forced to close his private school in Berlin in 1934, was the director of te Höhere Fachschule für Textile Flachenkunst (Advanced technical school for the textile arts) from 1932 to1938, which

he sought to run according to Bauhaus principles(Thönissen 1992). Friedl Dicker Brandeis gave drawing courses a t concentration camp in Theresienstadt. "Between 1916 and 1919 Friedl Dicker attended Itten's Courses at the latter's art school in Vienna and studied at the Bauhaus from 1919 to 1923. She was deported as a Jew *Theresienstadt* (Terezin) in 1942. As part of the illegal courses offered in the camps, she organised instruction in drawing and design for children and young people who were living in the ghetto isolated from theri parents, until she was deported to Auschwitz ,where she died in the gas chambers. The primary goal of this instruction was (Wick 2000) : "to help (the children) escape the desolation and the wretched horror of the ghetto… and give them solace and hope. Effort, talent, and skill alone were not enough. It was necessary to lead the children, teach them, show them how to express themselves, how and what to communicate" (Berankova et al. 1991). It is not simply the fact the teaching methods and subjects of the early Bauhaus could be applied directly, even toward the end of the Third Reich (Wick 2000).

CHAPTER 4

GERMAN ADVERTISING SECTOR DURING THE WEIMAR REPUBLIC AND THE THIRD REICH 1930-1940

4.1. German Advertising Sector Before 1933

The bringing into line of advertising was among the first steps undertaken by the National Socialist regime and was welcomed by the greater part of the industry, which saw in the new government's intervention the solution to their business' chronic problems. These political measures and the advertisers' response are only comprehensible against the background of the advertising business during the Weimar years. Applicable here is Peukert's phrase, '*crisis years of classic modernity*" (Peukert 1987). A technical progress allowed for new advertising media such as radio, films, and electric lights; market research made its first inroads; the dazzling American model and the use of more scientific advertising methods opened new horizons for the advertisers; the beginnings of a systematic training were now in evidence. In the mass society of the late 1920s, with its rapidly changing fashion and styles, advertising had increasing influence on the consumer (Reinhardt 1993). In the advertising workshop of the Bauhaus new techniques were produced to set the consumer into motion.

On the other hand, advertising sales during the runaway inflation were less than half that of pre-war levels. By 1929 the gap had closed, but with the Great Depression the industry suffered a renewed setback. Many businessmen still considered advertising a superfluous luxury. In the economic crisis, advertising was a prime target of cost-cutting measures. Advertisers were either not hired or placed in subordinate positions. In 1928 the trade journal *Die Reklame* complained that many businesses 'are still even today not convinced of the necessity of systematic advertising'. In Germany the incorporation of the advertiser 'in the businessman's hierarchy as well as in the life of society caused 'severe difficulties' (Seidels Reklame 1928).

It was not only in the economic sphere that the advertising industry came up against stiff resistance. It was attacked by cultural critics on both the Right and the Left. Younger advertisers had poor prospects for the future in a career that garnered little prestige. Only very slowly, in the 1920s, did the industry become more professional and receive the concomitant social recognition. This was in stark contrast to advertisers in the USA and Great Britain, who had gained kudos for their engagement with propaganda during the First World War. American and British advertising federations were able to attract presidents and prime ministers as keynote speakers for their annual conferences. In 1924 Harvard University began awarding a prize for the best advertising campaign of the year. The Metropolitan Museum of Art had an official liaison with the advertising industry. In Germany such things were yet inconceivable (Marchand 1985).

In the educated German middle class (*Bildingsburgertum*), the word *Reklame* (advertising) was still a term of derision. German economists still regarded advertising as an unproductive squandering of resources (Redlich 1935). It is hardly surprising, then, to discover that German advertisers nursed an inferiority complex and harboured social-climbing ambitions. Not until 1929 were they able to bring the World Advertising Congress to Germany for the first time. By doing so, they hoped to exchange their 'Cinderella status' for that of an 'equal partner' with Germany's other well-respected economic sectors. The German advertising federation functionary, Johannes Schmiedchen, proclaimed a 'great advertising crusade', calling for an 'offensive against public opinion' and 'the correcting of numerous misperceptions and prejudices' (Seidels Reklame 1929).

Until 1933 the regulation of advertising by the state concentrated exclusively on grave abuses. The 1909 law against unfair practice prohibited misleading, mendacious and immoral advertisements. Several federal laws permitted local authorities to tax and also delimit advertising in public venues, but as a whole, German advertising was distinguished by a lack of legal restrictions. Given such leeway (the 1909 law could be applied only upon petition), German advertisers were able to operate within a relatively laissez-faire atmosphere (Berghoff 2003).

But it was precisely the lack of legal supervision that was the chief problem in the self-perception of this harassed industry... The complaint that the advertising industry's terrain was 'stony and weed-ridden' (Deutsche Werbung 1933). reflected the lack of stringent standards and generally accepted terms of business. Neither in line-width or paper size, in price lists or discount rates, did anything like a consensus reign.

An unsound system of graduated bonuses and the uncontrolled proliferation of trade fairs burdened the work of the advertising firms without any concomitant increase in turnover. The fudged sales figures of the newspapers was an additional deception perpetrated at the expense of the client. The splintered, fractious, and ineffectual advertising federations failed in such elementary professional tasks as the setting up of standardised training courses and protection against plagiarism, which explains the subsequent demands for the founding of a college of advertising and an 'advertising document centre' (Seidels Reklame 1929). This lack of professional standards led the industry press to judge it a dilettantish free-for-all "Anyone who can string a few words together believes he can write advertising copy, calls himself an 'advertising expert'" and helped thereby to ruin the reputation of the entire industry (Seidels Reklame 1930).

Time and again the trade periodicals pilloried the notoriously low standard of professional ethics, the excesses of many of the advertisements, and the wilful misleading of consumers (Seidels Reklame 1930). Such conduct undermined all efforts at professional upgrading. German advertisers admired the 'Truth in Advertising Campaign' waged by US advertisers to boost their industry's respectability, but at the same time the American style was not welcomed unreservedly. Reception of pacesetting American advertising in Germany oscillated between naive admiration and desperate attempts at limiting its influence. Occasionally there would be calls for an indigenous 'German advertising'. Behind these calls lurked the fear of eventual domination by those large American firms that were pushing into the German market (Schindelbeck 1995).

The economic crisis and the industry's plight help explain the widespread desire for the state's strong ordering hand. In addition, advertisers admired the modern campaign style of the Nazis. No other political party made greater use of the strategies of commercial advertising. Hitler and Goebbels knew well the manipulative effects of advertising and systematically availed themselves of its methods for political propaganda (Deutsche Werbung 1933). From the perspective of advertisers, the National Socialists were a progressive party which, it was hoped, would show understanding for the concerns of the advertising industry. Therefore, in March 1933, the professional journal Seidels Reklame happily greeted the founding of the Propaganda Ministry and the extension of its competence to the sphere of advertising, for now its 'cultural and economic importance has found official recognition' (Seidels Reklame 1933). As a result of this fundamental accommodation with the regime, the

advertising federations were integrated into the new order with little real resistance. Younger members of the German Advertising Association (Deutschen Reklame-Verband - DRV), who were suffering most under the effects of the Great Depression, ousted the older group of directors. On 30 April 1933, in a public display of allegiance to the regime, the DRV staged a mass rally with the motto 'German Advertising for German Workmanship' (Deutsche Werbung 1933).

In its May issue, the DRV put a portrait of Hitler on the cover of its official organ and saluted the man who 'is Germany's greatest advertiser, selfless in duty and whom we are all beholden follow. From now on, advertising must accord with his vision'. Inside were quotations from Hitler stressing the importance of advertising as well as a paean to Goebbels, the 'Führer's Herald' who 'embodies the advertising ideals of the nation'. The article hoped that he would reshape commercial advertising so that it 'can unconditionally serve the Propaganda Ministry' (Deutsche Werbung 1933). Kow-towing to the new rulers and professional ambition went hand in hand.

Advertisers' expectations of the new state were focused on three central concerns. First, that the regime should use its authority to bring order out of the advertising industry chaos. Second, it was hoped that the industry's public esteem would increase through its participation in the state publicity campaigns. Third, that criticism of and interference with the advertising industry would desist. "Above all, we hope that advertising will be freed from unnecessary red tape" (Seidels Reklame 1933). But the National Socialist regime had other plans.

4.2 The Regime's Power - Political Tactics

The monopolisation and strict control of advertising content was part of the regime's general media policy. Its understanding of the political potency of mass communication and the need for instruments of manipulation led the regime to monopolise radio, press, publishing, art, and advertising. In contrast to the 'individualistic' advertising of the 'Weimar system', the basic principle now would be 'the common good placed before individual interest' so that the advertising business would have a closer relationship with 'the whole of the German people'. Already in March 1933, in the first statement emanating from the Propaganda Ministry concerning advertising, the industry was exhorted to support the 'heroic struggle' of the German

people 'and the formation of the state, culture, and economy in accordance with the inner German essence' (Seidels Reklame 1933).

Closely intertwined with this educational mission was the comprehensive registration and filtering of all members of the industry. By virtue of new admissions and the annexation of other federations, in May 1933 DRV membership stood at 7,000; in 1929 it had been 4,000. In the summer of 1933 the DRV disbanded and joined, to a man, the newly established National Socialist Federation of German Advertisers (Nationalsozialistische Reichsfachschaft Deutscher Werbefachleute -- NSRDW). This organisation encompassed all those employees or freelancers whose chief professional interest was advertising and who practised it in either a direct or advisory capacity. Because professional activity was predicated on NSRDW membership, by 1939 this compulsory organisation had swollen to 17,000. The NSRDW, which was at first subordinate to the Reich Culture Chamber (Reichskulturkammer - RKK), was in 1936 placed under the purview of the Advertising Council for the German Economy.

For those engaged in advertising for third parties (such as cinema owners and the like) there were several separate organisations controlled by the RKK, the Reichsgruppen of the Ministry of Economics, and the Advertising Council. However, all of these were constrained to report to the Advertising Council for final approval.

The third group integrated (in 1935) into the Association of Media Salesmen (Reichsverband der Deutschen Werbungsmittler), which as of 1938 was directly responsible to the Advertising Council, consisted of media salesmen who negotiated advertising contracts for others mostly in the area of print ads. Admission was strictly regulated because as of 1934 the largest agency, *Allgemeine Anzeigen GmbH* (Ala), was part of the business empire of Nazi press magnate Max Amann.

The fourth group consisted of those firms advertising their own products. These were organised primarily by the Ministry of Economics' *Reichsgruppen* and other subordinate federations. The Advertising Alliance (Reklameschutzbund, established 1920), to which belonged several of the most famous manufacturers of brand-name articles, was renamed as the Reich Federation of Advertisers (Reichsverband der Werbungtreibenden). This link to the commercial sector fell likewise under the jurisdiction of the Advertising Council. After 1936, as proxy to the Advertising Council, the Reich Federation of Advertisers fielded individual questions from businesses which were unclear as to the permissibility of certain texts and design formats. Membership here was voluntary (Seidels Reklame 1938).

Because the *Reichsgruppen* and the federations functioned as connecting rods, the actions of the Advertising Council were felt only in an indirect way by the majority of the 'self-advertising' concerns. On the first day of November 1933 they had been granted general permission to carry out commercial advertising -- a permission that in individual cases could be peremptorily rescinded. The lion's share of total advertising revenue fell to this loosely controlled group. According to expert estimates, in 1936 this revenue amounted to between one and 1.5 billion Reichsmarks, only 220 million of which was recorded in the books of the Advertising Council, that is, at most one-fifth of the real total. In 1935 the Advertising Council counted 50,000 people who were chiefly employed in the advertising industry, this compared with practically an entire German economy - ranging from craftsmen to big concerns - that was geared to self-advertising. The total figure of just 6,000 registered employees of firms advertising their own products indicates that the overwhelming majority of advertising contracts were granted to persons who were not formally registered with the Advertising Council (Riedemann 1938).

Within the industry itself, the Nazi system, through its comprehensive registration of advertisers by the NSRDW, helped to realise German advertising's long-standing desire for organisational unification. At the same time, both registration and reorganisation served to ostracise the industry's unwanted members. The articulated plan in 1933 to 'cleanse the German advertising industry of all harmful pests' meant the exclusion of all those having no relationship to Germanness, be it in outlook or in race . Subsumed under this rubric were Jewish and foreign colleagues, political opponents, the artistic avant-garde, as well as those less tractable advertisers who persisted in so-called 'alien business practices'. As a result of their opportunism, as well as their self-willed centralisation and deformation, the advertising federations were able to 'cleanse' themselves. According to NSRDW statutes, applications for membership could be rejected if the 'applicant is personally unreliable or otherwise unsuitable' (Seidels Reklame 1933). With this general clause, a de facto professional ban could be imposed on political opponents or foreigners. Only in special cases could foreign agencies receive permission to operate in Germany, and by 1937 they had been completely excluded from the business; foreign ad placements were likewise banished; the number of media salesmen shrunk from 250 in 1933 to 208 in 1937, chiefly a consequence of 'Aryanisation'. While as late as 1938 it was still possible for individual Jews to work in

the advertising industry by dint of special permissions, all of these were withdrawn on 1 January 1939 (Seidels Reklame 1939).

The Nazi state's involvement with the advertising industry began relatively early, inaugurated by the 'Commercial Advertising Law' of 12 September 1933. In the period that followed, the industry became tightly corseted with regulations and strictures that were a far cry from the fragmentary and ineffectual law of the past. The Advertising Council was created as a special regulatory body that levied a two per cent tax on all turnover from 'third party' advertising; those advertising their own products were exempt from the fees. The Advertising Council was simply the long arm of the Propaganda Ministry. Goebbels appointed the members of the governing board as well as the president and secretary. All of these positions were occupied by ministerial bureaucrats or party careerists. By contrast, members of the Advertising Council's expert committees (named by the president) consisted primarily of representatives from commercial advertising firms and their clients. This interaction of commercial and state actors enabled the Advertising Council to operate with a relatively small staff, and between 1933 and 1941 it grew from 89 to only 189 persons. That despite its small size it was able to exercise an intensive regulatory function bad much to do with the delegation of its various tasks to the associations of individual trades, industries, crafts, and above all to the federations of the advertising industry, all of whom contributed to the creation of new advertising laws (Reinhardt 1993).

In many respects the Advertising Council resembled other trade associations, which after 1933 mutated into hybrid organisations that were at the same time both government offices and lobby groups. The main differences consisted in the greater penetration of the Advertising Council's leadership with ministerial bureaucrats and party functionaries, and in its direct subordination to the Propaganda Ministry, which had asserted itself over rival claims of the Ministry of Economics.

The intervention of the Advertising Council was intended to be totalitarian. Its competence extended from trade fairs and exhibitions to all other advertising events. In fact, it created a closed shop. Without its consent, no one could work in the industry. Without necessarily having to attend to any of the quotidian minutiae, the Advertising Council was an all-powerful body whose decisions were subject to neither appeal nor judicial review. Numerous edicts, decrees, and guidelines were issued covering all sorts of matters ranging from price structuring to paper format to word choice for advertisements.

However, this state intervention suffered in practice from the fact that many of the affected parties were unable to penetrate the thicket of rules and regulations. In 1936 one businessman even dared criticise the Advertising Council publicly. The printed address began with praise. No German government had been 'a greater friend of advertising' than Adolf Hitler's, yet legal uncertainty still reigned. Moreover, the industry had been 'disrupted' and 'inhibited' by the Advertising Council.

Its regulations, in their officialese, are confusing and complicated ... They can only be understood by those who have sufficient time and energy to invest in an in-depth study. This is time and energy that businessmen can ill afford, especially if they are manager and advertiser in one person, quite frequently the case with smaller enterprises (Deutsche Werbung 1936). Although the Advertising Council declared that advertising law was never to become a 'secret code', in 1938 it needed 266 single-space pages to compile 'just a part' of the current guidelines (Seidels Reklame 1936).

These guidelines were consistently violated, and the Advertising Council made equally consistent use of its power to revoke licences or the threat to do so. There was no end of reprimands and other disciplinary action undertaken against the 'stubborn and careless'. Towards the end of the 1930s the Advertising Council adopted a harder line, issuing more warnings and revoking more licences. Another major problem was overlapping jurisdictions (Seidels Reklame 1937). 'Rulings' of the Advertising Council partially contradicted Reich and state law as well as decrees concerning trade federations.

4.3 Economic Policy and Professional Goals

The regime's interest in harnessing capitalist dynamism and the advertising industry's long-held wish for a uniform regulatory system led to a partial convergence of both the state's and the advertisers' goals. The Advertising Council's actions frequently matched the industry's old demands for reform, which boiled down to the creation of binding standards to eliminate chronic abuses. With the elaborate motto, "Respect for the German racial community, tactfulness vis-a-vis competitors, truth and even-handedness in dealing with the consumer" (Wirtschafwerbung Amtliches Organ des Werberates 1937), the Advertising Council assisted the industry in attaining a unified orderliness whose cornerstones were the setting of prices and discount rates, and the laying down of clear business conditions. In internal conflicts the Advertising

Council served as the industry's clearing house - and in this way helped to propagate its own standards. "Out of the melee has emerged a common effort to achieve the best possible performance" (Seidels Reklame 1936). In comparison to the Weimar period, when disputes could only be adjudicated via the courts, there was now a simple and swift way of dealing with internal conflicts. On the other hand, Damrow's judgement of 'a level playing field for all' is a remarkable example of selective perception because the industry was no longer open to 'all' and the 'clear rules' were part of a totalitarian drive to suppress competition and create a politically regulated economy.

The rule of fixed, uniform prices was designed to remove the handicap borne by small advertising clients. The notion of 'integrity' also manifested itself in the newly created and closely monitored duty to declare the exact circulation of publications. In a similar way, the prohibition of 'ostentatious' and 'disparaging' advertisements was an attempt to elevate professional standards and win the confidence of the public. At least in the area of comparative advertising, precise limits were set and the worst excesses curtailed. In 1935 the Advertising Council forbade 'product plugs', insisting that a strict line be drawn between advertisement and editorial content. In order to increase market transparency, further norms were established in the area of column and line formats. So as to 'protect the public against dishonest, unclear, misleading and purposely deceptive advertising', testimonials and recommendations (often apocryphal) were only to be used with the 'written permission of the person to which it is at tributed'. Unauthorised advertising that featured prominent politicians and athletes was also outlawed. The same was true of false assertions, particularly in advertisements for pharmaceuticals. The promiscuous increase in the number of trade fairs was brought to an end in 1934 through issuance of licences by the Advertising Council. Accordingly, their number sank from 634 in 1934 to 191 three years later (Wirtschafwerbung Amtliches Organ des Werberates 1935).

In the area of outdoor advertising there was likewise the establishment of sliding price and discount scales, as well as requiring that posters and placards conformed to the standards of the German Institute for Standardisation (Deutsches Institut fur Normung - DIN). Advertising columns, billboards, and other posting areas had to meet minimum size requirements. Furthermore, only one billboard business per city was allowed, a ruling that worked chiefly to the detriment of Jews. One billboard for every 1,000 inhabitants was officially permitted, yet this limit was always exceeded. 'Random

posting' was strictly forbidden. Seeking to circumscribe competition and closely monitor standards, these regulations appear to have been smoothly implemented.

With few exceptions, advertising in the countryside and along roads was no longer tolerated. In urban settings, defacing the cityscape was also to be avoided (Seidels Reklame 1934). Furthermore, there were diverse restrictions due to laws protecting historic buildings and monuments. However, outdoor advertising long remained a contentious area, due on the one hand to the confusing quality of the Advertising Council's directives, and on the other to the various local and state statutes conflicting with these directives. In some regions there were frequent clashes with local heritage defenders and authorities which prohibited outdoor advertising as such. In these cases, the Advertising Council would speak out for 'freedom in advertising' and try to assert this freedom with the help of the Interior Ministry in Berlin (Deutsche Werbung 1939).

In addition, the Advertising Council began to promote professionalisation of the industry. The restrictions placed on advertisers was a protectionist shield against outsiders and foreigners, while at the same time serving to increase the industry's homogeneity. The prohibition against price wars protected small, uncompetitive firms. In order to expand the job market, an attempt was made to discourage 'self-advertisers', who had been the targets of much recent polemic. "Who is not familiar with the imperious ... entrepreneur, high-handedly dictating the form and content of his advertising ... without consideration for those things that only the professional can be truly expert in" (Seidels Reklame 1936).

In 1936 an abiding dream of the industry was realised with the founding of the College of Advertising (*Reichswerbeschule*). This Berlin-based pedagogical arm of the NSRDW provided continuing education and vocational training for young advertisers. Its unique diploma allowed holders to become members of the NSRDW and to practise their profession, as well as giving them the right to supervise apprentices. Taking the academic professions as its model, the long-term aspiration of the NSRDW was to make entry into its ranks the sole privilege of those holding the requisite degree. But initially it stressed its continued readiness - probably due to the Institute's limited capacity of 85 full-time students (1940) - to accept members without 'special educational preparation' (Wirtschafwerbung Amtliches Organ des Werberates 1936).

Furthermore, the Advertising Council desired to increase advertising sales. This goal was in opposition to certain fundamental tenets of the National Socialist economic system. Market regulatories and cartels, restrictions on investment, raw material shortages, as well as the growing burden of state consumption, all reduced the need for advertising and made for very limited growth. According to the Advertising Council, this 'unpleasant situation' called for campaigns explicating the usefulness of advertising, as well as promoting collective action in the form of common-cause advertising for entire industries (Wirtschafwerbung Amtliches Organ des Werberates 1935).

Commercial advertising did not gain in importance. Rather, turnover was stifled by the regime. From their initial seizure of power, an attitude of anti-modernism had reigned among the National Socialists, and this included the suppression of advertising. The consumer goods industry, one of the main customers of the advertising business, was restricted in many ways by Nazi economic policy. With the Four-Year Plan of 1936 and the outbreak of war in 1939, impatience with advertising grew: it seemed to offer little to a nation gearing for war and then fighting for its very existence. Also, in view of the favourable economy and the surplus in demand, businessmen were not exactly eager to engage professional advertisers. The preservers of historic buildings and monuments unceasingly attacked the advertising industry. The Advertising Council met these attacks and entrepreneurial reticence with the authority of a state organ, but could only point to limited success. It concentrated its arguments on the economic importance of advertising, that is, on its creation of jobs and the general economic impetus it lent, as well as on its cultural-political and educational tasks. Another argument occasionally forwarded was one that in the late period of the Federal Republic would emerge as a leitmotif of commercial advertising's self-justification: 'Advertising is art', declared Heinrich Hunke, named in 1939 as second president of the Advertising Council (Deutsche Werbung 1939).

The Advertising Council suffered clear defeats not only in striving for greater sales but also in the struggle against advertising restrictions from the side of cartels, industry federations, and the professions. The latitude afforded outdoor advertising was far less than that during the Weimar years. After 1939 nothing could be done about new restrictions on advertising following the shortages of the war economy, apart from delaying their application. Still, advertising survived until 1944, even if sales after 1939 plummeted. In order to fight the wartime 'advertising fatigue', the Advertising Council

invested a great deal into a campaign called 'Continue to Advertise!' Moreover, ideas were floated by which the advertising industry could serve the war economy by acting as an indispensable manipulator for the ruling powers.

4.4. Towards "Germanic Advertising": Cultural – Political Guideline

Problems with government control of advertising were most visible when intervention was motivated by ideology, especially in the cultural-political realm. At first there was the struggle against so-called 'Nazi kitsch'. The advertising business has always shamelessly appropriated the latest trends. This can be seen as either a lack of scruples or a salubrious flexibility, but it is in any case an essential trait. The motto, 'Times change and we change with them', was first formulated in early 1933 when there was an onslaught of swastikas and Hitler portraits being used in advertisements. Exploitation and tastelessness knew no bounds. Aprons and scrub brushes adorned with swastikas flooded the market, as well as playing cards ornamented with the heads of top Nazis. Butchers decorated their front windows with busts of the Fuhrer carved from pig lard, and bakers cut swastikas into their dough. The catchphrase, 'It is the Fuhrer's desire', was used for virtually every product. Sales representatives donned Stormtrooper uniforms in order to impress their clients (Berghoff 1996).

From the standpoint of the new regime, this was a dangerous development, for it trivialised National Socialism's central symbols and even made them to look silly. Therefore, Goebbels, who has been described as a 'brand technician', acted quickly and decisively. In an act similar to securing a trademark, on 19 May 1933 he promulgated the 'Law to Protect National Symbols', in which he gave the NSDAP and the state exclusive rights to their national emblems. As a rule, their usage was forbidden for advertising purposes. Likewise prohibited was their decorative use on products or solely to boost sales. The police were permitted to seize without warrant any items that excited their suspicion, with an official judgement only then to follow. In 1933 there was a campaign in the industry press against those 'cheap marketing strategies at the expense of the Volk's (German people's) most sacred feelings' and that summer an exhibition was held showing negative examples of advertisements using national motifs (Seidels Reklame 1933).

The legal situation was again somewhat confusing. In contrast to its general guidelines, the actual law of 19 May 1933 did not completely forbid advertising's use of Nazi symbols, but simply outlawed injuries to their 'dignity'. It was left unclear what that might entail. The NSDRW simply transmitted the text of the new law and asked that ideas be forwarded as to what 'dignified' and 'undignified' advertising might constitute. Various wings of the administration contradicted one another on the issue (Berghoff 1997). But, generally speaking, after 1933 advertisers exercised increasing restraint in their use of regime symbols and did so without direct reference to the party. The grotesque excesses of early 1933 largely vanished, though because the regulations were in many cases still being ignored they had to be repeated on occasion. Advertisers were finally learning the art of suggestion: for example, showing marching columns without national emblems. On the whole, however, the regime's brand-name strategy proved a success.

4.4.1 National Motifs in "German" Product Advertisements

Dr. WilhelmWagenfeld was one of the famous Bauhaus pioneers. He included the working- and market conditions of industrial bulk production directly in his process of designing. This gained him fame as a pioneer of German Industrial design. Wagenfeld had been working for Rosenthal as from 1936 (Rosenhal 2007).

In the advertisement, "Porcelain manufacturer *Rosenthal & Co.* of *Selb* in *Bayerische Ostmark* shows both industrial porcelain electrical insulators and fine art products" (Cowdery 2004). In the advertisement (Figure 38), there is a traditional German Eagle which is standing a top of *swatiska* inside a wreath of oak leaves. When the eagle is looking to its left shoulder, it symbolizes the Nazi party, and was therefore called the *Parteiadler*. In contrast, when the eagle is looking to its right shoulder, it symbolizes the country *Reich*, and was therefore called the *Reichsadler*. The eagle in the advertisement is looking at the viewer. It symbolises the *Rosenthal* Porcelain's impartiality. At the bottom, there is another eagle which was standing a top of a rock.

Figure 38. Rosenthal Advertisement
(Source: German Print Advertising, Cowdery, 2004)
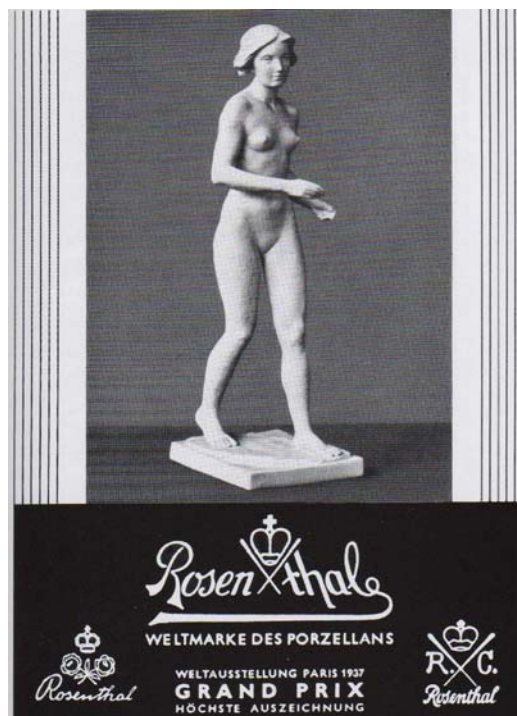
Figure 39.   Rosenthal Advertisement
(Source: German Print Advertising, Cowdery, 2004)

Fritz Heidenreich was a ceramist and sculptor. He was a Rosenthal employee from 1919 to 1960, and from 1946 onwards the head of the art department in Selb. His artistic did not merely end with sculpting wildlife or birds in porcelain- he also tried to find contemporary ways of expressing his sense of forms. Fritz Heidenreich was awarded with a *Grand Prix* at the world Exhibition in 1937" (Rosenhal 2007). Rosental Porcelain was a large, private concern that manufactured a wide range of ceramic based products while porcelain manufacturer Allach was a wholly owned subsidiary of the Nazi Party's elite paramilitary unit, the *Schutzstaffeln (*SS or protective guards) (Cowdery 2004).

Figure40. Allach Porcelain Advertisement
(Source: German Print Advertising, Cowdery, 2004)

The political figures produced at Allach were probably the most revered by the leaders of the SS and the mangement of Allach. Many of these pieces were never allowed to be sold to the public, and could only be obtained as a gift from the Reichsfuhrer Himmler, or purchased by those with the right credentials. Porcelain military or soldier figures had long been a tradition among all early German porcelain manufacturers. Equestrian figures, especially those of noteworthy German heroes, were particularly cherished. This was especially true during the Third Reich, when historical German leaders and soldiers from periods of past German battlefield successes became especially popular (Allach Porcelain 2007). In the Allach advertisements, the popularity of porcelain military or soldier figures is observed.

This *SS Allach* porcelain ad (Figure 41) shows a wide angle view of the company's showroom at 13 *Leipzigerstrasse* in central Berlin. The *Allach* brand name is taken from the name of the München suburb (Allach) where the porcelain was manufactured. The factory was located near the concentration camp at Dachau and utilized a good deal of inmate labor (Cowdery 2004).

Figure 41. Allach Porcelain Advertisement
(Source: German Print Advertising, Cowdery, 2004)

After 1933 advertisements were increasingly printed in Gothic lettering, which, because of the decelerated reading speed, signified a step backward in the area of graphics. Although Gothic never became the advertising standard, it was frequently employed to demonstrate a proper national 'attitude'. The use of antiquated type, the resuscitation of medieval imagery, the depictions of serried ranks of marching men, the 'volkisch' and martial motifs of *'Blut und Boden'* paintings devoted to the glorification of a kind of rustic heroism - these were all typical of an advertising industry that aimed at political correctness. Moreover, a fondness for the supposedly apolitical world of consumerism was one of the prime features of the 'divided consciousness' of society under National Socialism.

Figure 42. Delmag "Frog" Advertisement
(Source: German Print Advertising Cowdery)

When Hitler came to power in 1933 the farmer, as in most countries, was in desperate straits...Hitler warned at the outset of his chancellorship, and in October 1933 he decclared that "the ruin of the German peasant will be the ruin of the German people."... Nevertheless, the Nazi regime did inaugurate a sweeping new farm program accompanied by much sentimental propaganda about *"Blut and Boden"* (Blood and Soil) and the peasant's being the salt of the earth and the chief hope of the Third Reich (Shirer 1992).

The *Delmag "Frog"* in the 1000 kilogram (2200 pound) size was made to *"jump"* by explosions and allowed a single human operator to compact a lot of soil in a very short time (Cowdery 2004). The Delmag "Frog" is one of the products which support the reform efforts of National Socialists in agriculture. In the photograph, the two model are seen while cultivating the soil. In the sign at the back the traditional German Eagle, which is standing at the top of swatisca inside a wreath of oak is seen. In this advertisement, which takes over the mission of advertising the Nazi agricultural reform besides the product advertising, to make German peasants production easier is aimed at.

Figure 43. Moser Karlsbad Advertisement
(Source: German Print Advertising, Cowdery, 2004)

In the advertisement (Figure 43), there is a crystal glass in which the traditional German eagle is looking to its left shoulder, it symbolizes the Nazi party, and was therefore called the *Parteiadler*. The photograph renders details with the highest exactitude. It dramatizes the play of light and shadow, and exaggerates the transparancy and the reflexivity of the surfaces of seduction.

The ad for hand-cut crystal glasses ran an issue of *Wirtschafts- Illustrierte Arbeit und Wehr*. The old Moser family firm had been renamed for the city the

product was made in Karlsbad. The city of Karlsbad is now in the western part of the Czech Republic and called Karlovy Vary (Cowdery 2004). The company continues in the rich tradition of hand-made glass poduction in Bohemia, and has been developing this tradition up to the present (Czech Design 2007).

4.5 Advertising as an Instrument of Regulating Consumption

From the very beginning, the National Socialist state regarded advertising as a means for 'controlling demand with a velvet touch', which would thus 'supplement' the pressure applied in the fight against the chronic currency and raw materials shortages. Already in 1933 the government had proclaimed:

> It is infuriating that even in this era of exchange controls ... 20,000 Marks worth of French lipstick and perfume cross the border into Germany every day. Advertising must step into the breach ... It must ... ceaselessly exhort the German consumer to buy German! ... The German compulsion ... to worship all that is foreign must be shown for what it is ... a sickness contributing to German unemployment (Hunke 1938).

The first area of concern was the advertisement of German goods so as to create greater demand at home and help lift Germany out of the Depression. The common-cause advertising of regions and industries, which replaced advertisements by individual companies promoted by the Advertising Council as a means to counteract the 'individualism' of the Weimar period - was primarily concerned with helping ailing regions or industries back on their feet. For example, via trade federations, campaigns were organised for German products.

Soon after the announcement of the 'New Plan' of 1934, which established a more dirigiste style of foreign trade, traditional advertising was augmented by a push for the conservation of resources, consumer belt-tightening, and the utilisation of ersatz materials. In 1934 and 1935 the phase of a broad stimulation of demand in order to reduce unemployment ended. The new motto was: it is 'no longer permitted ... to create a demand greater than that which actually exists' (Seidels Reklame 1935). Within the

framework of the preparations for war, this new common-cause advertising took on the colour of consumer manipulation. Advancing the theoretical tools for this propaganda were economists from the Nuremberg Institute for Economic Research and Nuremberg's Society for Consumer Research. Later Economic Minister of the Federal Republic, Ludwig Erhard, judged the old capitalist advertising to be 'an end in itself' and 'fun and games' for egotistical entrepreneurs. Their uncoordinated manipulations, as well as the 'moods of the consumer', had led to an 'upsetting of the market' and to impediments placed in the path of rational economic planning. Common-cause advertising, on the other hand, was 'a superior form of advertising'. In the new state, advertising had a 'supra-economic task' vis-a-vis the customer: to 'lead and ... not ... lead astray' (Erhard 1935).

This consumer control in the guise of common-cause advertising and under the direction of the Advertising Council and the subordinate Reich Committee for Economic Enlightenment (Reichsausschu fur Volkswirtschaftliche Aufklarung - RVA) was to be a model for the future. But the 1936 campaign 'Don't Let Your Food Spoil', almost simultaneous with the Four-Year Plan, can be viewed as a prototype. Slogans such as 'Eat more fish' were designed to reduce dependence on food imports, and the topic of 'consumer control' dominated advertising periodicals. Already by the beginning of the year the following principle had been formulated: 'Advertising has become an instrument of state politics in the economic sphere. Its task is to steer the customer to buy in a way that benefits the commonweal. The ideal of consumer politics is the tractable customer. Although such a concept gained rapidly in prestige as of 1936, until 1939 purely commercial advertising and the new 'enlightenment' in the framework of the Four-Year Plan led parallel lives. Even in early 1939, 'German Advertising' was still trying to close the 'gap' between state 'enlightenment' and private advertising (Seidels Reklame 1936).

4.6. Evaluation of Advertisements of Era from the Point of Bauhaus Photography Techniques

Bauhaus School was closed in 1933 as a result of the pressure of the national socialists, being described as a cultural bolschevic institution. At Bauhaus, the applications of photomontage, represantation of movement, use of photograph in

typography and new points of view developed as a result of experimental studies in the field of photography in the industrial product advertising photographs published in the Third Reich period are examined.

4.6.1. Photomontage

A map of *Großdeutchland* (Figure 44) with tiny men representing the location of various units of the huge *Preussag* industrial and conglomerate (Cowdery 2004). The men figures on the *Grosβdeutschland* map were put on the map by photomontage technique.
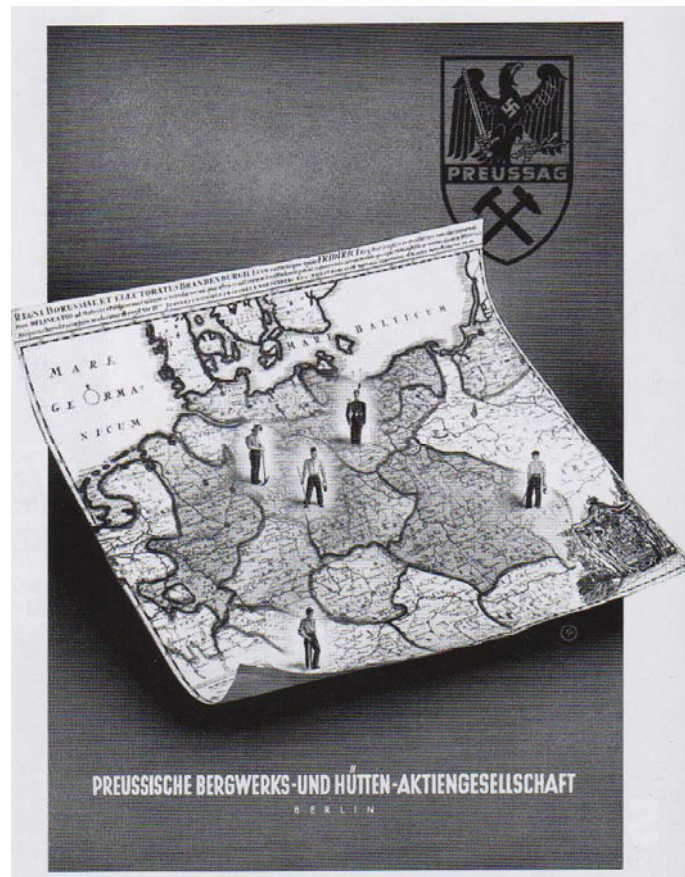
Figure 44. Preussag Advertisement
(Source: German Print Advertising, Cowdery, 2004)

Figure 45. Oscar Tovote Advertisement 1936
(Source: German Print Advertising, Cowdery, 2004)

Uniform manufacturer *Oscar Tovote* of Herfold in Westfalen. The company manufactured German military and paramilitary uniforms of every kind. They specifically mention uniforms for the police, miner's organizations, the post office, the railway, fire departments, aviators, the Labor Service, the *Sturmabteilung* and *Schutzstaffeln*, the army and factories. This ad (Figure 45) appeared in the Leipzig *Illustrierte Zeitung* in November 1936 (Cowdery 2004). In this advertisement, seven different images were brought together by means of photomontage technique which was researched by the Bauhaus photographers.

Figure 46. Stoewer Works Advertisement
(Source: German Print Advertising, Cowdery, 2004)

A terrific 40th anniversary ad from *Stoewer* Works in Stettin. The Siegmund ad depicts an evolution from their completely civilian cars at the lower right, through racing machines to their *Gelandewagen* or offroad military car at the top left. Notice the bottom line of type in the ad – it says that the company was formerly called "Stoewer Brothers" (Cowdery 2004). In the advertisement (Figure 46), evolution of cars is visualised by combining vehicle models through photomontage technique from the down- right to the upper-left.

Leica had already been producing precision small film cameras for 26 years when this ad (Figure 47) appeared in 1940 (Cowdery 2004). In the advertisement, the image of a boy in military uniform ready to fly a toy plane is frozen. On the other side, a traditional eagle at the highest points of rocks and a plane in the sky is seen. The Leica camera advertisement promotes the product while giving signals of war and makes the propanda of National Socialism.

This *Auto-Union* ad (Figure 48) from 1936 features examples of vehicles from each of their four vehicle brands: *Horch, Audi, DKW* and *Wanderer.* It also celebrates *Auto-Union's* contributions to fulfilling Hitler's promise to motorize the car-poor country of Germany, and to build a super-highway system without equal in the world (Cowdery 2004). The modals used in the ad representing German brands are those taken in different times and and different places. The parts taken from different photographs being combined by photomontage technique.

Figure 47. Leica Advertisement,1940
(Source: German Print Advertising, Cowdery, 2004)

Figure 48. Auto Union Advertisement 1936
(Source: German Print Advertising, Cowdery, 2004)

4.6.2. Use of Photograph in Typography

Figure 49. Singer Advertisement 1936
(Source: German Print Advertising, Cowdery, 2004)

Figure 50. Leitz Advertisement 1936
(Source: German Print Advertising, Cowdery, 2004)

This advertisement (Figure 49) "for *Singer* Sewing Machines in Berlin, offering speacial machines for the armed forces clothing industry. The ad ran in Leipzig Illustrierte Zeitung of November 1936 and says that the company manufactured machines to sew 'shoes and boots, uniforms, underwear' and that the machines were 'always dependable' " (Cowdery 2004). In the Singer advertisement, the use of photography in typography is observed.

The *Leitz* binoculars made for the *Wermacht* before World War II are still considered by many to be among the finest quality prism binoculars ever made. The German binocular and camera industries have had decades to regret sharing their optical secrets with their wartime Japanese allies! (Cowdery 2004). Leitz advertisement (Figure 50), presented with the aim of product advertising , the qualities of the product are supported with typograhic studies.

Figure 51. Mix&Genest Advertisement 1936
(Source: German Print Advertising, Cowdery, 2004)

Mix &Genest showed the inside of one of their 'long distance' desk telephones in this advertisement. The ad copy says the telephone could 'connect you with the world, is pleasant to look at, comfortable for the ear, perfect in performance and dependable in use' (Cowdery 2004). In *Mix& Genest*'s telephone advertisement, the

photograph of the product and the typographic organization containing the qualities of the telephone are presented together.

4.6.3. Representation of Movement

Figure 52. Lürssen Yacht Advertisement
(Source: German Print Advertising, Cowdery, 2004)

The *Lürssen* yacht and boat wharf in Bremen was very proud of its contribution to the Kriegsmarine. This advertisement (Figure 52) shows a *Lürssen Schellboot*.(Fast Boat or Patrol- Torpedo Boat) running at full throttle on the open sea. The bottom line of the ad copy says that *Lürssen* built the boats for the first Fast Boat Flotilla of the German Navy (Cowdery 2004). In the Lürssen advertisement, the representation of the movement which was developed in Bauhaus, was used.

The Focke-Wulf Fw 200 C was an improvised but very effective maritime reconnaissance bomber that had been adapted from a purely commercial transport aircraft (Cowdery 2004). In this product advertisement (Figure 53), frog's eye view and representation of movement developed at Bauhaus, which had the aim of forming new visions, were used together.
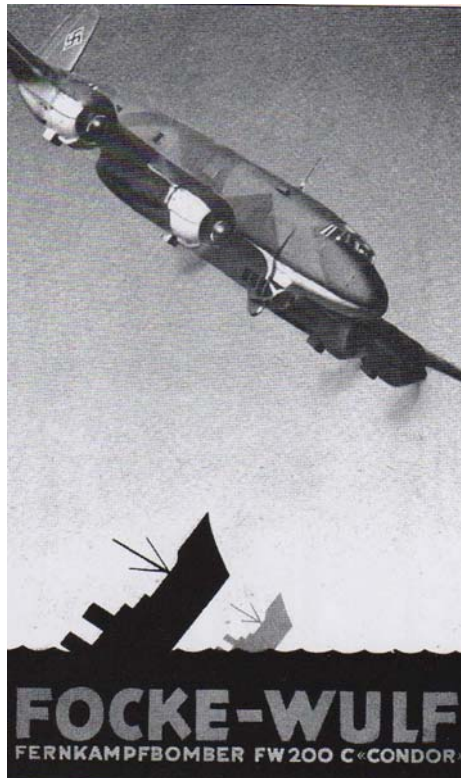
Figure 53. Focke Wulf Advertisement
(Source: German Print Advertising, Cowdery, 2004)

Figure 54. Deutsche Shipyards Advertisement,1939
(Source: German Print Advertising, Cowdery, 2004)

This advertisement was "from a series of ads for Deutsche shipyards in Kiel. It shows one of their poducts, the heavy cruiser *Blücher*. The ad ran in the Leipzig *Illustrierte Zeitung* in November 1939" (Cowdery 2004). In this product advertisement (Figure 54), the representation of movement application developed at Bauhaus, is observed.

Figure 55. Fieseler Aircraft Advertisement
(Source: German Print Advertising, Cowdery, 2004)

Figure 56. Junkers Ju 52 Advertisement
(Source: German Print Advertising, Cowdery, 2004)

Deutsche Lutwarcht Luftwissen (German Air Guard – Air Knowledge) was published monthly be *E.S Mittler & Sohn* in Berlin, a firm famous for their *'Reibert'* armed forces handbooks. This issue has a cover photo (Figure 55) of the *Fieseler Fi 156 'Storch'* (Stork) (Cowdery 2004). *Junkers* advertisement (Figure 56) shows one of

their Ju 52 airplanes in the air and the other one is in service as a transport plane for wounded soldiers (Cowdery 2004). The advertising of the products were produced by representation of movement, developed at Bauhaus.

4.6.4. New Points of View

Figure 57. Tempo Advertisement,1936
(Source: German Print Advertising, Cowdery, 2004)

The jeep - like *Tempo* had a low profile but still provided 14 inches of ground clearance. It could ford water 24 inches deep and got 26 miles per per gallon of gasoline. This advertisement (Figure 57) appeared in the Leipzig *Illustrierte Zeitung* in November 1936 (Cowdery 2004).

In the Tempo advertisement three different photographs of the jeep were used. In the photograph used at the upper left frog's eye view, the searches of which were conducted in Bauhaus, which developed new visions was used. The audience is made to see Tempo's position in a hilly land.By the means of frog's eye view, the strength of the vehicle is stressed. In the upper- right photograph, the vehicle is seen while going in the mountain road. The represantation of movements , the visualition of the moment was one of the studies that Bauhaus conducted in photography.
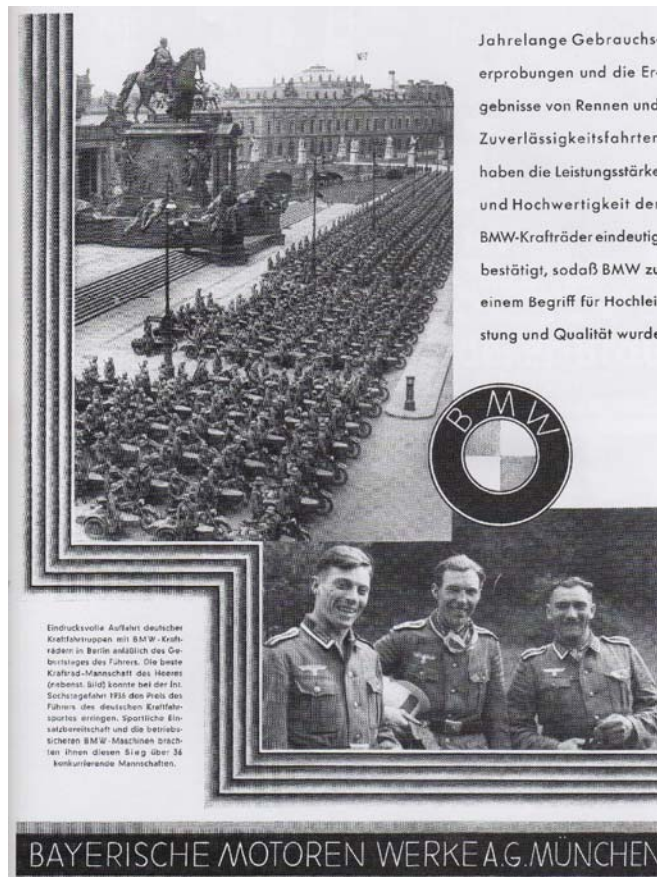
Figure 58. BMW Advertisement,1936
(Source: German Print Advertising, Cowdery, 2004)

There are two two pictures in the advertisement (Figure 58) "It says that the impressive line-up of motorcycle troops on *BMW*s was assembled for Hitler's birthday parade.The three men on the photo were the best riders of the army and won the *"Führer's Prize"* for their performance in the 1936 *Six Day Race* (Cowdery 2004). In the BMW advertisement, bird's eye view which was developed at the Bauhaus, was used.

Figure 59: Dornier Advertisement,1936
(Source: German Print Advertising, Cowdery, 2004)

Dornier DO 26 transatlantic "Seeadler" flying boat was one of the aircrafts of the Third Reich. "Only about six had been built when the war began (Cowdery 2004). In the advertisement of Dornier, bird's eye view, which is one of the new points of view developed in Bauhaus, was used.
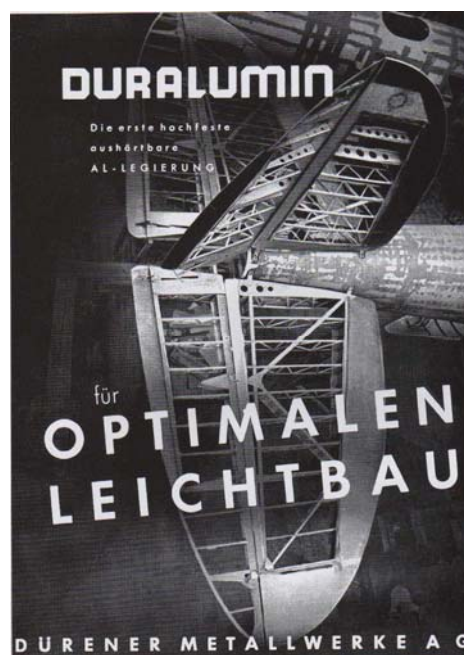
Figure 60. Dürener Metalworks' Advertisement,1936
(Source: German Print Advertising, Cowdery, 2004)

Dürener Metal Works' advertisement "shows the *"Duralumin"* skeleton of a very interesting aircraft tail section. Use of their aluminum alloys would optimize light weight air frame construction according to the ad copy" (Cowdery 2004). In the advertisement, frog's eye view was used which was developed at Bauhaus.

Figure 61. Blüthner Piano Advertisement,1936
(Source: German Print Advertising, Cowdery, 2004)

"*The Flying Blüthner Piano*" is the headline of this 1936 advertisement showing a very special *Blüthner* grand piano in the music salon aboard the enormous *LZ 129 "Hindenburg"*. The silver piano nicely matched the aluminium furniture and other decor of the most famous of the *Zeppelin* airships (Cowdery 2004). Zeppelin airship was shown to the audience by frog's eye view, which was developed at Bauhaus.
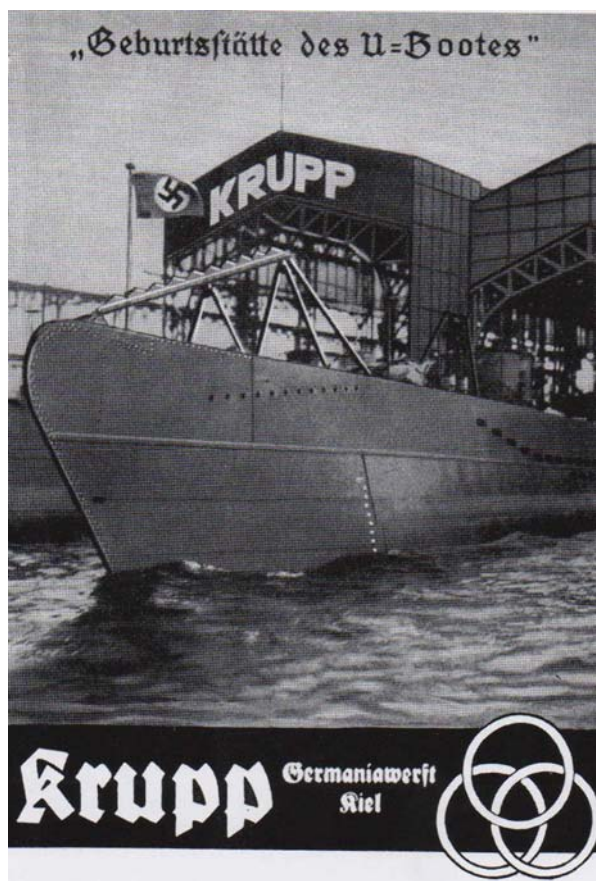
Figure 62. Krupp Advertisement
(Source: German Print Advertising, Cowdery, 2004)

The *Krupp* advertisement shows a new submarine in the water at the Krupp Germaniawerft (Germania"Wharf) in Kiel, the "Birthplace of the Submarine"(Cowdery 2004). In the advertisement (Figure 62), the audience is given the impression that the submarine was bigger and more powerful than it normally is by using frog's eye view, which was developed at Bauhaus.

Raumbildwerk (Three-Dimensional Picture Works) produced a 60 page hardcover book on the German military conquest of Poland in 1939. *Raumbildwerk* books were unique in that they contained photographic stereo-view cards and fold-up metal device with which the cards could be viewed.Many of these books survived the war and viewing the 3-D pictures today is so realistic that it is almost like standing on the battlefield in Poland. *Der Feldzug in Polen* (The Campaign in Poland) was published in cooperation with the *Oberleutnant* of the Army General Staff, Hasso von Wedel, and *NSDAP* Press Liason Heinrich Hansen. This full-page advertisement ran in the magazine Soldat im Donauland (Soldier Along The Danube) in April 1940

(Cowdery 2004). In the advertisement (Figure 63), bird's eye view which is one of the new points of views developed at Bauhaus, was used.

Figure 63. Raumbildwerk Advertisement, 1938
(Source: German Print Advertising, Cowdery, 2004)

"What Do You Know About The SA?" is the headline for this oak-leaf bordered advertisement. By sending the coupon or by depositing a like amount in the advertiser's bank account, one could purchase a large, comprehensive photo book about the SA and become well-informed on the subject. The ad was run by the *Zentraluerlag der NSDAP* (Central Publishing House of the Nazi Party) in Munchen in the June 1938 issue *of Die Pause* (Cowdery 2004). In the advertisement (Figure 64), in which examples of photographs included in the book were used, it is seen that bird's eye view, which was developed at Bauhaus, was used.

Figure 64: Photo Book Advertisement
(Source: German Print Advertising, Cowdery, 2004)

Figure 65. Notoscript Music Typewriter Advertisement
(Source: German Print Advertising, Cowdery, 2004)

The music typewriter from *Notoscript – Rundstatler GmBh* came with a normal size keyboard. It typed lines, notes, signs and bars, It was said to work for 'country tunes' as well as for the most 'complicated musical score' (Cowdery 2004). The deepness of the advertisement (Figure 65) was increased with the sketches and bird's eye view which was developed at Bauhaus.

CHAPTER 5

CONCLUSION

Bauhaus was a design school in Weimar Republic which aimed at eliminating the art and craft distinction and combining art and technology for the reconstruction of Germany after the World War I. Photography was taken into Bauhaus education programme being seen as a convenient medium, open to be developed, as a result of combining art and technology. The school which aimed at awakening the hopes, which war had destroyed, and forming a modern environment, helped the unique language of photography to improve with the experimental studies conducted in the field of photography. Thus, photographs were brought into a position which pushed its own limits rather than being just technologically a frozen record of the nature. The photographs that were formed by the new techniques that were discovered. As a result of experimental researches showed new horizons to their audience. Although in ruins of war, the free environment that republic and democracy ensured become positively effective for Bauhaus.

Photography, which was developed through experimental researches, found new techniques, and new points of views that were developed (photomontage, use of photograph in typography, bird's eye view, frog's eye view) produce new visions for the audience. The efforts of research and development which continued throughout the 1920s which were described as "golden" years, photography stopped being a technological record of the nature and had its unique language. Also in the advertising workshop, advertising researches were made, using new techniques of photograph.

After the 1920s, which were described as "golden" years, with the start of the 1929 economic depression, a chaos in the political and economic fields started to be lived in Weimar Republic.The economic depression caused the republic to collapse and the democratic environment to disappear. The economic depression and and rising unemployment resulted with the fast incline of the National Socialism. After the National Socialist Party came to power in the leadership of Adolph Hitler in 1933, in all the fields of life a fast nazification process started. The nazification of economy, art, culture and press caused the Bauhaus School to close in 1933 due to the fact that it

contradicted with the modern, free structure of the school. The Bauhaus School was described as a cultural bolshevic institution by the National Socialists and its masters forced to immigrate to various countries of the world.

The main reasons why the National Socialists took over the government were that the German Nation accepted the party as the only alternative for their relief and also the effective advertising they conducted. "In an article on graphic design (London Independent, November 11, 2000), Jeremy Ansyley conveyed the rising of Nationalism in that way. 'Despite attempting to ridicule all that had been advocated in the Weimar years - it closed the Bauhaus in 1933 - it used some of the most advanced techniques of film and photomontage to promote its extremist policies'" The National Socialists who came to power as a result of their successful advertising were welcomed by the advertising sector.However, the nazification efforts continued also in the advertising sector and the free advertising sector went into the domination of the national socialism just like other institutions.

In the 1930s, with the improvement of economy, the increase in the pace of industrialization and the solution of the unemployment problem, the German origin industrial product advertisements were encouraged with the aims of revitalising the economy. In the industrial product advertising photographs which were examined referring to the catalogue named *German Print Advertising 1933-1945*, which Ray and Josephine Cowdery published in 2004, the use of photomontage, use of photograph and typography,use of bird's eye view and frog's eye view which were discovered by Bauhaus photographers, were observed.

Although the techniques developed by Bauhaus masters were used, the National Socialist propaganda took part besides the product advertising in the industrial product photographs. In the photographs, the use of German Eagle and swatiscas in a large number directly or indirectly is observed. In this sense, the advertising photographs of "German" industrial products do not present a free structure in terms of content.

The freedom that the republican regime and democracy ensured in Weimar years, was destroyed by the dictator regime in the leadership of Adolf Hitler during the Third Reich. Due to the pressure encountered in the advertising sector, the contents were manipulated but the techniques that were deveoped in Bauhaus continued to be used.

REFERENCES

Abelshauser W., Faust A., and Petzina D., eds. 1985. *Deutsche Sozialgeschichte 1914-1945 Ein Historisches Lesebuch* Munich.

Ades, Dawn. 1976. *John Heartfield; Propaganda, Publicity and Constructivism* in Photomontage. London: Thames&Hudson.

Allach Porcelain. 2007. Allach Porcelain.
http://www.allachporcelain.com/
(accessed November 2007)

Allen, James. *1983. Modernist Marketing : The Consumer Revolution and the Container Corporation of America* in The Romance of Commerce and Culture: Capitalism, Modernism and The Chicago-Aspen Crusade for Cultural Reform. Chicago: University of Chicago Press.

Bavarian Main State Archive. 18 February 1928.

Bayer, Herbert. 2007. Bauhaus Periodical no: 1 by Herbert Bayer 1928.
http://www.mhf.krakow.pl/wystawy/bauhaus/bauhaus2.htm
(accessed May 2, 2007)

Berankova, Ljuba and Ursula Thürich, eds. 1991. *Friedl Dicker- Brandeis: Vom Bauhaus nach Terezin* in Friedl Dicker- Brandeis und die Kinderzeichnungen aus dem Ghetto-Lager Theresienstadt. Jüdisches Museum.

Berghoff, H. 2003. Times change and we change with them: the German advertising industry in the Third Reich--between professional self-interest and political repression. *Highbeam.*

Berghoff, Hartmutt. 1997. *Zwischen Kleinstadt und Weltmarkt: Hohner und die Hannonika 1857 bis 1961. Unternehmensgeschichte als Gesellschaftsgeschichte.* Berlin: Paderborn.

Berghoff, Hartmutt. 1996. *Konsumguterindustrie im Nationalsozialismus: Marketing im Spannungsfeld von Profit- und Regimeinteressen* Archiv fur Sozialgeschichte.

Broszat, Martin. 1984. *Die Machtergreifung der Aufstieg der NSDAP und die Zerstörung der Weimarer Republik.* Munich

Brustein, William. 1996. *The logic of evil: the social origins of the Nazi Party, 1925-1933.* New Haven: Yale University Press.

Cassandre,   A.M.   2007.   Poster   by   A.M.   Cassandre   1935 http://www.prodimarques.com/sagas_marques/pernod/pernod.php (accessed May 14, 2007)

Collein,   Edmund. 2007. Double- exposure by Edmund Collein 1927-1928. http://cms.ifa.de/en/exhibitions/exhibitions-abroad/foto/bauhausfotografie/ die-kuenstler-a-z/edmund-collein/ (accessed August 3, 2007)

Cowdery, Josephine and Ray Cowdery, eds. 2004. *German Print Advertising 1933-1945.* USA: Victory Publishing.

Deuerlein, Ernst. 1974. *Der Aufstieg der NSDAP in Augenzeugenberichten.* Munich.

Deutsche Werbung. 1933.

 Deutsche Werbung. 1936.

Deutsche Werbung. 1939.

Dışişleri Bakanlığı Yayınları. 2003. İşte Almanya, tr. by Dr. B.Ceylan.

Droste, Magdalena. 1993. *Bauhaus – Maler im Nationalsozialismus: Anpassung, Selbstentfremdung, Verweigerung* in Bauhaus Moderne im Nationalsozialismus: Zwischen Anbiederung und Velforgung, ed. by Winfried Nerdinger. Munich: Prestel.

Erhard, Ludwig. 1935. *Werbung und Konsumforschung Die Deutsche Fertigware.* Vol.7 Part A

Evans, Richard J. 1996. *Rituals of Retribution : Capital Punishment in Germany 1600-1987.* Oxford: Oxford University Press.

Falter, Jürgen, Thomas Lindenberger and Siegfried Schumann, eds. 1986. Wahlen *und Abstimmungen in der Weimarer Republik Materialien zum Wahlverhalten 1919-193*3 Munich.

Fessman, I. 1973. *Rundfunk und Rundfunkrecht in der Weimarer Republik.* Beitrage zur Geschichte des Deutschen Runfunks Frankfurt.

Foster, Hal, Roslind Krauss and Yve-Alan, eds. 2004. *1930 - 1939* in Art Since 1900 Modernism Antimodernism Postmodernism. London :Thames& Hudson.

German Bundestag Public Relations. 1998 *The Weimar Republic and The Third Reich* in The Questions on German History Paths to Parliamentary Democracy Bonn.

Goodrow, Gerard and M.B Thieleman, eds. 2001, 20th Century Photography Museum Ludwig Cologne ed. by Simone Philippe. Köln: Taschen.

Greenhill, Richard, Margareth Murray and Jo Spence, eds. 1992, *Fotoğraf Sanatı.* İstanbul Fla.Remzi Kitabevi.

Haffner, Sebastian. 2000. *Geschichte eines Deutchen, Die Erinnerungen 1914-1933.* Stuttgart, Munich.

Haus, Andreas. Moholy-Nagy: Fotos und Fotogramme Munich: Schimer/Morsel, 1978 tr.by F.Samson as *Moholy-Nagy: Photographs and Photograms* 1980 New York: Pantheon Books.

Hausen, Karin. 1986. *Unemployment Also Hits Women: the New and the Old Woman on the Dark Side of the Golden Twenties in Germany* in Peter D. Stachura (ed.), Unemployment and the Great Depression in Weimar Germany London.

Heidenreich, Fritz. 2007. Rosenthal Porcelain designer. http://www.int.rosenthal.de/1118d926/HEIDENREICH_Fritz.htm (accessed November 17, 2007)

Hermand, Jost and Frank Trommler eds. 1978, *Die Kultur der Weimarer Republik* Munich: Nymphenburger Verlagshandlung.

Hitler.Reden, Schriften, Anordnungen: Februar 1925 bis Januar 1933 ed. Institut für Zeitgeschicte 5 vols. in 12 parts, Munich, London, NewYork, Paris. 1992

Hitler, Adolph. 1992. *Kavgam.* tr. by A. Nejad İstanbul: Toker Yayınları.

Hopkins, David. 2000. *After Modern Art 1945-2000.* Oxford: Oxford University Press.

Huovio, Ilkka. 2007. University of Industrial Arts Helsinki ULAH.. Bauhaus The new man the new technique. http://www2.uiah.fi/esittely/historia/art_hist/ebauha.htm (accesed August 7, 2007)

James, Harold. 1986. The *German Slump. Politics and Economics 1924-1936.* New York :Oxford University Press.

Jansen, T. 1997. *Albert Renger-Patzch Meisterwerke* Münich, Paris, London: Schirmer/Mossel.

Johann, Ernst. 1983. *The Weimar Republic 1918-1933 and The death of freedom* in German cultural history from 1860 to the present day. Munich: Nymphenburger Verlagsbuchhandlung.

Kater, Michael H. 1992. *Different Drummers Jazz in the Culture of Nazi Germany.* New York: Oxford University Press.

Kemp, Wolfang. 1978. *Foto-Essays zur Geschichte und Theorie der Fotografie* tr. by R. K. Wick. Munich: Schirmer/Mossel.

Kepes, Gyorgy. 1995. *Language of Vision* ed. by S. Gideion and S. I. Hayakawa. New York: Dover Publications.

Kettenacker, Lothar. *Sozialpsychologische Aspekte der Führer-Herrschaft* in Gerhard Hirschfeld and Lothar Kettenacker, eds. 1981. Der "Führerstaat":Mythos und Realitat. Studien zur Struktur und Politik des Dritten Reisches Stuttgart.

Kosyk, Kurt. 1972. *Deutsche Presse 1914-1945* Part 3 Geschichte der Deutschen Presse Arahandlungg und Materialien zur Publizistik Berlin.

Kranz, Kurt. *1983 Bauhaus Pedagogik in Zeitalter der Elektronik?.*

Linz, Juan J. 1980. *Political Space and Fascism as a Late- Comer:Conditions Conductive to the Success or Failure of Fascism as a Mass Movement* in Inter-War Europe in Who were the Fascists?. Bergen, Oslo, Tromso.

Mai, Ekkehard. 1993, *Weiterwirken der Bauhaus-Padagogik. Aspekte und Fragmente.* in Bauhaus-Moderne im National-sozialismus: Zwischen Anbiederung und Verfolgung, ed. by Winfried Nerdinger. Munich: Prestel.

Marbot, N. Marien. 1997. *Photography and Its Critics: A Cultural History 1839-1900*, New York: The University of Cambridge.

Marchand, Roland. 1985. *Advertising the American Dream: Making Way for Modernity 1920-1940*. Berkeley: The University of Cambridge Press.

Margolin, Victor. 1997. *The Struggle for Utopia*. Chicago: The University of Chicago Press.

Merkel, Peter. 1975. *Political Violence under the Swatiska*.Princeton:Princeton University Press.

Moholy - Nagy, Laszlo. 2005. *The New Vision : Fundamentals of Bauhaus Design, Painting, Sculpture, and Architecture* (1938) tr. by Daphne M. Hofmann. Mineola: Dover Books.

Moholy - Nagy, Laszlo. 1969. *Painting, Photography and Film* tr. by. J. Seligman. London: Lund Humphries.

Moholy-Nagy, Laszlo. 1980. *Photographs and Photograms* tr. by F. Samson New York: Pantheon Books.

Moholy-Nagy, Laszlo. 2007. Photo sculpture Militarism by L. Moholy- Nagy1924 http://www.tate.org.uk/modern/exhibitions/albersmoholy/rooms/room3.shtm (accessed May 10, 2007)

Moholy-Nagy, Laszlo. 2007. Bauhaus in Dessau Spring, 1926 by L. Moholy-Nagy. http://www.eastman.org/fm/ful.htm. (accessed May 11, 2007)

Moser Karlsbad. 2007. Moser Karlsbad crystal- glassware. http://www.czechdesign.cz/index.php?lang=2&status=c&clanek=254 (accessed November, 2007)

Mosse, Werner. 1965. *Enstcheidungsjahr Zur Judenfrage in der Endphase der Weimarer Republik.* Berlin:Tübingen.

Muche, Georg. 2007. Distortion in Mirror by Georg Muche.
http://cms.ifa.de/ausstellungen/ausstellungen-im-ausland/foto/
bauhausfotografie/diekuenstler-a-z/georg-muche/.
(accessed July 24, 2007)

Neumann, Eckhard. 1981. *Lernen und Lehren am Bauhaus:Zum Werk und Wirken des Bauhausmeisters Joost Schmidt unter besonderer Berücksichtigung seines padagogischen Konzeptes.* (note 2) Unpublished diploma thesis Hordschule für Gestaltung Offenbach.

Newhall, Beaumont. 1982. *The History of Photography*. New York: Secker & Worburn.

Noakes, Jeremy. *Nazisim and Eugenics:The Background to the Nazi Sterilization Law of 14 July 1933* in R.J. Bullen, H. Pogge von Strandmann, and A. B. Polonsky eds. 1984. Ideas into Politic. London,Sydney.

Peterhans, Walter. 2007. Champagne Glass by Walter Peterhans, around 1930.
http://cms.ifa.de/en/exhibitions/exhibitions-abroad/foto/bauhausfotografie/
die-kuenstler-a-z/walter-peterhans/.
(accessed May 3, 2007)

Peukert, Detlev J.K. 1987. *Die Weimarer Republik; Krisenjahre der Klassichen Moderne* Frankfurt.

Peukert, Detlev J.K. 1987. The *Lost Generation: Youth Unemployment at the end of the Weimar Republic* in Richard J. Evans and Dick Geary (eds.), the German Unemployed, London ,Sydney.

Pommer, Richard and Christian Otto, eds. 1991. *Proclaiming Weissenhof: Werkbund Management of the Press* in Weissenhof 1927 and the Modern Movement in Architecture. Chicago and London: The University of Chicago Press.

Redlich, Fritz. 1935. *Reklame: Begriff-Geschichte-Theorie*. Stuttgart. pp. 177-205

Reinhardt, Dirk. 1993. *Von der Reklame zum Marketing: Geschichte der Wirtschaftswerbung in Deutschland*. Berlin.

Renger-Patzch, Albert. 2007.
> http://mitpress.mit.edu/catalog/item/default.asp?ttype=2&tid=4470
> (accessed June 14, 2007)

Schindelbeck, Dirk. 1995. *"Asbach Uralt" und "Soziale Marktwirtschaft" Zur Kulturgeschichte der Werbeagentur in Deutschland am Beispiel von Hanns W. Brose (1899-1971.,* Zeitschrift fur Unternehmensgeschichte.

Schmidt-Nonne, Helen. unpublished book manuscript (Note:19) chap.6 Archiv Eckart Neumann, Frankfurt.

Seidels Reklame. 1928.

Seidels Reklame. 1929.

Seidels Reklame. 1930.

Seidels Reklame. 1933.

Seidels Reklame. 1934.

Seidels Reklame. 1936.

Seidels Reklame. 1937.

Seidels Reklame. 1938.

Seidels Reklame. 1939.

Sembach, Klaus. 1972. *Into the Thirties: style and design* 1927-1934, tr. by J. Filson London: Thames and Hudson.

Shirer, William L. 1992. *The road to power, the last days of the Republic 1931-1933,the nazification of Germany 1933-1934 and life in the Third Reich* in The rise and fall of the Third Reich: A history of Nazi Germany. New York: Fawcett Crest.

Siebenbrodt, Michael. 2000. *Typography and Advertising* in Weimar Bauhaus. Ostfildern- Ruit: Hatje Cantz .

Siepmann, Eckhard.1988. Montage: John Heartfield. Berlin: Elefanten Press.

Studio Ringl & Pit. 2007. Komol German Advertising by Studio Ringl&Pit, 1931. http://www.exil-archiv.de/html/biografien/auerbach.htm Studio Ringl & Pit (accessed July15, 2007).

Studio Ringl & Pit. 2007. Petrole Hahn German Advertising, 1928. http://de.photography-now.com/pn/Bilder/Hauptbilder/klein/T04775.jpg (accessed July17, 2007).

Studio Ringl & Pit. 2007. Hats and Gloves, 1931. http://www.robertmann.com/artists/ringlpit/image_10.html (accessed July 23, 2007)

Riedemann, R. 1938. *Was ist erlaubt - was ist verboten? Werberecht von A bis Z.* Reutlingen.

Roseman, Mark. 1997. *National Socialism and Modernity in Fascist Italy and Nazi Germany* ed. by Richard Bessel New York: Cambridge University Press.

Thamer, Hans. 1986, *Verführung und Gewalt Deutchland 1933-1945.* Berlin: Siedler.

Thönissen, Karin. 1992. *Johannes Itten und die Höhere Fachschule für textile Flachenkunst in Krefeld: Zum Textildesign der dreißiger Jahre.* Krefeld: Deutches Textilmuseum.

Turner, Henry. 1980. *Faschismus und Anti- Modernismus in Turner ,Faschismus und Kapitalismus in Deutchland, Studien zum Verhaltnis zwischen National Sozialismus und Wirtschaft.* Göttingen.

Wagenfeld, Wilhelm. 2007. Rosenthal Porcelain. http://www.rosenthal.de/911d1143/WAGENFELD_Wilhelm.htm (accessed November 3, 2007)

Whitford, Frank. 1991. *"Aims and Ambitions"* in Bauhaus. London: Thames&Hudson.

Wick, Rainer. 2000. *Laszlo Moholy-Nagy (1895-1946) and Laszlo Moholy- Nagy's Institute in Chicago* in Teaching at the Bauhaus New York: Hatje Cantz Publishers.

Wingler, Hans. 1977, *"On the Reimann School"* in Kuntsculreform 1900-1933. Berlin: Gebr. Mann.

Winkler H.A., 1976, *German Society,Hitler and the Illusion of Restoration 1930-1933* in Journal of Contemporary History.

Wirtschafwerbung. Amtliches Organ des Werberates. 1935.

Wirtschafwerbung. Amtliches Organ des Werberates. 1936.

Wirtschafwerbung. Amtliches Organ des Werberates. 1937.