

Gunta Gunta Gunta Gunta

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Throughout history, women have been underrepresented and marginalized in many areas, especially within the art world. The Bauhaus School, which is one of the most radical and influential institutions in the history of art and design is guilty of furthering gender inequality and opportunity, despite advertising themselves as being welcoming and inclusive towards women. The Bauhaus manifesto goes so far as to state, “Any person of good repute, without regard to age or sex,” was allowed to apply to and enter the Bauhaus (Chiasson, 2019). Despite this formal statement from the founder of the Bauhaus, Walter Gropius, women were often not allowed to study any discipline besides weaving, regardless of any previous knowledge or experience they may have had in other areas, or desire to study a new field. Counter to Gropius’s formal manifesto, he also stated, “Men thought in three dimensions, while women could only handle two (Gotthardt, 2017).” In addition to completing multi-disciplinary studies,

“Women were not allowed to enter into the male-dominated areas of painting, architecture, graphics, stagecraft, or metals, and were confined to the Weaving Workshop, originally called the ‘women’s class.’”

students were expected to choose a workshop that they would specialize in (Prabha, 2019). Women were not allowed to enter into the male-dominated areas of painting, carving, architecture, graphics, photography, stagecraft, or metals, and were immediately pushed towards the Weaving Workshop.

Many women initially were left out of the Bauhaus history books, with their contributions being forgotten, belittled, and overlooked. At the beginning of the Bauhaus, women students outnumbered men. However, the administration soon created quotas to better balance out the classes

(Lange, 2019). In reality, the men in charge of the school were afraid that having a disproportionate amount of women enrolled would create an “amateurish atmosphere,” and cause the school to look like an Arts and Crafts school. These tactics were kept secret because they were contrary to the Bauhaus’s public statements of equality and inclusion (Stadler, 2012).

The Bauhaus existed in three German cities. It was in Weimar from 1919 to 1925, in Dessau from 1925 to 1932, and lastly in Berlin from 1932 to 1933. After the first World War, Germany was divided between people who revered the past, and

people who were looking forward to reform and finding a new way of life (Bayer, 1938). Inside and outside of Germany, people who readily accepted change were attracted to the Bauhaus because of its radical ideology. Many people who protested against the Bauhaus included the old art academies and the bourgeoisie, who obtained art from the traditional academies. This art carried on the tradition of eclectic architecture, grand monuments and portraits, and historical glory and decorative landscape (Bayer, 1938).

One of the main goals of the Bauhaus curriculum was, “A demand for a new and powerful correlation of all the processes of creation (Bayer, 1938).” Understanding the connection between and importance of practical and formal work was also crucial. It was also emphasized that a broad education was important for many different types of talents to grow and flourish. It was recognized that a, “Universally applicable



*Portrait
1919*

method for the discovery of talent does not exist (Bayer, 1938).” Instead, it was important for the individual student to discover for themselves, “The field of activity best suited to him within the circle of the community (Bayer, 1938).”

Unfortunately, women were left out of the core of these new, radical ideas, and didn’t have the opportunity to discover for themselves what their true talent was. Many women entered the Weaving Workshop and went on to make incredible work at and beyond the Bauhaus. Unfortunately, their contributions to the Bauhaus school itself, in addition to their success after the Bauhaus, were often forgotten and overshadowed by successful men at the time. One such woman was Gunta Stölzl.

Although she had no choice but to enter the Weaving Workshop, she was eventually appointed to master of the workshop, when she completely revolutionized the workshop, bringing prosperity and success to the area, creating its legacy as one of the most important parts of the Bauhaus.

Gunta Stölzl was born on March 5, 1897 in Munich, Germany. She first studied at the Kunstgewerbeschule (School of Arts and Crafts) in Munich from 1913 to 1916. Here,



she studied decorative painting, glass painting, ceramics, and art history, and she made hundreds of sketches of landscapes, architecture, and portraits. From 1917 to 1918, she worked as a voluntary Red Cross nurse until the end of World War I. While serving in Italy and France, she continued to sketch and keep a personal diary. She then continued school at the School of Arts and Crafts in 1919 and worked on reforming the curriculum of the school. During this time, she became familiar with the progressive nature of the Bauhaus school, and was interested in applying (Biography).



World War I
Red Cross Nurse Portrait

Stölzl began school at the Bauhaus in Weimar, Germany in the fall of 1919 when she was 22 years old (Biography). She presented a portfolio consisting of work of paintings and drawings of Bavaria, Italy, and France, scenes of outdoor life, and depictions of the relationship between farmers and their animals (Stadler, 2012). Stölzl came to the school with a lot of knowledge already, and she was excited to now, “Be able to do exactly what had always interested her... Not the rendering of the thing itself, but its place within the whole and within space (Stadler, 2012).”

However, upon arrival to the school, she was immediately pushed towards the Women’s Class, later known as the Weaving Workshop. This workshop has limited resources, and no true, formal classes in weaving beyond the most elementary basics of the craft. Stölzl and other women in the workshop took the initiative to teach themselves the skills necessary to become textile designers and makers, and found classes to enroll in outside of the school (Prabha, 2019). In 1922, Stölzl attended a course in dyeing techniques in Krefeld, which led her to establish dyeing facilities in the Weaving Workshop at the Bauhaus (Biography). She and other

classmates worked on developing their own dyes since 1922 and used natural dyes such as betel nut, cochineal woad, indigo, as well as vat dyes and other types (Stadler, 2009).

Throughout her time at the Bauhaus, she kept meticulous diaries, recording her experiences at the school and beyond. In the spring of 1920, Stölzl went through a broken off engagement, and was ready to leave the Bauhaus, heartbroken and disheartened. However, she was asked by Walter Gropius to take on some responsibilities in what was then called the Women’s Class, which later became the weaving class.



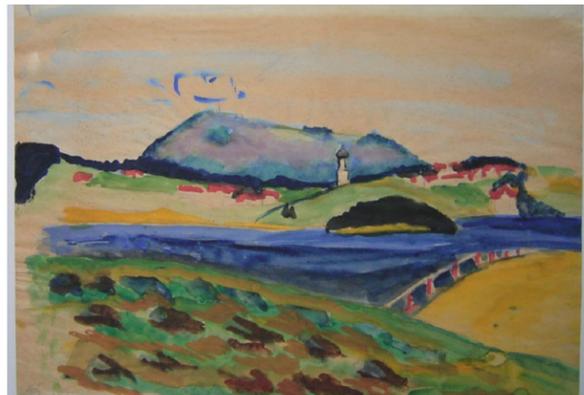
Itten Class
Gunta Stölzl standing in the
middle with her right arm raised.
Circa 1921

“This week, I had to devote myself to so many things. I was not too happy to have gripped this lifeline of ordered activities, but I also feel that it was no accident that Gropius happened to catch me of all people and I was really very happy to have some responsibility: All of the women’s department. At the very moment the Bauhaus was sinking for me a strong hand held me fast in a firmly linked chain. Now I have the feeling that I can no longer separate my life and my destiny from the Bauhaus (Stadler, 2012).”

Excerpt from Stölzl’s diary entry,
May 28, 1920

EARLY WORKS 1915–1917

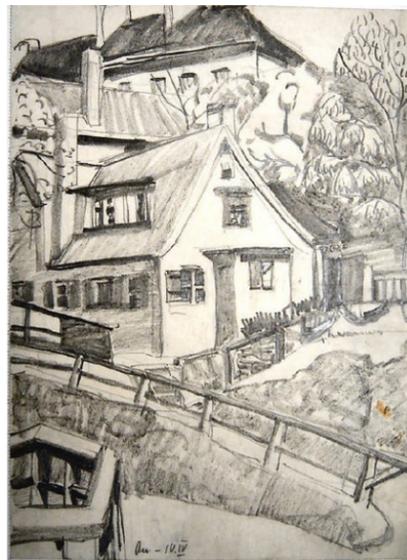
Early watercolors and black and white drawings



'1915'
21x29 cm



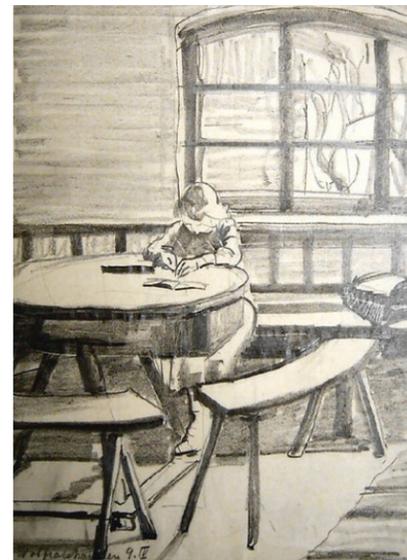
Undated
21.5x28.7 cm



'Au - 10.IV'
28.4x21.2 cm



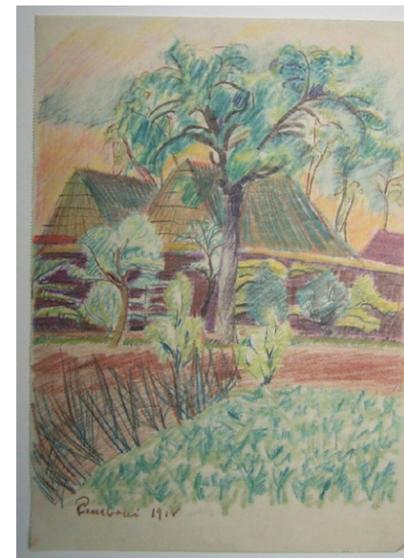
'GS Giesing 4.Mai 1915'
28x21.5 cm



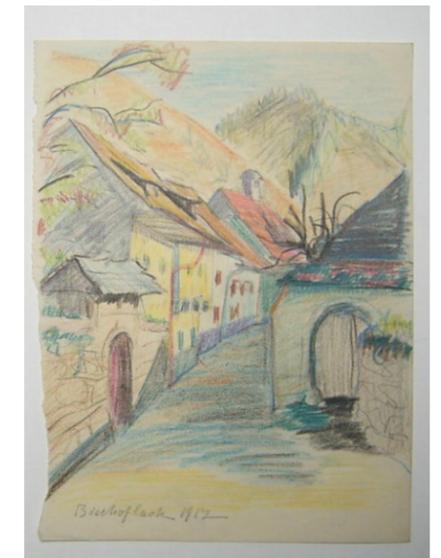
'Wolfratshausen 9.IV'
28.5x21.3 cm

WORLD WAR I DRAWINGS

A few works from Stölzl's time serving as a Red Cross nurse in World War I from 1917-1918.



L to R:
L: Cambrai 1918
M: View of a Deserted Station During transport to Italian frontlines, 1917
R: Bischoflack 1917
(Bischoflack is present day (2016) Skofja Loka in Slovenia)

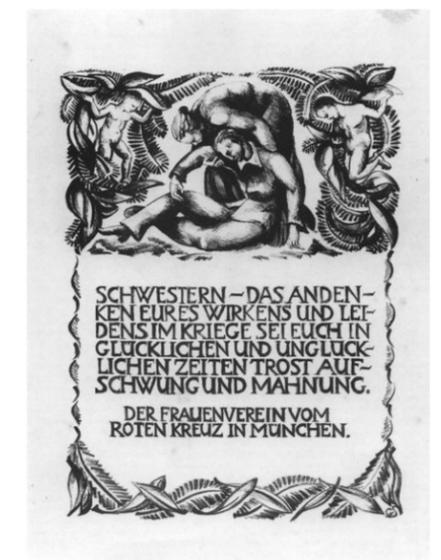


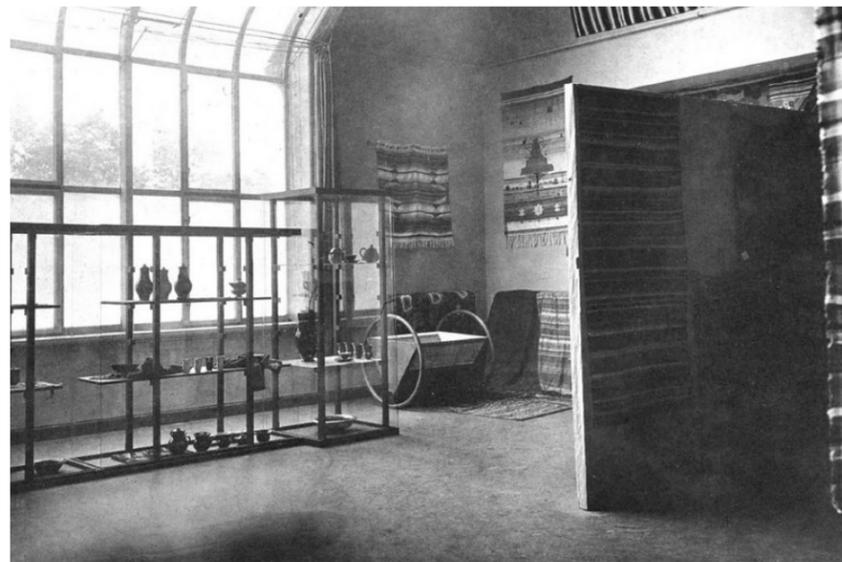
SCHOOL OF ARTS & CRAFTS MUNICH, 1919

A few works from Stölzl's last term before entering the Bauhaus Weimar in autumn 1919.



L to R:
L: Colored by hand.
One of the very few works from the Kunstgewerbeschule in Munich that Gunda Stölzl kept.
M: Silhouette/Collage
Signed bottom left: "Weihnachten 1919 Gunda"
R: Design for a Print
Commemorating the work of Red Cross nurses during World War I.
From Stölzl's last semester at the Kunstgewerbeschule.

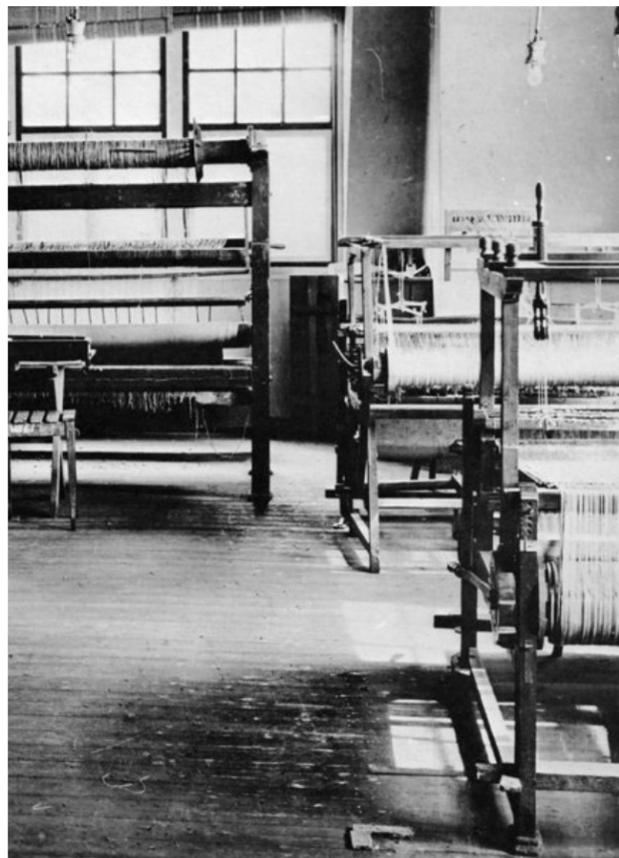




1923 Exhibition, Room 40
Stölzl's Wall Hanging (lost) on the right wall
with a tree-shape in the middle



Building of the School of Art in Weimar,
Architect: Henry van de Velde,
Photo: Louis Held, c. 1911



Weaving Workshop
Bauhaus Weimar

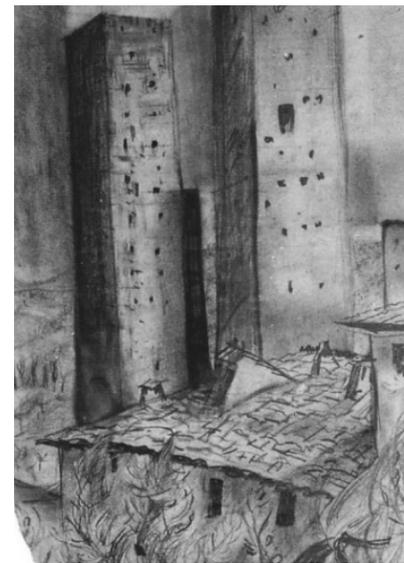
BAUHAUS MASTERS' INFLUENCE AND FREE ARTISTIC WORK

It is made clear through Stölzl's diary, it is made clear that Masters' teachings were her favorite part of The Bauhaus. She felt that their ideas were new, freeing, and exciting. She was especially influenced by Johannes Itten's classes, engaging in exercises in rhythm studies, analysis of old masters, and expressionist nude studies, finding them, "immensely stimulating (Stadler, 2012)." Nude studies was a completely new topic for her, since nude studies classes has been closed to all women students in previous schools. Stölzl always stressed that exercises like this, "Laid the foundation for the renewal of textile design that the Bauhaus is famous for (Stadler, 2012)."

These classes taught her about the qualities of various materials, which made the weavers look out for types of threads and combinations of threads that were previously not accepted (Stadler, 2012). She was also influenced by and shared Itten's love of Medieval art. Stölzl traveled

through Italy to see Medieval and Renaissance art in the summer of 1921, "living like a gypsy," sleeping in parks, on benches, and in olive groves alone. She stayed with farming families, drawing and painting the families in exchange for lodging (Stadler, 2012).

Stölzl was also influenced by Paul Klee and his classes in compositional form. Klee also had a love of textiles, and he even acknowledged that the products of the Weaving Workshop also inspired his own paintings. Aspects of a watercolor Stölzl made in 1921 are related to aspects of a drawing of San Gimignano also from 1921. The abstract dots in the buildings are seen in both works. Both are the same size and are from the same year. Studies done in Klee's course with overlapping transparent colors were also directly used in her textiles. (Stadler, 2012). Stölzl also attended classes that Wassily Kandinsky held for select students. Many students admired and greatly respected Kandinsky, especially for his clarity, logic, determination, and factual basis for everything he said. In Stölzl's diary, she notes that, as compared to Kandinsky's more clear painting classes, Klee's were always vague and you could, "Make of it what you wanted," whereas Kandinsky's classes were much more constructive (Stadler, 2009).



Top: The Towers of San Gimignano
1921
27x19 cm
Private collection

Bottom: Untitled
1921
20x28.5 cm
Private collection

Excerpt from Gunta Stölzl's Diary
Entry, 1919-1920:

"...His [Itten's] first words were about rhythm. One must first educate one's hand, first make the fingers supple. We do finger exercises just like a pianist does. In these beginnings we already sense through what it is that rhythm occurs; an endless circular movement begun with the fingertips, the movement floods through the wrist, elbow and shoulder to the heart; one must feel this with every mark, every line; no more drawing that is not experienced, no half-understood rhythm. Drawing is not the reproduction of what is seen, but making whatever one senses through external stimulus (naturally internal, too) flow through one's entire body; then it re-emerges as something entirely personal, as some kind of artistic creation, more simple, as pulsating life."



Begonia
Itten preliminary course
1921
32x33 cm
Private collection

L to R:
L: *Pot Plant*
Itten preliminary course
1919/20
33.6x27.3 cm
Private collection

C: *Untitled*
37.5x31 cm
Private collection

R: *Nude Figure*
Johannes Itten's preliminary course
1919
37.5x24.5 cm
Private collection

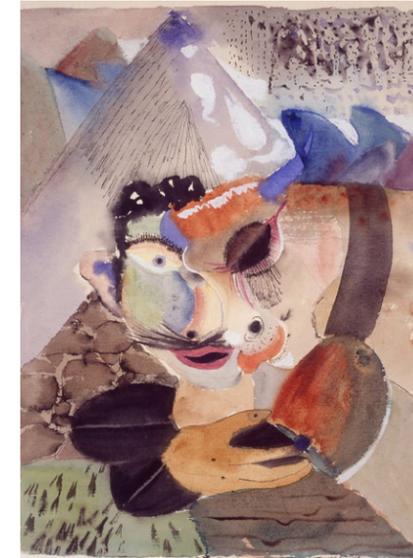


FREE ARTISTIC WORK

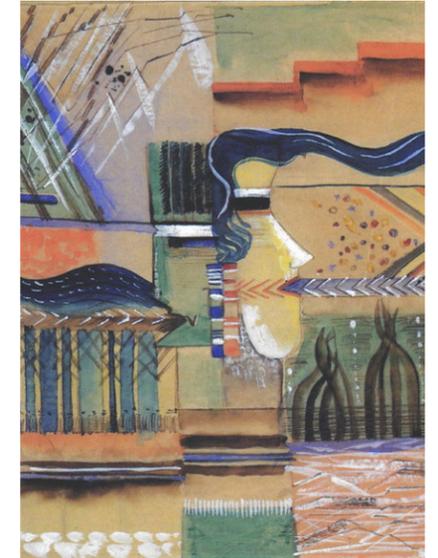
Free artistic work and exercises from various classes with different masters, such as Paul Klee, Wassily Kandinsky, and Johannes Itten at the Bauhaus Weimar.



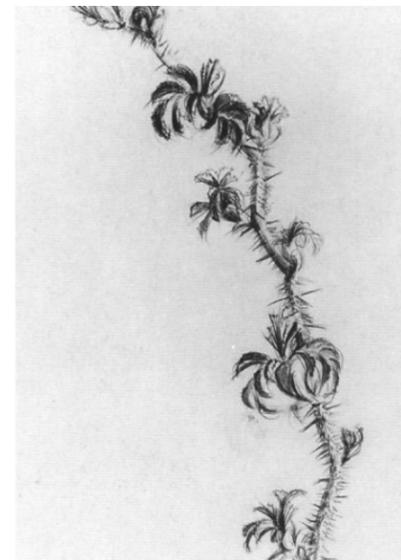
Study
ca. 1922
22x16.4 cm
Bauhaus-Archiv, Berlin



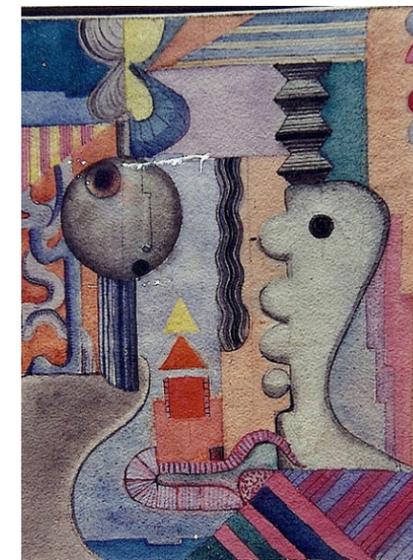
Head
1920
34x24.5 cm
Private collection



Untitled
1922
26.5 x 21cm
Private collection



Thistle Twig
Johannes Itten's preliminary course
1920
33.5x28 cm
Private collection



Water Color and Ink
23.5x21 cm
Private Collection



Untitled
18x25.5 cm
Private collection

WALL HANGINGS & CARPETS BAUHAUS WEIMAR 1919–1925

Wall Hangings and Carpets from the early period of the Bauhaus in Weimar, Germany

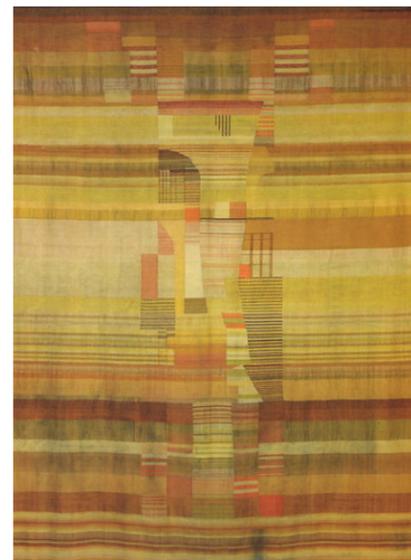
The Weaving Workshop opened in 1919, and Johannes Itten was the master of form at that time. In 1920, the textile class, which was women only merged with the weaving workshop. The craftsmanship aspects of the workshop were taught by the master of works, Helene Börner until 1925. In addition to weaving, female students also leaned different textile techniques such as crochet, macramé, spinning, embroidery, appliqué and painting and spraying techniques. From 1921 to 1927, Georg Muche was the head of the weaving workshop. He turned away from the traditional weaving loom, moving towards industrial weaving techniques to further the goal of producing goods in bulk and increasing the workshop's profitability (Weaving). Stölzl attended the women's class taught by Itten and Börner from 1920 to 1921, and then she trained in the Weaving Workshop from 1921-1925 with George Muche while still attending classes with Johannes Itten and Paul Klee (Gunta).

Stölzl writes in her diary about the early days of the Weaving Workshop at Weimar: "Otte and I were very eager, I'd say obsessed, as far as weaving was concerned from 1921 to 1923 at the Bauhaus in Weimar... We were trying our hand at the loom all the time, and we also had to find out how to set up a loom. There was no professional instruction. Materials were very scarce (Stadler, 2009).

The workshop's first experiments were "painted fabrics," finely segmented, with many color shades, and a lush palette. The workshop also experienced innovations in form and technique, specifically with inlaying forms freely. According to Stölzl's diary entry, "These forms do occur in folk art, but there they always need a compound harness; as in mechanical weaving, it is called broche weave, but it is always based on a pattern (Stadler, 2009)."

Despite the success of the workshop, Weavers always received prejudice

"Does woven fabric present a challenge for mankind's creative desire? Yes! For woven fabrics form an aesthetic whole: a composition of form, color, substance, into unity."



*Wall Hanging
1923, Weimar
Flatweave, combined with Gobelin technique:
cotton, silk and wool.*

*Busch Reisinger Museum/Harvard University Art
Museums, Cambridge, MA.*

from the other Bauhaus artists about weaving being pure decoration. In an article, Stölzl poses the question of whether textile can be art. She answers the question with, "Yes! Weaving is an aesthetic whole: A unity of composition, form, color, and substance (Stadler, 2012)."



*Knotted Floor Carpet - Detail
Wool on hemp weft
Woven for the first Bauhaus exhibition in 1923
Intended for serial production
505 x 100cm, originally 600 x 100cm
(Length of pattern 195 cm)
Bauhaus-Archiv, Berlin*



*Design for a Double-Weave
Bauhaus Weimar
21x26.5 cm
Private collection*

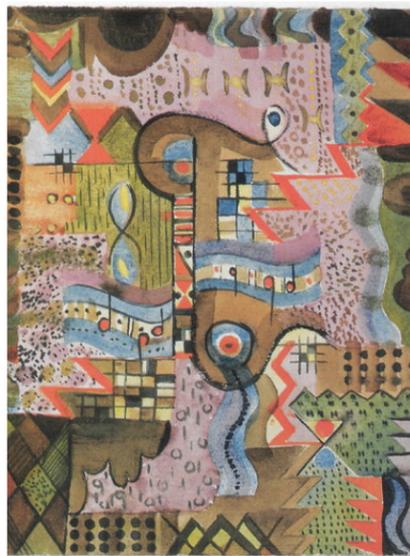


*Center: Wall Hanging in Striped Structure
Bauhaus Weimar 1923/25
Plain and twill weave; Cotton and other yarns
176 x 115 cm
Bauhaus-Museum, Weimar*

*Right: Tapestry "Black/White"
1924
Half-gobelin technique
Flatweave, partly with reversed harness
Warp: mercerized cotton
Weft: wool, rayon and metal thread
183x112 cm
Museum of Modern Art, New York*



Anni Albers recalled those early days: "There was no real teacher in textiles. We had no formal classes. Now people say to me: 'You learned it all at the Bauhaus!' We did not learn a thing in the beginning. I learned from Gunta, who was a great teacher. We sat down and tried to do it. Sometimes we sat together and tried to solve problems of construction."



The use of a material on the other hand, limits and determines the choice of the elements. Conclusions about function are always dependent on the conception of life and the living. In 1922-23 we had an idea of living fundamentally different from that today. Our ideas could then still be poems fraught with ideas, flowery decoration, personal experience! They also quickly met with approval outside the walls of the Bauhaus with the public at large. They were the most easily understood and, thanks to their subject matter, the most ingratiating of those wildly revolutionary Bauhaus creations."

Gunta Stölzl - excerpt from "The Development of the Bauhaus Weaving Workshop", 1931, discussing the Weimar years.

Top Left: Design for Knotted Carpet
1920-1922
28.5x25 cm
Bauhaus-Archiv, Berlin.

Top Right: Design for a Wall Hanging
Signed on mount: "G.Stölzl
Doppelgewebe (double-weave) Weimar
160x280"

Bauhaus Weimar
31.1x20 cm
Misawa Homes' Bauhaus Collection, Tokyo

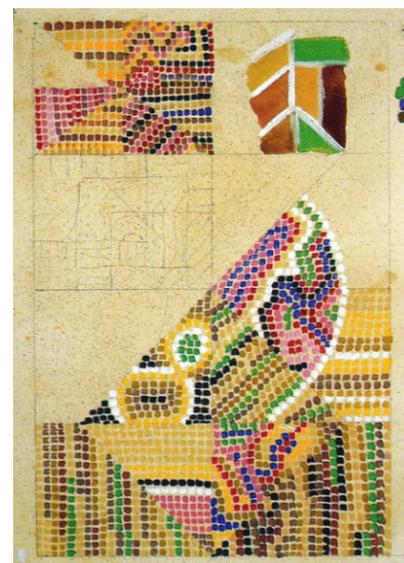
Center Left: Design for a Carpet
Bauhaus Weimar
32x24 cm
Private collection

Center Right: Design for a Wall Hanging
Bauhaus Weimar
31.5x22 cm
The J. Paul Getty Museum, Malibu, CA

Bottom: Wall Hanging - "Cows in Landscape"
Stölzl wove her first wall-hanging during the summer vacation in 1920.
Gobelin technique, in part slit formation
Warp: cotton. Weft: wool, fine mohair
30 x 50 cm
Private Collection



DESIGNS FOR WALL HANGINGS AND CARPETS



Top Left: Various Designs
On reverse of Following Illustration
32x24 cm
Private Collection

Bottom Left: Design for a Wall Hanging
1924
38x27.5 cm
Private collection

Bottom Center: Design for a Carpet
ca.1923
21x18 cm
Bauhaus-Archive, Berlin

Bottom Right: Design for a Carpet
Bauhaus Weimar, 1922
24x31 cm
Victoria & Albert Museum, London



"Weaving is an old craft which has evolved principles upon which even the mechanical loom must still build today. A high degree of handcraft, dexterity, skill and understanding must be acquired, and these are not, as in the case of tapestry, to be nourished by imaginative power or artistic feeling. The coming of grips with the flat loom, as its natural result, the limitation of materials, the restriction of colour, the tying of the form to the weaving process."

Gunta Stölzl - excerpt from "The Development of the Bauhaus Weaving Workshop", 1931, discussing the Weimar years.

CHAIR WITH COLORFUL SEAT AND AFRICAN CHAIR

Marcel Breuer and Gunta Stölzl, 1921

L: *Chair with Colourful Woven Seat*
1921
Chair by Marcel Breuer with interlacing woolen straps woven by Gunta Stölzl
Pear, polished black
Seat and back of plaited woolen straps
75.5x49x49 cm (HxWxD)
Kunstsammlungen zu Weimar, Weimar

R: *"African Chair"*
1921
Oak and cherrywood
Painted in blue, different reds, yellow, gold.
Adapted to the colour scheme of the fabric
Warp: strongly twisted hemp
Weft: hemp, wool, cotton, silk
179.4 x 65 x 67.1 (HxWxD)
Bauhaus-Archiv, Berlin

The African Chair is from the early expressionist phase of the Bauhaus. It was a collaboration between Marcel Breuer and Gunta Stölzl in 1921. Breuer came to the Bauhaus Weimar from the Academy of Fine Arts Vienna a year before this chair was constructed. This chair first appeared in print in the first issue of the magazine, "Bauhaus," first published in 1926.

The Chair with Colorful Woven Seat was also made in 1921, and shows formal influences such as rectangular forms of the backrest, seat, cross-section of the chair legs, and woven strips from the De Stijl movement (Chair, 2019).

"The first opportunity to cooperate on a piece of furniture occurred in 1921, when I worked with Breuer on his 'African Chair.' I threaded the warp of the rough yarn through tiny holes directly onto the chair seat and back, and worked the pattern into it, in the Goeblin technique. The next step, again for a Breuer chair, was to make a chair seat and back from colored woven straps."

Gunta Stölzl - excerpt from an article by Stölzl in the magazine, *Das Werk*, published by the Schweizerischer Werkbund, issue 11, 1968



BAUHAUS DESSAU 1925–1931

Bauhaus Certificate
The original is at the Bauhaus-Archiv Berlin



In 1925, Stölzl became a craft master of the weaving workshop in Dessau. She directed the students' practical and theoretical instruction, and she worked out a systematic method of technology. In Dessau, the members of the Weaving Workshop started a small revolution in favor of Stölzl becoming the master of the weaving workshop (Stadler, 2012). In January 1927, she was appointed "Jungmeister," meaning Young Master, and was responsible for the whole workshop (Biography). A new, more structured curriculum was put into place during this time. After a change from Walter Gropius to Hannes Meyer as the director of the Bauhaus, new objectives were created. Design for mass production became the most important aim, and art was secondary. Designs for practical fabrics for the interior were now required. One design in various colors professionally mounted on cards for customers to choose from were made (Stadler, 2012).

They were able to design for specific situations, which kept the work interesting. For example, Stölzl designed the blanket for the beds in the studio rooms in the Bauhaus, composing it nicely into the architecture by accentuating horizontal lines and vertical planes of the bed (Stadler, 2012).

Under her direction and supervision, the Weaving Workshop became the most financially successful workshop of the Bauhaus (Biography). The workshop's income helped to sustain the school's growth. They created decorative fabrics, wall coverings, and upholstery that went along with the new Modernist interiors of the Bauhaus. The workshop used different materials such as wool, synthetics, in addition to complex patterns and vivid colors. Stölzl also helped to pioneer new production techniques that allowed products to be mass-produced in an economical way. Stölzl is quoted as saying, "Formally as well as technically, we invented incessantly

(Prabha, 2019)." Her leadership was like no other. Her students became leading designers, artists, and artisans under her direction (Prabha, 2019).

An excerpt from Stölzl's first published essay from 1926 describes some innovations of the workshop in Dessau and how it differed in practice and quality from Weimar: In all fields of design today, there is a striving for universal laws and order. Thus, we in the weaving workshop have also set ourselves the task of exploring the basic laws of our field of specialization... Today it is clear to us that a woven piece is always a serviceable object, which is equally determined by its function as well as its means of production. These means are: the loose threads that form a specific type of surface simply through the kind of order into which they are forced, the variety of possible interlacings of yarn forming a sculptural surface, the color, intensified or weakened through brilliance or dullness, and the characteristics of the material

WALL HANGINGS BAUHAUS DESSAU 1925–1931

Excerpt from "Die Entwicklung der Bauhaus Weberei" - The Development of the Bauhaus Weaving Workshop - article written by Gunta Stölzl in the journal *bauhaus*, July 1931:

"The transfer to Dessau brought the weaving workshop new and healthier conditions. We were able to acquire the most varied loom systems (shaft machine, Jacquard loom, carpet-knotting frame) and in addition, our own dyeing facilities. From now on, there begins a clear and final distinction between two areas of education that initially were fused with each other: The 'development of functional textiles' for use in interiors (prototypes for industry) and 'speculative experimentation' with materials, form and color in tapestries and carpets."



Weaving Students with Gunta Stölzl in her studio apartment 1927
From left to right: Gunta Stölzl, Gertrud Arndt, unknown, Ruth Hollos.

limiting its usage (Stadler, 2009).” Despite the success of the weaving workshop in addition to Stölzl’s experience and work as a master, she was still treated unequally, as compared to her male counterparts. In a letter to the magistrate of the city of Dessau from December 27, 1926, she wrote, “I hereby withdraw from my employment contract with the city of Dessau, effective April 1, 1927. I am willing to negotiate over the possibility of remaining at the Bauhaus under the fundamental condition that my position as head of the weaving department is legally acknowledged and assured through a long-term contractual relationship. In addition, I expect that the salary for this position will be equal to those received by the heads of the other departments (Stadler, 2009).”

In another letter to the magistrate of the city of Dessau, from the same date, December 27, 1926, Stölzl writes, “As you know, I have been a master since April 1, 1925, meaning

a contractual employee with the requirement of three months’ notice of termination on either side. Although complete control over the weaving workshop was handed to me on May 1, 1926, nothing has changed in terms of my legal and financial situation; that is, I have merely the duties of a workshop head-- not the position or the contact or the salary... If my position is satisfactorily regulated, however, I will be ready to join in the agreements made with the other faculty concerning the financing of experimental work (Stadler, 2009).”

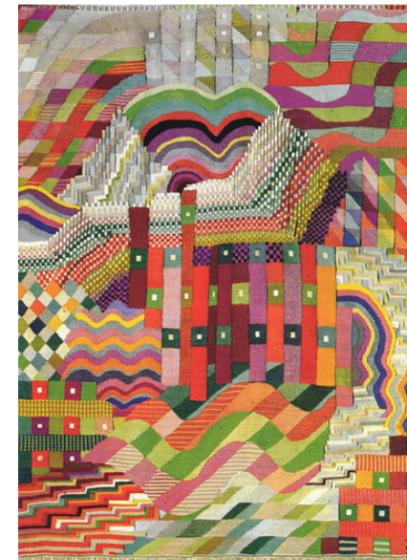
Stölzl essentially had to threaten to leave the school in order to attain the recognition and compensation she was entitled to, and that her male coworkers were already receiving, just because she was a woman at this time.

In a letter to her brother Erwin Stölzl from March 16, 1928, she writes that her salary has finally been raised, and that Gropius would be leaving the

school a week later. She also writes, “We are all sorry that the Bauhaus we loved is now coming to an end, and we’ll have to wait and see if new enthusiasm, new love, can be awakened (Stadler, 2009).” Herbert Mayer was appointed as Gropius’s replacement director on April 1, 1928.



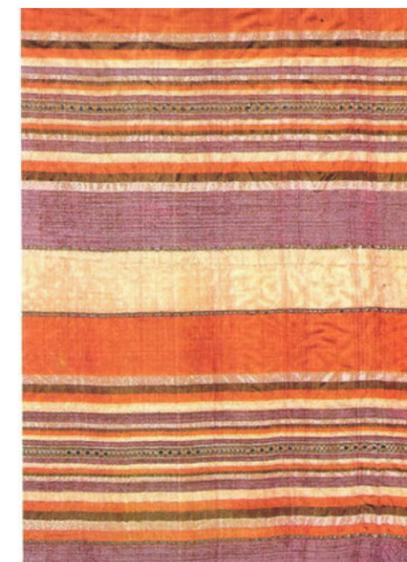
Stölzl in her studio Apartment 1927



Wall Hanging - “Slit Tapestry Red/Green”
1927/28 Gobelintechne Cotton, silk, linen
150x110 cm Slit Tapestry Red/Green on Bauhaus100 Bauhaus-Archiv, Berlin



Jacquard Wall Hanging - “5 Chöre” (5 Choirs)
1928
Cotton, wool, rayon and silk
Museum für Kunst und Kulturgeschichte der Hansestadt, Lübeck



Wall Hanging
1926/27
Flatweave; Cotton, silk, rayon
190.5 x 99.1 cm
The Detroit Institute of Arts, Detroit, Michigan



Jacquard Wall Hanging “Damast”
1930
130x73.5 cm
Victoria & Albert Museum, London



Wall Hanging
1926
Silk, wool and rayon
146.5 x 97 cm
Neue Sammlung, Munich

WALL HANGING DESIGNS



Design for Detail - "Slit Tapestry Red-Green"
1927/28
31x24 cm
Private collection

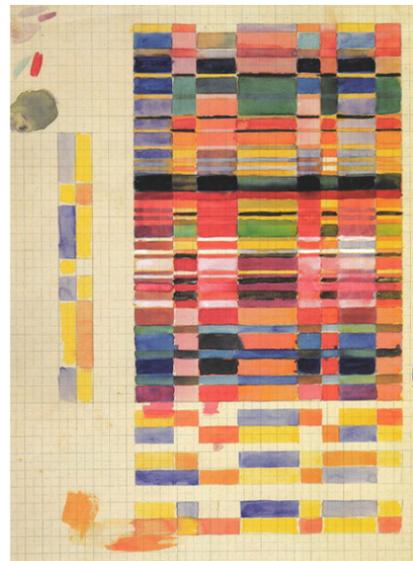


Design for Woven Semi-Gobelin
1927/28
22.5x20 cm
Bauhaus-Archiv, Berlin

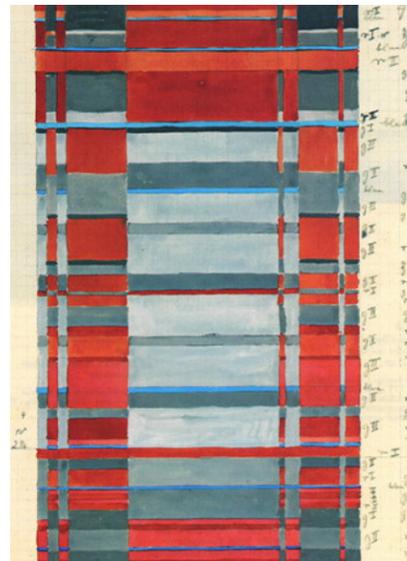


Design for a Wall Hanging
Bauhaus Dessau, 1928
31.5x23.8 cm
Victoria & Albert Museum, London

FABRIC DESIGNS



Untitled

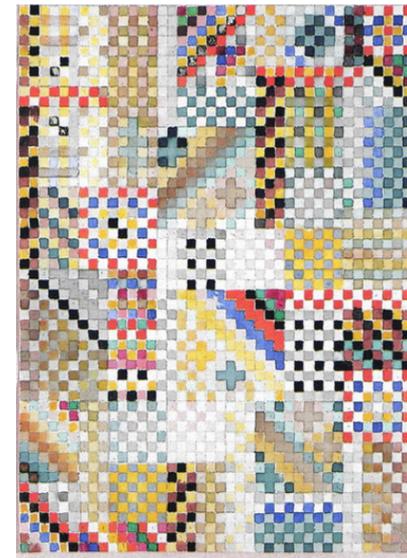


Textile Design
40x21.5 cm
Bauhaus Archiv, Berlin



Sheet with Various Pattern Designs
33x21 cm
Bauhaus-Archiv, Berlin

CARPET DESIGNS



Design for a Carpet
ca. 1927
26.8x20 cm
Victoria & Albert Museum, London



Design for Carpet - "Garden"
Undated
30.9x23 cm
Bauhaus-Archiv Berlin



Design for a Carpet
1928
30x23.5 cm
Victoria & Albert Museum, London



Design for a Dining Room Carpet
Signed lower right: 'G.Stözl'
30.5x23.5 cm
Victoria & Albert Museum, London



Textile Design
1929
29.5x20.3 cm
Misawa Homes' Bauhaus Collection, Tokyo



Design for a Carpet
36x25 cm
Private collection

FABRICS



Bottom Left: Throw
Sample
1927
Cotton and wool
16x15.5 cm
Misawa Homes Bauhaus Collection, Tokyo

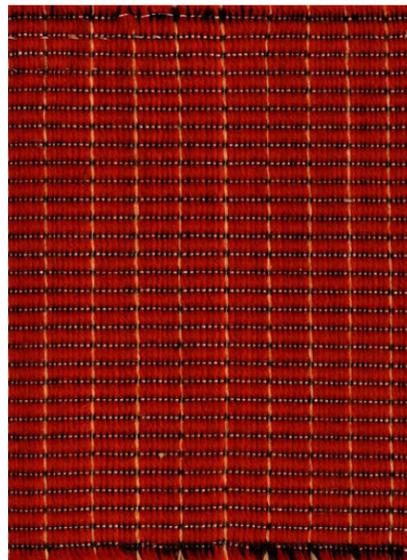
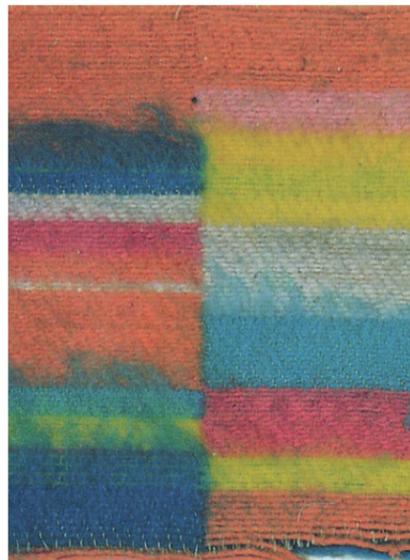
Curtain Material Samples
1930
Each approx. 7x15 cm
Private collection



Bottom Center: Upholstery Fabric
Sample
1925
Rib Weave
Warp: twined cotton, black
Weft: thick wool, red and thin wool, black
17.7x17.5 cm
Bauhaus-Archiv Berlin

Bottom Right: Curtain Material
Sample
Double weave
Warp: cotton
Weft: rayon, wool
1928
14x20 cm
Bauhaus-Archiv Berlin

Curtain Fabric Sample
1926-27
Professional weaving workshop at Bauhaus Dessau
Fantasy weave, weave repeat: 3 threads
Warp: twined cotton (orange).
Weft: rayon (light and dark grey, light and dark blue)
19.2x15.3cm
Bauhaus-Archiv Berlin



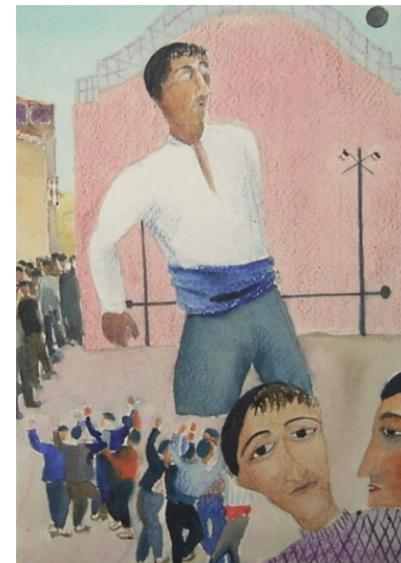
FREE ARTISTIC WORK BAUHAUS DESSAU 1925–1931



Watercolor
Painted during summer holiday trip to South of France
Lower right: Cote Vermeille, Aug. 1927
24 x 32 cm
Private collection



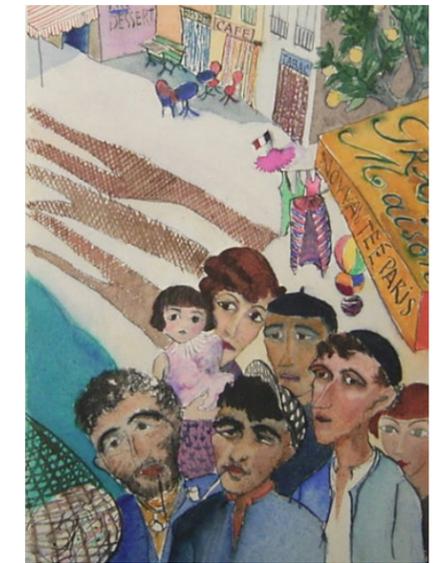
Watercolor
Inscribed on reverse side: Normandy 1926
19.5 x 28.8 cm
Private collection



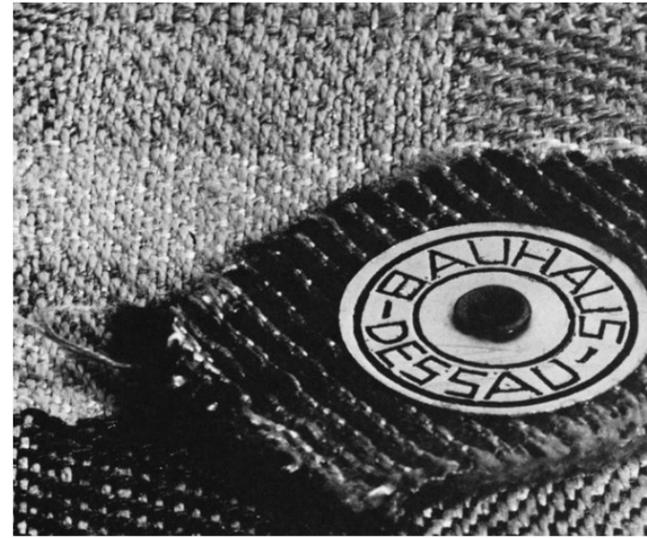
Water Color and Pen-and-Ink
Painted during summer holiday trip to South of France
Inscribed on reverse side: 1927 St. Jean de Luce;
Pelote (a ball game)
23 x 14 cm
Private collection



Watercolor
1927
25.5 x 21 cm
Private collection



Water Color and Pen-and-Ink
Painted during summer holiday trip to South of France
Inscribed on reverse side: 1927 St. Jean de Luce
23 x 15 cm
Private collection



The Weavers on the Bauhaus Stairway Dessau 1927

*From left going up the stairs: Lena Bergner; Grete Reichardt
Centre top: Gunta Stölzl; next to her: Lajuba Monastirsky
Coming down: Otti Berger, Lis Beyer
On her right: Elisabeth Mueller and Rosa Berger
Ruth Hollos behind, Lisbeth Oestreicher in front.
Photo: T. Lux Feininger
Bauhaus-Archiv Berlin*

*Bauhaus Tag
Aluminum tag attached to original Bauhaus fabrics*



*Weaving Workshop Graduation Party
The students are holding the "diplomas" made by Stölzl*

*From left: Walter Beck, Oskar Schlemmer,
Gunta Stölzl, circa 1927*



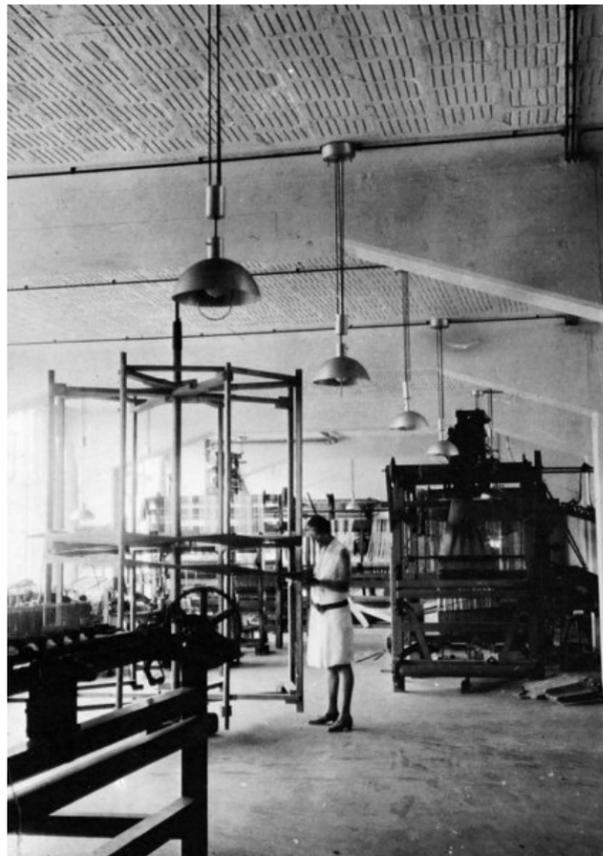
*Gunta Stölzl Working in her Studio
Bauhaus Dessau, circa 1928*



*The Masters on the Roof of the Bauhaus Studio Building in Dessau, during the opening of the Bauhaus: Josef Albers, Hinnerk Scheper, Georg Muche, László Moholy-Nagy, Herbert Bayer, Joost Schmidt, Walter Gropius, Marcel Breuer, Wassily Kandinsky, Paul Klee, Lyonel Feininger, Gunta Stölzl, Oskar Schlemmer.
Photo: unknown, 1926.*



*Gunta Stölzl - Summer 1929
In the background: the ADGB building in Bernau near Berlin under construction. Photograph by Arieh Sharon, who was in charge of the building, planned by Hannes Meyer*



Moscow, May 1928
 Photograph taken on the occasion of an international architectural congress and visit to the Wchutemas, to which the Bauhaus sent representatives.

The Weaving Workshop
 Gunta Stölzl in the weaving workshop at Bauhaus Dessau.

Gunta Stölzl, seated in the middle
 Upper row, second from right,
 Arieh Sharon, her first husband



The Temporary Weaving Workshop
 1926

The weaving workshop housed temporarily in an old factory building in the town of Dessau before the weaving workshop of the Bauhaus Dessau was completed in 1926.

Anni Albers in the middle. Gunta Stölzl standing on the right, helping an unknown sitting student.

On the Terrace of the Bauhaus Building
 Stölzl on the right, with Anni Albers



LEAVING THE BAUHAUS 1931

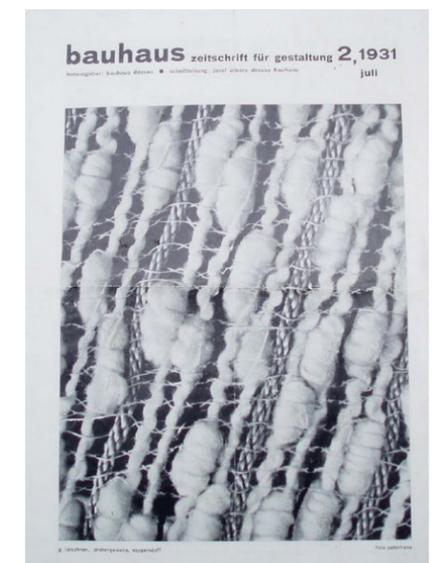
In 1929, Stölzl married Arieh Sharon, who was an architect from Palestine. They had a daughter together, named Yael. Because she married a Jewish man, her German citizenship was taken away (Biography, 2019).

In a letter to Walter Gropius from April 1, 1931, Stölzl explains the reasons behind her leaving the Bauhaus. First, she explains that multiple people complained about her during the beginning of Mayer's reign as director. The complaints were based on gossip and unfounded accusations, and consisted of things related to her personal life. Complaints went through the city council, and the mayor thought that such complaints could strengthen the campaigns against the Bauhaus, and this could be dangerous for the school. The mayor had grounds to fire her because she did not have

tenure at the school. Stölzl ultimately resigned. She described other masters including Albers as, "Ceasing to exist out of sheer fright," Klee as being, "Benignly neutral," and Mies as being, "Very embarrassed (Stadler, 2009)." The only faculty who were outspokenly on her side were Arndt and Schmidt. She wrote to Gropius, "I am glad to go because I see that the whole institution is laboriously scraping the bottom of the barrel to put together a very weak program, intellectually speaking, and is doing this and that in such an irresolute way that is difficult for me to think that it can maintain its central position much longer, if it still has such a position at all (Stadler, 2009)." In addition to this statement, letters to her brother and other diary entries made it seem as though Stölzl was not excited or pleased about the direction that the Bauhaus was headed

Excerpt from Stölzl's letter to Walter Gropius from April 1, 1931:

"I am glad to go because I see that the whole institution is laboriously scraping the bottom of the barrel to put together a very weak program, intellectually speaking, and is doing this and that in such an irresolute way that is difficult for me to think that it can maintain its central position much longer, if it still has such a position at all."



Cover of Bauhaus journal No. 2, July 1931
 Detail of fabric by Margarete Leischner.
 Photograph: Walter Peterhans

The issue contains Gunta Stölzl's article: "die entwicklung der bauhausweberei" - "The Development of the Bauhaus Weaving Workshop"

ZÜRICH, SWITZER- LAND



Stölzl in her workshop in Zürich, early 1960's.

anyway, and more or less accepted leaving. The Bauhaus in Dessau was closed in 1932 by the Nazis. The Bauhaus then moved to Berlin in was ultimately closed in 1933 by the Nazi Party (After, 2019).

In 1932, Stölzl founded the hand weaving company S-P-H-Stoffe in Zürich with the former Bauhaus members Gertrude Preiswerk and Heinrich-Otto Hürlimann. She was also a member of the Schweizer Werkbund (Swiss Work Federation). S-P-H Stoffe was forced to close in 1933 for financial reasons. However, Stölzl and Hürlimann continued to direct the company under the name S-H-Stoffe (Sharon-Hürlimann). They produced wall coverings, curtains, upholstery, coat, and dress fabrics. Although the workshop was successful, the income was meager. When Hürlimann leaves their company, Stölzl runs

the workshop on her own under the name "Handweberei Flora" (Flora Handweaving Mill) (Biography, 2009).

In 1942, she married journalist Willy Stadler and received Swiss citizenship. In 1943, they had a daughter named Monika.

Throughout the years, she participated in many different projects including producing couch blankets, dress fabrics, upholstery, curtains and wall coverings as well as a hand-knotted carpet and drapery to show at the "Schweizerische Landausstellung" (Swiss National Fair) in May 1939, getting fabrics for covering walls and ceilings in private homes published in the Werkbund journal "Das Werk" in 1940, getting commissions for woven church vestments from 1946-1948, receiving the Grand Prix at the "Exposition

Internationale de l'Urbanism et de l'Habitation" in Paris, and participates in the first exhibition on the Bauhaus Weaving Workshop at the Bauhaus-Archive in Darmstadt, in 1964 (Biography, 2019).

From 1950 to 1960, the Handweberei Flora workshop very prosperous, and it employed three to five weavers. In 1967, the Handweberei Flora workshop was dissolved, and Stölzl continued to weave tapestries.

Stölzl died in Zürich in 1983 at 86 years old.



Stölzl in her workshop in Zürich, early 1960's.

ZÜRICH WORKSHOP 1931-1967



*Small Knotted Carpet
1960s
48x72 cm
Private collection*



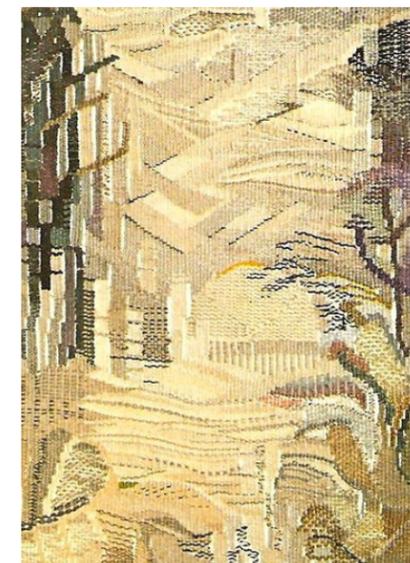
*Wall Hanging
Double-weave technique
1964
155x120 cm
Private collection*



*Hand-Knotted Wall
Hanging
1963
155 x 80 cm
Private collection*



*"Geist"
Branches
Hand-knotted wall hanging
ca. 1962
Private collection*



*"Winter"
Wall carpet
1965
157x58 cm
Private collection*



*"Pflanzenornament"
Plant Ornament
Wall hanging
1939
140 x 70 cm
Private collection*

ZÜRICH WORKSHOP 1967–1983



*Detail design for wall hanging "Aufstrebend"
Ascending
1968
35x30.5 cm
Bauhaus-Archiv, Berlin*



*Wall hanging "Rhythm"
1973
80 x 110 cm
Private collection*

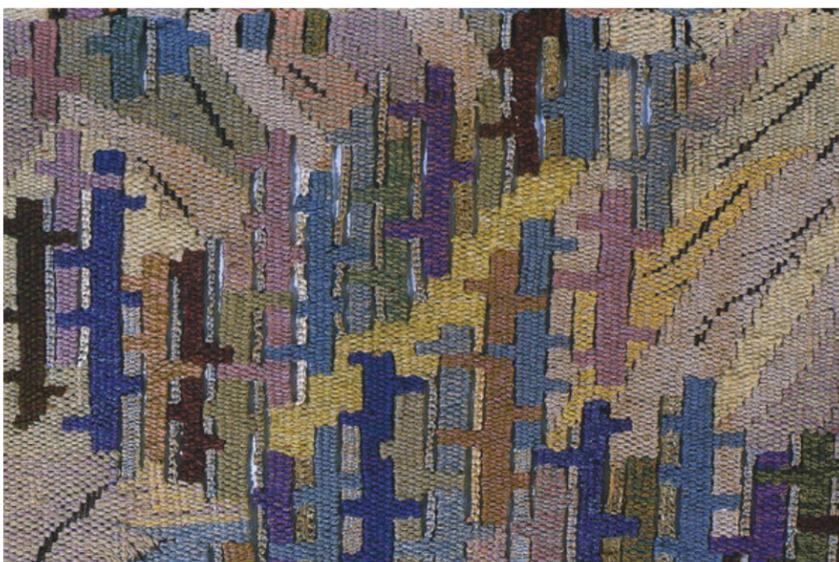
*Top Left: Wall hanging Diagonal/Rot-Grün
1971
80 x 80 cm
Private Collection
TexKY 39*

*Top Right: Wall Hanging "Getürmt"
1973
240 x 110 cm
"C.G.Jung Institute Seehof", Küsnacht-ZH
Belongs to the municipality of Küsnacht-ZH*

*Center Left: "Winterwald"
Winter Forest
Tapestry in haute-lisse technique
1981
130 x 100 cm
Private collection*

*Center Right: "Geometrisch II"
Wall carpet
1979
83x62 cm
Private collection*

*Bottom: "Spuren im Winterwald"
Traces in Winter Forest
Tapestry in haute-lisse technique
1979
58 x 62 cm
Private possession*

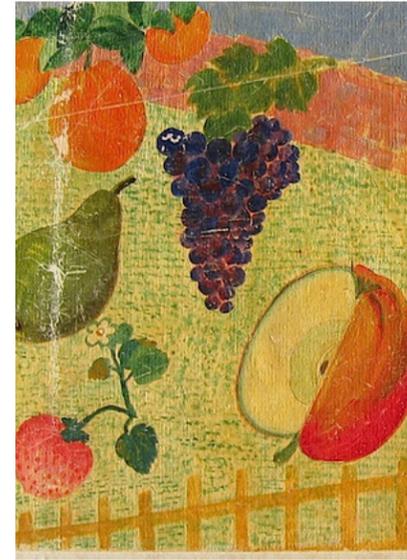


*Center: "Spring" - Detail
Wall carpet
1970
200x60 cm
Private collection*

*Right: Wall hanging "Aufsteigender Wald"
1969
Private collection*

ZÜRICH WORKSHOP 1931–1967

*Picture books and
works on paper*



*Top Left: Leporello
October 1931
Leporello painted for her daughter Yael
18.5x21.5 cm*

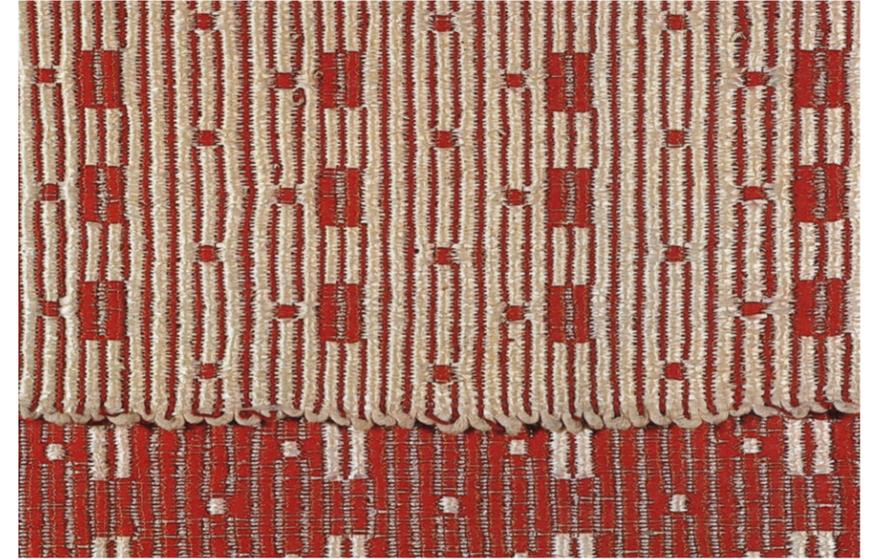
*Top Right: Leporello
October 1931
Leporello painted for her daughter Yael
18.5x21.5 cm*

*Center: "Bergzabern"
1931
Water color
24x31.7 cm*

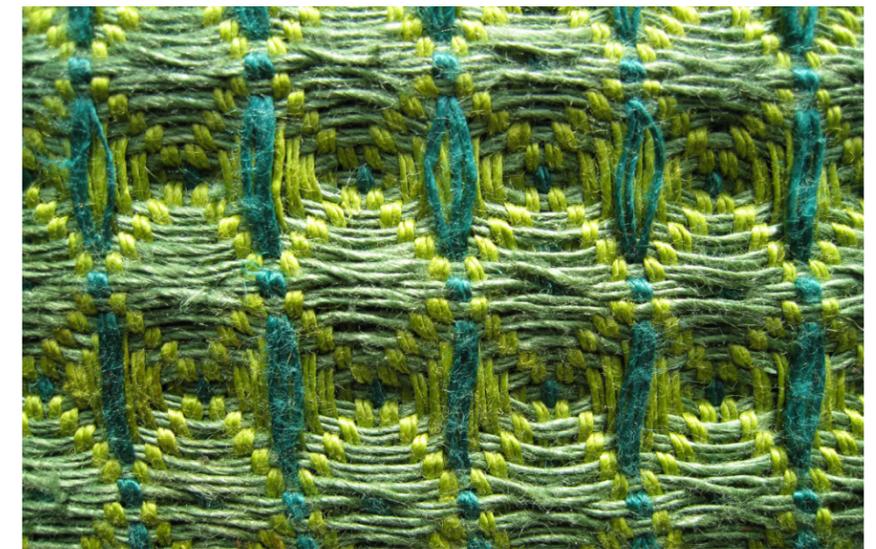
*Bottom: "Bergzabern"
1931
Gouache
23.5x32 cm*

FABRICS 1930s– 1960s

*Wall covering for the Swiss
National Exhibition - Detail
1939
Rep weave
Warp: synthetic bast in red and white
Weft: cotton, natural color and red
77x60 cm
Bauhaus-Archiv Berlin*



*Tablecloth - Detail
Honeycomb-weave
Gunta Stadler-label:
"no 111, tablecloth, linen, 80cmx80cm, SFr. 70.-"*



*Center: Upholstery Fabric Sample
Variation of plain weave
Warp: bouclé yarn, bouclé viscose
Left: thick yarn, viscose twine
1940s
9x21 cm
Private collection*



*Right: Fabric "Manockel"
Sample
"Small men"*



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All of the images of Gunta Stölzl's work were obtained from:
Gunta Stölzl. (n.d.). Retrieved from <https://www.guntastolzl.org/>.

Stöölzl

Stöölzl

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Stöölzl