Ise Gropius: "Everyone Here Calls me Frau Bauhaus"

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It wouldn't be misguided if someone decided to write something on the role of the Meisterfrauen, those wives of the Bauhaus masters, who had no official status and yet crucially participated in the history and reception of the Bauhaus. This included critique, participation, ambition, and independent work, which, depending on individual temperament, could be and was realized in a quiet, reserved, dogged or active, aggressive manner. [...] Too much has been written about the masters themselves, as to warrant mentioning them again here.¹

Lucia Moholy, the first wife of László Moholy-Nagy, who was hired as a Bauhaus professor or "master" in 1923, wrote this desideratum retrospectively, sometime after 1974. Ise Gropius's role at the Bauhaus was also that of a wife—in her case, of director and founder of the school, Walter Gropius. The following essay is an attempt to fulfill Lucia Moholy's cherished wish and to demonstrate that even Walter Gropius "had a helping hand," to borrow a phrase from Bertolt Brecht's poem "Fragen eines lesenden Arbeiter" ("Questions from a Worker Who Reads").²

In a self-portrait from 1926–7, Ise Gropius photographs herself in front of a mirror that reflects her multiplied profile (Figure 8.1). This photograph, remarkable for an amateur photographer, can be read as a metaphor for the many roles that Ise Gropius performed above and beyond her role as the wife of the well-known architect and Bauhaus director Walter Gropius, work that has thus far remained obscured, despite the vast literature on the school.

The Diary (1924–8)

The diary that Ise Gropius kept during her time at the Bauhaus is an important source for the history of the school. Between 1924 and 1928, the period that she spent at the Bauhaus together with Walter Gropius, she served as a kind of unofficial chronicler of life at the school, recording events from her own perspective and that of her husband.³ Decades later—likely in the 1970s—she added a so-called "commentary"
[Ergänzungen] to the diary, named for its explanatory content, in which she added excerpts from contemporaneous letters, primarily between the married couple. The occasion for creating this commentary was apparently the intended publication of the diary, according to a conversation between Ise Gropius and Hans Maria Wingler, the founder of the Bauhaus-Archiv. Unfortunately, the project was never realized, and this valuable material, now housed in the Bauhaus-Archiv in Berlin, remains unpublished.

The diary and its later commentary provide not only information on life at the Bauhaus, but are also unique sources for Ise Gropius’s participation at the Bauhaus. From these texts, it becomes apparent how extensive her engagement with the interests of the Bauhaus was, as well as how closely she worked with Walter Gropius as his confidante in all matters relating to his work. Apart from a few exceptions, strictly personal issues had no place in the diary. Ise Gropius wrote it as a record, as a Gedächtnisprotokoll or logbook, with the intention of using it, if need be, as material against attacks on the Bauhaus—the same reason that she and her husband kept all documents, even those peripherally related to the school.

On this topic, Ise Gropius declared to Walter Gropius’s biographer Reginald R. Isaacs decades later: “There were pressing reasons to keep every bit of paper, letters,
pieces of writing, newspaper clippings, and other documents, because the Bauhaus, as
you know, was the target of the most unscrupulous attacks almost from the beginning.28
Walter Gropius, however, after having read her diary "right through," found her
"objectively" written accounts missing "something more feminine, more subjective":
"You wrote it more for strangers than for yourself," he wrote to her, "and I was a little
disappointed to find you behind so many veils."29 In fact, she wrote in an objective, or
sachlich, manner so frequently, that when one reads the diary, one at times does not
know exactly if she was personally present or if she merely recorded the events in the
name of Walter Gropius. Even so, the records contain enough material—especially
when one includes the commentary—to reconstruct in part Ise Gropius's participation
at the Bauhaus. Iacobs's biography offers additional evidence for this task, even if it
is scattered among the thousand-some pages that comprise the German version of
that volume.

Ise Gropius was not only the closest confidante of her husband in all work-related
matters, she also took on countless tasks in the administration and publicity of the
Bauhaus. Her engagement is also confirmed by contemporaries, such as Fritz Hesse,
the mayor of the city of Dessau, to which the Bauhaus moved in 1925. Thanks to his
own initiative, he was able to secure the acquisition of the Bauhaus by the city council
as a public school. In his memoirs, he included gallant compliments of Ise Gropius's
appearance and a traditional emphasis on her virtues as a supportive wife; much more
significant is the fact that Hesse not only mentions Ise Gropius's presence at the
negotiations around bringing the Bauhaus to Dessau, but also expressly emphasizes
her right to have a say in the discussions:

One afternoon, on one of the last days in March, I sat out with Gropius to look for
an appropriate place for the building. Frau Ise Gropius accompanied us. She was
Gropius's second wife. Gropius had first been married to Alma Mahler, the wife of
the composer Gustav Mahler. Considerably younger than her husband, Frau
Gropius was a strikingly beautiful woman, with her slender face and tightly
parted hair. I had the opportunity to meet her when representatives from Dessau
visited Weimar, and she was also often present at the conversations that took place
in my apartment among a small circle of people in the tension-filled days before
the city council meetings. During these meetings, her words carried substantial
weight, as her external beauty was accompanied harmoniously by a high
intelligence. And what applied to all of the wives of the Bauhaus masters was
also evident in conversations with Frau Gropius: she lived in the work of her
husband. With her bright mind and ability to empathize, she was the ideal assistant
for his work.10

First Encounter

Ise Frank (1897–1983) —Ise Gropius's maiden name—and Walter Gropius first met
on May 28, 1923, in Hanover during a lecture that he gave at the Landesmuseum.
The young woman was so impressed by the accomplishments of the Bauhaus director that she decided to suggest to her fiancé that they visit the school in Weimar during their planned honeymoon. This wish was soon fulfilled, although not with his accompaniment; immediately before the planned wedding date in July, she canceled the engagement, moved to Weimar at the beginning of August, and married Walter Gropius on October 16, with Wassily Kandinsky and Paul Klee as witnesses. At Walter Gropius’s request, she called herself Ise from then on, and thus Ilse Frank became Ise Gropius.13

In the commentary to the diary, under the heading “First Encounter,” Ise Gropius describes in detail Walter Gropius’s passionate courtship, which went on for weeks.14 He had already noticed her during the lecture, where she sat in the front row, and he made an effort to meet her personally. Her initial resistance was overcome after several meetings, letters, telegrams, and telephone calls. She initially hesitated at inflicting such an injury on her fiancé, and she also had reservations about the significant age gap—she was then twenty-six years old and Walter Gropius forty—and expressed fears she could not be an equal partner to such a famous man. The latter concern soon proved groundless, as Walter Gropius revealed to her in a letter from 1925:

“You’ve become so mature that I myself am surprised at how quickly you, with your seven-league boots, have caught up to me, with my much longer life. I truly have the feeling that you’ve reached a point at which you’ve become a partner of equal rank in all things that concern us both, with the earned right to advise me in everything.”15

Before meeting Walter Gropius, Ise Gropius’s career generally had unfolded in a manner that was common for a daughter from an affluent family.16 Ilse Frank was born on March 1, 1897, in Wiesbaden, and was the eldest of four girls. According to a biographical article on her sister the actress Ellen Frank (1904–99), her father Georg Frank, a land assessor, and her mother Paula, née Heckmann, were very interested in art.17 Apparently, the family had to move frequently, such that Ellen Frank was born in Aurich (Ostfriesland) in 1904. Two years later the father relocated to Cologne and around 1911 they arrived in Hanover. Ilse Frank attended a girls’ secondary school [höhere Töchterschule]. Apparently, due to the “financial collapse” of her father, a “university education remained out of reach.”18 After she had directed a Red Cross station with wounded soldiers during the war (1917–18), her family made it possible for her to have an extended stay in England, despite their financial difficulties.19

Shortly after her return, her father died, which threw the family into even worse financial circumstances, and she found a position in what she later termed a “progressive bookstore” in Hanover.16 Two years before she met Walter Gropius, she became engaged to her distant cousin Hermann, who was then employed at the Frankische Eisenwerke (ironworks) in which her family held shares. One year later, despite her mother’s protests, she moved to Munich to live with him and began working there at a newspaper.19 When her fiancé became the factory manager of the firm in Dillenburg, they decided to marry.19 In early 1923, her mother died and the sisters
decided to sell the Hanover family house, an occasion which brought her to Hanover on May 28, 1923—the day that would change her life—where she was able to attend the lecture by Walter Gropius at the Landesmuseum in the company of her sister Hertha.

Ise Gropius's Work in Weimar and Dessau

As Ise Gropius would later write, her talents lay not in the realm of craft or the arts: "I did not enter any of the workshops, as my talents lay in the literary field, which made me a natural collaborator for the endless output of statements, articles, and reports that were required of my husband." Her "literary" talent and her typing skills, as well as her clear aptitude for networking, made her the closest collaborator, confident, and ally of her husband in leading the Bauhaus and navigating the many difficulties that went along with that job.

Lamentations over too much work constantly appear in the diary; on some days, these are even the only entry that she found time and energy to make. On December 6, 1927, she wrote in typical Bauhaus lower-case type: "despite being busy, work from morning til night. essays, articles, etc." In addition to her ever-growing work for the Bauhaus, Ise Gropius also had health problems with which she had to contend: "[...] unfortunately, my physical state still isn't adequate to keep up with the endlessly stimulating and exciting life that we lead. i sometimes fall because of fatigue and i wish i had less transcription work." During her time at the Bauhaus, she repeatedly had to spend weeks at a sanatorium, as well as to undergo an operation. Gropius informed her of the goings-on at the Bauhaus on a continual basis, and his letters, which Ise Gropius drew on in part for the commentary, seamlessly shift back and forth from matters of the heart to those of the Bauhaus.

Despite her poor health, Ise Gropius took every opportunity to advocate for the Bauhaus, as in late summer 1924, after a long stay at a sanatorium in Opladen (now part of Leverkusen) that ended in outpatient treatment. At that point it was already clear that the Bauhaus would not be able to stay much longer in its first home, the city of Weimar, despite the success of the Staatliches Bauhaus exhibition in 1923 and the school's international reception. Once the nationalist-liberal Deutsche Volkspartei emerged as the strongest contingent in the elections in Thuringia in February 1924, a precautionary search for a new location began. Reflected in the correspondence between her and Walter Gropius, which she included in the commentary, Ise Gropius already had launched a true publicity campaign while she was still in Opladen, this one focused on nearby Cologne and its vicinity.

Publicity Work

"My dearest Frau Bauhaus, you are a veritable magician and you should burst with pride," wrote Walter Gropius from Weimar to Opladen, in response to a previous
letter from her in which she reported on her progress with the publicity work for the Bauhaus, writing proudly: "Everyone here calls me 'Frau Bauhaus.'" Due to a lack of financial resources for this task, she "tried to fill this gap." In this respect, her contact with old schoolmates was especially useful. Some of them came from influential families or had married leading figures in the financial sector and in politics, as for example Auguste Zinsser whose husband was Konrad Adenauer, then the mayor of Cologne who later became the first post-war Chancellor of the Federal Republic of Germany.

Although Walter Gropius worried about her poor health, he continued to encourage her to undertake further activities in the interests of the Bauhaus. Cologne clearly seemed to him a suitable place for the Bauhaus, as evident in a letter he wrote to her before meeting with Adenauer: "Cologne might be the best place for the Bauhaus that I can imagine. [...] If you haven't seen Adenauer yet, please try to introduce this idea to him." It appears that Adenauer showed significant interest, supplied her with further contacts, and wrote her recommendation letters that led to even more contacts.

Ise Gropius strove to prove to herself and others—above all her husband—that, despite her youth, she was up to the task of being wife of the Bauhaus director; it seems she was quite successful in proving this. During her brief, two-week-long publicity campaign for the school, she developed a break-neck pace of activity, according to letters to Walter Gropius. In Cologne, she met not only with Mayor Adenauer, who, to the astonishment of all, dedicated an hour-and-a-half to her, but also with the editor of the Kölnische Zeitung and the department-store owner Alfred Tietz. She could count among her successes a meeting in Düsseldorf with the heads of city planning and building, a Mr. Ritters and a Mr. Verbeck; a visit in Essen with the director of the Arts and Crafts School (Kunstgewerbeschule); and a meeting with an unnamed industrialist from Duisburg. This meeting concerned acquiring contracts for the workshops, registering new members of the "Friends of the Bauhaus" (Freunde des Bauhauses)—the organization of Bauhaus supporters for which she was responsible—as well as collecting donations, soliciting lecture invitations for Walter Gropius, and above all recruiting support for the continued existence of the seriously threatened school. As we now know, it was ultimately Dessau, rather than Cologne, that became the new location of the Bauhaus.

In her publicity efforts, she was well aware of her ability to read people and did not shy away from using her feminine wiles for her own and the school's advantage. It is, she wrote to her husband:

[...] always most effective, if one approaches the issue in a harmless and tentative manner, it is also more dignified. What's more is that old habits of mine allow me to understand the selflessness or selfishness of these people so well that I can quickly ascertain the right approach to take. For that, one needs above all time; one has to act as if you are visiting them for their own sake, which a man can't do at all, because although one can easily understand why a woman would travel for leisure, with a man, one is immediately suspicious and searches for his ulterior motives.
"The New Game": The Woman as Creator

"After this experience, my first excursion into commercial and political life, I was welcomed home like a warrior who had returned from the battlefield [. . .]," remembered Ise Gropius decades later.39 As is well known, at the Bauhaus itself there was no shortage of battlefields. Soon there was a new one—actually pleasant—in which Ise Gropius was able to participate with great initiative and prove her worth: the conception and design of her new home in Dessau, the director's house. The building's construction was commissioned by the city of Dessau, along with three duplex homes for the Bauhaus masters. They were sited in a small pine forest near the new school building.

In May 1925, she wrote to her mother-in-law, "I spend all day drawing up floor plans, so that everything is also quite highly refined, and then Walter corrects the impossibilities. In principle, he is only allowed to 'model the façade.' Here we women are all playing the new game: 'the woman as creator' (do you know the book by Taut?)."40 The book to which Ise Gropius here refers is Die neue Wohnung: Die Frau als Schöpferin (The New Home: The Woman as Creator), by the architect Bruno Taut, which had appeared the year before (1924).41 As one can gather from the title, he addresses himself not to a specialized audience, but rather looks to "the woman" as an ally for his ideas on reform in relation to the house of the future. In Ise Gropius, Taut found a true supporter in his campaign to liberate domestic space from the decorative excesses of the late nineteenth century, and in his efforts to broadly reshape housework as new and efficient, along the lines of the rationalization often termed Taylorism or Fordism.

It is very likely that Ise Gropius had read Henry Ford's autobiography My Life and Work, in which he stylized himself as an ingenious automobile producer and business reformer.42 One can presume that she also knew the book by Christine Frederick. The New Housekeeping: Efficiency Studies in Home Management, which Taut cites several times.43 Taut even reproduced Frederick's movement diagram that illustrated "poor" and "proper" arrangements of kitchen equipment.44 Frederick's book was translated into German in 1921 by the rationalization expert Irene Witte and became a kind of bible that initiated debates on the rationalization of the private household in Germany. One could consider Erna Meyer as her German counterpart whose book Der neue Haushalt: Ein Wegweiser zu wirtschaftlichen Hausführung (The New Household: A Guide to Efficient Home Management) appeared in 1926.

The photographs that Lucia Moholy took of the Masters' Houses upon their completion in 1926 and of the interior design of the Bauhaus director's house, would surely have met with Bruno Taut's approval. Absent were adorned objects of any kind that could have collected dust. The furniture, produced in the Bauhaus workshops, was multifunctional (the sofa could quickly be transformed into a divan bed), lightweight (made of tubular steel), and reduced to a minimum. Instead of dressers and freestanding cabinets, there were space-saving wall-mounted shelves with sliding doors, and even one of Taut's suggestions had been realized: a dish cabinet, reaching to the ceiling, served as a divider between the dining room and the kitchen and could be
opened from both sides, considerably shortening the paths taken when setting and clearing the table. In the photo of the married couple in their living room, one discovers, however, a detail of which Taut would have disapproved: in front of the window is a collection of cacti, which, although they could have easily collected dust, were none the less the fashionable plant par excellence of Neues Sachlichkeit (Figure 8.2).

As she wrote in the commentary, Ise Gropius was so busy with the furnishing of her new house that she found no time to write in her diary between July and October 1926. Finding equipment for the kitchen was especially time-consuming:

Endless search for objects for the kitchen, which I designed myself with much effort, since modern kitchens in Germany did not yet exist. There was hardly anything on the normal market that could have satisfied both our modern requirements, both technical as well as aesthetic. At this point, at the suggestion of my husband, I began to look through strictly technical and scientific production sites, which satisfied us more often than those goods that were produced specifically for the household.12

Figure 8.2. Lucia Moholy, Walter und Ise Gropius im Wohnzimmer ihres Hauses, Dessau (Walter and Ise Gropius in the Living Room of their Master House in Dessau), 1927. Gelatin silver print. 17.5 x 23 cm (6.9 x 9.1 in.). Bauhaus-Archiv Berlin © Lucia Moholy, VEGAP, Barcelona, 2018.
The Bauhaus buildings generated much attention, and Ise Gropius wrote frequently in her diary about the continual stream of visitors, of school and architecture groups, etc. “there is no end to the tours,” she noted on January 7 1927. For example, Ise Gropius led many of the tours herself, above all through her own house. The Dessauer Zeitung reported on the October 1926 visit of a number of government representatives from the Housewives Association, who wanted to see for themselves the “interior household amenities” of the Masters’ Houses. Led by Frau Director Gropius, we were allowed to wander through all the rooms,” the article read. A whole section of the newspaper article is dedicated to the kitchen: “The amicable lady of the house also demonstrated the use of many efficient appliances that she single-handedly tested and found worthy of recommendation for their functionality.” Clearly everything met the approval of these strict female judges, and one even proclaimed in astonishment: “to have a maid serve in such a house is superfluous; she has nothing to do here.” The other masters’ wives also gave tours of their home interiors, as for example Julia Feininger, who is mentioned in the same newspaper article. In this case all of the visiting representatives, above all the older ones, were quite pleased to see furniture “from the good old days” integrated into the modern home.

Particularly flattering for Ise Gropius must have been the praise that she recalled—decades later—as having received during one of these tours from two of her former teachers from the Frauenschule Reifenstein, a home-economics boarding school that she had attended for two years during the war. She also mentioned it in the commentary: “They had heard about the time- and labor-saving arrangements and gadgets in our new kitchen and they asked me, full of surprise, why I of all people had become so interested in these problems.” Ise Gropius proffered the explanation afterwards: “The main emphasis [in the Frauenschule] had been on how much heavy, difficult work a maid could do, while I had meanwhile studied ways to lighten the load of the housewife and servant.”

It is no wonder then, that the documentary film Das Haus von Prof. Gropius dem Direktor des Bauhauses, The House of Prof. Walter Gropius, Director of the Bauhaus, dedicates more than a third of the fourteen-minute film to the kitchen and its rational uses. The film, shot in December 1926 with the participation of Ise Gropius, belongs to a series of educational films with the revealing title Wie wohnen wir gesund und wirtschaftlich? (How Do we Live Healthily and Affordably?), all of which were shot in order to disseminate the concept of the Neues Bauen (New Building). In the film, the task fell to Ise Gropius not only to demonstrate all of the innovations in this model household, but moreover to be responsible apparently for many suggestions and instructions during the course of filming: “incidentally, the camera operator from the humboldt film society has voluntarily catered to all desires and suggestions, so that really all of our wishes are being met.”

The film was conceived as a short story, akin to today’s short features in which a journalist visits a celebrity’s home. Two women pay Ise Gropius a visit in her new home and, together with a maid, all three demonstrate the benefits of the new living arrangements: a couch that quickly transforms into a sofa bed; the Wassily chair made out of tubular steel, which is so light that one can turn it with one hand on its axis; a
reading lamp with a flexible arm that allows it to be adjusted in all directions; a fan in
every room; a walk-in closet with automatic lighting; and a plug under the dining
room table for a hot plate, etc. The twelfth installment of the books, published by the
Bauhaus, which appeared in 1930 and focused on the Bauhaus buildings, was illustrated
in part with frames from the film. A quote from Walter Gropius summed up all of these
innovations: "What appears as luxuries today, will be the norm tomorrow."

In his home guidebook, *Die neue Wohnung*, Taut described the kitchen as the "nerve
of the house [...], in which the main work of the housewife plays out in a domestic
setting"; thus the documentary film foregrounds how suitable appliances and their
careful layout lighten domestic labor. The sequence of the film dedicated to the
dishwashing process could be seen as a consequent application of the movement
studies of the household developed for business management practices through the
correct placement of the drying rack and the installation of two sinks, as well as a tap
with a swivel arm and a separate spray nozzle for rinsing, one saves time and energy in
those necessary tasks which are done several times a day (Figure 8.3). While today all of
these are standard—or have been replaced by the automatic dishwasher—at the
time, Ise Gropius demonstrated resourcefulness in finding this equipment and was
compelled to draw on products that were originally intended for industrial use, or even
to design some of these herself.

Already in 1927, the year after writing in her commentary about searching for
kitchen equipment, Ise Gropius would have had it much easier; a range of exhibitions on
kitchen design and functionality were presented to the German public. She may have
found inspiration in the exhibition *Die neue Wohnung und ihr Innenraum* (The New
Home and its Interior Construction), which was held in Frankfurt that year and designed
by the architect Margerete Schütte-Lihotzky as part of her activity at the city's office
of structural engineering. At this show, Schütte-Lihotzky introduced her concept of a
rationalized kitchen, which was later developed into the epitome of the built-in
kitchen of the day: the *Frankfurter Küche* (Frankfurt Kitchen), which was integrated into
every apartment in Frankfurt that was financed by city funds between 1926 and 1930.
Kitchen design was also a focus of the expanded indoor shows that were organized in
conjunction with the Stuttgart Werkbund exhibition *Die Wohnung* (The Home) in
1927. In addition to the Frankfurt Kitchen, all other models of rationalized built-in
kitchens were shown, including the lesser-known *Stuttgarter Kleinküche* (Stuttgart
kitchenette) by Erna Meyer and Hilde Zimmermann. These were joined one year later by further exhibitions that, in quick succession, continued the theme of the
household and living: *Heim und Technik* (Home and Technology) and *Die neue Küche*
The New Kitchen), both in Munich.

While Ise Gropius had at least one maid, as shown in the documentary film, such
model kitchens were conceived for modest households in which the housewife, at a
time when the gendered division of roles went unquestioned, had to perform this work
in the kitchen herself. The size of Ise Gropius's kitchen, with over twenty square meters
distributed between two rooms (kitchen and pantry with washing facility), exceeded
by a good amount the dimensions of the prototype of the Frankfurt Kitchen with its
floor space of just over six square meters.
to be adjusted in all directions; a fan in lighting; and a plug under the dining allment of the books, published by the the Bauhaus buildings, was illustrated Walter Gropius summed up all of these will be the norm tomorrow!33 Laut described the kitchen as the "nerve the housewife plays out in a domestic equence of the film dedicated to the sequent application of the movement s management practices; through the installation of two sinks, as well as a tap or rinsing, one saves time and energy in mes a day (Figure 8.3). While today all by the automatic dishwasher—at the s in finding this equipment and was ally intended for industrial use, or even her commentary about searching for much easier; a range of exhibitions on to the German public.5 She may have (The New in Frankfurt that year and designed part of her activity at the city's office -Lhotzky introduced her concept of ped into the epitome of the built-in urt Kitchen), which was integrated into city funds between 1926 and 1930.26 ind indoor shows that were organized in bition Die Wohnung (The Home) in other models of rationalized built-in own Stuttgart Kleinküche (Stuttgart amn.9 These were joined one year sesion, continued the theme of the and Technology) and Die neue Küche own in the documentary film, such seholds in which the housewife, at a questioned, had to perform this work en with over twenty square meters ntry with washing facility), exceeded type of the Frankfurt Kitchen with its Figure 8.3 Humboldt-Film/Berlin, wohnungen der bauhausmeister: spüle des einzelhauses gropius (bauhaus masters houses: kitchen sink in gropius's detached house). Page from Walter Gropius, Bauhausbauten Dessau (Fulda: Parzeller, 1930), 125.25 x 17.5 cm (9.8 x 6.9 in.); frames: 18.3 x 11 cm (7.2 x 4.3 in.).
The kitchen that Ise Gropius designed just ten years later for her house in Lincoln, Massachusetts, which was built in 1938 by Walter Gropius shortly after their emigration to the United States, strongly resembled the Frankfurt Kitchen, both in its narrow layout and the L-form arrangement of its cabinets, as well as in its reduced dimensions. However, as an additional “luxury,” an attached room as large as the kitchen itself served as the pantry. In contrast to the house in Dessau, Ise Gropius resorted to prefabricated kitchen furniture made out of white-painted metal, which can still be seen in the house that is now open to the public. According to statements made by daughter Ati [Beate] Gropius, her parents were used to having household staff throughout their lives. Therefore it is not surprising that a maid’s quarters with direct access to the kitchen was planned, even though in the end they no longer had any domestic employees: “From the war years on, Walter and Ise became their own domestic and garden staff. Despite having had servants all their lives, my parents now managed quite well doing it all themselves.” The work in her movement-efficient kitchen was incumbent upon Hausfrau Ise Gropius, who lived in the house in Lincoln for forty-five years, together with Walter Gropius until 1969 and then alone after his death.

The “Article Factory”

A further example of Ise Gropius’s work for the Bauhaus and of the married couple’s collaboration is the double desk that Marcel Breuer designed for their house in Dessau. Lucia Moholy photographed it several times, and it was also illustrated in Walter Gropius’s book Bauhausbauten Dessau, along with three frames from the documentary film on the house, which portray Ise Gropius opening a drawer of hanging-file folders (Figures 8.4 and 8.5). The caption reads: “a clearly ordered home filing-system makes possible a rapid orientation in all matters of the household.” However, it is much more likely that these folders held not household documents but material relating to the Bauhaus, since Ise Gropius, in her capacity as a wife, was also Gropius’s unpaid secretary, since the school, which chronically lacked funds, could not hire enough personnel for these tasks.

Already in October 1924, she wrote to Gropius that “a typewriter is a divine invention and must be one of our next acquisition projects.” In a photograph by Lucia Moholy illustrated in the Bauhausbauten Dessau, one sees this indispensable tool, which even accompanied Ise Gropius on the couple’s trips (Figure 8.6).

Apparently, as a matter of course, she took over the private correspondence of her husband, including the delicate letters to several women with whom he had had intimate relationships prior to his marriage. Ise Gropius writes in her commentary:

Gropius had formed other friendships with women since his divorce from Alma […]. Walter, who had his hands full dealing with the Bauhaus problems, asked me finally to take over any correspondence that was still lingering on with these ladies,
Seven years later for her house in Lincoln, / for Gropius shortly after their emigration / to Frankfurt Kitchen, both in its narrow / forms, as well as in its reduced dimensions.60 / Even as large as the kitchen itself / in Dessau, Ise Gropius resorted to / white-painted metal, which can still be / attactic.6 According to statements made by / Walter and Ise became their own / servants all their lives, my parents now / The work in her movement-efficient / Gropius, who lived in the house in Lincoln / Gropius until 1969 and then alone after / who found it impossible to give up their interest in him as a man and as the founder / of the Bauhaus idea ... 69

Walter Gropius did not even shy away from sending on letters for her to answer / during her sanatorium stay.70 Furthermore, she also took over his professional / correspondence; for example, on July 7 1925, she wrote, "Gropius in Erlangen. / Meanwhile wrote letters to [Frank Lloyd] Wright and new texts for the 'Friends of the / Bauhaus circle.'"71

From Ise Gropius's diary, it also becomes clear how extensive and multilayered her / work on the Bauhaus publications was, especially in relation to the Bauhaus books. / There are several entries72 on work on the "architecture book,"73 which refers to the first / of the Bauhaus books, which appeared in 1925; she also mentions the fourth volume, / which was published that same year and was dedicated to the Bauhaus stage.74 For the / latter, she edited several texts in September 1924. While the "stage essay" by Moholy- / Nagy cost her "a desperate amount of effort" and required detailed revisions, she found / the essay by Schlemmer "really marvelous."75

The complaints about the large amount of work, often even on Sundays, were a / constant in her diary. There is also information on the collaboration with Walter /
ein übersichtlich geordnetes Hausarchiv ermöglicht der Hausfrau eine rasche Orientierung in allen Fragen des Haushalts.

Figure 8.5 Humboldt-Film/Berlin, wohnungen der bauhausmeister: vertikalregistratur im doppelschreibtisch des einzelhauses gropius (bauhaus masters houses: hanging files in the double desk of gropius's detached house). Page from Walter Gropius, Bauhausbauten Dessau (Fulda: Parzeller, 1930), 105. 25 × 17.5 cm (9.8 × 6.9 in.); frames: 18 × 11 cm (7.1 × 4.3 in.).
Figure 8.6 Lucia Moholy, untitled (Ise Gropius’s Typewriter). Page from Walter Gropius, Bauhausbauten Dessau (Fulda: Parzeller, 1930), 105. 25 × 17.5 cm (9.8 × 6.9 in.); 16 × 12.2 cm (6.3 × 4.8 in.). © Lucia Moholy, VEGAP, Barcelona, 2018.

Gropius: “the factory of articles continues, no more free sundays.”26 In an interview from the 1980s, she explained how this “factory of articles” functioned:

And then—Walter always had to write an enormous amount and we had sort of a basic [missing word] article, which then had to be adapted to various purposes—once, he spoke to such an audience; another time, to a totally different audience.
But the basic thing then had to be developed and rewritten for another purpose, which came largely to me.77

Apparently, for the execution of the articles and lectures, the couple—or rather Ise Gropius—used a similar system as that proposed by Walter Gropius in collaboration with Adolf Meyer for the building of serial homes:78 a modular system comprised of prefabricated elements that could be combined depending upon the purpose and target audience.

Nachleben: Berlin—London—USA (1928–83)

During her time in Weimar and Dessau, it was exclusively matters related to the Bauhaus and the work of her husband that profited from Ise Gropius’s journalistic aptitude. Only when the couple left the Bauhaus in 1928 and resided in Berlin until their emigration—first to London (1934–7) and finally to the US (1937)—did she have the opportunity and the time to write for herself. She initially found sufficient material for this project during the seven-week research trip to the US that she took with Walter Gropius directly after they had left the Bauhaus, at the end of March 1928.79 It was a long-awaited trip, and she could not have imagined that she would settle there permanently nine years later. According to Reginald R. Isaacs, Walter Gropius’s biographer, Ise Gropius kept a travel diary that unfortunately has disappeared.80 After her return from the US, she attempted to publish articles about her travel experiences. Several of her articles appeared in various publications (in some cases, under her maiden name), while other writings remained as typescripts, and it is not known if they were ever published.81

About four hundred photographs originated from the trip to America, although it is unclear whether Ise or Walter Gropius took them.82 Already during her time at the Bauhaus, Ise Gropius frequently had taken photographs.83 As with the self-portrait of 1926–7 (Figure 8.1), her only photograph from the trip known to have been published—“in the steel maze of an ocean liner”—demonstrates that Ise Gropius was familiar with the New Vision photography movement (Figure 8.7). Through her choice of an oblique angle, the section of the machine room of the ship on which she traveled to New York appears almost like an abstract composition.84 Evident from her correspondence with publishers and newspaper editors, she tried to illustrate her articles with her own photographs, but apparently without success, and the photograph of the ocean liner remains the only known photograph by her from this trip to have been published.85

Despite her own journalistic activity, she always allowed herself to be pulled in to the work of her husband. This was also how she came to take over the tasks of archivist when the commissions in Walter Gropius’s architectural office tapered off as a consequence of the worldwide economic crisis, and he had to let staff members go.86

In 1937, shortly after the relocation from England to the US, where Walter Gropius became a professor of architecture at Harvard University in Cambridge, Mass., Ise Gropius was again directly active for the Bauhaus when the Museum of Modern Art in
and rewritten for another purpose,

and lectures, the couple—or rather Ise
befriended by Walter Gropius in collaboration
with friends—\textsuperscript{24} a modular system comprised of
structures depending upon the purpose and

-USA (1928–83)

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of her activity. She had been in
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and Reginald R. Iscans, Walter Gropius's
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already during her time at the
portographs.\textsuperscript{31} As with the self-portrait of
trip known to have been published—
states that Ise Gropius was familiar with
(see figure 8.7). Through her choice of an oblique
view of a trip on which she traveled to New York
from her correspondence with
illustrate her articles with her own
and the photograph of the ocean liner
this trip has to be published.\textsuperscript{32}
ways allowed herself to be pulled in
she came over the tasks of
\textsuperscript{25} the architectural office tapered off as a
and he had to let staff members go.\textsuperscript{26}
and to the US, where Walter Gropius
University in Cambridge, Mass., Ise
when the Museum of Modern Art in

\textbf{Figure 8.7} Ise Gropius, \textit{Im Stahlgewirr eines Ozeanliners} (\textit{In the Steel Maze of an
Ocean Steamer}), 1928. Gelatin silver print. 18.3\,\times\,23.3 cm (7.2\,\times\,9.2 in.). Bauhaus-

New York mounted the exhibition \textit{Bauhaus 1919–1928}. It was the first time that her
name appeared in an official context as a co-editor, in this case alongside those of
Walter Gropius and Herbert Bayer.\textsuperscript{33}

This collaboration between the Gropius couple and the former young Bauhaus
master and mutual friend Herbert Bayer testifies both to the value that friendship held
for them, and for the ever trouble-defying relationship of Ise and Walter Gropius.
During the Bauhaus period, in terms of status, Ise Gropius belonged to the older,
established masters (Kandinsky, Klee, Feininger, etc.), even though her age placed her
closer to the students and young masters (Bayer, Breuer, Schépfer, Stözl, etc.). This
proximity to the younger generation would put her marriage to the test a few years
later, when, in 1930—her seven-year itch—she began an extramarital relationship with
Bayer, who was also married with a young daughter; the relationship lasted at least
until 1933.\textsuperscript{34} The Isaacs biography, which was published after Walter Gropius's death
and with the assistance of Ise Gropius, openly discusses the affair, although without
mentioning the name of "the other man" and the "couple's friend," even though one can
easily deduce who is being discussed.\textsuperscript{35} More than thirty years later, Ise Gropius
discussed the issue without misgivings and said that she had needed "to enter the arena
once more."\textsuperscript{36} The couple apparently survived these years of ongoing crisis uncathed,
and both even succeeded in maintaining their friendship with Herbert Bayer.
In fact, they not only survived as a couple, they thrived, and they continued their collaborative work in the US. According to the memory of her daughter, Ise Gropius continued to manage Walter Gropius's professional and personal correspondence. "My parents spent most of their time in the little study with the Bauhaus-designed double desk [...] In America, my mother had again become my father's essential work partner, serving as his international secretary, editor, translator, hostess, and PR department."20

The couple were able to take most of the furniture that had been built for their house in Dessau, and in the house in Lincoln one can still see the double writing desk, which can be taken as a homage to the close collaboration between Walter and Ise Gropius.

"Meisterfrauen" between Acceptance and Obscurity

Ise Gropius was not the only wife who made an extraordinary though anonymous contribution to the Bauhaus. Voluntary and unpaid service seems to have been expected. The case of Lucia Moholy, the wife of László Moholy-Nagy, is especially remarkable. In the 1960s, she regarded as urgently necessary the investigation of the role of the "Meisterfrauen," namely in the form which serves as the point of departure for this essay.21

Like Ise Gropius, Lucia Moholy never held an official position within the school. During the five years that she spent at the Bauhaus with her husband, she placed her experience in publishing as well as her knowledge of photography at the service of the Bauhaus.22 There is, however, a major difference in the way that these two women later judged this collaboration. That their commitment was perceived at all or at a later date by the public, depended on the private cohesion of each couple. The Moholys separated soon after leaving the Bauhaus, and Lucia Moholy had to bitterly experience how all of their work completed in their "symbiotic team" [Symbiotische Arbeitsgemeinschaft], as she herself describes the collaboration, benefited László Moholy-Nagy and the Bauhaus, while she herself fell into oblivion. By contrast, the Gropius couple remained closely connected until the death of Walter Gropius in 1969, and Ise Gropius was able to enjoy the fruits of their collective labor, even if she was relegated to the background and, for the most part, not given credit. Ise Gropius made no "creative" contribution in the strictly narrow sense of the term, yet her engagement on behalf of the school and her commitment to its reputation's survival justify that the specific nature of her contributions find their rightful place in the history of the Bauhaus.

Notes

Translation from the German by Jordan Troeller. A much shorter and earlier version of this essay was published as Mercedes Valdivieso, "Frau Bauhaus: Ise Gropius and her Role in the Bauhaus," in Another Name for Design: Words for Creation. Proceedings of the 6th International Conference on Design History and Design Studies, ed. Haruhiko Fujita (Osaka: Osaka University Communication-Design Center, 2008), 422-5.
Acceptance and Obscurity

Ise Gropius was an extraordinary though anonymous person. Her unpaid service seems to have been of the utmost importance to László Moholy-Nagy, especially in the course of her work with the Bauhaus-designed double writing desk, which served as the point of departure for their reminiscences. Ise was an official position within the school, and the memory of her daughter, Ise Gropius, is still the office of her father's essential partner, translator, hostess, and PR department. The table that had been built for their house in Dessau is still the see the double writing desk, which Ise was responsible for.

Among the exceptions, in which private matters are noted, one can count, for example, the brief commentary on problems between Walter Gropius and his previous wife Alma Mahler regarding the visit of their child, as well as Walter Gropius's involvement when Ise Gropius's unmarried sister Hertha became pregnant. Her driver's license test, which she passed on January 22, 1927, was also of enough value to be noted in her diary.


"Einiges Nachmittags, es war an einem der letzten Tage im März, machte ich mich mit Gropius auf die Suche nach einem geeigneten Bauplatz. Frau Ise Gropius begleitete"

11 Isacs, Walter Gropius, vol. 1, 310.
12 This is also described at length in Isaac's biography: Isaac, Walter Gropius, vol. 1, 304–13.
13 "Du bist so reif geworden, daß ich selbst überrascht bin, wie schnell Du mit sieben-
Meilen-Stiefeln neben mir und meinem jüngeren Leben angekommen bist. Ich habe
wirklich das Gefühl, daß Du bereits den Punkt erreicht hast, wo Du in allen Dingen,
die uns beides angeht, ein Partner von gleichem Rang geworden bist, der das Recht hat,
mich in allem zu beraten." Walter Gropius to Isac Gropius, September 9 1925, in Gropius, "Erzänungen," 95. NB: "Seven-league boots" are a metaphor for someone who possesses a magical ability to cover any distance in almost no time—"to leap tall buildings in a single bound" in contemporary parlance.

14 One can fragmentarily reconstruct her personal biography from the commentary to the diary and Isaac's biography on Walter Gropius. Unfortunately, the biography written by her adopted daughter, Ati Gropius, gives no further details; see Ati Gropius Johansen, Isac Gropius (Boston: Historic New England, 2013).
16 Johansen, Isac Gropius, 1; Isaac, Walter Gropius, vol. 1, 305. Note that Isaac's refers here to a total of three sisters, when in fact there were four.
17 The English that she acquired there would be of great use later on for the married couple when they emigrated first to England (1934) and then later to the USA (1937).
18 Johansen, Isac Gropius, 3; Gropius, "Erzänungen," 8.
19 Johansen, Isac Gropius, 3.
21 "Ich trat nicht in eine der Werkstätten ein, da meine besondere Begabung auf dem literarischen Gebiet lag, was mich zum natürlichen Mitarbeiter meines Mannes

22 "trotz des sonntags arbeit von morgens bis abends. aufsätze, artikel, etc." Ise Gropius, December 6 1927, "Tagebuch," 162. In 1925, the Bauhaus introduced their method of writing in all lowercase. For the German language, which capitalizes all nouns, this was intended to save a substantial amount of work when typing. But writing the first letter of each word in lowercase also meant that reading became more difficult. Ise Gropius wrote her diary entries in lowercase beginning on September 18 1925.

23 ["...] leider reicht mein physischer zustand immer noch nicht ganz aus, das ewig anregende und aufregende leben bei uns zu leisten, ich versage ab und zu wegen müdigkeit und wünschte mir etwas weniger schreibmaschinearbeit." Gropius, June 29 1927, "Tagebuch," 180.

24 These health problems had far-reaching consequences for her and her husband, since later on they were not able to have children owing to a false diagnosis and treatment (see Gropius, "Ergänzungen," 89). After the death in 1935 of her sister Hertha, who was a single mother, they adopted her daughter Beate (Atti) (see Gropius, "Ergänzungen," 76).

25 Isaacs deals at length with this; see Walter Gropius, vol. 1, 335–8.


27 "Alle nennen mich 'Frau Bauhaus.'" Ise Gropius to Walter Gropius, September 1924, in Gropius, "Ergänzungen," 60.


29 "Köln scheint mir der beste Platz für das Bauhaus, den ich mir denken kann. [...]


30 In her letters to Walter Gropius, she mentions several times her "complex" and how much good her work for the Bauhaus does her, in compensating for it. Ise Gropius to Walter Gropius, September 30, 1924 and October 1, 1924, in Gropius, "Ergänzungen," 57 and 61.

31 According to letters that she included in her commentary to the diary, this lasted from September 24 to October 6. See also the letters between Walter and Ise Gropius, in Gropius, "Ergänzungen," 56–69.


34 "Ich mache den ganzen Tag Grundrisse, damit alles auch ja recht raffiniert wird und Walter korrigiert dann nachher die Unmöglichkeit heraus. Prinzipiell ist ihm aber nur gestattet, die Fassaden zu modellieren." Wir Frauen spielen hier alle das neue Spiel.

35 Bruno Taut, *Die neue Wohnung: Die Frau als Schöpferin* (Berlin: Mann, 1924). The book became a bestseller within its genre and, in 1928, its fifth edition had sold 26,000 copies.

36 Ise Gropius cited a letter to her husband (March 1924), in which she writes that she was reading Henry Ford’s “book” and suggests that he contact him and send him some of his own writings (Gropius, “Ergänzungen,” 34). It is very likely that she was referring to the autobiography *My Life and Work* from 1922, which had already appeared in a German translation in 1923 (*Mein Leben und Werk*) and had become a major bestseller.


38 Taut, *Die neue Wohnung*, 66. There were also four illustrations of the Haus am Horn—including one of the kitchen—the experimental home that was built for the Bauhaus exhibition in 1923, which represented a positive example, although there was no further commentary; see pages 41–3.

39 Taut, *Die neue Wohnung*, 74.

40 In her diary, she reported on the cactus purchase (Gropius, April 17 1926, “Tagebuch,” 125) and a visit to the cactus department of the Botanical Garden in Berlin (Gropius, May 11 1926, “Tagebuch,” 131).

41 Gropius, “Ergänzungen,” 98.

42 "Endlose Suche nach Gegenständen für die Küche, die ich in langer Arbeit selbstentworfen hatte, da es moderne Küchen in Deutschland noch nicht gab. Es existierte fast nichts auf dem normalen Markt, was nicht nur unsere modernen technischen, sondern auch unsere ästhetischen Ansprüche befriedigt hätte. Zu dieser Zeit begann ich auf Rat meines Mannes rein technische und wissenschaftliche Produktionsstätten durchzusuchen, die uns oft mehr befriedigten als speziell für den Haushalt hergestellte Ware," Gropius, “Ergänzungen,” 98.


45 The Ise Gropius diary suggests that the other masters’ wives demonstrated much less engagement than Ise Gropius. On multiple occasions, she faults their “eternal complaints and demands” with respect to the interior design, and the lack of gratitude towards Walter Gropius, who had tried to accommodate their wishes whenever possible; see Gropius, November 18 1925, “Tagebuch.”

46 Interview Ati Gropius with Ise Gropius, Audiodkassette, Inv.-Nr. M 1999/2, BHA.


49 Humboldt-Film GmbH, *Neues Wohnen;* fourth episode in the series *Wie wohnen wir gesund und wirtschaftlich?* (Berlin, 1928).
Die Illustrationen des Haus am plantesionalten Haus, das in der Architektur eine der ersten Anregungen war, die zu dieser technisch-wissenschaftlichen Ansprache beigetragen hat. Zu dieser Arbeit haben auch die deutschen Architekten und Wissenschaftler ihren Anteil getragen, die die Arbeit der Haushaltsfrau, "Von der Lage der Haushaltsfrau," die Esplanade. In Deutschland noch nicht in Deutschland gab es kein Haus, das nur die unsere modernen Frauen als Zwecksetzung für unser Leben, 98, "Tagebuch," 155. "Ich habe die Haushaltsfrau, die "Masters' wives demonstrated much less attention, as faults their "eternal" Interior design, and the lack of gratitude immoderate their wishes whenever they have the opportunity," "Fassett, Inv.-Nr. M 1999/2, BHA. Die Hilfsmittel und die Planung unserer "erwachsenen" Lebenszeugen, warum gerade ich von allen Леоне geschrieben worden wäre." Gropius, 


52. Gropius, December 1 1926, "Tagebuch." 147. According to the diary, the two women were her sister Ellen and a friend, who wanted to test their suitability for being filmed. In fact, Ellen Frank became an actress and filmed a few full-length movies. See Metapedia, accessed May 11 2017, http://de.metapedia.org/wiki/Ellen_Frank, n.p.

53. "heute wirkt noch vieles als luxus, was übermorgen zur norm wird!" Walter Gropius, Bauhausbauten Dessau (Pulda: Parzeller, 1930), 112.

54. "Nerv der Wohnung [...], wo sich die Hauptarbeit der Hausfrau im kleinen Haushalt," Taut, Die neue Wohnung, 67.


56. Compare Gropius, "Ergänzungen, 98.


59. Ise Gropius published an article on the Hammerstock Housing Estate in Karlsruhe, in which particular value was placed on kitchen design, in the magazine Die neue Hauswirtschaft 11 (November 1929): 179–82, a publication edited by Erna Meyer as of 1929.

60. Ise Gropius as well as the daughter, twelve-year-old Atti, were closely involved in the planning of the house, and the daughter was given a separate entrance to the house in order not to disturb her parents with visits from friends; Ise Gropius, History of the Gropius House in Lincoln, Massachusetts (Boston: Society for the Preservation of New England's Architectural History, 1977), 11.


64. "ein übersichtlich geordnetes hausarchiv ermöglicht der hausfrau eine rasche orientierung in allen fragen des haushalts." Walter Gropius, Bauhausbauten, 104–5. A photograph by "foto stone"—instead of one by Lucia Moholy, who had taken several of...
the desk—was illustrated. Beginning in 1924, Sasha and Cami Stone directed a studio specializing in advertising photography.


67 Gropius, Bauhausbauten, 106.


75 Her terms are "verzweifelte Anstrengungen" and "ganze ausgezeichnet." Gropius, September 7 1924, and September 9 1924, "Tagebuch," 2–3.

76 "die arbeitfabrik geht weiter. kein sonntag mehr frei." Gropius, June 20 1926, "Tagebuch," 139.

77 Interview Ali Gropius with Ise Gropius, Audiokassette, Inv.-Nr. M 1999/2, BHA.


79 Compare Breuer and Jaeggi, eds, Walter Gropius: Amerikareise 1928. The trip was part-financed by the Bauhaus patron Walter Sommerfeld, whose wife also accompanied the Gropiuses. In the last entry of the journal, she reports on the preparations for the trip and in the commentary (Gropius, "Ergänzungen," 108).

80 Isacs, Walter Gropius, vol. 2, 1181. Only those excerpts that are cited by Isacs survive.

81 In the Bauhaus-Archiv Berlin, there are several folders (Nachlass Ise Gropius, folders 2–6) with typescripts (occasionally also translated into English), as well as magazine and newspaper clippings (Die Dame, Auto-Magazin, House Beautiful, Deutsche Allgemeine Zeitung, among others) with articles by Ise Gropius, some of which appear under the names Ise Frank or Ilse Frank. The dual-language exhibition catalogue on the trip to America (Breuer and Jaeggi, Walter Gropius) reproduces four articles by Ise Gropius: "Angst vor Amerika? / Anxiety about America" (244–9); "Autofahren in New York / Driving in New York" (250–3); "Im Land der singenden Frösche und himmelblauen Wasserfälle / In the Land of the Sining Frogs and Sky-blue Waterfalls" (254–63); and "Wie sieht die New Yorkerin aus? / What Does the New York Girl Look Like?" (264–9).

82 The list of the photographs in the Bauhaus-Archiv is found in Breuer and Jaeggi, Walter Gropius, 271–5.

83 In the Bauhaus-Archiv, there are two personal photo albums that belonged to the couple, the so-called "Big Album" 1924–7 (Inv.-Nr. 200/26) and the "Red Album" 1927–30 (Inv.-Nr. 2000/27), although it is unclear, which photographs were taken by Ise Gropius herself.
Jeden Tag und muß eines unserer nächsten
Walter Gropius, January 1 1924, in
original.

Frauen begonnen seit seiner
voll zu tun hatte mit
hohe fortlaufende Korrespondenz mit
fanden, ihr Interesse an ihm als
Gropius, "Ergänzungen," 25,
richt und neue Texte für den "Kreis der
1 (Munich: A. Langen, 1925).
4 (Munich: A. Langen, 1925).
18: "Vorüber..." Gehrock, 2–3.

Gropius, June 20 1926,
Inv.-Nr. M 1999/2, BHA.

Amerikareise 1928. The trip was
immerfeld, whose wife also
in the journal, she reports on the

Excerpts that are cited by Isaacs survive.
folders (Nachlass ise Gropius, folders
ed into English), as well as magazine

Basil, House Beautiful, Deutsche
by ise Gropius, some of which appear:
language exhibition catalogue on
Gropius) reproducers four articles by
at America?" (244–9); "Autofahren in
Land der singenden Frösche und
Singing Frogs and Sky-blue Waterfalls"
/ What Does the New York Girl Look

is found in Breuer and Jaeggi,

photo albums that belonged to the
Nr. 20/26) and the "Red Album"
for, which photographs were taken

"Im Stahlgewirr eines Ozeandampfers," Münchner Illustrierter Presse 13 (March 30
1930), cited in Anja Schärdlisch, "Ein aussergewöhnliches Erlebnis: Walter and ise
Gropius durch Amerika 1928: Reiseroute und Fotografien," "An Out of the Ordinary
Experience: Walter and ise Gropius: Study Trip through America: Itinerary and

Mappe 45, Nachlass ise Gropius, BHA, contains extensive correspondence with various
publishers and newspaper editors.

Herbert Bayer, Walter Gropius, and ise Gropius, eds., Bauhaus 1919–1928 (New York:
The Museum of Modern Art, 1938).
In his biography on Herbert Bayer, Patrick Rössler discusses this extensively: Patrick
Rössler with Gwen Chanzit, Der einsame Großstädter, Herbert Bayer. Eine
Kurzbiographie (Berlin: Vergangenheits Verlag, 2014).
Ati Gropius Johansen, Walter Gropius: The Man Behind the Ideas ([Boston]: Historic
See Moholy, "Zur Zeit als ich mein Elternhaus verließ..." BHA.
See Mercedes Valdivieso, "Eine symbiotische Arbeitsgemeinschaft und die Folgen—