

THE EFFECTS OF BAUHAUS PHOTOGRAPHY ON THE THIRD REICH

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ABSTRACT

The Bauhaus was established in Weimar Republic after World War I; and it emphasizes reconstruction of ruined values and hopes after the war. The school, having the slogan ‘combining art and technology by starting from a scratch’, stresses the research and creation process in radical experimental studies on photography, and has played an important role in the evolution of photography.

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

Adolph Hitler’s appointment as German Chancellor in 1933 signalled the end of the Weimar Constitution and the Bauhaus. The aim of the National Socialists was to be able to ensure the prosperity of the German nation by eliminating all the factors that could confuse the superior German nation’s mind.

This paper argues whether the techniques developed as results of the experimental photography researches conducted at the Bauhaus, were effective on the advertising photographs published during the Third Reich.

It is claimed that the techniques developed at the Bauhaus, founded in Weimar Republic, as results of the experimental photography researches were applied in the advertisements, which were parts of life reshaped as a result of the efforts for nazification of art, culture and advertising sector by National Socialists during the Third Reich, despite the fact that Bauhaus was closed in 1933 by being described as a bolschevic institution.

Keywords: Bauhaus, Photography, Advertisement, Third Reich, Weimar, German

1. Bauhaus in ‘Golden’ Twenties

In the twenties, Germany experienced a great upsurge in intellectual and artistic life. The roots of this cultural revival and the modern ideas and creations which furthered it mostly originated around the turn of the century. But it was now that these developments achieved their widest impact, especially since in many respects the new democratic constitution offered them much greater scope.¹

The Bauhaus School was established in Weimar Republic in 1919 after World War I; and it emphasizes reconstruction of ruined values and hopes after the war. The founders of school sought to use and improve new facilities provided by technology and science, such as photography, in creating a new and modern world as contrary to the traditional mentality dominating to that time. They endeavored to develop styles of perception by training new individuals in order to design this utopian environment.

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

After the invention of photography in nineteenth century, all the arguments, expressions thereof were built on image. This may be considered to be a very natural situation, because initial thoughts of people about photography were that it was an image obtained mechanically. Because of such thoughts and since first

¹ German Bundestag Public Relations. (1998). “The Weimar Republic and The Third Reich” in *The Questions on German History Paths to Parliamentary Democracy*, Bonn.

photographers had a background of painting, it was not considered in the beginning that photography can have a peculiar language. The painters attempted to replicate nature using camera and consequently photography became a servant of the art of painting.

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

On contrary, Laszlo Moholy-Nagy, one of the Bauhaus theorists emphasizing the creativity side of photography, said in 1925 “photography is modern art” and added “The discussion between photographers and artists in terms of “is photography an art ?” is a wrong way of putting the problem on the foreground. We do not intend to replace painting with photography anyhow. What is the use of creating new forms of optic creation as brought by technological development? Critics always start out with the values of painting; they should now consider the own value of photography. It can only be judged in this way. Photography is not simply the reflection of the visible”.² Thus, the Bauhaus became in Germany the focusing point of the new creative forces accepting the challenge of technical process. It became the experimental shop, the laboratory of the new movement. By uniting, an artistic, scientific, and a real workshop training-with tools and basic machines, by keeping in constant touch with advancing art and technique, with the inventions of new materials and new constructions.³

2. Technical Innovations at Bauhaus

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

Photomontage, which is developed at the Bauhaus, has a significant place in the studies on photography. ‘Moholy’s occupation with the medium of photography consists of the photomontages he himself called photo sculptures’⁴ Photo sculpture is a composite picture which is made from a number of photographs. ‘The photo sculpture brings about to use photography to communicate discoveries and trains of thought that could not be achieved to the same extent by other means. Visual and mental aspects are accessible in a moment, if the effect is to be achieved. For that reason, a balanced composition of the mental and the optical is an especially important component here. The visual

structure of these photo sculptures is not, however, composition in these old sense, not a solution of form and harmony for its own sake, but composition formed in pursuit of the goal that has been seen: the formation of ideas.’⁵

The elements in *Militarism* (Figure 1), which are models of a famous photo sculpture created by Moholy-Nagy, have been developed by combining the cross sections of different photographs. ‘Formerly regarded as distortion, today a startling experience! An invitation to re-evaluate our way of seeing. This picture can be turned round. It always produces new vistas’.⁶ This means ‘recognizing the four corners of the image as

² Greenhill, R.& M. Murray & J.Spence. (1992). *Photography Art*. (İstanbul:Remzi Kitabevi).(In Turkish)

³ Moholy-Nagy, L. (2005). *The New Vision: Fundamentals of Bauhaus Design, Painting, Sculpture, and Architecture* (1938) tr. by Daphne M. Hoffmann. NY, Mineola: Dover Books.

⁴ Wick, R. (2000). Laszlo Moholy-Nagy (1895-1946) and Laszlo Moholy- Nagy’s Institute in Chicago in *Teaching at the Bauhaus* New York: Hatje Cantz Publishers.

⁵ Moholy-Nagy, L. (1980). *Photographs and Photograms* tr. by F. Samson. New York: Pantheon Books.

⁶ Moholy - Nagy, L. (1969). *Painting, Photography and Film* tr. by. J. Seligman.

the only system of orientation. Top is no longer below here; gravity is suspended; one looks for a handhold on the edges'.⁷ In the experimental forms of photomontages, dissecting and rearranging photographic elements and combining them with drawings attract attention. The images which were represented with lines and shapes produce a dynamic spatial.

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

Herbert Bayer worked as a typographer, advertising artist, photographer, painter, sculptor, architect and even as a designer of office landscapes. The ideals of the Bauhaus, where Bayer acquired his artistic education, are fittingly reflected in the creative activities that he pursued during various periods of his life. From 1921 to 1925, he studied at the Bauhaus in Weimar under Johannes Itten. In 1925, he took over the printing and advertising shop of Bauhaus in Dessau, where he was also responsible for the design of Bauhaus printed publications.⁸

Figure 1. Photo Sculpture *Militarism* by L. Moholy- Nagy, 1924⁹



In this typo-photo (Figure 2), Herbert Bayer avoids using words to show something of the context. The plastic basic forms, symbolic elements that played a great part in the Bauhaus doctrine, were linked with drawing implements and the periodical itself. Photomontage was used; pieces were stuck together and photographed the whole thing. All these findings came to focus in the practical tasks of contemporary advertising art. 'To put an advertising message through effectively, the most heterogeneous elements -verbal message, drawing,

London: Lund Humphries.

⁷ Kemp, W. (1978). *Foto-Essays zur Geschichte und Theorie der Fotografie* tr. by R. K. Wick. Munich: Schirmer/Mossel.

⁸ Goodrow, G.&M.B. Thielemann (2001). *20th Century Photography Museum Ludwig Cologne* ed. by Simone Philippe. Köln: Taschen.

⁹ Moholy-Nagy, L. (2007). Photo sculpture Militarism by L. Moholy- Nagy1924 <http://www.tate.org.uk/modern/exhibitions/albersmoholy/rooms/room3.shtm>

photography, and abstract shapes- were employed. This variety of meaning signs and symbols could only be integrated by a dynamic meaning organization'¹⁰

Even though there was a typography workshop at the Bauhaus, later called the 'Printing and Advertising Workshop', only during the Dessau period beginning in 1925... The masters most involved in this were Johannes Itten, Oscar Schlemmer and Laszlo Moholy-Nagy, and from the student body Joost Schmidt, Josef Albers and Herbert Bayer... An 'advertising department had been set up in the mural painting workshop under the direction of Wassily Kandinsky as master of form'.¹¹

Figure 2. Bauhaus Periodical no: 1 by Herbert Bayer, 1928¹²



From about 1923 on, advertising in Germany enjoyed an unprecedented boom based on the argument that it 'improved quality and awakened egalitarian needs' and also functioned 'in the service of democratization'.¹³ To date just a few of the most important events: in 1923 the magazine *Gebrauchsgrafik* (Applied graphics) was established; in 1925 the Union of German Window Dressers was founded and began to publish the

¹⁰Kepes, G. (1995). *Language of Vision* ed. by S. Gideion and S. I. Hayakawa New York: Dover Publications.

York: Dover Publications.

¹¹Siebenbrodt, M.(2000). *Typography and Advertising in Weimar Bauhaus*. Ostfildern Hatje Cantz .

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¹²Bayer, Herbert. (2016). Bauhaus Periodical no: 1 by Herbert Bayer 1928. <http://www.mhf.krakow.pl/wystawy/bauhaus/bauhaus2.htm>.

¹³Hermand, J. & F. Trommler. (1978). *Die Kultur der Weimarer Republik* Munich: Nymphenburger Verlagshandlung.

magazine *Schaufenster: Kunst und Technik* (Display windows: Art and technology); in 1926 Roy S. Durstine's book *Making Advertisements and Making Them Pay* (New York: C. Scribner's Sons, 1920) appeared in German translation; and in 1929 the International Poster Exhibition took place in Munich.

Figure 3. Contrast Study: variants of letters on a given black stencil D by Kurt Kranz, 1931¹⁴



From atomic happenings to cosmic actions, all elements in nature are in perpetual interaction. For this reason, forms are appearing and disappearing; and man who is experiencing all these, is the subject in all kinetic change. As J.J. Gibson, the psychologist famous with his studies on the field of visual perception, states in his book titled 'Ecology of Visual Perception', observing individuals are always in motion. The human being in motion, while observing his/her environment, may be stable but at least his/her eyes move.

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

¹⁴Wick, R. (2000). Laszlo Moholy-Nagy (1895-1946) and Laszlo Moholy-Nagy's Institute in Chicago in *Teaching at the Bauhaus* New York: Hatje Cantz Publishers.

Figure 4. Lee King, School of Design in Chicago¹⁵



Renaissance painters used linear perspective as the main device for representing spatial relationships. Their artistic goal was the optical scientific mastery of nature. They sought to achieve this by focusing on one aspect. Linear perspective gave a unified formulation of space but it restricted the spatial relationship to one angle of vision, one fixed point of view, that of the spectator, by creating an illusory depth between objects and illusory distortion of their actual shape.¹⁶ By photography in Bauhaus, untouched territories of perspective were explored, because the camera was able to reproduce objects from an angle of vision. Not only the frontal and profile views but also the view from above, the bird's eye view, and that from below, the frog's eye view were researched. In addition, for the further exploration of the appearances of things, optical accessories were employed. Mirrors, prisms and special lenses distorted. Repeated and molded the things and created images not corresponding to direct visual perception.

¹⁵ Kepes, G. (1995). *Language of Vision* ed. by S. Gideion and S. I. Hayakawa New York: Dover Publications.

¹⁶ Kepes, G. (1995). *Language of Vision* ed. by S. Gideion and S. I. Hayakawa New York: Dover Publications.

Figure 5. Bauhaus in Dessau Spring by L. Moholy-Nagy, 1926¹⁷
Figure 6. Spring by L.Moholy-Nagy, 1929¹⁸



Figure 7. Bird's Eye View by L. Moholy-Nagy¹⁹

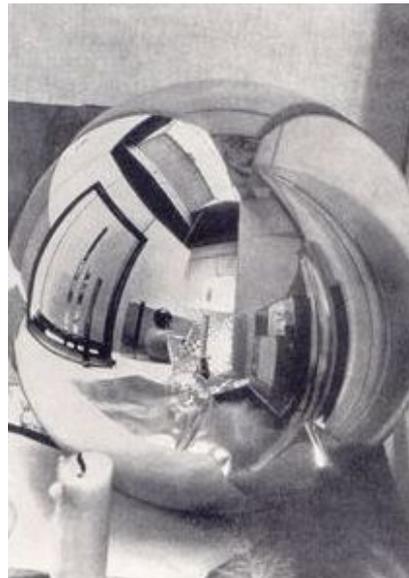


¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Kepes, G. (1995). *Language of Vision* ed. by S. Gideion and S. I. Hayakawa New York: Dover Publications.

Figure 8. Distortion in Mirror by Georg Muche²⁰



3. The Third Reich

For in politics and social history, 1930 signifies world economic crisis, constantly rising unemployment and the growth of National Socialism.²¹ The Depression years had both in material and in psychological terms been appallingly damaging. Hopes and ideals had been blighted almost before they could take shape.²² To efforts to transform the Republic into a more authoritarian state seriously weakened the forces and institutions of democracy. And so, on 30 January 1933, political power finally fell into the hands of the National Socialists.²³

It was undoubtedly used most brilliantly by Heartfield, first against the Weimar Republic and then to chart the terrible rise of Fascism and the dictatorship of Hitler. In *Metamorphosis* (Figure 9): *Ebert, Hindenburg, Hitler*, Heartfield claims that the Weimar Republic was the caterpillar from which the Death's Head Moth/Hitler hatched.²⁴

In the Third Reich 'on the surface, life was in many ways more peaceful than it had been during the final turbulent years of the Weimar Republic. The immense political tensions of those years appeared overcome, and the economic and social problems in many cases had threatened people's very livelihoods were gradually being solved ... This was what most Germans wanted and they were willing to make the sacrifices which the Leader demanded of them to get it: the loss of personal freedom, a Spartan diet ("Guns before Butter") and hard work'.²⁵

As Lukacs said, a good photomontage has the effect of a good joke. Many of Heartfield's best jokes - which in being funny lose none of their savagery - involve a literal translation of Nazi rhetoric. So, in *Hurrah, the Butter is Finished!* (19 December 1935), the text at the bottom, a quotation from a speech by Goering: (in his Hamburg speech): "Iron always makes a country strong, butter and lard only make people fat." So Heartfield

²⁰Muche, G. (2016). Distortion in Mirror by Georg Muche. <http://cms.ifa.de/ausstellungen/ausstellungen-im-ausland/foto/bauhausfotografie/diekuenstler-a-z/georg-muche/>.

²¹ Sembach, K. (1972). *Into the Thirties: style and design 1927-1934*, tr. by J. Filson London: Thames and Hudson.

²² Peukert, D. J.K. (1987). *Die Weimarer Republik; Krisenjahre der Klassischen Moderne* Frankfurt.

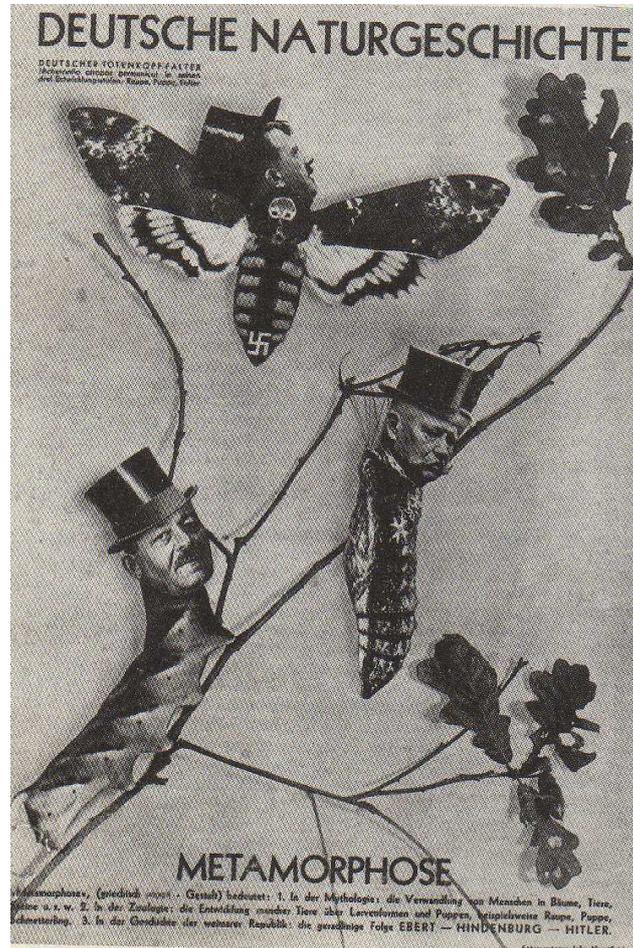
²³ German Bundestag Public Relations. (1998). The Weimar Republic and The Third Reich in *The Questions on German History Paths to Parliamentary Democracy*, Bonn.

²⁴Ades, D. (1976). John Heartfield; Propaganda, Publicity and Constructivism in *Photomontage*. London: Thames&Hudson.

²⁵ German Bundestag Public Relations. (1998). The Weimar Republic and The Third Reich in *The Questions on German History Paths to Parliamentary Democracy*, Bonn.

shows (Figure 10) a family chewing obligingly on iron, while in the background photographs of Hitler are employed as decorative wallpaper.²⁶

Figure 9. Metamorphosis by John Heartfield as the original in AIZMagazine 16 August 1934²⁷



In 1933 the Bauhaus was disbanded as the Third Reich persecuted those who followed modern artistic schools of thought as “Cultural Bolshevists”, whether they embraced ‘New Objectivity’ or abstract art.²⁸ The old Bauhaus in Germany was eliminated by the Nazis, its teachers and students scattered over the world holding many important positions in education and production. Its spirit became the guide of progressive art education throughout the world.²⁹

Figure 10. “Hurrah, the Butter is finished!” John Heartfield, 19 December 1935³⁰

²⁶Ades, D. (1976). John Heartfield; Propaganda, Publicity and Constructivism in *Photomontage*. London: Thames&Hudson.

²⁷ Ibid.

²⁸ Johann, E. (1983). *The Weimar Republic 1918-1933 and The death of freedom* in German cultural history from 1860 to the present day. Munich: Nymphenburger Verlagsbuchhandlung.

²⁹ Moholy-Nagy, L. (2005). *The New Vision: Fundamentals of Bauhaus Design, Painting, Sculpture, and Architecture* (1938) tr. by Daphne M. Hoffmann. NY, Mineola: Dover Books.

³⁰ Ibid.



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

A map of *Großdeutschland* (Figure 11) with tiny men representing the location of various units of the huge *Preussag* industrial and conglomerate.³¹ The men figures on the *Großdeutschland* map were put on the map by photomontage technique.

Uniform manufacturer *Oscar Tovote* of Herford in Westfalen. The company manufactured German military and paramilitary uniforms of every kind. They specifically mention uniforms for the police, miner's organizations, the post office, the railway, fire departments, aviators, the Labor Service, the *Sturmabteilung* and *Schutzstaffeln*, the army and factories. This ad (Figure 12) appeared in the *Leipzig Illustrierte Zeitung* in November 1936.³² In this advertisement, seven different images were brought together by means of photomontage technique which was researched by the Bauhaus photographers.

This *Auto-Union* ad (Figure13) from 1936 features examples of vehicles from each of their four vehicle brands: *Horch*, *Audi*, *DKW* and *Wanderer*. It also celebrates *Auto-Union's* contributions to fulfilling Hitler's promise to motorize the car-poor country of Germany, and to build a super-highway system without equal in the world.³³ The modals used in the ad representing German brands are those taken in different times and and different places. The parts taken from different photographs being combined by photomontage technique.

This advertisement (Figure14) “for *Singer* Sewing Machines in Berlin, offering special machines for the armed forces clothing industry. The ad ran in *Leipzig Illustrierte Zeitung* of November 1936 and says that the company manufactured machines to sew ‘shoes and boots, uniforms, underwear’ and that the machines were ‘always dependable’”.³⁴In the *Singer* advertisement, the use of photography in typography is observed.

³¹ Cowdery, J. & R. Cowdery, (2004). *German Print Advertising 1933-1945*.

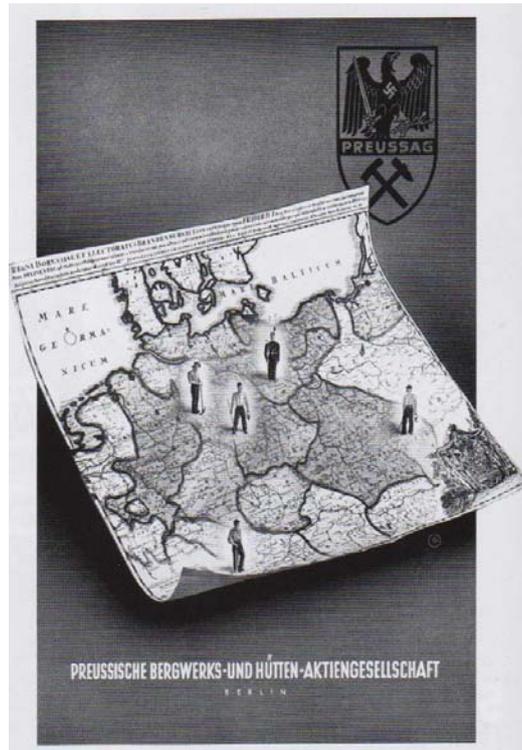
USA: Victory Publishing.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

Figure 11. Preussag Advertisement³⁵



³⁵ Ibid.

Figure 12. Oscar Tovote Advertisement 1936³⁶



³⁶ Ibid.

Figure 13. Auto Union Advertisement 1936³⁷



Figure 14. Singer Advertisement 1936³⁸



³⁷ Ibid.

³⁸ Ibid.

Figure 15. Mix&GenestAdvertisement 1936³⁹



Mix & Genest showed the inside of one of their ‘long distance’ desk telephones in this advertisement. The ad copy says the telephone could ‘connect you with the world, is pleasant to look at, comfortable for the ear, perfect in performance and dependable in use’.⁴⁰In *Mix & Genest*’s telephone advertisement (Figure 15), the photograph of the product and the typographic organization containing the qualities of the telephone are presented together.

Figure 16. Lürssen Yacht Advertisement⁴¹



The *Lürssen* yacht and boat wharf in Bremen was very proud of its contribution to the Kriegsmarine. This advertisement (Figure 16) shows a *Lürssen Schellboot*.(Fast Boat or Patrol- Torpedo Boat) running at full throttle on the open sea. The bottom line of the ad copy says that *Lürssen* built the boats for the first Fast Boat Flotilla of the German Navy.⁴² In the *Lürssen* advertisement, the representation of the movement which was developed in Bauhaus, was used.

The Focke-Wulf Fw 200 C was an improvised but very effective maritime reconnaissance bomber that had been adapted from a purely commercial transport aircraft.⁴³ In this product advertisement (Figure 17), frog’s eye view and representation of movement developed at Bauhaus, which had the aim of forming new visions, were used together.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

Figure 17. Focke Wulf Advertisement⁴⁴

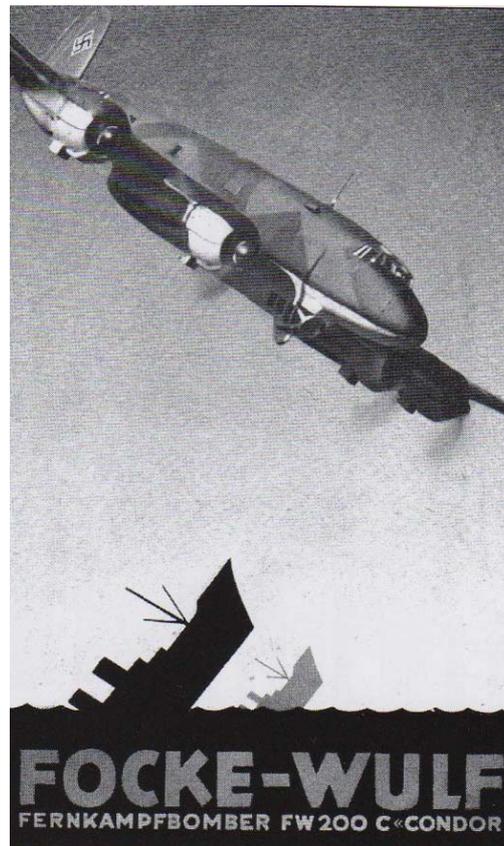


Figure 18. Deutsche Shipyards Advertisement, 1939⁴⁵



This advertisement was “from a series of ads for Deutsche shipyards in Kiel. It shows one of their products, the heavy cruiser *Blücher*. The ad ran in the Leipzig *Illustrierte Zeitung* in November 1939”.⁴⁶ In this product advertisement (Figure 18), the representation of movement application developed at Bauhaus, is observed.

⁴⁴ Ibid.

⁴⁵ Ibid.

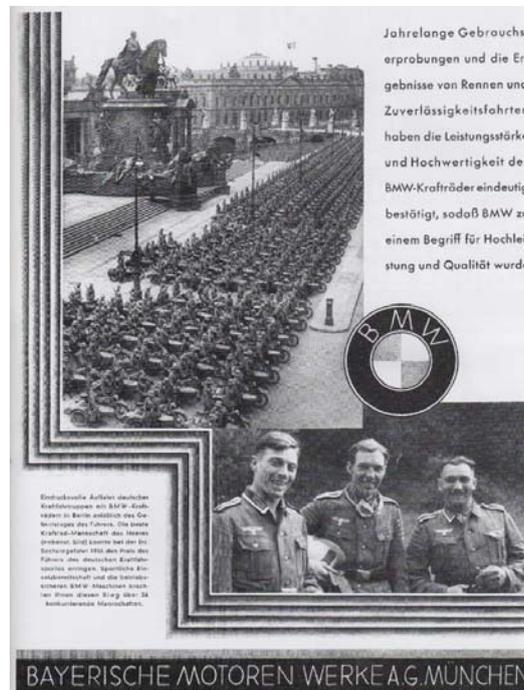
⁴⁶ Ibid.

Figure 19. Tempo Advertisement, 1936⁴⁷



The jeep - like *Tempo* had a low profile but still provided 14 inches of ground clearance. It could ford water 24 inches deep and got 26 miles per per gallon of gasoline. This advertisement (Figure19) appeared in the *Leipzig Illustrierte Zeitung* in November 1936.⁴⁸ In the *Tempo* advertisement three different photographs of the jeep were used. In the photograph used at the upper left frog’s eye view, the searches of which were conducted in Bauhaus, which developed new visions was used. The audience is made to see *Tempo*’s position in a hilly land. By the means of frog’s eye view, the strength of the vehicle is stressed. In the upper- right photograph, the vehicle is seen while going in the mountain road. The representation of movements , the visualition of the moment was one of the studies that Bauhaus conducted in photography.

Figure 20. BMW Advertisement, 1936⁴⁹



⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

There are two two pictures in the advertisement (Figure 20) “It says that the impressive line-up of motorcycle troops on *BMW*s was assembled for Hitler’s birthday parade. The three men on the photo were the best riders of the army and won the “*Führer’s Prize*” for their performance in the 1936 *Six Day Race*.⁵⁰ In the *BMW* advertisement, bird’s eye view which was developed at the Bauhaus, was used.

4. Conclusion

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

After the 1920s, which were described as ‘golden’ years, with the start of the 1929 economic depression, a chaos in the political and economic fields started to be lived in Weimar Republic. The economic depression caused the republic to collapse and the democratic environment to disappear. The economic depression and rising unemployment resulted with the fast incline of the National Socialism. After the National Socialist Party came to power in the leadership of Adolph Hitler in 1933, in all the fields of life a fast nazification process started. The nazification of economy, art, culture and press caused the Bauhaus School to close in 1933 due to the fact that it contradicted with the modern, free structure of the school. The Bauhaus School was described as a cultural bolshevik institution by the National Socialists and its masters forced to immigrate to various countries of the world.

The main reasons why the National Socialists took over the government were that the German Nation accepted the party as the only alternative for their relief and also the effective advertising they conducted. In an article on graphic design, Jeremy Aynsley conveyed the rising of Nationalism in that way. ‘Despite attempting to ridicule all that had been advocated in the Weimar years - it closed the Bauhaus in 1933 - it used some of the most advanced techniques of film and photomontage to promote its extremist policies’⁵¹ The National Socialists who came to power as a result of their successful advertising were welcomed by the advertising sector. However, the nazification efforts continued also in the advertising sector and the free advertising sector went into the domination of the national socialism just like other institutions.

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

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

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

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⁵⁰ Ibid.

⁵¹ Aynsley, J. (2000). ‘Graphic Design: Shock of the Old’ Independent, London..

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