

bayer & a how design shaped

wheeler/stallard museum

aspen

u h a u s



b|a

bayer & bauhaus

how design shaped aspen

bayer & bauhaus: how design shaped aspen explores the profound, but often unnoticed, impact of Herbert Bayer's influence on Aspen. Herbert Bayer's art, both fine and commercial, shaped the modern aesthetic in Aspen while also resonating nationally and internationally. The Bauhaus philosophy of functional design to enhance quality of life and Bayer's artistic ingenuity greatly contributed to molding Aspen into a cultural haven. Starting in 1946, Herbert Bayer's promotional materials fashioned the national impression of Aspen, while also supporting the creation of a humanistic community. He guided the direction of the cultural and philosophic heart of the community by pioneering historic preservation in the area, designing a Bauhaus-inspired campus at the Aspen Institute, influencing local architecture and building original earthwork sculptures – all of which determined the future direction of the town. During the many years Bayer worked in Aspen, his art evolved through progressive studies. Aspen Historical Society's never-before-exhibited Bayer Collection offers a unique view into his work and Aspen itself. **bayer & bauhaus: how design shaped aspen** will change the way you view Aspen, whether this is your first visit, or you have spent a lifetime here.

Lisa Hancock, *Curator*
Aspen Historical Society

**“every period, if true to itself, must
create its own cultural expression
out of its specific place in history.”
- herbert bayer**

what is bauhaus?

Few art schools have had such an important and lasting impact on the world of architecture, design and art as Germany's Bauhaus. Now, 86 years after it was closed by the Nazis, the influence of the Bauhaus is universally felt in our modern world, but often goes unrecognized. Everything from flat-roofed buildings to sans-serif fonts (typefaces without embellishment) were developed by Bauhaus designers.

Founded by architect Walter Gropius, the Bauhaus operated from 1919 to 1933, and quickly became famous for merging craft and fine art. When the school opened at the end of World War I, Germany was experiencing great hardships. Bauhaus artists

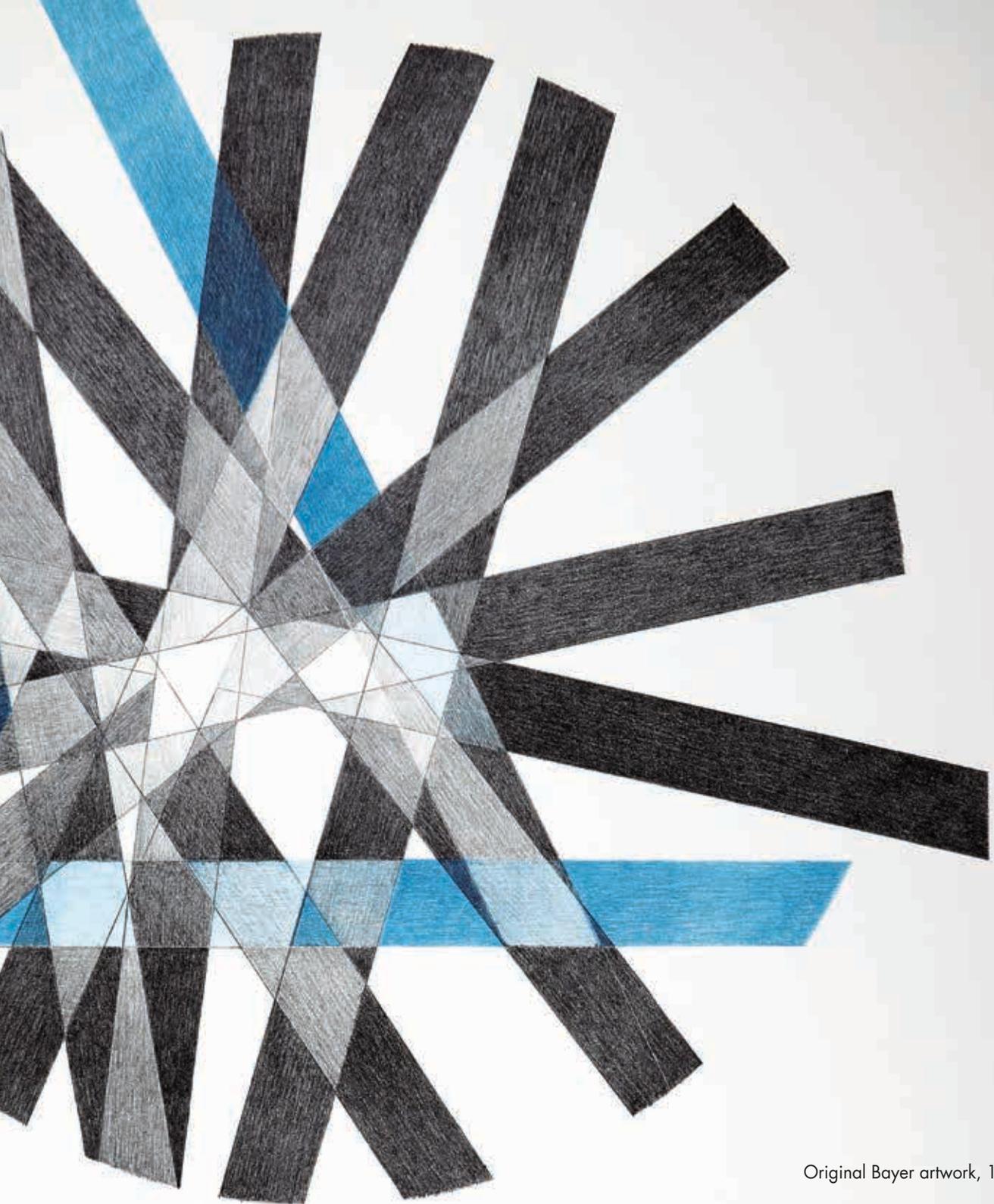
challenged the country's rigid class-based system and opposed traditional aesthetic values, hoping to bring order to a chaotic world. They worked under a philosophy of functional design to enhance quality of life for all people, and strived to create a total work of art or "Gesamtkunstwerk." The Bauhaus approach encouraged students to study, paint, design, manufacture, innovate, discuss, teach, argue. "It is more than a school, it is an idea," stated Mies van der Rohe, its last director.

And the idea lived on – in the work of its masters and students – who spread its idealistic precepts as they fled Germany and emigrated all over the world.

"the bauhaus strove to lend clarity and direction to a chaotic time full of technological advances happening at such a rapid pace that people felt overwhelmed by the ferocity of change."

– harry teague, aspen architect





Original Bayer artwork, 1965

**“work becomes party,
party becomes play,
play becomes work.”
- johannes itten,
bauhaus master**

bauhaus artists

- Paul Klee
- Josef Albers
- Herbert Bayer
- Marcel Breuer
- Walter Gropius
- Wassily Kandinsky
- László Moholy-Nagy
- Oskar Schlemmer
- Marianne Brandt
- Gunta Stölzl
- Hannes Meyer
- Johannes Itten
- And others



Herbert Bayer, top of Aspen Mountain, 1947



Friedl Pfeifer, Walter Paepcke, Herbert Bayer, and Gary Cooper at the Four Seasons Club, circa 1955

**“even in competition with
millionaire tycoons,
best-selling novelists, and
top-ranking musicians,
herbert bayer is aspen’s
most famous resident.”
– robert l. perkin, “aspen
reborn,” *rocky mountain
news*, sept. 27, 1955**



Joella and Herbert Bayer at Anina Paepcke and Lenny Woods’ wedding reception, 1948

who is bayer?

Herbert Bayer's training at the Bauhaus, a German art school dedicated to the fusion of art, design and function, drove him to be an innovator in all areas of his work and defined his design ethic.

Bayer was born in Haag, Austria in 1900 and entered the Bauhaus in 1921. After becoming a master at the age of 25, Bayer realized he was "too young to teach." He worked in advertising in Berlin for ten years, then immigrated to the United States in 1938 to escape Nazism. In New York, he designed a Bauhaus exhibition for the Museum of Modern Art that attracted the attention of Walter Paepcke, president of the Container Corporation of America (CCA). Bayer eventually became responsible for the CCA's entire aesthetic vision, his first foray into the concept of creating a total corporate environment. Their pioneering vision of a symbiotic relationship between corporate culture and an aesthetic philosophy was the realization of his Bauhaus ideology.

Paepcke also offered Bayer a unique opportunity to aid in the creation of a cultural center in Aspen. Although he was primarily

tasked with the marketing, planning, landscape design and architecture of the Aspen Institute of Humanistic Studies, he was also very involved with the rejuvenation of Aspen from a dilapidated mining town to a modern cultural hub and ski resort. Paepcke's vision for the Institute was to encourage people to share ideas and cultural values to nurture their mind, body and spirit for the betterment of humanity. This "Aspen Idea" echoed Bayer's notion of the artist's responsibility to enhance the quality of life for all.

Bayer considered his work in Aspen as his "Gesamtkunstwerk," (total work of art). In 1975, he moved from Aspen to Montecito, California, where he passed away 10 years later. At the time of his relocation, he donated many of his Aspen-related graphics to Aspen Historical Society. **bayer & bauhaus: how design shaped aspen** is the first public exhibition of this material, presented on the occasion of the Bauhaus centennial.

From The Aspen Institute's "The Legacy of Herbert Bayer" exhibition catalogue by David Floria and Lissa Ballinger, 2013.



Herbert Bayer at work, 1975

bayer conspectus

- typography
- photography
- graphic design
- architecture
- exhibition design
- earthworks
- painting
- sculpture
- textiles
- industrial design
- printmaking

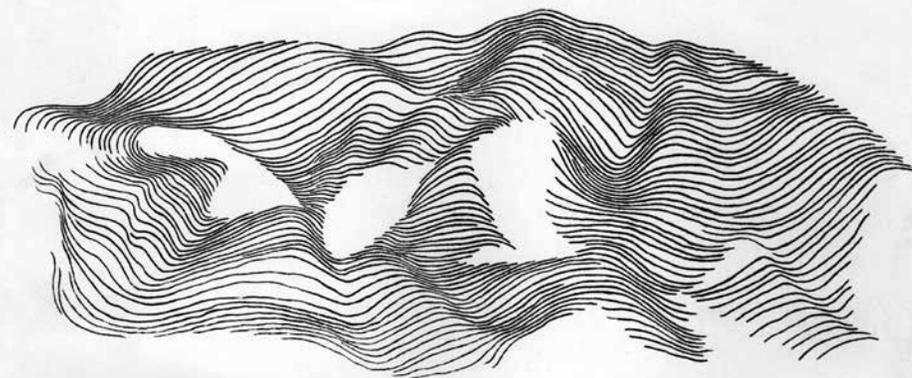
promotion

When Aspen Institute founder Walter Paepcke invited Herbert Bayer to market and promote Aspen in 1946, Bayer was already well-known as an advertising innovator. He worked for Vogue Berlin and the Dorland Studio from 1928-1938, between studying at the Bauhaus and moving to the United States. Bayer's work in New York quickly attracted the attention of the Container Corporation of America (CCA), among many other corporations including Atlantic Richfield and Alcoa. He created a landmark advertising campaign titled "Great Ideas of Western Man" for CCA with Elizabeth Paepcke to promote humanist thought in post-war America. He produced promotional material for various Aspen organizations and businesses, including Aspen Skiing Company, Hotel Jerome, Aspen Institute and Aspen Music Festival. He also created the original aspen-leaf logo and designed quintessential ski posters that influenced how Aspen was perceived as a tourist destination.

This announcement from 1942 provides a summary of Bayer's accomplishments in the field of advertising:

American advertising is in transition. New forms, new mediums – a more graphic approach, a more essential appeal is emerging from the experiments of yesterday. It is Herbert Bayer, more than any other living artist, who is responsible for this shaping process and for its most original and vigorous direction. His work with the Bauhaus and his later attainments in the European advertising field have been the acknowledged inspiration of some of the most successful advertising art in this country. The Museum of Modern Art, Fortune Magazine, the Container Corporation of America and the New York World's Fair were among the first

Aspen
Institute
for
Humanistic
Studies



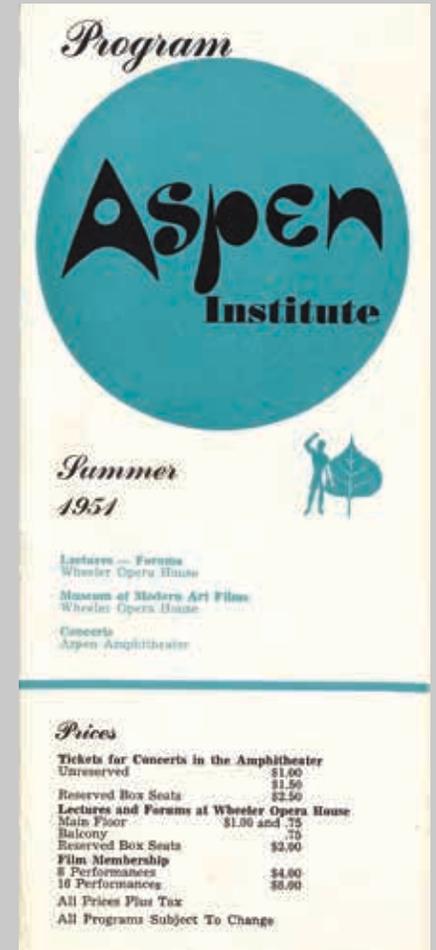
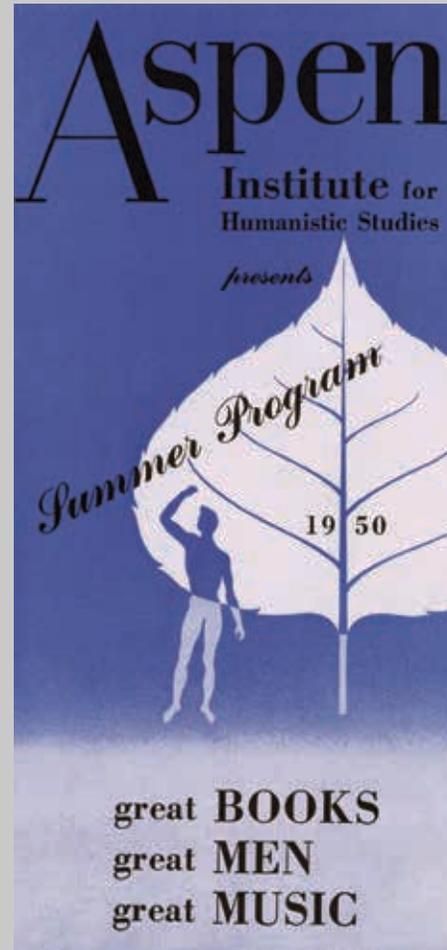
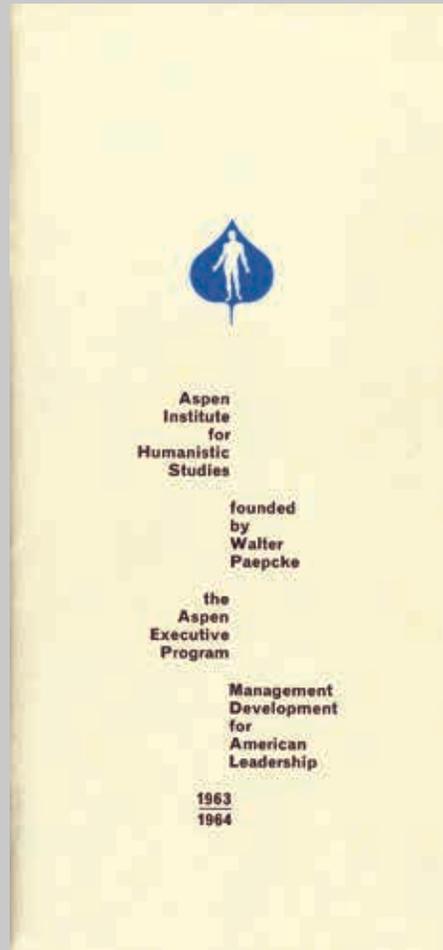
Annual
Report
1963

to recognize his ability. Master of photomontage, industrial designer, director of exhibits, typeface creator, photographer, painter and poster artist, his work represents the finest synthesis of modern art mediums in advertising. An adventurer in aesthetics, an engineer of the arts, Herbert Bayer brings to American advertising an original practicality, a sound and imaginative impetus.



Sgraffito Mural, Koch Seminar Building,
1953

"bauhaus design is bestowed with functionality, beauty, craft, quality and humanity. there is an integration of art and function in order to enrich society" - elizabeth dunlop, author



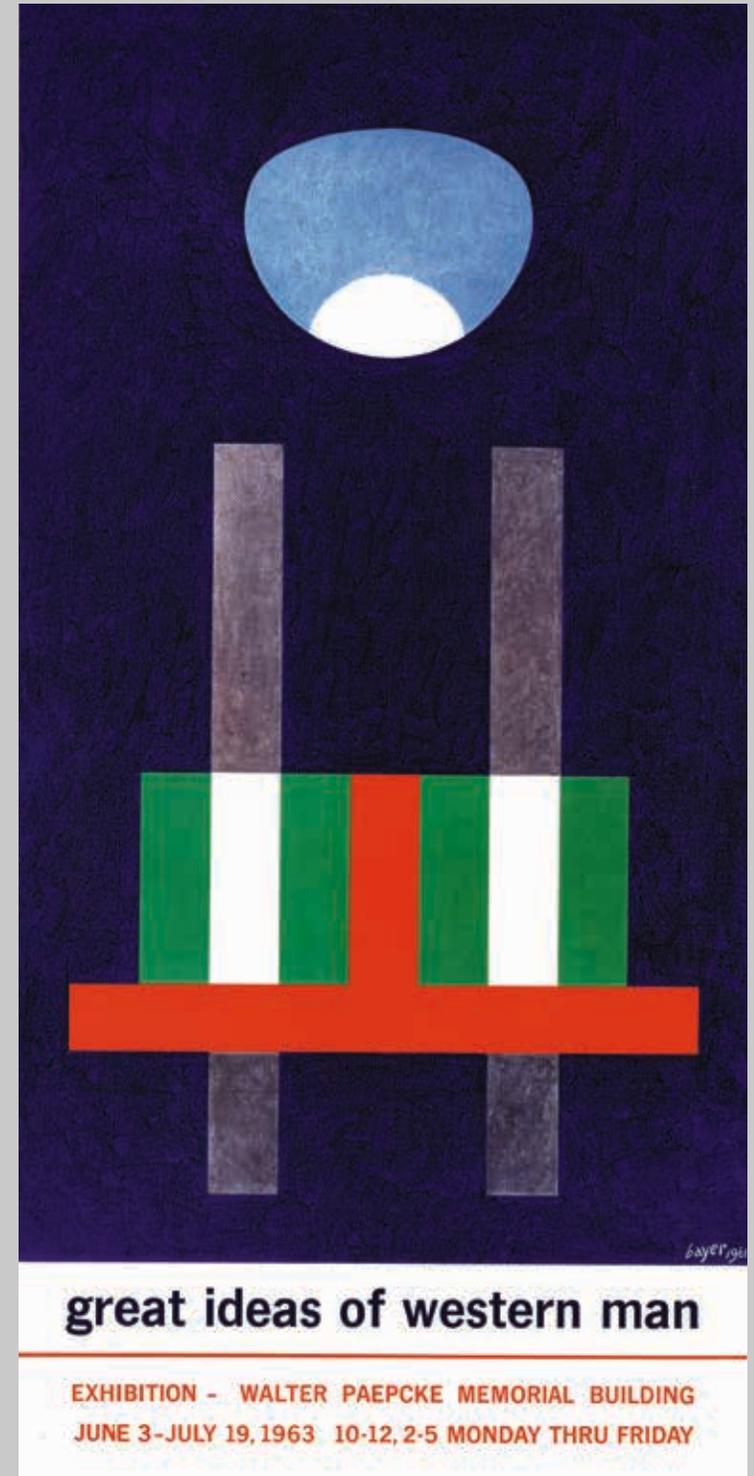
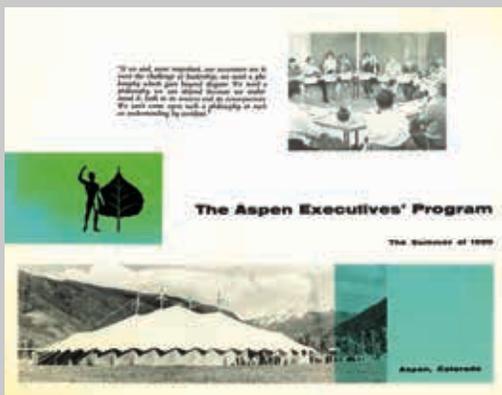
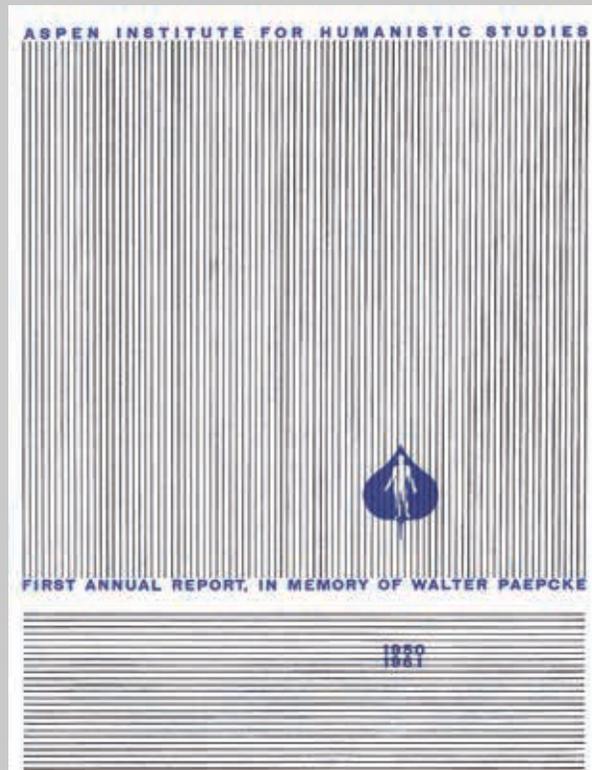
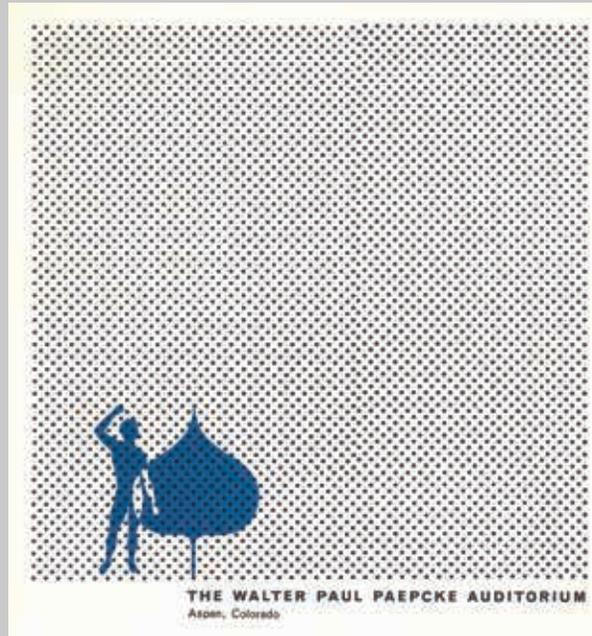
Bayer original Aspen Institute designs, circa 1947

the aspen institute

The Aspen Institute is a nonprofit think tank founded in 1949 as the Aspen Institute for Humanistic Studies. The Institute promotes the pursuit of common ground and deeper understanding in a nonpartisan, nonideological setting through regular seminars, programs, conferences and leadership initiatives.

Herbert Bayer wrote "The purpose of the Aspen Institute is to stimulate among leaders of business, government, the professions and academic life, more exploration and greater understanding of the ideas that have impact on the goals of man and particularly of American society."

“the bauhaus is not interested in l’art pour l’art but put their ideas in the service of concrete communication.”
– herbert bayer



aspen music festival and school

The Aspen Music Festival and School is regarded as one of the top classical music festivals in the United States, noted both for its concert programming and its musical training. Originating from the 1949 Goethe Bicentennial Convocation, the Music Festival has been one of the main attractions during Aspen's summer season.



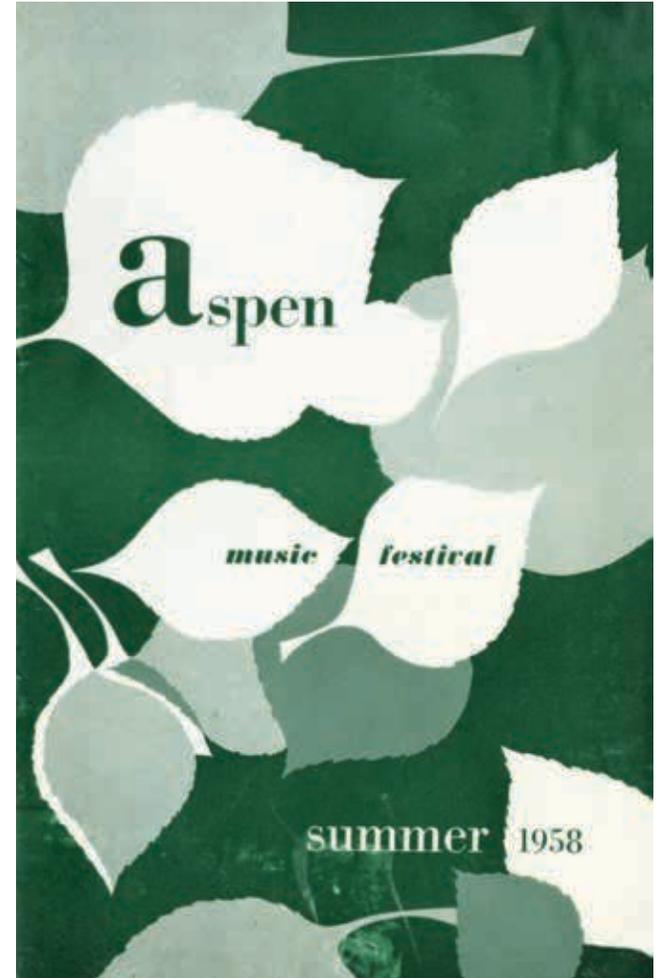
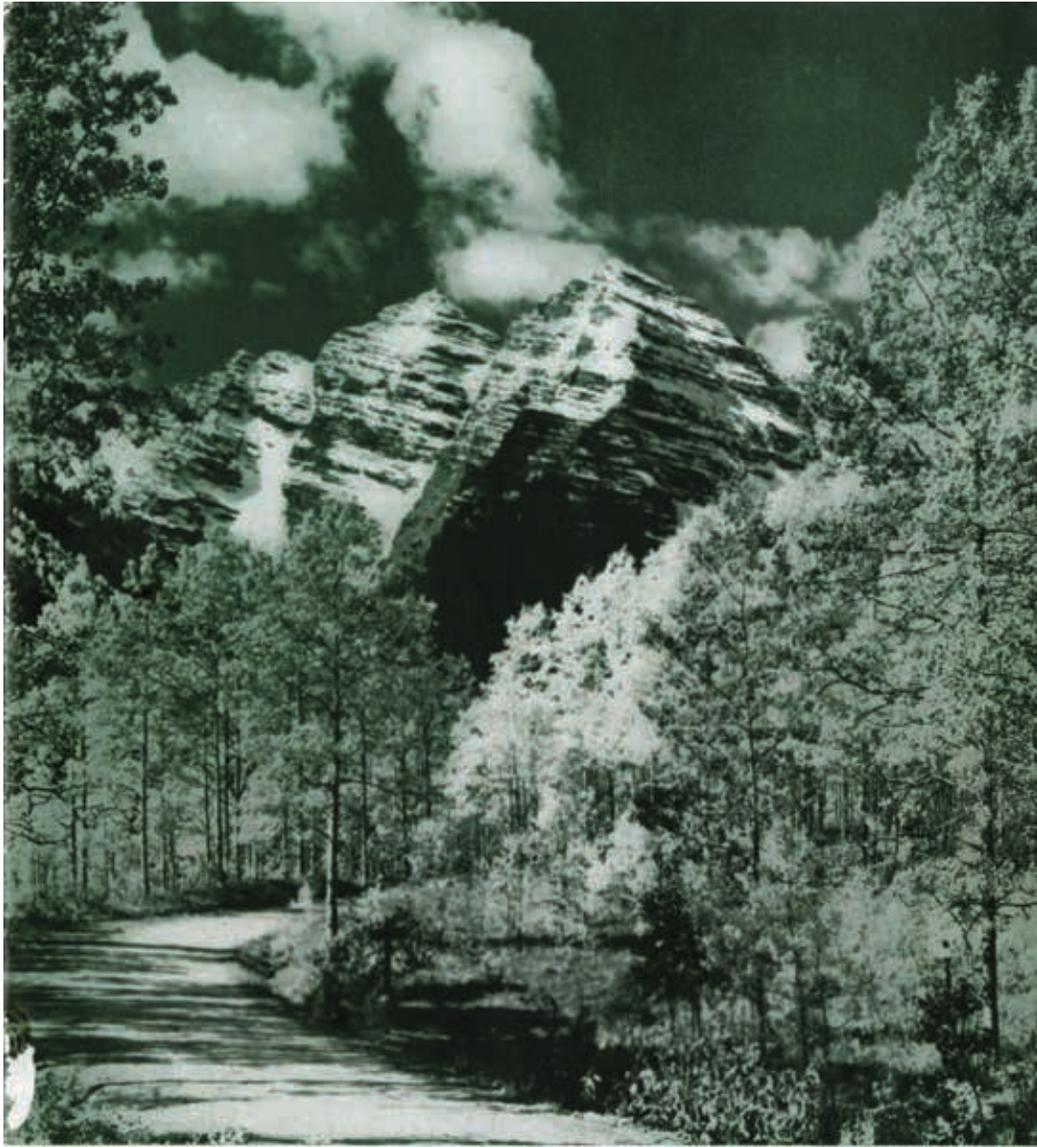
Bayer-Benedict Music Tent, 1978



Bayer original Aspen Music Festival designs, 1957



Aspen Music Festival and Music School

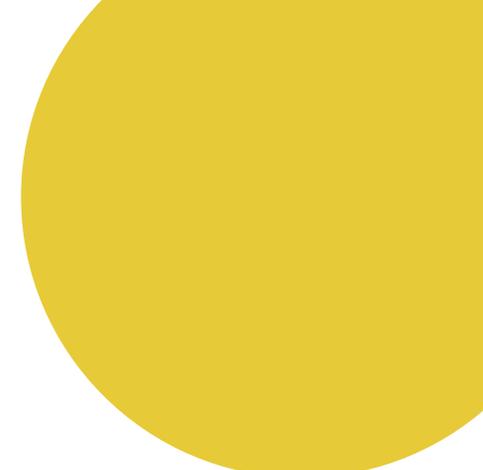
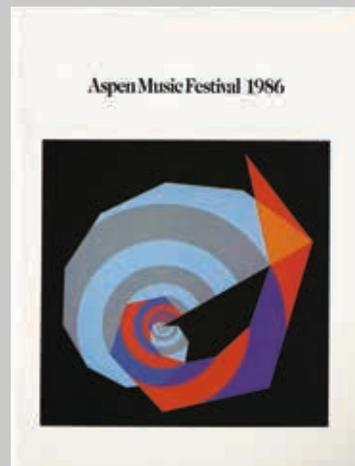
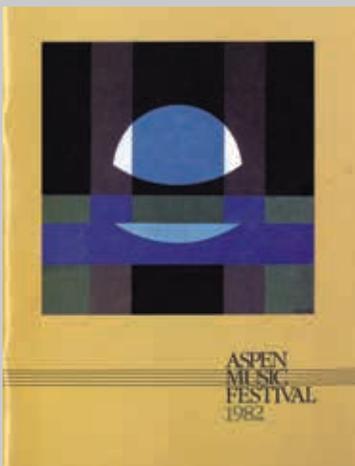
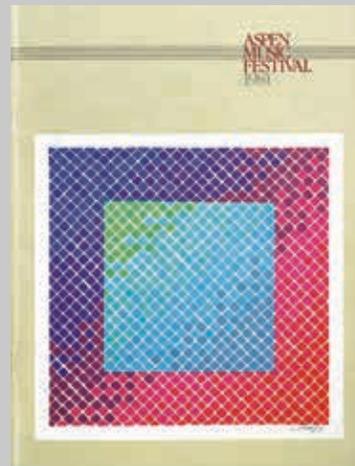
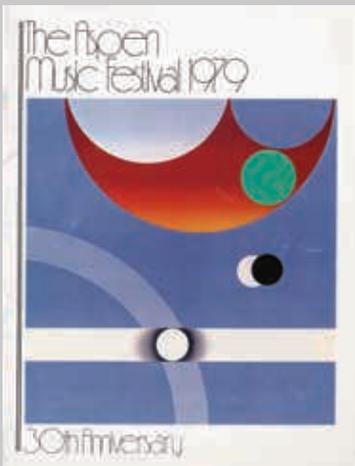
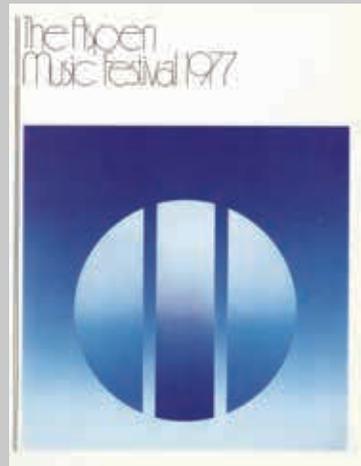


 *Aspen* INSTITUTE
OF MUSIC

ASPEN, COLORADO, JUNE 28 THROUGH AUGUST 28, 1954

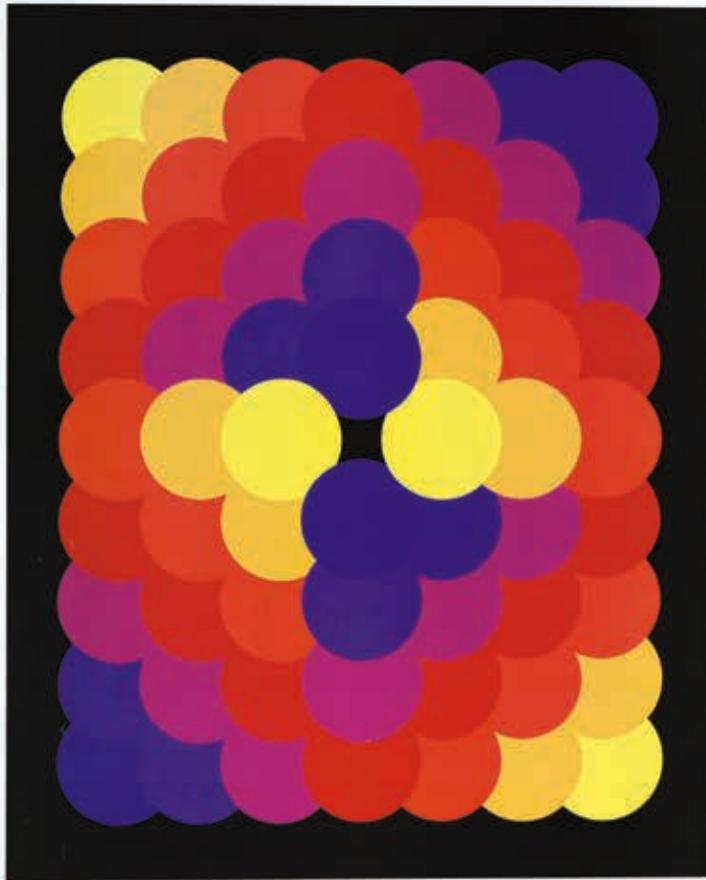


Bayer-Benedict Music Tent interior, circa 1975



“bayer has been influential in the look of ‘today,’ a champion in the dynamic synthesis of art, function and life.” – unattributed, “herbert bayer, the world is his canvas,” *empire magazine*, 1973

aspen music festival



40th anniversary

1989

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THE HOTEL JEROME



HOTEL JEROME

HOTEL JEROME ASPEN



Bayer original Hotel Jerome Stationery designs, 1946



stationery

In this set of original Hotel Jerome stationery sketches from 1946, Herbert Bayer proposed recognizable Aspen elements for the header. The Maroon Bells, an Aspen leaf, a silver nugget, stylized-Victorian lettering and Snowmass Lake each represented Aspen's appeal in different ways. Bayer had just moved to Aspen when he drafted these designs, but he was already demonstrating his desire to connect to the community, its natural beauty and its history.



campus

Arguably, Herbert Bayer's greatest achievement is the design of the Aspen Institute campus. Constructed over a period of 20 years, from 1953-1973, Bayer designed the 40-acre site as a total environment, in which all aspects of work, play and life are seamlessly integrated with the natural environment. Although Walter and Elizabeth Paepcke, along with Bayer, could not fully implement their vision of Aspen as a "Kulturstaat," a community organized around art and culture, the Aspen Institute and Aspen Meadows campus successfully combined living and work spaces tied together with art and sculpture.

Bayer elucidated his philosophy of design as it related to the Aspen Institute campus in his book *herbert bayer: visual communication, architecture, painting* from 1967:

When talking about the physical plant of the Aspen Institute, we can speak of a plan

projecting into the future and establishing a balance between the natural environmental factors found here and the human and cultural factors. A building is an enclosure for human beings and the architect must, in the process of designing, be fully conscious of its purpose and function and of all the intricate relations of spaces and non-spaces, circulation and orientation. There can be no question that most buildings must be designed "from the inside out," with simultaneous formulation of structural principles and exterior expression. It is not a choice between either-or, but the totality of sources and inspiration must come into play to produce that organic entity which is called architecture. Being familiar with local condition of a demanding climate, of labor and materials was an asset in meeting extreme monetary limitations as the building quality suffered in earlier years from lack of experience and skilled labor.



Dr. William Lea enjoying a book outside his Aspen Meadows hotel room with the Saarinen-designed music tent in the background, circa 1964

"...the bauhaus undoubtedly implanted in bayer an understanding of the special nature of a community of thinkers. surely the bauhaus experience guided bayer's aspirations for aspen, colorado; in a sense, aspen succeeded by becoming a place where creative minds congregate. as bayer stated: 'we made something out of aspen and the people came to us...'"
– qwen chanzit, *from bauhaus to aspen: herbert bayer and modernist design in america*, 1987



Aspen Meadows residential buildings



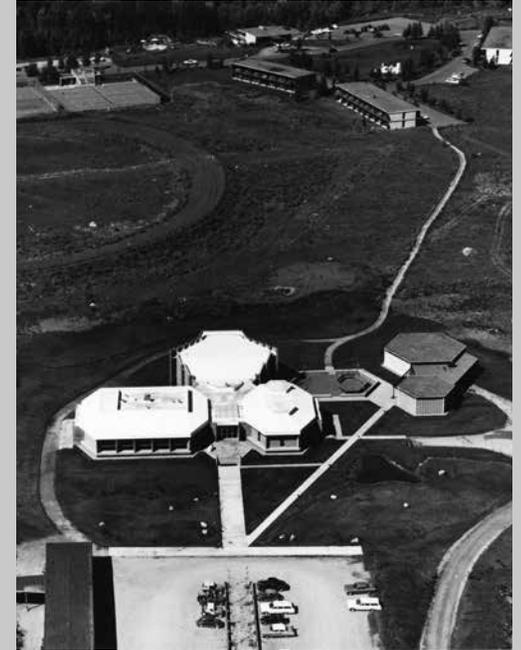
Bayer's Aspen Meadows Health Center



Bayer-Benedict Music Tent, 1965



(l to r) Dr. Marvin Stevens, Herbert Bayer, Walter Paepcke and Fritz Benedict at the ground-breaking ceremony of the Aspen Health Center on the Aspen Institute Campus, September 1, 1955



Aspen Institute campus, circa 1962



Aspen Meadows residential building, 1955

“one of the main reasons i still love this extraordinary collection of 50-year-old buildings is ... that they are manifestations of the underlying philosophy of the founders of the aspen institute itself: the enrichment and nurturing of the body, mind and spirit. it is impossible to walk among them without being affected by this higher purpose. they are a convincing example that architecture is about more than superficial style and is actually capable of uplift and inspiration.” – harry teague, “the architectural intelligence of the aspen institute,” *colorado homes magazine*, 2018

progressions

One of Aspen's most popular and lucrative attractions, in the years following World War II, was skiing. The Winter Olympics of 1932 in Lake Placid, New York, had introduced to this country the world of European skiing and Aspen's first ski lift, the Boat Tow, opened in 1936. World War II interrupted the initial advances made to popularize the sport, particularly as Europeans fled the unrest experienced in their respective countries.

After the War, Walter Paepcke wanted to promote Aspen as a winter resort and found a perfect collaborator in Herbert Bayer. Not only was Bayer a well-respected, Bauhaus-trained designer, he was also an avid skier who had grown up skiing in the Austrian Alps. In his designs, Bayer applied techniques similar to those he had used in Berlin from 1928-1938 to create innovative advertisements promoting numerous products. Using a combination of painting, photography and typography, he created arresting images advertising products as diverse as nasal spray, zippers and tourism.

Promoting Aspen as a winter resort town was a challenge that Bayer undertook with great verve and excitement. He often combined images from his paintings of mountains, which he saw as dynamic landscapes in motion, with photographs of downhill skiers. He used inventive typography and the aspen leaf logo he had created to represent the modern town of Aspen. Through his posters and advertisements, along with numerous other promotional materials, Aspen came to be viewed as a town more vital and exciting than any other resort in the nation. His program was effective in attracting athletes and tourists helping to make Aspen the winter resort it is today.

Bernard Jazzar

Curator, Lynda & Stewart Resnick Art Collection

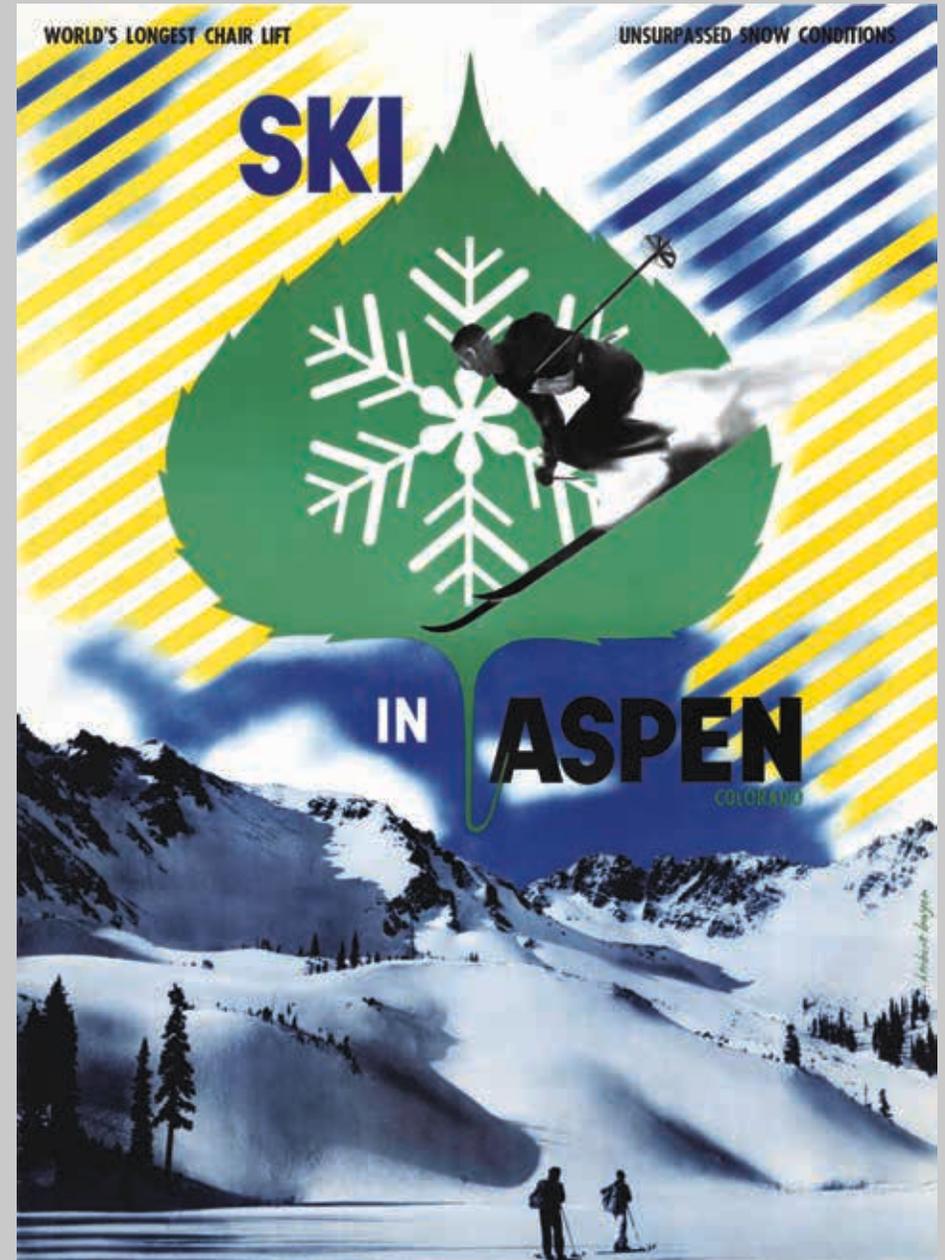
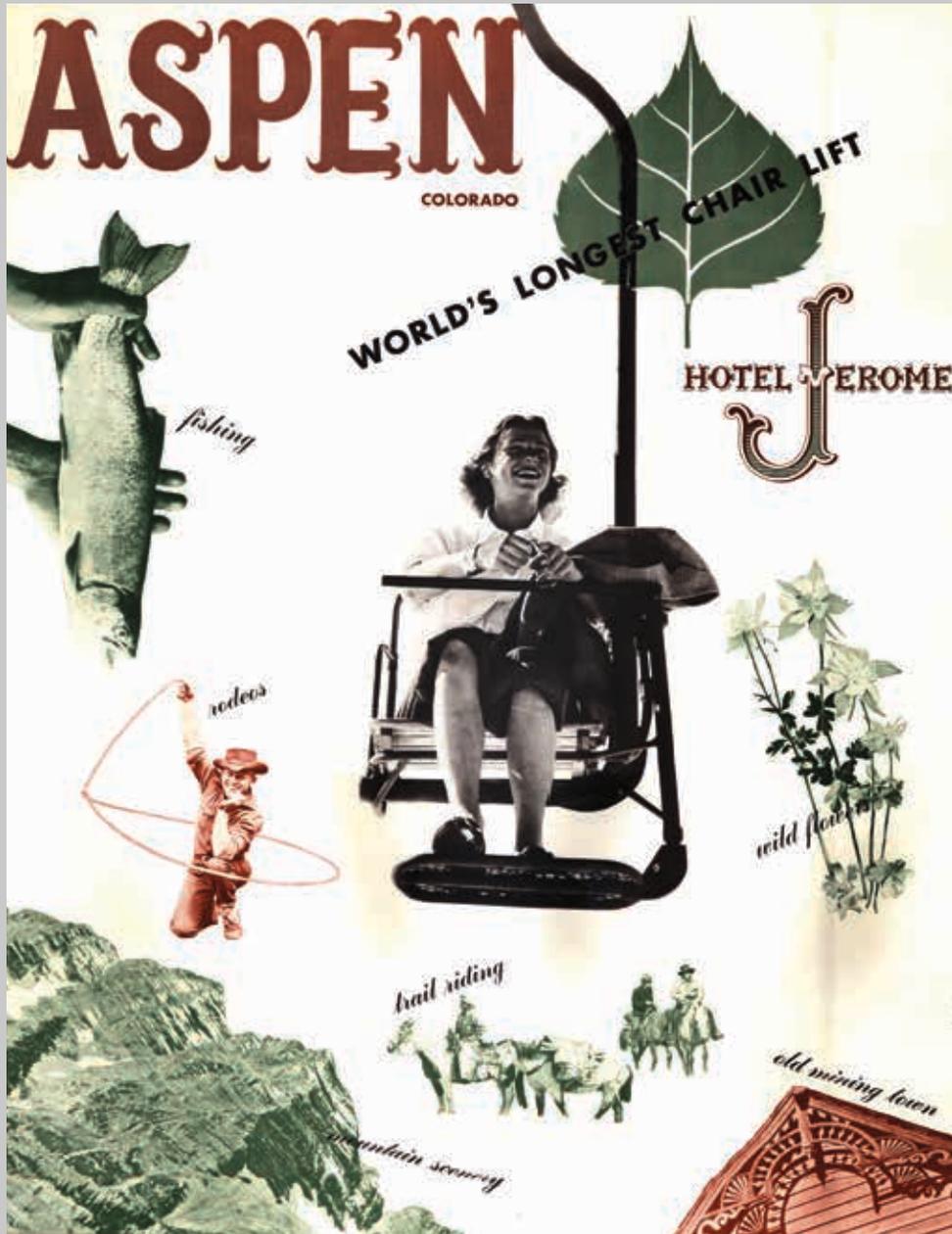


Woman on Lift One, circa 1950

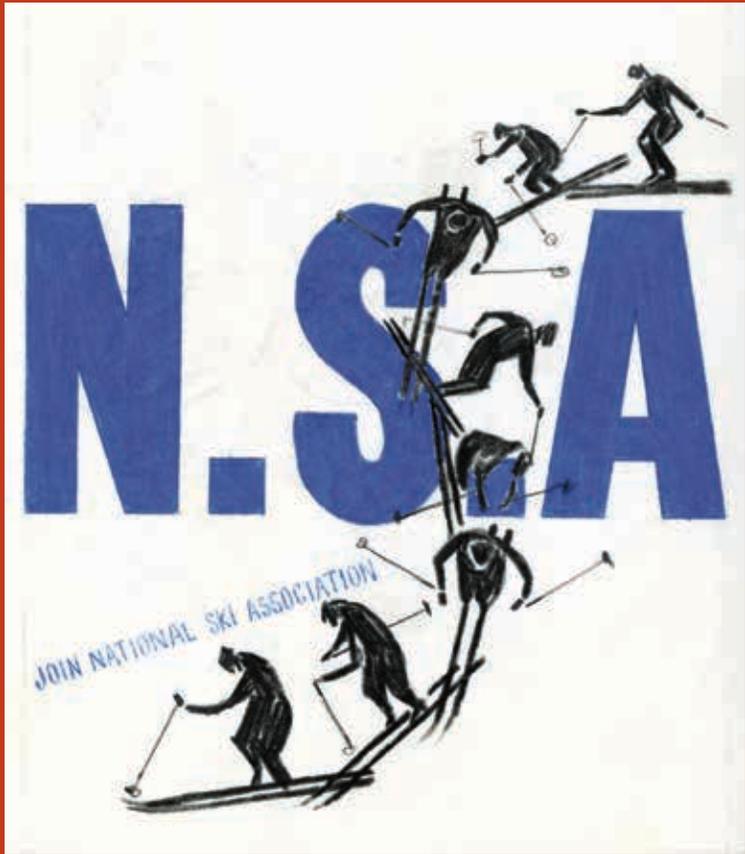


Two skiers in the Elk Mountains, circa 1950

This small original work was the inspiration for the two posters on the opposite page. Bayer's collaged photographs and graphics in a series of progressions to produce promotional materials for both summer and winter projects.



“buy into a connection with something bigger than yourself, and instead of trying to own aspen, let aspen own you.” - aimee white beazley, “roots of the aspen idea,” *aspen peak magazine*, 2018



1950 WORLD SKI

CHAMPIONSHIPS
U.S.A.



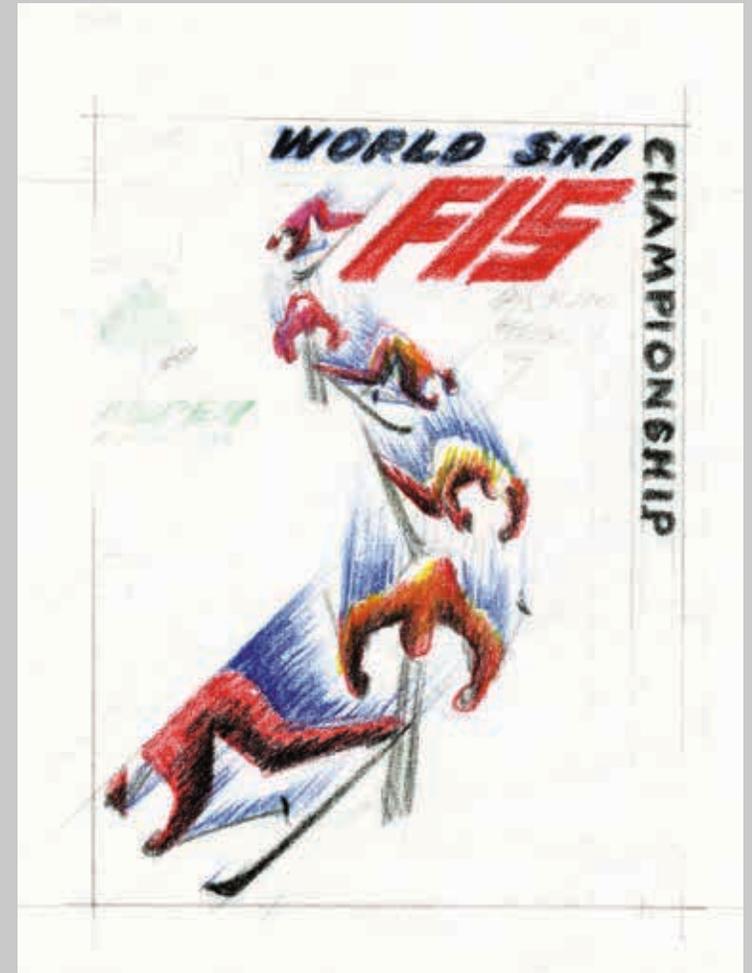
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NEW YORK
NORDIC EVENTS
JAN. 30 - FEB. 5
ASPEN
COLORADO
ALPINE EVENTS
FEB. 13 - 18

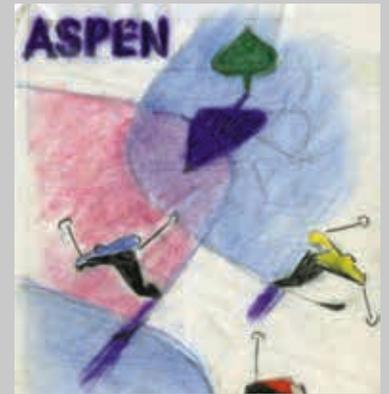
NATIONAL SKI ASSOCIATION OF AMERICA

PRICE ONE DOLLAR

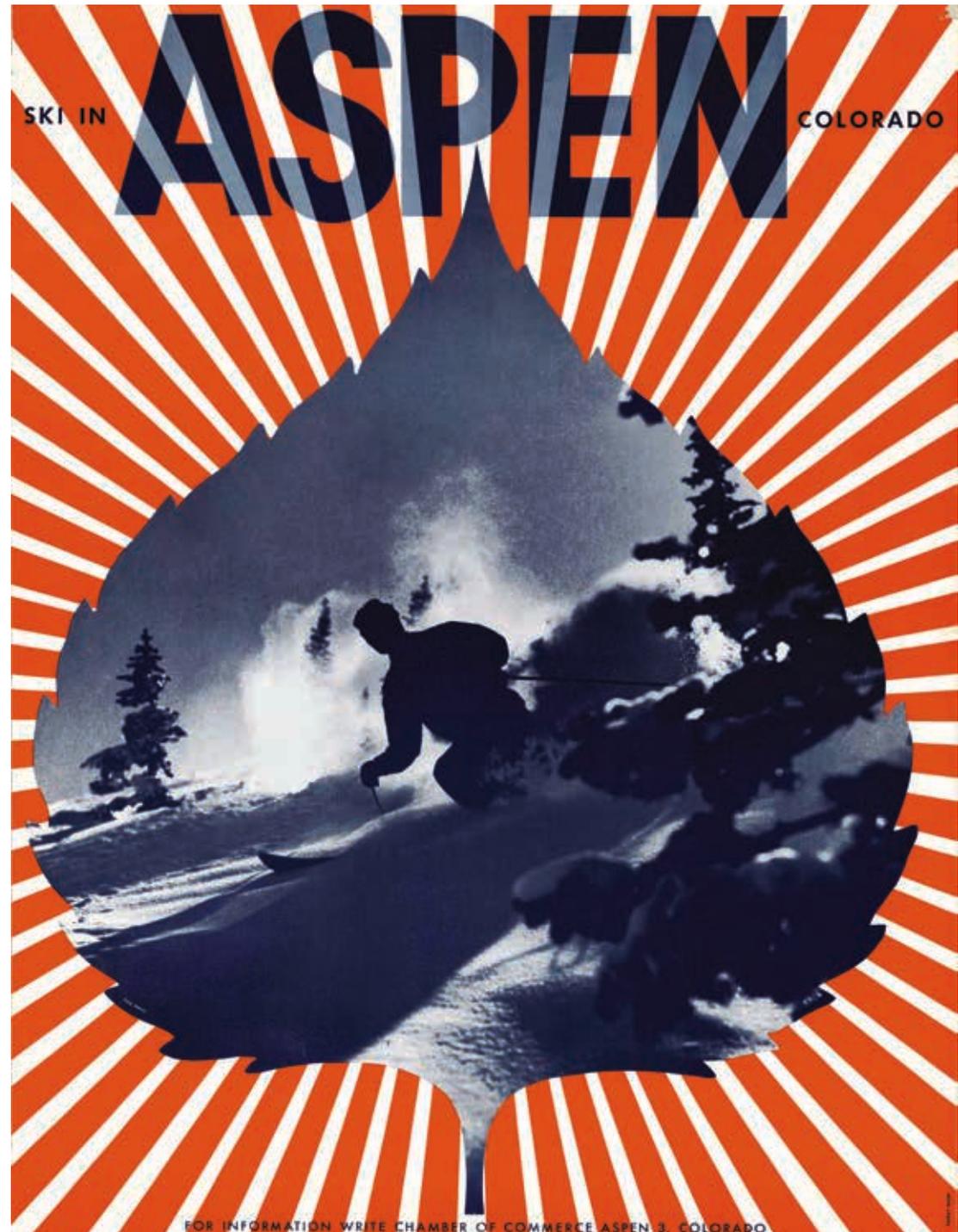
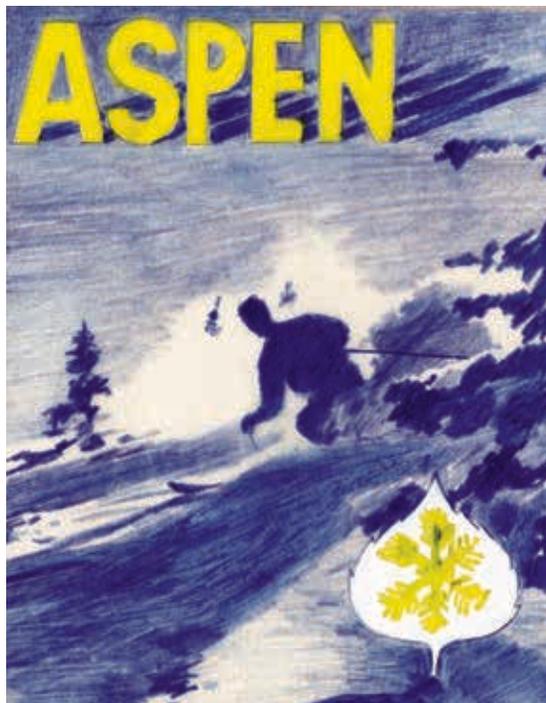
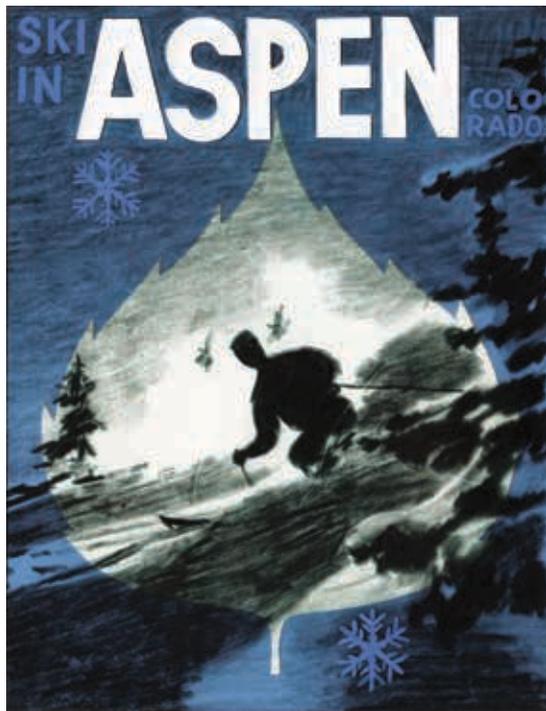


Bayer original design progressions and printed program





Bayer original design progressions and printed poster



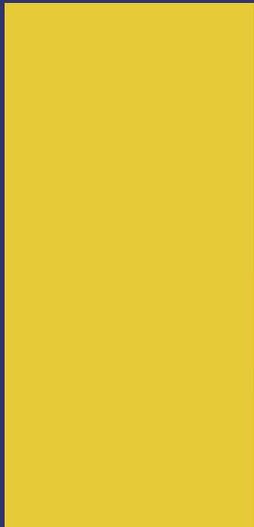
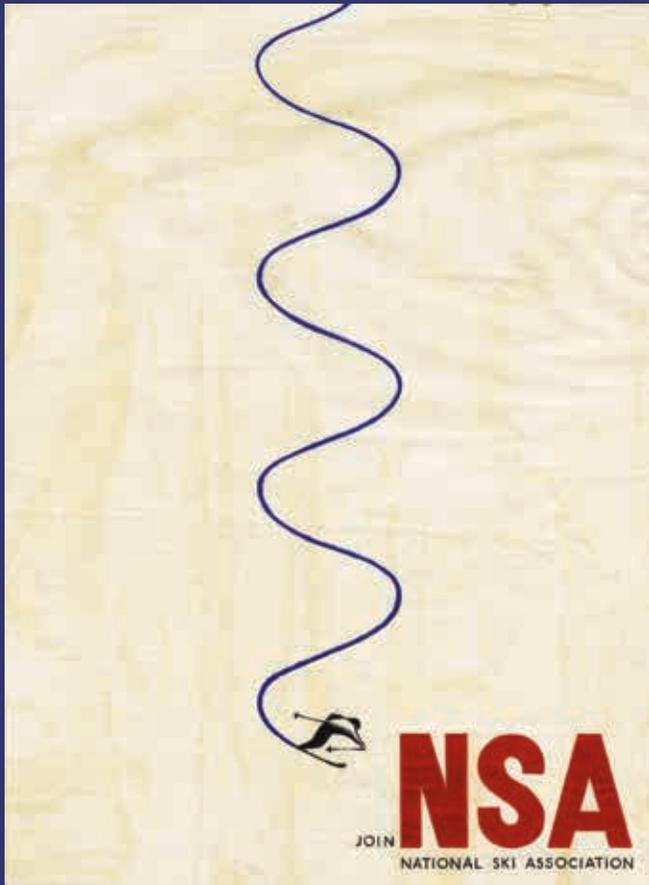
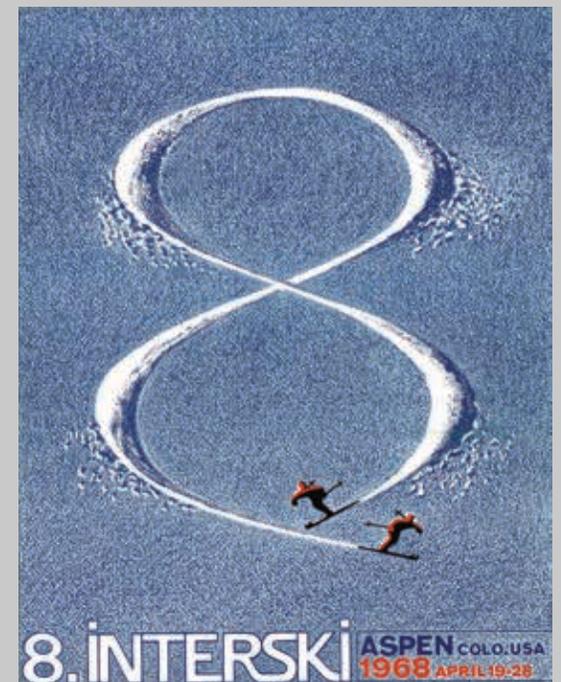
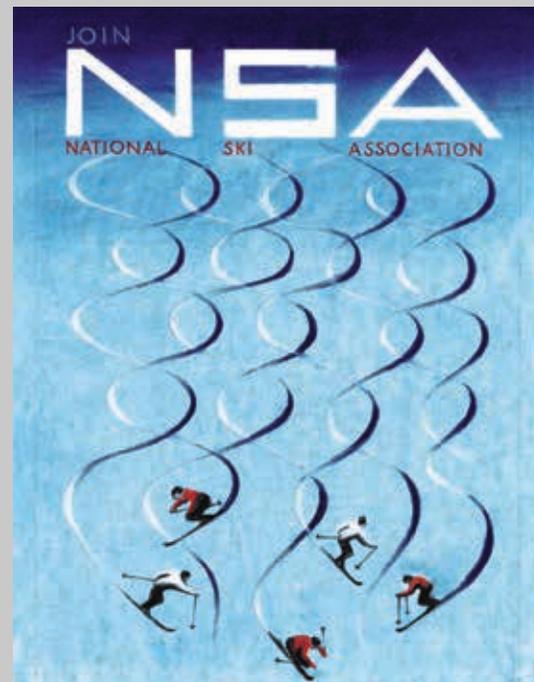
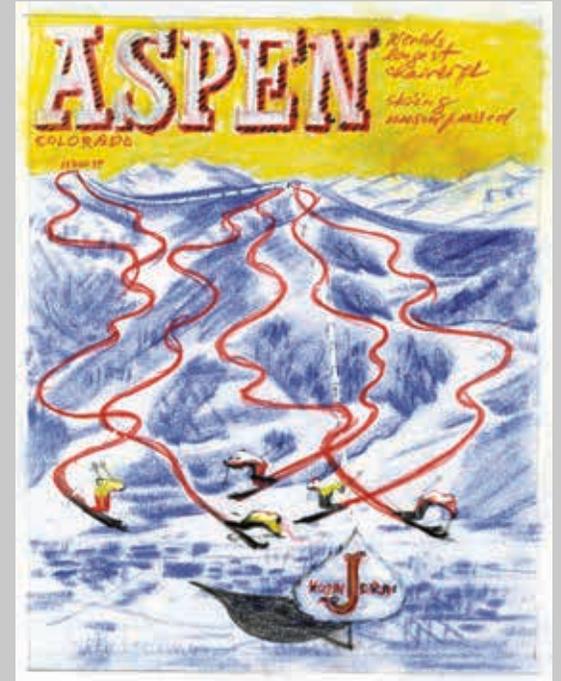
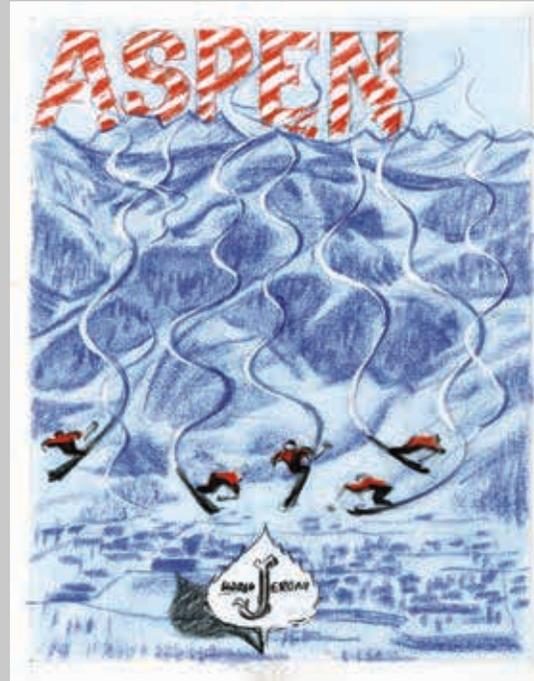




Figure eight ski tracks, circa 1965

Bayer original design progressions and printed posters

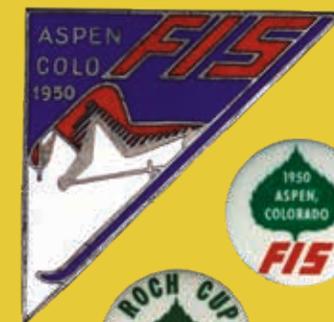
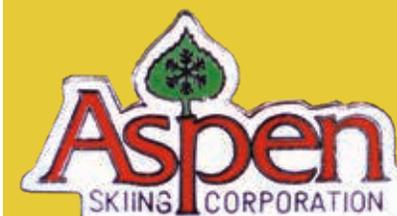




pins

Herbert Bayer's aspen-leaf design became an iconic reference to the town and was used prolifically in his Aspen promotional materials and branding. The connection of the leaf to the town's name offered a subtle reference to the natural beauty of the area and, when coupled with a snowflake in the center, could be used as a symbol of both summer and winter. Bayer created numerous pins for sale at Elli of Aspen, a clothing store on Main Street, owned by ski instructor Elli Iselin.

Pins from Jamie White/Andrew Sirotnak and the Aspen Historical Society Collection





A jump through Teasdale Park, Aspen



Reminiscent of Aspen in the Eighties



Herbert Bayer poses in front of the Methodist Parsonage, 208 E. Hopkins, circa 1950



*Aspen
the
Frontiers
and
West Way
Hermon
at a
young
studio
opening*

postcards

Bayer's playful Aspen postcard set incorporates his love of photomontage with his new-found love of Aspen. Pairing photos and sometimes adding illustrations, Bayer creates a lively graphic look at Aspen. Instead of opting for a simple photograph; he combined photographic elements to add fun and excitement to the postcards.

Aspen Ski and Building Postcard Set, circa 1950, Herbert Bayer



Learn to ski in Aspen



Aspen's "Friendly Ghost" house



"From the past to the present" at the Sandcock on Apex Hill

outdoor art

fotoplastik: artistic photographic works that arise from the combination and interconnection of various graphic and other creative elements with photographic works.

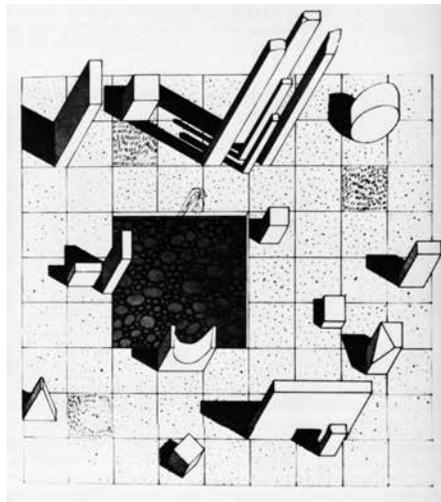
Herbert Bayer's Grass Mound (1954) was a precursor to the earthwork movement of the 1960s and a pioneering exploration of the interplay between landscapes and the built environment. The realization of Bayer's two-dimensional photographic works into a three-dimensional sculpture occurred in his Marble Garden (1955) at the Aspen Meadows. Arthur Cohen, author of *herbert bayer: the complete work* wrote:

When viewed from above, the Marble Garden resembles Bayer's earlier photographic works where his use of shadow

gave the Fotoplastik works a three-dimensional feel. The visualization of movement of the earth's surface had occupied Bayer from 1944 to 1953 in the "Mountains and Convolutions" paintings as well as in his World Geo-graphic Atlas. The enterprise of actually interpreting the interaction of the earth and its surface with the surrounding environment of air, light and architecture was the "earthwork" itself. Bayer offered Grass Mound as an expression of the attitude he later described as "an inquiry into the reality of space rather than painting the illusion of space on a two-dimensional plane."

Bayer built on elements of both earlier works with the creation of Anderson Park, named to honor long-time Aspen Institute chairman, Robert O. Anderson. The park, completed in 1973, acts as a connector between the Aspen Meadows housing section of the Aspen Institute campus and the activity area which includes the Benedict Music Tent, Paepcke Memorial Auditorium and the Koch Seminar Building. The modern, yet serene, park offers visitors a chance to reflect during the short walk between the different areas of the campus.

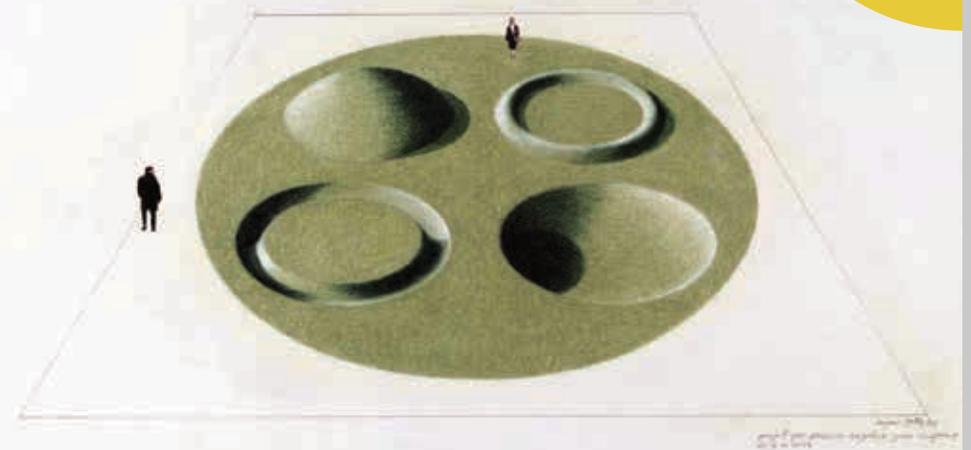
marble garden

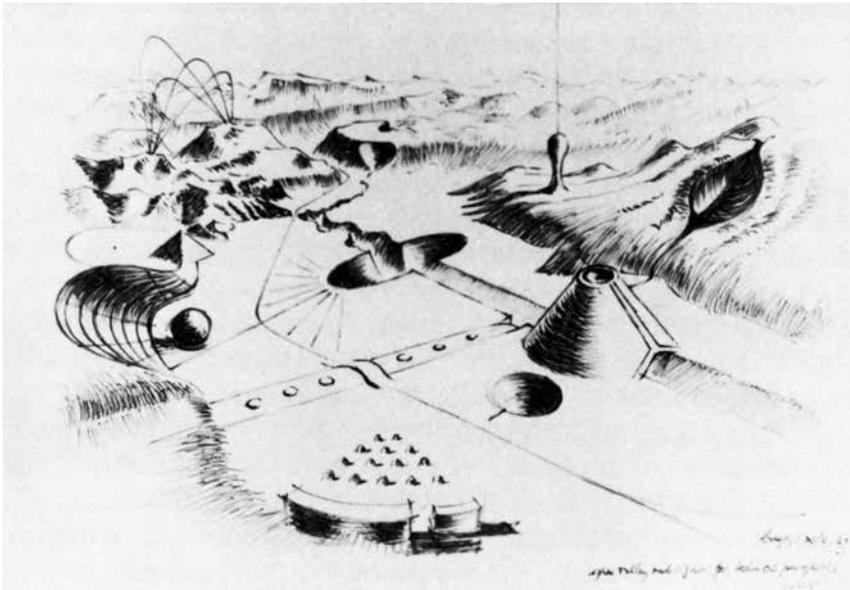




“they [garden elements] are seen as sculptural or space designs for enjoyment and experience outdoors, with sun and shadow, in the change of the seasons and where elements of nature become mediums of design. the aspen institute ... continues to plan an environment which is appropriate to the human being and to the character of a campus of culture.” - herbert bayer

grass mound

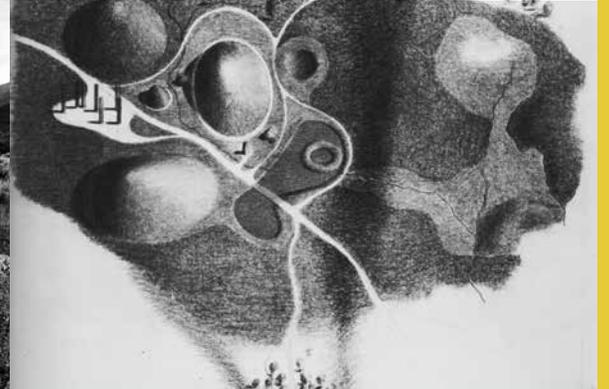
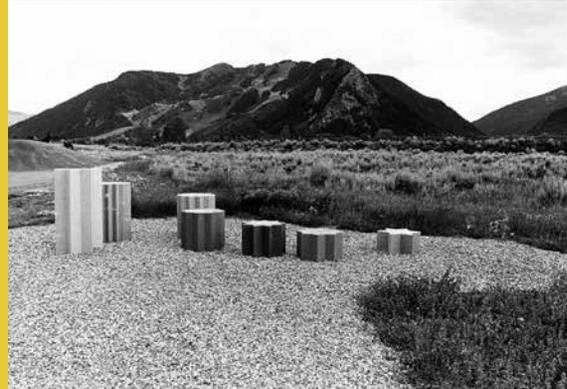




anderson park



Anderson Park, 1974





fences

Bayer fences were once prolific in Aspen, adorning private residences as well as businesses. They are distinguished by their crenellated tops and slender pickets. Bayer reimagined the plain picket fence and added flair with a top railing. Perhaps he liked the way the snow sat on top of the fences in the winter or perhaps he felt nostalgic for the European castles of his childhood. He did not write about his inspiration for the fences so we are left to wonder...



Aspen City Council Woman
Ann Mullins with her
newly-restored Bayer fence



architecture

Herbert Bayer's desire to understand the needs of a community before designing new structures for it related to the Bauhaus credo of the total work or "Gesamtkunstwerk." After moving to Aspen in 1946, he worked to preserve the remaining historic structures and provided design guidance for new construction. Influenced by Bauhaus and International Style principles, Bayer's architectural designs have simple rectilinear shapes, generally flat roofs, expanses of glass, cantilevered balconies, basic geometric shapes, industrial materials and primary colors.

In his 1967 book *herbert bayer: visual communication, art and photography*, Bayer wrote about his desire to fully participate in his new home town:

It has been said that the highest aim of the artist is to contribute to the shaping of the community by visually organizing it. What the future of Aspen promised then was participation in shaping an environment. This was one of my motives



Herbert Bayer, Aspen Meadows Trustee Townhomes construction, 1965

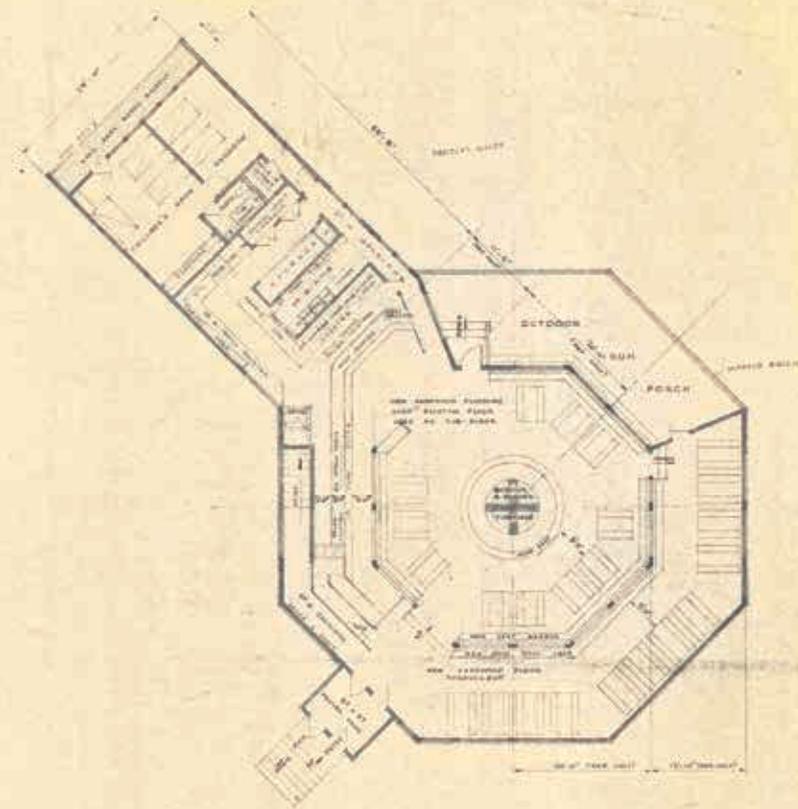
in choosing Aspen as a place in which to live and work. It was my intimate involvement in the aims and physical needs of the city as an organism and of the ideas for the humanities which first encouraged me as a designer to assume architectural responsibilities. An architect will function well if he can participate in

the problems of the community in which he builds. This calls for the understanding of its economy, its population, its general nature and morals. He [the architect] must be a citizen and educator, assume civic duties in wrestling with the issues of a town or region which are the background for his activity.

sundeck

The original Sundeck Restaurant on top of Aspen Mountain was an expression of Bayer's architectural ingenuity. Built in 1946, it was Bayer's first architectural commission. The Sundeck was designed as an octagonal structure to optimize the 360° view and featured an inverted roof to capture snow that was then melted by the central fireplace. Bayer incorporated the lack of utilities, harsh mountain environment, and remarkable location into the design to produce a unique and functional building.

“the artist is a mirror in which one sees what one would not see without him.”
- herbert bayer



PROPOSED REDEVELOPMENT OF
UPPER LEVEL FLOOR PLAN

herbert bayer designer sheet no. 1.
aspen, colorado
scale 1/4" = 1'-0"
date 10-1-46 SUNDECK revision

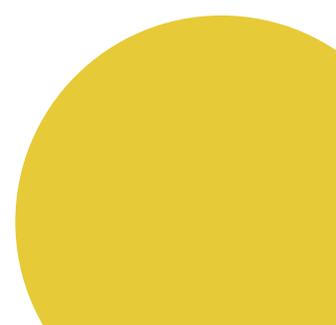
Bayer drawing for Sundeck remodel, 1956



Sundeck in summer, circa 1950



Construction of the Sundeck, 1946



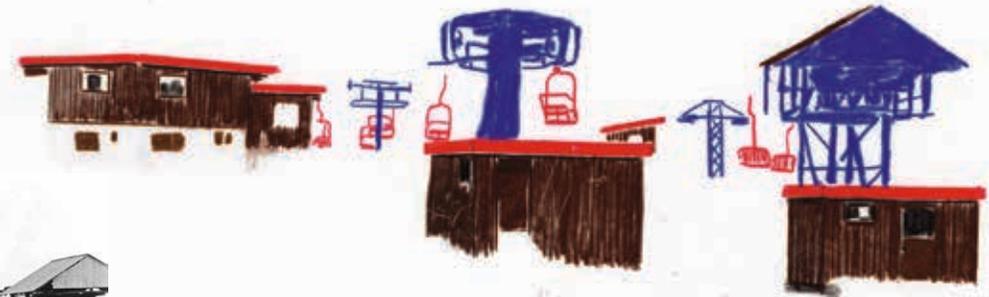


ski lifts

By 1959, 13 years after Lift One and Lift Two were built to the top of Aspen Mountain, the area needed a renovation. The Sundeck Restaurant had already been remodeled in 1956 so Bayer suggested building materials, trim colors and even the color of the lift towers to produce a coordinated look for the top of the mountain.



Top of Aspen Mountain from Lift Two, circa 1960



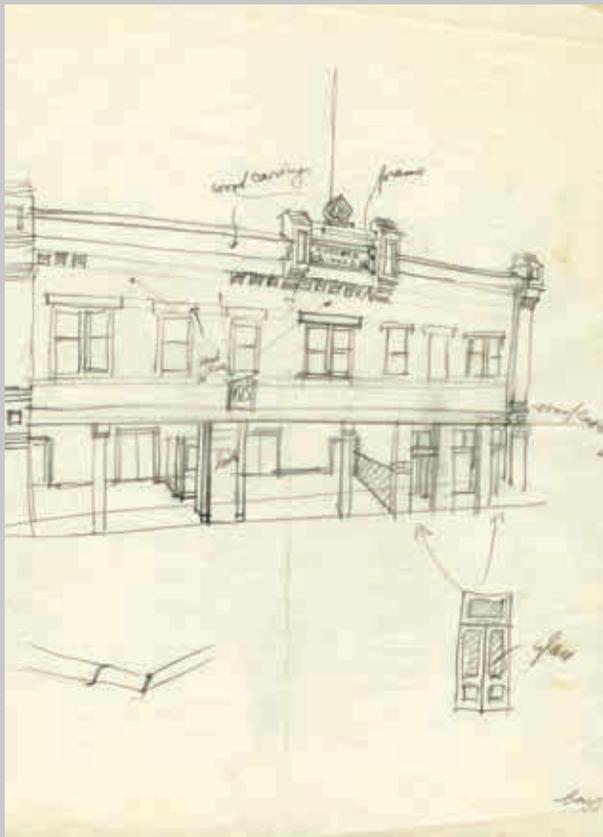
Top of Lift Two and Lift Three, Aspen Mountain, circa 1965



Isis Theater, circa 1920

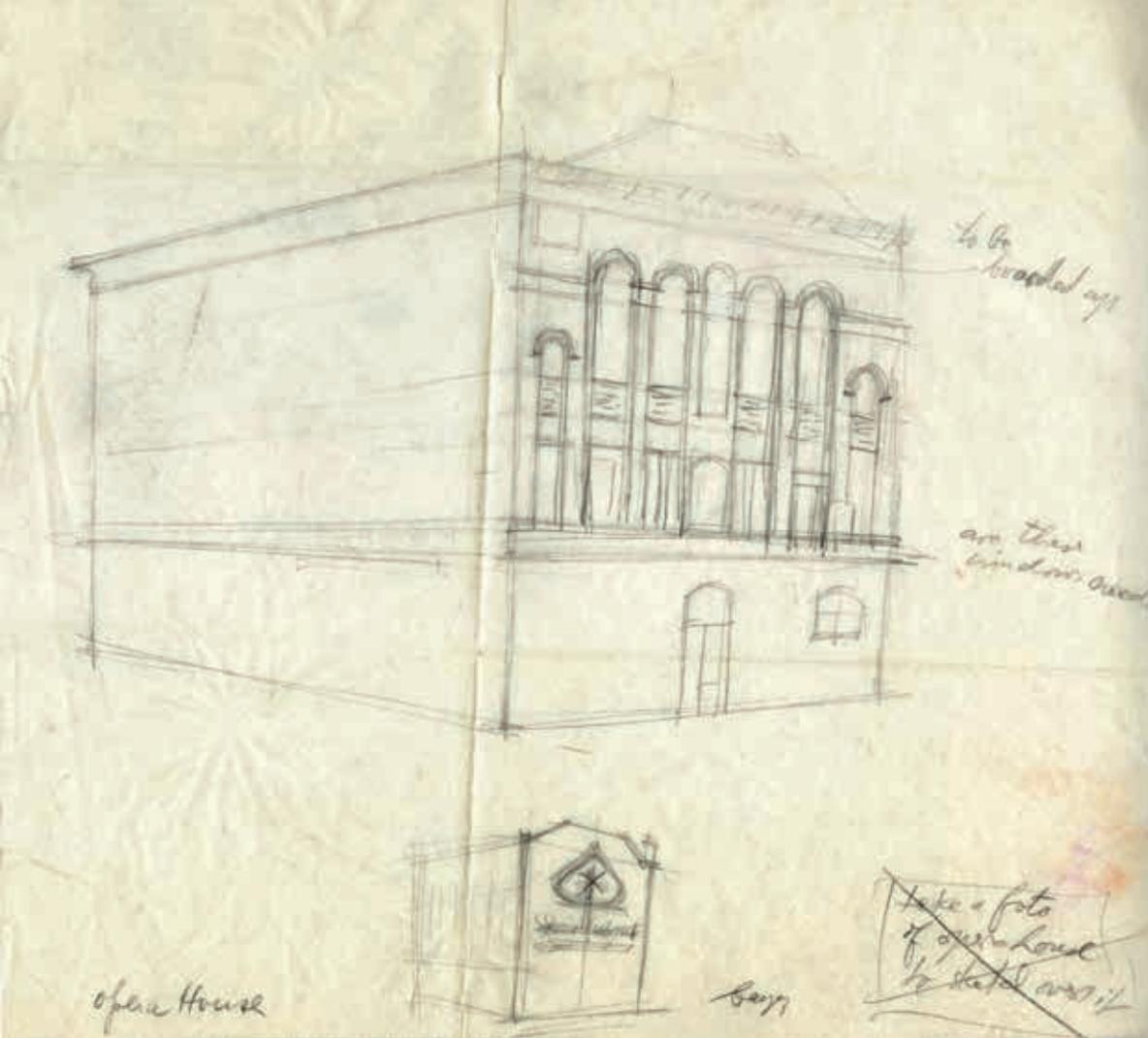


Aspen Block, circa 1965



Joan Trumbull and Lydia Brewster standing in front of the Roaring Fork Dorm located in the Brown Block, 1946

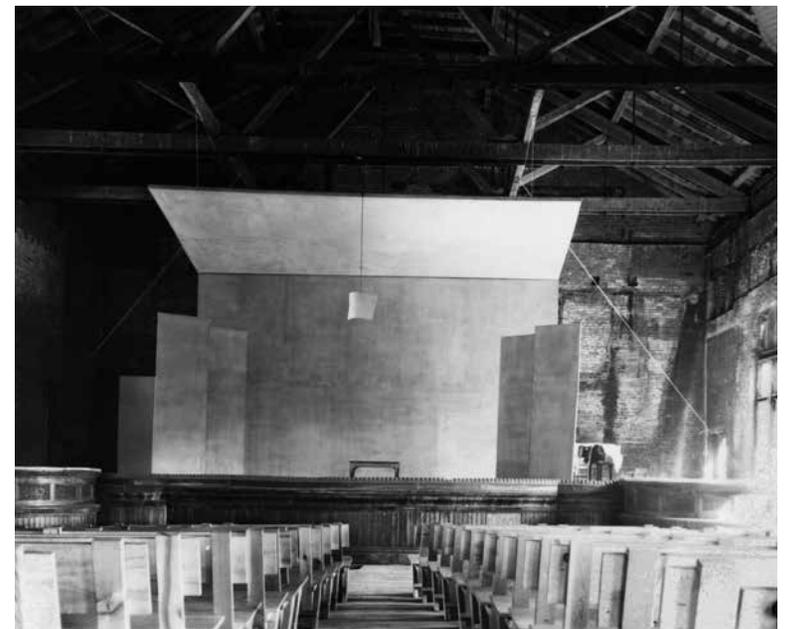
“restore the best of the old, but if you build, build modern.” - walter gropius, first bauhaus director, aspen town meeting, august 29, 1945



Wheeler Opera House, circa 1955

victorian architecture

When Herbert Bayer arrived in 1946, most of Aspen's remaining Victorian buildings were in a rundown condition, but Bayer believed they should be restored and preserved. He produced plans to update the building fronts and brighten the paint colors in order to revitalize the older structures.



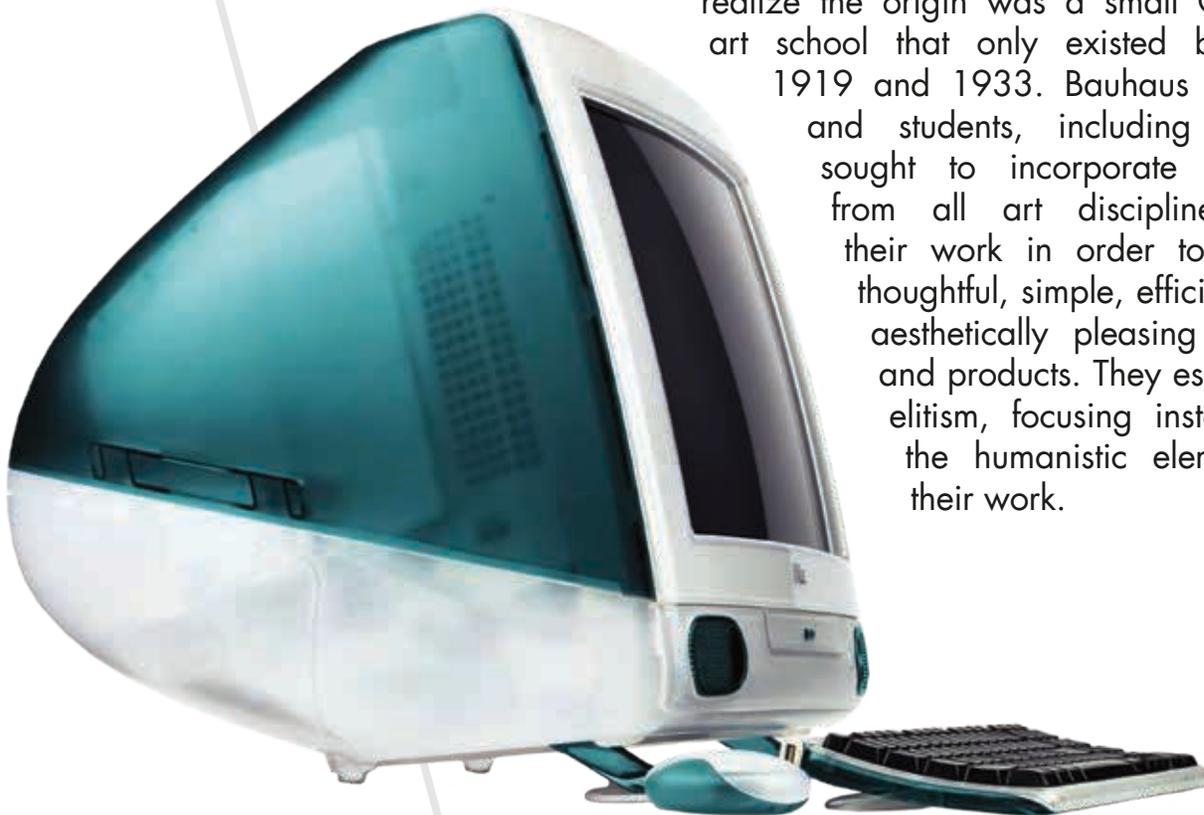
Bayer-designed stage in the Wheeler Opera House, circa 1947

influence

**“an artist or designer functions in society, not as a decorator, but as a vital participant.”
– herbert bayer**

Herbert Bayer's influence in Aspen is well documented, but Bayer's influence spreads much wider. Architecture, graphic design, interior design, industrial design, photography and typography throughout the world have been influenced by Herbert Bayer as well as other Bauhaus artists. The Bauhaus innovation of design focused on functionality became so integrated into today's society that most people do not realize the origin was a small German art school that only existed between 1919 and 1933. Bauhaus masters and students, including Bayer, sought to incorporate aspects from all art disciplines into their work in order to create thoughtful, simple, efficient and aesthetically pleasing design and products. They eschewed elitism, focusing instead on the humanistic element of their work.

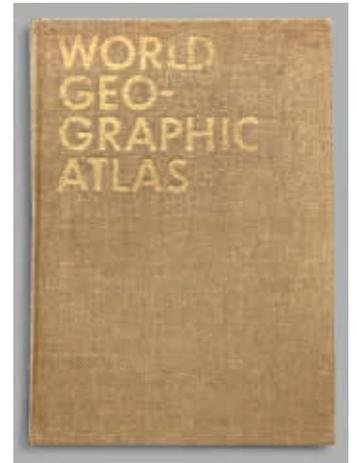
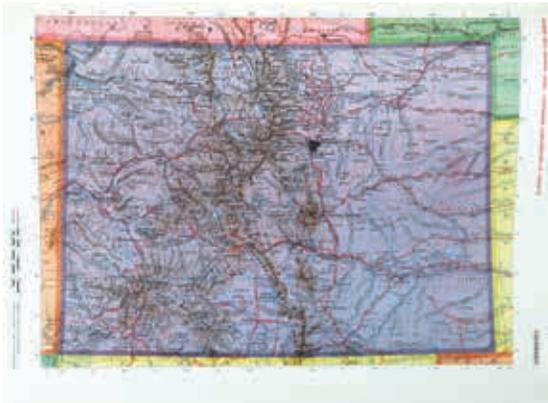
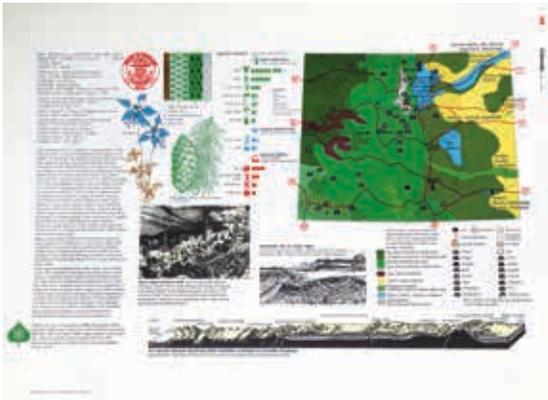
Apple computers are an excellent example of the influence of the Bauhaus on the modern world. At the 1983 International Design Conference in Aspen, Steve Jobs said, "These new objects [computers] are going to be in everyone's working ... educational and home environments, and we have a shot at putting a great object there." Following Bauhaus principles, the design team at Apple pulled together various creative professions and united them in the creation of a single product. Jobs believed a product should be immaculately designed to make it easy for the consumer to use and easy to look at, as well. When Apple produced the first iMac, they decided on a translucent shell that revealed the circuit board inside. "The translucency connected the inner engineering of the computer to the outer design," wrote Walter Isaacson in his 2011 biography of Jobs.



atlas

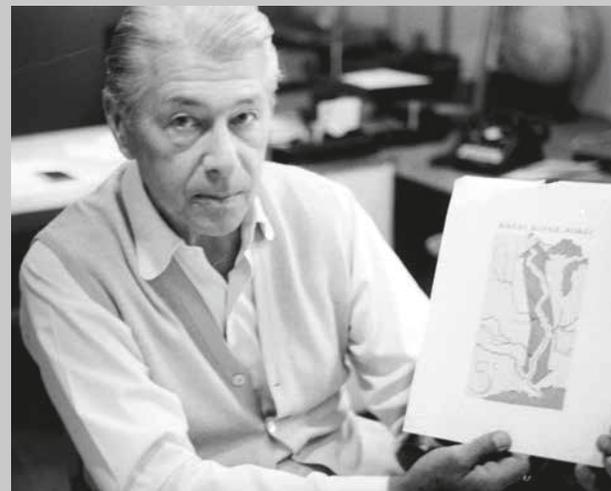
Atlases have been around for centuries, but up until the publication of Herbert Bayer's *World Geo-Graphic Atlas* in 1953, most were simply collections of maps. Bayer's innovative *World Geo-Graphic Atlas* was a precursor to current trends in information design and infographics. It is an example of how thoughtful design can communicate complex data and make it universally accessible. The data was conveyed in a Modernist visual idiom and the methodology of the *World Geo-Graphic Atlas* has become standard practice. There are few comparable documents that measure up to the sublime complexity and functionality of Bayer's Atlas.

Author Steven Heller wrote about the *World Geo-Graphic Atlas* in 2012: "Bayer's team... addressed the geopolitical landscape of post-WWII life. The graphics were straightforward, but the research was complex. Bayer traveled throughout the world to find maps and data that would help him to reinvent the classic map. Drawing on Bauhaus methods, Bayer advocated the concept of a total work of art—painting, typography, and, indeed, information design were all interconnected. Moreover, all art, even the most muse-driven, served a purpose—to inspire, inform, or both."



stamps

Stemming from his extensive experience with designing the *World Geo-Graphic Atlas* and artworks featuring topographical references, Herbert Bayer was commissioned to create a stamp for the United States Postal Service Great River Road Project in 1966. The Great River Road National Scenic Byway follows the course of the Mississippi River for 3,000 miles from northern Minnesota to the Gulf of Mexico, passing through 10 states and hundreds of towns. Bayer shows his design for the stamp in this Joan Lane Collection photo from 1966.



typeface

Herbert Bayer, along with other "Bauhausers," initiated the simplification of typefaces (fonts) by eliminating unnecessary ornament. The letters themselves and their placement on the page became the elements of design. These "sans-serif" fonts removed the flourishes from the letters and created a modern look to the text. Bayer also advocated eliminating capital letters to streamline the typing process. In Germany this was a radical concept, since all German nouns are capitalized, and to ignore this rule is grammatically incorrect. All Bayer's published works used sans-serif fonts and have no capital letters. He even signed his artwork "bayer" with a lower case "b."



furniture

The Aspen Meadows Resort, in keeping with Herbert Bayer's Bauhaus-inspired architecture, has always featured furniture pieces in their hotel rooms and public spaces that exemplify the modern architecture.

While at the Bauhaus in 1925, Marcel Breuer revolutionized the modern interior with his tubular-steel furniture collection — inspired by bicycle construction and fabricated using the techniques of local plumbers. His first designs, including the Wassily chair, remain among the most identifiable icons of the modern furniture movement. Modernist furniture continued to evolve as other designers worked with other materials and forms. Notably Harry Bertoia created the Diamond Chair in 1952 and later, Deconstructivist architect Frank Gehry fashioned the Cross Check Chair using bentwood furniture forms inspired by apple crates.



wassily chair

Marcel Breuer, 1925

Inspired by the frame of a bicycle and influenced by the Constructivist theories of the De Stijl movement, Breuer was still an apprentice at the Bauhaus when he reduced the classic club chair to its elemental lines and planes, forever changing the course of furniture design.



bertoia diamond chair

Harry Bertoia, 1952

The Diamond Chair is a study in space, form and function by one of the master sculptors of the last century. Like Eero Saarinen and Mies van der Rohe, Harry Bertoia found sublime grace in an industrial material, elevating it beyond its normal utility into a work of art.



cross check chair

Frank Gehry, 1990

Gehry created his thoroughly original collection of bentwood furniture with ribbon-like designs that transcended the conventions of style by exploring the essential challenge of deriving form from function.



Hotel Jerome – 330 E. Main Street, White with Blue “Eyebrows”



Paepcke Residence – 414 N. First Street, Gray and Green



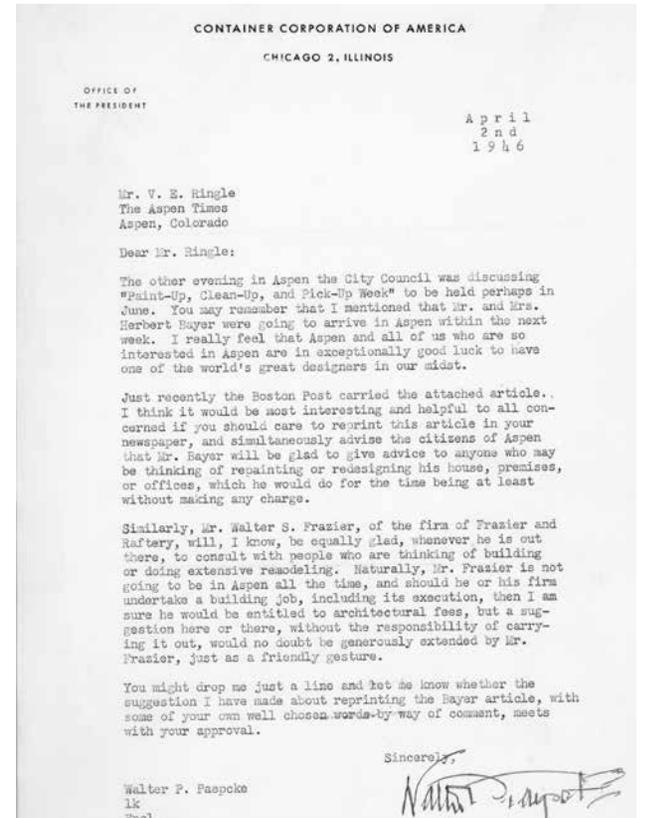
Elli of Aspen Building – 101 S. Mill Street, “Bayer” Blue



Bayer Residence – 234 W. Francis, Dark Pink and Black



Pioneer Park – 442 W. Bleeker Street, Pepto-Bismol Pink



paint and preservation

Aspen’s silver mining economy collapsed in 1893 and by 1946, when Herbert Bayer moved to the area, the former “Crystal City of the Rockies” was dilapidated and shabby. Walter and Elizabeth Paepcke sought to revitalize post-war Aspen into a summer cultural attraction and a winter ski resort. To make the town more appealing to visitors, the Paepcke’s Aspen Company sponsored a “Paint-Up and Clean-Up” campaign to encourage Aspenites to spruce up their properties. Paepcke and Bayer hoped to “brighten up” Aspen but residents were leery of Bayer’s unconventional color choices and few participated. Buildings

owned by the Aspen Company, Paepcke and Bayer were painted in the unusual colors. The blue color preferred by Bayer became known around town as “Bayer Blue” and it adorned the Elli’s building on Main Street and the “eyebrows” over the Hotel Jerome’s windows.

Bayer’s commitment to the town of Aspen did not stop with paint. He was a founding member of Aspen Historical Society and also founded the Planning and Zoning Commission, serving as the chairman for five years. He advocated “higher density in the downtown area and creating open

space” instead of suburban sprawl and he believed that Aspen should preserve its Victorian buildings while embracing modern architecture for new construction. He also implemented tree removal and replacement regulations, which are still in place.

credits

All photography (unless otherwise noted) and all artwork (original and printed) from the Aspen Historical Society Collection.

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Herbert Bayer skiing on Aspen Mountain, 1947 - *Aspen Historical Society Collection*, 1987.029.0002; Friedl Pfeifer, Walter Paepcke, Herbert Bayer, and Gary Cooper at the Four Seasons Club, circa 1955 - *Aspen Historical Society, Ted Ryan Collection*, 1988.034.0016; Joella and Herbert Bayer at Anina Paepcke and Lenny Woods' wedding reception, 1948 - *Aspen Historical Society, Berko Collection*, 1999.026.0571

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Herbert Bayer at work on a design, 1975 - *Aspen Historical Society, Cassatt Collection*, 2013.025.0167

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Sgraffito mural, Koch Seminar Building, Aspen Institute, 2017 - *Aspen Historical Society, Andrew Hancock Collection*, 2017.018.0295

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Hotel Jerome, circa 1950 - *Aspen Historical Society, Duke Collection*, 1976.024.0103

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Dr. William Lea sitting on the terrace of an Aspen Meadows hotel room with the Music Tent in the background, circa 1964 - *Aspen Historical Society, Durrance Collection*, 2018.002.0290

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Aspen Historical Society, Mary Eshbaugh Hayes Collection, 2013.048.1320

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Figure eight ski tracks, circa 1965 - *Aspen Historical Society, Bayer Collection*, 1996.022.0085

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Anderson Park, 1978 - *Aspen Historical Society, Aspen Institute Collection*, 2016.018.0035

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(clockwise from top left) Woman on Mound, Anderson Park, circa 1975 - *Aspen Historical Society, Robert M. Chamberlain Collection*, 2017.064.0202; Mound, Anderson Park, 2017 - *Aspen Historical Society, Andrew Hancock Collection*, 2017.018.0294; Big Dipper sculpture, Anderson Park, 2017 - *Aspen Historical Society, Andrew Hancock Collection*, 2017.018.0292; Anderson Park, 1974 - *Aspen Historical Society, Mularz Collection*, 1987.081.0171; Pond Circle, Anderson Park, circa 1975 - *Aspen Historical Society, Robert M. Chamberlain Collection*, 2017.064.0402; Big Dipper sculpture, Anderson Park, circa 1975 - *Aspen Historical Society, Robert M. Chamberlain Collection*, 2017.064.0204

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Aspen Block, circa 1965 - *Aspen Historical Society, Shaw Estate Collection*, 1974.068.0108; Isis Theater, circa 1920 - *Aspen Historical Society Collection*, 1981.041.0012; Joan Trumbull and Lydia Brewster outside the Roaring Fork Dormitory located in the Brown Block, 1946 - *Aspen Historical Society Collection*, 1981.041.0012

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Wheeler Opera House, circa 1955 - *Aspen Historical Society Collection*, 1974.069.0040; Bayer-designed stage in the Wheeler Opera House, circa 1947 - *Aspen Historical Society, Shaw Estate Collection*, 1974.068.0171

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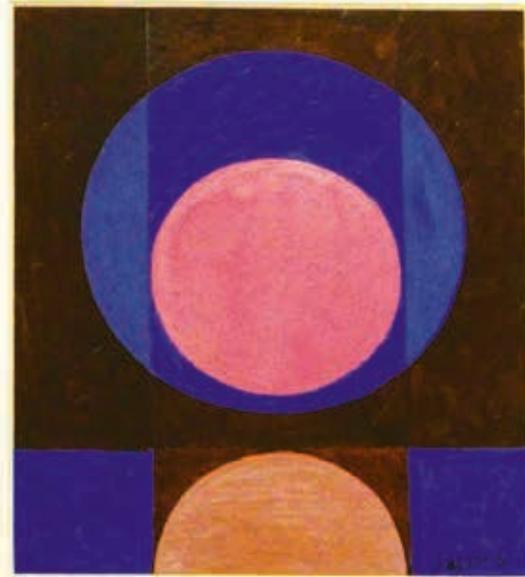
Herbert Bayer with The Great River Road stamp design, 1966 - *Aspen Historical Society, Joan Lane Collection*, 1993.048.0160

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Hotel Jerome with Bayer paint choices, 1966 - *Aspen Historical Society, Mularz Collection*, 1987.081.0148; Paepcke Residence, 414 N. First Street, 1965 - *Aspen Historical Society, Mularz Collection*, 1987.081.0068; Elli of Aspen Building, 101 S. Mill Street, circa 1955 - *Aspen Historical Society, Berko Postcard*, 1995.081.0009; Bayer Residence, 234 W. Francis Street, 1974 - *Aspen Historical Society, Mularz Collection*, 1987.081.0187; Pioneer Park, 442 W. Bleeker Street, 1965 - *Aspen Historical Society, Mularz Collection*, 1987.081.0084

“it would seem unlikely that a manufacturer of short-lived paperboard boxes could make the slightest cultural impact upon his time. but the facts show that if even the humblest product is designed, manufactured, and distributed with a sense of human values and with a taste for quality, the world will recognize the presence of a creative force.” – herbert bayer

**“bauhaus is so much
more than a style.
its depth is what
allowed it to survive
and be integrated
into every aspect of
society to a point
that we do not even
notice it anymore.”
– harry teague,
aspen architect**



Original Bayer artwork, 1961

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