SCHOTT and the Bauhaus movement

In the 1920s, Jenaer Glaswerk Schott & Gen. supplied lampshades, rods and tubes made of heat-resistant borosilicate glass to the Bauhaus movement in Weimar. There, the special glasses were used in the metal workshop to manufacture lamps, including the famous Bauhaus table lamp. For the glass version by Carl Jacob Jucker and Wilhelm Wagenfeld, 1923/24 (picture left) and also for the metal version by Wilhelm Wagenfeld 1924 (picture right).

Photo credits: Wilhelm Wagenfeld Foundation Bremen
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Gerhard Marcks (1889 - 1981), who headed the ceramics workshop of the Bauhaus until 1925, sketched the first drafts for the “Sintrax” coffee machine from Jenaer Glaswerk Schott & Gen. in 1924/25.

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“Sintrax” coffee machine from SCHOTT Jena, around 1928, designed by Bauhaus master Gerhard Marcks, based on the “Sintrax” glass filter devices. The “Sintrax” was the first household appliance that SCHOTT manufactured based on a design from a Bauhaus designer.

Photo: SCHOTT
From 1931 to 1935, Wilhelm Wagenfeld (1900 - 1990) was a freelance designer who designed an extensive range of heat-resistant household glasses for Jenaer Glaswerk Schott & Gen.

*Photo: Wilhelm Wagenfeld Foundation Bremen*

A classic of German design history: the Wagenfeld teapot from Jenaer Glaswerk Schott & Gen. from 1931, exhibited at the Museum of Modern Art in New York and other important art museums around the world.

*Photo: SCHOTT*

Production of the Wagenfeld teapot in Jenaer Glaswerk, photographed by industrial photographer Albert Renger-Patzsch, around 1935.

*Photo: SCHOTT*

Heat-resistant cookware from SCHOTT in Jena, around 1935, designed by Wilhelm Wagenfeld.

*Photo: SCHOTT*
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<th>The SCHOTT household glasses designed by Wilhelm Wagenfeld changed table culture. <em>Photo: SCHOTT</em></th>
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<td>The former Bauhaus master László Moholy-Nagy (1895 - 1946) and teacher of Wilhelm Wagenfeld developed a large-scale advertising campaign for SCHOTT’s “Jenaer Glas” household glasses from 1933 to 1937. This included printed advertising material for consumers and the trade as well as exhibition and trade fair booths. <em>Picture credits: Lucia Moholy-Nagy / Bauhaus Archive Berlin © VG Bild-Kunst</em></td>
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<td>Advertising print for household glasses from SCHOTT from 1933/34, designed by Lászlo Moholy-Nagy. His most influential means of design was the “Typo-Photo,” the combination of typography and photography. <em>Photo: SCHOTT</em></td>
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Advertising brochure of Jenaer Glaswerk Schott & Gen., 1935. In addition to household glasses, Wilhelm Wagenfeld also developed a range of innovative lamps for SCHOTT from 1931 on, including the models of the “Astax” series.

Photo: SCHOTT

After World War II, Bauhaus student Ernst Neufert, one of the leading German industrial architects after the war, planned the new main SCHOTT plant in Mainz, which went into operation in 1952.

Photo: SCHOTT

Heinrich Löffelhardt (1901 - 1979), Wilhelm Wagenfeld’s most important employee at the end of the 1930s, took over design responsibility for SCHOTT’s household glassware in Mainz in 1954. Löffelhardt had a decisive influence on industrial design in the post-war period.

Photo: Heidersberger / SCHOTT
Household glasses from SCHOTT in Mainz, designed by Heinrich Löffelhardt from 1954. Löffelhardt modified the classic round shapes from Wilhelm Wagenfeld to form square-round, trapezoidal shapes.

Photo: SCHOTT

Ilse Decho (1915 - 1978), one of the leading glass and porcelain designers of the GDR in the 1960s, designed the new household glasses for the VEB Jenaer Glaswerk Schott & Gen. from 1961 on. They replaced the old Wagenfeld range.

Picture credit: Grassi Museum Leipzig

Household glasses from VEB Jenaer Glaswerk Schott & Gen. from the 1960s, designed by Ilse Decho. Her designs with stackable tableware go beyond the Bauhaus tradition in terms of their strictly functional formal language.

Photo: SCHOTT

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