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The Bauhaus Link in the Life and Work of Émigré Artist Gerard Herbst

ABSTRACT

The German-born artist Gerard Herbst (1911-2011) arrived in Australia in 1939 with practically nothing. He would go on to transform a multitude of artistic fields such as typography, poster design, window displays, art education, film, theatre, photography, and textile design. This article contextualizes the work and life of Herbst by illustrating his Bauhaus-inspired education, migrant experience, and his ongoing artistic interactions and collaborations with émigré photographer Wolfgang Sievers (1913-2007) once in Australia. To situate and exemplify Herbst's deeply rooted German Modernist aesthetic we explore the connection and influence of prominent Bauhaus figures such as László Moholy-Nagy, Walter Gropius, and Josef Albers on Herbst's artistic creations and on the Prestige Studio, a multi-disciplinary industrial and commercial design studio, which Herbst ran. By demonstrating the central role that Herbst played as a major exponent of a German Modernism on Melbourne soil, we hope to further illuminate the complex Bauhaus' story of mobility and exchange between Australia and Germany.

Keywords: Australia, Gerard Herbst, Modernism, Bauhaus

On April 17, 1939, German designer Gerard Herbst (1911-2011) arrived in Port Melbourne, Australia aboard the *Romolo*. He bought with him an understanding of modernist traditions that would be met in Australia by a conservative preference for Australian Regionalism and a common view of modernity as a 'foreign disease'.[1] There are several key figures in the history of twentieth-century Australian art who were émigré artists, such as Gert Selheim, Schulim Krimper, Fred Lowen, Mark Strizic, and Ludwig Hirschfeld-Mack that were also active in Melbourne around the same time as Gerard Herbst, this paper is primarily concerned with Herbst's contribution to Australia and its connection to the Bauhaus.[2] Throughout his career in Australia Herbst was actively engaged in the fields of fields of design, advertisement, photography, film, theatre, and arts.

Before Australia: Herbst's Bauhaus Education

Herbst was born in Dresden, Germany on February 1, 1911. Herbst, known as the 'Scarlet Pimpernel' of Munich's Jews, helped smuggle Jews and their valuables to the Switzerland border and was imprisoned for his 'anti-fascist sympathies'.[3] He was strongly opposed to Nazism and fled Germany due to the turbulent political atmosphere. Gerard Herbst had helped his friend Kurt Jacob's family on their dangerous journey out of Germany after *Kristallnacht*, and in return, Kurt Jacobs helped Gerard emigrate to Australia in 1939 where they were reunited and remained lifelong friends.[4]

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[1] Topliss, 1996, p. 111.

[2] For more information on émigré artists, see Butler, 1997.

[3] Courage to Care, 'Gerard Herbst,' Courage to Care, Exhibition Centre: The Righteous, http://www.couragetocare.com.au/c2cPopup.asp?WebPointID=37&Style=1(accessed February 10, 2014).

[4] Their children Daniel Herbst, a violinist, and Peter Jacob, a percussionist, continued the friendship forged by their fathers.

Gerhard Herbst had a privileged upbringing. His father was employed as an engineer and technical director and his mother as a medical doctor.[5] In his teenage years, around 1925-1927, Herbst visited Monte Verità (literally Hill of Truth) in Ascona.[6] At that time, Ascona was an important meeting place for artists, and especially for those from the Bauhaus such as Paul Klee. For Herbst, this was a key moment in his exposure to Bauhaus ideas about art and movement. It seems likely, though, that this was but one of many encounters Herbst had with the Bauhaus between the mid-1920s and when he left Germany almost fifteen years later.

Herbst received teacher training in 1929 at Realschule Teachers Seminar College in Cottbus, Germany, and in 1931 obtained his degree at Handelsschule in Diploma Industrie & Handelskammer in *Formgestaltung* (the study of forms).[7] Although Herbst received his formal education primarily in the design field, he was also actively engaged with art, and held various artistic roles.[8] After completion of his studies, Herbst started working in Stettin for the textile company, Krueger and Wolff, and then later moved to Munich.[9] It was in Munich, where Herbst worked at a large department store, that he came into contact with the family of Julius Jacobs, owners of the popular Odeon Musikhaus. It was at the Musikhaus that László Moholy-Nagy noticed Herbst's window displays.[10] Although it is not possible to be entirely sure about the exact mentor relationship between Herbst and Moholy-Nagy, the available resources suggest it was an important one. Herbst himself noted an 'association with Prof. Moholy-Nagy, gaining recognition prior to closing down of the [Bauhaus] institute [for political reasons]'.[11] Herbst also notes his association with Moholy-Nagy in the acknowledgments of his short publication *Prestige Fabrics Design Studio 1945-1955* Herbst specifically thanks Moholy-Nagy writing 'I should like to acknowledge the following people I deeply admire. In humility and with gratitude I am indebted to my mentors… L. Moholy Nagy.'[12] We also know that Moholy-Nagy published Herbst's work in the Berliner textile periodical and clothing trade journal *Der Konfektionär* that ran from 1886-1933.[13]

Der Konfektionär, published by Schottlaender, ended abruptly when its Jewish Advertising Manager Ludwig Katz fled to Holland penniless.[14] Katz quickly went on to establish a new publication, *International Textiles,* in December 1933 (later renamed *The Ambassador*). Moholy-Nagy became the Art Director of *International Textiles* at the time of its launch from afar in

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[5] Herbst, 1995a, p. 1.

[6] Herbst, 1991a.

[7] Herbst, 1995a, p. 1. Gerard Herbst compiled a folder, 'Formgestaltung at RMIT Australia Circa 1960'. In this folder, he showcases the original work of his Australian students. His archive and material relating to this publication are held in the RMIT Design Archives.

[8] Herbst, 1967, p. 46.

[9] Weiss, 2000.

[10] Herbst, 1991b.

[11] Herbst, 1991b.

[12] His archive and material relating to this publication are held in the RMIT Design Archives in Melbourne and in the Museum of Applied Arts and Sciences in Sydney.

[13] Hume, Albers and Moholy-Nagy, 2006, p. 86.

[14] Because the production of the periodical halted in 1933, it can be assumed that the Nazi regime suppressed further production.

Berlin and later in Amsterdam.[15] The magazine, which contained fashion, textile design, and news regarding developments in both the textile and fashion industries, displayed Moholy-Nagy's 'wide range of elementary graphic devices and their agile permutation to direct the reader's mind through forceful, clear, legible and fresh layouts'.[16] Through this bi-monthly publication, Moholy-Nagy was able to (anonymously) reach readers in over thirty-five countries and attain a very wide diffusion of his Bauhaus aesthetics.[17] It is likely that Moholy-Nagy continued to publish Herbst's work in this publication. Although the extent of Herbst's association with the Bauhaus and Bauhaus masters such as Moholy-Nagy is not clear, it seems certain that Herbst's interaction with Moholy-Nagy and his exposure to his work runs much deeper than a one-time encounter in Munich. The influence of Moholy-Nagy, the grand Bauhaus innovator, as well as other key Bauhaus exponents such as Josef Albers, are clearly present in both the work and ideas of Gerard Herbst.

Founded by architect Walter Gropius, the Bauhaus in Weimar 1919-1925 (later Dessau 1925-1932 and Berlin 1932-1933) brought together an incredible diaspora of international artists, including the Hungarian Moholy-Nagy. Through these individuals, the school had a profound influence on twentieth century art and design not just in Germany, but globally as Bauhaus artists, teachers and students (as well as practitioners like Herbst who had come into its orbit) fled Europe and settled around the world. Like Moholy-Nagy – who went on to play a pivotal role in the establishment and dissemination of Bauhaus ideology as Director of the New Bauhaus in Chicago – Herbst would channel his learnings and creative interests into teaching and experimental collaborative practice across the arts, from typography, performance and photography, to graphic, industrial and product design.

Upon his arrival in a new Australian landscape, Gerard Herbst chose to anglicise his German birth name. He omitted the 'h' from Gerhard, to become Gerard. [18] Before the period of wartime migration brought an influx of artists seeking refuge in Australia, the Australian textile and design industry was small and rather modest. It was typical for the Australian industry to buy fabric designs from abroad, primarily from Europe, to print in Australia.[19] It was also common practice for Australian manufacturers to copy designs from overseas[20] or even to claim that local designs were European in origin to boost their prestige and appeal.[21] During the period when Herbst arrived, Modern design in Australia was not widely accepted due to the dominance of its Australian Regionalism, which was driven by a desire and preference for 'ornaments, brasses, palms, and gumleaf arrangements'.[22]

For a short time after his arrival in Melbourne in April 1939 Herbst found employment at Prestige Ltd. Herbst recalls that he 'worked on the methods of presentation for Prestige Hosiery obtaining full page notices in the USA. At the declaration of war I volunteered while Prestige

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[15] Hume, Albers and Moholy-Nagy, 2006, p. 86.

[16] Hume, Albers and Moholy-Nagy, 2006, p. 86

[17] Hume, Albers and Moholy-Nagy, 2006, p. 86.

[18] Herbst, 1991b.

[19] English and Pomazan, 2010, p. 113.

[20] DIA, http://www.dia.org.au/index.cfm?id=204; accessed May 2, 2014).

[21] Herbst, 1991b.

[22] Bogle, 1998, p. 54.

spun and wove fabrics for Australian and American parachutes'.[23] Shortly after this, Herbst served with the Australian Military forces. He was placed in the 4th Labour Company, which mainly performed heavy manual labour[24] such as 'digging trenches, building air raid shelters, or carrying heavy ammunition boxes'.[25] The employment company comprised of mostly alien workers, one of them being émigré photographer Wolfgang Sievers (1913-2007),[26] who would become good friends with Herbst and collaborate with him on future projects. Before emigrating to Australia, in the years of 1936 to 1938, Wolfgang Sievers had received an intense Bauhaus-inspired training at the *Contempora Lehrateliers fuer neue Werkkunst,* Contempora School for Modern Applied Arts in Berlin. Architect and interior designer Professor Fritz August Breuhaus founded the school, which operated under the guise of a private art school.[27] The training obtained at the Contempora, which was an offshoot of the Bauhaus and was based upon the core beliefs of the Bauhaus, proved to be pivotal for Sievers. According to Sievers, the formal name of the school had no significant meaning, but was intended to deter the National Socialist government from interfering with a non-government founded institution.[28] Thus, the Contempora offered some ideological shelter for the staff, which consisted of many former Bauhaus instructors, such as illustrator and commercial artist Otto Arpke, who had fled there after the suppression of the Bauhaus by the Nazis.[29] Also in the 4th Labour Company was architect Frederick Romberg (1913-1992), whose had received architectural training at the Swiss Federal Institute of Technology (ETH-Z) from 1933 until 1938.[30] Romberg had arrived in Australia in 1938 aboard the Mosel thanks to a traveling scholarship that he had been granted by the Swiss Federal Board of Education.[31] Romberg recorded the pain and turmoil that he and other émigrés experienced as soldiers in his unpublished autobiography. He recounts that amongst all of the soldiers:

> we aliens were invariably directed to the tail end of the queues. In the bare, draughty sheds in which we spent the nights we were given the last remaining spaces, after all the others had selected theirs. On the trains, too, there was apartheid: our compartments, too few and the most run down, were marked in large letters: 'Aliens'. I had never experienced this kind of thing before…Now I was the lowest of the low, - part of a distrusted bunch of outcasts thrown together in the Civil Aliens Corps, a despised offshoot of the Allied Works Council.[32]

Romberg goes on to say that at one point some Jewish individuals were 'complaining bitterly that they were treated no better than in Nazi Germany'.[33] In these passages, Romberg's

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[23] Herbst, 1991b.

[24] Sievers mentions his experience in an unpublished catalogue of photographs at the State Library of Victoria (Melbourne).

[25] Calado, 2000, p. 45.

[26] For more information on Sievers see Barclay, 2000 and Ennis, 2011.

[27] Schmidle and Groot, 2006, p. 202.

[28] Barclay, 2000, p. 33.

[29] Wasmuth, http://www.erichbalg.de/index.php?Action=showCitation&pId=2&ciId=2; accessed November 3, 2013.

[30] For more information on Frederick Romberg, see Edquist, 2000.

[31] Edquist, 2000, p. 17.

[32] Romberg, 1986, p. 190.

[33] Romberg, 1986, p. 191.

description of the demoralization he encountered goes on for several pages. He claims that the discrimination he faced was worse than the lack of privacy, exhaustion, injuries, and sickness that he encountered:

> We were as docile as cattle led to the slaughterhouse. The only consolation was that the Australian contingent of the convey, after all, was subject to the same hardships, but at least they were first when it came to tucker handouts or bedding for the night. It was the discrimination which I found the hardest to take.[34]

Although these three émigré artists experienced psychological, emotional, physical, and mental hardships, this experience was fundamental in shaping their future collaborations and exchanges. Even though the trio served together for less than two years in the 4th Labour Employment Company, their comradeship and friendship lasted long after they dispersed to conduct other duties for the war. Sievers, Romberg, and Herbst were all on the same 'outsider' side during their involvement in the labour companies and became natural allies. As Ennis writes, 'the forging of personal and professional relationships were central to the slow process of reconnection to a social body'.[35] The trio depended on each other for moral and social support. With a common language and shared German roots, Herbst, Sievers, and Romberg would go on to build a new future for themselves in Australia, each engaging in a separate artistic field but frequently converging with one another. Just as in the Bauhaus, 'all were regarded as brothers and sisters and a friendly comradeship united all members'.[36]

Herbst was able to overcome the challenges that he encountered while serving in the Armed Forces, and he was eventually promoted to the rank of Sergeant.[37] Around 1945, after six years of serving with the Armed Forces and with the smoke and residue of war slowly thinning and disappearing, Herbst was finally free to continue pursuing his artistic career.

Although Herbst never explicitly stated the exact reasons why he applied for citizenship immediately upon his arrival back to Melbourne after serving in the Armed Forces, one can assume that the experience of serving in the Armed Forces, and the sense of being an 'outsider' and 'alien' led to his decision to become an Australian citizen. In 1946, Herbst was naturalised, as was Sievers. Naturalisation also meant personal and professional freedom. Many émigré artists at the time who were not Australian citizens, such as Margaret Michaelis Sachs, were subject to a host of regulations governing housing, business, and even what they were allowed to own (wirelesses and cameras were regulated) due to their 'enemy alien' status.[38]

The Work of Gerard Herbst

After serving in the armed forces, Gerard Herbst resumed his artistic career, taking up a position as art director at Prestige Limited in 1946. For the following ten years, Herbst expanded the company, which had previously only produced fine silk hosiery, with the support of George

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[34] Romberg, 1986, p. 191.
[35] Ennis, 1997, p. 111.
[36] Hirschfeld-Mack, 1963, p. 4.
[37] Herbst, 1995a, p. 1.
[38] Ennis, 1997, p. 106.

Foletta. Under Herbst's as art director from 1946-1956, [39] Prestige was transformed into a Bauhaus-influenced studio and workshop where 'art and technical skills were practiced under one roof.'[40]

Prestige Limited was one of the few industrial design studios operating on Australian soil in the post-war period.[41] Herbst was responsible for expanding Prestige's creative work into artist-designed fashion fabrics and accessories (including ties and scarves). The studio was also one of the first in the post-WWII period to design fashion fabrics at a time when most textiles printed in Australia used designs created in Europe. From Herbst's perspective, 'the only competition for Prestige at this time was the very capable Alcorso (founder of Silk & Textile Printers Ltd in Sydney), Francis Burke and Hoad serving the craft and furnishing industry'.[42]
According to Herbst the primary sources of inspiration for these new designs at Prestige were publications; such as the publication of Walter Gropius' 1945 lecture presented in Chicago at the Institute of Design, Moholy-Nagy's *The New Vision-Abstract of an Artist*, and Moholy-Nagy's *Vision in Motion (1947)*.[43]

Prestige at that time was the first studio that implemented the central Bauhaus principles of experimentation and collaboration. As had been taught in the Bauhaus preliminary courses, Herbst too encouraged experimentation with a wide array of materials and methods in the Prestige studio and in his own courses. He advocated nonconventional uses of string, photographs, microscope images, paper and natural objects such as rocks and twigs, to create forms, patterns and collages. Like Moholy-Nagy, Herbst was not interested in superficial collaboration or as Moholy-Nagy iterated, 'simply pooling knowledge and talents'.[44]

Herbst was very peculiar and selective as to who would contribute to the ideas at Prestige. He was interested in hiring not just 'designers,' but also colourists and technicians.[45] An international staff of designers that would bring in fresh approaches to their collaborative atmosphere also appealed to Herbst. Most of the designers at Prestige were recent migrants like Polish Stanislaus Ostoja-Kotkowkski, the Austrian Susan Tandler, and the English Pauline Gray.[46] All would cooperate substantially on all stages of production from the inception of the design to the marketing and promotion of the product.[47] To illustrate this cooperation, Herbst stated that:

> Often designers in collaboration were responsible for a solution resulting from the ingenuity of one member and the dexterity of another. This at times freed the design of the constraints so often experienced by a draftsman…Colourways for a design are an example, seen in the bird design [where the] form [was] by Kotkowski, colour by Susan

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[39] Herbst, 1995a, p. 1.
[40] Herbst, 1995a, p. 6.
[41] English and Pomazan, 2010, p. 113.
[42] Herbst, 1991b.
[43] Herbst, 1995a, p. 14.
[44] Gropius, 1965, p. 79.
[45] Herbst, 1991b.
[46] Herbst, 1991b.
[47] Brennan, 1997, p. 158.

Tandler. Idea and execution were shared also with the production staff headed by Max Wymant. [48]

This sheds light on the distribution of contributions by the design staff for just a single work at Prestige. Prestige also incorporated the popular European practice of anonymity in design work, where the credit was assigned to the team rather than to a single designer.[49] This reflected the Bauhaus notion of comradeship and the Bauhaus' claim that all students were equals. Herbst was in agreement with Anni Albers's philosophy that 'the good designer is the anonymous designer … the one who does not stand in the way of the material; who sends his products on their way to a useful life without an ambitious appearance.'[50]

Such a cooperative, supportive atmosphere was conducive to producing new printing techniques that did not exist elsewhere in the world. For instance, the studio invented the transfer of gold leaf to fabric and most importantly, Herbst and his team created Phototex, a photographic screen-printing process.[51] The process consisted of first making a half-tone negative of the photograph to be reproduced. Then, a piece of boiling silk would be sensitised in the same manner that a block of metal is sensitized when producing a block for a newspaper photograph. In the next step, the half-tone negative would be printed to the sensitised silk and then developed, producing the photographic effect on the silk screen.[52] Finally, the design would be printed on the fabric using normal silk-screening methods.

Herbst often photographed his work (Fig. 1) as did Wolfgang Sievers. Herbst claimed to have taken private photography lessons in Berlin and often took photographs for Prestige himself. This interest in photography further illustrates Herbst's broad artistic range. With such proficiency in various artistic fields, Herbst simply cannot be labelled as 'designer,' 'photographer,' 'film-maker,' or 'instructor.' His interest in production surpassed any one specific medium.

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[48] Herbst, 1991b.

[49] This practice makes it very difficult to identify and attribute designs belonging solely to Herbst.

[50] Albers, 1947, p. 52.

[51] English and Pomazan, 2010, p. 113.

[52] English and Pomazan, 2010, p.113.

Fig.1 Gerard Herbst, *Hand holding dummy handbag with Vivien Leigh Phototex fabric*, around 1950, Museum of Applied Arts & Sciences, Sydney. Gift of Gerard Herbst, 1991. 91/503-9/118.

Sievers' photograph of *Gerard Herbst and Prestige Materials, Red Bluff, Sandringham* (Fig. 2), is one of the most intimate photographs as it was taken in 1950 near Sievers' home in the bayside suburb of Sandringham in Melbourne.[53] This photograph gives us an insight into the relationship between Sievers and Herbst. In various interviews, they claimed each other as 'friend' and the

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[53] Ennis, 1997, p. 112.

two often collaborated as they shared similar Bauhaus sensibilities and visions. Unlike the rest of the photographs Sievers took for Prestige, Sievers took this photograph outside in nature away from the Prestige studio and exhibition sites. Sievers and Herbst travelled to a place close to Sievers' personal life and place of residence. With, Herbst as model and Sievers as photographer, the two worked together to create this image that exemplified their shared interest in light and dark shadows.

Fig. 2 Wolfgang Sievers, *The designer Gerard Herbst with his design of Prestige material at Red Bluff, Melbourne, 1950*. Black and white photograph, 50.1x 40.3 cm, Canberra, National Library of Australia, an24412430.

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This photograph also, of course, functioned as an advertisement for Prestige Limited. Herbst waves a Prestige textile that contrasts beautifully with the shimmer in the water. The photograph does not reveal if Herbst looks out to sea or inland, towards his new home. Light shines through the fabric, illuminating the textile design as the focal point of the photograph. The photograph functions as a portrait of Herbst, and the fabric is like an extension of his body. But, as only the silhouette of Herbst is visible, the photograph also plays with the idea of anonymity that was so pivotal to the design environment at Prestige. In this manner, the photograph also serves as a portrait of Prestige Limited and the designers who worked there.

This photograph is an ideal example of the dynamic nature of Sievers' approach. Unlike his Australian peers and much more like the Bauhaus artists in Germany, Sievers never made a distinction between his commissioned work and his art.[54] Just as this photo of Herbst served as an advertisement to attract a consumer's attention, it was also an intriguing photograph that captured a man being dignified by work, a Bauhaus theme also prominent in Sievers' industry photographs. Within the photograph, there exists the textile designed by man, a textile that was created with tools, the textile that is as part of man, and a natural gleaming body of water surrounding man.

This photograph also raises questions about the migrant experience and the Bauhaus utopian ideal. Is Herbst standing victoriously, waving a flag of conquest? At the time the photograph was taken, Herbst and Sievers had both become well established since their arrival in 1938/9. They had found solid employment, they had been granted citizenship, and they had overcome their experiences serving in the armed forces. They were no longer the vulnerable outsiders, but the triumphant protagonists responsible for transforming Australia's arts. Sievers' bold capture can be seen as a response to the migrant experience; demonstrating that not only had Herbst survived, but also that he conquered, a testimony to both a personal and an industrial triumph of expression. The photograph also reveals Sievers' Bauhaus training, which complemented Herbst's work and vice-versa. For example, it is strongly reminiscent of *Strand* (Fig. 3*)*, taken by Sievers' photography instructor back at the Contempora, Erich Balg. Balg's photograph, taken more than thirty years earlier, contains the same vibrancy and energy of an elusive shadowy figure alongside a reflective body of water with sky and clouds hanging overhead.

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[54] Ennis, 1997, p. 115.

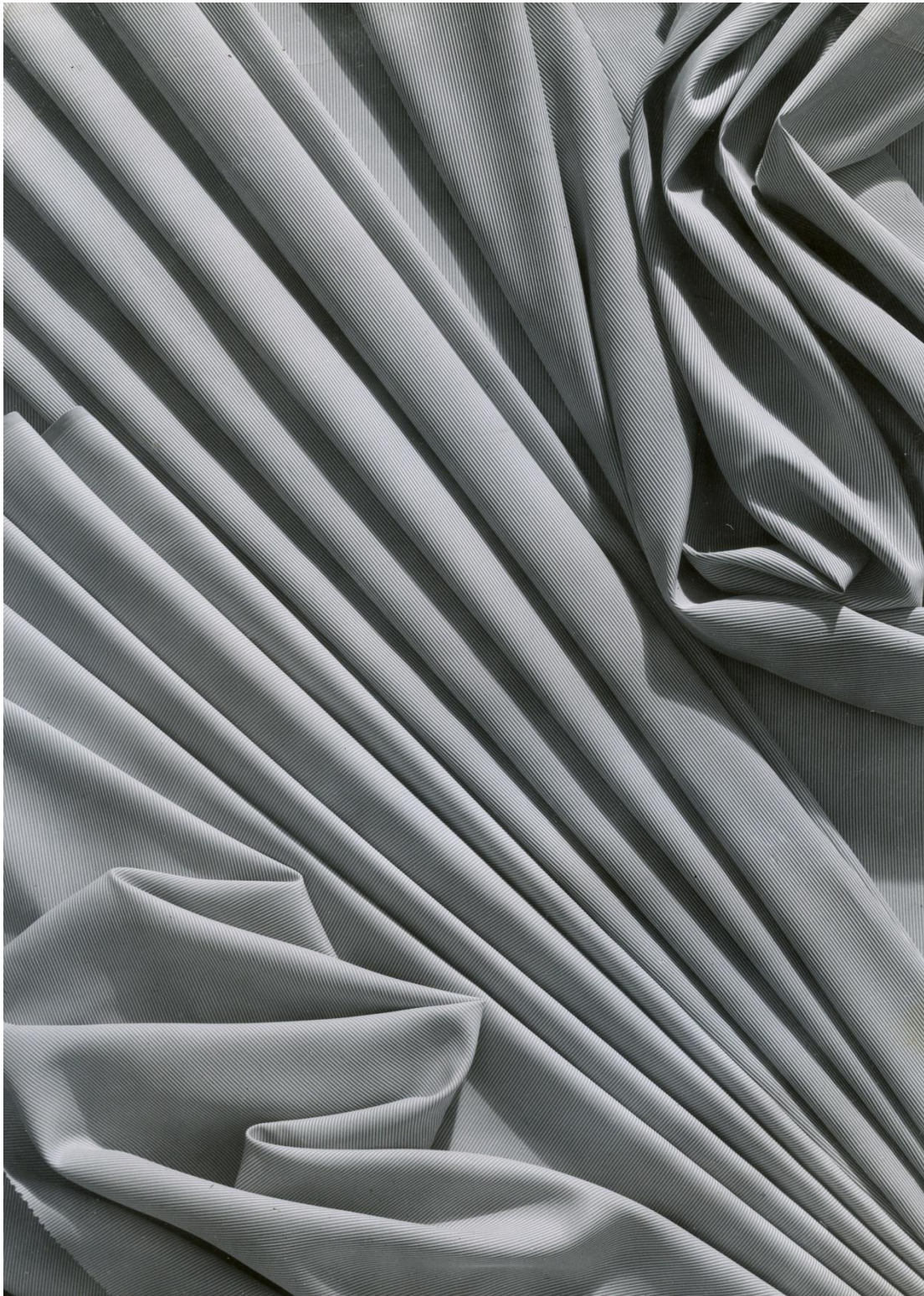Fig. 3 Erich Balg, *Strand*, 1920. Gelatin silver, 21.7 x 15.3 cm. (© Erich Balg).

Fig. 4 Wolfgang Sievers, *Prestige material by Gerard Herbst, Melbourne*, 1951. Black and white photograph, 46.5x 37.3 cm, Sydney, Museum of Applied Arts & Sciences, 91/503-9/13. (Gift of Gerard Herbst, 1991).

Fig. 5 Wolfgang Sievers, *Advertisement for Prestige Ltd ties/Australian Rayon Weavers*, Melbourne, around 1950. Sydney, Museum of Applied Arts & Sciences, 91/503-9/128. (Gift of Gerard Herbst, 1991.)
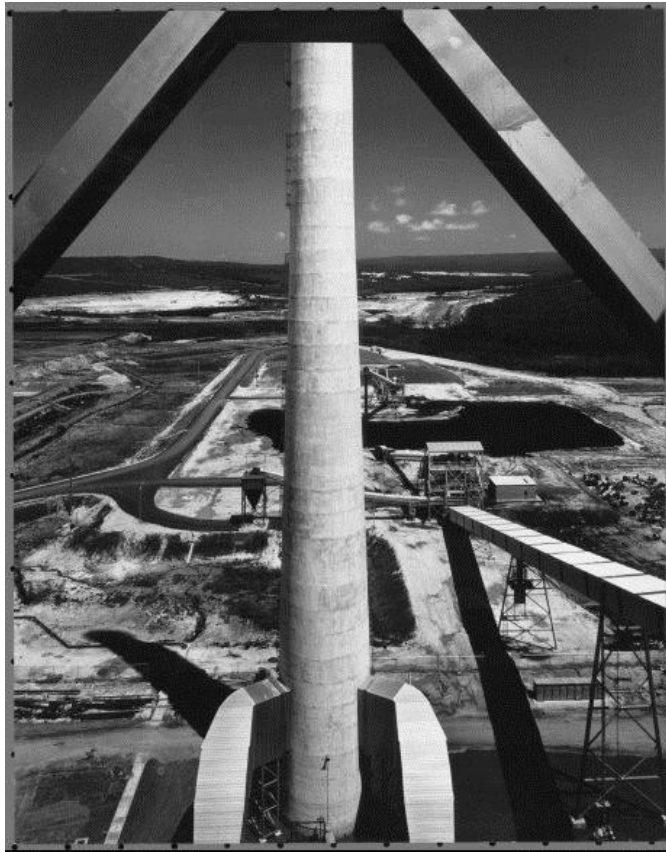
Fig. 6 Wolfgang Sievers, *Alcoa chimney at brown coal mine*, *Anglesea*, *Victoria* 1960. Black and white photograph, 50x 39.2 cm, Canberra, National Library of Australia, an24451469.

Prestige material designed by Gerard Herbst (Fig. 4), taken in 1951, was also intended to be used as an advertisement for Prestige Limited. Sievers' photograph concentrates on the natural folds of the textile that dominate the overall composition of the photograph. Because of the use of New Photography and its close-up approach, the folds and their respective shadows become so dramatic in their size and tone that they transform the material into something else. Distinguished Bauhaus artist-designer Anni Albers described the possibility of textiles as architecture:

> textiles for interior use can be regarded as architectural elements. In contrast to other elements their special characteristic is their dynamic quality. Fabrics above all else are pliable and being pliable they can change their position. We draw a curtain to let in

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> light or to shut it out; to close off a section of space or to open it up; we spread out a cover or fold it.[55]

Applying this idea Sievers' has photographed the folds and shapes with the same architectural sensibilities that he relied upon when photographing Frederick Romberg's buildings. The vivid folds are like architectural components that give life to the static fabric.

Another instance where Sievers' has transformed textile and form into architecture can be seen in a photograph advertising a Prestige tie (Fig. 5). This photograph demonstrates Sievers' attraction to schematic shapes; in this case, a series of triangles that Sievers similar to those he focused on when shooting an industry photograph at a coal mine (Fig. 6). The coal mine photograph, like the tie advertisement, contains the same upward-facing arrow shape, and a preference for two identical side forms that sustain a bold middle figure. The hands in the tie photograph give the tie structure and support the same way that the interworking components of architecture and industry such as tubes, wires, and beams provide in the coal mine photo.

Window Displays

Herbst was a strong advocate for raising the poor standards of window displays in Australia. He frequently wrote about the shop window as part of visual education, in an echo of the Bauhaus principles of purity in design.[56] He stated that **'**shop window artists in the 1950's in the Melbourne city centre were aware that a kind of extended education in the street environment could not but help shape the quality, the character, aspirations and 'human conditions' of Australians**'.**[57]

He himself designed many shop windows in Collins Street – the same street where Sievers' studio was located – including the windows of the optometrist John Browning. Like Moholy-Nagy, Herbst was extremely meticulous in his window design because he regarded it as an essential tool of proliferation, engagement, and communication. When Moholy-Nagy was in London in 1936, he worked on window displays at Simpsons, the grand department store. As Krisztina Passuth suggests, Moholy-Nagy used shop-windows as 'a late evocation of the Bauhaus spirit'[58], with window display becoming a Bauhaus stage and platform. Like Moholy-Nagy, Herbst strove to engage the spectator as a viewer of art and not just as a consumer. Because of this, Herbst preferred a simple structure and a simple design when displaying objects so that none of the materials would be overlooked.

It was through his passion for window displays as an art form that Herbst received international recognition. In 1955, Herbst's fabric design display for Prestige Studio had the honour of gracing the cover of *Das Schaufenster*, 'a leading European publication devoted to exhibition and presentation techniques'.[59]

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[55] Albers, 1948, p. 33
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[56] Herbst, 1974.
[57] Herbst, 1991.
[58] Passuth, 1985, p. 65.
[59] Herbst, 1995a, p. 12.

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Film and performance

While at Prestige, Herbst was involved in various film projects that were used as innovative advertising methods.[60] Among the films that Herbst created were *Fabrics in Motion*, *Language of Design*, *Portraits in Fabric*, and *Ways with Paper*. *Fabrics in Motion* was created to introduce Prestige textiles to a broader Australian audience. Its premiere took place on 27th May 1953 at the Brighton Town Hall.

Fabrics in Motion is representative of the Bauhaus' founding philosophy in the way that it used an array of arts and crafts – such as dance, design and the 'fabrics' themselves – to create a unified whole. The choreography was painstakingly 'gestalted' (choreographed into a unified whole) by Ruth Bergner.[61] A catalogue designed by Herbst accompanied the film, music was provided by a guitarist, and acting by Douglas Kelly. June Bronhill provided commentary and James Turner read a poem. Sievers photographed the production.[62] Each of these elements was very consciously presented. The choreography, for example, was designed to accord with the particular colour and character of each of the thirty-eight Prestige textile designs shown.[63] The colours of the fabrics were bright and lively, mostly acetate rayon fabric, designed to capture the viewer's attention.

Because Wolfgang Sievers photographed *Fabrics in Motion* while it was being filmed, an interesting photographic dimension is added to the performance as the movements of the dancer become frozen in time. The resulting images show a graceful figure framed by a frozen setting (Figs. 7 and 8).

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[60] Herbst, 1951, p. 39.
[61] Herbst, 1995a, p. 12.
[62] Herbst, 1995a, p. 12.
[63] Herbst, 1995a, p. 12.

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Fig. 7 Wolfgang Sievers, *Dancer Valerie Grieg of the Victorian Ballet Guild Modeling Prestige Ltd fabric*, taken during the filming of 'Fabrics in Motion', Melbourne, 1953. Black and white photograph, Sydney, Museum of Applied Arts & Sciences, 91/503-9/142. (Gift of Gerard Herbst, 1991.)

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Fig. 8 Wolfgang Sievers, *Dancer Valerie Grieg of the Victorian Ballet Guild modelling Prestige Ltd fabric*, taken during the filming of 'Fabrics in Motion', Melbourne, 1953. Black and white photograph, Sydney, Museum of Applied Arts & Sciences, 1991. 91/503-9/137. (Gift of Gerard Herbst.)

Fig. 9 Wolfgang Sievers, *Figure with Prestige fabric and illustration*, taken during the filming of 'Fabrics in Motion', Melbourne, 1953. Black and white photograph, Sydney, Museum of Applied Arts & Sciences, 91/503-9/143. (Gift of Gerard Herbst, 1991.)

A shadowy figure, (possibly the choreographer), was captured by Sievers during the filming of the performance (Fig. 9). This photograph functions as a portrait as does another photograph that Sievers took of Herbst, which captured a private moment in the studio (Fig. 10). Sievers' discreet photograph captures the artists as attentive, focused and engaged. Looking to the left with one elbow resting upon a knee, and the chin cupped in the hand, the posture resembles Auguste Rodin's *The Thinker* and it illustrates the idea of the artist as constantly absorbed in their work. Sievers' camera allows the viewer to see behind the scenes of the performance.

Sievers' documentation of this shadowy figure absorbed in preparations for the performance also raises the question of voyeurism. Susan Cairns raises this idea, stating that we, the audience of Siever's highly-charged images, 'find ourselves turned into voyeurs on a scene of voyeurism – looking both at those who are looking (Fig. 9*)* and those who are being looked at (Figs. 7 and 8)'.[64] Thus, Sievers' camera has captured a sense of the intimate interactions that occur during a performance.

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[64] Cairns, 2011, http://www.powerhousemuseum.com/imageservices/2011/10/gerard-herbst/#sthash.j2NInEbP.dpuf; accessed May 4, 2014.

Fig. 10 Wolfgang Sievers, *Gerard Herbst in Prestige design studio with textile designs*, Melbourne, 1952. Black and white photography, Sydney, Museum of Applied Arts & Sciences, 1991. 91/503-9/111. (Gift of Gerard Herbst.)

Sievers' photographs are much more than promotional images for the film; they act as a window into Prestige's textiles and Herbst's vision for animating those textiles. The photographs also reveal Sievers' skills as a photographer went beyond just capturing architecture and other inanimate objects. In these photos he shows the folds and fall of the fabric on a moving human body. This film allowed Herbst to show an Australian audience a dynamic presentation of fashion and art that was charged with stimulating ideas combined with a fresh vision to 'awaken' Australia from its 'khaki syndrome,' a term coined by Herbst to describe the years spanning 1939-1946, which had been dominated by neutral and boring khaki. As Herbst writes, 'the idea to associate dancing and colour in order to emphasize the beauty of some textiles, to underline their charm and variety… was indeed as original as daring'.[65] According to Herbst, the spectators at the performance and the film were intrigued and amazed by the stage backdrop, which consisted of a 'dark-blue starry sky, apparently infinite, the cosmic depth being suggested by cleverly combined light-and-shadow plays'.[66] Like Oskar Schlemmer, the Bauhaus theatre master, Herbst incorporated a surrealist element, in this case the galactic background, to transport the spectators to a playful and whimsical dimension.

The film is further evidence of Herbst's fascination with the way that fabrics could communicate, the rhythm of them, and their ability to convey liveliness and movement. With productions such as *Fabrics in Motion*, Herbst was able to present his collection beyond the glass windows of Australian stores such as David Jones, Manton, Myer, Foy and Gibson, and Hicks Atkinson, onto the stage, into film and onto portable still photographs. Although Herbst did not win any major awards for this film, Herbst's *Language of Design* won the Cineservice Documentary Film Award in 1951.[67] Prestige Fabrics took this film to the International Textile Exposition in Lille, France in 1951 where it won critical acclaim.[68] Sievers' photograph (Fig. 11) was included in a French newspaper reporting the International Textile Exposition.

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[65] Herbst, 1951, p. 39.
[66] Herbst, 1951, p. 39.
[67] Herbst, 1995a, p. 13.
[68] Herbst, 1995a, p. 13.

Fig. 11 Photograph by Wolfgang Sievers published in 'Les Nouvelles Litteraires', Paris, 'Robe de Plage drapée réallsée dans un tissu créé par Gerald Herbst de Moulburne Pour L'Exposition Textile Internationale de Lille'.

Posters and Exhibitions

> Poster art is not only memorable by composition, illustration and text, the retentive characteristics of poster art are unique. It is an art form that not only hones the sense of perception of the urban dweller, but also enhances the cityscapes - Herbst 1991.[69]

Poster design became an essential element of Herbst's communication and design methods. Herbst's standards for posters were very high and he often wrote about the need to raise poster standards in Australia. Over the course of fifteen years, Herbst also amassed a collection of over two thousand posters, the majority serving to provide insight into the power of communication in European design practice.[70]

Herbst also created poster designs to promote exhibitions and for other advertising.[71] Herbst's curriculum vitae cites more than fifty listings of active promotion separated into the following five categories:

> *(I) Visual Communications at the R.M.I.T (Royal Melbourne Institute of Technology)*
> *(II) Promoting Poster Art at Deakin University, Belmont, Victoria*
> *(III) Promoting Poster Art at the Mornington Peninsula Arts Centre*
> *(IV) Promoting the Art of Film Posters at the Melbourne Film Festival*
> *(V) Promoting the Art of Posters- Melbourne/Prahran City Libraries*

Notably, amongst these categories, Herbst cites several events that referenced the Bauhaus and the European approach and aesthetic. These include (but are not limited to): the 1977 'The Universal Language of Posters' at the Caulfield Art Centre; the 1978 'The Bauhaus' Address given at the Caulfield Art Centre; the 1978 'Bund der Gebrachsgraphiker FRG' Address given for the Goethe Institute; the 1980 Recent European drawings/ Goethe Institute / Lecture/ Catalogue/ Text; the 1981 Poster Art from Munich (Simplicissimus) Exhibition 10; the 1987 Munich in Melbourne/June/July Theatre Posters from R.R.G. Te Munich Kammerspiele; and, the 1989 'Recent poster art from Cologne, Munich, Berlin' August 3- September 5.

The poster created by Gerard Herbst for Wolfgang Sievers and Helmut Newton's exhibition at the Federal Hotel in Melbourne in 1953 (Fig. 12), illustrates the fellowship that existed at that time between émigré artists with similar backgrounds. Newton, also an émigré, had trained in Berlin with one of the most established society photographers Yva (Elsie Neulander Simon). Newton had fled Germany in 1937, around the same time as Herbst and Sievers, and within a couple of years had similarly made his way to Australia. Stylistically, Herbst's poster employs Moholy-Nagy's functionalist principle with superfluous decorative elements kept to a minimum. Moholy-Nagy's design aesthetic was wary of 'decorative effects that jeopardized the core

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[69] Gerard Herbst, 'Preface to List of Poster Exhibitions,' unpublished manuscript. MAAS Material 91/503, Publicity material for poster exhibitions.

[70] 'Textiles in the Archive of Art & Design,' Victoria and Albert Museum, Online Museum, Web Team, http://www.vam.ac.uk/content/articles/t/textiles-in-the-v-and-a-archives/ (accessed 20 March 2014).

[71] The Ian Potter Museum of Art (the University of Melbourne) houses over two thousand of the posters Herbst collected and created. See Ian Potter Museum of Art, http://www.art-museum.unimelb.edu.au/collection/named-collections/namecol/8; accessed May 2, 2014.

principles of a book, or a poster, chair, teapot, or building'.[72] For an exhibition dealing with vision (the title was *New Visions in Photography*) Herbst chose two eyes, reduced to simple geometric forms and placed in the centre of the poster to present a unified image. The eye forms, also convey the most important information: the names of the artists. Herbst's use of black and white for the poster is also in keeping with the fact that the majority of the photographs at the exhibition would be in black and white.

Fig. 12 Wolfgang Sievers, *Poster designed by Gerard Herbst for the Wolfgang Sievers/ Helmut Newton New Visions in Photography exhibition*, 1953. Black and white photograph, 47.4 x 36.8 cm, Canberra, National Library of Australia, an24412516.

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[72] Eskilson, 2012, p. 221.

Fig. 13 Wolfgang Sievers, *Wolfgang Sievers and Helmut Newton's New Visions in Photography exhibition held at the Federal Hotel, Collins Street*, 1953. Black and white photograph;,15.7 x 24.9 cm, Canberra, National Library of Australia, OBJ 160861625 PIC WS 1485A LOC PIC Album 1032/65.

Interestingly, the 'W' in Wolfgang and the 'S' in Sievers are the only capitalised letters in the entire poster. The eye containing Sievers' name is placed on top and overlaps with that of Newton's. The white circle of the eye where Sievers' name is written contrasts more successfully with its black background, than the black circle containing Newton's name matching the background, making Siever's name stand out and suggesting that Herbst was consciously using small but effective techniques to promote Sievers.

Sievers took photos to document his exhibition with Helmut Newton (Figs. 13 and 14). Newton mainly exhibited photographs of fashion, theatre and portraits.[73] Sievers exhibited his main areas of interest: photographs of architectural and industrial themes. Their joint statement at the exhibition – clearly on show for all to view – clarified that their aim was 'to demonstrate through actual work done, the potential of industrial and fashion photography as a means of better promotion and bigger sales in business today'.[74] With the collaborative vision of all three artists, the fine and applied arts were united with the practicalities of industry and economy.[75]

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[73] Ennis, 2011, p. 51.
[74] Ennis, 2011, p. 52.
[75] Barclay, 2000, p. 29.

Fig.14 Wolfgang Sievers, *Wolfgang Sievers and Helmut Newton's New Visions in Photography exhibition held at the Federal Hotel, Collins Street*, 1953. Black and white photograph,15.7 x 24.9 cm, Canberra, National Library of Australia, an24429884.

While at RMIT, in 1964, Herbst organised an exhibition for his students called 'Face to Face' and held at the National Gallery of Victoria (Figs. 15 and 16*).* The exhibition was intended to show the students' representations of graphic messages and to prompt a reconsideration of current Australian design standards and values. Sievers was again the photographer of the exhibition and the majority of his photographs were focused on capturing the reduced, simplified designs produced by the students.

In 1970, Herbst arranged the 'Design with Paper' exhibition with his students at RMIT. Paper Mills Limited sponsored the exhibition, which was held at the Australian Design Centre, known as the education section of the National Gallery of Victoria. The exhibition was the result of Herbst's workshop at RMIT where he had encouraged experimentation, as he had done previously in the Prestige design studio. The students experimented specifically with paper, and were expected to handle and manipulate the paper by corrugating, cutting, rolling, bending, weaving and scoring it to gain a better understanding of form. This idea of experimentation with paper was something that had been a key component in the Bauhaus preliminary course. Josef Albers, who taught the preliminary course at the Bauhaus from 1927-1928, had 'encouraged his students to create without machinery; forcing students to comprehend the properties of each material utilized and thus, the basic rules of creativity and design'.[76]

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[76] Droste, 2002, p. 140.

Fig. 15 Wolfgang Sievers, *Royal Melbourne Institute of Technology's "Face to Face" exhibition at National Gallery of Victoria*, 1964. Gelatin silver, 21 x 25 cm. Black and white photograph, 15.7 x 24.9 cm, Canberra, National Library of Australia, an14131924-4.

Fig. 16 Wolfgang Sievers, *Royal Melbourne Institute of Technology 'Face to Face' Exhibition at National Gallery of Victoria*, 1964. Gelatin silver, 21x25 cm, from *Decor inspiration*, vol. 4, no. 1, May 1952, pp. 37-39.
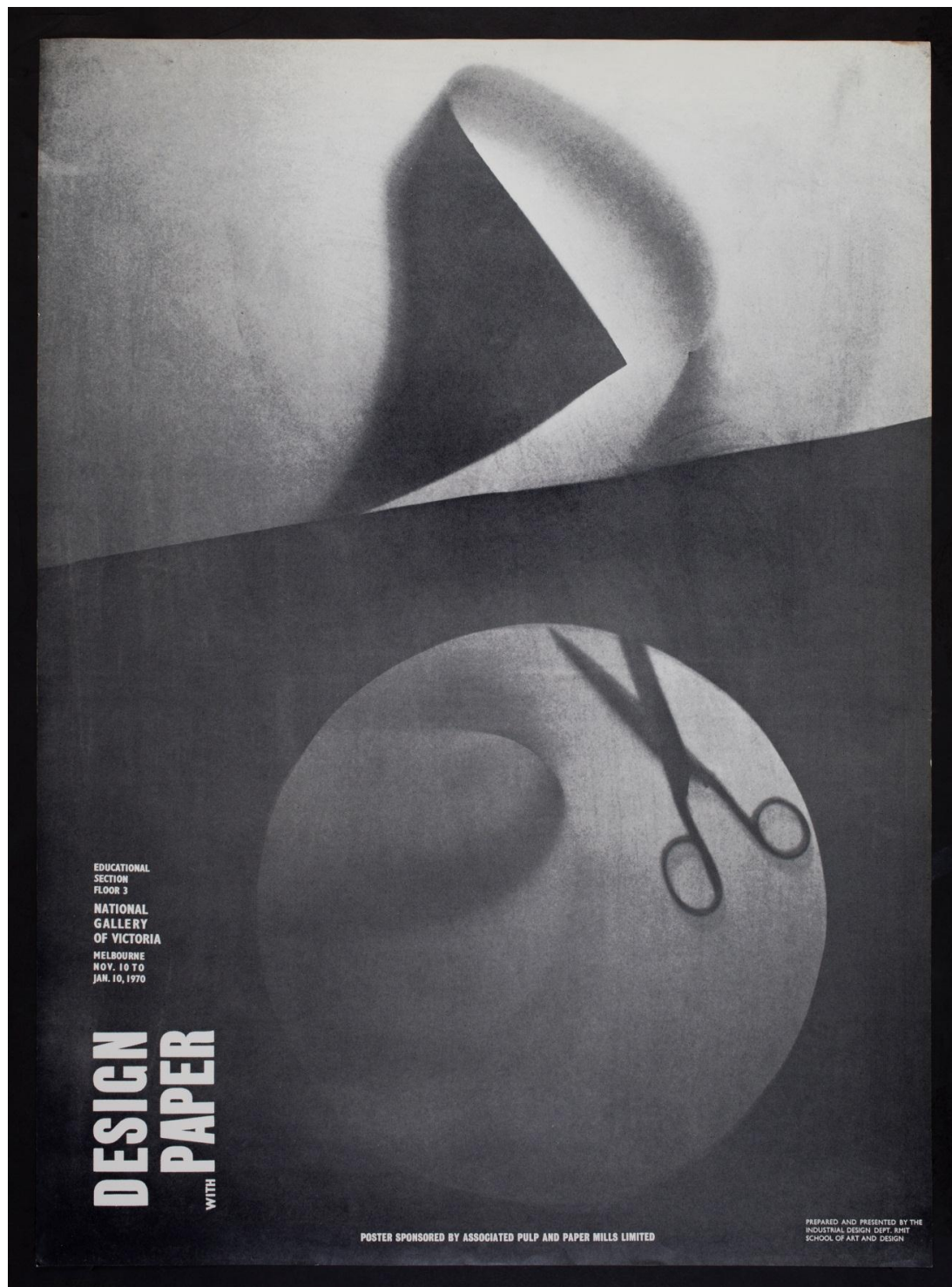
Fig. 17 Gerard Herbst, *'Design with Paper' exhibition poster, presented by the Industrial Design Department RMIT School of Art and Design, held at National Gallery of Victoria, November 1969 - January 1970.* Sydney, Museum of Applied Arts & Sciences, 91/503-7/7. (Gift of Gerard Herbst, 1991.)

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Herbst's poster for the exhibition (Fig. 17) is as important as the exhibition. This poster based on a photogram demonstrates Herbst's Bauhaus sensibilities and his interest in Moholy-Nagy's experimentation with photograms. Both El Lissitsky and Moholy-Nagy were 'fascinated with the process of photography and illustrated examples of photograms in *The New Typography*, where objects were exposed directly on light-sensitive plates in the darkroom'.[77] According to Moholy-Nagy, the 'photogram' – a conflation of the words 'photo' and 'diagram' – emphasised 'the non-retinal core of the photographic process and engaged the logic of the indexical 'track,' the mark left as the direct record of an action.' In Herbst's photogram, the 'tracks' can be understood as representing the process of handling paper and cutting it, represented by the scissors.

Teaching Career

> We endeavor to develop in talented and selected students their latent sensitivity and talent for good design… to make students aware of their social responsibilities in the work they undertake… to encourage systematic methods of problem solving as a step towards the production of imaginative work… and to train the student in those scientific and technical disciplines through which his designing will express itself. - Herbst, 1951.[78]

After leaving Prestige in 1956, he went on to teach full-time at the Melbourne Technical College (RMIT)[79] where he became one of the first lecturers of industrial design at RMIT. Herbst became Senior Lecturer at RMIT in 1960, teaching with flair and passion. There he introduced a new structure to the program influenced by the Bauhaus. The course covered 'studies in the fields of product design (special emphasis on reconciliation of economic, manufacturing, material, aesthetic and human factors), exhibition and display, communication and graphic design, and package design'.[80]

Herbst stated that his background was 'with the Bauhaus school and looking at design in a holistic manner, *Formgestaltung*'.[81] The exposure to these ideas during his education in Germany had a significant impact on the rest of his career. According to Herbst, the concept of *Formgestaltung* is what paved the path to designing for industry, then to industrial arts, to *Esthetique industrielle*, and finally to the most common form, industrial design.[82] Herbst constantly promoted *Formgestaltung* as a lecturer and instructor at RMIT, where his ideas influenced the younger generation of students whose future would shape Australia. Herbst, never shy when it came to expressing his dissatisfaction with the arts in Australia, warned the younger generations that design lacking the *Gestaltung* of form would result in a disintegrated society in a state of anomie.[83]

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[77] Raizman, 2003, p. 194.
[78] Herbst, 1967, p. 46.
[79] Prestige would later merge with Australian Holeproof Hosiery Company Pty Ltd in 1964 and both would be taken over by Pacific Dunlop in 1968.
[80] Herbst, 1995b.
[81] Crafti, 2003, http://www.dia.org/au/view_article.cfm?id=35; September 30, 2003.
[82] Herbst, 1974, p. 11.
[83] Herbst, 1974a, p. 19.

Fig.18: Unknown, *Student work created at RMIT*. Taken from Gerard Herbst's 'Formgestaltung at RMIT Australia Circa 1960'.

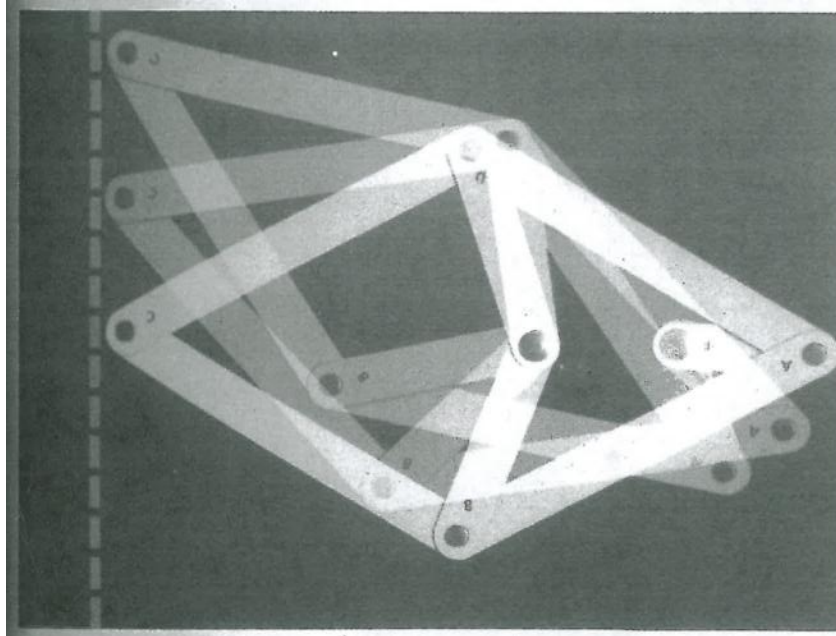Fig. 19 Unknown, *Student work created at RMIT*. Taken from Gerard Herbst's 'Formgestaltung at RMIT Australia Circa 1960'.

Herbst's aims for the course he offered at RMIT mirrored Moholy-Nagy's aims for the Bauhaus. Both Herbst and Moholy-Nagy regarded familiarity with mechanical processes as very necessary. Even more necessary was an artistic consciousness that would fuel a broad knowledge

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across a variety of fields rather than specializing in a single discipline. Herbst also shared with Moholy-Nagy a passion for experimentation and his successful dissemination of this principle is evident in the experimental work of his students *(*Figs. 18 and 19*)*. These works, by unknown students, appear to be photograms that are stylistically very similar to Moholy-Nagy's photograms.

Herbst's teaching methods were innovative and took seemingly unrelated topics and fused them together as a way of surpassing learning barriers. Herbst included language education with design education. For example, he created the following puzzle, or steps, to demonstrate proper German grammatical usage:

> *Step I: Naming of shapes (die Kirche)*
> *Step II: Short descriptive phrases (eine kurze Strasse, der Tura ist spitz)*
> *Step III: Phrases with prepositions (das Schiff ist unter der Bruecke)*
> *Step VI: Pupils are now invited to form sentences or questions, by manipulating shapes.*
> *Step VII: Pupils are invited to manipulate shapes and tell a story.*[84]

In addition to broadening the students' artistic minds the exercise also – according to feedback Herbst received back from his students – enabled many students to understand grammatical rules that they had been unable to comprehend before undertaking the exercise.[85]

Finally, the Manifesto Herbst created with his class in 1981 exemplifies the way he worked and the legacy he left at RMIT. The Manifesto encompassed design education and poster design (and its typography). As can be seen below, the Manifesto, which echoes Walter Gropius' call for art to serve a social role, aimed to reform design standards in Australia:

> *We state:*
> *That posters in general lack not only artistic consciousness but even the most basic design skills. Government banks and industry have failed to convey the unique aspects of this country, and have not provided adequate facilities to integrate poster exhibits organically into the cityscape.*
>
> *We state:*
> *That teacher training, art and design courses in tertiary institutes have equipped the young in the skills of visual communication. After graduation, however, their talents are wasted.*
>
> *We state:*
> *That advertising displays, which cover large areas of city space ought to assume aesthetic responsibility besides being concerned merely with business and commercial transactions. The extraordinary freedom of expression enjoyed by the graphic media calls for the acceptance of extraordinary responsibility and further.*

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[84] Herbst, 1995b.
[85] Herbst, 1995b.

> *We state:*
> *That visually a sale and service oriented city environment, which mainly speaks in jargon, and blatant and persuasive clichés has influenced and corrupted the value judgment of many. It has therefore been reasonable to speculate that a great many people assume a similar irresponsible, mercenary and often lawless attitude.*
>
> *We state:*
> *That the mad proliferation of ever-new barrages in the visual electronic media upon the viewer and listener will eventually by its own nature become ineffective and self defeating. However, a well designed poster through its typographical beauty art and design possesses a unique subliminal and conscious strength thus attaining to superior quality of communication with regard to fruitfulness and effectiveness.*[86]

Herbst was a senior lecturer at RMIT until 1976, but he never fully retired from teaching, nor did he ever stop trying to raise the standards of design in Australia. He was a key proponent of the dissemination of the Bauhaus' teaching methods from Germany to an international audience. Through RMIT, one of the leading educational establishment in Melbourne, Herbst was able to exert influence on and provide access to the design world.[87]

Beyond education, Herbst also made an important contribution to Australia's arts and culture scene, disseminating 'the Modern' in Melbourne. He worked hard to promote the ideals of German Modernism and to diversify the culture and aesthetics of the rather homogeneous Anglo-Celtic culture of Australia, which did not really become open to multiculturalism and the concept of difference until the 1970s.[88] This transition happened slowly, after new migrants like Herbst and Sievers demonstrated the possibilities of working creatively across textile design, architecture, photography, performance and other aspects of life and culture, including food, teaching, and even hair design.[89] Herbst's own work, like that of his émigré contemporaries, demonstrates the triumph of migration. He produced innovative work across a variety of artistic fields. With his modern assertiveness and dedication, Herbst had disembarked from the *Romolo* with his Bauhaus experience and ideology in his luggage, and with this he was able to create new opportunities in Australia and to go on to become a successful artist and design advocate.

Veronica Bremer

Veronica Bremer is an American Ph.D. candidate in Art History and Theory at Jacobs University in Bremen under the supervision of Professor Isabel Wünsche. She has been involved with the DAAD-ATN Exchange Program between Germany and Australia whose primary focus

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[86] Herbst, 1981.
[87] Brennan, 1997, p. 158.
[88] Butler, 1997, p. 4.
[89] One pioneer of hair design is Lillian Georgina Frank (nee Jacobs b.1936) a Jewish refugee who fled Burma with her family in 1941, arriving in Australia in the 1950s.

is the reception of German Modernism and the Bauhaus in Australian art, architecture, and art education between 1920 and 1960. She studies the influence of the Bauhaus on the work of Australians Dahl and Geoffrey Collings and British-born Richard Haughton James. She currently resides in Germany.

Anne-Marie Van de Ven

Anne-Marie Van de Ven is an Applied Arts Curator at the Museum of Applied Arts and Sciences, Sydney where she has made a major contribution to the development of the Museum's holdings of Australian design and photography archives, including the Gerard Herbst/Prestige Ltd design archive, the Florence Broadhurst collection and the Bruno Benini fashion photography archive. Drawing on these collections, Anne-Marie has curated numerous exhibitions and displays, including the ground breaking Creating the Look: Benini and fashion photography exhibition for the 2010 Sydney Design Festival.

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Illustrations

Fig.1 Gerard Herbst, *Hand holding dummy handbag with Vivien Leigh Phototex fabric*, around 1950, Museum of Applied Arts & Sciences, Sydney. Gift of Gerard Herbst, 1991. 91/503-9/118.

Fig. 2 Wolfgang Sievers, *The designer Gerard Herbst with his design of Prestige material at Red Bluff, Melbourne, 1950*. Black and white photograph, 50.1x 40.3 cm, Canberra, National Library of Australia, an24412430.

Fig. 3 Erich Balg, *Strand*, 1920. Gelatin silver, 21.7 x 15.3 cm. (© Erich Balg).

Fig. 4 Wolfgang Sievers, *Prestige material by Gerard Herbst, Melbourne*, 1951. Black and white photograph, 46.5x 37.3 cm, Sydney, Museum of Applied Arts & Sciences, 91/503-9/13. (Gift of Gerard Herbst, 1991).

Fig. 5 Wolfgang Sievers, *Advertisement for Prestige Ltd ties/Australian Rayon Weavers*, Melbourne, around 1950. Sydney, Museum of Applied Arts & Sciences, 91/503-9/128. (Gift of Gerard Herbst, 1991.)

Fig. 6 Wolfgang Sievers, *Alcoa chimney at brown coal mine*, *Anglesea*, *Victoria* 1960. Black and white photograph, 50x 39.2 cm, Canberra, National Library of Australia, an24451469.

Fig. 7 Wolfgang Sievers, *Dancer Valerie Grieg of the Victorian Ballet Guild Modeling Prestige Ltd fabric*, taken during the filming of 'Fabrics in Motion', Melbourne, 1953. Black and white photograph, Sydney, Museum of Applied Arts & Sciences, 91/503-9/142. (Gift of Gerard Herbst, 1991.)

Fig. 8 Wolfgang Sievers, *Dancer Valerie Grieg of the Victorian Ballet Guild modelling Prestige Ltd fabric*, taken during the filming of 'Fabrics in Motion', Melbourne, 1953. Black and white photograph, Sydney, Museum of Applied Arts & Sciences, 1991. 91/503-9/137. (Gift of Gerard Herbst.)

Fig. 9 Wolfgang Sievers, *Figure with Prestige fabric and illustration*, taken during the filming of 'Fabrics in Motion', Melbourne, 1953. Black and white photograph, Sydney, Museum of Applied Arts & Sciences, 91/503-9/143. (Gift of Gerard Herbst, 1991.)

Fig. 10 Wolfgang Sievers, *Gerard Herbst in Prestige design studio with textile designs*, Melbourne, 1952. Black and white photography, Sydney, Museum of Applied Arts & Sciences, 1991. 91/503-9/111. (Gift of Gerard Herbst.)

Fig. 11 Photograph by Wolfgang Sievers published in 'Les Nouvelles Litteraires', Paris, 'Robe de Plage drapée réallsée dans un tissu créé par Gerald Herbst de Moulburne Pour L'Exposition Textile Internationale de Lille'.

Fig. 12 Wolfgang Sievers, *Poster designed by Gerard Herbst for the Wolfgang Sievers/Helmut Newton New Visions in Photography exhibition*, 1953. Black and white photograph, 47.4 x 36.8 cm, Canberra, National Library of Australia, an24412516.

Fig. 13 Wolfgang Sievers, *Wolfgang Sievers and Helmut Newton's New Visions in Photography exhibition held at the Federal Hotel, Collins Street*, 1953. Black and white photograph;,15.7 x 24.9 cm, Canberra, National Library of Australia*,* OBJ 160861625 PIC WS 1485A LOC PIC Album 1032/65.

Fig.14 Wolfgang Sievers, *Wolfgang Sievers and Helmut Newton's New Visions in Photography exhibition held at the Federal Hotel, Collins Street*, 1953. Black and white photograph,15.7 x 24.9 cm, Canberra, National Library of Australia*,* an24429884.

Fig. 15 Wolfgang Sievers*, Royal Melbourne Institute of Technology's "Face to Face" exhibition at National Gallery of Victoria*, 1964. Gelatin silver, 21 x 25 cm. Black and white photograph, 15.7 x 24.9 cm, Canberra, National Library of Australia*,* an14131924-4.

Fig. 16 Wolfgang Sievers, *Royal Melbourne Institute of Technology 'Face to Face' Exhibition at National Gallery of Victoria*, 1964. Gelatin silver, 21x25 cm, from *Decor inspiration*, vol. 4, no. 1, May 1952, pp. 37-39.

Fig. 17 Gerard Herbst, *'Design with Paper' exhibition poster, presented by the Industrial Design Department RMIT School of Art and Design, held at National Gallery of Victoria, November 1969 - January 1970.* Sydney, Museum of Applied Arts & Sciences, 91/503-7/7. (Gift of Gerard Herbst, 1991.)

Fig. 18 Unknown, *Student work created at RMIT*. Taken from Gerard Herbst's 'Formgestaltung at RMIT Australia Circa 1960'.

Fig. 19 Unknown, *Student work created at RMIT*. Taken from Gerard Herbst's 'Formgestaltung at RMIT Australia Circa 1960'.