

Back numbers

Copies of **Form 3**, **Form 4** and **Form 5** (all 3/6, USA \$1) are still available, post free, from 78 Norwich Street, Cambridge. No. 3 includes three essays by Charles Biederman, work by Robert Pinget and Ian Hamilton Finlay, and an article by El Lissitzky, as well as a supplement on 'phonic' poetry. No. 4 features Eugen Gomringer writing on concrete poetry, and the first of the Black Mountain College series, including Albers' account of his courses at Ulm and a critique of Albers' 'Graphic Tectonics'. Also Lev Nusberg on Russian 'Kinetism', two further essays by Biederman, and a poem by Anselm Hollo. No. 5 contains Hans Jaffé's 'De Stijl and Architecture', features on Bernard Lassus and Raoul Hausmann, and in the Black Mountain series John A. Rice, George Zabriskie and designs for college buildings by Walter Gropius and Marcel Breuer. In the 'Great Little Magazines' series, No. 3 carries 'G', No. 4 'Mccano' and No. 5 'Ray'.

Form on microfilm

A microfilm edition of Form for the benefit of libraries, in volumes of one year (four issues) at a time, is shortly to be published by University Microfilms and will be available to subscribers to the paper edition. In due course backfile volumes will also be available. All enquiries should be addressed to University Microfilms Library Services, Xerox Education Division, Ann Arbor, Michigan 48106, U S A.

Letters to the Editors	4
Russian Unofficial Art: 'A Fairy Tale about a Firm Road' , by Stuart Lawrence	5
Autumn Sequence , poems by David Chaloner	11
Totality through Light — The Work of Laszlo Moholy-Nagy by Istvan Kovacs	14
Black Mountain College (3)	
The Total Approach by John Everts	20
Black Mountain College: A Diary by Jean Charlot	26
Great Little Magazines, No. 6: De Stijl	29
Author Index Part 1, to Theo van Doesburg	30

We are pleased to announce Form's new association, as from this issue, with the Department of English at Exeter University, under Professor the Reverend W. M. Merchant; and trust and anticipate that the collaboration will prove a happy one.

Despite most generous financial help from Exeter and from the Arts Council however, it has been necessary to raise the UK price of the magazine to 5/- (£1 annual subscription). We very much regret the increase, and guarantee no more rises in price beyond this.

Editors	Philip Steadman
	Mike Weaver
	Stephen Bann

Published by Philip Steadman at 78 Norwich Street, Cambridge, England, in collaboration with the Department of English at the University of Exeter, and with financial support from the Arts Council of Great Britain. Printed by W. Hart and Son Ltd., Saffron Walden, Essex. All matter in 'Form' is copyright. The name 'Form' is a registered trade-mark.

How to obtain **Form** regularly

Fill in your name and address, cut out this form and send it either with a cheque or else with the completed Banker's Order below, to Form, 78 Norwich Street, Cambridge

Please send me **Form** each quarter, at a yearly subscription rate of £1 (USA \$5). I wish the subscription to begin with the
*March/June/September/December issue

Name _____

Full address _____

*I have filled in the Banker's Order below.

*I enclose cheque for

* (cross out whichever is inapplicable)

Form Banker's Order

To _____

(Name of Bank) _____

(Address of Bank) _____

Please pay to the account of Form Magazine, at Westminster Bank Ltd., Bene't Street, Cambridge, the sum of one pound (£1) due on
and pay a similar sum due on the same date of each succeeding year until further notice

Name _____
Full address _____

Date _____

(Signed) _____

2d stamp _____

In 1944, I was artist-in-residence at the University of Georgia, Athens, Georgia. The Charlot family, at the time we left for Black Mountain College: myself, my wife Zohmah, Ann, 4 years, John, 3 years, Martin, born in Athens, 3 months old. Also our colored maid, Maud.

June 23

Leave Athens 1.30 p.m. Arrive Asheville at 8 p.m. Dinner, To B.M. At Lodge. Baby noisy. Bad night.

24

See campus. Coffee at Eddie Dreier's. Siesta. Shop in town: lamps etc. Bathe in lake.

25

Sunday. Mass 10.30. The children bathe all day long. Picnic at Study Bldg.

26

Bathe in lake with Zohmah and John. Read *Siennese Ptg.*

27

Vist to our new home. No ice box! Tea at Bobby Dreier's.

28

I am to paint the house tomorrow!

29

Paint all day long. I paint the house under the supervision of a house painter. Help comes from 4 girl students. Bathe 5 p.m.

30

a.m. I paint the kitchen floor. Our things not yet arrived from Athens. p.m. Things arrive. Unpack in new house. Bad night. Somewhat sad.

July 1

At house. Uncrate the Bendix. Carry boxes to basement.

2

Wunsch to house. We buy 10 tickets for a radio raffle.

3

Our new house is called 'The Black Dwarf'. We sleep in it.

4

Evening, general meeting. Speech Wunsch, etc.

5

Evening, informal class. We begin tomorrow. Awaiting arrival Albers. Anni lends us an Albers painting for the house: 'Visitation'. (*The title of the ptg. was not the artist's*

own. My wife called it so, saying she was not overjoyed to have two pregnant women depicted on our walls. For others, it was an abstraction.)

6

2 p.m. Class. Model in bathing suit. Rain.

8

To B.M. village. Need gas ration tickets to go to church. See Fr. Kerry. Evening.

Concert. Great Mendelsohn. After, at the Jalowetz's.

9

Mass 10.30. Swap Fr. Kerry gas tickets for concert tickets. We receive in new house. I do hollandaise with margarine and lemon. Good. Evening: work in studio.

11

My class on theory of art. A few drawings.

12

Sort art photos for dept. Mostly rejects from Fogg. Evening: lecture by Jalowetz. Beautiful rendition of Bach/Monteverdi.

16

Albers arrives. Happy to see him. After dinner short talk by Albers in the Round House.

17

Opening of Art Institute. Schedules arranged. The Breitenbachs here. My drawing class. Bathe.

8.15. I talk on Breughel to

10.15. Then to the Albers.

(*Those evening talks were part of the Art Institute, open to all.*)

19

Class p.m. painting. Zohmah prepares tea with hot spices. Evening. Lotti Leonard talks on song.

20

To Asheville in Bobbycat. Buy

groceries, other materials. Evening. Square dancing in dining hall. Nice.

(*The Bobbycat was the Dreiers' station wagon.*)

21

a.m. Albers class on design. Very interesting.

p.m. Tea at Bobby's for Breitenbach.

22

Drawing class a.m. Albers also corrects.

Evening. Yela Pessl at harpsichord. Beautiful concert well attended. *Tombeau de Couperin.*

23

Mass 10.30. I begin drawing on the piles in view of painting a fresco.

24

My first class on composition: '2 dimensions'. Anni and Albers both attend. Task given: an analysis of Taddeo Gaddi and Giotto.

Draw on piles. Also draw Yela at harpsichord.

Evening. Breitenbach lectures on photography. Party at the Albers'.

25

a.m. My drawing class. p.m. Panel on art education.

Evening at Yela Pessl. Good goulash.

26

Drawing class held in the open. I put paper for cartoon on pile No. 1.

Evening. Mrs Gilmore (*Elizabeth Gilmore Holt*) talks on 'The third kind of madness'.

Chocolate at the Albers afterwards.

27

a.m. Draw cartoon for *Inspiration*. On brown paper with chalk highlights.

Breitenbach photographs me before cartoon fresco.

p.m. To Asheville w. Wunsch. Buy *Rembrandt* and *Vermeer*.

28

a.m. Albers' class on design. Mimbres pottery. Disagreeable interruptions. I begin draw panel No. 2 *Tempest*. We lash tarpaulin over cartoon. Red snapper for dinner. Evening. Panel on the dance w. Agnes de Mille. After, square dancing. Zohmah dances.

29

a.m. Drawing class. p.m. Continue cartoon of panel No. 2, version 2, from a drawing posed for by Mary. Evening. Brahms concert. Esther Worden Day visits from Blue Ridge.

30

Mass. At breakfast Breitenbach takes photographs of the children. Tea at the Straus'. Dinner at the Dreiers', w. onion soup. Agnes de Mille, Humphrey. Baby Martin gives us a bad night.

31

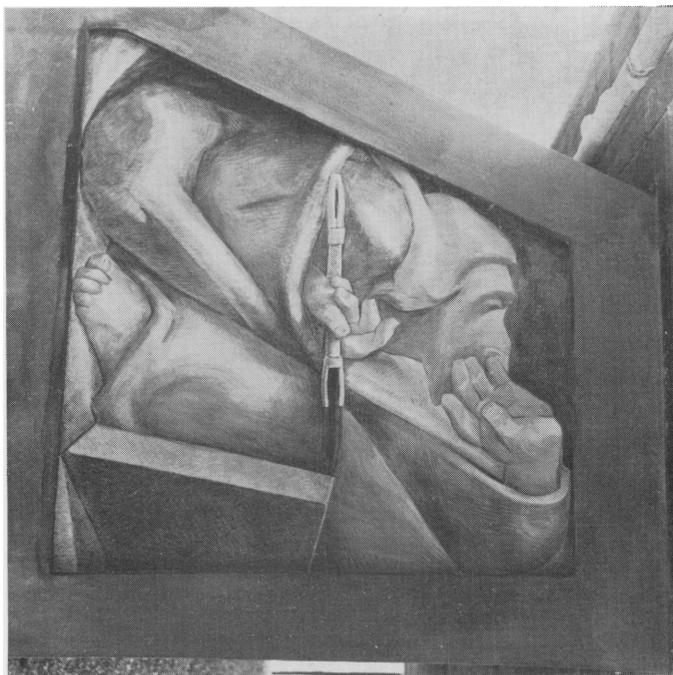
a.m. Class in composition. Correct 'home work' after Giotto, Daddi. p.m. Show Agnes de Mille photos of Georgia murals, the cartoons etc . . . Evening, Breitenbach lectures on photo portraits.

August 1

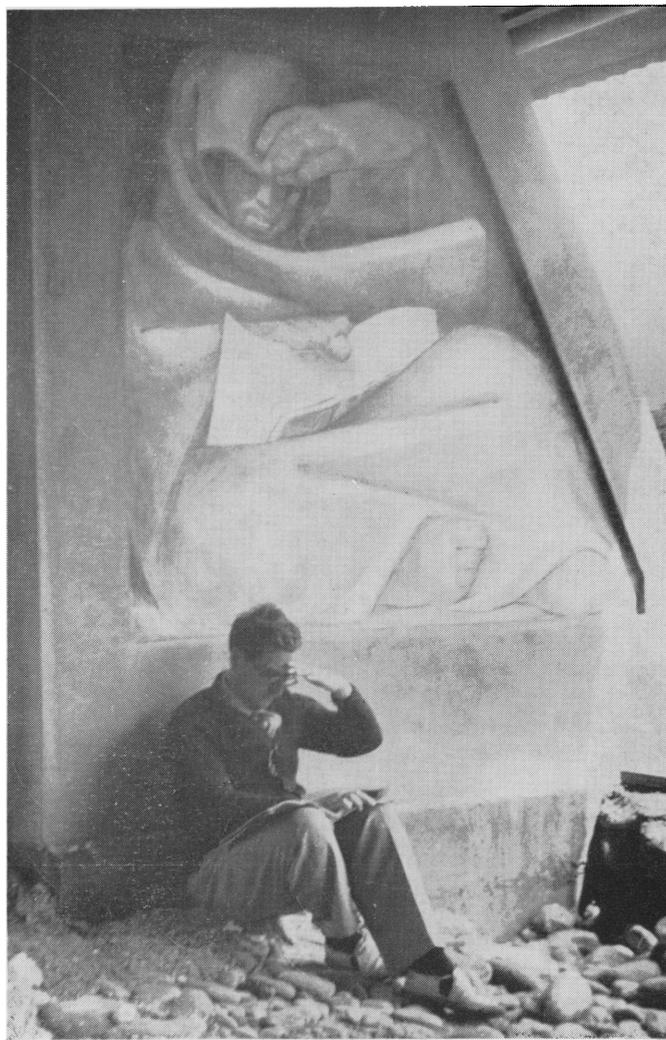
Drawing class. p.m. I write synopsis Mexican murals book for Knopf. Evening at Albers. See his paintings. New ones beautiful. We speak of an exchange. Schnapps.

(*Eventually the book was published by Yale Univ. Press under the title 'Mexican Mural Renaissance, 1920-1925'.*)

'Tempest', mural by Jean Charlot, B M C 1944. Photo courtesy State Department of Archives and History, Raleigh, N.C.



'Study', mural by Jean Charlot, B M C 1944 with Charlot posing for his completed work. Photo: Zohmah Charlot



2

a.m. Class. p.m. I finish writing synopsis book for Knopf. Evening. I talk on El Greco. After, party at house. Martin discovers his feet.

3

Work on Mexican book w. Zohmah. Students help change paper for panel No. 2. Will begin tomorrow version 3. Bathe in lake w. Zohmah and children.

4

a.m. Design class by Albers, on textures. p.m. Finish drawing version 3, panel 2. Evening. Run extra slides El Greco in North Lodge.

7

Amédée Ozenfant arrives a.m. Students meet new professors. 10.30. My class in composition. p.m. Children to doctor. Martin takes shot for whooping cough. Evening. Rudofsky lectures (on costume). After, party at the Albers'. Zohmah comes dressed à la Rudofsky, in a bedsheet.

8

Drawing class a.m. and p.m. general assembly, secret. Decisions taken split faculty. 18 students are out, including Mary Krieger who comes to see me. After tea, good class on sculpture by de Crefft: how to fill in the stone silhouette. After dinner see photos. Great tension felt all day apropos the decisions taken.

9

De Crefft attends my drawing class. No model available so we use a cushion instead. (*The janitor, who often found a professional pretext to peek in at the life class, was disappointed that day.*) Evening. Ozenfant lectures. Illustrates with beautifully

chosen pebbles and shells. After, party at Albers'. Mary to go to Smith College.

10

Begun version 2 of panel 1. Telephone call: old putty lime is not to be found.

p.m. Present at class on Plato by Dr Straus. Very interesting. After dinner, square dancing. I dance. Long conversation w. de Crefft.

11

Design class Albers. Folded paper, cut paper. p.m. Finish version 2 of panel 1. More compact. After dinner Ozenfant shows his own slides in Lodge. After, at Albers': Ozenfant, de Crefft, myself. Look at paintings. Drink. Good conversation.

12

Drawing class a.m. and p.m. begin trace panel 1. Evening concert. Zohmah has a cold. We leave early.

13

Mass 10.30. At 2 p.m. general meeting all B.M. people. Explosion! My mason arrives. We talk about the fresco job.

14

Mason here at 8.30. Begins fresco job. Frame put on panel 2 with help from Faith (a student) etc . . . Mary grinds colors, after the blends from the maquette. We shall keep samples of colors for each day in test tubes.

(*In fresco painting, the colors are pre-mixed dry pigment, before they are ground in water.*)

9.30. My class. Composite image of plan and elevation. p.m. I paint portrait of Yela Pessl, 8" x 10". Given to her. Evening, Rudofsky talks on

costume. After, Ozenfant and de Creeft at house.

Conversation.

15

To Mass late for lack of gas.

Drawing class a.m. Two models pose together. The mason finishes both frames.

To Asheville w. Zohmah.

Bought fresco brushes, and a haircut.

Evening. Ozenfant lectures in French to French class on the XVIIIth Century.

16

Drawing class a.m. Mason puts on second coat, 4 of cement to 1 of sand. Tomorrow, final coat. p.m. I show the cartoons to Ozenfant. His criticism: not enough space for the volumes.

Evening. Ozenfant lectures on pre-forms. After, party at the Albers', with Gropius present.

17

Fresco begun. Mason puts mortar from 7.15 a.m. to 1 p.m. Too wet. Rain p.m. I paint area 1 of panel 1 *Inspiration* to 5.30. Rather good. Mary, Faith, Joan help. Very tired. Zohmah brings dinner to house in the rain.

After, last talk by Ozenfant. Questions answered.

18

Panel 1, area 2. Mason works from 7.15 to 12.30 p.m. Mason puts area 1, panel 2. I paint to 6 p.m. J. B. Neumann arrives. Happy to see him.

19

Panel 2, area 2. I paint from 8.30 to 3 p.m. Rather good. Wunsch celebrates completion frescos with cocoa and coffee. Evening. Concert. Beethoven. Schubert.

(The two panels were painted in three days. It appears that

on the 18th, I painted both area 2, panel 1, and area 1, panel 2.)

20

Mass 10.30. Good sermon. De Amico arrives. Picnic dinner in the forest. De Creeft cooks Catalan rice and chicken. Very good. Gropius present. etc . . .

22

Albers, good drawing class a.m. and p.m. Mary leaves. We accompany her to B.M. village. Also to get gas for our own departure. Evening. J. B.

Neumann displays facsimiles of fifteenth century woodcuts in dining hall. Talks about them.

23

Drawing class a.m. The board refuses us the gas needed to go to Mass. Zohmah sad, I upset.

p.m. Zohmah makes decorations with paper birds for tonight's party.

Evening. Gropius lectures on post-war housing. Birthday party for Charles. Costumes. Gropius disguised with lobster antennae.

26

a.m. Zohmah goes to get train reservations. I help hang Albers' show. Large ptgs. on pillars. Also shows stained glass and black and white. Nice effect. Johnnie goes fishing w. Archie. Evening concert Edward Steuermann.

28

a.m. Class in composition. Fourth dimension. Analyse the *Meninas* of Velasquez with the help of a three-dimensional maquette by Dick Albany.

p.m. Work on my coming lecture on Albers.

Evening. Gropius lectures on city planning w. accent on the

family as unit. After, old-fashioned reception at Wunsch's.

29

a.m. I walk through the woods to prepare Albers' lecture.

Meet J. B. Neumann who works on his lecture!

16 drawings for Sheed. Work on opera costumes for Cohan, Saturday.

(The drawings were for 'The Trumpet', the trade publication of the publishers, Sheed and Ward.)

After dinner, I talk in French to French class. Subject French painting in the XVIIIth Century.

30

a.m. Drawing class. Work on lecture in the woods.

Evening. My talk, 'Josef Albers, his life and times'. Use original ptgs. instead of slides. After, party at Albers'.

31

I prepare to hang my show: photos of Georgia murals and the painting bought by Hansgirt. Very tired.

Evening. Good lecture by J.B.: 'From Rembrandt to Klee'.

After, to the Lowinskys'.

September 1

Paint portrait Maud a.m. oil 10" x 8". For the children if she must leave us.

p.m. Paint portrait Bobby Dreier for her. 10" x 8".

Evening. Hang in the dining hall the cartoons for the frescos made here.

2

Cut paper accessories for Jalowetz party. Telegram from Mabel (*Maud's mother*) that Maud can stay with us.

p.m. Pack. Visit the Jalowetz. Concert, all cantata XVI

Century with Lowinsky. Milhaud, Claudel with Jalowetz. Beautiful.

After, comical bull fight arranged by de Creeft. John Reiss as *Presidente*. Very successful.

3

Mass 10.30. Rehearsal 2 p.m. Flute and Orpheus.

5 p.m. Compare notes on students with Albers and de Creeft.

Evening. Opera. After, with Zohmah to Leonard.

4

Last day at Black Mountain. Finish packing. The whole family dines at dining hall. Coffee at Lowinsky's. The Albers take us to the station. Train (for New York) leaves 4.30 p.m.