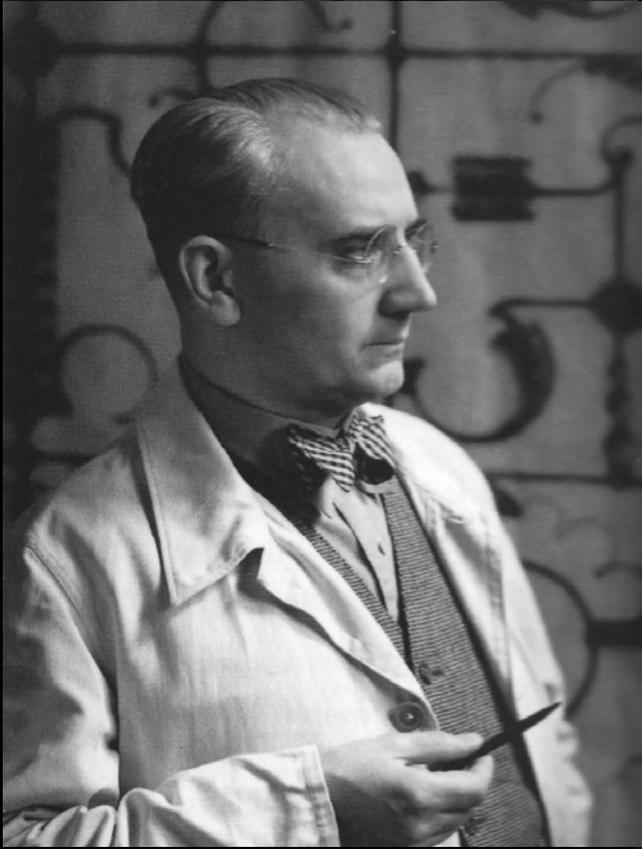


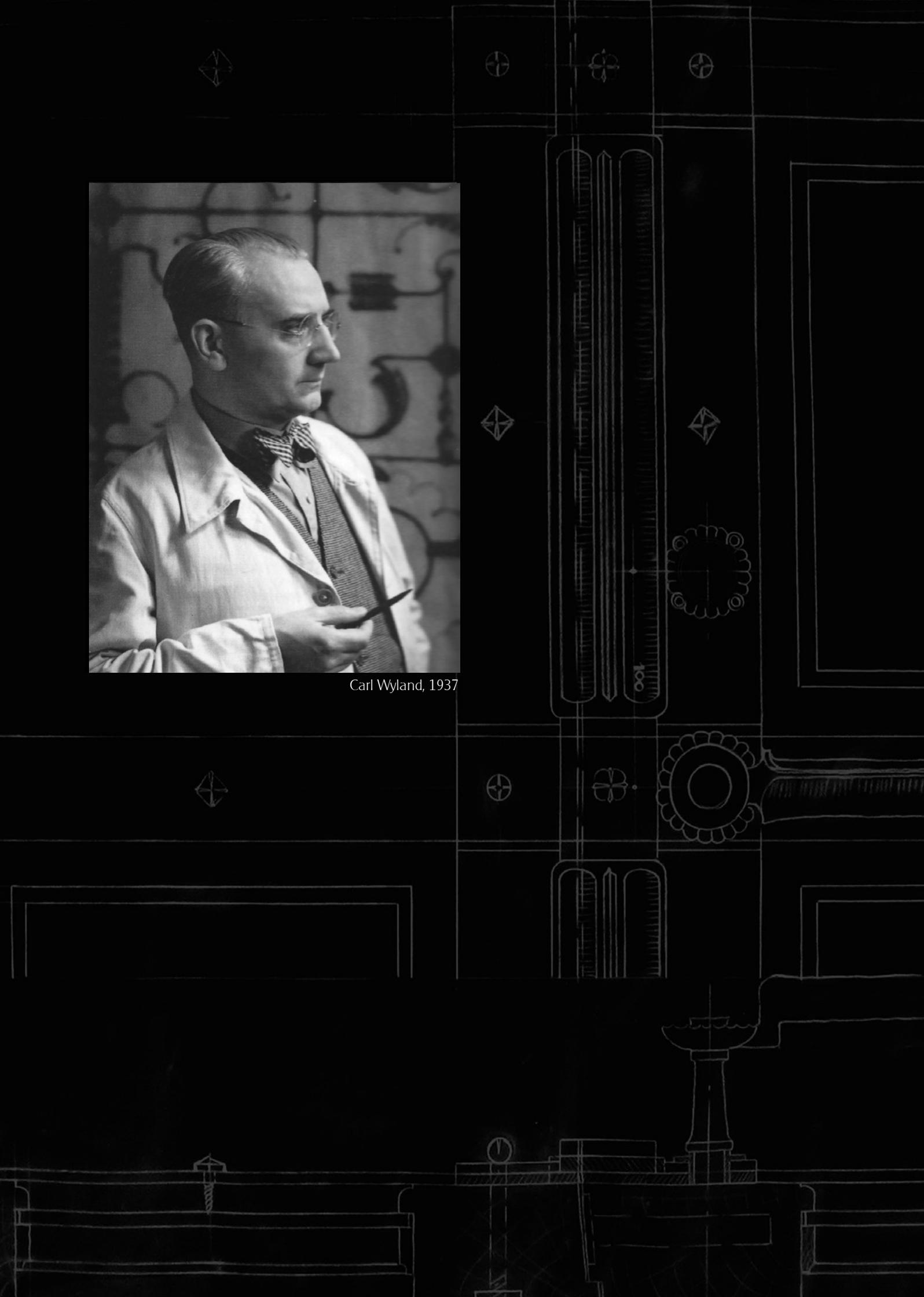


# Steel Gate

for the Federal Mint in Berlin



Carl Wyland, 1937



# Carl Wyland

craft metalsmith 1886 - 1972

Carl Hubert Wyland (22 May 1886 – 24 May 1972) was one of the most distinguished German blacksmith in the twentieth century.

He was born on the 22. Mai 1886 in Cologne. Hailing from a traditional family of locksmiths Wyland executed large orders from Germany all over Europe since the 1920s. In the 1950s he expanded his business relationships to the USA.

In 1835 Carl Wyland's grandfather, Johann Wyland (1811-1884), founded a metalworking art shop. At the age of 17, Carl Wyland decided to continue the family tradition and began a three-year apprenticeship in his father's business. After his apprenticeship he attended the School of Applied Arts (1906-1909) and the Graduate School in Cologne. There Wyland was trained in forging technology, structural engineering, building construction and technical design. 1911/1912 he completed his training in the technical office of the Maschinenfabrik Wanzelius & Schlüsselburg in Metz. The entrance to the father's workshop was in 1913 after he had completed an internship in France.

In 1922 Wyland took over the workshop from his father Carl Gustav Wyland (1848-1922) and set it from metalworking art to locksmith art and pure art. He then focused on architectural blacksmithing. His wife Mary, born Frings – whom he married in 1921 – was a sister of the Cologne architect Ernst Wilhelm Scheidt (1889-1961). Their only son died in Russia in the World War II on 9 November 1943.

Carl Wyland worked together with many well-known architects such as Werner March or Rudolf Schwarz. Wyland received numerous national and international awards for his work. He also worked on drafts of his friend the Austrian sculptor Wolfgang Wallner (Kölner Werkschulen).

Wyland continued to work after his retirement. Many apprentices have been working with him studying his philosophy and skills. One of the last students, trained in Cologne in the Wyland ironwork shortly before his death in 1972 was the Neuwied blacksmith and metal sculptor Klaus Rudolf Werhand.

The estate of Carl Wyland is located in the Museum für Angewandte Kunst in Cologne.



Forging display in Berlin during the "Tag des deutschen Handwerks", 1938

From the outset, Wyland was uncompromising as far as standards of workmanship were concerned and he never fabricated inferior mass products, but only hand-wrought items of outstanding quality. This emphasis on exacting standards of craftsmanship and the virtuoso design of his metalwork resulted in major commissions at home and from abroad as well as earning him many awards. Thus, in 1938, he received the French Government Award, followed in 1953 by the Spanish Government Award and in 1961 the Bavarian Government Award. In addition he was honoured with the "Cross of the order of Merit" and the "Officer's Cross of the order of Merit", the highest decoration awarded to civilians for non-military service in Germany. Wyland also held many public positions and honorary posts.

As early as 1925, he was appointed to the governing board of the "Kölner Werkschulen" (Cologne School of Arts and Crafts), from 1959 until 1964 he acted as vice president of the Handwerkskammer (Crafts Corporation) in Cologne and for ten years he presided over the "Landesarbeitsgemeinschaft des Kunsthandwerkes NRW" (Guild of Artisan Craftsmen in North Rhine-Westphalia), which he had helped to launch in the post-war period.

The success of the metalworking studio Carl Wyland was partly the result of first-rate craftsmanship and good design, but it was equally the consequence of its owner's commercial talent and his flexibility in meeting the needs and wishes of different clients. Apart from the time of National Socialism, when ironwork was instrumentalized by fascist ideologists, who believed it to have an affinity with Germanic heroic legend and with German combativeness, manliness, nationalism and "craft integrity", the 20th century can hardly be considered the golden age of ironwork.

Wrought iron was not easily compatible with modern, functional architecture. Major building projects that integrated ironwork were the exception rather than the rule and in domestic architecture, expensive hand-wrought items had to compete with cheaper machine-made products. Forged iron rarely corresponded with the cool austerity of the "new architecture", it was more in accordance with the conservative "Heimatschutzstil", which emphasized the importance of local building styles and materials. Therefore, it became all the more important to exercise marketing skills in order to sell ironwork, a fact that Carl Wyland clearly understood.

As early as the 1920s, Wyland started sending off folders containing photographs of his work to architects, planning officers, publicists and curators of monuments, subsequently, he also included copies of review articles. His marketing campaigns were by no means restricted to Cologne and the Rhineland but reached as Koblenz, Karlsruhe, Frankfurt, Hanover, Hamburg and the capital Berlin. But even overseas where Wyland attended the international fair in Chicago in 1950 where his participation met with an overwhelming positive echo and he obtained numerous large-scale commissions from American clients.

Wyland, himself a member of the "Deutscher Werkbund", not only contacted the more traditional architects of the "Stuttgart school" and conservative "Werkbund" followers like Paul Bonatz and Paul Schmitthenner, but also architects who adopted a more avantgarde or expressionist style like Karl Wach and Heinrich Rosskotten or Johannes and Walter Krüger, proponents of the "heroic style". In Cologne, his congenial partners were architects Theodor Merrill, Emil Felix and the above-mentioned Ernst Wilhelm Scheidt, his brother-in-law, with whom he worked together repeatedly. Wyland was an enthusiastic champion of the "Werkbund" dogma of maintaining the integrity of the material and renewing the arts and crafts in the spirit of tradition.

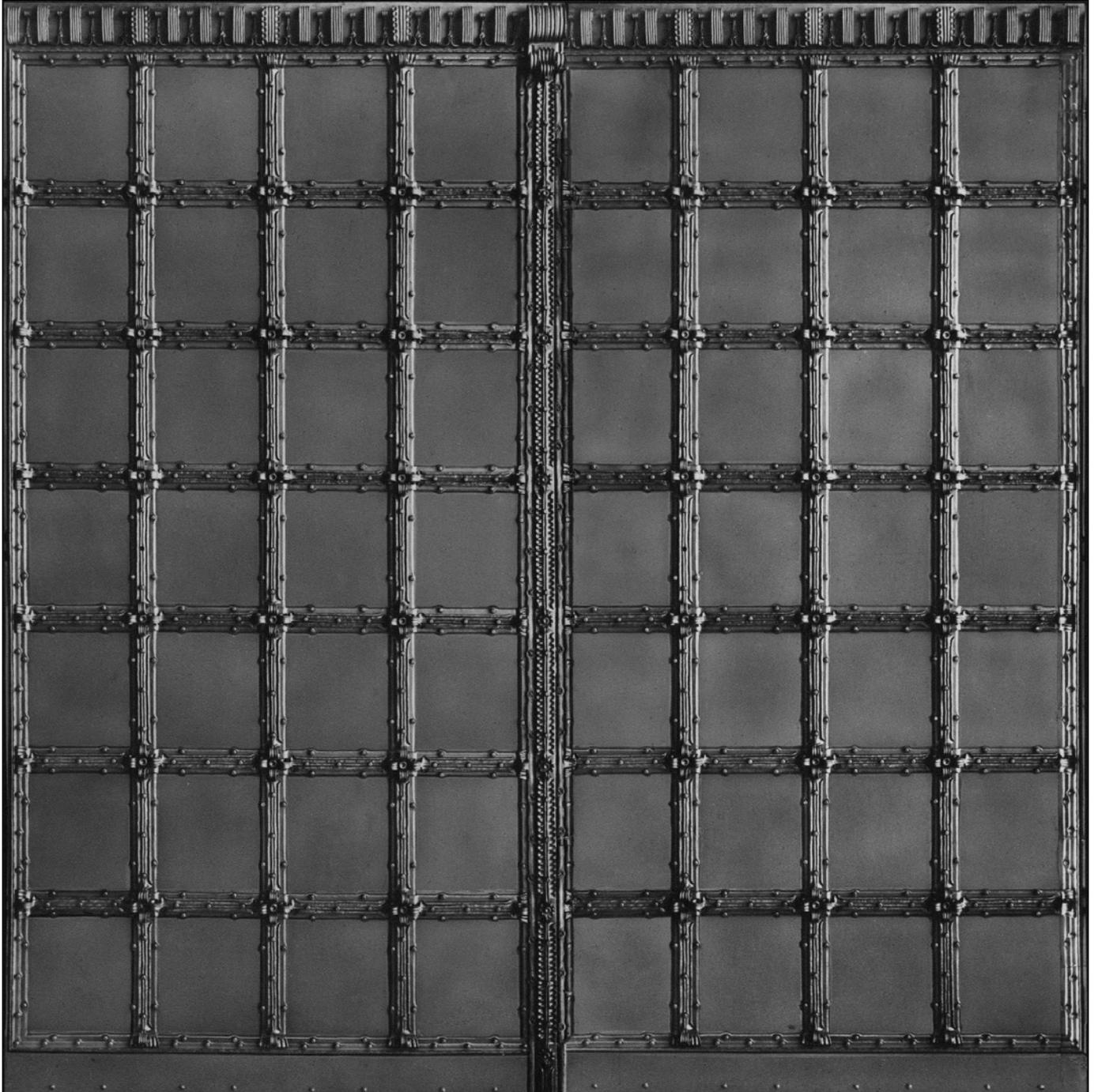
# The portal steel gate

## for the Federal Mint in Berlin

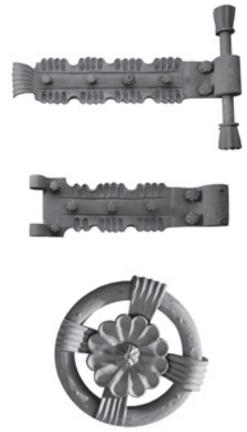
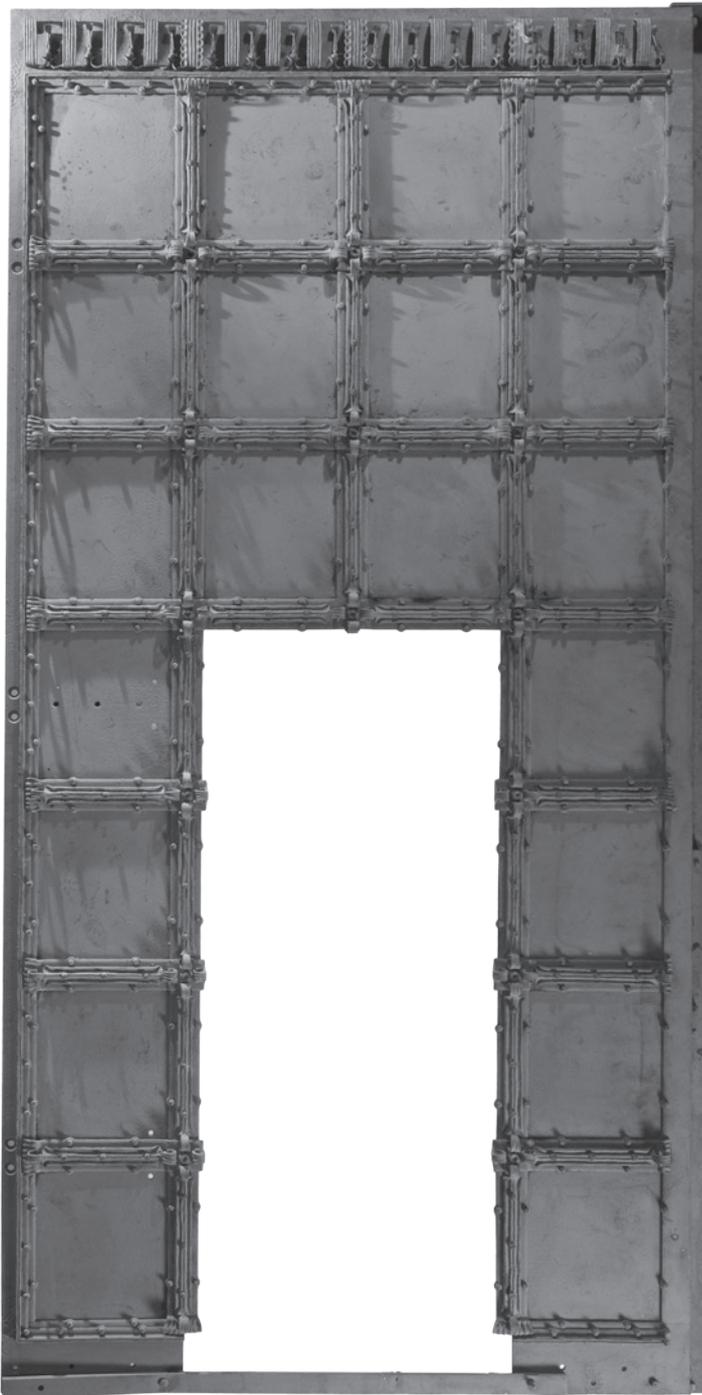
A large-scale building project that was begun in 1938 and lasted, intermittently, until 1942 was the erection of the new Federal Mint under the supervision of architect Fritz Keibel, who commissioned Wyland to design stair and balcony railings, window grilles, gates and national emblems. The building complex included an administrative edifice and a factory and it had to integrate the only remaining historical building, the Palais Schwerin from 1709, which was to house the technical museum of the mint. Thus, stylistically, the point of reference for the newly to be erected buildings was the Baroque.

Wyland's designs for stair railings and gates of the mint relate to historical precedent; they reveal restrained ornamentation. The portal is double steel gates worked in solid 9 mm sheets with reinforcing ornamented flat bars, but these huge steel gates even finished by Wyland could not be built in because of the political circumstances at that time. The project remained incomplete, after the work on the federal Mint was interrupted repeatedly it had to be discontinued altogether in 1942.

The whole construction consist of two gates (the picture you see shows one of them) with a complete width of 800 cm and a hight of 420 cm. Each gate has a built-in door with a width of 100 cm and a high of 230 cm.



Entrance portal worked in solid 9 mm sheets with reinforcing ornated flat bars.



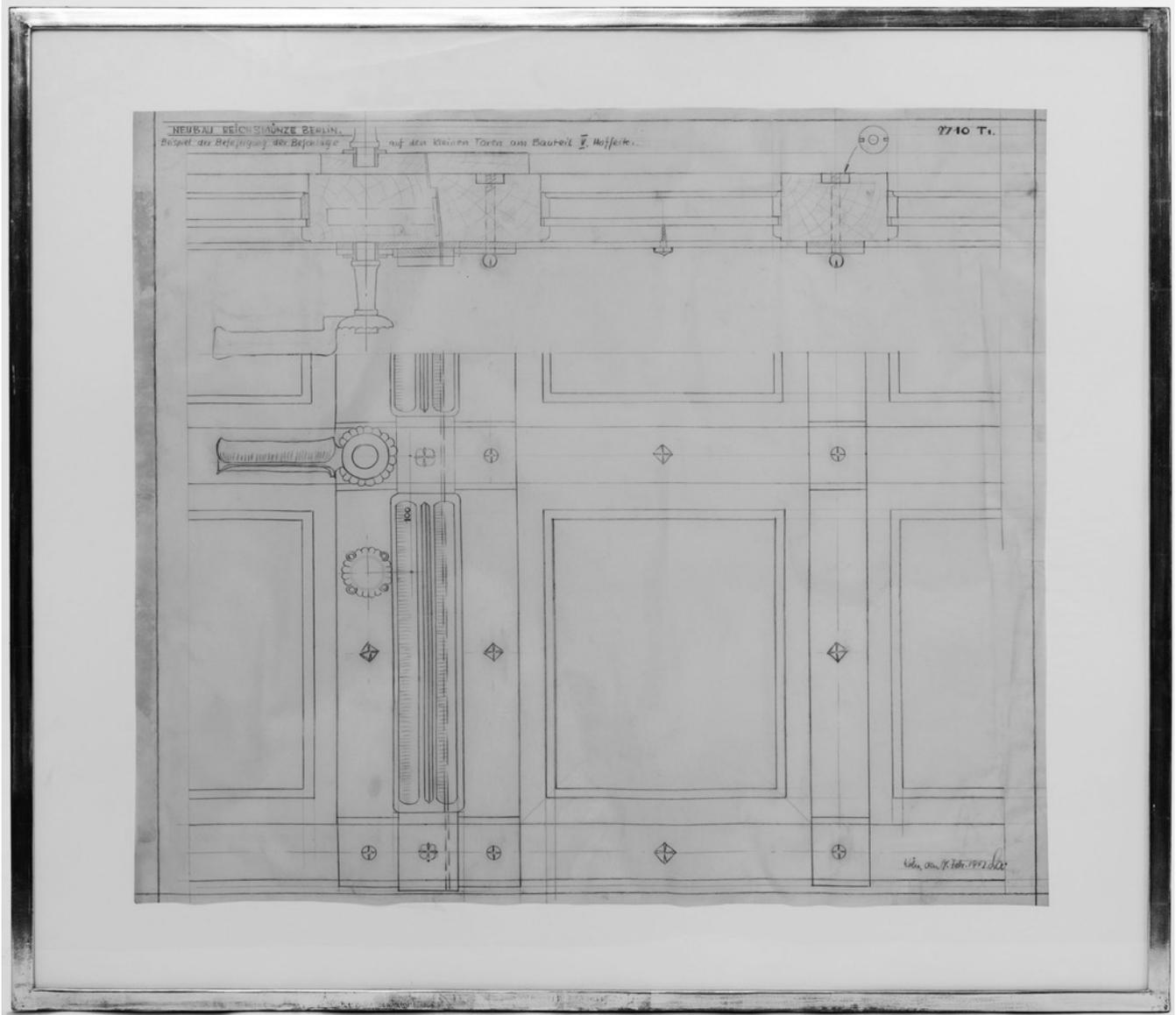
Details of the gate:  
butt hinge & rosette



Build-in-door 100 x 230 cm

# Original design drawings

of the portal steel gate for the Federal Mint in Berlin



In addition to the steel gate are two original design drawings from Carl Wyland.

# Original design drawings

of the portal steel gate for the Federal Mint in Berlin

