

IIT Archives Collection Inventory

ACC. NO. 1998.31 **COLLECTION TITLE** Institute of Design Records, 1937 – 1955

CREATOR Institute of Design
DATES Bulks 1937 - 1955
SIZE 34 boxes
ABSTRACT 2 essays follow at end

APPRAISAL Much of the collection is rare or unique making it a prime source for information on Moholy-Nagy, the Institute of Design (prior to 1955) and its predecessor schools. The collection represents the only known official records of The New Bauhaus and School of Design and the early years of the Institute of Design. Over half of the collection (9 boxes) consists of original photographs with only minor amounts of duplicates. Of the six boxes of paper materials, only a minimal number of items are duplicates, and over 90% is directly related.

RELATED COLLECTIONS

In the IIT Archives:

See separate electronic finding aid: Collections in the IIT Archives.doc

In other Chicago-area repositories

Three-dimensional items from the Institute of Design are in the Decorative and Industrial Arts Collections at Chicago Historical Society. The Art Institute of Chicago holds related collections (primarily photography). University of Illinois at Chicago holds an Institute of Design collection in the University Library's Department of Special Collections.

SCOPE & CONTENTS Academic and creative materials of The New Bauhaus (aka American School of Design), School of Design, the Institute of Design, ca. 1937 to ca. 1955. Includes academic catalogues, class school activities announcements, biographical materials on faculty (including founder László Moholy-Nagy) and students. Also examples of artistic works, exhibit catalogues and announcements of student and alumni professional activities. Also essays, speeches, periodical articles, newsclippings by and about the school and its members. Some materials concern specific courses, e.g. Camouflage Course, Rehabilitation and Occupational Therapy, Summer Art Camp and Junior Workshop.

Exhibit materials include catalogues from Maremont Collection, Fernand Leger, and Moholy-Nagy exhibits. Minor amounts of individual student's and students' group projects class work.

Photograph series (ca. 1500 – 2000 photographs total) include 15 volumes of 4 ½ x 6" black and white images depicting completed class projects (arranged by class or medium), classroom and studio settings, exhibitions (includes the Harvard Exhibit of 19__). Another series of 8 x 10" photographs depict student designs and inventions, product designs; school buildings and faculty and

additional exhibit installations (GKF graphic arts exhibit of 1954, social documentary and industrial design exhibits, et allia),

<controlaccess><subject> SUBJECT HEADINGS New Bauhaus; American School of Design; School of Design; Institute of Design; Laszlo Moholy-Nagy; Jay Doblin; Maremont Collection; Fernand Leger; Frank Barr; Harry Callahan; Serge Chermayeff; Richard Filipowski; Gyorgy (George) Kepes; Norman Laliberte; Nathan Lerner; Arthur Siegel; Aaron Siskind; Angelo Testa; Hugo Weber; BARWA; Edgar Bartolucci; Ken Josephson; Marvin Newman; Jack Waldheim; Industrial Design; Product Design; art; Visual Design; Photography; Inventions; Egon Wener; GKF

FOLDER CONTENTS Available as a separate document is an 13 page folder by folder listing of the collection which can be sent to you as an email attachment. To request it, send a message to bruck@iit.edu.

**Institute of Design: A Brief History by Hattula Moholy-Nagy,
daughter of László Moholy-Nagy (7 June 2000; updated 20 February 2001)**

The history of the Institute of Design ultimately began in 1919 Germany, with the founding of the Bauhaus in Weimar by the architect, Walter Gropius. The Bauhaus was a school whose stated purpose was to educate architects and designers, who could apply good modern art and design to the manufacture of industrial products. More than that, the Bauhaus had a strong humanistic bent that aimed for cultural integration. Its intent was also to educate the whole person, to give them the means to live more harmoniously in the industrialized world.

In 1922 the Association of Arts and Industries was established in Chicago to further the application of good design in industry that would enable it to better compete with European products. The Association hoped to establish a school to train artists and designers to work in industry. Arrangements with the School of the Art Institute did not work out and some of the members of the Association of Arts and Industries turned to the Bauhaus as a model of what their school should be. Walter Gropius had left the Bauhaus in 1928 and the Nazi regime had closed the school permanently in 1933. In 1937 the Association invited Walter Gropius to direct a new design school in Chicago. Gropius had just accepted a position with Harvard University, but he recommended one of his closest Bauhaus collaborators, László Moholy-Nagy, who had taught there from 1923 to 1928.

Moholy became director of the school, called The New Bauhaus: American School of Design, and classes began in October, 1937, in the remodeled former Marshall Field mansion at 1905 South Prairie Avenue. Its curriculum was essentially that of the German Bauhaus with the introduction of some academic classes taught by faculty from the University of Chicago. However, financial problems and other factors led the Association to abandon their support of the New Bauhaus and it did not reopen in the fall of 1938.

In February, 1939, László Moholy-Nagy opened his own school, The School of Design in Chicago. Its first campus was at 247 East Ontario Street. Many of the faculty and students of the New Bauhaus joined the School of Design and the school also had the support of former Association of Arts and Industries members, especially Walter P. Paepcke, the chairman of the Container Corporation of America. The School offered day and evening classes, and Saturday morning classes for children. In 1939, 1941, 1942, and 1945-1947 a six-week summer course was held at a property near Somonauk, Illinois, which was made available by Paepcke. There was also a rich program of guest lectures.

In 1944 the school was reorganized as the Institute of Design in Chicago. In 1945 the ID moved to 1009 North State Street. During the summer of 1946, a six-week symposium was held there, "The New Vision in Photography." In fall the ID moved again to 632 North Dearborn Street, where it remained for a decade.

In November, 1946, Moholy died of leukemia, and was succeeded as director by the architect, Serge Chermayeff. *Vision in Motion*, the definitive statement of Moholy's educational philosophy, was published posthumously in 1947. It is copiously illustrated with activities and products of the Institute of Design.

In 1949 the Institute of Design became part of Illinois Institute of Technology during the administration of Henry Heald. In 1956 it moved into Crown Hall on the IIT campus on South State Street. Its teaching philosophy has evolved considerably over the course of six decades, and it now operates as one of IIT's professional schools offering graduate programs in human-centered design, design planning, and photography and a post-graduate program in design research. Currently under the directorship of Patrick Whitney, the Institute of Design is now located in a renovated building at LaSalle and Kinzie Streets in downtown Chicago.

**László Moholy-Nagy: A Brief Biography by his daughter,
Hattula Moholy-Nagy (21 April 1997, updated 7 June 2000)**

László Moholy-Nagy was born on 20 July 1895 in the village of Borsód (present-day Bácsborsód) in southern Hungary. In 1913 he enrolled in the Royal University in Budapest to study law, but World War I interrupted his studies. While serving as an artillery officer he made innumerable drawings, many on postcards. He was wounded in 1917 and returned to Budapest. By 1918 he had decided to become an artist. He left Hungary late in 1919, and after six weeks in Vienna, arrived in Berlin, at that time the major cultural center for Central and Eastern Europe.

Although he apparently made camera photographs before he left Hungary, by 1922 he was creating his first photograms, camera-less images, with the help of his first wife, Lucia Moholy. An exhibition of his work at Der Sturm gallery came to the notice of Walter Gropius, the founder and director of the Bauhaus in Weimar. Moholy became a teacher or master at the Bauhaus and he and Lucia moved to Weimar in the fall of 1923. In 1925 the Bauhaus students and faculty, including the Moholys, moved to Dessau.

In 1928, Gropius resigned the directorship of the Bauhaus and established an architectural office in Berlin. The Moholys also moved to Berlin, where they separated. Moholy supported himself by commercial work, designing advertising, labels, exhibitions, posters, and stage-sets. He published numerous articles and photographs, and also traveled extensively in Europe. In 1929 he completed his first short film, Marseille Vieux Port, which was followed by several other short films from 1930 until about 1945.

After Hitler came to power in 1933, Moholy joined the exodus of many artists, writers, and architects, who were no longer able to work in an atmosphere so pervasively hostile to the avant-garde. The Bauhaus, which had moved from Dessau to Berlin in 1931, was closed by the Nazis in 1933. Moholy moved to Amsterdam in 1934 and then to London in 1935. He and his second wife, Sibyl Moholy-Nagy, had two daughters, Hattula and Claudia.

In 1937, he and his family moved to Chicago where he became the director of The New Bauhaus: American School of Design, sponsored by the Association of Arts and Industries. After this school closed in June of 1938, he decided to found his own school. This school opened in February of 1939 with the support of Walter P. Paepcke, the chairman of the Container Corporation of America. It was called The School of Design in Chicago, and it closely followed the philosophy and methods of the German Bauhaus. In 1944 it was reorganized as The Institute of Design.

During the nine years he lived in Chicago, most of Moholy's time was taken up by the School. Nevertheless he managed to create a large body of paintings on canvas and plexiglas, numerous works on paper, and several sculptures of plexiglas. He continued to produce and exhibit photograms. He made at least seven short films about the School and its activities, mainly for promotion purposes. He also continued his camera photography with black and white and color film, although apparently no longer published any of these images.

He completed his last book, Vision in Motion, shortly before his death from leukemia on 24 November 1946. This book is the definitive statement of his pedagogical philosophy, exemplified by the activities and products of the school that he founded.

IIT Archives
Institute of Design Records Inventory Addendum
Accession Number 1998.31

** Indicates items needing conservation; access to these materials may be restricted.

Box 1, Folder 1

Moholy-Nagy

About Moholy-Nagy

Periodical articles about Moholy-Nagy, 1941 - 1947.

Box 1, Folder 2

Saturday Evening Post

Periodical article "Are You Contemporary?" by Robert McAyeal Yoder from *The Saturday Evening Post*, July 3, 1943. Also, a hardbound past-up copy of the article.

Box 1, Folder 3

Exhibits

Art Institute of Chicago

Exhibit catalogue (2 copies) and press release from exhibit sponsored by The Society for Contemporary American Art held at The Art Institute of Chicago, Sept. 18 – Oct. 26, 1947.

Box 1, Folder 4

Cincinnati Art Museum

Catalogue (2 copies) from exhibit hosted at Cincinnati Art Museum, ca. 1946. Per Moholy-Nagy scholar Lloyd Engelbrecht, this was the only retrospective exhibit of Moholy's work in the U. S. It was held at the Cincinnati Art Museum, but there is no mention of this in the catalogue. A small part of the exhibit traveled to the University of Kentucky (Lexington). The exhibit was sponsored by the Modern Art Society (Contemporary Art Center) which used space in the Cincinnati Art Museum for the exhibit. *Time* magazine (Feb. 18, 1946; p. 63) did a review of the exhibit. (Photocopy of article added to folder 3/30/02.)

Box 1, Folder 5a

Fogg Art Museum

Catalogue from exhibit hosted at Fogg Art Museum, Feb. 6 – Feb. 27, 1950.

Box 1, Folder 5b

Catalog of an exhibition held at the Bauhaus-Archiv, Berlin, Feb. 18-March 30, 1972. László Moholy-Nagy: Ausschnitte aus einem Lebenswerk: Bildner, Arbeiten, Fotos, Unterricht. Text by Hans M. Wingler. Berlin: Bauhaus-Archiv, 1972.

Catalog of an exhibition held at the Bauhaus-Archiv, Berlin, Feb. 18-March 30, 1972. These works also exhibited at the Museum of Contemporary Art, Chicago, 1969. László Moholy-Nagy: Farbige Zeichnungen 1941-1946. Text by Sibyl Moholy-Nagy. Berlin: Bauhaus-Archiv, 1972.

Box 1 Folder 5c

Catalog of an exhibition held at the Galerie Klichm, Mar. 24-June 14, 1966. [László] Moholy-Nagy. Munich? 1966?

Catalogue of an exhibition held at the Bauhaus-Archiv, Berlin, Feb. 18-March 30, 1972. These works also exhibited at the Galerie Klichm, Munich, Dec. 10, 1971-Jan. 10, 1972. Foto Moholy-Nagy (alternate title: László Moholy-Nagy:

Fotografien, Fotogramme, Fotoplastiken. Text by Franz Roh. Berlin: Bauhaus-Archiv, 1972.

Box 1, Folder 5d

Marlborough Fine Art Ltd. Catalogue No. 237. September 1968. [László] Moholy-Nagy. Marlborough. London: Printed by Tillotsons (Bolton), 1968.

Box 1, Folder 6

Designed by Moholy-Nagy

Holiday greeting card dated 1937.

Askania Regulator Company (Chicago, IL) product brochure titled "Optimum Solutions"; identified as Bulletin 132.

More Business (The Voice of Letterpress Printing and Photo-Engraving), Vol. 3, No. 11, 1938 (2 copies). Written and designed by Moholy-Nagy with contributions by (Gyorgy) George Kepes and Hin Bredendieck.

Box 1, Folder 7

Written by Moholy-Nagy

18 copies of essay "New Education: Organic Approach" reprinted from *Art and Industry*, March 1946. Also, 7-page negative image used to create the reprint.

Box 1, Folder 8

Essay "Photography in the Study of Design", reprinted from *American Annual of Photography*, 1945. Also 8x10" black and white photo of nude by Edward Rinker reproduced in the essay.

Box 1, Folder 9

Issue No. 1 of *Ciclo*, 1948 with article "Carta a Kalivoda" by Moholy-Nagy. In Spanish.

Box 1, Folder 10

Various articles, mostly appearing in trade journals, 19__ - 19__.

Box 1, Folder 11

Conference Presentation

Transcript of "Conference on Industrial Design, A New Profession" held at the Museum of Modern Art for the Society of Industrial Designers, Nov. 1946.

Moholy-Nagy was one of the presenters.

Probably Moholy's last public appearance before his death two weeks later.

Notes on inside back cover (in Sibyl Moholy-Nagy's hand) reference pages 60ff and read: Moholy's last statement of undefeated hope / objective analysis of the modern scene / education as a common experience of men / the common definition / the training of the Society consensus mind.

Box 1, Folder 12

Class Lecture

Text of 11 lectures on Prefabrication (urban housing), date unknown. (Lecture 10 is missing.)

N.B.: Lectures are by George Fred Keck, per ID researcher Jeffrey Plank (U. of Virginia, Nov. 2004)

Box 1, Folder 13

History

Addresses

Offprint: *Three Addresses at the Blackstone Hotel, April 17, 1950 on the occasion of the Celebration of the addition of the Institute of Design to Illinois Institute of Technology*. Addresses by Ludwig Mies van der Rohe, Serge Chermayeff, Walter Gropius.

Retrospective Essays

Typescript and printed copies of talks given on the history of the New Bauhaus, School of Design and Institute of Design, 1950 – 1956.

Box 1, Folder 14

New Bauhaus

Four items related to The New Bauhaus (American School of Design):

- Invitation to dedication, Nov. 9, 1937
- Announcement of night class schedule and lecture series, 1938
- 10-page typescript titled “Exhibition, Work from the Preliminary Course, 1937 – 1938”

Oversize Box 2 **NOTE: The following item is not available for use pending conservation. Catherine Bruck, University Archivist, Nov. 15, 2004**

- Thirty-seven page scrapbook ** (1936 – 1938) with hand made fabric covered box with lower case letter b (for Bauhaus) on font in silver metal. Scrapbook (16 x 16”) has black plastic covers, spiral bound with manilla card stock pages. Includes newsclippings and tear sheets from periodicals about the opening of The New Bauhaus. Also, the academic catalogue and program announcements, letter from Walter Gropius (5/18/1937) recommending Laszlo Moholy-Nagy as director.

Oversize Box 2 **NOTE: The following item is not available for use pending conservation. Catherine Bruck, University Archivist, Nov. 15, 2004**

- Fifty-three page scrapbook ** (1943 – 1949) with newsclippings glued to pages. Lesser amounts of tear sheets, press releases and printed materials. Topics include Laszlo Moholy-Nagy, announcements of public programs, Walter Gropius lecture (co-sponsored by Chicago Plan Commission), photography, S. D. Peech (pseudonym for Sibyl Moholy-Nagy; alternate spellings used by her per Lloyd Engelbrecht: Peach; Pietsch), Serge Chermayeff, *Chicago Defender* editorial, IIT merger. (19” x 23”)

Box 1, Folder 15

School of Design

Various items from the School of Design, 1940 - 1944. Includes invitations, announcements, class schedules and questionnaire.

Box 1, Folder 16

Public Relations

Four-page typescript generated by IIT public relations office with background about events concerning Jay Doblin's appointment as director of the Institute of Design; dated May 1, 1955.

Box 2, Folder 1

Alumni Association and Friends Organization

Correspondence and other materials concerning alumni attempts to organize, 1948 – 1955.

Box 2, Folder 2

Newsclippings

Newsclippings from various sources, 1941 – 1955. Of particular note are full page photo spread from *Chicago Sunday Tribune*, Dec. 2, 1945 and 2 page color spread from *St. Louis Post-Dispatch*, Jan. 28, 1951.

Most clippings have been photocopied onto acid-free paper and originals discarded. One copy of each of the two cited articles have been encapsulated and removed to Oversize Box 1.

Box 2, Folder 3

Auction and Scholarship

Informational brochures, invitations, and catalogues concerning the Moholy-Nagy memorial auction and scholarship fund, 1950 – 1954 and undated.

A description of the auction from the catalogue of the "15th annual auction" held in 1963 reads "The Moholy-Nagy scholarship auction was organized [in 1948] in memory of the founder of the Institute of Design, Laszlo Moholy-Nagy. The purpose of the auction is to raise funds for deserving students who would be unable to continue without scholarship aid."

Box 2, Folder 4

Newsletters and Student Publications

Departmental newsletters, student-produced literary magazine, and coloring book, 1948 – 1961 and undated.

Box 2, Folder 5

Academic Materials

Educational Principals

Eight-page transcript of “Design and Design Education: A discussion by Members of the Faculty” (undated). Includes comments by

Box 2, Folder 6

Course Outlines

Bulks with typescripts including Synopsis of Curriculum and outlines for courses as follows: Foundation Course; Elements of Architecture; Visual Design Workshop; Photography; Product Design. Also includes memo from Sibyl Moholy-Nagy re probation classes and master classes.
(See Box 1, Folder 12 for L M-N lecture on Prefabricaton.)

Box 2, Folder 7

Catalogues and Program Announcements

1938 – 1939

The New Bauhaus (American School of Design) first academic catalogue, (5 copies).

Box 2, Folder 8

1941 – 1944

School of Design academic catalogues course announcements.

Box 2, Folder 9

1944 – 1946

Institute of Design program and class announcements.

Box 2, Folder 10

1948 – 1949

Institute of Design academic catalogue (cover design by Harold Walter) (7 copies)

Box 2, Folder 11

1949 – 1950

Institute of Design course announcements and class announcements.

Box 2, Folder 12

1950 – 1953

Includes evening, summer, teacher training seminar, and Master of Science in Art Education announcements.

Box 2, Folder 13

1950 – 1953

Illinois Institute of Technology bulletin (course catalogue) for Institute of Design program (6 copies, one of which has 1-page insert for 1952 – 1953).

Box 2, Folder 14

1952

Course catalogue (1952 – 1954) being a loose multi-fold single sheet inserted into a photographic brochure (5 copies).

Box 3, Folder 1

1952 – 1958

Catalogues and promotional materials.

Box 3, Folder 2

1956 – 1971

Catalogues, promotional materials, viewbook.

Box 3, Folder 3

Classes

Summer Art Camp and Junior Workshop

Brochures, announcements, periodical tear sheets, newsclipping, etc.

Box 3, Folder 4

Camouflage Course

Course materials for and two publications produced by the Principals of Camouflage course at the School of Design, 1941 – 1943. Course taught in conjunction with the Works Progress Administration and Office of Civilian Defense.

Box 3, Folder 5

Rehabilitation and Occupational Therapy

Typescript and periodical reprint concerning rehabilitation therapy course sponsored by Illinois State Department of Public Welfare, 1943.

Box 3, Folder 6

Faculty and Student Exhibits, ca. 1940 - 1975

Brochures, announcements, catalogues and printed materials concerning various group exhibits by faculty and students, including annual student independent exhibits and School of Design exhibit, "War Art," hosted at the University of Chicago (a W. P. A. art project).

Box 3, Folder 7

Programs Hosted

Exhibits

Announcements, invitations, catalogues, etc. concerning exhibits (by non-ID people) hosted at Institute of Design. Includes materials on the First Chicago Area Industrial Design Exhibition (195?), the catalogue (2 copies) from the Maremont Collection of Twentieth Century Art (1961), and catalogue from exhibit of paintings by Fernand Léger (1944).

Box 3, Folder 8

Music and Lectures

Invitations, announcements and programs from public events hosted at Institute of Design (1939 – 19--). Includes announcement of evening lecture series held 1939 – 1940.

Box 3, Folder 9 - 10

Outside Publications

Tear sheets, articles and periodicals containing articles about the School of Design, Institute of Design, and commercial product designs created at the school (1939 – 19). Also two typed bibliographies and exhibit catalogue from the Katherine Kuh gallery.

Box 4, Folder 1

Faculty Materials

Faculty Resumes, 1986

Spiral bound publication of Illinois Institute of Technology, “Curriculum Vita, Institute of Design.”

Box 4, Folders in alphabetical order

Individual Materials

The following folders contain various materials by and about faculty members of the New Bauhaus, School of Design and Institute of Design including reproductions of their creative works from periodicals, exhibit announcements, biographical materials, etc. Materials may date from time periods before or after their tenure at the school. Folder titles as follows:

Barr, Frank

Berko, Ferenc

Brendendieck, Hin

Callahan, Harry (including vintage print)

Chermayeff, Serge

Dana, Eugene

Doblin, Jay

Filipowski, Richard

Kepes, Gyorgy

Kohn, Misch

Koppe, Richard

Note: Hotel Sherman *Well of the Sea* mural materials are here or in Box 5 below.

Kozman, Myron

Kula, Elsa

Laliberte, Norman

Leger, Fernand

Lerner, Nathan

Moholy-Nagy, Laszlo (See Box 1)

Pinzke, Herbert

Siegel, Arthur

Siskind, Aaron
Tague, Robert Bruce
Wachsmann, Konrad
Walley, John
Weber, Hugo
Unknown or Multiple

Box 4, Folders in alphabetical order

Student Materials

Individual Works

The following folders contain various materials by or about persons known to be or thought to be students of the New Bauhaus, School of Design and Institute of Design. Some original works, including class projects, are included as well as reproductions of their creative works from periodicals, examples of their professional productions, exhibit announcements, biographical materials, etc. Materials may date during or after their time at the school. Folder titles are as shown below. Of particular interest in the "Unknown and Multiple" folder is the periodical *Furniture Forum* (April, 1951) which includes four pages of photographs of student experimental works.

Bartolucci, Edgar (BARWA)

Note: Edgar Bartolucci and Jack Waldheim designed a recliner as students which they later produced and sold commercially under the BARWA name.

Bergman, N_____

Bianco, Benjamin

Bird, Patrick O'Reilly ("A Study of the Principles of Camouflage")

Blaser, W.

Bright, Lynn

Cambell, Connie

Caputo, Edward

Chermayeff, Ivan

Cohen, Harold

Cuneo, Lawrence

Evertsen Kenneth E.

Fogle, N_____

Gianpietro, Alexander

Gittleman, Len

Goldsholl, Morton

Grosowsky, Vera (see Gittleman, Len)

Hall, Weldon

Harrison, Ethan and/or others

Hart, J. D.

Box 5, Folders in alphabetical order

Hayter, Stanley W.

(“A well-known & influential printmaker; author of a few books on printmaking; plus, I think he was the leader of a group of artists known as Atelier 1917.” Per Edward Ripp: Bookseller, Chicago, Aug. 27, 2003.)

Helmer-Petersen, Keld
Hertzmm, J. (?)
Hinkle, Catherine
Ishimoto, Yasuhiro
Jennaire, Barbara
Johnson, Allen R.
Jones, David
Josephson, Ken
Keck, William
Kleinkopf, John J.
Knille, Robert (See Newman, Marvin)
Koppe, R.
Kramer, Burton
Krisel, Harold
Lange, Lawrence J.
Laskey, Leslie J.
Leavitt, Sarah
Lewandowski, Leon
Lubroth, Irwin
Marshall, Pat
Martin, Raymond
Newman, Marvin
Renk, Merry G.
Rhoades, Nolan
Riley, Dorothy
Rosenbloom, Harry
Rosenweig, Marty
Seklemian, M. (see Bird, Patrick O’Reilly)
Steiner, Paul E.
Steinmuller, Iris (?)
Sutherland, John
Taylor, Chad
Testa, Angelo
Thomas, Nolan
Train, Michael
Vashi, Pro-Veena
Waldheim, Jack (BARWA) (See Bartolucci, Edgar)
Ward, Cora (see also: Chermayeff, Ivan)
Unknown and Multiple (one item may be by Beatrice Takeuchi)

Box 6.1, Folder 1

Collective Works

Materials produced as class projects by groups of students for Visual Design 5, Design Class – 3rd Semester, and *Student Independent 1: Graphics* being a metal spiral bound set of

prints made for the original block. "Published at the Institute of Design of Illinois Institute of Technology/Chicago/Fall 1953/Printed and designed at the printshop of Frank Barr by Norman Borchew, Ivan Chermayeff, Martin Moskof, Michael Train and John Wood/Cover design by Frank Barr/Edition of 500 copies" per fly leaf. Texts by: Stanley William Hayter, Una E. Johnson, Kohn, Carl Zigrosser. 9 p. text, plus 5 color and 14 b/w prints. Metal spiral bound light boards, color on front cover by Frank Barr. . . 30.7 cm. Misch Kohn who was on the faculty has 3 b/w prints in this. Other artists included: Ivan Chermayeff (1 b/w), Ray Martin (1 color & 1 b/w), Martin Moskof (1 b/w & 1 color), Norman Borchew (1 color), Hugo Weber (2 b/w), Norman Laliberte (1 b/w), John Leonard (1 b/w), Martin Train (2 b/w), Robert Bruce Tague (1 b/w), Lynn Bright (1 color), John Wood (1 color, 1 b/w). None of these are signed by the artist. (2 copies). See folder 3 below.

Box 6.1, Folder 2

Materials produced as class projects by groups of students for Product Design 5.

Box 6.1, Folder 3

Pre-publication announcement regarding sale of portfolio of graphic arts, *Student Independent*, 1953. See folder 1 above.

Box 6.2

Autonomous Dwelling Unit Group Report being a R. Buckminster Fuller class project, ca. 1949. The project concerns development of a geodesic dome-type structure identified as a Dymaxion Tent.

Vol. 1 is a set of typed essays and photographs. (N.b. This item had previously been catalogued as a book in the Archives collection, call no. 707.1 I59).

Oversize Box 1 (Previously Folder 3)

Vol. 2 of Autonomous Dwelling Unit Group Report; a 30-page spiral bound document with drawings. Cover reads: Trial Balance Inventory / Autonomous Dwelling Unit / Group Report / Institute of Design Library Copy / Vol. 2.

Box 6.1, Folders 4 – 5

Outside Publications

Various publications and printed materials unrelated to Institute of Design; presumable from the school's library and made available for student research.

Of particular interest are issues 1 – 5 of "Plan: Architectural Students Association Journal" dated 1948 and 1949 and published in England. Issue 1 contains a review of Moholy-Nagy's Vision in Motion on page 33.

Also included is Art Bibliography edited by Arthur R. Young and published by Teachers College, Columbia University, 1947 edition.

Box 6.1, Folder 6

Unidentified Materials

Eight items of unidentified significance.

Box 7, Folders 1 - 8

Photographs

Topical

Following are the folder titles of photographs sorted according to activity or subject matter. Photos may be of either classroom situations, the students' projects created for class exercises, or in the case of photography classes, photos produced for class work. Individuals in the photos, students and faculty, are frequently identified; photographers seldom are.

A note on folder titles: Some of the photos were found in folders with titles assigned apparently by Institute of Design staff prior to acquisition by the Archives; others were unsorted or unlabeled. It was obvious that the folders had been used prior to this inventory being created and some materials were obviously mixed up. The listing below is a combination of previously assigned folder titles and new titles based on "best guess" sorting. Some photos were marked historically with initials, as shown below, to identify them with the class they relate to.

Buildings (includes the **only** vintage print by Herbert Matter of the New Bauhaus building entrance, per researcher Jeffrey Head on Oct. 28, 2004; original print removed to vault. C. Bruck; 10/28/04).

People (Faculty)

Students Being Taught

Moholy-Nagy Auction

Mills College

Scandinavian Class

Camouflage Class

Metal Working

Box 8, Folders 1 - 5

Sculpture

Beatrice Takeuchi image here. Per Beatrice Takeuchi to Catherine Bruck, IIT University Archivist, Feb. 2004: "By the way Hattula sent me a print of the photo of me that you described. I remember the occasion. Moholy had made a contraption: a plywood board with a cut-out hole through which he hand held a rubber air hose attached to a tank of compressed air. He would direct the air hose under objects which would be suspended or dancing in the air with " no visible means of support", thus a new kind of sculpture. The compressed air tank had valves which could vary the amount and strength of the air jet. In the photo, I was trying to reproduce the effect, as we all did in turns. It was fun!"

Photography (Classes and studio scenes)

Paper Cutting

Art, Typography, Design

Foundation Course – Basic Workshop (BW)

Box 9, Folders 1 - 5

Foundation Course – Visual Fundamentals (VF)

Foundation Course – Sculpture

Seminar, Spring 1950, Hugo Weber's class "Mechanical Extension of Seeing"

Shelter Design

Unsorted photos

Box 10, Folders 1 - 13

Photography (Works produced for photography classes)
Visual Design – Textiles (Vh) (Names appearing: Margaret de Patta; Marli Ehrman; Milton Halbe [Halberstadt])
Visual Design (VD) (Names appearing: Flora Hoffmann – War Poster; illeg.)
Student Designs and Inventions – Chairs (Names appearing: Lewandowski; Seeley)
Student Designs and Inventions – Electronics (Names appearing: David Moore; Ken Isaacs with images of his “Knowledge Box” [Note: see also Oversize Box 1 for an additional item related to the Knowledge Box.])
Student Designs and Inventions – Infrared Oven (Names appearing: Alfonso Carrara; Olga Kadic; Jack Waldheim)
Student Designs and Inventions – Vehicles
Student Designs and Inventions – Toys (Names appearing: Michael Wood; John Holme; Violet Ward)
Student Designs and Inventions – Constructions
Student Designs and Inventions – Flatware
Student Designs and Inventions – Typography (Names appearing: Gordon Stromberg; Robert Buckley)
Student Designs and Inventions – Photography
Product Design – Wood Bed Springs (Names appearing: Milton Halbe [Halberstadt]; Charles Niedringhaus; Laszlo Moholy-Nagy; Martha McCown; Kalman Toman; Jack Waldheim)

Box 11, Folders 1 - 10

Product Design – Chairs, Tables (Names appearing: Ken Evertson; Henry Kann - WPA Design, 1941; Charles Niedringhaus; Davis Pratt)
Product Design – Apartments (Names appearing: Ralph Rapson; Robert Tague)
Product Design – Lamps (Names appearing: Moses Richard Schultz; Anthony Ingolia; Gilbert A. Watrous; Joseph Burnett)
Product Design – Containers (Names appearing: Byron E. Voight)
Product Design – Housewares (Names appearing: John Gray; Nolan Rhoades, 1942; Jordan)
Product Design – Dishware (Names appearing: Florence Forst)
Product Design – Jewelry (Names appearing: Maxine Gould; Milton Halbe [Halberstadt]; Margaret De Patta)
Product Design – Fire Alarm
Visual Design – Julore Fabrics Competition (Names appearing: Eugene Winslow; Joseph Lada (Cada?); Angelo Testa)
Photograms, Light Modulators, and Distortion

Box 12, Folders – Individual folders in alphabetical order by name of photographer
(Identified items removed from “Photography” folder in Box 10 above.)

Abbott, G.
Bernstein, Jordan Joel

Brown, James H.
Bulhmann, Fritz, 1938
Corpron, Carlotta M.
Dikard, May
Feder, Eudice (portrait of Isabel Mas...)
Florian
Gittleman, Leonard
Goldstich, Jean, 1940
Hagenhofer, Robert
Hall, B. (Barbara?)
Hall, R.
Kepes, George (Gyorgy) (see H. Holmes Smith below)
Lerner, Nathan
 Includes his "Model for a Light Fresco"
Levstik, F.
Lichtenstein, C.
Lippengerger, Raymond
Mayer, Lyle
Nederkorn, Leonhard
Schawinski, Xanti
Siegel, B.
Sinsabaugh, Art
Smith, H. Holmes and Gyorgy (George) Kepes
Snyder, J. L.
Snyder, S. L.
Sokolik, _____ (photo of Herbert Read)
Thomas, R.
Webber, Gordon (wire constructions)
Weese, Harry
Whiteborn

Box 13, Folders 1 - 6

H-Block
Phone Booth
Newsstand
YMCA Tent
Camp Shelter Project
Vinyl House (note that an empty folder with this title was found with the other photo folders)

Box 14, Folders 1 - 10

Exhibits

The following folders contain photos of exhibits *in situ* in Institute of Design galleries (and elsewhere?). Exhibited works were apparently all done by Institute of Design faculty and students unless otherwise identified.

1949 and Before
Open House Exhibit 1952
Faculty Exhibits
Exhibit B

Identified as “Exhibit B” at Institute of Design when it was located on Ontario St.

Exhibit C
Exhibit H
Social Documentary
In Perlstein Hall
Lewandowski

Unidentified exhibit photographed by Leon Lewandowski.
Chairs and Textiles

Box 15, Folders 1 - 6

Children’s
“Do-It-Yourself,” and exhibit of painting by Chicago school children.
Industrial Design
Second Chicago Area Industrial Design Exhibit, Jan 16 – 27, 1956
Weiner, Egon
Sculpture by Egon Weiner, Dec. 1949.
Lever
Apparently a commercial exhibit, possible for the Lever Soap Co.
Italian Show
Unidentified

Box 16, Folders 1 - 2

GKF
GKF was a federation of European graphic artists. Exhibit dates: Nov. 4, 1954 – Dec. 3, 1954.

Box 17

Photograph Albums

The following materials are 4 ½ x 6” gelatin silver prints mounted on paper and assembled into three ring binders (generally two per page). The albums are arranged by academic classes and are subdivided by topic. Each volume “title” and subdivisions are as shown below.

Volume 1, Tabs A – F Visual Fundamentals
Illusions; line; shape; color; texture, collages; drawings, rendering.
Note: the last two subdivisions (tabs G – H: space organization, moto-control (*sic*)) are noted as “slides and enlargement only.” They have not been found.

Box 18

Volume 2, Tabs A – D Basic Workshop
Handsculptures; tactile charts; wood; paper.

- Box 19
Volume 3, Tabs E – J Continuation of volume 2.
Sheet metal; wire, rod, mesh; plastic; space modulators, combined materials;
structure problem; weight problem.
- Box 20
Volume 4, Tabs A – N Photography
Photograms; light modulators; virtual volume; lighting; negative techniques;
refraction; reflection; viewpoint; microphotograph; multiple exposure; form;
related forms; series; portraits (includes an image of Harry Callahan);
- Box 21
Volume 5, Tabs O – T Continuation of volume 4
Documentary, sociological studies; children; people without people; texture;
collages; macro.
- Box 22
Volume 6, Tabs A, B, D – F Product Design (see Box 24 below for tab C)
Handles; tables; appliances; storage; lamps.
- Box 23
Volume 7, Tabs G – M Continuation of volume 6
Jewelry, apparel; cutlery; pottery, glassware, dishes; transportation; packaging;
toys and games; miscellaneous.
- Box 24
Volume 8, Tab C Continuation of volume 6
Chairs.
- Box 25
Volume 9, Tabs A – H Visual Design
Experiments; photomontage; lettering; posters, advertisements; packaging;
displays; brochures, magazine covers; textiles.
Note that the last four subdivisions -- tabs I – L: Book design, silk screen,
typography, layout -- are identified as “Kodochromes.” They have not been
located.
- Box 26
Volume 10, Tabs A - K Shelter
Design; plans, renderings; charts, diagrams; details; primitive shelter, climate
study; houses; attached dwellings, apartments; housing projects, community
centers; outdoor space; interiors.
- Box 27
Volume 11, Tabs A – I Sculpture

Clay; plaster; wood; paper; sheet metal; wire – mesh; plastic; combined materials; related shapes.

Box 28

Volume 12, Tabs A – E Education
History: faculty, buildings; faculty work; students at work; children’s class; IIT

Box 29

Volume 13, Tabs A – F Exhibitions
New Bauhaus (1905 S. Prairie St.); Ontario Street (247 E. Ontario St.); Dearborn Street (632 N. Dearborn St.); design for use; creative workshop for a community center; photo exhibit (1948).

Box 30

Continuation of Volume 13, Tabs G – N
Photo exhibit, public library (1950); line to structure; fibreboard chairs; plane to structure; Lever project; Wachsmann (Konrad Wachsmann 1950 exhibit); city planning; GKF.

Box 31

Volume 14 Harvard Exhibit
Apparently an exhibit of Institute of Design installed at Harvard University.

Box 32

Volume 15 Continuation of volume 14.

Note 2 folders of “Extra prints of Harvard Exhibit” are stored in Box 6.2 above. C. Bruck, 3/2005

Box 33/Oversize Box 1 -- Itemized Inventory of box 33 contents as of March 21, 2012

Item relates to other materials described in BOX/FOLDER	ITEM	SIZE LxW in inches
1/6	<i>More Business: The Voice of Letterpress Printing and Photo-Engraving</i> , Vol. 3, No. 11, Nov. 1938 (2 copies). 20 pages. Written and designed by Moholy-Nagy with contributions by George (sic) Kepes and Hin Bredendieck. Cover image by Gyorge Kepes	14x11
???	Poster announcement that Stanley Hayter will speak on Dec. 5	12x16
???	“The New Bauhaus: American School of Design” academic catalog; 1937; 12 pages; with cover design by LMN (5 copies)	13x10
???	<i>Chicago Tribune Magazine</i> ; July 29, 1962; Pages 1, 2 7, 8, 9, 10. With cover article and color photo on Ken Isaacs’ “The Incredible Knowledge Box.”	13x11
4/Chermayeff, Serge	Tear sheet from <i>Arts & Architecture</i> , August 1947, with article “Cultural Delinquency” by Serge Chermayeff; pages 28 and 51.	13x10
1/1	Tear sheet from <i>Arts & Architecture</i> ; pg. 25; editorial/obituary on LMN by Edgar Kaufmann, Jr.	13x10
1/10	Tear sheets from <i>Arts & Architecture</i> ; 2 single pages from two different issues titled “Art in Industry,” “part one” and “part two” by Laszlo Moholy-Nagy. Part	13x10

	one is from Sept. 1947 (?); part two is from Oct. 1947. "Part two" page has an Angelo Testa article and fabric images on the reverse side.	
1/2	Tear sheet from <i>The Saturday Evening Post</i> , July 3, 1943; article "Are You Contemporary?" by Robert McAyeal Yoder LMN; pages 16, 17, & 89	14x11
4/Tague, Robert	Tear sheet pages 10 – 15 of unidentified periodical with articles: "Two Houses by Crombie Taylor and Associates" (one by Taylor and R. B. Tague for M/M Mace Wenniger) and one by Taylor and Gyo Obata in La Grange, IL.	13x10
4/Chermayeff, Serge	Tear sheet from <i>This Week Magazine</i> "Chicago Daily News", August 31, 1957 with cover story on Serge Chermayeff's "Walled House"; pages 1, 8, & 9.	14x11
3/Folder 10	Tear sheet from <i>Modern Industry</i> , June 15, 1943, with article "New Slant on New Product Planning"; pages 46 & 47.	13x11
3/Folder10	Tear sheet from <i>Fortune</i> , May 1953 with article "Design Without Clients: An Appraisal of Industrial-art Schools"; pages 132-137; (2 copies; only one with magazine cover)	13x11
Faculty/ Wachsmann, Konrad	Tear sheet from unidentified architectural journal with article "A Two-unit City Dwelling by Konrad Wachsmann, Architect"; 3 pages	13x10
Koppe, Richard	Two-sided offprint from unidentified source with article "Down to the Sea in Tips" and photos of Richard (Dick) Koppe's 1948 mural "The Well of the Sea" in the restaurant of Hotel Sherman (Chicago) (2 copies)	12x17 (unfolded)
Koppe, Richard	Menu with cover image of "The Well of the Sea" mural. (4 copies) Per information included on the menu: "THE WELL of the SEA is the inspired creation of Robert E. Lederer, A. I. A., architect and designer. Murals. Light-sculptures, wire fish, and table tops be Richard Koppe, Artist-designer, Murals executed by Martin K. Ziegner, Uniforms and Mermaid's costume by John Pratt.	10x15 (folded closed)
Koppe, Richard	Four separate tear sheets concerning Koppe's "The Well of the Sea" with titles as follows (1 page each): "Murals for a Chicago Restaurant" (unidentified source); "Constructions by Richard Koppe" (unidentified source); "Byfield Discovers An Artist and Brings Him Fame" (<i>Townfolk</i> magazine; May 1949); same article reprinted under title "When Ernest Byfield Discovered An Artist" (<i>Townfolk</i> magazine; April 1955, page 25).	14x10 (largest)
???	5 complete issues of <i>Arts & Architecture</i> , July 1952 with feature article "Open House: Institute of Design 1952." A note on the index page reads: "The material in this issue was conceived and arranged by students under the direction of the faculty of the Institute of Design. The students and faculty have undertaken the responsibility of using these pages to state objectives and to clarify methods." Also, 5 offprints of pages 16-33. Note that the offprint copies do not include an article titled "Notes in Passing" on page 15 with quotes from Lazlo [sic] Moholy-Nagy taken from his book VISION IN MOTION, 1937.	13x10
4/Siegel	Tear sheet from unidentified architectural journal with 2-page spread "Photograph by Arthur Siegel."	13x10
4/Siskind	Tear sheet from <i>The Magazine of Building</i> (ca. 1954) with article "Chicago's Sullivan in New Photographs" with article and photos concerning Aaron Siskind's class project to document Louis Sullivan buildings; pages 128-133; (2 copies).	13x10
???	Announcement of "Institute of Design Exhibition 1973" (may have been the annual open house exhibit of student work) in Crown Hall, May 10-13. Includes image by Marc and Barbara Herrington [sic]. 5 copies in original mailing envelope.	12x12

Siegel, Arthur	Tear sheet from unidentified magazine (probably an art or photography journal) with article "Modern Art by a Photographer: With camera for a palette, Arthur Siegel rival the work of contemporary painters"; includes 7 pages of color photo reproductions	14x11
Kepes Gyorgy	Jacket cover (front and spine only) from LANGUAGE OF VISION; PAINTING, PHOTOGRAPH, ADVERTISING-DESIGN by Gyorgy Kepes. (Year or edition unknown, but publisher is "Paul Theobald," not "Paul Theobald and Company.")	12x10
4/Testa, Angelo	<ul style="list-style-type: none"> • Tear sheet from <i>Arts & Architecture</i> (date unknown) with article "Angelo Testa" and images of his fabric designs; 2 pages. • Tear sheet from <i>Arts & Architecture</i> (date unknown) with article "Angelo Testa, as Shown by Boyd-Britton, a New Shop" and images of his fabrics and paintings; 2 pages. • Tear sheet from unidentified periodical, ca. 1950, with article "Angelo Testa: New Designs in Fabrics"; 1 page • See also: Reference to "Part two" article in Oct. 1947 issue of <i>Arts & Architecture</i> above. 	13x10
???	Original art 2-sided poster announcement reading: "Sculptures Drawings Painting Photographs Bring the contributions in Wed. Nov. 15"	17x15
4/Unknown or Multiple	Tear sheet from <i>Art News</i> , October 1955, with article "Is There a new Chicago School?" by Patrick T. Malone and Peter Selz. Features Cosmo Campoli and Ray Fink (among others). Pages 36-39 with clippings from pages 8, 58, and 59(?).	13x9
Student Materials/ Train, Michael	Original ink drawing (cartoon image) by Michael Train satirizing Institute of Design as a sinking ship. Dates ca. 1955. Faculty members shown on the ship are Crombie Taylor (as ship captain; Taylor served as director of ID around this time), Konrad Wachsmann (with spyglass), Hugo Weber (with cigarette), and 4th person may or may not be Harry Callahan.	12x17
Student Materials/ Collective Works/ Folder 3 of 3	Multiple-page spiral bound document titled "Trial Balance Inventory, Autonomous Dwelling Unit, Group Report, Institute of Design, Library Copy, Vol. 2"; with separated front cover. This is part of the student class project taught by Buckminster Fuller, ca. 1949. (only known copy)	12x18
History/ Newsclippings	Tear Sheet from <i>St. Louis Post Dispatch</i> "Pictures" issue, January 28, 1951, with color and b&w images and article by Paul Berg on several ID student and their projects; includes Thomas Schorer, Donald Stoltenberg, Angelo Testa, Robert Hollins, Davis Pratt, Leonard Gittleman, and Ati Forberg; pages 1-2.	22x15
History/ Newsclippings	Tear sheet from <i>Chicago Sunday Tribune</i> , Part 3, Metropolitan Section, December 2, 1945 with captioned-pictures article "Ideas? They're Plentiful at the Institute of Design—Take This Chair for Your Boss for Example"; page 1 only.	20x14
???	<p>Mailing envelope (no contents) with Abbott Laboratories identified as the return addressee and addressed to Vivian F. Engelbrecht, Institute of Design Library, 632 N. Dearborn St., Chicago 10, Ill. The face of the envelope has a black and white design reading "What's New® in this issue: Tronothane... Electrolyte Balance... Morphology of Blood Cells..." The name of Sara Meyers as the signature of the designer/artist of the artwork is visible in the lower right corner of the design.</p> <p>Significance to ID is unknown: Sara Meyers' name has not been found in connection with ID as either student or instructor. Vivian Engelbrecht is unrelated to Lloyd C. Engelbrecht (LMN biographer), though Lloyd thinks she may have been hired as ID librarian by Serge Chermayeff during Chermayeff's tenure as ID director.</p> <p>C. Bruck, University Archivist, March 21, 2012</p>	10x13

END