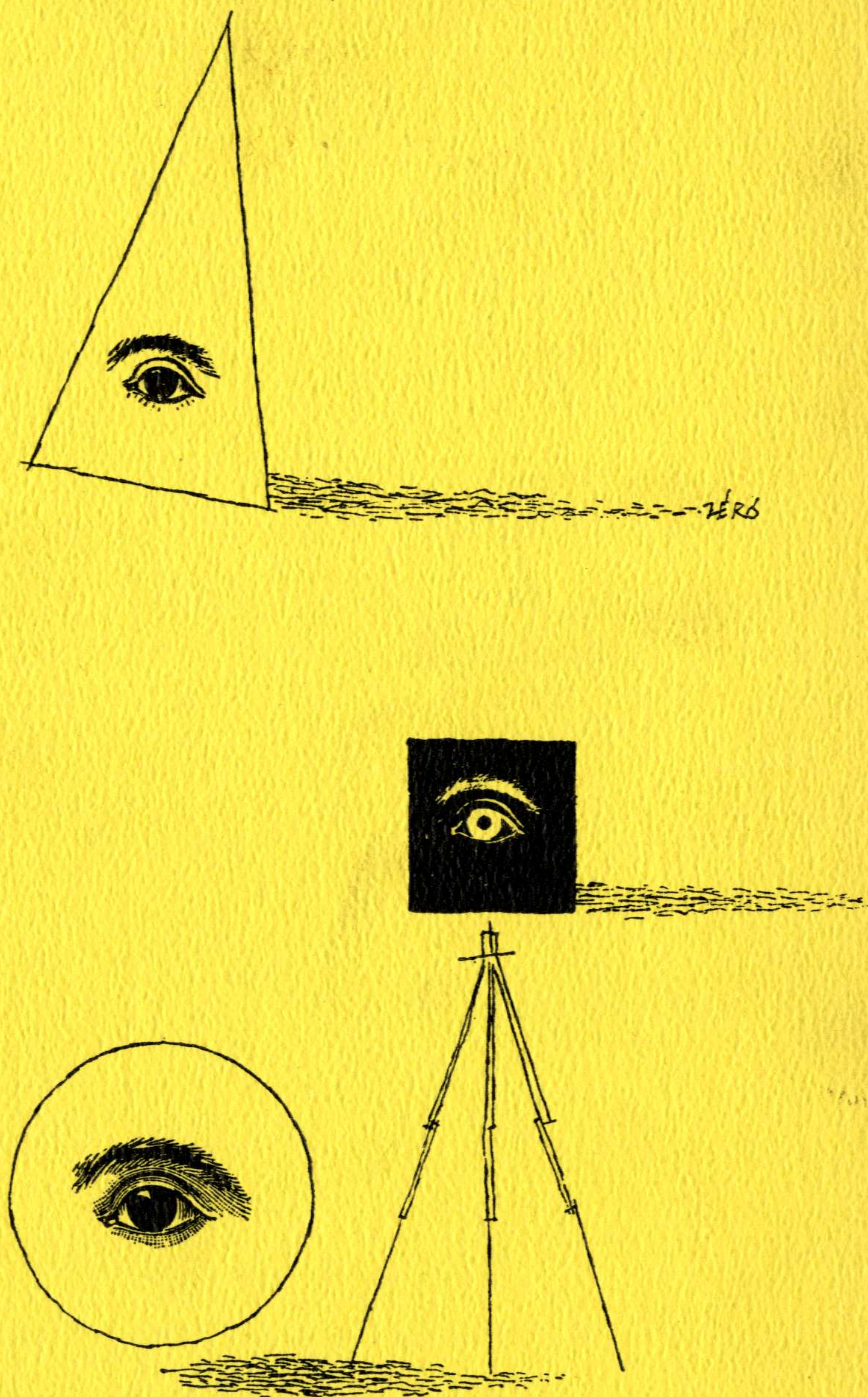


Institute of Design of Illinois Institute of Technology



evening courses 1950 - 51

The evening courses

The instructors

Students

Courses

Special courses

Address enquiries to Student Counselor Barbara Chermayeff

institute of design of illinois institute of technology

632 North Dearborn Street Chicago 10 Telephone Delaware 7-4688

are an integral and vital part of the Institute of Design's educational program.

in the evening sessions are members of the regular faculty.

taking evening courses are invited and encouraged to consult the director.

in the evening session are designed for professionals and others who wish to understand the problems of contemporary art and design.

provide opportunity for advanced work.

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calendar 1950-51

Sept 4-15	Mon-Fri	Evening Division registration 1 to 9 pm	<i>first semester</i>
Sept 18	Mon	First semester, academic year 1950-51 begins	
Sept 29	Fri	Final date for Evening Division late registration and program changes	
Nov 30-Dec 2	Thu-Sat	Thanksgiving Holiday	
Dec 8	Fri	Last day for Evening undergraduate students to withdraw from courses with an assured grade of WP	
Dec 18	Mon	Mid-winter recess begins	
Jan 2 1951	Tues	Classes resume	
Jan 27	Sat	First semester, academic year 1950-51 ends	
Jan 22-Feb 9	Mon-Fri	Evening Division registration 1 to 9 pm	<i>second semester</i>
Feb 12	Mon	Second semester, academic year 1950-51 begins	
Feb 23	Fri	Final date for Evening Division late registration and program changes	
Mar 22-24	Thu-Sat	Spring recess—Easter, March 25	
June 9	Sat	Second semester, academic year 1950-51 ends	

aims

- . . . to establish standards of design commensurate with the social responsibilities of designers employing industrial means of production.
- . . . to develop designers in all fields either as independent artists or as designers within industry.
- . . . to develop teachers of design.
- . . . to assist teachers and others already in the field.
- . . . to produce educational aids — publications, exhibition materials, films, etc. which shall effectively extend man's means of development.
- . . . to engage in design research in collaboration with industry and professionals in the field.
- . . . to present exhibitions, lectures and performances by which the Institute may contribute to the general needs of the community.

history

The Institute of Design, a non-profit institution, was founded in October 1937 as the New Bauhaus by Lazlo Moholy-Nagy who helped develop many courses—particularly the basic training—at the Bauhaus in Germany under Walter Gropius. Since Moholy-Nagy's death in 1946, the director has been Serge Chermayeff, architect and industrial designer. In December 1949 the Institute of Design became a degree-granting department in the Engineering Division of Illinois Institute of Technology.

educational principle

Education for a designer must provide a foundation which will enable him to think comprehensively and to act effectively in the complex industrial world.

'The student does not study the master, but the principles and facts which the master himself had to study. He must learn for himself. The Institute of Design stimulates the intellectual and emotional powers of the student so that he will be able to do creative work. The Institute's Foundation Course is aimed at removing prejudices and reveals to the student the power that rests within himself.'

Lazlo Moholy-Nagy

guiding principles

There is no barrier between the fine and applied arts. Science, modern technology and production are the instruments and companions of the artist and designer.

'The effective control of physical environment—which is the designer's task—depends on his understanding of contemporary man's need and his ability to use to their fullest the tools at his disposal to achieve greater health and happiness for mankind.'

Serge Chermayeff

foundation and survey

Courses in this group are basic preparation for advanced study in architecture, industrial design, advertising and display, photography and film, painting and sculpture.

Form, structure and organization, materials, tools and their application are discovered through experiment. Work in studio and workshop is supplemented by other lecture courses.

The contents may be summarized as:

EXPERIMENT	<i>Free manipulation of media, materials and tools develops a visual vocabulary and an imaginative approach to design.</i>
CONTROL	<i>Mastery of materials and techniques and a wider range of visual perceptions develop a progressively sharpened technical discipline.</i>
UNDERSTANDING	<i>Interplay of needs and means, function and form develops sense of order and grasp of the creative process.</i>

1	8	4	ID 111 visual fundamentals 1 Basic elements in two dimensional design and their characteristics: point, line, texture, value, color. Spatial illusions: elements within a prescribed picture plane. Light as a creative medium. Elements of the photographic process. Photograms. This course is given primarily for students working toward a degree. Those who wish to work in this area in a more condensed course should see ID 021 visual fundamentals.
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1	8	3	ID 112 visual fundamentals 2 Continuation of visual fundamentals 1. Experiments with different tools and media. Seminar: analysis of developments in visualization of the immediate past as a new basis for communication. Integration with the training process.
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1	8	4	ID 113 basic workshop 1 Development of manual dexterity and sensitivity to space, form and texture. Experimental construction in various materials of differing properties employing basic techniques and hand and power tools.
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lecture hours	laboratory hours	semester hours credit
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ID 114 basic workshop 2 Continuation of basic workshop 1, with emphasis upon technical discipline and precision work. Typical joints and finishes.	0	6	2
ID 115 sculpture 1 Elements of three dimensional form. Modeling in clay, wire and paper. Volume relationship. Space-volume relationship. Analysis of various characteristics of sculptured form.	0	4½	2
ID 116 sculpture 2 Continuation of sculpture 1. Work in plaster, direct construction and casting. Working drawings.	0	4½	2
ID 011 foundation survey This course covers work done in the foundation course as given in the day session, in visual fundamentals, basic workshop and sculpture, photography and design theory. It serves as an introduction to all other courses offered in the evening session and is designed for those not acquainted with the philosophy and methods of the institute of design.	0	2	1
ID 021 visual fundamentals 1 Basic elements in two dimensional design and their organization: point, line, texture, value, color. Experiment with different tools and media leads to an understanding of form and space.	0	2	1
ID 022 visual fundamentals 2 Continuation of visual fundamentals 1.	0	2	1
ID 061 interior design 1 Lecture and demonstration: the organization and planning of interior space; new techniques and materials; light and color. New concepts in architecture, furnishings and equipment design.	2	0	2
ID 062 interior design 2 Continuation of interior design 1.	2	0	2
ID 071 music in history 1 The relation of music of the past to music of our time. An historical survey from tribal song to contemporary compositions, illustrated with examples on recordings and piano. Musical structure explained and style defined.	2	0	2
	lecture hours	laboratory hours	semester hours credit

visual design

The field of visual communication has today expanded as a result of scientific and technical invention. Fact and symbol may be conveyed through the techniques of graphics, typography, photography, exhibition, film and television.

Two dimensional messages are extended into three dimensions and beyond in time. The static image is supplemented by controlled light and motion.

The designer capable of working within the framework requires not only knowledge of the various tools at his command, but a first hand experience of of typical media and techniques so that he may use them imaginatively and purposefully.

			ID 013 life drawing 1 Freehand drawing from the model. Emphasis is placed upon form, structure and motion through rapid sketches employing different media and means of expression.
0	2	1	
			ID 014 life drawing 2 Continuation of Life Drawing 1.
0	2	1	
lecture hours	laboratory hours	semester hours credit	

ID 053 lettering 1 Free-hand lettering; letter form developed organically from hand movement, tool, medium and surface. Design experiment with emphasis on legibility. Development of skill, precision and speed.	0	2	1
ID 054 lettering 2 Continuation of Lettering 1.	0	2	1
ID 063 graphic reproduction 1 Printing process as a creative medium. Monoprints, lithography, serigraphy (silkscreen). Technique—experiment. Interrelation of techniques and design. Pattern structure for papers and textiles.	0	3	1
ID 064 graphic reproduction 2 Continuation of Graphic Reproduction 1.	0	3	1
ID 073 airbrush techniques 1 Use of airbrush in rendering. Masking, control, textures, photo retouching.	0	2	1
ID 074 airbrush techniques 2 Continuation of Airbrush Techniques 1	0	2	1
ID 083 layout & photomontage 1 Experimental work exploring elements which induce efficient visual communication. Composition with type, collage, photomontage, photographs, color and drawing. Layout. Design problems involving visibility, legibility and sequence. Visual Fundamentals 1 and 2 or professional experience prerequisite.	0	2	1
ID 084 layout & photomontage 2 Continuation of Layout & Photomontage 1.	0	2	1
ID 091 painting & drawing 1 Experimental painting in various media. Analysis of contemporary and historical methods of painting. Application of techniques. Lectures and practice. Visual Fundamentals 1 or consent of instructor prerequisite.	0	2	1
ID 092 painting & drawing 2 Continuation of Painting & Drawing 1.	0	2	1
	lecture hours	laboratory hours	semester hours credit

product design

The industrial designer is concerned with the design of tools for the effective control of man's physical environment.

He must measure the object against the yardstick of scientific knowledge, technical efficiency and aesthetic sensibility of our time and have knowledge of methods of fabrication which may lead to machine production.

The potentials of machine production are unlimited and many of its inherent qualities have not yet been exploited.

The designer who can meet the needs of the industrial economy must be able to work in a team with the scientist, economist and technician and accept professional and social responsibility which give strength and meaning to his work as creative artist.

			ID 023 product design 1 Development of design for objects of every-day use through analysis, experiment and drawing to actual construction.
2	0	2	
			ID 024 product design 2 Continuation of product design 1.
2	0	2	
			ID 033 product illustration 1 The use of appropriate techniques, media and methods of representing objects to illustrate characteristics of structure, material texture and color. Open only to students with experience in drawing and painting.
0	2	1	
			ID 034 product illustration 2 Continuation of product illustration 1.
0	2	1	
lecture hours	laboratory hours	semester hours credit	

ID 043 **package design 1** Merchandising research—analysis of container types, construction design and production. Visual fundamentals 1 and 2 or consent of instructor prerequisites.

0 2 1

photography

Light is employed as a medium in itself revealing new means of expression. Photographic quality is learned through work with the infinite range of tone and texture. Experiment starts with photography without camera—photogram—and is followed by experiments with camera and photo-chemistry accompanied by work in established fields of application and technique. Throughout the creative use of the medium and the student's own direction are developed. Study of film is designed to acquaint the student with the range of this medium combining visual and sound elements to produce a single expressive form.

ID 097 **film history 1** Important films in the development of the motion picture are shown and discussed in relation to their social background, technique, production, direction, camera and editing method.

2 0 2

ID 162 **basic photography 1** Camera and exposure meter. Negative development, contact printing and mounting. Tone and texture, viewpoint and depth of field and scale. Simple object recordings.

0 4½ 2

ID 263 **basic photography 2** Extension of photographic techniques: reflection, distortion and multiple exposure. Application of basic principles to recording and presentation of complex objects. Survey of the history of photography and its potential development.

1 3½ 2

lecture hours
laboratory hours
semester hours credit

foundation and survey

VISUAL FUNDAMENTALS 1	ID 111	A
VISUAL FUNDAMENTALS 2	ID 112	A
BASIC WORKSHOP 1	ID 113	A
BASIC WORKSHOP 2	ID 114	A
SCULPTURE 1	ID 115	A
SCULPTURE 2	ID 116	A
FOUNDATION SURVEY	ID 011	A
VISUAL FUNDAMENTALS 1	ID 021	A
VISUAL FUNDAMENTALS 1	ID 021	B
VISUAL FUNDAMENTALS 1	ID 021	C
VISUAL FUNDAMENTALS 2	ID 022	A
INTERIOR DESIGN 1	ID 061	A
INTERIOR DESIGN 2	ID 062	A
MUSIC IN HISTORY 1	ID 071	A

visual design

LIFE DRAWING 1	ID 013	A
LIFE DRAWING 2	ID 014	A
LETTERING 1	ID 053	A
LETTERING 2	ID 054	A
GRAPHIC REPRODUCTION 1	ID 063	A
GRAPHIC REPRODUCTION 2	ID 064	A
AIRBRUSH TECHNIQUES 1	ID 073	A
AIRBRUSH TECHNIQUES 2	ID 074	A
LAYOUT AND PHOTOMONTAGE 1	ID 083	A
LAYOUT AND PHOTOMONTAGE 2	ID 084	A
PAINTING AND DRAWING 1	ID 091	A
PAINTING AND DRAWING 2	ID 092	A

product design

PRODUCT DESIGN 1	ID 023	A
PRODUCT DESIGN 2	ID 024	A
PRODUCT ILLUSTRATION 1	ID 033	A
PRODUCT ILLUSTRATION 2	ID 034	A
PACKAGE DESIGN 1	ID 043	A

photography

BASIC PHOTOGRAPHY 1	ID 162	A
BASIC PHOTOGRAPHY 2	ID 263	A
FILM HISTORY 1	ID 097	A

course name	course no	section
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1	8	4	Mon-Thu	6:10-10:00	204		\$70.00
1	6	3	Mon-Thu	6:10 - 9:00	204	ID 111	60.00
1	8	4	Tue-Fri	6:10-10:00	404		70.00
0	6	2	Tue-Fri	6:10 - 9:00	404	ID 113	60.00
0	4½	2	Wed	6:10-10:00	402		45.00
0	4½	2	Wed	6:10-10:00	402	ID 115	45.00
0	2	1	Tue	7:00 - 9:00	204		35.00
0	2	1	Mon	7:00 - 9:00	103		30.00
0	2	1	Wed	7:00 - 9:00	103		30.00
0	2	1	Thu	7:00 - 9:00	103		30.00
0	2	1	Thu	7:00 - 9:00	107	ID 021	30.00
2	0	2	Mon	6:20 - 8:00	100		30.00
2	0	2	Mon	8:10 - 9:50	100	ID 061	30.00
2	0	2	Tue	7:00 - 9:00	100		30.00
0	2	1	Fri	7:00 - 9:00	100		30.00
0	2	1	Fri	7:00 - 9:00	100	ID 013	30.00
0	2	1	Tue	7:00 - 9:00	103		30.00
0	2	1	Tue	7:00 - 9:00	103	ID 053	30.00
0	3	1	Wed	6:30 - 9:30	107		40.00
0	3	1	Wed	6:30 - 9:30	107	ID 063	40.00
0	2	1	Fri	7:00 - 9:00	106		35.00
0	2	1	Fri	7:00 - 9:00	106	ID 073	35.00
0	2	1	Wed	7:00 - 9:00	106	ID 022	30.00
0	2	1	Wed	7:00 - 9:00	106	ID 083	30.00
0	2	1	Wed	7:00 - 9:00	105		30.00
0	2	1	Wed	7:00 - 9:00	105	ID 091	30.00
2	0	2	Thu	7:00 - 9:00	401		35.00
2	0	2	Tue	7:00 - 9:00	401	ID 023	35.00
0	2	1	Mon	7:00 - 9:00	106		35.00
0	2	1	Mon	7:00 - 9:00	106	ID 033	35.00
0	2	1	Thu	7:00 - 9:00	106	ID 022	30.00
0	4½	2	Tue	6:10-10:00	300		45.00
1	3½	2	Thu	6:10-10:00	300	ID 162	45.00
2	0	2	Wed	7:00 - 9:00	100		7.50

lecture hours

laboratory hours

semester hours credit

days

time

room

prerequisite

tuition

general information

admission Any interested adult who has the educational preparation and background needed for study of a desired course will be admitted to that course. Before such a student may become a candidate for a Bachelor's degree, he must possess a high school education or its equivalent, must meet the other entrance requirements as defined in the Catalog of the Undergraduate Divisions, and must have been following consistently one of the undergraduate curricula.

withdrawal from courses A course may be dropped by signing a student drop card in the office of the Registrar. Until such is done, a student is considered to be a member of the class even though he absents himself therefrom.

No permanent record will be made of a student's enrollment in a course if he withdraws within the first two weeks of the semester. After the second week, a grade of WP is recorded in the case of a course dropped before the end of the twelfth week. Thereafter, a grade of WP or WE will be recorded depending on the student's record at the time of withdrawal. A student who withdraws from a course without notifying the registrar's office and signing a drop card will receive a grade of WE for the course.

financial information

tuition The tuition for each course is indicated in the description of courses on the preceding pages. There are no other fees except as follows:

late registration Fee for registration after the last scheduled day is two dollars.

veterans Those eligible to the benefits of the G. I. Bill of Rights should secure a certificate of eligibility from the Veterans Administration and present it upon registering. A receipt from the office of the Veterans Administration cannot be accepted by the Institute in lieu of a certificate of eligibility. A Veteran not equipped with his certificate must be prepared to meet the financial obligations indicated in the succeeding paragraph. Later on, when he has procured his certificate and has presented it to the Veteran's Office of the Institute, a refund will be made to him of such portions of the tuition and fees as he is entitled to receive. Veterans who have not as yet enrolled for training under the G. I. Bill of Rights should note that in accordance with the present rules of the Veterans Administration, they must be in training prior to July 25, 1951, if they are to avail themselves of the training extended them by that bill. This means that all veterans

wishing to enter the Institute of Design of Illinois Institute of Technology under the G. I. Bill must begin their training not later than the Spring Term 1951, which begins on February 12, 1951. It would, of course, be advisable for them to start their educational program at an earlier date since the part of the G. I. Bill, dealing with the veterans training and educational program, expires in 1956. It is therefore, suggested that registration be effected by them for the Fall Term 1950 which begins on September 18, 1950.

payments Students should pay the full tuition at the time of registration. Students entering on any other basis must have the approval of the proper official.

transcripts There is no charge for the first transcript of credits issued, but \$1.00 will be charged for each additional copy. Requests for transcripts must be made at least one week before they are issued.

refunds The Institute does not make cash refunds of tuition except in the following circumstances:

- 1 To students registered for courses which are withdrawn by the Institute there will be a full cash refund of tuition paid.
- 2 To registered students who have attended no classes, there will be a full cash refund of tuition paid providing application for the refund is made prior to the end of the second week of the semester.
- 3 To students entering active military service there will be pro rata cash refunds of tuition paid, calculated from the date of reporting for active duty.

tuition credits When a student withdraws officially from classes for reasons satisfactory to the Dean of the Evening Division he will receive a credit for his unused tuition. This credit is non-transferable and may be used in payment of his tuition fees only, for a corresponding period in the term following his withdrawal. He may, however, upon application to and for reasons approved by the Treasurer, receive an extension in the time limit on this credit.

In computing such tuition credits, ten per cent of the tuition is deducted for each full week of attendance or fraction thereof. Attendance is measured from the date classes open to the date of withdrawal as indicated on the official drop slip.

faculty

jean arp *sculptor and painter*
frank barr *typographer and printer*
hinrich bredendieck *designer and craftsman*
robert brownjohn *designer and painter*
harry callahan *photographer*
serge chermayeff *architect and designer*
harold cohen *designer*
gordon coster *photographer*
eugene dana *painter and designer*
carl frazier *illustrator*
si gordon *painter*
john hain *commercial artist*
gerhard kallmann *architect*
misch kohn *graphic artist*
jiri kolaja *film director*
otto kolb *architect and designer*
richard koppe *painter and designer*
myron kozman *painter and designer*
hillar maskar *photographer*
ray pearson *designer and craftsman*
herbert pinzke *advertising artist*
hans schleger *designer and painter*
arthur sinsabaugh *photographer*
irving titel *painter and advertising artist*
margit varro *musical director*
john walley *designer and craftsman*
hugo weber *sculptor and painter*
marianne willisch *interior designer*
laura zirner *calligrapher*

officers of administration

henry t heald	B S . M S . D E N G L D	<i>president</i>
john t rettaliata	B E . D E N G	<i>dean of engineering</i>
john d larkin	A B . A M . P H D	<i>dean of liberal arts</i>
william a lewis jr	B S . M S . P H D	<i>dean of graduate school</i>
stanton e winston	A B . B S . A N . M E	<i>dean of the evening division</i>
clarence e deakins	B S . M S	<i>dean of students</i>
james w armsey	B S . M A	<i>director of public relations</i>
john p makielski	B S	<i>registrar</i>
fred r travis	B S	<i>director of admissions</i>
raymond j spaeth	B A . M B A	<i>executive secretary and treasurer</i>
william j kearney	C P A	<i>comptroller</i>
serge chermayeff	M A . F R I B A . P H D	<i>director institute of design</i>
crombie taylor	B A R C H . M A	<i>asst director institute of design</i>

for courses in other departments of
illinois institute of technology
as well as the department of the institute of design
see the general bulletin of the evening division

recommended reading

the bauhaus 1919-1928, *edited by herbert bayer, walter gropius, ise gropius*

the new vision *by l moholy-nagy*

vision in motion *by l moholy-nagy*

language of vision *by gyorgy kepes*

technics and civilization *by lewis mumford*

space, time and architecture *by siegfried giedion*

mechanization takes command *by siegfried giedion*

new architecture and the bauhaus *by walter gropius*

rebuilding our communities *by walter gropius*

can our cities survive *by j l sert*

american building *by james marston fitch*

[1950-51]