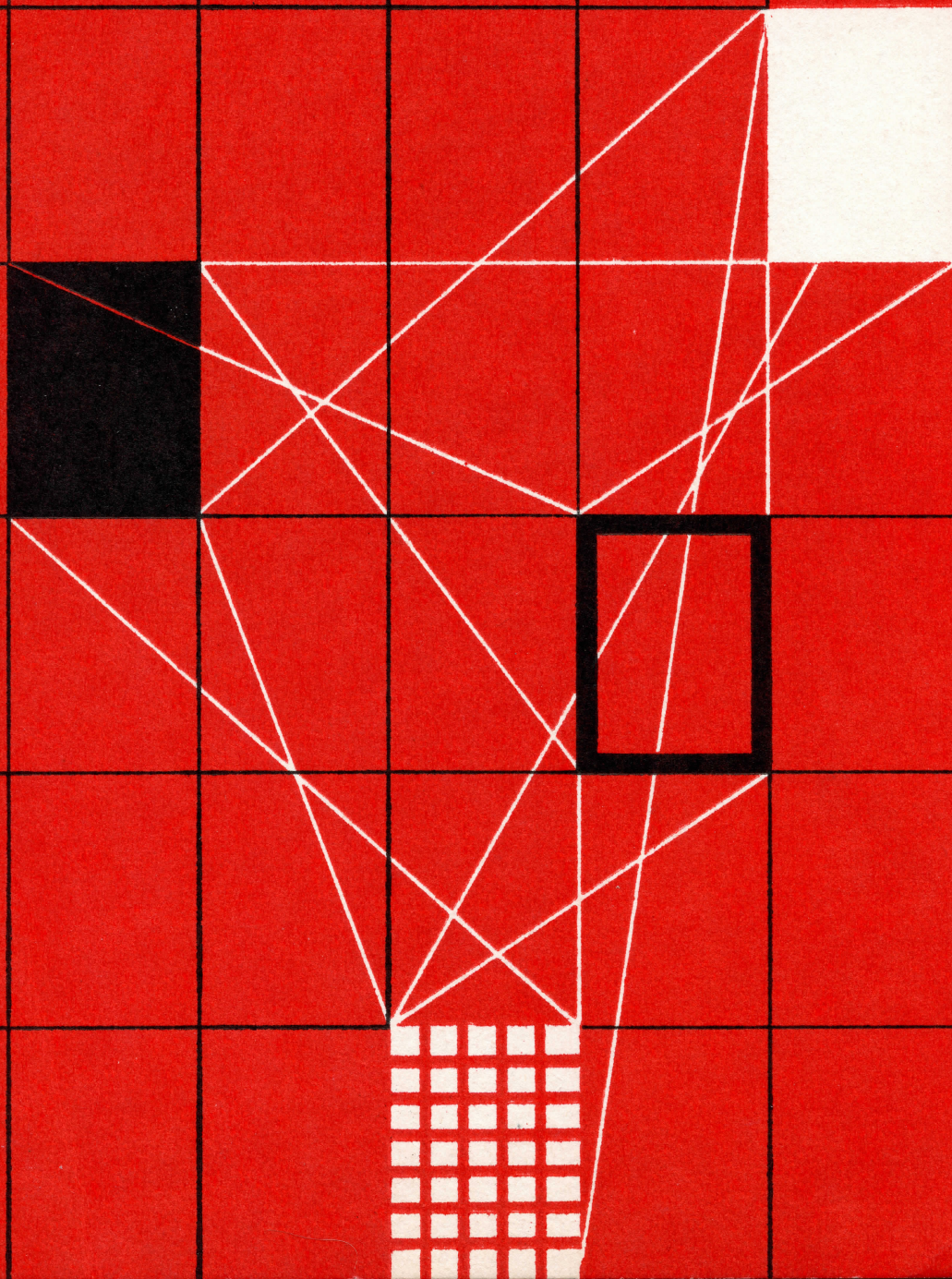
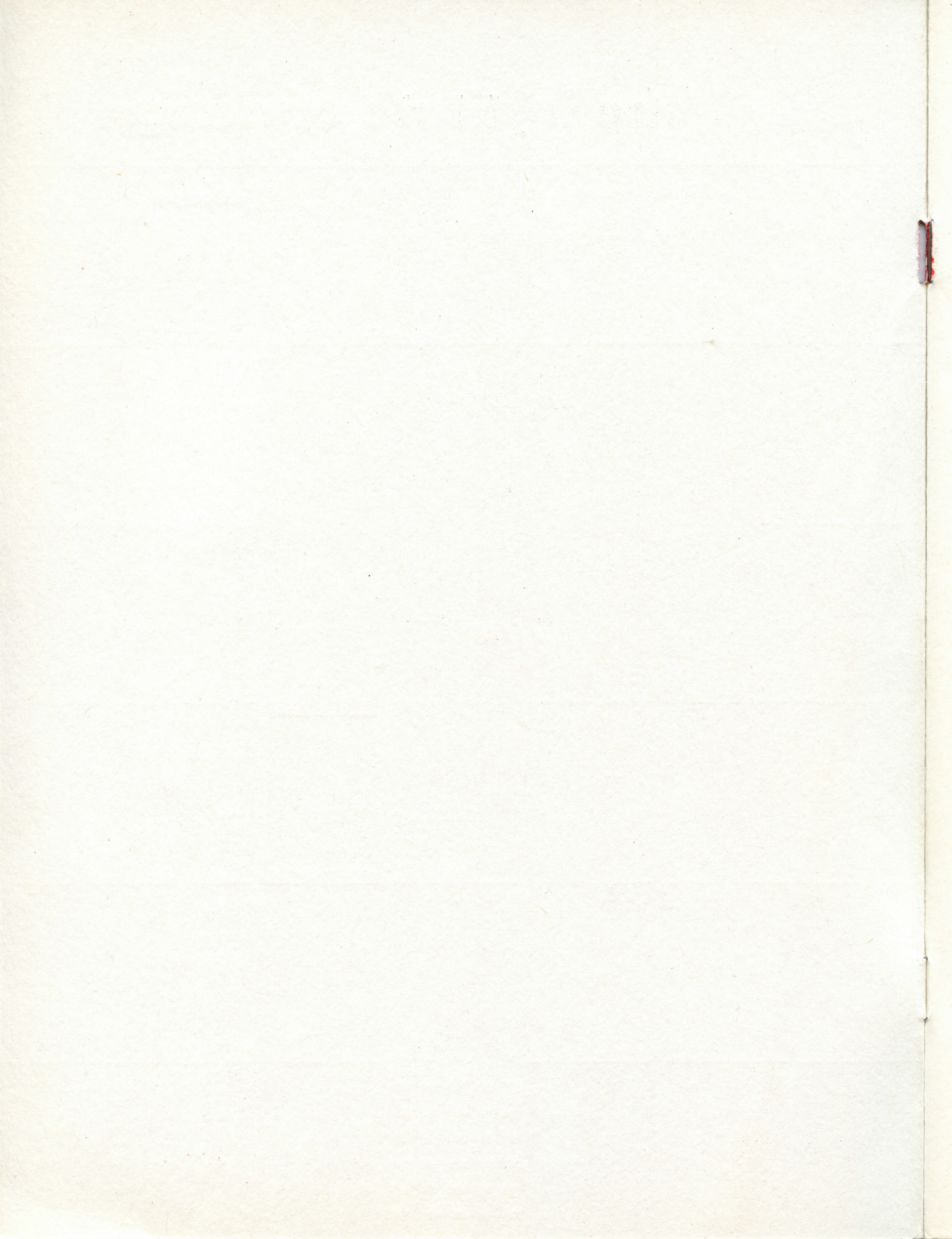


the institute of design

chicago





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Aims of the Institute of Design

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 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 cultural needs of the community.

Board of Directors

“ . . . In this postwar era when practically every product is being redesigned, it seems particularly necessary to provide a complete education which encompasses artistry, technology and science. The well coordinated synthesis of these three educational fields is what the Institute of Design offers.

Industry is deriving three benefits from the work of the Institute of Design: (1) the availability of well rounded and well educated young designers; (2) the opportunity to send some of its presently employed designers and artists to the Institute for the stimulus of new and progressive ideas which can be obtained in its night courses, and (3) the submission to the Institute of special problems and projects involving any of the various elements of design. . . . Industry is gradually beginning to recognize that the Institute of Design can be of real, practical help to industrial companies. Many large and small firms, my own included, are now using these services, and it is my prediction that many, many more will want to benefit by them in the future.”

WALTER P. PAEPCKE,

Chairman Board of Directors of the Institute of Design

Chairman of the Board, Container Corporation of America

Walter P. Paepcke, *Chairman*
Chairman, Container Corporation of America

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Chicago, Illinois

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Institute of Design

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Kraft Food Company

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Chicago, Illinois

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Automatic Canteen Company of America

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Chicago Association of Commerce and
Industry

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Chicago, Illinois

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Sylvania Electric Products, Inc.

Maurice H. Needham, *President*
Needham, Louis and Brorby, Inc.

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United Air Lines

Guy E. Reed, *Vice President*
Harris Trust & Savings Bank

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Container Corporation of America

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<i>Secretary-Treasurer</i>	Crombie Taylor
<i>Registrar</i>	Mollie Thwaites
<i>Business Manager</i>	Ruth Soderholm

Faculty

<i>Foundation Course</i>	Richard Filipowski
	Richard Koppe
	Myron Kozman
	Davis Pratt
	John Walley
	Hugo Weber
	Emerson Woelffer

Lectures and special seminars by distinguished specialists in many professions are open to the public—a well established tradition of the Institute. Among these visitors have been:

Alvar Aalto
Berenice Abbott
Erwin Blumenfeld
Rudolph Carnap
Horace Cayton
J. G. Crowther
Alexander Dorner
Carl Eckart
R. Buckminster Fuller
Ralph Gerard
Sigfried Giedion
D. W. Gotshalk
Walter Gropius
S. I. Hayakawa
Henry Russell Hitchcock
George Fred Keck
Gyorgy Kepes
Katherine Kuh
Maynard Krueger
Fernand Leger
Charles Morris
Richard Neutra
Beaumont Newhall
James Prestini
Ralph Rapson
Man Ray
Herbert Read
Daniel C. Rich
Frank Scherschel
Paul Strand
Roy E. Stryker
James J. Sweeney
Jose Louis Sert
Szymon Syrkus
Kurt Versen
Konrad Wachsmann
Weegee
Louis Wirth
Robert J. Wolff
W. W. Wurster

<i>Product Design</i>	Hin Bredendieck
	Herman Garfield
	Nathan Lerner
	Elic Nekimken

<i>Architecture</i>	Serge Chermayeff
	Robert Tague
	Crombie Taylor
	John Van der Meulen

<i>Photography</i>	Ferenc Berko
	Harry Callahan
	Frank Levstik
	Hillar Maskar
	Arthur Siegel

<i>Visual Design</i>	Eugene Dana
	Maurice Friedlander
	Michael Higgins
	Elsa Kula
	George LeBrun
	Harold Walter
	Laura Zirner

<i>Sciences</i>	S. J. Frankel
	Howard Hardy
	Britton Harris
	Robert Janes
	Robert Lewis
	Edgar Richard
	Robert Rose

<i>Cultural Studies</i>	Hugh D. Duncan
	Martin Metal
	Margit Varro
	Abba Lerner

History

The Institute of Design, founded in October 1937 as the New Bauhaus, later organized as a non-profit institution under the name "School of Design," began its work with some twenty students in the Marshall Field residence on Prairie Avenue. Today, with an enrollment of over 400 full-time day students and 600 enrollments in the evening courses, it occupies its own building at 632 North Dearborn Street, purchased in 1946 from the Chicago Historical Society.

Lazlo MoholyNagy, born in Borsod, Hungary in 1895, was the founder and director of the Institute of Design until his death in 1946. From 1923 to 1928 he was on the staff of the Bauhaus in Germany under Walter Gropius, where he was instrumental in developing many courses, in particular the preliminary basic training. Among his writings during this period was the book later known in English translation as "The New Vision." He was active from its inception in the International Congress of Modern Architects (C.I.A.M.). His last book, "Vision in Motion," a virtual summation of his life's work as an educator, was completed shortly before his death.

Serge Chermayeff, director of the Institute of Design since 1946, was born in the Caucasus, Russia in 1900, and educated in England. He began working as a painter, but soon concentrated more upon industrial design, exhibition, stage design and architecture. After working and studying on the European continent, he began independent architectural practice in London in 1930, and is a Fellow Royal Institute of British Architects, member American Institute of Architects, member International Congress of Modern Architects (C.I.A.M.). He serves on editorial boards of Magazine of Art and Arts and Architecture.

Facilities

The Institute of Design is located at the corner of North Dearborn and Ontario Streets close to Chicago's Loop, the center of industrial and commercial life. It is four blocks from Michigan Avenue, and the city's museums, libraries and other cultural institutions are easily accessible.

The Institute may be reached easily by bus, street-car, subway and elevated from all parts of Chicago and outlying suburbs.

Spacious workshops are equipped with all necessary hand and machine tools for work in wood, metal and plastics of an experimental and simple production nature. A printing shop, equipped with presses required for basic processes, is used by students in Visual Design. The photographic studios are fully equipped for work in still and moving picture photography. In addition to lecture rooms and studios, the school has a physics laboratory, a large auditorium and exhibition space in which a continuous series of lectures, films, concerts and exhibitions is provided as part of the Institute's program.

The school library has been recently expanded with the aid of a grant from the Rockefeller Foundation and now contains, in addition to books, more than 6000 slides, reproductions and photographs of outstanding works. It is one of the most complete reference libraries in its special field in the country. American and foreign art and technical journals, pamphlets and industrial catalogs are constantly available for study and research.

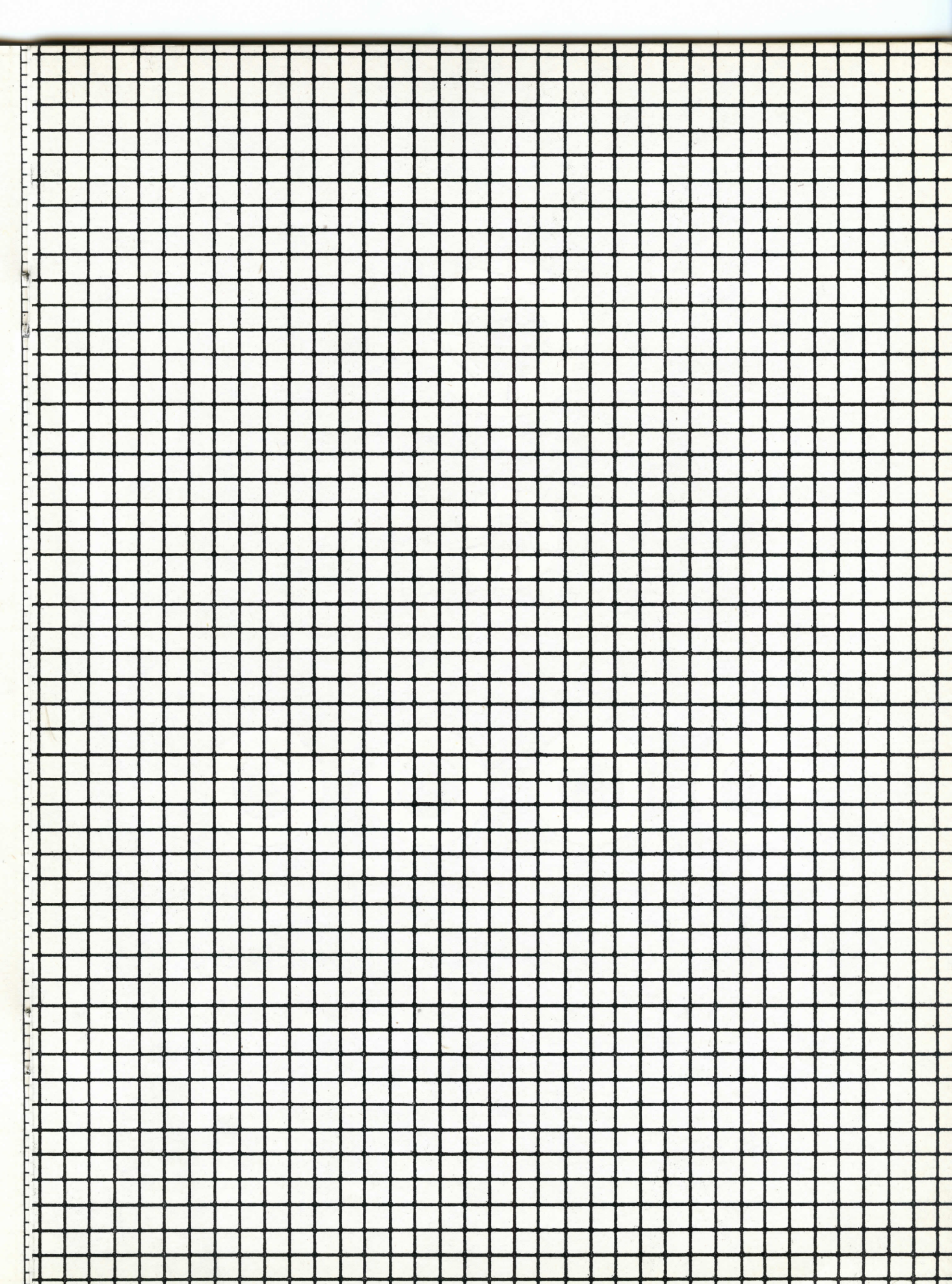
Guiding Principles

All men are biologically equipped to experience space, as well as color, and can acquire certain experience which will tend to develop this capacity. **Through the experimental approach toward handling tools and materials, we are able to increase and refine our native ability to react to and to control the physical environment in which we live.** This development of power to control and create form depends upon interaction between the designer and the tools and materials. 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 tools and methods of industrial processes constitute a rich and inspiring source for the ever-needed output of creative human energy. **The effective control of physical environment which is the designer's task depends upon his understanding of contemporary man's needs and his ability to use to their fullest the tools at his disposal to achieve greater health and happiness for mankind.**

The Educational Principle

Understanding of the fundamental principles of design cannot be achieved by narrow vocational training. **Education for a designer must provide a foundation which will enable him to think comprehensively and to act effectively in the complex industrial world.** This education enables the designer to approach intelligently and imaginatively the general problems of ever-changing requirements in the social economy and coordinated techniques involved. The new designer is able to face all kinds of problems not because he is a prodigy, but because he has built up for himself a correct approach.

The greatest hindrance to creative work is fear. This fear is built up by any system which sanctifies the genius of the past. **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 attempts to show the student the power that rests within himself.



SEMESTERS

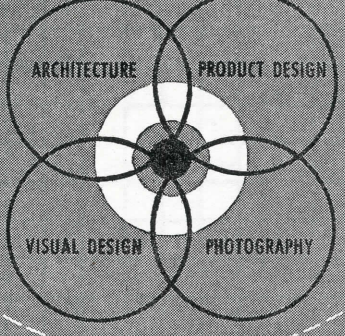
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DESIGN

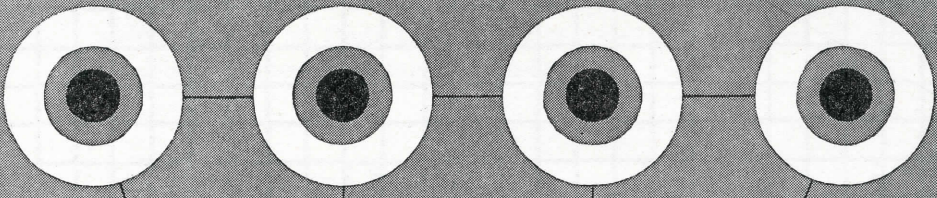
ELEMENTS OF DESIGN
MATERIALS AND TOOLS
TECHNIQUES
SOCIAL CONTEXT
TEACHERS TRAINING

FOUNDATION COURSE

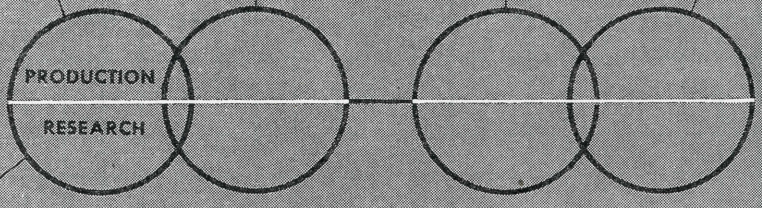


ARCHITECTURE PRODUCT DESIGN VISUAL DESIGN PHOTOGRAPHY

4 5 6



7 8



9 10

STRUCTURE COMMUNICATION

PROJECTS

General Plan of Course Instruction

The problems of design are first broken down into their elements so that they are presented to the student in an intelligible form. At each stage of the whole process, art, science and technology form an interlocking pattern.

Throughout the course, the student's work with tools, machines and materials interacts with his theoretical knowledge, the one enriching the other.

The transition from the Foundation Course, required of all students, to the specialized workshop affords the student an opportunity to follow a particular area of design application: architecture, product design, display, advertising art, typography, photography and film.

Cultural Studies

The student, working either in the Foundation Courses or in the specialized workshops, attends lectures and discussion groups in philosophy, sociology, economics, art history and music, in order that his practical work may be given direction and meaning, and in order that the designer's function in society may be consciously evaluated in the broad perspective of the whole culture.

Sciences

A coordinated series of courses in mathematics, physics and engineering is offered by the Institute, and various levels of achievement are required of all students. These sciences are those most closely related to the development of the student's space perception, and his understanding of light, color, form and other aspects of his physical environment.

Four semesters of mathematics and two of physics are required for all students to deal with problems encountered in visual design and requiring scientific analysis. Architects and product designers are required to pass an additional two semesters of calculus and two semesters of mechanics (statics).

Special engineering courses for architecture and product design students include: illumination, acoustics, mechanical equipment, construction (three semesters) and strength of materials (two semesters).

The course, as a whole, is one in which designers of all fields are united by a common purpose.

Foundation Course—1st, 2nd and 3rd semesters

Work in the foundation course is required of all students irrespective of the specialized field they may later choose. **Independent workers with new ideas can grow only in an atmosphere of intellectual and artistic freedom. That is why the Institute disregards preconceived traditions which might hamper the student's activity. By integrating sensorial and intellectual experiences, a balanced development of all natural gifts is sought.**

No copying of any kind is employed, nor is the student asked to deliver premature practical results. By working with materials, he gets a thorough knowledge of their appearance, structure, texture and surface treatment. Step by step, he discovers their possibilities which enable him to get more governed results. He becomes volume-and-space conscious.

Although the course is not divided into water-tight compartments, it may be conveniently described as follows:

Visual Fundamentals—work in two dimensions employing the graphic, photographic and color media;

Basic Workshop—work in three dimensions, using typical materials such as paper, wood, metal, plastics, clay and plaster, and simple hand and power tools;

Sculpture—treated as a fundamental part of every designer's experience and not necessarily an art end in itself. Relatively simple techniques used at the beginning allow analysis of three dimensional form to be made with emphasis on plastic rather than technical properties. In the process, the student is involved in basic consideration of sculpture in relation to space, light, material, scale. This in turn leads to analysis of structural methods.

The purposes of the three Foundation Course semesters may be summarized:

FIRST SEMESTER. Experiment.

Free manipulation of media, materials and tools develop a visual vocabulary through familiarity with elements of visual design and a free, imaginative approach to design.

SECOND SEMESTER. Control.

Mastery of materials and techniques and a wider range of visual perceptions is developed through a progressively sharpened technical discipline.

THIRD SEMESTER. Application.

Understanding of the purpose of design in the broad social sense is developed together with ability to analyze a specific problem in terms of technique and to see contemporary problems in their historical context. Students are introduced to executive methods in specialized fields, and are given the opportunity to choose a specialized workshop intelligently.

Foundation Course

	* * Curriculum		Course Descriptions		
<i>First Semester</i>	1	8	Visual Fundamentals	501 Basic elements in two dimensional design and their characteristics: point, line, texture, value, color. Spatial illusions: elements within a prescribed picture plane.	
		1	8	Basic Workshop	301 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.
		0	4½	Sculpture	321 Elements of three dimensional form. Modeling in clay. Volume relationship. Space-volume relationship. Analysis of various characteristics of sculptured form.
		0	3	Lettering	511 Free-hand lettering: letter form developed organically from hand movement, tool, medium and surface. Design experiment with emphasis on legibility.
		2	0	Art History	201 Development of art and design in architecture, implements, painting and sculpture from pre-historic times to the Renaissance. Space concepts and design principles in relation to other arts and the social, philosophical, scientific and political conditions under which they were created.
	6	23½	2	0	Mathematics
<i>Second Semester</i>	1	8	Visual Fundamentals	502 Continuation of Visual Fundamentals 501. Experiments with different tools and media. Light as a creative medium. Elements of the photographic process. Photograms.	
		1	8	Basic Workshop	302 Continuation of Basic Workshop 301, with emphasis upon technical discipline and precision work. Typical joints and finishes.
		0	4½	Sculpture	322 Continuation of Sculpture 321. Work in plaster, direct construction and casting. Working drawings.
		0	3	Lettering	512 Development of skill, precision and speed in hand lettering for working and presentation drawings.
		0	3	Mechanical Drawing	402 Drafting techniques; use of instruments, elementary descriptive geometry, orthographic and isometric projection. Working drawings: plan, elevation, section, conventional representations of materials, dimensioning, scale drawings, sheet layout, notation and lettering. Stress is placed on the

*Lecture hours light—Laboratory hours bold

Foundation Course

		Curriculum	Course Descriptions	
			development of skill and facility in drawing with both pencil and ink.	
	2	0 Art History	202	
			Development of art and design in architecture, implements, painting and sculpture from the Renaissance to the 19th century. Space concepts and design principles in relation to other arts and the social, philosophical, scientific and political conditions under which they were created.	
6	26½	2	0 Mathematics	102
			Continuation of Mathematics 101. See 1st semester Foundation Course.	
<i>Third Semester</i>		1½	3 Basic Architecture	413
			Analysis of the needs which architecture has to meet: first, man as a functioning organism and member of a social group (the family), and second, shelter in relation to physical and social environment. The establishment of a system of evaluating the function of the house and its equipment.	
		1½	3 Basic Product Design	303
			Survey of history of implement making with emphasis on contemporary objects of everyday use and the industrial design field. Technique of problem analysis as a preliminary to design followed by simple design problems.	
		1½	3 Basic Visual Design	533
			The application of basic elements of two dimensional design to visual communication. Analysis of their efficiency, scope and potentiality. Typical techniques in information and advertising.	
		1½	3 Basic Photography	603
			Operation of camera and exposure meter. Negative development, contact printing, mounting, subject photography, Exposure-development relationship. Problems in texture, perspective, reflection, magnification, distortion.	
		0	3 Mechanical Drawing	403
			Presentation drawing: perspective, freehand sketching, shades and shadows. Topography, elementary site survey, contour drawing. Stress is placed on the intelligent presentation of material.	
		2	0 Art History	203
			The development of the Arts following the Industrial Revolution: the 19th century to the present day. The study includes the traditional arts of architecture, painting, and sculpture, and the contemporary arts of city planning, industrial design, photography, film and advertising.	
		2	0 Mathematics	103
			Solid geometry treated to develop the space perception of students and directed to the solution of realistic three dimensional problems. Simple basic concepts of trigonometry, and elementary slide rule manipulation.	
13	15	3	0 Physics	113
			A complete review of the elements of light, optics and color and a brief treatment of electricity in practical applications.	

Architecture

Architectural design is concerned with the provision of a controlled physical environment for living, working, recreation and related activities of social service and transportation of a contemporary society.

Plan, structure and form express social purpose, technical means and pleasure content. These are the bases of any design whether of a house, a piece of equipment or a city plan.

In contemporary industrial society, the components are of great complexity: the product of the combined work of many specialists. The architect's part in this collaborative task is that of a correlator integrating functional factors into an expressive and coherent form.

The architect can play his part only if he accepts the responsibility of social service as a professional and develops a scientific objectivity as a technician to give strength and meaning to his work as a creative artist.

Architectural students, after the basic preparation in the Foundation Course, begin with analysis of man's reaction to his physical and social environment and the purposes architecture may serve to meet man's needs. This analysis becomes the basis of all subsequent design.

Design begins with the simplest dwelling and progressively moves on to the design of essential elements within the framework of a contemporary community.

In the process, students become familiar with the social as well as technical and aesthetic factors underlying all design problems.

In the seventh and eighth semesters, architecture students work in collaboration with product designers on research in industrially produced building elements.

The degree of Bachelor of Arts in Architecture is granted upon satisfactory completion of the four-year course in this department. Students who wish to practice professionally will be granted the degree of Bachelor of Architecture upon completion of the fifth year.

Architecture (For semesters 1, 2 and 3, see Foundation Course)

	Curriculum	Course Descriptions
<i>Fourth Semester</i>	2 19 Architectural Design	414 Simple design problems; minimal shelter to meet specified conditions of climate, location, structural materials. Working and presentation drawings and model making.
	2 0 Construction	164 A broad survey of methods of design and construction in timber, steel, masonry and other materials, both natural and synthetic. Analysis of physical and structural properties of materials.
	1 0 Illumination and Seeing	124 Principles of light control for good visibility. The course is intended to acquaint the designer with the general nature of the field and its language, through the discussion of basic theories and typical problems. Physics of light. Physiology and sight. Artificial and natural illumination.
	2 0 Mathematics	104a The study of logarithms and advanced trigonometry and their application to more difficult geometrical and practical problems.
10 19	3 0 Physics	114a The review of mechanics, heat and sound with emphasis on the solution of problems.
<i>Fifth Semester</i>	0 18 Architectural Design	415 The design of basic elements in a contemporary community. Various types of dwellings and equipment. Working drawings and models, special methods of presentation.
	2 0 Construction	165 Simple problems in application of various materials to structures, including design of structural elements, determination of stresses and fabrication procedures.
	1 0 Acoustics	125 The course is intended to acquaint the designer with the general nature of sound control in buildings and the language of acoustics through discussion of basic theories and typical problems. The physics of sound. Physiology of hearing. Correction of sound, sound insulation, etc.
	2 0 Mathematics	105 Elementary differential and integral calculus, including geometrical, physical and other practical applications.
	2 0 Mechanics	115 Principles of statics: parallelogram and polygon of forces; concurrent forces; method of moments; method of projections.
9 18	2 0 Sociology	235 Man's experience as a member of an industrial culture. The rise of urban institutions. The interrelation of urban and rural society in America. Cities and metropolitan regions. Value systems: art, science, religion. Organization. The problem of consensus. Social controls—planning.

Architecture

		Curriculum	Course Descriptions
<i>Sixth Semester</i>	0	18 Architectural Design	416 Development of designs started in fifth semester. Structural and mechanical details. Site planning and landscaping. Practical construction work on Institute projects.
	2	0 Construction	166 An extension of Construction 165 to problems of greater complexity. Structural realization of architectural designs being developed by individual students in the studio. Consultation and criticism.
	2	0 Mechanical Equipment	126 Principles of heating, ventilation and sanitation. The course is intended to acquaint the designer with the nature of temperature and humidity control and sanitation and the language of the fields through discussion of basic theories and survey of typical systems employed. Simple problems of installation design.
	2	0 Mechanics	116 Simple trusses and method of sections. Space problems. Space trusses. Introduction to strength of materials.
	2	0 Mathematics	106 Continuation of Mathematics 105, differential and integral calculus, including geometrical, physical and other applications.
	10	18	2 0 Economics
<hr/>			
<i>Seventh and Eighth Semesters</i>	1	32* Architectural Design	417 Design of special building types for existing or ideal communities: detailed design of structure, acoustic treatment, lighting, heating and ventilating systems. Elements of site planning, and landscaping. Design of building elements to be produced by industrial mass production means.
	2	0 Strength of Materials	177 Survey of properties of materials and material testing. Introduction to theory of beams and flexure. Simple stresses, elastic limits, safety factors, temperature stresses.
	4	32	1 0 Music

**With the permission of the department head, students in the 7th and 8th semesters may substitute up to six hours of the specialized work with elective subjects in other departments.*

<i>Ninth and Tenth Semesters</i>	3	27	Architecture and City Planning	419	Design of complete communities. Analysis of ur-
				4110	ban, suburban and rural types. Communities in relation to larger elements of cities and regions. Survey and research methods. Elements of re- gional planning.
	2	0	Specification and Contract Writing	429	Form of specifications for the general contractor and specialist trades. Legal aspects, procedures in estimating, certification and payments.
	2	0	Professional Practice	4210	Professional office organization. Fees and form of contract. Architect, client, contractor relationship. Building ordinances and laws.
5	33	0	6	Elective	

Product Design

The experience acquired in the first year of the foundation course is applied in the third semester to actual problems in applied design, beginning with systematic analysis as the preliminary to experiment and execution.

In the fourth through sixth semesters, various objects are designed and constructed in different materials such as wood, metal and plastics. Typical fabricating processes such as casting, spinning, bending and pressure molding are employed.

As the student advances, he becomes acquainted with mass production techniques, product illustration, industrial drafting, estimating, business practice, etc. Field trips are made to industrial plants.

In the seventh and eighth semesters, product design and research is undertaken in cooperation with industry.

The aim is to acquaint the student with methods of fabrication and enable him to design for machine production. **The potentials of machine production are unlimited and many of its inherent qualities have not yet been exploited.**

Throughout, emphasis is placed upon the working out of new methods and devices in product design which will tend to create a demand for superior products and optimum use of our resources.

The degree of Bachelor of Arts in Product Design is granted upon satisfactory completion of the four-year course in this department.

Product Design (For semesters 1, 2 and 3, see Foundation Course)

		Curriculum	Course Descriptions
<i>Fourth Semester</i>	1	14 Product Design	304 Products are designed and models made. Wood and metal shop practice. Emphasis upon analytical methods. Field trips to shops, factories and mills.
	0	3 Industrial Drafting	334 Working drawing systems and techniques. Standard tool sizes, parts, tolerances. Dimensioning.
	0	6 Presentation Techniques	334 Effective and efficient presentation by graphic means showing function, design development, structure and industrial production method of workshop designs.
	2	0 Construction	164 A broad survey of methods of design and construction in timber, steel, masonry and other materials, both natural and synthetic. Analysis of physical and structural properties of materials.
	2	0 Mathematics	104b The study of logarithms and advanced trigonometry and their application to geometrical and practical problems.
<hr/>	8	23	
	3	0 Physics	114b The review of mechanics, heat and sound with emphasis on the solution of problems.
<i>Fifth Semester</i>	1	14 Product Design	305 Continuation of Product Design 304 with emphasis upon the development of finished products.
	0	3 Presentation Techniques	345 Continuation of Presentation Techniques 344.
	0	6 Sculpture	325 Advanced work: form variants, relationships and characteristics. Psychological effect of form. Problems of scale. Experimental sculptural work in various materials. Production molds.
	2	0 Construction	165 Simple problems in application of various materials to structures, including design of the structural elements, determination of stresses, and fabrication procedures.
	2	0 Mathematics	105 Elementary differential and integral calculus, including geometrical, physical and other practical applications.
	2	0 Mechanics	115 Principles of statics: parallelogram and polygon of forces; concurrent forces; method of moments; method of projection.
<hr/>	9	23	
	2	0 Sociology	235 Man's experience as a member of an industrial culture. The rise of urban institutions. The interrelation of urban and rural society in America. Cities and metropolitan regions. Value systems: art, science, religion. Organization. The problem of consensus. Social controls—planning.

Product Design

		Curriculum	Course Descriptions
<i>Sixth Semester</i>	1	14 Product Design	306 Design and construction of plastic products. Industrial fabricating processes: casting, mold making, jigs and fixtures. Mass production techniques Sociological and biological factors in design. Design seminar.
	0	3 Presentation Techniques	346 Continuation of Presentation Techniques 344.
	0	6 Sculpture	326 Continuation of Sculpture 325.
	2	0 Mechanics	115 Simple trusses and method of sections. Introduction to strength of materials.
	2	0 Mathematics	106 Continuation of Mathematics 105, differential and integral calculus, including geometrical, physical and other applications.
	2	0 Economics	226 A survey course to acquaint designers with the nature and language of economics: the objectives of economics, the economic mechanism, analysis of different proposals for developing and improving the operation of the American economy.
<hr/>	7	23	
<i>Seventh and Eighth Semesters</i>	3	27* Product Design	307 Products are designed and experimental research done in cooperation with industry and are developed for mass production. Special projects for educational and similar purposes. Patent procedure. Professional practice.
	0	3 Presentation Techniques	327 Continuation of Presentation Techniques 326.
	4	30	328
	1	0 Music	257 Evolution of musical form from primitive tribal song to contemporary works. Characteristic traits of a period in relation to the culture of the time. Musical structure explained and demonstrated.
			258

**With the permission of the department head, students in the 7th and 8th semesters may substitute up to six hours of their specialized work with elective subjects in other departments.*

Visual Design

Advertising, Printing, Display

Visual design is directed toward the development of implements for all aspects of visual communication through two and three dimensional means with special emphasis on printed matter generally, advertising and display.

The visual vocabulary of point, line, texture, value, color, intensity, transparency, plane, volume, direction, rhythm and tension acquired in the first year's work are applied purposefully as tools of communication.

In the fourth through sixth semester, the work, although closely integrated throughout, falls under two heads: **Creative work** with emphasis on originality and expressiveness and experiment in various media, on the one hand; and **technical work** with emphasis on knowledge of process in lettering, layout, typography and basic printing techniques, skill in control of media and mastery of presentation methods, on the other.

Experiment, using the actual tools of the compositor and printer, extend the previously acquired experience in drawing, painting, montage, collage and photography. A thorough knowledge of lettering form and structure from the hand-drawn alphabet to mechanically produced type is developed.

In the seventh and eighth semesters, projects are carried out employing professional production methods from design, layout, and make-up to actual printing. Projects include advertising posters, booklets, book jackets, covers, illustrations, as well as research into special problems of design and technology such as type-face design, printed textiles and wallpaper.

In addition to two dimensional work, students in master workshops collaborate with other departments on three dimensional projects, such as packaging, display and exhibitions.

The degree of Bachelor of Arts in Visual Design is granted upon satisfactory completion of the four-year course in this department.

Visual Design (For semesters 1, 2 and 3, see Foundation Course)

	Curriculum	Course Descriptions
<i>Fourth Semester</i>	<p>1 11 Visual Design</p> <p>0 3 Figure Drawing</p> <p>0 4½ Photography</p> <p>1 5 Color</p> <p>2 0 Mathematics</p> <hr/> <p>6 23½ 2 0 Physics</p>	<p>534 Experimental work exploring elements which induce efficient visual communication. Composition with type, collage, photo-montage, photographs, color and drawing. Visual illusion. Layout. Basic graphic techniques.</p> <p>544 Development of powers of observation, analysis and drawing techniques. Memory sketching, free automatic drawing, detailed rendering.</p> <p>634 Condensation of Photography 604 including photo-gram experiments. The light box for exact control of light. Quality of the photographic image. Camera movement, variations in exposure, focus, development, etc. Magnification and reduction of scale. Macrophotography and microphotography and chemistry of photographic process. Analysis of contemporary photography.</p> <p>504 Color analysis. Color as an element in advertising, printing, photography, display, etc. Survey of color systems. Chemistry of color media: paints, dyes and inks.</p> <p>104b Continuation of Mathematics 103 with further attention to its visual implications and the representation of volumes in a plane.</p> <p>114b Review of mechanics, heat and sound.</p>
 <i>Fifth Semester</i>	<p>1½ 15 Visual Design</p> <p>0 3 Figure Drawing</p> <p>0 3 Product Illustration</p> <p>0 6 Sculpture</p> <hr/> <p>3½ 27 2 0 Sociology</p>	<p>535 Design problems involving analysis, composition and work in typography, color and illustration techniques. Elements of advertising design. Survey of type form and structure; analysis of characteristics, visibility and legibility. Type design.</p> <p>545 Continuation of Figure Drawing 544.</p> <p>525 Various methods and techniques of illustration and rendering of given objects. Use of different tools and media.</p> <p>325 Advanced work: form variants, relationships and characteristics. Psychological effect of form. Problems of scale. Experimental sculptural work in various materials. Production molds.</p> <p>235 Man's experience as a member of an industrial culture. The rise of urban institutions. The inter-relation of urban and rural society in America. Cities and metropolitan regions. Value systems: art, science, religion. Organization. The problem of consensus. Social controls—planning.</p>

Visual Design

		Curriculum	Course Descriptions
<i>Sixth Semester</i>	1	17 Visual Design	536 Continuation of Visual Design 535 with emphasis on processes, techniques and materials of reproduction: typography, offset, silk screen, etc. Experimental and production printing.
	0	3 Figure Drawing	546 Continuation of Figure Drawing 545.
	0	3 Product Illustration	526 Continuation of Product Illustration 525.
	0	6 Sculpture	326 Continuation of Sculpture 325.
	3	29	2 0 Economics
<hr/>			
<i>Seventh and Eighth Semesters</i>	1	33* Visual Design	537 Integration of creative design and printing technology. Work in various printing techniques. Experiment with methods and media. Projects of exhibition, display, publications, etc.
	2	33	257 Evolution of musical form from primitive tribal song to contemporary works. Characteristic traits of a period in relation to the culture of the time. Musical structure explained and demonstrated.
			258

**With the permission of the department head, students in the 7th and 8th semesters may substitute up to six hours of their specialized work with elective subjects in other departments.*

Photography and Film

Light is employed as a medium in itself, revealing new means of expression through its particular qualities and characteristics. The use of photography runs parallel to the use of graphic media.

Experiment starts with photography without camera: **Photogram**, in which modified light plays directly on sensitized surfaces or passes through artificial negatives prepared with various media.

Students learn photographic quality through work with the infinite range of tones and textures inherent in the medium and acquire basic techniques and knowledge of photochemistry. **Camera experiments** follow which develop further sensitivity to light and shade, reflection and refraction, density and transparency, surface and texture, observation and selection. Photographic material is employed imaginatively in visual design in combination with graphic elements in **photo-montage** as well as transfer of the photographic medium to engraving and other printing techniques.

The work in film is designed to emphasize the unique characteristics and range of this medium which may combine both visual and sound elements to produce a single expressive form.

Parallel with work in black and white are experiments with **color photography** to reveal the characteristics of the process: new tone, shadow and color combinations unobtainable by manual means.

Experiment is accompanied by work in established fields of application and technology. Throughout, the creative use of the medium and the student's own direction and expression are stressed and developed.

In the seventh and eighth semesters, work of the photographic department is integrated more directly with that of other departments. Individual and group projects provide photographic material for exhibitions, publications, etc.

The degree of Bachelor of Arts in Photography is granted upon satisfactory completion of the four-year course in Photography.

Photography and Film (For semesters 1, 2 and 3, see Foundation Course)

	Curriculum	Course Descriptions
Fourth Semester	1 14 Photography 2 0 Film Analysis 0 4½ Film Production 1 3½ Visual Design 2 0 Mathematics <hr/> 8 22 2 0 Physics	604 Photogram experiments. The light box for exact control of light. Quality of the photographic image. Camera movement, variations in exposure of focus development, etc. Magnification and reduction of scale. Macrophotography and microphotography and chemistry of photographic process. Analysis of contemporary photography. 624 Presentation of important films of the past and analysis of their aesthetic, social and technical aspects. A critical survey of the film industry and of the possibilities of contemporary film making. 614 Introduction to camera use, including basic consideration of camera speed, focal length of lenses, types of film, lighting problems. Basic editing methods are explored. Processing variations and limitations are determined. 574 A condensed course for photography students covering work presented in Visual Design 534. 104b Continuation of mathematics 103 with further attention to its visual implications and the representation of volumes in a plane. 114b Review of mechanics, heat and sound.

Upon completion of the Fourth Semester, students in Photography have the option of specializing in still photography or film as listed under:

Option A—Photography

Option B—Film

	Option A	
Fifth Semester	1 18 Photography 2 0 Film Analysis 1 3½ Visual Design <hr/> 6 21½ 2 0 Sociology	605 Documentary photography. Picture series; picture stories. Flash and speedlite techniques. Photography in display. Caption writing. Relation of test to photograph. Optics of lenses and image foundation. 625 Continuation of Film Analysis 624. 575 Continuation of Visual Design 544 covering work presented in Visual Design 535. 235 Man's experience as a member of an industrial culture. The rise of urban institutions. The interrelation of urban and rural society in America. Cities and metropolitan regions. Value systems: art, science, religion. Organization. The problem of consensus. Social controls—planning.

Photography

Curriculum

Course Descriptions

Sixth Semester 1 **21** **Photography**

606 Color processes: additive and subtractive. Separation negatives. Filters, colored lights, color printing, masking devices, sensitometry and theory of tone production.

1 **3½** **Visual Design**

576 Continuation of Visual Design 575 covering work presented in Visual Design 535.

4 **24½** 2 **0** **Economics**

226 A survey course to acquaint designers with the nature and language of economics: the objectives of economics, the economic mechanism, analysis of different proposals for developing and improving the operation of the American economy.

Seventh and Eighth Semesters 1 **33*** **Photography**

607 Collaboration with other workshops and industry.

608 Work with advertising agencies, publishers and institutions. Pamphlets, books, slide films and exhibitions. Exploration of student's personal directions in free creative problems. Development of new techniques. Reproduction by engraving and printing techniques.

2 **33** 1 **0** **Music**

257 Evolution of musical form from primitive tribal song to contemporary works. Characteristic traits of a period in relation to the culture of the time. Musical structure explained and demonstrated.

**With the permission of the department head, students in the 7th and 8th semesters may substitute up to six hours of their specialized work with elective subjects in other departments.*

Option B

Fifth Semester 1 **18** **Film Production**

615 Technique of translation of ideas into the film form. Film script as an element of the motion picture medium. Physics and chemistry of image and sound production. Group work in film production.

2 **0** **Film Analysis**

625 Continuation of Film Analysis 624.

1 **3½** **Visual Design**

575 Continuation of Visual Design 544 covering work presented in Visual Design 535.

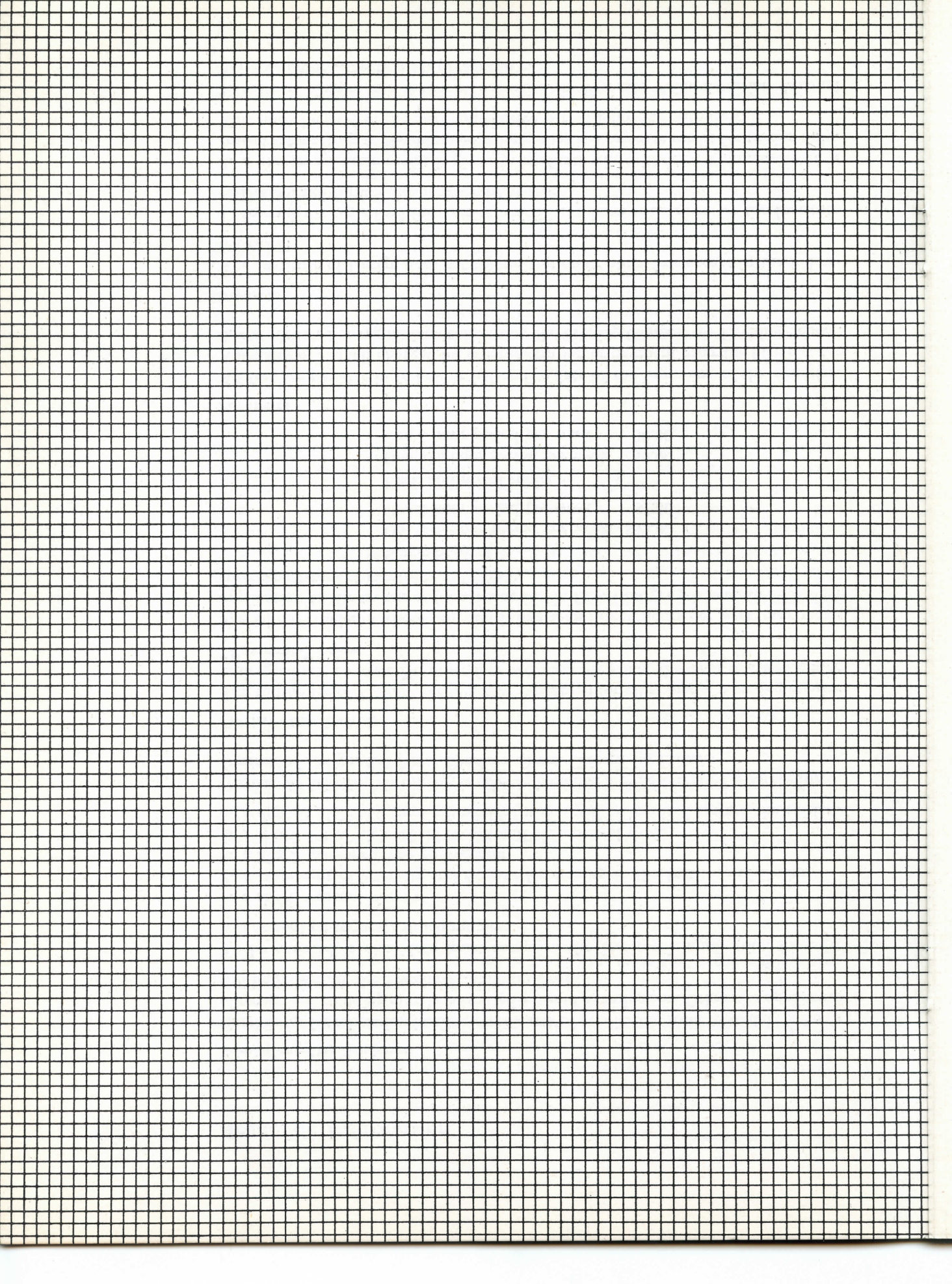
6 **21½** 2 **0** **Sociology**

235 Man's experience as a member of an industrial culture. The rise of urban institutions. The interrelation of urban and rural society in America. Cities and metropolitan regions. Value systems: art, science, religion. Organization. The problem of consensus. Social controls—planning.

Photography and Film

	Curriculum	Course Descriptions
<i>Sixth Semester</i>	1 21 Film Production	616 Individual and group work. Experiments with color and sound. Psychology of image and sound and their interrelationship. Animated and abstract films.
	1 3½ Visual Design	576 Continuation of Visual Design 575 covering work presented in Visual Design 535.
4 24½	2 0 Economics	226 A survey course to acquaint designers with the nature and language of economics: the objectives of economics, the economic mechanism, analysis of different proposals for developing and improving the operation of the American economy.
<hr/>		
<i>Seventh and Eighth Semesters</i>	1 33* Film Production	617 Work in a film production unit. Collaboration with 618 other workshops and community groups on experimental, documentary, educational, scientific and industrial films.
2 33	1 0 Music	257 Evolution of musical form from primitive tribal 258 song to contemporary works. Characteristic traits of a period in relation to the culture of the time. Musical structure explained and demonstrated.

**With the permission of the department head, students in the seventh and eighth semesters may substitute up to six hours of their specialized work with elective subjects in other departments.*



Academic Information

Admission—Day Students

Candidates for admission holding certificates of graduation from secondary schools of recognized standing may be admitted without examination. Otherwise applicants will be judged by the Faculty Examining Board.

To be enrolled, a candidate must complete the Institute's application form (it will be sent on request) which requires:

1. a short personal history
2. a statement of interests and reasons for coming to the Institute of Design
3. a 2" x 2" passport type photograph
4. a transcript of high school record and examples of work
5. a deposit of \$10.00 (non-refundable) which will be credited toward the tuition.

Requests for bulletins, the catalog, or other information may be addressed to the Registrar, Institute of Design, 632 North Dearborn Street, Chicago 10, Illinois.

Tuition—Day Students

The tuition fee of \$240.00 per semester is charged for all students pursuing regular undergraduate courses. No other fees are normally charged except as listed under "Payments" below.

Special day students whose program is less than fifteen hours per week may make application to the treasurer for a reduction in fees. Charges per semester for such special part-time students are as follows:

Single Subject

One 4½ hour period per week \$55.00

One 3 hour period per week 47.50

Each additional subject

One 4½ hour period per week 40.00

One 3 hour period per week 30.00

Payments

All fees are payable in full on or before the date of the beginning of the semester. A penalty of \$5.00 is charged for late registration or payment after the fifth day for day students. For regulations concerning the evening courses, see Evening School.

Refunds

The Institute of Design does not refund tuition or other fees except in the following cases:

1. to students registered for courses which have been withdrawn by the Institute of Design, full tuition and fees are refunded;
2. a non-transferable credit is given to students who withdraw from classes for a reason satisfactory to the administration—that is a pro-rata credit for tuition only. This must be used in the next consecutive period following withdrawal;
3. veteran charges are made as described in Veterans Administration Manual M7-5 Chapter 7, Section II, paragraph e.

Courses and Degrees

Upon completion of the Foundation Course, which is required of all students entering the school, the student elects one of the four fields of specialization: Architecture, Product Design, Visual Design (Advertising, Printing, Display) and Photography and Film. Upon the satisfactory completion of eight semesters' work, the degree of Bachelor of Arts in Architecture, Product Design, Visual Design or Photography is granted.

Upon completion of the fifth year in Architecture, students in that department are granted the degree of Bachelor of Architecture.

Master's Degree

The requirements for a Master's degree at the Institute of Design are as follows:

A Master's degree in any department of the Institute of Design requires a minimum of four semesters for students with a Bachelor's degree from other schools, and a minimum of two semesters for students graduated from the Institute; the nature of this work is determined in consultation between the candidate and the Institute. Graduate work may only begin after satisfactory completion of the Foundation Course. Work not completed during residence may be accepted within six months of leaving.

Special Graduate Study

Applicants for special study in any department of the Institute will be admitted on individual merit. Such work does not lead to a degree.

Standards

The Institute of Design has no point and unit system, and no marks; but two principal requirements: every student must attend all classes and must show his work each semester as required, to be judged by the faculty for acceptance or refusal, and marked either satisfactory or unsatisfactory. A careful record of attendance is kept for each student. A student incurring an excessive number of absences from any class will be dropped from the course at the discretion of the faculty. Students are encouraged to seek the aid of their faculty counsellors when they are in need of help.

Discipline

The Institute of Design assumes that students upon registering accept the program and its aims and that it is understood this program cannot be altered during the year to accommodate special requests of individuals. It is the school's plan to provide individuals with every opportunity for self-expression. However, the indivisible nature of the educational program makes its success dependent upon courses being taken in their planned sequence by each student.

Students are responsible for the care of workshops, machines and tools. Cost of damage through carelessness will be borne by those responsible. No one may use machines until receiving instructions in their operation and obtaining approval for their use. Responsibility for accidents is assumed by the students.

No visitors are admitted to the school classes and workshops without permission. Telephone messages for the students cannot be accepted, except in case of emergency.

Withdrawals

Students who wish to withdraw from classes must complete a withdrawal form within one week of the time of withdrawal and deliver it to the office of the Institute. Simply ceasing to attend classes does not constitute withdrawal. Unless a special exemption is obtained, all students who withdraw after the fifth week of the semester will receive unsatisfactory grades in the courses being pursued.

Veterans—Day and Evening Sessions

The Institute of Design is recognized for Veteran's training under Public Laws 346, 78th Congress (The "G. I. Bill of Rights") and 16, 78th Congress. Veterans who apply for and receive a letter of eligibility from the Veterans Administration may be given free tuition, materials and a subsistence allowance from the government for the period of time they have been allowed to study. Applications should be made to the local branch of the Veterans Administration. Veterans must deposit \$10.00 upon enrolling. This deposit is refunded only when the veteran completes his registration and delivers his letter of eligibility.

Students from Abroad

The Institute of Design (formerly School of Design in Chicago) is listed in the Educational Directory of Colleges and Universities, issued by the U. S. Office of Education, Department of the Interior, Washington, D. C. Students from abroad who wish to attend should apply to the U. S. Consul in their respective countries. The Institute of Design (formerly School of Design) is approved under Section 4(e) of the Immigration Act of 1924. Refer to 2nd supplement dated August 1, 1946 to the edition of August 20, 1945 of the list of educational institutions approved by the Attorney General for non-quota immigrant students.

Accrediting

The Institute of Design is recognized by the State Department of Public Instruction of Illinois and the Illinois State Examining Board for promotional credit. Reciprocal credits can be arranged with Columbia, Harvard, Illinois, Mills College, Michigan, Minnesota, Northwestern, Yale and other colleges and universities.

All work executed in the Institute remains the property of the Institute. All work or inventions made during the period of enrollment in the Institute belong to the Institute of Design, which pays a percentage of all net income received by it from the sale or licensing of the rights related to any such work or inventions. In the sale of single objects, 50% is retained by the Institute.

The announcements, courses of instruction and teaching staff listed in this bulletin are subject to such changes as may be deemed necessary and advisable by the administration.

Evening School

Courses in the evening session are designed for professionals and others who wish to understand the problems of contemporary art and design and become acquainted with basic elements and techniques of the field through work in various shops. Special courses provide opportunity for advanced work.

A series of lectures outlining the social function of the designer today are given once a year as an extension course for day and evening students and for the public. Details are available on request.

The admission to Evening classes is not restricted by academic requirements, except in cases where credits are sought. Then the regulations for day students apply.

The following courses are offered:

<i>Visual Fundamentals</i>	<i>Architectural Design</i>
<i>Advertising Arts</i>	<i>Mechanical Drafting</i>
<i>Basic Workshop</i>	<i>Interior Design</i>
<i>Product Design</i>	<i>Product Illustration</i>
<i>Display Technique</i>	<i>Lettering</i>
<i>Painting and Drawing</i>	<i>Airbrush Techniques</i>
<i>Modelling (Sculpture)</i>	<i>Printing</i>
<i>Serigraphy (Silkscreen)</i>	<i>Typography</i>
<i>Life Drawing</i>	<i>Plastics</i>
<i>Photography</i>	<i>Art History</i>
<i>The Motion Picture</i>	

A tuition fee of \$30 per semester is charged for each two-hour per week evening course except in certain workshop courses for which the fees are as follows: Airbrush Techniques, \$35; Sculpture, \$35; Creative Printing Workshop, \$40; Photography, \$40; Basic Workshop, \$40.

A reduction of \$10 is given for a second course and \$15 for subsequent courses in the same semester.

Saturday Children's Class

These classes are held during the Fall-Winter and Spring Semesters on Saturday mornings from 9:30 to 11:45 A. M. for children from 5 to 12 to help stimulate self-expression and encourage cooperation. The children plan their work programs and undertake group projects. They learn to draw and paint as well as to handle various materials, clay, papier mache, wire, paper, etc., and are given elementary workshop experience.

Fee (per semester) \$20.00

The Children's Class begins one week later than the other classes and is not held during the Summer Semester.

Summer Session

The urgency of the Veteran Training has compelled the Institute of Design to make the summer semesters 1946-7 and 1947-8 part of a continuous, three-semester day school program. In 1949 the school hopes to revert to its policy of devoting the summer to a two-fold purpose:

Teacher Training

An intensive six weeks seminar in the Institute's philosophy and method with emphasis on the Foundation Course as this may apply to Elementary, High School and Technical School objectives.

Special Seminars

Special seminars for professionals in the fields of City Planning, Architecture, Industrial Design, Visual Design, Photography and Film.

Recommended Reading for Prospective Students

American Building, James Marston Fitch

Space, Time and Architecture, Sigfried Giedion

New Architecture and the Bauhaus, Rebuilding Our Communities,* Walter Gropius

The Bauhaus 1919-1928, edited by Herbert Bayer, Walter Gropius, Ise Gropius

Language in Action, S. I. Hayakawa

Language of Vision, Gyorgy Kepes

The New Vision, Vision in Motion,* L. Moholy-Nagy

Can Our Cities Survive, J. L. Sert

*Institute of Design Publications

Calendar

Summer Semester	1948	June 7 to September 18
Fall-Winter Semester	1948	October 4 to January 29
Spring Semester	1949	February 7 to May 28

Holidays

Thanksgiving	1948	November 25
Christmas Recess	1948	December 19 to December 26
New Year's Day	1948	January 1
Washington's Birthday	1948	February 22
Spring Recess	1948	March 27 to April 4
Spring Recess	1949	April 17 to April 24
Independence Day	1948	July 4
Labor Day	1948	September 6
Labor Day	1949	September 5

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