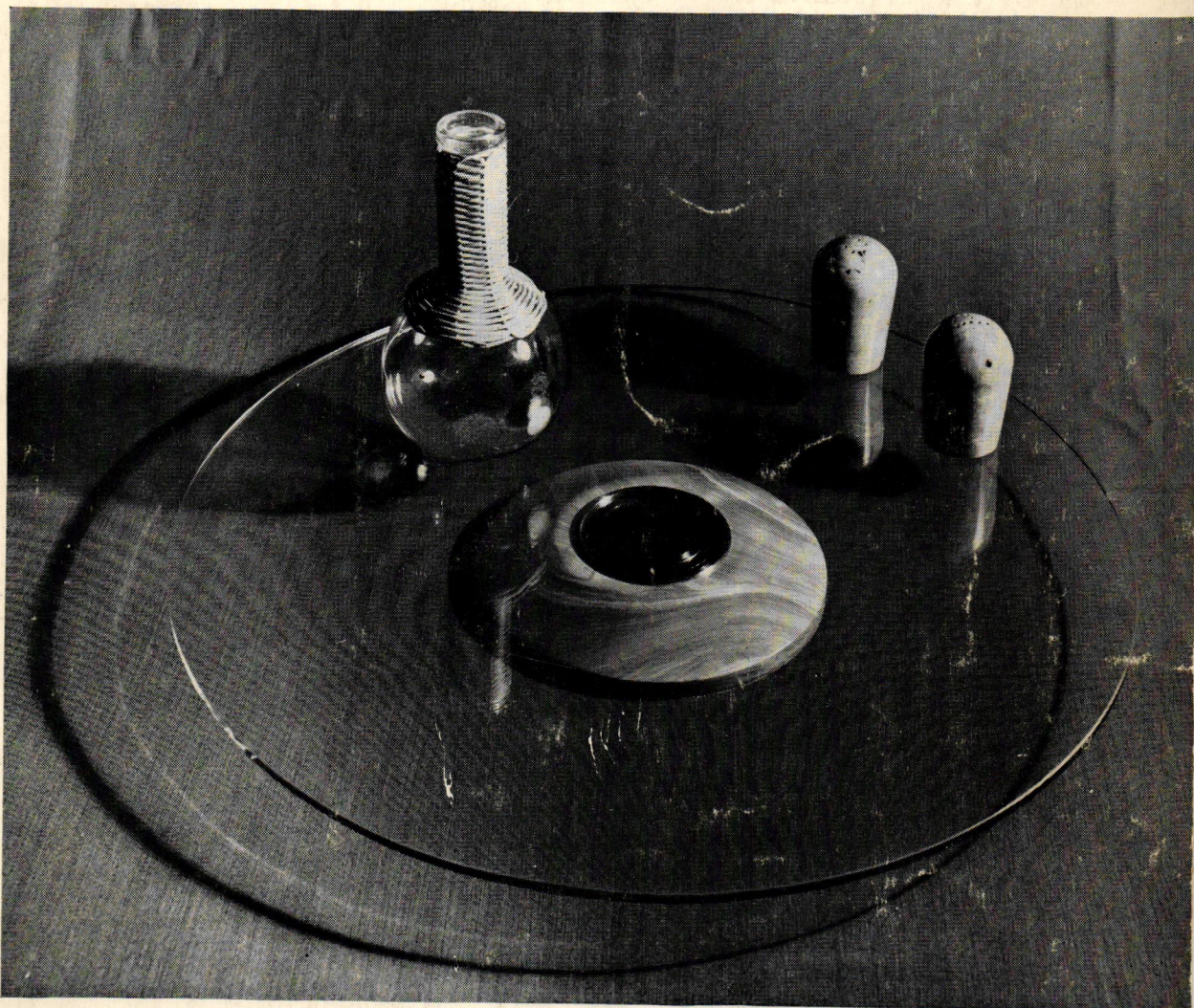


**NO. 3 / 20c**



**EVERYDAY ART QUARTERLY**  
**A GUIDE TO WELL DESIGNED PRODUCTS**

**WINTER 1946**  
**SPRING 1947**

**WALKER ART CENTER • MINNEAPOLIS**

**W**ITH THE DEATH IN CHICAGO of Laszlo Moholy-Nagy last November, the world lost one of the most creative personalities of our time. There is hardly a field of art in which Moholy-Nagy did not experiment and make important contributions: painting, photography, photomontage and photograms, typography, stage sets, films, light displays, industrial products. From his earliest days as an artist, he was preoccupied with the potentialities of light as a medium of expression; light is as much an element of his photographic experiments as it is of the transparent plastic space modulators developed in his later years.

Moholy-Nagy's influence has been most strongly felt in the field of education. Unusually gifted as a teacher, he taught continuously since 1923 when Gropius appointed him to the staff of the Bauhaus in Weimar. His importance as a teacher and his achievements at the Institute of Design in Chicago are discussed on pages one to three of this issue.

#### Laszlo Moholy-Nagy, 1895-1946

Born in Hungary  
 graduate in law from the University of Budapest  
 1916 turned to painting and writing  
 1920 moved to Berlin and became one of the founders of Constructivism  
 1923-1928 taught at the Bauhaus, where he was co-editor with Gropius of all Bauhaus publications  
 1928-1934 worked in Berlin as painter, stage designer, experimenter  
 1935-1937 continued this work in London. Exhibitions of paintings, sculpture, photographs. Designed special effects for H. G. Wells' motion picture "Things to Come"  
 1937-1946 Director of the Institute of Design, Chicago.

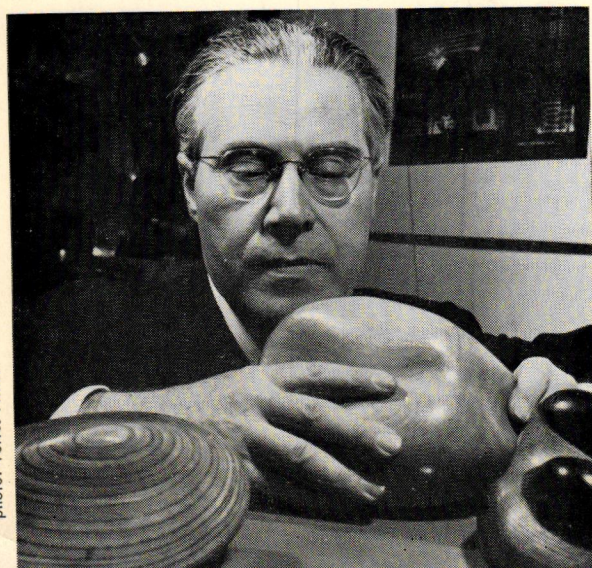


photo: Vories Fisher

## EVERYDAY ART QUARTERLY

### A GUIDE TO WELL DESIGNED PRODUCTS

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in the SUMMER issue:  
 SECTIONAL FURNITURE

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# L. MOHOLY-NAGY

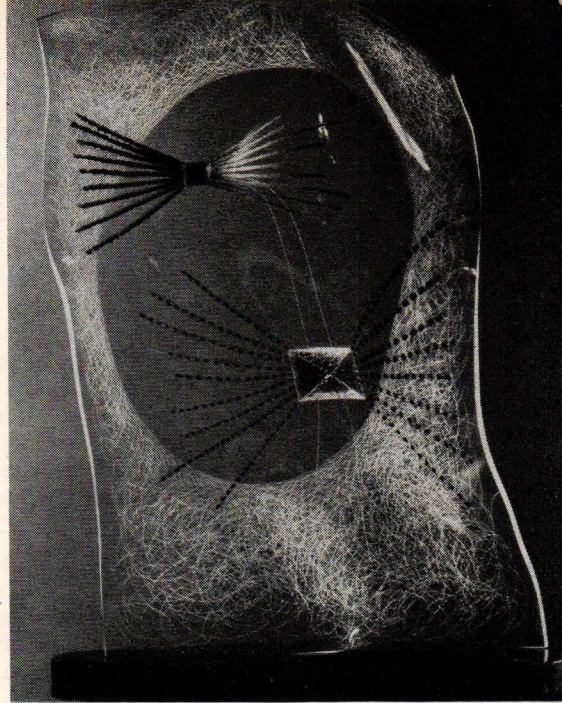
## and the Institute of Design in Chicago

Ever since Moholy-Nagy came to the United States in 1937, his name has been linked with the Institute of Design in Chicago (first called the New Bauhaus) which he founded and directed. Here he continued the principles and educational methods of the Bauhaus, and together with a staff of excellent teachers he made the Institute the most important training center for designers in the country.

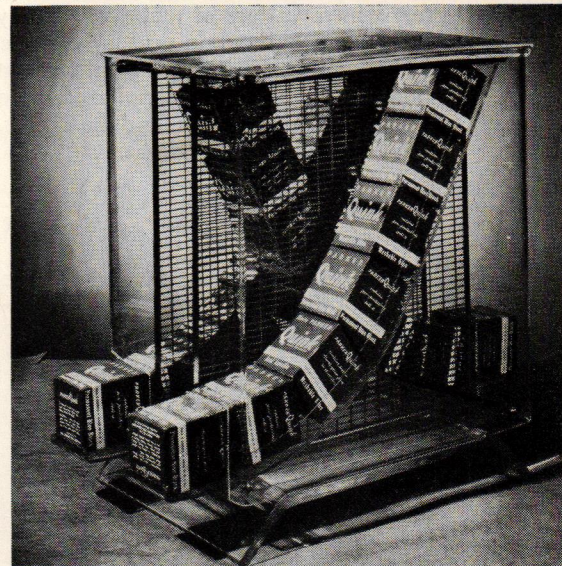
The significance of the Institute of Design (which now continues under the direction of Serge Chermayeff) in the picture of technical education in the United States today, lies in the fact that it offers the student *more* than mere technical training. While he is acquiring the knowledge and skill that will enable him to earn his living, the student is encouraged to develop himself as a creative individual; he is constantly stimulated to think and to evaluate, to question the status quo, and to rebel against conventional solutions to his problems.

Too many technical schools, with their fine buildings and elaborately equipped laboratories, produce narrow-minded specialists, who are usually well trained in technical subjects, but who are lacking in vision and are incapable of comprehending the wider, human aspects of their work. The effects of these educational shortcomings are widely felt, because designers exert an influence on our lives that is not to be taken lightly. It is easily forgotten that it is they who give

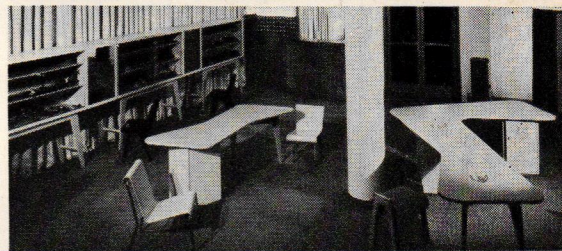
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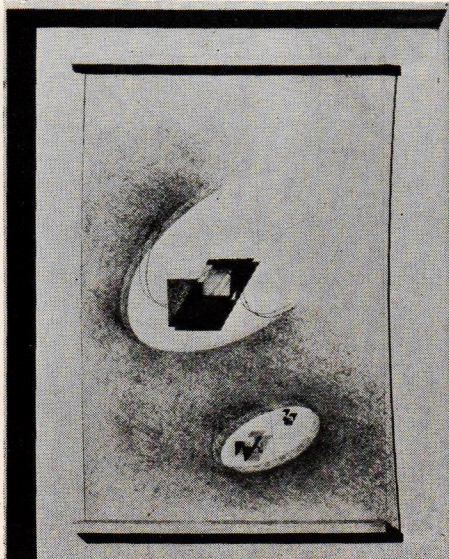
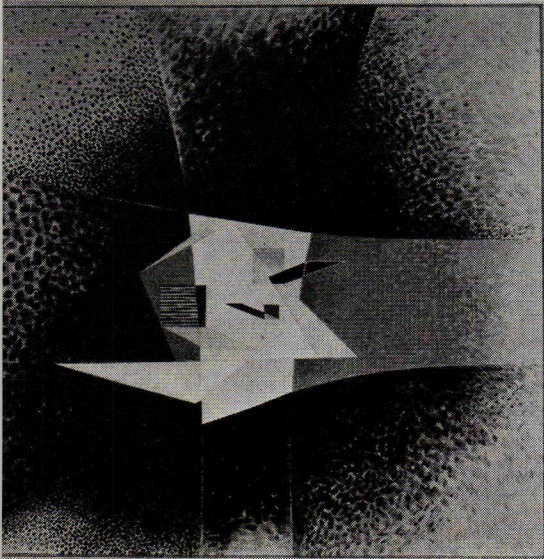
1



2



3



4

### WORK BY L. MOHOLY-NAGY

1. Space Modulator, Plexiglas. 1942
2. Counter display unit and dispenser for Parker inks, made of Plexiglas. 1946
3. Interiors and furniture for women's wear shop. In collaboration with R. B. Tague and students of the Institute. 1941
4. Painting on Plexiglas. 1940
5. Oil painting. 1945