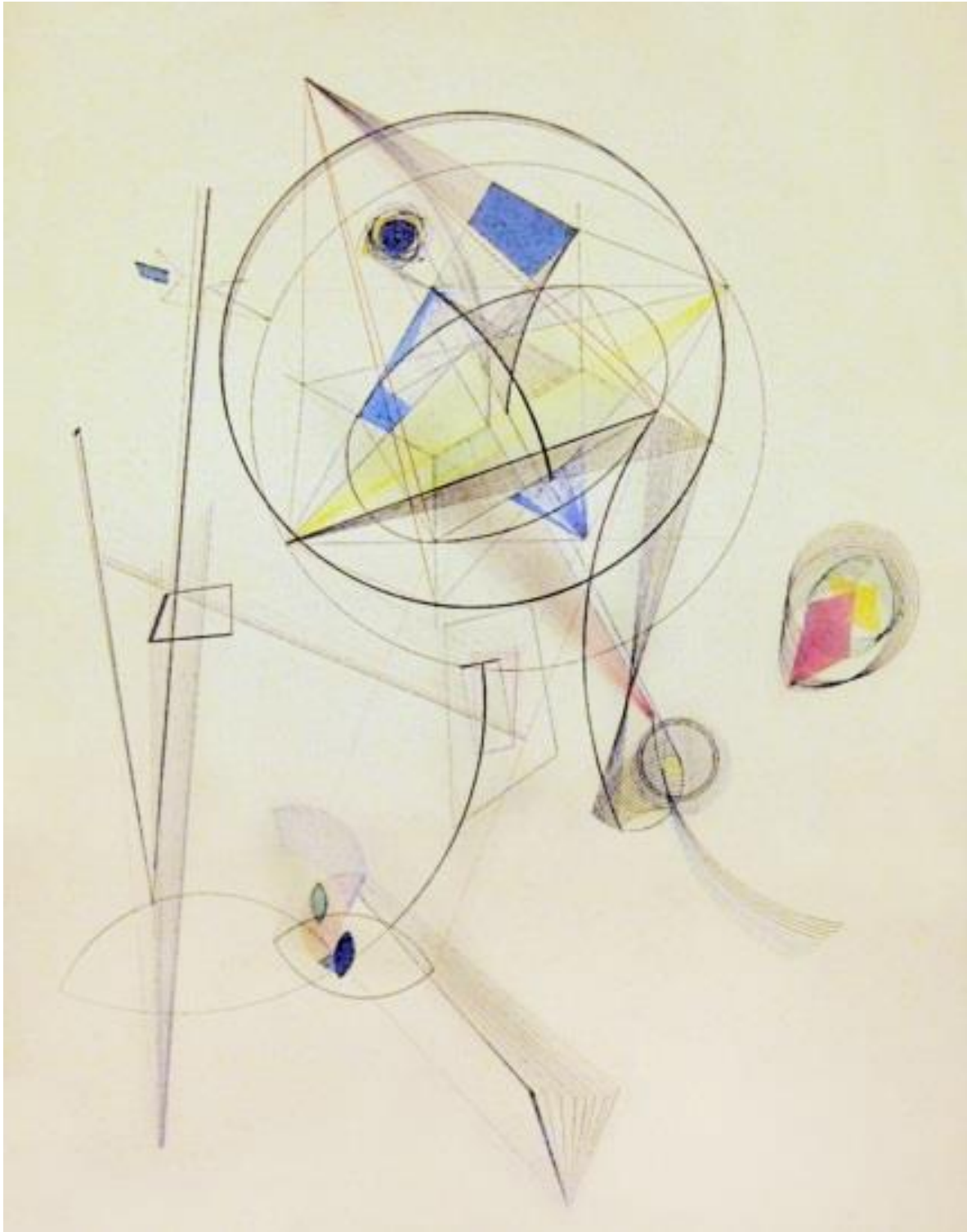
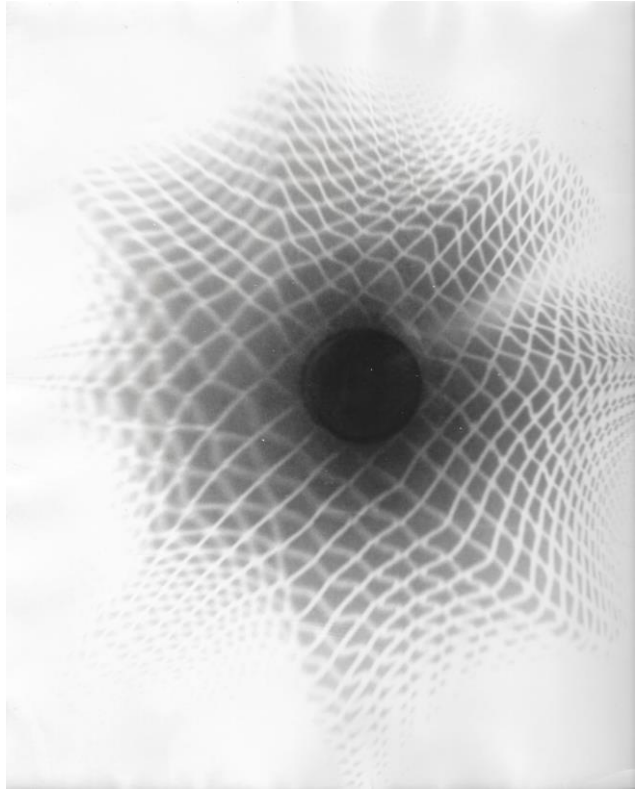
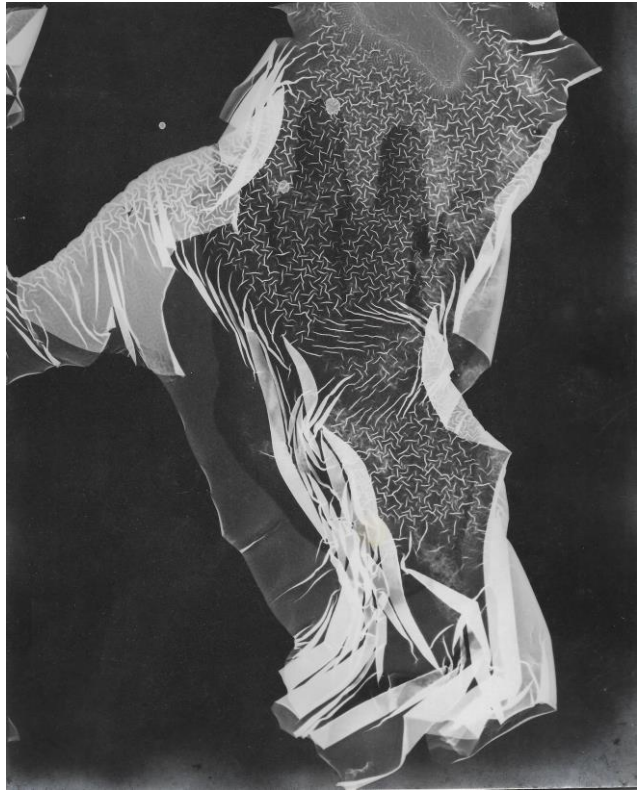
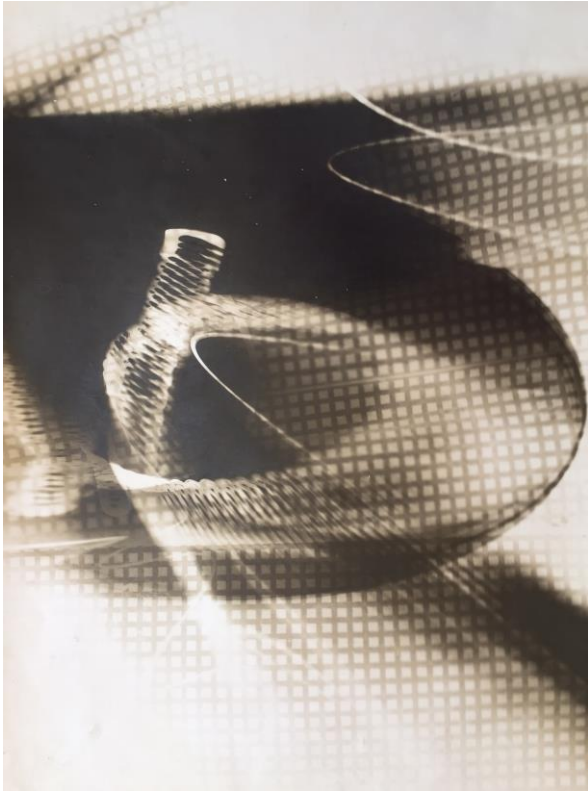


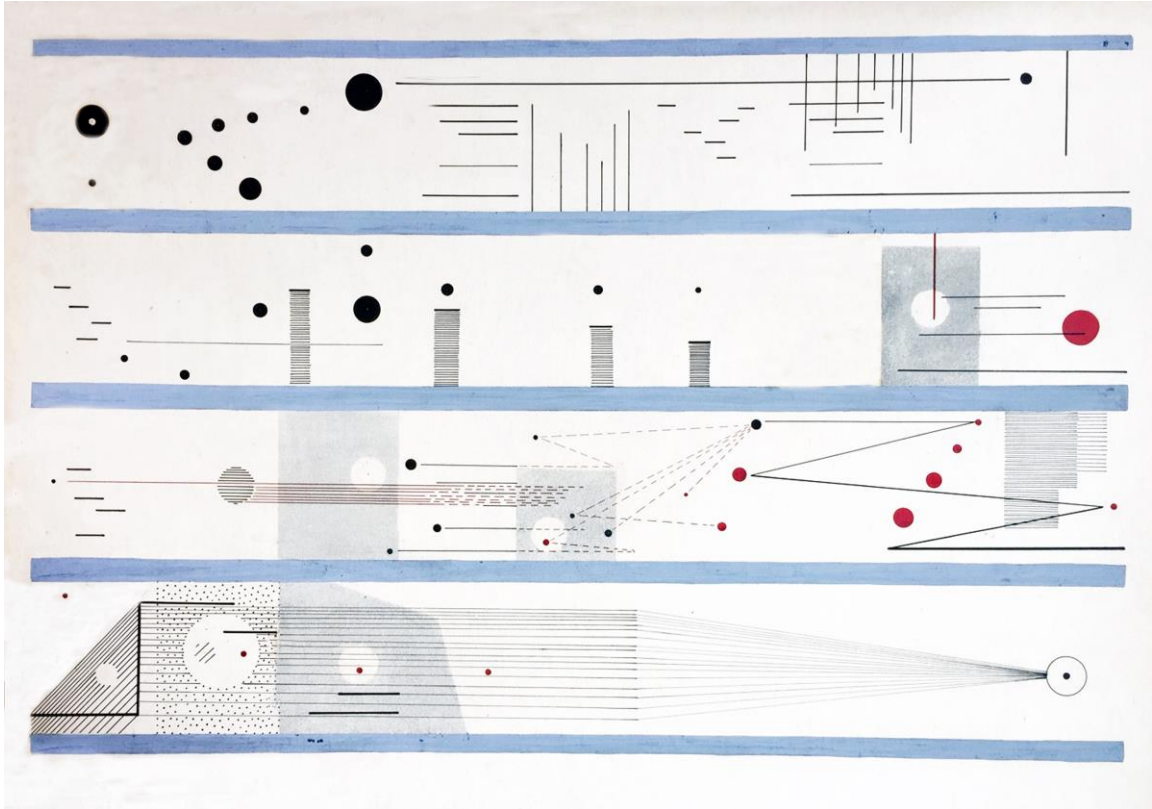
**ELSA KULA** born Brooklyn, New York 1918



Pen Drawing with Color, Mechanical Drawing Class of Robert Jay Wolff, 1939



Photograms, 1939-41



Pen Drawing with Color, Mechanical Drawing Class of Robert Jay Wolff, 1939

much effort to be understood.

For example, it is possible to arouse hostility on the part of intense ID persons (they are all intense) by calling the place an art school. It is not an art school; it is a school of design. Before the Bauhaus, there were no schools of design, and the ID is the lineal heir of the great German Bauhaus of the 1920s, the organization that broke the visual barrier to make way for the design of all things we call modern.

These days, it's called the Institute of Design of the Illinois Institute of Technology, but that is its married name. In its neighborhood, it was known as the School of Design, the New Bauhaus or just the Bauhaus. In 30 years of gypsy life, there a succession of harrowing crises. It has made its influence felt in most schools of architecture in the world, in many millions of products, in the advertising series of Madison and Michigan avenues, in print design and furniture showrooms, and in all things touched by mid-twentieth century design.

It has trained out some 1,500 teachers, designers and architects, as well as a relatively good percentage of first class artists.

To get the full flavor of the Perils-of-Pauline history of the ID, one must reach back to the first wedding days of the Weimar Republic in Germany. The war had raised relief of the artistic past and produced technologies for the artistic future, and in 1918 Berlin, Paris and London were filled with young artists, seeking the new art forms and a merging of art with the war-born industrial techniques and products.

They produced first those tubular monometrics that were the elder cousins of today's design. And they matured quickly. For the Barcelona exhibition of 1927, Mrs. van der Rohe designed, in addition to a beautiful, startling pavilion, a chair. The same chair preches gracefully today in the lobby of his glass houses at 580 Lake Shore drive as bold and functional a design as it was 25 years ago.

These were the days of Constructivism, the Suprematism, of Piet Mondrian's first experiments in black line and primary-colored rectangles on white canvas, of the settings designed by Picasso and LeCorbusier for the Diaghilev ballet, the Eisenstein film, Le Corbusier's City of Three Million, Mies van der Rohe's museum of Walter Gropius' Total Theater.

The decade after 1920 was a vital renaissance: out of it flowered a single, altho international, community of designers and experimenters.

Thus, in 1919, at Weimar, the Staatliche Bauhaus was organized. The original program promised "intellectual, manual and technological" education of creative people for design work." Wasily Kandinsky, Lyonel Feininger, Paul Klee and Walter Gropius were on the faculty. They were joined in 1923 by an intense young Hungarian named László Moholy-Nagy, the man destined to inherit the Bauhaus and all its future problems.

He was not only a philosopher and a great teacher. Gropius has written of him: "His greatest effort as an artist was devoted to the conquest of space. His genius ventured into all realms of science and art to capture the phenomena of space and light. In painting, sculpture and architecture, in theater and industrial design, in photography and film, in advertising and typography, he strove incessantly to interpret space in its relation to time, that is motion in space."

The interpretation of space in its relation to time admittedly is not a course of inquiry for the amateur or the faint of heart. But an appreciation of the art of the 1920s may throw some light on this subject: the painter of immovable objects had been replaced by artists like Duchamp with his famous *Nude Descending the Stairs*. Film, both in the still photograph and motion pictures, was achieving status as an art form. The cubists had broken objects up into their fundamental shapes. And Moholy was interested in moving lines, rather than static forms.

The chasing of these frontiers at the Bauhaus led directly to the clean, sculptured lines of today's design, found in objects as dissimilar as hospitals and the Parlex '31 pen—as a Sauterian chair and an airplane hangar. Within a few fast-moving years, the Bauhaus drew an international audience. Founders Bauhaus Books, which were to become the locks of the bible of modern design, had been published, and the Bauhaus staff had moved to Dessau.

Then came Hitler and the Bauhaus fell. It fell because the German nation became an impossible place for Moholy and Gropius and their kind of thought.

Moholy and his wife, Sibyl, a woman of exceptional intelligence and patience, went to Holland, then England, where he worked at such varied tasks as window-dressing and the production of experimental films. Sibyl was to accompany Moholy to America and, after his death, write a perceptive biography, *Moholy-Nagy—Experiment in Totality*.

In June of 1937 a cable arrived at the Moholy-Nagy home in London: PLAN DESIGN SCHOOL, ON BALTIMORE LINES TO OPEN IN FALL. MARSHALL FIELD OFF-

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Chicago Magazine, July 1955, Design of article "Institute of Design: a revolution in crisis" by John Chancellor

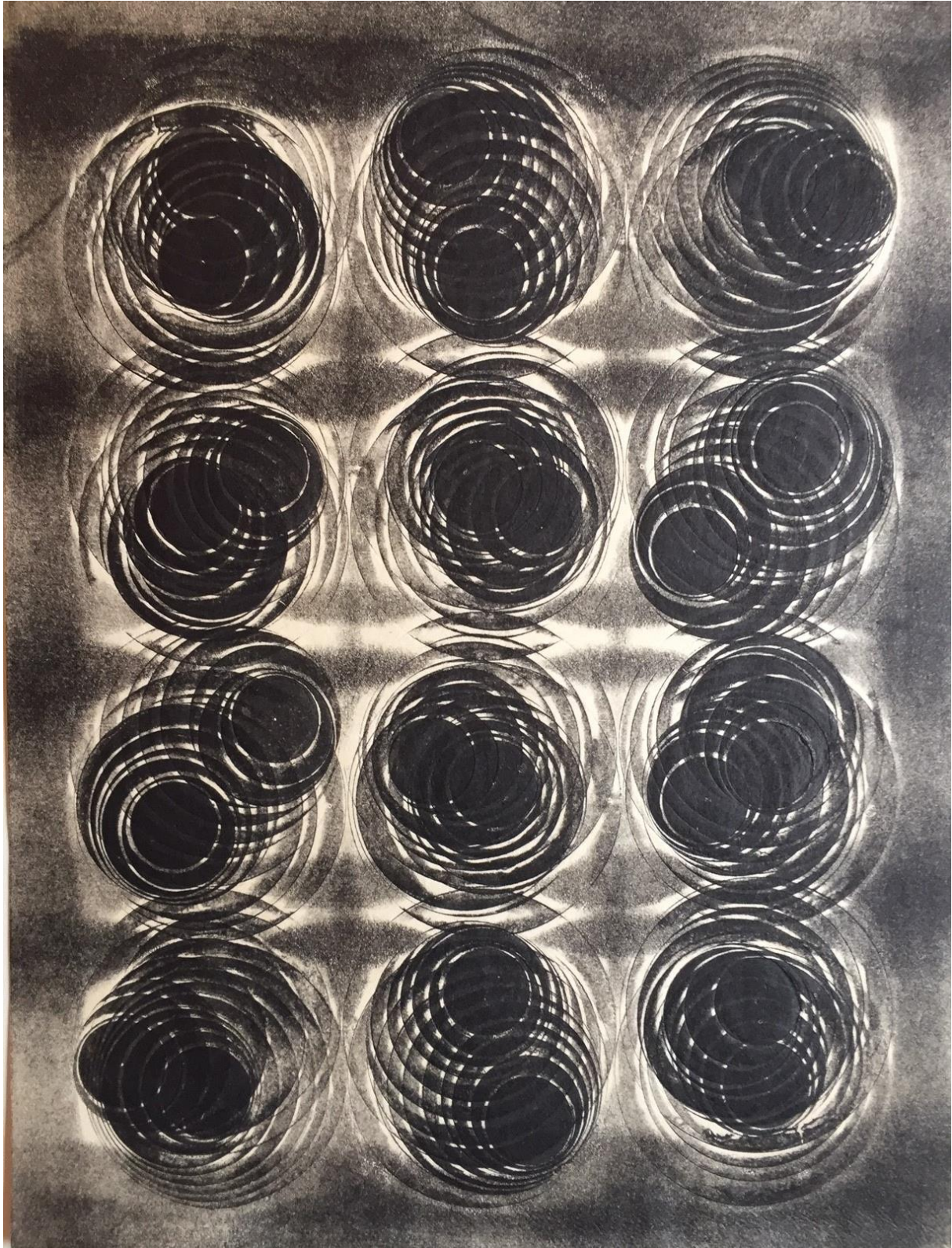


Prints, two of many studies for the inner book cover for the children's book below



Book designed by Elsa Kula and written by husband Davis Pratt

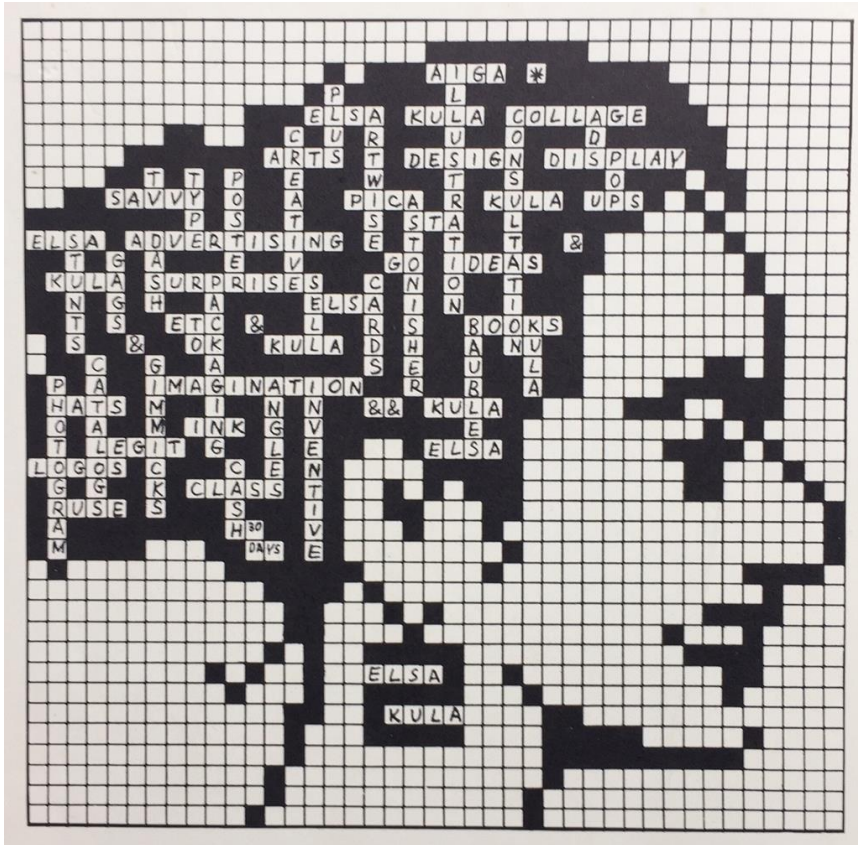




Untitled Print



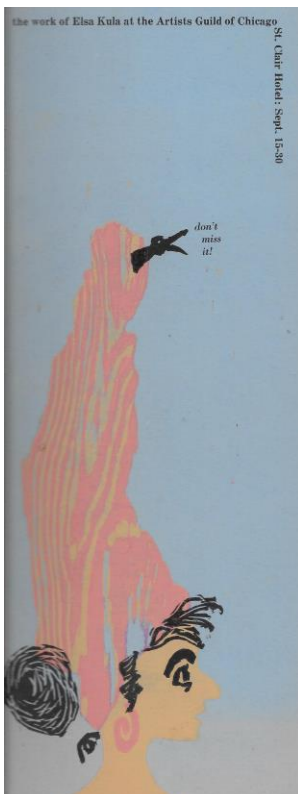
Promotional Brochure for marketing of a plywood mannequin design



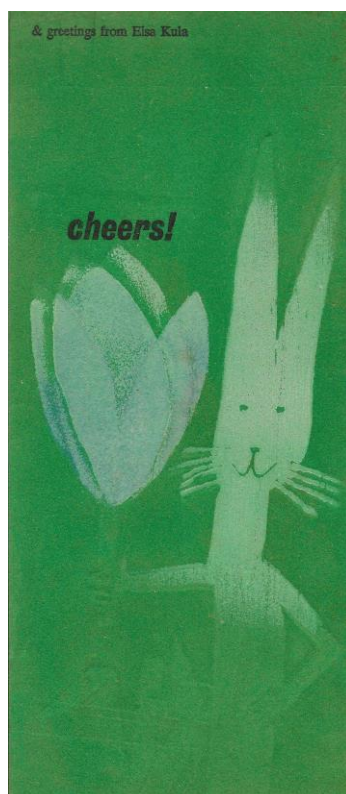
Promotional Piece, 27 Chicago Designers, 1957



Exhibition Announcement, with rotating feet



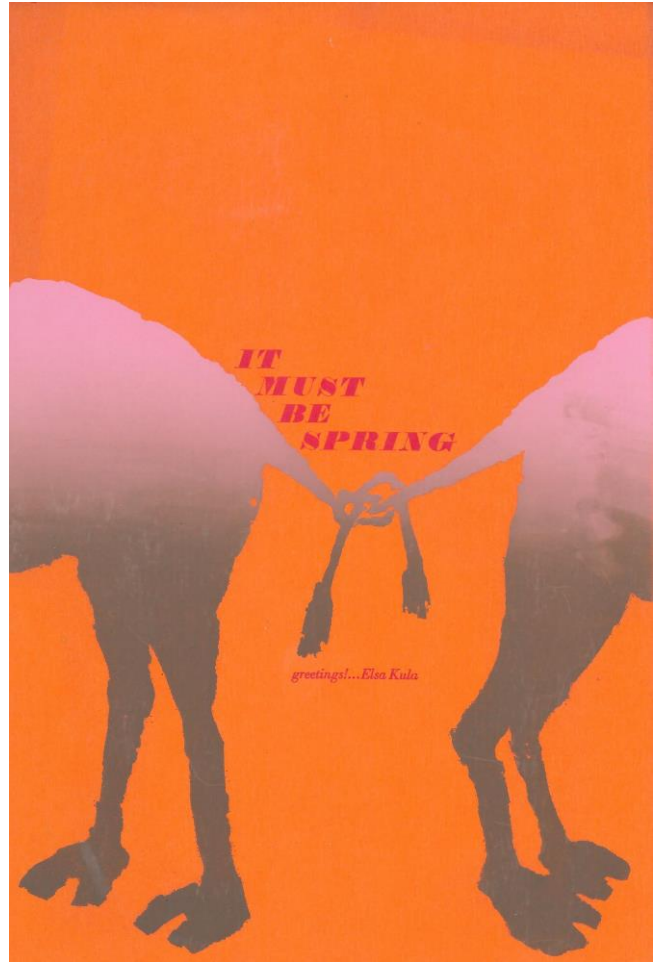
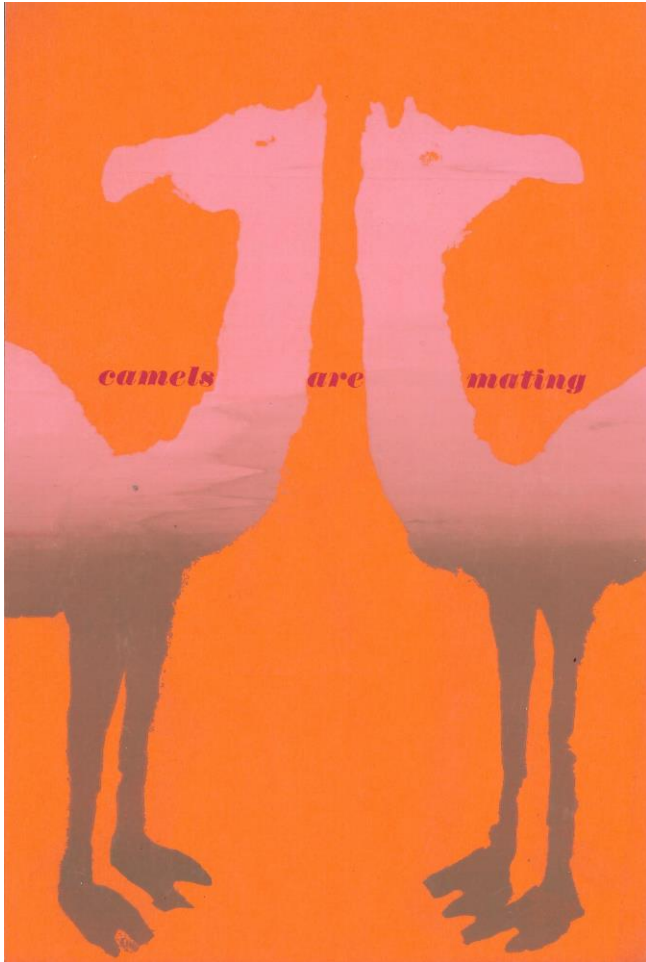
Elsa Kula Exhibition, Artist's Guild, Chicago



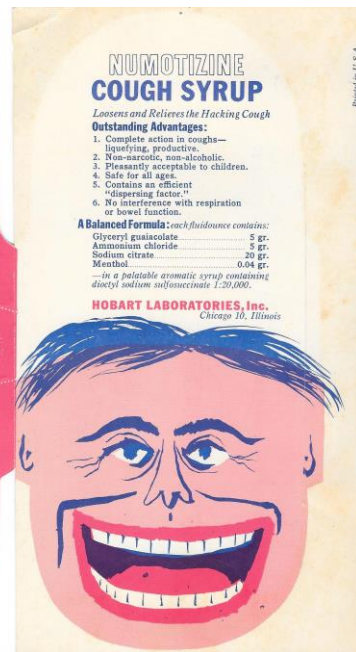
Elsa Kula Greeting Card



Ad for Ben Rose Textiles, Chicago



Elsa Kula Greeting Card



Pamphlet, Numotizine Cough Syrup, Hobart Laboratories, Inc., Chicago