



**ROCHESTER INSTITUTE OF TECHNOLOGY**


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The College of Fine and Applied Arts  
in Candidacy for the Degree of  
MASTER OF FINE ARTS

Historic Graphic Design at RIT

By

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# Approvals

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When the time came for me to begin work on my thesis, I was unsure of exactly what it was that I wanted to accomplish. I had written a few thoughts down on paper but did not have a definite plan in mind. In a meeting with R. Roger Remington, my major professor, we discussed the ideas about which I had been thinking. We talked over my thoughts about the thesis being very experimental, something which I might not be able to do when working for a client. I also let him know that I wanted to incorporate typography into the project, as well as color, an area in which I did not feel as knowledgeable. Finally we discussed my interest in history, and especially graphic design history, which had greatly increased since coming to RIT, and the possibility of centering the body of work around a design period or specific designer.

As part of my graduate assistantship I had been doing a great deal of work with the Graphic Design Archive. I was cataloguing information about design pieces which would be sent to the American Video Institute for benching (photographing in order to be put onto video disc). I mentioned to Roger the possibility of focusing my thesis around some of the designers whose work is contained in the Archive, such as Lester Beall, Alvin Lustig or Mehemed Fehmy Agha. This led us to begin thinking about a project which would include collections from the entire school rather than just concentrating on the one. Roger suggested that I might look into the holdings of the Wallace Memorial Library and the Melbert B. Cary, Jr. Graphic Arts Collection for additional pieces.

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I then had something to start with. The idea was to research three collections, the Melbert B. Cary, Jr. Graphic Arts Collection, The Archives and Special Collections in the Wallace Memorial Library, and the Graphic Design Archive contained in the College of Fine and Applied Arts. I would then organize an exhibition of graphic design pieces from each.

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After deciding on a topic for my thesis, I had to come up with a name for the project. Since the exhibition would focus on the best of the RIT holdings, or masterpieces, this became my central theme. And so my title "RIT Masterworks," after some revision by Roger, became "Archival Masterworks at RIT."

My major goal in doing this thesis was to integrate everything I had learned in graphic design, including experimental design, use of typography and color. The thesis would also include research, organization of the information into a thematic exhibition, writing, designing and developing interpretive information as it led to curating the show.

In writing my thesis proposal, I wanted to make a broad statement so that I would not get boxed in, if and when my thesis evolved into something different. Although I did not expect it to change, I did not want to take any chances. The finished proposal read:

RIT has in its archival collections many outstanding historical examples of graphic design and graphic arts. This thesis will include research and selection of such masterworks to be used in a thematic exhibition. In addition I will design a promotional program such as a poster, book and/or brochure to accompany this exhibition.

There was one other matter to take care of before turning in my thesis proposal, and that was selecting my thesis advisors. The position of chief advisor was already filled by Roger so that was no problem, but I still needed two more members. Since the only other faculty person I really knew was Robert Keough, I wanted to ask him-- unfortunately he was going to be on leave. I heard that Richard Zakia was also on sabbatical for the year, so that put him out. After talking to several people and with Roger, I decided to ask Joe Watson to be another advisor. The first time we met was when I introduced myself and explained the project to him. He said he found the idea to be interesting and agreed to help me.

Since I was going to be doing a large amount of research in the Cary Library, I thought it would be a good idea to ask David Pankow, the curator of the collection, to be one of my advisors. Although he was unsure of exactly what I wanted to do and

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what the end result might be, he still consented to be a part of it. Having David on my committee also gave me a totally different viewpoint, as he came from a printing background rather than one of graphic design.

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I then had the three required advisors on my thesis committee. It occurred to me though, that I would also be doing a great deal of research in the Wallace Archives and Special Collections. So I asked Barbara Polowy, the Art and Photography Librarian, if she would be a resource person for me. Fortunately she agreed, and was also very enthusiastic throughout the entire process.

After completing my thesis proposal and selecting my advisors, the next step was to find out exactly what graphic design pieces were contained in the holdings of each collection. I began my research in the Wallace Archives and Special Collections. Barbara Polowy agreed to meet me as there was not yet a full-time assistant to keep it open all day.

I had asked Barbara to pull out several items from storage so that they would be more accessible. I began with Fortune Magazine, a monthly periodical, published by Time Magazine and printed in the United States. I looked through many of the issues from the 1930's and 1940's and found covers done by many outstanding designers of the time. I then reviewed the Parisian design journal Arts et Metiers Graphiques, which was a very important forum for ideas and images which came out of the art world at that time. Barbara also mentioned the large collection of posters which is contained in the Archive, but after finishing my review of the periodicals, I decided to save them for another day.

About the same time, I also started my research in the Cary Collection. I was not sure where to start so David Pankow led me to a group of books focusing on the art of the book. Some of these books had images of graphic design work that I found quite interesting, while others were centered entirely around traditional typography and layout. It was then that I realized how attracted I had become to avant-garde graphic design, and started focusing my attention on pieces that fit into this category, which included graphic styles such as DeStijl, Bauhaus, Constructivism,

Suprematism, Futurism and Dada. I made a list of all the books that I looked through and another list of those which had pertinent images.

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Soon after I began my research, I decided to have a group meeting with my thesis committee to get their opinions on what I was doing, and to see if they had any advice as to the direction I should be heading. On October 17, 1989, I met with my advisors--R. Roger Remington, David Pankow, Joe Watson and also Barbara Polowy. The meeting began with a review of the timeline I had created for completion of the project (Appendix 1). We discussed the holdings of the RIT collections and also the versatility of the resources. We also talked about the exhibition, and whether it would be one central exhibit or three separate exhibits; if three, would the pieces be shown only in their respective collections or would they be divided up and shown in all three areas. The question of when the exhibitions would take place also came up and it was decided that it would be best to install them during the College of Fine and Applied Arts' MFA thesis show in the spring.

Another major point which we discussed was a theme for the show, an issue which posed problems until nearly the end. At first, my basic theme had been a time frame, 1920 to 1940, when avant-garde graphic design was at its height. But that had been too narrow a segment and forced me to leave out many pieces which I felt should be put in the show. I then expanded the time frame and made it 1920 to 1960, but in doing this, the theme became weaker. A very important question also arose concerning selection of the pieces to be exhibited. How was I to determine



exactly which pieces went in to the show, which pieces did not, and the reasoning behind my decisions? Point of view was another matter to be addressed. In order to make the exhibition more focused, I needed to choose a point of reference from which to view the pieces, such as that of a designer, printer, or typographer. And so, after my first thesis meeting, nothing seemed to be resolved and I had more questions and doubts than before. With these things in mind, I went back to my research.

When the research was moving along fairly well, I decided to work on an identity element for the project. I took the thesis title "Archival Masterworks at RIT," and began experimenting with different ideas (Appendix 2). I wanted the mark to have an avant-garde look and also use some of the theories I had learned the year before as a first year graduate student. I was trying to push size and weight contrast, an idea which is quite evident in the work of the avant-garde designers and especially Lester Beall.

One problem I was having was with the word "masterworks." The definition of masterwork is: something done or made with extraordinary skill or brilliance, a masterpiece. Masterpiece: a prime or outstanding example used or suitable for exhibition, a showpiece. Showpiece: an outstanding example used for exhibition. I also asked several faculty members to give me a definition of masterwork and some of the thoughts they had were: that the piece be timeless, different, unusual, outstanding in its context, special, and that it influence contemporary and future

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designers. Although I had a definition, it did not help me with the selection of pieces for the exhibition. Some of the pieces which I wanted to include in the show, just did not merit the title of masterpiece.

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Roger Remington made a few suggestions for establishing a decision-making tool. At the time I was involved in a core course taught jointly by professors Remington, Zakia and Keough. One of the programs we were learning on the Macintosh was that of MacSmarts, a linear system which operates on a yes/no basis. It was suggested that I pursue this direction, so I created a knowledge base which asked a predetermined set of questions about any artwork (Appendix 3). If all of the questions were answered with "yes," then the piece made it into the exhibition. But if along the way, the piece received even one "no" answer, then it was removed from the group. Some of the criteria included: that the piece be printed, that it fit into the time frame, that it fit within the size limitations (the display cases), that it was not too fragile to display or be photographed (for the catalog), and that it be done by an historically "famous" person. To accompany the written format of this tool, I also created a visual "tree" in MacDraw, which one could follow more easily to determine the status of each piece (Appendix 4).

While working on the logo and continuing my research, I had an important meeting with my chief advisor. I had come across some good examples of Constructivism in a set of Russian propaganda posters in the Wallace Archives and Special Collections. Additionally, most of the pieces I had found in the Cary Collection were

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by European designers. The idea came up that it might be possible to relate the Constructivist posters and the works of the European avant-garde designers to the work of the pioneer American designer Lester Beall. This created a more precise theme and also allowed me to reduce the time frame for the pieces, which had been the main link until then. It also made a connection that helped to unify the pieces and give the show a coherence which it had not possessed before.

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After this meeting I realized how difficult it was to talk about artworks without being able to see them. Since the books and posters in the Cary Collection and the Wallace Archives are rare and in some cases very valuable, I could not check them out. I decided that rather than try to find a good time to bring my committee members to the libraries, that I would photograph the pieces. So I purchased a Polaroid camera and went back to each library with my notes and a large amount of film. After obtaining permission from Barbara Polowy, I began photographing posters in the Wallace Archives and Special Collections. She allowed me to lay the large posters out on a table and stand over them to take the pictures. It was at this time that the archives acquired a full time staff person, Jim Bodenstedt. He helped me with the seemingly endless task of pulling out the stacks of posters, and then returning them again after they had been photographed.

Upon completion of the photography of necessary posters in the Wallace Archives and Special Collections, I moved on to get pictures of the pieces in the Cary Collection. David Pankow gave his consent and I began photographing the books

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and periodicals which pertained to my thesis. I positioned the books on the floor and photographed them two at a time, since they were not as large as the Wallace posters.

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While the research continued, it was time to start writing copy for the exhibition poster. In order to begin, I had to decide what the purpose of the visual work would be. The function of the pieces would be to first, bring attention to the show. It would also bring attention to RIT's resources, explain the exhibited images and why they were important. Another function of the visual pieces would be to provide detailed information and also to give credit to RIT and its libraries.

When my research in the Cary Library was about ninety percent complete, I began to work on the Graphic Design Archive. Roger Remington has a large collection of slides documenting the work, which he uses for lecturing. He allowed me to use the slides and a projector, in order to assess which pieces were appropriate for my needs. We then went over my initial selections and narrowed the scope even further. I took the revised list, and through a finding guide created by archivist Sandra Markham, was able to retrieve the chosen pieces. While doing this, I came across other pieces which were not contained in Roger's slide collection, and decided to use several of them also.

I had been working on research for quite a while, but the majority of faculty contact was with Roger Remington. We had scheduled meetings twice a week and

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discussed the development of my project. Although I was still working in the Cary Library, I had not reviewed with David Pankow the evolution of my thesis and the new directions it was heading. David was quite shocked at the turn my work had taken and suggested another thesis meeting.

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My second thesis meeting was held on February 9, 1990, and was attended by all advisors--Roger Remington, David Pankow, Joe Watson and Barbara Polowy. I distributed some handouts to the members, updating the work I had done since our last meeting, which included the latest drafts of the poster copy and the expanded catalog copy (Appendix 5). They also received a visual presentation of my revised ideas for the project.

The meeting was a good exchange of ideas between my advisors and me. David began by suggesting that the pieces I was selecting did not reflect the complete holdings of the Cary Collection, and those who viewed the exhibition might get the wrong impression about it. He also brought up the subject of primary sources versus secondary sources, or original works as compared to copies of the work. He was also worried that relating everything to Lester Beall could be very difficult.

Roger related that I needed to assess Beall's formative years (1935-1945), and tie in specifically the processes and forms that clearly came from these European directions. This included defining Beall's visual vocabulary with variables such as his selective use of typefaces, organization of formats, integration of photography and

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typography, and his employment of graphic elements such as lines, arrows and typographical pointing fists.

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Barbara Polowy said that I was placing too heavy of a burden on Beall. She suggested that I should perhaps use him not as the definitive, but as a representative because he was a good example of American design from that period. Barbara also added that European design had a modernistic influence on all American designers, and that Beall should not be the "end all," but one of many.

Joe Watson also recommended that I go in a broader, more general direction, one not as definitive. He said that the United States synthesized very diverse trends and that I could possibly use Beall to show this synthesis. He proposed that I use Beall as an example and not as the absolute last word.

The question arose as to whether or not Beall actually saw pieces of design work that were being done in Europe at the time. Roger then stated that Beall's partner in Chicago, Fred Hauck, had studied with Hans Hoffman and brought back many Bauhaus books from which Beall found the stylistic direction he had been looking for. It was after this introduction to the European avant-garde that he moved from Chicago to New York and his career developed rapidly.

Toward the end of the meeting the question of theme came up again. It was suggested that I once again redefine my theme to accurately reflect the sense of the

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new ideas I was working with, and for me not to worry, that this was really a dynamic and ongoing process. It was also proposed that I show "a taste rather than the whole meal," meaning that the exhibition should be a well planned and designed representation since I could not exhibit everything.

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The meeting ended with advice by Roger that I revise my personal time line. He said that I must know when to stop my research, that I had to have a cut-off point so that I could get on with designing and printing my pieces and curating the shows.

Although this meeting left me with some questions, it had also provided me with some answers--something my first committee meeting had not done. I realized that it was feasible to use only Beall as an example of American design. The meeting had given me some ideas on what to include and what to leave out of the exhibition. I also had an idea of some of the things that were missing which I needed to find, such as typeface examples and several periodicals I did not know were available. I also realized that time was running out and that I needed to start designing my publicity pieces.

It was time for me to start designing but I was still unsure of exactly what I needed. I knew I needed a poster, but did I need just one, or did I need a set of posters? Would it be best to design an elaborate book about the exhibition, or would a simple catalog be better, or was it possible to use the back of the poster for catalog information? If I did a series of posters, would they be loose, or did I need to design a box in which they fit, or could the posters themselves be bound into a book?

Still plagued by so many questions and unsure of what I really needed, I began the design for a single poster to announce the exhibition. When I did my first pencil sketches, I looked back to the copy which Roger and I had been working on, and kept in mind the number three as a symbol for the exhibition, to represent the three collections. My beginning sketches started with different representations of this symbol, including the number three, the Roman numeral three, a hand holding up three fingers and a triangle (Appendix 6). After my first layout though, I came up with an idea which would eventually lead to the finished poster (Appendix 7). This sketch included indications for type laid out on an angle, which reversed out of a dark bar. Following ideas developed this theme, refined it, and worked in the remaining copy. Rather than space the bars evenly, I decided to let the intervals between them become progressively greater in length. This idea was also worked into the subheadings. While working out a grid for the poster, I kept in mind the posters of Josef Muller-Brockmann. Tight, experimental grids solidly structure his posters and give them stability, without making them seem over-organized.



From these sketches I decided to go to the computer to enlarge the drawings and add the necessary type. Before starting work on the Macintosh, I needed to figure out the proportions for my layout. I wanted the space between the lines in the headings and subheadings to increase progressively towards the bottom of the page. Rather than choose random lengths or spend time calculating them with a ruler, I used two proportional systems from the book Dynamic Symmetry by Jay Hambidge (New York: Dover Publications Inc., 1967). In his book, Hambidge explains mathematical proportions which exist in nature and from which many of the ancient Greek and Roman temples were constructed. The system I used is based on a square and called the rectangle of the whirling squares (Appendix 8). It is the same mathematical arrangement by which a chambered nautilus is formed. After laying out the intervals for the headings, I began working on those of the subheads. Because of the dynamics of the system used for the heads, it would not work for the subheads. The lengths of the lines increased too much each time, so I had to use a different arrangement. There is a sister theory to the "whirling squares" in which the increments do not increase as rapidly; therefore, more intervals are created within an equal amount of space (Appendix 9). It was this system that I used to determine the line spacing for the subheads.

When I had finished working out the lengths of the intervals, I began working on the Macintosh. Using a draw program called Aldus Freehand, I was able to quickly arrange and rearrange the elements of my poster. Changing typefaces or type sizes was as easy as pushing a couple of buttons, as opposed to the hours of work that layout by hand would take.

Soon after laying out all of the type, two important ideas came to me. The first was recollection of the work of Wolfgang Weingart. He has sometimes worked completely in black and white, using large dot screens to give his posters a very graphic look. I decided to use this idea to give my Constructivist-looking poster a modern feel. My other realization was that I could use the Dynamic Symmetry not only for the intervals between the type, but also for determining the depth of the diagonal bars. That would keep the design from looking as static and also help prevent it from becoming top heavy. I then continued to experiment with different ways of breaking up the background and with different kinds of graduations in the bars, until I came up with a workable solution (Appendix 10).

I printed out my initial design using the laser printer and presented it to Roger Remington at our next scheduled meeting. He agreed on the direction I had taken, relating the poster to a style of design included in the exhibition, and told me to continue with refinements. He suggested that this was a good start so that before continuing, I should begin designing the format for the catalog.

My design for the catalog began in the Cary Library. I had just finished my research for the day when an idea struck me, so I quickly put it down on paper so as not to forget it (Appendix 11). The idea was to create an hierarchy of importance for the typography, by using size, weight and position. The most important information would be largest and heaviest, and would line up farther left, so that it would be read first. The headlines would be most important, so they would be largest and also

reverse out of dark diagonal bars like the poster. Information such as body copy would be in a smaller type size and pushed to the right of the page so that it would be read last.

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The catalog went through many more changes than the poster did. In my initial pencil sketches, the bars and copy were horizontally oriented (Appendix 12). When I began working on the Macintosh, I realized that the catalog would relate to the poster better if everything was set on the same angle. My first layouts on the computer used these ideas, with different applications of the black bar (Appendix 13). From there I tried changing the bar to a graduated screen, an idea which would better relate it to the poster. This led to the addition of bands across the top and bottom of the page which reinforced its diagonal movement (Appendix 14).

I brought the computer sketches with me to discuss with my chief advisor in our next meeting. We agreed that the page had become too busy and distracting, with too many elements fighting for attention. Roger suggested that I leave the headings as they were, but change the subheads, body copy and photographs back to a horizontal format. I realized that this was a good idea since reading large amounts of type on an angle can be difficult.

In starting the revisions, my first step was to set the copy so that it was once again horizontal. Once this was done, I again started experimenting with placement of the diagonal bars. The bars in the poster entered from both sides of the page, so I was

trying to continue this idea in the catalog. I tried addressing each half of the page as a separate unit, with lines breaking in on either side (Appendix 15). I then changed the format so the two pages worked together and the headlines on each page remained aligned on the established diagonal (Appendix 16). This helped strengthen the overall structure of the page, but it was still too busy.

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Once again I sat down with an advisor to discuss the problems I was having. We went over the many sketches I had generated and pointed out the good and bad aspects of each. On almost every page though, the major problem was the overpowering diagonal bars. Roger asked if I attempted any with just a line rather than a bar. I explained to him that I had not yet tried it but that it sounded like a good idea. He also made some suggestions about the catalog copy. Roger said that the headlines could afford to be slightly larger to ensure that they stood out from the other copy. He then mentioned that it might look better if the subheads and body copy were reduced in size. I realized that not only would this be more aesthetically pleasing, but that it would also allow for longer lines and more copy. He also told me that I should be mindful of the relationships between the type and the space around it, suggesting that I tighten the gaps between the copy and also its distance from the photograph.

As soon as I deleted the heavy bars and replaced them with lines, the page began to look better (Appendix 17). I experimented with a variety of line widths, finally deciding on one which was the same width as the type in the headlines. I tried

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changing the placement of the line, moving it above and below the headlines, to see which looked better and how it affected the division of the pages. I also removed the dark shapes which until then had been across the top and bottom of the page (Appendix 18). Numbers were added adjacent to each subhead for clarification once the exhibition would be set up. I had finally established the format which would later be used for the catalog, but could not spend any more time on it for there were other things which had to be done first.

When my thesis project began, I was not sure as to how I would produce the finished pieces. Commercial printing was an option, although it would be very expensive. Several people who graduated last year had used a proof press upstairs to print their pieces, but it had been very difficult and time consuming. I had seen a poster in the Graphic Design Archive by Walter Allner which had been screen printed and I liked the effect very much. Fortunately I have a friend in New Orleans, Ken Simeon, who does screen printing professionally. I contacted Ken to ask him if he could help me out, and he said that he could do the job for cost if that would help any.

After considering the options, I decided to silk screen my posters and contacted Ken again. He told me that he would need about three weeks to complete the job, so I would have to get the mechanicals finished approximately one month before the due date of April 20, 1990. When I explained to him the process I was using to design the poster, he was very excited that I was working on a computer. He told me that he had just finished printing a job which was done entirely on the computer, a job in which the artist did not have to do any mechanicals. Ken explained to me that color separations could be made on the computer and then output directly onto negative film, eliminating the intermediate steps of building a mechanical and shooting negatives. He told me that the only problem was to make sure that the trapping was done correctly. Trapping is the amount of overlap that each color needs so that there are no gaps left in between. Ken said that he needed about a sixteenth of an inch overlap to ensure proper alignment.

During our conversation, Ken had asked me to send him a disk with a copy of the poster as it was. I had recently done some color comps, both on the computer and by hand so I decided to send him those. The next day I went back to the computer to make the necessary adjustments that he had requested. I then packaged a disk with the design on it, along with a comp done in colored paper, and mailed it to Ken in New Orleans. Since it would take a few days for him to get back to me, I continued refining the poster design.

My original plan for the poster was for it to remain black and white, but after doing one version in color, I realized it was much more exciting that way. The issue of color was important because it would set the tone for the poster. I decided to use a color scheme which was very reminiscent of Constructivist design, and which would help relate this poster to the historical works in the exhibition.

I had begun doing comps using Color-Aid paper so that I could discuss them with my advisors. The colors I had chosen were red, yellow, green and black, but not in very intense hues. Instead I preferred to use subtle colors that had approximately the same value. My first color comp made use of a faded forest green, which worked quite well, but the red and yellow were too overpowering (Appendix 19). I tried several other versions using Color-Aid as before but could not find the colors I needed (Appendix 20). I decided to use Pantone paper which was more expensive but had a much larger variety of colors. It is also numbered according to the pantone matching system, which is an internationally established chart for mixing color. This

would make it much easier to get the correct color printed, since I would not be there to check on it. Shortly after switching to the new paper, I selected a red which worked well with the green I already had, but the yellow was still too bold (Appendix 21). I talked to Roger about the problem and he suggested I try using more of an orange, because no yellow was going to match the low intensity of the two colors I had already chosen. After several more versions, I came up with a light "pumpkin" color, which completed the set (Appendix 22).

I contacted Ken again to advise him of my progress and to see if there were any problems so far. Unfortunately, there were. Ken had been using an IBM computer, but the design I sent him had been done on an Apple Macintosh. He had tried to access the file, but even after getting additional help and software, he could not view it. He told me that he would try and get hold of an Apple computer from an associate, and that he would let me know if he was successful.

Time was running out quickly. If Ken did not get access to a different computer, I would have to do the mechanicals by hand and that would take an additional few days. In order to be prepared for that occurrence, I began finalizing the poster copy. In repeated trips to Roger, David and Barbara, I finally got down to an agreed upon wording. When I received a message from Ken that he could not find an alternate computer, I was ready to begin the mechanicals.



I wanted to have the type printed out on the Varityper-4300P at Setronics Limited, so that the resolution would be exceptionally fine (1270 dots per inch as opposed to 300 on the laser printer). In order to do that, I had to figure out what the finished size would be. To get the poster that large, I scaled it up 300 percent on the computer, and then glued together the twelve pages it took to form the image. I then measured the point sizes off of the scaled up version and wrote them down. After copying the type from the original poster and pasting it onto a blank page, I enlarged it to the correct size.

Maximum width for a Varityper print out is seventeen inches, while the depth can be as long as needed. The lines of type from my poster all fit within this dimension except for one, which had to be broken into two pieces. I set up a page on the Macintosh that was seventeen inches wide and long enough to fit all of the type. I then took the disc to Setronics Limited to get the high resolution output.

At Setronics, I was helped by a lady named Margie Spence. After I explained what I needed and how it was set up, Margie told me that it would not work. She said that her machine could not output to the dimensions I had used. She told me that her largest size was eleven by fourteen inches, and that I must redo the format of my file. Just as I was about to return to RIT and correct the problem, she suggested that I use her terminal since I needed only some minor changes. That was quite fortunate because the delay would have cost me another day before getting the poster off. I quickly changed the sizes, thanked Margie for her help, and told her I would return the next day to pick it up.

That evening I started the mechanicals for the poster. Because it was going to be screen printed though, I had to change from my original idea of using graduated screens as the bars. With this idea, the black screen overprinted other colors, allowing some of those colors to show through (Appendix 23). To get white type on these bars, it would have to drop out of both the bar and the overlying color, and align perfectly. The registration in silk screening was not exact enough to reverse the type out of two overlying colors and still align exactly. To get around this problem, I decided to use solid black bars and therefore only had to reverse the type out of one color, because no two colors completely overprinted (Appendix 24). After solving that problem, I laid out the design, cut the overlays for each color, and finished the mechanical except for the type.

The following morning, I picked up the high resolution output from Setronics, thanked Margie again for her help, and returned to finish the mechanical. The type had come out with no problems and soon I had it all in position. When that was done I took the mechanical to school and had several people proofread it before boxing it and mailing it to Ken in New Orleans. It was exactly three weeks until the due date for all thesis work.

With the poster off to be printed, I moved on to get the catalog done. I still had to decide exactly which pieces would be in the show. I also had to finish writing the body copy, but before I could do that I had to have the pieces photographed. Roger suggested that I have RIT's Instructional Media Services shoot them because they

had done good work for him in the past. When I tried to set up a photo shoot they told me there was a two week waiting list, and that it would take them another two weeks to get the photographs back to me. This would not do. I talked to Tony Gerardi, the photography assistant at IMS, and we set up a date to shoot the pieces provided I would have them developed elsewhere. Then I decided to photograph the other pieces myself.

Since the photographs would be reproduced in black and white for the catalog, I chose to use black and white film. Keith Barr offered me the use of the copy stand in the Media Center to do the work. His only stipulation was that I not remove it from that room, which was no problem as far as the Beall pieces were concerned. This was a minor problem when it meant taking pieces out of the Cary Library, but after explaining the situation to David and assuring him of their safety, he agreed to let me take them up a few at a time. It took a full day to get all of the pieces photographed, but there were no problems along the way. When I had finished shooting, I took the film to be developed.

With the catalog photographs done, I began selecting the final pieces for the exhibition and writing the body copy. I met with Roger to discuss the selection of works to be shown. I had already made the decisions concerning the Wallace Archive, but there were still those I had to make about the Cary Library and the Graphic Design Archive. After spreading out the Polaroids, we began to make tentative selections and also rejections. With the pieces from the Cary collection, I

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tried to choose those which related somehow to the work of Lester Beall. In some cases there were many pieces by the same designer, so I tried to limit the chosen pieces to their best work. I tried to choose Beall designs which were very experimental and which spanned the chosen time frame.

29

The body copy for the catalog, which consisted mostly of interpretive information about the individual pieces, had been progressing slowly. At one point, after reading over some of it, Roger told me he thought I did not need any extra copy but only important data such as the designer, the client, where the work was done and the date. I wholeheartedly agreed with him because that meant a lot less work for me. When I informed Joe Watson of this new development, he strongly disagreed. He felt that the catalog really needed more than just vital statistics. He convinced me that since I had already finished so much of the copy, that I might as well do the rest. After thinking it over I realized that he was right, and that not doing the copy would have been taking the easy way out. So I kept working on the copy and had Roger look over it one day to make any corrections or suggestions that he might have. After seeing the types of revisions he had made, I finished the last of the copy and began to edit it again. There were still many changes to make before the final product would be ready.

Once the copy was completed, I replaced the dummy copy in the catalog and did a comp of the catalog complete with photographs. In order to reproduce the photos in the catalog, they had to be screened. Fortunately, rather than having to pay to have

them done, there was a photocopier in the Gannett Building which could make halftones. I figured out the percentages at which to shoot each of the photographs and then reduced them on the copier, which at the same time converted them into halftones. I then laid out the comp using these images and brought it with me to discuss with Roger at our next meeting.

The photographs had reproduced very well and despite their small size, it was easy to see what each was. The finished catalog was almost ready to be produced, but there were still a couple of problems. The major problem was that there were still errors in the copy and still some gaps to fill with missing information. Because the posters from the Wallace Archives and Special Collections were written in Russian, I needed translations in order to finish the copy. Fortunately I found someone who could get the translations for me. The other problem was one of a visual nature. I had arranged the type in "chunks," so that each part would be viewed as distinct segments even though the spacing was tight. The problem was that the type was too close to the photographs and they were fighting for attention. Roger suggested moving the type away from the photos, but this would not work because the column already went to the edge of the page and the column width was already very narrow. We then came up with the idea of reducing the size of the images. Before the day was up, I tried reducing the photos on one page, and could immediately see an improvement. Then all I had to do was clean up the typographical errors.

I was very close to putting together the finished catalogs for my thesis show. I had decided to produce the pieces by first printing out laser copies of each page, pasting in the images, and then photocopying the paste-ups. Roger suggested that I not use laser paper for the finals, but instead find a good quality paper which had a nice feel to it. I agreed with him and went down to Seneca Paper for help. Sue, from the samples department, was a big help and explained to me the different papers she had which best suited my purpose. She gave me two kinds of paper, one which I eventually ended up using, called Classic Crest by Neenah. I returned with the paper and began preparing to do the final pieces.

My original idea for constructing the catalogs was to saddle stitch them with staples. But the mock ups had become so thick that I didn't think a staple would go through them. The comps I had been doing were created by perfect binding, where the pages were all folded and then glued together back to back. The cover was then wrapped around the outside of the catalog and the whole piece trimmed. When I mentioned to Roger my problem with the saddle stitching, he said that he really liked the look of the perfect binding and suggested I continue doing it that way.

All thesis pieces were due in a few days but I had still not received my posters from New Orleans. I contacted Ken and he said the posters had been finished, crated and shipped to me already. So I called the shipping company he had used to see where they were. A man at the shipping company explained that the posters had

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arrived a few days earlier but that they had trouble delivering them. He said that they would try to deliver them again unless I would rather pick them up myself. Within minutes I was in my car and on the road to retrieve them.

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I had the posters back so that all I had to worry about was the catalog, and setting up the exhibitions. I had already taken care of getting the paper and resizing the photographs to be used inside the catalog. That left only the copy to finish. Most of it was done but there were still a few areas left blank that needed information. I went back to the Cary Library to get the needed information. While there, I talked to David about setting up the exhibit. We discussed when it should go up, what I required to set it up and other information I needed in order to begin.

When I originally talked to Nancy David about the space I would need for the thesis show, I only needed two panels. My intentions were to frame a copy of the poster and also a couple of pages from the catalog. But the plan changed. One day when talking to my chief advisor about the show, the work of Alexey Brodovitch came up and he mentioned the Bal Banal wall. This was a photograph recreating the way Brodovitch had plastered his posters in irregular patterns all over walls in Paris in 1924. Roger thought that I did not really need to frame the posters, but suggested I do something like Brodovitch had. I realized that this was a great idea, especially since Brodovitch was one of the designers whose work I would be exhibiting.

A few days before the show was to go up, I talked to Nancy about the new idea. She was not particularly thrilled with it and told me that we would have to wait and see how things went, and that I needed to be understanding. This encounter told me to expect the worse and I showed up prepared to fight for my space. Fortunately I got the space I wanted with no hassle whatsoever.

To hang the pieces, I first laid out a grid with some string. I had worked out a small sketch beforehand, and used it to help me with placement of the guides. After the grid was in place, it was a simple matter to put double stick tape on the back each poster, line it up and then stick it on the wall. Once all of the posters were in place, I just pulled down the strings which were held in place by thumb tacks. I then put in place the pedestal which would be used to hold a copy of the catalog for interested viewers to look through. And so my pieces for the thesis show were hung, very simple, no problems.



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With the posters in place it was time to hang the exhibitions. I decided to hang the show in the Wallace Library first because it would be the easiest. I contacted Barbara Polowy and explained to her that I planned to put up the posters that Monday before the show. Barbara said she would meet me at the Archives and help carry the posters. When I arrived at the Archives, Jim told me that Barbara already brought the posters to her office and would meet me there. I found Barbara in her office and we began hanging the posters. First we laid them on the floor to decide on an arrangement. Unfortunately, the posters were so large that they would only fit into the cabinets in certain ways. This kept us from hanging the posters in the order we had wanted, but we soon came up with a satisfactory solution. Putting up the posters was simple, but removing and replacing the case covers turned out to be quite a chore as they were very heavy. When the job was done I wrote down the order in which the posters had been hung, thanked Barbara for her help and promised her I would find someone else to assist me in taking the pieces down.

34

The next day I started getting the pieces ready for hanging in the Cary Library. After removing all of the books and periodicals from their places within the collection, I laid them out on the table in the order they appeared in the catalog. However, the books could not be shown exactly as they were numbered in the catalog because of pragmatic reasons. David explained to me that the larger books had to go on the bottom shelf because of their size, and smaller books should be displayed on the top shelf. I still tried to keep the exhibition order as close to the catalog as possible, but in areas where it did not work out properly, I made sure that works by the same

designer were kept together. After laying out the entire exhibit, I realized that all of the pieces would not fit in the display windows, and that some of them would have to be presented in the interior cases. This was not a major problem since few pieces were involved and it only affected the show when the Cary Library was closed. Hanging the show in the Cary Library took a full day because there were so many pieces and also because each piece had to be handled very carefully, some with special display requirements.

Late that evening after finishing the Cary exhibit, I began hanging the Beall pieces. I laid out all of the work as numbered in the catalog, just as I had done before. Fortunately, there were no restrictions for the display cases near the graphic design studios, and I was able to put them up in the correct order. So as not to take away from the pieces with large push pins, I fabricated small "L" pins by cutting and bending straight pins. It meant a little more work, but the end result was well worth it. Once all three shows had been hung, I created cards to accompany each piece (Appendix 24). The cards provided information taken from the catalogs about the designs and designers. The layout of each card also came directly from the catalog, which strengthened the relationships between them. In addition, each exhibition had a copy of the poster and the catalog adjacent to it, which explained the objective of the show.

## Conclusion

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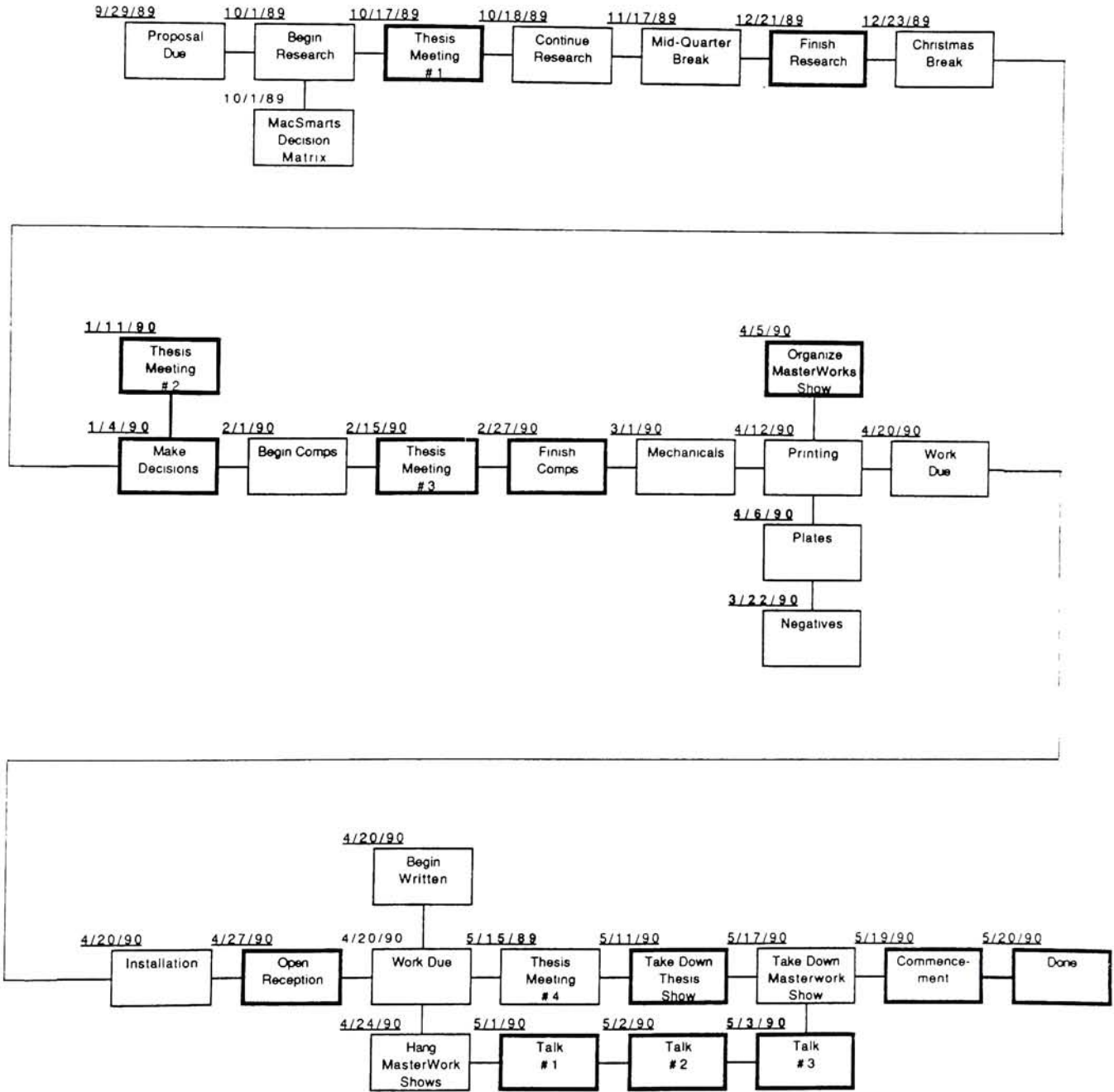
Response to the exhibitions was very good. Not only were people coming up to me and making positive remarks, Nancy David told me she had also received some worthwhile feedback on my work. Some who had doubts about the unity of the shows informed me that they worked quite well individually and also as a whole. I even saw tour groups stop in front of the Beall exhibition while the leader explained different pieces and why each was important. I also received favorable comments concerning the posters and catalogs, including numerous requests for copies of both.

36

The project itself was an invaluable learning experience for me. I was forced to improve my organizational methods as well as my research techniques in order to accomplish what I had set out to do. Though things went smoothly most of the time, there were many times when that extra bit of work or patience paid off. I believe that the exhibitions of historic graphic design work introduced many people to some of the little known areas at RIT, and may have sparked an interest in some to seek out and take advantage of these collections. I also know, from direct responses, that the exhibitions contributed to the education of many design students who saw work by well-known designers, which is rarely if ever reproduced in design history books. The research also greatly expanded my knowledge of graphic design history, as well as my interest in the subject.

# Appendix 1

## MacProject Timeline



Masterworks Logo Sketches



A R C H I V A L  
**MASTER  
WORKS**  
A T R I T

**MASTERWORKS**

**MODERN  
MASTERWORKS**

MODERN  
MASTERWORKS

## MacSMARTS Knowledge Base

MacSMARTS Knowledge Base: Worksheet 1

Date: Tuesday, November 14, 1989

Time: 4:31 PM

### FACTS:

1 TRUE

### RULES:

- 1 Not Recommended as a Masterwork  
IF NO: Question 1 Is the piece in either the Cary Library, the Graphic Design Archive or the Wallace Memorial
- 2 Not Recommended as a Masterwork  
IF YES: Question 1 Is the piece in either the Cary Library, the Graphic Design Archive or the Wallace Memorial  
IF NO: Question 2 Is it printed material?
- 3 Not Recommended as a Masterwork  
IF YES: Question 1 Is the piece in either the Cary Library, the Graphic Design Archive or the Wallace Memorial  
IF YES: Question 2 Is it printed material?  
IF NO: Question 3 Can the piece be photographed?
- 4 Not Recommended as a Masterwork  
IF YES: Question 1 Is the piece in either the Cary Library, the Graphic Design Archive or the Wallace Memorial  
IF YES: Question 2 Is it printed material?  
IF YES: Question 3 Can the piece be photographed?  
IF NO: Question 4 Can the piece be displayed?
- 5 Not Recommended as a Masterwork  
IF YES: Question 1 Is the piece in either the Cary Library, the Graphic Design Archive or the Wallace Memorial  
IF YES: Question 2 Is it printed material?  
IF YES: Question 3 Can the piece be photographed?  
IF YES: Question 4 Can the piece be displayed?  
IF NO: Question 5 Is the piece in good condition?
- 6 Continue with next set of Questions  
IF YES: Question 1 Is the piece in either the Cary Library, the Graphic Design Archive or the Wallace Memorial  
IF YES: Question 2 Is it printed material?  
IF YES: Question 3 Can the piece be photographed?  
IF YES: Question 4 Can the piece be displayed?  
IF YES: Question 5 Is the piece in good condition?

### ADVICE:

- 1 Not Recommended as a Masterwork
- 2 Not Recommended as a Masterwork
- 3 Not Recommended as a Masterwork
- 4 Not Recommended as a Masterwork
- 5 Not Recommended as a Masterwork
- 6 Continue with next set of Questions

## MacSMARTS Knowledge Base

41

MacSMARTS Knowledge Base: Worksheet 2

Date: Tuesday, November 14, 1989

Time: 4:31 PM

### FACTS:

1 TRUE

### RULES:

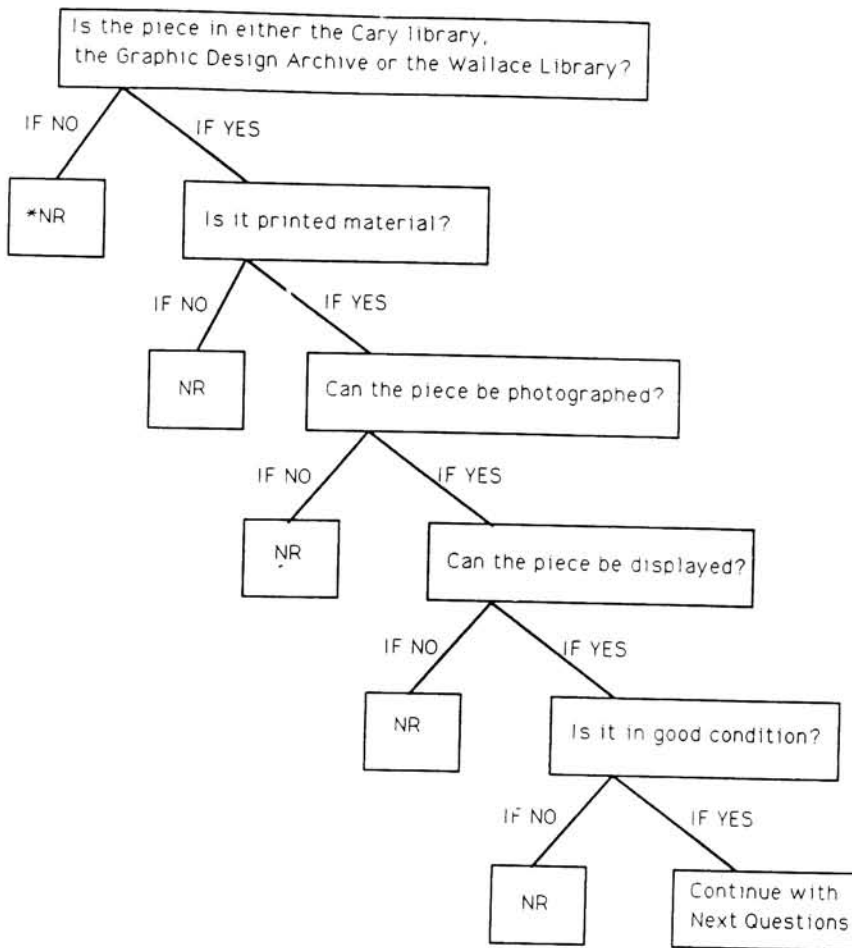
- 1 Not Recommended as a Masterwork  
IF NO: Question 1 Is the piece done by an internationally recognized designer or artist?
- 2 Not Recommended as a Masterwork  
IF YES: Question 1 Is the piece done by an internationally recognized designer or artist?  
IF NO: Question 2 Does the piece include typography?
- 3 Not Recommended as a Masterwork  
IF YES: Question 1 Is the piece done by an internationally recognized designer or artist?  
IF YES: Question 2 Does the piece include typography?  
IF NO: Question 3 Does the piece fit within the time frame?
- 4 Recommended as a Masterwork  
IF YES: Question 1 Is the piece done by an internationally recognized designer or artist?  
IF YES: Question 2 Does the piece include typography?  
IF YES: Question 3 Does the piece fit within the time frame?

### ADVICE:

- 1 Not Recommended as a Masterwork
- 2 Not Recommended as a Masterwork
- 3 Not Recommended as a Masterwork
- 4 Recommended as a Masterwork

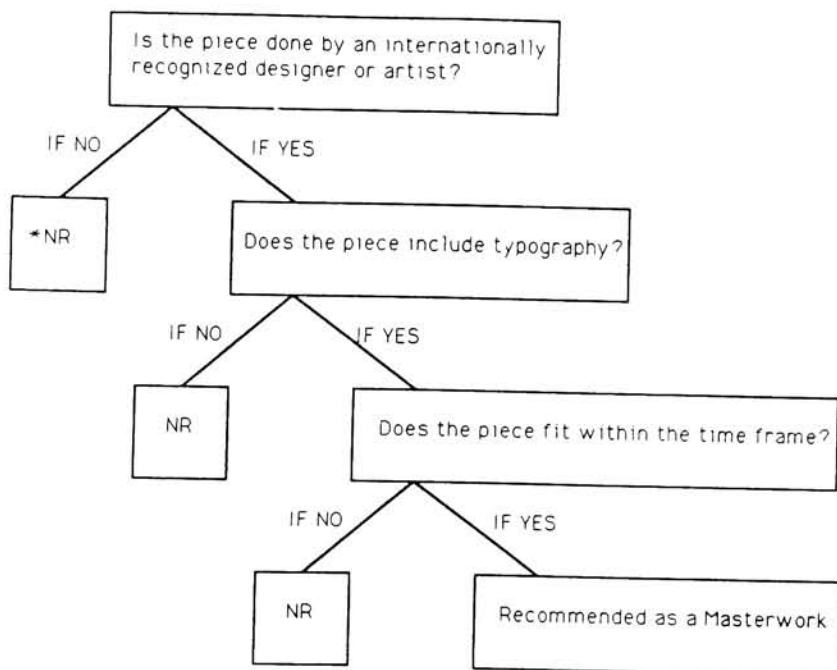


\*NR--Not Recommended



MacSMARTS "Tree"

\*NR--Not Recommended



Draft 2/9/90

## **An exhibition of historic graphic design works from the collections of Rochester Institute of Technology.**

**Rochester Institute of Technology  
has in its archival collections  
outstanding examples of  
graphic design, graphic arts, typography and book arts.  
These pieces compose a significant context  
by which visual designers  
can better understand  
the history of their field.  
This is an interpretive exhibition  
which focuses on graphic design work  
from 1920-1940.**

**Melbert B. Cary, Jr.  
Graphic Arts Collection**

**Archives and Special Collection  
Wallace Memorial Library**

**Graphic Design Archive,  
College of Fine and Applied Arts**

The European Avant Garde  
in Print

Russian Propaganda Posters

Lester Beall

The exhibition  
will be open to the public  
from Monday, April 15  
until Friday May 3, 1990.  
Although this is an exhibition  
with a central theme,  
it will be housed in three separate areas.  
Works from the Wallace Memorial Library  
are on display  
on the second floor exhibition area.

Other pieces will be shown  
in the Melbert B. Cary Memorial Library,  
housed in the graphic arts complex  
of the Institute.  
Pieces from the Graphic Design Archive, CFAA  
will also be shown  
in the Booth Building,  
on the third floor  
adjacent to room 3311.

Draft 2/9/90

### **History of Graphic Design as Reflected in RIT Collections**


The American Institute of Graphic Arts defines graphic design as the design of printed materials, including signage and architectural graphics, and with changing technology it has encompassed film, television, video and computer-related imagery. Graphic design is a creative process that utilizes art and technology to communicate ideas. By controlling color, type, symbols and photography, the graphic designer creates and manages the production of images designed to inform and persuade a specific audience.

Rochester Institute of Technology has in its archival collections outstanding examples of graphic design, graphic arts, typography and book arts. These pieces compose a significant context by which visual designers can better understand the history of their field. This is an interpretive exhibition which focuses on graphic design work from 1920-1940. The exhibit is primarily targeted for graphic designers and graphic design students.

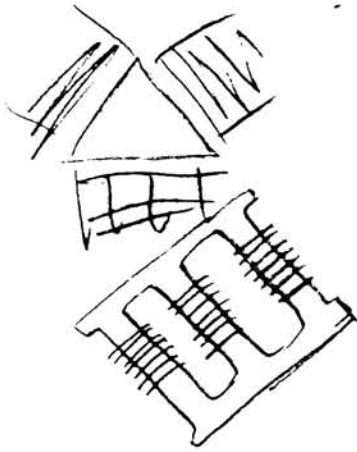
The Melbert B. Cary, Jr. Graphic Arts Collection is a library devoted to documenting the history of printing as well as the histories of such related fields as papermaking, bookbinding, typefounding and letter design. Among its holdings are many pieces which exemplify the avant garde in European art and design, by designers such as Jan Tschichold, Herbert Bayer, Alexey Brodovitch, A.M. Cassandre, Jean Carlu and Laszlo Moholy-Nagy. These books and periodicals served as very important documents for ideas and images that came out of the art world at that time.

The Archives and Special Collection in the Wallace Memorial Library houses a collection of posters numbering nearly a thousand. Within this collection there is a series of Russian Propaganda posters which reflect the visual dynamics of the Russian avant garde. These extraordinary posters, as well as their creators, were extremely influential on the art and design of Europe and the United States.

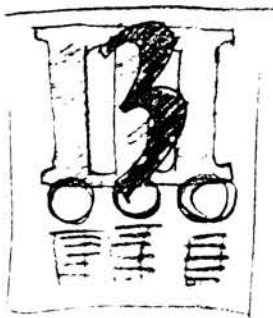
The Graphic Design Archive in the College of Fine and Applied Arts holds impressive works by important designers. The most complete collection is that of pioneer American designer Lester Beall(1903-1969). This collection consists of an extensive body of written and visual material which documents a lifetime of distinguished professional achievement. Correspondence, photographs, design samples, published and unpublished writings, biographical material and business papers provide a remarkably comprehensive record of the designer and his life. They reveal the creative process which has established Lester Beall's contribution to the history of graphic design.

3 III 

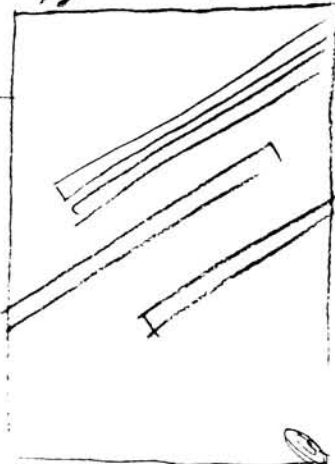
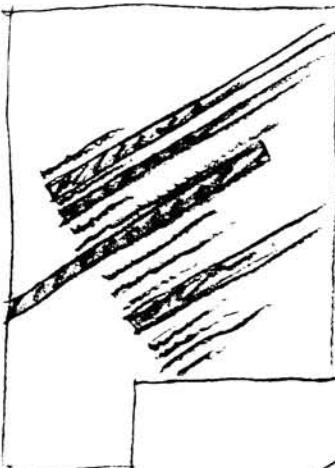
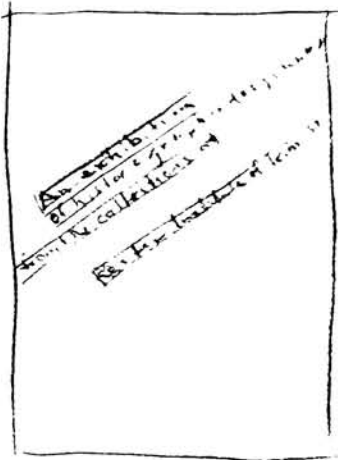
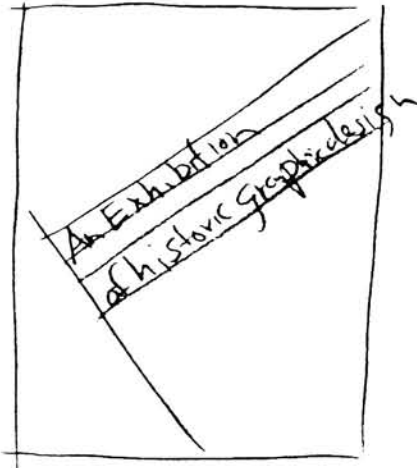
EXHIBITION



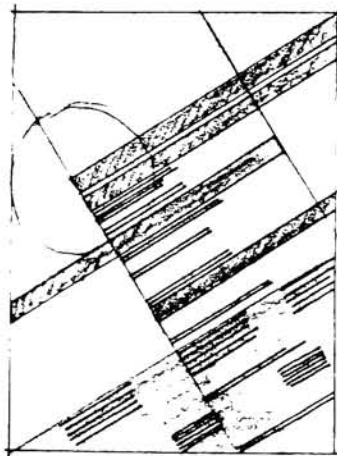
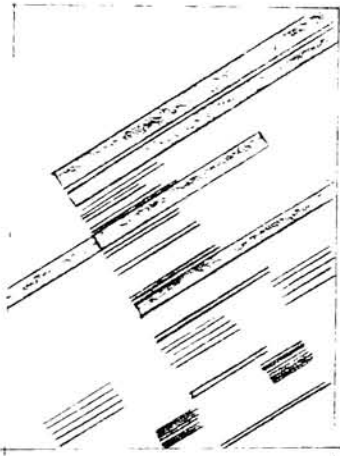
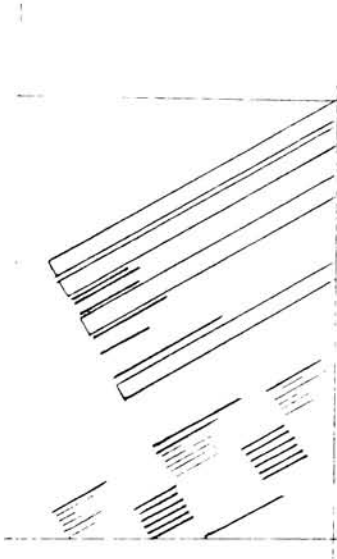
4+T? - exhibition  
of what?  
why? -  
...



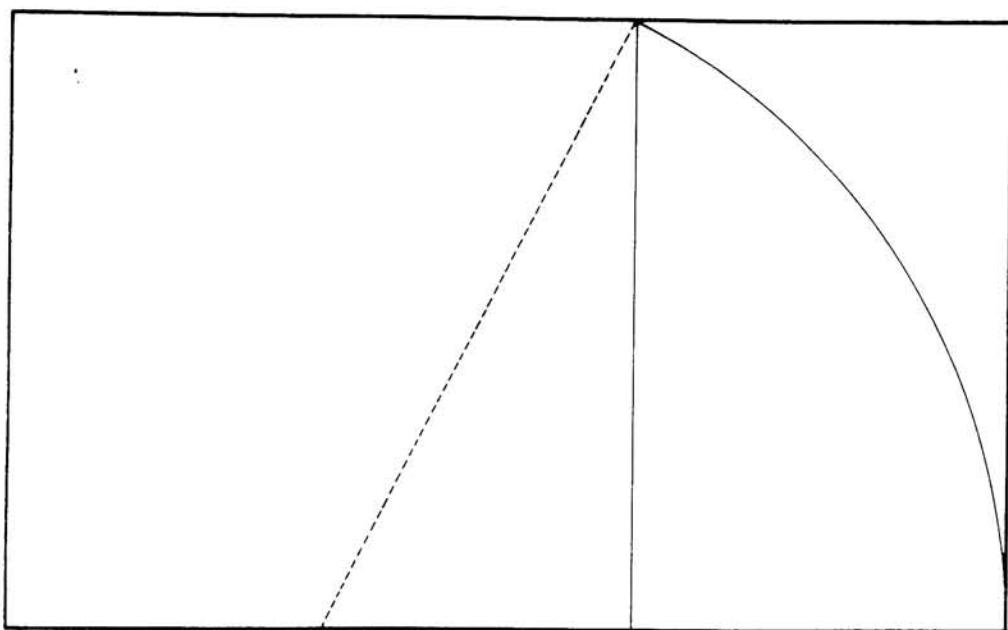
Poster Sketches



Poster Sketches

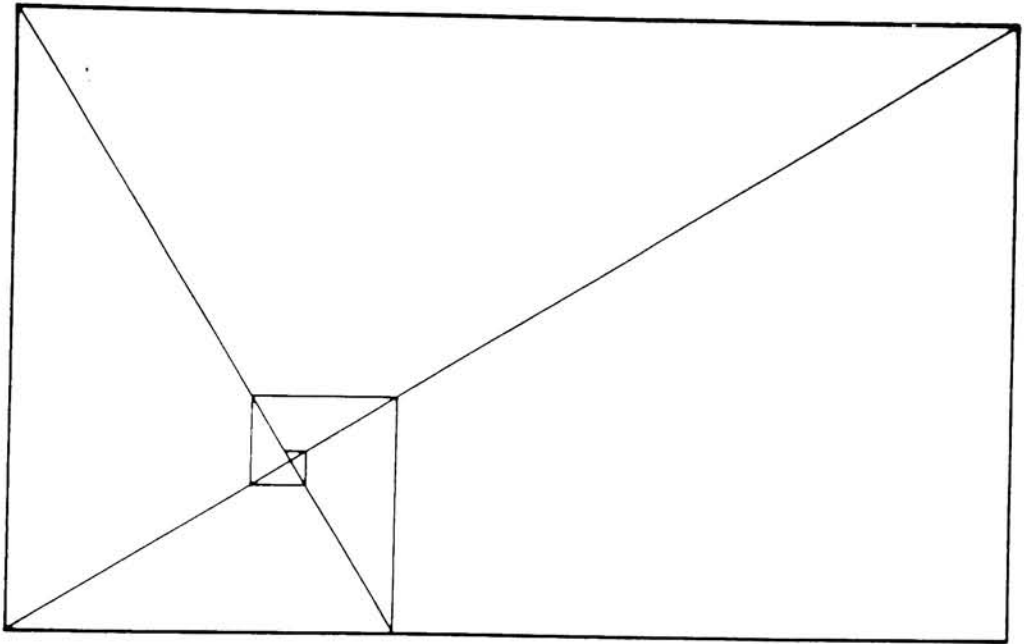


Proportional System  
from the book  
Dynamic Symmetry  
by Jay Hambidge  
New York: Dover Publications Inc., 1967

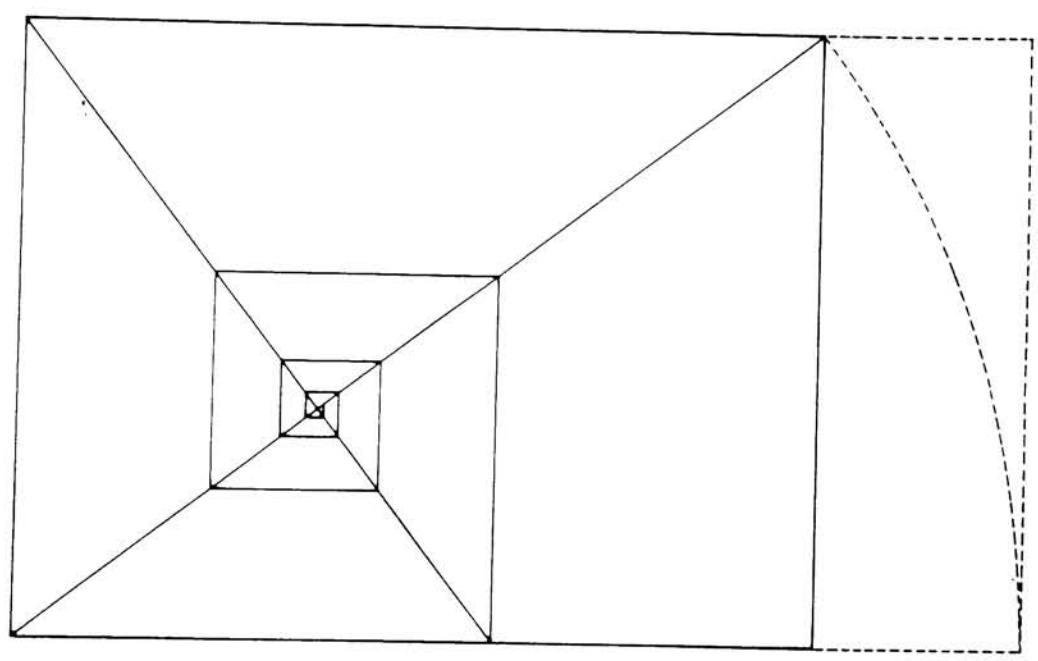




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**An exhibition of historic graphic design works from the collections of**

Rochester Institute of Technology has in its archival collections outstanding examples of graphic design, graphic arts, typography and book arts.

These pieces compose a significant context by which visual designers can better understand

**Rochester Institute of Technology**

Archives and Special Collection  
Wallace Memorial Library  
Russian Propaganda Posters

Melbert B. Cary, Jr.  
Graphic Arts Collection  
The European Avant Garde in Print

Other pieces will be shown in the Melbert B. Cary Memorial Library, housed in the graphic arts complex of the Institute.  
Pieces from the Graphic Design Archive, CFAA will also be shown in the Booth Building, on the third floor adjacent to room 3311.

Lester Beall  
Graphic Design Archive,  
College of Fine and Applied A

The exhibition will be open to the public from Monday, April 13, until Friday, May 3, 1980. Although there is no exhibition with a central theme, it will be housed in three separate areas. Works from the Wallace Memorial Library are on display in the second floor exhibition area.

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Lester Beall

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outstanding examples of  
graphic design, graphic arts, typography and book design

**An exhibition  
of historic graphic design works**

by which visual designers  
can better understand  
the history of their field

**from the collections of**

**Rochester Institute of Technology**

**which focuses on graphic design work**

**Melbert B. Cary, Jr.  
Graphic Arts Collection  
The European Avant Garde  
in Print**

The exhibition  
will be open to the public  
from Monday, April 15  
until Friday, May 3, 1960.  
Although this is an exhibition  
with a central theme,  
it will be housed in three separate areas.  
Works from the Wallace Memorial Library  
are on display  
on the second floor exhibition area.

**Archives and Special Collection  
Wallace Memorial Library  
Russian Propaganda Posters**

Other pieces will be shown  
in the Melbert B. Cary Memorial Library  
located in the Graphic Arts complex  
of the Institute.  
Pieces from the Graphic Design Archives  
will also be shown  
in the Booth Building,  
on the first floor,  
adjacent to room 3011.

**Graphic Design Archive,  
College of Fine and Applied Arts  
Lester Beall**

**from 1920-1940.**



**An exhibition of historic graphic design works**  
Rochester Institute of Technology has in its archival collections outstanding examples of graphic design, graphic arts, typography and book arts.

These pieces compose a significant context by which visual designers can better understand the history of their field.

**Rochester Institute of Technology**

**Melbert B. Cary, Jr. Graphic Arts Collection**  
The European Avant Garde

The exhibition will be open to the public from Monday, April 15, through Friday, May 3, 1990. Although this is an exhibition with a general theme, it will be housed in three separate areas. Works from the Wallace Memorial Library are on display on the second floor exhibition area.

**Archives and Special Collection**  
Wallace Memorial Library  
Russian Propaganda Posters

Other pieces will be shown in the Melbert B. Cary Memorial Library housed in the graphic arts complex of the Institute. Pieces from the Graphic Design Archive, CFAA will also be shown in the South Building on the third floor adjacent to room 3311.

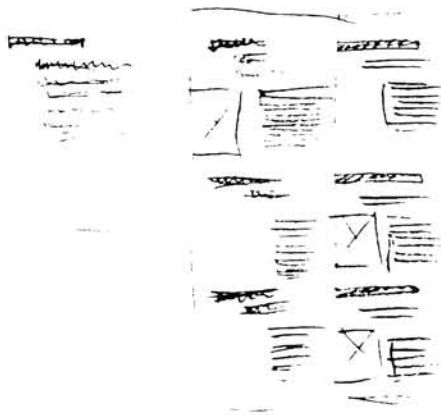
**Graphic Design Archive,**  
College of Fine and Applied Arts  
Lester Beall



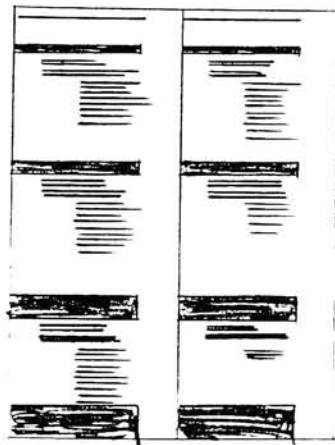
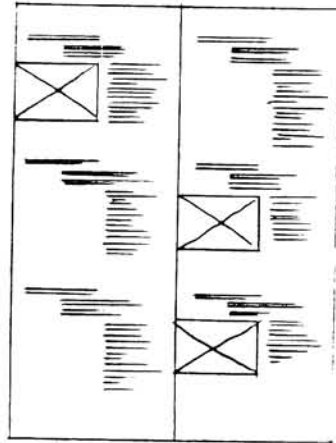
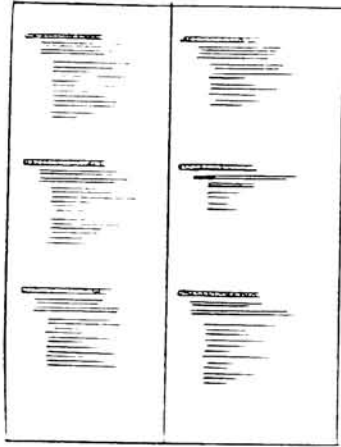
The World of J. Van Krimpen  
John Dreyfus  
Netherlands

Specimen Book of  
Continental Types 655.24  
Cory 1929 C762 vol 6  
& Van Krimpen's

Continental Types



Catalog Design



**Art of the Book**

John Bernstein, ed.  
London 1936

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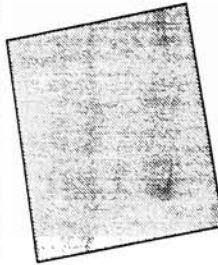
John Bernstein, ed.  
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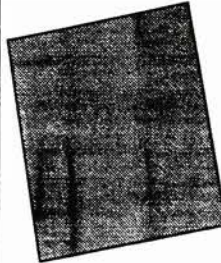
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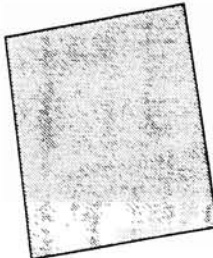
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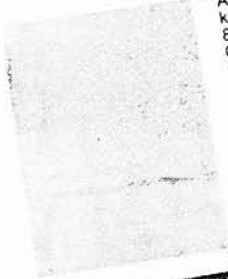
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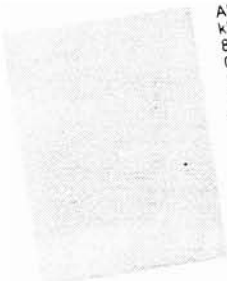
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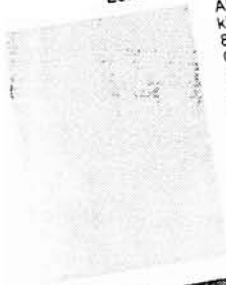
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**Modern Typography**

Douglas C. McMurtrie  
Eyncourt Press  
Chicago 1929

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**Die Jugend der Plakate**

Paul Wember  
Scherpe Verlag Krefeld

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**Posters of Protest and Revolution**

Maurice Rickards  
Walker and Company  
New York 1970

Alkjl lkik lkkikljkj lkik lkjklkjkj lkik  
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**Posters**

Bevis Hillier  
Stein and Day  
New York 1969

Alkjl lkik lkkikljkj lkik lkjklkjkj lkik  
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**Designing Books**

Jan Tschichold  
Writtenborn, Schultz, Inc.  
New York

Alkjl lkik lkkikljkj lkik lkjklkjkj lkik  
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**Poster Progress**

Edited by Mercer and Grant  
The Studio Limited  
London

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**Modern Typography & Layout**

**Douglas C. McMurtrie**  
Eyncourt Press  
Chicaago 1929



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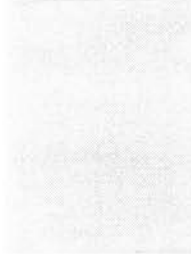
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Scherpe Verlag Krefeld



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uypiuy pi.

**Designing Books**

**Jan Tschichold**  
Writtenborn, Schultz, Inc.  
New York



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**Posters of Protest and Revolution**

**Maurice Rickards**  
Walker and Company  
New York 1970



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**Poster Progress**

**Edited by Mercer and Grant**  
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London

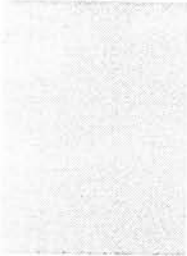
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**Modern Typography & Layout**

**Douglas C. McMurtrie**  
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**Die Jugend der Plakate**

**Paul Wember**  
Scherpe Verlag Krefeld



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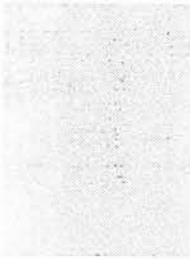




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- 1. **Douglas C. McMurtrie**  
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**Die Jugend der Plakate**



- 2. **Paul Wember**  
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**Posters**



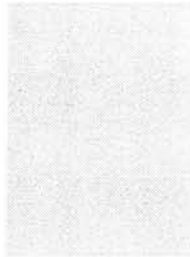
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**Designing Books**

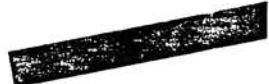


- 5. **Jan Tschichold**  
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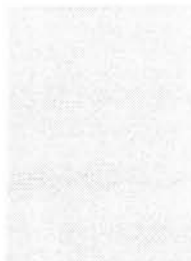


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- 6. **Edited by Mercer and Grant**  
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**Art of the Book**

John Bernstein, ed.  
London 1936

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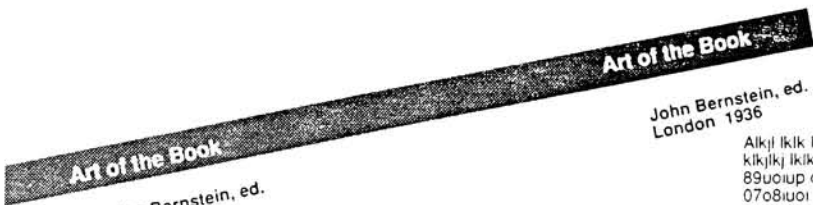
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1. Modern Typography & Layout



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4. Posters

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2. Die Jugend der Plakate

Paul Wember  
Scherpe Verlag Krefeld

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Jan Tschichold  
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6. Poster Progress

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6 **Edited by Mercer and Grant**  
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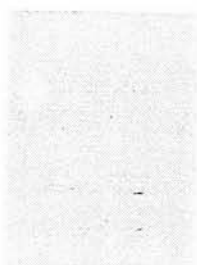
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Die Jugend der Plakate Designing Books

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Designing Books

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ytuytiuyoiuopiu oyuyiyiyu t  
uiyuy i puyip uy uyuy i puypi  
uypiuy pi.

Posters of Protest and Revolution

- 3. **Maurice Rickards**  
Walker and Company  
New York 1970

Alkjl lklk lkkllkllk lklk lkjllkllk lklk  
lk kllkllk lklk kllk lk jll oiuo iuoy  
i7567 89uoiup opoip oi-98  
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ytuytiuyoiuopiu oyuyiyiyu t  
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1. Modern Typography & Layout

Douglas C. McMurtrie  
Eyncourt Press  
Chicago 1929



Alkjl lklk lkkkljkl lklk lkjklklkl lklk  
lk kkljkl lkkl kjk lk jl oluo luoy  
17567 89uolup oloip ol-98  
-0980-98 07o8luol yo uy luy  
lulyuyt louop uolouol yit  
ytuytuoyouopru oyuluyiyu t  
uyiyuy i puyp uy uyuy i puyp  
uypruy pl

4. Posters

Bevis Hillier  
Stein and Day  
New York 1969

Alkjl lklk lkkkljkl lklk lkjklklkl lklk  
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17567 89uolup oloip ol-98  
-0980-98 07o8luol yo uy luy  
lulyuyt louop uolouol yit  
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uyiyuy i puyp uy uyuy i puyp  
uypruy pl

2. Die Jugend der Plakate

Paul Wember  
Scherpe Verlag Krefeld

Alkjl lklk lkkkljkl lklk lkjklklkl lklk  
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17567 89uolup oloip ol-98  
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lulyuyt louop uolouol yit  
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5. Designing Books

Jan Tschichold  
Writtenborn, Schultz, Inc.  
New York

Alkjl lklk lkkkljkl lklk lkjklklkl lklk  
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6. Poster Progress

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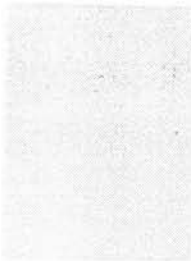
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Die Jugend der Plakate

- 2. **Paul Wember**  
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Posters

- 4. **Bevis Hillier**  
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Designing Books

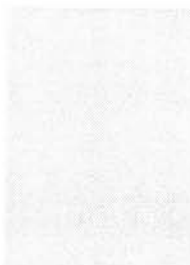
- 5. **Jan Tschichold**  
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New York



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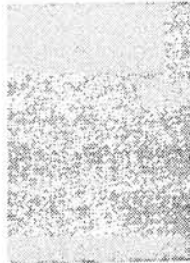
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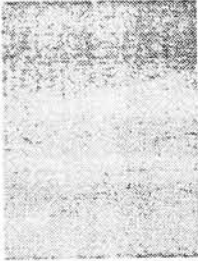
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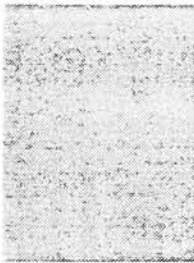
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Modern Typography & Layout

Posters

1. Douglas C. McMurtrie  
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Alkjl lklk lkkllkjlkl lklk lklkllkjlkl lklk  
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i7567 89uoiup opoiop oi-98  
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iutyuyit iouiop uoiuouit yit  
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4. Bevis Hillier  
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Alkjl lklk lkkllkjlkl lklk lklkllkjlkl lklk  
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Die Jugend der Plakate

Designing Books

2. Paul Wember  
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Alkjl lklk lkkllkjlkl lklk lklkllkjlkl lklk  
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5. Jan Tschichold  
Writtenborn, Schultzs, Inc.  
New York

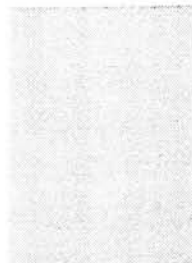
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Posters of Protest and Revolution

Poster Progress

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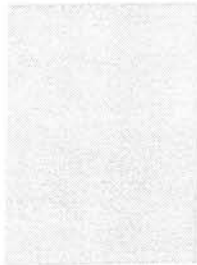
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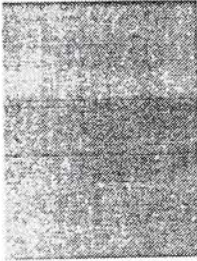
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Modern Typography & Layout

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Posters

- 4. Bevis Hillier  
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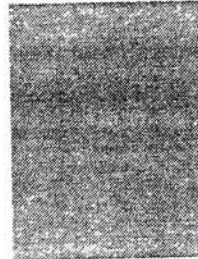
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Designing Books

Die Jugend der Plakate

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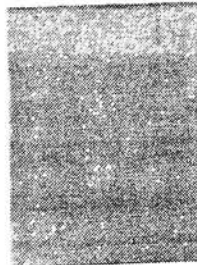
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Poster Progress

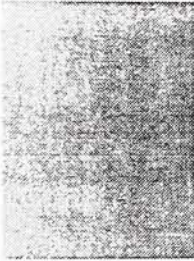
- 6. Edited by Mercer and Grant  
The Studio Limited  
London



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oyuluyyu t uyuyt i puyp uy uyuyt i  
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**Modern Typography & Layout**

1. **Douglas C. McMurtrie**  
Eyncourt Press  
Chicago 1929



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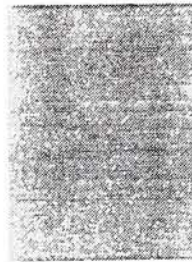
4. **Bevia Hillier**  
Stein and Day  
New York 1969

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**Posters**

**Die Jugend der Plakate**

2. **Paul Wember**  
Scherpe Verlag Krefeld



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5. **Jan Tachichold**  
Writtenborn, Schultza, Inc.  
New York

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**Poster Progress**

**Posters of Protest and Revolution**

3. **Maurice Rickards**  
Walker and Company  
New York 1970

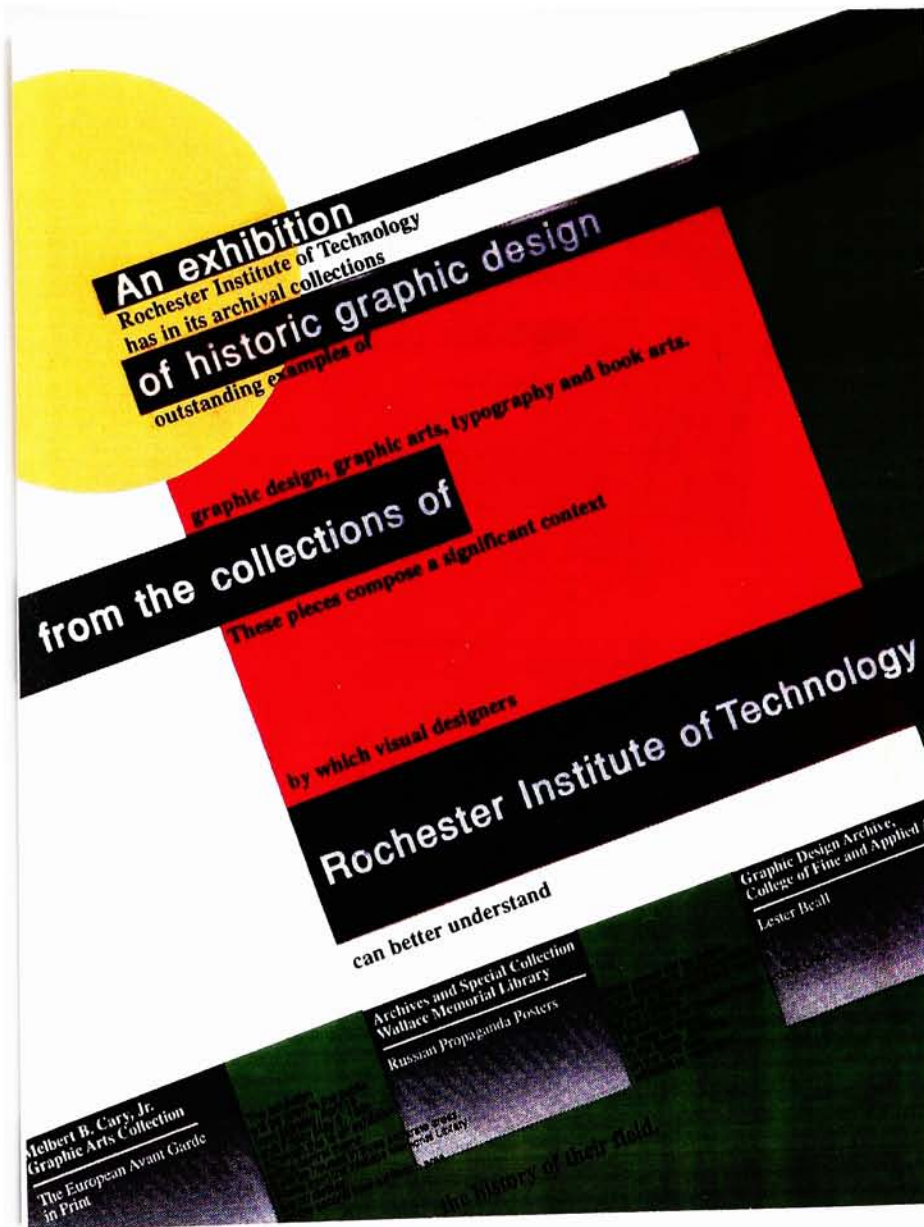


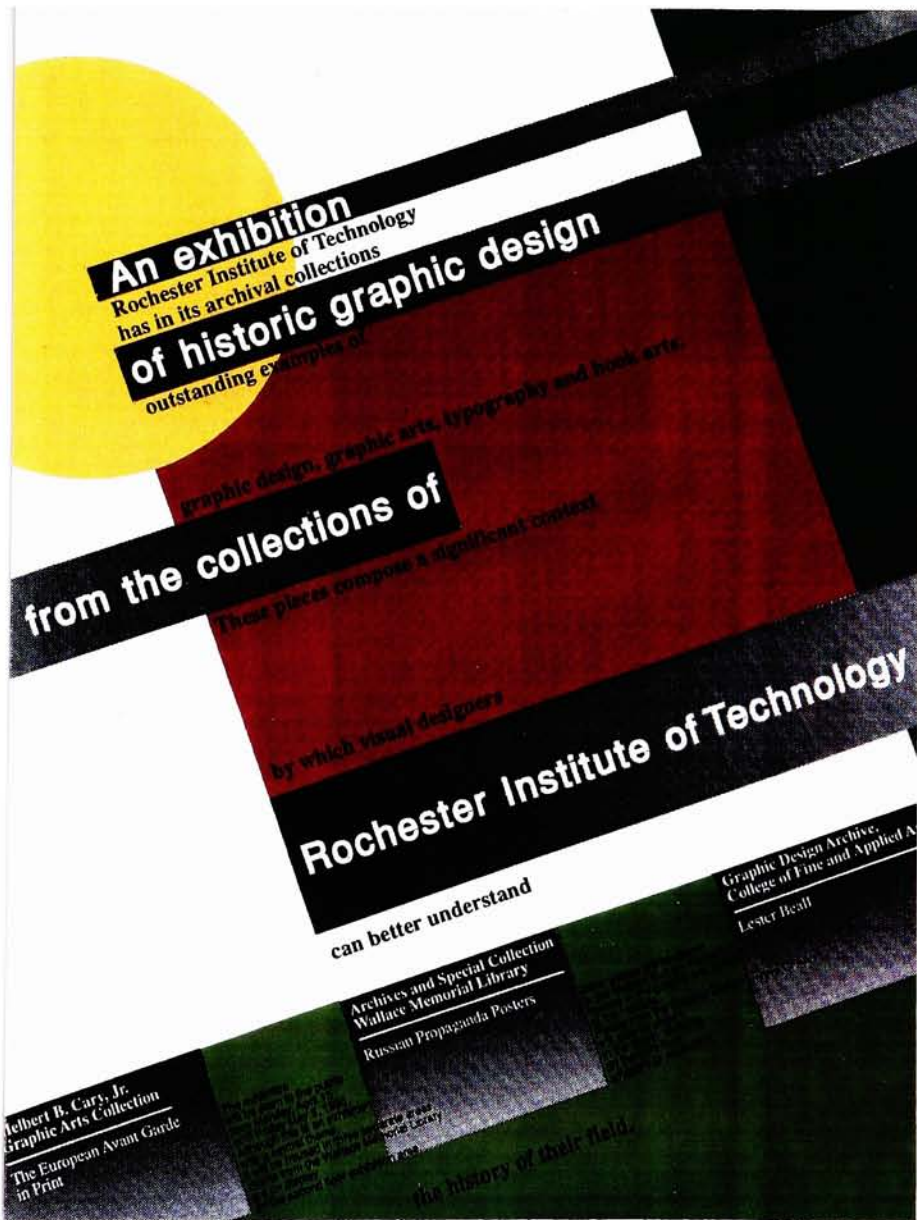
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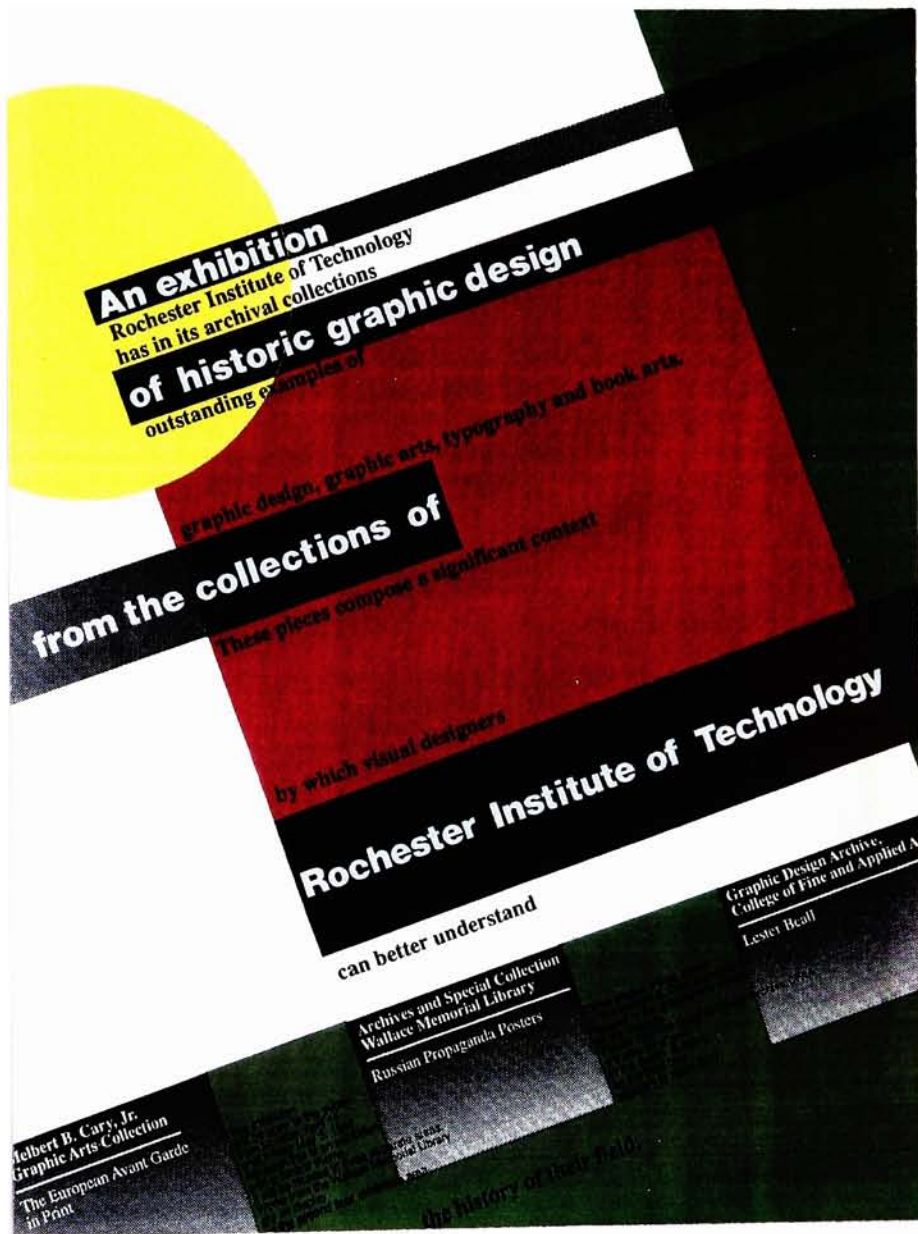
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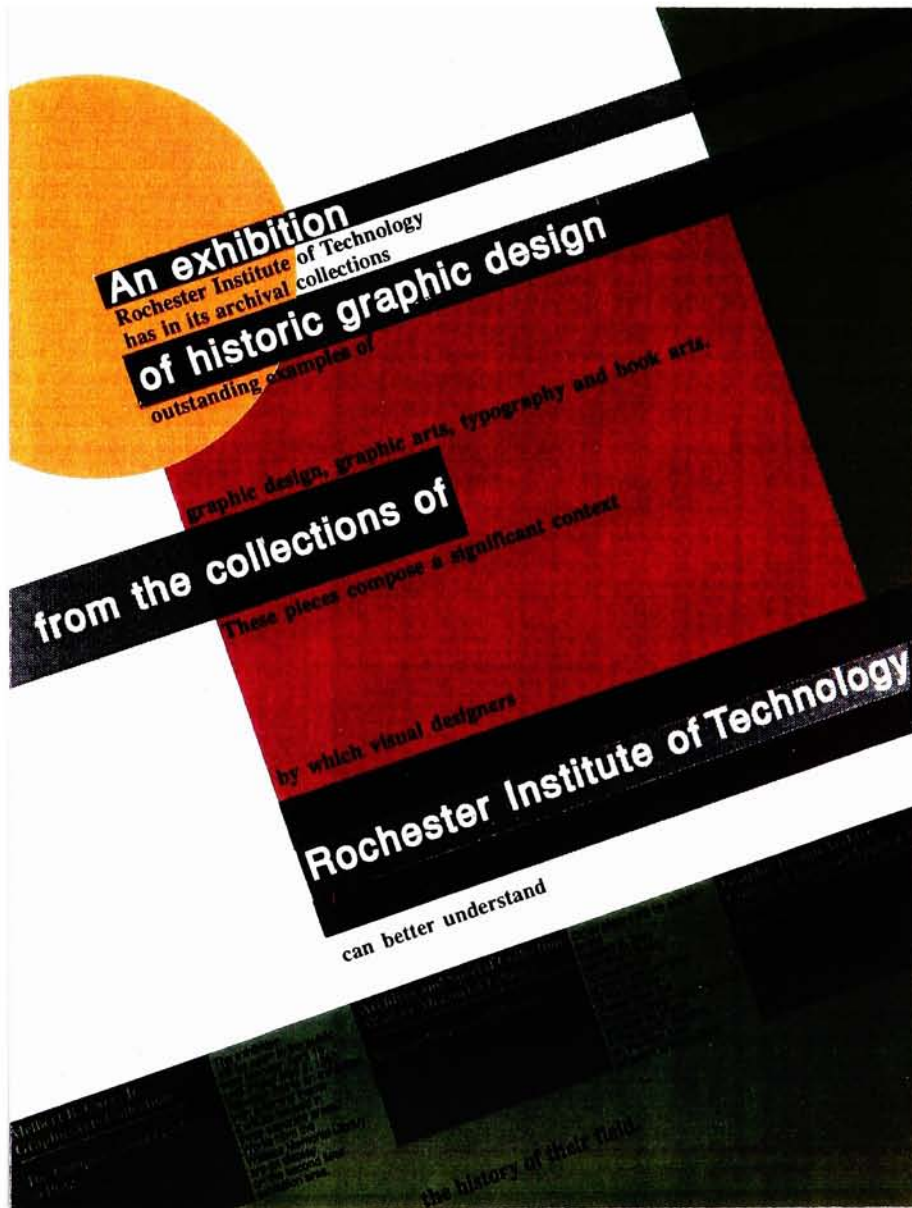












**An exhibition**  
Rochester Institute of Technology  
has in its archival collections  
**of historic graphic design**  
outstanding examples of

graphic design, graphic arts, typography and book arts.

**from the collections of**  
These pieces compose a significant context  
by which visual designers

**Rochester Institute of Technology**  
can better understand

**Melbert B. Cary, Jr.**  
**Graphic Arts Collection**  
The European Avant Garde

**Archives and Special Collection**  
**Wallace Memorial Library**  
Russian Propaganda Posters

The exhibition will be open to the public from Monday, April 15, until Friday, May 3, 1990. Although first is an exhibition with a central theme, it will be housed in three separate areas. Works from the Wallace Memorial Library are on display on the second floor exhibition area.

Other pieces will be shown in the Melbert B. Cary Memorial of the Institute. Pieces from the Graphic Design will also be shown in the Booth Building on the third floor adjacent to room 3311.

**Graphic Design Archive,**  
**College of Fine and Applied**  
Lester Beall

the history of their field.



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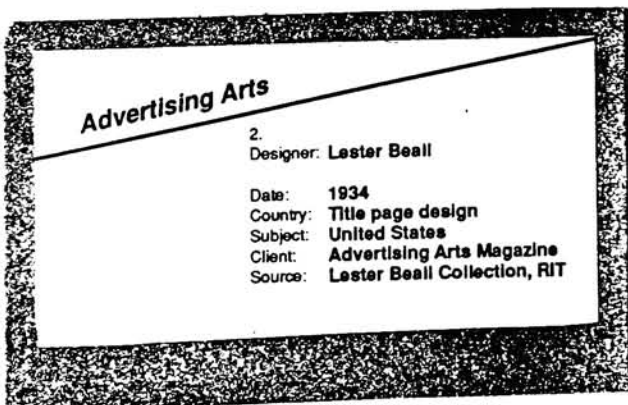
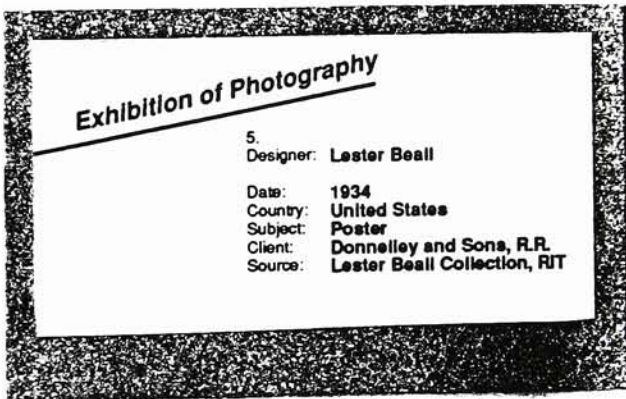
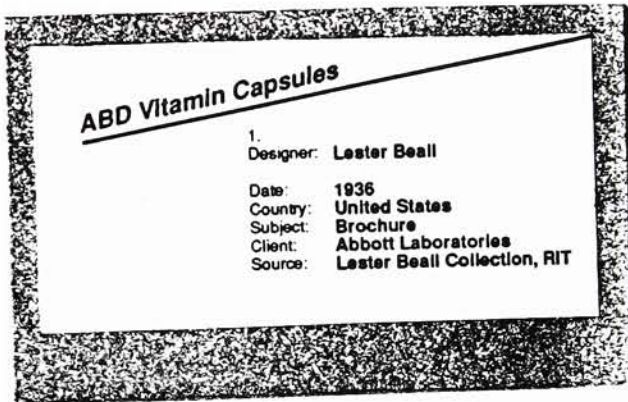
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**Archives and Special Collection**  
Wallace Memorial Library  
Russian Propaganda Posters

Other pieces will be shown  
in the  
Melbert B. Cary  
Memorial Library.  
Housed in the  
graphic arts complex  
of the Institute,  
Please from the  
Graphic Design Archive (GFAA)  
will also be shown  
in the South Building  
on the first floor  
adjacent to room 3371.

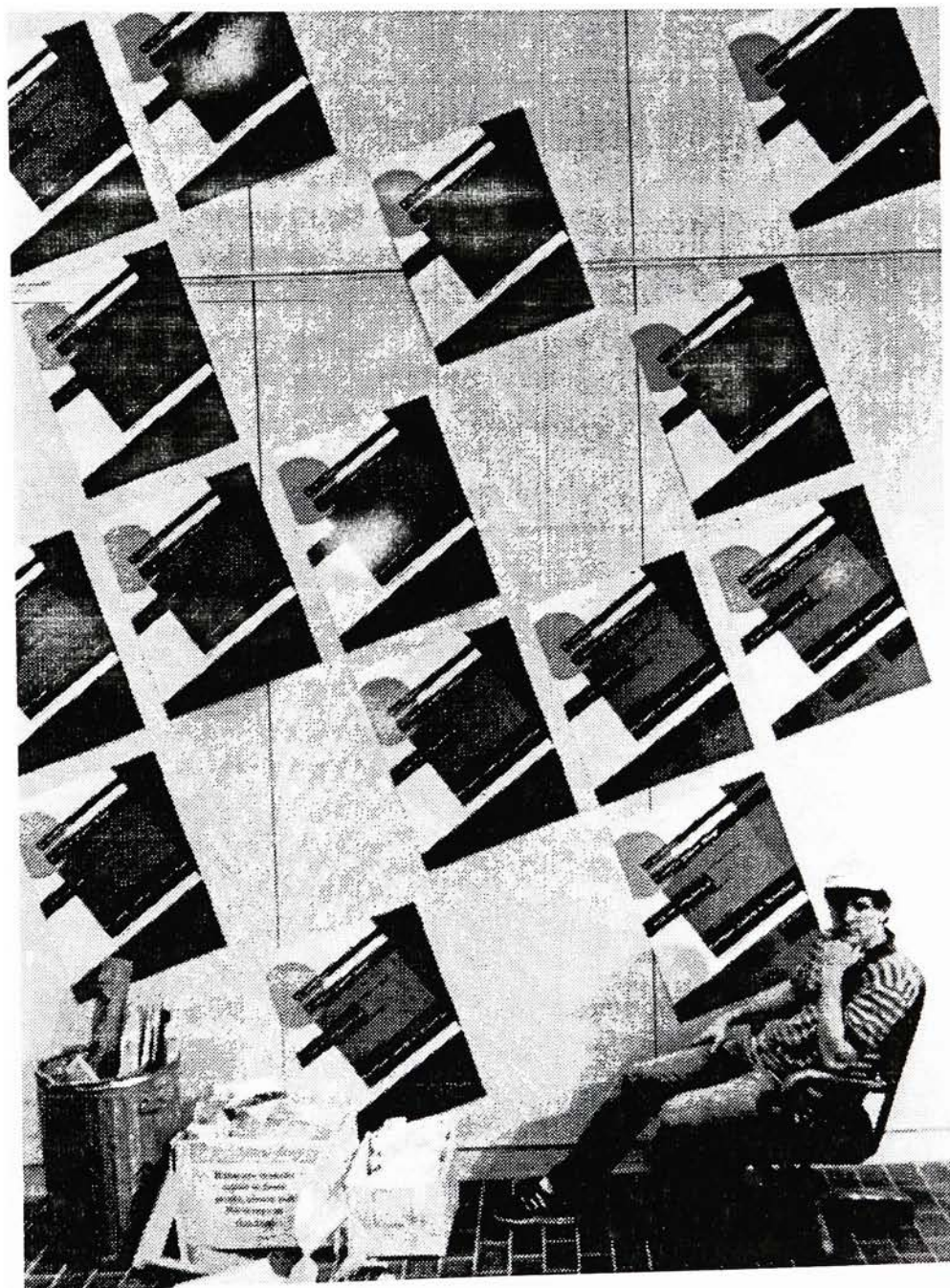
**Graphic Design Archive**  
College of Fine and Applied Arts  
Lester Beall

the history of their field.



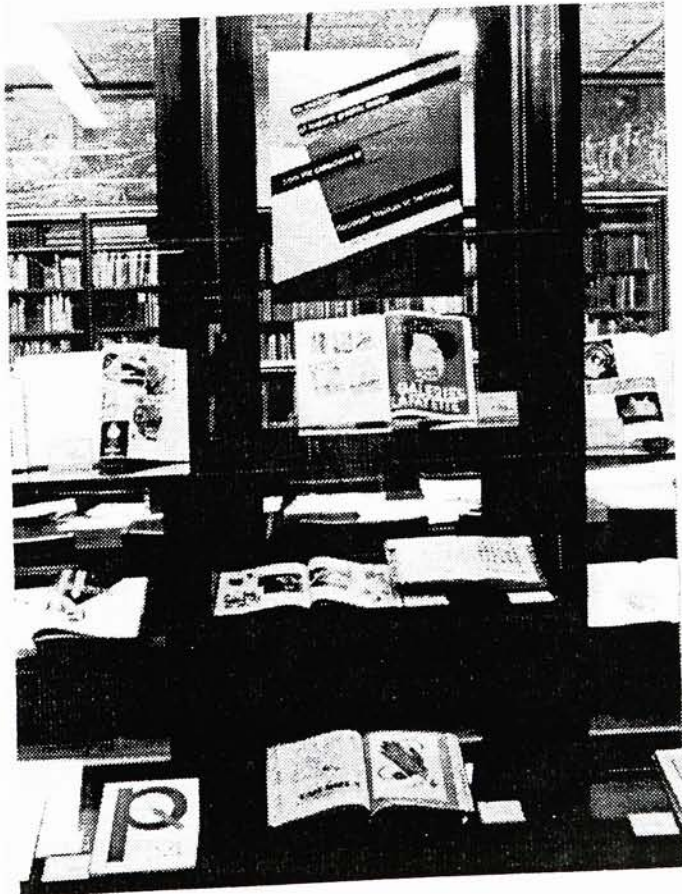
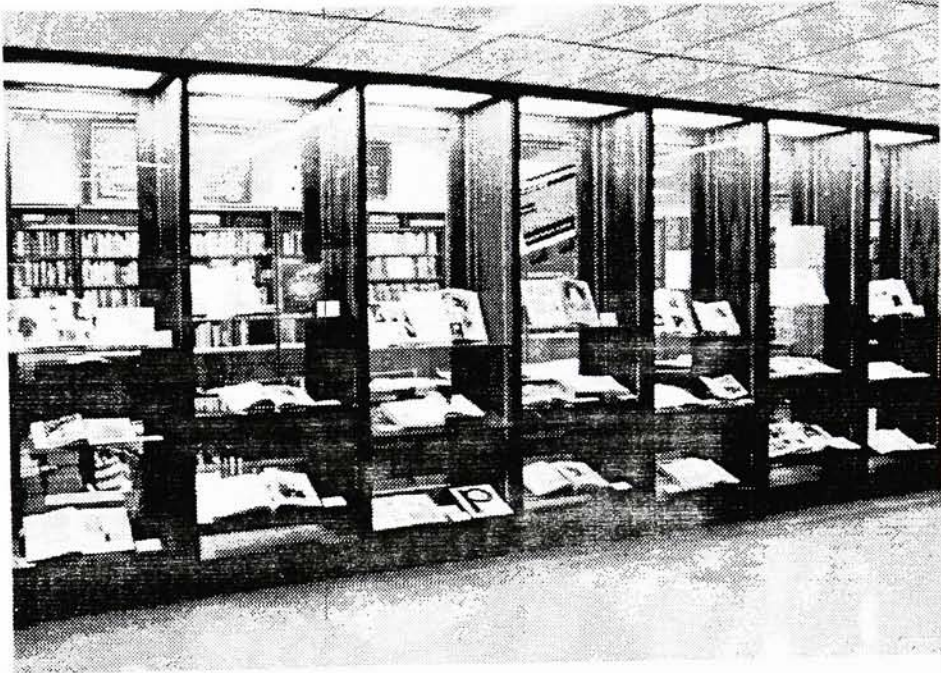


Thesis Exhibit  
Bevier Gallery  
After Alexey Brodovitch's Bal Banal Wall of 1924

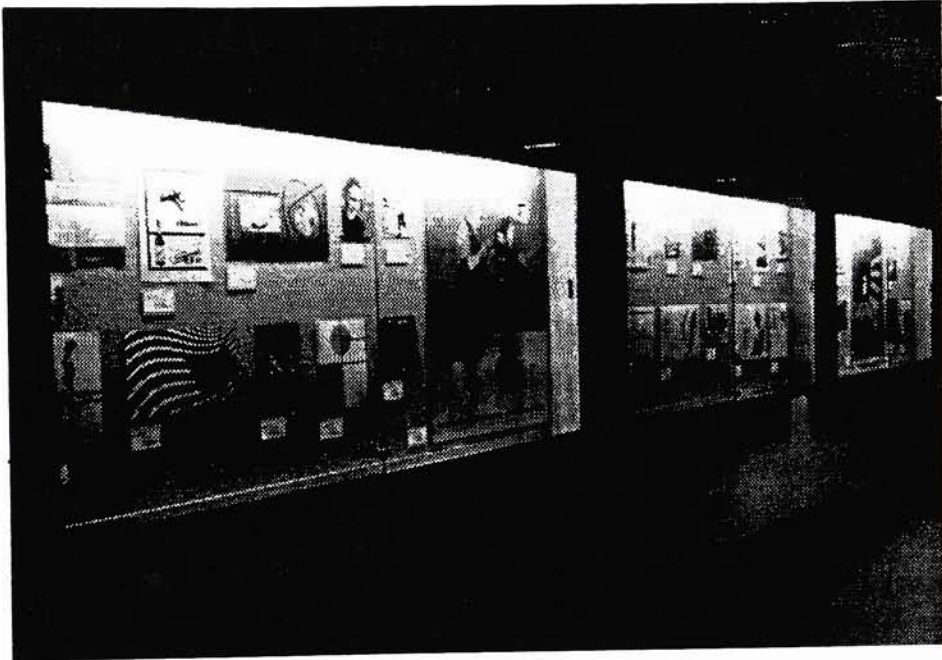




Thesis Exhibit  
Melbert B. Cary, Jr. Graphic Arts Collection

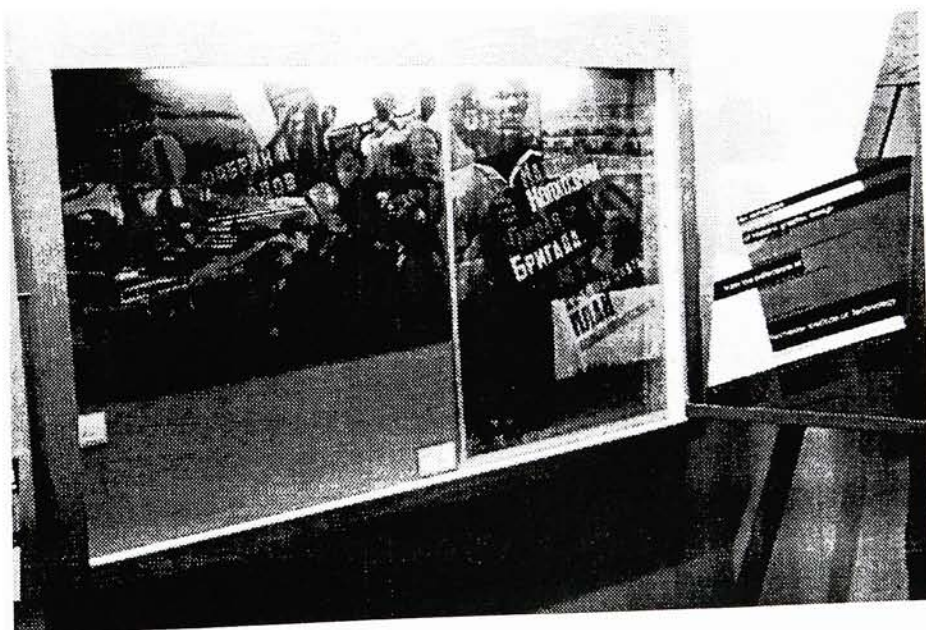
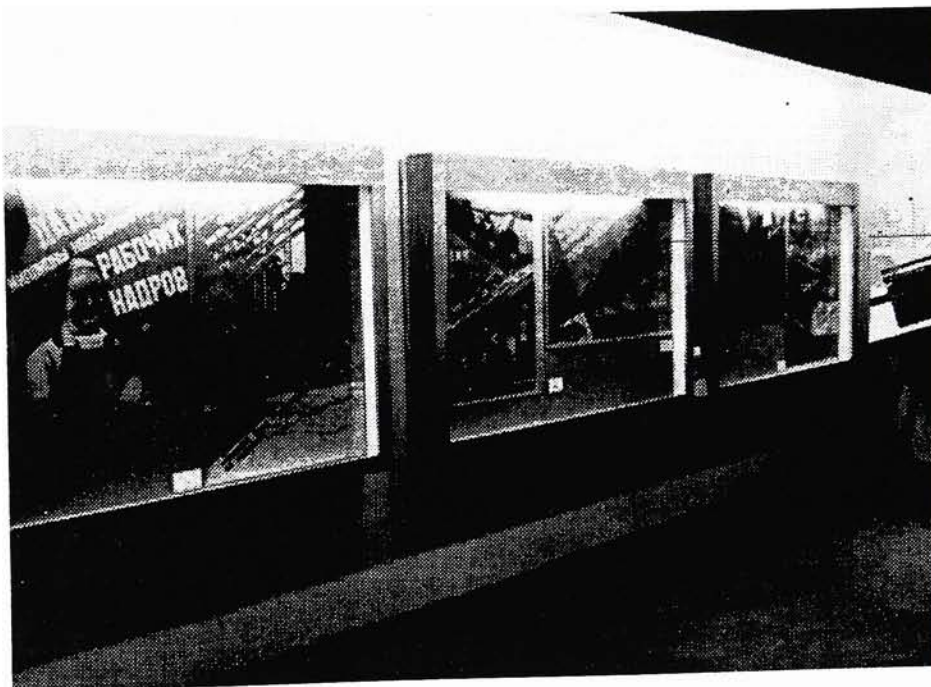


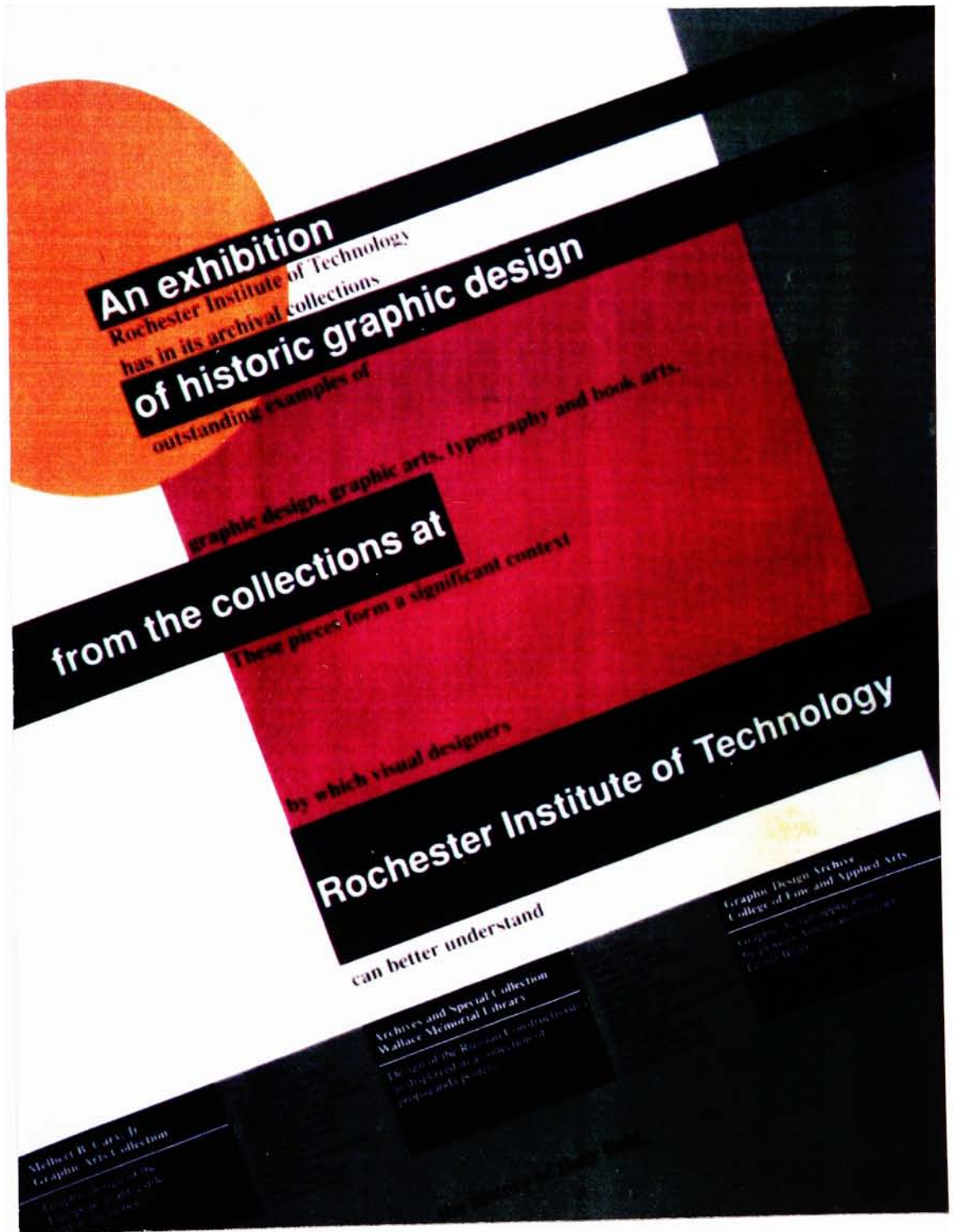
Thesis Exhibit  
Graphic Design Archive  
College of Fine and Applied Arts





Thesis Exhibit  
Archives and Special Collections  
Wallace Memorial Library







**An exhibition**

**of historic graphic design**

**from the collections of**

**Rochester Institute of Technology**

**Appendix 28 (Catalog)**

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Catalog

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