Promotional Program For The Center For Graphic Design History

By

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Approvals

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## Contents

### Introduction

| Thesis Topic - Center For Graphic Design History | 3 |
| Data Sheet | 4 |
| Time line | 7 |

### Research and Development

| Chart - Operations Process Of The Center | 10 |
| Models To Be Reviewed: | 22 |
| Promotional poster for the Graphic Design Archive | |
| Graphic Design Archive poster | |
| Poster about Raymond Loewy | |
| MIT Media Lab | |

### Development of Applications

| Identity Mark | 27 |
| Stationery | 35 |
| Posters | 39 |
| Brochure | 44 |
| Animated Visual Display | 52 |
| Header/Beginning Slate | |
| Introduction to the Center For Graphic Design History | |
| Archival Collections | |
| Technology, Research, Other segments and Final Credits | |

### Conclusion

| 71 |

### Bibliography

| 72 |
Introduction
As I began to give some serious thought towards formulating ideas for a Thesis Project, my intent was to create applications of some sort, while incorporating graphic design concepts. Having this in mind I began to develop a "shopping list" as it were, of the different applications that I might produce. These could be books, posters, brochures and so on, although I had no specific topic in mind.

Before I could go much further in this direction, Professor Roger Remington my chief advisor, suggested that I might consider designing a promotional piece or pieces for the Graphic Design Archive. As the Department of Graphic Design at RIT is intensely involved with aspects related to the history of graphic design, a major part of which is the Graphic Design Archive, there would be considerable resources and support available to me. Also, Professor Remington acting as the client, would provide me with the opportunity to work on a realistic project and I would have a concrete topic for a thesis project.

Having had the whole summer to think about this, I met once again with Professor Remington to discuss the idea in detail. At this first official meeting, we discussed the different options for applications and the possibility of creating an electronic visual display which would in some way document and display the various collections in the archives.

The topic now having been decided upon, it was time to hand in my thesis proposal, which read:

*The purpose of my thesis is, to integrate graphic design concepts to create a promotional program for the Graphic Design Archive. The project outcome may be achieved through printed or electronic media.*
The next three months were to be devoted towards thesis planning and research. The actual production and other details would begin at a later date.

I had now to select my thesis committee. Roger Remington being the professor for my major was to be my chief advisor. Robert Keough who was my professor for computer graphics, my minor, would be able to provide me with necessary technical support in case I decided to go ahead with the use of some sort of electronic media. Barbara Polowy, the Art and Photography Librarian at the Wallace Library, who is also involved with the Graphic Design Archive project, would be able to provide me with information and resources regarding the Archives and Special Collections.

Having approached the individuals and received affirmative replies, I now had a committee and could go ahead with the planning process.
Center For Graphic Design History

During the initial stages of the planning process when Professor Remington and I met once more, we discussed the possibility of expanding to include the promotional program that had been intended for the Graphic Design Archive towards a Center For Graphic Design History or the Graphic Design History Center as we then called it.

Plans were underway for the development of the center. Professor Remington and James Tennant from RIT Development were seeking funds for a center which would integrate all the activities related to graphic design history presently underway at RIT. To this end, a tentative date had been set in late January or February for a fund raising reception to be held in New York. This was to be the first step in the search for potential sponsors for the center.

It was evident that the initial pieces would be aimed at the audience invited to the reception and hence would have to be primarily informational, such as a brochures and informational posters. There was also a need for an identity system for the center, some sort of identity mark, logo and perhaps applications of these in stationery, invitations and so on.

In addition, I would continue to plan for an electronic visual display which would be more a descriptive and again, an informational piece, than merely a display of archival collections, as it had initially been intended to be.

The whole program would be achieved by applying the knowledge of graphic design concepts, design elements and graphic design history that I had acquired in my graduate course-work.
Data Sheet
The data sheet was devised to clearly define the nature and intent of my thesis. Changes in my initial plans for a project, which had been to create a promotional program for the Graphic Design Archive (fig. 1.1) resulted in a new data sheet that was directed towards a Center for Graphic Design History. (fig. 1.2 final data sheet).

Program objective:
To create an identity and a promotional program for the Graphic Design History Center.

Once the objective had been identified, it was then necessary to designate appropriate amounts of time to each progressive step of the project so as to be able to meet the various deadlines and be able to achieve a certain amount of systematic sequentiality in the projects development. A time line was constructed to meet this purpose.
One of the early versions of the Data Sheet where revisions were made to indicate that the project was now aimed towards being a promotional program for the "Center for Graphic Design History" and not the "Graphic Design Archive".
Data Sheet

Client: Rochester Institute of Technology

Contact: Roger Remington

Review Committee:
- Robert Keough
- Barbara Polowy

Program Goal:
To create a program for the Graphic Design Archive at MIT.

Program Objective:
A promotional program, which provides an overview of the Graphic Design Archive (its content, goals and objectives) which includes:

Target Audience:
A general audience. Students, teachers and individuals in the graphic design profession, as well as archivists, librarians and collectors of graphic design material.

Priority Strategies:
1. An electronic, computer generated program which provides information and visual images of the archival collections.
2. A printed brochure / poster.

Examples of models to be reviewed:
1. Loewy poster
2. GDA poster
3. Jessica Loy project.
4. MIT media lab (N. Negroponte).

Time Line:
Fig. 1.2

Final Data Sheet for the "Center For Graphic Design History"
Data Sheet  
updated: 10.30.90

Client: Graphic Design History Center  
Center for the study of Graphic Design History

Contact Person: R. Remington

Review Committee: Robert Keough  
Barbara Polowy

Program Goal: To inform and promote the Center for Graphic Design History.

Program Objective: To create an identity, and a promotional program for the Graphic Design History Center.

Target Audience:
- Potential sponsors
- Design educators, historians, archivists and collectors of Graphic Design material
- Prospective graduate Graphic Design students

Priority Strategies:  
1. To create applications for the Identity:
   A. Invitation card  
   B. Brochure  
   C. Poster

2. A computer generated visual display of current projects being carried out at RIT, in relation to the Graphic Design History Center. Which includes:
   - The Graphic Design Archive video disk
   - The Graphic Design Library Collection
   - The Graduate Graphic Design Department projects

Examples of Models to be reviewed:
- Loewy poster
- GDA poster
- Jessica Loy project
- MIT media lab (N. Negroponte)
Time Line

Delays and postponements of the New York reception which occurred due to certain planning constraints, also affected my time line and plans for the production of my pieces. Due to these fluctuations in plans, there were a number of changes in my initial time line and even these could not be adhered to, due to last minute postponements which occur in a realistic situation.

In the final version of my time line (fig. 2), last minute changes occurred when the New York reception was postponed from March 22nd to April 5th giving me a few much needed extra days to wrap up the production of the pieces.
Research and Development
To be able to successfully promote the Center for Graphic Design History it was necessary first of all, to clearly understand the various functions of the center and their relationship to each other in the context of a whole and be able to define this in a clear, concise manner.

Having had minimal exposure to the Graphic Design Archive, I was unclear and unaware of its objectives and goals. I was also not sure of the roles played by Wallace Library Archives and Special Collections, AVI (The American Video Institute), and NGDA (National Graphic Design Archive Consortium).

My first step was to research the functions of the Graphic Design Archive and the role of the other organizations in relation to a Center for Graphic Design History. To this end, I developed a list of questions which I hoped would help clarify some of my doubts and provide me with a clearer vision of what the center would actually constitute. As it turned out this became a fairly easy task. A considerable amount of research and planning had already gone into the Graphic Design Archive and the other operations processes of the center and there was plenty of descriptive material available for my use from Professor Remington's personal collection. Sitting in on the Graphic Design Archive's weekly meetings also helped to provide information.

At one of our weekly thesis meetings, soon after I had gone through some of the material, it became apparent that though the information for each individual operation's function was clear, the purpose of the center and the position of each of the sub-groups within remained unclear.
Chart: Operations Process of the Center For Graphic Design History

In attempting to define the structure with greater clarity for my benefit, Professor Remington began to construct a rough circle chart (Fig. 4.1 and Fig. 4.2) which inspired us to develop into a structure which succinctly depicted each function and its relation to the center.

This diagram of the operations process of the center (Fig. 4.10) became the basis around which the applications were developed.
Fig. 3

Chart describing the operations and functions of the National Graphic Design Archive Consortium. This was used as an example while developing a similar but more simplified chart for the Center, of which the NGDA would form a part.
MANAGE

Operate Consortium Activities
Manage Project Activities

ADVISORY COUNCIL

Assemble/Operate
Demonstration/Operations/Organization

ASSESS NEEDS

PLANNING REPORTS
National/International Inventory
Global Art & Technology
Association/Preservation Needs
Classification

DESIGN

Conduct Design Process
Accept Problem
Select Important Elements

USE DATA IN DECISION MAKING

Compare Design to Priority Needs
Compare Products to Design Standards
Compare Actual Progress to Objectives & Overall Goal

COLLABORATE

Survey Questionnaire

DEVELOP / APPLY RATIONALES AND STANDARDS

Preservation / Acquisition
Policies
Classification
Standards
Technical Standards
Facilities / Softare
User Criteria

DEVELOPMENT / OPERATION

Inventory
Preserve / Classify / Organize
Documentation using Tech Systems

DISSEMINATE

Awareness Brochure
Conference Videotape
Orientation Training
Figs. 4.1 and 4.2

Initial sketches which inspired the development of a chart describing the operations process of the center.
Figs. 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9

Various stages in the development of the chart for the operations process of the center.
A.S.A.P.

- Assess
- Needs
- Design
- Develop, R&D
- Mass, Staff
- Use
- Data
- Make
- Evaluate
- Dissemination
- Development/Operation
- Arch.
- Inter.
- Tech.
- Ceaf
- Vels
- Noma
- Vem
Fig. 4.10

Final Chart

Size of circles denote the order of importance of each function within the center.

Line weights denote relationships between certain functions and also the order of importance.

Proximity of certain circles to each other denote interactivity and functional relationships between them.
The operations process of the Center
Models to be reviewed

Another aspect of the research process was to locate examples of promotional programs developed for other graphic design history projects which would serve as models to be reviewed. These were:
1. Promotional Poster for the Graphic Design Archive - by Jessica Loy
2. Graphic Design Archive Poster - by Catherine Elkin
3. Exhibition poster - "Raymond Loewy un pionnier du design americain"
4. MIT Media Lab. N. Negroponte

Promotional Poster for the Graphic Design Archive - by Jessica Loy (fig. 5)
This poster project was designed to provide information about the Graphic Design Archive and to describe its related activities and projects such as the Interactive Videodisc. It is the work of a former RIT student Jessica Loy as her graduate thesis.

Having been on the same lines as my initial project, this piece of work provided an excellent model for reviewing even after my own program intent had been modified to cover the aspect of a center as opposed to being another promotional for the Graphic Design Archive.

The Graphic Design Archive Poster - by Catherine Elkin (fig. 6)
The Graphic Design Archive poster is one of the earliest promotional pieces created for the GDA. The poster briefly describes the nature of the archives and also provides information about the collections and specifications of their contents.

Exhibition poster - "Raymond Loewy un pionnier du design americain" (fig. 7)
A poster for the pioneer American Industrial designer Raymond Loewy for a retrospective exhibition of his work at the Georges Pompidou Center, this visually dynamic poster proved to be a good example for reviewing when it came time to create segments for my animated display based on individual designers which in some way would reflect aspects of their design work. It was my aim to use a similar approach when it came to representing work in relation to the designers in a specific style.
MIT Media Lab

The "Media Lab" at the Massachusetts Institute of Technology, the brain child of N. Negroponte its director, is a multifaceted laboratory which attempts to unify activities such as pure scientific research and hi-tech computer technology with art and design.

These activities are highly advanced programs for the meshing of art and technology, similar to the Graphic Design Archive on videodisc, a project being carried out at RIT.

To fully understand the diverse activities related to design history underway at RIT and their relationship to each other as a part of a Center for Graphic Design History, it was necessary to acquire some knowledge of the structure of the Media Lab. This would be a useful review when it came to creating a similar structure for the center.

(Bib.)
Fig. 5

Promotional Program for the Graphic Design Archive
by Jessica Loy (Graduate thesis project)
Fig. 6

The Graphic Design Archive Poster
by Catherine Elkin
The Graphic Design Archive Project has as its purpose the research, collecting, interpreting and sharing of important information about the people, places and products that signify the emergence of the field of Graphic Design from the histories of art, advertising, photography, printing and typography.
Fig. 7

Poster about Raymond Loewy
Raymond Loewy
un pionnier du design américain

Centre de Création Industrielle
Centre Georges Pompidou

Galerie du CCI
du 27 juin au 24 septembre 1990

exposition produite par l'Internationales Design Zentrum Berlin
Development of Applications
Identity Mark

The first step that was taken to help provide an identity for an as yet non-existent center was to design the identity mark.

The problem involved integrating a pre-existing symbol, that is the Graphic Design Archive symbol (fig. 8), with something that would convey the idea of a center. It also involved conveying the idea of the Graphic Design Archive being a part of the center, and the center being the axis around which the Graphic Design Archive would rotate or from which it would emerge.

After a number of attempts (fig.9.1), a couple of the ideas were selected and then put into applications for stationery with varying line weights and sizes (fig.9.2 to fig.9.4). The syntaxic, semantic and pragmatic criteria (fig.9.5) were then considered for the final selection of the identity mark which seemed to clearly satisfy all the necessary requirements (fig.9.6).
Fig. 8

The GDA Symbol
Fig. 9.1

Initial sketches exploring various options

**Key Words**
Center/Central
A part of
Technology
Integration
Revolve
Axis
Fig. 9.2

Contrast
Fig. 9.3

Center-edge relationships
Fig. 9.4

Size relationships
Fig. 9.5
Criteria used for the selection of the symbol
Criteria to be considered for selection of the symbol:

**SYNTAX**
- Aesthetic / Tonality
- Simulation
- Intuition

**SEMANTICS**
- Message is "Center"
- Looks in relation to GDA symbol
- Similar vs. Different
- Simulation
- Intuition

**PRAGMATICS**
- Reduction / Legibility
- Line weight
- Negative space
- Simulation
- Intuition
Fig. 9.6

Final Identity Mark
Stationery

Designing the stationery was occasion for the practical application of the identity mark. The stationery was begun during the final stages of designing the identity mark and helped in providing a situation for the selection of the appropriate mark.

A fairly straightforward design problem consisting of devising a basic format for the stationery and any future printed application. Various typographic variables and design considerations such as line space, edge relationships and size of elements, had to be made use of before the final design was decided upon. The solution consisted of having the title that is "The Center for Graphic Design History" reversed out of a bar on top with the mark on the lower left-hand corner (fig.10.3). The address was aligned to the left base of the bar and the mark seemed to have just dropped off the edge. A red bar was later added to the left of the stationery. This use of warm red and black on white, helps to evoke a sense of design history and especially the Bauhaus style.

This format would be used for any other generic printed matter produced for the center.
To make a final decision on the identity mark, it was necessary to view the different options in the context of an application, such as the letterhead.
Fig. 10.3

Final Stationery
Letterhead, envelope and business card
Center for Graphic Design History
Rochester Institute of Technology
College of Fine and Applied Arts
P.O. Box 9867
Rochester, NY 14623-0867
(716) 475-2656/2646

ICallings
Finti
Alls
IPO
Bo9B7
IHochOBIoi,
NY
0667
1(7161476
2658/2646
Posters

A set of five posters describing some of the main activities of the center, which were to be used at the New York reception as informational signs to be placed at each display station. The first was to be a descriptive general poster for the Center For Graphic Design History, the others were to be for the dissemination, archival, technology and interpretation activities.

It had earlier been considered that some visual related to the activity being described in the poster be included. Another option had been to use the chart for the operations process as a visual (figs.11.2 and 11.3). But once the stationery had been devised, it was decided that the basic format would follow that of the letterhead and that the only variation would be that of size. A format of 8.5"X22" while being an interesting size, can also be easily produced on the Macintosh computer.

Highlighting the heading of each poster in warm red using the Color Tag, allowed me to achieve a set of effective posters in the designated format, for each of the stations (fig.11.4).
Posters required for the display stations at the New York reception.
GT History Center
My Presentation

Logo
Mission
Intro P veter
- Chart

Post Set:
- Mission
- Present
- Interpretation
- Technology
- Dissemination

- Oral Collection
- GDNF Book
- Videoclip
- Immigrant's Story
- NGTA Index
- NGTA Graphics
- NGTA OP Plan
- NGTA Reference
- Newsletters-GDN
- Conference Notebooks
- Conference Papers
Figs. 11.2 and 11.3

Examples using the chart for the operations process as a visual element in each of the posters.
The Center for Graphic Design History is a graduate-level center of excellence at RIT, that will exist to broaden knowledge about the history of graphic design through conservation, interpretation and dissemination, to the end that heritage will be preserved for the future.

Archival preservation of collections (in collaboration with the Wallace Memorial Library and Special Collections), interpretive projects (such as exhibits and publications), research work (leading to monographs on pioneering American designers such as Lester Beall and Alvin Lustig), technological application (continuing the development of the Graphic Design Archive with American Video Institute), dissemination of information (participation in the National Graphic Design Archival Consortium) and appropriate evaluative studies.
A graduate-level program of excellence at RIT, the center exists to broaden knowledge about the history of graphic design through archival, interpretive and dissemination activities.

**Archival**

The preservation of artifacts of graphic design history is a high priority. Our experience with the Alvin Lustig and Lester Beall materials has provided an opportunity to begin conserving treasures from the history of graphic design.

**Interpretation**

Explaining and presenting a body of information for educational purposes is accomplished through books, classroom projects, exhibits and conferences.

**Dissemination**

Information about RIT’s activities have been shared with others through conference papers, newsletters and presentations. Our participation in the National Graphic Design Archive and the Design Archive provides for greater networking and development.

**Technology**

RIT is an excellent location for the application of new tools and educational programs.
Brochure

The development of the brochure commenced during the final stages of developing the chart for the operations process.

The brochure was intended as a primary source of information regarding the Center for Graphic Design History to be distributed at the New York reception. It would provide a reference for potential sponsors invited to the reception. It would also describe the need for the center and indicate the need for sponsors and donors. The initial text for the brochure was provided by James Tennant from RIT Development. Revisions were later made by him and Professor Remington as plans for the New York reception progressed.

A number of variations were attempted while designing the brochure. It was decided that the chart would be used to effectively describe the operations process. Later, it was also decided that a digitized image be included to denote the technological aspect of the center, as this is a major and the most important part of the Graphic Design Archive. It is the GDA which forms a large part of the center's activities.

In the final version of the brochure (fig.12.7), a large cropped identity mark was used on the outer cover. This helped to provide a legible identification for the center as a separate new organization. Earlier representations of a much reduced version of the mark in the context of the basic format for the stationery, while including the digitized image, only resulted in confusing the relationships between the GDA mark and that of the center. Cropping the mark on the outer cover and continuing it on the inside spread provided an indexic reference to the mark on the outside as well as to the information on the inside. The digitized image was placed on the inside spread and the chart for the operations process on the outside fold, where it could be used as a reference in understanding the different functions and interactivity between the sub-groups of the center.
Earliest example of the brochure using the large undeveloped version of the chart.
Fig. 12.2 and 12.3

Examples showing the use of the chart on the centre-spread of the brochure
Digitized image used for the cover indicates the technological aspects of the Center. Such as, the ongoing project of documenting the collections of the Graphic Design Archive onto videodisc, in collaboration with the American Video Institute.
In 1933, BT commenced the first publications on the history of graphic design, to handle some of the early research and interpretation by scholars. The early publications were scattered across various journals and books, including those published by designers such as William Golden and Alvin Lustig. BT has acquired the complete archives of both designers, including their personal and professional correspondence.

In 1933, BT commenced the first collaborative project with the Library of Congress, involving the acquisition of graphic design archives. This project, known as the "Graphic Design Archives," has continued to be a cornerstone of BT's ongoing commitment to preserving the history of graphic design. Through these efforts, BT has amassed a significant collection of graphic design archives, which are now open to the public for research and study.

Discussions at the BT Design Archive

- William Golden
- Alvin Lustig
Fig. 12.4

Various stages in the development of the cover for the brochure
Fig. 12.5

Final stages in the development of the brochure
Fig. 12.6

Final layout of the brochure
In 1993 RIT sponsored the first conference on the history of graphic design, which led to the creation of the Rochester Institute of Technology Center for Graphic Design History. Since then, RIT has supported a variety of projects and programming activities about the history of graphic design. While its overall mission is educational, additional activities will benefit related professions and fields of study. The Center for Graphic Design History hosts several endowed professorships, such as the Stephen A. Dresher Chair of Design History and Practice, and provides opportunities to distinguished scholars, curators, and educators. The Center has also partnered with local museums and cultural institutions to create exhibitions that explore the history of graphic design. In addition, RIT has been a leader in the development of digital tools for the study of graphic design, and its work continues to influence the field.

The Center for Graphic Design History is a unique position to support a Center for Graphic Design History. It is able to bring together leading experts in the field and to provide a platform for the exchange of ideas and best practices. The Center is also supported by a number of regional educational institutions and cultural organizations, which helps to ensure that the Center's work is widely recognized and appreciated. The Center is committed to fostering a diverse and inclusive community of scholars and practitioners, and to promoting the importance of graphic design in the broader cultural landscape.

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Fig.12.7

Final printed brochure
Animated Visual Display

Developing an animated sequence using the Macintosh computer, seemed to be the appropriate way to integrate electronic media in my thesis. This would give me the opportunity to visually display some of the collections in the archives. The archival function is a crucial part of the center and the animation would provide the audience with a small indication of the interesting and valuable collections available for viewing and study in the Wallace Library Special Collections.

Figs.13.1 to 13.5 were the different stages in the development of the animation. By creating flow charts I was able to assimilate my thoughts and begin rough plans for the animation.

Through the animation I would also be able to comprehensively describe the functions of the center in sequential order. At this time I had just begun to finalize the chart describing the operations process for the brochure, the logical step was then to integrate this chart as a part of the introduction.

The complete animation would be developed on the Macintosh computer, using Macromind Director software. This program allows one to create images as well as introduce scanned images and to create real-time animation which is then transferred onto videotape.
Slate

I started creating the animation with the Slate or Header. It was my intention that the slate or the first sequence, bear the same format as had been designated for the stationery, i.e. with a bar bearing the title of the center and the mark on the bottom left corner (slide 1). Even the colors used in the stationery would be maintained to provide a link between all the applications.

At first I had the identity mark appear as a whole, floating into the center of the screen before diminishing in size and reverting to its designated spot. But Professor Remington pointed out that the Graphic Design Archive had come before the Center for Graphic Design History, hence the GDA mark should appear before the center so as to identify the earliest structuring of the Center.

By having a spinning GDA mark (signifying the videodisk), appearing before being enveloped by a black dot signifying the Center for Graphic Design History and then having the GDA mark again emerge from the “Center”, I was able to describe the structure of the center while also depicting how the mark had evolved.

This segment was used as a header for a videotape containing clips of interviews of various designers who had visited RIT. This tape was on display at one of the stations at the New York reception.
Animation Introduction

While planning for the animation, I was also still finalizing the chart for the operations process for the brochure. The logical step was then to use this chart to base the introduction upon.

While the first couple of attempts were visually attractive, they were not precise in displaying the sequential order of the operations process and also the interaction of certain specific functions with some of the others. This was realized at the third thesis committee meeting. Professor Robert Keough and Barbara Polowy, my committee members, who had not seen the completed version of this segment, found it difficult to figure out what I was attempting to convey.

Barbara Polowy thought that we had to be more specific about the relationship between "Archival" and Wallace Library Collections, in the chart. It was decided that "Collection" would be a better word to use than "Archival", because it describes the function better (collection activities). Professor Keough also suggested that the placement of the NGDA circle was not clear and that the interactivity between NGDA and dissemination, Wallace Library and archival (Collection), and technology, AVI and CFAA, was not apparent.

As to the breakdown of the chart in the animation, there was no clear direction visible. The haphazard movement of the green highlight used to denote interactivity served no practical purpose. The text in each circle when transferred onto tape was completely illegible. Hence it would be necessary to give the text more clarity, and direction to the animation, so that a clear flow or movement could be seen in the activities. The starting point was "Management" and the ending "Use Data in Decision Making" in a circular movement showing the interaction between the different functions of the Center.

I set about reconstructing the introduction. The main problem seemed to lie in figuring out the precise order of each of the operations processes. Professor Remington was able to identify this and I then proceeded to apply it to the animation by bringing into focus each segment of the chart in order of it's progress so that the text became more legible and identified interactions between processes as they occurred.
I displayed this new version for Barbara Polowy, Professor Keough and some others. After a few minor revisions, it was decided that I now had a sound introduction. Having decided that the chart would form the basis for the animation, I went about developing a flow chart in a somewhat storyboard format. I planned to use the chart to pave the way into each specific area and then elaborate on each as a separate segment (fig.13.6).

Archival Collections
The first of the segments was for the archival function of the center, of which the Wallace Library collections were a main part. Elaborating on this segment would be to provide a purely visual segment. I later decided to treat each collection in the Wallace Library archives and special collections as a separate capsule or vignette which would be a part of this particular segment.

After making a list of the different collections, I started off with the Lester Beall capsule. As this is the largest and most comprehensive collection of a graphic designer, and a major part of the collections, I decided to treat this as a special vignette (slides 4 to 7). From here I went on to the other collections, leaving out Alvin Lustig at the very end due to lack of supportive visual material.

It was necessary before beginning each vignette, to gather images to support the animation. Some of these were gathered from Professor Remington's collections, while most of the images have been borrowed from the book "Nine Pioneers in American Graphic Design", by Roger Remington and Barbara Hodik. Some others like the Polish posters were from miniature prints of the same, as it would have been impossible to scan in actual size images.

Most of the images were scanned in, in black and white. Some of these had to be reconstructed in color on the computer in the Macromind Director program, to imitate the original image. A few color scans were included but it was not possible to scan all images in color due to the bad quality of the scans obtained by this method and the amount of time spent in retouching the images using Adobe Photoshop. Even so the end result is never satisfactory due to the color scan method used and the memory that I had available for storing the images.
The basic color scheme of warm red, black and white was maintained throughout the animated display. It was only in this particular sequence, i.e. the Archival Collections sequence, that I had to deviate a few times due to examples of work available. Even so, I chose to restrain the images to those that depicted mainly primary colors which would not clash too heavily or compete with the basic format.

Through the entire segment there seems to be some reference to “eyes”, either the designer’s or an eye in the example provided. Though this was unconsciously achieved in the first couple of vignettes, I later tried consciously to integrate this in the remaining capsules (slides 7, 8 and 13). It would provide an interesting unconscious link between each vignette. The Archival Collections segment was the most important part of the animation as it was also the most visually appealing.

It was suggested by Professor Remington at the last committee meeting that I include text in certain sections. This would mean adding more reading time to a primarily visual display, type of presentation. Barbara Polowy also seemed to agree that certain visual examples of work needed some sort of caption to provide more clarity. For example, in the Lester Beall sequence, a captions were added to his Visual Paradigm and the PM magazine cover. This addition of text seems to have added more meaning and given the whole animation a strong cohesive quality.

**Technology**

The next segment being “Technology”, I did not elaborate on this or the next few segments as the visual content in any of these was not as strong as the previous and hence not as appealing. Therefore I had to depend primarily on text to describe the function of each.

**Research**

To demonstrate the research capability of the center, I showed an example of an interactive project developed by Edwin Walker a graduate Computer Graphics student. This is an example of research oriented activities carried out in the Graphic Design Department in relation to graphic design history. This particular example is a HyperCard stack for corporate identity systems, using examples of identity systems developed by pioneer American graphic designers whose work form a part of the collections in the Graphic Design Archive (slide 18).
Interpretation
By showing examples such as the *Nine Pioneers in American Graphic Design* book and some student projects, I was able to represent the Interpretation aspect.

Dissemination
The NGDA, National Graphic Design Archives consortium is a major part of the center’s "Dissemination" activities (slide 19).

This was the last sequence to be depicted. After this came the final slate and credits.

Creating the animation in many separate segments was the easiest way to develop a long visual dialogue on the computer. By doing so, I was able to save one, two or three segments on separate high density disks. I was also able to accelerate each segment individually before downloading onto videotape, without having to worry about memory available for storing large accelerated sequences on the computer hard drive or the disk. Due to this segmented version, the only way for the animation to be viewed as a whole was to download the entire sequence onto videotape and then to edit the complete version. Music of a generic nature would provide a background for the visual display. The music selected for this was "Mystical Adventures" by Jean Luc Ponte.

Portions of the animation were downloaded at separate times during the production as I had to check the flow of the segments as they played together. Even so, due to the number of changes made after each viewing, it was necessary to re-tape the entire sequence and do a final edit before laying on the music. Having contracted chicken pox and being in quarantine one week before the final MFA thesis show, I was unable to do this myself and was assisted by my classmates Maria Delauro, Malinda D'Attilio, Wu Ding Wu, Barbara Chesnut and others who assembled the final piece for the show for me. I was eventually able to re-do some of the incomplete segments and re-edit the entire sequence as earlier planned. The length of the entire finished sequence amounted to approximately seven minutes.
Fig. 13.1, 13.2, 13.3, 13.4 and 13.5

Different stages in the development of the flow chart for the animation sequence
FLOW CHART rough draft

Incorporate symbol

**Tj.

Present activities and goals of the centre:
- Archival
- Interpretive
- Technological
- Dissemination
- Development
- Evaluative

Briefer descriptions and images related to each group

Plans for future expansion / continued activity
INTRODUCTION
(The need for a Center)

PRESENT ACTIVITIES AND GOALS OF THE CENTER:
Archival
Interpretive
Technological
Dissemination
Development
Evaluative

ARCHIVAL
INTERPRETIVE
TECHNOLOGICAL
DISSEMINATION
DEVELOPMENT
EVALUATIVE

PLANS FOR FUTURE EXPANSION AND CONTINUED ACTIVITY
PRESENT ACTIVITIES AND GOALS OF THE CENTER:
Archival
Interpretive
Technological
Dissemination
Development
Evaluative

PLANS FOR FUTURE EXPANSION AND CONTINUED ACTIVITY
(The need for a Center)

ARCHIVAL
INTERPRETIVE
TECHNOLOGICAL
DISSEMINATION
DEVELOPMENT
EVALUATIVE
Description and Images
Description and Images
Description and Images
Description and Images
Description and Images
Description and Images
Fig. 13.6
Final flow chart
Fig. 13.7

Sketch for the Introduction sequence
Fig. 13.8 and 13.9

Sketches for the Lester Beall sequence
Fig. 13.10

Sketch for the Dissemination sequence
Fig.13.11

Sketches for the restructuring of the Introduction sequence
Fig. 13.12

Final planning stages of the animation
VIDEO TAPE:
- PART 1. With identity mark — Too fast
- 'CENTER' Text — Too fast
- Operations Russian — Cut at edges
- [Also bring edges in more]
- Sutnar — Rectangle sequence still too slow
- Beall — Increase speed in the beginning and near PM cover
- After — Add date
- [More text]
- Dissemination — Add section of early chart
Slides 1 to 19

Images from the final animation, taken from the computer.
Conclusion
On the whole, this thesis project has allowed me to make a practical application of design skills and knowledge acquired over the last two of years. It has also allowed me to explore technological avenues I had not previously encountered. This in itself has been for me a true learning experience. Though computers as a tool are the trend for producing instant graphics, by using design principles and processes one can still achieve results on a modern much maligned tool, which can be satisfactory for viewing even by a conservative design audience.