



**Rochester Institute Of Technology**

A Thesis Submitted to the Faculty of The  
College of Fine and Applied Arts  
in Candidacy for the Degree of  
Master Of Fine Arts

**Promotional Program For The Center For Graphic Design History**

**By**

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December 1st. 1991

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Date : 12.1.91.

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## 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.





Fig.1.1

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**

*GDA 2*  
*PROMOTING THE USE*  
*BEING DONE IN*  
*GRAPHIC DESIGN*  
*AT MIT*

**Client :** ~~Graphic Design Archive~~  
Rochester Institute of Technology

**Contact :** Roger Remington

**REVIEW**

**Review Committee :** Robert Keough  
Barbara Polowy

*AN INFO. PIECE ABOUT*

**Program Goal :** To create ~~a promotional program~~ for the Graphic Design Archive. *History ~~piece~~ at MIT.*  
*WORK*

**Program Objective :** A promotional program, which provides an overview of the *Graphic Des. Hist project & the* Graphic Design Archive. *(its content, goals and objectives)* which include:

**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.

- 1 *authentic ~~exhibitions~~ <sup>exhibitions</sup>*
- 2 *DELO- ENJOY. HISTORIANS*
- 3 *PROSP. GRAM STU.*

**Priority Strategies :** 1. An electronic, computer generated program which provides information and visual images of the archival collections.

2. A printed brochure / poster.

*PROMOTIONAL MATERIAL*  
*WILL INCLUDE INFO*  
*ABOUT*

**Examples of models**

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

- 1. PRESERVATION
- 2. DOCUMENTING
- 3. INTERPRETING
- 4. DISSEMINATION

**Time Line:**



Fig. 1.2

Final Data Sheet for the "Center For Graphic Design History"

# Data Sheet

updated : 10. 30. 90

<b>Client :</b>	<b>Graphic Design History Center</b> Center for the study of Graphic Design History
<b>Contact Person :</b>	R. Remington
<b>Review Committee :</b>	Robert Keough Barbara Polowy
<b>Program Goal :</b>	To inform and promote the Center for Graphic Design History.
<b>Program Objective :</b>	To create an identity, and a promotional program for the Graphic Design History Center.
<b>Target Audience :</b>	<ul style="list-style-type: none"><li>- Potential sponsors</li><li>- Design educators, historians, archivists and collectors of Graphic Design material</li><li>- Prospective graduate Graphic Design students</li></ul>
<b>Priority Strategies :</b>	<ol style="list-style-type: none"><li>1. To create applications for the Identity :<ol style="list-style-type: none"><li>A. Invitation card</li><li>B. Brochure</li><li>C. Poster</li></ol></li><li>2. A computer generated visual display of current projects being carried out at RIT, in relation to the Graphic Design History Center. Which includes :<ul style="list-style-type: none"><li>- The Graphic Design Archive video disk</li><li>- The Graphic Design Library Collection</li><li>- The Graduate Graphic Design Department projects</li></ul></li></ol>
<b>Examples of Models to be reviewed :</b>	<ul style="list-style-type: none"><li>- Loewy poster</li><li>- GDA poster</li><li>- Jessica Loy project</li><li>- MIT media lab (N.Negroponte)</li></ul>



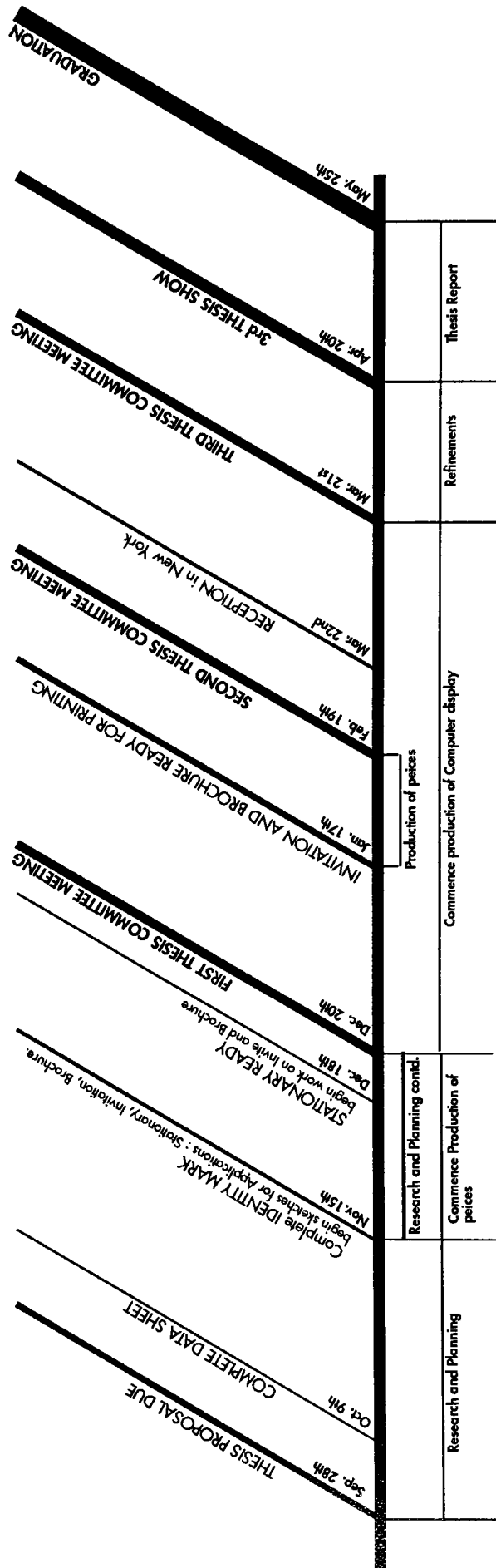
## **Time Line**

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.




Fig. 2  
Final Time Line





## 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**

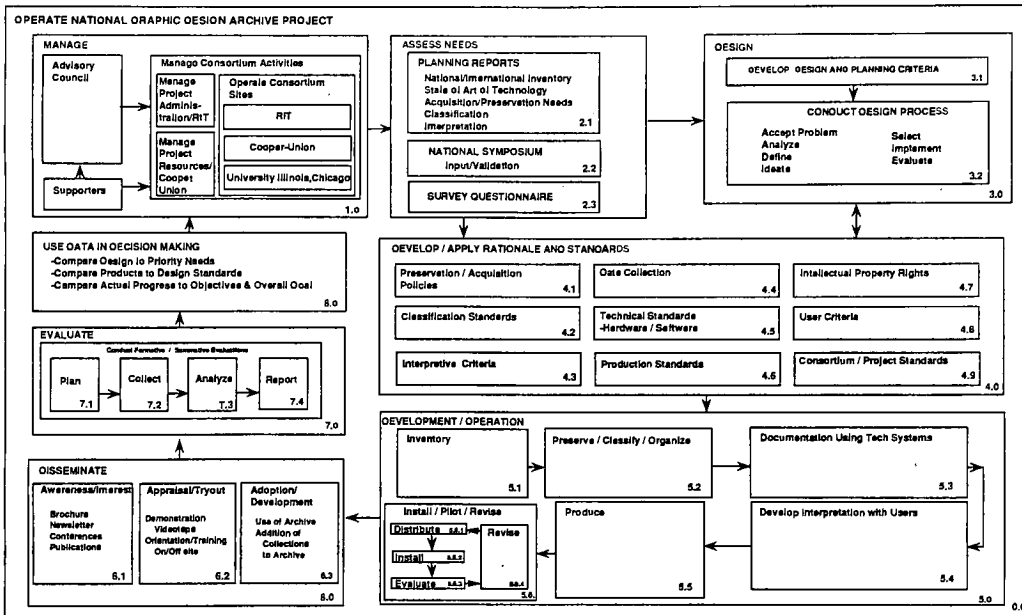
In attempting to define the structure with greater clarity for my benefit, Professor Remington began to construct a rough circle chart (Fig. 4.1 and Fig. 4.2) which inspired us to develop into a structure which succinctly depicted each function and it's relation to the center.

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.



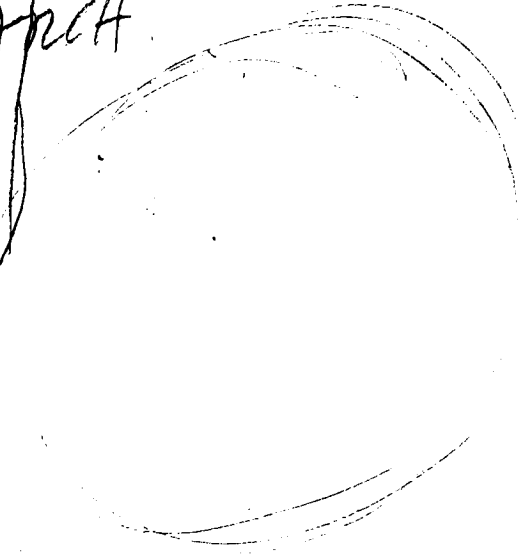


Figs. 4.1 and 4.2

Initial sketches which inspired the development of a chart describing the operations process of the center.

~~RR~~  
~~GDA =~~  
~~SP~~  
~~CFAA~~

~~WML~~  
ARCH.



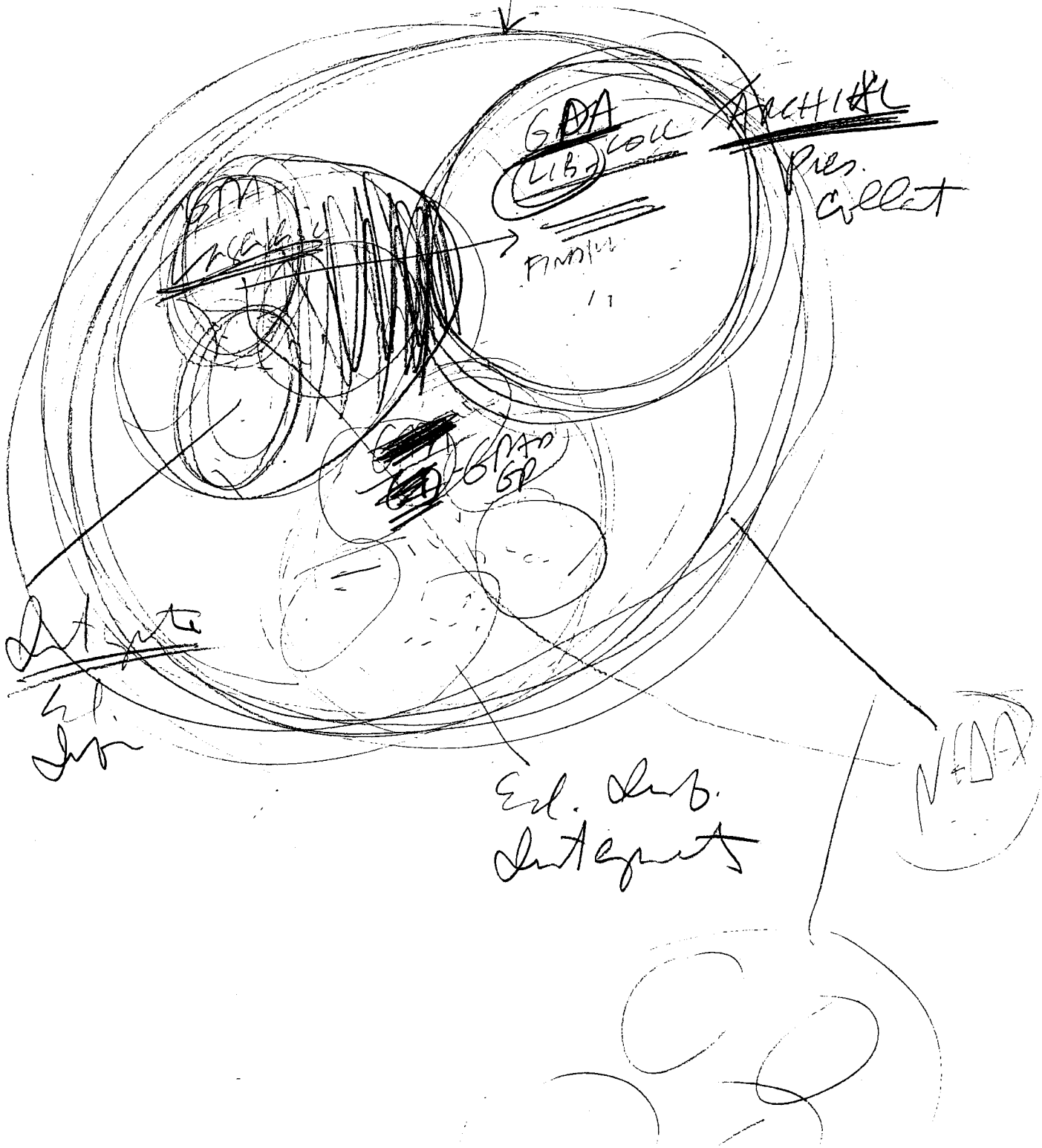
Pre-  
Post-  
- LL  
- ANN

GDA - WML

~~Context~~  
WHAT. GDA  
WHEN? GDA  
WHY \_\_\_\_\_  
WHY \_\_\_\_\_

~~Context~~

GRAPHIC DESIGN THEAT. CENTER RHT

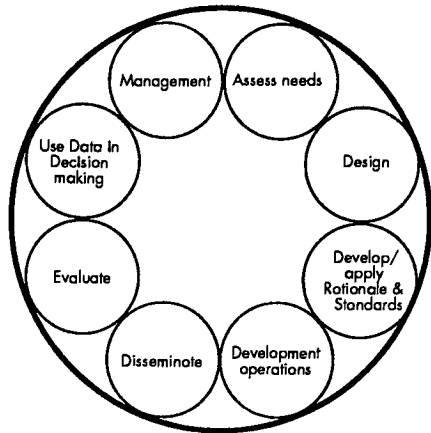




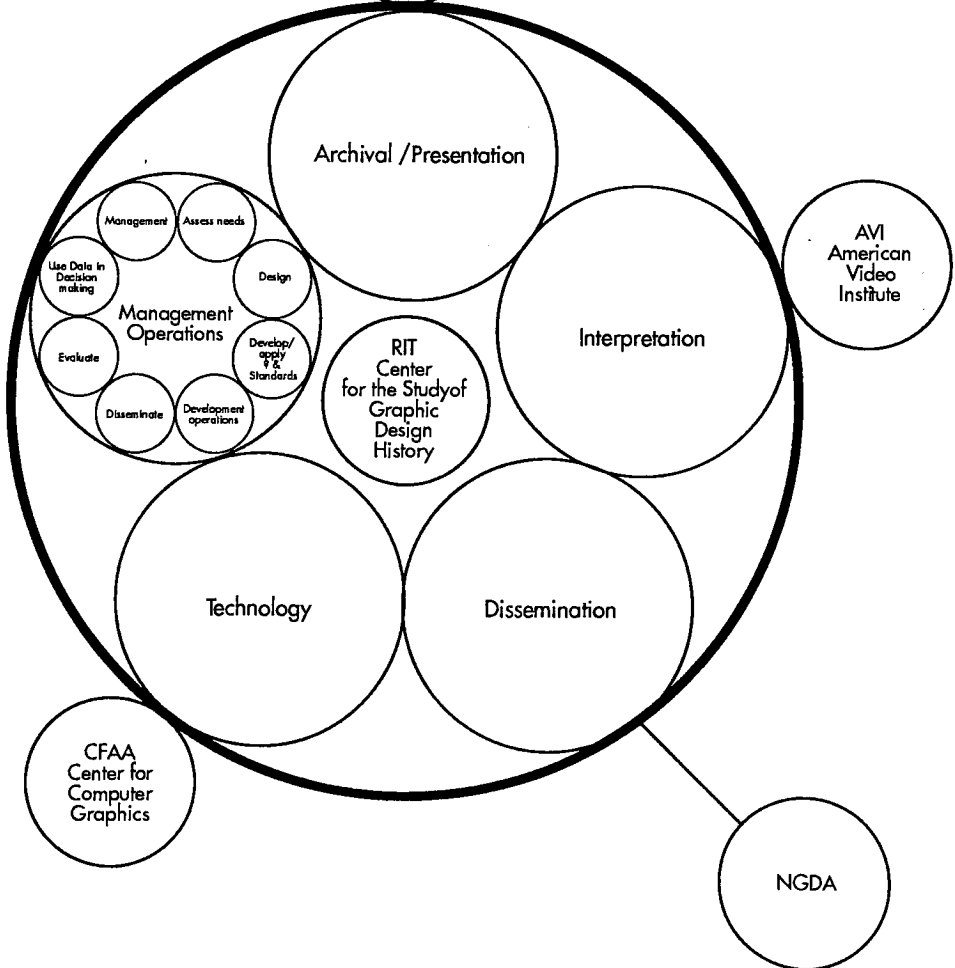
Figs. 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9

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

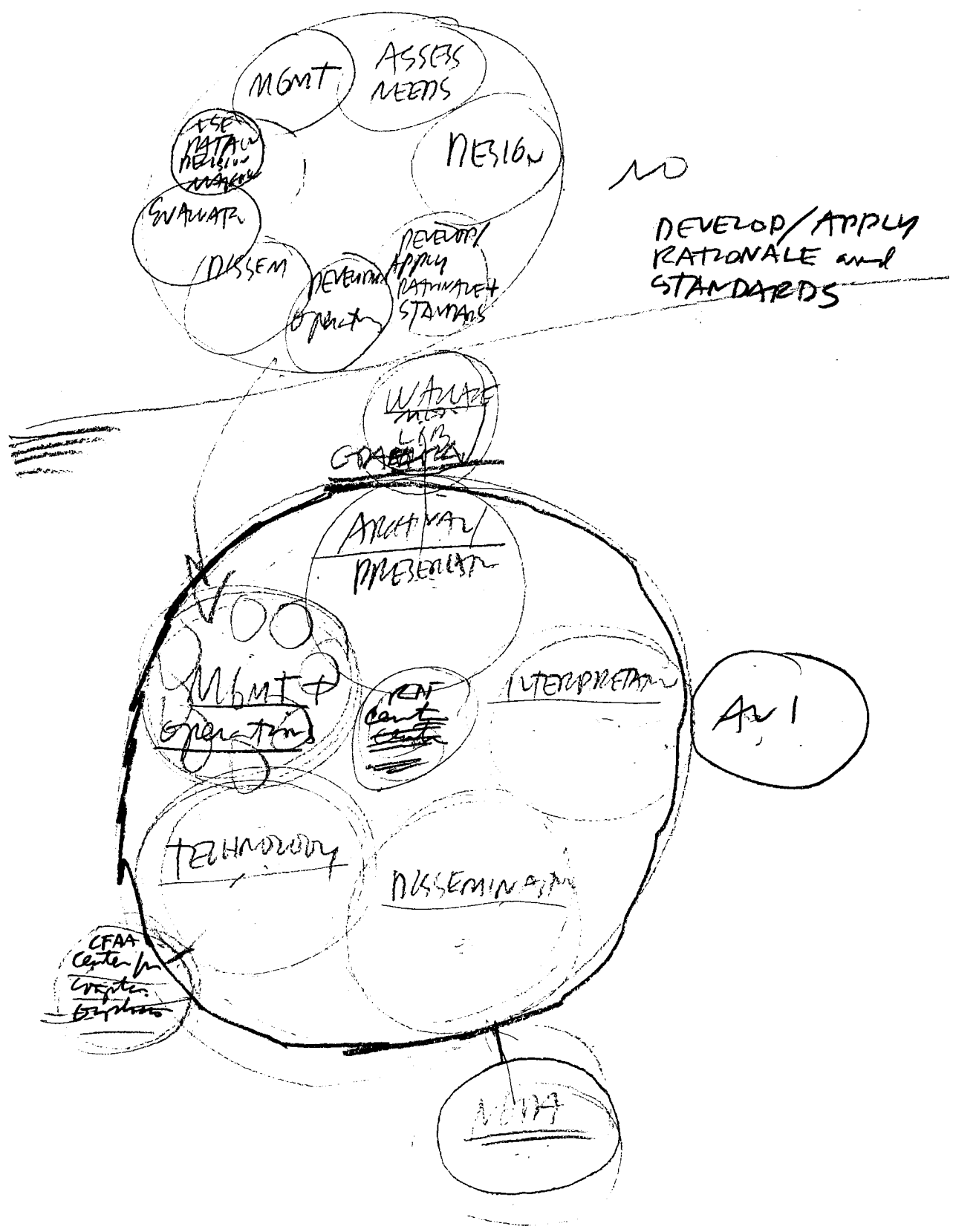


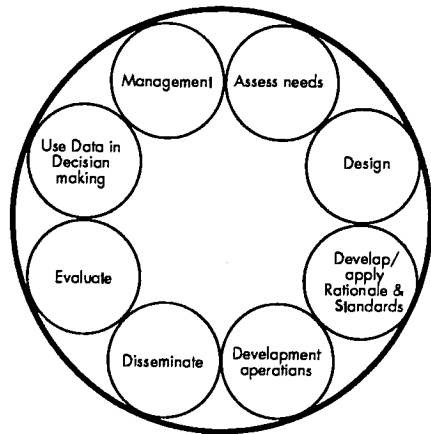


Wallace Memorial Library GDA

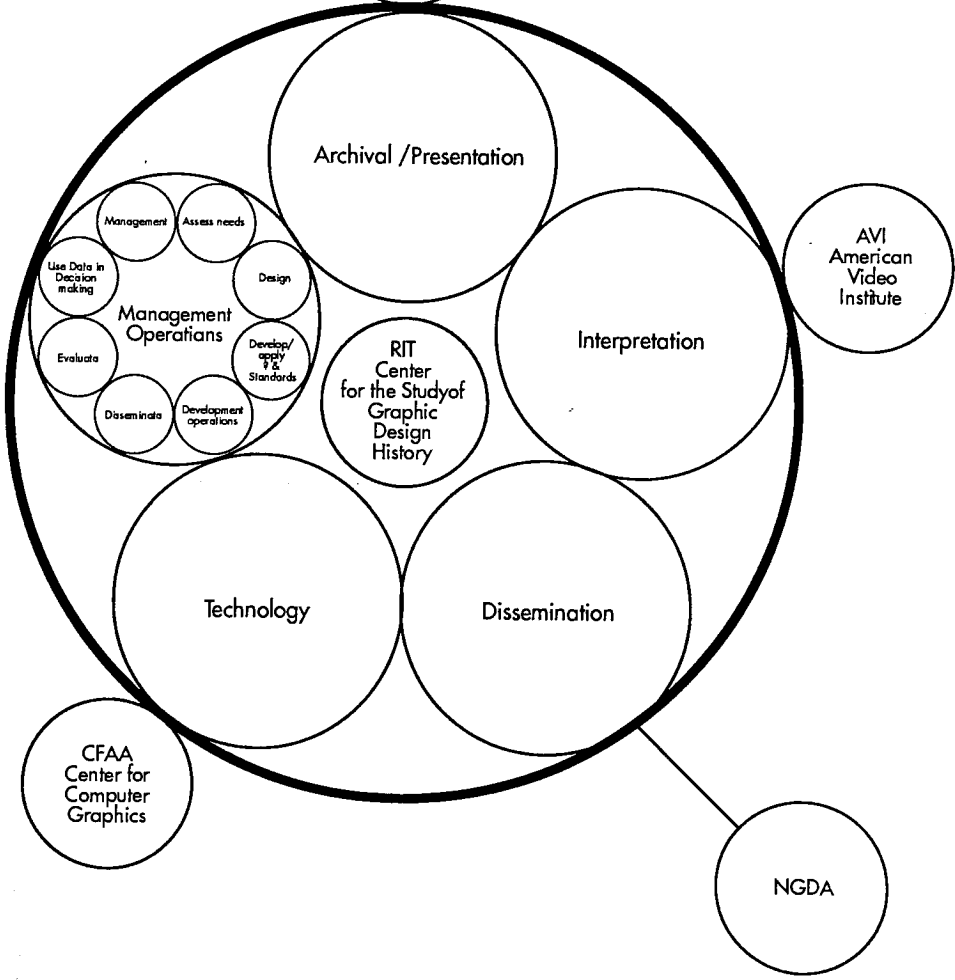


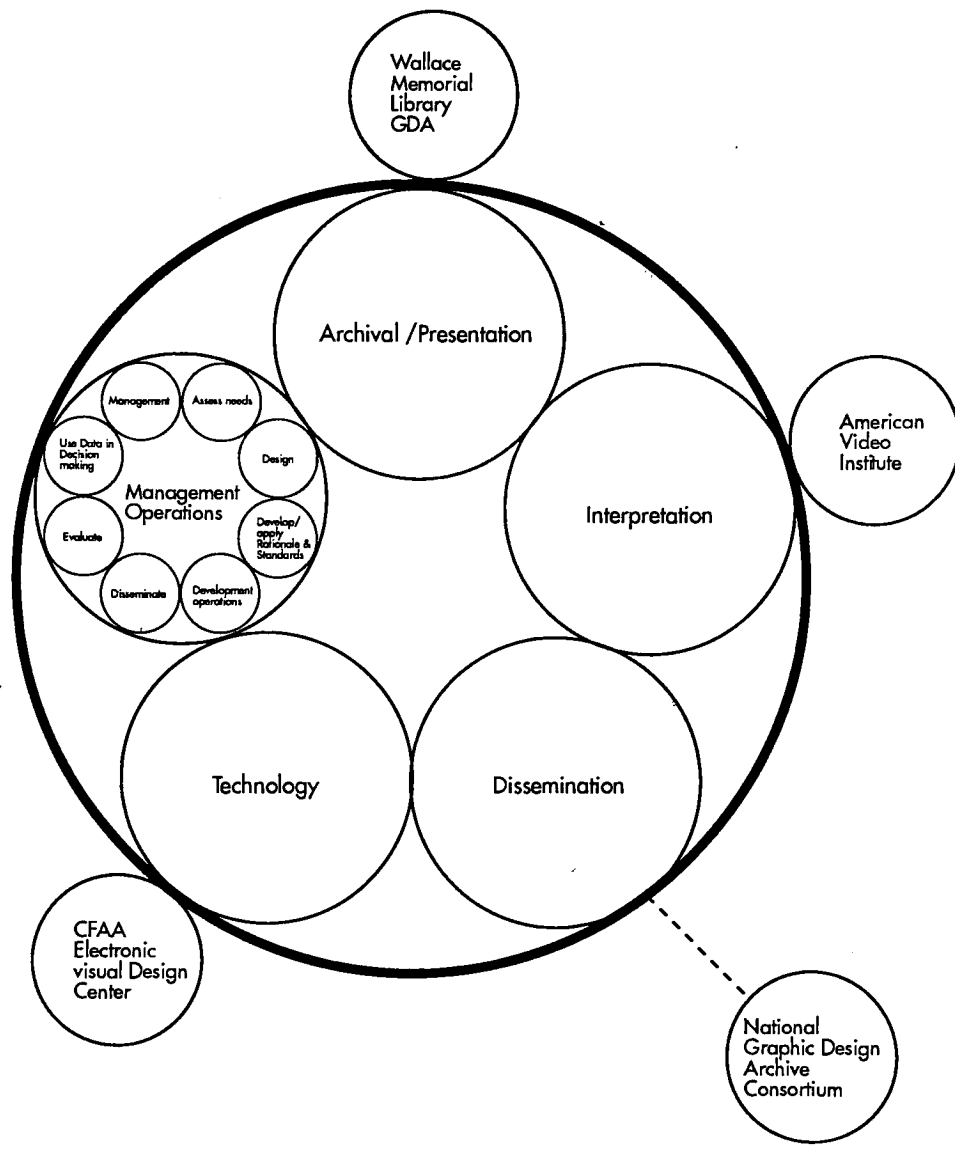
Kander





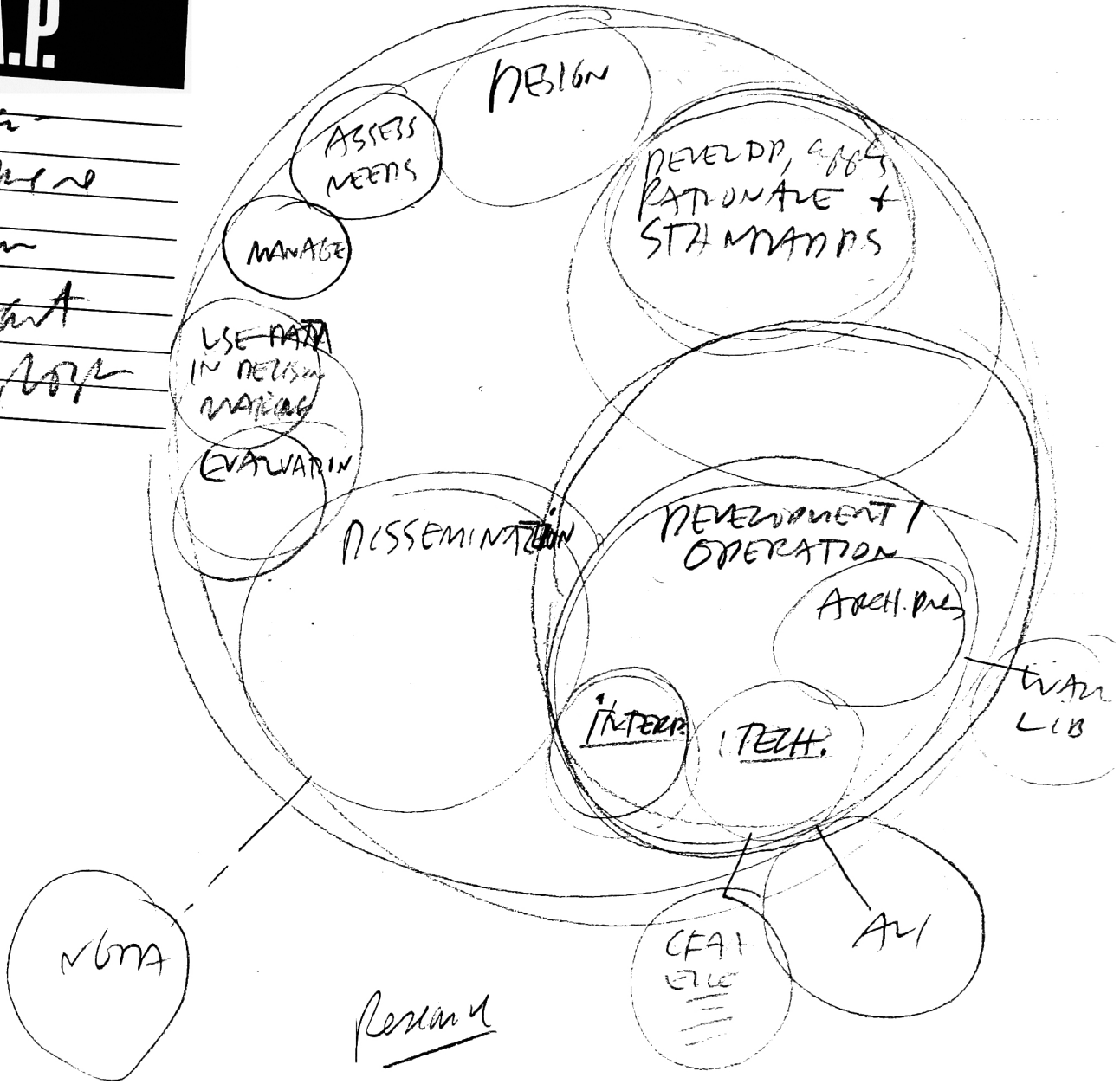
Wallace Memorial Library GDA

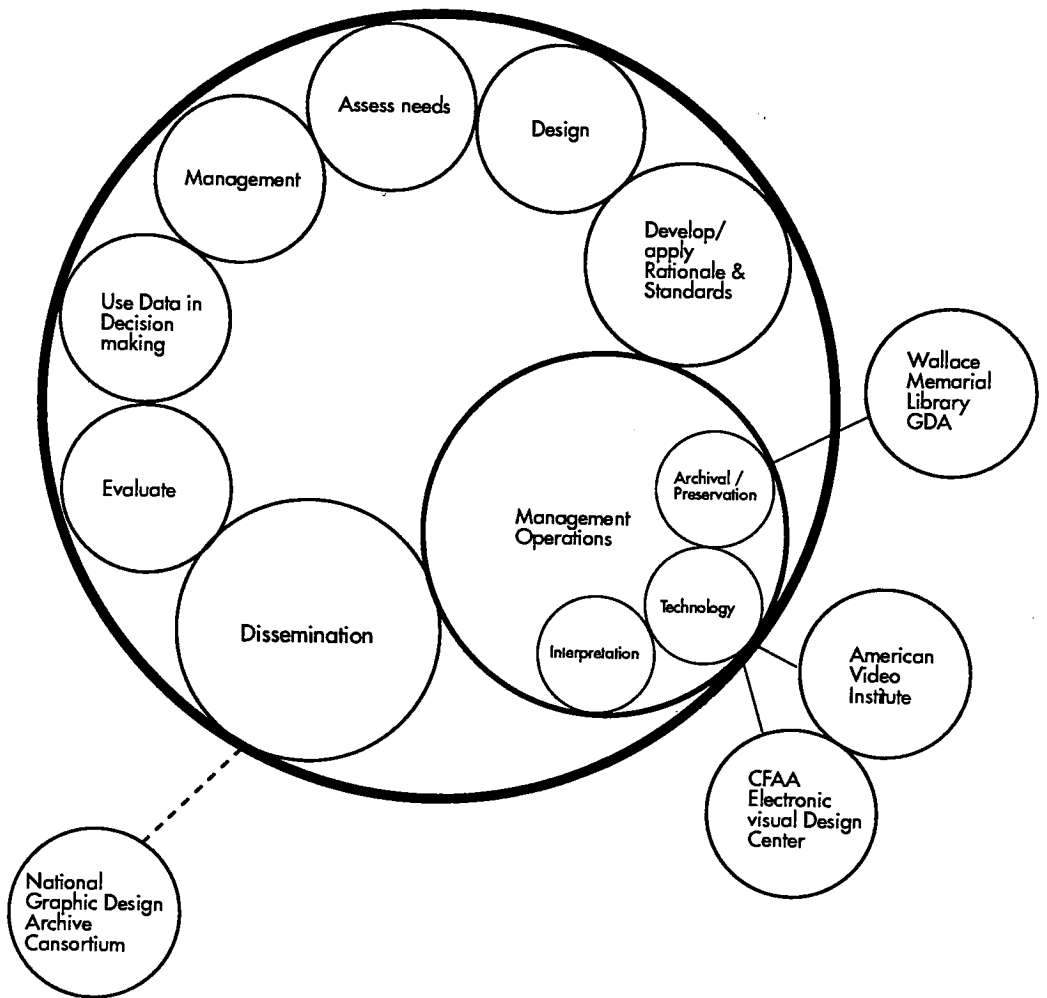




# A.S.A.P.

Kanda  
See me  
then  
Chart  
App





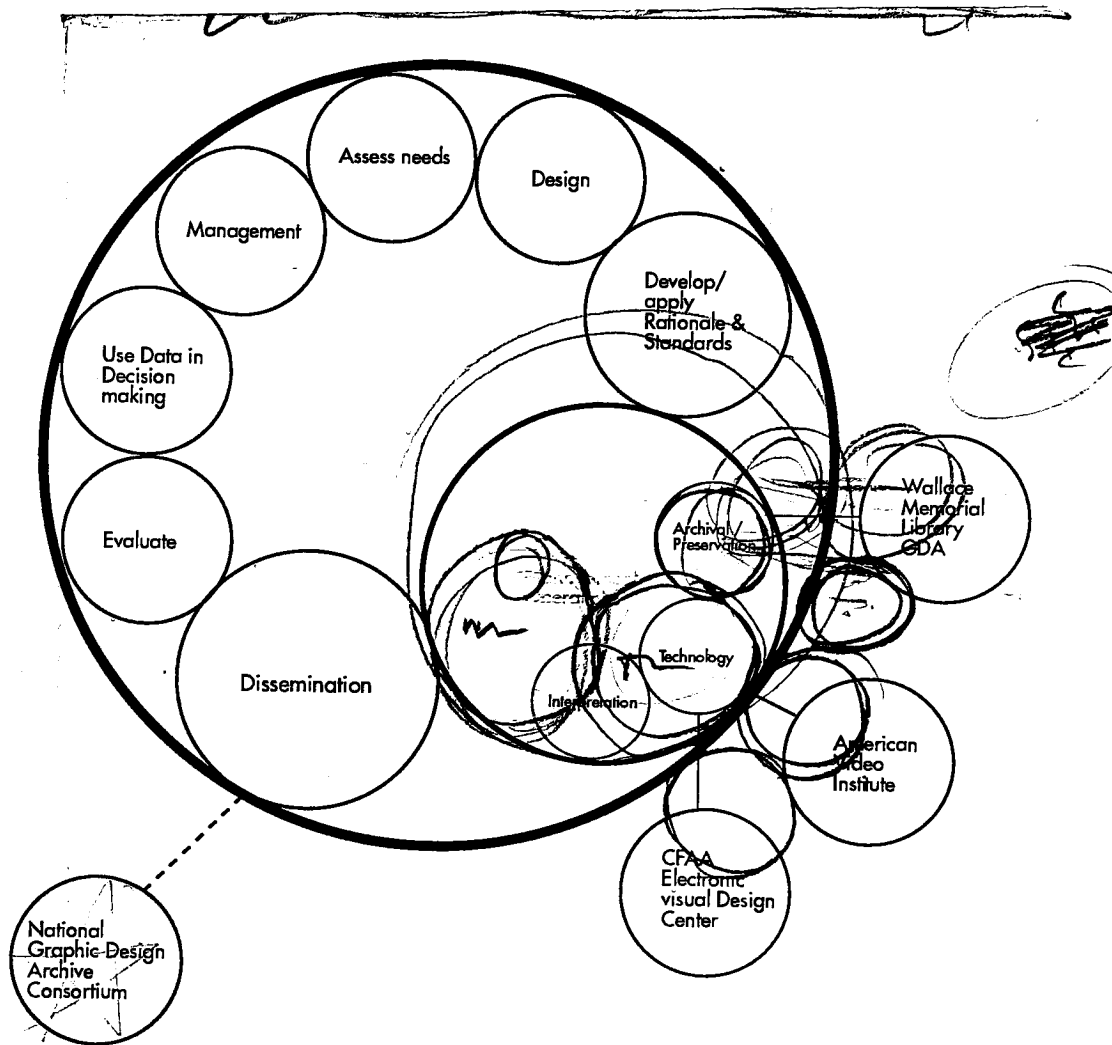




Fig. 4.10

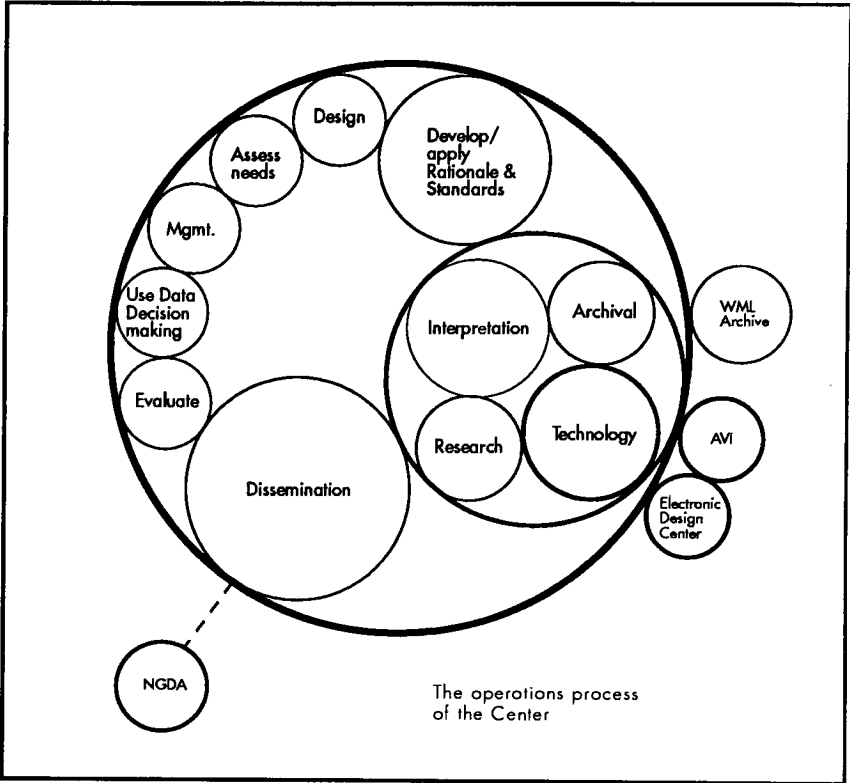
Final Chart

**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.







## **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 it's 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 it’s 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.

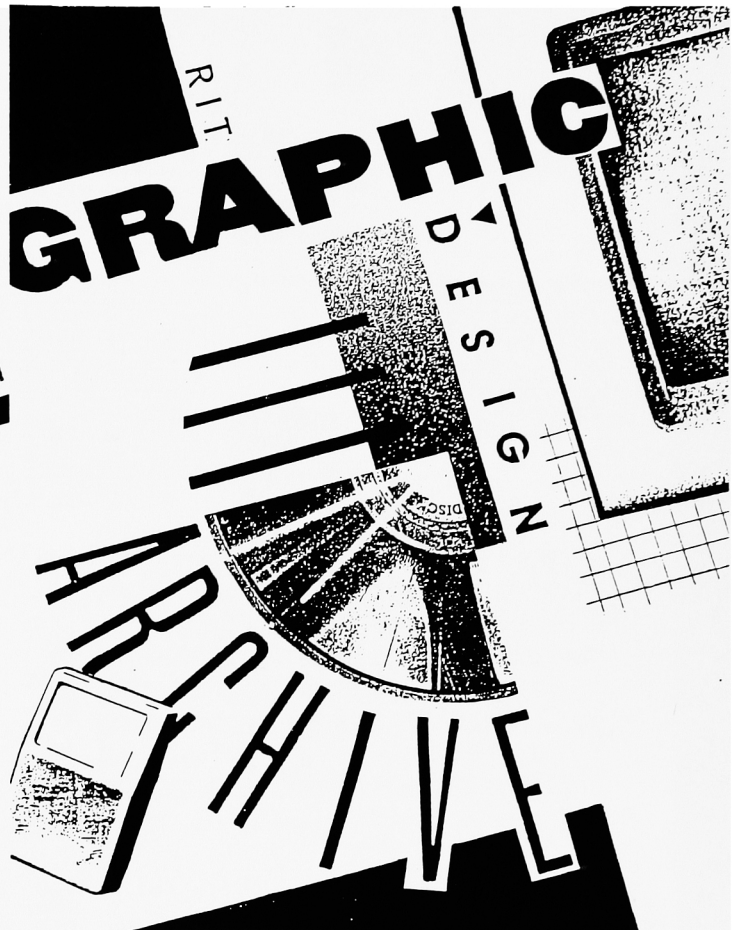
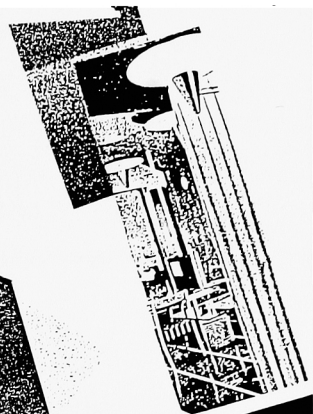
To fully understand the diverse activities related to design history underway at RIT and their relationship to each other as a part of a Center for Graphic Design History, it was necessary to acquire some knowledge of the structure of the Media Lab. This would be a useful review when it came to creating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

(Bib.)



Fig. 5

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



# COLLECTIONS



Graphic Design Archive

Rochester  
Institute  
of Technology





**Fig. 6**

**The Graphic Design Archive Poster  
by Catherine Elkin**

# Graphic Design Archive

# Design

## The RIT Graphic Design History Archive Project

The history of Graphic Design, characterized as being scattered among the past histories of art, advertising, photography, printing and typography. Today an increasing interest by teachers, scholars, researchers, librarians and professional designers in the subject matter is occurring. There are those who feel that until this history is recognized and formally studied, Graphic Design might not be widely recognized as a profession. Rochester Institute of Technology has already started the process. The Department of Graphic Design and the College of Fine and Applied Arts sponsored *Contemp. of Age*, the first Symposium on the History of Graphic Design in April of 1983. Professionals, scholars, teachers and historians joined to participate and share information, which reflected back on the events, things and individuals which have contributed to what is

known as Graphic Design. Massimo Vignelli, Arthur A. Cohen, Elaine Lustig Cohen, Walter Aldrich, James Craig, Louis Dieringer, Rudolph de Heer, Morton Goldshof, Sheila Lavrent de Breteville, Rob Roy Kelly, Caroline Highower, Victor Margolin, Philip Meggs, and many others participated in the Symposium.

### Goal/Purpose

The Graphic Design History Archive Project has as its goal to broaden knowledge about Graphic Design through making available collectable material for the purpose of education, researching, collecting, interpreting and sharing of important information about the people, places and products that signify the emergence of the field of Graphic Design. The Department of Graphic Design in the College of Fine and Applied Arts has established collected material for educational purposes of teaching Graphic Design. This collection includes at present, a chronological card file with individual notations from 22,000 BC to 1981 in categories such as art, advertising, photography, printing and typography; collection of original work from Graphic Designers; slide collection which not exceeds 8,000 slides; special video-cassette programs; archival material for student class projects.

The College of Fine and Applied Arts at Rochester Institute of Technology is home of the School of Art and Design and the School for American Craftsmen. Recognized for its educational atmosphere and for the professionalism of its curriculum, the college regards its modern facilities as among the finest and its faculty as its major resource. Located in the College of Fine and Applied Arts at Rochester Institute of Technology, the archive is in the Department of Graphic Design. The Graphic Design Archive will be recognized as a major resource not only to students and teachers at Rochester Institute of Technology but to researchers and scholars outside the school.

### Collection at present:

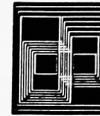
#### Arthur A. Cohen



The Avant-Garde Print

Arthur A. Cohen an author and bookdealer lives in New York City. The founder of *Et Libris*, he is the only bookdealer in the United States of 1916 and current publication material engaging in the description and sale of works of Graphic Design from the 1800's to the present. He has compiled for publication the first comprehensive, illustrated work on Herbert Bayer. The book will cover Bayer's career as pioneer sculptor, graphic designer, photographer, exhibition and architectural designer. Cohen's *Avant-Garde in Print* which he selected and wrote in collaboration with Elaine Lustig Cohen, is a set of prints in one portfolio, which has been obtained. A lecture about the *Avant-Garde in Print* by Arthur Cohen has been put on video. Cohen speaks on the subject.

#### Alvin Lustig



Josef Albers

Josef Albers, one of the Masters of the Bauhaus. He was given the teaching direction of the glass workshop and one in the workshop class of the preliminary courses. Later, he became head of their furniture workshop. He stayed until its closing in 1933. Albers' primary accomplishments have been in the area of education. He has also taught at Black Mountain College, Harvard, and Yale Universities, where he was chairman of the Department of Design. In later years, Albers' chief interests were painting and systematic color investigations. These would include his *Homage to the Square* series. He experimented with possibilities of the straight line in black and white. He is considered as one of the great artists and teachers of our time. Nest Gropius, Albers had contributed decisively to the dissemination of Bauhaus educational ideas. Albers died on March 25, 1976. A copy of the portfolio *Formulation Articulation I* and *Formulation Articulation II* has been collected. Color, as well as black and white studies are in the portfolio. Reproductions of *Homage to the Square* can be viewed among these studies.

Alvin Lustig was a self-taught professional in Graphic Design. Known as a visionary designer, design theorist and master teacher, he accomplished much during his 40 year lifespan. Lustig worked in Graphic Design, Exhibition Design, Architecture and Interior Design. In these areas he is known for his book-jacket design, magazines, letterheads, record albums, signage, symbols, trademarks, identity programs, fabrics, furniture and sculpture. In 1934, he enrolled at the Art Center School in Los Angeles. A year after that he studied under Frank Lloyd Wright. Later, he taught at the University of Georgia, and Yale University in the Design Department. His death occurred on December 5, 1995. A set of slides have been catalogued displaying his accomplishments. These slides show of Lustig's wide range of design interest in different medias.

#### Ladislav Sutnar



John Massey

John Massey born in Chicago, Illinois in 1921 is one of our leading designers in America. At the University of Illinois, he studied advertising design. He worked as Art Director of the University Press. In 1957, he joined Container Corporation of America. Massey was appointed Director of Public Relations, advertising and design in 1964. He designed cultural poster programs for the cities of Chicago, New York and San Francisco. John Massey has served as a instructor at the Illinois Institute of Technology and as advisor for the International Design Conference in Aspen. At present, he is President of John Massey, Inc. in Chicago. He has received extensive awards all over the world and his work has brought recognition to him and Container Corporation. A video-cassette entitled *Container Corporation of America*, has John Massey speak about the history and development of Container Corporation from its establishment to the present. It not only relates about Container, but also its designers. This video-cassette is one among numerous others in a collection.

Born in Czechoslovakia, Ladislav Sutnar started his career in Europe as a career stage designer and later the director of the State School of Graphic Arts in Prague. He was a leading exhibition designer during the 1930's in Europe. Sutnar came to the United States in 1939 to design the Czech Pavilion for the New York World's Fair. Seeing that the war was not far away, he stayed in the United States. He involved himself in typography, advertising, packaging, book-jacket and book design, visual education and corporate identity programs. His career later led him to direct the *Theatre Arts Magazine* and later was one of the founders of *Issue Magazine*. Sutnar died in 1998. A collection of his design prints from a one-man-exhibit have been put into one viewing portfolio.

# Graphic Design Archive

The Graphic Design History Archive Project has as its purpose the researching, 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

# LOEWEY

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 syntactic, 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).

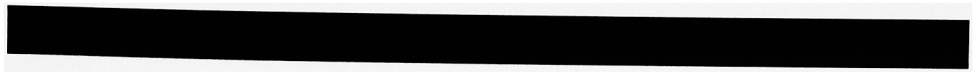


Fig. 8

The GDA Symbol

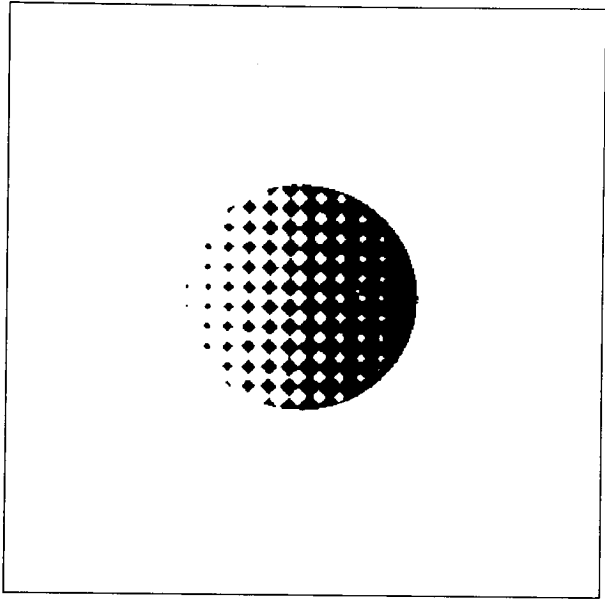




Fig. 9.1

Initial sketches exploring various options

**Key Words**

Center/Central

A part of

Technology

Integration

Revolve

Axis

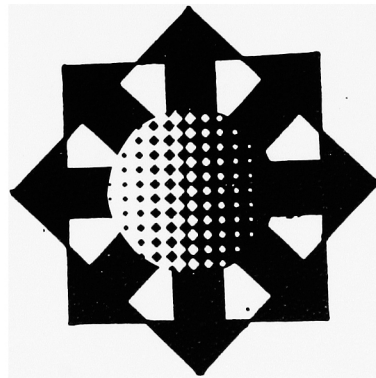
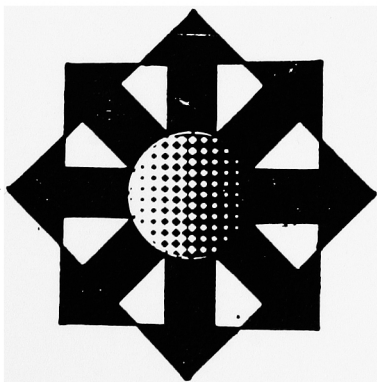
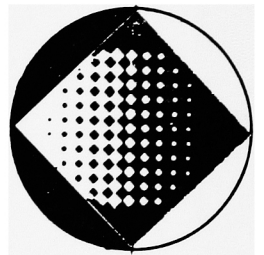
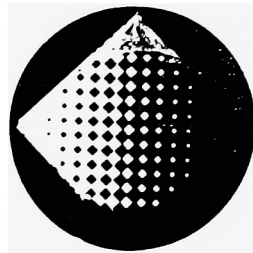
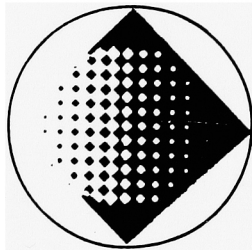
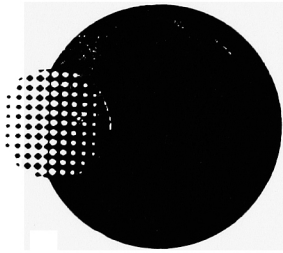
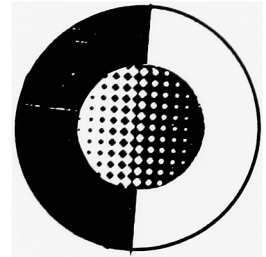
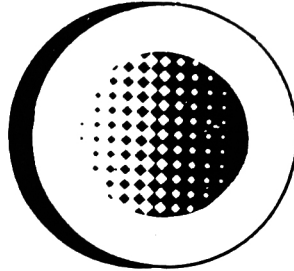
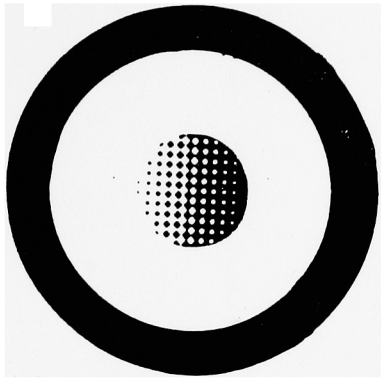




Fig. 9.2  
**Contrast**



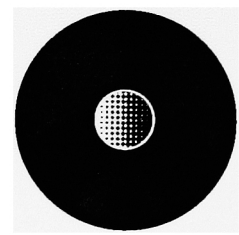
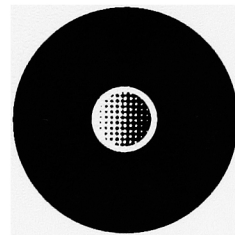
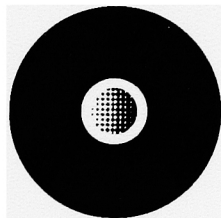
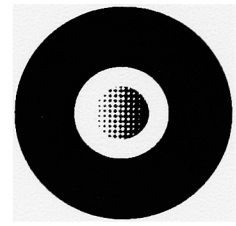
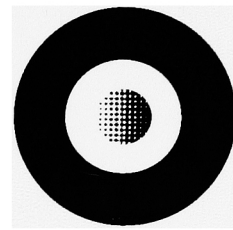
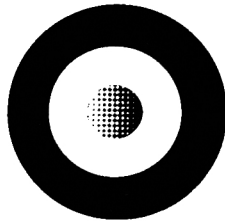
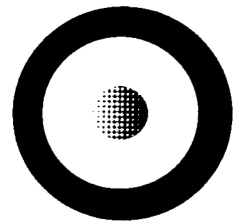
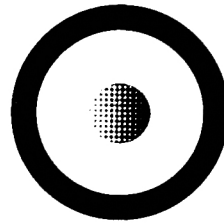
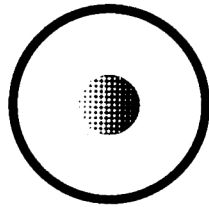
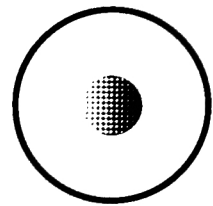
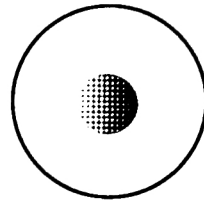
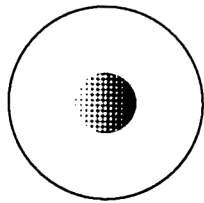




Fig. 9.3

**Center-edge** relationships

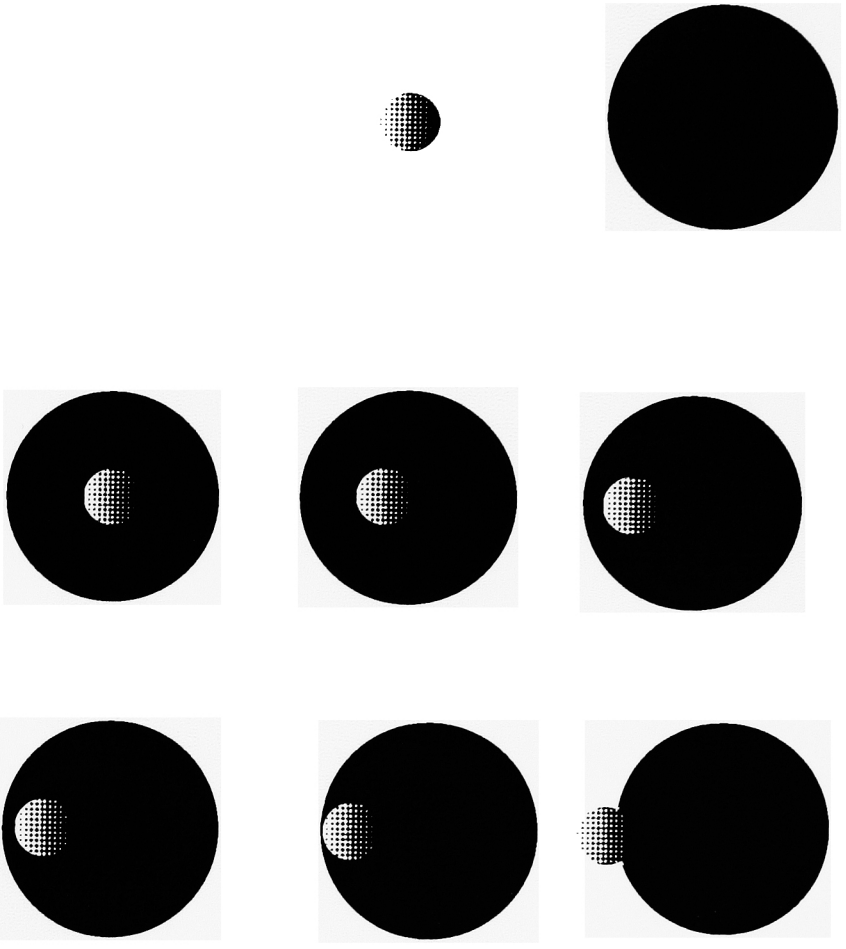




Fig. 9.4

**Size relationships**

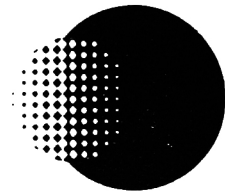
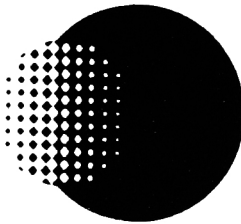
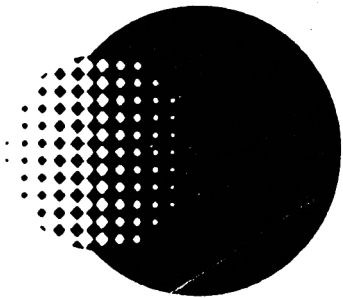
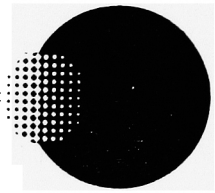
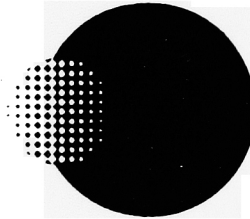
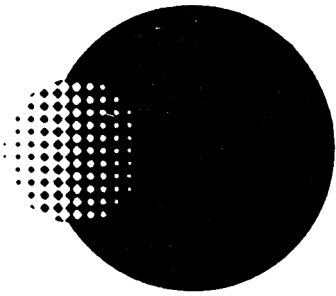
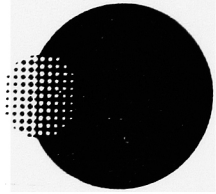
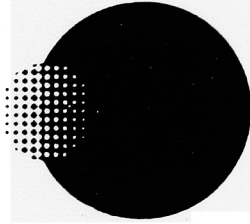
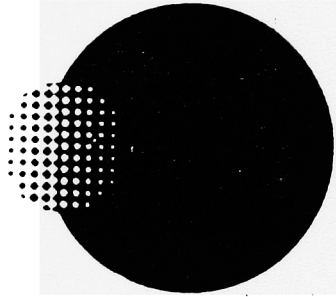




Fig. 9.5

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**

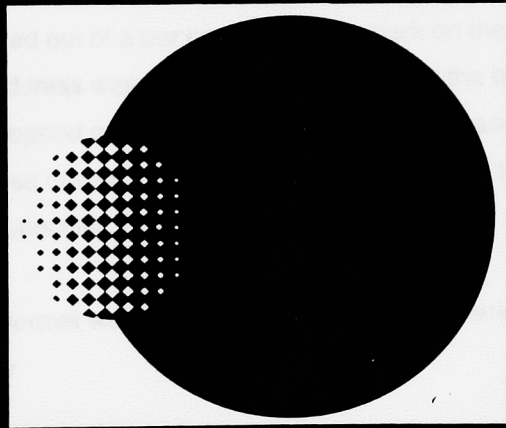
Reduction / Legibility  
Line weight  
Negative space  
Simulation  
Intuition



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.

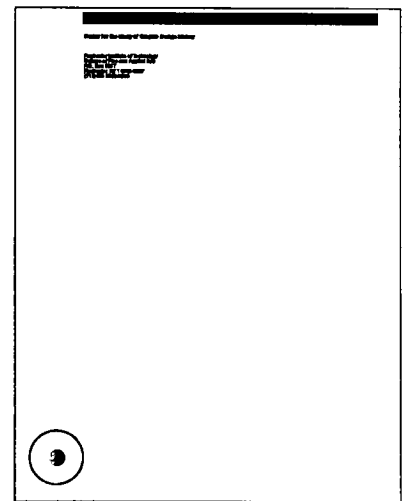
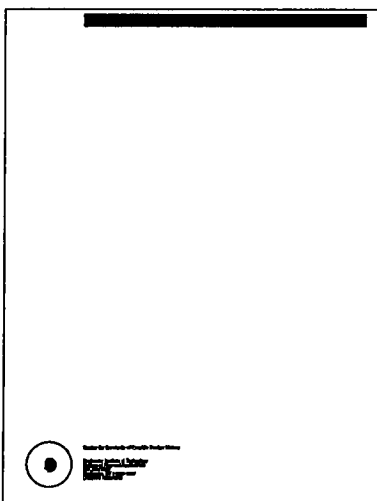
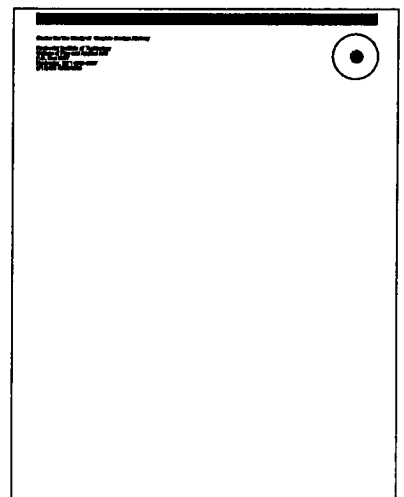
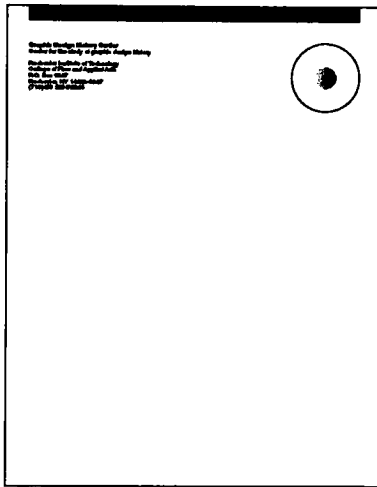
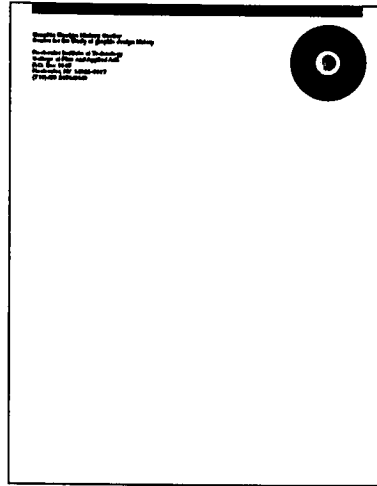
A fairly straightforward design problem consisting of devising a basic format for the stationery and any future printed application. Various typographic variables and design considerations such as line space, edge relationships and size of elements, had to be made use of before the final design was decided 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.



Fig.10.1 and10.2

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.



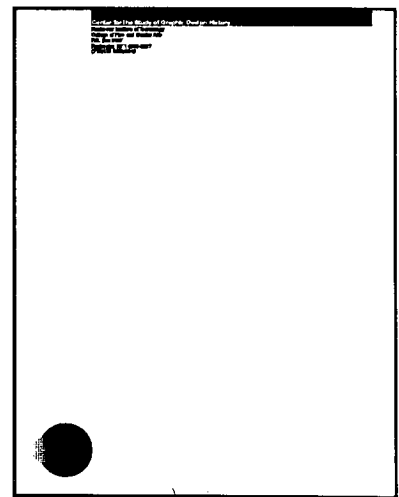
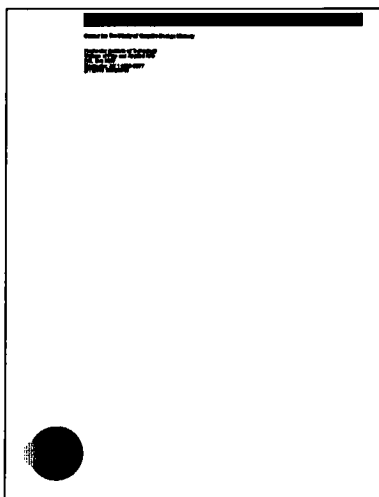
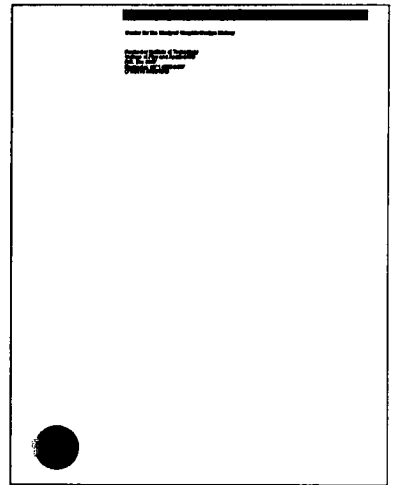
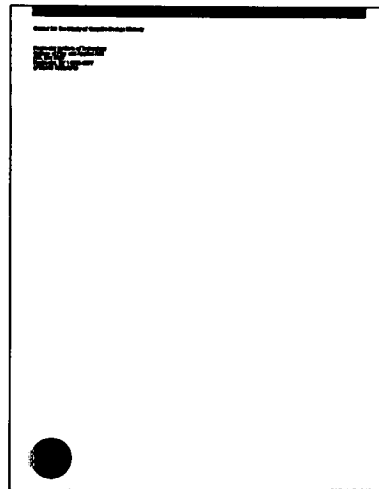
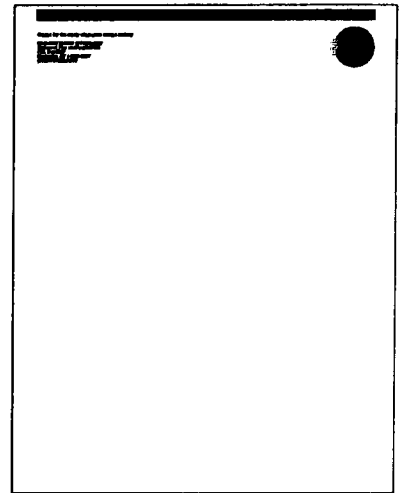
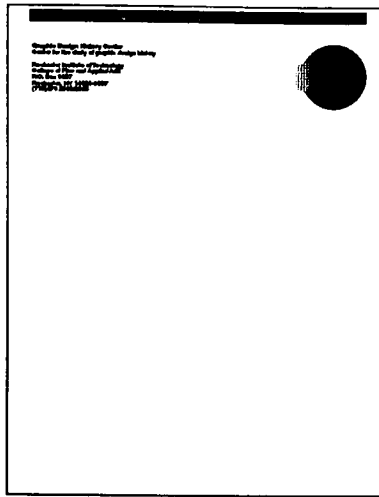




Fig. 10.3

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 9887  
Rochester, NY 14623-0887  
(716)475 2658/2646

**Center for Graphic Design History**

Rochester Institute of Technology  
College of Fine and Applied Arts  
P.O. Box 9887  
Rochester, NY 14623-0887  
(716)475 2658/2646

**Center for  
Graphic Design History**  
Rochester Institute of Technology  
College of Fine and Applied Arts  
P.O. Box 9887  
Rochester, NY 14623-0887  
(716)475 2658/2646

R. Roger Remington



## 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).





Fig. 11.1

Posters required for the display stations at the New York reception.

# GT- HISTORY CENTER NY PRESENTATION

LOGO

Letterhead

Invite card

\* Poster Set: Archival Present

INTRO POSTER

- MISSION
- Chart

- Pearl collect
- Other collections
- Video interviews

- 9 PROMENUS BOOK
- BEAN BOOK
- STUDENT PROJECTS

- Video basic
- IMMIGRANTS STAK

Interpretive Technology

Discussion

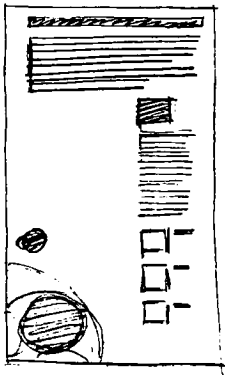
- NGTA meet
- NGTA graphics
- NGTA OP plan
- NGTA Refinement
- NEWS ITEMS-GDA
- CONFERENCE NOTES
- CONFERENCE PAPERS



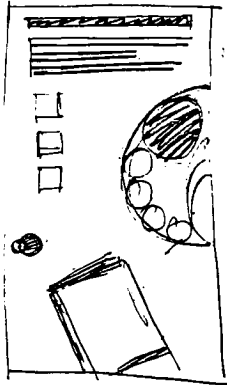
**Figs. 11.2 and 11.3**

**Examples using the chart for the operations process as a visual element in each of the posters.**

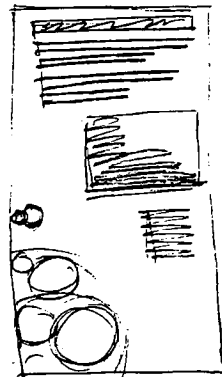
2



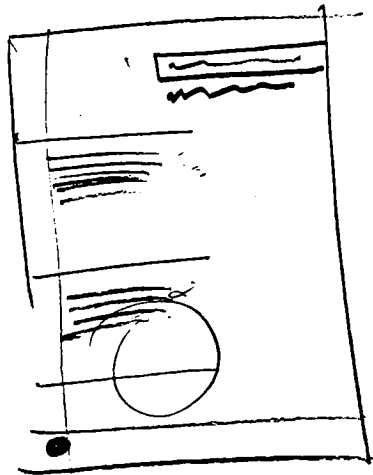
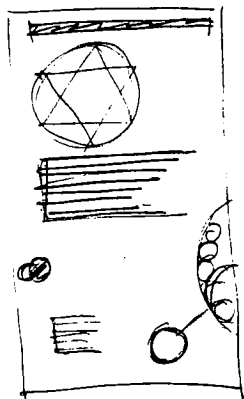
3



4



5



**Center for the Study of Graphic Design History**

The Center for Graphic Design History is a graduate-level center of excellence at RIT, ~~that~~ *it will* exist to broaden knowledge about the history of graphic design through conservation, interpretation and dissemination, ~~to the end that~~ *ACTIVITIES* ~~the 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.

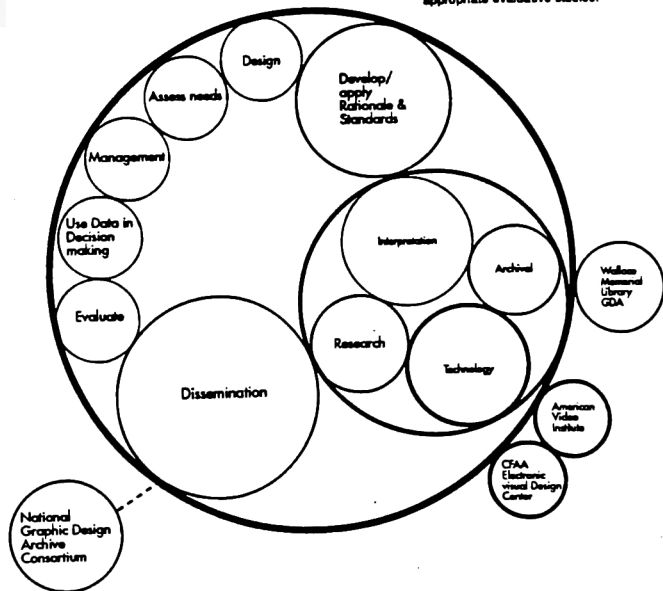
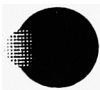




Fig. 11.4

Final Posters

### **Center for Graphic Design History**

**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.**

### **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 Consortium provides for greater networking and development**

### **Technology**

**RIT is an excellent location for the application of state-of-the-art tools for the design of new educational programs.**

### **Archival**

**The preservation of artifacts of graphic design history is a high priority. Our experience with the Lester Beall and Alvin Lustig 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 and publications, classroom projects, exhibits and conferences.**



## 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 index 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.

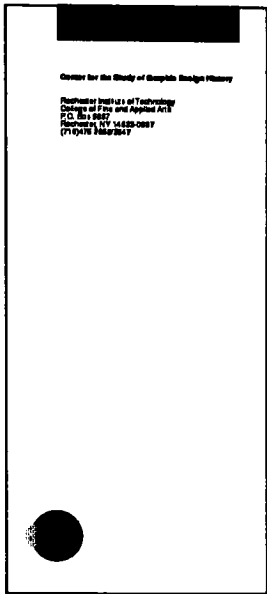




Fig.12.1

Earliest example of the brochure using the large undeveloped version of the chart.

Cover -  
using the basic  
stationary format



Center for the Study of Graphic Design History  
Rensselaer Institute of Technology  
College of Fine and Applied Arts  
P.O. Box 1067  
Rensselaer, NY 12150-0867  
(716) 437-2617

Center for the Study of Graphic Design History

In 1988, Professor E. Roger Bingham of the Graphic Design Department in the College of Fine and Applied Arts began a project of the archival preservation of graphic design works. This was undertaken because of the inevitable loss of original print of design work due to the lack of financial resources in the space to maintain them.

Within a short time this archive received hundreds of original graphic designs by Alvin Louis (1915-1983). Donated by his widow, Elaine Louis Cohen, these included original photographs and print of materials dating from the 1920s and 1940s. Subsequent donations of material have later been added representing the works of W.H. van Dyke, W.H. Burks, Lester K. Born, Charles Cohen, Alvin Brodwin, Dr. M.F. Aghe, and Bradford Thompson. Currently, 34,000 of these designers' images are safely stored on laser disc.

While preservation is an important goal, the main mission of the Center is educational. To provide on any reasonable level that can be utilized on existing equipment available on all college and university campuses.

Using Hypercard software, the archive runs on an Apple computer system. It is currently working on a finding guide offering a glossary, bibliography, subject classification, linkages and a printed capacity for both text and images. It is not only designed to preserve but allows cataloging and easy access through computer terminals.

As a part of the state's important educational objective, other related purposes will be included:

**ARCHIVAL PRESERVATION**  
Rensselaer Institute of Technology has recently completed a major digital campaign which included a major expansion of the Wallace Memorial Library. Provision has been made to this facility for special collections and archives. Current collections and new additions will be housed in this new area.

**INTERDISCIPLINARY PROJECTS**  
This would include creating exhibits and publications on graphic design history.

**RESEARCH**  
Preparing monographs on leading American and other designers as the information is gathered and analyzed.

**TECHNOLOGICAL APPLICATION**  
Further refinement of Computer applications and video upgrading of collections.

When it Comes

**INFORMATION DISSEMINATION**  
Further expansion of a national network to expand the base of collections and information on graphic design.

**EDUCATIONAL PURPOSES**  
Broadening the overall history of graphic design and documenting the trends, ideas, and contributions of those who have had an impact on the profession.

Rensselaer Institute of Technology is in a unique position to house the Graphic Design History Center. In addition to having a leading college of Fine and Applied Arts and open to an expanded Wallace Memorial Library, RIT also has a nationally known college of Graphic Arts and Photography, the American Video Institute, a School of Computer Science and Technology, and the newly created center for Imaging Studies.

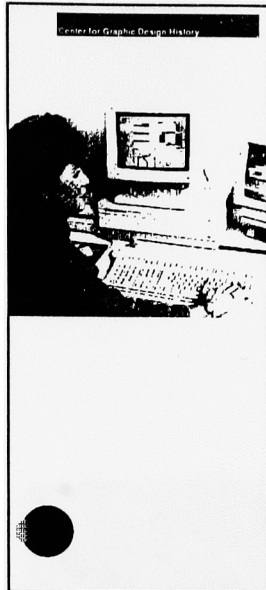
The project is ambitious and when completed will involve an investment of over \$2 million. The National Endowment for the Arts has provided a modest grant support for what has been achieved. However, the support of private foundations, individual benefactors from graphic design and graphic design education, collectors, and other donors will be required to make this Center a reality.

R. Roger Bingham  
Professor of Graphic Design  
Rensselaer Institute of Technology  
Rensselaer, New York 12150



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 collections onto videodisc, in collaboration with the American Video Institute.

**Center for Graphic Design History**

In 1988 IBM sponsored the first symposium on the history of graphic design. Its faculty have been widely honored to research and interpret an interdisciplinary, for example, major scholarly articles and books on pioneering designers such as William Addison Dwiggins, Alvin Karpis, Will Smith, and Alvin Karpis. IBM has explored the complete works of American pioneer poster artist (1900-1930) and is using it as the study collection for its unique "Graphic Design Archive" project which involves combining the computer and libraries to create an interactive design museum on the history of graphic design. An extensive ongoing documented on project is resulting in a series of video lectures about graphic designers of the past and present. Students and faculty benefit from having these resources at their disposal, to address and receive new under development which will use these unique materials.

The IBM Graphic Design History Center will build upon and extend innovative work accomplished thus far. It is seen as a series of interrelated programmatic activities about the history of graphic design. While its overall mission is educational, additional functions will include scholarly research and publications in collaboration with the William Howard Taft Library and Special Collections, interactive projects such as exhibits and publications, research work leading to monographs or planning historical designs such as letter head and slide books, technological applications (including the development of the Graphic Design Archive with American Video Institute), and the development of information opportunities in digitized Graphic Design Archive materials and appropriate educational studies.

**A proposed Center for Graphic Design History**

The center will be located with a series of interrelated programmatic activities about the history of graphic design.

Support for the IBM Center for Graphic Design History has been enthusiastic. A prominent graphic designer said, "The project has great significance for students and scholars alike." The president of a national design education association wrote "IBM's work benefits others in design programs around the country and serves as a research model for those interested in adding to the developing body of knowledge in our relatively young discipline." A design educator at a major university of research has written "The result of twentieth-century graphic design is so present and available to us, regardless, accessible manner; this project will go very far in revealing that situation." An IBM administrator said "The project of having materials readily available for researchers and students is particularly exciting now when there is a long overdue and profound interest in the history of graphic design." An American scholar in the history of graphic design said "It is vital that the accomplishments in this area be preserved and scholarly study be encouraged for education today and scholarship tomorrow."

Buckner Institute of Technology is in a unique position to house the Center for Graphic Design History; in addition to having a leading College of Fine and Applied Arts and space in an expanded William Howard Taft Library IBM also has a nationally known College of Graphic Arts and Photography, the American Video Institute, School of Computer Science and Technology, and the newly created Center for Learning Science.

The new center will encourage interactive programming with other disciplines such as art history, sociology, art administration, exhibit design and art education as well as technology-oriented areas such as electronic learning, interactive media design, information technology, image processing and textual and technology.

The city of Buckner provides additional resources in housing (Buckner Hall and Tower), unique resources such as the International Museum of Photography of the George Eastman House, the Howard Chandler Christy and the Margaret Woodbury Strong Museum.

The project is available and when completed will involve an investment of over \$3 million. The National Endowment for the Arts has provided modest grant support of public facilities, including housing from graphic design and graphic design education, collection, and other needs will be required to make the Center a reality.

For further information contact:

**James L. Bennett, Ph.D.**  
 Director of Planned Giving  
 Buckner Institute of Technology  
 Box 1007  
 Buckner NY 14416-1074  
 (716) 672-2013

**Center for the Study of Graphic Design History**

The RT Graphic Design History Center will build upon and extend intensive work accomplished thus far. It is seen as a true center of interrelated programmatic activities about the history of graphic design. While its general mission is educational, additional functions will include archival/preservation of collections-for collections in collaboration with the Wallace Memorial Library's Archives 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 applications (including the development of the Graphic Design Archive with American Video Institute), dissemination of information (participation in the national archival consortium) and appropriate evaluative studies.

In 1983 RT sponsored the first symposium on the history of graphic design. Its faculty have been actively involved in research and interpretation contributing, for example, major scholarly articles and books on pioneering designers such as William Golden, Alamy Brodovitch, Will Burton, and Alvin Lustig. RT has acquired the complete archive of another American pioneer Lester Beall (1903-1969) and is using it as the study collection for its unique "Graphic Design Archive" project which involves combining the computer and laserdisc to create an interactive desk-top archive of the history of graphic design. An extensive ongoing documentation project is resulting in a library of video interviews about graphic designers of the past and present. Students are benefiting daily from having these resources at their disposal. New courses are under development which will use these unique resources.

A proposed Center for Graphic Design History

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Fig. 12.4

Various stages in the development of the cover for the brochure

Center for the Study of Graphic Design History

Department of Architecture  
College of Arts and Architecture  
PO Box 357000  
Seattle, WA 98195-3000  
(206) 534-3333



Center for the Study of Graphic Design History  
Department of Architecture  
College of Arts and Architecture  
PO Box 357000  
Seattle, WA 98195-3000  
(206) 534-3333



Center for Graphic Design History



Department of Architecture  
College of Arts and Architecture  
PO Box 357000  
Seattle, WA 98195-3000  
(206) 534-3333



17.617 ZE  
?



Center for Graphic Design History



Center for Graphic Design History



Center for Graphic Design History  
Department of Architecture

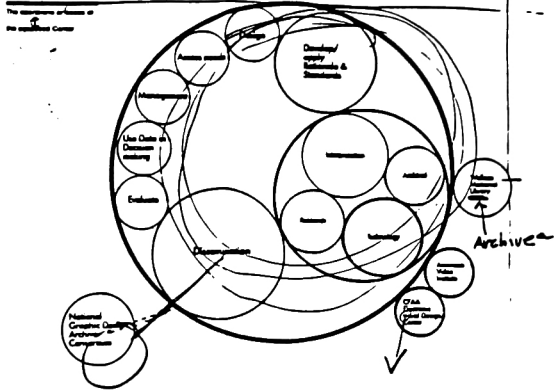




Fig.12.5

Final stages in the development of the brochure





The Center is a national and international organization... For further information contact...

James L. Johnson, Director  
Pratt Institute, 300 10th Avenue  
Brooklyn, NY 11214-1274  
(718) 478-8012



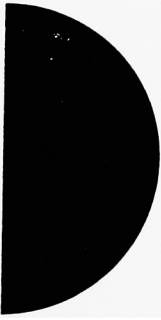
46

In 1983, the Pratt Institute has been... The Center for Graphic Design History...

The Pratt Graphic Design History... The Center for Graphic Design History... A design center at a major university...



The Center for Graphic Design History... The Center for Graphic Design History...

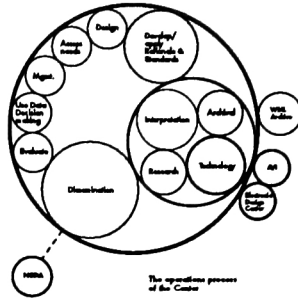
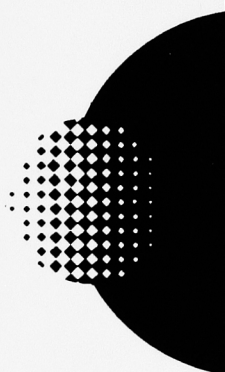


The Center for Graphic Design History... The Center for Graphic Design History...



Fig.12.6

Final layout of the brochure



The new book, *Design: Its Mind and Growth*, is a book that should interest you and fascinate you. The printed book is available at the book store for \$29.95. **"THE DESIGN HISTORY"**

It is likely from **AD&A** Number 4, July 1983



For further information contact:

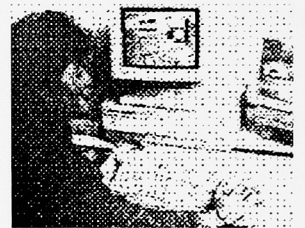
James L. Tansner, Ed.D.  
Rochester Institute of Technology  
Box 0887  
Rochester NY 14614-1274  
(716) 475-2012

In 1983 RIT sponsored the first symposium on the history of graphic design. Since then the faculty have been actively involved in research and interpretation contributing, for example, major scholarly articles and books on pioneering designers such as William Golden, Alexey Brodovitch, Will Burtin, and Alvin Lustig. RIT has acquired the complete archive of American designer Lester Beall (1903-1969) and is using it as the study collection for its "Graphic Design Archive." This unique project involves combining the computer and laserdisc to create an interactive desktop museum on the history of graphic design. An extensive ongoing documentation project is resulting in a series of video interviews about graphic designers of the past and present. Students and faculty benefit daily from having these resources at their disposal. New courses are under development which will use these materials.

The RIT Graphic Design History Center will build upon and extend the innovative work accomplished thus far. It is a center of interrelated programmatic activities about the history of graphic design. While its overall mission is educational, additional functions will include archival/preservation of collections (in collaboration with the Wallace Memorial Library's Archive and Special Collections), interpretive projects (such as exhibits and publications), research work (leading to monographs on pioneering American designers Lester Beall and Alvin Lustig), technological application (contributing to the development of the Graphic Design Archive with American Video Institute), dissemination of information (participation in the National Graphic Design Archive Consortium) and appropriate evaluative studies.

Support for the Center has been enthusiastic. A prominent graphic designer said, "the project has great significance for students and scholars alike." The president of a national design education association wrote "RIT's work benefits others in design programs around the country and serves as a research model for those interested in adding to the developing body of knowledge in our relatively young discipline." A design curator at a major American art museum has written "The record of twentieth-century graphic design is at present not available in an organized, accessible manner; this project will go very far in rectifying that situation." An arts administrator adds "The prospect of having materials readily available for researchers and students is particularly exciting now when there is a long overdue and profound interest in the history of graphic design." An American scholar of the history of graphic design said "It is vital that the accomplishments in this most ephemeral but culturally vital discipline be preserved for education today and scholarship tomorrow."

Rochester Institute of Technology is in a unique position to support a Center for Graphic Design History. In addition to having a leading College of Fine and Applied Arts, and space in an expanded Wallace Memorial Library, RIT also has a nationally known College of Graphic Arts and Photography, the American Video Institute, School of Computer Science and Technology, and the newly created Center for Imaging Science.



The new center will encourage interactive programming with other disciplines such as art history, museology, arts administration, exhibit design and art education as well as technology-oriented areas such as electronic imaging, interactive media design, information technology, image permanence and instructional technology. The city of Rochester provides additional resources in imaging (Eastman Kodak and Xerox) and world class museums such as the International Museum of Photography at the George Eastman House, the Memorial Art Gallery and the Margaret Woodbury Strong Museum.

The project is ambitious and when completed will involve an investment of over \$2 million. The National Endowment for the Arts has provided grant support for projects. Private foundations and industries benefiting from graphic design and graphic design education, collectors, and other friends will be required to make this center a reality.

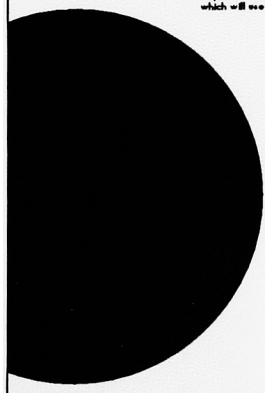
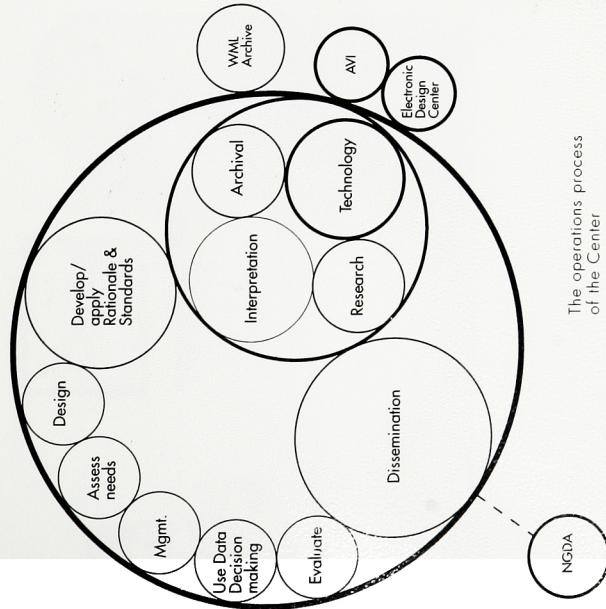




Fig.12.7

Final printed brochure



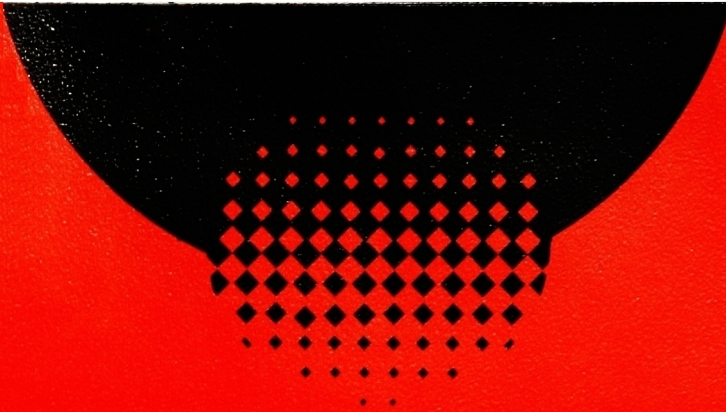
The operations process  
of the Center

"The new book demands the new writer.  
Ink stand and goosequill are dead.  
The printed sheet transcends space and time.  
The printed sheet, the infinity of the book  
must be transcended. "THE ELECTRO LIBRARY"

El Lisitzky  
from MERZ  
Number 4, July 1923

For further information contact:

James L. Tennant, Ed.D.  
Rochester Institute of Technology  
Box 9887  
Rochester NY 14614 - 1274  
(716) 475 - 5012





## **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.

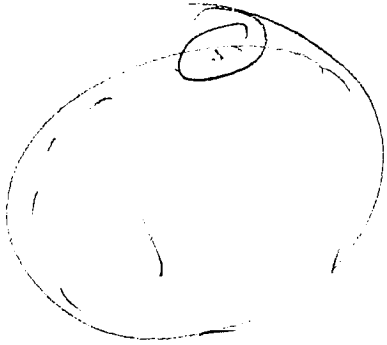
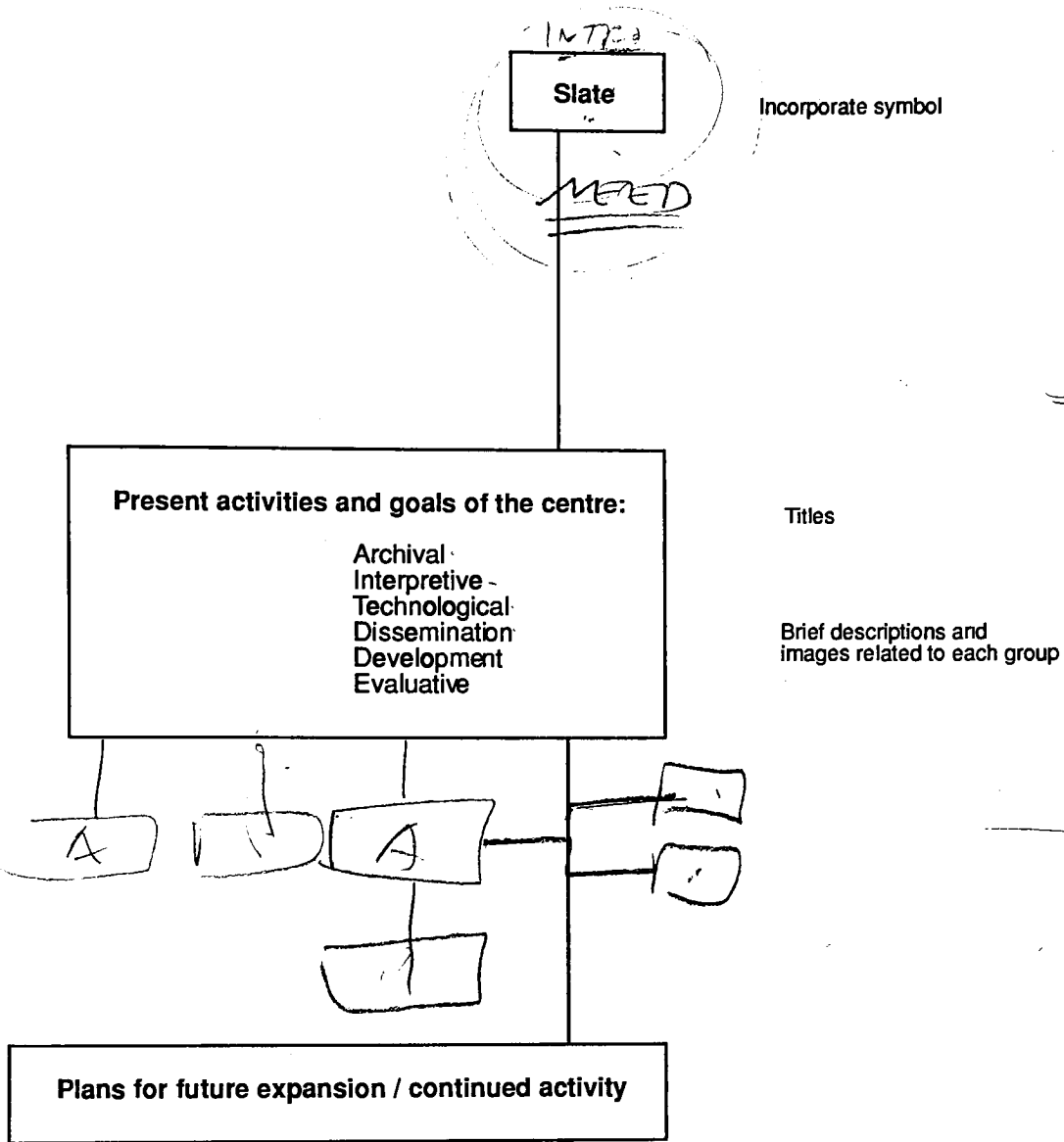
Portions of the animation were downloaded at separate times during the production as I had to check the flow of the segments as they played together. Even so, due to the number of changes made after each viewing, it was necessary to re-tape the entire sequence and do a final edit before laying on the 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



SLATE

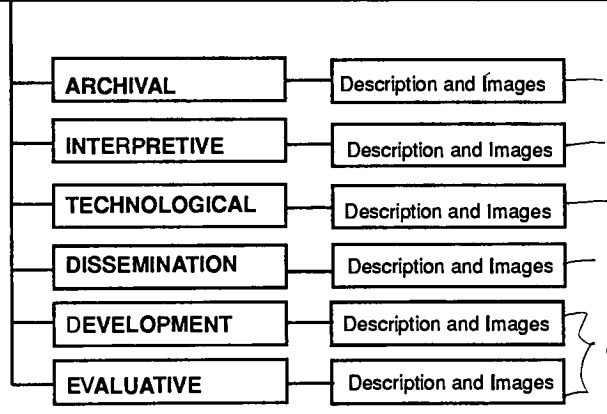
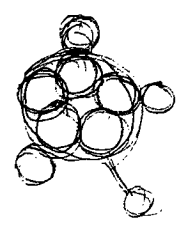
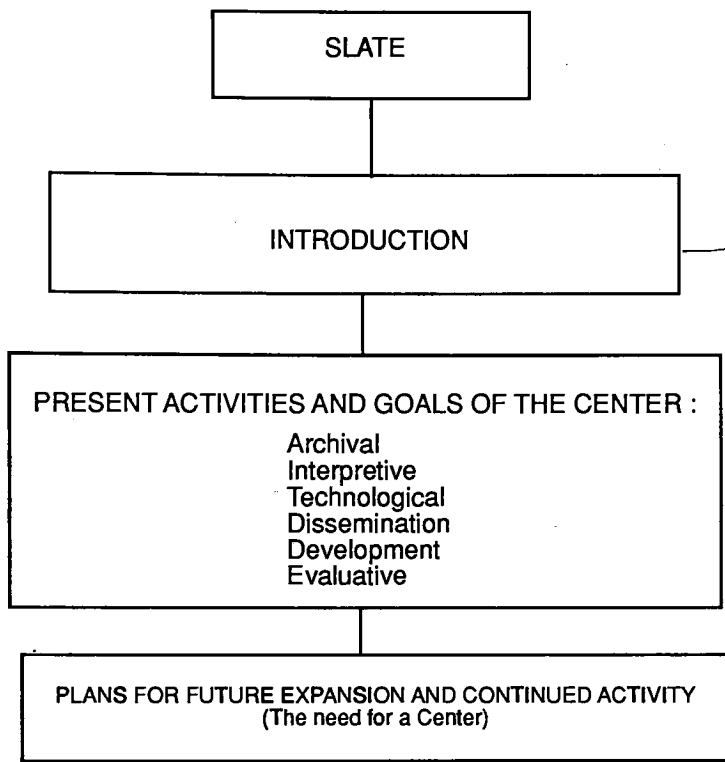
INTRODUCTION  
(The need for a Center)

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

- ARCHIVAL
- INTERPRETIVE
- TECHNOLOGICAL
- DISSEMINATION
- DEVELOPMENT
- EVALUATIVE

*a center*  
PLANS FOR FUTURE EXPANSION AND CONTINUED ACTIVITY

*Summary*

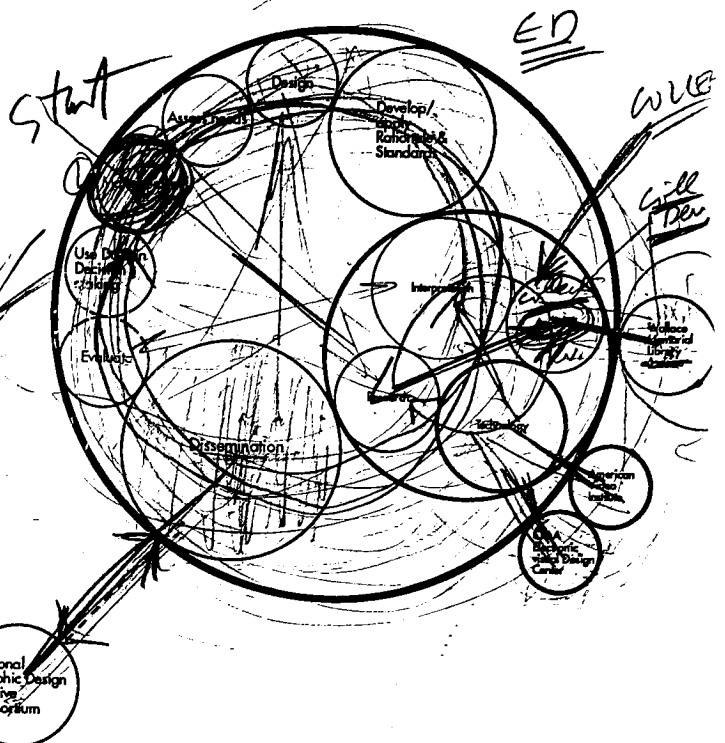


???

*Management operations*

SHORT CAPSULES OF ANIMATION WITH INFORMATION PROVIDED AS TYPE/VOICE-OVER

7 Audi:



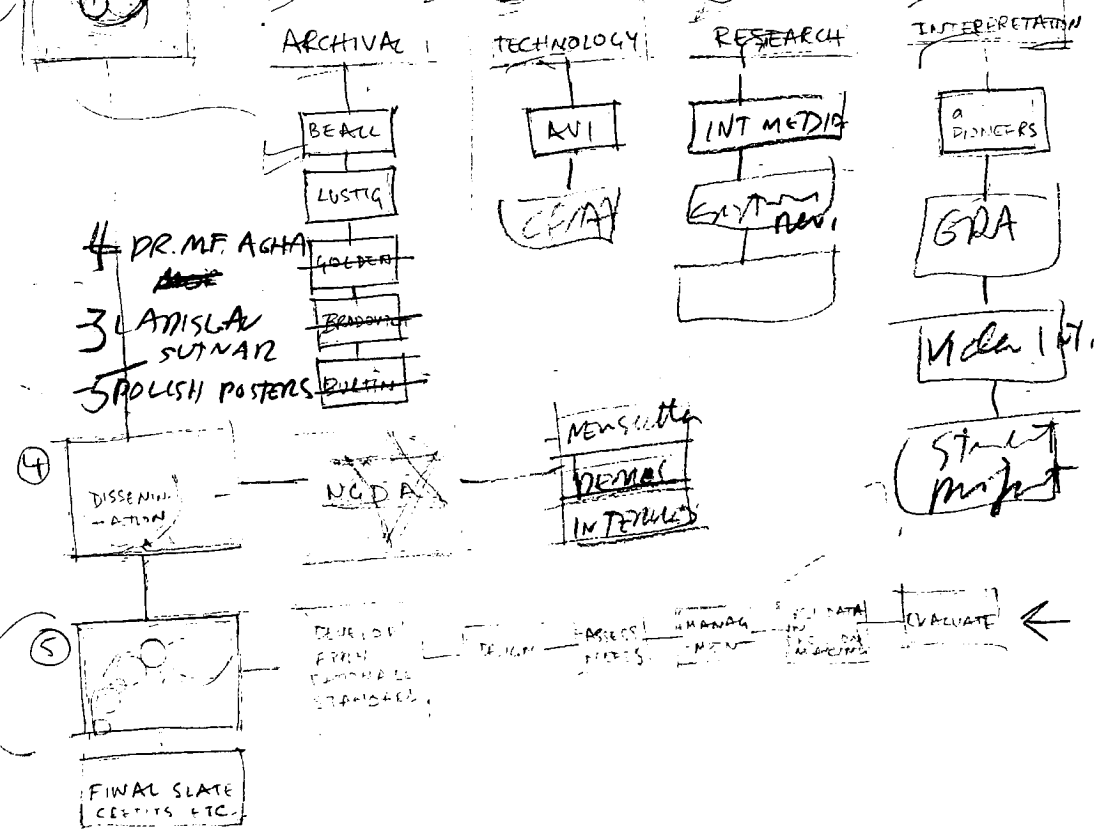
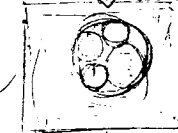
OPENING SLATE



CHART



BREAKDOWN



?



Animation Flow-chart 1.2

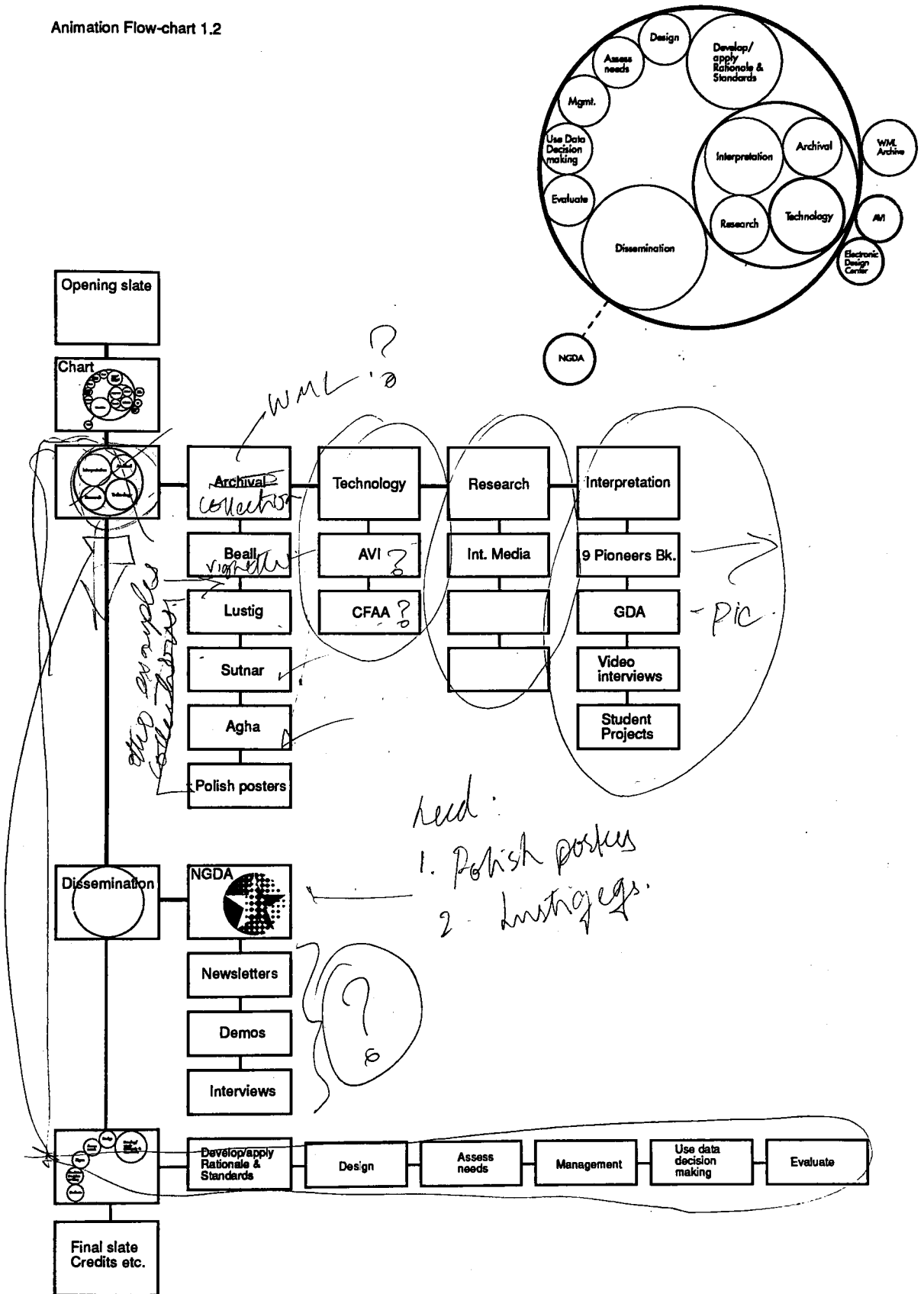
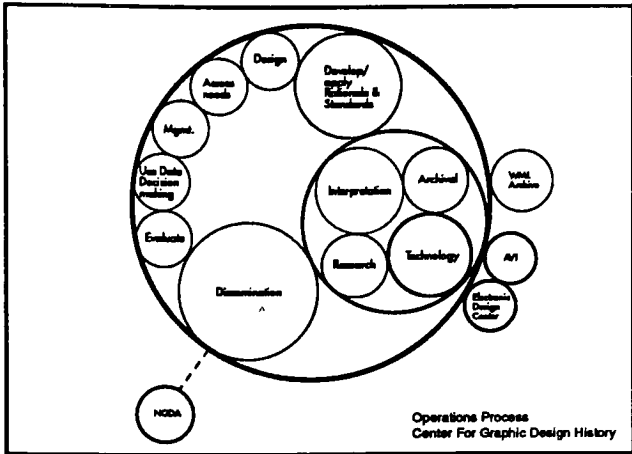


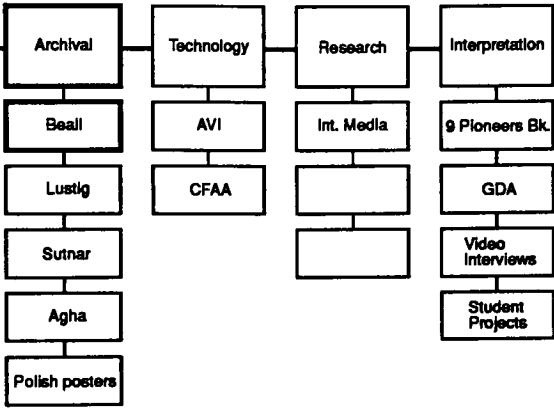
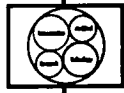
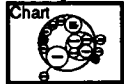


Fig.13.6

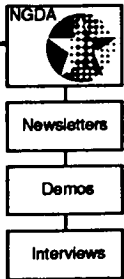
Final flow chart



Opening slate



Dissemination



Final slate Credits etc.

Animation Flow-chart 1.2

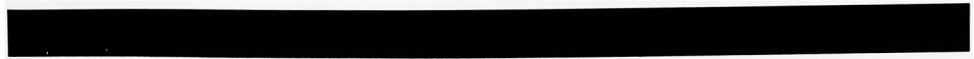
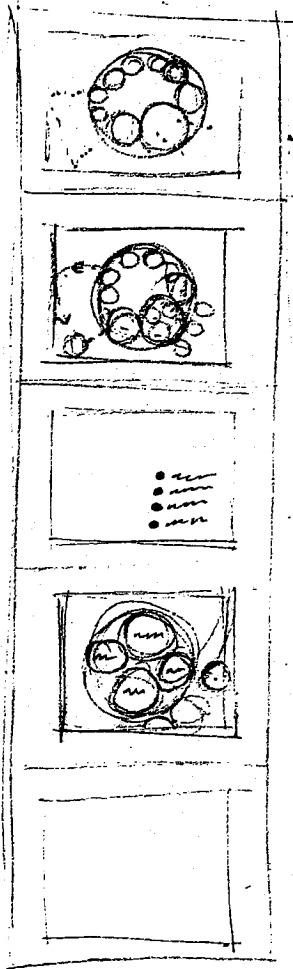


Fig.13.7

Sketch for the Introduction sequence



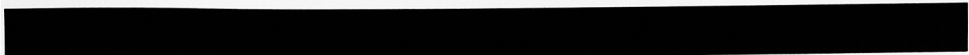
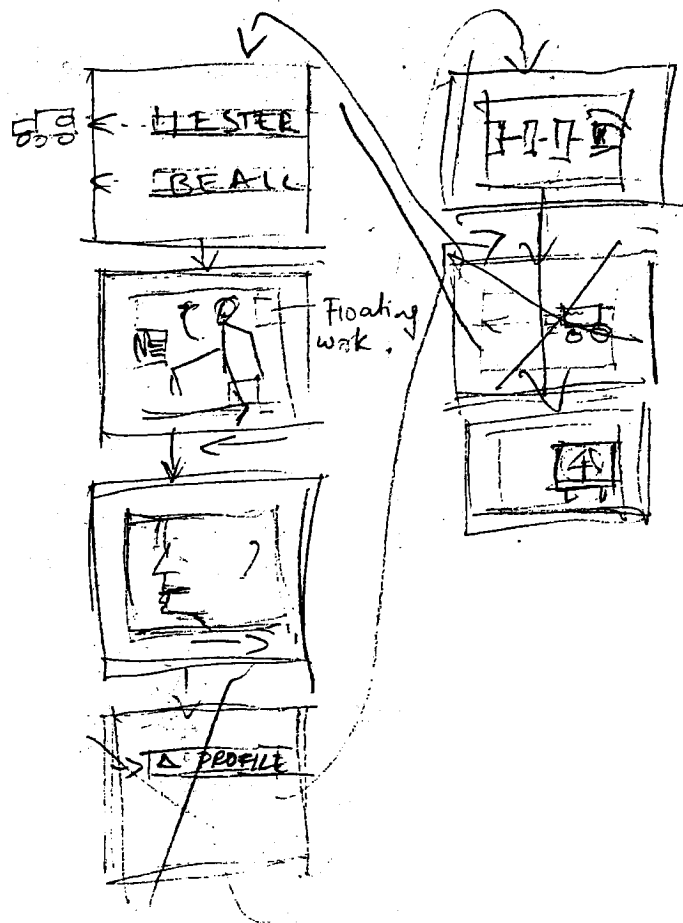


Fig.13.8 and 13.9

Sketches for the Lester Beall sequence



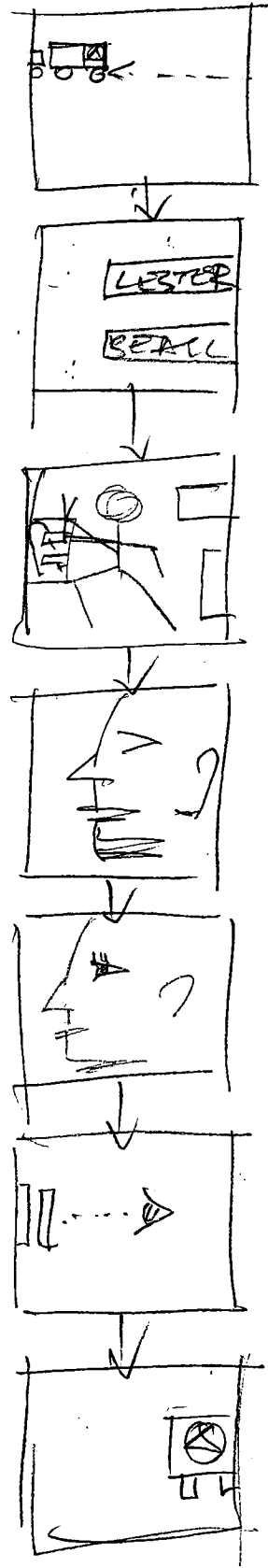






Fig.13.10

Sketch for the Dissemination sequence

NGDA

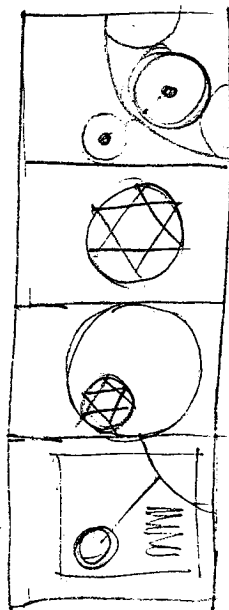
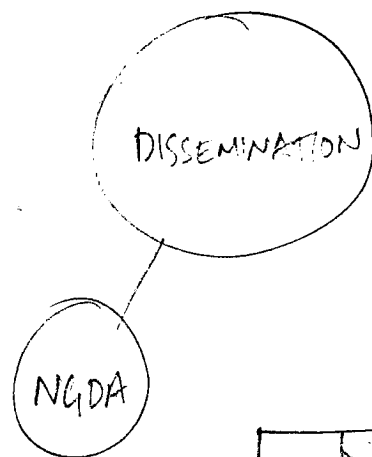
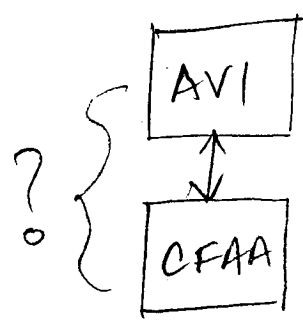
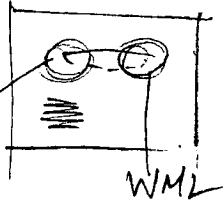
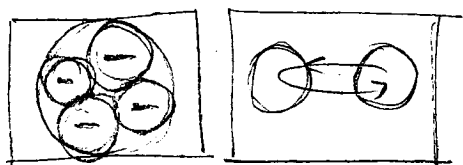
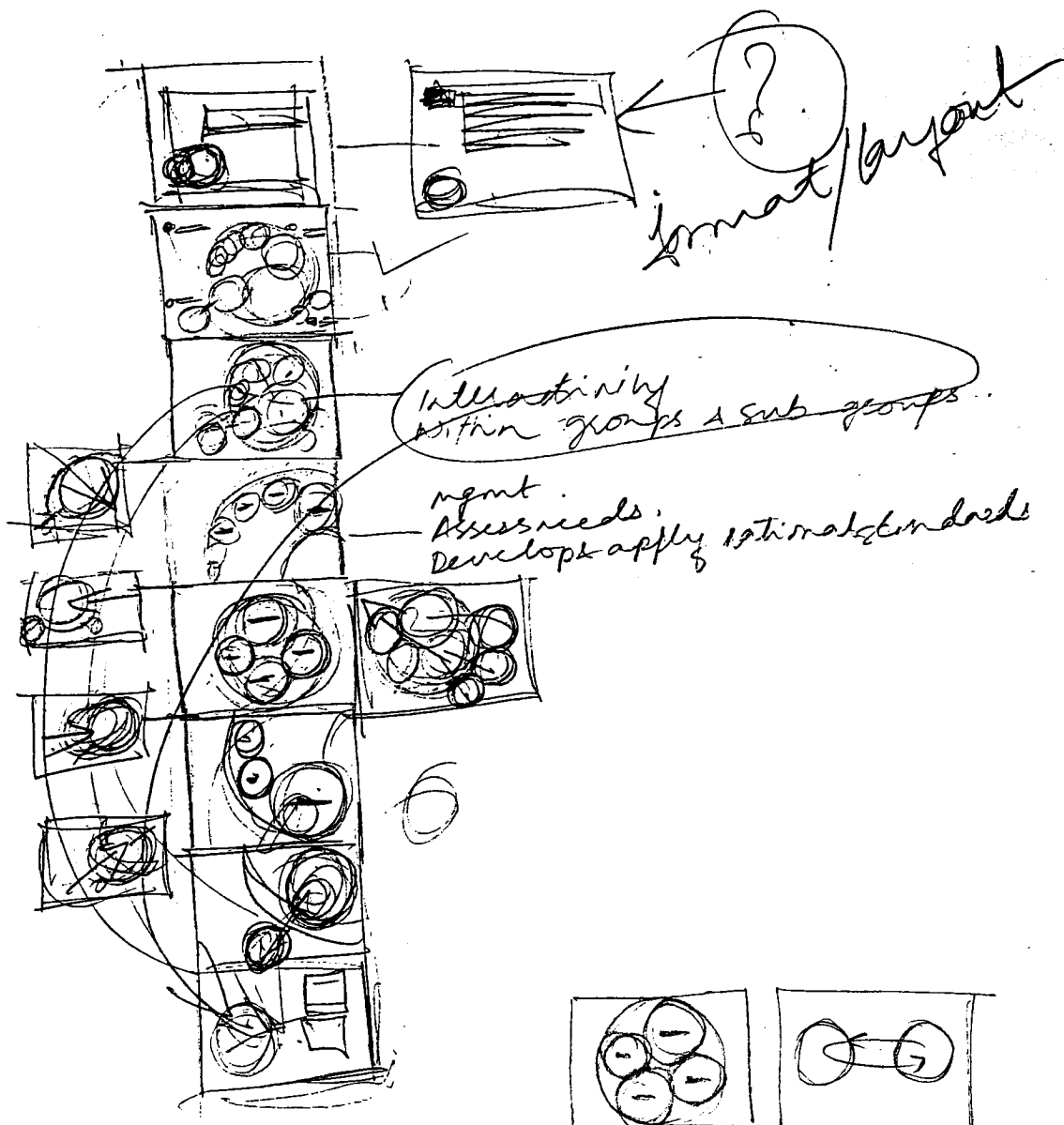


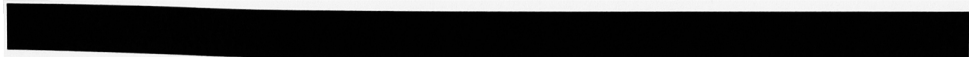


Fig.13.11

Sketches for the restructuring of the Introduction sequence



- ① NQDA Logo - Animation
- ② Bring Interactive Chart into Animation (Big) chart.



**Fig.13.12**

**Final planning stages of the animation**

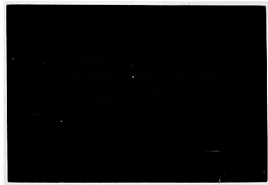
## VIDEOTAPE :

- PART 1. with Identity mark - Too FAST
- 'CENTER' Text - Too fast
- Operations Process - Cut at edges
- Sutra - [also bring edges in more]  
Rectangle sequence still too slow.
- Beall - increase speed in the beginning and near 'PM' cover
- Agha - Add Date .  
[\* more txt]
- Dissemination - Add section of early chart.



Slides 1 to 19

Images from the final animation, taken from the computer.



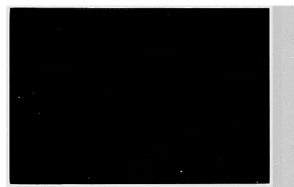
1. Opening Slate



4. Lester Beall



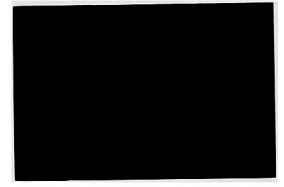
8. Sutnar



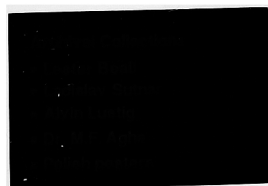
2. Operations process  
- Collections



5. Lester Beall



9. Sutnar



3. Archival Collections



6. Lester Beall



10. Sutnar



7. Lester Beall

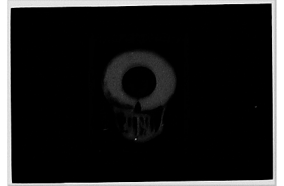


11. Sutnar





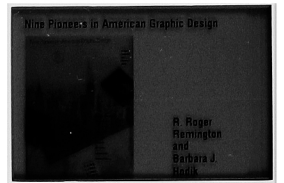
12. M.F. Agha



16. Polish Posters



13. M.F. Agha



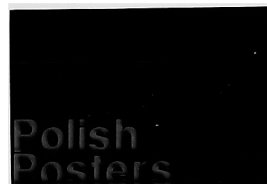
17. Interpretation -  
9 pioneers bk.



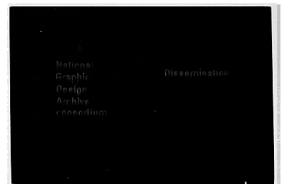
14. M.F. Agha



18. Research -  
Corporate Identity




15. Polish Posters



19. Dissemination




## 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.



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