

Rochester Institute of Technology

a Thesis Submitted to the Faculty of
the College of Imaging Arts and Science
in Candidacy for
the Degree of
Master of Fine Arts

AN EDUCATIONAL EXHIBIT OF

TWO GRAPHIC DESIGNERS

WILLIAM GOLDEN **WILL BURTIN**

by
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To Beatrice and Herbert

PREFACE

My thesis project, a Retrospective Exhibit of two pioneers in graphic design, was displayed in February of 1986. At the time, the professional work of William Golden and Will Burtin was on loan to Rochester Institute of Technology. Because of unforeseen personal circumstances, the thesis report was not written until 1997. In addition to my notes, photographs and promotional pieces from 1986, recreating the events and sequence of the thesis project was possible because William Golden's and Will Burtin's professional graphic design work is part of a permanent collection at Rochester Institute of Technology archives at the Wallace Memorial Library. The thesis project was a bridge to the acquisition of their work for the College. Having access to the original exhibit materials was enormously helpful in documenting the 1986 exhibit.

In addition, I would like to thank my Advisor's for their support and encouragement in completing my thesis.

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A Retrospective Exhibit of Two Graphic Designers

The Retrospective Exhibit, a thesis project, documented the professional graphic design work of two pioneers in the industry, Will Burtin and William Golden. William Golden was Art Director of CBS (Columbia Broadcasting System) Television and creator of the CBS 'eye'. Will Burtin was an exhibition designer, a graphic designer and a lecturer.

The thesis project was an educational display that reflected the historical graphic design accomplishments of both men. Numerous trade ads from Golden's work at CBS highlighted his expansive corporate identification program. Golden created a multimedia promotion unlike any prior to its development. Television was a new medium that gave Golden the opportunity to reach an audience like no designer before him. He combined image and message to achieve a simple layout. Golden was one of the first designers to create a corporate identification promotion utilizing print, radio and television. Golden used artists with little commercial or design experience. His advertisements broadcast on television and radio carried the CBS brand recognition worldwide.

Will Burtin brought to life an invisible world of cells, atoms and science. His work for Upjohn Pharmaceutical Company was a highlight at the retrospective exhibit. On display were a combination of his printed promotional design works and photographs of his exhibit models from 'the Brain' and 'the Cell'. The thesis project illustrated his ability to translate complex information into understandable and innovative visual images. His exhibits traveled the world and showcased images never seen before.

How the Thesis Project Originated

The thesis project originated when Professor R. Roger Remington visited Cipe Pineles at her home in New York City for his book, Nine Pioneers of American Graphic Design. Cipe Pineles, a graphic designer for Condé Nast publications was married to both men. She married William Golden in 1941. Eighteen years later in 1959, William Golden died suddenly of heart failure. In 1961 she wed their friend, Will Burtin. Eleven years of marriage were cut short by Will's death in 1972.

Roger suggested Cipe Pineles loan Rochester Institute of Technology the professional design work of both men, thereby, enabling the potential for a thesis project. Crates shipped from Cipe Pineles' home to Rochester Institute of Technology held the graphic design accomplishments of the two designers.

The Retrospective Exhibit Work Process

A list of tasks that were necessary for the exhibit to open on schedule was compiled. Due to the complex, time consuming nature of exhibit preparation, the tasks were divided into three logical categories. The first was the designers and their work. The second was exhibit and its installation. The third was exhibit promotion. The three categories of work process and their sequential tasks were documented on a schedule indicating a date of completion. The three major work processes were worked in parallel to ensure all necessary tasks would be finished for the opening.

(see 7-1)

Future Applications

Because the thesis project was a historical documentation of two important figures in graphic design, the exhibit lends itself to future educational exhibitions. The two pioneers both took on new mediums and subjects which expanded the role of graphic designers. Will Burtin explored the visual translation of emerging scientific advances. Golden broke new ground by utilizing radio and television to further the recognition of a major American corporation into a world recognized industry. As communication channels continue to evolve, future generations of graphic designers can benefit from seeing the unique roles William Golden and Will Burtin played in shaping communication in their era.

William Golden & the CBS 'eye'

William Golden started his career in California where he worked as a photoengraver and lithographer. Golden lacked any significant formal education. A brief stint in his youth at a vocational school for photoengraving and lithography launched his career path. After a few years of working in the printing industry he moved to the advertising department of *Los Angeles Examiner* newspaper. There he was exposed to the communication process of each respective business.

In the early 1930s he moved to New York City and was employed by the promotion department of *Journal - American* as an Art Director. In 1937 he was hired by M.F. Agha, Art Director of Condé Nast Publications. M. F. Agha put Golden in charge of *House and Garden* magazine. After three years of directing the magazine's layout and design, Golden left Condé Nast Publications and joined the new and innovative CBS Radio Network.

Golden took a leave of absence from his job at CBS in 1943 to join the army during World War Two. His talent put him in the role as Art Director of Army training manuals. Later he was transferred to Europe for the Army's Education and Information Division.

He returned to CBS in 1946 as Creative Director. Shortly after in 1951 Golden was promoted to Creative Art Director of Advertising and Sales Promotion for CBS Television Network. It was during the next nine years that Golden would build a corporate identification program for CBS that is still with us 40 years after his death. Golden created a massive promotion for CBS television with print and television ads that were unified by the CBS logo and graphic standards that Golden created.

The CBS 'eye' marked a change in the role of trademarks or logos as a means for corporations to get their product identified quickly and worldwide. Prior to the early fifties, television was non-existent and radio had recently gone from an entertainment medium to an informational medium. The advent of the war had changed how people viewed the world. Viewers could now hear and see events and locations they had only been able to see in print prior to that.

The CBS logo was a signature mark that tied television, print and radio to its parent company. Golden increased viewer recognition of the CBS brand as the leader of news, cultural events and entertainment programming throughout the world.

The 'eye' was intended to be a temporary symbol. But Frank Stanton, President of CBS saw the 'eye' as an opportunity to consistently reinforce the CBS brand, building their audience while separating CBS from the competition. The symbol combined an eye and a camera aperture.

"It was originally conceived as a symbol in motion. It consisted of several concentric 'eyes'. The camera dollyed in to reveal the 'pupil' as an iris diaphragm shutter which clicked open to show the network identification and clicked shut."¹

At the height of his career, Golden at age forty eight, died leaving behind a massive corporate identification legacy. Much of his work for CBS television was on display at the retrospective exhibit.

Will Burtin & Scientific Promotion

Will Burtin was a designer educated at Werkshule, Cologne, Germany. Reluctant to be a part of the Nazi promotion office Burtin and his wife immigrated to the United States in 1938. They moved to New York City in 1939 where Burtin became an instructor of graphic design at Pratt Institute.

Like Golden, Burtin was involved in the American war effort. From 1943 to 1945 he produced training manuals and exhibitions for the Office of Strategic Services and the United States Army Corps. He designed gunnery manuals used to educate soldiers about complex technology and equipment. Burtin educated himself on the equipment, translating it graphically for concise understanding.

In 1945 Burtin became art director of *Fortune* magazine. The magazine showcased innovative visual design solutions to the cover, as well as to maps, charts and graphs.

¹ Golden, Cipe Pineles, Kurt Weils, and Robert Strynsky, *The Visual Craft of William Golden*, (New York, NY: George Braziller, Inc., 1962) 153.

In 1949 he established the Will Burtin Studio. Through 1970, Burtin maintained a variety of clients including Upjohn Pharmaceutical Company, Union Carbide, Eastman Kodak, IBM, Mead Paper and the Smithsonian Institute.

Burtin is recognized for his exhibition models and visual interpretations of complex scientific information. He is especially noted for the work he did for Upjohn Pharmaceutical Company, where he created a model representing a human cell in 1958. The exhibit was a structure of a cell enlarged one million times that demonstrated visually the invisible functions of a cell. The public could walk around and inside it. With its success, other exhibits which revealed scientific function followed. They included the brain, the chromosome and the atom. His exhibitions traveled the globe and brought to life a world never seen before. Also for Upjohn, Burtin designed *Scope*, a journal for physicians which featured important advances in science.

The thesis exhibit focused primarily on Burtin's work for Upjohn Pharmaceutical Company. The work at the retrospective exhibit represented the breadth of design categories Burtin preferred. Included in the show were magazine designs, program brochure designs and exhibition design examples.

A Look at the Designers Work

Crates arrived at Rochester Institute of Technology in August 1985 from Cipe Pineles' home. They were filled with print samples and photographs of the work of William Golden and Will Burtin. The cases contained the professional accomplishments of both designers. All the contents were separated and organized by individual designer.

All the designers' work that was of exhibition quality was cataloged. Pieces that were damaged were omitted. A list of what would be displayed in the exhibition was created. (see 7 - 2) The pieces selected for exhibition were cleaned, mounted and matted. A small adhesive sticker was attached to the back of the items. The stickers were numbered to coordinate with the exhibition catalogue number.

William Golden's work consisted primarily of trade ads, newspaper ads and promotional souvenirs. All of the work had been formerly displayed at an exhibition, the "Visual Craft of William Golden". Many of the pieces also appear in the book The Visual Craft of William Golden. The pieces had been laminated with a heavy mylar acetate and were in good condition. Some of the laminates were scratched, but nothing distracted from their exhibition quality.

Will Burtin's work was a combination of promotional print pieces, a series of display panels from an AIGA exhibit and photographs documenting 'the Cell' and 'the Brain'. His printed materials arrived unmounted with duplicate copies. The AIGA presentation panels were in excellent condition. Photographs of 'the Cell' and 'the Brain' were double matted and needed only to be shrink wrapped to protect their finish. His promotional printed pieces were also shrink wrapped. The duplicate copies of the promotional pieces were reviewed and opened to specific spreads that highlighted design elements that unified the layouts such as typestyle, type size and color on the cover and inside spread.

THE EXHIBIT AND INSTALLATION

Establishing a Date and Location

Because the exhibit was designed to educate and increase the awareness of the two designers, The Bevier Gallery at Rochester Institute of Technology was chosen as the location due to its excellent accessibility for students, faculty and alumni. The date for the exhibit was set in September of 1985 and established as Monday, February 10 through Monday, March the 2, 1986. The five months in between the booking date and the exhibition date allowed for the work processes to be completed.

Analyzing the Exhibit Space

Part of planning the exhibit and the installation included understanding how guests would view the possible placement of the work. Several walks through the gallery were necessary to look at the display space, exhibition panels and track lighting. A floor plan was created to illustrate where the exhibition panels would be placed and where the designers work would be mounted. (see 7- 3)

The gallery entrance displayed photographs of William Golden and Will Burtin. Biographies that highlighted their life and career mounted next to them. (see 7- 4.1)

Because the exhibition space needed to accommodate two designers work, careful consideration was given to the placement of each piece to avoid possible confusion about who designed what. Therefore, directly behind their photographs displayed in the front Golden's work was grouped in the center of the exhibit space. Panels were placed parallel and perpendicular to each other to reveal more of Golden's work as a person walked behind and around the entrance of the exhibit. (see 7- 4.2 and 7- 4.3)

Burtin's work included a series of panels from a previous exhibit. In order for the panels to be viewed sequentially and in their original configuration, the panels were mounted around the perimeter of the gallery. A hallway effect was created parallel to the back wall to highlight detail photographs of Burtin's exhibit models which he had created for Upjohn. All of Burtin's printed brochures, magazines, posters and pamphlets were mounted on the wall to the right. His work surrounded the exhibit. (see 7- 4.4, 7- 4.5 and 7- 4.6)

Mounting the Work

All the pieces selected for exhibition were placed on the floor below where they would be mounted on a display panel. To visually unify the exhibit pieces, a string was stretched level across the display walls to horizontally align the top edge of the work. Small strips of precut mat board were used to measure a regular space interval between each mounted work. Minor adjustments were made in location of pieces while hanging. Two students helped to move and mount the show.

The Exhibit Opens

Monday, February 10, all was ready. Opening night, Tuesday, February 11, 7:30 PM. Cipe Pineles our star was unable to fly in due to snow in New York City. But in her place Carol Fripp, her adopted daughter with Will Burtin, was at the show unveiling.

Wednesday, February 11, Cipe Pineles arrived for a in depth interview which was held in the gallery. Her humor and anecdotes revealed more about the designers, bringing to life the works that surrounded her. (see 7- 5) Cipe Pineles discussed the similarities between the two designers. Both designers worked tirelessly on perfection. Both designers had uncompromising ideas of how their work should look. She also discussed long term relationships that William Golden developed with his vendors. She compared how differently the men had been educated and trained. Golden was educated through various work experiences and brief vocational training. Burtin had formal education at a prestigious school in Germany and was well known before he immigrated to the United States.

THE EXHIBIT PROMOTION

Promotion Goal

The goal was to increase awareness of students, faculty and alumni about William Golden's and Will Burtin's contributions to the history of graphic design. By viewing their professional design work one could begin to understand the scope of William Golden's CBS promotions and the unique design achievements of Will Burtin. The exhibit also contributed to a better understanding of the different types of clients and projects a graphic designer may encounter in one's career. The exhibit of 70 CBS print promotions by Golden demonstrated the volume of work a designer might create for a single corporation. Burtin's work exemplified the diversity of work that a designer may produce for a corporation. By exhibiting his photographs of scientific models, his magazine covers and spreads from brochures and pamphlets, the display demonstrated the breadth of work a designer may create for a corporation.

Promotion Objective

The promotion objective was to encourage students, faculty and alumni to attend a historical exhibit that documented the design achievements of two pioneers in the graphic design industry.

Promotion Strategy

A poster was designed to reach the students on campus. It was mounted and shown near entrances or on bill boards inside buildings on the campus. To reach such individuals as alumni or special guests who were not on campus, an invitation was designed to coordinate with the poster. (see 7- 6) The invitation was also delivered to the students mailboxes in the School for the Arts and Design in an effort to reinforce the exhibit dates and the opening date.

Conceptual development for the design of the poster and the invitation began by reviewing the goals. To reach the intended audience, biographical information needed to be combined with images that best exemplified the designer's achievements. Careful consideration was given to balancing both information and image to create awareness and stimulate interest.

Promotion Execution

For William Golden, the 'eye' was combined with three trade ads that reinforced Golden's utilization of photography, illustration, and symbols. For Burtin, a *Scope* masthead and cover illustration from Vision 65 were combined with details of his exhibit pieces 'the cell' and 'the brain'. The selected images were arranged to balance the picture plane while successfully integrating the complicated images. Major axis' from the selected images were aligned to create a unified composition. Generous white space was inserted between the mini-compositions created of each designers work. The white space separated the work visually and allowed the viewer to comfortably see the complex images within the composition.

After refining the composition a mechanical for reproduction and printing was created. Type and paper were specified. Printing deadlines were arranged with the school of printing. A print dummy with color indication was submitted with the mechanical. A week later a blue line was approved and a few days later posters arrived with invitations folded and ready to ship.

The Project Strengths

The strengths of the thesis project were many. First was having the original professional design work of William Golden and Will Burtin available to show.

Second was that the retrospective exhibit helped to further develop a professional relationship between Professor R. Roger Remington and Cipe Pineles which ultimately lead to the addition of William Golden's, Will Burtin's and Cipe Pineles' professional work to the permanent collection of the Archives at Rochester Institute of Technology's Wallace Library.

The sheer number of pieces by William Golden reinforced the depth of CBS marketing and promotion initiative. It allowed viewers to see Golden's use of the CBS 'eye' in print applications from the early to late 1950s versus the 1985 television execution. The work showed Golden's innovative design solutions incorporating illustration or photography with type. The exhibit demonstrated the depth and breadth of CBS brand promotion. It also allowed viewers to see the similarities in Golden's design of type, image and color.

The diversity of Will Burtin's exhibition pieces expanded the understanding of what a designer's job might be. Will Burtin's interest in science and the arts was evident in the print promotion pieces and the photographs of his scientific models. Printed samples of magazines, pamphlets and brochures allowed viewers to see the similarities of treatment Burtin utilized for type, color and image.

In addition, the interview with Cipe Pineles was a strength. (see 7- 5) Her stories about the two designers work, education and personal lives informed the audience about details that did not exist in 1986. Little biographical documentation about either designer had been written. Cipe Pinele's would point to individual pieces on the exhibit floor to discuss a behind the scene story. For example, she discussed Golden's relationship with Paul Strand and how they hopped from roof top to roof top in New York City to get just the right photo shot for a trade ad.

Ideas for Improvement

Looking back after the exhibit, I believe several additions or adjustments could have been made to further enhance the success of the exhibit.

The exhibit would have benefited by including a video clip of Golden's logo as it was originally conceived demonstrating the opening and the closing of the iris in the 'eye'. Also a video clip of Burtin's 'brain' exhibit would have furthered viewers understanding of the 'brain' photographs.

More time could have been spent sorting the work. Originally sorted by designer it might have been of greater interest to have it sorted chronologically to explain the evolution of the designers promotions. Or in the case of William Golden, to have it sorted by the illustrators or photographers he hired. For example, all the trade ads, newspaper ads and promotion souvenirs which Feliks Topolski drew the illustrations for could have been mounted on a single exhibition panel thereby highlighting the long term relationship Golden developed with his vendors.

A fact sheet summarizing the accomplishments of both designers with specific information about individual exhibit pieces could have been generated and distributed to faculty to inform their students in a walk through the gallery.

And for those who were unable to attend Cipe Pineles' interview, highlights could have been edited for a continuous loop video to play during the exhibit to further understanding of the viewers about the designers and their work. (see 7 - 5)

The design of the poster and invitation could have been improved with the addition of color. (see 7- 6) Use of color would have attracted greater attention from viewers. Color also could have reinforced the designers work. If created again, I would design a three color version with black and two PMS colors to match the indigo blue of Golden's work and the vermilion red pervasive in Burtin's work.

Future Applications for the Exhibit

Because of the historical and educational nature of the designer's work, it could be used again for future exhibits. There are a multitude of possibilities for the exhibit. For example, the exhibit could incorporate some of the improvements mentioned earlier and be repeated in the Beaver Gallery every 4 to 6 years to reach new design and art students. With both designers deceased, their work will not change nor will the significance of their contributions to design. The exhibit could be designed to travel throughout the country to Universities that are also interested in graphic design history.

Lastly, an electronic version could be created for CD-ROM distribution or the internet. A web site could be created for on line users who could download, view and print information about the designer's and their work.

CONCLUSION

The retrospective exhibit of William Golden and Will Burtin was an educational, historical design project. The thesis project produced three outcomes.

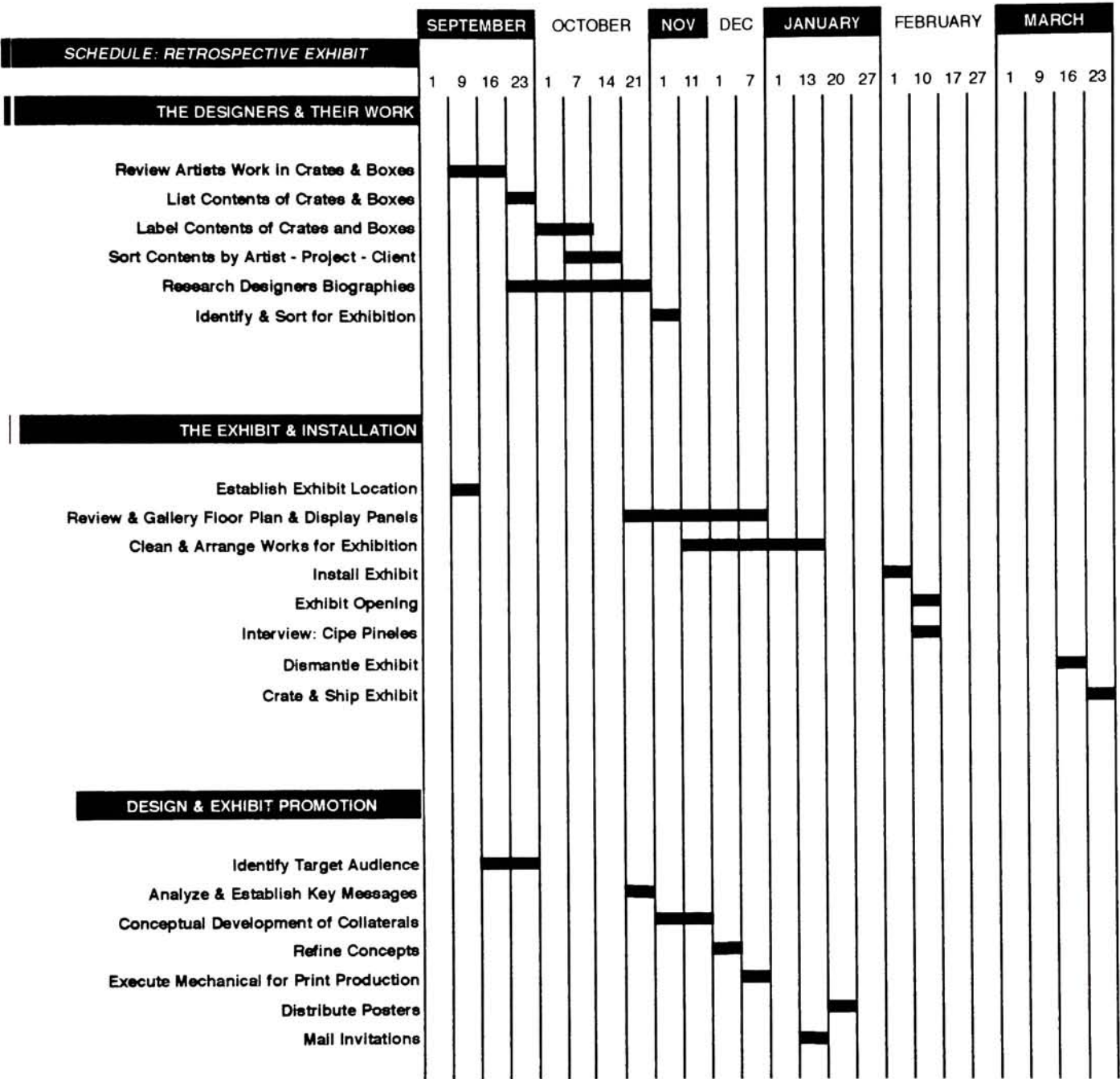
The first was students, faculty and alumni who attended the exhibit are more aware of who the designer's are and what their professional contributions were to graphic design history. William Golden's work expanded our understanding of corporate identification elevating the use of a symbol to an integral part of a company's image. Will Burtin's work showed how complex information could be simplified to create interest in subjects one may not have understood without his visual translation.

Secondly, the thesis project contributed to the acquisition of William Golden's, Will Burtin's and Cipe Pineles' professional design work to the Rochester Institute of Technology Archives.

The third outcome of the thesis project was the documentation of the exhibit work process which is valuable for future exhibits of William Golden's, Will Burtin's or any other designer.

In the future, whether the exhibit is mounted in a gallery or distributed via the internet the work of William Golden and Will Burtin is a legacy in the expanding history of graphic design.

- 7- 1 Exhibit Work Process Schedule
- 7- 2 List of Exhibition Pieces
- 7- 3 Exhibition Panels Layout
- 7- 4 Photographs of Exhibit
- 7- 5 Transcript of Cipe Pineles' Video Interview
- 7- 6 Exhibit Poster and Invitation



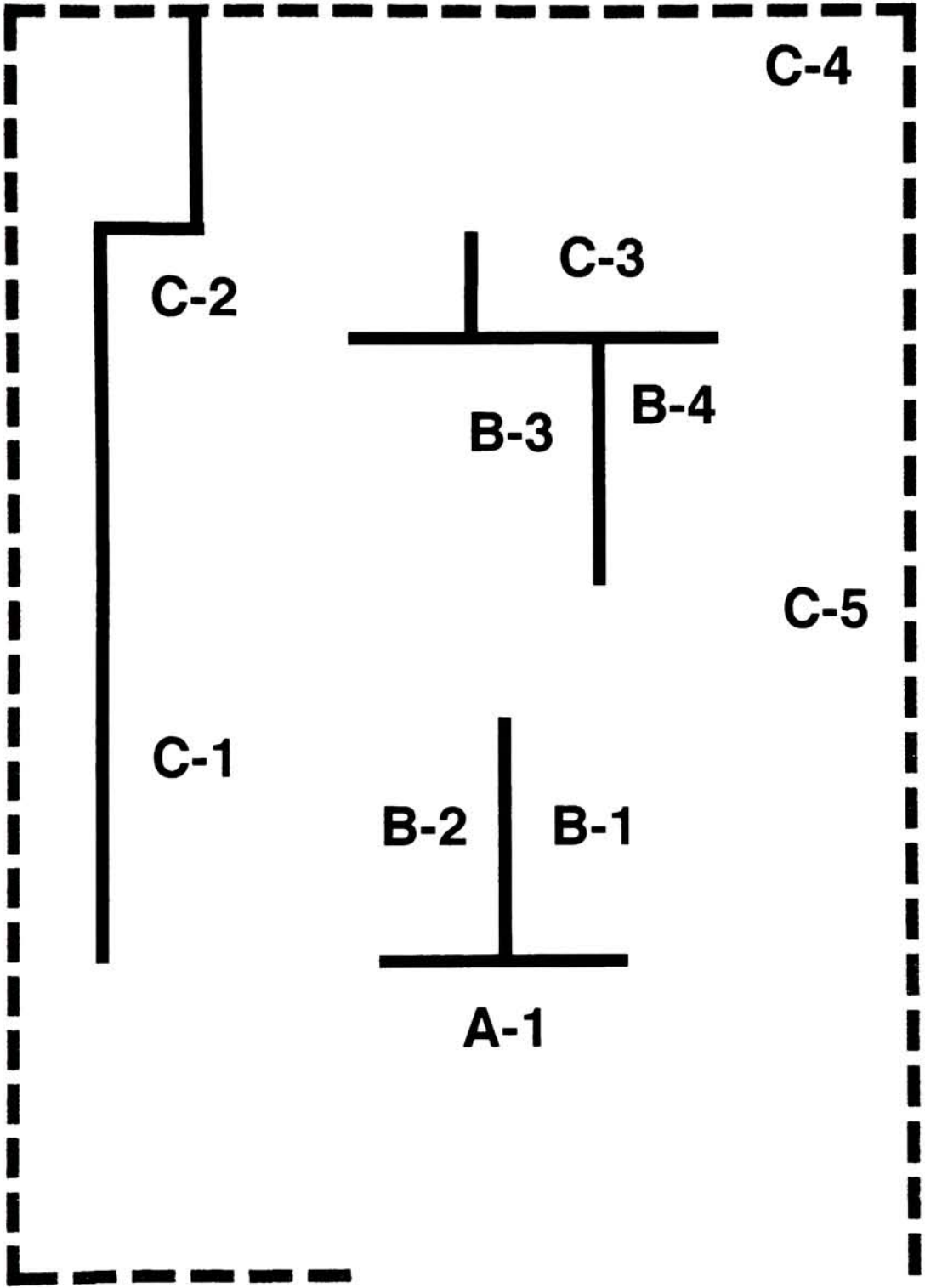
William Golden

1. Tonight On TV2
2. Swing into Spring
3. Queens Coronation
4. CBS Envelope
5. News CBS: Letterhead
6. Trade News: Letterhead
7. The Death of Manolete
8. Child's Drawing
9. CBS Reports
10. Captain Kangaroo
11. Housewives Television
12. Kaleidoscope Iris
13. A Conversation With Dr. J Oppenheimer
14. How to Get Them Into the Store?
15. The Nativity
16. KMOX TV
17. From Coast to Coast
18. The Son of Man
19. Who Stands in Front of Your Store?
20. All America has Heard Him
21. CBS Desk Diary
22. The magic Built in
23. Of All the Devices Men Have Used
24. The Sign of Good Television
25. The Radio Says it is Going to Rain
26. It is Now Tomorrow
27. Power to Communicate
- 28.- 30. Radio...Most Versatile Entertainer of All
31. Man of the Century
32. A-C: There's More to Florida!
33. CBS
34. This Little Piggy
35. The Voice that Sells

36. After You....
37. 2 = 1
38. Target
39. Edward Murrow
40. The Coronation of Pope John XXII
41. Sure TV is Amazing
42. Edward Murrow
43. Today the Coronation
44. Of Course We Are Pleased
45. Khrushchevs 3rd Visit
46. Televisions Big Brother
47. What's Steel Doing?
48. Television Turns on its Power
49. The Egg & CBS & You
50. The Secret Life of Danny Kaye
51. It's Even Bigger Than
52. Johnson's Whole Ball of Wax
53. 36-24-36-62,000,000
54. The Empty Studio
55. Omnibus
56. Four Light Bulbs
57. Wooden Signs
58. Fear Begins at Forty
59. Weather Vane: The Morning Show
60. The Morning Show
61. See CBS
62. See CBS
63. Trade Ad: Show Boat
64. Woman!
65. The Blue Convention
66. The Blue Convention
67. Coronation Souvenir
68. Coronation Souvenir
69. Coronation Souvenir
70. The Sound of Your Life
71. And It's Practical Too!

Will Burtin

1. Think
2. Invitations & Program Guides
 - Heredity & Beyond
 - AGI: Posters
 - The Gene in Action
 - This is the Lincoln Center Fund
3. Scope Monograph on Cytology: The Cell
4. Terapia Brochure for Laboratories
5. Genes in Action
6. Orinase: 5 years of Oral Anti diabetes Therapy
 - A Scope Monograph
7. The Israel Museum
8. Vision 65: Program
9. Visual Aspects of Science
10. Journal of Research & Development Magazine
11. Journal of Research & Development Magazine
12. Vision 67: Survival & Growth Program
13. Scope Magazine Cover
14. A Moment at a Concert
15. Upjohn Annual Reports 1967, 1968, 1969
16. Stathmore Paper Promotion Brochure
17. Out of the Serum and Into the Bone
18. Scope Magazine: Louis Pasteur Bacterial Research
19. Scope Magazine: Cover
20. Vision 67: Poster and Pamphlet
21. - 35. Photographs of 'The Cell' Exhibit
36. - 50. Photographs of 'The Brain' Exhibit
50. - 85. AIGA Exhibit Panels



Bevier Gallery
Exhibition Panels Layout
(Not to Scale)

7-3.1



**A-1
Gallery
Entrance
Exhibit
Panels**



**B-1
Exhibit
Panels of
William
Golden's
Design
Work**



**B-2
Exhibit
Panels of
William
Golden's
Design
Work**



**B-3
Exhibit
Panels of
William
Golden's
Design
Work**



**B-4
Exhibit
Panels of
William
Golden's
Design
Work**



**C-1
Exhibit
Panels of
Will
Burtin's
Design
Work**



**C-2
Exhibit
Panels of
Will
Burtin's
Design
Work**



**C-3
Exhibit
Panels of
Will
Burtin's
Design
Work**



**C-4
Exhibit
Panels of
Will
Burtin's
Design
Work**



**C-5
Exhibit
Panels of
Will
Burtin's
Design
Work**

Roger:

The format is going to be just questions from you—and Cipe will respond. If you — I'll direct the questions to her. I'll repeat the questions so we'll get it on tape—and she can respond — and we will go that way. I hope we can go for about an hour here. We hope that you will feel very free to ask her any questions that may come to mind with any of the work that is around here. So you ready to go Steve? I feel like John Carson. Steve give me a sign we are rolling or what ?

On the occasion of this retrospective exhibit of the graphic design work of Will Burtin and William Golden we are very fortunate to have Cipe Burtin with us to talk about the work and to talk about the pioneers of design. I'd like to welcome you to Rochester. We appreciate you coming through the storm and all the problems in New York. We are very appreciative of the special effort you have made not only in coming but in allowing us to have this work and to see it for a time. It is very special to us. Since I am moderating today, I will start out with the first question. Cipe maybe you could tell us a little bit about your own back ground and your connections with Will Golden and Will Burtin.

Cipe:

The connection is that I was married to — Bill and I were married for twenty years and after I was widowed Will and I were married. I got a very good post graduate course from both. Their work and their approach to the work was very different. As you can undoubtedly see by looking at the exhibition. Will very early on — that by having a major client like Upjohn, he was forced into interpreting scientific knowledge into graphic design, which — a very broad area of work that had a very abstract and modern look to it. The brochures that he did and the exhibit that accompanied them. His brochures were mainly catalogs for exhibits. One of the first exhibits that Will did was on the cell. And that went — that was shown first of all in New York and then it was shown in a number of cities including Europe.

Then finally, it was brought to the Science Museum in Chicago. And one of the disadvantages of exhibits is that they are not built to last forever. The Science Museum hoped to rescue the exhibit so that it could be there permanently. But that was a

tremendous expense. There was no one there to raise that much money. But we do have a very good record of it.

Will did this exhibition by himself for a brief and small exhibit that AIGA ran. And — luckily when Roger came to talk to me about both men, I happened to have their work in crates, ready to be shipped to Rochester. They had been traveling around to many exhibits.

Bill got his start at what some one refereed to as the Tiffany of places for designers at CBS. It was -- I think.

Bill and CBS invented a promotion that could go beyond being published in the newspaper one day and then gone forever. If you are doing advertisements that appear — as you see there — with the television lights (Cipe Pineles identified a advertisement from the exhibit displayed behind her.) Many of these advertisements were first seen in *Variety* and then they would be printed one or two other places.

But -- Bill, also initiated a number of books that CBS then sent out as promotion pieces.

The time, when broadcasting — even radio, was thought of as the medium for fun relaxation and mystery shows. Unhappily, war broke out shortly after radio got installed as a permanent part of our lives. And, there were the events in Europe and in London that were more dramatic then any dramatic show that they could dream up. So Ed Murrow's talks from London were the first to shock the world into hearing what was happening on the various fronts in Europe.

The variety of work was tremendous and at one point or another Bill was asked to develop a symbol for on the air television. It was just when television began to come in — and he made the design for this eye, which you can see displayed every. Where this is a kind of double eye. (Cipe Pineles identified an advertisement from the exhibit displayed behind her.) And in reading about it — by one of the journals, how he came up with the symbol—Bill thought that he would be designing a symbol for every season. That this was the 1940 something year. But it -- CBS found that they want to hold on to it.

I think that was one of the very first times when companies began to feel that — after the symbol was invented — that they needed a symbol too. And of course, when you

have on air television — a symbol is only as good as the public get knows and understand it as a symbol of. But television being what was perfect place such a mark.

Years later NBC spent an really an awful lot of money, I think it came to millions to develop a symbol of their own. Do you any of you know or remember what it is? (Cipe Pineles addressed the audience) It is very infrequently shown. But it was an N, a stylized capital N. And just about that time they were going to announce it to the world, a small station on Nebraska came up with the same symbol. The same stylization, so — that never really took.

Did Carol speak about the show last night? (Cipe Pineles asks Professor R. Roger Remington about her daughter, Carol Fripp.)

Roger:

No, she didn't speak to the students

Cipe:

Didn't right.

Roger:

Just a few students were there

Cipe:

That's an awful long answer Roger.

Roger:

That's okay. That's a — I think a good starter. At this point I will open up questions to you people. Bonnie.

Roger:

The question is, did you work with each of your husbands?

Cipe:

No I didn't. Mainly because, by the time I got married, I got married quite late, I was 28 or something — I had already worked as a graphic designer myself. A number of years on publications — so at that time, I was sort of useless to Bill who needed an assistant. I was not right for the job. So, I just continued working along in quite different lines — but, in graphic design.

And Will — wouldn't even let me touch one of his things because, he was so strict and he was very great typographer. In fact, his first job was setting type in Germany where he was apprenticed when he was thirteen years old to a typographic shop. So, that had no great appeal to me because I liked using a lot of types. And I kept making posters in which I boasted that I used 8 different type faces. And Will liked to use just one type face. So I did not work with him.

Once, Will let me — to do a brochure, or at least help him with a brochure. And I did the brochure and Will had written copy for it — and Will had a tendency to write copy that was three times as long as you could get on the page. So I invited an editor friend of mine to cut all the copy down. Then Will read every page that my super editor — she was no little girl! She was an experienced editor of *Seventeen* magazine and she was an expert at editing. And she would take a manuscript and just put the phrases of the words not needed in what do you call those, brackets. Then Will would okay it. We would get it set and cut and he'd say he wants to just take a look at it and see if something important got left. And when it came back to us, it was just like the first copy that we gave. So -- we gave up!

Roger:

Another question? Sammy.

The question dealt with the importance of Will Burtin as an immigrant to the United States and his contribution to graphic design.

Cipe:

An other immigrants?

Bill was completely a product of American teaching, he didn't even learn graphic design. He just got a job with *Journal American* or some newspaper like that and worked in the promotion department.

But Will was well known in this country. Well before he got here. He had practiced design in Cologne, Germany. He was a graduate of one of the most excellent Cologne art schools. We had seen his work in *Graphis*... by the time Will got here.

There were a good many graphic designers in this country. Like Lester Beall — who had not been specially trained abroad. I think Lester did spend sometime abroad. Can you think of anybody? (Cipe Pineles addressed the audience.) I'm trying to think who among those at the time when Will came. Do you have anyone in mind?

Sammy:
Brodoitch

Cipe:
Brodoitch right.

Sammy:
About the same time?

Cipe:
Any time!

Sammy:
All right.

Cipe:
That's a lot.
I know a little bit about most of the names that you mention.

Cipe:
Herbert Bayer was a designer of type in Germany for a numbers of years before he came to this country. When he came -- shortly after he came — the paper, the Container Corporation of America, retained him as a designer. And he was very strong and great knowledge he had to bring to this country. Much much later Leo Lionni came — considerably later.

To get back to Will for a minute. Shortly after Will come to this country from Germany, we were at war with Germany and he left Germany because he was married in Germany

to a Jewish wife. And they just went hiking to the Alps with root sacks and never came back. It was plain that Will could not stay in Germany with Hilda. Then when he came here. He came here just in time to join the Army. Because of his special training and because he had just come here, they put him into special services. So the first job he did were for the Army.

One of the first job was a training manual for gunners. So they would know how to release the bombs to hit certain targets. It was a very technical, very specialized — good looking brochure. Some of the other names you mentioned besides Leo Lionni. Sutnar? Who were some of the first that you mentioned?

Yes -- Herbert Matter. Who? Erik Niche. I knew him. I don't remember where he came from but Herbert Matter had also a very glorious well known past. He had done posters for ski places for many years.

Roger:

The question deals with the immigrant designers that came over and made their contributions more through education than practice in the field. Maybe one such person was Joseph Albers.

Cipe:

Right and Joseph Albers taught at Yale? I think shortly after Will came to this country he was asked by Pratt Institute to take a class. All of the men mentioned — all of the people mentioned were teaching. Leo Lionni as far as I remember was and I know him very well, we are for many years good friends, Leo was... in Philadelphia. And he got most of his training in Philadelphia.

Will was in the army for a number of years doing manuals. Mr. Noose found him. One of the Army graphic design places and invited him to come to *Fortune* magazine as a designer — there to redo *Fortune*. He went and stayed for quite a long time — 3 or 4 years before he decided to be on his own.

Roger:

So you feel the impact of these immigrant designers upon the Americana scene was a tremendous impact.

Cipe:

Yes it was. You remember a small magazine called *PM*? At first it was called *AD*.

Roger:

Yes — this was put out by Dr. Leslie in the composing room.

Cipe:

Right, Right. Yes I just got a notice, did you?

Roger:

Yes — A hundred years old.

Cipe:

Nice picture of Dr. Leslie, a hundred years, he loves that.

I'm sorry I missed that party. And Dr. Leslie put out a little magazine in which everyone got written up.

Roger:

Dr. Leslie was also as I understand it, a very important focal point for many of these immigrant designers because he would find them work when he came over here and he would show their work in his gallery.

Cipe:

Right, right.

I want to say a word about my first important job. At first, I had an unimportant job, meaning the work was interesting, but I never got paid! So luckily, I was offered the job just about then for some window displays I had made out of shoe boxes by Mr. Condé Nast and he said I should come up and see the Condé Nast Art Director M.F. Agha.

He was Turkish/Russian art director who had gotten a great deal of training in an agency both in Berlin and Paris. And I showed up to Dr. Agha's for my interview he looked at my portfolio and he said "Who sleeps with cats?" I didn't know who slept with cats? And Agha said, "Mrs. Cats your hired." So, I got a job there and it was a very good place. Not only was Agha very wonderful to work for — and witty.

But I was at first sitting in his office because they could not find a place for me. I stayed there for at least a year and by then I had heard all the gossip. When I was moved into the large art department, the bull pen, I was no longer privy to all the inside stuff I used to know. It was quite a let down.

But there we had lots of luxurious time, I would be given a project without time limits, I was sometimes given six photographs and asked to make an arrangement of these six photographs on a double page for lets say, *Vogue*. We had sheets of type already set; different sizes of Bodoni Book for lets say for body copy -- but also caps set, a great many, and Bodoni Bold, Bodoni Extra Bold, Ultra Bodoni. There was a cabinet with all of the sheets. We also had a Photostat room, and you could order as many Photostats as you wanted. I wasn't given a time schedule— I don't mean that I was specially privileged. Others were doing the same things. It was a laboratory to find out what special effects, what impact could you make with these 6 photographs on 2 pages. And you were supposed to really research it. You didn't — you had — you showed Agha 6 or 8 versions of the same double page spread.

And I had found out that ordering photo stats and then waiting for them and then ordering another set and then waiting for them and still a third, a fourth, fifth set and sixth took too long. I would lose the thread of what I was doing. So I invented a way to double scotch tape the picture lightly on and have the stat boys take the layout and redo the stats another way. I saved so much money in the stat room that I got a raise!

Roger:

Since we are on magazine design, do you feel that ...

Cipe:

I don't recall any special problem with that. (Cipe Pineles responded to a question from the audience.) Do you mean that maybe they have had too many things handed to them? Well, I don't think there are very many jobs today where young designers can take as much time as we had with one problem. They are put into a job and expected to produce. Would you say so Roger?

Roger:

Yes — it is the laboratory that you talked about — was a rare thing. I know also Alexey Brodovitch tried to do the same thing. I think that there is much more accountability now for the time of the designer on the board. You don't have this open ended situation as a rule.

Cipe:

Yes and there we were one — the one magazine — there was one — Russian Turkish Dr. Arga. And then in the other corner, was Alexey Brodovitch who was brought to *Haper's Bazaar* by a fashion editor who left *Vogue* to be lured into *Harper's Bazaar*. And, the first thing she did was to get a Russian art director as well! And that caused a big stir.

Roger:

Do you feel that in terms of the evolution and growth of magazine design that Dr. Agha's contributions were more significant than Alexey Brodovitch or how are they both...

Cipe:

Well — I wouldn't say they were more, they could have been if Agha's had consented to or been willing to take on a class which he wasn't. But Brodovitch did have classes. And he had enormous influences by the classes. Many students, including Richard Avedon, comes to my head became -- very well known photographers and graphic designers in their own right. Brodovitch taught the entire time he was working and heading up *Harper's Bazaar*.

Roger:

Coming back to Will Burtin and William Golden as you look around the gallery, any ads by William Golden or publications by Will Burtin, or whatever can trigger your memory any particular ancedtodes or stories that might be interesting?

Cipe:

Well, there is one that reminds me of a good moment. The ad with the black rectangular lines. At one point the Museum of Modern Art gave a small show in what we called the Cellar to graphic designers. They picked among other things from CBS this and televised it on the air. It was a great moment. The Museum of Modern Art had recognized graphic design. Philip Johnson was walking around asking designers what they admired and what they were thinking of. So they asked Bill -- he stood for no nonsense. Philip Johnson asked if he was influenced by Modrian when he did this ad. So Bill said not at all. I was influenced by looking at mazes! So that was shocking.

Another moment I am thinking of as I look at these ads is Benelmans', whose drawing is right here; that says After You -- was a very wonderful artist. He was completely unknown in this country. I first meet him when I was still sitting in Agha's office. He was a very mildly fun loving fellow whose first art job was to run a restaurant in New York. It became an art job because -- the restaurant was called... House. And it was sort of a fancy Austrian restaurant. Ludwig Benelmans found himself in very old dilapidated buildings in the east 50s. The first thing he had to do was paint the whole place. And when the paint dried it wasn't smooth enough. It was very amateurish. So he decorated all three floors with drawings like that. (Cipe referred to an illustration in the exhibit.) From that time on he began to get jobs from every art director who ever went in that restaurant to eat -- gave Ludwig Benelmans a job.

He did at that time, a book that came very well known. The book about Madeline. Is Madeline still in existence? In an old house in England all covered with vine. Were twenty little girls in two straight lines -- or, something like that. And then he did a number of other books and then he wasn't running restaurant for very long time!

Bill liked to work with artist who were not accustomed or known as commercial artists. He liked to talk artists into doing something and make them feel that the only commercial part about it is that they will get paid.

Roger:

Who were some of the other people Bill worked with?

Cipe:

Well as for instance -- as I look straight there, the photograph of antenna was done by a great photographer called Paul Strand. And Paul had never done a commercial piece in his life except that he started photographic life by being a camera man for path a news or someone like that. At that point, there were very few antenna in New York and Paul and Bill went climbing into buildings to find out were they could find more than one or two antenna.

When Bill did the series on bathing suits, he used a number of photographers. And that was a very well known series. Here -- Bill went to London at one point and meet Felix Topolski. Felix was a Polish artist who lived and worked in London and had a number of books. Bill asked him to cover the coronation of the Queen for CBS. He did not use any photography in this case at all, just reporter -- artist.

Roger:

Another Question?

Did you ever feel that either Will Burtin or William Golden — either one made a contribution greater than the other in graphic design?

Cipe:

Well Will lived longer and in that way another 15 to 20 years to do more of his work. Bill was young. He was not 50 years old when he died. And, that was a great loss because he would have gone on to many different things.

I think that graphic design, as a discipline, is not specially well recorded. It is very difficult to go to the library to get books on graphic design or industrial, perhaps there is more on industrial design. But graphic design there is little you can get in the library to supplement class you are taking with some reading. But -- Roger will fix that!

Roger:

Could you tell us a little about what Will Burtin and William Golden were like? What were they like off the job?

Cipe:

Well one of the telling parts of it would be their attitudes to parties. I would say, I feel a party coming on. I would say that to Bill and Bill would absolutely — be against it! He would say absolutely no; "We can't have any parties. Are you a graphic designer or a hostess. I can't take any time off right now. We are doing so and so." So a few days later he would say, "Who are you inviting to this party?" I'd give him some names and he would say, "Oh — that's so dull, no I don't want a party like that." So I say, "Whom shall we add?" He would be there with a list of people and then we would go ahead and have a party. And Bill would have a wonderful time.

But — If I said the same thing to Will, Will would be very agreeable to a party. Nothing against it. Everything is just fine. And then, the night of the party, Will would disappear to his study worrying about the party and how he would have to mix with people. Will would have the worst evening of all.

Both -- I was very lucky to find two such different people to be married to. And they were both, Will as well as Bill, were very serious about their work and very dedicated. It made me feel as if I am not in Graphic Design at all but just a flower arranger.

And they left a body of work that is astonishing today. Is not in any way out of style. In Bills case with the exception that we now have type that can be set much closer in the headlines — sometimes look too — from another period.

And Will used hardly any headline type. So he didn't get stuck with that reminder of metal type.

Roger:

Another Question?

Could you tell us a little bit about your teaching?

Cipe:

Yes, I remember when I was asked to teach a class. I was on a job then I said I would absolutely not do it. I had never thought about teaching. I would not know how to. It would be a waste of the students time. And then I appear for an hour and a half or something in a class room. Then when I gave up the last job I was in, which was *Mademoiselle* and to be a freelance designer. The same people from Parsons came back to me and said would I have a class? And it would be only once a week -- I'd need to be there only an hour and half and they would be illustration students. They finally talked me into it. I used to be -- I didn't know how to hold a group of people together. I didn't know how talk to students. To get them interested.

Marv and Israeli, whose show there is in Parson's just now, a very interesting show.

Marv and Israeli had a class next to my room and we used to have smoking times off every hour something. And I would meet them and I'd say Marv, I don't even know how to get them to sit. That people walk out of the class. Then he convinced me to try for one more week and to try to get them to do something that I'd want to do. And that was evidently very good advice because, I'm still teaching. And each time I think I'll really know how to do it!

Cipe:

Well I think by that time -- that I was well experienced in an area of graphic design that was slightly different or was a very big specialty like publication design. Eventually, when I gave up publication design and I when joined — when I married Will—he wanted me to part of his company. And at that point I gave up my job with *Mademoiselle* and I joined Will's company.

I was going to send out you know an announcement or leaflets or a little brochure. I never got to it because I had one client -- then another one came. So I never needed to send out a promotional booklet.

But as I am sure all of you have found. At one point I had Lincoln Center as a client and at the President of Lincoln Center, I was on retainer with them. I was not going to work in their place. I was going to work in my place. But I found that when I would bring in a rough. In the first place, when they hired me -- at the point that they hired me -- the then President asked me whether... I asked him after he told me the problems of Lincoln Center including the need to bring out a very big book on the ten years of Lincoln Center. And then he told me how many people would have to okay anything that I submitted because I was sitting in a room full of 12 or 14 people. And no one could answer the question. A very shy man in the back room raised his hand and said that he would be that the person. Well this must have been a big surprise to all the other people but turned out to be a very big help to me because this man and I would work together on the problem. He would give me all of the things that they needed from this brochure and I would submit layouts and talk about needing more illustrations or fewer with him.

At one point he had gone away and another person came to work with me on that. And when I showed the other person some brochures the other person wanted to move the headline from the position I had it to another position. And I said to her that is not your job that is my job, your job is to write the copy and tell me what is most important what is next important and so on. And this person was very offend that I wouldn't allow her to move the elements of the design around.

And that was one of the biggest problems of young designers is to establish their authority. The area that they are required to work. Very frequently, they are having to move bits and pieces of your work around. You end up not recognizing that this is not what you wanted. It is generally not for the better.

At one point the New School, which is the mother school of Parsons offered me a job to be sort of its head Art Director. And I then -- I would find two very good young designers, one for the New School and one for the Parson's. And they would work directly with the people that needed the work done and I would be the Art Director. And I thought about it and I wrote them a memo, so they would have it in writing, that I would be happy to find two designers for them, but that I had absolutely no wish or

need to be their art director. Because it is bad situation to involve a young designer directly with a client. Because they would not get anything good out of it. Maybe now it is easier for designers. Maybe today it is easier for designers. People take you seriously.

Roger:

I think it is. People take you more seriously. Any more questions?

(A question is asked from the audience.)

Cipe:

That is the color that he selected for the panels. Except for one instance is all black and white photos. That was going to be made into a brochure but it never reached that point. And he --Will often selected very bright colors for his brochures. Very frequently, this bright vermilion red.

Bill did a great many 2 color jobs. At that time 4 color cost a great deal more money and no one was willing to shell out for so frequently. Bill often used the dark muddy blues with blacks to make them more brilliant. He often combined black and brown. rarely used bright colors. Is there any examples. Here this is a printed gray with black, this is not just a half tone of the black. I m sure there will be others around.

Question from the Audience:

My question has to do with the early days when you were working on the magazines with Dr. Agha. And you said you had the luxury of time to work on projects with no definite time lines. If you could reflect on how maybe that happened. Clearly, those magazines kept coming out, every two a month or one a month. There were publication deadlines. There were I assume a relatively limited staff. There was not all the equipment to make things happen even faster like now. What is it that made it different then, than now?

Cipe:

What was different was that they really made room for a large staff and they had some old timers who got the magazines out on time. They were the slaves that had to meet deadlines. But we the younger ones were given all the time in the world to and we didn't necessarily know for what issue we were trying to do this portfolio. So they had many more people then they needed. They also paid low salaries.

They could afford us.

Roger:

We are just about out of time. On behalf of all the students I'd just like to thank you for coming today to share all your precious and valuable experience.

Cipe:

Thank you for having me and thank you for inviting me.

Roger:

And so that you will remember today, I have a little gift for you. A piece of glass which was made by one of the faculty here in the School for the American Craftsman.

Cipe:

How beautiful. I love this. Now I'll have to buy flowers the minute when I get home. You brought me some flowers the last time you came. And they are still there, it turned out they were a dried bouquet of flowers which I didn't even recognize. And they are doing very well.

Roger:

And if the truth be known, I had flowers for you at the Hilton last night but you didn't come to pick them up. So I don't know what happened to them.

Cipe:

Oh how horrible. I hope Carol was able to enjoy them.

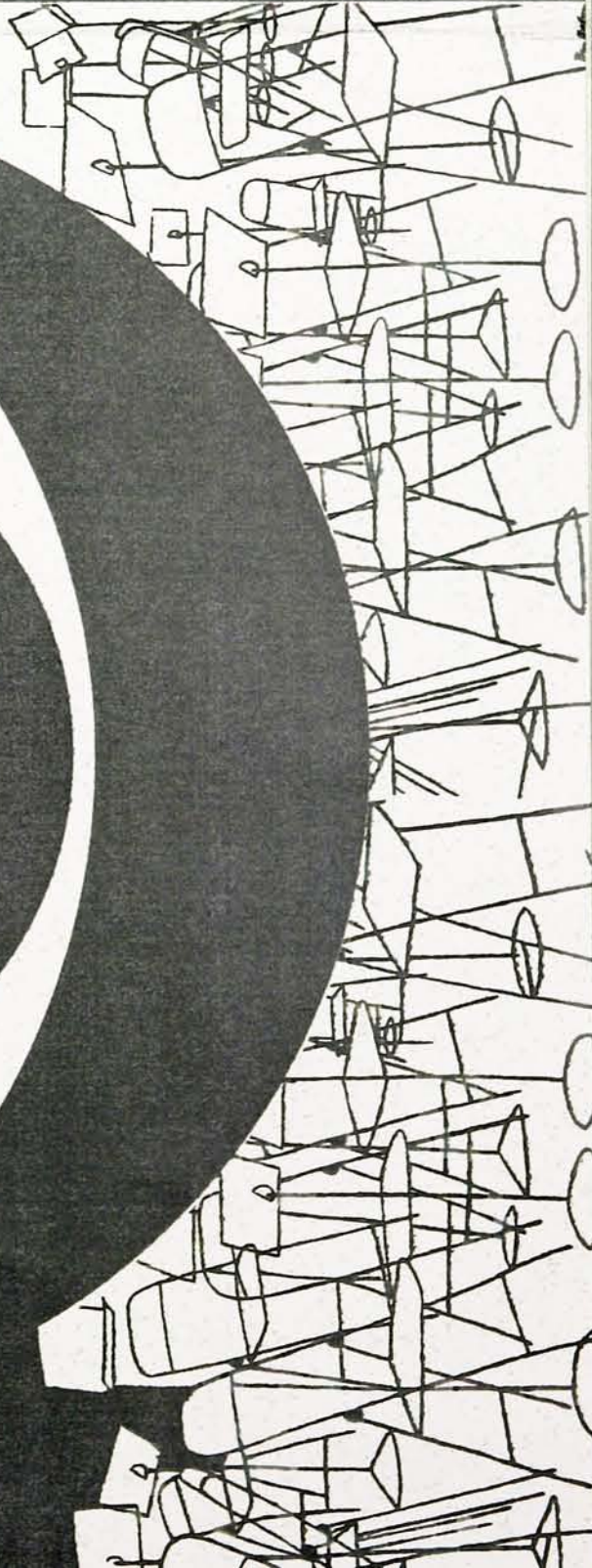
Roger:

Thank you all for coming.

Exhibition Promotion Examples

early returns on
**THE
MORNING
SHOW**

CBS TELEVISION



A Retrospective Exhibit

2 Pioneers of Graphic Design

William Golden Will Burtin



Rochester Institute of Technology
Bevier Gallery
 College of Fine and Applied Arts
 One Lomb Memorial Drive 14623
 Rochester, New York

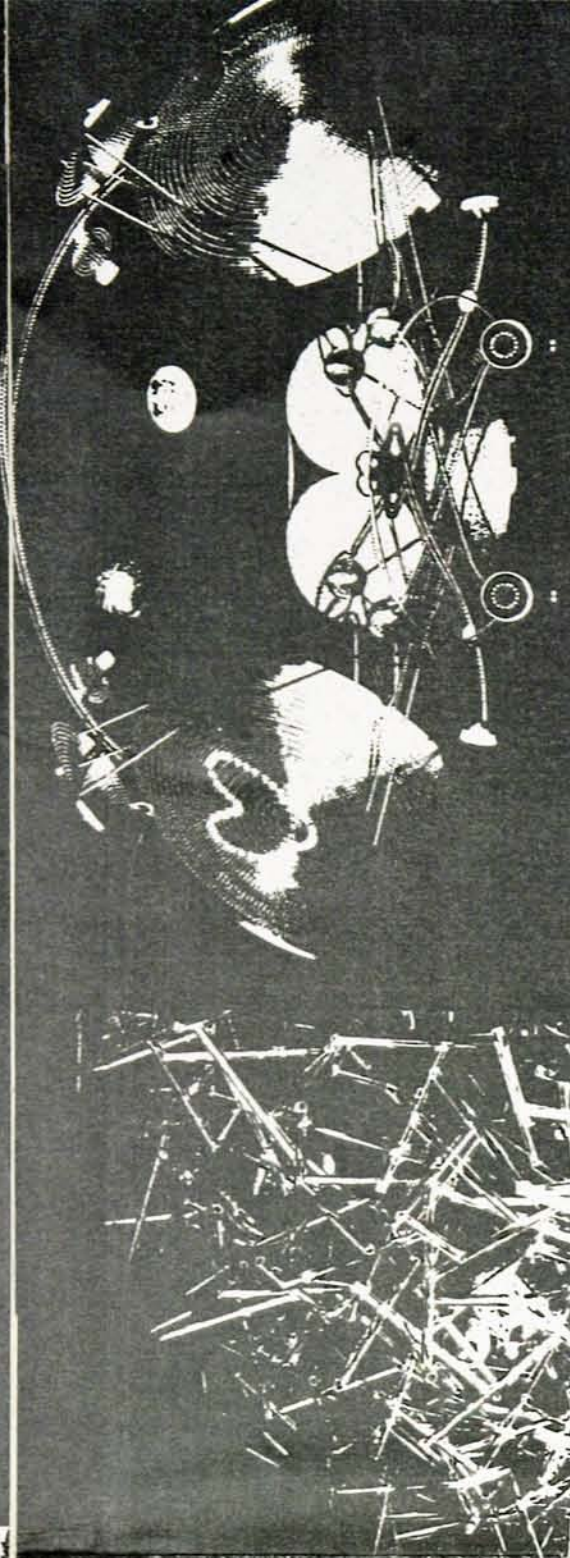
February 10 to March 2

Open Daily 9am to 5pm

Monday - Thursday 7pm to 9pm

Saturday 1pm to 5pm

Sunday 2pm to 5pm



SCOPE



A Retrospective Exhibit

2 Pioneers of Graphic Design

William Golden Will Burtin

In an age of high technology and computers that rushes ever onward into the future, it refreshes the soul to pause, reflect and take a look back at individuals of another time who in their own ways have been important innovators and pioneers.

It is impossible to talk about Will Burtin and William Golden without characterizing them as pioneers of 20th Century graphic design. A "pioneer," it has been said, provides a map of uncharted territory that allows future generations to understand the terrain. In very different ways these two men have given us important "maps" and more. Will Burtin's mission was to create bridges from science to design and in the process communicate highly complex information in simple, understandable ways. He was a leader in the movement that we today call "information graphics." Bill Golden forged a responsible role for promotion graphics at CBS and he set in motion a trend to corporate symbols and identity.

Rochester Institute of Technology
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One Lomb Memorial Drive
Rochester, New York 14623
February 10 to March 2
Open Daily 9am to 5pm
Monday - Thursday 7pm to 9pm
Saturday 1pm to 5pm
Sunday 2pm to 5pm
Reception:
February 11, 7:30pm - 10pm

We are most fortunate to have this work at RIT. Our most sincere thanks go to Cipe Pineles Burtin, wife of William Golden and Will Burtin and a pioneer in her own right as an artist, designer and educator. Her willing support, by making these materials available, helps a younger generation understand the work that went before and how it plays an important role in what is done today and tomorrow.

R. Roger Remington
Professor of Graphic Design
Department of Graphic Design
College of Fine & Applied Arts

21

only reference
THE
MORNING
SHOW

CBS TELEVISION

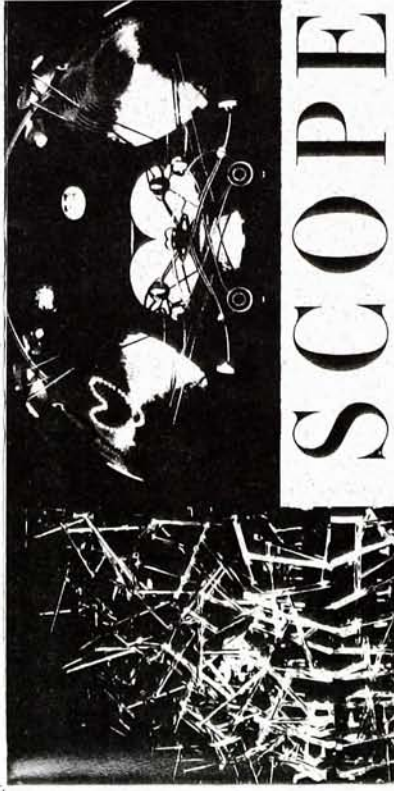


William Golden

- 1911:** Born in New York City, on the Lower East Side; was the youngest in a family of 12 children; attended the Vocational School for Boys, where he was taught photoengraving and the rudiments of commercial design.
- Worked in Los Angeles, in printing plants, and in the art department of the Los Angeles Examiner.
- Returned to New York; worked in the promotion department of the Journal-American; worked for Conde Nast Publications, on House & Garden.
- 1937:** Joined the Columbia Broadcasting System.
- 1940:** Appointed Art Director of CBS
- 1941:** Married Cipe Pineles; took leave of absence from CBS to work for the Office of War Information, Washington, D.C.
- 1943:** Entered the U. S. Army as a private; served in Europe as Art Director of Army Training Manuals.
- 1946:** Discharged from Army with rank of Captain; resumed work at CBS.
- 1951:** Became Creative Director of Advertising and Sales Promotion for the CBS Television network.
- 1958:** Collection of his work exhibited at the White Museum of Art, Cornell University.
- Died. Posthumously chosen Art Director of the Year by the National Society of Art Directors.
- 1959:** Golden was twice chosen as one of the "ten best" art directors by the National Society of Art Directors; he has received prime awards at various graphics exhibitions throughout the nation; he inaugurated the "Fifty Advertisements of the Year" show.
- 1971:** Posthumously became one of the first members of the Art Directors Club Hall of Fame.

Will Burtin

- 1908:** Born in Cologne Germany; later was graduated from art school there as a typographer and printer.
- 1927:** Formed a successful studio in Cologne for graphics design, exhibitions, displays, motion pictures. He found many clients in Germany and in other European countries before the political situation in Germany forced him to emigrate to the United States.
- 1939:** Taught design and experimental approaches to communication at Pratt Institute, New York.
- 1943:** Designed gunnery manuals for the U. S. Air Force, and visual presentations for the Office of Strategic Services.
- 1945:** Was art director at Fortune magazine.
- 1949:** Opened his own studio for visual research and design, in New York City. His clients included The Upjohn Co., for which he was general consultant and art director of their publication Scope. Other organizations for whom Burtin worked were: United States Information Agency, International Business Machines, Smithsonian Institution, Mead Paper Corporation, Union Carbide Corporation, Herman Miller Furniture Company, Laboratorios LIFE, Quiyo, Ecuador.
- 1972:** Died in New York City



SCOPE



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