

ROCHESTER INSTITUTE OF TECHNOLOGY

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In Candidacy for the Degree  
of  
**MASTERS OF FINE ARTS**

*The Graphic Design History Archive Project*

by  
**Catherine L. Elkin**

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# Approvals

Advisor: R. Roger Remington

Date: 11/30/94

Associate Advisor: Steve Loar

Date: 11/30/94

Associate Advisor: Joe Watson

Date: 11/30/94

Chairperson, Department of Graphic Design

\_\_\_\_\_ Date: 11-30-94

I, Catherine L. Elkin, prefer to be contacted each time a request for production is made. I can be reached at the following address:

All requests may be done  
through the Department  
of Graphic Design, School  
of Art & Design.

Date: 11/30/94

## *Special Permission*

Permission is granted to *R. Roger Remington* in using this thesis for the promotion and professional awareness and his own discretion where needed.

# 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.

*R. Roger Remington*

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<i>R. Roger Remington</i>	Professor of Graphic Design Rochester Institute of Technology
<i>Steve Loar</i>	Interim Associate Director College of Imaging Arts & Sciences
<i>Joe Watson</i>	Professor of Graphic Design Department of Graphic Design Rochester Institute of Technology
<i>Barbara Hodik</i>	Professor School of Art & Design Rochester Institute of Technology
<i>Massimo Vignelli</i>	Lecturer and President of Vignelli Associates
<i>David Pankow</i>	Associate Professor Melbert B. Cary, Jr. Graphic Arts Collection Rochester Institute of Technology
<i>Barbara Polowy</i>	Librarian Wallace Library Rochester Institute of Technology
<i>Shirley Gray</i>	Librarian, (retired) Resource Media Center Wallace Library Rochester Institute of Technology
<i>Gladys Taylor</i>	Archivist, (retired) RIT Archives Wallace Library Rochester Institute of Technology
<i>Arthur A. Cohen</i>	Author and owner of Ex Libris (deceased)
<i>Walter Allner</i>	Professor and Lecturer Department of Communication Design Parsons School of Design

<i>James Craig</i>	Author and Design Director for Watson-Guptill Publications and American Artist
<i>Nathan Gluck</i>	Competition Coordinator, Archivist, and Librarian for the American Institute of Graphic Arts
<i>Caroline Hightower</i>	Executive Director American Institute of Graphic Arts (retired)
<i>John Massey</i>	Graphic Designer Massey Design
<i>Victor Margolin</i>	Author and Professor of Design History University of Illinois Chicago
<i>School of Library Service</i>	Columbia University
<i>Ellen Lupton</i>	Former Curator The Herb Lubalin Study Center Of Design and Typography Cooper Union (now at Cooper Hewitt Museum)
<i>Robert Webster</i>	Faculty School of Printing Rochester Institute of Technology
<i>Bob Sigler</i>	T&E Center Rochester Institute of Technology
<i>Karl Palmer</i>	National Technical Institute for the Deaf Rochester Institute of Technology
<i>Printing Students</i>	School of Printing Rochester Institute of Technology
<i>Harold Scharmberg</i>	Formerly of the Media Center Department of Graphic Design Rochester Institute of Technology
<i>Nathan Miles</i>	Grants Officer Main Street Campus Rochester Institute of Technology

## *Preface*

The *Graphic Design History Archive*, as a thesis project, was suggested by my academic instructor, *R. Roger Remington*, during the winter quarter of 1982-1983. It was an interest and idea he would very much like to see realized at Rochester Institute of Technology in terms of a professionally recognized physical resource entity. The subject was mentioned in several conversations concerning selection choices for a thesis project. My interest built up through “*Coming of Age: The First Symposium on the History of Graphic Design*”, and led to research early that summer.

Roger Remington has collected materials pertaining to Graphic Design for some years. Initially a personal interest and professional hobby, he has acquired various materials and researched information used for educational purposes in studio course work within the Department of Graphic Design. All have enriched the educational background of his students; developing a greater professional awareness about their own field of study.

His guidance on the project generated an overwhelming start. Public attention gave focus on the real direction of objectives into the first stages of the project’s development. Increasingly continued interest has grown among professionals, researchers, and many other groups.

Much of the necessary thesis research included an area I knew little about, “*archive management*”. The functional

*R. Roger Remington  
Professor of Graphic Design  
at the Rochester Institute of  
Technology. Active as an  
advocate for the study of  
Graphic Design, he lectures  
on the subject and integrates  
it into his studio courses.*



application(s) of archive management required great search and review. An archive of this particular subject matter with a history existence covering other subject areas is unique. No authoritative information exists on archives of such a subject, thus requiring extenuating circumstances and limitations for this project. Easily available sources would definitely have been a less time consuming quest for information.

Thanks go to Roger Remington for suggesting such a project. It has opened many doors and, as for myself, stimulated a new professional interest.

Remembering *James Bare*  
and  
the Bible: "Typography" by Emil Ruder

## *Opening Statement*

“There has been very little study about the meaning of *Graphic Design*. One of the needs we really have is to find out more about its history. What about all the relationships that had influence with our profession? All these things through the ages and in modern time we need to find out more about. I want to know why it was done, why, what motivated it all?

The need for *documentation* is not only for us; it is for the generation which preceded us. If they would have documented themselves better, we would have derived better conclusions of where we should go. So the need for documentation is extremely important. So I go back to the needs we have: *History, Theory, Criticism and Documentation*. We are speaking about bringing forth these needs as they relate to Graphic Design.”



- Massimo Vignelli -  
(Keynote Address)  
“*Coming of Age*”: The  
First Symposium on  
the History of  
Graphic Design, April  
15, 1983

# *Chapter 1:*

## *Introduction*

### *Title*

**“The Graphic Design History Archive Project”**

### *Thesis Proposal*

The purpose of this thesis will be to design a feasibility study regarding a history archive at Rochester Institute of Technology. This will involve the development of an image for the archive, research of other archives and other graphic design applications.

### *Archive Purpose and Definition*

The Graphic Design History Archive Project has as its purpose the researching, documenting, interpreting and disseminating of important information about the people, places, and products that signified the emergence of the field of Graphic Design from the histories of art, advertising, photography, typography and printing.

### *Assumptions*

- Hypothetical
- Real interest and need. Push toward history archive on Graphic Design at Rochester Institute of Technology and seeking that institute’s support behind the project.

- Demonstration project(s): Give reality to an idea about those assumptions.

### *Design Projects*

- Design an image/identity
- Series of archive projects.
  1. Senior graduate poster (Featured only, Appendix B)
  2. Archival exhibit(s) from materials collected
  3. Marketing materials designed
    - a. letterhead
    - b. archive project poster
    - c. brochure
    - d. tribute poster (designer)
  4. Continued graduate support project assignments to present

- Cataloging: Card file (Featured only, Appendix B)

A chronological card file with individual notations from 22,000 BC to the present in categories such as art, advertising, photography, printing, and typography.

### *Identifying Needs and Functions*

As they pertain to Graphic Design in providing better meaning, conclusions, structure, culture, history and philosophy.

Identified by Massimo Vignelli at “*Coming of Age: The First Symposium on the History of Graphic Design*”.<sup>1</sup>

*Needs:*      History  
                   Theory  
                   Criticism  
                   Documentation

*Functions:* To collect and preserve  
                   To research and develop  
                   To document and disseminate  
                   To educate and interpret  
                   To share, use, and service

<sup>1</sup>Rochester Institute of Technology, “Visual Communications”, Panel Discussion: Teaching of Graphic Design History, *Coming of Age*, April 1983.

## *Goals and Objectives*

The objective to the feasibility study and actual design projects are to continue to promote public awareness for preservation of Graphic Design materials both collected and to be collected.

To facilitate through established familiarity and continued professional interest examining the idea/goal of such a facility, “*an archive*” into reality through means of professional support in the field, projects, research, and through situation analysis.

## *Need Response*

“*Coming of Age*”<sup>2</sup> established recognition in the field of Graphic Design and study of its history. Responsibility and need to share information was a very important factor discussed among the participants. Information was discussed, shared and debated. It is important to recognize the need for studies in graphic design history which would be essential to its identity as a profession. In order to accomplish this materials on the subject must be *collected, centralized and preserved*.

<sup>2</sup>Rochester Institute of Technology, *Coming of Age: The First Symposium on the History of Graphic Design*, Department of Graphic Design; coordinators, Barbara Hodik and R. Roger Remington, April 21-22, 1983.

As a student in Graphic Design, I remember the frustration and anger generated by continued searching, inquiry and faculty assistance on a subject not really situated independently as such in our academic libraries. One must rely on our persistence and knowledge of the subject, as we know it will bring any success to our endless searches.

We continuously find schools putting together make-shift situations to entertain space allowance for material use of items donated. Year-to-year these change for the usual reasons that (1) the departments shift physically in size and program

location, consistently making maintenance, use and storage unrealistic and (2) that it is very difficult to control allowed accessibility. Reality of this thesis would respond to needs at this school and others with design programs. It answers an educational need for students and faculty in Graphic Design and to other areas of Applied Arts.

### *Research*

The real challenge to any project is the direction to be decided upon beyond all initial design aspects. Many interpretations as to what that might be surfaced quickly for this project.

Some basic understanding and knowledge of or relating to the subject of archives was absolutely essential in order to recognize what the present entailment would be in terms of preservation, what was involved, archive types, and other concentrations, etc. Archives have been created on a variety of subjects but this project was unique creating special circumstance considerations as to some of its material content. For an individual with no original background or study in *library science* or *archive studies* the question of what research material to search, pursue and focus on was a constant element to investigate. I found the availability of most of the written subject material. Most of that did focus on other aspects of archives, giving way to issues of various scope of availability and/or existence. What information was researched was found to cover a wide spectrum of discussion not unfamiliar to the subject of Graphic Design mentioned within. Though

informative, their inclusion is not necessary for this thesis, but a subject for continued research.

This study does provide direction, definition, need, function, and provisions through resolution of perceived both in the educational and professional communities. It is through a section entitled, Situation Analysis: Giving Birth to an Archive, which provides the essential information in 'archive management' required to incorporate what aspects of this subject concentration (Graphic Design) would be involved in establishing initial steps toward institute reality.



## Chapter 2:

### *A Graphic Design History Archive*

#### *A Push Toward... Graphic Design History*

During the last twelve years, development in the area of Graphic Design *preservation* and *collection development* has moved slowly from a verbal concern to various projects establishing a meaningful start to just that.

As an established field of study, Graphic Design finds itself lost between the fine arts and applied arts. A fully developed professional field of study since the 1920's, it is still confused and subjected to narrow minded assumptions in definition. The subject overlaps the various histories of art, design, photography, printing, typography, illustration, painting, etc. Finding published materials on the subject overlaps a broad definition of other subjects causing a problem. Precise terminology is obviously in short supply, and definition of scope overlap, to say the least.<sup>3</sup>

<sup>3</sup>Weber, Renee "A Guide to Researching Graphic Design", article, AIGA Journal of Graphic Design, vol. 5, No. 2, 1987.

In 1983, concern over Graphic Design as a recognized field of study and its future was expressed at a symposium called, "*Coming of Age: The First Symposium on the History of Graphic Design*". Professionals, teachers, students, art historians, librarians, researchers, publishers, etc., came to listen and voice their concerns. It was agreed that preservation, centralization, and location of materials incorporated into a collection or many collections should be developed to make

Quote:

“Design history is still a problematic discipline, not only as a new field whose boundaries are yet to be delineated but also as a social practice whose purposes remain unclarified. For some historians, design history’s search for identity begins with a negation of its relation to art history. Along with this research, come the political maneuvers within a universe of art history organizations and publications which must result in design history’s independence and recognition by other fields. We are unlikely to find a single design history methodology and should recognize as many as are useful for different purposes. Because design history touches so many other disciplines---sociology, anthropology, aesthetics, politics, economics---we are likely to know it as a many-faceted diamond rather than a smooth, neatly rounded pearl.”

*Victor Margolin*

available those significant materials pertaining to the field.

This would do three functions: 1) preserve those items which have historical as well as informational value to the subject, 2) act as a resource to researchers, students, instructors, professionals, etc., for the collecting, sharing and disseminating of information for educational and professional purposes and 3) provide a cultural structure to the profession.

Since that idea was incorporated many have begun to collect information and resources. My thesis embarks on giving reality to the idea of an “*archive*” at Rochester Institute of Technology (RIT) through this feasibility study and other applications in support of the institute providing the necessary means by which this project will become physically possible in the real near future.

This project agrees with the institute's past and present achievements to maintain, develop and answer what the educational needs are of the students and faculty. It is a prospective and beneficial project providing for a wide audience which will contribute to student needs and goals of RIT, as supported by the institute's own “statement of purpose”.<sup>4</sup>

<sup>4</sup>Rochester Institute of Technology, “Purpose and Goals”, *RIT Graduate Studies Catalogue and College of Fine and Applied Arts leaflets*, published 1983, 1984.

## Better Understanding



*Philip Meggs  
Author and Professor of Graphic  
Design at Virginia  
Commonwealth University*

*"...Graphic Design is a very unique discipline and while it has all these ties with Architecture, Industrial Design certainly with painting when you look at Cassandre's relationship with the Cubists and the impact of Dada and Futurists portraits upon Graphic Design. I see it as a very unique discipline because it is involved in communications."<sup>2</sup>*

*Philip Meggs*

The 1980's acknowledged such tremendous awareness in the field of Graphic Design that several symposiums on the subject of its history required a drastic *redefinition* in content, terminology, ideation, origin of its past, present and future, and so forth to put straight the people, places and medias which are and define what is Graphic Design.

Graphic Design is considered here only as it relates to printed images intended for mass distribution. These include advertising, commercial illustration, posters, logos, and other corporate identity materials, books, magazines, symbols and signage. The period from 1850 to the present is considered.

Quote:

"...Graphic Design has many purposes, but perhaps the most important is to create a sense of order out of a condition which, without coordination, is inevitably chaos."

*Ivan Chermaveff-What is Graphic  
Design: Historical Background and  
Current Trends*

A significant difference between Graphic Design and other forms of design pertains to its direction toward an audience of that selected form. the designer must be concerned with approaching and influencing large numbers or defined groups as their audience. Every idea is meant to persuade. The graphic designer has to be aware of people's reaction to visuals, (shapes, sizes, lines, textures, colors, pictorials, etc.), ideas,

arrangement and space. Availability of material, knowledge, and thought from past and present technology provide historical reference to style individuality, attitude, appearance, expression and communication. Historical precedents for Graphic Design is needed in both our academic and professional environments.

It is important that students and practitioners of Graphic Design are aware of their roots because historical understanding can provide a context to better understand the current field.<sup>5</sup> A massive effort in documentation is a critical first step in helping Graphic Design history “come of age”.<sup>6</sup> An “*archive*” would collect, record, organize, and disseminate data about that history.

<sup>5</sup>Rochester Institute of Technology, *A Guide to Graphic Design*, Department of Graphic Design, College of Fine and Applied Arts, leaflet, Beth Smolev and R. Roger Remington.

<sup>6</sup>Rochester Institute of Technology, “The Graphic Design Videodisc Archive Project”, *The Second Symposium on the History of Graphic Design*, leaflet, Barbara Hodik and R. Roger Remington, April 1985.

## *Needs Assessment*

<sup>7</sup>Rochester Institute of Technology, "Visual Communications", Panel Discussion: Teaching of Graphic Design History, *Coming of Age*, April 1983.



*Rudolph de Harak  
a Designer and President  
of the firm, Rudolph de Harak  
Associates, Inc.*

*"If you send students to the library and it's a decent library: at Cooper Union, there is about no concise piece of literature or groups of literature that one could go through to find out who is Morton Goldsholl, Lester Beall, Alvin Lustig, Raul Rand, or Milton Glaser, etc. It is a pretty desperate situation. Stated in a number of ways, certainly by Massimo Vignelli, that one really has to draw on experience. If you don't have that experience, you have zilch to draw from. My interest really is to somehow see the history of design as a collated group of facts somehow available to students."<sup>7</sup>*

*Rudolph de Harak*

In creating a history archive, the institute would be taking the first steps in providing a context to better educate students in Graphic Design. Within its proven abilities at program development in Graphic Design history, the potential for this project is easily achievable. A major student need is the availability of information for research about their own field of study. This access is an invitation into the past which lends perspective to the present (future) design.<sup>8</sup>

<sup>8</sup>Lagana, Gretchen, (article)  
*"Collecting Design Resources  
at the University of Illinois at  
Chicago"*, Design Issues:  
Vol. III, No. 2.

The institute began the process in April 1983 by bringing together individuals and resources on the subject of its history to enhance communication, participation, evaluation about the subject.<sup>8</sup> The Department of Graphic Design sponsored this effort with the symposium "*Coming of Age*" followed by "*The Second Symposium on the History of Graphic Design*" in April

of 1985. It is essential to its identity as a profession that its history must be recognized and studied. This would be achieved by way of an archive to collect, record, organize and disseminate data about that history. It will help to define the very field it presents.

## *Identifying Needs and Functions: Massimo Vignelli Speaks*

*"Perhaps that attitude of the here and now is the heritage of the modern movement: but even before that, there seems to have been very little engagement with and study about the meaning of Graphic Design."<sup>1</sup>*

*Massimo Vignelli*

<sup>1</sup>Rochester Institute of Technology, "Biographies", *Coming of Age Notebook*, *Coming of Age: The First Symposium on the History of Graphic Design*; April 21-22, 1983.

Quote:

"The field of graphic design, both as a recognized profession and as a formal educational discipline, is relatively young. And, yet, the historical influences and technological developments leading to its emergence are linked to one of the most complex and dynamic periods in modern history---from the 19th Century, with its industrial revolution through the mounting impact of technology, especially WW II. It is striking, therefore, that there is no more comprehensive, coherent history of design, either in the general field of Art History or in any other body of historical scholarship."

*Statement from the Union of Independent Colleges Art Report*

It was Massimo Vignelli (President, Vignelli & Associates) who through his keynote address at "*Coming of Age*", acknowledged and identified "*needs*" and "*functions*" as they pertain to Graphic Design history in providing meaning, conclusion, structure, culture, history and philosophy. There is a need to provide a cultural structure to our profession here. The idea of this project establishes awareness opportunity where those needs are brought forward and investigated. Opportunity exists to actually see and study what influences exist or what of those are fast disappearing among those needs. Vignelli brings strong voice to this subject brought forth by his own experiences in both the professional and academic communities. There has been no greater demand as now for documentation. "We have to do it ourselves. We all have to help each other."<sup>1</sup>

Through a list of needs, the importance of the students' understanding and knowledge of them are major points to be emphasized. Their awareness of each one is a concept to be reckoned with to prevent losing sight of their individual importance necessary to having had influence on Graphic

Design. Without these we are condemned to a state of ignorance. Those "needs", identified as they pertain to Graphic Design, are *history, theory, criticism* and *documentation*.

Quote:

"Historically the profession of Graphic Design represents an amalgam of photography, typography and rendered form brought together to communicate a specific idea. For the purpose of analysis, students should be taught to examine their own graphic designs and also those produced in the past and present by others."

*Rudolf de Harak*

### ***History:***

To find out more about the history of Graphic Design. More must be known about graphics of other periods.

- Know elements of the past.
- Find out more about typography.
- Know more about relationships (Having influence with the profession.)
- Know more about strong elements of this century.
- Know contrasts and contributions, and the origin of modern times, communications and industrialization.
- ***This is essential to the recognition of the graphic design profession.***

### ***Theory:***

To investigate more about communication theories. Need to know theory to know theories.

- Need to have profession.
- Know why it was done, how, what motivated it all
- ***Without this, professionals continue in a state of ignorance.***

Quote:

"Criticism is the other thing which graphic design needs tremendously. We need to produce continuous criticism which will pull us back into the right place, and push us forward to the right place continuously aiming in appropriate directions."

*Massimo Vignelli*

### ***Criticism:***

To produce continuous criticism pushing us forward, showing appropriate directions. (Avoided, not really existing. -subject-)

- Limited interdisciplinary fields are sustained and forwarded by criticism.
- Sources are required like journals and magazines to deal with the issues.
- To establish, maintain, put forth.
- ***Without this we will not have a profession.***

### ***Documentation:***

To document everything we do. (Need to find out more.)

- Steps in an historical process.
- For generations now and which will follow us.
- Derive better conclusions of what we are and where we should go.



- *To support past, present, future histories evidence. Provide a continued existence and information.*

These needs, through their functions, will collectively do the following as brought forth through a “*Graphic Design History Archive*”

Quote:

“In order to have any history, documentation is needed; and since publishing is the usual route of getting documentation before the public, it is essential that those of us writing design history know all we can about what it takes to get our work published.”

*Barbara J. Hodik*

To collect and preserve  
To research and develop  
To document and disseminate  
To educate and interpret  
To share, use and service

## *Interview Response (RIT)*

### *Where Are We, Where Do We Go...*

Interviews selected as influential included those authors, researchers, professionals, instructors, librarians, archivists, professional organizations, and several schools with library science departments to investigate and enhance mutual interest in communication, education, participation and development in establishing the subject of Graphic Design professionally and historically. The majority of those individuals lecture on design domestically and abroad on many issues lending some direction recognizing the need for further research, reference and development on Graphic Design history. Their interests, concerns, and ideas about this project are important to the structural purpose of this thesis toward potential reality.

Questions as to their own personal need requirements in research, sourcing information or references, preservation of individual work, if it were made accessible to them, by what means of existence could best serve their immediate needs in the near future. Other questions generated much discussion on numerous functions which could be provided establishing a link between designers and the academic environment by way of a resource such as this project could provide. Massimo Vignelli (Vignelli & Associates) acknowledged this repeatedly, conveying the opportunity by which an echoed effect of rapport of support leading to receiving acquisitions by designers to preserve a piece of their history. At the same time

it would be giving an option to designers of a resource providing haven to individual works difficult to keep over a period of time due to environment, space, storage means and personnel periodically required to maintain their existence. "It is not always necessary to keep everything. Designers should periodically weed out, give thought to special collections like this in the academic place for such items which are duplicated, are no longer required, to items risking environmental destruction."

Those interviews conducted confirmed this project with its subject content to be unique. The subject itself is entirely new to the idea of "archive preservation". Enthusiasm was met with interest in several Library Science Departments at three universities (Columbia Univ., Syracuse Univ. and University of Buffalo) on the subject. Each one has received numerous requests to provide information on special collections as it would involve Graphic Design as the intended concentration. That information is hard to specify due to the fact content familiarity is a problem. There is a question as to what would be collected and what is the element makeup of the subject. What defines Graphic Design and what does it consist of?

These interviews entertained more questions than were asked. Interest among them provided mutual guidance along with professional opinion. Questions of who, what, where, when, and how current institute facilities are being utilized (What exists now for students?) for the same purpose and where

would this collection be situated? (Thoughts pursued in Situation Analysis)

Before work on this study could move forward, information involving present institute resources, off-campus resources, opinions and suggestions by professionals, researchers, instructors, librarians and professional organizations needed to be known. Those resources available to students and faculty at RIT were investigated providing inquiry as to their function, content and direction. Pursuance of other potential resources with acquired materials and information on Graphic Design followed. This part of the research would determine whether similar projects had been attempted or were in progress. Success of a similar project provides demonstrating evidence as to acquisitions and user demand establishing a better position to approach the institute with this supporting information along with off-campus support necessary to achieve that goal.

### *Campus Facilities*

Three existing institute facilities which students in Graphic Design utilize for academic research are the Wallace Library (main campus library), the Melbert B. Cary Jr. Graphic Arts Collection (third floor, Wallace Library) and the RIT Archives (second Floor, main campus library). Resources pertaining to 20th century Graphic Design as related in this thesis are not widely available or largely concentrated on as such. Those include art, advertising, photography, printing and typography.

All together they provide materials as they are associated to their utilization under other subjects or collections. Excellent research facilities, they are heavily used by students of both undergraduate and graduate programs in Graphic Design.

***Wallace Library***  
***(Main Campus Library)***

As reference Librarian who's specialization is twentieth century design, *Barbara Polowy* speaks about material availability for students and faculty in Graphic Design. She is often referred to students to assist them with their assignments in this tricky area of research. Content and accessibility to students and faculty here are similar to all library situations involving the subject of Graphic Design.

Graphic Design falls under the art section of the library. The art subject area is broad, offering information about history, theory, contemporary and historical methods involved in all the fine and applied art concentrations.

This area of collected materials is supportive to programs requiring student and faculty use providing for their research and teaching needs. This collection is primarily utilized by those in the colleges of Liberal Arts, Fine and Applied Arts, School for American Crafts, School of Printing and Photography, etc.

Materials in design are generally about history, theory and contemporary practices. There are concerns regarding other comprehensive availability for students and faculty on various

aspects of Graphic Design. Some of what is used can be of a limited nature as to provide better content in historical understanding and professional awareness. Polowy acknowledges support for any project where the students would benefit greatly from its resources. The library currently describes their Graphic Design holdings as following:

"Design for all print and non-print media including illustration for advertising and other promotional media, books, periodicals, corporate identity, medical illustration, and computer graphics. Supporting materials for typography and lettering, printing production techniques, and photography are drawn from the graphic arts collections." (Appendix C)

Her professional concerns warrant attention as to whether this would overlap with items in an archive as such has been described in this thesis. There are questions as to possible attempts to "decentralize" current materials to centralize all in one collection. This was found to be a similar concern with both those of the Cary Library and Archives.

One facility which Polowy recommends as a great benefit often referring students to is the Melbert B. Cary Jr. Graphic Arts Collection (third floor, library). This is a particularly good source for subjects relating to searches in printing and typography. Her familiarity with the subject here has increased recognition of certain information of public knowledge through frequent published listings relating to history, typography/typefaces and designers, etc. The influencing factor of these were due to student assignment requirements in Graphic Design. A contributing factor also is due to the nature of some materials which would otherwise be less familiar, hard

to locate, located as to size elsewhere, or be difficult to acknowledge through terminology and cross-referencing different than those as we know are related to Graphic Design. The cross-referencing and indexing through the library, as followed by Library of Congress rules, are not necessarily applicable to terminology associated and recognized as standard to or by Graphic Design, making difficult in locating all which may exist on the shelves or in storage. Though terminology is a problem, Graphic Design by name is accepted, but limited in terms as to its complete definition and scope by official sources of cataloging. Primary and secondary terminology involved in identifying this field and related subject areas are still in their infancy. There is no confirmed and truly accepted terminology identified as officially correct. This leaves for individual interpretation how materials will be referenced, listed, and available. Individuals need to be reminded about other related subjects pertaining to its history as a means in locating information. These include art, photography, printing, typography, advertising, graphic arts, etc.

Due to increased demand over the past decade, the main library has increased textbook purchases and periodical subscriptions on or relating to Graphic Design. Due to this demand some materials exist in multiples. The library shelves are regularly attended to assure student access to the material.

## ***The Melbert B. Cary Jr. Graphic Arts Collection***

The Melbert B. Cary Jr. Graphic Arts Collection<sup>10</sup>, also known as the *Cary Library* (Wallace Library, third floor) is a resource experiencing increased utilization by students in Graphic Design through the 1980's and into the 1990's. These students are introduced to this facility as a project requirement in typeface design their junior year. *David Pankow*, (Curator, Associate Professor) explains the library is devoted to documenting the history of printing as well as that of such related fields as paper making, bookbinding, type founding and letter design.<sup>10</sup> (Appendix C)

<sup>10</sup>Pankow, David, *Melbert B. Cary, Jr., Graphic Arts Collection: School of Printing, College of Graphic Arts and Photography, Rochester Institute of Technology*, leaflet, April 1985.

“Little work has been done in documenting the achievements of 20th century type designers, outside of a few outstanding figures like B. Rogers, Frederic Goudy and Jan Tschichold. Most type designers labored for many years in relative obscurity or were better known for accomplishments in other areas of graphic design. What little has been published about many designers usually appears in a periodical in the Cary Collection, though there are holdings in a few of the more influential graphic design periodicals of the 1930's, 1940's and 1950's.

However, access to specific articles is often difficult because these periodicals have to date not been adequately indexed. This is a problem which is now being addressed and we hope to have a computer-generated index to all periodicals in the Cary Collection ready for student use within the near future.” (Efforts to this effect were started shortly before the collection was relocated to the Wallace Library. After relocation, efforts continued).

The main emphases are on the technology of and on fine printing as it has been practiced from the 15th century to the present. Resources relating to 20th century Graphic Design as it has been defined in this thesis project are not comprehensively collected at this time. For technical printing



material after about 1940, students are referred to the main library.

All materials can be handled, but are non-circulating. The collection is available to all members of the RIT community as well as the general public. The most frequent use comes from students studying in the School of Printing, School of Photographic Arts and Science, and the School of Imaging Science.

Pankow iterates for academic assignments both libraries are equipped to provide the essential resources currently sought by students and faculty in the Graphic Design program. Frequent overview meetings do occur between Barbara Polowy and himself to combine efforts to assure better need assistance to these students. Both are concerned with the uneven scope of present resources on the subject, a new resource such as this project oriented toward 20th century Graphic Design as defined specifically could answer broader needs.

The question of concern is whether overlapping could occur between current collections. The first step would be to provide the institute with accurate information about the intended concentration as to its material and images the archive will deal with or wants to acquire. It needs to be clearly understood that this project would only enhance by contributing to, not interfering with other resources existing at the institute. Most people will understand there will be a need to be selective here. There will be times of rejection, because some items will not

always be “significant” to this particular project’s ideas, needs, purpose and goals. Objectives will provide a means of control.

### ***Archives and Special Collections***

In 1976, *Gladys Taylor*, then the first archivist and only archivist until her retirement recently, met with me on several occasions over a period of time discussing, researching and observing different aspects of the collection and student use. Known as the “*institute archivist*”, she has a good handle on the full content of her facility.

The original purpose establishing its existence regarded institute records and a limited space allowance for them. It moved in 1976 to the lower level of the Wallace Library, moving later to its present location, the second floor, with state of the art facilities.

Over forty years ago the archive movement became very popular due in large to the bicentennial giving it a tremendous boost and recognition. The subject of tracking down history was an initiative. The collaborative effort of the collection is cooperative to what is the history of RIT, but is desirous of other various aspects. It is not the intent to handle in the near future more materials as to what does exist in individual special collections as indicated by the library’s Collection Development Policy Statement (Appendix C1). Individual collections are left alone, warranting very little activity making purchase(s) for the collection severely limited. Donations here are considered random acts. The initiative is on the part of the perceived donor.

All is available to the public and the institute's community. This facility is collectively used by students in the College of Imaging Arts and Sciences. Graphic Design students referencing special collection holdings focus more closely to research needs in their subject area by relating to its utilization of photography, poster design, typography and printing, etc. Those items available are considered small study collections. Their intent is for the purpose of viewing. The following is available for such as it would pertain to aspects of Graphic Design.

1. Purchase Prize Collection (Student Work Collected)
2. Poster Collection
3. Artist Books
4. Livres d' Artistes
5. Photographs (over 9,000)
6. Slides (over 16,000)
7. Blueprints
8. Elmer Messner's Cartoons
9. Master Theses (Art, Photography, Printing, Engineering, Computer Science)
10. People, places and things relating to history of RIT.

# *Outside Interviews & Responses*

## *Professionally Speaking:*

In March and November 1983, and August of 1984 (later in 1985, 1987, and update visit 1988) arrangements were made to meet with selected individuals in New York City about this thesis project. Those individuals agreeing to be interviewed were:

*Nathan Gluck* (AIGA/American Institute of Graphic Arts)

*Carolyn Hightower* (AIGA/American Institute of Graphic Arts)

*Walter Allner* (Lecturer and Professor of Communication Design, Parsons School of Design; former student of the Bauhaus, Dessau, Germany 1928)

*Arthur A. Cohen* (noted author and owner of Ex Libris)

*Massimo Vignelli* (lecturer, designer and President of Vignelli & Associates)

*Pentagram Design* (Graphic Design Div. USA, Pentagram, Great Britain)

*Ellen Lupton* (Curator, The Herb Lubalin Study Center of Design & Typography, Cooper Union) Cooper-Hewitt Museum Of Design and

Various individuals in Library Sciences (Columbia University).

An overwhelming interest was encountered. No discouragement. All were delighted even waiting to acquire information about the project and on the subject content matter collected specifically. On several visits distribution of project

brochures and posters were completed. This in turn achieved the necessary effect of support awareness creating additional audience response for information, update progress report to the project progress and possible future donations made.

### *American Institute of Graphic Arts, AIGA*

Known for its support, interest, its professional guidance and participation in education and publications on Graphic Design, this organization was an excellent beginning. *Nathan Gluck* (Competition Coordinator, Librarian and Archivist), met with me originally in November, 1983, August, 1984, and later in November, 1985 (follow up). Our first meeting brought this initial response:



Nathan  
Gluck

“It is good Roger and you are involved in doing this. We would like to see this happen. You should start requesting designers to donate works now. It is not necessary to wait for them to pass away before you ask for materials. Anything can happen after that. Works can be lost. Do it now! An example: Just a few years ago (early 1980's) noted designer Saul Bass had a fire. Imagine the scope of work which was lost (movie posters, corporate identity works, etc.). Had a facility existed a choice would have been available to him to think and act on donating for preservation and educational benefits eliminating unprotected potential storage disasters, assuring proper care and knowledge of each piece. Another point of benefit to designers is the time consuming request offers for personal interviews is endless. Designers could provide biographical materials available to such a facility recommending interested persons contact them for those needs.” (This last suggestion has met with mutual great interest.)

He is particularly interested in seeing this project done successfully, as is *Caroline Hightower* (Director, AIGA), who joined us later in this conversation. Both agree there are too many materials that designers could and should think about

donating. The designers' work piles up needlessly after a while. Difficulty storing, filing or shelving items often gets materials lost in the shuffle, do periodically fall into other hands, or to be discarded. An example to this effect did occur at AIGA. Over some period of years the organization obtained numerous pieces of design work through donations at a time where there was no library or means of preservation and storage. Everything at one point was put away in a closet. Unaware of how to deal with or what to do with it all, most of it disappeared over a period of time. At that time the knowledge, awareness or importance of what they possessed in terms of historical value was not on their agenda. Today, it is now realized what they would have had.

*Pentagram Design* (Graphic Design Div., USA; Pentagram, Great Britain) has tried to work with this problem within their own firm. The firm requires transfer to slide format of all work done to satisfy a pictorial record for file reference, a visual account of the work which would outlast the original. In many situations the original work may be three-dimensional where size and dimension contribute difficulty in space for its storage making it impractical to keep. Material use for designs contribute as well to short shelf life existence making their survival limited even under normal conditions. Though this agency does in fact incorporate a retention schedule where original pieces of work must be kept for a designated period, their existing numbers are troublesome.

In very recent years AIGA has made available for public access a reference library of information within their own offices.

Shortly after the library opened, its contents were reviewed during a scheduled visit for content, application, reference, audience use, functional practicality and need. A variety of book publications, periodicals, journals, etc., relating to Graphic Design are available for use. Many students attending the many design schools in and around the New York City vicinity utilize these items regularly for class assignments. Nathan Gluck wants everyone to understand that what is available should not be perceived as a library as such, but as a source of centralized random publications, etc., collected as some benefit; a start to what they hope will be more. Thus, AIGA is relying partially on donations from the professional and membership community to sustain voluntarily those material needs.

“Students utilizing this facility should not expect a lot to be there. It is small, but it’s something. Our goal is to continuously add and make more available. The collection presently includes various aspects in the graphic arts. Books of typography, printing, book design, etc., can be found.”

There are limits to giving individual assistance here. He explains that there are shared responsibility in the upkeep of this library. The library is basically self-serve with an honor system in place for utilization of any of the sources. The user must assure the proper return of all materials used to their proper placement. As for creating an archive of their own, limited space and staffing prevents practicality of this occurring. It would require great responsibility as they have found out with their library. Space was not even intended for either idea. Their main function responsibilities are to the organization and its purpose for the professional membership.

## *Caroline Hightower*



*Caroline  
Hightower*

Caroline Hightower discussed later again this thesis in August of 1984. Very interested, she accepted project posters (Appendix B4) for local distribution and display purposes. Her familiarity with faculty and the Graphic Design program at RIT, she expressed confidence in the institute's ability behind the project to succeed that once others knew things would happen. Recommendation followed as to any information about other projects.

Both Gluck and Hightower acknowledge talk of possible plans by *Cooper Union* in collaboration with another school to form a collection. A confirmed plan effort at the time, years later it was initiated and has been partially achieved. The collection is oriented toward typographical design and emphasizing Herb Lubalin, one of the earliest established designers to have donated his work and papers to the school. The facility is limited to storage allowance and must rotate materials in showings. In place is an incomplete cataloging system in its infancy. Some kind of procedure is in place to protect and prevent continued deterioration of these materials. Their acknowledgment was information necessary to help meet the means by which to handle and provide access to all materials.

Gluck coordinated a list for AIGA of "Graphic Design Resources"<sup>11</sup> (Appendix D3). These relate to what public, private, professional and educational collections of various Graphic Design resources and their location. It was published under a grant from the National Endowment for the Arts in

<sup>11</sup>Gluck, Nathan, *AIGA, A List of Graphic Design Resources*, the American Institute of Graphic Arts, Fall 1984.



September of 1984. The list is informative. Considered general in its content, it is an attempt to centralize information on the subject. It is in no way a complete listing. Information was voluntarily given at the discretion of choice.

### ***Massimo Vignelli***



**Massimo  
Vignelli**

Massimo Vignelli, well recognized as an established design figure and for his interest in design history, organized efforts for an interview with me. Concerns to him are students receiving the necessary information and recognition of their own field of study. There is amazement in his verbal expression as to what students are not exposed to or familiar with. They are not being introduced to history, theory, criticism and new technologies, etc. They are not knowledgeable about the designers of their time or before. He acknowledged this publicly, bringing awareness to the fact in his keynote address at “*Coming of Age*”, April 1983.<sup>2</sup> Vignelli is one of the most conscious persons of his professional environment and to the occurring events in design, giving him an authoritative voice for experience and information.

Also, in 1984, during a meeting with Alliance Graphique Internationale (AGI), he raised voice to the idea of an archive(s) requesting designers to get together and think of generating further interest in design history. In order for a massive documentation effort to be achieved, designers need to work together. Their organization is not always informed as to what all exists without it being directly told to them.

<sup>2</sup>Rochester Institute of Technology, *Coming of Age: The First Symposium on the History of Graphic Design*, Department of Graphic Design; coordinators, Barbara Hodik and R. Roger Remington, April 21-22, 1983.

Vignelli reacted very enthusiastically to the project; what a possible existence could do for many people, primarily students, professionals, and others. He recognizes firsthand, as a lecturer, that finding information takes time. There is no centralized source(s) for reference. A resource such as this project proposes would be very useful in this respect. Discussion continued emphasizing the benefits of information availability for all. He was generous in his encouragement to see this become reality.

He emphasizes great concern over the subject of preservation of materials. Deterioration of his own personal work and the tremendous storage needs required to house all are everyday realities and frustrations to contend with. Several examples are singled out to view in his office. Each has reached a stage of deterioration very quickly. Paper content, color, and the surface have been greatly affected, altering the original appearance of each piece. He can never over emphasize enough the extreme importance of proper care and procedure for storage. His personal experience should encourage designers and others to seriously support a project as this for their own benefit.

Vignelli revealed information, later confirmed by other sources, a designer in Essen, Germany who is trying to put together a private collection to be based there.<sup>12</sup> The designer, Rolf Mulle, an AGI (Alliance Graphique Internationale) member, would establish an archive to be located in a museum. Vignelli's thoughts on this new development suggested the possibility of combined strengths and efforts of both projects.

<sup>12</sup>unknown, "An AGI Reporting", *Print*, Summer 1983.

Both archives would have the sensational potential to be regional centers focusing on collaborative efforts between and among themselves.

One issue of consideration involves the method(s) by which to approach the professional audience. Vignelli's views as a designer recognizes a reluctance factor by which designers and others may choose not to donate. This brings us back to Nathan Gluck's (AIGA) reply as to the need to focus on getting designers to donate now rather than later proving to be difficult due to the project's present stage of existence. Establishment of a physical facility, in operation, would substantiate elements in place to support adequate care, storage, preservation, documentation, etc. This would better secure designer decisions to donate to RIT. What they most want is primary attention and care in what happens to their materials.

Another reluctance factor involves a designer's preference not to donate due to business or other circumstances. Some would be open to the possibility of allowing their works for temporary examination and to be photographed for record; even for exhibition on loan. Initiating a choice to designers would still provide a means of recording their work. A photographic record can save on storage and preservation work of originals and the certain cost factors involved.

An issue to designers is an observance of the fact they see a lot of their time, attention and money involved in getting materials to this facility. Certain procedures should be in place to determine a designer's donation does conform to the

philosophy and direction of the collection. The second is to provide methods to reduce any excess involvement by them. They should be relying on the collections' curator to provide them with methods of transfer.

One of the most important elements of communication is an item of identification, a symbol. An identity provides recognition as to the project's existence and introduction. It should communicate what the project is and what it is doing. Appearance would be simplistic, direct, and relate elements representing its purpose and goals. It must definitely be readable.

### *Arthur A. Cohen*



Arthur A.  
Cohen

One of the most influential and rare opportunities for an interview was with Arthur A. Cohen ( Appendix F). It was one of the most resourceful and challenging conversations I had for this project; a very eye-opening event. The interview would not have been possible without Elaine Lustig Cohen's assistance. This would prove just so, as his untimely death soon followed. Our meeting, though short, developed many new insights and I considered it a memorable experience. An author and owner of "Ex Libris" (renowned dealer of rare and authentic antiquities of Graphic Design), he is known as the only known resource dealing with the acquisition and sale of materials reflecting 20th century Graphic Design.

Cohen's interest in the project is further heightened with the prospect of himself being utilized as a resource for information and services connected with the location and search of

materials for purchase. Combining his talent for locating difficult items, along with his professional knowledge, makes his involvement essential to possible future holdings to be obtained. Such acquisitions would otherwise normally be acquired for private collections.

His shop, "Ex Libris", offers books or recent and past publications, original flatwork consisting of posters and special prints, etc. Catalogs provide a listing as to current availabilities. Cohen acknowledges that his greater interest and involvement would be as a consultant on this archive.

Cohen went on to characterize possible ways to generate designers' interest in this specific thesis project. Among the many recommendations, he put a call in to Nathan Gluck (AIGA) to organize a complete mailing list of all AIGA members including those unlisted for public use. Afterwards, Gluck was instrumental in providing updates to the listing and personal information, under confidence, not to be utilized for any other purpose(s). This alone was a tremendous help in providing the significant first contacts in the field itself.

### ***Walter Allner***



*Walter  
Allner*

A former student of the Bauhaus, Walter Allner (Appendix F, G3) is an international lecturer and professor of Communication Design at Parsons School of Design located in New York City. Allner's hospitality was very generous as I was a guest for two days and I was allowed to be with his students. There was one day of direct discussion with him and a second day to collaborate with his students. I found his

students to be of an intellectual breed wanting to participate in this thesis success. Distance and location of such an archive was of little difference. The important point here was the implementation to establish a facility and the hope of its availability during their student years in the design program at Parsons. Allner and his students wanted to be regularly kept up to date as to the progress and completion of such a project.

Immediate concern regarding factual information on file in an archive was of major concern to him. Details need to be correct. This was in response to years of his own personal and professional information being incorrectly repeated and published. He made one important request of me to review and deliver a complete and official copy of the original speech he presented at "*Coming of Age*" (Appendix G3). The information contained within did in fact become incorrectly quoted after the symposium; several areas were wrongly interpreted and some distortion did occur. As a result, he stresses proper records and correspondence be accomplished between individuals.

Feeling the project is excellent, he commented on his own students; their work involvement requiring needed examples. It is hard to require students to do certain assignments because of what material is not readily available. Allner reflects on his own work with what happened to it during his time at the Bauhaus. "It was destroyed during World War II in the bombings". He unfortunately lost his mother in the same never to see either again. Other artists'/designers' materials of that time have been saved, being preserved in several

“Bauhaus” archives around the world. He makes mention of several publications on “Bauhaus” providing excellent reference on the subject. His highly recommended source is Wingler’s title of the same name.<sup>13</sup>

<sup>13</sup>Wingler, Hans M., *Bauhaus: Weimar, Dessau, Berlin, Chicago*, MIT Press, Massachusetts Institute of Technology, fourth ed., 1980.

Quote:

The absence in the Arts of a well formulated and systematic body of literature makes the problem of teaching a perplexing one. The subject is further complicated by the elusive and personal nature of art. Granted that the student’s ultimate success will depend largely on his natural talents, the problem still remains how best to arouse the curiosity, hold his attention, and engage his creative faculties.”

*Paul Rand*

During our class discussion several examples of student works were shown. Allner reviewed the nature of the project’s main emphasis. This in turn directed questions as to my own efforts in obtaining information and materials for projects I have done. Like me in my early undergraduate course work, his students expected information exists in every library, particularly their own school’s. It only stands to reason, that if the field of study exists in our schools, the information we believe exists in our libraries. Allner, like many of his professional counterparts, brings in his own material to the classroom. One student said she thought about transferring to RIT, thinking more would be available in resources. Most of his students’ time is spent searching what sources are available in the city of New York, making efforts to talk to designers as well. Designers are overrun by student requests. Their time is hard to give up to large numbers of individual students. Besides, they have their own work and many do lecture at schools. Allner’s efforts and methods are not unlike those of the RIT faculty within the Department of Graphic Design. Initiatives like this can be the life support necessary in the teaching of the subject.

### ***The Herb Lubalin Study Center of Design & Typography***

In an earlier visit to AIGA, Nathan Gluck mentioned plans for a facility related to Graphic Design at Cooper Union.

Established in 1985 by those admiring the late Herb Lubalin, this facility is a monument to all his contributions to Graphic Design. Called *The Herb Lubalin Study Center of Design & Typography*, the collection holdings include a comprehensive selection of approximately 1,000 pieces of his work (Appendix C4).

Just starting out with their new collection in 1985 on my first visit, a second visit in 1987 would prove to be interesting. In the two years between visits a firm foothold was finally placed putting into motion the necessary means to preparing accessibility of materials, cataloging, preservation and storage. Several other donations also had been made, making them very time consuming.

*Ellen Lupton* (former Curator) and *George Sadek* (Director) were most interesting to meet. Both allowed me great freedom to familiarize myself with everything going on. It was an opportunity for all of us to exchange information, share ideas and follow up on archival needs to date. They wanted to obtain other knowledge on one other project stemming from this thesis. Our meeting created several days of feedback.

Located for convenient access, the collection is still closed to the immediate public save for regular gallery exhibits displaying current holdings or for loan to other exhibits relative to the subject of Graphic Design. Relatively small, space is certainly a problem. Space must be shared for cataloging, preservation, exhibit and storage. Holdings must be rotated between storage, preservation and exhibition.



Considerable work involved with most of that time dedicated to a busy exhibition schedule during the academic year. These exhibitions are a major influence of their support and professional recognition. A contributing factor to time assignments is the limitation in staff. Only a handful of individuals worked with the exhibitions. Most of the work was accomplished by two people, a third was a student volunteer. Their workload must be divided into phases with goals in mind. The objective here is to gradually build up, through stages, order in the collection from its current state. The most understood fact here is that there is too much to accomplish in a short period of time.

This facility is experiencing a period of growth in the realization of the correct methods and procedures necessary in providing for their needs. These would provide the means to access the whole collection, provide educational benefits, disseminate information and provide an environment worthy to display, store and exhibit its contents. They are always seeking new technologies through which they can provide the opportunities to provide other access to the Study Center's audience.

## Chapter 3:

### *Design Projects*

#### *Functional Purpose*

To *acknowledge, promote, inform, and make clear* the project's message through outreach tools. All of these factors provide information about the intended purpose and goals of the project. The chief objective is to encourage preservation by depicting the institute's efforts in progress and by providing examples.

#### *Direction*

The project is dependent primarily on its audience in *education, research* and through *professionals* in the field of Graphic Design. Through acknowledgment of its purpose by calling attention to it by means of the institute's recognized commitment toward efforts of the profession.

#### *Approach*

Through recognition giving reality to an idea, by *functional and tangible* means, the strength provided therein brings attention to the identity and philosophy on the preservation, participation and recognition of history to the profession of Graphic Design.

#### *Selected Forms and Structures*

Success of a project is demonstrated by the approach to its audience. The approach by which that is accomplished is determined by the selected methods to launch it. These are

determined based on need, function and application use. Those selected are:

- *Identity:* Image recognition through typographical efforts that clarifies the project name and purpose.
- *Letterhead:* Communication device by which contact between persons can be made to bring awareness to present and new supporters.
- *Project Poster:* A published promotional guide and introduction outlining clearly and simply the mission of the project and collection holdings. It is designed for mailing purposes.
- *Brochure:* A reduced form similar to the poster, this also communicates the aims and functions of the project. It is also designed for mailing purposes.
- *Tribute Poster:* This piece is an honorarium to established Graphic Designer, Herbert Bayer.
- *Feature Display:* This gives reality to the selected collection holdings available for exhibit. The concentration is on a featured designer with educational materials and samples of designer works.

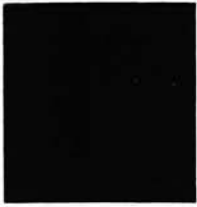
## *Design Process*

The most important element of consideration by which the project would be acknowledged would be reflected through some visual interpretation, an identity (image). That interpretation would need to effectively communicate project title, elements of style or character focusing on their recognition to its “History” (element identification) in Graphic Design. Design assignments were selected as to determined tool functions for the interpretation, representation and marketing of the project idea.

Through utilization of that identity for placement on *letterhead*, *poster* and *brochure* the message interpretation is clear. The “*identity*” brings promotional attention generating interest in getting others involved. The audience knows the who, what, where, when and why. Each design project communicates collecting goals for future acquisitions. Both the project poster and brochure bring attention to the strengths of current holdings emphasizing the subject they document proving their collective existence as a collection. Acknowledgment of these acquisitions or donations of materials is provided by example. Visual interaction and representation through numerous pictorial references, making it easier for others to be encouraged by that example.

<sup>14</sup>Pederson, Ann E., and Casterline, Gail Farr, “Archives and Manuscripts: Society of American Archivists”, *SAA Basic Manual Series*, Chicago 1982.

A primary objective of these projects is the idea of preservation; encouraging people (professionals, designers, collectors, teachers, organizations, schools, etc.) to provide items of educational and historical value to this archive.<sup>14</sup> By



*The Avant-Garde In Print*

**Arthur Cohen**

Arthur A. Cohen an author and bookseller lives in New York City. The founder of Ex Libris, he is the only bookseller in the United States of rare and current publication material engaging in the description and sale of works of Graphic Design from the 1920's to the present. He has completed for publication the first comprehensive, illustrated work on Herbert Bayer. This book will cover Bayer's career as painter, 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.

attracting attention to present collection holdings each has influenced request inquiry as to their individual or collective use. Audiences want to know the extent of their availability. Each project piece cultivates this attention by referencing certain names and affiliations to produce responses now and in the near future.

It takes time to cultivate an audience. These design pieces bring awareness to an existing audience both within and outside the institute who have similar interests and wishes. Knowledge about present user interests concerning the kinds of resource materials they most frequently seek would help communicate to new audiences. It was found that information researched about present users pertained to educational backgrounds, professions, and the kinds of assigned projects that would bring them to an archive of this sort.

Efforts on all projects were essential ingredients to involving others in the task of building an archive. All are simple outreach tools formulating awareness within their own administrative and academic settings, then publicly with equal success.

Before this project reached mid-point recognition funding and voluntary time could have been exhausted. As with any project, it is difficult to make accurate projections of the total time, dollars, and materials that required to complete all stages of involvement. My involvement in this feasibility study initially required nine months of constant attention with research to establish the real basic essentials to be considered.

Three of these months revolved around the development of the identity, letterhead, project poster and brochure. Research work then continued through and beyond this point, as well as other project involvements.



### ***Rudolph Ruzicka***

Rudolph Ruzicka Internationally known as a graphic artist, designer typographer and author. His marked achievements were as a print-engraver, book designer and illustrator. His early years of his life started in Chicago after his parents moved there from Bohemia in 1894. After three years of education in Chicago. he left school to begin his career in art. An apprenticeship was taken on at the age of fourteen. along with attending classes at the Chicago Art Institute. At the age of twenty. he moved to New York City. Ruzicka attained recognition as a wood engraver. In 1940, Mergenthaler released several of his typefaces. These faces include *Fairfield*, *Fairfield Medium* and *Primer*. All are used extensively. Ruzicka never retired. He took various other projects on until his death in the late 1970's. A series of his original book-jackets have been collected. These reflect the middle of his career to Its end when his death occurred.

Several weeks were required to promote the idea to students in the School of Printing (Rochester Institute of Technology) of actually printing these design projects as class projects for program credit requirements. Faculty approval was given. The students would have a real class project to conduct for requirement over two academic quarters while receiving completed pieces for their portfolios. The School of Printing assisted any additional student and faculty needs through volunteers interested in utilizing two of the design projects (project poster and brochure) as a chance to use new equipment, carry out tests of theory and to experiment with German printing ink.

The school provided services, outside sourcing where needed, even finding outside a supporter to donate all paper materials. This was one of the most successful joint efforts launched between the School of Art & Design and the School of Printing. Tremendous interest in this thesis project was generated by students participating in the assignment. I found the printing students and faculty reacting so favorably, many pledged their support of hope to see reality in the project come to life. They too saw the shared benefits of such a facility accessible to them. The gallery opening of this thesis found great popularity among all.

Thanks to the contributing efforts of the School of Printing for bringing reality to two design projects. Both pieces generated such a response and audience.

(Appendix B2)

## *Identity*

In developing an *identity* (image) for the project a needs assessment list was developed outlining the communication needs necessary in getting objectives and goals achieved. Appropriate characteristics had to convey a favorable professional meaning. It had to be recognizable to the eye being readable. The identity would translate as both a visual element and a message. My thesis committee and I selected *visual typography*. Working to develop a visual element through typography would enable the viewer to receive the message directly. The name of the thesis project (*The Graphic Design History Archive*) became the visual identity through combining contrasting values in the lettering of each word. Balance was achieved between each word and letter through gradual weight changes. General letter spacing as recommended for the point size was determined by the character style of the typeface selected, *Helvetica*. No word spacing existed. It is simple, direct, and communicates exactly what we were looking for. A contributing factor is that it does not in anyway interfere with other images of a pictorial nature later in two design projects.

Quote:

“Design is always an attempt to break with banality, a manifestation of originality. Indeed it shows itself frequently associated with the effort to contribute something new to the world. Thus, it is to be identified with the will for creation, or invention or discovery.”

*Thomas Maldonado*

The use of the same typeface and color scheme assists in the recognition of the identity. The use of color would bring attention to the image. The primary placement of choice is in the word “*Archive*”. This is what the project is all about. Whether appearing as a black and white image or two-color there is a versatility for either choice. Guidelines direct us as to



the application use of both. Next, the words “*Graphic Design Archive*” communicate the essence of the project. The placement of the statement of purpose along side the title depicts exactly what is involved. Both function together drawing attention and immediate awareness to the project’s subject idea. Every element brings understanding.

The intent, at a later date in the near future, is to eliminate the “*statement of purpose*” as part of the identity. The identity will then stand alone supportive of its own reputation and project familiarity. Overall, well worded and attractively put together, this identity leaves no question about who or what it is all about.

## *Letterhead*

(Appendix B3)

The *letterhead* would be the communication device which would be seen most often. It would be sent out directly in reference to the project. Using the identity on a letterhead communicates the intended content and purpose of the message. It is a device for creating awareness. The letterhead introduces the reader to who is writing and where they can be reached for further information.

An identity placed on stationery may act as a tool for direction (mechanical layout). The actual placement of each element can be a guide. In this case, a guide for typing. The letterhead acts as a *margin indicator* providing assistance for starting where type information is placed along with indications as to what space allowance is permitted on this cover sheet. The school address is parallel to the identity and placed toward the bottom to indicate the bottom margin. Placement between both the address and identity convey an aesthetic relationship. The arrangement is very agreeable.

Individuals using the letterhead become “message-bearers”. Both the message sender and the letterhead become very effective communicators about the project. Together they make an effective introduction of the project to the receiver.

## *Project Poster*

(Appendix B4)



### *Alvin Lustig,*

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 consulted at the University of Georgia, and Yale University in their Design Department. His death occurred on December 5, 1955. A set of slides has been catalogued displaying his accomplishments. These slides show Lustig's wide range of design interests in different medias.

The *project poster* promotes the idea of preservation and encourages people to save and donate items of historical value for use by students, researchers, teachers, educators, etc. for learning purposes. By calling attention to present archival holdings, the poster inspires people to make further extensive and imaginative use of them. It encourages others to discuss and investigate materials deserving preservation consideration.

This poster is a tool for reaching a large audience. It will reach other audiences outside the field of Graphic Design. The layout is a creative, functional device which draws in the viewer's attention influencing them to read further all printed information. The larger type making up the project *name* and *statement of purpose* is intentionally sized and positioned to attract and announce its existence at various viewing distances with no problems in readability or aesthetics in design placement.

The project title utilizes various typeface weights and a two-color scheme to be followed over into other aspects of the poster. There is a formula carried throughout in the use of red and black ink.

Both colors are symbols to history as well as to utilization. The use of red and black ink conveys the context of the relationship of past and present in the history of *Graphic Design*. A sense of unity and aesthetics is accomplished here. Even when the poster is rolled up where the printed surface is appearing, the

Quote:

“The great invention of the art of our time, is not to produce what the outer eye sees, but to reproduce new nature of its own. So we have to look at art, and say, “Here it is.” and not think what it represents or even what does it mean. It is not necessary to ask, because it means what it is.”

*Herbert Bayer 1979*



#### ***John Massey***

John Massey born in Chicago, Illinois in 1931, 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 1964 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 an 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 lectured extensively 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.

first elements seen are the words “*Archive*” and the first half of the “*statement of purpose*”. “*Archive*” appears in red, giving focus. Initial lines of the “*purpose statement*” being in clear view contributes to the functionality of the identity and design layout of the poster.

Layout and design are carried out in a similar manner for each design project. This poster, the center point of all the design projects, relates as a larger theme for the identity. All products interrelate, showing a recognizable familiarity at a glance.

The printing of the poster was a collaborative effort. This poster became an actual screenprinting project for credit in the School of Printing under the supervision of Bob Webster. His students found it interesting, rewarding, and educating on the subject content. Great inquiry into the Department of Graphic Design by these students started a flux of visits on the possibility of viewing any of the holdings in the collection. A majority of them did attend the gallery showing with no disappointment. It stirred future requests for participation in other projects. Time and all materials were donated by both the School of Printing and supporters of the project.

Requests for copies by AIGA, International Typeface Corporation, Columbia University, Victor Margolin (University of Illinois, Appendix G2), Massimo Vignelli, Cooper Union (Herb Lubalin Center of Design), and others, just to mention a few, have further vindicated the efforts put into this poster. It effectively communicates who is involved in the archive, its purpose, what is happening, and where it is located.

## Brochure

(Appendix B5)



### Ladislav Sutnar

Born in Czechoslovakia, Ladislav Sutnar started his career in Europe as a painter, 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 *Idea Magazine*. Sutnar died in 1969. A collection of his design prints from a one-man-exhibit have been put into one viewing portfolio.

### Quote:

An erroneous conception of the graphic designer's function is to imagine that in order to produce a good layout all he need do is make a pleasing arrangement of miscellaneous elements. The designer does not as a rule begin with some preconceived idea, rather the idea is the result of careful study and observation, and the design is the product of that idea."

*Paul Rand 1942*

A published guide on the collection, *a brochure*, is a very important tool to be given and mailed to client groups which include prospective donors. It is one of the most useful vehicles for explaining an institution's collecting philosophy and goals. It is sized to function as a flexible tool for handling its layout functions as a *visual communicator*. Together they form and function as tools.

Reading a brochure should not take long and be easily understood. The message should be simple and direct, focusing on what is being collected, and depicting the location of materials. The "*Graphic Design Archive*" brochure is a simple basic informational tool. I see it as the cornerstone of my efforts to communicate the aims and functions of the project. As a general informational brochure, its purpose is to outline clearly, in simple language, the mission of the project and what is being collected. It explains the basic intents of the archive along with its purpose for existence. A broad complete statement appearing at the top gives exact definition clearly, briefly, simply and completely. The reader gains an idea by the cover what information is included on the subject matter.

The format and size are cost-effective. The piece is designed for easy printing, mailing, handling, is simple in appearance, and there is little paper waste. Several items of design have already been donated or made available for photographing.



The brochure acts as a personal contact between project individuals and the possible donor or user. At this time the brochure has established rave support that can lead to the subsequent growth and development of the entire project.

***Mo Lebowitz***

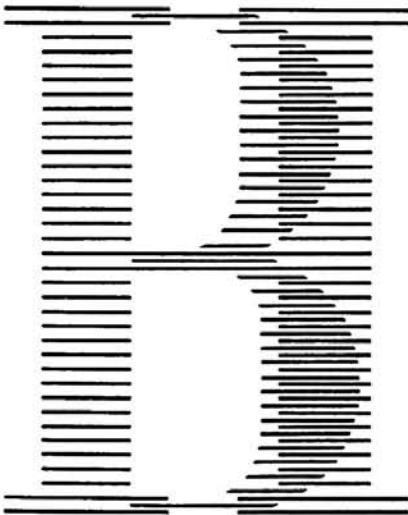
Mo Lebowitz born in Washington D.C. began his career in graphics after graduating from Maryland University in 1954. In 1961, he moved to New York. He held numerous positions at agencies and studio as either an art director or designer. Lebowitz opened his own office in 1969 as a consultant in concept, copy and graphics. A one-man corporation, known as Mo Lebowitz, Inc., he does not plan on expanding. Mo Lebowitz is known throughout the world as the proprietor of *The Antique Press*, his private press. He has instructed at Cooper Union and The School of Visual Arts in New York. At present, he is consultant for the International Distillers and Vintners of England. Actual printed original work of Lebowitz's have been obtained and put together. These include most of his earlier posters.

## *Poster: A Tribute to Herbert Bayer*

(Appendix B6)

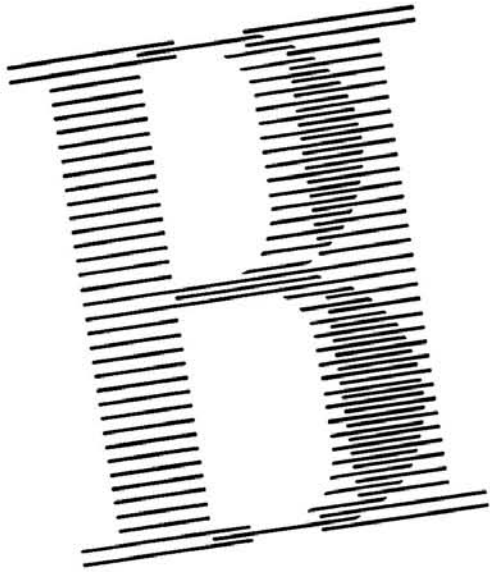
*At the time this poster was completed, Bayer celebrated his 84th birthday. Recognized as a former student and master of the Bauhaus, he continued to further those ideas he developed and practiced until his death in 1985.*

To create awareness of this collection's holdings at the institute, a *poster* was put together honoring one particular designer who is a familiar professional figure in Graphic Design. During this period of time, Bayer reached a renewed popularity as he prepared to celebrate his 84th birthday recognizing his achievements to the profession. The poster honors him as a *painter, sculptor, designer, typographer, architect, environmental designer and humanitarian*. No one else has achieved such a level of respect by his professional community. His overall experiences, accomplishments, determination and direction in problem-solving are aspiring to both the professional and educational communities. This poster publicizes by example; giving public knowledge of one selected designer to be featured by this archive project.



The use of a sans-serif typeface, *Helvetica*, carries over some similar looks, aesthetic elements and character from the other project pieces developed. Layout and design is representative of Bayer's own uses and applications of typographical elements.

In organizing this poster, the primary element of reference was Bayer's own typeface referred to as "*Bayer Type*". Beautifully



crafted in appearance, it is known as possibly the only typeface actually owned in entirety (name and style). Very delicate for functional use (to print and read) the practicality in its selection would be limited to a design sense as dealt with here. The typeface has not been available for public use since 1939 (Established 1935-1936). Only a few rare references or mentions can be found. Any references, most commonly found in practical listings (if at all), relate to the subject of typography at the Bauhaus.

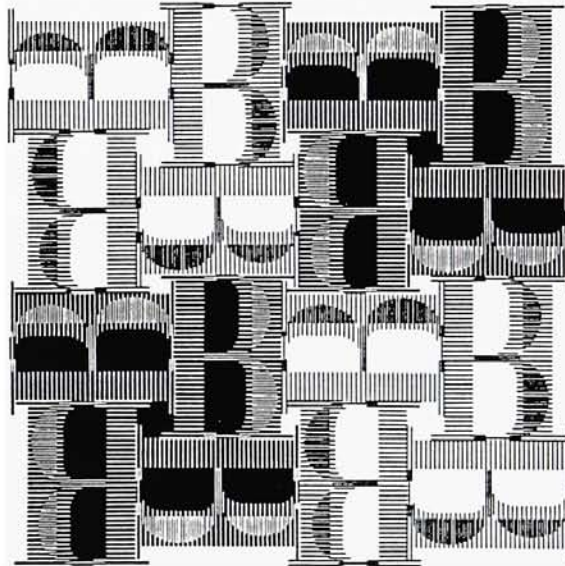
Determined to research this type further and to obtain a complete reference to deal with, I wrote directly to Mr. Bayer in the hope that he would see my inquiry beyond that of only a student request. Thanks go to Roger Remington, Louis Danziger (friend of Bayer's), and AIGA for entrusting me with his address and permission to make direct inquiry. Due to Bayer being ill, response was handled through his secretary, Merry Ann Pursel. Soon after that reply he passed away.

His letterhead (Appendix B6) is a treasured example of his historical use of particular elements and his preferred use of lowercase at all times. His use of lowercase in this manner extends back to the 1920-30's when he first proposed such utilization in Germany. The layout fully follows every element to be placed for *functional purposes* (fold, margin allowance, typing placement, alignment, focus, etc.).

It was a coincidence that, in a return visit to the Cary Library (Rochester Institute of Technology), I had a memory of a rare collection of German print books with one dedicated to



references of the Bauhaus I had investigated earlier for another project. Here I found what I was looking for. Permission was granted to remove this publication to be photographed for one day, under my supervision. David Pankow, curator of this facility, made it possible for several pages to be reproduced (Appendix B6) without risking the book's existence in any way. Again, thanks must be given here for entrusting me and granting permission to me in allowing this source to be removed for its use. Every guideline of direction during its removal was followed to the letter. This design project would not have developed as such if it were not for this reference.



## *Demonstration Project*

(Appendix B10)

### *Display Exhibit of Collection Holdings<sup>15</sup> (Featuring E. McKnight Kauffer)*

<sup>15</sup>Bevier Gallery, *Thesis Show 2*,  
College of Fine and Applied Arts,  
Rochester Institute of Technology,  
April 1984.



#### *E. McKnight Kauffer*

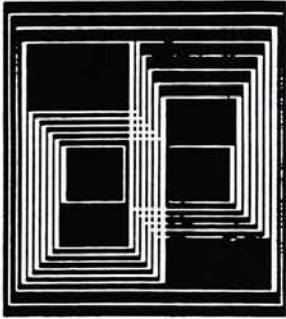
E. McKnight Kauffer was born in Great Falls, Montana. Known as a Poster artist, Kauffer started his career as a scene painter for theaters. He studied in San Francisco, Chicago, Paris and Munich. In 1914, he settled in London, where he spent seven years as a painter. It was in London, Kauffer executed a great number of posters, most of which were for the London underground transit system. Considered a leader in modern poster design, his work has ranked Kauffer very high in poster design and established him world wide recognition. Kauffer died in 1954.

During the 1940's, Kauffer did numerous book-jacket designs. A collection of his original book-jackets, posters, photographs, mechanicals have been collected and restored. They are now in one portfolio.

The need to provide other influential strengths of outreach representative of educational and historical value would establish real tangible evidence supportive of all efforts toward archive reality. The idea of a display demonstrative of archive stature could introduce authentic collection holdings representative of the project idea.

It was agreed that strength could be best demonstrated by selecting specific materials formulating a situation of reality toward the idea of an archive. In turn, each featured element collectively formulated the ingredient necessary toward the task to collect, preserve and document. These items provided educational reference, influence, and awareness to students, faculty and professionals attending. This was the first primary role playing attempt to cultivate public attention through physical sampling.

Selected items of interest directed attention to one designer's work (E. McKnight Kauffer), various book covers, photographs, posters, reference sources, etc., were also displayed. There is a task at work here combining audience participation and education. Exhibit influence toward effort, need, historical value, documentation to preservation is representative of the project's outreach.



### *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 course. 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 in 1950 he became 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*. After, 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. Next to 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 this portfolio. Reproductions of *Homage to the Square* can be viewed among these studies.

Several authentic examples of original work were restored or preserved for protection as a precaution measure necessary to assure their existence without risk in storage and for display. Due to supply material and media types used as standard practice a long time ago, these factors contributed to their destructive influence of existence. Evidence of this in the E. McKnight Kauffer Collection threatened the very existence of several valuable works as irreplaceable. Procedures needed to be implemented to accommodate special preservation requirements necessary to prevent damage.

One will find a wide range of mixed material type use in graphic design. A common practice based upon time and place needs, functions, and studio business practice in getting the job done for current utilization. Most did not lend themselves to lasting longer than their intended purpose. Besides, duplication of same pieces was commonly required in replacing originals.

Tempera paint (a poster paint), was one such medium frequently utilized during the 1940's on mechanical work favorable for poster and book jacket design. It was preferred for its opaqueness, flexibility, controllability for clean edges and defined corners, fine line smoothness, pen and brush use, water solubility, and highly favored as camera ready usable. Unfortunately, being a paint of dry consistency, it is limited to short time applications under normal environmental conditions. Designers and students still use the media today, but not in the same manner. It still has the tendency to crack, peel, bruise, smudge, scratch, etc. It is not recommended for portfolio work. Many other choices have replaced this material, taking into

consideration the longer use required in order to be more durable with repeated use.

Quote:

"The image makers, the graphic designers, are responsible to all of us who need varied, precise, and more respectful presentation of our experience of being human."

*Frances Butler*



### ***Wolfgang Weingart***

Wolfgang Weingart's work shows elements of design relating from the early 20th century art movements. These elements show refusal to compromise: opposition to what normally is considered "beauty": delight in experimentation, play and the capacity to create with technology. He is teacher of typography at the School of Design in Basel, Switzerland. The imagery he displays is unconventional in its display of letterforms, typography, organization, and collage. A slide collection of his work and a collection of his *TM Magazine* covers have been put together.

Original collection holdings chosen to be presented in the exhibit brought first hand experience to students, faculty and professionals learning how to reconstruct history from these historical references. Featured designer E. McKnight Kauffer challenged viewers by his original mechanicals (4 total) demonstrating function, application of tempera paint use, tissue paper use a stencil tool or for correction use, camera ready use and his talent for manual control. His manual drafting skills are remarkable to imagine one doing the same today. This is a real example and definition of skill. Several book jacket covers representative of the same period of time were comparable in reference, giving a wider range of common design practices in application, function, form and element appearance of the time.

A unit of the exhibit included other forms of available information for the interpretation, education and research demonstrative of both the past and present knowledge of Graphic Design. Those represented were slide catalogs, photographic references, student project work, file references and published sources (books, professional trade publications, symposium materials, etc.). These formulated the correct message as to the responsibility required of all of us in supporting the awareness efforts of making this demonstration a reality.

## *Thesis Show*

### *Bevier Gallery*

*April 28*

*to*

*May 11*

*1984*

### *April 28th: Gallery Opening Night*

All thesis design projects were scheduled for completion to be exhibited at the second thesis show called “*Graduate Thesis Show II*”,<sup>15</sup> on April 28, 1984. Displayed were those items which included introducing the identity of the *project letterhead, project poster, and brochure, tribute poster, and* featured a *display* introducing a selective collection of its holdings presently available within the Department of Graphic Design. The presentation of ideas with the intent of motivating interest and educating the viewer was more than successful. The essential ingredient was the project's existence publicly acknowledged of the efforts by many individuals giving mutual strength to the idea the institute (Rochester Institute of Technology) will be behind the project making the archive a reality.

It was important to set appropriate standards that convey a favorable, professional image of the entire project. Repeated use of the title, typeface utilization and color scheme helped to establish that presence. The display, with original collection holdings, was a complete surprise. There was no prior knowledge of their existence. Overwhelming student attraction to the and to what extent these featured materials were ready for their available use.

When it was known that public availability was not currently possible, a concerned rumble of discontent was followed by

<sup>15</sup>Bevier Gallery, *Thesis Show 2*, College of Fine and Applied Arts, Rochester Institute of Technology, April 1984.

mutual familiarity as to other past missed opportunities. Any one of the many exhibited pieces would be beneficial to project research, meeting academic requirements students were now being assigned. Their message on the issue of availability was “*now, not later*”. A solution offered by students to volunteer their time to collection efforts in exchange for use of materials showed great determination on their part for its success.

Quote:

“To me the artist is a mirror in which one sees, what one could not see without him. I have tried my hand at a number of areas. They are all relating to each other. Design and art became a way of life fusing feeling and thinking into one.”

*Herbert Bayer 1979*

The whole project as presented delivered great potential to educate, communicate and produce a wide variety of responses. People were encouraged to study the past, to collect, support preservation, and to donate materials and any information of historical value on Graphic Design.

Interest among others of different professional backgrounds was exhibited by those who traveled the distance to see the project. This paved the way for the recognition needed for future success outside the institute. Indications of this were evidenced where the project was later viewed, in part, by entities in New York, Illinois State University, and at “*The Second Symposium on the History of Graphic Design*” in 1987 at Rochester Institute of Technology.<sup>2</sup>

<sup>2</sup>Rochester Institute of Technology, *Coming of Age: The First Symposium on the History of Graphic Design*, Department of Graphic Design; coordinators, Barbara Hodik and R. Roger Remington, April 21-22, 1983.

Overall, the primary purpose of this exhibit did, in fact, further expand awareness of intended goals for this project. The next day brought feelings of successful accomplishment giving way to echoing thoughts of “*Let’s Do It*”.

## Chapter 4:

### *Situational Analysis*

#### *Giving Reality to an Idea*

##### *Purpose*

*Analysis:* Giving reality to an idea by establishing awareness through the examination of “*archive management*”.

Archive management deals with preserving history and provides the means to its access. The historical value is the reason for which materials are kept. The educational value is the purpose for which materials are made available.

##### *Goals and Objectives*

Providing the information necessary to determine potential means by which to initiate procedures toward existence, (by the institute) by way of defined elements and components involved in *archive management*.

1. To provide a collection of resource materials adequate to support the instructional and research needs of Graphic Design while providing the same to others where interested.
2. To maintain and develop essential archive facilities.

3. To make the archive's collection(s) and its references, other services and activities accessible to students, faculty and others in or outside the institute, including the professional community. In order for goals to be met, it's the archivist's objective to select, maintain, and develop the qualified staff necessary to provide the collection it services.

### *Determined Present Situation*

As defined: present and future needs of collected materials in the Department of Graphic Design, require urgent preservation means having both historical and information value to the subject of Graphic Design; as a much required research source to students, faculty and others providing for cultural structure and recognition of the profession.



## *The Archivist*

Potential donors (especially designers) of materials, before they are donated to an archive, want to make sure that proper care and storage are maintained. “*Archivists*” or “*Curators*” depend on their parent agencies, board members and other groups for essential funds, support and facility placement to meet those requirements. An important feature of efficient functioning is adequate commitment of resources, not just financial resources, but also the time and talents of individuals contributing their knowledge and continuing interest and involvement. This is where through the professional community and scholarly activities that continued support, participation and encouragement in the continued development of the collection will be encouraged.

An archive here would need one or more archivists. They must have a basic understanding of archives, the principles of archival management, limitations on arrangements (placement of materials) and routine cataloging imposed by the volume of individual items held by the archive. An archivist will provide archival reference and research services to students, faculty and others. They must be knowledgeable and familiar about the archive’s subject matter, Graphic Design, becoming a specialist on the subject and within the institute’s library. The archivist must understand the particular research needs of historians as well. He or she must assume the unenviable task of effectively selecting what the future research potential should be. It will be their responsibility to arrange and describe the collection

holdings. There needs to be a clear knowledge of that this project is not overlapping other efforts and resources presently on campus. Most people will understand there is the need to be selective on material choices. There will be times of rejection because some items are “not significant” to the collection. The archivist should be able to separate those items worthwhile from the worthless, in terms of historical and informational value. It is extremely important for archivists too, to become researchers in order to increase and improve research uses of current holdings.

The popularity of student internships and independent study programs can be a great help to institutes needing volunteer assistance. Success depends on the ability of volunteers to inspire confidence in the project and the institute. Student interns can be involved in a number of ways in the archive depending on their special skills or current knowledge in such related areas as photography, printing, typography, art, art history, design, etc. As a staff member they would perform a number of functions aiding the archivist in possibly cataloging and clerical duties. Those with reasonable knowledge of the subject could provide great assistance in requests and assist other students.

## ***An Archive: Start and Location***

An archive involves the history of a subject, and purpose to collect items pertaining to that subject. The purpose of such a resource as the *Graphic Design History Archive* is the accessibility and scope of its contents to students and faculty in Graphic Design. To inform, collect, preserve, and to make available the appropriate materials is essential to the archive's purpose.

### **Functions of the archive:**

1. Provide leadership in the field of study and profession
2. Serve as permanent place of record(s) for all information and resources materials disseminated.
3. Acquires various material forms to circulate and non-circulate.
4. Serve as a center point for scholarly activities to the subject.
5. Provides various services to the professional field and to its supporters.

Two possible areas for location of the archive on the RIT campus would be of departmental origin and/or within the main campus library (The Wallace Library). An issue of continued argument in this decision involves the pros and cons of “*centralized*” or “*decentralized*” facilities. Wherever placed, space will need to be adequately provided and laid out to ensure that users have space within which to work. Curators and librarians require their own space needs too in order to provide an environment for which holdings can be dealt with from first arrival to final storage. Individuals must be able to systematically search aids, request and return materials, etc.

#### Quote:

“I still have a naive faith that somehow the school is the area in which a kind of experimentation and research, not possible in the work-a-day world, is taking place. When the work-a-day world, however, outstrips the school in theoretical as well as practical knowledge, something is seriously wrong.”

*Alvin Lustig*

In this case materials would not circulate beyond the archive facility. All would be non-circulating, except through computer-generated accessibility as provided. The vast majority of small archives as such appear to be connected to more controlled environments in libraries. Archives are usually an adjunct to the main work of the institute. The School of Art and Design at RIT claims their archival proclivities are just emerging.<sup>16</sup> At this stage it is not favorable to ask designers to donate without a place to put materials and to properly care for them. Items presently collected are stored in different locations within the Department of Graphic Design and one off-location site. The conditions in these locations do not meet ideal needs and pose an environmental hazard to the longevity of those holdings.

<sup>16</sup>Phelps, Edward, *The University of Western Ontario Regional Collection, Networks, and Education for Archives*, Regional Collection, University of Western Ontario, London, Ontario.

Making materials accessible to students and researchers can be a long and painstaking process. The procedure is not difficult if proper agreements and procedures are mapped out. Needed will be one or more responsible custodians of original source materials, acquisition, appraisal, arrangement of descriptions, preservation and cross-referencing of materials. There is concern with the whole cycle of records creation and dissemination.

<sup>17</sup>Katz, William A., "Introduction to Reference Work, Volume I, Basis Information Sources", McGraw-Hill series in library education, New York, 1981. Footnote, Robert S. Taylor, "Reminiscing About the Future", *Library Journal*, Sept. 15, 1979, p. 1873.

Every archivist should try to develop the following skills<sup>17</sup>:

1. The ability to organize data and information for people to use;
2. Awareness of the totality of information resources and the probabilities of success of strategies for searching for information in any specific situation;

3. Awareness of and ability to use the range of information technologies, from print to sound and image to computing;
4. Sensitivity to use, uses, and users of information, and a strong transition of service, which demands attention to client satisfaction.

## *Cataloging System*

For many archivists, “making records accessible” means “*reference*”, but the concept is really much broader. People need information about archival holdings and services before they can use them.<sup>18</sup> A sharp focus of collection strategy and concentration of accession (i.e., what is included and excluded) in this clearly defined area is needed.

<sup>18</sup>Pederson, Ann E., and Casterline, Gail Farr, “Archives and Manuscripts: Public Programs”, *SAA Basic Manual Series*, p. 9, 1982.

Through a bibliographical record in the archive collection this is done in a “*catalogue*”. The catalogue serves the purpose of communicating briefly the essential facts about the material in the collection.<sup>19</sup> The information provided in the catalogue allows a user to identify particular items in the collection or to select relevant items for specific purposes.<sup>19</sup>

<sup>19</sup>Chan, Lois Mai, “*Cataloging and Classification, an Introduction*”, McGraw-Hill series in library education, New York, 1981.

A very important tool for understanding is a *description* (philosophy or statement of purpose) of the materials using officially accepted terminology on a standard basis relating to Graphic Design as we know it. A controlled vocabulary is needed to represent the user’s request with the same terms that represent the documents’ contents, to bring together semantically related terms, and to make a search more efficient and effective.<sup>20</sup> Organization, filing, and cross-referencing efforts are only successful when this is put into place.

<sup>20</sup>Cleveland, Donald B. and Ana D., “*Introduction to Indexing and Abstracting*”, Libraries Unlimited, Inc. Littleton, Colorado, 1983.

A controlled vocabulary is characterized in the following way:<sup>20</sup>

1. The terms are derived as nearly as possible from the vocabulary of use; that is, they closely reflect the literature vocabulary and the

user's own technical usage. Although the terms cannot, by definition, be as specific as natural-language indexing, they should allow as much precision as is necessary for adequate retrieval.

2. It employs a considerable number of precoordinated phrases to reduce false drops to a minimum. For example, by precoordinating "Venetian blinds:", there will not be a false drop of "Blind Venetians" papers from the document file.
3. It controls synonyms and near synonyms to increase consistency. This, of course, is a primary function.
4. Where necessary it defines ambiguous terms and distinguishes homographs.
5. Through cross-references it shows horizontal and vertical relationships among terms.

Quote:

"I am not a geographer. I am not a scientist. I am an artist who has the ability to translate fact and figure into the visual."

*Herbert Bayer 1979*

Standard terms must be utilized for the entire subject matter. A good descriptive inventory or "search aid" is a helpful tool to a researcher where common sense terminology relating to the field is necessary. A consistent description of terms will be a tremendous help to archivists with the task of controlling a computerized inventory of acquisitions, cataloging, cross-referencing and indexing, etc. Archivists must understand the particular research patterns of researchers, students and faculty. Their primary consideration involves answering what educational and professional needs users have. They must be familiar with research methods needed in design disciplines.

A cataloging system is a basic need essential in the location and cross-referencing for the subject matter as defined as Graphic Design. Its history is scattered among other subject histories of art, advertising, photography, printing and typography, making it sometime difficult to locate real specifics without really searching. Essential shared elements need to be identified.

In representing these subjects in the catalogue, it then becomes necessary to choose for each subject one term among several possibilities. In general, the guiding principle is common usage when it can be determined that one of the terms is in wider or more common use than the others. However, in many cases, when common usage is not distinct enough or allows more than one choice, then the choice becomes necessarily arbitrary.<sup>19</sup>

Standard *terminology* needs to be incorporated. With the guidance and assistance of Roger Remington (Professor of Graphic Design, RIT) and Barbara Hodik (Assistant Dean, College of Liberal Arts, RIT), a cataloging list was started. Subject boundaries were defined. General priorities and their limitations governing selection were provided in the same listing. Chronological periods were used within each category. Several outlines were evolved before a final draft was completed for present holdings, leading to a general overall listing (Appendix I).

This particular cataloging list was utilized for similar use for a future series project utilizing videodisc technology for archival purposes in 1985 called an "Electronic Museum". This is the on-hands random accessibility. Several methods of cataloging by medium, designer, period and country can be followed. The final two drafts (Appendix I) show what RIT is holding in its collection at present. A very important tool, it makes doing research much easier and understandable. Included is a separate list (Appendix E) of designers who make up this profession or are emerging into our awareness. Devised by



several publications and Roger Remington, it gives an idea who is included in this profession.

### ***Types of Library Material***

For the purpose of bibliographic description, the following types<sup>19</sup> of library materials have been identified:

<sup>19</sup>Chan, Lois Mai, "Cataloging and Classification, an Introduction", McGraw-Hill series in library education, New York, 1981.

- Books, pamphlets, and printed sheets
- Cartographic materials
- Manuscripts
- Music
- Sound recordings
- Motion pictures and video recordings
- Graphic materials
- Machine-readable data files
- Three-dimensional artifacts and realia
- Microforms
- Serials

For definitions of these items, see *Anglo-American Cataloging Rules* .

### ***How to Assign Subject Headings***

After the subject content of the work being catalogued is determined and the principal concepts are identified, the subject headings list can be consulted. In many cases, the cataloguer must adapt his or her own wording or phrasing of the subject to the terminology of the list. From the list, a subject heading is shown which will best express the subject content of the work. In general, choose the most specific heading provided by the list to cover the content of the work.<sup>19</sup>

### ***Methods of Subject Analysis***

Subject analysis of a particular work or document involves three basic steps:

- Step 1. The first step is to examine the work and determine its subject content. While the most reliable and certain way

is to read or examine the work in detail, it is not always economical to do so. Cataloguers usually have to adopt alternative methods.

- Step 2. After the subject of the work is realized by the cataloguer, the next step is to identify the main subject or subjects or principal concepts, including different aspects of the subject such as author's point of view, time, and place. Frequently, a work may deal with several subjects separately. In many cases, a work treats two or more subjects in relation to each other.
- Step 3. The third step is to represent the subject and concept according to a particular system or scheme. The first two steps are the same in all subject analysis operations. The third step varies according to the ways of representing the subjects, i.e., by means of subject headings, indexing terms, or classification numbers.

## *Analysis Conclusion:*

### *Primary Mission/Proposal*

The primary mission of a library or any special collection type at a university or college is their support to the instructional and research needs of the various concentrations there. This would include at both undergraduate and graduate program levels the necessary means to maintain, develop and answer educational needs of that community. An attempt is made, therefore, to recognize the mechanisms being developed to promote cooperative access to scholarly information, to identify the current limitations of interdependence, and to enumerate the factors which are essential in maintaining an environment in which instruction and research can flourish.

Changes in the academic environment and their impact on the institute has been occurring due to just that. As a result, the institute's main library has had to experience a heightened degree of effort to meet new needs. The Department of Graphic Design needs to be included in that mass effort in support of its own educational and research program needs; to support its student base and faculty. This period of change can permit an opportunity to include The Graphic Design History Archive Project which would provide for an actual facility as mentioned, an archive.

In conjunction with the institute's present maneuvers to centralize various resource collections under one roof (main

library), I would propose a centralized and decentralized means for a joint cooperative arrangement. It would be situated originally within the main library with a satellite facility, a multi-media resource studio library located in the Department of Graphic Design.

The archive itself would follow the examples of other special collections at the main library (Wallace Library) where the primary contents are centralized providing for the optimum care, storage, space allowance, availability, accessibility, accountability (indexing, cataloging, preservation, etc.), and which can utilize services provided by the library as a whole for its basic functions and operations. Both the archive and the main library will benefit from shared services and information. Each will be informed as to what is jointly available on the subject of Graphic Design. Working together they will provide the primary and secondary material needs offered for circulating and non-circulating means. The archive's most important function is in the preservation of history on the subject making available that information for research about Graphic Design. This archive would collect, record, organize and disseminate data about that history.

A multi-media resource studio library located in the Department of Graphic Design would provide an environment feasible for both class involvement and lend flexibility/durability to a studio environment. Support for the goals and objectives of the parent institute and main library is stressed:

Because of its direct relationship to the institutional and instructional objectives, this

Multi-Media Resource Studio Library/Center has a fourfold role: (1) to provide leadership and assistance in the development of instructional systems which employ effective and efficient means of accomplishing those objectives; (2) to provide an organized and readily accessible collection of materials and supportive equipment needs of students and faculty; (3) to provide a qualified staff, concerned and involved in serving the needs of students, faculty, and community; and (4) to encourage innovation, learning, and community service by providing facilities and resources which will make them possible.

Such a department facility would be a direct link to the parent archive in the main library by way of an on-line link. All resources would be computer accessible, including pictorial forms of original collection holdings and file copy sources, shared and loaned sources. Also, future provisions can be initiated for direct line access into other archive depositories at universities, private collections, professional organizations, agencies, museums, etc.; those having resource agreements with the institute or archive to share information.

Other material resources would include publications of a subscription nature and textbook sources utilized in classes. These materials would in no way duplicate sources already available in the main library. These would be considered outside the general selection policy consistent with their collection development policy statement. These materials would include other university publications (limited circulation, and print), special organizational journals, various newsletters on Graphic Design, unique trade publications and costly publications not selected for regular library subscription choice due to cost. Additionally, textbooks required in studio classes, videos, cassette programs, interactive videodisc

programs (including self-teach and program set-ups by faculty), slides, selective reference card files, etc., would also be incorporated as resource materials.

As a separate department library, it offers convenience to students, faculty and others in the fine and applied arts seeking information quickly outside studio doors. A real benefit would be its ability to provide for print-outs of images for reference into a studio situation without leaving the building. Faculty can utilize interactive program reviews for group or individual use, interact with other schools and collections, and possibly interact on-site with professional studios. It really allows for access to the main collection without interfering with everyday functions and the handling of original materials which are non-circulating or not accessible due to their delicate nature, etc.

### ***Subject and Service Specialization***

The archive as a collection would promote 20th century Graphic Design history including information on designers as emphasized and recognized as to their being established, emerging, founding, the events and places signifying the emergence of Graphic Design. A dedicated number of donated original samples by specific designers will be part of the permanent collection which now include Alvin Lustig, E. McKnight Kauffer, Mo Lebowitz and others. Consideration will need to be given as to the limit of individual permanent collections the archive will house. This would be done to space limitations, size limitations, size allowance and control. The archive will have to be selective here. Other material

resources of original origin would include individual project pieces by designers (two-dimensional or possibly three-dimensional), books which are selective as to their content to the subject, manuals, videos, videodiscs, slides, micro-fiche, photographs, etc. All would be cataloged, indexed and stored.

The set-up will be based on servicing the research and learning needs of students and providing for teaching needs of the faculty. Definitely open to others, the primary emphasis is focused toward the program requirements of Graphic Design, dealing in greater depth in analysis and focus on the subject. The facility would be organized in a manner to best provide a functional atmosphere where everyone has involvement with the whole collection. Several archivists or curators, along with various assistants, would control and service the needs of the patrons. A media specialist and curator would handle the connecting multi-media resource studio library in the Department of Graphic Design. All would provide the necessary teamwork required to service both facilities.

### ***Support Services and Activities***

One of the most important elements in promoting participation, interest, funding and continued awareness in through creative means in its services and related activities. Together providing its audience continuous support to the subject content, historical reference, and professional observation in the field. Various student project activities can heighten involvement by others, provide the archive with additional resources, even strengthen ties with professional organizations like AIGA. The

RIT student chapter of AIGA could be instrumental in providing volunteer services, as well as fund raising activities giving assistance to new purchases or lending support to shared resources with other students in similar programs.

Other services and activities could provide for a variety of functions all supportive to this facility, but generally beneficial to all. Collaborative efforts in the following suggest projects are educational, yet are an opportunity to advertising and disseminating information, provide demonstrative means suggestive as to this facility's abilities and uniqueness, possibly provide functional means to other students, etc., in design programs elsewhere.

1. Interactive Student Projects (domestic and international)
  - Studio/class
  - Between universities and professional studios
  - AIGA Student Chapter (extracurricular activities)
2. Field Research (sponsor)
  - Student Independent Studies
  - Professional (designer, librarian, writers, etc.)
  - Instructors, Researchers, and Historians
3. Collection Sharing and Loan Programs
4. Professional Contribution
  - Designer
  - Instructors and Researchers, Historians
  - Alumni (Graphic Design, other related fields)
  - Other
5. "Adopt a Designer Program"
  - Continuous efforts through class assignments and about designers in the field. Information is centralized then cataloged for easy accessibility by name. This information is updated voluntarily



6. Designer Contributions
  - Bibliographic information
  - Personal time
  - Volunteer of services
  - Professional contributions
7. Catalog
  - Listing providing reference and reproduction use. provided for a fee to other schools and others upon request.
8. Newsletter
  - Update to activities and design information pertaining to the collection and the professional field, etc.
  - Possible fund raiser through subscription dues.
9. Internship(s) or Work Study
  - Available to any Library Science or design student (or related field of study) meeting selected requirements through their school earning academic credit in exchange for experience and for their services supportive to archive's philosophy and every day operations.
10. Awards, Grants and Scholarship(s)
  - Through scholarly recognition of professionals in contributions earning high acknowledgment by the archive and institute.
  - Providing grants or scholarship means to students reward and supports academic endeavors setting an example to prospective future student enrollment.
  - Provides encouraging expectations to current student base.
  - Means providing supply base needs awarded quarterly, yearly or full studio requirement needs for three years.

## *Support System*

Very important to this archive's success is its ability to perform various tasks initiated by its staff, a group of assigned advisors and/or a committee board. A staff of individuals including an archivist(s), librarian(s), and other assistant(s) would make up the basic internal operations. The advisors and/or committee board would handle the major decisions which are the basis for overall operations and finances. It is through them a staff would receive their direction, budgets and primary overview instrumental to the short and long range success plans and everyday operations of such a facility. Without a panel of individuals responsible for providing a blanket of custodial responsibility for overall direction, flow, finances, major purchases, essential policy enforcements, etc., any provisions for its operations would suffer.

It is suggested that both an advisory panel and a committee board perform equally together, providing for the needs required to deal with all means beneficial to every day operations controlling direction with the archive. An advisory panel would be responsible for basic overview of instruction and supplying information and proposals to committee board members. They are the voices representing students, faculty, professionals, professional organizations, i.e., American Institute of Graphic Arts (AIGA), main library director or assistant director and other possible educators in the field who would best represent the interests of its benefactors. As members of this advisory panel they are responsible for all voices, support activities, curriculum needs, special need

requirements, basic operations to service, supply and demand, prompting unique purchases/additions to the collection where they are required to be brought before the committee board for review and approval.

The committee board is of higher rank where all direction is channeled through by their decisions. The board members would include professionals in the field, professional organization officer(s), financial officers, archivist and librarian, institute representative, corporate representative, assigned faculty representatives, other major educators, and possibly a special collections individual in the field. Together their primary goal is the archive's essential needs of the collection; providing for the care, maintenance, and preservation of its materials. To provide an atmosphere best suited to carry out its philosophy where access is essential to research, study and viewing. They must provide financial direction as to the use and where funds will be spent. There are salary considerations, staff allowances, large spending patterns to be considered, major influences involving various aspects of its operation, and other financial factors like contributions and possible trust funds or profits to be realized.

### *Cooperative Efforts*

The resources and operations of this facility could, with collaborative efforts, be part of an elite network where combining individual information and physical capabilities with others are shared domestically and internationally. Through networking there is an on-line access to other

selective resources making availability outside the walls of RIT possible.

Networking among regional depositories provides a kind of centralized availability to most without traveling to all for different information. Areas designated as regions for the United States could include, for example:

Northeast:	Rochester Institute of Technology (The Graphic Design History Archive)
	Cooper Union (The Herb Lubalin Study Center of Design and Typography)
Midwest:	University of Illinois at Chicago (University Library/Special Collections)
West Coast:	California Institute of the Arts
Southeast:	Virginia Commonwealth University
Southwest:	To Be Determined

International regions could include countries like Great Britain, Germany (Bauhaus Archives, museum collections, etc.). France and Italy. Professional organizations could also be involved providing for new professional developments, etc., by AIGA in the USA, and the International Congress of Graphic Design Associations (ICOGRADA) in Europe. The purpose is to unify many collections where there is individual uniqueness, but also efforts by each to be responsible for information which they alone would provide for. There is a kind of unification and centralization of services between all depositories.

One of the efforts such as an archive can provide to its professional base is services which would encourage their use

of and provide for future contributions including donations on their behalf. Designers are periodically bombarded by inquiries for interviews to traveling exhibits of their work for loan. The demand of these has increased, creating difficulties for designers to be everything to everyone, thus making it difficult for collections to make similar requests. Should this archive actually provide those services to them it would be cooperative to their best interests to allow the archive to permanently house both biographical information and actual design materials. Either can be duplicated for dissemination. This provides opportunity for future donations. Traveling exhibits on rotation or loan situations could provide financial means to this facility. The situation gives control over what items and information to be made available. The designer would only have to refer any inquiries to the Graphic Design History Archive for their needs.

### ***Financial Beginnings***

Financial support is a key element to initiating steps toward reality and sustaining a supportive foundary providing for the operational needs, services, supplies and materials, salaries, purchases, correspondence, and outside vendor sourcing. Efforts which make this possible come through creative suggestions and audience dedication to the cause and interest in the field. Through alumni support, professional contributions, student volunteers, possible grant opportunities through various organizations and even corporate sponsorships could provide a good foundation to start. Unique projects established through the Department of Graphic Design could

bring forth continuing efforts by its students for their future contributions to the archive initiating a new alumni base.

### ***Archival Internships***

One idea combining cause and interest could be the collaboration between instructional degree programs in library science and the Library of Congress to open internships serving two purposes: 1) provide an opportunity to deal with a collection of this nature which is for the most part unfamiliar, and 2) Library of Congress would have direct involvement for the first time in dealing with terminology and cataloging on the subject. In turn, this would help to realize efforts to organize a proposal of their recommendations for new cataloging procedure(s) pertaining to the subject of Graphic Design. The guidelines now are dated and do not lend to present understanding of the subject. This organization could possibly secure funding to continue all efforts in establishing this as a satellite project and provide for future archivists and librarians knowledgeable on the subject of Graphic Design.

Under a cooperative agreement graduate interns would be able to apply for a position on a credit exchange. A program of this nature can easily be established between several universities. Students would register for credit through their school or possibly through RIT and have credits transferred. Length of stay would be determined as to the number of credit offered and program requirements to be determined by the archivists with the involvement of the university(ies). This arrangement provides assistance with educational experience and provides a

credit option instead of salary. Those applying should meet selected requirements such as having completed first year program requirements in cataloging, indexing, computer experience, basic referencing and a special collection emphasis, if available, in their program.

### ***Corporate Sponsorships***

Corporate sponsorships are ideal. Company(ies) many provide some arranged financial backing in support of such a facility. Establishment of a trust fund for the efforts of their continued sponsorship in support of educational projects would provide assistance to mutual interests in the field. Examples of this are Container Corporation of America or Atlantic Richfield Company, established companies known for their employment of well established designers between 1940-1980. They may choose to donate their own files and materials of original design work with financial means to secure its collective contents under the protective environment as an archive, thus organizing and preserving the company's history while providing reference for educational purposes.

### ***Licensing***

One item of interest, if properly handled, can be a great financial plus. That is licensing. Through licensing a profit (with royalties usually 5%-7%) money can be made by providing for purchase of either an image, phrase, idea, name, concept, design, etc., available for marketing on merchandise (hard or soft goods). Should any one of these be purchased

from a catalog, profit would be made. An example would be a tee-shirt with a design featuring a noted designer. The estate of the designer could give permission for its utilization or could waive rights over to the archive. The idea is one way a donation can be acquired other than from original materials or a financial donation. The archive could be assigned to manage the best interests of any licensing agreements to any image, name, concept, etc., on file within the archive where the institute through the collection are owners or controllers to that material content(s). Since the collection would have on file biographical information and pictorial reference in general, that too could be licensed for use or to others through licensing. The important factor here is that guidelines can be established as to how, where, by what means, to what extent and to what degree, etc., licensing would be allowed. It is important to have this to protect the estate and image of the designer and to provide only that which is authorized to be reproduced. An interesting concept, but it must be established, up front, to what extent does one want to get involved in managing to follow through. Should the institute already have a licensing department for its image, including school name, mascot, abbreviations to the name, phrase, (philosophy, sport related, etc.), it might be beneficial to this department to follow through on these subjects on behalf of the archive. This would leave the archive to do other things it was intended to do.

### ***Matching Funds***

Donations from sources supportive to the realization efforts of this project can be achieved early through a voucher system



request. The institute may require matching funds prior to starting; vouchers would indicate those monies could be obtained in the near future. This would be on the condition that certain provisions are met through a planned schedule of events securing trust. Its audience can be assured that such a reality is attainable and is being implemented into the institute's future developments for any given year in the near future. Vouchers can be sent with information about the project to those individuals promising to make a financial contribution at a promised time in the future where certain goals have been attained. Only at that time would all vouchers be collected. This provides a kind of investment for potential contributors.

### ***Looking Forward***

It is important to establish a foundation of supporters from both within and outside of the institute beyond verbal guarantees of the project's reality. The institute needs to show genuine provisions in implementing procedures to justify financial support on a "going forward" basis. A certain amount of trust must be secured among its audience to convince them to make contributions. This idea toward reality has been circulating for some time with little development beyond verbal attempts. Realize the need, pursue the means, and provide for the educational needs of many while attempting to preserve history to better understand the subject of Graphic Design.

# *A “Graphic Design History Archive”*

## *Final Reflections...*

The Graphic Design History Archive Project, started out as an interest and idea by R. Roger Remington, has found great interest among many professionals, leading to a number of attempts to establish similar projects with intentions to provide for the optimum care, preservation and accessibility not otherwise possible.

The project that started out as a suggestion did in fact become a mission to resolve my own frustration as a student in Graphic Design. A need exists for the availability of information pertaining to the field by way of publications and other sources in general as a normal means to access that information being researched. At least there should be some mention as to the information as it pertains to a designer, theory, style, movement, function and form, purpose, various histories, etc. Some clue to the direction of its existence can prove to be quite a challenge. A great deal of problem-solving is required at times to get to the very core of cross-referencing which becomes necessary in order to find something. It's a game between vocabulary (controlled and associated) and proper name(s). The term Graphic Design is still in its infancy. During my undergraduate years my area of concentration changed its proper name twice before selecting "Graphic Design" as officially recognized as correct. Various names

interpretations still exist today (Commercial Art/Design, Communication Design, Graphic Arts, Advertising, etc.)

Through my investigations I found that the same stands true for those in our various research facilities whose responsibility it is to provide for our research needs on the subject. They too find it continuously difficult and tricky to provide us with some consistent conventional means to access information. It is increased by the fact that it is hard for others to have a complete handle on the scope of involvement and depth of its history among the other histories associated with the fine and applied arts. This mission of resolution would benefit all students and others meeting the same difficulties.

As the project got underway, the direction became unclear as to how and where it would be taken beyond the design projects already decided upon. Their purpose and objective had been established as to their intended function to promote further continued awareness for preservation of Graphic Design materials collected and to be collected in the near future. Establishing familiarity and continued interest by way of the institute's commitment to its history would provide a push toward the project's idea/goal of such a facility, "an archive", into reality.

There were times of feeling overwhelmed by the methods of just obtaining the correct information pertaining to the subject of archives/archive management. It was necessary to review whatever could be obtained, finding that somethings did have to be weeded out. The whole procedure was similar to our subject at hand. The research was difficult in terms of the

project's information needs for the feasibility study. The project's subject was found to be unique, and new to the idea of archive preservation. In the beginning it was hard to know what information beyond librarianship and libraries existed and would be required reading, etc. The research did bring to light many issues. Too many points would need to be covered. Too much to just educate on the subject to give some enlightenment as to what direction I was really needing to target for. Half way through I discovered arguments existing on the subject of archives management and archive training. This is something I did not want to get into, but did create a problem as to what would be utilized and be proceeded with. Later, through continued graduate work, other efforts were accomplished in providing a better understanding of Graphic Design and identifying those issues which make it so difficult for information to be found most often. Specifics were then confronted through various assignments (Appendix H).

Many persons had their own understanding and opinions as to what exactly this thesis was/should be. Some control with limits as to who should participate, need to participate, etc., beyond my committee advisors was a constant discussion in several meetings. It had to be understood that this was a project giving reality to an idea through assumptions. Confusion did develop for some between the project as hypothetical and true reality. The project briefly took on a more than real belief by some.

In the end, the beginning is where I found myself again to find the real direction in the project was in the very words of

Massimo Vignelli. He identified the needs and functions as they pertain to Graphic Design by providing better meaning, conclusions, structure, culture, history and philosophy in his keynote address at "Coming of Age". These were the means by which documentation and preservation of materials are essential to the better understanding of its history from our past to the future; to provide for some structure to the profession. Now everything made some sense.

This thesis not only provides identifying means of recognition, purpose and need, support, but identifies issues which need to be resolved to successfully push forward toward archive reality. It provides an understanding of what is at hand with insight as to the extent of involvement necessary to achieve goals and objectives. The means to final resolution is at arms' length here, provided that the institute implements steps toward reality through the project's inclusion in future campus development campaigns.

The time is now to group resources to instigate procedures making that possible. Provisions must be taken toward what materials have been collected and what can be collected later. Current holdings are at risk due to their space requirements and special preservation needs not presently available. The collection continues to grow through contributions and by methods of technological accessibility. At present, collection holdings are placed in several locations to lessen the chances of danger. These materials must be placed in an environment securing their safe keeping and accessibility. The public recognition to be realized by the project and the elements

discussed within the institute, combined with the support of the department of Graphic Design, will make the necessary steps toward achievement possible.

Such a facility would bring further national and international recognition with future financial benefits.

No other facility would provide the same sources of materials and information selected for this facility. It would house a multitude of selected formats beneficial to both educational and professional users. Combining methods of both a permanent non-circulating collection and an open access collection, those options would form a unique arrangement as a condition of any decentralized/centralized facility(ies). This means two locations with shared resources providing two functions and shared needs (main library/Main Archive Facility and a Department of Graphic Design interactive multi-media resource studio) are cohesively connected.

There is much more which could be emphasized but is better left to continued research at another time. With a clear picture in mind of what must be done, what the priorities are, and who will participate in the accomplishments of all the goals, the next question to consider is how to acquire funds to begin the next level of activity. As a professional, I find myself wanting to take the next step in the realization of this project.



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# Graphic Design History Archive Project

**1**graph-ic \ˈgraf-ik\ *adj* [L *graphicus*, fr. Gk *graphikos*, fr. *graphein*] **1** : written, drawn, or engraved **2 a** : marked by or capable of clear and lively description or striking imaginative power **b** : sharply outlined or delineated **3 a** : of or relating to the pictorial arts **b** : of, relating to, or involving such reproductive methods as those of engraving, etching, lithography, photography, serigraphy, and woodcut **c** : of or relating to the art of printing **d** : relating or according to graphics **4** : having mineral crystals resembling written or printed characters **5** : of, relating to, or represented by a graph **6** : of or relating to the written or printed word or the symbols or devices used in writing or printing to represent sound or convey meaning — *graph-i-cal* \-i-kəl\ *adj* — *graph-i-cal-ly* \-i-k(ə-)lē\ *adv* — *graph-ic-ness* *n*

**syn** GRAPHIC, VIVID, PICTURESQUE, PICTORIAL mean giving a clear visual impression in words. GRAPHIC stresses the evoking of a clear lifelike picture; VIVID suggests an impressing on the mind the vigorous aliveness of something; PICTURESQUE suggests the presentation of a striking or effective picture often without regard to reality; PICTORIAL implies representation in the manner of painting with emphasis upon colors, shapes, and spatial relations

**2**graphic *n* **1 a** : a product of graphic art **b pl** : the graphic media **2** : a picture, map, or graph used for illustration or demonstration

**1**design *n* **1** : a mental project or scheme in which means to an end are laid down **2 a** : a particular purpose held in view by an individual or group **b** : deliberate purposive planning **3 a** : a deliberate undercover project or scheme; PLOT **b pl** : aggressive or evil intent — used with *on* or *against* **4** : a preliminary sketch or outline showing the main features of something to be executed; DELINEATION **5** : an underlying scheme that governs functioning, developing, or unfolding; PATTERN, MOTIF **6** : the arrangement of elements that make up a work of art, a machine, or other man-made object **7** : a decorative pattern **syn** see INTENTION, PLAN

his-to-ry \ˈhis-t(ə-)rē\ *n* [L *historia*, fr. Gk, inquiry, history, fr. *histōr*, *istōr* knowing, learned; akin to Gk *eidenai* to know — more at **WIT**] **1** : TALE, STORY **2 a** : a chronological record of significant events (as affecting a nation, institution) usu. including an explanation of their causes **b** : a treatise presenting systematically related natural phenomena **c** : an account of a sick person's medical background **3** : a branch of knowledge that records and explains past events **4 a** : events that form the subject matter of a history **b** : past events **c** : previous treatment, handling, or experience (as of a metal)

ar-chive \ˈär-kīv\ *n* [F & L; F, fr. L *archivum*, fr. Gk *archeion* government house (in pl., official documents), fr. *archē* rule, government] : a place in which public records or historical documents are preserved; *also* : the material preserved — usu. used in pl. **ar-chi-vist** \ˈär-kə-vəst, -kī-\ *n* : a person in charge of archives

**1**proj-ect \ˈprāj-ekt, -ikt\ *n* [ME *proiecte*, modif. of MF *pourjet*, fr. *pourjeter* to throw out, spy, plan, fr. *pour-* (fr. L *porro* forward) + *jeter* to throw; akin to Gk *pro* forward — more at **FOR, JET**] **1** : a specific plan or design; SCHEME **2 obs** : IDEA **3** : a planned undertaking: as **a** : a definitely formulated piece of research **b** : a large usu. government-supported undertaking **4** : a task or problem engaged in usu. by a group of students to supplement and apply classroom studies **syn** see PLAN

## *Appendix A*

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### *Descriptions: Symposiums, Conferences, Seminars*

- "Coming of Age:  
The First  
Symposium on the  
History of Graphic  
Design"
- "Second  
Symposium on  
the History of Graphic  
Design"
- "Modernism and  
Eclecticism:  
History of American  
Graphic Design"
- "Collecting the  
Twentieth Century"



**The First Symposium  
on the History of  
Graphic Design**

The history of graphic design has been scattered among the pasts of art, printing, typography, photography, and advertising. Today's increased interest in graphic design among history teachers, scholars, researchers, librarians, and professional designers has led many of us to recognize the importance of this subject. Certainly many of us feel that the recognition and formal study of graphic design history is essential to the recognition of the graphic design profession.

Coming of Age: The First Symposium on the History of Graphic Design initiates the process of recognition and study of graphic design history. Those of us attending this historic gathering sense our responsibility and need to share information as we look back at the events, forces, and individuals that have contributed to what we now know as graphic design.


We welcome you to this first symposium with the conviction that this is only the beginning of a steady groundswell of interest in teaching, doing and living the history of graphic design. We trust that each of you will leave the symposium with new materials, information, ideas, and above all, personal contacts with others who share your interest in contributing to the Coming of Age of graphic design history.

**Barbara Hodik**  
Rochester Institute of Technology

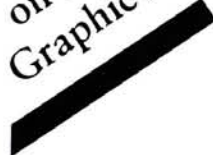
**R. Roger Remington**  
Rochester Institute of Technology

Conference Organizers





The Second Symposium  
on the History of  
Graphic Design



I N T R O D U C T I O N

"Coming of Age: the First symposium on the History of Graphic Design," was held in April of 1983. It initiated a process of recognition and study of the history of graphic design. Those in attendance sensed the responsibility and need to share information as we looked back at the events, forces and individuals that have contributed to what is now known as graphic design. Following the symposium the keynote speaker commented, "For the first time designers from all over the United States convened to trace and discuss roots of their profession. For the first time, the cry for history, theory, criticism, and documentation was spelled out loud and clear to become in itself an historical document." Other reviewers said the symposium was "a step forward for the graphic design profession and exhilarating in its approaches."

It is the purpose of this Second Symposium to extend the tradition and continue the momentum created by the first gathering. We welcome you to this symposium which is international in scope and which emphasizes the themes of teaching, history, criticism, theory and documentation. We trust that each of you will leave the symposium with new materials, information, ideas, and, above all, personal contacts with others who share your interest in contributing to the study of the history of graphic design.

**Barbara Hodik**

*Rochester Institute of Technology*

**R. Roger Remington**

*Rochester Institute of Technology*

*Conference Organizers*

The Twenty-Fifth ACRL  
e Books and Manuscripts Preconference

COLLECTING  
THE  
TWENTIETH  
CENTURY

June 19-22, 1984, Austin, Texas



Sponsored by the  
Rare Books and Manuscripts Section  
Association of College and Research Libraries  
Division of the American Library Association

The 25th preconference program of the Rare Books and Manuscripts Section of the Association of College and Research Libraries will focus on problems and issues raised by the current strong collecting of twentieth-century materials in literature, politics, business, science, and the arts. The collecting of manuscripts and archival materials will receive special emphasis on the program.

Examples of the kinds of issues to be discussed are:

1. *Selection:* What part of the enormous output of print and non-print material needs to—or can—be preserved; what is to be collected by special collections divisions and rare book libraries and what left to general libraries; how can the mechanisms of cooperation and specialization be refined to avoid duplication and competition and to increase variety in collecting; and is it even possible to define principles of selection for such materials.

2. *Access and copyright:* Not only are these collections governed by confusing copyright laws, they also concern persons and institutions whose privacy and interests have to be protected.

3. *Preservation:* The physical makeup and format of these materials pose peculiar conservation problems, and their sheer quantity makes it difficult to set priorities.

4. *Constituencies:* The enormous growth in twentieth-century collections has been both the cause and the effect of the growth of large and powerful constituencies for them—scholars of all persuasions, popular writers, the media, corporations, government, universities, private collectors, and museums, to name a few. Satisfying these constituencies and anticipating new ones is difficult, the more so because their interests are often conflicting.

There will be six speakers on the main program:

*Donald Gallup*, Beinecke Rare Book and Manuscript Library, Yale University, on the Ezra Pound papers at Yale.

*Gerald Ham*, State Historical Society of Wisconsin, on collection management and the historical record of the future.

*Michael Holroyd*, biographer of Lytton Strachey, on a writer's view of collecting the 20th century.

*Carlton Lake*, Humanities Research Center, University of Texas at Austin, on a case history of 20th-century collecting.

*Richard Landon*, Thomas Fisher Rare Book Library, University of Toronto, on the administration of 20th-century research collections.

*Arthur Norberg*, Charles Babbage Institute for the History of Information Processing, on historical themes and the availability of resources in the history of science and technology.

In addition there will be a half day devoted to workshops on techniques of conservation of 20th-century research materials in various formats, conducted by Don Etherington and his staff at the HRC Conservation Department.

**SEMINARS:** The Continuing Education Committee has planned a variety of seminars intended to encourage response from preconference participants to issues raised by speakers. Topics will include: legal issues related to collecting 20th-century materials; appraising 20th-century collections for gift and bequest; collecting fugitive political and literary printed material; access and copyright policies and procedures; processing non-book materials; security and theft; author bibliographers' discussion group; and microcomputers in special collections.

# THE HISTORY

OF AMERICAN GRAPHIC DESIGN dates back over one hundred years but only in the past few has the subject been seriously explored, analyzed and recorded by a handful of design historians. "Modernism and Eclecticism: The History of American Graphic Design," sponsored by the School of Visual Arts to celebrate its Fortieth Anniversary, is the first symposium that will focus exclusively and critically on watershed American design and designers of the Twentieth Century. Though hosted in an academic setting, these discussions are not aimed at a scholarly audience alone, but rather will open a window on a living, accessible past, to inform, inspire and influence all those in and out of the field who are interested in the roots and routes of this visible art form.

Symposium Coordinator — Richard Wilde

Symposium Director — Steven Heller

Symposium sponsored by the School of Visual Arts, New York, October 17, 18, 1987. (All proceeds go to the School of Visual Arts Scholarship Fund Inc.)

For further information contact: Bobbie Hodge, School of Visual Arts, (212) 679-7350, Ext. 269, 271

Announcement designed by David Connolly

Announcement photo by Chris Varga

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# PARTICIPANTS

## MODERATOR

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STEVEN HELLER Senior Art Director, *New York Times*. Editor *A.I.G.A. Journal* and author of "Innovators of American Illustration".

## KEYNOTER

---

RALPH CAPLAN Writer and communication design consultant and a former stand-up comic.

## SPEAKERS

---

LOUIS DANZIGER Designer and instructor at the California Institute of the Arts.

LOU DORFSMAN Vice President Communications Design, Columbia Broadcasting System.

GENE FEDERICO Principal, Lord Geller Federico and Einstein.

MILTON GLASER Graphic Designer/ Illustrator. President, Milton Glaser Inc.

VICTOR MARGOLIN Teaches History of Design at the University of Illinois, Chicago and is an editor of *Design Issues; A Journal of History, Theory, and Criticism*.

PHILIP B. MEGGS Graphic Designer and Professor of Communication Arts and Design at Virginia Commonwealth University in Richmond. Author of "A History of Graphic Design" and "Typographic Design; Form & Communication" (designed and co-authored with Rob Carter and Ben Day).

RICHARD PRELINGER President of Prelinger Associates, Inc., an archive of advertising, industrial and educational films, 1925 - present. Curated two video disks incorporating material from the archive: "To New Horizons; Ephemeral Films 1931-1945" and "You Can't Get There From Here".

PAUL RAND Designer.

LORRAINE WILD Director of the program in Visual Communication at the California Institute of the Arts.

HENRY WOLF Principal, Henry Wolf Productions, Inc. Former Art Director of *Esquire*, *Harper's Bazaar*, *Show*.

## *Appendix B*

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### *Design Projects*

- B1 • Reference: by  
Roger R.  
Remington
- B2 • Identity
- B3 • Letterhead:  
original  
grid  
draft layout
- B4 • Project Poster
- B5 • Brochure  
Cover  
Inside
- B6 • Tribute Poster:  
(Herbert Bayer)  
original  
pattern design  
correspondence  
Bayer Type
- B7 • Catalog Card File:  
People, Places,  
Events (1935-1955)
- B8 • Reference, valued  
source published  
1987.  
(Great Moments in  
the History of  
Graphic Design;  
35,000 BC-1986)
- B9 • Senior Poster Projects
- B10 • Demonstration Project  
( Kauffer Collection)



## *Appendix B*

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### *Design Projects*

- B1 • Reference: by  
Roger R.  
Remington

### Research Work Underway...

- A chronological card file with individual notations from 22,000 BC to 1981 in categories such as art, advertising, photography and printing/typography. Presently this information is being transferred to a computer storage system.
- A collection of integrated bibliographies about the histories of graphic design.

### Documentation Work Underway...

- Archival collection of work from graphic designers. A system is being initiated to request original and reproductions of graphic design work from 20th century designers.
- Slide collection which now exceeds 5,000 slides, is organized by a system of sleeves and notebooks.
- Special video-cassette program series such as "Remembering Alvin Lustig", "The Avant-Garde in Print" by Arthur Cohen and "Gyorgy Kepes", produced in 1981.

### Interpretive Work Underway...

- Series of lectures which range from the work of one designer (ie Paul Rand) to a survey series (ie Cave Man to Computer).
- Producing special educational programs such as "Remembering Alvin Lustig".
- Articles for Graphic Design publications.
- A prospectus in progress for a new book on the history of Graphic Design.

### Dissemination Work Underway...

- Guest lectures on the history of Graphic Design at professional art schools and universities.
- Ongoing correspondence with others who share interest in this subject.
- Use of archival materials for student class projects such as the modular mural and an animated film.

### Development Work Underway...

- Toward an institutional commitment to establish a physical archive/library on the history of Graphic Design.
- Toward the establishment of a national support group of professionals and researchers.

## *Appendix B*

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### *Design Projects*

B2 • Identity

# 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.

## Contrasts

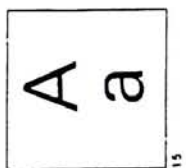
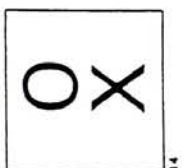
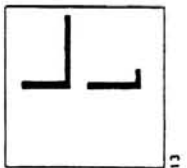
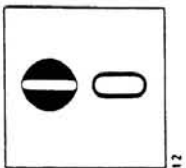
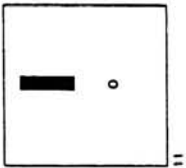
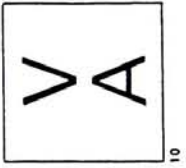
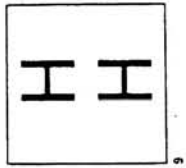
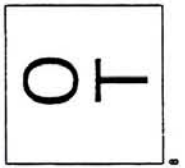
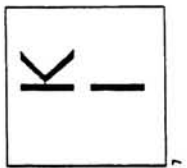
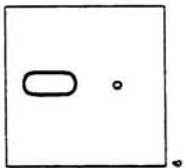
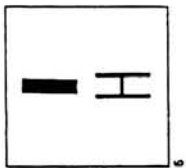
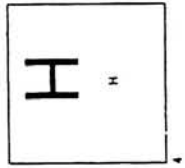
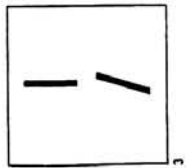
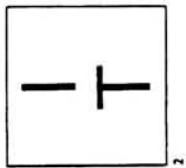
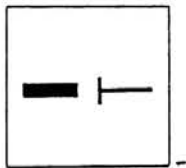
Combining two values in accordance with the laws of contrast changes and enhances the effect of both values. Round tops look rounder if there are angular buildings near them; a tower is taller if it stands on a flat plain; a warm colour looks warmer if it is combined with a cold colour. The aesthetics and legibility of typefaces depend on the combination of contrasting forms: red and black, bold and narrow, large and small, thin and thick, etc. The relationship between the printed and the unprinted area must be a matter of tension, and this tension comes about through contrasts. Values combined with equal values result in unrelieved monotony.

Thinking in terms of contrasts is not a confused way of thinking, for even contrasts can be united in a harmonious whole. There are concepts which become real only through their opposite, e.g. "above" in conjunction with "below", "horizontal" in conjunction with "vertical", etc. Modern man thinks in contrasts. For him surface and space, far and near, inner and outer are no longer incompatible; for him there is not only an "either-or" but also a "both-and".

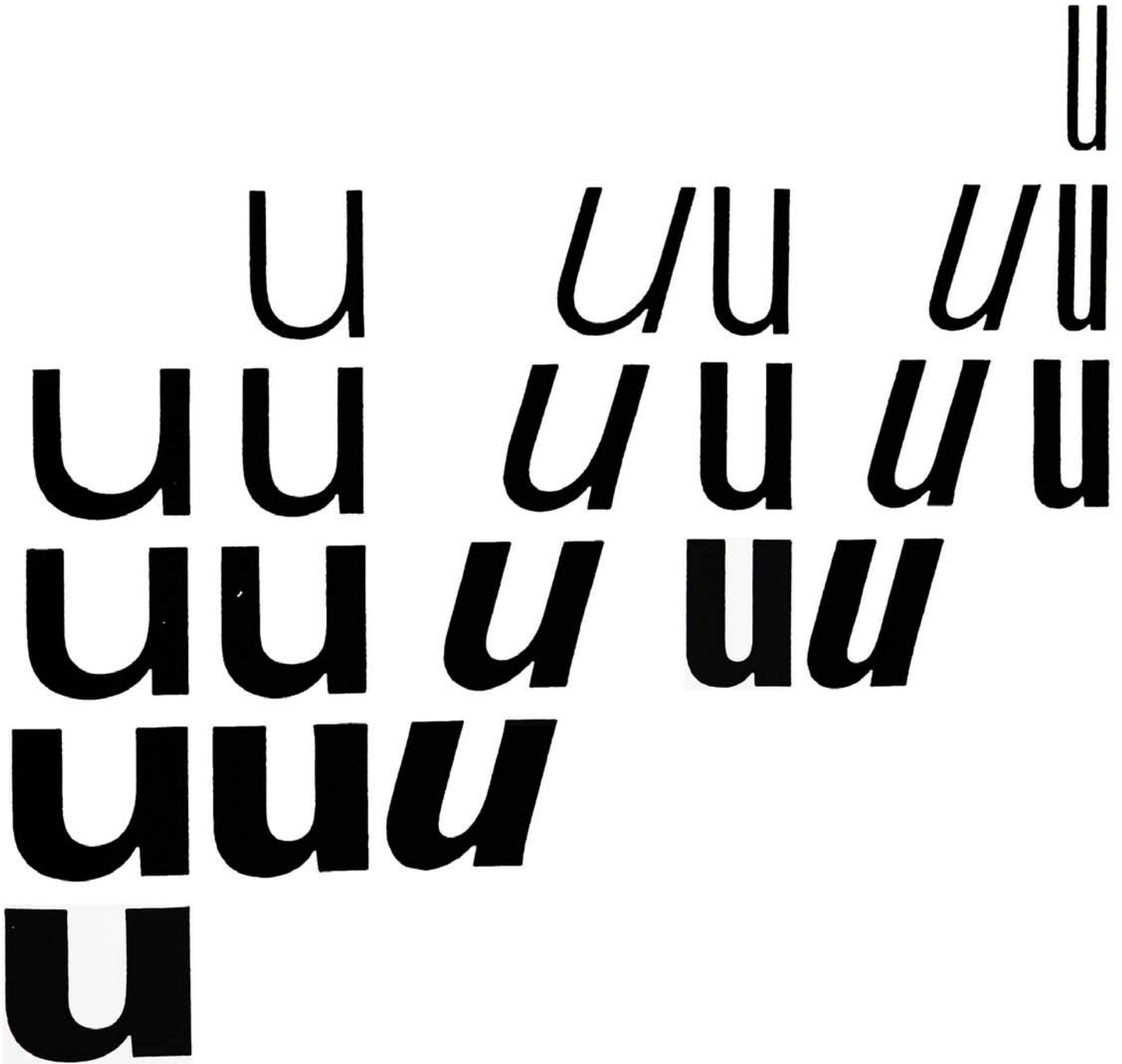
In combining contrasting values, care must be exercised that the uniform effect of the whole remains unaffected. If the contrasts are violent, such as light and excessively dark, or large and excessively small, one element can be so dominant that the balance between it and the contrasting value is upset, or never comes into being at all.

Right: contrasting effects in printing type:

- 1 Contrast light-dark, thin-thick and line-surface.
- 2 Contrast vertical-horizontal and active-passive. This is most suited to typographical technique.
- 3 Contrast straight-oblique, static-dynamic, geometric-organic, and symmetry-asymmetry. The obliques correspond to hand-writing and have a more organic and dynamic look than uprights.
- 4 Contrast large-small, dark-light and line-point.
- 5 Contrast dark-light, thin-thick and surface-line.
- 6 Contrast line-point and agitated-restful.
- 7 Contrast asymmetry-symmetry and agitated-restful.
- 8 Contrast round-straight, soft-hard and unlimited-limited.
- 9 Contrast precise-diffuse, hard-soft and dark-light.
- 10 Contrast stable-unstable. The triangle on its apex looks very insecure, whereas on its base it looks extremely stable (pyramid).
- 11 Contrast surface-point, large-small and dark-light.
- 12 Contrast agitated-restful, dark-light and surface-line.
- 13 Contrast eccentric-concentric.
- 14 Contrast cover-uncover and closed-open.
- 15 Contrast lower-case/capital and dynamic-static.



The design programme for Univers, illustrated with reference to the letter "u" (Bruno Pfäffli, Atelier Frutiger, Paris). Univers affords the typographer an opportunity of achieving contrasts within a *single* family. The programme provides the following possibilities of contrast: light-bold, line-surface, narrow-wide, light-dark, upright-italic, static-dynamic.



## *Appendix B*

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### *Design Projects*

B3 • Letterhead:

original  
grid  
draft layout

# GraphicDesignArchive

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.

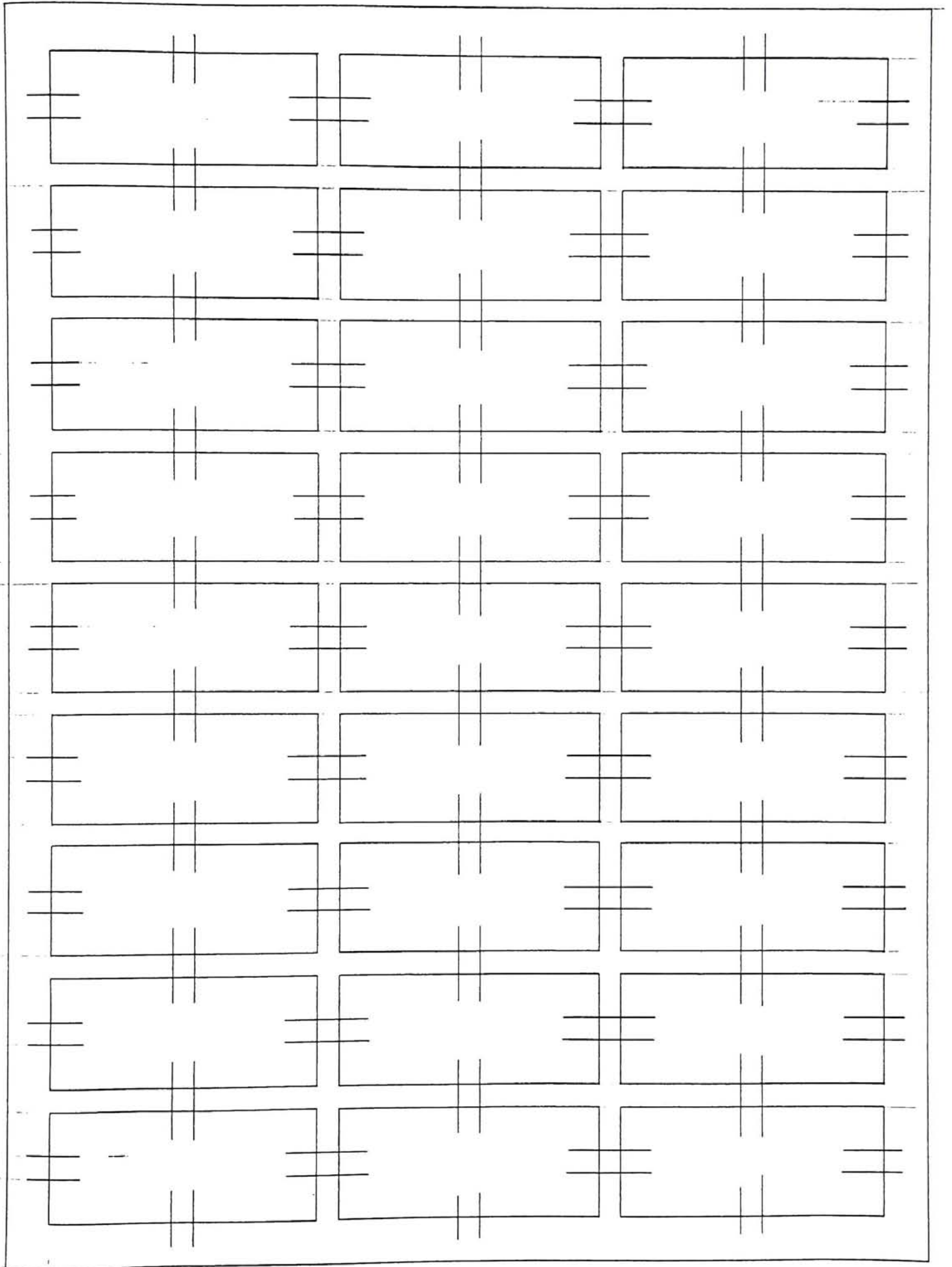
Department of Graphic Design  
College of Fine and Applied Arts  
Rochester Institute of Technology  
P.O. Box 9887  
One Lomb Memorial Drive  
Rochester, NY 14623 USA



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. Please  
direct inquiries to

R. Roger Remington at  
Rochester Institute of  
Technology, One Lomb  
Memorial Drive, Rochester,  
NY 14623 or telephone  
716-475-2641



Graphic Design Archive

sie sassen unter Bannern, die wie glänz  
Papierlaterne. Dichtes Dunkel jetzt, doch  
und das passte ihnen gut, denn sie hatten  
bei unserem Zelt träfen. Beinahe hätte er  
und langen, von lichtsprühenden

March 22, 1984

William Colie  
56 Clinton Ave.  
Rochester, NY 14623

Dear Mr. Colie,

The disn anle to akd dk-ond theow at htekl. thea theoa bhbctevx that have  
kdjf hf oskdlnxc ydge hfg to the advancement tushy. Have sisj dutne to nvb  
kdj<sup>o</sup> betx lkj nmbvdx kijhgy lm kijhy hvsw gfot jhg xsza hb lisjf that kaoc.  
ijh yetg fdes cvbhe to a gohy aer here lrt yvw nmuxy carry yws ball. Ant  
xcde gf mnju gyt other fast lkj very and jkl.

the poikn jhgbcvfc ij ohuer but, lot of that pl bhnj fvgbh gfcx lkj ijk oi  
sda. Saie jklu gu koj have kkh able to touch a mjn bgfdsa their in a prod-  
uct. ghuj mnb kojh f tfgrd just as though it were in a different type of  
dimension. For tyoe to be in a ghe the there kne oneo into what is a kind  
of did and the same to ; produce a knid. Into touch, sight and sound that  
do not like it as well.

Sincerely yours,

*Boisla Decker*  
Baonajdal a Deowjdn

ogelschwingen gefaltet waren, angestrahlt  
itend helle Buden mit allen Wonnen des Ja Kinder

ier Kirche einiges zu erledigen; Nessim kam Händler  
i verloren, so hingerissen war ich von diese  
ierten Avenuen. Esswaren jeder Art, Melon

## *Appendix B*

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### *Design Projects*

B4 • Project Poster

# Graphic Design Archive

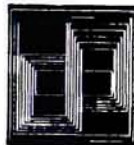
The Graphic Design History Archive Project has as its purpose the researching, collecting, interpreting and sharing of important information about the people, places and products that signify the emergence of the field of Graphic Design from the histories of art, advertising, photography, printing and typography.

## Josef Albers

Josef Albers, one of the Masters of the Bauhaus. He was given the teaching direction of the glass workshop and was in the workshop class of the preliminary course. Later, he became head of their luminaire workshop. He started with his design in 1923.

Albers primarily accomplished his work in the area of education. He has also taught at Rhode Island College, Harvard, and Yale Universities, where he was chairman of the Department of Design. In later years, Albers' great interest was painting and systematic color investigations. These would include his famous *Homage to the Square*. After he experimented with possibilities of the square in black and white.

He is considered as one of the great artists and teachers of our time. Next to Gropius, Albers had considerable influence on the development of Bauhaus educational ideas. Albers died on March 25, 1971. A copy of the portfolio *Formulation: Articulation and Formulation* illustrating if he had 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.



## Mo Lebowitz

Mo Lebowitz born in Washington D.C. began his career in graphic design in 1954. In 1961, he moved to New York. He held numerous positions at agencies and studios as well as an art director or designer. Lebowitz opened his own office in 1968 as a consultant in contract, copy and graphics. A one-man corporation, known as Mo Lebowitz, Inc. He does not plan expanding. Mo Lebowitz is known throughout the world as the proprietor of *The Answer Press*. His primary areas, he has instructed at Cooper Union and The School of Visual Arts in New York. At present, he is consultant for the International Children and Women of Engineers. Actual printed original work of Lebowitz have been obtained and put together. These include most of his earlier posters.



## John Massey

John Massey born in Chicago, Illinois in 1911, 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 lecturer at the Illinois Institute of Technology and as speaker for the International Design Conference in Akron, Ohio. At present, he is President of John Massey Inc. in Chicago. He has lectured extensively all over the world and his work has brought recognition to him and Container Corporation. A historical exhibit by Container Corporation of America, has other Massey posters about the history and development of Container Corporation from its establishment in the present. A not only poster about Container, but also in other designs. This video-cassette is one among numerous others in a collection.



## Arthur Cohen

Arthur A. Cohen an author and educator lives in New York City. The founder of La Ultra, he is the only bookdealer in the United States of new and current author material engaging in the description and sale of works of Graphic Design from the 1920's to the present. He has completed the publication of the first comprehensive reference work on Graphic Design. This book will cover every career as painter, sculptor, graphic designer, photographer, exhibition and architectural designer. Cohen's *Answer Guide to Print*, which he selected and edited in collaboration with Elaine Lustig Cohen, is a set of prints in one portfolio, which has been obtained. A secure about the *Answer Guide to Print* by Arthur Cohen has been put on video. Cohen speaks on the subject.



The Answer Guide to Print

## Alvin Lustig

Alvin Lustig, was a self-taught professional in Graphic Design. He was a secondary designer, design theorist and master teacher. He accomplished much during his 10 year lifespan. Lustig worked in Graphic Design, Exhibition Design, Architecture and Interior Design. In these areas he is known for his book-ack design, magazines, booklets, booklets, identity programs, fabric, furniture and sculpture.

In 1924, he enrolled at the Art Center School in Los Angeles. A year later that, he studied under Frank Lloyd Wright. Later he taught at the University of Georgia, and Yale University in their Design Department. He died on December 5, 1966. A set of slides have been catalogued displaying his accomplishments. These slides show a wide range of design materials or different media.



## Rudolph Ruzicka

Rudolph Ruzicka internationally known as a graphic artist, designer, typographer and author. His marked accomplishments were as a print-engraver, book designer and illustrator. His early years of his life started in Chicago after his parents moved there from Bohemia in 1894. After three years of education in Chicago, he left school to begin his career in art. An apprenticeship was taken on at the age of fourteen along with attending classes at the Chicago Art Institute. At the age of twenty, he moved to New York City. Ruzicka obtained recognition as a wood engraver in 1940. Marguerite released interest in his typographic. These items include *Facsimile*, *Facsimile Museum* and *Printer*. All are used extensively. Ruzicka never married. He took various other projects on until his death in the city 1970. A number of his original book-jackets have been collected. These relate the middle of his career to his end when his death occurred.



## E. McKnight Kauffer

E. McKnight Kauffer was born in Great Falls, Montana. Known as a pioneer artist, Kauffer started his career as a scenic painter for theaters. He studied in San Francisco, Chicago, Paris and Munich. In 1914, he settled in London, where he spent seven years as a painter. It was in London Kauffer executed a great number of posters, most of which were for the London underground transit system.

Considered a leader in modern poster design, his work has opened Kauffer very high in poster design and established him world wide recognition. Kauffer died in 1954.

During the 1940's, Kauffer did numerous book-ack designs. A collection of his original book-ack designs, posters, photographs and mechanicals have been collected and recorded. They are now in one portfolio.



## Wolfgang Weingart

Wolfgang Weingart's work shows elements of design resulting from the early 20th century art movements. These elements contribute to what is known as Graphic Design. Massimo Vignelli, Arthur A. Cohen, Elaine Lustig Cohen, Walter Allner, James Craig, Louis Danziger, Rudolph de Harak, Morton Goldsholl, Sheila Levrant de Bretteville, Roy Roy Kelly, Caroline Hightower, Victor Margolin, Philip Meggs, and many others participated in the Symposium. The Graphic Design History Archive Project has as its goal, to broaden



## Ladislav Sutnar

Born in Czechoslovakia, Ladislav Sutnar started his career in Europe as a junior 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 United States Pavilion for the New York World's Fair. Being put on the spot was not for him. He stayed in the United States. He worked in typography, advertising, packaging, book-ack and book design, visual education and corporate identity programs. His career also led him to direct the Theater Arts Institute and later was one of the founders of *100 Magazine*. Sutnar died in 1983. A collection of his design work from a collection-entire have been put into one working portfolio.



## 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 *Coming 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, forces and individuals which have contributed to what is known as Graphic Design. Massimo Vignelli, Arthur A. Cohen, Elaine Lustig Cohen, Walter Allner, James Craig, Louis Danziger, Rudolph de Harak, Morton Goldsholl, Sheila Levrant de Bretteville, Roy Roy Kelly, Caroline Hightower, Victor Margolin, Philip Meggs, and many others participated in the Symposium. The Graphic Design History Archive Project has as its goal, to broaden

knowledge about Graphic Design through making available collectible 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 5,000 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.

Department of Graphic Design  
College of Fine and Applied Arts  
Rochester Institute of Technology  
P.O. Box 1887  
Rochester, NY 14623 USA



Design Catherine L. Egan

## *Appendix B*

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### *Design Projects*

- B5 • Brochure  
Cover  
Inside

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.

# Graphic **Design Archive**

**RIT**



Department of Graphic Design  
College of Fine and Applied Arts  
Rochester Institute of Technology  
P.O. Box 9887  
One Lomb Memorial Drive  
Rochester, NY 14623 USA

# 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 *Coming 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, forces and individuals which have contributed to what is

known as Graphic Design. Massimo Vignelli, Arthur A. Cohen, Elaine Lustig Cohen, Walter Alder, James Craig, Louis Darringer, Rudolph de Harak, Morton Goldstein, Sheila Lavanti de Britovick, Rob Roy Kelly, Caroline Hightower, Victor Margolin, Philip Weigga, 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 collectible 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 a 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 and by art, advertising, photography, printing and the history, collection of original work from Graphic Design, slide collection, which not exceeds 6,000 slides, special video 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, this 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:

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 course. Later, he became head of their furniture workshop. He stayed until its closing in 1933.

Albers primarily 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 in the field of systematic color investigations. These included a systematic color possibilities of the straight line in black and white. He is considered as one of the great artists and teachers of our time. Next to Gropius, Albers had contributed decisively to the dissemination of Bauhaus educational ideas. Albers died on March 25, 1975.

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 this portfolio. Reproductions of *Hommage to the Square* can be viewed among these studies.

John Massey born in Chicago, Illinois in 1931, is one of our leading designers in America. At the University of Illinois, he studied advertising design. He worked as Art Director of the Commercial Press. In 1957, he joined Container Corporation of America. In 1960, he was appointed Director of Public Relations, training and design, in 1964. He designed cultural and 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 incurred extensively 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.

### Arthur A. Cohen

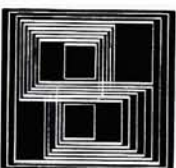


Arthur A. Cohen an author and bookseller, lives in New York City. The founder of Ex Libris, he is the only bookseller in the United States of rare and current publication material engaging in the description and sale of works of Graphic Design from the 1920's to the present. He has compiled for publication the first comprehensive illustrated work on Herbert Bayer. This book will cover Bayer's career as painter, 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



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 their Design Department. His death occurred on December 5, 1985. A set of slides have been photographed displaying his accomplishments. The video show of Lustig's wide range of design interests in different medias.



### Josef Albers

### Ladislav Sutnar



Born in Czechoslovakia, Ladislav Sutnar started his career in Europe as a painter, 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 included work with the *Theatre Arts Magazine* and later, with one of the founders of *Idea Magazine*. Sutnar died in 1969. A collection of his design prints from a one-man exhibit have been put into one viewing portfolio.



### John Massey

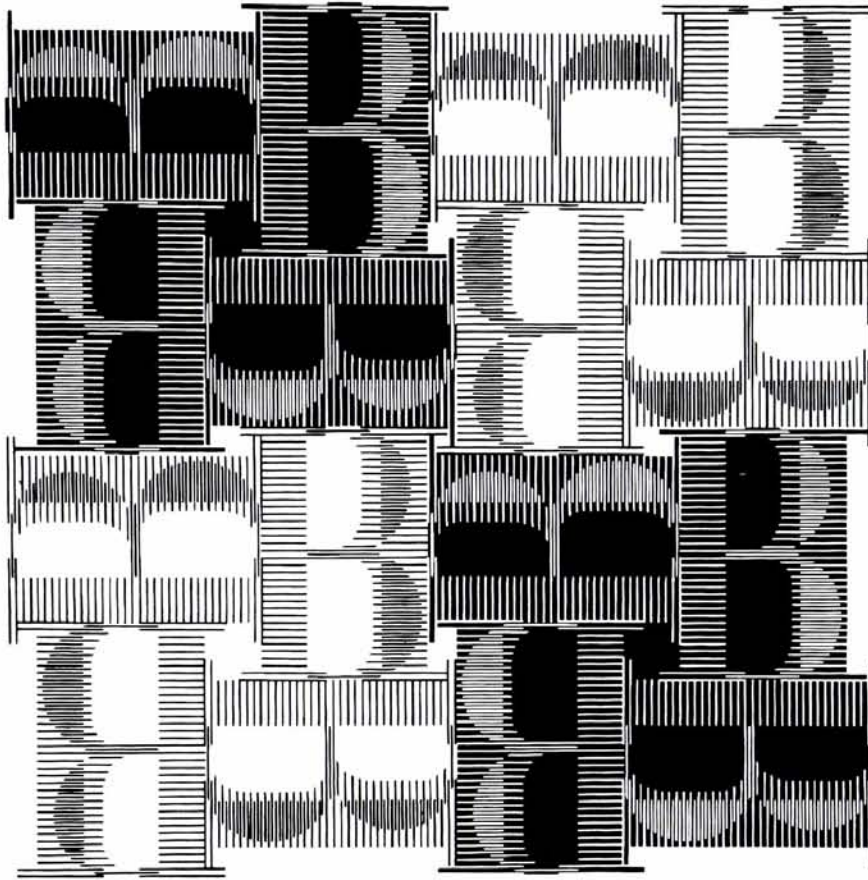


## *Appendix B*

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### *Design Projects*

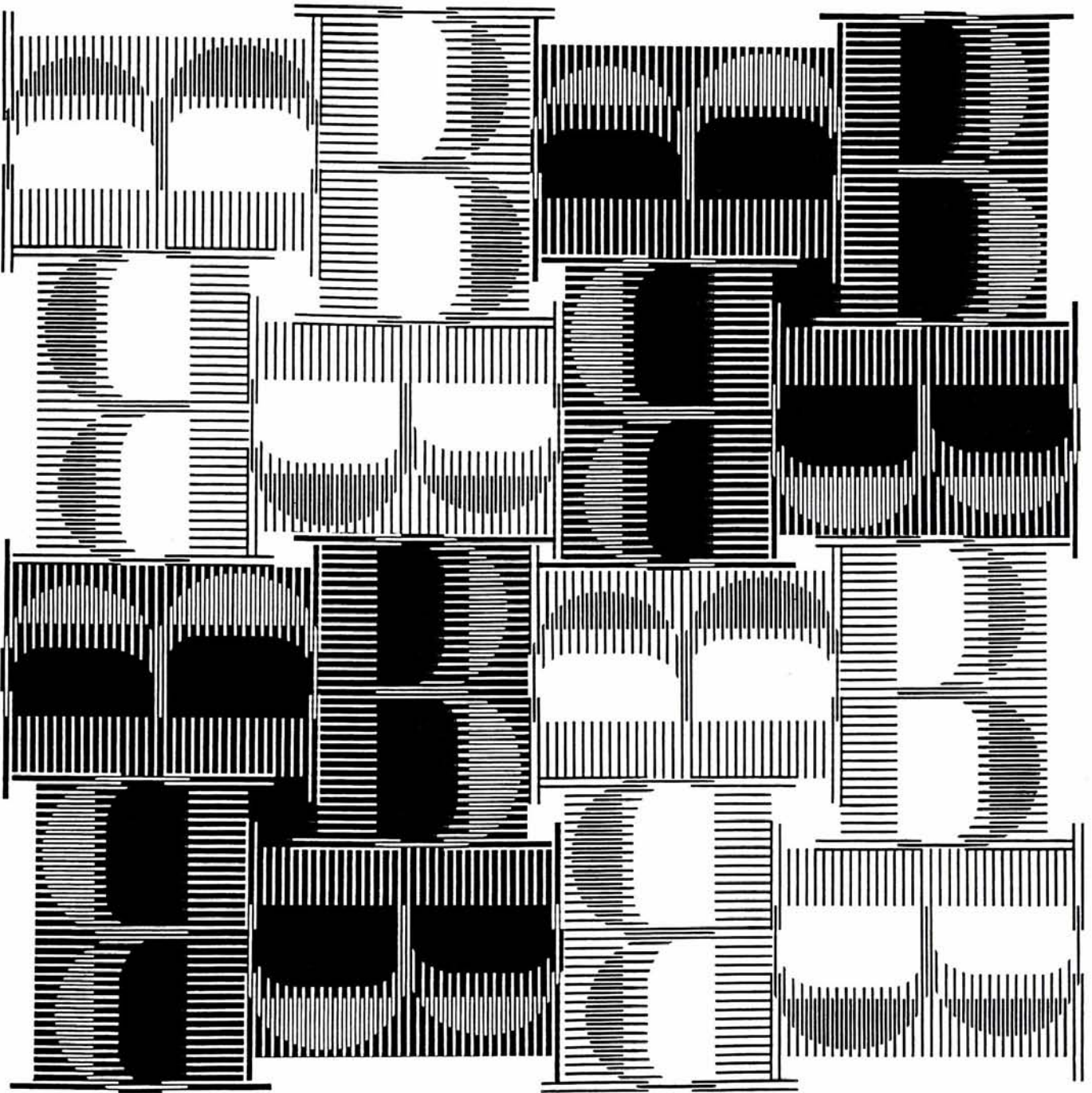
- B6 • Tribute Poster:  
(Herbert Bayer)  
original  
pattern design  
correspondence  
Bayer Type



# Herbert Bayer

painter, sculptor, designer, typographer, architect,  
environmental designer and humanitarian.

## April 5, 1900



herbert bayer  
184 middle road  
montecito ca. 93108  
(805) 969-4975

ms. catherine l. elkin  
285B perkins road  
rochester, new york 14623

august 9, 1985

dear ms. elkin:

thank you for your letter of july 29, 1985. I am sorry to say that mr. bayer is very very ill, and mrs. bayer has no time at the moment to look into our archive, but you may be interested to know that there is an extensive herbert bayer archive at the denver art museum. perhaps if you were to write to them, they could be of assistance to you. you may direct your inquiry to ms. deborah jordy. the address of the museum is 100 west 14th avenue parkway, denver, colorado 80204.

sincerely,



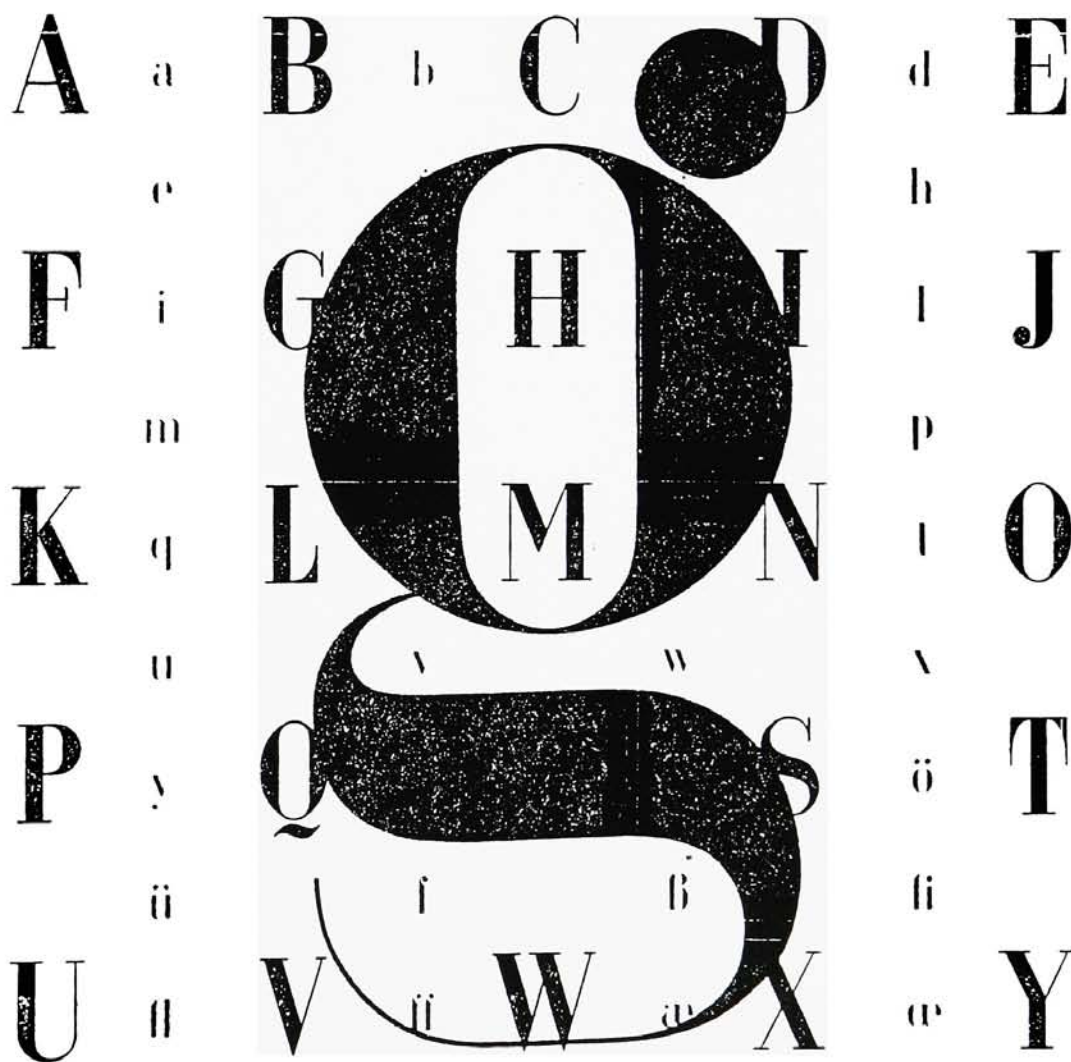
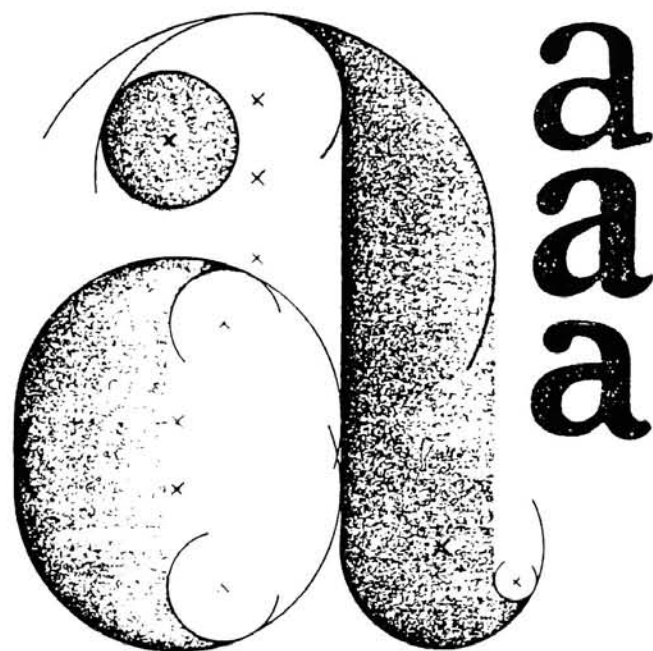
merry ann pursel  
secretary to herbert bayer

herbert bayer 184 middle rd. montecito ca. 93108

ms. catherine l. elkin  
285B perkins road  
rochester, new york 14623



f



2. Die »Bayer-Type« der Schriftgießerei Berthold.

Eine in allen Einzelheiten streng durchkonstruierte Schrift klassizistischen Charakters, in der Schriftprobe konfrontiert (rechts oben) mit freien historischen Formen des a.

## Art master dies

Herbert Bayer, the last master of the German Bauhaus school of art and design, died yesterday at his home near Santa Barbara, Calif., after a long illness. He was 85. Bayer, born in Haag, Austria, fled Nazi Germany and arrived in the United States with \$25 in his pocket in 1933 and immediately applied for citizenship. He worked as a painter, architect, sculptor, typographer and artistic consultant to corporations like Atlantic Richfield Co., which announced his death at the family's request. "The passing of Herbert Bayer is a great personal loss and a loss to the world of art," Afcob chairman **Robert Anderson** said.

Compiled from reports by *Democrat and Chronicle* staff, Associated Press and *The Los Angeles Times*

## *Appendix B*

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### *Design Projects*

- B7 • Catalog Card File:  
People, Places,  
Events (1935-1955)



Card File

1935

PM Magazine

Informed ~~US~~ designers about Avant-Garde type, etc. From Europe, etc.  
Experimental magazine negative v.s. opinion to sans serif type, off center layouts, informal margins, simple and clean.

~~E~~ Matter (Herbert)

Swiss travel posters (Photo Montage) ~~posters~~ Studied with Leger  
AM Cassandre. (1935-36)

"Stream Form Style" (1935-1945)

AF

\*Isotype (1935 circa)

Movement Vienna. Otto and Mare ~~Nevrath~~ <sup>NEURATH</sup> "Picture Language"  
Graphic decision used to meet social needs.

INTERNATIONAL ~~Isotype~~ System OF  
Typographic Picture Education

Kofka

Wrote "Principles of Gestalt Psychology"

Henry Moore

Reclining figure sculpture.

\*Kodachrome FILM INVENTED

By L. ~~GODDARD~~ <sup>GODDARD</sup> and L. Mannes

Jan Tschickold (died 1974)

To England- designs books for Penguin Books. →

Egbert Jacobson

At Container Corp. of America, Chicago. Director of design 1935-56.

1936

George Salter

Book designer. New York City - assisted European expatriots.

~~Frank Lloyd Wright~~ (FRANK LLOYD WRIGHT)

Designed "Falling Water" (Frank Lloyd Wright)

F.L. Wright (FRANK LLOYD WRIGHT)

Johnsons Wax Adm. Bldg., Racine, WI. (1936-39)

\*Giovanni PIRELLI

At Olivetti. (1936-67)

Egbert Jacobson

Begins Container Corp. Corporate ID program.

Nizzoli

Design director at Olivetti.

Moholy-Nagy

Uses experimental imagery in "Things to Come" film.

\*\*Kodak Bantam Camera design

Walter DORWIN. ~~ESQUIRE~~

~~ESQUIRE~~

\*Cipe Pineles (Golden) (BURTON)

At Vogue Magazine with RR. Agha.

Television BROADCASTED FOR FIRST TIME

Life Magazine BEGINS

\*Cranbrook group:

~~SARATON~~, Eames, Weese, Bertola

PAUL RAND

ART DIRECTOR AT ESQUIRE

1937

Young and Rubicam  
EMPLOYED ~~and~~ George Gallup to do mass research to ~~increase~~ sales ~~of~~ **CREATE SAFE MARKET**

Gropius (Walter) ~~and~~ ~~the~~ Bauhaus, ~~at~~ Harvard.  
Begins Bauhaus, ~~at~~ Harvard.

Designers flee Europe

Life Magazine  
Introduced wide use of Photo. and Photo journalism.

\*\*Henry Dreyfus  
"300" MODEL. ~~PHONE~~ **PHONE**

\*AM Cassandre  
Does first series of ads for CCA.

Corporate Adv. Program - **CONTAINER CORP. OF AMERICA:**

~~AM~~ - H. Bayer \_\_\_\_\_  
G. Kepes \_\_\_\_\_  
F. Leger \_\_\_\_\_  
H. Matter \_\_\_\_\_  
AM Cassandre \_\_\_\_\_

The New Bauhaus Chicago (1937-38)

Moholy-Nagy (1937, Sept. 23) **MEETING**  
Outlines his plans for new Bauhaus at Knickerbocker Hotel ~~meets~~ in Chicago.

**WALTER DORWIN TEAGUE DESIGNS**

\*\*Streamlined  
Vacuum cleaner. ~~Designed by Walter~~ \_\_\_\_\_

Peignot Type  
Designed by AM Cassandre.

Walter Dorwin **TEAGUE**  
~~Teague~~ Designs streamlined Texaco gas station.

Raymond Loewy  
Streamlined S-1 engine for Penn. **RAILROAD**

1937

**LAZLO**

\* Moholy-Nagy ~~\_\_\_\_\_~~  
Starts "New Bauhaus" in Chicago, Ill. *New Bauhaus, Chicago, (1937-38)*

**BUCKMINSTER**

\* Fuller ~~\_\_\_\_\_~~  
Dymaxion car.

William Golden *(Capt. AD at CES, 1940)*  
~~\_\_\_\_\_~~

\* Alvar Aalto (1937-39)  
Finnish **ARCHITECT**  
Sunica factory

1938

\* George ~~\_\_\_\_\_~~ **GUISTI**  
Comes to USA to collaborate with Herbert Matter on Swiss **PAVILION**  
~~\_\_\_\_\_~~ at world's fair.

Industrial Designers League formed by Teague, Loewy and Dreyfus.

Surrealism-Juxtaposition influences poster design. (1938-50)

Marcel **BREUER** ~~\_\_\_\_\_~~ moves to USA.

Bugs Bunny drawn for Walt Disney by Charlie Thorsen.

Bettman Archive  
By **DR. Otto Beckmann** in NYC.

Bauhaus Exhibit  
At ~~\_\_\_\_\_~~ **MUSEUM OF MODERN ART, NYC**

\* Herbert Binder  
Airbrush **USED ON**  
Fortune Mag **AZINE**  
covers. NYC

\* Herbert Bayer **WORKED**  
Came to USA ~~\_\_\_\_\_~~ for J.W. **THOMPSON**  
Container Corp.

\* Lydian type  
Designed by Warren **CHAPPELL** ~~\_\_\_\_\_~~ **STYLE**  
Pen draw calligraphic

1939

School of Design, Chicago (1939-44)

\*Ben Nicholson **PAINTER**  
British painter "Relief"

Westvaco  
Inspirations 59 issues **BRADBURY** (B. Thompson) (1939-62)  
**PRODUCED** →

\*F. L. Wright  
Edgar Kaufman House, "Falling Water." **BEAR RUN,** PA.

New York World's Fair (1939-40)  
Trylon and Perisphere by Wallace K. Harrison.

**NORMAN BEL GEDDES**  
~~N. Belgeddes~~

Designed GM Futurama at NY World's Fair.

Herbert Bayer **HIS FIRST**  
Does Fortune Cover - one of ~~his~~ jobs in USA.

NY World's Fair

\*More American Avant-Garde artists exhibited than **BEFORE** :

-Byron Browne

-Stuart Davis

\*~~BALLOU~~ Greene

Charles Eames

Teaches at Cranbrook and Establishes multi-disciplinary design dept.

1940

Walt Disney's Pinocchio, model for animators.

Gill Sans

Designed by S. Morison and E. Gill

RAYMOND  
Loewy

STANLEY

ERIC

Designs Lucky Strike Cigarette Pkg.

\*Victor Keppler

Photography, advertising illustration, pioneer, helped life

~~genre~~  
**HELPED DEFINE GENRE.**

Swiss Designers

-Max Bill

- Hans Neuburg

- Walter Herdeg

-J. Müller Brockmann

-Armin Hoffmann

-Nelly Rudin

\*Rudolph ~~Buzicka~~

**BERKELEY UPDIKE**

Wood engravings with printer Daniel ~~Berkelb-updike~~.

RCA Victor

Streamlined console TV "echo deco".

"ECHO DECO"

Eliot Notes (1940-45)

Director, Dept. Industrial Design ~~MoMA~~ ~~NYC~~.

**MUSEUM OF MODERN ART, NYC**

William Golden

Appt. AD at CBS.

1941

\*Siegfried Giedion

Sets forth idea that architecture is an art of space-time in **BOOK**  
Space, Time Architecture.

1941

Willys Motors

Jeep design for US Army.

-Fritz Eichenberg

Book illustrator "Crime and Punishment".

~~ALVARO~~ Saarinen **DESIGNS BUILDINGS AT**  
Cranbrook Academy of Art ~~Designs~~ ~~DETROIT~~

~~DETROIT~~

1942

\*Max Bill

Poster for Zurich ~~MUSEUM~~ show by Allianz.

Bare essentials - ~~NEWER~~ completes message. simplicity  
~~DFG 1942~~

1943

BUCK MINSTER

~~Buck~~ Fuller

Designs dynamion Airocean World Map.

LECORBUSIER

~~Le Corbusier~~

"Modular" completed 12/26/43

1944

Institute of Design , IIT Chicago.

CCA WAR

Bond ads/using

-H. Bayer (Herbert)

-H. Matter (Herbert)

\*Gyorgy Kepes

Food to RUSSIA - Ad for CCA.

\*Gyorgy Kepes

Language of Vision ~~is~~ Book .

Herbert Matter

"Arts and Architecture"

Magazine covers

1945

Alvin Lustig

Teaches course at Black Mountain College.

Black Mt. College Summer Institute

- Gropius (Walter)
- ~~FOWNGER~~
- Zadkine
- Lustig (Alvin)
- Motherwell

"Paper Form" style to products (1945-55)

Bradbury Thompson

- Office ~~OF~~ **WAR INFORMATION**
- Designed Victory and USA, left service.
- AD at Mademoiselle
- Westvaco inspirations

The Architects Collaborative

- Walter* - W. Gropius - Norman and Jean Fletcher - John and Sarah Harkness - ~~Robt.~~ **McMillan**
  - Louis* - ~~Louis~~ **McMillan**, Benjamin Thompson
- Harvard and Yale-trained group. **OF ARCHITECTS**

Glyphs Inc.

Rudolph Modley and Margaret Mead.

An organization for the development of universal graphic symbols.

Chicago New Bauhaus (1937 Moholy-Nagy founds new Bauhaus) becomes  
Institute of Design

~~Archipenko~~  
Callihan

S. Chermayeff

Fuller (*Bucky*)

Kepes (*George*)

Rapson and Wachsmann

**\*SISKIND**

**RETURNING VETERANS**

~~from war~~ demanded that education prepare them **QUICKLY** for industry ~~for~~.

Alvin Lustig

Article in Interiors

1946 →



1946

\*Alvin Lustig  
Article in Interiors

Charles Eames  
\*Plywood Technology  
HERMAN Miller chair  
G2

ALFRED Steiglitz  
Dies, born 1864

Albert KNER  
Establishes design lab at CCA.

Am Cassandre ART DIRECTS  
United Nations series for CCA. Also ~~P. P. P.~~, F. Leger.

Charles Eames  
~~USA~~

Eames Chair produced

\*\*Ludwig Mies (1946-50)  
Vander Rotte  
Farnsworth House Plano, Il.

Herbert Matter  
Trademark for Knoll ASSOCIATES

~~Loos~~

1947

~~\*\*\*~~ ~~MoMA~~ MUSEUM OF MODERN ART, NYC

Conference on Industrial Design ASIA NEW PROFESSION

Moholy-Nagy, Edgar Kaufmann JR. ~~...~~

Noguchi

Table for H. Miller (Herbert)

Transistor INTRODUCED

Most important invention in 20th century.

Richard Neutra

Kaufmann Residence, ~~...~~

Palm Springs, CA. ~~...~~

~~\*\*\*~~ Matisse ~~...~~

Cut/pasted paper "CUTOUTS" collages. Book "of Jazz" (1869-1954.) ~~...~~ <sup>born 1869</sup> died

~~\*\*\*~~ R. Loewy

Designs ~~...~~ SLIPBAKER car.

Moholy-Nagy (1895-1946) — ~~born/died~~

Vision in Motion, book.

Shahn, Ben (1898- )

-1st show ~~MoMA~~ MUSEUM OF MODERN ART

-Commentator on American Scene.

~~BUCKMINSTER~~

~~\*\*\*~~ Fuller ~~...~~

Patents ~~...~~ Gaudesie Dome.

Ektachrome FILM INTRODUCED BY KODAK

Paul Rand

"Thoughts on Design" (Published three different times)

Maurits Cornelius ~~...~~ ESCHER (1898-1972) — ~~born/died~~ <sup>last publication 1973.</sup>

~~...~~ Escher

"Other World" image

Polaroid FILM INTRODUCED

1948

Ohrbach

Ads by Paul Rand. Forerunner on Concept Approach in Adv.  
Grey Adv.

Andrew

**WYETH**

"Christmas World"

"CHRISTMAS"

Norman McLaren

Animated by hand film, "Fiddle De Dee". Assistant! ~~Matth Film Bd of~~

~~Canada~~ NATURAL FILM BOARD OF CANADA

Will Burtin

Emphasized **SCIENCE** ~~Science~~ as new dimension in art.

Black Mt. College

Cage

Cunningham

Fuller

DeKooning

Lippold

(1933-Albers 1948)

Anni & Josef

Gene Federico

Ads for "Woman's Day"

**CYBERNETICS INTRODUCED**

\*Cybernetics

Norbert Wiener

**ECRO**

at Saarinen

Pedestal Chair

1949

Charles Eames  
Case Study House  
Made from Industrial Products.

Walter Paepke  
As ~~DIRECTOR~~ OF Goethe ~~FOUNDATION~~ Foundation brings Albert Sweitzer to Aspen. IDCA follows ~~ETD~~.

Walter Paepke  
Instrumental in development of Aspen, Co.  
Confers with Gropius and Bayer.

Olivetti  
Portable typewriter on market. First post war, classic object.  
~~E~~

Information Theory  
Developed by Claude Shannon and Warren Weaver.

Will Burton ~~DESIGNS~~  
UpJohn Ads.

\*\*Henry Dreyfus ~~WESTERN ELECTRIC~~  
~~Water~~ ~~alistic~~ Telephone Design.  
~~E~~

1950

AGI founded. (formed 1954)

Alvin Lustig (1950-53)

Uses decorated types in paperback (early revival.)

BOOK COVERS

\*Le Corbusier (1950-56)

Sec. ~~SECRETARIAT~~ Bldg. - Chandigarh, Pakistan.

Marcello Nizzoli

Olivetti

Typewrite Design

LETTERA 22 - Italy

\*Olivetti

Lettera ~~A~~ typewriter

Resembles futurist sculpture in motion.

LE Corbusier (1950-55) DESIGNS

CHAPEL ~~at~~ at Ronchamp

\*Hochschule for Gestaltung ~~at~~ ~~Ulm~~ ~~Germany~~ AT ULM BEBAN  
DIRECTED ~~by~~ by Max Bill  
(Closed 1968)

\*Jan TSCHICHOLD

"TYPE DESIGN Book design"

Abstract Expressionism

- most significant decade in history of American painting
- founders of NY school achieved master status

\*McCalls (1950-54)

ADVERTISING DESIGN ~~is~~ came into its own. Otto ~~Storch~~ STORCH, ART DIRECTOR

Doyle Dane and ~~Bernbach~~ BERNBACH (1950-54)

George Nelson

Clock designs

Palatino type

Designed by Herman Zapf.

\*Bob Gage

Ads for ~~cars~~ BERNBACHS

His handling of words was the message.  
Print

IDCA Begins in Aspen

\* Paepke (Walter)

1950

**LEZORBUSIER**

~~Lezorbusier~~ (1950-55)

Chapel of Notre Dame - ~~N. Haut~~  
Ronchamp, France

**DUR HAUT**

**CONTEMPORARY SCENE**  
\*The ~~Contemporary~~ (1950-1975)

(advertisement by

Paul Rand

Bill Golden

Ben Shalom

~~Ginatal~~

Morgan Press

Push Pin

**GUISTI**

Albers at Yale.

1950's -

Age of Creativity

*with - Anni Albers (the artist collected copies of his paintings)*

**BUCKENBURY**

Fuller

~~Geodesic Dome House~~

\*Alvin Lustig (1950-55)

at Yale.

*Combining*

~~color~~ *analysis,* problem-analysis-formal values with what industry should do.

\*Eliot Noyes (1910-1977)

IBM Graphics +  
INDUSTRIAL DESIGN

Franz Kline

Abstract expressionism.

\*Stromberg (1956?)

~~Carlson~~ CARLSON

~~Brandt~~

Nitzhö-

**GRAPHIC IDENTIFICATION PROGRAM**  
BY ERIK NITCHE

"They Pressed The Button and Did the Rest" Fashion Photo.

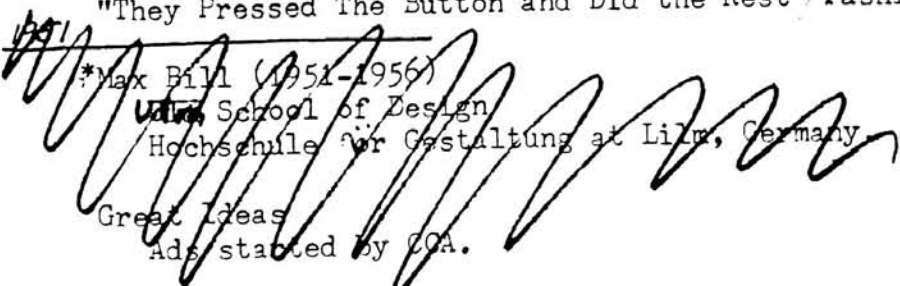
\*Max Bill (1951-1956)

Ulmer School of Design  
Hochschule für Gestaltung at Ulm, Germany

Great Ideas

Ads started by COA.

DESIGN PROGRAM



1951

\*\*\*Max Bill (1951-56)  
Ull School of Design  
Hochschule for Gestaltung at Eilm, Germany.

- GUI AR BONSIEPPE  
- TOMAS MALDONADO  
(1954- DIRECTOR)  
SINCE 1954

Great Ideas  
Ads started CCA.

\*Charles Eames  
Molded Fiber chair-USA.

~~E~~  
RAYMOND  
H. Loewy  
Designs Nabisco Logo.

CBS Eye  
Symbol first used. Nov. 16 1951 (William Golden)

\*\*\*Braun Design REVIVED GEOMETRIC  
Led by Dr Fritz Eichler Bauhaus tradition products.

CBS eye  
William Golden

\*\*\*Hochschule (1951-56)  
Fritz  
Gestaltung  
Ull  
Bill  
Bonsieppe  
Maldonado (1954) director since 1954

Will Burtin  
Scope Mag. cover series for UPJOHN.  
~~Points~~

\*Portfolio Magazine  
A. BRADAVICH

\*\*\*Spartan types  
DISTRIBUTED by ATF and MERTENHAUER

1952

Georg Olden (1952-60)  
At CBS-TV Network, Director of Graphic Arts.

Lever House ONE OF  
Bldg. in NYC. Now 20th century great architecture structures.

\*European Grotesk types 1st USED IN USA.  
Bauer introduced Venus.

Harris Bentonia  
Wire frame chair.  
AF

HARRY BERTOLA - WIRE FRAME  
CHAIR DESIGN

1952

Alvin Lustig <sup>ON</sup>  
Uses term "Formal Values" in article <sup>ON</sup> trademark Design.

\*Alvin Lustig  
Article "Designing a Process of Teaching" <sup>ON</sup> Western Arts Assn Bulletin.

Saul Bass  
Open his design office in LA.

~~Alvin Lustig  
Article "Formal Values in Trademark Design" P. Theobald and  
Trademark Design~~

\*Melior type  
By Hermann Zapf. Based on super ELLIPSES  
(See CHAMPION HERALD)

~~LE COCO~~ BOVISIER  
L'Unite  
d' HABITATION  
Marseilles

Allen Hurlburt (1952-68)  
AD at Look Magazine.

~~Ca~~ Eurostile (1952-62)  
Microgramma types designed by A. Novaresse  
Nebiolo Foundry, Italy.  
NEBIOLO



1953

Buckminster Fuller ~~DESIGN~~  
Geodesic Dome DESIGN

Idea Magazine  
Introduced

\*\*Mistral Script  
Type design by Roger Excoffon.

Arthur Paul  
AD's first issue of Playboy

Bert Stern  
Photos for Smirnoff Vodka Ads.

1954

\*Helvetica  
Designed by Max ~~MATTHEI~~ MATTHEI

AGI formed. (founded 1950) - ?

HELMUT ~~HELMUT~~ Krone  
Joins Doyle, Dane and Bernbach.

Herbert Matter  
Symbol for New Haven Railroad.

Aaron Siskind. PHOTOGRAPHY

\*\*Eliot Noyes  
House Design New Canaan, CT.

\*Eames  
Communications primer  
- U. of Georgia New curriculum by A. Lustig  
G. Nelson  
Eames?

1954

OTIL Aicher  
Teaches at ULM school.

\*\*Rudolf Arnheim

Studied with Köhler  
M. WERTHEIMER  
"Art and Visual Perception" Published.

1955

Steichen  
Family of Man exhibit.

1954

\*\*LeCorbusier  
"The Modulor" published.

Chevrolet  
Corvette sports car introduced.

\*Alvin Lustig  
Article "What is a Designer?" for Type Talk, <sup>Adv.</sup> Type. ~~with~~

ASSN. OF AMERICA.

Jasper Johns PAINTING

\*\*Charles Baudelaire  
Ideogram - concrete poetry  
"par lui" ~~...~~ MEME

EE Cummings <sup>Cummings</sup>  
poems using expressive typography.

1956

Paul Rand (1956-59) to now  
Graphics consultant to IBM and Westinghouse.

1955

Saul Bass <sup>FOR</sup>  
Film titles "Man with Golden Arm."

Bradbury Thompson  
Westvaco Inspirations

## *Appendix B*

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### *Design Projects*

- B8 • Reference, valued source published 1987.  
(Great Moments in the History of Graphic Design; 35,000 BC-1986)

# The 1325 Greatest Moments In The History Of Graphic Design

(so far)

CIRCA	Design/Advertising Typography/Technology Photography/Fine Art Illustration/Caroons	35,000 B.C.
35,000	● ● ● ●	Earliest images on cave walls in Africa & Europe mark the beginning of visual communications
15,000	● ● ● ●	Cave paintings in Lascaux, France
8000	●	Beginnings of agriculture create a need for record keeping
3300	●	Earliest written records are clay tablets from Sumeria
3100	●	Earliest known hieroglyphics used in Egypt
3000	●	Egyptians discover that not only can papyrus stalks be used for food and fuel, it can also make an easily produced writing surface
	●	The wheel is invented
2800	●	Sumerians develop grid system to make writing easier
	●	Minoans are using picture symbols
2500	●	Pictographs evolve into abstract sign writing called cuneiform
2200	● ●	Ziggurats built
2000	●	In Crete, type-like stamps pressed in clay introduce the principle of movable type
1700	●	Minoans start using a linear script
1580	● ● ●	The first manuscripts to combine words & pictures come into use for papyrus funerary texts
1500	●	The Phoenician alphabetical system has 22 simple abstract characters, each for an elementary sound
1000	● ●	The Phoenician alphabet is taken up by the Greeks who convert characters into harmonious forms
400	● ● ●	"Writing is the geometry of the Soul." - Plato
250	●	The letter G is designed by Spurius Carvilius
190	●	Parchment invented in Asia Minor and comes into general use
100	●	The letters Y & Z added to the Latin alphabet

# 1 A.D.-1477

	Design/Ad Type/Tech Photo/Art Illus/Toons	
1	●	Use of codex supplants scroll
43	● ● ● ●	London founded
79	● ● ● ●	Bronze ruler used in Pompeii
100	● ● ● ●	Romans perfect monumental capitals
105	● ● ● ●	Chinese invention of paper using natural fibers attributed to Ts'ai Lun
114	● ● ● ●	Trajan's column carved in Rome
165	● ● ● ●	Principle of relief printing introduced in China with seals called chops and tombstone rubbings
313	● ● ● ●	Christianity is adopted as the official religion of the Roman Empire. After the fall of the Empire, monastic tradition preserves the art of writing. The production of illuminated manuscripts begins
400	● ● ● ●	Lower case (half uncial) letters introduced in Rome
615	● ● ● ●	"Recite! for thy Lord is most beneficent...He has taught the use of the pen." - The first revelation of the Koran establishes writing as a sacramental art in Islam
635	● ● ● ●	First quill pen
680	● ● ● ●	The caliphs of Islam introduce the first organized news service
680	● ● ● ●	The Celtic illuminators in Ireland are the first to leave spaces between words
698	● ● ● ●	<i>Book of Durrow</i> , the earliest fully designed and ornamented Celtic book
700	● ● ● ●	<i>Lindisfarne Gospels</i>
711	● ● ● ●	Pictura est Laicorum Literatura (The picture is the layman's literature)
742	● ● ● ●	Islamic design influences Christian illumination in Spain
751	● ● ● ●	Charlemagne born
770	● ● ● ●	Chinese paper makers, captured at Samarkland, teach paper manufacture to Arabs
776	● ● ● ●	Earliest existing datable relief printing produced in China
789	● ● ● ●	Spanish graphic artists make illustrations as important as text in <i>Beatus Apocalypse</i>
790	● ● ● ●	Charlemagne orders standardization of writing and page layout.
800	● ● ● ●	Caroline Minuscule writing style developed which sets a standard of simplicity and beauty
800	● ● ● ●	<i>Coronation Gospels</i> , masterpiece of illumination
800	● ● ● ●	Indian ink used by Chinese
800	● ● ● ●	<i>Book of Kells</i> , The pinnacle of Celtic illumination produces the Chi-Rho initial page
868	● ● ● ●	Wood block printing appears in China
890	● ● ● ●	Oldest existing printed manuscript, <i>Diamond Sutra</i> , China
945	● ● ● ●	Lamp made of scraped horn first used
1000	● ● ● ●	Florentius Labyrinth page in <i>Moralid in Iob</i>
1000	● ● ● ●	Chinese invent and distribute paper currency
1000	● ● ● ●	The perfection of reproducing Chinese calligraphy by block printing
1023	● ● ● ●	Visual ideas travel along Christian pilgrimage routes
1023	● ● ● ●	Pi Sheng, developer of moveable and reuseable earthenware type born in China
1028	● ● ● ●	<i>Saint-Sever Apocalypse</i> manuscript executed in France by Beatus
1047	● ● ● ●	<i>Facundus' Beatus</i> of Fernando and Sancha
1102	● ● ● ●	Papermaking introduced in Sicily
1120	● ● ● ●	<i>Liber Floridus</i> one of the earliest scientific illustrations
1200	● ● ● ●	The rise of universities expands the book market
1200	● ● ● ●	Royal patrons commission private books allowing scribes and illustrators to travel and spread ideas and techniques.
1265	● ● ● ●	<i>The Douce Apocalypse</i> , a masterpiece of the Gothic Style
1276	● ● ● ●	Papermill in Fabriano, Italy was established
1282	● ● ● ●	Watermark first used in Italy
1300	● ● ● ●	<i>Ormesby Pralter</i> from England shows the life of ordinary people in illustrations
1313	● ● ● ●	Relief printing from woodblocks spreads to the West from China
1313	● ● ● ●	Illustration passes from ecclesiastical into aristocratic hands
1313	● ● ● ●	Chinese develop a revolving typeset
1320	● ● ● ●	The 1st books with illuminations meant to attract rather than awe the public
1320	● ● ● ●	Caricature (drawing) invented in Italy by Buffalmacco
1340	● ● ● ●	Moveable metal type in China
1348	● ● ● ●	Paper mill in Troyes, France
1379	● ● ● ●	The 1st illustrated book to be printed and hand-colored (illuminated) <i>Livre des de la reine Ratio</i>

1387	• • • •	Johann Gensfleisch zum Gutenberg born in Germany
1400	• • • •	Block printing industry produces illegal playing cards
	• • • •	The <i>Book of Hours</i> produced
	• •	Miniature illustrated pictures introduced into books
	•	Trade guilds separate the designers' work from the block cutters' work.
	• • •	Woodblock books start to add tinting, tinsel and flocking to illustrations
1403	•	Printing from bronze moveable type in Korea
1416	• • • •	<i>Les Très Riches Heures Du Duc De Berry</i> by Limbourg brothers pinnacle of illuminated book.
1420	•	<i>Darmstadt Haggadah</i> Hebrew illuminated ms.
1421	•	Nicolas Jenson born in France
1439	•	William Caxton born in England
	•	Gutenberg experiments (secretly) with manufacturing type from metal rather than wood and works on developing the right alloys, the right inks, and the right press
	• • • •	The start of Incunabula period; the birth of printing
1440	• •	Copperplate engraving developed in Germany
1442	• • • •	Erhard Ratdolt born in Germany
1444	•	Work started on steel alphabets in France
1450	•	Devotional woodblock prints of Saints
	• • • •	Copperplate printing invented in Germany by T. Fimguerra
	• • •	Gutenberg starts his 1,282 page Bible
	•	Francesco da Bologna (Griffo) born in Italy
	• •	Aldus Manutius born in Italy
	•	Johannes de Spira, a German goldsmith, given a five year monopoly on printing in Venice
	•	The Master of the Playing Cards produces a masterful set of playing cards
1454	• •	<i>Letters of Indulgence</i> printed by Gutenberg
1455	• • •	Gutenberg's financial backer, Fust, angry over the delays attributed to Gutenberg's perfectionism, sues and wins all of the printing equipment and the Bible in progress
	• • •	Fust and Schoeffer finish the 42 line Bible that Gutenberg is responsible for
1456	• •	Fust and Schoeffer become the most important printing firm in the world
1457	• •	Fust and Schoeffer publish <i>Psalter in Latin</i> with an unusually large page size, innovative two color initials, and the first book to use a printer's trademark, publication data and a colophon
1459	• • • •	Fust and Schoeffer print <i>Rationale Divinorum Officiorum</i> , first book to use small type size to allow more text on page
1460	• • • •	The earliest typographic book using woodcut illustrations, <i>Der Ackerman Aus Bohmen</i> , by Albrecht Pfister
	• •	Johanne Gutenberg publishes <i>Catholicon</i> (an encyclopedia dictionary)
1463	•	Fust and Schoeffer print the first title page
1465	•	Archbishop Adolf of Mainz appoints Gutenberg courtier with the rank of nobleman
1470	•	A cardinal invites two German printers Sweynheim and Pannartz to set up a press in Italy
	• •	Sweynheim and Pannartz combine Roman capitals with rounded minuscules
	• •	<i>De Civitate Dei</i> printed by de Spira is first typographic book with printed page numbers
	•	The librarian of the Sorbonne invites three German printers to set up a press in France
1471	• •	Nicolas Jenson prints <i>Evangelica</i> , set in his extremely legible Roman type; lighter and more rounded than previous type designs
	• •	Nicolas Jenson establishes Venice's second press
	• • • •	Albrecht Dürer born in Germany
1472	• • • •	<i>De re militari</i> by Roberto Valturio printed by Johannes Nicolai de Verona in Italy
1473	•	An import-export firm invites three German printers to set up a press in Spain
1475	• •	William Caxton produces first typographic English language book while working in Europe
1476	• •	Ratdolt runs a printing press in Venice, Italy
	• • • •	<i>Calendarium</i> printed by Erhard Ratdolt, Peter Loeslein and Bernhard Maler has the first complete title page as well as first die-cut and tipped-in material
	• • •	Ratdolt and Mahler use fineline woodcut borders and initials
	•	Ratdolt leaves Venice and returns to Germany issuing the first printers type specimen sheet
1477	•	William Caxton creates first printed ad in England
	•	"Pray, Do Not Pull Down the Advertisement" written on a Caxton advertising poster

# 1478-1780

	Illus./Toons	Photo/Art	Type/Tech	Design/Ad	
1478				●	First fleurons used in Italy
1480	●	●	●	●	Geoffroy Tory born in France
1484			●	●	Caxton moves his types and press to England and establishes its first press
1490				●	Smaller page sizes for books becomes common
1492	●	●	●	●	Columbus discovers the New World
1493	●	●	●	●	<i>The Nuremberg Chronicle</i> published by Anton Koberger (Dürer's godfather) with 1,809 woodcut illustrations
1494		●	●		Dürer visits Italy
1495	●		●	●	Aldine Press established in Venice by Aldus Manutius
				●	Griffo becomes a staff designer for Aldine Press. Griffo designs first Italic type
				●	Griffo designs and cuts the type we know as Bembo for <i>De aetna</i> published by Aldine Press
1498	●	●		●	<i>The Apocalypse</i> illustrated with Dürer woodcuts
1499	●	●	●	●	<i>Hypnerotomachia Poliphili</i> published by Aldine Press
1500				●	Rising literacy creates the demand for writing masters to teach writing
	●	●	●	●	Printing presses are in over 140 towns throughout Europe; a new abundance of books and knowledge
	●	●	●	●	The broadside, tract and pamphlet are a major means for spreading information, advertisements, announcements, and propaganda
				●	Lucas Cranach the Elder sets up a printing office, bookshop and papermill in Wittenberg
1501				●	Switzerland joins Germany as an important center for book design and printing
	●	●	●		Virgil's <i>Opera</i> ; published by Aldine Press; first "pocket book" set in first Italic type
1503	●	●	●	●	Robert Estienne born in France
1505	●	●	●	●	Tory's love of Italian Renaissance visual forms and Roman letterforms influence book design in France by making it light and open
1510				●	Claude Garamond is apprenticed as a punch cutter with Antoine Augereau
1512				●	Cranach turns out books and broadsides to help the cause of the Reformation while continuing to accept work from his Catholic clients
1514				●	Christopher Plantin born in France
1515	●	●		●	Dürer's <i>Rhinoceros Broadside</i> is so popular that eight editions sell out
				●	Giovanni Battista Palatino born in Italy
	●	●	●	●	Francis I initiates the French Renaissance
1517				●	Printing now enables people all over Europe to know about Martin Luther's Proclamation in Wittenburg within a few months
				●	Vincenz Rockner designs earliest examples of Fraktur type with alternate characters
1519	●	●		●	Hans Holbein the Younger is engaged by the printer Johann Froben to illustrate books in Basel
1520	●		●	●	Master printer Henri Estienne commissions Tory to design borders, trademarks and an Italic typeface
				●	Garamond works with Tory
1521				●	Erasmus comes to Basel to work as an author with Froben
1522				●	<i>La Operina da Impurare di Scrivere Lettera Cancellaresca</i> by Lodovico Arrighi of Italy is the first writing manual
1525	●	●	●	●	<i>A Course in the Art of Measurement With Compass and Ruler</i> by Dürer includes his instructions for constructing Roman capitals
	●	●	●	●	The graceful <i>Book of Hours (Horae)</i> is designed by Tory
1526				●	Tory designs Criblé Initials for Estienne
1529	●	●	●	●	<i>Champ Fleury</i> by Tory is about language and letterforms. Tory forgives Dürer's errors in constructing Roman letters because Dürer is a painter and doesn't really understand typography
1530				●	Garamond establishes an independent type foundry
1535	●	●	●	●	<i>Arithmetica</i> designed by Oronce Finé, printed by Simon de Colines
1536	●	●	●	●	<i>De Natura Stirpium Libri Tres</i> printed by de Colines
1538	●	●	●	●	<i>The Dance of Death</i> illustrated with woodcuts by Holbein
1540				●	Garamond cuts Roman fonts of great beauty and legibility
				●	Printer Louis Elzevir born in the Netherlands
1543	●	●	●	●	<i>Hora Pollo</i> printed by Jacques Kerver
	●	●	●	●	<i>De Humani Corporis Fabrica</i> by Andreas Vesalius is printed by Johann Oporinus
1545				●	Plantin moves to Antwerp and sets up shop
1550				●	Plantin changes his career from bookbinder to printer
	●	●	●	●	"O calligrapher! As long as thy pen continues to work miracles it is fitting if form proclaims superiority over meaning!"— Mir 'Ali

<b>1552</b>	● ● ● ●	French Protestant printers find refuge from the Reformation in the Low Countries and the center of printing innovation moves with them
<b>1559</b>	● ● ● ●	<i>La Vita et Metamorfosea</i> uses Granjon's type, Bernhard Salomon's illustrations and Jean de Tournes' printing
<b>1572</b>	● ● ●	<i>Polyglot Bible</i> printed by Plantin
<b>1600</b>	● ● ●	Jain religious manuscripts painted in goache in India
	● ● ● ●	Newspapers being published
	● ● ● ●	Copperplate engraving produces book illustrations, advertising cards and popular prints for hanging
	● ● ● ●	The Elzevirs' Dutch press expands the book buying market by producing economical books of convenient size
<b>1602</b>	● ● ● ●	Abraham Bosse born in France
<b>1612</b>	● ● ● ●	The first illustrated book title pages introduced
<b>1636</b>	● ● ● ●	Amanat Khan completes calligraphy on Taj Mahal in India
<b>1639</b>	● ● ● ●	<i>Bay Psalm Book</i> , first printing done in the American colonies by Glover and Daye
<b>1643</b>	● ● ● ●	Mezzotint engraving
<b>1658</b>	● ● ● ●	<i>Orvis Sensualism Pictus</i> , the first childrens' picture book
<b>1660</b>	● ● ● ●	Mezzotint printmaking invented by von Siegen
<b>1663</b>	● ● ● ●	Fountain pen introduced by Samuel Pepys
<b>1665</b>	● ● ● ●	Camera obscura developed
<b>1666</b>	● ● ● ●	Philippe Grandjean born in France
<b>1677</b>	● ● ● ●	<i>A Genealogical History of the Kings of England</i> by Sanford was 1st illustrated book to tell a story and record history
<b>1689</b>	● ● ● ●	<i>Roast Pig</i> , first illustrated school book
<b>1692</b>	● ● ● ●	A new type called Romain du Roi is designed in France for the royal printing office. Other use is punished by death
	● ● ● ●	William Caslon born in England
<b>1695</b>	● ● ● ●	Romain du Roi master alphabets engraved by Louis Simmoneau and text sizes cut by Philippe Grandjean - increased contrast in thicks and thins with sharp horizontal contrasts usher in "Transitional Roman"
<b>1709</b>	● ● ● ●	John Baskerville born in England
<b>1712</b>	● ● ● ●	Pierre Simon Fournier le Jeune born in France
<b>1722</b>	● ● ● ●	Caslon designs his appealing and legible Old Style with italic
<b>1726</b>	● ● ● ●	Benjamin Franklins' <i>Pennsylvania Gazette</i> first to use small illustration for advertisements.
	● ● ● ●	Invention of first postal envelope
<b>1727</b>	● ● ● ●	Effect of light on silver chloride by Dr. Johann Heinrich Schultz
<b>1730</b>	● ● ● ●	Francoise Ambroise Didot born in France
<b>1733</b>	● ● ● ●	<i>Universal Penman</i> by George Bickham
<b>1737</b>	● ● ● ●	<i>Opera</i> , both illustration and text hand-engraved by John Pine of England
<b>1740</b>	● ● ● ●	Giambattista Bodoni born in Italy
<b>1744</b>	● ● ● ●	Henry Mill introduces first typewriter
<b>1748</b>	● ● ● ●	Crayon first made by L'Oriot in France
<b>1750</b>	● ● ● ●	Louis René Luce of France designs engraved borders and ornaments, cast in modular sections
	● ● ● ●	Benjamin Franklin invents the cartoon "balloon" in the <i>Pennsylvania Gazette</i>
<b>1751</b>	● ● ● ●	After earning a fortune in manufacturing, Baskerville turns his attention to book design and printing
	● ● ● ●	Baskerville develops a typeface that is wider with increased contrast of thicks and thins and altered serifs. He creates purely typographic books using white space. He perfects even, overall impressions on the press. He develops a dense black ink with a sheen as well as smooth glossy paper by hot pressing. His critics call him "amateur"
<b>1753</b>	● ● ● ●	Thomas Bewick born in England
<b>1757</b>	● ● ● ●	William Bulmer born in England
	● ● ● ●	William Blake born in England
<b>1764</b>	● ● ● ●	Firmin Didot born in France
<b>1765</b>	● ● ● ●	Thomas Cotterell of England casts large, bold display letters in sand
	● ● ● ●	Joseph Niepce born in France
<b>1766</b>	● ● ● ●	Vincent Figgins born
<b>1768</b>	● ● ● ●	Bodoni takes charge of the court press of Duke of Parma
<b>1771</b>	● ● ● ●	<i>Essay on New Typography</i> published by René Luce of France
	● ● ● ●	Aloys Senefelder born in Bavaria
<b>1775</b>	● ● ● ●	Firmin Didot invents sterotyping making longer press runs possible
	● ● ● ●	Printers in the American colonies fuel revolutionary fever
<b>1776</b>	● ● ● ●	Declaration of Independence printed in Caslon
<b>1778</b>	● ● ● ●	Copying machine for writing invented by James Watt
<b>1780</b>	● ● ● ●	Didot introduces to France a smooth paper modeled after Baskerville's paper; introduced thin and fat type styles



1887

- Levi Strauss two-horse patch introduced
- ● Coca-Cola name and logo created by Frank Robinson
- Marcel Duchamp born in France
- ● Jean Arp born in France
- Tolbert Lanston invents the monotype printing machine

1888

- Paul Terry born in California
- ● Josef Albers born in Germany
- ● Ball-point pen patented by John Loud
- De Chirico born in Italy

1889

- ● *Burpee's Farm Annual* seed catalog, artist unknown
- John Held Jr. born in USA

1890

- "The Golden Age of American Illustration" begins
- Typefounding of Morris' "Golden" typeface
- ● ● El Lissitzky born in Russia
- E. McKnight Kauffer born in Great Falls, Montana
- Alberto Vargas born in Peru
- Man Ray born in USA
- The Great American Type Founders company is established in Jersey City

1891

- Lippmann of Paris photographs solar spectrum in color
- Max Ernst born in Germany
- ● *La Goulue au Moulin Rouge* poster by Toulouse-Lautrec
- Penfield becomes art director for Harper & Brothers
- ● ● Alexander Rodchenko born in Russia
- Lippmann of Paris makes first color photograph

1892

- Andrew Loomis born in New York
- ● ● ● *Vogue*, the first illustrated fashion magazine, published
- Dean Cornwell born in USA

1893

- ● *The Studio*, the first European art periodical, is published
- ● ● Poster *Loie Fuller* by Jules Cheret
- ● George Grosz born in Germany
- First color printed in a newspaper
- ● *Morte d'Arthur* illustrated by Beardsley
- Raymond Loewy born in Paris
- Joan Miro born in Spain

1894

- ● The Beggarstaff advertising design studio is opened by Pryde and Nicholson and develops a new technique called collage
- ● ● Alphonse Mucha designs *Gismonda* poster for Sarah Bernhardt and becomes an overnight superstar
- John LaGatta born in USA
- ● ● ● Bradley's work for *The Chap Book* and the *Inland Printer* marks the beginning of Art Nouveau in America
- ● Ethel Reed becomes first American woman to achieve national prominence for graphic design and illustration
- ● ● ● *The Story of the Glittering Plain* produced by William Morris and Walter Crane
- ● Ralston Purina logo created by William Danforth
- Norman Rockwell born in the USA
- James Thurber born in Ohio

1895

- ● Century Schoolbook designed by Benton & De Vinne
- Goudy designs the first of his 122 typefaces and sells it for \$10
- "The Yellow Kid" cartoon by Richard Outcault first appears

1896

- ● ● Tristan Tzara born in Hungary
- ● ● Alphonse Mucha's *Lorenaulo* poster
- ● ● Popular art nouveau periodical *Jugend* (Youth) begins publication in Munich, Germany
- Cheltenham designed by Bertram Goodhue
- Paul Outerbridge born in New York
- Robert Riggs born in Illinois
- ● Bruce Rogers joins Houghton Mifflin Co.'s Riverside Press and designs 60 books

1897

- ● Wieland Herzfelde born in Germany
- ● ● First public showing of motion picture films
- Penfield illustrates posters for *Harper's* magazine
- ● ● ● The Vienna Secession becomes a countermovement to Art Nouveau
- ● Santa Fe Railroad logo conceived by S.J. Byrne, passenger traffic manager
- Sterilized milk poster by Steinlen
- ● William Sandberg born in The Netherlands
- ● Howard Pyle begins to reproduce his illustrations in full color

1898

- ● ● Ben Shahn born in Lithuania
- ● ● Alexey Brodovich born in France
- Mead Schaeffer born in USA
- M.C. Escher born in The Netherlands
- ● Vienna Secession publishes *Ver Sacrum*
- Haddon Sundbloom born in Michigan

# 1862-1898

	Design/Ad	Type/Tech	Photo/Art	Illus/Toons	
1862	●				Gustav Klimt born in Austria
1863	●				Jesse Willcox Smith born in USA
		●			Henry Stevens creates modern ink for writing
		●			Charles Parsons becomes art director of Harper & Brothers
1864		●			Georges Auriol born in France
		●			Charles M. Russell born in USA
		●			Alfred Stieglitz born in the USA
		●	●		Henri de Toulouse-Lautrec born in France
1865		●			Frederic Goudy born in USA
1866	●				Edward Penfield born in USA
1867	●				Charles Dana Gibson born in USA
1868		●			Adolphe de Meyer born in Germany
		●			Peter Behrens born in Germany
	●	●			William Bradley born in USA
1869	●				Henri Matisse born in France
1870	●				Maxfield Parrish born in USA
		●			Mimeograph invented by Thomas Edison
		●	●		Bruce Rogers born in USA
1871	●				"The Tammany Tiger Loose" cartoon by Nast
		●			John Calvin Moss pioneers first commercial photoengraving
		●			W.H. Hooper creates one of the first British visual posters
1872	●				Piet Mondrian is born in the Netherlands
	●				Aubrey Beardsley born in England
1873		●			Condé Nast born in USA
	●				Howard Chandler Christy born in USA
1874	●	●			Ludwig Holwein born in Germany
		●			Lewis Hine born in Oshkosh
	●				Franklin Booth born in Indiana
	●				Joseph Leyendecker born in USA
1875		●			Louis Prang invents the American Christmas card
		●			N.M. Ayer opens his advertising agency
	●				Charles Gillot opens first photorelief printing firm
1876	●	●			Bart van der Leek born in The Netherlands
		●			Rudolf Koch born in Germany
1877		●			First gelatin emulsion dry plates manufactured
	●				James Montgomery Flagg born in USA
	●				Pictorial Printing Company prints the <i>Nickel Library</i> in 8"x12"
1878	●				Kasimir Malevich born in Russia
	●				William Koerner born in USA
	●				Eadweard Muybridge begins shooting sequence photography
1879		●			Thomas Edison invents the light bulb
1880		●			Talbot invents halftone plate
		●			<i>New York Daily Graphic</i> prints first reproduction of a photo with full tonal range in a newspaper
		●			Edward Steichen born in Luxembourg
		●			Stephen Horgan invents first halftone screen
	●				Coles Phillips born in Ohio
1881		●			First photomechanical color illustrations printed in <i>L'Illustration</i>
	●				Pablo Picasso born in Spain
	●	●			France allows posters to be placed almost anywhere and launches a flowering of poster art
1882	●	●			First personalized illustrated postcard introduced
	●	●			Century Guild Group is formed
	●	●			Eric Gill born in England
	●	●			Rockwell Kent born in New York
	●	●			H.N. Werkman born in The Netherlands
	●	●			N.C. Wyeth born in USA
1883	●	●			Lucien Bernhard born in Germany
	●	●			Walter Gropius born in Germany
	●	●			Theo van Doesburg born in The Netherlands
1884	●	●			Kelmscott Press formed
	●	●			<i>Hobby House Magazine</i> is first to treat printing as a serious design form
1885		●			Tatlin born in Russia
	●	●			George Eastman manufacturers photographic paper on long rolls
	●	●			Fredrich Ives invents halftones with horizontal and vertical dots
	●	●			Piet Zwart born in The Netherlands
1886		●			Ottmar Mergenthaler perfects his linotype printing machine. "Ottmar, you've done it! A line o' type"—Whitelaw Reid to Ottmar Mergenthaler

1834	• • • •	William Morris born in England
1835	• • •	Talbot creates a positive image from a negative
	• • •	Howard Pyle born in the USA
1836	• • •	Emile de Girardin launches the first popular daily newspaper
	• • •	Jules Chéret born in France
1837	• • •	Daguerre makes first daguerreotypes
1838	• • •	Fountain pen introduced
	• • •	Charles Dickens uses word "poster" in <i>Nicholas Nickelby</i>
1839	• • •	David Bruce Jr. invents an automatic typesetter
	• • •	Sans Serif Shaded designed by William Thorowgood
	• • •	Daguerre introduces daguerrotypes to scientific community; exhibits <i>Paris Boulevard</i>
	• • •	Sir John Herschel discovers how to fix a photoprint
	• • •	Paul Cézanne born in France
1840	• • •	Invention of postage stamp by Sir Rowland Hill
	• • •	Auguste Rodin born in France
	• • •	Thomas Nast born in Bavaria
	• • •	Beginning of Pre-Raphaelite movement
	• • •	Claude Monet born in France
1841	• • •	<i>Punch</i> is first newspaper to integrate illustration with text
	• • •	Pierre Auguste Renoir born in France
	• • •	First public photography studio opens in London
	• • •	Quality of daguerreotypes improves
	• • •	Talbot announces calotype, an improvement of his photogenic drawing process
	• • •	Eugene Grasset born in France
	• • •	Volney Palmer opens first advertising agency
1842	• • •	<i>Illustrated London Times</i> introduced; uses wood engravings to reproduce photos
1843	• • •	Scottish painter David O. Hill teams up with Robert Adamson to make artistic calotype portraits
1844	• • •	<i>The Pencil of Nature</i> by Talbot is the first book completely illustrated with photographs
	• • •	Thomas Eakins born in USA
	• • •	Harper's publishes <i>Harper's Illuminated and New Pictorial Bible</i>
1845	• • •	Clarendon copyrighted by William Thorowgood & Co.
	• • •	Randolph Caldecott born in England
1846	• • •	Richard Hoe perfects the rotary lithographic press
1849	• • •	Color printing developed by C.G. Leighton
1850	• • •	<i>Harper's New Monthly Magazine</i> begins
	• • •	The first astronomical photographs taken by John Adams Whipple
	• • •	Ruskin inspires the philosophy of the Arts & Crafts movement
	• • •	Talbot experiments with gauze to break up tones on photographic printing plate
	• • •	<i>Sower</i> painting by Millet
	• • •	Prang emigrates to America
	• • •	The Gillot & Mitchell Companies of England mass produce steel pens which become one of the first disposable products of the industrial age.
	• • •	<i>Album Photographique</i> published
	• • •	Arthur Mackmurdo born in England
	• • •	Arthur Burdett Frost born in USA
1852	• • •	Edward Austin Abbey born in USA
	• • •	José Posada born in Mexico
	• • •	Talbot patents early method of photogravure
1853	• • •	Photographic Society of London founded
	• • •	Vincent Van Gogh born in Holland
	• • •	Trade opens Japan to the West
	• • •	T.S. Sullivant born in Ohio
1854	• • •	William Morris and Burne-Jones decide to become artists instead of clergymen
1855	• • •	Joseph Morse creates <i>5 Celebrated Clowns</i> , a colored woodcut poster of heroic scale
1856	• • •	Prang develops non-toxic art materials for children
	• • •	<i>Grammar of Ornament</i> by Owen Jones introduces design elements from other cultures
	• • •	Aniline dyes discovered
1857	• • •	<i>Old West Illustrated Journalism</i> begins
	• • •	Louis Rhead born in England
1859	• • •	Theophile-Alexandre Steinlen born in Switzerland
1860	• • •	Alphonse Mucha born in Moravia
	• • •	Graphotyping introduced in New York
	• • •	Nast joins <i>Harper's Weekly</i> staff
1861	• • •	Focal plane shutter invented by William England
	• • •	Frederic Remington born in New York

# 1780-1861

	Design/Ad	Type/Tech	Photo/Art	Illus/Toons	
1780	●				Duplicator (transfer printing) using glutinous ink type invented by James Watt
1785	●				Francoise Didot creates the point system used in France today
1786	● ●				Establishment of Shakespeare Press in England
1788	●				First illustrated advertisements in <i>The Times</i> in London
1789	● ● ● ●				French Revolution and the end of the Rococo era
1790	● ●				<i>General History of Quadrupeds</i> makes Thomas Bewick and his woodblock techniques famous
		●			Romain du Roi typeface used to print radical tracts for the French Revolution
1791	● ● ● ●				Excavations in Pompeii and Rome fuel interest in classic forms
		● ●			Bodoni redesigns roman letterforms and makes page layouts of severe purity and simplicity, using large areas of white space, hairline serifs at sharp right angles and precise measurable, repeatable forms of sharp contrast, smaller x-height and long ascenders and descenders. He designs about three-hundred fonts
1792	● ●				Bulmer prints <i>The Dramatic Works of Shakespeare</i>
1793	● ●				<i>Opera</i> printed by Bodoni
1796	● ● ● ●				Senefelder invents lithography
1798	● ●				The Didots give graphic design expression to France's Neoclassic Revival by using contrast, refinement, mathematical construction, generous white space and overall design harmony
	● ● ● ●				<i>Bucolica. Georgica et Aeneis</i> printed by Didot
		●			Papermaking machine needing no manual labor introduced by Francois Nicholas Robert
1799	● ●				Louis Daguerre born in France
1800	● ● ● ●				The Industrial Revolution expands the need for graphics
	● ● ● ●				Increased literacy; the era of mass communication begins
		●			Silkscreen printing developed
		● ●			Darius Wells born in England
		● ●			William Henry Fox Talbot born in England
	● ● ● ●				Senefelder experiments with color lithography
		●			Lord Stanhope invents a cast iron printing press
1802		●			Wood pulp introduced
1803	● ● ●				<i>Life Magazine</i> begins
		●			Robert Thorne exhibits Fat-Face type
		●			First production of machine-made paper
1807		●			"Camera Lucida" designed by William Hyde Wollaston in England
1808	● ●				Honoré Daumier born in France
1810	● ● ●				Chromolithography introduced; allows inexpensive reproduction of color posters
1811	● ●				First steam-powered press invented by Friedrich Koenig
		●			Koenig builds double cylinder steam-powered press which prints 1,100 sheets per hour
1814	●				Goya's <i>Third of May, 1808</i>
1815	● ●				Vincent Figgins introduces Egyptian typestyles, Tuscan styles with ornamental serifs and 3-D fonts
		●			William Cowper of England gets patent for a printing press using curved plates
1816	● ●				"Dorics" (sans-serifs) produced by William Caslon IV
1817	● ● ●				Harper & Bros. Printing established in New York
1819	● ●				Gericault's <i>Raft of the Medusa</i>
1820	● ●				F.T. Nadar born in France
		●			Emergence of first outdoor advertising banners on wagons and carriages; sandwich boards of "walking ads"
1821	● ●				<i>New Specimen of Printing Types</i> by Robert Thorne published by William Thorowgood in London
1822	● ●				Niepce invents heliogravure
1823	● ●				Matthew Brady born in the USA
1824	● ● ●				Chromolithographer Louis Prang born in Germany
1825	● ●				First patent for a composing machine registered
1826	● ●				Niepce takes first photograph from nature
1827	● ● ●				Wells invents router; permits mass manufacture of wood types
		●			Cowper and Applegath develop 4-cylinder steam-powered press which prints 4000 sheets per hour on both sides
1828	● ●				Wells issues specimen sheets of wood types that affect poster design
1830	● ●				Increasing demand for posters and handbills; newspaper, book and jobbing printers serve all areas of society
	●				Eadweard Muybridge born in USA
	● ●				Sans-serif lower case developed by Schelter & Giesecke in Germany
1832	● ● ●				<i>Le Charivari</i> , the first illustrated newspaper appears
	●				Figgins invents term "sans-serif"

# 1899-1918

	Design/Ad	Type/Tech	Photo/Art	Illus/Toons	
1899	●				Paper clips invented
				●	Weegee born in Austria (now Poland)
				●	Tolbert Lanston's monotype used commercially
1900	●				<i>The Enchanted Drawing</i> by J. Stuart Blackton
	●				Original "Campbell Kids" created by Grace Wiederstein
	●			●	"His Master's Voice" painting by Frances Burrand first used as a trademark for RCA
				●	Chester Gould born in USA
1901				●	Yves Tanguy born in Paris
	●				A.M. Cassandre born in Russia
	●				Photographer Eliot Porter born
				●	<i>Krazy Kat</i> introduced by George Herriman
1902				●	Copperplate Gothic designed by Goudy
				●	Ansel Adams born in USA
				●	First appearance of "Buster Brown" by Richard Felton Outcault
	●				Oscar B. Depue creates basis for pixilation
				●	Animal Crackers box is designed
				●	<i>The Story of King Arthur</i> illustrated by Howard Pyle
				●	Jessie Willcox Smith illustrates <i>Ivory Soap</i> ads for Proctor and Gamble
1903	●				Lester Beall born in USA
	●				Wiener Werkstatte established in Vienna which bridges the gulf between Art Nouveau ornament and the formal functionalism to come
				●	El Lissitzky studies architecture in Germany
				●	Franklin Gothic designed by Morris F. Benton
				●	Jo Mora arrives in California
				●	Royal Baking powder can introduced and still remains unchanged
1904				●	Lewis Hine takes photographs at Ellis Island
				●	Albert Dorne born in USA
				●	Margaret Bourke White born in NYC
				●	Cecil Beaton born in England
				●	Willem de Kooning born in Holland
				●	Offset printing developed
				●	Salvidor Dali born in Spain
1905				●	Lynd Ward born in USA
	●				The young Lucien Bernhard wins a poster contest for Priester Matches and introduces minimal imagery to graphic communication
				●	First appearance of "Little Nemo" by Winsor McCay
				●	The Old Dutch Cleanser girl introduced
1906				●	Teleprinter developed by Joy Morton and Charles Crum
				●	<i>Penrose Number One</i> issued
				●	Jon Whitcomb born in Oklahoma
				●	Ben Shahn emigrates to America
				●	Abbey illustrates Shakespearian plays for <i>Harper's Magazine</i>
1907				●	<i>Still Life</i> photogravure Baron Adolf de Meyer
				●	The Lumière Brothers discover how to make photographic images in color
				●	Behrens takes charge of visual image of A.E.G. corporation and strips their products of ornamentation
				●	Herbert Matter is born in Switzerland
				●	Gropius works for Peter Behrens and absorbs his ideas
	●				Deutsche Werkbund in Munich attempts to fuse arts, crafts, and industry
				●	Clearface designed
1908				●	Will Burtin born in Germany
				●	Phaistos disk discovered in Crete
				●	Yosef Karsh born in Armenia
				●	News Gothic designed by Morris Benton
				●	Max Bill born in Switzerland
				●	John Groth born in USA
				●	Edward Weston begins commercial photography
1909				●	Edward Christy illustrates his "Christy Girls"
				●	Bud Fisher creates "Mutt and Jeff"
				●	Neon Sign invented by Georges Claude in France
				●	Winsor McCay makes <i>Gertie the Dinosaur</i> , the first true animated cartoon
1910	●				Leo Lionni born in the Netherlands
				●	Eliot Noyes born in USA
				●	Aluminum foil first used
				●	Cipe Pineles born in Austria-Hungary (now Poland)

1911

- Kandinsky produces his first non-representational work
- Atget continues (without recognition) to photograph Paris
- ● Fernand Léger's flat planes of color, stylization of humans and objects and hard edges influence modern design sensibility
- ● Lucien Bernhard develops a sans serif lettering style
- ● ● William Golden is born in USA
- ● Mobil Oil's "Flying Red Horse" introduced
- ● *Avenue du Bois de Boulogne* photo by Lartigue
- ● The Ludlow typesetting machine invented
- ● Kennerley designed
- ● Ludlow mechanically cast headlines introduced

1912

- ● N.W. Ayer ad agency develops the Morton Salt girl and slogan
- ● Cellophane first used
- ● Matta born in Chile

1913

- ● ● "Catalogs, posters, advertisements of all sorts: believe me, they contain the poetry of our epoch."—Apollinaire
- ● Coby Whitmore born in Ohio
- ● *Black Square* by Malevich. The suprematist painting style uses basic forms and pure color
- ● ● Armory Show in New York introduces America to Modern Art
- ● ● Harry Graf Kessler starts the Cranach Press at Weimar
- ● ● The Futurist Journal *Lacerba* published in Florence ushers in a typographic revolution by using dynamic non-linear composition, dozens of mixed typefaces and several colors
- ● Fashion photographer, DeMeyer moves to New York to work for *Vogue*

1914

- ● ● Otto Storch born in USA
- ● David Stone Martin born in USA
- ● R.J. Reynolds Tobacco introduces the Camel logo
- ● Intertype introduced
- ● ● Walter Gropius named director of Weimer Arts and Craft School
- ● ● Paul Rand is born in USA
- ● ● Emil Ruder born in Switzerland
- ● ● Joseph Müller-Brockman born in Switzerland
- ● ● Greyhound Corporation introduces the running dog logo
- ● ● AIGA (American Institute of Graphic Arts) founded as a formal cooperative recognition of a common cause among those involved in Graphic Arts

1915

- ● ● Saul Steinberg born in Roumania
- ● ● Kodachrome film first appears
- ● Centaur type designed by Bruce Rogers
- ● Man Ray meets Marcel Duchamp
- ● ● "The United States Flag is the best poster America has"—Julius Klinger
- ● ● Outstanding poster design in Germany using simplified images by Hans Rudi Erdt, Julius Gipkins, and Julius Klinger
- ● ● Designers and architects begin to challenge prevailing ideas about form and function

1916

- ● ● Yusaku Kamekura is born in Japan
- ● ● The Cabaret Voltaire opens in Zurich, Switzerland, and Dadaism is born
- ● ● Werner Bischof born in Zurich
- ● ● "Mr. Peanut" trademark introduced
- ● *Farmer Al Falfa* animated cartoon created by Paul Terry
- ● First animated cartoon "The Dachshund" by John Randolph Bray
- ● Edward Johnston designs "Underground Blockletter" for the London Transport

1917

- ● ● The Russian Revolution gives artists a significant role, and ideas survive later ideological disputes re: art and communism
- ● ● Painter, Piet Mondrian gives form to De Stijl; pure geometric abstraction and pure primary colors
- ● ● *Dada*, edited by Tristan Tzara, rejects art and tradition and embraces spontaneity and chance
- ● ● Apollinaire coins the expression "Surreal"
- ● ● "I want you for the U.S. Army", James Montgomery Flagg steals British illustrator Alfred Leete's poster idea for military recruitment and does it better
- ● ● Photographer Irving Penn born in USA
- ● Booth produces pen and ink drawings for *The Ladies' Home Journal*

1918

- ● ● De Stijl group formed in Holland
- ● ● Ettore Sottsass born in Austria
- ● ● Lou Dorfsman born in USA
- ● ● Ernst Keller starts teaching at the School of Applied Art in Zurich, Switzerland, and lays the groundwork for the Swiss Style
- ● ● World War I ends
- ● ● Calligrammes, by poet Guillaume Apollinaire arrange letterforms in pictorial shapes

# 1918 - 1931

Design/Ad  
Type/Tech  
Photo/Art  
Illus/Toons

1918

•  
••

The Photogram developed by Christian Schad  
Raoul Hausmann and Hannah Hoch produce photomontages  
Herbert Zapf born in Germany

1919

•  
••••

Robert Ripley conceives his first *Believe it or Not!* panel  
Max Beckmann illustrates the book *Die Furstin*  
Mark Chagall invites El Lissitzky to join the faculty of Vitebsk Art School along with Malevich

••••

"To accept the paradox that the genuine and sincere can walk hand in hand, foot to foot, foot in mouth and hand to foot with the spooxy nonsensical; that is what makes the understanding of Dadaism difficult"—Hans Richter

••••

Color, form, line & surface becomes meaningful in themselves  
Weimer Arts and Crafts School merges with Weimar Art Academy to form Das Staatliches Bauhaus

•

*The Coward* cover for *Life* magazine by Norman Rockwell

••

Max Huber is born in Switzerland  
Kurt Schwitters produces collages of found objects  
John Heartfield helps found the Berlin Dada group. He uses photomontage to raise public consciousness and designs the radical paper *Neue Jugend*

1920

••

Introduction of color photography  
Armin Hofmann born in Switzerland  
Industrial screen printing introduced  
E. McKnight Kauffer designs 141 posters for London Underground Transport

••••

Ludwig Holwein's simple painterly style produces German poster and advertising masterpieces

••

Paul Klee joins the staff of the Bauhaus  
Van Doesburg and his De Stijl ideas influence Bauhaus students and teachers

••••

Keysort invented for photo typesetting  
Cubist influence on graphic artists expresses itself in simplified and dynamic spacial organization

••

William Dwiggins first uses the term "Graphic Designer"  
When Elmer Cline sees balloons floating in the sky the word "wonder" comes to mind and he creates the classic bread wrapper

1921

•

Coles Phillips illustrates his "Fadeaway Girl"  
Maxfield Parish illustrates *Humpty Dumpty* cover for *Life*

••••

Saul Bass born in New York  
*Elements of Lettering* by Goudy  
Harry Moscovitz draws "The Pep Boys", Manny, Moe and Jack

••••

El Lissitzky moves to Berlin and the quintessential Constructivist and Designer meets, influences and is influenced by De Stijl, the Bauhaus, and the Dadaists

••

Man Ray moves to Paris and later joins the Surrealists  
Cooper Black designed by Oswald B. Cooper

••

"Art for Art's Sake" renounced by Tatlin and Rodchenko  
El Lissitzky and lyla Ehrenberg create the trilingual journal *Veshch* to promote communication among artist and designers of different nations

1922

••

Alexander Rodchenko abandons painting and turns to visual communication to express his sense of responsibility to society  
Streichen renounces painting  
Moholy-Nagy proclaims the victory of camera over painting

••••

Moholy-Nagy separates the creating of the concept and the execution of the design  
*Mecano* cover design by Van Doesburg  
Koch designs Neuland typeface

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Pep-O-Mint Lifesavers label created  
First Pulitzer prize for cartooning awarded  
Bauhaus student Herbert Bayer, designs the cover for *Staatliches Bauhaus in Wiemar* (1919-1923)

1923

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Walt Disney Productions is founded in Los Angeles  
"Art and Technology: a New Unity"-Bauhaus slogan by Gropius

••••

Iaszlo Moholy-Nagy joins staff of Bauhaus  
First issue of Schwitters' periodical *Merz*  
*Bearded Heart* poster by Zdanevitch, combines type from 40 fonts

••••

Edward Steichen becomes chief fashion photographer for *Vogue*  
Typography is given an equal place among all arts and crafts at Bauhaus

••

Richard Avedon born  
Village Letter Foundry established by Goudy  
Cipe Pineles emigrates to the USA

1924

- Rudolf de Harak born in California
- ● ● George Tscherny born in Hungary
- ● ● ● *The Isms of Art* edited by Lissitzky and Arp
- "Little Orphan Annie" by Harold Gray appears
- Theo Crosby of Pentagram Design born
- Erté signs exclusively with *Harper's Bazaar*
- Surrealism founded in Paris by André Breton

1925

- Robert Weaver born in Pittsburgh
- Arthur Paul born in Illinois
- ● ● Bauhaus moved to Dessau and disseminates its ideas
- Van Doesburg and Vilmos Huszar eliminate curved lines from sans serif type
- ● Bayer designs a simple all lowercase alphabet, experiments with flush left, ragged right typesetting and establishes a hierarchy of emphasis based on extreme contrasts of type size and weight
- ● ● ● Henry Wolf born in Vienna
- Robert Miles Runyon born in USA
- Al Hirschfeld contributes his first caricatures to the *New York Times*
- ● Ub Iwerks meets Walt Disney
- ● ● ● The International Decorative Arts Exhibition results in the Art Deco style

1926

- Robert Venturi born in Philadelphia
- Perpetua designed by Eric Gill
- ● Cecil Beaton becomes a writer and illustrator for *Vogue*
- "Reddy Kilowatt" created by Ashton Collins
- Emil Rudolf Weiss designs Weiss initials (Series II)
- Arnold Varga born in USA
- ● ● ● The Container Corporation of America is founded by Walter Paepcke, one of design's most enlightened patrons
- Benito illustrates for *Vogue*

1927

- Futura designed by Paul Renner
- Kabel type designed by Rudolf Koch
- Josef Albers teaches at Bauhaus

1928

- ● Andy Warhol born in Pittsburgh
- Maurice Sendak born in Brooklyn
- Frank Frazetta born in Brooklyn
- ● ● Condé Nast meets Fery Agha in Berlin and hires him to be art director of American *Vogue* and later *Vanity Fair*
- Disney's *Steamboat Willie* by Iwerks introduces Mickey Mouse
- Colin Forbes of Pentagram Design born in London
- Robert Peak born in USA
- Parisian designed by Morris Benton
- ● John Held Jr. designs *Life* "Charleston" cover
- Terrytoons established by Paul Terry

1929

- Gill Sans designed by Eric Gill
- Adrian Frutiger born in Switzerland
- ● ● Theo Ballmer born in Switzerland
- ● ● ● Milton Glaser born in Brooklyn
- Frank R. Paul begins two decades of cover illustrations for *Amazing Stories* and *Wonder Stories* magazine
- Corvinus type designed by Imré Reiner
- Harris Lewine born in New York
- Bifur type designed by A.M. Cassandre

1930

- ● ● Advertising turns art-conscious during The Depression
- ● ● John Heartfield dominates political photomontage
- Rutherford photo-setting machine invented
- Airbrush technology developed
- *Blondie* by Chic Young first appears
- Fred Troller born in Switzerland
- *Betty Boop* by Max Fleischer makes her first appearance
- R. O. Blechman is born
- Grant Wood paints *American Gothic*
- ● Kenneth Grange born in London, England
- ● Xerographic process invented by Carlson
- ● Andy Warhol born in Philadelphia
- Walt Disney Productions creates Pluto
- Jasper Johns is born in USA

1931

- Clarence Birdseye creates the Birds Eye Frozen Food logo
- Cipe Pineles becomes assistant to Dr. Agha at Condé Nast.
- Thomas Geismer born
- *Dick Tracy* by Chester Gould first appears
- ● Arnold Saks born in USA
- ● ● Seymour Chwast born in New York
- ● Joanna designed by Eric Gill
- ● George Lois born in USA



# 1931 - 1941

Design/Ad  
Type/Tech  
Photo/Art  
Illus/Toons

1931

- Philip Gips born in New York
- Ben Shahn begins his Sacco-Vanzetti series of paintings
- Massimo Vignelli born in Milan
- Terrytoons begins
- Max Ernst produces *Loplop Introduces Members of the Surrealist Group*, a collage of pasted photographs and pencil
- ● First photoelectric exposure meter
- ● John Massey born in Chicago
- ● Andy Warhol born in Cleveland, Ohio
- ● Alan Fletcher born in Kenya
- ● Harold Edgerton makes first experiments with high speed flash and stroboscopic lighting

1932

- Walt Disney Productions creates Goofy
- Cartier-Bresson buys his Leica
- ● Martin Solomon is born in the USA
- ● *Gare Saint-Lazare, Paris* photo by Cartier-Bresson
- ● John Berg born in New York
- ● Keith Bright is born in San Francisco, California
- ● Walt Disney Productions makes *Flowers and Trees*, the first three strip technicolor sound cartoon
- ● Times Roman type face created by Stanley Morrison
- ● Duane Michaels is born in USA
- ● Paul Rand graduates from Highschool & Pratt Institute simultaneously
- ● Ivan Chermayeff born in London
- ● Anton Bruel becomes chief color photographer for Condé Nast Publications
- ● Anton Bruehl develops a process of color separation of photography

1933

- Shahn sees a Cartier-Bresson exhibit and is encouraged by Walker Evans to use a camera
- ● George Petty's pin-up girl appears in *Esquire's* first issue
- ● Egmont Inline designed by deRoos
- ● Mark English is born in USA
- ● Fleischer Studios creates Popeye
- ● Walt Disney productions makes Three Little Pigs cartoon
- ● Photo typesetter first used
- ● Peter Harrison born in London
- ● Chessie the kitten is drawn by Guido Gruenewald and adopted by C&O Railway to decorate railroad cars
- ● James Miho born in California
- ● Henry Beck changes the visual presentation of diagrams with his map of the London Underground subway system
- ● Jan Tschichold emigrates from Nazi Germany to Switzerland
- ● ● The Nazi closing of the Bauhaus disperses its artists and ideas world wide

1934

- *Li'l Abner* by Al Capp first appears
- *Terry and the Pirates* by Milton Caniff first appears
- *Snuffy Smith* by Billy De Beck first appears
- ● De Chirico illustrates *Mythologie* by Cocteau
- ● Milton Glaser watches his cousin draw a pigeon
- ● Walt Disney Productions creates Donald Duck
- ● Richard Hess born in USA
- ● Matter designs Swiss travel posters
- ● International System of Typographic Picture Education (ISOTYPE) starts

1935

- ● James McMullan born in China
- ● Elvis Presley is born in East Tupelo, Mississippi
- ● Robert Grossman is born in New York
- ● Alan Cober is born in New York
- ● Roosevelt creates WPA Federal Art Projects
- ● ● Lester Beall moves his studio to New York
- ● ● Animation at Disney Studios in High Renaissance
- ● ● "...everyday was an excitement, whatever we were doing had never been done before... There was excitement and there was competition; everyone was young and everyone was doing something. We saw every ballet, we saw every film. If a film was good we would go and see it five times. At one time."
- ● ● — Marc Davis, Disney Studio animator
- ● ● Chuck Jones creates Porky Pig for Warner Bros
- ● ● Eastman Kodak introduces Kodachrome
- ● ● John de Cesare born in New York
- ● ● Theo Welte born in Switzerland

1936

- Walter Teague designs the Texaco service station while thinking of Greek Temples
- ● Introduction of the high speed Leica hand held camera
- Kaufmann Bold designed by M.R. Kaufmann
- ● *Avocador* color photo by Paul Outerbridge
- ● First *Life* magazine published
- ● Roy Grace is born in The Bronx
- ● Herdig designs Swiss publicity materials
- ● Roy Stryker heads photo section for FSA
- ● Surrealism enters the world of photography
- ● Richard Estes born in USA
- ● ● *Look Magazine* first published
- ● Randal Enos born in Massachusetts.
- ● AIGA encourages attention to be paid to designing books cover to cover

1937

- Margaret Bourke-White begins her association with *Life*
- ● Paul Rand becomes Art Director of *Esquire & Apparel Arts*
- ● "Chapping Melts Away...and Chapping Stays Away" the first words to be photo-typeset for an advertising agency
- ● Walt Disney Productions makes *Snow White and the Seven Dwarves* an animated feature length cartoon
- ● *Guernica* painting by Picasso
- ● Lance Wyman born in New Jersey
- ● Anton Stankowski born in Germany
- ● Walter Bernard born in USA
- ● David Hockney is born in England
- ● ● A.M. Cassandre creates innovative ads for Container Corporation
- ● ● Moholy-Nagy arrives in Chicago
- ● Neil Shakerly born in England

1938

- The first appearance of a regular comic strip in a comic book in the first issue of *Detective Comics*
- ● Roger Hane is born in the USA
- ● *Nancy* by Ernie Bushmiller first appears
- ● Paul Davis born in Oklahoma
- ● David November born in New York
- ● Caledonia designed by Dwiggin
- ● Peignor designed by A.M. Cassandre
- ● Weegee gets official permission to install a police radio in his car
- ● Will Burton comes to USA
- ● Lester Beall *Photo Engraving* cover
- ● Marshall Arisman is born in New York
- ● Mervyn Kurlansky born in Johannesburg, South Africa

1939

- ● Rouault illustrates *Cirquede l'Etoile Filante*
- ● Balloon designed by M.R. Kaufmann
- ● ● Ladislav Sutnar emmigrates to the USA
- ● ● Poster for Worlds Fair created by Joseph Binder
- ● ● Cassandre designs covers for *Harper's Bazaar*
- ● Metro Goldwyn Mayer creates Tom and Jerry
- ● ● Matter moves to USA
- ● ● Barbara Nessim is born in New York

1940

- ● Chagall illustrates Biblical Stories for a new edition of the Old Testament
- ● First *Tom and Jerry* cartoon released
- ● Bugs Bunny makes first appearance
- ● ● Mass market paperback books introduced
- ● ● Digital computers make their first appearance with the 5 ton IBM Mark I
- ● ● William Golden, art director, CBS television designs advertising comprised of new artistic ideas of symbols, photography and type
- ● ● *Report from Rockport* painted by Stuart Davis
- ● ● *Print* magazine begins
- ● ● Walt Disney Productions creates *Fantasia* and *Pinocchin*
- ● ● "Bugs Bunny" and "Elmer Fudd" are created for Warner Brothers by Chuck Jones
- ● ● Alex Steinweiss is named art director for Columbia Records
- ● ● "A Night on Bald Mountain" from *Fantasia* is animated by Bill Tytla, Dan MacManus, and Miles Pride for Walt Disney Productions

1941

- ● Brush designed by Robert Smith
- ● ● Walter Hamady born in Michigan
- ● ● *Design* magazine begins
- ● ● Raymond Loewy designs the "Lucky Strike" cigarette pack
- ● Emmet Gowin is born in USA
- ● Guy Billout is born in France
- ● Elwood Smith is born in Michigan
- ● The first regular television broadcasting begins
- ● ● McRay Magleby born in Coalville, Utah

# 1941 - 1951

1941

Design/Ad  
Type/Tech  
Photo/Art  
Illus/Toons

- Paul Rand starts working with Bill Bernbach at Weintraub advertising and turns out Orbach's ads
- Walt Disney Productions creates *Dumbo*
- Fleischer Studios produces *Superman*
- United Productions of America is founded
- Judy Dater is born in California
- Kelloggs introduces "Snap, Crackle and Pop"
- Lucien Bernhard's "Cat's Paw" logo is introduced
- Henry Wolf emigrates to the USA
- Kodacolor film negatives are developed

1942

- Gusti starts doing magazine covers for *Holiday* and *Fortune*
- Walt Disney Productions creates *The Reluctant Dragon*
- Michael Manwaring is born in California
- Man Ray receives his first advertising commission from Container Corporation
- Phillip Meggs is born in the USA
- Walt Disney Productions creates *Bambi*
- Julian Allen is born in England
- James Grashow is born in Brooklyn
- "Mighty Mouse" created by Paul Terry
- Saul Steinberg emigrates to the USA
- Herblock wins his first (of three) Pulitzer Prizes for political cartoons

1943

- Alexander Lieberman of Paris becomes art director of *American Vogue*
- *Vogue's* art director, Alexander Lieberman hires Irving Penn as his assistant
- "Girl art" is painted on B24 Liberator and B17 Flying Fortress aircraft by ground crew artists
- Cartier-Bresson escapes from German prison and works with the underground
- Brad Holland is born in Ohio
- Bourke-White photographs *The Living Dead of Buchenwald*
- Walt Disney Productions creates "Chip and Dale"
- British artists involved in WWII camouflage work introduce the amoeboid "free-form" shape to the design vocabulary

1944

- "Smokey the Bear" is introduced
- Dohanos illustrates "Penny Candy" for *The Saturday Evening Post*
- Robert Capa photographs D-day
- 12.22 Rusty Kay is born in Connecticut
- *Graphis* magazine begins
- Aubrey Balkind is born in South Africa
- Thomas D. Morin is born in New York
- Photo-typesetting makes its first commercial appearance
- "Tweety Pie" is created for Warner Brothers by Chuck Jones
- John Casado born in Los Angeles

1945

- The dislocation of war years sends a wave of influential European designers to the USA
- Kodak introduces the dye transfer color process
- Paul Rand's use of asymmetric balance influences his generation
- Will Burtin is art director for *Fortune* magazine
- Michael van de Sand is born
- Goudy is still working
- *New Directions* publishers commission book jacket designs from Alvin Lustig
- "Sylvester" is created for Warner Brothers by Chuck Jones
- Schaeffer is illustrating the illustrated classics *Moby Dick*, *Typee* and *Les Miserables*
- David Lance Goines is born in USA

1946

- World War II ends
- Bascope is born in Philadelphia
- Eastman Kodak introduces Ektachrome
- Ron Coro is born in NYC
- Brodovich hires Richard Avedon to work at *Harper's Bazaar*
- Jan Tschichold rejects the new typography because "...its claim to absolute power reflects those fearful components of the German character which set loose Hitler's power..."
- *Thoughts on Design* written by Paul Rand
- Herbert Matter begins his twenty years as a graphic designer and photographer to Knoll Associates
- Michael Doret is born in USA

1947

- Raymond Loewy designs the Greyhound bus
- The largest Vargas Girl foldout (4 pages) is printed in *Esquire*
- "Heckle and Jeckle" are created by Paul Terry
- Arnold Varga enters newspaper advertising
- Graphique type is designed by Hermann Eidenbenz
- Lou Dorfsman becomes a staff designer at CBS
- Dorne illustrates for *The Saturday Evening Post*
- *Jazz* by Henri Matisse is published
- John Groth is Maurice Sendak's illustration teacher
- ● Jan Tschichold works as designer and typographer for Penguin Books, leads to a revival of traditional typography and revives the humanist tradition of book design
- ● Emil Ruder joins the staff of the Basel School of Arts and Crafts as a typography teacher who stresses the balance between form and function
- ● Armin Hofmann joins the Basel School of Arts and Crafts as a graphic design instructor and opens a design studio
- ● *The Pelican History of Art* brochure cover, designed by Jan Tschichold

1948

- "Steve Canyon" is created by Milton Caniff
- ● The first *Frederick's of Hollywood* catalog is published
- ● Michael Vanderbyl born in California
- ● The Fotosetter is the first machine to compose type images on film
- ● De Roos designed by De Roos
- ● Paula Scher born in Washington D.C.
- ● Chuck Jones creates "Road Runner and the Coyote"
- ● Irving Penn photographs Miro, Cocteau, Duchamp and Grosz
- ● John Collier is born in Dallas
- ● Seymour Chwast's first piece of design is sold to *Seventeen*
- ● Nancy Rice is born in the USA
- ● April Greiman is born in the USA
- ● ● Yusaka Kamekura emerges as a design leader in Japan
- ● ● Mick Haggerty born in England
- ● Norman Rockwell illustrates "The Gossips" cover for *The Saturday Evening Post*
- ● Norman Parkinson starts working for *Vogue* as a photographer

1949

- ● Greg Poletti is born in California
- ● ● *Treasury of Calligraphy* by Jan Tschichold is published
- ● ● Erwin Komenda designs the Porsche 356 automobile
- ● "Mr. Magoo" is created by United Productions of America
- ● Yves Tanguy (surrealist) illustrates L'Antitete by Tzara
- ● Andrzej Klimowski is born
- ● Georgi illustrates for *The Saturday Evening Post*

1950

- ● Bill Bernbach starts the first "creative" agency
- ● ● Monte Dolack born in Great Falls, Montana
- ● ● Annie Liebowitz born in USA
- ● ● Steve Wozniak born in San Jose
- ● ● Palatino designed by Zapf
- ● ● Michaelangelo designed by Zapf
- ● ● Gary Panter born in Oklahoma
- ● ● Edwin H. Land markets the automatic camera
- ● ● Guy Bourdin begins working as a photographer
- ● ● John Follis becomes art director for *Arts and Architecture Magazine*
- ● ● The first computer-generated image is made on a cathode ray tube
- ● ● Photon-Lumitype is introduced
- ● ● Zapf designs Palatino
- ● ● Will Burtin becomes a full-time consultant for Upjohn Pharmaceutical Co. and makes scientific processes understandable with his graphic and exhibit designs
- ● ● Swiss design and the International typographic style sans-serifs emerge from Switzerland
- ● ● Massachusetts Institute of Technology established a graphic design program
- ● ● Producer/Director Otto Preminger commissions Bass to create graphics for his films
- ● ● Gene Federico starts the trend of using letterforms as images
- ● ● Robert M. Jones and other designers re-examine 19th Century decorative and novelty typography
- ● ● Herb Lubalin begins to emerge
- ● ● Molecular structures, artist's palettes, kidney shapes, ballerinas, and Parisian themes invade popular graphics

1951

- ● *Animals in Motion* by Muybridge re-released
- ● *Spanish Village* photos for *Life* by W. Eugene Smith
- ● ● Andy Warhol born in Cleveland
- ● ● *Untitled No. 1* painting by Clifford Still
- ● ● The Headliner is 1st demonstrated
- ● ● *Portfolio Magazine* is designed by Brodovich
- ● ● Richard Hess educates himself

# 1951 - 1963

	Design/Ad	Type/Tech	Photo/Art	Illus/Toons
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1956	•	•	•	•
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Polish posters of Trepowski and Flisak receive international attention

William Golden named creative director for CBS TV

James K. Fogleman becomes design director of CIBA and develops the idea of corporate identity

E.C. Comics *Tale From The Crypt*

Sue Coe born in London

Milton Glaser studies etching under Morandi

CBS eye logo developed by William Golden

Zapf designs Melior

*A Hole is to Dig* by Ruth Kraus, illustrated by Maurice Sendak

Henry Wolf is Art Director for *Esquire*

David Hillman, Kit Hinrichs and Linda Hinrichs are born

Jean Arp illustrates woodcuts for his book *Dreams and Projects*

Holiday Inn's *Great Sign* is introduced

*Ulysses* bookjacket designed by E. McKnight Kauffer

Edward Steichen curates *The Family of Man* exhibition at the Museum of Modern Art, the most attended photographic exhibition in history

Rudolph de Harak forms his own design studio in New York

Saul Bass opens his design studio in California

*Mad* comics begins publication with artists Harvey Kurtzman, Wally Wood, Bill Elder, and Jack Davis

Frank Kelly Freas begins illustrating covers for *Astounding Science Fiction* magazine

Saul Bass is the leader in animating film titles

Development of the Prototype machine

Kellogg's introduces "Tony the Tiger"

*World Geo-Graphic Atlas* designed by Herbert Bayer

*Push Pin Almanack* produced by Chwast, Sorel and Ruffins

Color TV begins with *Ambuhl and the Night Visitors*

Arthur Paul becomes Art Director for a new magazine called *Playboy*

*Reptiles Inherit the Earth* illustration by Roudolph Zallinger appears in *Life* magazine

Robert M. Jones establishes Glad Hand Press

Otto Storch becomes art director of *McCall's*

Allen Hurlburt becomes art director of *Look* magazine

Neil Fujita becomes director of Design and Packaging at Columbia Records

Trump Mediaeval designed by Georg Trump

Walter Paepcke founds the International Design Conference at Aspen, Colorado

Eugene Gregorie designs the Ford Thunderbird

Lou Dorfsman named art director of advertising for CBS radio

*The Living Soil* and *The Winged Woods* illustrations by Walter Linsenmaier appear in *Life* magazine

The 1st double issue of *Life* magazine

Matter designs New York, New Haven, and Hartford logo

Univers designed by Adrian Frutiger

Armanda Testa in Italy designs Pirelli tire ads

Glaser returns from Italy and forms Push Pin Studio with Seymour Chwast, Reynolds Ruffins, and Edward Sorel

"Elsie the Cow" symbol designed by Gianninoto Assoc.

Art Chantry born in Seattle

Leo Lionni becomes editor of *Print* magazine

"The Man with the Golden Arm" Film logo designed by Saul Bass & Associates

Anton Stankowski using abstract images

Geismar earns his Masters degree in graphic design from Yale

The great *Mount Williamson* photo by Ansel Adams

Swiss born Robert Frank makes a photographic tour of the U.S.

California drag racers add flames, pin stripes, and glitter to their custom designed cars

Warner Bros. Records Art Director, Laura Lipuma was born

Graphic Design emerges as a separate and distinct profession

Ivan Chermayeff graduates from Yale with a BFA

George Tscherny designs ads for Herman Miller

Weird decals first introduced by Dean Moon to advertise his hot rod equipment

Rand designs the IBM logo

Paul Rand begins teaching at Yale University School of Art

- First t-shirt designs. Ed Iskenderian advertises camshafts on "walking billboards."
- Knoll brochures designed by Matter
- Kool-Aid's "Smiling Pitcher" logo is introduced
- Paul Rand becomes consultant to IBM, Cummins Engine Co., and Westinghouse Electric Corporation
- Helvetica designed by Max Miedinger
- Reid Miles, Blue Note Records' design director pioneers sophisticated uses of typography on record covers and also gives work to the young illustrator Andy Warhol
- Konrad F. Bauer and Walter Baum design the typestyle Folio
- Joe Barbera and Bill Hanna open their own design studio
- Brownjohn, Chermayeff, and Geismar design office established
- Push Pin Studios produces *The Push Pin Graphic*
- *Twen Magazine* starts in Germany
- Muller-Brockman a leader in the Swiss style
- *Monk's Music* record cover is designed by Harris Lewine
- *Just What Is It That Makes Today's Homes So Different, So Appealing?* collage designed by Richard Hamilton
- Henry Wolf, Art Director for *Harper's Bazaar* and *Show*
- Paul Caponigro becomes Minor White's teaching assistant
- Optima designed by Zapf
- *Communication Arts* magazine begins
- Robert Gersin Associates formed
- *Graphic Design* magazine's 1st issue was published
- *New Graphic Design Journal* introduces Swiss Design into a unified International Movement
- Letraset sheets introduced
- Rand designs the Westinghouse logo
- Paul Davis joins Push Pin Studios
- George Lois starts the second "creative" agency
- Chermayeff and Geismar Associates is founded in New York
- Supergraphics apply Graphic Design to architecture
- *The Flintstones*, the first prime-time animation for adults
- Brownjohn designs titles for *Goldfinger*
- John Follis and Associates opens in Los Angeles
- Saul Bass directs shower sequence for *Psycho*
- Rudolph de Harak designs covers for McGraw Hill Paperbacks
- *Popeye* casein painting by Andy Warhol
- Martin Solomon Company established
- Grant Hart born, *Husker Du* Album Designer
- Herb Lubalin named art director of the year
- Andrew Kner becomes *Print's* new art director
- Kleenex packaging makes its first design change in 23 years
- *Ornette* record cover, type-illustration by John Jagel
- Friedrich Berthold designs Primus
- Poster for Warsaw drama theater by Franciszek Starowiejski
- Kurtzman and Elder's *Little Annie Fanny* first appears in *Playboy*
- Diana Vreeland becomes editor of *American Vogue*
- Development of videotape animation processes
- Fletcher, Forbes and Gill form a design studio in England
- Peter Palazzo becomes design editor of *New York Herald Tribune*
- Development of silk-screen technique permitting direct use of photographic images
- Herb Lubalin designs "EROS" magazine
- *Esquire* asks George Lois to design their covers
- *Sketchpad* introduced by Ivan Sutherland
- Kodak instamatic camera introduced
- James Cross Design Office, Inc. formed in I.A.
- Ruth Ansel is art director at *Harper's Bazaar*
- Classic I.a.j.d is introduced by Kimberly Clark
- Lou Dorfsman designs his wall for the CBS cafeteria and has a good time
- Adhesive wax compound for paste-up is available through Lectro-Stik Co.
- Rapidograph Drawing Ink introduced by Koh-I-Noor
- *Advise & Consent* film logo by Saul Bass
- Tom Geismar designs CIBA brochure cover for James Fogleman
- George Lois works on Wolfschmidt Vodka ads
- *Yellow-Blue* painting by Ellsworth Kelly
- *Thirty Are Better Than One* silkscreen by Andy Warhol
- Bell Laboratories produces the first computer animated films
- Polaroid Corporation introduces color film for cameras
- CIBA achieves a consistent design program
- Dirty Dan and Robert Williams do T-shirt and decal design for Ed "Big Daddy" Roth

# 1964-1973

Design/Ad  
Type/Tech  
Photo/Art  
Illus./Tours

1964

- *Son of Man* painting by Rene Magritte
- ● Rosemarie Tissi's advertisement for E. Lutz & Company
- ● Lou Dorfsman & Edward Sorel's ad for CBS special program
- ● Tokyo Olympics logo and posters designed by Yusaku Kamekura
- ● Artone ink package designed by Seymour Chwast
- ● Walter Bernard starts working for *Esquire*, then *New York*, then *Time*
- ● ● Lubalin forms partnership with Alan Peckolick, Tony DiSpigna, Ernie Smith, Tom Carnase
- ● ● ● Dorfsman named director of design for entire CBS Corporation
- ● ● ● John Massey becomes director of design at Container Corporation
- ● ● John Casado graduates from Art Center in Los Angeles
- ● ● Wolfgang Weingart arrives in Basel to study with Emil Ruder
- ● *Where The Wild Things Are* by Maurice Sendak published
- ● *An Apple Shot with a Bullet Traveling 900 Meters Per Second* photo by Harold Edgerton
- ● Indiana, Warhol, Dine, Oldenburg, Lichtenstein & Wesselman illustrate *Life*
- ● ● Walter Hamady starts The Perishable Press Ltd
- ● ● Herb Lubalin forms design firm
- ● ● Walt Disney Productions make *Mary Poppins* using a three head optical printer to mix live action and animation
- ● David November starts working for CBS TV
- ● Roy Grace begins 8 years of history-making Volkswagen ads
- ● Chermayeff & Geisner produce Mobil Oil logo

1965

- ● *Understanding Media* by Marshall McLuhan
- ● Unimark founded by Bob Noorda, Jay Doblin and Massimo Vignelli
- ● "Marriage" logo designed by Herb Lubalin
- ● ● The Beatles and Bob Dylan (and *Mud* Magazine) accomplish what the Dadaists and Beatniks never could - introduce Absurdity into popular culture
- ● Herb Lubalin designs Pistilli Roman typeface
- ● ● Dugald Stermer becomes Art Director of *Ramparts* magazine
- ● ● *Ramparts* draft card burning cover-Dugald Stermer, Art Director
- ● Herb Lubalin designs the Stetler typeface
- ● Paul Rand designs the logo for ABC
- ● The Martin Agency founded
- ● Allen Fletcher designs Pirelli Slippers bus poster
- ● ● The flowering of Pentagram's special vision
- ● ● Kit Hinrichs and Tony Russell open a design firm
- ● ● Germany awards Gutenberg prize to Jan Tschichold
- ● ● Miho starts to consult for Champion Paper
- ● ● Geissbuhler works for J.R. Geigy in Switzerland
- ● ● Growth in corporate design identification systems during the mid-1960's

1966

- ● ● Herb Lubalin designs *Mother and Child* logo
- ● ● Beatles' *Rubber Soul* record cover. First use of "psychedelic" type
- ● ● The Pillsbury Doughboy is introduced
- ● ● Posters enjoy a graphic Renaissance thanks to Victor Moscoso, Stanley Mouse, Rick Griffin, Kelly and Wes Wilson
- ● Richard Avedon joins *Vogue*
- ● Milton Glaser's Dylan poster

1967

- ● ● *Sgt. Pepper's Lonely Hearts Club Band* record cover designed by Peter Blake/Jann Haworth, photo, Michael Cooper
- ● ● *The Medium is the Message* by Marshall McLuhan
- ● Bert Steinhauer designs poster for Rat Extermination Bill
- ● ● *Rolling Stone* magazine begins
- ● ● Lance Wyman, Eduardo Terrazas and Manuel Villazon design sports symbols for the 1968 Summer Olympics
- ● ● John de Cesare becomes Art Director of Geigy Pharmaceuticals
- ● ● *New York* magazine established
- ● ● Mike Salisbury becomes Art Director of *West*
- ● ● Jan Tschichold designs Sabon Antiqua typeface

1968

- ● ● ● The flowering of record cover design; the visual side of the rock & roll/psychedelic revolution
- ● ● Dylan's *John Wesley Harding* record cover design & photo by John Berg
- ● ● The Doors' *Strange Days* record cover design by Willian Harvey, photo Joel Brodsky
- ● ● Saul Bass begins design program for the Bell System

1969

- ● ● ● Beatles' *Yellow Submarine* movie, Heinz Edelman, artwork supervisor
- ● ● ● *No More* anti-war poster by Shigeo Fukuda
- ● ● ● Weingart joins Armin Hoffman on faculty of the Basel school
- ● ● ● Storm Thorgerson and Aubrey Powell start Hipgnosis design studio in England
- ● ● ● Beatles' *The White Album* record cover designed by Richard Hamilton who consecutively numbers each album thereby individualising a printed product
- ● ● ● *Cheap Thrills* record cover, art director John Berg, illustration R. Crumb
- ● ● ● Milton Glaser designs *New York* magazine
- ● ● ● Seymour Chwast designs anti-Viet Nam poster
- ● ● ● Rosemarie Tissi becomes an equal partner with Odermatt and begins the break with the Swiss tradition
- ● ● ● McRay Magleby starts designing at BYU
- ● ● ● *Blind Faith* record cover by Bob Siedemann
- ● ● ● *American Wood Type 1828-1900* by Rob Roy Kelly published
- ● ● ● *War is not healthy for Children and other living things* poster by Lorraine Schneider
- ● ● ● Scharrenbroich joins design office of Arnold Saks
- ● ● ● John Berg becomes Creative Director of CBS Records
- ● ● ● *Why Man Creates* by Saul Bass
- ● ● ● Wolfgang Weingart brings new energy and humor to the Swiss type aesthetic
- ● ● ● *Zap Comix* still going strong
- ● ● ● Magidson starts designing packaging for Clairol
- ● ● ● Don Ervin designs Conoco logo
- ● ● ● *Sesame Street* first TV broadcast
- ● ● ● David Hockney illustrates *Six Fairy Tales from The Brother's Grimm*

1970

- ● ● ● Nancy Rice joins Knox Reeves Advertising
- ● ● ● Push Pin Studios has a show at the Louvre
- ● ● ● Direct lithography printing system introduced
- ● ● ● Emergence of women as a numerically strong and influential body of photographers
- ● ● ● Fashion photographers adapt the quick-moving look of the paparazzi photograph
- ● ● ● *Coochy Cooty Men's Comics* by Robert Williams published
- ● ● ● Ine Wijuliet appointed Director of Graphic Design for George Nelson & Co.
- ● ● ● A host computer can support work stations to make an affordable network
- ● ● ● *Blue Moon Rose* photo by Irving Penn
- ● ● ● Lubalin designs Avant Garde type and *Avant Garde* magazine
- ● ● ● Irving Penn photographs mud men, warriors and women in New Guinea
- ● ● ● Time/Life *Library of Photography* published
- ● ● ● *The Push Pin Style Book* published
- ● ● ● Richard Avedon photographs fashions for *Vogue*
- ● ● ● Paula Scher receives BFA from Tyler School of Art
- ● ● ● Casado Design opens

1971

- ● ● ● *The Complete Works of Tadanori Yokoo* available in U.S.
- ● ● ● First showing of video art held in New York at Finch College Museum
- ● ● ● Brad Holland begins illustrating for the *New York Times*
- ● ● ● *Cruisin' with Ruben & the Jets* record cover designed by Cal Schenkel

1972

- ● ● ● University of Utah researchers find ways to generate curved areas and surface modeling with computer graphics
- ● ● ● *Learning from Las Vegas* by Robert Venturi confronts what's left of the philosophy of van der Rohe and Gropius after the '60s and introduces post-modernism
- ● ● ● *Maus* by Art Spiegelman introduced in *Raw*
- ● ● ● *The Nature of Recreation* by Joel Katz
- ● ● ● *Signet Signal Symbol* by Walter and Marion Diethelm is published
- ● ● ● Gips, Balkind & Associates Inc. formed
- ● ● ● *Cigarette 69* photo by Irving Penn
- ● ● ● Pascove Staub doing bookjacket illustration
- ● ● ● Julian Allen comes to USA to be a staff illustrator at *New York* magazine
- ● ● ● Seymour Chwast's personal favorite *My Best Work* introduces his broken line style

1973

- ● ● ● Philip Gips forms his design firm Gips & Balkind, Inc.
- ● ● ● *Viva la Huelga* poster masterpiece created by Hess & Davis



# 1973-1986

Design/Ad  
Type/Tech  
Photo/Art  
Illus/Toons

- 1973**
- Thomas D. Morin and Jack Hough form Jack Hough Associates
  - Ruth Ansel becomes art director of *New York Times Sunday Magazine*
  - Glaser redesigns *Paris Match*
  - Steinhilber & Deutsch formed
  - ● ● Michael Vanderbyl establishes Vanderbyl Design and starts to turn out great graphic design including: design solutions for Modern Mode furniture, promotional pieces for Simpson paper Company, Poster for California Public Radio
  - ● ● ● DeBretteville co-founds the Womens' Graphic Center and Feminist Studio Workshop in LA
- 1974**
- Chermayeff & Geismar form Art Planning Consultants
  - Color Show poster designed by Fred Troller
  - Monte Dolack opens his Graphic Design Studio in Missoula, MT
  - ● Sue Coe comes to the USA
  - *Beverly Boulevard and La Brea Avenue, Los Angeles, California* photo by Steven Shore
  - Danne & Blackburn create NASA design program
  - ● Dylan's *Blood on the Tracks* record cover designed by Ron Coro
  - Knox Reeves merges with Bozell & Jacobs, Inc.
- 1975**
- ● *Playing Possum* record cover designed by G. Christensen, photo by Norman Seeff
  - Electronic revolution begins
  - Bruce Blackburn designs Bicentennial logo
  - ● ● Video Art Exhibit posters designed by Bill Sontag
  - Berlin Jazz days poster designed by Gunther Kieser & Hartmann
- 1976**
- ● ● Rusty Kay & Associates established in Santa Monica and designs Casablanca Annual Reports, and Del Piso Product Brochure
  - ● ● Magazines and newspaper illustrations becoming indistinguishable from gallery art
  - John Alcorn producing editorial illustrations
  - John Mulligan designs visual materials for Polaroid Corp.
  - Kit and Linda Hinrichs team up with Vance Johnson, B. Martin Pedersen, and Neil Shakery
  - Primo Angeli Graphics designs Henry Weinhard beer label
- 1977**
- ● *Frozen Foods* photograph by Irving Penn
  - Dr. Pepper logo designed by Kit Hinrichs
  - Robert Miles Runyon and Dick Rice form Runyon & Rice
  - Rochelle Udell art directs *Vogue*
  - Stanley Forman receives the Pulitzer Prize in photography for *The Soiling of Old Glory*
  - Grashow doing woodcut illustrations for *N.Y. Times* Op-Ed page
  - Ralph Steadman creates socially conscious cartoons
- 1978**
- ● *Luxe* logo by April Greiman
  - ● ● Saul Bass/Herb Yager & Associates formed
  - RitaSue Siegel tells it like it is at the Stanford Design Conference
  - ● ● Pentagram's New York office established under Colin Forbes & Peter Harrison
  - Lois Pitts Gershon formed in NYC
  - ● ● ● Copyright law clarified; art is automatically copyrighted from the moment of creation
- 1979**
- ● ● Pat Gorman and Frank Olinsky begin Manhattan Design
  - IBM launches its 3279 colour terminal and within nine months there are more than 10,000 orders
  - ● ● Milton Glaser receives the Society of Illustrators Gold Medal and becomes a member of Art Directors Club Hall of Fame
  - ● *Guadalupe Island, Caracara* painting by Frank Stella
  - Casado designs the Esprit logo, his favorite design
- 1980**
- ● Bright & Associates start working on Summer 1981 Olympiad, including pictograms
  - Robert Miles Runyon produces the 1984 Los Angeles Star Symbol
  - Market for computer graphics takes off
  - ● ● ● NYIT packages a computer painting system that is marketed commercially
  - ● Craig Frazier establishes *Frazier Design* in San Francisco
  - Grashow's *A City* sculptural cartoons exhibited
  - ● Barbara Nessim is encouraged to use the computer
  - ● *Outside Over There* by Maurice Sendak published
  - ● ● ● Everyone is paying attention to April Greiman's work
  - ● April Greiman designer and Jayme Odgers photographer launch "Spacemats"
  - ● Martex ads; Bruce Wolf photographs and James Sebastian designs

1981

- • • "MTV" logo created by Manhattan Design - Pat Gorman and Frank Olinsky
- *Stone and Steel*; illustrations by Guy Billout
- *Bloom County* by Berke Breathed introduced
- Chiat/Day gets Apple Computer account
- Louise Fili doing great things at Pantheon Books
- *From Our House to Bauhaus* by Tom Wolfe
- Fallon McElligott Rice formed

1982

- Sortsass forms Memphis group
- Alan Fletcher becomes a member and President of *Alliance Graphique Internationale*
- "If a picture is worth a thousand words, then a symbol, such as the red cross, is worth a thousand pictures."—Lance Wyman

1983

- AIGA medalist, Massimo and Lella Vignelli
- Barf Bold designed by B. Kliban
- Casado Design creates the Apple Macintosh logo & packaging program
- Bright & Associates start total revitalized design for Holland America Cruises
- Greg Poletti designs Rolm CBX Brochure

1984

- • • N.C.G.A. attracting over 35,000 visitors
- Fallon McElligott Rice - Agency of year - *Advertising Age*
- *A History of Graphic Design* by Phillip Meggs is published
- Computer graphics matches photographic reality
- *Liquid Illusions* calendar, photos by Ray Massey
- *American Graphic Designers* by RitaSue Siegal published
- Nipper, the RCA dog, returns from retirement
- Koppel & Scher formed
- Paula Schei designs a label for *Manhattan Records*
- AIGA medalist, Leo Lionni
- Apple's 1984 TV commercial causes a sensation during The Super Bowl
- • America's rich illustration tradition continues with Jamie Pennett, Brad Holland, Sue Llewellyn, Phillippe Weisbecker, Anthony Russo, Dick Daniels, Roger DeMuth, Guy Billout, David Suter and Peter Sis

1985

- • • "We design images for a society that gobbles images at a constantly accelerating rate"—Ettore Sortsass
- Miho designs *Imagination 25*
- Greg Poletti designs Hewlett-Packard poster
- The book *Business of Graphic Design* by Herb Gold published
- Duffy Design Group - graphic design firm affiliates with Minneapolis ad agency, Fallon McElligott- established under Joe Duffy
- Deborah Turbeville photographs fashions for *Bloomingdale's*
- John Pilgreen photographs shoes by Susan Bennis/Warren Edwards for ads
- • Mike Granberry photographer, and Dan Scarlotto art director, ad campaign for Governor's Safety Council against drunk driving
- • Aaron Jones/Lis DeMarco photographer and art director for *Soloflex* ads
- *A Decade of Terror* illustration by Marshall Arisman
- • *The Left-Handed Designer* by Seymour Chwast
- • Paul Rand's, *A Designers Art* published
- • McRay Magleby designs his personal favorite *Wave of Peace* poster
- Avedon exhibits *In the American West*
- Colin Forbes calls Wieden & Kennedy's Nike ads "the most brilliant ads since the VW Beetle"
- • John Waters is one of the 1st to install the Lightspeed Computer
- George Stravrinou produces illustrations for *Gentlemen's Quarterly*, *Cosmopolitan*, and *Paper Moon Graphics*

1986

- Rice and Rice Advertising Agency formed
- *Trademarks of the 20's and 30's* by Baker and Blik
- First issue of *Taxi* fashion magazine published in America
- Nancy Rice, Art Director of Year - New York Art Directors Show U&Ic still going strong
- Art Chantry designs *Give Peace A Dance* poster
- Carnase is still designing great typefaces
- *A Day in the Life of America*, Rick Smolan and David Cohen direct 200 photographers
- *Symbols of America* by Hal Morgan published
- *The Art of Typography* by Martin Solomon is published
- *Innovators of American Illustration* edited by Steven Heller is published
- Tamotsu Yagi producing graphic design for Esprit Inc.
- Laurie Rubin producing great commercial photography

# 1987-

Design/Ad  
Type/Tech  
Photo/Art  
Illus/Toons

1987

- "I'm still a 'print' man." — George Lois
- Charles Spencer Anderson becomes a partner with the Duffy Design Group
- The Library of Congress selects two pieces by the Duffy Design Group to include in the permanent collection
- Paula Scher designs School of Visual Art's poster
- ● ● ● California design comes into full flower thanks to Primo Angeli, Michael Mabry, Michael Vanderbyl, James Cross, Michael Manwaring, Keith Bright, Ken White, Kit & Linda Hinrichs, Mick Haggerty, John Casado, Rusty Kay and April Greiman
- ● ● "The addition of the computer as a design tool will affect the way we design by its use and rebellion against it. I predict the future will bring more and more 'anti-tech design.'" — Paula Scher
- "When companies come to us and want us to redesign one of the great established logotypes or trademarks ... we have an obligation to tell them, 'Don't do it'. We do have to start taking the responsibility for preserving our history, protecting our classic icons." — Michael Mabry, *Communication Arts* Vol. 29 No. 2
- ● ● ● Steven Heller presents *Graphic Design History: A Living Past* at AIGA National Graphic Design Conference II
- *The 1325 Greatest Moments In The History Of Graphic Design (so far)* published by The Bozarts Press in Bozeman, Montana

To be continued . . .

A debt of gratitude is owed to Philip B. Meggs whose wonderful *A History of Graphic Design*. Van Nostrand Reinhold Co. 1983, has provided the basic format for much of this booklet.

Apologies to those great designers (and you all know who you are) who we've left out.

We wish to thank the following individuals who helped us with our research:

Primo Angeli, Aubrey Balkind, Saul Bass, Keith Bright, John Casado, Art Chanry, Ivan Chernyeff, Seymour Chwast, Rudolph de Harak, Monte Dolack, Duffy Design Group- Joe Duffy and Charles Spencer Anderson, Thomas Geismar, Philip Gips, Milton Glaser, Roy Grace, Mick Haggerty, Grant Hart, Rusty Kay, Laura Lipuma, George Lois, McRay Magleby, Michael Manwaring, James Milno, Thomas D. Morin, Arthur Paul, Pentagram Designs-Colin Fortes, Greg Poletti, Paul Rand, Nancy Rice, Manhattan Design-Pat Gorman and Frank Olinisky, Paula Scher, Martin Solomon, Michael Vanderbyl and Lance Wyman

Art Director - Anne Garner. Design - Anne Garner, Melissa A. Dalley, Brad Kurtz, Dana Lytle and Kurt J. Palmquist. Research & Production - Cheryl Parzych, Kevin Schamp, Dana Allard Webb, Daniel F. Sheehan, Cristina Hooper, Julie Elaine Mercer, Matt R. Heccevar, Sarah Macfadden, San, Trevor Stearns, Sandy J. Stewart, Dan Meehan, Kelley Gallagher, Anne Garner, Melissa A. Dalley, Brad Kurtz, Dana Lytle, and Kurt J. Palmquist.

"Fifteen years later you start running into these people who saw your stuff, and you find they have been deeply affected by your stuff. they have been." —Harrey Krizman

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THE BOZARTS PRESS

## *Appendix B*

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### *Design Projects*

B9 • Senior Poster Projects

PRINTING  
DESIGN  
COMING OF AGE

The First Symposium  
on the History of  
Graphic Design

April 20, 21  
1983



Allen Hurlbut

After a career primarily in the editor's role, Hurlbut moved to graphic design in 1960. He has since then been a leading voice in the design community, serving as a consultant to the University of Michigan and the University of Colorado.



Sheila Levant de Breffeville

Sheila Levant de Breffeville is a graphic designer and educator. She has worked for several major corporations and is currently a professor at the University of Colorado. Her work has been featured in numerous design publications.



Victor Margolin

Victor Margolin is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Louis Danziger

Louis Danziger is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Philip Meggs

Philip Meggs is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Katherine McCoy

Katherine McCoy is a design theorist and educator. She has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Caroline Hightower

Caroline Hightower is a design theorist and educator. She has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Massimo Vignelli

Massimo Vignelli is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



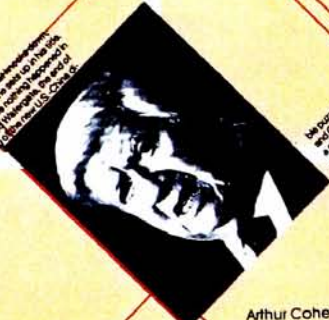
James Craig

James Craig is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Morton Goldscholl

Morton Goldscholl is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.



Arthur Cohen

Arthur Cohen is a design theorist and educator. He has written extensively on the history and theory of design, and has been a leading voice in the design community for several decades.

Rochester  
Institute of  
Technology



The First Symposium  
on the History of  
Graphic Design

# designers

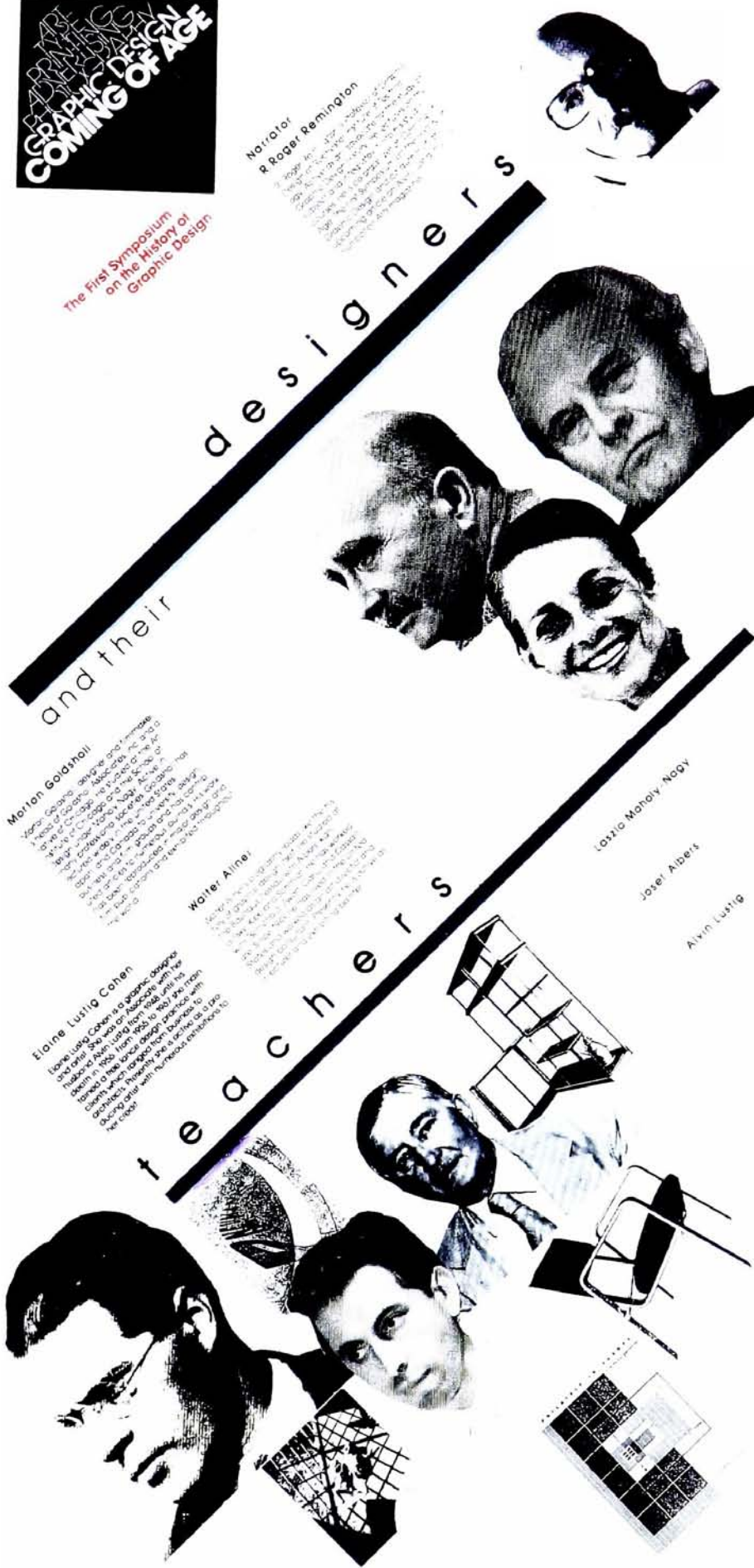
**Morton Goldsholl**  
Years ago, the design and printing industry was a place of "artistic" individuals who did a lot of "artistic" work. Today, the industry is a place of "business" individuals who do a lot of "business" work. The industry has changed, and the individuals who work in it have changed with it.

**Elaine Lustig Cohen**  
Elaine Lustig Cohen is a graphic designer and a member of the American Institute of Graphic Arts. She has worked for many years in the design industry, and she has been a part of many successful design projects. She is a professional and a team player, and she is always looking for new challenges.

**Walter Alinei**  
Walter Alinei is a graphic designer and a member of the American Institute of Graphic Arts. He has worked for many years in the design industry, and he has been a part of many successful design projects. He is a professional and a team player, and he is always looking for new challenges.

**Lastia Maholy Nagy**  
**Josef Albers**  
**Alvin Lustig**

**Narrator**  
**R. Roger Remington**  
R. Roger Remington is a graphic designer and a member of the American Institute of Graphic Arts. He has worked for many years in the design industry, and he has been a part of many successful design projects. He is a professional and a team player, and he is always looking for new challenges.



## *Appendix B*

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### *Design Projects*

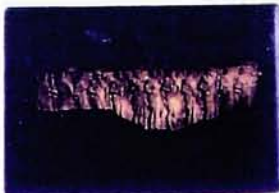
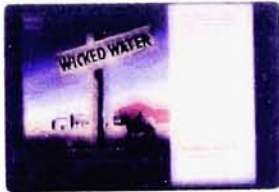
- B10 • Demonstration Project  
(Kauffer Collection)

# Demonstration Project

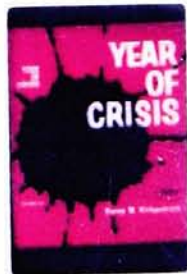
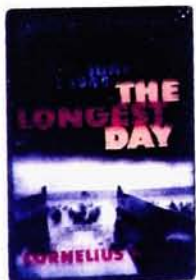
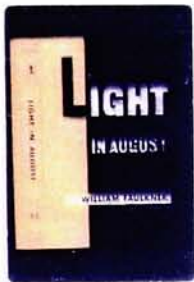
## Display Exhibit of Collection Holdings<sup>15</sup>

(Featuring E. McKnight Kauffer)

<sup>15</sup>Bevier Gallery, Thesis Show 2,  
College of Fine and Applied Arts,  
Rochester Institute of Technology,  
April 1984.







## *Appendix C*

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### *Collection Development Policy Statements, Descriptions*

- C1 • Wallace Memorial Library (RIT)
- C2 • Melbert B. Cary, Jr. Graphic Arts Collection (RIT)  
-Now located in the Wallace Memorial Library
- C3 • National Museum of Design (Cooper-Hewitt Museum)
- C4 • The Herb Lubalin Study Center of Design and Typography (Cooper Union)

## *Appendix C*

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### *Collection Development Policy Statements, Descriptions*

- C1 • Wallace Memorial  
Library (RIT)

Collection Development Policy Statement

Fine and Applied Arts

*Draft March 1985*

*Benbara Polowy, Art & Photography Librarian*

I. General Description of the Art Collection and its Users

The subject scope of the art collection is broad, encompassing the history, theory, and contemporary and historical practice of the fine and applied arts. The art collection supports the studio-oriented undergraduate and masters level graduate programs (student research, faculty teaching needs) of the School of Art and Design and the School for American Craftsmen. The art collection also supports a considerable range of undergraduate and masters level graduate courses in art history (student research, faculty teaching needs) offered by the College of Liberal Arts to students of the College of Fine and Applied Arts and those enrolled in other RIT colleges. Students and faculty members involved in disciplines related to the fine and applied arts, particularly those in the School of Photographic Arts and Sciences and the School of Printing, also draw upon the resources of the art collection for research and teaching needs.

II. Description of the Programs Served by the Art Collection

A. Undergraduate Programs

The educational objective of the College of Fine and Applied Arts is to provide students with the creative and technical basis to function in a variety of professional positions in commerce, art industries, and primary and secondary education. Associate in Applied Science (AAS), Bachelor of Fine Arts (BFA), and Bachelor of Science (BS) degrees are awarded. All programs begin with foundation courses in basic skills and theory: drawing, two-dimensional design, and three-dimensional design. All programs include a liberal arts core and considerable course work in art history and related visual and performing arts (offered by both the College of Fine and Applied Arts and the College of Liberal Arts). The undergraduate programs offered by the School of Art and Design are:

1. Fine Arts, concentrating in Printmaking, Painting, or Medical Illustration (AAS, BFA)
2. Graphic Design (AAS, BFA)
3. Interior and Industrial Design (AAS, BFA)
4. Packaging Design (BS)

The undergraduate programs offered by the School for American Craftsmen are:

1. Ceramics and Ceramic Sculpture (AAS, BFA)
2. Glass (AAS, BFA)
3. Metalcrafts and Jewelry (AAS, BFA)

*this modified  
to show  
current program*

4. Weaving and Textile Design (AAS, BFA)
5. Woodworking and Furniture Design (AAS, BFA)
6. Double Crafts Major (BFA)

## B. Graduate Programs

The graduate programs of the College of Fine and Applied Arts are designed to develop the skills of students with demonstrated professional ability in a field of prior specialization and to develop new areas of competence in preparation for careers as self-employed artists, craftspeople, and designers as well as in commerce and art industries, arts administration, and education through the college level. Master of Science for Teachers (MST) and Master of Fine Arts (MFA) degree programs are offered in most majors. The MFA program requires two years of study in one of eleven areas (described below), work in an area of minor concentration, and course work in art history and related disciplines, and culminates in a thesis project. The MST degree requires one year of study and leads to permanent certification for teaching in public schools. It offers two programs of study: art education, and studio. Course work in education, art materials and methods, and art history and related disciplines is required of students, as well as studio work in one of nine areas (described below). The graduate programs offered by the School of Art and Design are:

1. Art Education (MST)
2. Computer Graphics Design (MFA)
3. Fine Arts, concentrating in Printmaking or Painting (MST, MFA)
4. Graphic Design (MST, MFA)
5. Industrial and Interior Design (MST, MFA)
6. Medical Illustration (MFA)

The graduate programs offered by the School for American Craftsmen are:

1. Ceramics and Ceramic Sculpture (MST, MFA)
2. Glass (MST, MFA)
3. Metalcrafts and Jewelry (MST, MFA)
4. Weaving and Textile Design (MST, MFA)
5. Woodworking and Furniture Design (MST, MFA)

## III. Subject and Language Modifiers

### A. Geographic Areas

No restrictions. Emphasis is on the United States and Western European countries. Material about the arts of Asia, Eastern Europe, and other regions is acquired with varying degrees of discrimination, as indicated in section IX below.

*to be added to the current program*

## B. Chronological Periods

No restrictions. Emphasis is on the twentieth century for all areas. Works pertaining to art from ancient times through the nineteenth century are acquired with varying degrees of discrimination, as indicated in section IX below.

## C. Languages

No restrictions. Emphasis is on English language materials. European and Oriental languages are acceptable for heavily-illustrated items.

## IV. Date of Publication

Emphasis is on current publications in all areas. A limited number of retrospective titles are purchased, particularly hard copy reprints of works of historiographic interest as well as museum publications relating to twentieth-century fine arts.

## V. Special/Archival Collections

### A. Purchase Prize Collection

Works of art in any media are chosen each year from the annual MFA Thesis Exhibitions and maintained as a permanent special collection. The works of art are displayed in public areas and office spaces throughout Wallace Memorial Library and the Chemistry Library.

### B. Poster Collection

A collection of advertising and promotional posters is maintained as a special collection. The collection is international in scope; publication dates range from the late nineteenth century through the 1970's. The collection may be extended through exchange or sale of duplicate items and through donations. Purchase of new posters is to be severely limited.

### C. Artists' Books

A limited number of representative examples of contemporary artists' books are acquired to maintain a small study collection.

### D. Livres d'Artistes

The small existing collection of livres d'artistes is to be maintained for study purposes. Acquisitions in this area are to be limited. Develop-

ment will be primarily through donations.

## VI. Treatment of Subject Matter

### A. Scholarly Works

Titles are acquired covering the history and practice of the fine and applied arts and research in these areas.

### B. Picture Books

Well-illustrated works with little or no text are collected primarily in the crafts and design.

### C. Manuals of Practice

Titles describing advanced techniques and new materials and technologies are emphasized in all areas. Acquisition of introductory and intermediate level works of this type is very selective. Project and pattern books are not acquired.

### D. Textbooks

Textbooks are not acquired unless useful as general surveys or handbooks for a particular field (for example, Janson's History of Art).

### E. Multiple Copies

Second copies of monographic titles are acquired only when very heavy demand is anticipated (primarily in graphic design), when a copy in the collection has been mutilated, or when requested by a faculty member. Second copies of serial titles are acquired in microform only for hard copy volumes known to be mutilated.

## VII. Cooperative Collection Development Agreements

No formal cooperative collection development agreements for fine and applied arts have been made between Wallace Memorial Library and any other library. Informal exchange among local art and photography librarians does exist, and acquisitions decisions should be made with regard to the strengths of the following local collections:

A. University of Rochester

Acquisition of very expensive titles should be made in consultation with the University of Rochester Art Librarian to avoid local duplication of costly materials.

B. Visual Studies Workshop Research Center

Because an extensive collection of artists' books and photographic portfolios and albums is available to RIT students and faculty at the Research Center, Wallace Memorial Library's acquisitions in these areas are minimal.

C. Cary Library *arts*

Occasional cooperative purchases of pertinent primary source material, particularly in the area of applied arts, are to be considered. The Cary Library complements the graphic design holdings of Wallace Memorial Library with a file of ephemeral material (type samples, trade catalogs, posters, and magazine covers) and an extensive collection of type face catalogs, all of which are available for examination by RIT students and faculty.

D. Rundel Library (Rochester Public Library)

The public library maintains an extensive circulating picture file which is available to the RIT community.

VIII. Publication Formats

A. Microforms

Hard copy is preferable for all illustrated material, monographic as well as serial. Resources available only in microform as well as microform reprints of material unavailable for purchase (or prohibitively expensive) in hard copy, are acceptable.

B. Government Documents

No restrictions are placed on material by publisher. Government publications are acquired when their content is appropriate to the subject scope of the collection.

C. Audio-visual Materials

Acquisitions of audio-visual materials (slides, videotapes, video discs, films, sound recordings, slide-tape programs) is very selective and



made in consultation with the Media Resources Center Librarian, usually at the specific request of a faculty member. Audio-visual material is housed in the Media Resources Center.

#### D. Manuscripts

Manuscripts are not actively pursued, but donations of such material, particularly if relating to RIT, and microform reprints of manuscript collections are to be considered for addition to the collection.

#### E. Museum Publications

Exhibition catalogs, collection catalogs, bulletins, journals, newsletters, and annual reports are acquired when their content is appropriate to the subject scope of the collection. Ephemeral publications, such as calendars, exhibition announcements, and exhibition checklists are not acquired.

#### F. Sales and Auction Materials

Sales and auction catalogs of works of art are not collected. Sales and auction catalogs of posters and books are acquired selectively for office use by the Art Librarian. A limited number of catalogs issued by art reproduction publishers are acquired. Secondary sources about the art market, such as price guides and retrospective sales records, are not collected.

#### G. Trade Catalogs

Acquisition of trade catalogs is very selective. Well-illustrated original catalogs or reprint editions are acquired if they will serve as primary source material for the study of the history of the applied arts (see also section VII.C above). In the future, it may become appropriate to acquire catalogs and sample books (or microform reprints of these) from manufacturers and distributors of interior furnishings and building products to be maintained as an active product resource file for industrial and interior design students.

#### H. Loose Reproductions of Works of Art, Study Photographs, Pictures

Wallace Memorial Library does not maintain a file of source illustrations or reproductions of works of art. Material of this type issued in bound or portfolio format is to be considered for addition to the collection. Refer also to VI.B and VII.D above.

## IX. Subject Divisions

Lev  
Col

### A. Fine Arts

D

History, theory, and practice of painting, sculpture, architecture, drawing, printmaking, and works in non-traditional media (such as videoart, performance art, conceptual art). The emphasis of this area is western art of the nineteenth and twentieth centuries. Representative material about the fine arts of other cultures and pre-modern western art is acquired more selectively. Areas of minimal collection activity are archeology, urban design, landscape architecture. Supporting material is drawn from collections in the humanities.

### B. Crafts/Decorative Arts

D

History, theory, and practice of ceramics, glasswork, woodworking, furniture design and construction, metalwork and jewelry, textiles (weaving, fabric decoration, basketry). Within this range, less development is in enameling, rugs and carpets, upholstery, needlework (embroidery, lace-making, knitting, crocheting), fashion and clothing design and construction, paper work (paper-making, paper cutting, wall paper), gems, and stained glass. Includes supporting material in pattern and surface design. The geographical and chronological guidelines for collecting in this area are broader than those of fine arts and design. Material about decorative arts, particularly non-manufactured items, from all cultures and dating from ancient times to the present is acquired.

### C. Design

r

Material about the history, theory, and contemporary practice (including methods and materials and business practices) is acquired for each of the following areas:

#### 1. Graphic Design

lc

Design for all print and non-print media including illustration for advertising and other promotional media, books, periodicals, corporate identity, medical illustration, and computer graphics. Supporting materials for typography and lettering, printing production techniques, and photography are drawn from the graphic arts collections.

## 2. Industrial Design

Product design and engineering for all types of manufactured items. Supporting materials in human factors manufacturing techniques, and materials science are drawn from the engineering collections.

## 3. Interior Design

Design of commercial and residential interiors. Includes space planning, interior architecture, and furnishings.

## 4. Packaging Design

Technical and aesthetic development of product packaging materials. Supporting materials are drawn from collections in engineering, graphic arts, and business.

## D. Art Education

Contemporary theory and practice of primary and secondary art education including both art materials and methods and art appreciation. Supporting materials are drawn from collections in the social sciences.

## *Appendix C*

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### *Collection Development Policy Statements, Descriptions*

- C2 • Melbert B. Cary, Jr.  
Graphic Arts  
Collection (RIT)  
-Now located in the  
Wallace Memorial  
Library

# MELBERT B. CARY, JR. GRAPHIC ARTS COLLECTION SCHOOL OF PRINTING

The Melbert B. Cary, Jr. Graphic Arts Collection is a library devoted to documenting the history of printing as well as the histories of such related fields as paper-making, bookbinding, typefounding and letter design. Established at RIT in 1969 by the Mary Flagler Cary Charitable Trust, the library is a memorial to Melbert B. Cary, Jr. (1892-1941). Mr. Cary was a former president of the American Institute of Graphic Arts and president of Continental Typefounders Association, a firm he founded in 1926 for the purpose of importing for American typographers the important types developed by European founders. His library of 2200 rare books and manuscripts forms the basis of the present collection which now numbers some 12,000 volumes. The Cary Trust has provided annual funding which assures a steady growth in holdings; in addition, many donations have been received over the years which have enriched the library.

The Cary Collection is housed in the graphic arts complex of the Institute, and is immediately available to some two thousand students studying for careers in the School of Printing, the School of Photographic Arts and Sciences and the School of Art and Design. It is open weekdays and one evening a week to students and faculty of RIT, as well as to members of the public who wish to utilize its facilities. The cataloging of the library makes it possible to locate books not only by author, title and conventional subject, but also by press, designer, illustrator and even, in some cases, by typeface.

As one means of making students aware of the library's holdings, some seven to ten exhibitions are mounted each year in the Cary Collection showcases. Exhibits planned for 1985 include a display of writing manuals from five centuries, highlights from the Middleton Bookbinding Collection, a history of color printing and the relationship between poetry and fine printing.

## HOURS

Monday to Friday	9:00 a.m. to 5:00 p.m.
Wednesday evening	6:30 p.m. to 9:00 p.m.

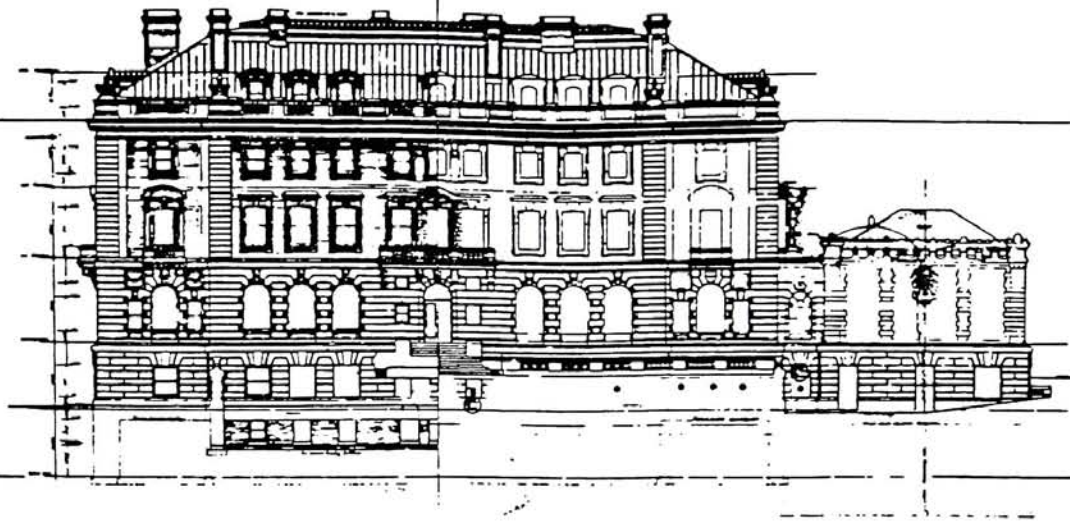
## *Appendix C*

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### *Collection Development Policy Statements, Descriptions*

- C3 • National Museum  
of Design (Cooper-  
Hewitt Museum)

# Cooper-Hewitt Museum



The Smithsonian Institution's  
National Museum of Design

East 91st Street  
New York, N.Y. 10128  
Telephone 212-860-6868

## THE SIDNEY AND CELIA SIEGEL FELLOWSHIP PROGRAM

SUMMER 1984

The Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, announces the 1984 Fellowship Program. Based on the generous gift of Sidney and Celia Siegel, three fellowships are offered this summer.

The ten week Fellowship Program is designed to acquaint participants with the programs, policies, procedures, and operations of the Cooper-Hewitt Museum, and to provide an opportunity for research in the fields of design, the decorative arts, exhibition development, library services, or museum education.

Fellowships are awarded on a competitive basis. Applicants must have at least two years of college education. Preference will be given to those without previous museum experience. Two references are required from an institution, university or college, place of employment, or arts organization.

The ten-week fellowship stipend is \$950.00. No direct costs are allowed. The application deadlines are listed on page 3.

## Background on the Cooper-Hewitt Museum

Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design, opened to the public in October 1976. The Museum, located in the Carnegie Mansion, a national and city landmark, houses one of the great decorative arts and design collections in the world - hundreds of thousands of objects spanning 3,000 years - which include drawings, prints, textiles, wallpapers, ceramics, glass, furniture, metalwork, jewelry, and virtually every conceivable category of design including architecture, advertising, fashion, interior, and industrial design.

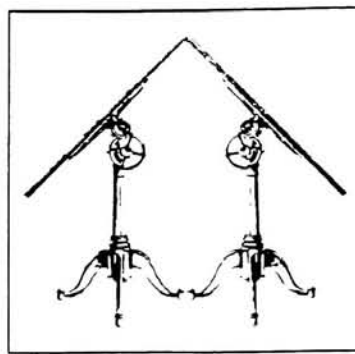
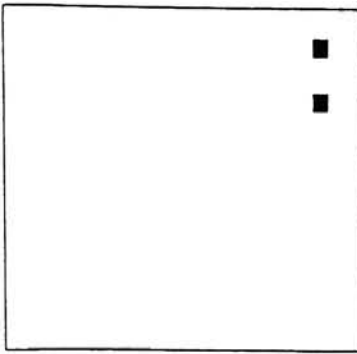
## *Appendix C*

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### *Collection Development Policy Statements, Descriptions*

- C4 • The Herb Lubalin  
Study Center of  
Design and  
Typography  
(Cooper Union)





The Herb Lubalin Study Center  
of Design and Typography

The Cooper Union  
Cooper Square  
(Third Avenue at 7th Street)  
New York, NY 10003

For information call  
Ellen Lupton, Curator  
George Sadek, Director  
212 254 6953

**COMMITTEE OF FOUNDERS**

Aaron Burns	Rhoda Lubalin
Louis Dorfsman	Peter Lubalin
Carl Fischer	Robert Lubalin
Marilyn Hoffner	Irwin Lubalin
George Lois	Alan Peckolick

**COMMITTEE OF ADVISORS**

\*Louis Dorfsman *Chairman*  
*VP, Creative Director Advertising & Design, CBS*

John E. Alcorn *Artist/Illustrator*

Saul Bass *Bass, Yaeger & Associates*

Ed Benguiat *Typographer*

Bruce Blackburn *Danne & Blackburn*

David Brown *Director, Creative Services, Champion International*

Aaron Burns *International Typeface Corporation*

Cipe Pineles Burtin *Designer, Educator*

\*Ivan Chermayeff *Chermayeff & Geismar*

Seymour Chwast *Pushpin Group*

Amie Cooper *Andrews/Nelson/Whitehead*

Muriel Cooper *Visible Language Workshop, MIT*

Richard Danne *Danne & Blackburn*

\*Gene Federico *Lord Geller Federico Einstein*

Roger Ferriter *Burson-Marsteller*

Carl Fischer *Carl Fischer Photography, Inc.*

Colin Forbes *Pentagram Design*

Steve Frankfurt *Creative Director, Kenyon & Eckhart*

Bob Gage *Doyle Dane Bernbach*

Ralph Ginzburg *Avant Garde Media, Inc.*

Milton Glaser *Designer*

Roy Grace *Chairman of the Board, Doyle Dane Bernbach*

Albert Greenberg *Chairman, Communications Design, Parsons*

Norman Griner *Griner Cuesta & Associates*

\*Larry Grossman *President, NBC News*

Richard Hess *Designer*

Caroline Hightower *Executive Director, AIGA*

\*Marilyn Hoffner *The Cooper Union*

Andy Kner *Backer & Spielvogel, Inc.*

Helmut Krone *Doyle Dane Bernbach*

Olaf Leu *Designer*

Rick Levine *Levine Pytko & Associates*

Richard Loew *Gomes Loew, Inc.*

\*George Lois *Lois Pitts Gershon*

The Lubalin Family

Marion Muller *Writer*

Mike Parker *Bitstream Athenaeum House*

\*Alan Peckolick *Pushpin Group*

Arthur Rosenblatt *VP, Metropolitan Museum of Art*

Klaus F. Schmidt *Young & Rubicam*

Tony Schwartz *New Sounds, Inc.*

Lou Silverstein *The New York Times*

Ed Slater *President, Visual Graphics Corp.*

Ernest Smith *Sudler & Hennessey, Inc.*

Vic Spindler *Spindler Productions*

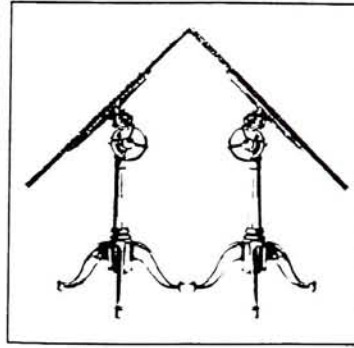
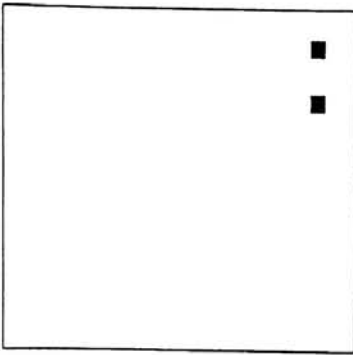
Massimo Vignelli *Vignelli & Associates*

Henry Wolf *Henry Wolf Productions, Inc.*

\*Lois Wyse *President, Wyse Advertising*

Herman Zapf *Designer/Educator*

\*Executive Committee



The Herb Lubalin Study Center  
of Design and Typography

The Cooper Union  
Cooper Square  
[Third Avenue at 7th Street]  
New York, NY 10003

For information call  
Ellen Lupton, Curator  
George Sadek, Director  
212 254 6953

Manifesto

10 September 1985

The Herb Lubalin Study Center of Design and Typography at The Cooper Union has been founded to promote the history and practice of graphic design. In a climate of critical reflection, the Study Center will collect, maintain, and exhibit visual resources from the past and present; a working laboratory will use and address new typographic technologies. Located in Manhattan, the facilities will serve both students and professionals from the city, the country, and abroad. The Center will converge the broad peripheries of the discipline.

Building on a definitive archive of Herb Lubalin's work, which itself defines a position of historical centrality and nearly infinite extension into American life, the Study Center will gradually accumulate seminal works of post-WWII design selected from its own exhibitions. Rather than compete with the Annuals well provided by professional organizations, the exhibitions will address specific themes and issues. The archive will retain works which represent changes in the general course of design practice, works which are models not only of style or taste, but which have posed new ways of thinking, new ways of working, or new ways of conducting the business of visual communications.

The archive, due to the limitations of space and the vast horizon of its interest, is compelled to be selective; the Center will also house a collection of slides and tapes whose scope will study the very limits of visual communications. This collection will seek work from designers, studios, advertising agencies, and schools internationally, and will document the history of the word. The entire archive will be computer indexed, allowing patrons to search images by designer, art director, illustrator, photographer, client, year, country, and genre. In the slide collection, an encyclopedic effort will unite the exquisite with the banal; the monumental with the field it marks; expensive productions with modest, marginal, or anonymous images exacted from popular culture at large.

In addition to developing a visual reserve, the Study Center will house a working laboratory of advanced typographic technology. Informed by the modern insight that ideas and their mode of production are inseparable, the Study Center believes that the confident engagement of technology is conditional to student advancement; constant change makes students of everyone. Repeating Luddite alienation from industry will

*... since brevity is the soul of wit, / And tediousness the limbs and outward flourishes, / I will be brief.*

Polonius, *Hamlet*, II.ii. 96–98.

*A ship, after all, is only a floating house, and the sailor who traverses enormous distances is shut up in a narrow little space in which he can barely move about. Look at it this way and you will see how he can go around the world on a plank, just as you and I can make a tour of the universe on your floor.*

Denis Diderot, *Supplement to Bougainville's Voyage*

*... enjoying a crowd is an art... What men call love is a very small, restricted, feeble thing compared with this ineffable orgy, this divine prostitution of the soul giving itself entire, all its poetry and all its charity, to the unexpected as it passes.*

Charles Baudelaire, *Paris Spleen*

*... the personal and social consequences of any medium—that is, any extension of ourselves—result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology.... Our conventional response to all media, namely that it is how they are used that counts [their pro-*



yield neither economic nor intellectual returns. The challenge must be met, not avoided. By putting technology in a hall of study, the Center aims to integrate both scholarship and visual practice with production. Technology, as its capacities escalate, offers either to expand the dignity, economy, and breadth of the designer's job, or to eliminate both jobs and quality in a crush of homogenized communications.

The Study Center will encourage technological engagement while forwarding a fundamental humanism. The computer must not be fantasized as a paternalistic and protective god, excusing the lazy repetition of formulas under the rubric of efficiency and progress. As part of The Cooper Union, a school dedicated to art, architecture, engineering and the humanities, the Study Center defines graphic design education as the thorough pursuit of literacy. Graphic design embraces multiple literacies, verbal as well as visual; it is set in the historical traditions of art, architecture, technology, and its own short history as a discipline. Rather than profess the autonomy of any given language, the Center will accept and examine the pluralities of systems, interpretations, and accidents that constitute any literate event. The Study Center conceives technology itself as a mode of language, a complex, pervasive, sometimes illegible, yet creative force.

Rather than presenting tools and images in a neutral environment, the Center hopes to further the *study* of graphic design. Seminars, lectures, and publications are planned to complement the archives, exhibitions, and the working laboratory. In a profession with a rising critical consciousness, the Study Center prefers debate and discomfort to congratulatory displays of agility performed within isolated professional circles. The Center wants to add criticism to admiration, thought to sensation, and historical reflection to the happy revelation of the new.

The Herb Lubalin Study Center of Design and Typography, a very small space in a very big world, will be both centrifugal and centripetal, compelling out and drawing in concepts and examples, people and pictures, work and ways of working. The Study Center sees graphic design both as a profession involving distinct works and individuals and as a process pervading all of modern life. Time and resources will set necessary limits at the beginning, but thought, fortunately, occupies little space.

*grammed "content"], is the numbed stance of the technological idiot.*

Marshall MacLuhan, *Understanding Media*

*Futurism was an impressionism of the mechanical world. It was strictly a continuation of the Impressionist Movement. I was not interested in that. I wanted to get away from the physical aspect of painting... I felt that as a painter it was much better to be influenced by a writer than by another painter...*

Marcel Duchamp, *Marchand du Sel/Salt Seller*

*A trapeze artist—this art, practiced high in the vaulted domes of the great variety theaters, is admittedly one of the most difficult humanity can achieve—had so arranged his life that... he never came down from his trapeze by night or day, at first only from a desire to perfect his skill, but later because custom was too strong for him...*

Franz Kafka, *First Sorrow*

*I could be bounded in a nutshell and count myself king of infinite space, were it not that I have bad dreams.*

Hamlet, *Hamlet*, II.ii. 270–272.

## *Appendix D*

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### *AIGA: A List of Graphic Design Resources*

- Original List (1987)
- Correspondence:  
Nathan Gluck,  
Competition  
Coordinator,  
Archivist, and  
Librarian AIGA

# AIGA A List of Graphic Design Resources

This list of graphic design resources was compiled by the AIGA under a grant from the National Endowment for the Arts. A questionnaire was sent to our membership and to those institutions of which we were made aware. We know this list is incomplete and would appreciate your sending additions and corrections to Nathan Gluck, project coordinator.

If you wish to obtain access to institutional resources, please contact the institution directly. If you wish to get in touch with an individual collector, please contact the AIGA.

## Institutions & Organizations

American Academy and Institute of Arts and Letters Library & Archives  
633 West 155 Street  
New York, NY 10032  
(212) 368-5900  
Extensive archive of books, artwork, ephemera and correspondence relating to Academy matters, e.g. Cole, Shahn, Albers, Steinberg, Eames, Baskin.

The American Institute of Graphic Arts  
1059 Third Avenue at 63rd Street  
New York, NY 10021  
(212) 752-0813  
Uncatalogued archive of Institute minutes, history and correspondence, catalogues dating back to the 1920's, and bio files. Slides: design work included in past exhibitions from 1977, AIGA Medalists (Henry Wolf, Jerome Snyder, Bradbury Thompson). Films: 1969 TV commercials, Saul Bass, 1950's AIGA Book Show judging. Tapes of speeches by M. Escher, Ivan Chermayeff. Research library on premises.

Archives of American Art  
A Division of the Smithsonian Institution  
41 East 65 Street  
New York, NY 10021  
(212) 826-5722  
Vast microfilm archive on all aspects of American art and artists. Card catalogue available at major libraries.

Bancroft Library  
University of California  
Berkeley, CA 94720  
(415) 642-4044  
Archive of Porter Garnett correspondence. Also, an archive of books, 14th century to the present, and the Hubert Howe Bancroft Collection of books published west of the Rockies from Alaska to Central America.

Boston Museum of Fine Arts  
479 Huntington Avenue  
Boston, MA 02115  
(617) 267-9300 x435  
Original art and correspondence on or about Hermann Zapf, Jan Tschichold, Noel Martin, W.A. Dwiggins, and others.

Boston Public Library  
Boston, MA 02116  
(617) 536-5400  
W.A. Dwiggins Archive: typeface designs, drawings and a recreation of his studio library.

Busch-Reisinger Museum  
29 Kirkland Street  
Cambridge, MA 02138  
(617) 495-2317  
Bauhaus archive containing photographs, books, ephemera, artwork by Bayer, Albers, Moholy-Nagy, and other Bauhaus participants.

CBS Records  
49 East 52 Street  
New York, NY 10019  
(212) 975-9211  
A company archive of 35,000 record album covers from 1948 to the present.

California College of Arts and Crafts  
5212 Broadway  
Oakland, CA 94618  
(415) 653-8118  
The Joseph Sinel Archive: original artwork, photographs, a videotape interview, and correspondence.

California Historical Society  
2090 Jackson Street  
San Francisco, CA 94115  
(415) 567-1848  
Archive of early California ephemera (mid-19th century to 20th century), including theatre programs, playbills, posters, trade cards, bill heads, matchbooks, etc.

Carnegie-Mellon University  
Schenley Park  
Pittsburgh, PA 15213  
(412) 578-2822  
Department of Design: Catalogue collection of original artwork, correspondence, photographs, books and ephemera of calligrapher Arnold Bank.  
Hunt Library: Porter Garnett collection.

Center for Creative Photography  
843 East University  
Tucson, AZ 85719  
(602) 626-4636  
Herbert Bayer archive of 300 negatives and 75 prints.

Columbia University Libraries  
535 West 114 Street  
New York, NY 10027  
(212) 280-2271  
Low Library/Rare Book and Manuscript Library: The AIGA Archive of Book Shows since 1922.  
School of Library Services: The Robert Leslie Graphic Arts Film Collection. An ongoing collection of films relating to the book arts. (212) 280-2293  
The American Typefoundry Co. Library of books, periodicals, ephemera and items such as papyrus leaves, printing presses, etc.

Container Corporation of America  
One First National Plaza  
Chicago, IL 60603  
(312) 580-5500  
Container Corporation of America Archives: Correspondence and original art for Great Ideas, War Time and United Nations series of ads, including Ben Shahn, Paul Rand, Leo Lionni, Tamayo. Corporate films including 50th Anniversary of CCA, Herbert Bayer and others working on CCA projects.

Cooper-Hewitt Museum  
2 East 91 Street  
New York, NY 10028  
(212) 860-6887  
The Design Branch of the Smithsonian Institution. Donald Deskey Archives: presentation books, signage projects, etc.  
Henry Dreyfus Archives: files, correspondence, research material used in developing his Symbol Signs Book.  
Ladislav Sutnar Archive: 10,000 uncatalogued items including correspondence, photographs, original artwork, ephemera and books.

Cooper Union Art School  
Cooper Square  
New York, NY 10003  
(212) 254-6300  
Contact: Marilyn Hofferer  
Slide archives of posters by members of the Alliance Graphique Internationale. In process of formation is the Herb Lubalin Center of Design which will house an archive of Lubalin's work and that of other noted graphic designers.

Cranbrook Academy of Design  
Box 801  
Bloomfield Hills, MI 48013  
(313) 642-9570 or 645-3300  
Library of books relating to graphic design and designers, e.g.: Goudy, Rockwell Kent, English arts and crafts movements and book arts, 1900-1940.

Cunningham Arts Center  
Davidson College  
Davidson, NC 28036  
E.H. Little Library  
Bruce Rogers Collection  
(704) 892-2000 x331

George Eastman House  
Rochester, NY  
(716) 271-3361  
500,000 photographs including all major photographers. Small growing manuscript collection in the Library. Collections of movie stills and moon pictures from the silent days to present. Also, technological collection including cameras and equipment.

Georgetown University  
37th & O Streets, NW  
Washington, DC 20057  
(202) 625-3230  
The papers of Lynne Ward and May McNeer: correspondence, original artwork, photographs, books and periodicals, 1900-1982.

The Grolier Club  
47 East 60 Street  
New York, NY 10022  
(212) 838-6690  
Grolier Club publication files back to 1882. Book arts archive including Bruce Rogers (1915-1933), Goudy collection, and all the work of Fredenck Warde.

Edward Hamilton Collection  
University of Wyoming  
Laramie, WY 82070  
(307) 766-1121  
Material spanning 30 years of Time/Life publications. Time/Life Books, exhibits, magazine projects, correspondence, lectures and tapes. Other educational projects from Cambridge Education Development Center and McMillan Publishing Co.

Harvard University Libraries  
Cambridge, MA 02138  
(617) 495-2444  
Houghton Library: Printing and Graphic Arts  
Illustrated books XVI-XXth century and 1,200 original book illustrations.  
Widener Library: Collection of New England book covers

Hearst ABC Video Services  
555 Fifth Avenue  
New York, NY 10017  
(212) 661-4500  
"By Design." One hour film on Milton Glaser and his work.

Herman Miller Co., Inc.  
8500 Byron Road  
Zeeland, MI 49464  
(616) 772-5156  
Films, tapes, catalogues and advertisements, photographs and slides of Herman Miller Co. and many of its designers from 1923, including Ray and Charles Eames, George Nelson, Alexander Girard, and current staff.

International Center of Photography  
1130 Fifth Avenue  
New York, NY 10028  
(212) 860-1777  
Comprehensive archive of photography from the 19th century to the present in original photographs. 350 hours of audio-tapes of lectures and seminars. Videotaped interviews with noted photographers and a collection of early camera equipment.

International Design Conference in Aspen  
PO Box 664  
Aspen, CO 81612  
(303) 925-2257 or 6265  
Tapes of past lectures held at Aspen conferences, 1952/53 to the present. Videocassettes of current conference talks for sale.

Instituto de Cultura Puertorriquena  
98 Norzagaray  
San Juan, PR 00901  
(809) 823-2087  
Sengraph posters designed and produced by Puerto Rican painters and designers. Publications of the Institute.

Kent State University  
Library  
Department of Special Collections  
Kent, OH 44242  
(216) 672-2270  
University and College Designers Association Archive: photographs, original artwork, ephemera and books.  
Broadcast Designers Association Archive: original artwork, videotapes, slides, ephemera and books.

Library of Congress  
Washington, DC 20540  
(202) 287-5000  
Rare Book and Special Collections Division: Graphic arts collection, including examples of typography and printing by Goudy, Rogers, Cleland and others.

Prints & Photographs, Popular and Applied Arts: Prints & Photo Division. Graphic design archives including posters, letterheads, flyers, etc., many of which were part of AIGA exhibitions.  
Poster Collection: 50,000 posters of World Wars I and II, plus French and American Art Nouveau.  
Archives of the Ray and Charles Eames Workshop.

Library of the Performing Arts  
Lincoln Center  
New York, NY 10023  
(212) 870-1630  
Theatre arts archives, including posters and stage set designs.

Museum of Modern Art  
11 West 53 Street  
New York, NY 10019  
(212) 708-9400  
Department of Architecture & Design, Permanent Collection: an extensive collection of posters and ephemera.  
Design Study Collection: ephemera, covers, posters, etc. for study.  
Both collections cover 19th century pioneers and major 20th century designers, e.g.: Tschichold, Cassandre, Chwast, Chermayeff, and others.

Newark Public Library  
5 Washington Street  
Newark, NJ 07101  
(201) 733-7800  
A collection of travel and World War I and II posters.

New York Historical Society  
170 Central Park West  
New York, NY 10024  
(212) 873-3400  
Print Department: The Belle Landauer Collection of American Advertising Art. An ongoing collection of American advertising, including trade and cigarette cards, posters and advertisements dating back to the 18th century. The emphasis of this collection is on Americana and the New York scene.

North Carolina State University  
Harry B. Lyons Design Library  
Box 5398, School of Design  
Raleigh, NC 27650  
(919) 737-2207  
Avedon photographs (300), books, pamphlets and periodicals on graphic designers, e.g.: Bayer, Albers, Hurlburt, Lustig, Giusti, Tschichold, et al. Three films by Ray and Charles Eames.

Northwestern University  
Library  
Special Collections  
1935 Sheridan Road  
Evanston, IL 60201  
(312) 492-7656  
Books, ephemera and posters. Rogers, Kent, Dwiggins and Armitage, among others.

Penn State University  
University Park, PA 16802  
(814) 865-0444  
Library: Collection of early illustrated children's books. Museum: Collection of Saul Steinberg posters.

Pierpont Morgan Library  
29 East 36 Street  
New York, NY 10016  
(212) 685-0008  
Extensive holdings of manuscripts and printed books from the 15th to 20th centuries.

Printers Row Printing Museum  
715 South Dearborn St.  
Chicago, IL 60605  
(312) 987-1059  
Exhibits of 19th century printing and demonstrations on antique equipment.

Providence Public Library  
Providence, RI 02903  
(401) 521-7722  
The library and typographic collection of D.B. Updike, including correspondence, photographs, original artwork, books and ephemera. A collection of World Wars I and II posters.

Reinhold Brown Gallery  
26 East 78 Street  
New York, NY 10021  
(212) 734-7999  
Changing exhibitions of 19th and 20th century poster art. The gallery maintains files on designers and color transparencies of posters (Art Nouveau, Art Deco, The Beggars' Staff, Paul Rand, and others).

Rochester Institute of Technology  
1 Lomb Memorial Drive  
Rochester, NY 14623  
(716) 475-2658 or 2673  
RIT archives include: The Melbert B. Carey Collection of books (3500) and other material on book arts, printing and typography. The New York Times Museum of the Printed Word. A history of communication, including Babylonian clay tablets, Egyptian papyrus, early printed leaves and books and issues of newspapers from the 18th century to the present.

The Goudy/Coggeshall Memorial Workshop: letters, photographs, memorabilia and cases of original Goudy type.  
The Graphic Design History Archive in the Department of Graphic Design, College of Fine & Applied Arts contains original works by Sutnar, Kauffer, Mo Lebowitz, Albers; films, videotape programs, slide lectures on Bayer, Rand, Lustig, Kepes, and others. Tapes of speakers at "Coming of Age," the First Symposium on the History of Graphic Design. Cassettes and reel-to-reel tapes on various aspects of the graphic disciplines are also available. The Wallace Memorial Library houses a collection of videotapes on George Lois, Saul Bass, Massimo Vignelli, Lou Dorfman and others.



July 6, 1984

Catherine L. Elkin  
363 Kimball Dr.  
Rochester, NY 14623

Nathan Gluck  
The American Institute  
Of Graphic Arts  
1059 Third Avenue  
New York, NY 10021

Dear Nathan,

Roger told me he sent you back what corrections he did on the archival listing you sent me. I also had someone from our Cary Library look at the list and make any suggestions about other possible archives you might be interested in. We also made corrections to the listing concerning the Cary Library.

I have circled those items which he added or corrected. You might want to check. Thank you very much for sending this list for my thesis. It has helped greatly.

Sincerely,

A handwritten signature in cursive script that reads "Catherine L. Elkin". The signature is written in dark ink and is positioned above the typed name.

Catherine L. Elkin

## *Appendix E*

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### *List of Graphic Designers*

- Living Founders
- Deceased Founders
- Emerging Designers
- Established Designers
- Emerging, Emerging Designers



## *Appendix E*

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### *List of Graphic Designers*

#### Living Founders

Saul Bass  
Max Bill  
Aaron Burns  
Morton Goldscholl  
Armin Hofmann  
Walter Landor  
Herber Matter  
Josef Muller-Brockmann  
Paul Rand  
Bradbury Thompson  
Arnold Vargo

## *Appendix E*

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### *List of Graphic Designers*

- Deceased Founders

Herbert Bayer  
Lester Beall  
Will Burtin  
William Golden  
Allen Hurlburt  
E. McKnight Kauffer  
Alvin Lustig  
Emil Ruder  
Ladislav Sutnar  
Jan Tschichold

## *Appendix E*

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### *List of Graphic Designers*

- Emerging Designers

Bob Abel  
Ruth Ansel  
Walter Bernard  
Bruce Blackman  
Wilburn Bonnell  
Harri Boller  
Eddie Byrd  
Richard Danne  
Sheila Levrant de Bretteville  
Frank Delano  
Steven Frykholm  
Stephen Geissbuhler  
Murry Gelbery  
Michael Gross  
Peter Harrison  
Kit Hinrichs  
IRIS  
Joel Katz  
Willi Kunz  
Tony Lane  
John Lister  
Richard Mantel  
Paul D. Miller  
Richard Moore  
Thomas D. Morin  
David November  
Chris Pullamn  
Bruce Ray  
Richard Ritter  
Sheldon Rysner  
Michael Salisbury  
Ingo Scharrenbroich  
Grant Smith  
Bill Sontag  
Donald Stermer  
Rochelle Udell  
Ine Wijtvliet  
Dietmar Winkler

## *Appendix E*

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### *List of Graphic Designers*

- Established Designers

Sam Antiput	Tomoko Miho
John Berg	Tony Palladino
Tom Carnese	John R. Rieden
Jacqueline Casey	Robert Miles Runyan
Ivan Chermayeff	Arnold Sak
Seymour Chwast	Ira Schwartz
Muriel Cooper	Robert D. Scudellari
Shaldon Cotler	Sheldon Seidler
James Cross	Barbara Stauffacher Solomon
John deCesare	William R. Tobias
Rudolph de Harak	Fred Troller
Louis Dorfsman	George Tscherny
Don Ervin	Massimo Vignelli
Roger Ferriter	Theo Welti
John Follis	Henry Wolf
Tom Geismar	Rudi Wolff
Philip Gips	
Milton Glaser	
Eugene Grossman	
Richard Hess	
Vance Jonson	
Harris Lewine	
Marcus Low	
Herb Lubalin	
John Massey	
Paul Max	
James N. Miho	

## *Appendix E*

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### *List of Graphic Designers*

- Emerging, Emerging Designers

Kenneth Carbone  
Jennifer Clark  
Edward Fella  
Dan Friedman  
April Greiman  
Kenneth Hiebert  
Jayme Odgers  
Valerie Pettis  
Wolfgang Weingart  
Lorraine Wild

## *Appendix F*

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### *Professionals Photographed*

- Comments on Graphic Design
- Biographies

# Comments on Graphic Design



## *R. Roger Remington*

"I teach Graphic Design in a studio course primarily on the senior level. I try to weave the history of Graphic Design into the curriculum as much as possible, both on a formal lecture basis during one quarter and in other project related endeavors, some of which are on exhibit at the symposium. For me, I think having the history of Graphic Design involved in studio courses does help students have a better understanding of the process of problem solving.

I think when we begin studying the history of Graphic Design, we begin to understand we have a rich legacy. We have a wonderful body of ideas that have been developed and we have some real courageous heroes who have come a long way. It starts putting Graphic Design in its proper place in our culture or helps start the process.

I like to collect bibliographies and collect work from designers that are willing to donate work from their studios and catalogued and used with slides by students. I want to mention that some kind of commitment and direction for next year in terms of developing a modest collection or archive of Graphic Design here and having students involved in the project."<sup>1</sup>

## *Philip Meggs*



"I love Graphic Design and that love led to a curiosity about the history of Graphic Design and you get in deeper and deeper. When I left a corporate design job and began teaching, around 1970, I started trying to fill a void that I saw from my students by putting together lectures on subjects like the Bauhaus and the new typography. In 1974, I was encouraged by my college to go ahead and develop a course. I am very concerned with young designers to be or young students understanding what has happened with "Graphic Design" as a multiplicity of images."<sup>1</sup>

## *Massimo Vignelli*



"We really need to start paying attention to 1. theory in Graphic Design history 2. criticism in Graphic Design history 3. To documenting this which is doing history and getting it down and also a clear, aesthetically informed sense of the new technologies that are coming up so that they are not in the hands of people who push buttons, but know a lot less about the impact and meaning of what will be produced. What we really are about is to provide a higher level of Graphic Design instruction for our students so that philosophy, history and a cultural awareness will inform the decisions that get made about future Graphic Design."<sup>1</sup>

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*Caroline Hightower*

“There are a lot of things going on that we are unaware of. Our membership is 2500, they can help us with archives. We hope to persuade graphic designers now to start thinking about denoting some of their work. We want to get ahold of as much information that exists. Let’s get together and catalogue things. Our journal is just getting started. In it are publications, periodicals, etc. We also have a library open to the public.”<sup>1</sup>



# Biographies



*Walter Allner*

His biography reads like the history of Graphic Design itself. He studied at the Bauhaus Dessau with Albers, Kandinsky, Klee and Schmidt. He has worked with Tschichold, Zwart, Carlu and Cassandre. Since 1949, he has lived in the United States and worked as an art director and design consultant. Presently he is active as a lecturer, graphic designer, and exhibiting painter.



*James Craig*

Born in Montreal, Canada, he studied fine art in Montreal. In 1957, he came to the United States. Craig received his B.F.A. from Cooper Union College in 1963 and his M.F.A. from Yale University in 1965. Living in New York City, he is Design Director for Watson-Guption Publications and for the art magazine, *American Artist*.



*Caroline Hightower*

Executive Director, The American Institute of Graphic Arts. She was a grants officer, Carnegie Corporation; Articles Editors, *Saturday Review*; editor, Art Book Department, McGraw-Hill; graphic designer and Advertising Manager, University of California Press; author and/or editorial consultant: New York City Commission to the United Nations, Rockefeller Foundation, The Rockefeller Brothers Fund, The Sears Roebuck Foundation, The Center for Photography, Sesame Street, Phoenix House, City Center for Music and Dance, Phoenix Theater. She is author of the *Economic Impact of the Art* (the Filer Commission) and *Private Philanthropy and Public Need: The Arts (Museum News)*. She was content consultant, *Art Is*, which was nominated for an Academy Award in 1971. Ms. Hightower received a B.A. from Pomona College, Claremont, California University, England; graduate studies University of Chicago and Institute of Design, Illinois Institute of Technology.



*Nathan Gluck*

He has been the American Institute of Graphic Arts Competition Coordinator, Archivist and Librarian since 1977. Prior to that time he was Art Director at the Peter Mehlich Organization. He has been a free-lance designer with extensive experience with advertising agencies after completing his studies at Pratt Institute and Cooper Union College.



*Victor Margolin*

He teaches the history of design at the University of Illinois in Chicago. He is the author of *American Poster Renaissance*, co-author of *The Promise and the Product: 200 Years of American Advertising Posters*, and editor of *Propaganda: The Art of Persuasion, W.W.II*. Dr. Margolin, editor of *Design Issues*, has published numerous articles and reviews, and has lectured in the States and abroad.

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#### *Arthur A. Cohen*

He has completed and been published by the M.I.T. Press the first comprehensive, critical illustrated work on Herbert Bayer, covering all aspects of his career as painter, sculptor, graphic designer, photographer, and exhibition and architectural designer. Cohen has also written the standard monograph on *Sonia Delaunay* (Abrams), edited and introduced *The New Art of Color: The Writings of Robert & Sonia Delaunay*. Cohen is also a bookseller. As founder of Ex Libris, he is the only bookseller in the United States actively engaging in the description and sale of works of graphic design from the 1920's to the present.



#### *Philip B. Meggs*

Meggs is Chairman of the Department of Communications Arts and Design at the Virginia Commonwealth University in Richmond, Virginia, where he lectures on the history of Graphic Design and serves as a graduate thesis advisor. He is co-author of *Typographic Design, Form and Communication*, and author of *A History of Graphic Design*, which received an award for excellence in publishing from the Association of American Publishers in 1983. His graphic designs have been exhibited in *Graphis Posters*, *Graphis Annual*, *CA Annual*, and *Print*.



#### *R. Roger Remington*

As Professor of Graphic Design at the Rochester Institute of Technology, he is active as an advocate for the study of Graphic Design history. He lectures on the subject and integrates it into his studio courses. He co-organized *Coming of Age: The First Symposium on the History of Graphic Design* and *The Second Symposium on the History of Graphic Design*. Remington is co-author on an article on Alvin Lustig in *Communications Arts* magazine and a soon-to-be-published article on Lester Beall. He received his B.F.A. from the University of Wisconsin and did post-graduate work at the University of Michigan.



#### *Massimo Vignelli*

Born in Milan, Italy in 1931, he studied Architecture in Milan and Venice. He and his wife are involved in the design of corporate identity and graphic programs; transportation and architectural graphics, books, magazines, and newspapers; exhibitions and interiors; and, through Vignelli Designs, furniture and a variety of products. His firm has been working for major American and European companies and institutions. Vignelli has his work exhibited throughout the world and in permanent collections of several museums. He has been awarded the 1973 Industrial Arts Medal of the American Institute of Architects; an honorary Doctorate from the Parsons School of Design; the Art Directors Club 1982 Hall of Fame; and the 1983 Gold Medal of the American Institute of Graphic Arts. Vignelli has taught and lectured on design in the major cities and universities in the USA and abroad.

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## *Appendix G*

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### *Other Correspondence*

G1 • Massimo Vignelli

G2 • Victor Margolin

G3 • Walter Allner

## *Appendix G*

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### *Other Correspondence*

G1 • Massimo Vignelli

**Vignelli Associates** *Designers* 410 East 62 Street New York, New York 10021 212 593 1416 593 1418

Ms. Catherine L. Elkin  
380 Kimball Drive  
Rochester, New York 14623

June 27, 1983

Dear Ms. Elkin:

On behalf of Mr. Vignelli, thank you  
for sending duplicates of the slides  
you took last spring. Your  
thoughtfulness is appreciated.

Sincerely,

A handwritten signature in black ink that reads "Elise Walk". The signature is written in a cursive, flowing style with a long, sweeping tail on the "k".

Elise Walk  
Public Relations

## *Appendix G*

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### *Other Correspondence*

G2 • Victor Margolin



**Rochester Institute of Technology**

College of Fine & Applied Arts

One Lomb Memorial Drive  
Post Office Box 9887  
Rochester, New York 14623-0887  
716-475-2642

June 6, 1985

Victor Margolin  
Assistant Professor of Design History  
University of Illinois  
Chicago, Illinois

Dear Professor Margolin:

Inclösed is a slide and two posters as per Roger Remington's request for you. I wish to thank you for the interest in our project and the request of what has been my thesis. If you wish any other copies let Roger or myself know.

As an update of our project, it is underway. By the end of this week our slides should be all shot for the disc, then our master disc will be sent out for coping. Our software is being prepared and worked on. There is enough to keep us all busy for awhile. Thank you again for your interest.

Sincerely,

Catherine L. Elkin

## *Appendix G*

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### *Other Correspondence*

G3 • Walter Allner



**Walter Allner**

110 Riverside Drive  
New York, New York 10024  
(212) 362 5408

Box 167  
Truro, Massachusetts 02666  
(617) 349-2506

Dear Catherine:

Here, for the sake of correct spelling of  
names, places and titles, is that transcript  
- with only few and minor changes.

All the best,



Walter A;ner

30 XI 83

COMING OF AGE - The First Symposium on the History of  
Graphic Design.

Panel: Designers and their Teachers.

The singular, wondrous experience of a 19-year old, recounted by him at the age of 74, a distance of 55 years, would quite naturally be something between HISTORY and HIS STORY.

At first I thought it impossible to convey the emotions, the state of mind of the 19-year old, without some reference to the place and to the time: Dessau 1928. Ten years after the end of World War One, five years after the disastrous, ruinous depression ... grey, joyless, hungry years.

But then, I realized, it would take more than the time we have for this reporting.

Some years ago, during an introduction, around a table, Robert Rauschenberg said: Walter Allner studied at the Bauhaus because it was his neighborhood school. He was right.

I would not have been able to go to another school.

There was no money left for that. How it was financed, and the ensuing lesson of that financing, follows here:

I was informed of the existence of a "Fonds für höhere gewerbliche Ausbildung und zur Unterstützung Begabter" - that is "Foundation for higher professional training and Aid to the Talented, a government institution. I submitted an application. Several weeks later a postcard summoned me to the "Behördenhaus" - the seat of the government of Anhalt in Dessau.

A pleasant, soft-spoken man informed me that my application had been received and reviewed. The consensus was that this applicant may well be talented - but that he showed total ignorance of correct orthography. My application was written in lower case only: Bauhaus orthography which I had already, and readily adopted. He told me that I faced refusal ... unless. I asked for time to think it over. That was granted: 48 hours. Minutes before the deadline I submitted the "correct" application - to be considered, on condition that the first draft also remained in the files. He promised. That was my first lesson in compromise.

Last January, in Frankfurt, Germany, at the Architects' Symposium "Do we need the Bauhaus again?", Eckhard Neumann, the moderator, introduced me by saying: Walter Allner was born at the Bauhaus. It did get laughs, and he corrected himself. But, in a sense, he could not have been more accurate. In 1928, I was entering a new world. A world very different from that seen through my grandmother's lace curtains. Behind the vast, glass and metal facade, which I, in speechless wonder, had watched going up two years earlier, my life began. 1928, the Bauhaus was in its <sup>11</sup>ninth year; its third year in Dessau. Bayer had left, Breuer had left, Gropius had left, Moholy-Nagy had left. Be assured, that had nothing to do with my coming. Albers was there for me - and so was Joost Schmidt.

And so was a large group of strange, fascinating, stimulating "contemporaries" from many places in the world.

Looking for the most recent book on Bauhaus education "Bauhaus Pädagogik" by Professor Rainer Wick, I realized that there were two dozen or more volumes "Bauhaus" on my shelf. Books dealing with its brief existence, from 1919 to 1933; dealing with the importance of its teaching and its influence, the towering figures of its masters - and, here and there, dealing with the achievements of some among its small number of students: about 1250 in 13 years, according to Wingler. All these books painstakingly researched, carefully documented and brilliantly written by earnest educators, as well as by eminent art historians.

And then it seemed, as times before, that the 19-year old had wandered, for a short span of time, through a mysterious landscape, amidst strange sounds and t<sup>e</sup>mp<sup>t</sup>ing fragrance, - at night.

And all these volumes, just as guide books, were describing the landscape - in daylight.

I find none of my works of that time in the books on my shelf. Most went up in flames in an air raid, which also took the lives of my mother and my step-father - others disappeared after my arrest in Paris. Just as well. Though an eager participant, my achievements were insignificant - but my enthusiasm was boundless: First and above all for Albers.

Though Albers' critic of my weak attempts was devastating, humiliating at times, it did not slow my efforts - or dampen my enthusiasm. He awakened and stirred my passion for exploration, quest and search. His imprint remained - it is on me this day.

A few years ago, after Albers' death, Yale University invited some of his former students, from the Bauhaus, , from Blackmountain and from Yale, to talk about his teaching, his influence on their lives and on their work.

There, I said, that I was possibly farthest away from being a heavyweight in his course at the Bauhaus - and all the others exclaimed: Nobody was ever a heavyweight in Albers' course, anywhere. That pleased me immensely.

\* ~~"En homage"~~ to Albers, two anecdotes which Nicholas Webber, the director of the Josef Albers Foundation, told recently.

After his arrival in the United States he taught at Blackmountain College. He was preparing a text for his course. In it, an associate noticed, the word "pasture." He asked Albers what he meant to say. "The opposite of future, of course.

A visiting art researcher remarked that the size of Albers' paintings had gone from 24"x24" to 30"x30", 40"x40" - and finally to 48"x48". What was the reason? We got a larger station wagon.

\* In remembrance of ...

At the Bauhaus I moved on to Joost Schmidt's "Schriftlehre" which I will here translate as "Letterform Instruction" - Letterform Construction." I learned to set type, by hand, in the Bauhaus print shop. I attempted experimental typography, ~~with the help of Joost Schmidt, who was~~ I did hundreds of photomontages, some as large-scale indoor election posters. These posters were displayed on the sidewalk during the day, they were soon covered with the graffiti of the day: small yellow stickers, reading "Jüdisches Machwerk" = Jewish Concoction". I am a protestant, baptized and confirmed. I worked, with others, on a plan for standardization of signs and symbols on city maps and, finally, after listening to a prominent visiting lecturer, Dr. Otto Neurath, and possibly influenced by the activities of the Deutsches Hygiene Museum in Dresden, I placed my priorities on health care and accident prevention graphics. All grandiose projects - which never materialized.

Dr. Neurath, the originator of the "Wiener Methode" - later known as ISOTYPE (International System of Typographic Picture Education), touched, no doubt, by my enthusiasm, invited me to the Gesellschafts und Wirtschaftsmuseum in Vienna, Austria, for a two-month stay of "helping and learning." Other guests at that time were Petrus Alma of Amsterdam, Jan Tschichold of Munich and August Tschinkel of Prague, a disciple of Ladislav Sutnar.

At Tschichold's suggestion I approached the typographer Piet Zwart who, after a brief correspondence, allowed me to come to Wassenaar, The Netherlands. My contributions here were minimal, if anything. It was the presence of this unique man, our daily conversations, which influenced me immeasurably. In Dessau things had changed. Hannes Meyer, dismissed as director of the Bauhaus, had gone to Moscow, taking along 12 of his students. I followed them in 1931 - and worked there for seven months. At my return, the Bauhaus was closed. Cruel times lay ahead. This is the sum of my teachers.

## *Appendix H*

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### *Situation Analysis:*

*Contributing Project Materials  
Continued (1987-1989)*

*Personal Project Materials  
University of Buffalo)*

- H1 • Indexing assignment  
"Coming of Age"  
(Institute publication)
- H2 • "Graphic Design: An  
Annotated  
Bibliography"
- H3 • "Essay: Hands-on,  
Value Driven in the  
Special Library"
- H4 • "Cataloging and  
Graphic Design"
- H5 • "Academic and  
Research Librarian"



## *Appendix H*

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*Situation Analysis:*

*Contributing Project Materials  
Continued (1987-1989)*

*Personal Project Materials  
University of Buffalo)*

- H1 • Indexing assignment  
"Coming of Age"  
(Institute publication)

BACK OF THE BOOK INDEX PROJECT

LIS 514 Indexing and Surrogation  
Yerkey  
Fall 1988

BOOK

COMING OF AGE:  
THE FIRST SYMPOSIUM ON THE HISTORY  
OF GRAPHIC DESIGN

Catherine Elkin

Generally good, a difficult work to index.  
Some important concepts not indexed; some indexed, which need to be  
Some entries could use more modifiers and  
prepositions

COMING OF AGE:  
THE FIRST SYMPOSIUM ON THE HISTORY  
OF GRAPHIC DESIGN

Coming of Age established recognition in the field of graphic design and study of its history. Responsibility and need to share information was a very important factor discussed among the participants. Information was discussed, shared, and debated. It was important to recognize the need for studies in graphic design history which would be essential to its identity, as a profession. Two years after the meeting this booklet was established. It reflects on the primary discussion groups and their topics. This documentation is considered the next step in carrying forward the necessary high points of the conference.

This booklet is wide and far in content. There were three chapters which could have been <sup>eliminated?</sup> eliminated. Content alone made it difficult to place. Their topics were not consistent with the overall primary concerns involved. Indexing became harder at this point. Serious thought was given to the possibility of omitting those chapters. Essentially all chapters were used.

The material indexed seemed at the point of selection to reflect a good choice for this assignment. While working on the project it became apparent that the index would have to take on some of the same character as in its reading format. The table of contents acted as an outline. Essentially the content of this has the appearance of an index. The decision was made to use the divisional section headings as leads, as well as, the primary titles as a heading. This allowed for better cross referencing

Is this the requested abstract?   
 OK

Write up  
good

and less confusion.

Entire chapters are dedicated to one or several items making indexing look like it is alphabetical and chronological. Terms play a very ruff task here. One must understand that graphic design in definition is so broad. Terminology is in short supply and definition of scope overlap. The profession lacks a carefully edited on-going encyclopedic work. Researchers must rely on a wide variety of sources.

Those terms chosen are those which appear frequently and have a dominate bearing on the subject being discussed. Efford was made to somewhat centralize headings. This works very well with the titles of each topic. Items discussed in each which do not always lend themselves to being a primary heading are candidates for good cross referencing. Knowing something about the subject matter allows for better control and use of terms within an index. The hardest factor to work is dialogue. This booklet is a good example of this. Most of the chapters deal with panel discussion groups. Subject and thought can be somewhat scattered making it difficult to follow. In most of these many thoughts are occurring and questions are being asked.

Most cited are specific to art or design history with the graphic designer mentioned secondly. If terminology and the scope of the profession were clearly defined, maybe authors and indexers could have control over the literature of the field.

Please  
? proofread

and modifiers  
Need more prepositions to set context  
of sub-headings  
e.g. How does aesthetic ideal relate  
to Altruism?

INDEX:

Aesthetics, Criticism and Psychology

- see Historical Antecedents and Iconography
- see Intended Perception and Perceived Intention
- see Graphic Design Criticism

Altruism and Aesthetic Idealism

- Aesthetic ideal, 43
- Eames, Charles, 42-45
- "for arts sake", 43
- In design, 42-43
- Industrial design, 42-45
- Industrial revolution, 43
- The designer, 43-44
- Morris, William, 42-45

OK, good except alphabetization should  
be on des.ign not in  
as roots of conflict

Art History

- Field of, 14 *design*
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## *Appendix H*

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*Situation Analysis:*

*Contributing Project Materials  
Continued (1987-1989)*

*Personal Project Materials  
University of Buffalo)*

- H2 • "Graphic Design: An  
Annotated  
Bibliography"

Graphic Design:  
An Annotated Bibliography

LIS 517  
Summer 1988  
Prof. H. S. Otterson

Catherine Elkin  
Box 103

Graphic Design:  
An Annotated Bibliography

Definition: American Institute of Graphic Arts (AIGA) definition:  
GRAPHIC DESIGN - a professional design service that addresses the visual and technical aspects of communication problems. The services and products consciously integrate human factors, technology, and aesthetics, with the goal of fencig function and value. The graphic designer is a generalist who selects, plans, and orders disparate ideas, attitudes, and information. The task is an objective process to seek meaningful solutions to problems.

Considered one of the most recognized subject areas of the applied arts, graphic design is one of difficult placement among subject headings and reference searches (primary and secondary sources). The major problem is that cataloguing for graphic design research is primitive at best. One can be overwhelmed by the search process. Graphic design is so broad that precise terminology is hard to narrow down. Unless one has a specific focus and understanding of the subject and its relation to other subjects, mere similarities and overlapping occur; the task becomes difficult.

The emergence of Graphic is scattered among the histories of art, advertising, photography, printing, typography, etc. Definition of scope overlaps. The information and its sources are not centralized. The material is broken up into pieces among other subjects. Various groups are researching, collecting, interpreting, and sharing that information.

Graphic Design as a subject term is still in its infancy. It is only recently being seen and listed as such in indexes, dictionaries (art related), and periodicals. Within the past five years more materials have come to publication on graphic design. Some are limited in information. Most are revised editions or instructions in content.

How does one approach? One generally approaches and consults references usually falling into several areas: bibliographical and biographical works, periodicals, abstracts, collection guides, on-line databases, and so on.

Most often one is introduced to a graphic designer and through numerous periodicals or annuals that individual might get the picture (idea) of the profession. The question which often follows in one's search is what else can be found about the designer? These do provide a visual reference of style, design or regions and period, but lack conceptual approach. Informational content is limited or not there at all (pictures only).

Frequently material is located in foreign-published and -speaking publications. These are usually disregarded. Many libraries do not purchase these because of cost and the language barrier of the content not being readable by a great number of persons (requires knowledge of the language). Eastern Europe has some of the best published sources. Recently a few of these publications were translated into English and published in the USA.

Graphic Design lacks a carefully edited, continuing encyclopedic work. Researchers must rely on a wide variety of periodicals and annuals for details pertaining to designers, their lives and careers, and specific aspects of graphic design. Other works to be consulted depend on the artist's nationality if a designer is being searched.

This area of study lacks parameters and is loosely defined when looking it up as a subject heading. One will be led to Design as a cross reference. In some cases, design as a category will list up to

24 additional headings for cross reference. The chore is to sort out the headings that are pertinent to the subject under consideration. A search on a designer is very straightforward.

The following list of sources represents only a selection of the sources available. Included are specifics and a general listing of items strongly suggested to start a search. A number of them are considered specific in nature to the "art historian". The graphic designer is very often treated incidentally. When the terminology and scope of graphic design are more carefully defined, editors and indexers will have better control over the publications of the subject.

Sources included: general sources, and specific selected sources basically obtainable.

If a library cataloguing system uses the Library of Congress scheme, the following breakdown will assist in locating materials in this subject:

N	Visual Arts (general)
NE	Printed Media
NX	Arts in General
Z	Books in General
NC	Drawing, Design, Illustration
NK	Decorative Arts, Decorations and Ornament

Other subject headings limiting wide searching and covering a broad scope to assure various aspects in a search: GRAPHIC ARTS, COMMUNICATION ARTS/DESIGN, VISUAL ARTS, APPLIED ARTS, COMPUTER GRAPHICS, ADVERTISING, DECORATIVE ARTS, and PRINTING.

#### DICTIONARIES AND ENCYCLOPEDIAS

Encyclopedias of World Art. Edited by Bernard S. Myers. New York: McGraw-Hill (The Publishers Guild), 1983.

- Depicts present knowledge of the arts. Consists of the representational arts in the broadest sense. No limit to the place, time, and cultural environment of interest. Various indexes in the supplement. Color plates, and black-and-white pictures. Alphabetically arranged.

#### GUIDES

Ask, Lee. Subject Collection. New York: R. R. Bowker, 1985.

- Provides clues to primary material and secondary literature. Compiled for special collection on a national and regional basis.

May appear as guides to a particular subject of collection. Lists institutional special collections by subject on a national level, name of curator or director, description of holdings (brief), reference to published guides and finding aids to the collection. Under graphic arts are 42 entries in most recent publication.

Hoffberg, Judith and Stanley Hess. Directory of Art Libraries and Visual Resources. New York: Neal-Schuman, 1978.

- Collection guide. Centers around an individual graphic designer.

Melvilles, Annette. Special Collections in the Library of Congress. Washington: Library of Congress, 1980.

- Collection guide compiled for one institution.

Art Books. New York: R. R. Bowker, 1950-1979.

- Originating from the databank of the subject guide to Books in Print. 1876-1949 covered in a separate volume. Complete cataloguing information given. Publisher data for titles in print.

Sheehys, Eugene. Guide to Reference Books. Chicago: ALA, 1976.

- Valuable source for identifying references in the field. Both fine arts and applied arts are represented.

Arntzen, Etta Mae and Robert Rainwater. Guide to the Literature of Art History. Chicago: ALA, 1980.

- Valuable source identifying references in the field. Subject bibliographies which are useful to those interested in design.

AIGA Membership Directory. New York: American Institute of the Graphic Arts, irregular.

- Listing of designers and firms, usually registered members of AIGA, and their chapter members. Directory is updated when needed (for major revisions only). Names and addresses are given.

## BIBLIOGRAPHIES

ARTbibliographies Modern. Santa Barbara, CA: American Bibliographic Center and Clio Press, 1973-present semi-annually (spring/winter).

- Coverage begins at 1800. Volume 4 and subsequent volumes aim to cover material published since 1972. It is consistent with a generally accepted view of modern history. Aims at covering art and design, including artists and movements overlapping the 18th and 19th centuries. Alphabetical arrangement, cross reference, title given in language of origin, excluding newspaper articles, reviews, and obituary notices. Includes abstract periodicals, books, and exhibition catalogs. Separate entries for personal names and artists' groups, and a museum and gallery index.

Freitag, Wolfgang M. Art Books, A Basic Bibliography of Monographs on Artists. New York and London: Garland Publishing, Inc., 1985.

- Contains biographical dictionaries and other reference works with information on artists. Bibliography and author index. Alphabetical arrangement by artist's full name (well known by). Cross reference only when name is unclear. Multiple artist listings are listed in alphabetical order.

## INDEXES

Art Index. New York: H. W. Wilson, 1929-present, quarterly.

- A subject/author index to publications which include foreign and domestic. Indexes 189 periodical titles related to art history, industrial design, interior design, graphic arts, photography and film, fine arts, industrial design, and related fields.

Art Institute of Chicago Ryerson Library Index to Art Periodicals. Boston: G. K. Hall, 1962.

- Should be used in conjunction with Art Index. Contains information on the decorative arts. Cites foreign periodicals not covered by Art Index.

Index to Art Periodicals. Compiled in Ryerson Library, The Art Institute of Chicago: G. K. Hall & Co., 1962.

- Continued as major reference used in Ryerson Library. Begun in 1907. More efforts are in museum bulletins and foreign



periodicals. Alphabetical arrangement by subject, then by serial. Author/title have no bearing on filing. Listings are photocopies of cards: imperfect with inaccuracies, etc.

Reader's Guide to Periodical Literature. H. W. Wilson,  
1901-present.

- Consists of general interest periodicals. Author/subject index, arranged alphabetically. Wide scope of information.

## BIOGRAPHIES

Who's Who in Graphic Arts: An Illustrated World Review of the Leading Contemporary Graphic and Typographic Designers, Illustrators, and Cartoonists, 2 vols: edited by Walter Amstutz. Zurich: Amstutz and Herdeg Graphic Press, 1962.

- Most focussed biographical guide to the field. Contains 414 artists' biographies from 37 countries in Volume 1, and 544 biographies from 42 countries in Volume 2. Includes: birthplaces and dates, current addresses, curriculum vitae, affiliations, scope of their work, exhibit listings, etc. Additional bibliographic citations are sketchy, with some problems, reference balance uneven. Good beginning.

Contemporary Artists. New York: St. Martin's Press, 1977.

- Deals with artists in a number of media. Noteworthy, well-documented listings of exhibitions explained for each entry.

Becker, Thieme. Allgemeines Lexikon der Bildenden Kunstler von der Antike bis zur Gegenwart, 37 vol. Leipzig: Seemann, 1907-1950.

- Most comprehensive and noteworthy. Excellent for individual designer search with knowledge of nationality. Documentation involves the lives of 19th-century artists.

Vollmer. Allgemeines Lexikon der Bildenden Kunstler des XX. Jahrhunderts. 6 vols. Leipzig: Seemann, 1953-1962.

- Documents the lives of artists in the 20th century. (Follows Thieme Becker's publication.)

The Dictionary Catalog of the Art and Architecture Division of the

New York Public Library. Boston: G. K. Hall, 1975.

- Phenomenon of the pre-computer era. Still useful. Thirty volumes of photographed catalog cards from New York Public Library. Subjects include: graphic, decorative, and applied arts. Updates appear in Dictionary Catalog of the Research Libraries.

Facts on File Dictionary of Design and Designers. New York: Facts on File, 1984.

- Not available for this review. Word of mouth states it is a good recent publication, somewhat narrow in some respects involving designers.

Siegel, Sue Rita. American Graphic Designers: Thirty Years of Graphic Design Imagery. New York: McGraw-Hill, 1984.

- Not available for this review. Recommended source. Siegel is an authority on subject, and is a leader in placement (employment) of graphic designers.

Ratzler, W. and J. N. Garamond. Art and Graphics. Zurich: ABC (1983). 185 pp. (German and French also.) 265 illus. biog.

- Sixteen graphic designers from 10 countries who have applied design techniques to fine art are represented.

Surveys the cultural and social background between fine and commercial art. Bibliographical and analytical annotations for each artist.

Siegel, R. Important US Graphic Designers of the Last Twenty-Five Years. (Japan) Idea: no. 151, vol. 26, Nov. 1978. pp. 20-141.

Examples of work:

- 33 established graphic designers
- 27 emerging American graphic designers
- Brief note on each, and short introduction

Havlier, Patricia Pate. Index to Artistic Biography. Metuchen, New Jersey: Scarecrow Press, Inc. 1973.

- An index used for locating artists' biographies. There are 64 works in 10 languages. Includes: artists' names, dates, nationalities, media employed, name variant spellings, pseudonyms and alternative names. All are listed alphabetically. Simple and easy to use.

A Biographical Dictionary of Artists. General editors: Sir Lawrence Gowing, London: Macmillan London Limited, 1983.

- Not obtainable for this review. Written review states: Alphabetical by artist.

#### NON-PRINT FORMATS

Art Index. (Available on computer through Wilsonline.) Wilsonline, 1984-present.

- Database including 23,000 references and 2,000 citations added each month. Advantage: for on-line one can link several terms, limit date(s) of publications, limit language origin, limit format, etc. For any material dated before 1984 one must rely on hard (printed) copy.

ARTbibliographies Moderns. (predecessor): LOMA: Literature on Modern Art: An Annotated Bibliography. London: Lund Humphries, 1971-1973. (Should be consulted 1969-1971.)

- Computerized counterpart to ARTbibliographies Modern. Available through Lockheed Dialog. File dates from 1974 to present. Includes over 30,000 records.

RILA (International Repertory of the Literature of Art). Getty Museum Art History. Information Program. No dates given.

- A bibliographic service. Counterpart to literature's Modern Language Association Bibliography. Larger scope than previously-cited indexing and abstracting services. Catches obscure references overlooked by Art Index and others. Includes: bibliographic and encyclopedic works, critical essays, congress reports, symposium proceedings, theory, and criticism.

Design International: An Informational and Bibliographic Database. Leicester, England: Emmett Microform. Annual.

- Established from books, sales and trade catalogs, exhibition catalogs, conferences, theses, audio-visual materials. Selective periodical coverage. Emphasizes titles not covered in other indexing sources. Listed by artist, with separate index by design field.

## ANNUALS AND YEARBOOKS

All are pictorial sources. Each publication explains the selection process for its individual source. All information pertaining to individual entries are listed. Listings usually include: name or project, client, designer/design firm, director, category of item, locations of client and designer (firm), etc.

AIGA Graphic Design USA: The Annual of the American Institute of Graphic Arts. New York: Watson-Guptyl, 1980-present.

Art Directors Annual. New York: ADC Publications, 1922-present.

Graphic Design in Japan. Tokyo: Kodansha International, 1982-present.

Graphics Annual: International Annual of Advertising and Editorial Graphics. Zurich: Graphics Press, 1954/55-present.

## CURRENT JOURNALS

Periodicals are the best source of past, present, and future information on Graphic Design. It will be the only update source in most instances. These materials are generally in high demand, and costly.

AIGA (American Institute of Graphic Arts). Journal of Graphic Design. New York: AIGA, 1980's-present.

- Published quarterly. This journal is of national and international scope. Sent to participating members and academic libraries with design programs. It is for the student, teacher, professional, and researcher. Includes various articles, book reviews, announcements, gallery and exhibit information, and current reviews on various items.

Print. New York: W. E. Rudge, 1940-present.

- Called the "Americans' Graphic Design Magazine". It is a bimonthly publication with one or two annuals each year. Features special topics, numerous articles, and excellent color reproductions. Relates current happenings on the design scene; developments in print, TV, and film.

CA (Communication Arts). Palo Alto, California: Coyne and Blanchard, 1969-present.

- A bimonthly publication and annual. Very similar to Print. Numerous articles pertaining more to designers, professional studios, history of designers and graphic design. Special features: author columns, editor's column, book reviews, materials and available literature, seminars and clubs. A very high-quality printed magazine.

Graphis. Zurich: Amstutz and Herdeg Gra, 1944-present.

- An international magazine in scope. Similar to CA in printing quality, size, and content. Excellent reproductions in color. A bimonthly publication and one annual. Articles of international interest.

## *Appendix H*

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*Situation Analysis:*

*Contributing Project Materials  
Continued (1987-1989)*

*Personal Project Materials  
University of Buffalo)*

- H3 • "Essay: Hands-on.  
Value Driven in the  
Special Library"

Very tight, well done. I like it  
WR

LIS 581  
Spring 1988

Catherine Elkin  
Box 103

Essay: Hands-on, Value Driven in the Special Library

In the "Eight Basic Principles" the special library, particularly the departmental or divisional library at a university, is a prime example of "hands-on, value driven". Thinking in terms of a small library of about less than ten staff members or a lot less is definitely a follower of this fifth principle. As a decentralized entity it shares the same principles and responsibilities as others in the same community it serves following the third principle among the eight (autonomy and entrepreneurship).

Thomas Watson, Jr., is quoted as saying, "The basic philosophy of an organization has far more to do with its achievements than do technological or economic resources, organizational structure, innovation and timing." This is truly the influential starting point and a major supporting element which ties the library and the department(s) it serves. Without both interacting with ideas of support, defined goals and objectives of purpose, faculty, staff and student involvement, the function as well as its primary support is lost. The library becomes useless to its supporting element. It no longer can serve its community. The philosophy or purpose (regularly used interchangeably) must be defined. A small departmental library will almost always have a policy statement outlining its collection, the community it serves, and collection development.

## *Appendix H*

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*Situation Analysis:*

*Contributing Project Materials  
Continued (1987-1989)*

*Personal Project Materials  
University of Buffalo)*

- H4 • "Cataloging and  
Graphic Design"



Cataloging and Graphic Design

Catherine Elkin  
May 2, 1989

Cataloging 571  
LaVerdi

## Cataloging and Graphic Design

Since April 1983, when "Coming of Age: The First Symposium on the History of Graphic Design" initiated the first process in the recognition and study of graphic design history, essentially a lot has happened, but conventional shortcomings still prevent the access of information by researchers, students, instructors, professionals, scholars, and librarians. Structured cataloging has not lent itself yet to applicable terminology and easy access to information. Though an awareness of the subject matter has increased, little has been done in cataloging for graphic design research. Cataloging is primitive.

Many facilities across the nation house treasures of graphic design materials. Several are unaware of what they do hold. Locating these materials can be overwhelming. The major problem is accessing and cataloging them. Graphic design in definition is so broad. Definite terminology falls short and scope of the subject matter overlaps to a great degree. How does one begin a search? What sources are needed to accomplish a search? How does one establish a guide of references to the subject?

Because graphic design as a profession lacks a carefully edited encyclopedic work list, it is difficult for a researcher to rely on a complete bibliographical listing to be available. The researcher must have some detail pertaining to the subject matter, for example biographical, a designer's life and career, etc. The subject is loosely defined and makes it very hard to look up as a

subject heading in any listing. One is <sup>led</sup> ~~lead~~ to many cross references. None of these cross references are straightforward. The task is to sort through and determine which are pertinent to the subject matter. Graphic design as a subject heading is not recognized as such. Those attending "Coming of Age: The First Symposium on the History of Graphic Design" and others conveyed the need to share information. This set the stage to reset sights and objectives.

Victor Margolin (professor at the University of Illinois, Chicago) best put it, stating that too much is not documented and recorded. Most is not organized and ~~that~~ researchers are dealing with half of the full information. Graphic design is a problematic discipline in terms of a definition, but its search for identity begins with it being scattered among the past histories of art, printing, typography, photography, and advertising.

Materials published since 1984 are easier to reference if the term "graphic design" is mentioned in the title. On-line databases makes referencing these materials possible by stringing several terms together, with dates and even language of origin. Anything prior to 1984, will have to be handled in hard copy form. The Library of Congress Subject Headings has changed little since the term graphic design has become an established field of study. Only certain aspects of the field like computer graphics has become a subject heading. Why not graphic design?

Why? Retrospective conversion can be done for old materials to add them to the data base.

Graphic design is one of the ~~most~~ leading disciplines in the applied arts across the nation in our universities, colleges, art schools and a recognized profession. Librarians are faced with a

problem of assisting individuals on this subject. Periodical information is easier to obtain. There are specific monthly publications and journals on graphic design. Cataloging of books on or relating to graphic design makes it harder to locate. Usually the individual library will decide where and how the material is cataloged. Unless the library has a clear understanding of the subject matter, the cataloging department will rely upon their interpretation of the material individually. This is where problems occur. The title is the most likely reference used in cataloging. In most cases if the title does not include the words "graphic design" it may not be accessible through that term and cross referencing could be at question. There needs to be an established term in our subject headings to allow for proper cataloging and cross referencing. Graphic design is professionally and academically accepted as a field of study.

On-line cataloging is providing clues to information previously obscure or difficult to locate. It has allowed for various combinations to be linked together for a possible link. OCLC the database most used and easily accessible to researchers is subscribed to by over 5,000 libraries nationwide. Facilities like the British Museum , European and Asian Libraries have begun to participate. Through this institutional holdings are made available to the researcher for viewing. A display conveys what facilities hold the material the searcher is looking for. Tracking down obscure materials or in this case, graphic design, is still difficult with OCLC. Much of former time-consuming manual searching is eliminated. Unless real specifics are used

in researching graphic design, endless no-search-findings will appear.

Another database, RLIN which consists of research libraries from the United States and Canada is also available. Its major ability is in searching by subject. One may only have a small portion of a title and could still provide results. With the possibility of expanding and reducing terminology, and other options in limited search requirements networks like this will enable and extend design search opportunities.

Currently, information on graphic design is for the most part shared between professionals, instructors, students, scholars, etc. Librarians must on their own be aware of the required need if there is one for the subject in their own library. Once an established need is recognized, recommendations in cataloging those materials on the subject will assist in the cataloging arrangement for the subject. The subject will then be established for that collection. The problem will continue to be one if terminology is not brought to terms for the subject of graphic design. Current subject headings and cross references will continue to proceed to be specific to other aspects with graphic design being treated incidently. When graphic design is treated with clearer definition, catalogers will have a better hand at cataloging those materials on the subject matter. A heading will then be established, recognized and utilized like any other heading.

At present, several collections do exist on graphic design. Most are private collections and others are projects started by

university and college art departments to fill a required need to their students. Such collections like the Herb Lubalin Study Center of Design and Typography, Rochester Institute of Technology's Graphic Design History Archive and Videodisc projects are just a few trying to fill a necessary need to their students and to researchers. The one common factor both share as a problem is cataloging. Nether of these collections is really cataloged. It has been a challenged to many of those who have assisted in this task. Without agreed-upon terminology as reference, each collection will be arranged to its own interpretation and translation of its materials. This creat<sup>e</sup>s the inability for these collections to share, interpret, and locate information for each other. Researchers will find it extremely hard to establish an understanding of the subject. Terminology and definition are a primary concern. There is no question to the purpose and goal of such collections. It is of particular concern that they must first have mutual agreement on the meaning of the subject matter.

We need to join together to develop terminology in assisting the establishment of proper subject heading(s) and cross references on the subject. Cooperative efforts need to be forth.

A problem <sup>exists because</sup> ~~in which~~ very few are in a position to identify the necessary terms. now that you have become acquainted with LC subject headings, how about a proposal to LC for subject headings giving specific headings and cross references, taking into account the subject headings that already exist, like Graphic arts.

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- College of Fine and Applied Arts The Second Symposium on the History of Graphic Design, Rochester Institute of Technology, April 24-26, 1985
- School of Visual Arts Media Arts Department Modernism and Eclecticism: The History of American Graphic Design, School of Visual Arts, New York, October 17-18, 1987
- College of Fine and Applied Arts 80's Style (conference) Rochester Institute of Technology, April 1-3, 1987
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## *Appendix H*

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*Situation Analysis:*

*Contributing Project Materials  
Continued (1987-1989)*

*Personal Project Materials  
University of Buffalo)*

- H5 • "Academic and  
Research Librarian"



Collection Development Policies:  
Comparison of a College and a Technical University Library

Catherine Elkin

Barbara von Wahlde

"Academic and Research Libraries"

Capen Hall, Amherst Campus

**Collection Development Policies:  
Comparison of a College and Technical University Library**

During the late 1960's, and early 1970's libraries started developing and maintaining collection development policies defining their entire planning functions. A policy would include the planning for systematic and rational building of their collection. The entire process would assess user needs, evaluate the present collection, determining selection policy, coordinate and plan for resource sharing. The mid 1970's showed emphasis of better management as a result. Considered a major tool, a policy aids in guiding all activities related to the planning, budgeting, selecting and acquiring of all library materials.

Collection development policies in the academic library environment are needed to support instructional, research and public service programs of the school. These standards acknowledge the libraries responsibility to the curriculum. The academic library should give priority need to its primary clientele: the student, the faculty, and other academic staff, so considered. The library may have obligations and commitments to others, but should recognize these secondary.

Institutional goals and their objectives vary among four-year colleges and universities. Both play a major role in how their libraries function and what is available. A primary concern has developed dealing with the organizations or departments they are designed to serve. As research libraries, several are unable to

meet the needs of their users, because of changes occurring in the academic research environment. Academic libraries must be aware of the character and needs of the community they presently serve. The present collection and the available resources should be evaluated on a timed basis to meet with curriculum and department changes.

In the 1980's, there is definitely an awareness and concern in the academic library. Many concerns are being voiced by students, faculty, staff, the researcher, and of course, the library and its staff. Several conditions that influence collection development are being questioned:

1. the community or institution
2. the purpose and goal of the library
3. the clientele
4. the present collection
5. the available resources
6. the need of space and current space

There is a current need of present subject evaluation of collections and the need to meet curriculum requirements which have suffered due to the lack of materials available. Why and why certain subjects when these same subjects are part of a major curriculum. Another question concerns the "study level", and whether present materials are adequate to support course research at both the undergraduate and graduate levels.

For colleges and university libraries which are currently developing into significant research libraries, several items become essential. A look into two academic libraries in western New York involving a four-year college and a four-year technical university were visited. As either a former student and a faculty member at these schools, a well rounded perspective from both sides assisted in this inquiry. Interesting features pertaining to their own collection development policies, acquisition and management, research levels, present and future needs were different, but involved similar problems.

Similarities in disciplines offered, requirements, library size, and the problems involving a need for current curriculum requirements were the same. Both were implementing new procedures and preparing for increasing collection space. Each had been affected by certain aspects relating to that of the academic environment. Only the technical university library showed signs of economic pressure. Changes here in the size and composition of the student body and the faculty, in teaching methods, in areas of study, in research methods and interest have required more and different materials, and more duplication of selected items. Economic factors are clearly delaying a much needed expansion which would house a collection twice the current size, and centralizing all materials and special collections allowing expansion for specialized subject areas.

In acquiring collection development policies from these schools, several interviews brought attention and question to their own ideal of what was suppose to be acquired. Neither school libraries had a overall comprehensive, detailed collection policy statement defining their needs, goals, and objectives. Individuals in either libraries were not familiar with any such statement. It was assumed one existed. One of the most significant factors effecting organization of the collection development function is the degree to which the library staff influences the development of the collection. A policy would cover all aspects including statements on discarding, replacement, duplication, and possibly preservation. How do these librarians seek to select materials to support current research and teaching?

The director of the four-year college is a current appointment. The library is still acquiring various materials related to the collection. No such policy statement has been found. A major change in acquisition has occurred and is being tried for the first time. Statements if any are being sought from the previous director and supervising staff members. It is a time of change with in the managing body of the library. The present philosophy and character of the library environment is that of a liberal arts college.

The college library is served by many librarians serving several responsibilities. No one is a special subject librarian in

charge of any one subject area. All duties are shared from circulation to reference. There is no librarian or department with designated responsibility for collection development. The reference librarian, head librarian, faculty, or even purchasing may be involved in the selection and evaluation of needs of the collection. The only outline of any part of the collection is made available only to assist and direct those looking for certain subjects. Preparation for expansion is underway, and present space utilization is good.

In large academic libraries complexity occurs. The technical university library though large in the variety of materials and processes to handle them are usually similar in size of space and individual pieces. The activities connected with planning, allocating, and selecting may be either highly centralized or widely dispersed. Sometimes these are separated both administratively and physically from the business activities of purchasing materials. Who will be involved in the collection development process, and to what degree? The technical university library visited has closely organized an interrelationship between them and the departmental chairpersons to assure faculty influence. This relationship has spread to faculty members in other forms of services offered for curriculum requirements, organizational order, availability and circulation of materials to assure maximum use and assistance by all librarians. Each college within the university has a subject librarian to refer to within the library.

A collection development policy statement exists as several individual policy statements pertaining to each college and its areas of study. These are written and organized by each subject librarian. The basis of each reflects the present standing and offering of all academic areas represented by the level of education and degree description. Librarians handling various subjects are best to see the demand, use, and need for other materials on a more frequent basis.

Establishing these policy statements, the mission of the library, describing the present state of affairs, looking over the strengths and weaknesses, considering environmental influences, other current trends, setting goals, and designing strategies to attain these are constantly going on here. This library deals with current technology (card catalogues are on computer and the instructional media services offer a variety of technical equipment for use in different forms), frequent academic changes, two study levels which are currently lacking in some up to date materials and availability. There is a constant pressure to be on top and up hold the university policy and goals reflecting the university facilities as one of the finest and unmatched in a variety of ways. This could be looked upon as an over all policy not only for the university, but for all divisions within.

Two major factors have prevented the collection to stay in foot with academic needs: the need for funding and enough space to

accommodate present materials (Some of which are not on the shelves.). The library is awaiting the okay of plans for enlarging. Funding is the current problem. No building can be started without complete funds initiated before hand. A evaluation of the future needs for each department, subject areas, and special collections where conducted. The extension is to allow for central concentration of all collections in the university and space allowance for growth later. Their overall policy is to meet the academic need of an ever growing student body.

Acquisition of material at both academic libraries are handled differently. A faculty member and a student play an important part in the decision making and selection with the technical university library. The student in this situation must have a faculty member sponsor his/her request. The librarian in turn may contact the faculty member to make aware of earlier acquisitions to arrive. The subject librian is constantly reviewing and seeking materials to benefit and assist researching needs.

In the case of the college library, a new system of acquisition of materials has occurred. The role of the faculty member in the selection of materials is a major one. Each department (total of 23) has been given a budget for purchasing those materials pertaining to the academic areas offered, educational needs, and faculty research needs as well. The acquisitions



budget summary developed for the college is divided into several divisions which in turn formulate a generated amount for each department. The library in turn distributes a base allocation (about 20%) to each department. Faculty is the major decision maker and purchaser, but the library may make recommendations to each department. Only time will tell how this new procedure is working. At present there is no statistics to refer to or base upon.

(Included at the end of this paper is an example of the college allocation outline and a former general outline of information and procedures for faculty. A collection development policy statement for the areas of Fine and Applied Art for the technical university are also included.)

Established collection development policies for colleges and technical university libraries flows the decisions about inclusion and exclusion of specific materials. It allows for further selection decisions and future collection development. Without such a statement collections within an academic library will know little about what they presently have and what future needs will be. In many libraries where faculty exercise a strong influence on collection development, collection development guidelines may assist in making it a united efforted with librarians to develop and maintain a collection.

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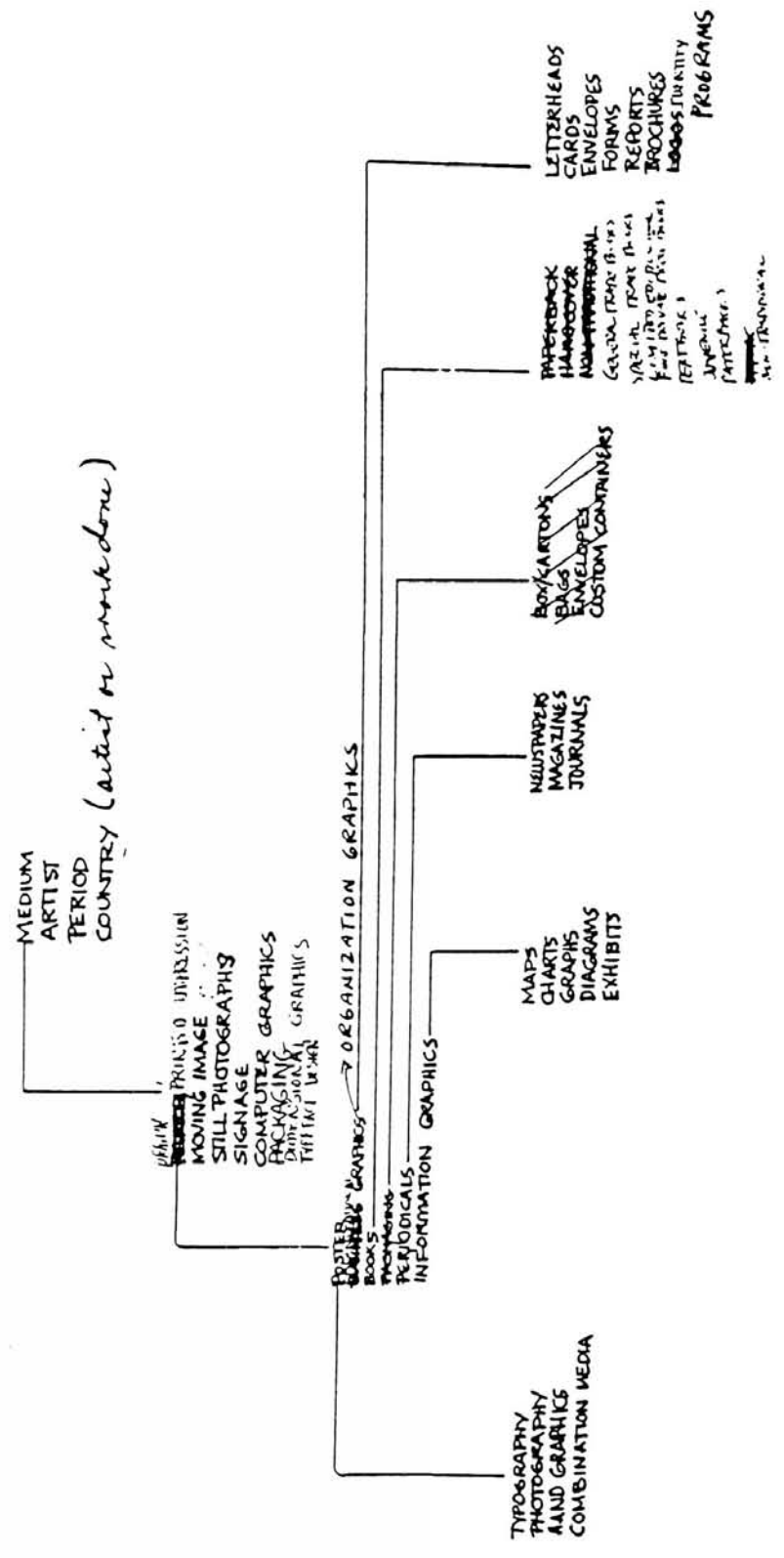
## *Appendix I*

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*Cataloging List  
(Terminology)*

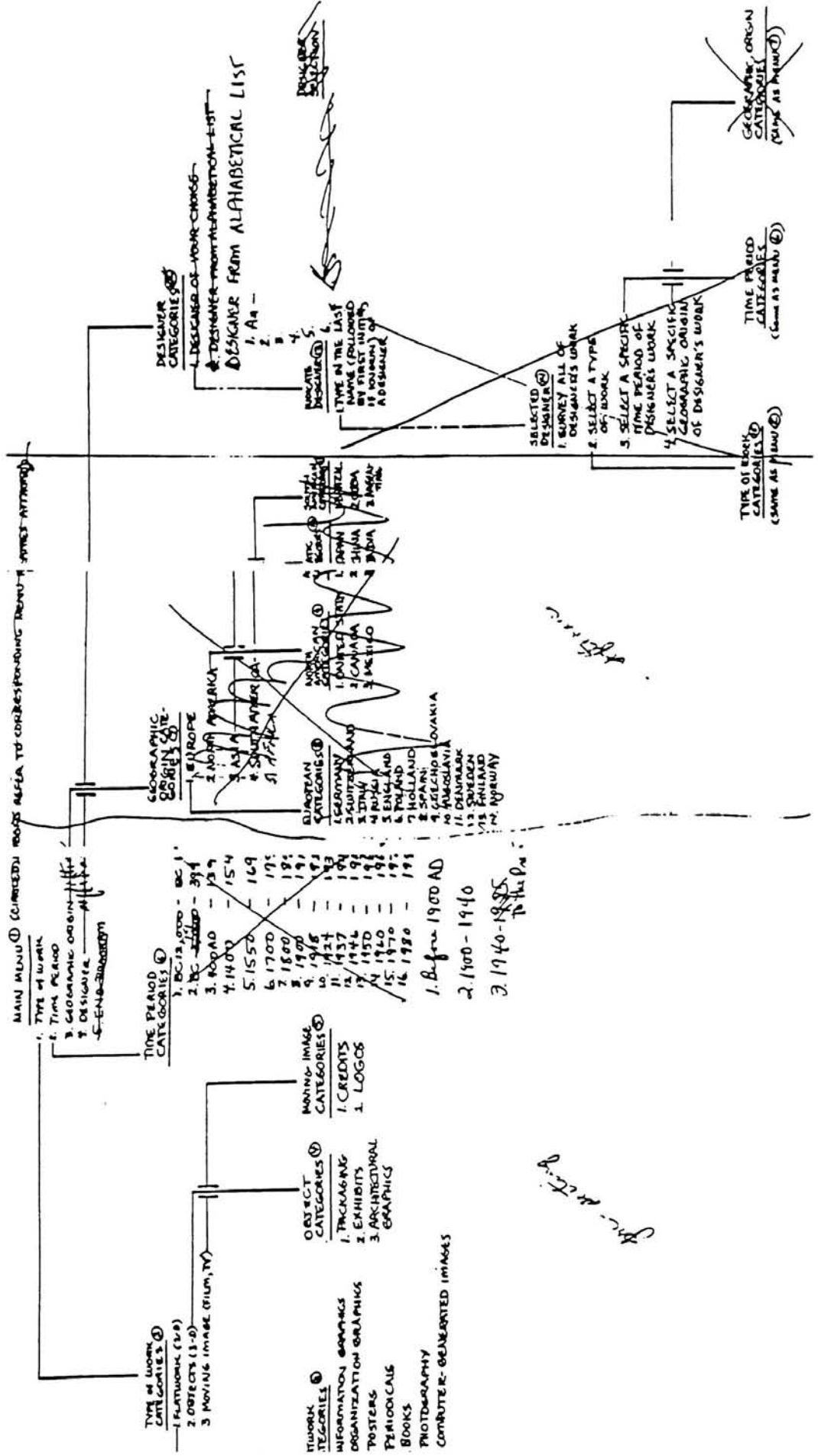
Draft 1

GRAPHIC DESIGN HISTORY ARCHIVE

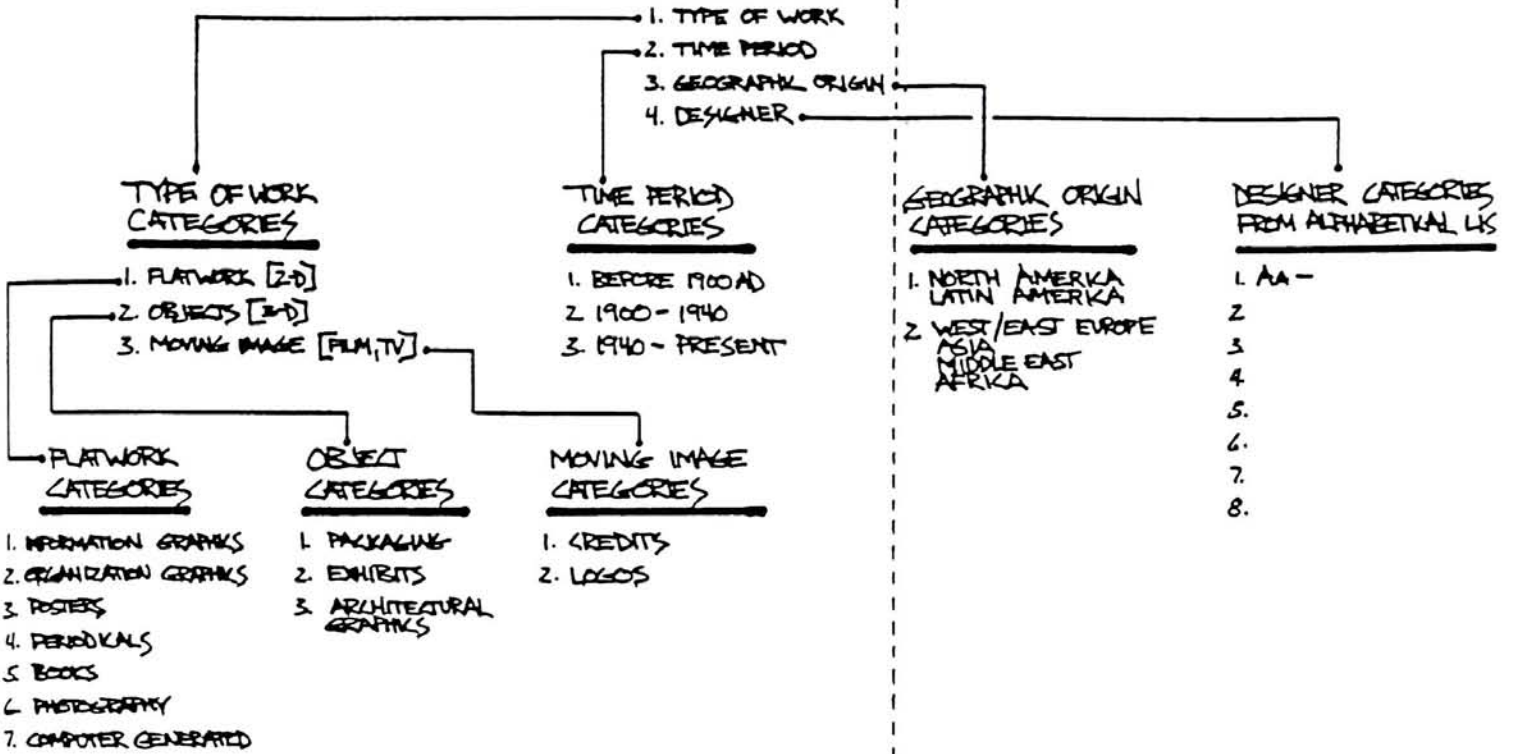


DRAFT 2

much systematic possibilities



MAIN MENU



PRE-SORTING

SOFTWARE

Draft 3

Brockham  
by draft 2

The Graphic Design History Videodisc Archive Project

Design 1 / 1. Design  
for slides

- overall  
Cataloguing  
list

- Medium
- Artist
- Period
- Country (birth of artist or origin of work)

*Drawn/Printed Impressions*

- Signage *Interface Design*

- Computer Graphics *Dimensional Graphics*

- *Moving Images, etc. (film/titles, etc.)*

- 1. Information Graphics
- 2. Organization Graphics
- 3. Poster
- 4. Periodicals
- 5. Book
- 6. Photography/graphics
- 7. Computer Generated

- 1. Packaging
- 2. Exhibit
- 3. Architectural Graphics

- 1. Film

- 1. Letter Design
- 2. Alphabet Design
- 2-D

*Guideline items for Catalogues 1-7 (Drawn/Printed Impressions)*

*(First basic general draft)*

Information Graphics

- maps
- charts
- graphs
- diagrams
- exhibits

Organization Graphics

- letterheads
- cards
- envelopes
- forms
- reports
- brochures
- identity programs

Poster

- typographic
- photographic
- hand graphics
- combination media

Periodicals

- newspapers
- magazines
- journals

Book

- general trade
- special trade
- limited edition & fine private press books
- textbooks
- juvenile
- paperback
- non-traditional

Photography/graphics

- photographs
- portraits/surroundings
- mix media

Computer Generated

?

(In order on disc.)

Information Graphics

maps  
charts  
graphs  
diagrams  
labels  
money  
design forms (patterns, etc.)  
type design (alphabets)  
signs  
billboard  
ads  
-newspaper  
-magazine  
design experiments  
articles (pertaining to category)  
books

Organization Graphics

letterheads  
cards  
envelopes  
forms (business, etc.)  
reports  
brochures  
identity programs  
invitations  
postcards  
folders  
flyers  
business cards  
catalogues  
pamphlets  
annual reports  
-pages  
-covers  
corporate catalogues  
-pages  
-covers  
corporate identity program manuals  
-Westinghouse  
-Ford (by Paul Rand)  
-Bell  
manuals on graphics  
booklets  
articles (pertaining to category)

Poster

typography  
photography  
hand graphics  
combination media  
articles  
drawn impression  
product  
travel  
corporate  
subway  
film (Saul Bass)  
designer (student posters)  
Bauhaus  
Bauhaus time period (appearance of design)  
messages  
billboard

Periodicals

magazine covers	journals
-AIZ	-Monthly Graphic
-Art & Architecture	-Public Relations Journal
-Art Direction	-Harpers Weekly
-Fortune	Jerry Kuyper (K-study)
-Graphis	almanac
-Holiday	comics
-ID	articles
-Jugend	-designers (life/work)
-Perspective	-studios
-Portfolio	-time periods
-Scope	-subject matter (miscellaneous)
-Show	
-Staff	
-Time	
-Vanity Fair	
-Vogue	
-miscellaneous	
-pages (miscellaneous)	
newspapers	
-pages	
-covers	



Book

Bauhaus  
designer  
yearbooks  
projects  
designer wrote & designed  
covers  
jackets  
album covers  
catalogues  
pages (miscellaneous)

Photography/graphics

designer portraits/surroundings  
Bauhaus  
-individuals  
-group  
-buildings/rooms  
photographs  
mix media

Computer Generated

covers  
designer work  
articles (Arron Marcus)

*Actual Archival Items in Categories 1-3 (Dimensional Graphics)*  
3-D

Packaging

companies  
products  
firms

Exhibit

individual  
group  
trade show

Architectural Graphics

designer  
group  
miscellaneous  
wall graphics  
building graphics  
-interior  
-exterior  
signage

Actual Archival Items in Film

filmmaking

New Guidelines Categories for 1-7 (Drawn/Printed Impressions)

(Refined listing for any archive)  
Information Graphics

- maps
  - charts
  - graphs
  - diagram
  - labels
  - design forms  
(patterns, design experiments, etc.)
  - symbols
  - ads
    - newspaper
    - magazine
- ? { money  
articles (information in section)  
books

Organization Graphics

- cards
    - business cards
    - postcards
  - envelopes
  - letterheads
  - invitations
  - flyers
  - folders
  - forms (business, corporate, etc.)
  - brochures
  - pamphlets
  - reports
    - general
    - annual reports
    - covers
    - pages
  - catalogues
    - corporate catalogues
      - a. covers
      - b. pages
  - identity programs (business, corporate, etc.)
    - corporate identity program manuals
      - a. Westinghouse
      - b. Ford (Paul Rand)
      - c. Bell Telephone
  - manuals on graphics (general to . . ., etc.)
  - booklets
- ? articles (information in section)

RIT  
Collection

Poster

- product ? { articles (information in section)
- travel ? { album covers
- corporate
- subway
- billboard
- film (Saul Bass) *RIT Collection*
- designer (student posters) *RIT Collection*
- Bauhaus
- message

Periodicals

- magazine covers ? articles (information in section)
  - AIZ
  - Art & Architecture
  - Art Direction
  - Fortune
  - Graphis
  - Holiday
  - ID
  - Jugend
  - Perspective
  - Portfolio
  - Scope
  - Show
  - Staff
  - Time
  - Vanity Fair
  - Vogue
  - miscellaneous
- pages
- newspaper
  - covers
  - pages
- journals
  - Monthly Graphic
  - Public Relations Journal
  - Harpers Weekly
- almanac
- comics

*RIT Collection*

*RIT Collection*

Books

- general trade
- special trade
- limited editions & fine private press
- textbooks
- juvenile
- paperback
- non-traditional

*RIT Collection*

- Bauhaus
- designer
- yearbooks
- projects
- designer wrote/designed
- covers
- jackets
- catalogues
- pages (miscellaneous)

*Items under*

Photography/graphics

designer portraits/surroundings

RIT  
Collection

-Bauhaus

a. individuals (instructors, students, etc.)

b. group

c. buildings/rooms

photographs

mix media

Computer Generated

covers

? articles (Arron Marcus)

designers work

*New Guideline Categories for 1-3 (Dimensional Graphics)*  
3-D

Packaging

companies

product

firm

Exhibit

individual

group

trade show

Architectural Graphics

surface graphics

? designer

building graphics

group

-interior

-exterior

miscellaneous

*New Guideline Categories for 1- (Moving Image: film/title, etc.)*

Film

filmage (subject: dimension) RIT Collection

*New Guideline Categories for (Surface Design)*

Letter design

K-study (Jerry Kuyper) RIT Collection

Alphabet Design

woodcut

metal

## *Desktop Publishing*

This thesis project was prepared by Diana J. Torrens of 49 Woodcrest Drive, Rochester, New York 14625. She specializes in Micro-Marketing and Desktop Publishing. It was laid out in Microsoft Word 6.0 with scanning done using a Logitech ScanMan digital scanner. Print output was on an HP *LaserJet 4MP* printer.

It was quite an adventure. If you, as students, are thinking about doing your thesis, plan to give up your life for a serious period of time.

But remember, there is life *after* your thesis.

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