

DesignArchive *Online*

Rochester Institute of Technology

A thesis submitted to the faculty of
The College of Imaging Arts and Sciences
In Candidacy for the degree of
Master of Fine Arts

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Approvals

Advisor

Professor R. Roger Remington

Date

May 21, 1996

Associate Advisors

Associate Professor Barbara Polowy

Date

May 21, 1996

Professor Frank Romano

Date

May 21, 1996

Department Chair

Professor Mary Ann Begland

Date

5/21/96

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25 May 1996

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Introduction

The idea of a networked learning resource focusing on 20th century editorial design and photography, subjects central to the curriculum of all three units of the College of Imaging Arts and Sciences, was originally proposed by Professor R. Roger Remington and Associate Professor Barbara Polowy (appendix 1.18). The goal was to make the resources in the Graphic Design Archive and the Wallace Library Special Collections widely and easily accessible to RIT students and others. The materials contained in the Special Collections are fragile and valuable. Therefore, a digital format was ideal both to make the materials available to a wide audience while preserving their fragile nature. **DesignArchiveOnline** is supported jointly by Rochester Institute of Technology and a Provost Productivity Grant.

Involvement

I first became involved in the **DesignArchiveOnline** project over the summer of 1995. My initial involvement was for the development of an historical timeline of magazine history with Professor Remington as a volunteer involvement. As Professor Remington and I discussed the specifics of the projects future, he mentioned that I consider developing one aspect of the online archive into my thesis topic. After some deliberation and consideration of the thesis criteria, historical, theoretical, applicational, research, critical thinking, innovative contribution to field, evaluative, I enthusiastically became involved. Professor Remington and I discussed in detail what my specific role would be. Since the project has many contributors, it was important to clearly define my role and ensure that it would provide a sufficient challenge for a thesis project. What evolved was my role as the interface designer for the online archive. In addition to developing the interface, I also took on the responsibility for some content development, including designer biographies, periodical information and the historical timeline.

Planning

The first task was to write a thesis proposal (appendix 1.1), summarizing the goals of the thesis project, and gain approval from my advisor and the department chair. The fall quarter was then spent developing a thesis planning report outlining and clarifying the process for the coming academic year (Appendix 1.20). The planning report included a situation analysis (appendix 1.21) describing the need for the project, a problem statement (appendix 1.21) and a mission statement (appendix 1.22) summarizing the goals of the project. In addition to these written elements I also developed a research methodology (appendix 1.23) diagramming the various viewpoints from which I planned to approach the interface design considering the user, form and content. I then created an outline (appendix 1.25) and corresponding timeline (appendix 1.29) further detailing my process within the context of the project-specific calendar, the RIT academic calendar, and the general calendar. Finally, the thesis report contained a bibliography (appendix 1.31) and glossary of terms related to the online archive and its development (appendix 1.32).

Development

In conjunction with the development of the thesis planning report a navigational diagram was also being designed (appendix 1.4) which served to define and outline the contents of the online archive. This was a crucial first step in beginning the interface design. After many consultations with Professor Remington and Associate Professor Polowy, the project content expert and arts librarian, four ways of accessing the information that was to be contained in the archive were defined; personal names and editorial roles, periodical information, date and general search. The navigational diagram determined the levels the user would go through when searching the archive. This diagram served to be one of the most important pieces of development which I referred to numerous times throughout my process and which served as a basis from which I developed the design of the interface.

Application

Once the navigational diagram was completed, I began working on designing the data records card template (appendix 2). The data record cards are individual html pages which contain specific design and publication information for each image digitized online. I began with previously determined categories of information which needed to be represented on the data card; source, name, creators, publisher, description, location (appendix 1.8). Decisions had already been made about the sizes of the images on the cards. The first image to appear with the information (the thumbnail) was 128 x 159 pixels. When clicking on the thumbnail, the user could view the image at full screen size, 398 x 529 pixels. As a development team, we decided to design the interface for the Netscape browser, which is the most widely used web browser on the RIT campus network. Both the library Systems Specialist Michael Roberts and html programmer Chris Lynch, suggested designing the screens to fit on a standard 480 x 640 pixel monitor which would be the lowest common denominator for screen size. With these specifications, I began designing the data card template.

Being the first element of the archive to be designed, many of the system decisions for the project were made when designing the data card. Helvetica was chosen as the font because it is available as a system font on all computers which would allow the user to specify the font in the Netscape preferences. A unit grid (appendix 1.37) and a modular grid (appendix 1.38) were also created to structure the screen and unify the design of the individual pages within the total interface.

The same system decisions and grids were used to structure the development of an identity for **DesignArchiveOnline**. **DesignArchiveOnline** is an image based application, and I felt that the identity should communicate this to the user. I developed, as a mark, a series of frames each containing a different magazine cover from the archive's

collection. From this static mark evolved an animation wherein multiple magazine covers faded in and out of the identity framework. This animation was developed for the introduction screen of the interface to entice the user by giving a sampling of what will be seen when browsing the archive (appendix 2).

The identity evolved into a framework for the main menu (appendix 2), which shows the user the options for accessing the information in the archive. By utilizing the structure of the identity framework, the transition from the introduction screen to the map is clear. I decided to further utilize the identity to unify the entire interface by creating a small version of the identity that would appear on each page. The small icon would indicate to the user where in the whole scheme of the archive he/she was by highlighting the section of the icon corresponding to the user's location. For example, if the user was browsing the Personal Names and Editorial Roles section selected from the far left frame on the main menu, the far left frame of the small navigational icon would contain an image, while the other frames would be empty. When clicking on the small icon, the user could return to the main menu from anywhere in the archive. I felt it was important to include some element that would allow the user to see where within the interface he/she was located. This would allow the user to access information more easily by being able to move around more quickly and intelligently and also allow the user to return to specific locations and information.

While building the interface design and navigation, I was also developing the historical timeline (appendix 2). This involved gathering information on the history of the magazine from various sources as well as information on the creators involved in editorial history. I drew information from various books and magazines on editorial history, graphic design, specific designers and publications and the Graphic Design Archive database from RIT. The timeline became the most research intensive piece of the thesis project and took many weeks to develop. As the information grew, the design needed to be adapted to

fit the systematic decisions I had made earlier in the development process. I decided to create links from the timeline to other areas of the archive to further assist the user in accessing information. By linking the images embedded in the timeline to pages with written information, the user could further explore the history of specific designers and periodicals.

The Designer Biographies and Periodical Information were the other areas of the archive where I researched and developed text to be presented online. For each major designer included in the RIT Special Collections, I developed a concise biography containing information about his/her life, work and awards in the field of editorial design. Similarly, the Periodical Information pages highlighted notable creators involved in the history of magazines of which RIT has extensive holdings. These writings provide the reader with more detailed information that would not accompany the digitized images. Therefore, the user can choose to view images only but also have the option to gain more extensive information.

To display the interface for the final thesis show, a simulation was developed in Director 4.0 (appendix 2). The server was not yet available so an Ethernet connection could not be used in the display. The drawback of creating a demonstration of the archive in Director was that the user would not be able to run html searches as would be possible in the actual application. Nevertheless, the simulation allowed me to show the interface design in working form as well as allow the user to access my written information and timeline. Therefore, it successfully demonstrated my contribution to **DesignArchiveOnline** as a thesis project.

Constructing the demo involved making screen captures of each page of the archive and linking them much as they would be linked through html. The user was able to view the introductory animation, the main menu, section pages, written information, timeline and various data cards with their full screen images. Accompanying the interactive program in the gallery was a series of mounted prints which displayed how a user might navigate through the archive. The prints were laid out as individual pages in a matrix. The first

track contained the introduction screen with the identity, main menu, the four section pages (Personal Names and Editorial Roles, Periodical Information, Date and General Search). The second third and fourth tracks walked through three different sets of information for designers and periodicals, one track each for Dr. Mehemmed Fehmy Agha, Alexey Brodovitch and Will Burtin and the corresponding publication for which each designer did his most prominent work. There was a data card for an image corresponding to each designer and the full screen image as well. Therefore, in the gallery setting, one could see the contents and interface of the archive both two dimensionally and digitally.

Evaluation

I received valuable feedback on the **DesignArchiveOnline** demo that was created for the thesis show. In terms of the interface design, all of the feedback I received was positive. Users found it easy to navigate through the application and most identified the small navigational icon as a button leading back to the main menu.

I received many comments on the success of the **DesignArchiveOnline** interface in breaking the conventions of Web design. Users seemed to find the use of italicized text to be just as indicative of a link as the typical blue html text seen at most web sites. The use of white space in the design of the screen also provided many users with a less cluttered, more comfortable space to view their desired information.

Unfortunately, the hypertext links from the timeline to the corresponding designer and periodical information cards was not functional in the demo. Therefore I received no feedback on this section of the archive. However, one professor suggested that the user be able to link to a specific place on the timeline from the date section card instead of always beginning at the top of the timeline. She suggested including the option to enter the timeline by a specific decade.

Conclusion

My involvement in **DesignArchiveOnline** has been a challenging and beneficial one in many ways. The collaborative project allowed me to apply two years of design studies in typography, information design, systems design, and identity development within the context of a real project working for an actual client with a multi-disciplinary development team. It also afforded me the experience of working in a new medium that has, and will continue to affect the nature of graphic design, the internet and interactive media.

It was a challenge to apply what I know of design for printed media to electronic media. Some compromises had to be made, both by myself as the graphic designer and also by the programmer. I feel that as a team we successfully accomplished creating an interface that has both graphic integrity and usability.

Future Plans

DesignArchiveOnline was created as supporting material for a design history course on 20th century editorial design (appendix 1.10). In the future, it is possible that

DesignArchiveOnline 20th Century Editorial Design will be one of many online archives containing information on the history of design. At present, Professor Remington is conceiving similar online archives that could utilize the interface design created for this project. For example, **DesignArchiveOnline** 20th Century Information Design. All of these individual modules would be presented under the Wallace Library homepage.

It is my hope that in the future, the interface design I have created for **DesignArchiveOnline** will be preserved. Hopefully, future online archives at RIT will benefit from the design decisions made for **DesignArchiveOnline** 20th Century Editorial Design.

Acknowledgments

I would like to thank my thesis advisor, Roger Remington, and committee members, Barbara Polowy and Frank Romano for their support throughout the development of this thesis project. Their time and expertise were essential and much appreciated. I would also like to thank Chris Lynch for his generosity, enthusiasm and hard work.

Special thanks to Professors Roger Remington and Deborah Beardslee for their support and encouragement during the course of my study at FIT, to my parents for their confidence to Paulina.

Appendix 1

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Thesis Proposal

Thesis Proposal for the Masters of Fine Arts Degree
College of Imaging Arts and Sciences
Rochester Institute of Technology

20th Century Editorial Design
An OnLine Archive

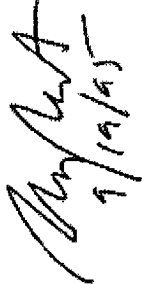
Kimberly S. Edberg

September 19, 1995

Thesis Committee
Chief Advisor
Associate Advisors

R. Roger Remington
Barbara Polowy
Frank Romano

Thesis Committee Approval


Date 9/19/95

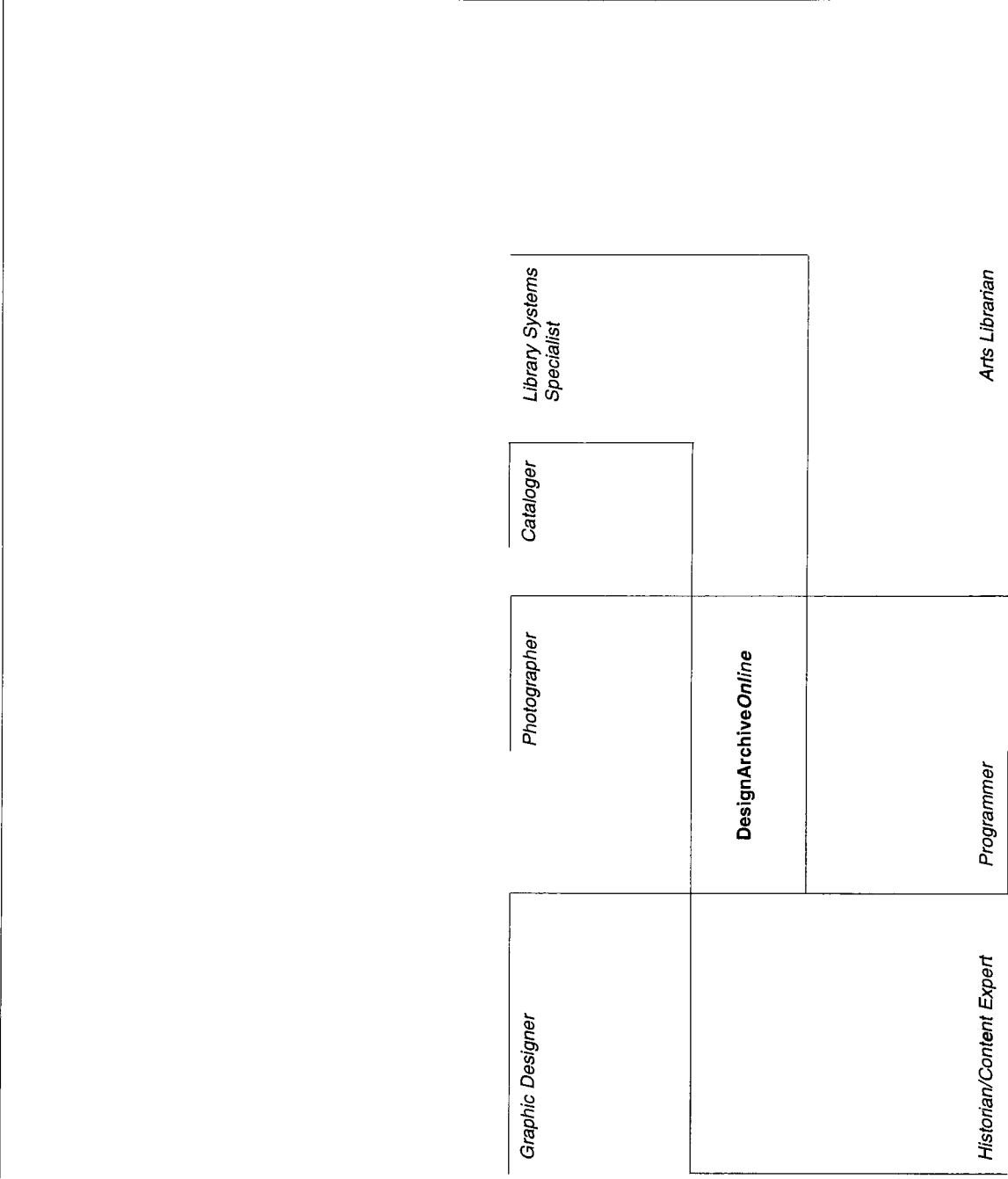
Approval, Department Chair


Date 9-18-95

20th Century Editorial Design
An OnLine Archive

The purpose of this thesis is the development, in participation with Professors R. Roger Remington and Barbara Polowy, of an online learning resource containing text and images about magazine design of the 20th Century. The content research will involve the compilation of information on both periodicals and artists. An historical timeline documenting magazine design since the mid 1800's through the present will also be developed. I will design the graphic interface with special attention to creating a systematic appearance that will be both visually appealing and functional. The final online application will be a useful resource for the RIT Archives and Special Collections, as well as supporting material for a new history course in 20th Century Editorial Design.

Development Team Diagram



Provost Productivity Grant Application

1995 Provost Productivity Grant Application

Project Title: **Networked Learning Resource on Design History**

Applicants' Names: R. Roger Remington
Department of Graphic Design x2858
College of Imaging Arts & Sciences

Barbara Polowy
Reference Department x2567
Wallace Library

1. Title and Outline of Instructional Content of Materials

Background Note

The Wallace Library Special Collections include a wide variety of published (books, periodicals, posters) and unpublished materials (personal Papers, original art worked in all media, personal effects, audio and video tapes) organized in six distinct, but related collections. Ranging from a few hundred to thousands of individual items, the collections vary in level of organization and accessibility from fully cataloged to uninventoried. Only three collections (posters, artists' books, *livres d'artiste*) are accessible at an item level through Einstein, the library catalog. Printed finding guides and inventoried provide more general access (folder-level, record group-level) to several other collections. Due to the unique and fragile nature of much material, Special Collections items do not circulate. Materials are available for individual and class examination and study only in the library's Archives and Special Collections reading room and Bibliographic Instruction Laboratory.

The Special Collections' greatest subject strengths are graphic design and related disciplines such as applied photography and graphic arts. The collections include the personal and business archives of ten major twentieth century American designers. Together these archives constitute the most important documentation of the emerging period of American graphic design available anywhere in the world.

In an effort to overcome the bibliographic and physical inaccessibility of the Special Collections, selected materials from the designer archives were documented in the Electronic Graphic Design Archive, a laserdisc and related textual database of 31,000 images, most from Special Collections holdings. The Electronic Graphic Design Archive was the product of a cross-departmental RIT project undertaken from 1988 to 1994. The project proposed here is intended to build upon the success of the Electronic Graphic Design Archive to develop a resource that is easier to create, manage, and most importantly, to distribute.

Networked Learning Resource on Design History

Networked Learning Resource on Design History is an interactive archive of images and supporting textual documentation drawn from the Wallace Library Special Collections. It provides the means to make the unique primary resources in these collections easily accessible to RIT students - to promote wide use of the collections while protecting the fragile and valuable items they include.

The prototype proposed here focuses on the history of twentieth-century magazine design and photography, a subject central to the curricula of all three units of the College of Imaging Arts and Sciences. This topic also presents a good overview of the Special Collections resources, using materials from seven of the ten designer archives as well as the Flare Periodicals Collection.

Project Development/Implementation

July 1995 - March 1996

- Roger Remington and Barbara Polowy develop a historical framework for the project by modifying Remington's 1990 audio-visual presentation, "Great Innovators in Editorial Design" to accommodate the holdings of Wallace Library Special Collections.
- Selection: Roger Remington and Barbara Polowy review the Graphic Design Archive videodisc and original materials in the Wallace Library Special Collections to select the 1,200 single pages, spreads, sequences, covers, and other images to include in the image database.
- Photography and digitization: Items selected for the project are photographed if needed and translated to digital format by ETC. It is estimated that approximately 600 images can be digitized from the 35mm film stock master of Graphic Design Archive laserdisc and 600 need to be photographed before digitization.
- Installation of the database: The Wallace Library Systems Department staff installs EmbARK software or creates a World Wide Web homepage for the project.
- Cataloging: Cataloging records are created to support the image files using EmbARK software or Hypertext Markup language. Each item in the file is supported with a simple descriptive cataloging record. Barbara Polowy trains and supervises design graduate students hired to create the records.
- Distribution: The database is made available through the RIT campus network or through the RIT World Wide Web.

Project Distribution/Dissemination

March/May 1996

- Integration of assignment(s) based on Networked Design Learning Resource into Spring 1996 graphic design, editorial photography or other courses.
- General use of database by researchers throughout RIT.

Project Evaluation

June 1996

- Ongoing review, refinements and revision of database
- Evaluation of Spring 1996 course assignment(s) for database content, user interface.

Marketing Strategy for Enrolling Target Learners

- Identify target-markets
- Produce printed brochure to inform potential users/students of course offering and the availability of the Networked Learning Resource on Design History.
- Develop online announcements to create awareness of the resources and course offerings
- Write article for publication in national graphic design magazines
- Create and make presentation about the project at a national conference

Summary Information

DesignArchiveOnline at RIT

DesignArchiveOnline is a networked learning resource on the history of design. It is also an interactive collection of images and supporting textual documentation drawn from the Wallace Library Special Collections. It provides the means to make the unique primary resources in these collections easily accessible to RIT students and promotes wider use of the collections while protecting the fragile and valuable items they include.

The prototype program focuses on the history of twentieth century magazine design and photography, a subject central to the curriculums of Art & Design, Photography and Printing, all units in the College of Imaging Arts and Sciences. This topic also presents a good overview of the Special Collections resources, using materials from seven of the ten designer archives as well as the Rare Periodicals Collection. Designer archives include Brodovitch, Burtin, Beall, Giusti, Pineles, Barschell and others. The database will provide outstanding examples of graphic design, typographic design, editorial illustration, editorial photography and advertising photography as well as a historical framework for the development of these fields in the twentieth century.

The prototype is based on Professor Roger Remington's 1990 audio-visual presentation *Great Innovators in Editorial Design*, made for the Centre Georges Pompidou in Paris. This program included 1,200 images - magazine single pages, spreads, sequences and covers and selective supporting images - with their descriptive textual records. Also important in the forming of the prototype in the Graphic Design Archive project, an electronic demonstration project in which 31,000 graphic design images on laserdisc are made available with a Hypercard interface design.

DesignArchiveOnline initially will be distributed through the RIT campus network to support Remington's new design history course *20th Century Editorial Design*. Any RIT student on or off campus with the proper equipment would be a potential user of the program, though the subject matter would make CIAS students the most likely users. Following this first application and testing of the program, it will become a selection on the RIT World Wide Web site.

DesignArchiveOnline creates opportunities for new interdisciplinary course development using related content materials and permits a wide range of interpretive outcomes based on a common networked resource.

Original Data Elements

EDITORIAL DESIGN PROJECT: RECORD DESIGN

August 3, 1995

DATA ELEMENTS

Source: Periodical title, date and page number(s)
Title: Headline on first page of spread or article title

Creator(s): Art Director
Graphic Designer
Illustrator
Photographer
Type/lettering designer
Author of article
Editor of the periodical
Other (eg., publisher)

Creator format
last name, first name, life dates

Source for information about responsibility will be understood to be
Credits given on the page
Credits list in other areas of the item
Staff box
Other sources - books, periodical articles, personal knowledge will be specified

Physical Description: Extent of original (i.e. number of pages)
Size of the original (height, width) in centimeters
Media (periodical, book, etc.)
Genre (cover, contents, editorial, advertisement)
Color or black-and-white

Data in the physical description area will describe the original, not the reproduction

Publication Information: Place of publication (city, country)
Publisher
Date (year only)

Data in the publication area will describe the original, not the reproduction

Comments Field: Corporate names
Personal names
Title of periodicals
Place of publication
Dates?

Authority Sources

Personal names: LC name authorities, based on AACR2, accessible through OCLC
Terms to describe the roles of each creator: AAT
Corporate names: LC name authorities, based on AACR2, accessible through OCLC
Periodical Titles: AACR2, accessible through OCLC
Media (if non-periodical items included): AAT
Genre: AAT
Materials (if non-periodical items included): AAT

Record Design Preferences

Sans serif type if possible
No Italics
Use tags to identify each field
Flush left, ragged right
Less prominent type than data (eg. smaller, lighter)
Specify creators' functions as tags rather than as the final field of the name
Presentation of the data
Flush left, ragged right
More prominent type than tags (eg. larger, bolder)
Presentation of images
Screen-size images should not be bled to the screen borders, a black border should surround the image
Thumbnail images grouped at beginning of record, followed by descriptive record

SWISH Indexing Considerations

No automatic word stemming
No way to specify proximity
Bound phrase searching is clumsy
All Boolean operators can be used to formulate a search. Evaluation of terms takes place from left to right, parentheses can be used to force the order of evaluation. A wildcard can be used to search for matches to the beginnings of words only. It cannot be used in the front or middle of a word.
Gives higher relevance to information in header and title tags
Permits weighting of specific terms (when indexing) to increase relevance of retrieval
Stopwords can be used
Not all files have to be searchable - system designer chooses

Design History Course Description

Spring Quarter, 1996 Course Description

History of Design: 20th Century Editorial Design

1.0 Course Number: 2039-553-01

1.1 Course Name: History of Design:
20th Century Editorial Design

1.2 Class Hours: 12:00 noon to 1:50 pm

1.3 Lab Hours: None

1.4 Room: 07-1400

1.5 Credit Hours: 3.0

2.0 Course Description

This course will be centered on the development of editorial design in the 20th Century. Content will focus on the creators (artists, designers, photographers) and products (magazines, journals) in both a micro and macro view. The genre will include fashion, consumer, entertainment, travel, arts, art and design, business and contemporary magazines. Course will involve lectures, video interviews, assignments, projects, and participatory involvements. Students will utilize state-of-the-art digital archival resources for research and study developed in conjunction with Wallace Library. Students will use original source materials as well for research.

3.0 Course Objectives

By the conclusion of the course students will have

- 3.1 a realization of the historical context for the course content
- 3.2 an understanding of the people, processes and products involved in the historical development of the magazine
- 3.3 experienced both a micro and macro view of the content
- 3.4 benefitted from sound pedagogical methodologies
 - 3.41 Target all types of learners
 - 3.42 Utilize a variety of technologies and delivery systems
 - 3.421 Lecture
 - 3.422 Slides
 - 3.423 Overhead transparencies
 - 3.424 Hand outs
 - 3.425 Projects
 - 3.426 Video Tapes

- 3.427 Guest speakers
- 3.428 Field trips
- 3.429 Applied archival research
- 3.43 Be informed as to supplemental resources for information
- 3.44 Developed critical thinking abilities
- 3.45 Established sound research skills
- 3.4 been exposed to important and relevant design theories
- 3.5 an increased literacy about the field graphic design and the role of editorial design in this history

4.0 Course Outline

Module 1

An Introduction to 20th Century Editorial Design

- a. What is a magazine?
- b. The anatomy of a magazine
 - Cover
 - Content Page
 - Articles
 - Page (21)
 - Spread (42)
 - Ads
 - Vanity Fair ads from 1935 (20)
 - Lifesaver (24)
 - 50's & 60's (23)
 - Weyerhaeuser
- c. Setting the Context
 - WWI
 - European Avant Garde
 - Paris in 20's
 - New York in 20's
 - New York in 1939
 - WWII
- d. Early Seminal Magazines
 - HARPER'S WEEKLY (6)
 - LESLIE'S WEEKLY(1)
 - Merz (4)
 - Schwitters
 - Aiz (11)
 - Heartfield

-Vu	(5)
Liberman	
-ARTS et METIERS GRAPHIQUES	(62)
-Jugend	(9)
-Yellow Book	(4)
Beardsley	
-Misc. early magazines	(14)
Module 2	
Fashion Magazines	
Faulconer	
-VOGUE	(16)
Agha-Liberman	
—German VOGUE	(13)
—Vogue Covers 1900-1960	(50)
-Covers/Spreads	(16)
Liberman	
-GLAMOUR	
Pineles	
-CHARM(Cipe's Thumbnail dummy)	
Pineles	
-SEVENTEEN	(1)
Pineles	
-MADEMOISELLE	(10)
Thompson	
Faulconer	
-Gentlemen's Quarterly	(48)
Greenberg	
-HARPER'S BAZAAR	(1265+)
Brodovitch	(82)
Faulconer	
-Covers	(45)
Cassandre	
-Misc. Covers	(70)
Brodovitch	
Carmel Snow	
-JUNIOR BAZAAR	(12) (+20)
Brodovitch	
-McCALLS	(15)(+16)
Storch	

	-REDBOOK	(3)
	Cadge	
	-ESQUIRE	(17) (+10)
	Lois	
	-FLAIR	(12)
	A. Gingrich	
	-Apparel/ Arts	(4)
	Rand	
	-WOMANS REPORTER	(2)
	Barschel	
Module 3	General Consumer Magazines	
	-Misc. Consumer Magazine ads(30)	
	Giusti	
	-COLLIERS promo	(16)
	Beall	
	-LIFE	(19)
	-Time	(70)
	-VANITY FAIR	(118)
	Agha	
	—On Agha	(100)
	Agha	
	-Misc from Archive	(18)
	Steichen	
	-SATURDAY EVENING POST(7)	
	-LOOK	(27)
	Hurburt	
	-Nova	(1)
	Pecciniotti	
	-AUDIENCE	(11) 1/71 to 9/72
	Glaser/Chwast	
	-UTNE READER	(10)
	-Smithsonian	(1)
Thompson		
	-Ramparts	(7)
	-Stern	(5)
	-House & Garden	(2)
	-MAD	(1)
	-MS	(4)

-NY (3)
-New Yorker (10)

Module 4

Entertainment, Travel and Arts Magazines

-*PORTFOLIO* (70)
Brodovitch
-*HOLIDAY* (5) +(20)
Zachary-Giusti
-*SHOW* (8)
Wolf
-*TOWN & COUNTRY* (6)
Zachary
-*PLAYBOY* (11)
Paul
-*Twen* (16)
Fleckhaus
-*Rolling Stone* (3)
Salisbury
-*EROS* (31)
Lubalin
-*AVANT-GARD* (56)
Lubalin
Lubalin
Lubalin (60)
-*Direction* (22)
Rand
-Punch (1)
-Poland (5)
-Vis a Vis (5)
Cato

Module 5

Business Magazines

-*STEEL HORIZONS* (1)
-*FORTUNE* misc (220)
(120)
Burtin(45-49) (21)
Petricelli (18) (+9 from'39)
Lidov (39)

Almer ()
 Barschel (60) Fortune+other Lionni
 Lionni(49-52)
 -SCOPE (48 + 32)
 Beall,
 Burtin

Module 6

Art and Design Magazines, catalogs and journals

-GEBRAUSCHGRAFIK (31)
 -Barschel (2)
 -COMMUNICATION ARTS (27)
 -PRINT (25)
 —Lionni Misc. (60)
 -GRAPHIS (48)
 -ID (33)
 -IDEA (18)
 -Industrial Design (8)
 -Typographica (60)
 -INTERIORS-INTERIOR DESIGN (1)
 Gvaschi
 -STILE INDUSTRIALE (9)
 -ARTS & ARCHITECTURE (10)
 Entenza
 -NEUE GRAFIK (15)
 Neuberg
 -DESIGN QUARTERLY (37)
 -experimenta typographica
 Sandberg
 -AD/PM (71)
 Leslie, Barschel, Beall
 -WESTVACO INSPIRATIONS FOR PRINTERS (787)
 Thompson
 -WERK (9)
 Keller
 -ULM
 -DOT ZERO (25)
 Vignelli
 -Progressive Architecture (1)

Thompson (6)
 -Architecture Forum
 Rand (2)
 -Art News
 Thompson (7)
 -Visible Language
 Weingart (8)
 -Push Pin Graphic
 Glaser
 Cenpa

Module 7 Photography and Graphic Arts Magazines

-Camera Notes (4)
 Steiglitz (7)
 -ZOOM (17)
 -American Photographer
 Hopkins (11)
 -Aperture
 White et al (20)
 -Camera
 -Photo
 -See
 -Doubletake
 -Fotologia (6)
 -US Camera
 -TYOGRAPHIQUE MONATSBLETTER (TM) (35)
 Weingart (6)
 -Emigre
 Keedy

Module 8 New Magazine Design

-WIRED (10)
 -Beach Culture (11)
 Carson (4)
 -EYE
 Poynor
 -RAY GUN ()
 Carson

-BASELINE (check Cary Lib) (6)
-Infobahn (16)
-Colors
Kalman
-George

5.0 Content to be made available via DesignArchiveOnline (_____ images to be digitized)

Dr. M.F. Agha (27)
Vanity Fair
Vogue
Barschel
Fortune (2)
Gebrauchsgrafik (2)
Womans Reporter (1)
P-M
Brodovitch (27)
Harper's Bazaar (20)
Junior Bazaar (52)
Portfolio
Pineles
Glamour—? (37)
Seventeen (31)
Charm (13)
Charm sketches
Leslie (71)
A-D and P-M (already on PhotoCD)
Rand
Steinweiss
Kauffer
Bayer
Kepes
BURTIN
BEALL
BARSCHHEL
BEALL/Sandusky)
Lubalin (31)
Eros (9)

Avant Garde
 Giusti (11)
Holiday, Time, Graphis, etc.
 Rand (20)
Direction (4)
Apparel Arts
 Beall (57)
 Scope
 Burtin (7)
 Burtin (15)
Fortune 1945-1949
 Lionni (12)
 1949-1952
 Allner (23)
 1963-1974
 Thompson (6)
Mademoiselle (20)
Westvaco Inspirations

6.0 Bibliography, Required Reading

(Please refer to full supplementary course Bibliography. Below are major references.)

- 6.1 *A History of Graphic Design* by P. Meggs
- 6.2 *Modern Magazine Design* by W. Owens
- 6.3 *Nine Pioneers in American Graphic Design* by R. Remington & B. Hodik
- 6.4 *Magazine Design* by Ruaf McLean
- 6.5 *Publication Design* by A. Hurlburt

7.0 Methods of Evaluation

- 7.1 Attendance
- 7.2 Participation
- 7.3 Performance
 - 7.31 Research papers
 - 7.32 Database entries
 - 7.33 Creative individual research design projects
 - 7.34 Project with *Design Archive Online*
 - 7.35 Other out-of-class projects

**History Course
Promotional Poster**

College of Imaging Arts and Sciences
Foundation Department
Spring Quarter

**History of Design
20th Century Editorial Design**

This course will be centered on the development of editorial design in the 20th century. Content will focus on the creators (artists, designers, photographers) and products (magazines, journals) in both a micro and macro view. The genre will include fashion, consumer, entertainment, travel, arts, art and design, business and contemporary magazines. Course will involve lectures, video interviews, assignments, projects and participatory involvements.

Course number 2039-553-01
Graduate course number 2039-753-01
Course name History of Design
20th Century Editorial Design
Class hours Thursday and Friday, 12-1:50
Room 07A-1400
Credit hours 3.0

R. Roger Remington, professor of Graphic Design, will teach the course. He has been instrumental in establishing at RIT a world renown archive of original source materials of pioneering American designers. He has authored with Barbara Hoodik, *Nine Pioneers in American Graphic Design*. In May of 1996 his new book on *Lester Beall* will be published by W. Norton & Company.



Thesis Planning Report

Situation Analysis

Problem Statement

Mission Statement

Research Methodology

Outline

Timeline

Bibliography

Glossary

Situation Analysis

The magazine has been an important part of graphic design from its beginning in the mid 1800's, with many pioneering designers having made their most influential contributions in this area. History is an important part of learning for design students, and graphic design students and professionals need to be aware of the magazine as an important part of the history of design. This thesis will serve to educate on this important area of design history, 20th Century Editorial Design, not only for students and professionals in graphic design but also photography, printing and illustration.

Problem Statement

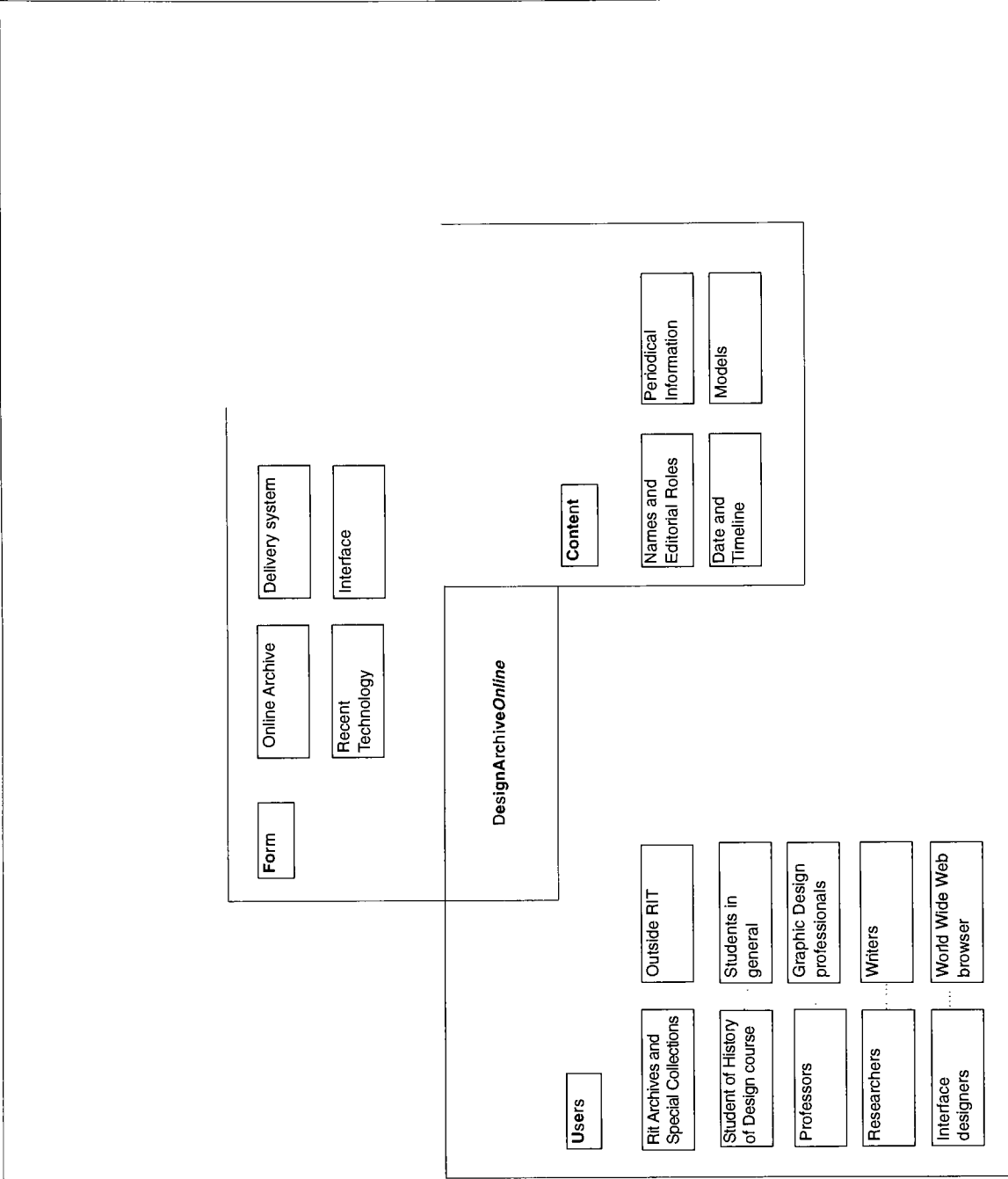
Few books are available which provide information on the history of 20th Century Editorial Design. As an important part of the history of graphic design, this lack of information must be addressed. The widespread accessibility of interactive digital technology will allow for the development of more extensive archival resources to support learning about this important piece of design history.

Mission Statement

DesignArchiveOnline: 20th Century Editorial Design is a digital learning resource that will digitally document magazine design throughout the 20th century by use of visuals, designer biographies, periodical information and an historical timeline. It will be available to designers, teachers and students worldwide as an important and useful historical design resource. The online archive, created from original materials existing in the RIT Graphic Design Archive, will be created in participation with Professors Roger Remington and Barbara Polowy. The challenge of this project is the creation of an informative, functional and unique resource. The first major destination for this information will be the RIT campus network as supporting materials for a design history course. Eventually, the archive will be accessible on the World Wide Web network.

Research Methodology

I will undertake the task of designing the interface and select components of an interactive online archive of the history of 20th Century Editorial Design. In doing so, I will consider many points of view ranging from the student user to a general browsers on the World Wide Web. I will also approach this project from the perspective of form and content, and will refer to existing models of interactive design for reference.



Outline

- 1. Problem Identification**
 - A. Plan thesis project
 1. Write Situation Analysis
 2. Write Problem Statement
 3. Write Mission Statement
 - B. Documentation of thesis plan
 1. Thesis proposal
 2. Thesis planning report
- 2. Assessment of Needs**
 - A. **Assess context for project**
 1. Review existing plans for archive
 - a. Online archive as it supports course material
 1. Review course outline
 2. Discuss with Roger Remington
 - b. As it supports Archives and Special Collections
 - c. Review grant proposal
 - B. **Plan components of archive**
 1. Create diagram of online navigation
 - a. Research other web-sites' organization and usability
 - b. Develop sketches of electronic organization
 - c. Determine needs of online archive
 1. Meet with Barbara Polowy and Roger Remington
 2. Evaluate and refine needs
 - d. Meet with technological advisors
 1. Discuss feasibility of diagram

-
2. Evaluate technological needs
 2. Develop biographies and periodical information
 - a. Research and analyze editorial design information
 1. Utilize Graphic Design Archive resources
 2. Refer to other materials as necessary
 3. Create historical timeline
 - a. Research editorial and graphic design history and their parallels
 - b. Experiment with formats for timeline
 - c. Explore options for applications
 1. HTML, possibilities and limitations
 2. Acrobat, compatibility and import options

C. Documentation of archive components

1. Begin preliminary sketches of online diagram
 - a. Evaluate with Roger Remington and Barbara Polowy
 - b. Determine which words will contain hypertext
2. Compile timeline as scrollable Hypercard stack
3. Write designer biographies and periodical information copy
 - a. Select needed information from GDEA information
 1. Rewrite/customize information to fit context
 - b. Seek out any other needed information
 1. Research library materials
 2. Research periodicals materials
 3. Contact other designers and educators
 - c. Evaluate copy
 1. Meet with Barbara Polowy and Roger Remington

-
- d. Finalize biographies and periodical information
 - 4. Construct historical timeline
 - a. Compile all information
 - 3. **Design**
 - A. **Plan interface design**
 - 1. Select images for use in introduction screen
 - a. Quintessential images from most well known creators
 - 2. Discuss feasibility of screen design ideas with technological support
 - B. **Develop interface design**
 - 1. Develop system for interface design
 - a. Determine dimensions of average screen to be utilized
 - b. Develop grid for screen
 - c. Select font(s) to be used throughout interface
 - d. Select other graphic elements to be used
 - 2. Evaluate effectiveness and appropriateness of interface design
 - a. Meet with thesis advisors and evaluate
 - b. Meet with technological support and evaluate
 - c. Revise interface design
 - 3. Finalize interface designs
 - 4. **Development**
 - A. **Finalize digital application**
 - 1. Compile all elements of online archive
 - 2. Evaluate and refine
 - B. **Complete printed application**
 - 1. Design poster(s) and other materials promoting the online archive

- a. Research materials, production costs and service bureaus
 - b. Create grid, select images and text
 - c. Ensure unification of printed and electronic applications
2. Produce posters and other promotional materials

5. Implementation

A. Online archive implemented

1. Implemented on RIT vax as course support material
2. Implemented on World Wide Web

B. Thesis show!

6. Retrospective Evaluation

A. Gain insight into effectiveness/ interest level of project

1. Analyze comments left by users of online archive
2. Speak with professors and other designers

Timeline

Month	Day	Event / Task
September	10	Compose elements of thesis proposal and plan
	7	Fall quarter begins
	19	Thesis plan approval
October	10	Discuss online diagram with thesis advisors
	24	Discuss online diagram with technological support
	26	Revise online diagram Review existing archive plans
	29	Daylight savings ends
November	3	Design data records formats
	9	Complete thesis planning
	30	Begin thesis research
	23	Thanksgiving
December	7	Develop biographies and periodical information
	22	Select images for use in introduction screen
	22	Winter solstice
	25	Christmas
Project	10	Compose elements of thesis proposal and plan
	7	Fall quarter begins
	19	Thesis plan approval
	29	Daylight savings ends
RIT / Thesis	10	Compose elements of thesis proposal and plan
	7	Fall quarter begins
	19	Thesis plan approval
	29	Daylight savings ends
General	10	Compose elements of thesis proposal and plan
	7	Fall quarter begins
	19	Thesis plan approval
	29	Daylight savings ends

January	February	March	April	May
3 Create historical timeline	7 Develop system for interface design	11 Online archive implemented on vax system	24 Gather feedback on thesis	6 Thesis report draft
10 Research editorial and graphic design history and parallels	22 Evaluate effectiveness and appropriateness of interface		25 Organize information	13 Final report completed
22 Compile timeline as scrollableHypercard stack			Begin thesis report	
3 Classes resume	22 2nd Committee mtg.	11 Spring quarter begins	15-18 Thesis installation	15 My 25th birthday
	27 Winter quarter ends	21 3rd Committee mtg.	19 Thesis Show reception	16 Final committee mtg.
	27-3.8 Winter/Spring break		19-24 2nd Thesis Show	Sign-Off on report
1 New Year's Day		17 St. Patrick's Day	7 Easter	25 Commencement

Bibliography

Books

- Kai's Power Tools Explorer's Guide*
Jones, Janello and Brennon, *The American Magazine*, Harry N. Abrams, Inc., New York, NY © 1991
- Kery, Patricia Frantz, *Great Magazine Covers of the World*, Abbeville Press, New York, NY © 1982
- Meggs, Philip B., *A History of Graphic Design*, Second Edition, Van Nostrand Reinhold, NY, NY © 1992
- Owen, William, *Modern Magazine Design*, Rizzoli International Publishers, NY, NY © 1991
- Powell, Bob and Wickre, Karen, *Atlas to the World Wide Web*, Ziff Davis, Emeryville, CA © 1995
- Remington, R. Roger and Hodik, B., *Nine Pioneers of American Graphic Design*, MIT Press, Cambridge, MA © 1989

Magazines

- How*, Digital Design Issue, August, 1995
- Interactions*, "Lake Iluka: Graphic Design for the Interface," Susan E. Metros, July, 1994
- "*Information Interaction Design: A Unified Field Theory of Design*," Nathan Shedroff
- Mac Home Journal*, November, 1995, Volume 3, No. 11
- Macworld*, "Make the Right Connection," October, 1995
- PCNovice*, Guide to Going Online, Special Reprint, Volume 3, No. 11

Online Services

- Macworld*, www.macworld.com
- QUICKimage* web design services, www.quickimage.com/index/html.

CD ROMS

- Communication Arts*, Interactive Design Annual, Sept/Oct, 1995
Interactive examples, Daniel Stillion

Glossary

<i>Acrobat</i>	Adobe software that allows the user to create documents whose appearance will not change using PDF (portable document format) file format. An electronic document sharing application.
<i>Archive</i>	A place in which records or historical documents are preserved
<i>Boolean logic</i>	A system for searching and retrieving information via computer by using and combining terms such as "and," "or" and "not" to sort data
<i>Download</i>	To receive a file sent from another computer via a modem
<i>GDA</i>	Graphic Design Archive at the Rochester Institute of Technology
<i>Home page</i>	Also referred to as a Web server or a Web page, a home page provides a link between documents and loads automatically when a program is started in the World Wide Web
<i>HTML</i>	Hypertext markup language. the format in which Web pages are built and Web information is distributed
<i>HTTP</i>	Hypertext transfer protocol
<i>Hypermedia</i>	The joining together of video, sound, graphics, animation and other elements to form an association of independent yet interrelated topics. Rather than moving in a linear or sequential format, hypermedia (like hypertext) lets the user's human thought process make associations between topics. The user can jump from subject to subject in search of information on related topics.
<i>Hypertext</i>	A presentation of information in which text, sounds, images and actions are linked together through complex associations that let the user browse through related topics regardless of the order in which the topics are presented. The World Wide Web is built upon this concept of independent yet interrelated documents and graphics. If the data is primarily text based, the information is called hypertext instead of hypermedia.
<i>Interactive</i>	A two or more way communication system that involves the user's orders or responses

<i>Interface</i>	The place at which independent systems meet and act on or communicate with each other, to interact or coordinate harmoniously
<i>Internet</i>	A non-commercial, self-governing network devoted mostly to communication and research with approximately 20 million users worldwide. It is a collection of tens of thousands of networks, on-line services and single-user computers.
<i>Network</i>	A group of computers and peripherals that are connected by communications facilities. A network can involve permanent cables, like those found on local area networks, or temporary connections made through telephone or other communication links.
<i>Online</i>	Refers to the successful connection with another computer via telephone lines or through a network
<i>URL</i>	Universal Resource Locator. A naming or "addressing" system that helps locate a site on the World Wide Web
<i>World Wide Web</i>	A network-wide, menu-based program providing hypertext and hypermedia links to other information sources throughout the internet. A way of distributing all types of data across all types of computers in a unified format.

Identity Manual

Identity Statement
Identity Elements

Unit Grid
Modular Grid
Rule Line
Map Framework
Identity Framework
Logotype
Logotype + Rule
Logotype + Rule + Title Bar
Logotype Experimentation
Netscape
Unit Grid
Modular Grid

Graphic User Interface

Identity Statement

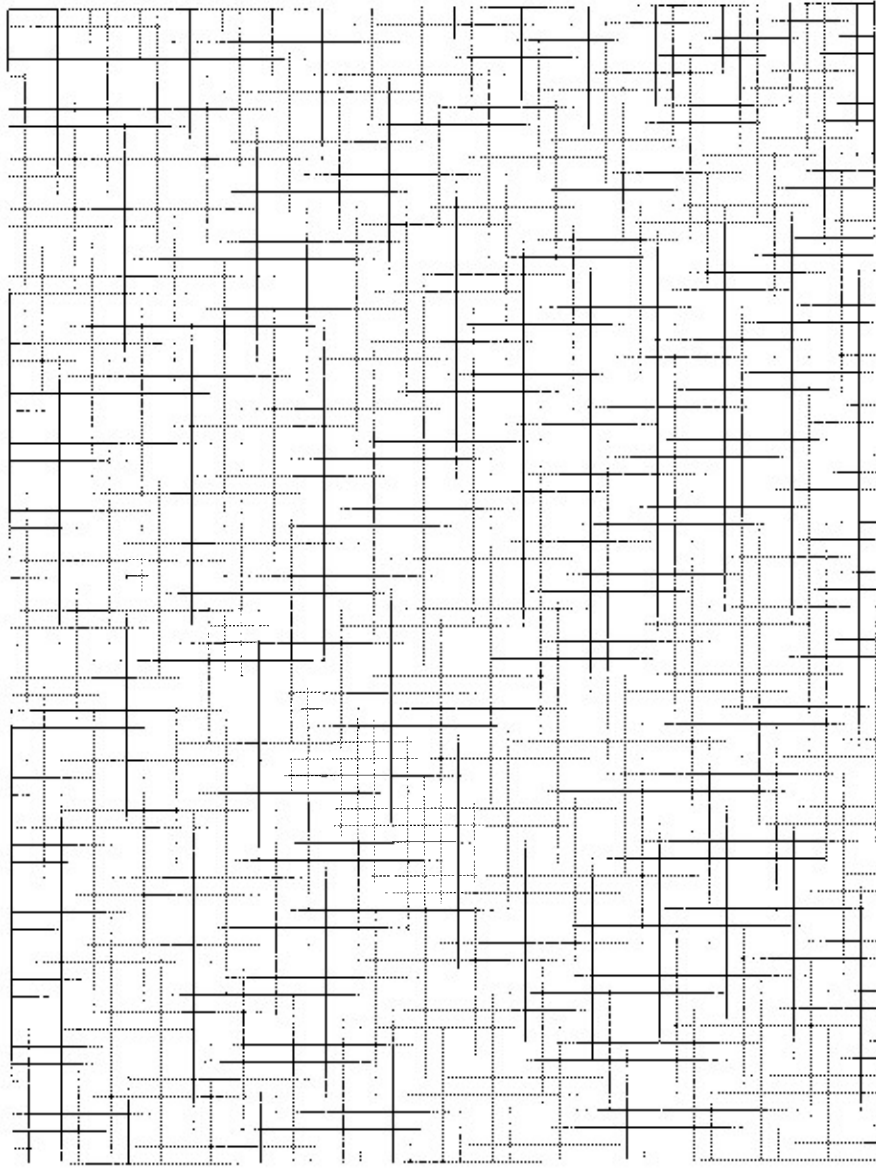
I propose to develop a graphic identity for the thesis project **DesignArchiveOnline** 20th Century Editorial Design. As with all effective identities, the specific character of this application must be uniquely expressed in the graphic mark which will represent it. **DesignArchiveOnline** has many special characteristics. It is historic in content, yet progressive in format. It is both highly interactive and highly accessible. The archive holds the works of the most influential contributors to the field of both editorial design in specific, and graphic design as a whole. The archive is therefore extremely rich and diverse in content.

Being that the archive is image based, the identity should communicate the wide range of image holdings one can view upon access. The archive has many elements, and similarly the identity may have multiple elements. The information contained in the archive is layered and therefore, one single identity may not be appropriate; a multi-layered "virtual" identity may be a more appropriate representation of this highly informational, constantly evolving, interactive application.

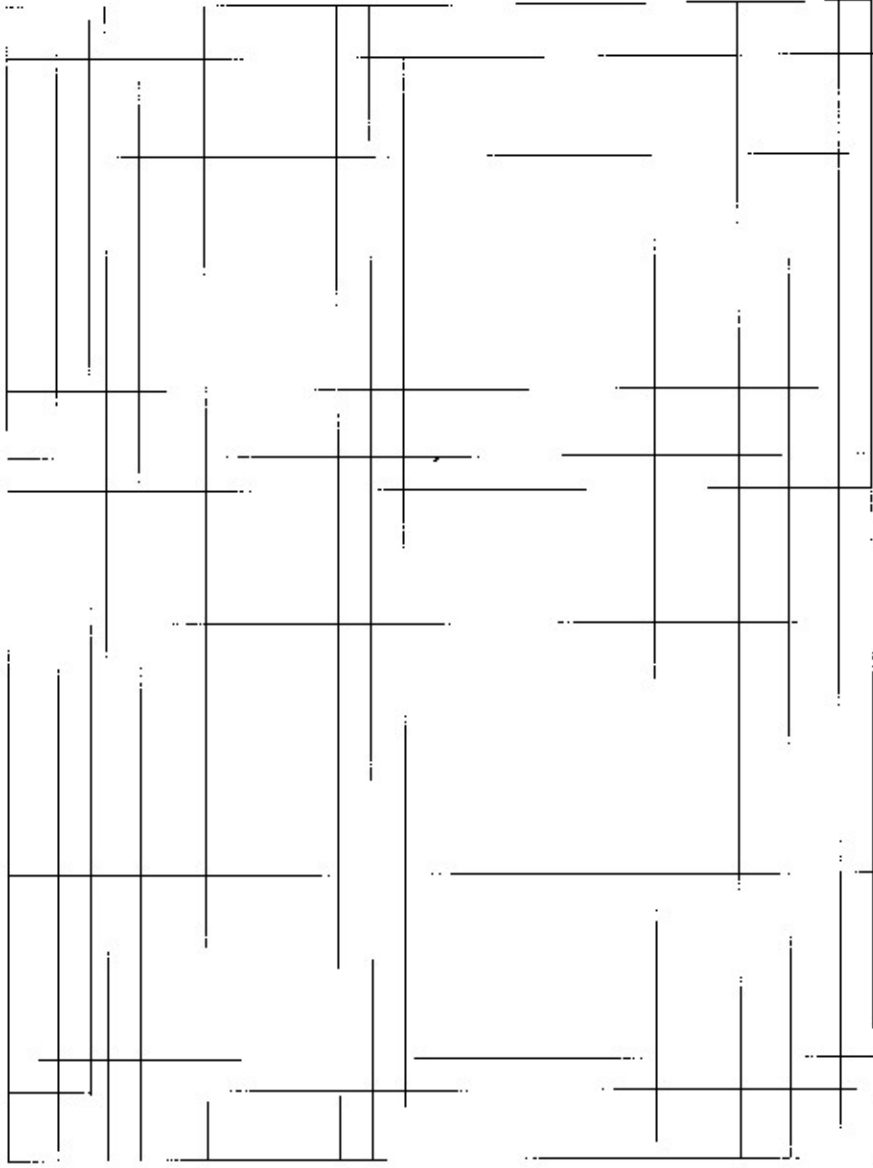
Identity Elements

- Unit Grid
- Modular Grid
- Rule Line
- Map Framework
- Identity Framework
- Logotype
- Logotype + Rule
- Logotype + Rule + Title Bar
- Logotype Experimentation

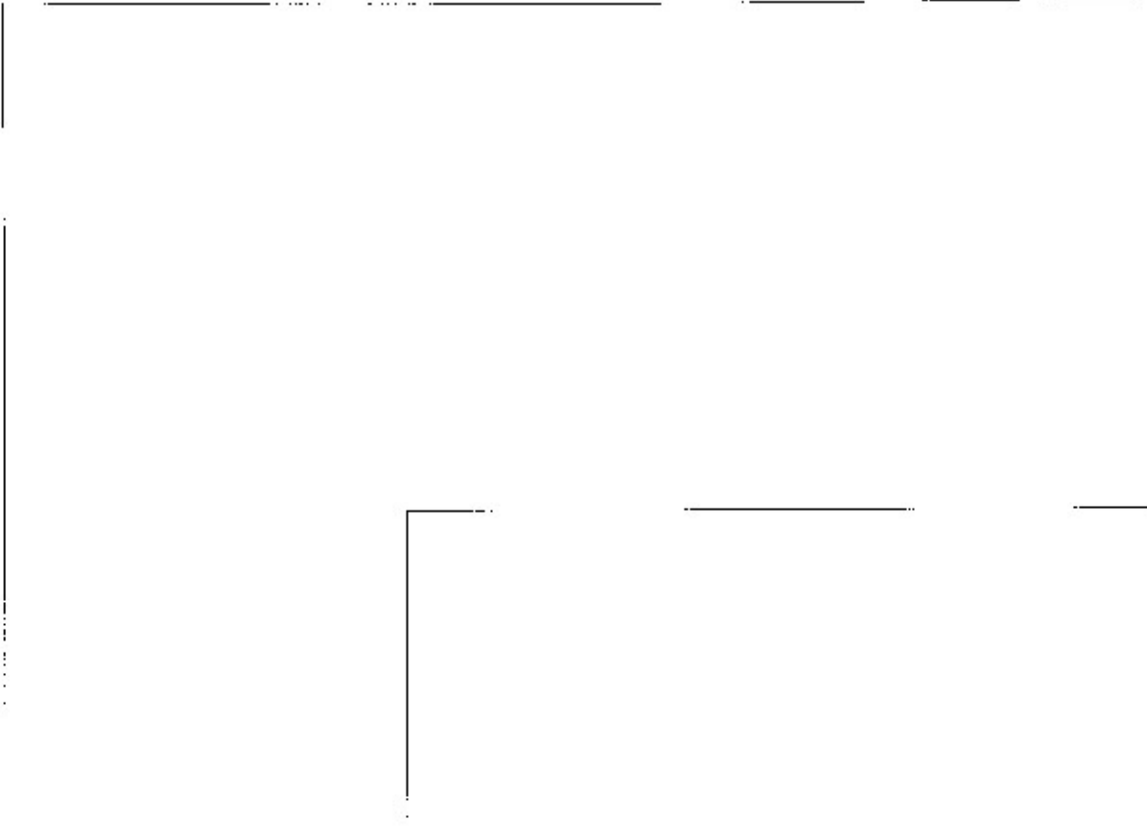
Unit Grid



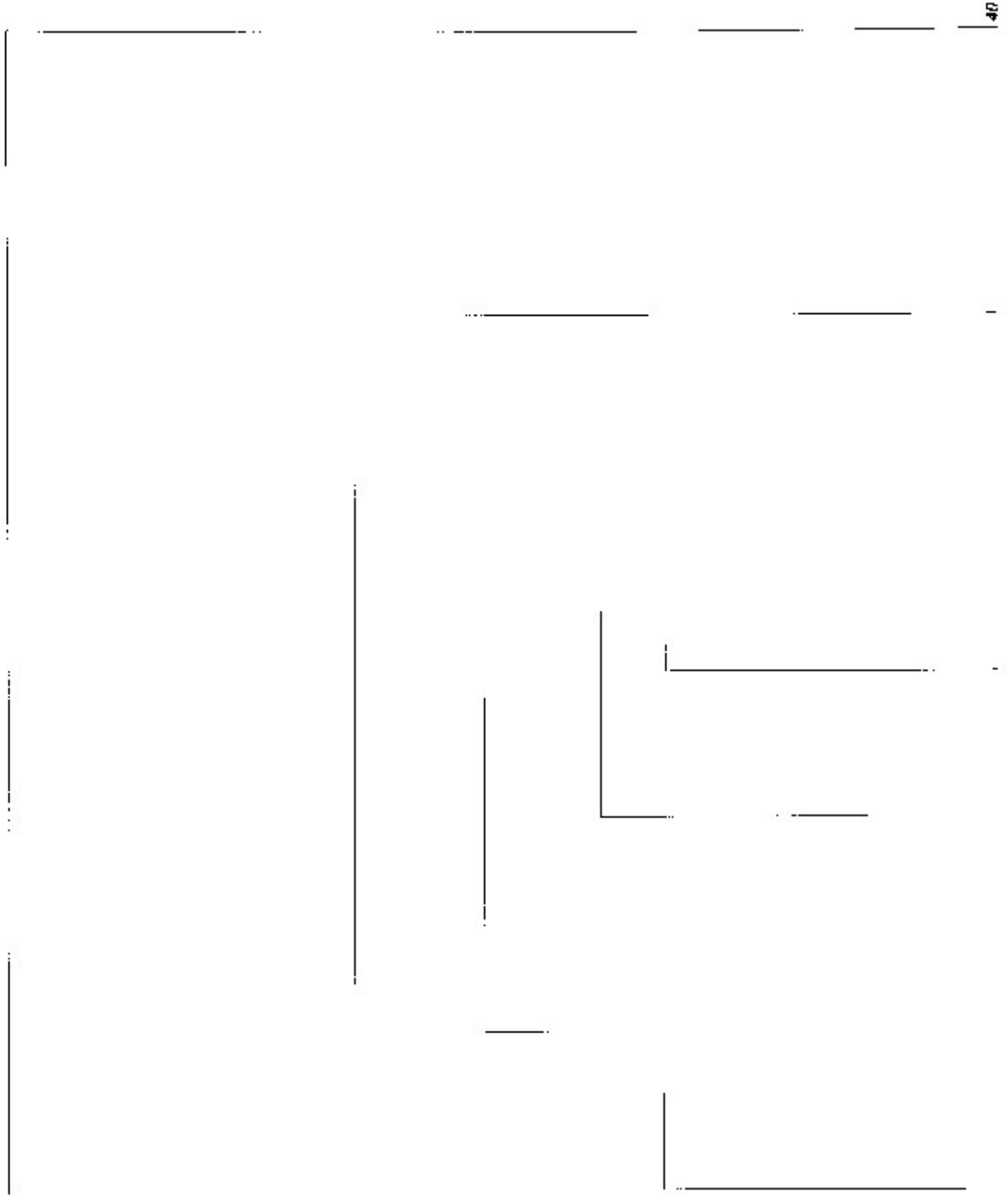
Modular Grid



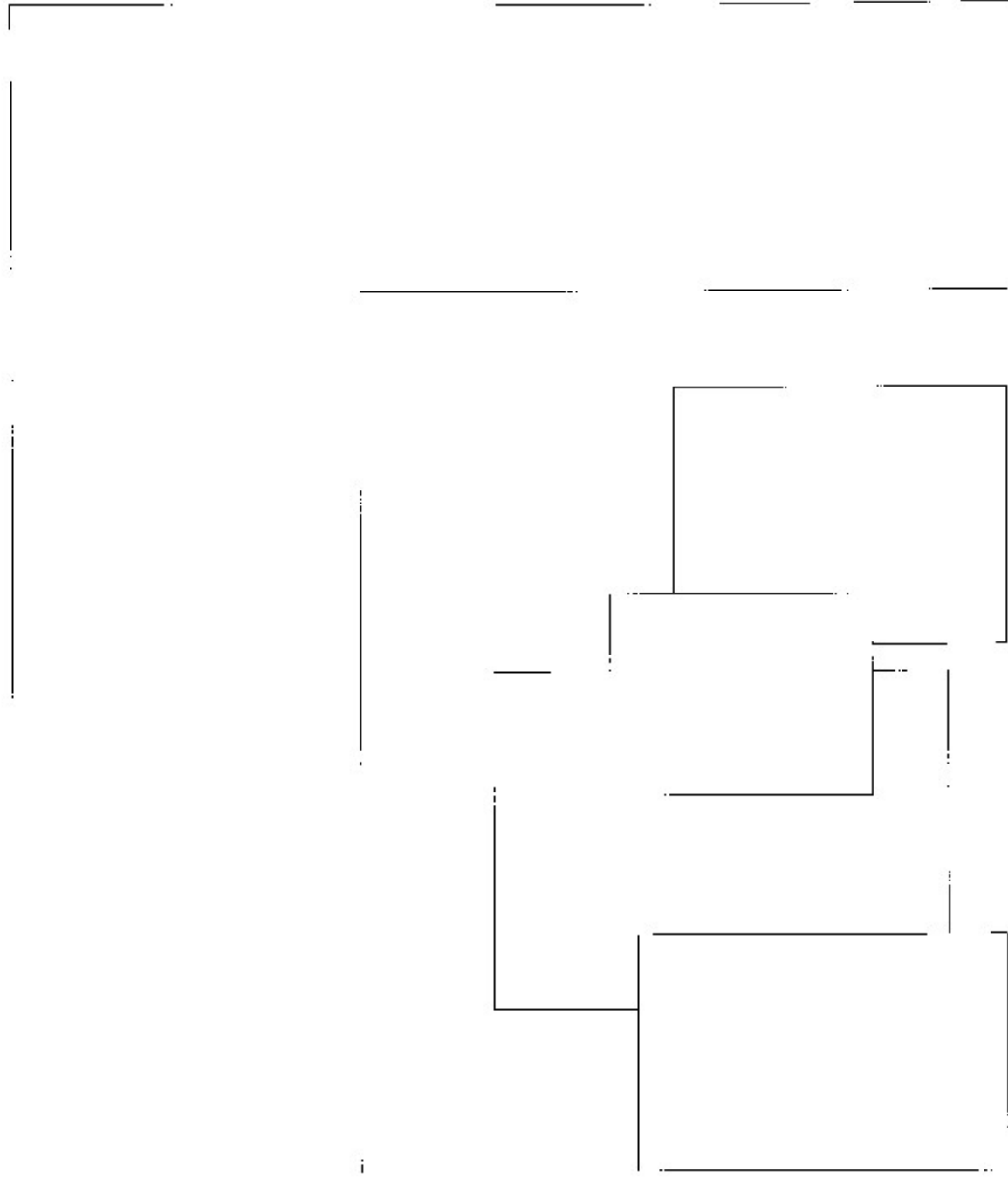
Rule Line



Map Framework



Identity Framework



Logotype

DesignArchiveOnline

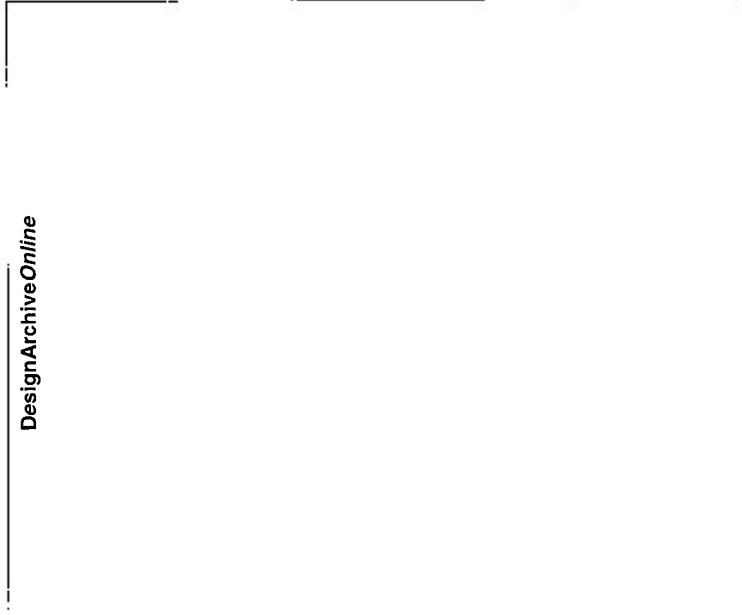
DesignArchiveOnline

DesignArchiveOnline

Logotype + Rule



DesignArchiveOnline



Logotype +
Title Bar + Rule

DesignArchive Online

20th Century Editorial Design

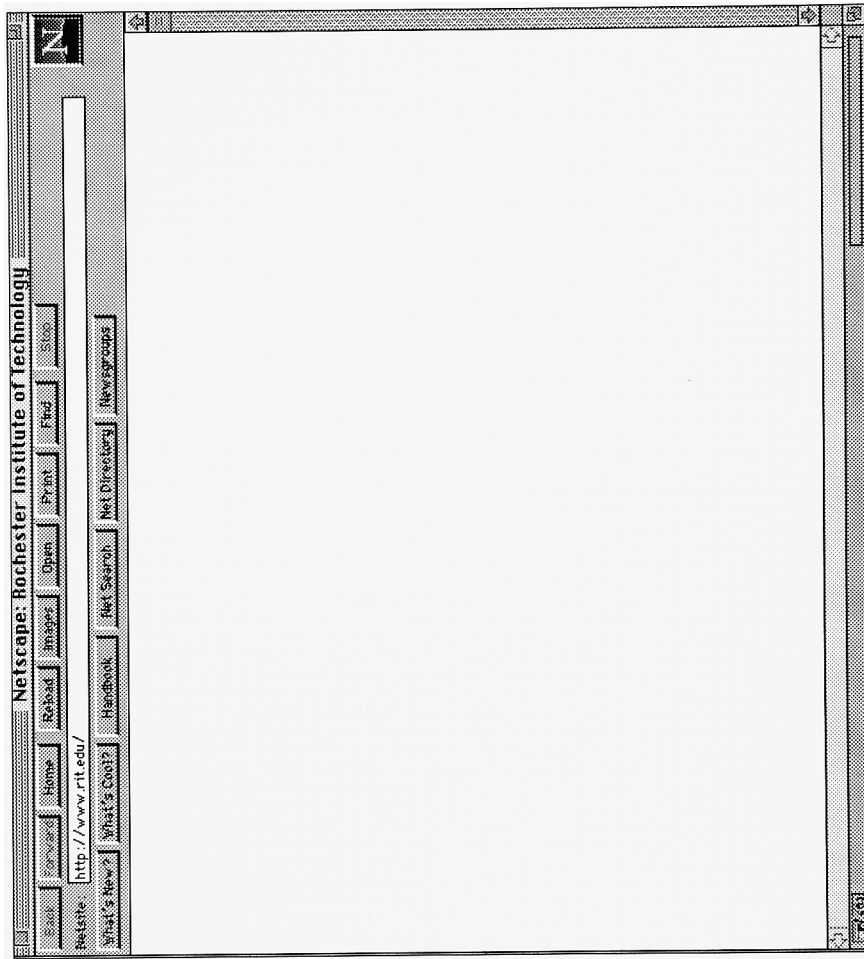
Logotype
Experimentation

DesignArchive*Online*

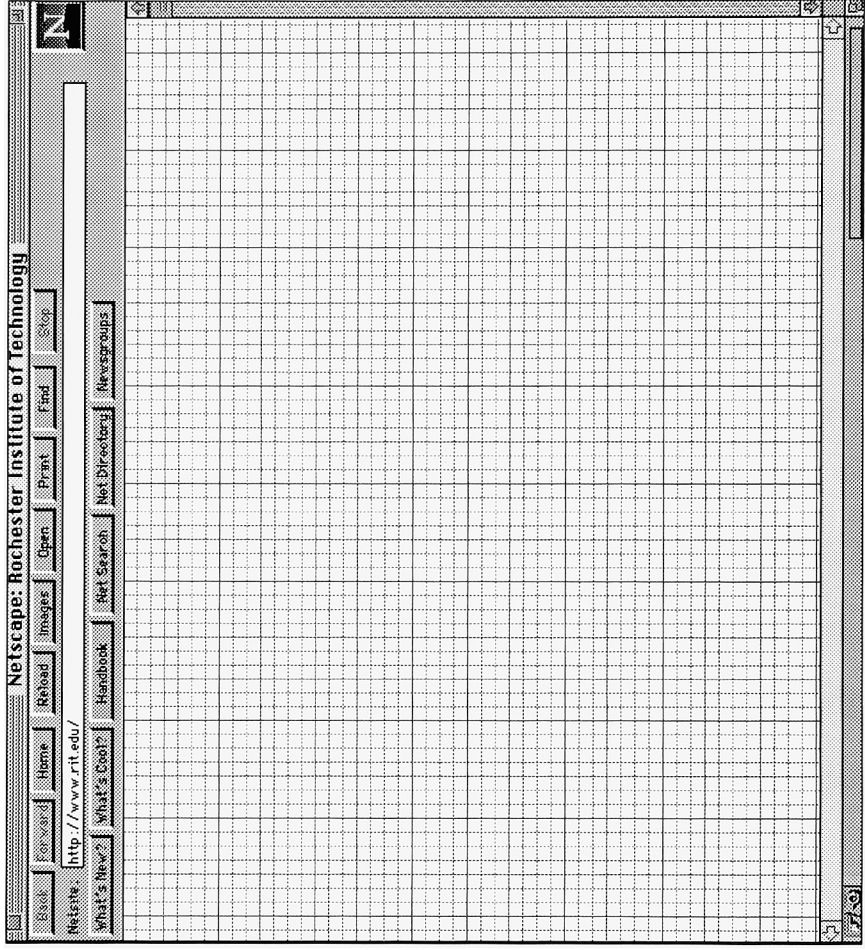
*Graphic
User Interface*

Netscape
Unit Grid
Modular Grid

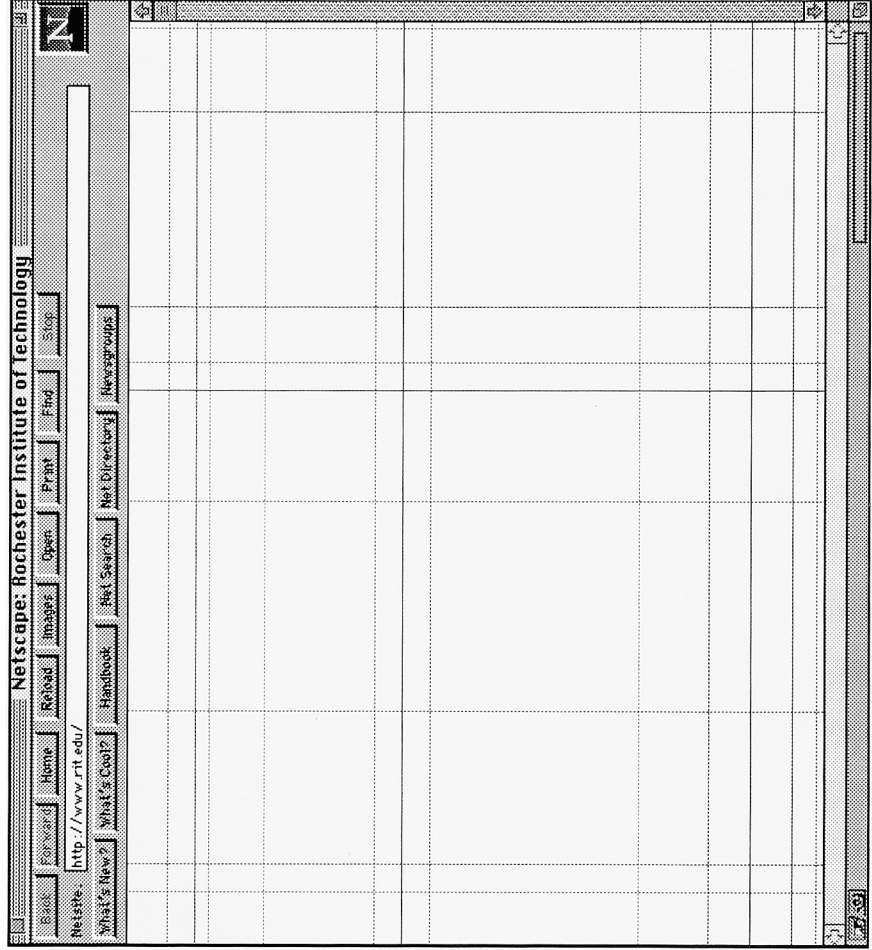
Netscape



Netscape + Unit Grid



Netscape +
Modular Grid



Appendix 2

<i>Application</i>	CD ROM
Introduction screen	CD ROM
Main Menu	CD ROM
Section Introduction Screens	CD ROM
Designer Biographies	CD ROM
Periodical Information	CD ROM
Data Cards	CD ROM
Timeline	CD ROM
Director Demonstration	CD ROM



Appendix 2

ProSeave
CASE LOGIC