

# Modernism and Eclecticism

A HISTORY OF AMERICAN GRAPHIC DESIGN

**mod'ern, a.** [Fr. *moderne*, LL. *modernus*, of the present time, from L. *modus*, measure.]

1. of or characteristic of the present or recent times; not ancient: often used to designate certain contemporary tendencies and schools of art, music, literature, etc.: as, *modern* architecture and furniture are characterized by functionalism and lack of extraneous ornamentation.

2. up-to-date; not old-fashioned, antiquated, or obsolete.

3. [often M-] designating a language, or the form of a language, in current use.

4. common; trite. [Obs.]

5. of or relating to the period of history after the Middle Ages, from c.110 A.D. to the present day.

Syn.—recent, fresh, new, novel, late.

**mod'ern, n.** 1. a person living in modern times.

2. a person having modern ideas, beliefs, standards, etc.

3. in printing, a style of type characterized by heavy down strokes contrasting with narrow cross strokes.

**ec-lec'tic, a.** [Gr. *eklektikos*, from *eklegin*, to select, pick out; *ek*, out, and *legein* to choose, pick.]

1. choosing; selecting from various systems, doctrines, or sources; adhering to the principles of eclecticism.

2. composed of material gathered from various sources, systems, etc.

*Eclectic school*; same as *Bolognes school* under *Bolognese*.

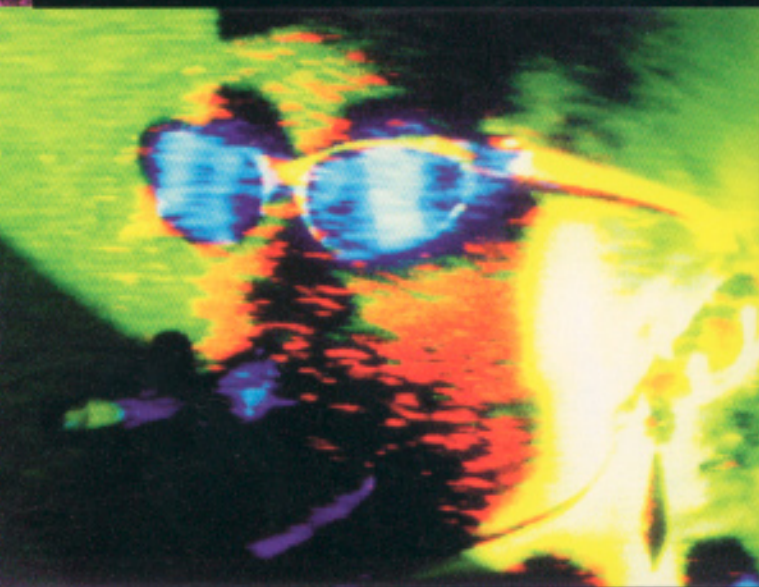
**ec-lec'tic, n.** one who practices eclectic methods in philosophy, science, or art.

**ec-lec'tic-ally, adv.** in an eclectic manner.

**ec-lec'ti-cism, n.** 1. the method or system of an eclectic.

2. the use or upholding of such a method or system.

Video and Audio Tape Catalog



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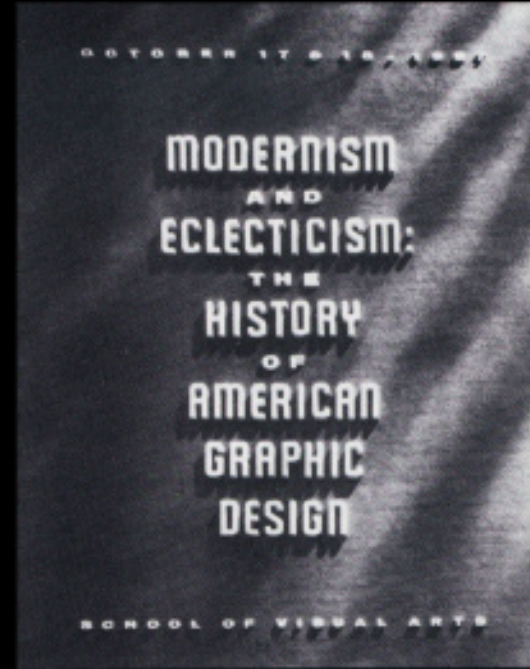
A VIDEO AND AUDIO  
TAPE CATALOG

# introduction

When Modernism & Eclecticism began in 1987 the purpose was to create a forum for in-depth discussion about American graphic design history, then limited to

a few design courses and even fewer symposia. We have provided an outlet for a variety of scholars, historians, critics, pioneers and aficionados to stake out unexplored realms of graphic design history. What began as a few loosely connected lectures about past milestones and masters has evolved into a series of critical discourses on history and its relation to contemporary practice. The talks and discussions are as diverse as the field itself, but a unifying thread has developed—the acceptance that graphic design history is inextricably connected to the histories of other fields. Modernism and Eclecticism has therefore attempted to maintain a balance between strictly retrospective and contemporaneous examination.

Unfortunately, the work presented through this symposium has not previously had widespread distribution. Some talks have been published in design journals, but most—especially the ad hoc discussions and oral histories—are locked in time, preserved only on tape. With a Design Arts grant from the National Endowment for the Arts, the School of Visual Arts is now able to offer the video and audio tape records to the public. The following is an annotated catalog. Through these tapes, we hope that the pursuit of a relevant graphic design history will continue. —Steven Heller



Symposium

1

## Ralph Caplan

Writer and communication design consultant and former stand-up comic.

### WHY GRAPHIC DESIGN HISTORY?

Ralph Caplan suggests five reasons for exploring the history of graphic design: 1. Enjoyment. 2. The past can be used to anticipate the future. 3. It is a promising medium for making graphics an instrument of cultural literacy. 4. It enhances the standing of designers as professionals. 5. Since the designer lives in a world in which few understand what a designer does or stands for, the history of graphic design provides a continuum. Through these five principles, Caplan emphasizes the history of graphic design as a history of ideas. He dispels the myth of the inarticulate designer and argues that graphic design can't be understood or practiced without a thorough knowledge of its history and the history of the civilizations from which it has evolved.

LENGTH: 55 minutes  
AUDIO: good  
VIDEO: not available

## Philip B. Meggs

Graphic designer and professor of communication arts and design at Virginia Commonwealth University. Author of *A History of Graphic Design and Typographic Design: Form & Communication* (co-authored and designed with Rob Carter and Ben Day).

### WHAT IS AMERICAN ABOUT AMERICAN GRAPHIC DESIGN?

The "popular art" versus "European vanguard" mentality began to die out as America became the major influence in the look of design throughout the 1950s and '60s. In this lecture, Philip B. Meggs discusses the history of graphic design in America from 1930s Modernism to 1980s Internationalism. Praising the internationalization of design and culture, Meggs concludes the lecture stating: "International design is international communication. And international communication along with international trade might assist us in the quest for international understanding and peace between peoples and nations."

LENGTH: 50 minutes  
AUDIO: good  
VIDEO: not available

## Lorraine Wild

Director of the visual communication program at the California Institute of the Arts.

### ART, DESIGN, AND AMERICAN MODERNISM

During the early 1930s, Modernist painting and collage had a visible effect on the development of design in Europe. But with the rising social and political turmoil of the impending war, many European designers immigrated to America, bringing with them the forms and processes of European Modernism. What was a complicated situation in Europe became, upon its arrival in the United States, even more varied and complex. American designers adopted European Modernist aesthetics, putting new principles of design to work in the American marketplace. Where American design was once "copy heavy" and "illustrative," it became, during the mid-1930s, highly deductive and abstract. Photographically derived images and handmade symbols were favored over belabored realistic illustration. Designers began to use content as a determinant for form, so that form was, in turn, amplified by content. The blending of these concepts, derived from the avant-garde, with mainstream work formed what became known as Modernism in American design. This lecture looks at the American Modernist debate in design from its inception in the mid-1930s through the 1950s.

LENGTH: 50 minutes  
AUDIO: good  
VIDEO: not available

## Louis Danziger

Designer and instructor at the California Institute of the Arts.

### THE SIXTIES: THE WEST COAST

During the late 1940s and '50s, the Beat poets and their followers introduced rock and roll, mysticism, non-Western religion, and drugs as sacrament into an openly consumerist culture. The "new bohemians" of the 1960s adopted these values and created a monolithic "youth culture" where non-conformity became synonymous with anti-consumerism. Yet there were more posters, buttons, etc., produced during the 1960s than at any other time in history. As a result, graphic design functioned as the visual insignia embodying the spirit of the time. This lecture looks at the ideas that influenced the look of graphic design during the 1960s. From music-based Los Angeles to literary-centered San Francisco,

Danziger traces the artistic and political movements that shaped 1960s West Coast culture.

LENGTH: 1 hour, 5 minutes  
AUDIO: good

NOTE: Richard Prelinger speaks briefly on this tape and shows a film entitled, "The Lost Art of Industrial Film."

VIDEO: not available

## Henry Wolf

Principal of Henry Wolf Productions, Inc. and former art director of *Esquire*, *Harper's Bazaar*, and *Show*.

### THE GOLDEN AGE OF AMERICAN MAGAZINE DESIGN

After World War II, European designers came to America, bringing with them concepts that would impact American design for the next three decades. The marriage of appearance with content, as well as a desire to influence — rather than reflect — society, made the 1950s through '70s the "Golden Age" of magazine design in America. But what stopped this "Golden Age?" Wolf sites four developments: 1. Television. The immediacy of television diminished reliance on the magazine as a primary source of information. 2. Disillusionment with Vietnam. The great magazines (i.e.—*Vanity Fair*) promoted a lifestyle that did not cater to the veterans returning from Vietnam. 3. Advertising. Magazines no longer have editorial immunity. 4. The use of cards, inserts, and half-page ads. Interrupting the editorial flow has lessened the visual and conceptual impact of contemporary magazines. Through personal anecdotes and a precise editorial philosophy, Wolf contrasts magazine design of the '50s, '60s, and '70s with current trends in design in America.

LENGTH: 1 hour, 5 minutes.  
(Lecture continues on Lou Danziger tape. Time does not include portion on Danziger tape.)

AUDIO: good  
VIDEO: not available

## Victor Margolin

Teaches history of design at the University of Illinois, Chicago. Editor of *Design Issues: A Journal of History, Theory, and Criticism*.

### POLITICS AND AMERICAN DESIGN

Graphics advocating social change have had a long history in America. As early as the 18th century, newspapers published images that gave voice to America's struggle for independence from England. The tradition continued into the 19th

century as illustrated journals, replete with reformist imagery, began widespread circulation. During the late 19th century, radical movements spawned their own journals; contributors were no longer expressing themselves within the parameters of the electoral system. These expressions of dissent continued into the 20th century, as design became increasingly conceptual and diverse. The 1960s produced shocking images in order to be noticed amidst the visual overload of television, billboards, and magazines. The fragmentation of the left during the 1970s gave rise to new styles of resistance. Feminists and various ethnic groups appropriated militant symbols (used earlier in the century) to heighten public awareness. This lecture describes the evolution of political design in America, from the 18th century through the 1970s. Margolin focuses on political design as a voice of persuasion, as opposed to an aesthetic discipline.

LENGTH: 1 hour  
AUDIO: good  
VIDEO: not available

## Milton Glaser

Graphic designer and illustrator. President, Milton Glaser, Inc.

### LOOKING BACK AND LOOKING FORWARD

Milton Glaser speaks against the narrow formalist view of Modernism as a reductive system producing geometric forms. Instead, Glaser defines Modernism as an amalgam of belief systems, whose aim is the development of an utopian society. In art, each system possesses its own formal language. As a designer and illustrator, Glaser expresses interest in divorcing these Modernist techniques from their contexts in order to transmit ideas to a broader audience. His reluctance to embrace one belief system has caused him to engage in an eclectic search for new forms and ideas rooted in the Modernist tradition. In this lecture, Glaser discusses his development as a designer and illustrator, as well as his personal views on the meaning of Modernism. In addressing the future of an increasingly technological field, Glaser concludes that, because we can't know history absolutely, we can't forecast the future of design with certainty.

LENGTH: 50 minutes  
AUDIO: good  
VIDEO: not available



Symposium

2

## Steven Heller

Senior art director of *The New York Times* and editor of the *A. I. G. A. Journal of Graphic Design*. Co-author of *Graphic Style: Victorian to Post-Modern Design* and *The Sourcebook of Visual Ideas*.

### DESIGNING THE WORLD OF TOMORROW: THE 1939 NEW YORK WORLD'S FAIR

Steven Heller points out that throughout the history of graphic design, designers have tended to respond to their environments. No where is this more evident than with the events that proceeded the announcement that the 1939 World's Fair would be held in New York and would revolve around the theme of "The World of Tomorrow." With accompanying slides, Heller describes in vivid detail how the 1939 World's Fair, despite its failings, was the epitome of stagecraft, and how it provided a brief but influential forum for design-applied, industrial, and fine arts to finally come together. Heller concludes by reading poignant personal accounts from fair visitors. These accounts prove that, even in the face of darkening war clouds, the 1939 New York World's Fair provided its 50 million visitors with memories that neither war nor time could ever erase.

LENGTH: 45 minutes  
AUDIO: excellent  
VIDEO: not available

## Douglass R. Scott

Senior designer at the WGBH Educational Foundation, Boston. Teaches graphic design and typography at the Rhode Island School of Design and Yale. Frequently lectures on graphic design and typographic history.

### TWENTIETH CENTURY TYPE DESIGNERS

Renaming this lecture *Twentieth Century Typographers*, Douglass R. Scott looks at influential typographers and type designers from the the first part of the 20th century through the 1950s. Beginning with an overview of important early 20th century typographers, Scott covers Art Nouveau, European Modernism, and American design of the 1950s. What were the basic tenets of typographic Modernism? What made European-influenced American typography and design different from the historical-based typography and design of the early 1900s? Scott addresses these issues and more in an engaging discussion of book, poster, and magazine design.

LENGTH: 50 minutes  
AUDIO: not available  
VIDEO: fair

## Maud Lavin

Lectures at Hunter College and Queens College on media, advertising, and Weimar culture. Currently working on her Ph. D. dissertation *Hannah Hoch, Photomontage, and the Representation of The New Woman in Weimar Germany, 1918-1933*.

### INDIVIDUALISM AND UTOPIA IN AMERICAN ADVERTISING DESIGN

In this lecture, Maud Lavin discusses the corporation as a paternal symbol. A corporation's attempt to control its environment via corporate identity campaigns is, according to Lavin, an attempt to communicate omniscience and stability. Thus, it is the corporate designer who provides the link between the corporation's claim of all-knowingness and the celebration of the corporation as an individual—or rather, an archetypal father. In order to address how the corporation is represented as an idealized individual, Lavin looks at three historical periods of advertising: 1. The 1920s, when there was a boom in consumerism and mass media. 2. The 1950s, which marked a time of prosperity and buying sprees. 3. The 1980s, characterized by Republican pro-business policies. Lavin concludes with an examination of how the "industry as father figure" influences our society and how it can be changed.

LENGTH: 45 minutes  
AUDIO: not available  
VIDEO: good

## Roger Remington

Professor of graphic design at Rochester Institute of Technology and president of Royce Productions, a marketing/communications firm. Currently developing the first "electronic museum" of the history of graphic design. Co-author of *Nine Pioneers of Graphic Design*.

### THE ELECTRONIC MUSEUM

The Electronic Museum at the Rochester Institute of Technology is a graphic design archive designed for students, teachers, researchers, and those who need an extensive data base of images and text material on the the history of graphic design. The archive focuses primarily on American pioneers in graphic design between the 1930s and 1950s, with an emphasis on the life and work of Lester Beall. In this interactive demonstration, Roger Remington discusses the work of Lester Beall as well as how the Electronic Museum functions.

LENGTH: 45 minutes  
AUDIO: not available  
VIDEO: good

## Philip B. Meggs

Teacher of graphic design and design history at Virginia Commonwealth University. Author of *A History of Graphic Design*, and *Type and Image*.

### JOSEPH LYENDECKER AND THE AMERICAN EXPERIENCE

For 55 years (1896-1951), Joseph Lyendecker reached a mass audience through his poster and magazine cover illustrations. What enabled him to sustain his creative momentum over such a long span of time? In this slide lecture, Philip B. Meggs takes a chronological look at the work of Joseph Lyendecker. Asking, "Is there a relationship between specific graphic forms and the cultural environment?", Meggs examines Lyendecker's ability to manipulate images as an example of the emergence and decline of various graphic styles to fulfill the needs and desires of the time.

LENGTH: 45 minutes  
AUDIO: not available  
VIDEO: slides: fair; sound: good

## Arlen Schumer

Graphic designer/illustrator of comic book art for advertising. Author and designer of *Visions From the Twilight Zone*.

### ANATOMY OF THE TWILIGHT ZONE

In this enlightening presentation, Arlen Schumer presents *The Twilight Zone* as an example of pop surrealism. Tracing its roots back to French Surrealism of the 1920s and '30s, Schumer defines *The Twilight Zone* as "psycho-Americana." The high contrast and tight angular close-ups that reduce the images to their essentials created a sense of surrealism in the commonplace, where the fantastic seems normal and the normal seems bizarre. Schumer also discusses the persona of Rod Sterling, the opening graphics and typography, and the influence of *The Twilight Zone* on contemporary American artists such as Cindy Sherman.

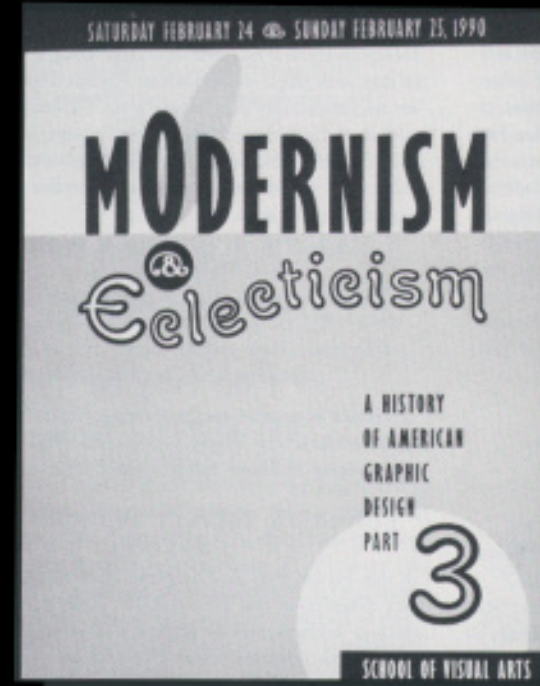
LENGTH: 30 minute lecture, 20 minute Q&A  
AUDIO: not available  
VIDEO: good

## Panel Discussion

### WRITING AND REMITTING HISTORY

Victor Margolin moderates this panel discussion with Philip B. Meggs, Lorraine Wild, Roland Marchand, and Andy Grundberg. The discussion begins with each of the panelists giving a brief description of his/her background and current interests. Topics include the relevance of design history, who decides quality in design, the role of the client, and the autonomy of the designer. The discussion ends with questions from the audience.

LENGTH: 40 minutes  
AUDIO: not available  
VIDEO: slides: poor; sound: good



Symposium

3



## Tibor Kalman

Founding principal of M&Co., a design firm in New York City, whose work includes print, product, and video design.

### KEYNOTE SPEAKER

For Tibor Kalman, there are two problems with studying design history—how the history has been written and how it has been used. Design history has, according to Kalman, presented graphic design as a progression of styles divorced from the social, political, and economic climate in which they were created. Thus, some contemporary designers have recycled historical Modernist styles without regard for the cultural context from which those styles evolved. Rather than use history responsibly, Kalman charges that these designers have abused history. In this keynote address, Kalman poses the question, “What is good design history?” He concludes by saying, “Good design history is a history of ideas... acting as a catalyst for our own ideas.”

LENGTH: 30 minutes, 17 minute Q&A

AUDIO: good

VIDEO: good

## Lorraine Wild

Director of the program in visual communication at the California Institute of the Arts.

### THE GOLDEN AGE OF ART DIRECTION

(This lecture deviates from the title to include many different elements in the practice of design during the 1950s.)

The 1950s witnessed the beginning of the modern concept of the designer as public communicator. While this image of the designer was being developed, other elements of the profession were also put into place: design collections in museums, professional design programs in colleges and universities, professional societies, and publications documenting the growth of the profession. Many of our contemporary design practices and institutions are legacies from the 1950s. In this lecture, Lorraine Wild discusses the 1950s as the decade that saw the redefinition and expansion of the designer's role in America, and the establishment of a new set of standards for the production of work that is still to be admired today.

LENGTH: 15 minute introduction  
by Steven Heller and 55 minute lecture

AUDIO: excellent

VIDEO: good

(Speaker is in the dark but the slides are good.)

## Matthew Carter

Co-founder and vice-president for Design at Bitstream, a Computer type foundry in Cambridge, Massachusetts. His most recent type design is “Bitstream Charter”.

### TYPE AND TODAY'S TECHNOLOGY:

#### REVERTING TO THE FUTURE

Taking advantage of technology's benefits and compensating for its defects have been constant themes in type design. In this lecture, Matthew Carter looks at the evolution of technology and how it has influenced type design. Carter proposes that with the development of current digital technology, we are increasingly progressing toward a situation analogous to that of the 19th century, thereby “reverting to the future.” It is Carter's conclusion that an understanding of current technology and history is necessary in order to be liberated from their constraints.

LENGTH: 30 minute lecture, 7 minute Q&A

AUDIO: good

VIDEO: sound: fair; visuals: good

## Rob Roy Kelly

Professor of graphic design at Arizona State University and author of *American Wood Types: 1828-1900*. He is currently working on a book based on early American cast trivets.

### VICTORIAN TRIVETS AND WOODTYPES IN AMERICA

In this lecture, Rob Roy Kelly discusses American woodtypes and trivets from the 19th century. Kelly examines the production methods and design styles of woodtypes and trivets. He also discusses his research techniques and the origins of his interest. He concludes with a slide presentation of American and European trivet designs.

LENGTH: 50 minutes

AUDIO: poor

(sound is unintelligible)

VIDEO: good

## Roland Marchand

Professor of History and Chairman of the Department of History at the University of California, Davis.  
Author of *Advertising the American Dream: Making Way for Modernity, 1920-1940*.

### IDENTITY ON DISPLAY: AMERICAN WORLD FAIRS AND CORPORATE IMAGES

When a corporation participated in the World's Fair from the 1880s to the early 1900s, it brought its product for exhibition.

From 1915 to 1933, it brought its factory. By 1933, as perception increased about the importance of public relations, the corporation focused on its image. It was during this period of transition from “factory” to “image” that the designer began to play an important role in the creation of corporate identity. In this presentation, Roland Marchand looks at how corporations came to discover their need for a corporate image and how they created it within the context of the World's Fair. The evolution of the World's Fair from 1915 to 1940 is also discussed through the work of various designers.

LENGTH: 50 minutes

AUDIO: side one (40 minutes) is excellent;  
side two, end of lecture, is completely distorted.

VIDEO: good.

(Two gaps—skips—in video, so that two small portions of the lecture are lost)

## Donald Bush

Professor of design history in the College of Architecture and Environmental Design at Arizona State University.  
Author of *The Streamlined Decade* and currently doing research on the semiotics of design.

### GRAPHIC DESIGN AND THE STREAMLINE ERA

In this lecture, Donald Bush explores the relationship between industrial design and graphic design during the 1930s. Known as the “Streamline Era,” the 1930s produced objects that were designed on the basis of efficiency and economy. Graphic design paralleled these developments with simplified, fluid shapes that were the antithesis of cubist and constructivist angularity. Many of these “streamlined” objects and images were symbolic representations of speed. Produced within a culture that glorified acceleration as an important component of an utopian future, these stationary forms were the result of a series of scientific discoveries and societal changes. Bush traces the evolution of “Streamline” design as an outgrowth of these developments, as well as a stylistic innovation separate from Art Nouveau, a movement with which it is often compared.

LENGTH: 1 hour, 10 minutes

AUDIO: fair (buzzing sound)

VIDEO: fair to good

## Ellen Lupton

Curator of the Herb Lubalin Study Center of Design and Typography at The Cooper Union in New York and a partner in “Design Writing Research.”

### SHELF LIFE: A CULTURAL HISTORY OF PACKAGED FOOD

By 1910, family names such as Heinz, Campbell, and Delmonte had become identifiable with massive food corporations. These names and their graphic presentations began a marketing strategy whose main features remain intact today. This strategy, which involved the creation of a distinct packaging style, indicated a major shift in the retailing of food products. Instead of looking to the small shop owner for help in selecting a quality product, the consumer began to rely on a product's packaging for assurances of quality and for product information. In this lecture, Ellen Lupton discusses the development of packaged food in American society from the early 20th century to the 1980s. She not only looks at the stylistic changes in food packaging, but also examines packaged food as symbolic of a society characterized by production and waste.

LENGTH: 45 minutes (tape incomplete)

AUDIO: good

VIDEO: good

## Douglas A. Yorke, Jr.

Investment banker at Wertheim Schorder & Co., who has frequently written on roadside culture and American icons.

### BLAZED TRAILS: A GRAPHIC HISTORY OF THE OIL COMPANY ROADMAP

The free oil company roadmap was born of the American commercial process that began in the early part of this century. Designed to stimulate Americans to buy petroleum products, these roadmaps were informative, simple, and widely distributed. In this lecture, Douglas A. Yorke, Jr., traces the history of the oil company roadmap from 1915, when the automobile was beginning to enter the mainstream of American society, to 1973, when the oil embargo and subsequent shortages marked the end of the oil company roadmap. Yorke discusses the roadmap from a cultural perspective rather than an aesthetic one, though the evolution of the cover art for these roadmaps is addressed in a slide presentation.

LENGTH: 25 minute lecture, 15 minute Q&A

AUDIO: good

VIDEO: sound: good; visuals: first 10 minutes quality is poor due to camera adjustments.

## Dietmar Winkler

Professor of graphic design at Massachusetts University at Dartmouth. He has also been a type and design director for M. I. T., WGBH, and Southeastern Massachusetts University.

### THE BAUHAUS IN AMERICA: MORAL AND ETHICAL RAMIFICATIONS

When the Bauhaus ideology found its way to America, it had to contend with an anti-Socialist mentality. Yet many American designers and design institutions accepted the Bauhaus model without question. Dietmar Winkler discusses the American appropriation of the Bauhaus system and the many impediments to American design activity that it produced. Overemphasis on design principles, neglect of the intellectual development of the individual, and a lack of concern for communication are only a few of the issues Winkler addresses. Calling for a re-examination of our approach to the art, education and scholarship of design, Winkler looks at the influence of the Bauhaus in America from the 1950s to the present day.

LENGTH: 40 minutes  
AUDIO: good, but only covers last half of the lecture.  
VIDEO: sound: fair, visuals: good

## Philip B. Meggs

Teaches graphic design and design history at Virginia Commonwealth University and is author of *A History of Graphic Design and Type and Image*.

### IMAGE BANDITS: THE CORRUPTION AND DISTORTION OF GRAPHIC SIGNS AND SYMBOLS

Coining the term "collective graphic memory" to define a culture's common vocabulary for understanding graphic signs and symbols, Philip B. Meggs addresses the alliance between the graphic arts and marketing as one which too often leads to the corruption and distortion of graphic images. According to Meggs, the debasement of cultural symbols for political and economical gain is a threat to the development and credibility of visual language. Using slides depicting various symbols and their misuse, Meggs discusses how these symbols have been manipulated in the service of image and profit.

LENGTH: 30 minute lecture, 10 minute Q&A  
AUDIO: excellent  
VIDEO: fair  
(slides are clear, but Phil Meggs is in the dark)

## Bill Blackbeard

Founder and director of the San Francisco Academy of Art and is author of many books, including the Smithsonian Collection of Newspaper Comics and *The Complete Crazy Kat*.

### NATIVE CULTURE: THE COMIC STRIP IN AMERICA

Those elements that are unique to the comic strip—sequential drawings, dialogue balloons, and character continuity—did not fully emerge until the late 1890s. By 1904, comic strips were regularly featured in some American newspapers. But by the late 1950s, newspaper comic strip pages were in decline. In this lecture, Bill Blackbeard discusses the rise and fall of comic strip pages. Focusing on the genesis of the comic strip, Blackbeard discusses the work of some of the early comic strip artists. He also discusses what contributed to the demise of comic strip pages in the '50s.

LENGTH: 40 minutes  
AUDIO: excellent  
VIDEO: sound: poor; visuals: fair

## Douglass R. Scott

Senior designer at the WGBH Educational Foundation, Boston, and teaches graphic design and typography at the Rhode Island School of Design and Yale University.

### PIONEERS: HERBERT MATTER

Born in Switzerland in 1907, Herbert Matter was one of the most important advertising and poster designers of the 1930s and '40s. His surrealist collages and montages were influenced by Maholy Nagy and Lissitzky. Yet his style is unique and timeless. In this slide presentation, Douglass Scott traces Matter's growth as both a designer and a photographer.

LENGTH: 30 minutes  
AUDIO: good  
(Speaker occasionally moves away from microphone so that sound is lessened.)  
VIDEO: sound: excellent; visuals: good

## Ivan Chermayeff

Founding partner of Chermayeff and Geismar Associates, New York, and 1990 co-chair for the Aspen Design Conference.

### ROOTS AND ROUTES

Ivan Chermayeff gives an autobiographical talk about the important artists, architects, and designers he has known

throughout his life. It was their attitude, support, and concerns that influenced the direction of his personal and artistic growth. He concludes by encouraging young designers to incessantly question their assumptions and their world.

LENGTH: 30 minute lecture, 20 minute Q&A  
AUDIO: excellent  
VIDEO: fair

## Massimo Vignelli

Founding principal of Vignelli Associates. A retrospective book will be published to accompany an exhibition of the firm's work that opened in Moscow in 1989.

### THE LEGACY OF UNIMARK

The international design studio Unimark was one of the most important and influential corporate identity design firms of this century. Its mission to replace "commercial" designers with "professional" designers was accomplished through its policy of objectivity (as opposed to decorative-ness) and "no compromise." In this lecture, Massimo Vignelli talks about his participation in Unimark's growth and collapse. He concludes with a brief slide presentation.

LENGTH: 1 hour, 20 minutes  
AUDIO: side one is excellent, side two is poor (overlapping voices)  
VIDEO: fair

## Roger Remington

Professor of Graphic Design at Rochester Institute of Technology and President of Royce Productions. Co-author of *Nine Pioneers of Graphic Design*.

### PIONEERS: LESTER BEALL

Although he was known primarily for his corporate identity work, Lester Beall created a large body of innovative work during his early years in New York. But what was the impetus behind his work? In this lecture, Roger Remington looks at Beall's drawing, photography, and environment as the source for Beall's unconventional design ideas. Remington concludes with a 35 minute demonstration of Hypercard, a computer program for storing and organizing data.

LENGTH: 50 minute lecture, 30 minute presentation  
AUDIO: excellent  
(tape does not cover Hypercard presentation)  
VIDEO: sound: good; visuals: fair  
(only see portions of the images)

## Steven Heller

Senior art director at The New York Times and Editor of the A.I.G.A. Journal of Graphic Design. Co-author of *Graphic Style: Victorian to Post-Modernism*, *Designing with Illustration*, and is currently editing *The Encyclopedia of Graphic Design*.

### PIONEER: LUCIAN BERNHARD

When he was 18 years old, Lucian Bernhard, an aspiring designer from Stuttgart, won a poster design competition for *Priester Matches*. This poster not only became a paradigm of bold, reductive graphic imagery that influenced a genre of advertising, but launched Bernhard's prolific career. Though known primarily as an inventive poster artist, Bernhard was also a trademark, package, alphabet, textile, furniture, and interior designer in Germany from 1906 to 1922. In this lecture, Steven Heller looks at Bernhard's fascinating personal life as well as his varied and often discordant professional life.

LENGTH: 40 minutes  
AUDIO: good  
VIDEO: good

## Tara Collins

Principal of the design firm Collins-Gordon and teaches design history at Parsons, Pratt, Fashion Institute of Technology, and School of the Visual Arts. Her book on E. McKnight Kauffer was published in Fall 1990.

### PIONEERS: E. MCKNIGHT KAUFFER

Born in Montana in 1980, E. McKnight Kauffer was an established painter before becoming a designer. His knowledge of the Bauhaus, as well as Futurism, Surrealism, and Cubism, informed his work as did his dual interests in technology and nature. Working mostly in Europe before moving back to the United States, Kauffer designed book illustrations for the poems of T. S. Eliot and posters for the London Underground Railroad. He also designed book covers and theater costumes. In this slide presentation, Tara Collins discusses Kauffer's life and work.

LENGTH: 1 hour, 5 minutes  
AUDIO: excellent  
VIDEO: good

## Victor Margolin

Assistant Professor of Design History at the University of Illinois, Chicago. Co-founder of *Design Issues: A Journal of History, Theory, and Criticism* and author of *Propaganda: the Art of Persuasion, WWI*.

### JAN TSCHICHOLD, "NEW TYPOGRAPHY:" BETWEEN REVOLUTION AND RATIONALIZATION

Looking at the work of the constructivist avant-garde, Jan Tschichold found a language he believed would bring German printing and graphic design in line with the forces of modernity that were transforming other fields. Although Tschichold gave no indication of artistic or political radicalization, he appropriated the visionary aims of the avant-garde to form his own ideology of typographic rationalization. In this lecture, Victor Margolin discusses Tschichold's contribution to the "new typography" debate that took place in Europe from 1925 to 1933.

LENGTH: 45 minute  
AUDIO: excellent  
VIDEO: fair

## Richard Prelinger

President of Prelinger Associates, an archive of advertising and industrial films. Editor of *Footage 89: North American Film and Video Sources*, an index of American ephemeral films.

### DESIGN FOR DREAMING: GRAPHIC FANTASIES IN INDUSTRIAL FILMS

In this presentation, Richard Prelinger discusses the ephemeral film of the 1950s. Ephemeral films were brief films made to pitch, convince, sell, or educate the public about America's industrial establishment. Prelinger begins the presentation with an excerpt from "Autoland Parade." He then discusses the ephemeral film in some detail and shows five short animation excerpts as well as an excerpt from a longer work entitled "American Look."

LENGTH: 55 minutes  
AUDIO: good  
VIDEO: good

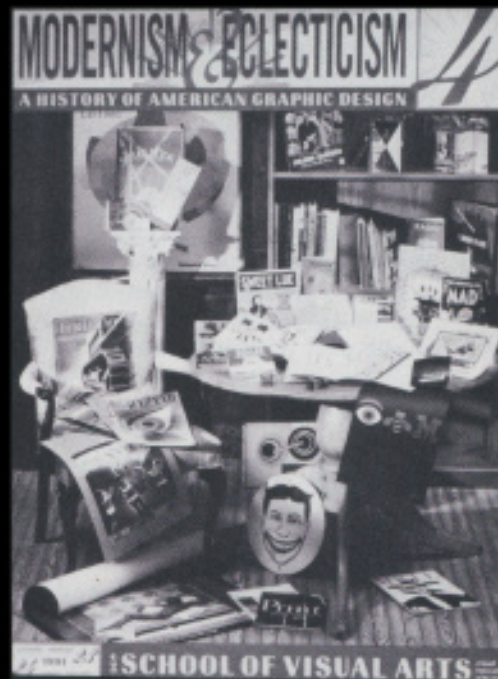
## George Lois

Chairman and head creative director of Lois, Pitts, Gerhon Inc. and author of *The Art of Advertising: George Lois on Mass Communication and George Be Careful*.

### A CONVERSATION WITH GEORGE LOIS

George Lois defines the designer as a thinker and defines himself as a designer who is commercial. In this lecture, he traces his beginnings as a young designer, as well as his influences and work. Through an extensive slide presentation, Lois not only discusses the advertising industry, but his life as one of America's leading advertising designers.

LENGTH: 1 hour, 25 minutes  
AUDIO: excellent  
VIDEO TAPE: fair



## Karrie Jacobs

Design critic and writer-at-large for *Metropolis*. Contributor to *Interview*, *Eye*, and *The New York Times*.

### KEYNOTE SPEAKER

In this keynote speech, Karrie Jacobs discusses graphic design history as a history linked to social and cultural developments. "Graphic design is not meaningful out of context," Jacobs argues. Instead, Jacobs asserts that designers disseminate existing ideas and attitudes and popularize them through the creation of new visual languages. Calling for a transformation of the history of graphic design into a history of culture, Jacobs offers an alternative look at how history functions, as well as the legacy of modernism.

LENGTH: 35 minutes  
AUDIO: excellent  
VIDEO: good

## Stuart Ewen

Professor of Communications at Hunter College, New York, and author of *Channels of Desire: Mass Images and the Shaping of American Consciousness* and *Captains of Consciousness: Advertising and the Cultural Roots of the Consumer Culture and All Consuming Images*.

### FORCED OBSOLESCENCE: THE CAPITALIST TOOL

Once dependent on the cycles of nature, local production and agriculture had evolved into a system of industrial mass production by the late 19th century. This transformation severed our connection to the natural world, thus marking the beginning of the current ecological crisis. Products once considered durable now become waste almost as soon as they are brought, contributing to an ever-mounting glut of harmful waste materials. In this lecture, Stuart Ewen addresses the dilemma of mass expenditure and waste, defining American society as a consumer society whose inexhaustible consumption of resources is linked to an image of prosperity. What is the responsibility of the designer in the midst of this "disposable abundance?" Ewen addresses these questions as well as how advertising uses persuasive imagery to promote disposability and waste.

LENGTH: 35 minutes  
AUDIO: good  
VIDEO: good

## Matthew Carter

Co-founder and vice-president of design at Bitstream, a computer type foundry in Cambridge, Massachusetts. His most recent typeface is "Bitstream Charter."

### A HISTORY OF EXPERIMENTAL TYPE DESIGN

There are two approaches to type design: an empirical approach, in which the eye acts as the only arbitrator, and a type design that follows principles based on reasoning and calculation. In this lecture, Matthew Carter looks at both of these theories as the basis for various constructions of our alphabet. Through a series of slides, Carter looks at type designs made by artists working in the past 500 years, from the Renaissance to the Bauhaus to recent times. Carter concludes by questioning the function of the highly experimental and theoretical approach to type design.

LENGTH: 40 minutes  
AUDIO: excellent  
VIDEO: good

## Philip B. Meggs

Teaches design history, typography, and graphic design at Virginia Commonwealth University. Author of *Type and Image: The Language of Graphic Design* and *A History of Graphic Design*.

### EROS: DESIGN AND CENSORSHIP

On February 17, 1972, publisher Ralph Ginzburg was imprisoned for violating federal obscenity laws for using the mail to sell and distribute *Eros*, a quarterly periodical billed as a journal of love and sex. Though its existence was brief, *Eros* had a lasting effect on the American magazine industry. Phil Meggs looks at the legal problems surrounding *Eros*, as well as the content and page designs of art director Herb Lubalin.

LENGTH: 35 minute lecture, 5 minute Q&A  
AUDIO: excellent  
VIDEO: good

## Virginia Smith

Professor of graphic design at Baruch College of CUNY and founder of Artograph, monographs dedicated to contemporary designers. She is also the president of the American Printing History Association.

### ALEXEY BRODOVITCH IN CONTEXT: EARLY YEARS

Russian born Alexey Brodovitch served as the art director for *Harper's Bazaar* from 1934 until 1958. Changing the magazine's format and refocusing its visual approach to photography from illustration, he not only had an enormous impact on art direction, but introduced to the magazine industry the talents of such influential photographers as Avedon, Man Ray, Cartier Bresson, Model, and Irving Penn. Prior to his time at *Harper's Bazaar*, Brodovitch lived in Paris and studied with the Surrealists. He then came to America to head the advertising department at the Philadelphia Museum School of Industrial Art. In this lecture, Virginia Smith traces Brodovitch's life from his early childhood to his time in Philadelphia. Using slides of Brodovitch's family, his work, and his students' work, Smith looks at how Brodovitch's formative years shaped his unique vision.

LENGTH: 40 minutes  
AUDIO: excellent  
VIDEO: good

## Roger Remington

Professor of graphic design at Rochester Institute of Technology and co-author of the *Nine Pioneers of Graphic Design*. He has also been instrumental in the development of the RIT Electronic Museum of graphic design.

### PIONEERS: CHARLES COINER OF N.W. AYER

Born in California in 1898, Charles Coiner began his career in 1924 when he moved to Philadelphia, where he served as art director at N.W. Ayer, Incorporated. Coiner's brilliance lay in his ability to spot, collect and organize talent. His fascination with the possibility of uniting fine art with advertising also marked him as a unique and inventive art director and designer. In this presentation, Roger Remington discusses Coiner's long career at N.W. Ayer.

LENGTH: 55 minutes  
VIDEO: good  
AUDIO: excellent

## Allan Haley

Executive vice president of the International Typeface Company and frequent writer on the history of type and type designers. Author of *Phototypography* and *ABC's of Type*.

### THE CANONS OF TYPOGRAPHY

In this presentation, Allan Haley discusses the standards of good typographic design. Stressing the importance of readability over aesthetics, Haley examines the basic principles of typographic design. The long tradition from which these principles have evolved, as well as their relevance to contemporary design, is also discussed.

LENGTH: 20 minute lecture, 10 minute Q&A  
VIDEO: good  
AUDIO: excellent

## James Fraser

Executive vice president of the Fairleigh Dickinson University Library in Madison, New Jersey, where the archive of the *Association of Outdoor Advertising* is housed. He has written a book on the history of the billboard, published in 1991.

### THE BILLBOARD IN AMERICA

During the last decade of the 19th century, the billboard emerged as a unique American poster form. In this enlightening talk, James Fraser focuses on the billboard in America from the early 20th century to the early 1950s, when European designers immigrated to the United States and brought their concepts to this large-scale, outdoor advertising medium.

LENGTH: 30 minute lecture, 10 minute Q&A  
AUDIO: fair  
VIDEO: visuals: good; sound: fair

## Victor Moscoso

Graduate of Cooper Union and Yale University. Moved to San Francisco in the mid-1960s where he practiced conventional commercial art and eventually became one of the most influential music poster designers in the psychedelic style before devoting himself almost exclusively to making underground comics.

**MASTER OF THE PSYCHEDELIC POSTER**  
The psychedelic poster of the 1960s is an American graphic art form. One of the primary proponents of this

style, Victor Moscoso, discusses his evolution as a designer in the 1960s, as well as that of his contemporaries.

LENGTH: 55 minutes  
AUDIO: good  
VIDEO: good

## Muriel Cooper

Professor of visual studies at M. I. T. and director of the Visible Language Workshop. She began her career at M. I. T. in the Office of Publications and at M. I. T. Press, where she designed *Learning from Las Vegas* and *The Bauhaus* by Hans M. Wingler.

### A HISTORY OF THE VISIBLE LANGUAGE WORKSHOP

The preference of interactive, non-reproducible space over measured, linear space is the future of communication design. Commonly referred to as multi-media, or in some cases, hyper-media, this new form of communication is the result of rapidly changing advancements in computer technology. In this presentation, Muriel Cooper discusses these new design languages.

LENGTH: one hour  
AUDIO: good  
VIDEO: good

## Maria Reidelbach

Co-author of *Miniature Golf* and author of *A History of MAD*, published in 1991.

### HUMOR IN A JUGULAR VEIN: A HISTORY OF MAD

When *MAD* magazine began publication in the early 1950s, it was unlike anything available at that time. Reaching the boundaries of the comic book medium, *MAD* satirized comics themselves. In this talk, Maria Reidelbach looks at the early years of *MAD*, from editor Harvey Kurtzman's drawings to director John Putnam's parodies of advertising campaigns.

LENGTH: 35 minute lecture, 10 minute Q&A  
AUDIO: excellent  
VIDEO: sound: good; slides: poor

## Philip Pearlstein

A painter whose work is in the permanent collection of over 40 museums, and former professor of Fine Art at Brooklyn College from 1963 to 1988. Philip Pearlstein by John Perreault was published in 1988.

### WORKING WITH LADISLAV SUTNAR

Assisting the Czech immigrant designer Ladislav Sutnar for almost eight years, Philip Pearlstein worked with the artist on some of Sutnar's most important projects. In this talk, Pearlstein describes his personal and professional relationship with Sutnar, as well as his early years in New York as a graduate of Carnegie Tech (along with Andy Warhol). Pearlstein also shows slides of his early work.

LENGTH: 45 minutes  
AUDIO: fair  
VIDEO: good

## Paul Rand

Designer, professor emeritus of graphic design at Yale University, and author of *Thoughts on Design* and *Paul Rand: A Designer's Art* (Yale University Press).

### MENTORS AND INFLUENCES

In this two-part presentation, Paul Rand looks at the work of various designers whose visions were meaningful to him, as well as the development of his own work. Part I, lasting 50 minutes, is an eclectic overview of historical material and designers whose work inspired Rand. Part II, lasting 30 minutes, is a look at how Rand's visual vocabulary has developed throughout his career.

LENGTH: 80 minutes  
AUDIO: fair  
VIDEO: good

## Eric Baker

Principal of Eric Baker Design, Associates, New York, and co-author of *Trademarks of the '20s & '30s* and *Trademarks of the '40s and '50s*, and author of *Great Inventions, Good Intentions*.

### PATENTS OF THE STREAMLINE ERA

The late 1920s and early '30s marked the era of "Streamline" design. Born out of Modernism, "streamlined" objects represented the look of the future during a time of economic devastation. In this lecture, Eric Baker looks at the patented drawings of industrial designers working within the language of "Streamline" design. The realized and unrealized designs of obscure and established designers are presented.

LENGTH: 45 minutes  
AUDIO: excellent  
VIDEO: sound: good; slides: fair

## Steven Heller

Director of the Modernism and Eclecticism symposiums, senior art director of the *New York Times*, editor of the *AIGA Journal*, and teacher of design history at the School of Visual Arts. Author of over 17 books, the most recent being *Low Budget/High Quality Design*.

## William Eric Perkins

Creator of social sciences tests at the Educational Testing Service and teacher of African American Media in the Communications department at Hunter College, New York City.

### RACIAL STEREOTYPES IN AMERICAN POPULAR ART

A disturbing legacy of racial and ethnic stereotypes permeates applied American art from the time of the Civil War through the 1950s. In this lecture, Heller and Perkins survey visual images derived from posters, comics, package designs, and advertisements that exaggerated the physical and cultural differences and fostered misconceptions about African and Jewish Americans. They note that many of these exaggerations and misconceptions still exist today. Heller and Perkins not only discuss the suffering caused by these visual misrepresentations, but also examine the process by which racial and cultural stereotypes are created. They conclude by addressing the deep-rooted mutual hatred which exists in contemporary society and the need to rectify it.

LENGTH: 50 minute lecture, 30 minute Q&A  
AUDIO: good  
VIDEO: good

## Panel Discussion

THE POWER OF DESIGN: A PANEL DISCUSSION ON GRAPHIC DESIGN'S IMPACT ON SOCIETY AND THE ENVIRONMENT

Moderated by Stuart Ewen

In this panel discussion, Karrie Jacobs, Philip B. Meggs, Eric Perkins, Sally Stein, and Stuart Ewen discuss how images speak for, about, and within society. Topics include style versus content, form versus function, graphic design education, and issues surrounding the promotion and packaging of the Gulf War.

LENGTH: 1 hour, 20 minutes  
AUDIO: good  
VIDEO: fair

## Carl Fisher

Advertising and editorial photographer for almost four decades. Covers include *Esquire* (in collaboration with George Lois), *Ramparts*, and *New York* magazines. Principal of Carl Fisher Photography, Inc., New York.

### THE ART OF PHOTOMONTAGE

Carl Fisher loosely defines photomontage as "combining pictures." His photomontage methods have ranged from double and triple exposures to multiple printing, sandwiched transparencies, collage and computer manipulation. In this slide lecture, Fisher presents a chronology of his work within photomontage.

LENGTH: 30 minutes  
AUDIO: good  
VIDEO:

## Sally Stein

Cultural historian who writes on the history of photography and the modernization of print media. Co-author of *Official Images: New Deal Photography* and teacher in the Art History Department at the University of California, Irvine.

### AMERICAN RESISTANCE TO PHOTOMONTAGE BETWEEN THE WARS

As a result of its ability to signify urbanism and industrial acceleration, photomontage was embraced by Europe and the Soviet Union during the interwar period. In the U.S., however, photomontage was an alien genre. The nominative space of naturalistic photography was preferred over the disruptive space of photomontage in both photographic and design circles. In this lecture, Sally Stein explores, from a cultural perspective, America's preference for unaltered imagery over photomontage during the 1930s.

LENGTH: 30 minute lecture, 20 minute Q&A  
AUDIO: good  
VIDEO: good

A HISTORY OF AMERICAN GRAPHIC DESIGN NUMBER FIVE • THE SCHOOL OF VISUAL ARTS

# MODERNISM & ECLECTICISM

SATURDAY, FEBRUARY 22ND & SUNDAY, FEBRUARY 23RD, 1992 AT THE LOEWS SUMMIT HOTEL

Symposium

5

## Adam Gopnick

Writer and art critic for the New Yorker.  
Co-curator and author of the catalog for High Art/Low Art at the Museum of Modern Art.

### KEYNOTE SPEAKER

When the Cubists clipped elements of type out of the back pages of their newspapers and incorporated them into their painting and collage, they did not choose the most original and modern typeface available. Instead, they chose the oldest, cheapest, and most backward—sans serif. Aware of the Cubists' work, artists in Russia and Germany also appropriated sans serif type into their art. Its simple, block-like design was conducive to the political slant of their work. As a result, the look of sans serif became the look of modernity, and graphic designers began to employ sans serif in ways they never had before. This cyclical phenomenon—wherein things pass from one place to another, return to their origin transformed, then begin the process again—is defined by Adam Gopnick as "Aga's wheel." Gopnick coined the term "Aga's wheel" in order to describe the premise put forth by Dr. A. F. Aga in a March 1931 issue of *Advertising Art*. According to Aga, "Aga's wheel" describes a process in which something (in this case, sans serif type) enters into an avant-garde experiment, loses its original meaning, and re-enters popular culture with new implications. For Gopnick, this is the most critical theoretical insight into the nature of graphic design and its relationship to Modernism. Gopnick argues that "Aga's wheel" allows for an eclectic openness that works against a hierarchical view of culture, where graphic design and "Fine Art" are no longer separated by elitist ideology, but are an equally interesting and influential part of a diverse and changing world.

LENGTH: 15 minute welcome by Steven Heller, 30 minute lecture, 10 minute Q&A.  
AUDIO: good  
VIDEO: good

## Leo Lionni

Former art director of *Fortune* and co-editor/designer of *Print*. Author of numerous children's books and recipient of the AIGA medal for lifetime achievement.

### HISTORY FROM THE INSIDE

Having moved to Italy from the Netherlands, Leo Lionni was invited by F. T. Marinetti to join the Futurists. He later received a doctorate in economics, became an advertising designer, then moved to the United States. Lionni gives an autobiographical account of his artistic development. Focusing on his childhood, he recalls his family and friends. He characterizes those who surrounded him as a cast of colorful figures who contributed to the formation of his unique vision. Describing his life as one filled with a

passion for nature and creative joy, Lionni delivers a poetic and inspiring talk about the influence of origins.

LENGTH: 30 minutes  
AUDIO: good  
VIDEO: good

## Karrie Jacobs

Design critic and writer-at-large for *Metropolis*.  
Contributor to *Interview*, *Eye*, and  
*The New York Times*.

### LOST WOMEN IN DESIGN

Karrie Jacobs argues against the "design master" theory as the most accurate approach to the study of design history. She cites the monograph as an overvalued, false monument that has promoted a methodology which leaves important women designers out of its canon. Reminding us that the field of graphic design is a collaborative one, Jacobs points out that, although many important women designers worked on an equal basis with their male colleagues, they have not received equal attention for their work. Instead, the work of female designers is treated as a footnote to the work of their male counterparts. In this lecture, Jacobs speaks against the myth of the lone designer, male or female, and charts the history of design through the lives and work of various important women designers.

LENGTH: 40 minute lecture, 12 minute Q&A  
AUDIO: good  
VIDEO: good

## Leslie Cabarga

Illustrator, designer, and author.  
His books include *A Treasury of German Trademarks*,  
Vol. I & II and *Letterheads*.

### THE GRAPHIC DESIGN OF F. G. COOPER

Now largely forgotten, F. G. Cooper was one of the most famous designers of his time. Born in 1883, Cooper worked for New York Edison (now Con Edison) and *Life*, a small comedy magazine published in the early 1900s. It was Cooper's highly stylized, simplified approach to design, along with his unique method of combining illustration and type, that made his work an important influence on commercial artists during the 1920s. In this presentation, Leslie Cabarga examines the prolific work of F. G. Cooper, as well as his life and stylistic development.

LENGTH: 45 minutes  
AUDIO: good  
VIDEO: good

## Gwen Chanzit

Curator of the Herbert Bayer Collection and Archive at the Denver Art Museum. Adjunct professor of art history at University of Denver. Author of *Herbert Bayer and Modernist Design in America* and *The Herbert Bayer Collection and Archive at the Denver Art Museum*.

### HERBERT BAYER: AFTER THE BAUHAUS

In this lecture, Gwen Chanzit discusses Herbert Bayer's career in the context of his life and work at the Bauhaus. It was at the Bauhaus that Bayer was first a student, then a master, heading up the Bauhaus' first workshop in graphic design and typography. Leaving in 1929, Bayer remained committed to the Bauhaus directive that all of the arts should be integrated in order to create a more unified environment. Bayer's involvement with a broad range of disciplines, including graphic design, painting, photography, typography, architecture, sculpture, as well as environmental and exhibition design, was a direct result of this Bauhaus-inspired message. Borrowing the devices of one medium and applying them to another, Bayer broke down the barriers between the arts, creating a rich pictorial vocabulary. But it was Bayer's dedication to graphic design that provided the nucleus from which his larger projects would emerge. Graphic design was not simply an isolated discipline for Bayer, but one that related to all of his work. Through a series of slide comparisons, Chanzit looks at Bayer's two- and three-dimensional work, emphasizing his integration of design into everyday life as an outgrowth of the Bauhaus conviction that an artist's responsibility is to improve the quality of society.

LENGTH: 45 minute lecture, 5 minute Q&A  
AUDIO: good  
VIDEO: good

## Matthew Carter

Vice-president for design at Bitstream, a computer type foundry in Cambridge, Massachusetts. Writer and lecturer on the history of typography.

### THE FACES OF MORRIS FULLER BENTON

Founded in 1982 by the merger of most of the type foundries of the day, ATF (American Type Founders) was the paradigm of the business of making type. Although it began as a dislocated company in a highly demoralized business, ATF created a new market through a brilliant synthesis of highly skilled leadership, technology, design, and marketing. Lynn Boyd Benton and his son, Morris Fuller Benton, were two of the principal figures responsible for ATF's success. Boyd Benton's inventions—the punch cutting machine and the Linotype (a machine for setting type)—enhanced the precision of typesetting. Benton's son, Morris, known as the commercial pioneer of type,

revived numerous historic type forms. Morris devoted his entire life to ATF, designing 246 typefaces at an average of six per year. In this lecture, Matthew Carter traces the early history of ATF and the contributions of Boyd and Morris Benton to American typography. Carter cites ATF as the type foundry that has never been surpassed—"the genesis of our rich and pluralistic typography." The Bentons are, for Carter, on equal footing with the more famous and flamboyant Frederick Goudy, for it was the Bentons and their colleagues, according to Carter, who invented the modern typeface business, an achievement equalled only by their obscurity.

LENGTH: 35 minute lecture, 5 minute Q&A  
AUDIO: good  
VIDEO: good

## Edward McDonald

Assistant professor at The School of The Art Institute of Chicago. Head of the collaborative design studio "The Siren" and is co-director of the DE/PROGRAM Design Study Tour.

### JAN TSCHICHOLD & W. A. DWIGGINS: THE PRIEST AND THE TINKER AS MASTERS OF MODERN TYPOGRAPHY

In this lecture, Edward McDonald contrasts the work and ideas of two of this century's most influential typographers—Jan Tschichold and W. A. Dwiggins. Both Tschichold and Dwiggins published books on typography in 1923, each espousing very different views of how printed material should be produced for the modern world. Tschichold's *Die Neue Typographie* promoted a doctrine, absolutist ideology, while Dwiggins' *Layout in Advertising* advocated a pragmatic approach that was unusual for its time. This presentation compares the development of the work of Tschichold and Dwiggins, exploring how graphic design once functioned in the United States, as well as European Modernism and its affect on American Design.

LENGTH: 45 minutes  
AUDIO: good  
VIDEO: good

## J. Abbott Miller

Partner in Design Writing Research, a graphic design and writing studio in New York.  
Teaches history of graphic design at  
Parsons School of Design.

In this lecture, J. Abbott Miller criticizes Wilson Brian Key's 1973 book *Subliminal Seduction* as a pseudo-Freudian account of how advertising manipulates the public through "subliminal" imagery and words. For Miller,

Key is incorrect in focusing on the biological and the perceptual. Ignoring ideology as well as overt imagery used in advertising, Key portrays the "subliminal effect" as an insidious element that infiltrates what he believes is an otherwise benign presentation. According to Miller, Key's ideas have penetrated culture so thoroughly that they have become the basis for a series of "tongue in cheek" subliminal campaigns in television and print advertising. Miller looks at these Subliminal Seduction parodies as well as how the imagery of "common sense" reality (as opposed to the "subliminal effect") has a pervasive influence on the formation of sexual and social identity.

LENGTH: 30 minute lecture, 10 minute Q&A

AUDIO: good

VIDEO: good

## Richard S. Thornton

Professor of art at the University of Connecticut and author of *The Graphic Spirit in Japan*.

### AMERICAN INFLUENCES ON JAPANESE DESIGN

As early as 1868, the West had influenced Japanese life and culture. In an effort to separate itself from the economic and social stagnation of its Asian neighbors, Japan has looked to America and Europe as models of modernization. In this presentation, Richard Thornton gives a brief history of Japan and discusses the influence of American pop culture on Japanese design. He looks at how Japan has emulated America in its use of images, as well as why Japan continues to be fascinated with American culture. American-influenced comic books and magazine advertisements are used to illustrate Japan's compulsion to be as modern as possible.

LENGTH: 40 minutes

AUDIO: good

VIDEO: good

## Ellen Lupton

Graphic designer and writer.

Curator of the Herb Lubalin Study Center at Cooper Union. Partner in the studio, Design Writing Research.

### LOW AND HIGH: DESIGN IN EVERYDAY LIFE

Borrowing her title *Low and High: Design in Everyday Life* from the Museum of Modern Art's High/Low exhibition, Ellen Lupton looks at design in culture from the "bottom up" rather than from the "top down," as was the view of the 1990 MOMA exhibition. Lupton criticizes MOMA's treatment of advertising, newspapers, and comic

books as a series of images no different than the landscapes, bowls of fruit, and nude women which have been the traditional subject matter of secular artists. Instead, Lupton proposes that mass media and mass production have altered the conduct of public and private life and, thus, cannot be treated as a passive source of subject matter. "One does not choose to invite or dis-invite popular culture into one's life. Rather, it is there—an omniforce." In this lecture, Lupton examines how visual traces of everyday commercial life find their way in and out of contemporary design. Her view of the designer is not as one who functions as an "exotic other" or as a "visual underclass," but as one who operates within both "high" and "low" forms of culture. The process of appropriation, Lupton claims, is not made from above culture but within it: "We are the products of our culture and must find our place within it."

LENGTH: 30 minutes

AUDIO: good

VIDEO: good

## Philip B. Meggs

Professor of design history, typography, and graphic design at Virginia Commonwealth University.

Author of *Type and Image: The Language of Graphic Design* and *A History of Graphic Design*.

### FACT AND AVANT GARDE REVISITED

In the early 1960s, the U. S. Post Office brought a 28 count-indictment against Ralph Ginzburg for sending obscene materials (Ginzburg's journal, *Eros*) through the mail. Yielding to his lawyer's advice, Ginzburg suspended publication of *Eros* and in 1964 launched a new magazine—*Fact*. With Ginzburg as editor and publisher, *Fact* functioned as a voice of dissent. Its objective was to improve society by bringing to the fore data which was not widely known. But when *Fact* published a series of comments by a psychiatrist about Barry Goldwater's mental state, Goldwater brought a lawsuit against *Fact* that put the magazine out of business. Ginzburg then introduced *Avant Garde*, a journal of art and politics. Just as *Fact* had risen out of the ashes of *Eros*, *Avant Garde* took the place of *Fact*, combining *Fact*'s muckraking with *Eros*' sensuousness. In this lecture, Philip B. Meggs traces the political and aesthetic sensibilities of *Fact* and *Avant Garde*. He cites these magazines as providing an alternative to American mass media. Issues and images that were shunned by most mainstream magazines and journals were addressed by *Fact* and *Avant Garde*. As Meggs states: "These magazines (in particular, *Avant Garde*) addressed the sensibilities, passions, and concerns of an era in a manner unlike any other magazine."

LENGTH: 35 minutes

AUDIO: excellent

VIDEO: good

## Ralph Ginzburg

Staff photographer for the New York Post. Former editor at *Look* and *Esquire*. Founder of *Eros*, *Fact*, *Avant Garde*, *Moneysworth*, *American Business*, *Better Living*, and *Uncle Sam*. Author of *100 Years of Lynching*.

### RALPH GINZBURG ON EROS, FACT, AND AVANT GARDE

After 10 years of legal battles over his publication, *Eros* (journal of love), Ralph Ginzburg was sent to prison for eight months in Pennsylvania in 1972 for using the U.S. postal system to sell and distribute sexually taboo material. Reading from his memoir, "Castrated by Eight Months in Prison," Ginzburg describes his experience in prison as a "deprivation of manhood." Through mindless repetitions and bleak living conditions, he struggled against a system which sought to rid him of his individuality. This 20-minute memoir is followed by a question and answer session in which Ginzburg describes his beginnings at *Look* and *Esquire* magazines. It was after having been fired from *Esquire* for writing "An Unhurried View of Erotica" that Ginzburg launched *Eros*, then *Fact*, and finally *Avant Garde*. The session ends with a brief discussion of Ginzburg's present position as a photo-journalist for the New York Post.

LENGTH: 50 minutes

AUDIO: good

VIDEO: good

## Art Spiegelman

Author of *Maus: A Survivor's Tale, Breakdowns* and co-editor of *RAW* magazine. Comics artist, writer, and lecturer.

### THE COMICS PAGE: TIME AS DESIGN

The method of denoting time in comics has a different structure than that of other popular narrative mediums. The complex organization of the comic strip as a succession of units situated within the larger framework of the page sets it apart from those mediums with which it is often compared, such as film and television. In this lecture, Art Spiegelman looks at the language of comic strip narrative as a separate vocabulary from other narrative forms. The decline of the commercial comic strip and the development of underground comics are also discussed. Spiegelman concludes with a brief overview of his comic strip, *Maus*.

LENGTH: 50 minutes

AUDIO: excellent

VIDEO: good

## Paul Rand

Graphic designer. Professor emeritus of Yale University. Author of *Thoughts on Design* and *Paul Rand: A Designer's Art*.

### PAUL RAND: QUESTIONS AND ANSWERS

Paul Rand answers questions from the audience and Steve Heller. Beginning with a question about origins, Rand discusses his introduction to the field of graphic design, denouncing the term "graphic design" as pretentious and preferring the term "commercial art." It was, in fact, a London-based magazine entitled *Commercial Art* that first exposed Rand to the design field in 1929. In this intelligent and illuminating talk, Rand not only discusses his personal history, but such topics as the importance of the Bauhaus, problems with advertising agencies, postmodernism, humor and wit, painting, the role of the educator, and computer graphics.

LENGTH: 1 hour, 10 minutes

AUDIO: excellent

VIDEO: good

## Steven Heller

Teaches design history at the School of Visual Arts and is senior art director of *The New York Times*. Author of several books, the most recent being *Graphic Wit: The Art of Humor in Design*.

## William Eric Perkins

Teaches African American media and media criticism at Hunter College and is currently editing a book on rap music for Temple University Press.

### A "LAYERONES" GUIDE TO THE POLITICALLY CORRECT IN POPULAR ART AND DESIGN

In 1971, a new language was proposed that would eliminate all gender bias. Hence, -son became -one, so that "lapperson" became "layerone." This attempt to establish a non-gendered language addresses the current debate on political correctness as it continues to unfold in American culture. In this lecture, William Eric Perkins and Steven Heller explore political correctness with regard to cultural diversity and stereotyping. Summarizing some of the ways popular culture has served the dominant power structure, Perkins and Heller deliver a two-part lecture on red-baiting—the fear of Communist infiltration during the Cold War years and the resultant anti-Communist propaganda—and on the stereotyping of Asian-, African- and Latino Americans in popular design and cinema.

LENGTH: 1 hour and 5 minutes

AUDIO: excellent

VIDEO: good



## Roger Remington

Professor of graphic design at RIT and co-author of *Nine Pioneers of Graphic Design*.

He has also been instrumental in the development of RIT's Electronic Museum of Graphic Design.

### THE ELECTRONIC MUSEUM

Rochester Institute of Technology's Graphic Design Archive is an institution dedicated to the presentation, collection, and interpretation of materials about the history of graphic design. In this lecture, Roger Remington updates the Archive's collection. A brief audio-visual presentation featuring interviews with several designers and a 30-minute demonstration of the electronic desktop archive are presented. Remington concludes with slides and comments about the Museum.

LENGTH: 2 hours, 45 minutes

AUDIO: good

VIDEO: Remington often moves away from the microphone so that the sound is diminished.

However, audio-visual sound is clear.

## Stuart Ewen

Professor of communications at Hunter College and author of *Captains of Consciousness: Advertising and the Commercial Roots of the Consumer Culture* and *All Consuming Images*.

### CONTROLLING CHAOS: CORPORATE CAPITALISM AND THE RISE OF PUBLIC RELATIONS

With William James' 1907 book *Pragmatism*, the idea of one overriding truth had given way to a concept of truth that was devoid of absolutes. For James, there is no inherent truth. Instead, truth happens to an idea; thus an idea can be sold—it can become truth. In this lecture, Stuart Ewen links James' definition of truth with the rise of public relations. He asserts that the early 20th century belief in reason follows James' logic of relativism, giving birth to a public relations industry that operated on the concept of "facts generate consciousness." But as secular thought moved away from the rational to the irrational, the strategies of public relations changed. Visual symbols that relate to the subconscious and appeal to the emotions began to replace the written word in an attempt to move away from reason and fact. Ewen looks at this shift and its implications on society.

LENGTH: 55 minutes

AUDIO: excellent

VIDEO: excellent

## Serafina Bathrick

Associate Professor and Chair of the Communications Department at Hunter College. She is perpetually at work on a book about the representation of

women within mass culture.

### MONUMENTAL WOMEN:

### FEMALE IMAGES AS MONUMENTS OF INDUSTRIAL SOCIETY

In this lecture, Serafina Bathrick looks at the images of women produced by the 19th and 20th century commercial industries. First examining the 19th century woman as "goddess," as she is represented in public statuary, Bathrick shows how that monumental image of woman was carried into this century and appears in advertising today. Discussing the image of woman as a historically situated construct, Bathrick defines the representation of women in our society as that which is not man, a distorted and oppressive image constructed by the dominant culture.

LENGTH: 40 minutes

AUDIO: excellent

VIDEO: excellent

## Panel Discussion

STUART EWEN, MODERATOR

Serafina Bathrick, Stuart Ewen, Karris Jacobs, Ellen Lupton, Roger Remington, Phil Meggs, and William Eric Perkins continue their dialogue with the audience. Topics include the following questions: How much influence do designers have? How does the designer define him/herself? What is the relationship between the client and designer and how do designers re-educate the corporate client? Also discussed are the ethical ramifications that designers must confront, the misappropriation of images, stereotyping, and the need for visual literacy.

LENGTH: 55 minutes

AUDIO: good

VIDEO: good

## Barbara Kruger

Columnist for *Artforum*. Her monograph, *Love for Sale*, was published in 1991.

### WE DON'T NEED ANOTHER HERO:

### IMAGES AND WORDS BY

BARBARA KRUGER

In a question and answer-formatted lecture, Barbara Kruger, a popular conceptual artist, shows slides and discusses the inspiration and motivation behind her billboards, posters, postcards, and T-shirts which have been exhibited in museums, galleries, on the street, and even in subways all over the world. Kruger emphasizes that the type of public art she creates questions the assumptions of gender, power, human relations, and politics, and is therefore controversial and difficult to fund. Yet it offers an extremely effective and powerful vehicle for communicating with mass society.

LENGTH: 40 minute lecture, 15 minute Q&A

AUDIO: excellent

VIDEO: fair to good

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contemporary tendencies and schools of art, music, literature, etc.; as, modern architecture, modern furniture are characterized by functionalism and lack of extraneous ornamentation.

2. up-to-date; modernized, antiquated, obsolete.

3. [often used] lessening a language, or the form of an object, for use.

4. combined.

5. of or relating to the period of history after the Middle Ages, from 150 A.D. to the present day.

Syn.—recent, modern, new, novel, late.

mod'ern, n. 1. a person living in modern times.

2. a person having modern ideas, beliefs, standards, etc.

3. in printing, a style of type face characterized by narrow spacing, contrasting with narrow cut.

ec'lec'tic, n. [from *eklegein*, to select, pick, choose, and *eggrin*, to choose, pick.]

1. choosing or selecting from various systems, doctrines, or sources adhering to the principles of eclecticism.

2. composed of material gathered from various sources, systems, etc.

*Eclectic school*; *Bolognese school* under *Bolognese*.

ec'lec'tic, n. one who practices eclectic methods in philosophy, science, or art.

ec'lec'tic-al-ly, adv. in an eclectic manner.

ec'lec'ti-clan, n. 1. the method or system of an eclectic.

2. the use or upholding of such a method or system.