Modernism and Eclecticism
A History of American Graphic Design

modern, 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 in history after the Middle Ages, from c.1100 A.D. to the present day.
Syn.—recent, fresh, new, novel.
modern, 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.
eclectic, a. [Gr. eklektikos, from eklektos, to select, pick out; eklekto, 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 Bolognese school under Bolognese.
eclectic, n. one who practices eclectic methods in philosophy, science, or art. eclectic ally, adv. in an eclectic manner.
eclecticism, 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

SCHOOL OF VISUAL ARTS
Car&te:
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Carolyn Hinkeon-Jenkins
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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
MODERNISM AND ECLECTICISM: THE HISTORY OF AMERICAN GRAPHIC DESIGN

SCHOOL OF VISUAL ARTS
Steven Heller

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 preceded 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-related, 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 devastating war clouds, the 1939 New York World’s Fair provided in 50 million visitors with memories that neither war nor time could ever erase.

LENGTH: 45 minutes
AUD: excellent
VIDEO: not available

Maud Lavin
Lectures at Hunter College and Queens College on media, advertising, and Webinar culture. Currently working on Dr. H. dissertation Hannah Hoch, Photomontage, and the Representation of the New Woman in Weimar Germany, 1918-1933.

Individualism and Utopia in American Advertising Design
Is this lecture, Maud Lavin discusses the corporation as a paternal symbol. A corporation’s attempt to control its environment via corporate identity camps is, according to Lavin, an attempt to create an environment of identity and identity groups. Thus, it is the corporate designer who provides the link between the corporation’s claim of all knowledge and the celebration of the corporation as an individual—its archetypal father. In order to address how the corporation is represented as an individualized father, Lavin looks at the historical periods of advertising: the 19th century, when there was a boom in consumerism and mass media. The 1950s, which marked a time of prosperity and buying power. The 1980s, characterized by a consumerist society and how it can be changed.

LENGTH: 45 minutes
AUD: good
VIDEO: good

Douglas R. Scott
Senior lecturer 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 typography.

Twenty Century Type Designers
Refers to lecture Twentieth Century Type Designers. Douglas R. Scott looks at influential typographers and type designers from the first part of the 20th century through the 1980s. 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-typographic tradition and design of the early ‘90s? Scott addresses these issues and more in an engaging discussion of books, posters, and magazine design.

LENGTH: 50 minutes
AUD: good
VIDEO: fair

Roger Remington
Professor of graphic design at Rochester Institute of Technology; president of Royce Productions, a moderating/commencement 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 history of graphic design. The archive focuses primarily on American pioneers in graphic design between the 1930s and 1950s, while emphasizing 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 Museums functions.

LENGTH: 45 minutes
AUD: 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 Lyndenbeck and the American Experience
For 15 years (1896-1915), Joseph Lyndenbeck reached a mass audience through his poster and magazine cover illustrations. What enabled this Swissimmigrant businessman to maintain such a long span of time? In this slide lecture, Philip B. Meggs takes a chronological look at the work of Joseph Lyndenbeck. Arguing "is there a relationship between specific graphic forms and the cultural environment?" Meggs outlines Lyndenbeck's ability to manipulate images as an example of the convergence and decline of various graphic styles to fulfill the needs and desires of the time.

LENGTH: 41 minutes
AUD: not available
VIDEO: slides: fair sound good

Arden Schumen
Graphic designer/illustrator of comic books and advertising. Author and designer of "Visions From the Twilight Zone.

Anatomy of the Twilight Zone
In this enlightening presentation, Arden Schumen recreates The Twilight Zone as an example of pure surrealism. Tracking its roots back to French Surrealism of the 1920s and ‘30s, Schumen defines The Twilight Zone as "psychic-Americanism." The high contrast and special close-ups that radiate the essential images created a sense of surrealism in the commonplace, where the fantastic seems normal and the normal seems fantastic. Schumen also discusses the persona of Rod Serling, the opening graphics and typography, and the influence of The Twilight Zone on contemporary American artists such as Robert Crumb.

LENGTH: 30 minutes, 20 lectures, 20 Q&A
AUD: not available
VIDEO: good

Panel Discussion
Writing and Reviewing History
Victor Margolin moderates this panel discussion with Philip B. Meggs, Lionel Wild, Roland Marchand, and Andy Goodall. The discussion begins with each of the panelists giving a brief description of basic assumptions, methods, and/or interests. Topics include the relevance of design history, who decides quality in design, and the role of the critic and the autonomy of the design. The discussion ends with questions from the audience.

LENGTH: 45 minutes
AUD: not available
VIDEO: slides: poor sound good
Tibor Kalman
Co-founder and vice president for Design at Bitstream, a Computer type foundry in Cambridge, Massachusetts. His most recent type design is Bitstream Charter.

Matthew Carter
Type and Today’s Technology: Reversing to the Future
Taking advantage of technology’s benefits and compensating for its deficits 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 producing type toward a more uniform standard to that of the 19th century, thereby "reversing to the future." It is Carter’s conclusion that an understanding of technology and history is necessary in order to be located from their constraints.

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

The Golden Age of Art Direction (This lecture opens from the title to include many different elements in the practice of design during the 1970s.) The 1970s witnessed the beginning of the modern concept of the designer as public communicator. While this image of the designer was being developed, other projects of the profession were also put into place: design collectives in museums, professional design programs in colleges and universities, professional organizations documenting the growth of the profession. Many of our contemporary design practices and institutions are legacies from the 1970s. In this lecture, Lorraine Wild discusses the 1970s as the decade that saw the evolution and expansion of the designer’s role in America, and the establishment of a new set of standards for the production design that is now primarily admired today.

From 1915 to 1919, it brought its factory. By 1953, 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. Fair from 1915 to 1940 also discussed through the work of various designers.

LENTH: 50 minutes
AUDIT: 10 minutes
AUDIT: sound: fair, visual: good
VIDEO: good

Rob Roy Kelly
Professor of graphic design at Arizona State University and author of American Wood Type 1828-1900. He is currently working on a book based on early American cut type.

Victorian Treasures and Wood Type in America
In this lecture, Rob Roy Kelly describes American wood type and its history from the 19th century. Kelly examines the design and production processes, methods and design styles of wood type and trevies. He also discusses his research findings and the origins of his interest. He concludes with a slide presentation of American and European trevies.

LENTH: 50 minutes
AUDIT: sound: not intelligible
VIDEO: good

Roland Marchand
Professor of History and Chair of the Department of History at the University of California, Davis. Author of The Americans: Making Way for Modernism.

IDENTITY OR DISPLAY: AMERICAN WORLD FAIRS AND CORPORATE IMAGES
When a corporation participated in the World’s Fair, from the 1890s to the early 1920s, it brought its product for exhibition.

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

SELF-LIFE: A CULTURAL HISTORY OF PACKAGE FOOD
By 1910, family names such as Heinz, Campbell, and Delmonico had become identifiable with mass food corporations. These corporations began a marketing strategy whose main features remain intact today. This strategy, which involved the creation of a distinctive packaging system, contributed to the emergence of food products. Instead of looking to the food world for help in selecting a quality product, the consumer began to rely on a product’s advertising for information and for product identification. In this lecture, Ellen Lupton discusses the development of packaged food in America, and the impact of the early 20th century on the way we look at the style of its product packaging.

LENTH: 45 minutes (tape incomplete)
AUDIT: good
VIDEO: good

Douglas A. Yorke, Jr.
Instructor in the History of Design at the School of the Museum of Fine Arts, Boston. Also Assistant Professor of History at Harvard University.

BLAIZE RAILS: A GRAPHIC HISTORY OF THE OIL COMPANY ROADWAY
The first oil company roadways were born of the American commercial process that began in the early part of this century. Designed to transport petroleum and other products, these roadways were an important part of the transportation network, and the automobiles were beginning to enter the mainstream of American society. By 1930, when the oil embargos and supply shortages reached the end of the oil company roadways, Yorke describes the roadways from a cultural perspective rather than an aesthetic one, through the evolution of the cover art for these roadways depicted in a slide presentation.

LENTH: 45 minutes
AUDIT: 10 minutes
VIDEO: sound: good, visual: fair, motion: poor

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

The Bauhaus in America: Pekal and Ethical Ramifications
When the Bauhaus ideology found its way to America, it had to compete with the prevailing neo-classicism. Yet many American designers and design institutions accepted the Bauhaus model without question. Dietmar Winkler discusses the influence the Bauhaus spaans and the many impidiments on American design activity that it produced. Oerstimmung on design principles, neglect of the intellectual development of the individual, and lack of concern for communication are only a few of the issues Winkler addresses. Calling for a reevaluation 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 Basics: The Corrupting Distortion of Graphic Signs and Symbols
Corning the term ‘collective graphic memory’ to define a culture’s conscious 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 detachment 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: 60 minutes
AUDIO: excellent
VIDEO: fair

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 Krazy Kat.

Native Culture: The Comic Strip in America
Those elements that are unique to the comic strip—sequential dialogue, drawn figures, and characters—are continually elements that did not fully emerge until the late 1890s. By 1904, comic strips were regularly featured in some American newspapers. But by the late 1900s, newspaper comic page advertising were in decline. This lecture, Blackbeard discusses the rise and fall of comic strip pages focusing on the genesis of the comic strip, Blackbeard discusses the rise of some of the early comic strip artists. He also discusses what contributed to the decline of comic strips and an approach to the future.

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

Douglas R. Scott
Senior designer at 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 1920s and 30s. His myriad colleges and montages were influenced by Mahl and Lissitsky. Yet his style is unique and original. In this slide presentation, Douglas Scott traces Matter’s growth as both a designer and a photographer.

LENGTH: 30 minutes
AUDIO: excellent

(Speaker occasionally moves away from microphone so that sound is lessened.)
VIDEO: sound: excellent, visuals: good

Ivan Chernyavsky
Founder of Chernyavsky and Geismar Associates, New York, and 1940 co-chair for the Aspen Design Conference.

Roots and Routes
Ivan Chernyavsky gives an anthropological talk about the important artists, architects, and designers who has known throughout his life. It was their attitudes, support, and concern that influenced the direction they took in their aspirations 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 the exhibition of the firm’s work held in Munich, 1989.

The Legacy of Uniform
The international design studio Unimark was one of the most influential and important corporate identity design firms of the 20th century. In an attempt to replace ‘commercial’ designers with ‘professional’ designers was accomplished through its policy of ‘objectivity’ (as opposed to decorativeism) and ‘to be comprehensive.’ 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

Steven Heller

Pioneer: Lucian Bernhard
When he was 18 years old, Lucian Bernhard, as aspiring designer, found himself in the middle of the low-brow, high-art world of Prester Natches. This poster not only became a paradigm of bold, reductive graphic imagery that influenced a genre of advertising, but it also made Bernhard a 23-year-old millionaire. Though known primarily as an inventive poster artist, Bernhard was also a trademark, package, alphabet, textile, furniture, and interior designer is Germany from 1906 to 1912. In this lecture, Steven Heller looks at Bernhard’s fascinating personal life as well as his work and often disregarded professional life.

LENGTH: 40 minutes
AUDIO: good
VIDEO: good

Tara Collins
Principal of the design firm Collins&Collins 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 of 1990.

Pioneers: E. McKnight Kauffer
Born in Montana in 1908, E. McKnight Kauffer was an established painter before becoming a designer. His knowledge of the Bauhaus, as well as Fauvism, Expressionism, and Cubism, informed his work as did his dual interests in technology and nature. Working mostly in Europe before returning back to the United States, Kauffer designed book Illustrations for the poems of T. S. Eliot and posters for the London Underground Railways. He also designed book covers and theatre curtains. In this presentation, Tara Collins discusses Kauffer’s life and work.

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

Remington
Although he was injury prevention for his corporate identity work, Lester Beall created a large amount of innovative work during his early career in New York. But what was the impact of his work? In this lecture, Roger Stemmio looks at Beall’s drawing, photography, and environment as the source for Beall’s unconventional design ideas. Stemmio concludes with a 15 minute demonstration of a computer program for storing and organizing data.

LENGTH: 60 minutes lecture, 30 minute presentation
AUDIO: excellent
VIDEO: sound: good, visuals: fair

(tape does not cover lecture)
Richard Prelinger

Design for Dreaming: Graphic Fantasies in Industrial Films
In this presentation, Richard Prelinger discusses the ephemeral film of the 1940s. Ephemeral films were brief films made to pitch, convince, sell, or educate the public about America's industrial establishments. Prelinger begins the presentation with an excerpt from "American 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, Pons, Gershon Inc. and author of The Art of Advertising: George Lois on Mass Communication and George Be Cautious.

A Conversation with George Lois
George Lois defines the designer as a curious and defines himself as a designer who is commercial. In this lecture, he traces his beginnings as a young designer, as well as his influence 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
Muriel Cooper
Professor of Visual Studies at M.I.T. and director of the Media Language Workshop. Begun her career as M.I.T. in the Office of Publications and at M.I.T. Press where she designed Learning from Las Vegas and The Banishment of Hawaii M. Winger.

A HISTORY OF THE VISUAL LANGUAGE WORKSHOP
The presence of interactive, non-reproducible space reorders larger space in the future of communication design. Commonly referred to as multi-media, in some cases, hyper-media, this newly formed of communication is a result of changing advancements in computer technology. This presentation, Murial Cooper discusses these new design languages.

LENGTH: one hour AUDIO: good VIDEO: good

Maria Reidelbach

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. Reading the boundaries of the comic book medium, MAD satisfied comic lovers. In this talk, Maria Reidelbach looks at the early years of MAD from editor Harvey Kurtzman’s drawings to director John Petrie’s parodies of advertising campaigns.

LENGTH: 35 minute lecture, 30 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 Farnsworth was published in 1988.

WORKING WITH LADISLAV SUKNER
Assisting the Czech immigrant designer Ladislav Sukner almost eighty years, Philip Pearlstein worked with the artist on some of Sukner’s most important projects. In this talk, Pearlstein describes his personal and professional relationship with Sukner, as well as his early years in New York as a graduate of Cooper Union (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 essay, Rand looks at the work of various designers whose work was meaningful to him, as well as the development of his own work. Part I lasts thirty minutes, is an edifice overview of Rand’s career and the influence of notable mentors and designers whose work inspired Rand. Part II, lasting thirty minutes, is a look at how Rand’s visual vocabulary has developed throughout his career.

LENGTH: 60 minutes AUDIO: fair VIDEO: good

Eric Baker
Principal of Eric Baker Design, Associates, New York, and co-author of Trademarks of the 20th & 19th & Trademarks of the 40s & 70s, and author of Great Inventions, Good Intentions.

PATTERNS 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 depression. In this lecture, Eric Baker looks at the patterned graphics of industrial designs 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 fine

Steven Heller
Director of the Modernism and Eclecticism Symposium, 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 170 books, most recently Being Low Budget: High Quality Design.

William Eric Perkins
Creator of visual sciences track 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 daunting legacy of ethnic and racial stereotypes persists. Recognized American art from the time of the Civil War through the 1930s. In this lecture, Heller and Perkins survey images derived from posters, comic books, postcards, advertisements and caricatures that exaggerated the physical and cultural differences and fostered misconceptions about African American 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 representations, 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 address it.

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

Panel Discussion
THE FUTURE OF DESIGN: A PANEL DISCUSSION ON GRAPHIC DESIGN’S IMPACT ON SOCIETY AND THE ENVIRONMENT
Moderated by Stuart Eves
In this panel discussion, Carrie Jacobs, Philip B. Magid, Eric Pearlstein, Sally Steen, and Stuart Eves discuss how images spark fight, about, and within society. Topics include style verses content, born 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

THE ART OF PHOTOGRAPHY
Carl Fisher lovingly 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: good

Sally Steen

AMERICAN RESISTANCE TO PHOTOGRAPHY BETWEEN THE WARS
As a result of its abilities to advocate social and industrial assimilation, photomontage was embraced by Europe and the Soviet Union during the interwar period. In the U.S., however, photomontage was an abhorrence. The nominative space of artistic photography was preferred over the disruptive space of photomontage in both photographic and design circles. In this lecture, Sally Steen explores, from a cultural perspective, America’s preference for sanitized imagery over photomontage during the 1930s.

LENGTH: 30 minute lecture, 20 minute Q&A AUDIO: good VIDEO: good
Adam Gopnick
Women and art: the New Yorker.

Keynote Speaker
When the Cahiers, clipped element of type out of the back page of their newspapers and incorporated them into their painting and collage, they did not alter the most original idea. Today, that approach is still valid. In fact, they chose the idea, deeper, and more avant-garde—was art. Aware of the Cahiers work, artists in Russia and Germany also appropriat-ed and changed type into their art. In simple, black-like design was conducive to the political climate of their work. As a whole, the black-and-white style became the look of modernity, and graphic designers began to employ sans-serif type as we have never had before. This radical phenomenon—wherein things pass from one place to another, is their origin transformed, then begins the process again—is defined by Adam Gopnick.

Karrie Jacobs

Lost Women in Design
Karrie Jacobs argues against the "design muse" theory as a means of approaching an essay on design history. She cites the movement as an overindulged, false movement that has promoted a methodology which lauds the work of important women designers in its own creation. Reminding us that the field of graphic design is a collaborative one, Jacobs points out that, although many important women designers worked on equal basis with their male colleagues, they have not received equal attention for their work. Instead, according to Jacobs, "the muse" allows for a focus on the work of its male counterparts. In this lecture, Jacobs speaks against the myth of the lone designer, male artist, and talks about the lexicon of design through the lens and works of various important women designers.

LENGTH: 45 minute lecture, 13 minute Q&A
AUIDOR: VIDEO: good

Leslie Cabarga
Illustrator, designer, and artist.
Her books include A Tent of Ten Thousand Tales: Vol 1: Tall and Lendernex.

The Graphic Design of F. G. Cooper

Gwen Chanzit
Curator of the Herbert Bayer Collection and André at the Denver Art Museum. Adjunct professor of art history at University of Denver. Author of Herbert Bayer and Modern Design: America and The Herbert Bayer Collection and André at the Denver Art Museum.

Herbert Bayer: After the Bauhaus In the 1920s Herbert Bayer, born in Graz, Austria, began his 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 teacher, and finally the master. His avant-garde work in graphic design and typography. Leaving in 1929, Bayer returned to Austria, working as an advertising artist. It was at the Bauhaus that all of the art should be integrated or created to form a more unified environment. Bayer’s involvement with a broad range of disciplines, including graphic design, photography, typeface, typography, architecture, sculpture, and as an environmental and exhibition design, was a lesser result of his approach to design. Borrowing the devices of new medium and applying them to another, Bayer broke down the barriers between the fields of design and art. In his words, "The design of all the work is done. Chanzit leads us to Bayer’s two-page and dimensional work, examining his integrative or design in everyday life as an outpost of the Bauhaus. In his words, "And an artist’s responsibility is to improve the quality of society.

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

Matthew Carter
Typeface designer for Adobe Systems, a computer type foundry in Cambridge, Massachusetts. Writer and lecturer on the history of typography.

The Faces of Morris Fuller Benton

Edward McDonald
Assistant professor at The School of Art Institute of Chicago and co-author of the collaborative design book, "The Search for Modernism." and the DePauw Design Study Trust.

Jan Tischdolt & W. A. Dwiggins
The First and the Farmer as alternatives to the standard typeface. In this talk, Edward McDonald considers the work and ideas of two of this century’s most influential typographers—Jan Tischdolt and W. A. Dwiggins. Both Tischdolt and Dwiggins published books on typography in 1931, each expressing a different view of how, as printed material should be processed for the modern world. Tischdolt’s "The New Typeface," written in 1931, is a study of type design, exploring how graphic design is used in the United States, as well as European Modernism and its influence on American Design.

LENGTH: 45 minutes
AUIDOR: VIDEO: good

J. Abbott Miller
Partner in Design Writing Research, a graphics and design consultancy. Teaches graphic design at Parsons School of Design.

In this lecture, J. Abbott Miller criticizes William Berlin Key’s “1970 book Building a gingerbread house (as a graph- de-type)”—enhanced the perception of typography. Bannin’s monograph, “Modern, known as the commercial pioneer of type, redefined numerous historic type forms. Morris devoted his entire life to ATE, designing 246 typefaces at an average of six per year. In this lecture, Matthew Carter ments the early 20th century ATE and the contributions of Bannin and Morris to American typography. Carter cites ATE as the type foundry that has been described as “the embodiment of our rich and pluralistic typography. The Bannins are, for Carter, so equal footing with the more famous and Barnette-Frederick Godley, it was the Bannins and their contemporaries, according to Carter, who interested the typographic world with an achievement equalized only by their obscurity.

LENGTH: 35 minutes, 5 minute Q&A
AUIDOR: VIDEO: good

Leo Lioni
Former art director of Fortune and co-editor of 'Outlaw', author of numerous children’s books and recipient of the AEGTA medal for lifetime achievement.

History from the Inside
Homing moving to Italy from the Netherlands, Leo Lioni was invited by M. T. Lattes to join them in Sweden. He later received a doctorate in economics, became an advertising designer, then moved to the United States. Lioni’s design is characterized by a deep color and a cerebral account of his artistic development. Tracing his childhood, he recalled 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 filled with a passion for nature and creative joy, Lioni delivers a poetic and inspiring talk about the influences of nature.
Roger Remington
Professor of graphic design at RIT and co-author of Nine Women 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 preservation, collection, and interpretation of artifacts in 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 database 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 Capturing Consumerism: Advertising and the Commodification of the Consumer Culture and All Consuming Images.

Controlling Chaos: Corporate Capitalism and the Rise of Public Relations
With William Jare's 1980 book Fragmatics, the idea of controlling truth had given way to a concept of truth that was devoid of absolutes. For Jare, there is no inherent truth. Instead, truth is created or destroyed by those who consciously shape it. Jare's thesis was that the early 20th century belief in a hierarchy of values and the role of public relations was based on the concept of "fact, not opinion." But as social thought moved away from the rational to the emotional, the strategies of public relations changed. Visual symbols that symbolize 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 Batbick
Associate Professor and Chair of the Communications Department at Hunter College. She is presently 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 Batbick looks at the images of women produced in the 19th and 20th century commercial industries. She examines the 19th-century woman as "goddess," as she is represented in public statuary. Batbick 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 valued construct, Batbick defines the representation of woman in our society as that which is not natural, but an imposed and oppressive image constructed by the dominant culture.

LENGTH: 40 minutes
AUDIO: excellent
VIDEO: excellent

Panel Discussion
Stuart Ewen, Moderator
Serafina Batbick, Stuart Ewen, Karen Jacoby, Ellen Lupton, Roger Remington, Ilene Magnes, and William Ed Piotrowski continue their dialogue with the audience. Topics include the following questions:

How much influence do designers have?
How do designers influence society?
What is the relationship between the client and the designer?
How do designers re-educate the corporate client?

Also discussed are the ethical ramifications that designers must confront, the manipulation of images, stereotyping, and the need for visual literacy.

LENGTH: 55 minutes
AUDIO: good
VIDEO: good

Barbara Kruger
Curator for Whitney's, her monograph, Love/Fear, was published in 1991.

We Don't Need Another Hero: Images and Words
Barbara Kruger
In a讲座 and power-located 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 streets, 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 an attempt to counteract both and to question power. Yet it offers us an alternative to the menacing and powerful vehicle for communicating with mass society.

LENGTH: 40 minutes lecture, 15 minutes Q&A
AUDIO: excellent
VIDEO: fair to good